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FOR IMMEDIATE RELEASE
February 16, 2013

window (re/production | re/presentation) – Inaugural Exhibition
Mark Klett and Byron Wolfe, *Reconstructing the View* – March 1 to March 31, 2013



Mark Klett and Byron Wolfe, *Modified Version of Reconstructing the view from the El Tovar to Yavapai Point using nineteen postcards*, 2008

Window (re/production | re/presentation) is pleased to announce our inaugural exhibition, opening March 1, 2013 in a portion of the storefront of Henco Reprographics, located at 54 Broadway, Asheville, NC 28801. We are excited to bring the work of renowned photographers Mark Klett (Tempe, AZ) and Byron Wolfe (Chico, CA) to Asheville in this unique format. The installation will include a modified version of their image, *Reconstructing the view from the El Tovar to Yavapai Point using nineteen postcards*, from 2008. This work is included in the monograph that catalogs the results of their

collaborative project, *Reconstructing the View*, which began in 2007 and continued through 2011. A copy of this book will be available for reference inside Henco Reprographics for the duration of this exhibition.

The text includes an essay by exhibition curator, Dr. Rebecca Senf, summarized in the publisher's description which states, "Using landscape photography to reflect on broader notions of culture, the passage of time, and the construction of perception, photographers Mark Klett and Byron Wolfe spent five years exploring the Grand Canyon for their most recent project, *Reconstructing the View*. The team's landscape photographs are based on the practice of rephotography, in which they identify sites of historic photographs and make new photographs of those precise locations. Klett and Wolfe referenced a wealth of images of the canyon, ranging from historical photographs and drawings by William Bell and William Henry Holmes, to well-known artworks by Edward Weston and Ansel Adams, and from souvenir postcards to contemporary digital images drawn from Flickr. The pair then employed digital postproduction methods to bring the original images into dialogue with their own." To find out more about the project, visit www.klettandwolfe.com.

Mark Klett photographs the intersection of cultures, landscapes and time. His background includes working as a geologist before turning to photography. Klett has received fellowships from the Guggenheim Foundation, the National Endowment for the Arts, the Buhl Foundation, and the Japan/US Friendship Commission. His work has been exhibited and published both nationally and internationally for over 30 years, and his work is held in over 80 museum collections worldwide. He is the author of thirteen books including *Saguaros* (Radius Press and DAP, 2007), *After the Ruins* (University of California Press 2006), *Yosemite in Time* (Trinity University Press, 2005), and *Third Views, Second Sights* (Museum of New Mexico Press 2004). Mark Klett is Regents' Professor of Art at Arizona State University in Tempe, Arizona.

Byron Wolfe's photographs connect his interests in time, change, and place. His work is widely exhibited and collected. He has received a fellowship from the Guggenheim Foundation and is a recipient of the Santa Fe Prize for Photography. He is the author of *Everyday: A Yearlong Photo Diary* (Chronicle Books, 2007), and a co-author of *Yosemite in Time* (Trinity University Press, 2005), and *Third Views, Second Sights* (Museum of New Mexico Press, 2004). Byron Wolfe is a Lantis' University Professor at California State University, Chico where he teaches courses in digital photography, design, creative process, and innovation.

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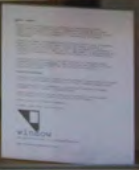
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MARK KLETT and BYRON WOLFE
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March 1-31, 2013
MARK KLETT and BYRON WOLFE

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FOR IMMEDIATE RELEASE
March 24, 2013

window (re/production | re/presentation)
Mark Menjivar, The Luck Archive – April 1 to April 31, 2013
Opening Reception – Friday, April 5th from 5:30 to 7:00 p.m. at Henco Reprographics



Mark Menjivar, *Excerpts from The Luck Archive*, 2013-Ongoing

Window (re/production | re/presentation) is pleased to announce our next exhibition, opening April 1, 2013 in a portion of the storefront of Henco Reprographics, located at 54 Broadway, Asheville, NC 28801. There will be an opening reception on Friday, April 5th from 5:30 to 7 p.m. We are excited to bring the work of social-practice photographer Mark Menjivar to Asheville in this unique format. The installation will be comprised of excerpts from Menjivar's on-going project, The Luck Archive. The artist has designed an individual piece specifically for the space, which he meticulously constructed from material amassed from contributions to his project thus far. The artist describes this work as " a collection of objects, photographs and stories that use luck as a starting point to explore belief, culture, superstition and tradition."

Menjivar speaks at length of the impetus for The Luck Archive on the website which houses the project (www.theluckarchive.org). His narrative recounts an experience in a Ft. Wayne, Indiana bookstore where he "found a small book from the 1940's called 1000 Facts Worth Knowing, among the shelves. Unwrapping the protective plastic layer, I discovered four 4-leaf clovers pressed between the pages along with a handwritten grocery list and poems clipped from the daily paper. Finding the clovers made me begin to think critically about luck and I became incredibly curious about how it intersected with people's lives. I decided to photograph the clovers and make 250, 4x5 contact prints of each one. I am in the process of giving these 1000 prints away to individuals in exchange for a conversation that uses luck

as a starting point to explore belief, tradition, superstition and culture. So far, the archive contains rings, coins, clovers, charms, lucky underwear, sports superstitions, lottery strategies, day trader insights, animal stories, rainbows and more.”

Mark Menjivar lives in San Antonio, Texas. His work explores diverse social issues through photography, stories and found objects while emphasizing dialogue and collaboration. His photographs have been shown in diverse venues across the United States including old warehouses, universities, the Houston Center for Photography, the San Antonio Museum of Art and RayKo Photo Center in San Francisco. His projects have been featured by NPR's The Splendid Table, TED, Village Voice, Orion, Gastronomica, Good Magazine and many others. His previous project, *You Are What You Eat*, won Director's Choice in CENTER's Project Competition, and was a Critical Mass Top 50.

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The Luck Archive



My parents light a green candle every night to a saint. They do it for good luck and to avoid bad things. I've never seen that candle not lit at night.
-Karina



Sebastian is a rabbit farmer and believes that you can always help luck along.

A few years ago I walked into the Hyde Brothers Bookstore in Ft. Wayne, Indiana and found a small book from the 1940's called *1000 Faces Worth Knowing*. When I opened it up, I discovered 4 four-leaf clovers pressed between the pages.

Finding the clovers made me begin to think about luck and I became incredibly curious about how it intersected with peoples lives. I decided to photograph the clovers and make 250 4x5 contact prints of each one. I am in the process of giving these 1000 prints away to people in exchange for a conversation that uses luck as a starting point to explore belief, culture, superstition and tradition.

While each story is interesting on its own, I became fascinated when they began to be placed next to each other.

I have started organizing the pictures, objects, suggestions, narratives and quotes into a publicly accessible collection called **The Luck Archive**.

So far, the archive contains rings, coins, clovers, charms, patches, underwear, sports superstitions, lottery strategies, day trader insights, animal stories, dolls, pictures, games, crystals, seeds, cigarettes, rainbows and more.

-Mark Menjivar



Do not cut your nails on Sunday.
-Adrian



Art is a motivational speaker and has spoken to thousands of young people across the country. Each time he wears a pair of his lucky grey underwear. He estimates he has given over 900 talks in this pair alone.



Police work is more about instinct than luck.
-David P. (The Luck Archive)

There was a period of time in my life, a couple of years in my late twenties, when I got a little obsessed with finding lucky pennies. The pennies had to be found face up on the street or sidewalk and I would always put them in my right hand back pocket. Somehow I felt like things would only go well for me when I was in possession of one of these pennies, so I was always on the look out for them. At times when something important was about to happen or I was waiting for news of some kind I would frantically walk around looking for a face up penny, and would only relax when I found one. Eventually, I decided that the practice was going too far. Objectively I didn't believe in superstitions, so I decided to break my lucky penny habit. It took a while but eventually I did, and so far there have been no major changes in my fortune one way or another.
-Harrell



Chris and his mother got matching 4 leaf clover tattoos on their necks as a symbol of their cultural heritage and to hopefully bring them good luck.

In middle school a girl told me that it was lucky to look at a clock when it read 1:11 and that when you do, you should make a wish.

The Luck Archive includes submissions from all over the world. Invite you to make a submission. To do so, get in touch with me at: www.theluckarchive.org
The manifestation of each submission is a collaborative effort.

This jade is from China and was given to my mom over 50 years ago as a gift from her godmother. My mom had the jade made into a ring for her by a jeweler in Taipei. It's a traditional Chinese Three Legged Money Toad that is believed to attract wealth and prosperity and guard against bad luck. The third leg tucks under its bottom so it doesn't let out any of the luck it has been gathering.

I wear the ring facing outwards during the day so the toad can attract good luck and good fortune, and at the end of the day I turn the ring around so it can put the collected luck and fortune back into my system. I habitually pet the toad to encourage it to consume good luck throughout the day, and if my day isn't going well I always check to make sure the ring is facing the right direction. I consider myself to be a rational being, but I find comfort in my daily ring routine and knowing that my mom did the same thing for decades before she passed the ring on to me.
-Jen



This photograph was taken at the exact moment Syler won a brand new Toyota Prius at a Chicago Cubs game. He does not believe in luck due to his religious beliefs.

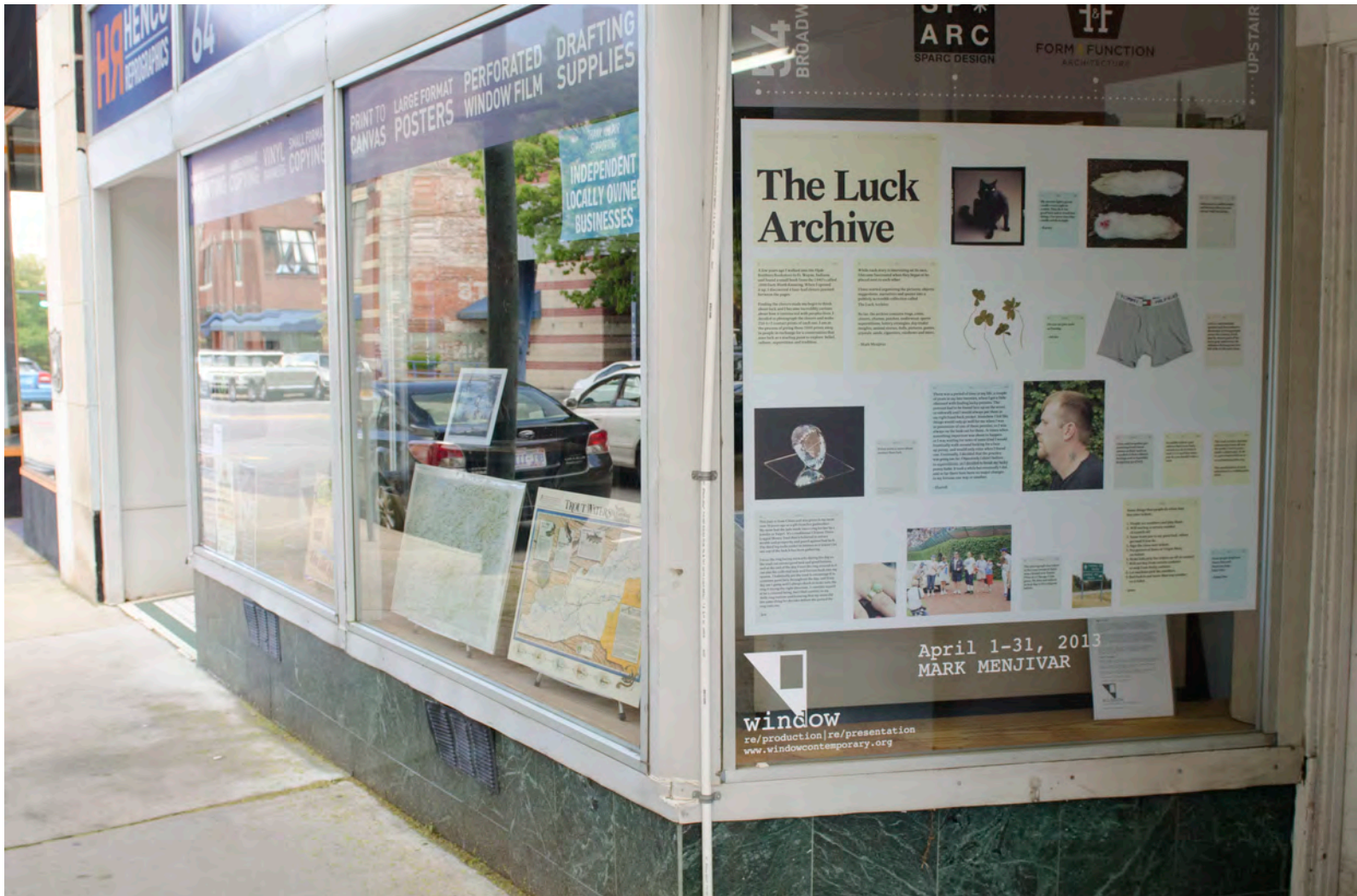


Some things that people do when they buy lotto tickets:

1. People see numbers and play them.
2. Will not buy a certain number of scratch off.
3. Some want you to say good luck, others get mad if you do.
4. Sign the cross over tickets.
5. Put picture of Jesus or Virgin Mary on tickets.
6. Make kids pick the tickets up off of counter.
7. Will not buy from certain cashiers or only from lucky cashiers.
8. Let machine pick the numbers.
9. Bad luck to put more than one number on a ticket.

-Jesse

Some people drink beer. Some chase tail. Some buy dope. I play lotto.
-Bubba Pitts



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The Luck Archive



A few years ago I walked into the State Museum and saw a display of socks. I was struck by the variety of colors and patterns. I thought, 'What are these socks? Why are they here?'

While each sock has its own story, they all share a common thread: they are all socks. They are all made of cotton. They are all made in the United States.



These socks are a part of our everyday lives. They are a part of our identity. They are a part of our culture.

They are a part of our history. They are a part of our future. They are a part of our present.



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April 1-31, 2013
MARK MENJIVAR

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The Luck Archive



A few years ago I walked into the Hyde Brothers bookstore in St. Mary, Indiana and found a small book from the 1940's called "The Luck Archive". When I repeated the name to my friend, he said he had never heard of it.

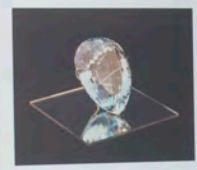
Reading the archive made me begin to think about luck. I became increasingly curious about luck and I began to research it. I decided to photograph the archive and make 200 to 500 small prints of each item. I am in the process of giving these small prints away to people in exchange for a conversation that was held in a starting point to explore belief, culture, superstition and tradition.

While each story is interesting on its own, I became fascinated when they began to be placed next to each other.

I then started organizing the pictures, objects, superstitions, narratives and questions into "The Luck Archive".

So far, the archive contains rings, coins, flowers, charms, patches, underwear, sports equipment, lucky charms, dice, medals, medals, animal prints, dolls, perfume, games, crystals, magnets, cushions and more.

—Mark Menjivar



There was a period of time in my life, a couple of years in my late twenties, when I got into collecting vintage lucky charms. The charms had to be found for me in the street or otherwise I would never find them in my right hand back pocket. Sometimes I'd like things that only an artist can see when I was in possession of one of these charms, as I was always on the look out for them. It was when something important was about to happen or I was having the time of some kind I would naturally walk around looking for a last-minute charm, and usually only when I found one. Eventually, I decided that the practice was going too far. Obviously I didn't believe in superstitions, so I decided to break my lucky charm habit. It took a while but eventually I did, and so far there have been no major changes in my fortunes one way or another.

—Hessell



The Luck Archive makes connections between the items and the stories that surround them. It is a collection of small objects that have been given meaning by the people who own them.

—Katie

This talk to them I have and we agree to my present. I've seen you in a lot of ways and I'm glad to be here. It's a wonderful thing. I've seen you in a lot of ways and I'm glad to be here. It's a wonderful thing. I've seen you in a lot of ways and I'm glad to be here. It's a wonderful thing.



Some things that people do when they have been lucky:

1. People are sometimes and play them.
2. If you are lucky, you are usually of a good luck.
3. Some people are very good luck, others are not so good.
4. Some people are very good luck, others are not so good.
5. The purpose of luck is to give you a good luck.
6. Make sure you are lucky in all of your life.
7. If you are lucky, you are usually of a good luck.
8. If you are lucky, you are usually of a good luck.
9. If you are lucky, you are usually of a good luck.

—Katie

April 1-31, 2013
MARK MENJIVAR

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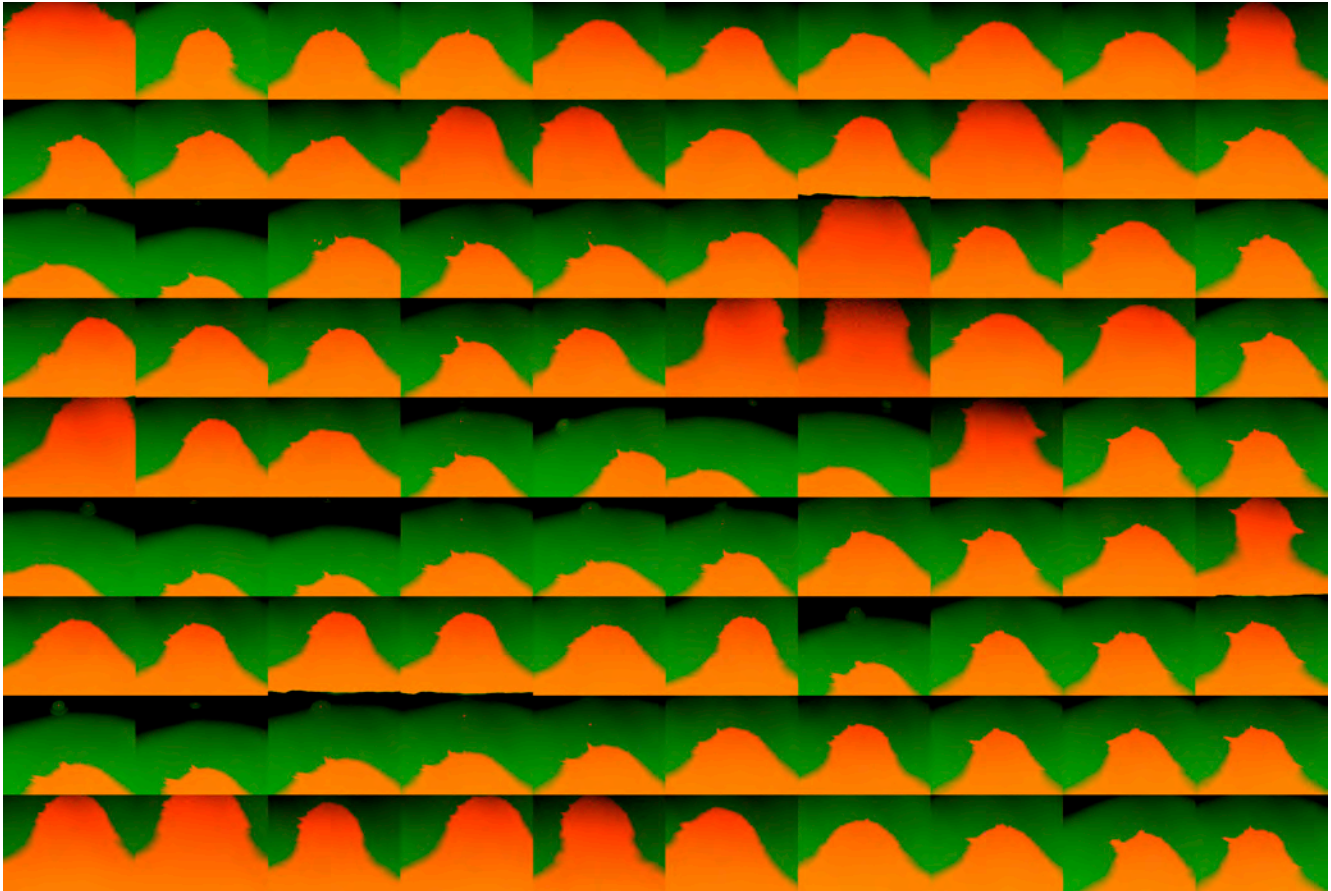
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FOR IMMEDIATE RELEASE
April 23, 2013

window (re/production | re/presentation)

Christopher Meerdo, May 1 – 31, 2013

Opening Reception – Friday, May 3rd from 5:30 to 7:00 p.m. at Henco Reprographics



Christopher Meerdo
sine qua non, 2012

Window (re/production | re/presentation) is pleased to announce our next exhibition, opening May 1, 2013 in a portion of the storefront of Henco Reprographics, located at 54 Broadway, Asheville, NC 28801. There will be a public reception on Friday, May 3rd from 5:30 to 7 p.m. Meerdo's contribution consists of his 2012 work, *sine qua non*, a digital inkjet print comprised of numerous iterations of a single subject. In this work, the artist purposefully photographed the sun "thousands of times using an early 1990's digital camera. This resulted in the degradation of the image sensor which obfuscated its recording capabilities" (Meerdo).

Sine qua non incorporates aspects of what has come to be known as "glitch aesthetic", which is described by digital media historian Taina Bucher as "the visualization or making visible of errors, it is a way of organizing perception that emphasizes the artificiality of representation. The aesthetics of glitch makes the functionality and dysfunctionality of software appear. It interrupts the event and breaks down the

expected.” Meerdo describes his practice as incorporating the use of variants of data processing, photography, installation, and moving images, frequently exploring notions of paranoia, entropy, and memorial. Employing varying degrees of legibility, many of his projects examine concealed language through transmutation and phenomenal and corporeal awareness. To view more of Meerdo’s work, please visit the artist’s website at <http://christophermeerdo.com/>

Christopher Meerdo (b.1981) is a Chicago based artist who grew up in the Upper Peninsula of Michigan and spent time in post-soviet Lithuania as a teenager. He has survived three near-death experiences including drowning and crashing in an airplane. Meerdo is a recent recipient of an MFA in Photography from the University of Illinois at Chicago. Currently he teaches photography at the School of the Art Institute of Chicago. His work has been shown in numerous locations including Reykjavik, Nottingham, Seattle, Toronto, and New York with recent exhibitions at Document, Gallery 400, The Hyde Park Art Center, Roxaboxen and Roots & Culture in Chicago. Meerdo was recently an artist in resident at the SIM Artist’s Residency Program in Reykjavik, Iceland and will be attending Skowhegan School of Painting and Sculpture in the summer of 2013.

