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Allora & Calzadilla

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The Architect's Newspaper

Graft (Phantom Tree) by Allora & Calzadilla blends postcolonial history with climate advocacy atop FIAT's old raceway

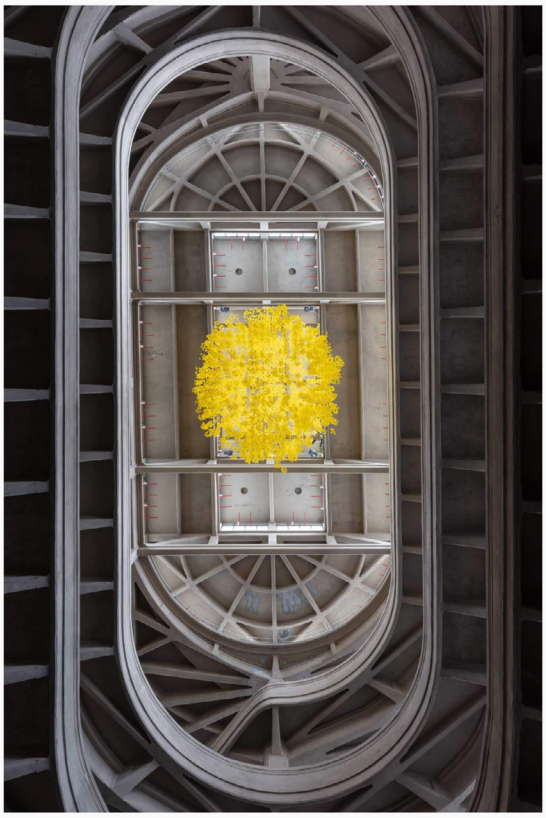
Graft (Phantom Tree) is one of four new installations on display at La Pista 500. (Sebastiano Pellion di Persano/Courtesy Pinacoteca Agnelli, Torino)

The south ramp of FIAT's Lingotto complex is fully in bloom thanks to a new site-specific installation by artists Jennifer Allora and Guillermo Calzadilla. The duo has created *Graft (Phantom Tree)* for La Pista 500, an art gallery at the former FIAT raceway in Turin, Italy.

Created as the FIAT headquarters and car factory, the Lingotto complex was built in the 1920s by Giacomo Matte-Trucco. After closing its doors in 1982, an architecture competition, won by Renzo Piano, transformed the building into a multi-purpose complex.

The restructuring by Renzo Piano took place from 1991 to 2003 over three consecutive phases. The Giovanni and Marella Agnelli Picture Gallery, Pinacoteca Agnelli, opened in 2002. Part of the approximately 30,000 square feet of space includes La Pista 500, an outdoor art project for temporary exhibitions on what once was the car testing track on the Lingotto rooftop.

July Winters
Graft (Phantom Tree) by Allora & Calzadilla blends postcolonial history with climate advocacy atop FIAT's old raceway
The Architect's Newspaper, May 19, 2025.
https://urls.fr/VMCuFZ



Graft (Phantom Tree) is one of four new installations on display at La Pista 500. (Sebastiano Pellion di Persano/Courtesy Pinacoteca Agnelli, Torino)

Graft (Phantom Tree) was positioned in such a way that it expands on the rooftop garden at the site, teasing the eruption of plantings visitors will find as they journey to the top. The work also draws from horticulture in its title. “Grafting” is a process used to join plants from different species, allowing them to grow together. Additionally, “ghost trees” are trees that have either been removed or never had a chance to grow due to deforestation.

Delicately suspended amid the ramp’s industrial helix, *Graft (Phantom Tree)* is a bright intervention that gently commands the viewer’s gaze. The installation uses recycled polyvinyl castings of blossoms from the *roble amarillo*, an oak species native to the Caribbean. The artists chose this plant to shed light on the region’s significant loss of biodiversity from the colonial period to the present day. By displacing the flowers from their original place on a tree, the installation becomes a commentary on vanished roots.

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The plastic flowers are arranged like a tree without its trunk or branches. (Sebastiano Pellion di Persano/Courtesy Pinacoteca Agnelli, Torino)

Based in Puerto Rico, Allora & Calzadilla have been active since 1995. Through their practice, the duo uses a wide variety of artistic media to explore interconnectivity between history, ecology, and geopolitics.

Works in La Pista 500 feature international artists whose pieces engage with the architectural history, urban context, and surrounding landscape of the site. Allora & Calzadilla, along with three other artists, join installations by Thomas Bayrle, Monica Bonvicini, VALIE EXPORT, Sylvie Fleury, Dominique Gonzalez-Foerster, Marco Giordano, Louise Lawler, Finnegan Shannon, and SUPERFLEX on the Lingotto's rooftop.

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ARTFORUM

PARIS

Allora & Calzadilla

GALERIE CHANTAL CROUSEL

During the fifteenth-century age of exploration, European sailors believed in a mythic island called "Antillia," rumored to be somewhere in the Atlantic, just beyond the edge of existing maps. Conjuring this terra incognita, Jennifer Allora and Guillermo Calzadilla's exhibition "Antille" examined the transatlantic ties that inspired French Surrealists. The installation *Graft*, 2021, blanketed the gallery floor with thousands of handpainted flowers, cast from recycled polyvinyl and modeled after the blooms of roble trees. Their pale crepuscular pink struck a sharp contrast to the high-noon yellow the duo adopted for an earlier iteration of the work at the Menil Collection in Houston. This shift in palette drew the work toward transformative states: nightfall, dawn, and shadow. There's a fine line between abundance and excess,

View of "Allora & Calzadilla," 2022. Photo: Martin Argyroglo.

Lillian Davies
Allora & Calzadilla, Galerie Chantal Crousel
Artforum, Volume 60, N°10, June, 2022, p.246.

and the artists were careful to leave pathways through the hyperrealistic blossoms, which were exquisitely rendered in various states of florescence and decay. Between painterly sweeps of material and a disorienting odor of petrochemicals, the installation slowed visitors' movement through the space. In fact, the artists here pointed to the act of walking itself, evoking a series of very specific hikes through the Martinique forest.

In 1941, a cargo ship carrying André Breton and an impressive roster of Surrealists—all refugees from Nazi-occupied France—arrived on Martinican shores, docking in Fort-de-France, a port that, as capital of the French colony, had just fallen under Vichy control. This troupe of intellectuals (among them Helena Benitez, Wifredo Lam, and Claude Lévi-Strauss) expanded its ranks when Breton, out to buy ribbons for his young daughter, came across Aimé and Suzanne Césaire's journal *Tropiques* in a local shop. Breton immediately set out to track down the radical anticolonialist poets. When he found them, the Césaires invited the French artist and his companions for a series of walks under the lush rain-forest canopy of the Absalon Valley. Landscape was key to the Césaires' thinking; the couple fully embraced the notion of walking in search of the marvelous, as the artists might have done that day.

Those walks inspired Allora & Calzadilla's *Penumbra*, 2020, a sound and video installation that cast four fluttering silhouettes of foliage across the gallery's walls and floor to mimic the effect of sunlight filtering through the Martinican rain forests. The position of the light was synced to that of the sun above the gallery. Collapsing the two geographies even further, the simulation was animated by the observed air currents of dominant easterly trade winds, as if transatlantic sea breezes were rustling the leaves, whose contours were created through a careful cataloguing of island flora. The work's score, composed with longtime collaborator David Lang, relied upon shadow tones, the musical equivalent of an astral penumbra. The resulting sound is haunting, like birdsong just before the dawn.

Apart from the projectors that run *Penumbra*, there was no artificial light in the gallery. Inside, pupils widened as the artists orchestrated a return to the sensory through a careful layering of histories and geographies. By transporting the Césaires' landscape to France, Allora & Calzadilla sought to evoke the spirit of Caribbean anticolonialism, opening up the space for silence, light, and movement.

—*Lillian Davies*

Lillian Davies
Allora & Calzadilla, Galerie Chantal Crousel
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Art in America

Eye of the Storm: Allora & Calzadilla at the Menil Collection

View of Allora & Calzadilla's sculpture *Blackout*, 2020, in "Specters of Noon" at the Menil Collection, Houston, 2021.
Paul Hester

In February, a calamitous winter storm left Houston, like much of Texas, without power for days. Though the timing was unusual, the city is no stranger to storms: Houston is often ravaged by hurricanes in the summer and fall, much like San Juan, **Puerto Rico**, where the artist duo Allora & Calzadilla is based. The two cities' vulnerability to extreme weather is one of several themes in the artists' exhibition "Specters of Noon" at the **Menil Collection** (on view through June 20). Walking through the exhibition while the city was still picking up the pieces from the most recent storm made many of its works seem especially resonant.

The show opens with the hum of a transformer damaged during Hurricane Maria in 2017. Partially cast in bronze, *Blackout* (2020) is a hulking sculpture of a machine gone awry. Hanging behind it is a seventy-foot painting made from iron filings on linen, titled *Cadastre (Meter Number 18257262, Consumption Charge 36.9kWh x $0.02564, Rider FCA-Fuel Charge Adjusted 36.9 kWh x $0.053323, RiderPPCA-Purchase Power Charge Adjusted 36.9kWh x $0.016752, Rider CILTA-Municipalities Adjusted 36.9kWh x $0.002376, Rider SUBA subsidies $1.084)*, 2019. To create the work, the artists placed the canvases on top of an electromagnetic field produced by electrified copper cables in their studio, allowing the current to determine the composition.

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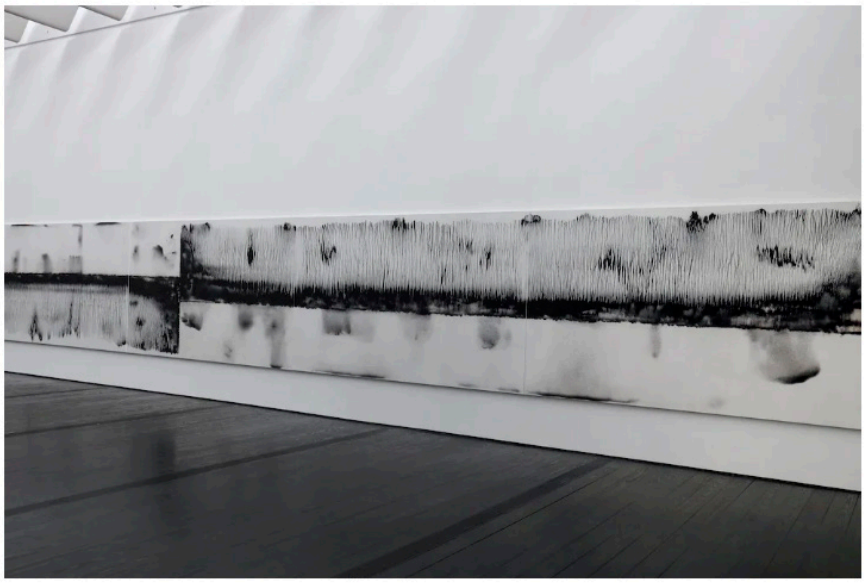
https://urls.fr/dJuVLj

The title, derived from their electric bill from the Puerto Rico Electric Power Authority, links the work's formal structure to the island's energy infrastructure, shaped by both American colonial control and internal corruption.



Allora & Calzadilla, *Cadastre (Meter Number 18257262, Consumption Charge 36.9kWh x $0.02564, Rider FCA-Fuel Charge Adjusted 36.9 kWh x $0.053323, RiderPPCA-Purchase Power Charge Adjusted 36.9kWh x $0.016752, Rider CILTA-Municipalities Adjusted 36.9kWh x$0.002376, Rider SUBA subsidies $1.084)*, 2019, iron filings on linen, 72 by 840 inches.
Photo Sarah Hobson

Manifest (2020), a two-part sculpture of a Crowley ship's engine cast in bird and bat guano, speaks to the long history of the island's subjugation and the mining of its resources. In the nineteenth century, guano was discovered to be nitrogen rich, making it an effective agricultural fertilizer. As a result of this find, the US passed the 1856 Guano Islands Act which allowed for the annexation of over 100 unoccupied islands containing guano deposits in the Caribbean and the Pacific. Local workers mined the guano from caves and loaded it onto ships bound for the US mainland. As the mechanism that powers the movement between mainland and island, the engine also signifies the relationship between occupier and occupied.

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Eye of the Storm: Allora & Calzadilla at the Menil Collection
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Allora & Calzadilla, *Entelechy*, 2020, coal, vocalists, 171 ¼ by 374 3/16 by 581 ¼ inches.

Paul Hester

Throughout the exhibition, Allora & Calzadilla explore the surreal qualities of colonialism. For instance, *Entelechy* (2020), is a massive sculpture of a blackened felled tree, cast in coal from the remains of a pine that had been hit by lightning. Inspired by a story recounted by the French Surrealist author Georges Bataille, it alludes to a tree in southern France uprooted by a storm in 1940, leading to the discovery of the Lascaux cave system underneath. *Entelechy* conjures the magical, even alchemical, properties of coal, a substance made from plant matter that has been transformed by pressure and heat over millions of years—and, like guano, is at the center of exploitative extraction economies.

As curator Michelle White mentions in the catalogue, the artists were informed by Martinican Surrealist author René Ménil's description of the marvelous as a theoretical space of enchantment defined by the uncanny possibilities of opposites coexisting. The exhibition's final work, *Graft* (2019), consists of thousands of yellow artificial flowers scattered across the floor, which are painted to appear as if they are in varying states of decay. Representing blossoms that fall from the roble tree, which is native to the Caribbean, the work evokes a scene from Gabriel Garcia Márquez's novel *One Hundred Years of Solitude* in which thousands of yellow flowers fall from the sky, smothering the animals. Such a beautiful sight can also be powerful and violent. Like a storm that smashes through walls or a colonial force that crosses borders, the effects last longer than the initial rupture.

The exhibition's title alludes to *acedia,* a medieval concept that the artists encountered in Roger Callois's 1936 essay "The Noon Complex," published in the Surrealist journal *Minotaure*. Callois writes that noontime, when the sun is highest in the sky and shadows contract, is when the demon of acedia emerges, characterized by apathy and sloth. Perhaps as the center of the day, noon is much like the eye of a storm, a time when we are caught between dramatic surges, and all we can do is take stock of the wreckage.

Noah Simblist
Eye of the Storm: Allora & Calzadilla at the Menil Collection
Art In America, June 10, 2021.
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artnet

Studio Visit: Artist Duo Allora and Calzadilla on Steering Installations Remotely and the Benefits of Eschewing Social Media

The artist duo invite us behind the scenes as they prepare for their new show at the Menil Collection in Houston.

Portrait of Allora & Calzadilla. Courtesy of the Artists and Gladstone Gallery, New York and Brussels.

Jennifer Allora and Guillermo Calzadilla, the artists behind the duo Allora and Calzadilla, are almost always in research mode. The latest fruits of which have just been unveiled at the Menil Collection in Houston: a new exhibition, "Allora and Calzadilla: Specters of Noon" (through June 20), which presents seven multimedia works developed specifically for the site over the past four years. The show was informed by the couple's in-depth research into the Menil's extraordinary Surrealism collection and the role Surrealism played in the Caribbean in the years surrounding World War II.

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Artnet, October 9, 2020.
https://urls.fr/iW3ita

The duo directed the installation in Houston from their home in San Juan. (They note a kinship between the two locales, which are both port cities that have been deeply affected by climate change.) We checked in with the artists to find out what life has been like in the studio, what they're currently reading, and how they are trying to stay present "in every sense."

What are the most indispensable items in your studio and why?

Our studio is more like a mode than a place. It's about concentration and focus—about trying to articulate a thought or an idea. In our case, having both of us present, in every sense, is the most indispensable thing. If one of us not in the mood or our head isn't there, it doesn't work.

We also can't live without our library, which is ever-expanding. Even more indispensable perhaps is researching in special collections and libraries—places that you can't access through the internet. Once, we were looking at the collection of the Museum of Man in Paris which, at the time, was under renovation, so all the objects were off-site. After going up and down rows and rows of stacks filled with death masks of everyone from kings to the guillotined, we arrived at the makeshift office of the museum director. He reached above his desk and opened the door of a special cabinet behind him and took out two small boxes. In the first was the skull of Descartes and in the other, the Venus of Lespugue!

Is there a picture you can send of your work in progress?

Installation view of Allora & Calzadilla's *Penumbra* (2020). Courtesy of Gladstone Gallery, New York and Brussels; and *Entelechy* (2020). Courtesy of Galerie Chantal Crousel, Paris, and Lisson Gallery, New York and London. © Allora & Calzadilla. Photo: Paul Hester

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This photo shows an installation in progress at the Menil Collection in Houston, where we just recently opened a show that took us four years to make. In the background is *Penumbra*, a projected digital animation that recreates the effect of light passing through foliage in the tropical forest of the Absalom Valley in Martinique, where Suzanne and Aimé Césaire took a group of temporarily interred refugees fleeing war-torn France in 1941. Among the group were Claude Lévi-Strauss, Wifredo Lam, André Breton, and Helena Holzer. *Penumbra* is projected in the corner of the gallery at an angle based on a real-time simulation of the sun's location overhead in Houston. The artificial light flickers across the space and intermingles with dancing patterns of the sun passing through clouds over the museum. Through this interaction, two disparate places converge and create a paradox of light.

In the foreground is *Entelechy*, a monumental coal sculpture cast from a pine tree felled by lightning. It was modeled after the uprooted tree that fell in Montignac, France, in 1940, which revealed to a group of teenagers the now famous Lascaux cave. There is a vocal performance that takes place on the sculpture following a musical score by our collaborator David Lang. The composition references the only image of a human figure found in the cave, a hybrid of a bird and a man.

What is the studio task on your agenda tomorrow that you are most looking forward to?

We look forward to getting the model of the Serralves Museum in Porto where we are planning a show. It is a really exceptional space designed by Álvaro Siza that we got the chance to visit in person last fall. We are excited to start playing with the model and our work to see what will be revealed in this process.

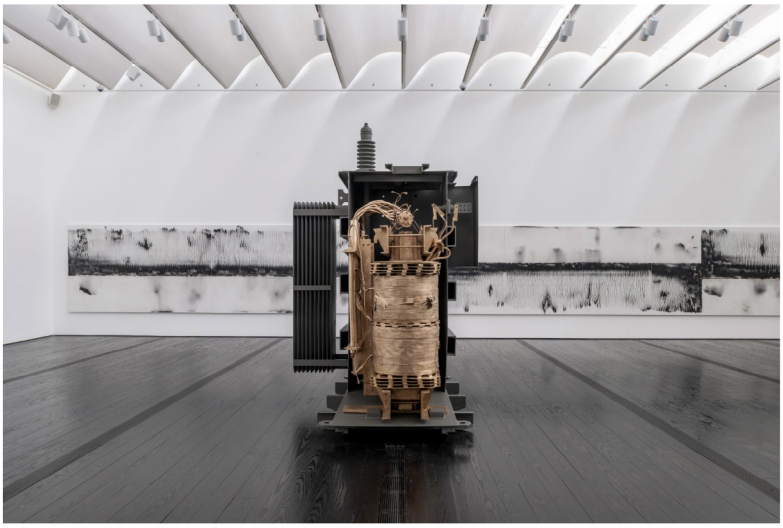
What kind of atmosphere do you prefer when you work? Do you listen to music or podcasts, or do you prefer silence? Why?

We live in a place where the wind coming off the sea has a constant and unmistakable presence. It is always changing in a never-ending drama that at times is gentle and at others is brisk and almost violent. This sound sets the mood throughout the day. Our thought and concentration are somehow shaped by it.

What trait do you most admire in a work of art? What trait do you most despise?

A sense of knowing, wonder, beauty, mastery, insight, play, honesty.

Formulas, habits, arrogance, pretension, insincerity.



Installation view of Allora & Calzadilla's *Blackout* (2020). Courtesy of Lisson Gallery, New York and London. *Cadastre (Meter Number 18257262, Consumption Charge 36.9kWh x $0.02564, Rider FCA-Fuel Charge Adjusted 36.9 kWh x $0.053323, Rider PPCA-Purchase Power Charge Adjusted 36.9kWh x $0.016752, Rider CILTA-Municipalities Adjusted 36.9kWh x $0.002376, Rider SUBA subsidies $1.084)* (2019). Courtesy of Gladstone Gallery, New York and Brussels. © Allora & Calzadilla. Photo: Paul Hester

What snack food could your studio not function without?

Pastelillos de Chapin and coffee.

Who are your favorite artists, curators, or other thinkers to follow on social media right now?

We don't follow social media. However, we have recently been following the tracks of the exiled Surrealists and other artists and intellectuals through the Caribbean in the 1940s. In the Caribbean, the Surrealist call for the emancipation of the tormented existentialist soul turned into a concrete project of decolonization and resistance to political and cultural suppression. Today's identity debates are deeply enriched by revisiting these encounters.

When you feel stuck in the studio, what do you do to get un-stuck?

We've been going out a lot on the water with our daughter, who sails a small Opti. We accompany her in sea kayaks. Of course, she can go a lot faster than us, so we have to really paddle hard to keep up. When you are out in the ocean, you really need to concentrate on what you are doing and be totally present with your surroundings. That focus and immersion helps relax your mind.

What is the last exhibition you saw (virtual or otherwise) that made an impression on you?

Going to the Aimé Césaire's house (now a museum) in Martinique and getting a feeling for how he worked. He liked to have the radio on with local news playing while reading the French international newspapers. His tie collection was proudly displayed upon a humble wooden coat hanger hooked on to the window latch. An ample and breezy porch wrapped around the entire house, making a pleasant space to sit and converse, very typical of vernacular Caribbean architecture.

The home of Aimé Césaire in Fort-De-France. Photo by Franck Fife/AFP via Getty Images.

Down the road at the Volcano Museum in Saint-Pierre there are artifacts on display from the aftermath of the eruption of Mount Pelée in 1902, which destroyed the entire town: a watch with the hands frozen, a massive contorted bell, a flattened lightbulb, scissors agglomerated together in single mass of metal.

Between the two locations is a large Ceiba tree that also was completely burned by the volcano but that 50 years later re-emerged alive and continues to grow to this day. Our friend, art historian Molly Nesbit, later discovered that this tree was of great importance to Césaire. She noted that for him, it "exemplified nature's ability to absorb catastrophe."

If you had to put together a mood board, what would be on it right now?

