

D'ETTE NOGLE

**SELECT PRESS
2009-2023**

HANNAH HOFFMAN

info@hannahhoffman.la
+1.213.263.9681

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“Teach Me How to Dougie: D’Ette Nogle” by Attilia Fattori

Franchini

Mousse Magazine, Issue 71, Spring 2020

Teach Me How to Dougie: D’Ette Nogle Attilia Fattori Franchini

When I finally met D’Ette Nogle last February, I realized that I was already familiar with her appearance after seeing her videos, many of which feature the artist herself. Her practice—encompassing objects, installation, video, and performance—has always been oriented to question the professionalization of art making. Interested in the thin balance between art and labor, Nogle inquisitively dissects the economic, personal, cultural, and social structures that govern the art field’s immediate lived relations and working conditions.

Given that Nogle works full time in education, teaching and learning are recurring themes in her artistic production, as well as training materials, tools, and linguistic constructs. The upbeat video *Culturally Relevant Pedagogy (Teach Me How to Dougie)* (2009) shows the artist receiving a Dougie lesson.¹ “Can you teach me how to Dougie?”—a man sings. “You know why? Cause all the bitches love me.” Calling upon her personal condition as “a learner, teacher, artist, worker, and consumer,”² the artist adopts different perspectives to observe the complexity of art making and creative labor in post-capitalist societies. Artistic work is exemplary of how laborers in a hyper-atomized industry dominated by asymmetrical power structures, freelance contracts, and verbal offers are exploited and deprived. In the lecture-performance *Bleeding Canvas: Teaching Video* (2019), presented last year at Bodega, New York, Nogle offered a mixture of personal and political information, then began reciting a series of open questions: “Who made the rules? Who were in a position of authority in the media? How does that impact your definition of you?” We—students, viewers, makers—were thus prodded to question how our political and social views are formed, stated, or distorted. “Capitalist realism,” writes Mark Fischer, “is more like a pervasive atmosphere, conditioning not only the production of culture but also the regulation of work and education, and acting as a kind of invisible barrier constraining thought and action.”³

Drawing from the language of pop culture while exploring shared affinities between media, artistic persona, and the maintenance of sociocultural values, Nogle questions the articulation of cultural and political thought and its social positioning. Synchronically exhibited next to each other, two identical videos titled *New Painting (Period of Significance)* and *New Painting (Premium Position)* (both 2016) play footage of the actress Kristen Stewart candidly talking about her role in the French movie *Personal Shopper* (2016), analyzing the correspondence between the film narrative and her persona, forcefully aware of the media’s influence on art. There is a subtle and revealing sense of humor in the works, unfolding fundamental artistic questions through the paradoxical privileged position of a celebrity.

Nogle’s art-making process can be also considered dynamic and dialectical—as a series of idiosyncrasies that problematize literal, singular, and conventional approaches to illustrating labor while questing for the truth. *Wardrobe Selections for Gallery (2013-2018)* (2018), consisting of five fashionably dressed mannequins, was conceived by the artist as a five-year retrospective of Hannah Hoffman through the gallerist’s personal wardrobe. The artist

asked Hoffman to select outfits she’d worn at art fairs, private viewings, fundraising dinners, and so on, acknowledging Hoffman’s stylistic choices as an extension of her labor. The outfits not only convey a materialization of personal-professional intersections, but also softly surface hidden systems of representation and value distribution. For the exhibition *D’Ette Nogle 2019: Problems and Achievements for Storage* (2019) hosted in an outside location, the artist displayed a mixed presentation of ripped, reproduced, and restaged older works (spanning 2001 to 2019) across four storage unit facilities in Los Angeles. Both spatially and conceptually, the dispersed, almost labyrinthine format unraveled an intersection of memory, authorship, and deeply personal meanings. There was a sense of empowerment, treating self-evaluation and reflection as the hardest of tasks.

In *Smart Casual* (2019), an assembled story of the recent Hong Kong protests, Nogle explores how current events are narrated. Taking into account her role as a reader and a watcher, the artist recognizes the distance between positions of spectatorship and those of the agitators, and investigates the impossibility of portraying truthfully any story that the media has already treated and thereby made biased and fragmented. How do we conjoin the expositive politics that works of art invoke with the political realities underlying art’s production and distribution? Nogle’s work is an attempt at resolving this question, envisioning a variety of personal roles, facts, power structures, personae, and at time artworks (her upcoming exhibition at Sweetwater, Berlin, in September 2020, will take Sigmar Polke’s painting *Schrank* [1963] as its departure point, and as a new possibility of conversation, inquiry, and investigation). It offers an opportunity for personal evaluation while elucidating the complexity of our fragmented selves.

- 1 The Dougie is a hip-hop dance generally performed by moving one’s body in a loose style and passing a hand through or near the hair on one’s own head. The dance originated in Dallas, and takes its name from similar moves performed by 1980s rapper Doug E. Fresh. The Dougie gained notoriety through rapper Lil’ Wil, who scored a hit with his 2007 song “My Dougie.”
- 2 Press release for D’Ette Nogle’s *Bleeding Canvas*, Bodega, New York, 2019, <https://bodega-us.org/bleeding-canvas.html>.
- 3 Mark Fischer, *Capitalist Realism: Is There No Alternative?* (London: Zero Books, 2009), 16.

33 D’Ette Nogle, *Smart Casual* (detail), 2019. Courtesy: the artist and Bel Ami, Los Angeles

34 (Top) D’Ette Nogle, *Bleeding Canvas*, installation view at Bodega, New York, 2019. Courtesy: the artist and Bodega, New York

34 (Bottom) D’Ette Nogle, *Smart Casual*, 2019. Courtesy: the artist and Bel Ami, Los Angeles

35 D’Ette Nogle, *Stand Up*, 2019, *Masculinitäten* installation view at Bonner Kunstverein, 2019. Photo: Mareike Tocha





info@hannahhoffman.la
+1.213.263.9681

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“The Digest”, writing by Sarah Lehrer-Graiwer, Curators Club and

D'ette Nogle

Published by Hannah Hoffman Gallery, 2019



Published by Hannah Hoffman Gallery on the occasion of *D'Ette Nogle, 2019*, an offsite exhibition installed in a Public Storage facility located at 3611 W. Washington Blvd. Los Angeles, CA 90018

D'ETTE NOGLE



2019

This digest includes writing by Sarah Lehrer-Graiwer, Curators Club, and the artist.



