

hanced drawing format of *Sperm Eaters* wants to stress a high degree of personal involvement in this reflection upon the issue of sufficient historical predication implicit in the sign of crossing. If so, the work centers upon the paradox that its caricature intervention, showing a grid formed by two erect penises and two hands and arms in mutual masturbation, distances the sought-after correspondents. There is the possibility of an allusion to obtaining the symbiosis between the factions in Ireland (and England), which would serve to lengthen the odds against a consummate advancement of *logos*.

The two largest productions (each about 260 x 173 cm) allow the Irish pretext to bleed more directly into the logical crisis. *Armed Faith* (1982) runs harmonically-trained photos of a representative of each cult on either side of a Celtic cross made up of purple daffodils (whose horn describes a miniature halo). To accentuate the symbiosis insight and provide an aura of prehistorical benightedness, a root system of arms and hands in silhouette on yellow borders the central motif, which may or may not lie within a straightjacket, or a shroud. The upshot of this hyperstaginess is a *tour de force* of the arsenal of the art which, notwithstanding, plies its predicative allowance with a transfixing and perplexed faith in its efficacy.

In *Holy Hope* (1982), therefore, the logical weight comprises the peculiar liturgy befalling this cultivation of *logos*. Here we find a melding of the carnage in Ireland (and England?) and the Easter story, replete with two boys no doubt representing spiritual and historical renewal. Here also, the photographic images of Gilbert and George themselves are prominently displayed, one holding a lily and looking up rapturously towards a truncated scene vaguely resembling the removal from the cross. This economical use of themselves as representative of the function of art (a device more lavishly resorted to in the past) punctuates the skeptical-representational situation to the effect of revealing a serious mode of hope. Beset by a multifarious primordial refusal, the connoisseurship of depiction finds itself graced with an ingenuousness quite commensurate to a problematic sophistication.

JAMES CLARK

Museum by Artists brings together those artworks relating to the museum: works quoting, mimicking or criticizing their classifying and collecting. By the evidence of the works in this exhibition, their forms, formats or framing devices are threefold, although each overlaps the others. They can quote the procedures of the museum or archive as models for its own processes in the miniaturizing or conceptualizing of a collection, with its basis in Duchamp's *Boîte-en-Valise*, and including Robert Filliou, Glenn Lewis, Les Levine, On Kawara and the N.E. Thing Co. Some can be a global metaphor for one's own artistic production, with Claes Oldenburg's *Mouse Museum*, being a personal collection of objects "classifying" the larger system of his own work, and General Idea's "The 1984 Miss General Idea Pavillion" with its "destruction" in 1977 and subsequent archaeological retracing serving as examples. Or they may take actual form within the museum, or its stand-in, the gallery, as museological critique: Marcel Broodthaers, Daniel Buren, Hans Haacke, Joseph Kosuth and Garry Neill Kennedy.

