

D O R S K Y
G A L L E R Y
Curatorial Programs



RECIPES FOR AN ENCOUNTER

JOSEPH BEUYS, ROBERT FILLIOU, ALLAN KAPROW, JANICE KERBEL,
ALISON KNOWLES, SUZANNE LACY, MIERLE LADERMAN UKELES,
GLENN LEWIS, MADIS LYNNERUP, YOKO ONO, KRISTINA LEE PODESVA
AND ALAN MCCONCHIE, EMILY ROYSDON, STEVE SHADA AND
MARISA JAHN, NOAM TORAN, AND MATT VOLLA

Curated by Berin Golonu and Candice Hopkins

September 12 – November 14, 2010

Opening reception: Sunday, September 12, 2:00–5:00 p.m.

Similar to the act of following a recipe to prepare a dish, the artworks in *Recipes for an Encounter* follow a set of instructions for completion. In an intergenerational mix, works from the 1960s and 70s are brought into dialog with contemporary projects that also act as catalysts for encounters. Conceptual artists of the 1960s would often conjure a set of instructions or rules that they closely adhered to in order to lend their works and ideas tangible form. Artists associated with Happenings or with the Fluxus movement created instructions in the form of open-ended event scores to solicit audience interaction. Influenced by John Cage's incorporation of chance elements into his music, many of these artworks-as-recipes allowed chance to determine their outcome, thereby anticipating an encounter with the unexpected. The contemporary works in this exhibition similarly contrast order and its interruption. Starting with a specific recipe or rigid set of instructions, they nonetheless morph and change over the course their improvisation.

For works that seek to highlight social engagement, the kitchen and the dinner table are often viewed as platforms for interactivity, serving as inclusive gathering places upon which political views and creative ideas can be exchanged. It's no surprise, then, that food items make frequent appearances as materials in these works, and that food preparation is treated as a type of process art. Many artists have reprinted and distributed their own event scores in what can be described as "recipe books" on display in this exhibition, perhaps the most well-known of which is **Yoko Ono's**

Grapefruit (1964), a volume containing her instructions for paintings. **Joseph Beuys**, who invented the term "social sculpture" to refer to his performative and socially interactive works, assembled a recipe for *Food for Thought* (1977), which includes a food stain of the artist's quintessential sculptural material—animal fat. **Alison Knowles'** event score *The Identical Lunch* (1968) is a set of instructions to walk into the same diner in New York City and order an identical lunch: "tuna fish sandwich on toast with butter and lettuce, hold the mayo, with a glass of buttermilk (or a cup of soup) on the side." *The Identical Lunch* was "performed" by many Fluxus artists whose experiences and improvisations on the score are collected in a written volume compiled by Knowles.

In addition to written directives, the exhibition also includes photographic or video documentation of seminal events and performances that took place in the 1960s and 70s. Dorine van der Klei's photographs of **Robert Filliou's** Fluxus performance *13 Ways to Use Emmett Williams' Skull* (1963) shows the artist staging a slap-stick encounter between Williams' bald head and various foodstuffs. In 1971, a handful of artists including Gordon Matta-Clark took cue from F. T. Marinetti and the Futurists who had merged creative practice with the pleasure and enterprise of everyday life, to open a restaurant in Soho called FOOD. FOOD was run as a collaborative project and has since become an important prototype of socially engaged projects that are now commonly termed "relational practice," its ephemeral activities fortunately preserved in Cosmos Andrew Sarchiapone's photographic prints.

FOOD can be viewed as a tangible manifestation of the conversations generated by second-wave feminists who were reacting to the fact that domestic labor performed by women was often taken for granted and received little if any direct economic compensation within the art world. They made that labor visible in their artistic practices to foreground its importance within the greater economy in which the exchange of services and goods took place. Feminist artist **Suzanne Lacy's** video *Learn Where the Meat Comes From* (1975) takes the guise of a cooking show hosted by Lacy herself. Over the course of demonstrating how to cut and section a lamb carcass, Lacy's monologue metamorphoses into a cannibalistic performance in which she compares sections of her own body to that of the animal, and then sprouts a set of beastly fangs with which to devour the slab of meat in front of her. Like a modern day Grimm's Fairy Tale, the video draws parallels between carnivorous desire, consumptive greed, physical violence and sexual assault. Glenn Lewis



Suzanne Lacy *Learn Where the Meat Comes From*, 1975

similarly introduces violence into the task of food preparation in his video *Japanese Pickle*, wherein he films himself demonstrating how to make kimchee while wearing a ski mask.