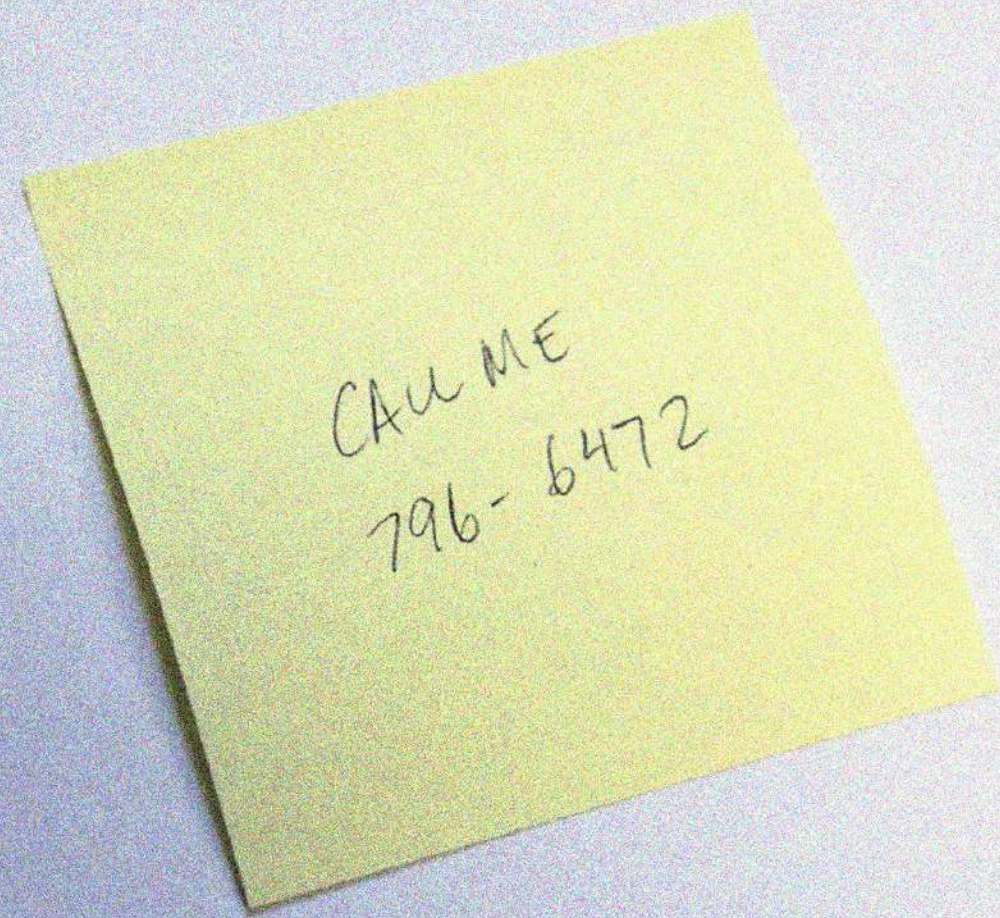
Why did you
decide to format
this artwork as a
phone call?

How did you decide
on what you would
talk about?

What significance
does Trisha Donnelly
have for you?

Is there any sort
of significance
to the numbers
assigned to each
segment?

Is Trisha Donnelly a
friend of yours?



**ROMER YOUNG GALLERY
1240 22ND ST, SAN FRANCISCO**

Dear D'Ette,

I was going to write about how your decision to forgo the gallery and present this anti-retrospective retrospective inside of four storage units is a classic Nogle move—with your signature combo of self-effacing absurdity, audacity, understatement, and brilliance—and how it short-circuits expectation and normal operations to cut right to the mundane chase: the vast majority of your and all art spends most of its life in storage of one kind or another. I still might. Because it is the exception, not the rule, that art be 'on view' and you get that, you know that 'on view' is only one way to be and only one way to wield perceptual power or engage in dialogue. Because to *be* an artwork—or artist, for that matter—you have to get real cozy with living unseen, being out of view, and hovering in closeted suspension. Like you wrote about *NOT A POLICE BLACK SITE* ;-), "This is some version of bearing witness to the invisible." Another way of thinking of it may be that you have to be on hold for the future, moreover, you have to have faith that there even is a future and that it, if it's worth its wait, it will want to take a good look at you and think about you because you have so much to tell it and you will make it laugh. Or, to be an artwork you have to be a lover of potential energy and anticipation, but I wanted to talk more about the things you do to *time* later. So, what, really, is the difference between one kind of storage and another? Temperature control and security or insurance aside, an uninhabited dark room is an uninhabited dark room. If there are differences of storage at play here that I think you're teasing us to contemplate, I think the most important ones would be the differences between and respective limitations of physical storage versus mental storage, i.e. memory and the highly animated, very vivid, active presence your art continually has in my mind, even as it sits dormant in a garage or storage container or ceases to exist materially at all. I still might.

I was going to write about, not only your partial rejection of the notion of a retrospective because you find it both alienating and overly involved in ego-construction and hierarchies, but also the healthy distrust you exhibit more broadly of exhibition- and art-making that runs through your practice and right alongside an almost naïve enthusiasm for those same activities. There is always the implication of some internal conflict around routines and modes of production in your work, and those conflicts tend to be my favorite part. Often this gets manifest in the way you defer, delay, deflect, and

transfer voice between yourself and other people, other artists, and other people's cultural productions. This is smart for a lot of reasons, not least of all because it guarantees multiple meanings, multiple readings all the time.

I was going to rewrite and gather all the questions you wrote describing the ideas you were thinking about when you made each of the works in this retrospective-like, retrospective-lite show. It would include: What can an artist learn about herself when she looks back at ideas and artworks? When and where does an artwork begin and end? Is the idea of the artwork the beginning of the artwork? How does the status of an artwork change as it ages and is stored? How does our memory change over time? How do our artworks live through the memories of others? How does our relationship to artists and their artworks change over time? How committed would I be as an artist thirty or more years later or when I would be approaching the age John Baldessari was in 2001? How can pregnancy be a metaphor for art-making? Are other artists repulsed by their own work sometimes? There were others. They all testify to the grounding you have in Conceptual Art (of the 60s, the 70s) and that investigatory approach which leads with curiosity and inquiry and follows through with the performance of actions that can then be reflected upon and learned from.

I was going to write about fertility, pregnancy, and forms of labor and/as creation in relation to your video collage *For All the Artists [Work (A-Version)]*, but also where it overlaps with *NOT A POLICE BLACK SITE* ;-), and *Last Minute Arrow*, which was made to point to (among other things) a nostalgia for Conceptual art from the time of your birth. I'm very into following this thread you've been working with of connecting different kinds of work (physiological, reproductive, creative, intellectual, social, etc.), embracing the complicated feeling of sometimes experiencing aversion toward one's own work/creation, and emphasizing the obstacles to and conditions of art production. Having been thinking so much about birth and motherhood/childhood these past few years, your deep questioning of the relationship between (apparent) inactivity and productivity or creation resonates a lot—pregnancy being the most extreme example possible of inactive, involuntary productivity that makes a body rethink the places and ways in which it is at work, generative. I wanted to think, too, about how you contained all these ideas in a video of found footage that you titled as a dedication or missive or gift, like a love letter to "all the artists."

And I was going to write about time, the soul of time as a specifically female experience. And the sensitivity and even excitement you bring to thinking about aging—of artists and artworks. And how your take on performative conceptualism is also the stuff of your strong romanticism.

