

# encore mode

April 29 – June 10, 2017  
curated by Noah Barker

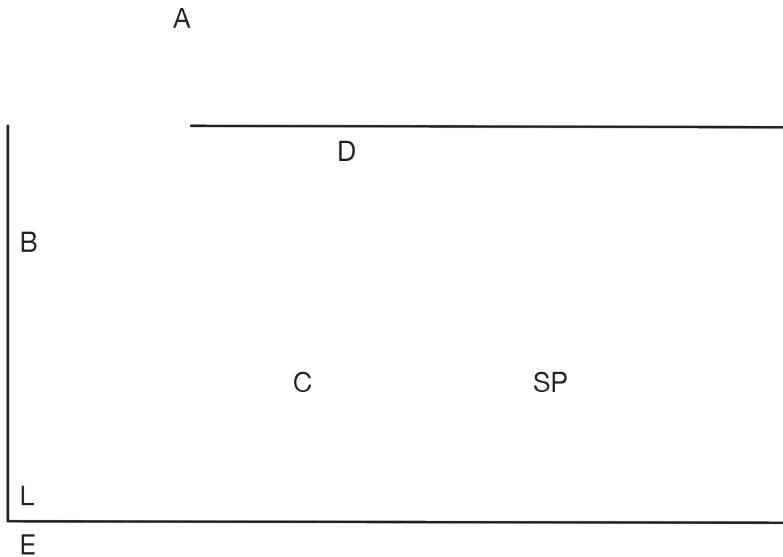
The title of the exhibition was formed in miscommunication between Noah Barker and curator Mark Beasley. Beasley suggested that one (curator/artist) is in a perpetual on-call mode, ceding to the demands of an art super structure. Failure to decipher his British accent revealed an unconscious stage on which external demand for presence is met and exceeded alongside the context of exhibition.

We know these seemingly peripheral zones of discourse and sociality as fundamental to a critical understanding of current art production. They amount to a socially necessary hangout time of endless talk: the shared condition of our 'conexionist' world more generally.

This exhibition's interest in the discursive situation is its tendency to extend beyond discrete modes of production into a networked sequence of interlacing moments. Whether speaking or receiving, a subject draws from and shifts an existing set of concepts already in mind. Structurally accommodated are divergent virtuoso producers. Their sustenance is the event of speech, constituting them as a subject within a system that demands it.

Consider the image on exhibition poster: immersed in a discursive situation at the turn of the millennium, Rainer Ganahl sits before Rem Koolhaas and Cornel West at the MoMA. Not merely documenting an event, out of frame the artist as audience synthesizes the perlocutionary effects of two speakers. The mind reshuffles. Activated is what Falke Pisano, in *Figures of Speech 1*, terms the I-Machine, "a singularity [...] a proper name [...] given to the changing forms of an artist's agency within a practice." The I-Machine does not represent or "stand outside of development, but is instead always prior to it."

The works presented in encore mode are siphonings from such moments of renewal in a milieu of perennial beside-ness. Included are texts, read or acted in the 'screening program', artifacts and documents signifying social relations (of production), and conversations occurring in and out of the gallery.



A Brutally Early Club  
(Hans Ulrich Obrist archive,  
see C)

The Brutally Early Club was founded in 2006 for the purpose of pre-breakfast talk by Hans Ulrich Obrist, Zak Kyes, and Markus Miessen. The club conjured for the purposes of this exhibition. A calling card designed by Zak Kyes is produced for each meeting listing attendees and the time of convention.

B Carissa Rodriguez,  
A Reena Spaulings Enigma,  
2010–

Tablecloth from the opening dinner for Danh Vo– Autoerotic Asphyxiation, Artists Space, New York, 2010.

C Kringel Obsession,  
Hans Ulrich Obrist archive

The archive of publications and publication projects by the Swiss curator Hans Ulrich Obrist is maintained by artist Joseph Grigely. The archive is the basis for a project-based class Grigely teaches at the School of the Art Institute of Chicago. The vitrine is one such project featuring nervous scribbles made by the curator while public speaking.

D Rainer Ganahl,  
Seminar/Lecture, Danh Vo,  
Elena Filipovic, Danh Vo in  
conversation with Elena  
Filipovic, Artists Space, New  
York 9/18/2010

The photos were taken during a conversation accompanying Danh Vo's 2010 exhibition at Artist Space, Autoerotic Asphyxiation. They are part of the series Seminars/Lectures for which Ganahl has documented speakers and listeners since 1995. As the artist has written, "the perspective of the camera is not an objective one but rather the view of a participant, a listener, a student."

E Ramaya Tegegne,  
Bzzz Bzzz Bzzz (New  
Jerseyy), 2015/2017

The lecture delivered at the exhibition's opening is the transcript of a series of discussions with seven people more or less involved in the now deceased offspace New Jersey in Basel.

SP      Screening Program

Falke Pisano, Figures of Speech  
1, 2008

First presented as a text based performance at STUK festival in 2008, the powerpoint and voice present, as the artist describes, a departure “from the idea of the artist as a constructed author-subject acting within a work of art and is an attempt to articulate the potential of a sense of agency that extends the border of the artwork by producing affects and effects.”

Amelie von Wulffen, At The Cool  
Table, 2013. 28 min.

Jackson Pollock Bar, Utopia  
Station 2003, performed on  
02-29-2008.

The recording is of a theory installation by Jackson Pollock Bar based on a prior discursive event, Utopia Station Panel 2003. As is their usual format, the voices heard are those of actor’s previously recorded before the performance, in which they mime along.

Lawrence Weiner, Turning Some  
Pages, 2007

Weiner produced the animation in tandem with a published journal of the same title. Accompanying the animation is a recording of Weiner speaking with pianist Roma Baran in the recording that dates from 1981.

L            Exhibition Library

Turning Some Pages, a collaboration between Lawrence Weiner and Howard Smith Paper

November, Amelie von Wulffen

Figures of Speech, Falke Pisano

Menage a Trois, Ramaya Tegegne