

LAST YEAR AT

*Marienbad*

REDUX

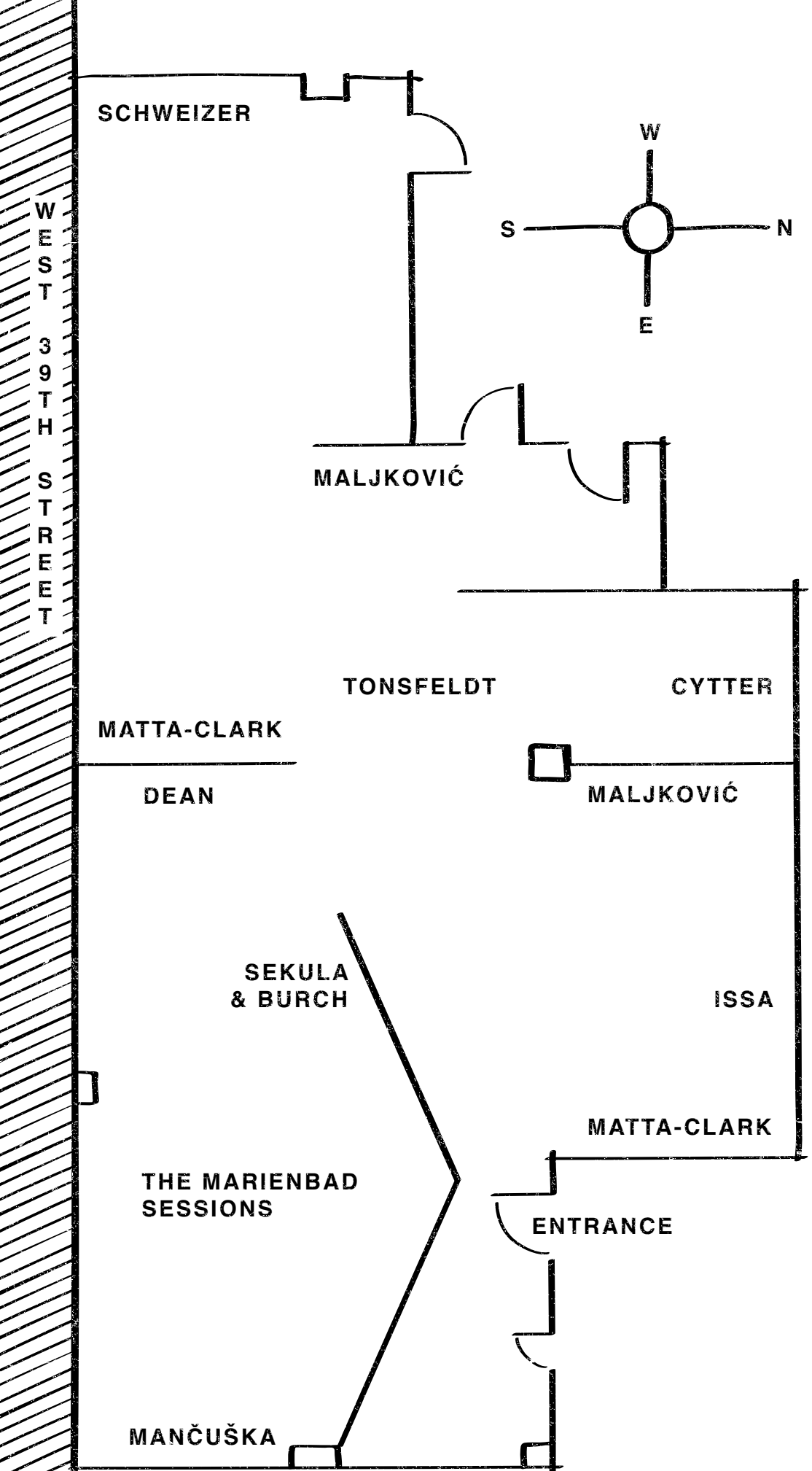
Keren Cytter  
Tacita Dean  
Jessamyn Fiore  
Dan Fox  
Jens Hoffmann  
Iman Issa  
David Maljković  
Ján Mančuška  
Gordon Matta-Clark  
Maya Schweizer  
Allan Sekula & Noël Burch  
Josh Tonsfeldt

*It's almost what Giotto's  
blue would look like in  
Last Year at Marienbad—a  
memory of a light blue. For  
me if a beautiful memory  
could have a color that  
color would be light blue.*

Felix Gonzalez-Torres to  
Tim Rollins, New York, 1993

Curated by James Voorhies  
LAST YEAR AT MARIENBAD REDUX

*Last Year At Marienbad  
redux* is an exhibition,  
public program and  
publication that  
together examine how  
fictional narratives  
develop over time  
to form accepted  
knowledge of people,  
places, events and  
things. Inspired by  
the unconventional  
cinematic techniques  
such as nonlinear  
narrative and repetitive  
language used in the  
1961 film *Last Year at  
Marienbad* (directed  
by Alain Resnais, with  
screenplay by Alain  
Robbe-Grillet), the  
exhibition *Last Year  
at Marienbad redux*  
features works of art  
that deploy these  
and other devices—  
editing, character  
development, plot,  
mise-en-scène and  
montage—to disrupt,  
challenge and conflate  
what is understood  
as fact and fiction.  
The project explores  
how memory, meaning  
and, ultimately, an  
understanding of  
reality are shaped.





