



COOLEY

CLAS

ICONOCLASTIC JANUARY 31 – APRIL 28, 2017

**Morehshin Allahyari and Daniel Rourke, Demian DinéYazhi',
Maya Lin, Goshka Macuga, Michael Rakowitz, and Ryan Woodring.**

Friday, February 24, 6pm, Psychology 105

Artist talk and conversation with **Ryan Woodring**, followed by a reception at the Cooley

Curators: **Stephanie Snyder**, John and Anne Hauberg Curator and Director, Douglas F. Cooley Memorial Art Gallery and **William J. Diebold**, Jane Neuberger Goodsell Professor of Art History and Humanities, Reed College.

The artists in Iconoclastic examine the ideological construction, imagistic confusion, erasure, and physical destruction of works of art, cultures, nature, and the art historical canon.

Douglas F. Cooley Memorial Art Gallery, Reed College
3203 SE Woodstock Blvd.
Portland, OR, 97202

In the Reed College library
Hours: 12 - 5pm, Tuesday - Sunday (closed Monday)
cooley@reed.edu
503-517-7851
@CooleyGallery



Goshka Macuga

Anti-Collage (Julita Wojcik), 2011

Silkscreen on hand-printed photograph
70.875 x 49.375 in.

Courtesy of the artist and Andrew
Kreps Gallery, New York

Macuga's large-scale photograph is part of a series depicting artists and curators whose work was destroyed or censored. A well-known Polish performance artist and sculptor, Julita Wojcik's 2013 large-scale public sculpture of a rainbow composed of living flowers on a steel armature was installed in Warsaw's Savior Square near the nineteenth-century church of the Holiest Savior. The work was vandalized by arson four times—interpreted by detractors as an intentionally “pro-gay” statement.



Maya Lin

Little Cone, 1998

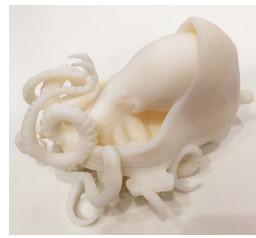
10,000 lbs of crushed recycled glass doors
and car windows and wood

Dimensions variable

Reed College Art Collection

Gift of the Peter Norton Collection

Little Cone was commissioned by Peter Norton for his New York apartment; for which Maya Lin also served as the architect. Little Cone is a smaller adaptation of Lin's massive, 1993 installation Groundswell, permanently installed at the Wexner Center for the Arts. As in much of Lin's work, the mountain of glass shards that comprises Little Cone transforms a singular material into a poetic evocation of environmental beauty and vulnerability. Little Cone problematizes an “image” of the natural world as a ruined yet seductively elegant landscape that, in this case, consists of destroyed and hazardous materials. The very process of installing the piece requires us to protect ourselves from the work by cordoning off the area with plastic walls and wearing respirators. The inclusion of Little Cone within Iconoclastic is meant to raise questions about art's ability to iconographically catalyze empathy and action—concerns central to Lin's work.



Morehshin Allahyari and Daniel Rourke

Untitled (Octopus), 2015

3D printed object from *The 3D Additivist*

Cookbook, 2015. Under Creative Commons license

<https://creativecommons.org/licenses/by-nc-sa/4.0/>;
reproducible file at <https://www.dropbox.com/s/bs01lu85gzmq7sj/%23Additivism-Octo-Urinal-Mascot.stl?dl=0> / 3D printed powder. 3.5 x 6 x 5 in.

Courtesy of the artist and Upfor Gallery, Portland

“We want to encourage, interfere, and reverse-engineer the possibilities encoded into the censored, the invisible, and the radical notion of the 3D printer itself. To endow the printer with the faculties of plastic: condensing imagination within material reality. The 3D print then becomes a symptom of a systemic malady. An aesthetics of exaptation, with the peculiar beauty to be found in reiteration; in making a mesh. This is where cruelty and creativity are reconciled: in the appropriation of all planetary matter to innovate on biological prototypes.” —*the artists*



Ryan Woodring

(...) the oldest new structure in the history of this city,

Trafalgar Square, London, 2017

Altered video footage

1:00 loop

Dimensions variable

Courtesy of the artist

Ryan Woodring

(...) the oldest new structure in the history of this city,

City Hall Park, New York, 2017

Altered video footage, original footage by Claire Voon

0:07 loop

Dimensions variable

Courtesy of the artist

Ryan Woodring's altered videos explore acts of contemporary iconoclasm focusing on the destruction of sacred artifacts and architectural monuments in the Middle East. In this new body of work, Woodring explores the activities of The Institute for Digital Archaeology who recently created a scaled-down 3D-printed version of the ancient Monumental Arch of Palmyra in Syria, destroyed by ISIS in 2016. Woodring's work is a labor-intensive and poetic consideration of the ethics and repercussions of using technology to create reproductions of destroyed historical artifacts, raising questions such as: to what degree is a reconstruction any less of an act of iconoclasm given its potential to replace the original monument in the cultural imagination?



