

## STUART SHERMAN

Né en 1945 à Providence (Rhode Island, Etats-Unis), décédé en 2001 à San Francisco (Etats-Unis)

### FORMATION

Riverdale Country School, New York City

### EXPOSITIONS PERSONNELLES

- 2009** *Beginningless Thought/ Endless Seeing: The Works of Stuart Sherman*, 80WSE Gallery New York University October 21 - December 19, 2009, curated by John Hagan, Yolanda Hawkins, and John Maturri and organized by Jonathan Berger  
*Stuart Sherman: Nothing Up My Sleeve*, Performa 09 at PARTICIPANT, INC. New York, Nov. 8-Dec. 20, 2009, curated by Jonathan Berger

### ŒUVRES SCENIQUES

- 2000** The Stations of the Cross, or the passion of Stuart  
**1994** Nineteenth Spectacle (But Second Musical)  
Queer Spectacle  
**1993** Seventeenth Spectacle (Yes and Noh)  
Eighteenth Spectacle (The Spaghetti Works)  
**1992** Sixteenth Spectacle (It's a Musical!) (La Mama E.T.C., March 18, 1991) Solaris  
**1991** Fifteenth Spectacle  
**1990** Taal Eulenspiegel  
**1989** The Play of Tea, or Pinkies Up!  
Objects of Desire  
Knock, Knock, Knock, Knock  
Fourteenth Spectacle  
**1988** But What Is The Word For "Bicycle"?  
**1987** Slant (concerning Emily Dickinson)  
Crime and Punishment, or the Book and the Word  
"A" Is For Actor  
The Yellow Chair  
**1986** Second Trilogy: Chekhov, Strindberg, Brecht  
The Man in Room 2538  
It Is Against the Law To Shout "Fire" In A Crowded Theater  
Endless Meadow and So Forth  
This House Is Mine Because I Live In It  
**1981** First Trilogy: Hamlet, Oedipus, Faust  
**1980** Twelfth Spectacle (Language)  
Thirteenth Spectacle (Time)  
**1979** Eleventh Spectacle (The Erotic)  
**1978** Tenth Spectacle (Portraits of Places)  
**1976** Second Spectacle (with Stefan Brecht, Richard Foreman, Kate Manheim)  
Seventh Spectacle (with 30 performers)  
**1975** First Spectacle

### FILMOGRAPHIE

- 1993** Liberation (Portrait of Berenice Reynaud), 8 min  
**1989** Black-Eyed Susan (Portrait of an Actress), 9 min  
**1988** Berlin Tour, 12 min  
**1987** Scotty Snyder (All Around the Table), 10:13  
**1986** Eating, 6:10  
The Discovery of the Phonograph, 6 min  
**1985** Mr. Ashley Proposes (Portrait of George), 1:35  
**1984** Portrait of Benedicte Pesle, 0:56  
**1983** Fish Story, 0:52  
**1982** Typewriting (Pertaining to Stefan Brecht), 2:06  
Chess, 1:20  
Golf Film

- 1981** Bridge Film, 1:20  
Racing, 1:05
- 1980** Fountain/Car, 0:39  
Rock/String, 0:55  
Elevator/Dance, 3:12  
Theatre Piece, 0:52
- 1979** Flying, 0:50  
Baseball/TV, 1:12  
Hand/Water, 1:37  
Piano/Music, 1:17  
Roller Coaster/Reading, 3:00
- 1978** Skating, 2:44  
Tree Film, 1:30  
Edwin Denby, 1:13  
Camera/Cage, 2:57
- 1977** Globes, 2:41  
Scotty and Stuart, 2:22

**VIDEOGRAPHIE**

- 1994** Don't Hang Up, I'm Freezing  
A Glass of Fish  
Cheers!  
Two Pixel Videos (Black and White/Grain)  
The Leap  
Bill Rice's Beer Garden  
Son of Scotty and Stuart  
Me and Joe  
8 Eggs  
Pull (A Portrait of David Nunemaker)  
News Break  
Holy Bible  
Ah-Choo
- 1993** Yes and Noh Karaoke  
Scaffolding
- 1987** Gray Matter  
Video Walk
- 1986** Berlin (West)/Andere Richtungen
- 1982** Five Flowers

**PRIX**

Prix de Rome  
Guggenheim Fellowship  
Village Voice Obie  
MacDowell Colony fellowship  
Asian Cultural Council Grant  
DAAD Grant for residency in Berlin  
Grants from the National Endowment for the Arts.

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## **ŒUVRES SCENIQUES**

### **2000**

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### **1994**

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Nineteenth Spectacle (But Second Musical), (La MaMa E.T.C., 10 janvier 1994)

Queer Spectacle

### **1993**

Seventeenth Spectacle (Yes and Noh)

Eighteenth Spectacle (The Spaghetti Works)

### **1992**

Solaris

### **1991**

Fifteenth Spectacle

Sixteenth Spectacle (It's a Musical!), (La Mama E.T.C., 18 mars 1991)

### **1990**

Taal Eulenspiegel

### **1989**

The Play of Tea, or Pinkies Up!

Objects of Desire

Knock, Knock, Knock, Knock

Fourteenth Spectacle

### **1988**

But What Is The Word For "Bicycle"?

### **1987**

Slant (concerning Emily Dickinson)

Crime and Punishment, or the Book and the Word

"A" Is For Actor

The Yellow Chair

### **1986**

It Is Against the Law To Shout "Fire" In A Crowded Theater

Endless Meadow and So Forth

This House Is Mine Because I Live In It

The Man in Room 2538 (1986)

### **1985-86**

Second Trilogy: Chekhov, Strindberg, Brecht

### **1981-84**

First Trilogy: Hamlet, Oedipus, Faust

### **1980**

Twelfth Spectacle (Language)

Thirteenth Spectacle (Time)

### **1979**

Eleventh Spectacle (The Erotic)

### **1978**

Tenth Spectacle (Portraits of Places)

### **1978**

Seventh Spectacle (with 30 performers)

Second Spectacle (with Stefan Brecht, Richard Foreman, Kate Manheim)

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**1975**

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## Stuart SHERMAN

Né en 1945 à Providence (Rhode Island, Etats-Unis), décédé en 2001 à San Francisco (Etats-Unis)

*Selections from the Eleventh Spectacle (The Erotic) and the Eight Spectacle (People's Faces)*, v. 1979

20', couleur, son

Courtesy Electronic Arts Intermix

Après avoir été acteur pour le metteur en scène Richard Foreman, Stuart Sherman se décide à créer ses propres pièces. Plutôt que de chercher à formuler un style et une écriture, il décide de commencer avec ce qui est déjà là : son propre corps et les objets qui l'entourent. C'est ainsi que débute ce qu'il nomme de façon générique les *Spectacles*. Ce titre est choisi avec ironie dans la mesure où il s'agit d'utiliser, sur une table pliante, un ensemble d'objets des plus banals qu'il appelle des *cheap artifacts* (artefacts bons marché) et qu'il est seul à manipuler. Ces quelques composants annihilent tout effet spectaculaire.

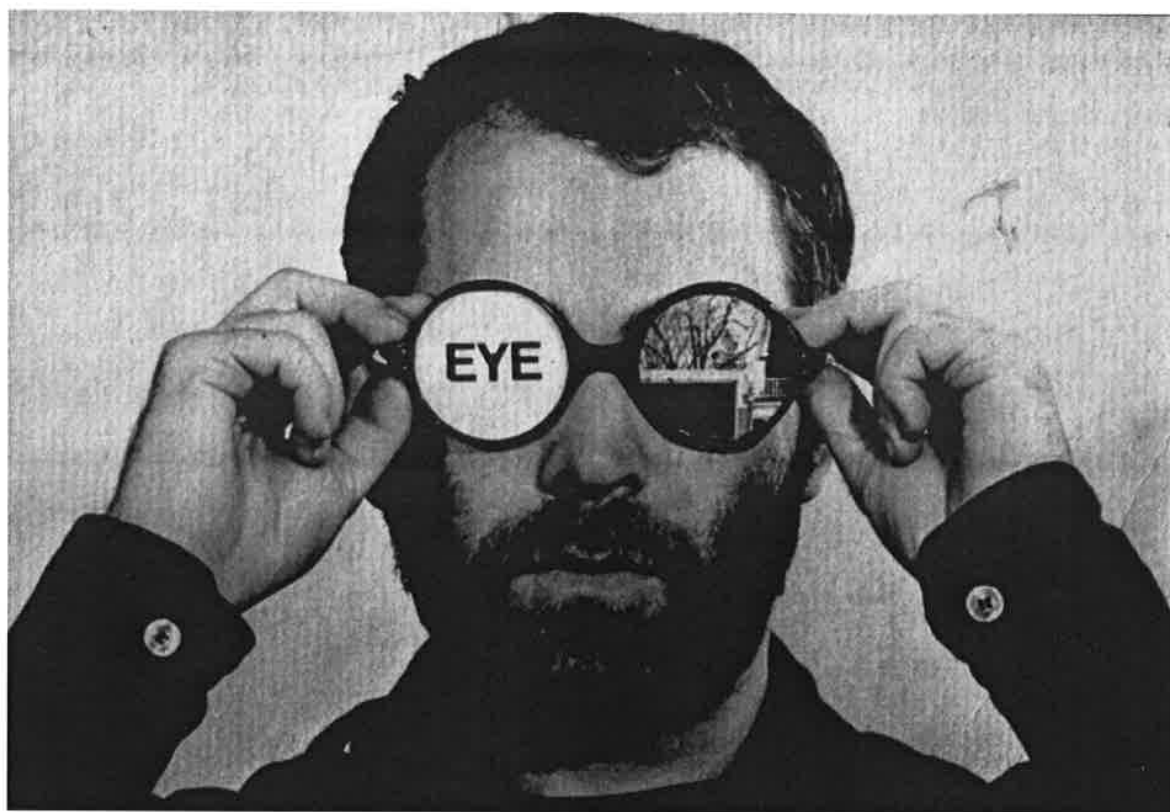
Stuart Sherman se donne ainsi littéralement en spectacle, ou plutôt, ce sont ses difficultés à écrire qui sont mises en scène et finissent par donner naissance à un vocabulaire. Ses gestes se bornent à associer des objets. En les mettant côte à côte, les uns sur les autres ou les uns après les autres, des sortes de séquences apparaissent. Histoires, saynètes ou phrases, les agencements qu'il formule font appel aux capacités d'analyse ou de déchiffrement des spectateurs. On assiste bien à l'apparition de chaînes de signifiants, même si leur sens reste incompréhensible. Avec ses *Spectacles*, Stuart Sherman propose ainsi de remplacer les mots par des associations et met son public face à la création d'un langage fait d'objets.

Journal de l'exposition *De toi à la Surface*,  
Le Plateau / Frac Île-de-France,  
20 janvier – 10 avril 2016

**STUART SHERMAN**

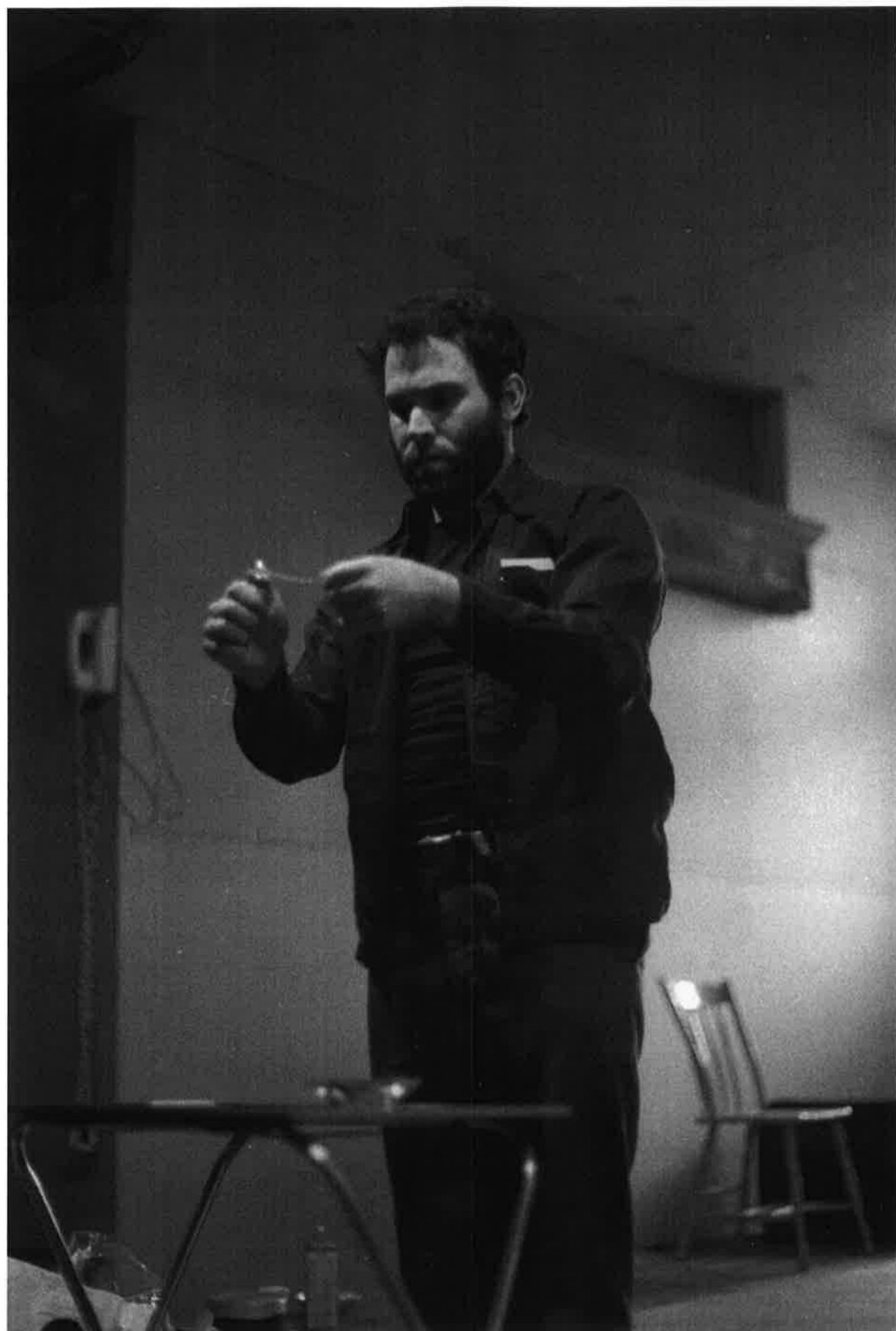
*Selections from the Eleventh Spectacle (The Erotic) and Eighth Spectacle (People's Faces), 1979.*  
Vidéo couleur, son 20 min.



