Dannielle Tegeder: Painting in the Extended Field

Dannielle Tegeder is a New York-based painter whose practice extends beyond the two-dimensional picture plane, and is as much influenced by present-day socio-political themes and cultural phenomena as by the history of abstraction. Raised in a family of streamliners, Tegeder incorporates the language of architecture and industrial infrastructures into her compositions’ dynamic and abstract forms. With interests spanning architecture, urban planning, geography, and statistical data, her work reflects upon the inherent beauty and interconnectedness between various social, mechanical, and informational systems.

Throughout her career, Tegeder has produced an impressive body of work, and while painting and drawing are her primary mediums, she moves fluidly between sculptures, sound, animation, installation, poetry, and photography to fully realize her conceptual vision. Structurally vacillating of the Russian Constructivist and Suprematist art movements from the early twentieth century, the artist’s contemporary approach to abstraction employs new technologies and multidisciplinary processes. This ongoing exploration into innovative modes of expression has kept Tegeder’s work vital and relevant for almost two decades.

This monograph was published on the occasion of the artist’s first solo museum exhibition, Dannielle Tegeder: Painting in the Extended Field curatated by Tracy L. Adler, Director of the Ruth and Elmer Wellin Museum of Art at Hamilton College (May 5–July 28, 2013). The publication offers a comprehensive survey of the artist’s oeuvre while focusing on new and recent work in a variety of media. Essays by Tracy L. Adler, art critic and poet Barry Schwabsky, and Claire Gilman, Curator of The Drawing Center in New York City, as well as an interview with the artist by Kaetà Eden, Curator of Exhibitions at the Westminster Art Museum at the University of North Carolina, Greensboro, offer new insights into Tegeder’s work.
Hoshanouneh: Thermal Red Secret Universe Plan with Chemical Silver Suspended City with Classification of Color and Shape Language, 2013
Gouache, ink, colored pencil, graphite, and pastel on Fabriano Murillo paper
6 ft. 6 in. x 55 in. (1.9 m x 139.7 cm)
Louis Drreyfus Family Collection

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DIRECTOR’S ACKNOWLEDGMENTS

It is with great pleasure that the Ruth and Elmer Wellin Museum of Art presents Dannielle Tegeder: Painting in the Extended Field, the artist’s first solo museum exhibition. This also marks my inaugural curatorial effort as director of the Museum, and, simultaneously, the Wellin’s first one-person show—which has been an incredible journey with much support along the way. First and foremost, this exhibition would not have been possible without the collaborative spirit and energy brought to this project by the artist. Throughout the process of creating many new works specifically made for the exhibition—an over eighty-foot wall-drawing for the north end of the Museum’s Exhibition Gallery; a monumental mobile, fabricated from metal and stained glass, suspended from the ceiling; a single-voice diptych painting; a site-specific sculptural installation; and a new group of paintings and works on paper—the artist and I engaged in a dialogue about how the work would best inhabit the space at the Wellin, a subject of many hours of discussion. My curatorial approach was to show a range of work from recent years, and also to commission new pieces informally with artists, with whom I would like the artist’s practice to a new level and a grander scale. My ambition for the exhibition was matched by Tegeder’s own as she responded to every query and idea, thereby conceptualizing and presenting a truly varied show.

At Hamilton College, I am grateful for the support of the administration: President Joan Hendel Stewart, Dean Patrick St. Reynolds, and the offices of the President and Dean of Faculty. I thank our colleagues in the Office of Communications and Development, the Art Department and Art History Department for their continued involvement with the Wellin, and our funding support: The John D. and Catherine T. MacArthur Foundation; The Andrew W. Mellon Foundation; The Edward W. and Elsie G. Fund; The Kathleen and John J. McMichael Fund; The William G. Roehrick ’34 Lecture Fund; The Edward W. and Grace C. Root Endowment Fund; The Dietrich Foundation; The William G. Roehrick ’34 Lecture Fund; The Root ’44 Exhibition Fund; The Trustee Committee on Buildings, Grounds, and Equipment, for her advice and sustained support. The untiring efforts of my staff, whose energy knows no bounds, and who also greatly appreciated Susannah White, Megan Austin, Eléonore Moncheur de Rieudotte, and Amy Sylvester. Steven J. Bellona and Keith S. Wellin ’11, whose lead gift made the Ruth and Elmer Wellin Museum of Art possible, and who have provided encouragement and inspiration throughout my first year at Hamilton College. I would also like to thank Charles and Linda Johnson ’80, Chair of the Trustee Committee on Buildings, Grounds, and Equipment, for her advice and sustained support. The ongoing efforts of my staff, whose energy knows no bounds, and who are always so generous, was greatly appreciated: Susannah White, Megan Austin, Elenore Moncheur de Rieudotte, and Amy Sylvester. Steven J. Bellona and his staff at Physical Plant including William J. Hughes, played a major role in helping us with the transition between exhibitions, and we could not have done it without their significant assistance and expertise. Realizing the technological aspects of the installation required for this exhibition was facilitated by David L. Smidt and the Information Technology Resources staff, particularly Timothy J. Hicks in Audiovisual Services. The exhibition has benefited from outstanding student involvement: notably Katherine Wiemer ’15, who interned with Dannielle Tegeder, as part of Hamilton’s New York City Program, and who was integral to realizing every facet of this exhibition. A special thanks to Benjamin Salzman ’14, who acted as sound designer, animator, and engineer for The Library of Abstract Sound, and who created the video about the artist. Many thanks to the Hamilton and PrattMWP students who worked on the site-specific wall-drawing. I was thrilled that we were able to share this experience with such an enthusiastic and dedicated group of more than thirty students from both institutions. It was truly a community-building experience. I would also like to express appreciation to our student docents—several of whom worked on the wall drawing—who engage daily with visitors sharing information and open special engravings for the Museum on campus. Additionally, I would like to thank Barbara and Mark Golden at Golden Artist Colors, Inc, in New York, for contributing paint toward our ambitious wall-drawing project and for their active and interested partnership. I would also like to thank Beth Rudin DeWoody; Caren Golden Fine Art, New York; Harris C. Mehes; and the Weatherman Art Museum at the University of North Carolina, Greensboro for their generous loans to the exhibition. The Museum’s gratitude is extended to those who lent their support and expertise: Samma Alhassan and William Carroll at the Elizabeth Foundation for the Arts in New York City for offering their facilities and encouraging our efforts. Realize Institute of Artistic Innovation LLC for fabricating and installing the mobile commissioned by the Wellin Museum; Jim Barbare for his installation and photography; Virginia Hansen for her supervision of the wall-drawing installation; Pablo Felipona for his critical input regarding exhibition design; Sarah S. King, Diane Andirian, Christopher Degré, and Louis D’Addio at SNAP Editions for the editing of this catalogue and oversight on all printed and digitized material. Tim Lauer for his elegant graphic design for the catalogue, exhibition didactics, and related materials; Gregory Land of Gregory Land Gallery in San Francisco for his support with photography, images, and works of art; Casey Ruble for additional editorial input; Jason Mandella and Johnny Milano for photographing Tegeder’s work in New York City; and Lawrence Pitterman and Brian Kihlor at UrbanGlass for their advice on the glass component of the mobile. Special thanks to the following individuals as well: William C. Agee, Ian Berry, and Darren Whitfield for their long-term support and encouragement of my curatorial endeavors.

The collaborative process of working directly with the artist is an important facet of the Museum’s programming. It entails initiating the exchange of new ideas, involving students and faculty at Hamilton College in the process, and meeting in critical writing that contributes to an important international dialogue about art today. In this regard, I am grateful to Xandra Eden, Diane Gennarino, and Barry Schwabsky for writing insightful texts for this publication—the Wellin Museum’s first major monograph. As Schwabsky notes in his essay, “Tegeder’s practice does not much resemble that of many other artists at work today, and it ranges more widely than most... It is precisely the critical values of innovation and engagement that the Wellin Museum of Art intends to support through this major undertaking and exciting endeavor, establishing early on in this young museum’s life, high standards for future projects to come.

Tracy L. Adler
Director, Ruth and Elmer Wellin Museum of Art
Ondam: Hollow Green Gray Velocity Transmitter with Tunnel Routes and Stations with Pipe Chrysalis Headquarters City Plan with Safety Routes in Snow Green with Developments Composites and Triangle Headquarters with Complete Love Algorithm and Magnetic Diagram for Beauty with Methods and Analysis with Tower Manifesto and Ecstatic White Metallic Mine Tunnels and Pantone Structure with Yellow Categories with Luminous Connectors and Lemon Elevator Structures, 2013

Acrylic, ink, and colored pencil on wall
18 ft. x 82 ft. 8 in. (5.4 x 25.1 m)
Courtesy of the artist

Preceding spread: Dannielle Teedale (at center) and assistants in the process of creating the site-specific wall drawing Ondam, at the Welkin Museum of Art, May 2013.
Dannielle Tegeder is a painter, although she does not solely work in that medium. She would also be the first to say that she considers painting to be both traditional and transgressive. Her style reflects this balance between honoring the past and breaking new ground, creating work that is strongly rooted in early Modernism but is thoroughly original and of the now. She knows the rules well enough to break them, and break them she does. Not content to repeat herself, she constantly explores unfamiliar terrain that challenges her as an artist and tests the audience as well. René Descartes wrote, “It is not enough to have a good mind. The main thing is to use it well.” As the father of modern philosophy, Descartes highlighted the rational over the sentient as an empirical foundation for knowledge, a notion critical to understanding Tegeder’s work, which has its basis in the rational and formal—but her projects possess an unexpected intuitive quality as well. It is clear Tegeder has striven to join intellect and ingenuity over two decades of creating artwork that, although rooted in painting, often extends beyond the limits of the two-dimensional picture plane.

