

REPRODUCTION, REPRODUCTION

Felix Gonzalez-Torres, Rodney McMillian, Molly Zuckerman-Hartung

A photograph is, at least in theory, infinitely reproducible. One copy is as good as the next. Provided the source material remains intact, limitless copies can be made, all of equal quality; the nine-hundredth iteration is no less true to the photograph than the very first. In art, however, photographs are almost always produced in conditions of artificial scarcity so that they can be sold in limited editions. This limitation helps guarantee the work's value on the market, but operates against one essential character of the photographic medium.

Reproduction, Reproduction brings together the work of three artists, Felix Gonzalez-Torres, Rodney McMillian, and Molly Zuckerman-Hartung, who employ photographic reproducibility as the central concept of a work. They all engage images—photographs, news images, or book illustrations—to leverage photographic reproducibility against the logic of the art market's limited edition print. It is worth noting that Gonzalez-Torres, McMillian, and Zuckerman-Hartung are not themselves photographers, but artists who usually make paintings, sculptures, or installations; this distance from art photography's conventions allows them to employ reproduction in a different, and pointed, way.

Felix Gonzalez-Torres

"Untitled" (*Beautiful*), 1990, by Felix Gonzalez-Torres (in collaboration with Louise Lawler) consists of a stack of prints on paper, part of a series that engages the democratic nature of the unlimited edition. Gonzalez-Torres was also known for his installations of wrapped candy, light bulbs, or beaded curtains, and his participation in the New York-based collective Group Material. Although the stack works take the form of Minimalist sculptural objects, seemingly solid and immovable, they are inevitably dispersed, one piece of paper at a time. "Untitled" (*Beautiful*) contains a press image of the ballistic missile "Trident II" in the midst of its self-destruction in August 1989. In its endless repetition, the picture and its caption, "Beautiful," take on a level of abstraction that echoes the unspeakable horror of war. Furthermore, within the context of this exhibition, the work suggests a possible antithesis to reproduction—destruction—while evoking the (impotent) phallus.

Thursday, October 1

7pm Gallery talk by Molly Zuckerman-Hartung

6-9pm Galleries open late for
Riverside's First Thursday Artswalk

Saturday, November 14

6-9pm ARTSblock's fall reception

All events are free and open to the public. Visit artsblock.ucr.edu for more information.



Rodney McMillian

Rodney McMillian's *Unknown*, initiated in 2006, centers on a photograph of a plaster bust that McMillian found discarded on the street in Los Angeles. Though the figure's exact identity is a mystery, the subject is particular rather than generic. Styled in suit and tie, he codes as a white American man from the 1950s or 60s. McMillian had the object photographed in the style of classic portraiture, and a large number of prints produced and framed identically. Though they are multiple, each photograph is designated unique, rather than part of an edition. Reversing the convention of limited photographic editions and the demands of an art market that preserves value through artificial scarcity, the artist reserves the authority to produce any number of infinite copies. Installed *en masse*, the works serve to inscribe and re-inscribe the particular character in all his racial and patriarchal advantages.

Molly Zuckerman-Hartung

Molly Zuckerman-Hartung's project, "Packing," 2015, was created for this exhibition. These new installations collectively address psychological transference. As defined in psychoanalysis, transference is the reproduction of childhood emotions in the present, and their redirection to a different object or person. Sigmund Freud, the father of psychoanalysis, referred to

these emotions as "new editions and facsimiles." Zuckerman-Hartung uses her personal library as a starting point. Since the artist's recent period of travel, the books have been housed at the Poor Farm, an artist-run exhibition space in Wisconsin. Returning to her books after one year of separation, Zuckerman-Hartung revisits her library in an exploration of loss and memory; the collection of printed material, accrued over a lifetime, is a physical manifestation of the artist's education. The four video works, *Between a Light and the Wall*, *Rifle*, *Gratitude*, and *Packing My Library*, are meditations on the copy, gender, pregnancy, pornography, labor, and projection.

This exhibition aims to question the very meaning of reproduction by relating the reproduction of images to other resonances of the word, such as biological reproduction, in which the child inhabits the womb of the mother, and cultural reproduction, in which social institutions perpetuate norms from generation to generation. Taken together, the reproduction of images in these works becomes a complex allegory for the reproduction of the cultural status quo—in particular the perpetuation of racial, class, and gender hierarchies in American culture.

– Joanna Szupinska-Myers



Reproduction, Reproduction is organized by the California Museum of Photography at UCR ARTSblock and is curated by Joanna Szupinska-Myers, CMP Curator of Exhibitions. Concepts employed in the exhibition were refined by the curator and Julian Myers-Szupinska in the co-authored text "Reproduction and Reproduction," published in *Mousse Magazine* 49, Summer 2015. Support for the exhibition has been provided by UCR's College of Humanities, Arts, and Social Sciences (CHASS) and the City of Riverside.

Images: Rodney McMillian, *Unknown #4*, 2006. Courtesy of the artist and Susanne Vielmetter Los Angeles Projects; Molly Zuckerman-Hartung, *Rifle*, 2015 (video still). Courtesy of the artist and Corbett vs. Dempsey, Chicago; Felix Gonzalez-Torres, in conjunction with Louise Lawler, *"Untitled" (Beautiful)*, 1990. Installation view, *Re-Framing History*, Galerie Lelong, New York, March 21-April 26, 2014, curated by Mary Sabbatino. © The Felix Gonzalez-Torres Foundation; Courtesy of Andrea Rosen Gallery, New York.

Works in the Exhibition

Felix Gonzalez-Torres in conjunction with Louise Lawler

"Untitled" (Beautiful), 1990
Print on paper, endless copies
36 inches at ideal height x 23 x 29 inches (original paper size)
Collection of Barbara and Howard Morse, New York

Rodney McMillian

Unknown #15, Unknown #19, Unknown #21, Unknown #22, Unknown #23, Unknown #24, Unknown #25, Unknown #26, Unknown #27, Unknown #28, Unknown #29, Unknown #30, Unknown #31, Unknown #32, Unknown #33, Unknown #35, all 2006
C-prints, unique
39 x 31 inches each
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

Molly Zuckerman-Hartung

Between a Light and the Wall, 2015
Video, with sound
49 minutes, looped

Rifle, 2015
Video
17 minutes, looped

Gratitude, 2015
Video
30 minutes, 36 seconds, looped
Courtesy of the artist and Corbett vs. Dempsey, Chicago

Molly Zuckerman-Hartung with Nick Vicek

Packing My Library, 2014-15
Video
1 minute, looped
Courtesy of the artists and Corbett vs. Dempsey, Chicago

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California Museum of Photography at UCR ARTSblock
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