Second Sight: The Paradox of Vision in Contemporary Art
March 1–June 3, 2018

Second Sight prompts audiences to reconsider vision and its implicit power, particularly the perceptual and political implications that govern our frameworks of experience. Terms such as "insight," "brilliance," and "enlightenment" equate the eye with superior understanding, betraying a prejudice so deeply naturalized in our minds and in our social practices as to pass virtually unnoticed. To have "vision" is to have privilege, to be seen is to matter. But the notion of "second sight" disrupts that equation, alluding to the critical awareness—and even clairvoyance—held by those whose beliefs and bodies do not "look the part."

In works created from the 1960s to today, twenty-two contemporary artists draw attention to the liminal zone between the seen and the unseen, and between vision and knowledge, as a site of radical experimentation. Drawings that fit on a wall or in a pocket, sculptures that make sound, and paintings and installations that visualize speech—endowing it with a palpable material presence—emphasize ideas and sensations that are not singularly perceived. Other artists use sound, touch, or methods of obscuring visual content to access the unseeable and unsayable. Disrupting the relationship between "truth" and visual perception, these works and their makers distinguish the act of seeing from simply looking, highlighting its intersection with systems that can transform interpretation into bias. In *Second Sight* the unseen and unsighted offer space for renegotiating how we come to know truth and power.

This exhibition was curated by Ellen Tani, Andrew W. Mellon Postdoctoral Curatorial Fellow, Bowdoin College Museum of Art was made possible by the Andrew W. Mellon Foundation.

TERRY ADKINS
WILLIAM ANASTASI
ROBERT BARRY
SOPHIE CALLE
FELIX GONZALEZ-TORRES
JOSEPH GRIGELY
ANN HAMILTON
EDWARD KIENHOLZ
NANCY REDDIN KIENHOLZ
SHAUN LEONARDO
TONY LEWIS
GLENN LIGON
ABELARDO MORELL
NYEEMA MORGAN
ROBERT MORRIS
CARMEN PAPALIA
ADAM PENDLETON
GALA PORRAS-KIM
STEVE REICH
RICHARD SERRA
LORNA SIMPSON
CORBAN WALKER

TERRY ADKINS
American, 1953–2014

Off Minor (from Black Beethoven), 2004
wood, steel, brass

Estate of Terry Adkins and Lévy Gorvy

Created as part of larger project—*Black Beethoven: Recital in Nine Dominions*—this sound sculpture explores the cultural legacy of Ludwig van Beethoven. The object, consisting of an oversized music box cylinder, whose springy prongs revolve against a row of tuning forks, suggests one kind of sound but produces another. Rather than a soothing melody, it emits an unexpected noise whose dissonance alludes to its title—a 1963 composition by Thelonious Monk. Adkins, himself a musician, interpreted the physical and existential pain of Beethoven's hearing loss in the work's imposing scale and ominous sound. Yet he was inspired more by Beethoven's perseverance than by his suffering, observing: "His deepest interior voice came after the deafness."


WILLIAM ANASTASI
American, born 1933

Sound Object [radiator], 1964/2013
radiator, speakers, recording

Sound Object [pulley], 1964/2018
pulley, rope, speaker, recording

Collection of the artist

How do we know a physical thing: by what it looks like or what it sounds like? The mysterious pings of an old radiator signify that the heat is on, even if the radiator is out of view. Likewise, the squeaking noise of a pulley communicates that something is being lifted. These "sound objects" engage Anastasi's interest in reproduction and representation with self-referential wit. They do not function in real time but transmit the recorded sound of their previous operation. These works were exhibited in 1966 at Dwan Gallery, one of the primary New York venues that supported conceptual and minimal art. Both reductive and ironic, they highlight the relationship between auditory and visual content. Is the radiator a visual analog for the sound, or is the sound a nonvisual analog for the radiator? Here, sound and object are supposed to represent the same thing but are not alike at all.

WILLIAM ANASTASI
American, born 1933

LH [396], 1/29/1969, 1/29/1969
graphite

RH, 2/6/1969
graphite

Dorothy and Herbert Vogel Collection
2013.21.1–.2

These drawings were made on folded-up paper contained in the artist's pockets while he pressed pencil against their surface using either hand (LH for left hand, RH for right hand). Executed while walking or sitting, the drawings' unsighted production and their ordinary, even banal quality dissociates the artistic act from aesthetic intention. The jagged, scumbled marks seem random, yet they all document the passage of time and the body's movement through space. By renouncing control over the work's appearance the artist engages the body rather than the eye as a device for making art.

