

Document Book (Fall 2015)

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Biography

E.N. Rader was born in Jacksonville, Florida in 1993 and raised mainly in Southern California and the D.C. metro area. She is a photography-based artist. Rader is currently pursuing two bachelors at St. Mary's College of Maryland, one in Art and one in Art History. Her recent work has included projects documenting Berlin, Washington D.C. and Florida. Rader's work deals with the conversation between reality and the depiction of place in media. She has been included in numerous exhibitions and publications at Boyden Gallery and in Avatar. E.N. Rader currently splits her living/working time between the Washington D.C. and Historic St. Mary's City. She works as a teaching assistant for Todd R. Forsgren at St. Mary's College of Maryland.

Artist Statement (September 2015)

I am not a studio photographer. Much of my work uses the traditions of travel photography and art history to explore the anthropocene and ideas of place and identity in a post global world.

My works play with the duality of the Sublime/Banal. These extremes visually represent this new era. I want to destroy beautiful things, and bring grunge on the pure white gallery walls. I don't want to combine the two, I want to have both of them as separate contrasting elements.

I place a great emphasis on the materiality of an installation. The taking of the image is only a small part of what goes into a completed work. I also focus a lot of energy into the print, display and the accompanying texts that go with a work or series. I change my techniques depending on what I want the viewer to see, or on what I want to reference in the work.

A Selection of Topics

Ideas I Strongly Agree With

“Let’s face it, you’re either serious about what you’re doing or your not serious about what you’re doing. And you can’t mix the two. And life is short. ”-
Bob Dylan

“When I’m making a piece of pottery, I know that it is finished. – and that it’s good- if it’s good, it looks like it’s supposed to be that way, like it’s been uncovered rather than created”
-Jonathan Adler

Ideas I Strongly Disagree With

“The kitchen is the last meritocracy – a world of absolutes; one knows without ambiguity at the end of each day how one did. ”
-Anthony Bourdain“

I find it essential to distance myself from whatever subject matter I'm portraying. Otherwise it is just a personal story. Detachment comes up in a way the figurative is abstracted, in what needs to be done to give something another relevance or purpose, and I'm sure it is why I wasn't able to be an abstract painter – direct mark making was always too emotive to me”
- Luc Tuymans

Places visited during the Summer

Hirshhorn (Shirin Neshat, At the Hub of Things, Dan Flavin, Risto- Pekka Blom, Barbara Kruger, Sculpture Garden, Speculative Forms)

The Freer-Sackler (Peacock Room, Freer and Whistler, Filthy Lucre, Luxury in Ancient Iran, The Nile and Ancient Egypt)

The National Gallery of Art (The Memory of Time, Drawings in Silver and Gold) Venus over Manhattan (#Rawhide)

Gagosian (Richard Prince; Original)

The Whitney (America is Hard to See)

Yoshii Gallery (In Praise of Shadows)

The Met (Wolfgang Tillmans; Book for Architects)

MoMA (Scenes for a New Heritage; Contemporary Art from the Collection, Untitled, Andy Warhol; Campbell's Soup Cans and Other Works, 1953- 1967, Art on Camera; Photographs by Skunk-Kender, 1960-1971, Gilbert & George: The Early Years, One-Way Ticket: Jacob Lawrence's Migration Series and Other Visions of the Great Movement North, Zoe Leonard; Analogue, Pierre Huyghe's Untitled)

The Guggenheim (Doris Salcedo, Storylines)

Source to Self

Gerhard Richter and E. N. Rader

Gerhard Richter and I have several similar traits, themes, and an interest in photography and in Art History. I will illustrate these differences and similarities through a comparison of art world position, biography, influences, techniques, installation, references, and use of photography. I will then compare selections of his work to selections of mine.

