

intermission museum of art

archive: volume i

intermission museum of art

intermission museum of art + stand4 gallery

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Essays by John Ros, Rose van Mierlo, Carli Toliver and Mira Dayal

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ima

intermission museum of art

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intermissionmuseum.org



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essays

the institution is ubiquitous

by John Ros

During a recent job interview a search committee member from a prestigious mid-western school asked me why someone so critical of the institution wished to join it. In order to gain more time my interview-fatigued brain replied, “That’s a good question.” But in reality, it was a good question and maybe something I took for granted inasmuch as I was not prepared with a ready response. After a moment’s pause I answered directly: in my view, as citizens it is our duty to be critical of our local and national governments. It is our duty as caring and passionate faculty to be critical of the very institutions we work for. Is that not what, in part, recent DEI (diversity, equity and inclusion) institutional challenges have been about?

I think they were satisfied with my answer but I was not offered the position.

Much like “community engagement” of the aughts and “global mindedness” of the teens, DEI has become the academic buzzword to fulfill obligation and seem in tune with the zeitgeist. Unfortunately, many are complying with these social demands through mere optic campaigns. Can we ever really shift our thinking if we do not confront the overarching, systemic effects of our country’s history as settler colonialist, where genocide and slavery set the tone for wealth advancement and class division? Or, for that matter, how capitalism’s reliance on reaping resources and workers to this day still infects our national (and global) consciousness in regards to how we value profit over people? Systemic violence penetrates so deeply that well-meaning attempts often become quickly co-opted and any real benefit becomes muted and ineffectual.

Though the work ahead is difficult, many are stepping up to expose not just the ubiquity and insistence of the institution as a means to an end, but also the more elusive effects and connections systemic violence has on us all. Enter: the institutionally critical artist. Kestler Messan explains it this way:

In my observations of time and its repetition, I've discovered a world at war – one in which tactics of control are deployed by institutions of abuse, such as The Church, The School, The Prison, and The Cell Tower. These institutions have imagined the sleep we get, the food we eat, the clothes we wear, the words we speak, the rooms we enter, the pictures we take, the stories we tell, and what we look and feel like in them. The institution is ubiquitous. There remains no place, relationship, or object that is neutral.⁰¹

Our artistic ancestral roots and artist siblings provide support. The Guerrilla Girls and Fred Wilson are two examples of folx taking the reins and leading the way. The Guerrilla Girls work so hard to expose discrepancies throughout many institutions of cultural capital. Since 1985 they have been exposing systemic violence throughout art, film, culture and politics through varied interventions, advertisements, posters and projects. One of their most infamous poster projects asks if “women need to be naked to get into the Met. Museum?”⁰² These acts of opposition create voice. They demark. They create bookends of thought so that we may better understand and recognize systemic violence where it hides in plain sight. These moments often fall through the cracks waiting to be taken up by the next act of disobedience against the institution.

In 1992, Fred Wilson created the intervention, *Mining the Museum*, 1992-93, at the Maryland

Historical Society. Objects throughout the collection were presented in ways to disrupt the white, upper-class narrative, pulling out objects from storage to draw attention to local histories of traditionally marginalized, BIPOC folx. Of this work Wilson stated, “I like the notion of surprise, especially in a museum setting in which you don’t expect surprise.” Surprise comes in forms of action and reaction, but also as objects reflect moments uncovered, awareness inescapable. In working intimately with the objects housed at the Historical Society as well as its staff, Wilson collaborated, creating in-between moments of mystery, anxiety and fracture. Almost 30 years ago this project exposed legacies of violence, exclusion and selective story-telling. This seminal work reminds us how much more work is yet to be done.⁰³

In March 2020, Rose Van Miero and I started a conversation around building a new space for

critical thought and discussion among artists. Creating a platform, for and by artists, that would allow for the development of new ideas and further discussions on what we do best as creatives – ask questions and find answers that ultimately lead to new questions. The time was ripe for artists, as it seemed we needed a new moment to ask ourselves difficult questions while maintaining a critical tone on the institutional ways of thinking, especially within and throughout the artwork.

The world was entering a new chapter. The WHO officially declared a new pandemic on 11 March 2020.⁰⁴ The global response, especially that of the world's richest nations, was relatively slow, especially amid what would become the final year of the forty-fifth president's hobbling administration.⁰⁵ Defiance, neglect and dismissiveness was finally buttressed by *Operation Warp Speed*, however the administration's dismissiveness continued, a

different type of contagion that has spread far and wide, sowing confusion and ignorance against the global effort to eradicate the newest viral threat.⁰⁶

Conversations with Rose quickly turned to what we wanted this thing to become. What would prop it up as far as a standard, or mantra. Perhaps instinctually, we both landed in a space that felt correct and yet quite difficult to fully discern. Using past ideas around institutional critique, as well as a preference to process over product, we mulled over words to outline the following:

[The] name references the question as open space...gaps in the pavement, performance interludes, tv-commercials, coffee breaks and silent pauses; all moments of unpoliced disruption that are typically un-institutional. at its core, ima therefore proposes the museum as a

site of uncertainty; a building without walls; a non-hierarchical collection of interdisciplinary narratives and voices; both a guest and a host; and an exercise in cross-pollination.⁰⁷

This in-betweenness – intermissions or breaks or sighs – these collaborative moments of pause and realization are what most interest me. Magical moments of reprieve that set off countless next steps inside and outside the studio. These moments of process may show us the way to co-opt institutional systems of government, finance, education and tech, including the non-profit industrial complex. Power comes from the ground up. We must maintain that swell if we hope to have any effect on institutional systems meant to isolate and divide – conquer and subdue. Creative process can lead the way.

