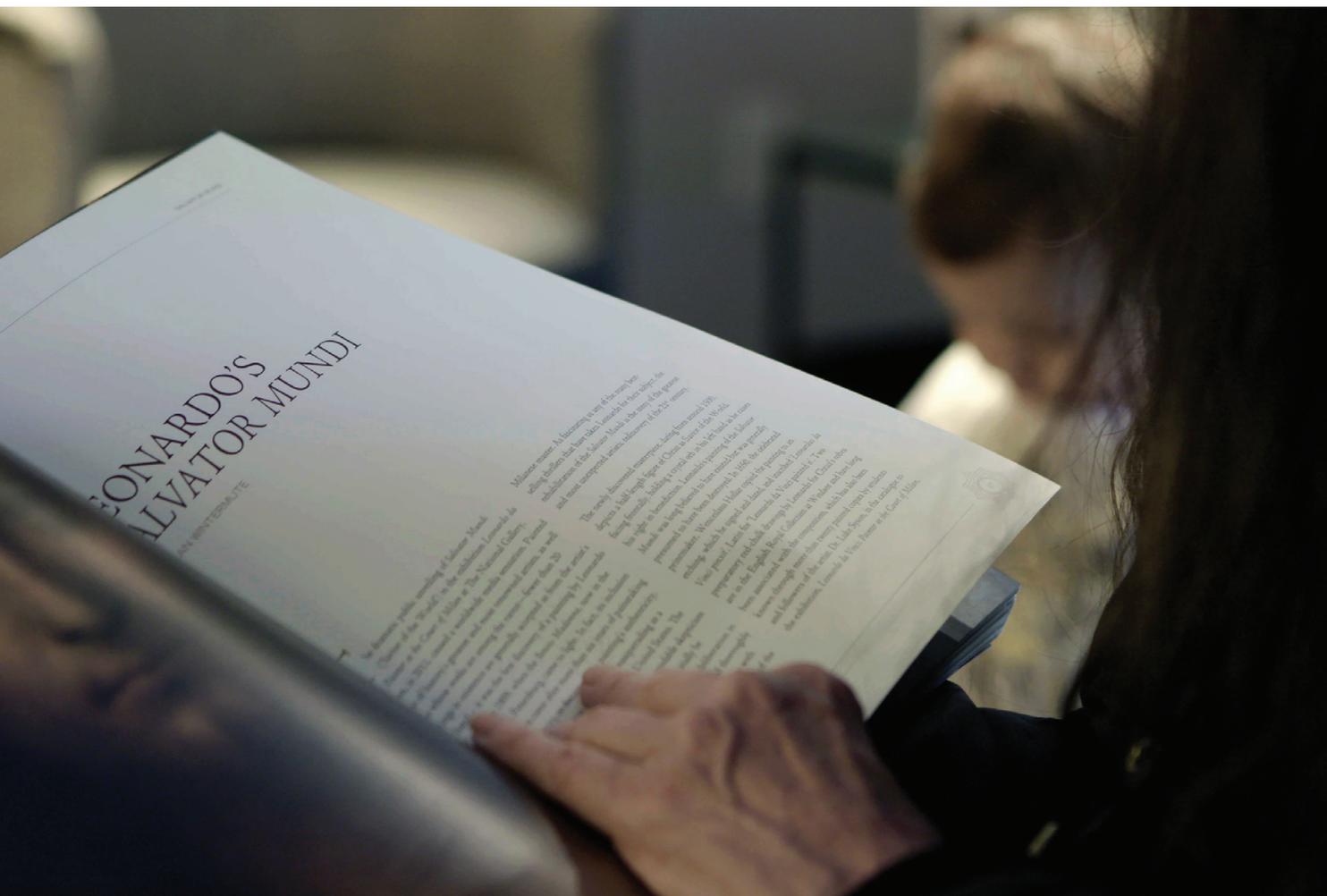


SculptureCenter

Carissa Rodriguez: The Maid



Carissa Rodriguez: The Maid is organized by SculptureCenter and is curated by Ruba Katrib. The presentation at MIT List Visual Arts Center, Cambridge is organized by Henriette Huldisch.

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Curated by Ruba Katrib

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Carissa Rodriguez: The Maid

Carissa Rodriguez, *The Maid* and Others

Ruba Katrib

Newborn was made multiple times. The Romanian-born French modernist sculptor Constantin Brancusi made the first iconic version, *Le Nouveau Né*, early in the early twentieth century. He carved the egg-shaped form from marble in 1915, then made another version in bronze in 1920. The title's allusion to originality—a key tenet of avant-garde art at the time—also embraced the peculiarities of artistic creation by comparing it to birth; the ovoid sculpture abstractly resembles a crying baby through an indentation on its surface. By shaping an evocative object out of physical material, Brancusi brought a thing into existence. His paternity was authored, and his name will accompany his progeny into the indefinite future.

Nearly a century after its making, this sculpture has become a touchstone for New York-based artist Carissa Rodriguez, though not quite in its original form. Brancusi's gesture of birthing had already been complicated by American artist Sherrie Levine's incorporation of his sculpture into her exhibition in 1993 at the Philadelphia Museum of Art, where the marble is in the permanent collection. The museum permitted Levine to make a mold of *Le Nouveau Né* to produce her own series on the work, which she cast in crystal and black sandblasted glass. Levine's appropriation of the Brancusi was part of her ongoing artistic practice, the absorption of canonical artworks under her moniker, and in many ways an angling for shared parentage with selected patriarchs of twentieth-century art history. Further, *Le Nouveau Né*, with its male-gendered title, signifies something else entirely in terms of creation when a female artist christens it the gender-neutral *Newborn* in the 1990s, particularly when a male artist in the early twentieth century made it first.

