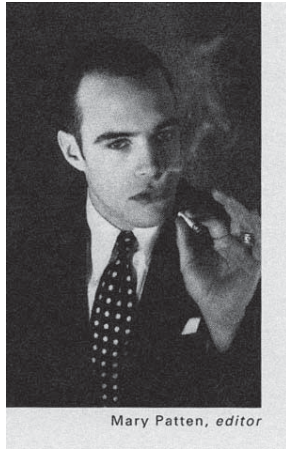


# [MIGHTY REAL]



Mary Patten, *editor*

SELF-PORTRAIT AS MARY PATTEN  
WORK ON PAPER FOR *WHITEWALLS*, 1994

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THE WORK OF ROBERT BLANCHON

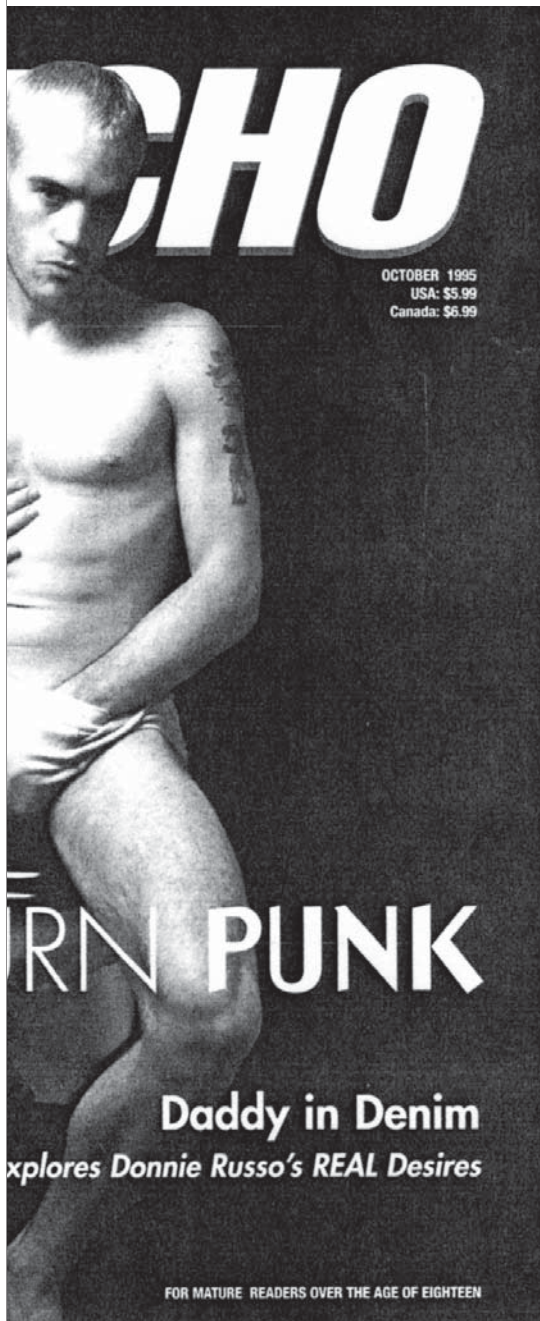
# YOU MAKE ME FEEL [MIGHTY REAL]

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## THE WORK OF ROBERT BLANCHON

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NOVEMBER 19, 2009 – FEBRUARY 26, 2010  
TRACEY/BARRY GALLERY, BOBST LIBRARY  
NEW YORK UNIVERSITY



## FOREWORD

Queer. If I had to use one word to describe Robert Blanchon's work, it's queer. I don't mean queer only in the sense that he was a man who loved other men, though his sexuality is an integral part of his art; but rather, that he has a queer approach to the world. He sees things askew, askance, catty-corner—perverse in the epistemological sense. Thoroughly postmodern in his approach, Blanchon is a profound prankster. All structures of culture and art, bodies and desire are fodder for his parodies. At the moment we engage his vision, we stand in that liminal, fleeting space of the queer.

I first encountered Blanchon's work when Mary Ellen Carroll, executor of the Blanchon estate, contacted me about the possibility of placing Robert's papers here in the Fales Library. Fales is the primary special collection for literature and the arts at New York University. Over the past fifteen years, we have become a leading repository for the work of New York artists from the 1970s-1990s who worked in downtown New York and who directly engaged critical theory in their art practices. Blanchon's work fits perfectly with that of artists such as Dennis Cooper, Richard Foreman, Gary Indiana, Frank Moore, Lynne Tillman, and David Wojnarowicz—all of whose papers are at the library. I am extremely grateful to Mary Ellen Carroll for donating the Blanchon papers to NYU.

