

# To Be Continued

# Maja Bajević

## Exhibition and Programs

Oct 29	Claire Bishop Rimini Protokoll
Nov 1	Maja Bajević
Nov 1-7	<i>To Be Continued/Performance</i>
Nov 2	<i>To Be Continued/Concert</i>
Nov 2	Carlos Basualdo Romy Golan Gabriele Guercio
Nov 7	David Chapin Cindi Katz Mary Miss
Nov 30	Christoph Cox David Crowley David Grubbs Branden W. Joseph Marina Rosenfeld
Nov 30	<i>To Be Continued/Concert</i>
Feb 5	Ammiel Alcalay Semezdin Mehmedinovic
Feb 5-9	<i>To Be Continued/Performance</i>
Feb 20	<i>To Be Continued/Concert</i>
Feb 21	Reza Negarestari

*To Be Continued*  
Maja Bajević

The James Gallery  
The Center for the Humanities  
The Graduate Center, CUNY

365 Fifth Avenue at 35th Street  
New York, NY 10016

[centerforthehumanities.org/james-gallery](http://centerforthehumanities.org/james-gallery)

Free and Open to the Public  
Tue to Thu, 12-7pm  
Fri and Sat, 12-6pm

Nov 1, 2012–Feb 23, 2013

## Exhibition

What is the boiling point of language? When does it agitate and awaken listeners to spring into action? On the other hand, when is it just a lot of hot air—left to dissipate and lose meaning in a haze of absurd unfinished operations?

The title of Maja Bajević's solo exhibition *To Be Continued* refers to the protests that have occupied spaces worldwide—physical and online—since January 2011. Like *Shifters*, which took place in the gallery last fall, this exhibition looks at political voice through performance and music in public space.

Throughout her oeuvre, Bajević sets up multiple dichotomies of nature and culture, concrete and ephemeral, past and future, finished and in-process that she holds in tension in her artworks. Her primary focus in *To Be Continued* is the unfinished nature of the construction of history and identity.

