

March 12 to April 12  
2025

Curators:  
Jim Drobnick and  
Jennifer Fisher  
(DisplayCult)

Artists:  
Ioannis Anastasiou  
Aiden Bettine  
Joseph Beuys  
Christian Boltanski  
Nick Cave  
Amanda Chestnut  
William N. Copley  
Majka Dokudowicz  
Camila Estrella  
Bob Faust  
Dora García  
Ilya Kabakov  
Joseph Kosuth  
Kiran Kumār  
Yaniya Lee  
Lefevre Jean Claude  
Kiwi Menrath  
Charlotte Moorman  
Tammy Nguyen  
Sophie Nys  
Bárbara Oettinger  
Jürgen O. Olbrich  
Dieter Roth  
Vicky Sabourin  
Vilma Samulionytė  
Carlos Soto Román  
Camille Turner  
Danh Võ  
Laurie Young

*archives*  
*by*  
*artists*

# **Archives by Artists**

*Jim Drobnick and Jennifer Fisher*

While the writing about the “archival turn” often covers artistic engagement with the archive in installations, books, performance and video, the medium of multiples has been generally overlooked.<sup>1</sup> *Archives by Artists* explores this gap to study how multiples embody a particularly apt vehicle through which to interrogate and mobilize conceptions of the archive. Each archive-multiple incorporates an assortment of items contained in a box or envelope. Small enough to circulate by post, they can travel to far-flung locations to be contemplated and collected. Because the contents can be handled, archive-multiples highlight the experience of embodied knowledge. Likewise, because they can be easily rearranged, they circumvent tendencies toward static placement. Rather than prescribing a linear relationship between the elements (as in a bound book or film), archive-multiples consist of diverse, yet related parts that can yield myriad configurations. Similar to delving into an actual archive, one encounters a heterogeneity of texts, images and objects in a process of negotiating associations between items. This activity of sorting through components endows the viewer with an intimate agency and invites them to perform as a researcher or the artist’s collaborator.

The works in *Archives by Artists* derive from the artists’ books and multiples held in the research collection DisplayCult has assembled as a resource for academic and curatorial investigations.<sup>2</sup> Each of the artists’ multiples presented in the exhibition at Galerie UQO constitutes a miniature archive. Most of these archive-multiples contain items typically found in an archive, such as photographs, postcards, books, letters, maps or news clippings, but also uncommon items such as perfumes and found objects. The wide-ranging projects illuminate each artists’ oeuvre and practice, reflect upon their community and social networks, revisit historical events, consider timely themes about memory and preservation, as well as question the nature and dynamics of the archive form itself. On a curatorial level, *Archives by Artists* poses an inquiry into how the archive-multiple operates as a creative medium and a capacious platform for reflection, expression and analysis.

Artists’ multiples address the idea of the archive but can do so in markedly different ways. Some interrogate the archive as a communication medium, while others deploy it as a mode of critique. While several artists use the archive medium as a natural extension of their practice, others appropriate it for a strategic purpose. The archive-multiple thus affords a range of tactics for creative investigation not only for visual artists, but also for the poets, performance artists, dancers,

musicians and filmmakers in the show. As curators, we discerned six constellatory modes implemented in the works: autobiography/biography, conceptual process, intervention, fiction, art world controversies and unconventional archives. (Some of the works, however, could fit into several themes simultaneously, which shows the abundant and multifaceted potential of artists' archive-multiples.)<sup>3</sup>

The first mode, *autobiography and biography*, involves works that include materials that hint at revelations about a person's or artists' life. The constructivist artist Alexander Rodchenko famously proposed that to truly convey the fullness of an individual, one would have to produce not a single portrait image but a compilation of snapshots and documents in a folder.<sup>4</sup> The works of Christian Boltanski, Vilma Samulionytė and Danh Võ align with this sensibility by amassing photos, ephemera, books and letters to pose the difficulty of reconstructing a singular or authentic sense of a person. In these investigations, the archive and its collection of fragments serve to examine elusive lives and careers, as well as to question the philosophical and political nature of selfhood and identity.

Other artists claim the archive format to disclose their *conceptual process*. For Dora García, Joseph Kosuth, Lefevre Jean Claude and Dieter Roth, the practices involved in artmaking - which normally remain in the background - are brought to the foreground. As mundane as some of the clippings and rough drafts may seem, they become invested with aesthetic significance by revealing clues about the artists' working methods and thought processes. Here, the artworks emphasize the extensive preparatory activities undertaken by artists in the studio. These multiples comprise archives of notebooks, academic articles and other source materials to disclose the in-depth research, intellectual labor, pivotal decision-making and evolution of ideas that go into a project's realization.

Another approach concerns *interventions* into the archive. The framing imposed by archives can make them seem monolithic and authoritative. But as Stuart Hall theorizes, the act of archiving bears an agency that is "always a critical one, always a historically located one, always a contestatory one."<sup>5</sup> The archive-multiples by Aiden Bettine, Amanda Chestnut, Carlos Soto Román, and Camille Turner & Yaniya Lee directly intervene into public history to subvert the archive's presumed power and to enact a counter-discourse. They confront the biases that can permeate governmental and institutional archives, particularly regarding the marginalizing and censoring of information about politicized and racialized

subjects. These works uncover the discrimination found in historical collections, identify and analyze prejudicial representations, or rectify gaps with more inclusive archives.

Artists have also introduced *fiction* as a technique to comment on the archive. The works of Ioannis Anastasiou & Majka Dokudowicz, Ilya Kabakov and the collaborative publication by Kiran Kumar, Kiwi Menrath and Laurie Young feature the interplay between fiction and reality to immerse visitors in other times and worlds, propel them on journeys that exercise the imagination, or compel them to question the reliability of evidence. Employing forms of critical fabulation, where historical and invented materials blur into each other, narratives both plausible and impossible intermix.<sup>6</sup> In these archive-multiples, the assumption of facts and truth are destabilized through storytelling, deliberate contradictions, and the performance of memory.

