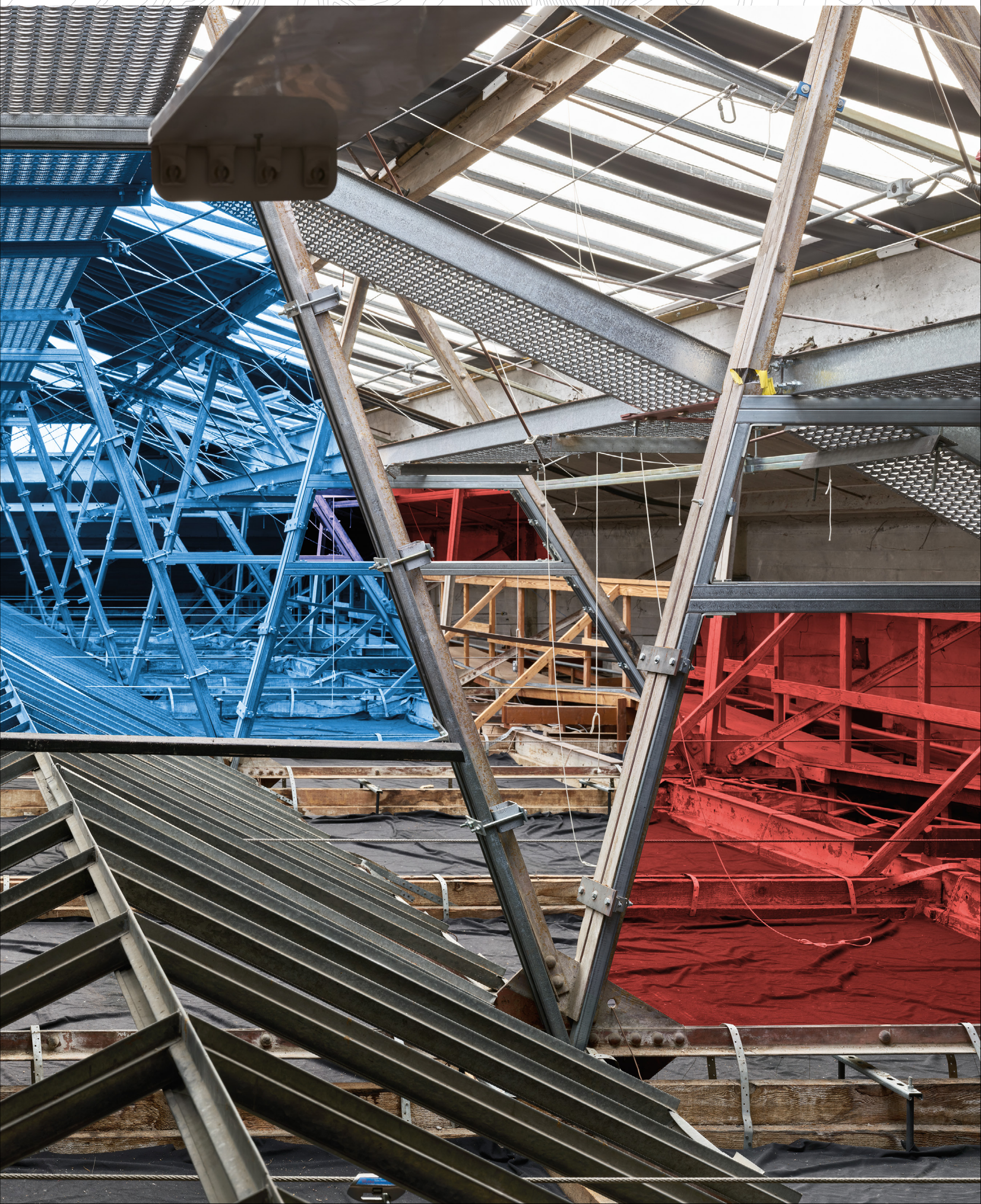
CATHERINE WAGNER

Archæology in Reverse



$25

CATHERINE WAGNER

Archæology in Reverse

IN COLLABORATION WITH

NICHOLAS DE MONCHAUX AND KATHRYN MOLL OF MODEM

AND

MOLISSA FENLEY AND MICHAEL MERSEREAU

MILLS COLLEGE ART MUSEUM

OAKLAND, CALIFORNIA

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2018
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Foreword

STEPHANIE HANOR

FOCUSED ON THE intellectual and physical frame of the art museum, Catherine Wagner's ambitious project of new site-specific interventions and photographs exposes normally unseen corners of Mills College Art Museum (MCAM). Wagner's previous photographic and public art works reveal architecture as a source of social construction, particularly in museums where architecture frames and guides how visitors see and interact with objects that inhabit the space. Refocusing the attention and experience of the viewer, *Archæology in Reverse* explores the museum as a cultural, social, and experiential lens.

This project utilizes the specific qualities of the museum's scale, light, and structure to explore the ways in which individuals navigate constructed space. As a photographer long interested in the phenomenon of light, Wagner examines the possibilities of physically transforming the museum's ceiling and gallery walls into a series of apertures. Her project opens the dropped ceiling panes of the gallery at specific locations to both project and reflect images from the large, usually hidden glass-roofed skylight enclosure. Large periscope elements connect the gallery and ceiling, allowing visitors to view the architectural support structures between the roof and skylight, and giving access to a visually arresting structural environment that is otherwise hidden from view. The addition of colored acrylic accentuates the inherent geometry of the space, focusing the eye and creating order within the chaotic layers of architectural history embedded in the building.

Penetrating the perimeter walls of the gallery, Wagner reveals previously covered windows and doorways including a defunct loading dock entrance. Colored acrylic in the openings frames the resulting views. These "lenses" connect interior and exterior space, highlighting movement—whether from the changing perspective of the viewer inside the museum or the geometry of light patterns outside changing over the course of a single day and throughout the duration of the exhibition—creating a subtly evolving perceptual experience. The exhibition also includes a new series of photographs that document the palimpsest of history embedded in various structures of the museum, from abandoned materials and retrofitted repairs, to signs of on-going activity and use in the gallery.

Wagner works with elements of contemporary society and transforms them into conceptual images that investigate culture. Her practice has demonstrated rigorous experimentation in the conceptual power of photography to explore systems of classification. The concepts at the heart of Wagner's work support her long-term interest in transforming traditional ways of viewing photos, notions of museum convention and display methods, collapsed temporal boundaries, and how we understand the past and share knowledge across time. For over forty years she has investigated the constructs of cultural identity in her conceptually-driven photography practice.

The myriad elements of her project at MCAM continue Wagner's interests in ideas relating to what she calls "archaeology in reverse", which began with her documentation of the construction work on the Moscone Center in downtown San Francisco in the 1970s. This interest in sites has translated into an active public art practice, including a permanent piece for the Moscone Station of San Francisco's new Central Subway (to open in 2019), which will incorporate her *Moscone Center* photographs. Laser engraved onto granite

Rome Works
Constantine Fragments, 2014, Archival pigment print, 37½ × 50 inches

Re-Classifying History
Columbus, Penelope, Delilah, 2005, Lambda print, 49½ × 68 inches

panels, the images will be installed on the very site from which they were originally taken thirty-five years earlier.

Her interest in the built environment, encompassing public work projects (*Moscone Center*, 1978); schools (*American Classroom*, 1983–1987); theme parks (*Disney's Theme Parks: The Architecture of Reassurance*, 1995); convention centers (*Louisiana World Exposition*, 1984); and other institutions of learning and culture, has informed her investigation of what art critic David Bonetti calls, "the systems people create, our love of order, our ambition to shape the world, the value we place on knowledge, and the tokens we display to express ourselves."[1]

Wagner's photographic work includes rigorous investigations into archives and museum collections, using images to create new ways of understanding and deconstructing the materials collected, stored, and recovered in these spaces. Photographs from Wagner's series *Rome Works* (2014) include sculptural masterpieces both within and outside of museum archives. The images often focus on overlooked details, illuminating unwritten histories. Bound to history yet freed by re-contextualization, *Rome Works* supports the possibility of reading new narratives created through re-representation. Similarly in *Re-Classifying History* (2005), Wagner examines the systems and cultural assumptions found in various objects from the collection of San Francisco's de Young Museum. She photographed marble figures in their crating systems, which simultaneously accentuated gestures and obscured identities. The packing crates became artworks themselves, and the figures assembled together in this manner suggested new narratives and hybrid interpretations.

