

Between Now & Then Life in the Bardos

September 6, 2018 - August 30, 2019

Norwood
241 West 14th, NYC

bar·do

/bärdō/

noun

(in Tibetan Buddhism) a state of existence between death and rebirth, varying in length according to a person's conduct in life and manner of, or age at, death. ¹

Bardo is a Tibetan word. The first syllable, bar, means "in between"; the second syllable, do, means "two." So together, they mean "place in between two." While the bardo between lives is the most well known, the word can be used to indicate a state between any two things: delusion and enlightenment, laughing and crying, happiness and suffering, hungry and full, this life and the next. Our life constantly plays out inbetween, in duality. ²

Between Now & Then Life in the Bardos

A photograph presents a moment in time. The artists in this exhibition create space in the moments they show us, stretching physical and temporal boundaries, questioning our relationship to photography as a natural document.

Instead, we look at photography's "moment in time" as an interval of transformation. The term "bardo" is a Tibetan Buddhist term meaning an "in between" state. Most well known from its use in the Tibetan Book of the Dead to mean the period between life and death, more basically it means any state change, between bright and dark, hungry and full, work and play. The consequence of the teaching of the bardos is to develop an awareness and presence throughout these times of transition.

Represented in the show are many approaches to imagemaking, from classic street photography to sculptural still life and collage, to the diaristic, performative, and digitally manipulated. This exhibition presents 19 artists working with photography and video who focus our attention on poignant intensity that can be found all around us. Their work is rooted in personal histories and inflected by technology's reshaping of society. Many offer an unusual take on portraiture that thwarts clear definition, giving us mysterious images that unseat stability of identity.

As we are deeply embedded in the visual field, we are always in the bardos, between giving and receiving looks, producing and consuming images—this exhibition offers a reconsideration of look as an exchange of psychic power and potential intimacy.







Founded as a private arts club in 2007 by Alan Linn, Norwood is housed in a landmarked 1847 five-story brownstone building on 14th Street at 8th Avenue. Norwood is named for Andrew S. Norwood (1770-1856), a wealthy shipping merchant who built the house in what was then a stretch of rural farmland. Norwood resided there with his family from 1847 until his death.

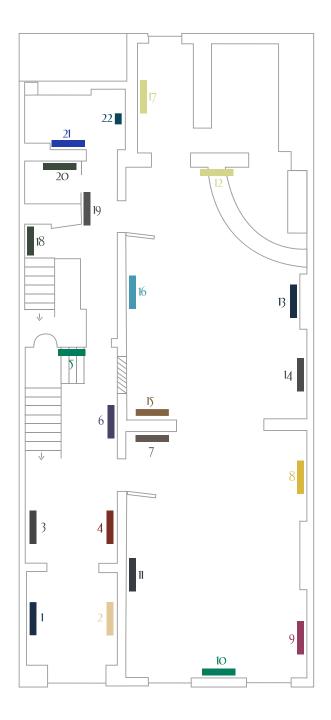
The house was then used as a boarding house for unmarried schoolteachers, a residence for deaconesses, and a "Shelter For Respectable Girls," which was a home for young women seeking employment. It then operated as a funeral home until 1976, when real estate broker Raf Borello used it for his private residence until his death in 2005. During this time, the building's exterior was granted landmark status. In 2006, a group that included Alan Linn and Steve Ruggi bought the building and founded the Norwood Club. Linn worked in coalition with British designer Simon Costin to convert the space without losing its artistic and historical integrity. Linn, a graduate of the Royal College of Art, London, came up with the concept of a "home for the curious," intending the club to be an oasis for talented people at any level of their career.

Today, the building is used as a gathering place to sit, work, drink, eat, and most importantly meet. Approximately 1,100 members include architects, artists, fashion designers, musicians, film producers, art collectors, entrepreneurs, and various creative leaders. The club aims to be a "petri dish of ideas" offering many events such as talks, screenings, music, performances, wine tastings, concept dinners, and parties for its members. It is part of a network of over 18 clubs around the world in cities such as Los Angeles, London, Toronto, Madrid, Munich, Buenos Aires, Auckland, Singapore and Rio de Janeiro. Norwood's permanent art collection installed in the upper floors includes works by Gregory Crewdsen, Damien Hirst, Antony Micallef and Bambi. Since the club's founding, the first floor is installed with a rotating annual exhibition curated by members of Norwood.

Image courstesy of Landmarks Preservation Commission. Photo by Daniel P. Brunetto.