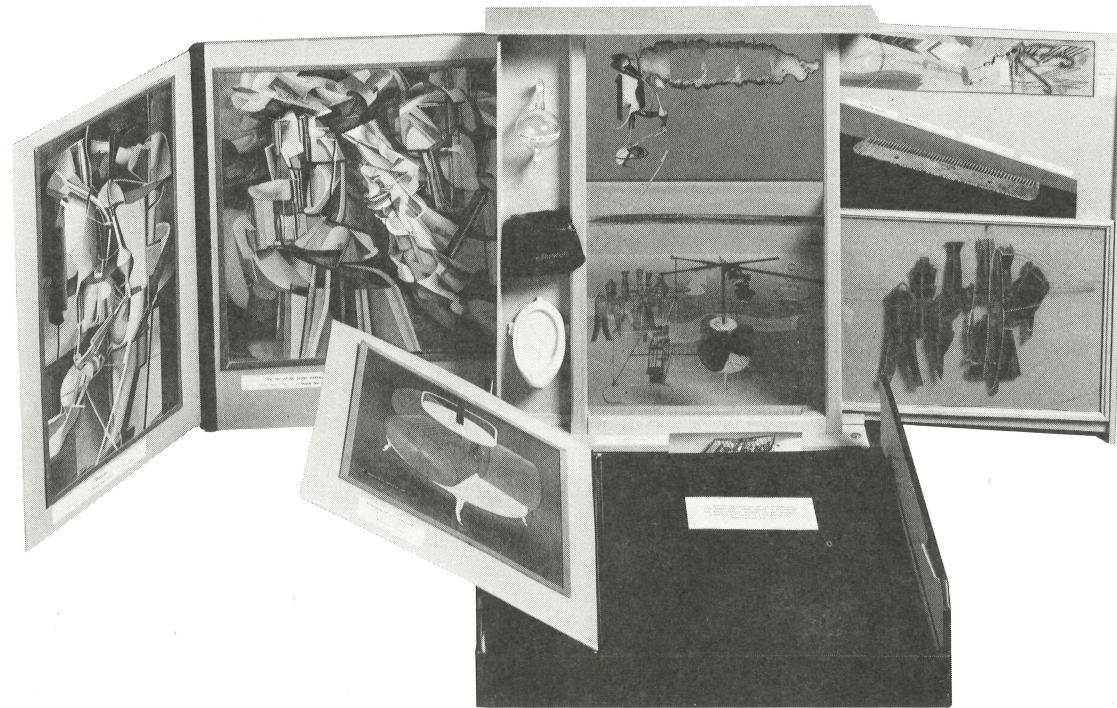
AA Bronson of General Idea and Art Metropole and Peggy Gale, guest curator, have chosen to exhibit these "museums" as if they were objects destined for the museum. The works are divorced in presentation as if they were any group of objects, paintings for instance, and as if none of the lessons of the museum critique had been learned. Even Buren's *in situ* work is detached and of equal value next to the others. In the publication Bronson writes: "The relationship of artists to museums as reflected and articulated in their art is subtly diverse. In this book we have tried to evoke, rather than analyze, that multiple vision of overlapping realities resulting from the response of the artist to this cultural frame, their attempts to distance, engage, alter and simulate — that is, deconstruct — as an act of consciousness." Just as the book refuses a critique by ordering the contributions alphabetically, the curators restore the museum intact, as a container for variously related artefacts. It is not a form of knowledge but a vehicle for objects' aesthetic, historical and economic validation. Self-representation is not critical here: it presents a choice of goods for the reader's or viewer's consumption. We might ask instead how the exhibition in intention and presentation is ordered to accommodate General Idea's notion of the museum, or perhaps to accommodate General Idea itself: whether it is ordered strictly to frame them or loosely to include them. Under the aegis of an official business arm ("An exhibition by Art Metropole, Toronto, curated by Peggy Gale"), they have insured that they are included in the discourse on the museum

and status of art objects. The exhibition display — at least at the AGO — seems designed to highlight their work. The exhibition is channeled visually and spatially to conclude with General Idea's ziggurat *Cornucopia*. This is the largest and only free-standing work other than some plexiglass display cases. Moreover, their work is the only piece that includes sound (a videotape that refers to General Idea and their enterprise by name) so that they completely command the space of the exhibition at all times.

The manner by which their *name* slides behind our reading or viewing of every other artist's work is to the auditory as Daniel Buren's stripes — his "name" — are to the visual. Besides the work titled *These Elements that are Manipulated*, Buren's stripes appear in advertisements for the book and exhibition, as the cover of the book, on the pages of a printed handout, and on a plaque in the exhibition space that reproduces the text in that handout. Despite Buren's past contributions, his stripes now seem to announce his name more than bring to the surface the various apparatuses or supports of an exhibition or the museum. He seems to have exhausted his critique in the decorative; but he is bound to the museum by the very nature of his work. A pedagogical imperative that found its context in each situation of exhibition now turns into a personal imperialism as the stripes advertise nothing but his name. This interchangeability of function and site for a work that was once rigorous establishes that generality that is opposed to the actual function of naming.