- [01] Messan, Kester. "About." Kester Messan, ayitekester.cargo.site/About. Accessed 30 Jul. 2021
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- [04] WHO. "Timeline: Who's Covid-19 Response." World Health Organization, World Health Organization, who.int/emergencies/diseases/novel-coronavirus-2019/interactive-timeline#!. Accessed 30 Jul. 2021
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a museum of (un)real things

by Rosanna van Mierlo

in the months leading up to launching ima i had been doing research on the relationship between feminist art, fictioning and subversive activism. this was “pre-covid”. our ability to be alarmed struggled to extend to any crisis happening in the unfamiliar “over there”. we still existed comfortably in the collaborative fantasy that we could have globalism economically, but not socially, or—god forbid—corporally.

at the time, i was interested in how fictioning could be a tool for resistance, for tracing and drawing modes of escape, theoretically but also practically. i wasn't interested in aesthetics, formalism, or the surface of things. instead, i wanted to think about fictioning as a kind of wayfinding into the future, or strategy for becoming in times of crisis. i wanted to extend

the term to investigate not just art-practice, but also its institutional contexts. ima was a way to put theory into practice; both museum and art project, real and fake, it asked a question simply by being there. what makes a museum? what does it allow for and what does it negate? what is its relation to power and crisis? and how does it deploy fictioning as a means of self-justification, as well as erasure?

originally conceived in the middle ages as a public construct of legal inviolability, fictioning evolved through literature and performance to what we now commonly think of as “fiction”: a story or character that is written or performed. however, fictioning exists much more broadly, making itself felt in almost every aspect of our world: socially, politically, sexually, artistically. fictioning brought us money, the economic market, instagram, wire transactions, legislation, fake news, gender, the list goes on...

the problem then becomes how to describe something so all-present. at the time of this writing, i still speak about fictioning with discomfort. it is a term i find myself, more often than not, wrestling to control. fictioning as practice is a slippery slope. at other times, i find some footing, finally getting comfortable with its specificity. the problem is not that fictions are *untrue*; the challenge, instead, is their undeniable realness in our lives. as such, fictions are not merely personas, or even stories, they are mechanisms, formulas, and tricks. they burrow small side-steps to dominant narratives, outlining loopholes to the unknown like teasing a thread on an old woolen sweater. before you know it, the whole damn sleeve comes apart and you keep getting it caught on things.

fictions are similarly activated by desire, curiosity, and an openness to getting caught unexpectedly. the question that delineates a fiction is not traceable by asking “what is it”,

but rather by asking “how does it operate”?
fictioning is part of the social contract.
fictions are rules, agreements, or legal and
monetary constructs we have collectively signed
up for. even though we, on some level, know
fiction's abstract *unrealness* for what it is,
we have faith in the real, measurable outcome of
the processes they allow for.

against this rather precarious framework it
becomes interesting to look at institutions, as
they are drawing their basis for existence from
being, first and foremost, something that is
“in operation”. a business out of operation is
defunct. similarly, museums run on the premise
of operation, turning art into visitor numbers,
capital, or engagement figures. at its core, the
idea of the museum is, of course, ridiculous. it
is nothing more than an architectural construct,
cemented by a web of fictions; contracts
outlining its value and status.

both meschac gaba's museum of contemporary afrikan art and ian allan paul's guantanamo bay museum of art and history have valuably explored the fictionality that underwrites the museum as a concept, while at the same time using fictioning as a suggestion for a better future. by absolving locality, architecture and other physical denominators, they operate solely on the fictions that give the museum life. working within that fictionality alone, they are able to expose those same operations as absurd, politically failing or economically undesirable. fictioning becomes the only mode for political agency left to us. this is the operative methodology that drives ima forward, into unknown terrain. ima is not a thing, not a "what", but a fictional tool for institutional questioning. it is an operative non-entity that tries to open up a space for unexpected conversations.

duration

by Carli Toliver

I first read *A House of My Own* inside another hot summer years ago when I was waiting out a months-long intermission in the midwest. Applying for jobs, unsure of the next move, I sat in a corner of the library next to a window and let Sandra Cisneros remind me of how it goes for a single woman writing in the world. This particular summer was not the first intermission I'd endured. I have alternated between being a person of traditional, 9-5, stable work and a person who has retreated from the world, usually supported by the goodwill of family, relying on my savings and very restricted spending to get by.

The summer of IMA was no different, except in the largest and most unpredictable sense. The collective was also separated from the familiar, navigating a new relationship to existence

inside a pandemic. I learned so much during my collaboration with Jaimini but perhaps one of the most important things was this: mystery is always permissible – if not imperative.

In the course of our exchange, Jaimini shared a lecture with me, I think because it referenced the title of our exhibition, *inside-out-outside-in*, by way of the möbius strip. I've watched the lecture many times since and whatever I've managed to catch of its meaning continues to unfurl and attach itself to the strangest moments: solitary evenings spent waiting, watching the sun shiver through the trees.