Another consequential theme pertains to *art world controversies*. Artists take special note when the media sensationalizes and distorts debates on art, such as those involving copyright or public backlash to vanguard practices. Four archive-multiples interrogate art events that have garnered tabloid attention or affected the viability of artists' careers. Controversies are met with varying responses: Joseph Beuys uses the crisis as a reflective opportunity, William N. Copley reacts with a further provocation, Charlotte Moorman advocates for payment from a delinquent funder, and Sophie Nys depicts how cultural disapproval can shift into admiration. Drawing content from newspapers, popular sources or their own practice, these archival works follow and contextualize the controversies and even seek to influence the ensuing discussion and outcomes.

Finally, artists have challenged and expanded upon normative conceptions by formulating *unconventional archives*. These projects redefine the archive, the nature of its materials, or its manner of engagement. As theorists critique the limitations of textual documents and photographs, institutions now recognize the value of seeking out and including non-traditional items and intangible forms of culture.<sup>7</sup> Nick Cave & Bob Faust, Tammy Nguyen, Jürgen O. Olbrich and Vicky Sabourin each bring together unusual collections of items: party gear, puzzling knickknacks, cast-off papers, custom-made scents. Along with their multisensory scope, these multiples evoke affects not expected to be found in an archive, encompass a broad spectrum of emotions, and encourage playful participation.

Beyond the vitrines in the exhibition, the multiples can be experienced through film, sound, installation and touch. Two films, one by Nick Cave and another by Carlos Soto Román (collaborating with Camila Estrella and Bárbara Oettinger), accompany their respective multiples and add performative and sonic dimensions. Jürgen O. Olbrich's installation offers visitors the chance to take away a free PaperPolice package to add to their own archive and collection. Visitors also have the chance to peruse the films and audio interviews contained in Dora García's multiple, as well as to handle and study a rotating selection of works from the exhibition at a research station situated inside the gallery. Concurrently with the show, Mathieu Mercier's reinterpretation of Marcel Duchamp's *Boîte-en-valise*, an influential precedent for artists' multiples and archive-based works, is on display in the Université du Québec en Outaouais library on the second floor.<sup>8</sup>

*Archives by Artists* brings together an international array of artworks from the 1960s to today that explore the subject of the archive and imaginatively reconceive its potential. The archive-multiple is presented as a platform to experiment with methods of documentation, collection and preservation, and to test alternatives and launch critiques. The works in this exhibition align with the ongoing discussion in public and institutional archives that respond to issues pertaining to decolonization and inclusion. The artists' archives here become vital sites for tracking transformations in history and cultural heritage. In the space of this exhibition, the works deploy the look and feel of the archive to underscore artists' agency as both researchers and creators, where the centrifugal function of storing and the centripetal force of multiples meet in constructive tension as artists adopt an archivist standpoint.

**1** See, e.g., David Houston Jones, *Installation Art and the Practices of Archivalism* (London and New York: Routledge, 2016); Markus Miessen and Yann Chateigné, ed., *The Archive as a Productive Space of Conflict* (Berlin: Sternberg Press, 2016); and Beatrice von Bismarck, ed., *Archives on Show* (Berlin: Archive Books, 2022).

**2** For more on the notion of a research collection, see our interview in *Entretiens #7*, published by Galerie UQO in conjunction with *Archives by Artists*.

**3** For more information on each of the multiples, see DisplayCult's Instagram feed @archivesbyartists.

**4** Alexander Rodchenko quoted in Sven Spieker, *The Big Archive* (Cambridge, MA: MIT Press, 2008), 132.

**5** Stuart Hall, "Constituting an Archive," *Third Text* 15, n° 54 (2001): 92.

**6** Saidiya Hartman, "Venus in Two Acts," *Small Axe* 12, n° 2 (2008): 1-14.

**7** See, e.g., Keli Rylance, "Archives and the Intangible," *Archivaria*, n° 62 (2006): 103-120, and Emily Guerrero, "Gossip as Practice, Gossip as Care," *Archivaria*, n° 94 (2022): 182-202.

**8** At our suggestion, this work was kindly purchased and donated anonymously to the UQO library.

# List of Works

**Research station at the front of the gallery:** Each week a different set of copies of the multiples in the show will be available for handling and exploration. Visitors will also be able to watch and listen to the audio and video components from Dora García's *Mad Marginal Archives*.

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#### Vitrine 1

**1. Christian Boltanski, *Reconstitution*, 1990.** Cardboard box with 3 catalogues, 5 reprints of the artist's books, 2 facsimile letters, exhibition flyer, invitation, 2 black-and-white cards, 3 postcards, poster, edition of 1000 copies, 31.5 × 26.4 × 3.5 cm. Published on the occasion of the 1990 exhibition *Christian Boltanski: Reconstitution*, at the Whitechapel Art Gallery (London), the Van Abbemuseum (Eindhoven) and the Musée de Grenoble. Courtesy of the Estate of Christian Boltanski and Marian Goodman Gallery.

**2. Vilma Samulionytė, *Liebe Oma, Guten Tag!* 2018.** Metal box with book, booklets, 3 posters, photographs, facsimile letters, 48 × 60 cm, 68/99, edition of 105 copies. Courtesy of the artist.

**3. Danh Võ, *BlauOrange Preis*, 2007.** Cardboard box with brass clips, containing 3 books, a newspaper, poster, exhibition invite, and an envelope with a letter and 5 photographs, edition of 250 copies, 25 × 35 × 3.2 cm. Courtesy of the artist.

