

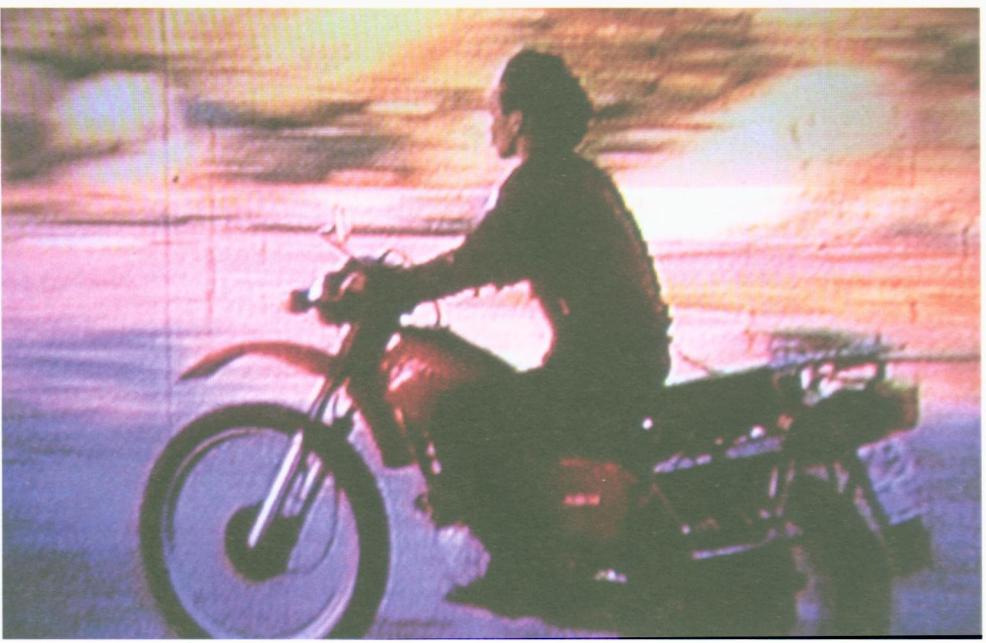
focus

HITO STEYERL

A black and white photograph of a hand holding a knife against a textured wall. The hand is positioned in the lower right quadrant, with the fingers gripping the handle of the knife. The knife is held horizontally, with the blade pointing towards the right. The wall has a rough, fibrous texture, possibly made of paper or plaster, with some small white spots and fibers visible. The lighting is soft, creating subtle shadows on the hand and the wall.

ART
INSTITVTE
CHICAGO

NOVEMBER 1, 2012–JANUARY 27, 2013



Still from *November*, 2004. The Art Institute of Chicago, Wilson L. Mead Fund. © Hito Steyerl.

and practice; artists' historical relationships to monochrome abstraction; political protests involving nudity; and student protests, which were at their height during the particular moment in the late 1960s that the video addresses.

The video begins with a shot of the lecture hall—which is thought to have been painted a particular shade of gray at the philosopher's insistence—and an off-camera exchange, in German with English subtitles, between Steyerl and one of Adorno's former students about his recollections of the room's color. The following scene shows a conservator, hired by the artist, trying to excavate the alleged gray paint under many layers of white. As the conservator digs deeper into the wall, a second storyline appears in the intertitle: "On April 22, 1969, three female students walk up to T.W. Adorno. They bare their breasts and start dancing around him." What follows is a sequence of off-camera interviews with four speakers: the former student, Gerd Roscher, who, as a student, witnessed the incident known as the "Busenattentat" ("breast attack"); philosopher Nina Power, who unpacks some fallacies in the myths surrounding the event; philosopher Peter Osborne, who discusses the theoretical bases for Adorno's choice of the color gray; and an

anonymous protester who carried a protective shield painted to resemble Adorno's *Negative Dialectics* (1966) during the "Book Bloc" in the 2010 student protests in London. Here, Steyerl's aesthetic choice of the off-camera interview both evokes the viewer's presence and foregrounds the lecture hall as the main character. With the "breast attack," it would seem that Adorno's students used his theories against him. In an interview published in *Der Spiegel* following the incident, Adorno stated, "Even though I had established a theoretical model, I could not have foreseen that people would try to implement it with Molotov cocktails."³ The segment with Power begins to unravel the false dichotomy between the stern, prudish male theorist and free-spirited, sexualized women activists. As she points out, it is not as though Adorno lacked experience with breasts and feared them; rather, these "belligerent" or "militant" breasts didn't "fit into the categories of what we think breasts are normally for."⁴