Before they arrived at Fales, the papers were in the stewardship of Amy Sadao and Nelson Santos of Visual AIDS. Through the Frank Moore Archive Project and the Robert Blanchon Estate Project, Visual AIDS processed, preserved, and published Blanchon's work, keeping it alive. I am indebted to their care of the collection.

This exhibition is the first showing of the breadth of Robert Blanchon's "work." The word is apt; each of his projects has "work" to do, and makes us "work" to understand it. I am thankful for the excellent curatorship of Sasha Archibald, Tania Duvergne, and Bethany Martin-Breen who organized this exhibition. It is an honor and privilege for the Fales Library to preserve and provide access to Robert Blanchon's papers and artwork, and to present this exhibition.

MARVIN J. TAYLOR  
DIRECTOR, FALES LIBRARY  
AND SPECIAL COLLECTIONS  
NEW YORK UNIVERSITY

*The Fales Library and Special Collections are the primary repository for rare materials in literature and the arts at New York University. The collection holds more than 200,000 printed books, 12,000 linear feet of archives and manuscripts, and more than 50,000 media elements. In addition to the Fales Collection, which documents developments in prose narrative, the Downtown Collection documents the New York art scene from the 1970s-1990s. Our Food Studies collection contains more than 20,000 volumes, making it one of the largest in the country. For more information please see [www.nyu.edu/library/bobst/research/fales/](http://www.nyu.edu/library/bobst/research/fales/).*

## ABOUT VISUAL AIDS

Since 1988, Visual AIDS has been producing exhibitions, publications, and events utilizing visual art to effect change in the fight against AIDS. As one of the first national initiatives to respond to the AIDS pandemic, Visual AIDS projects like The [Red] Ribbon Project and Day Without Art helped the arts community lead the way in AIDS activism. Through the Frank Moore Archive Project, Visual AIDS maintains a visual record of the pandemic and the contributions of artists affected by AIDS while providing services enabling many artists to continue their work and further their careers. For more information, visit [www.visualAIDS.org](http://www.visualAIDS.org).

*Visual AIDS thanks Art Matters and Blue Medium for their support of the exhibition and publication.*



MUSCLE BIKERS

The Robert Blanchon Papers at NYU's Fales Library include several proposals for unrealized artworks. One of these describes photographs of architect Mies van der Rohe's Modernist icons stretched between two large sheets of Plexiglas. The Plexi would be bound on all sides with black tape, to make an object that looked like a giant antiquated slide. (In fact, Blanchon owned several such slides, also in the Fales collection.) The proposal—to make a reproduction of an icon into an artwork that alludes to reproduction—neatly summarizes Blanchon's attitude toward artmaking, and his clever use of source material to complicate his role as artist. Subtle but incisive, this proposal suggests the direction we might have expected Blanchon to take.

A conceptual artist who worked primarily in photography and sculpture, Blanchon's artistic career spans just over a decade. Born in 1965, and having lived in Chicago, New York, and Los Angeles, Blanchon died of AIDS in 1999. Despite his short career, his work comprises an eloquent take on a few major themes: queer sexuality; memory, loss, and nostalgia; the politicized body; and the effects of his illness. In tandem with each of these topics, Blanchon's *oeuvre* is also an extended effort to destabilize traditional notions of authorship. On the one hand, Blanchon insistently, and sometimes outrageously, appropriated from other artists and visual culture, and on the other, he treated identity as a matter of perception, rather than a self-defined fact.

Such themes reflect Blanchon's 1990s milieu, a time of great upheaval in the art world and the culture industry at large. A voracious consumer of high and low culture, Blanchon was engaged with the era's critical theory, popular culture, fashion, architecture, and politics. In New York, where Blanchon arrived in 1990, the AIDS Coalition to Unleash Power, known as ACT UP, was in full swing, holding protests and "kiss-ins." Blanchon was involved, as was most of the art world. He had a studio on Canal Street near Artists Space and was employed at the New Museum, which was exhibiting controversial work by Mary Kelly, Andres Serrano, and group shows like Marcia Tucker's infamous "Bad Girls." The word "queer" was emerging as a sex-positive embrace of fluid sexuality, and women and artists of color were slowly making inroads in the art world. Robert Mapplethorpe died of AIDS in 1989, Keith Haring in 1990, and David Wojnarowicz in 1992. Like these artists, Blanchon was deeply invested in radical queer culture.