DAVID MALJKOVIĆ

Images in the series *Recalling Frames* by David Maljković are photomontages created by overlapping stills from Orson Welles's 1962 film *The Trial* with original photographs by Maljković of the same buildings and urban spaces in Zagreb, taken from the exact perspectives as the filmic shots. Characters in the film appear to occupy contemporary settings in Zagreb, conflating spatial and temporal attributes of both reality and cinema. The photographs reveal the unwavering characteristics of Cold War-era architecture where, in some cases, buildings have gone unchanged in the intermediate years since Welles shot *The Trial*.

*Recalling Frames*, 2010  
black & white photograph; 42.5 x 55 inches  
edition 1/1

*Recalling Frames*, 2010  
black & white photograph; 42.5 x 55 inches  
edition 1/1

*Recalling Frames*, 2010  
black & white photograph; 42.5 x 53.5 inches  
edition 1/1 (following page)

Courtesy of the artist and Metro Pictures, New York







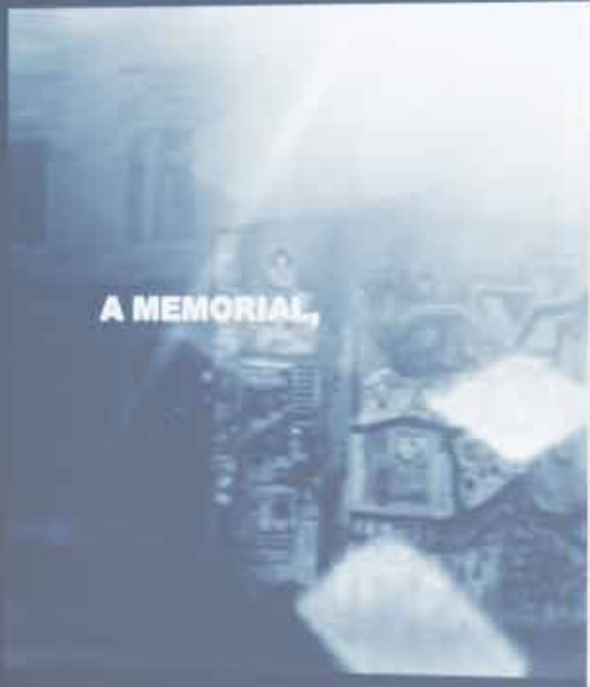
Tacita Dean's *Washington Cathedral* is made of 142, early 20th-century postcards. The postcards are imagined representations of the sixth largest Gothic cathedral in the world before it was even completed in Washington, D.C., in 1990. Recovered from flea markets, these images of the building, which began construction in 1907, are all comparable in subject and perspective, colored with rich hues and situated in various light conditions. Dean arranges the cards in two grids: one for landscape formats, another portrait. The lower right-hand corners of each grid are blank, reinforcing the sequential quality of images to which we are accustomed and thwarting expectations for yet another in the continuous flow of visual information.

TACITA DEAN



*Washington Cathedral*, 2002 (detail)  
 found postcards; each 5.5 x 3.5 inches  
 Courtesy of the artist and Marian Goodman Gallery,  
 New York





*A Memorial, a Synagogue, a Bridge and a Church*, 2013

HD video; 12 min. (stills)

Courtesy of the artist

In the video *A Memorial, a Synagogue, a Bridge and a Church* Maya Schweizer examines changes in the urban fabric of Bratislava's Fish Square. In the 1960s a Jewish quarter and synagogue were demolished to make room for the construction of a new bridge over the Danube. A sixteen-foot tall bronze statue by Slovakian artist Milan Lukáč called *The Holocaust Monument* was subsequently installed in the same location in 1997. Combined with original footage of daily life around the square, Schweizer's camera lingers closely on the intricate surfaces and details of the monument, raising questions about cultural memory and its deterioration over time as socio-political transformations in public space obscure the evidence of history.

MAYA SCHWEIZER









Josh Tonsfeldt's installation *Marian* departs from the personal effects of a New York socialite whose legacy is known to the artist through a found box of her personal materials. Among the objects are photographs of Marian in her youth, a copy of a self-published memoir titled *The Sphinx Wore an Orchid*, and a suicide note. While original copies of other books by her such as *Spiritual Curiosities* are scarce, they remain in the public domain and readily available via digitized downloads and on-demand print services. Through an arrangement of these artifacts and other printed materials, Tonsfeldt explores the public and private realms of biography where our personal identities are increasingly accessible but diluted, obscured and confused with others in an abyss of online information.

## JOSH TONSFELDT

*Marian*, 2013  
mixed media  
Courtesy of the artist and Simon Preston Gallery,  
New York





TO-  
THE MANAGER OF THIS HOTEL AND  
TOWHOM IT MAY CONCERN

My death here is a suicide. The reason for it is my ill-health which necessitates major operations that I have not the fortitude to undergo. I deeply regret having to commit this deed on your premises. I have done so owing to my desire to spare those with whom I live the shock and scandalous publicity which will be caused by my self-inflicted death.

*-as far as possible-*  
^

I now urge, and implore you, to deal with this tragic event according to the directions I give, as follows:

When you discover my dead body, do not call the police but summon my niece (my nearest relative) Mrs Edith Munger to come and take charge of the post-mortem proceedings. She has been given the authority to do this, in a notaryzed affidavit given to her, and she will have my body removed at once from its place of death and taken to a crematorium, thus <sup>preventing</sup> ~~obviating~~ its being sent to the Morgue. The means of my death, by a plastic bag, will be so obvious that no autopsy should be required.

