



HoloXene

AnthroXocene

Capitalocene

STREAM
Chapter 3

~~Holo~~cene

~~Anthro~~cene

~~Capital~~cene

STREAM Chapter 3

Peggy Ahwesh [US]

Annie Berman [US]

E.E. Ikeler [US]

Yu Jin [China]

Juneau Projects [UK]

Louise Lawler [US]

David Nash [UK]

Kenneth Pietrobono [US]

Rachel Stevens [US]

Zoe Walsh [US]

Stream: Chapter 3

[Holocene, Anthropocene, Capitalocene]

South Windham, Vermont (Old Cheney Road near bridge)
Saturday, August 6th and Sunday, August 7th 12-5, 2016

“Building a sophisticated case for the we-view demands a lot of imagination. In two high-profile essays, noted post-colonialist Dipesh Chakrabarty has questioned the utility of historical materialism for understanding climate change and come down squarely on the side of the Anthropocene narrative: ‘Imagine,’ he writes,

The counterfactual reality of a more evenly prosperous and just world made up of the same number of people and based on exploitation of cheap energy sourced from fossil fuel. Such a world would undoubtedly be more egalitarian and just—at least in terms of distribution of income and wealth—but the climate crisis would be worse!

Yes, imagine a planet earth inhabited by 9 billion human beings, every one of whom owned five houses, three SUVs and a private airplane. Wouldn’t we all burn! Indeed, such a world would be physically impossible. From his sci-fi scenario Chakrabarty draws the conclusion that ‘the climate crisis is not inherently a result of economic inequalities,’

when in fact it only reminds us of a stark reality: climate change has come about because a fortunate few have appropriated the bulk of the atmospheric carbon sink through massive emissions which by definition cannot be extended to humanity as a whole. If everyone lived like a rich American, guzzling cheap fossil energy, we would be at 6 degrees tomorrow and then no one would live. Logically and historically, in the actually existing world, from the rays of steam to the twilight of globalization, the crisis is inherently a result of some having more than—nay, taking from—others, the accumulation of fossil capital a very negation of species-being.

But Chakrabarty insists: **‘The poor participate in that shared history of human evolution just as much as the rich do.’** Frankly speaking, ‘the lurch into the Anthropocene has also been globally the story of some long anticipated social justice, at least in the sphere of consumption. This justice among humans, however, comes at a price. With this argument, Chakrabarty manages to mistake his invented planet for the one he lives on—truly an impressive feat of the human imagination. Driving it further, he maintains that humanity is unified not only as the source but also as the victim of this crisis. **‘Unlike in the crises of capitalism, there are no lifeboats here for the rich and the privileged (witness the drought in Australia or recent fires in the wealthy neighborhoods of California)’**; the human species is **‘a universal that arises from a shared sense of catastrophe.’** But exit Chakrabarty’s world of ideas and witness Katrina in black and in white neighborhoods of New Orleans, Sandy in Haiti and in Manhattan, sea level rise in Bangladesh and in the Netherlands, all the realities of differentiated vulnerability in any impact of climate change, direct or indirect. For the foreseeable future—indeed, as long as there are class societies on earth—there will be lifeboats for the rich and privileged, and there will not be any shared sense of catastrophe. More than ever, class divisions will become matters of life and death: who gets to drive out of the city when the hurricane approaches; who can pay for seawalls or homes solid enough to withstand the coming flood. The capitalist class is evidently not very worried. Quite a few fractions of it are rather gearing up for

some sweet profits from newly available oil resources in the Arctic, desalination plants and floating cities, ownership of ever more precious land, the construction of walls, fire insurances, genetically modified crops to withstand the heat, geoengineering. As in all crises of capitalism, this one presents a welter of opportunities for those in clover, and après moi, the déluge.

If ‘the Anthropocene’ is an indefensible abstraction at the point of departure as well as the end of the line, might there be a more adequate term for the new geological epoch? Our suspicion that the interests once entering the locomotive are still inside it seems to have been confirmed: accumulation of capital through abstract space, abstract time and anarchic competition runs ever faster away from the flow, demanding a fuel of matching qualities in constantly growing quantities. Unlikely to gather anything like a consensus behind it, a more scientifically accurate designation, then, would be ‘the Capitalocene’. This is the geology not of mankind, but of capital accumulation. To paraphrase Althusser, capitalist time, biochemical time, meteorological time, geological time are being articulated in a novel whole, determined in the last instance by the age of capital, even though it will come to an end long before this epoch does. The long tail of CO₂ from the stock will stretch out hundreds of thousands of years; a new glacial period might not form for half a million. Little did a cotton master switching to steam in Lancashire or a car manufacturer moving to China suspect that this would be his one gift to eternity. The Capitalocene will outlive them all, like oxygen the stromatolites.

There is, then, another way to measure CO₂: as an effluent of power, of our defeats and their victories. But this requires a conception of history very different from that established in climate change discourse.”

Andreas Malm, Fossil Capital.

In consideration of the lengthy quote above it seemed fitting to us that Stream: Chapter 3 (holocene, anthropocene, capitalocene) situate itself conceptually in relation to arguments made in Andreas Malm’s book Fossil Capital. Stream: Chapter 3 is a transitional exhibition that shifts the overall project from a reflection on the natural environment and global warming to an investigation of the social history of the site and the inseparability of the two. Local residents informed us that during the colonial era there had been a mill on the site as well as a brick factory that produced bricks used in the construction of some extant homes nearby. Fossil Capital tracks the change from water power to coal powered steam energy and its relationship to capitalism. For us it was interesting to note that the stream where the exhibition has taken place for three years once had a water wheel producing energy for a mill. Here is a once commercially productive site– now cloaked in nature drag. The site reverted back to “nature” as water power was abandoned in favor of fossil fuel–the industrial revolution in full swing. We invited viewers to consider the works in the exhibition in relation to several terms we considered crucial to a reconsideration of the term “anthropocene” in favor of what we feel is a more apt term “capitalocene.”

terms:

altertopia, anthropocene, biopower, capitalocene, CO 2, common terrestriude, commons, commonwealth, contingency, critical dystopia, différend, dystopia, ecological awareness, future shock, globalization, the great acceleration, hyper-object, meta-utopia, multitude, necro-politics, (ooo) object oriented ontology, post-anthropocentric, posthuman, utopia.....

