

**Last week PRESS RELEASE**  
**Pace University Art Galleries is presents:**

## **Synthesis and Distribution: Experiments in Collaboration**

### **Curated by:**

Will Pappenheimer, Artist, Pace University, Ron Janowich, Artist, New York, University of Florida,  
Merijn van der Heijden, Artist, Ohio State University

### **Links and Resources:**

[http://www.willpap-projects.com/Docus/Pace\\_Collaboration\\_Show/Collaboration\\_Show\\_Main.html](http://www.willpap-projects.com/Docus/Pace_Collaboration_Show/Collaboration_Show_Main.html)  
<http://csis.pace.edu/digitalgallery/>

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Notions of synthesis and distribution in collaboration represent a coming together of separate identities into a new and highly invigorating investigation. As a pre-requisite, participants must question or set aside familiar rules and tools to open up a particular problem in art and visual language from different perspectives. The process is likely to encompass dialogue, brainstorming, overlay, distribution, collective practices, geography, hybridization, network activities, and new forms of cooperative invention. This way of working is not necessarily shaped by personal language or personal concerns. It can be understood as a third language. It is a way of working that is based on mutual respect, risk-taking and expansive inquiry that allows a team or group to venture into new and unknown directions.

“Synthesis and Distribution: Experiments in Collaboration” is a concurrent series of exhibitions featuring the unexpected results of artistic and interdisciplinary collaboration. The artists, writers and thinkers were invited based on their willingness to explore and transform each other’s work. They may have already established an existing collaborative body of work or they may be encouraged to uncover this latent interest within the purview of this exhibition.

Artists from over five countries will exhibit work in new media, photography, painting, drawing, sculpture, video, digital printing, and musical performance. Interdisciplinary collaborations will include visual arts, musical performance, criticism, writing, architecture and the social sciences. They will be exhibited simultaneously in all three of Pace University’s Fine Arts Galleries.

**Artists exhibiting at the Peter Fingestin Gallery**  
**1 Pace Plaza, New York, NY 10038**  
**Choate House Galley**  
**861 Bedford Avenue, Pleasantville, NY 10570**

Robin Hill and Stephen Kaltenbach  
Las Hermanas Iglesias  
Laura Lisbon and Suzanne Silver  
Merijn van der Heijden and Ron Janowich  
Mary Carlson and Jeanne Silverthorne and Monica de la Torre  
Mia Brownell and Martin Kruck  
Barbara Ciurej and Lindsay Lochman  
Will Pappenheimer & Gregory Ulmer  
Aura Rosenberg, Jane Dickson, and “Who am I?” artists  
Robin Tewes and Mark Tansey  
Art Clay and Participants  
Angie Drakoupolis and Daniel Hill  
Lauren Garber and Tate Bunker and Neill Elliott  
Charlie Ahearn and Colette  
Kristin Lucas and FACT

**Pace Digital Gallery**  
**163 Williams St., New York, NY 10038**

Julie Andreyev and Four Wheel Drift  
Lynn Cazabon and Hasan Elahi  
Michael Mandiberg and Julia Steinmetz  
Jillian Mcdonald, Kelty McKinnon and Beckley Roberts  
John Miller and Takuji Kogo  
Sal Randolph and Glowlab

# SYNTHESIS AND DISTRIBUTION: EXPERIMENTS IN COLLABORATION

SYNTHESIS AND DISTRIBUTION: EXPERIMENTS IN COLLABORATION

CURATED BY WM. PAPPENHEIMER, RON JANOWICH AND MERIJN VAN DER HEIJDEN

PACE UNIVERSITY ART GALLERIES



## PETER FINGESTIN GALLERY

1 PACE PLAZA  
NEW YORK, NY 10038  
914.773.3473

**OPENING NOV 5TH, 4-7PM THROUGH DEC 16TH**  
Monday, Tuesday, Thursday-Saturday 12-4pm

## CHOATE HOUSE GALLERY

861 BEDFORD ROAD, PACE UNIVERSITY CAMPUS  
PLEASANTVILLE, NY 10570  
914.773.3473

**OPENING NOV 8TH, 1-3PM THROUGH DEC 16TH**  
Monday-Tuesday 1-5 pm  
Wednesday, Friday, Sunday, 12-4 pm



## PACE DIGITAL GALLERY

163 WILLIAMS STREET  
NEW YORK, NY 10038  
914.779.4947

DIGITALGALLERY@PACE.EDU  
**OPENING NOV 15TH, 6-8PM THROUGH DEC 16TH**  
Tuesday-Friday 12-6pm





