

ISSUE // 06

THE SEEN

CHICAGO'S INTERNATIONAL JOURNAL OF CONTEMPORARY & MODERN ART



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COVER:
Brendan Fernandes, *As One VIII*, 2017. Edition of 3 + 2 AP. Digital print, 34 x 48 inches. Image courtesy of the artist and Monique Meloche Gallery, Chicago.

THE SEEN Issue 06

Chicago's International Journal of Contemporary & Modern Art

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THE SEEN

Issue 06

Chicago's International Journal of Contemporary & Modern Art

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COVER

Brendan Fernandes, *As One VIII*, 2017. Edition of 3 + 2 AP. Digital print, 34 x 48 inches. Image courtesy of the artist and Monique Meloche Gallery, Chicago.

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Although the international scope of our articles, artists, and contributors continues to be core to our mission, I would be remiss if I did not recognize a few of the notable Chicago-based artists featured in Issue 06.

We highlight Brendan Fernandes' work on our cover in celebration of his recent exhibition *The Master and Form* at the Graham Foundation. His exhibition received broad critical acclaim and also featured a collaboration with Norman Kelley and the renowned Joffrey Ballet. We will be seeing much more of his work this Fall as he will be included in an exhibition at DePaul Art Museum, entitled *The Living Mask*, and inclusion in our /Dialogues programming at EXPO CHICAGO.

Another acclaimed Chicago-based artist Michael Rakowitz is having an extraordinary year with his acclaimed *Backstroke of the West* exhibition, which recently closed at the Museum of Contemporary Art Chicago, and his life-sized "ghost" of an Assyrian winged creature entitled *The Invisible Enemy Should Not Exist* that was newly installed on the Fourth Plinth in London's Trafalgar Square.

Susan Snodgrass' interview with local MacArthur Fellow Dawoud Bey illuminates both his past and present narratives and sheds an important light on his upcoming body of work *Night Coming Tenderly, Black*, which

will be released this month and will open the FRONT Triennial in Cleveland in July.

I also want to bring attention to an important feature found within each printed issue of THE SEEN. Unique to the publication is a multi-page insert done in collaboration with a select artist, and we are proud to have worked with Hank Willis Thomas for Issue 06 on a series of images taken from two related bodies of work—the series *Unbranded: Reflections in Black by Corporate America and Unbranded: A Century of White Women 1915–2015* which are the focus of the exhibition *Hank Willis Thomas: Unbranded* currently on view at the Block Museum of Art at Northwestern University.

Special thanks to Bonhams for their support of our release event for this issue and to our advertisers, contributing writers, featured artists, design team, and core staff.

Onward,

TONY KARMAN

Publisher

EDITOR-IN-CHIEF

Stephanie Cristello (Canadian b. 1991) is a critic and curator of contemporary art living and working in Chicago, IL. She is the founding Editor-in-Chief of *THE SEEN*, *Chicago's International Journal of Contemporary & Modern Art*. She was previously Senior Editor US for *ArtSlant*, and is a frequent contributor to the London-based publications *ArtReview* and *Elephant Magazine*—her writing has appeared in *Frieze Magazine*, *BOMB Magazine*, and *New American Paintings* among other outlets, as well as numerous exhibition catalogues nationally and internationally. Recent exhibition projects include a partnership with the Palais de Tokyo and the Institut français to present their first off-site exhibition in the United States at the Roundhouse at the DuSable Museum of African American History, which featured 13 artists from the French and Chicago scenes in alignment with the Chicago Architecture Biennial. Most recently, she co-founded a dual-format project space sited in a garage in Chicago, IL, entitled Chicago Manual Style and P.S. (Publishing Services), with Curator Nathaniel Hitchcock. She graduated from the School of the Art Institute of Chicago in 2013 with a Bachelor of Fine Arts and Liberal Arts Thesis through the Visual Critical Studies department. She is currently the Director of Programming at EXPO CHICAGO, the International Exposition of Contemporary & Modern Art.

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Alfredo Cramerotti is a writer and curator in modern and contemporary art, film, video, photography, and new media. Director of MOSTYN, Wales, Head Curator of APT Artist Pension Trust as well as the roaming curatorial agencies AGM Culture and CPS Chamber of Public Secrets, his most recent projects include the Mauritius Pavilion at the 56th Venice Art Biennale, Italy, and Sequences VII, the real-time festival biennial in Reykjavik, Iceland. He is Editor of the *Critical Photography* series by Intellect Books, and his own publications include the book *Aesthetic Journalism: How to inform without informing* (2009).