Exhibition Layout

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- 4 Sharon Smith, Nightlife in NYC
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- Shawn Theodore, All I Ever Wanted Was A Reason To Be / Finding You When I'm Not Looking
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Bis Rus De Douai, Paris, 9E, Le 19 Mai 2013 Gail Albert-Halaban

2013 Archival pigment print 47 3/8 x 60 7/8 in. Ed. of 5 Courtesy of the artist and Edwynn Houk Gallery



Zurich, 2014
Teju Cole
2014
Archival pigment print
19 1/8 x 32 1/2 in.
Ed. of 5



Rivaz, October 2014
Teju Cole
2014
Archival pigment print
19 1/8 x 32 1/2 in.
Ed. of 5



Basel, November 2014
Teju Cole
2014
Archival pigment print
19 1/8 x 32 1/2 in.
Ed. of 5



Muottas Muragl, July 2015
Teju Cole
2015
All images courtesy of the artist and Steven Kasher Gallery

Muottas Muragl, July 2015
Archival pigment print
19 1/8 x 32 1/2 in.
Ed. of 5



Dan Herschlein
2016
Archival inkjet print
13 1/4 x 10 3/4 in.
Ed. of 3
Courtesy of the artist
and JTT, New York

A Voice in the Night



The Doll and One Other

Dan Herschlein

2015

Archival inkjet print

13 1/4 x 10 3/4 in.

Ed. of 3

Courtesy of the artist
and JTT, New York



The Thing on the Doorstep

Dan Herschlein

2015

Archival inkjet print
13 1/4 x 10 3/4 in.
Ed. of 3

Courtesy of the artist
and JTT, New York



His Familiar Dan Herschlein

2015 Archival inkjet print 13 1/4 x 10 3/4 in. Ed. of 3 Courtesy of the artist and JTT, New York









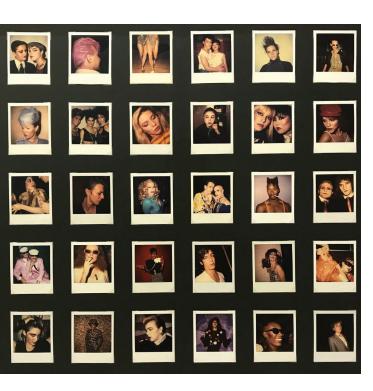
Nightlife in NYC (Details)
Sharon Smith
1980-1989
Polaroid
3 1/2 x 4 1/4 in.
Unique
Courtesy of the artist





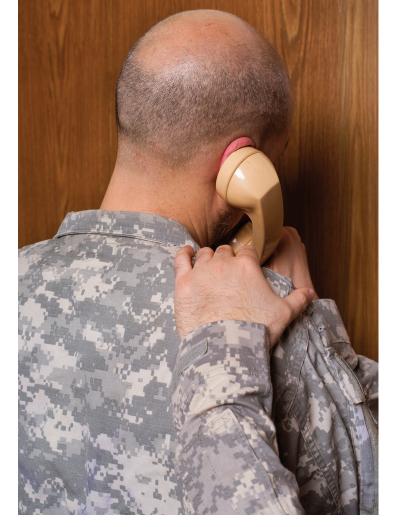








1980-1989 Polaroids 32 x 30 3/4 in. Unique Courtesy of the artist



Phone Call Farah Al Qasimi

2017 Archival inkjet print 26 1/2 x 20 3/4 in. Ed. of 5 Courtesy of the artist and Helena Anrather Gallery.



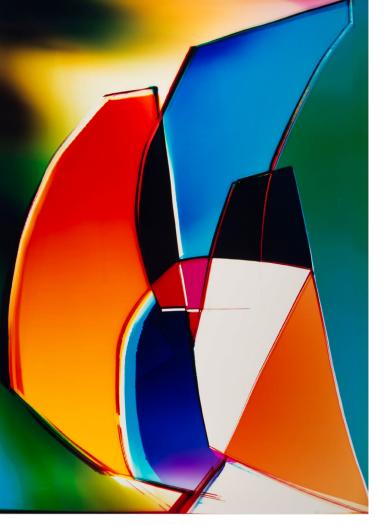


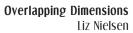
All I Ever Wanted Was A Reason To Be Shawn Theodore

