

# ARTISTS SPACE

01.25-03.29.2008

MAIN SPACE

# NINA IN POSITION

Artists Space  
January 25–March 29, 2008  
Curated by Jeffrey Uslip

Kelly Barrie  
Justin Beal  
Huma Bhabha  
Anya Gallaccio  
Wade Guyton  
Barkley Hendricks  
Roni Horn  
Igloolik Isuma Productions  
Mary Kelly  
Charles Long  
Michelle Lopez  
Andrew Lord  
Robert Mapplethorpe  
Daniel Joseph Martinez  
Jack Pierson  
Michael Queenland  
Marco Rios  
Amanda Ross-Ho  
Julia Scher  
Haim Steinbach  
Lisa Tan  
Josh Tonsfeldt

20. *Nina In Position; Reasons For Secrets.* [7:00]

- Jeffrey Uslip

*Nina In Position* presents diverse artistic strategies that complicate the legibility of lack and difference in America. The selected artworks employ Walter Benjamin's assertion, "To live is to leave traces," as a platform from which to view and critique the body and its environs. Occupying Artists Space's main gallery with a series of sculptural and post-sculptural gestures, *Nina In Position* reveals emancipated forms that, through their inherent deviance, function as "resistance to regimes of the normal." *Nina In Position* is an attempt to articulate a new trajectory of sculptural encounters that rebel against the condition described by Benjamin as "Left Melancholia." The exhibition's curatorial focus aims to unlock the ways in which artistic exercises, histories, and narratives are re-signified within contemporary visual culture.

*Nina* celebrates objects borne through experimentation and insight rather than academic metaphor. Here, post-sculptural gestures evade the normalized limitations of sculpture as "objects" and allow sculpture to resonate past traditional constructions, techniques and expectations. The exhibition considers dialogic identities – "Us and Them" – and the ramifications of exclusionary practices that have caused disrupting reverberations throughout the margins in America. It is the aim of *Nina* to establish a bridge between decades of artistic practice and recalibrate a trajectory of sculptural meaning.

The exhibition's title is excerpted from dialogue in the screenplay *Point of No Return*, the American remake of Luc Besson's classic film *La Femme Nikita*. *Point of No Return* follows Claudia Anne Doran, a social outlaw co-opted and rehabilitated by the CIA into a covert assassin. The title character, whose code name is Nina (for Nina Simone), serves as an emblem for the transformation of split subjectivities.

The couple calls room service for a late night dessert. Phone rings.

Claudia answers, as J.P., her boyfriend, is kissing her back.

Voice of CIA operative on the line:

-Nina?

(Claudia immediately becomes activated)

Claudia:

-Yes?

Voice of CIA operative on the line:

-The bathroom cabinet has a hidden compartment.

(Nina hangs up phone. J.P. continues to kiss her back. Claudia's

mood changes. Claudia, identified by the CIA as her codename

"Nina," shifts into assassin mode)

Claudia: (speaking to J.P.)

-I gotta take a bath. I feel really dirty.

J.P.:

-If you could just wait for room service, please.

(Claudia pushes J.P. off her. She goes into the bathroom. Locks the door. Searches the bathroom cabinet. Locates the hidden headset.

Puts on the headset.)

Claudia (speaking to CIA operative on headset):

-Nina in position.

Through its conceptual, spatial, and material interrogation of the American Frontier, *Nina in Position* exhibits work that interrogates the political role of objects within the collective American imaginary. America's efforts to close its borders and redefine its margins have resulted in the expanded regulation of its citizens—a freedom altered by these very same closed borders, high alerts, and new models of American governmental surveillance. The American Frontier describes both the perimeter of inhabited, government-regulated land, as well as the potential expansion into unsettled territories. The diverse practices encompassed by *Nina In Position* transcend imposed restrictions by operating as free agents, whose desire for unregulated terrain, denatures an institutional gaze.