In following these directions you will be performing a praiseworthy service to both the living and the dead.

*Marion Logan*

The address of my niece is-

Mrs Edith Munger  
1649 First Ave. ( near 86th St.  
Office Telephone - Re.4 -8056  
Private Telephone - Re. 4- 4665

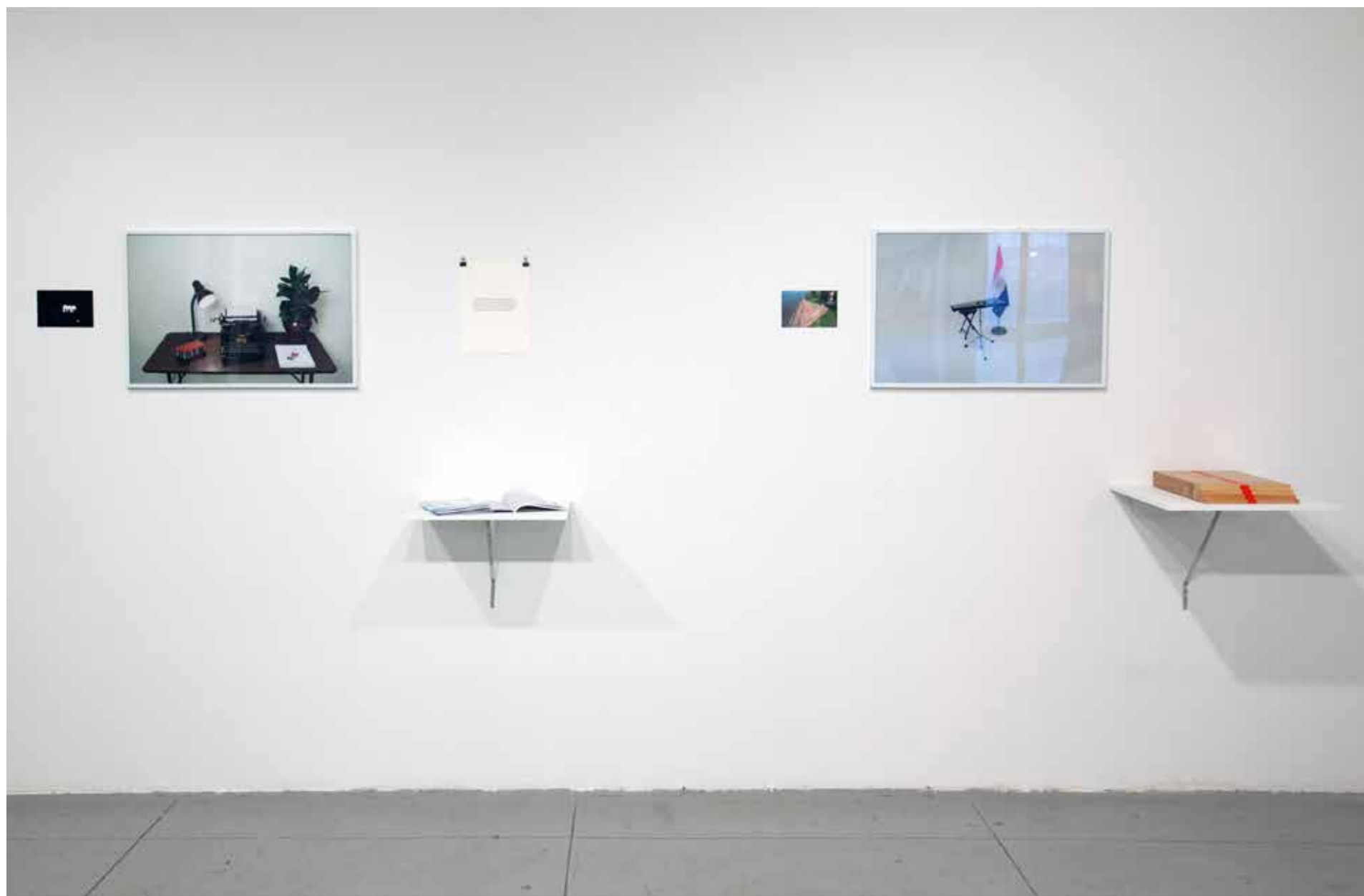
LAST YEAR AT  
**EXIT**  
*Marienbad*  
REDUX





*Triptychs* by Iman Issa are exercises in recollection in three parts, examining how our sensibilities strive to make connections with previously lived, spatial experiences. Each work departs from a casual snapshot of a site in New York City. A second, more formal photograph of arrangements of objects attempts to visually articulate the memories associated with the experience of these sites. A third and final part is a material manifestation. It is derivative of the arrangement constructed in the formal photograph and, ultimately, evidence of our inability, or even failure, to fully translate visually the sensibilities of recollection.

