LAST YEAR AT

Marienbad

REdux

Keren Cytter
Tacita Dean
Jessamyn Fiore
Dan Fox
Jens Hoffmann
Iman Issa
David Maljković
Ján Mančuška
Gordon Matta-Clark
Maya Schweizer
Allan Sekula & Noël Burch
Josh Tonsfeldt
It's almost what Giotto's blue would look like in Last Year at Marienbad—a memory of a light blue. For me if a beautiful memory could have a color that color would be light blue.

Felix Gonzalez-Torres to Tim Rollins, New York, 1993
Images in the series *Recalling Frames* by David Maljković are photomontages created by overlapping stills from Orson Welles’s 1962 film *The Trial* with original photographs by Maljković of the same buildings and urban spaces in Zagreb, taken from the exact perspectives as the filmic shots. Characters in the film appear to occupy contemporary settings in Zagreb, conflating spatial and temporal attributes of both reality and cinema. The photographs reveal the unwavering characteristics of Cold War-era architecture where, in some cases, buildings have gone unchanged in the intermediate years since Welles shot *The Trial*.

*Recalling Frames, 2010*
black & white photograph; 42.5 x 55 inches
edition 1/1

*Recalling Frames, 2010*
black & white photograph; 42.5 x 55 inches
edition 1/1

*Recalling Frames, 2010*
black & white photograph; 42.5 x 53.5 inches
edition 1/1 (following page)

Courtesy of the artist and Metro Pictures, New York
Tacita Dean’s *Washington Cathedral* is made of 142, early 20th-century postcards. The postcards are imagined representations of the sixth largest Gothic cathedral in the world before it was even completed in Washington, D.C., in 1990. Recovered from flea markets, these images of the building, which began construction in 1907, are all comparable in subject and perspective, colored with rich hues and situated in various light conditions. Dean arranges the cards in two grids: one for landscape formats, another portrait. The lower right-hand corners of each grid are blank, reinforcing the sequential quality of images to which we are accustomed and thwarting expectations for yet another in the continuous flow of visual information.
In the video *A Memorial, a Synagogue, a Bridge and a Church* Maya Schweizer examines changes in the urban fabric of Bratislava’s Fish Square. In the 1960s a Jewish quarter and synagogue were demolished to make room for the construction of a new bridge over the Danube. A sixteen-foot tall bronze statue by Slovakian artist Milan Lukáč called The Holocaust Monument was subsequently installed in the same location in 1997. Combined with original footage of daily life around the square, Schweizer’s camera lingers closely on the intricate surfaces and details of the monument, raising questions about cultural memory and its deterioration over time as socio-political transformations in public space obscure the evidence of history.
Josh Tonsfeldt’s installation *Marian* departs from the personal effects of a New York socialite whose legacy is known to the artist through a found box of her personal materials. Among the objects are photographs of Marian in her youth, a copy of a self-published memoir titled *The Sphinx Wore an Orchid*, and a suicide note. While original copies of other books by her such as *Spiritual Curiosities* are scarce, they remain in the public domain and readily available via digitized downloads and on-demand print services. Through an arrangement of these artifacts and other printed materials, Tonsfeldt explores the public and private realms of biography where our personal identities are increasingly accessible but diluted, obscured and confused with others in an abyss of online information.
TO-

THE MANAGER OF THIS HOTEL AND

TOWHOM IT MAY CONCERN

My death here is a suicide. The reason for it is my ill-health which necessitates major operations that I have not the fortitude to undergo. I deeply regret having to commit this deed on your premises. I have done so owing to my desire to spare those with whom I live the shock and scandalous publicity which will be caused by my self-inflicted death.

I now urge, and implore you, to deal with this tragic event according to the directions I give, as follows:

When you discover my dead body, do not call the police but summon my niece (my nearest relative) Mrs Edith Munger to come and take charge of the post-mortem proceedings. She has been given the authority to do this, in a notarized affidavit given to her, and she will have my body removed at once from its place of death and taken to a crematorium, thus obviating its being sent to the Morgue. The means of my death, by a plastic bag, will be so obvious that no autopsy should be required.