**Peggy Ahwesh,
The Third Body, 2007**

**Annie Berman,
UTOPIA 1.0: Post-Neo-Futurist-Capitalism in 3D!, 2015**

**E.E. Ikeler,
Atmospheres (After Judy), 2014**

**Yu Jin,
What Are You Looking At?, 2015**

**Juneau Projects,
Data Ritual (Stream), 2016**

**Louise Lawler,
Birdcalls, 1972-81**

**Arrow Mueller,
The Creek, 2016**

**David Nash,
Wooden Boulder for Vermont, 2016
*(Eastern White Pine)***

**Kenneth Pietrobono,
VOID: The Opposite of Property (Vermont 1), 2016**

**Rachel Stevens,
Survivalist Cinema, 2014-2016**

**Zoe Walsh,
Untitled: After Wilhelm von Gloeden, 2015**

**Marina Zurkow,
Elixir II, 2009**

Rachel Stevens



SURVIVALIST CINEMA PLAYLIST 2016

Introduction

Episode 1

1981 *The Road* (Documentary) (1981)

1981 *The Road* (Documentary) (1981)

Episode 2

The Road

1981 *The Road*

1981 *The Road*

Episode 3

1981 *The Road* (Documentary) (1981)

1981 *The Road* (Documentary) (1981)