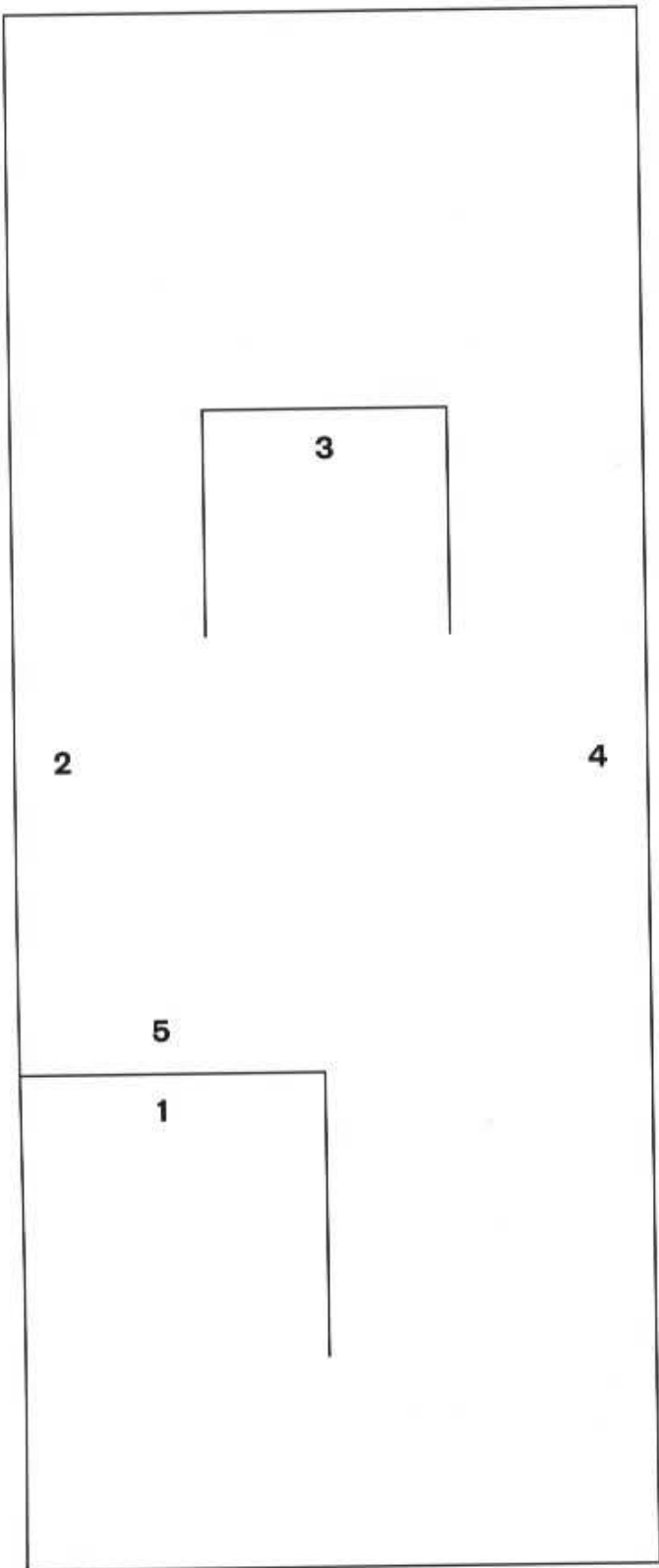
A starting point for this exhibition is the archive that Bajević has collected of 149 slogans from 1911 to the present, which reflect the political, social and economic temperature of the time. She has stated that, with time these slogans have become shorter and the use of "us/ours/them" (indicating the social and political situation) has evolved into "me/you," (representing individual economic conditions). The dust and steam mediate and at times obscure the words that comprise the slogans—the medium interrupts the message. Here, traditional women's roles in domestic acts of cleaning, cooking, washing are inserted to change meanings in the reproduction of spoken words and cultural acts.

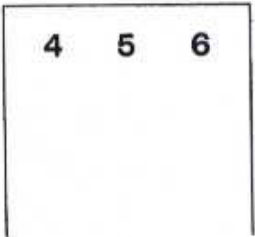
In the James Gallery, the archive inhabits the physical space and the time of the exhibition as performers write slogans in dust on the windows and sing slogans in performances that take place at noted times during the run of the exhibition. In turn, these live performances punctuate and overlay video and audio recordings of past performances and remixes so that it is as if we have stepped

into the archive where live actions and remnants of speech intermingle and share time.

These become absurd repetitive actions or games rather than expressive gestures. Both games and systematic performance of tasks are cornerstones of conceptualism as demonstrated in the practices of artists including John Cage, Marcel Duchamp, Joan Jonas, and Bruce Nauman to name just a few. Once the live performances cease, the remnants are held in together suspension to co-exist while the slide projections and songs of the archive of slogans repeat continuously, always in new combinations, like the beckoning call of the sirens.

—Katherine Carl





3

2

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## Exhibition Checklist

### 1. *Slogans Remix*, 2012

Video with sound (47:16 minutes)

Performers: Basheskia and Edward Eq

Courtesy of the artist

### 2. *To Be Continued/Archive*, 2011–ongoing

149 individual laminated sheets of slogans

Courtesy of the artist

### 3. *To Be Continued/Performance*, 2011–2013

Site-specific performance and installation

Concrete dust, scaffolding, and windows

Live performances Nov 1–7 and Feb 5–9

Courtesy of the artist

### 4. *To Be Continued/The End Justifies the Means*, 2012

Multimedia installation

Cooking pot, electric burner, water, slide

projector, and slides

Courtesy of the artist

### 5. *To Be Continued/Slogans Game*, 2011

Multimedia installation

Cooking pot, electric burner, water, slide

projector, and slides

Courtesy of the artist

### 6. *To Be Continued/The Protest*, 2012

Multimedia installation

Cooking pot, electric burner, water,

projector, and DVD (3:15 minutes)

