

Hannah



Adad Hannah: Masterpieces in Motion

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The Aldrich Contemporary Art Museum

Curated by Mónica Ramírez-Montagut

Essays by Mónica Ramírez-Montagut and Maria Nicanor



Adad Hannah: Masterpieces in Motion

Last year, I saw Adad Hannah's installation *Cuba Still (Remake)* (2005) at Montreal's Museum of Contemporary Art. I was intrigued by the circular gesture of deconstructing a scene in order to re-present it with changes that seemed minimal and yet fascinating. The origin of the installation was a photograph, a publicity still from an unknown film that he had found in Havana's Chinatown. Attracted by the mannered poses of the six actors and their placement in the overall composition, Hannah deconstructed the initial photograph and created a series of works that isolated and inscribed, in their own space and frame, each of the individual actors. This series and the original photo served as a prologue to the actual installation, where he recomposed their relationships into a single image through a different medium, video. Six videos transposed the moment of the snapshot into an extended moving image, where the viewer could perceive the characters' efforts to maintain their uncomfortable poses and positions, while recognizing the disjointed portraits of the original. Along with the original photo and the series showing the isolated characters, Hannah exhibited photographs of his production of the videos. All this hard work—the observation, the partitioning and creation of the individual studies, the production of the videos, the utilization of all the technology—for the purpose of reframing one scene.

For the exhibition at The Aldrich, Hannah's first solo museum presentation in the United States, I selected three works (see checklist). His latest, which I saw during a visit to his studio, is a reenactment of *The Raft of the Medusa* by Théodore Géricault. The two other videos were shot on location at the Prado Museum in Madrid and use Hieronymus Bosch's *Garden of Earthly Delights* (1500–1505) and Diego Velázquez's *Las Meninas* (ca. 1656). The selection was almost instinctive to me—I found them to be clearly related.

The videos, all tableaux vivants,¹ attempt to either materialize an iconic painting (*The Raft of the Medusa*) or freeze moments of interaction with a masterpiece (*The Garden of Earthly Delights* and *Las Meninas*). In all of them there is tension between the artwork, its display, and the viewers, and this is brought into focus by Hannah's own reframing. The artist makes evident the contemporary environment of these masterpieces and their relationship to the viewer of yesterday and today. Each of the chosen videos deals with an artwork whose interpretation has varied over time and whose context—in terms of its relationship with the viewer—has shifted.

Hieronymus Bosch's *Garden of Earthly Delights* triptych has been subject to many interpretations. The painting is said to depict biblical scenes, yet some authors believe that Bosch was denouncing the behavior of the priests of his time, much as Erasmus did in his writings. Others think his work was created merely to amuse, as a spectacle, and regarded him as just “the inventor of monsters and chimeras.” Still others consider that his art reflects the religious belief systems of late medieval sermons and morality, utilizing images that show precise and premeditated significance, in the style of other Northern Renaissance artists. The varied interpretations include the belief that the large white head at the center of the third panel is Bosch's self-portrait.² So, which viewpoint is correct?

Diego Velázquez's *Las Meninas* depicts the young Infanta Margarita of Spain, surrounded by her entourage. Velázquez includes himself in the scene and, consequent-

ly, the work is said to be the artist's self-portrait, emphasizing his high position within the king's court. He is looking towards where the viewer of the painting would stand; however, a mirror that hangs in the background of the canvas vaguely presents the features of a couple who are considered to be Spain's King Philip IV and his queen, Mariana of Austria. Their reflection places them outside the picture's space and in a position similar to that of the viewer. This has led to speculation that this painting is all about defending "the nobility of painting versus craft" and "affirming the supremacy of the art of painting."³ Other interpretations suggest that Velázquez is actually working on a portrait of the royal couple, as opposed to that of the Infanta Margarita: thus it is a portrait that we do not see.

Théodore Géricault's *The Raft of the Medusa* depicts the aftermath of a shipwreck that occurred because of the incompetence of a politically appointed captain. Out of 150 passengers, allegedly only fifteen survived after days of starvation, dehydration, and cannibalism on a hastily made wooden raft. Géricault chose to render this event in a large-scale painting to generate controversy and boost his career. Despite his extensive research, which included interviewing survivors and constructing a model of the raft, his efforts to be historically accurate and realistic were set aside as he added more survivors than had been reported, decomposing corpses, and a stormy setting to establish a dramatic, catastrophic mood. The general interpretation is that the scene immediately precedes the rescue, but scholars argue that the ship seen on the horizon passed by only to return two hours later.