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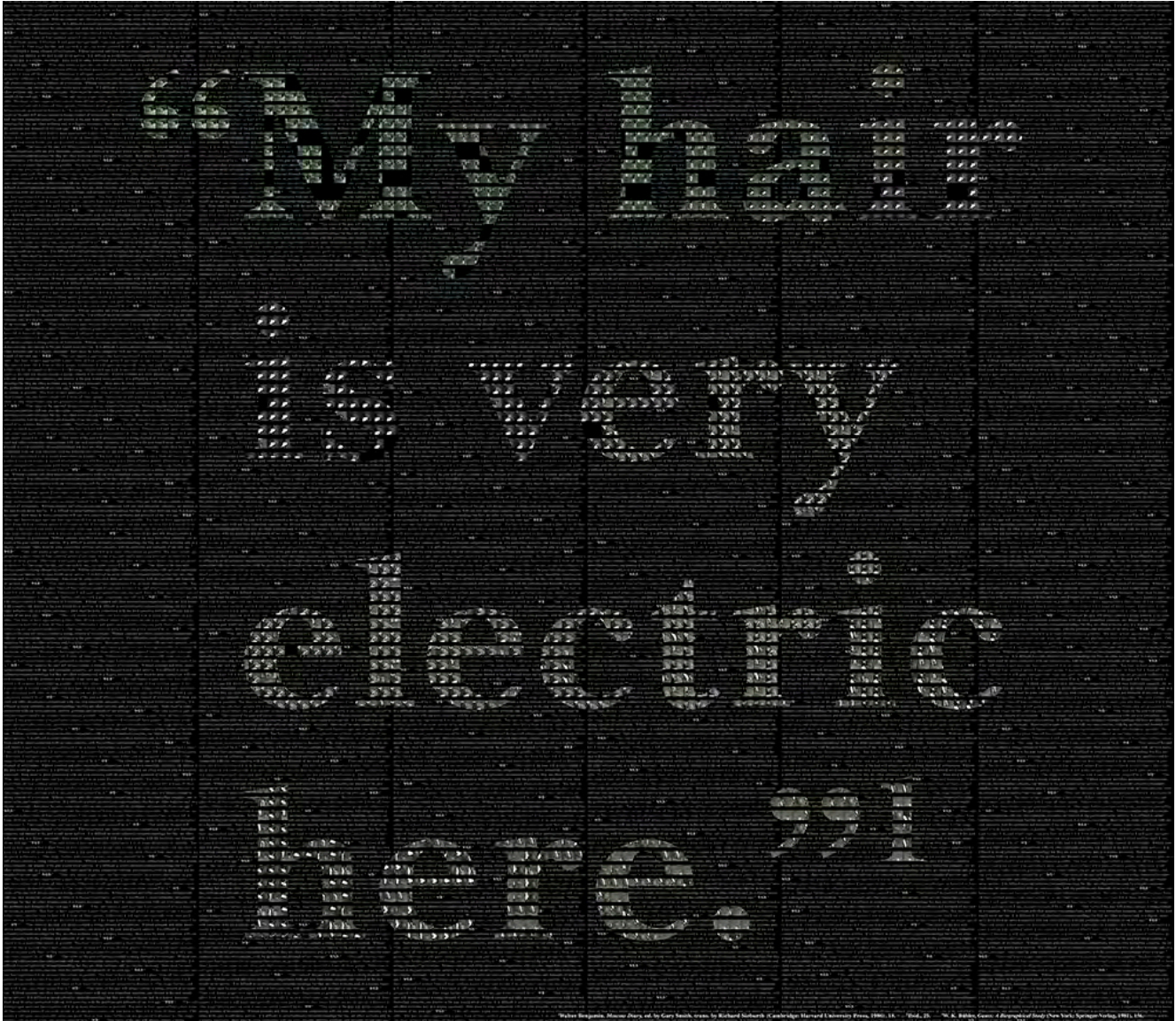
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FOR IMMEDIATE RELEASE
May 21, 2013

window (re/production | re/presentation)

Toby Kaufmann-Buhler – June 1 to 30, 2013

Opening Reception – Friday, June 7th from 5:30 to 7:00 p.m. at Henco Reprographics



Toby Kaufmann-Buhler, *In/voluntary Re/actions*, 2013

Window (re/production | re/presentation) is pleased to announce our next exhibition, opening June 1, 2013 in a portion of the storefront of Henco Reprographics, located at 54 Broadway, Asheville, NC 28801. There will be a public reception on Friday, June 7th from 5:30 to 7 p.m. Kaufmann-Buhler's contribution consists of a piece created specifically for *window* titled *In/voluntary Re/actions*, the first installment from his *Self-Surveillance* project. The work combines elements from different sources of personal relevance to the artist - texts and video stills repurposed from previous projects - as artifacts in the design of a visual essay. Included in the work are quotations from critical theorist Walter Benjamin's

Moscow Diary and *Gauss: A Biographical Study*, by mathematical historian, W. K. Buhler. W. K. Buhler is the artist's father, and Walter Benjamin is a distant cousin.

In writing about the project, Kaufmann-Buhler states, "this work (as in much of my practice) uses repetition, and different modes of representation and reproduction, in order to explore the intersection of time, space and personal narrative. Both my father and Benjamin were keen observers of history, and though they occupied very different times and locations, they both placed a great emphasis on personal history in order to reflect their very disparate disciplines. This has given me impetus to bring them together, in order to explore their viewpoints in a field quite removed from theirs, but in which I find commonality with them both." (Kaufmann-Buhler)

The primary quotation that anchors the design is described by Kaufmann-Buhler as being comprised of "a collage of frames from *Fatherland*, a 2007 video piece [that] follows me as I visit my father's grave in Chappaqua, New York. In this work, the video frames are arranged to give form to the large text, a quote from *Moscow Diary*. With this, I'm attempting to create a relationship between this text...from Benjamin's complicated and fraught visit to a foreign land, and my own visit to my father's gravesite, after many years, which turned out to be complicated in itself." (Kaufmann-Buhler)

More information on this work can be found at <http://self-surveillance.tumblr.com/>
To read Kaufmann-Buhler's full artist statement, and to see detail views of the work, please visit www.windowcontemporary.org

Toby Kaufmann-Buhler is based in Madison, Wisconsin. Not being native to the Midwestern United States, he appreciates the long dark winters that give space to ponder other places and lives alongside his own. His practice is based in explorations of time, space and personal history, usually in the mediums of video, sound and installation. Recently, this exploration of the personal has expanded to include past family members and their cultural milieus, in order to find interrelationships and broaden understanding. This in turn has necessitated an expanded approach to the practice, using different tools and mediums to explore sometimes unfamiliar terrain with this work. Kaufmann-Buhler recently had a solo exhibition, *Hidden States*, at the James Watrous Gallery in Madison, Wisconsin. Other recent exhibitions include *Wild America* at Common Wealth Gallery (Madison, WI), *StreetVideOart* at Gallery White Project (Paris, France), *About Seeing* at the James Watrous Gallery (Madison, WI), *Paradoxes in Video* at Sazmanab Project (Tehran, Iran), and *Time (Im)material* at the University of Wisconsin Madison's Gallery 1308. Kaufmann-Buhler received an M.A. in Communication Art and Design from the Royal College of Art in 2003.

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HENCOREPHOTOGRAPHICS

64

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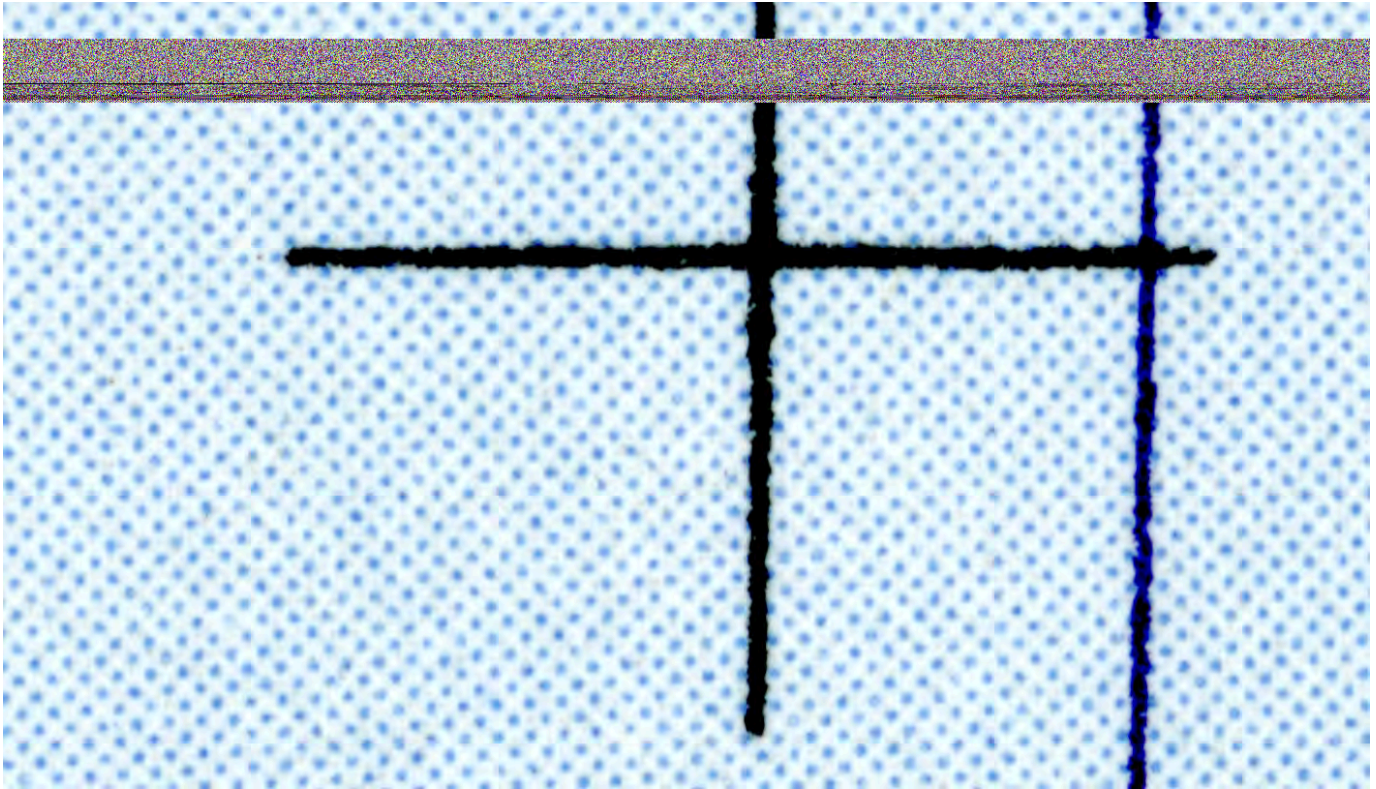
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June 1-30, 2013 TOBY KAUFMANN-BUHLER

window re/production/re/presentation www.windowcontemporary.org

window (re/production | re/presentation)

Leigh-Ann Pahapill – July 1 to July 31, 2013



Leigh-Ann Pahapill, "now", "then", "soon", and so forth, 2013 (detail)

I'm just curious why that's not, for example, just a void? If the communication drops out. Is there a technical term for that? For that particular error?

Um, not -

Apart from transmission of data? Is it some particular technical... I guess I'm wondering what accounts for the particular pattern that you see in the line?

Well the thing is, here's information about this one actually—there is no particular term for this. It is not—well it is not de-screening. It is simple noise—noise in the scanned image...¹

Window (re/production | re/presentation) is pleased to introduce **"now", "then", "soon", and so forth**, a new project by Canadian artist Leigh-Ann Pahapill. The work is the first iteration in a series of responses generated from the artist's close investigation of a found map. The "hinged composite image is a high resolution scan of a map section. **"now", "then", "soon", and so forth** is a detail analytic, a cropped product of bi-dimensional representation. As an object, the real time map-image is an amplification of paper, ink, and screen tint process. A random and spontaneous error in digital translation/transmission indicates an index of mapping technologies, materials, processes, and logics, mutated by the contingency of a specific situation" (Pahapill).

*"What is geography if it is not the drawing and interpreting of a line?'.
And what is the drawing of a line if it is not also the creation of new objects?"²*

¹ To read the full dictated transcript of this tech support call, visit <http://windowcontemporary.org>

² Gunnar Olsson as cited in Pickles, J. *A History of Spaces: Cartographic reason. Mapping and the geo-coded world.* Routledge, London, 2004.

MARIANAS ISLANDS • SHEET 3. ASUNCION ISLAND • JAPANESE MANDATE • N1900-E14500/100 • SCALE 1:250,000
POLYCONIC PROJECTION • COORDINATES (E 144°--E 146°/N 21°--N 19°)

FOR USE BY WAR AND NAVY DEPARTMENT AGENCIES ONLY. NOT FOR SALE OR DISTRIBUTION. PREPARED UNDER THE DIRECTION OF THE CHIEF OF ENGINEERS, U.S. ARMY, BY THE ARMY MAP SERVICE (LU), U.S. ARMY, WASHINGTON, D.C. 1943

COMPILED FROM THE FOLLOWING SOURCES: U.S. HYDROGRAPHIC CHART 5358, 1927.

NOTE: OFFICERS USING THIS MAP WILL MARK HEREON CORRECTIONS AND ADDITIONS WHICH COME TO THEIR ATTENTION AND MAIL DIRECT TO 'THE CHIEF OF ENGINEERS, WASHINGTON, D.C.

“Polyconic: Used almost exclusively for large-scale mapping in the United States until the 1950's. Now nearly obsolete, and no longer used by USGS for new plotting in its Topographic Map series. Best suited for areas with a north-south orientation. **Directions** are true *only* along central meridian. **Distances** are true *only* along each parallel and along central meridian. **Shapes and areas** true *only* along central meridian. **Distortion** increases away from central meridian. Map is a compromise of many properties. It is **not** conformal, perspective, or equal area. Apparently originated about 1820 by Hassler. **Conic**—Mathematically based on an infinite number of cones tangent to an infinite number of parallels.”³

“Paper: For printing hydrographic charts, heavyweight, single layer paper is used. Such paper is generally made wholly or partly from rags and simulates hand-made paper. It is strong, moisture resistant and manufactured to withstand surface erasure.”⁴

“Chart: nautical. A CHART specifically designed to meet the requirements of MARINE NAVIGATION, showing DEPTHS of water, NATURE OF BOTTOM, ELEVATIONS, configuration and characteristics of COAST, dangers and AIDS TO NAVIGATION. Also called marine chart, hydrographic chart, or simply CHART.”⁵

“Benday Process: A means of effecting flat tones or shades on a line drawing or line plate by means of dot or line patterns or a screen.”⁶

“...indexicality associated with the analogical, chemical base of the image.”⁷

“...a flux in which materials of the most diverse kinds – through processes of admixture and distillation, of coagulation and dispersal, and of evaporation and precipitation – undergo continual generation and transformation. The forms of things, far from having been imposed from without upon an inert substrate, arise and are borne along – as indeed we are too – within this current of materials.”⁸

“noise artifact ... as chaos or laceration...a glimpse into normally obfuscated machine language.”⁹

“...a *product* to be used, to be consumed, it is also a *means of production*.”¹⁰

Leigh-Ann Pahapill (BFA, York University, MFA, University of Chicago) is a sculpture and installation artist based in Toronto. Beginning with studio investigations of found images and objects, Pahapill’s work initially takes the form of sculpture, photography, and videos that are then re-contextualized and modified in response to the form and function of specific architectures. In a 2010 interview, Judy Hoffman, Senior Lecturer in Visual Arts and Cinema and Media Studies at The University of Chicago reflected on the way that Pahapill’s work invites this activity of re-apprehension: “Leigh Ann’s art interrogates the communal space that we, and the materials that we engage with, occupy - she looks at the quotidian, objects used in our daily life and objects used in our work life, from interstices and angles normally unnoticed.” Pahapill serves as Assistant Professor of Art at Bowling Green State University in Ohio.

³ U.S. Geological Survey poster. <http://egsc.usgs.gov/isb/pubs/MapProjections/projections.html>

⁴ *Hydrographic Dictionary*. International Hydrographic Organization. Part I, Volume I. Special Publication No. 32. 5th Edition. Monaco, 1994. 168.

⁵ *Ibid.* 38.

⁶ PrintWiki: The Free Encyclopedia of Print <http://printwiki.org>

⁷ Doane, M.A. ‘The Indexical and the Concept of Medium Specificity’. *differences: A Journal of Feminist Cultural Studies*. Duke University Press. Vol. 18, Number 1, 2007. 130

⁸ Ingold, T. ‘Materials Against Materiality’. *Archaeological Dialogues*. Cambridge University Press. Vol. 14, Number 1. 7.

⁹ Menkman, R. *The Glitch Moment(um)*. Network Notebooks #4. Colophon. Amsterdam, 2011. 29.

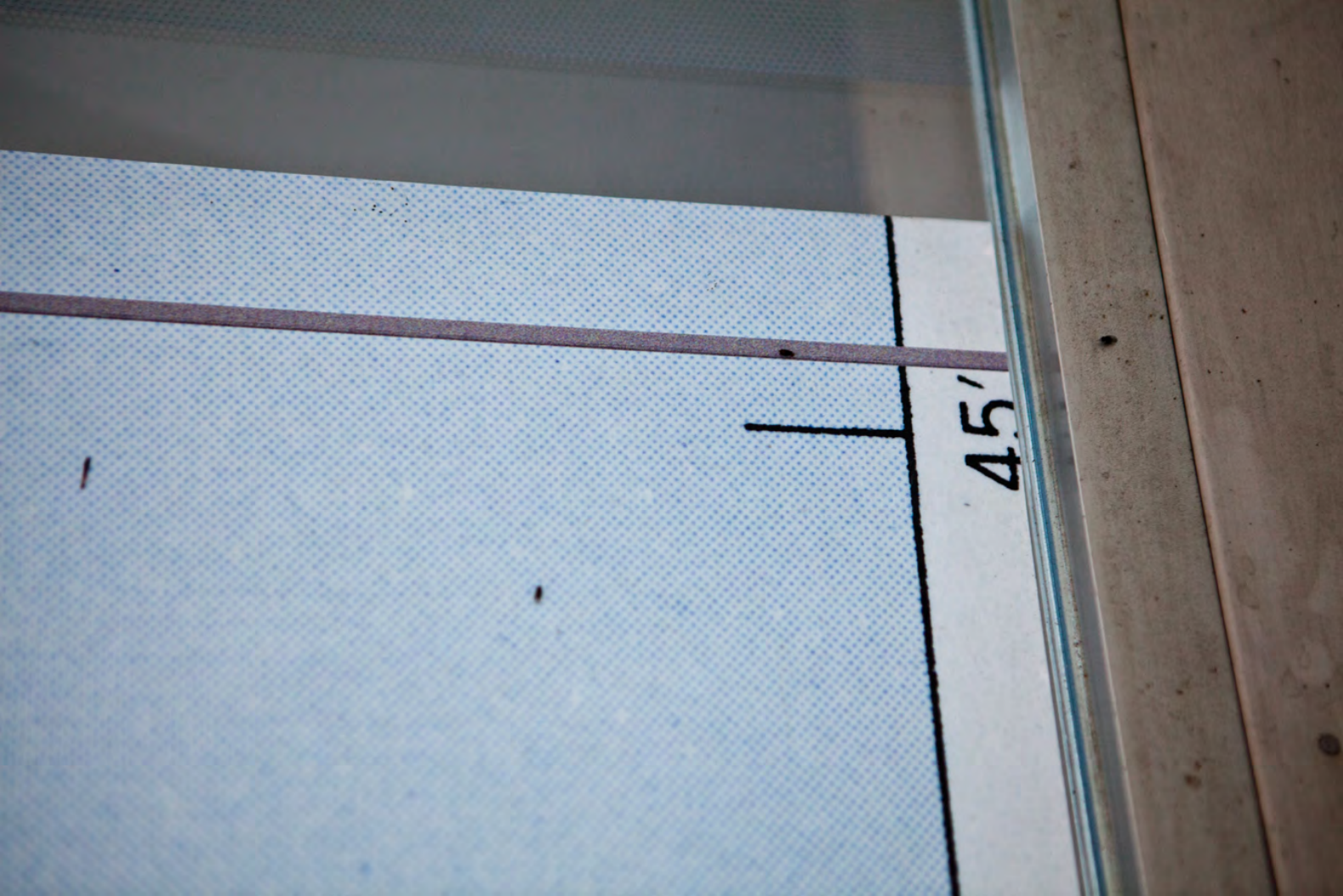
¹⁰ Lefebvre, H. *The Production of Space*, trans. D. Nicholson-Smith, Oxford: Blackwell. 1991. 85.