Lacy's contemporary, the artist **Mierle Laderman Ukeles**, has also been calling attention to the undervalued tasks of the service industry and blue-collar work through her practice since the 1970s. *Snow Workers' Ballet*, on display in this exhibition, is a public dance Laderman Ukeles choreographed for snow plows in a high altitude region of Japan in 2003. Being a snow worker is a precarious occupation, tied to the whims of the weather; it's also a sculptural task, involving dexterous manipulation of a delicate medium (snow) by using cumbersome tools (plows). Laderman Ukeles brought the drivers and their plows out of their summer hibernation to perform some unorthodox moves by choreographing a mechanical ballet for these giant machines. Similar to her other explorations into urban environments, *Snow Workers' Ballet* locates beauty and creativity within the most surprising of contexts.

Steve Shada and Marisa Jahn's *Commuter Cookout* (2010) draws upon the long-standing American tradition of cooking on car engines to stage a choreography between body and landscape on New York City vehicular routes. Through both a kit that facilitates engine block cooking and a map that conflates commute times with cooking times, *Commuter Cookout* hints at the ecological toll of inter-county commutes. In place of a solution, however, the artists propose a hyperbolic band-aid for the time-strapped, multi-tasking American.



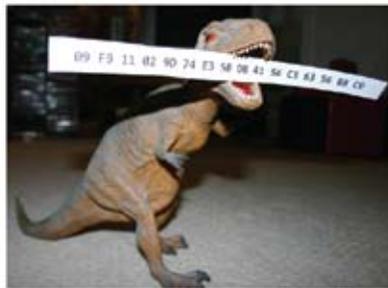
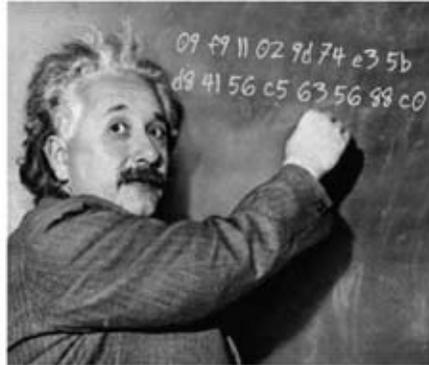
Steve Shada and Marisa Jahn *Commuter Cookout*, 2010

As a set of propositions, a recipe for an encounter can take the form of a map as well as the form of a letter. Yoko Ono's letter written to gallerist Nicholas Logsdail in 1967 outlines directions on how to get to her house for a very brief, fifteen-minute meeting. But in order to locate Ono, Logsdail must interpret her directions in reverse. **Janice Kerbel's** *Bank Job* (1999) contains another set of highly detailed, step-by-step instructions that are also pre-emptive, but in a different manner. Kerbel has compiled instructions on how to rob a bank in Central London, but the work's public dissemination points out certain security loopholes that are sure to be remedied once discovered—thereby rendering the perfect heist entirely moot. While *Bank Job* is more likely to procure an encounter with the authorities than with a mountain of cash, it nonetheless offers the hope that with enough determination and perhaps a stroke of inspiration, an individual can break the confines of even the most hermetic and restrictive of environments.



Allan Kaprow *Time Pieces*, 1975. Image courtesy Hauser & Wirth, Zürich

Code Cooking: The 09 F9 Archive, tracks how a thirty-two hexadecimal digit code used to copy commercially-produced HD DVDs was replicated and disseminated around the world. Collected by **Kristina Lee Podesva and Alan McConchie** in 2007, the archive contains documentation of performances, musical acts, recordings, and do-it-yourself interpretations of a recipe that almost became contraband. The Motion Picture Association of America (MPAA) sought to minimize the widespread publication of the 09 F9 code by making it illegal to replicate its string of numbers and letters and by sending cease-and-desist letters to websites that posted it. But individuals around the

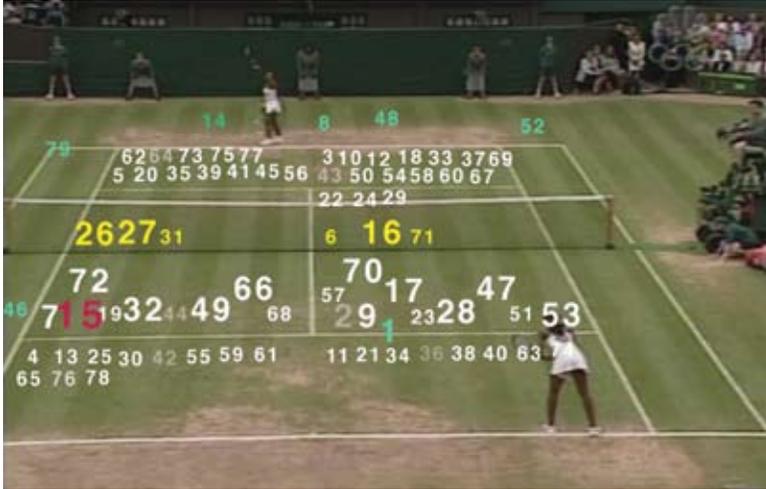


Kristina Lee Podesva and Alan McConchie
Code Cooking: The 09 F9 Archive, 2007

world established an important precedent in intellectual property when they won the public right to openly replicate and disseminate the code.