The aforementioned interpretations of the three paintings are the ones that have been handed down to us and constitute what we know about the works today. In the case of Bosch's paintings, for example, there is a consensus that the speculation surrounding his work is due to his employment of signs and symbols that are now obscure to us. Is it really possible for artworks to change or radically lose their meaning?

Eilean Hooper-Greenhill argues that the meaning of things is constituted in each case according to the articulation of an epistemological framework (a system that allows humans to *understand*: that is, a structure by which we get to know something) and also through the field of use, the gaze, technology, and power practices.⁴

The constant change in the meaning of artworks, to my mind, is precisely the veiled issue that is brought to the table by Hannah's body of work. He invites us to question who the viewers of the paintings are or will be, and thus what is the context of the work, while in the process forcing us to also pay attention to the practices of museums. He, like Velázquez with his king and queen, is making a point of emphasizing what is just in front of the painting and what is not apparently there. Like Marcel Broodthaers in *Musée d'Art Moderne, Département des Aigles* (1968-1972), he forces us to look at everything but the painting, to view its context and what makes it "art" today.

In the early Renaissance and the late medieval ages, when the "oral-chirographic" culture was still strong, paintings like those made by Bosch would probably have been understood as magical and religious since, at the time, the prevailing mind-frame allowed for no clear distinction between natural, unnatural, and human-created objects. The paintings might well have been commissioned for private consump-

tion rather than public viewing. They would represent the position of man in the world through a hierarchized cosmology, articulated through the “art of the memory ... that empowers the unique vision of the individual to construct his/her own memory images.”⁵ With the structure for comprehending such images based on memory, it is understandable that many of these references are now invisible to us. Today, we certainly do not perceive Bosch’s work as invoking metaphysical forces, but we do recognize how Bosch’s contemporaries may have seen or understood his work. Perhaps we are those figures placed, by Hannah, in front of *The Garden of Earthly Delights*, shrouded in our own gaze as we contemplate Bosch’s famous painting.

By Bosch’s time, at the end of the sixteenth century, collectors had the objective of generating a “cabinet,” a way of organizing their collections that would represent the world. The arrangement of the cabinet was based on the “art of memory,” the method also used to plan speeches in this oral culture. For this memory exercise, a building or “loci” was imagined so that the orator could move mentally through the spaces. The order of the objects in the different spaces would bring to mind the content and sequence of the speech. The *loci* that had to be imagined in detail were deserted spaces, not too big, not too bright, spaced at moderate intervals, and with the imagined object not too near or too far away.⁶

“These are precise rules in relation to spaces, with an acute visual emphasis on not only the regulation of space but also the regulation of light, the control of people, and the regulation of the distance between subject and object.”⁷

All these issues continue to inform the museum environment today and are addressed by Hannah in his series titled *Stills*.⁸ The video *4 Chairs* (2002) presents a typical gallery, an adequate space with appropriate intervals between the works, flat lighting, and four people under the surveillance of guards. In the video *Portrait of a Gentleman* (2002), a nude man launches himself towards a sixteenth-century portrait as two security guards try to control him. In the video *Tribute* (2002), a woman is seen standing far too close to the painting and actually trying to interact with the characters on the canvas.



4 Chairs (video still), 2002

Similarly, in Hannah's *Two Mirrors*, the viewers in the video are paying tribute to *Las Meninas*. However, they are not interacting directly with the work, but are engaging in Velázquez's mirror game, which recognizes that the viewer is off the canvas and out of sight—where he also placed his patrons. Hannah's viewers pass this gaze on to us and we return our contemplation back to Velázquez and his self-portrait. All of the characters involved are organized and characterized by the back and forth, direction and hierarchy of the gaze. The visual tension establishes a specific position and order for each, just as it marks the hierarchies of their relationships. This painting is all about the field of visibility, the epistemological framework prevailing in Velázquez's time. As he inscribes himself within this power relationship and becomes subjected to the gaze, he simultaneously makes evident that same structure that prevailed for organizing knowledge: visibility. Thus, visual comparisons were also used to organize collections.

