

# **THE SUNKEN LIVING ROOM**

March 22 - May 25, 2014



# *The Sunken Living Room*

## Introduction

*The Sunken Living Room* is an exhibition of contemporary art that investigates the most recent economic recession. The show's title simultaneously reflects the interior design phenomenon of the lightly stepped down or "sunken" living room, popular during the 1970s recession, and the crash of the housing market in 2008. Using sculpture, video, texts, drawings, prints and photos, artists working today tackle recession-related topics that include: labor, debt, the collapse of the housing market, post-industrial cityscapes, unemployment, and banking practices.

Terri C Smith



Images, from top to bottom: Kevin Jerome Everson, *Fez6*;  
Beate Geissler and Oliver Sann, *the real estate # 15*; Kirby Mages, *Where is the Proof?*

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Through a mix of documentation, observation, allegory, and autobiography, the twenty-four artists in this show lend unique perspectives to recent fiscal crises. Some take an individualized approach, overlaying their work with personal experiences and narratives as with Kirby Mages' video *Where's the Proof?* where she combines information on bank bailouts with diaristic voiceovers, or with Danna Vajda's *tearsforfears* installation where the artist uses her own crumpled receipts as source imagery to explore money spent that leaves no physical trace but the transaction's record itself.

Others in *The Sunken Living Room* capture current events by resituating elements from cities into the gallery, such as Anya Sirota + Akoaki's *Piranesian Bling* series of sculptures that are modeled after disused elements at Detroit's abandoned Packard plant; and Beate Geissler and Oliver Sann's photo series, *the real estate*, which features images of foreclosed apartments in Chicago, Illinois. Documentary style works also are included in this exhibition. Ana Pecar & Oliver Ressler's video *In the Red* follows the group "Strike Debt," an offshoot of Occupy Wall Street that organizes events and protests relating to debt, and Kevin Jerome Everson follows two Cleveland men who repurpose alloys throughout the city to earn income in his film *Fe26*.

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The exhibition is also imbedded with references to the 1970s, another recession era. Disco is front and center with Kerry Downey's video *Nursing Disco*; workers rights and union slogans appear in Andrea Bower's *Workers Rights Posters*; and seventies cinema informs the title of Olga Koumoundouros' essay "The Getaway," which is also the title of a 1972 film with Steve McQueen and Ali MacGraw. In the Franklin Street Works café, music from the mid and late-1970s, takeaways by Koumoudouros, and Jonah Emerson-Bell's sculpture *This dude knows where you live* (which incorporates a Bootsy Collins album from 1978) touch on that decade's popular culture landscape.

Thinking about artworks made during the 1970s recession, the site specificity of the city of Stamford, and in keeping with the exhibition's themes of exchange and value, five artists were asked to recreate pieces from the UBS bank collection that date from the seventies. UBS has a corporate location in Stamford, Connecticut, and houses the largest stock exchange floor in the world -- roughly the size of two American football fields. Each artist was paid a small honorarium to make an artwork by a blue chip artist that conjures art-as-investment, but in actuality has no monetary worth. This special project within the exhibition highlights economic themes surrounding art, including the subjective nature of an artwork's

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value and the commissioning of artworks in exchange for payment.

By combining artworks from today with popular and high culture items from the past, *The Sunken Living Room* connects shared cultural experiences with contemporary projects to explore the utopic desires and deflating exasperation of post-WWII recession economies. Exhibiting Artsits: Anya Sirota + Akoaki, Michael Bell-Smith, Andrea Bowers, Ingrid Burrington, Nancy Davenport, Kerry Downey, Jonah Emerson-Bell, Kevin Jerome Everson, Beate Geissler and Oliver Sann, Olga Koumoundouros, Urich Lau, Mads Lynnerup, Kirby Mages, Rainger Pinney, Oliver Ressler and Ana Pecar, Sal Randolph, Danna Vajda, and Constantina Zavitsanos, with special projects by Alberta Cifolelli, Roxanne Faber Savage, Peter Donald Gramlich and Liz Squillace.

— Terri C Smith, Curator

# Essay by Dan Poston

We are no longer young  
We are an old man's daughter  
Caught with the sun going down  
Spending most of our days  
Adrift on the water  
That's how we know our way  
around  
And it's hard to be free  
Freedom is just we  
And the waves on the terrible sea

(Patty Griffin)  
(yesterday)

A boat is a kind of sunken living room. A planet, of course. The deck of the Starship Enterprise. The dreaming human brain. Anything that holds us physically, observably, safe, comfortable, just below the level of dangerous exposure and influence, yet seeming to grant us the remote control of visions. We snuggle with the carpet. We pass by in busy half-minutes, on our way out the door or to the kitchen, and feel pulled and tantalizingly called to sit there, after all, regressed: like watched and swaddled children, later, in a crib, beneath the layers and heights of responsibility, half-conscious, half-hidden.