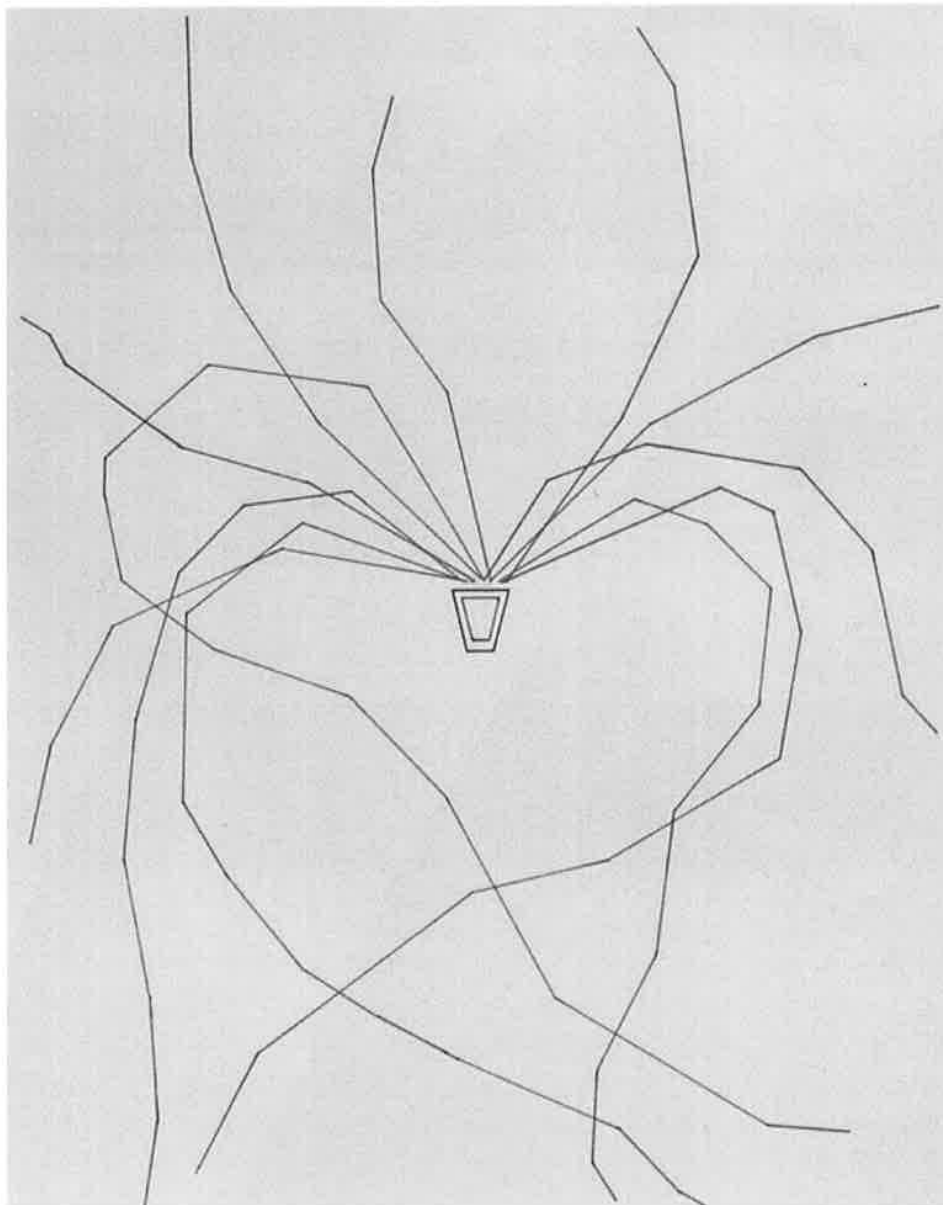




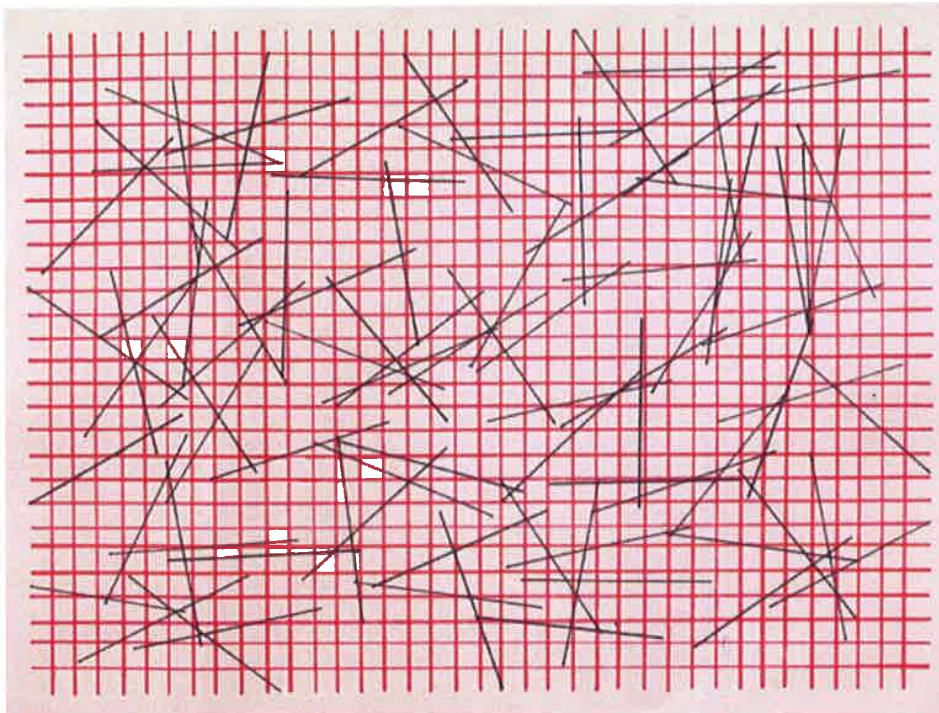
"The Eleventh Spectacle (The Erotic)", 1978,  
Photo: Babette Mangolte, Courtesy of the artist and  
Broadway 1602, New York



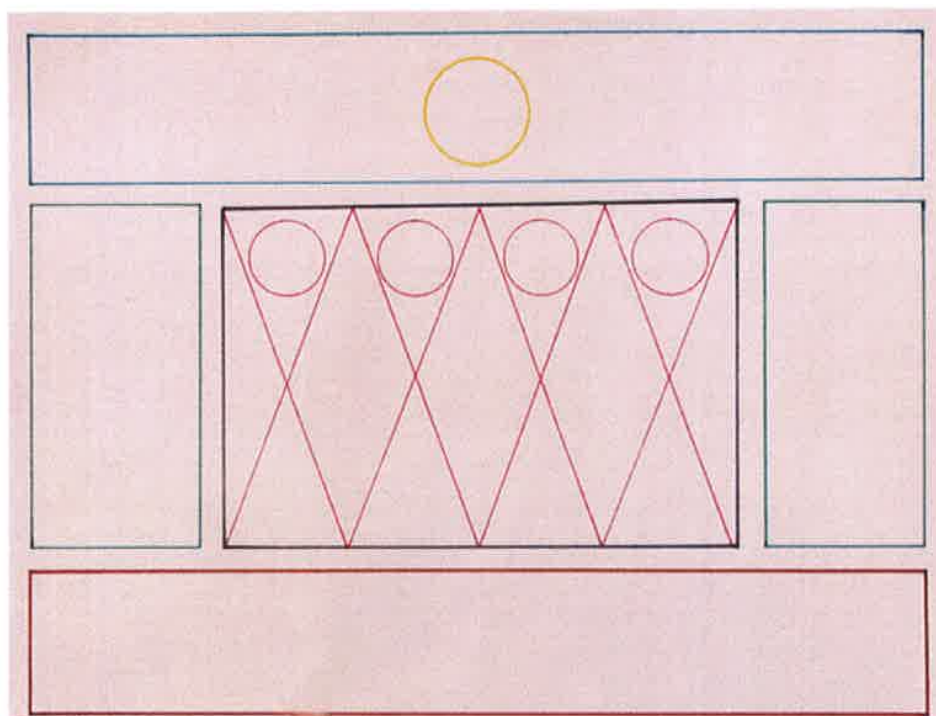




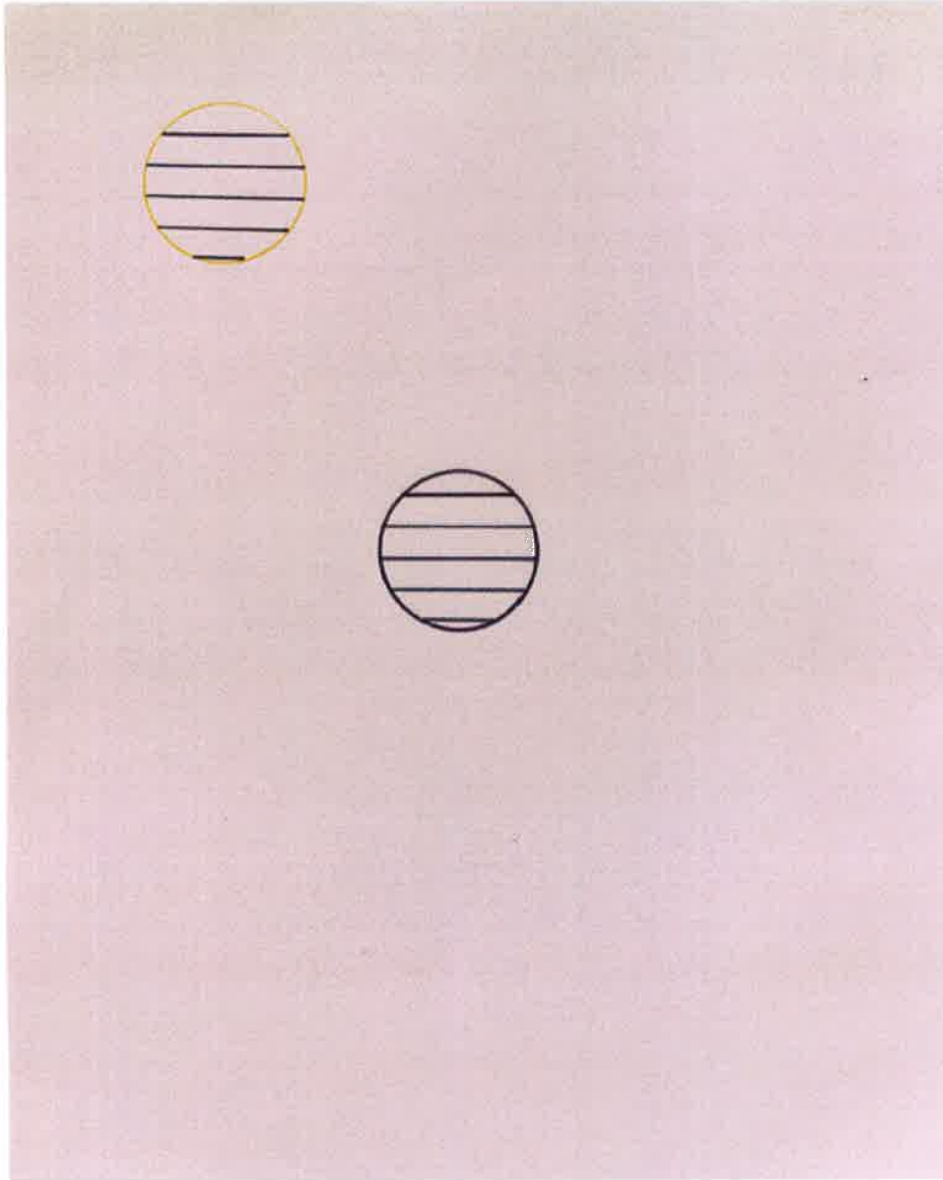
Stuart Sherman. Potted Plant, undated. Marker on paper courtesy Beginningless Thought/Endless Seeing: the Works of Stuart Sherman.