WILLIAM ANASTASI
American, born 1933

Without Title (Subway Drawing), 2010
graphite

Untitled (Subway Drawing) 2-3-93, 13:00, 1993
graphite

Gift of Sarah-Ann and Werner H. Kramarsky
Bowdoin College Museum of Art

William Anastasi recently commented: "When there's motion, let that motion, rather than predetermination, be the energy for the drawing—rather than consulting the aesthetic prejudice of the moment, which we usually do when we draw if our eyes are open." Anastasi's "unsighted drawings," among his most significant artistic innovations, began while walking and drawing without looking at the paper. The subway drawings, which originate in the 1960s, are similarly phenomenological in their making. Riding the subway with a drawing board on his lap, a pencil in each hand, and wearing noise-cancelling headphones, Anastasi closes his eyes, opening them only when the train stops. The drawing captures the train's jostling motion, erratic movements, and electric quality. He found that devoting attention to the movement of the body rather than the hand-eye relationship was a meditative practice, activating what he calls the quality of "passive inevitability," or the improvisational nature, of his artistic practice. Here, the drawing process is nonvisual but embodied, challenging the association of aesthetics with visual content.

WILLIAM ANASTASI
American, born 1933

Without Title (Steno Book), 2010
graphite on found printed paper

Gift of Sarah-Ann and Werner Kramarsky
2016.50.1

An avid and longtime reader, Anastasi often reads aloud from James Joyce's literary masterwork, *Finnegan's Wake*. In this drawing, which depicts a reverse close reading of Joyce's stream-of-consciousness text, Anastasi writes the opposite of phrases and words he reads between the lines of a found stenography page. The artist's personal transcription of Joyce's complex and unconventional prose contrasts with the abstract-looking shorthand marks. To the uninitiated, the latter look like nonsense but contain a world of meaning. While it is tempting to associate specific words with the shorthand characters, Anastasi's approach favors the illogical: the two sets of writing have a completely arbitrary relationship, deliberately freeing the mind from preexisting laws of sense and syntax.

WILLIAM ANASTASI
American, born 1933

Without Title (timed/unsighted, in situ drawing remembering the sound of its own making) and Sound, 2013
graphite, speaker

Collection of the artist

Complicating the common association of drawing solely with seeing, William Anastasi, who made this work blindfolded, accompanies this large drawing with the sound of its production. The artist determined the boundaries of the work by extending his arms outward from a single point, creating a rhythmic, burst-like shape. In the artist's words, "I was trying right from the beginning to get away from thinking about drawing, to get to something more phenomenological or elemental. I've said that I consider it closer to calisthenics than aesthetics." The sound of Anastasi's labor as the friction of graphite on paper conveys the invisible dimension of art-making as an active, durational process of doing and feeling. The drawing and the related recording thus emphasize the auditory and durational qualities of creating drawings, suggesting that the process is neither purely nor even primarily visual in nature.

ROBERT BARRY
American, born 1936

Untitled (Had to)
acrylic on canvas

Dorothy and Herbert Vogel Collection
Bowdoin College Museum of Art

Robert Barry, a conceptual artist who was deeply invested in exploring the invisible, once said: "Nothing seems to me the most potent thing in the world." In the late 1960s, Barry pushed the art object's material limits, often to the extreme of the physically intangible, in order to express the unknown or unperceived. By transmitting radio waves or releasing inert gases into the atmosphere as artworks in themselves, Barry engaged the immeasurable and limitless. Unlike these projects, *Untitled (Had To)* has a physical presence, but uses language to redefine the parameters of aesthetic experience. Words in gold lettering do not conform to the two-dimensional plane of the monochromatic red canvas, wrapping around its edges and encouraging the viewer to explore the limits of the work itself, both literally and metaphorically. Originally created around 1980, Robert Barry's *Untitled (Had To)* "had to" be recreated by the artist in 1992 in the wake of damage to the original work.