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#### Vitrine 2

**4. Nick Cave and Bob Faust, *Nick Cave: Soundsuits Boxfolio*, 2006.** Cardboard box with mini-inflatable, light wand, iron-on patch, magnet, deck of playing cards, pin, customized ViewMaster, postcard book, air freshener, exhibition catalog and poster, made to accompany the exhibition *Nick Cave* at the Chicago Cultural Center, Institute of Contemporary Art (ICA) (Boston) and elsewhere, edition of 2000 copies, 24.1 × 33.6 × 5.7 cm. Courtesy of the artists.

**5. Tammy Nguyen, *A Surreal Archive: The Young-Mallin Collection at the Philadelphia Museum of Art*, 2018.** Velvet-trimmed box with hidden panels and envelopes, cards, booklets, lace, feathers, fake hair, and pop-up elements, 22.2 × 27.3 cm, edition of 250 copies. Courtesy of the artist.

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**Vitrine 3**

**6. Amanda Chestnut, *African Americans, Civil Rights, Jesse Owens*, 2021.** Metal-edged box, 41 booklets and 15 photographs, 37/40, signed, 10.1 × 15.2 × 11.4 cm. Courtesy of the artist and the Visual Studies Workshop, Rochester.

**7. Camille Turner and Yaniya Lee, *Black History Navigational Toolkit*, 2021.** Box with 22 double-sided printed cards, edition of 700 copies, 13 × 18 × 1 cm, commissioned by the 2022 Toronto Biennial of Art as part of its Mobile Arts Curriculum for the exhibition *What Water Knows, the Land Remembers*. Courtesy of the artists and the Toronto Biennial of Art.

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**Vitrine 4**

**8. Dora García, *Mad Marginal Archives*, 2011.** Archival box with binder rings and facsimiles of the archives for the project *Mad Marginal*, presented at the Venice Biennale, Spanish pavilion, including photos, DVDs, audio CD, leaflets, and documents of emails, interviews and conversations, 6/10 (French version), edition of 48 copies (French, English, Italian and Spanish), signed, 33 × 28 × 7 cm. Edited by and courtesy of Rosascape, <https://www.rosascape.com/>. Courtesy of the artist.

**9. Joseph Kosuth, *Notebook on Water*, 1970.** Envelope with rubber stamp additions, thirteen offset lithographs, photograph and map, from the portfolio *Artists and Photographs* by Multiples, Inc., 24 × 30.5 cm, edition of 1200 copies. Courtesy of the artist.

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**Vitrine 5**

**10. William N. Copley, *The Barber's Shop*, 1968.** Offset lithographs and photocopies in screenprinted folder, featured in S.M.S. (Shit Must Stop) #5, edition of 2000 copies, 25.4 × 17.1 cm. Courtesy of the Estate of William N. Copley.

**11. Sophie Nys, *What a Load of Rubbish*, 2014.** Newspaper commissioned by KIOSK for the project *Le Faux Soir* exhibited at Art Brussels, 24 April 2014, edition of 1000 copies, 24 pages, 30 × 41.5 cm. Courtesy of the artist and KIOSK (Gent, Belgium). On the wall: Facsimiles showing all of the newspaper's pages.

**12. Ilya Kabakov, *Grand Archive*, 1993.** Spectrum file, press materials (invitation card and bios in English and Dutch), typed lecture manuscript, 10 photo cards, 8 exhibition details on cardstock, 26 × 38 cm, edition of 1000 copies. Courtesy of Emilia Kabakov.

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**Vitrine 6**

**13. Ioannis Anastasiou and Majka Dokudowicz, *Faded Future Archive*, 2020.** Custom-made box, gum bichromate contact prints on Fabriano Rosaspina 220gsm/Arches 300gsm/Hahnemuhle Bamboo, commercial and handmade stamps, serigraphed photo-mounting cards on Favini Remake 180gsm, Arjowiggins CLK 280gsm folders, 5/5, signed, 19 × 24.6 × 24.6 cm. Courtesy of the artists.

***Imaginary Archives*, 2022.** Archival box with 3 artists' projects, K. Verlag (Berlin), edition of 300 copies, 24 × 16 × 6 cm.

**14. Kiran Kumār, *Postcards from the Peacock Islands*, 2022.** 57 double-sided postcards with photographs, collages, drawings, calligraphy and text by the author as well as quotes from Édouard Glissant, *Poetics of Relation*, University of Michigan Press, 1990. Courtesy of the artist.

**15. Kiwi Menrath, *Phantom Islands*, 2022.** Essay "Phantom Islands: Imaginary Ethnography Between Art and Anthropology" by Kiwi Menrath, 27 index cards with texts by Kiwi Menrath and Andrew Pekler, 27 stickers with photos by Andrew Pekler, map by Flavio Gortana. Courtesy of the artist.

**16. Laurie Young, *Letters to V – Dance Spectatorship as Archival Practice*, 2022.** 7 letters, 72 cue cards. Courtesy of the artist.

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**Vitrine 6**

**17. Joseph Beuys, *Zeige Deine Wunde*, 1980.** Two books in cardboard slipcase, *Zeige Deine Wunde* and *Zeige Deine Wunde Reaktionen*, 30 × 30 cm, edition of 500 copies, signed, with ephemera and newspaper clippings. Courtesy of DisplayCult.

**18. Charlotte Moorman, *Organization of the 14<sup>th</sup> Annual Avant-Garde Festival and 2nd Annual Cambridge River Festival*, 1978.** Envelope with administrative documents such as a questionnaire, map, photograph, newsletter, letterhead, postcards, press release, correspondence, and poster designed by Jim McWilliams, 22.5 × 30.5 cm, unique. Courtesy of Charles Deering McCormick Library of Special Collections at Northwestern University Libraries.