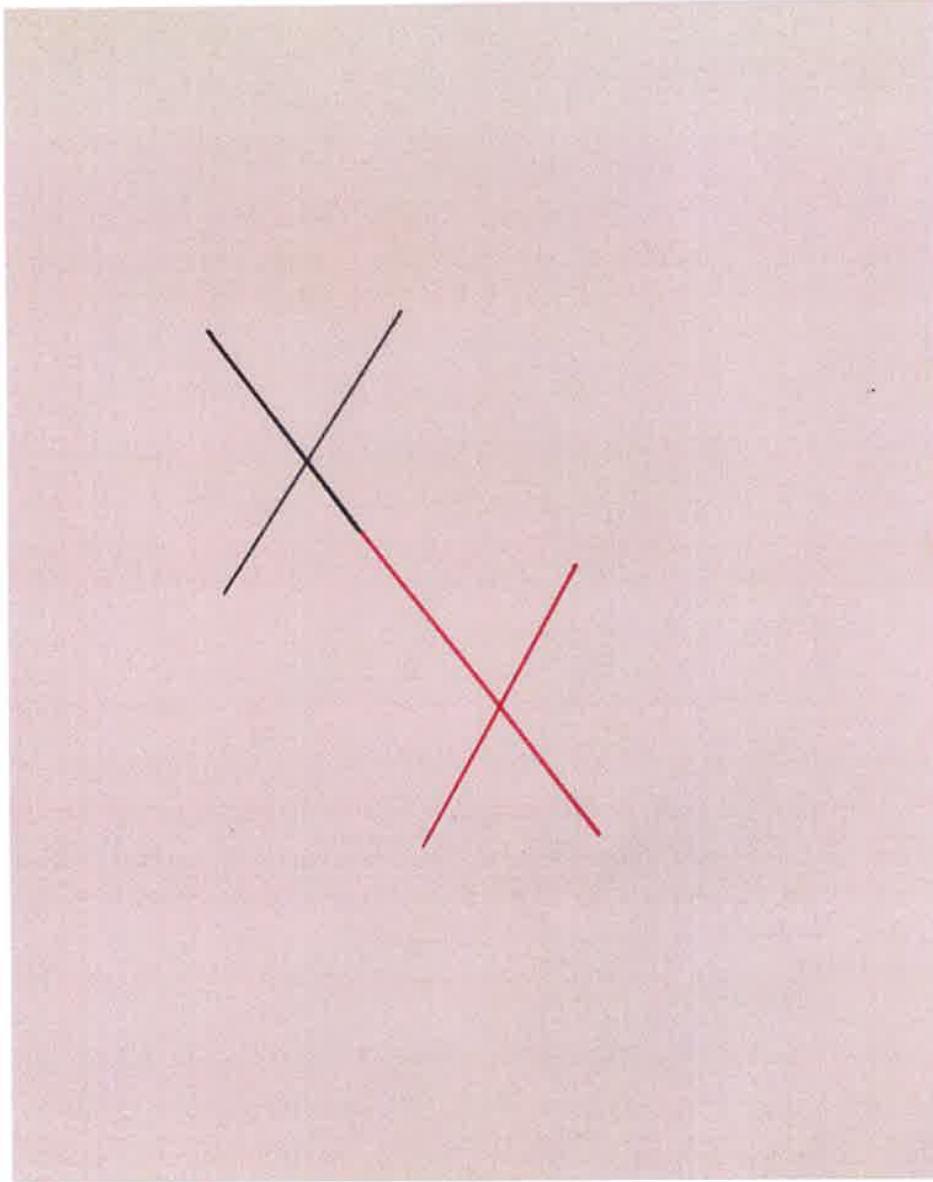
Stuart Sherman. Orgy, undated. Marker on paper courtesy Beginningless Thought/Endless Seeing: the Works of Stuart Sherman.



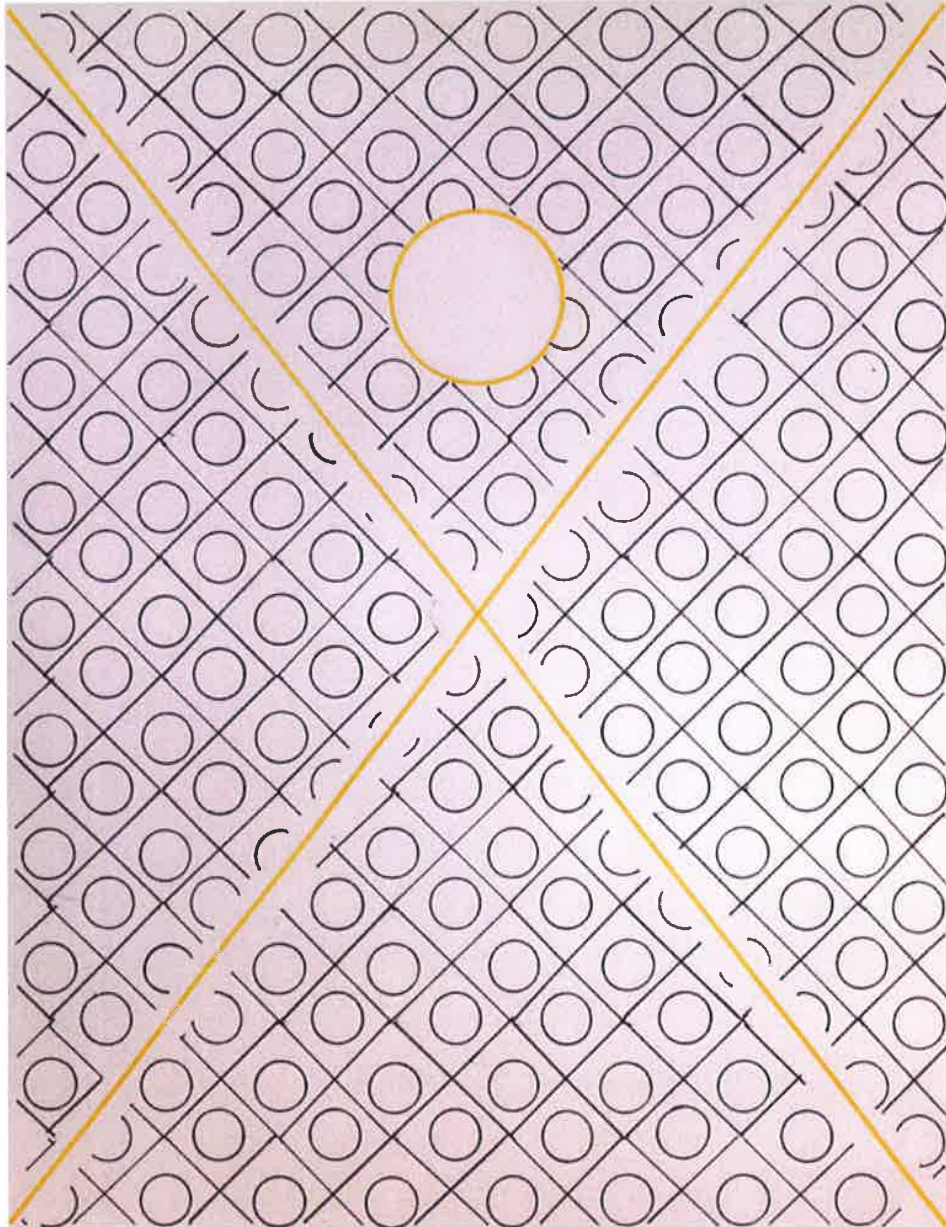
Stuart Sherman. œells sont dans le vrai œ; ils sont dans le vrai,œ (Flaubert), 1971. Marker on paper courtesy Beginningless Thought/Endless Seeing: the Works of Stuart Sherman.



Stuart Sherman. Thinking Man, 1971. Marker on paper.



Stuart Sherman. Bleeding Man, 1971. Marker on paper.



Stuart Sherman. Untitled, undated Marker on paper.

Rituals of Rented Island Screenings and Performances

# ROBIN DEACON: SPECTACLE: A PORTRAIT OF STUART SHERMAN PRESENTED IN COLLABORATION WITH

Whitney Museum of American Art

VISIT CALENDAR EXHIBITIONS COLLECTION LEARN WATCH SUPPORT SHOP ABOUT

## FRI, NOV 15, 2013 7 PM

Location: Abrons Arts Center, 466 Grand Street

In conjunction with *Rituals of Rented Island: Object Theater, Loft Performance, and the New Psychodrama—Manhattan, 1970–1980*, Robin Deacon's film *Spectacle: A Portrait of Stuart Sherman* will premiere at the Abrons Arts Center. The screening will be followed by a discussion with the filmmaker and Whitney curator Jay Sanders.

Robin Deacon describes the film in this introduction: "The late American artist Stuart Sherman (1945–2001) was a strange and underexposed figure in the history of performance art and experimental film. Using interviews with friends and colleagues, and original and re-enacted footage of Sherman's performances, this film explores the life, death, disappearance and rediscovery of this unique artist. Described by one writer as 'the Buster Keaton of linguistics,' Sherman's art defied neat categories and simple explanation. The same could be said of Sherman himself, who as a person was a notoriously secretive individual. From this perspective, the film asks viewers to question their understanding of how a life story can be told relative to the private nature of its subject."

**Please note: the event takes place at the Abrons Arts Center, 466 Grand Street, New York, NY 10002, and is presented in collaboration with Performa.**

**This event is free; no registration is required.**



Stuart Sherman, *Eleventh Spectacle (The Erotic)*, 1978. Photograph by John Maturri, courtesy *Beginningless Thought/Endless Seeing: the Works of Stuart Sherman*.

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VISIT CALENDAR EXHIBITIONS COLLECTION LEARN WATCH SUPPORT SHOP ABOUT

# RITUALS OF RENTED ISLAND: OBJECT THEATER, LOFT PERFORMANCE, AND THE NEW PSYCHODRAMA— MANHATTAN, 1970– 1980

OCT 31, 2013–  
FEB 2, 2014

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## IN THE NEWS

“Like a time capsule, the show takes you back to the recent past in New York art history. But with enough patience, it becomes clear that work is as relevant today as it was then, defiantly edgy and challenging.”

—*Time Out*

SEE ALL NEWS

About Works From the Exhibition Installation Photography Watch and Listen Film Series Events Exhibition Catalogue News



Jared Bark (b. 1944), *LIGHTS: on/off*, performance at The Clocktower, June 21, 1974. Photograph by Babette Mangolte; © 1974. All reproduction rights reserved

This exhibition illuminates a radical period of 1970s performance art that flourished in downtown Manhattan, or what filmmaker and performance artist Jack Smith called “Rented Island,” and still remains largely

<http://whitney.org/Exhibitions/RitualsOfRentedIsland>

Sherman's early performances were short, non-narrative works he scripted and performed using simple store-bought objects, manipulating them in ways that demonstrate their use or unexpected relations to one another—he might, for example, take a cheap plastic toy from a suitcase, place it alongside another one, move them around, then put them away. "Magic tricks without the magic," to quote exhibition curator Yolanda Hawkins, might be the best way to describe them. Between 1975 and 1994, Sherman developed a series of nineteen "spectacles": resolutely anti-spectacular works where everyday gestures like reading a book or sharpening a pencil are performed with deadpan concentration and understated humor. Several are on view here as filmed documentation, supplemented by contextual wall labels and quotes from the artist—not to mention cameos from the "actors," like the TV-shaped pencil sharpener with starring turns as both symbolic TV and actual sharpener in the 1978 *Eleventh Spectacle (The Erotic)*. (PERFORMED AT LEFT, PHOTO COURTESY ESTATE OF THE ARTIST).

The seven gallery spaces hold a variegated body of work loosely organized by medium and format. There are drawings and collages, poetry and journal entries, one-act plays and attendant props, even a wall of public art proposals. The galleries are flanked by a reading room of photocopied material and reading-related visuals, like the photographic still from the 1980 *Twelfth Spectacle (Language)*, where paper takes human shape by being stuck against a face and held in place with Sherman's signature round glasses.

As the title of the exhibition hints, concepts and objects were often interchangeable in Sherman's writerly approach to thinking and seeing. The diagram-like drawings, which Richard Foreman called "renderings of the rhythms of his mind's struggle with the flux of things," are studies of this process. Using drafting tools and colored inks, Sherman produced pared-down drawings that are mathematical in their precision but extremely subjective. *Death of Heart* is a row of six small shapes: interlocking triangle decrease in number as they are gradually boxed into interlocking squares. Other drawings, like the lone *Book on Bookshelf* depicted with just four straight lines, are just inexplicably funny in their pathos.

Sherman has long been a respected name in experimental theater and performance art. But true to his eccentric, low-key aesthetic, Sherman remains what one critic called an "avant-garde performance artist's avant-garde performance artist." A closer look reveals how Sherman weaves strands of task-performance inherited from Yvonne Rainer and Judson Dance Theater with the Fluxus multiples of George Maciunas or the games of George Brecht (re-interpreting the Duchampian valise along the way). The present exhibition keeps a strictly archival monographic focus, but presents ample opportunity for re-contextualization of Sherman's work.

