NEW YORK, September 5, 2008—Parsons The New School for Design will present a timely exhibition exploring democracy as a global brand in OURS: Democracy in the Age of Branding. On view October 16, 2008 through February 1, 2009, the exhibition inaugurates the first fall season at The Sheila C. Johnson Design Center, Parsons’ new venue for art and design exhibitions and public programming. The exhibition is curated by Carin Kuoni, the director of the Vera List Center for Art and Politics at The New School, and features work by an international roster of emerging and established contemporary artists including Yael Bartana, Paul Chan, Aleksandra Domanović, Sam Durant, Liam Gillick, and Judi Werthein. OURS also features an online gallery of works curated by Rhizome Curator-at-Large Marisa Olson, and a series of workshops, performances and new commissions. An opening reception will be held on Wednesday, October 15, from 6–9 pm.

"The Sheila C. Johnson Design Center was conceived as a place where art and design would inspire dialogue on some of the most important issues of our times—reflecting the broader philosophy of The New School," said Parsons Dean Tim Marshall. "With the upcoming elections, we felt it was important to address some of the political, economic, social and cultural issues that go hand in hand with democracy in this day and age. The interactive nature of this exhibition will engage both our students and the general public in this dialogue."

OURS: Democracy in the Age of Branding examines the desires generated and promoted by democracy as a brand—such as choice, participation, freedom of expression, a sense of belonging, and the promise of individual success, all embodied in the notion of "liberty"—and looks at how and where these desires find fulfillment or are displaced. The exhibition also investigates both aesthetic and political systems of representation developed in response to these desires, as well as those power structures that run parallel to a democratic government.

"When the United States began its war on terrorism, it also announced a ‘war of ideas’, a campaign to disseminate American values of democracy overseas," said exhibition curator Carin Kuoni. "This exhibition explores what this global brand stands for and how it is interpreted both here and abroad. It investigates both the illusion and the promise of democracy."
Acknowledging the recent convergence of design and art, the exhibition brings together artists in this hybrid field who employ a range of media—from video to photography, performance, sculpture and installation. All these works are anchored and grounded by a site-specific installation by the British artist Liam Gillick consisting of an expansive platform with four circular benches, which occupies a central space in the gallery. It serves as a stage for participatory gatherings, performances, lectures, a student lounge, and the set for a series of charrettes (solution-driven workshops) led by many of the participating artists.

Other commissioned works include Production Site by the Mexican artist Erick Beltrán—whose work explores the way language and meaning are formed through structure. Here, in cooperation with gallery visitors, ideas of artistic radicalism in relation to political ideology are branded and re-branded through a series of graphic devices involving 300 rubber stamps and historic propaganda images. Israeli artist Yael Bartana presents her first live performance piece on October 19, which translates her 2005 video piece Wild Seeds from its original context in Israel to New York City at the time of the elections. Parsons and The New School also have commissioned new works by Alexis Bhagat, Kota Ezawa, Runo Lagomarsino, Dave Muller, and Nadine Robinson. Live performance pieces will be presented during the course of the exhibition by Andrea Geyer and Carey Young, in addition to ones by Bartana and Bhagat. Other featured artists include Paul Chan, Sam Durant, Sharon Hayes, Susan Hillier, Ashley Hunt, Emma Kay, Komar & Melamid, Asaf Koriat, Miguel Luciano, Aleksandra Mir, Timo Nasser, Ariel Orozco, Trevor Paglen, Anri Sala, Hank Willis Thomas, Johan Tiren, Brian Tolle, Judi Werthein, and The Yes Men.

The exhibition includes an online component curated by new media artist and Rhizome Curator-at-Large Marisa Olson and accessible in the gallery and remotely. Works on view capture the energy of the Internet as a new frontier of the democratic process, and question whether traditional forms of democratic expression are as valid as new participatory communities. Among the participating artists are Joseph DeLappe, Aleksandra Domanović, I Approve This Message, Institute for Infinitely Small Things, Steve Lambert, Les Liens Invisibles, Ligorano/Reese, Michael Mandiberg, Emery Martin, Carlos Motta, PETLab, and Wooloo Productions. The gallery will be accessible online starting October 1 at www.newschool.edu/johnsondesigncenter.

Related Programming

A central element of the exhibition is the series of charrettes taking place within the Gillick installation, where New School students are asked to engage one another on a series of topics. Each one is moderated by an artist in the exhibition in collaboration with a faculty member, and activates a work in the show. The goal of these charrettes is to come up with solutions to some of the issues explored in the exhibition, which will then be presented at an evening presentation with the artist for the general public. Among the artists leading these charettes is Miguel Luciano, whose installation piece, Cuando las Gallinas Mean (When Hens Pee), considers self-censorship and self-imposed silence. Luciano asks participants to submit statements expressing opinions, secrets, and beliefs they would not dare express publicly, which will then be transformed into prizes that take the form of desirable merchandise such as buttons, pins, temporary tattoos, and stickers. Other participating artists include Bhagat, Durant, Hunt, Lagomarsino, Paglien, and Werthein. A full list of charrettes and other related programs is accessible at www.newschool.edu/johnsondesigncenter.
About Parsons The New School for Design
Parsons The New School for Design is one of the most prestigious and comprehensive institutions of art and design in the world. Located in New York City, Parsons prepares students to creatively and critically address the complex conditions of contemporary global society. Combining rigorous craft with cutting-edge theory and research methods, Parsons encourages collaborative and individual approaches that cut across a wide array of disciplines. For more information, please visit www.parsons.newschool.edu.

About the Vera List Center for Art and Politics at The New School
Founded in 1992 and named in honor of the late philanthropist Vera List, the Vera List Center for Art and Politics embodies The New School’s historic commitment to the arts. It is the site for public discourse on the role of the arts in society at large and on the relationship of the arts to the socio-political climate in which they are created. For more information please visit, www.vlc.newschool.edu.

Project Projects, a design studio in New York, created the exhibition design and accompanying gallery guide.

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General Information:
Sheila C. Johnson Design Center
Parsons The New School for Design, 66 Fifth Avenue at 13th Street, New York

Gallery hours: M-F, 10 AM-8 PM; S-S, Noon-6 PM, closed all major holidays and holiday eves.

Admission: Free

Info: Please contact 212.229.8919 or visit www.newschool.edu/johnsondesigncenter.
Ours: Democracy in the Age of Branding  
Anna-Maria and Stephen Kellen Gallery at the Sheila C. Johnson Design Center  
Parsons The New School for Design  
October 16, 2008 – February 1, 2009

GALLERY CHECKLIST: SEPTEMBER 2008

Yael Bartana (Israel, 1970)  
Lives in Israel and the Netherlands

*Wild Seeds in America*, 2008  
15 students, artist and audience

**Performance**: Sunday, October 19, 10 a.m.-1 p.m., Union Square South

**New work, commissioned by Parsons for Ours**

In the first *Wild Seeds*, Yael Bartana filmed a group of 18-year-old Israeli pacifists playing a game called the “Evacuation of Gilad’s Colony,” a play on the Israeli state’s withdrawal by force of Jewish settlers from the Occupied Territories. Set against a breathtaking rural backdrop, the pacifists tried to resist and break away from two of their own who had volunteered to act as “authorities.” The game’s serious subtext became more explicit as the protagonist’s language mimicked that used by the settlers while they were being evacuated. In *Wild Seeds in America*, the game is repeated, but this time as a commissioned performance against the urban backdrop of New York with New School students who will learn the original context of the game in progressive stages. The experiment ultimately looks at the gap created between rituals of one culture that are received by another.