1 310

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window

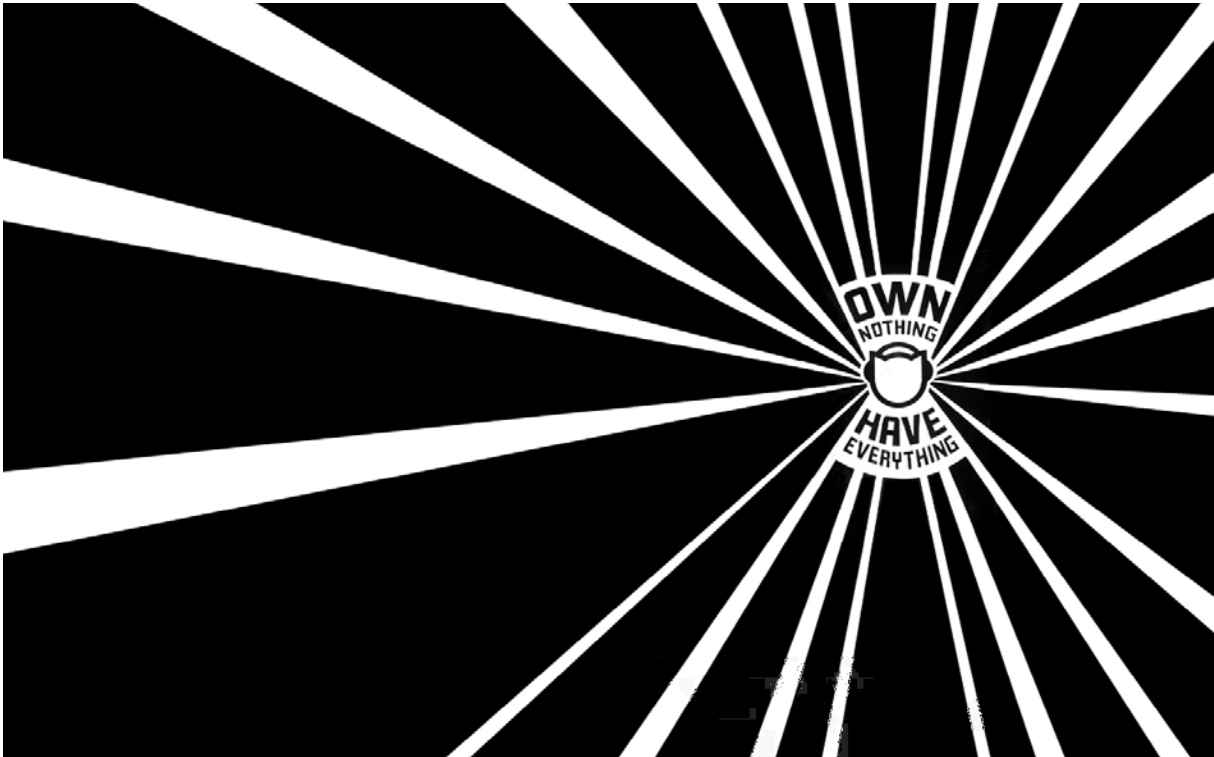
re/production | re/presentation

Contact: Dawn Roe
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FOR IMMEDIATE RELEASE
July 24, 2013

Siebren Versteeg – August 1st to 31st, 2013

Opening Reception – Friday, August 2nd from 5:30 to 7:00 p.m. at Henco Reprographics



Siebren Versteeg, "Own Nothing, Have Everything", 2007 (detail)

Window (re/production | re/presentation) is pleased to host a 2007 work by Siebren Versteeg, "**Own Nothing, Have Everything**". The installation will be on view from August 1st to the 31st, with a public reception scheduled for Friday, August 2nd from 5:30 to 7 p.m. This special exhibition marks the 6th month anniversary of **Window** and will encompass the entire storefront of Henco Reprographics.

Originally installed as a wall painting with an embedded LCD monitor, Versteeg has repurposed this work as two separate prints, split by a break in the storefront. The work incorporates pictorial elements that suggests an extension beyond its borders, with graphic rays of black and white emanating from an intimately scaled design, placed just off-center. A close examination of the work reveals this to be an appropriated Napster logo used as promotion by the company during its final days, bearing the slogan "Own Nothing, Have Everything."

In a 2008 interview with Katie Geha, Versteeg notes, “The Napster slogan “Own Nothing Have Everything” has had my attention since it came out in 2004 or so. It was a short-lived campaign when Napster tried to market network subscriptions. In my work, I sometimes equate ideas of art making in the digital age to the continually shifting relationship that the public has with music as it too becomes digitalized...I also like how its graphic looks like an outmoded socialist propaganda poster...When the Napster phenomenon was small and didn’t effect the music biz so much it worked fine. Giant popularity and aspirations caused it to assimilate and collapse.”¹ James Yood expands upon Versteeg’s comments in an Art Forum review of the artist’s work at Chicago’s Rhona Hoffman gallery. He suggests “The promise of Napster, and of the Web in general, the free flow of goods and data in some Utopian idyll just a click away, seems to Versteeg to be unfulfilled.”² Though reference points may now differ, the issues of fair use and copyright provoked via Napster and other file sharing services remain relevant.

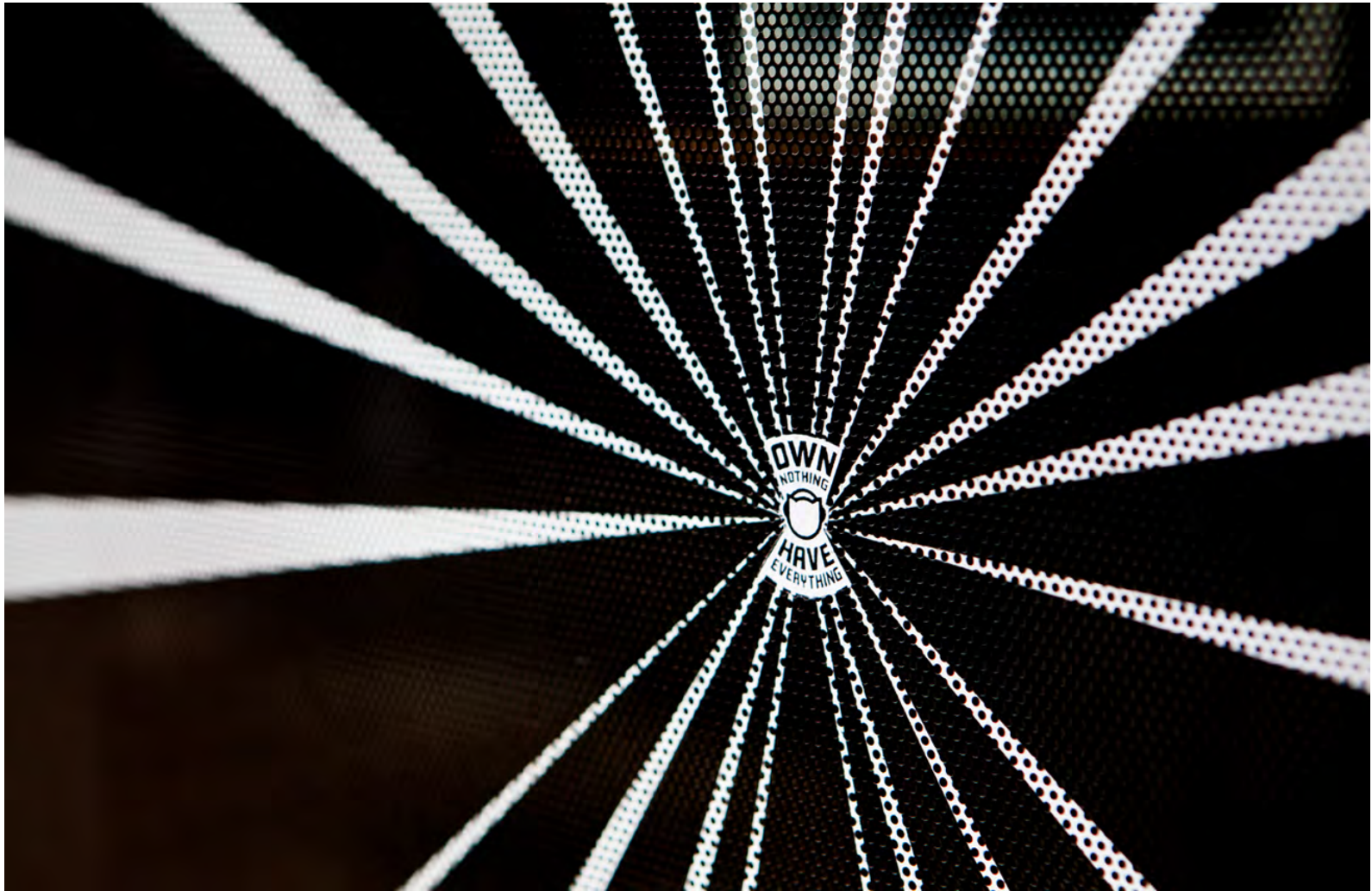
Siebren Versteeg (b. 1971, New Haven, CT) lives and works in New York. Versteeg’s multimedia installations engage critically with the systems used for the dissemination of images within our culture, as well as with the technology used to create them. Mining the digital realm for content, he manipulates algorithms that guide the flow of information to create artworks that balance choice and chance. He has had solo exhibitions at the Ulrich Museum of Art, Wichita, Kansas; the Wexner Center for the Arts, Columbus, Ohio; the Museum of Art at Rhode Island School of Design, Providence; the Art Institute of Boston; Bellwether Gallery, New York; Ten in One Gallery, New York; Rhona Hoffman Gallery, Chicago; and 1R Gallery, Chicago. His work has been exhibited in group shows at the Hirshhorn Museum, Washington, DC; the Museum of Contemporary Art, Chicago; the Contemporary Museum, Baltimore, Maryland; the Krannert Art Museum, Urbana-Champaign, Illinois; the Fabric Workshop and Museum, Philadelphia; and the National Museum of Art, Prague; among many others. Versteeg was a recipient of the Illinois Arts Council, Fellowship in 2005, the Skowhegan School of Painting and Sculpture Merit Fellowship in 2004, and received the Stone Fellowship for Graduate Study from the University of Illinois, Chicago, where he received his Masters degree in 2004.

¹ Geha, Katy. “Freeproseland: A Conversation with Siebren Versteeg.” Weird Deer. 20 May 2008. Web.

² Yood, James. “Siebren Versteeg at Rhona Hoffman.” Art Forum. March 2008. Print

*Conceived of as a site-specific minimalist exhibition space, **window** aims to stimulate thoughtful discussion around timely issues within contemporary art in the local community and beyond. In the spirit of exchange, **window** is hosting a blog and welcoming both anonymous and authored comments and posts. The blog address can be found on the project website, www.windowcontemporary.org. **window** is generously hosted by Henco Reographics, 54 Broadway, Asheville, NC 28801.*







window

re/production | re/presentation

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FOR IMMEDIATE RELEASE

August 22, 2013

Vesna Pavlović – September 2nd to 30th, 2013



Vesna Pavlović, "Looking for Images", 2013 (detail)

Window (re/production | re/presentation) is pleased to present **Looking for Images**, by Vesna Pavlović. The installation will be on view from September 2nd to the 30th. Pavlović describes the work as a photographic transparency consisting of a patchwork of vintage travel slides, woven together through two digital layers. Printed on translucent media and adhered to the façade, the storefront window will serve in this instance as the light-box or viewfinder normally used to inspect these miniscule images.

Looking for Images belongs to Pavlović's body of work "Search for Landscapes", a project evolving around a group of found vintage slides, which depict one American family's travels around the world from 1960s - 80s. The artist acknowledges an initial concern in the material and physical nature of the found objects, followed by a further interest in their cultural associations. "I was...interested in slides as a first level of representation of tourist sites, a direct positive, and an object. The slide technology itself was a product of the American consumer economy. The American tourist with camera is itself an iconic image, one whose era

may have passed. Tourist here is both a consumer of places and a producer of images” (Pavlović). This installation calls attention to the abundance of orphaned images that continue to circulate amidst our cultural periphery while simultaneously questioning their shifting function from owner/originator to re-purposer/participant.

Vesna Pavlović (Serbia/US) obtained her MFA degree in Visual arts from Columbia University in 2007. She is an Assistant Professor of Art at Vanderbilt University where she teaches photography and digital media. She has exhibited widely, including solo shows at the Frist Center for the Visual Arts in Nashville, Museum of History of Yugoslavia in Belgrade, and the Crocker Art Museum in Sacramento. She has been featured with a solo presentation at the *Untitled*, 12th Istanbul Biennial, 2011, and in group exhibitions in the Museum of Contemporary Photography in Chicago (*Spectator Sports*), Bucharest Biennale 5, Romania (*Tactics for the Here and Now*), Le Quartier Center for Contemporary Art in Quimper, France (*From Closed World to the Infinite Universe*), NGBK in Berlin, Germany (*Spaceship Yugoslavia, The Suspension of Time*), Museum of Contemporary Art in Belgrade (*Conversations*), Serbia, Tennis Palace Art Museum in Helsinki, Finland (*Situated Self, Confused, Compassionate, Conflictual*), Photographers' Gallery in London (*Mediterranean, Between Reality and Utopia*), Kettle's Yard in Cambridge, UK (*Rear View Mirror*), and FRAC Center for Contemporary Art in Dunkerque, France (*De-Collecting*). Vesna Pavlović has been awarded grants from the Art Matters Foundation, Foundation for Contemporary Arts, and residencies at the FAIR Copenhagen, NIFCA Helsinki, and Location One, New York. Her work is included in major private and public art collections, the Phillips Collection and Hirshhorn Museum and Sculpture Garden, in Washington DC, and Museum of Contemporary Art, Belgrade, Serbia, among others. Pavlović's work is represented by G Fine Art in Washington DC, Whitespace Gallery in Atlanta, and Zeitgeist gallery in Nashville.

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PRINTING LARGE FORMAT POSTERS PERFORATED WINDOW FILM SUPPLIES



September 2nd to 30th, 2013
VESNA PAVLOVIĆ

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re/production|re/presentation
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MADE IN USA
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ΣΑΝΤΟΡΙΝΗ

4

Πόλις ανάθημα δε λαμάνος εις πόλιν



KODAK

HELLAS



ΕΛΛΑΣ

+ 2€

JUN 1948



Συγία #1



Barbados 27 +7
Hi-Lite

SEP 77A5



COLOR TRANSPARENCY



THIS SIDE TOWARD SCREEN

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Volcano 42
Hi-Lite

ΣΑΝΤΟΠΙΝΗ 4

Ὁδὸς ἀνόδου ἐκ λιμένος εἰς πόλιν



FILM

KODAK

HELLAS



ΕΛΛΑΣ

MADE IN U.S.A.

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Syria #1



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window

re/production | re/presentation

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FOR IMMEDIATE RELEASE
September 18, 2013



Lewis Koch October 1-31, 2013

Lewis Koch "Window", 2013

Window (Re/production / Re-presentation) is pleased to present **Window**, by Lewis Koch. The installation will be on view from October 1-31, 2013. Koch references the writings of numerous artists, theorists and poets as impacting the thinking around his work. The nature of Koch's practice is reflected in a passage by filmmaker, Jem Cohen.

Sometimes I just wander around with my camera -- I like to see what comes around the corner, and sometimes I just like the corner itself.

-Jem Cohen, filmmaker

A passage from André Malraux has a particular resonance in relation to Koch's illusionary image of a reflected world, separated from its ground by the delicately curved seam of brown paper lining the glass.

*Ce n'était ni vrai ni faux, c'était vécu.
(It was neither true nor false, but what I experienced.) - André Malraux*

Drawing upon aspects of photography, sculpture, assemblage and text, **Lewis Koch** calls attention to the often unremarked upon elements of everyday life. Over the past thirty years, his work has been shown in garages, on kiosks and billboards, as well as in museums and galleries, with solo exhibitions in New York, London, Brussels, Seoul, Toronto, Chicago and Los Angeles. His work is in permanent collections throughout the United States, Canada and Europe, including the Metropolitan Museum of Art, Maison Européenne de la Photographie (Paris), Museum für Kunst und Gewerbe (Hamburg), Staatsgalerie Stuttgart, Whitney Museum of American Art, San Francisco Museum of Modern Art, and Museum of Contemporary Art (Chicago). As an artist-in-residence at Copenhagen's Fotografisk Center, Koch created the web project *Touchless Automatic Wonder*. Located at www.photography.dk, it provides an overview of his work prior to 2001; and is also the basis for a monograph ([Borderland Books, Madison, 2009](#)) by the same title. More recently, *When Things Dream*, the third installation in the artist's Garage Trilogy, is shown on the web as *Garageography 3.0.7*, a virtual tour at www.afsnitp.dk.

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POSTERS
ARTS
CANVAS

PRINT TO
CANVAS

LARGE FORMAT
POSTERS

PERFORATED
WINDOW FILM

DRAFTING
SUPPLIES

54 1/2
BROADWAY

SP*
ARC
SPARC DESIGN

F&F
FORM + FUNCTION
ARCHITECTURE

UPSTAIRS



LEWIS KOCH
October 1-31, 2013

window
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www.windowcompany.com







window

re/production | re/presentation

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Email: dawnroe@gmail.com

FOR IMMEDIATE RELEASE

October 23, 2013

Allyson Ross – November 1 to 29, 2013



Allyson Ross, "Thank You For Sharing", 2013

Window (re/production | re/presentation) is pleased to present, **Thank You For Sharing**, by Allyson Ross. The installation will be on view from November 1st to the 29th. This particular work was developed specifically for Window in response to our mission statement and relates theories of contemporary philosopher Bernard Stiegler to the influence of self-help seminar guru Werner Erhard. In paraphrasing Stiegler, Ross writes "the power of contemporary capitalism is reliant on the simultaneous control of production and consumption regulating the

activities of the masses. Steigler's theory is impactful when considering contemporary forms of entertainment, such as television shows that mirror our culture's desires to promote their individuality." (Ross)

Ross's work uses subjects and places as allegorical figures to explain our relationship to the world through photography. Discussing her interest in Erhard, she describes his "influence on our culture's focus towards the individual through his 'est' seminars in the 1970s and 80s. The seminars were intensive and 'allowed' the audience members to dismiss conceived social restrictions. His manipulative approach aided in our population's desire to self-focus." (Ross) Contrasting clichéd self-help narratives with the incessant repetition of contemporary reality television programming, **Thank You For Sharing**, takes the form of a gridded image comprised of a repeated, single archival photograph of audience members during one of Erhard's conferences. The images were individually printed on light-sensitive paper after being exposed via light emanating from televised episodes of "The Real Housewives of the OC".

Allyson Ross is a visual artist who lives and works in NYC and Portland, OR. Her work uses subjects and places as allegorical figures to explain our relationship to the world through photography; shown through sculptures, photography and video. She received her MFA in Photography, Video and Related Media from the School of Visual Arts in New York and a BFA in Metals and Jewelry from the Savannah College of Art and Design in Savannah, GA. She has mainly exhibited in New York and Georgia including: The Lobby Project at the New York City Center, NYC, Matchmaker at Soho20, NYC, Bronx Calling at the Bronx Museum of the Arts, NYC, Iced at Newhouse Center for the Arts, NYC, Arcadia at Poem 88, Atlanta, and Echoes of the Sublime at Emily Amy Gallery in Atlanta. She recently completed the Artist in the Marketplace program at the Bronx Museum of Art and a studio residency at Soho20 Gallery in NYC. Her most recent solo show was a collaboration with artist Zeljka Blaksic, displayed at Harvestworks in NYC.

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54 BROADWAY

SP*ARC
SPACE DESIGN

F&F
FORM FUNCTION
EXHIBITION SPACE

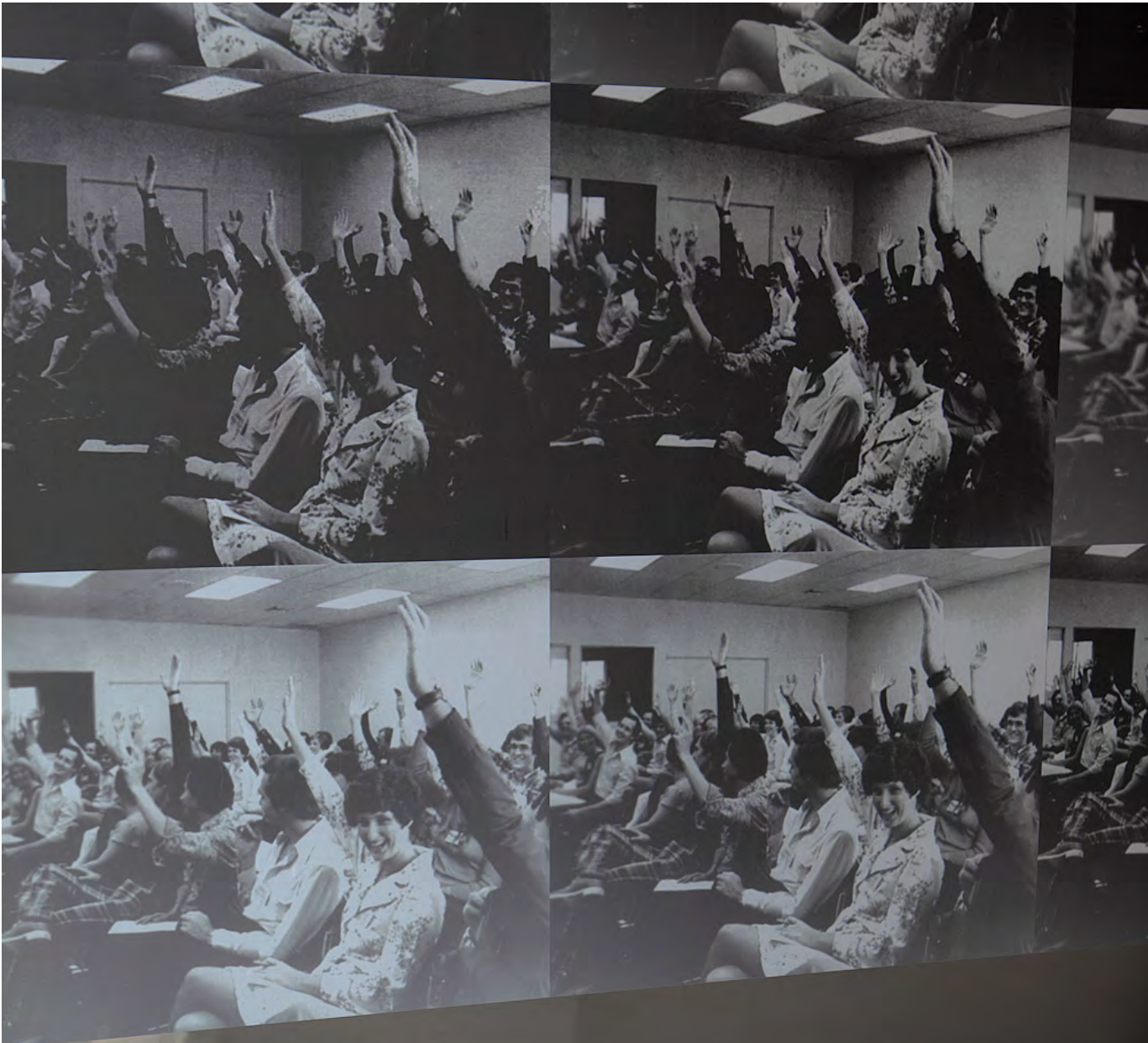
UPSTAIRS

November 1st to 29th, 2013
ALLYSON ROSS

window
re/production | re/presentation
www.windowcontemporary.org

Small text on the right side of the poster: "window contemporary is a 501(c)(3) non-profit organization. All proceeds from the sale of tickets and merchandise go to support the organization's mission. For more information, please contact us at 212.279.8800 or www.windowcontemporary.org."