Episode 4

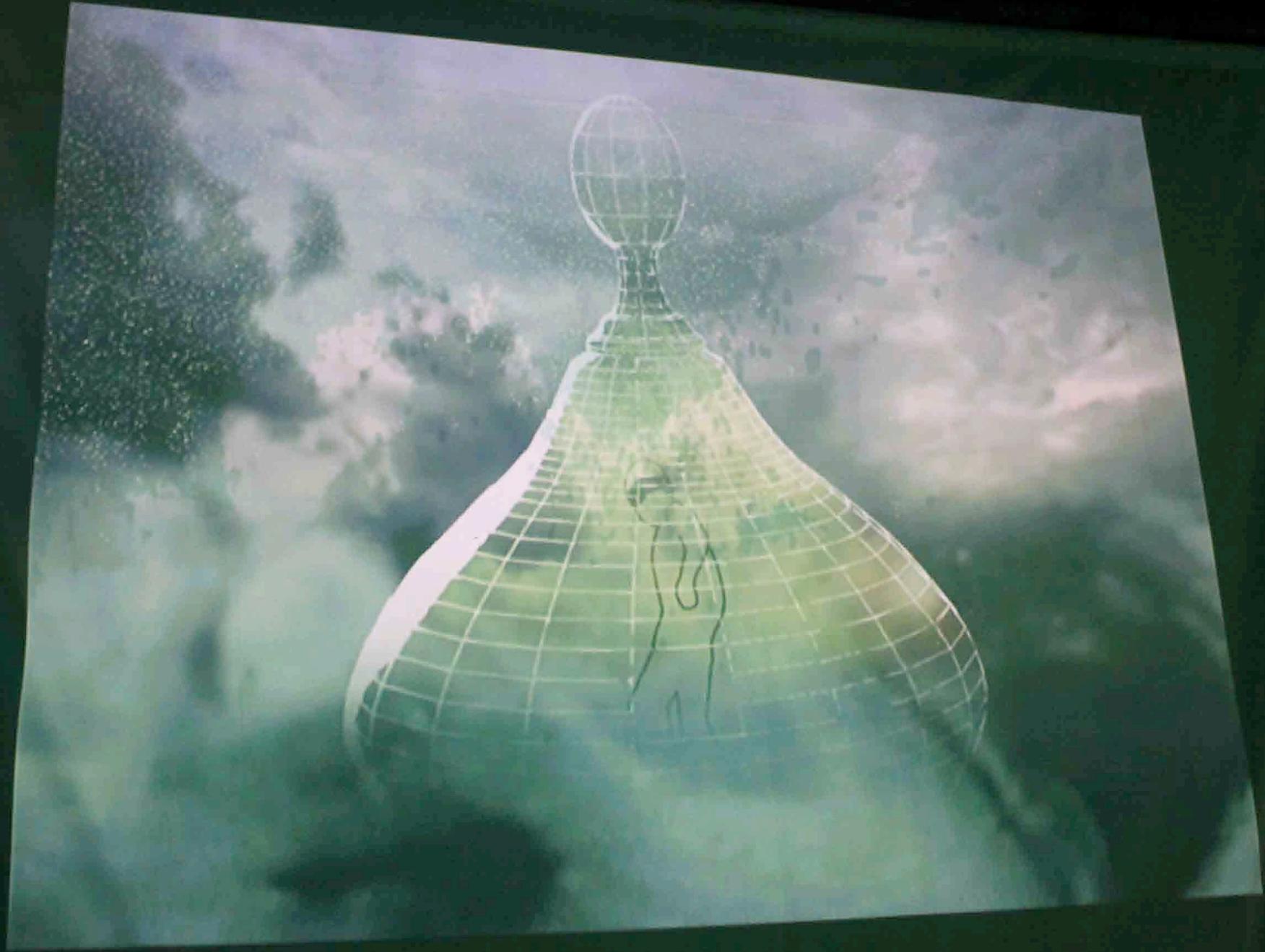
The Road

1981 *The Road*

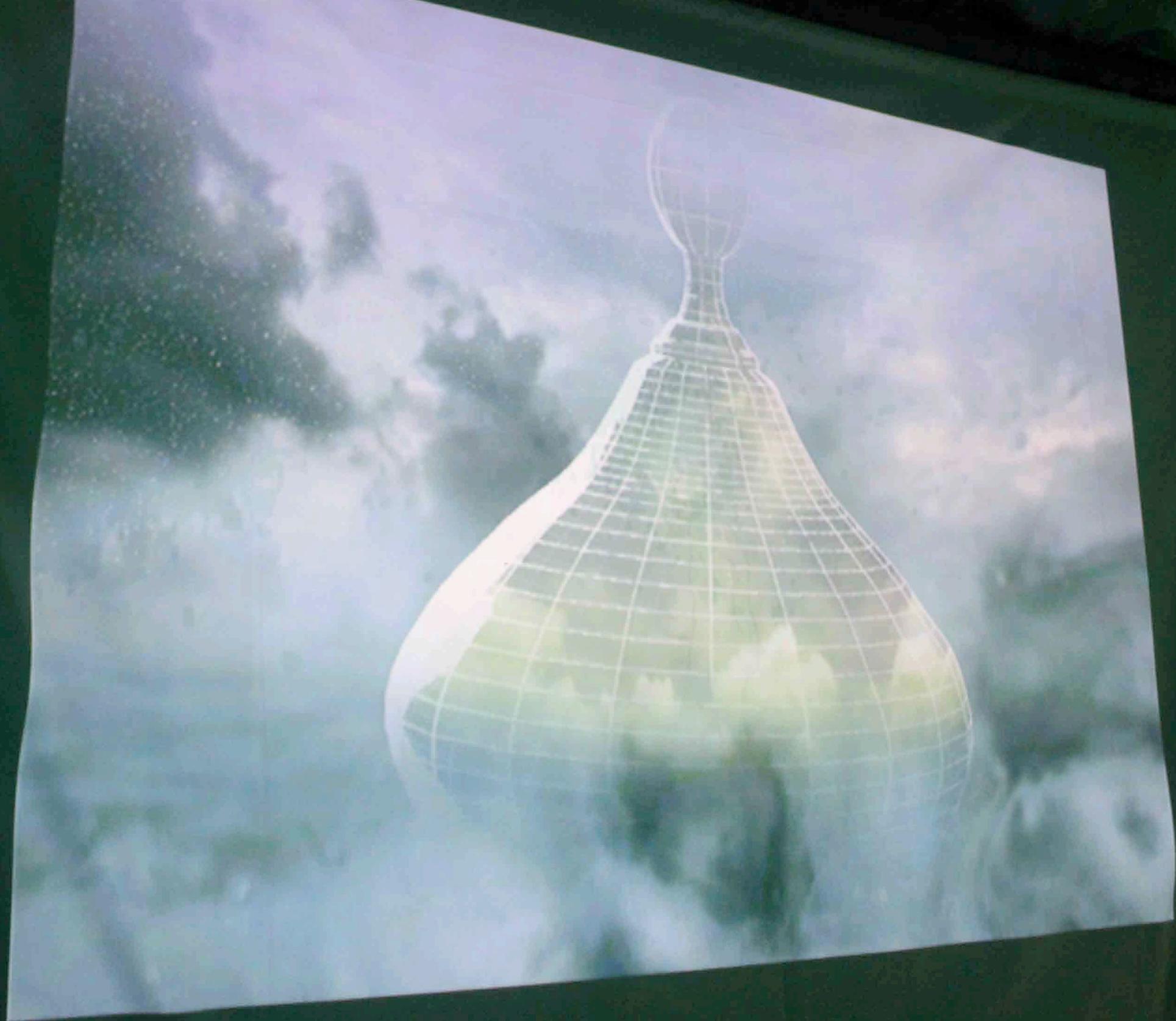
1981 *The Road*







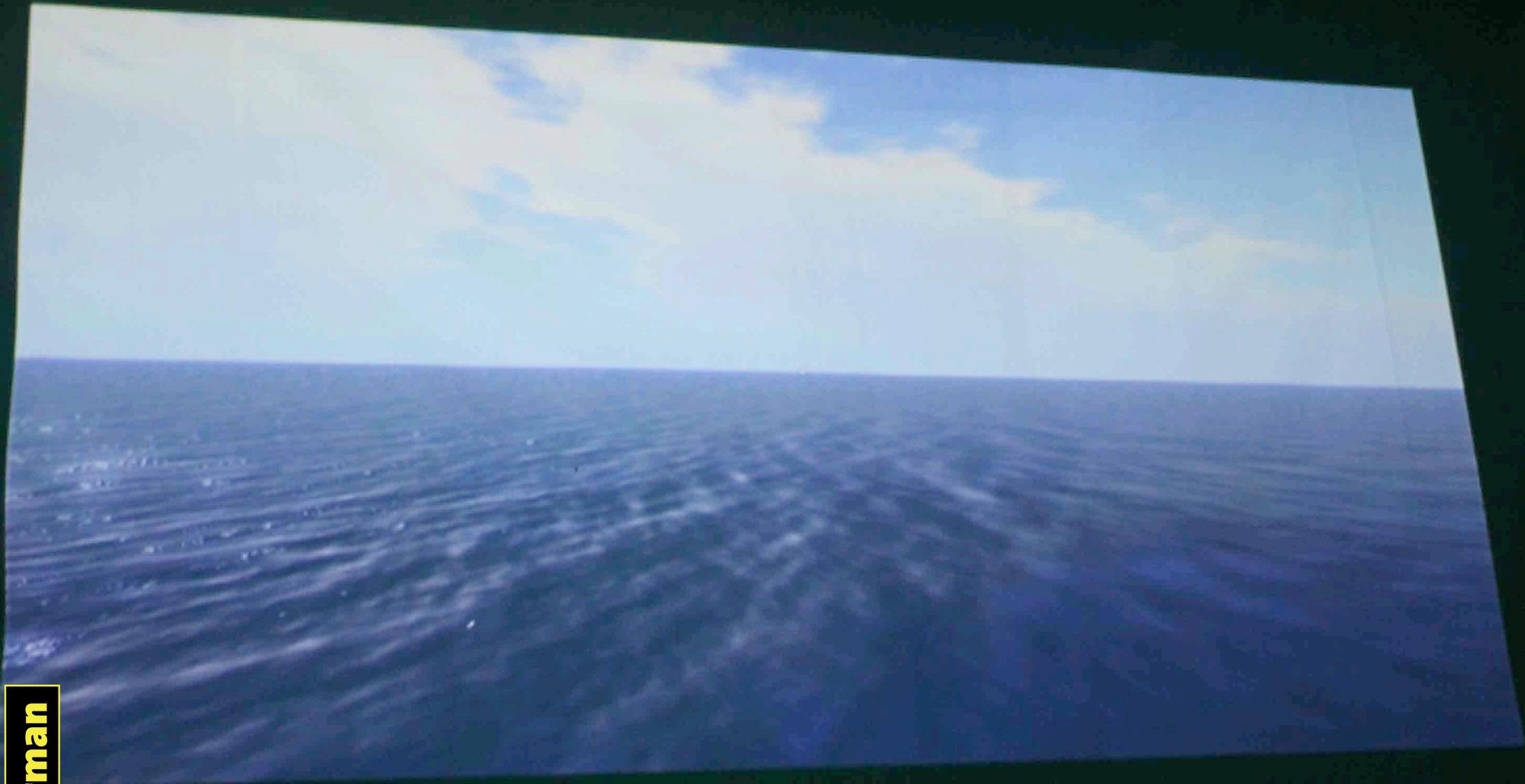
Marina Zurkow



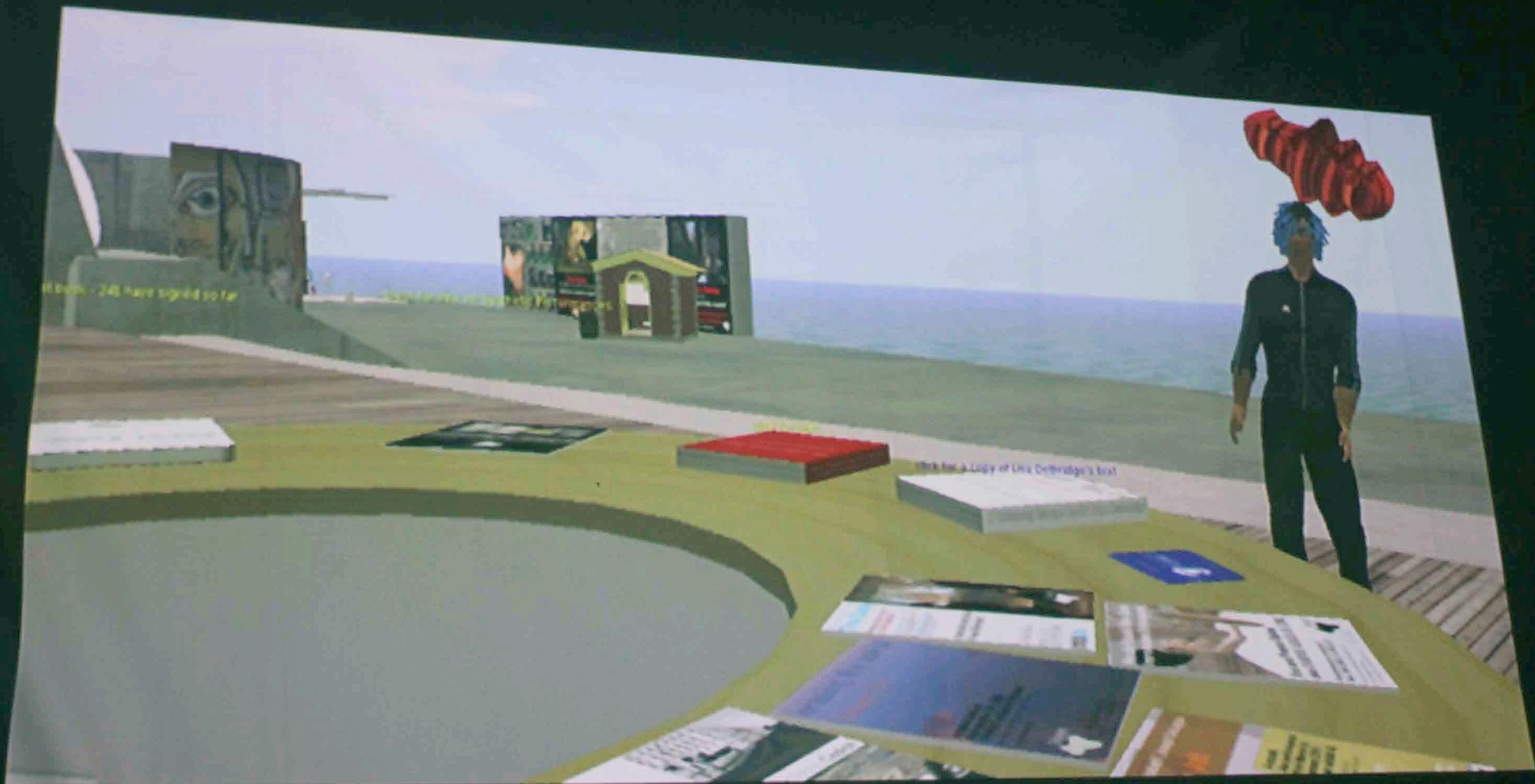
Peggy Ahwesh







Annie Berman







Kenneth Pietrobono





ON THE BACKS
OF OTHERS



ON THE BACKS
OF OTHERS



THE BACKS
FOR OTHERS



RELEASE

I, the undersigned, in consideration for the use of their property located at 241 Old Cheney Road, West Townshend, Vermont, 05359, hereby release and hold harmless Mike McGrath and Christopher Keefe who also reside on the property from any and all claims of liability which I or my guests or my friends may have with regards to the activity of Stream being held on and around the property on the weekend of August 5, 6 and 7, 2016.