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Ruslana Lichtzier, (b. Siberia, Russia, raised in Israel) is a curator, writer, and educator. Her background as a migrant propels cultural productions that aim to nest radical imagination of difference and change. She is the initiator and co-director of *Triumph School Manual Project*, in Triumph, Illinois, and of the project space *Triumph*, Chicago. Recent productions include the group exhibition *The Dangerous Professors*, Triumph, Chicago, and the research project in form of a group exhibition *Terrorists in The Library*, Harold Washington College (Chicago, Illinois). She is a Core Fellow at the Museum of Fine Arts, Houston (Houston, TX) and the Co-Director of *Jewish Artist Fellowship*, at Spertus, Institute for Jewish Learning and Leadership. She is also a frequent contributing writer for *THE SEEN*. Most recently she taught at the School of the Art Institute of Chicago and Spertus Institute.

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Terry R. Myers is a critic and independent curator who has lived and worked in New York, Los Angeles and Chicago. *Candida Alvarez: Here. A Visual Reader*, the book accompanying his most recent curatorial project at the Chicago Cultural Center, is forthcoming from Green Lantern Press.

Dr. Kostas Prapoglou is an archaeologist-architect, contemporary art writer, critic, and curator based in London, UK and Athens, Greece. His texts have been featured in exhibition catalogues and publications in both countries. His reviews and articles are published in the international press on a frequent basis.

Ezara Spangl is a painter living in Vienna, Austria. She holds an Master of Fine Arts from the School of the Art Institute of Chicago and a Bachelor of Arts from Oberlin College. Her writing has been published with Textem and on her blog threethirtypm.wordpress.com. She co-curates the Artist Lecture Series Vienna program and its publications. Solo exhibitions of her work have also been held at Song Song, Vienna; Skestos Gabriele Gallery, Chicago; and Devening Projects, Chicago. She has been included in group exhibitions at Essex Flowers, New York; Ve.sch, Vienna; and Mauve, Vienna. Publications of her work include *Black Pages* and *Moby Dick Filet*.

Susan Snodgrass is a Chicago-based critic and editor of *ARTMargins Online*. Much of her writing is devoted to alternative models of critical practice and art making, whether exploring new genres of public art or contemporary art in Eastern Europe. Her blog, *In/Site: Reflections on the Art of Place*, explores art, architecture, and urbanism. She has written for both print and online publications for over thirty years, most notably for *Art in America*, for which she served as a Corresponding Editor, and is the editor of several books and catalogs. She is a Senior Lecturer at the School of the Art Institute of Chicago.

LETTER FROM THE EDITOR

Stephanie Cristello



You walk into an empty gallery—white walls, fluorescent lights—to encounter a series of electronic diffusers, each containing a molecule formulation designed to trigger certain olfactory receptors. You hover over their dispersions. The scents are familiar, but implacable. They transform as you try to name them, fugitive and fleeting, shifting from one fragrance to the next.

— The scents produced for this exhibition, Sean Raspet’s *Receptor-Binding Variations*, explained at length in Staff Writer Joel Kuennen’s piece in the features section, are ubiquitous and manufactured—present in products such as detergent, shampoo, lotions, etc.—yet belong to affect, not without emotion or feeling. In experiencing his new York show, my immediate impression of these faint transmissions of scent was all of the ways they could be tied to memory: walking from a loved one’s house, the scent of their freshly laundered sweater on your shoulders suspended in the air, or the mixed aroma of your grandmother’s backyard—flowers and fruit trees, the smell of wet earth—so that you almost feel the dewy grass beneath your naked feet.

— Senses trigger images. Because of this phenomenon, to translate one receptor to another, they are potent and powerful. The biological effect on the viewer of works that employ a primary sense other than sight—fragrance, taste, softness, or song—carries the possibility of transforming all of the things we do not see as a means to make an image.

— Beyond synaesthesia, metaphor, or poetry, though certainly these tactics are included, what many of the works and exhibitions written about in Issue 06 of THE SEEN ask us to respond to is an increased sensitivity of our bodies in space when evoked by the senses. In my introduction to an interview with Alejandro Cesarco on his exhibition, *Song* at the Renaissance Society, I speak about the role of the artist as a composer, relating music not only to the grammar and approach of the pieces in this show, but to the role of the conceptual artist at large. Indeed, the similarities allow a different path to understanding many contemporary artists, whose output makes use of systems and structures—similar to the notations and instructions of sheet music—that attempt to remove the hand of the maker, yet also present these variations under the guise of a single name.