But then I had this other, last idea...this idea of writing a very personal and selective mini-retrospective of my encounters with your art, like my version of your greatest hits that I have directly experienced and/or helped to facilitate, it would be an idiosyncratic chronology of your art's most salient and enduring interruptions into my life and would involve the fallibility and mutability of my very unreliable memory. Because, actually, a lot of your work queries the role of personal relationships in artistic production as well as the role an artist's personality plays in our reception and understanding of her work. And several of your works included in this anti-retrospective retrospective—I'm thinking of *All My Trisha Donnellys*, but also the 2001 ½ sculpture and *Last Minute Arrow*—perform this. If I was going to write *All My D'Ette Nogles*, it would probably have to start with your self-portrait photograph, *The Moment I Realized My Hair Was Getting in the Way of My Art Practice*. This is one of my favorite photographs by anyone and I am pretty sure it is the first thing I saw by you, in fact, I think I saw this work during my first studio visit with Mark before I ever met you. I think it was 2007. The photograph is really great, in all its perfect unglorified yet specific banality, but what makes it sing is the title; my first encounter with you through your work immediately informed me that you (like your husband) have a genius for words and titles and are probably a better (ie smarter, funnier, drier) writer than I am. I think about this image and its title, and laugh, all the time in brain storage. When I think about it, I often do in tandem with a photograph by the writer Julie Hecht of her husband that I have never seen but which she writes about and is titled something like *The Man Who Wouldn't Recycle*. It was not long after that (a year and a half?), that I saw your unforgettable show in the far-off hinterlands of Irvine: *Suspended Projection*. There was so much good work in it—like your segmented remake of Ruscha's *I Don't Want No Retrospective* retrospective poster on view again now in storage—that the individual pieces flicker together vaguely as a mass in my memory, but several things have stayed very clear. First, the show's general premise of presenting partially realized versions of previously unrealized ideas for artworks that had accumulated over the seven years

preceding the 2009 exhibition. The idea and its execution were bizarre and poignant; I was moved—I often find your work deeply moving, usually in direct proportion to its funniness. Second, the titles—again, each title was itself a work of art, an exquisitely gloved fist of a thing. And third, the big new video that loomed over the show and gave it its name, *Suspended Projection* (another perfect title), in which you are (seemingly) naked under white sheets in bed speaking in a near-whisper into the camera about all the things you were going to make (and which were now 'somewhat realized' to varying degrees in the gallery). This image—your posture and voice in it—proved indelible. Around this time, I don't remember when but it wouldn't be hard to figure out, we went to a party you invited us to at Kathleen's house. It was your birthday party and I think you had a craft station where I made a bead and shell necklace I have carried in my purse ever since, but the thing that matters most is that for your birthday you did a performance for all the guests in the living room where you sang several covers of Gwen Stefani songs. You had a mic and you were well prepared. This was a landmark evening for me and my friend Natasha who owns an ice cream company and doesn't follow contemporary art but brings up this night of your Gwen Stefani covers not infrequently to this day. It has become shorthand for the best, most unexpected and revelatory thing that could take place in whatever context you find yourself in. Two years later, you made and contributed *All My Trisha Donnellys* to a group show I put together in San Francisco called *Progression Minus Progress*. In the gallery there was a yellow Post-It note on the wall with a phone number, which, when called, delivered up your voice on the other end in a recording that recounts your salient encounters with or about the artist. The one-sidedness of the project was hugely impressive. A year later, I think, your contribution to the Hammer's biennial was the sound of a meditation bell that rang throughout the museum every ten? fifteen? minutes. I thought this was very ballsy and furtive at the same time. Then, in 2014, for a show I curated with Lauren, you did another kind of weird cover, performing a farcically long and detailed retelling of the plot of the then-recent blockbuster remake *Planet of the Apes*. You performed this many times over a two week period. You framed the retelling as a shaggy dog story and two dogs accompanied you on stage. There were other components, but the aspects that most dominate my memory are the duration and detail of the retelling, your extremely engaging deadpan persistence, and the way the delivery and story prioritized non-human agency and viewership. The following year, you

did an exhibition at our apartment gallery that was comprised of a big poster, *Check It Out (Jeff)*, and a time capsule, *Light Remains (for Sarah)*, that has never been opened and remains buried under the front lawn of our building—this is a long piece and I like to wonder when it will end. I would probably end the idiosyncratic chronology with seeing your enormous painting that says “A Message from the Artist” in the middle of it. You put two of these identical paintings in that group show I curated two summers ago, but I first saw this painting some months or years earlier at your house and you said you were making several of them to give to certain individuals who have long been supporters of your work; you implied one might be coming for me. The huge and unwieldy dimensions of the painting made me laugh. It made me think of an episode of *Curb* where Larry gives Ted Danson a defective shirt and Ted says, this is not a gift, this is a problem. I hope that’s one of the messages from the artist transmitted through the painting.

Love,
Sarah

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UNIT 381

How Deep is Your Love? Desk
Medium density fiberboard, pine
43 x 86 x 41 in.

How Deep is Your Love?, 2001

Named after the Bee Gees song recorded in 1977, *How Deep is Your Love?* was made for Los Angeles Contemporary Exhibitions (LACE), a nonprofit arts organization founded in 1978. Nogle's show at LACE followed an exhibition of works by David Askevold titled "New Pictures and Older Videos-David Askevold." Before her exhibition, she had the opportunity to meet



David Askevold at John Baldessari's studio where she was working. Introducing Nogle to Askevold, Baldessari suggested they collaborate at LACE. Although collaboration was not possible, Nogle's solution was to request that all available works made in the 1970s that were donated

by John Baldessari to the Museum of Contemporary Art, Los Angeles, be loaned to LACE for the duration of the upcoming exhibition. *How Deep is Your Love?* consists of this combination of art works (a work by David Askevold, two works by Douglas Huebler, a work by On Kawara, a work by Sol LeWitt, and a work by Ger van Elk) and four sculptural elements constructed of medium density fiberboard. One of the elements was a desk for the gallery attendant. Another element was a



How Deep is Your Love? 2001 1/2
Medium density fiberboard, Plexiglas, electrical wiring, light bulbs
42 3/8 x 138 x 6 in.

How Deep is Your Love? Stage
Medium density fiberboard, motor, battery, lights, light stand

Stage dimensions:
13 in. x 8 ft.

What does 2001 1/2 and the arrow have to do with the title "How Deep is Your Love"?

Do you think the number holds any importance to the viewer or to the public?

Considering the number 2001 1/2 holds great significance to you, do you believe that viewers will understand its tenor?

Above right:

Last Minute Arrow and *All Available Works...*
Installation view

On Kawara
I Got Up At...
1974-1975
Ninety postcards with printed rubber stamps
3 1/2 x 5 and 4 x 6 in. (approximately)

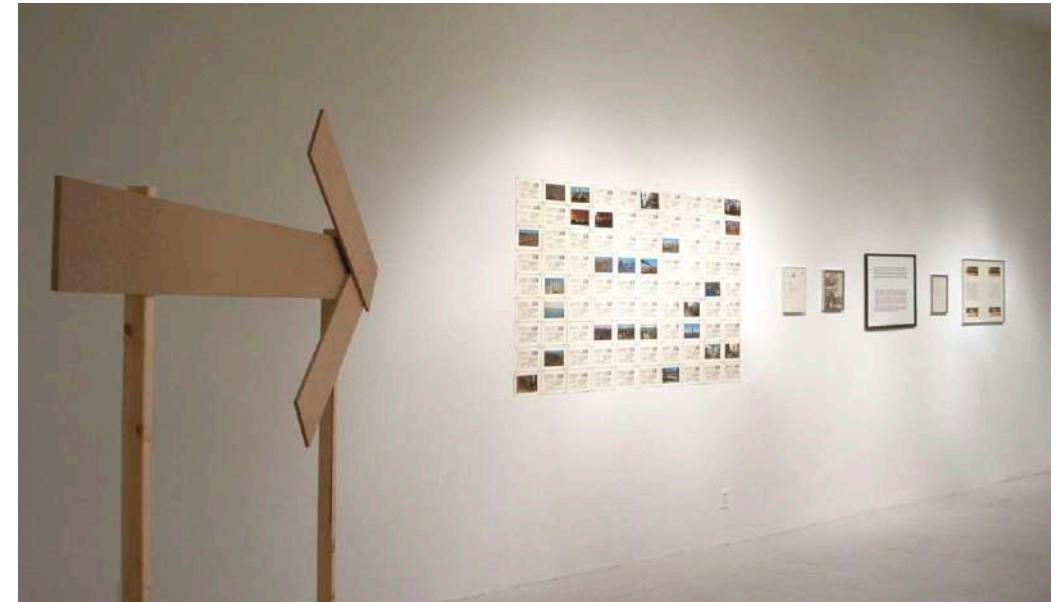
Sol LeWitt
Fold for JB, 1972
Typewritten letter
11 3/4 x 8 3/4 in.