From Steyerl's attempts to understand the reasoning behind the gray room—and to locate the actual paint—arises the complex intersection of theory and practice. Osborne surmises that Adorno's choice of gray paint may have been inspired by G. W. F. Hegel's statement, "When philosophy paints its grey

in grey, then has a shape of life grown old.” Steyerl is also interested here in the ways in which modern artists have explored abstraction through the monochrome, as evidenced in the introductory timeline—which chronicles artists from Kazimir Malevich to Sean Scully and their statements on color. In his essay on the use of gray in the work of Jasper Johns, James Rondeau wrote, “Gray exists in Johns’s work not just as color, but also as an idea, condition, and material—a thing in and of itself.”⁵ And so, too, it is here: a condition, a material—when Steyerl’s hired conservators are unable to find any physical evidence of Adorno’s gray, she responds, “In this case, let’s try plan B. If we cannot find any grey, you’ll have to make it.” The conservators’ metal tools scraping against the white paint surface eventually yields a kind of grisaille, though one created expressly for the purpose of being filmed and photographed. *Adorno’s Grey*, like much of Steyerl’s work, draws attention to the conditions of its own making: revealing camera and lighting equipment in shots, including sound tests, retakes, and even conversation between the artist and those onscreen to whom she gives explicit direction. In the same way that no attempt is made to resolve either the motivation behind, or the true effect on Adorno, of the “breast attack,” the existence of Adorno’s gray remains suspended in uncertainty.

A loosely connected trilogy beginning with *November* (2004), followed by *Lovely Andrea* (2007) and *Abstract* (2012), is installed in chronological sequence on separate screens in gallery 184. The works are unified by their reference to the figure of Andrea Wolf—Steyerl’s girlhood friend and the star of her first film. Wolf later became an activist for Kurdish independence, working under the adopted name Sehîr Ronahî. Branded a terrorist by the German government, she was ultimately killed by Turkish forces in 1998. The title *November* refers to the period after “October,” which is both the month that Wolf was captured and killed, and a refer-

ence to the 1917 Bolshevik Revolution, which for insurgents everywhere represents a time when collective agitation was widely believed to have brought about progressive political change. Thus, for Steyerl, “November” signifies now—the present as aftermath, a time marked by a lack of clearly defined heroes or enemies, by ambiguous goals, and by mere images of liberation that are themselves destabilized through frenetic circulation across various contexts. It is not Wolf as person (i.e., the friend, the actress, the woman, the fighter), but rather as image, that is at the heart of *November*.

Footage from the campy, feminist martial-arts film that Steyerl and Wolf made as teenagers finds the young women playfully mimicking emancipatory postures. Juxtaposed with Wolf’s later involvement fighting on behalf of the Kurdistan Workers’ Party (PKK), these youthful activities appear prescient. But the arc the film follows is anything but heroic. *November* tracks Wolf over time, across borders, and through diverse media. As Steyerl’s voiceover says, “Andrea became herself a traveling image, wandering over the globe, an image passed on from hand to hand, copied and reproduced by printing presses, video recorders, and the Internet.” In addition to Steyerl’s twenty-year-old film footage, shot on scavenged reels, there is an interview with Wolf/Ronahî recorded in a camp on the Kurdish border. Previously broadcast over satellite television and recorded to VHS, the interview is played back on a television monitor, only to be recorded again for inclusion here. Finally, cheaply made posters commemorating Ronahî as a martyr appear not only at political protests, but also in an art-house movie theater hanging next to skin-flick pinups. These used, abused, and degraded images, which move and proliferate quickly, are shown to be more than faint copies of a once-vivid original. Indeed, they circulate far and wide in a way their subject could not; and through them we see her say and do things that she never intended.



Still from *Lovely Andrea*, 2007. The Art Institute of Chicago, Contemporary Art Discretionary Fund and Wilson L. Mead Fund. © Hito Steyerl.