IMAN ISSA



*Triptych #4*, 2009

photographs, text, notebooks; dimensions variable

*Triptych #1*, 2009

photographs, wood, red tape; dimensions variable

Courtesy of the artist







*Video Art Manual*, 2011

HD video; 14 min. 43 sec. (stills)

edition of 5

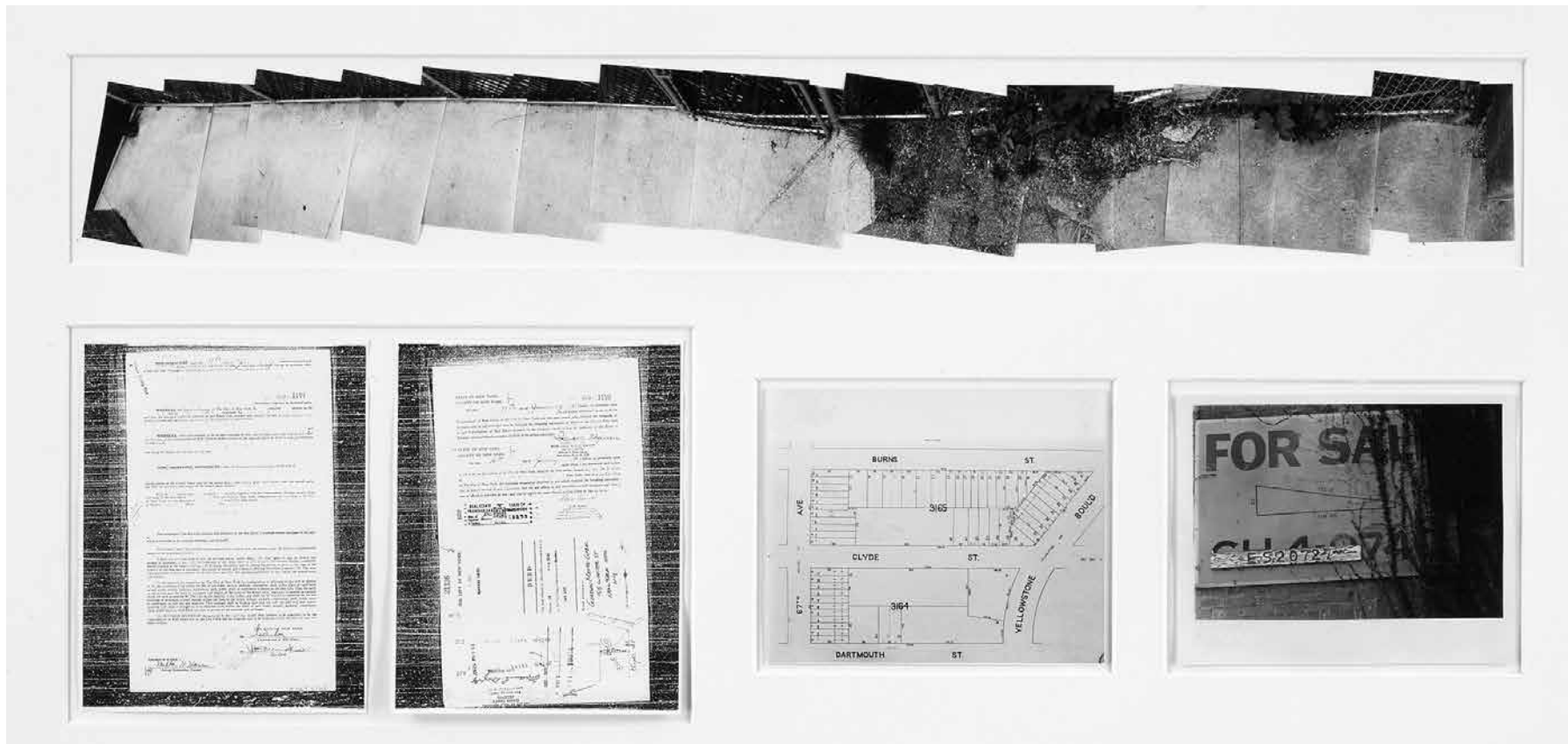
Courtesy of the artist and Zach Feuer Gallery, New York

*Video Art Manual* by Keren Cytter unites several seemingly disparate plots into a single narrative about how to make video art. The artist interweaves instructions on the technical approaches to video with deadpan critique of our obsession with the illuminated screen. Original footage by Cytter is combined with repurposed television clips, providing helpful hints on a range of techniques such as the most effective placement of subtitles and how to disguise poor acting skills. These practicalities are set against news footage about an imminent solar flare on course to destroy the earth and shots of fitness guru Richard Simmons cheering everyone aimlessly forward into the void.

KEREN CYTTER







Gordon Matta-Clark's *Reality Properties: Fake Estates* depart from inquiries into the way public space and private real estate in New York City are edited and divided. The works are based on documentation of Matta-Clark's purchase in the early 1970s of fifteen peculiarly small and oddly shaped lots, mostly in Queens. Posthumously assembled from materials in the artist's archive, *Fake Estates* combine photographs, deeds, diagrams, dimensions and locations of each property to give material form to the immaterial act of buying the parcels. *Blast from the Past* is a vitrine with a ruler, small pile of debris—pencil shavings, floor sweepings—and a note to the future, stating this package: "Contains all the parts necessary to recreate this compelling scene from history of my floor. Just use this simple diagram to put everything in its proper place."