In many ways, *Archæology in Reverse* represents a natural culmination of Wagner's ideas and practice combining aesthetic and theoretical rigor with a deep awareness of the specifics and history of a site. Above all, this project is intended as an opportunity for the artist to develop interdisciplinary collaborations which generate new ideas around experimentation with materials and space. The design and execution of sculptural elements of the project are in collaboration with *modem*, led by Bay Area architects Nicholas de Monchaux and Kathryn Moll. Their conversations about a possible collaboration began when Wagner and de Monchaux first met as Fellows of the American Academy in Rome in 2013. In addition, Wagner invited Molissa Fenley, Professor of Dance at Mills, to choreograph site-specific dances in the museum's rafters and in locations that intersect with the views from the outward looking apertures. Documentation of the performances is presented in the gallery, helping to push the expectations and perceived limitations of spaces within the museum that are considered viable for exhibitions and performance.

At its core, Wagner's work changes the way we see and examines how institutions relate to their audiences and their communities. This project engages the architectural design of the museum in a unique way that transforms and challenges assumptions about the nature and possibilities of architectural space as well as traditional roles of museums. The exhibition represents a larger opportunity for the artist and the museum to collaborate in a direct engagement that examines the museum's historical framework and evaluates its role as an initiator of new ways of seeing the world.

1
Bonetti, David. "Human Absent From, but Central to, Wagner Photos: Exhibition Confirms Her High Standing," *San Francisco Chronicle*, March 29, 2001.

Archæology in Reverse

A Context

RUDOLF FRIELING,
CATHERINE WAGNER, AND
STEPHANIE HANOR

RUDOLF FRIELING

I thought we could talk about the way that photography relates to space here, in all its implications, and secondly, how photography relates to movement or to moving images. Let's just start with how your work prepared the ground for taking on this very specific project at Mills. First of all, I'm always, *always*, fascinated by beginnings. What is the beginning of an artistic practice that is predominantly focused on photography? The earliest example that I could find is your *Early California Landscapes* series (1972–1979). Could you tell us how that put you on a path towards something that is possibly still relevant today?

CATHERINE WAGNER

I was first attracted to the medium of photography because the camera is a tool that describes information. I think of information as a system, information as knowledge. The camera has this ability to transfer information. Early on, I tended to work with very high-resolution 4×5 or 8×10 large format cameras because I was intrigued by the resolution of something as banal as dirt or rebar. First of all, I could see details in ways that weren't accessible to me in observation. Secondly, growing up in California acts as a foundation for why I make the work I do. I was reacting, in the *Early California Landscapes* work, to the canonical Western history landscape that was predominant in California, i.e. Ansel Adams, notions of grandeur, notions of the perfect landscape in relationship to the way nature was defined. My landscape was really about the rapidly changing urban landscape. I was 21 years old and I was looking at these very pedestrian and banal places that were going through some kind of transition, like new suburbs or places where there was a silent demarcation between where the city is and no-man's-land. I began *Early California Landscapes* through investigating the places that people might inhabit.

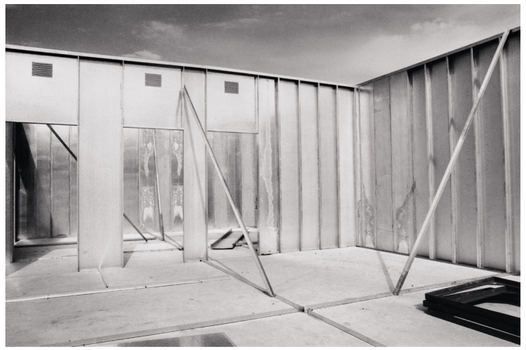
RUDOLF FRIELING

From the get-go you had this interest in histories that I think is a very strong part of your practice. Certain systems, certain histories, as you say. At the same time, from the very beginning, you have a very strong sense of formal composition in photographs. They're not snapshots. They're not accidental; they're all tightly controlled.

CATHERINE WAGNER

Cellularly I am a formalist. I'm not somebody who works on the fly. It's not a quick gesture, but a studied one. And I think about people I was looking at then—Sol LeWitt, Joseph Beuys—many artists that to me were conceptually rigorous and had a deeply formal foundation to their work. It resonated with me. Even when I've tried to work in a looser fashion it's always been very considered.

This interview took place at Mills College Art Museum on April 30, 2018



Early California Landscapes
Metallic Construction II, San Rafael, CA, 1976, Gelatin silver print, 7½ × 11 inches

Early California Landscapes
Rebar Construction II, San Rafael, CA, 1976, Gelatin silver print, 7½ × 11 inches

RUDOLF FRIELING

That makes sense, but has anything changed over all those years? Has your relationship or position to photography changed?

CATHERINE WAGNER

My position towards photography has changed a lot. There's always a structural logic to the ways that I think and see, but if you look at the totality and seeming disparity of my work—classrooms, studios, science labs or construction sites—it's always a reflection about how culture is constructed. I delve into these areas to reflect on how they impact who we are as a culture. For instance, I put myself in these laboratories where the human genome project was being made by writing a prospectus to various science foundations. I was sponsored to go in and make still lifes from the physical materials of genetic research (*Art & Science: Investigating Matter*, 1995). I've been allowed into a lot of these kinds of considered situations that most people aren't allowed.

RUDOLF FRIELING

That's fundamentally different from, say, an artist who goes to a studio and just starts doing stuff, messing around with things, and eventually images or paintings or sculptures occur and get formalized. You really start by thinking through certain situations. But how do you possibly arrive at an image?

CATHERINE WAGNER

There's definitely a long period of research and development. I start out working on something that I know very little about but I want to understand, or I want to braille my way through it. The kinds of things that come from that are closer to the notion of the artist in the studio compiling and creating. When I enter that realm of intrigue where I've placed myself with a certain amount of knowledge or research, then begins the more intuitive process when I start putting things together.

RUDOLF FRIELING

Can you explain more about what brailling means?

CATHERINE WAGNER

There is something about people who read and are blind…I did a project called *trans/literate* (2013) about braille books in which there's a kind of tactile investigation when you read; it's a system that people learn, but for me it's a matrix for touch and not-knowing. It's just this open field. I often equate the way I start a project with reading braille because I'm really not starting from a place of understanding: I'm starting with a question. That's what I mean when I say I'm brailling my way through something.

Art & Science: Investigating Matter
-86 Degree Freezers (12 areas of concern and crisis), 1995, Typology, Gelatin silver prints, 96 × 60 inches

trans/literate
Tropic of Cancer, Henry Miller, 2012, Diptych, Archival pigment prints with braille, 21¾ × 49⅛ inches

RUDOLF FRIELING

Brailling is a very linear process of gathering information. It's literally letter by letter, word by word. You can't skip. You can't read diagonally. So that's why I'm wondering about this analogy because that methodology is very linear. You said intuitive, but…

CATHERINE WAGNER

The linear part is when I begin to investigate and read. I establish a foundation. But then there is the intuitive part for me because I'm not actually reading braille or making that equation; I do move around. When I was working on the book *American Classroom* (1986) I initially looked at all the marks, or systems of language, left on the chalkboards. That's what drew me to them. Then I became more interested in looking at the architecture of the room and how those rooms looked like stage sets to me. In fact, your show *Stage Presence* included works from this series.[1] And lastly, I was interested in the task at hand. What was it that people were doing that became a reflection or an aspiration of who they were? I started concentrating on the specificity of what people were actually learning or working on.

RUDOLF FRIELING

But it's also things and marks and traces.

CATHERINE WAGNER

Material culture.

RUDOLF FRIELING

Material culture but without people.

CATHERINE WAGNER

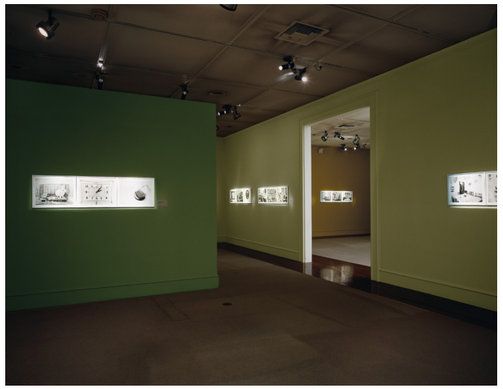
That's a question that gets asked of me when I do a public lecture: why aren't there any people in the photographs? And I'm always taken aback initially because I see the photographs in many ways as being based in portraiture. They're photographs of humanity, photographs of contemporary culture, photographs about the spaces that people occupy. I don't put the person or the face in there because then it becomes too much about the specificity of that person. I'm talking much more, I think, in a global way.

RUDOLF FRIELING

And more about the layers of history in places.