In her work, Tegeder draws from such diverse areas of inspiration as urban planning, architecture, geography, and statistical data, among other sources. While stylistically reminiscent of Russian Constructivist and Suprematist art movements from the early twentieth century, the artist’s approach to abstraction is marked by a contemporary and highly personal point of view. Raised in a family of steamfitters who were hired on construction sites throughout New York City during the 1970s and ’80s, Tegeder incorporates the language of the industrial infrastructures she grew up with into her work. Through painting, drawing, sculpture, installation, animation, sound, and photography, as well as in
The act of painting and drawing on the wall finally allowed specific work at the Chelsea Art Museum in New York City. The composition for Xanthicia: Solar System Drawing and Atomic Daylight (2008) was originally designed based on floor plans provided by the museum. However, when Tegeder arrived to begin the project, there was a column—not included in the plan—in the middle of the space intended for her wall drawing. Ultimately, the column became a critical feature of the work, literally inhabiting the architecture that influenced her earliest memories. “For the first time, I could actually enter one of my drawings. The three-dimensionality of the column enabled the work to be experienced in the round,” she recalls.

Tegeder continued to explore dimensionality in her 2011 wall drawing. Version Two, which included drafting and painting on architectural pillars and was accompanied by animations composed from the artist’s drawings and presented in a group show as part of a storefront installation sponsored by No Longer Empty on Manhattan’s Lower East Side.1

Notes:
1. The exhibition No Longer Empty curates exhibitions in vacant, often gutted, commercial buildings in New York City as an effort to reuse neighborhoods in an art and community, and activate fallow spaces.
In a significant way, wall drawing as a process was a long-sought fulfillment for an artist who has utilized architectural forms throughout her career. In Teageder’s paintings and drawings from 1990 to 2003, the highly structured organization of her imagined cityscapes is defined with a clear horizon line that is firmly rooted in architectural design and urban planning. The forms that she developed within her earlier compositions still persist today. These continuously evolving shapes are assigned particular meanings and functions in what the artist describes as “safe cities”—plans for futuristic, underground metropolises that are yet-to-be inhabited, and that intimate a utopian post-apocalyptic eventually for civilization.

For the exhibition at the Wellin Museum, a series of animations from 2010, composed Teageder by existing drawings made in 2009, was projected onto the contoured façade of the building, thus engaging the architecture on another level. The building’s architect, Rodolfo Machado and Silvetti Associates, said of the animations, “What matters the most to me is how Teageder’s artwork relates to our work... how this surface receives and manages to give us yet one more reading of the artwork itself.” Since Teageder draws from the language of architectural forms, it is apt that she responded to both the interior and exterior spaces of the Museum. The utilization of the cast-stone panels of the façade’s unique cladding, as the anchoring frame for Teageder’s drawings, is defined with a clear horizon line which thus allows for entry into and envelopment by an abstract dimension with sculptures, mobiles, and installations that expand outside the picture plane. The artist also began experimenting in three dimensions with sculptures, mobiles, and installations that were extensions of the flat work itself, allowing access into the compositions through actual space and expanding outside the artist’s method is not so far off from the perspective of Kazimir Malevich, who, in 1927, wrote, “The peculiar character of any new visual environment, exercising its effect upon us, constitutes that additional element which brings about a change in the normal relationship between the element of consciousness and that of the subconscious and which, in the case of the ‘professional response,’ is expressed in a new, unfamilier technique, in a certain unusual attitude toward nature—a novel point of view.” In this excerpt, Malevich addresses the issue of environment both as a state of being and place of experience, an idea in keeping with Teageder’s own approach.

As her work continued to evolve over the last decade, it has become more intuitive, yet remains fundamentally architectonic. Since 2005, the structure within Teageder’s work has become less schematic allowing for more incidents of spontaneity and an expansive sense of space. Lines were crossed and the space “exploded” according to the artist, resulting from her move to New York City from Chicago in 2000, and subsequently dividing her time between New York City and Mexico City beginning in 2004. These real cities influenced her experience and perception of urban architecture, replete with pathways, systems, and structures— and linear gave way to allow for gestural, even emotional, acts and a new spatial openness that did not previously exist in the work. The artist also began experimenting in three dimensions with sculptures, mobiles, and installations that were extensions of the flat work itself, allowing access into the compositions through actual space and expanding outside the picture plane. The artist’s method is not so far off from the perspective of Kazimir Malevich who, in 1927, wrote, “The peculiar character of any new visual environment, exercising its effect upon us, constitutes that additional element which has been developed over many years. Some titles are arrived at by cutting up geographic names and reordering them as in the case of Ondam, which is a merging of Ontario and Damascus. Others employ a number of wordplay techniques that reference Concrete and erase poetry, Surrealist literary games, and games of chance inspired by John Cage, while Teageder’s lengthy subtitles function as legends for recurrent forms. Terms like “Disaster Averter” and “Spectral Borders” are shapes with unique meanings such as protection through the use of detection devices, in the case of the former, and colored boundaries delineating different areas of the city in the latter. The artist’s structures do not perform simple tasks such as moving steam, water, or electricity through a system. Instead, her vocabulary of shapes identifies an array of human emotions such as “Love Dot Boiler,” which are intended to generate love, and “Lust Fires,” defined as fields of release. These areas of complexity and colorful spectacle indicate an almost spiritual reinvention of society as we know it and point to the influence of early Modernism and its revolutionary tenets.

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The artist’s work from 2006 to the present certainly insinuates in the viewer a true sense of “environment.” Indeed, Malevich is an important influence for Teageder both stylistically and ideologically. Malevich’s room from the famous exhibition The Last Futurist Exhibition of Paintings O/L [zero-lit] in Petrograd (now St. Petersburg), in 1915, unified abstraction, architecture, and installation, yet still remained, in essence, about painting. The paintings were not merely hung side-by-side, but rather floor-to-ceiling in a nonlinear arrangement (some works were displayed upside down), even bridging the corner of the room, thus allowing for entry into and envelopment by an abstract space. In addition, the installation included a chair as though the room was inhabited, monitored, or part of a domestic scene. This ubiquitous, influential image—first seen by Teageder as an undergraduate art student at Purchase College, State University of New York, where she received a BFA and later returned to after she pursued an MFA at the School of the Art Institute of Chicago—acted as a catalyst for the young artist.

Russian Constructivists and Supremacists regarded abstraction as a revolution that paralleled the social movement of the Russian Revolution in 1917. Depicting the natural world was not merely perceived as backwards but as “a fragment of the imagination” by Malevich.2 Vasily Kandinsky was perhaps more kind, describing the development of non-objective art as still in its nascent stage while painting to an ultimate and eminent resolution toward pure abstraction.

If we begin at once to break the bonds that bind us to nature, and devote ourselves purely to combination [sic] of pure colour and abstract form, we shall produce works which are mere decoration, which are suited to neckties or carpets. Beauty of Form and Colour is no sufficient aim by itself, despite the assertions of pure aesthetes or even of naturalists, who are obsessed with the idea of “beauty.” It is because of the
elementary stage reached by our painting that we are so little able to grasp the inner harmony of true colour and form composition. The nerve vibrations are there, certainly, but they get no further than the nerves, because the corresponding vibrations of the spirit which they call forth are too weak. When we remember, however, that spiritual experience is quickening, that positive science, the firmest basis of human thought, is tottering, that dissolution of matter is imminent, we have reason to hope that the hour of pure composition is not far away.

Formally, abstraction presented a break from traditional representation in Western Art; but it was also integrally linked with social and political ideologies of the early twentieth century. This moment in history was marked by a radical approach to defining what the society of the future might look like and cast the individual in the service of the greater good. Similarly, Tegeder’s unpeopled “safe cities” and more recent work on immigration and social justice has extended her artistic practice. Much like in her paintings, Tegeder undertakes an interpretative way.

In 2010, Tegeder began to incorporate social practice projects into her work. While her earlier research-based, conceptual endeavors have extended into the public realm. Quarantine (2012) was a book project created during the Lower Manhattan Cultural Council Swing Space Residency on Governor’s Island, most of which took place during the winter when the island was not open to visitors. In the artist book, Tegeder captured the historical and isolated quality of the island by exploring ideas of personal and cultural identity through texts excerpted from medical documents describing epidemic illnesses that resulted from quarantining the afflicted on the island in the nineteenth and twentieth centuries. Tegeder’s To the New York Islands project explored the history and hidden secrets of the fifteen islands that exist in New York such as Governor’s Island, Roosevelt Island, and Ellis Island. The piece concluded at the end of that same residency with a performance of Tegeder reading her adapted texts while riding the ferry between Governor’s Island and Lower Manhattan.

In Silver Bullet (2011), Tegeder tackled the art world and questioned the role of the artist in society when she curated an exhibition comprising seven fictional artists. Under various assumed names, the artist herself created all the works in different mediums and styles, unified by the color silver. Prices for the works on view fluctuated daily in accordance to the silver market. The artist compiled detailed biographies for her various identities and it was not immediately apparent to the gallery visitor that the exhibition was solely the work of one artist. It was through these personae that Tegeder was able to explore different facets of her own practice. For example, Anne Marieke, a Norwegian artist living in Berlin, showed an assemblage of sculptures; Jesse Hayes, a native of St. Paul, Minnesota, who lives and works in Nashville, created an installation comprising photography, industrial materials, and found objects; Romanian artist Nadia Lovinescu displayed text-based work; and Vo Nyuyan Thu of Vietnam lent a mobile-like sculpture. Taken as a whole, these artists ostensibly were stand-ins for the various aesthetic and sociopolitical areas of the artist’s own output. Silver Bullet unified social practice with artistic process in a new and imaginative way by disrupting traditional notions of display and art world signifiers. Tegeder used the exhibition as an opportunity to assess her own working methodologies and highlight the relationships between her various practices and their distinctive qualities.