Ger van Elk
The CoFounder of the word OK, 1971
Color photograph
11 x 9 in.

Douglas Huebler
The Plane of Deep Green, 1970
Color lithograph, AP #15
21 1/4 x 25 2/3 in.

Douglas Huebler
Duration Piece #8 Global, 1970
Ink on paper, edition 43/50
12 x 9 1/2 in.

David Askevold
Two Ten Person Simultaneous, 1972
Color lithograph
20 1/4 x 26 1/4 in.



rotating circular stage placed in the center of the gallery. The third element was a free-standing lighted sign in the form of the numbers 2001 1/2, referencing the time when the exhibition was on view, mid-2001, and the address to John Baldessari's studio in Santa Monica. The fourth element, titled *Last Minute Arrow*, was a crudely constructed free-standing arrow that pointed to the aforementioned works on loan from MOCA, which, upon Nogle's request, were arranged by LACE's director, Irene Tsatsos. *Last*

Minute Arrow was an intervention made the day before the exhibition opened when Nogle reached the conclusion that the existing elements of her project (the bulky desk, stage, and sign) had physically overwhelmed the works on loan. In Public Storage, *Last Minute Arrow* #2 points toward MOCA.

All available works made in the 1970s donated by John Baldessari, Artist, to the Museum of Contemporary Art, Los Angeles.

Parameter of works set by D'Ette Nogle, Artist.

Availability of works determined by the Registrar's Office, the Curatorial Staff, and Jeremy Strick, Director, The Museum of Contemporary Art, Los Angeles. Selection and arrangement of works by Irene Tsatsos, Director, Los Angeles Contemporary Exhibitions.

Exhibited April 21 – June 30, 2001, Los Angeles Contemporary Exhibitions.

Why did you make it an arrow?

What is the point of this art work?

Was the "Last Minute Arrow" necessary?

Why did you decide to categorize Last Minute Arrow as one of your artworks instead of just a necessary guide to help the flow through the gallery?



How Deep is Your Love? Poster
Ink on paper, sticker
18 x 12 in.

Suspended Projection,
2009

Organized by Becky Koblick and Jesse Benson for Room Gallery at UCI, *Suspended Projection* was an exhibition of previously unrealized works (sculptures, photos, paintings, and videos) and a video projection. The works on display were partial realizations of artworks Nogle intended to make during a period of artistic stagnation. Printed works, paintings, and sculptures were produced lighter and smaller, and a video loop on a single monitor presented previously unrealized performances and videos that are shorter in duration than originally intended.

This piece poses confusion for us in the many ways it can be interpreted. The word retrospective has two definitions, both of which can pertain to the art.

One definition relates directly to artwork and an artist's body of work, while the other definition can pertain to her life and looking back upon things.

But why is it cut up? Is it trying to confuse us? Is it symbolic of her ambivalence she spoke about in the brief description? Is the point of the art to evoke thought?

In the video projection from *Suspended Projection*, Nogle talks to the camera/viewer about works in the space. The following are excerpts from the video projection:



"I was going to do this project where I photographed this Ed Ruscha poster..."

"I was going to do this project where I was going to make these watercolors based on this 1977 Little House on the Prairie calendar. I was going to ask my dad to paint the background and I was going to paint the foreground..."

"In 2007 I was going to make these posters. There were going to be two posters and I was going to mail them to people..."



Suspended Projection
Inventory:

Two-dimensional items:

Me and You Mail Order (Unrealized 2008), Somewhat Realized (Lighter and Unsent), 2009
set in tray
(1) 5 1/2" H x 8 1/2" W

2007 Posters (Unrealized 2007), Somewhat Realized (Lighter and Unsent), 2009
400 posters set in two trays (2)
17" H x 11" W x 21/4" D

I Dont Want No Retrospective (Unrealized 2007-2008), Somewhat Realized (Lighter and Smaller), 2009
(12) 14" H x 13" W inkjet prints set in trays

Untitled (1977 Little House on the Prairie Calendar), (Unrealized from 2003-2008), Partially Realized (Incomplete), 2009
Watercolors on boards (12)
30" H x 16" W x 3/8" D

Commemorative Attraction Posters for Past Works: Files, Nogles, Wood N' Signs, How Deep Is Your Love?, Pipeline (Unrealized around 2006-2007), Partially Realized (Lighter and Smaller), 2009

Five Inkjet prints set in tray
10 3/16" H x 40" W
Untitled (Straight, Glasses, Braces, Pillow), (Unrealized around 2003-2004), Somewhat Realized (Lighter, Fewer Prints), 2009
Inkjet prints set in trays (8) 10" H x 8" W

Untitled (The Moment I Realized My Hair Was Getting in the Way of My Art Practice), (Unrealized 2007), Somewhat Realized (Lighter), 2009

Inkjet print sent in tray
10 1/2" H x 8" W
Practicing Semina Culture, (Unrealized 2005-2006), Somewhat Realized (lighter, less exposed, alternate location), 2009
Inkjet print set in tray
11" H x 8 1/2" W

Promotional Mailer (Unrealized around 2006), Somewhat Realized (Lighter, Uncut, Unsent), 2009
Inkjet print set in tray
8" H x 10" W

Three-dimensional items:

Suspended Projection Screen
Luan framed screen, 10 panels
Installation dimensions:
8" H x 27" W x 1 3/4" D

Untitled (It's Easy to Make Dynamic Signs Using Light Boxes and a Negative-Effect), (Unrealized 2005), Somewhat Realized (Dimmer and Smaller), 2009
Light boxes with affixed paper letters set on platform
(3) 13" H x 19" W x 4" D

Los Angeles Rock Art Sculpture (Unrealized 2004), Somewhat realized (60-75% of originally intended size, substituted materials), 2009
Sculpture set on platform
48" H x 32" W x 9" D

Untitled (Assumption Sculptures: Box for Printed Materials, Bench, Stage or Platform), (Unrealized 2007), Somewhat Realized (Scaled Down), 2009
Box, bench, and platform set on platform with information sheet in tray
20" H x 32" W x 32" D

Pick-a-Project: Set of two file boxes containing information to be utilized in making art (Unrealized 2005-2008), Somewhat Represented for Suspended Projection (one box of photocopies, A-G), 2009
1 file box set on table with file folders
10 1/2" H x 12 1/2" W x 16" D