Gerhard Richter is considered one of the world's greatest living painters. He has had retrospectives at some of the most prestigious museums in the world including, the Tate, the MoMA and the Neu Nationalgalerie in Berlin¹ He is represented by the Marian Goodman Gallery, which also represents powerhouse artists such as John Baldessari, Maurizio Cattelan, Pierre Huyge, William Kentridge, Steve McQueen, Thomas Struth, Dahn Vo, Jeff Wall, Lawrence Weiner, and Francesca Woodman. In addition to his popularity in museums, his later abstract work is particularly sought after by the moneyed class for being bright, abstract and size. They are "domestically sized" perfect for a non-museum setting. His book, *The Daily Practice of Painting* is "one of the books you were most likely to find in young painters' studios."² He is compared to Andy Warhol. Both artists are known for having a deadpan manner and for numerous contradictory quotes in which he disavows meaning. Gerhard Richter's work is

¹ Adam, Georgina. "Why Is Gerhard Richter worth £21 Million?" *The Telegraph*. October 13, 2012. Accessed October, 2015.

² Schwabsky, Barry. "Evasive Action Painter: On Gerhard Richter." *The Nation*. January 14, 2010. Accessed October, 2015.

divided into three major bodies of work, Atlas, Abstract paintings and Abstracted Paintings.

One of the major similarities that I see between Richter and myself, is an unstable sense of place. Richter is Anti-Ideological, a trait which I may or may not share. I have a great belief in the artistic utopia, however outside of Art I am comparatively mercenary. Both artists compared in this paper have an absolute reverence for the medium complicated by circumstance. Now we will go into our separate circumstances. I was born in Jacksonville, Florida in 1993 and raised mainly in Southern California and the D.C. metro area. Both Richter and I come from military families. I am a Navy Brat. Richter was born around the time the National Socialist Party was rising and his childhood was in Nazi Germany. He came of age in Communist East Germany.³

Through these circumstances, Richter has a distrust of authority, of all kinds not just the right or left sides of the government. which is another trait I share with him. Although many of his works deliberately avoid any controversial topics, in some works such as *Party* attack Political issues with a certain vehemence. Richter not only has negative view of Communist East Germany, but also Democratic West Germany. This distrust of Capitalism is expressed in his work *Party*. This work illustrates the stereotypically glamorous and money oriented party life associated with the West.

³ Hage, Joe. "The Dresden Years » Biography." Gerhard Richter. Accessed October 1, 2015.

Most of my work explores art institutions themselves, or explore place, some of my works deal with social and Political issues contemporary to my time. The New World work is an example of this. This work was a documentation of a new era of paranoia, traffic, fallen glories and uncertainty.

Richter is noted to be a great reader, particularly of philosophy. I am a great reader, not of Philosophy but of literature theory, art history, and literature. The influence of Philosophy can be clearly seen in his work *Wiesenfeld* (*Meadow*). This image is strongly divided; the divide almost resembles the split in a magazine spread and may reference Martin Heidegger's philosophy. Heidegger has the idea that the search for true knowledge is like a *Holzwege*. A *Holzwege* is the metaphoric idea that the pursuit of knowledge is similar to cutting a path through the woods. The path must be made, it is not straight, and it must be made through an individual's effort to make a path. This is different from a *Feldwege* or field path. This path is seemingly clear-cut and the whole is easily viewable. The *Feldwege* is the kind of thing that Richter has an innate distrust of. Richter reacts against easy interpretation, which is seen in his interviews and the way he blurs his images. He also seems to have a distrust of authority and the messages that authority figures spew. This is hardly surprising considering his past. This work is another abstracted photograph. It is similar to the work of fellow Kunstakademie artist and fellow abstracted painter, Anselm Kiefer. Kiefer is known for large, heavily textured paintings, often of abstracted form. His work, *The Book* is on display at the Hirshhorn's *At the Hub of Things* show.