Staged discussions, lectures, panels, and art projects were integral to Tegeder’s The Workroom for the New Constructivists (2012), as part of her residency for the Transparent Studio at the Hunter College/Times Square Gallery in New York City. These gatherings and endeavors held at their very core the notion of collective thought and collaborative activities that engaged the audience and blurred the line between participant and viewer. One of the six projects developed in partnership with other artists, writers, and performers resulted in two series of black-and-white photographs created with Orlando Ureña. Using everyday objects such as aluminum, string, wire, translucent glass, and cut paper, Tegeder created camera-less compositions that in her words, “translated my paintings into photographs.” Visually...
akin to Man Ray’s photographic efforts as well as to those of László Moholy-Nagy, and in keeping with Constructivist ideals about utilizing mechanical techniques, these abstract images were produced in the darkroom as gelatin silver prints then blown up and repeatedly photocopied so that the original image was further degraded. The reproductions were subsequently disseminated to the public; similarly, at the Wellin, these images were reproduced as large poles so that visitors could tear off a sheet and ostensively take a work of art with them.

Several of Tegeder’s conceptual projects are also veryyly subversive. In Between the Lines: de Campos Library Project (2010), for example, was an intervention that utilized a traditional public forum for sharing information: the New York Public Library. Consisting of black sheets of paper with cutout sections corresponding to the blocks of printed text from books of Augusto de Campos’s poetry, Tegeder’s drawings were inserted into volumes of his work, which belonged to public libraries across the city. (De Campos is a Brazilian writer and one of the founders of Concrete poetry.) The configurations of the cutouts revealed select letters and words while obscuring others, thus changing the meaning of the poems themselves. In keeping with the style of the movement, Tegeder’s treatment of the text generated new poetry from de Campos’s own, and in the process, created a series of elegant reductive drawings. Similarly, Taxi Conference (2010) extended into the public realm. As part of the Art in Odd Places Festival in New York City, the artist asked taxi drivers to describe routes from 14th Street in Manhattan to various locations throughout the city. The directions were made into pocket-sized books and left in the back of one hundred taxicabs for riders to discover. The prose of each driver’s distinctive route was transcribed left in the back of one hundred taxicabs for riders to discover. The prose of each driver’s distinctive route was transcribed and resulted in other forms of visual poetry that address the relationship between urban planning and architecture—both experiential and experimental in their approach—qualities that Tegeder often cites as the crossover between mediums, conceptual practice, and materiality as central to her work. Diverse influences include Lucio Fontana’s Concetto Spaziale (Spatial Concept) series from the 1950s and early ’60s, in which the artist “reconceptualized the medium in almost sculptural terms as an object” by punching holes through and slashing the painted canvas. Tegeder also points to important women artists such as Trisha Brown whose choreographed piece Man Walking Down the Side of a Building (1970) is both about the formality of a line (the rope) that defies its dimensionality and the inherent beauty of the architecture of the city itself. The industrial quality of the SoHo building’s façade, upon which the dancer descended, and the milieu in which this piece was performed are experiential and experimental in their approach—qualities easily associated with Tegeder’s work.

In the exhibition at the Wellin Museum of Art, Tegeder explored the history of abstract form as she reflected on her own output as an artist. In addition to showing a selection of work made in the last five to seven years, Tegeder created numerous new pieces including a large-scale mobile commissioned by the Museum, comprised of stained glass and welded metal measuring twelve-feet-high and eleven feet in diameter. This kinetic sculpture was hung from the ceiling in the Museum’s main Exhibition Gallery so that it related to the flat work on the surrounding walls, echoing the dimensionality of the space. Integrating shapes and colors originating from paintings and drawings in the show, the mobile entitled Noemu: Forecasting Machine with Suspended City and Ice Habitats with Cobalt Fire Networks and Miniatures and Thermal Elements with Utopian Underground Segments and Construction of Structure Steel Elements and Bright Underworld of Amber Computations and Structure of Emotions and Magnetic Resurrection Triangles and Cosmic Simulations Centers with Magnetic Sickness Nets incorporates the artist’s visual language but embraces a new sense of scale and materiality. During the course of the exhibition, Noemu activated the space, reflecting the vitality of the natural light streaming into the gallery and functioned as a unifying center point for the show. Tegeder also made new multipanel drawings for the exhibition and a sixteen-foot-long diptych painting titled Zōsēr: Solar Copper Calculation Shape Language Velocity and Crystaline Code with Rhapsodic Headquarter Global Center and Atomic Mapping Center with Rectangle Space Construction Areas and Movable Segment Countries with Problem Solver Copper Transformation Shape Conductors—the largest painting made to date by the artist. Zōsēr was begun in the studio and completed on-site, thus responding to the architecture and other works in the exhibition.

In addition, the Museum asked Tegeder to reimagine The Library of Abstract Sound. This new work, inspired by Tegeder’s original 2009 piece of the same name, brought together drawing, installation, animation, and sound. Harking back to the Constructivist notion of utilizing technology in the service of art, The Library was made up of a recent collection of one hundred drawings by the artist, which were scanned into a software program designed specifically to interpret these
compositions. Based on the digitized images, the computer algorithm translated the lines, colors, and forms into sound equivalents. Each of the drawings had a unique musical arrangement, which played in The Library’s dedicated room while the drawing was displayed on a monitor. As specific shapes triggered automated sounds, those areas of the drawing were highlighted in the animated work on the screen. Developed by sound designer Benjamin Salzman, the atonal scores that resulted from this process were based on Austrian composer Arnold Schoenberg’s twelve-tone technique, which was highly influential in both the art and music world of the early twentieth century. This innovative conceptual practice set parameters that created equality among musical notes, and took scores out of a particular key, signature, or scale. In The Library of Abstract Sound, each drawing was assigned a different type of digital instrument extracted from a bank of sounds that used Schoenberg’s technique as a jumping off point. The sonic algorithm allowed for an electronic reading and playing of the drawing. Therefore, the animated drawings were not interpretive but rather image-to-sound transcriptions that created aural correspondents to the visual.

And then of course, there is the act of painting, which is fundamental and ever present in Tegeder’s work. Comparing the process of creating a wall drawing to that of working in the studio, the artist notes, “After a public project like a wall drawing, which is a large undertaking involving many people and is more theatrical both in its process and product, I return to the studio to work on paintings and drawings, which is a totally different practice. It is a more intimate experience.” Dannielle Tegeder has established herself through a truly unique and ever-challenging working methodology. Her collaborations with artists and with those in related fields, as a means of extending her practice as a painter, are a key element in her work. This kind of collaborative spirit is in keeping with the early Modernists who inspired her, the trade and brotherhood of the steamfitters she grew up with, and with the inquisitive nature of an artist who is always pushing the boundaries of her own work. Merging new technologies and diverse mediums influenced by the tenets of Modernism, Tegeder’s interdisciplinary oeuvre, while paying homage to the past, inventively and perceptively, moves beyond it, revealing a continuum of new possibilities.
Artists keep asking themselves—and of course they keep asking us, the viewers of their work—whether much can still be done with that old box of tools called modernism. That’s also to ask, of course, whether doing things with modernism still has anything to do with being modernists. Or is it too late for us to even think of being modern?

Every artist who asks these questions seems to hazard his or her own answers with their own subtle nuances—and sometimes even a different answer with each phase of work—but the gist of the answers always turns out to be some kind of bemused “maybe.”

But not all “maybes” are alike, and not only because they contain distinct ratios of skepticism and hope. Contemporary rereadings of the modernist heritage fall into various kinds of family groupings. The one that Danielle Tegeder belongs to is a family that was distinctly on the margins of “classic” Modernism but seems to have become increasingly significant in recent decades. Close to the heart of classic Modernism was its reductivism—its drive to distill the art experience to its minima, to its purest possible expression, “unique and irreducible,” as Clement Greenberg put it. The most radical articulation of this modernism, however, was not Greenberg’s but rather that of Ad Reinhardt, for whom, “The one object of fifty years of abstract art is to present art as art and as nothing else... making it purer and emptier, more absolute and exclusive,” and for whom, therefore, “The one direction left for fine or abstract art today is in the painting of the same one form over and over again.”

Although neither Reinhardt nor Greenberg would ever have admitted it, the path pointed out by this reductive modernism led not only through painting, but indeed so far through it that, so to speak, it came out the other side into a counterpractice that could no longer be painting: Minimalism and then Conceptual Art. At which point this process of...
purification led to a surprising reversal and absolutely every kind of content came flooding back into the reduced artwork. Via photography, language, the readymade, and the body. This initial reductionism was one path for art, and a most productive one, but not a necessary one or the only one. There were always also the artists who could not resist complexity, contradiction, and multiplicity. These artists never formed a school or a defined movement within Modernism; they worked as individuals within sometimes against each and every school or movement. That’s why I call them a solely rather than a movement. They are the Picabia and the Lissitzky, the Picasso and the Pollocks—artists who all certainly made work that fits within the reductionist narrative but who also made work that can hardly be accounted for at all in that tale. Likewise, an artist such as Jasper Johns began with an art that could be seen as pushing the reductionist line but later went on to make work that was much more overtly teasing, paradoxical, and intricate.