In Rodriguez's newly commissioned video *The Maid*, 2018, the artist has recast this object and its patrimony in yet another new role. *The Maid* interrogates Brancusi's sculpture, or rather the multiple art objects that share its name, as Rodriguez surveys several of Levine's *Newborn* casts in their respective places of residence, from New York City to Los Angeles. *Newborn* exists because of its art-historical lineage, but its baggage is in some way emptied out through Rodriguez's meditations. Balanced on the top of tables, grand pianos, and plinths in the upscale homes of collectors, the auction room, and museum storage, over the course of the video the glass orb gains elusiveness as a thing that exists in this world. The twinned forms become objects that have a particular circulation and demand certain care. In this portrait of an artwork that goes beyond the work itself, *Newborn* belongs to neither Brancusi nor Levine, but has come into its own set of relations, as captured by Rodriguez's lens.

The film spans the course of a day, swapping coasts several times as the sun rises and sets, peering into homes and studying the sculptures in situ. The settings inscribe these many *Newborns* with expanded significance, highlighting essential aspects of domesticity, the market, and conservation—making prominent the mechanisms that serve, and are likewise served by, the object. When the sculpture is physically detached from its maker, it takes on new meaning, as, for example, a marker of time. Bearing the timestamp of 1993 or 1994,

when the objects came into being, they have since made their way into private and public collections. One iteration that was recently put up for auction was purchased at the sale and quickly found itself in a new home, with parts of the process documented in the video. Some are packed away in storage crates, others are prominently displayed. In one instance, the sculpture is nestled in among family photographs of children and grandchildren: notably, family members are posed next to former president Bill Clinton in a framed snapshot that appears to have been taken during his presidency, which commenced in 1993, the same year that Levine's *Newborn* was first cast. Another recent photograph shows former Secretary of State Hillary Clinton during her 2016 presidential run. Flanking the sculpture on each side, the Clinton portraits could be seen as forming political, and perhaps art-historical, bookends of an era. While Rodriguez did not stage the shoots, meaning the sculptures were more or less filmed as found, the details of the social and cultural milieus that have contributed to the creation and maintenance of Levine's *Newborn* family come into focus. Qualities of the cultural life that has evolved since the works were made, over twenty years ago, contribute to the fabric of the story—the décor of the homes, the other artworks on view, the character of the cities in which they reside. The timespan of Levine's *Newborn* is central, but so of course is the century that has elapsed since Brancusi's sculpture and even more so the five centuries since Leonardo da Vinci's *Salvator Mundi*, world famous since its rediscovery in 2011. The Leonardo makes a cameo in the video when a person reads from the Christie's catalogue for the November 2017 sale where the work broke records. The painting's reemergence within the contemporary moment through its authentication and sale puts it in dialogue with the cultural context of the *Newborn*. In another scene, the On Kawara paintings that hang on the walls of one home list off a series of millennial dates: *12NOV.2000*, *14NOV.2000*, *16NOV.2000*, and so forth.

These references point to a range of antecedents to the contemporary moment, serving as a reminder that art is a product of its time, which is continuously becoming the past. The recording of events, like the sand that shapes Levine's glass sculpture, is not only a metaphor for the passage of time but also a mechanism for defining history. While the life of an object enters a future of indeterminate length, Rodriguez places the artwork within the realm of human care. While the artwork will likely outlive its owners, its meaning is contingent on the generations it is passed on to. In this work, and the exhibition, the scale of human life is put into relation with the seemingly static qualities of the glass form.

The title of Rodriguez's film is borrowed from Swiss writer Robert Walser's 1913 short story "The Maid." Written two years before Brancusi carved his first *Le Nouveau Né*, the paragraph-long tale follows the journey of a maid who is hired by a rich woman to care for her child. When the child becomes lost, the maid spends the next twenty years searching the world, to no avail. She finally arrives in Paris where, after she has become despondent, the child emerges in a beautiful garden. As soon as the maid recognizes her charge, she dies of joy. The narrator muses: "Why did she die? Did that do her any good?" At the same time, he notes that "the child is now a grand and beautiful lady." The search for the child, not the maid's by blood but hers by love and responsibility, ends with tragic futility mixed with redemption. The narrator asks the reader to pass along his kind regards if they ever meet the child, now a woman, indicating future encounters and timelines beyond those in which the maid is the protagonist. The cycle of intersecting lifetimes is punctuated by the events in the narrative of caretaking and devotion.

Within Rodriguez's video, one could consider the unseen individuals who own *Newborns* as the rich lady who mothered the child. While the beloved artwork is an asset they are responsible for, they can delegate its care to domestic staff, or have it shipped off into temporary custody at a host museum. The relationship of the collectors

to the sculpture, financially arranged yet emotionally charged, exceeds that of the administration of ownership. The role of emotional attachment is usually left out of the conversation on works of art; their symbolic meanings and associations for the individuals who assume ownership exist separately from their broader significance. Artists are both makers and temporary custodians of their own work, fitting somewhere between the mother and the maid in the story. They create and identify intimately with something that leaves their care and enters into new relationships that they are often excluded from. In all these roles, reciprocity, obligation, and care form personal and social bonds and contracts, and extend into an array of relations between human and non-human entities. Throughout Rodriguez's film, by zeroing in on *Newborn* so closely, she amplifies the complexity of the world within its frame.