Possibly as a result of his personal background, both in East Berlin and with the Nazis, Richter placed a great importance on the danger in placing one's trust in ideology. Richter's distrust in ideology, both that endorsed by writers and politicians is also revealed in his *October 18, 1977* works, particularly in *Zelle* (Cell). In *Baader-Meinhoff*, Richter documents a German terrorist group, RAF (Red Army Faction). This image shows the cell of one of its leader's, Andreas Baaader, cell where he was held after being arrested in June 1972. This image is a part of the infamous Baader-Meinhof Series, is a rare political, serial work. Richter uses found images; in *Zelle* it is a police image. The blurred brush strokes, black and white palette and lack of detail form an aesthetic similar to security camera photography. According to his writings on the image, the bookshelves on the right side of the image represent RAF's attempts to place its actions using ideological text. It is about the "manifestation of a failure which resulted from a misguided ideology."

Richter is much more interested in the art object as opposed to the art space. I usually create a space in my work whether it is text, installation, or photo based. Both Richter and myself deal with photography as a medium, but in different ways. He paints from photographs, whereas I make photographs. Photography is my main medium and occasionally my subject whereas in Richter's work, the photograph is the subject, but paint is the medium. Richter's work has several reoccurring objects in his work, which I also do. By examining our separate biographies, these reoccurring symbols can be further examined and speculated upon. The reoccurring objects in Richter's work; candles, skulls,

apples, clouds, and mothers with children, are all symbols found in classical European art, Dutch still lifes and depictions of the Virgin Mary. He is a European artist with a Eurocentric education, Richter often references Old masters, which is much more Eurocentric weltanschauung than my work. My work however reflects an American education, and the influence of my individual teachers, method of education, and family. Reoccurring images or references in my work include birds particularly pigeons, gardens, cut flowers, shadows, and reflections, street scenes, and references to art history.

My works reference; other artists from my contemporary, to all the way back the earliest known artwork, the Chauvet caves. I also often use gardens, birds, street art, reflections, and shadows. My primary educators have been Joe Lucchesi and Todd Forsgren. The first has always encouraged a more critical, inquisitive inspection of art history. The latter has encouraged the same and also has done much work with similar subjects. Richter was involved in German Pop art and Neo Expressionism, both movements that have had a huge effect on the Art world and beyond.

One particular artist both Richter and I specifically reference is Titian. Richter displays much more reverence for history than myself, his work, *Annunciation after Titian* is much more serious than my *Titian*. My work plays on the multiples of meaning a word can have. The word titian refers to both the famous renaissance painter and the reddish gold color. The frame serves as an added element of humor. The contrast of the elaborate gold filigree to the handwritten word on watercolor paper serves as a way to communicate

juxtaposition and hilarity to even the uneducated eye. His technique however seems as a second halo, increasing reverence for the old master painter.

Richter and I also have different views towards the display of our work. Richter's work often just hangs on the wall like a painting. My work is ideally integrated with the space, or its object-ness is a part of its meaning. The display of my work is descended from another German artist, Wolfgang Tillmans.

Richter usually uses found photos, similar to other Pop and Conceptual artists. My work however is taken while I am traversing a space, however I do appropriate photos and other items for my work. Richter works in a neat, conservative and orderly manner. I do not.

Richter's work, *S. mit Kind* is one of Richter's photo based paintings. *S.* is a reference to his former student and third wife, who is also the mother of his three children. She is also an artist herself. This image goes from personal photo of his wife and his child to the mother and child because of his technique. The way he obscures the image de-generalizes it. Many of Richter's works are made by first painting the subject with thick oil paint. When this under painting is finished, Richter then drags a squeegee over it, thus obscuring the individual image.⁴⁵ The general title, "S. mit Kind" (S. with Child) also obscures the role of HIS wife as model and so makes it more relatable and the viewer can place him or herself in relation to the subject, as opposed to being in relation to a painting

⁴ Lane, Mary. "Gerhard Richter at 82: Art Is Still 'Sublime'" The Wall Street Journal. October 15, 2014. Accessed October 2015.,

⁵ Stonard, John-Paul. "Inescapable Truths." Inescapable Truths. September 1, 2011. Accessed October 1, 2015.

of a subject. The subject of a mother and child is typically, in Western art, a reference to the Virgin Mary and baby Jesus, a reoccurring element in Christian iconography. Depictions of the Virgin Mary often show her in blue, and nursing a child, both elements which this painting has. This combination of deeply embedded Eurocentric imagery and blurred image make an image that is both relatable and still based in the Western eye.

