











EXHIBITION SPACE @ PS122 GALLERY, NYC, NY.

Aloud: Voices From The Nuyorican Poets Café. of Social Engagement; Who Will Speak For America; Post-American Poetry Vol. 2; and Arts Foundation. Anthologies include: American Poets in the 21st Century; The Poetics wide. Fellowships include: NYFA; The Foundation for Contemporary Art; and The DIA (Counterpath Press) and has performed his multi-disciplinary bodylingo poetics world-(Atelos). He is editor of the inter-genre anthology, The Body In Language: An Anthology Press), Yes Thing No Thing (Roof Books) and The PoPedology of an Ambient Language XOETEOX: the infinite word object (Wave Books), Ameriscopia (University of Arizona Edwin Torres is a New York City native and the author of ten books of poetry including, Sculptors. She is now showing at Museo de Puerto Rico in S.J. where she currently lives. include The Adolf Gottlieb Foundation and The Joan Mitchell Award for Painters and Biennale; Cuenca Biennale; and ARCO project rooms in Spain, among others. Awards es she produces. Her work has been part of the Prague Biennale; Museo del Barrio, ations and conditioned behaviors both in her process of work and in the circumstanc-Ivelisse Jiménez's assemblages and spatial constructions explore abstract consider-**SAMIL MAAT**

only barely started.

Brian E. Bridgford, age 64. I was born an artist and have navigated for almost 6 and a half decades through an artist's lens. **Sally Belk Gambrell Bridgford** I don't consider myself to be an artist. I just create things. And while I hate defining myself in general, art is something I aspire to and I've

experienced particularly during war. Brian E. Bridgford, age 64. I was born an artist and have navigated for almost 6 and a

Bradley Tucker is an artist working and living in North Carolina. His work is derived from conceptual practice and social engagement. He has had numerous shows both nationally and internationally. He earned his Bachelor of Fine Arts from the University of North Carolina at Charlotte. He credits most of his success on having studied abroad at the Akademia Stuk Pieknych Eugeniusza Gepperta in Wroclawiu, Poland. **Suje Garcia**, Charlotte, MC seeks to find a deep connection through cultural dialog and social exchanges by engaging communities through conversations and art practice. After serving in the military as a Corpsman, he left with a drive to express feeltings by recreating his sensations around mortality, grieving, and survival that were ings by recreating his sensations around mortality, grieving, and survival that were

TEAM TUCKEROpen to public March 23 – 27, 2020 (closed due to COVID-19)

TEAM TUCKER

Linda Hutchins is a visual artist whose work reappraises the meaning and experience of drawing. She lives and works in the Bowstring Truss House, a renovated warehouse in Portland, Oregon. Before attending art school, she wrote operating system software for Intel Corporation. Her work has been exhibited at the Portland and Tacoma Art Museums, and she has performed at Portland Institute for Contemporary Art and Performance Works North-West. Hutchins has been honored with two Individual Artist Pellowships from the Oregon Arts Commission, the Jurors' Award in the Tacoma Art Fellowships from the Oregon Arts Commission, and a solo exhibition in Oregon's Governor's Office.

M.K. Guth is a visual artist working in sculpture, performance and interactive projects. She has exhibited and performed with numerous galleries and institutions in the US and abroad, such as The Contemporary Art Center; Cincinnati, OH; The Whitney Museum of American Art, NYC; Boise Art Museum; The Melbourne International Arts Festival, Australia; Nottdance Festival, Nottingham, England; Swiss Institute, NYC; Gallery-Pfeister, Gudhjem Denmark; Franklin Parrasch Gallery, NYC; and White Columns, NYC. She has an upcoming performance scheduled at the Center for the Art of Performance at UCLA for the 2021–2022 season. Guth is represented by the Art of Performance at UCLA for the Solvan Cristin Tierney, NYC.