1
Stage Presence: Theatricality in Art and Media, 2012, San Francisco Museum of Modern Art, San Francisco, California.

American Classroom
Emerson College, Southwick Hall, Boston, Massachusetts,
1985, Gelatin silver print, 17½ × 22 inches



Home and Other Stories
Installation, Los Angeles County Museum of Art, 1993, Los Angeles, California

CATHERINE WAGNER

Yes. And in some ways, the physical portrait of someone moves you away from that. I start using the metaphors of chairs, and rooms, and architecture, and those kinds of artifacts or objects of material culture become metaphors for the human condition.

RUDOLF FRIELING

And it becomes an image of generations having gone through systems of education, pedagogy. But let's talk more about the way you relate images to spaces. First of all, your photography is an exploration of historic spaces or places of education, systems of knowledge, institutions, taxonomy, etc. But there is always this interest in spatiality and spatial dimensions that we may call sculptural or three-dimensional.

CATHERINE WAGNER

Well I think architecture is one of my major influences, one of the most important mediums in terms of how culture is shaped. I can't ignore architecture. I situate in it. Because I'm compressing the physical world into two dimensions, I'm highly aware of this spatial translation. If you think about the notion of construction, architecture is in constant flux. It's always in transition. That denominator of change is common in all of our lives. Change, architecture, three-dimensional space: those are all ideas that inform my work.

RUDOLF FRIELING

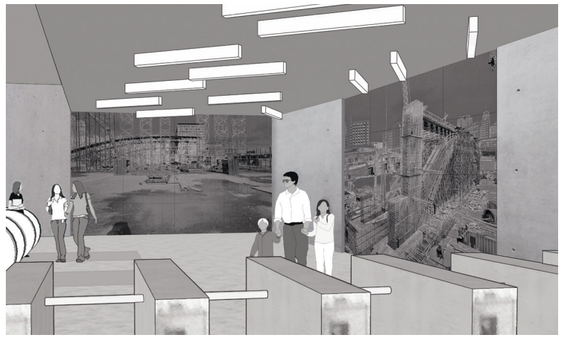
But you're not an architect. You work in images. Why is that? Why aren't you an architect?

CATHERINE WAGNER

There's something that happened to me early on in making photographs, if I look at the trajectory of my work. At a certain point I started being engaged in the notion of installation, tackling three-dimensional space. My first foray into that was at Los Angeles County Museum of Art.[2] I was really bored with the notion of putting photographs on the wall where they read like postage stamps in a space. I started working with language but in an architectural way. I appropriated the curator's writing on my work for the catalog of the show and I blew those excerpts up to column-like sizes. I changed the color of the space and had the color on the wall meet various parts of the photographs.

This is when I began doing commission-based and public work. A commission I'm very excited about is of the first photographs I made of the Moscone site under construction, which are going to be 12-foot by 15-foot granite panels within the new subway system being built near the original site in San Francisco. I'm interested in that in terms of time—I made those photographs 35 years ago and now they're going to be

2
Home and Other Stories, 1993, Los Angeles County Museum of Art, Los Angeles, California.



Arc Cycle
Pre-constuction rendering, Moscone Station, San Francisco Central Subway, opening 2019

Moscone Site
Arch Construction IV, 1981, Gelatin silver print, 17½ × 22 inches

installed in perpetuity in the same space.[3] I think there's a part of me that's always wanted to work beyond the two-dimensionality and the rectangle of the photograph, but I'm still compelled by the idea of the photograph and how that information gets transferred.

RUDOLF FRIELING

You treat images though, once they become displayed in space, in different ways. You just mentioned a more gallery-based installation practice where you relate your images to text, or to the size of text to create a spatial relationship between the two. But once you venture out into the open of public space your images need to survive a whole lot of other agendas. They are not as protected anymore. Do you find that interesting, satisfying, or frustrating?

CATHERINE WAGNER

The first one I did was at the request of Rei Kawakubo, fashion designer and founder of Comme des Garçons. At that time, I was making photographs of genetic freezers at the archive of contemporary genetic science. She said, "I'd like you to work with me on the new Comme des Garçons store in Kyoto. It will be a very, very modern building flanked by 15th-century buildings in Kyoto." And that idea—that collision of time—piqued my interest and dovetailed with my project on the human genome, which was not only about the times in which we're living but about the future. So, I created a new skin for the store. The entire tunneled entryway and interior of the store were covered in 18-foot photographs that curved around all of the architectural surfaces.[4] I was fascinated with bringing that kind of work outside of the museum into a more popular culture kind of space. Something happened there that doesn't happen in a museum. Do I prefer it? No. I still love the aestheticism of the white box because the white box allows for a kind of quiet contemplation that I value. But I'm also interested in that collision of putting rigorous and intellectual work out in popular culture.

RUDOLF FRIELING

What happens when you do that? How do people react to your work, let's say, once it's up on view in a fashion store? Or once it's up on view in a subway station?

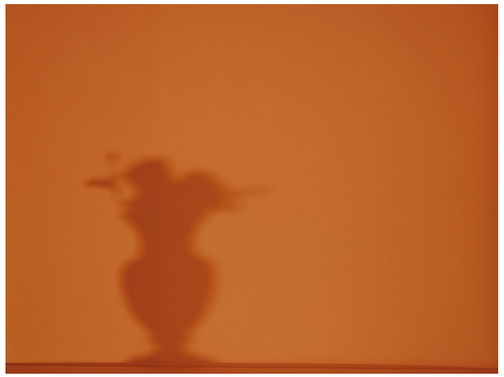
CATHERINE WAGNER

I feel that there's a certain group of people that will always go to museums, but there's something almost subversive about working in that public sphere because even in the dressing rooms of that store everything was lined with one of the images of those freezers. There's something a little subliminal about that.

3
Moscone Center, 1978 and *Arc Cycle*, 2016, Moscone Central Subway Station, San Francisco, California.

4
Comme des Garçons, -86 Degree Freezers: 12 Areas of Concern and Crisis, 2002, Kyoto, Japan.

In Situ
#132, 2015, Archival pigment print, 37½ × 50 inches



In Situ
#017, 2015, Archival pigment print, 37½ × 50 inches

RUDOLF FRIELING

I have a first-hand experience that links me to your work, which is Morandi and his studio in Bologna. You called the very recent photographic series that you developed there, *In Situ* (2017). Tell me how you turned Morandi into these abstractions because Morandi is already abstract, but the abstraction is specific in its objects.

CATHERINE WAGNER

I was invited to propose a project for a residency at his studio. I had long been a Morandi fan because there is an austereness, an objectivity to that work, which is amazingly perfect. So I arrive at Morandi's studio and I think: this is sacrilegious. I started thinking about some of the shadows that Morandi painted. I constructed an in-situ studio within his studio and played with the distances of his objects in relationship to the lens. I would only photograph the shadow, I wouldn't photograph the object. They're all obviously his objects, but I was trying to move to the most reductive place I could be with his objects and in the most ephemeral way, which was to work with just the shadows. The color is what's so important in that work. If you study Morandi, there's always a modicum of saturated color within those paintings. I sampled all of those colors and I measured those colors and then went back to a cinematic studio in San Francisco where I was able to match them with various filters. Each one is derived from a Morandi painting. It's not me being subjective. They're all his—his blues and his bright oranges—but in his paintings they're small, so you don't think of them when you think of his career.

RUDOLF FRIELING

Having worked and lived in his tiny studio, Morandi's practice was highly defined by its limitations and yet so generative, so productive over those decades. And once again you go back to your approach of almost analytically dissecting what's going on here.

CATHERINE WAGNER

Everybody responded to that work because "it's so beautiful." But actually, the way in which I made it was a reductionist and scientific approach to parsing out the color in Morandi's paintings.

RUDOLF FRIELING

If you think site-specifically, and we just discussed Morandi in Bologna, what is so interesting about site-specificity for you?

CATHERINE WAGNER

When I'm on location I'm between the porous states of anxiety and euphoria. I'm open to the space's location and functions, which leads to some of my "aha" moments. And they can be very banal spaces; it has nothing to do with grandeur. I found the Moscone construction site to be mesmerizing. It's a series of 26 columnless

Re-Classifying History
Re-Classifying History III, 2005, Lambda print, 40 × 120 inches

Re-Classifying History
Re-Classifying History VII, 2005, Lambda print, 40 × 120 inches

arches. I was interested in how these arches begin and move through space and then connect the surrounding pieces of land. I get involved in an almost personal, theoretical way of deconstructing the space, which is where the investigation and excitement comes for me. Being in the studio and being on location, it's the marriage of those two things. When I first saw the roof here at Mills College Art Museum many, many years ago—because I've taught here for many years—it was the same kind of "aha." I, myself, crawled through the small doorway to the roof and went, "Wow." There's something about that experience: it's almost like a cacophonous thing up there, right?