Despite its title, *Lovely Andrea* is the film least connected to Wolf. Instead it centers on Steyerl's own narrative, in which she returns to Tokyo, where, as a film student in 1987, she posed for a bondage photograph under the pseudonym Andrea. The film follows Steyerl's rather comical quest, twenty years after the fact, to locate the image amidst thousands of such images produced in Japanese publications. The artist montages behind-the-scenes footage of Tokyo's S&M scene with clips from the cartoon and cinematic versions of Spider-Man, and a soundtrack featuring Donna Summer's "She Works Hard for the Money" and "Oh Bondage, Up Yours!" by the punk band X-Ray Spex. As in all of Steyerl's work, her own story is just one of a number of narrative threads, and the video raises larger questions about the circulation of images, networked systems of sexuality and violence, fact and fiction, and freedom and domination. Again, the photographic image is a central character around which all the human activity—that of the artist, her translator (herself a bondage performer), the camera crew, and a cohort of male photographers—revolves. The video also tracks geopolitical changes occurring over the lifetime of the image: a 1987 clip of Ronald Reagan intoning "Mr. Gorbachev, tear down this wall!" signals

the year of its birth; others connote the Internet culture that gives safe harbor to the photographer who took Steyerl's photo and allows him to disseminate thousands of like images around the globe instantly.

Some seven years after the making of *November*, when news began to emerge about mass graves discovered in Kurdistan, Steyerl traveled there in search of information about Wolf's murder. *Abstract* involves a second-person account of a Kurdish militant fighter who escaped when Turkish forces killed 39 people, including Wolf. The two-channel projection begins with the intertitles "shot" and "countershot"—terms that describe a film technique in which one character is shown looking at another character off-screen, and then the second character is shown looking back. It continues, "The grammar of cinema follows the grammar of battle." The piece unfolds with a shot/countershot conversation between the two screens, and *Abstract* extends this alternation by shuttling the viewer between images of the site in Kurdistan where the battle occurred and views of the artist in Berlin, seen against the nondescript headquarters of the company that produced the missiles deployed in the attack. On the mini-cinema screen of her cell

phone, which Steyerl holds in front of her eyes, images of the gravesite contents appear. While the subtitled interview describes the particular abuses visited upon Wolf's corpse by Turkish soldiers, what tells the story are the scarred and damaged objects in the gravesite—shell casings, water jugs, coats, pants, piles of beltscarves, and a salient bone fragment.

Presented separately in gallery 186, *In Free Fall* (2010) is also a tripartite series of chapters, but in one continuous, single-channel cycle. The central character here is a Boeing 707. The many lives of this aircraft and others like it reveal a complex system of social relations encompassed by processes of production, consumption, destruction, and reuse. The opening sequence, "After the Crash," finds the plane in a wreckage yard in the Mojave Desert overseen by retired pilot Mike Potter, who makes his living by storing, recycling, and demolishing obsolete aircraft. In "Before the Crash," the intertitle references Russian materialist writer Sergei Tret'iakov (1892–1937) whose *Biography of the Object* called for a shift from literary conventions privileging the singular heroic human subject in favor of a narrative approach based on the object as it moves through a collective system of people. Actor Imri Kahn portrays an airplane historian who expounds on the storied past of this particular Boeing, model 4X-JYI, which began in 1956 as part of a commercial fleet owned by TWA and served as an Israeli military plane in the 1970s before making its way to Potter's junkyard, where it was blown up in the 1994 action film *Speed*, then scrapped for sale to China—where the recycled aluminum probably was used in the production of bootleg DVDs. Made in the aftermath of the worldwide economic crisis that began in 2008, *In Free Fall* relates the global to the extremely local—in the final chapter, "Crash," Steyerl's cameraman, Kevan Jenson, tells how the economic downturn, as well as increasing digitization, nearly devastated his business and forced him to sell his aluminum dream home.