Demian DinéYazhi' in collaboration

with Noelle V. Sosaya

Untitled (Sovereignty), 2017

Fabric and thread

84 x 132 in.

Courtesy of the artist

LGBTQ Native American artist, poet, and activist Demian DinéYazhi' creates work under the moniker #heterogeneous homosexual and is the founder of the group R.I.S.E—Radical Indigenous Survivance and Empowerment. Appropriating and hacking iconic American imagery, DinéYazhi' creates posters and products designed to infiltrate and demolish white patriarchal hegemony and the oppression of indigenous peoples exemplified by recent events at Standing Rock. His dynamic tumblr account is a synthesis of political activism, self-exploration, queer eroticism, and small-press commerce. DinéYazhi' reconceives imagery across physical mediums and on-line social media platforms. <http://heterogeneoushomosexual.tumblr.com/> <https://www.etsy.com/shop/DemianDineyazhi>



Michael Rakowitz

The Breakup, 2010–12

Ten-part radio series commissioned by Al Ma'mal Foundation for Contemporary Art, Jerusalem, in 2010 for a Palestinian station in Ramallah, and subsequently exhibited in installation form at Lombard Fried Gallery, New York featuring video, drawings, real and imagined memorabilia, and a limited-edition gate-fold vinyl LP.

Dimensions variable

Courtesy of the artist and Rhona Hoffman Gallery, Chicago

Working from a complete set of the 150-hour audio tapes generated during the shooting of Michael Lindsay-Hogg's documentary *Let It Be*, Michael Rakowitz created a series of cascading narratives of the rise and fall of The Beatles. Rakowitz sees allegorical echoes between that collapse and the breakdown of political negotiations in Israel, Palestine, and across a Middle East that once dreamed of uniting under the banner of Pan-Arabism. But there was, oddly, a more direct connection: those 1969 rehearsals were supposed to lead to their first live performance in three years, and Paul McCartney's dream was for The Beatles to make their triumphant return with a concert in North Africa.



Goshka Macuga

Triptych (Cattelan), 2011

C-prints

38.375 x 51.625 in. each

Courtesy of the artist and Andrew

Kreps Gallery, New York

In this triptych, Macuga explores the partial destruction and attempted censorship of artist Maurizio Cattelan's 2001 sculpture *The Ninth Hour*. The work depicts Pope John Paul II lying under a meteorite that appears to have fallen from the sky. The sculpture created a firestorm of political and social protest in Warsaw where members of the Polish Parliament literally presented their credentials at the museum and proceeded to deconstruct the sculpture, removing the rock and attempting to stand the Pope on his feet, resulting in damage to the work. After a highly public debate, museum director Anna Rottenburg resigned; the Jewish director was accused of anti-Catholic sentiment, receiving numerous anti-Semitic threats. Macuga's triptych depicts Cattelan's sculpture in three detailed sections, simultaneously intimate and forensic.



Goshka Macuga

International Institute of Intellectual Co-operation, Configuration 30, End of Time: Andrei Linde, Albert Einstein, Wolfgang Pauli, Paul Crutzen, Carlo Rovelli, Ibn Khaldun, Jared Diamond, 2016

International Institute of Intellectual Co-operation, Configuration 25, First Man: Yuri Gagarin, 2016
Painted bronze (each)

Courtesy of the artist and Andrew Kreps Gallery, New York

The Cooley is thrilled to be exhibiting Polish-born, London based artist Goshka Macuga's most recent large-scale bronze sculptures commissioned by the Fondazione Prada and exhibited there in 2016. These two works are part of a large installation of sculptural "configurations" (Macuga's descriptor) under the title *International Institute of Intellectual Co-operation*, referencing the advisory group to the League of Nations established in 1926, which promoted intellectual exchange between international scientists, researchers, artists, teachers, and other cultural figures.

Here, Macuga reconfigures history, developing her own fantastical congress of Intellectual Co-operation participants including Albert Einstein, Aby Warburg, Mary Shelley, Yuri Gagarin, and

Goshka Macuga continued:

Donna Haraway. Each of the configurations in the series assembles groups of participants under twelve conceptual frameworks including: *Artificial Memory*; *End of Time*; *Last Man*; *Time's Arrow*; *Human Destructive Spirit*; and *End of History*.

Macuga playfully decapitates the iconic intellectuals and cultural icons represented in the sculptures, transforming their portrait heads into brightly colored geometric forms fashioned together with bronze rods like a child's construction project. According to Macuga, the shapes of the configurations represent molecular forms and the visual destruction and reconfiguration of knowledge that is at the heart of social and personal experience.