However, it was really in the 1980s when painters began to come to terms with the realisation that the reductionist line might be played out, at least as far as their particular art was concerned—when more and more of them began to feel (and it was a question of feeling more than of reasoning, I believe) that the future of their art might lie in its potential for cultivating complexity and contradiction, to borrow the architect Robert Venturi’s famous slogan, or, as they put it, often with a more sociopolitical connotation: hybridity. One outcome of this realisation was the emergence toward the end of the 1980s of a number of closely related approaches to painting that were sometimes grouped under the rubric of conceptual abstraction—works that continued to work productively in the subsequent decades, it was never recognized as a dominant form of contemporary art-making. Other trends garnered more attention: the in-your-face figurative painting of John Currin and Lisa Yuskavage, the topical art rooted in identity politics, feminism, and queer theory of Glenn Ligon or the early work of Sue Williams; and the relational aesthetics of artists like Félix González-Torres and Rirkrit Tiravanija, to name a few. For all that, the issues raised by conceptual abstraction never went away, and to one degree or another, they continued to be a (not always acknowledged) stimulus to the efforts of younger artists such as Matthew Ritchie, Mark Bradford, Julie Mehretu, Kristin Baker, and others—such as Dannielle T egeder, one of the most interesting among the others. Richter admitted that his art had to work through to beauty, but it had to be, he specified, “not a carefree beauty, but rather a serious one.” T egeder, by contrast, finds a carefree beauty in serious ideas. There are still, as another of his titles would have it—this time of a multipart painting from 2011—Structures of Possibility.

In a condition that embraces complexity and hyper-contextualization, “then the work loses its grip on any sense of completion, of wholeness, and becomes ever more fragmented, contradictory, and irrational (in the way an irrational number, as such, turns out to be endless). A certain arbitrariness comes into play. In a condition that embraces complexity and hyper-refrenement, any particular work seems always to point itself, not only to the real world, but to its systemic relations with other works; the work that does not complete itself within its framework links up with others. Thus, T egeder’s paintings (including paintings on paper) do not communicate a sense of formal containment; their multiplicity of rectangular elements rarely re-mark or echo the containing edges of the rectangular panel or paper support, nor do they reiterate its flatness. But, neither do they conjure a self-contained fictional world. Instead, a plurality of diagrammatic spaces seems to be overlaid in such a way that they hold each other in place, however precariously, without actually cohering. That this represents a distinct dystopian attitude is clear from some of T egeder’s titles, such as Monument to the Geo-Chemistry After Possibility and Its Destruction & Explosions (2007); a certain kind of irony can be detected in Definitions for Utopian Gray World Machine & Copper Inner Structure (2007) where the self-evident contradiction in the phrase “utopian gray” seems to comment on how the dynamic alan of an EI Lissitzky might have devolved into the quietist stance of Gerhard Richter’s gray, which, as he has said, “makes no statement whatever; it evokes neither feelings nor associations. It is neither really nor visibly, its inconspicuousness gives it the capacity to mediate, to make visible, in a positively illogical way, like a photograph. It has the capacity that no other color has, to make nothing visible.” This gray, after all represented a kind of opening, but only insolar as it is anything but utopian.

T egeder probably would agree with Richter in this, but the satire here draws great consequences for art-making in a way that it might be termed a modernist tradition that belongs to a modernist tradition that—whatever one’s perception of the other four, affirms that each on its own, harbors visual possibilities that could only have been manifested in concert with the others and not separately. In a sense, such a work might have been extended indefinitely, incorporating ever more elements, ever more contexts. But a sufficient point of completion has arrived when the work succeeds in intuiting its own infinite expansibility; to go further would have been redundant. In this sense, T egeder’s work is not fragment—but yet makes a system of it, that is more than a simple juxtaposition of unrelated parts.

What is true of the parts of a painting is true of T egeder’s oeuvre as a whole, which includes not only painting but so
many other kinds of things. It is easy to see that her sculptures might almost be concatenations of forms extracted from the diagrammatic linear webs found in her paintings and expanded three-dimensionally—yet always, I think, holding out the possibility for further expandability still, so that one always tends to see these sculptures both as works in and of themselves and as models for constructions that might exist on some vast cosmic scale as in Suspended Galaxy System (2010) or, yet again, of phenomena that might already exist on a molecular scale. The sculptures thus reveal the paintings to contain possibilities that could never be realized pictorially but this does not mean that the sculptures themselves constitute some ultimate realization. They too suggest possibilities yet unrealized, perhaps unrealizable. They are indeed “forecast machines,” as the title of one (Traveling Forecast Machine with Octave Construction, 2009) would have it. The Library of Abstract Sound (2009) extracts, not three-dimensional forms, but sounds, occurring in the fourth dimension of time, born from the ostensibly two dimensions of paintings on paper. In doing so Tegeder imposes a new kind of incompletion on visual forms: Until we not only see them but hear them, do we really know them?

The titles of Tegeder’s earlier works point to another dimension of the artwork’s incompletion: language—and by supplying the missing element, the incompletion is not remedied but magnified. Few artists have ever used such long titles; take for example a piece from 2004, Alitipa Community Under Construction with Jumbo Love Dot Boiler; Six Safety Vessel Stations, Containing Habitats and Rainbow Structures; Five Square Two High Roses; Dangling Safety Chrysalis; Abandoned Oz City; Side Room with Circle Storage Nexus; Interconnecting Underground Transportation Network with Abandoned Square Tower Blue Day Time Underground Water City, with Multi-Square Housing Project and Side Village with Hidden Headquarters and White Circle Plan Streamer with Airline Resistant Habitat Structures and Secret Square Gardens. It’s as though every time an element is added, it conjures the necessity of adding still another. Again, the point is not even to follow this through to exhaustion but only far enough to imply inexhaustibility. Even if Tegeder’s titles have grown less profusely elaborate, they remain no less essential to her work. She has used various methods and, as she calls them, “literary games” in their invention. “I keep a large jar in the studio where I collect found text that I later use in titles,” she explains. “I also cut up hundreds of actual city names and recombine them into new fictional city names, then create anagrams from the materials and colors in the works.” Affinities with Burroughs and Cage, Surnavskom and Oulipo are hardly accidental. No wonder that she has also used language independently of its functionality in titling, treating it as an artistic substance in itself, in the form of books. But this brings me to the threshold of another dimension of Tegeder’s work, a threshold which this is not the occasion for me to cross: One more reminder that with this artist, the structures of possibility are never finished. Something can still be done with Modernism to the extent that it keeps building itself by taking itself apart.
In an intimate chamber lined with wood shelves sit one hundred drawings. Executed on muted backgrounds and comprising overlapping geometric forms and intersecting lines, they evoke nothing so much as a cross between El Lissitzky’s and Kazimir Malevich’s spare, hard-edged compositions, and Vasily Kandinsky’s lyrical arrangements of color and form. Indeed, a cursory viewing might suggest that the artist, Dannielle Tegeder, was constructing a monument to Russian abstraction. This initial impression is supported by an accompaniment of atonal music—to be exact, one hundred separate compositions equaling approximately one-and-a-half hours of sound—produced in collaboration with sound engineer Benjamin Salzman via an elaborate computer coding system. The drawings were scanned with a laser for three variables—form, line, and color (Tegeder herself chose the instruments that would accompany each drawing). Next, each formal composition was translated into a unique sound-and-image animation, ranging in duration from thirty to one-hundred-and-twenty seconds. A computer monitor inside the room displays the drawings one at a time so that the viewer can follow the musical arrangements as they unfold.1

Notes:
1. An earlier version of The Library of Abstract Sound, featuring one hundred and thirty framed drawings, was shown in Tegeder’s solo exhibition Arrangements to Ward Off Accidents at Priska Juschka Fine Art, New York, in 2009.

Dannielle Tegeder’s Abstract Material

CLAIRE GILMAN
This concerted effort to reframe the language of historical abstraction drives all of Tegeder’s work from her earliest drawings beginning in 2003, through her sculptures and wall works, to her most recent installations incorporating multiple stacked panels. The early drawings are a case in point. Executed on heavy colored paper that Tegeder typically attaches together in sheets of four, the drawings resemble plans for invented cities. Their flat space and overlapping circles, squares, and diagonals again recall Malevich’s and Lisitsky’s dynamic, shallow compositions. And again, Tegeder makes the association overt, this time through lengthy titles whose utopian language echoes the Russians’ own mobilization of geometric shapes as signifiers of a new, utopian world. Here are three examples:


Chocolate Utopian Underground City with Yellow Inner Structure Station with Square Grid under Construction Safety Chrysalis and Abandon Square Habitat with White Expulsion Area and Central White Mine Tunnel Transportation Center (2003).

As in The Library of Abstract Sound, Tegeder exaggerates early abstraction’s utopian strivings to the point of absurdity. In her bizarre universe, a sci-fi enterprise containing “Upper Habitat Cabinets” and “Safety Chrysalises” mingle with a hippie playground boasting “Jumbo Love Dots” and a literary universe comprised of “Qo City” and “Sezdel Gardens.” Undermining this fantastical melee is Tegeder’s earthbound support. Confronted with this “Diagram of Solitudes” and that “Chocolate Utopian Underground City,” the viewer is immediately called back from the supernatural and rooted firmly on the pictorial plane. One might argue that Tegeder sets the imaginary and the concrete against each other so that even as we consider the way in which individual motifs are made to signify, we remain aware that, for example, the “Escape Routes” are really a group of checkerboard squares and the “Sightlines” in fact, a group of pencil lines. In keeping with The Library of Abstract Sound, a series of basic elements (some two hundred in this case) recur throughout the drawings providing a code according to which the compositions can be read. Significantly, there is a real life basis for Tegeder’s abstractions, one that she has only acknowledged in recent years. Born in upstate New York to a family of steelworkers, the artist was first exposed to drawing via the elaborate abstractions, one that she has only acknowledged in recent years. As in The Library of Abstract Sound, Tegeder exaggerates early abstraction’s utopian strivings to the point of absurdity.