The final and most recent work in the exhibition, *Guards* (2012), pointedly addresses the very institution in which the work is being presented. Shot on location at the Art Institute, it was inspired by comments made by Professor Lawrence Rothfield, faculty director of the Cultural Policy Center at the University of Chicago. Rothfield told the *Guardian* that cultural institutions, "should not assume that the brutal policing job required to prevent looters and professional art thieves from carrying away items is just one for the national police or for other forces not under their direct control." He added, "Even in the US and other very stable countries, disasters can occur that open the door to looting."⁶

Guards presupposes that this controversial call to arms overlooks the fact that many security guards already come from active military or law enforcement backgrounds and are prepared with special operations training. While certainly the stakes are high when dealing with cultural heritage, here in the United States the risks appear relatively low at the present time. A more pressing concern may be that the economic politics of the art world, about which Steyerl writes trenchantly, allow its multibillion dollar economic market to be held aloft by a labor force of free interns, overworked freelancers, and low-paid security guards.⁷ This uneven economy dovetails with the reality that there are many who enter into military service in dire need of the financial supports it offers, and that those charged with protecting artifacts of cultural heritage art may, in their new capacity, be entering an art museum for the first time.

Shot entirely in the Art Institute's contemporary collection galleries, *Guards* features interviews with security officers employed at several different institutions. Gliding dolly shots follow the officers as they "make the rounds" through the galleries describing harrowing encounters in active duty and protection strategies for the artworks they pass along the way. The high-definition



Still from *In Free Fall*, 2010. © Hito Steyerl, courtesy Wilfried Lentz Rotterdam.

single-channel video is displayed vertically at approximately the same height as a stationed officer. It is located in gallery 295, where, at the time of shooting, Bruce Nauman's video *Art Make-Up* (1967–68) was on view—the darkened space inspiring officer Ron Hicks to reenact a stakeout. As the video unfolds, the works of art on the walls are increasingly replaced by composite screens showing news footage of violent incidents in which some of the officers had been involved—the “real” world breaks into the museum.

Steyerl uses the aesthetic and theoretical tools of the documentary form to propose real alternatives to the challenges posed by our contemporary condition. If we expect to contend with the speed, intensity, and vastness of the image economy that surrounds us, we will likely need to relinquish the hierarchical bias that compels us to seek control over the boundless. If we can't beat it, her work suggests, let's simply join the morass of images as one of them. In Steyerl's view there is already achievement in simply opening up to limitless possibilities. Rather than trying to “make sense” of it all, we can transcend the demand for resolution altogether and do the best we can with the degraded image. In 1929 Tret'iakov wrote, “We urgently need books

about our economic resources, about objects made by people, and about people that make objects. Our politics grow out of economics, and there is not a single second in a person's day uninvolved in economics or politics.”⁸ Eighty-three years later, Steyerl's art most astutely answers that call.

LISA DORIN

ASSOCIATE CURATOR
DEPARTMENT OF CONTEMPORARY ART

1. Hito Steyerl, “Documentary Uncertainty,” *A Prior* 15 (2007), pp. 2–3.
2. Gertrud Koch, “Mimesis and Bilderverbot,” *Screen* 34, no. 3 (Autumn 1993), pp. 211–22.
3. Theodor Adorno interviewed in *Der Spiegel*, May 5, 1969, pp. 23:9, pp. 204–209, reprinted in Gerhard Richter and Theodor W. Adorno, “Who's Afraid of the Ivory Tower? A Conversation with Theodor W. Adorno,” in “Rereading Adorno,” special issue, *Monatshefte* 94, no. 1 (Spring 2002), pp. 10–23.
4. For more on the “breast attack,” see Lisa Yun Lee, “The Bared-Breasts Incident” in *Feminist Interpretations of Theodor Adorno*, ed. Renée Herberle (Pennsylvania State University Press, 2006).
5. James Rondeau, “Jasper Johns: Gray,” in James Rondeau and Douglas Druick, *Jasper Johns: Gray* (Art Institute of Chicago/ Yale University Press, 2007), p. 28.
6. Lawrence Rothfield, quoted in John Hooper, “Arm Museum Guards to Prevent Looting Says Professor,” guardian.co.uk © Guardian News and Media Limited 2011.
7. See Hito Steyerl, “Politics of Art: Contemporary Art and the Transition to Post-Democracy” in *The Wretched of The Screen* (e-flux, Inc./Sternberg Press, 2012), pp. 92–101.
8. Sergei Tret'iakov, “The Biography of the Object” in *Literaturna fakta*, ed. Nikolai Chuzhak (Federatsiia, 1929), pp. 66–70.