GORDON MATTA-CLARK



*Reality Properties: Fake Estates, "Long Island City"*  
(behind stores) Block 624, Lot 141, 1974  
collaged gelatin silver print, deed, and tax  
assessor's map; framed collaged photographs: 14.5  
x 80 x 2 inches; framed document and photographs:  
18.75 x 26.5 x 2 inches

*Reality Properties: Fake Estates, "Rego Park"*  
(cement parking) Block 3165, Lot 155, 1974  
collaged gelatin silver print, deed, map, and  
documents; framed overall: 25 x 48.25 x 1.5 inches  
Courtesy of the Estate of Gordon Matta-Clark and  
David Zwirner, New York (pictured with details)

STATED & PAID TAX

10/23/1911

THIS INDENTURE, made the 11th day of October, 1911, between THE CITY OF NEW YORK, a municipal corporation, having its principal office at the City Hall, Borough of Manhattan, City and State of New York, the first party and

1149

WHEREAS, the Board of Estimate of The City of New York, by resolution adopted on the 11th day of October, 1911 (Calendar No. 1149), and after the appraisal under the direction of said Board, duly ordered and directed the sale at public auction of the premises therein and hereinafter described for the minimum or upset price of

WHEREAS, after advertisement in the manner provided by law, said premises were duly sold by and under the direction of the Commissioner of Real Estate at public auction at the time and place set forth in such advertisement for the sum of \$100,000, that being the highest bid therefor at said sale.

NOW, THEREFORE, WITNESSETH: That the first party, in consideration of the sum of

lawful money of the United States, paid by the second party, does hereby grant and release unto the second party, the heirs or successors and assigns of the second party forever.

ALL that certain piece or parcel of land, together with any improvements thereon, situate, lying and being in the Borough of Manhattan, City and State of New York, designated on the Tax Map of the City of New York, for the Borough of Manhattan, as said Tax Map was on October 1, 1911, as Section 1, Block 1149, Lot 1149.

The second party has herewith executed and delivered to the first party, a purchase money mortgage in the sum of which is intended to be recorded simultaneously herewith.

TO HAVE AND TO HOLD the premises herein granted unto the second party, the heirs or successors and assigns of the second party forever.

Subject to: (1) Any state of facts an accurate survey would show; (2) The rights, if any, of tenants and persons in possession, if any; (3) All violations of any local, State or The Federal Government having jurisdiction thereof existing at the time of closing; (4) Building restrictions and to zoning regulations in force at the time of the delivery of the deed and to covenants, restrictions of record, and easements affecting the subject property; (5) The trust fund provisions of section thirteen of the Lien Law; and (6) All pending assessments, if any, which the second party will assume.

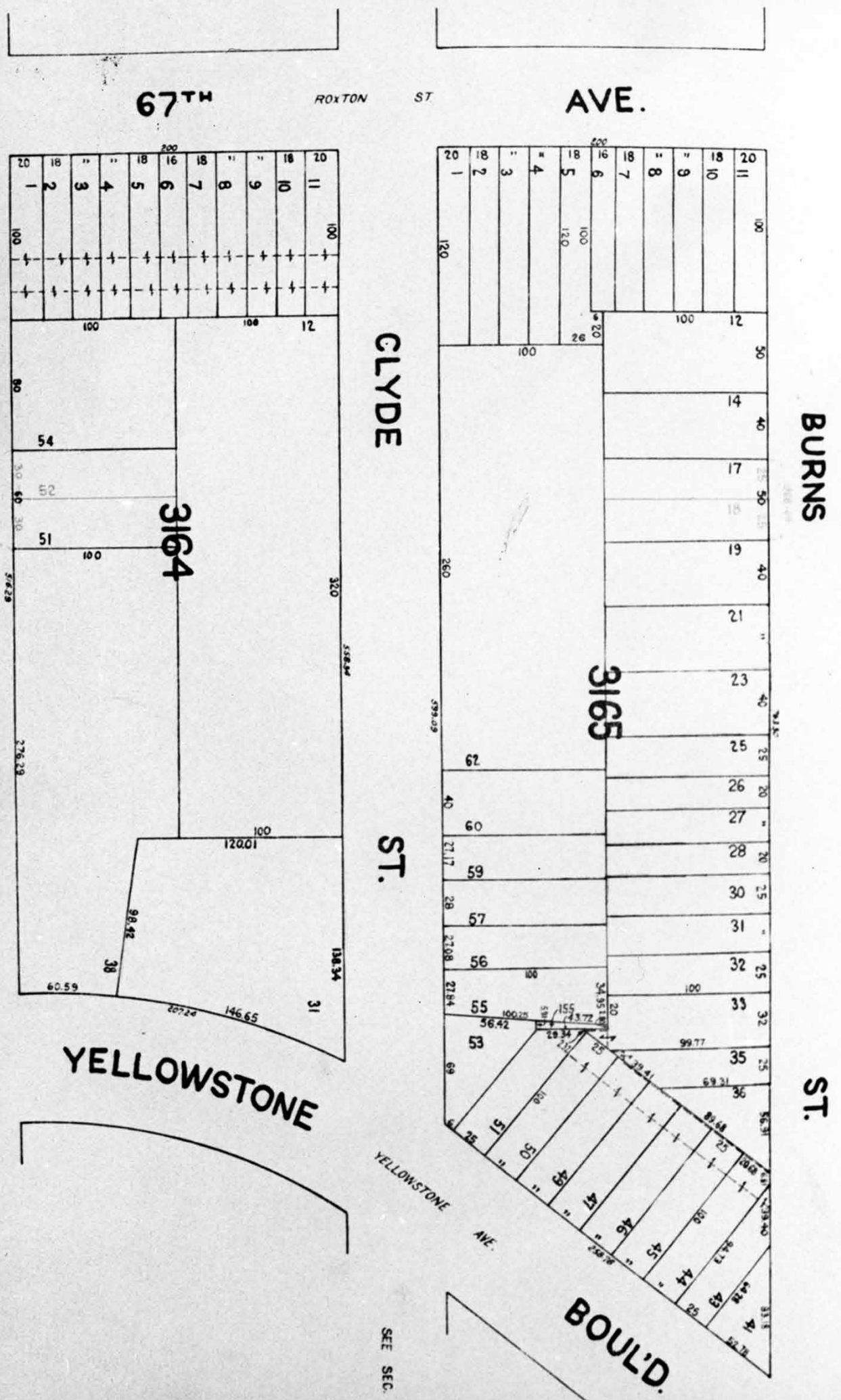
In the event of the acquisition by The City of New York by condemnation or otherwise of any part or portion of the above premises lying within the bed of any street, avenue, parkway, expressway, park, public place or catch-basin as said street, avenue, parkway, expressway, park, public place or catch-basin is shown on the then City Map, the party of the second part the heirs or successors and assigns of the party of the second party, shall only be entitled as compensation for such acquisition by The City to the Amount of one dollar, and shall not be entitled to compensation for any buildings or structures erected thereon within the lines of the street, avenue, parkway, expressway, park, public place or catch-basin so laid out and acquired. This covenant shall be binding upon and run with the land and shall endure until the City Map is changed so as to eliminate from within the lines of said street, avenue, parkway, expressway, park, public place or catch-basin any part or portion of the premises and no longer.