2018
Archival pigment print
24 x 18 in.
Ed. of 15
Courtesy of the artist and
Steven Kasher Gallery

Finding You When I'm Not Looking Shawn Theodore

2018
Archival pigment print
24 x 18 in.
Ed. of 15
Courtesy of the artist and
Steven Kasher Gallery





2018 Analog Chromogenic Photogram, on Fujiflex 40" x 30" (image) Unique Courtesy of the artist



Glass Landscape Shapes Liz Nielsen

2018 Analog Chromogenic Photogram, on Fujiflex 40" x 30" (image) Unique Courtesy of the artist





2015 C-print 67 x 51 1/4 in. Ed. of 5 Courtesy of the artist and Pablo's Birthday Gallery



It's Not Easy Being Seen 2 Farah Al Qasimi

2017 Archival inkjet print 48 1/4 x 34 1/2 in. Ed. of 5 Courtesy of the artist and Helena Anrather Gallery.





























(Not) Easy Canvases, from Four photographs of Rays of Sunlight 1926, 1928, 1929, 1934, 1937, 1940, 1930-1940, 1935-1941, 1947, Or 2010, Hulton, Edward Lunch, Maxi, Hal Morey, Henry Silberman, Warren and Anonymous (Courtesy: Associated Press, the author, Bettmann/Corbis, Hulton-Getty, Hutton Collection, New York City Municipal Archives, New City Parks and Landmarks, Royal Geographical Society, SuperStock/

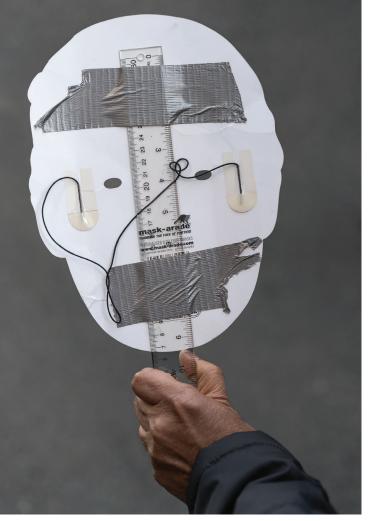
in Grand Central Station, Grand Central Terminal, 1903-1913, 1920, by John Collier, Philip Gendreau Herbert, Edward Hulton, Kurt Wetmore Trowbridge, Underwood & Underwood, Unknown, or Hal Morey / Getty Images, Getty Images, Hulton Collection, York City Municipal Archives, New York Transit Museum, New York Corbis, Underwood & Underwood, Warren and Wetmore, or Image in Public Domain)

Penelope Umbrico

2015 15 Archival giclee prints on polyster

5 Archival giclee prints on polyster canvas with UV protective coating 56 x 96 in. Ed. of 3

Courtesy Penelope Umbrico and Bruce Silverstein Gallery, New York



Mask in Reverse Matthew Connors

2016 Pigmented inkjet print 44 x 33 in Ed. of 6 Courtesy of the artist



Rue Lemercier, Paris, 17E, Le 17 Novembre, 2013 Gail Albert-Halaban

2013
Archival pigment print
60 7/8 x 47 1/2 in.
Ed. of 5
Courtesy of the artist and
Edwynn Houk Gallery

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Men on a Rooftop, Sao Paolo Rene Burri 1960 Silver gelatin print 45 1/2 x 69 in. Courtesy Rene Burri/Magnum Photos





Cecil RobinsonAzikiwe Mohammed

2017 Darkroom-based C-print 19 1/2 x 24 1/4 in. Ed. of 3 Courtesy of the artist

Self Portrait Azikiwe Mohammed

2018 Darkroom-based C-print 19 1/2 x 24 1/4 in. Ed. of 3 Courtesy of the artist



Aristide

Rosemary Laing

2010 C type photograph 50 x 94 1/2 in. Ed. of 8 © Rosemary Laing. Courtesy Galerie Lelong & Co., New York



New York City, 2004, 2004 Matthew Connors

2004
Pigmented inkjet print
39 x 56 in.
Ed. of 6
Courtesy of the artist





In the Ministry of Health, Rio de Janeiro Rene Burri

1960 Silver gelatin print 21 x 17 in. Courtesy of private collection

Painted Truck, Place de la Republique, Arles Felicia Murray

1987 / 2019 Archival Pigment Print 16" x 24" in. (image) Image courtesy of the artist





The Kiss, Somerset Felicia Murray

1995 / 2019 Archival Pigment Print 16" x 24" (image) Image courtesy of the artist

Sleep (alcove) Catherine Yass

2006 Ilfotrans transparency, light box 33 7/8 x 26 3/4 x 4 7/8 in. Ed. of 3 © Catherine Yass. Courtesy Galerie Lelong & Co., New York

20



Butterfly Ana Mendieta

1975 Super-8mm film transferred to high-definition digital media, color, silent. 3:19 minutes Ed. of 6

Untitled: Silueta Series Ana Mendieta

1978
Super-8mm film transferred to high-definition digital media, color, silent.
3:14 minutes
Ed. of 8





Silueta de Arena Ana Mendieta

1978 Super-8mm film transferred to high-definition digital media, color, silent 1:33 minutes. Ed. of 8

All works courtesy the Estate of Ana Mendieta Collection, LLC, and Galerie Lelong & Co.