Courtesy of the artist

### 7. *To Be Continued/Composition*, 2011

Sound installation

Operatic recording of slogans (16:41 minutes)

Composition by Basheskia and Edward Eq

Courtesy of the artist

### 8. *To Be Continued/Concert*, 2011–2013

Live performance of slogans Nov 2, Nov 30,  
and Feb 20

Composition by Basheskia and Edward Eq

Courtesy of the artist

Mon Oct 29, 3pm and 6:30pm  
Screening and Conversation  
Reality + Fiction: Berlin's Rimini Protokoll

Rimini Protokoll, theater group; Claire Bishop, PhD Program in Art History.  
Moderated by Frank Hentschker, Martin  
E. Segal Theatre Center.

When people tell their own stories on stage, where are the boundaries of theater, reality, documentary, participation, and fiction? Berlin-based theater group Rimini Protokoll creates participatory and documentary theatre experiences that explore topics such as Egyptian muezzin resisting the consolidation of their profession (*Radio Muezzin*), Athenians grappling with the Greek economic crisis (*Prometheus in Athens*); and jet-setting children of corporate executives who feel most at home while in transit (*Airport Kids*). An afternoon screening of recent major works (*Wahl Kampf Wallenstein*, *Prometheus in Athens*, the *100%* series) will be followed by an evening conversation between the artists of Rimini Protokoll and noted participatory performance scholar Claire Bishop, moderated by Frank Hentschker.

Martin E. Segal Theatre

*Co-sponsored by the Martin E. Segal Theatre Center*

Thu Nov 1, 6pm  
Exhibition Reception  
*To Be Continued*

Maja Bajević, artist.

Certain language emerges at particular moments in history to incite emotion and action. Artist Maja Bajević has been studying and archiving political phrases, tracking their appearance and disappearance. The quantity and content of slogans from 1911 to the present indicates a kind of social temperature that changes as the speaker, the intent, and the receiver transforms over time.

The James Gallery

Thu Nov 1–Wed Nov 7, 1–6pm  
*To Be Continued/Performance*

Five-hour performances of mark-making in dust on the James Gallery ground floor windows along Fifth Avenue will take place nine times over the course of the exhibition. Scaffolding is erected temporarily and moved indoors along the avenue windows at intervals while paid members of the public dust and then mark with their finger on the hazy glass the words of political slogans from the twentieth century taken from the artist's archive. Over the hours, they perform their contemplative work—a sisyphian task of dusting, marking, erasing, and writing again. At times unreadable and jumbled, the recycled phrases remain on display after the performers have left.

The James Gallery

Fri Nov 2, 1–4pm  
*To Be Continued/Concert*

Three singing performances each lasting three hours will be presented while the exhibition is on view. Three singers with voices of varying range and tone will improvise a *capella* on the composition by Bashkia and Edward Ege that mimics the form of a children's game in which each sentence is begun with the last word of the previous phrase. Resembling the trill of a bird, the call and response format plays a game with expectations of an easy divide between nature and culture.

The James Gallery

Feb 19  
~~Fri Nov 2, 6–9pm~~

Panel

The Art of Subtraction: Italian Art Since the 1960s

Carlos Basualdo, Modern and Contemporary Art, Philadelphia Museum of Art; Romy Golan, Art History, The Graduate Center, CUNY; Gabriele Guercio, writer.

This panel will consider Italian artists practicing since the 1960s, including Giovanni Anselmo, Elisabetta Benassi, Marisa Merz, Luigi Ontani, Cesare Pietroiusti, Michelangelo Pistoletto, and Emilio Prini. These artists, as Gabriele Guercio indicates in his book *The Great Subtraction*, use strategies of subtraction that may refer to the method through which the work is made or to its presence in the world. Subtraction involves dissociation and fissure that challenge the ways we understand and interpret works of art. Join the panelists as they explore how subtraction has pushed interpretation beyond received notions of nationality, inspiring fresh definitions of what artistic greatness may mean in a globalized world.