Chloë Bass is a multiform conceptual artist working in performance, situation, conversation, publication and installation. She is an Assistant Professor of Art at Queens College, CUNY, where she co-runs Social Practice Queens with Gregory Sholette. Bass began her work with The Bureau of Self-Recognition (2011 – 2013), and has recently concluded a The Book of Everyday Instruction (2015 – 2017). Her projects have appeared nationally and internationally, including recent exhibits at The Studio Museum in Harlem; Kunsthalle Wilhelmshaven; BAK basis voor actuele kunst; the Knockdown Center; the Kitchen; the Wilhelmshaven; CUE Art Foundation; Elizabeth Foundation for the Arts Project Space; The Southeastern Center for Contemporary Art; the James Gallery; and elsewhere.

Alicia Grullón was the 2018 – 2019 Artist-in-Residence at The Hemispheric Institute of Performance and Politics at New York University. She directs her interdisciplinary practice toward critiques of the politics of presence, arguing for the inclusion of disenfranchised communities in political and social spheres. She is co-organizer and coauthor of the People's Cultural Plan, a coalition of artists, cultural workers, and activists author of the People's Cultural Plan, a coalition of artists, cultural workers, and activists tesponding to New York City's first ever cultural plan in 2017. Her work has been shown tesponding to New York City's first ever cultural plan in 2017. Her work has been shown at the Bronx Museum of the Arts; El Museo del Barrio; Columbia University's Wallach

WEEK 3: Installation March 16 – 20, 2020 (closed due to COVID-19)

Art Gallery; BRIC Arts; Spring/Break Art Show; and Performa 11.



Most recently she has shown at Collectible Design in Brussels, Belgium. **Steven Bukowski** designs functional and expressive furniture in New York City. His work draws heavily on his background in fabrication and craft. He founded his Brooklynbased design practice in 2016. That same year he designed the bar seating for the renowned Flora Bar, located within the Met Breuer building. In 2017 he participated in the annual Sight Unseen OFFSITE exhibition and was the recipient of the American Design Hot List Award. His work has been published in Domino Magazine, Architectural Digest, Wallpaper, and W Magazine to name a few.

TEAM BIGELEISENHannah Bigeleisen is an artist and designer living and working in Brooklyn, NY. Her practice ranges from the making of sculpture and painting to lighting design and interior work. Her work has been shown nationally at The Cleveland Museum of Art; Mext to Mothing Gallery; and various design shows in New York. She debuted her first collection of sculptural lighting objects at Brooklyn Design in 2019. Her collaboration with designer Steven Bukowski was nominated in 2019 for a Surface Magazine Travel Award.

On Morisse Gallery (Brooklyn) and his work has been published in Maske Magazine. Yon Morisse Gallery (Brooklyn) and his work has been published in Maske Maske Maske Maske Maske Maske Make State University. He makes mixed-media objects, assemblages, and collages, and is active as a performance artist. Dan co-founded the collectives Monkey Mop Boy and French Meon (an artist collective, a salon, and nomadic gallery). Since he moved to New York City in 2006, artist collective, a salon, and nomadic gallery). Since he moved to New York City in 2006, bis works have been featured in many group shows. He has had two solo shows at Silas von Morisse Gallery (Brooklyn) and his work has been published in Maske Magazine.

Cris Gianakos was born in New York City, raised in Crete and grew up in New York. He lives and works in both New York and Europe. Since the 1970s, Gianako's work tures been identified with post-Minimalism. Gianako's large-scale, site-specific structures have been installed in public spaces internationally and are represented in the collections of the Museum of Modern Art (New York); Moderna Museet (Stockholm); Fogg Art Museum/Harvard University (Cambridge, MA); MOMus State Museum of Fogg Art Museum/Harvard University (Cambridge, MA); MOMus State Museum of Contemporary Art-Costakis Collection and MAM(Greece); Watkita Museum of Art Museum Markard University (Cambridge, MA); Moderna Museum of Art-Costakis Collection and MAM(Greece); Watkita Museum of Art-Contemporary Art-Costakis Collection and MAM(Greece); Watkita Museum of Art-Contemporary Art-Costakis Collection and MAM(Greece); Watkita Museum of Art-Contemporary Art-Costakis Collection and MAM (Greece); Watkita Museum of Art-Costakis Collection and MAM (Greece); Watkita Maxeum of Art-Costakis Collection and MAM (Gree

WEEK 2: Installation March 9 – 13, 2020 (closed due to COVID-19)

and the Whitney Museum in New York.

