

SHARON
HAYES-

AFTER
BEFORE -

IN THE
NEAR
FUTURE

ART IN
GENERAL—

NEW
COMMISSIONS
PROGRAM—

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FOREWORD

Anne J. Barlow

In 2004, during extensive research into how Art in General could nurture critical artistic practice in New York's ever-changing cultural and economic climate, local artists expressed an overwhelming need for a new kind of relationship, which would offer vital support at an early stage in their development and enable their practice to reach new levels. And so the New Commissions Program was born, providing artists with an honorarium, production funds and curatorial support, in order to initiate and realize substantial new projects that would have a lasting impact on their practice as well as on the nature of Art in General's exhibition program itself.

Since the program's launch in 2005, Art in General has commissioned new works from between six and eight artists every year. Selection of artists has either been made through an annual open call—in which hundreds of submissions are reviewed by an invited Advisory Panel of artists and curators—or through direct invitation, following extensive research and studio visits undertaken by Art in General's staff. To date, the resulting commissions have taken many forms—from web projects to artists' books, gallery installations to public art projects—often changing considerably in nature from the initial proposal.

Supporting the presentation of new work has always been at the core of Art in General's mission. Founded in 1981, by a group of artists led by Martin Weinstein and Teresa Liszka in the General Hardware building that supplied its name, Art in General aimed to provide a space in which artists could exhibit unconventional work and exchange ideas with their peers. Over the years, the organization became known for its diverse group exhibitions such as *American Gothic* (1993)

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and the performance-based *Explosion LTTR: Practice More Failure* (2004) as well as for presenting projects by then-emerging artists such as Paul Pfeiffer, Glenn Ligon and Tania Bruguera.

Since the mid-1990s, Art in General's international profile has grown considerably, largely by virtue of two residency programs established by the former Executive Director, Holly Block. The Artist Residency Program has been bringing national and international artists to New York since the mid-1990s, while the Eastern European Residency Exchange Program was set up in 2001 to facilitate bilateral residency exchanges with arts organizations in Eastern Europe. These residencies, along with the commissions, now form the core of Art in General's programming.

Commissioning has changed the way in which Art in General works with artists. Relationships are closer, more discursive and sustained, sometimes lasting over two years from inception to final presentation. This high level of engagement means that the process becomes an extended phase of research and development for the artists and Art in General. Artists are challenged to extend beyond the scope of their customary practice and encouraged to take risks, away from the marketplace, in a supportive environment which allows primarily non-commercial projects to thrive. In turn, Art in General has become more flexible and responsive to artists' needs, often changing the way in which it functions as an organization.

This book is one in a series of publications that allows the commissioned projects to live beyond the time of their immediate presentation. For most of the artists, this is also their first publication. Like the commissions themselves, the books reflect the diverse nature of the projects and, while each one contains a curatorial statement and a guest essay by an invited critic or curator, the remaining pages may be filled with anything from artists' travelogues to screenplays, various kinds of texts and documents or images alone, depending on the form and content of each new commission.

FOREWORD

The New Commissions Program demands the full involvement of all those who participate, and I would like to thank all the artists who have taken part to date, as well as the staff and board of Art in General for their passionate commitment to this initiative. I would particularly like to thank Art in General's Programs Manager and Curator, Sofía Hernández Chong Cuy, who first advocated the program and has done so much to develop it in the last three years. Enormous credit goes to our key funders, without whom the program would not exist; their belief in the need for such an initiative has ensured its amazing start, and we look forward to seeing how the program will grow in the coming years.

INTRODUCTION

Sofía Hernández Chong Cuy

This book is about two projects by artist Sharon Hayes, her performance *in the near future* and the video installation *After Before*. Since its first iteration in New York in 2005, Hayes has expanded *in the near future*, at times by exhibiting the documentation-aspect of the performance or by adapting the performance to different locations and languages. This book only documents the first version of *in the near future*, which was commissioned by Art in General and held in New York City in 2005. This performance was co-presented with *Performa05*, the first biennale of performance art by visual artists that was initiated and led by RoseLee Goldberg. Additional documentation of *in the near future* is published in the biennale's catalog.

Begun in 2004 during a studio residency at the Lower Manhattan Cultural Council and finally edited and completed in 2005 with the assistance of Art in General, Hayes' *After Before* is a conceptually rich and lengthy multi-channel video installation. This book attempts to at least present the overarching ideas of the project. The text by Hayes included was originally her project description, and is printed here with only slight edits. It is a remarkable piece of writing that thoughtfully introduces the project, including her influences and the aesthetic concerns that ultimately gave shape to her work.