The two decades that passed from the inception of Levine's *Newborn* in the early 1990s to its critical reevaluation through Rodriguez's work have been a period marked by political instability, racial inequities, policy fluctuations for women and gender nonconforming individuals, the advancement of new conservative agendas, the dissolution of economic security, and the erosion of housing affordability. It seems that in recent years political, social, and economic crises that emerged long ago are escalating and accelerating. Reading the *Newborn* sculpture as a sociopolitical barometer of sorts—initiated the same year as the notorious 1993 Whitney Biennial that brought identity politics to center stage (coinciding with the election of Bill Clinton and the emergence of neoliberal political agendas and falling on the heels of the first Gulf War)—the contemporary contexts of the sculpture in *The Maid* suggest that the fate of the current moment was cast long before, provoking questions into what has changed, why, and how.

To further pull out the inquiries around time invoked by *The Maid*, in the process of making this work Rodriguez revisited footage she shot in the Lower East Side/Chinatown in 1997. She did the filming right after moving into the neighborhood, as an emerging artist in her twenties, just two years after Levine made her first *Newborn*. Over the course of several weeks, she recorded hours of material at a local park, surreptitiously filming a group of children roaming around the playground under the watch of their parents, focusing in on a few girls. Rodriguez shelved the tapes for the following two decades, never completing the work she intended to make. Compiling these early experiments into a new video titled *The Girls*, 2018, has provided another touchstone for Rodriguez in the exhibition—the intersection of two generations. The children in her film are now adults, categorically millennials. They may still be neighbors in a community that was built and sustained by generations of immigrants, or they could be among the many longtime residents and business owners forced out of the area by rising prices and rezoning. The present-day abstraction of capital and housing has created a crisis in the city that was perhaps not as pronounced when Rodriguez filmed the kids in the park. Her images anticipate questions of the future: What will the next generations experience? In retrospect, it is as if Rodriguez were carefully searching the present for clues to the future.

For *The Girls*, Rodriguez has made light edits in the footage to revise her original ideas for the material. She now presents the video as nearly raw, a time capsule to be considered in relation to *The Maid*. Periodically looking at the camera questioningly, the girls are perhaps not as accustomed to seeing people using recording devices in public as they would be today, but they do not express overt resistance. Their partial awareness, as well as their ambivalence, reflects a transitional period in technology and image-making, a moment foreshadowing the age of widespread image-sharing. Rodriguez situates her subject-formation as an artist in a predigital world. The video also projects Rodriguez's identity formation onto the children, turning them into her contemporaries through her investment in them as her subjects. A comparison between a young artist and the next generation emerges, with

all of their futures equally in question. *The Girls* is neither simply autobiographical archival material nor a study of its subjects; it exists rather as a record of gazes exchanged in perpetuity. With time, the question becomes less about who these children are and more about who made this video and why. Unbeknownst to Rodriguez at the time, her activity in the park contained seeds for her later work.

Further complicating the issues around temporality and the interaction of generations, Rodriguez has included in the exhibition a series of photographs of embryos titled *All the Best Memories are Hers*, 2018. First made by an EmbryoScope, a device that is part provider of microscopic time-lapse imaging and part incubator, the digital files were converted to film negatives that were used to produce silver gelatin prints in the darkroom. Here, time and potentiality are fixed as indexes of something that is yet to take shape as material and meaning. Embryos are used for several purposes, from reproduction via in vitro fertilization to stem-cell research by medical and commercial industries. They are laden with significance and fraught with ethical and legal questions. Human embryonic stem-cell innovation emerged in the late 1990s, well after scientific interventions in the reproduction of domesticated animals had become widespread. The embryo has since become a commonplace reference, and as political scientist Melinda Cooper has argued, it has come to represent the commodification of the future through “life as surplus.”¹ The embryo now stands for potential—raw material in reserve for use at a later date. Cooper describes the role of embryonic science in reproducing, preserving, and controlling cattle populations, and what it implies for humans:

The overall effect of these technical interventions is to collapse the chronicity of genealogical time, rendering each moment of the reproductive process exchangeable against any other, and to transgress the boundaries between bodies and lineages. Hence, as several commentators have noted, some of the most disquieting effects of new reproductive sciences—in particular, the suppression, confusion, or reversal of generational time—were evident in the field of animal biology long before their human applications brought them to the attention of bioethicists.²

Arguing that the emergence of new reproductive technologies corresponds to the establishment of neoliberal politics and policies in the United States as it relates to chronological time as well as to notions of capital, Cooper notes that the financialization of human reproduction is based on futurity: the technology around embryonics comes to form a futures market. For example, the biotech start-up Geron, founded in 1990 and publicly traded in 1996, has obtained patents on embryonic technologies, projecting future investments to be made on human biological material. There is, however, no patent to be held by the prospective individuals who might be formed from these materials and processes.³ Banking on the potential of human reproductive cells extends into new labor and financial sectors, inviting many possible exploitive practices.

The reordering of biological timelines possible through embryonic innovation becomes a key facet of Rodriguez's exhibition through her inclusion of these fuzzy images of cells produced by a hybrid of digital and analogue processes. Existing as their own version of a time capsule, the temporality of the matter depicted is one of indefinite suspension.

If the potentiality of the embryo puts chronologies of authorship into question—whether the material is being used for medical research, for reproduction, or just housed in a lab indefinitely—what is the status of biological

authorship when traditional biological functions are reconfigured and reordered? The embryo's cells can exist in an eternal state of regeneration; they resist aging, which lends to their efficacy. Relevant to this inquiry is a recent news story featuring the oldest known preserved embryo that has been implanted and carried to term in a twenty-five-year-old woman who was born the same year as the embryo was frozen.⁴ The new mother muses that she and her child "could have been best friends" had the embryo been used when initially preserved.⁵ Is the mother from the future, or the child from the past? Or is this line of inquiry completely outmoded?