In the case of Tegeder’s later drawings. The association is an apt one for just as plumbing networks constitute the mundane underside of a building’s compositional skin, so too Tegeder’s linear routes and grids reveal the workaday basis of abstraction’s quest for pure form—the rudimentary measures by which shapes are assigned and the manner in which they are constructed.

Physical materiality is evident throughout Tegeder’s work from the method she uses to make her paintings to the arrangement of her pieces increasingly as an anchoring weight. Tegeder typically begins her process by painting onto sheets of plastic from which shapes are cut out and then affixed to the canvas via a gel medium, and subsequently peeled away, so that the resultant surfaces have a collage-like quality, complete with rips and abrasions where the original paint has come off incompletely, or not at all. Recently, she has begun to extend her canvases into the real world via mahogany and glass sculptures whose polished surfaces reflect the paintings around them, as in Perutlucso, from 2006, and with mobiles with spiky arms and colored shards reminiscent of glassine. Entitled Constructing an Evolutionary System, this assemblage reads as an investigation of the myriad possibilities available to abstract painting. By extension, it also enacts a pointed undoing. Constructing an Evolutionary System (2011) consists of over twenty panels, some large some small, some square some rectangular, some empty and some bearing motifs familiar from Tegeder’s lexicon of forms. Little canvases are stacked on big ones; individual paintings are obscured behind larger panels leaning against the wall. Rectangular blocks balance on top of paintings and lie piled on the floor. A freestanding piece of glass scored with white lines bisects the ensemble. Taken as a whole, Tegeder’s wide explosion of parts undoes the integrity of each particular unit rendering it indistinguishable from the other components with which it is assembled. For example, a repeating composition of a triangle inserted into an otherwise monochrome ground appears here, high up on the wall in canary yellow; there, to the left of the ensemble in dove gray. Positioned near a wood block, a large unframed wood panel littered with daggers and pencil lines reads as just another kind of building material, while a tiny, gray monochrome propped against this panel dialogues with the gray wall behind it. Like some ready-made lens, a piece of transparent paper frames the wall blurring the boundary between the place where paintings end and display space begins.

The integration between art and life was a stated goal of Tegeder’s Russian aesthetic forbears who saw geometric rigor as providing the basis for a new anguishate society. Tegeder’s purposely top-the-top arrangement seems both allude to and question the validity of this endeavor. Tegeder seeks to activate a larger space with her scattered ensemble or is she rather confirming the ultimate failure of painting to rise above its essential status as “wall decoration”? The answer, I would argue, is both.

Among the many elements in Tegeder’s composition is a near black square. The immediate reference is to Malevich for whom the iconic form represented the most basic element in art and as such, the expression of pure ideality. And yet, Malevich himself noted that his paintings did not encapsulate the infinite (although this was his stated goal) but rather manifested the impulse toward this state of being, the coming and going of bodies evoked by the fascinating contours of the vector-like forms that populate his later Suprematist paintings. By rooting the square within her larger constellation of objects, Tegeder does not so much contradict early abstraction as reveal its limitations—limitations that early practitioners like Malevich were themselves aware of and which fueled their irremovable spirit. Tegeder evokes this spirit and struggles with the current proliferation of abstract painting proves is ongoing—in order to reconsider painting’s history and to carry its work into the future.4

4. Claire Gilman is the Curator of The Drawing Center in New York City.

3. The Shadows that these motifs cast on the paintings on which they are painted are the only light viewing the subjects they are meant to depict. Indeed, they truly represent as anchoring weight. But since the artist has used them to debase the constructed chair, these chair “drawings” have become otherworldly in their own right.

2. Tegeder’s purposefully overshoot arrangement seems both allude to and question the validity of this endeavor. Tegeder seeks to activate a larger space with her scattered ensemble or is she rather confirming the ultimate failure of painting to rise above its essential status as “wall decoration”? The answer, I would argue, is both.

1. According to Tegeder, “I find the language of Constructivism to be in tune with the limitations that early practitioners like Malevich were themselves aware of and which fueled their irremovable spirit. Tegeder evokes this spirit and struggles—such as the new proliferation of abstract painting proves is ongoing—in order to reconsider painting’s history and to carry its work into the future.”
The Library of Abstract Sound

INTERVIEW WITH DANIELLE TEGEDER BY XANDRA EDEN

The Library of Abstract Sound is a cross-disciplinary project by Danielle Tegeder that has two different iterations. The first was created for the exhibition Arrangements to Ward Off Accidents at Priska C. Juschka Fine Art, New York in 2009 and a new adaptation was developed specifically for the Wellin Museum of Art in 2013.

The Library’s most recent installation features one hundred drawings and corresponding sound adaptations successively displayed on a video monitor. Each drawing is digitally scanned and interpreted using a sound algorithm developed for this work. Visual elements are transcribed into atonal sound compositions—ranging from thirty seconds to two minutes—that are triggered by the animation of specific shapes within the drawing. Though the shapes are highlighted and played in a seemingly arbitrary order, the computer program is designed to select these randomizations.

Xandra Eden: You first presented The Library of Abstract Sound in 2009 at Priska C. Juschka Fine Art in New York City. Although much of your past work references sound, this work marks the first time audio is used as a component in your work. What brought you to incorporate sound in The Library?

Danielle Tegeder: I think I have always imagined my painting and drawing abstractions as having sound, as if they were animated. There is an inherent quality to them of things moving or becoming machine-like. So, for me, it was really a natural progression to finally include sound. And, I have really always been interested in the history of visual abstraction and sound.

XE: Do you think of the audio translations as music?

DT: Interestingly, they are music on some level, but I really think of them as a collection of abstract sounds. I’m not trained as a musician, I’m trained as an artist, so, for me, they become a collection of tones as well as the spaces between them—in the same way my drawings are. They are very direct translations of abstraction. Of course, they connect to historical periods in music too.

This goes back to my show, Death Rock City at Priska C. Juschka Fine Art, in 2004, for which I made fictional urban plans and then built out a city into the space. I built a twenty-foot-long “city” called Fractured Floating City by creating non-traditional architectural models from the flat drawings. It was the first time I had made a sculpture or installation. I have a tradition of doing that now—translating one medium into another. The Library takes it to another level because it transforms an environment within a specific enclosed space.
XE: Your early work dealt with architectural and urban systems and reductions of these types of plans to abstract geometric forms. In The Library, you appear to be deriving the shapes directly from the history of abstraction, i.e., the referent seems to be a secondary source. Can you comment on your use of abstraction as a historical aesthetic and conceptual tool?

DT: I have looked at a lot of museum spaces, early Modernism, architecture, and the use of wall colors to transform space. I am taking the formal language of Modernism, and re-creating it into a new system of shapes and meanings. The Library re-creates an aura of the utopian museum, through color, architecture and, of course, the work. I have always been interested in utopias, particularly the other side of utopian worlds—that they fail by nature, and become dystopias. That striving to perfection and risk of failure in art has always interested me. One has to always begin again because the work fails in some way. All art does and that is why things keep evolving.

XE: Was your research also in the area of Russian Constructivism?

DT: Yes, that was important, especially Malevich, but then also Kandinsky, who is central to looking at the relationship of abstraction and sound.

XE: And, is there a politics to your work? I’m thinking here that you are referring to these past art movements, although Kandinsky may not have had much of a political agenda, definitely the Constructivists, and Italian Futurists, to a certain extent, were dealing with ideas related to the future, and how an artist could create something new. For them, abstraction came to the fore as an effort to create a new art for a new society.

DT: Absolutely, these pieces are in conversation with that history. I’ve always been interested in Constructivism and Suprematism because I have talked about utopianism in my work, especially with architecture ever since I began making work. The work is on that line of a push toward utopia, but it is in context with history, so obviously it is a failed utopia in a sense. I have been asked whether it is a critique of these past art movements, but I would have to say it is more of a homage in the sense that there is a sentimental quality to the frames and colors that I use.

XE: Some have said that to work in abstraction today is to reveal its irrelevance and to show its impossibility of presenting something new. Is abstraction today simply a mining of the past?

DT: I think that perhaps there has never been an “abstract” artist that has been “absolute” in a given format. Even Malevich, as you mentioned, tried playing with this in his painting.
This return to abstraction seems to be a focus of many women and African American artists.

I think that in NYC throughout the 1970s and continuing today, there was a strong tradition of African American artists and women working in abstraction (Al Loving, Joe Overstreet, Jack Whitten, Dorothea Rockburne, Louise Fishman, Elizabeth Murray, Mary Heilmann) though some of these artists haven’t received the recognition they deserve. The retrospectives of Elizabeth Murray at The Museum of Modern Art (2005) and Mary Heilmann at the New Museum of Contemporary Art in New York (2008), as well as the major recognition of younger artists such as Mehretu or Mark Bradford, reflect that these artists are starting to finally gain some major recognition in recent years. But I think they were there all along.

What is interesting is that abstraction has continued at such a strong pace, especially, when artists now have the option to work in so many different types of media and technology. I think that abstract painting is a way of representing all of those invisible systems that we are immersed in all day—the Internet, cell phones, technology paths, especially. The materiality of painting, the drips, lines, layers, textures create a counterresponse, in a sense.

I can see the "invisible systems" impulse in Mehretu’s and Bradford’s work, but Amy Sillman’s work is fairly steeped in revitalizing the Modernist tradition of painting. Your work seems to me a combination of these compulsions.

I agree that I have both an adherence to continuing the Modernist tradition in my paintings, and then a more conceptual inclusion of these systems.

I’d like to go back to the use of sound in The Library. Many of the sound compositions in this work are simple and discrete, while other ones are quite complex.

In the first version, there are seven-and-a-half hours of sound. No one has heard all of it, except me. Each work was translated into a sound piece, ranging from one to ten minutes, but unlike its most recent iteration, all of them were read in a very specific way: from top to bottom, all the way down. So when there is space in the drawings there is silence. But when you hit an element, sound is created. I was definitely thinking of the work of John Cage for this project—his works on silence and ideas about the space of silence.