Kiosk with Flags Sculpture (Unrealized around 2006), Somewhat Realized (60-75% of originally intended size, lighter flags), 2009
Kiosk with two flag poles, all set on platforms
56" H x 44" W x 66" D

Mold of Parents' Roof (Unrealized 2008), Somewhat Realized (Alternative Materials, Smaller), 2009
Stack of graphite rubbings set on table
7" H x 5" W x 4" D

Triangular Sign Sculpture (Unrealized around 2006), Somewhat Realized (60-75% of originally intended size), 2009
65" H x 28" W x 28" D

Platforms (6):

Luan platforms on legs
6" H x 80" W x 38" D (platform for Assumption sculptures and lightboxes)
5" H x 26 1/16" W x 26 1/16" D (platform for triangular sign sculpture)
5" H x 51" W x 20 1/2" D (platform for kiosk)
(2) 5" H x 19" W x 19" D (platforms for flag poles, kiosk sculpture)
5" H x 24" W x 30" D (platform for rock art)

Tables (6):

Luan tabletops on sawhorses
29" H x 86" W x 32" D
29" H x 68" W x 32" D
29" H x 48" W x 70" D
29" H x 80" W x 36" D
29" H x 84" W x 48" D
29" H x 96" W x 32" D

Videos:

Suspended Projection Projection Video
DVD for looped projection

Suspended Projection Videos
DVD for play on monitor:

Hey! (Comeback Record Release Party), (Unrealized 2007), Partially Realized (less audience), 2009
The McConaughy Effect, (Unrealized 2007), Partially Realized (less McConaughy), 2009

Untitled (Romantic Walk by way of Expressions and Dappled Lighting), (Unrealized 2002), Somewhat Realized (silent, alternative location), 2009
Documentary: Mining the Absence of an Art Practice, (Unrealized, 2008), Somewhat Realized (silent with less footage), 2009

I Am Having a Hard Time Making Art Right Now, (Unrealized 2008), Somewhat Realized (faked slow motion, lighter), 2009
Smile Exercise Video (Unrealized 2006), Somewhat Realized (silent, fewer background decorations), 2009

Do Nots, (Unrealized 2006), Somewhat Realized (silent, shorter, lack of live audience, fewer donuts, substitute catering staff, alternative location), 2009

Flipping Through the Best of 2008, 2010

Flipping Through the Best of 2008 consists of 15 flip books showing sequential frames from a video of the artist looking through Artforum's "Best of 2008" issue. In 2010, *Flipping Through* was exhibited with *Tarp for*

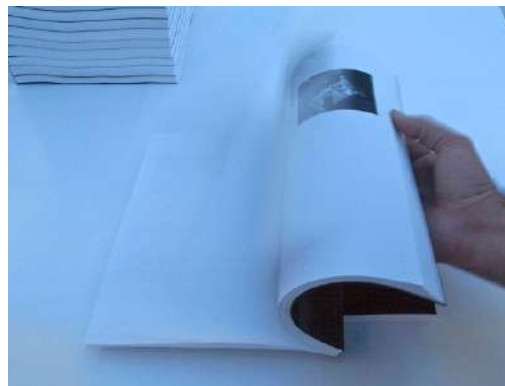
Gallery Office during a group exhibition at Parker Jones Gallery in Culver City, CA. The 15 volumes for *Flipping Through* were stacked in chronological order and placed on Parker Jones' desk. The tarp canopy was made

to fit the size of the gallery office and references financial unsustainability in the wake of the sub-prime mortgage crisis. *Flipping Through the Best of 2008* was shown on Kristina Kite's desk at her gallery in 2018.

Installation views, Kristina Kite, Los Angeles

Does the year 2008 have significance for the artist?

What inspired the artist to make this piece of art?



What made the artist decide to make a flipbook of herself flipping through a magazine?

Was this a conscious choice?

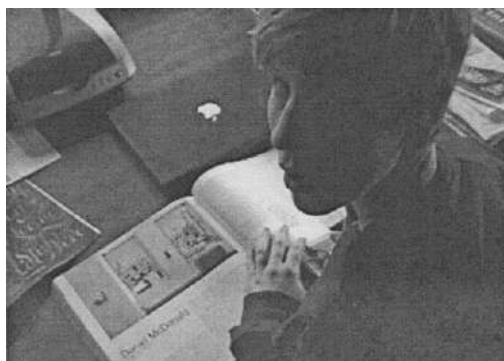
Installation views, Parker Jones, Los Angeles

Why was the turning of the artist's head toward the camera included?

Why did the artist choose to make it in black and white?

Why is the size of the book different from the average flipbook?

Does this signify something?



UNIT 471

What would an
abortion represent
in art?

Installation views,
Essex Street, New
York

**For All The Artists [Work
(A-Version)], 2015**
35 minutes, 53 seconds

For All The Artists [Work (A-Version)] is a video made for a group show at Essex Street organized by Forrest Olivo and Jade Kuriki Olivo or Puppies titled FRIDAY JULY 31 2015. The work combines footage from movies that depict pregnancy. Clips from *Rosemary's Baby*, *Prometheus*, *Breaking Dawn Part I*, *Just Another Girl on the I.R.T.*, *Children of Men*, and *Class of Nuke 'Em High* among others are assembled and lined up per each movie's birth chronology (i.e., from pregnancy test to delivery for some).

Does the media's
representation
of motherhood
positively or
negatively affect
child-rearing?



Do you think
the relationship
between a child and
its mother is similar
to the relationship
between an artist
and their art?



**Nogle on *For All
The Artists [Work
(A-Version)]* in 2015 :**

*This is for all the artists,
but everyone is invited
to get in the space of
doubt, shock, regret,*

*distress, repugnancy,
puking, expelling,
pushing it out. Get in
the space of reception,
elation, happiness,
pride, the home-stretch.
The title fills you in, or
addresses you. It's a*

*little version (a-version)
in parentheses, a little
idea that comes out
of you -- and takes a
lot out of you. There's
a lot of doubt and
repugnancy presented
in the video, puking,*

*agonizing -- thus
A-version (related to
my doubt and aversion
toward my own work
at times), and I see it as
one 'version' of what
else could be made
from all of the available*

*footage. I also like how
'version' sounds like
virgin. The parentheses
within brackets is like a
little pregnancy.*

Each short clip
shows a very
different view of
pregnancy, and
while they all
show some truth
within them, they
generally pose a
very unrealistic
representation.
The various clips
show different
sides or points of
view on pregnancy.
All the different
emotions and
representations of
it may, in the end,

put together an
accurate portrayal of
not just pregnancy
but of how the idea
for an artwork is
born, and just like
a baby takes months
and months of
work and hours of
labor and finally
when it is brought
into existence it
needs to be
nurtured to make
the final artwork.

UNIT 573



Installation views,
Not a Police Black Site :-), EGG,
Chicago



What does the rotating mannequin symbolize?

What does the tie-dye pattern symbolize?

Why did the artist retitle the work "Not Not a Police Black Site"?

NOT NOT A POLICE BLACK SITE :-)

NOT A POLICE BLACK SITE :-) was made in response to an invitation from Forrest Olivo and Jade Kuriki Olivo or Puppies

in 2015 for EGG in Chicago. The window display consisted of a taped banner and a dressed mannequin on a rotating base.