Yael Bartana (Israel, 1970)  
Lives in Israel and the Netherlands

*Disembodying the National Army Tune*, 2001  
Loudspeaker, metal pole, motor, movement sensor, sound  
12’ x 12” x 12”

The reprise of an installation first displayed by the artist in Israel in 2001, now positioned at the entrance to the exhibition space. A loudspeaker on a four-meter-high (13-foot-high) pole plays a recording of the Israeli Memorial Anthem in the voice of a person imitating a trumpet. In the viewer’s presence, the loudspeaker moves up and down the pole, simulating the raising and lowering of a flag and emphasizing a phallic subtext to patriotic displays. The work satirizes tropes of nationhood that are arrived at through pomp and ceremony.
Erick Beltrán (Mexico, 1974)
Lives in Barcelona

Production Site, 2008
MDF table, chest, hanging vitrines, rubber stamps, sandwich boards, ink, scanner, and paper
Dimensions variable
New work, commissioned by Parsons for Ours

Erick Beltrán’s conceptual, design-oriented practice investigates the way language and meanings are formed through structures that are often arbitrary, though they may seem universal and inevitable. Sidestepping the issue of meaning, the artist concentrates on the visual and graphic formation of language, whether in the graphic designer’s use of typography or the many variations that alphabetical forms can take across cultures. His work takes the form of eight-hour lectures, 300-page publications filled with mass-cultural symbols for which he has developed his own ordering mechanisms, and detailed installations in a variety of formats. For Ours, Beltran has developed a Production Site, stationed in the gallery. Viewers have access to diverse archives of historic propaganda images that they can shuffle and combine using rubber stamps into collaged posters that are scanned and uploaded to the exhibition website. Each week a selection of the works are printed in large-poster format and displayed in hanging vitrines in the gallery windows. The posters, which evoke the photo collages of Dada and Constructivism, play with notions of artistic radicalism in relation to political ideology, and demonstrate one of the show’s main themes: though participatory strategies often provide the appearance of democratic choice, this democracy is limited to the options outlined in the structure of the game. “Action” becomes “free play” within a narrow range of often compromising options.

Alexis Bhagat (USA, 1974)
Lives in New York

Lecture on Democracy as Word and Brand, 2008
New work, commissioned by Parsons for Ours

Charrette: October 27, 3-6 p.m.
Performance: December 2, 6:30 p.m.

Alexis Bhagat is a sound artist and writer from New York. His work is dedicated to the destruction of authorship and authority through the cultivation of new forms for radically poly-vocal sound, the transmission of promiscuous conversation, and obsessive, never-ending correspondence. Bhagat is intrigued by the “lecture” as a form ripe for intervention. He speaks and writes on anarchism, prisons, and sound art, and is a founding member of the August Sound Coalition. On December 2, Bhagat will present a multi-channel sound performance resulting from recordings made during a design charrette that he will conduct in the gallery with New School students.
Paul Chan (China/Hong Kong, 1973)
Lives in New York

*Untitled Video on Lynne Stewart and Her Conviction, The Law and Poetry*, 2006
Video, color, sound
17 minutes, 30 seconds

*Untitled...* is a video portrait of longtime defense lawyer and activist Lynne Stewart. Stewart has endured a six-year legal struggle with the U.S. government, which accuses her of providing material support to terrorist organizations—she smuggled messages from her imprisoned client Sheik Omar Abdel Rahman to the press. Straightforward, documentary-style scenes feature Stewart discussing her prosecution and its implications for fundamental democratic rights. These talking-head sequences alternate with cross fading color fields that fill the screen while Stewart recites poetry, a strategy she often employed in court. Stewart’s case demonstrates how the state takes dissidents, who operate in the name of democracy, and re-defines them as traitors who need to be silenced. Chan’s treatment of the material and its circulation on the Internet (it can be downloaded for free) counters these mechanisms of exclusion and reintroduces the “dissident” into the circuits of representation. Chan is active as a typographer (*Alternumerics*), graphic designer, documentary filmmaker, and is the co-founder of the New York chapter of *Indymedia*, an independent media network.

Sam Durant (USA, 1961)
Lives in Los Angeles

*See You in Chicago in August*, 2002
Electric sign with vinyl text
53 ½” x 44” x 11” (loan tbc)

*See You in Chicago in August*, 2008
Print on paper, distributed in stacks throughout New School campus

*See You in Chicago in August*, 2002
Photograph of source drawing, framed approx. 8 ½” x 11”

**Charette:** October 22, 3 p.m.
**Presentation:** October 22, 6:30 p.m.

Photographic documentation of historic protests, mostly from newspapers, makes up the source material for Durant’s light boxes and posters. These are faithful reproductions of slogans from protest signs—adopting their graphic shape, but isolating them from their context, thus transforming them into enigmatic and yet shockingly generic logos. Gestures of protest, freedom of speech and public expression—essential elements of any democracy—are stripped of the cause they meant to support. On the one hand, Durant seems to suggest that the very enactment of protest as an act of power is what matters. On the other, he points at the problematic of the “image of protest” as it circulates in the mass media and is easily appropriated by those in power...as when President George W. Bush, questioned about the anti-war protests, remarked: “See, this is what we’re fighting for.” Durant incites a critique of the mechanisms of branding that transform desires and relationships into emotionally charged but essentially meaningless icons.
**Kota Ezawa** (Germany, 1969)  
Lives in San Francisco

*A SPACE OF YOUR OWN*, 2005  
Light box  
40" x 30"

*CELEBRATE YOUR EVERYDAY LIFE*, 2005  
Light box  
30" x 60"

[Untitled], 2008  
Sculpture  
18” x 3” x 4”

**New work, commissioned by Parsons for Ours**

Kota Ezawa re-presents iconic moments from the media and the history of photography in animated videos, slide projections, light boxes, and prints. Each project graphically reduces source material (such as the moment of the “Not guilty” verdict in the OJ Simpson trial, or the memorable Yoko Ono and John Lennon 1969 “sleep-in” for peace) to a spare animation that explores the mutable role of the camera and photography in the reception and understanding of reality. For *Ours*, Ezawa has produced a new sculpture, a laser-cut wood figure of Ralph Nader’s running mate, the California-based politician Matt Gonzalez. Also on display will be two light boxes from the artist’s IKEA series. These works use Ezawa’s signature computer drawing style that simplifies the physical properties of the already over-designed objects, causing a concentration on form and recognition of how gesture, color and context are used to formulate lifestyles that lead via branding to contemporary identity.