RUDOLF FRIELING

One could make a distinction between *site* and *place*. In the sense that site is maybe, to make it simple, more defined by its material features: by its architecture, by its structure, by its residue. The other, place, is more defined as a location of codes, social uses, what people do in that space. In the case of Morandi it folds into one. Here, when you think about the site's structure and the amazing steel construction of the roof, there's also the public facing roof—the ornament of that ceiling—which is extremely beautiful. The architectural design conceals the very rational structure above it. So there's a play between two different things.

CATHERINE WAGNER

It's a play between place and site, right?

RUDOLF FRIELING

I'm wondering, and maybe Stephanie you can weigh in here, how the architecture speaks of a certain era and period and how that's still very much a dominant factor here?

STEPHANIE HANOR

I like your use of the terms site and place and the idea of site being a kind of container for the place or the history and culture that happens within it. I do think there's a rationality to this building in particular. It's cast concrete; it's very practical. The structure that's on top—which we're revealing—is a system of trusses and geometry that Catherine's work will be enhancing and pointing to. Whereas the ceiling—the public part—is much more about what the style of 1920s California was and what that means. What did it mean to build an academic museum with the architectural elements that it has? That combination of structural rigor and earthquake proofing (which is also site-specific), and the hand-made qualities of the decoration on the cast-concrete, is quite interesting.

A Narrative History of the Lightbulb
Utopia, 2006, Lambda print, 26⅔ × 62⅘₀ inches

RUDOLF FRIELING

What I find amazing is that this place still exists. Compare that to the Moscone Center, which is going through this major architectural transformation again.

CATHERINE WAGNER

Right, they've taken it down and now they're rebuilding it.

STEPHANIE HANOR

And thinking about California landscape too, and getting back to the origins of Catherine's work in that way, there's something very specific and very West Coast about not only Mills but the architecture of the campus when it was built.

RUDOLF FRIELING

So to approach the specifics of your new project *Archæology in Reverse*, we've talked about works where you make images out of places. We've talked about works where you bring those images back and present them at the same location, as with the commission for the Moscone Center and the new subway station there, for example. You've also taken on commissions for specific sites to develop something on site, to be exhibited permanently in situ. This project is somewhat a summary…

CATHERINE WAGNER

An amalgam.

RUDOLF FRIELING

Yes. Connecting so many dots here. I think this is very intriguing. And what was the origin of this present commission at MCAM?

STEPHANIE HANOR

For us as an academic museum, especially at a liberal arts college, it's really important that we are a laboratory space for artists to create new work. That can be work that's a form of more traditional installation in the gallery, but I really love the idea of using the entire building as a laboratory. Catherine and I have had conversations thinking about the architecture of the space as a lens and especially thinking about the ceiling since it is a laylight, or series of translucent panels, with a glass ceiling on top. How do you think about the architecture of the museum as a lens for looking—which is what we do as a museum—but actually physically transform the space into that lens?

Wave/echo
Installation, Ocean Avenue South, 2014, Santa Monica, California

CATHERINE WAGNER

This museum is so interesting to me in terms of its history and in terms of its physical properties. So I thought, why don't I use the museum in situ. The whole museum. The term I use—archaeology in reverse—I'm always thinking toward the future but using the past. It's an archaeological process, because I'm unveiling aspects of this museum that have never been seen before. Ninety-nine percent of the people who visit have never seen what goes on above that beautiful ceiling, which is unto itself a beautiful piece of architecture. So I decided I would just take the container of the museum and work with these ideas of perception and observation and unveiling. People can't get up there, so I'm going to expose what I think is one of the most beautiful parts of the museum to visitors. I thought about periscopes because we can't bring the public up there physically, but this way, they can see it.

That idea actually came to me many years ago when I was working on a project in Los Angeles. I had to attend community meetings for a piece I was making for a building. I ended up making a 36-foot ellipse of programmed LEDs that are electronically tied to the buoys out in the Santa Monica Bay.[5] The patterning on the ellipse is always reading the atmospheric conditions of the bay. So these meetings were held to find out why people want to live in Santa Monica and everyone said for its proximity to the ocean. Yet this building was only going to give a certain class of people the ocean view; other people wouldn't have any access to it.

First I thought, I'm going to make a series of periscopes so that, at every site on this building, everyone will have an ocean view. The initial plan didn't fly, but then I made the ellipse. I have a 15-foot spread video camera in the piece that responds to heat sensors so that when you walk under the ellipse, and look at what's happening in the ocean, it responds to you. It's recording you in conjunction with the ocean landscape. Still, the periscope idea has always been in my mind: to see through this ancient technology. I thought, now I know what I can do. Because I've always loved that rooftop, we'll pierce through the ceiling in various locations…

RUDOLF FRIELING

And we can see the ocean.

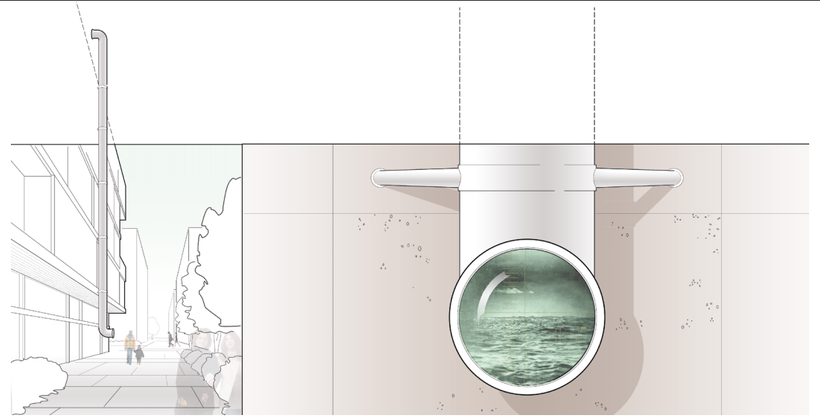
CATHERINE WAGNER

And we can see the ocean. There you have it. So that's how the idea developed.

RUDOLF FRIELING

So what's the ocean here?

5
Wave Echo, 2014, Ocean Avenue South, Santa Monica, California.



Wave/echo
Early periscope ideation, unbuilt, 2009

CATHERINE WAGNER

The ocean here is the rooftop: it's the engineering in the rooftop. Which to me, I think, is quite amazing. There's something about it structurally. I feel there's a part of my work that is unveiling something that people don't have access to and asks them to confront it or wrestle with it in a certain way that they may not understand at the moment. The images are somehow haunting or beautiful or triggering in some way that leaves you with some imprint. That's a tall order because many of my images are banal, but there's something about what is seemingly banal that I think is very rich. When I photographed those braille books, I found out that they were going to be doing away with braille publishing because of audio technology, and because braille was too expensive. I find information systems beautiful in the way the engineering up there is quite beautiful.

RUDOLF FRIELING

So, you don't literally see the ocean, but you see light.

CATHERINE WAGNER

Exactly.

RUDOLF FRIELING

What interests you in exposing light , colors of light? There is a certain rigor in the way you think about light here.

CATHERINE WAGNER

Well, the Greek root of the word photography means light drawing. All the work I've done has been informed by light. Light modulates the way we see things, right? And I'm highly conscious of light. I will not make a certain image unless the light is right. So light is crucial to the way I construct my work, whether it's a two-dimensional photograph or a public piece.

RUDOLF FRIELING

And yet light can be destructive to photography, specifically. So, it has a very ambiguous quality.

CATHERINE WAGNER

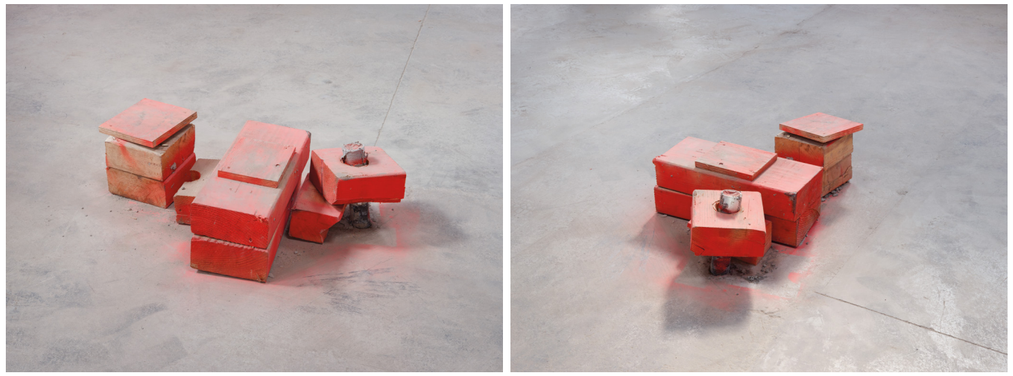
Yes. It has that collision again. I think I use the strategy of beauty often through light to get people to begin to look.