— In music, after the composer vanishes, the piece continues to be conducted.

Conduction is an interesting term to apply here for at least two reasons; the first, as a metaphor for a work being performed or realized in space, as an understanding for a type of durational exhibition, and second, its scientific interpretation as an energy that is transferred from one point to another through a specific passage. As an editor, in this secondary definition, one could say that the writings within this issue conduct amongst themselves. For example, Zachary Cahill’s writing on the figure of the art critic and the rock star, following a panel organized this past September with Nadya Tolokonnikova and Ian F. Svenonius among others, or Ruslana Lichtzier’s piece on Prospect.4 traces the implications of Creolization through New Orleans’ fraught history of colonialism and slavery through jazz.

— But we are also brought back to the vehicle of music as an abstraction, such as in R. H. Quaytman’s incredible installation of their exhibition *An Evening, Chapter 32* at the Vienna Secession, written on by Ezara Spangl, which divides the galleries along a forty-five-degree angle dissection, with a line of paintings on the left, and a series of panels covered in perfectly reflective Steinway Black piano lacquer. In the case of this hall of mirrors, there is only a singular regression.

— In Jordan Martins’ brilliant essay, which places the work of Michael Rakowitz within the structural framework of Information Theory, I am reminded of his seminal body of work, *The Invisible Enemy Should Not Exist*, and how each of the contents of the packaging materials used to craft these works were once consumed, tasted, and savored by another. Or how yeast, described by artist Philippe Parreno in his interview with Natalie Hegert, was one of the first forms of the “domestication of living creatures,” as it was used in order to make bread. Parreno’s installations

hinge heavily on the nearly invisible facets of tactility—the floating fish balloons, as a marker of air passing through a given space, or the sensor touched by a ray of light to open and close a sculpture comprised of curtains. The image of a certain kind of touch is perhaps as poignant as the feeling of it, such as the “animations” of Ewa Axelrad’s interview with Alfredo Cramerotti, which concludes by picturing a series of cast concrete hand sculptures, caught and frozen in the gesture of a CPR compression.

— I want to end on the piece that distills each of these senses—our cover for Issue 06, featuring Brendan Fernandes. Focusing primarily on two bodies of work, *The Master and Form* at the Graham Foundation, and his performative and filmic series *As One*, this interview with Associate Editor Gabrielle Welsh traverses the limitations and fluidity of the body through the notion of ‘queering space,’ which implies the performer and the audience not only through an identity, but also as a sculpture, implicit player, and voyeur. Music does not play. Instead, the dancers’ bodies become statuette, and melody is replaced by their breath; the shifting of the audience, the atmosphere of the architecture itself. We breathe through them. The audience and the dancers become one body, in all senses—for us to conduct, both through and between them.

STEPHANIE CRISTELLO

Editor-in-Chief

— *An immense thank you to my Staff Writers, and their commitment to producing some of the most engaging and insightful pieces I have the pleasure of editing, and Associate Editor, Gabrielle Welsh, for her tireless work in assembling this edition.*

As always, I remain grateful to the Publisher of THE SEEN, Tony Karman, whose support allows us to continue our commitment to contemporary art criticism and theory. We are indebted to Ashley Ryann and Jason Pickleman of JNL Graphic Design—without your talent and collaboration, this publication would not be possible—and to Newcity Custom Publishing for helping to manage production and distribution.

Reviews

The Master and Form

BRENDAN FERNANDES // GRAHAM FOUNDATION

By Gabrielle Welsh



Brendan Fernandes wants to make you move. The Canadian, Chicago-based artist choreographs the audience just as he does the professional ballerinas performing in his pieces. The viewer, put into a position of power—as choreographer/curator—must realize their control of the object: the body of this dancer. Fernandes questions hierarchical spaces and hegemonic normalities through performances, building upon his experience as a ballet dancer and now, an artist. His hesitation towards binaries, instead looking to ways to promote inclusivity of spaces and bodies through critique of the everyday, notes the ways in which ‘the normal’ is a dance—a type of choreography in itself. Gabrielle Welsh sat down with Fernandes to talk about his most recent exhibition, *The Master and Form*, being queer in the dance world, and the absolute fun of manipulating the viewer.