Writings of Evagrius of Pontus and others on Acedia and the Noonday Demon. Wifredo Lam's *The Jungle* (1943). Martinican journal *Tropiques* (1941–45). Electromagnetism diagrams. The 1856 Guano Island Act and the 1917 Jones Act. *Magellan* by Stefan Zweig. Lightning-struck trees. Armando Reverón's *El Playón* (1929). The monthly electrical bill. The relic of the right arm of St. John the Baptist at the Topkapi Palace in Istanbul. Tabebuia Chrysantha tree blossoms. Giuseppe Tartini's combination tones. Nautical charts. Nazaré waves. Eugenio Montale's *Cuttlefish Bones*. Cézanne's *L'Estaque* (1879–83). Images of things dressed in their own shadows. A fresh Heliconia bihai flower.

Les Cahiers du Musée national d'art moderne

Entretiens (2016-2019)

Maria Stavrinaki

Entretien avec Allora & Calzadilla

Maria Stavrinaki : Quand la préhistoire a-t-elle commencé pour vous?

Jennifer Allora & Guillermo Calzadilla : D'une certaine façon, tout a commencé à Paris, où, il y a plusieurs années de cela, en 2006, nous avons été invités à concevoir une exposition au Palais de Tokyo. Nous avons commencé à penser alors à l'histoire de l'Exposition internationale de 1937, à la création du Palais de Tokyo, contemporaine de celle du Musée de l'Homme, dans son croisement avec les surréalistes dissidents du Collège de Sociologie. Nous avons toujours eu une affinité avec cette mouvance particulière du surréalisme. Nous lisions les écrits de Georges Bataille sur la préhistoire à cette époque-là. Nous nous intéressions particulièrement au mode d'inscription de ces écrits importants dans un contexte de militarisme et de guerre. Si l'on pense à la préhistoire, à la façon dont elle s'impose dans les discours modernes, elle est liée à la fin de l'humanité, n'est-ce pas? Observer les commencements de l'humanité, c'est essayer de trouver une réponse à la guerre et aux barbaries de l'humanité si justement pensées par Walter Benjamin. Il y a aussi une dimension personnelle, mais qui a son importance : la naissance de notre fille, à peu près à la même époque, qui nous a sans doute fait réfléchir à la longue durée!

M. S. : L'un des modes sous lesquels la préhistoire est entrée dans votre univers est la musique. Pourquoi?

J. A. & G. C. : Nous travaillions depuis un certain temps sur le thème de la musique et de la guerre, et il nous a ensuite paru logique de nous tourner vers les origines de la musique et les riches débats autour du rôle de la musique dans l'évolution de l'espèce humaine et de sa place dans nos vies en tant qu'êtres de communication et d'émotions. Autrement dit : à quoi sert la musique? Est-elle

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Les Cahiers du Musée national d'art moderne, N°147, Spring, 2019, p.68-72.

un « cheesecake auditif », comme l'a prétendu le psychologue cognitiviste Steven Pinker, ou bien est-elle quelque chose de plus essentiel ? Nous en sommes aussi venus à croiser les champs relativement nouveaux de l'archéo-acoustique et de l'archéologie musicale, qui étudient notamment les sites préhistoriques non seulement du point de vue visuel, mais aussi pour leurs attributs sonores. Beaucoup de grottes où l'on a trouvé de l'art préhistorique se révèlent être des lieux possédant une gamme précise de sons. Sans doute des artistes comme Picasso ou Giacometti avaient-ils compris que ces espaces avaient un caractère sacré et visaient à capter tous les sens, mais les découvertes faites grâce aux technologies du XXIe siècle et portant sur leurs attributs sonores spécifiques différencient peut-être la perspective adoptée par les artistes contemporains de celle des générations précédentes.

M. S. : L'une des particularités de votre travail est d'engager des artefacts préhistoriques précis, comme la plus ancienne flûte, et de faire cela d'une façon rigoureuse et savante. Que devez-vous à la science et que lui donnez-vous ?

J. A. & G. C. : Pour Nicholas Conard et son équipe de recherche à l'Université de Tübingen – les archéologues à l'origine de la découverte de la flûte en os de Hohle Fels [reproduite en 4e de couverture] –, la question était de savoir si les données archéologiques étaient bien les preuves concrètes de la présence d'une tradition musicale bien établie au moment où les « humains modernes » ont colonisé l'Europe il y a plus de 35 000 ans. Ces témoins archéologiques pouvaient-ils également rendre compte plus clairement des façons dont les formes sociales et culturelles des humains modernes ont pu affecter la population d'hommes de Néandertal ? Autrement dit, l'extinction de l'homme de Néandertal avait-elle des raisons anatomiques et biologiques, ou bien, est-elle due, du moins en partie, à un manque d'adaptations culturelles ? Dans *Raptor's Rapture* (2012), nous nous sommes concentrés sur un objet – un os d'aile de vautour – et le vautour est bien un animal qui se nourrit de restes, n'est-ce pas ? Cet os transformé en flûte est à présent un reste musical. Prendre *cet* os de *cet* animal et comprendre qu'il peut produire du son, percer des ouvertures à des intervalles précis, présupposait un certain type d'intelligence et un rituel : jouer, être écouté par les autres, participer aux actions de la communauté, cela a pu permettre la survie de notre espèce. Notre expérience artistique a consisté à demander à une flûtiste d'explorer l'intelligence acoustique inhérente à la flûte préhistorique en présence d'un vautour vivant. Ce qui se déploie à travers le film est le saisissement d'un sens à travers des abîmes multiples : un sens entre les temps, entre les formes de vie. C'est un moyen poétique de penser notre implication dans les multiples mondes avec lesquels nous entrons en contact, mais qui conserveront toujours un reste hermétique à notre compréhension.

M. S. : Ce qu'il y a donc de spécifique dans la pensée de la préhistoire, c'est cette conjecture sans fin. En un sens, nous créons des fictions sur des gens qui eux-mêmes créaient des fictions.

J. A. & G. C. : Exactement. Et ce sont ces types d'objets – des objets artificiels capables de façonner des affects et des relations – qui ont rendu notre vie possible ici-bas.

M. S. : Ce serait donc sur ce point que résiderait la relation entre vos premiers travaux, qui avaient une identité plus directement antimilitariste et postcoloniale, et vos travaux plus récents, qui portent davantage sur la longue histoire des espèces, la paléontologie et la préhistoire artistique ?

J. A. & G. C. : Absolument. Nous avons travaillé pendant de nombreuses années ici à Puerto Rico sur l'île de Vieques, occupée pendant des années par l'armée américaine et dont le paysage sonore a été constitué pendant plus de soixante ans de détonations assourdissantes. Ce projet questionnait notamment la relation complexe à l'autre. Mais d'une certaine façon, la flûte et la Vénus médiatisent l'autre aussi – cet autre qu'est le passé humain. En outre, la préhistoire a eu une vocation impérialiste et colonialiste et a participé largement à cette vaste entreprise moderne.

M. S. : Serait-il juste de dire que cette pensée sur l'altérité du temps et des cultures, avec toute la charge historique qu'elle porte, converge au sein de

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Cueva Vientos (2015) ? Il est en effet intriguant de penser que cette convergence possible a lieu dans une grotte, l'espace le plus archétypique de tous.

J. A. & G. C. : C'est tout à fait vrai. Dans *Raptor's Rapture* ou dans *3* (le film avec la Vénus de Lespugue, 2013) nous traitions d'artefacts préhistoriques. Mais dans *Cueva Vientos* nous avons traité d'un site préhistorique. Sur le plan de l'expérience physique, être dans un espace dont on ressent que sa formation s'est étendue sur des millions d'années est désorientant. On perd le sens de la mesure, on perd quelque chose de soi-même. Dans une grotte, la géométrie rendue familière par le modernisme disparaît. Le sens de l'échelle est perdu. On a le vertige.

M. S. : Cela me fait penser à ce que l'historien Sigfried Giedion (l'un des grands apôtres de l'espace architectural moderniste, précisément) avait nommé l'« espace acoustique » des grottes ornées.

J. A. & G. C. : Oui, et en ce qui nous concerne, cette désorientation, cette défamiliarisation ouvre la voie à une transformation.

M. S. : Le site et les restes. La préhistoire entre dans votre travail à travers ces deux formes. Et ces deux formes incluent des « traces », que vous avez souvent décrites comme votre « médium ».

J. A. & G. C. : La trace est pour nous à la fois un principe opératoire – nous cherchons et nous produisons des traces – et un trope poétique. Mais dans *Cueva Vientos*, la préhistoire joue aussi un troisième rôle : elle est très proche de la modernité, proche au sens propre. Cueva Vientos, grotte immense qui ressemble à une cathédrale et qui a nécessité des millions d'années pour se former, est à dix minutes d'un complexe pétrochimique abandonné – la Commonwealth Oil Refining Company, Inc. (CORCO), l'un des plus grands de l'hémisphère Nord lorsqu'il était encore en fonctionnement –, qui continue de contaminer toute la région et qui continuera de le faire pendant des millions d'années ! L'échelle temporelle incommensurable de *Cueva Vientos* s'étend à la fois dans le passé et vers l'avenir.

M. S. : Vous diriez donc que la grotte peut aussi aider notre imagination à saisir quelque chose de très difficile, sinon d'impossible à saisir, à savoir la très longue durée du futur ?

J. A. & G. C. : Oui, et c'est pourquoi l'œuvre de Dan Flavin [*Puerto Rican Light (to Jeanie Blake)*, 1965, alimentée en électricité, dans son installation dans la grotte, par un convertisseur d'énergie solaire] a trouvé sa place dans la grotte. Cette pièce nous est apparue comme une relique du XX^e^ siècle. Ces lampes de lumière fluorescente ressemblent à quelque chose du passé, comme une antiquité radieuse.

M. S. : Et si l'on pense à l'intérêt de Flavin pour l'obsolescence, on peut dire que son œuvre a trouvé son « contexte naturel », n'est-ce pas ? Mais retournons à la grotte, à sa position éloignée, au fait que vous venez d'employer le terme de « cathédrale » pour la décrire et que seules six personnes par jour sont autorisées à la visiter (ce qui est moins qu'à Font-de-Gaume, mais plus qu'à Lascaux et Chauvet). Votre grotte est-elle un lieu sacré ?

J. A. & G. C. : Il est tout à fait vrai que cette dimension sacrée nous intéresse. Nous avons conçu cette œuvre comme une pièce durable et intime que seul un petit nombre de gens peut visiter en même temps. La grotte se trouve dans un canyon de calcaire, qui, il y a des centaines de millions d'années, était une barrière de corail. Elle a été formée par la pluie qui a lentement érodé les restes des organismes qui avaient vécu là par le passé. Ce mélange d'organique et d'inorganique est incrusté dans la forme elle-même. On traverse un canyon de falaises calcaires au sommet desquelles se trouve la Cueva Vientos. On y monte, on n'y descend pas. Et au milieu de la grotte, il y a un oculus à travers lequel entre la lumière du soleil. Il y a un jeu entre la lumière solaire cosmique et la lumière artificielle du XX^e^ siècle. C'est une expérience qui remplit votre être, et en même temps vous fait vous sentir très humble. L'échelle de temps, la désorientation et l'exubérance sensorielle : toutes les qualités du sacré sont là. On y perd ses repères, et simultanément on se sent absolument présent.

M. S. : Pourriez-vous en dire davantage sur cet aspect sensoriel de la grotte, tout ce que nous ne pouvons pas voir dans les reproductions, en particulier l'odorat et le son ?

J. A. & G. C. : Les guanos des chauves-souris sur le sol de la grotte ont une odeur très particulière.

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Il y a plein d'espèces différentes qui vivent dans cet environnement unique – certaines en permanence, d'autres par intermittence, s'en allant pour revenir plus tard. Grâce aux propriétés acoustiques du guano, on entend très clairement le son des animaux ou celui de l'eau s'infiltrant dans les stalactites et les stalagmites. Et, quand les nuages bas passent au-dessus de l'oculus de la grotte, celle-ci plonge soudain dans l'obscurité totale, puis la lumière revient, aussi soudainement qu'elle avait disparu. Pendant un moment on ne voit plus que la sculpture de Dan Flavin, puis on ne la voit plus, car tout baigne dans la lumière du soleil.

M. S. : Et qu'en est-il du rôle des animaux dans votre travail? Ils sont si présents, vifs ou morts. Dans les deux cas, ils ont un rôle utopique. Dans l'un de vos films, un perroquet devient un sujet parlant et a la chance de communiquer à la fois avec la nature et avec les humains. Mais l'extinction vous intéresse aussi en tant qu'elle est peut être le moyen de relier ce qui est séparé dans le temps.

J. A. & G. C. : *The Great Silence* (2017) est une sorte de fable, la lettre d'adieu d'un perroquet portoricain, en voie d'extinction à cause de l'activité humaine. En contemplant le grand silence qui recouvrira pour toujours la voix de son espèce, il réfléchit sur l'ironie que représente l'installation du télescope Arecibo Radio, oreille capable d'entendre l'univers et bouche capable de lui parler, dans le milieu naturel qui reste encore le sien. Ces contiguïtés-là nous ont toujours intéressés. Nous commençons toujours par le spécifique.

M. S. : C'est également sur quoi repose la dimension critique de votre travail, puisque le critique doit toujours passer par le spécifique, comme le fait aussi la pensée historique. Cette dialectique de l'histoire et de la préhistoire dans votre travail m'intéresse. Vous me disiez que dans l'espace de la grotte nous sommes en dehors de l'histoire, mais en même temps vous soulignez presque toujours l'historicité de vos opérations.

Figure féminine dite « Vénus de Lespugue », grotte des Rideaux, Lespugue, Haute-Garonne, époque gravettienne (c. - 23 000 ans), ivoire de mammouth, 14,7 × 6 × 3,6, Musée de l'Homme, Paris, photo © MNHN - JC Domenech

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J. A. & G. C. : Le temps est peut-être une façon de lier les deux. Avant d'être hors du temps dans *Cueva Vientos*, on doit passer devant le complexe pétrochimique, puis par la communauté de Magas Arriba, qui habite une friche industrielle, et par d'autres ruines sociopolitiques du Puerto Rico d'aujourd'hui. Mais l'expérience de la grotte vous rend potentiellement capable de considérer autrement le monde historique. La musique accomplit la même chose – elle fait sortir de soi-même.

M. S. : À propos de la musique, comment vous est venue l'idée de la lier à l'un des artefacts préhistoriques les plus connus, à savoir la Vénus de Lespugue?

J. A. & G. C. : L'hypothèse théorique qui établit une analogie entre la musique et les formes plastiques de la préhistoire est peut-être fausse, mais il était important pour nous de faire cet exercice d'imagination et de nous poser des questions, de nous émerveiller devant ces formes de connaissance dont nous ignorons tout et auxquelles nous n'avons pas accès. Quand nous avons visité le Musée de l'Homme, où la Vénus de Lespugue est exposée, l'un des chercheurs nous a raconté cette histoire intéressante. Le musée possède toutes sortes d'objets dont on ne sait pas à quoi ils servaient. Pourquoi les fabriquait-on? Comment les utilisait-on? Ces objets ne se rangent pas dans des catégories préétablies, ils appartiennent à un « ailleurs ». Un jour, une chercheuse tenait une pierre oblongue, qui n'avait l'air d'être ni un outil, ni une arme. La chercheuse n'avait pas de gants. Récemment mariée, elle portait une bague; celle-ci a touché la pierre, qui émit alors un son clair et beau – « tinghhhhhh ». Quel sens attribuer à ces choses-là? Peut-être l'histoire est-elle cela après tout, cette curiosité inépuisable envers les objets étranges.

Par Skype, mercredi 30 janvier 2019
Traduit de l'anglais par Maria Stavrinaki

Jennifer Allora, née en 1974 à Philadelphie et **Guillermo Calzadilla**, né en 1971 à Cuba, ont entamé leur collaboration en 1995, et vivent et travaillent à San Juan, Puerto Rico. Ils ont représenté les États-Unis à la 54e Biennale de Venise (2011). Leurs œuvres *Chalk* et *Unspecified Promise* seront exposées respectivement jusqu'au 2 février 2020 au Walker Art Center, Minneapolis et jusqu'au 27 octobre 2019 à l'Institute of Contemporary Art, Miami. Deux expositions sont par ailleurs prévues en 2019 : « La pharmacie tropicale », du 15 mars au 23 juin au Musée Guggenheim de Bilbao, et « Big orchestra », du 19 juin au 8 septembre à la Schirn Kunsthalle de Francfort.

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MOUSSE

Allora & Calzadilla “BLACKOUT” at MAXXI, Rome

Allora & Calzadilla "BLACKOUT" at MAXXI, Rome, 2018
Courtesy: Fondazione MAXXI. Photo: Musacchio Ianniello

An exhibition that opens with the dramatic situation of Puerto Rico and moves on to reflect the possibilities of artistic form within the current social-political situation of the globalized world.

An exploded electrical transformer that becomes a sculpture, a petrol pump sculpted in fossil calcareous stone, a motorcycle with a trumpet welded to the exhaust, an overturned table that becomes a motorboat, great pictures composed of fragments of photovoltaic panels and a chorus singing a composition featuring the words of Benjamin Franklin “*…how many pretty systems do we build, which we soon find ourselves oblig'd to destroy! If there is no other Use discover'd of Electricity, this, however, is something considerable, that it may help to make a vain Man humble*.”

The provocative works of Jennifer Allora and Guillermo Calzadilla, one of the most thoughtful and innovative artists on the contemporary international artistic scene, are featured in the *BLACKOUT* exhibition, curated by Hou Hanru and Anne Palopoli and hosted at MAXXI from 16th February to 30th May 2018.

For this exhibition, the artists have responded to the unique architectural characteristics of Gallery 5, creating a close relationship between the exhibition layout, the works and the museum.

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https://urls.fr/OQcPBI

The exhibited works include *Petrified Petrol Pump* (2010), an abandoned petrol pump that seems to have turned into stone. This piece alludes to the cyclical exploitation and destruction that characterises Man's relationship with nature; carved from limestone containing fossils, it carries with it evidence of the geological eras of the Earth and those organisms that contributed to the creation of fossil fuel. Today's technologies become relics, the object of future archaeology, and what in some way has been an agent of global climatic change has contributed to its own end, being reabsorbed by nature.

Work from the *Solar Catastrophe* series (2016), in which the artists use broken fragments of polycrystalline silicon solar cells arranged within a geometric grid to create a gestalt pattern, is also featured in this exhibition. The breaks, pauses and gaps created within the figure/ground composition trace a boundary between nothingness and signification alluding to the history of Modernist art, and the energy crises of the contemporary world. The artists consider the photovoltaic panel as a complicated symbol of evolving energy technologies. While photovoltaic's do not rely on carbon-based fossil fuels- a known source of the dangerous directions of climate change- they are nonetheless implicated in other processes of resource extraction and exploitation that raise other questions of sustainability. In Solar Catastrophe, the photovoltaic panel is deconstructed on a canvas, and becomes a metaphorical element, alluding to the detritus that progress leaves behind.

Working through the complexities of alternative sources of energy, by combining the economic, ideological and aesthetic dimension, is paramount for the artists: indeed, they have included a solar-powered system that supplies power to the exhibited works.

The exhibition layout also includes *Blackout* (2017), which lends its title to the show. Created with one of the burnt out electrical transformers that caused an island wide blackout in Puerto Rico in September 2016, the sculpture consists of electrically charged copper, ceramic fragments and transformer coils. The work is completed by the *mains hum* vocal work (2017), created by American composer David Lang (in his third collaboration with the artistic duo) and inspired by a quote from Benjamin Franklin on electrical energy. Lang's composition, conceived in collaboration with the artists as a fundamental part of the sculpture, is performed by the Rome-based vocal ensemble VoxNova Italia, (in their second collaboration with the artists- the first being the 2015 Venice Biennial exhibition *All the World's Futures* with the work 'In the Midst of Things')

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The exhibition also includes a number of videos such as *The Night We Became People Again* (2017), set in the *Guayanilla-Peñuelas* area on the South-West coast of Puerto Rico, where an ancient cave formation, *Cueva Vientos,* is found and which is also the site of their long-term commission with Dia Art Foundation, "Puerto Rican Light (Cueva Vientos)". The film blurs the boundaries between the prehistoric narrative of a Taino origin myth, an abandoned petro-chemical plant, a sugar cane plantation, and the short story by Puerto Rican novelist and renowned Marxist José Luis González "*La noche que volvimos a ser gente*". An off-camera voice emulates the sounds of alternating-current by using it as compositional direction. Thus, the voice becomes a singular musical agent that sutures together a disjunctive flow of narratives. The text the voice sings, no longer tethered to semantic meaning, is now transformed into an affective sonorous collage.

A video review accompanies the exhibition, lending it a historical dimension, with works that testify to the artists' enduring commitment to the analysis of key concepts of contemporaneity such national identity, democracy, power, freedom, participation and social change.

The videos shot in Puerto Rico, China, Japan, Iran, the USA, Turkey, Italy and France allow us to better understand the centrality of sound in their work: voices, words, noises and music render the violence in political, economic and social relations explicit. Allora & Calzadilla underline the worldwide nature of the circulation of sounds and create a system of resonance. In their works, the artists assemble a constellation of meanings and connections, hybrid situations capable of creating images that embody the complexity of reality.

Through a critical and visionary approach, which overcomes the boundaries between the diverse categories of artistic, social and philosophical thought, they reread the present to offer ever-new points of view.

BLACKOUT confirms Allora & Calzadilla's vocation for reflection on events and circumstances associated with historical-political reality; in this exhibition, the issue that almost inevitably comes to the fore is that of energy in relation to capitalism, power and the specific political situation of Puerto Rico, where the artists live and work. The exhibition sheds light on the forces playing a role in the island's geopolitics, an "unincorporated territory" of the United States, currently burdened by uncontrolled public debt and a serious energy crisis, which have revealed the legacy of US colonialism and its complicity with global financial capitalism.

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Left: Aerial view of lunch tables for Cooking Sections' *Climavore: On the Movement of Deserts*, 2017, Al Mureijah Square, Sharjah, March 2017. Right: Christodoulos Panayiotou, *Untitled*, 2017, Amarelo Vila Real granite, various pseudomorph minerals, 18-karat yellow gold, 18-karat white gold, silver, waxed polyester thread, paulownia, leather and leatherette boxes. Performance view, March 6, 2017, Bait Al Serkal, Sharjah. Photo: Shanavas Jamaluddin.