Allan Kaprow, an artist who strove to blur the boundaries between art and life with his socially engaged practice, has been an inspiration for many succeeding generations of artists working in the relational vein. On view here are Kaprow's humorous *Videoscores for Activity* (1975) a set of four different videos outlining recipes for highly regimented interactions between two people, some of which call for awkwardly close physical contact. **Noam Toran's** video, *Object for Lonely Men*, complicates Kaprow's central thesis through a

dark riposte. Toran's protagonist, a Jean-Paul Belmondo look-alike, watches Godard's famous film *Breathless* and mimics lead actor Belmondo's actions as if it were a recipe on how to lead a sexier, more fulfilling life. With various props in front of him, including the head of a mannequin that stands in for Belmondo's love interest, played by Jean Seberg, Toran's protagonist goes through Belmondo's motions, thus pantomiming his own solitude. Whereas Kaprow's videoscores seem to be invested in the belief that social interactions can result from technological directives, Toran's video seems to suggest that such interactions may be more difficult to achieve in our hyper-mediated present.



Matt Volla *Tennis Music/Music Tennis*, 2010

Artists **Mads Lynnerup** and **Matt Volla** utilize unlikely recipes as scores for their own videos. Their works each engage the Situationist exercise of arbitrarily superimposing one set of rules upon an unrelated situation or context. Lynnerup follows food recipes to compose his short videos. When the recipe calls for mixing or stirring, for example, Lynnerup stirs and mixes the video footage. Volla, on the other hand, uses a highly competitive tennis match between Venus and Serena Williams as a music score to compose what he terms “Tennis Music.” The notes in Tennis Music are determined by where the ball lands on the tennis court, and the duration of each point determines the music’s rhythm. An instructional video titled *Tennis Music/Music Tennis* shows the artist demonstrating his compositional process while showing off his own tennis moves.

Emily Roysdon describes her *Ecstatic Resistance (schema)* (2009) as part philosophy, part practice, and part strategy. The work is a beautifully illustrated diagram that can be read as the artist’s personal recipe for political engagement and resistance. Like any good recipe, the *Ecstatic Resistance (schema)* is to be shared and disseminated. Roysdon has printed a poster with texts that speak about struggle,

improvisation, and other strategies for resistance, concepts that form the core of her schema. We’ve printed copies of the poster for visitors to take with them upon their departure from this exhibition in hopes that the recipe in the diagram will be put to use and followed, even if interpreted differently according to individual perspectives. Roysdon describes her schema as a “thread of historical action intended to dismantle and restructure the cultural imaginary.” The question of how this restructuring may take form is ultimately left up to the viewer’s imagination.

Process-based works such as Fluxus, Conceptual art, Happenings and other post-war discursive practices have forever changed the way we view, experience and make art today. In an effort to temper the predilection to fetishize the advancements of

the avant-garde however, the question might be raised whether recipes are most radical when they successfully rupture the rigid norms and conventions of their time, or alternatively, disrupt the continuation of historical tradition. Recipes gain currency and effectiveness by being shared, practiced and disseminated. Contemporary artists who recognize that successful recipes have been around for a while, experiment with these earlier formal and conceptual strategies while tactically reordering their ingredients to address current concerns. Chance is again a crucial addition, allowing for infinite variations. A commitment to interactivity is equally important, thereby making a recipe relevant for new contexts and new audiences. *Recipes for an Encounter* brings together the anticipatory nature of these recipes with an invitation to experience what will unfold, take place, and be consumed.