This release includes any claims of liability that I or my friends and guests may have for myself and my friends and guests and free from any liability on the part of the undersigned to person or property of Mike and Christopher Keefe.

Date: 8/6/16

Signature: _____





E.E. İkeler









Zoe Walsh









Juneau Projects



UPLORD







Arrow Mueller





BIRDCALLS



VITO ACCONCI • CARL ANDRE • RICHARD ARTSCHWAGER
JOHN BALDESSARI • ROBERT BARRY • JOSEPH BEUYS
DANIEL BUREN • SANDRO CHIA • FRANCESCO CLEMENTE
ENZO CUCCHI • GILBERT and GEORGE • DAN GRAHAM
HANS HAACKE • NEIL JENNEY • DONALD JUDD
ANSELM KIEFER • JOSEPH KOSUTH • SOL LEWITT
RICHARD LONG • GORDON MATTA-CLARK • MARIO MERZ
SIGMAR POLKE • GERHARD RICHTER • ED RUSCHA
JULIAN SCHNABEL • CY TWOMBLY • ANDY WARHOL
LAWRENCE WEINER

Louise Lawler, 1972-4



Yu Jin







David Nash



Peggy Ahwesh

The Third Body 2007

8:40 min, color, sound

An appropriated film, portraying the arrival of Adam and Eve to an exotic Eden, is intercut with appropriated videos of virtual reality demonstrations, among them a human hand shadowed by a computer-generated rendering, medical robots conducting a virtual surgery, and people dressed in bulky headgear navigating virtual spaces. As the title suggests, cyberspace adds to the Genesis legend a third possibility, a virtual existence that challenges natural and social definitions of gender and morality.

Ahwesh writes, "The tropes of the garden, the originary moment of self knowledge and gendered awareness of the body (what is traditionally called sin) is mimicked in the early experiments with virtual reality. The metaphors used in our cutting edge future are restagings of our cultural memory of the garden. Wonderment regarding the self in space, boundaries of the body at the edge of consciousness and the inside and outside skin of perceptual knowledge."

Music: Morton Feldman.

PEGGY AHWESH is a New York based media artist whose work since the 70's, has traversed a variety of technologies and styles in an inquiry into feminism, cultural identity and genre. Ahwesh's practice insists on political and social topicality handled with theoretical rigor, while at the same time using humor and the absurd in an open embrace of the inexplicable. Ahwesh studied with Tony Conrad at Antioch College. Recent exhibitions include: *Two Serious Ladies* (2015) Murray Guy, NYC; *Plagiarist of My Unconscious Mind!* (2015) Château Shatto, LA and *Kissing Point* (2014) Microscope, Brooklyn. Find her on the web at Senses of Cinema <http://sensesofcinema.com/2003/great-directors/ahwesh/>; This Long Century <http://www.thislongcentury.com/?p=7187> and Electronic Arts Intermix <http://www.eai.org/artistTitles.htm?id=5768>.

Annie Berman

UTOPIA 1.0 Description 2015

A film by Annie Berman, Fish in the Hand Productions
20 mins. Cinemascope. Color. Stereo.

As the sun begins to set on the once bustling online pseudo-reality of Second Life, filmmaker Annie Berman sends her avatar in to investigate the decline of this utopian world to answer the question: Given the invitation to come build anything imaginable, what is it that we chose to create?

ANNIE BERMAN is a NYC-based media artist named one of Independent Magazine's 10 Filmmakers to Watch in 2016. Her films, videos, performances, and installations have shown internationally in galleries, festivals, universities, and conferences, including the MoMA Documentary Fortnight, Rooftop Films, Galerie Patrick, Ebensperger Berlin, Kassel Hauptbahnhof, Babycastles Gallery, and the Rome Independent Film Festival where she was awarded the Best Experimental Film Prize. Her work has received support from the Puffin Foundation, Wave Farm, The Leonard Bernstein Festival of the Arts, The Center for Independent Documentary, Signal Culture, The Rockefeller Brothers Fund, and UnionDocs. She holds an MFA in Integrated Media Art from Hunter College.

E. E. Ikeler

Atmospheres (After Judy) 2014

E. E. Ikeler's *Atmospheres (After Judy)* (2014) is "an unofficial restaging and homage to Judy Chicago's series by the same name." If Judy Chicago sought to "feminize" the landscape, Ikeler takes it a step further with the intent to "queer" the landscape. For Ikeler, this work "was as much about the drifting rainbow smoke as it was about inhabiting the space with our bodies and being together with the purpose of doing "queer" work." Here she references the re-invention of Allan Kaprow's *Echo-logy in Stream: Chapter 1* (2014) that assembled a multi-generational group of participants who identify as queer, thereby effectively "queering" Kaprow's work. In the context of subsequent re-stagings, Ikeler's work momentarily fills the landscape, thereby becoming the emphasis in the natural scene her activity frames; the rainbow smoke moving upward beyond the trees and following the contours of the stream is both breathtakingly beautiful and eerily dystopian.

E.E. IKELER (b.1986) received a BFA from The Cooper Union in 2008 and an MFA from Yale in 2016. She's had solo exhibitions at Jeff Bailey Gallery (Hudson, NY), Kent Place (Summit, NJ), and at In Limbo (Brooklyn, NY). She has also exhibited at Mulherin, EFA Project Space and Abrons Art Center (all NYC, New York) and Yve Yang Gallery in Boston, MA. She received a Leroy Neiman Foundation Summer Fellowship at Ox-bow School of Art in 2016; a Yale FLAGS Award, a Helen Watson Winternitz Award and a Beinecke Rare Book & Manuscript Library Research Fellowship (all Yale University, 2015).