Other events organized by curators Hawkins, John Maturri and John Hagan (all collaborators and acquaintances of Sherman during his lifetime) include a film screening hosted by Sherman scholar Bérénice Reynaud, and restagings of Sherman's plays at the Emily Harvey Foundation Gallery. In a separate Performa-related program, Sherman is the muse behind the "Stuart Sherman: Nothing Up My Sleeve," a group exhibition curated by artist Jonathan Berger which opens at Participant Inc. on November 8. Themed around "deception," the show brings Sherman's work alongside a lineup that runs from magician Harry Houdini to comedian Andy Kaufman, as well as artists such as James Lee Byars and Carol Bove. (INSTALLATION PHOTO OF 80WSE BY MEDIA FARZIN)

*"Beginningless Thought/Endless Seeing: The Works of Stuart Sherman" was on view through December 19. 80WSE is located at 80 Washington Square East in New York.*

*A screening of Stuart Sherman's film and video works, curated and hosted by Bérénice Reynaud, took place November 11, 7 PM, at NYU's Einstein Auditorium, 34 Stuyvesant Street, in New York. Plays by Stuart Sherman was presented December 4 to 7 at the Emily Harvey Foundation Gallery, 537 Broadway, 2nd floor, in New York.*

*"Stuart Sherman: Nothing Up My Sleeve" took place November 8-22 at Participant Inc., 253 East Houston Street, New York.*

# Stuart Sherman: Object Ritual

BERENICE REYNAUD

translated by THOMAS REPENSEK

To understand the work, one should not, of course, ask what it "means"—but only what need does it answer.

—Richard Foreman, "The Carrot and the Stick"

Since 1974 Stuart Sherman has been giving performances, usually unaccompanied, sometimes with other participants, in the lofts of lower Manhattan and on the street in various locations around the city. He has completed his *Eleventh Spectacle* as well as two other presentations that have not been numbered. Most of his performances, executed in silence with an almost religious concentration, consist of the manipulation, generally on a fragile little folding table, of different kinds of objects, usually plastic toys, but also bars of soap, kitchen utensils, and other objects manufactured in assembly-line imitations of one another, that cost little, and are easily obtainable.<sup>1</sup> It is Sherman's manipulation of objects that makes his performances resemble a magic show, but magic without tricks, suggesting that the point of his activity is something other than what it seems to be, that it is not the transformation of objects that is important, but, as Noel Carroll has observed, the order that is imposed on them.<sup>2</sup>

Some of the performances have titles, for example, the different sequences of *Ninth Spectacle (Portraits of People)*: "Bill Ives," "Nancy Tobin," "Sam Sherman," "Richard Needle," "Richard Foreman," "Stefan Brecht," "Kate Mannheim," "Charles Ludlam," "Stuart Sherman," and so on. But the use of titles should not mislead us. Sherman's performances do not depict anything; they have no representational content. In the *Tenth Spectacle*, for example, the sequence of manipulations called "Paris" is not a signifying chain whose referent is Paris;

1. During a conversation with Sherman I happened to use the term *junk* to designate his objects; he strongly disapproved and we finally agreed on the term *cheap artifacts*.
2. Noel Carroll, in *Soho Weekly News*, September 28, 1978, p. 81.

**Stuart Sherman. Tenth Spectacle (Portraits of Places): "Toulouse/Lyon." 1977. (Photo Nathaniel Tileston.)**



neither is it a "painting"—expressionist or representational—of Paris as seen by Stuart Sherman (being thereby the projection of Sherman as epistemological subject). Yet it *is* possible to think of this sequence of manipulations as some kind of signifying chain, and to determine *what* kind will be the task of this analysis. Which is to say, how does one make an art that is entirely constituted of objects such that the objects themselves are denatured, and, to what ends does one do this? Or to ask the question in yet another way, what is the meaning of an art which is populated with objects but is, simultaneously and above all, abstract?

One can of course turn to the history of modern painting for examples of the formalist denaturing of objects. Cubism for instance exploits a limited repertory of mundane objects—guitars, bottles, pipes, bowls of fruit—for expressly pictorial ends, as aspects of things become the signifiers for elements of spatial syntax: overlap, contiguity, recession, diminution. But this cubist absorption of the depicted object into the abstract, formal codes of representational space can be seen as a rather more traditional attitude toward the object than the one enunciated by Apollinaire, who asserted (along with the futurists) that one could paint as well with feces and blood, with oil cloth, or with detachable collars.

Whatever lineage we might trace forward from the formalist sublimation of the object, the one that leads from Apollinaire's eruptive conception of it obviously moves in another direction—from Duchamp to Rauschenberg to Warhol to today. (An analogous revolution occurred in music with the introduction of noise to replace notes, a revolution Cage did not begin but whose principles he established and of which he became one of the most forceful exponents.) It is this second tradition of the object to which Sherman's work belongs, a tradition in which art is made not out of the already constituted space of Western painting or sculpture or theater, but rather out of the inchoate and unexplored space of postindustrial consumer capitalism itself, the space of the cheap, disposable simulacrum of the real.

It is not necessary to reproduce here the kind of semiological analysis that during the last several years has incontestably established the "redundancy" if not the "orgy" of signifiers (and its humanist correlative: the loss of the Signified) in the advanced capitalist countries during the era of "mechanical reproduction." But it is important to focus on the fact that the multiplication of consumer objects, their mass production, their interchangeability, their temporary use value, and their mass consumption have created between objects and the signifying chains into which they are inserted a different relationship than would exist if one were dealing with a uniquely fashioned object whose perfection is its durability. Indeed, the society labeled "consumer" and so easily accused of materialism is the very one which exhibits the strongest contempt for objects. This is not only, as Marx has said, because exchange value has replaced use value, giving rise to a new fetishism—that of money—but because the signifying value, far from being lost in an overabundance of manufactured products, has been transferred from the object or from a collection of objects to the manipulation of those objects.

This displacement of value from the object to its relation to gesture can be

found in certain preindustrial cultures; an obvious example is the potlatch ceremony practiced by the Northwest Coast American Indians, in which goods acquired through conquest or work signify the wealth of their possessor only when given away as a gift to an enemy. With this gift the owner denies practical and even symbolic (ostentatious) value to the vehicle, transferring signification from the object to an action applied to that object.

The potlatch thus provides a useful, because simple, model of the process of denaturing an object. Yet between the potlatch and the manipulation of objects in advanced industrial societies there is an essential difference, for in making a gift its basis, the potlatch sets up a relationship between two subjectivities, even if that relationship is one of defiance and hostility (although one is also aware of the underlying eroticism in such an encounter). The consumption of industrial products, on the other hand, creates no such link, the discarded object becoming the empty signifier of an absent subject; for in the essentially solitary act of consumption there is no one to identify the subject as subject.

It is to this situation that the second tradition (Apollinaire/futurism/Duchamp . . . Cage/Rauschenberg, etc.) of object-art addresses itself—a situation in which the number of potential signifiers (objects) is vastly expanded, while the specific power of each to signify is radically reduced. Questions of meaning are only specified through contexts of manipulation.

As I have said, Sherman's work is located within this situation. His is an art of chains of manipulation performed on a group of objects. Insofar as his work is conceived from within the productive domain of a consumer culture, it addresses the problem generated by this mode of production: the nightmarish possibility of an aesthetic medium based on a theoretically limitless group of objects and therefore a potentially infinite number of signifying elements. But insofar as Sherman is an artist he is equally concerned with the problem of limiting this exponential burgeoning of signifiers, and of determining criteria for delimiting them. Thus it is necessary to establish, within the theoretically limitless group of objects that are likely to be used, floating sub-groups which will constitute for each work, or each performance, the lexicon of terms available. This is the function, for example, of the little suitcase lugged about by Sherman from performance to performance: to create an enclosure in the visible world that separates the objects that will be used during the performance (to be gradually revealed to the audience) from all others; in other words, to establish a collection.

In a collection it is neither the objects themselves nor their symbolic value that matters, but something that is made precisely to negate it all, as well as the reality of castration in the subject itself, which is the systematization of the collective cycle in which the continual movement from one element to another enables the subject to construct a closed, invulnerable world, without any obstacle to the fulfillment of a, needless to add, perverse desire.<sup>3</sup>

3. Jean Baudrillard, *Pour une critique de l'Economie Politique du Signe*, Paris, Gallimard, p. 103.

In other words, in the collection, as Baudrillard analyzes it, objects are negated in the name of their principle of organization. What matters is no single object but the beauty of their collective encounter, as in a jumble of surrealist odds and ends—Lautréamont's umbrella and sewing machine collected on the dissecting table of a modern imagination—or the more neutral than picturesque accumulations of a 42nd Street storefront, where you find displayed together electric vibrators, languid Christ statues, *Star Wars* toys, horror-film masks, and mechanical dentures similar to those used by Sherman (but a more recent model—obsolescence occurs quickly—that says "Hi, baby" with a click of its jaws). That such an assortment is possible in the same store window teaches that neither the vibrator nor the plastic Christ is blessed with an independent symbolic value.

In both his collection and performance Sherman attempts to substitute for a theoretically infinite world of signifiers—a world overflowing with identically manufactured elements—a closed and autonomous one (every collection, while open theoretically, selects new elements according to an organizing principle, elements, therefore, which belong to the collection by definition, even though they are still a part of the outside world). This autonomous world of the collection will then be one whose signification depends wholly on itself and carries unmistakably the mark of subjectivity which is its source (although this is not to imply that the subjectivity constitutes its signification), a world where, as Sherman describes the mental space created by his performances, this subjectivity finally feels "at home."

It is a gesture, as abstract principle and realization mediated through a subjectivity, that constitutes both Sherman's collection and performance. Again, it is Baudrillard who provides the relevant terms of analysis. "The function of modern art in all its manifestations," he writes, "is above all to preserve the gesture of the moment, the entire intervention of the subject. . . . Modern art will bear witness to the systematics of today's overstuffed world by the inverse systematics of its empty gesture, a pure gesture marking an absence."<sup>4</sup>

The pure gesture we see at work in Sherman's manipulations establishes similarities and differences between apparently random objects, transforming them into the elements of a discourse. This discourse contains some characteristics not unrelated to the choreography of modern dance (I am reminded of the recent solo performances of Lucinda Childs, for example), for it sets out to exhaust the formal possibilities inherent in a closed permutational set. I will include here only two examples chosen from among his pieces, the first from *Portraits of Places*:

When X is dropping the second and fourth stick, he is looking in the direction of the mirror, and when he is dropping the first, third, and fifth stick, he is looking in the direction of the sticks;

the second from *The Erotic*:

In the lower left-hand corner with the other half eyeglass frame, the

4. Baudrillard, *Economie Politique*, pp. 121-2.

performer repeats all the actions previously performed in the upper right-hand corner.

If Sherman had only looked toward the mirror and not toward the sticks, if a sequence of actions had been performed with only half of the eyeglasses, if an object placed in a box had been left there instead of being taken out a moment later, the manipulations would represent a linear development comparable to the traditional stream of writing in which a sentence can only be written by eliminating all the others that could have been written in its place.

The absurdity of Sherman's manipulations, which consists roughly speaking of undoing what he has just done, is the result of attempting to explore the system of combinations which a series of two or more objects can produce: putting one object in the other, then taking it out, one object under the other, then the other under it, and so on. A linear combination would not make us laugh; what does is the fact that these actions, some of which are extremely complicated and require a high degree of concentration, say nothing and go nowhere. In the industrial world there are productive chains of action which are similarly absurd for the author-subject: the repetitive actions of the assembly line, the very ones that produce the objects Sherman uses. But the example of Sherman's five sticks shows that his manipulations are never simply repetitive. Along a chain of similar actions variations are introduced precisely in order to explore the possible combinations within that chain. And it is through the mechanism explored by Chaplin in the famous sequence of the breakdown of the assembly line in *Modern Times* that these variations make us laugh.

If the spectator's laugh in *Modern Times* tends to ridicule assembly-line work, and if the laugh excited by one of Sherman's performances ironically deprecates the "cheap artifacts" he uses, it is perhaps this ironic negation that constitutes the subject of a film like *Modern Times* or of one of Sherman's performances, and may be the source of its pleasure.<sup>5</sup>

And, indeed, if the structure of Sherman's work can be described as a system formed by the permutation of two sub-systems—objects and actions, one of the effects produced by that system is pleasure, specifically aesthetic pleasure. It would seem that aesthetic pleasure arises as a response to the deployment of sensuous elements within a delimitable space; without that space (that frame?)—the space, for example, of the little table where Sherman performs his manipulations—there is no pleasure in the aesthetic sense. In analyzing the function and appearance of pleasure within Sherman's medium, it is perhaps helpful to equate the distinction

5. Compare Baudrillard, *Economie Politique*, pp. 123-4: "The discourse of modern art attempts to convey signification through the very banality of ordinary objects, that is, through their potential systematic. It is this serial, differential arrangement, with its own time scanned by the modality and the recurrence of its behavioral models, that art witnesses today by continually verifying itself through a repeated gesture within a closed set of optional variations that makes it precisely something other than absolute repetition."

from Stuart Sherman's Eleventh Spectacle  
(The Erotic): "EYES"

In the center of the table is a long, thin spike erected on a black base. On the spike is a round artificial eye. In the upper right-hand corner, from the performer's (X's) point of view, is one-half of a black eyeglass frame. Inside the frame the word *eye* is printed in black capital letters on a white background. Through the word *eye* a small hole has been pierced. Behind the eyeglass frame is a horseshoe magnet which is red except for its unpainted metal tips. In the lower left-hand corner is the other half of the eyeglass frame. Inside the frame is a part of a color photograph. Through the photograph a small hole has been pierced. Behind the eyeglass frame is an oval artificial eye with a thin metal strip glued to its back.