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A sunken living room is a commodity. Like any regression, it feels actually too tight inside, too stifling. Not the image, not what we wanted. We wanted to feel at home. We wanted to be people, warping the lines, creative just by existence, an unplanned phenomenon in the blueprints, a warm, gentle, desired, energetic, contented anomaly, our own center of gravity in a close, personal constellation, abstruse. In a world of floors and squares, we were to get cushions and fractional floors with organic numbers that couldn't be reduced really to numbers. (Constantina Zavitsanos' installation shows the alien backbone of hard numbers cutting into the architecture of our lives as the subtly repetitive clichéd thought of debt we owe.) We are, after all, too exposed. The giant adults will come soon and embarrass us. They will have wallets, they will have knowledge, they will not have time to be dismissive or annoyed by our regressive mere presence. They will kick us out of Zuccotti Square, another sunken living room: in time, like Atlantis, below the new continental shelf of skyscraper conference rooms where Plato is cloned everywhere masterminding dialogues in a sharp heterosexual suit, thumbing a seamless powerpoint.

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But now global humanity, a boat lost under the hair of coves,  
Hurlled by the hurricane into the birdless ether,  
Global humanity, whose wreck, dead-drunk and sodden with water,  
neither Monitor nor Hanse ships would have fished up;  
Global humanity who trembled, to feel at fifty leagues' distance  
The groans of Behemoth's rutting, and of the dense Maelstroms  
Eternal spinner of blue immobilities  
Global humanity longs for Europe with it's aged old parapets!

Global humanity has seen archipelagos of stars! and islands  
Whose delirious skies are open to sailor:  
- Do you sleep, are you exiled in those bottomless nights,  
Billion golden birds, O Life Force of the future? -

But, truly, global humanity has wept too much! The Dawns are  
heartbreaking.  
Every moon is atrocious and every sun bitter:  
Sharp love has swollen us up with heady langours.  
O let our keel split! O let us sink to the bottom!

If there is one water in Europe global humanity wants,  
the Black cold pool  
A child squatting  
a butterfly in May.

Global humanity can no more,  
Sail in the wake of the carriers of cottons,  
Nor undergo the pride of the flags and pennants,  
Nor pull past the horrible eyes of the hulks.

(Arthur Rimbaud)  
(See Kerry Downey's *Nursing Disco*)

8 Just after dawn comes the coldest sun, the  
good-for-nothing sun, the scientific undreamy  
sun that makes cynics (dreamers lacking  
bravery) want to crawl back to bed and spurs

those with good natures who are prone to mania (cynics with less bravery to live their despair) into a frenzy we call the rational machine economy. (See Kerry Downey's *Get Motivated*.) The colors of all human aspiration, towards the object of nighttime longing drawing hues—even wild flashing tinctures—out of absence, towards the mystic maternal mother, exploded in the 1960s and evaporated suddenly under the boot of Neil Armstrong, where even that reservoir of all hope and ancient projection became a conquered but unwanted desert of white dead chalky dust, riddled only with pockmarks. That was the time of dawn when the sun at first seems to burn away all illusion and condense our vision into an orange chemical ball, receding from itself. Out of this hot stagflation, returned the dawn of the space age in a technicolor but more expansive, bombastic show: the 1980s. The illusion exploded with the Challenger. (For something like an echo of the 1990's affect of resentful self-defeated mourning, see Jonah Emerson-Bell's performative class insertions.) Then there was, in the sky left blue, the hope of the actual sun, the real, the end of history: the year 2000. And now, just past the post-millennial recession, just past the moment of dawn's coldest, unromantic sun, it will be our duty to get on with the early day of the space age, to live our earth-bound existences without the previously motivating hope of sudden and miraculous revelation. No fast getaway.

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Some people get very rich off of recessions. If you're in the business of selling manhole covers as raw material, for instance, you may not get rich, but you're likely to do a lot better in that kind of business during a recession than in times when well-paid police are patrolling the streets. Exchange that literal activity (the men in Kevin Jerome Emerson's film, *Fe26*, removing sewer covers in a residential neighborhood to sell on the black market) for the more abstract and dangerous activity of selling all sorts of short positions—bets that become profitable when the cover of good business is ripped off and others are exposed to the abyss of financial ruin—and one sees what a recession is: a period of time when our shared system has been hijacked by nihilists (unconscious and very dishonest idealists).

One need not take a position on nihilism, except to note that it is uncomfortable when those who have specialized in that empty frame of reference are shifted from the margins of critics and bad actors into positions of leadership, coordination, and comparative advantage. Ideally by playing games with our system's most deeply ingrained values (cf. Kirby Mages ironically personalized history of a banking system that markets itself as an intimate friend, while faithlessly analyzing us as mere numbers), nihilists expose gaps

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where old, rigid, or merely incomplete thinking has left opportunities for creativity and signs that we cannot tire from thinking again, with more nuance, allowing greater complexity. But when nihilism becomes a respected creed rather than an allowable, understandable, but obviously highly skewed and ultimately contradictory manner of thinking (see Mads Lynnerup's prints for the visual landscape of just such a fundamentalist inversion), then we face the systematic problem of a build-up of resources and decision around just those sorts of specialized people who are least identified not just with "the system" but with any system, any shared, comprehensible, progressive, meaningful, or positively coordinated world. There is not a space, even, for rebels, for artists of alterity, or critics, let alone for well-meaning conformists, creators of sublime beauty, or cheerleaders. It is all grey.

How do we cure a shared cultural depression?