In following these directions you will be performing a praiseworthy service to both the living and the dead.

The address of my niece is-

Mrs Edith Munger
1649 First Ave. (near 86th St.)
Office Telephone - No. 4-8055
Private Telephone - No. 4-4665

Mariana Zavy
Triptychs by Iman Issa are exercises in recollection in three parts, examining how our sensibilities strive to make connections with previously lived, spatial experiences. Each work departs from a casual snapshot of a site in New York City. A second, more formal photograph of arrangements of objects attempts to visually articulate the memories associated with the experience of these sites. A third and final part is a material manifestation. It is derivative of the arrangement constructed in the formal photograph and, ultimately, evidence of our inability, or even failure, to fully translate visually the sensibilities of recollection.
Video Art Manual by Keren Cytter unites several seemingly disparate plots into a single narrative about how to make video art. The artist interweaves instructions on the technical approaches to video with deadpan critique of our obsession with the illuminated screen. Original footage by Cytter is combined with repurposed television clips, providing helpful hints on a range of techniques such as the most effective placement of subtitles and how to disguise poor acting skills. These practicalities are set against news footage about an imminent solar flare on course to destroy the earth and shots of fitness guru Richard Simmons cheering everyone aimlessly forward into the void.
Gordon Matta-Clark’s *Reality Properties: Fake Estates* depart from inquiries into the way public space and private real estate in New York City are edited and divided. The works are based on documentation of Matta-Clark’s purchase in the early 1970s of fifteen peculiarly small and oddly shaped lots, mostly in Queens. Posthumously assembled from materials in the artist’s archive, *Fake Estates* combine photographs, deeds, diagrams, dimensions and locations of each property to give material form to the immaterial act of buying the parcels. *Blast from the Past* is a vitrine with a ruler, small pile of debris—pencil shavings, floor sweepings—and a note to the future, stating this package: “Contains all the parts necessary to recreate this compelling scene from history of my floor. Just use this simple diagram to put everything in its proper place.”
WHEREAS, the Board of Estimate of the City of New York, by resolution adopted on the day of 19 ____________ (Calendar No. ______), and after the approval was signed by said Board, such resolution directed the sale at public auction of the premises hereinbefore described for the minimum amount paid for the premises.

WHEREAS, after advertisement in the manner provided by law, said premises were duly sold by said Board as aforesaid, and the Commissioner of Real Estate of the City of New York, by advertisement held at the time and place set forth in said advertisement.

NOW, THEREFORE, WITNESSETH: That the first party, in consideration of the sum of _______ lawful money of the United States, paid by the second party, does hereby grant and convey unto the second party, the heirs or assigns of the second party forever.

ALL that certain piece or parcel of land, together with any improvements, thereon, appurtenant thereto, and lying and being in the Borough of _____, City and State of New York, designated on the Tax Map of the City of New York, for the Borough of _____, City and State of New York, on the face of said Tax Map, on the plan of __________, and Block __________.

The second party has hereby executed and delivered to the first party, a purchase money mortgage in the sum of _______ which is entitled to be recorded simultaneously herewith.

TO HAVE AND TO HOLD the premises herein conveyed and delivered to the second party, the heirs or successors and assigns of the second party forever.

Subject to: (1) Any state of facts an accurate survey would show; (2) The rights, if any, of tenants or persons in possession, if any; (3) All liens and any local, State or Federal Government having condition thereof existing at the time of delivery; (4) Building restrictions and any zoning regulations in force at the time of sale and any easements, restrictions of record, and assessments affecting the subject property; (5) The true names and addresses of sections, streets, and lots, and (6) All pending assessments, if any, and any unimproved assessments, if any, which the second party will assume.