Yu Jin

What Are You Looking At? 2015
Wood, PETG, Screws, Conduit

We live in an age of surveillance. Surveillance culture is becoming global and accelerating its evolution. When I lived in China, I remember security cameras appearing at a crossing to record all the cars that passed. I remember an initial feeling of unease and a sense that public space was now making new demands on individuals to agree to be seen or to feel seen at all times. As more cameras appeared, their presence became not only accepted but necessary, since their social function was perceived to be protective, embedded, and 'responsible'. Our security required their installation. After I moved to America, I saw fake security cameras being sold at Home Depot. This is the moment I first realized that YOU ARE LYING TO ME, and that it didn't matter I had this realization. Surveillance culture cannot be challenged by an individual discovering something fake in a system that converts uncertainty into power. The power of surveillance culture relies on the assumptions we make about who might be seeing us at any given moment as well as the belief that a security camera asserts the right and the capacity to control our behavior based on how we appear. People rarely complain about the places where the cameras are installed and no one really questions if those cameras work or not. This project includes fake surveillance cameras made from natural wood and installed in public venues. I would like to challenge the utility and functionality of cameras and the relationship between security and privacy, and between public and private realization of property rights and common rights. Observing the audience's reaction to fake cameras, I find that people do believe the cameras are installed by an authority, not an artist. By using the CMYK as the color scheme, I want to remind people of how surveillance connected to property can also relate to commercial advertising culture, challenging people with this question: what are you looking at and what is looking at you?

YU JIN (b.1995) is currently pursuing her BFA at Sculpture and Printmaking from Rhode Island School of Design. Born and raised in late 90s China, I am shocked by all the changes throughout the new millennium the reformation of education, the accelerating development of technologies and the impact of western culture that have largely shaped the consciousness of my generation. Having studied in the United State for more than two years, I have become more sensitive towards the difference between western and eastern cultures. I am really interested in the definition of language under various cultural circumstances, the interaction between Chinese philosophy and western thoughts and the relationship between people and their surroundings in different cultures. Adhering to the concept that great works usually come from true experiences, feelings, imagination and the world that artists perceive by themselves, I treat every work as a portal between the outside world and myself.

Juneau Projects

Data Ritual (Stream) 2016

Data Ritual (Stream) is a new interactive audio work by Juneau Projects. Participants are encouraged to listen to the piece and engage with its narrator whilst walking along or sitting by a stream. Listeners are given a piece of clay as part of the experience, and encouraged by the narrator to create an object. This object then joins a growing display of objects created by participants throughout the duration of the project.

The text of the audio work builds upon Juneau Projects ongoing interest in post-apocalyptic worlds and the potential usefulness of artists in these fictitious scenarios. For a number of years now the artists have been developing ideas and works based upon an imagined technological disaster called 'the Infocalypse'. Their recent publication, 'Animal Spirits', is a short illustrated story set amongst an artist community attempting to survive in a post-technological world. The text for 'Data Ritual (Stream)' is located in this world also and focuses on a fragmented Artificial Intelligence's attempts to communicate with humans.

JUNEAU PROJECTS is the collaborative visual art practice of Philip Duckworth and Ben Sadler. We began working together in 2001 and have exhibited widely both nationally and internationally. We work across a broad range of mediums including painting, sculpture, animation, performance, music and installation. Much of our work is made in collaboration with other people and focuses on the relationship between society, culture and the natural world. We are interested in how nature is perceived through the lens of technology, folk art and other human mediation. Throughout our career we have looked at how we can work in a hands-on way with modern technology to produce interesting and bespoke artworks. In tandem with this we are fascinated by the increasingly rapid obsolescence of technology and the impact of this phenomenon upon the objects that artists make.

Our recent work has developed from an interest in technological folklore, artistic collaboration with machines and science fiction narratives.

Juneau Projects have previously exhibited at venues including Tate Britain (London), PS1 (New York), Frankfurter Kunstverein (Frankfurt), J. Paul Getty Museum (Los Angeles), SMART Project Space (Amsterdam), Grizedale Arts (Cumbria), IKON (Birmingham), Echigo-Tsumari Art Triennale (Japan), European Triennial of Small Sculpture (Slovenia), CAC (Vilnius), Tatton Park Biennial (UK) and were included in Hayward Gallery's touring exhibition British Art Show 6.

Juneau Projects' work is in numerous collections including the Zabłudowicz Collection, KPN and New Art Gallery Walsall.

www.juneauprojects.co.uk

Louise Lawler

Birdcalls (1972/1981)

Lewitt Collection, Chester, Connecticut, USA

Lawler conceived *Birdcalls* in 1971 while she was assisting several artists with their installations for the curator Willoughby Sharp's Pier 18, an exhibition that featured the work of twenty-seven male artists on an abandoned pier on New York City's Hudson River. Walking home from the site on deserted streets late one night, Lawler and her friend Martha Kite tried to avoid undesired attention. They began chanting "Willoughby! Willoughby!," a kind of birdlike signal meant to keep assailants away. This tactic evolved into *Birdcalls*, a sound work in which Lawler sings the names of celebrated artists, from Vito Acconci to Lawrence Weiner, thus offering a playful and astute critique of the name recognition enjoyed by her male contemporaries.

Birdcalls is 7:01 minutes long.

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LOUISE LAWLER was born in 1947 in Bronxville, New York, and lives and works in New York. One of the foremost members of the Pictures Generation, she is currently the subject of a one-person retrospective, *WHY PICTURES NOW*, at the Museum of Modern Art, New York. She has had additional one-person exhibitions at Museum Ludwig, Cologne; Wexner Center for the Arts, Columbus, Ohio; Dia:Beacon, New York; and Museum für Gegenwartskunst, Basel. She has been included in numerous group exhibitions, including at the Walker Art Center, Minneapolis; Institute of Contemporary Art, Boston; MoMA PS1, New York; MUMOK, Vienna; Hammer Museum, Los Angeles; and the Whitney Museum, New York, which additionally featured the artist in its 1991, 2000, and 2008 biennials.

Arrow Mueller

The Creek 2016

Wood

To make a site specific work relating to *Stream*, I sought to engage with the most central element of the property: the stream itself. Dams themselves have been among the earliest of human technologies. Damming the stream is a futile gesture, an effort to tame what is natural. The dam holds back the water temporarily, briefly holding the water before it continues its journey. As constructed, the water will erode the dam, destroying it, rendering its use temporary, further enforcing this idea.

