



Battleground States

OCT 5, 2012 – JAN 5, 2013

Battleground States brings together artists who critically engage with the discourse of visual culture and gender studies. Through video, sculpture, installation, and photography, these artworks explore ideas of how figuration, the body and identity intertwine.

FROM THE EXECUTIVE DIRECTOR

Battleground States operates at multiple levels. The LGBTQ community has long been marginalized in Utah and denied a voice within communal institutions and structures of power. (The August 2012 decision of the NBC affiliate in Salt Lake City not to air *The New Normal*, a network sit-com about two gay men adopting a baby, provides very timely evidence of this long-term dynamic.) Thus, at one level, Battleground States can be understood as a platform for local, national, and international LGBTQ artists to be considered individually, collectively, and in the company of their straight peers whose work explores common themes of identity and the body. No other major art institution in Utah has given so robust a voice to self-identified LGBTQ artists in this way.

Tying the exhibition firmly to this place is the work of Trevor Southey, whose own life encapsulates the ways in which the problems of identity have played out against Utah's red rock landscape. Southey arguably achieved his earliest renown as an LDS artist when he founded the Art and Belief Movement in the 1960s at BYU, but the direction of Southey's work as well as the significance of his personal role in the community changed after 1982 when he announced publically that he was gay. Southey's decision to divorce his wife and leave the state reflect, in microcosm, the disruption and upheaval experienced by the many Utahns who came out during that period and who continue to come out today.

When one looks at the exhibition as a whole, however, what emerges most strikingly is not a renewed focus on the battle between normative social demands and strategies of resistance, but, instead on something both more fragile and more hopeful: the expression of a shared human desire for self-realization across (or in disregard of) boundaries of genetic sex, gender, and desire. Confronted by this delicate idea at the heart of Battleground States, relational notions that have long been at the foundation of LGBTQ identity—whether through a focus on same-sex object choices or through a dialectical expression of queerness and straightness as opposite sides of the same coin—find themselves swept away. What remains when the dust has finally settled is the embodied individual, fully alone and finally at peace.

– ADAM PRICE, Executive Director
Utah Museum of Contemporary Art



Trevor Southey, from the series "Warriors", 2000. Courtesy the artist.

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INTRODUCTION

Battleground States brings together artists who critically engage with the discourse of visual culture and gender studies. Through video, sculpture, installation, and photography, these artworks explore ideas of how figuration, the body and identity intertwine.

The exhibition narrative moves along fusions, ambiguities and disconnects between the figure and the self. The story begins with Utah artist Trevor Southey as his process of self-realization and style of figurative painting has made him an art historical pivot when discussing gender politics within the culture of Utah. Each artist addresses the difficulties of personhood, the pressures and rites of the everyday, the empowering symbols, the aesthetics of repression, and the eventual dissolve to reveal a location inclusive and open to anyone. Generations of artists from across the globe set the figure on a course in which concepts of coupling or completing the self are represented as spiritual quests.

Battleground States analyzes the space between traditional gender duality exploring alternative forms such as the third gender, a largely foreign concept in Western culture. In their non-Western roles, these alternative identities denote a space for possibility and transcendence. Battleground States can be seen as in-between states, not fitting neatly within a concept of black and white but rather an indeterminate and borderless state of gray. Moving from ideas of hybridity, dedifferentiation and alternative unions, the exhibition investigates notions of the "post-gender" as a way to better understand how our cultural diversities allow interpretations of a third space.

– AARON MOULTON, Senior Curator of Exhibitions

PARTICIPATING ARTISTS

Daniel Albrigo, Absalon, Bas Jan Ader, Matthew Barney, Tobias Bernstrup, Robin Black, Nayland Blake, AA Bronson, Heather Cassils, Nicole Eisenman, Felix Gonzalez-Torres, Jonathan Horowitz, Trishelle Jeffery, Amy Jorgensen, Asma Kazmi, Terence Koh, Annie Leibowitz, David Levine, Matt Lipps, Georges Minne, Carlos Motta, Takashi Murakami, Shirin Neshat, Bertrand Planes, Genesis Breyer P-Orridge, Dean Sameshima, Jack Smith, Trevor Southey, David Wojnarowicz, Patrick Tuttofuoco, Guido van der Werve

CONTRIBUTORS FOR CAPTIONS

Matt Coleman (MC) • Spencer Goar (SG) • Rebecca Maksym (RM) • Aaron Moulton (AM) • Zoe Perry (ZP)

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Trishelle Jeffery
Woman in Training, 2010.
Courtesy the artist.