You’ve clearly created some boundaries for yourself, in terms of the size of the drawings and the elements used, as well as the time that the software reads the drawing.

Red Square, Visual Realism of a Peasant Woman in Two Dimensions (1915), which is a simple red square—but he ended up returning to figuration at the end of his life. The Ellsworth Kelly retrospective at the Guggenheim in 1996 is a show I was heavily influenced by. I remember walking up the ramp and inspecting the almost flawless surfaces of the paintings, searching for a “mistake,” a brushstroke, a drip on the side, any indication of Kelly, of materiality, a “failing.” Eventually, I did find a hair from a brush on one of the paintings. Nevertheless, Kelly’s work is the closest to pure abstraction that I have probably seen in my lifetime.

Abstraction for me is a utopian influence, and again utopias by nature always fail. Though I do think they elevate us conceptually on some level each time. Furthermore, the problematic terms “abstraction” and “realism” are always under negotiation. All paintings are “real,” even if they are just a shape on a canvas. And all paintings, even of the figure, or a landscape, are abstractions in some way. Some “abstract” artists such as Kristin Baker, Carrie Moyer, or Julie Mehretu, embed recognizable subject matter in their work, while others point to more symbolic or conceptual approaches similar to Malevich’s Red Square.

As for appropriation, or everything continually being redone—which, I guess, can be said for all artists today—I think that, yes, many artists are reusing parts of the history of abstraction. Many intentionally, like myself.
The Library is where chance comes into play as an element of my work. After all of the drawings for The Library were finished, I ran them through the sound program. Though it is a strict closed system, it works the same on every drawing—the same speed, same direction, color, form, line—but translated into sound. For the new iteration, the sound was developed in tandem with the drawings being created.

XE: Each piece uses different instruments. Some of them sound electronic, while others seem to be made with more conventional instruments.

DT: Yes, originally I thought all the sound would be electronic, but in relationship to the project and its references to the history of abstraction, it seemed more appropriate to use the digitized sounds of real instruments—so in other words, in the first iteration of The Library there were purely electronic sounds that alternated with the sounds of traditional instruments which were also computer-generated. In the new version, however, all the sounds are electronic versions of real instruments, but not from recorded samples.

DT: I wanted a very closed system. I did not want a subjective system where the drawing could be read in different ways. So all of the drawings are read the same way and at the same speed. Some take longer than others because the program has to extract more information, which takes more time to translate it. However, in the latest version of The Library at the Wellin, the computer algorithm reads and measures the forms “randomly.” Those elements are highlighted on a monitor as they are played so the viewer knows which part of the drawing is being represented. This process also has the effect of animating the drawings.

XE: When you were determining the composition, did you have a system that you followed?

DT: The drawings came first, and they are really coming out of a vocabulary of abstraction and pattern that I’ve built up over the past ten years. So, they become deconstructed elements I’ve worked with for a while.

XE: It seems that language, and the many ways it can be interpreted, is at the root of your new work. Even with your reference to the library, you consistently create an association between visual form and language. Written music is also a form of language, and though we often only experience it in terms of sound, it is a translation derived from the visual form of notes written by a composer.

DT: Yes, my work has always been derived from language, especially information that is abstracted, i.e., found text, deconstructed text, etc. I am also interested in fictional languages and coding. In my early work, some of the titles reach over two paragraphs by naming all of the elements in the piece similar to a fictional urban planning. Then, there was the development of the sound, which as you pointed out is another language. How a non-representational picture functions is also entrenched in language. Abstract painting today functions almost solely on the level of discourse, within the realm of collective art history and the subjective thoughts of the viewer.

Chance and sound were a new development in this work. I have almost never used chance before, except in some paintings and drawings where I kept a drip, or other “mistake.” I left those elements in because I think of my work as digitally influenced, as is much of the abstraction I see today. It simply would not exist without us learning a digital space and surface. That small element of chance that I leave in is what makes it a drawing or painting. It humanizes the canvas or drawing.
XE: What about your large drawings and sculptures made from the same period? How do they connect to the sound drawings from The Library of Abstract Sound?

DT: The larger drawings, as well as the sculptures, continue to exist as deconstructions of the elements belonging to the smaller works. The wire sculptures that suspend from the ceiling hang in relationship to the large drawings to create a continuum and a sense of space. All the mobiles, for example, the large mobile is a center point around and through which larger drawings and paintings are visible. There is a unifying vocabulary for all my work in different scales and mediums, and The Library drawings are a reflection of that.

XE: Your paintings tend to be quite flat, with only minor implications of depth or dimensionality; however when they are translated into sound or three-dimensional form the experience is quite different. What is the process or state of work between these two poles—on the one side flatness, and on the other concrete three-dimensionality?

DT: The paintings exist as a plan, like a blueprint or architectural plan, that is more conceptual than the sculptures or sound. The drawings always exist first, and then the pieces are created from the plan. Similarly, in the exhibition Arrangements to Ward Off Accidents (2009), the mobiles that I constructed from stained glass and steel, re-create the large-scale works behind them in three dimensions. The animations, wall drawing, sculptural works as well as the photographic and conceptual projects show a range of forms that are derived from my paintings but have their own life—and generally more dimensionally, either inferred or literally.

XE: It seems you always are looking for avenues to translate one form into another.

DT: Yes, the animations I made in 2010 from my large drawings from that time, are a good example of that. The sound for each piece is created by a different experimental composer. I found the composers mostly online, and from composers living in different parts of the world. So, I animated or choreographed the elements of the drawings in relationship to the sound. It’s really the reverse process for The Library. The drawings are literally deconstructed in the animations as the elements move across the screen.

XE: This work brings us back to John Cage’s scores, which are wonderful visual works in themselves. But, Cage’s work seems much more random. He sets up a system specifically to allow for chance and to create randomness.

DT: His method is almost the opposite, or reverse, of mine. In The Library, I’m really laying down a structure for each sound piece, a score—through there still exists an element of chance within the system of reading the works. The system holds together, but I never know exactly what the works are going to sound like. All the drawings were made before any of them were translated into sound, so that in The Library’s first iteration I could not predetermine the sounds they were going to make. Some were humorous, some were scary, and some were completely different from how I would have ever imagined them. That is where the element of chance comes in and where I see my work becoming bigger than me.

I had a similar experience when I created my first sculpture Fractured Floating City, in 2004, where I discovered what my two-dimensional work looks like in space—and now I’m exploring what my work sounds like. This process of translation is how I paint in the extended field.
WORKS ON PAPER
Orackum: Electric Constructing with Global Silver Fragments, 2008
Gouache, ink, colored pencil, graphite, and pencil on Fabriano Murillo paper; 55 in. x 6 ft. 6 in. (139.7 cm x 1.9 m)
Monument to the Geo-Chemistry After Structure with Yellow DISTURBANCE Code and Disaster Averter and Atomic Station, 2009

Gouache, ink, colored pencil, graphite, and pastel on Fabriano Murillo paper

6 ft. 6 in. x 9 ft. 6 in. (1.9 x 2.7 m)

Courtsey of the artist
Nocturnal System Drawing and Atomic Nightlife, 2009
Gouache, ink, colored pencil, graphite, and pastel on Fabriano Murillo paper
58 in. x 69 ft. 4 in. (147 cm x 20.9 m)
Courtesy of Caren Golden Fine Art, New York, NY
Chouenine: Chocolate Constructivist Layed City with Ochre Exhaust System and Garden Escape
Routing with Circle Habitats and Magnetic Results, 2013
Gouache, ink, colored pencil, graphite, and panel on Fabriano Murillo paper
55 in. x 6 ft. 6 in. (139.7 cm x 1.9 m)
Ruth and Elmer Wellin Museum of Art at Hamilton College
Purchase, William C. Roehrick ’34 Art Acquisition and Preservation Fund
Gray Diamond Mechanic Galaxy, 2005
Acrylic and ink on paper
46 x 46 in. (116.8 x 116.8 cm)
Private Collection

Lime Magnetic Recording of Everything: Phone Conversations in Düsseldorf, Aviation Flight Info, Addis Ababa, Norwegian Mobile Phone Lines, Underworld/Overworld Phone Networks, Dubai to Bombay, War Propaganda, Sailing in Helsinki, Stock Exchange in New York City, Thanksgiving Parade, Children's Nursery Song in Seoul, Piano Love Sonata in Burma, Cold Blue Sax in Milwaukee, 2005
Acrylic and ink on paper
46 x 46 in. (116.8 x 116.8 cm)
Collection of Anne and Wolfgang Titze
Galaxy Construction, 2006
Acrylic and glass beads on canvas
72 x 108 in. (182.9 x 274.3 cm)
Collection of Jane Wesman and Don Savelson
Ninel, 2006
Ink, acrylic, and colored pencil on raw linen
60 x 72 in. (152.4 x 182.9 cm)
Courtsey of the artist

Norel, 2005
Acrylic and ink on canvas
6 x 6 ft. (1.7 x 1.8 m)
Courtsey of the artist

Norel, 2006
Ink, acrylic, and colored pencil on raw linen
60 x 72 in. (152.4 x 182.9 cm)
Courtsey of the artist

Acrylic and ink on canvas
84 ¼ x 84 ¼ in. (214 x 214 cm) [orientation variable]