The suspension and adjustment of supposed biological timelines exposes the complexity that arises from new chronologies. However, as Cooper explains, the investment made in embryonic technologies does not rest solely in their proposed application but also in their speculative value as producers of potential material, however abstract. This falls in line with the free-market capitalism that the neoliberal era has embraced. Levine's critique of artistic authorship through appropriation coincided with the emergence of this period of economic policy and biotech innovation. The reconfiguration and malleability of biological time, as well as capital, have a correspondingly resounding impact for the conception and circulation of art.

The presentation of the magnified images of human cells in Rodriguez's exhibition generates queries around property, authorship, and generational configurations. The stuff pictured is a record of the past as well as the future; it has the potential for the reversal of the order of human life through the regeneration of bodies, both extant and yet to be. By associating the images with *The Maid*, Rodriguez draws out the form of *Newborn* in relation to the notion of germination implied by the embryo. In this sense, *The Girls* pits timelines of biological life against the sculpture as well as against the new technologies that capture and hold the potential for human reproduction. The mark of the object and of the artist are not one and the same, as their fates diverge. Notions of time and the understanding of ownership are upended as genealogies are detached from linear progressions. *Newborn* is made and remade, changing owners indefinitely. The maid can seek and find the child again and again. The children in the park can continue to play, while their houses are razed and new ones are put up in their place. Value is abstracted, and capital is parked in paintings and emptied lots.

THE MAID

A RICH LADY had a maid and this maid had to look after her child. The child was as delicate as a moonbeam, pure as freshly fallen snow, and as lovable as the sun. The maid loved the child as much as she loved the moon, the sun, almost as much as her own dear God Himself. But one day the child got lost, nobody knew how, and so the maid went looking for it, looked for it everywhere in the world, in all the cities and countries, even Persia. Over there in Persia the maid came one night to a broad dark tower, it stood by a broad dark river. But high up in the tower a red light was burning, and the faithful maid asked this light: Can you tell me where my child is? It got lost and for ten years I have been looking for it. Then go on looking for another ten years, said the light, and it went out. So the maid looked for the child another ten years, in all the parts and on all the bypaths of the earth, even in France. In France there is a great and splendid city, called Paris, and to this city she came. One evening she stood by the entrance to a beautiful garden, wept, because she could not find the child, and took out her red handkerchief to wipe her eyes. Then suddenly the garden opened and her child came out. She saw it and died of joy. Why did she die? Did that do her any good? Yet she was old now and could not endure so much any more. The child is now a grand and beautiful lady. If you should ever meet her, give her my best regards.

¹ Melinda Cooper, *Life as Surplus: Biotechnology and Capitalism in the Neoliberal Era* (Seattle: University of Washington Press, 2008), 132.

² Ibid., 133.

³ Ibid., 143.

⁴ Susan Scutti, "The embryo is just a year younger than the mother who birthed her," CNN online, December 21, 2017, <http://www.cnn.com/2017/12/19/health/snowbaby-oldest-embryo-bn/index.html>.

⁵ Ibid.

Alternate Conceptions

Leah Pires

Man can never expect to start from scratch; he must start from ready-made things like even his own mother and father.

—Marcel Duchamp

I always wanted to find a way to make sculpture. . . .

What I wanted was to be able to make a sculpture.

—Sherrie Levine

MOTHER, FATHER, SISTER, BROTHER, GIRL, BOY, LIVING ROOM, DINING ROOM, KITCHEN, DEN, BATHROOM, BEDROOM. In one of her earliest works, *The Book*, 1977, Sherrie Levine inscribes these words in boldface serif type on individual sheets of cardstock. The white space surrounding each term leaves room for the specificity it accrues in the mind of the reader: every abstraction conjures an image. Though the pages together comprise a single work, the fact that they are unbound opens the possibility of their separation, circulation, and reconfiguration into arrangements other than the nuclear and bourgeois. By shifting the emphasis from production to reproduction, Levine’s work imagines alternate kinship structures for modernism.

In the present exhibition, Carissa Rodriguez considers how the material and affective labor that reproduces family structures likewise sustains artistic production and reproduction. Her film *The Maid* contemplates the lives of six *Newborns*: sculptures produced—or reproduced—in cast glass by Levine and later adopted by art institutions and private collectors. Rodriguez has used the invitation to exhibit at SculptureCenter as a means to navigate the social, legal, and bureaucratic structures that now govern access to the *Newborns*, determining whether or not they can be seen, and by whom. Her film overlays subjective views of the sculptures in their current homes with an account of familial separation and reunion borrowed from Robert Walser’s story “The Maid.” Significantly, Walser’s allegory of devotion and loss plays out not between parent and child, but between domestic worker and charge. The film is juxtaposed with silver gelatin prints of developing embryos captured by time-lapse photography and a video of children at play shot two decades ago when Rodriguez was first becoming an artist. Taken together, these elements invite consideration of the relationships between biological and artistic reproduction in an era when they have been thoroughly redefined by technology and the law. This, like much of her work, asks, What are the processes that transform us from *bare life* into subjects, actors, agents in the world?¹

Levine’s *Newborns* made their dramatic debut atop six grand pianos in the central pavilion of the Modern and Contemporary wing of the Philadelphia Museum of Art in the fall of 1993.² Levine “transformed the museum into a maternity ward, to raise with new directness her stubborn questions about paternity within the institution of art history,” mused curator Ann Temkin. The translucent glass ovoids—which at once evoke a cell, an egg, and an infant’s head with its mouth agape—precisely replicate the form of *Le Nouveau Né*, a marble sculpture hand-carved by Constantin Brancusi in 1915.³ Though he later remade the sculpture in bronze, marble, and stainless steel, Brancusi insisted that each version (and the entirety of his oeuvre, for that matter) was singular, unique, and entirely new. “I never make reproductions,” he famously declared.⁴ This conviction made his work irresistible to Levine, who since the late 1970s had steadfastly appropriated and reproduced icons of artistic modernism as the substance of her own artistic production. Levine’s appropriations of other artists’ work married a romance with modernism to the knowledge that she could claim no place in a canon that exclusively celebrated male desire.⁵ She was both drawn to and repelled by the modernist mythos of total freedom and *sui generis* creation, dependent as it was on the presumption of an unmarked, unencumbered body. Knowing that her production would always be read as reproduction, she worked to heighten the contradictions.