SOPHIE CALLE
French, born 1953

The Blind #14, 1986
gelatin silver print, two chromogenic prints, and text panel

Lent by The Metropolitan Museum of Art, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel and Jennifer and Joseph Duke Gift, 2000

The Blind. Sheep, Delon, my Mother, 1986
one framed text, one framed black and white photograph, three framed color photographs, one shelf

Courtesy of Perrotin

The Blind. My Mourning, 1986
one framed text, one framed black and white photograph

Courtesy of Perrotin

In *Les Aveugles (The Blind)*, Sophie Calle interviewed two dozen men and women:

> *I met people who were born blind. Who had never seen. I asked them what their image of beauty was.*

Each work consists of a photographic portrait, a framed response, and a third element that represents the words. In her photography and text-based practice, Calle employs a seemingly straightforward, forensic style that nonetheless preserves gaps and lapses in the narratives at hand, questioning how the absence of information constructs meaning. In turns poetic, elegiac, and humorous, *Les Aveugles* queries how beauty—often construed as a retinal quality—is perceived, and how it resides in the mind's eye of those without ocular vision.

FÉLIX GONZÁLEZ-TORRES
American, 1957–1996

"Untitled" (Water), 1995
strands of beads and hanging device

The Baltimore Museum of Art: Purchase with exchange funds from Bequest of Saidie A. May, BMA 1995.73

"You cannot destroy something that does not exist," Felix Gonzalez-Torres once explained. Consisting of impressive blue fields, *"Untitled" (Water)* shifts from being a visual experience to an auditory and haptic one when someone passes through it. Evoking both sculpture and architecture, a translucent luminosity and an opaque curtain, it symbolizes other thresholds of here and there, self and other, and the liminal zone between life and death. During the last few years of his life, as the AIDS epidemic ravaged his community, Gonzalez-Torres experienced disappearance, the fluidity of health and illness, and unspeakable loss of life. As a conceptual artwork, *"Untitled" (Water)* is produced by its owner or borrower according to parameters established by the artist, as a method of collaborating with others in different places and times. The radical openness of Gonzalez-Torres's installations, which acknowledge and even welcome unanticipated change, unsettles expectations of art as object. "I enjoy that danger, that instability, that in-between-ness," the artist says. "The work is pretty close to that real-life situation that I am confronted with daily as a gay man: a way of being in which I am forced by culture and by language to always live a life of 'in-between.'"

JOSEPH GRIGELY
American, born 1956

Blueberry Surprise, 2003
inkjet print

Whitney Museum of American Art, New York Purchase, with funds from the Print Committee

"You'd think that it is the weird elaborate academicky [sic] stuff that's interesting," exclaimed Joseph Grigely, "but to me it's the banal stuff that is—stuff that we say every day, but never write down." Printed in orange, red, and black ink, this mass of words draws on written conversations held between Grigely, who is deaf, and people in his life who are not literate in sign language. Rather than a dialogue, the work appears as a chorus with no discernible timeline to organize its reading. These scraps of communication suggest unique but unidentified sources: voices of people who are not in conversation with one another, but were all in conversation with the artist. In Grigely's text-based artworks, communication is not a fixed idea, but a formless and ephemeral phenomenon that is subject to distortion, reshaping, and deception. Ranging from full sentences to fragments, with varied uses of punctuation, the fragments of language in *Blueberry Surprise* comprise a diverse body of exchanges, yet their uniform design reveals no distinct tone.

JOSEPH GRIGELY
American, born 1956

What Did I Say?, 2008
ink and graphite, pins

Collection Museum of Contemporary Art Chicago Purchased with a gift from the Stenn Family to The Edlis/Neeson Art Acquisition Fund on the occasion of the MCA's 40th Anniversary, 2008.21

As an artist and writer, Grigely explores verbal and visual modes of expression through a massive archive of

written correspondence. Deaf since childhood, he questions how sound can materialize, in this case through conversational handwritten notes from friends who cannot communicate in sign language. *What Did I Say?* embodies a tension between the desire to recall and organize memories, on the one hand, and on the other, the realization that memory is a non-linear accumulation that resists organization. "Imagine how different it would be if every word we spoke took on a material presence," notes the artist. "There would be scraps of language lying on the counter; sentences would be piled on tables, and words would litter the floor." In this work, conversational fragments in the form of handwritten notes and doodles are organized by color and freed from narrative sequence, reorienting the relationship of the auditory to the visual.