Collections were classified first by establishing the primacy of the handmade sign over the natural one and then by separating and grouping objects based on visual similarities. By basing all order on the structure of the visible, paradoxically the same importance was also placed on what was not seen. Restriction and exclusion became important considerations, much as in Velázquez's canvas where the figures of the king and queen are absent. In this system of knowledge, represented in *Las Meninas* and understood by Hannah, the viewers are those who recognize the existence of the field of visibility, immerse themselves in it, and acknowledge what is not seen. Ultimately, they admit that visual arrangements, such as those in collections and exhibitions, become spectacles.⁹

And spectacle was the basis for Géricault's *The Raft of the Medusa*. By this time, new collecting and museological practices had been established as a result of the French Revolution and the "disciplinary museum" emerged. This new museum used military models and power practices, such as the deployment of works of art and their reappropriation and reinterpretation, as objects of public utility and to serve democracy. The public museum "was constituted to share what had been private and expose what had been concealed"¹⁰ and as such and in turn, Hannah exposes its paradigms.

Portrait of a Gentleman (video still), 2002



Tribute (video still), 2002



Gericault's painting was made to be viewed by citizens living in a new democracy. Hannah has left an empty space in front of his reenactment of the work. Instead of providing us with a viewer, even a mysterious pair as he did with the Bosch painting or an elusive couple with an equally elusive mirror-gaze game, as with the Velázquez, the artist has left a space for us to step into. We are the viewers that inhabit the context of this type of museum, a great-grandchild of the disciplinary museum.

Who are we and in what type of context does our art live? On the one hand, we are viewers with "docile bodies," which is highly problematic. The disciplinary techniques described by Foucault, of the school and the prison, are implemented in today's museum. Such institutions relied on "docile bodies"—today we inhabit a museum space under equivalent controlled time, space, and movement. Within this regulated space we are subjected to a hierarchical observation, normalizing judgment, and examination of ourselves.¹¹ On the other hand, the aim of the museum of Gericault's day was to enable the public—post-revolution—to rewrite their histories.

What Hannah is making evident is that, in the disciplinary museum, knowledge includes understanding that the relationship between a viewer and an artwork are subject to change, and that the field of use, the gaze, new technologies, and power practices all come into play.

And just as in *Cuba Still (Remake)*, the art objects in our collections maintain their uncomfortable poses and placement in the overall museum/institutional context. Their classification forces them to relate to each other while simultaneously becoming isolated. Similarly to Hannah's photos of the production of his videos, contemporary museums and "new museology" tend to make private aspects of an exhibition public, like the behind-the-scenes tour or the curator's justification for exhibiting a certain artist or work. Hannah's gesture of deconstructing a scene can be

extrapolated to the deconstruction of the museum context, with the series of videos in this exhibition focused on observation, individual examination, the use of new technology, and rearrangement for the purpose of reframing.

“[T]he meanings that are construed from objects are many, variable, and fragile. Meanings are not constant, and the construction of meaning can always be undertaken again, in new contexts and with new functions. The radical potential of museums lies in precisely this. As long as museums and galleries remain the repositories of artifacts and specimens, new relationships can always be built, new meanings can always be discovered, new interpretations with new relevances can be found, new codes and new rules can be written,” explains Eilean Hooper-Greenhill.¹²

Hannah’s work implies that although museums do encompass a series of paradoxical practices, they also present endless possibilities for revision and permit continuous reinterpretation. Museums today allow us to rewrite our own histories.

“[B]ecause meanings and interpretations are endlessly rewritten, we too can seize the opportunity to make our own meaning, and find our own relevance and significance.”¹³

Mónica Ramírez-Montagut

1 The tableau vivant was a popular form of entertainment in the nineteenth century, where live models held a pose for several minutes in order to “stage” a painting.

2 Museo del Prado, Guide (Madrid: ALDEASA, 1994), p. 88.

3 www.museodelprado.es

4 Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge* (Routledge: London and New York, 1992), p. 194.

5 Hooper-Greenhill, p. 85.

6 Hooper-Greenhill, p. 92.

7 Hooper-Greenhill, p. 92.

8 For more on this series see Jennifer Fisher and Jim Drobnik, “Museum vivants,” *Adad Hannah: Video Projects* (catalogue published on the occasion of Adad Hannah’s spring 2006 residency at SSamzie Space, Seoul, 2006), pp. 9–15.

9 For more on this system of classification see Hooper-Greenhill, p. 139.

10 Hooper-Greenhill, p. 176.

11 Hooper-Greenhill, p. 168–169.

12 Hooper-Greenhill, p. 215.

13 Hooper-Greenhill, p. 215.

Adad Hannah. Mirrored Windows

Throughout history, works of art, and particularly paintings, have traditionally functioned as windows to different worlds, distant or close stories, universes unknown, and realities not experienced. We approach them eagerly or with caution, peering into what’s on the other side of the frame, and taking the leap to lose ourselves in their mysteries.