**Andrea Geyer** (Germany, 1971)  
Lives in New York

*Spiral Lands 2*, 2007

**Performance:** November 3, 6:30 p.m.

In her 90-minute performance, Geyer personifies the archetypal (male) scholar, speaking from the immanently authoritative position of academia and drawing authority from a canon of highly established authors she continuously quotes. The subject matter of her speech is the erased memory of Native American culture, and more generally the processes of knowledge formation and their intertwinement with power and oppression. Her talk is accompanied by slide projections of landscape photographs of the American West taken by the artist. *Spiral Lands* is an unsettling consideration of an oppressed identity, and a concise critique of the aggressive racism made normal behavior by capitalist democracy. Originally trained in design with a focus on photography and film, Geyer studied fine arts in Braunschweig and participated in the Whitney Independent Study Program. She works as an artist in a variety of media, including performance, photography, text and video, and teaches at the Malmö Art Academy in Sweden.
Andrea Geyer (Germany, 1971)
Lives in New York

Parallax (Media), 2008
Digital C-Prints
14” x 20” each

According to Geyer, Parallax investigates “notions of citizenship and national belonging and their role in creating individual and governmental spaces of action.” The work comprises two sets of six photographs, one of which is on view in the exhibition, each taken in 2003 in Los Angeles and New York, combined with text excerpts from news agencies. Some of the photographs document the peripheries of protests against the war in Iraq and civil rights infringements; others are staged and follow a kind of universal protagonist through her everyday life, anchoring the work through the projection of this subjective view. In combination, the photographs and text point at the gap between the “objective knowledge” of official news reports and state politics on the one hand, and individual experience on the other.

Liam Gillick (England, 1964)
Lives London and New York

Revised Sochaux Structure, 2008
Benches and platform, wood, red and gray paint
Platform 62.33’ x 45.91’ x 11.8’
Bench: 7.87’ x 3.93’ x 1.64’

New work, commissioned by Parsons for Ours

Gillick’s commissioned site-specific installation occupies a central place in the exhibition and houses a series of charrettes as well as other public events. It consists of four circular benches atop a low platform that defines their presence in the space. This creates an area of heightened awareness, a border between inside and outside that is open to everyone, but for participation demands a commitment to step into the spotlight. At the same time, the area does not have one center and thus—like any notion of democracy—does not afford a truly unified perspective. Similarly, the circular benches are complex and contradictory, and offer both intimacy (by facing inward) and exposure (facing outwards). The installation triggers a process of continuous reevaluation of one’s actions and position. “Participation” is possible, but the structure which permits it also determines its limits. Gillick is an artist, critic, curator, designer, and writer. His work includes public projects, critical and theoretical writings, design objects and graphic materials, films, musical scores, and fine artworks.
Sharon Hayes (USA, 1970)
Lives in New York

My Fellow Americans 1981-1988, 2004/06
Documentation of performance
9 hours, 30 minutes

My Fellow Americans documents a performance by Hayes in which she read all 36 of Ronald Reagan's official “Address to the Nation” speeches, beginning with the Address to the Nation on the Economy, February 5, 1981, and ending with his Farewell Address to the Nation on January 11, 1989. A specific category of presidential address, the speeches are always given from the Oval Office and are presumably spoken directly to the American people. Hayes, however, strips them of the branded performance—the choreographed gestures and refined dramatic intonation—which presidents, and most famously Reagan, employ on such occasions. As she reads the transcripts, which range in topic from the infamous laissez-fare economic policies dubbed Reagonomics to the Iran-Contra affair, her affectless voice transforms the sentences into a series of dry flat phrases.

Susan Hiller (USA, 1940)
Lives in London

The Last Silent Movie, 2007
Video, b/w, sound
20 minutes

This work will be presented after the presidential elections.

The Last Silent Movie’s black screen illuminates what falls victim to the integration of individuals and communities into the global circulation of ideas and capital branded as “democratization.” It features archival sound recordings of extinct or endangered languages, subtitled on the screen. However, Hiller’s movie not only looks at the marginalized but also addresses the mechanisms of homogenization, integration and closure themselves. However immediately unsettling the “anthropological” material may be, the machinery through which we commonly approach it, the intellectual, emotional and ideological processes whereby these materials are comprehended and classified, come to the fore. Hiller addresses a fundamental problem of democracy, particularly in the age of branding: the evening out of differences and the spread of a common mindset.
Ashley Hunt (Los Angeles, 1970)
Lives in Los Angeles

_A World Government Map: In Which We See..._ 2004–present
Soft pastel and chalk on blackboard

**Charrette:** October 23, time TBC
**Presentation:** October 23, 6:30 p.m.

Ashley Hunt is an artist and activist who uses video, photography, mapping and writing to engage social movements, modes of learning and public discourse. Among his interests are structures that allow people to accumulate power and those which keep others from getting power, while learning from the ways people come to know, respond and conceive of themselves within these structures. Rather than treating art and activism as two exclusive spheres, he approaches them as symbiotic and complementary. Hunt will be presenting _A World Map_, an ongoing project in which he maps structures of power that determine exclusion and inclusion, using soft pastel and chalk on chalkboard. The work will be created in collaboration with Parsons students via a design charrette—a solution-driven workshop—in the gallery space. The map will also generate an open glossary on the chalk board where viewers are invited to expand and elucidate terms and ideas that come up in the piece. The most recent version of map and glossary will be uploaded to the exhibition’s website on a weekly basis.

Emma Kay (England, 1961)
Lives in London

_The Future From Memory_, 2001
Projected digital animation
Approximately 12.46” x 16.40”

Emma Kay’s work deals with individual memory and its function in relation to authoritative discourse. For _The Future From Memory_, Kay transcribed a text entirely based on her recollection of conceptions and theories of the future pulled from a large variety of sources ranging from science to spirituality, culture to economics. The film projects the text in an animated scroll that aptly resembles the title sequence of “Star Wars.” Democracy, as is evident from the fevered punditry around the current presidential campaign, is charged with anticipation and speculation about the future. It is, one could say, addicted to futurity. In integrating various ideas and voices into one memory, one discontinuous stream of conscience/consciousness, Kay addresses a fundamentally democratic conflict: if democracy is always a democracy deferred, a subjective future that has to remain forever open, if it is both the object of constant anticipation in a process of endless debate and at the same time constituted through this process, then democracy is essentially a mandate to challenge any authoritative claim to objective knowledge and truth.
In 1994 the conceptual-artist collaborative Komar & Melamid hired market research firm Marttila & Kiley, Inc. to research the public's aesthetic preferences and taste in painting. Eventually, the poll was conducted in fourteen countries and resulted in a series of paintings by the artists titled *People's Choice* that attempted to translate the desires of each nation’s public onto idealized canvases. *America’s Most Wanted Painting* is the first work from the series that the artists produced. The work reflects research which found among other information that 33% of Americans prefer the fall season, and 56% want historical figures in painting. Thus, in the hands of the Russian immigrants, the required historical figure becomes George Washington and is depicted standing in a fall forest landscape, and, in line with other poll results, there is also a beach and some deer. The project pokes gentle fun at rhetoric calling for the democratization of art, while also revealing traditional prejudices about content in art.