RUDOLF FRIELING

It's an experiential exploration of space.

CATHERINE WAGNER

Of space and light and color.



1275 Minnesota Street Project
Ephemeral Sculpture III, 2015, Diptych, Archival pigment prints, 43 × 114½ inches

RUDOLF FRIELING

And yet, in terms of image making, an image is defined by its frame, not just by exposing some content. How do you create images here?

CATHERINE WAGNER

Are you asking me technically?

RUDOLF FRIELING

Technically and conceptually. How do you point the periscope? How do you make decisions about the colored acrylic? Etc.

CATHERINE WAGNER

Well, it's through systems of reframing. Everything I'm doing is structurally reframing a frame. I'm making very conscious decisions about what that frame will be. In this one [points to image of the rooftop with color inserts], which is one of the very large photographs in the show, I was thinking a lot about the origins of representation through video and through moving images. I had recently made a photograph at the Kramlich Collection in Napa where I was using old video projectors, and I reduced it to red, blue, green—the primary colors of any light-based image. I also knew that I wanted to work with acrylic sheets throughout the rooftop because I knew I would be having periscopes pop up through various vantage points. Then there are apertures where doors or windows in the gallery open to the outside of the museum and become additional frames. These will also be mediated by color. In the process of doing that, I've discovered things about this museum. For example, we opened a door and there was this fantastic layering of time of all these different carpenter interventions, which were there for pragmatic reasons, that reminded me of a Kurt Schwitters construction. For me those are like gifts or discoveries that happen. In many ways, this is a reframing of the museum from aspects that people wouldn't ever think of or see. We could call them offerings, if you will, or structural reframings.

RUDOLF FRIELING

You refer to a number of traditions from maybe Bauhaus to conceptual art—the way, for example, Michael Asher worked with the structure of a place—but then you add something that, for lack of a better word, I might call dramatic. You add something, and that is movement and time-based media. There are some videos that you incorporate as well. Where does this need or desire to dramatize the space come from?

CATHERINE WAGNER

I think this show is pulling in many facets of interest for me. The idea of seeing someone actually move and dance through that space, choreograph that space, that's an interesting idea for me. When we asked the dancer and choreographer Molissa Fenley to collaborate with us, she loved the idea. These are ideas

that have come from years and years of working: architectural ideas, sculptural ideas, conceptual ideas, the idea of moving beyond the specificity of the two-dimensional photograph to offer these other interventions. I see these as a series of interventions to open up the space in a different way, which inherently will become more dramatic—taking a container and slicing and dicing through these various iterations to rethink that container.

RUDOLF FRIELING

I was simply thinking that a dancer introduces this idea of movement into those frames that you define… So let's talk about movement and why a dancer might be the ideal performer for this.

CATHERINE WAGNER

I think I've had a long fascination with the moving image. I've made various forays into video. I go through the whole process of making a video and then I come back to the multiplicity of using five still-images in a row. I love the moving image but there's something about freezing a frame. I just finished a series of moiré patterns for a bridge in front of the Gates Foundation in Seattle.[6] It's amazingly experiential. Whether you are biking or walking, these moiré patterns give you the experience of movement. There's something about movement that informs me, but then I always go back to the singularity or multiplicity of seven or eight frames together but from a still perspective.

Molissa Fenley is an amazing dancer and she has always been informed by art and architecture. I was describing the project to her and she thought it sounded fascinating. I showed her the image of the rooftop, and I could tell by the way she looked at it that she was responding to it from her own visceral perspective. Over dinner one night I asked if she'd like to do a performance up there, and she said she would love to.

RUDOLF FRIELING

Also you have openings toward the outside, towards the surroundings of the museum. When you frame that as you do with your periscopes and apertures there is a potential that something else will happen out there.

CATHERINE WAGNER

Absolutely. And I have no control over that either. As people move through that space it becomes a moving image.

RUDOLF FRIELING

And you mentioned to me that you collaborated with an architect.

CATHERINE WAGNER

Nicholas de Monchaux, who has an incredible understanding of space. At the age of 26 he was the project manager for Diller Scofidio + Renfro. I think he has an amazing facility to interpret ideas and come up with ways of actually doing this without it being millions of dollars.

RUDOLF FRIELING

Maybe to provoke you a bit, this project seems to be really at a crossroads from a career of controlling the image to a moment you call more generous, more open, where others contribute, where there's movement you can't control. And yet I know you're a control freak (laughter).

CATHERINE WAGNER

I think all artists are.

RUDOLF FRIELING

Maybe not all. There's also a way to actually embrace change and chance. So you're OK with losing control? That's my question.

CATHERINE WAGNER

If it is a lack of control then so be it. As long as I know I'm creating a kind of structural logic and framework, whatever happens outside of that happens. So yes, it is a paradigm shift in terms of the way I work. I think I'm still providing a very site-specific framework, but many things will happen outside of that. I'm completely open to that. Maybe it's age.

RUDOLF FRIELING

I would even go so far as to say that in this way you actually become an architect.

CATHERINE WAGNER

In many ways, yeah.

6
Atmospheric Flurry, 2015, Seattle, Washington.

RUDOLF FRIELING

Whose function is to provide a very specific frame for social interaction.

CATHERINE WAGNER

It is interesting that you say that, that lack of control. Because even 15 years ago I would have thought, no, I need to have my hand on every part of it. I think it is more of an architectural move on that level.

RUDOLF FRIELING

Following Donald Judd and Marfa for a moment, what do you think about the permanence of an art work in a given site? Photography by definition is not permanent.

CATHERINE WAGNER

It's a much more fugitive medium, yes.

RUDOLF FRIELING

And it's mobile: it can travel and it can go many places. Are you becoming more interested in the permanence of space?

CATHERINE WAGNER

I'm becoming more interested in seeing permanent imagery in conjunction with space. I'm becoming more interested in working on larger scaled projects where the image is so seamlessly integrated into the architecture that it becomes part of the building.

RUDOLF FRIELING

That it stops being an image?

CATHERINE WAGNER

I don't know. Maybe it stops being an image because it starts being an actual part of the space.

RUDOLF FRIELING

Donald Judd had a very precise idea about the space his work should be perceived in. What is, for you, an ideal space or ideal display for your photographic work?

CATHERINE WAGNER

I still love the notion of the white box. I still like the museum environment because people go there to have a specific experience. There's that, and there's also the idea of moving the imagery back into more of an architectural site. I feel I can move fluidly between those two ideas of how the work should be seen.

RUDOLF FRIELING

You like the white wall.

CATHERINE WAGNER

I do like the white wall isolating that image, so you have to wrestle with what's in front of you. And not just in a painterly way, in those formal concerns. I guess I mean more conceptually in terms of content and materials that I'm asking people to investigate and look at.

RUDOLF FRIELING

We're talking at a moment when the work doesn't yet exist. So we're talking hypothetically, and I imagine you'll make some changes as you get closer to the opening. What is the biggest challenge for you in bringing this to its final moment?

CATHERINE WAGNER

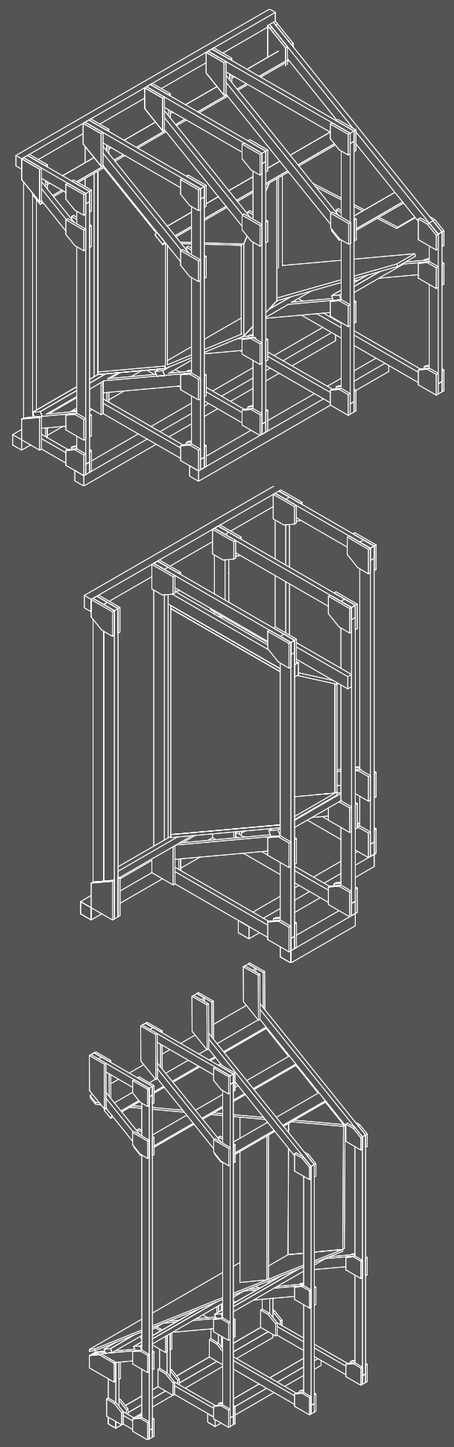
It's the fabrication. But I'm also still conceiving of various spaces in here.

