

MENIARY PRACIICES*

POSSIBLE PRESS VOL 2 ISSUE 4

BECCA ALBEE + ANTHONY CAMPUZANO + ROB CARTER + ALEX DA CORTE/HAIM STEINBACH + JAMIE DIAMOND + HAROLD EDGERTON + NIKITA GALE + HOKES ARCHIVE + JEJUNE INSTITUTE + JOEY ORR + JULIA SHERMAN + YES MEN

When I was 16, I worked as a lifeguard at the local pool, and the manager of the local grocery called and asked if I would be compete as Miss Super Value in the Boon County Fair. My girlfriend dared me to enter it, and low and behold, I won. The next January I went to the Illinois County Fair contest and I won that. The following summer I reigned over the State Fair. I was going off to college and I thought that was the end of my pageant experience, because it really wasn't my thing, but when I got up on stage to crown my successor, the local Fair board president decided that he would sponsor me in the Miss Illinois Pageant. I was like, "Are you kidding?? Alright, whatever."

My mother was a teacher; she always worked. It wasn't like I grew up in a "Leave it to Beaver" house where my mom was home with pearls on making dinner every night. So, I didn't really understand their protest. I kinda resented the fact that you couldn't really disagree with the feminist point of view—they didn't have any room for other opinions. From my perspective, the pageant was the largest scholarship program in the world for young women. Criticism of the pageant has died down because when the feminists really started looking at the pageant, we weren't a beauty contest, 50% of the contest was talent.

When I went out to Atlantic City to compete, my State Pageant people said, "Judy, go have a good time, do your best, but you really don't have a chance. Before you step on the stage you have three strikes against you. One: you are a blonde (a blonde hadn't won in 12 years). Two: you are only 18 and that is way too young to be Miss America. Three: the trampoline could go either way - Miss America isn't supposed to sweat." When I competed on the trampoline in my freshman year in Louisiana, it was a men's trampoline team because there was no women's team. So I was the first woman in the history of the school to earn a Varsity letter in athletics. We would go to compete and the coaches would grab their rulebooks, and tell me, "you can't compete." But there actually was no written rule that said I couldn't.

As far as my perspective on the Women's Liberation Protest of the Pageant, honestly, I was just so overwhelmed to even be there competing that I didn't know that much about what was going on out there. They kept us away from the protest; they took the bus down a different route so we wouldn't be going down the boardwalk where they were. We did sneak out one time and saw them out there. The goals of the pageant and the feminists were actually quite similar. They both wanted women to realize goals and ambitions, to go to college and do things that they otherwise might not have been able to do. And looking back, there were a lot of things that the women's movement did for women that needed to be done.

Now I understand why they chose the Miss America Pageant—they needed to showcase their views, and, what better way than at the Miss America Pageant—something that everybody watched on Saturday night in September. It would be great publicity.

Newsweek did a thing on the year 1968 in 2008. They took me to New York and we did a photo shoot with Robin Morgan, who organized all the protests and I met her—I had never met her before. She was really nice, and when we walked in she said, "I just want you to know, it was nothing personal." I said, "it's not a problem, I didn't take it personally at all."

JULIA SHERMAN

EXCERPT FROM A 2012 INTERVIEW WITH JUDI NASH, MISS AMERICA, 1969



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The New York Eimes

VOL. CLVIV . . No. 54,631

"All the News

We Hope to Print"

NEW YORK, SATURDAY, JULY 4, 2009

s on nomy IRAQ WAR ENDS ing Top List

eligion. No wontandard of living g so much for so

that the new is to ensure the citizens, rather orting large corie wealthy. "The sed to serve us. have ended up et. That's very

evelt, after the , put the brakes nd irresponsible administration t today we need ustry that has

os and miserv. "The building blocks of post-World War II American middleclass prosperity have all been swept away," said House Speaker Nancy Pelosi, who initially op-

Continued on Page A10

TREASURY

ANNOUNCES

"TRUE COST"

TAX PLAN

By MARCUS S. DRIGGS

The long-awaited "True Cost"

plan, which requires product pric-

es to reflect their cost to society

Beginning next month, throw-

away items like plastic water bottles and other items which are

wasteful or damaging to the envi-

many developed countries. Steep

taxes will also apply to large cars

ropean countries. Companies and

consumers are already switching

in droves from inefficient gas vehi-cles to new electric cars. "We sud-

denly have a waiting list 200 names

long for the EV1," said Jake Cluber,

the owner of Cluber Chevrolet in

Continued on Page A10

ronment will be heavily taxed, as in

has been signed into law.

and gasoline.