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**Vitrine 8**

**19. Lefevre Jean Claude, *LJC Ephemera 1988-2007, Tome 1 1988-1995, 2022.*** Cardboard box, green cloth-covered binder with clips, white grid paper pages, 18 × 22.5 cm, edition of 100 copies. Courtesy of DisplayCult.

**20. Dieter Roth, *Ur-Tränenmeer, 2010.*** Archival cardboard box, 2 books, audio CD, original newspaper of the *Luzerner Anzeiger*, January 13, 2010, exhibition announcement at Kunsthalle Luzern, poster and folder, and 18 facsimile documents from the publication of the *Erstveröffentlichung des Tränenmeeres* from the archive of Erica Ebinger, edition of 50 copies, 26.5 × 35.5 × 4 cm. Courtesy of the Dieter Roth Estate and Hauser & Wirth.

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**Vitrine 9**

**21. Aiden M. Bettine, *Queer Materials, 1, 2, 3, 4, 2022-2023.*** File folders with photocopies, newsletters, flyers, correspondence, stamps and other ephemera, edition of 100 copies, 24 × 29.5 cm. Courtesy of the artist.

**22. Carlos Soto Román, *Chile Project: [Re-classified], 2016.*** Cardboard envelope with 55 unbound pages, 20 × 25.5 cm, edition of 100 copies. Courtesy of the artist.

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**Vitrine 10**

**23. Jürgen O. Olbrich, *PaperPolice, 2021.*** Mailed envelope with found paper items marked by PaperPolice rubber stamps, signed, unique, 19.5 × 27 cm. Courtesy of the artist.

**24. Vicky Sabourin, *Ce que les lys odorants tentent de camoufler [What the Fragrant Lilies Are Trying to Cover Up], 2021.*** Box wrapped in brown paper and string, containing artist's books (French and English), shoe insole, playing card, custom-made scents in various glass vials, porcelain sculptures, garlic clove, match, cigar, embroidered handkerchief, drawing, instruction manual, travelling card, bookmark, porcelain diffusers, 5/20, 22.8 × 17.75 × 5 cm. Courtesy of the artist.

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**Videos**

**25. Nick Cave, *Drive-By*, 2011.** Excerpt from 16:00 video. Courtesy of the artist.

**26. Camila Estrella, Bárbara Oettinger and Carlos Soto Román, *Borradura*, 2021.** Video, 12:00. Courtesy of the artists.

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**Installation**

**27. Jürgen O. Olbrich, *PaperPolice*, 2025.** Installation of found books stamped and covered in wrapping paper, with added stamped ephemera, variable dimensions, to be taken away by visitors. Courtesy of the artist.

# Artists biographies

**Ioannis Anastasiou** was born in Athens, Greece and lives and works in Wrocław, Poland. He has a PhD in Art from the E. Geppert Academy of Art and Design, where he also works as a printmaking technician. He uses various printmaking techniques to create 3-D objects, installations, artists' books and prints that explore social and political issues. He has won many awards and exhibited his work in over 100 international events. His works are in several museum collections. He has also participated in conferences, symposiums, workshops, publications and journals. He is involved in *PrintCard Wrocław*, *Zine Without a Crown*, and Misprint Studio (Wrocław, Pologne).

**Aiden Bettine** is the Curator of the Tretter Collection in GLBT Studies at the University of Minnesota Libraries Archives and Special Collections. He is an archivist and public historian who researches and teaches local history pertaining to race, gender and sexuality in the Midwest, with a focus on the role of building community archives in the grassroots history movement that flourished as a form of activism in Gay Liberation. Aiden's community work prioritizes creating generative spaces for LGBTQ people to learn, share and research their history. He co-runs Late Night Copies Press, an independent micro press in Minneapolis that publishes non-fiction and informal research-based writing with an emphasis on local queer and trans history and queer artists through zine and pamphlet formats. He founded the LGBTQ Iowa Archives & Library, a community archives and lending library in Iowa City.

**Joseph Beuys** worked across diverse media such as performance, installation, film and video, sound and multiples. His expanded definition of art included pedagogy with his founding of the Free International University, politics with the founding of the German Green Party, and society itself as a "social sculpture." His work is represented in museums worldwide. Recent exhibitions have occurred at Museo Nacional Centro de Arte Reina Sofia (Madrid), Centre Pompidou (Paris), Tate Modern (London), National Gallery of Victoria (Melbourne), Hamburger Bahnhof (Berlin) and the Scottish National Gallery of Modern Art (Edinburgh). In honor of the

100th anniversary of the artist's birth, a series of exhibitions, performances, and lectures were staged in 2021. Beuys' estate is managed by Gallery Thaddaeus Ropac, London.

**Christian Boltanski** was born in Paris during World War II and was deeply influenced by stories of the Holocaust. A self-taught artist, he developed a conceptual style of work in the late 1960s. Since his first solo exhibition in Paris in 1968, his oeuvre has been widely shown internationally. In 1988-1989, *Christian Boltanski: Lessons of Darkness* was his first in-depth exhibition in the United States, co-organized by Museum of Contemporary Art (MCA) (Chicago) and The New Museum of Contemporary Art (New York). Recent solo shows have been held at Busan Museum of Art (Korea, 2021), Centre Pompidou (Paris, 2019) and the National Art Center (Tokyo, 2019). Boltanski was honored with several awards during his lifetime, including the Praemium Imperiale Award (2006) and the Kaiser Ring Award (2001). He participated in documenta (Kassel) (1977 and 1972) and numerous Venice Biennales (2015, 1995, 1993, 1980 and 1975). He is represented by the Marian Goodman Gallery.