The remade work in Public Storage is titled *NOT NOT A POLICE BLACK SITE :-)*.

Nogle on *NOT A POLICE BLACK SITE* ;-) in 2015:

What inspired the artist to make this work?

What is the significance of the clothing arrangement?

Why did the artist choose to make the piece dynamic and not static?

Why did you choose to install this work in the storage facility gallery?

What is the importance of connecting art and current politics?

How does it symbolize a police black site?

Is the simplicity of the art magnified by the venue?

Why doesn't the mannequin have a head?

This is some version of bearing witness to the invisible. Recently, I heard a man on a podcast who was ritualistically bearing witness to a now invisible graffiti tag of Osama Bin Laden by Banksy that had been covered up with paint. He was adamant about the importance of his role as the witness to something he had not seen. This work of mine for Egg, specifically the window decal, is discomfoting to me. I can't necessarily find the truth in the statement; and the face, the winking emoticon, both softens and irritates me.

At the end of February, I was at home sick and watching Democracy Now! They were covering a story that had just come out in the Guardian about a secret compound for detentions and interrogations run by the Chicago police department. In a warehouse called Homan Square, prisoners were allegedly denied access to their attorneys, beaten, and held more than twenty-four hours without any official record of their whereabouts. According to the reporting, some of the detainees were as young as 15 years old.

The people, these detainees, were allegedly there/not there. Too many places to put alleged. Alleged crimes resulting in alleged illegal detention. I have heard people say, "There is no there there." I like that saying and it has its place, but this is not that. Depending on the speaker, this is "There, there" to pacify or this is "There! There!" outrage.

A FACE THAT KNOWS...WHAT?

A winking face suggests friendliness and/or inside knowledge. My dad would sometimes wink at me in situations where he believed we were on the same page or in-the-know together when dealing with other family members. It would be a funny moment, not a serious one and never mean-spirited, and he often does this with other people, too. One of the first three-spaced emoticons (eyes, nose, mouth) I received through text message was from John Baldessari. I remember being really surprised that he would use them. I don't know if it was because he was a lot older than me or that I hoped he was more like me, which actually just meant I was too buttoned-up to use them because I thought they were too silly. This was an instance of me not knowing enough about John Baldessari. Another time he surprised me happened long before emoticon

use was common. I was working at his studio and I came across a postcard from a project he did in Vienna at Secession. Secession invited artists to make large banners to stretch across the façade of their historic building. On these banners, artists were invited to comment on the political situation in Austria. John's work was displayed from March 14 to March 27, 2000. He presented three smiley faces. From left to right: the prototypical "smiley" with yellow face on the left, smiley but with a white face in the center, and the white-faced smiley but with Hitler's hair and moustache on the right. The text below the faces says, "Smile...It's nothing."

When I found the postcard, I walked it over John's studio manager and held it up saying, "No he didn't." She laughed and later John gave me one of the postcards and had written, "YES HE DID" on the back.

In 2000, the extreme right had been returning as a prominent part of Austria's government. Proponents of the Freedom Party of Austria (FPO) had been promoting anti-immigrant sentiments and the most prominent figure in the party at the time, Jörg Haider, was known for favorable comments about Nazi Germany. The banner points to subversive shifts that over time may result in disastrous but traceable consequences.

Is the winking face a knowing one? Clearly the situation of an alleged police black site is not a joking matter and if true, it's a violation of our civil liberties. Who's making the face? One police officer to another? A gallery to its visitors?

How far in its agenda is a space for art from a police black site? Pretty far I hope! But let's talk about galleries and art spaces. They can feel mysterious and unwelcoming. Lack of signage can be confusing and irregular hours or hours available by appointment only can be discouraging. They can even be as covert as a speakeasy. Exclusivity is rampant! Art and art spaces can also be intimidating. They delineate between people who know people and people who don't and the wealth of the person always increases the level of accessibility. That wealth can also come from dark, cold places that generate revenue through violence and corporate oppression. Might some of those dark, cold places that fund art partner with those who obstruct our liberties? In a confessed spirit of exclusivity (as I am complicit in this place of art), perhaps the winking face is for those viewers who know what Egg is and know what Egg is not, but despite its face, the space for art is NOT A POLICE

Why is it so
simplistic and
does it add to the
meaning?

BLACK SITE. RIGHT? Then again, if we value our civil liberties and they are violated in one place, aren't they violated in all places?

TIE-DYE

My Egg or what it has come to be for me is a place where I can put a mannequin in a window and dress it up in the three funkiest clothing items I own. The three items are all variations of blue and white tie-dye. How the three funkiest clothing items I own happened to be variations on this I'm not sure, but I love wearing them (separately) and they remind me of the sky. The tie-dye oxford has buttons but when I wear it I don't feel buttoned-up. I'm ready to stand out.

UNOFFICIAL SISTER SIGN

The Vienna Secession building, having been renovated multiple times in its history and bombed during World War II, displays the following slogan:

DER ZEIT IHRE KUNST. DER KUNST IHRE FREIHEIT.

FOR EVERY TIME ITS ART. FOR ART ITS FREEDOM.

UNIT 629

Stand Up, 2019

NOTES

Page 3:

*All My Trisha
Donnellys*, 2011
Courtesy Michael
Clifton

All My Trisha Donnellys is a response to an invitation from Sarah Lehrer-Graiwer to participate in a group show titled “Progression Minus Progress” at Romer Young Gallery in San Francisco in 2011. *All My Trisha Donnellys* is a directory of outgoing recordings accessible by calling (415) 796-6472. The directory provides recollections of Nogle’s encounters with the artist Trisha Donnelly and Trisha Donnelly’s work. When this artwork was exhibited in San Francisco, there was a Post-It note affixed to a piece of gallery stationary that said “Call Me” and the phone number.

STATEMENT ABOUT CURATORS CLUB:

Curators Club is a platform founded by students at John Marshall High School to express personal visions through themed monthly zines and art galleries. Members work collaboratively to expose our peers to all types of art and teach the importance of art in our community. We discuss how to curate art and how to discover your own aesthetic. Curators Club gives students an experimental outlet allowing them to discover their creative side and find their voice in art.

Curators Club responses to works in the exhibition appear throughout the digest in red print.

Cover photo by
Ramsey Alderson

Title page image by
Public Storage

Designed in
Poullignac, France
by Atlantic Design
Solutions, S.A.R.L.

Printed by The
Harman Press in
North Hollywood, CA

Thanks to Janet
Klein at The Lapis
Press for project
coordination





info@hannahhoffman.la
+1.213.263.9681

HANNAH HOFFMAN

D'ETTE NOGLE

“Staving Off the Sophomore Slump: D’Ette Nogle at Clifton
Benevento” by Brienne Walsh
Art in America, May 2014

CLIFTON BENEVENTO

LOCATION: 515 BROADWAY NEW YORK NY 10012 PHONE: 212 431 6325 FAX: 212 334 4703
EMAIL: INFO@CLIFTONBENEVENTO.COM WEBSITE: WWW.CLIFTONBENEVENTO.COM

Art in America

Staving Off the Sophomore Slump: D'Ette Nogle at Clifton Benevento

by Brienne Walsh



Installation view of D'Ette Nogle's exhibition "Michael Clifton & Michael Benevento and D'Ette Nogle Present: Regressing to Mean at Clifton Benevento," New York, 2014. Courtesy the artist and Clifton Benevento, New York. Photo Andres Ramirez.