ARROW MUELLER's work questions assumptions relating to objectness and time. What it is we see, value, and name are explored through tugboat restorations, house improvements and art projects. Arrow currently lives in Queens and Chichester, New York and has exhibited work at PS1, Staten Island Arts, and Team Gallery.

David Nash

Wooden Boulder (facsimile for Vermont) 2016

David Nash has described *Wooden Boulder* (1978) as a “going sculpture” and “like a ball in a ball game.” Hewn from a 200 year-old fallen oak tree in 1978 in Ffestiniog Valley in North Wales, *Wooden Boulder* defined its own trajectory for over 30 years initially resisting the original intention of the artist to use a local stream to transport it to studio and gallery; instead the work surrendered to the natural pathways of stream, river and ocean combined with seasonal shifts and weather events such as storms and floods. The film *Wooden Boulder 1978-2003* documenting its path during those years required keeping track of it through chance sightings or planned expeditions. Like catching a glimpse of a friend or lover on a crowded street only to be disappointed Nash describes these phantom sightings in the following way: “its shape was so potently in me I only had to get a glimpse of a similar shape to momentarily see it.” But often the search was grim: “Like looking for a body.” The decision by the landowner to cut down this oak on his property was the event that led to Nash’s intervention into the tree’s history. The history of the oak is a critical aspect of the work, as Nash explains: “The oak had started life in the latter part of the 18th century growing on a hill about 150 meters above the river valley. For two centuries this oak grew on the hill, every year leading to its mass. It is an important part of the *Wooden Boulder* story that its material formed on the hill from the elements and minerals of that particular place. The boulder’s origins go back to the tree as a sapling 200 years ago.” This oak was a sapling at the beginning of the Industrial Revolution: a silent witness to the beginning of what we refer to here as the Capitocene.

DAVID NASH (born 1945 in Esher, Surrey) has built up an international reputation as a sculptor in a career now spanning over forty years. His first one-man exhibition took place in 1973 in York, since then there have been numerous large-scale solo exhibitions of his sculptures and drawings all over the world, many with site-specific projects. His work is featured in many group exhibitions and held in public art galleries and private collections worldwide.

Nash works predominantly in wood. His early works used standard milled planks, but he moved on to making sculptures out of whole tree trunks and limbs, working with the behaviour of the unseasoned wood as it dries out, cracking and warping. Using wood made available naturally by storms, lightning or disease Nash excavates the tree by means of a ‘wood quarry’, employing the basic processes of sawing, carving and charring to find meaningful forms. He has also initiated long-term ‘growing’ sculptures, coaxing groups of living trees to form ‘spaces’ as in the iconic ‘Ash Dome’ planted in 1977, and from 1978 onwards in ‘Wooden Boulder’ created a work that encompasses a journey and change. Throughout his career he has maintained a studio in the town of Blaenau Ffestiniog in North Wales, working with the seasons and elements.

Kenneth Pietrobono

Easement (Vermont 1)
Relationship 2016

Easement (Vermont 1), discussed in “Art After Property” by Lauren van Haften-Schick, began with a series of considerations:

What is the opposite of property?

What is something before it becomes property? Is this status legally recognized?

What are the qualities of pre-ownership?

Can something once owned be returned to a fully unowned, pre-property state?

Invited to participate in *Stream: Chapter 3*, an outdoor public art festival in Vermont in August 2016, a proposal was made to private property owners to exert two days of physical and cultural labor on their land in the production of a work; a work as both material and legal investigation in the intervening and potential ‘undoing’ of property.

In considering the embedded force private property necessitates, its fictive qualities as social construct and its continuing role in producing/perpetuating racial, colonial, gender and class disparities, *Easement (Vermont 1)* generates an opposing claim on land by embedding it with labor and cultural value from an outside position. As legal investigation, the artwork grapples with the structural inability to completely undo all property relations embedded in the land by state and federal law but ultimately removes the artwork itself from “property,” shifting the labor from fixed material reality to the labor of allowances, engagements and social relations as “the work.”

Existing solely as relationship, the work is contingent on a legal property relation as expressed via an easement between the property owners and the artist. For each renewed easement to the land, a counter-signed artist contract is produced to affirm the work and its underlying relation, producing an intangible, non-transferable work embedded within private property.

KENNETH PIETROBONO (b. 1982, Miami, FL.) is a conceptual artist whose work focuses on political and social critique. As a first generation American, his work considers the legal, historical and social structures that shape individual expectations, experience and environment. He has exhibited nationally including Socrates Sculpture Park, NYC Public Parks Program, BRIC Arts Media and Art Basel Miami Beach. A member of Occupy Museums, his collaborative involvements have been exhibited internationally including the 2017 Whitney Biennial. A fellow of the Art/Law Program (NYC), he lives and works in Queens, New York.

Zoe Walsh

Untitled: After Wilhelm von Gloeden 2015
Untitled: After Wilhelm von Gloeden 2015
Untitled: After Wilhelm von Gloeden 2015
Oil and Acrylic on Canvas
48 in x 36 in

In my paintings from 2015 and 2016, figures are submerged behind transparent glazes as the interior-oriented auto-eroticism of painting meets the outward-directedness of drawing. Temporality is a central motif in my art practice; I mine photographic archives with an interest in using painting to touch a time that is not my own. At stake in my work is the necessity to be able to imagine oneself beyond one's own corporeal limits, an imperative inherent to the visualization of myself as something other than the gender that I was assigned at birth. This act requires an impossible relationship to normative notions of linear time and history. In *Time Binds: Queer Temporalities, Queer Histories*, Elizabeth Freeman theorizes the possibility of alternative relationships to history and develops the idea of "erotohistoriography" in which "against pain and loss, erotohistoriography posits the value of surprise, of pleasurable interruptions and momentary fulfillments from elsewhere, other times." In my work for *Stream*, I use images from the photographic archive of Wilhelm von Gloeden (1856-1931), specifically his pictures of young Sicilian men and boys in mythological poses, as a point of departure for my own investigation into the pleasures, dichotomies, and varied materializations of trans subjectivity.