In the event of the acquisition by the City of New York by condemnation or otherwise of any part or portion of the above premises lying within the bed of any street, avenue, parkway, expressway, park, public place or catch-basin as said street, avenue, parkway, expressway, park, public place or catch-basin is shown on the then City Map, the party of the second part the heirs or successors and assigns of the party of the second party, shall only be entitled to compensation for such acquisition by the City to the amount of two dollars, and shall not be entitled to compensation for any buildings or structures erected therewithin or within the lines of said street, avenue, parkway, expressway, park, public place or catch-basin any part or portion of the premises as hereinabove described.

IN WITNESS WHEREOF, the parties to the first part has caused these presents to be subscribed to by the Commissioner of Real Estate and by the City Clerk and its commissioner and to be hereunto fixed the day and year first above written.

THE CITY OF NEW YORK

Commissioner of Real Estate

By: ____________________________

City Clerk

[Signatures]

[Signatures]

Acting Corporation Counsel
Blast from the Past, 1970–1972
chromogenic print; 12 inch steel ruler, pencil on paper and floor sweepings
dimensions vary with installation
Courtesy of the Estate of Gordon Matta-Clark and David Zwirner, New York
Ján Mančuška’s work is involved with the visualization of language in representational mediums of film, drawing and sculpture. *Against Science* has a vertical light box mounted on a steel pedestal with the word “against” in black vinyl on the background. The text is part of an illuminated backdrop for a small sculpture made of 35mm celluloid filmstrips, shaped with string into a twisted and tense sculptural form. Closer inspection of images on the filmstrip reveals a contorted figure posed in a complex yoga position. Image, object and language intersect to yield varying representations of a concept—against.

*Against Science, 2011*

mixed media (inverse film, Perspex box, light-box, metal construction)

58.27 x 27.56 x 17.72 inches

Courtesy of Andrew Kreps Gallery, New York
The video Reagan Tape by Allan Sekula & Noël Burch intricately interweaves clips from Ronald Reagan’s first State of the Union Address in 1983 with clips from various Hollywood movies Reagan starred in prior to his presidency. The juxtaposition of an emergent “Reaganomics” with scenes of the future President attempting to tame a chimpanzee in Bedtime for Bonzo (1951), for instance, reveal a biting portrait of the polarizing political figure.
of commissioned public events. The free events include a listening session by Dan Fox that uses music and spoken narrative to create a sound essay about Alain Resnais’s 1961 film *Last Year at Marienbad*; a staged reading of a script by Jessamyn Fiore that proposes the genesis of two works by Gordon Matta-Clark in the exhibition; a screening of films by artist Maya Schweizer; and a talk by Jens Hoffmann that draws connections between a film director as author and an exhibition maker as author.

The Marienbad Sessions is a pedagogical approach that seeks to draw out knowledge about specific works of art, participating artists and, more generally, ideas related to time, memory, 1960s cinema and the artifice of biography, all topics explored by the exhibition. It is a designated learning site inside a space of exhibition that prioritizes the objects on display alongside a display of knowledge production in real time through lived experience with people.

The Marienbad Sessions is designed and built by Bureau for Open Culture. It comprises two eight-foot tall walls that do not reach completely to the gallery’s ceiling; one wall is about ten feet long, the other twenty. These walls are made of metal studs, mirrored Plexiglas, cardboard and drywall. The two walls intersect at a slight angle at precisely the entrance to the gallery. Therefore, when visitors exit a second floor elevator and approach the gallery entrance they immediately experience a momentary sense of disorientation. The obviously reflective surface does not reveal their image, but a distorted reflection of the gallery interior. This sense of disorientation relates to important characteristics in Resnais’s film that utilize architecture and mirrors, repetition of language and uncertainty of time and space to forge a kaleidoscopic cinematic experience. The spatial disorientation spectators experience with The Marienbad Sessions is enhanced by another quality of its design: When they walk into and around the designated area where public events occur, the mirrored Plexiglas panels and vertical openings—gaps between panels—allow them to see simultaneously their reflections, artworks and visitors on the other side and an exterior urban space reflected in the mirrors (windows define an entire gallery wall). During the events, spectators sit in front of these mirrors and watch presenters without choice but to confront a their own image and that of others near them.