HITO STEYERL

Born Munich, Germany, 1966

Studied at the Academy of Visual Arts, Tokyo, 1990; studied at the University of Television and Film Munich (HFF), 2003; Ph.D., Academy of Fine Arts, Vienna, 2003

Lives and works in Berlin

SOLO EXHIBITIONS AND SCREENINGS

2012

Hito Steyerl, *Adorno's Grey*, Wilfried Lentz Rotterdam, the Netherlands

Hito Steyerl: The Kiss, Overgaden, Copenhagen Art Festival, Denmark

Hito Steyerl, e-flux, New York

2011

Hito Steyerl: Journal No.1—An Artist's Impression, Studiengalerie 1.357, Goethe Universität Frankfurt am Main, Germany

Hito Steyerl: Journal No. 1—An Artist's Impression and In Free Fall, Wilfried Lentz Rotterdam, the Netherlands

2010

In Free Fall, Collective, Edinburgh; Picture This, Bristol; and Chisenhale Gallery, London

Ricochet #3, Museum Villa Stuck, Munich (cat.)

Henie Onstad Art Center, Oslo, Norway (cat.)

2009

Hito Steyerl, Neuer Berliner Kunstverein (NBK), Berlin (cat.)

Der Bau, Linz Kulturhauptstadt, Austria

P74 Gallery, Ljubljana, Slovenia

2008

Red Alert, Kunsthalle Winterthur, Switzerland

Hito Steyerl, Moderna Museet, Stockholm, Sweden

2007

In Dependence, 300m³ Art Space, Göteborg, Sweden

SELECTED GROUP EXHIBITIONS, FILM FESTIVALS, AND SCREENINGS

2012

Outside Effect, 1st Tbilisi Triennial (Center of Contemporary Art Tbilisi), Georgia

Prompts and Triggers, Surplus Authors, Witte de With, Rotterdam, the Netherlands

A Peculiar Form of Fiction, Site Gallery, Sheffield, England

Materiality, Alternativa 2012, Wyspa Institute of Art, Gdansk, Poland

Screen Festival, MACBA, Barcelona

Remote Control, ICA, London

Mengele's Skull: The Advent of a Forensic Aesthetics, Portikus, Frankfurt am Main, Germany (cat.)

Episode 1: A Film Is a Statement, Arikaz, Center for Contemporary Arts, Glasgow, Scotland

2011

Big Picture II (Zeitzone), Kunstsammlung im Ständehaus, Düsseldorf, Germany

One World Berlin Filmfestival für Menschenrechte und Medien, Arsenal Institut für Film und Videokunst, Berlin

Les marques aveugles, Centre d'Art Contemporain Genève, Switzerland

The Global Contemporary: Kunstwelten nach 1989, ZKM, Museum für Neue Kunst, Karlsruhe, Germany

Seeing Is Believing, KW Institute for Contemporary Art, Berlin

Espressofilm: Kurzfilm einen Sommer lang, Vienna

All That Fits: The Aesthetics of Journalism, Quad Gallery, Derby, England (cat.)

Serious Games: Krieg—Medien—Kunst, Institut Mathildenhöhe, Darmstadt, Germany

International Film Festival Rotterdam, the Netherlands

Schöne Aussichten: Wiedereröffnung der Neuen Galerie, Neue Galerie, Kassel, Germany

2010

CPH:DOX, Copenhagen International Documentary Film Festival, Denmark

Un lugar fuera de la historia, Museo Tamayo de Arte Contemporáneo, Mexico City

Vectors of the Possible, BAK, Utrecht, the Netherlands

Shockworkers of the Mobile Image, First Ural Industrial Biennial of Contemporary Art, NCCA, Ekaterinburg, Russia (cat.)

Taipei Biennial 2010, Taiwan

Maninbo (10000 Lives), 8th Gwangju Biennale, South Korea (cat.)

Alles anders?/Everything different?, Kunsthalle Wien Project Space, Vienna

Antiphotjournalism, La Virreina Centre de l'Imatge, Barcelona; Foam Photography Museum, Amsterdam, the Netherlands

Auto-Kino!, Temporäre Kunsthalle Berlin

Everyday Ideologies, Kunstmuseum Magdeburg, Germany

2009

O muro de Berlim—Espelho da história da Alemanha, Museu Nacional de Arte Contemporânea—Museu do Chiado, Lisbon, Portugal

Fallmauerfall 61-89-09, Ephraim-Palais Stadtmuseum, Berlin

The Red House, Center for Culture and Debate, Sofia, Bulgaria

Under Control, Krannert Art Museum, University of Illinois at Urbana-Champaign (cat.)

