The Event of Art

Marc Lafia, Mathieu Borysevicz, Daniel Coffeen

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Marc Lafia, et al.
The Event of Art.

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Here and Somewhere Else, Shanghai Kids
To create a performative document of select students from the Shanghai Theatre Academy:

**Art as Reading**
- art a touching
- art as sense
- actively reading the world
- deforming it
- putting on the world
- remixing
- seeing
- remake unmake
- history paintings
- visually similar results

To observe them through both the staging of certain photographs from pictures of photography, fashion, painting, cinema, reportage and through the photographic documentation of them in the activity of performing for these photographs.

In the time spent together the staging of the photographs are not re-enactments of the images they are presented but enactments of themselves through the opportunity the pictures afford.

Students are in the present but anxious about the future. yet what the photographs show us is how present they are to the camera, the act of photography. seeing themselves photographed. Both the images they are presented and photography itself sets a stage to act and so the students enact actions, feelings often withheld or below the surface.

It is hoped that this method will create a multivalent document of the students and the reading misreading of them will exceed itself and produce something more the artist or students are able to see—that is, we will only see something in the exhibition of select photographs taken during the 3 days spent together.

The title *Here and Elsewhere* has multiple meanings, referring to both the here of the photograph and the elsewhere it refers to, the elsewhere that also allows us to see here, and the elsewhere that takes us away from the here so in a sense we are neither here or somewhere else but between both.

**Staging the Photograph**

I want to perform recording, I want to see recording, consider the film script as instructions for a recording event.

When shooting you are recording the event of recording.

In post production you are re-recording.

The situation of recording is in fact what is recorded.
Here and Somewhere Else

LAOWAI, Allegorist - Antagonist
2013.07.09-13
BANK
59 Xianaozhan Road. 1F
When you look at contemporary art, you see that many artists start as collectors of images, news, celebrity, pornography, fashion, documentary, illustrations—I want to talk today about the artist as collector of the image but not just ordinary images, rather the right image. But let me be clear from the outset: it is not just the image, but the image under the eye and through the process of the artist that the artist sees. Take these examples. Richard Prince sees not the Marlboro man but a Western cowboy. Gerhard Richter sees not the Baader-Meinhof gang but the erasure of this painful German period as the erasure of memory and the the photographic image. Cindy Sherman, in the images she finds, sees herself in the image, enacting that person, the particular becoming archetypal. Mike Kelley used photographs of various initiation rituals found in high school yearbooks to create video plays. Finally Zhou Teihai, when he saw Joe Camel, saw it as a way to read America, the West, portraiture painting. Each of these artists saw images we all see, but saw them in a unique way that allowed them to take possession of them. But let’s not get ahead of ourselves; let’s start first with the archive and seeing.

Before the Internet, artists would scour magazines, bookshops, libraries, memorabilia stores, museums, pornography shops, advertisements, television, record covers, comic books, police forensic images, medical records—all manner of visual records of all manner of visual instruments. After all, each visual instrument produced a particular vantage point, texture, record, recording. Think for a moment only of Google Images, the odd angles and moments that the Google camera car produces, or even the Instagram camera, any number of filters or apps used now with our phones: this is to say that each recording instrument produces a particular recording. Equally, each recording event has a social and material context, a form and set of protocols that shape such it recordings.

The artist reads these recording and sees in them another.

What I would like to do is spend time with you looking at a number of contemporary art works and talk to you about what the artist is seeing—more particularly how and through what lens the artist is constructing the work, that is in a sense, something already seen, but something, as the writer William Burroughs, says, that produces a surprised recognition. What does he mean by that? He means you have already seen the image. This is why you recognize it; but equally, you are surprised because you haven’t. Hence the image archive re-made, re-thought.
Revolution is no crime. It's right to rebel!