Maximum Wage Law Succeeds

Paul Hawken, an advocate of cor

porate responsibility and author

of "Blessed Unrest, How the Larg-

into Being and Why No One Saw It

"At this point, the market is our

est Movement in the World Came

Coming

Salary Caps Will Help Stabilize Economy

By J.K. MALONE

WASHINGTON - After long and often bitter debate, Congress has passed legislation, fiercely fought for by labor and progressive groups, that will limit top salaries to fifteen times the minimum wage. Tying the bill to a plan of overall reform of the U.S. economy, the bill echoes a similar effort enacted by President Franklin Roosevelt in 1942, which was followed by the longest period of growth for the

middle class in U.S. history. "When C.E.O. salaries remain stable thanks to high taxation of high salaries, there's little incentive to take big risks with shareholders money, and the economy remains in a steady growth mode," said Senator Barney Frank, one of the bill's co-sponsors. "But when C.E.O. salaries can fly through the roof, there's a very strong incentive for C.E.O.s

Continued on Page A10



Study Cites Movements for Massive Shift in DC

U.S. Army helicopters begin moving tro Recruiters Train for New Life As a ban is imposed on recruiting minors, ex-recruiters nationwide

look for new work. The Times follows one on his job-hunt odvssev through Manhattan and surround ing areas BY BARRY GLOAD, PAGE A12

The new plan calls for a 200 per-Last to Die cent tax on gasoline, comparable to the one long in effect in most Eu-

Two proportional monuments one to the Iraqi dead, 300 feet high, and one to the American dead, 15 feet high — are unveiled in Baghdad, and a five-vear-old boy whose lifespan coincided with that of the Iraq War is remembered. BY J. FINISTERRA, PAGE A5 through it without any loss es. As it turned out, it is the ultraviolet radia-

Ex

R

tion that carries the images and the information of the past. We have already managed to take some pictures; for example, we photographed several days of World War II. Another picture depicts horsemen wearing pointed hats and holding bows and shields in their hands. We have another picture of a mammoth silhouette with big tusks standing against the background of some giant trees. This is a picture of the

270

In lay terms, this means that it is ENTIRELY POSSIBLE TO MANIPU-LATE TIME, and even to create the stuff as a side effect of work sort of like accumulating vacation time on the job.

For more information about the TIME CAMERA, or to find out where to get one of your own

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Troops to Return *Immediately*

By JUDE SHINBIN

WASHINGTON — Operation Iraqi Freedom and Operation Enduring Freedom were brought to an unceremonious close today with a quiet announcement by the Department of Defense that troops would be home within weeks

THE TIME CAMERA! **Produces trans-time**

images of the distant past!

TIME TRAVEL might seem a science fiction fantasy, but TIME CAMERAS have been a reality for several decades! The Radionic Camera developed in the 1960s by OCTAVIO COLEMAN was capable of imaging the past and the future, and he published photographs nonstrating the effect. In the opinion of Colemai "Time is a vector of the magnetic spectrum and that spectrum has a place in itself for events. There is a pre-physical world in which the camera might be expected to operate".

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"The object glass is made of pure quartz, which lets ultraviolet radiation run

The spate of reform initiatives undertaken by the Administration and both houses of Congress can be attributed directly to grassroots advocacy, according to a comprehensive study due out this month.

"In education and health care. most notably, but also in housing banking, and the environment, we have documented unprecedented responsiveness on the part of political leaders," said Dr. Joyce Wellmon, director of the Plains Institute for Policy Analysis, a New York-based think tank. "Our data show a direct correlation between the level of activity of particular coalitions, on the one hand, and specific legislative action, on the other. It's popular pressure that is responsible for the swiftness and

of legislation en

The report includes extensive interviews with House and Senate staff, who speak of "unimaginable change," a "dramatic policy shift," and "a new era of accountability" since the elections. "Not since the Great Depression has the interaction between popu-

lar movements and public leaders been so robust," said Jorge La-zaro, head of the U.S. Government Accountability Office. Lazaro cit-ed, in particular, the Wagner Act, also known as the National Labor Relations Act of 1935, which recognized the right of workers to organize and bargain collectively with their employers.

"Roosevelt showed no interest in the Wagner Act until it became clear the unions were going to force it through regardless," Mr. Lazaro noted. "At that point he oing from elped push it



KC IVEY/THE NEW YORK TIMES Protests organized by Witness Against Torture helped pave the way for the close of the Guantánamo facility

measures that granted relief from movements that made them have debt caused by low crop prices. "The similarities between the

two periods are remarkable, and the lesson that emerges is simple: if you want change, keep our feet to the fire.'