The Storyteller, Salina Art Center, Salina, Kansas, Independent Curators International; Sheila C. Johnson Design Center at Parsons The New School for Design, New

York; Art Gallery of Ontario, Toronto; Museo Nacional Centro de Arte Reina Sofia, Madrid (film-only version)

The View from Elsewhere, Sherman Contemporary Art Foundation, Sydney; Gallery of Modern Art (GOMA), Queensland, Australia

Les Visages de l'industrie, Eternal Tour Festival, Musée des beaux-arts du Locle, Le Locle, Switzerland

Highlights from Cologne KunstFilmBiennale, KW Institute for Contemporary Art, Berlin

2008

Dispersion, ICA, London

VideoZone 4, International Video Art Biennial, the Center for Contemporary Art, Tel Aviv

Zones of Conflict, Pratt Manhattan Gallery, New York

The Greenroom: Reconsidering the Documentary and Contemporary Art, CCS Bard Hessel Museum, Annandale-on-Hudson, New York (cat.)

Pure Expression, Pancevo Biennale of Art, Gallery of Contemporary Art, Kulturni Centar Pancevo, Serbia

Der Blinde Fleck, Neue Gesellschaft für Bildende Kunst e.V. (NGBK), Berlin

7th Shanghai Biennale

U-Turn Quadrennial for Contemporary Art, Copenhagen, Denmark

Tiefenrausch: Kunst und Führungen in den Linzer Unterwelten, Offenes Kulturhaus (OK), Linz, Austria (cat.)

Vertrautes Terrain, Zentrum für Kunst und Medientechnologie (ZKM), Karlsruhe, Germany

2007

KunstFilmBiennale, Cologne

The Long Distance Runner—The Production Unit Archive, Den Frie Centre of Contemporary Art, Copenhagen, Denmark

Edition II: Feminist Legacies and Potentials in Contemporary Art Practice, If I Can't Dance, I Don't Want to Be Part of Your Revolution, MUHKA, Antwerp

documenta 12, Kassel, Germany

2006

VideoZone 3, International Video Art Biennial, the Center for Contemporary Art, Tel Aviv (cat.)

Bienal Internacional de Arte Contemporáneo de Sevilla, Fundación BIACS, Seville, Spain

Whitechapel Art Gallery, London

We All Laughed at Christopher Columbus, Stedelijk Museum, Amsterdam

Ethnic Marketing: Tracing the Limits of Art World Internationalism, Artspace Vanak Street 13 and Azad Gallery, Tehran, Iran (cat.)

40 Jahre Videokunst: Digital Heritage, Zentrum für Kunst und Medientechnologie (ZKM), Karlsruhe, Germany (cat.)

A Picture of War Is Not War, Wilkinson Gallery, London

2005

Modell: Verpaßte Gelegenheit—Symptome der Überforderung, Brandenburgischer Kunstverein Potsdam e.V., Germany

Contour 2005: 2nd Biennial for Video Art, Contour Mechelen vzw, Mechelen, Belgium

Urban Realities: Focus on Istanbul, Berliner Festspiele, Martin-Gropius-Bau, Germany

Berlin åben by, Kunsthallen Nikolaj, Copenhagen, Denmark

Das Neue Europa: Kultur des Vermischens und Politik der Repräsentation, Generali Foundation, Vienna

2004

Ethnic Marketing: Art, Globalization, and Intercultural Supply and Demand, Centre d'art contemporain de Genève, Switzerland

Flanders International Film Festival-Ghent, SMAK, Ghent, Belgium

Manifesta 5, Donostia-San Sebastián, Spain

Es ist schwer das Reale zu berühren, Kunstverein München, Germany

3rd Berlin Biennale, Germany

Museo del Arte Contemporáneo de la Reina Sofia, Madrid

2003

ABCity, Trafó House of Contemporary Art, Budapest, Hungary

Show Your Wound, Goethe Institute, Tel Aviv

Contemporary Film and Video, Moderna Museet, Stockholm, Sweden

Bildmuseet, Umeå, Sweden

Dokumentarismen: Filme und Videos, Museum Moderner Kunst Stiftung Ludwig (MUMOK), Vienna