“Is her refusal of authorship not in fact a refusal of the role of creator as ‘father’ of his work, of the paternal rights assigned to the author by law?” the critic Craig Owens asks in an early essay on Levine’s work.⁶ He alludes to the modern understanding of an author as the sole creator of a work, which was born in the eighteenth century and swaddled by attendant notions of genius and mastery. This was, of course, a patently male archetype. Inextricable from individual attribution is the notion of intellectual property and its legal safeguard, copyright. The latter posits

a telling connection between the integrity (wholeness, coherence) of the work and the integrity of the self.⁷ The modern concept of authorship further consolidated private property as an exclusively male domain, a process that had been initiated in the twelfth and thirteenth centuries by the enclosure of the commons, the rise of monetary currency, and the invention of the family unit.⁸ The exclusion of women from land ownership and inheritance long restricted their autonomy and confined them to reproductive labor and the domestic sphere. The modern concept of authorship extended women's dispossession to the realm of ideas.

Beginning in the late 1970s, Levine and her peers expressed skepticism toward a tradition of artistic production that, in Owens's words, amounted to "a contract between fathers and sons."⁹ This contract was enshrined within legal, familial, and artistic structures alike. A generation of artists, many of them women, forged a new sensibility predicated on the appropriation and recontextualization of found words and images, especially those that originated with a proximity to patrilineal power. This led to a canny reappraisal of the claim that an image or text might belong exclusively to a given individual; it also undercut the myth of the self-expressive artist "whose works are extended like palms to be read."¹⁰ Rodriguez's more recent photographs of artists' tongues diagrammed by an acupuncturist, *It's Symptomatic / What Would Edith Say?*, 2014–15, wryly reconsider the relationship between the body of the artist and the products of her labor. Practitioners of traditional Chinese medicine analyze the tongue's surface appearance in order to assess the health of one's internal organs; likewise, artworks have since antiquity been understood as a material reflection of the artist's interior state—flesh of their flesh. Rodriguez severs this tie in order to acknowledge others: institutional, affective, biopolitical. Her work casts doubt on the presumption that surface appearances tell us anything at all about the inner lives of their producers.

Since the late 1970s, developments in both biological reproduction and artistic practice have shown that activities long understood as "natural" and spontaneous, if not God-given, are in fact thoroughly mediated. In 1977, the exhibition *Pictures* (which included Levine's work) articulated a new approach to authorship. Curator Douglas Crimp proposed that the reproduction and modification of existing images through cropping, captioning, and juxtaposition had now taken precedence over the production of new images.¹¹ One year later, in 1978, the first child was born through in vitro fertilization, revolutionizing the definition of human reproduction. In the years since, the legal status of personhood has been extended to corporations, while the laws that regulate the exchange of human gametes increasingly resemble those that govern private property. At the same time, copyright law has grappled with the rightful ownership of images and objects untethered from their makers. By now artistic production—like biological reproduction—is thoroughly mediated by institutions, technology, the law, and the market.

Does an acknowledgment of these structural conditions mark a loss of agency, or the very possibility of it? There are those who criticize assisted reproduction technologies on the grounds that they are "unnatural" and dehumanizing. The sociologist Charis Thompson offers a different view: that they allow participants to "pursue agency through their own objectification."¹² Rodriguez refigures artistic production in parallel terms: the artist is at times alienated from the products of her labor, even as she is "reflected in and reproduced by" them.¹³ "It's not hard to make things," Brancusi once ventured. "What's difficult is putting ourselves in the state to make them."¹⁴ While for him the key to artistic creation was spiritual inspiration, for Rodriguez it is the coefficient of institutional, material, and libidinal forces mediated through the role of the artist. Under these conditions, the artist oscillates between the positions of subject and object. This generates a surprising form of agency: the refusal to choose between one position and another.

1 See Rodriguez's exhibitions *I'm normal. I have a garden. I'm a person.*, at The Wattis Institute, San Francisco (2015), and *La Collectionneuse* at Front Desk Apparatus, New York (2013). The term "bare life" is used by Giorgio Agamben to distinguish the biological fact of life (*zoe*) from the way life is lived (*bios*). Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*, trans. Daniel Heller-Roazen (Stanford, CA: Stanford University Press, 1998), 9.

2 The display choice was inspired by a photograph of Constantin Brancusi's sculpture *Prometheus* displayed on a piano in the home of H. S. Ede in Kettle's Yard, Cambridge, United Kingdom. As Temkin points out, a piano in a domestic space is a classic emblem of cultural capital and often doubles as a pedestal for family photos and heirlooms. Ann Temkin, *Sherrie Levine: Newborn* (Frankfurt: Portikus; Philadelphia: Philadelphia Museum of Art, 1993), 31.

3 Ibid., 13; Rosalind Krauss, "Forms of Readymade: Duchamp and Brancusi," *Passages in Modern Sculpture* (London: Thames & Hudson, 1977), 96.

4 Constantin Brancusi, quoted in Howard Singerman, *Art History, after Sherrie Levine* (Berkeley, CA: University of California Press, 2012), 198.