My series of work, Berliners, and his painting Adler are several aesthetic similarities in addition to references to Germany. Both works use of high contrast to make the work legible and the details more visible. Another similarity is the use of compositions that are reminiscent of older artists. This is true of our bodies of work outside of this paragraph. The use of Clarity and Motion Blur as both conceptual and compositional elements is another trait I share with Richter.

My New World series and Richter's October 18, 1977 "cycle" has similar visual techniques, aesthetics, and conceptual background. They both contain work that uses political subthemes that have a more general meaning and also regional importance. They have a colorless scheme and similar contrast levels. These works reference cctv and newspaper photography These works also don't have a specific political stance, but rather seem to question.

My Pascua Florida and a pair of Richter's select Animal Paintings have very similar compositions. Richter's Hirsch and my Divided composition both depict a scene dissected by an offset line. The line is the foreground of the image, while the main part of the image is in the background. This means that in addition to sharing a strong dividing line, and also an obfuscating technique.

They both also reference the history of the artist's homeland. Hirsch represents Germany's obsession with the romantic wilderness. This again links to the history of German philosophy. The Pascua Florida painting references Florida's ongoing struggle of the native and the conqueror. This relationship is seen in the invasive species, the Brazilian Pepper and the native sea grass, in the beach house and the beach. His work Birds and my Migratory Flock photo also have almost identical compositions; Richter however has the freedom of painting. He can show the birds much larger whereas I, the photographer can only photograph things in real scale. The muted, stormy tones are also similar.

Richter taught at the Kunstakademie Düsseldorf where he would influence dozens of famous artists including Thomas Struth, (who would photograph Richter's family with his third wife) Isa Genzken (who would become his second wife). He also likely influenced Andreas Gursky, Christopher Wool, and more.

Sources

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<http://www.telegraph.co.uk/culture/culturenews/9606489/Why-is-Gerhard-Richter-worth-21-million.html>.

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<http://www.thenation.com/article/evasive-action-painter-gerhard-richter/>.

Schjeldahl, Peter. "In the Mood - The New Yorker." The New Yorker. December 5, 2005. Accessed October 1, 2015.
<http://www.newyorker.com/magazine/2005/12/05/in-the-mood-2>.

Stonard, John-Paul. "Inescapable Truths." Inescapable Truths. September 1, 2011. Accessed October 1, 2015. <http://www.tate.org.uk/context-comment/articles/inescapable-truths>.

Hage, Joe. "The Dresden Years » Biography." Gerhard Richter. Accessed October 1, 2015. <https://www.gerhard-richter.com/en/biography/the-dresden-years-3>.

Richter, Gerhard. *Gerhard Richter: Early Work, 1951-1972*. Edited by Jon Seydl, Jeanne Nugent, and Christine Mehring. Los Angeles, California: J. Paul Getty Museum :, 2010.

Lane, Mary. "Gerhard Richter at 82: Art Is Still 'Sublime'" The Wall Street Journal. October 15, 2014. Accessed October 1, 2015.
<http://www.wsj.com/articles/gerhard-richter-at-82-art-is-still-sublime-1413395231>.

Texts in the “Die Room”

Respond. Respond

What Am I?

Hello? Hello?

Who are you?

I am here?

Can you hear me?

Can't you read me?

I'm right here?

Hello?

What are you?

Really?

Can you read me?

I am here.

Where are you?

How are you?

Can't you see me?

Are you there?

Artist Statement (November 2015)

If you're looking for answers, you came to the wrong place.

This statement was made by a machine.

Her works are characterized by the use of Art Historical reference in an atmosphere of gallery mentality in which recognition and prior knowledge plays an important role. By replaying the image of the empty studio and pushing the uncanniness, the "presentness" of the work a little further, she convinces the viewer into a belief in the ghost of the Artist.