Do we invade Switzerland and take back the blood money that the nihilists put into the banks there?

The writing of the predicament has gaps, for the sake of clarity and true mirroring. (Ingrid Burrington has extracted language as the glue of a time.) It is metonymic, at the side of, as in fact text is. (Like the new way of speaking together celebrated by Andrea Bowers' prints

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and Anna Pecar and Oliver Ressler's *In the Red*, where the old attempt to pin down meaning to just monovocal sentences is released in favor of allowing it to articulate itself in outbursts, simultaneous fragmented speaking, tones, contradiction, the aporias and silences that reveal histories and relationships, in better service to equality, in a richer offering to understanding.) Writing must find a way to become a cuneiform of the world again, it must again compete with video's masterful stare on more equal terms. We must read this writing, as if in our newspapers.

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Nihilism is the confusion of the current overly known horizon with absolute knowledge and its limits. It is the wrong approach to sitting in the waiting room: believing that there and in the litter of magazines is all that is possible to know and understand, believing without honest admission that there is permanence. (As though the people's absence in Beate Geissler and Oliver Sann's photos of abandoned real estate was an inevitability equal to natural death and not the result of historical and thus partially reversible coercion.) The repulsion from the moon and the general dream of the heavens and bold space-going—the waning of our big historical goals now with more and more images of us on a rock very far from anything except our ever-increasing selves—turned as

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the waning of cultural ambition has turned too often in human history into depression, not a mere floating back and away from the short perspective of tight achievement. We are exposed, we are unmasterful. We get caught in corners with our receipts, stuck in paint. Our fear makes no difference, except an unnecessary negative difference. A waxing will come again. (The relatively quick men in Nancy Davenport's inverting video are more colorful than the slow history of cars, though it's obvious where Concept lies, in the easy pre-made bulk of slick design. Not free, perhaps, those men, nor we: if you want to see that kind of freedom, give money to an animal and see what an emancipated artist can be. More than free: we. Similarly, this belonging to an economy, this last hold of the moon's web, has in it the negative articulation of our aspiration: we must admit, even there in our architectural possum coffin and in our highest fantasy, we have made room for each other, for the gaze, for camaraderie. Fall out of the economy, fall into a reverie, the moon will evaporate, and then it is no fantasy: that we, in the bright earthy daylight, must work together.)



## Checklist

Anya Sirota + Akoaki  
*Piranesian Bling, #09*, 2012  
Plated copper and acrylonitrile  
butadiene styrene  
Courtesy of the artist

Anya Sirota + Akoaki  
*Piranesian Bling, #73*, 2012  
Plated copper and acrylonitrile  
butadiene styrene  
Courtesy of the artist

Anya Sirota + Akoaki  
*Piranesian Bling, #14*, 2012  
Plated copper and acrylonitrile  
butadiene styrene  
Courtesy of the artist

Michael Bell-Smith  
*De-employed*, 2012  
Video with sound  
Running time: 2:29  
Edition of 3 + 2AP  
Courtesy of the artist and Foxy  
Production, New York

Andrea Bowers  
*Workers' Rights Poster*, 2009  
Spray paint on paper  
Courtesy of the artist and Andrew  
Kreps Gallery, New York

Andrea Bowers  
*Workers' Rights Poster*, 2009  
Spray paint on paper  
Courtesy of the artist and Andrew  
Kreps Gallery, New York

Andrea Bowers  
*Workers' Rights Poster*, 2009  
Spray paint on paper  
Courtesy of the artist and Andrew  
Kreps Gallery

Ingrid Burrington  
*Words for the Times*, 2009  
Screenprint on paper  
Courtesy of the artist

Alberta Cifoletti  
*House Behind Chateau Marmont  
Revisited*, 2014  
Graphite and Crayon on paper  
in the style of David Hockney's  
*House Behind Chateau Marmont*,  
1976  
Special project for *The Sunken  
Living Room*. Variation on a work  
in the UBS bank collection.  
Courtesy of the artist

Nancy Davenport  
*Final Inspection*, 2008,  
Single-channel DVD  
Running time: 16:00  
Courtesy of the artist

Kerry Downey  
*Get Motivated*, 2009  
Video with sound  
Running time: 3:34  
Courtesy of the artist

Kerry Downey  
*Nursing Disco*, 2008  
Video with sound  
Running time: 3:41  
Courtesy of the artist

## Checklist

Kerry Downey  
*Standard Helper*, 2013  
Monotype on vellum  
Courtesy of the artist

Jonah Emerson-Bell  
*Utopia is Gay*, 2004  
Green neon  
Edition 1 of 3  
Courtesy of the Bruce High  
Quality Foundation

Jonah Emerson-Bell and Rainger  
Pinney  
*The piano is the champagne*, 2012  
Three digital C-prints  
Courtesy of the artist

Jonah Emerson-Bell  
*this dude knows where you live*,  
2013  
Mixed media  
Courtesy of the artist

Jonah Emerson-Bell  
*The losers keep America clean*,  
2013  
Oil on canvass  
Courtesy of the artist

Kevin Jerome Everson  
*Fe26*, 2014  
16mm film converted to digital,  
color, sound  
Running time: 7:21  
Courtesy of the artist, Trilobite-  
Arts-DAC, and Picture Palace  
Pictures