JOSEPH GRIGELY
American, born 1956

Postcards to Sophie Calle, 1991
edition of 100

The *Postcards to Sophie Calle* were written in the spring of 1991, in response to Sophie Calle's exhibition, *Les Aveugles*, at Luhring Augustine Gallery in New York. A selection of 16 were published in English and German in the Swiss art quarterly *Parkett* (No. 36, 1993, p. 88–101). All of the postcards are published here, accompanied by a new preface by the author written on the occasion of the exhibition.

ANN HAMILTON
American, born 1956

left to right

face to face • 39, 2001
pigment print

face to face • 3, 2001
pigment print

face to face • 2, 2001
pigment print

face to face • 53, 2001
pigment print

face to face • 28, 2001
pigment print

face to face • 43, 2001
pigment print

face to face • 11, 2001
pigment print

face to face • 57, 2001
pigment print

From the series *face to face*. Sixty-seven pinhole photographs in an edition of three with two artist's proofs.

Courtesy of Ann Hamilton Studio.

These photographs conflate one sensory organ—the mouth—with another—the eye. Using her mouth as a pinhole camera, Hamilton stands facing the photographic subject, exposing a piece of film inside her open mouth to light. This portable photographic method suited Hamilton's frequent international travels (often to install the large-scale, architectural—and performance-based installations for which she is well known). Freed from the machine-like optic apparatus of the camera, she felt able to pursue her interest in the sensorium, particularly the embodied threshold between inside and outside. "I'm not interested in making pictures of the body," she has remarked, "but I am interested in the experience of the condition of the body." The open mouth, which frames the image, resembles the aperture of the eye, suggesting a symbolic link between perception and expression. Ironically, the photograph comes into existence through the disabling of the artist's speech.

EDWARD AND NANCY REDDIN KIENHOLZ
American, 1927–1994; American, born 1943

The Block Head, 1979
pumice construction block, Fresnel lens system, wood, leather and transistor radio

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund
Bowdoin College Museum of Art

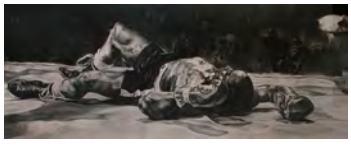
When they moved to Los Angeles in the 1950s, Edward and Nancy Kienholz developed a unique form of sculpture that combined a messy, process-based aesthetic with social engagement and political criticism, a style associated with Californian Funk. They often used found materials to create assemblages that delighted and disturbed. Equipped with non-functioning dials, but an operational light and radio, *The Block Head* looks like an old portable television but communicates only sound. Editioned by celebrated print publisher Gemini G.E.L. in tandem with the artists, the work was advertised in a satirical broadside complete with model number, price, and description: "This dandy little TV is in reality a cement block with a cheap plastic radio concealed inside. If you can tune in the right stations, it will bring in ABC, CBS, and NBC with the same fidelity as any good crystal set." *The Block Head* is a critique of the blinding function of media; created in the wake of the Vietnam War, it channeled an era of false promises—including consumerism—that the artists identified as pervasive in American culture and politics.

SHAUN LEONARDO
American, born 1976

Champ (Sonny Liston 2), 2015
charcoal

Museum Purchase, Collectors' Collaborative and the Lloyd O. and Marjorie Strong Coulter Fund
Bowdoin College Museum of Art

SHAUN LEONARDO
American, born 1976



Champ (Sonny Liston 1), 2015
charcoal

Courtesy of the artist

Focusing on Sonny Liston's prone body, Shaun Leonardo's drawings reinterpret an iconic 1965 photograph of a victorious Muhammad Ali (then Cassius Clay) hovering over the former heavyweight champion following a bout in Lewiston, Maine. The image captures the aftermath of Ali's so-called "phantom punch," delivered so quickly as to render it virtually invisible. In both drawings, Ali is omitted and the image is cropped to the area immediately around Liston's body. In one drawing, Liston is seen lying limp on the ground. In the other, he is smudged out of the scene, suggesting his unconscious but physical presence. The drawings evoke the fleeting nature of power achieved through displays of hypermasculinity captured by the mechanical eyes of cameras in the background. This poignancy of the defeat is heightened by Liston's struggle to achieve glory in the brutal sport of boxing—which he learned in prison—a professional ambition that often conflicted with his racially tinged interactions with the criminal justice system.