In her lecture on the “invisible and unsayable dimension of modernity”⁰¹ Suely Rolnik describes a working theory on ways to subvert what she calls the colonial unconscious. I cannot in this essay condense the conceptual and intellectual intricacy of her theory. But it is delightful to listen to her deliberations, again and again.

The tangible, tactile model, the keystone Suely uses for her theory, is the art project of Lygia Clark, *Caminhando (Walking)*, 1963. The project begins with a strip of paper, glued into the shape of a möbius strip (think: symbol of infinity, horizontal eight). Lygia's instructions are to cut at a point in the middle of the strip and continue cutting, avoiding any previous cuts until you have exhausted the surface. The simple, unified shape transforms into a wildly chaotic, sprawling form. If her instructions are ignored and the first cut is not avoided, the möbius strip will grow an inch or two but is otherwise unchanged.

Transposing this model as a means of responding to the modern, western, colonial unconscious (in brief): to ignore the instruction, is an act that avoids what Suely terms, "the uncanny,"⁰¹ the unease, the question that unsettles our equilibrium and leads to repetitive consumption in order to recalibrate and reproduce a boring, restricted sameness.

Following Lygia's instructions, making a new cut, is an act of creation that bears this tension of the mysterious uncanny and holds onto the question inside the act, which results not just in a new invention or creation, but, most importantly, the act allows the creator to retain access to the mysterious, the unnamable, the strange.

My favorite part of the lecture is the least abstract. While undertaking this project, Lygia found that in the act of cutting the möbius strip, she lost all sense of space and time and realized that this, the art experience, was art, not the final outcome or object. This shifted her entire sensibility and for three years she could no longer work in her old way. Crisis. An intermission ensued. Suely, with a smile, concludes however, that in spite of this momentary break, Lygia continued creating, in a new way: "she never abandoned her art."⁰¹

[01] Rolnik, Suely “Symposium: Suely Rolnik Deconstructs the Colonial Unconscious.” Guggenheim Museum/Youtube, 15 Dec. 2016 [youtube.com/watch?v=yASMCTAHiVM](https://www.youtube.com/watch?v=yASMCTAHiVM). Accessed 25 Jul. 2021

on “context” in the “reCAPTCHA” drawings

by Mira Dayal

I.

reCAPTCHA is a system used to verify the humanity of computer users. The tool, produced by Google, is most commonly found at points of transition or transaction, where a user is attempting to process a purchase or access protected information on a website. Unlike passwords, with which it is often combined, reCAPTCHA is a defense mechanism not against other humans, but against the non-human, which may nevertheless be conjured in the user’s mind each time a reCAPTCHA appears. As a gatekeeping system, reCAPTCHA may appear rather basic, requesting identification of numbers, letters, or common objects.

CAPTCHA stands for “Completely Automated Public Turing Test to Tell Computers and Humans Apart”

context derives from *con* (Latin “together”) + *texere* (Latin “to weave”)

as an archaic verb, *con* also meant “to study attentively or learn by heart”

as a contemporary verb, *con* also means “to deceive someone,” from “confidence trick”

as a contemporary noun, *con* also means “a disadvantage,” from the Latin *contra*

Though the tests have quickly evolved, at one time these visual riddles were made with fragments of text from books digitized by Google that its optical character recognition software had been unable to “read” because of their distortion or lack of clarity. These tests were therefore used to assist computers with the translation or transcription of unreadable material.

- The original context of these blurred or fuzzy words was likely *an older book*, one printed before the age of computers. Some of those books were likely written out by hand before being physically typeset into books. Those old books temporarily became the most high-tech texts, used as keys to protect or unlock something in cyberspace.
- The words as they appeared in the reCAPTCHA tests were excised from the context of *an imperfectly digitized version of a publication on Google Books*, for the sake of creating a security check and being transcribed to make readable and searchable the whole digitized book.
- The viewer or computer user might be able to read these words that the computer couldn't because English readers identify letters in the context of *the whole word*, in an imagistic way, rather than letter-by-letter. Even if every letter is not discernible, even if the vowels are all

removed, the whole word may be readable. The machine may be less able to identify context.

- Because the text fragments were meant to be transcribed individually, they were removed not only from the context of the book, but also from the context of a *specific argument, description, or idea*. The computer user has no idea which text they are facilitating the legibility of, which ideas they are making more searchable for Google Books.
- Since this service by Google is widely used, texts were transcribed by a vast web of people at many different times and locations. The labor of reading and transcribing a text in the context of *a single reCAPTCHA test* seems minimal, but in the wider context of *global use*, the time spent on transcriptions becomes demonstrably larger. If Google had wanted to transcribe these texts and had not had

access to the labor of users accessing sites that use the reCAPTCHA service, Google would have had to hire a team of people.

- In the 2015 lawsuit *Rojas-Lozano v. Google, Inc.*, the plaintiff alleged that Google was unfairly profiting from the unpaid labor of computer users required to complete the tests. The judge dismissed the case, arguing that the benefits to the plaintiff (a free email account, higher quality Google Maps and Google Books services) outweighed the cost of completing a reCAPTCHA test without compensation; that the plaintiff was unlikely to have withheld her labor had she known that such labor would benefit Google (given her interest in opening an account and the brief nature of the labor performed); that she had not demonstrated how Google had misrepresented its profit; and that she had not proved damages. In

the context of *this individual lawsuit*, the labor of transcription was viewed as negligible.