This text is followed by Doug Ashford's essay about Hayes' artistic investigation and practice in general, and about *After Before* in particular. Ashford's text complements a radio interview that the artist and he conducted for Art Radio WPS1 on the occasion of the exhibition of *After Before* and the end of her performance *in the near future*. This

dialogue was held on November 12, 2005, and a sound recording of this is available on the web-archive of www.wps1.org.

In 2007, Hayes's created another performance and installation, *Everything Else Has Failed. Don't You Think it's Time for Love?*, which was included in the anniversary exhibition *25 Years Later: Welcome to Art in General* at the UBS Art Gallery in New York. While no documentation of this work is included in the book, it is important to mention it, if briefly, to point out that Art in General once again served as a platform for Hayes to create new work. And, most importantly, because this new performance—which expands the artist's exploration on the speech act and the uncertainty of time, and now also openly touches upon intimacy and emotion—marks a new direction in her practice.

AFTER BEFORE

Sharon Hayes

In 1960 artist and ethnographer Jean Rouch and sociologist Edgar Morin collaborated on what has been referred to as “a film experiment in Parisian sociology,” *Chronique d’un été* (*Chronicle of a Summer*). In the film, Rouch and Morin follow nine lay researchers as they interview people on the streets of Paris as well as talk, discuss, and debate amongst themselves about France, politics, workers struggles, the war in Algeria, and the violence in the Congo. The “experiment” was made possible by advances in film and sound technology that gave the cinematographer greater mobility and allowed synchronous sound and image recording. The promise of technology met the promise of sociology in their earnest search into the possibilities of “truth-telling.”

Two years later, another French filmmaker, Chris Marker, returned to the streets of Paris to create the film document *Le Joli Mai*. Similarly, Marker and his film crew travel to various parts of the city interviewing residents throughout the month of May 1962, just as the eight-year war in Algeria has ended. In a voice-over at the beginning of the film, the female narrator says, “This, the most beautiful city in the world. One would like to see it for the first time, at dawn, without having seen it before, without memories, without habits. One would like to track it like a detective with a telescope and a microphone.” Again, the technology of communication—the microphone and by extension the film camera—is foreground as an emancipatory vehicle to knowledge, understanding and “discovery.”

After Before constructs a quasi-fictional, quasi-documentary research project in which two central figures endeavor to understand the state of the nation by interviewing people on the streets of New York City throughout the month of

September 2004, just two months before the 2004 US Presidential Elections. In this process, the actors/participants interrogate their own relationship to a desire for knowledge and communication while they attempt to pull apart the mythic and imagined constructions: "nation," "people," "choice".

After Before, a five-channel video installation, explicitly takes up the two fundamental elements of documentary film: the camera and the microphone. And yet it does so to elaborate upon the limits of the documentary form itself. Framed and contained by the camera, the interviewer and interviewee engage in a series of "failed" communications that mine the fraught territory of public opinion, public speech and public protest.

The title of the work is meant to engage and disrupt the curious temporality intrinsic to the singular moment of an election: a single day, much anticipated, which then shapes the future of the nation. Given the deep distrust that resulted from the presidential election of 2000 and the stark divisions caused by the Bush administration's response to September 11th, 2001, including the war and occupation of Iraq, the 2004 U.S. election was seen by some as a moment of truth, others as a moment of possibility, and others as an already determined fate—a non-moment. In each instance, it was a moment onto which contested ideas of what it means to be a U.S. citizen were actively projected.

After Before is motivated not by a desire to "document" this moment. It is motivated not by the promise of "truth-telling" nor by the journalistic imperative for sound bites but from an awareness of the mainstream media's manipulation of the plurality of voices, opinions, and positions present in the population of the U.S. Too often than not, under the guise of "examining both sides," this plurality is presented in the oppositions of left or right, for or against, that manage to cancel out both positions.

After Before does not claim objective or neutral information gathering but rather posits a process of research that is decidedly subjective, invested, and activist. By creating a research project that is at once fiction and material reality,

I am interested in provoking questions beyond "who will you vote for," questions that mine the already existing gaps between our sense of civic participation and our lived experience, between rhetoric and fact, prediction and actuality, prophesy and curse.

REBELLION WITHOUT A GOAL: ON THE WORK OF SHARON HAYES

Doug Ashford

In a culture of increasingly managed expression it is up to artists to point out what it means to speak publicly.

—Sharon Hayes¹

Looking again at the work of Sharon Hayes I find myself able to overcome a not uncommon paralysis amongst the creative class: the hesitancy to discuss directly what it means for us to have a public voice. By “public voice” I mean an urgent utterance in front of others that describes what it means to be artist in a time that has either distorted or eliminated the social agency of a large part of population of the earth. I have argued for some time now that the embodiment of agency is a form of aesthetics—something that art does and has always done. In other words, questioning power is beautiful, and in such questioning is a “making visible” of things not seen before. By making things visible artists are therefore engineers of the right to visibility, the right to be seen and heard—a right that is increasingly in danger for all groups in repressive economies and times of war. Sharon Hayes, in her work “After Before”, has made something that encourages me to try to find the re-birth of public practices in aesthetic moments of participatory questioning.