**Nick Cave** lives and works in Chicago. He is an artist, educator and foremost a messenger, working between the visual and performing arts through a wide range of mediums including sculpture, installation, video, sound and performance. Cave is well known for his *Soundsuits*, sculptural forms based on the scale of his body, initially created in direct response to the police beating of Rodney King in 1991. *Soundsuits* camouflage the body, masking and creating a second skin that conceals race, gender and class, forcing the viewer to look without judgment. They serve as a visual embodiment of social justice that represent both brutality and empowerment. Cave and Bob Faust are both professional and personal partners. Together, the two recently opened a dynamic, multi-use, not-for-profit, creative space in Chicago called Facility.

**Amanda Chestnut** lives in Rochester, NY and focuses on the representation of history - in particular, how the history of race and gender impacts modern narratives.

Their work has been exhibited in Rochester at Firehouse Gallery, Joe Brown Gallery, the University of Rochester, and High Falls Art Gallery at the Center at High Falls. They were formerly a resident at the Center for Photography at Woodstock and The Studios of Key West, Florida. Chestnut holds an MFA from the Visual Studies Workshop, Rochester, NY.

**William N. Copley** was an artist, writer, art dealer, collector and publisher of the S.M.S. portfolios. In 2016, a comprehensive survey of Copley's work opened at the Menil Collection (Houston, Texas) and traveled to the Fondazione Prada (Venice). Copley's work is held in major collections, including the Centre Pompidou (Paris), the Moderna Museet (Stockholm), the Museum of Modern Art (New York), the Stedelijk Museum (Amsterdam) and the Tate Britain, among others.

**Majka Dokudowicz** was born in Warsaw, Poland and is a PhD candidate in printmaking at the E. Geppert Academy of Fine Art and Design in Wrocław, where she earned her MA in Printmaking. She holds a BA in Culture Studies. She is a printmaker, bookbinder and papermaker. Her works and research investigate the Metaxy space, where one is between two poles of existence: fragments, understatements, memories, traces, obliterations, and excerpts. She examines the phenomenon of appearance through disappearance, which she considers the most unforeseen and extraordinary force. She has attended residencies in Germany, Spain and the USA. She has won prizes and awards at international competitions such as: 2nd Prize at the 12th International Biennale of Miniature Art in Czestochowa (Poland), Prize of Excellence at the 8th NBC MESHTeCH International Screen Print Biennial (Tokyo) and 2nd Prize in experimental printmaking at Mini Print Kazanlak (Bulgaria). She has exhibited in more than 200 shows worldwide.

**Camila Estrella** lives and works in Santiago, where she teaches at the University of Chile. She is interested in photography, collage and cultural politics. She currently directs the research project "R.O.C.I.: derivations of Robert Rauschenberg's visit to Chile," in addition to collaborating with artists and writers. She has exhibited at

the Fogenia Festival (Mexico City), the Centro Cultural de España (Santiago) and the Museo de Arte Contemporáneo (Santiago).

**Bob Faust** lives and works in Chicago. He is both an artist and designer. By drawing upon the language and tools of the design world and capitalizing on his expertise as a typographer as well as his 30+ year career as principal and creative director for Faust, a cultural branding studio. Faust makes special projects born in the space between art and design. He believes these are the two most powerful tools for social change and adeptly employs both to "make work that works hard." As a conceptual artist, his practice is difficult to categorize as it crosses genres, mediums, scales and purposes, to ensure the project's role is the primary driver of all creative decisions. Nick Cave and Faust are both professional and personal partners. Together, the two recently opened a dynamic, multi-use, not-for-profit, creative space in Chicago called Facility.

**Dora García** has developed works on the GDR political police (the film *Rooms, Conversations*, 24', 2006, first presented at GfZK, Leipzig), on the comedian Lenny Bruce (*Just because everything is different... Lenny Bruce* in Sydney, one-time performance, Sydney Biennale, 2008) or on the rhizomatic associations of antipsychiatry (*Mad Marginal*, book series since 2010), and *The Deviant Majority*, film, 34', 2010, part of her performance project *The Inadequate*, first presented at the Spanish Pavilion, 54th Venice Biennale). She has used classical TV formats to research Germany's most recent history (*Die Klau Mich Show*, documenta13, Kassel, 2012), frequented Finnegans Wake reading groups (*The Joycean Society*, 53', 2013), created meeting points for voice hearers (*The Hearing Voices Café*, since 2014) and researched the crossover between performance and psychoanalysis (*The Sinthome Score*, 2013, and *Segunda Vez*, 2018). She is currently working on the film project *Amor Rojo*, on Marxist feminist Alexandra Kollontai and the impact of her legacy on Third-World, intersectional feminism.

**Ilya Kabakov** was born in Dnipropetrovsk, USSR (now Dnipro, Ukraine), and moved to

Moscow in 1945. In 1957, he graduated from the V. I. Surikov Institute and began working as an illustrator for children's books. Through his elaborate fictions and immersive installations, he critiqued post-Stalinist soviet life and became one of the leaders of the non-conformist movement Moscow Conceptualism and the progenitor of the Total Installation genre. After moving to the United States, Kabakov collaborated with his wife, Emilia, on projects that have been shown at the Museum of Modern Art (New York), the Hirshhorn Museum (Washington), the Stedelijk Museum (Amsterdam), documenta IX (Kassel), the Venice Biennale, the Sharjah Biennial, the Tate Modern (London), the Museum für Moderne Kunst (Frankfurt), Centre Pompidou (Paris), and the Power Station of Art (Shanghai). Together, Ilya and Emilia have received the Oskar Kokoschka Prize (Austria, 2002), the Cartier Prize (Switzerland, 2010), the Praemium Imperiale (Japan, 2008), and the Commandeur de L'Ordre des Arts et des Lettres (France, 2014). In 2021, Kabakov's *Dream*, a museum dedicated to the Kabakovs' work, opened in Echigo Tsumari, Japan.