Gabrielle Welsh: When I was at the Graham Foundation for the performance of your exhibition, *The Master and Form*, there was a didactic text that mentioned the process of ‘queering the space.’ I wanted to begin with this, as I have been thinking through what that actually means—as a term that has recently tended to circulate in academic and art circles. How do you define this, specifically, in your work?

Brendan Fernandes: Yes—I think it is an interesting term that has been coming up a lot in academic circles, art circles. For me, as a person that identifies in being queer, queer does not necessarily mean any sort of defining gender or sexuality. For me, queer is an open marker for self-identifying, self-inclusivity. It is a non-definitive thing that allows people to define a community, define a solidarity. When I talk about the space, it goes to the idea of safe space—creating a space that is inclusive, but also one that is

changing. Within a space like the Graham Foundation, it becomes a dance space. It becomes a space for discussion. It becomes a space for collaboration. It becomes a space for gathering. In this way, ‘queering the space’ is confronting the space to become something, which also then becomes something else. It is always in a state of flux, which comes in line with the way I see myself through identity. Queerness is cultural, it is sexual, it is gendered—but it is also fluid. The queering is about fluidity.

GW: I think that fluidity was what was so freeing to me when I started identifying as queer—I did not have to put myself into one binary or another. I am starting to see how that could transition itself into architecture.

BF: These binaries so want to define all of the time. So many people ask me, are you Kenyan? Are you Indian? Are you Canadian? Are you American? And I say, I am all



“In this way, ‘queering the space’ is confronting the space to become something, which also then becomes something else. It is always in a state of flux, which comes in line with the way I see myself through identity. Queerness is cultural, it is sexual, it is gendered—but it is also fluid. The queering is about fluidity.”

— BRENDAN FERNANDES



of them; I identify through all of them. Most of my work—my social and political thoughts—come through punk rock music. That is something that influenced me as a teenager growing up in Toronto. But also, ballet was a life that I lived in. Even in *The Master and Form* you can think about my work as a dancer—as we had to define ourselves all the time as dancers. How tall we are, how much weight we are, our size, everything is measured and put into a very specific construction. Even now, when I call for dancers and I do auditions, I make these queer calls. If you self-define within that statement or that call, you accept yourself and put yourself there. ——— This empowerment relates back to queering the space, as well—but on the level of the performer, so you can say: I am this. I belong to this. The work is a product of that agency.

GW: Through this exhibition, and your work more broadly, I have been thinking about my own experiences in ballet—perhaps this self-inflection has something to say about the point, or idea of the piece.

BF: That is the point of my work, but also to look at the cultural hegemonies and structures of the ballet as an institution, and the ideas of power dynamics within that. Outwardly, we see ballet as being romanticized and beautiful, but it is also a very strict world. It is an industry, an art form, and a business. I think about that with regards to the greater sociopolitical aspects of the world we live in: hegemony. Particularly, cultural hegemony through capital. I am making correlations through the ballet, at the same time I am thinking about its histories. Ballet began as a way to bow to Louis XIV. It is a French court

dance that thus became the dance of all the kings. It is always seeped within these royal powers, and the dance form itself can be something that has a certain dedication to it. It can support you but can also bring you down, in a way. If you think about pointe shoes, they are a kind of apparatus that we use to augment and train with, and even in the physical sense—there is this way and expectation to how we manipulate and change our bodies. ——— There is a BDSM question of pain and pleasure, kink and endurance. There is also a longevity to it all too—you are not going to be a ballet dancer in your fifties.

GW: I was thinking about these principles of pain when I was watching the performance, primarily on the main floor of the Graham. There was a structure in center of the room,

“We are choreographed in our everyday. We go to museums, and we do not talk or touch. These are the types of rule-based choreographies I am trying to pick up, so I can break down their associated authorities.”

— BRENDAN FERNANDES

and a ballerina was just cemented in *retiré*—it was actually a bit painful to watch.

BF: It is funny, somebody said to me in the Graham performance, “This is getting really intense.” It was interesting—because there is an intensity to it, but the dancers are just suspended in stillness. Though, in that stillness there is an activation, which is an endurance. People were getting really anxious.

GW: Right—typically, intensity in ballet is built through the choreography, the music, etc., but in your piece, the tension is born through the suspension of poses.