One of the greatest questioners of participation that I know is Jimmie Durham. He once wrote about how proud he was of the mammals—how varied and adaptive we have become in relation to other types of creatures.² This is to say that humans, as members of the group “mammals,” have sisters and brothers with bodies that can fly as bats, dig tunnels as moles, swim like otters or climb like monkeys. I am encouraged by his remark because I see the imagined bodies of animals

as fantasies for re-thinking what artists can do in the spaces of art production so dominated by the conditions of war economy. Not to be species arrogant—but if artists are mammals they are working in an entrepreneurial world run by reptiles. If things get worse mammals might get even better: then in this world artists might get even better. These imagined bodies cause possibilities for re-thinking social systems, for changing political will—for becoming artistically enlarged.

In her video installation *After Before*, Hayes represents political will through the multi-channel video representations of interviews and interviewing, a will that in the reptilian media is represented in the most reductive fashion, as a “yes/no” poll or simple pie chart. In *After Before*, social will becomes a series of overlapping quotations, something invented. Through the duration of the work and by moving through the exhibition room, the viewer finds definitions of audience and speaker complicated and transformed in their representation. The perceived conditions for public speech become part of the architectural spaces and institutional orders we accept from an existing social hierarchy. In a way then all the terms of democratic investment that I may have—audiences, publics, citizenry—are strangely shifted out of the field of video document (what I see and hear) and into a receptive part of an interpretation chain of events. What they say is part of me as a viewer—what I see is part of them as speakers. In this way, groups of people and their opinions have become more than the subject of the artwork: they are the medium of the work. So the goal of rebellion is no longer a subject of the work—it is ignorable for a moment so the viewer can register other questions about public address.

The institutional management of expression (more insidious than outright censorship, more directed than taste culture) is an imaginary space of repression. *After Before* shows the passage of time through a representation of time’s recording, otherwise known as history. Modern history we can see as a product of the struggle for political representation

of direct address. I have a book of these addresses—of speeches, manifestos and petitions here in my hand—and they move me still, whether known and heard often as in “I have a dream...” to unknown as in “Most of us grew up thinking that the US was a strong and humble nation...”³ But Hayes’s work makes me wonder to a certain extent if such address, as an effect, might not just be a kind of ongoing fantasy. This critical wonder seems key to reinventing participatory events. *After Before* allows an audience to stand just to the side of the political position of address: to see it askew. And as many of us know who have been at the side of others—here one can see the profile of the language of participation itself.

Once imaginary bodies have rewritten the language of participation, artists like Hayes can take it a step further: recasting the actual physical sites of rebellion into unoccupied places. We know from mass protests the way language fails us in public! We chant “the people united will never be defeated,” repeated over and over again, knowing all the time that the people on aspects of our is enfranchisement have always been united, and that the people, in the majority at least, have always been defeated.

To me, the question has been: could a rebellion without a goal (aesthetics) change the terms of our involvement in the world (politics)? Gurus of the “experience economy,” for who places are products that can be expended after branding, have re-defined the spectacle of social flexibility, cultural difference and outlaw personae. Starbucks is now presented to us as a countercultural laboratory, and artists are listed as resources of urban renewal. These days our public utterances, our address to others as members of a group—artists, humans, and mammals, whatever—are often used to adjust character of an increasingly managed subjection. If the symbolic and performative function of art works help create such conditions than they also can lead to their undoing.

Like marchers chanting in the street we already know the failures we describe. It has been there in public art in the

way in which official agencies can never really make anything truly festive, in community organizing not being able to show anything truly inclusive. Then there is the way we pretend that these moments of collectivity and agency do work in order to feel that there is some way to participate. This pretension is a beautiful thing. It is a kind of performance that suspends the status quo. It is both intimate and spectacular and creates affinity where it has not before. Rebellion without a goal is an artwork; rebellion without a goal shows that all art is public.

1. Sharon Hayes, interview with the author, November 12, 2005, as part of the Performa Interviews: Art Radio, www.wps1.org

2. Durham, Jimmie, *Between the Furniture and the Building (Between a Rock and a Hard Place)*, Verlag Der Buchhandlung

Walther König, Köln and Kunstverein München, 1998.)

3. Rev. Martin Luther King Jr., Speeches in Washington, DC in 1964 and 1965, published in Potter, Paul, *The Sixties Papers*, Praeger, 1984, pp. 218–26.

suddenly.
Could we ask you a
question?
How do you like being
in the states?
- I think it's a
necessary experience.