The work of Adad Hannah adds a different twist to the traditional gaze of the work of art, turning these long-standing, historically grounded windows into mirrors that throw back at us notions of self, opening the discussion as to what our relationship with these pieces and the contexts in which they are shown is—or should be. *Masterpieces in Motion*, which features three of Hannah’s pieces in dialogue with colossal art historical celebrities, deals with this challenging way of looking through three





key examples: Hieronymus Bosch's *Garden of Earthly Delights* (ca. 1500-1505), Diego Velázquez's *Las Meninas* (ca.1656), and Théodore Géricault's *The Raft of the Medusa* (1818-1819). Apparently similar in their intentions, these three pieces show radically different approaches to the exercise of contemplation and utilize a series of tools to awaken a new sense of awareness of ourselves when confronted with such renowned titans of the past.

The frame

In all three cases, the frame becomes a crucial element, because of its clear presence or its conspicuous absence. *Earthly Delights* (2008) is a case of double or even triple framing; we can easily identify the frame of Bosch's triptych, while at the same time Hannah opens the frame of the painting to extend the action beyond it, by placing two unidentified viewers directly in front of the work. We, as spectators, become the third component of the framing device by staring both at the work and its viewers—frozen in motion—and, taking it even further, at ourselves. Who is looking at us while we look at others and while we ourselves look at the work? This multiple framing game is not a new one and relates to notions of voyeurism, the importance of the mirror as object dating back to the fifteenth, sixteenth, and seventeenth centuries—if not even earlier—and more recently, to the birth of modern photography. The mirror, an increasingly uncommon object nowadays, held great importance just a few centuries ago. Not only was it crucial for photography and imaging in general, but also for self-referential purposes, as an essential element for determining how one presents oneself before the outside world. Hannah's work is, in this sense, a profound analysis of representation and of photography in general, and aims to establish new ways of looking by revisiting the gaze of the past and its current validity.

The mirror

An encounter with a masterpiece such as Velázquez's *Las Meninas* is apparently unmediated in its shrine of residence. One can approach the painting, walk up to it, and be distanced from it by only a few steps, but seemingly nothing else. It is just the painting and us. This apparent lack of mediation is of course disturbed by the cultural and physical framing that the museum, as an institution, provides to such works of art. Hannah's approach to these masterpieces goes beyond the sense of authenticity and mediation analyzed by Roland Barthes¹ by physically constructing a story around the object of our contemplation. And yet again, the game of the window within the window adds a new layer between us and what we desire to understand, comprehend, and admire.

In *Two Mirrors* (2008), it is the mirror that takes front stage while the frame disappears in Hannah's video. He manages to establish a clever game using Velázquez's original intentions when he executed the renowned painting around 1656. *Las Meninas* might very well be one of the very first postmodern works in the history of art, inasmuch as it opens up the production of the artwork itself to the viewer, revealing details of the everyday routine of the painter's profession.² Self portraiture in painting is, again, a constant throughout history, but Velázquez, much as Hannah has done later, introduced an additional element. Not only do we see the painter in action, at work on the canvas, but we, the viewer, become the sitters for the painting, as we take the place of King Philip IV and his queen, Mariana of Austria, whom we can see reflected in the background mirror over Velázquez's shoulder. Disrupting the comfortable directional and cultural references to which this piece frequently makes reference, Hannah has—almost four hundred years later—added additional layers to Velázquez's witty trick. What if the symbolically charged viewers, an androgynous man-man couple instead of the king and queen, are not only taking the place of the portrait sitters, but are also themselves holding a mirror on which we see their reflections? In this way, Hannah delineates through his vocabulary the frontier between reality and fiction, reality and reflection, and reality and historical memory. As we contemplate, the screen unavoidably acts as a mediator between us and the real



painting that we know hangs in the galleries of the Prado Museum in Madrid, miles away from where we stand and stare. In this case, the medium becomes part of the message; the medium becomes a mirror that questions our reading of the past. Is it about them or is it about us?