X takes the magnet and the oval eye, turns them so that the metal tips of the magnet and the metal strip in back of the eye are in diagonal alignment, then draws and "locks" the eye and magnet together around the spike. Turning the magnet eye in the direction of the audience, X lifts the magnet eye up over the spike eye, then turns the magnet eye and holds it over the spike eye.

Keeping the magnet eye over the spike eye, X brings both eyes to the upper right-hand corner behind the half eyeglass frame. Then X draws the magnet eye away from the spike eye and holds it (upturned) at left beside the spike eye. X bows his head and begins lowering it, stopping when his left eye is just over the magnet eye and his right eye is just over the spike eye.

Keeping his left eye just over the magnet eye, X picks up the half eyeglass frame, places it over his right eye, looks at the spike eye underneath, removes the eye from the spike, slips the half eyeglass frame onto the spike (through the hole in the center of the word *eye*), and replaces the round eye on the spike.

Straightening up, X holds the magnet eye over the spike eye (the half eyeglass frame under it on the spike) and brings both eyes to the lower left-hand corner where, behind (and, eventually, with) the other half eyeglass frame, X repeats all the actions previously performed in the upper right-hand corner.

Then, holding the magnet eye over the spike eye (the two half eyeglass frames under it on the spike), X brings both eyes to the center of the table.

X lowers the magnet eye over the spike eye, down along the spike toward its base. Unlocking the oval eye and the magnet, X draws them back to their original corners, breaks their diagonal alignment, and sets them down.

X takes the spike eye off the spike and holds it (upturned) at the right beside the spike. Then X bows his head and begins lowering it, stopping when his left eye is just over the point of the spike and his right eye is just over the round eye.

*Stuart Sherman. Eleventh Spectacle (The Erotic). 1978.  
(Photo Babette Mangolte.)*

## Stuart SHERMAN

Nationalité américaine

Né en 1945 à Providence (Rhode Island, États-Unis) et  
mort en 2001 à San Francisco (Californie, États-Unis)

Less than a decade after his death, Stuart Sherman already seems like some distant, mysterious figure – slightly mythic, a bit hazy around the edges. But then, he was always rather distant and mysterious, always out of step with the world. He didn't go wholly unrecognized during his lifetime: his solo performances and short plays were reviewed in the New York press, discussed in academic journals. He got a Guggenheim Fellowship, had various residencies, travelled the world. When he died of AIDS in 2001, there were obituaries in *The New York Times* and *The Independent*. He was no outsider artist. But his work – small, private, obsessive, ephemeral – lived so far away from the places where art and money touch that it usually went under the cultural radar. It could easily have been lost to history. Sherman always struggled – personally, financially. He got by, barely, on temp jobs and the occasional low-level grant; a few individual patrons probably helped him along. Yet he kept making art, lots of it, more than anybody ever knew.

So of course there is something poignant – and perhaps a little frustrating – in the belated regard suddenly directed Sherman's way. In 'Beginningless Thought/Endless Seeing', the astonishingly thorough retrospective at New York University's 80 Washington Square East Galleries, the full range of his production was shown for the first time: all the extant video documentation of his performances, his films and sound works, as well as drawings, collage, sculptural pieces and writing – most never exhibited while he was alive. 'Nothing Up My Sleeve', showing concurrently at Participant Inc, was a different sort of affair: a group exhibition inspired – in a free-associative sort of way – by Sherman's work. Only a few of his pieces were presented, on monitors in the gallery's first room, but he presided over the whole curious exhibition, quite literally a guiding spirit.

Both shows offered a chance to view the work Sherman was best known for: the small-scale performances he called his 'Spectacles'. Produced in numbered sequence from the early 1970s through to the late '90s, these pieces – usually solo, mostly wordless – are precisely choreographed manipulations of small, mass-produced objects. Like some high-concept mountebank, Sherman would set up a cheap folding table, open a suitcase, pull out his props – toy cars, dollhouse chairs, rolls of masking tape, sheets of newspaper, wind-up teeth – and, with a kind of awkward urgency, he would arrange and position them in cryptic, patterned interactions. He did some of these performances in theatres, some in his own apartment; but he often set up his table in parks, or on the deck of the Staten Island Ferry, doing his 'act' for puzzled passers-by. Watching them is a bit like listening to a speech in an unknown language that somehow, magically, hovers just on the border of comprehension. It's clear there is a logic to the performer's gestures, a coherent grammar – and more than that, there is wit.

'It was just like sweeping my apartment,' Sherman said about the 'Spectacles'. 'I didn't become a character, I didn't emphasize anything. It was more in the style of the performance of household chores.' It's a telling analogy. There is something of the everyday in all of Sherman's work (for a time in the '90s, he self-published his writings in a photocopied 'literary journal' called the *Quotidian Review*). There is also a sense that making art was, for him, a necessary task: if you don't sweep, dust piles up. That 'dust', as much of his visual work suggests, was linguistic in nature. Sherman explored language compulsively, all the accretions of meaning that appear in the spaces between objects and their names. Some of his drawings are made from patterns of repeated words and alphabets; some are spare, ideographs that punningly dismantle phrases: 'Chair Manned, Man Chaired, Chair Man/Man Chair.'

While the NYU exhibition was organized by a trio of Sherman's friends and former collaborators – John Hagan, Yolanda Hawkins and John Matturi – the curator of the Participant Inc show, artist Jonathan Berger, who is a couple of generations younger, came late to Sherman's work. He never knew him or saw him perform live. But when Berger first saw a video of a 'Spectacle' performance, he had the realization: 'That's exactly how I think.' That identification led to an oddly compelling group exhibition of artists using 'reality as a subjective medium' – a diverse, eccentric collection of art works, ephemera and assorted documentation. A tabletop piece by Carol Bove and a couple of Matthew Brannon's paintings (hung almost out of sight) were the most conventional works; there was also an archive dedicated to the fictional recording career of drag queen Vaginal Davis, photos of the surreal architectural 'SITE' projects produced in the '70s, assorted spiritualist paraphernalia, and artefacts from the collection of Harry Houdini. Absurdist comedian Andy Kaufman occupied a central place, with bits and pieces of his personal effects on display. These had a haunted, post-mortem air, with Kaufman's childhood record collection in a vitrine, and James Lee Byars' gold suit laid out on a pedestal. That seemed right for a posthumous tribute. The connections between the works, and the full back-stories behind them, often seemed oblique, difficult to puzzle out – and that seemed right too. After his unexpected resurrection, Sherman still feels like a cipher, though a strangely familiar one.

In the late '60s, before he began his artistic career, Sherman showed up uninvited at the New York home of author Carson McCullers, then a recluse. He ended up moving in with her for a year – the last year of her life. As he wrote years later, they spent the time reading together, but shared almost no details of their personal lives. 'No pretense was made to intimacy,' Sherman wrote, 'and for this very reason, one day, quite suddenly, intimacy appeared between us, like an uninvited guest whose presence is nonetheless entirely welcome.'

Steven Stern

## Stuart Sherman

Stuart Sherman's influential art practice defies easy classification. Celebrated as an avant-garde performer, he also worked in film, video, and other visual arts, in addition to writing plays and poems. Sherman was an iconoclastic builder and manipulator of mass-produced bric-a-brac; he used an intuitive logic to purposefully transform objects into rhetorical questions. He developed these manipulations into an idiosyncratic performance style that was quick-paced and conceptually witty. The culminating tableaux, featuring Sherman and disassembled or repurposed objects, evoke Rene Magritte, Buster Keaton, and Samuel Beckett.

Sherman settled in New York City's Greenwich Village in the 1960s, where he was a performer with Charles Ludlam's Ridiculous Theatrical Company and Richard Foreman's Ontological-Hysteric Theater Company. Beginning in the late 1970s, Sherman developed a unique performance style that combined the influence of avant-garde theater and conceptual art practices. Remaining outside of any one artistic identity, Sherman considered his work to be performative and visual but with a "literary bent — (I) consider everything I do a form of writing." One summer in the 1960's, he lived in close company with the writer Carson McCullers, taken in as her personal reader during the last year of her life. He wrote a number of original plays and concise meditations on the works of Anton Chekhov and Bertolt Brecht, among others.

In addition to writing, Sherman was interested in working with time and space, words as objects, and vice versa. Exemplifying the cross-pollination of influences in his work, he referred to his performances as "animated drawings." Characteristically taking the form of "Spectacles," as he called them, these performances were usually short in duration — a matter of seconds or minutes — and involved a deadpan manipulation of simple everyday objects, often over a folding-table. The effect was a dislocation of these objects from their familiar, practical origins, and the animation of new relationships with them.

Writing of Sherman's performances on the occasion of his death in 2001, long-time friend and supporter Richard Foreman called them "performances of daring and delicate awkwardness, complexity that made no concessions to anything but Stuart's iron will to understand how his own mental rhythms glued themselves to the world with which he collided every day."

Foreman's assessment echoed Sherman's own observations of his practice: "As visual as it is, all of my work is giving form to ideas. I find that in art in general, whatever the discipline, there's too often a fascination with the material aspects of the medium, the sensuous properties of the medium with too little attention to the ideas that form the material."

Stuart Sherman was born in Providence, R.I., in 1946 and died in 2001. He attended Antioch College in Yellow Springs, Ohio. His work has been performed and exhibited at venues such as the Performing Garage, The Museum of Modern Art, Mudd Club, The Kitchen, Franklin Furnace, Whitney Museum of American Art, and Theater for the New City, all in New York; Walker Art Center, Minneapolis; List Center at M.I.T., Cambridge, MA; Kunstmuseum Berne, Kunstmuseum Zurich, and Centre Georges Pompidou Center, Paris.

In 2009 Sherman was honored with two exhibitions in New York, *Beginningless Thought/ Endless Seeing: The Works of Stuart Sherman*, at 8OWSE, and *Stuart Sherman: Nothing Up My Sleeve*, at PARTICIPANT, INC.

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21.01 – 10.04.16

Camille Blatrix  
 Barbara Bloom  
 Christian Boltanski  
 Simon Dybbroe Møller  
 Jean-Pascal Flavien  
 Judith Hopf  
 Karl Larsson  
 Shelly Nadashi  
 Anouchka Oler  
 Stuart Sherman  
 James Welling



frac  
 île-de-france  
 le plateau  
 paris



Commissaire  
 de l'exposition :  
 François Aubart

o r c f r u o u s

u  
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L'accessoiriste place sur le plateau des objets essentiels à l'histoire qui va s'y dérouler, mais doit-on nécessairement la raconter ? Les éléments du décor sont là pour composer un environnement et créer les conditions d'une action, ceci même sans la présence des acteurs. Une scène et une narration se mettent en place à partir d'éléments placés les uns après les autres, les uns sur les autres, les uns derrière les autres. On les décrypte comme les éléments d'une histoire teintée de leur utilisation (Jean-Pascal Flavien), comme une syntaxe langagière (Karl Larsson), comme un tour de magie (Stuart Sherman). Quoi qu'il en soit, les frontières entre ces catégories sont poreuses, dès lors que les accessoires prennent la place des acteurs. La scène sur laquelle ils se produisent (Barbara Bloom), ou les effets qui entourent leur apparition (James Welling) peuvent aussi leur donner littéralement un rôle à jouer et une histoire à raconter. La compréhension de cette histoire dépend de notre capacité à interpréter les accessoires comme on le ferait de pièces à conviction ou de collections. On pourrait nommer cela « l'esprit de l'étagère » : contrairement à celui de l'escalier, on ne retrouve pas une idée trop tard, on découvre un trait de caractère dans des objets qui en sont pourtant physiquement