Kinaya Hassane , Bowdoin Class of 2019

TONY LEWIS
American, born 1986

Domain, 2015
pencil, graphite powder, and tape

Collection of Adam Fields

Lewis is interested in how words, both written and spoken, explode the boundaries of language when they are placed in a non-linguistic context. This work depicts the mark for the word "domain" written in Gregg Shorthand, a stenographic system developed in the nineteenth century. It is also a phonetic writing system whose fluid, cursive, and efficient visual qualities make it ideal for transcribing speech. Yet it is a code only decipherable with special training. Lewis's meticulous and labored drawings of words infuse these otherwise ephemeral, invisible elements of daily life with a material presence. "Domain" by definition indicates spatial containment, but it conjures expansive associations: territory, power, expertise, mathematics, and control. Here, the mark is rotated ninety degrees clockwise, where it takes on the appearance of half of a house—a play on domain as dwelling place.

TONY LEWIS
American, born 1986

1459 ◆ Stand out from the crowd, 2018
rubber bands, white graphite powder, and screws

Courtesy of the artist

In 1991, the author H. Jackson Brown, Jr. wrote a book for his college-bound son. Intended as a compilation of "suggestions, observations, and reminders on how to live a happy and rewarding life," *Life's Little Instruction Book* soon became a best seller. Lewis, having encountered it earlier in his life, identified with some of its contents but also recognized clichés that seemed to foreclose thought rather than expand it. Some axioms reveal an insensitivity that verges on oppression, such as "778. Don't be so concerned with your rights that you forget your manners." In this drawing, whose text urges the reader to "Stand out from the crowd," Lewis probes the implicit assumptions inherent in encouraging someone to "stand out." Ironically, the words that advise distinction here threaten to merge with their background.

The artist created these drawings on-site in collaboration with fifteen Bowdoin students.

TONY LEWIS
American, born 1986

Rubber, 2018
rubber bands, graphite powder, and screws

Courtesy of the artist

This abstract gesture represents the word "rubber" written in a stenographic language known as Gregg shorthand, a phonetic writing system used to take dictation. The work's constituent parts evoke both material and conceptual tensions. Rubber erases graphite with the right amount of friction, and hundreds of rubber bands—whose elastic potential energy make them more powerful than they look—strain against the perpendicular force of the screws in the wall. Fixed to the wall in a labor-intensive, collaborative process, the drawing nonetheless evokes buoyancy and movement in its elegant curves.

The artist created these drawings on-site in collaboration with fifteen Bowdoin students.

GLENN LIGON
American, born 1960

Come Out #6, 2015
silkscreen on canvas

Lonti Ebers, New York

Viscerally moved by hearing Steve Reich's evocative sound piece *Come Out*, which featured the spoken testimony of a young African American victim of police brutality in the 1960s, Ligon captures the magnitude of its tragic echoes today. In this monumental silkscreen painting, the phrase "come out to show them" is reproduced and obscured, becoming dark and illegible in certain regions of the canvas. *Come Out #6* represents the transformation of written speech into visual noise through rhythmic repetition, preserving the suggestion of violence and ambiguity in Reich's sound composition. Hard to ignore and hard to read, the abstraction produced by the work's dense overprinting suggests divergent metaphors. Has the neglected speech of numerous victims of racial violence reached a saturation point, or have their cries become a powerful and unassailable force of collective action? As Ligon clarifies, the object's ambiguity is deliberate: "There's an anxiety about objects needing to speak directly. But maybe they don't speak directly. Maybe they stage a kind of difficulty."

ABELARDO MORELL
American, born 1948

1841 Book of Proverbs for the Blind #1, 1995
gelatin silver print

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund
Bowdoin College Museum of Art

Morell began photographing books in 1993, inspired by how an object, seemingly fixed in its appearance to the human eye, can appear entirely different under new conditions. In this image, Morell captures sunlight streaming across a page from an embossed Biblical text developed for blind readers. The page, from the Book of Proverbs (8:21-8:26), describes how Wisdom came into being before the creation of the Earth. The text reveals

the common metaphorical linkage of vision with intellectual perception (or "insight") and blindness with the lack thereof (or being "in the dark"). The book's raised letters are Boston Line Type, which was eventually superseded by Braille. The photograph of what was once an educational tool for the blind troubles such associations, however, by demonstrating the ability of light not only to illuminate, but also to obscure.