— *Berin Golonu and Candice Hopkins, July 2010*

This exhibition was inspired by and based on the book *Recipes for an Encounter* edited by Berin Golonu, Candice Hopkins and Marisa Jahn, published by Western Front Editions in Vancouver, in 2009

BIOGRAPHIES

Berin Golonu is a doctoral student in the Visual and Cultural Studies program at the University of Rochester. As Associate Curator of Yerba Buena Center for the Arts in San Francisco from 2003 to 2008, she curated and co-curated many exhibitions, including “The Gatherers: Greening Our Urban Spheres” (2008); “The Way That We Rhyme: Women, Art & Politics” (2008); “Bay Area Now” (2004 and 2008); “The Zine UnBound” (2005); a series of exhibitions highlighting collective activity titled “Peer Pleasure” (2006), and “Underplayed: A Mix-Tape of Music-Based Videos” (2006). Her feature articles and reviews have appeared in numerous national and international arts publications, including *Art in America*, *Art Nexus*, *Art on Paper*, *Art Papers*, *Contemporary*, *frieze*, *Modern Painters*, *Sculpture*, and *Zing Magazine*. Golonu holds an MA from the Visual and Critical Studies Program at CCA, where she wrote her master’s thesis on the arts publication as a curatorial site.

Candice Hopkins is the Sobey Curatorial Resident at the National Gallery of Canada and is the former Director/Curator of Exhibitions at the Western Front, Vancouver, where she recently curated exhibitions on the themes of networks and art, architecture and disaster, and time and obsolescence (with Jonathan Middleton). She has an MA from the Center for Curatorial Studies, Bard College, NY where she received the Ramapo Curatorial Prize for the exhibition *Every Stone Tells a Story: The Performance Work of David Hammons and Jimmie Durham*. Her writing is featured in the journal *Leonardo*, www.horizonzero.ca, *C Magazine*, *FUSE Magazine* and in the edited publications *Reinventing Radio: Aspects of Radio as Art*, *Campsites*, *Informal Architectures: Space and Contemporary Culture*, and *Making a Noise! Aboriginal Perspectives on Art*, *Art History*, *Critical Writing and Community*. Hopkins has given talks at Tate Britain, Tate Modern, Northern Gallery for Contemporary Art, Dak’Art_Lab, Senegal, and in Canada at the University of British Columbia, Simon Fraser University, and the Alberta College of Art and Design.

CHECKLIST

JOSEPH BEUYS

FOOD FOR THOUGHT, 1977
Offset print on grey paper,
butter stain, stamped

ROBERT FILLIOU

*13 WAYS TO USE EMMETT
WILLIAMS' SKULL*, 1963
Performed by the artist and
Willem de Ridder on Dec 18,
1963, De Kleine Komédie,
Amsterdam. Photograph by
Dorine van der Klei
Gelatin silver prints made from
original negatives

ALLAN KAPROW

VIDEOSCORES FOR ACTIVITY,
including *TIME PIECES*;
COMFORT ZONES; *RATES OF
EXCHANGE*; and *WARM UPS*,
1975
Single channel videos
Courtesy Hauser & Wirth, Zürich

JANICE KERBEL

BANK JOB, 1999
Mixed media
Dimensions variable

ALISON KNOWLES

THE IDENTICAL LUNCH, 1971
Silkscreen prints with offset
journal published by Something
Else Press

SUZANNE LACY

*LEARN WHERE THE MEAT
COMES FROM*, 1975
Single channel video

MIERLE LADERMAN UKELES

SNOW WORKERS' BALLET,
2003
Drawings and color photographs
Courtesy Ronald Feldman Fine
Arts, Inc., New York

GLENN LEWIS

JAPANESE PICKLE, 1967
Single channel video

MADS LYNNERUP

RECIPES, 2010
Single channel video

YOKO ONO

KITCHEN PIECE, 1960
Vinyl lettering on wall

LETTER TO NICHOLAS
LOGSDAIL, 1967

Vinyl lettering on wall
(Published in the 1970 edition
of *Grapefruit*)

KRISTINA LEE PODESVA AND ALAN McCONCHIE

*CODE COOKING: THE 09 F9
ARCHIVE*, 2007
Digital prints, YouTube videos
and music clips

EMILY ROYSDON

*ECSTATIC RESISTANCE
(SCHEMA)*, 2009
Silk screen and chine colle on
paper, 34 ½ x 25 inches
Designed in collaboration
with Carl Williamson
Printed by 10 Grand Press,
Brooklyn, Edition of 20

STEVE SHADA AND MARISA JAHN

COMMUTER COOKOUT, 2010
Mixed media
Dimensions variable

NOAM TORAN

OBJECT FOR LONELY MEN,
2001
Single channel video

MATT VOLLA

TENNIS MUSIC/MUSIC TENNIS,
2010
Single channel video

Plus a selection of recipe books
and ephemera by artists.

Cover: Robert Filliou, *13 Ways to Use Emmett Williams' Skull*, 1963. Photograph by Dorine van der Klei.

ACKNOWLEDGMENTS

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