*Asaf Koriat* (Israel, 2006)
Lives in Tel Aviv

*The Brave*, 2006
Video, color, sound
2 minutes 15 seconds

*The Brave* is a one-channel, split-screen video simultaneously playing recordings of nine different celebrities singing the “Star Spangled Banner” at the opening celebration of the Super Bowl. Each performer's attempts to make the anthem his or her own, to establish a claim to it in competition with his or her predecessors, accumulates through the temporal unity of the video into an uncanny disharmonious chant. This discordant national anthem provides both a concise critique and celebration of mass culture: the artists embody the complexities of the democratic system, simultaneously touting the mass national mythologies of identity and the ceaseless entitlement of individuality that is the bedrock of the American dream. The video's presentation, via a large TV monitor and entertainment center, highlights the function of media events as the primary form through which the nation exists and perceives itself in unity. Koriat works as a writer and editor for the Ma'ariv daily newspaper, and has been active as a professional translator for many years.
Runo Lagomarsino (Argentina, 1977)
Lives in Malmö, Sweden, and New York

Casi Quasi Cinema, 2006
Single slide projection, foam, table and wooden trestles
48” x 39.6” x 16.5”
Wooden trestles 27.6” high

On the temporary worktable is a model movie theater. Looming over it, projecting a text against the miniature cinema screen, is a slide projector. The text reads, “How to win a battle against terrorism and lose the war of ideas. Children shoot soldiers at point-blank range. Women plant bombs in cafes. Soon the entire Arab population builds to a mad fervor. Sound familiar? The French have a plan. It succeeds tactically, but fails strategically. To understand why, come to a rare showing of this film.” No film ensues, the slide does not surrender to a successor—the little cinema features only this one lonely frame. Distributed by the Directorate for Special Operations and Low-Intensity Conflict at The Pentagon in 2003, the text stems from a flier advertising a screening of the 1966 film The Battle of Algiers. The film was shown within weeks of President Bush’s “Mission Accomplished” speech proclaiming the end of “major hostilities” in Iraq. Casi Quasi Cinema’s aesthetics are not coincidental: popular culture and the mass media form the terrain for the “battle of ideas” and the branding of democracy. That The Battle of Algiers is an important staple in alternative film circles implies that “high” culture may have a role to play as well.

Runo Lagomarsino (Argentina, 1977)
Lives in Malmö, Sweden, and New York

[If You Don’t Know What the South Is, It’s Simply Because You Are From the North], 2008
146” x 13.5”

New work, commissioned by Parsons for Ours

Charrette: November 7, 10 a.m.—1 p.m.
Presentation: November 7, 6:30 p.m.

Lagomarsino’s site-specific piece is a phrase divided in two parts, installed in the bridged gap that exposes the white box gallery’s ceiling and walls as theatrical gestures by revealing the rough infrastructure of the building behind it. The text reads: IF YOU DON’T KNOW WHAT THE SOUTH IS (left wall) ITS SIMPLY BECAUSE YOU ARE FROM THE NORTH (right wall). Taking as a point of departure the assumption that communal spaces such as nations “work simultaneously as forms of inclusion but also of exclusion,” Lagomarsino works in the space between universalism and the post-colonial realities defining the present day. This in-between space is home to classifications and discriminations, but also to potentiality and “other forms of discourse of democracy, and participation.”
Miguel Luciano (Puerto Rico, 1972)
Lives in New York

Cuando las Gallinas Mean (When Hens Pee), 2003
Coin-operated vending machine, with chicken and eggs
67” x 35” x 32”

Charrette: October 16, 9 a.m.–2:40 p.m.
Presentation: October 16, 6:30 p.m.

Cuando las Gallinas Mean (When Hens Pee) is a Puerto Rican saying to silence children: “You can speak again when the hens pee.” And chickens never pee—except for the one in Luciano's vending machine. Upon inserting a quarter, the plastic hen rotates, pees and releases one of 500 eggs, containing prizes. The vending machine greets visitors upon entering the gallery, and anchors a complex and highly interactive process creating and propagating countless democratic mini-brands. The actual prizes—buttons expressing thoughts and ideas that today are ordinarily not said—are generated and designed in a charrette (a solution-driven workshop) with Parsons students.

Aleksandra Mir (Poland, 1967)
Lives in Palermo, Sicily

Che and Concorde, 2004
Posters, displayed in stack in gallery
32.5” x 22.6”

Che and Concorde is a work made up of identical posters designed by the artist and distributed for free during the exhibition. The work depicts two iconic brands: Che Guevara, a symbol of socialist liberation, and the Concorde, a symbol of capitalist ambition. Set against a bold red background the implication is that Che, like the Concorde, is moving towards obsolescence. The lost potential of these icons to promote actual change (social or technical revolution respectively) clashes with the aesthetic appeal they still carry and the delight with which visitors commonly take away their free poster, or posters. As a further complication, the edition in the exhibition is a copy of an invitation that was sent out for a show at the Project Arts Center in Dublin called Communism: A Group Show, which includes an interview between the artist and the designer of the original iconic image of Che, the Irish illustrator Jim Fitzpatrick, who released the image many years ago sans copyright. Communism: A Group Show flows into Ours: Democracy in the Age of Branding, and the mutability seems entirely natural in this relativistic time. Che and Concorde points at the power of branding to condense complex ideas into effective signs and invites us to contemplate the traces of the ideologies they invoke.
Dave Muller (USA, 1964)
Lives in Los Angeles

untitled, 2008
Acrylic on paper
Lobby of 66 West 12th Street

New work, commissioned by The New School Art Collection for Ours

Dave Muller has been commissioned to update his site-specific work Interpolations and Extrapolations (2002-03), which features various signature logos and “looks” that The New School adopted since its founding in 1919. Installed in the original New School building, Muller’s work refers to the multiple re-branding initiatives of the exhibition’s host institution, The New School, a reflection of changing political conditions both within and outside the institution.