**Joseph Kosuth** lives and works in New York and Rome. A defining figure of conceptual art, his investigations into the meaning of art and the philosophy of language have involved photography, installations, journals, exhibitions and public art. His work has been exhibited at major museums and biennials around the world. Recent solo exhibitions have occurred at the Kunstmuseums Thurgau and Haus Konstruktiv (Switzerland), and the Australian Centre for Contemporary Art (Melbourne). Museums featuring Kosuth's work include the Museum of Modern Art (New York), the Tate Gallery (London), the Van Abbemuseum (Eindhoven), the Stedelijk Museum (Amsterdam), the Louvre Museum (Paris), the Museum of Contemporary Art (Sydney), the Centre Pompidou (Paris), and the Galleria Nazionale d'Arte Moderna (Rome), among many others worldwide. He is represented by Sean Kelly Gallery, New York.

**Kiran Kumār's** practice lies at the intersection of dance, critical historiography and speculative computing. Drawing from embodied and conceptual inquiries into yogic and t̄antrik practices, his work

articulates dis/continuities between pre-modern and future worlds, through performance, writing and visual art. His works have been shown at the Centre d'art le Jeu de Paume (Paris, 2019), the Festspielhaus Hellerau (Dresden, 2020), the Singapore Biennial (2022), the Gessneralle Zürich (2022) and the 21st c. Museum of Contemporary Art Kanazawa (Japan, 2023), and his writing has been published with Archive Books (2018), Performance Research Books (2020), transcript Verlag (2022) and K-Verlag (2023). He has held research fellowships in Germany, at the Berlin Centre for Advanced Studies in Arts and Sciences (2016-18), the Academy for Theatre and Digitality (2021), the Akademie Schloss Solitude (2022/24) and Medienwerk.NRW (2023).

**Yaniya Lee's** writing, research and collaboration focus on the ethics of aesthetics. She has taught art criticism at the University of Toronto, Queen's University (Kingston) and the Dutch Art Institute (Arnhem). Earlier in 2024 she was a tutor at the Critical Inquiry Lab at the Design Academy Eindhoven, and the mentor for writing and reflection for de Appel curatorial program. Lee has written about art for museums and galleries across Canada, as well as for *Vogue*, *Flash*, *Fader*, *Art in America*, *Vulture*, *VICE Motherboard*, *Chatelaine*, *Canadian Art* and *C Magazine*. She has participated in residencies at Banff (2017), the Blackwood Gallery (Mississauga, 2018), Gallery 44 (Toronto, 2018), Vtape (Toronto, 2019-2020) and Artex (Montréal, 2020-2021). She has taught writing and conducted workshops at Mercer Union (Toronto), the Women's Center for Creative Work (Los Angeles), the Banff Centre for the Arts, *Momus* magazine and the Wattis Institute (San Francisco).

**Lefevre Jean Claude** is based in Gently, France. Since 1977, he has placed the archive at the center of his artistic practice by arranging notations, exhibition ephemera and his C.V. into artist's books, installations and performative readings. His work has been exhibited across Europe, including at Galerie Yvon Lambert (Paris), Granville Gallery (Paris), Le centre des livres d'artistes (Limousin), Kunsthalle Friart Fribourg, the Musée d'Art Moderne et Contemporain (Saint-Étienne), and the Centre National de l'Estampe et de l'Art imprimé (Paris).

**Kiwi Menrath** is an ethnographer and cultural/media educator. She studied cultural anthropology in Germany, and received her bi-national doctorate at the Centre for Cultural Studies/Goldsmiths in London and at the Institute for Music at the University of Oldenburg/Germany with the dissertation: *Anonymity Performance as Critical Practice in Electronic Pop Music: A Performance Ethnography*. She worked in cultural and arts education for projects with a focus on transculturality. She has been professor of Media Education: Aesthetic Practice in Social Work at Brandenburgische Technische Universität Cottbus-Senftenberg (Germany) since 2020. Her research at the moment concentrates on the collaboration of artists, scientists and pedagogues and on critical arts education.

**Charlotte Moorman** was a classically trained concert cellist who worked in visual art, performance, and new music. She founded and curated the Annual Avant Garde Festival of New York, and was a frequent collaborator with Fluxus artists, in particular Nam June Paik. A retrospective exhibition, *A Feast of Astonishments*, was held at the Block Museum of Art (Evanston, IL), the Grey Art Gallery (New York) and The Museum der Moderne Salzburg. Her work can be found in many collections, including the Fondazione Bonotto (Italy), the Museum of Modern Art (New York), the Harvard Art Museums (Cambridge), and the Getty Museum (Los Angeles), among others. Her main archives are held at the Charles Deering McCormick Library of Special Collections at Northwestern University.

**Tammy Nguyen** is a multimedia artist whose work spans painting, drawing, print-making and book making. Intersecting geopolitical realities with fiction, her practice addresses lesser-known histories through a blend of myth and visual narrative. She is the founder of Passenger Pigeon Press, an independent press that joins the work of scientists, journalists, creative writers and artists to create politically nuanced and cross-disciplinary projects. She has exhibited at MOMA PS1, Smack Mellon, Rubin Museum of Himalayan Art, The Factory Contemporary Arts Centre in Vietnam, and the Bronx Museum, among other venues. Her work is included in the collections of Yale University, the

Philadelphia Museum of Art, MIT Library, the Seattle Art Museum, the Walker Art Center Library, and the Museum of Modern Art Library. She teaches at Wesleyan University (Middletown, CT) and is represented by Lehmann Maupin.