That is unless, in your leisure time, you willingly visit "[Michael Clifton & Michael Benevento and D'Ette Nogle Present: Regressing to Mean](#)," an exhibition comprising an interactive installation by Los Angeles-based high school teacher and artist D'Ette Nogle, now at New York gallery [Clifton Benevento](#) (through May 24). The artist's second show with the gallery turns the space into something resembling a sterile testing center.

At the entrance, viewers are greeted by a video that invites them to take a two-part exam at a desk set up in the corner. If they accept, the exam is administered by a gallery attendant. The test consists of two booklets administered in succession, in which the same 10 questions are asked in a different order. Thematically, they are based on the phenomenon of *schadenfreude*—pleasure derived from others' misfortune. After taking the test, visitors are informed of their scores.

"I wanted to create a situation in which results could be provided to each person," Nogle told me when she proctored my exam the day before the exhibition opened. "I wanted the viewer to experience, in a way, what I have experienced between my first and second exhibitions: an increase in scrutiny."

In other words, rather than waiting for viewers to pass judgment on her new show—good or bad, better or worse than the previous one—Nogle, 40, aims to pass judgment on them. Test takers are asked to first visit two different booths set up along one wall in the gallery, in which they see, on one side, a female mannequin, with a swipe of white paint on her behind, filing papers. On the other side is a male mannequin, in a coffee-stained shirt, typing on a keyboard. The booths serve as visual prompts for the first two out of 10 questions on the exam. The next eight questions are answered after viewing photocopied images of works of art such as Ed Ruscha's *The Los Angeles County Museum on Fire* (1965-68) in a testing pamphlet handed out at the beginning of the exhibition. The questions are non-verbal. After viewing the prompts, viewers are merely asked to decide "true" or "untrue" based on their gut reaction. The concept of *schadenfreude* is implied in the misfortune depicted in some of the images, but never mentioned explicitly.

in any of the prompts.

Because there is no right or wrong answer, in order to take the test methodically, one must set up a subjective criterion. Do you answer each section based on feeling? Or on pattern? For Nogle, this arbitrariness is a metaphor for the ways that the art we see is selected.

"Gallery directors, curators—they are gatekeepers who make subjective decisions, and they determine our access to art over time," Nogle explained.

On the first section, using my gut to guide my answers, I scored a seven out of 10; on the second section, I thought about whether or not the visual reflected *schadenfreude*, and scored a five. "I'm sorry, but you deviated from the mean," Nogle said, laughing, when she handed me the pin I received as a result, which depicts a downward-pointing arrow. "You can turn it around if you feel bad," she added later.

The exhibition read something like an apology from Nogle—a joke she's cracking about herself before you get a chance to notice the flaw she's self-conscious about. Many of the objects in the current exhibition—the materials used to make the booths, the folding chairs—were present in her first exhibition at the same gallery, "Information from Two Sources."

"I wanted these formal elements to be repeated just to sort of acknowledge that this is the same context I was working within before," she explained. In her opinion, when an art viewer comes in to see a sophomore attempt at a gallery, they want to see the connection with the earlier body of work.

By tying this lineage to the notion of *schadenfreude*, she's telling the viewer that she's already considered, and accepted, the possibility of her own failure. Maybe "Regressing From the Mean" scores lower than her last exhibition in your estimation—or maybe it scores higher.

May 12, 2014

info@hannahhoffman.la
+1.213.263.9681

HANNAH HOFFMAN

D'ETTE NOGLE

D'Ette Nogle in Conversation with Jesse Benson and Becky Koblick
Publication for D'Ette Nogle's Suspended Projection, UC Irvine,
2009



D'Ette Nogle in Conversation with Jesse Benson and Becky Koblick

B&J: Your installation in Room Gallery relies heavily on a period of non-productivity in your art practice. An aspect of the project is the installation of objects you have characterized as previously unrealized works.

D: With the exception of my participation in a few group exhibitions, the last time I made an installation that reflected my ambitions as an artist was in mid-2001. From that period until shortly before my invitation to do a project for Room Gallery, I was a sort of non-practicing artist in the sense that I was not pursuing my art practice in the way I had before. I was still writing and keeping notes about potential projects, which are now brought to light under specific parameters within the context of *Suspended Projection*. Titles of the pieces represent an effort to refer both to the time in which I was considering an idea as well as the present time. They employ the phrases “partially realized” and “somewhat realized.”

B&J: Given that your last “full” realizations of artworks were made in mid-2001, it seems relevant that within the context of our current global economic recovery and American political resuscitation, you are making a project that focuses on reemergence, with work that appears to reflect an insular world devoid of overtly political content.

D: Many of the previously unrealized works are specific to the site of the non-practicing artist, the non-producing person, and perhaps the inactive citizen. As you said, an insular world is presented reflecting a period of the last eight years, which coincides with a period of alienation and political disenfranchisement felt by many over the same span of time. The climate was stifling for me. I remember hearing a rumor that artist Paul McCarthy was placed on a no-fly list because he had burned money for a performance in the 70s. I remember my husband being concerned about having written an email containing a joke about “hijacking” a map that he had borrowed and not returned to a friend. Additionally, I had a difficult time reconciling the nature of my practice within that climate. My practice had been concerned with considering the institution of family as well as using my body and voice in an autobiographical and performative manner. I was asking myself if my practice was relevant. Rather than becoming active and directly addressing that question by way of my practice, I recoiled.



B&J: And some of the previously unrealized works reflect this notion of receding...

D: The graphite rubbing of my parents' roof as a partial realization of the latex mold of the roof certainly may serve as a symbol of a barrier to movement or progress. Others directly reference obstacles to production whether internal or external. The photograph titled *The Moment I Realized my Hair Was Getting in the Way of My Art Practice* utilizes the incidental stand-in of hair to imply everything was getting in the way of my practice. In the case of *Pick-A-Project*, a filing system contains items that would have supplied ample content for projects, representing both the seclusion of the practice as well as a type of duping myself about the ease of production.

B&J: Your image and voice are major elements in *Suspended Projection*, but the only people that appear besides yourself are a couple of friends delivering donuts to an exercise mat in one video, and the bizarre presence of Matthew McConaughey in another. You choose to give a voice to the latter by way of subtitles.

D: McConaughey is someone I've only encountered at a distance through entertainment media. He's a type of surfing cowboy movie star who has traveled the country in his Airstream trailer and advertised steak as “what's for dinner” on the radio. He's a figure that is not necessarily political. I link him to me by casting him as someone cheering me on while surfing, as if I'm looking to him as a guru who might offer guidance and support. However, the recurrence of the wipe-outs despite all of the subtitled support may imply the figure is actually rooting for failure, as if the stifling political and cultural climate of the time was embodied within McConaughey cheering me on in my lack of mobility and agency.

B&J: Unlike works that resemble a political period wallowing in stagnation, a project like *2007 Posters (Unrealized 2007)*, *Somewhat Realized (Lighter and Unsent) 2009* seem to suggest a glimmer of hope. It is implied that you were going to send two different posters...