IN WITNESS WHEREOF, the party of the first part has caused these presents to be subscribed to by the Commissioner of Real Estate and by the City Clerk and its corporate seal to be hereunto fixed the day and year first above written.

THE CITY OF NEW YORK  
By: *[Signature]*  
Commissioner of Real Estate  
By: *[Signature]*  
City Clerk

Approved as to Form  
*[Signature]*  
Acting Corporation Counsel

GMCT 2126





*Blast from the Past*, 1970–1972  
chromogenic print; 12 inch steel ruler, pencil on  
paper and floor sweepings  
dimensions vary with installation  
Courtesy of the Estate of Gordon Matta-Clark and  
David Zwirner, New York



Blast from the Past  
puzzle kit

Contains all the  
parts necessary to  
recreate this compelling  
scene from history  
of my floor

Just use this simple  
diagram to put everything  
in it's proper place





against

*Against Science*, 2011  
mixed media (inverse film, Perspex  
box, light-box, metal construction)  
58.27 x 27.56 x 17.72 inches  
Courtesy of Andrew Kreps Gallery,  
New York

Ján Mančuška's work is involved with the visualization of language in representational mediums of film, drawing and sculpture. *Against Science* has a vertical light box mounted on a steel pedestal with the word "against" in black vinyl on the background. The text is part of an illuminated backdrop for a small sculpture made of 35mm celluloid filmstrips, shaped with string into a twisted and tense sculptural form. Closer inspection of images on the filmstrip reveals a contorted figure posed in a complex yoga position. Image, object and language intersect to yield varying representations of a concept—against.