Igloolik Isuma Productions strives to expand the national understanding of the North American Frontier. Their artwork *Nunavut (Our Land)* consists of a 13-part series documenting the daily life and cultural rituals of Inuit communities in the Igloolik region of the North American Arctic. In their recreations, Inuit Elders retell stories of their nomadic lives in the 1940s, before government and settlement life began. Dramatized by contemporary Inuit, *Nunavut (Our Land)* traces the daily routines of five fictional traditional families, as they perform activities, such as hunting for walrus, erecting ice houses, and using seal oil lamps for heating. *Our Land* reveals the safety simultaneously created and endangered when a formalized community aggregates in a specific area: the Inuit's existence in this extreme climate provides isolation and protection from the industrialized West, however they recognized in 1945 that their communities would be systematically eliminated should they be invaded or colonized. Also addressing the notion of the frontier is Roni Horn's *White Dickinson*, which consists of an aluminum, rectangular sculpture, whose "zip" bares the phrase "My Business Is Circumference" embedded in cast opaque white plastic. The text, taken from Emily Dickinson's correspondence, suggests the necessity to enact cultural and personal growth through the

location of new margins. The notion of “circumference” is a paradox, resonating both with sublime expansion and inevitable limitation. Here, language is visually interpreted to transcend time, incite personal agency, and provide an opposition to social stasis.

Haim Steinbach’s *Untitled (elephant footstools, elephant skulls)* consists of two of his signature Formica wedges, one supporting a vintage, tusk-less elephant skull. The other holding footstools constructed from five elephant feet covered with zebra skin. *Untitled (elephant footstools, elephant skulls)* is a perverse vision of otherness. Highlighting the impossibility

for this “trophy” to have five feet, Steinbach’s artwork implies that at least two elephants were implicated in the slaughter. Elevated on domestic shelves, the objects, rather than typical ready-mades, become the subject of a critique of essentialism and meditate on the human need to record through desolation, ownership, and transfers of power. The skull, whose removed tusks embody an immeasurable loss, can only be understood as an inconceivable sum of its parts. As Steinbach presciently notes: “Once again the world is flat.”

In his work *Untitled*, New York-based artist Josh Tonsfeldt transmutes a bear bone culled from a family hunting trip in Alaska. Here, a bone from what the artist describes as “the most feared animal in the land and not coincidentally the closest in form and scale to a human” is repositioned as a ritualized myth of masculinity. Highlighting a shifting identity for the object, the viewer, left to unravel the process of the hunt, is visually indicted through the experience of tracking and killing the bear, separating its flesh from the bone, and witnessing the ascension from body to meat. A motor embedded in the wall imperceptibly animates the bone, mechanically breathing life into the biological relic and creating a crude cybernetic limb.

Many of the artworks in *Nina In Position* critique America’s reactionary state, whose ethos encourage the demarcation of the periphery. Documented in 1982, Barkley Hendricks’ photograph titled *Racesonomic Dunccepack* concretizes racial binaries in America through its documentation of the Ku Klux Klan in Northern Connecticut. Hendricks uncovered the existence of the Klan in his home state, where he has lived, worked, and risked his life to document the dangers of public assembly. *Racesonomic Dunccepack* depicts Klan members without their masks, as mandated by law to show their faces, making them locatable and identifiable to their neighbors, reversing their habit of invisibility.

*Nina In Position* strives to challenge strict parameters of objecthood, exhibiting works that evade limitations and stealthily avoid genre. The work in *Nina* is hybrid, activated,

and hyper-aware of its immediate environment. The gallery functions as a safe-house harboring artworks that, through their radicality and hybridity, challenge hierarchy and authority. The artworks elaborate sculpture’s mercurial qualities by examining materiality, transience, and the processes of making. They dodge overarching paradigms of social change, and instead gesture towards unknown forms, new constructions, and alternative modes of representation. Employing a Socratic strategy, *Nina In Position*’s curatorial matrix places intergenerational artworks in dialogue in order to identify how social, cultural, and geopolitical change occurs on a local level, as well as to articulate how methodologies, practices, and tolerance shape-shift over decades.