Hedendasgse Kunst Antwerpen (1991). "Lee -Tal" is New-York based conceptual pop, multi-disciplinary artist. His academic education includes a dual BA degree, one in art history and cinema, and the second one is in general history. His work is in major collections worldwide and has been exhibited at the Tel Aviv Museum of Art, CICA Museum Seoul, MASin Museum in Mexico, Susquehanna Art Museum PA, Sejong National Contemporary Art Museum in Seoul,

TEAM GITLINMichael Gitlin's family emigrated from South Africa to Israel in 1948. He received his BA in English Literature and Art History from the Hebrew University of Jerusalem (1967). Simultaneously, he studied at the Bezalel Academy of Arts and Design in Jerusalem, graduating also in 1967. Gitlin moved to New York City in 1970. He has had one-person shows at the Israel Museum, Jerusalem (1977); the ICC Antwerp (1980); Exit Art, New York (1985); Kunstraum Munchen (1986); Bonn Kunstverein (1988); Kunsthalle Mannheim (1989); Carnegie Mellon Art Gallery (1989); Museum van (1988); Kunsthalle Mannheim (1989); Carnegie Mellon Art Gallery (1989); Museum van

Bat-Ami Rivlin (b. 1991, Israel) is a New York based artist who graduated in 2019 from Columbia University MFA and has exhibited in such venues as the Jewish Museum, Fredric Snitzer Gallery, Knockdown Center, Times Square Space, and many others.

Russell Maltz (b. 1952, Brooklyn, NY) lives and works in New York City. A survey exhibition representing 40 years of his work was mounted Spring/Summer 2017 at the Stadtgalerie in Saarbrucken and at Galerie Michael Sturm in Stuttgart, Germany. The exhibition was accompanied by a monograph covering his work from 1976 through 2017 and published by The Stadtgalerie Saarbrucken. He has been facilitating programming at Critical Practices Inc. since its inception and serves on its advisory board.