AFTER BEFORE



-What's November the 3rd?
That's the next day, are you
prepared for any result?
-Oh yeah, I know my candidate
will win.
What's your candidate?

AFTER BEFORE





When's November the 3rd?
That's the next day, are you
prepared for any result?
Oh yeah, I know my candidate
and all.
Which your candidate?



AFTER BEFORE



NOTHING WILL BE AS BEFORE

Sofía Hernández Chong Cuy

On the morning of November 7, 2005, Sharon Hayes stood in front of the Adam Clayton Powell State Office Building in Harlem, New York, holding a placard that read, “STRIKE TODAY!” The placard’s handmade lettering seemed to be the result of a pressing issue, its slapdash design pointing to the urgency of the matter. But, in the words of some of the pedestrians, “What mattered?” One of these passersby said he had enough issues to strike about, and he had time to do it then and there. He didn’t know he was participating in an art performance. He didn’t care. He was there for the strike.

Sharon Hayes’s *in the near future* consists of a series of nine protest acts, each of which took place on a daily basis during November 1–9, 2005 at different locations of historical significance in New York City.¹ These acts, or ‘actions’ as the artist prefers to call them, were scheduled at times of concentrated pedestrian traffic. Their set-up was simple: Hayes stood for an hour on-site holding a handmade protest placard while two or more people orbited around her, photographing or videotaping her performance.² The use of the term performance here is deliberate, if ambiguous. While Hayes is the protagonist of the event, she is not the sole performer. The very activity of documenting—of attending the site, focusing on the protest act, and capturing Hayes on film—constitutes part of the action.³ The documenters marked the location as a stage, called attention to Hayes, and helped shift her placard’s message from a question of cause to consequence. Documenting here underlines how crucially protests as well as performance art rely on mediation in order to fully signify and communicate.

The scale of the performances was always small, remaining intimate even if the actions were held in public spaces. *in the near future* was not intended to imitate or compete with large contemporary protests, let alone reenact historic events. Neither did it pretend to convince the public of their authenticity as acts of protest. Their political dimension, for example, would emerge by raising confusion at the live event, and, hopefully, by presenting a different set of meanings once the documentary images were circulated and experienced by another public. Whether the actions were originally experienced with confusion or not, memory would become a crucial factor to activate the work.

Some of Hayes's placards presented slogans drawn from historical worker strikes and rallies. Others had a brief and sometimes poetic text by the artist, suggestive of what she referred to as hypothetical or impending events. Whether or not passersby and observers of her action were familiar with the source text or were sensitive to the propositions implied with the texts was a question purposely raised by the work.

By using historic slogans on her placards, Hayes not only revisits but also reinvigorates events that have shaped collective memory. The day before her performance in Harlem, Hayes stood in front of St. Patrick's Cathedral with the sign reading "I AM A MAN," a statement drawn from the placards on the picket lines of the 1968 sanitation workers strike in Memphis, a critical protest of the civil rights movement. Beyond her tactical audience (the photographers), those attending mass that morning became her immediate public. If it had been at another location, perhaps her gender and physical features wouldn't have provoked so much perplexity in relation to her sign. There, her body became more noticeable than in other protests, providing an entirely new meaning to the text on her placard. Through the citation of this text, and without even losing its historical specificity, the demands and assertions of the civil rights movement soon embraced other forms and struggles for representation. At that same location, fifteen years earlier, ACT UP⁴ gathered thousands of people in protest

against the Roman Catholic Archdiocese's lack of support for AIDS education, condom distribution, and women's right to abortion. Hayes's performance at St. Patrick's Cathedral accentuated that the locations would inevitably influence the possible recognition of the historic placards.

"WE ARE INNOCENT" was the text on her placard the morning of November 4, 2005 at Times Square. Beyond the complicity that may emerge or the camaraderie suggested to passersby when reading the "we" in Hayes's sign, the pronoun's political dimension is pungent. This popular slogan relates to the rallies around the Cold War espionage case against the Rosenbergs. It was used in posters and placards by early 1950s grassroots movements formed in defense of Ethel and Julius Rosenberg, who were convicted in 1951 by the US government for being Soviet spies; they were executed two years later. During the 1950s, the "we" in the placards not only stood for a community that supported the Rosenbergs' claim to innocence. The "we" also included a public that questioned the suspension of rights when the government claimed a state of emergency (or exception), as it did during the Cold War. Today, an equivalent discontent and speculative "we" is still present. In the USA, it has been manifested in protests and critical voices emerging since the beginning of the so-called War on Terror.

In Hayes's *in the near future*, there is an indirect reference to this political condition and public uncertainty that largely emerged, again, after 9/11. On three occasions, she used placards displaying lines predicting an impending event, lines she wrote and made into slogans. These texts displaced the roots of speculation from the public to the situation—from "we" to the event.