**Sophie Nys** works with a variety of media and materials, and brings conceptual and minimalistic artistic strategies to their logical and formal limits, while maintaining their poetic eloquence as subjects derived from the everyday. Her art's sparseness produces an ambiguous atmosphere, in which meaning emerges slowly but surely and opens up new spaces for reflection, narration and resistance. She has exhibited in numerous international venues such as Z33 (Hasselt, 2023), IKOB (Eupen, 2022), La Salle de Bains (Lyon, 2021), WIELS (Brussels, 2020), Kunsthal Extra City (Antwerp, 2019), KIOSK (Ghent, 2019), Guimaraes (Vienna, 2018), Fondazione Prada (Venice, 2018), Galeria Quadrado Azul (Lisboa, 2019), Archiv (Zurich, 2015), CRAC Alsace (Altkirch, 2015), and the Museum of Contemporary Art (Chicago, 2013). She is based in Brussels and her work is represented by Galerie Greta Meert (Brussels) and MANIERA (Brussels).

**Bárbara Oettinger** is a photographer and media artist born in Chile and now residing in Brighton, UK. Her work examines individual and collective experiences of displacement, geography and identity. Using personal testimonies, photography, cathartic writing and synaesthetic installations, the artist immerses the spectator in poetic and critical reflections on the narratives of migration and borders. Oettinger has participated in exhibitions and screenings across South America, as well as in India, Indonesia, Slovenia, Spain, France, Portugal, Ukraine, Korea, Taiwan and the United States. She is currently pursuing a Ph.D. in Creative and Critical Practice at the University of Sussex, Brighton.

**Jürgen O. Olbrich** is an artist based in Kassel, Germany. His diverse practice involves performance, artists' books and multiples, copy art, mail art, collage, installations, records and concrete poetry. Olbrich has shown at major exhibitions such as documenta 8 (Kassel) and the São Paulo Biennial, and at numerous galleries and museums,

including CEPA Gallery (Buffalo, NY), the Emily Harvey Foundation (New York), Kunsttempel (Kassel), Staadtgalerie Bern, Kunstforum Köln, Kunsthalle Bremen, Malmö Konsthall, Kunstverein (Hamburg), and the Artists' Museum (Lodz). The artist has also been keenly involved with editing and publishing, such as collaborative object-magazines *Zeitschrift für Tiegel & Tumult*, *No News* and *Achse Kassel-Bern/2x Provinz*, along with *Collective Copy*, a journal publishing since 1977. Olbrich has organized multi-artist editions, curated exhibitions, and staged performance series, including *City Souvenir* (1987), *Collaboration Collapse* (1987), *Save/Give* (1996), and more recently *Self-Publishing* (2019) and *Caution: Artists! Text Messages in Art*, held at the Kunsttempel in Kassel (2021). Olbrich coordinates projects under the name of the NO-INSTITUT ([www.no-institute.com](http://www.no-institute.com)).

**Dieter Roth** produced books, graphics, drawings, paintings, sculptures, assemblages, installations and media works involving slides, sound recordings, film and video. He also worked as a composer, poet, writer and musician. He often collaborated with other artists, subverting the principle of authorship. Those partners included such figures as Richard Hamilton, Emmett Williams, Arnulf Rainer and Hermann Nitsch, as well as a long and symbiotic collaboration with his son, artist Björn Roth. Roth was restlessly peripatetic, moving between studios in many cities often outside of the mainstream, such as Iceland and Basel. Transience and order, destruction and creativity, playful humour and critical inquiry, the abject and the beautiful, all maintain a balance in his work. Roth represented Switzerland at the 1982 Venice Biennale, and received a number of awards and prizes, including the 1991 Genevan Prix Caran d'Ache Beaux Arts. In 2004, The Museum of Modern Art and P.S.1 Contemporary Art Center in New York jointly presented a major retrospective, co-organized with Schaulager Basel and the Museum Ludwig (Köln, Germany).

**Vicky Sabourin** lives and works in Montréal. Her work has been presented in art galleries, museums, and artist-run centres in Canada, the United States, Europe and

India. Recent solo exhibitions of her work include *What the Fragrant Lilies Are Trying to Cover Up* (Musée de Joliette and the Prameya Art Foundation in New Delhi), *Becoming Invisible* (Latitude 53, Edmonton) and *Danse Macabre* (L'Oeil de Poisson, Québec, and Sporobole, Sherbrooke). Her piece *Warmblood* has been exhibited across the country at Eastern Edge Gallery (St. John's), Struts Gallery (Sackville), Hamilton Artists Inc. (Hamilton), Galerie Trois Points (Montréal), and Access Gallery (Vancouver). In 2017, Sabourin was part of the event *Manif d'art 8, Biennale d'art contemporain du Québec*, presented at the Musée national des beaux-arts du Québec. She has received grants from the Conseil des arts et des lettres du Québec and the Canada Council for the Arts. She holds an MFA in Visual Arts and teaches photography and sculpture at Concordia University.

**Carlos Soto Román** is a poet, translator and pharmacist based in Santiago, Chile. While living in the United States, he was a member of the New Philadelphia Poets Collective, a MacDowell Colony fellow (Peterborough, NH), and edited the poetry anthology *Elective Affinities*. His books in English include *Philadelphia's Notebooks*, *The Exit Strategy*, *Alternative Set of Procedures*, *Bluff*, *Common Sense* and *Nature of Objects*. In Spanish, he has published *La Marcha de los Quiltros*, *Haikü Minero*, *Cambio y Fuera*, *11*, and *Densidad (d=m/V)*. His work can be found in *Apiary*, *Capitalism Nature Socialism*, *Crux Desperationis*, *The American Poetry Review*, *Mandorla*, *MAKE Magazine*, *Pennsound*, *Tiny Mag*, *Aufgabe*, *Jacket2*, *The Brooklyn Rail*, *Asymptote*, *Lyrikline*, *World Literature Today*, *A Perfect Vacuum*, *Periodicities*, *Latin American Literature Today*, and *Pensamiento Político*.