Sharjah Biennial 13

VARIOUS VENUES

Murtaza Vali

AS PART OF the Sharjah Art Foundation's push to expand its presence into more remote areas of the emirate, recent editions of the organization's signature event have spread beyond its existing facilities to satellite venues across and outside city limits. This year's ambitious Biennial goes a step further, extending the program over a year and dispersing it internationally across the greater region. Titled "*Tamawuj*"—an Arabic word that means "a rising and falling in waves; a flowing, swelling, surging, or fluctuation; a wavy, undulating appearance, outline or form"—the Sharjah Biennial's thirteenth edition, curated by Christine Tohme of Beirut's Ashkal Alwan association, supplements the main exhibition in Sharjah (dubbed "Act I") with four off-site programs. Each of these is organized around a keyword: a symposium on "water" held in Dakar, Senegal, this past January; a set of newly commissioned works about "crops" presented in Istanbul in May; a series of publications on "earth" to be launched in the Palestinian city of Ramallah in August; and a pair of exhibitions (dubbed "Act II"), as well as related public programs centering around "the culinary" in Beirut in October. The expansion seems to have come at a cost: Logos of neoliberal multinational corporations, such as Dubai-based real estate developer Emaar and the luxury brand Van Cleef & Arpels, were prominent on banners and hoardings advertising the otherwise largely government-funded event.

The Biennial's keywords suggest a curatorial focus on issues related to climate change—the most urgent sociopolitical crisis of our time, as we grapple with whether life on earth will remain sustainable. This is not unfamiliar territory, even within the exhibition's own past. Its eighth edition, titled "Still Life: Art, Ecology and the Politics of Change," presciently explored similar terrain a decade prior, with a forthrightness that was eye-opening and revelatory. But that was before the temporary collapse of global capital; the political upheavals of 2011's Arab Spring and its aftermath; the censorship of a "blasphemous" installation commissioned for Sharjah Biennial 10 that same year (and the subsequent dismissal of the foundation's director); a fall in oil and natural gas prices, and the corresponding geopolitical consequences; a heart-wrenching refugee crisis; the triumphant reemergence of authoritarianism, nativism, and populism around the world; and the chilling official acknowledgment of the advent of the Anthropocene. While concern regarding climate change and its effects is now widespread, the urgency of the crisis has grown, and addressing this issue has become a trickier endeavor, given the heightened geopolitical stakes around fossil fuels in the region. The usually outspoken Tohme has adopted an oblique—some might say evasive—approach by retreating into metaphor, as demonstrated by the Biennial's lyrical title. Yet as a metaphor, *tamawuj*, couched in the cyclical rhythms of nature, opens itself up to politics and history, and its invocation here allows for a critique of teleological models that rely on notions like revolution and rupture. Instead, encompassing ideas of fluidity and flux, it posits a model for change and resistance that is repetitive and regenerative, variable and incremental, elastic and adaptive—one that has the capacity to yield when needed without ever conceding completely.

"Act I" is distributed across six distinct clusters, including a new studio building in Al Hamriyah, a sleepy coastal town a half-hour drive north of Sharjah. Waves reappear in very different guises throughout the Biennial, from numerous fabric pieces, many of which are presented in outdoor settings that allow the works to gently undulate in the wind like flags or sails, to a preponderance of works featuring sound waves. Notable among the former are Hana Miletić's abstract handwoven textiles, which range from large curtain-like sheets to smaller sculptural fragments made of thick yarn that resemble cocoons and bandages. Regularly punctuating the courtyard-facing walls at Al Hamriyah Studios, these subtle works evoke notions of nurture and care historically associated with cloth.

Ebb and flow are present in primal form, reduced to the steady rhythmic pulse of a heartbeat, in James Webb's *All that is unknown*, 2016. Emitting from two speaker cones at either end of a corridor-like gallery, the soft, comforting sound transforms the space into a womb, distilling life into a simple continuous palpitation. This same gentle percussiveness can be felt in Roy Samaha's *Residue*, 2014–17, a video travelogue of a trip from Beirut to Mytilene, a port city on the Greek island of Lesbos, whose route recalled that of countless Syrian refugees fleeing civil war. Made up entirely of GIFS, each oscillating between forward motion and reverse, the piece assiduously avoids all signs of this contemporary tragedy, instead presenting glimpses of quotidian life along the shores of the Mediterranean—generic interiors, empty public spaces, fishermen on boats, people sitting and sleeping by the water—parceling time into minute movements and isolated gestures. The film's pulsating structure animates the footage in an uncanny way; it feels haunted, as if dogged by the ghosts of those it cannot represent—the refugees who, in waves, traversed the coast and finally braved the waters of the Aegean in search of better lives. Ismail Bahri's video *Revers*, 2016, is similarly somber and meditative, showing a pair of hands repeatedly crumpling and then smoothing out a page from a magazine, its image gradually degrading as printed ink rubs off onto fingers. And Christodoulos Panayiotou's installation *Untitled*, 2017, incorporates cyclical rhythm into a choreography of ritualized display and desire, as a man repeatedly opens and closes various luxurious leather cases, each containing exquisite handmade jewelry featuring pseudomorphs—crystals composed of certain minerals that have adopted the appearance of another geode. The hypnotic repetition of the act of presentation is entrancing, lulling our desire to covet and possess these objects. Each of these works harnesses repetition in the service of a somatic rather than industrial logic, encouraging the viewer to accept the inevitability of difference between iterations or cycles.

Other works underscore the political resonance of voice and music. Listening as a political act is the subject of Lawrence Abu Hamdan's *Saydnaya (the missing 19db)*, 2017, which is devoted to the artist's work with prisoners held at the notorious titular Syrian prison. Forced into silence, Saydnaya's inmates developed acutely sensitive hearing and the ability to communicate via whispers audible only to each other. A barely perceptible nineteen-decibel drop between the utterances of prisoners before and after Syria's bloody 2011 uprisings and violent suppressions implicitly testifies to the facility's shift from prison to

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Left: Vikram Divecha, *Beej*, 2017, unregistered seeds, soil, water, gardening supplies. Installation view, Al Naba'ah, Sharjah. Right: Hind Mezaina, *Dubai Gardens* (detail), 2017, cyanotype prints, printed text by Todd Reisz, dimensions variable. Far Right: Natascha Sadr Haghighian and Ashkan Sepahvand, *Carbon Theater*, 2016–, sound installation, wall drawing, booklet. Installation view, Old Sharjah Planetarium.

death camp. Beginning with a series of tones that decrease in volume from the earsplitting roar of a jet plane to the almost inaudible whispers of Saydnaya prisoners, and followed by "earwitness" testimonies, Abu Hamdan highlights this often overlooked extreme of the aural spectrum, imbuing the delicate registers of near silence with the weight of evidence.

Sound and politics are similarly intertwined in the Otolith Group's *The Third Part of the Third Measure*, 2017, a two-channel video that centers on the underrecognized African American composer Julius Eastman. The video is divided into three sections: Its middle chapter presents a performance of the composer's avant-garde work, a trio of minimal compositions propelled by an angry, almost militant urgency, played by four pianists sharing two pianos. This musical passage is preceded by footage of a black male speaker measuredly reading a

The show's title, "*Tamawuj*," posits a model for change and resistance that is repetitive and regenerative, variable and incremental, elastic and adaptive—one that has the capacity to yield when needed without ever conceding completely.

1980 speech by Eastman—prepared in response to advance objections by faculty and students at Northwestern University, where he was set to perform—explaining his "organic" compositional approach (whereby each new section incorporates and builds on the previous ones) and the provocative titles of his compositions: *Evil Nigger*, *Crazy Nigger*, and *Gay Guerrilla*. Another recitation of Eastman's statement, this time by a black woman, follows the performance. Her delivery is playful and impassioned, as if, following Eastman's "organic" principle, the composer's uncompromising music has transformed the tenor of his words, revealing the potency of his radical propositions.

In Allora & Calzadilla's brilliant three-channel installation *The Great Silence*, 2014, voice emerges unexpectedly as an assertion of the presence of beings whose survival is threatened. Two facing screens show footage of the Arecibo Observatory in Puerto Rico—the world's largest single-aperture radio telescope, capable of transmitting and receiving waves to and from deep space—and of the Río Abajo Forest surrounding it, the refuge of the last wild population of *Amazona vittata* parrots. Via subtitles projected on a third screen that spans the distance between them, the parrots point out the irony of our quest to discover extraterrestrial life while we remain deaf to the sentient nonhuman life forms on our own planet. The work's script, by science-fiction writer Ted Chiang, hinges on the capacity for "vocal learning" shared by humans and parrots, gesturing toward what Donna Haraway has termed "making kin," a methodology for reversing the compartmentalization of culture and nature by acknowledging the deep entanglement of the human and nonhuman.

Such expressions of care for the rain forest and its inhabitants, inspired by the wisdom of indigenous cultures that retain an intimacy with it, feature in Ursula Biemann and Paulo Tavares's two-channel video installation *Forest Law*, 2014, and Jonathas de Andrade's celebrated 2016 film *O Peixe* (The Fish). Meanwhile, Em'kal Eyongakpa's "multimedia transcription" of the ecosystem, *Rustle 2.0*, 2016, immerses one fully into its distinctive sensorium. Although each of these works is exceptional, their shared reference to the lush tropics feels somewhat unnatural here, its incongruity with the immediate surroundings reminiscent of that of the recently opened "Green Planet"—a simulated rain forest in nearby Dubai, nature packaged as exotic spectacle. And, after watching *The Great Silence*, I could not help but wonder if Tohme's lyricism and her expansionist desire to disperse the Biennial throughout the region may have been at the expense of more proximal resources for critique and creativity.

While many works are linked by their employ of sound and other time-based elements, only a handful engage with local ecosystems and environmental concerns. One such piece was performed during the Biennial's March Meeting, in which the duo Cooking Sections presented *Climavore: On the Movement of Deserts*, 2017, the latest in a series of one-off multicourse meals that address the climate conditions of their ingredients—in this instance, vegetation that thrives under conditions of water scarcity. Served on communal tables whose snaking forms replicated the rhizomatic growth patterns these plants adopt, the meal demonstrated the hidden abundance of arid climates, challenging the conventional understanding of the desert clime's inability to sustain life. Transforming an abandoned planetarium into a listening room, the latest version of Natascha Sadr Haghighian and Ashkan Sepahvand's *Carbon Theater*, 2016–, presents soundscapes recorded at sites in the United Arab Emirates, Iran, and Germany dedicated to fossil fuel and clean energy production along with precious metal extraction (and at one indoor equatorial theme park and resort named "Tropical Islands"). Through these sounds—the result of complex interactions between the physical sites, the processes performed there, and surrounding environmental conditions—the structures speak for and about themselves, allowing us to perceive immaterial truths to which we are normally blind.

The Biennial also includes two notable works by local artists: Hind Mezaina's *Dubai Gardens*, 2017, a wall of cyanotypes of plant clippings taken from gardens across the neighboring emirate, their sun-etched traces enlivened by Todd Reisz's accompanying episodic history of urban greening there, and Vikram Divecha's *Beej*, 2017, a traffic roundabout that will, in the coming months and perhaps even years, be cultivated by some of Sharjah's municipal gardeners with seeds from their family farms in Pakistan, shifting their relationship with land and labor back from the hollow maintenance of urban landscaping to the self-sustenance of agricultural production.

Across "*Tamawuj*," art rarely functions as environmental activism; instead, we are invited to look through art to nature for strategies of survival, for ways to resist—or, rather, persist—through periods of hardship, escalating authoritarianism, antagonism, and oppression. And given our dire political present, the wave reassures, reminding us that an upswing is inevitable—we just need to remain resilient until favorable conditions return. □

Sharjah Biennial 13 is on view through June 12.

MURTAZA VALI IS A CRITIC AND CURATOR BASED IN SHARJAH AND NEW YORK.

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Irène V. Small
Close-up on and off art
Artforum, Volume 55, N°9, May, 2017, p.285-295.

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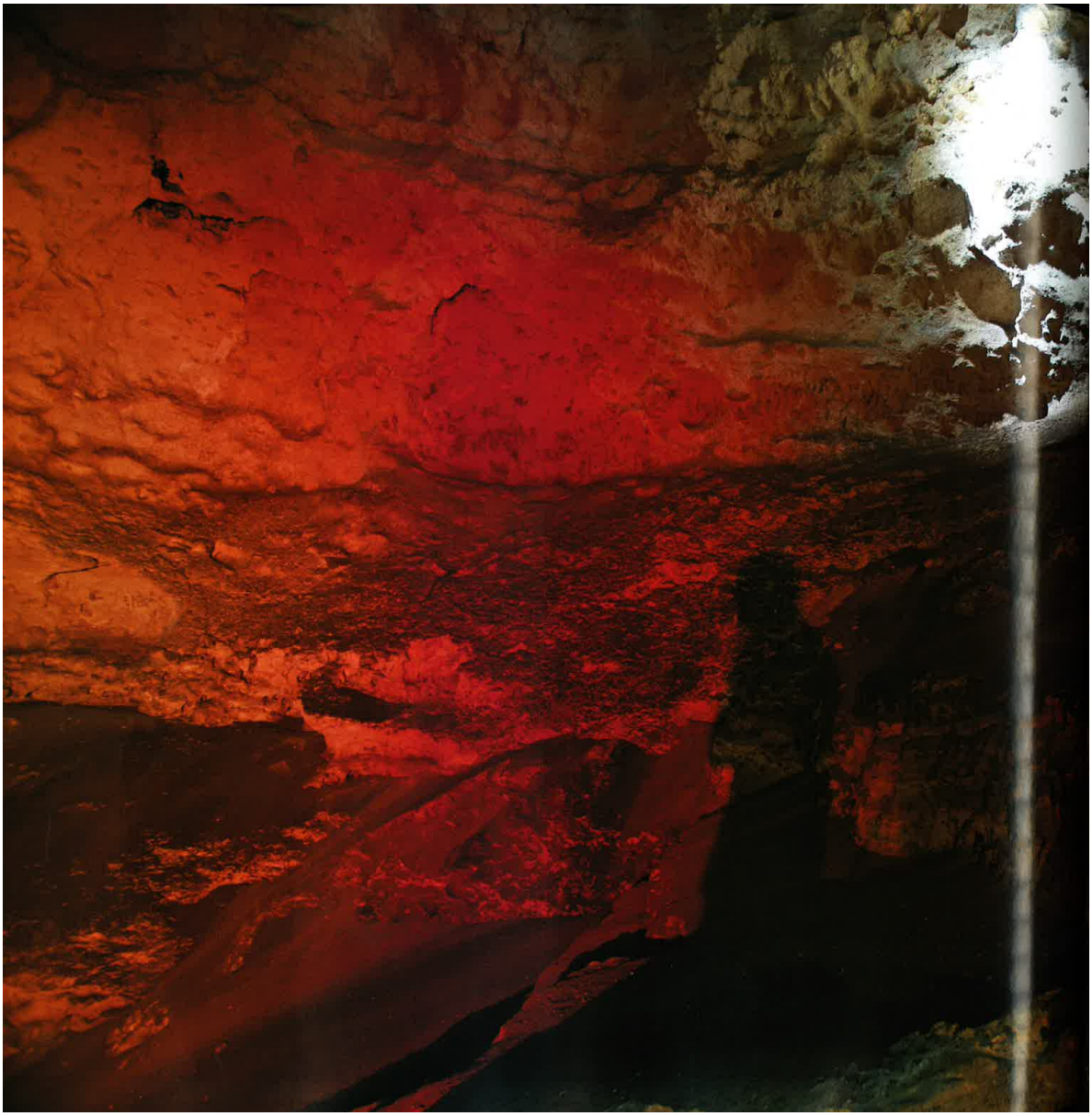

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This page and opposite: Allora & Calzadilla, *Puerto Rican Light (Cueva Vientos)*, 2015, solar-powered batteries and charger, plywood crate. Dan Flavin's *Puerto Rican light (to Jeanie Blake) 2*, 1965. Installation view, El Convento Natural Protected Area, Puerto Rico, 2015–17. Photos: Allora & Calzadilla.

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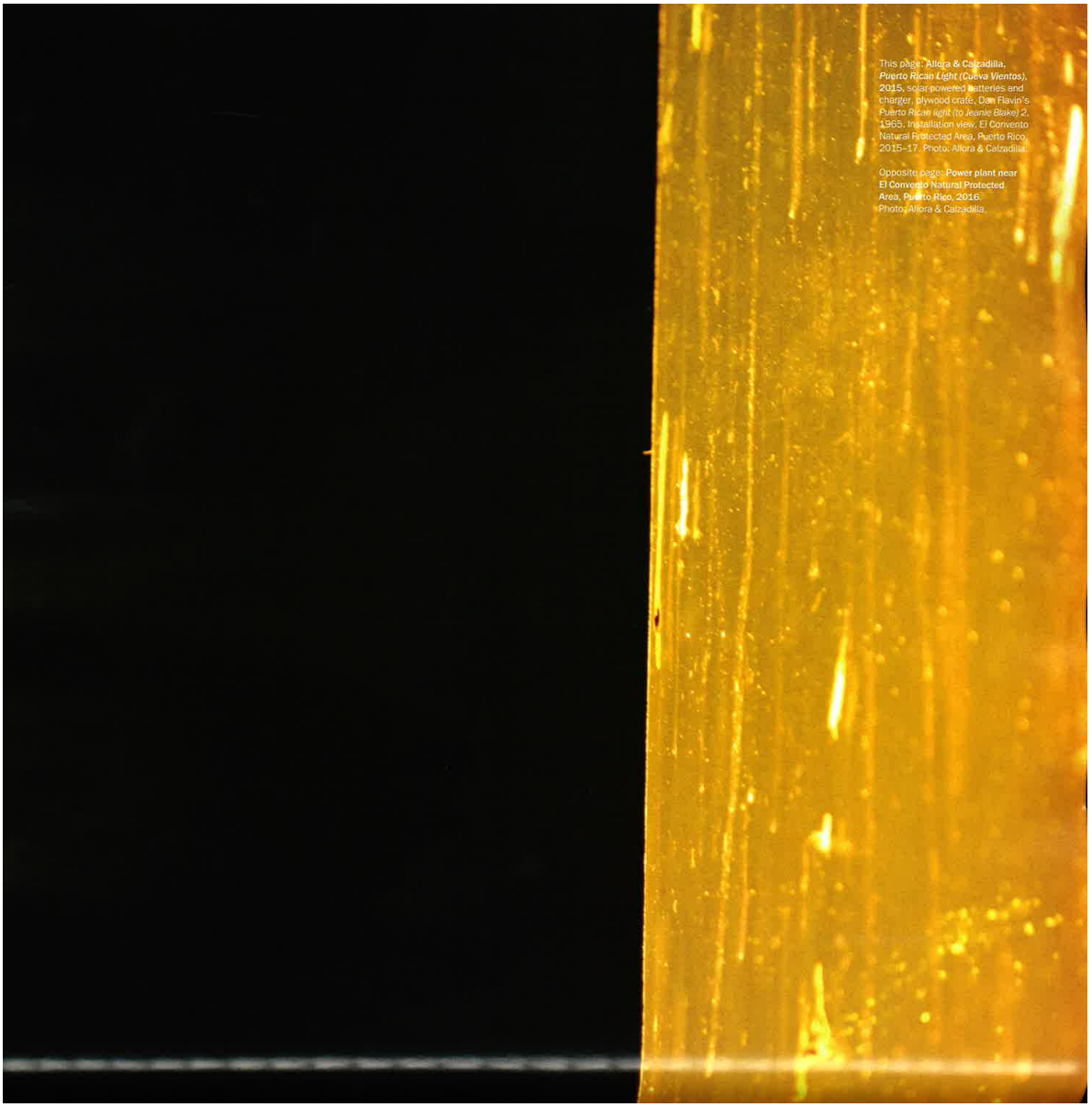

This page: Allora & Calzadilla, *Puerto Rican Light (Cueva Vientos)*, 2015, solar-powered batteries and charger, plywood crate, Dan Flavin's *Puerto Rican light (to Jeanie Blake) 2*, 1965. Installation view, El Convento Natural Protected Area, Puerto Rico, 2015–17. Photo: Allora & Calzadilla.

Opposite page: **Power plant near El Convento Natural Protected Area, Puerto Rico, 2016.** Photo: Allora & Calzadilla.