Since this exhibition in its capitulation to the museum signals an end to a period of questioning objects and institutions, the threefold categorization of museums by artists mentioned above no longer is sufficient. (It should be mentioned that this categorization is an accident of selection. The work took place apart from the museum or as a critique of it.) Instead we must rescue what is left of the museum critique by examining what functions in the exhibition in spite of the exhibition. A different order imposes itself. That order is a system of *value*, a system that not only attributes value but institutes it. A recognizable axis runs through this exhibition with *naming* at one pole and *generalized exchange* at the other. Generalized exchange accepts a system that corresponds to the commodity and its fetishization as value in the museum apparatus. A work may cynically construct itself on that system; or it may further rationalize that system in its construction. Naming calls a halt to that indifferentiation, indeterminacy and exchangeability. It either points to that process of exchange that attributes value or it names the apparatus

Marcel Duchamp, *Boîte-en-Valise*, 1941, leather valise containing miniature replicas, photographs and colour reproductions of works by Duchamp, collection: Art Gallery of Ontario, photo: courtesy Art Gallery of Ontario.



MUSEUMS BY ARTISTS

Art Gallery of Ontario, Toronto
April 2 - May 15

Museums by Artists was organized by Art Metropole, a business specializing "in materials related to avant-garde practice" and a member of ANNAPAC. Art Metropole has also published a book of the same name to accompany the exhibition, the third in a series — *Video by Artists* and *Performance by Artists* having preceded it. The ideal of artists' self-representation as expressed in the title poses a problem here. This self-representation has become instead a principle of accommodation to the museum. Everything about "museums" by artists has been included in this exhibition without an overview or *critical* principle of organization. That critical principle is what we expect when the most constructive work of the recent past has been critical of the museum. In this exhibition that critique is just one point of view among others. When all these different "museums" are brought together in the museum, does this mean that the museum critique has lost its power, or has it been subverted? Or did this work always accommodate itself to the museum in a dialogue that produced a formal tautology? Or is another strategy operating in *Museums by Artists*? In whose interest is this accommodation to and so-called "inhabitation" of a museum?

and figures behind the process. We can take Marcel Broodthaers and Hans Haacke to stand for that pointing and naming respectively, except that they also stand for the two poles of the axis of naming and exchanging. We also can take them as the measure of the rest of the exhibition as their works are the only ones with a power to stand out beyond the exhibition. To take two other examples, Garry Neill Kennedy and General Idea negatively mirror that axis with Kennedy in the position of Haacke and General Idea in that of Broodthaers.

Broodthaers' significant work is not well represented, and unless one is aware of the body of his work, a piece like *Six lettres ouvertes (Avis)* has no apparent context for the viewer. There is however a work, *Museum-Museum*, 1972, that incorporates the process of exchange into the structure of the work itself: from the title to the process of making, from its represented content to the relation between word and image, from its destiny as a work to its reference to the museum. *Museum-Museum* is a pair of nearly identical prints. As a print it enters into circulation as a reproducible commodity. (While a print is an original itself and not a reproduction, it is destined for circulation as a multiple.) The process of exchange establishing value by measuring one good against another is mirrored in the doubling of the prints in display and in the tautology of the title itself. Tautology is a pure form of exchange, $A=A$. The museum is the means by which the form of exchange, from which a monetary and ideological surplus value is derived, is concealed: the museum fixes the status of the original under the *name* of an artist. (That name is equivalent to any other in a series positioned in the museum.) Classification, exchange, origin and name fall to this tautological series with classification by name disguising the exchange under the fiction of an original that itself is produced by this classification. The pairing of prints in their difference and equivalence reduces classification by name to the base of exchange, although gold bars are reproduced against a rich black background. Under each identical eagle-imprinted bar a value is ascribed by name: in the first by a list of the "greats" — artists Mantegna, Bellini... David, Ingres... Duchamp, Magritte; in the second by a series of commodities — Butter, Fleisch... Kupfer, Blut... Gold, Tabak. In this exchange both are reduced to commodities in their mutual equivalency. Value of exchange is further underscored by another series of terms denoting value: IMITATION/KOPIE/COPIE/ORIGINAL in one, and IMITATION/FALSCH/KOPIE/ORIGINAL in the other. These terms connote status by assuring originality through the denotation of a name. Here a process that finds its fetishistic representation in gold, a process that produces value and exchange, is displayed and named.