Dr. Wellmon agrees. "The only reason the current President and Congress have been able to implement all these changes, was be cause of pressure from popular

The Plains report, due out next month, cites the work of groups associated with United for Peace bombed from and Justice, an umbrella for antiwar groups, for galvanizing public support for ending the war, and for pushing the Administration to

resist the oil lobby and other interest groups. It also cites the work

NEW YORK A12

Continued on Page A6 Continu

companies, and public accepting management arge corporations for the Coupled with the Ban on the bill will reduce the rge corporations on public

pinted to the

nizing of the

Association

l to sell or bid

l roads, and

pedo to halt a

ck into Iowa

helped push

res to adopt

ance Act, which finally brings the U.S. up to par with other developed nations, representatives of Kaiser, Cigna and other health insurance companies are vowing to "fight tooth and nail" to protect their interests. PAGE A7

Bush to Face Charges

Most observers weren't surprised by the high treason indictment itself, but rather by the party that brought it. The case could also provide an unexpected boost to the International Criminal Court, paving the way for more indictments. PAGE A5

BUSINESS A10-11

Corporate Personhood Gets Real An initiative to abolish limited liability will make shareholders pay for the crimes their corporations commit even if they only own one or two shares in a mutual fund. PAGE A11

launch attacks on Israel, which made him popular with Arab citizens throughout the Middle East. "Do you really think we would have given Saddam a major public relations coup by allowing him to annihilate tens of thousands of you right there on holy territory?' asked Ms. Rice.

Former Secretary of State Henry Kissinger responded to Ms. Rice's revelation without surprise. "Of course this was the case. When Israel believed Iraq had nuclear weapons in 1981, they didn't attack on the ground — they

emptive atta terrence will and that you then the last tion your troo ABC's Geo

While unusual, this is not the first time the government has chosen to take control of large corporations. From 1942 to 1944, U.S. car factories were retooled in order to produce tanks for the war effort. And Fannie Mae and Freddie Mac were both created as "government sponsored enterprises" with a significant amount of government

oversight. "We can do what needs to be done," said Senator Charles Schumer, Democrat of New York. "Our planet's survival is at stake.

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rance Act Clears House all are celebrating the e National Health Insur

Bicycle Lanes Inaugurat

With the completion of the § bike lane and groundbreakin avenues, New York is on the to becoming as livable as otl cities. PAGE A12

Inherent in the works selected for *Shadow Puppets* are a gravitation towards deploying reality as a tool that builds an illusion in order to reveal a greater truth. This compulsion reminds me of fables; fiction often aims to uncover deeper human motivations and meanings of life. However, unlike fables, the exhibiting artists have sidestepped escapism by presenting a realistic illusion in which the the viewer must decipher fact and fiction to gain insight. Perhaps the artists see the residue of truth within reality, and desire us to no longer be fatigued by images and instead stare at the story.

STEPHANIE DOWDA, 2012

Many of the photographic and video works in *Shadow Puppets* address politically charged issues by capitalizing on the way that the lens can describe and transform reality. The artists operate within a framework that aims to combat the ubiquity of photography while challenging dominant—and often oppressive—cultural representation. By introducing fictional and imaginative concepts into familiar political and cultural discourse, some of these works present alternate perspectives on historical events while others challenge the authority often embedded in photographs. Such deflections are powerful in their suggestion that lens-based media has been liberated from its past duty to simply deliver information. They indicate an expansion in the way we define and engage with images.







MENTARY_PRACTICES

Georgia State University Ernest G. Welch School of Art and Design Welch School Galleries Exhibition Jan 14 - Feb 8, 2013

Curated by JILL FRANK and STEPHANIE DOWDA

ARTISTS:

Daniel Bejar Paul Chan Debbie Grossman Guillermo Gudiño Sergei Isaenko Lamia Joregie Jason Lazarus Sanaz Mazinani Michael David Murphy Possible Press Joel Sternfeld

PANELISTS:

James Elkins Daniel Bejar Cinque Hicks Susan Richmond

SPONSORS:

CENCIA: The Center for Collaborative and International Arts at GSU Welch School Galleries at GSU Ernest G. Welch School of Art & Design Visiting Artist & Scholars Program at GSU





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In leather communities, power is often used in tandem with trust, whereas the 2009 police raid on the Atlanta Eagle was merely violent. We might reverse this uncanny duplication of power through forms of creative documentation, for example rentable bounce-house jumpers and ephemera of a Broadway musical.