Timo Nasseri (Germany, 1972)
Lives in Berlin

Mimikry, 2001
Photograph
39.4” x 39.4”

Mimikry depicts a large group of Arab men looking out toward the photographer, sitting on a small hill in a rural, mountainous landscape. They echo the shape of a huge mountain in the background, forming a strong image of unity and strength. The photograph evokes a whole art history of representations of the “body politic,” from Abraham Bosse’s Leviathan frontispiece to Mount Rushmore. It also sets in motion and potentially confronts the viewer with a range of prejudices about the Muslim world that are constantly reinforced within Western media and culture. There are more layers. The Pakistani men in fact are watching a game of polo, which while formalized and popularized by the British, is derived from the princes of the Tibeto-Burman kingdom of Manipur (now a state in India), who played the game while they were in exile in India sometime between 1819 and 1826. The work thus alludes to a complex history of colonization and emigration, a history that is yet another exclusion from the sanctified brand “democracy,” but that is essential to come to grips with if there is to be an understanding of present day constellations.
Ariel Orozco (Cuba, 1971)
Lives in Mexico City

Contrapeso, 2003
C-print
27.5" x 19.7"

Contrapeso shows a man against the sky, holding a flagpole, stemming his body horizontally into the air. It is a photographic document of the artist performing his own flag, becoming the flag. Contrapeso aesthetically unfolds the complex problematics of the nation and the individual, of the (in)divisibility of sovereignty. The half-naked, sun-tanned, muscular body evokes numerous glorifications of the worker throughout art history. However, the viewer learns that the artist had to practice for months in order to attain the physical fitness to perform the flag for one second, just long enough for the photograph to be taken. Contrapeso then functions as a critique of the economy of representational politics and the politics of representation.

Trevor Paglen (USA, 1974)
Lives in Berkeley

Five Classified Aircraft, 2007
5 Fabric patches, framed
15 ¼ x 32 ¾ x 2 ¼"
Edition 1/5

Five Classified Squadrons, 2007
5 Fabric patches, framed
15 ¼ x 32 ¾ x 2 ¼"
Edition 1/5

Charrette: November 19, time TBC
Presentation: November 19, 6:30 p.m.

An exhibit of sew-on military badges depicting sinister symbols ranging from the mysterious to the overtly aggressive. The badges belong to the complex universe of visual codes, a subculture powered by the Pentagon’s classified “black budget” that delivers billions of dollars each year to stealth armies of high-tech warriors. Paglen’s work is a thorough investigation of the branding of democracy addressed to a different target group. The installation for Ours also features texts by Paglen that help decode the symbols and writing on the badges. The charrette is dedicated to the idea of secretive visual markers within a fashion context and is hosted by a Parsons' fashion class.
**Nadine Robinson** (England, 1968)
Lives in New York

*Americana, Version Two*, 2008
20 speakers, audio components, DVD
Dimensions variable

**New work, commissioned by Parsons for Ours**

*Americana* is a sound sculpture created for the Kellen Gallery and consisting of two speaker-stacks facing each other, each bearing a logo with the American flag. The speakers play historic and present-day samples of American political speeches. The artist replaces moments of applause with stock-recordings of laughter. This slapstick-like caricature expresses Robinson’s deep mistrust of democracy’s power to bring about justice and real change. It is her conviction that the “little improvements” that democratic politics hold are merely cosmetic, distractions from prevailing injustice that displace the desire for real change. This critique of the mild-mannered hope for progress, the better future that is so central to the democratic process, is reflected in her sculpture on the visual level as well. The perfect geometric shapes of the black speakers built into the white cube of the gallery allude to Modernist art and African-American urban “sub-cultures.” Robinson confronts two sets of aesthetic codes as markers of social difference, and at the same time conflates them into a hybrid object of displaced desire, pointing out that in their respective cultures they both signify taste and status.

**Anri Sala**
(Yugoslavia, 1974)
Lives in Paris

*Dammi I Colori (Give Me Color)*, 2003
Video, color, sound
15 min

*Dammi I Colori* is an enthralling portrait of a city in transition, the Albanian capital Tirana, and its mayor, the artist Edi Rama. Shot in what one might call “documentary style” the camera interviews Rama in a car riding through his city, reflecting on his project to have Tirana painted in vivid colors, the dramatic results of which can be seen in the background. The mayor/artist conceives of the community as a super-brand, a literally all-immersive utopia for everyone to buy into, but derived from one central and sovereign mastermind (even if it is supposedly “popular sovereignty” in this case). The complex problematic of what makes a community, of the conflicting desires for individual self-fulfillment, recognition, and a strong sense of commitment, crystallizes in the portrait of this ambiguous figure who himself poses this political problem as one of form. *Dammi I Colori* highlights the conception of the (democratic) body politic as in fact one (sovereign) body, and poses the question what form a multitude would take.
**Hank Willis Thomas** (USA, 1976)
Lives in New York

*Branded Head*, 2003
Lambda photograph, digital C-print
99” x 52”
Edition size: 1 of 3

Hank Willis Thomas’ *Branded* works depict the bodies of African-American men literally branded with a Nike logo. The photographs convey the instrumentalization of desire and the displacement of its fulfillment by the deferred pleasure necessary for the consumer brand to keep reproducing itself. The muscular men bearing the scarred Nike swoosh—an international symbol of strength, freedom, and victory—evoke slavery as well as actual Nike advertisements. They become symbolic of the complex dualities of history and identity, explicitly connecting the brand to its original function as a mode of ownership and control. Now the brand has become a catalyst for purchasing a sense of belonging and identity in a society where cultural belonging has become ever more loaded with the politics of consumption. The work proposes the urgency of developing alternative modes of identification.

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**Johan Tiren** (Sweden, 1973)
Lives in Stockholm

*Notes in Connection with the Celebration of a National Day*, 2007
Poster series of 7 different posters
19.7” x 27.6” each

Tiren’s posters employ familiar and somewhat generic-looking imagery: a line of people holding hands, nature and monuments, all of which suggest quotidian bourgeois life. The friendly black-and-white silhouettes are accompanied by familiar slogans one often hears in debates about nationality and patriotism, but that are cut loose from any attribution to a specific political figure or party. Some of the slogans are slightly altered: “A democratic nation has never started a war.” The combination of the images with the texts is gently discordant as the seeming affability of the works morphs into a reflective disquiet.
**Brian Tolle** (USA, 1964)
Lives in New York

*Man of Characters*, 2006
Digital print on paper
7’9” x 10’

Franklin’s head, as printed on the one hundred dollar bill, is blown up to cover the wall from floor to ceiling, greeting the gallery visitor from afar. Upon inspection, the lines comprising this giant drawing emerge as writing: aphorisms by Franklin himself. They reveal something of the complexity of this multi-faceted revolutionary. Tolle’s play with distance points at the space between the iconic symbol and its everyday referent, i.e. money; the manipulation of “characters” to historical formation and latent meanings. Challenging what we think we know, the work makes us look twice, and questions the ways in which a culture saturated with logos and icons allocates meaning. Not lacking a slight didacticism, Tolle’s work is strikingly graphic, or “designy,” as if to acknowledge the brilliant populist Franklin, who employed cartoons and then state-of-the-art in mass communication to promote political unity.