Kinaya Hassane , Bowdoin Class of 2019

NYEEMA MORGAN
American, born 1977

Like It Is: Those Extraordinary Twins, 2016
graphite

Museum Purchase, Barbara Cooney Porter Fund
2016.27

Pudd'nhead Wilson and *Those Extraordinary Twins* were published simultaneously by Mark Twain in 1894. Portraying a partial scan of the title page of a 2005 publication of the texts, Morgan omits the name of the author and the title of the better-known novel. The conjoined twins in the short story to which Morgan directs our attention inspired the protagonists in *Puddn'head Wilson*—one mixed-race African American child and one white child—who are switched at birth and go on to play opposing social roles due to their perceived racial identities in the antebellum South. Though none of Twain's characters are represented in the drawing, the text that shows faintly through the title page suggests a substructure that remains unseen, perhaps alluding to frameworks of thinking that govern perceptions of difference. Morgan's suppression of a direct visual reference to the theme of racism central to *Pudd'nhead Wilson* is doubled by the withholding of her own racial identity from the work. Indeed, only her shadow remains. Signaling the artist's experience of drawing as an unpredictable struggle and uncanny transformation, the work resonates with Twain's observation about the original story, which "changed itself from a farce to a tragedy while I was going along with it."

Kinaya Hassane , Bowdoin Class of 2019

ROBERT MORRIS
American, born 1931

Blind Time XIII, 1973
graphite

The Museum of Modern Art, New York. Acquired with matching funds from The Lily Auchincloss Foundation, Inc. and the National Endowment for the Arts, 1974

In the early 1970s, Robert Morris covered his hands in plate oil and graphite powder and began making drawings while blindfolded according to specific instructions (seen at bottom right). Each one includes a "time estimation error," a measurement of the difference between the imagined and the real execution of the work. This informational quality belies Morris's broader interest in phenomenology and the body, particularly the haptic, or tactile, experience of drawing as an act of physical resistance against a material, and of drawing as a document of the body's efforts. He has made over 300 such "blind time" drawings in seven series; they are some of the best-known examples of creating art by denying vision. This work is from the first series, in which Morris made marks in relation to seemingly fixed parameters: a certain shape, the paper's coordinates, and the body's own reach. For Morris, unsighted drawing gave intention and error equal opportunity to generate visual form.

Inscription: With eyes closed and estimating a lapsed time of 10 minutes, the right hand begins at the lower right corner and rubs upward towards the horizontal axis while the left begins at the upper left and rubs downward. The attempt is made to leave unmarked an estimated 2" horizontal and vertical axis. Then the right

begins in the upper right working downward while the left begins in the lower left working upward. Time estimation error: 1'7".

ROBERT MORRIS
American, born 1931

Blind Time III, No. 2, 1977
lithograph

Blind Time III, No. 3, 1977
lithograph

Blind Time III, No. 5, 1977
lithograph

Williams College Museum of Art, Gift of the Artist, through the Williams College Artist-in-Residence Program

In these three lithographs, Morris hired a woman who had been blind since birth to execute the drawing according to his instructions. Known only as "A.A.," she made fifty-two drawings with Morris, which were at times accompanied by transcriptions of the dialog that occurred during their drawing sessions. If in the first *Blind Time* drawings Morris sought to instrumentalize his own body in pursuit of mark-making, in this series the body of another becomes the drawing tool. While the body under instruction might seem mechanically compliant, the gestural handprints and fingerprints on the page suggest a unique human presence that feels and probes the surface in real time. In this state of "blind time," the body follows a task but is not reduced to it. With no visible instructions on the work, we are left to ponder the graphic motives for A.A.'s marks.

CARMEN PAPALIA
Canadian, born 1981

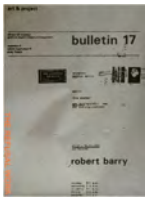
When We Make Things Openly Accessible We Create a Force Field, 2018
cloth banners, text, pillows, and posters

Courtesy of the artist

In 2015, artist and disability activist Carmen Papalia developed a conceptual project called *Open Access* in response to the failures he experienced as a recipient of institutional disability support services. Developed as an anti-policy approach to accessibility, the five tenets of *Open Access* describe a relational practice based on a mutual agreement to support others. Critical of top-down institutional models of accessibility, *Open Access* generates reciprocal structures of support by encouraging participants to find trust, share accountability, and organize for accessibility from a grassroots level. Papalia considers each tenet a guiding principle for developing an autonomous community of care that crosses social, cultural, and political boundaries. He has employed *Open Access* as a private agreement for encouragement, a visibility campaign for social accessibility, an alternative pedagogy, and a methodology for assessing the conditions of institutional access.