JÁN MANČUŠKA

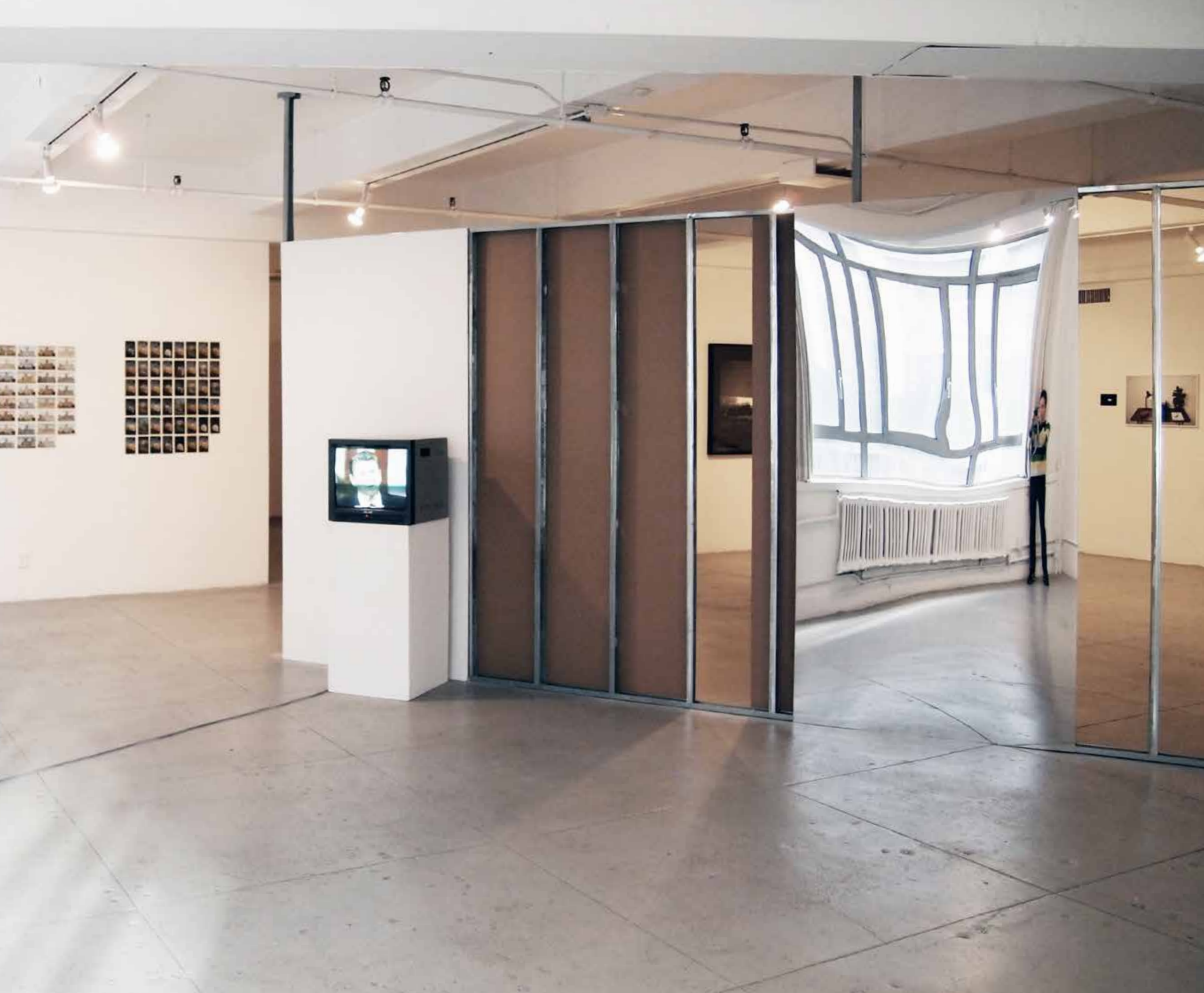




Against

Against

Against





*Reagan Tape*, 1984  
single-channel video, color,  
sound 10 min. 39 sec. (stills)  
edition of 5; © Allan Sekula  
Courtesy of Christopher Grimes Gallery, Santa  
Monica



ALLAN SEKULA & NOËL BURCH

The video *Reagan Tape* by Allan Sekula & Noël Burch intricately interweaves clips from Ronald Reagan's first State of the Union Address in 1983 with clips from various Hollywood movies Reagan starred in prior to his presidency. The juxtaposition of an emergent "Reaganomics" with scenes of the future President attempting to tame a chimpanzee in *Bedtime for Bonzo* (1951), for instance, reveal a biting portrait of the polarizing political figure.

# THE MARIENBAD SESSIONS

The Marienbad Sessions is a physically and conceptually integrated component of the exhibition *Last Year at Marienbad redux*. It is defined by a 500 square-foot area in a 2100 square-foot gallery playing host to a series

of commissioned public events. The free events include a listening session by Dan Fox that uses music and spoken narrative to create a sound essay about Alain Resnais's 1961 film *Last Year at Marienbad*; a staged reading of a script by Jessamyn Fiore that proposes the genesis of two works by Gordon Matta-Clark in the exhibition; a screening of films by artist Maya Schweizer; and a talk by Jens Hoffmann that draws connections between a film director as author and an exhibition maker as author.

The Marienbad Sessions is a pedagogical approach that seeks to draw out knowledge about specific works of art, participating artists and, more generally, ideas related to time, memory, 1960s cinema and the artifice of biography, all topics explored by the exhibition. It is a designated learning site inside a space of exhibition that prioritizes the objects on display alongside a display of knowledge production in real time through lived experience with people.

The Marienbad Sessions is designed and built by Bureau for Open Culture. It comprises two eight-foot tall walls that do not reach completely to the gallery's ceiling; one wall is about ten feet long, the other twenty. These walls are made of metal studs, mirrored Plexiglas, cardboard and drywall. The two walls intersect at a slight angle at precisely the entrance to the gallery. Therefore, when visitors exit a second floor elevator and approach the gallery entrance they immediately experience a momentary sense of disorientation. The obviously reflective surface does not reveal their image, but a distorted reflection of the gallery interior. This sense of disorientation relates to important characteristics in Resnais's film that utilize architecture and mirrors, repetition of language and uncertainty of time and space to forge a kaleidoscopic cinematic experience. The spatial disorientation spectators experience with The Marienbad Sessions is enhanced by another quality of its design. When they

walk into and around the designated area where public events occur, the mirrored Plexiglas panels and vertical openings—gaps between panels—allow them to see simultaneously their reflections, artworks and visitors on the other side and an exterior urban space reflected in the mirrors (windows define an entire gallery wall). During the events, spectators sit in front of these mirrors and watch presenters without choice but to confront a their own image and that of others near them.

The Marienbad Sessions functions two-fold. It conceptually extends the way an exhibition is expected to behave using design and public engagement to transform the exhibition into a cohesive learning site where an approach to education is prioritized within the overall concept. More specific to the film, The Marienbad Sessions is designed to reflect in coordination with the exhibition site a sense of disorientation cinematically inherent of Alain Resnais's magisterial and provocative film *Last Year at Marienbad*.