The prop master places the objects essential to the story on the set where it will unfold, but must the story necessarily be told? Props aim at making up an environment and at creating the conditions for the action, in the absence of any actor. Thus both a scene and a narration are established, based on elements placed one after another, one on top of each other, one behind the other. They are interpreted as elements of a story tinged with the way they were used (Jean-Pascal Flavien), as a linguistic syntax (Karl Larsson), or as a magic trick (Stuart Sherman). In any case, the boundaries between these categories become porous as soon as the accessories replace the actors. The stage on which they perform (Barbara Bloom) or the effects that occur when they appear (James Welling) can also literally give them a part to play and a story to tell. The way we understand this story depends on our capacity to interpret the accessories as we would do with pieces of evidence or items from a collection. One could call this « *l'esprit de l'étagère* » (the shelf wit) : unlike *l'esprit de l'escalier* (the staircase wit), one does not think of a reply too late but instead finds personal qualities in objects... Whoever is able to perceive these will

dépourvus. Qui sait les voir reconnaîtra le portrait de leur propriétaire (Christian Boltanski) ou les désirs contradictoires qui hantent ces choses banales (Simon Dybbroe Møller). En somme, ces suppléments d'âmes qu'on accorde aux objets sont les nôtres. Nous y investissons nos intuitions et nos affects. Parfois au point que sujets et objets semblent indissociables (Judith Hopf) ou incompréhensibles l'un sans l'autre (Shelly Nadashi). Il arrive même que l'on constate qu'ils ont pris une sorte d'autonomie, qu'ils ont une existence qui leur est propre (Camille Blatrix) ou sont mus par des sentiments (Anouchka Oler). Nous sommes donc habitués à ce que les objets remplissent d'autres fonctions que celles pour lesquelles ils ont été fabriqués. C'est ce constat qui réunit les artistes de cette exposition. Tous présentent des objets reconnaissables en tant que tels et évoquant aussi une narration ou des sentiments. Ce « et », ce chevauchement, est important. C'est là que s'invente une relation toute singulière, où nos affects fournissent aux objets leur puissance d'évocation. On peut voir ces œuvres comme autant de moments où, de façon aussi irrationnelle qu'inattendue, nos sentiments s'accordent avec notre environnement.

recognise the portrait of their owner (Christian Boltanski) or the contradictory desires that haunt such common items (Simon Dybbroe Møller). In short, the spiritual complement that we give objects belongs to us alone. We invest them with our intuitions and emotions, sometimes to the point where subjects and objects seem indivisible (Judith Hopf) or incomprehensible one without the other (Shelly Nadashi). On occasion, we notice that they are endowed with a kind of autonomy, with an existence of their own (Camille Blatrix), or are driven by feelings (Anouchka Oler). Thus we are used to objects fulfilling functions other than what their original design intended – it is this observation that brought the artists of this exhibition together. They all present objects that are easily recognisable for what they are, and which also evoke a narration or feelings. The importance lies in the 'and', in the overlapping. This is where an entirely new relationship is built, where our emotions give objects their evocative power. These works can be seen as just so many moments in which our feelings harmonise with our environment in a way that is both irrational and unexpected.



**Simon Dybroe Møller**  
1976, Aarhus (DK)  
VU et travaille à Berlin (DE)

*Animale U*  
2012  
6, video HD, couleur, son

Le travail de Simon Dybroe Møller joue des possibilités offertes par les livres associatifs. Ainsi la t-Il réalise *Negative Plate*, une série de sculptures d'assiettes couvertes de restes de repas. Acrochées au mur, parlées en noir et blanc, ces compositions en résine et silicone appellent les numéros sociaux. Et l'objet de nourriture qui s'effrite sur les réseaux sociaux. Et l'objet de nourriture qui s'effrite sur les réseaux sociaux. Et l'objet de nourriture qui s'effrite sur les réseaux sociaux. Et l'objet de nourriture qui s'effrite sur les réseaux sociaux. Et l'objet de nourriture qui s'effrite sur les réseaux sociaux. Et l'objet de nourriture qui s'effrite sur les réseaux sociaux.

**Bouquet I**  
2016  
Pousseite, objets divers  
Coursy de l'artiste

Le travail de Bouquet I explore l'interaction entre le corps et l'espace. Les objets sont disposés de manière à créer une tension visuelle qui se résout à mesure que l'observateur se déplace. Les matériaux utilisés sont souvent des matériaux de récupération, ce qui ajoute une dimension supplémentaire à l'œuvre.

**Jean-Pascal Flavien**  
1971, Meins (FR)  
VU et travaille à Berlin (DE)

*Sequence (kadder, interval, chair, bed, chair)*  
2014  
4, pièces  
Installation 188 x 420 x 81 cm

Le travail de Jean-Pascal Flavien consiste en la conception et la construction de maisons. Pensées et réalisées comme des lieux d'habitation, chacune est placée dans une situation inhabituelle proposée aux occupants. En cela, la position de Jean-Pascal Flavien se distingue de celle de la plupart des architectes qui habitent pour résoudre des problèmes alors que lui en pose et propose de les expérimenter. À ce jour, six maisons ont été réalisées: le *viewer 1* (Rio de Janeiro) en 2007, la *condom house à Berlin* en 2009, la *two persons house à São Paulo* en 2010, la *breathing house à Paris Saint-Léger* en 2012, la *statement house (Temporary title)* à Rio de Janeiro en 2015 et la *rolling house (to be continued)* à Monaco, both in 2015. Each of them was conceived as a proposal to invent specific gestures, movements, and modes of utilization or thought.

*Peinture polyuréthane sur métal, tissu de laine*  
Coursy de l'artiste et galerie Esther Schipper, Berlin

**Judith Hopf**  
1969, Berlin (DE)  
VU et travaille à Berlin

*Untitled (Laprop 2)*  
2010  
Bols, peinture  
170 x 43 x 88 cm

Le travail de Judith Hopf observe dans son travail l'environnement social, les conventions, les relations aux autres et aux objets qui forment nos existences. C'est en somme dans les rapports sur elle, sujet et objet, que s'inscrit son travail. Bon nombre de ses sculptures sont des objets manufacturés, des produits dont le caractère profondément solitaire est remis en question. Elle a réalisé des vases aux visages déprimés ou des objets fondants, retournant à leur état de matériau. Ils se situent ainsi entre leur nature d'objet et ce que leur donne au fil du temps. *Untitled (Laprop 2)* rassemble à priori à la fiction qu'on leur adjoint pour rendre plus attrants. *Untitled (Laprop 2)* rassemble à priori à la fiction qu'on leur adjoint pour rendre plus attrants.

*Courtesy galerie Deborah Schamoni, Munich*

avant-gardes, dont la production n'a d'être que quelques années. Plans courts, mouvements de caméra amples, bande-son dramatique, work-off pénétrent. Simon Dybroe Møller use des procédés classiques des sports publicitaires. Mais son montage fragmenté et discontinu nous fait participer à la narration. Il exploite les stratégies de création de désir pour à la fois attirer et pousser. Un processus similaire est en jeu dans *Bouquet*, compositions dans lesquelles l'artiste utilise des poussettes, plâbles comme contenants d'objets divers surprenants. Ces véhicules qui résistent à toute identification claire sont présents de manière édulcorée et transportent des bouquets d'objets vidéo qui sont un peu comme des plats de viande. Les vidéos commencent par un montage de cadrages à l'échelle de la main, puis se déplacent vers des plans plus larges. Les vidéos commencent par un montage de cadrages à l'échelle de la main, puis se déplacent vers des plans plus larges.

**Karl Larsson**  
1977, Kristiansand (SE)  
VU et travaille à Milano

*Blinding Light*  
2013  
Bronze  
41,30 x 29 cm

Le travail de Karl Larsson considère la pratique de la poésie comme une manière de casser la prose. Donner un ou deux nouveaux sens au langage que nous partageons mais qui nous apparaît pas de ce point de départ de son écriture.

*The Dangerous Beauty of an Empty Room*  
2010  
Bronze, sculpture  
190 x 90 x 90 cm

**Christian Boltanski**  
1927  
Coursy de l'artiste  
Photo, Yannick Maury

*My, Your, My/Your*  
Come from Another Part of the Room  
2015  
Impression sur papier  
15 x 15 cm

**Barbra Bloom**  
Résidence-Présence  
2010  
Coursy de l'artiste  
et de Martin Gropius Bau  
Photo, Nadine Dinter

*Escaping Mathematical Nightmares*  
2011  
Laine tuffée à la main  
120 x 170 cm

**Jean-Pascal Flavien**  
Sequence (Chair, Interval, stool, Table)  
2014  
Coursy de l'artiste  
et galerie Esther Schipper, Berlin  
Photo, Andrea Rossetti

*Untitled (Laprop 3)*  
2010  
Coursy galerie Deborah Schamoni, Munich

**Judith Hopf**  
Untitled (Laprop 3)  
2010  
Coursy galerie Deborah Schamoni, Munich

Qui plus est, par la répétition de cette même sériographie réalisée en six exemplaires, c'est ce même processus de perte de sens qui est à l'œuvre.

Le recouvrement d'un sens par un autre est aussi souvent exploité par Karl Larsson dans les titres de ses vidéos. Ainsi une forme en béton, utilisée pour décrire la circulation des voitures, se voit déplaçée dans un autre registre avec son titre, *You Must Be Able to Intervene a Friendly Conversation at All Moments* (vous devez pouvoir interrompre une conversation amicale à tout moment). De fait, c'est bien souvent le sens des objets les plus communs qui est brouillé par Karl Larsson, parce qu'il est difficile de faire la différence entre ce qu'ils sont, ce qu'ils représentent et ce qu'ils sont pas les leurs.

object and its significance by replicating the same silk-screen print six times, the loss of meaning is further emphasized. Repeating an object with meaning by way of different meaning is another method renowned by Larsson, most notably in the titles of his works. A concrete shape normally used to manage traffic flows is thus shifted into different context by its title, *You Must Be Able to Intervene a Friendly Conversation at All Moments*.

In fact, Larsson likes to deviate the meaning of common objects, precisely because it is difficult to distinguish between what they are, what they represent, and what they suggest. In that sense, they are like actors who assume different personalities.

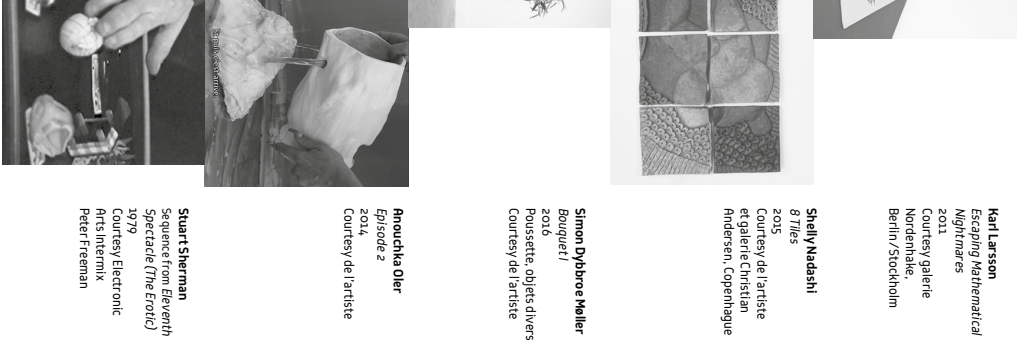
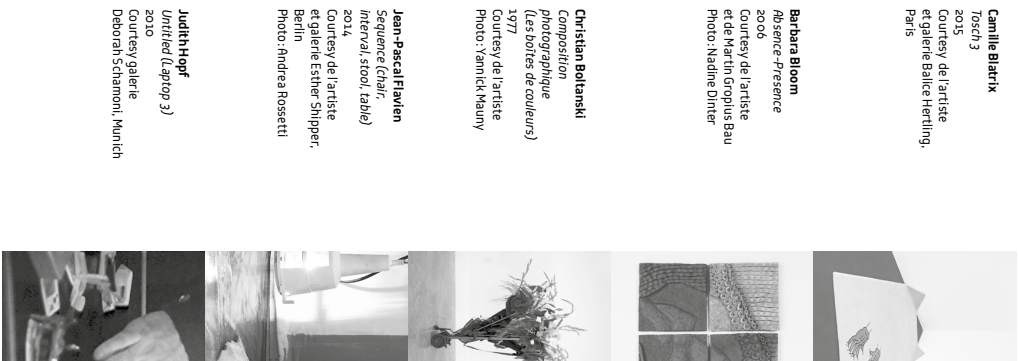
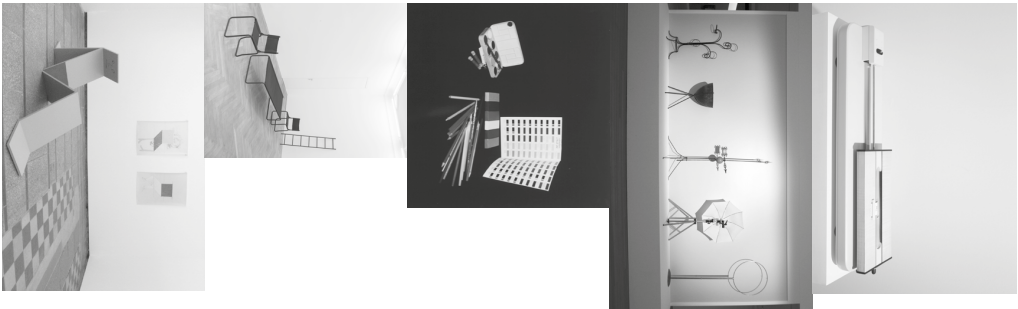
**Karl Larsson**  
Escaping Mathematical Nightmares  
2011  
Coursy galerie Nordenhaek, Berlin/Stockholm

**Shelly Nadeishi**  
8 Tiles  
2015  
Coursy de l'artiste  
et galerie Christian Andersen, Coppenhaque

**Simon Dybroe Møller**  
Bouquet I  
2016  
Pousseite, objets divers  
Coursy de l'artiste

**Anouchka Oler**  
Epsiloid 2  
2014  
Coursy de l'artiste

**Stuart Sherman**  
Sequence from Elevenh Spectacle (The Fratic)  
1979  
Coursy Electronic Arts Interim, Peter Freeman





**James Welling**  
1951, Hartford (US)  
Vit et travaille à Los Angeles

*Middle Video*  
1972  
30', noir et blanc, son  
Cortesy de l'artiste  
et de la galerie  
Peter Freeman Inc., Paris