**Brian Tolle** (USA, 1964)
Lives in New York

*Die or Join*, 2006
Approx. 9.6’ x 78”

Tolle’s elaborate sculptural installation refers to a famous political cartoon by Benjamin Franklin from 1754. Titled “Join, or Die,” the original publication featured a woodcut of a snake severed into eighths, each segment of which was labeled with the initial of a British-American colony. The cartoon appeared along with Franklin’s editorial about the disunited state of the colonies. The impact of the work was such that during the wars the snake became a popular symbol illustrating the importance of colonial unity. Tolle has updated Franklin’s snake to reflect current political circumstances: made up of red and blue segments, it is aggressively animate and its two heads further complicate notions of unity and the nation-state. By updating the historical image, Tolle creates a highly ambiguous and complex emblem that deconstructs the ideas and genealogies underlying present global politics and their imagery. After the 2001 attacks on the World Trade Center, the U.S. Navy created a new flag to be flown on all ships “during the global war on terror.” It replaced a blue flag bearing 50 stars that represented 50 equal states. In the new flag the snake is aggressively lashing out, all its segments in full support, with a text warning “Don’t tread on me.”
Judi Werthein (Argentina, 1967)
Lives in New York

**Brinco**, 2005
Installation with sneakers, monitors, mirror, bench
Dimensions variable

**Charrette:** October 20, 10 a.m.
**Presentation:** October 20, time and location TBC

In 2005, Judi Werthein, an Argentinean artist based in New York, came to national prominence when she was accused by CNN anchor Lou Dobbs, and Fox News reporters, of aiding and abetting illegal immigration. Her uniquely designed sneaker, manufactured in China, had been distributed to Mexican immigrants about to attempt an ‘illegal’ crossing into the U.S. Trademarked “Brinco” (Spanish for “jump”) after the local nickname for crossing the border, each pair contained a map of the border-area (on the inside of the soles), a compass, a wallet and other “functionalities” that were perhaps more symbolic than useful. Nevertheless, many of the immigrants were happy simply to have solid footwear. Meanwhile, Werthein sold the sneakers for $215 a pair at a boutique store in San Diego, explicitly linking migrants’ efforts to illegally cross the Mexican-American border to the global circulation of goods and labor. The heavily branded sneakers are exhibited in an installation that evokes the original boutique in which they were sold, and includes video documentation of the xenophobic media firestorm that ensued.

The Yes Men (USA)

**Untitled**, 2008
Vitrine in gallery
Freestanding panel outside gallery

The Yes Men use “culture jamming” and “identity correction” as devices to resist and expose the worst machinations of corporate and political culture. The activist group was founded by Mike Bonnano and Andy Bichlbaum (a faculty member at Parsons). As an employee of the computer games company Maxis, Bichlbaum inserted controversial code into the game SimCopter which caused male sprites in swimming trunks to appear on certain dates and kiss each other. The code was intended to highlight harsh work practices at the company. In 2004, Bichlbaum appeared on BBC News as “Jude Finistera,” a supposed representative of Dow Chemical, whose subsidiary Union Carbide was responsible for the Bhopal chemical disaster in India. Finistera accepted full responsibility for the disaster, igniting one of the biggest controversies in art activism as Dow virulently denied the claim. The Yes Men will present a new work that considers personal responsibility in an age of war.
Carey Young (Zimbabwe 1970)
Lives in London

Conflict Management, 2003-

Performance: Date TBC

In her performances, Carey Young investigates the spread of corporate branding techniques and interactions that increasingly takes over the personal and public domains. Young appropriates these techniques, deconstructing them through a process of inhabitation. She has been critiqued for a lack of criticism, although her work has a determined ethics. In Conflict Management, the services of a professional arbitrator are offered to students, gallery visitors and passersby. Referring to the larger problem of conflict, and the necessity of agreement as the basis for social interaction, the performance points to the gap between dialogue and the law. It evokes Walter Benjamin’s critique of the violence inherent to the law, and his conception of “pure means” such as diplomacy. Young is a professor of product design at the Royal College of Art in London.
Ours: Democracy in the Age of Branding
Anna-Maria and Stephen Kellen Gallery at the Sheila C. Johnson Design Center
Parsons The New School for Design
October 16, 2008 – February 1, 2009
www.newschool.edu/johnsondesigncenter

ONLINE GALLERY CHECKLIST: SEPTEMBER 2008

Joseph Delappe (USA, 1963)
Lives in Reno, Nevada

**Dead-in-Iraq**

This memorial takes the form of an intervention in ‘America’s Army,’ the online first-person-shooter video game used by the U.S. Army to recruit new soldiers. Delappe logged into the game with the user name ‘dead-in-iraq’ and proceeded to use the game’s text messaging system to type the names, ages, and dates of death of all recently deceased U.S. soldiers in Iraq. Then he waited to be shot by other players, died, and began the process again, after being ‘reincarnated.’ *Dead-In-Iraq* is a thoughtful co-opting of the tools of digital culture to engage with the political issues raised in an era of high tech war.

Aleksandra Domanović (Slovenia, 1981)
Lives in Berlin

**Holivud**

This online triptych notes the divergent paths Google Maps suggest to Serbians and Albanians for travel between Pristina and Beograd, based on the citizens’ political differences. The map is bracketed by videos of celebrities George Clooney and James Belushi speaking on behalf of Serbians and Albanians, respectively. The juxtaposition calls attention to foreign countries’ use of Hollywood brands to galvanize national identity and support on the world stage.
I Approve This Message
This participatory project was initiated by the organizers of the UnConvention, an umbrella for art projects and interventions happening in the region of the 2008 Republican National Convention. Sidestepping efforts by authorities to keep voices of dissent or other visual distractions at bay during this quadrennial spectacle, and taking its title from the obligatory statement uttered by candidates at the end of campaign ads, I Approve This Message gave the public a chance to address delegates at both conventions. Touted as “a community generated media response” giving people “a voice and an opportunity to promote thinking about what participating in democracy looks like,” the project revolves around a website in which users’ two-minute videos are posted to paint a collective picture of what this process means to them.

Institute for Infinitely Small Things (USA, founded 2004)
Live in Boston

Transferring Patriotism
At once a promotional ad and speculative performance, “Transferring Patriotism” is the trailer or placeholder for an exchange in which the artists would—for the cost of their travel expenses—travel to a buyer’s home country and sell their patriotism. The transaction has precise terms and must occur over a table evenly riding the border between the buyers’ nation and the territory of the local American Embassy, around which the respective parties would first sit and consume an American beer. The terms of this contract recall the patriotism-stoking genre conventions of American Westens in which contention over frontiers entrenched imperialist fantasies.