Open to public March 6 - 8, 2020
TEAM MALTZ

WEEK 1: Installation March 1 – 5, 2020

SOIA TSITAA

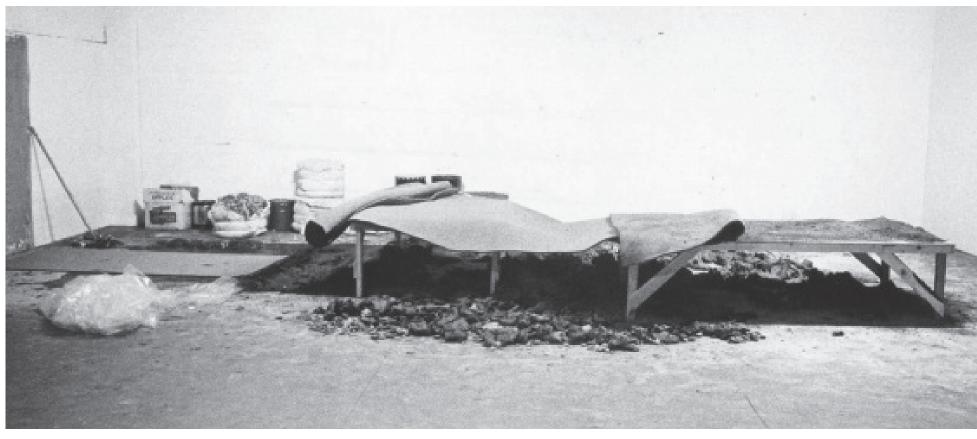
Performing Authorship RULES OF THE GAME

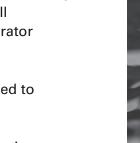
- 1. CPI_Curricula:* Performing Authorship is meant to encourage and facilitate in the production of collaborative works, by generating interactions between individual artists (art groups), critics and other interested parties.
 - **a.** Each participant is invited to develop a working methodology that would define their joint production.
 - **b.** Each invited participant in turn will invite a collaborator to work with.
 - **c.** The team may produce a synthesis or a hybrid of their individual practices, or something completely new.
 - d. Nothing can be done physically to the space that the artist is not prepared to restore to its previous condition (which must be done immediately in that there are usually only 4 days between hangings)
 - e. Each team would be given a weeklong time period to produce their contribution to CPI_Curricula: Performing Authorship. The collaboration need not be produced on site but must be completed and installed on time.
 - **f.** Each projects' material parameters and time frame will be defined by the nature of PS122 Gallery resources and schedule as well as the set schedule.
 - **g.** Given there are 8 teams, and the exhibition space is made up of two rooms, each week two teams will be scheduled to work in the gallery or install their work.
 - **h.** All projects will be present the final week of the exhibition. The exhibition is cumulative.
 - i. Given the nature of the space and this project, access by the public will be in keeping with collaborators' wishes, methodology and objectives and the gallery's schedule.

- 2. With the intent of demystifying the creative process by extending the dialog relative to art to public spaces, a PI_ LTR On Authorship will be scheduled during the course of the exhibition. All collaborators will be invited to participate. Each collaborator will be able to invite one other participant.
- **3.** The documentation of the work in progress will be posted to CPI and PS122's website as well as other Social Media.
- **4.** CPI will publish an issue of LEF(*t*), its broadsheet publication. The subject will be **On Performing Authorship**.

*About CPI_Curricula: Situated Practices (A Course of Study)

- (CPI_C:SP(ACS)) is Critical Practices Inc.'s curatorial program, which organizes events that investigate institutional and alternative modes (models) of exhibition, production, and creative exchange.
- CPI_C:SP(ACS) is a lab/think tank, intended to explore the terms and conditions of critical culture's production, distribution and reception.
- CPI_C:SP(ACS)'s role is that of a Producer (organizer) and/or facilitator.
- CPI_C:SP(ACS)'s principle contribution to this exhibition are The Rules of the Game: Performing Authorship.
- Performing Authorship's objective is to use the Exhibition Space (PS122 Gallery) as a platform to address individual and social issues of authorship, cultural production, and distribution.
- Performing Authorship is premised on the idea of challenging and extending the participants' practices
- Beyond the selection of the exhibition's core participants,
 CPI_C:SP(ACS) and PS122 Gallery will have no involvement in determining how the works are to be installed.
- No particular criteria has been applied in the selection of the participants other than the nature of their personal practices and willingness to participate.





SUMMER 2020

ON PERFORMING AUTHORSHIP

CPI

Culturally, socially and economically we increasingly live in an instrumental (purposeful) and institutionalized (standardized) environment. As such all relationships come to be thought of as practical things meant to serve some pre-determined objective.

CPI IS DEDICATED TO...

• Serving the community of critical cultural producers. • Countering the culture of spectacle by deploying intimacy, and free and open exchange in its practices. • Moving beyond partisan labels and the tired jargon that have come to define contemporary critical discourse. • Formulating new questions rather than merely focusing on problem solving. • On an ongoing basis proposing, debating, and actualizing new social standards, values, and criteria... that are unencumbered by institutional norms, goals, and objectives.

Robert Morris's *Continuous Project Altered Daily*, was performed March1969 at the Castelli Warehouse. He brought to the site a wide range of industrial materials as well as a quantity of earth, which he would re-arrange daily. The project raised questions about the nature of art as a product of variation, repetition and improvisation. At the end of each day, Morris photographed the indeterminate nature of the work's final form. In the case of *Performing Authorship: 31 Days in March*, @ PS122 Gallery, rather than focus on the temporality and variability of the artwork, we addressed the terms and conditions of producer, whose work is the product of the supposed isolation of the studio. To achieve this, it was decided *Performing Authorship* would focus on the notion of collaboration — the act of working together with

PERFORMING: to carry out, accomplish or fulfill an action, task, or function

PERFORMING: to carry out, accomplish

AUTHORSHIP: the state or fact of being

the writer of a book, article, document, etc. or the producer of a creative work

LEF(t) to complete the project.

or fact of being
le, document, etc.