RUDOLF FRIELING

Yet when you install finally, you can't just be in the space and rethink how you are going to hang photographs.

CATHERINE WAGNER

Yes. It's very experiential and things are going to happen that force us to think differently. But there's something that happens from accidents or chance that I'm welcoming more. I think I can only say this, now, after many years of working and having done these kinds of projects. There's an openness, now, to the way that chance contributes to it.



Reframing Visions

modem on Collaboration

NICHOLAS DE MONCHAUX AND
KATHRYN MOLL

COLLABORATION LITERALLY MEANS laboring together. *Labor* is a word with a more complex origin. From the Latin *lābare* (to slip), it originally meant, "the burden under which one staggers."

The burden that passes through our collaboration with Catherine is that of history. While we first met Catherine here in California—a place that often willfully shrugs off its own past—we really met her, and began to engage ideas together, when we faced the city of Rome together. Our shared time at the American Academy there was objectively brief. However, our shared encounter of the city became essential to our understanding of the place. Each of our projects at the Academy was concerned with time and the fragile temporality of buildings and objects against the 'eternal' city's imagined timelessness. We each sought to engage the temporality of Rome to question the assumptions of our own disciplines, photography and architecture. Out of these common interests came our unexpected work together.

In 2017 we began a second collaboration. With the yet-faint figure of her exhibition between us, we began discussing intersections across images and architecture and the ways Catherine might examine the specific spaces of Mills College Art Museum. What would it mean to explore photography's ability to draw new spaces, and not only capture the light of history? What would it mean for architecture to blur the lines between the temporary space for exhibition and the deeper, yet still transient, time of a building's deep life and structure? In particular, we admired the way Catherine sought to challenge the strategies employed in her existing work, at new and often unexpected scales.

Connecting all of these concerns is our common interest in the uncanny and astonishing architecture of the museum space itself. Even when it is empty, it brims with buried assumptions and ambitions; another kind of burden, and another kind of shared labor, results. We have dug into this burden together, and worked to collapse some of its most cherished assumptions: the line between content and curation, between frame and context, between artifact and architecture.

CONCEPT TO DESIGN

To realize these ideas more concretely, we returned to our shared experience in Rome. One of the first Italian phrases that confronts the architectural tourist there is *chiuso per restauro*: "closed for restoration." To the longtime visitor, Rome reveals itself as a shimmering metabolism masquerading as an object. This condition is in fact the city's most enduring, timeless quality, even as it remains supposedly transient.

Many of Catherine's photographs, from her early work at the Moscone Center to the present day, already speak new thoughts in this temporal language. Her photographs draw out and fix together the devices and constructions of the temporary, making everyday materials remarkable artifacts of enduring temporality: commemorations. Our common interest in these ideas also encompasses a shared fascination with objects that embrace an aesthetic of temporality—stanchions, ladders, and scaffolding—yet seem more permanently at home in a gallery than objects that are immediately identifiable as museum exhibits. It's the tectonics, the design of the exhibits, that take apart and reassemble this vocabulary of being and looking in space.

The apertures, openings, periscopes and windows we have created together also trace another Roman history: the balance between the optical and the spatial as they battle

CONTINUED ON PAGE 24

Apertura Blue III (DETAIL)
2018
Installation view

Laws of Reflection I
2018
Installation view

and embrace. Rome's best buildings embody both, like Giovanni Battista Piranesi's Villa del Priorato di Malta, which we memorably visited together with Catherine in the Spring of 2014. In his design for the church and its surrounding garden, Piranesi created a series of experiences that privileges one's eye, a visual framework that overlays the otherwise Cartesian framework of the chapel and garden, yet recapitulates the balance between these two ideas in the city as a whole.

SITE RESPONSIVENESS

Mills College Art Museum is also a space where these two ideas—the Cartesian and the optical—are in everlasting argument with each other, the building, and the landscape of Mills College. The building and campus were essential collaborators too. The museum in particular, an apparently traditional space (plastered, symmetrical, ornamented), had been home to so many radical teachers and exhibitors, from Laszlo Moholy-Nagy to Sophie Calle, long before our arrival. It became a point of conversation that, if one could simply record all of the ways that the building had already been examined and observed, one could collect a set of radical traces and shadows far more remarkable than anything we could conceive from scratch. We were not trying to see the building in an entirely new way; we were trying to amplify and extend ways of seeing that were an indelible part of the museum's own history and structure.

The nature of Mills as a women's college—the larger institutional context—was also essential. Unlike most institutions created historically for the education of men, women's colleges in the 20th century are, inherently, in a constant process of reframing their values within society and culture at large. This forward-looking approach to institutional identity goes beyond curriculum to the nature of their architecture and its preservation. In each of our practices, we try to create pieces that challenge and engage their environment simultaneously. In this case, the larger context demands it.

PROCESSING COLLABORATION

Another touchstone of our conversations was when Catherine shared with us the hybrid photograph-installations she crafted at 1275 Minnesota Street, now the site of the Minnesota Street Project and its remarkable collection of art galleries. Taken while the space was under construction, the images involved not just documenting the temporary space of construction but rearranging and reassembling its artifacts as well. As a rule, architects approach the act of composition as one of constitution and arrangement of material and space, whereas photographers are thought to compose from the eye outwards, through the framing of a photographed image. Long before our collaboration, Catherine's work has challenged the boundaries between these two practices, arranging matter in the world and in the frame at the same time. Similarly, our collaboration on this project has been one of sampling and re-mixing in time as well as space, pausing and unraveling the traditional impetus towards completion. It is telling that for all of photography's centrality to today's architectural culture, we almost never see photographs of building works in process. In our work together, we abandon an idea of completion in favor of much more remarkable, if uncharted, terrain.

This terrain leads us back to the building. The work has been created as a collaboration between artist, architect, and architecture—the lines between practices, objects, and images impossible to fix. The age and unevenness of this gallery are themselves an enormous challenge, a burden to bear. But by revealing this weight, we can let the momentum of its history propel us into new ways of being and working, together.

Responsive Techniques

Reflecting on Choreography Inspired by Location and Collaboration

MOLISSA FENLEY
WITH CONTRIBUTIONS FROM / PHOTOGRAPHS BY MICHAEL MERSEREAU

I'VE KNOWN CATHERINE since 1999. I became aware of her artistry almost right away and have loyally followed her work all these many years. We have often talked about collaborating on a work, but timing and financial support got in the way until this project. Catherine initiated this collaboration by simply saying, "you're going to dance in this". Her forthrightness is completely disarming; of course I'm going to dance in it!

The one sit-down meeting that I attended for this project was in early February. Catherine explained the scope of the idea, showed me the sites that I would be choreographing within, and explained that my choreography would be seen through videos displayed within the exhibition. She used the words *inset*, *merge*, *cut away*, *split*, *expand*, *connect*, *extract*, *fracture*, *carve*, and *shift*, to explain her ideas. I wrote these words down to use as references for the choreography.

We walked through the museum together—Catherine, Stephanie, and I—looking particularly at the four sites that visitors will see through periscopes and apertures, as follows:

APERTURES

- The inner courtyard just outside the museum
- The colonnade between the art museum and the art studios
- The loading dock

PERISCOPES

- The roof

The three aperture sites were immediately interesting to me with each suggesting a very particular choreographic response.

The inner courtyard is completely open to the sky and has two trees; there's a sense of being outside while still inside and a feeling of intimacy. The dance takes place within a square just to the right of the trees. The shadows cast by the changing light within this site add an open feeling to the video capture. The choreography is inspired by the A-frames and lines of the roof, shapes that viewers will see through the periscopes. The vocabulary is distinctly sculptural: I emulate the roof's shapes through suggestion of contour; the body is seen in planes.