Kevin Jerome Everson  
*Century*, 2012  
16mm film converted to digital,  
color, sound  
Running time: 6:40  
Courtesy of the artist, Trilobite-  
Arts-DAC, and Picture Palace  
Pictures

Beate Geissler and Oliver Sann  
*the real estate # 15*, 2009  
Inkjet print  
Courtesy of Taubert  
Contemporary, Berlin

Beate Geissler and Oliver Sann  
*the real estate # 16*, 2009  
Inkjet print  
Courtesy of Taubert  
Contemporary, Berlin

Beate Geissler and Oliver Sann  
*the real estate # 17*, 2009  
Inkjet print  
Courtesy of Taubert  
Contemporary, Berlin

Peter Donald Gramlich  
*Untitled (Brice Marden)*, 2014  
Graphite and wax on paper in the  
style of Brice Marden's *Untitled*  
(n.d. 1970s)  
Special project for *The Sunken  
Living Room*. Variation on a work  
in the UBS bank collection.  
Courtesy of the artist

## Checklist

Olga Koumoundouros  
*The Getaway: Fixed, Posted and Takenaway*, 2014  
Printed text on wallboard,  
takeaway posters  
Courtesy of the artist

Urich Lau  
*The End of Art Report*, 2013  
Installation with 3 multi-channel  
videos  
Running time of each channel,  
1:30  
Singapore Biennale 2013  
Commission  
Courtesy of the artist

Mads Lynnerup  
*Untitled Green (Time is Money,  
Money is Time)*, 2010  
Ink on colored paper  
Courtesy of the artist and Lora  
Reynolds Gallery, Austin, TX

Mads Lynnerup  
*Untitled Orange (Time is Money,  
Money is Time)*, 2010  
Ink on colored paper  
Courtesy of the artist and Lora  
Reynolds Gallery, Austin, TX

Mads Lynnerup  
*Untitled Purple (Time is Money,  
Money is Time)*, 2010  
Ink on colored paper  
Courtesy of the artist and Lora  
Reynolds Gallery, Austin, TX

Mads Lynnerup  
*Untitled Yellow (Time is Money,  
Money is Time)*, 2010  
Ink on colored paper  
Courtesy of the artist and Lora  
Reynolds Gallery, Austin, TX

Kirby Mages  
*Where's the Proof?*, 2009  
Video  
Running time: 21:00  
Courtesy of the artist

Ana Pecar & Oliver Ressler  
*In the Red*, 2014  
HD film, running time 20:00  
Courtesy of the artists

Sal Randolph  
*Beautiful Money (Art as Currency,  
Art as Experience)*, 2014  
Zine  
Courtesy of the artist

Roxanne Faber Savage  
*Untitled*, 2014  
Manilla paper, offset paper  
lithography (print), #2 & ebony  
pencil, gum eraser, oil pastel and  
wax crayon pastel in the style  
of Cy Twombly's *Untitled*, n.d.  
(1970s)  
Special project for *The Sunken  
Living Room*. Variation on a work  
in the UBS bank collection.  
Courtesy of the artist

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Roxanne Faber Savage  
*Untitled*, 2014

Handmade French paper, offset paper lithography (print), #2 & ebony pencil, gum eraser, oil pastel wax crayon and pastel in the style of Cy Twombly's *Untitled*, n.d. (1970s)

Special project for *The Sunken Living Room*. Variation on a work in the UBS bank collection.  
Courtesy of the artist

Liz Squillace  
*In the Studio*, 2014

Acrylic on canvas in the style of Philip Guston's *In the Studio*, 1975  
Special project for *The Sunken Living Room*. Variation on a work in the UBS bank collection.  
Courtesy of the artist

Danna Vajda  
*tearsforfears*, 2013  
Oil paint on silk over plexi-glass  
Courtesy of the artist

Danna Vajda  
*upagainstacurtainwall*, 2012  
Oil paint on silk with marble, printed fabric and plasticine  
Courtesy of the artist