The Marienbad Sessions functions two-fold. It conceptually extends the way an exhibition is expected to behave using design and public engagement to transform the exhibition into a cohesive learning site where an approach to education is prioritized within the overall concept. More specific to the film, The Marienbad Sessions is designed to reflect in coordination with the exhibition site a sense of disorientation cinematically inherent of Alain Resnais’s magisterial and provocative film *Last Year at Marienbad*. 
September 16, 2013

Lieux de mémoire, desire and film

A screening of short films by Berlin-based artist Maya Schweizer and conversation with curator James Voorhies about her interest in the role of memorials and monuments as embodiments of historical events and biography. Schweizer’s film A Memorial, a Synagogue, a Bridge and a Church (2012), included in the exhibition Last Year at Marienbad redux, is discussed within the context of films by figures such as Alexander Kluge and Harun Farocki.
Last Year at Marienbad
Listening Session

The listening session was developed by Dan Fox in collaboration with Junior Aspirin Records and Dexter Sinister / The Serving Library in 2011. Designed to encourage thinking away from the printed word, each hour-long session, conducted in a darkened room, is comprised of commentary woven into a playlist of songs. For Last Year at Marienbad redux the commentary creates two parallel narratives, sometimes intertwining, and sometimes contradicting.

Listen to the Podcast on Junior Aspirin Radio Session 19: Last Year at Marienbad redux
junior-aspirin-podcast.blogspot.co.uk
October 17, 2013

Blast from the Past

A staged reading of a theatrical work by curator and writer Jessamyn Fiore. The performance reading theatricalizes found texts about the work of Gordon Matta-Clark and Robert Smithson, combining their words with contemporaneous interviews and articles to propose the genesis of two artworks Blast from the Past (1972–73) and Reality Properties: Fakes Estates (1974) by Matta-Clark featured in the exhibition.
A Certain Tendency in Curating

Curator and writer Jens Hoffmann talks about the influence of 1950s and 60s French Cinema and the work of directors such as Alain Resnais, Jean-Luc Godard, Jean-Pierre Melville, Agnes Varda, and Eric Rohmer on the practice of exhibition making. He investigates in particular how the theory of the director as author, as developed by François Truffaut in his seminal essay “A Certain Tendency in French Cinema,” published in Cahiers du Cinema in 1954 and a manifesto of the Nouvelle Vague, translates to the idea of the exhibition author and creative curator.
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Curated by James Voorhies

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BUREAU FOR OPEN CULTURE

LAST YEAR AT Marienbad
REDUX
SEPT 12- OCT 26
CURATED BY

LAST YEAR AT MARIENBAD REDUX is an exhibition, public program and publication that together examine how fictional narratives develop over time to form accepted knowledge of people, places, events and things. Inspired by the unconventional cinematic techniques such as nonlinear narrative and repetitive language used in the 1961 film Last Year at Marienbad (directed by Alain Resnais), the exhibition Last Year at Marienbad redux features works of art that deploy these and other devices—editing, character development, plot, mise-en-scène and montage—to disrupt, challenge and confute what is understood as fact and fiction. The project explores how memory, meaning and, ultimately, an understanding of reality are shaped.

THE MARIENBAD SESSIONS are free public events—performance, screenings, and talks—held during the exhibition inside the gallery.

MAYA SCHWEIZER
Mon. Sept 19
4-6:30 PM
A conversation and screening of the first two good times

JESSAMY FIORE
Mon. Oct 17
4-6:30 PM
A performance of a poem by Gender Marta Clark

JETHRO HOFFMANN
Mon. Oct 31
4-6:30 PM
A discussion and screening of an early video story

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