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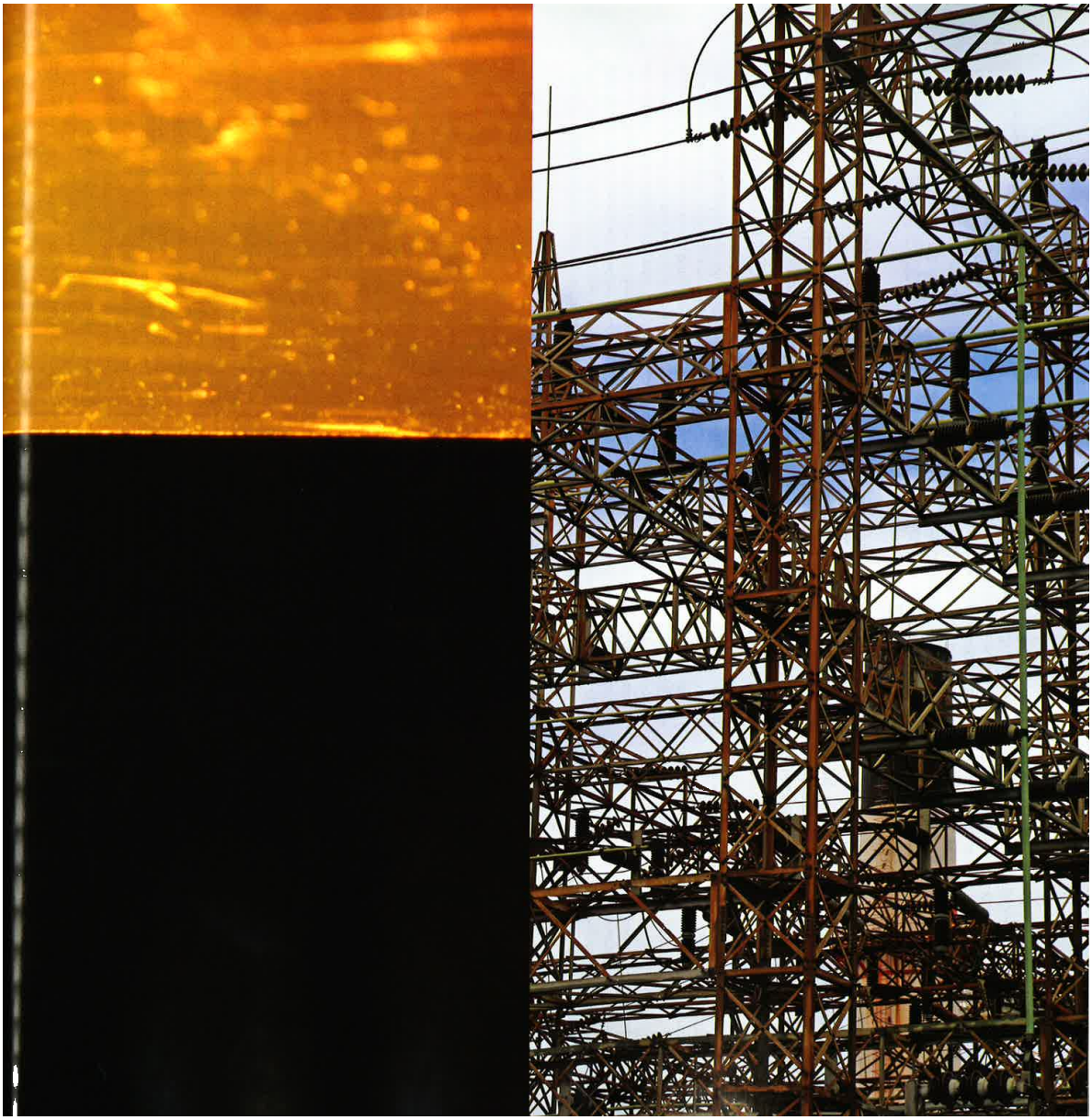

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DEEP IN A CAVE in Puerto Rico, a light burns: The evanescent glow is that of Dan Flavin's fluorescent sculpture *Puerto Rican light (to Jeanie Blake) 2*, 1965, placed there by the artists Allora & Calzadilla in a startling transposition of time, material, and energy. Art historian Irene V. Small makes the descent to explore this numinous geopolitical network.

A TAÍNO MYTH associates the origins of earthly existence with the crepuscular return of distant ancestors to the fabled Cave of the Jagua. The sun seized on those who did not come back before dawn, transforming them into stones, birds, trees. Those remaining in the cave eventually left, relinquishing their nocturnal affinities to bats and *opías*, spirits of the dead. The condition of life as we know it, in other words, is one of belatedness, and as a consequence, we live in a diaspora formed in blinding light. In geologic time, of course, humans are also belated—staggeringly so—inhabiting Earth for only a few hundred thousand of its approximately 4.6 billion years. The limestone caves of El Convento in the southern region of Puerto Rico are some thirty-four million years old, remnants of coral reefs of the Mesozoic era. Contemporary existence attempts to eradicate the profound sensation of this belatedness through a continual, exhausting appeal to the here and now. But art provides a potent haunting, both in its anachronic character and in the figuration of its own scandalous ephemerality.

To wit, *Puerto Rican Light (Cueva Vientos)*, 2015, by San Juan–based duo Allora & Calzadilla (Jennifer Allora and Guillermo Calzadilla), is both a specter and an homage. The work consists of a site-specific installation of Dan Flavin's 1965 sculpture *Puerto Rican light (to Jeanie Blake) 2* deep within a cave, Cueva Vientos, which forms part of the El Convento system. Flavin's work is, in turn, illuminated by means of solar-powered batteries renewed by the blazing sun of the Puerto Rican day. The colored fluorescent-light tubes Flavin used for his works were only patented in 1963, with several colors ceasing production in the 1980s. Once emanating novelty and technological standardization, they are now industrial artifacts, their lives as works of art scrupulously extended by means of stockpiled replacements, custom-fabricated replicas, humidity-controlled storage chambers. To power an original Flavin by means of the sun is to nest this historical finitude within the ever more pressing, but sublime finitude of the Anthropocene. It is also to comprehend the configuration of these two temporalities as a question about human action as much as a critique thereof.

Allora & Calzadilla have orchestrated versions of *Puerto Rican Light* before, first at the Americas Society in New York (where it was commissioned by Sofía Hernández Chong Cuy) and then at Tate Modern, both in 2003. In each case, they used a smaller iteration of Flavin's work, *Puerto Rican light (to Jeanie Blake)*, 1965 (which appeared on the December 1966 cover of *Artforum*), and constructed a temporally discontinuous nonsite suspended between the space of the exhibition and the stored battery power of solar panels, previously charged off-site in Puerto Rico. Cueva Vientos closes the circuit, electrifying Flavin's larger, second version of the work with the literal power of its metaphoric source on-site. But what is a source, what is a site? Flavin's title was inspired by a remark by Jeanie Blake, a gallery assistant who noted that the sculpture reminded her of "Puerto Rican lights." Ostensibly, Blake was referring to New York's Puerto Rican Day Parade, but the sculpture's palette of red, pink, and yellow intimates a more amorphous string of associations, ranging from tropical sunsets to piña coladas (invented the same year colored fluorescents appeared, 1963). The parade was itself something of a novelty, a by-product of the dramatic surge in Puerto Rican immigration to New York City in the 1950s and '60s, spurred by the manufacturing and export initiative Operation Bootstrap. The electrical current that would normally activate the gaseous contents of a fluorescent tube, meanwhile, represents an even more diffuse network, a single point in a vast infrastructure of governmental and corporate relations. The conceptual audacity of Flavin's light works lies in no small part in

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Cover of *Artforum*, December 1966. Dan Flavin, *Puerto Rican light (to Jeanie Blake)*, 1965.

gathering this tentacular web and transforming it into an evanescent envelope of space—a glow, heat, and hum—that, quite unlike the invisible network that looms beyond it, can be experienced at bodily scale.

Allora & Calzadilla's corresponding gambit is to similarly appropriate an object and a network, but to conceive of the resulting installation in distinct materialist and phenomenological terms. In Cueva Vientos, solar energy decouples the work from the grid and provides a renewable form of autonomy (during an island-wide power outage last September, *Puerto Rican light (to Jeanie Blake) 2* radiated on). But it also reconnects the work to a wider set of dependencies concerning the geopolitics of energy, capital, ecology, and human life. Importantly, *Puerto Rican Light (Cueva Vientos)* is a commission of the Dia Art Foundation, whose commitments to Minimalist artists such as Flavin, Carl Andre, and Donald Judd run deep. Significantly, too, the foundation owns the Flavin work in question, and has carefully managed visitorship, in collaboration with Para la Naturaleza, the nonprofit unit of the Conservation Trust of Puerto Rico, much in the way it maintains off-site works such as Robert Smithson's *Spiral Jetty*, 1970, and Walter De Maria's *Lightning Field*, 1977. In Beacon and New York City, the shells of factories and warehouses provide apt backdrops for much Minimalist and post-Minimalist work, itself created just as the industries these architectures once housed were becoming obsolete. For Allora & Calzadilla, the correlation between art and industrialization becomes explicit—albeit through a process of defamiliarization and displacement. En route from San Juan to Cueva Vientos, one passes abandoned sugar-processing plants and leaking petrochemical complexes, each evidence of the economic asymmetry that continues to structure Puerto Rico's relation to the mainland. Obsolescence emerges as a historical rather than aesthetic frame, one that admits the deep entanglement of colonialism, capitalism, and industrialization. Once we enter the El Convento cave system, our temporal frame dilates, and we trace the reverse route of the ancient Taíno, ascending through a forest of primeval trees to caves populated by bats and boa constrictors, seeking shade and sun in turn.

The notion of Allora & Calzadilla's intervention as a kind of artistic killing of the father is a cynicism impossible to maintain upon encountering the work in situ. For to arrive at *Puerto Rican light (to Jeanie Blake) 2* as the apex of this journey is nothing short of a revelation. Contrary to every possible expectation or explication, the luminous ribbons of light—in actuality emanating from a source that is only eight feet tall—hold the presence of the cave's soaring 250-foot height with a profound and generous reciprocity. And if the cave's darkness subtly diminishes the spatial diffusion of light we have come to expect from a gallery installation, this environmental interplay returns in the fluorescent lights' incalculable interaction with the faint, fluctuating glow of sunlight that penetrates the cave by means of a naturally occurring oculus. This is indebtedness as an aesthetic and phenomenological relation. It is also a means to place ourselves at odds with our own time.

Flavin once said that the temporariness of art was inevitable, and imagined a scenario in which his work would be declared void upon his death. "All posthumous interpretations are less. I know this. So I would rather see it all disappear into the wind," he mused. "Take it all away." Cueva Vientos, Cave of the Winds. As Marcel Mauss taught us, the gift is another form of debt. □

"Puerto Rican Light (Cueva Vientos)," curated by Yasmil Raymond and Manuel Clavijuri, is on view through September 23 at Cueva Vientos, Guayanilla-Peñuelas, Puerto Rico.

IRENE V. SMALL IS THE AUTHOR OF *HÉLIO OITICICA: FOLDING THE FRAME* (UNIVERSITY OF CHICAGO PRESS, 2016). SHE IS CURRENTLY AN ASSISTANT PROFESSOR OF ART AND ARCHAEOLOGY AND THE HAROLD WILLIS DODDS PRESIDENTIAL PRECEPTOR AT PRINCETON UNIVERSITY.

Visit our archive at artforum.com/inprint to read the cover feature "Some Remarks" by Dan Flavin (December 1966).

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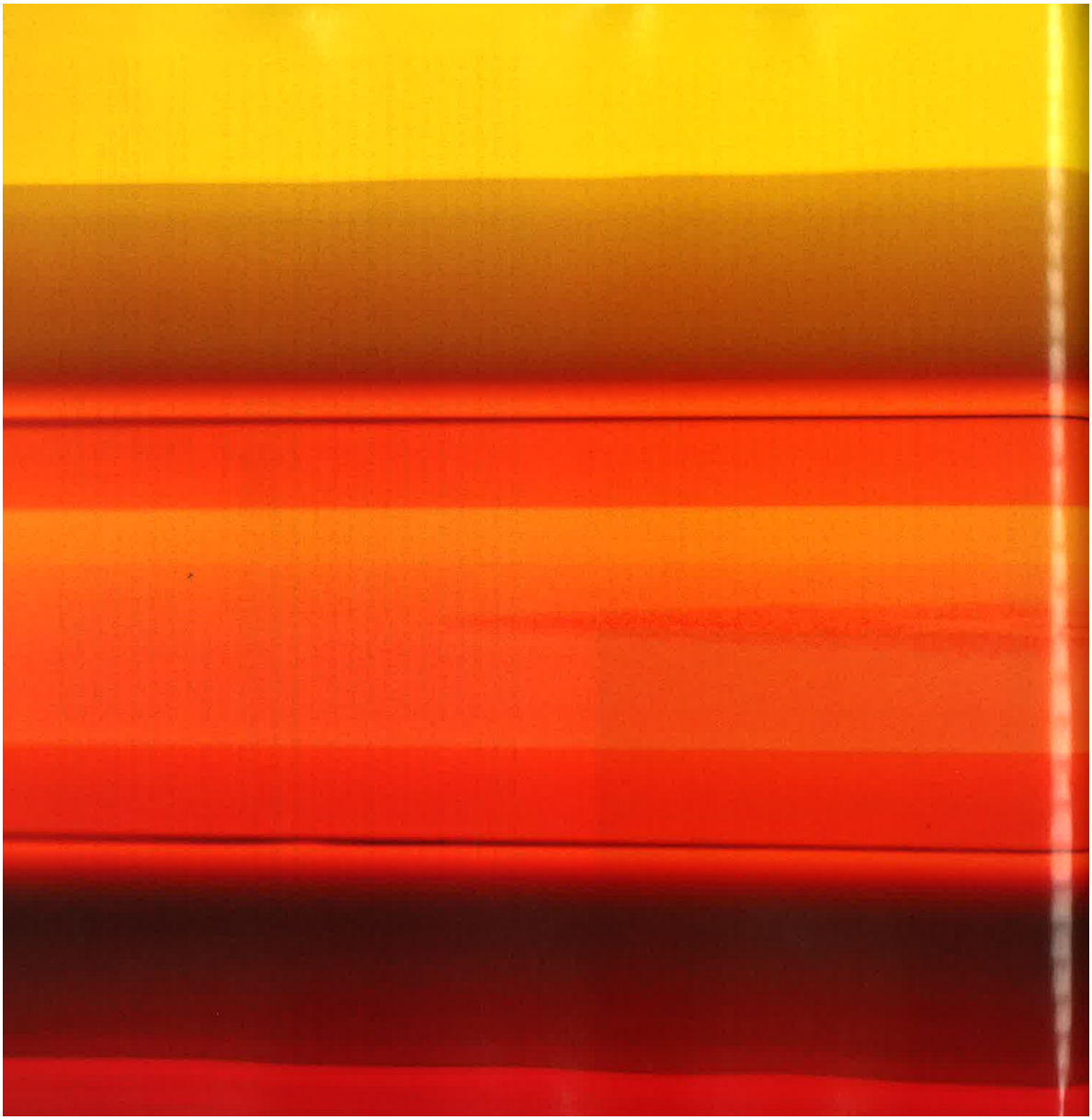

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THE ART NEWSPAPER

Dan Flavin light piece to be installed deep inside a Puerto Rican cave

Dia Art Foundation heads overseas with a major—and potentially controversial—new work by Allora and Calzadilla

Allora & Calzadilla, Puerto Rican Light (Cueva Vientos), 2015 will be installed in a cave in Guayanilla–Peñuelas. Photo: Myritza Castilló © Allora & Calzadilla

The high-profile artist duo Allora and Calzadilla, who represented the US at the 2011 Venice Biennale, will unveil later this month one of their most ambitious and audacious works off Puerto Rico's southwest coast.

The pair have installed a work by Dan Flavin—Puerto Rican Light (to Jeanie Blake), 1965—deep inside a natural limestone cave located in a remote conservation area on the Caribbean island between the municipalities of Guayanilla and Peñuelas. Solar panels at the mouth of the cave will power Flavin's work, which is made from pink, yellow and red fluorescent lightbulbs.

The piece was commissioned by the New York-based Dia Art Foundation—known for its pivotal land art projects such as Robert Smithson's Spiral Jetty in Utah (1970)—and Para la Naturaleza, the non-profit unit of the Conservation Trust of Puerto Rico. Funders include the Puerto Rico-based philanthropists Robert and Encarnita Valdes Quinlan and the New Jersey-based Teiger Foundation.

Gareth Harris
Dan Flavin light piece to be installed deep inside a Puerto Rican cave
The Art Newspaper, September 10, 2015.
https://urls.fr/fnL2Pq

Allora and Calzadilla's installation, entitled Puerto Rican Light (Cueva Vientos), launches on 23 September; it will be publicly accessible for two years (until 23 September 2017) with visits scheduled for parties of up to six people. The hike to the cave will last around two hours, the organisers say.

Last year, however, the New York Times reported that the Flavin estate had not authorised the use of the late Minimalist's work. A spokeswoman for David Zwirner gallery in New York, which represents the Flavin estate, says that this remains the case.

"Dia has a difference of opinion with the Flavin estate [regarding the new commission]. But in general, Dia has a very good relationship with the Flavin estate," says a spokesman for the Dia Art Foundation. He adds that a new Flavin installation is due to launch at Dia:Beacon in the Hudson Valley in October.

The work in Puerto Rico has been several years in the planning. "As with most Dia projects, realising the work over a period of time is an integral part of the process," says Jessica Morgan, the director of the Dia Art Foundation. The piece is the foundation's first long-term installation commissioned outside the US since Joseph Beuys's 7000 Eichen (7000 Oaks) in Kassel, Germany, in 1982. "We could potentially do more abroad," Morgan says.

Guillermo Calzadilla says in a statement that the project "presents a dense interweaving of inter-generational art-historical exchange and postcolonial geographical dislocation". Previous iterations of Puerto Rican Light were shown at the Americas Society in New York and London's Tate Modern in 2003.

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Le Monde

Sons et sens pour Allora et Calzadilla

Motif de recherche, la musique est au cœur des œuvres du duo de plasticiens

En 2011, Jennifer Allora et Guillermo Calzadilla représentaient les Etats-Unis à la Biennale de Venise. Une des situations les plus enviables au monde pour des plasticiens. Il fallait donc des arguments de poids au Festival d'automne pour attirer ce duo à la biographie complexe, venu de Porto-Rico. C'est Paris qui les a fournis, tout simplement. Une ville que ces vedettes de l'art contemporain connaissent bien, puisque s'y trouve une des grandes galeries qui ont fait émerger leur travail, Chantal Crousel. Mais aussi une cité dont ils admirent, surtout, les avant-gardes des années 1930.

Nourris aussi de leur désir de questionner, comme beaucoup de leurs pairs, la notion même de musée, les projets qu'ils ont réalisés dans le cadre du Festival d'automne s'inscrivent dans cette fascination. C'est sur le Muséum d'histoire naturelle que ces producteurs de mille formes, films, sculptures, performances, ont jeté leur dévolu. Depuis quelques années, la FIAC, grande foire d'art contemporain parisienne, attire déjà sur ce merveilleux site de nombreux plasticiens, qui exposent en collaboration étroite avec les scientifiques.

Allora et Calzadilla y avaient ainsi présenté un de leurs films en 2012, mais la collaboration avait été furtive. En 2013, ils ont pris tout leur temps pour fouiller le Muséum. Et interroger, en lecteurs de Michel Foucault, ses classifications et son grand récit du savoir ; naviguer *« parmi les sédiments d'histoire et de pensée réunis dans ce vaste fonds d'archives »*. Alors sont apparus deux pachydermes : Hans et Parkie. Prises de guerre, ils entrent dans les collections en 1798, quand vient à un chercheur l'idée incongrue, en pleine Révolution, d'exposer les deux éléphants

On les a vus jouer d'une flûte sculptée par un « Homo sapiens » dans un os de vautour

à un concert. Objectif : observer les effets de la musique sur leur colossal organisme. Et lever une question : la musique peut-elle être ce langage universel qui rapprocherait l'homme et l'animal ?

Cet épisode de la vie du Jardin des plantes ne pouvait qu'entrer en résonance avec l'œuvre d'Allora et Calzadilla : la musique est un des cœurs de réflexion de presque toutes leurs vidéos. On les a vus jouer d'une flûte sculptée par un *Homo sapiens* dans un os de vautour ; percer un trou dans un piano à queue jouant *L'Ode à la joie*, de Beethoven ; explorer les liens entre militarisme et musique, car ils aiment rappeler que la cornemuse écossaise est le seul instrument reconnu comme arme de guerre.

Mais leur plus beau projet mélodique est sans doute ce film réalisé dans le bayou de Louisiane, pour la Biennale de La Nouvelle-Orléans de 2008. L'ouragan vient de frapper. C'est une ville traumatisée que les artistes évoquent en un long poè-

Emmanuelle Lequeux
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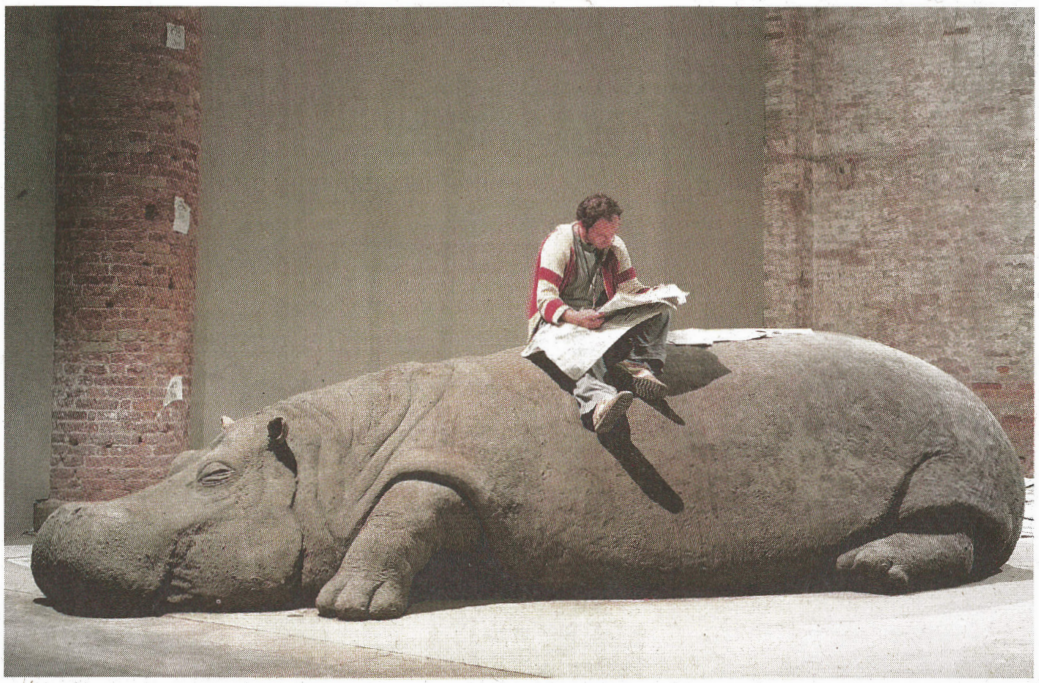


La performance « Hope Hippo » de Jennifer Allora et Guillermo Calzadilla, présentée à la Biennale de Venise en 2005.
GIORGIO BOATA

me qui alterne les images : la paresse des méandres du Mississippi, les maisons abandonnées, maculées de boue et de misère. A contretemps, les images d'un jeune homme qui joue d'un store vénitien comme d'une improbable batterie. Seule son ombre apparaît. Et il semble que toute une ville renaisse de ses palpitations, à travers cette musique qui lui coule dans les veines autant que le danger des eaux.

La musique, donc, comme motif de recherche du duo. Intérêt qu'ils partagent avec quelques grands de la scène artistique, comme Anri Sala, qui les a précédés comme invité d'honneur, il y a deux ans, ou Philippe Parreno, qui composera avec Stravinsky au Palais de Tokyo en octobre.