- Newer reCAPTCHA tests that appear to be mere checkboxes depend instead on the context of *a user's behavior* (the viewer's browsing history, or the motions of their cursor just before clicking the checkbox, for example) to verify their humanity. Instead of depending on a human's ability to apply context (i.e., their ability to decode language based on their larger experience with language), this version of the system depends on a computer's ability to gauge the user's context (i.e., its ability to evaluate what this user is doing in relation to what other human users tend to do).

II.

The “reCAPTCHA” series of works was sparked by the Intermission Museum of Art’s prompt to consider the idea of “a trembling line” with artist Marina Kassianidou, whose work shares many points of intersection with my own. Our conversations turned to fragments, dust, ambiguous images, lines verging on language.

In the series, I draw some of these older unreadable fragments of text in ink on paper. I return them to the context of *their original medium* of ink on paper (still distinct from their printed ink-on-paper ur-context because of the words’ scale, isolation on the page, and rendering process), while introducing further layers of distortion through the bleeding ink of my pen and my imperfect renderings of glitched text. The series as a whole forms an abecedary; for each letter of the alphabet, I have found on Google and drawn in ink one reCAPTCHA text that seems to begin with the letter.

- Because the source images for these ink drawings were selected from Google image search results, their original online contexts are *disparate and unknown* – some may have been real tests while others may be visual jokes, examples that were never used, or tests from another version of reCAPTCHA.
- Photorealistic drawing often requires forgetting the context of the *name and identity of what is depicted* – when drawing a nose, for example, the idea of “nose” can get in the way of truly seeing the shapes, contours, highlights and shadows of the thing in front of you. When drawing a word written in a particular font, forgetting the meaning of the word, or the fact of its being a word, will help. Focusing on negative space, rotating the image, and checking relative proportions are all methods of attentively studying the subject to be able to render

it realistically.

- The series as a whole places the reCAPTCHA texts in a new context, *an alphabetic sequence* that suggests it could be used to teach something or someone how to read this encoded language.

volume i collaborations



june - august 2020

preface - persona/e |

rose van mierlo | john ros

intermissionmuseum.org/volume-i/preface-persona-e/

ima's inaugural edition *preface – persona/e*, features a collaboration between co-funding directors rose van mierlo and john ros, is an introduction as well as a question. what does it mean to be a person? where is the limit between the intimately known, and the publicly strange? which fictions underwrite our sense of being in the world, of being alive, of being perceived both by ourselves and others? in a time of virtual space, reality tv, and online personalities, how do we negotiate, expand, and play with the porous limits between self and other?

rose van mierlo + john ros
preface – persona/e, 2020
digital correspondence
untitled (photo sketchbook), digital photograph

An Open Letter to Rose Selavy • rose@intermissionmuseum.org

Message Options

Send Paste B I U ab x, x' A A+ A- Attach File Insert Link Table Pictures Signature Crop

From: rose@intermissionmuseum.org (Rosanna van Mierlo)

To: RoseSelavy@duchamp.com

Cc:

Bcc:

Subject: An Open Letter to Rose Selavy

Dear Rose,

It has been a difficult week. People are dead or dying. They have been dying for a long time. Suddenly, museums express their support for the current moment and the people suffering in it, vowing to reckon with their past mistakes. Let's start there. In an effort to discuss identity politics, hybridity and alter egos, the [] exhibition [] at the [] museum put you forward as the origin of a movement that radicalized the spaces we can inhabit. Yet most artists flowing from you were mostly white men. |

You keep appearing unexpectedly and without invitation. There are six of you, at least. Two of you are dead. Once, you passed in [], in []. A sudden collapse. It was [] in the morning. Heart failure. Such is life, they said. A statement of resignation. There was a press article in the newspaper about it, next to a faded picture of you in a hat, with hooded eyes. It was hard to see anything meaningful. Life had become illegible.





september 2020

translation |

ana čavić | sally morfill

intermissionmuseum.org/volume-i/translation/

according to laurent jenny, the intention of the artist/writer henri michaux's early graphic work was 'to reconcile writing and drawing, which after all are both attributes of the same line'⁰¹. in the digital animation, *rules that order the reading of clouds*, 2016, the medium for sally morfill and ana čavić's exchange is the nomadic line – a fluid signifier – as it shifts back and forth between the contexts of drawing and writing.

where jacques derrida identifies that the source of a translation 'lives and lives on in mutation'⁰², always at a distance from the origin, the series of sequential translations that operate in rules that order the reading of clouds reconfigure the same 'kit' of lines; each time pushing the visual or literary meaning further from its originary starting point. as

the same lines are composed into drawing or poetry, new meanings and readings emerge. the kit of lines are the constitutive parts of a single digitised line drawing of a dynamic skyscape, which is the starting point for the animation. a series of rule-based exchanges occurs, in which čavić and morfill take turns moving a specific number of lines, each time creating a new translation of what came before. the skyscape is gradually deconstructed and recomposed as a poem, then in turn, the poem is deconstructed and reconfigured as a drawing. through the animation process a generative call and response is set in motion as image translates into poetry, and poetry translates into image – emulating the unpredictable and mutating movements and readings of clouds.

[01] jenny, l. (2000) 'simple gestures.' in de zegher, c. (ed.) untitled passages by henri michaux. london, new york: merrell publishers ltd, the drawing center, pp. 187-198.