Unlike these artists, however, or at least their best-known work, Blanchon's style is subtle, wry, and exemplary of the minimalist gesture. His artistic approach was informed by two major trends: the Picture Generation's strategies of appropriation, and the agitprop tactics of the AIDS movement. Blanchon was not an agitprop artist, but like such artists, he boldly used appropriation as a means to an end. His was a parasitical art practice—a mode of artmaking that freely quoted sources as diverse as Duchamp's *Étant donnés*, the Anita Hill hearings, a medieval burial ritual, and the work of his contemporaries. Appropriation risks being derivative, but in Blanchon's case, it served to perfectly isolate the ingeniousness of his own quiet but salient intervention.

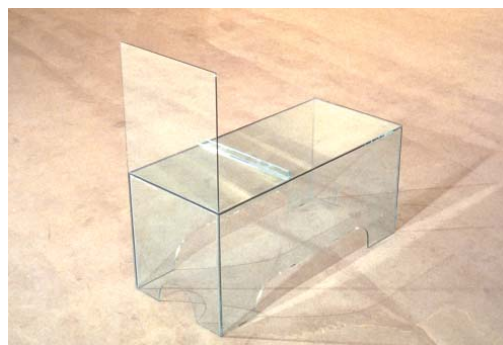
His artworks have sources traceable and untraceable. He took specific motifs from work by Félix Gonzáles-Torres, Martin Kippenberger, Joseph Kosuth, James Welling, and others; a silver cast of his decaying teeth seems uneasily related to body casts by Kiki Smith. Among an homage to Tony Tasset and a performed parody of Gilbert and George (with Mary Ellen Carroll) are photos of Los Angeles carports—images that reference Dan Graham's photos of suburban homes and Ed Ruscha's gas stations, though Blanchon tints his images and paints the frames to match as a reminder that even the most detached of documentary traditions is "framed" by its author.



UNTITLED (SELF-PORTRAIT), 1991 (DETAILS)  
PENCIL, CRAYON ON PAPER  
DIMENSIONS VARIABLE  
COLLECTION OF PETER NORTON



UNTITLED (EYE FRAME), 1998  
PRESCRIPTION EYEGLASS, CUSTOM FRAME, GLASS SHELF  
2 X 9 X 10 INCHES



UNTITLED (DRAWING HORSE), 1998  
25 INCH TEMPERED GLASS, SILICONE ADHESIVE  
60 X 30 X 30 INCHES  
GILBERT AND GEORGE, 1994  
SILVER PRINT, SILVER LEAF FRAME  
42.5 X 32.5 INCHES





DINGBATS, 1998  
CIBACHROME PRINTS, HAND-PAINTED  
WOOD FRAMES  
10.75 X 15 INCHES EACH

In other cases, Blanchon's quoting is less explicit. He riffs on Minimalism's seriality by using solitary photographs of trees, waves, and flowers to suggest fecundity rather than formalism. *Untitled (drawing horse)* is a flawless statement on the vulnerability of the artist and a sculpture that bears little resemblance to any other, but Blanchon describes it in his correspondence as a "painful homage to feeling too minimal lately and hating the big guns," by which he meant Richard Serra and Sol LeWitt.

Contemporary art wasn't Blanchon's only source material. He also found inspiration in the visual culture of gay sex: pulp erotica, want ads, and advertisements, toward which he positioned himself as an archivist of sorts, though an archivist with a slight fetish attachment. The images that comprise *Untitled (aroma/1981)* are not sex ads themselves, but sepia prints, while the bandana series—bandanas of the sort used to indicate gay sex preferences—are enlarged and beautifully hand-tinted. His fetishizing impulse is tender; he infuses these signs of sex with love.

Nor did Blanchon hesitate to mine his personal life. One of his most exhibited works was *Protection*, a letter to his mother detailing his serostatus and her confused effort, as a conservative Christian, to find an appropriate reply. Recognizing a powerful document on homophobia and the personal toll of claiming a gay identity, Blanchon framed and installed the letter as artwork. In a similar vein are Blanchon's arresting photos of underwear stains. The stains allude to sex and bodily fluids, but also to Blanchon's own problems with bowel control, a symptom related to HIV. Such works aren't simply personal, but shockingly so; there is something both devious and audacious in Blanchon's willingness to use his own life to such calculated effect.