Depuis les années 1970, le travail photographique de James Welling porte sur la façon dont une image se construit. Cela se formalise notamment avec des représentations de drapés et d'aluminium plié. Ses premiers clichés ont ainsi un sujet identifiable mais paraissent avoir comme objectif de produire une sorte d'abstraction. C'est bien plus les jeux de lumière qui semblent intéresser Welling. Dans les années 1990, il réalise une série intitulée *Light Sources* (Sources de Lumière), qui représente la lumière elle-même. De même, lorsqu'il représente des architectures, ce sont toujours à des jeux de surface et de miroitement que l'on a affaire. On pourrait ainsi penser que sa réflexion sur l'image photographique consiste à démembrer ses constituants :  
Since the 1970s James Welling has been working with photographs of folds and folded sheets of aluminium to explore the way in which images are constructed. His early photographs depict identifiable subjects, but simultaneously seem to aim at abstraction, suggesting that Welling is mainly interested in the play with light. In the 1990s he created the series of *Light Sources*, which represent light itself. Similarly, his photographs of architecture always concentrate on plays with surfaces and mirroring effects. One could be led to think that Welling's reflection of the photographic image consists of dismembering its constituents: one the one hand the surface, on the other hand the object, which reflects the

d'une part une surface, d'autre part un objet, lequel reflète la lumière vers la surface même de la pellicule. L'expérience que nous propose l'artiste est ainsi de voir, non pas une représentation, mais la construction de celle-ci. *Middle video* est réalisée alors que James Welling est encore étudiant et n'a pas commencé sa carrière de photographe. Pourtant tous les éléments sont déjà en place. Dans de courtes séquences il manipule des objets divers. Ses mains servent aussi à « cadrer » au sein de l'image et à modifier l'éclairage. Les objets deviennent des acteurs dans des scènes qui leur donnent une présence et des rôles étranges. Un trouble se crée entre ce qu'ils sont et la façon dont on les voit apparaître.

light towards the surface of the film roll. By doing so, the artist lets spectators experience the construction of a representation rather than the representation as such. *Middle Video* was made when Welling was still studying and had not yet started his career as a photographer. But all the elements that characterise his later work are already in place, as we see him manipulating various objects in short sequences, using his hands to "frame" the image and modify the lighting. His objects thus become actors in scenes that give them a strange presence and roles, creating a gap between what they are and the way in which they appear in the image.

**François Aubart**  
Commissaire  
de l'exposition

François Aubart est critique d'art et commissaire d'expositions. Certains de ses textes ont été publiés dans les revues *May*, *Flash Art*, *Art Press*, *Art21*, 2.0.1, 02, 04. Il a organisé plusieurs expositions dont les plus récentes sont : *L'appropriationniste (Contre et avec)* et *Joe Scanlan, Classism* (Villa du Parc, Annemasse) *L'écho des précédents* (Cneai, François Aubart is an art critic and an independent curator. Some of his texts were published in reviews such as *May*, *Flash Art*, *Art Press*, *Art 21*, 2.0.1, 02, 04. Recently he organised the exhibitions *L'appropriationniste (Contre et avec)* and *Joe Scanlan, Classism* at Villa du Parc (Annemasse), *L'écho des précédents* at Cneai (Chatou), *On ne*

*Chatou*), *On ne connaît les chiffres que d'un côté du plan* (Art3, Valence), *An Ever Changing Meaning* (Walter Phillips Gallery, Banff, Canada) et *Profonde surface* (Shanaynay, Paris). Il enseigne l'histoire et la théorie de l'art à l'Ensbly Lyon. Il est co-fondateur de la revue  $\Delta\lambda\otimes$  et du projet éditorial < o > future < o > <http://f-u-t-u-r-e.org>. *connaît les chiffres que d'un côté du plan* in Art3 (Valence), *An Ever Changing Meaning* at the Walter Phillips Gallery (Banff) and *Profonde surface* at Shanaynay (Paris). He teaches at the art school of Lyon and is the co-founder of the review  $\Delta\lambda\otimes$  and of the editorial project < o > future < o > <http://f-u-t-u-r-e.org>.

## RENDEZ-VOUS\*

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Dimanche 27.03.16  
17h30  
avec François Aubart

**Conversations de plateau**  
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19h30  
Jean-Philippe Antoine,  
Géraldine Gourbe,  
Benjamin Seror

Des invités livrent leurs regards sur l'exposition en cours.  
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Des artistes investissent le plateau le temps d'une soirée.

**Julien Bismuth**  
Jeudi 10.03.16  
19h30

## REMERCIEMENTS

François Aubart tient à remercier les personnes qui ont bien voulu l'écouter, l'aiguiller et l'aider au cours de la préparation de ce projet: Jef Caro, Yoann Gourmel, Jeanne Lefèvre, Camille Pageard, Emilie Parendeau et Benjamin Seror. François Aubart would like to thank Jef Caro, Yoann Gourmel, Jeanne Lefèvre, Camille Pageard, Emilie Parendeau and Benjamin Seror, who helped and supported him during the preparation phase of the project.

## LA UITRINE

Les trois vitrines proposées s'inscrivent dans la thématique *Jeux de langage* choisie par le service des publics pour 2015-2017.

**La téléphoniste Céline Ahond a un message pour vous**  
27.01 - 28.02.16  
Richard Fauquet,  
Michel François et  
Allen Ruppertsberg  
(Œuvres de la collection du frac île-de-france)

**Format À deux**  
02.03 - 03.04.16  
Muriel Leray et  
Julien Monnerie

06.04 - 04.05.16  
Xavier Antin

Vernissage de chaque vitrine lors des Plateau-Apéros.

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**TRAM PLATFORM**  
LE GRAND BELLEVILLE



théâtre / performance

## ***Triptyque***

par Jérôme Bel, Stuart Sherman, Grand Magasin

du 13 au 15 octobre 2000, à 20h30 (dimanche à 16h30)

Grande salle, niveau -1

Centre Pompidou  
Direction  
de la communication  
75 191 Paris cedex 04  
attachée de presse  
Anne-Marie Pereira  
téléphone  
00 33 (0)1 44 78 40 69  
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00 33 (0)1 44 78 13 02  
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Ce triptyque réunit trois spectacles dans une même soirée et sur une même scène : *Xavier Le Roy*, de Jérôme Bel ; *The Stations of the Cross, or The Passion of Stuart*, de Stuart Sherman ; et *Le Meilleur moment*, de Grand Magasin. Cette soirée répond à une proposition de Dirk Pauwels, directeur artistique de Victoria à Gand (Belgique) à l'occasion du Time Festival (édition mai 2000).

### **Xavier Le Roy**

durée : 40 mn ; un spectacle de Jérôme Bel

conception : Xavier Le Roy ; musique : Bernard Herrmann

remerciements à Silke Becker, Jérôme Bel, Katrin Busching, Rebecca Lee, Pascale Paoli, Petra Roggel,

Frédéric Seguet, Maximilian Stelz, Nobert Strache, Tino Sehgal, Claudia Triozzi.

coproduit par Time Festival (Gand) et TanzWerkstatt / Podewil (Berlin).

ce spectacle a reçu l'aide de la Direction Régionale des Affaires Culturelles d'Ile de France-Ministère de la Culture et de la Communication (Paris), de l'AFAA (Association Française d'Action Artistique-Ministère des Affaires Etrangères) (Paris) et de Senatsverwaltung für Wissenschaft, Forschung und Kultur (Berlin)

objet : insomnie

date : Wed, 28 Apr 1999 02:59:57 +0100

de : Jérôme Bel

à : Xavier Le Roy

x.leroy@caramail.com

Il est 2h41 et je n'arrive pas à fermer l'œil car je pense à plein de trucs. La dernière chose te concerne ; tu sais que je dois faire ce triptyque pour Victoria sur le « thème » des rois fous avec Stuart Sherman et Grand Magasin. Mon idée, c'était de ne rien faire, d'être leur esclave (des autres), la folie comme fuite du pouvoir. Ensuite de dire au public que je n'ai rien fait et de les rembourser du 1/3 du prix du billet. Maintenant, là dans mon petit lit me vient à l'esprit : demander à Xavier de faire un duo pour Frédéric et Claire. Je sais qu'ils ont adoré tes pièces, mais il faut que je leur demande. Qu'est-ce que tu en penses, c'est pour fin avril 2000, je sais qu'il y a *E.X.T.E.N.S.I.O.N.S.*, mais tu peux faire court... J'espère que ça va me soulager et que je vais pouvoir dormir. baci

Jérôme Bel, né en 1964, vit à Paris. Il a été élève du Centre National de Danse Contemporaine d'Angers, a dansé pour Angelin Preljocaj, Joëlle Bouvier et Régis Obadia, Daniel Larriou et Caterina Sagna. Il continue à danser pour Myriam Gourfink. Il a assisté Philippe Decouflé pour les cérémonies des Jeux Olympiques d'hiver à Albertville. Ses productions sont *Nom donné par l'auteur* (1994), *Jérôme Bel* (1995), *Shirtologie* (1997), créé à la demande du Centre Culturel de Belem (Lisbonne) et de Victoria [Gand] (deux versions : une en solo et une pour 16 acteurs), *Le dernier spectacle* (1998) et *Xavier Le Roy* (2000).

**The stations of the cross, or the passion of Stuart**

durée : 20 mn

concept, scénographie et mise en scène : Stuart Sherman ; direction technique : Herman de Roover  
réalisation décor et accessoires : Herman de Roover, Luc Goedertier ; peinture : Geert Vanoorlee ; son : Nic Roseeuw  
voix : Shin Hagiwara, François Hiffler, Enzo Pezella, Nic Roseeuw, Stuart Sherman, Valerie Van Caeneghem,  
Georgie Michaelovitch  
remerciements à Katleen Van de Mergeï.  
coproduit par Time Festival (Gand).

The Stations of the Cross (1-14, ou, en chiffres romains, I-XIV) or, The Passion of Stuart (Station 15, ou, en chiffres romains, XV). Les trains arrivent et partent, toutes les secondes, minutes, heures, jours, semaines, années, siècles, millénaires à la seconde, minute, heure, jour, semaine, année, siècles, millénaire. Donc préparez votre valise en emportant un nombre suffisant et approprié de chapeaux et embarquez à vos propres risques et à votre vitesse. (Essayez aussi de profiter du paysage qui défile).

Stuart Sherman a commencé le théâtre en 1975. Depuis il a créé des dizaines de solos et de pièces de groupes qui ont été largement diffusés aux Etats-Unis, en Europe, en Australie et au Japon, dans des lieux tels que le Lincoln Center (the Serious Fun! Festival, deux fois), le Museum of Modern Art (New York), le Nieuwpoort Theater (Gent), le Performing Garage (New York), le Festival d'Automne (Paris, deux fois), le Mickery Theater (Amsterdam), le Centre Georges Pompidou (Paris), la Fondation Cartier-Soirées Nomades (deux fois), l'ICA (London), le LaMaMa (New York), Theater der Welt (Berlin, deux fois et Frankfurt), la Biennale de Sydney (Australia) et bien d'autres. Il a reçu de nombreuses distinctions pour son œuvre dont trois récompenses NEA, une bourse Guggenheim, le Prix de Rome, un prix Village Voice OBIE, une bourse de l'Asian Cultural Council (pour un voyage au Japon) et une bourse DAAD de résidence à Berlin.

**Le meilleur moment**

par Grand Magasin

durée : 35 mn

coproduit par Time Festival (Gand) ; subventionné par la Direction Régionale des Affaires Culturelles d'Ile de France - Ministère de la Culture et de la Communication.

Toute une année, nous nous sommes complus dans un état de stupeur qui frôlait la mélancolie : nous n'avions rien envie de faire si ce n'est regarder passer le temps. Ce sentiment, pas désagréable mais pour le moins paralysant, nous a dicté 60 miniatures, de une à soixante secondes, présentées dans un désordre presque divertissant.

Objet et ambition de Grand Magasin : Depuis 1982 (avènement de Grand Magasin), nous prétendons, en dépit et grâce à une méconnaissance quasi-totale du théâtre, de la danse et de la musique, leur histoire et leurs techniques, réaliser les spectacles auxquels nous rêverions d'assister. A cet égard, ils sont très réussis et nous émeuvent. Notre ambition consiste à croire possible que d'autres partagent cet enthousiasme.  
Pascale Murtin et François Hiffler

Manifestation publiques : *Par les cheveux* (version étirée de Barbe Bleue, 1982), *J'ay toujours fait faire à mes élèves de petites évolutions des doigts* (traité ignorant, 1983), *Aventures rares* (souvenirs de Jules Verne, 1984), *Midi* (Kabuki gaulois, 1985), *Propres* (gala de fin d'année 1985), *Les petites fourmis respirent encore* (Ballet, 1985), *La vie de Paolo Uccello* (perspective cavalière, 1986), *Les filles du chef* (comédie africaine, 1986 et 1988), *Préhistoire de la musique* (Oratorio mégalithique, 1987), *Les hommes phénomènes* (conférence spectaculaire, 1988), *Le saviez-vous?* ( fascicule), *Les filles du chef* (cahier, 1988), *Tout sur le bruit* (opéra d'amateurs, 1989), *Une exposition de fer-blanc* (auto-sacramental, 1990), *Fabriqué en Normandie* (almanach normand, 1991), *Une exposition de fer-blanc* (livret, 1991), *Laurel et Hardy à l'école* (leçons de rattrapage, 1992), *Le catalogue de Gand* (Almanach gantois, 1993), *Le tour du monde des chants d'amour* (concert d'ethno-fiction, 1994 et 1995), *L'encyclopédie des joies du cœur* (une idée de comédie musicale, 1995), *Marchands d'information* (Chroniques radiophoniques pour France Inter, 1996), *Nos œuvres complètes* (Constat dramatique, 1998), *Nos œuvres complètes II* (suite du constat, 1999).