Steve Lambert (USA, 1976)
Lives in New York

Whytheyhate.us
This website acts as a scrapbook for public photos uploaded to Flickr and tagged “whytheyhateus.” The site’s call for contributors explains only: “The images on WhyTheyHate.Us fit a theme. If you don’t know what that theme is, please do not add images.” Viewers are thus left to draw conclusions about who “they” and “us” are, as they surf through thousands of images collectively documenting American patriotism, military bravado, homeland-centric rhetoric, naïveté, or blatant consumerism. This framing of the tagged photos raises the question of local culpability for the image we export to other nations and the extent to which Americans “buy into” this image.
Les Liens Invisibles (Italy, 1979, 1980)
Live in Italy

Peking2008

In this Italian collective’s open source project, “Fake is a Fake,” they make it easy for internet users with access to free Word Press blogging software to mimic high profile sites like news and government agencies, while inserting their own statements. Constantly updated and refined by a group of devoted developers, the list of available spoofs continues to grow. The newest available template, “Peking2008,” used the Olympic games in Beijing as a backdrop for discussing China’s attitude towards human rights. In their announcement of the site, they declared, “While the Olympic curtain softly falls on the Chinese repression in Tibet, the imaginary art-group Les Liens Invisibles celebrates the upcoming Olympic Games with a new fake-based hybridization between art, activism, and advertising strategies.” The ubiquity and recognizability of such branded messages make them particularly vulnerable to such forms of plagiarism. Acting much like the voice pumped through the loudspeakers at a sporting event, the “goaaalllll” of these projects is not to turn down the voice of “the master,” but to amplify a problem to such a volume as to expose its inherent flaws.

Ligorano/Reese (USA, 1955, 1956)
Live in Brooklyn

Pure Products

Pure Products is an online store initiated by the artists to sell “pseudo-patriotic consumer goods.” In the 15 years since the store first opened, there has come to be an ever closer, and unfortunately ever more ironic, relationship between the items for sale and the lack of critical discourse about consumer debt, national debt, and even American obesity. Taking the form of t-shirts, tschochkes, and food products cleverly branded in alignment with American political personae and ideology, the site’s inventory has a tongue-in-cheek reliance on the adage “you are what you eat.” Drawing on the all-important American ideal of capitalism, the novelty items become touchstones for a conversation about the ways in which national identity is packaged, distributed, and consumed.
Oil Standard

*Oil Standard* is a post-Gold Standard measure of the state of the U.S. economy, in relation to the current cost of oil. Internet users who download Mandiberg’s Firefox plug-in can visit sites like Amazon or Orbitz and see U.S. dollar amounts converted into relative barrels of oil, according to their current cost. The project speaks to the relationship between U.S. foreign policy and the branding of the U.S. economy, creating the context for a conversation about the impact that our violent exportation of “democracy” is having on our economic health and a platform for considering the ways in which consumer habits are implicated in this cycle.

The Neighborhood Network Watch

This project mimics the means by which Americans are both inculcated in a culture of fear and sign-off on policies that sacrifice their rights to privacy-protecting democratic processes in order to protect their self-image as participants in a democratic state. Modeled after the history and ideals of the US Department of Homeland Security (DHS), the Neighborhood Network Watch (NWW) is a fictitious community organization recruiting residents to spy on themselves and their neighbors in vigilant protection against DHS-suspected terrorists. The web-based organization boastfully updates guerrilla tactics and counterinsurgent warfare techniques by using emergent technologies in strategic, if vague new ways.

The Good Life

*The Good Life* is Motta’s expanding online archive of over 360 video interviews conducted with pedestrians in the streets of twelve cities in Latin America, regarding “individuals’ perceptions of United States foreign policy and its history of interventions in the region, local democracy, leadership, and governance.” The archive can be searched in a variety of ways, according to the content of the questions or the demographics of the respondent, thus serving as a sort of census of the large and diverse response to the effects of U.S. actions and their effect on local policies. Viewers can also make their voices heard by contributing answers to the central query of what constitutes the good life.
Re:Activism NYC

Re:Activism NYC is a participatory project initiated by PETLab, a public interest game laboratory at Parsons The New School for Design. Structured as a team-based urban street game using mobile technology, the project offers a tour of New York City from the perspective of exploring the history of its activists, protests, and riots. As participants carry out a clue-based scavenger hunt and site-specific challenges, they are informed of the ongoing resonance of historic issues fought for in the battleground of the city. Winning the game necessitates collective action and proactive problem solving, thus teaching players how to be effective activists while challenging the definition of “playing by the rules.”

Wooloo Productions (Denmark, 1978, 1979)

Rebranding Acts

Rebranding Acts is “an investigation into cultural identity in an age of global migration.” The initiative uses the online platform wooloo.org to invite artists from around the world to consider the ways in which “nationality” is manufactured in their home country, and to “rebrand” these concepts, from their own perspective. While the open call is predicated on the argument that such hegemonic nationalist constructions often exclude identities that don’t fit the mold, Rebranding Acts invites anyone to add their voice to the discussion by uploading videos of their own public interventions. The project draws on previous interventionist and participatory works by the collective’s founders in which the concept of national identity is revealed to be anything but black and white, and the resulting archive documents the myriad ways in which people around the world respond to this problematic notion.
Simon Critchley: Democracy is a Fiction  
**Thursday, September 18, 6:30 p.m.**

The New School, Theresa Lang Community and Student Center, 55 West 13th Street, Second floor  
**Admission:** $8, free to all students and New School faculty, staff, and alumni with ID

Simon Critchley is a professor of philosophy at The New School for Social Research and at the University of Essex, Colchester, United Kingdom whose research focuses on the history of philosophy, literature, ethics, and politics. Critchley will discuss how democracy relies on a series of fictions, most notably the fiction of popular sovereignty as government by and for the people. He argues that one of the crucial political roles of contemporary art is exposing and criticizing the theological function of such fictions. Critchley will propose the idea of a supreme fiction and invoke another model of democracy closer to the anarchist tradition.

Charrette: Miguel Luciano  
**Thursday, October 16**  
**Charrette: 9:00 a.m.—2:40 p.m.**  
**Presentation: 6:30 p.m.**

Miguel Luciano’s work considers self-censorship and self-imposed silence. In this charrette, he will work with students to explore the fundamental question “what do you feel unable to express?” The responses to this question will then be translated into visual expressions mass produced in the form of buttons and other prizes. These prizes will be distributed in the gallery through Luciano’s installation piece, *Cuando las Gallinas Mean (When Hens Pee)*, a repurposed vending machine, where they will find their way to unsuspecting “consumers.” This charrette is presented in association with Parsons faculty members Charles Goldman and Carlos Teixeira.

Performance: Yael Bartana, *Wild Seeds in America*  
**Sunday, October 19, 10:00 a.m.—1:00 p.m.**  
**Union Square South**

In the first *Wild Seeds*, Yael Bartana filmed a group of 18-year-old Israeli pacifists playing a game they invented called the "Evacuation of Gilad's Colony," a play on the Israeli state's withdrawal by force of Jewish settlers from the Occupied Territories. Set against a breathtaking rural backdrop, the pacifists tried to resist and break away from two of their own who had volunteered to act as "authorities." The game's serious subtext became more explicit as the protagonist's language mimicked that used by the settlers while they were being evacuated. In *Wild Seeds in America*, the game is repeated, but this time as a commissioned performance against the urban backdrop of New York with New School students, who will learn the original context of the game in progressive stages. The experiment ultimately looks at the gap created between rituals of one culture that are received by another.
Charrette: Judi Werthein
Monday, October 20
Charrette: 10:00 a.m.
Presentation: Immediately following charrette
Working from a report by Equipo de Medicos del Mundo en Tijuana (Doctors of the World - Tijuana) on the problems faced by undocumented workers who cross from Mexico into the U.S. Werthein and the class will discuss some of the issues and establish a design problem that must be solved by the thesis studio on product design within the space of the charrette. There may also be a representative of the NGO present at the charrette. This charrette is presented in association with Parsons faculty member Robert Kirkbride.