The colonnade is a long tunnel type of site. I decided to make a work that would start at the far end of the colonnade, move forward towards the viewer, and then turn around and recede from the viewer back to the starting point. The choreography here is exactly 2.5 minutes long seen forward and backward, adding up to 5 minutes. This dance moves through space in large arcs, echoing the shadows cast by the overhead arches; it has a very distinctive rhythmic pattern of 3,3,2 and 2,2,3.

I decided to dance in the loading dock site balancing a long 10-foot pole that reflects the surrounding cut-up redwood trunks in their roundness and materiality. The cars in the parking lot bring this site into a more public space; there is the suggestion of other people having been there and coming back. The pole measures the space, points to its dimensions, and suggests the lines of squares and triangles, again, reflecting the roof's shapes and forms.

Upon first walking through the roof, Catherine said, "what have you gotten me into?" as if I was the one saying it. I have to say I was a little worried about being up in the roof space; I was assured that I would be on a life-line at all times. My first venture climbing

over the railing and into the space—knowing full-well that one misstep on a glass panel could send me plummeting down into the museum—was done gingerly. And yet, at the end of that first session, I found myself feeling quite at home. Thereafter, I felt a sense of ease being there—still always holding on, always being very careful of my footing—yet a kind of love/trust developed. Curiously, the feeling of my flesh against the hardness of the steel girders was something quite intimate. That intimacy is reflected in the dance. The body is seen in a place where a body would be unlikely to be seen. My sense of the roof's landscape assumed an emotional attachment to its architecture.

Catherine also talked of three points of view:

1 THE LANDSCAPE a reframing of it; an intervention within it; showing different points of discovery.
2 THE ENGINEERING a close-up of the 'how' of the architecture.
3 THE BODY DETAIL the body seen within the engineering of the landscape.

I decided to invite video and sound artist Michael Mersereau to collaborate with me. We had worked together before and I knew him to be very innovative in his representation/view of the body. Michael and I discussed the three points of view in terms of where the camera would be placed and what would happen in editing. Each dance is seen as: an entirety—the choreography in full, the body within the landscape; as fractured—the body in parts, moving within the architecture in relation to the lines of the roof; and as detail—close-ups of the body against the space.

The videos respond to site and movement. To capture the feeling of space and the body, it is not enough to document and edit. An integral part of the video performance is the presentation. Is it over two or more screens? How is it displayed: a monitor or projector? How is the sound transmitted? What surface or structure supports the video? Giving video tangible material qualities, such as surface and constructed sculptural presentations, reflects the experience of the performing site and the movements back in time. When done, it is not documentation alone but a physical presence of the body and site in moving image.

I've had a long relationship with the museum. Since 2011, I have presented dance projects each year while in residence for the spring semester. This has always been a delight—the art museum being the main collaborator! Each dance event has explored the space in a very unique way and has worked around whatever visual exhibition is in place at the time. In every other project I've worked on prior to this one, I've been presented with physical objects (sculpture, paintings) to relate/not relate to. In this project, Catherine has directed me to four locations—courtyard, colonnade, loading dock, roof—to experience in my own way.

Each site immediately suggested a choreographic response, whether it was the actual space, for instance the tunnel effect of the colonnade, or whether it was an emotional response, for instance a feeling for the lone trees in the courtyard. (Upon first sighting in the winter, the trees were both bare, and as my choreography developed over time they progressed closer and closer to the full leafage we see in the video.) My choreographic decisions are then influenced by the actual space and what might be contained within.

Catherine looks at a subject with such detail and such immersion that, upon experiencing her artwork, I find myself directed into new pathways of connections. Relationships between things are brought into light. I see the body through time—through history—which illuminates my own body's relationships to the place, the object, the idea, the past, the future. The body is inferred in each series. My body imagines being seen within the space; manipulating the objects being seen; sensing the feel, the smell, the touch, all brought forward into the now. All add to my sense and understanding of actuality and physical existence, becoming a new part of truth.

THIS PAGE AND PREVIOUS PAGES

Tree/Colonnade/Loading Dock/Roof

2018

Video stills

Loaded Deflection (DETAIL)
2018
Installation view

Works in the Exhibition

Archæology in Reverse I

2018
Chromogenic print
68 × 118½ inches

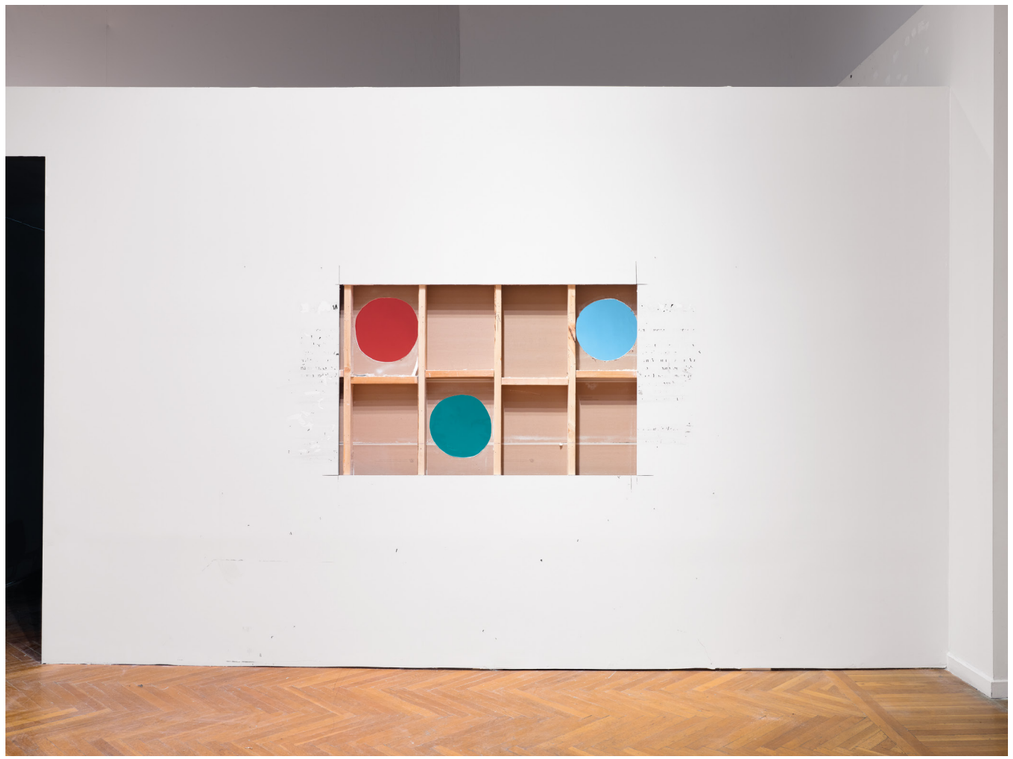
Roof Typology
2018
Archival pigment prints
9-part typology
30 × 30 inches each

Roof Typology (DETAIL)
2018
Archival pigment print
Single panel of 9-part typology
30 × 30 inches

Roof Typology (DETAIL)
2018
Archival pigment print
Single panel of 9-part typology
30 × 30 inches

Intervention I MCAM
2017
Archival pigment print
37½ × 50 inches

Archæology in Reverse II
2018
Chromogenic print
70½ × 90⅛ inches



Intervention II MCAM
2018
Archival pigment print
37½ × 50 inches

Archæology in Reverse
2018
Installation view

Blue Geospatial
2018
Installation view

TOP
Apertura Blue II
2018
Installation view

BOTTOM
Archæology in Reverse II AND *Laws of Reflection I* & *III*
2018
Installation view

RIGHT
Apertura Blue II
2018
Installation view

Archæology in Reverse I
2018
Installation view

Roof Typology AND *Laws of Reflection II* & *III*
2018
Installation view

TOP
Loaded Deflection
2018
Installation view

BOTTOM
Windthrow
2018
Installation view

RIGHT
DETAIL OF *Apertura Blue III* WITH VIEW OF *Loaded Deflection* AND *Windthrow*
2018
Installation view