History, stillness, and appropriation

The question of the medium chosen by Hannah, who works with both still photography and video, is relevant to a discussion of the meaning of the narrative in these videos and the conscious choice of the artist to use historical content. For Hannah, the use of appropriation is valid when it leads to new ways of seeing and when it revalidates the experience of viewing.³ By utilizing well-known paintings from the past charged with multiple layers of meaning, Hannah hopes to achieve a change in our way of looking that frees us from the often-heavy historical baggage traditionally associated with the reading of these pieces. While some of the canvases lose their meaning the further away in time they are, others, however, have gained masterpiece status as time has passed, even if they weren't considered masterpieces in their own historical time. Some have become mere relics that have come to condense the spirit of a moment; others are resurrected from a past of utmost anonymity. Hannah's video pieces reinvest some of these paintings with meaning, but more interestingly, actually deconstruct how some of them work internally by remaking them.

Tableaux vivants

This brings us to our third example, Hannah's remake of Géricault's *Raft of the Medusa*. Contrary to *Earthly Delights* and *Two Mirrors*—two video pieces with hints of institutional critique, but mostly focused on viewer behavior in the context of the traditional encyclopedic museum—*The Raft of the Medusa (100 Mile House) Video 1* (2009) pays no attention to the viewer and negates the mirror by abruptly invading the other side of the window and reconstructing a masterpiece in the spirit of nineteenth century tableaux vivants. In Jean-Luc Godard's *Interviews*,⁴ he references the idea of the mirror by saying that “art is not a reflection of reality. It's the reality of a reflection. . . . Art is not only a mirror . . . there is not only the reality and then the mirror-camera I discovered you can't separate the mirror from the reality. You can't distinguish them so clearly.” Paintings are inventions, windows, and as such they invoke in us the power of imagination to picture in our minds that frozen moment in time; but reality and fiction are indeed not so easily separated. By doing the work for us, Hannah accelerates the process and feeds us the answers in flesh and bone, even if they are in yet another form of representation, a video work.

The Raft of the Medusa (100 Mile House) Video 1, a piece made by Hannah at the request of a community in rural British Columbia, is a remake that is not about accuracy, but rather about transposing one medium (painting) into another (video), and in the process discovering which elements remain and which are dissolved. As such, the video becomes a new, updated document that doesn't rely on the camera to define reality⁵ and that reads very differently from the real, oversized canvas from 1818-1819. As with early photography, stillness is needed to obtain the ensemble. Hannah's videos document movement that is so subtle as to be barely perceptible, allowing the viewer's gaze to roam its video “canvas.” That is, the video negates the notion of the painting as a window and as narrative, instead making the experience





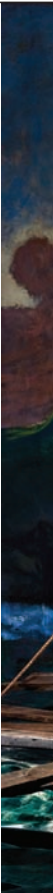
On Location, 2008

about the viewer. In this sense, Hannah’s work is more about experiencing ourselves as viewers in front of the work and not so much about losing ourselves in detailed historical accounts—one of the reasons why the artist never places benches in front of his videos or doesn’t present them in a continuous loop.⁶ Works like *The Raft of the Medusa (100 Mile House) Video 1* then become a visual enactment of our capacity to construct and read past and future. In Hannah’s work, it is the present moment of awareness while viewing the pieces that is crucial.

Hannah’s video works have the ability to record the course of time through stillness, and do so in a linear way. The before and the after, therefore, don’t happen in Hannah’s video pieces. We witness the deconstruction of the concept of time while we expect certain things that will never be. That is, the characters in *The Raft* will not jump up in a burst of movement, despite their occasional blinking. We will not see how they got there; we will not see the end of their story, despite the evident ticking of seconds and minutes in the vivid tableau. In this sense, Hannah’s remakes relate to the concept of miniaturization analyzed by Lévi-Strauss in his work on the science of the concrete. By doing a miniature, a remake in this case, our ability to digest the entirety of the message that we’re being presented with is made easier. Lévi-Strauss notes that art exists in a dimension between science and myth, between the logic of the engineer and that of the bricoleur.⁷ In the words of Gregory L. Ulmer, “*drawing upon qualities from both poles (the intelligible and the sensible), art operates as a process of ‘miniaturization’ in which the real is made intelligible by a reduction of sensible properties,*”⁸ in this case a veridical transposition of the characters in Géricault’s painting. This approach, when applied to video works of a limited duration, inevitably leads to representational objects that become condensed holders of meaning.