This image shows the interior of the window display. At the top, there are signs for '54 BROADWAY', 'SP*ARC SPACE DESIGN', and 'F&F FORM FUNCTION EXHIBITION SPACE'. The main part of the display is a grid of nine black and white photographs showing a large group of people in a room, many with their arms raised, suggesting a performance or event. Below the grid, there is text: 'November 1st to 29th, 2013' and 'ALLYSON ROSS'. At the bottom left, there is a logo for 'window' and the text 're/production | re/presentation' and 'www.windowcontemporary.org'. On the right side, there is a small sign with text: 'window contemporary is a 501(c)(3) non-profit organization. All proceeds from the sale of tickets and merchandise go to support the organization's mission. For more information, please contact us at 212.279.8800 or www.windowcontemporary.org.'



November 1st to 29th, 2013
ALLYSON ROSS

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window

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FOR IMMEDIATE RELEASE

November 29, 2013

Shona Macdonald – December 2-31, 2013



Shona Macdonald, "Weather in Winter" (Detail), 2013

Window (re/production | re/presentation) is pleased to present, **Weather in Winter**, by Shona Macdonald. The installation will be on view from December 2nd to the 31st. This particular work was developed specifically for Window yet initially began while Macdonald was in a period of transition and without a studio in her home country of Scotland between October 1997 and March 1998. Simultaneously responding to her predicament in relation to the seasonal shifts occurring, Macdonald was led to collect "newspaper imagery and [to] snap photos of the altering weather climate of the East coast of Scotland, stretching from [her] hometown, Aberdeen in the Northeast, to Edinburgh, in the Southeast" (Macdonald).

In the section below, Macdonald further describes the impetus behind this site-specific piece in a statement written to accompany the work:

"In reading the daily weather report, I was struck by the vivid, humanistic, and suggestive language used to predict the weather. Phrases such as "suffering a frost," "another deep depression in the North Sea," "northern parts will be more unsettled," and "a waving frontal system," became metaphors for the displacement and disembodiment I was experiencing while being stranded, for visa problems, in this bleak, wet part of the country. I was also attracted to the linear icons used to symbolize clouds, rain, and snow, especially when they resembled old etchings. Ultimately, my objective in 'Weather in Winter,' is to synthesis my experience living between cultures, and of looking, collecting, culling, and photographing my way around Scotland during the winter of 1997-8. I have been carrying around these fragmented weather maps and clippings from newspaper weather reports for over a decade and a half. Now, this opportunity will bring the project into fruition."

Shona Macdonald received her MFA in 1996 in studio arts from the University of Illinois at Chicago and her BFA in 1992 from Glasgow School of Art in Scotland. She has had selected solo shows at Ebersmoore, Chicago, (2012), the Roswell Art Museum, Roswell, NM, (2011), Engine Room, Wellington, New Zealand, (2010), Proof Gallery, Boston, MA (2009), Reeves Contemporary, NY, NY (2008), Den Contemporary, LA, CA, (2007), Skestos-Gabriele, Chicago IL, (2005), Galerie Refugium, Berlin, Germany, (2002), and Fassbender Gallery, Chicago (1998 and 2000). She has also shown in numerous group shows. Her work has been reviewed in Art in America, Art News, (Both for Solo Shows) LA Times, Chicago Tribune, Chicago Sun Times, Sacramento Bee and New American Paintings. She has been a Visiting Artist at over forty-five institutions, including Wimbledon College of Art, London, (1998), Georgia State University, Atlanta, (2007), Cornell University (2006), the University of Alberta, and the University of Calgary, Canada, (2002). Shona Macdonald was the recipient of a grant from the Pollock-Krasner Foundation, NY, NY, (2009), was a Fellow at Roswell Artist-in-Residence in Roswell, New Mexico, (2010-11) and a Fellow at Can Serrat, Barcelona, Spain, (2012). She is Associate Professor of Studio Art and currently Graduate Program Director at the University of Massachusetts Amherst.

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*It will be cold
Another raw day
Another cold day everywhere*

*A dull start
Dull and grey
Unsettled
Southeast corners of the country will be less settled
Northern parts will be more unsettled
A vigorous Atlantic depression*

*A weak frontal system
It will be cold with most places suffering
a frost*

*Another depression
Low cloud and heavy rain
Tomorrow will be another unsettled day*

*Clouding over later
Most of the country will be cloudy
Variable amounts of cloud
Broken cloud*

*Cloudy with rain and fog over the hills
Cloudy with wintry showers
Broken cloud with scattered showers*

Risk of a shower

Squally showers, heavy and thundery locally

*Becoming wet
Rain will affect all areas
Persistent rain*

*A lot of cloud and showers
Spells of rain, heavy in places
Rain, falling as snow on the mountains*

*A low centred to the south is filling and moving slowly
Very unsettled with further Atlantic depression*

Another deep low in the Atlantic

MIST

FOG



Another cold day everywhere

A dull start
Dull and grey
Unsettled
Southeast corners of the country will be less settled
Northern parts will be more unsettled
A vigorous Atlantic depression

A weak frontal system
It will be cold with most places suffering a frost

Another depression
Lots of cloud and heavy rain
Tomorrow will be another unsettled day

Clouding over later
Most of the country will be cloudy
Variable amounts of cloud
Broken cloud

Clouds with rain and fog over the hills
Clouds with waxy showers
Broken cloud with scattered showers

Risk of a shower

Squally showers, heavy and thundery locally

Beating war
Rain will affect all areas
Persistent rain


A lot of cloud and showers
Spells of rain, heavy in places
Rain, falling as snow on the mountains

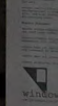
A low centred to the south is filling and moving slowly
Very unsettled with further Atlantic depression

Another deep low in the Atlantic

FOG

December 2nd to 31st, 2013
SHONA MACDONALD


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Clouding over later
Most of the country will be cloudy
Variable amounts of cloud
Broken cloud

Cloudy with rain and fog over the hills
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Broken cloud with scattered showers

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Becoming wet
Rain will affect all areas
Persistent rain

A lot of cloud and showers
Heavy in places



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A vigorous Atlantic depression

A weak frontal system
It will be cold with most places suffering
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Another depression
Low cloud and heavy rain
Tomorrow will be another unsettled day

Clouding over later
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Broken cloud

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Broken cloud with scattered showers

Risk of a shower

Squally showers, heavy and thundery locally

Becoming wet
Rain will affect all areas
Persistent rain

A lot of cloud and showers
Spells of rain, heavy in places
Rain, falling as snow on the mountains

A low centred to the south is filling and
Very unsettled with further



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FOR IMMEDIATE RELEASE

December 26, 2013

Mauro Ceolin – January 4 through February 28, 2014



Mauro Ceolin, "The kind of process needed to create a new taxonomy, King Kong's post geography."
(Detail), 2013

Window (re/production | re/presentation) is pleased to present, ***The kind of process needed to create a new taxonomy, King Kong's post geography*** by Italian artist Mauro Ceolin. The installation will be on view from January 4 through February 28, 2014. The research that informs the abstract imagery comprising this particular work was performed using YouTube clips as a means of analyzing historical variations of selected species. Applying cartographic methods, the data was transformed into a futuristic map via vector graphic software.

Forming part of Ceolin's long-term project, *Contemporary Naturalism*, this work extends the hybridized research practice for which the artist is known, encompassing methods common to both the natural and social sciences. In an interview with Ceolin published in Digimag, Claudio Musso describes the analytic attitude of Ceolin's work as "on one hand [targeting] contemporaneity (media aesthetics, videogames, photo-video-cinema imagery), [while] on the other an unquenchable passion for science (bio-physio-zoo-logy) is revealed. [On one] side the bringing up-to-date of the discussions about landscape and nature topics, on the other the development of relational practices, where the project becomes [an] integral part of artistic activity" (Musso).

In the same interview, Ceolin describes *Contemporary Naturalism* as "[rethinking] evolutionism not only as biological process, but also as passage towards an evolution between material and immaterial" and as "a series of expansions oriented to the research of emerging patterns, and not to the creation of objects" (Ceolin).

In writing about this particular work for Window, Ceolin speaks of attempting to “visualize a mental space” before what he terms an “order criterion” can be fixed. Ceolin further describes this as:

“An order criterion, the relation between bit entities and organism that are subject to the law of physics. Laws, those of the physical world that don't account for the cultural evolution of the immaterial world. Worlds that require new, post geographical, paradigms...moving from specific instances I define new cartographies. Turn actions into an observable process, translate ‘the Immaterial Physical World’ shapes into a code.”

For more information on the work of Mauro Ceolin, visit <http://www.rgbproject.com/>

Mauro Ceolin (Milan, Italy 1963) is a bio-artist based in Milan, whose work is focused on representing contemporary realities. Recent exhibitions and venues include: “CnbiotopoGT” a project for GranTouristas, the digital layer for the Italian Pavilion at the Architecture Biennale, Venice, Italy; “CRIdA Studies, Contemporary Art Museum, Palma, Mallorca, Espana; “Play Station” at Postmasters gallery, New York, USA; “VIVENDI, contemporaryNaturalism - from Lassie to Pokémon” at Triennale di Milano, Triennale Bovisa, Milan, Italy (solo show); “Italians Do It Better!!” Neoludica. “Art is a Game 2011-1966”, 54th Venice Art Biennale – collateral events, Sala dei Lanieri, Venice, Italy; “WRO 09” 13th Media Art Biennale, BWA Galeria Awangarda, Wroclaw, Poland; “Metalandscapes”, 4 Triennale der Photographie - Deichtor Center, Hamburg, DE; “Flow”, Kunsthalle CCA Andratx, Mallorca, Espana; “MetaLandscapes”, Fundación Pilar y Joan Miró Mallorca, Espana; “GameScapes”, Galleria Civica, Monza, Italy; “Net Archive: Art Game”, MAXXI museum, Rome, Italy; “L'arte videoludica di Mauro Ceolin”, IULM University Gallery, Milan, Italy (first retrospective); “Bang the Machine” Yerba Buena Center for the Arts, San Francisco, CA; “Biennale Adriatica Arti Nuove”, Italy; “armoury” Trevi Flash Art Museum, Italy; “VI Salón Pirelli ” Museo de Arte Contemporáneo, Caracas, Venezuela; “InteractivA'03”, Museum of Contemporary Art, Merida, Mexico; “L'loading”, Galleria Civica, Siracusa. As invited artist he has also participated in many new media festivals around the world.

*Conceived of as a site-specific minimalist exhibition space, **window** aims to stimulate thoughtful discussion around timely issues within contemporary art in the local community and beyond. In the spirit of exchange, **window** is hosting a blog and welcoming both anonymous and authored comments and posts. The blog address can be found on the project website, www.windowcontemporary.org. **window** is generously hosted by Henco Reprographics, 54 Broadway, Asheville, NC 28801.*

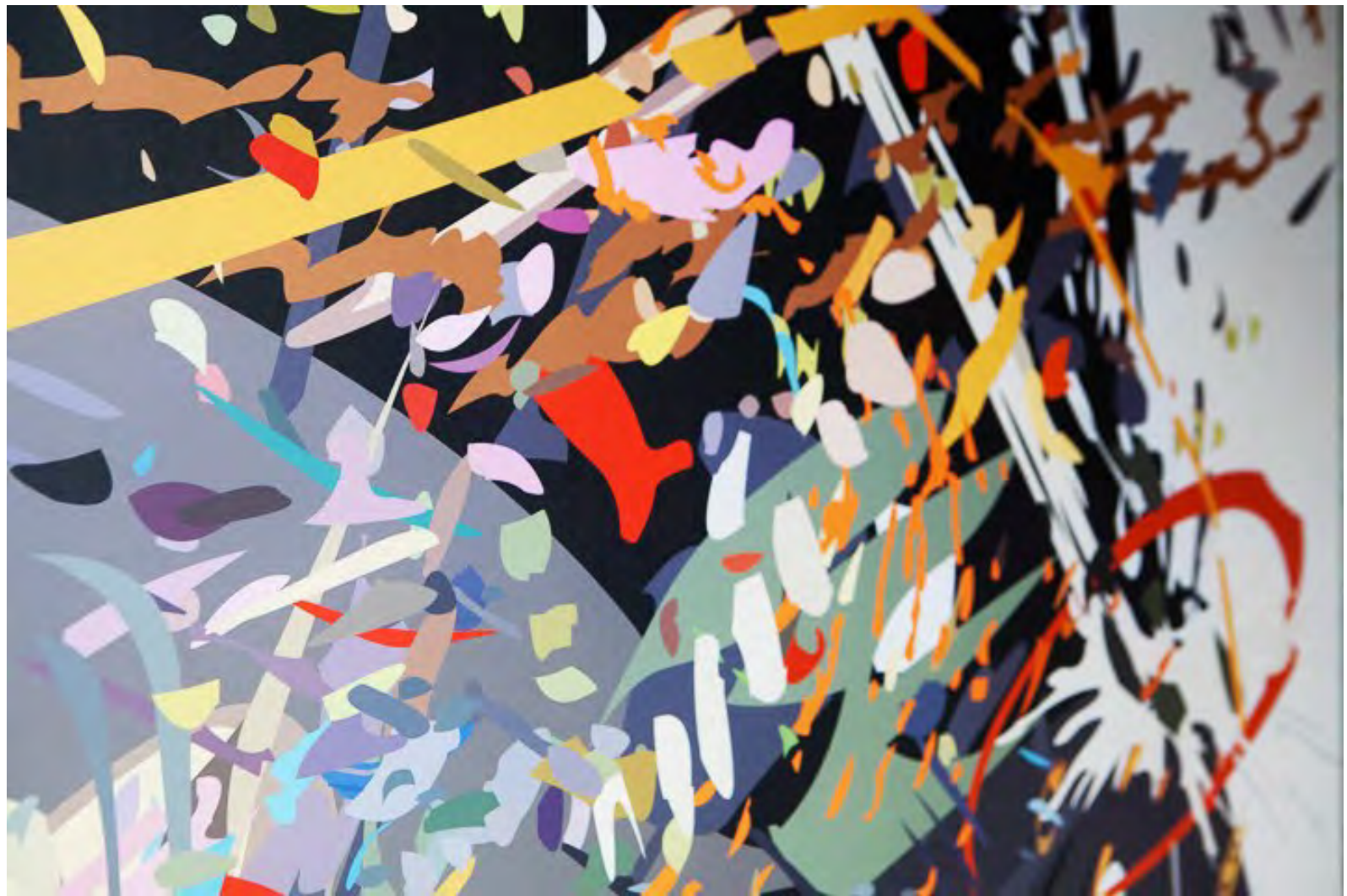


January 4th to February 28th, 2014

MAURO CEOLIN

window

re/production | re/presentation
www.windowcontemporary.org





Window

re/production | re/presentation

Contact: Dawn Roe

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Email: dawnroe@gmail.com

Location: Henco Reprographics, 54 Broadway, Asheville NC

FOR IMMEDIATE RELEASE

February 28, 2014

Stu Helm – March 3rd through May 4th, 2014

Opening Reception, Thursday, March 6th from 5:30 to 6:30 p.m.



Stu Helm, "The Cure for Insomnia, Page 74" (Detail), 2003/2013

Window (re/production | re/presentation) is pleased to present, **The Cure for Insomnia, Page 74**, by Asheville artist, Stu Helm, on view from March 3rd through May 4th, 2014 (opening reception with the artist from 5:30 to 6:30 p.m. on Thursday, March 6th). This installation marks our ONE-YEAR ANNIVERSARY as well our first occasion to include the work of a local artist. This particular version of the work was developed specifically for Window yet began as a comic originated by Helm while living in Chicago in the 1990's. The work was inspired by a poem (purported to be the world's longest) written in 1981 by former Chicago artist and poet, Lee Groban. Helm describes encountering one of its typewritten pages "over a decade later...blowing down the dirty sidewalk in front of the Double Door night club in Chicago [picking it up and reading] the first line of page 74 of THE CURE FOR INSOMNIA" (Helm).

I wrote 500 letters to that girl. Still waiting for a reply. Which is a drag.

Helm further describes the poem, his response, and the impetus behind the original comic illustration and this newly realized site-specific piece in a statement written to accompany the work, an excerpt of which follows:

From there the entire page is filled from top left to bottom right with one line after another starting with the words "By the beard of..." and ending with the words, "...it's a drag." Over and over. And over and over and over again. Finally, at the bottom of the page, an anonymous voice asks, "So whaddaya want? A small one, or a medium?"

It was so strange, and funny, and obsessive... I love repetition. In music, art, comedy... life. I didn't know Lee at the time I found the page, but friends pointed him out to me. He was, until his death in December of 2011, a fixture in the Chicago Underground / Fringe Art Scene. I'd been in the same room with him dozens of times, but we never met.

I tried to convey the same sense of humor and hopelessness that I found in the Lee's writing. I based one of the two characters in my comic strip version of page 74 on Lee himself. The other character might be the girl of the 500 letters from Lee's poem, or simply a bored barista he's telling his tale of woe to. In the end, she is disinterested.

This serendipitous set of circumstances allowed Helm to “[create] a new piece of art, based on and incorporating Lee's art, simply because it happened to blow down a street that [he] happened to be standing on” (Helm). Fittingly, neither Groban’s poem or Helm’s comic have ever been published.

Stu Helm received his BFA in Illustration from the Art Institute of Boston at Leslie College in 1995. With a focus on creating art for reproduction, his works are primarily exhibited in print and publication form and have been included in numerous books, magazines and websites. He is currently the creator and co-publisher of Asheville Flyer for Kids, a free monthly newspaper with regular distribution. He also does freelance work as [Cheesy Graphics](#), and writes food reviews as Stu Helm: The Food Critic.

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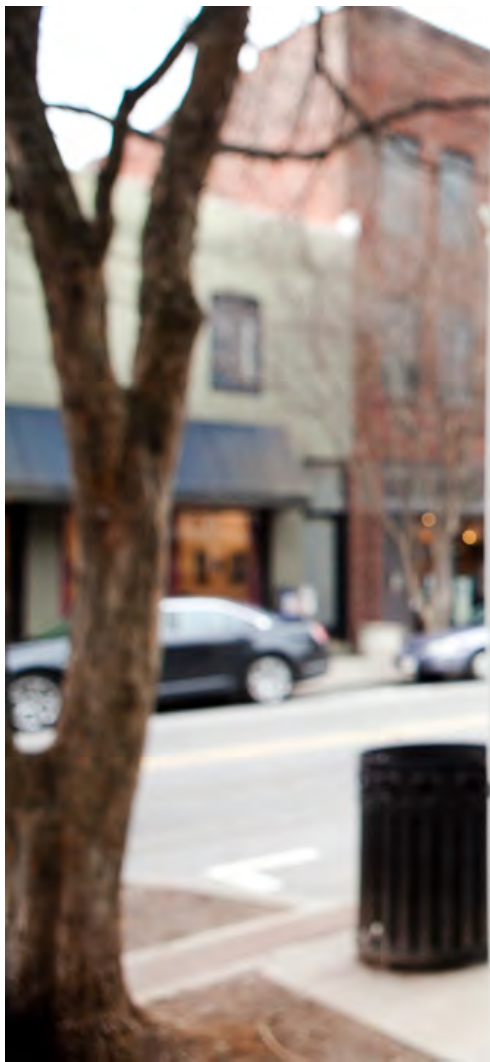


THE CURE FOR INSOMNIA



March 3rd to May 4th, 2014
STU HELM

www.windowcontemporary.org





window

re/production | re/presentation

Contact: Dawn Roe

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Location: Henco Reprographics, 54 Broadway, Asheville NC

FOR IMMEDIATE RELEASE

May 3, 2014

Lorne Blythe - May 5th through July 7th, 2014

Join us for a public reception, Friday, May 30th from 5:30 to 6:30 p.m.

Coincides with the Black Mountain College Museum Summer Exhibition Opening



Lorne Blythe, *Temporal Composition (Hammer Breaks Glass)*, 2014

Window (re/production | re/presentation) is pleased to present, ***Temporal Composition (Hammer Breaks Glass)***, by Brooklyn-based artist, Lorne Blythe, on view from May 5th through July 7th, 2014. The image is a reworking of the Harold Edgerton photograph, *Hammer Breaks Glass Plate* from 1933. The original work (made by synchronizing an electronic stroboscope

with a special high-speed motion-picture-camera) depicted the precisely stopped motion by exposing exactly one frame of film with each flash. Blythe's image recreates this action through use of props and models, layering time through a combined process of physical experimentation and studio fabrication.

Temporal Composition (Hammer Breaks Glass) belongs to a small body of work that expropriates industrial and scientific images that serve to analyze the passing of time through recording them in still form. Most of the source material is from canonical photographs that seek to reveal elements of movement that can only appear in significant form through the interruption or freezing of time. After choosing the images, I subject them to a further process of temporal discretization; I arrange parts of the image into a still life that appear in the photograph as halted motion. I then expose the image to further transformations that seek to reveal what I take to be latent aspects of the original image, changes which reflect on art, mimesis, techniques of halting time, processes of deciphering images, and the relation between commercial and scientific enterprise. (Blythe)

Blythe crafted this specific work in accordance with the visual and conceptual parameters of Window's storefront space. He explains, "I often try to connect the history of photography to the history of economic and material forces. I wanted to make something that connects the plate glass used for commercial window displays to photography's ability to freeze the flow of time, thus allowing reality to be broken up into discrete elements that can then be used for the manipulation of nature - the fabrication of stronger continuous plates of glass for display in this case" (Blythe).

Lorne Blythe is a recent graduate of the MFA program in Photography, Video, and Related Media at the School of Visual Arts. Working within the domain of technical representation and reproduction, Blythe's work explores the industrial organization of perception in relation to the historical development of aesthetics. Using photography as his basis, he critically investigates the intersection of capitalism, the human sciences, and the history of visual representation. Blythe was born in Kentucky, where he studied literature and philosophy at Northern Kentucky University. After studying philosophy at Syracuse University, he moved to New York to practice art. Since graduating from the School of Visual Arts, his work has been shown at the Wassaic Project, Ohio University Art Gallery, Vox Populi Gallery in Philadelphia, and Gallery 21 in Moscow, Russia. The artist's work is held in the collections of Raymond J. Learsy and Melva J. Bucksbaum and Claire Danes.