Through her autobiographical relief prints and comic strips, Utah artist Trishelle Jeffery exposes personal struggles revolving around femininity and identity. Using herself as the subject, Jeffery illuminates the awkwardness of coming into womanhood, giving the viewer an intimate glimpse into the artist's own trials and tribulations. Nonetheless, Jeffery achieves a type of reconciliation, as her use of humor cleverly counters the inelegance that we all experience when trying to find our own sense of self. (RM)



Bertrand Planes
Life Clock 2, 2006-2008.
Courtesy of New Galerie, Paris.

Bertrand Planes' practice exists at the nexus of conceptual art and product design. Subverting one of the most crucial tools of everyday life, Planes' *Life Clock 2* asks the audience to consider a different notion of time. By slowing down the clock's mechanism 61,320 times, each demarcation comes to represent a year and the movements of the clock's arms are rendered imperceptible. Organized into twelve seven-year increments, totaling an eighty-four year cycle, *Life Clock 2* becomes a marker of mortal time. (SG)



Genesis Breyer P-Orridge and Daniel Albrigo
Thee Ghost (Psychic Cross), 2010.
Courtesy of INVISIBLE EXPORTS, New York.

Born Neil Andrew Megson, this English singer-songwriter, poet, and performance artist tests all boundaries of identity. Starting out with the pioneering industrial band Throbbing Gristle (1975-1981), Genesis Breyer P-Orridge's work continually generates controversy by questioning traditional taboos embedded in gender politics. Breyer P-Orridge pushed boundaries even further when s/he began an extensive collaboration with Lady Jaye to create a "pandrogyné"—a perfect union of woman and man through the reinvention of their bodies in an effort to become each other. The psychic cross has come to symbolize Breyer P-Orridge's evolution and alchemical fusion of female and male identities. (RM)



Jonathan Horowitz
Untitled (Support Art About Nothing and Maintain the Status Quo), 2005.
Courtesy Gavin Brown's enterprise, New York.

Jonathan Horowitz is a New York-based artist who critically examines sociopolitical realities through artistic media that straddle Minimalism and Pop art. Using irony to critique the proliferation of ribbons that represent America's obsession with passively standing up for a cause, Horowitz's large-scale white ribbon undermines the supposed worth of this popular symbol. In this way, the invisible ribbon no longer signifies a sense of unity and power, but instead elicits ideas of struggle and contradiction that taunts those who do not fit or do not follow the status quo. (RM)



Absalon
Bataille and Proposition d'habitation, 1993.
 Courtesy of Galerie Chantal Crousel, Paris.

Absalon is an Israeli-born artist who moved to Paris in the 1980s to pursue what would become a short, yet successful career. Focusing on architectural spaces and geometric shapes as points of departure, his works evoke the nature of constraint and the struggle one experiences when contained in both conceptual and structural enclosures. *Bataille and Proposition d'habitation* reveal how Absalon restructures space into celllike assemblies that are neither entirely sculptural nor architectural. Rather his structures act as introspective living units that are based on dimensions of the artist's own body. (RM)



Patrick Tuttofuoco
Hello World, 2011.
 Courtesy the artist and Galleria Guenzani, Milan.

Italian artist Patrick Tuttofuoco examines the process of how the urban environment affects the individual. Using shrouds created from images of advertisements in Times Square, figures become ghosts reflecting a globalized and aggressively capitalistic society, begging the question if people are just a reflection of their environment or are subsumed (and consumed) by it. (MC)



Amy Jorgensen
08.10.12, 2012.
 Archival pigment print.
 Courtesy the artist.

Utah-based artist Amy Jorgensen uses the body as a camera obscura. Early pinhole photography techniques and photograms are the starting point for the series of works seen here. Jorgensen secretly binds photosensitive materials to her own body and engages in illicit actions. The photographs become abstract witnesses to what she has referred to as "crimes" however she is never specific as to what kind. The images render abstractions of the body, a composite sketch of a figure now withholding an unknowable secret. (AM)



David Wojnarowicz
Untitled (When I Put My Hands on Your Body), 1990.
 Courtesy of the Estate of David Wojnarowicz and P.P.O.W. Gallery, New York.