Los Angeles-based artist Amanda Ross-Ho interrogates the notion of “sanctioned” representations of the Earth. In her mixed-media sculptural installation *Mantle*, the world is depicted by the historic photograph taken from Apollo 17 on December 7, 1972. This photograph served as the first opportunity for citizens across the globe to view the world as a totality. In the early 1970s, the Apollo 17 image was reproduced on the covers of the Whole Earth Catalogue, with a note from the editor describing the earth as “rotated” in order to graphically accommodate the book’s title. Several scientists proclaimed that the image of the world was “upside down,” marginalizing North America and reducing its importance to the global world. To this, the editors replied: “We inverted the cover image so that the titles would be more readable against the white dazzle of Antarctica, so a too-familiar image could be seen afresh, and so the viewer might be reminded that the Earth is not a map.” Championing “negative” space, Ross-Ho’s print of the image, titled *Negativeearth*, uses the exact Apollo image, in this instance inverted and printed in negative as a flatbed-scanned laser print. In Ross-Ho’s version, the viewer can see the scan’s “atmosphere,” in the form of dust and inconsistencies within the page’s constitution. *Negativeearth* articulates the necessity of abandoning (re)cognizable forms in order to charter new artistic territories outside pre-conceived boundaries.

Justin Beal’s artwork *Westpac* emerged from mass email he received from the Vancouver-based Mining Company, Irwin Resources Inc (IWRs). Irwin Resources, Inc., whose mutating identities include Memory Sciences Corp. (2003), Corporate Development Strategies, Inc. (February 2004), Irwin Energy, Inc. (December 2004), and, currently, Irwin Resources, Inc. (2006), is an exploration stage company that operates as an independent oil and gas producer in North America. IWRs announced their company’s new restructuring, which entailed a name change, a 250-to-1 stock rollback, and a change of management. The email was intended to notify potential investors of the company’s successes while evading email filters and spam protection software. This covert investor information was not included within the text, rather it was hidden in an attachment. As Beal noted of this communication in the text accompanying his piece in

his USC thesis exhibition, “the information is in the image, the text is a decoy.”

*Westpac* consists of two discrete elements: a framed light-jet print depicting the front and back of a Westpac Taping and Taping joint compound box superimposed on a black ground. The underside of each Westpac box is printed with the verses of Jesus’ first sermon upon his return to Nazareth: “He has come to heal the broken hearted; To proclaim liberty to the captive” (Luke 4:18, Gal. 5:22). *Westpac* presents a queering of architectural vernacular. In conjunction with the photograph, Beal animates Westpac’s triple-chevron logo: as the logo spins 90 degrees clockwise, it becomes a graphic representation of the product’s trade route and ideological dissemination throughout the country.

Exploring the translocation of bodily space and time, Michael Queenland’s *Abnormal Ladder* consists of a vertical, industrial metal chain suspended from the ceiling and hanging approximately six inches from the floor. Affixed to the chains are white, cast-plaster balloons that allude to biomorphic forms, including breasts, heads, and testicles. The balloons, originally filled with the artist’s breath, serve as performative surrogates. Allegories of the body are also explored in Andrew Lord’s *the parts*, which consists of positive and negative casts of annotated body parts cast in plaster, dipped in tea, and embalmed in yellow beeswax. Referencing text from Walt Whitman’s poem “I Sing The Body Electric,” Lord sculpturally depicts an anonymous male body. In his bronze sculpture *Fist*, a historically shaped vessel, originally formed in clay, is viscerally fistled and manipulated into its newly irregular, violated shape. *Fist* requires that the viewer forensically unwrap the process of making in order to interpret how the body was used to engage and translate the previously malleable material.

Many works in *Nina In Position* re-assemble and challenge recognizable totems, including Huma Bhabha’s *Sleeper*. Pakistani born Bhabha interprets the “Greek Korus” as a male form composed of desiccated, air-dried brown clay applied to a chicken wire armature. The figure is presented in an apocalyptic context, as if civilization had been forced to recycle and reinterpret its hybrid icons. *Sleeper’s* scavenged composition appears simultaneously derived from ancient history and the future.