[02] derrida, j. (1985) 'des tours de babel,' trans. j.f.graham, in j.f. graham (ed.) difference in translation, ithaca, ny: cornell university press, pp. 165-207.

ana čavić + sally morfill
rules that order the reading of clouds, 2016





october 2020

outside-in – inside-out |

jaimini patel | carli tolover

intermissionmuseum.org/volume-i/outside-in-inside-out/

as gaze, object, subject, surface, space,
opening, proposition, safety, longing,
discernment, inversion, approach, insight,
definition, interface, simultaneity, curiosity,
encounter, touch, attempt, illusion, contingent,
necessary, opposite/the same, naming, bleeding,
eroding, thickening, transgression, aperture,
encroachment, disparity, exchange, reaching,
afterimage, contraction, concealment, intimacy,
avoidance, fold, subversion, portal, exposure,
trace, manifestation, rejection, receptiveness,
vulnerability, possibility.

carli tolover, *repair 001*, 2020

jaimini patel, *clarity endlessly plunges into obscurity*, 2020, used paper

candle calmly

bare

land and the drop. Before
she was ready
he pushed her over





november 2020

intimacy |

kate casanova | sarah faye mcpherson

intermissionmuseum.org/volume-i/intimacy/

this year, a pandemic has upended human routines. everyday activities such as close contact with others and travel have become risks. instead, many humans spend the majority of their time in limited social circles and travel within a small radius. two divergent spaces, the digital world and the natural world, have become essential sites for gathering, exchange and escape.

for this exhibition, mcpherson and casanova, who live in minnesota and colorado respectively, have created an imagined world, titled two clouds, generated from the natural phenomena found within their limited footprint. each artist gathered digital content such as images of rocks, videos of water and three-dimensional scans of trees. from this content, the artists collaborated to create a space that is a hybridization of the minnesota and colorado landscapes as well as the digital and natural worlds.

kate casanova + sarah faye mcpherson
wave (still), 2020





december 2020

visible/invisible |

aurora de armendi | jessica del vecchio

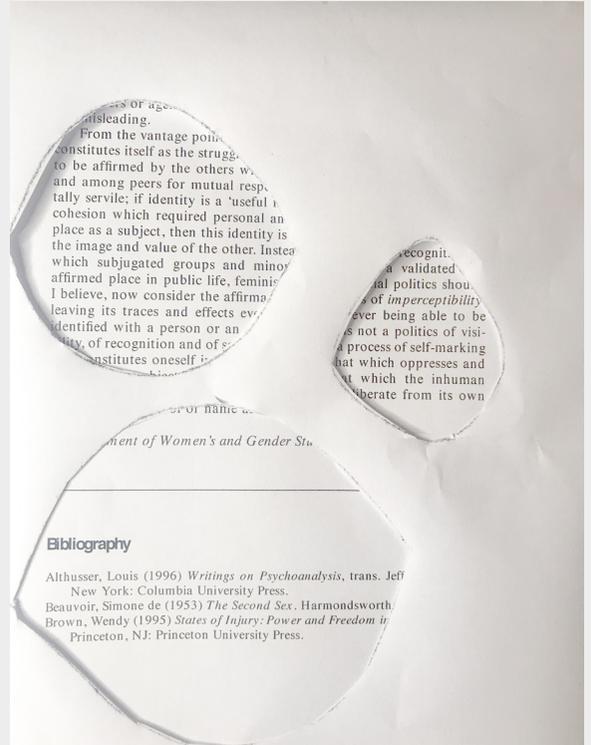
intermissionmuseum.org/volume-i/visible-invisible/

*art proper ... emerges when
sensation can detach itself and gain
an autonomy from its creator and
its perceiver when something of the
chaos from which it is drawn can
breathe and have a life of its own*

– elizabeth grosz. chaos, territory, art:
deleuze and the framing of the earth

with *invisible/visible*, aurora de armendi and jessica del vecchio combine print, video, and voice to explore the homogeneity of languages, the disappearing of native languages, and the feminist potential of imperceptibility, as theorized by elizabeth grosz. with the pandemic our mouths are covered, we are speaking to each other via mediated screens, and writing in chats. singing has become something dangerous: the open mouth, an opportunity for harm. the traced monotypes for this piece can be viewed as viewfinders, representations of mouths, open eyes, the opening of caves. the song can be heard as an open mouth, a longing, a faraway cry.

aurora de armendi + jessica del vecchio
visible/invisible, 2020, (details) *mouth + text cut out*