Private Collection
INSTALLATIONS AND MOBILES
Installation view and detail (opposite) of Fractured Floating City, 2004
Glass sculptures, Swarovski crystal, acrylic sheets, ink, cardboard, tile, rubber, wood, and various materials on custom-built mirrored platforms
Approx. 4 x 28 ft. (1.2 x 7.3 m) [dimensions variable] from the Death Rock City exhibition at Priska Juschka Fine Art, New York, NY, 2004
Courtesy of the artist
Installation view (opposite) and details of Fractured Floating City, 2013
Glass sculptures, Swarovski crystal, acrylic sheets, ink, cardboard, tile, rubber, wood, and various materials on custom-built mirrored platforms
31 in. x 4 ft. 3 in. x 6 ft 4 in. (78.7 cm x 1.9 m x 1.9 m) at the Wellin Museum of Art, 2013
Courtesy of the artist
Installation view of Love Dot Boiler, 2004, from Fractured Floating City, 2013
Swarovski crystal on acrylic tubing
4 ¼ x 13 x 3 ¼ in. (10.8 x 33 x 8.3 cm)
Collection of Beth Rudin DeWoody; at the Wellin Museum of Art, 2013
Left:
Suspended City Garden, 2010
Wire mobile
Copper, stainless steel, stained glass, and enamel
35 x 32 x 20 in. (88.9 x 81.3 x 50.8 cm)
Courtesy of the artist

Right:
Suspended Solar City, 2010
Wire mobile
Copper, stainless steel, stained glass, and enamel
32 x 22 x 17 in. (88.9 x 81.3 x 43.2 cm)
Courtesy of the artist

Opposite:
Suspended Galaxy System, 2010
Wire mobile
Copper, stainless steel, stained glass, and enamel
32 x 22 x 17 in. (88.9 x 81.3 x 43.2 cm)
Courtesy of the artist
Installation view of Noemu: Forecasting Machine with Suspended City and Ice Habitats with Cobalt Fire Networks and Microclimate and Thermal Element with Utopian Underground Segments and Construction of Structure Steel Elements and Alignment Compendium of Amber Computation and Structure of Emotions and Magnetic Resurrection Thoughts and Cosmic Simulations Centers with Silver Sickness Nets. 2013

Painted acrylic spheres, stainless steel, and stained glass

12 ft. x 11 ft. x 7 ft. 4 in. (3.6 x 3.3 x 2.2 m)

Commissioned by the Ruth and Elmer Wellin Museum of Art, Hamilton College; permanently installed at the Edward and Virginia Taylor Science Center at Hamilton College
DECONSTRUCTED PAINTINGS
Installation view of Constructing an Evolutionary System, 2011
Collaged acrylic, frames, glass, and wood on canvas, panel, and glassine
15 x 8 ½ ft. (4.6 x 2.6 m) [dimensions variable]
In the Geometric Days exhibition at Exit Art, New York, NY, 2011.
Nighttime Black System with Metallic Explosion, 2011
Collaged acrylic and ink on canvas and panel
Two pieces: 10 x 12 in. (25.4 x 30.5 cm); 48 x 60 in. (121.9 x 152.4 cm)
Courtesy of the artist

Untitled, 2011
Collaged acrylic paint on raw linen and panel
Two pieces: 24 x 18 in. (61 x 45.7 cm); 36 x 26 in. (91.4 x 66 cm)
Courtesy of the artist
Structures of Possibility, 2011
Collaged acrylic and ink on canvas and panel
Five pieces: 12 x 24 in. (30.5 x 61 cm); 24 x 36 in. (61 x 91.4 cm);
48 x 72 in. (121.9 x 182.9 cm); and 18 x 24 in. (45.7 x 61 cm)
Courtesy of the artist
Opposite and following spread (detail):

Zolsey: Solar Copper Calculation Shape Language Velocity and Crystalline Code with Rhapsodic Headquarter Global Center and Atomic Mapping Center with Rectangle Space Construction Areas and Mobile Segment Courtesies with Problem Silver Copper Transformation Shape Conductors, 2013
Acrylic and ink on canvas
Diptych: left panel 6 ft. 6 in. x 9 ft. 10 in. (1.9 x 2.9 m); right panel 9 ft. 10 in. x 6 ft. 6 in. (2.9 x 1.9 m); overall 9 ft. 10 in. x 16 ft. 4 in. (2.9 x 4.9 m)
Courtesy of the artist
EARLY WORKS ON PAPER
Chocolate Utopian Underground City with Yellow Inner Structure Station with Square Grid under Construction. Safety-Chrysalis and Abandoned Square Habitat with White Expulsion Area and Central White Mine Tunnel Transportation Center. 2003
Ink, watercolor, pencil, colored pencils, felt-tip pen, synthetic polymer paint, and gouache on colored paper
54 ½ x 78 in. (138.4 x 199.4 cm)
RedStation (Shea Group): White Winter City with Dot lower Tartan Routes, Love Circle Production Expansion Center with fire station Route, Twin Station Igloo Housing, with New Central Hospitals and Lace Grid Station, multiple Box Square Hotel Housing and 27 sector. Storages from Above Ground and Below Ground and Sideways color coding Grid, with Yellow Triangle Training Center. 2005

Ink, dye, pencil, design marker, acrylic, and gouache on Fabriano Mantova paper 56 x 80 in. (142.2 x 203.2 cm)

Courtesy of the artist

Nocturnalia City with multi-stations, and Gold Palace with triangle Forested Oval Garden, Electric and Water tower with Nuclear Route Ellipse with Excavation Safety Areas and Diamond Structure with Circle Plan Streamers and Capsule Rooms with Nighttime Above Ground Ground Section with Tri-Level Escape Routes and Bottomless Net, with Three Triangle Convent with Ellipse Station, Silver Capitol with Stepping Trailer Habitats with Floating Escape Route and Bottom Hanging Crystal with Male Center Production Headquarters, and Center Production area and Human Habitat Station. 2005

Ink, dye, pencil, design marker, acrylic, and gouache on Fabriano Mantova paper 56 x 80 in. (142.2 x 203.2 cm)

Courtesy of the artist
Alitopia: Community Under Construction with Jumbo Love Dot Rider; Six Safety Vessel Stations, Containing Habitats and Rainbow Structures; Five Square Two-High Rise Hanging Safety Structures; Abandoned Six City; Side Room with Circle Storage Nexus; Interconnecting Underground Transportation Network with Abandoned Square Tower: Blue Day Time Underground Water City, with Multi-Square Housing Project and Side Village with Hidden Headquarters and White Circle Plan Streamer with Airplane-Resistant Habitat Structures and Secret Square Gardens, 2004

Ink, watercolor, pencil, colored pencil, felt-tip pen, synthetic polymer paint, and gouache on paper

55 ¼ x 79 in. (140.3 x 200.7 cm)

The Museum of Modern Art, New York, NY. The Judith Rothschild Foundation Contemporary Drawings Collection Gift
Dannielle Tegeder began developing conceptual projects in 2006, and in 2010 integrated social practice into her process. Much like her paintings that highlight structural and organizational interconnectivity, these works delve into subjects that mined and correlated data, such as in Crash Rainbow (R.I.P. Cozy Powell) (2006-07), an installation which charted information as it related to car crash locations, dates, and demographics. Another work, Index of the Invisible (2007/2008), was a long-term project that explored patterns in occurrences of missing people drawn from databases and articles, and resulted in site-specific installations shown in both Chicago and New York City. These projects bridge the science of manmade systems—which are the inspiration for her painting practice—with the real world by investigating patterns linked to actual events. The conceptual works further reveal the artist’s fascination with how information can be interpolated and presented in an engaging way. Several projects were documented through limited edition zine-like publications that were distributed to the public.

Conceptual Projects
Crash Rainbow (R.I.P. Cory Powell)
2006–07

Crash Rainbow (R.I.P. Cory Powell) was an installation consisting of a darkened room with an abstracted depiction of a car accident projected on the wall. A central component to the piece was a pair of dissecting tables presenting a variety of small sculptures, mirrors, metal shards, drawings, collages, and other materials that addressed the subject of car crashes as a phenomenon. Also on display was a series of collages that included statistical information and material detailing celebrity fatalities resulting from car crashes combined with found photography. The investigative spirit of Crash Rainbow was a response to what the artist saw as the intriguing dualities of death and life, danger and freedom, which constitute our “car-crash” culture, as well as a double-edged commentary on the pervasive cult of the American automobile.

Index of the Invisible
2005/2006
Mixed media installation

Index of the Invisible was a research project that resulted in three related but distinct installations investigating such events as unexplained or sudden deaths, and the disappearance of individuals. Consisting of found photography, writing, drawing, and maps, amongst other ephemera, this work was realized by cutting information from a variety of publications, historical archives, and online databases, and explored several notorious cases, including the serial killings of names on the South Side of Chicago, in 1958, by Richard Speck; and the John Wayne Gacy murders in the northern suburbs of Chicago, which occurred in the 1970s. These installations transformed anecdotes into larger metaphors for the unexplained and the unresolved, revealing the systems themselves as imperfect indexes.
Continuing Teoderser’s musings on violence and surveillance in contemporary society, Stick Up is an artist’s book that includes found texts and images of bank robberies, based on notes from eyewitnesses, news reports, and photographic stills from security cameras. There are one hundred books in the edition, some of which are hand-stitched between silver Mylar covers. Each one is unique in its pairings of images and texts.

In Between the Lines: de Campos Library Project

2010
Cut paper interventions in various New York Public Library branches in Queens and Manhattan

In Between the Lines: de Campos Library Project was an intervention that utilized a traditional public forum for sharing information: the New York Public Library. Consisting of black sheets of paper with cutout sections corresponding to the blocks of printed text from books of Augusto de Campos’s poetry, Teoderer’s drawings were inserted into volumes of his work, which belonged to public libraries across the city. (De Campos is a Brazilian writer and one of the founders of Concrete poetry.)