The first occasion was on the afternoon of November 3, 2005. Her placard read, "A STOLEN ELECTION or other intolerable event COULD SPARK millions to the street in A MASS REBELLION." The placard's prediction was somewhat referential, even if the consequences proposed were far from reality. Hayes's setting was also significant. This action was during

a peek-hour of pedestrian traffic on the sidewalks of Madison Square Garden. Only a year before, the Republican National Convention had been hosted in there. And that sidewalk, where Hayes stood, had become a magnet of protesters and massive marches against President George W. Bush's public policy and his second-time candidacy for the presidential seat.

On the second occasion, she referred to the government once again: "The AMERICAN PRESIDENT might have to call in the NATIONAL GUARD to put this REVOLT DOWN."⁵ It was at Washington Square Park, on the final day of her performance, November 9, 2005. The sense of anxiety, vulnerability, even imminence, of imposition and repression expressed with this text, characterizes the structure of feeling at this time.

Whether at times the placards and locations of Hayes performance invoked a continuity of certain historical contexts or were simply timeless, they all had a familiar character. For example, in her placards: "Ratify E.R.A. Now" or "Who Approved the War—in Vietnam?" or "Actions Speak Louder Than Words."⁶ These three lines were drawn from earlier struggles, slogans from placards, banner marches that Hayes, as many others, has become familiar through their irresolution and insistence. And these are lines that she, as many others, has only experienced through images. Hayes mines archives not only to draw upon texts or be influenced by histories. She also does this to investigate the status and communicative dimensions of these events and their images; the ways these memories and mnemonic devices perform history today. By doing this, she also draws from the archive its very own paradox, that "Nothing Will Be As Before," the third and most apocalyptic of her hypothetical placard texts, which she held in front of City Hall on the morning of November 8, 2005.

The impression of being there, of sensing the unknowable and impending that lies beyond, is at last visually uttered the following evening, November 9, 2005, when the images taken by those documenting Hayes's actions were processed and presented at the gallery walls of Art in General, making a temporary invasion to her installation *After Before*, an event

in itself.⁷ The images came from various cameras. They were presented together on slide projectors, a total of nine with carousels full, positioned at different heights and directions, each representing a day and varying perspectives. The slides appeared automatically, one after another, some significantly larger than others. It was another type of performance, that of the image, blinking into the past while moving into the near future.

1. In the near future by Sharon Hayes was commissioned by Art in General, and co-presented with *Performa* in November 2005. A shorter version of this text was published in RoseLee Goldberg's *Performa* (New York: Performa and DAP, 2007).

2. Sharon Hayes and Art in General distributed personal invitations to people and listservs, inviting participants to document; the invitations listed a schedule, and mentioned that Art in General was providing free 35mm slidefilm, miniDVs, and covering expenses for all film processing. Regular individuals that acted as documenters or photographers for in the near future included: Johannes Kuzmich, and from Art in General Anthony Marcellini and myself.

3. The individual or communal decision of attending an event, as either active or passive audience member, is something that has been intrinsically associated to the understanding and writing of performance art. But even as some artistic practices approach audience participation as an end in itself, many times, in pursuit or under the influence of what is known today as relational aesthetics, in Sharon Hayes's art work, the involvement of the public is less a matter of forming community as it is about agency. She has been critically reconsidering this while making her work, succinctly addressing how an audience may serve as a model of collective activity. She has also turned this inquiry into a component of her practice. Two earlier projects are exemplary of this: *10 Minutes of Collected Activity* (2003) and *Symbionese Liberation Army Screeds #13, 16, 20 & 29* (2001–2003). In these works, which share

the use of textual citation as does her most recent, in the near future, the "delivery" of the audience becomes a means or extension of Hayes' work.

Hayes's single channel video installation *10 Minutes of Collected Activity* (2003) portrays a group of 22 people seating on chairs, who are watching and responding to video footage of a speech by Senator Abraham Ribicoff at the turbulent 1968 Democratic National Convention in Chicago.

For her performance and video-based installation, *Symbionese Liberation Army Screeds....*, Hayes performed in front of an audience reciting Patty Hearst's legendary audiotapes messages, which were originally recorded when Hearst was hostage of the Symbionese Liberation Army in 1974. Hayes had partially memorized Hearst's four different messages, and when failing to remember, her public, who she provided with a transcript, gave her the lines or voiced corrections. The artist reciting these speeches, with an uttering public unseen, is what was videotaped and presented in exhibition. But its exhibition is not solely a video screening. Instead, Hayes copied this videotape and placed dozens of them in stacks, with an announcement that suggested taking a tape, watching it home, and passing it around. With this proposition, the artist devised a new way for the audience to partake in conveying the work and thus retell the event. In this exercise of enacting and gradual restaging, there is a series of methodological overlaps deliberately confusing the experience of original events, and thus creating new publics and varied interpretations of historical texts.