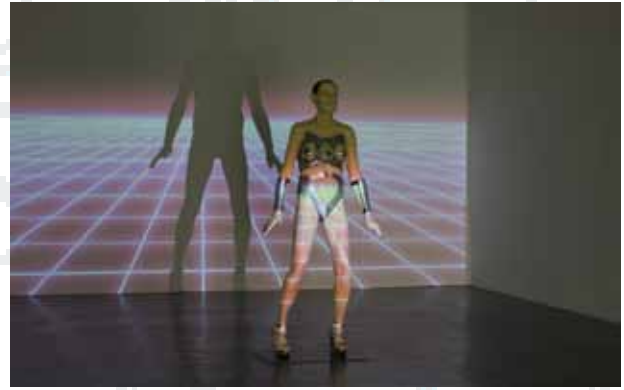
David Wojnarowicz was well-known for his outspoken artwork addressing homosexuality and the AIDS crisis in the 1980s and early 1990s. In *Untitled (When I Put My Hands on Your Body)*, Wojnarowicz has imposed a text over an image of several human skeletons in a chamber. The text, chronicling the deterioration of the body, is an elegy to those lost to the AIDS epidemic. The language challenges legibility at times, fusing with the image "like tears in rain." Tragically, Wojnarowicz died from AIDS-related illness in 1992. (SG)

Battleground States



A.A. Bronson and Nayland Blake
Nayland and AA, June 20, 2001 (Coat), 2001.
Courtesy the artists.

AA Bronson of the Canadian conceptual art collective General Idea and artist Nayland Blake both represent historic chapters in the history of queer art and critical practice from the 80s and 90s. Coming together for this one-time historic collaboration entitled *Coat*, this three-channel video work focuses on the perfect union of significant others. Each covers their face in white or brown frosting. The central monitor shows the tender and sickly sweet embrace of a long kiss, their icing-laden beards entwined. (AM)



Tobias Bernstrup
Body 5 Arrives, 2012.
Courtesy ADN Galeria, Madrid.

Swedish artist Tobias Bernstrup has developed an artistic practice that is equal parts intersexual pop star and cyber sculptor. For most of the last decade he has made artwork focused on subsuming the self within a virtual reality created by the internet, *Second Life* or whatever other digital landscape through which one's borders of perception dissolve. His explorations typically involve himself as the main character. Set to a score reminiscent of Kraftwerk, he creates a droning synthesized soundtrack of a post-gendered landscape. (AM)



Terence Koh
Rosa Winkel, 2008.
Courtesy of Sean Kelly Gallery, New York.

Historically, the inverted pink triangle was a Nazi concentration camp badge used to quickly identify homosexuals. Originally intended as an emblem of shame, the image was reclaimed as a symbol of gay rights and gay pride. In this work, Terence Koh has further utilized the inverted triangle to assert and symbolize a safe and equal space free from homophobia. (ZP)



Bas Jan Ader
I'm Too Sad to Tell You, 1971.
Courtesy of the Estate of Bas Jan Ader, Mary Sue Ader-Andersen and Patrick Painter Inc.

Unlike many of his peers in conceptual art, Bas Jan Ader's work has been defined by his use of romance and affect. Ader's video, *I'm Too Sad to Tell You*, provides a startling record of an otherwise private event. Viewers speculate on the genesis of Ader's sorrow as his face courses with tears inconsolably. The distinction between life and performance is unclear in the video, like much of his work. In 1975, Ader was declared lost at sea when attempting a transatlantic voyage as part of a performance entitled *In Search of the Miraculous*. The boat was later found, but Ader's body was never recovered. (SG)



Guido van der Werve
Nummer Negen, the day I didn't turn with the world, 2007.
 Courtesy of Luhring Augustine, New York.