COLLABORATION: the action of working with someone or a team to produce or

which is neither one person's nor an other's. Such a

of 8 collaborative teams. The Core consisted of Russell Maltz, Cris Gianakos, Michael Gitlin, Hannah Bigeleisen,

Alicia Grullón, MK Guth, Ivelisse Jiménez, and Bradley

Tucker. This grouping is representative of the four gen-

mid-2010s. Two teams were scheduled to install their

site, but the work must be completed and installed in

erations of artists to emerge between the late 1960s and

work each week. The collaborators need not produce on

accord with the given schedule. All the projects were to be present on the final weekend of the exhibition. Then in

mid-March, Covid-19 brought the project to a halt when

PS122 Gallery had to close to the public, so we turned to

create something

Performing Authorship: 31 Days in March was to consist

synthesis brings into being a third author.

Share your LEF(t) on Twitter and Instagram @CPracticesInc. See what others are posting with #CPracticesInc.



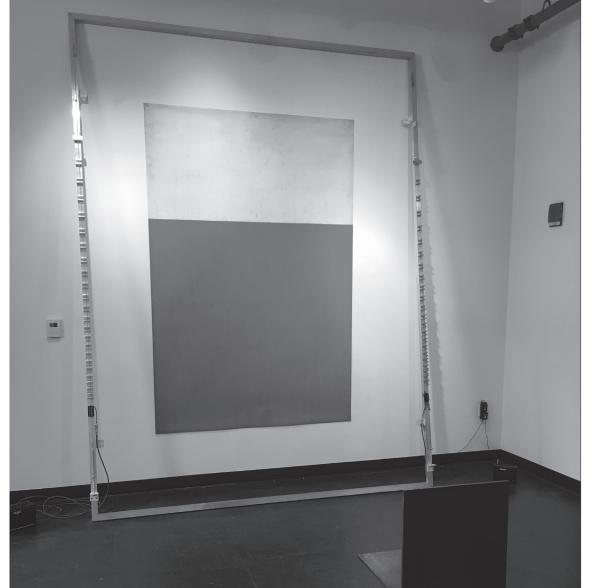
RUSSELL MALTZ + BAT-AMI RIVLIN



MICHAEL GITLIN + "LEE -TAL"

FRAMING REDUX

I have long been involved in the process of collaboration in my art practice. So when Saul invited me to participate in Performing Authorship, I knew right away who I wanted to partner with and called Dan Bainbridge. He was quick with his response, "When do we meet, we gotta get together!" Our installation developed spontaneously. Dan said he had this 10 x 8-foot aluminum frame in his studio that he had wanted to use in a work; I had made a large Mylar Redux painting in 1995, which was very compatible in scale to the frame. I had exhibited the painting both in NY and Athens with a large steel cube seat. This time we decided to use a smaller steel seat. Dan brought the real magic to this installation when he added steel strings to the frame, transforming it into a guitar-like instrument, with speakers for amplification, so you could literally play the piece. Also, a viewer could sit and listen and view an audio-visual duet, the result of our ultimate goal, a successful collaboration, "Framing Redux."



HANNAH BIGELEISEN + STEVEN BUKOWSKI









INSTRUCTIONS TO FOLLOW Brush your hair. Count the number of hairs in your brush. Draw something in response. Pour yourself a warm drink.* Light a candle. In whatever way you wish, explain how much your coffee cup or tea cup holds. Close your eyes. Draw the path you most often take in a day. Make something yellow. Apply a warm compress. Wear a fragrant herb against your skin. Fill in the oval next to your choice. Use only a blue or black pen. Darken the oval completely.... Make a recipe for something. Make something blue. *from derrais carter's poem for Roland Dahwen's Overseas, 2019

M.K. GUTH + LINDA HUTCHINS





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