Mais revenons à nos éléphants... Pour raviver le souvenir du concert expérimental de cette fin XVIII[e], Allora et Calzadilla ont fait sortir les deux squelettes de la zoothèque et leur ont offert une nouvelle sérénade, alternant opéra et ritournelle sans-culotte, *Iphigénie en Tauride*, de Gluck, et *Ah ! Ça ira*. Un être très particulier s'empare des sons de ces temps troublés : Tim Storms, la voix la plus grave au monde. Il faut bien les oreilles en pavillon d'un éléphant pour saisir son murmure, huit octaves en dessous d'un piano. L'ouïe humaine y restera indifférente. D'où le titre que le duo donne au film témoignant de cette conversation : *Apotome*, qui désigne en grec ancien un intervalle d'un demi-ton dans la gamme pythagoricienne.

Interroger, en poésie, les utopiques lois d'une harmonie universelle ? Allora et Calzadilla ont poursuivi la voie à travers un second projet, également dévoilé par le festival. Point de départ : la *Vénus de Lespugue*, aux proportions excessivement sensuelles, considérée comme un acte fondateur de la création artistique. Ce qui les passionne dans les courbes de la belle féconde, c'est que leurs mesures correspondent parfaitement, selon un théoricien du chaos, Ralph H. Abraham, et le poète William Irwin Thompson, à la gamme musicale utilisée par les Aryens védiques. Egalement connu sous le label de « mode dorien », qu'aurait découvert Pythagore, ce « canon de Lespugue » frappe l'imaginaire des deux créateurs.

La conceptualisation semble trop pointue, mais c'est avant tout aux sens que les artistes s'adressent. Au compositeur David Lang, ils ont demandé d'écrire une partition qui serait l'équivalent musical des rondeurs harmonieuses de la déesse, puis l'ont fait jouer devant elle. L'histoire ne dit pas si elle a vibré. Mais on sait que, pour cristalliser cette quête éperdue d'un principe d'harmonie, les artistes ont intitulé ce film *3*. Nombre magique qui renvoie à la silhouette de la *Vénus* comme à celle de l'instrument qui dialogue avec elle. ■

EMMANUELLE LEQUEUX

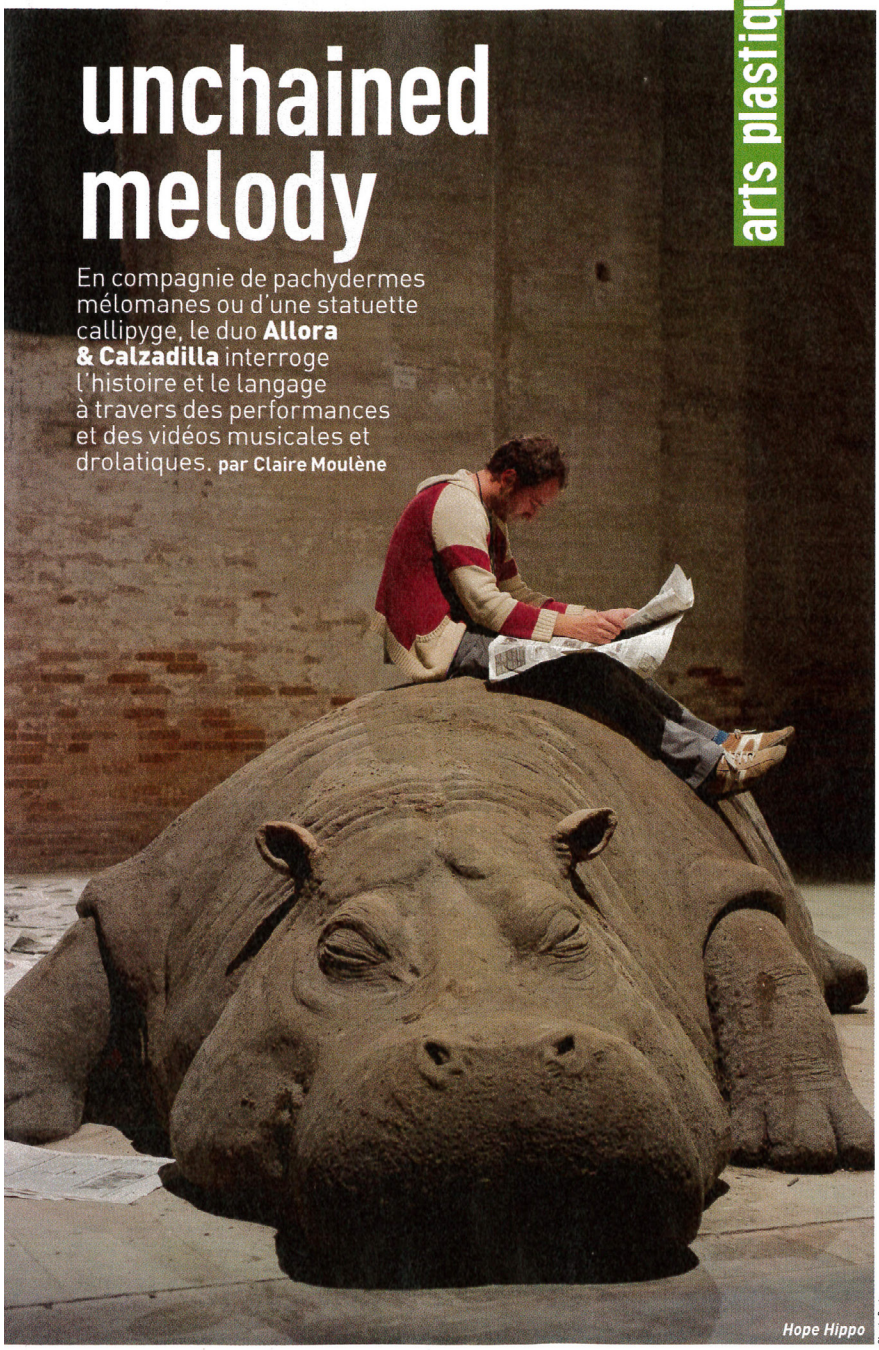
Emmanuelle Lequeux
Sons et sens pour Allora et Calzadilla
Le Monde, September 11, 2013, p.4.

Les Inrockuptibles

arts plastiques

unchained melody

En compagnie de pachydermes mélomanes ou d'une statuette callipyge, le duo **Allora & Calzadilla** interroge l'histoire et le langage à travers des performances et des vidéos musicales et drolatiques. **par Claire Moulène**



Hope Hippo

Giorgio Boata

En 2005, lors de la Biennale de Venise, leur hippopotame bedonnant avait fait forte impression sur les spectateurs égarés dans les coursives de l'Arsenal. C'était quelques années avant que ce duo installé à Porto Rico ne prenne possession, toujours à Venise mais en 2011, du prestigieux Pavillon américain. L'occasion pour Jennifer Allora & Guillermo Calzadilla d'y décliner, non sans humour, une certaine vision de l'*american way of life* avec un show performé qui mettait en scène une statue de la Liberté dans un solarium, un joggeur perché sur un char US renversé et une poignée de gymnastes olympiques invités à faire des saltos arrière sur les sièges business class de la compagnie Delta Air Lines. Tout un poème.

Mais en lame de fond, la musique – ses origines, son histoire, son métalangage – concentre depuis longtemps toute l'attention de ce tandem érudit qui s'était fait connaître en 2004 avec une première vidéo intitulée *Returning a Sound*. Un film modeste qui mettait en scène un partisan de la désobéissance civile à bord d'une moto où une trompette était greffée au pot d'échappement. Le décor de cette virée sonorisée ?

Claire Moulène
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Les Inrockuptibles, September, 2013, p.16-17.

se mesurer à l'Autre avec un grand A, à ce qui nous est étranger et imperméable, est un fil rouge dans le travail de ce duo d'artistes

Une île au large de Porto Rico ayant longtemps servi aux essais de bombardements de l'Otan. Moins ouvertement politique, la pièce qu'ils présentaient l'an dernier à la Documenta de Kassel prenait elle aussi pour point de départ une référence musicale, soit le plus ancien instrument de musique découvert dans une grotte allemande en 2009.

Dans le cadre du Festival d'Automne, c'est une autre histoire extraordinaire que sont allés débusquer Allora & Calzadilla. Une bien étrange anecdote de concert pour éléphants que leur a racontée un conservateur du Muséum national d'Histoire naturelle de Paris. L'histoire commence en 1798 lorsque le musée fait l'acquisition de deux éléphants pendant la Révolution française : Hans et Parkie. Pour tester l'appétence mélomane des deux pachydermes, les scientifiques de l'époque ont l'idée saugrenue de donner un concert à leur attention.

Fascinés par l'histoire, Allora & Calzadilla ont décidé de rejouer cet épisode baroque avec une vidéo, présentée au sein même du musée, qui met en scène le squelette des deux éléphants et le chanteur américain Tim Storms, réputé pour détenir à ce jour le record de la voix la plus basse du monde. Une voix à peine perceptible pour les humains mais dont les fréquences sont audibles pour certaines espèces animales. D'où le titre de la vidéo, *Apotomē*, qui en grec ancien désigne l'intervalle d'un demi-ton "qui excède la sensation humaine".

Se mesurer à l'Autre avec un grand A, à ce qui nous est étranger et imperméable, est un fil rouge dans le travail de ce duo d'artistes. Avec *3*, le deuxième film inédit qu'ils présentent cet automne, il s'agit encore d'une tentative de transposition d'un langage à un autre. En l'occurrence, la mise en musique par le compositeur David Lang et la violoncelliste Maya Beiser des étonnantes proportions de la célèbre Vénus de Lespugue conservée dans les collections du Musée national d'Histoire naturelle.

Découverte en 1922 dans une grotte préhistorique de Haute-Garonne, cette minuscule statuette d'ivoire représente un corps féminin que l'on considérerait aujourd'hui comme difforme. Avec son ventre, sa poitrine et son postérieur proéminents, elle a donné lieu à de multiples interprétations chez les paléontologues, les anthropologues et même les philosophes comme Georges Bataille, qui y voyait la plus pure incarnation de l'érotisme. C'est sur la piste d'une nouvelle interprétation que s'aventurent ici Allora & Calzadilla. *"Cette expérience musicale se produira et sera filmée dans l'ancienne réserve de pierres bifaces du Musée de l'Homme* (...), *les outils les plus longtemps utilisés dans l'histoire de l'humanité"*, précisent les deux artistes qui se sont très tôt intéressés à cet extraordinaire musée un temps codirigé par Georges-Henri Rivière, l'un des pionniers de l'ethnographie.

Enfin, pour conclure cette échappée à travers les âges et les époques, on retrouvera *Hope Hippo*, le fameux hippopotame de glaise qui servait de perchoir aux visiteurs de la Biennale de Venise. Disparu depuis 2005, il refait surface cet automne dans la Grande Galerie de l'Evolution. ■

Jennifer Allora & Guillermo Calzadilla

du 13 septembre au 11 novembre au Muséum national d'Histoire naturelle, Paris V^e^, tous les jours sauf le mardi de 10 h à 18 h, tél. 01 40 79 30 00, www.mnhn.fr

du 13 septembre au 16 octobre à la Galerie Chantal Crousel, Paris III^e^, du mardi au samedi de 11 h à 13 h et de 14 h à 19 h, tél. 01 42 77 38 87, www.crousel.com

Festival d'Automne à Paris, tél. 01 53 45 17 17, www.festival-automne.com

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Unchained Melody
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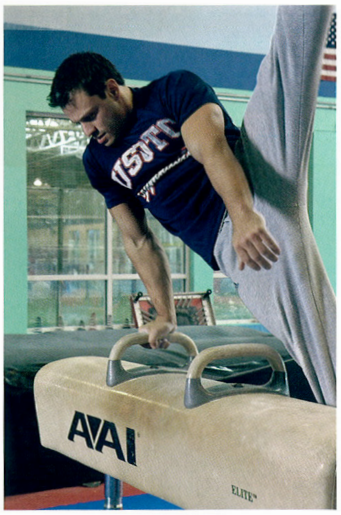

ÉTATS-UNIS

JENNIFER ALLORA & GUILLERMO CALZADILLA

Commissaire **Lisa D. Freiman**

■ Le pavillon américain accueille six nouvelles œuvres, fruit de la collaboration entre Jennifer Allora et Guillermo Calzadilla. Faire représenter les États-Unis par Allora et Calzadilla est un choix audacieux – mais également inattendu, même pour la commissaire du Museum of Art d'Indianapolis, Lisa Freiman, qui a proposé leur candidature. La surprise provient tout autant de la critique politique explicite mise en œuvre par ces artistes que de la situation relativement périphérique du point d'attache de la commissaire – à savoir l'État de l'Indiana, que les Américains qualifient, de manière quelque peu péjorative, de *fly-over state* [ndlr : c'est-à-dire un État que l'on survole entre les côtes Est et Ouest et où l'on ne va jamais].
D'orientation conceptuelle, la pratique de ce duo établi à Porto Rico présente un processus ancré d'une part dans les problèmes de justice sociale, d'autre part dans l'étymologie et les chaînes d'associations métaphoriques et métonymiques. Cette approche du ready-made dans le langage engendre à son tour des relations poétiques que les artistes explorent, de façon consciente et stratégique, par des moyens visuels, sonores et spatiaux, ou encore par la performance. Allora et Calzadilla se sont ainsi penchés sur l'articulation de l'espace, tant d'un point de vue sculptural et architectural que politique, par le biais du corps humain et de ce qui lui donne vie (mouvement, son, respiration).
Assez librement fondées sur l'histoire des Jeux olympiques et sur celle de la Biennale, les six nouvelles œuvres présentées dans le cadre du pavillon américain témoignent également de thèmes familiers au duo : le militarisme, l'effort et l'aptitude physique, le bricolage de l'homme au sein d'un paysage bâti. L'esthétique idéaliste que suppose le titre – *Gloria* – mêle les références militaires, religieuses et sportives. Trois sculptures issues de nouvelles commandes feront l'objet de performances : *Body in Flight (Delta)* et *Body in Flight (American)* sont ainsi des répliques à l'échelle de fauteuils d'avion de classe Affaire, modifiés pour servir de cheval d'arçon et de poutre de gymnastique ; tandis que *Track and Field* détourne un char de l'armée de sorte que ses chenilles puissent servir de tapis de course. Ces projets centrés sur la gymnastique ont pour effet de déterritorialiser l'ergonomie : parmi les nombreuses chaînes associatives en jeu, on trouve des allusions aux voyages d'affaires internationaux et à la rhétorique nationale de l'industrie aérienne, la juxtaposition de corps athlétiques idéalisés et la fétichisation néolibérale des affaires. De même, les mots du titre *Track and Field* renvoient au repérage militaire et au champ de bataille (l'esprit guerrier est un thème récurrent dans leur œuvre). Lors du vernissage, les artistes prévoient de faire intervenir des athlètes américains de rang mondial : Dan O'Brien, médaille d'or du décathlon aux Jeux olympiques d'Atlanta en 1996 ; Chelsie Memmel, médaille d'argent en gymnastique aux Jeux olympiques de Pékin en 2008 ; et David Durante, champion américain du concours général de gymnastique en 2007. Chacun exécutera une chorégraphie propre à sa discipline à partir des éléments sculpturaux conçus par les artistes. ■

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Traduit par Stéphane Roth

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Page de gauche */page left*: « Gloria ». David Durante : répétition pour la biennale (Indiana Museum of Art ; Ph. A. Bordwin). *D. Durante rehearsing for the Biennale*
À droite */right*: «Stop, Repair, Prepare: Variations of Ode to Joy for a Prepared Piano ». 2008. Installation. 81". Piano Bechstein ; pianiste : Andrea Giehl
(Haus der Kunst, Munich ; Ph. M. Solokov)

Six new works by the collaborative duo of Jennifer Allora and Guillermo Calzadilla will be occupying the American Pavilion this summer at the Venice Biennale. The choice of Allora & Calzadilla to represent the United States is a bold one—one unexpected even by Lisa Freiman, the curator from the Indianapolis Museum of Art, who proposed them. The surprise is generated by the explicit and critical politics of the artists as well as by the relatively peripheral home base (in what Americans quaintly call a "fly-over" state) of the curator.

The concept-driven practice of the Puerto Rico-based pair is driven by a process grounded in issues of social justice, on the one hand, and in linguistic etymologies and chains of metaphoric and metonymic associations, on the other. This treatment of the readymade resonances of language(s) in turn generates poetic terms the artists self-consciously and tactically explore using visual, auditory, dimensional, or performative means. Their work has explored the articulation of space, whether sculptural, architectural, or political, by the live body, this liveness comprised of movement, breath, sound.

The project for the American pavilion, *Gloria*, will feature six new works. Loosely drawing on the history of the Olympics as well as the Biennale, these works also point to familiar themes for the artist duo: militarism, physical effort and skill, the bricolage of the human into a built landscape. The aestheticized idealism of the name, *Gloria*, similarly concatenates martial, religious, and athletic references. Three newly commissioned sculptures are, like the *Ode to Joy* piece, designed for performance: *Body in Flight (Delta)* and *Body in Flight (American)* are scale-model wooden replicas of the business-class airplane seats, refitted to work as pommel horse and beam for gymnastic exercises; *Track and Field* retrofits a military tank, inverting it so that its treads can serve as a treadmill.

The Biennale gymnastic projects deterritorialize ergonomics: among the many associative chains in play are allusions to international business travel and the national rhetoric of airline industries in their nomenclature, the juxtaposition of the idealized athletic body with the neoliberal fetishizing of business. Similarly, *Track and Field* sets up the resonances of its title words with military tracking and fields of battle (the martial is a recurrent theme in Allora & Calzadilla's oeuvre). For the vernissage the artists plan to work with three world-class American athletes (Dan O'Brien, who won the gold in the Olympic decathlon in 1996; Chellsie Memmel, silver in gymnastics at the Beijing Olympics in 2008; and David Durante, the US men's all-round gymnastics champion in 2007), who will each perform specially choreographed routines in their discipline on sculptural elements constructed by the artists. ■

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Wake, Vestige, Survival: Sustainability and the Politics of the Trace in Allora and Calzadilla's *Land Mark**

YATES MCKEE

The authentic artist cannot turn his back on the contradictions that inhabit our landscapes.

—Robert Smithson

Will we struggle to ensure that everyone has a right to survival?

—Vandana Shiva

1. Et in Vieques Ego

At the beginning of Jennifer Allora and Guillermo Calzadilla's video *Under Discussion* (2005), a young man wades into the sea toward an upturned rectangular table floating in the water and performs an unlikely act of collage-engineering. He attaches an outboard motor to the table, revs it up, and sets out to re-trace the coastline of a picturesque tropical landscape, the passage of the vehicle leaving an ephemeral trail or wake in the crystal-blue water like a kind of drawing. The solitary tour guide does not speak or even gesture, and he has no apparent destination or purpose other than to train our eyes on the verdant contours of the land; yet gradually the angle of the camera begins to take us away from an imaginary position aboard or alongside the watercraft, and we find ourselves following its trajectory from an aerial perspective.

Inhabiting the elevated gaze of a military strategist or development surveyor, our view begins to alternate between the pathway cut by the table through the water

* Earlier versions of this paper were presented at the conference "Uneven Geographies: Zones of Conflict" organized by T. J. Demos at the University College of London on January 24, 2009, and at the panel "Rights to Expression vs. Regimes of Power" organized by Noah Chasin and Susan Merriam at the Los Angeles Museum of Contemporary Art as part of the College Art Association's 2009 Annual Conference. In developing this paper, thanks are due to the organizers of the aforementioned events, as well as to Steve Lam, Matthew Friday, Vittoria Di Palma, Rosalyn Deutsche, Hannah Feldman, Jaleh Mansoor, and Carrie Lambert-Beatty. This paper is dedicated to Sofia Hernandez Chong-Cuy, a groundbreaking curatorial advocate of Allora and Calzadilla who first gave me the opportunity to write about their work nearly a decade ago on the occasion of their first solo exhibition, *Puerto Rican Light*, at The Americas Society in 2003.

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and a defoliated terrain pock-marked with craters. We then witness a series of planes, bunkers, and airfields—rusting and overgrown like so many ancient ruins—followed by an elaborate building complex under construction at the edge of the sea and what appears to be a cemetery. After following the vehicle in a vertiginous spiral, we are returned to the horizontal perspective of the helmsman. Passing close to the shore, we see two pieces of apparently incongruous signage. One reads "Welcome to the Vieques Wildlife Refuge," entreating us to "please help us protect the plants and animals" and specifying the "permitted activities" of "nature observation, hiking, and photography." The second is marked with a skull and crossbones and reads, "No Trespassing, Authorized Personnel Only: Danger—Explosives."

In its counterpoint to the landscape's apparent vitality, the warning comes to us as a distant echo of *Et in Arcadia Ego* ("I too am in Arcadia")—the address made by the death's head to the Arcadian shepherds in the Baroque allegory of worldly mortality famously depicted by Guercino and Nicolas Poussin in their questioning of the genre of the pastoral, and its idealized, atemporal harmony between humanity and nature.[1] But in *Under Discussion*, the skull and crossbones do not so much speak to the universal ravages of mundane decay as they mark the extremes of simultaneous duress and negligence to which a specific population and its life-support systems have been exposed for more than half a century.

Under Discussion is part of a long-term, multi-phased project concerned with the political and ecological conditions of what Allora and Calzadilla describe as the "transitional geography" of Vieques, an inhabited island off of Puerto Rico used by the U.S. Navy as a weapons-testing range from 1941 to 2003. It is informed by the following questions, as formulated by the artists: "How is land differentiated from other land by the way it is marked? Who decides what is worth preserving and what should be destroyed? What are the strategies for reclaiming marked land? How does one articulate an ethics and politics of land use?"[2] Involving photographs, sculptural installations, collaborative design projects, and videos addressing the conditions of the island during and after its military occupation, the works comprising *Land Mark* have appeared in various

1. Erwin Panofsky, "*Et in Arcadia Ego:* Poussin and the Elegiac Tradition" (1938), in *Meaning in the Visual Arts* (New York: Anchor Books, 1955), pp. 295–320, cited in Leo Marx, *The Machine in the Garden: Technology and the Pastoral Ideal in America* (Oxford: Oxford University Press, 1965), p. 26. Robert Smithson recodes this axiom as "Et in Utah Ego" in "The Spiral Jetty" (1972), in *Robert Smithson: Collected Writings*, ed. Jack Flam (Berkeley: University of California Press, 1996), p. 149.