Los Angeles-based artist Marco Rios meditates on Roland Barthes’ essay “Steak and Chips” to poeticize the body as commoditized meat. Rios collected steaks from his favorite steakhouses around the country, cast them in polished stainless steel, and presents them on faux wood-grain Formica shelves. Rios’s *Untitled (The Pantry, beef tenderloin)* employs materiality to physically manifest a condition described in Yukio Mishima’s *Sun and Steel*: “to revive the dead language, the discipline of the steel was required; to

change the silence of death into the eloquence of life, the aid of the steel was essential.” For *Untitled (Hand)*, Kelly Barrie creates a womb-like enclosure in which he explores pre-verbal development by spitting saliva and throwing hand-pressed flour into the picture plane. The final “self-portrait” relies purely on chance; Barrie is unable to see in his constructed environment and therefore operates blindly to manifest his celestial photographic composition. Wade Guyton’s chrome *U Sculpture* inserts itself into the art historical cannon by embodying and abstracting the viewer as sculptural space: the viewer’s body is truncated and reflected in the sculpture and thereby manifested in space and time.

Poetics of loss are articulated in Jack Pierson’s sculpture *GHOSTS* and Robert Mapplethorpe’s *Two Men Dancing*. Jack Pierson collected and recombined vintage alphabetical letters and signage from across America to articulate new phrases and words that depict the anonymous “other” in the American industrial landscape. For *Nina In Position*, Pierson enunciates the word *GHOSTS*, whose “O” is suspended from the ceiling as if it were a still pendulum; *GHOSTS* presents an homage to those lost, especially those taken by America’s AIDS crisis. In *Two Men Dancing*, Mapplethorpe depicts two men engaged in an embrace and wearing crowns. Both works call into question and illuminate the changing nature of the queer collective from its establishment in the 1980s through today. In the social and political climate of the ‘80s and ‘90s organizations such as ACT UP faced a critical urgency to respond to the government’s dangerous ineffectuality with regard to the AIDS crisis. It was paramount that they raise awareness surrounding the pandemic and ignite the collective queer imaginary through “militant direct action against the government.” Interpreting the current relevance of *GHOSTS* and *Two Men Dancing* requires acknowledging the fracturing that has taken place within the queer body politic, a division that is partly due to the altered relationship its queer constituents have with activism.

Daniel Joseph Martinez’ *Untitled* vacuform consists of a text-based diptych of clear sculptural boxes whose forms are reminiscent of tombstones, or perhaps biblical tablets. Here, language and corporeally-based artistic strategies fuse, challenging the viewer on intellectual and visceral registers and transforming language and text into a post-tactical practice. In this work, pre- and post-verbal human tendencies unite, allowing language to be deconstructed and recombined. Suturing the sacred with the profane, Martinez’ hybridized vacuform bares an embossed poem that states: “what do you care about pain when you don’t care about death I want you to kill me so there will be no tomorrow.”

In Anya Gallaccio’s *Red on White*, a bed of salt serves as the foundation for a gallon of blood sandwiched between two sheets of glass. The viewer must bear witness to these

two articulations of loss and death, which are connected to an oppressive socio-political climate. *Tenebris Lucet* furthers Charles Long's examination of messianic, shamanic forms and talismans within the context sculptural art history. This work, like much of Long's practice, alludes to a civilization's new, post-apocalyptic beginning. *Tenebris Lucet* is formed from symmetrical constructions that provide uncanny protection for its smaller, primordial element. The artwork's skeletal, mixed media armature of wire and papier-mâché is the basis for a futuristic, religious icon that leaves the viewer considering an excerpt from the prologue of John's gospel: "The light shines in the darkness, and the darkness did not overcome it" (Jn 1.5).

Furthering the notion of passage of knowledge and examining properties of initiation, Mary Kelly's *Flashing Nipple Remix* is a series of three black-and-white transparent photographs framed in light boxes. In *Flashing Nipple Remix*, an intergenerational group of women – all dressed in black, with lights on their breasts and genitals – reenacts the 1971 Miss World protest at the Albert Hall in London. In the three photographs, the women move faster and faster, animating their adorning lights. In this storyboard, the women evade objectification by slowly disappearing, leaving only gestural traces of light as indicators of the social protest that laid the groundwork for future generations of feminists. In *Philodendron Propagation*, Lisa Tan describes the process of cloning a mentor's twenty year old, abandoned houseplant. The original owner reluctantly left the plant behind when she relocated from New York to Southern California. Tan assumes the role of caretaker, ensuring that connection to the plant is generationally perpetuated. The sculpture is comprised of three elements: the parent plant, its two propagated offspring and trays fabricated from plywood and grey and black linoleum tiles – materials collected from the original domestic setting in which the parent plant resided.