Charlie Ahearn and Colette  
“In Preparation for the Salon” 1995, video



Julie Andreyev and Jordan Benwick  
Four Wheel Drift (remix), 2005  
video performance, Cadillac equipped  
with computer recording devices



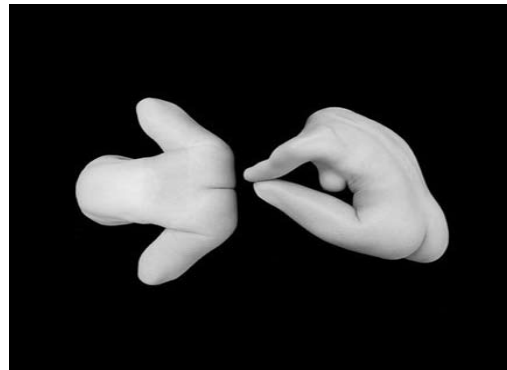
Mia Brownell and Martin Kruck  
“Lead Type Embossment: Want”, 2005  
Piezographic Print



Mary Carlson, Jeanne Silverthorne and  
Monica De La Torre, 2005, mixed media



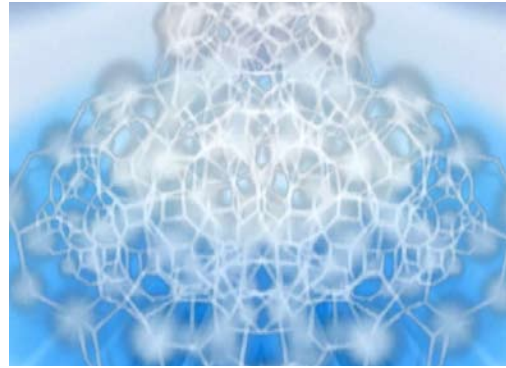
Lynn Cazabon and Hasan Elahi  
“Marseille / Baltimore”,  
Piezographic Prints, interactive video



Barbara Ciurej and Lindsay Lochman  
“Divinations” series, 2005, Digital Print



Art Clay and Participants, 1996  
"La Mariage", Music Box, Two Performers



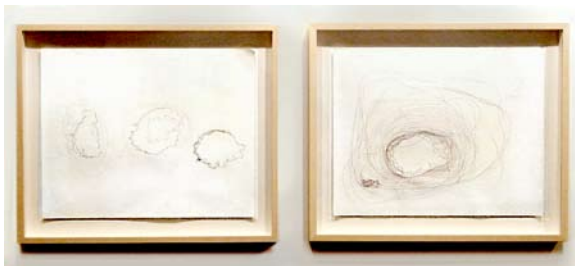
Angie Drakoupolis and Daniel Hill  
"aurorasis" 2005, video



Lauren Garber, Tate Bunker and Neill Elliott,  
"Shade 1," 2005, film on video



Robin Hill and Stephen Kaltenbach,  
Laurie San Martin and Samuel Nichols  
"Say It Back", 2005, mixed media, sound



Las Hermansa Iglesias  
"Untitled", 2005, Thread and Tape on Paper



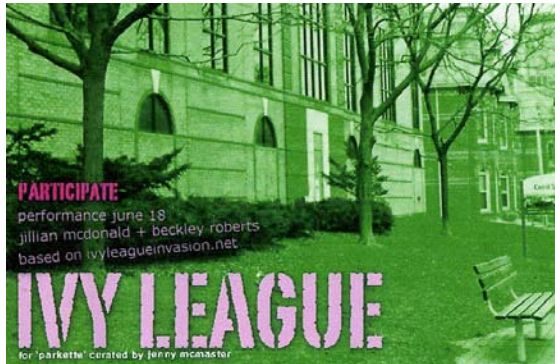
Laura Lisbon and Suzanne Silver  
"Untitled", Mixed Media, 2005