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january 2021

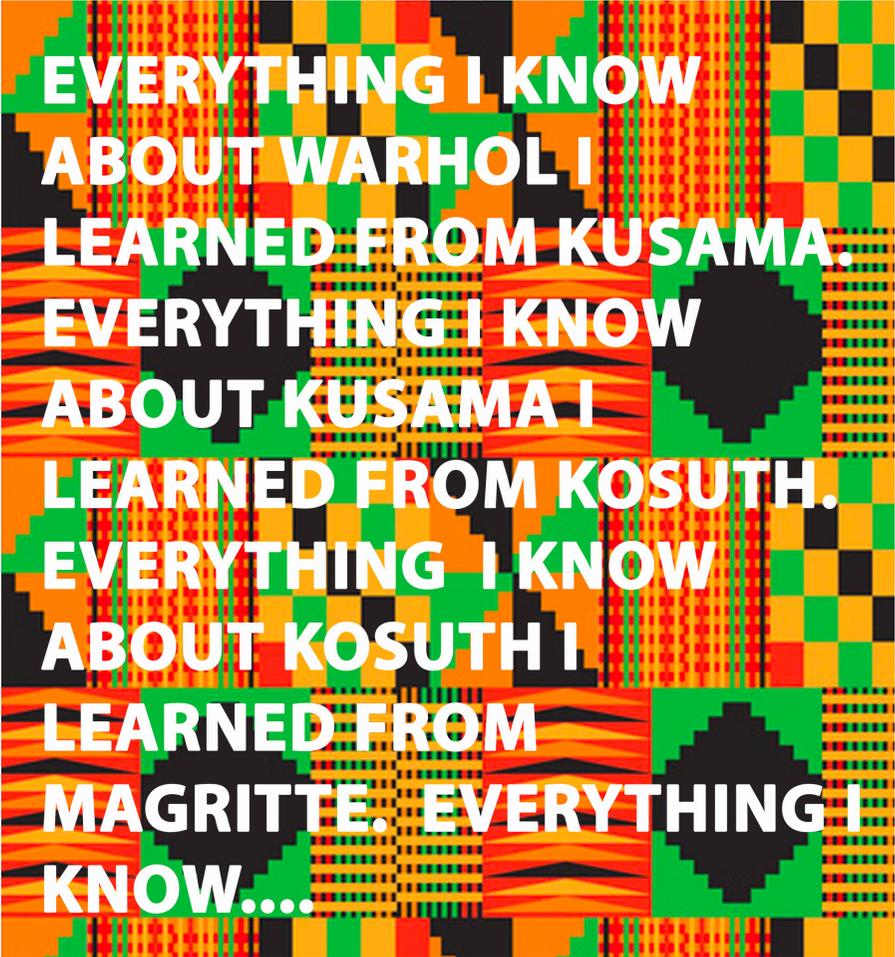
colloquy |

mike cloud | nyeema morgan

intermissionmuseum.org/volume-i/colloquy/

“Everything I know about Warhol I learned from Kusama. Everything I know about Kusama, I learned from Kosuth. Everything I know about Kosuth I learned from Magritte. Everything I know..” is an audio work composed of causal narratives related to the subject of art and artist making. The title is derived from a work by art critic Bob Nikas where he imagined a fictitious conversation between his heroes Andy Warhol and On Kawara.

mike cloud + nyeema morgan
colloquy, 2021



**EVERYTHING I KNOW
ABOUT WARHOL I
LEARNED FROM KUSAMA.
EVERYTHING I KNOW
ABOUT KUSAMA I
LEARNED FROM KOSUTH.
EVERYTHING I KNOW
ABOUT KOSUTH I
LEARNED FROM
MAGRITTE. EVERYTHING I
KNOW...**



february 2021

either, or |

lauren k. alleyne | matthew fischer

intermissionmuseum.org/volume-i/either-or/

the theme of *either, or* felt particularly pertinent in the context of this pandemic and 2020 in general—hoax or crisis | trump or biden | quarantine or liberty | online or in-person | reality or science fiction – and on and on...

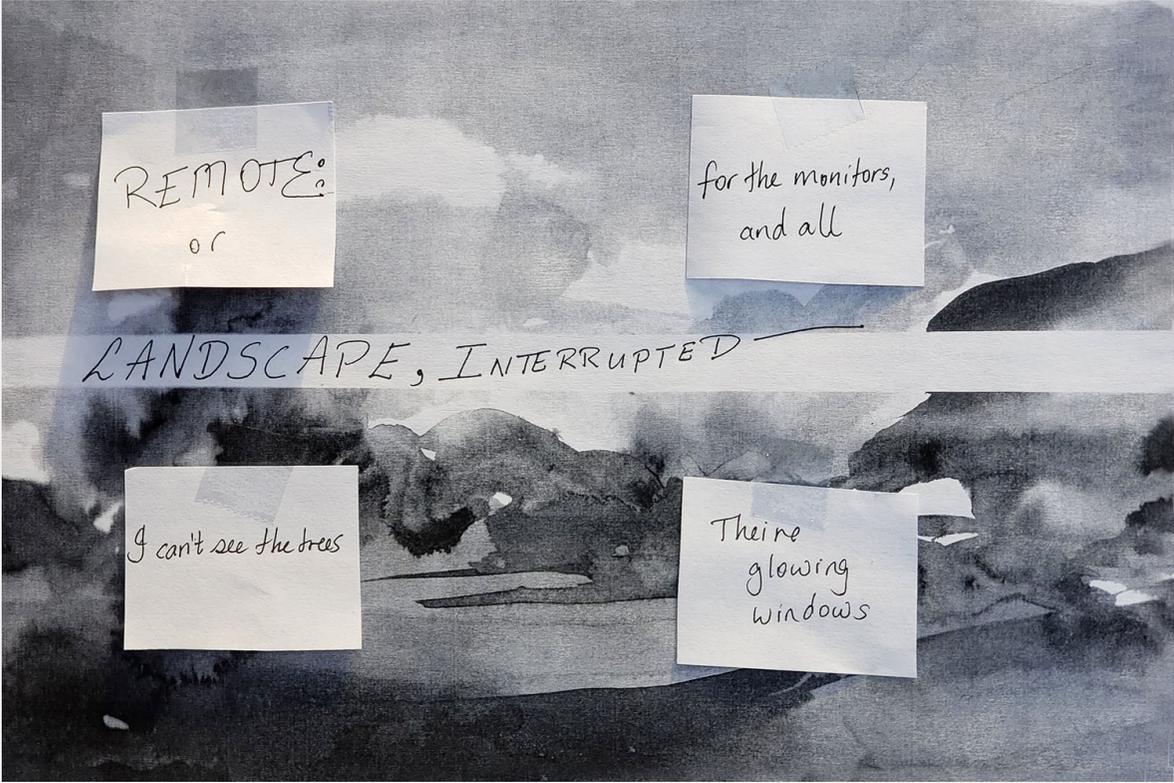
either, or is also the space that resists fixity. a space where othernesses encounter and do not resolve – where you're both in your house and at a conference in japan, where you're engaging with nature even as you're using technology to capture that engagement.

