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**NEWS, ETC.**

Dennis Adams, Aleksandra Domanović, John Falter, Hans Haacke, Marine Huggonier,

On Kawara, Margia Kramer, Antoni Muntadas, Klaus Staeck, Nestor Siré & Julia Weist.

Curated by Stephan Pascher

From November 16th 2019 to February 29th 2020

The exhibition *News, etc.* takes as its inspiration a work created by Hans Haacke for the *Prospect 69* exhibition at the Städtische Kunsthalle Düsseldorf (1969). Haacke’s *News*, tested the limits of both conventional exhibition and artistic practice by introducing *extra-* aesthetic concerns - what he called, “the rest of the world” - into the space of art, activating it as a site for political discourse *explicitly*. It brought a real-time news feed (in this case, the Deutsche Presse-Agentur) into the gallery with a teletype machine. Wire services then, played a large role in the dissemination of information, with reports most likely focused on Southeast Asia. The war in Vietnam has been called the first “television war.” News anchors often used wire feeds to inform their reports. Such broadcasts, it’s been said, had a huge impact in swaying public opinion against U.S. intervention. 1969 was a pivotal moment in that turn.

The wire services delivered typed messages through telephone lines and telex, or telefax, printers. This replaced the telegraph, which used Morse Code and required trained operators. Web-based RSS (Really Simple Syndication) have come to replace telex wire services. The rise of social media and email subscriptions seem to have diminished RSS use. News and information now come from numerous sources, which are often difficult to account for. With the ubiquity of information comes the withering of reliability. This multiplicity presents extreme challenges to democracy.

From Haacke’s 1969 work, the exhibition began to take form around questions concerning news, media, and information dissemination, as well as their impact on social formation and political discourse. Although the original intent was to focus on delivery systems - I thought to sidestep topicality - the “content” of information was impossible to avoid. Questions about the circulation and formation of public knowledge are inseparable from the particular histories inscribed in those systems. It became clear that information and knowledge are not generalizable concepts, but rather, are specific and bound to both their contents - it is always knowledge about *what -* and their particular forms of production and transmission. The message it is said, is inseparable from the messenger. Yet unlike its theological designation, the expression here does not refer to prophecy, but rather, to a *technological* effect. A genie, not a God. The plan developed organically, with works suggesting other works. The resulting exhibition presents a variety of artistic approaches across some 50 years, tracing a select group of artist’s thinking about information, media, and the roles they play in an ever more connected world.

Stephan Pascher, November 2019

**WORKS**

**DENNIS ADAMS**

1.- *Double Feature*, 2008, 24 framed prints, 83 x 61 cm each, archival pigment on Hahnemühle photo rag.

**ALEKSANDRA DOMANOVIĆ**

2.-*19:30*, 2010/11, *19:30*, 2010/11, 2-channel SD video, colour, sound; 11 mins. Edition of 5 + 2 AP

**JOHN FALTER**

3.- Cover "The Saturday Evening Post", April 14th 1951, Newspaper Boy by John Falter.

**HANS HAACKE**

4.- *Wir (alle) sind das Volk – Somos (todos) el pueblo*, 2003-17/2019, facade banner and poster.

5.- *News*, 1969/2008. RSS newsfeed, paper, and printer, dimensions and choice of news sources variable.

**MARINE HUGONNIER**

6.- *Art For Modern Architecture: Granma – Fidel Castro’s Mourning*. *November 26, 27, 28, 29, 30 and December 1, 2, 3, 4, 2016,*2018, colored vinyl onto vintage newspaper (nine-part work), 47 x 38.5 x 4 cm (each framed), 18 1/2 x 15 1/8 x 1 5/8 in (each framed)

**ON KAWARA**

7.- *I Read*, 1966-1995 (2017), set of 6 volumes - 28.65 x 23.1 x 5.1 cm per each volume, Total of 3272 pages, Natural wooden box:  37 × 41 × 31.5 cm. Limited edition of 50 numbered copies and 10 H.C. Produced in 2017 by One Million Years Foundation and MFC-Michèle Didier.

**MARGIA KRAMER**

8.- *Essential Documents: The F.B.I. File on Jean Seberg Part I (December 14, 1979)*

**ANTONI MUNTADAS**

9.- *Drastic Carpets*, 1982, video projection onto floor mat.

10.- *Gestes*, 2003, 53 digital prints, each 26 cm x 17 cm.

**KLAUS STAECK**

11.-*Die apokalyptischen Reiter (nach Albrecht Dürer),* 2014, Poster, 84 x 59.4 cm, Edition Staeck.

**NESTOR SIRÉ & JULIA WEIST**

12.-ARCA [sección], 2016-2019

Mixed material installation including two-channel interactive custom digital operating system and 64TB network attached storage device.

*ARCA [sección]* captures and contextualizes the Cuban phenomenon, El Paquete Semanal or “the weekly package,” a one-terabyte digital media collection newly aggregated every week and circulated across the country via in-person file sharing. The distribution of this offline content—largely entertainment material, strictly excluding pornography and politics—has roots in Cuba’s underground systems that date to the 1970s. Since the late 2000s it has developed into a full-blown industry that reaches nearly every Cuban national but technological equipment remains scarce because of geopolitical factors. As a result, copies of the Paquete are deleted each week to make room for new content. The centerpiece of *ARCA [sección]* is an interactive archive of 52 weeks of El Paquete created by the artists from 2016 to 2017—the only complete record of this ephemeral platform in existence.