The configurations of the cutouts revealed select letters and words while obscuring others, thus changing the meaning of the poems themselves. In keeping with the style of the movement, Teoderer’s treatment of the text ostensibly generated new poetry from de Campos’s own, and in the process, the artist created a series of elegant reductive drawings that stand alone as original artworks.
Taxi Conference
2010
Artist’s book, edition of 500
Included in Art in Odd Places Festival, New York, NY, 2010

Taxi Conference is an artist’s book that was produced as part of the Art in Odd Places Festival in October 2010. Interviws in which taxi drivers describe different routes taken from Manhattan’s 14th Street to various locations around the city were made into pocket-sized books and strewn on the back seats of one hundred taxicabs for unsuspecting riders to discover. The prose of each driver’s distinctive route was transcribed into poems that addressed the relationship between urban planning and architecture, highlighting the idiosyncrasies of the individual calibers.

Silver Bullet
2011
Mixed media installation
Priska C. Juschka Fine Art, New York, NY, 2011

This conceptual project centered on an exhibition “curated” by Dannielle Tegeder featuring seven fictional artists. While Tegeder made all the work in the show herself, the personas she adopted included a deceased Romanian text artist named Nada Lovinescu, emerging Vietnamese artist Vo Nyuyan Thu, and Norwegian installation artist Arne Armajorg, among others. The work included in Silver Bullet consisted of videos, mobiles, “historic” text-based pieces, and paintings—all unified by the color silver: the price of each fluctuated in daily accordance to the silver market. Additionally, the exhibition was accompanied by a press release that included mock biographies of the artists, written in such a way so as to not reveal the identity of the single artist (Tegeder) responsible for the creation of all of its fictional exhibitors.
A cross-disciplinary, conceptual project created during the artist’s residency at the Transparent Studio at Bose Pacia gallery, The Workroom for the New Constructivists, attempted to re-envision notions of abstraction through a series of collaborative pieces inspired by ideas from the Constructivist movement of the early twentieth century. Tegeder worked together with artists Orlando Ureña (photography), Jennifer Schmidt (printmaking), Amy Larimer / James Graham (dance performance), Caitlin Maxley (photographic archive and blog), Abraham Arnason (poetry), and Vincent Como (performance) to create a series of new works.

One of the six projects developed in partnership with artists for the multimedia initiative, The Workroom for the New Constructivists, resulted in Máquina/Machine, two series of black-and-white photograms created with the artist Orlando Ureña. Using everyday objects such as aluminum, string, wire, translucent glass, and cut paper, Tegeder created camera-less compositions that in her words, “translated my paintings into photographs.” Visually akin to Man Ray’s photographic efforts and in keeping with Constructivist ideals about utilizing mechanical techniques, these abstract images were produced in the darkroom as gelatin-silver prints, then blown up and repeatedly photocopied so that the original image was further degraded. The reproductions were subsequently disseminated to the public.
Checklist of the Exhibition

The checklist is arranged in the following order: works on paper, paintings, site-specific works, animations, and conceptual projects. The artworks within each group are listed chronologically and then alphabetically by titles. Dimensions are in inches and centimeters. Height, width, depth.

Works on Paper

Grosz, creek: Electric Constructing with Global Silver Fragment, 2009
Gauss, ink, colored pencil, graphite, and pastel on Fabriano Murillo paper 6 ft. 6 in. x 6 ft. (1.9 x 1.9 m)

Grosz, creek: Spectral Borders and Measuring Age Tools with Institution Categories with Luminous Connectors and Lemon Elevator, 2009
Gauss, ink, colored pencil, graphite, and pastel on Fabriano Murillo paper 6 ft. 6 in. x 6 ft. (1.9 x 1.9 m)
Collection Priska C. Juschka Fine Art, New York, NY, 2009

Paintings

Risell, 2006
Acrylic and ink on canvas 9 ft. 6 in. x 13 ft. (2.9 x 3.9 m)
Collection of the artist

Site-Specific Works

First flush Floating City, 2004-2010
Installation with glass sculptures, Swarovski crystal, acrylic sheets, ink, cardboard, tile, rubber wood, and various materials on custom built mirrored platforms 31 ft. 19 in. x 48 ft. 1 in. (9.7 x 14.7 m)
All individual works from First flush Floating City courtesy of the artist with the exception of Low Dot B0ker, 2004
Swarovski crystal and acrylic tubing 4 x 3.3 x 1.5 in. (10 x 8.3 x 3.8 cm)
Collection of Daniel Kado Rights

The Library of Abstract Sound, 2006/2013
Multimedia installation including 128 drawings and video monitor display
Room dimensions: 12 ft. 12 in. x 28 ft. 12 in. (3.7 x 8.5 m)
Private Collection

Noemu: Forecasting Machine with Suspended City and Ice Habitats with Cobalt Fire Networks and Miniatures and Nocturnal System Drawing and Atomic Nightlife, 2010
Music by Gepel
Video animation
4 minutes, 16 seconds
Courtesy of the artist

Nexus: Forecasting Machine with Suspended City and Ice Habitats with Cobalt Fire Networks and Miniatures and Thermal Elements with Utopian Underground Segments and Construction of Structural Steel Elements and Bright Underworld of Amateur Constructions and Structure of Emotions and Magnetic Resonance Tomographs and Cosmic Simulated Circuit with Silver Cushioned Web, 2013
Acrylic painted acrylic spheres, stainless steel, and stained glass 12 ft. 13.5 in. x 17 ft. 6 in. (3.9 x 5.4 m)
Commissioned by the Ruth and Emer Miller Museum of Art at Hamilton College

The Workroom for the New Constructivists
Máquina/Machine projects made by the artist between 2006 to 2012.

Conceptual Projects

Display featuring a selection of ephemera, including collages, photographs, paper outputs, printed mother earth, art, and photographic documentation from various conceptual projects made by the artist betwee 2006 to 2012.

Disturbance Code and Disaster Averter and Atomic Mapping Center with Rectangle and Triangle Headquarters with Complete Love, 2010
Music by Junior85
Video animation
2 minutes, 40 seconds
Courtesy of the artist

Soft Switch Plan with Sound Frictions and Silver Expulsion Area, 2010
Music by Paul Pitman
Video animation
6 minutes, 10 seconds
Courtesy of the artist

Sound design, programming, and animation by Benjamin Salzman

Interstellar System and Orange Children’s, 2009
Gauss, ink, colored pencil, graphite, and pastel on Fabriano Murillo paper 6 ft. 6 in. x 6 ft. (1.9 x 1.9 m)
Collection of the artist

Nocturnal System Drawing and Atomic Nightlife, 2010
Music by Gepel
Video animation
4 minutes, 16 seconds
Courtesy of the artist

Music by Bruce Russell

Soft Switch Plan with Sound Frictions and Silver Expulsion Area, 2010
Music by Paul Pitman
Video animation
6 minutes, 10 seconds
Courtesy of the artist

Sound design, programming, and animation by Benjamin Salzman

Máquina Cuatro/Machine Four, 2012
17 ¾ x 12 in. (45 x 30.4 cm)
Courtesy of the artist

Máquina Siete/Machine Seven, 2012
17 ½ x 11 ¾ in. (44.4 x 29.8 cm)
 Courtesy of the artist

Máquina Cinco/Machine Five, 2012
18 ½ x 12 in. (47 x 31.4 cm)
 Courtesy of the artist

Máquina Tres/Machine Three, 2012
17 ¾ x 12 in. (45 x 30.4 cm)
 Courtesy of the artist

Máquina Seis/Machine Six, 2012
17 ½ x 11 ¾ in. (44.4 x 29.8 cm)
 Courtesy of the artist

Máquina Triples/Machine Triples, 2012
17 x 17 in. (43 x 43 cm)
 Courtesy of the artist

Máquina Cuatro/Machine Four, 2012
17 ¾ x 12 in. (45 x 30.4 cm)
 Courtesy of the artist

Máquina Seis/Machine Six, 2012
17 ½ x 11 ¾ in. (44.4 x 29.8 cm)
 Courtesy of the artist

Máquina Tres/Machine Three, 2012
17 ¾ x 12 in. (45 x 30.4 cm)
 Courtesy of the artist

Máquina Siete/Machine Seven, 2012
17 ½ x 11 ¾ in. (44.4 x 29.8 cm)
 Courtesy of the artist

Máquina Tres/Machine Three, 2012
17 ¾ x 12 in. (45 x 30.4 cm)
 Courtesy of the artist

Máquina Seis/Machine Six, 2012
17 ½ x 11 ¾ in. (44.4 x 29.8 cm)
Courtesy of the artist
Selected Bibliography

2013
Adler L., Tracy, Barry Schwabsky, Claire Gilman, and Sandra C. G. Daniel. Lindsay Turner (installing at the El Dorado Field). In City, New York: Ruther and Etienne Museum of Art at Hamilton College.

2010

2013

2010

2012

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2012
Church, Amanda. "At the Galleries. Rumors of War @ Triple Candie." (exh. cat.). Chicago, IL: Bodybuilder and Sportswear Gallery.

2012

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Church, Amanda. "At the Galleries. Rumors of War @ Triple Candie." (exh. cat.). Chicago, IL: Bodybuilder and Sportswear Gallery.

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Church, Amanda. "At the Galleries. Rumors of War @ Triple Candie." (exh. cat.). Chicago, IL: Bodybuilder and Sportswear Gallery.

2012
This exhibition could not have been realized without the thorough insight and vision of the Ruth and Elmer Wellin Museum of Art’s Director Tracy L. Adler who served as curator of the show. As an artist, it is a gift to know a curator who truly understands the developments and history of one’s process over a number of years. Her selection and installation of my projects for the exhibition revealed relationships between my works in a new context, and for this, I am very grateful to Tracy.

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Dannielle Tegeder
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