Her works never shows the complete structure. Her work strives to create coincidental, accidental and unexpected connections which make it possible to revise art history and, even better, to complement it. Combining unrelated aspects lead to surprising analogies. This results in a chaotic and subjective environment. By demonstrating the omnipresent lingering of an art historical world. Again and again, the Artist leaves us orphaned with a mix of conflicting feelings, thoughts, and visual cues. Her works are based on insider associations, which open an appropriated intellectual vein. Multilayered images arise and leave traces and balances on the edge of recognition and alienation.

The artist also considers movement as a necessary part of the installation of the work. Through the incorporation of movement, space becomes time and language becomes image. By creating situations and breaking the passivity of the spectator, she creates a different experience, which adds greater depth to the works.

Her works question the conditions of an image in the context of contemporary visual culture in which we live with representations and ideas. By applying a wide variety of contemporary strategies, she wants the viewer to become part of the art as a kind of added component. Art is entertainment: to be able to touch the work, as well as to interact with the work is important. By investigating the duality that develops through different interpretations.

By studying sign processes, signification and communication, she focuses on the idea and effect of gallery space

Her works are an investigation of concepts such as authenticity and objectivity by using knowledge of Art History. With a conceptual approach, she tries to grasp language. Transformed into art, language becomes an ornament. At that moment, lots of ambiguities and indistinctness, which are inherent. In her works such romantic values as 'inspiration', 'genius' and 'authenticity' are thereby neutralized and put into perspective. By parodying the cult of the artist, the works are inspired by the postmodern tradition of the "presence".

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The Statement's Statement (On the 500 Words Statement)

This is a kind of explanation of my artist statement. It is itself an appropriation. This fact honestly alarms me but when I thought of the idea of doing a statement like it, I couldn't resist. The combination of ideas and process in the statement perfectly express where my art is now. There is a website (<http://500letters.org/>). It generates an artist statement from a form that asks for: the themes you cover, the mediums you choose, and basic biographical information. This statement generator mimics that artist statement speech that is so despised by the outside and considered obtuse by many inside the culture. I am very interested in these outside/inside relationships, particularly when it comes to the idea of the Artist. I am imitating and using the generator to create a statement that is both an appropriation artwork, and describes my work in a way that is closest to truth. This statement comes from a certain controversial lineage. It's inspired by the outrageous personas of artists such as Jeff Koons and Yoko Ono. These artists have performative selves that are in fact art. I think the persona is one of the few art forms that can't really be sold. In this splendidly appropriate statement you'll see a visual representation of a kind of persona that I adopt, you'll also see a certain humorous interaction between what I say and what the statement is. Another element of Art History that is a forerunner of my statement is Sherrie Levine's 1981 artist statement. In this statement she made an assemblage of the words of other statements that perfectly described her work, and mimic her process. I am sure by now you've noticed a different speech pattern adopted here in this text. This is my conversational accent. I am talking to you as I would talk to a friend. This statement with its simultaneous mimicry and mockery of art texts performs the Contemporary Artist. I hide my true intent within an affected identity. I do exactly what artists are expected to do within these confines and reveal the art historical background I come from, and the position of the artist behind the art world.

Annotated Bibliography Explanation

I choose my sources because they reflected the theories I was studying, had information about installation art, or they had essays which explored “travel” photography. There are several essays discovered through my classes with Professor Lucchesi. They often circle around this idea of presentness, presentness of space, of time, and of the artist. This should be evident in the work displayed. I also studied works about photography documenting the artist’s unique journey and how they communicated their personal journey into something of greater impact. These books and writings are of primary interest to me because I typically, that is to say when I am not forced to comment on the art world, peacefully documenting my own travels. I have done a few serious of works in this vein. These works take on the issues of the environment they document. In New York, there is tourism, the creation of the icon, the way people view that mythical city. In the D.C. series there is surveillance, class, and disaster. In Florida, the same themes of tourism reappear but are supplemented with my home’s bloody history and environmental issues in addition to the fact I am documenting the land where I was born. The billboard book has both the art world critical connections and connections to my interest in the road.