Hannah’s works, usurping the usual locations where masterpieces are hung in their respective museums, stare at us in placid tranquility, until we approach them to discover the ironical punning and occasional mockery of a variety of systems of

The Raft of the Medusa (100 Mile House) 9, 2009



representation. As the masterpieces that he references represent the culmination of painting in their time, Hannah's work extends beyond the particular histories of the paintings he recreates. The game of relationships between Velázquez, Bosch, and Géricault, the viewers of the works *then*, the viewers of the pieces *now*, and us—outsiders to the whole ensemble—knits an intricate pattern that functions as a time loop, bringing the past and the present together to show us new ways of looking.

Maria Nicanor

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1 "What characterizes the so-called advanced societies is that they today consume images and no longer, like those of the past, beliefs; they are therefore more liberal, less fanatical, but also "false" (less "authentic"—something we translate, in ordinary consciousness, by the avowal of an impression of nauseated boredom, as if the universalized image were producing a world that is without difference (indifferent), from which can rise, here and there, only the cry of anarchisms, marginalisms, and individualisms: let us abolish the images, let us save the immediate Desire (desire without mediation)." Roland Barthes, *Camera Lucida. Reflections on Photography* (New York: Hill and Wang, 1981).

2 Adad Hannah, personal conversation with the author, February 12, 2010.

3 Adad Hannah, personal conversation with the author, February 12, 2010.

4 *Jean-Luc Godard: Interviews*, David Sterritt, ed. (University Press of Mississippi, 1998), p. 29.

5 Susan Sontag, *On Photography* (New York: Farrar, Straus and Giroux, 1977).

6 Adad Hannah, personal conversation with the author, February 12, 2010.

7 Claude Lévi-Strauss, *The Savage Mind* (University of Chicago Press, 1966).

8 Gregory L. Ulmer, "The Euretics of Alice's Valise," *Journal of Architectural Education*, Vol. 45, No. 1 (Nov. 1991), p. 3.



Adad Hannah is best known for his video-recorded tableaux vivants of models holding poses for extended periods in order to undermine the verity of the photographic image. By drawing our attention to the performance inherent within photography, he creates a space for reflection that transforms passive viewers into self-conscious historical agents. His recent projects include the *Prado Stills* series, shot in the Museo Nacional del Prado, and *The Raft of the Medusa (100 Mile House)*, which was produced in a small community in British Columbia with a cast of high school students and a large set measuring three stories high.

Hannah's works have been produced in collaboration with and exhibited at such institutions as the Musée national des beaux-arts du Québec, the Vancouver Art Gallery, the National Gallery of Canada, and the Rodin Gallery in Seoul. He has recently exhibited at Zendai MoMA, Shanghai (2009), Musée d'art contemporain de Montréal (2008, 2009), Galerie Thomas Schulte, Berlin (2008), Ikon Gallery, Birmingham (2006), the 4th Seoul International Media Art Biennale (2006), and Casa Encendida, Madrid (2006). Recently he was also featured in two public art projects as part of the 2010 Cultural Olympiad in Vancouver.

Hannah's works are in private, corporate, and institutional collections around the world, including:

Musée d'art contemporain de Montréal
Ke Center for Contemporary Art, Shanghai
SSamzie Collection, Seoul
Montreal Museum of Fine Arts
Musée national des beaux-arts du Québec
Zacheta National Gallery of Art, Warsaw
Mordes Collection, Miami
Monash University, Melbourne

Adad Hannah was born in New York in 1971, and grew up in Israel, London, and Vancouver. He earned a BFA from Emily Carr Institute of Art and Design in Vancouver, and an MFA from Concordia University in Montreal. He currently lives and works in Montreal. Hannah is represented by Pierre-François Ouellette art contemporain in Montreal.

adadhannah.com

Works in the Exhibition

Earthly Delights, 2008

HD video; 7:05 minutes

Edition of 5

Produced with the cooperation of the Museo Nacional del Prado

Two Mirrors, 2008

HD video; 6:36 minutes

Edition of 5

Produced with the cooperation of the Museo Nacional del Prado

The Raft of the Medusa (100 Mile House) Video 1, 2009

HD video; 4:47 minutes

Edition of 5

Produced with the cooperation of the community of 100 Mile House, BC, Canada

All images courtesy of the artist and Pierre-François Ouellette art contemporain, Montreal

pfoac.com



Cuba Still (Remake), 2005. Installation view at Musée d'art contemporain de Montréal, 2009

The Aldrich Contemporary Art Museum

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The Raft of the Medusa (100 Mile House) 8, 2009