Rosalind Krauss argues against Brancusi's declaration, pointing out that the basic geometric forms that are the building blocks of all Brancusi's sculptures are themselves "found object[s] . . . that [are] in a real sense given to Brancusi rather than invented by him." Krauss, "Forms of Readymade," 88.

5 Levine addressed this in several interviews in the 1980s: "As a woman, I felt there was no room for me. There was all this representation, in all this new painting, of male desire. The whole art system was geared to celebrating these objects of male desire. . . . What I was doing was making this explicit: how this oedipal relationship artists have with artists of the past gets repressed; and how I, as a woman, was only allowed to represent male desire." Sherrie Levine, quoted in Gerald Marzorati, "Art in the (Re)making," *ARTnews* 85, no. 5 (May 1986): 96.

6 Craig Owens, "The Discourse of Others: Feminists and Postmodernism," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Port Townsend, WA: Bay Press, 1983), 73.

7 Hillel Schwartz, *The Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles* (New York: Zone Books, 1996), 191, 203, 206. The connection between author and work is extended by the "moral rights" ascribed to artworks by the Visual Artists Rights Act of 1990 (and first introduced within California copyright law in 1979). As Charles Cronin explains, "The right of integrity protects the dignity and reputation of artists by prohibiting intentional or neglectful harm that leaves their physical works of art in a state that demeans their creators." Charles Cronin, "Dead on the Vine: Living and Conceptual Art and VARA," *Vanderbilt Journal of Entertainment & Technology Law* 12, no. 2 (Winter 2010): 217.

8 Silvia Federici, *Caliban and the Witch* (New York: Autonomedia, 2014), 30, 74–75, 97–98; Friedrich Engels, *The Origin of the Family, Private Property and the State* (1884) (New York: International Publishers, 1942).

9 Owens, "The Discourse of Others," 77.

10 Temkin, *Sherrie Levine: Newborn*, 37.

11 Douglas Crimp, *Pictures: An Exhibition of the Work of Troy Brauntuch, Jack Goldstein, Sherrie Levine, Robert Longo, Philip Smith; Artists Space, September 24–October 29, 1977*, exh. cat. (New York: Committee for the Visual Arts, 1977).

12 Charis Thompson, *Making Parents: The Ontological Choreography of Reproductive Technologies* (Cambridge, MA: MIT Press, 2005), 20. I'm grateful to Carissa Rodriguez for bringing this book to my attention.

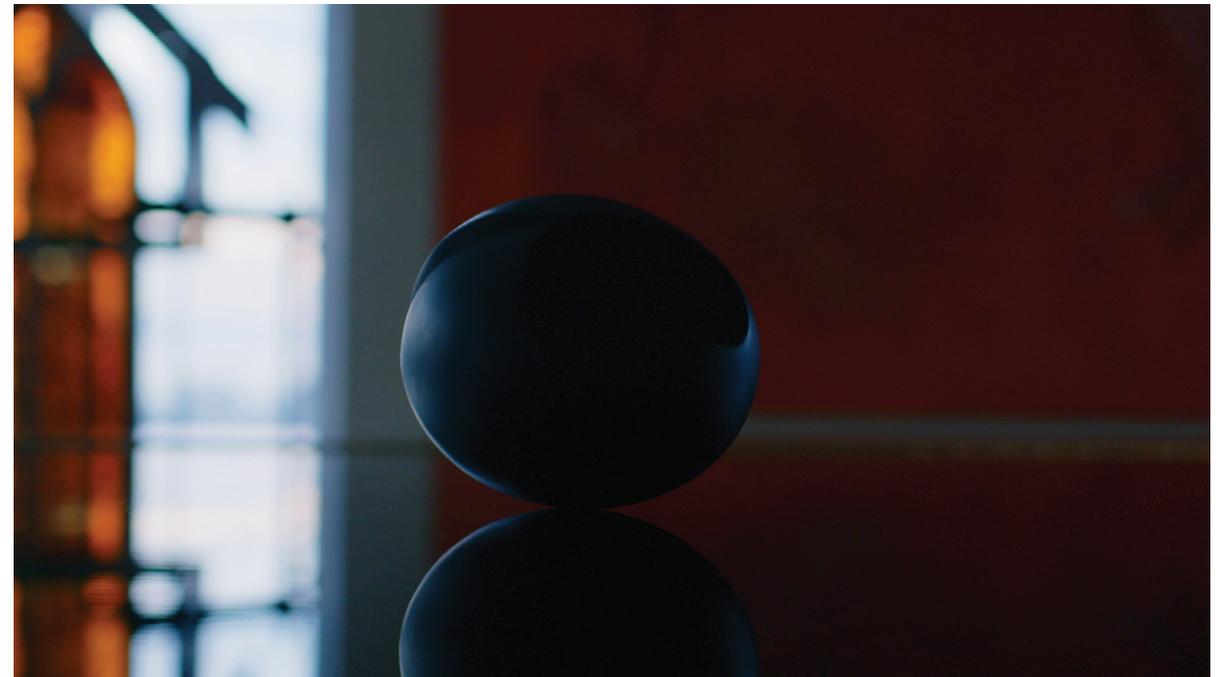
13 Press release for *Carissa Rodriguez: The Maid*, curated by Ruba Katrib, SculptureCenter, New York (2018).

14 Constantin Brancusi, quoted in David Lewis, *Constantin Brancusi* (New York: Wittenborn, 1957), 43. This quotation was included in the press release for Rodriguez's exhibition *Carissa Rodriguez*, at Karma International, Zurich (2012).





The Maid, 2018, installation view.