2. Allora and Calzadilla, "Introduction," in *Allora and Calzadilla: Land Mark* (Paris: Palais de Tokyo, 2006), pp. 4–5. As a long-term, multifaceted investigation of the landscapes of U.S. colonial expansion, *Land Mark* bears comparison to Ayreen Anastas and Rene Gabri's *Camp Campaign*. See T. J. Demos, "Means without End: Ayreen Anastas and Rene Gabri's *Camp Campaign*," *October* 126 (Fall 2008) pp. 69–90. *Land Mark* and *Camp Campaign* occupy the more politically engaged end of a broad spectrum of contemporary landscape investigations in which the oblique public pedagogy of the Center for Land Use Interpretation plays a crucial mediating role. On these developments, see "Remote Possibilities: A Roundtable Discussion of Land Art's Changing Terrain," *Artforum* (Summer 2005), pp. 289–95; Max Andrews, ed., *Land, Art: A Cultural Ecology Handbook* (London: Royal Society for the Arts, 2006); Nato Thompson, ed., *Experimental Geography* (Hoboken: Melville House/ICI, 2008); and Kelly Baum, ed., *Nobody's Property: Land, Space, Territory* (New Haven: Yale University Press, 2010).

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Guercino. Et in Arcadia Ego. *1618–1622.*

iterations in an array of public venues ranging from the Tate Modern to UNESCO to the *Utopia Station* programming at the 2005 World Social Forum.

Land Mark in some ways bears comparison to what has recently been described by the Institute for Applied Autonomy (IAA) as "Tactical Cartography": "Spatial representations that confront power, promote social justice, and are intended to have an operational value . . . 'tactical cartography' refers to the creation, use, and distribution of spatial data to intervene in systems of control affecting spatial meaning and practice."[3] IAA emphasizes the "connotations of instrumentality" that come with the umbrella term "tactical media," a paradigm they describe as "fundamentally pragmatic, utilizing any and all available technologies, aesthetics, and methods as dictated by the goals of a given action."

Using a range of media and means in its "confrontation of power" and "promotion of social justice" in relation to Vieques, *Land Mark* shares something of this tactical orientation. Yet Allora and Calzadilla's project is also distinctively compelling in artistic terms: its spatial investigations are made in terms of what the artists call "the trace." At once a poetic trope and a set of material operations, the trace links presence and absence, inscription and erasure, preservation and destruction, and appearance and disappearance, and is exemplified by the wake created by the watercraft as it redoubles the shoreline in *Under Discussion.*

Allora and Calzadilla have gone so far as to remark that "we could say that the trace is our medium," which they characterize as a kind of "marking and

3. Institute for Applied Autonomy, "Tactical Cartography" in *An Atlas of Radical Cartography*, ed. Lize Mogel and Alexis Bhagat (Los Angeles: Journal of Aesthetics and Protest Press, 2007), pp. 29–30.

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effacement . . . that unsettles any linear relation between past, present, and future."[4] Keeping in mind the etymological link between trace, track, and drawing, we might understand Allora and Calzadilla's embrace of the term "medium" in the sense of the word developed in recent years by Rosalind Krauss, in her challenge to re-think the conditions of possibility governing artistic practice in the aftermath of modernist medium-specificity.[5] Krauss displaces any essentialist investment in the "material support" with an attention to what she calls the "technical support," a complex term that encompasses the art-historical, ideological, and technological overdetermination of a specific set of formal procedures and processes of art-making. In a polemical allusion to Marshall McLuhan, Krauss posits that "the medium is the memory"[6]; but her appeal to memory is less a matter of a continuous tradition than of the enigmatic remains of previous practices and techniques that must be "reinvented" in a singular fashion across the oeuvre of a given artist.

Krauss defines the *political* stakes of her project over and against the menace of what she decries, following Frederic Jameson, as "the globalization of the image in the service of capital." But a more challenging target against which to measure the stakes of what Krauss calls "reinventing the medium" would be the radically politicized counter-globalization discourses of tactical media, the axiom of which was canonized by Critical Art Ensemble (CAE) in the early 2000s: "By Any Media Necessary."[7] CAE and allies such as IAA unapologetically posit a neo-Situationist end-of-art narrative in which artistic practice is dissolved into an expanded field of activist visual culture to be judged by what IAA would call "instrumental" criteria.

Allora and Calzadilla are in no way opposed to the overall activist impulse of tactical media, but for them art never quite ends. In Hal Foster's terms, art "survives" or "lives on," precariously encompassing "formal transformation that is also social engagement," so as to "restore a mnemonic dimension to contemporary art," albeit in ways that treat memory not in terms of nostalgic preservation but rather as what Foster calls a condition of "coming-after."[8]

4. Guillermo Calzadilla, in Jaleh Mansoor and Yates McKee, "The Sediments of History: An Interview With Allora and Calzadilla," *Parkett* 80 (September 2007), p. 48.

5. See Rosalind Krauss, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (New York: Thames and Hudson, 1999). Though Allora and Calzadilla undoubtedly inhabit the "post-medium condition" in that they do not identify as painters or sculptors, for instance, it should be noted that their account of "the trace" puts their work into close proximity with the vexed quasi-medium of drawing. According to the *American Heritage Dictionary*, "trace" derives from "Middle English, *track*, from Old French, from *tracier*, to make one's way, from Vulgar Latin **tractire*, from Latin *tractus*, a dragging, course, from past participle of *trahere*, to draw." For an important statement on the resilience of drawing as an expanded and "self-differing" medium quietly informing a wide range of contemporary practices, see Jaleh Mansoor, "Panel I," in *Drawing Papers 31: Symposium: Drawing (as) Center*, ed. Catherine de Zegher (New York: The Drawing Center, 2002), pp. 9–11. The enigmatic contemporaneity of drawing is the raison d'etre of the still-unfinished Scorched Earth project (Gareth James, Sam Lewitt, and Cheney Thompson).

6. Rosalind Krauss, *Perpetual Inventory* (Cambridge, Mass.: MIT Press, 2010), p. 19.

7. On tactical media at the intersection of artistic and activist discourses, see *Third Text* 94 (September 2008), a special issue edited by Gregory Sholette and Gene Ray on the topic.

8. Hal Foster, "The Funeral is for the Wrong Corpse," in *Design and Crime (and Other Diatribes)* (New York: Verso, 2002), p. 130.

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If, following Krauss and Foster, we approach art itself as a series of precarious memory-structures, we recognize that much of the most compelling contemporary art is concerned both formally and thematically with the relation between history, memory, and the political. Exemplary in this regard is the self-recursive analogy staged by William Kentridge between the temporality of inscription/erasure in the animated film, on the one hand, and the traumatic histories of South African apartheid, on the other hand. Emily Apter points out that for Kentridge, the aftermath of apartheid is often staged in terms of the degradation of postcolonial landscapes and the life-support systems of subaltern populations, an observation that leads her to interpret his work in terms of an "aesthetics of critical habitat."

"Grafted from the lexicon of environmentalists, who use it to refer to the minimal conditions necessary to sustain the life of an endangered species," Apter's paradigm of critical habitat links questions of environmental sustainability to the "coming-after" of postcolonial globalization.[9] Programmatically defined by the 1987 United Nations' report *Our Common Future* in terms of "development that meets the needs of the present without compromising the ability of future generations to meet their own needs," sustainability has all too often been taken for granted as a self-evident good in artistic discourses, as exemplified by Rirkrit Tiravanija's *The Land* (1998–ongoing).[10] Such projects have led many Left-oriented critics to dismiss the term out of hand as so much neoliberal "greenwashing" serving to neutralize properly political analyses and demands in favor of superficially eco-conscious forms of lifestyle, design, and consumer-citizenship.[11] While there is much truth to such jaundiced assessments, sustainability should be recognized as a contested concept with the potential to be re-marked in relation to struggles for what Allora and Calzadilla call, following the work of low-income activists of color in the United States, "environmental justice."[12] In the artists' words, *Land Mark* aims to "extend the parameters of the term *sustainability* to include the very survival of the indigenous civilian population of the island, and as a result complicates and broadens mainstream notions of environmentalism and sustainability to include questions of social justice."[13] Allora and Calzadilla state that their project is concerned with "what and who counts as an

9. Emily Apter, "The Aesthetics of Critical Habitat," *October* 99 (Winter 2002), pp. 21–22.

10. United Nations Commission on Environment and Development, *Our Common Future* (Oxford: Oxford University Press, 1992), p. 1.

11. For a thorough critique of sustainability as an "empty signifier" of socio-ecological responsibility, see Janet Kraynak, "Rirkrit Tiravanija's *The Land* and the Economics of Sustainability" (paper presented at CAA's 2009 Annual Conference, Los Angeles). Kraynak's critique is echoed by design theorist Adrian Paar in *Hijacking Sustainability* (Cambridge, Mass.: MIT Press, 2009).

12. See Giovanna De Chiro, "Nature as Community: The Convergence of Environment and Social Justice," in *Uncommon Ground: Rethinking the Human Place in Nature*, ed. William Cronon (New York: Norton, 1996), pp. 298–330. Also see Robert Bullard, et al., *Just Sustainabilities: Development in an Unequal World* (Cambridge, Mass.: MIT Press, 2002). For a deployment of these models in relation to contemporary architecture, see Yates McKee, "Haunted Housing: Eco-Vanguardism, Eviction and the Biopolitics of Sustainability in New Orleans," *Grey Room* 30 (2008), pp. 84–113.

13. Jennifer Allora in Stephanie Smith, "Interview: Allora & Calzadilla," in *Beyond Green: Toward a Sustainable Art*, ed. Stephanie Smith (Chicago: Smart Art Museum/ICI, 2005), p. 39.

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endangered species—and how this discourse [environmental justice] reconceptualizes the relationships between nonhuman and human nature, and, as a result, fosters new forms of environmentalism."[14] This resonates with the project of political ecology formulated by Bruno Latour, which aims to undo the "work of purification" that separates properly "social" actors and problems on the one hand from the realm of "natural" phenomena on the other. Latour tracks the ways in which human and nonhuman "actants" become entangled in ecological imbroglios that mix "chemical reactions and political reactions. A single thread links the most esoteric sciences and sordid politics . . . dangers on a global scale and the impending local elections or the next board meeting."[15] Allora and Calzadilla add to this their insistence that the intersection of ecology and politics is always marked by historically uneven distributions of environmental vulnerability, which is bound up with postcolonial dynamics of race, class, and region. These are dynamics traditionally effaced in the discourse of so-called "eco-art," the idealism of which is exemplified by Barbara Matilsky's remark in the exhibition catalogue for *Fragile Ecologies* that "an understanding of ecology—the interrelationship of all forms of life in their diverse environments—is essential to the survival of the planet . . . . An important new art movement has emerged to reestablish a vital link to nature by communicating an experience of its life-generating powers."[16]

The trace-as-medium is the key principle mobilized by Allora and Calzadilla to undo an ecological idealism in which "survival" is posited as a transcendental moral mandate addressed to a generic humanity, rather than as a matter of what Judith Butler has called the biopolitics of "survivability." For Butler, survivability concerns access to the "sustained and sustaining conditions of life." This simultaneously encompasses ecological and economic life-support systems (air, water, food, land, shelter, income) and political struggles concerning "the representability of life," which is to say, the discursive, legal, and aesthetic frames that enable lives to appear as livable, grievable, and worthy of protection: "in this way media and survival are linked."[17]

14. Ibid.

15. Bruno Latour, *We Have Never Been Modern* (Cambridge, Mass.: Harvard University Press, 1989), p. 1. For a productive application of Latour to the early ecosystems-related work of Hans Haacke, see Luke Skrebowski, "All Systems Go: Recovering Hans Haacke's Systems Art," *Grey Room* 30 (Winter 2008), pp. 55–83.

16. Barbara Matilsky, *Fragile Ecologies: Contemporary Artists Interpretations and Solutions* (New York: Queens Museum/Rizzoli, 1992), p. 3. While this exhibition deserves credit for identifying environmental degradation as an ongoing matter of concern among U.S. artists in the sixties, seventies, and eighties, the depoliticizing idealism of writers such as Matlisky has proven to have an insidious legacy in subsequent discussions of art and ecology. For recent correctives to this longstanding tendency, see Brian Wallis, "Survey" in Jeffrey Kastner, ed., *Land and Environmental Art* (New York: Phaidon, 1998), pp. 18–43; Yates McKee, "Art and the Ends of Environmentalism," in *Nongovernmental Politics*, ed. Michel Feher with Gaelle Krikorian and Yates McKee (New York: Zone Books, 2007), pp. 538–83; and T. J. Demos, "The Politics of Sustainability: Contemporary Art and Ecology," in *Radical Nature: Art and Architecture for a Changing Planet 1969–2009* (London: Barbican Art Gallery, 2009), pp. 16–30.

17. Judith Butler, "Survivability, Vulnerability, Affect," in *Frames of War: When is Life Grievable?* (New York: Verso, 2009), p. 51. For an account of "the right to survival" claimed by subaltern groups, see Vandana Shiva, *Earth Democracy: Justice, Sustainability and Peace* (Boston: South End Press, 2006), p. 62.

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2. Chalk (Lima)

Allora and Calzadilla's interest in the trace precedes their work on Vieques. The most exemplary instance is *Chalk*, a paradoxically site-specific process-sculpture that has been reiterated in three separate locations over the past decade, albeit in ways that expose the principle of location itself to a certain dissemination or drift: El Museo del Barrio on Fifth Avenue in New York City during the yearly Museum Mile event (2000); the Plaza de Armas in Lima for that city's first biennial exhibition (2002); and again at the Boston Common on July 4th under the rubric of the Boston Institute of Contemporary Art's "Vita Brevis" public art program (2004).

In each iteration, the artists ordered the industrial manufacture of twenty-four identical white cylinders six feet long and one foot in diameter, which were then unceremoniously placed in clusters and rows in the nominally "public" site selected by the artist. Laid out prone, the serialized, monochromatic objects recall the "blank forms" of high-Minimalist sculpture; yet in each case, any impression of physical solidity or formal coherence was belied by the presence of a slight clue as to their particular materiality and potential function: one of the cylinders had been dragged along the ground for several feet, leaving behind a thick white line. In each iteration, passersby picked up on the cue, and began almost immediately to cooperate in breaking the unwieldy cylinders into large fragments of what was gradually revealed as a familiar material—chalk—and using them to inscribe enormous calligraphic marks over the surfaces of the spaces in question. In *Chalk*, Allora and Calzadilla repeated a sculptural formula that could, in principle, be mobilized in "one site after another" across the globe to infinity.[18] But in deconstructive fashion, every repetition of *Chalk* involved a rupture, each contextually precise iteration giving rise to an unforeseeable transformation.

Shifting from a set of static geometrical objects to an unprogrammed, performative-collaborative event of graphematic proliferation with an indeterminate lifespan, *Chalk* represents an extremely dense working-through of art-historical legacies. First, the chalk-objects confound the programmatic distinction drawn by orthodox Minimalism between the purified phenomenological experience of the abstract gestalt, on the one hand, and the (debased) cultural legibility of the Pop icon, on the other hand. However, unlike either Minimalist or Pop artworks, the chalk-objects are fashioned from an organic, perishable material, announcing themselves as such in the title. The chalks are thus "chalk" in two senses: they are morphologically and culturally legible as hypertrophic chalk-sticks, but also, like all chalk-sticks, made of a geological substance, the compressed remains of prehistoric marine organisms. Chalk was utilized in various ways by post-Minimalist sculptors concerned with the dissolution of abstract form at the hands of gravity and entropy. However, the objects lose their form not

18. See Miwon Kwon, *One Place After Another: Locational Identity and Site-Specific Art* (Cambridge, Mass.: MIT Press, 2002).

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through simple exposure to time or the elements, but by becoming objects of *use* for passersby whose curiosity has been activated by the interruption of their everyday movement through the urban landscape.

The graffito is a vexed problem set inherited by Allora and Calzadilla from postwar artists in Europe and the United States, ranging from the figure of the child drawing in the street celebrated by the proto-Situationist COBRA group to Cy Twombly's recoding of the "expressive" Pollockian trace as the forensic remainder of an "auto-mutilative" event that severs, rather than guarantees, the relation between subject and mark.[19] Thus, as their form comes undone, dispersing into an infinity of ephemeral traces, the chalk-objects of *Chalk* unseal an entire series of art-historical and socio-political memories; a reciprocal re-marking of sculpture and site alike.

The stakes of this re-marking became most dramatically evident in the iteration of the work that took place at Lima's Plaza de Armas, a monumental colonial plaza recently designated by the UN as a World Heritage Site. The Plaza functions as an element in the construction of what David Harvey would call the "monopoly rent" of the city. By this, Harvey means the city's claims to cultural, historical, and architectural uniqueness in a global field of inter-urban competition for highly mobile foreign investment and tourism—a spectacularization of locality in which contemporary art and its promotional infrastructure play no small part.[20] In researching the site, the artists learned that at noon once a week, the government permitted a two-hour demonstration in the plaza by a coalition of unemployed public workers laid off due to neoliberal austerity measures imposed by the post-dictatorship government of Victor Toledo. The artists arranged for the chalk-objects to be placed on the plaza a half hour in advance of the weekly demonstration. As demonstrators began to arrive, a range of political inscriptions began to appear, transforming the monumental plaza into an enormous palimpsest that threatened to overspill the officially designated spatiotemporal boundaries of the art event and the protest alike due to the physical portability and mark-making potential of the chalk-fragments.

Within a half hour, however, the disseminating sculpture-event was put "under arrest": police in riot gear were dispatched to the plaza, where they gathered up the chalk fragments into piles, guarding them until they could be loaded into the backs of sanitation trucks and hauled away. Sanitation workers then set about erasing the marks with water hoses and brooms, obliterating all traces of the short-lived event—with the crucial exception of the photographic documentation made by the artists.

19. On the idealization of "drawing in the street" by COBRA, see Mark Wigley, "Paper, Drawing, Scissors," in *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond*, ed. Catherine de Zegher and Mark Wigley (Cambridge, Mass.: MIT Press/The Drawing Center, 2001), p. 36. Citing Derrida, Rosalind Krauss suggests the "auto-mutilative" logic of Twombly's work in *The Optical Unconscious* (Cambridge, Mass.: MIT Press, 1993), pp. 256–66.

20. David Harvey, "The Art of Rent: Globalization, Monopoly, and the Commodification of Culture," in *Socialist Register 2002: A World of Contradictions*, ed. Leo Pantich and Colin Leys (New York: Monthly Review Press, 2002), pp. 93–110.

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Allora and Calzadilla.
Chalk (Lima). *2002.*

One inscription documented by the artists is especially relevant to the ethicopolitical implications of the problem of the trace: "*Que Vivan Los Derechos* [Long Live Rights]." The inscription simultaneously resists and succumbs to imminent perishability, suggesting that because rights are as vulnerable to violation as an ephemeral chalk-mark is to erasure by a broom, our vigilance in claiming, protecting, and sustaining them must be endless as well.

3. Land Mark (Foot Prints)

Best known over the past six years as an emergent tourist destination, Vieques gained a certain visibility in the global media in 1999, when a resident named David Sanes was killed by an errant bomb that fell in the civilian area of the island. Though accidental, this concentrated overflowing of violence into the civilian portion of the island became an occasion for the reactivation of grievances spanning several generations of Viequenses concerning the decades-long degradation of the life-support systems of the island. In the mid 1970s, the military occupation of Vieques had become a locus of popular antagonism in the

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Flotilla of Vieques fishermen confronting the U.S. Navy, 1979. Reproduced in Allora and Calzadilla, Land Mark *publication (Palais de Tokyo, 2006).*

form of a fishermen's movement against the contamination and restriction of the island's common fisheries. Fishermen used civil disobedience tactics to interrupt naval operations, including, most dramatically, a flotilla of fishing boats that laid a huge net of buoyed chains in the path of a warship, tangling and incapacitating its propeller. The fishermen also regularly trespassed into the primary bombing range itself, activating the military's security protocol, which each time required a temporary cessation of exercises. This history of resistance informed the response by citizens to David Sanes' death, inaugurating a transnational advocacy campaign, the visual culture of which revolved around repeated acts of trespassing on the part of Viequenses and their supporters.[21]

In 2000, Allora and Calzadilla began a collaboration with Vieques activists to develop a set of protest technologies that would explore the relay between the physical action of the body in space and the semiotic articulation of political claims. The artists invited those engaged in civil disobedience to design their own protest graphics, which were then cast into rubber reliefs that could be attached to the soles of normal shoes. Demonstrators' bodies thus became mobile print-making machines; with each step or stamp in the restricted zone of the beach, these pedestrian prosthetics would leave a mark of pressure—both a physical impression of bodily weight in the receptive surface of the sand and, simultaneously, a metaphorical bearing-down upon the intolerable actions and indeed the very presence of the Navy.

21. For histories of Vieques, see Mario Murillo, *Islands of Resistance: Puerto Rico, Vieques, and U.S. Policy* (New York: Seven Stories, 2001); and Deborah Berman Santana, "Vieques: the Land, the People, the Struggle, the Future," in *Human Rights and the Politics of Pollution: The Quest for Environmental Justice*, ed. Robert D. Bullard (Berkeley: University of California Press, 2004) pp. 222–39.

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Allora and Calzadilla. Land Mark (Foot Prints). *2001–2002.*

Land Mark (Foot Prints) bears a certain affinity to other examples of "interventionist" tactics developed in tangency with the post-Seattle counterglobalization movement in the early 2000s. However, unlike the frequent neo-Situationist appeals during that period to the physical immediacy of "direct action" in the space of the street, *Land Mark (Foot Prints)* complicates "presence" in every sense, starting with the fact that it is, among other things, a highly self-reflexive series of photographs in which we witness the traces of absent bodies coming-to-pass in the perishable surface of sand.[22]

In this self-reflexivity, Allora and Calzadilla are in dialogue with Rosalind Krauss's famous discussion of the indexical sign: "As distinct from symbols," Krauss writes, "indexes establish their meaning along the axis of a physical relationship to their referents. They are marks or traces of a particular cause . . . . Into the category of the index we would place physical traces (like footprints), shadows, and photographs." She goes on to suggest that the distinctness of the index "is felt through the absoluteness of physical genesis" as opposed to the representational or compositional conventions of traditional artmaking—a logic she refers to as a

22. See Nato Thompson, "Trespassing Relevance," in *The Interventionists: Art in the Social Sphere* ed. Nato Thompson and Gregory Sholette (Cambridge, Mass.: MIT Press/North Adams: MASS MoCA, 2004), p. 17. For a sympathetic critique of neo-Situationist rhetorics of immediacy in the early 2000s, see Yates McKee, "Suspicious Packages," *October* 117 (2006), pp. 99–121.