D: The year 2007 carried both a sense of desperation and an opportunity for change, and the posters were going to be produced within that context of a potentially shifting climate. At the bottom of the hole on the first poster there were going to be arrows pointing in various directions representing previous fits and starts. The second



poster was not going to have the climbing image. “2007” was going to be printed in the top third of both posters. The absence of the climbing image on the second poster would have provided blank space representing an opportunity to be used or projected upon by the recipient. The posters, in their unsent, somewhat realized form, could be perceived as an opportunity as well as a reticent SOS message.

B&J: In contrast to the partially realized works we've been discussing, another major aspect of *Suspended Projection* is your fully realized large-scale video-projection. In this video, filmed inside your bed, you explicitly describe what you were “going to” do. Here we get our best opportunity to discuss the performative autobiography. You intentionally cast yourself and, by default, the viewer, into the role of the lover. Of course the practice of characterizing the viewer in such a specific way dramatically affects the aesthetics of the objects produced, but it also functions, as in Derrida's post-structuralist performative model, to invite viewers to question the authority you've granted yourself to cast us as lovers. Can you address your use of the autobiographical performative? And more specifically, can you discuss how this current project might be considered in terms of the subjective behavior of the lover as presented by Roland Barthes in *A Lover's Discourse*?

D: I find Barthes to be an appropriate reference, especially given both the performative aspect of that text as well as the structure, which he characterized as being left in an “incompleted state.” The video projection presents a constant stream of incomplete actions expressed in the past progressive tense (e.g., “I was going to make this photograph where I stood in the backyard of a neighbor's house looking at the camera. I was going to be standing in front of a tree, garden or planter.”). The statements are a reflection of many fits and starts that do not transcend but rather habitually refer to things not there. Although there is no exchange and the presentation is that of a system of solitude, the statements and their presentation provide an opportunity for criticism on behalf of the viewer of these spasmodic actions (as in “D'Ette was always making big plans”) in potentially the same way that Barthes' lover's behavior is rewritten by the receiver. Viewers should draw their own conclusions – potentially moving

Left: The McConaughey Effect, (Unrealized 2007), Partially Realized (less McConaughey), 2009
Center: 2007 Posters (Unrealized 2007), Somewhat Realized (Lighter and Unsent) 2009
Right: Do Nots, (Unrealized 2007), Somewhat Realized (silent, shorter, lack of live audience, fewer donuts, substitute catering staff, alternative location), 2009
Cover: I Dont Want No Retrospective (Unrealized 2007-2008), Somewhat Realized (Lighter and Smaller), 2009

through the space to make inferences, being in the position to seek, accept, identify with, deny, dismantle or reject the artist/lover.

B&J: In previous discussions, you indicated that the exhibition title – *Suspended Projection* – was determined in reference to the suspension of your art practice as well as the psychoanalytic meaning of the term projection: “a function to relieve one’s ego of an intolerable feeling.”

D: Yes, and I am interested in the psychoanalytic concept of melancholia, the looking back and projecting onto objects in search of oneself. As a return to, say, 2007 is not possible, the partially realized objects are selections of the past that cannot be fully realized. This is reflected in the titles and the standards of production that have been set. All works are made lighter, smaller or are not completely articulated.

B&J: This notion of melancholia brings to mind *Commemorative Attraction Posters for Past Works* where you were going to design a poster to commemorate each of your past projects. The title could concurrently represent a celebratory nod and a mournful tone.

D: Right, I ask myself: where do these posters exist? Is it possible that both celebration and mourning are conflated in a place of longing for something? This makes me think again of your question about Barthes, as well as psychoanalysis, which would propose that the object is always absent and desire stays the same regardless of our perception of presence or absence. So, here we have the projections onto these objects in this space and also the idea of how we project onto the past, as in melancholia, rather than seeing the loss of the ego.

B&J: We recognize an apparent desire on your part to revisit conceptual practices of the 60s and 70s. This desire seems to connect to what we had been discussing before: a recoiling into the space of non-production and isolation, and, in this case, even receding from contemporary forms of communication, as well as a melancholic feeling about early conceptual practices. We are thinking of your use of video, especially the projection in which your body and voice are present, and wondering how you see this work in relation to early video work such as *Boomerang* (in which Nancy Holt says, “I’m throwing things out in the world and they are boomeranging back...boomeranging...eranginging...”) and Rosalind Krauss’ assertion that Holt’s video is but one example of self-encapsulation, a condition present in much video work at the time where the artist in the video is stuck in the present or cut off from history. Do you see this as a condition of your video?

D: I find the characterizations of video put forth by Krauss to be still relevant to video work today and there are aspects of her arguments that I don’t want to take for granted, which is why I wanted to theoretically as well as literally refer to the show as *Suspended Projection* – I’d like the decision of using a video projection for the purposes of this project to be acknowledged. It should be considered in relation to Krauss’ notion of time and self-encapsulation because that condition is present in that there exists an effort to continually renew the self-image by way of the language spoken (“I was going to...”). At the same time, as we’ve discussed, the use of language also positions my image in a perpetual past-progressive state of lack.

B&J: Since you want to point to the medium itself, can you also talk about how this work might be considered based on Krauss’ assertion that the real medium of video is a psychological situation, specifically that of narcissism?

D: This project and the employment of video is another performative instance of how we are constituted as subjects, engaging in a narcissistic endeavor to regain something of ourselves that is lost.

B&J: Does this connect to your practice as one that, at present, specifically considers the institution of the artist? Might you also find a connection to other artists who choose this mode of production?

D: I think it can definitely be connected. I thought it particularly important to think about my practice after a period of years in which I did not exhibit projects. I have found it to be an opportunity to consider how a self-generated retrospective could be placed within the psychoanalytic postulation that I mentioned before – the subject’s projection upon objects of the past in an effort to strive for that which is lost. I am very interested in Andrea Fraser’s practice of being self-reflexive – now taking up the position of the artist as part of her institutional critique after doing such extensive work on the performed ritual of sites as in *Museum Highlights* and *Inaugural Speech*. Of course, there is also a difference in that Fraser has concerned herself with the commodification of the artist. This project provides a more internal dialogue that considers internal and external obstacles to production, the presentation of objects as part of an imagined history, and the artist as subject.

B&J: It’s worth noting that your project will be shown in Room Gallery while the work of Roberto Jacoby is being shown in the University Art Gallery. In addition to staging Happenings in Argentina that did not necessarily happen, Jacoby developed an art catalog about a non-existent exhibition with his contemporaries in the 1960s. Your project of presenting previously unrealized works seems to catalog the lack of an artistic practice.

D: This coincidence is nice because it opens space for a dialogue about where and in what form artworks exist. Does it need to be fully realized in order to exist? Where do we place these staged or partially realized works and does the thinking around the idea of staging constitute some existence?

ROOM GALLERY

University Art Gallery | University of California, Irvine
712 Arts Plaza | Irvine, CA 92697-2775
Hours | Tues-Sat 12-6 pm | Telephone | 949.824.9854
www.ucigallery.com

Juli Carson | Gallery Director
Robert Plogman | Associate Director
Lindi Emoungu | Brochure Design



D’Ette Nogle SUSPENDED PROJECTION

Oct 1 - Nov 21, 2009