BF: You see them doing it because they are trained: they can do it, and for a long period of time. Afterwards, the performers will say their hips hurt, and this is in pain—in dance, you have the music, and it is meant to distract us. When we are watching a ballet on stage you are seeing these really intense things, but we do not question their high kicks, or the standing in certain poses for long periods. We just get taken by the scene.

However, in *The Master and Form*, there is a confrontation. Your body is so close to a dancer—you see them sweating, you see the endurance up close. As the audience, you have to realize, “I am making them do this,” and then you have to witness it. You are watching them suffering; how do you take that on? My audience has a lot of responsibility.

GW: Can you talk about the way you use the audience in the space? I really love the way the audience has to shuffle to accommodate the work. It is so good, this kind of running away from the dancers. How do you navigate or build this tension?

BF: I think the tension, or this uncomfortable, weird encounter, is what I am playing with. In preparation for the performance, I had said to the dancers, “You can walk up to someone in the audience and they will move,” but they did not believe me. After they started getting used to it, they said, “Oh wow, they actually do move. This is fun.” It is really playful for them. I like that strange tension where my audience

is having to be part of the choreography. They do not know they are participating, but they are—they are moving their bodies in response, and also in a way, dancing. I love the way, especially at the Graham Foundation—which is hosted within the historic Madlener House—the dance exists throughout the space, moving up and down the stairs. People came in initially with the etiquette of dance, asking where the seats were. Someone said to me, “I came early so I could get a good seat, but they are moving around.” There are all these questions of audience participation and of authority.

GW: You are taking away the hierarchy of the audience.

BF: The dancers are making the audience move, and through that, there is a switch of authority. The audience always watches, but now they are watching in a different way.

GW: Let’s talk about your earlier work. I was interested in *As One* (2015–17), where two dancers were performing ‘duets’ with classical African masks, among a stage set of pedestals against a curtain backdrop. There are these similarities between this work and *The Master and Form*. How do you see the works building upon each other?

BF: I think all of my work is process-based, in the sense that one piece influences the next, and so on. The photographs that were produced from *As One* existed initially as a video installation, which was commissioned by the Seattle Art Museum for an exhibition called *Disguise: Masks and Global Africa*. I had made that film, and then last year, restaged them and photographs the images that you know. So, the work exists as the *As One* film installation (2015) and the *As One* photo series (2017). While this work similarly addressed the dynamics of power and hegemony, I was thinking about them in terms of post-colonialism, as well. Where the French colonized parts of West Africa. The French created dance—ballet, as an institution, and also the art museum. At different times the French went and took masks from West Africa. They took them from their place of origin and put them into the museum context—which were then exotified and appropriated in different



ways, through art canons like Cubism or the idea of the primitive. The exotified object became an influence for Western canons of art. In *As One*, I questioned that authority by saying, “What is this object?” As objects, these African masks were at one time performed upon and ‘danced,’ but once placed in the museum context, we have taken away the dance, the body.

— In the work, I am challenging that re-intervention—giving them back a body, and their cultural specificity, by questioning their provenance and their possible return. In the photographs, [the dancers] are stylized and evocative, and the plinth, a product of the museum, is the body of the mask. The piece proposes a mixture of bodies—between the body of a ballet dancer, and their creation of a body for the object—but also a support for the body.

— Within this, I was looking at the ballet body as a commodity, as an art object—and the ways this also relates to the mask as a commodity. In the final works, there is a mixed, collaging of a mask, a leg, a plinth, to create this hybrid body—like

an exquisite corpse. Through that, there is an idea of a newness—queering through newness and hybridity. All of these things come together and make something new, which disregards the binary logic that the colonial object must be returned to its origin.

— As an installation, the piece existed as a room with four films. So, as a viewer, you would sit in the room, where there were plinths. As an audience member, as one film would end, you would have to move like a little ballerina in your own piece.

GW: You really like to manipulate the viewer!

BF: I want them to move! I want them to do things. We are choreographed in our everyday. We go to museums, and we do not talk or touch. These are the types of rule-based choreographies I am trying to pick up, so I can break down their associated authorities.

GW: In the talk you had at the Graham Foundation, Hendrik Folkerts briefly mentioned looking at the body as an ‘artifact.’ How do you sculpt an object, or build a performance, to work with this idea of body as artifact?