Indeed, Blanchon again and again explored different ways to reveal and conceal the personal in his work. He loved costumes, raunch, camp, and glamour, and his success as an art teacher was in part a result of his fondness for performance in the classroom. He understood that the assumptions that surface in a brief encounter, about class, profession, or sexual orientation, can be manipulated with a lilt in the speech or a different hat. In works like *Untitled (Death Valley Self-Portrait)*, the photo spread for *Honcho* magazine, and his tattoo series, Blanchon's body is the artwork, while in other pieces—*Untitled (Robert)*, for instance, which matches snapshot photos of the artist with personal ads—he posits his body as an empty receptacle, the meaning of which will be determined by the viewer. His unorthodox business cards are his best effort to pre-empt the inevitable stereotype, or control it. These mini-biographies chatter about his dog Bugger, his new anti-depressant, and the time the class bully sent him to the hospital with injuries and his parents said it was Robert's fault, for being too feminine.

Blanchon's papers and source materials, deposited at NYU's Fales Library, are invaluable in determining the process of this artist who so adamantly questioned the nature of identity. The archive consists of Blanchon's teaching materials, letters, notebooks, papers, and ephemera collected throughout his lifetime. Less standard for an archive, the collection also contains a great deal of Blanchon's art, including photographs, video, installation, and sculpture. The material (which barely escaped being the detritus of another artist who died of AIDS) touches on the New York downtown scene, a fiercely politicized art world, the artist superstars of the late 20th century, and most importantly, Blanchon's ongoing dialogue with his colleagues, students, and himself. In this rich resource, the artist emerges, and it is our great pleasure to introduce him.

SASHA ARCHIBALD, TANIA DUVERGNE,  
AND BETHANY MARTIN-BREEN







GIFTS FOR HAROLD, 1994 (DETAIL)  
COLOR PHOTOGRAPH, WOOD FRAME  
5 X 7.25 INCHES

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**VERSATILE & HOT**

INTERVIEW WITH  
MARY ELLEN CARROLL

BY BETHANY MARTIN-BREEN

Mary Ellen Carroll is a conceptual artist and the executor of the Robert Rauschenberg Estate. She and Robert met as graduate students at Chicago's School of the Art Institute (SAIC) in 1988, and were close friends and collaborators until Robert's death in 1999. She spoke with co-curator Bethany Martin-Breen by telephone in August 2009.

**BMB: Robert begins his many letters to you "Dear Me." What were your first impressions of him?**

MEC: Robert was smart, articulate, and a provocateur. We didn't get to know each other well until we had an exhibition together at the State of Illinois Gallery, "Conceptual/Installations," in 1989. That was where our appreciation for one another started. His background had a more art-historical trajectory, and mine was more philosophical, so we had a very enriching dialogue. The friendship was invaluable to both of us. Robert loved to question and challenge and push, but always from the inside. One of his early pieces, *Conceptualism's Anniversary* [1989], really epitomizes this. It was a seminal piece in terms of Robert's career and his thinking.

**BMB: You're referring to the invitation for the fictional conference and gala celebrating the anniversary of conceptualism?**

MEC: Yes. Robert was working at the time for Jeanne Dunning, who was head of the Visiting Artist Program at SAIC. That's how he had access to all the information—the names, addresses, etc. that he took from the museum's files. The museum was furious with him; they had to field phone calls from people trying to make reservations to see Philip Glass with Yoko Ono, or attend some of the other faux-events. The museum was holding a real event in the Board of Trade room on the night of the conference's fake opening gala, so people actually showed up in black tie dress only to be turned away from an actual black tie event.

*Conceptualism's Anniversary* exposed all of the complexities of the art world and the market—how everyone is involved and has a role to play, and the importance of timing. He called me after the whole thing blew up, and asked, "Well, what am I supposed to do?" and I told him, "Absolutely nothing. You created the piece, so let it be. You don't owe any explanation. It's a work of art; it only has to be itself."

**BMB: There was a second part to that work, when he published a review in *Whitewalls* of the event.**

MEC: That speaks to the thoroughness of his process, and to his professional savvy as an artist. He knew the ways that a one-time event ends up being disseminated and remembered by the art world public. No artwork really exists until it's written about or photographed.