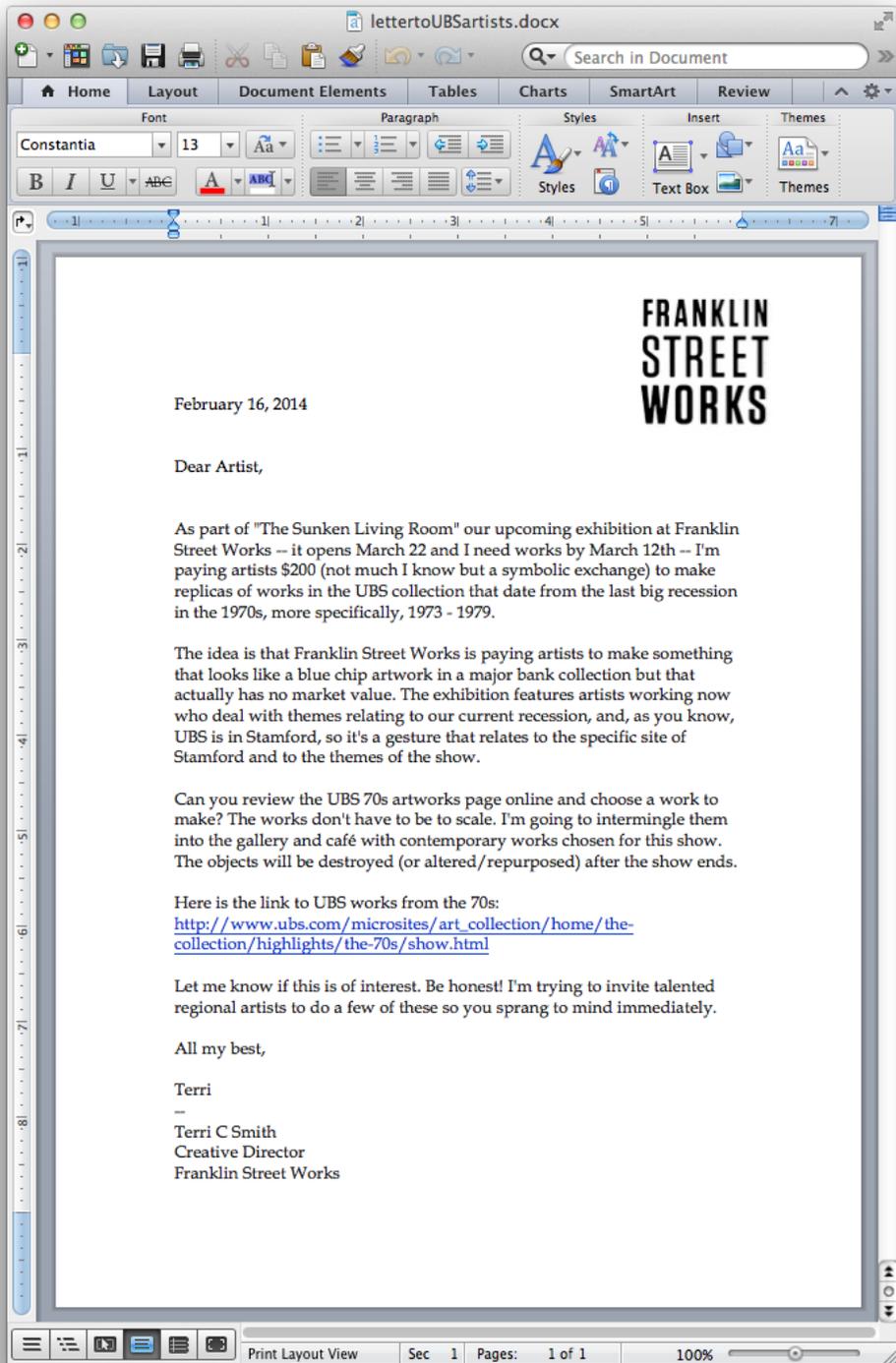
Danna Vajda  
*Mirror No. 10*, 2014

Oil on canvas in the style of Roy Lichtenstein's *Mirror No. 10*, 1970  
Special project for *The Sunken Living Room*. Variation on a work in the UBS bank collection.  
Courtesy of the artist

Constantina Zavitsanos  
*It was what I wanted now.*, 2010-2035

Student loan contract, 25 year term, printed in hourly increments, stacked through two floors  
Courtesy of the artist

Constantina Zavitsanos  
*1932/1933 (It was what I wanted now.)*, 2014  
Real debt, aluminum corner bead, shipping contract  
Courtesy of the artist



## Biographies

**Michael Bell-Smith** is an artist based in Brooklyn, NY. His work has been exhibited and screened in museums and galleries internationally, including MoMA PS1, NY; Museum of The Moving Image, NY; SFMOMA, San Francisco; The 2008 Liverpool Biennial, UK; The 5th Seoul International Media Biennale; Museo Nacional Centro de Arte Reina Sofía, ES; The New Museum, NY; Hirshhorn Museum, DC; Musée d'Art Moderne de la Ville de Paris; MoMA, NY; and Tate Liverpool, UK. His work has been featured in Art Forum, Art in America and the New York Times. He is an Assistant Professor of New Media at Purchase College.

**Andrea Bowers** is a socially engaged artist who is currently living in Los Angeles, California. She received her BFA from Bowling Green State University and her MFA from California Institute of the Arts. In her work, Bowers explores a variety of highly charged activist issues including women's rights, immigration and environmental justice. She has had solo exhibitions at Pomona College Museum of Art, Claremont, CA; Secession, Vienna, Austria; REDCAT, Los Angeles, CA; and the Santa Monica Museum of Art, Santa Monica, CA. Her work has been featured at The Whitney Museum of American

Art, New York, NY; Bard College, Annandale-on-Hudson, NY; Sammlung Goetz, Seedamm Kulturzentrum, Switzerland; Kunsthalle Basel, Switzerland; Museum of Contemporary Art, Los Angeles, CA; New Museum of Contemporary Art, New York, NY; Frankfurter Kunstverein, Frankfurt, Germany; Stedelijk Museum voor Actuele Kunst; Armand Hammer Museum, Los Angeles, CA; Kunstmuseum Bonn, Bonn, Germany; Walker Art Center, Minneapolis, MN; and Museum of Contemporary Art, Chicago, IL. Previously, she has been a recipient of a grant from The Durfee Foundation and has been a United States Broad Fellow. (Written by Laura Germaine.)