Open Access is my methodology for working as an artist and for advocating for myself, but it's also a conceptual framework that departs from the ways that we typically understand accessibility. Accessibility often refers to the disability community and these considerations are engaged through policies and enforcement. This creates dynamics between people—like recipients of support and providers—that don't lead to long-term mutual relationships, which I think are a key part of support that works, and support that can change and evolve over time.

Carmen Papalia, 2018



ADAM PENDLETON
American, born 1984

The Refusal Work, 2006
screenprint in two colors on mirror finish stainless steel plate

Christine A. Neptune, Washington, DC

The Refusal Work is a tribute to the conceptual artist Robert Barry, a regular contributor to *Art & Project Bulletin* (1968–1989). *Art & Project*, associated with an Amsterdam-based gallery, caught on quickly among conceptual artists as a means of developing international artistic networks through publication. Pendleton's own conceptual practice, like that of Barry, explores
art and language, and extends to the relationship between blackness and invisibility. *The Refusal Work* is both homage to Barry's commitment to the unseen and an artwork that refuses, or turns away, from visual legibility. Both in its grainy reproduction of printed matter and its reflective surface, the work creates a sense of a fluctuation between visibility and invisibility. It depicts Barry's famous 1969 project, a paradigmatic work of conceptual art, which consisted of three invitations to gallery shows in Turin, Amsterdam, and Los Angeles. Each of these announced: "during the exhibition the gallery will be closed." With no objects, and no access to the space of their presentation, Barry's work raised the problem of visibility as a condition of visual art and nihilistically flouted the standards of art's presence and presentation.

GALA PORRAS-KIM
Colombian, born 1984

Whistling and Language Transfiguration from "Zapoteco" series, 2012
LP album, ed. 100 unique cyanotype prints

Collection of the artist

Language may seem eternal, but it too can disappear. The Zapotec, from the southwestern-central highlands of Mexico, are the third largest indigenous ethnic group in Mexico. Since Spanish colonization, native speakers of the Zapotec language family have dwindled in number due to changes to education and culture. Moreover, Zapotec—a tonal language based on variations of pitch, with many regional varieties—resists written transcription. But this quality also ensured its survival. Meanings conveyed through pitch can be emulated by whistling, a technique used by Zapotec speakers to disguise their conversations as whistling during colonization. After collecting numerous spoken narratives, Porras-Kim created a one-to-one tonal transcription by matching the sound wave of the narratives to whistling sounds sourced from YouTube. Porras-Kim, who also trained in anthropology, investigates social and political contexts that influence how intangible things, such as sounds, language and history, have been represented and archived.

GALA PORRAS-KIM
Colombian, born 1984

Notes after G. M. Cowan 1-3 from "Zapoteco" series, 2012
graphite on paper, post it, wood

Collection of the artist

Notes after G.M. Cowan references methods used in the field of social anthropology to translate sound through image and text. George M. Cowan (1916–2017) was a linguistic anthropologist who studied indigenous languages in Mexico—most famously the whistled speech of the Mazatec people. These drawings and their descriptions reflect his efforts to translate and record the production of tonal languages, which do not rely on segmented phonemes of speech to convey meaning but instead on variations in pitch. However, written instructions for the production of such sounds can be complex and cumbersome, suggesting the limitations of visual and written representation as an archival practice. Porras-Kim's typewritten notes and descriptive drawings convey little about the meaning of the sound they describe.

STEVE REICH
American, born 1936

Come Out, 1966

Courtesy Nonesuch Records, Imagem Music U.S., and Warner/Chappel Music, Inc.

Composer Steve Reich's sound composition begins with the phrase: "I had to like open the bruise up and let some of the bruise blood come out to show them." It then repeats the words "come out to show them" for twelve minutes. Reich sampled recorded testimony made in 1964 after a group of six young African American men were falsely accused, beaten by police, and later convicted of murder based on a forced confession. Known as the Harlem Six, they represented the human cost of stop-and-frisk tactics, racial profiling, and excessive force that drove national unrest but also galvanized activism during the Civil Rights Movement. Reich made this sound piece for a legal aid fundraiser for the group's retrial, drawing on the words of Daniel Hamm, then only nineteen years old, who described needing to prove his injuries to police in order to seek medical attention. In a pioneering technique known as phasing (which introduced rhythmic sampling into electronic and dub music), two identical tape loops play at slightly different intervals, moving the words from clarity to rhythm, and through further repetition, into abstraction. Speech takes on a musical quality before dissolving into noise, analogous to the negation of Hamm's words by authorities.