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FOR IMMEDIATE RELEASE

June 23, 2014

Erik Waterkotte - July 8th through September 5th, 2014

Join us for a public reception, Friday, August 1st from 5:30 to 6:30 p.m.

Coincides with Downtown Asheville's First Friday Art Walk



Erik Waterkotte, *You Are In... (Elemental Symbols Over Eyes)*, 2014 (Detail)

Window (re/production | re/presentation) is pleased to present, ***You Are In... (Elemental Symbols Over Eyes)***, by Charlotte, North Carolina artist, Erik Waterkotte, on view from July 8th through September 5th, 2014. Based on the widely known and variously attributed proverb, “the eyes are the window to the soul”, Waterkotte has purposefully connected the work to the site-specific nature of the project space by focusing on “the concepts of looking and seeing, and the duplicity of such concepts, by referencing windows, the human eye, and hypnotism” (Waterkotte). Viewers will immediately encounter a gridded image comprised of repeated and

inverted eyeballs, strained open widely, but closer inspection will reveal delicately placed geometrically patterned shapes hovering over each pupil that collide and contrast with the amorphous and gestural flow engulfing the iris.

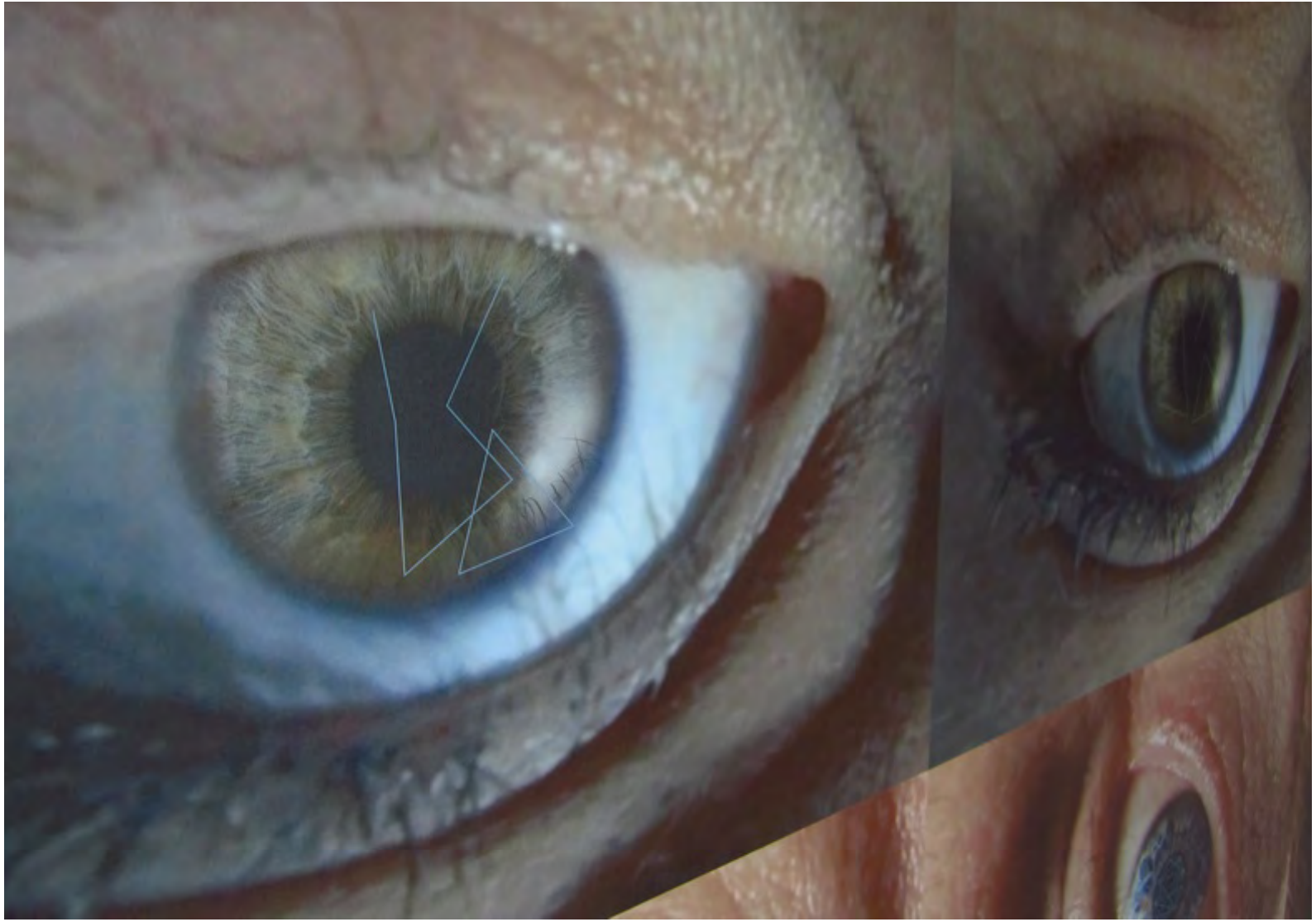
The image references a plot device from the 1982 film, *Blade Runner*, where “a meticulously staged technique (similar to a lie detector and called the Voight-Kampff Test) is used to examine a suspect’s eyes in order to detect implanted memories and thus find out whether the suspect is human or android. This fictitious test is performed in the film several times but never clearly explained, exemplifying how familiar we are with the symbolism of the eye and the aforementioned proverb” (Waterkotte).

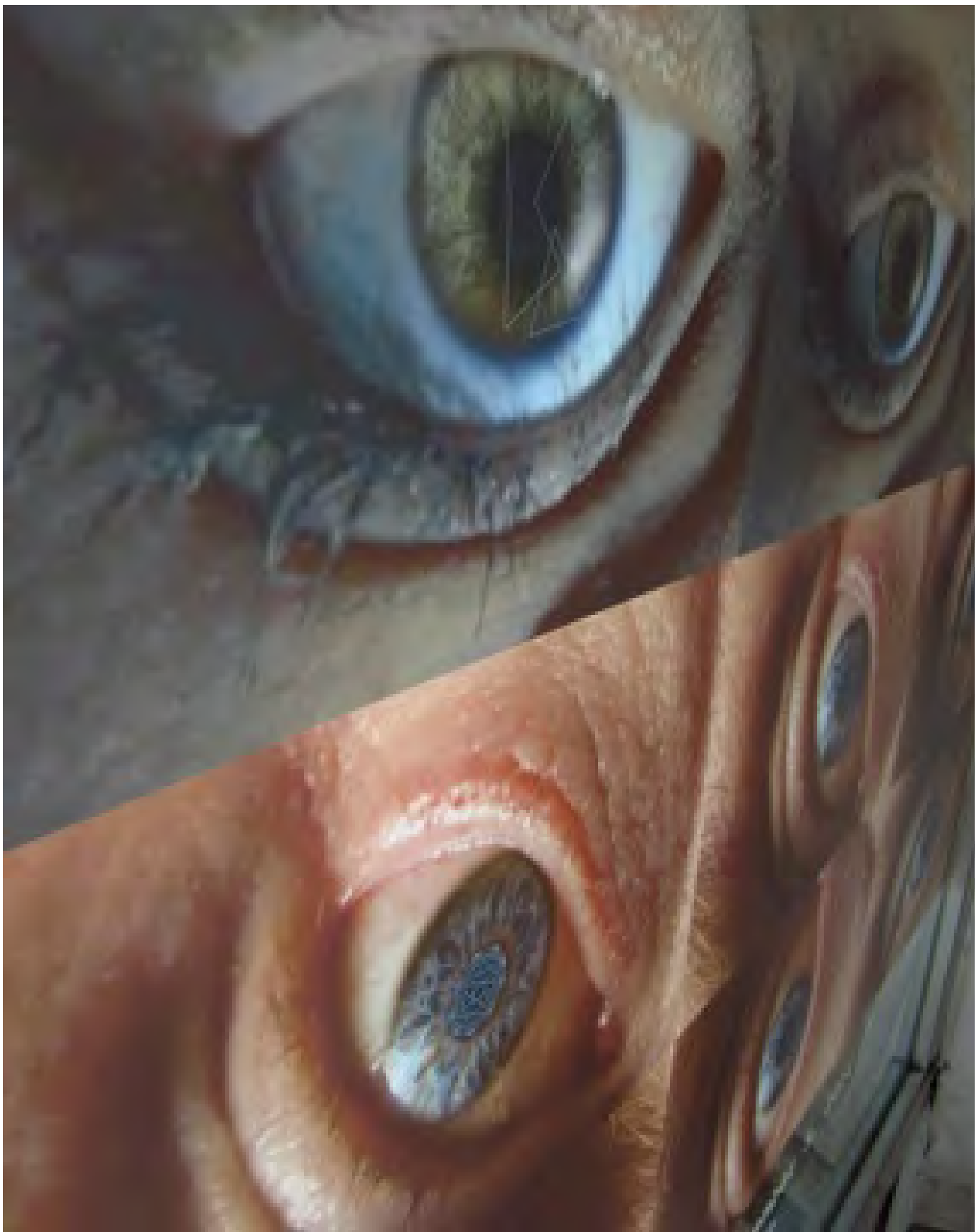
You Are In... (Elemental Symbols Over Eyes) relates to Waterkotte’s recent work that investigates,

...the images and diagrams of Alchemy and Mysticism. In practices of Magical Rites and Pacts interlacing circles and shapes have a dual representation symbolizing microcosmic and macrocosmic, physical and psychological, the living and the spirit. In the series of images and videos that include ***You Are In...*** mystical diagrams are integrated with clips of human eyes from various Horror and Sci-Fi movies. By layering these images I hope to exploit the duality found in the experience of looking. (Waterkotte)

Erik Waterkotte is an Assistant Professor in the Department of Art & Art History at UNC Charlotte. He received his MFA from the University of Alberta in 2005 and his BFA from Illinois State University in 2001. While completing his BFA, he studied printmaking for a semester at the University of Wolverhampton in the U.K. Waterkotte has shown his work both nationally and internationally. Recent exhibitions include, *Utopia/Dystopia* at the Urban Institute of the Contemporary Arts, *The Hartnett Print Biennial* at the University of Richmond Museum, *The Global Matrix II* and *III* at the Purdue University Galleries, *THENOW Contemporary Prints/Historical Perspectives* at the University of Minnesota, and the Hong Kong Graphic Arts Festival at the Hong Kong City Hall. His most recent solo-exhibitions were at the Open Studio Gallery in Toronto and the Haas Gallery at Bloomsburg University, PA. His work is part of several collections and he has participated in numerous national and international print portfolios. Waterkotte has been a visiting artist at universities throughout the United States, and has been the recipient of a Minnesota State Arts Board Emerging Artist Initiative Grant. He has also taught at Minnesota State University Mankato and Indiana University.

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window

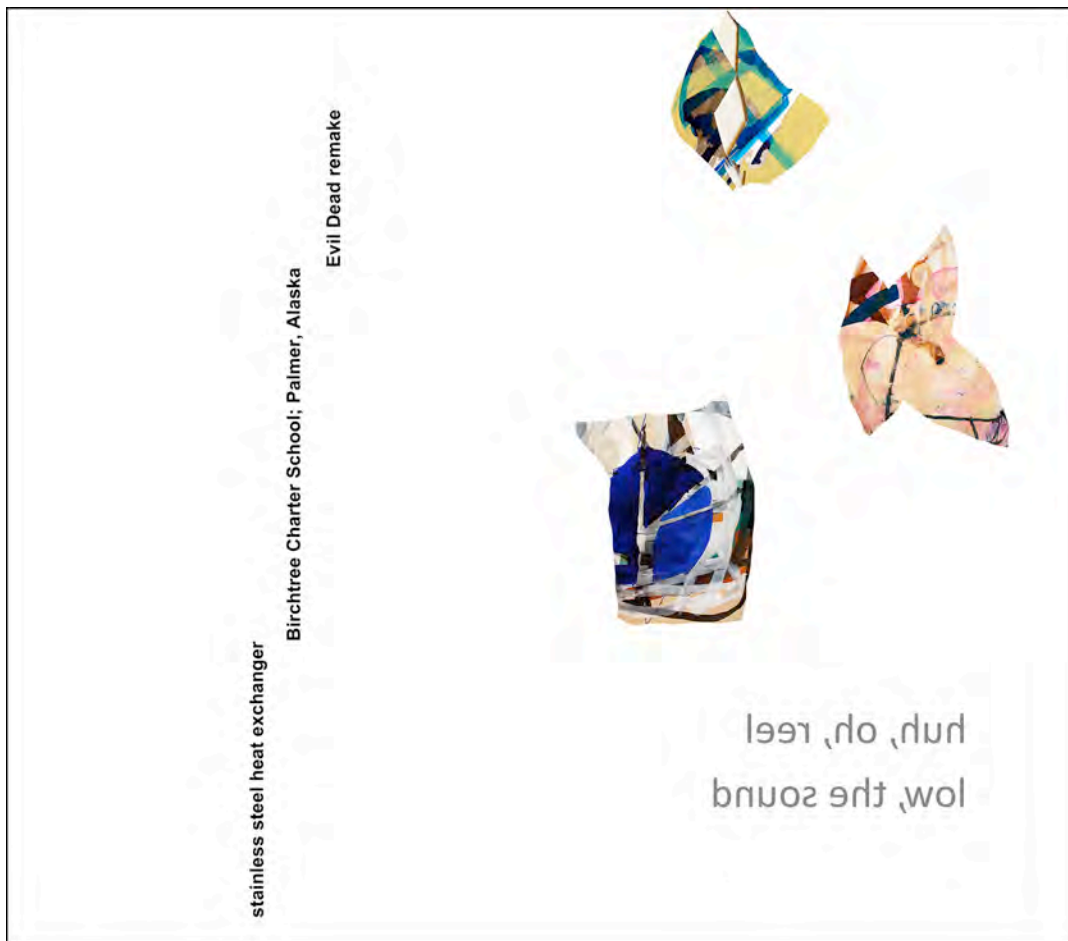
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FOR IMMEDIATE RELEASE
September 21, 2014

Bill Conger & Benjamin Gardner – September 25 through January 6, 2015

Work installed to coincide with [ReVIEWING Black Mountain College 6](#) (September 26-28, 2014)



Bill Conger & Benjamin Gardner, *Untitled for Black Mountain College*, 2014

Window (re/production | re/presentation) is pleased to present a special exhibition, planned to coincide with the 6th Annual ReViewing Black Mountain College Conference hosted by our neighbors, Black Mountain College Museum + Arts Center. This year's conference theme focuses on the writers of Black Mountain College, known for their innovative use of prose and purposeful, visual arrangement of language. In the spirit of dialogue and exchange, we invited two artists to create a piece in response to the poets of Black Mountain College, linking *Window's* emphasis upon the nature of representation and reproduction to ideas present within the collage-type poetry found within Charles Olson's projective verse, the layered poems of Richard Duncan and others.

Bill Conger and **Benjamin Gardner** proved the perfect pair for this collaboration, as they each look to the vernacular as primary components in their work, delicately re-ordering the everyday into both abstract and mythological forms. The piece created for *Window* includes Conger's spare and deceptively simple text arrangements, and excisions from Gardner's painted works, reiterated as flat, digital renderings floating above a group of letters from the alphabet that, when read in reverse, reveal subtle utterances.

Conger's contribution to the piece has the embedded title, "I go morning",

"...a nod to Olson who referred to himself as an 'archeologist of morning.' [The work] consists of three lines of text which are both objectively descriptive and within the context of each other, cognitively abstract. The visually considered compositional placement of the text owes as much to the tenets of concrete poetry as to the canon of Minimalism. Calculat[ing] [the] visual and sensual essences of the included line, [they are then compiled] as psychological collage to heighten the tone and illuminate the visual capacity of text." (Conger)

Gardner describes his use of abstraction as,

"...a conscious choice of allowing viewers to look, think, and contemplate the work much in the same way Charles Olson looked to projective verse and a field of action as poetic structure. Painting a form, in this sense, is a response of my hands much like breathing's relationship to words of a poem. These forms and words ask viewers to consider them in a way that a representational painting can not; deciphering and contemplation involve the viewer in a way that demands more participation than simply viewing (or, alternatively, someone can just look and choose not to participate further).

Practically, the images are cropped and shaped sections on paintings. As Olson, Creeley, and others pushed away from lyrical poetry into a physiological of poetry (and the author's and reader's breath), I firmly believe that the possibility of space in a 2-D image is the most profound when it defies itself and asks viewers to change their line of sight and posture to interpret and understand space." (Gardner)

ABOUT THE ARTISTS

Bill Conger is an artist living in Peoria, Illinois. His work has been exhibited extensively in the US as well as Austria, Germany, Poland, Ireland, and New Zealand, including recent exhibitions at 65 Grand, Chicago IL; Helmuth Gallery, San Diego, CA; Box 13, Houston, TX; and Golden Parachutes in Berlin. An extensive list of interviews, reviews, and written works are available on the artist's website, billconger.com.

Benjamin Gardner (b. 1979) lives and works in Des Moines, Iowa. He exhibits his painting and sculptures nationally. Recent exhibitions include The House of the Seven Gables at University Galleries in Normal, Illinois; The Soothsayer, a site-specific installation at Box13 Artspace in Houston, Texas; and the Young Painters Competition at Miami University of Ohio. DUSK Editions in Greenpoint, New York released a series of Gardner's paintings on paper in 2014. He is an Associate Professor of Art and Design at Drake University in Des Moines and writes and presents on abstraction, visual culture, regionalism, and rural culture.




stainless steel heat exchanger

Birchtree Charter School; Palmer, Alaska

Evil Dead remake

low, the sound
hub, oh, reel

September 25th, 2014 to January 6, 2015
BILL CONGER & BENJAMIN GARDNER

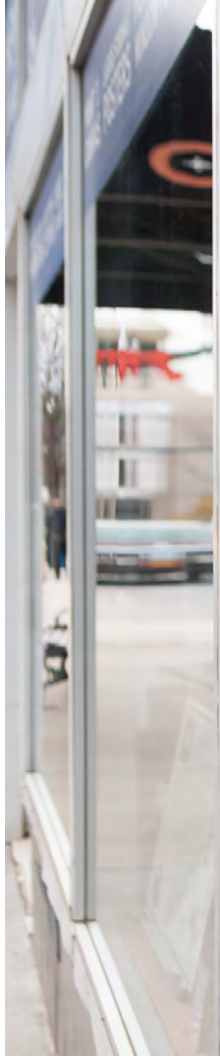

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exchanger

Birchtree Charter School; Palmer, Alaska

Evil Dead re





stainless steel heat exchanger

Birchtree Charter School; Palmer, Alaska

Evil Dead remake

low, the sound
hub, oh, reel





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FOR IMMEDIATE RELEASE
December 30, 2014

McLean Fahnstock – January 5 through April 6, 2015



McLean Fahnstock, *Hidden Hall of Pacific Bird Life: Fiji*, 2013

Window (re/production | re/presentation) is pleased to present **McLean Fahnstock's**, *Hidden Hall of Pacific Bird Life: Fiji*, from her ongoing project, The Fahnstock Expedition. The scanned image that comprises the work was sourced from the Ornithology Archive Room at The American Museum of Natural History in New York, where Fahnstock engaged in research around her grandfather and great uncle's involvement in scientific expeditions during the 1930's and 1940's. The photographic document depicts a portion of one of the four dioramas attributed to their journeys throughout the South Pacific. Fahnstock's work seeks to "[reclaim] information from the media and history [and] re-present it in a way that leads us to address the truth of a situation versus the myth that has been perpetuated."

These aspects are enhanced upon careful viewing of the work. Rather than offering a finely detailed, high-resolution image, Fahnestock instead allows the deterioration introduced via each generation of reproduction to remain visually present.

“The diorama, itself a representation of a real location, functioning as a presentation media and attraction for museums, derives its power and factive nature from its sanctioned site. The shift in dimensionality is also intriguing. From 4-dimensional reality to a 3-dimensional simulacra to a 2-dimensional image in a folder on a desk and then flattened again digitally.” (Fahnestock)

When corresponding with Fahnestock about this piece, we engaged in conversation around the discrepancies between presumed or expected visual clarity upon first glance, and the actuality of the digital noise and scanning artifacts that slightly veil the soft-edged archival photograph and its surrounding surface.

“Because these photographed dioramas are behind plywood, I only had access to poor reproductions of photographs taken to document the dioramas in the early 1940s. The images were then scanned with a hand scanner which accounts for the softness of the edges of the photo and the grain. The hand scanner also bent the image slightly as it moved up the photo. The artifacts, color bands, glitches, and bending are all intentional and a product of the act of research.

Gathering visual information on not only the subject but on the process as well, [I used] a hand scanner and phone camera scanner respectively to collect data, flattening the research and the location of research in one photograph. Being limited to these few photographs available in the archive, a reproduction of a reproduction of a reproduced space, I embraced the loss that occurs in the images. I am interested in this as an illustration of research and presentation of information from secondary versus primary sources.” (Fahnestock)

ABOUT THE ARTIST

McLean Fahnestock is a media artist who works in video, sound, sculptural installation, and photographic prints. McLean reclaims material from the media and institutions, seeking out footage, images, and items that carry the weight and specificity of their prior lives, ties to history, or presentation technique.

McLean received a BFA from Middle Tennessee State University and MFA from California State University Long Beach. Her work has been exhibited and screened across the United States and Internationally in Ireland, Canada, Belgium, Germany and Japan. She has received an ARC Grant from the Durfee Foundation, two Hoff Foundation Grants, and was awarded a Professional Artist Fellowship from the Arts Council for Long Beach. Her work was included in a DVD compilation of short videos by the LA Film Forum. She was a finalist for a 2012 Vimeo Video Award and was recently named “Most Promising New Artist” at MADATAC 05, in Madrid, Spain.

McLean lives and works in Sango, TN, USA.