**Ingrid Burrington** is an artist and writer living on a small island off the coast of America. There is more information about her at [lifewinning.com](http://lifewinning.com).

**Alberta Cifoletti** is a painter and printmaker, with a long career of exhibitions throughout the United States and Japan. Long identified with the Women's Movement, she was invited by The National Museum of Women in the Arts to exhibit in the monumental Four Centuries of Women's Art in 1990. Other invitationals include The Connecticut Biennial at the Bruce Museum; A State of Artists at The Aldrich Museum of Contemporary

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Art; Connecticut's best at the Connecticut Gallery; The Natural Image at the Stamford Museum, and Exhibition Momentum at the Chicago Art Institute. She has had over 60 one-artist exhibitions and is represented in over 200 public collections. Among them: The Stamford Museum (a retrospective), The Housatonic Museum of Art, the United Nations, Vassar College, PepsiCo, Nynex, the U.S. Courthouse in Stamford, CT, The Mattatuck Museum, and Erie Art Museum.

Her technique employs a signature use of color and paint through floral and landscape imagery. The work is metaphorical and sometimes autobiographical.

Among recognitions, she was artist in residence at The Djerassi Foundation, Woodside CA in 1986. Her archives and papers from her long career are listed in The Archives of American Art.

**Nancy Davenport's** photography, video and animation work has been widely exhibited at a variety of venues including the Metropolitan Museum of Art (New York), the Liverpool Biennial, the Istanbul Biennial, the Sao Paulo Biennial, DHC/Art Fondation pour l'art Contemporain (Montréal), the Triennial of Photography & Video at the International Center of Photography (New York) and the

Musée des Beaux-Arts, Le Locle (Switz). Her work has appeared in numerous publications including Artforum, October Magazine, Frieze, New York Times, Art in America and "Vitamin Ph: New Perspectives in Photography" (Phaidon Press). She currently lives in NY and teaches at the University of Pennsylvania.

**Kerry Downey** is a multi-disciplinary artist and teacher whose work is driven by our social and physical relationships between objects, bodies and places. She holds a BA from Bard College and an MFA from Hunter College. Downey currently teaches at the Museum of Modern Art and Hunter College Art Department in New York City. Her work has recently been shown at RECESS (Brooklyn), the Center for Curatorial Studies at Bard College (Annandale), Columbia University (NYC), Invisible Dog (Brooklyn), A.I.R Gallery (Brooklyn), The Bronx River Arts Center, Spectacle Theater (Brooklyn), and NURTUREart (Brooklyn).

**Jonah Emerson-Bell** is a sculptor who lives and works in Brooklyn NY. By using a variety of materials including found objects, bronze and neon, his work deals with themes ranging from history to humor, from economy to witchcraft. He was part of the Shadow Shop exhibition at the

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San Francisco Museum of Modern Art and his work was featured on the cover of the summer 2010 issue of Bookforum. He was involved in the Music Box project in New Orleans in 2011.

**Kevin Jerome Everson** (b.1965) was born and raised in Mansfield, Ohio. He has a MFA from Ohio University and a BFA from the University of Akron. He is currently an Associate Professor of Art at the University of Virginia, Charlottesville. Everson has received fellowships from the Guggenheim, NEA, NEH, Ohio Arts Council and the Virginia Museum, an American Academy Rome Prize, grants from Creative Capital and the Mid-Atlantic, residencies at Hallwalls Contemporary Arts Center, Yaddo and MacDowell Colony, and numerous university fellowships. <http://people.virginia.edu/~ke5d/resume.htm>

**Beate Geissler and Oliver Sann** have been active as a collaborative partnership since 1996. Their work concentrates on inner alliances of knowledge and power, their deep links in western culture and the escalation in and transformation of human beings through technology. Geissler/Sann's artistic research utilizes a variety of forms of visualization: these include photography, video, installation, games, performances, internet-based

work and books. On the threshold dividing document from created reality, on the border between factual occurrence and fictional bringing-into-being, their work scrutinizes the inherent idiosyncrasies of media. Within the collaborative space of an artist duo and interdisciplinary research, the artists' work spans science, anthropology, sociology, philosophy, political science and contemporary art.

Geissler and Sann were born in Germany and live and work in Chicago. Beate Geissler received an MFA from the Hochschule für Gestaltung in Karlsruhe, Germany. Oliver Sann received his MFA from the Academy of Media Arts in Cologne, Germany. Their work has been exhibited nationally and internationally in museums, galleries and alternative spaces including The Renaissance Society, Chicago; The Museum of Contemporary Photography, Chicago; the NGBK (New Society for Visual Arts) Berlin; the Fotomuseum, Antwerp; Museum Ludwig, Köln and the Fotomuseum Winthertur in Switzerland. Geissler/Sann have been the recipients of a number of prestigious grants and awards: the Videonale Award, Museum of Art, Bonn, Germany; Herman-Claasen-Award Cologne, Germany; the Dean's Research

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Prize, School of Art and Design, University of Illinois at Chicago, and more recently, grants from the Elisabeth Cheney Foundation and the Graham Foundation, Chicago. Currently, Geissler is an Assistant Professor of Art at the University of Illinois at Chicago and Sann is Visiting Artist at the School of the Art Institute, Chicago.