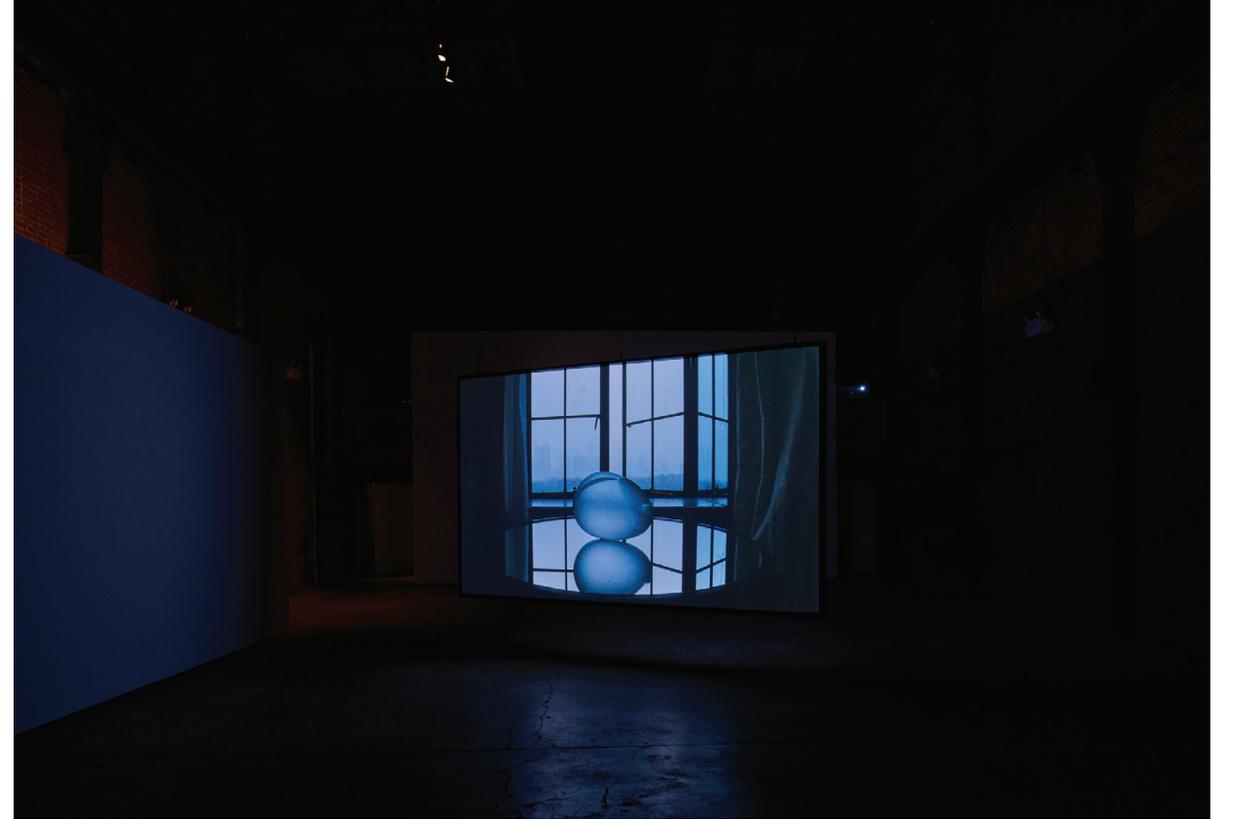
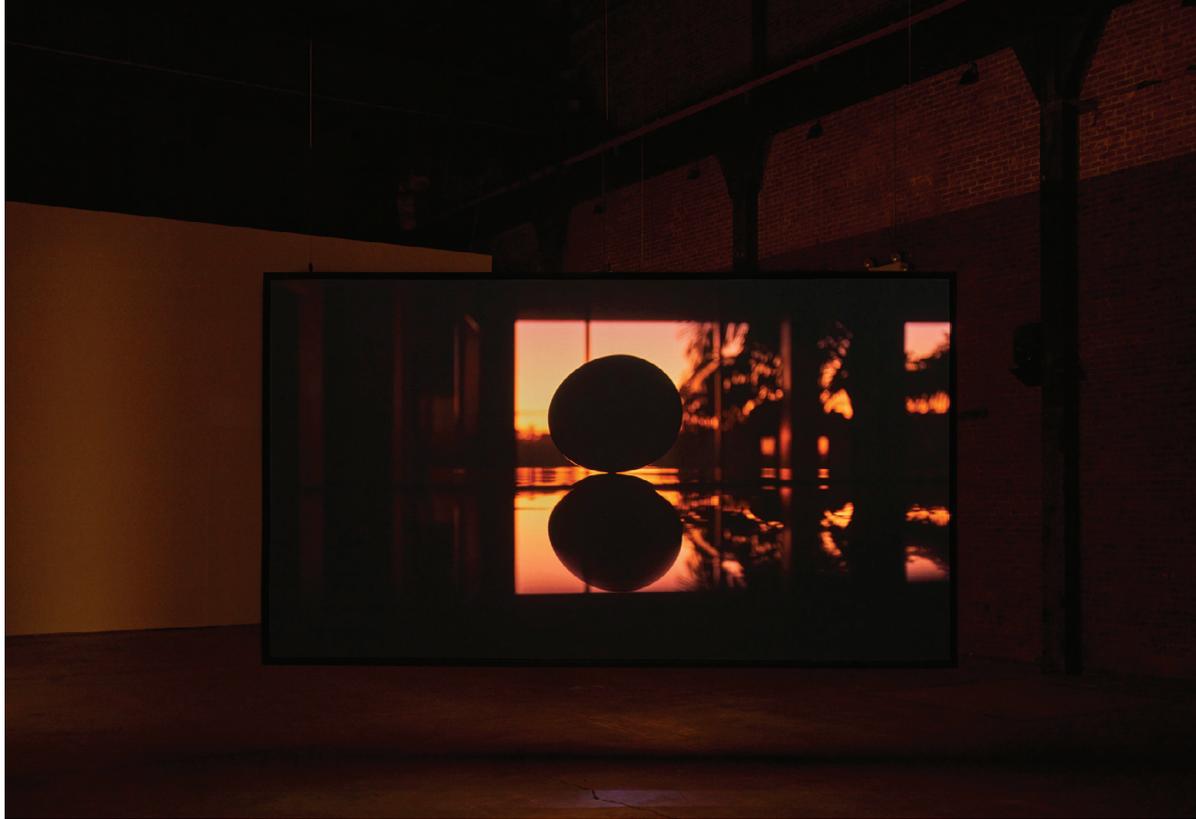