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"trauma of signification."[23] Allora and Calzadilla stage Krauss's structural parallel between photograph and footprint, but put the "absoluteness of physical genesis" into question by the fact that the spatio-temporal instant simultaneously interrupted and preserved by Allora and Calzadilla's camera was itself already marked by a range of other pre-organized matrices.[24]

Allora and Calzadilla have said that the *Land Mark* photographs should be understood in relation to perhaps the most monumental footprints in history: those impressed into the surface of the moon by the astronauts of the Voyager spacecraft in 1969. There, the figure of the footprint was wedded to a humanist mythology in which the agent of the moon-marking was imagined as an *unmarked* representative of humanity-in-general conquering the lunar landscape for science, progress, and eventual inhabitation by the human species—photographic evidence of "one small step for man" and a "great leap for mankind." The Voyager photographs had already received a critical, if oblique, artistic response within a year of their publicization by Robert Smithson in a contribution to *Aspen* magazine.[25] *Strata: a Geophotographic Fiction* (1970) is a layering of linguistic and photographic fragments derived primarily from paleontology textbooks, displacing the monumental march of "mankind" with the fossilized tracks of extinct prehistorical creatures. Smithson recognized a future-oriented potentiality in these "obscure traces of life," as when he remarked a year earlier at the Cornell "Earth" symposium that

> . . . if you think about tracks of any kind you'll discover that you could use tracks as a medium. Like it is possible to rent a Buffalo herd and then just follow the traces. This is a sign language in a sense. It's a situational thing; you can record these traces as signs . . . . These tracks around a puddle that I photographed, in a sense explain my whole way of—going through trails and developing a network and then building this network into a set of limits.[26]

Smithson's situating of what he calls the "sign language" of "tracks," "traces," or "trails" within a play between the expansive logic of the *network* and the framing or demarcation of *limits* suggests a link between Krauss's account of the indexical sign and the works she grouped as "marked sites" in "Sculpture in the Expanded Field."[27]

23. Rosalind Krauss, "Notes on the Index, Part 1" in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Mass.: MIT Press, 1985), p. 203.

24. A further complication is the fact that Allora and Calzadilla's photographs are digital, and thus are not 'literally' physical traces of light bouncing off the sand onto film. For a grappling with the ambivalent status of the index in a digital era, see Mary Ann Doane, "Indexicality: Trace and Sign: Introduction," *Differences* (Spring 2007), pp. 128–52.

25. Anne Reynolds discusses the Voyager photographs in relation to the "time travel" operative in Smithson's *Yucatan Mirror Displacements 1–9* (1969). See Anne Reynolds, *Robert Smithson: Learning from New Jersey and Elsewhere* (Cambridge, Mass.: MIT Press, 2004), pp. 167–69, 181–83.

26. Robert Smithson, "Earth: A Symposium," in *Robert Smithson*, p. 181.

27. "Sculpture in the Expanded Field" (1979), in *The Originality of the Avant-Garde and Other Modernist Myths*, p. 279. For a re-reading of this canonical text in light of different modalities of the photograph in contemporary art, see George Baker, "Photography's Expanded Field," *October* 114 (Fall 2005), pp. 120–40.

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While often associated with the "classical" definition of site-specific art as inextricably bound to the physical actuality of site, Krauss notes that many works by artists such as Smithson and Richard Long were constitutively bound up with what she called "the photographic experience of marking." For such artists, the photographic recording of ephemeral interventions in remote sites was central to the work itself. In other words, it was only when the mark-making process was cleaved from its actual instantiation that it was able to survive within artistic discourse, addressing a future public as witnesses to an event that had otherwise come to pass without a trace. As more recent scholarship has argued, site-specificity, and more specifically, Land Art, was in many cases conceived from the beginning as a matter of deterritorialized media-events.[28]

Of obvious relevance to *Land Mark (Foot Prints)* is the work of Long, which involved the photographic recording of the trails left behind by the artist as he undertook repetitive walks governed by predetermined routes or distances over particular terrestrial expanses. Long's body became a kind of drawing-machine, the products of which were photographically displayed in the gallery as a kind of memorial to the absent site and its otherwise short-lived marking by the artist. Throughout his career, Long has treated landscape as a politically neutral surface for the projection of a universal phenomenological exploration of time, space, and embodiment, pretending to provide an antidote to a tragic alienation between humanity and the being of the earth. Long has often presented his work as the antithesis of the purportedly domineering approach to the landscape of U.S. Land Art, treading lightly upon the earth at the intimate scale of the walker rather than cutting, moving, or manipulating it via large-scale equipment in the manner of Michael Heizer. However, Long shares an affinity with Heizer in that both treat "nature" and "humanity" as *unmarked* terms, in the process effacing the violent postcolonial histories inscribed into the landscapes within which their artistic interventions were made (such as the U.S. Southwestern desert or the Himalayan mountains).[29]

A more complex approach to the problem of "marked sites" in general and the problem of the track or trail in particular is to be found in the work of Dennis Oppenheim. Along with Smithson, Oppenheim was among the only artists of his generation to acknowledge the irreducible mediation of any land whatsoever in terms of its technical and administrative inscription *qua* territory. In *Time Line* (1968), for instance, Oppenheim used a snowmobile to draw an ephemeral linear cut through the middle of the frozen St. Johns River, marking the invisible latitudinal boundary between the United States and Canada, on the one hand, while also intersecting the vertically-oriented international line demarcating Eastern and Central time zones, on the other hand. The ephemeral

28. See David Joselit, "Navigating the New Territory: Art, Avatars, and the Contemporary Mediascape," *Artforum* (Summer 2005), pp. 276–79; Jane McFadden, "Toward Site," *Grey Room* 27 (Spring 2007), pp. 36–57; and Yates McKee, "Land Art in Parallax: Media, Violence, Political Ecology," in *Nobody's Property*, pp. 45–63.

29. On the secret complicity of Long and Heizer in their neocolonial approach to landscape, see McKee, "Land Art in Parallax," in *Nobody's Property*, pp. 48–52.

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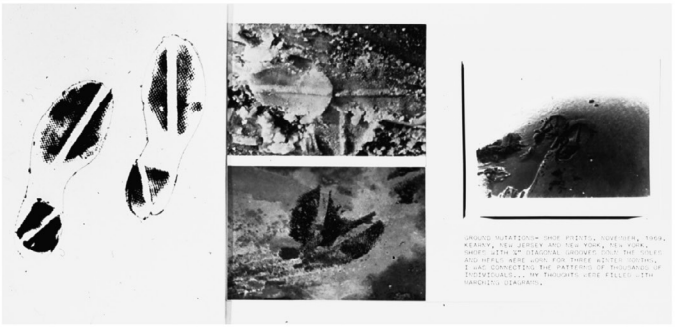
cut was preserved as a photographic document, and presented alongside both a cartographic representation of the site and a photograph of the actual administrative boundary-marker.

In the same year, Oppenheim realized *Ground Mutations* (1969), an exemplary "marked site" project suspended between sculpture, performance, drawing, and photography: as stated in the informational caption appearing alongside the photographic documentation of the project, "shoes with 1/4 diagonal grooves down the soles and heels were worn for three months. I was connecting the patterns of thousands of individuals . . . my thoughts were filled with marching diagrams." Though not overtly concerned with any specific political or territorial conflict, Oppenheim's work acknowledges the social overdetermination of the trope of the footprint in several ways. First, contrary to the generic "pathways" charted by Long, and the passage of the human body as such, Oppenheim counters a shoe-print embossed with a mechanically readymade and anonymous matrix. Second, Oppenheim associates this mechanical matrix with the ordering of social if not political behavior—"marching diagrams." However, rather than simply highlight such a disciplinary "pattern" as an unalterable and predetermined horizon of bodily activity—as is the case in Warhol's Dance Diagram paintings—Oppenheim's photo-recording of his pedestrian circulation suggests both the enactment and the violation of such orderings in everyday life, in the manner described by Michel de Certeau in his account of the pedestrian *derive*.[30] The linear groove of the shoe creates both a graphic "figure" against the terrestrial ground into which it is impressed as well as a material "mutation" of the ground itself, transforming the latter into a miniature dialectical topography of elevations and depressions spanning Oppenheim's three-month pedestrian trajectory.

In *Land Mark (Foot Prints)*, Allora and Calzadilla connect Oppenheim's concern

30. On the regimentation of bodily activity in Warhol's Dance Diagrams, see Benjamin H. D. Buchloh, "Andy Warhol's One-Dimensional Art," in *Andy Warhol*, ed. Annette Michelson (Cambridge, Mass.: MIT Press, 2000), pp. 13–14. For Michel de Certeau's post-Situationist account of the possibilities of pedestrian ambulation vis-à-vis the prescribed routines of urban circulation, see his "Walking in the City," in *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley: University of California Press, 1984), pp. 91–110.



Dennis Oppenheim. Ground Mutations. *1969.*

Oppenheim.
Time Line. *1968.*

with the simultaneous overdetermination and indeterminacy of the track with a "marching diagram" that speaks less to a generic form of social control than to the site-specific bodily and visual tactics of civil disobedience in Vieques. Rather than document such activities according to the standard protocols of activist photojournalism, why do Allora and Calzadilla insist on the photographic doubling of the track or trace?

The answer lies in the figure of the *vestige*, which, as Jean-Luc Nancy informs us, derives from the Latin term *vestigium*, "the sole of a shoe or the sole of a foot, a trace, a footprint: 'a vestige shows that someone has passed but not who it is.'"[31] The vestige marks an irrecoverable passage, as in the smoke of a fire that burns itself out. Confronting the legacy of Hegel's end-of-art narrative, Nancy suggests that *art itself* is a kind of vestige, surviving its alleged sublation into the ideality of world-historical consciousness—but only barely, as the traces or tracks of something that has come to pass: "the vestige bears witness to a step, a walk, a dance, or a leap . . . it is just a touch right at the ground. The vestige is the remains of a step, a *pas*. It is not its image, for the step consists of nothing other than its own vestige."[32] Nancy looks to the paradoxical temporality of both art-as-vestige and the vestige-as-art—a series of marks that are simultaneously punctual and anachronistic—to resist idealizations of history and community alike that would claim to ground themselves in the unity of a figurative image. The displacement of the image by the vestige gives rise for Nancy to a politics of what he calls the "passerby"—a term that signals not an indifferent nomadism of one-place-after-another but rather a common condition of shared non-identity in which "community" can only ever emerge as a provisional, temporary negotiation.[33]

31. Jean-Luc Nancy, "The Vestige of Art," in *The Muses*, trans. Peggy Kamuf (Stanford: Stanford University Press, 1997), p. 94.
32. Nancy, "The Vestige of Art," p. 96.
33. Nancy's linking of the "passerby" to an unsettling of the "common" dovetails with his notion of "inoperative community," which was productively used by Miwon Kwon in her critique of so-called "community-based art" of the 1990s. See Kwon, *One Place After Another*, pp. 153–55. Nancy's work has recently been extended in Beth Hinderliter, William Kaizen, Vered Maimon, Jaleh Mansoor, and Seth McCormick, eds., *Communities of Sense: Rethinking Aesthetics and Politics* (Durham: Duke University Press, 2009).

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Regardless of any artistic intervention, Vieques has always already been marked by an uncertainty about the status of community, and the aims, ends, or goals such a community would set for itself. Keeping in mind their own status as two among the many "passersby"—the crowds of activists, journalists, and politicians—converging on Vieques during the disobedience campaign, Allora and Calzadilla set out to make this condition of uncertainty explicit, and to suggest something of the precarious temporality of the transnational attention given to the island—a prescient concern in light of the reconfiguration of the political conditions of Vieques that would occur in 2003 when the Navy finally vacated the island. *Fuera a la Marina*—Navy Out—was the explicit, unconditional demand shared by the Vieques protesters. While this phrase was incorporated into the design of many of the individual shoe-soles, the latter did not add up to express a homogenous political will. Among the most striking shoeprints is one featuring a cartographic outline of Vieques in which the bombing ranges on the two extremes of the island have each been marked over with an "X." Often deployed in historical Land Art as a kind of forensic marker simultaneously indicating and cancelling human presence in "remote" landscapes,[34] the X in Allora and Calzadilla's photograph speaks to the uncertain future of the island itself as a "target" of conflicting aims and representations.[35]

In late 2003, the Navy officially vacated Vieques due to a combination of civil disobedience, critical media coverage, and legislative pressure. With this undoubtedly salutary victory achieved, transnational attention to the island by both media outlets and activist groups began to dissipate; yet for local activists and residents, this victory was precarious, and a new struggle was beginning to take shape with respect to the status of the land.

Along with the political and operational inconvenience caused by the protest movement, an important factor in the Navy's ultimate decision to vacate the island was the fact that new Geographical Information Systems (GIS) had to some extent rendered the physical terrain of Vieques obsolete: war games could now be conducted in the open ocean using a precise spectrometric simulation of the island's topography. Using funds provided by the Tate Modern for the exhibition *Common Wealth*, Allora and Calzadilla were able to purchase this data from the private GIS company contracted by the military. In the hands of the Navy, these spectralized traces of Vieques were being made to function in ballistic experiments ultimately intended for material targets in Iraq and elsewhere.

34. On the relation between forensics and site, see Anthony Vidler, "X Marks the Spot" in *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge, Mass.: MIT Press, 2000). In her remarkable but flawed book *Overlay* (New York: New Press, 1983), Lucy Lippard makes the important observation that the "X" regularly appeared as a structural design in earthworks by artists such as Long, Oppenheim, De Maria, and Morris; however, she assimilates this to an essentialist ecofeminist account of the "masculine" negation of the "feminine" fertility of the earth.

35. For an intensive close reading of all of the activist sole-designs used by the artists in *Land Mark (Foot Prints)* that reflects upon the inherent difficulty of doing so in light of physical and symbolic cross-cancelling of the mini-landscapes created in the sand by each mutually overlapping shoeprint, see Kelly Baum, "Reading *Land Mark (Foot Prints)*" in *Nobody's Property*, pp. 84–87.

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Detourning this data-set, Allora and Calzadilla translated it into what they described as an "alternative testing range" installed at the Tate: working from the precise measurements provided by the military contractor's infrared satellite, they inscribed the entire floor of the massive gallery space with a mathematicized topographical grid that reproduced to scale the crater-marked surface of a portion of the Vieques bombing-range. While composed of two-dimensional white lines overlaid on a black ground and forming a latticework of rectangular sectors, the latter were stretched, torqued, and folded in various ways so as to generate the same virtualized illusion of a three-dimensional topography as that used by Navy pilots in their target-practice. Yet whereas for the pilots the topographic data of the island would appear as a miniaturized simulation inside a pair of electronic training goggles, for spectators at the Tate the data was transformed into a phenomenologically ambivalent experience of vision, scale, and site in which the ambulatory body could take its measure against a decidedly abstract landscape whose volumes and elevations were still palpably evoked in their very absence—positive landforms themselves defined differentially by crater-depressions.

Allora and Calzadilla's displacement of the "site" of Vieques into the "non-site" of the Tate Gallery complicated any appeal to the sheer materiality of the location in question, as in the classic formulation of site-specificity as something "grounded," in which the artwork "gave itself up to environmental context, being formally determined or directed by it."[36] Allora and Calzadilla's intervention suggested instead that the ruined environment of Vieques is inseparable from its inscription in and as media, demonstrating what Emily Apter calls, in her discussion of "critical habitat," "the extent to which media and environment are increasingly difficult to disentangle as a semiotic system."

In this respect, Allora and Calzadilla radicalized a series of insights developed by Robert Smithson concerning site and media during his work on the (unrealized) Dallas/Fort Worth Airport project between 1967 and 1969, which constitutes a highly generative moment in the emergence of what were called for the first time "earthworks."[37] Smithson was acutely interested in the various spatial techniques and displacements involved in the airport as a construction site, leading him to the realization that "all air and land is locked into a vast crystalline lattice" of computationally-based aerosurveying devices, electronic media networks, and cartographic positioning systems.[38] Smithson was especially interested in the possibility that artworks might be designed at a scale to address an audience traveling at thousands of feet above the surface of the earth, and invited Robert Morris, Sol LeWitt, and Carl Andre to contribute proposals for

36. This is Kwon's rehearsal of the "classical" model of site-specificity in *One Place After Another*, p. 12.
37. See Suzanne Boettger's contextualization of the airport project in *Earthworks: Art and the Landscape of the Sixties* (Berkeley: University of California Press, 2002).
38. Smithson, "Toward the Development of an Air Terminal Site" (1967), in *Robert Smithson*, pp. 52–60.

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the airport site. While the others each proposed a project that, however heterodox, would in principle be plausible, Andre adopted a more sardonic tone:

> A crater formed by a one-ton bomb dropped from 10,000 feet
> or
> An acre of blue-bonnets (state flower of Texas).[39]

Whereas Smithson was primarily concerned with the "aesthetic potential" of the fact that "aerial photography and air transportation bring into view the surface features of this shifting world of perspectives," Andre's proposal linked these technologically-enabled perceptual shifts to a dialectics of extremity shadowed by military violence.[40] "Aerial photography and air transportation" is here associated not only with the perceptual experience of the airline passenger to whom the emergent genre of earthworks might be addressed, but the airborne bombardier testing nuclear weapons in the Southwestern desert or flying sorties over Vietnamese villages. The other hyperbolic extreme proposed by Andre evokes the encoding of the landscape with iconographies linking geographical territory, biological life, and supposed regional character in the interests of cultural identification and tourism-promotion.

A similar complicity of apparent opposites has emerged in Vieques since the 2003 victory of the demilitarization movement, for the land in question was transferred not to the municipality of Vieques, where its future might be democratically debated, but rather to the U.S. Department of the Interior (DOI), where it was redefined as a wildlife refuge. Ironically, in claiming to restore the land to its natural balance the DOI was enacting its own form of destruction and obliteration. Marking the site as purely "natural" required marking over the history of subaltern claims made upon the territory. In a further irony, the new status of the land as a "preserve" provided an alibi for not addressing the continuing contamination of the air, water, and soil of the entire island, even as Vieques was becoming a site of potentially lucrative private tourist investment centering around its remarkable ecological features, such as a rare breed of pelican and a bioluminescent bay. Vieques activists have thus been faced with a more insidious governmental apparatus than the U.S. Navy, which had lent itself quite well to a David and Goliath narrative during the period of civil disobedience. In place of a symbolically potent war machine bent on death and destruction, the question became how to engage tactically a new regime of biopower whose *raison d'être* is the optimal management of the interrelation between living beings and their ecosystems.[41]

39. Robert Smithson, "Aerial Art" (1969), in *Robert Smithson*, p. 117.
40. These citations come from Smithson's first published text pertaining to the airport project, "Toward the Development of an Air Terminal Site," pp. 52–62.
41. For the original theorization of biopower as a set of techniques for governing the relations between populations, resources, and environments, see Michel Foucault, *The History of Sexuality: An Introduction*, vol. 1 trans. Robert Hurley (New York: Vintage, 1978), pp. 140–44.

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Allora and Calzadilla set out to explore these questions in their Tate installation, staging the future-oriented potentiality of Apter's "critical habitat," an entwinement of environment and media that she associates not with the tragic loss of a grounded sense of place but rather with the emergence of new political groupings "whose interests are panglobal and whose community of feeling spans the parameters of the earth itself."[42] Indeed, according to the artists, the irreducibility of Vieques to its own material territory is what might enable the island to be de-isolated from itself and to share its physical and psychic wounds with other times and places; they set into motion a small-scale articulation of such a "community of feeling" by using the mediatically displaced topography of Vieques in London as the location for a conference involving artists, students, planners, and activists concerned with the politics of ecological remediation in sites throughout the world.

In using their artwork as a pedagogical platform concerning the life-support systems of the "earth itself," Allora and Calzadilla were conjuring, among other things, the fraught legacy of Joseph Beuys. This point of art-historical reference was all the more evident in a crucial sculptural dimension of the Tate installation.

Allora and Calzadilla. Land Mark (Felt). *2003.*

While the floor of the gallery was marked by the abstract traces of the absent nonsite of Vieques, the installation provoked its own mode of sensory embodiment through the placement of the latticework, which was overlaid on the floor as a kind of carpet made of felt panels that could be peeled up and rearranged by viewers, gradually dispersing the simulated, displaced topography over time. Felt was frequently employed by post-Minimalist sculptors in the United States, who valorized the physical and behavioral properties of the industrial material. By contrast, Beuys insisted on the metaphorical, poetic, and indeed mythic determination of particular materials. For Beuys, felt was associated with bodily warmth, psychic insulation, organic survival, and shamanistic healing, a self-mythologizing

42. Apter, "Aesthetics of Critical Habitat," p. 23.

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elevation of a base industrial material for which the artist was famously lambasted by Benjamin Buchloh.[43] While Allora and Calzadilla have stated their basic agreement with Buchloh's critique, they have also expressed their intention to revisit and revise Beuys' approach to materiality. "Rather than a one-to-one correspondence with some transcendental meaning or spiritual substance, we are interested in the unstable and polysemic quality of materials." Among these materials is felt,

> a compressed material with a certain familiar texture, as well as the verb "to feel"; both in the sense of an active process of handling a specific object or material as well as the passive sense of being affected by a force that comes from outside oneself—in the way one might feel the death of a loved one, or, in the case of Vieques the blast of a carpet-bombing raid.