**Peter Donald Gramlich** is a self-described anti-artist based in Greenwich, Connecticut and Copenhagen, Denmark. Gramlich uses performance, sound, and multimedia works to create his projects. He has never won any awards or had any solo shows.

**Olga Koumoundouros** was born in New York, NY and lives and works in Los Angeles CA. She received her MFA from the California Institute for the Arts. Koumoundouros' work has been exhibited at venues nationally and internationally including Armand Hammer Museum, Los Angeles; REDCAT, Los Angeles; Salt Lake City Art Center, UT; The Studio Museum in Harlem, NY; Stadshallen Bellfort, Bruges, Belgium; Project Row Houses, Houston, TX; and The Tang Museum, Saratoga Springs, NY among others. She is the recipient of both a Creative Capital and Creative Time commissions. She is represented

by Susanne Vielmetter Los Angeles Projects.

Singaporean visual artist **Urich Lau** (born 1975) works in video art, photography and printmaking. He has exhibited in Singapore and other countries including Malaysia, Indonesia, Thailand, Philippines, China, Japan, Australia, Germany, Serbia, Uzbekistan and the USA, with recent exhibitions include the Singapore Biennale 2013, VII Tashkent International Biennale of Contemporary Art. He is an independent curator focusing on video art and working with projects in Singapore and abroad such as Indonesia, China and Germany. He holds a Master of Fine Art degree from Royal Melbourne Institute of Technology and works as an art lecturer at LASALLE College of the Arts. He is also the current President of The Artist Village and a resident-artist at the Goodman Arts Centre.

**Mads Lynnerup** was born in Copenhagen, Denmark, in 1976 and lives and works in San Francisco, California. He recently earned an MFA from Columbia University in New York. Lynnerup often foregrounds observations of everyday life as well as the art world's social, creative, and monetary exchanges, noting that he admires artists who "are capable of letting you into their

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world of thinking, essentially creating other possibilities of observing life and the underpinnings that exist around us.” He has shown his work at the San Francisco Museum of Modern Art; The Mori Art Museum, Tokyo; MoMA PS1, New York; Zacheta National Gallery of Art, Warsaw; Los Angeles County Museum of Art, California; Kunsthalle Fridericianum, Kassel, Germany. Lynnerup is in numerous public collections, including the Blanton Museum of Art; Miami Art Museum; Socrates Sculpture Park, Queens, NY; Orange County Museum of Art; and the San Jose Museum of Modern Art. Lynnerup has worked with Franklin Street Works creative director, Terri C Smith, in two group exhibitions over the last four years, and Smith wrote an essay for his 2009 Baer Ridgeway gallery exhibition *You are the Artist. You Figure it Out.* <http://www.madslynerup.com/>

**Kirby Mages** (b. 1986) is an artist and writer based in Chicago. She received her BFA from The Cooper Union in New York. Her work has been shown at the International Film Festival Rotterdam (NL), CPH:DOX (DK), Anthology Film Archives (NYC), 16Beaver (NYC), Goleb (NL), and other DIY screening venues. In 2008 she was the recipient

of the Elizabeth Kray Poetry Prize, which inaugurated her into the Academy of American Poets.

**Ana Pecar** is a video artist and researcher of new approaches on the field of intermedia art. She is an active organizer of public events through which she communicates artistic and collective currents. She achieved formal education on Corcoran School of art and University of Maribor.

She is engaged in important new media selections and festivals (European cultural capital 2012, International computer festival, Performa Ljubljana, Ars electronica Linz, White night Skopje, Phaenomenale Wolfsburg, Tecarttecco Milano) and is active in several artistic groups and projects. Pecar's videos are part of Carinthian regional museum collection, Slovene video archive (DIVA station), European Archives of Media Art, and online Earth water catalogue (an artistic initiative to raise awareness, understanding and appreciation of water).

In her video work the social commentary is much more subtle and intertwines with mythologies and composed artistic spaces and imagined symbolism.

As a live video performer Pecar

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appeared on many local and international venues and won the national competition in vj-ing in 2006. She regularly publishes art and creativity related articles and (video) interviews.

**Rainger Pinney** is an artist, designer, fabricator, and problem solver Located in Red Hook, Brooklyn.

**Oliver Ressler**, born 1970, lives and works as an artist and filmmaker in Vienna, Austria, and produces exhibitions, projects in the public space, and films on issues such as economics, democracy, global warming, forms of resistance and social alternatives. His projects have been in solo exhibitions at the Berkeley Art Museum, USA; Platform Garanti Contemporary Art Center, Istanbul; Museum of Contemporary Art, Belgrade; Centro Cultural Conde Duque, Madrid; Alexandria Contemporary Arts Forum, Egypt; Bunkier Sztuki Contemporary Art Gallery, Krakow and The Cube Project Space, Taipei. Ressler has participated in more than 250 group exhibitions, including the MASSMoCA, USA; Itaú Cultural Institute, Sao Paulo; National Museum of Contemporary Art, Athens; Van Abbe Museum, Eindhoven and at the biennials in Prague (2005), Seville (2006), Moscow (2007), Taipei (2008), Lyon (2009), Gyumri