**BMB: In the early 1990s, sparked by the tragic death of his brother from a bicycle accident, Robert moved from Chicago to New York. He was working at the New Museum, and was very involved in the downtown art scene. Was he also involved in AIDS activism, which played a huge part in the arts community of the time?**

MEC: Yes, Robert participated in the AIDS activism group ACT UP. This was really when AIDS was at its height. The number of people who were dying in the community of visual artists, and all across the culture industry, was totally devastating. It was a poignant moment for many people in New York, and also an incredibly important time in terms of political activism and protest. Robert was a part of this movement in Chicago and continued to be part of it in New York.

**BMB: Regarding his activism in Chicago are you thinking of the "I Will Not Get AIDS" poster, with the image of Mayor Richard Daley [c.1989]?**

MEC: That was a unique piece. Robert's work often dealt with these issues, but usually in a much more subtle way. That piece was posted guerilla-style on the sides of buses and at bus terminals, and on the elevated public transportation platforms. It was widely reported in the papers.

**BMB: Would you say the bandana pieces, for example, or *Untitled (aroma/1981)* [1995] with its vintage sex advertisements, show Robert's more subtle forms of activism?**

MEC: I think those works are about representing the invisible. It's not about identity politics exactly, but about identification—about the group of people you identify with and the sort of signs you are privy to. There was a lot of messaging at the time about death and AIDS and the danger of sex. As an antidote to the political climate, Robert was pointing to a body of literature and images that were sex-positive.

**BMB: Robert's piece for the artist publication *Promotional Copy* [1993]—an advertisement for a tour of NYC locations for anonymous gay sex—was a similar sort of thing. Was the tour real?**

MEC: I did the tour, and believe me, it was not fake. There were very real locations with very real activity going on. With that piece, Robert was also commenting on how information is transmitted within a group, especially this sort of underground information. How do you know where to go in New York to find good Korean food, or the best place to get your shoes repaired? As in *Untitled (aroma/1981)* or the bandana series, Robert takes the information from an insider, privileged realm and drops it into the public like a meteor. Of course, then it raises the question of whether it's true, or fictionalized.

**BMB: On the topic of Robert possibly fictionalizing things, the most famous example is *Protection* [1992], the letter to his mother about his HIV status and her reply.**

MEC: Well, some things have been questioned, but that was real. Robert was actually a very private person and he shared that letter very deliberately.

**BMB: I'm also thinking about the business cards that tell stories about Robert's childhood—about being called a fag and bullied, or his parents being Jews for Jesus...**

MEC: The business cards were Robert's way of saying, "This is who I am, and this is how I can reduce it for you emotionally and intellectually." It was a way that he could control his own narrative, his personal biography. Robert was very aware that people's perceptions or judgments were based purely on how you dress, how you look, how you speak. That was something he thought about quite a bit.

**BMB: *Untitled (self-portrait)* [1991] stands out as an important instance of this. Robert commissioned fourteen different street artists to draw his portrait and called the piece a self-portrait.**

MEC: That piece was well received when it was exhibited at the Drawing Center, though controversial too, because to start with, he didn't do the drawings. The piece proposed a new relationship to authorship: Robert was the creator, but also the subject. On the one hand, you have the people on the street who did the drawings, but on the other, you have all the people who knew Robert and saw the piece. These people all made their judgment as to which portrait was the best likeness, or the worst, or which made him look most gay. The piece raised fundamental questions by linking how a person is seen to how a work of art is seen.

