

FOR IMMEDIATE RELEASE

POST MEMORY

A Collection of Makeshift Monuments



Joseph DeLappe, "dead-in-iraq", 2008, Still from projected video, 18:56

February 21- March 28, 2009

Opening Reception, Friday, February 20, 6-8 pm

Curator: Yaelle Amir

Artists:

Binh Danh
Joseph DeLappe
David Maisel
Bradley McCallum & Jacqueline Tarry
Emily Prince
Benjamin Tiven
Anna Von Mertens

EFA Project Space

323 West 39th Street, 2nd Floor
New York, NY 10018
between 8th and 9th Avenues

Gallery Hours: Wed through Sat, 12-6 PM

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EFA Project Space presents *Post Memory: A Collection of Makeshift Monuments*, on view from February 21 through March 28, 2009. Curated by Yaelle Amir, the exhibition features artists investigating alternative approaches to the process of memorializing, representing “various outcomes of remembrance through a mediated history.” Using vicarious experience as their source, the artists enlist a variety of disciplinary practices such as performance, intervention, and mapping, to redefine the act of commemoration of people and events that have faded from collective consciousness.

New media artist **Joseph DeLappe** presents the public with a living virtual memorial, *dead-in-iraq*. This project involves an intervention of an on-line army recruitment game. By logging in with the handle *dead-in-iraq*, DeLappe lists off names and details on soldiers who have been killed in Iraq for active game participants to see. Due to extreme reaction, DeLappe was eventually expelled from the game.

Bradley McCallum and **Jacqueline Tarry** revisit the plight of the Civil Rights movement in their installation *The Evidence of Things Not Seen* (2008), a large series of portraits based on mug shots the artists discovered of the protestors who participated in the Montgomery Bus Boycott in 1956. This work is an exploration of photographs versus painting serving as public documents and portraiture.

Also inspired by found imagery, Vietnamese American artist **Binh Dahn's** series, *One Week's Dead* (2006), transforms photographs originally published in *Life Magazine* in 1969 of American soldiers killed in the Vietnam War. Dahn developed a chlorophyll printing process to superimpose the faces of these lost soldiers onto Vietnamese plant, by placing the negatives on the plant and exposing it to sunlight. To make these ephemeral objects permanent, they are encased in resin.

In the series, *Library of Dust* (2005-6), **David Maisel**, photographs an exhaustive collection of copper canisters holding unclaimed ashes of patients who died over a span of decades at a state-run psychiatric hospital in Oregon. By approaching each canister as an individual subject, and enlarging it to a significant scale, the artist turns the abandoned remains into striking metaphorical portraits.

Additional works included are *The Implication Arrow: A Cenotaph for Simone and André Weil* (2007) a video installation by **Benjamin Tiven**, inspired by the exceptional lives of two siblings who became a personal fascination/obsession for the artist; **Anna Von Mertens'** quilt inspired diptych dedicated to a pioneer woman, combining computer programming, astronomy and embroidery; and **Emily Prince's** installation *It Won't Live Forever* (2007), exploring the artist's personal process of coming to terms with her knowledge of the displacement of Native Americans and the gaps in the telling of history.

On **February 24th** at 6:30 pm, **Joseph DeLappe**, and fellow artist/activist **Steve Lambert**, along with writer/activist and media scholar **Stephen Duncombe**, will engage in a public dialogue exploring the use of media as a platform for creative activism and interference. The focus of the discussion will be projects including "dead-in-iraq" and the faux New York Times "Special Edition". This event is organized in conjunction with *Post Memory* and will be held in EFA Project Space.

A curatorial essay by Yaelle Amir will accompany the exhibition.

For more information on exhibition related events, images and support materials, please contact projectspace@efa1.org.

Yaelle Amir is an independent curator and writer based in Brooklyn, NY. She has curated exhibitions at Artists Space, BRIC Rotunda Gallery, Ise Cultural Foundation, Nurture Art, and

Wallach Art Gallery, among others. Her writings have been featured in numerous publications including *ArtLies*, *ArtSlant*, *Beautiful/Decay*, and *Sculpture Magazine*. Amir has worked in a variety of institutions, including the International Center of Photography and Museum of Modern Art. She holds a BA from Tel Aviv University and an MA from Columbia University.

EFA Project Space is a Program of **The Elizabeth Foundation for the Arts**.

The creative process is essential to shaping society. **EFA** is dedicated to providing artists across all disciplines with space, tools and a cooperative forum for the development of individual practice. We are a catalyst for cultural growth, stimulating new interactions between artists, creative communities, and the public.

EFA Project Space, a multi-disciplinary contemporary art venue, encourages creative expression and new interactions in the arts. By collaborating with organizations and individuals to present a variety of programs including exhibitions, performances, screenings, workshops, and conversations, we aim to generate an ongoing dialogue about the creative process.

EFA Project Space is supported in part by public funds from the New York City Department of Cultural Affairs. Private funding for the Gallery has been received from The Carnegie Corporation Inc.

efa project space

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