"...an uncanny effect is often and easily produced when the distinction between imagination and reality is effaced, as when something that we have hitherto regarded as imaginary appears before us in reality, or when a symbol takes over the full functions of the thing it symbolizes..." Sigmund Freud, The Uncanny



anchorage, alaska





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.migH OII9H : **3TROD AG X3JA**

HOABNIATS MIAH

.x9lA Hello. Good Afternoon

ADC: Thanks for meeting

up today to talk.

. Bi: It is my pleasure.

ADC: What did you go as

bed I ,II9W (sdgus) :**2H** for Halloween this year?

planned on staying in, but

would have been Jar Jar ADC: I assumed you .snald ym in costume regardless of figured I should dress up

vith the Yoda persona? apour your rascination years. Can you speak already Yoda in previous Binks since you were

are qualities one could embody, yet-but they these are the qualities I l do not feel as though and the metaphysical. balance the physical insight, one that could keen and perceptive form. He exhibited a lesiaynq zid sid sidab as a Master of things, character was seen were released, the Yoda early Star Wars films HS: Well, ever since the

repetition. through sheer will and embody those qualities this character, you ADC: So by performing

.of enides

culture? through the artifacts of embodiment of fantasy fashion in general-the bns mlit to speupnel Although isn't that the HS: Essentially, yes.

pitchers and Bold brand (plack ceramic water you use two products doidw ni ,2891,14 Aoeld I think of supremely Manifesto. For instance, closer to the Dogme 95 the world—something the plastic artifice of the mask that shrouds fantasies by removing is if the critique of those ADC: Yes, yes, yes. Or,

can be identified by many steps removed from the exists as a symbol, and our discoveries is several photography, insofar as it platform by which we share It has the fluidity of for the authentic-yet the world, there is a search fact that it is dimensional. picture making despite the the context of the digital certainly connected to much talk of realness. In pawnshop. The work is ADC: There has been of the white cube and the between the particularities about us and our culture?" the hierarchy created then what does that reveal shelves. Yet it dismisses aka lite as we know it, It asks, "It this is realness, space of the laminated one that exists within the consumer and the market. a new one is created, systems, or in this case the of its former context and complex web of preexisting sense, it becomes stripped player navigates through a object is flattened in a and strategy, in which the even, the white cube. The game of subtle moves the ideology of Pop, or of chess or checkers, a plack #1 suggests a game trame then we return to might suggest. supremely shelf, the context of the bring it to the stage, the some of von Trier's films bne blog sidt dheanu and not just a voyeur, like discovered gold. If I then by an active consumer, as a survey of the world aved I-"bhow beM , beM , beM , beM e s'11" to self-analysis. Therefore race to that object-think can exist the critique, a street, I have won the aesthetic-but therein an interesting toy on the world—one of color and the street and discover aligns me to the Pop If I were walking down the objects on it. This ahead of the Internet. function of the shelf or my experiences were Nothing was manipulated tlef always felt the consumer to digest. , and the Internet allows, that readily exists for accessibility and freedom shelf. I appreciate the post-production product search for the untouched frame" or in this case the what exists within "the and the Manifesto; say, I pniniteb bns "emert edt" of to the ideas of authenticity frame. These works cater lanoitizoqqo yllacitional of Pop, or better yet, the Although, this term seems a theatrical authenticity. was for authenticity, albeit ont psyche, my approach gesture reveals about discern what that simple or shelves and trying to

space. My shelves though,

and moves easily in digital

Your work is indebted to

to interfere with the

I began placing objects

the same city. Ever since

we travel may not be in

society, but the avenues

both critique the culture of

much. It is safe to say we

yoįna ob I , εay dA : **2H**

like a Jedi.

Lars [von Trier]'s films very

uncover great truths, much

of muminim and and acu peripherals everyday. You

codes embedded in our

the social, sexual, racial,

color, and context reveals

,miof ,egemi to egelloo

your works, the brutal

fo vnsm dtiw eA .tlede

fabric softeners) on a

red and black laminated

lanimildus lasidte bna

lived, tangible experience.

back to the conversation HS: This brings us right sisles of a supermarket? than walking though the vis online shopping rather and procuring objects vis-a thoughts on the Internet work itself? What are your a symbol greater than the presence of the work as of the work, or the online. Is the photograph printed in books, and later ment to segemi wes I reflem physical space was long one of your works in a The first time I ever saw for many as digital images. sentences even, but exist ideograms, diagrammed texting. Your works act as communicate through them the way most people and communicate through clearly care about objects things and objecthood. You the physical weight of

some that glow in black products, some in rubber, several severed hand previous year. I have slightly different than the the same things, yet each year they make Duane Reade because products from places like purchasing seasonal HS: Well, I find myself