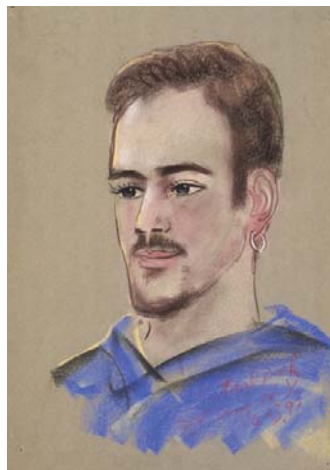


UNTITLED (SELF-PORTRAIT / WASTE), 1995  
METAL, RUBBER INSTALLED IN WALL  
4.5 INCH DIAMETER; 1.75 INCH DEEP

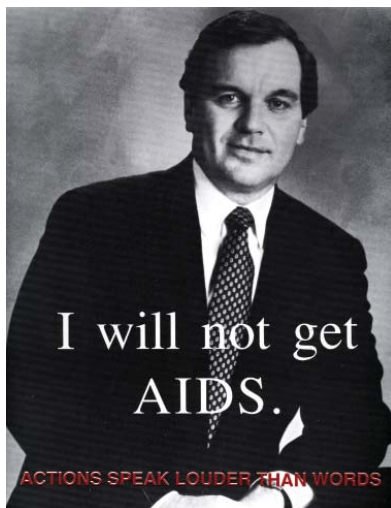


GILBERT AND GEORGE, 1994  
GELATIN SILVER PRINT, SILVER LEAF FRAME  
42.5 X 32.5 INCHES





UNTITLED (S/M TOP-BOTTOM), 1995  
GELATIN SILVER PRINT, WOOD FRAME  
40.5 X 40.5 INCHES  
COLLECTION OF MARY ELLEN CARROLL



UNTITLED [I WILL NOT GET AIDS], C. 1989  
STICKER; ED. UNKNOWN  
9.5 X 7.5 INCHES

**BMB:** Robert used self-portraiture in many other pieces. I'm thinking particularly of the work he did in Death Valley. Then there are other works that don't portray his body, but allude to it, and also to his illness, such as *Untitled (eye frame)* [1998], or the photo series of underwear stains, or the silver cast of his decaying teeth.

**MEC:** From the point that he was diagnosed as having AIDS—and they always said “full-blown AIDS,” which we used to laugh about—he was coming to terms with his mortality. This was extremely early in his career. When you have that knowledge of your mortality, you have an illness, sure, but really, you have a condition. I think the pieces you're referring to weren't about representing illness, per se, but about representing his worsening physical condition and what that meant to him. Besides the possibility that the disease would affect his brain and his intelligence, the worst thing was that he was losing his vision. He created *Untitled (eye frame)* with the anticipation and anxiety that he was going blind. The frame had his correct prescription, so in some sense, the piece was a readymade.

The portrait series in Death Valley was earlier, done at a point when Robert was very much alive, when it seemed important to represent the physical beauty of that landscape and his body. Yet, the images become emblems of death and dying. There is something incredibly perverse and hilarious to see him standing naked in the middle of Death Valley.

**BMB:** *Untitled (stones)* [1995], the rubbings of blank gravestones, also alludes to self-portraiture. I imagine he intended them as a kind of memorial, or a reflection on his own mortality.

**MEC:** Yes, and he intentionally printed them in such a way that they would fade and disappear over time. The piece anticipates the question, What would happen to Robert, what would be done, who would remember, who would be there?

**BMB:** As the executor of Robert's estate, in the end it was you who decided what would be done. How did the work end up with the Fales Downtown Collection at NYU?

**MEC:** After Robert died, the work had to be consolidated and archived. Robert had lived in New York, Chicago, Los Angeles, and Chapel Hill, and there was work—in storage, with his gallerist, with friends, or at the framers—in all of these cities. I eventually decided to approach Visual AIDS to manage the Estate Project because I wanted an institution where other people who would appreciate Robert's contribution and legacy could get involved. The Judith Rothschild Foundation provided the initial seed money to organize the estate and then the Andy Warhol Foundation contributed to the publication. With their support, and that of Visual AIDS, we've been able to achieve everything Robert would have hoped.

**BMB:** As part of the Downtown Collection, the archive really fits at the Fales.

**MEC:** Right. It's part of something historical but also uniquely remains itself. It's sad that Robert's career was eclipsed just when he was starting to do incredibly well, but at the Fales, the work will have a public again.

*Mary Ellen Carroll is a conceptual artist who lives and works in New York City and Houston, where she teaches in the School of Architecture at Rice University. She is the recipient of numerous awards and her work has been exhibited internationally, at venues such as the Whitney Museum of American Art, New York; ICA, London; Museum für Volkerkunde, Munich; ICA, Philadelphia; MOMUK, Vienna; and the Renaissance Society, Chicago, and will be featured in a forthcoming monograph, *Mary Ellen Carroll: MEC* (Steidl/MACK, 2009).*

*Bethany Martin-Breen is a graduate student at New York University completing an MA in Art History at the Institute of Fine Arts.*

## BIOGRAPHY

Born in Foxboro, Massachusetts in 1965, Robert Blanchon was one of four children and the son of a high school principal. He left home at seventeen and eventually settled in Chicago, where from 1984 to 1990, he attended the School of the Art Institute of Chicago and earned his BFA and MFA.