**Vilma Samulionytė** is a visual artist based in Vilnius, Lithuania, who focuses on photography and video. Her main interests include the social practices of heritage, commemoration and memory. She has worked as a photographer in Saudi Arabia, Turkey and the Czech Republic. In 2013 she was nominated for a Unesco/Aschberg bursary at the Instituto Sacatar in Brazil. She works as a curator of photography and is the director of the Lithuanian Photographers Association (Vilnius). She has

exhibited and screened videos throughout Europe as well as in Brazil, Canada, Saudi Arabia, the United Kingdom and the United States. In 2014, she co-founded the independent publisher NoRoutine Books, which specializes in experimental artists' books.

**Camille Turner** is an artist/scholar whose work combines Afrofuturism and historical research. Her most recent explorations confront the entanglement of what is now Canada in the transatlantic trade in Africans. She puts into practice Afro-nautics, a methodological frame she developed to approach colonial archives from the point of view of a liberated future. Turner is a graduate of OCAD University and has recently completed a PhD at York University's Faculty of Environmental and Urban Change. Currently, she is a Provost's postdoctoral fellow at University of Toronto's Daniels Faculty of Architecture, Landscape and Design. Turner is the recipient of the 2022 Artist Prize by the Toronto Biennial of Art. Her artworks are held in museums and public and private collections including: the National Gallery of Canada (Ottawa), the Art Museum at University of Toronto, the Art Gallery of Hamilton, the Art Gallery of Nova Scotia, the Canada Council Art Bank, the Royal Bank of Canada, Museum London, The Wedge Collection and The Rooms (St. Johns).

**Danh Võ** lives and works in Berlin and Mexico City. His projects foreground personal relationships and serendipitous encounters. Using objects, photos and documents, his sculptures and installations reveal layers of significance through the complexities of ownership, history and symbolism. Võ's works have been exhibited internationally at institutions such as Secession (Vienna, 2021), the Guggenheim Museum (New York, 2018), M+ Museum (Hong Kong, 2018), the Museum Ludwig (Köln, Germany, 2015), the Palacio de Cristal (Madrid, 2015), the Museo Jumex (Mexico, 2014), the Musée d'art moderne de la Ville de Paris (2013), the Villa Medici (Rome, 2013), the Art Institute of Chicago (2012) and Kunsthau Bregenz (2012). Awards include the Arken Art Prize (2015), the Hugo Boss Prize (2013), and the BlauOrange Prize (2007). Võ represented Denmark at the 2015 Venice Biennale, and

was included in the 2019 and 2013 Venice Biennales, the Berlin Biennale (2014 and 2010), the Singapore Biennale (2011), and the Gwangju Biennale (Korea, 2010). He is represented by the Marian Goodman Gallery.

**Laurie Young** is a Berlin-based Canadian dance artist who focuses on the embodiment of unauthorized histories and their representation, and how relationships are choreographed between human and other-than-human beings in the theater, museum, and city. She has been working in transdisciplinary projects across the fields of dance studies, sensory ethnography, and archival practices and is a fellow of Volkswagen Foundations Arts and Science and Motion. Her work has been presented at the Sophiensaele (Berlin), the Naturkundemuseum Berlin, the Australian Museum (Darlinghurst), Haus der Kulturen der Welt (Berlin), the National Gallery of Singapore and Martin Gropius Bau (Berlin). Alongside Justine A. Chambers, Laurie was recognized as a Visiting Dance Artist (2019-2020) at the National Arts Centre (Ottawa). Currently, she is actively pursuing certification in somatic social justice.

## Curators biography

Jim Drobnick (OCAD University) and Jennifer Fisher (York University) form the curatorial collaborative DisplayCult, a framework for creatively merging disciplines, media and audiences to propose prototypes for display and aesthetic engagement. Curatorial projects include *Portraits as Portals* (Art Windsor-Essex and Agnes Etherington Art Centre), *NIGHTSENSE* (Nuit Blanche, Toronto), *MetroSonics* (National Gallery of Canada), *Aural Cultures* (Walter Phillips Gallery), *Odor Limits* (Esther M. Klein Art Gallery) and *Vital Signs* (Leonard and Bina Ellen Art Gallery), among other exhibitions (see [www.displaycult.com](http://www.displaycult.com)). They founded and edit the *Journal of Curatorial Studies*.

## Acknowledgements

DisplayCult would like to thank all of the artists for their inspiring work, as well as Marie-Hélène Leblanc, Mélanie Boucher, Jessica Minier and the rest of the amazing staff at Galerie UQO. We would also like to thank Anthony Atlas at the Estate of William N. Copley; Jean-Dominique Carré of ARCHIVES; Raphaële Coutant and Claire Elise Glenn at the Marian Goodman Gallery; Michael Dickas; Holly Greene at Passenger Pigeon Press; Orliana Morag and Emilia Kabakov at the Ilya and Emilia Kabakov Art Foundation; Scott Krafft at the Charles Deering McCormick Library of Special Collections, Northwestern University Libraries; Marta Luseno at the Danh Vo Studio; Didier Mathieu of Le Centre des livres d'artistes; Cecile Panzieri and Megan O'Hare at Sean Kelly, New York; Michal Patchefsky at the Kasmin Gallery; Sara Plantefève-Castryck and Simon Delobel at KIOSK; Ilana Shamoan and Yvonne Mensah at the Toronto Biennial of Art; Tate Shaw at the Visual Studies Workshop Press; and Jennifer Voiglio at Hauser & Wirth.

Galerie UQO gratefully acknowledges the support of the Team Art and museum (FRQSC 2022-2026), CIÉCO Research and Inquiry Group's *New Uses of Collections in Art Museums* Partnership (SSHRC 2021-2028) and York University's School of Art, Media, Performance & Design.



La Galerie UQO est ouverte  
du mardi au vendredi  
de 10 h à 18 h  
et le samedi de 12 h à 16 h.  
L'entrée est gratuite  
et l'ensemble des activités  
est ouvert à tous.

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