Julia Scher's *Security By Julia 2.2* enacts an aggressive act of confrontation. Scher's sculpture manifests a mixed media surveillant architecture of localized monitoring, in which viewers are enabled to visualize themselves as they view the artworks, transverse the gallery spaces and use the "private" lavatories. Scher intersperses surveillance footage from her original artwork at the former Artists Space in the late 80s with new, presently recorded footage, bringing the history of the institution into the post-millennium. Scher's signature architecture engages femininity, operating counter to the male gendered systems, gear, and controllers, whose normative color design of grays black and blue signify maleness, control, and hierarchical dominance. Scher's use of materials references our culture's demand for regulation: the surveillance monitor's video frame serves as another periphery, border, and limitation. *Security By Julia 2.2* articulates a broader (re)conceptualization of landscape ecologies (natural, human, artificial, virtual, electronic) and penetrable institutional network architectures. There

are cerebral and visceral consequences to being either visible or unseen. How does the individual respond to being recognized, counted, and recorded when the registers of public and private sphere collide?

Michelle Lopez's *Crux* consists of recombined Sycamore branches, grafted with cast prosthetic plastic branches and metal prosthetic limbs. Lopez constructs a pastoral cyborg, whose structure is reminiscent of Goya's *Disasters of War* etchings in which the landscape has been victimized by war and erosion. At the base of *Crux*, Sycamore branches seamlessly evolve into furniture legs. The sculpture's elements physically depend on their own gravity; an artificial fusion occurs when the branches conjoin, alluding to their co-dependence. When two branches touch, they become plastic-seeming more advanced and more mutually reliant at the same time. Lopez' subversion of prosthetic plasticity and machined steel allows *Crux* to enact impossible, limb-like bends and bifurcations. Lopez' choice of "prosthetic" plastic examines our impulse to fill absences and biological voids, questioning what is considered to be real, necessary, artificial, beautiful, grotesque, machined, or natural. *Crux* also alludes to crowd mentality, with its moments of sweeping convergence paralleled by limb-like sagging and fatigued separation. *Crux* manifests what Jameson expressed as "something like an imperative to grow new organs."

As an exhibition, *Nina In Position* attempts to confront and dismantle an aesthetic predicament described by artist Michelle Lopez in her essay on sculpture titled *Exit Music (For A Film)*: "a condition evident in the supremacy of rhetoric—when content moves into the realm of language to cultivate meaning." *Nina* embodies an alternative to the labeling of objects, forms, identities, politics, aggregates, communities, and persons as "ITs" and "THINGs." Emblematizing new modes of presence, the presented artworks challenge America's position in the world, indict constructed and mediated identity, and investigate notions of lack. *Nina In Position* harbors artworks aimed at complicating othered paradigms of representation, presenting complex constructions of alterity, and whose conceptual apparatus serve as an addition to the discourse on the omnipresent Culture War embedded in contemporary visual culture.

About the Curator:

For the past two years, Jeffrey Uslip served as the Curator-At-Large of LA><ART, Los Angeles, where he curated Leslie Hewitt: *Make It Plain*, Lovett/Codagnone: *Driven By Love*, and Francesca DiMattio: *Unhinged*. Recent exhibitions include *Civil Restitutions* at Thomas Dane, London; *November* at Harris Lieberman, New York; *Log Cabin* at Artists Space, New York; *Slouching Towards Bethlehem*, The Project, New York; and *Columbia University MFA Thesis Exhibition* (2005).