2002

Geschichten, Salzburger Kunstverein, Salzburg, Austria

Transversal: Cultural Work and Critique of Globalisation, Kunsthalle Exnergasse/WUK, Vienna

Current Media Art from Germany, Toronto Images Festival, Canada

2001

Dokumentarfilmfestivals, Munich

Du bist die Welt, Wiener Festwochen, Vienna

2000

Heimat Kunst, Haus der Kulturen der Welt, Berlin

Continental Shifts, Ludwig Forum für Internationale Kunst, Aachen, Germany

1999

Translocation, Vienna

1998

International Kurzfilmtage Oberhausen, Germany

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WORKS IN THE EXHIBITION

Unless otherwise noted, all works courtesy of the artist and Wilfried Lentz Rotterdam.

November, 2004

Color video, sound (projection); 25 min. loop. The Art Institute of Chicago, Contemporary Art Discretionary Fund and Wilson L. Mead Fund, 2012.123

Lovely Andrea, 2007

Color video, sound (projection); 30 min. loop. The Art Institute of Chicago, Wilson L. Mead Fund, 2012.124

In Free Fall, 2010

High-definition color video, sound (projection); 32 min. loop

Abstract, 2012

Two-channel high-definition color video, sound (projection); 7 min. loop

Adorno's Grey, 2012

High-definition black-and-white video, sound (projection); 14:20 min. loop

Guards, 2012

High-definition color video, sound (projection); 20 min. loop

FRONT AND BACK COVER: *Adorno's Grey*, 2012. © Hito Steyerl, courtesy Wilfried Lentz Rotterdam. Photos by Leon Kahane.

OPENING

THURSDAY, NOVEMBER 1

6:00 p.m.

Conversation with the artist
Price Auditorium

7:00 p.m.

Reception
Ryan Education Center, Studio A

5:00–8:00 p.m.

Exhibition viewing
Galleries 182–84, 186, and 295

GALLERY TALKS

TUESDAY, NOVEMBER 6

12:00 p.m.

Associate curator Lisa Dorin
Griffin Court

FRIDAY, JANUARY 11

12:00 p.m.

Curatorial assistant Tracy Parker
Griffin Court

ACKNOWLEDGMENTS

Spatial design by Studio Miessen
Assistant to Hito Steyerl: Alwin Franke

THANKS

Laura Barlow, Tom Barnes, Nick Barron, Amy Beste, Ben Thorp Brown, Boris Buden, Corey Buraque, Jordan Campagna, Zoe Carlson, Erin Connal, Modesto Correa, Douglas Druick, Darby English, Darrell Evans, Alwin Franke, Sarah Guernsey, Laura Hamann, Ronald Hicks, Erin Hogan, Yau-Mu Huang, Michelle Lehrman Jenness, Kevan Jenson, Brice Kanzer, Diana Keaton, Patsy Kennedy, Troy Klyber, Chai Lee, Lisa Yun Lee, Wilfried Lentz, Lauren Makhholm, Alfred L. McDougal and Nancy Lauter McDougal, Markus Miessen, Tracy Parker, Diogo Passarinho, Therese Peskowits, James Rondeau, Dorothy Schroeder, Robert Sharp, Larry Smallwood, Jennifer Sostaric, Yulia Startsev, Jason Stec, Joan Sullivan, Rory Sykes, Monique Tarleton, David Thurm, Joseph Vatinno, Anton Vidokle, Martin Whitfield, and Jeff Wonderland.
Special thanks to the artist. 10



START = 10:15
Ends at 12:30

Ongoing support for *focus* exhibitions is provided by the Alfred L. McDougal and Nancy Lauter McDougal Fund for Contemporary Art. Major exhibition support is provided by Lisa Yun Lee. Annual support is provided by the Exhibitions Trust: Goldman Sachs, Kenneth and Anne Griffin, Thomas and Margot Pritzker, the Earl and Brenda Shapiro Foundation, the Trott Family Foundation, and the Woman's Board of the Art Institute.