The James Gallery

*Co-Sponsored by the PhD Program in Art History*



Wed Nov 7, 2pm  
Workshop  
City as Living Laboratory

David Chapin, Earth and Environmental Sciences, The Graduate Center, CUNY; Cindi Katz, Earth and Environmental Sciences, The Graduate Center, CUNY; Mary Miss, artist.

Mary Miss's project *City as Living Laboratory* aims to establish Broadway as the "green corridor" of New York City, with twenty "hubs" dispersed along the length of the avenue serving as sites of collaboration between *City as Living Laboratory*, research scientists, municipal policy makers, and local community groups. Exploring the city as an urban ecosystem—with nature everywhere and in action at all times emphasizes the ways in which innumerable small decisions shape the environment we inhabit today, and exposes behavioral choices which have a decisive impact on our collective future.

The James Gallery

*Co-sponsored by the PhD Program in Earth and Environmental Sciences, The Graduate Center, CUNY and Mary Miss/City as Living Laboratory (MM/CaLL)*

Fri Nov 30, 4pm  
Conference  
The Status of Sound: Writing Histories of Sonic Art

Christoph Cox, Philosophy, Hampshire College; David Grubbs, Music and PIMA (Performance and Interactive Media Arts), Brooklyn College, CUNY; Branden W. Joseph, Art History, Columbia University; Marina Rosenfeld, Music/Sound, Milton Avery School of the Arts, Bard College.

How should we define "sound art"? Does it fall within the context of experimental music or the visual arts or both? While the term first came into being in the 1980s, sound in the visual arts has a far longer history, ranging from Modernist experiments with synesthesia to the avant-garde exploits of Dada and Futurism. Sound art also has a distinctly musical heritage, emerging from the compositional experiments of Maryanne Amacher, John Cage, Tony Conrad, Pauline Oliveros, and La Monte Young, among others. This conversation will serve as the keynote to an all-day interdisciplinary conference on sound art and experimental music. See website for details.

Martin E. Segal Theatre

*Co-sponsored by the PhD Program in Art History and supported in part by the John Rewald Endowment of the PhD Program in Art History*

Fri Nov 30, 1–4pm  
*To Be Continued/Concert*

Three singing performances each lasting three hours will be presented while the exhibition is on view. Three singers with voices of varying range and tone will improvise *a capella* on the composition by Basheskia and Edward Eqs that mimics the form of a children's game in which each sentence is begun with the last word of the previous phrase. Resembling the trill of a bird, the call and response format plays a game with expectations of an easy divide between nature and culture.

The James Gallery

Tue Feb 5, 6:30pm  
Reading and Conversation  
*from the warring factions*

Ammiel Alcalay, English, The Graduate Center, CUNY; Semezdin Mehmedinovic, poet.

Adding to the political speech acts in Bajević's exhibition *To Be Continued*, Ammiel Alcalay will read from his book-length poem dedicated to Srebrenica, from the warring factions, and Bosnian poet Semezdin Mehmedinovic, author of *Sarajevo Blues* and *Nine Alexandrias* (both translated by Alcalay), will read selections from his work. The tenth-anniversary reprint of *from the warring factions* provides an occasion to engage in a conversation about public and private speech and representations of catastrophe.

The James Gallery

Tue Feb 5–Sat Feb 9, 1–6pm  
*To Be Continued/Performance*

Five-hour performances of mark-making in dust on the James Gallery ground floor windows along Fifth Avenue will take place nine times over the course of the exhibition. Scaffolding is erected temporarily and moved indoors along the avenue windows at intervals while paid members of the public dust and then mark with their finger on the hazy glass the words of political slogans from the twentieth century taken from the artist's archive. Over the hours, they perform their contemplative work—a sisyphian task of dusting, marking, erasing, and writing again. At times unreadable and jumbled, the recycled phrases remain on display after the performers have left.