While giving the appearance of criticizing the museum apparatus by their Beauty Pageant and Pavillion ("The Search for the Spirit of Miss General Idea is the ritualized pageant of creation, production, selection, presentation, competition, manipulation and revelation of that which is suitable for framing."), General Idea have reproduced a system of exchange with their own name as fetish object. It is their own self-referring system ("The Pavillion," etc.) — a system of value *par excellence* — that they keep in operation: "Accumulated layers of function and meaning slip in and out of focus, creating a shifting constellation of images which is the Pavillion itself," says the videotape accompanying *Cornucopia*, 1982-83. Everything contributes, including the viewer, and is equivalent: "Imagine these shards as nodes of thought, imaged points of intersection erected in the network of motifs and themes from which the Pavillion is constructed and its fragments dispersed." This exhibition is one more point of intersection in the Pavillion and the manipulation of a self-created history, a history they continue to control by the control of this exhibition.

Hans Haacke's *Der Pralinenmeister (The Chocolate Maker)*, 1981, is a set of fourteen paired panels, with each pair grouped under the actual label and packaging of a particular chocolate product. The "Chocolate Master" is Peter Ludwig, chocolate magnate and

art collector and "benefactor" to German, Swiss and Austrian museums, among others. One panel of each set tells the story of Peter Ludwig and his art collection. The other relates the business practices and social relations of the companies he controls. In both cases Haacke shows the same practice in action, the means by which Ludwig extorts surplus value: in business, from workers and taxpayers (moreover his collection is used to open new markets); in art, by the manipulation of the art market and the museum community by parlaying his collection through public funds to increase its value and his power. A work can go no further in naming, in the actual practice of naming, than this exemplary piece.

Garry Neill Kennedy's *Retrospective (in quotations)*, 1982-83, unlike Haacke's work, is a naming that fails to name. By referring to himself — as a documentary retrospective of his work from 1978-1982 — it is a museum collection of his own work, a retrospective by quotation. The work becomes a museum critique by putting other elements in quotation marks, in the sense of making them fictional. Part of the documentation of fourteen different works, each framed in a separate panel is real — announcements, invitations, etc. The other documentation is fictitious. They are photographs cut from the pages of *Executive* magazine, a business magazine, and given fictitious captions to situate them in a particular art institution, in most cases where Kennedy had a show: the AGO, Mercer Union, Optica, etc. Thus they supposedly deconstruct the social relations, constructions of value and cultural manipulation that take place in these institutions. Unfortunately, the work turns into a joke next to Haacke's which has done the real labour of naming, not Kennedy's formal manipulation of the appearance of a critique. Haacke has taken the risk (legal, economic) of naming. Kennedy has used naming merely as a self-referential strategy for the formal construction of a work, that brings this work, as his own apologist, to our attention within the gallery that shows his work. Measured against this axis, where does the exhibition fit? It includes work from both poles of naming and exchange and gradations in between. By that very practice and lack of commitment to a view, the exhibition fails to exchange, and in no way points it out. By refusal to participate in the critique, it participates in the return to the authority of the museum.