Blazes Deborah Oropallo

2018 Single-channel digital video with sound 3:31 minutes Ed. of 8

Crude Deborah Oropallo

2018 Single-channel digital video with sound 6:39 minutes Ed. of 8





Meltdown Deborah Oropallo

2018 Single-channel digital video with sound 6:24 minutes Ed. of 8

Video editing and sound design by Andy Rappaport.

All works courtesy of the artist and Catharine Clark Gallery, San Francisco



Dwelling Hiraki Sawa

2002 Video 9:20 minutes Ed. of 8



2006 Video 4:11 minutes Ed. of 8





Fantasmagoria

Hiraki Sawa

2017 Video Ed. of 5 10:20 minutes

All works courtesy of the artist and James Cohan Gallery





Self-Portrait as Golden (Death Valley, CA)
David Benjamin Sherry

2013 C-print 24 3/4 x 30 in Ed. of 20 Courtesy of a private collection, image courtesy of Printed Matter Falcon Hospital 3 (Hooded Peregrine) Farah Al Qasimi

2017
Archival inkjet print
31 x 41 in.
Ed. of 5
Courtesy of the artist and
Helena Anrather Gallery.

Also available

Also available



Palazzo Donn'anna, Naples, April 2018 Gail Albert-Halaban

2018
Archival pigment print
58 3/4 x 75 1/2 in.
Ed. of 5
Courtesy of the artist and
Edwynn Houk Gallery





Arriving home after the theater, San Marco, Venice, October 2017 Gail Albert-Halaban

2017
Archival pigment print
54 x 42 3/4 in.
Ed. of 5
Courtesy of the artist and
Edwynn Houk Gallery

Also available

Red Kimono, San Marco, Venice, October, 2017 Gail Albert-Halaban 2017 Archival pigment print 54 x 39 in. Ed. of 5 Courtesy of the artist and Edwynn Houk Gallery

Also available





Fort Rhotas, Pakistan Rene Burri

1963 Silver gelatin print 17 x 21 in. Courtesy of private collection Theresa and Ciarán Bill Hayes

2016
Archival pigment print
25 1/2 x 31 in.
Ed. of 7
Courtesy of the artist and
Steven Kasher Gallery

Also available Also available



Six Heads Bill Viola

2000 Video 20:00 minutes Ed. of 12 Courtesy of the artist and James Cohan Gallery



g a macura inc. offers professional art advisory services that include collections and estate management, exhibition curation and production, and art market consulting. With more than 30 years of experience, g a macura has worked with art institutions, major corporations, and private collectors.



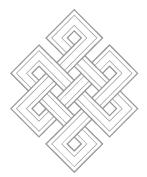
Glenn Macura Founder and Director

Glenn Macura is an Art Advisor & Curator. His firm, g a macura inc. works with a spectrum of personal and corporate clients. Glenn and his firm managed the corporate art collection of the General Electric Company for over 20 years. For GE, and other clients, Glenn has developed rotating exhibition series, overseen the purchase and de-accessioning of thousands of artworks, and managed collections of over 4,000 art objects. He brings with him a 30-year history in art management and independent art advising. Over the course of his career, he has worked for Andrea Rosen, the New Museum, and several Fortune 100 companies.



Emma McGuire Designer

Emma McGuire joined g a macura in 2018, creating the catalog for the Bardos exhibition, she is far more comfortable behind a camera rather than in front. Emma is from Dublin, Ireland originally it was there she studied gained an Honors B.A. in Visual Communications at the Institue of Art, Design and Technology.



With special thanks to

A Street Frames
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Earth Enterprise Creative Printers
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Kurian & Co. / Frame & Display
Laumont Photographics

Design by Emma McGuire

References:

- 1. Collins English Dictionary Complete & Unabridged 2012 Digital Edition
- Gyaltshen, Khenchen Konchog. "The Eight Bardos." Lion's Roar, 21 Nov. 2017, www.lionsroar.com/the-eight-bardos/