Annotated Bibliography

Artists

Erwitt, Elliott. *Elliot Erwitt. ; Museum Watching*. London: Phaidon Press, Incorporated, 2012.

Erwitt is an artist who also does some work in black and white film and also, as one might be able to tell from the book's title, documents the world in, and around museums. His book provides valuable visual research into what another artist is doing with the same medium and subject. It also provides an example of a place based photobook.

Stange, Raimar. "Interview Rirkrit Tiravanija." Spike Art Daily. 2012. Accessed February 02, 2016. <http://www.spikeartmagazine.com/en/articles/interview-rirkrit-tiravanija>.

Tiravanija is another artist whose work seeks to create a sense of community or belonging, that is not necessarily native to those viewers. His work is also influenced by his background, which involves several moves and cultures. This interview goes into the artist's background and intentions in his work.

Levy, Ariel. "Chasing Dash Snow: At 25, He Is a Growing Downtown Legend, a Graffiti Writer Turned Artist with a Beautiful Face and a De Menil Pedigree, Elusive Even to the Two Friends Who Created His Myth. What Happens If He's Caught?" *New York*, November 25, 2007.

This is an essay on a Poloroid artist, Dash Snow. His work documented his drug and alcohol fuelled nights in an attempt to record events he wouldn't remember. This artist provides a comparison for my own work, which is also documentation for memory and a feeling.

Shah, Sunil. "An Interview with John Gossage: Nothing and the Politics of Nothing (2015) | #ASX." AMERICAN SUBURB X. November 24, 2015. Accessed February 04, 2016. <http://www.americansuburbx.com/2015/11/an-interview-with-john-gossage-nothing-and-the-politics-of-nothing-2015.html>.

This source provides a comparison to another artist who is documenting similar subjects with a similar perspective, similar view towards composition, similar view towards politics and also tends to use older types of cameras as opposed to digital.

Righthand, Jess. "Photographer John Gossage Reflects on 'The Pond'" *Smithsonian*. August 26, 2010. Accessed February 04, 2016.

<http://www.smithsonianmag.com/smithsonian-institution/photographer-john-gossage-reflects-on-the-pond-459091/?no-ist>.

Another source on one of the artists I am most fond of. This essay reveals his process and evolutions an artist. It also contains text on photobooks, and

Gossage's musings on them, which is particularly significant as he is one of the greatest photobook makers in Art History.

Critics

Lippard, Lucy R. *On the Beaten Track: Tourism, Art and Place*. New York, New York: New Press, 1999.

This book is about tourism. It explores populist museums, commodification of culture, and the fascination with the locations of tragic events. This relates to my attempts to distill the identity of a place, and the book comes with my placial identity. The investigation of tourism and documentation is an important thing for me to understand.

Mauro, Alessandra. *Photoshow: Landmark Exhibitions That Defined the History of Photography*. Contrasto, 2014.

This book provides reference of earlier photographic artists and also photographic installations. This is useful for me because I am a photographic artist with a heavy use of installation. This gives me ideas and historical backing on my installations.

Robertson, Jean, and Craig McDaniel. "Chapter 6/Place." In *Themes of Contemporary Art: Visual Art after 1980*, 193-236. Third Edition ed. New York: Oxford University Press, 2005.

This is an art history book that takes an unusual approach to showing art history, rather than exploring it through different movement or via a timeline, it explores Art History through several themes. I used the Place chapter when researching the background of my Artist Statement.

Morris, Robert. "The Present Tense of Space." *Art in America*, 1998, 70-81.

This text discusses extending the experience of space via sculpture. This text, which I do have an odd relationship to it, it does contain some texts that have evolved my view of place and installation. It contains the idea of extending the experience of space.

Fralin, Frances. *Washington Photography - Images of the Eighties: February 20-May 2, 1982, Corcoran Gallery of Art, Washington, D.C.* Washington, D.C.: Corcoran Gallery of Art, 1982.

This book profiles several D.C. based photographers. Two of these photographers, John Gossage and Steve Szabo, document the city itself. This book provides reference of other ways of documenting the city.

Context