BF: Body is artifact, body is commodity. Especially a ballet body—we are so sculpted in our rigor and our labor. In this way, I think about a dancer’s body in terms of the commodity. In terms of what you are saying, you can also look at architecture, for example. Or in masked cultures, such as the African mask or souvenir mask—I like to oscillate between the two. Which is the authentic? Authenticity to me seems like a binary, and in this way, nothing can be authentic. Even though the dancer’s body is possibly an artifact, it also exists in other ways: whether that be a commodity, a laboring object, an art form, or through athleticism.

— All of these things make me begin to think about the body less as an artifact, and more as an oscillating object—an archetype.



GW: Was there any moment when you began to see that you were moving from dancer to choreographer? Have you taken that role on?

BF: I do not know if I have taken it on! It is weird. I know I make performances and I have scores. When I stopped dancing, I just stopped—I did not talk about it for a long period of time. And so, the relationship to come back to dance has been slow, about ten or fifteen years. I am older and injured, and there are new questions. Coming to make dance has been so interesting—I do not make counted, timed pieces. They are conceptual performances, intersecting visual art and dance. I am always questioning, “What am I? Am I choreographer? Am I an artist?” People will say I am not a choreographer, but that I choreographed a piece— which I did! There is a strange cheekiness to which I am playing within these roles of who I am, which is again a non-definable space.

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Brendan Fernandes (b. 1979, Nairobi, Kenya, lives and works in Chicago) is a Canadian artist of Kenyan and Indian descent. He completed the Independent Study Program of the Whitney Museum of American Art (2007) and earned his MFA from the University of Western Ontario (2005) and his BFA from York University in Canada (2002). Fernandes has exhibited widely domestically and abroad, including exhibitions at the Solomon R. Guggenheim Museum, New York; Museum of Modern Art, New York; Museum of Art and Design, New York; Musée d'art contemporain de Montréal; The National Gallery of Canada, Ontario; The Brooklyn Museum, New York; The Studio Museum in Harlem, New York; Mass MoCA, North Adams, MA; The Andy Warhol Museum, Pittsburgh, PA; Deutsche Guggenheim, Berlin; Bergen Kunsthall, Norway; Stedelijk Museum, Amsterdam; The Sculpture Center, New York; The Quebec City Biennial; and the Third Guangzhou Triennial in China. His recent monograph *Still Move*, was published by Black Dog Press, London, fall 2016. Most recently, he presented *The Master and Form*, a solo exhibition and performance series at The Graham Foundation, Chicago. Upcoming solo projects include The High Line, New York (summer 2018); DePaul University Art Museum, Chicago (fall 2018); and Museum of Contemporary Art, Chicago (summer 2019). He is currently Artist in Residence and Faculty at Northwestern University in the Department of Art Theory and Practice, and is represented by Monique Meloche Gallery, Chicago.

TITLE PAGE:

Brendan Fernandes, *As One VIII*, 2017. Edition of 3 + 2 AP. Digital print, 34 x 48 inches. Image courtesy of the artist and Monique Meloche Gallery, Chicago.

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View of Brendan Fernandes: *The Master and Form*, 2018, at the Graham Foundation, Chicago. Installation in collaboration with Norman Kelley; dancers: Satoru Iwasaki, Yuha Kamoto, Andrea de León Rivera, Antonio Mannino, Leah Upchurch; photo: RCH.

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Brendan Fernandes, *As One V*, 2017. Digital print. 34 x 48 inches. Courtesy of the artist and Monique Meloche Gallery, Chicago.

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Brendan Fernandes, *As One IV*, 2017. Edition of 3 + 2 AP. Digital print. 34 x 48 inches. Courtesy of the artist and Monique Meloche Gallery, Chicago.

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View of Brendan Fernandes: *The Master and Form*, 2018, at the Graham Foundation, Chicago. Design: Norman Kelley; dancers: Satoru Iwasaki, Yuha Kamoto, Andrea de León Rivera, Antonio Mannino, Leah Upchurch; photo: Brendan Meara.

PREVIOUS SPREAD:

Brendan Fernandes, *As One IX*, 2017. Edition of 3 + 2 AP. Digital print. 34 x 48 inches. Courtesy of the artist and Monique Meloche Gallery, Chicago.

OPPOSITE PAGE:

View of Brendan Fernandes: *The Master and Form*, 2018, at the Graham Foundation, Chicago. Installation in collaboration with Norman Kelley; dancers: Satoru Iwasaki, Yuha Kamoto, Andrea de León Rivera, Antonio Mannino, Leah Upchurch; photo: RCH.