The James Gallery

Wed Feb 20, 1–4pm  
*To Be Continued/Concert*

Three singing performances each lasting three hours will be presented while the exhibition is on view. Three singers with voices of varying range and tone will improvise *a capella* on the composition by Basheskia and Edward Eqs that mimics the form of a children's game in which each sentence is begun with the last word of the previous phrase. Resembling the trill of a bird, the call and response format plays a game with expectations of an easy divide between nature and culture.

The James Gallery

Thu Feb 21, 6:30pm

Lecture

The Topos of the Earth: Telescopic and Stereoscopic Visions

Reza Negarestari, philosopher and writer.

Join Reza Negarestari for a look at how knowledge is understood as a multi-modal system of navigation and what this portends for definitions of the local. Can the local be defined by more than its fixed coordinates on the globe? Instead, can it be accessed by a dynamic path? An innovative thinker who experiments with new forms of writing, Negarestari is well known for introducing a unique form of theory-fiction in his book *Cyclonopedia: Complicity with Anonymous Materials* (2008). In addition, he is a pioneer of "culinary materialism," which gives preference to mixing, synthesis, and experimentation over the usual critical processes of analysis and subtraction.

The James Gallery

Co-sponsored by Life of Things Seminar in the Humanities

The art of Maja Bajević takes varied forms and has been presented in a number of the most important exhibitions of the past two decades, including Documenta (2007), the Venice and Istanbul Biennials (2003 and 2001 respectively), and Manifesta (2000). She has had solo exhibitions at Museo Nacional Centro de Arte Reina Sofia, Madrid (2011); Fondazione Bevilacqua La Masa, Venice (2008); Moderna Museet, Stockholm (2005); MoMA PS1, New York (2004). She combines her artistic work with teaching at the Università IUAV of Venice and at the Bauhaus Universität Weimar. Bajević currently lives and works in Sarajevo, Bosnia and Herzegovina, after having been based in Paris for over a decade and subsequently also in Berlin.

The Amie and Tony James Gallery catalyzes research and knowledge production in contemporary art, and joins the Center for the Humanities' mission to create dialogue across disciplines. Located in midtown Manhattan at the nexus of the academy, contemporary art, and the city, the James Gallery brings a range of pertinent discourses into the exhibition space through innovative formats. While some exhibitions will remain on view for extended contemplation, other activities, such as performances, workshops, reading groups, roundtable discussions, salons, screenings will have a short duration. As a space for interdisciplinary artistic and discursive activities, the gallery works with scholars, students, artists and the public to explore working methods that may lie outside usual disciplinary practices.

The Center for the Humanities at The Graduate Center, CUNY, was founded in 1993 as a forum for people who take ideas seriously inside and outside the academy. Through its public programs, seminars, conferences, publications and exhibitions, the Center puts CUNY students and faculty from various disciplines into dialogue with each other as well as with prominent journalists, artists, and civic leaders to promote the humanities and foster intellectual community across the city.

The Graduate Center, CUNY, defines the standard of contemporary graduate education: rigorous academic training and globally significant research. It is recognized for outstanding scholarship across the humanities, sciences, and social sciences, and is integral to the intellectual and cultural vitality of New York City. Through its extensive public programs, the Graduate Center hosts a wide range of events—lectures, conferences, book discussions, art exhibits, concerts, and dance and theatre—that enrich and inform. Finally, the accomplished and diverse student body exhibits an intellectual curiosity that enhances the learning experience for both faculty and students.

Special thanks to all of the performers, Michael Byers, John Chianese, John Flaherty, Jenna Kaminsky, Chris Lowery, Ray Ring, Joshua Schwartz, Kyle Lanning Smith, Jennifer Wilkinson, and York Scaffold.

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