either, or is ink that might become a word or an image. a letter from a federal agency that becomes a poem.

either, or offers an opportunity to recalibrate, to see from another perspective.

either, or is a portal: enter.

lauren k. alleyne + matthew fischer
either, or: landscape – w/ text, 2021



REMOTE:

or

for the monitors,
and all

LANDSCAPE, INTERRUPTED

I can't see the trees

Their
glowing
windows



march 2021

a trembling line |

mira dayal | marina kassianidou

intermissionmuseum.org/volume-i/atremblingline/

a trembling line takes the form of a series of linked pages of visual materials that ask for a viewer's heightened attention to the margin, the liminal, and the off-screen in order to progress through the ensuing pages. somewhere between an adventure and an examination, the project invites the computer user into formal and conceptual play with what it means to perceive, read, and access.

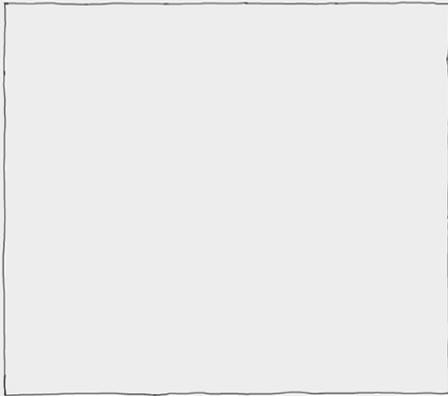
dayal's and kassianidou's practices converge in *a trembling line* – a quiver, a hair, a crack, a speck of dust, a friction ridge – whose movement is barely perceptible. slight as it may be, this line has might: it recalibrates our vision. squint, get closer, wipe the screen. what kind of labor does subtlety engender? when is nuance valuable in, and valued by, society?

to be able to discern subtlety may be nothing less than to prove one's humanity. this statement is neither existential nor optimistic: consider the recaptcha test, in which one was formerly required to transcribe words indiscernible to machines in order to distinguish oneself from software, malware, or the unaccompanied computer (and to assist google books in digitizing publications). machines have vastly improved their reading abilities, so the latest versions of recaptcha tests instead rely on contextual information about a user's behavior – now, the program discerns nuance in the user rather than the user discerning nuance for the machine.

the ability to discern nuance, arguably an important political skill, is also a fraught metric of humanity, relying on a set of assumptions about the user's vision, tongue, and abilities. to recalibrate is to reset and rectify a tool, to “measure against a standard” anew. take that against: we could measure in comparison with a standard, or we could measure in a way that opposes a standard.

the line quivers and shakes, refuses to flatten out. it is one, but it is made up of many. zoom in, look longer, enlarge the imperfections, and unfurl a map of alternate, forking and circuitous paths.

mira dayal + marina kassianidou
map map, 2021, digital drawing





april 2021

pulse and rhythm |

lynn silverman | jason sloan

intermissionmuseum.org/volume-i/pulse-and-rhythm/

interior lights, 2019, is a hybrid work combining black and white photographs with sound. the video presents an imaginary house and sounds generated from electromagnetic fields unique to each light source depicted. in actuality, this house is a composite of views photographed in different homes. for many of us “home” connotes a personal space and may be thought of as a metaphor for self. perhaps amplified now more than ever, is the meaning we place on our immediate surroundings, necessitated by our need to quarantine during the last twelve months of the covid-19 pandemic.

interior lights blurs the boundary between the individual and the world through shared experience, as evidenced by the number of framed photographs of family, friends and mementos collected from everyday life, travels or important events. clock faces serve as pauses or intervals between groups of images. light and sound are the connecting threads throughout the film, while the camera journeys from the basement foundation to the attic eaves, highlighting intimate details of domestic life along the way. the literal and metaphorical depictions of pulse and rhythm play a role in determining space and time through our evermore public facing personal selves.