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January 5th to April 6th, 2015
McLEAN FAHNESTOCK

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54 1/2 BROADWAY

SP*ARC SPARC DESIGN

F&F FORM & FUNCTION ARCHITECTURE

UPSTAIRS



January 5th to April 6th, 2015
MCLEAN FAHNESTOCK

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54 1/2 BROADWAY

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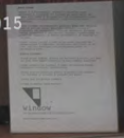
F&F
FORM FUNCTION
ARCHITECTURE

UPSTAIRS



January 5th to April 6th, 2015
MCLEAN FAHNESTOCK

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Location: Henco Reprographics, 54 Broadway, Asheville NC

FOR IMMEDIATE RELEASE
March 31, 2015

Dana Hargrove – April 6th to July 10th, 2015

Public Reception and Sidewalk Artist Talk – Friday May 22nd from 5:30 to 6:30 pm



Dana Hargrove, *In Search of the Spectacular*, 2015

Window (Re/production | Re/presentation) is pleased to host a new, site-specific work by Florida-based artist, Dana Hargrove. *In Search of the Spectacular* combines Hargrove's long-standing interest in culturally mediated landscape with her recent fixation on the cairn as a repetitive and cumulative marker of our encounters with the land, and by extension, with one another. Originally hailing from Scotland, Hargrove's work is heavily influenced by her own experience of trail walking which is somewhat critical of the contrived accomplishment associated with reaching a summit, or conquering a difficult pass. "Placing a stone on a cairn marks that achievement, but does it not also state a sense of ownership of the view, much in the same way a tourist's snapshot of the scene would do?" (Hargrove)

Admittedly influenced by early conceptual works, Hargrove aligns herself with Robert Smithson, when he expressed in *A Tour of the Monuments of Passaic*, "Actually, the landscape was no landscape [but] a particular kind of self destroying postcard world of failed immortality and oppressive grandeur."¹ Furthering this view, Hargrove deliberately employs the trope of the postcard in the work. An anchoring image is a "1930-1945 postcard image of Thoreau's cairn - both the cairn and the postcard are a memorial to the naturalist and transcendentalist Henry David Thoreau. Admiring pilgrims began the cairn 10 years after his death beside his former home at Walden Pond." (Hargrove)

Positioning the image of a cairn as a type of trophy, *In Search of the Spectacular* uses the framework of the grid to emphasize the sameness of these forms, creating a monotonous, undulating pattern. Inspired by vintage Swiss Alps tourism posters, the skies have been rendered as a series of flat yet vibrant blues, while the cairns remain in gray scale, the graininess suggesting their point of origin as deriving from reproduced sources. In this work, Thoreau's cairn along with the other decontextualized piles of rocks have been repurposed to serve as homage to another artist whose mythology is forever associated with the landscape, Bas Jan Ader. Hargrove titled her piece after Ader's work, *In Search of the Miraculous*, which claimed his life in 1975 as he sailed out in his skiff to cross the Atlantic, never to reach the other side. *In Search of the Spectacular* acts as a repetitive monument, to the artist, to the myth that surrounds him, and to nature's capability to swallow egos whole, regardless of our attempts to claim its aesthetic." (Hargrove)

¹ Robert Smithson, *A Tour of the Monuments of Passaic*

ABOUT THE ARTIST

Dana Hargrove was born in Edinburgh, Scotland and currently resides in Orlando, Florida. Hargrove concerns herself with ideas that frame perceptions of the land and sense of place and space. She employs a range of media including photography, collage, sculpture, and painting, often installed as large-scale, site-specific works. Represented by the Bridgette Mayer Gallery in Philadelphia, she continues to exhibit her work both internationally and nationally. She has recently exhibited her work at: Atlantic Center for the Arts' alt_space Gallery (New Smyrna, FL), Cornell Fine Arts Museum (Winter Park, FL), Bridgette Mayer Gallery (Philadelphia, PA), Emerged (Glasgow, Scotland) and Greatmore Studios (Cape Town, South Africa). She has received several awards including the National Young Painters Competition First Place Award, full artist-in-residence fellowships at Vermont Studio Center, CentralTrak Artist Residency at The University of Texas at Dallas, and Greatmore Studios Artist-in-Residence in Cape Town, South Africa.

Dana Hargrove is an Associate Professor of Studio Art at Rollins College, Winter Park, Florida. She earned a Master of Fine Art from Southern Illinois University Carbondale, IL and a Bachelor of Fine Art in Painting from Duncan of Jordanstone College of Art, Dundee University, Scotland.



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MUSEUM
ARTS CENTER

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PRINT TO CANVAS
LARGE FORMAT POSTERS
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DRAFTING SUPPLIES



April 6th - July 10th, 2015
DANA HARGROVE

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FOR IMMEDIATE RELEASE
June 18, 2015

Kevin Miyazaki – July 10th to October 30th, 2015
Public Reception and Sidewalk Artist Talk – Friday, July 10th from 5:30 to 6:30 pm



Kevin Miyazaki, *Perimeter* (Detail), 2014

Window (Re/production | Re/presentation) is pleased to welcome Milwaukee, WI artist, **Kevin Miyazaki** to Asheville from July 8 through July 10, 2015, during which time he will produce a new work exclusively for our space. Taking cues from his recently completed project, ***Perimeter*** (commissioned by the Haggerty Museum of Art in Milwaukee), Miyazaki will set up a portable photo booth in the alcove adjacent to the window space on Broadway in downtown Asheville. Over the course of two days (July 8th and 9th), Miyazaki will create a series of portraits of members of the community, which will ultimately be formed into a gridded composite image. The final work will be on view from **July 10 through October 30, 2015**. There will be an opening reception and sidewalk art talk with the artist on **Friday, July 10th from 5:30 to 6:30 p.m.**

The focus of *Perimeter* was Lake Michigan, as a way of addressing the larger topic of fresh water in the Great Lakes region. The portraits in the exhibition and book drew upon photographic histories of the typology – referencing well-known projects such as August Sander’s ambitious *The Face of Our Time* from the 1930’s, and more contemporary portrait series investigating tropes of personal representation and identity, as seen in projects like Rineke Dijkstra’s *Beach Portraits*. For *Perimeter*, Miyazaki photographed his sitters against a black backdrop, neutralizing the setting, and therefore celebrating the subjects as individuals, and ultimately in a collective group.

Aspects of representation are fundamental to every portrait study -

Although the portrait refers to an original self already present, this self needs its portrayal in order to secure its own being. The portrayer has enriched the interiority of the portrayed self by bestowing exterior form of it. For, without outer form the uniqueness of the subject’s essence could be doubted. The portrayer proves his/her own uniqueness by providing his proof.¹

In Asheville, Miyazaki will apply the process initiated during the *Perimeter* project to his encounters with residents and visitors to Asheville – creating a unique image of a community. Purposefully positioning the sitters juxtaposed amongst one another in the structured grid of the final image will emphasize this sense of community, asking the viewer to more carefully consider relationships to one another, and to ourselves.

The point of such an arrangement is above all comparative: the viewer is thereby invited to intuit from the nine, twelve, fifteen, sixteen or more individual instances the latent ‘presence’ or operation of a single type and at the same time to enjoy a heightened apprehension of the individuality or uniqueness of the particular instances relative both to one another and to the latent or implied type.²

¹Ernst Van Alphen in “The Portrait’s Dispersal: Concepts of Representation and Subjectivity in Contemporary” *Portraiture: Facing the Subject*, ed. Joanna Woodwall. 1997 Manchester University Press, p. 239

²Michael Fried in *Why Photography Matters as Art as Never Before*. 2008 New Haven: Yale University Press. 2008. p. 309

ABOUT THE ARTIST

[Kevin Miyazaki](#) is an editorial and fine art photographer based in Milwaukee, Wisconsin. With a focus on issues including family history, memory, and the intersection of public and private space, Miyazaki works with a wide range of subjects—from people to rundown fast food joints to found objects and everything in between. His work has been exhibited at a variety of institutions, including the Photographic Center Northwest, The Madison Museum of Contemporary Art and The Rayko Photo Center. *Perimeter*, a solo exhibition commissioned by the Haggerty Museum of Art in 2013, has recently been published in book form by the Wisconsin Historical Society Press. Miyazaki is an adjunct faculty member at the Milwaukee Institute of Art & Design and will be an artist in residence at the Center for Photography at Woodstock in 2015. Miyazaki is also founder of the site [collect.give](#), a platform that connects photographers to the charities they love.









Contact: Dawn Roe

Phone: (407) 252-2035

Email: dawnroe@gmail.com

Location: 54 Broadway, Asheville NC (Exterior Window)

Temporary Location for Broadway Block Party: Asheville Masonic Temple | 80 Broadway, Asheville, NC

FOR IMMEDIATE RELEASE

August 11, 2015

Rubén Ortiz-Torres – Friday, August 28th to Saturday, August 29th

Temporary Public Art Mural at The Asheville Masonic Temple

With a Public Lecture by Curator, Amy Galpin, 6 p.m. @ The CCCD on Saturday, August 29th



Rubén Ortiz-Torres, (L) *Human Sacrifice with Sharks* (2007), (R) *Mock-up Version of Temporary Mural*

Window (Re/production | Re/presentation) is pleased to host the work of Los Angeles artist, **Rubén Ortiz-Torres**, as part of a special daylong series of events highlighting art and cultural organizations in **The Broadway Arts District (The B.A.D.)** in downtown Asheville, NC on **Saturday August 29th**. Ortiz-Torres has graciously agreed to allow his 2007 work, *Human Sacrifice with Sharks*, to be enlarged to mural size and temporarily affixed to the façade of the **Asheville Masonic Temple**, a community landmark that will serve as the location for this unique public art intervention and off-site project. This particular image is part of a larger series, *The Past Is Not What It Used To Be*, in which Ortiz-Torres incorporates the use of antiquated photographic processes to produce images of contemporary architectural structures that are based on historic archeological sites. Adhering an enlarged version of *Human Sacrifice with Sharks* to the façade of the Masonic Temple will emphasize relationships between the stonemasons and the architectural particulars of The Masonic Temple, alongside the fabricated Mayan Temple as re-presented in the work of Ortiz-Torres. The mural will be installed on **Friday, August 28th** and will remain up through the end of the event on **Saturday, August 29th**.

A talk on the work of Ortiz-Torres by curator, **Amy Galpin**, will supplement this temporary public art piece. Galpin has worked extensively with Ortiz-Torres on exhibitions including *Behold, America!*, a collaborative exhibition of the Museum of Contemporary Art San Diego, The San Diego Museum of Art, and the Timken Museum of Art, and *Rubén Ortiz-Torres: Portrait of the Artist as a Young Man* at The San Diego Museum of Art. Galpin's talk will be hosted by **The Center for Craft, Creativity & Design**, and is scheduled for **6 p.m. on Saturday, August 29th**.

ARTIST & CURATOR BIOS

Rubén Ortiz-Torres teaches in the Department of Visual Arts at UCSD. He began his career as a photographer, printmaker, and painter in the early 1980s, well before he received his M.F.A. from the California Institute of Arts in 1992. Ortiz-Torres is a Mexican-born artist who has been living and working in Los Angeles since 1990. Ortiz-Torres is widely regarded as one of today's leading Mexican artists and as an innovator in the 1980s of a specifically Mexican form of postmodernism. Over the past ten years, he has produced a body of work in a wide range of media -- extended series of photographs, series of altered readymades, a feature film, several videos (including three in 3D), large scale video installations, major painting series, sculptures, customized cars and machines, photocollages, performances and curated exhibitions. Since 1982, Ortiz-Torres's work has been featured in 25 solo exhibitions, over 100 group shows in the United States, Europe, Australia, New Zealand, and Canada, and more than 50 screenings of his films and video works. Over 150 written pieces cover his work in mainstream media such as The Los Angeles Times, The New York Times, Reforma (Mexico), La Jornada (Mexico), and El Pais (Spain); in significant art world publications with international circulation such as ArtForum, Art Images, Frieze, New Art Examiner, Poliester, Bomb, Flash Art, and Art in America; and in numerous exhibition catalogues and books. Ortiz-Torres has been the recipient of numerous awards and grants from, to name a few, the Andrea Frank Foundation, the Foundations for Contemporary Performance Art, the U.S. Mexico Fund for Culture, the Louis Comfort Tiffany Foundation, the Banff Center for the Arts, and the Fullbright Foundation.

Amy Galpin is Curator of the Cornell Fine Arts Museum. Previously, Galpin was Associate Curator, Art of the Americas at the San Diego Museum of Art. In San Diego, she curated *Behold, America! Art of the United States from Three San Diego Museums*, a 2012 collaboration between the San Diego Museum of Art, the Timken Museum of Art, and the Museum of Contemporary Art San Diego. Other projects for the San Diego Museum of Art include the group exhibitions *Women, War, and Industry* and *Arnold Newman: In Context* and many solo exhibitions. She has published articles and reviews in *art ltd*, *Panorama*, and *American Art Review*. Her projects for the Cornell Fine Arts Museum include *Fractured Narratives* (co-curator) and *Women and Abstraction*.

ABOUT THE EVENT

Organized by The Center for Craft, Creativity & Design, The Broadway Block Party is a neighborhood event promoting and celebrating creativity in downtown Asheville's Broadway Arts District (The B.A.D). Participants include: The Center for Craft, Creativity & Design, Black Mountain College Museum + Arts Center, Window (Re/production | Re/presentation), Satellite Gallery, WCQS, Lindsey Kelley Dance Company, The Media Arts Project, Maison Mary, VaVaVoom, Willow's Dream, Counter Culture Coffee, The Gourmet Chip Company, Bruisin' Ales, Root Down, and Farm to Fender. The event is organized by The Center for Craft, Creativity & Design and receives in-kind support from Henco Reprographics, Mellow Mushroom, and The Asheville Masonic Temple.

*Conceived of as a site-specific minimalist exhibition space, **Window** aims to stimulate thoughtful discussion around timely issues of representation within contemporary art in the local community and beyond. **Window** is generously sponsored and hosted by Henco Reprographics, 54 Broadway, Asheville, NC 28801.*









window
re/production|re/presentation

Contact: Dawn Roe
Phone: (407) 252-2035
Email: dawnroe@gmail.com
Location: 54 Broadway, Asheville NC (Exterior Window)

FOR IMMEDIATE RELEASE
October 16, 2015

Adam Farcus – October 30, 2015 through January 8, 2016



Adam Farcus, *Sigil*, 2015

Window (Re/production | Re/presentation) is pleased to host a new work by Chicago, IL artist, **Adam Farcus** from October 30, 2015 through January 8, 2015. *Sigil* was produced in response to a discarded remnant of wood the artist recovered from a refuse pile. The object includes traces of its former life in the form of markings scrawled upon its surface accompanied by an imprecisely drawn square, a partially

torn sticker offering a possible suggestion of the space it formerly occupied, and clumsily sawed edges indicating the manner with which it was removed. As is common to his practice, Farcus repurposed this seemingly banal piece of refuse, imbuing it with a subtle poetics by virtue of its relocation to a sandy, nondescript beach where it functions as a sort of marker or tombstone, made stranger (or sadder) still by the four extracted wisdom teeth scattered across its surface. For this work, Farcus carefully considered the limitation imposed by the storefront space the work would be installed in and the form it would take (a 2D print bluntly affixed to a glass surface), while producing a final piece that in some ways functions as representation of his process, often grounded in spatial relationships between object/material/image.

ABOUT THE ARTIST

[Adam Farcus](#) is a Chicago based activist, artist, curator, feminist, and teacher. He was born and raised in the rural town of Coal City, Illinois. He received his M.F.A. from the University of Illinois at Chicago, B.F.A. from Illinois State University, and A.A. from Joliet Junior College. He has exhibited his work at numerous venues, including Box 13, Houston; Vox Populi, Philadelphia; the American University Museum, and A+D Gallery, Columbia College, Chicago. He has lectured on his work at The School of the Art Institute of Chicago and the Performance Studies International 16 conference, among many others. From 2012 through 2015 he was also a co-curator, with Allison Yasukawa, for the Baltimore-based residential art space, Lease Agreement.

*Conceived of as a site-specific minimalist exhibition space, **Window** aims to stimulate thoughtful discussion around timely issues of representation within contemporary art in the local community and beyond. **Window** is generously sponsored and hosted by Henco Reprographics, 54 Broadway, Asheville, NC 28801.*

Black Mountain College
MUSEUM
ARTS CENTER



HENCO
PERFORATED

SIGNAGE
LARGE FORMAT
BANNERS

POSTERS
FINE
BROCHURES CANVAS

PRINT TO CANVAS
LARGE FORMAT POSTERS
PERFORATED WINDOW FILM
DRAFTING SUPPLIES

SMALL FORMAT
VINYL
COPING



October 30, 2015 - January 8, 2016

ADAM FARCUS

window
re/production | re/presentation
www.windowcontemporary.org

Emergency Exit Only

WINDOW

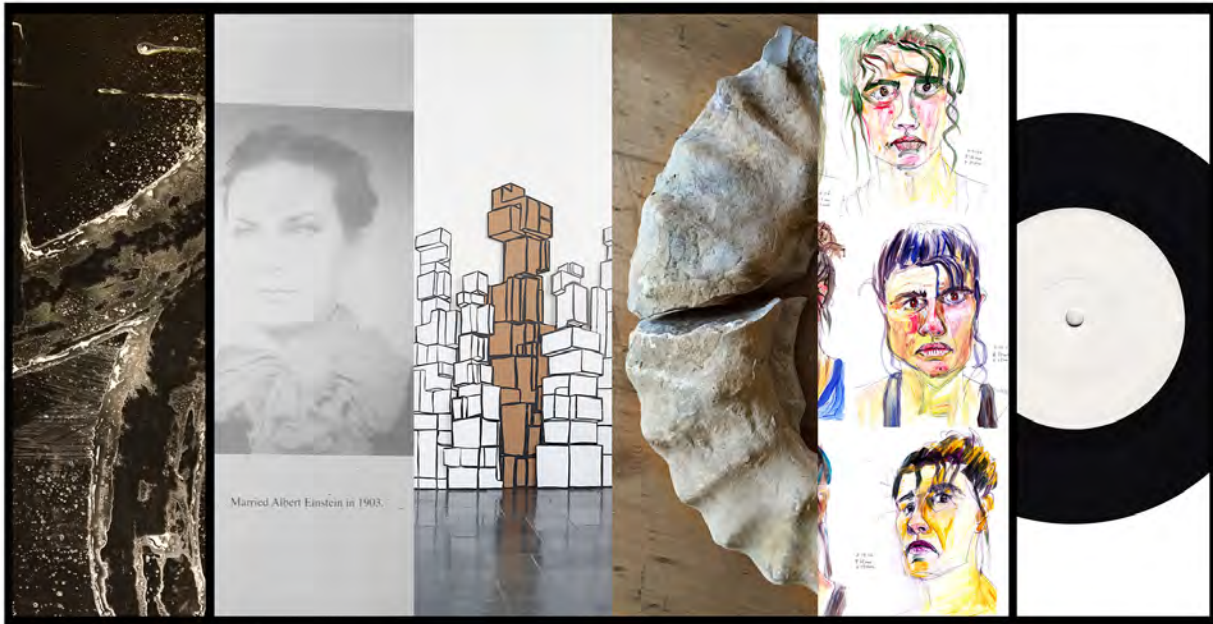
Contact: Dawn Roe
Phone: (407) 252-2035
Email: dawnroe@gmail.com

FOR IMMEDIATE RELEASE
May 20, 2016

Window (re/production | re/presentation)

a thing re | sembling a win • dow

May 20th – June 25th, 2016



Window (re/production | re/presentation) is pleased to announce an off-site exhibition, *a thing re | sembling a win • dow*, opening Friday, May 20th at **The Asheville Area Arts Council in the Grove Arcade**. A public reception will be held on **Friday, June 3rd from 5 to 8 p.m.**, with a performance and panel discussion scheduled for **Thursday, June 9th from 6 to 7:30 p.m.** Part of the **Asheville Area Arts Council's Point of View** series, this collective exhibition puts the practice of six local and national artists in conversation through the production of both new and re-imagined works realized in response to the ongoing public art project, **Window (re/production | re/presentation)**.

Gilles Deleuze posits in the chapter, "*The Image of Thought*", from *Difference and Repetition*, that the most general principal of representation is the "I think", and that we truly think only when we have difficulty recognizing. The six artists in this exhibition deeply and inquisitively engage with ideas that inform the instigation and realization of their works, leaving behind interpretive prompts to guide the viewer, yet simultaneously embracing a certain illegibility, disallowing any sort of immediately perceivable meaning to rise forth. As individually or collaboratively authored works, each grouping participates in self-reflexive dialogue around methods and modes of representation and reproduction as integral to their being – through

such means as repetitive, durational gestures; material transformation and duplication; archival data assemblage and analysis; or directed investigations of image and identity. Yet, as a collective installation, these works form a distinct entity, with combined components reverberating and colliding against one another, where resemblance presupposes recognition, provoking the “I think” of representation.

Works in the exhibition include sculptural fabrications, analog photographic process as material, durational painting reproductions, screen and digital prints, found object studies, archival audio works, and performance. Included in the exhibition are Bridget Conn (Asheville, NC), McLean Fahnstock (Nashville, TN), Dana Hargrove (Maitland, FL), Anna Helgeson (Asheville, NC), Ursula Gullow (Asheville, NC), and Leigh-Ann Pahapill (Toledo, OH and Toronto, ON, Canada). Dawn Roe (Asheville, NC and Winter Park, FL) founded **Window (re/production | re/presentation)** in the spring of 2013, and serves as curator for this off-site exhibition. A print-on-demand booklet including a curator’s essay, artist statements and installation images will be produced in advance of the public opening.