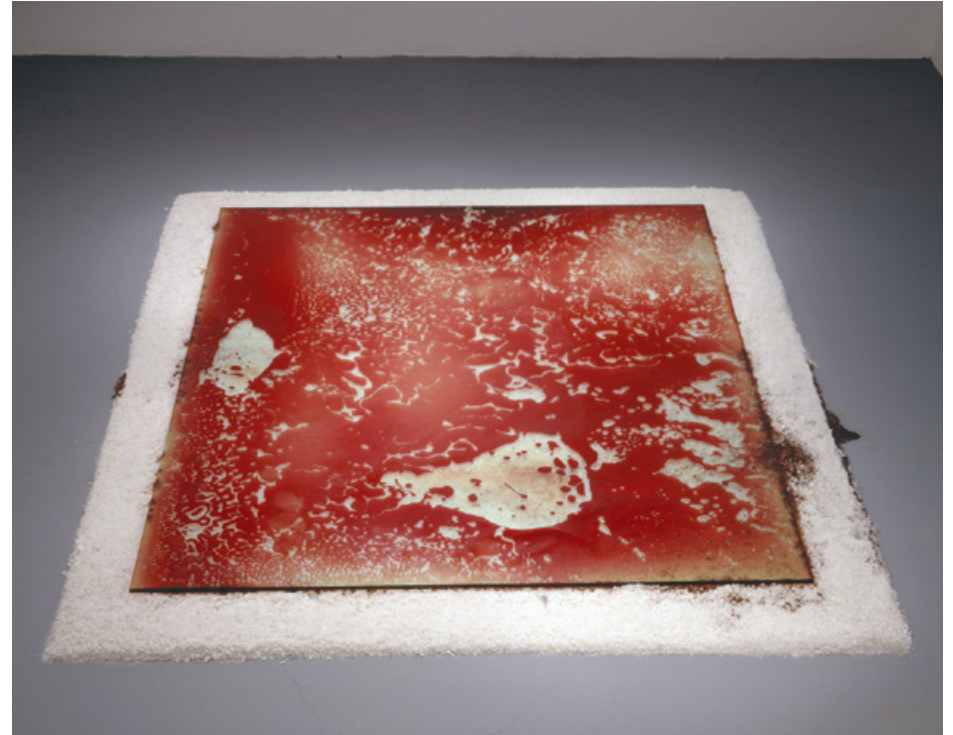
BARRIE, Kelly  
*Untitled (hand)*, 2007  
 C-print, 30 x 40 in.  
 Courtesy the artist and Angstrom Gallery



BEAL, Justin  
 Top: *Untitled*, 2007, Looped animation on monitor, Dimensions variable  
 Bottom: *Westpac*, 2007, Framed light jet print, 30 x 40 in.  
 Courtesy the artist



BHABHA, Huma  
*Sleeper*, 2005  
Mixed media, 23 5/8 x 18 x 75 in.  
Courtesy Salon 94, New York



GALLACCIO, Anya  
*Red on White*, 1993  
1/2 gallon of blood, glass, and rock salt, 74 x 64 1/4 x 1 in.  
Courtesy the Artist and Blum & Poe, Los Angeles





GUYTON, Wade  
*U. Sculpture (v. 7)*, 2007  
Mirrored stainless steel, 53 1/2 x 24 x 23 in.  
Courtesy the artist and Friedrich Petzel Gallery, New York



HENDRICKS, Barkley  
*Racesonomic Duncenpack*, 1982  
C-print, 48 x 60 in.  
Courtesy The Project, New York



HORN, Roni  
*White Dickinson MY BUSINESS IS CIRCUMFERENCE*, 2006  
 Aluminum and solid cast white plastic, 57 3/4 x 2 x 2 in.  
 Courtesy the artist and Hauser & Wirth, Zürich and London



IGLOOLIK ISUMA PRODUCTIONS  
*Nunavut (Our Land)*, 1999  
 DVD projection, Thirteen episodes, 30 mins. each  
 Courtesy the artists



KELLY, Mary

*Flashing Nipple Remix, #1 - 3, 2005*

Three black-and-white transparencies in light boxes, 38 x 48 x 5 in.  
 Courtesy Postmasters Gallery, New York



LONG, Charles

*Tenebris Lucet, 2003*

Mixed media, 54 x 39 x 10 in.