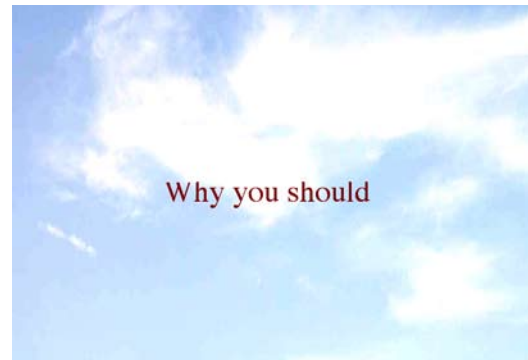
Kristin Lucas and FACT  
 “Science and Nature”  
 video, performance 2003



Michael Mandiberg and Julia Steinmetz  
 “IN Network,” 2005, podcasts on ipod,  
 digital prints, text



Jillian McDonald, Kely McKinnon, Beckley Roberts,  
 2003, website, performance, video



John Miller and Takuji Kogo.  
 “Personal Ads” series, 2001-2005  
 interactive animation and video



Will Pappenheimer and Greg Ulmer  
 “Pome Kit”, 2003, pom poms, mixed media



Sal Randolph and GLOWLAB, 2005  
 “Listen Now,” website, citywide installation



Aura Rosenberg, Jane Dickson and  
“Who Am I?” artists, “Ista / Jane Dickson”,  
1996, C-Print



Robin Tewes and Mark Tansey  
“Man With Overlook”, 1994, Painting



Merijn Van Der Heijden and Ron Janowich  
“Complexity”, 2005, Digital Ink Jet Prints

# SYNTH AND DISTRIBUTION THESIS

## SAMPLE COLLABORATIVE STATEMENTS:

### CHARLIE AHEARN AND COLETTE

In Preparation for the Salon (1995)

This is part of a series of artist portrait videos in which I attempted to find a visual language which might correspond to the content and style of the artist and her work. Colette became famous in the late 70's for her installation performances. These were Rococo environments of great areas of white silk sewn into elaborate decorative uterine-like folds in which she would lie draped or semi-naked for the duration of the performance. She once asked me if I would come and document her "salon" or studio party she had planned for the following evening. Instead I asked Colette to play herself as she awakens and readies herself and the loft for her salon. Unlike most of my other artist videos which were edited over a period of months, I chose to shoot and edit this work entirely in camera as we progressed. I would ask Colette to drop the needle on a favorite song then she would rush into place for the next shot. Colette would suggest material such as her perfuming herself, sewing the pillows or hanging additional paintings. The whole video was complete in a few hours and gave a nice reflection Of her fantasy world.

### JOHN MILLER AND TAKUJI KOGO

Our collaboration began gradually and casually. Takuji routinely collaborates with other artists. He also organizes shows and web projects as well. In 1998, he invited me to show digital projections of game show sets at his project space in Yokohama, Candy Factory. For these, I used a video grabber to take scenes from *The Price is Right* off tv. Then, I removed all the figures from the set with Photoshop. Takuji responded to this work with a series he called *Non-Broadcasting Time*. Here, he photographed sets for Japanese game shows from oblique angles, emphasizing the façade-like nature of the set. Then, using Macromedia's Flash, he would squeeze the images horizontally or vertically to produce the allusion of a camera tilt or pan. This created a tension between the flatness of the image and the space it suggested.

Takuji and I have never discussed long-range goals for our collaborations. Rather, we work on the basis of a tacit understanding. I suppose we are both interested in the way people and institutions *misrepresent* themselves to themselves. We both know, however, that no representation is transparent. Rather, it is the façade-like nature of representation that interests us.