With Albert Einstein at the center, the largest work is based on Macuga's reading of a 1931–32 correspondence between Einstein and Sigmund Freud. Throughout the correspondence, Einstein and Freud consider ways to change humankind's obsessive preoccupation with war, violence, and inequality, including substituting politicians with intellectuals and artists.

The figures radiating from Einstein's head are:

Andrei Linde: Contemporary physicist, Stanford University, renowned for his work on dark matter and universe inflation.

Wolfgang Pauli (1900–1958): Theoretical physicist and quantum mechanics pioneer, received the Nobel Prize in Physics.

Paul Crutzen: Contemporary atmospheric physicist who received the Nobel Prize and is best known for his work on ozone depletion and climate change, and for popularizing the term Anthropocene.

Carlo Rovelli: Contemporary physicist, renowned for his work on quantum gravity.

Ibn Khaldun (1332–1406): North African Arab historiographer and historian, considered the forerunner of the fields of sociology and demography.

Jared Diamond: Contemporary scientist and author, UCLA, best known for his writings on culture and science including *Guns, Germs, and Steel*, which won the Pulitzer Prize in 1997.

The correspondence between Einstein and Freud is available at: http://users.humboldt.edu/jwpowell/FreudEinstein_WhyWar.pdf

The second, smaller work depicts Russian cosmonaut **Yuri Gagarin**. In including Gagarin, Macuga references the "secret" letter that he wrote to his family before his trip into space. The letter was published in 2011.

Gagarin's letter is available on-line:
<https://www.rt.com/news/note-first-space-life/>

EVENTS

**Friday, February 24, 6pm,
Psychology 105**

Artist talk and conversation with **Ryan Woodring**, followed by a reception at the Cooley where we will celebrate the grand opening of artist **Demian DinéYazhi's Radical Indigenous Queer Feminism Pop-up shop!**

Friday, March 3, 6:30pm, at the Cooley
Poetry reading with writers **manuel arturo abreu, Demian DinéYazhi,** and **Elissa Washuta**, part of Reed Arts Week.

**Tuesday, March 21, 4:45pm,
Psychology 105**

Art historian **Ömür Harmansah** lectures on: "**Materiality of ISIS: Media Performance as Thing-Politics.**" Harmansah is an Associate Professor of Art History at the University of Illinois, Chicago, specializing in the art, architecture and archaeology of the ancient Near East, with emphasis on Anatolia, Syria, and Mesopotamia.

Douglas F. Cooley Memorial Art Gallery, Reed College

Iconoclastic

January 31–April 28, 2017

Friday, February 24, 6pm, Psychology 105

Artist talk and conversation with Ryan Woodring, followed by a reception at the Cooley. *Additional public programs in March and April will be announced separately.*

Iconoclastic

Artists: Morehshin Allahyari and Daniel Rourke, Demian DinéYazhi', Maya Lin, Goshka Macuga, Michael Rakowitz, and Ryan Woodring.

Curators: Stephanie Snyder, John and Anne Hauberg Curator and Director, Douglas F. Cooley Memorial Art Gallery, and William J. Diebold, Jane Neuberger Goodsell Professor of Art History and Humanities, Reed College.

About the exhibition:

Iconoclasm, the purposeful destruction and censorship of images and representational objects, and aniconism, the refusal to produce images, are recurring phenomena throughout the history of art. Long neglected by art historians, their study is now considered central to the understanding of the historical function of images. Prominent examples of iconoclasm and aniconism across time include: the ancient practice of destroying the monuments of previous rulers; the prohibition on images in the Hebrew Bible; Christian iconoclasm in medieval Byzantium and in the wake of the Protestant Reformation; state-sponsored destruction of images during the French and Russian revolutions and the Nazi era; vandalism; contemporary attempts to censor the visual arts; and the draining of iconographic power in neoliberal capitalism. Recent examples of iconoclasm include the destruction of religious shrines and monuments in the Middle East, such as the Monumental Arch of Palmyra in Syria in March 2016. Various western groups have worked to virtually preserve and reconstruct such monuments by means of anastylosis and 3D modeling—confronting iconoclasm through data collection and remediation.

How has the experience and understanding of historical and contemporary forms of iconoclasm and aniconism been transformed in the context of a world rife with humanitarian, political, and environmental crises? Intentionally subverting, manipulating, and destroying images has played a critical role in artists' ability to confront corruption and oppression. The destruction and absence described in past histories of iconoclasm must be expanded to consider the phenomenon in relationship to the global circulation and suppression of images and information that establish and transmit ideologies of the image, particularly in the more hidden dimensions of archives, corporate culture, and digital networks.

The artists in *Iconoclastic* examine the ideological construction, imagistic confusion, erasure, and physical destruction of works of art, cultures, nature, and the art historical canon. Works include sculpture, large-scale installation, video, film, sound, poetry, performance, and photography.

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