PHILIP MONK

KRZYSZTOF WODICZKO

The Ydessa Gallery, Toronto
April 9-30
"Public Projection" on the
South African War Memorial, Toronto
April 9 and 19

Krzysztof Wodiczko's work turns on the word "projection." On one hand, "projection" is idealist, that is to say, ideological. It is what a museum with a neo-classical facade, for example, projects as a universal value for art while obscuring that institution as an active ideological force. On the other hand, "projection" is taken in its active sense when Wodiczko projects images on a building with a slide projector. He uses a projection to combat a projection. Through this practice, Wodiczko turns the building in on itself and makes the monument into a spectacle. This spectacle portrays the social relations of the institution that its "facade" covers. Thus a particular institution's architecture, according to Wodiczko, is shown to be an embodiment of an apparatus of power.

Wodiczko uses high-powered slide projectors to project a single or multiple images on a building or monument for a particular length of time on one or successive nights. Usually these are images of a body

(hands or bodies in business suits) projected on a variety of institutions, aligned so that the building itself becomes an anthropomorphic body. While different types of buildings have served as backdrops, Wodiczko generally has subjected cultural institutions to his projections. More recently war memorials have been used as the sites for projections: a missile on a Victory Column in Stuttgart, a hand and knife "slicing" a war monument in Toronto; but it has been the institutions and not idealized public monuments that have set up the structure of this work.

Wodiczko's tactics and strategy are dual. He opposes particular institutions and the authority of architecture in general. Thus when he projects a body on those buildings, on the one hand that body represents the hidden social relations of that institution, and on the other hand the body serves as a metaphor for the authoritarian power of architecture itself.

While the artist projects the image in order to bring to the surface those social relations, he sets himself in relation to that institution through his presence in front of it. "Only physical, public projection of the myth on the physical body of myth (projection of myth on myth), can successfully demythify the myth."¹ But it is not simply a question of demythifying myth as it is of an actual intervention and mediation, within the so-called public domain. "In the power discourse of the 'public' domain, the architectural form is the most secret and protected property. Public Projection involves questioning both the function and ownership of this property." Through the method and means of intervention these projections combine the features of photo-montage and agit-prop.

The presence of the artist acts as a caption or commentary to the silent image and institution. His presence is necessary to that mediation between the institution and an audience or accidental public. The artist is one of three "bodies"; the "body" of the building, the images of the body projected on the building, and the body in front of it. He is not a representative; he, like anyone else, is acted upon by what Foucault calls the "political technology of the body." Rather, by his presence, he is contingent to those power relations while trying temporarily to embody them in the institution by an analysis of its architecture.

In order for the work to succeed as an analysis of the institution behind the architecture, the artist cannot be merely supplemental to the projection. The projection itself is not enough: the artist adds to that image through dialogue with its audience. This dialogue brings to the surface the specific social relations of a particular institution that the artist has analyzed prior to the projection as a means of determining the images of the projection. What surfaces on the building usually, though, is only a *symbolic* appearance, which may lead to something more as a symbolic enactment. For instance, during the projection at the Art Gallery of Ontario (August 27-29, 1981) this statement from the exhibition of photo-documentation at The Ydessa Gallery could not have appeared: "Information about the projection was available in the AGO for its employees, and was announced in The Globe and Mail and posted in the 'artistic' parts of the city. During the fall of 1981 the Art Gallery of Ontario was suffering from serious economic cutbacks. This provoked both public and internal debate on its priorities and its cultural role in the province." Instead, beneath an image of a flying dollar sign and over the portal, we see a projection of a hand-shake, the agreement presumably of business man and Queen Street artist whose torsos flank the door like columns. Quite pointedly we have an image of the collusion of art and business that the edifice itself represents. The concrete social relations implied in the statement, nonetheless, do not really appear in this symbolic generalization, as arresting as the image is. And yet the artist continues to stand to that representation in front of the gallery, and that is the value of the work. His position there is more one of a dialogician than dialectician. It is more valuable for what it sets up for discussion than what it analyzes on the surface.