> Sistosido drew you to those ADC: Spooky! What

shower mat. a celery green rubber the-dark fingernails and -ni-wolg diw , sbnsd severed bloody left plastic battery-operated HS: I actually bought two

ζιμβηοq about the last object you ADC: Can you tell me

maybe I enjoy both. entry about the book-or book over the Wikipedia thing. I preter reading the for me that's a good things come from, and understanding of where yet I arrive at a rich my territory (laughs), primitive, marking around me. It is very immediate environment malls, understanding the of the markets and the time wandering the aisles preference. I spend my It really is a personal .ji noqu arrive upon it. discovery, no matter certainly. Learning is HS: Yes of course,

500d it online, via tumblr or a work when they discover learn from photos of your that young artists can ADC: But you appreciate

as a photographer. have been better suited photos, otherwise I might attained merely in in objects cannot be kind of authentic energy sidt Aguodt as leet l hot breath. Unfortunately, their stillness and their to the sweat of of the performance can image, but the realness that can exist as an performance of objects vivante, a very slow are akin to tableau

INTERVIEW ALEX DA CORTE

pile in the corner of my studio. I keep all of my materials in a everything on shelves (laughs)! ADC: Naturally you keep

.toeject.

I create specifically for each arranged on shelves in boxes goes, I keep everything data into. As far as organizing grid that I plug the appropriate something new, not merely a surprise myself, that I arrive at For me, it is important that I but not before purchasing it. into each object l acquire, do a tair amount of research l .dal ym ,oibuts ym ni llitsib once they have had time to systems for these objects passenger seat. I devise new I let my logical self take the taste does the choosing, and discovery, when my intuitive me. There is the moment of for these objects to speak to studio, sometimes for years, It takes time, sitting in my void of the artisan's hand. is a multiple, completely in them, even if that object of that place are embedded traveled and my memories reflect the places I have flaneur might. The objects HS: I collect objects like a

collection of products? How do you organize your sculptures you have in mind? you purchase for specific ADC: Are the objects

shower mat is for my shower. I rather enjoy. Oh, and the could stand upright, which are made of a hard plastic and light, but these particular ones

It's not the real world; it's a world we made up

PHYSICIST FRANK OPPENHEIMER (1912-1985)

WORKS CITED

Alex Da Corte Untitled (Self Portrait) 2011 archival pigment print Courtesy of the Artist and Joe Sheftel Gallery, New York

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Yes Men NYT "Dream Edition" - All the News We Hope to Print 2008 dated Saturday, July 4, 2009 VOL. CLVIV . . No. 54,631 cover page

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Hidden mother in Victorian photograph, late 19th cen.

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Courtesy of the Jejune Institute

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Anthony Campuzano Study for Self Portrait After Philip via Thurber 2012 graphite and ink on paper with six photographs

6

Rob Carter Union Territory 2009 gelatin silver print 11.5 x 11.5 inches

7

Jamie Diamond The Lathams 2007 archival pigment print 60 x 40 inches

Harold Edgerton Bullet through apple, 1964 ©Massachusetts Institute of Technology Courtesy of MIT Museum

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8

Nikita Gale Untitled 2011 C-print, masking tape, graphite, ink on paper

10

Becca Albee Joan Lowell in Brasilia, 1966 2011 archival pigment print 21 x 31 inches

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Joey Orr The Queer and The Uncanny 2012

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Everitt Ormsby Hokes The History of Ceramics, Hokes Scholarly Lithography 1924 lithograph plate 136 and portrait of Mr. Hokes

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Julia Sherman Judi's Still Got It (Miss America '69, Pike Position) 2012 C-Print

It would seem that an act of faith is made by those who assume that science is an objective endeavor leading to an accurate understanding of a given subject. This problem is most apparent in the study of cultures, particularly those of the distant past. I would assert that history is a version of memory, and as such, is always selective, emphasizing one particular feature over another. One might conclude that the historian contributes most to our understanding not through the accuracy of his methods, but through the formation of our interpretations. It matters little whether these cultures really existed, for in the final analysis, they only persist in our imagination.

EVERITT ORMSBY HOKES (1864-1939) FOUNDER OF HOKES ARCHIVE CITED IN VOLUME 12 OF THE CHEEKWOOD MONOGRAPH SERIES

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