In *Nummer Negen: the day I didn't turn with the world*, Dutch artist Guido van der Werve uses time-lapse photography to document a 24-hour period at the geographic North Pole. Against a desolate Arctic backdrop, van der Werve stands almost entirely inert for the duration of the day, turning slowly on the Earth's axis, but against its natural rotation. In this monumental gesture, van der Werve maintains his orientation to the cosmos, as the Earth – quite literally – spins beneath his feet. (SG)



Jack Smith
Untitled, c.1958-1962.
 Courtesy of the Jack Smith Archive and Gladstone Gallery, New York and Brussels.

Throughout the 60s and 70s filmmaker Jack Smith directed films that explored the notion of the "human slip". Smith's loosely organized and often unscripted films capture awkward moments wherein actors sit in front of the camera attempting to posture according to their mind's eye and Smith's supposed expectations for "being" an unknowable and unscripted character. These different modes of being situated between the self and projections of the self led to a teetering allowing sudden moments of selfrealization, the in-between liminal state acting as this moment of slippage. These production stills allow a glimpse into this practice. (AM)



Matt Lipps
Men in Suits, 2010.
 Courtesy the artist; Jessica Silverman Gallery, San Francisco; and Josh Lilley Gallery, London.

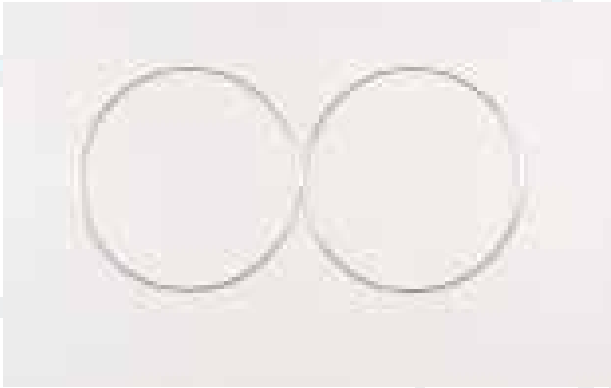
Matt Lipps is a California-based artist who creates vibrant photoscultures that explore themes from art history to sexuality and identity issues. His theatrical layering of cutout images obtained from books and magazines result in a contemplative interaction of previously abandoned imagery. Resurrected in three-dimensions complete with dramatic lighting, Lipps works to allow the cutouts a sense of dynamism and presence. To complete the artwork, he takes the newly livened images and photographs them, returning them to their original flatness. (ZP)



Matthew Barney
CREMASTER 4, 1995.
 Production still
 ©1994 Matthew Barney. Photo: Michael James O'Brien
 Courtesy Gladstone Gallery, New York and Brussels.

Informed by his upbringing in Idaho and New York, Matthew Barney's sculptures and films produce a grand mixture of history, autobiography, and mythology, allowing the viewer a glance into his private universe of densely layered and interconnected symbols and images. These works are taken from *CREMASTER 4*, the first work of an extravagant film series created out of sequence. The title of the films refers to the muscle that raises and lowers the testicles according to temperature, external stimulation, or fear. (ZP)

Battleground States



Felix Gonzalez Torres

Untitled, 1995.

Courtesy of the Felix Gonzalez-Torres Foundation, New York.

Human interaction and themes of the body reside at the center of Cuban-American artist Felix Gonzalez-Torres's work. Struggling with love and loss in the time of AIDS, Gonzalez-Torres often employed ideas of coupling. The only permanent sculpture the artist ever created, these silver rings are a metaphor for the binding correspondence that links two people together. Relying on formal minimalism, Gonzalez-Torres's symbolic gesture of placing identical hoops side by side not only suggests an infinite connection, but also the fundamental notion that a whole is much greater than the sum of its parts. (RM)



Robin Black

Heather Cassils, portrait, 2012.

Courtesy of the artist.

Heather Cassils treats her body as a work of sculpture. Working side jobs as a personal trainer, stunt double, and more, she explores the dichotomous boundaries society places upon the body and its gender-specific limitations. In this work that riffs an underwear ad, she combines references to 1970s feminist and body politic artists with the present dialogue on corporeal metamorphosis. (MC)



David Levine

Hopeful, 2009.

Courtesy the artist.