Courtesy the artist and Tanya Bonakdar Gallery, New York



LOPEZ, Michelle  
*Sticks*, 2005-06  
Found wood, cast tinted resin, 15 x 18 x 75 in.  
Courtesy the artist



LORD, Andrew  
*Fist*, 1993  
Bronze, 27 1/4 x 23 1/2 x 22 1/2 in.  
Courtesy the artist and Gladstone Gallery



MAPPLETHORPE, Robert  
*Two Men Dancing*, 1984  
Gelatin silver print, 16 x 20 in.  
Courtesy Robert Mapplethorpe Foundation



MARTINEZ, Daniel Joseph  
*Untitled*, 2008  
Vacuform, Dimensions variable  
Courtesy the artist and The Project, New York



PIERSON, Jack

*Ghosts*, 2000

Painted plastic, metal, and Styrofoam letters, 29 1/2 x 102 x 3 in.

Courtesy the Remes Collection



QUEENLAND, Michael

*Abnormal Ladder*, 2007

Steel chain, plaster, wire, and wax, 168 x 12 x 12 in.  
Courtesy the artist and Harris Lieberman, New York



RIOS, Marco

*Untitled (The Pantry, beef tenderloin)*, 2007

Stainless Steel and Formica shelf, 1 1/2 x 3 3/4 x 5 1/2 in.  
Courtesy the artist



ROSS-HO, Amanda  
*Mantle*, 2007  
 Framed and mounted light jet print, cut sheet rock, and test Polaroid  
 Dimensions variable, Collection Laurent Godin, Paris; Courtesy Cherry and Martin, Los Angeles



SCHER, Julia  
*Guard*, 1992  
 C-Print, Dimensions variable  
 Courtesy the artist and Ester Schipper, Berlin





STEINBACH, Haim

above and right: *Untitled (elephant footstools, elephant skull)*, 1988

Plastic laminated wood shelves, elephant skull, hollowed elephant feet, and zebra hide, Dimensions variable, Courtesy The Museum of Contemporary Art, Los Angeles, On permanent loan from the U.S. Fish and Wildlife Service, the artist, and Sonnabend Gallery, New York



TAN, Lisa  
*Philodendron Propagation*, 2006  
Live philodendron plants, linoleum tile, wood, and clay pots, Dimensions variable  
Courtesy the artist and Andreas Grimm, New York



TONSFELDT, Josh  
*Untitled*, 2005  
Bone and mechanics, 11 1/2 x 2 1/2 x 2 in (visible dimensions).  
Courtesy the artist