lynn silverman + jason sloan
interior lights (still), 2019





may 2021

adaptation |

lindiwe matshikiza | flora parrott

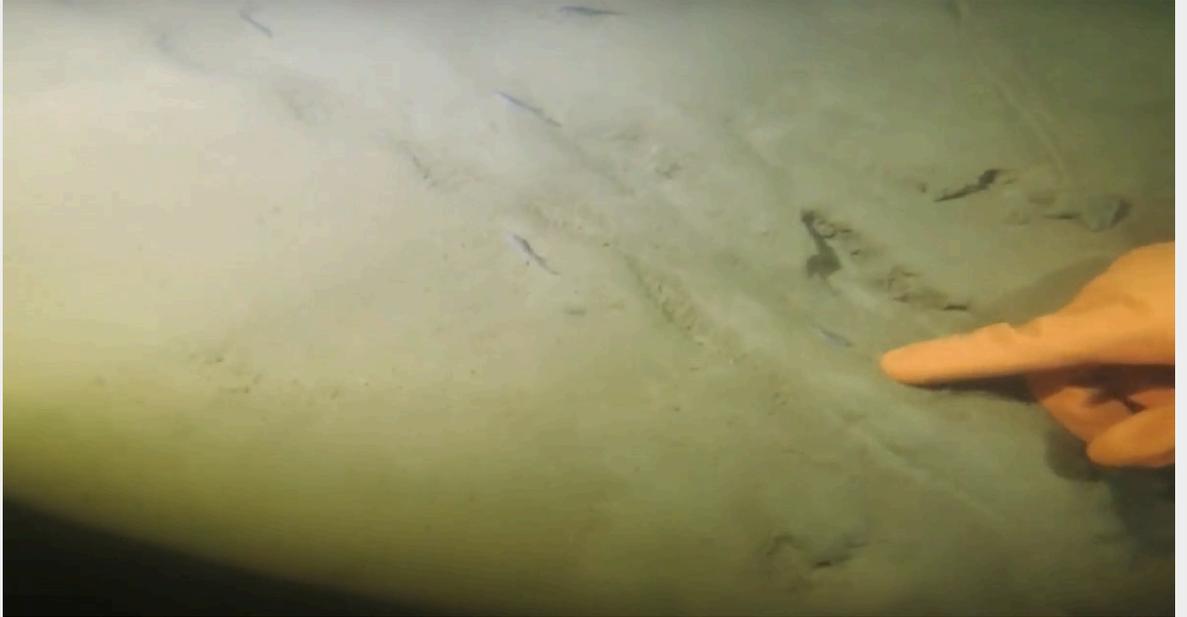
intermissionmuseum.org/volume-i/adaptation/

in 2015 a new species of fish called a cave loach was discovered by divers in an underground, labyrinth cave network in germany. parrott went over to meet with dr. jasminca behrmann who had been studying the new species at konstanz university. during the trip she also met with the diver who made the discovery, joachim kreiselmaier.

the idea of the 'moment of recognition' has been central to this project but so has learning more about the biology of the fish. the cave loach evolved from a surface-dwelling, sighted species to a creature without pigment in its skin and an altered eye structure, affording it little to no vision. its shape has become elongated, and its metabolism decreased. they slowed and stretched as they moved underground. the project focusses on the way the fish navigate, which is very different to surface loaches. it seems to be aided by sensors in their skin, as they read the space through vibrations; they have adapted to their new, profoundly dark surroundings.

lindiwe matshikiza + flora parrott
adaptation, 2021

still from a film by diver stephan schild, made in the aach spring cave system





june 2021

t/here or t/here |

jodi hays | ayanah moor

intermissionmuseum.org/volume-i/t-here-or-t-here/

greet. large book. found. exchange. weight.
textile. fold. scarlet. cardboard. beige.
pattern. lean. use. woven. weave. dye. wood.
sculpture. dad. bookends. pillow. carve.
approximate. text. painting. purple. denim.
stump. decorative object. home. fiber. sky blue.
place. tend. white-bodied. studio. fragment.
black subject. whiteness. fisk. bruise.
plant. thread. limit. invitation. hbcu. print.
permission. discourse. offering. allowance. pwi.
gift. black romantic. care. aubergine. listen.
welcome. the continent. gold. history. pleather.
initiate. authentic. restraint. curves. rest.
domestic. brown. photo. fabric. stack. burgundy.
shift. generate. place. box. repeat.

jodi hays + ayanah moor
t/here or t/here, 2021



about ima

[t]he important thing is neither what was said (a content), nor the saying itself (an act), but rather the transformation, and the invention of still unsuspected mechanisms that will allow us to multiply the transformations.

– michel de certeau, practice of everyday life

intermission museum of art (ima) was founded in 2020 by rose van mierlo and john ros, in response to the cultural, social, environmental, economic and political fissures that make themselves evermore present during times of crisis and put stress on accepted systems of operation. ima provides a space for critical thinkers to respond to these moments of friction by investigating them as meaningful sites of production, instigating dialogues which will culminate in a public archive. collaborative responses will be organized around themes, and though they exist on their own (as editions), they co-exist as larger ideas (in volumes).

inspired by modern, postmodern and contemporary examples of institutional critique, ima carries forward meschac gaba's suggestion that the museum is "not a model...it's only a question."

its name references this question as open space: the flipping movement of a hand searching through archives, gaps in the pavement, performance interludes, tv-commercials, coffee breaks and silent pauses; all moments of unpoliced disruption that are typically un-institutional. at its core, ima therefore proposes the museum as a site of uncertainty; a building without walls; a non-hierarchical collection of interdisciplinary narratives and voices; both a guest and a host; and an exercise in cross-pollination. it resists the architectural premise of power that underwrites the white cube, democratizing the exhibition in terms of access. instead, its architectural premise is that of lateral networks; its vision decentralized and participatory.

ima

intermission museum of art
new york, ny

intermissionmuseum.org



Stand4 Gallery and Community Art Center
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stand4gallery.org

ima