### LAURA LISBON AND SUZANNE SILVER

We found the idea of the hinge to be helpful to conceptualize the bridging of such sets of opposite concepts as well as distinct works. Physically working on each other's materials did not seem to work, but literally connecting each other's elements with something did. So contact paper and various types of tape form the literal adhesive hinge between the work. At times, no physical band is present. Rather, implied connections enable the viewer to identify the conceptual collaboration between elements from each of us. Folds, corners, and dots or holes exist already within the internal logic of both artists' works as do aspects of absence and presence; two elements that never ceased to be apparent and which most aptly encompass the initial challenge to acknowledge the events of our recent past. The collaboration has thus become not only between us, but between the re-collection of our recent pasts, the hinge serving to connect us as a dot to dot without a predetermined end.

## AURA ROSENBERG, EVA GRUBINGER AND "WHO AM I" ARTISTS

This series of photo portraits Rosenberg made each year as a contribution to the Winter Fair at her daughter's school. Face painting literally added another layer to one's identity. What distinguishes these portraits is the effort to balance disguise and authenticity, combined with a childish delight in masquerade itself. While painting a child's face can be beautiful, who in the end takes it seriously? This apparent contradiction attracted Rosenberg. She began inviting various artists to paint children's faces, which she then photographed. The identities they call into question involve not only that of the child but also that of the artist-as-stylist. Thus each collaboration demands a unique treatment, creating a series that is very diverse.

## ROBIN TEWES AND MARK TANSEY

Most of the collaborative pieces created by Mark Tansey and Robin Tewes were made in the 1980's. They shared studio space at P.S.122 Association on 9th street, 1st Avenue in New York City. P.S. 122 was an abandoned school building that a few local artists, living in the Lower East Side at that time, converted into studio spaces. Mark Tansey and Robin Tewes were among the founding members of the Association which still exists today. Tansey and Tewes at the time these collaborations were made were interested in investigating the male and female response to shared subject matter and ideas. Having studio space in the same building also inspired dialogue about their work. Some of the pieces in the show are about that time and their shared interest in narrative and discussions about it. The pieces were made in different ways. Some were created by an idea or image they decided on and was then traded back and forth, like visual "pen pals". Sometimes pieces were made for a specific reason, like in Coriolis' Effect and What Happens To Me, which are book covers for the writer and friend Chuck Wachtel.

## MERIJN VAN DER HEIJDEN AND RON JANOWICH

The essence of our collaborative work exists in the openness and willingness to enter into and explore each other's work. We feel strongly about our work being a synthesis and not merely a projection of our own aesthetic on the other's work. In this series of digital prints titled "MORNING PAGES" we each contributed pages from our personal journals. The text's were then scanned and woven into a fabric of words that created a visual field that reflected the emotional tone of the combined conversation. This tone became our synthesized "other". It was born through the open reflection and transparent seeing of each into the other. This voice (identity) is gentle, courageous, fluent, open and trusting. It freely explores abstraction through a myriad of simple and complex forms. It embraces language as a communication between two people, yet allows language to be explored beyond its normal conversations.

## WILL PAPPENHEIMER AND GREG ULMER

"Beach Augury" refers to the ancient practice of setting out a rectangle, often in the sky, and scrutinizing it for a particular period of time to count the number of stars, birds, etc. that pass through. The information was then used to read and give advice for the future. In this case we draw a rectangle in a section of the Edison Hotel webcam in South Beach and watch for beach goers that pass through. We also call this "Playamancy" from the Spanish "Playa" for beach and the suffix "mancy" for "the art or practice of attempting to foretell events, or to discover the disposition of a person" (Webster's Dictionary). In the resulting series of works, these images are marked by pom poms, blown up into distant pixel poms, and disseminated throughout the world in an attempt to become a source for our contemporary version of a "reading". This practice gestures towards a new form of meaningful surveillance throughout the world in an attempt to become a source for our contemporary version of a "reading". The work is generated through "EmerAgency", a distributed, virtual, online collaborative consulting agency supplementing conventional utilitarian consultancies by applying Arts and Letters imaging methodologies to public policy issues.