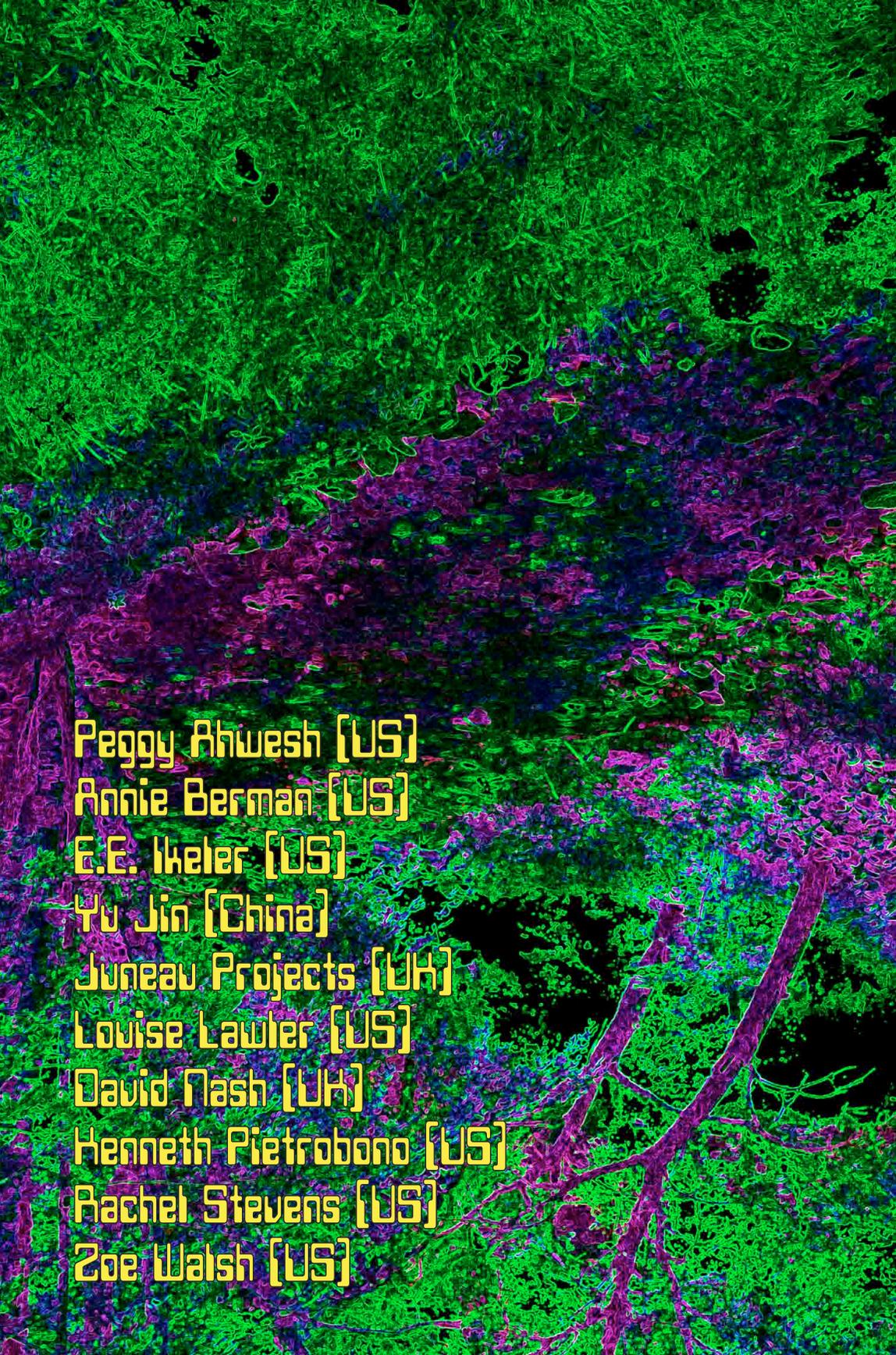
ZOE WALSH (b. 1989, Washington, DC) earned their M.F.A. in Painting/Printmaking from Yale University in 2016 and their B.A. in Art History and the Visual Arts from Occidental College in 2011. They were granted a Harriet Hale Woolley Scholarship through the Fondation des États-Unis in Paris, France for the 2016-2017 academic year. In 2017, they had a solo exhibition at the Fondation des États-Unis. At Yale, Walsh was awarded the Al Held Travel Fellowship at the American Academy in Rome (2015). Their work has been exhibited at venues such as Abrons Art Center, New York, Yve YANG Gallery, Boston and Pieter Performance Space, Los Angeles. They will be a temporary lecturer at the University of California, San Diego in the fall of 2017.

Marina Zurkow

Elixir II 2009
5:00 minutes, continuous digital animation, color, sound.
Sound for installation version by Pat Irwin.

The *Elixir* pieces describe impossible landscapes: cut-crystal bottles bob and toss like buoys in the ocean, beacons bearing potions, poisons, messages, genies. Each bottle contains an animated figure engaged in a repeated, metronomic action. In *Elixir II*, a blindfolded man stumbles to stay upright. The highly layered video treatment pays tribute to the 19th century Russian painter Ivan Aivazovsky, whose portentous, luminous paintings of tiny ships on huge swells of ocean both mesmerize and terrify the viewer.

MARINA ZURKOW is a media artist focused on near-impossible nature and culture intersections. She uses life science, materials, and technologies to foster intimate connections between people and non-human agents. A 2011 John Simon Guggenheim Memorial Fellow, Zurkow has been granted awards from the New York Foundation for the Arts, New York State Council for the Arts, the Rockefeller Foundation, and Creative Capital. She is on faculty at ITP / Tisch School of the Arts, and is represented by bitforms gallery.



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