4. ACT UP, which stands for AIDS Coalition to Unleash Power, is a diverse,

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non-partisan group of individuals united in anger and committed to direct action to end the AIDS crisis. Their protest at St. Patrick's cathedral took place on December 1989. On December 1999, at the 10th anniversary of that protest, ACT UP returned to St. Patrick's Cathedral. From: www.actupny.org on August 2006.

5. As last time, it is any president, and the associative nature to the current presidency is contextual to my reading of Hayes's in the near future, that is, this is an interpretation, and speculative of the speculation itself.

6. Hayes's used the text "Ratify E.R.A. Now" on her placard the morning of November 2,

2005 in Wall Street. The one that read "Who Approved the War—in Vietnam?" she held on the afternoon of November 5, 2005 at Central Park West. For the first action, she used, "Actions Speak Louder Than Words." It was on the afternoon of November 1, 2005. This time, Hayes stood at the plaza of Union Square, known as New York City's quintessential site for public gatherings, markets, political rallies, and as well as the starting—or finish-point of marches and innumerable demonstrations.

7. The 5-channel video installation, *After Before* by Hayes, was on exhibition at Art in General from October 5–December 17, 2005.

IN THE NEAR FUTURE



IN THE NEAR FUTURE



IN THE NEAR FUTURE



IN THE NEAR FUTURE

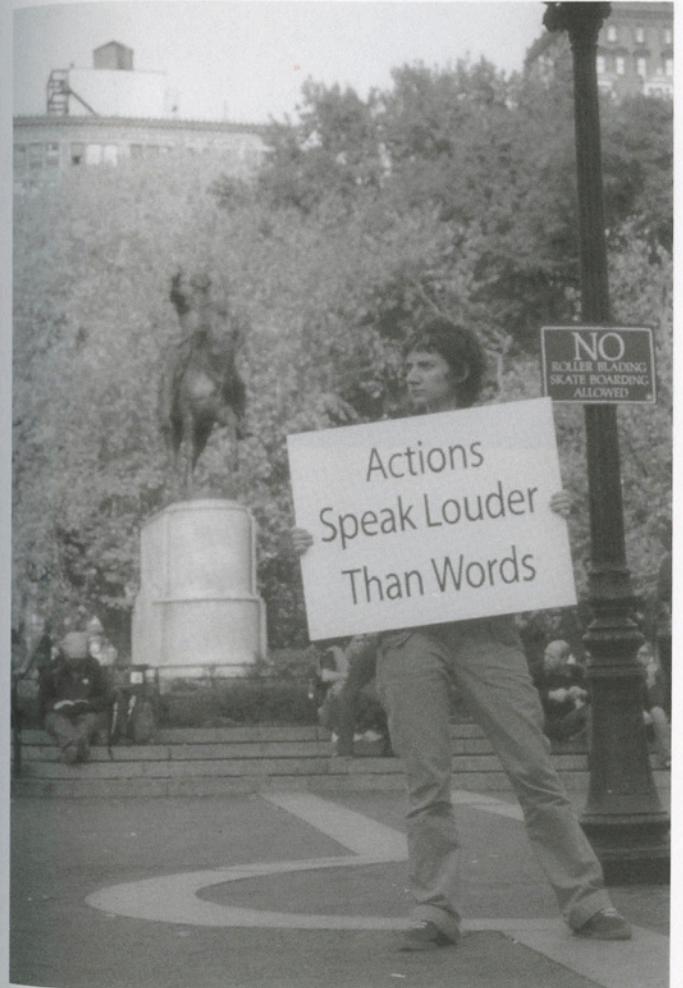


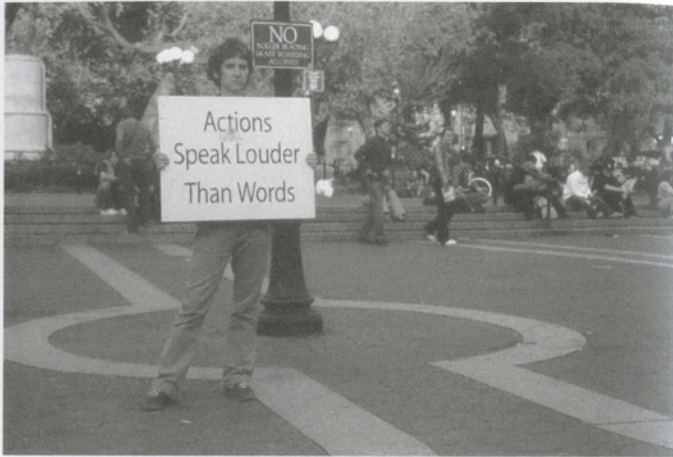
IN THE NEAR FUTURE



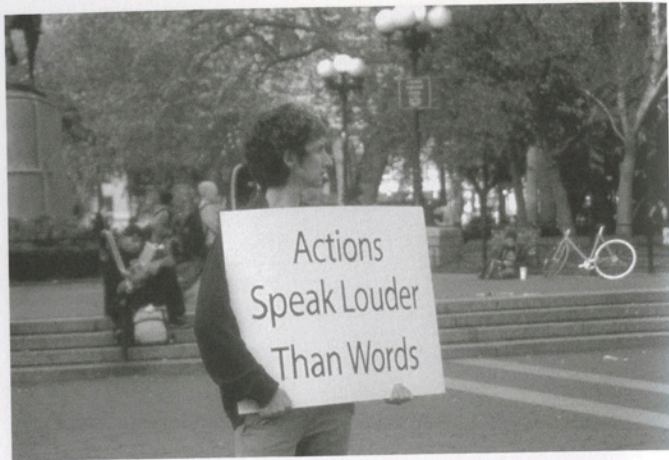
November 1, 2005, 3-4 PM
Union Square
selected images from slide
installation, 35mm color slides

IN THE NEAR FUTURE





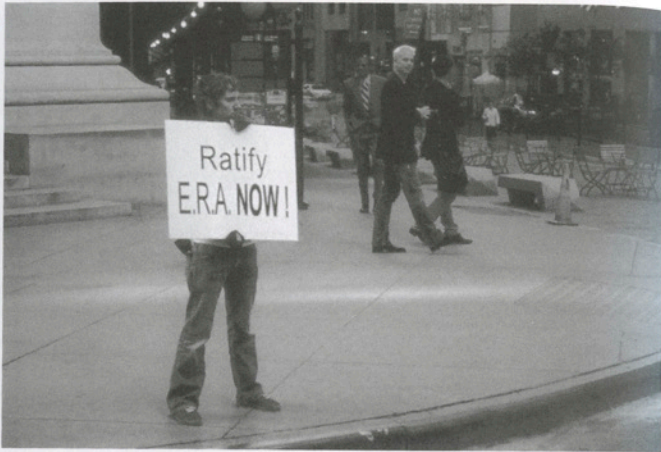
IN THE NEAR FUTURE



IN THE NEAR FUTURE



November 2, 2005, 9-10 AM
Broad Street, between
Exchange Place & Wall Street
selected images from slide
installation, 35mm color slides



IN THE NEAR FUTURE

PHOTOGRAPH BY [unreadable]

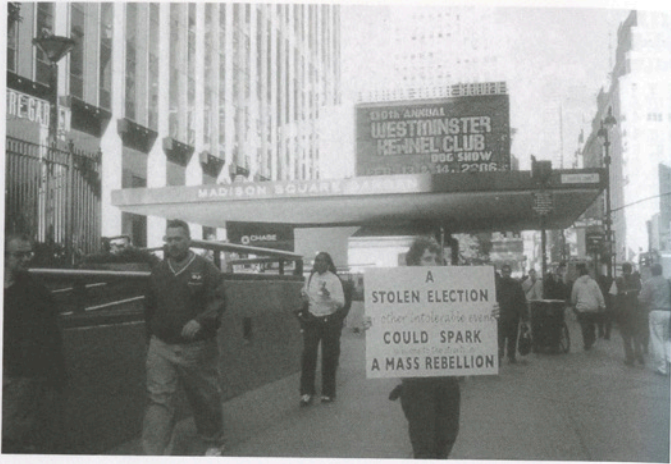


IN THE NEAR FUTURE

PHOTOGRAPH BY [unreadable]



IN THE NEAR FUTURE



November 3, 2005, 12-1 PM
Madison Square Garden, 7th Avenue
& 33rd Street
selected images from slide
installation, 35mm color slides

IN THE NEAR FUTURE





Illustration by [unreadable] for the book 'The Future of the World' by [unreadable].



Illustration by [unreadable] for the book 'The Future of the World' by [unreadable].

IN THE NEAR FUTURE



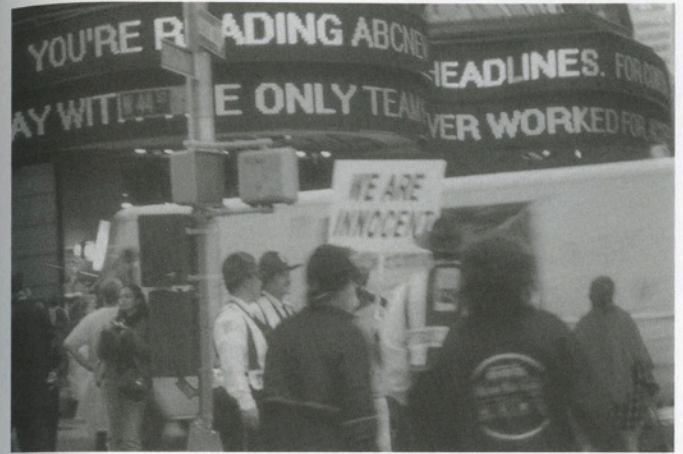
IN THE NEAR FUTURE



November 4, 2005, 8-9 AM
Times Square, 44th Street
& Broadway
selected images from slide
installation, 35mm color slides