David Levine's work sits in the space between acting and being often demanding the performers in his productions to simply camouflage themselves as a normal everyday person like an extra turned into a lead. His use of method acting makes this an even more wrought process as we consider the facets of the unscripted self now turned into a believable character rather than a caricature. For the opening of this exhibition two people are not who they say they are. They are playing each other in a momentary fusion of identity and a projection of the one we love. The performance is invisible and allows the audience to decipher whether everyone is who they seem to be. (AM)



Asma Kazmi

Playing Gender, 2011.

Courtesy the artist.

Pakistani artist Asma Kazmi's work spans a range of gender issues encountered in the Indian subcontinent. She has one of the most developed investigations into the "Hijra", known as the "third sex". In India, the Hijra has a perfection based on a hybridity of them being equal parts male and female. While not exclusively defined as a hermaphrodite or transgender their profile is an attribute that brings them closer to god. This between state could be considered a "battleground state" as it is not understood in Western culture since it contradicts the gender specificity placed upon individuals. In this series Kazmi sets up a photo shoot allowing these Hijras to fully explore their feminine side. (AM)

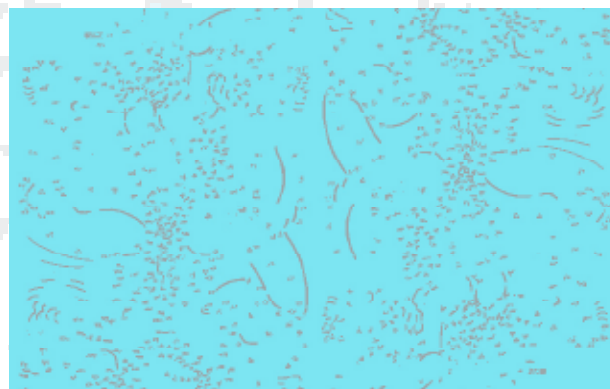


Nicole Eisenman

Fleet Week, 2010.

Courtesy Stephanie Schumann, Salt Lake City and Leo Koenig Gallery, New York.

French-Born, Brooklyn-based artist Nicole Eisenman recently locked her paints away and devoted herself to a year of printmaking. Her portraits combine art historical winks that unfurl the subject's psychological landscape. With acerbic wit and haggard faces, Eisenman's prints expose the relatable, worn-down, awkward, and desperate/disparate situations we find ourselves in. (MC)



Dean Sameshima

STAR69, 2012.

Courtesy the artist and Peres Projects, Berlin.

Sameshima abstracts an erotic act through the appropriation of homoerotic connect-the-dots and the utilization of the "hanky code" – a ciphered way to display gay men's sexual desires and fetishes. In this specific piece, robin's egg blue connotes mutual oral sex. Based in Berlin, Sameshima's work explores subcultures and cruising practices in predominantly homosexual communities. Far from demonizing these coded and underground practices, Sameshima exposes the avenues through which gay men must take to meet similar people, including the self-fetishization of such acts. (MC)



Carlos Motta

We Who Feel Differently, 2011-2012.

Courtesy the artist and Y Gallery, New York.

Carlos Motta's *We Who Feel Differently* opens up the dialogue on the culture of the labeled "different" or "other". The project proposes that through queer movements, the "other" has secured a greater freedom of identity for everyone. The installation consists of an ongoing online archive of symposia and interviews detailing the history of the LGBTIQQA movement in tandem with art history. (MC)



Takashi Murakami,

Inochi-kun, 2004.

© 2004 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.

Takashi Murakami is the father of the Superflat movement, which brings the ubiquitous anime and manga culture into real life to demonstrate the emasculation of Japanese society. His character Inochi-kun is a pubescent cyborg trying to live a normal Japanese life. Coming-of-age is a popular theme in Japanese narrative, which Murakami hijacks in *Inochi-kun*. He utilizes the form and alacrity of Japanese television commercials for a biting commentary. (MC)

Battleground States

CHECK LIST

Absalon

Bataille, 1993

Video

50 seconds

Courtesy Galerie Chantal Crousel,
Paris

Absalon

Proposition d'habitation, 1991

Video

3:50 seconds

Courtesy Galerie Chantal Crousel,
Paris

Bas Jan Ader

I'm Too Sad to Tell You, 1971

Black and white 16 mm film transferred
to DVD

3:34 minutes

Courtesy the Estate of Bas Jan Ader,
Mary Sue Ader-Andersen and Patrick
Painter, Inc.