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Pascale Murtin et François Hiffler / Grand Magasin

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# BROOKLYN RAIL

CRITICAL PERSPECTIVES ON ARTS, POLITICS, AND CULTURE



MAILINGLIST

ArtSeen

February 3rd, 2010

## STUART SHERMAN: Nothing Up My Sleeve

by Jen Schwarting

### Participant, Inc., November 8 – December 20, 2009

The comedian Andy Kaufman famously quipped “What’s real? What’s not?” in describing his own challenging, ingenious, and highly subjective form of comedy. “That’s what I do in my act, test how other people deal with reality.” Testing reality and the limits of public understanding through humor, performance, illusion, and spectacle is the subject of a magnificent group show at Participant Inc. Jonathan Berger, who organized the exhibition, includes the work of Andy Kaufman and a number of ground-breaking performers, entertainers, collectives, and artists in a multi-disciplinary exhibition, *Stuart Sherman: Nothing Up My Sleeve*.

Stuart Sherman was an under-recognized, New York-based artist who experimented in film, video, and performance for three decades until his death in 2001. The photographs and videos on view, dated primarily from the late 1970s, chronicle Sherman’s “Spectacles”—ironically-named performances that mimicked the design and set-up of a small magic show without the show-stopping delivery. He performed on a portable tabletop, propped open on the sidewalk—or in the park, or someone’s apartment—displaying an array of everyday household items, like plastic cups and rolls of masking tape. Sherman arranged, stacked, and manipulated the objects, creating his own system of logic and timing without any punch line, sleight-of-hand, disappearance, or conclusion. His performances were non-sensical, driven in part by the artist’s desire to show, even when there was nothing spectacular to see.

The most transparent part of Sherman’s act was his dedication to his practice, creating his own visual language and pushing its form, working for an audience with little concern for popularity or acceptance. His attitude is echoed by the other performers and artists in the exhibition. Andy Kaufman is a fascinating case in point, an artist who turned a successful TV sitcom career into a series of intellectually disarming, frustrating, offensive, and widely misunderstood appearances and events. He mined literature and gender politics, reading from F. Scott Fitzgerald and wrestling women, acts that made him deeply unpopular, even shunned, until his sudden death from lung cancer in 1984. Items from his personal archive are displayed in the show—photographs, notebooks, transcendental meditation materials, and a box of 45” records that

includes late-1950s teen pop stars like Fabian, and Brenda Lee—demonstrating Kaufman’s genuinely idiosyncratic personal vision, far outside of taste or fashion.

The combination of music and gender politics is overtly addressed in the work of Vaginal Davis, whose drag-queen performances humorously and aggressively attacked racial and sexual taboos. “The History of Vaginal Davis” is a series of framed photographs and letters spanning two decades, from 1980 to the present, documenting Davis in elaborate get-ups, wigs, ball-gowns, and Army fatigues, personifying outrageously polarizing figures, like white supremacists. Here the “history” of her career is complicated and contested in letters written by the leaders of the 90s underground music scene, notably riot grrrl Kathleen Hanna, who weigh-in on Davis’s hilarious fake-band *Black Fag*. It is impossible to discern “what’s real” through multiple layers of fiction and parody, yet questions of identity are broached through the act of erasing all traces of the self.



The image is from “Stuart Sherman’s Eleventh Spectacle (The Erotic).” Photo Copyright © 1978 Babette Mangolte All Rights of Reproduction Reserved.

Spectacle and performance serve as a path to the self, and an escape from it. The greatest escape-artist of all time, Harry Houdini, makes an appearance in black-and-white photographs on loan from the Library of Congress. The images capture the beloved entertainer defying death, dangling straight-jacketed from a window, or shackled in a crate floating in the New York Bay. On the opposing wall, a jacket and trousers complete a luxurious, gold-spun suit—an outfit that the artist James Lee Byars wore to practice his own death. It is a smart juxtaposition of two performers separated by generation and genre, equally dedicated to craftsmanship, skill, and aura, perfecting the art of disappearance.

As just one of many masterful surprises in the show, humor and illusion pop up in architecture. Three different “BEST” department stores, designed and built in the 1970s by the collective SITE Projects, are documented in color photographs. The buildings’ elaborate designs were commissioned by the chain’s wealthy, enterprising, and art-collecting owners. SITE created facades that, amazingly, simulated each store in a state of entropy—crumbling, peeling or with a cracked foundation. The story of BEST owners and their unquestioning support of their architects is described in the pages of the exhibition catalog, a significant document containing essays contributed by Molly McGarry, Bérénice Reynaud and Mark Bradford. Additional works by Carol Bove, Matthew Brannon, and many others are summarized in Jonathan Berger’s thoughtful, well-researched, and intermittently personal accounts of each artist’s practice. *Nothing Up My Sleeve* reveals an esoteric visual and cultural history, and is nothing short of



## Stuart Sherman

Stuart Sherman's influential art practice defies easy classification. Celebrated as an avant-garde performer, he also worked in film, video, and other visual arts, in addition to writing plays and poems. Sherman was an iconoclastic builder and manipulator of mass-produced bric-a-brac; he used an intuitive logic to purposefully transform objects into rhetorical questions. He developed these manipulations into an idiosyncratic performance style that was quick-paced and conceptually witty. The culminating tableaux, featuring Sherman and disassembled or repurposed objects, evoke Rene Magritte, Buster Keaton, and Samuel Beckett.

Sherman settled in New York City's Greenwich Village in the 1960s, where he was a performer with Charles Ludlam's Ridiculous Theatrical Company and Richard Foreman's Ontological-Hysteric Theater Company. Beginning in the late 1970s, Sherman developed a unique performance style that combined the influence of avant-garde theater and conceptual art practices. Remaining outside of any one artistic identity, Sherman considered his work to be performative and visual but with a "literary bent — (I) consider everything I do a form of writing." One summer in the 1960's, he lived in close company with the writer Carson McCullers, taken in as her personal reader during the last year of her life. He wrote a number of original plays and concise meditations on the works of Anton Chekhov and Bertolt Brecht, among others.

In addition to writing, Sherman was interested in working with time and space, words as objects, and vice versa. Exemplifying the cross-pollination of influences in his work, he referred to his performances as "animated drawings." Characteristically taking the form of "Spectacles," as he called them, these performances were usually short in duration — a matter of seconds or minutes — and involved a dead-pan manipulation of simple everyday objects, often over a folding-table. The effect was a dislocation of these objects from their familiar, practical origins, and the animation of new relationships with them.

Writing of Sherman's performances on the occasion of his death in 2001, long-time friend and supporter Richard Foreman called them "performances of daring and delicate awkwardness, complexity that made no concessions to anything but Stuart's iron will to understand how his own mental rhythms glued themselves to the world with which he collided every day."

Foreman's assessment echoed Sherman's own observations of his practice: "As visual as it is, all of my work is giving form to ideas. I find that in art in general, whatever the discipline, there's too often a fascination with the material aspects of the medium, the sensuous properties of the medium with too little attention to the ideas that form the material."

Stuart Sherman was born in Providence, R.I., in 1946 and died in 2001. He attended Antioch College in Yellow Springs, Ohio. His work has been performed and exhibited at venues such as the Performing Garage, The Museum of Modern Art, Mudd Club, The Kitchen, Franklin Furnace, Whitney Museum of American Art, and Theater for the New City, all in New York; Walker Art Center, Minneapolis; List Center at M.I.T., Cambridge, MA; Kunstmuseum Berne, Kunstmuseum Zurich, and Centre Georges Pompidou Center, Paris.

In 2009 Sherman was honored with two exhibitions in New York, *Beginningless Thought/ Endless Seeing: The Works of Stuart Sherman*, at 80WSE, and *Stuart Sherman: Nothing Up My Sleeve*, at PARTICIPANT, INC.

### Stuart Sherman Works Biography

Bibliography & Links  
EAI Public Programs  
Images  
Documents





Issue 129 March 2010 

## Stuart Sherman

80WSE GALLERIES, NEW YORK UNIVERSITY / PARTICIPANT INC, NEW YORK, USA

Less than a decade after his death, Stuart Sherman already seems like some distant, mysterious figure – slightly mythic, a bit hazy around the edges. But then, he was always rather distant and mysterious, always out of step with the world. He didn't go wholly unrecognized during his lifetime: his solo performances and short plays were reviewed in the New York press, discussed in academic journals. He got a Guggenheim Fellowship, had various residencies, travelled the world. When he died of AIDS in 2001, there were obituaries in *The New York Times* and *The Independent*. He was no outsider artist. But his work – small, private, obsessive, ephemeral – lived so far away from the places where art and money touch that it usually went under the cultural radar. It could easily have been lost to history. Sherman always struggled – personally, financially. He got by, barely, on temp jobs and the occasional low-level grant; a few individual patrons probably helped him along. Yet he kept making art, lots of it, more than anybody ever knew.

So of course there is something poignant – and perhaps a little frustrating – in the belated regard suddenly directed Sherman's way. In 'Beginningless Thought/Endless Seeing', the astonishingly thorough retrospective at New York University's 80 Washington Square East Galleries, the full range of his production was shown for the first time: all the extant video documentation of his performances, his films and sound works, as well as drawings, collage, sculptural pieces and writing – most never exhibited while he was alive. 'Nothing Up My Sleeve', showing concurrently at Participant Inc, was a different sort of affair: a group exhibition inspired – in a free-associative sort of way – by Sherman's work. Only a few of his pieces were presented, on monitors in the gallery's first room, but he presided over the whole curious exhibition, quite literally a guiding spirit.

Both shows offered a chance to view the work Sherman was best known for: the small-scale performances he called his 'Spectacles'. Produced in numbered sequence from the early 1970s through to the late '90s, these pieces – usually solo, mostly wordless – are precisely choreographed manipulations of small, mass-produced objects. Like some high-concept mountebank, Sherman would set up a cheap folding table, open a suitcase, pull out his props – toy cars, dollhouse chairs, rolls of masking tape, sheets of newspaper, wind-up teeth – and, with a kind of awkward urgency, he would arrange and position them in cryptic, patterned interactions. He did some of these performances in theatres, some in his own apartment; but he often set up his table in parks, or on the deck of the Staten Island Ferry, doing his 'act' for puzzled passers-by. Watching them is a bit like listening to a speech in an unknown language that somehow, magically, hovers just on the border of comprehension. It's clear there is a logic to the performer's gestures, a coherent grammar – and more than that, there is wit.

'It was just like sweeping my apartment,' Sherman said about the 'Spectacles'. 'I didn't become a character, I didn't emphasize anything. It was more in the style of the performance of household chores.' It's a telling analogy. There is something of the

## About this article

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by *Steven Stern*

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Objects Food Rooms  
Philippe Parreno  
Guerrilla Girls & Guerrilla Girls  
Broadband  
Yuji Agematsu  
Leidy Churchman  
Matt Hoyt  
Alex Da Corte  
Destroy, She Said

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(1980); *Bridge Film* (1981); *Racing* (1981); *Typewriting (Pertaining to Stefan Brecht)* (1982); *Chess* (1982); *Golf Film* (1982); *Fish Story* (1983); *Portrait of Benedicte Pesle* (1984); *Mr. Ashley Proposes (Portrait of George)* (1985); *Eating* (1986); *The Discovery of the Phonograph* (1986). Also screening: Brian Frye's documentary of Sherman's performance, *Robert Beck is Alive and Well and Living in NYC*.

Sunday 2/21 at 7 PM at The Nightingale, 1084 N. Milwaukee. \$7-10 suggested donation. John Matturi introduces the program via Skype.

Tags: Stuart Sherman, Robert Beck, Brian Frye, Nightingale, Hopscotch Cinema, Spectacle, New York, performance, conceptual, Image

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## MORE BY ED M. KOZIARSKI

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### Dead Snow

Nazi zombies terrorize snowmobiling Norse medical students in "Dead Snow," screening Tuesday 8/30 as the final installment in the Logan Square International Film Series's August "Summer Camp" program.

by Ed M. Koziarski

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### Salonathon

The Chicago Underground Film Festival curates a program of "fantastical, funny, friendly, freakish films" from this year's lineup Monday 8/8 at Beauty Bar.

by Ed M. Koziarski

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### 48-Hour Film Project

Join a team, make a movie in a weekend, watch it at the Logan, and vie for a chance to screen at Cannes, in the 48-Hour Film Project this weekend.

by Ed M. Koziarski

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