As an artist, Blanchon quickly established a reputation with his involvement in the Chicago non-profit art scene. He assisted with the organization of Randolph Street Gallery (the site of a 1996 solo show) and curated "Conspired" and "Strip," two exhibitions at N.A.M.E. gallery about obscenity and sexuality. He participated in the collaborative artist project Anonymous Museum, and was employed by artist Jeanne Dunning to assist with the School of the Art Institute's visiting artist lecture series. Shortly after his diagnosis as HIV-positive, Blanchon designed a poster for Chicago's Art Against AIDS: On the Road billboard campaign, curated by Ann Philbin.

In 1990, Blanchon sold artwork to finance his move to New York, where he rented a studio on Canal Street and worked at the New Museum of Contemporary Art. ACT UP meetings and art world events brought Blanchon into the acquaintance of art world luminaries such as Susan Cahan, Marcia Tucker, Douglas Crimp, Félix Gonzáles-Torres, and others, and his work was included in group and solo exhibitions at institutions such as Artists Space, the Drawing Center, and White Columns. His 1995 video *let's just kiss + say good-bye* screened widely at national and international film festivals.

In the spring of 1995, Blanchon moved to California as an artist-in-residence at the University of California, Irvine and concurrently taught a studio critique course at CalArts. When his contracts were renewed, he settled in Los Angeles. Shortly after a solo show at the Los Angeles Center for Photographic Studies, Blanchon began exhibiting with Marc Foxx Gallery.

UC Irvine students voted Blanchon "Best Teacher" in 1996—an unprecedented honor for a faculty member of the Fine Arts Department. After an artist-in-residence position at the University of North Carolina, Chapel Hill in 1998, Blanchon was employed the following spring at the School of the Art Institute. Shortly after returning to Chicago, he was hospitalized, and on October 3, 1999, at the age of thirty-three, he died of complications relating to AIDS.

## THE ROBERT BLANCHON ESTATE PROJECT

The Robert Blanchon Estate was created in 1999 and directed by the conceptual artist Mary Ellen Carroll, Blanchon's friend and collaborator. In 2002, with support from the Judith Rothschild Foundation as well as friends, family, and collectors, the estate began an invaluable partnership with Visual AIDS. In keeping with its mission to preserve the work of artists having died of AIDS, Visual AIDS gathered Blanchon's artworks, writings, pedagogical materials, personal effects, and ephemera. A comprehensive monograph of Blanchon's work was published by Visual AIDS and distributed by D.A.P. in 2006, with support from the Andy Warhol Foundation for the Visual Arts. Finally, in early 2009, the estate was transferred to the Downtown Collection at New York University's Fales Library where it will have a permanent home.

## CREDITS

All works reproduced belong to the Robert Blanchon Papers, Fales Library, New York University unless otherwise noted. All photographs are courtesy Christopher Burke Studio, except *Untitled (self-portrait)*, courtesy the Collection of Peter Norton, and *Untitled (drawing horse)*, courtesy the Estate of Robert Blanchon.



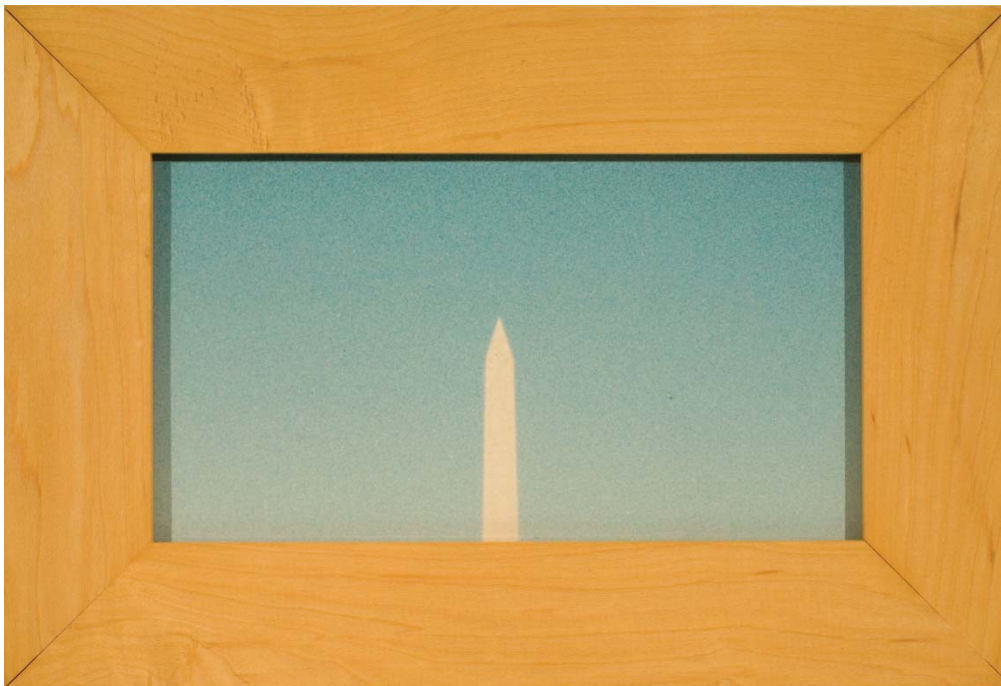
UNTITLED (DEATH VALLEY SELF-PORTRAIT), 1995  
2 CIBACHROME PRINTS, WOOD FRAMES  
35.5 X 45.5 INCHES EACH