Matthew Barney

CREMASTER 4 still, 1995.

Courtesy Gladstone Gallery, New York
and Brussels.

Matthew Barney

CREMASTER 4, 1994-1995

BluRay DVD

42:16 minutes

Courtesy Gladstone Gallery, New York
and Brussels

Tobias Bernstrup

Body 5 Arrives, 2010

Sculpture made of painted resin

31.5 x 4 x 73 inches

Courtesy the artist and AND Gallery,
Barcelona

Robin Black

Heather Cassils, portrait, 2012.

Fujichrome prints

6 x 9 inches each

Courtesy of the artist

A.A. Bronson and Nayland Blake

**Nayland and AA, June 20, 2001 (Coat),
2001**

Three channel video installation

Courtesy the artists

Heather Cassils

**Advertisement: Homage to Benglis,
2011**

C-print

40 x 30 inches

Courtesy the artist and Ronald Feldman
Fine Arts, New York

Nicole Eisenman

Fleet Week, 2010

Drypoint / aquatint with chine colle

8 x 6 inches

Courtesy Stephanie Schumann,
Salt Lake City and Leo Koenig Gallery,
New York

Felix Gonzalez-Torres

Untitled, 1995

Silver plated brass

16.5 x 33 inches

Courtesy the Felix Gonzalez-Torres
Foundation, New York

Jonathan Horowitz

**Untitled (Support Art About Nothing and
Maintain the Status Quo), 2005**

Vinyl sticker

Dimensions variable

Courtesy the artist and Gavin Brown's
enterprise

Trishelle Jeffery

Woman in Training, 2010

Relief print

29 x 23 inches

Courtesy the artist

Trishelle Jeffery

**I Just Want to Know What to Expect,
2012**

Relief print

10 x 14 inches

Courtesy the artist

Trishelle Jeffery

Hickeys, 2012

Etching and aquatint

12 x 16 inches

Courtesy the artist

Terence Koh

Rosa Winkel, 2008

Matte pink paint on wall

67 x 67 inches

Courtesy the artist and Sean Kelly
Gallery, New York

Amy Jorgensen

08.01.12,2012

Archival pigment print

20 x 25 inches

Courtesy the artist

Amy Jorgensen

08.02.12,2012

Archival pigment print

20 x 25 inches

Courtesy the artist

Amy Jorgensen

08.10.12,2012

Archival pigment print

20 x 25 inches

Courtesy the artist

Amy Jorgensen

08.09.12,2012

Archival pigment print

16 x 20 inches

Courtesy the artist

Amy Jorgensen

08.03.12,2012

Archival pigment print

16 x 20 inches

Courtesy the artist

Amy Jorgensen

08.08.12,2012

Archival pigment print

20 x 16 inches

Courtesy the artist

Amy Jorgensen

08.04.12,2012

Archival pigment print

8 x 10 inches

Courtesy the artist

Amy Jorgensen

08.06.12,2012

Archival pigment print

8 x 10 inches

Courtesy the artist

Amy Jorgensen

08.05.12,2012

Archival pigment print

10 x 8 inches

Courtesy the artist

Asma Kazmi

Playing Gender (Radha), 2012

Digital print

27 x 11 inches

Courtesy the artist

Asma Kazmi

Playing Gender (Prema), 2012

Digital print

27 x 11 inches

Courtesy the artist

Asma Kazmi

Playing Gender (Priya), 2012

Digital print

27 x 11 inches

Courtesy the artist

Asma Kazmi

Playing Gender (Asma), 2012

Digital print

27 x 11 inches

Courtesy the artist

Asma Kazmi

Playing Gender, 2012

Video

15 minutes

27 x 11 inches

Courtesy the artist

Annie Leibowitz
Portrait of Keith Haring, 1986
 C-print
 31 x 25 inches
 Courtesy of Drs. Daniel and Noémi Mattis

David Levine
Danielle and Andrea, 2012
 Performance and headshots
 Courtesy the artist

Matt Lipps
Untitled (Women), 2010
 Diptych C-print
 33 x 88 inches
 Courtesy the artist; Jessica Silverman Gallery, San Francisco; and Josh Lilley Gallery, New York