EXHIBITION CHECKLIST

1. Kelly Barrie  
*Untitled (hand)*, 2007  
C-print  
30 x 40 in.  
Courtesy the artist and Angstrom Gallery
2. Justin Beal  
*Calender*, 2007  
Clip frame and thirty-one black-and-white photographs  
8 x 10 in.  
Courtesy the artist
3. Justin Beal  
*Untitled*, 2007  
Looped animation on monitor  
Dimensions variable  
Courtesy the artist
4. Justin Beal  
*Westpac*, 2007  
Light jet print  
30 x 40 in.  
Courtesy the artist
5. Huma Bhabha  
*Sleeper*, 2005  
Mixed media  
23 5/8 x 18 x 75 in.  
Courtesy Salon 94, New York
6. Anya Gallaccio  
*Red on White*, 1993  
1/2 gallon of blood, glass, and rock salt  
74 x 64 1/4 x 1 in.  
Courtesy the artist and Blum & Poe, Los Angeles
7. Wade Guyton  
*U. Sculpture (v. 8)*, 2008  
Mirrored stainless steel  
59 x 26 3/4 x 24 1/4 in.  
Courtesy the artist and Friedrich Petzel Gallery, New York
8. Barkley Hendricks  
*Racesonomic Dunccepack*, 1982  
C-print  
48 x 60 in.  
Courtesy The Project, New York
9. Roni Horn  
*White Dickinson MY BUSINESS IS CIRCUMFERENCE*, 2006  
Aluminum and solid cast white plastic  
57 x 2 x 2 in.  
Courtesy the artist and Hauser & Wirth, Zürich and London
10. Igloolik Isuma Productions  
*Nunavut (Our Land)*, 1999  
DVD projection  
Thirteen episodes, 30 mins. each  
Courtesy the artists
11. Mary Kelly  
*Flashing Nipple Remix, #1 – 3*, 2005  
Three black-and-white transparencies in light boxes  
38 x 48 x 5 in.  
Courtesy Postmasters Gallery, New York
12. Charles Long  
*Tenebris Lucet*, 2003  
Mixed media  
54 x 39 x 10 in.  
Courtesy the artist and Tanya Bonakdar Gallery, New York
13. Michelle Lopez  
*Crux*, 2007  
Prosthetic knee joints, plastic, wood, and sycamore branches  
29 x 48 x 96 in.  
Courtesy the artist
14. Andrew Lord  
*Cast buttocks, the Bowery*, March., 2007  
Plaster and beeswax  
11 x 5 x 6 in.  
Courtesy the artist and Donald Young Gallery
15. Andrew Lord  
*Cast buttocks (negative), the Bowery*, March., 2007  
Plaster and beeswax  
11 x 4 x 5 in.  
Courtesy the artist and Donald Young Gallery
16. Andrew Lord  
*Cast fingers of left hand. Rotterdam*. January., 2007  
Plaster and beeswax  
5 x 3 x 8 in.  
Courtesy the artist and Donald Young Gallery
17. Andrew Lord  
*Cast penis, the Bowery*, March, 2007  
Plaster and beeswax  
11 x 10 x 4 in.  
Courtesy the artist and Donald Young Gallery
18. Andrew Lord  
*Cast penis (negative), the Bowery*, March, 2007  
Plaster and beeswax  
11 x 10 x 4 in.  
Courtesy the artist and Donald Young Gallery
19. Andrew Lord  
*Cast tongue, the Bowery*, March., 2007  
Plaster and beeswax  
4 x 6 x 5 in.  
Courtesy the artist and Donald Young Gallery
20. Andrew Lord  
*Fist*, 1993  
Bronze  
27 1/4 x 23 1/2 x 22 1/2 in.  
Courtesy the artist and Gladstone Gallery
21. Robert Mapplethorpe  
*Two Men Dancing*, 1984  
Gelatin Silver Print  
16 x 20 in.  
Courtesy Robert Mapplethorpe Foundation
22. Daniel Joseph Martinez  
*Untitled*, 2007  
Vacuumform  
Dimensions variable  
Courtesy the artist and The Project, New York
23. Jack Pierson  
*Ghosts*, 2000  
Painted plastic, metal, and Styrofoam letters  
29 1/2 x 102 x 3 in.  
Courtesy the Remes Collection
24. Michael Queenland  
*Abnormal Ladder*, 2007  
Steel chain, plaster, wire, and wax  
168 x 12 x 12 in.  
Courtesy the artist and Harris Lieberman, New York
25. Michael Queenland  
*Bird and Flute*, 2007  
Wood, fiberglass, plaster, rubber, acrylic paint, and porcelain  
43 x 19 x 19 in.  
Courtesy the Remes Collection
26. Marco Rios  
*Untitled (The Pantry, beef tenderloin)*, 2007  
Stainless steel and Formica shelf  
1 1/2 x 3 3/4 x 4 in.  
Courtesy the artist
27. Amanda Ross-Ho  
*Mantle*, 2007  
Framed and mounted light jet print, cut sheet rock, and test Polaroid  
Dimensions variable  
Collection Laurent Godin, Paris; Courtesy Cherry and Martin, Los Angeles
28. Julia Scher  
*Security by Julia 2.2*, 2008  
Mixed media surveillance installation  
Dimensions variable  
Courtesy the artist
29. Haim Steinbach  
*Untitled (elephant footstools, elephant skull)*, 1988  
Plastic laminated wood shelves, elephant skull, hollowed elephant feet, and zebra hide  
Dimensions variable  
The Museum of Contemporary Art, Los Angeles, On permanent loan from the U.S. Fish and Wildlife Service, the artist, and Sonnabend Gallery, New York
30. Lisa Tan  
*Philodendron Propagation*, 2006  
Live philodendron plants, linoleum tile, wood, and clay pots  
Dimensions variable  
Courtesy the artist and Andreas Grimm, New York
31. Josh Tonsfeldt  
*Untitled*, 2005  
Bone and mechanics  
11 1/2 x 2 1/2 x 2 in. (visible dimensions)  
Courtesy the artist

Published on the occasion of the exhibition *Nina in Position*  
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