For high-res images of individual works, please contact dawnroe@gmail.com.

a thing re | sembling a win • dow



Bridget Conn
McLean Fahnestock
Ursula Gullow
Dana Hargrove
Anna Helgeson
Leigh-Ann Pahapill



Bridget Conn
McLean Fahnestock
Ursula Gullow
Dana Hargrove
Anna Helgeson
Leigh-Ann Pahapill



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McLean Fahnestock
Ursula Gullow
Dana Hargrove
Anna Helgeson
Leigh-Ann Pahapill



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McLean Fahnestock
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McLean Fahnestock
Ursula Gullow
Dana Hargrove
Anna Helgeson
Leigh-Ann Pahapill

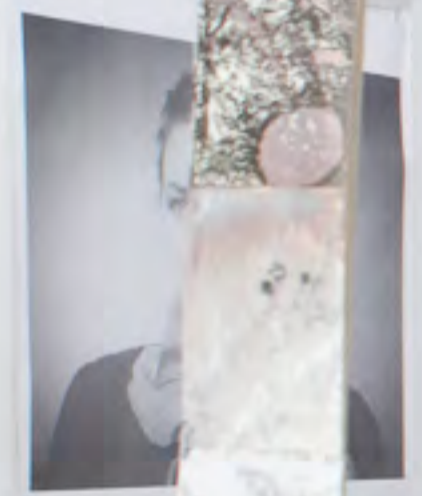
a collective exhibition of



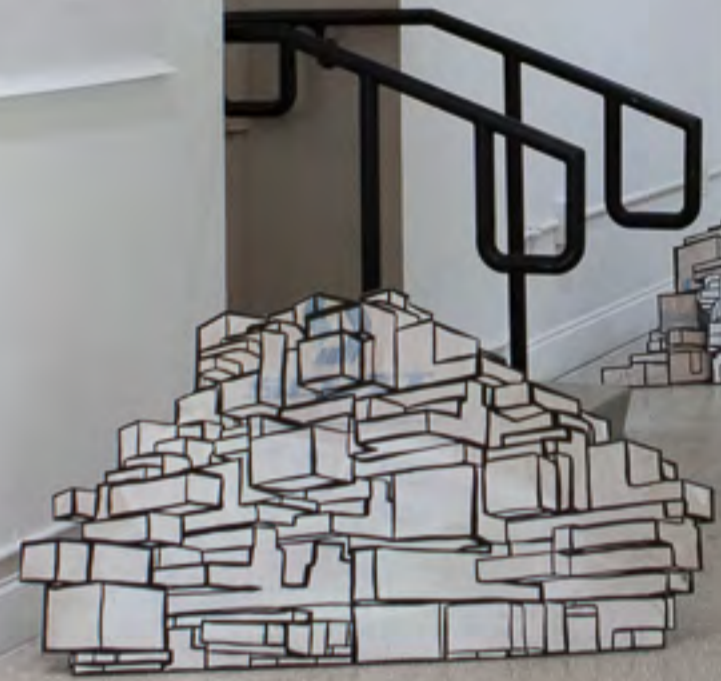
window
re/production | re/presentation



Berry (1877) Mathematician and Physician
Married Albert Einstein in 1901. Together they had
in 1948



Mina May, Ben 1901
New York, NY 1901





Betty Marby, 1965. *Blackie*. Watercolor. *Portrait of a woman and cat*. *Blackie*. *Blackie* is a watercolor painting of a black and white cat. *Blackie* is a watercolor painting of a black and white cat. *Blackie* is a watercolor painting of a black and white cat. *Blackie* is a watercolor painting of a black and white cat.



Betty Marby, 1965. *Blackie*. Watercolor. *Portrait of a woman and cat*. *Blackie*. *Blackie* is a watercolor painting of a black and white cat. *Blackie* is a watercolor painting of a black and white cat. *Blackie* is a watercolor painting of a black and white cat. *Blackie* is a watercolor painting of a black and white cat.



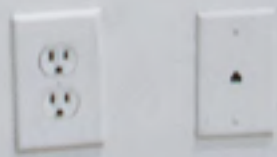
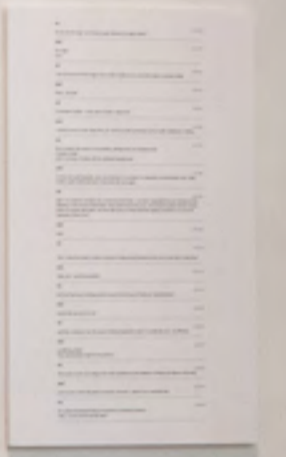
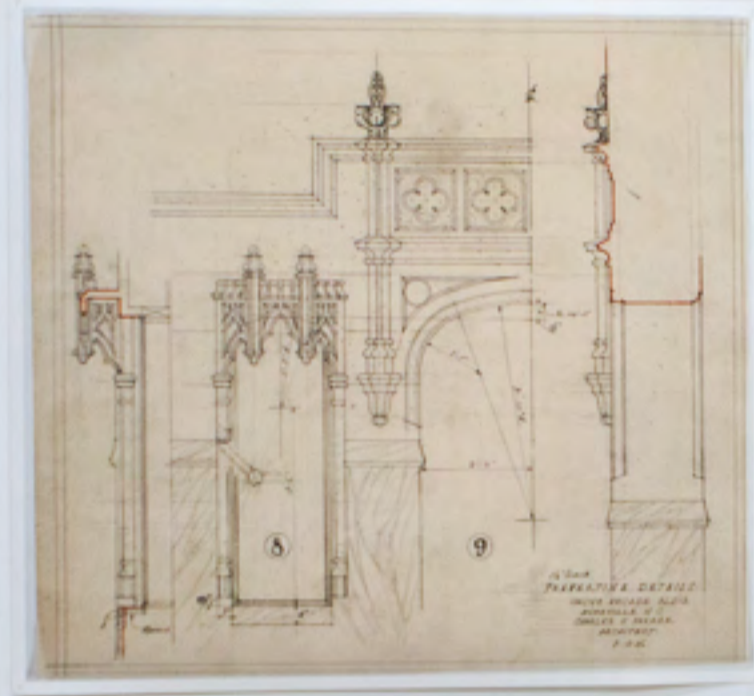
Betty Marby, 1965. *Blackie*. Watercolor. *Portrait of a woman and cat*. *Blackie*. *Blackie* is a watercolor painting of a black and white cat. *Blackie* is a watercolor painting of a black and white cat. *Blackie* is a watercolor painting of a black and white cat. *Blackie* is a watercolor painting of a black and white cat.





THESE ARE THE NAMES OF THE PEOPLE WHO WERE KILLED IN THE HOLOCAUST. THE NAMES ARE LISTED IN ALPHABETICAL ORDER. THE NAMES ARE LISTED IN ALPHABETICAL ORDER. THE NAMES ARE LISTED IN ALPHABETICAL ORDER.

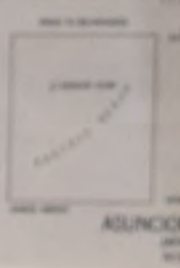
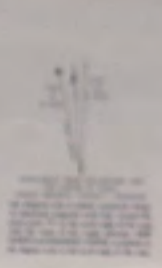
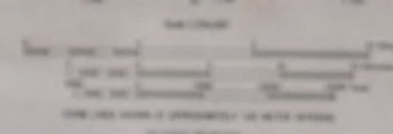






TABLE

DATE	TIME	TEMPERATURE	WIND DIRECTION	WIND VELOCITY
1911	10:00	15.0	SW	10
1911	11:00	16.0	SW	10
1911	12:00	17.0	SW	10
1911	13:00	18.0	SW	10
1911	14:00	19.0	SW	10
1911	15:00	20.0	SW	10
1911	16:00	21.0	SW	10
1911	17:00	22.0	SW	10
1911	18:00	23.0	SW	10
1911	19:00	24.0	SW	10
1911	20:00	25.0	SW	10
1911	21:00	26.0	SW	10
1911	22:00	27.0	SW	10
1911	23:00	28.0	SW	10
1911	24:00	29.0	SW	10





Announcement.

Pop. Pop. Pop. Static. Static. Static. Static. Static. Crackle. Pop.
Pop. Pop. Static. Static. Static. Static. Pop. Pop. Pop. Static. Static.
Static. Static. Static. Crackle. Pop. Pop. Pop. Static. Static. Static.
Static. Crackle. One. One. One One One Two Three Four
One Two Three Four One Two Three Four. One One One
Two Three Four One Two Three Four One Two Three Four. Pop.
Pop. Pop. Static. Static. Static. Static. Static. Song. Crackle Song.
Crackle Song Song Pop. One Two Three Four. Four. Song. Pop.
Pop. Pop. Pop. Song. Song. Pop. Pop. Pop. Static. Crackle. Static
Static Crackle. Gamelan. Bells. Gamelan Bells. Static. Voice.
Voice. Bells. Four Four. Static. Crackle. Song Song. Crackle.
Four Four. Voice Voice. Bells Bells. Static Four Four. Static.
Song Song. Bells Bells. Bells. Bells. Stretch. Warp Stretch
Stretch Stretch. Break.

Pop. Static. Static. Static. Static. Static. Static. Static. Pop. Pop.
Pop. Pop. Pop. Static. Voice. Static. Skip Skip. Radio Voice. Skip
Skip Radio Voice. Skip Skip. Radio Voice. Skip Skip. Static. Pop.
Skip. Skip. Static. Ice. Ice. Skip. Skip. Squeek. Sing Squeek. Static.
Static. Squeek. Sing. Static. Ice. Ice. Skip. Skip. Squeek. Sing. Sing.
Sing. Static. Crackle. Pop. Pop. Static. Static. Crackle. Pop. Pop.
Pop. Pop. Pop. Pop. Static. Static. Static. Static. Static. Crackle.
Announcement.



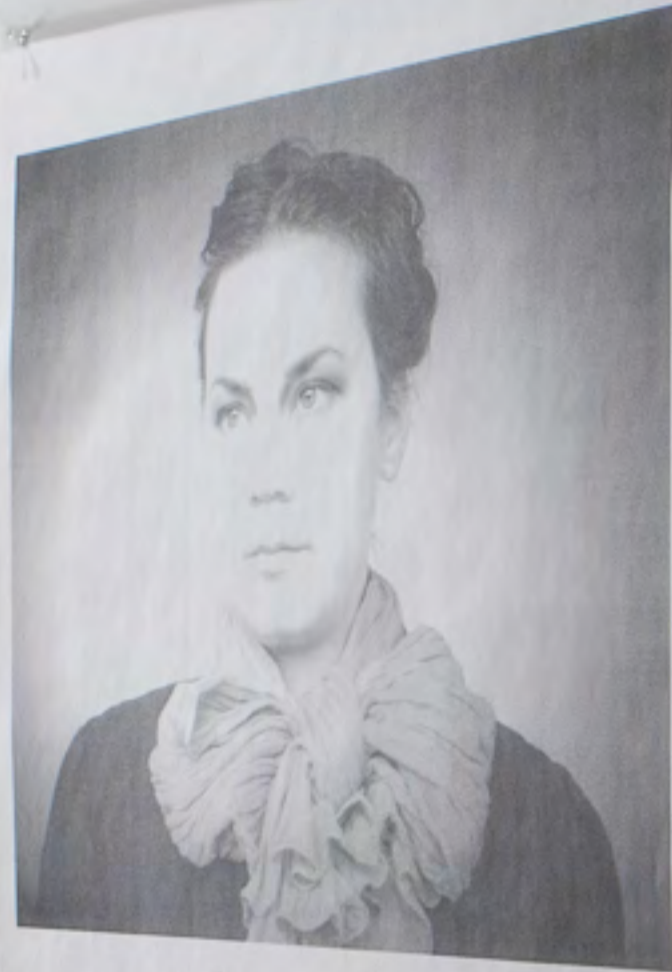
Portrait of a woman in a ruffled collar, likely a young woman.



Portrait of a woman in a ruffled collar, likely a young woman.



Milva Maria, born 1875.
Married Albert Einstein in 1903. Together they had three children. Died 1948.



Married Albert Einstein in 1903.



Albert Einstein





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FOR IMMEDIATE RELEASE
December 30, 2015

ANNOUNCING

Window | National - A one-year project of Window (Re/production | Re/presentation)

Window (Re/production | Re/presentation) is extremely pleased to announce a multi-city project that will launch at satellite locations throughout the U.S. in January of 2016. **Window | National** will mount three, public art exhibitions throughout 2016 organized to be on view simultaneously at each location. **Claudia Weber** (Brooklyn, NY) will serve as the inaugural artist, with an installation date of January 8, 2016. In the spirit of community and collaboration, outside curators have been invited to organize the subsequent exhibitions. **Kyle Weise and Simone Hine** (Screen Space Gallery, Melbourne, VIC, Australia) will curate the second slot, scheduled to open in May of 2016, including the work of **Joe Hamilton** (Melbourne, VIC, Australia). Artist **Joe Yorty** (San Diego, CA) will close out the program with a work that will be installed in September of 2016. This final work will be curated by **Amy Galpin** (The Cornell Fine Arts Museum at Rollins College) and **Alexander Jarman** (The Walters Art Museum).

LOCATIONS

Henco Reprographics – Asheville, NC
The Olin Library at Rollins College – Winter Park, FL
Wayne State University Art Department – Detroit, MI
Normandale Community College – Bloomington, MN
Texas State University – San Marcos, TX
Passages Bookshop – Portland, OR

BACKGROUND INFORMATION

In 2013, the public art project **Window (Re/production | Re/presentation)** was launched in Asheville, North Carolina. We have since exhibited 19 artworks by emerging and established national and international artists in a downtown storefront window as well as one, off-site project developed in conjunction with **The B.A.D.'s** (Broadway Arts District) first Block Party. The project's mission is to provide the passing public an opportunity to engage with artworks that address timely and pertinent issues around re-production and re-presentation in contemporary art. The original, Asheville location of **Window (Re/production | Re/presentation)** is very generously sponsored and hosted by **Henco Reprographics**. The **Window | National** project was made possible by support from a **Rollins College** research grant (The Elizabeth Morse Genius Foundation McKean Grant), awarded to Window founder, Dawn Roe in 2015.

For more information on past exhibitions and a more detailed mission statement, please visit: www.windowcontemporary.org

SPECIAL THANKS

Window (Re/production | Re/presentation) would like to thank Henco Reprographics owners Will Rice and Arthur Fotos for their continued support of this project over the years, and for their assistance with the launch of Window | National. As well, we would like to thank participating artists Claudia Weber, Joe Hamilton and Joe Yorty, and our community partners at each satellite location: Millee Tibbs (Wayne State University); Amy Galpin and The Cornell Fine Arts Museum and Olin Library Staff (Rollins College); Kristoffer Holmgren (Normandale Community College); Mark Menjivar and Chad Dawkins (Texas State University); David Abel (Passages Bookshop); and our curators Kyle Weise and Simone Hine, and Amy Galpin and Alexander Jarman.

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FOR IMMEDIATE RELEASE
December 30, 2015

Window (re/production | re/presentation) • Window | National
Claudia Weber – January 8th to May 9th, 2016



Claudia Weber, *Oyster Perpetual*, 2015/2016

Window (re/production | re/presentation) is pleased to introduce ***Oyster Perpetual***, a new work by Brooklyn-based artist Claudia Weber conceived and produced specifically for **Window | National**. Weber's ***Oyster Perpetual*** is the first of three invited projects that will be simultaneously on view in the original Asheville, NC storefront as well as five, satellite locations throughout the U.S. as part of this one-year public art project. More information on **Window | National** including the additional site locations can be found at <http://windowcontemporary.org/national.html>.

Oyster Perpetual (2015/2016)

By Claudia Weber

Tick: a tooth of the escape wheel locks against one of the pallets of the lever. Then, released by the sweep of the oscillator, the pallet fork lets the wheel "escape," until it locks against the second pallet of the lever: Tock. The pallet fork continues its infinite pendular beat against the oblique teeth of the escape wheel precisely 28,800 times every hour – 14,400 ticks and 14,400 tocks. That is 250 million times a year, executed in near silence.

This rhythmic inner motion is mirrored by the slower, back-and-forth passage of the objects themselves. During the day they perform as display models. At night, released from their duty, they still keep working. Perpetual movement is built into their core existence. Concurrently the emptied display shifts the focus from time to space, and from figure to ground: an imposing architectonic landscape that—evoking temple, monument, or tomb—materializes the confluence of time and ideology.

On December 6th, 2015, at 7:12:02 pm EST, one precision tool documented the absence of another. Several weeks later, the printed images were sent across time zones to different locations within the United States, to become another display's display.

Claudia Weber is a German artist who currently lives in Brooklyn, NY. In her works she investigates everyday spaces, objects and materials, and the complicated roles they play as agents of our current social and economic conditions.


For more information please visit: www.claudiaweber.net

*Conceived of as a site-specific minimalist exhibition space, **Window (re/production | re/presentation)** is a long-term public art project that aims to stimulate thoughtful discussion around timely issues of reproduction and representation within contemporary art in the local community and beyond. **Window** is generously hosted by Henco Reprographics, 54 Broadway, Asheville, NC 28801. **Window | National** is a one-year project made possible in part by the Elizabeth Morse Genius Foundation McKean Grant.*

Visit our website for more information: www.windowcontemporary.org



Jan 8 - May 9, 2016

Oyster Perpetual 
By Claudia Weber



window

re/production|re/presentation
www.windowcontemporary.org

MANAGE
LARGE FORMAT
WEATHERPROOF/OUTDOOR
WIDE BANNERS
VINYL

POSTERS
FINE ART GLOSSY
MATTE
MAPS
BROCHURES CANVAS
MAGNETS
FLYERS

LARGE FORMAT
G COPYING
VINYL
BANNERS
SMALL FORMAT
COPYING

PRINT TO
CANVAS
LARGE FORMAT
POSTERS
PERFORATED
WINDOW FILM
DRAFTING
SUPPLIES

STUDENT
SALE
30% OFF
FIRE
SIDE
COLLECTIVE



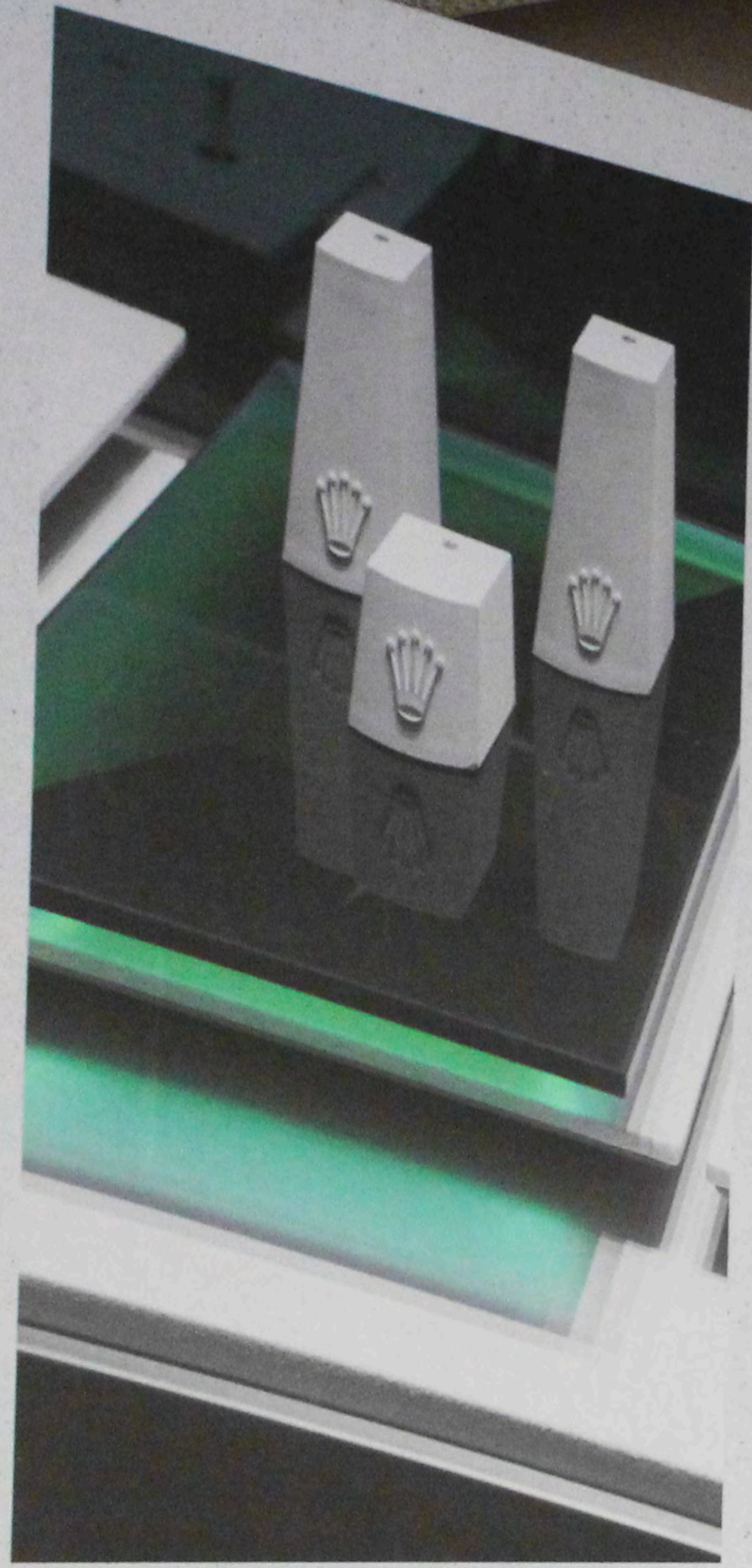
Jan 8 - May 9, 2016
Oyster Perpetual
By Claudia Weber

window
product line / re/presentation
www.windowcompany.org





FINE AND PERFORMING ARTS



Jan 8 - May 9, 2016
Oyster Perpetual
By Claudia Weber

 window
art | production | re/presentation
www.windowcontemporary.org

Small text on a sign visible through the window, including the name "Claudia Weber" and the title "Oyster Perpetual".