Charrette: Sam Durant
Wednesday, October 22
Charrette: 3:00 p.m.
Public presentation: 6:30 p.m.
In this charrette, claims of advertising and branding intended to generate desire, are severed from their products and turned into political claims. Durant will work with students to mine advertisements and branding campaigns to create “protest” signs timed to the upcoming elections. This charrette is presented in association with Parsons and Eugene Lang College The New School for Liberal Arts faculty member Janet Kraynak and students in her courses “History and Theory of Exhibitions” and “Senior Seminar: Practicing Criticism.”

Charrette: Ashley Hunt
Thursday, October 23
Charrette: 3:00—5:30 p.m.
Public presentation: 6:30 p.m.
Students will create a world map that delineates the power structures that determine exclusion and inclusion, using soft pastel and chalk on chalkboard and including an open glossary which gallery visitors are invited to expand and elucidate. Updated versions of map and glossary will be uploaded to the exhibition’s website on a weekly basis. This charrette is presented in association with Parsons faculty member Melissa Rachleff Burtt in her course “Senior Seminar: The Politics of Display.”

Performance: Carey Young, Conflict Management 2003/2008
Sunday, October 26, 10:00 a.m.-4:00 p.m.
Union Square South
Young will erect a stall in Union Square and offer the services of a professional mediator, free of charge, to the public for the duration of the day. The work focuses on the larger theme of conflict, as the mediator takes visitors through a series of problem-solving steps aimed at diffusing their problem rather than passing judgment or offering advice. The setting of Union Square evokes a tiny and temporary peaceful utopia dwarfed by the facades of multinational corporations and luxury condominiums.

Charrette: Alexis Bhagat
Monday, October 27
Charrette: 3:00—6:00 p.m.
Performance: December 2, 6:30 p.m.
Bhagat, a sound artist, performer and writer from New York, will work with students to create sound recordings that respond to his installation, Lecture on Democracy as Word and Brand. These recordings will then be incorporated into a live performance piece (see December 2). This charrette is presented in association with Eugene Lang College The New School for Liberal Arts faculty member Jesal Kapadia.
**Performance: Andrea Geyer, Spiral Lands/Chapter 2**  
**November 3, 6:30 p.m.**

In her 90-minute performance, Geyer personifies the archetypical (male) scholar, speaking from the immanently authoritative position of academia and drawing authority from citing a canon of academic authors. The subject matter of her speech is the erased memory of Native American culture, and more generally the process of acquiring knowledge and its intertwining with power and oppression. Her talk is accompanied by slide projections of landscape photographs of the American West, taken by the artist. *Spiral Lands* is an unsettling consideration of an oppressed identity, and a concise critique of the aggressive racism naturalized by capitalist democracy.

**Charrette: Runo Lagomarsino**  
**Friday, November 7**

**Charrette: 10:00 a.m.—1:00 p.m.**  
**Public Presentation: 6:30 p.m.**

The aim of this charrette is to explore the dynamics of identifying and naming art production through the opposition of “the North” with “the South.” Participants are invited to create not works of art, but a fictional artist as means to achieve a position to speak from. In particular, the charrette will explore the site of a potential artist(s) as both actor and symbol in discourses on nationhood, “race,” belonging, and (political) position. The intersection of these discourses with art production will serve as an analytical lens through which to consider the nature and extent of social change regarding old and new forms of exclusion, and the ways in which these are created, represented, and potentially countered. This charrette is presented in association with Parsons faculty member Anthony Aziz and students in his course “MFA Graduate Studio Seminar.”

**The John McDonald Moore Memorial Lecture: Boris Groys, Art in the Age of Democracy**  
**Monday, November 17, 6:30 p.m.**

**The New School, Wollman Hall, 65 West 11th Street, Fifth floor (enter at 66 West 12th Street)**  
**Admission: Free; no tickets or reservations required; seating is first-come, first-served**

Philosopher Boris Groys will speak on art as the most democratic of expressions. Groys, professor of Aesthetics, Art History, and Media Theory at the Center for Art and Media Technology (ZKM) in Karlsruhe, Germany, and global professor at New York University, is a philosopher, essayist, art critic, curator, media theorist, and an internationally acclaimed expert on late-Soviet postmodern art and literature as well as on the Russian avant-garde. Dr. Groys’ writing engages the wildly disparate traditions of French post-structuralism and modern Russian philosophy.

**Charrette: Trevor Paglen**  
**Wednesday, November 19**

**Charrette: Time TBD**  
**Public Presentation: 6:30 p.m.**

Students will investigate the role visual literacy plays in maintaining and decoding collective identity, looking specifically at the visual codes and brand reinforcement in fashion and in the military complex, focusing on the transition between inside and outsider such as when a consumer morphs from oblivious ignorant person to a member of the “knowing” subculture. Paglen will give the charrette in association with Parsons faculty member Shelley Fox and Peter Merlin, an aerospace historian and collector of military patches, who has worked amongst other places at the NASA Dryden Flight Research Center. A founding member of the X-Hunters Aerospace Archeology Team, he specializes in recovering historic aircraft artifacts from crash sites.
Panel: Who Knows One! Profiling the Citizen/Client  
Friday, November 21, 6:30 p.m.  
The New School, Theresa Lang Community and Student Center, 55 West 13th Street, Second Floor  
Admission: $8; free to all students and New School faculty, staff, and alumni with ID  
Following on the heels of the American presidential election, this panel discussion focuses on the techniques and implications of behavioral studies, corporate ethnography, political polls and profiling by which populations are defined and segmented into distinct target groups. The panel is moderated by Victoria Hattam, chair and associate professor of Political Science at The New School for Social Research, and will bring together artists, academics and marketing experts. Hattam is noted for her research on American political economy and development and on the role of class, race and ethnicity in American politics.

Performance: Alexis Bhagat  
Friday, December 2, 6:30 p.m.  
Alexis Bhagat, a sound artist, performer and writer from New York, will present a multi-channel sound performance resulting from recordings made during a charrette he conducted in the gallery with students (see October 27).

RELATED EVENTS

Picturing Politics  
Saturday, November 15, 1:00 p.m.  
The New School, Tishman Auditorium, 66 West 12th Street, Ground Floor  
Admission: Free  
The illustration program at Parsons The New School for Design and the political science department at The New School for Social Research present a symposium on illustrative responses to and reporting of world political events. A group of prominent illustrators will discuss the effects of these visual representations and their place in critical social dialogue. The symposium corresponds with a new course called Illustration and Politics offered jointly by the two departments this fall.

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