"Detail of the Greensward Plan # 5. Photograph of area of park before construction, 1858." Reproduced by Robert Smithson in "Frederick Law Olmsted and the Dialectical Landscape," Artforum *(February 1973).*

Thus, through a conceptually dense re-marking of this sculptural material Allora and Calzadilla draw a remarkable link between aesthetic practice and the affective conditions for what Apter calls a "community of feeling" around transnational ecological crisis-conditions. Apter frames the "aesthetics of critical habitat" in terms of a resistance to what she calls, drawing on Gayatri Spivak, "a green globalism that would consign a politics of class to the shadows." Such a concern with the uneven allocation of ecological vulnerability across the globe is crucial to Allora and Calzadilla's *Land Mark* in general and to their relation to Beuys in particular. For while the artists are avowedly interested in a tentative *rapprochement* with certain dimensions of Beuys' legacy, they deliberately distance themselves from the artist's self-presentation as a "shamanic healer" of the rift between "man" and "nature."

43. Benjamin H. D. Buchloh, "Joseph Beuys: Twilight of an Idol" (1980), in *Neo-Avantgarde and Culture Industry* (Cambridge, Mass.: MIT Press, 2000), pp. 41–64. For Allora and Calzadilla's discussion of Beuys, see Mansoor and McKee, "The Sediments of History," pp. 47–48.

Beuys has routinely been held up in catalogues and anthologies devoted to "ecological art" as an ideal embodiment of social and environmental responsibility. Taking for granted the self-evident benevolence of ecology, many curators and critics have failed to question the organicist model of community professed by Beuys in his visionary quest to provide an "Energy Plan for Western Man" that would transcend the interested realm of politics in favor of a universal concern with the life of the human species itself. Many curators and critics have—amazingly—collapsed the projects of Beuys and Smithson in their desire to establish a thematic foundation for more recent iterations of ecologically engaged art. All too often, such attempts at synthesis have resulted in a depoliticization of ecology, and an idealization of the role of art in addressing ecological crises.

Disentangling this micro-canon of so-called eco-art is an important task to initiate if we are to comprehend the full stakes of Allora and Calzadilla's *Land Mark*, and it warrants a detour into the rigorous critique of the relation between art and ecology presciently developed by Smithson himself, who used the term "the dialectical landscape" to recode the aesthetic legacy of the picturesque, with special reference to Frederick Law Olmsted's Central Park. If the picturesque is traditionally understood as a dynamic but comfortable synthesis of the harmonizing pleasure of the beautiful and the painful force of the sublime, for Smithson it had to be recognized in its "contradictory" status as a matter of "chance and change in the material order of nature" that gives us a "physical sense of the temporal landscape." "Dialectics of this type," Smithson writes, "are a way of seeing things in their manifold relations, not as isolated objects. Nature is indifferent to any formal ideal . . . . [But] this does not mean one is helpless before nature, but rather that nature's conditions are unexpected."[44] Among the generative "contradictions" identified by Smithson in the work of Olmsted was the relation over time between the site on which Central Park was built—a "man-made desert"—and the proliferating non-sites (maps, photographs, surveys, plans) that fed back into the reconstruction of that site as a picturesque landscape caught dialectically between the natural and the artificial. Noting the centrality of media technologies to constructing—rather than simply representing—the landscape in question, Smithson makes a remarkably counterintuitive comparison between Olmsted's documentary folios of the construction-process and the cinema of Dziga Vertov, especially in terms of the dialectic of stillness and motion at work in *Man with a Movie Camera* (1929).

The implications of Smithson's own montaging together of Vertov and Olmsted are profound for the subsequent development of his argument concerning ecology. Smithson calls upon what Peter Bürger would call Vertov's "non-organic" cinematic procedures of cutting and fragmentation not only to reorient our understanding of Olmsted, but also to critique neo-Romantic approaches to landscape that would call for the artist to become, in the words of the artist Alan Gussow, a "spiritual caretaker . . . [of] Mother Earth" who would "make these places visible,

44. Smithson, "Frederick Law Olmsted and the Dialectical Landscape," *Artforum* (February 1973), repr. in *Robert Smithson*, p. 160.

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communicate their spirit—not like the earthwork artists who cut and gouge the land like Army engineers. What's needed are lyric poets to celebrate it." According to Smithson, positions such as that of Gussow involve a "spiritualism [that] widens the split between man and nature," by presuming that social, economic, and technological alterations of the physical landscape constitute a violation of a pristine original nature that might otherwise be restored, rather than "a concrete dialectic between nature and people. Such an artist," he says, "surrounds himself with self-righteousness and pretends to be saving the landscape; this is not being an ecologist of the real, but rather, a spiritual snob."[45]

Smithson himself was not able to enact the proposals for ecological remediation of sites such as exhausted strip-mines that he began to work on between 1971 and 1973, though numerous artists were to pursue such projects in the following decade, including Robert Morris. In a 1979 statement entitled "Notes on Art as/and Land Reclamation" that pertains to his own transformation of an abandoned gravel quarry into a phenomenologically dynamic "amphitheater" in southern Seattle, Morris ruminates on the possibility that art concerned with ecological remediation could become an aestheticizing alibi for the very forces it would claim to oppose, performing a kind of clean-up operation for environmentally destructive corporations and government agencies. Morris cites Hans Magnus Enzensberger's 1974 *New Left Review* article "A Critique of Political Ecology": "the notorious 'pollution of the earth' . . . is misleading insofar as it presupposes a 'clean' world. This has naturally never existed and is moreover ecologically neither conceivable nor desirable."[46] Enzensberger's axiom calls for a displacement of the moralistic polarity of pollution and purification with a *political* analysis that would link ecological crises to capitalist resource-extraction, military-industrial activity, and social inequalities, rather than a generic conflict between "man" and "nature" to be resolved through a shift in so-called cultural values instigated by the visionary artist. Whereas mainstream discourses of ecological remediation called for artists to assist in the neutralization of the marks of environmental destruction left behind by corporations and governments, Morris suggested that a critical art of land reclamation would need to highlight the violent historicity of the landscapes in question rather than smoothing them over in favor of a spuriously "original" topography.[47]

6. Protesting with Proposals

Allora and Calzadilla's *Land Mark* extends the projects outlined by Smithson and later by Morris, displacing an aesthetics of purification with a critical attention to the violent historicity of landscape. But *Land Mark* reorients the question

45. Smithson, "Frederick Law Olmsted and the Dialectical Landscape," p. 164.
46. Hans Magnus Enzensberger, "A Critique of Political Ecology," *New Left Review* 84 (March-April 1974), quoted in Robert Morris, "Notes on Art as/and Land Reclamation," *October* 12 (Spring 1980), p. 94.
47. Morris, "Notes on Art as/and Land Reclamation," p. 99.

Robert Morris.
Untitled. *1979.*

of "art as/and land reclamation" from an agonized concern with how artists might engage with *governmental* agencies—the U.S. Department of Mines, or the Environmental Protection Agency, for instance—than with *nongovernmental* activist organizations concerned with making dissensual claims on those governmental agencies that are, in principle, responsible for the economic and ecological well-being of citizens.[48] Exemplary in this regard is the work of the Coalition for the Rescue and Development of Vieques (CRDV), the local NGO that formed in the aftermath of the civil disobedience campaign. Along with demanding that the land be properly decontaminated by the federal government and returned to the municipality, CRDV has had to grapple with the risks and possibilities of ecotourism as an engine for the re-development of the island.

Of particular resonance with the concerns of CRDV is a series of experimental proposals for the former bombing ranges created by art and architecture students in a workshop held by Allora and Calzadilla at the University of Puerto Rico in 2004. These projects evidence a critical working-through of the inheritance of experimental architecture of the 1960s and '70s, exposing the "visionary" impulse of that period to questions of post-traumatic stress and environmental justice. Neftali Carreira's *Memorial Watching Tower,* for instance, projects a network of pathways and observation nodes suspended above a desolate pock-marked landscape, calling to mind the ambiguous post-catastrophic bleakness of Constant's "experimental utopias" such as New Babylon (1959–1974).[49] Carreira writes that "the Live Impact Zone is an area so polluted that it will most likely never be able to be used for civil purposes. There are, per square meter, more craters in this area than on the moon." Echoing Allora and Calzadilla's own evocation of the moon-landing footprints, Carreira inserts an image of an astronaut into her design-collage, transforming the space suit into a form of

48. See Michel Feher, "The Governed in Politics" in *Nongovernmental Politics* (New York: Zone Press, 2007).

49. See Tom McDonough, "Metastructure: Experimental Utopia and Traumatic Memory in Constant's New Babylon," *Grey Room* 33 (Fall 2008), pp. 84–95.

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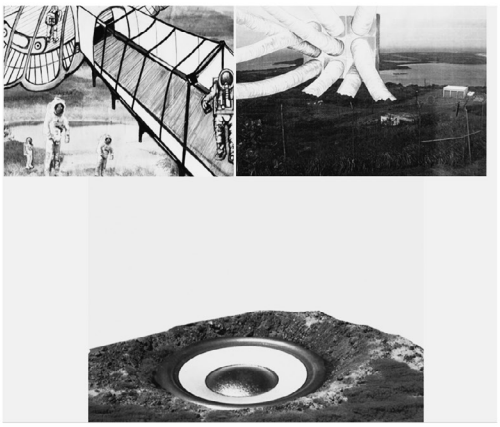
biopolitical bearing-witness to what she calls the "physical and psychological wounds" of the area. This survival gear, she writes, "will enable the visiting public to walk in this extreme geography as aliens in their own estranged earthly environment."

Another student project is Miguel Velez's *Re-Direction*, a monumental ventilation and hydrological system whose output of effluents could be "re-routed directly to those governmental agencies which deny the continuing existence of deadly pollutants on the island." The residues of such governmental negligence are to be found in the trace-amounts of heavy metals that mark the life-support systems of the island—soil, water, air—and thus the bloodstreams and organic tissues of island residents themselves. Against ideologies of environmental design that would aim for the optimal adjustment of natural ecosystems and human communities conceived in a depoliticized vacuum, Velez insists instead on what Jacques Derrida would call a "disadjustment" between past, present, and future as the condition of environmental justice.[50]



Student projects, Esculea de Artes Plasticas de Puerto Rico (left to right): Neftali Carreira, Memorial Watching Tower; *Miguel Velez,* Re-Direction; *Julio Morales,* Loud Speaker. *All 2004.*

In a third student project by Julio Morales, one of the craters on the bombing range has been transformed into a massive loudspeaker, "transforming this wound into a speaking device, a site from which a series of testimonies can emerge." Morales foregrounds the outer membrane of the hypertrophic speaker, which would indexically pulsate in a visually dramatic fashion with the force of the voices issuing from it—a simultaneous reminder and displacement of the barrage of explosions that could be heard echoing across the island for half a century.

Morales' project can be seen as relating to what

50. The student project-descriptions cited here appear in the "Protesting With Proposals" section of Allora and Calzadilla, *Land Mark* (London: Tate Modern Gallery, 2003), np. For Derrida's account of the endless "disadjustment" between calls for justice and legal norms, see Derrida, *Specters of Marx: The State of the Debt, The Work of Mourning, and the New International*, trans. Peggy Kamuf (New York: Routledge, 1994). Since its conception in 2004, Velez's hypothetical project has taken on increasing urgency; grievances voiced by local advocacy groups concerning the toxic aftermath of the Navy's occupation have recently begun to receive a response from federal authorities. In November 2009, the Agency for Toxic Substances

Allora and Calzadilla.
Re-Turning a Sound. *2004.*

Hannah Feldman has identified in Allora and Calzadilla's recent work as "an auditory turn" concerned with "the unique perceptual status of the sonic trace" and its sociopolitical overdetermination.[51] A key example for Feldman of Allora and Calzadilla's spatio-temporal investigation of how "sound etches itself . . . on the surface of reality, as trace, as memory" is a video pertaining to *Land Mark* entitled *Re-Turning a Sound* (2004). Here, a young man takes a moped that has had its muffler replaced with a trumpet around the newly-opened roadways of the formerly restricted areas of the island. As the driver accelerates, slows down, or hits a bump, the acoustic output of the bike/trumpet changes, generating through indexical means a kind of noise-composition that amplifies rather than muffles its own dissonance. Allora and Calzadilla conceive of this clamorous "sound track" as an anthem for post-occupation Vieques, which at once celebrates the victory of 2003 and sounds an alarm with respect to the ongoing emergency conditions of the island.

Re-turning a Sound is thus a companion-piece to *Under Discussion,* the video with which we began. The quasi-surrealist vehicular assemblage featured in *Under Discussion* "turns the tables," as it were, on rationalist planning paradigms of conflict-management, resisting the reduction of island residents to one set of supposedly equal stakeholders sitting around a table whose rules of engagement are assumed to be shared in advance. This resistance is articulated not only by the helmsman's *detournement* of the figure of the conference table, but also by the locally recognizable identity of the helmsman himself: Diego de la Cruz, a Vieques activist and son of the leader of the fishermen's movement from the 1970s. Indeed, the vehicle might be thought of as a transgenerational homage to the fishermen's re-purposing of their own equipment during their confrontations with the Navy (little-known archival photographs of which were used as one of the graphic templates for the shoe-soles in *Land Mark (Foot Prints)* and were also reproduced by the artists in the *Land Mark* publication). In conjuring the historical memory of the fishermen's movement, *Under Discussion* suggests that certain patterns of domination and exclusion can only be addressed by exceptional, even "absurd," means, ones capable of putting into question given configurations of politics and ecology—such as those that would privilege

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and Diseases Registry reversed a Bush-administration pronouncement that remaining residues of military activity on the island did not constitute a public health risk. In announcing this reversal, the government has committed itself to an intensification of clean-up activities, and in principle, financial compensation to local residents. See Mireya Navarro, "Reversal Haunts Federal Agency," *New York Times,* November 29, 2009, http://www.nytimes.com/2009/11/30/science/earth/30agency.html (accessed June 15, 2010).

51. Hannah Feldman, "Sound Tracks: The Art of Jennifer Allora and Guillermo Calzadilla," *Artforum* (March 2007), pp. 336–41, 396; and Feldman, "Orchestral Maneuvers in the Light," in *Allora and Calzadilla,* ed. Hamza Walker (Chicago: Renaissance Society, 2010), pp. 29–39.

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the putative value of a bomb-scarred "wilderness" over the long-term amelioration of the precarious living conditions of indigenous populations.

Circulating around the former fishing routes now made unusable by the residues of military waste on the ocean floor, de la Cruz takes us on a kind of subaltern "detour" of Vieques, moving us between picturesque scenery, remainders of military violence, and signs of the island's incipient large-scale redevelopment, a triangulation that speaks to the aporia of ecotourism. For good reason, critical art writing has tended to treat tourism in all its guises as a subspecies of the culture industry—as bound up with the spectacularization of place and the exploitation of site-specific environmental, cultural, and economic differences.[52] *Under Discussion* takes such a critique to heart, but radicalizes it by suggesting the following questions: Can the legacy of the picturesque, linked from its inception to the political economy of tourism and its penchant for "images of decay," be mobilized along the lines of Smithson's anti-idealist ecology rather than simply as a commodification of place?[53] If a certain "commodification" is not only unavoidable but in some cases desirable for marginalized locations and economies, on whose terms will this "monopoly rent" be extracted? And how will it be combined with other forms of economic life-support less dependent on the aesthetic whims and seasonal patterns of Northern consumers? Can the ruined landscape be strategically "preserved" as a resource without marking it as *unmarked* nature and thus obliterating the memories of dispossession and ongoing claims for justice encrypted in it? How to avoid superficial forms of "tragic tourism" that would acknowledge violent histories only to repackage them as a matter of local "flavor," if not outright entertainment, as in the case of an abandoned military bunker in Vieques recently reconverted into a night club?[54] Can ecotourism be organized in a way that is sustainable not only for nonhuman ecosystems, but for redistributive democracy as well?[55]

52. For a classic statement, see Dean McCannell, *The Tourist: A New Theory of the Leisure Class* (New York: Schocken Books, 1976). See also Joan Ockman and Salomon Frausto, eds., *Architourism: Authentic, Escapist, Exotic, Spectacular* (Munich: Prestel Verlag, 2005). For a highly nuanced account of the relation between art and tourism in its multiple scales, registers, and contradictions, see Lucy Lippard, *On the Beaten Track: Tourism, Art and Place* (New York: New Press, 1999).

53. See Malcolm Andrews, *The Search for the Picturesque: Landscape Aesthetics and Tourism in Britain, 1760–1800* (Stanford: Stanford University Press, 1989). For a critical account of the enduring hegemony of the picturesque as an "aestheticization" of ruin, decay, and dereliction produced by uneven capitalist development, see Wolfgang Kemp, "Images of Decay: Photography in the Picturesque Tradition," *October* 54 (Fall 1990), pp. 102–33.

54. On modes of "tragic tourism" ranging from Holocaust memorials to nuclear test-sites in the Southwestern desert, see Lippard, *On the Beaten Track*, pp. 118–134. On the bunker-nightclub, see Hugh Ryan, "36 Hours in Vieques," *New York Times* (February 21, 2010).

55. As Lippard writes, "Ecotourism only deserves the name when it includes humans in its ecosystems; otherwise it's likely to be 'ecolonialism'. . . . Grass-roots control of so-called alternative tourism has to be a prime consideration, and no community is so homogenous that it will immediately agree on what is both economically and ecologically best for its own turf," p. 146. Lippard makes important mention of the paradigm of so-called "reality tours" developed by the NGO called Global Exchange, which aims to bring together public pedagogy, political advocacy, and small-scale income-generation projects in sites of political conflict and/or experimentation in the Global South. See Global Exchange, "Be a Socially Conscious Traveler," available at http://www.globalexchange.org/tours/SociallyConsciousTraveler.pdf.

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Under Discussion stages these questions via the formal logic of the trace that we have encountered in various guises across the oeuvre of Allora and Calzadilla, including the graffito, the index, and the vestige. In each case, the artists set into motion a series of structural couples—inscription and erasure, presence and absence, appearance and disappearance—that link processes of mark-making with counter-memorial claims for rights and justice vis-à-vis specific sites. In *Under Discussion,* this logic is exemplified by the re-tracing of the coastline by the vehicle, which we witness both from the airborne camera and from an imaginary position aboard the tour-boat itself. This operation of re-tracing returns us once again to the legacy of the picturesque, an aesthetic modality concerned with viewing landscapes "with the eyes of persons accustomed to drawing."[56] With the important exception of Smithson's heterodox recoding of the term, the picturesque had often been dismissed in modernist discourses as a series of readymade formulae depriving us of the capacity to experience sites in their original immediacy. Yet it is precisely for this reason that the picturesque, in its emphasis on mediation, repetition, and artificiality, becomes a potentially critical resource. However, rather than adjust the site to a stereotypical touristic formula, the tour-guide's re-tracing of the island in *Under Discussion* cleaves the land from itself, displacing it into a kind of endless spiral of

56. Jane Austen, *Northanger Abbey,* quoted in Rosalind Krauss, "The Originality of the Avant-Garde" in *The Originality of the Avant-Garde and Other Modernist Myths,* p. 162.

Allora and Calzadilla. Under Discussion. *2005.*

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environmental remediation in which any appeal to the actuality of place or the self-evidence of "nature" is short-circuited in advance.[57] It is here that we might identify a certain politics of fictionality in *Under Discussion*: rather than simply expose the "dark side" underlying the illusory appearance of landscape as constructed by the mainstream tourism industry,[58] Allora and Calzadilla, with the mobilization of their absurd vehicle, stage a fictional counter-appearance, "the introduction of a visible field of experience, which then modifies the regime of the visible. It is not opposed to reality. It splits reality and reconfigures it as its double."[59] As a video, *Under Discussion* enables us to witness this "poetic doubling . . . of the future of this area" in time as the simultaneous creation and dissipation of the vehicle's trail as it moves through the water.[60] At once echoing and supplementing the rhythmic cresting and breaking of waves against the shoreline, the vehicle and its wake constitute a kind of fictive counter-memorial informed by what Butler would call a biopolitics of "survivability" concerning equitable access to life-support systems and spaces of political appearance alike.

In conclusion, given Allora and Calzadilla's interest in polysemic wordplay, perhaps we should consider Barbara Johnson's reading of "wake" as simultaneously "a service held for the not-yet buried dead . . . the expanding wedge of ruffled water that results from the passage of a ship, and also . . . a state of nonsleep."[61] Johnson's reading of this term nicely compresses both the aesthetic and ethico-political concerns of the *Land Mark* project as a whole. Appearing as they disappear, reminding as they slip into oblivion, the wakes and vestiges of Allora and Calzadilla's *Land Mark* impart themselves as an uncertain inheritance from the past and an incalculable promise to future generations: sustainability without guarantees.

57. Jeffery Kastner notes the important echo of "the spiraling trajectory" in *Under Discussion* with Smithson's *Spiral Jetty* in "There, Now: From Robert Smithson to Guantanamo," in *Land, Art*, p. 31. On the endless re-tracing at work in *Spiral Jetty* as a kind of diagram "vectorized" between site, sculpture, text, and occasionally airborne film-camera, see George Baker, "The Cinema Model," in *Robert Smithson, Spiral Jetty: True Fictions, False Realities*, ed. Lynne Cook (New York: Dia, 2005), pp. 96–98.

58. Here I allude to the foundational Marxist art-historical critique of landscape in its pastoral and picturesque modes: John Barrell, *The Dark Side of the Landscape: The Rural Poor in English Painting, 1730–1840* (Cambridge: Cambridge University Press, 1983).

59. Jacques Ranciere, *Dis-agreement: Politics and Philosophy*, trans. Julie Rose (Minneapolis: University of Minnesota Press, 1999), p. 99, quoted in Vered Maimon, "The Third Citizen: On Models of Criticality in Cotemporary Artistic Practices," *October* 129 (Summer 2009), p. 96. On the politics of fiction, also see Carrie Lambert-Beatty, "Make-Believe: Parafiction and Plausibility," *October* 129, pp. 51–84, and Felicity D. Scott, "Involuntary Prisoners of Architecture," *October* 106 (Fall 2003), pp. 75–101.

60. George Baker uses the phrase "poetic doubling" in his consideration of the "cultural displacement of what could be called natural" in the site-specific sound-recordings undertaken by Lothar Baumgarten at the riverfront of Beacon, New York, prior to the construction of the Dia Center for the Arts and its attendant art-driven tourist economy. See Baker, "Lothar Baumgarten," in *Watershed: The Hudson Valley Art Project*, ed. Miwon Kwon (New York: Minetta Brook, 2002), pp. 73–74.

61. Barbara Johnson, *The Wake of Deconstruction* (London: Blackwell, 1994), p. 17.

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