1223

B

Passages Bookshop
fine, rare, & unusual books & graphic art

Open
Please come in
Sunday thru Saturday
10:00 to 6:00 pm

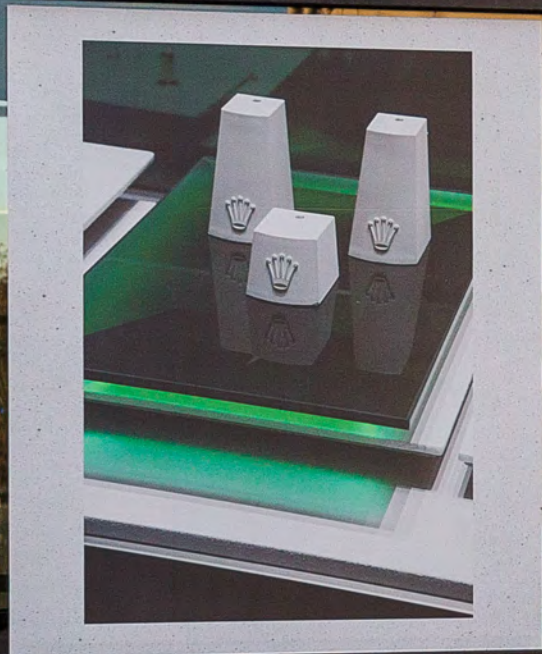
Grand Opening
Grand Opening
Grand Opening



Jan 8 - May 9, 2016
Oyster Perpetual
By Claudia Weber



DESIGN &
STYLE-7
BANKHEAD
1519-1533



Jan 8 - May 9, 2016
Oyster Perpetual
By Claudia Weber

window
www.window.com | 1-800-955-2222
www.kidsworld.org





Jan 8 - May 31, 2016
Oyster Perpetual
By Claudia Weber

Window | National

A one-year project of Window (Re/production | Re/presentation)

Superblock, By Joe Hamilton – May 9 to September 2, 2016

A new work conceived and produced specifically for **Window | National** by Australian artist Joe Hamilton, *Superblock* is the second of three invited projects to be simultaneously on view at six locations throughout the U.S. as part of this one-year public art project. Hamilton's contribution was curated by Kyle Weise and Simone Hine, founders and directors of both Screen Space Gallery and Beam Contemporary in Melbourne, Australia. We would like to acknowledge the contributions of members of the communities in our satellite locations who generously provided photographic site documentation of each space, which Hamilton incorporated into his project. Specifically, we thank Lenka Becvar (Portland, OR); Millee Tibbs (Detroit, MI); Benny Ventura (San Antonio, TX); and David Luke (Normandale, MN). We also offer special thanks to curators Kyle Weise and Simone Hine, who have engaged in conversation with Hamilton about this new work in relation to past projects, and have produced a piece of writing that will live alongside the work in our archives. An excerpt of the essay follows:

Joe Hamilton's work for Window | National mines the literal and metaphorical connections between virtual and physical windows, and continues his fascination with the screen as a site that merges transmission, reception and production. Here, Hamilton has crowd-sourced images of and around the six physical sites of the Window | National project, and a selection of these images has then been intricately collaged to create a single complex and layered image. The sites have been combined and collapsed into each other via the surface of the screen to create an image which will then be physically transferred back onto the physical sites and surfaces of the six windows hosting the project. The screen here is site of both orientation and displacement: places can be accessed remotely, and exactly defined, spatially and geographically, via online tools, while this ubiquity of instantaneous access to information simultaneously splinters our connection to the singularity of place, incessantly imbricating us within broader networks of communication where, as Paul Virilio notes, "here and there no longer mean anything [...] the difference between 'near' and 'far' simply ceases to exist" ("The Overexposed City" 1984).

This new work elaborates on Hamilton's tumblr Hyper Geography: a sprawling, scrolling amalgamation of images sourced from other tumblr users. Hyper Geography was translated into the stasis of print, via a book of the same name (Jean Boîte Editions, 2014). This translation, collapsing the form of tumblr with the form of a physical book, served to situate the online archive within a continuum, in which bricolage is not unique to digitisation. Instead, bricolage, using what is at hand, is understood as the basic condition of cultural production, though this is accelerated and mutated via the digital. Similarly, with this work for Window | National, Hamilton has translated digitally-sourced and manipulated images into a physical form, to be adhered to the six windows of the project. While Hyper Geography resulted in an interplay of the virtual and physical between print and screen, this work extends to the interplay of architecture and media. The image itself, a virtual city-block, constructed of textures sourced via digital images of the sites, explicitly evokes the continuities and discontinuities between architectural surface and screen surface. The architectural window is particularly significant in this context. As Anne Friedberg has described, the architectural window and the screen are philosophically intertwined. The historical transformation of the window, from an opening for light and ventilation, into the framing of a view, acted as a philosophical precursor to the screen of cinema, television and beyond. More recently, the ascendance of the multiplicity of the computer screen, with its simultaneous layered, juxtaposed 'windows' has displaced the singular perspective of the architectural window. The mobility of the window, already accelerating via the train, the car and the jet, gathers velocity with the computer window, where the speed of digital networks abolishes physical distance. Hamilton's image literalises this, combining the dispersed sites of the Window | National project into a singular virtual space, that is then layered back over these spaces, and their architectural windows, via their physical installation. - Kyle Weise and Simone Hine, 2016

ABOUT THE ARTIST

Joe Hamilton (b. 1982 Tasmania) makes use of technology and found material to create intricate and complex compositions online, offline and in-between. His recent work questions our established notions of the natural environment within a society that is becoming increasingly networked. Hamilton holds a BFA from the University of Tasmania and an MA from RMIT in Melbourne. His work has been shown to great extent internationally with recent group exhibitions at The Moving Museum Istanbul, The Austrian Film Museum, Kunsthalle Düsseldorf and The New Museum in New York.

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May 9 - September 2, 2016
Joe Hamilton

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 May 9 - September 2, 2016
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Contact: Dawn Roe
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FOR IMMEDIATE RELEASE
August 15, 2016

Window (re/production | re/presentation) • Window | National
Joe Yorty – September 2, 2016 to December 31, 2016



Joe Yorty, *What's Right For Your Family?*, 2016

Window (re/production | re/presentation) is pleased to introduce *What's Right For Your Family?*, a new work by San Diego-based artist Joe Yorty, conceived and produced specifically for **Window | National**. Yorty's contribution was curated by Amy Galpin, of the Cornell Fine Arts Museum at Rollins College in Winter Park, FL, and Alexandar Jarman, of the Walters Art Museum in Baltimore, MD. Yorty's *What's right for your family?* is the third of three invited projects produced to be simultaneously on view in our original Asheville, NC storefront as well as five, satellite locations throughout the U.S. as part of this one-year public art project. More information on **Window | National** can be found at www.windowcontemporary.org.

In an interview on the *Little Paper Planes* blog, Yorty describes his practice as

[responding] to a material or object by thinking about memory and loss. This thinking occurs mainly with the early part of my studio process when I'm hunting and selecting materials for the work. I choose material through a visceral process rather than a rational one – these choices are almost always emotional. Once the materials are in my studio, though, the process takes a turn toward the more formal – I pick from the pile to arrange and rearrange and repeat until I'm content with it. The collage work happens in a more deliberate way, but that same process of selection and arrangement is still present. (Yorty)

Project curator Alexander Jarman considers the origins of Yorty's **What's Right For Your Family?** as extending from

*[a] process of printing, photographing, and rephotographing [resulting in the creation of a work] that examines the tensions between public and private, formalism and chaos, and the vulgar and the beautiful. The imagery in Yorty's composition was sourced from yard sales, flea markets, swap meets, and the internet. While devoid of their original meaning, the photographs of toddlers and babies elicit new narrative content in the viewer's mind, and the juxtaposition of the pile of dirt conjures up a conversation about value. This conversation extends to the context of this work—a retail window—which illuminates both the divides and the overlaps between cultural, monetary, and personal value. The overall composition of **What's Right For Your Family?** is not informal, but rather eschews symmetry to arrive at a more considered image that at once attracts and repels us. The accumulation of found images provides accessibility for the viewer without offering straightforward legibility. These coexisting contradistinctions ultimately provide new strategies for representation in Yorty's work, conflating the physical with the image and the digital with the analog. (Jarman)*

ABOUT THE ARTIST

Joe Yorty is an artist who employs a range of materials and methods to make work that largely addresses the anxieties and absurdities of American domestic culture. His work has been shown on both coasts of the United States and some places in between. Joe received an MFA in Visual Art at UCSD in 2013. He currently lives and works in San Diego.

*Conceived of as a site-specific minimalist exhibition space, **Window (re/production | re/presentation)** is a long-term public art project that aims to stimulate thoughtful discussion around timely issues of reproduction and representation within contemporary art in the local community and beyond. **Window** is generously hosted by Henco Reprographics, 54 Broadway, Asheville, NC 28801. **Window | National** is a one-year project made possible in part by the Elizabeth Morse Genius Foundation McKean Grant. Visit our website for more information: www.windowcontemporary.org*





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By Joe Yorty

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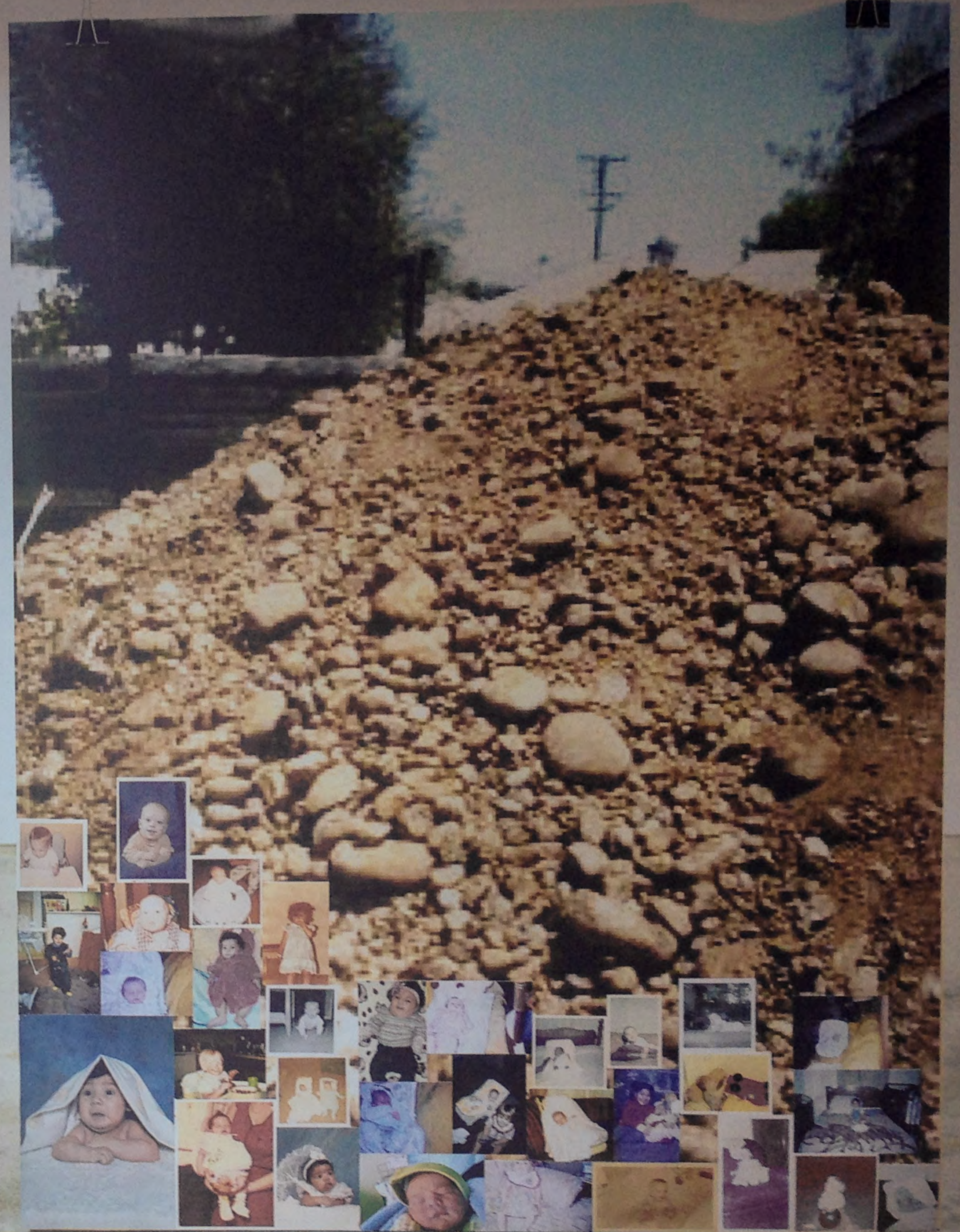




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September 3 December 31, 2016
What's Right For Your Family?
By Joe Yorty



September 5 - December 31, 2018
What's Right For Your F
By Joe Yorty

A man with a beard and glasses, wearing a light blue and white striped button-down shirt and khaki pants, is walking towards the camera. He is holding a white plate with food on it. He has a slight smile and is looking towards the camera.

A woman with long blonde hair, wearing a light-colored blazer, is seen from behind, walking away from the camera. She is looking towards the buffet table. Other people are visible in the background, some standing and talking, and others serving themselves at the buffet.

A buffet table is set up with a blue tablecloth and a yellow runner. On the table, there are several glass jars, a black thermal coffee pot, and various food items. A woman in a dark jacket is standing behind the table, possibly serving. The table is located in the hallway, next to a row of glass-walled offices.

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FOR IMMEDIATE RELEASE
February 14, 2017



window (re/production | re/presentation)

Leah Sandler, *The Archive of Scarcity* (2017)

February 6th to May 25th, 2017 - Asheville Location (54 Broadway, Asheville, NC)
February 27th to May 15th, 2017 - Olin Library @ Rollins College (Winter Park, FL)



Window (re/production|re/presentation) is pleased to introduce ***The Archive of Scarcity***, a new work by Orlando/Philadelphia-based artist Leah Sandler. Two versions of this work were conceived and produced by Sandler specifically for Window - one for our original location in Asheville, NC, and a second for The Olin Library at Rollins College in Winter Park, Florida - a location that formerly served as one of the sites for our recently concluded **Window | National** project.

The Archive of Scarcity is part of a larger ongoing body of work by Sandler, ***The Body Bureaucratic***. This particular piece functions as one possible representation of such an institution, in an aestheticized form that emphasizes the body as an enormous appendage encroaching upon a space activated with tropes of corporatized branding. The appropriation of these forms as a temporary window display confounds viewer response both visually (as an image of a glass-paned door panel and adjacent semi-translucent boardroom windows seemingly opening into a space beyond the physical glass of the site's window itself) and semiotically (as an image purporting to function as an advertisement of sorts, comprised of legible symbols and text that are nonetheless not immediately comprehensible).

In discussing this project, Sandler writes:

As a resolution to epistemological violence(s) in the theory of institutional archives, *The Archive of Scarcity* is an attempt to examine prosthetic memory through the creation of an embodied archive. The acquisitions of this archive will be based on a set of limitations structured upon a lifestyle of minimal resources and maximum mobility, mimetic of the struggles faced by refugees of late capitalism. This series of limitations will simulate the effects of poverty on an undertaking of personal archiving.

In this aestheticized form [*The Archive of Scarcity*] encourages engagement with and reconsideration of notions of value determination, ownership, and commodification inherent in the daily enforcement of neoliberal capitalism, and how our notions of memory may contribute to this. This particular display also encourages a consideration of the power of representation in archives, as reproductions of experience and memory granted an authoritative voice, and how one's own body may function as a repository for inscribed memory, an embodied archive, as a subversion of this hegemony over cultural memory. (Leah Sandler)

ABOUT THE ARTIST

Leah Sandler is an interdisciplinary artist working between Orlando, Florida and Philadelphia, Pennsylvania. Her work explores speculative archiving in situations of exigency and scarcity brought about by economic symptoms of late capitalism through institutional and bureaucratic forms. She graduated with a Bachelor of Arts from Rollins College and is currently pursuing a Master of Fine Arts from University of the Arts. She is a contributor to ArtBorne magazine, and her work has appeared in Orlando Zine (UK), Specs Journal, United Projects Newsletter, and Internet Poetry Journal.

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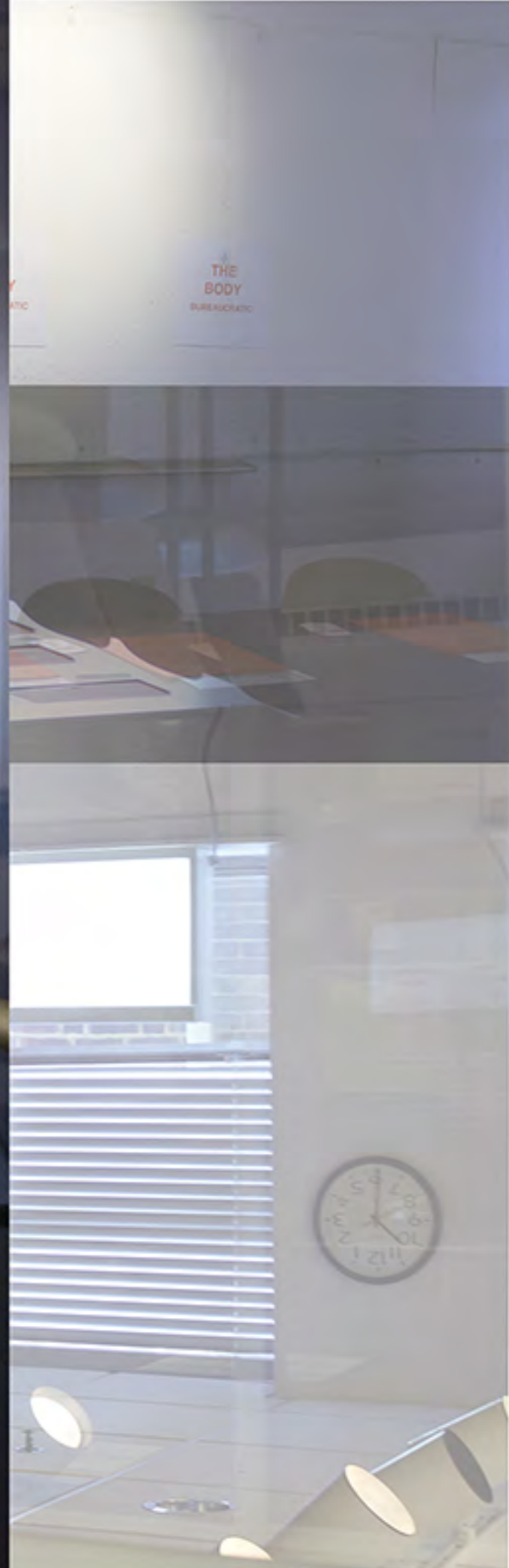
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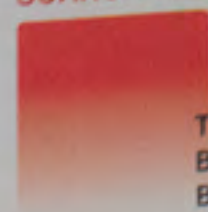
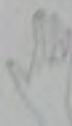


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July 17, 2017



window (re/production | re/presentation)

Chelsey VanderVliet

July 24 – November 3



Chelsey VanderVliet, *Man-Made* (detail), 2017

Window (re/production|re/presentation) is pleased to introduce ***Man-Made***, a new work by New York artist Chelsey VanderVliet. ***Man-Made*** is drawn from an ongoing photographic and text-based project (of the same name) that VanderVliet has been shaping since 2015, consisting of images that read as peripheral glances of antiseptic domestic spaces alongside an ever-shifting arrangement of stunted, acerbic phrases that may read as simply innocuous without VanderVliet's deft control. This work was produced specifically for our site in Asheville, with

particular thought given to the parameters of the space in relation to VanderVliet's interest in frames and borders as methods of confinement. The impetus for the project stems from VanderVliet's personal experience with Body Dysmorphic Disorder, an affliction which causes the artist to live in a constant state of preoccupation with her "perceived physical flaws [experiencing] heightened anxiety regarding the maintenance of my (feminine) appearance; this anxiety is acted out through obsessive grooming behaviors."

VanderVliet deliberately re-engages these obsessive movements in *Man-Made*, reiterating similar images in repeated rows akin to a digital contact sheet or interior design sample book. The accompanying text both disturbs and reinforces the uniformity in its rigid yet casual formatting, sometimes including clunky computer-based symbols that call upon a certain youthfulness in their reference to contemporary modes of cell-phone or on-line communication. Recognizing these types of social constructs in play is key to VanderVliet's project, particularly the examination of gender roles. The artist reveals the foundation for the title of the work in her artist statement, which reads, "We define ourselves based upon varying degrees of proximity to the concept of femininity, something that is literally man-made, made by men – a collection of traits, behaviors, and aesthetics that remained when it was arbitrarily decided what men are not."

In further discussing the performative nature of femininity in relation to the work produced for Window, VanderVliet writes:

Performance (anxiety) and the expectation of watchful eyes shapes our every interaction, and performance, like patterns, is endless. I juxtapose traditionally feminine imagery (fabrics, mirrors, pastels, a domestic environment, etc.) with ~masculine~ compositional elements (sharp, straight lines, geometric shapes, stability, straightforwardness, etc.) and repeat them to illustrate the performative, idealistic female role. In both the photographs and overall composition, I treat the body, inherently limited in its capabilities, as infinite, limitless. The contents of the photographs themselves, the patterns and lines they illustrate are interrupted not only by their respective white frames, but the window's dimensions. Punctual text adds a confrontational narrative, paralleling the repetitive imagery to create mundane mantras, a written and visual lexicon.

Read the full text of Chelsey VanderVliet's statement at:

Link to come...

ABOUT THE ARTIST

Chelsey VanderVliet (pronounced van-der-VLEET), (b. 1992) is a visual artist based in Queens, New York, who uses photography and video to investigate concepts of identity, authenticity, and placement of self while creating subtle unease in the familiar. She is inspired and fascinated by pathetic imagery, music culture, feminism, the color yellow, and language as presence. VanderVliet has contributed writing to the on-line publication fototazo and in 2014 was selected by Richard Holland (Bad at Sports) as a BFA Competition Winner awarded by the podcast, Studio Break. VanderVliet holds an Honors BA in Studio Art from Rollins College.

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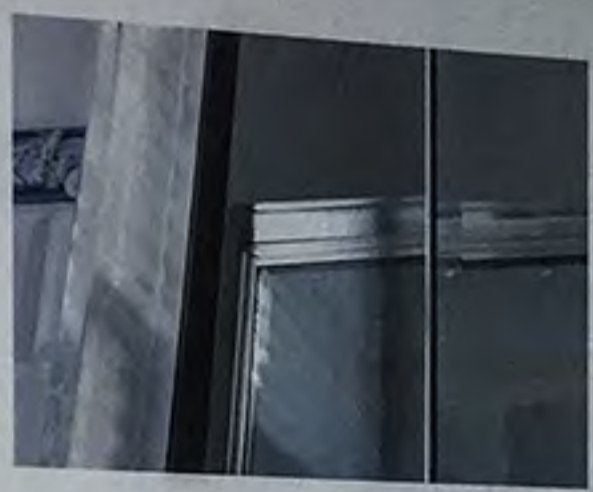
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