RICHARD SERRA
American, born 1939

Still from Hand Catching Lead, 1968, 2009
gelatin silver print on paper

Anonymous Gift in honor of Kevin Salatino
Bowdoin College Museum of Art

While primarily known for his monumental, architectonic sculptures of rolled steel, Serra made experimental films early in his career that illustrate his sculptural process and probe the perceptual gap between the camera lens and the naked eye. His earliest sculptures subjected nontraditional materials, such as rubber, fiberglass, and molten lead, to various physical processes, such as "roll," "hurl," and "lean," often in precarious arrangements. The active verb in this three-minute, single-shot film might be "grasp." *Hand Catching Lead*, a still taken from the eponymous film, is just that: small sheets of lead fall from above as Serra attempts to catch, shape, and then release them. His task presents the sculptural process as driven equally by human agency and the uncontrollable force of gravity. The single-shot format and framing of the film aligns his feeling hand with our seeing eye. Indeed, we strain optically to "catch" the lead while Serra's hand grasps at the material.

The film is available to view here: www.ubu.com/film/serra_lead.html.

LORNA SIMPSON
American, born 1960

7 Mouths, 1993
7 photo-linen panels (edition 2 of 5)

Collection of Alvin Hall

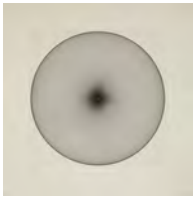
Since the mid-1980s, Lorna Simpson's defiant art has often eluded efforts to tokenize it as a visual expression of her identity as an African American woman. Aesthetic restraint and repetition characterize her conceptual work, which utilizes text and photography to traffic in ambiguity and desire. In *7 Mouths*, a small part of the body appears at a larger-than-life scale, stacked to the approximate dimensions of a standing body. It provokes numerous associations—the mouth as a threshold between interior and exterior, a site of communication and a link to the social world—but does not communicate directly. While its content suggests portraiture, its form channels the wall-based vertical stacks of minimalist sculptor Donald Judd, the film strip of the cinema, and a fragmented and partial notion of identity. The top edge of each panel reveals a narrow sliver of white, suggesting that these mouths belong to blindfolded faces. A motif in Simpson's early work, the blindfold paired with a closed mouth could evoke a forcible silencing, but also an act of introspection or refusal.

LORNA SIMPSON
American, born 1960

Cloudscape, 2004
video, black and white, sound, looped

Courtesy Hauser & Wirth and Lorna Simpson Studio

The disappearance of a person and a body, the erosion of memory, and the persistence of voice characterize this haunting video by Lorna Simpson. It features the artist and musician Terry Adkins, whose work is on view nearby, whistling in a dark room. As his tune unfolds, a cloud eclipses his body, fully obscuring him from view—at which point the video plays backwards and he reappears, accompanied by a now oddly-modulated whistle. The work's title conjures associations with the sublime, a philosophical and artistic concept that artists have long pursued, which describes the heights of something truly extraordinary. Consistent with her broader interest in the visible and invisible aspects of the self, Simpson captures the enduring presence of Adkins's voice amidst his visual disappearance. Here, he whistles a nineteenth-century Negro spiritual, originally recorded in the early twentieth century by the Fisk University Jubilee Singers. Linking three historical periods of the African American voice, *Cloudscape* positions the voice as a crucial tool of translation and reproduction that preserves culture against forces of erasure.



CORBAN WALKER
Irish, born 1967

untitled (400 A), 2005
etching

Gift of Susan W. Katzev
Bowdoin College Museum of Art

This etching was made using Computer Assisted Drawing (CAD), a tool used to create highly specific and complex digital drawings for architecture, engineering, and design. As a two- and three-dimensional drawing aid, the software augments what the human body can produce, yet it is controlled by specific parameters determined by its human operator. This "drawing" is based on one of three such works that Walker produced in AutoCAD, inspired by markings and repetition that alter our perception of space. Here, thin lines spiral toward the center in an array of 400 ellipses to complete the circle that is etched onto the copper plate. After printing the drawings, Walker destroyed the CAD files used to construct them, removing a major aspect of the artwork's original form.