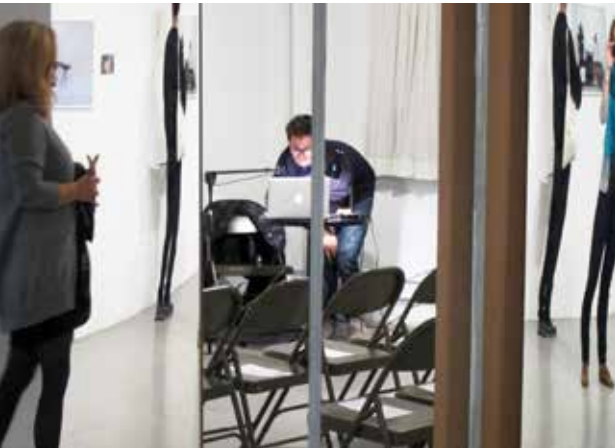
## THE MARIENBAD SESSIONS: MAYA SCHWEIZER

September 16, 2013

*Lieux de mémoire, desire and film*

A screening of short films by Berlin-based artist Maya Schweizer and conversation with curator James Voorhies about her interest in the role of memorials and monuments as embodiments of historical events and biography. Schweizer's film *A Memorial, a Synagogue, a Bridge and a Church* (2012), included in the exhibition *Last Year at Marienbad redux*, is discussed within the context of films by figures such as Alexander Kluge and Harun Farocki





## THE MARIENBAD SESSIONS: DAN FOX

October 10, 2013

*Last Year at Marienbad*  
Listening Session

The listening session was developed by Dan Fox in collaboration with Junior Aspirin Records and Dexter Sinister / The Serving Library in 2011. Designed to encourage thinking away from the printed word, each hour-long session, conducted in a darkened room, is comprised of commentary woven into a playlist of songs. For *Last Year at Marienbad redux* the commentary creates two parallel narratives, sometimes intertwining, and sometimes contradicting.

Listen to the Podcast on Junior Aspirin Radio Session 19: *Last Year at Marienbad redux*

[junior-aspirin-podcast.blogspot.co.uk](http://junior-aspirin-podcast.blogspot.co.uk)





## THE MARIENBAD SESSIONS: JESSAMYN FIORE

October 17, 2013

*Blast from the Past*

A staged reading of a theatrical work by curator and writer Jessamyn Fiore. The performance reading theatricalizes found texts about the work of Gordon Matta-Clark and Robert Smithson, combining their words with contemporaneous interviews and articles to propose the genesis of two artworks *Blast from the Past* (1972–73) and *Reality Properties: Fakes Estates* (1974) by Matta-Clark featured in the exhibition.





## THE MARIENBAD SESSIONS: JENS HOFFMANN

October 21, 2013

*A Certain Tendency in Curating*

Curator and writer Jens Hoffmann talks about the influence of 1950s and 60s French Cinema and the work of directors such as Alain Resnais, Jean-Luc Godard, Jean-Pierre Melville, Agnes Varda, and Eric Rohmer on the practice of exhibition making. He investigates in particular how the theory of the director as author, as developed by François Truffaut in his seminal essay "A Certain Tendency in French Cinema," published in *Cahiers du Cinema* in 1954 and a manifesto of the Nouvelle Vague, translates to the idea of the exhibition author and creative curator.

## BUREAU FOR OPEN CULTURE



The exhibition and public program *Last Year at Marienbad redux* is produced by Bureau for Open Culture for The Elizabeth Foundation for the Arts, New York, New York, September 12–October 26, 2013.

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Curated by James Voorhies

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[www.bureauforopenculture.org](http://www.bureauforopenculture.org)

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# BUREAU FOR OPEN CULTURE

LAST YEAR AT

## *Marienbad*

REDUX

SEPT 12–OCT 26

CURATED BY  
JAMES VOORHIES

PARTICIPATING  
ARTISTS & WRITERS

Jennifer Allen  
Kerou Cyto  
Tasha Dean  
Jessamyn Fiore  
Dan Fox  
Jens Hoffmann  
Juan Lisa  
David Malxovic  
Jan Marchutka  
Gordon Metta-Clark  
Josh Tomshoff  
Alan Sekula & Noel Birch  
Maya Schweizer

LAST YEAR AT MARIENBAD REDUX

is an exhibition, public program and publication that together examine how fictional narratives develop over time to form accepted knowledge of people, places, events and things. Inspired by the unconventional cinematic techniques such as nonlinear narrative and repetitive language used in the 1961 film *Last Year at Marienbad* (directed by Alain Resnais, with screenplay by Alain Robbe-Grillet), the exhibition *Last Year at Marienbad redux* features works of art that deploy these and other devices—editing, character development, plot, mise-en-scène and montage—to disrupt, challenge and conflate what is understood as fact and fiction. The project explores how memory, meaning and, ultimately, an understanding of reality are shaped.

THE MARIENBAD SESSIONS

are free public events—performances, screenings, and talks—held during the exhibition inside the gallery.

MAYA  
SCHWEIZER

Mon, Sept 16  
7–8:30 p.m.  
A conversation and screening of the artist's short films.

DAN FOX

Thurs, Oct 10  
7–8:30 p.m.  
A listening session taking the form of an open-ended essay made of sound.

JESSAMYN  
FIORE

Thurs, Oct 17  
7–8:30 p.m.  
A performance of a script about Gordon Metta-Clark.

JENS  
HOFFMANN

Mon, Oct 21  
7–8:30 p.m.  
A lecture on 1960s avant-garde film.

BUREAU FOR OPEN CULTURE

Founded by James Voorhies, Bureau for Open Culture is an nonprofit cultural and publishing initiative that receives support from museums, universities and foundations to make projects in dialogue with contemporary artists and writers. It coordinates curating, education, design, communication and publishing to position the art institution as an essential form of critical practice, joining art and education into a singular, collective mode of exhibition-making.  
[www.bureauforopenculture.org](http://www.bureauforopenculture.org)

#bochnyc