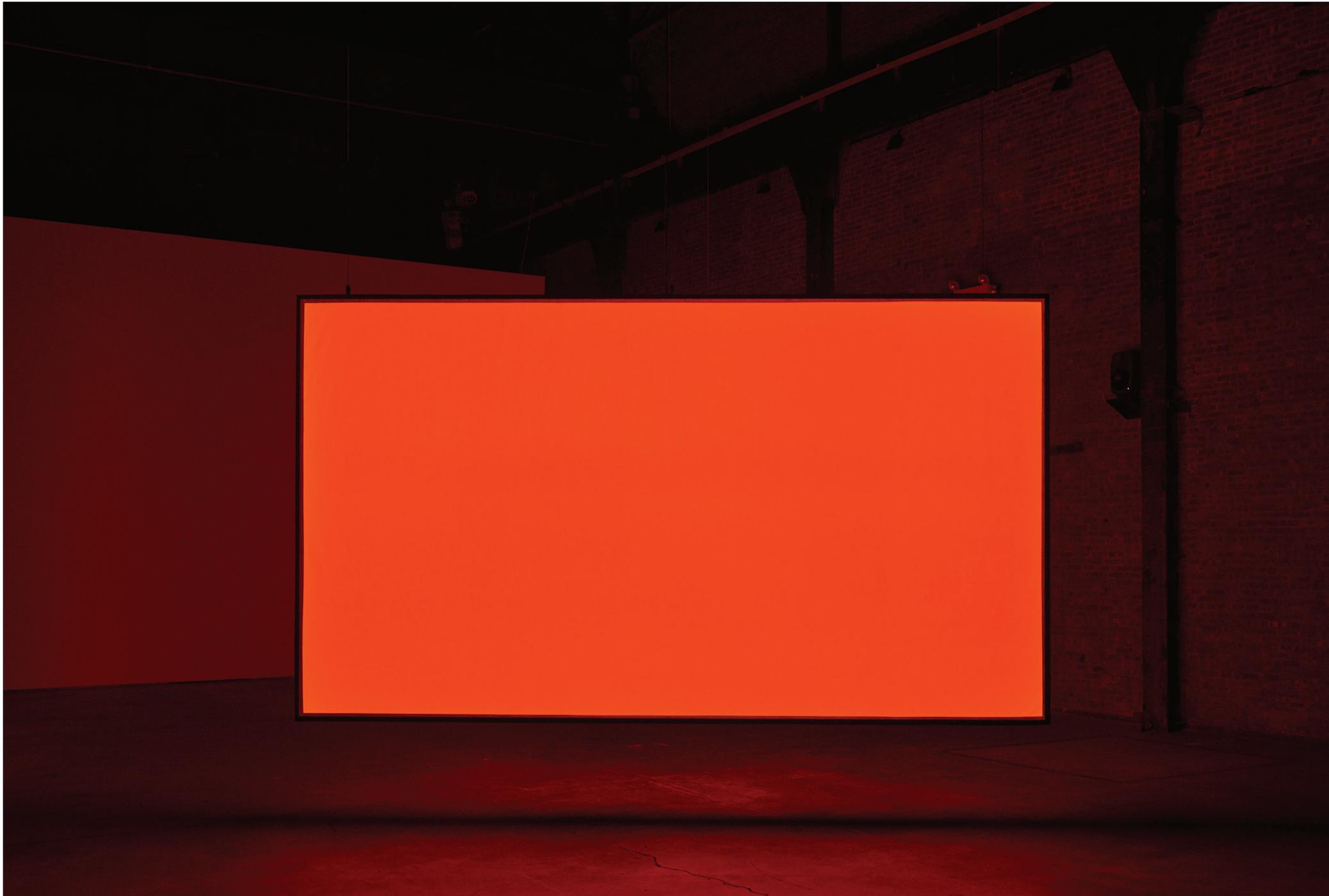














All the Best Memories are Hers, 2018, installation view.



All the Best Memories are Hers, 2018, installation view.



The Girls, 1997–2018, installation view.



The Girls, 1997–2018, video stills.

Checklist of Works in the Exhibition



The Girls, 1997-2018
Hi8 video (digitized)
37:30 minutes

All the Best Memories are Hers, 2018
Silver gelatin print from LVT negative
11.5 x 12.5 inches (29.2 x 31.8 cm)

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All the Best Memories are Hers, 2018
Silver gelatin print from LVT negative
11.5 x 12.5 inches (29.2 x 31.8 cm)

The Maid, 2018
4K video with sound
12:22 minutes

All works courtesy the artist and
Karma International, Zurich/Los Angeles



Photo by Carissa Rodriguez. The intersection of Division Street and Canal Street seen from the artist's window, circa 1990s.

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