UNTITLED (HONCHO OCTOBER 1995)  
PUBLISHED IN WHITE COLUMNS UPDATE, 1995



UNTITLED (MERRILL LYNCH), 1992-94  
C-PRINT, WOOD FRAME  
14.25 X 12.25 INCHES  
ESTATE OF LAWRENCE STEGER



UNTITLED [WASHINGTON MONUMENT], 1996  
C-PRINT, FRAME  
7.25 X 10.75 INCHES  
COLLECTION OF JOEL WACHS

# CEREBRAL MASSAGE



Tracey/Barry Gallery, Bobst Library  
New York University  
70 Washington Square South  
New York, NY

#### Exhibition Dates

November 19, 2009 – February 26, 2010

#### Gallery Hours

Monday – Thursday, 10 AM to 5:45 PM  
Friday 9 AM to 4:45 PM

#### Opening Reception

December 1, 2009 World AIDS Day  
6:30 to 8 PM

#### Curators

Sasha Archibald, Tania Duvergne,  
and Bethany Martin-Breen

#### PUBLIC PROGRAMS

##### *YOU ARE CORDIALLY INVITED:*

*THE ART AND INFLUENCE OF ROBERT BLANCHON*

An event discussing Robert Blanchon as a conceptual artist whose work reiterates and expands many themes of late 20th-century contemporary art. Throughout his career, from parodies of the art world to AIDS agitprop to cerebral, minimalist photography, Blanchon gleaned material from the history of art in order to make his own crucial intervention, and taught his students to do the same. Brief presentations and discussion with panelists will explore Blanchon's work in relation to the artistic milieu of the '90s, and its resonance with emerging trends in contemporary art.

Tuesday January 26, 2010

Fales Library, NYU  
6:30 to 8:30 PM

##### *ART OR ARCHIVE?*

*WHAT MATTERS TO ARTISTS' ESTATES*

This panel will discuss the nature of artists' estates, their placement in archival repositories, copyright issues, and other concerns about the disposition of artists' papers. A discussion among professionals representing legal, artistic, academic, and other institutional concerns, the evening will explore both the theoretical aspects of how an artistic legacy is maintained and offer practical advice on securing an artist's oeuvre.

Tuesday February 16, 2010

Fales Library, NYU  
6:30 to 8:30 PM

#### ACKNOWLEDGEMENTS

The curators would like to acknowledge the following individuals and organizations for their support and contributions to this exhibition and publication: Priscilla J. Barclay and Kenneth C. Burkhart, Mary Ellen Carroll, Jackie Chang, Cammi Climaco, Lisa Darms, Paula De Stefano, Barbara Goldsmith, Michael Greenblatt, Lyra Kilston, Linco Printing Inc., Ben Moskowitz, Alice Moscoso, Peter Norton, Brent Phillips, Amy Sadao, Nelson Santos, Estate of Lawrence Steger, Paul Steger, Marvin Taylor, Joel Wachs, Jessica Wexler, and Fred Worden Trucking.

#### DESIGN

GREENBLATT-WEXLER

#### **MUSCLE BIKERS, CEREBRAL MASSAGE, AND VERSATILE & HOT**

EXCERPTS FROM THE PERSONALS SERIES, 1987

YOU MAKE ME FEEL