Laws of Reflection I (DETAIL)
2018
Installation view

Archæology in Reverse II AND *Blue Geospatial*
2018
Installation view

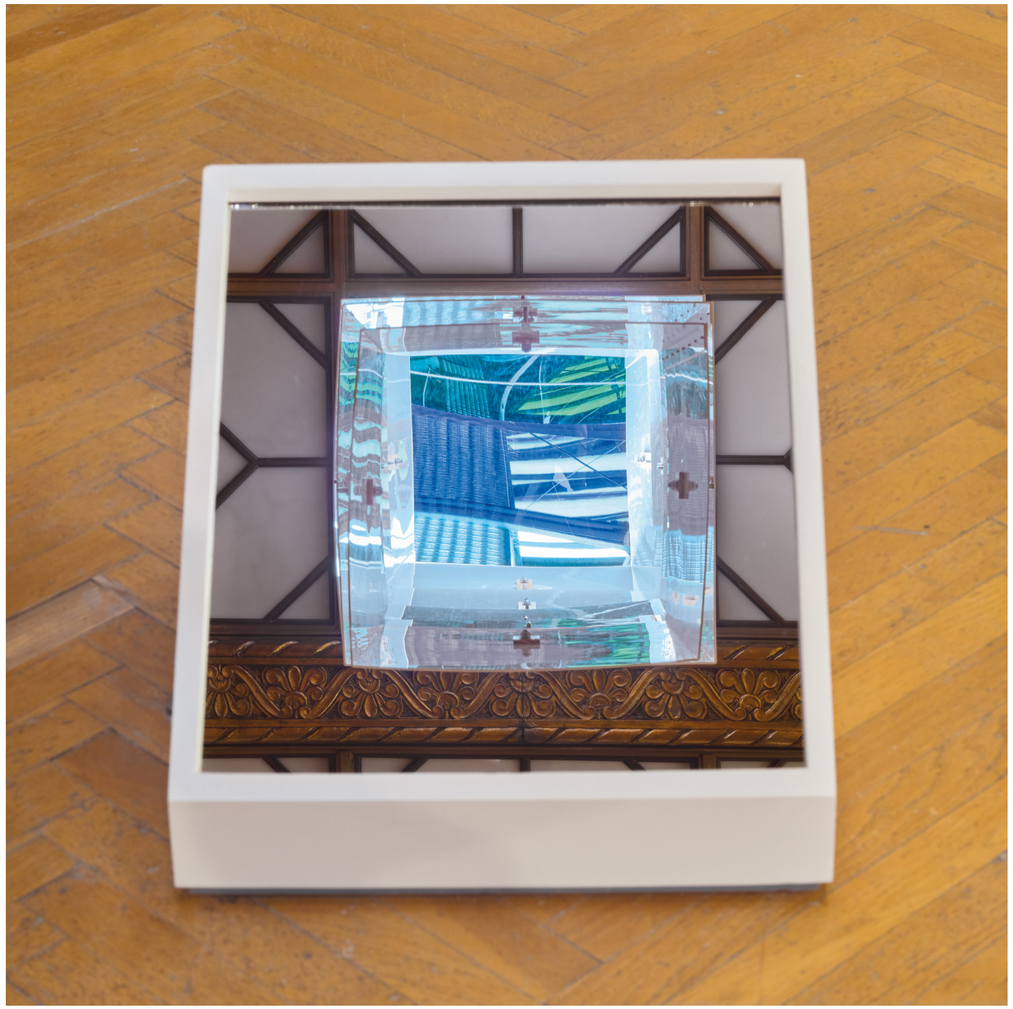
TOP
Apertura Blue I
2018
Installation view

BOTTOM
Rolling Resistance
2018
Installation view

LEFT
Apertura Blue I WITH VIEW OF *Rolling Resistance*
2018
Installation view

Archæology in Reverse
2018
Installation view

Archæology in Reverse
2018
Installation view



Laws of Reflection I (DETAILS)
2018
Installation view

Index of Works

Archæology in Reverse I
2018
Chromogenic print
68 × 118½ inches

Roof Typology
2018
Archival pigment prints
9-part typology
30 × 30 inches each

Intervention I MCAM
2017
Archival pigment print
37½ × 50 inches

Archæology in Reverse II
2018
Chromogenic print
70⅛ × 90⅞ inches

Intervention II MCAM
2018
Archival pigment print
37½ × 50 inches

Blue Geospatial
2018
Vinyl on acrylic
95 × 95 inches

Apertura Blue I
2018
Acrylic, plywood, paint, scrim
98 × 98½ × 66 inches

Apertura Blue II
2018
Acrylic, plywood, paint, scrim
91 × 62 × 42 inches

Apertura Blue III
2018
Acrylic, plywood, paint, scrim
144 × 72 × 42 inches

Laws of Reflection I
2018
Acrylic, mirror, wood, hardware
180 × 27 × 27 inches; installation height 240 inches

Laws of Reflection II
2018
Acrylic, mirror, wood, hardware
180 × 27 × 27 inches; installation height 240 inches

Laws of Reflection III
2018
Acrylic, mirror, wood, hardware
180 × 27 × 27 inches; installation height 240 inches

Tree/Colonnade/Loading Dock/Roof
2018
Digital video

Rolling Resistance
2018
Fallen Lebanon cedar from Mills campus
58 × 90 × 58 inches

Loaded Deflection
2018
Fallen Lebanon cedar from Mills campus
17½ × 102 × 29 inches

Windthrow
2018
Fallen Lebanon cedar from Mills campus
11 × 114 × 76½ inches

LEFT
Apertura Blue I (DETAIL)
2018
Installation view

Contributors

CATHERINE WAGNER

Catherine Wagner is the Nancy Cook Chair of Photography at Mills College where she has been a professor of studio art since 1979. She has exhibited extensively nationally and internationally, and her work is represented in major collections, including the Los Angeles County Museum of Art, San Francisco Museum of Modern Art, The Whitney Museum of American Art, Museum of Modern Art, and Museum of Fine Art Houston. Her published monographs include *American Classroom*, *Home and Other Stories*, *Art & Science: Investigating Matter*, *Cross Sections*, and *In Situ*. She has received major awards, including the Visual Arts Fellowship from the San Jose Museum of Art, a Guggenheim Fellowship, NEA fellowships, and the Rome Prize. Wagner has also created site-specific public artwork for the City of San Francisco, University of California San Francisco Medical School, and the City of Los Angeles. A forty-year survey of her career *Place, History, and the Archive* was published by Damiani and will be released in Fall 2018, distributed by Thames & Hudson and DAP. Wagner is a Fellow of the American Academy in Rome.

MODEM: NICHOLAS DE MONCHAUX + KATHRYN MOLL

modem is an interdisciplinary practice with experience in software, architecture, urban design, and digital fabrication. It uses radical and traditional architectural tools to transform objects, environments, and urban situations in order to strengthen and improve connections between buildings, cities, and ecologies.

modem is Kathryn Moll and Nicholas de Monchaux. Kathryn Moll is a registered architect, experienced in sustainable building, education, and game design. Before co-founding modem, Kathryn practiced architecture in Oakland and San Francisco, leading design and construction of net-positive energy buildings and award-winning adaptive-reuse projects. Nicholas de Monchaux, is Associate Professor of Architecture and Urban Design at the University of California, Berkeley, and Director of the Berkeley Center for New Media. He is the author of *Spacesuit: Fashioning Apollo* (2011), a critical history of the Apollo A7L Spacesuit; *Local Code: 3,659 Proposals about Data, Design and the Nature of Cities* (2016); and, in-progress, *Rebel Plans: Apple, Star Wars and Architecture at Bay*, about design, power, and technology between the Bay Area and the World. He is a Fellow of the American Academy in Rome.

MOLISSA FENLEY

Molissa Fenley is a choreographer, performer, and teacher of contemporary dance. She founded her company in 1977 and has created over 80 dance works. Her work has been commissioned by the American Dance Festival, the Brooklyn Academy of Music, Dia Art Foundation, Jacob's Pillow, The Joyce Theater, and Lincoln Center. She has received numerous awards, including a Guggenheim Fellowship, and she is a Fellow of the American Academy in Rome. Fenley graduated from Mills College in 1975 with a BA in Dance, where she is now Professor of Dance.

RUDOLF FRIELING

Rudolf Frieling is Curator of Media Arts at San Francisco Museum of Modern Art where he has organized *Soundtracks* (2017); *Lynn Hershman Leeson: The Agent Ruby Files* (2013); and *Stage Presence: Theatricality in Art and Media* (2012). Prior to SFMOMA, Frieling was curator and head of the video collection at the ZKM Center for Art and Media. Frieling has published texts on art and media since 1990 and has co-edited the book series *Media Art Action* (1997); *Media Art Interaction* (2000); and *Media Art Net 1/II* (2004/2005). He studied at Free University of Berlin and received a PhD from the University of Hildesheim.

STEPHANIE HANOR

Stephanie Hanor is Assistant Dean and Director of Mills College Art Museum. Hanor has over 18 years of curatorial and arts administration experience. Her work emphasizes site-specific commissions and supports contemporary women artists, including projects with Sarah Oppenheimer, Trisha Brown, Frances Stark, Hung Liu, and Diana Al-Hadid. Prior to joining MCAM in 2009, she was the Senior Curator and Curatorial Department Head at the Museum of Contemporary Art San Diego. Hanor received her PhD in Art History from the University of Texas at Austin.

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STEPHANIE HANOR

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