

Pennies

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Still from Bruce Conner's Video "America is Waiting"

http://farm4.static.flickr.com/3230/2659854187_c5abff4f11.jpg

"Le bourgeois revenant. – Absurdly, the Fascist regimes of the first half of the twentieth century have stabilized an obsolete economic form, multiplying the terror needed to maintain it now that

its senselessness is blatant. Thereby has private life also been marked. With the strengthening of external authority the stuffy private order, particularism of interests, the long-outdated form of the family, the right of property and its reflection in character, have also re-consolidated themselves. But with a bad conscience, a scarcely concealed awareness of untruth. Whatever was once good and decent in bourgeois values, independence, perseverance, forethought, circumspection, has been corrupted utterly.”

(Theodor Adorno (trans. E.F.N. Jephcott), *Minima Moralia: Reflections on a Damaged Life*. London and New York: 2005: 34.)

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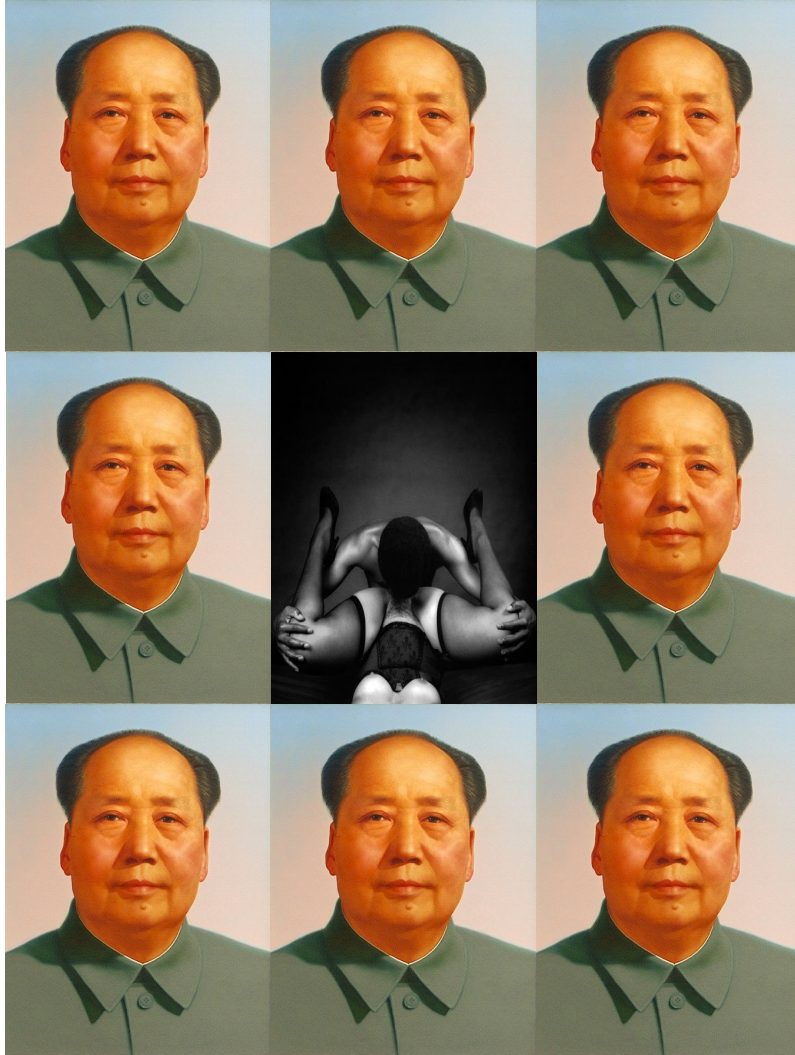
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Now-Time

Robert Mapplethorpe, *Marty and Veronica*, 1982

Gelatin silver print. 15 1/8 x 15 1/8 in. (38.4 x 38.4 cm). surrounded by Mao Zedong Propaganda Portraits

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THEY ARE A KIND OF HERO

(Linguistic Analysis of a Statement by the French Philosopher Louis Althusser)



Bruce Conner, *Angel*, 1975, gelatin silver print photogram, H: 85 x W: 39 in. (215.90 x 99.10 cm) Collection Walker Art Center, Minneapolis Butler Family Fund, 1989.

http://tbn3.google.com/images?q=tbn:50LzOKb4NIyHDM:http://www.cmoa.org/searchcollections/Media/CI08/65/340/CI08-003.Conner.Angel_standard.jpg

“Everything has already become nuclear, faraway, vaporized. The explosion has already occurred; the bomb is only a metaphor now....In a certain way there is no life anymore, but the information and the vital functions continue.”

(Jean Baudrillard, *Looking Back on the End of the World*, in Berger, *After the End: Representations of the Post-Apocalypse*. Minneapolis: University of Minnesota Press, 1999: 36.)

**“his being seemed
palm.
He opened his hand; their
appeared
Once he reached the mark
a pillar, to take his last
green shutters. He thought
her room; but the curr
stirred its long obliq
hung down straight”**

(torn text fragment from Gustave Flaubert, *Madame Bovary*.)

“For it is precisely visions of the frenzy of destruction, in which all earthly things collapse into a heap of ruins which reveal not so much the ideal quality of allegorical contemplation, but rather its limit...In the death-signs of the baroque, allegorical reflection finally veers around, in a backward moment of redemption...The spell of utter fragmentation, death and dispersion is broken...After all, this is the essence of melancholy immersion: that its ultimate objects, in which it believes it can most fully secure for itself that which is abject, turn into allegories, and that these allegories fill out and deny the void in which they are represented, just as, ultimately, the intention does not faithfully rest in the contemplation of bones, but leaps forward into resurrection.”

(Walter Benjamin, *The Origin of German Tragic Drama*, quoted in Helga Geyer-Ryan, *Fables of Desire: Studies in the Ethics of Art and Gender*. Cambridge: Polity Press, 1994: 201.)



Gerald Ferguson, *1,000,000 Pennies* (1979), one million Canadian pennies.
Collection of the Art Gallery of Nova Scotia
<http://gabriellemoser.blogspot.com/2007/11/micah-lexier.html>

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