(2012), Venice (2013) and Athens (2013). A retrospective of his 17 films took place at Centre d'Art Contemporain Genève in 2013. A traveling show on the financial crisis, It's the Political Economy, Stupid, co-curated with Gregory Sholette, was presented at Centre of Contemporary Art, Thessaloniki and Pori Art Museum, Finland. Their book It's The Political Economy, Stupid: The Global Financial Crisis in Art and Theory was published by Pluto Press in 2013. [www.ressler.at](http://www.ressler.at)

**Sal Randolph** lives in New York and makes art involving gift economies, social interactions, public spaces and publishing, including Opsound, (a site for the exchange of copyleft music) the Free Biennial and Free Manifesta (a pair of open "biennials"), Free Words (a book infiltrated into bookstores and libraries), and Money Actions (an ongoing series of interventions in which she has given away several thousand dollars to members of the public). She is currently investigating games, recipes, algorithms, codes, and texts, and is writing about about experience and participation in art. Randolph's work has been presented in the public environments of New York, Frankfurt am Main, Berlin and other cities, as well as in gallery and museum exhibitions including

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Manifesta 4, and Don't Miss in Frankfurt am Main, BüroFriedrich Gallery and the Neue Gesellschaft für Bildende Kunst (NGBK) in Berlin, the Palais de Tokyo and Bétonsalon in Paris, La Box in Bourges, Röda Sten in Göteborg, Live Biennale/Western Front in Vancouver, Art Interactive and Oni Gallery in Boston, as well as Art in Odd Places, Cinders Gallery, the Conflux Festival, Glowlab/Christina Ray Gallery, Pace Digital Gallery, and Salvation Gallery in New York.

She lectures, performs, and teaches as a visiting artist and has appeared Cabinet, Conflux Festival, Figment, Hochschule für Gestaltung Offenbach, GEL Conference, Maryland Institute College of Art, Massachusetts College of Art, Milwaukee Art Museum, Open Engagement Conference, P.P.O.W. Hostess Project, Philadelphia Museum of Art, Picnic Festival Amsterdam, Queens College, Rhode Island School of Design, Sixteen Beaver Street, UCRIA Conference (University of California, Berkeley).

**Roxanne Faber Savage** is an award winning multidisciplinary artist with printmaking as her primary medium. She is a dynamic instructor and visual artist whose print works are exhibited in solo and juried exhibitions in the Northeast. Her art works are

held in private and corporate collections in the US and abroad. Savage creates works on paper and other substrates, pushing the boundaries of traditional printmaking. Her graphic imagery of swimmers, tubes, and birds is developed through a mix of skill and intuition, using print, photography, and drawing techniques. 2013-14 Exhibits include: New Material Art Fair, Miami Beach, CLIO Art fair, NYC and Scavenger Angels, Lionheart Gallery, Pound Ridge, NY. Savage is a juried member of The Boston Printmakers, Silvermine Art Guild, and a recipient of a Weir Farm Artist Residency. Savage earned her BFA with honors from Pratt Institute and MS Ed. from Queens College. She currently lives and works in Connecticut and New York. [www.roxanneprints.com](http://www.roxanneprints.com)

**Anya Sirota** is an interdisciplinary designer working at the intersection of scenographic practice, architectural installation and speculative urbanism. She is the co-founder of Anya Sirota + Akoaki. The practice, exploring generative cultural infrastructures in the public realm, has received recognition in the United States and abroad. Sirota earned her Masters of Architecture from Harvard's Graduate School of Design and a B.A. in Modern Culture and Media from Brown

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University. She is currently on the faculty at the University of Michigan's Taubman College of Architecture + Urban Planning.

**Liz Squillace** is a Bridgeport, CT based artist and owner of Paradox Ink, specializing in screenprinting and murals. Her screenprinted garments and fine art pieces have been sold and exhibited extensively throughout Fairfield County, Providence, RI., and New York City. Liz's latest mural along the pedestrian tunnel of the Bridgeport Train Station, is 160ft long and was commissioned through a State of CT City Canvas grant. Squillace's painted traffic signal control boxes have been featured in the NY Times and are enjoyed by communities daily. Liz Squillace is a RISD graduate and resident of Read's Artspace live/work studios. Last year her company, Paradox Ink, opened its storefront in the historic Arcade Mall, 1001 Main St. Bridgeport, CT. Since opening, Paradox Ink has offered screenprinting workshops to students at University of Bridgeport and most recently at Achievement First Bridgeport Academy. To see some of Liz's work, visit [www.paradoxink.com](http://www.paradoxink.com)

**Danna Vajda** is an artist and writer based in Brooklyn, New York. Recent exhibitions include both institutional spaces and provisional, less institutional

spaces.

**Constantina Zavitsanos** is an artist whose practice engages the sculptural surfaces and temporalities of performance, text, projection and sound. She works with concepts of intimacy, consent, and contraction—especially as related to debt and dependency. Zavitsanos attended the Whitney Museum Independent Study Program, and has shared work at Slought Foundation in Philadelphia, with Cage at MoMA PS1, and at the Hessel Museum at Bard College.



## Thank You

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