

Sturtevant (1924-2014) is primarily known for making the work of other artists in the form of painting and sculpture (Warhol's Flowers, Claes Oldenburg's Store, Jasper Johns' Flags), but in the last phase of her career, she began to make videos and write lectures. This break into video was importantly concurrent with her new public-facing writing, and within this reorientation of her practice, Sturtevant tackled the beast of our "cybernetic problem." This talk exhumes the role of language in Sturtevant's practice in order to map her explorations in repetition, cybernetics, and the "understructure" of art toward understanding video's particular affordances for these concerns. Her work *Dillinger Running Series* (2000) will serve as a point of departure.

The intention to give articulation visibility is brought full force in *Dillinger Running Series*.

Unlike utilizing Johns, Duchamp, or Warhol that function as catalysts to dispose of representation, the base of Dillinger—the photographs of L. Muzsey—retain their resemblance and function to push and punch visibilities against articulation.

There is a relentless intensity in this body of work: the agitation of extrinsic movement imposing on intrinsic movement, immediacy bound to distance; exclusion fraught with inclusion.

Here is space running: The diagonal line, the architectural light, the dark fold. This is the power of thought. (1)

1. Elaine Sturtevant, Sturtevant: Shifting Mental Structures, with Neuer Berliner Kunstverein and Alexander Tolnay, Reihe Cantz (Hatje Cantz, 2002). "NOW THAT KETCHUP IS GREEN"

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