Matt Lipps
Men in Suits, 2010
 C-print
 40 x 53 inches
 Courtesy the artist; Jessica Silverman Gallery, San Francisco; and Josh Lilley Gallery, New York

Georges Minne
L'Adolescent Agenouillé, c.1900
 Belgian marble
 28 x 16 x 8 inches
 Courtesy of Drs. Daniel and Noémi Mattis

Carlos Motta
We Who Feel Differently, 2011-2012
 Mixed media installation
 10 x 10 x 10 feet
 Courtesy the artist; Filomena Soares, Lisbon; and Y Gallery, New York

Takashi Murakami
Inochi-kun, 2004
 35 mm film transferred to BluRay
 5:28 minutes
 © 2004 Takashi Murakami/Kaikai Kiki Co., Ltd.
 All Rights Reserved

Shirin Neshat
I Am Its Secret, 1993
 C-print
 10.5 x 13 inches
 Courtesy of Drs. Daniel and Noémi Mattis

Genesis Breyer P-Orridge
Spiral (four parts), 2012
 Urethane resin
 11.75 x 16 inches
 Courtesy INVISIBLE-EXPORTS, New York

Genesis Breyer P-Orridge
Reliquary, 2010
 Found wood box, sting ray skin, plastic eggs, mirror, photos
 4.5 x 13.5 x 7 inches
 Courtesy INVISIBLE-EXPORTS, New York

Genesis Breyer P-Orridge/Daniel Albrigo
Thee Ghost (Psychic Cross), 2010
 Neon and wood panel
 40 x 30 inches
 Courtesy the artists and INVISIBLE-EXPORTS, New York

Bertrand Planes
Life Clock 2, 2006-2008
 Clock mechanism slowed down by electronic patch, ratio is based on maximum women average life length
 20 inches in diameter
 Courtesy the artist and New Galerie, Paris.

Dean Sameshima
STAR69, 2012
 Vinyl
 Dimensions variable
 Courtesy the artist and Peres Projects, Berlin

Jack Smith
Untitled, c.1958-1962/11
 Analog C-print from original color negative on Fuji Crystal Archive paper
 14 x 11 inches
 Courtesy Jack Smith Archive and Gladstone Gallery, New York and Brussels

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 Analog C-print from original color negative on Fuji Crystal Archive paper
 14 x 11 inches
 Courtesy Jack Smith Archive and Gladstone Gallery, New York and Brussels

Trevor Southey
Aleksei – Sevastapol Crimea, 2000
 Oil on canvas
 84 x 60 inches
 Courtesy the artist

Trevor Southey
Sergei Makeevka - Donestka, Ukraine, 2001
 Oil on canvas
 84 x 60 inches
 Courtesy the artist

Trevor Southey
Aleksei Budionovsk, 2002
 Oil on canvas
 84 x 60 inches
 Courtesy the artist

Trevor Southey
Maksim, 2000
 Oil on canvas
 84 x 60 inches
 Courtesy the artist

Trevor Southey
Yuri, 2000
 Oil on canvas
 84 x 60 inches
 Courtesy the artist

Patrick Tuttofuoco
Hello World, 2011
 Mixed media installation
 Dimensions variable
 Courtesy the artist and Galleria Guenzani, Milan

Guido van der Werve
Nummer negen, the day I didn't turn with the world, 2007
 Time-lapse video
 9 minutes
 Courtesy the artist and Luhring Augustine, New York

David Wojnarowicz
Untitled (When I Put My Hands on Your Body), 1990
 Gelatin silver print on silkscreen text on museum board
 34 x 46 inches
 Courtesy the Estate of David Wojnarowicz and P.P.O.W. Gallery, New York

UMOCA'S PRESENTATION OF
Battleground States

AND RELATED PROGRAMMING IS SUPPORTED BY:

The Andy Warhol Foundation for the Visual Arts

B. W. Bastian Foundation

GEORGE S. AND DOLORES DORÉ ECCLES
FOUNDATION



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The Swedish Arts Grants
Committee's International
Programme for Visual Artists



Battleground States brings together artists who critically engage with the discourse of visual culture and gender studies. Through video, sculpture, installation, and photography, these artworks explore ideas of how figuration, the body and identity intertwine.