© 2008 [unreadable]
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November 5, 2005, 3-4 PM
Central Park, 59th Street
& Columbus Circle
selected images from slide
installation, 35mm color slides

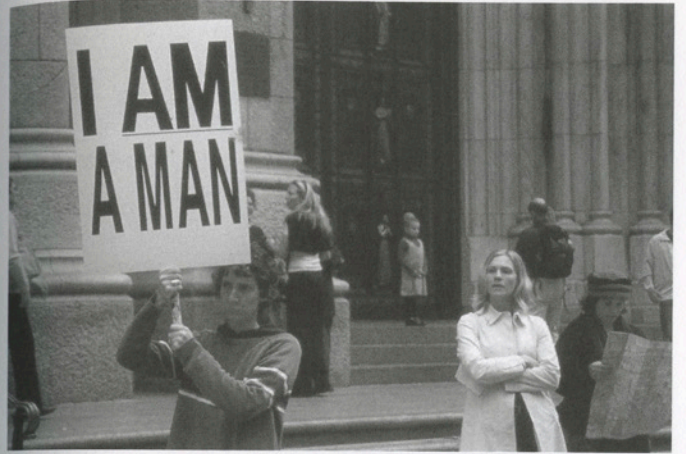




Photograph by [unreadable]
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November 6, 2005, 11-12 PM
St. Patrick's Cathedral, 5th Avenue,
between 50th & 51st Street
selected images from slide
installation, 35mm color slides

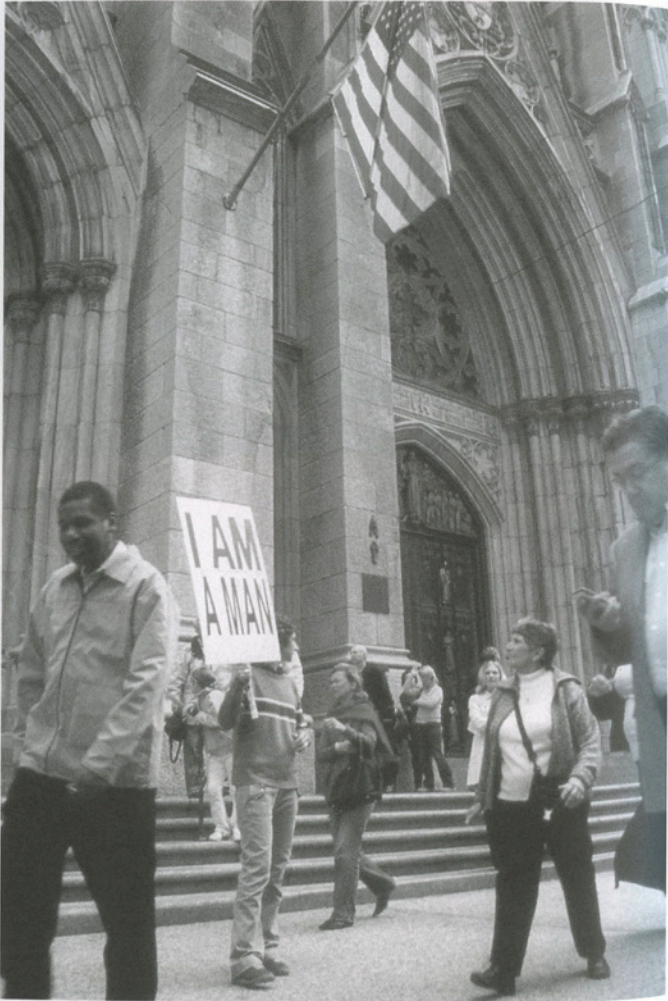


PHOTO BY JAMES W. HARRISON
FOR THE NEW YORK TIMES ARCHIVE
NEW YORK, N.Y., 1963
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IN THE NEAR FUTURE

DECEMBER 1968



IN THE NEAR FUTURE

DECEMBER 1968



IN THE NEAR FUTURE



November 7, 2005, 11-12 PM
Adam Clayton Powell State Office
Building, 125th Street & 7th Avenue
selected images from slide
installation, 35mm color slides

IN THE NEAR FUTURE



IN THE NEAR FUTURE



IN THE NEAR FUTURE



IN THE NEAR FUTURE

300 TOWN HALL BUILDING

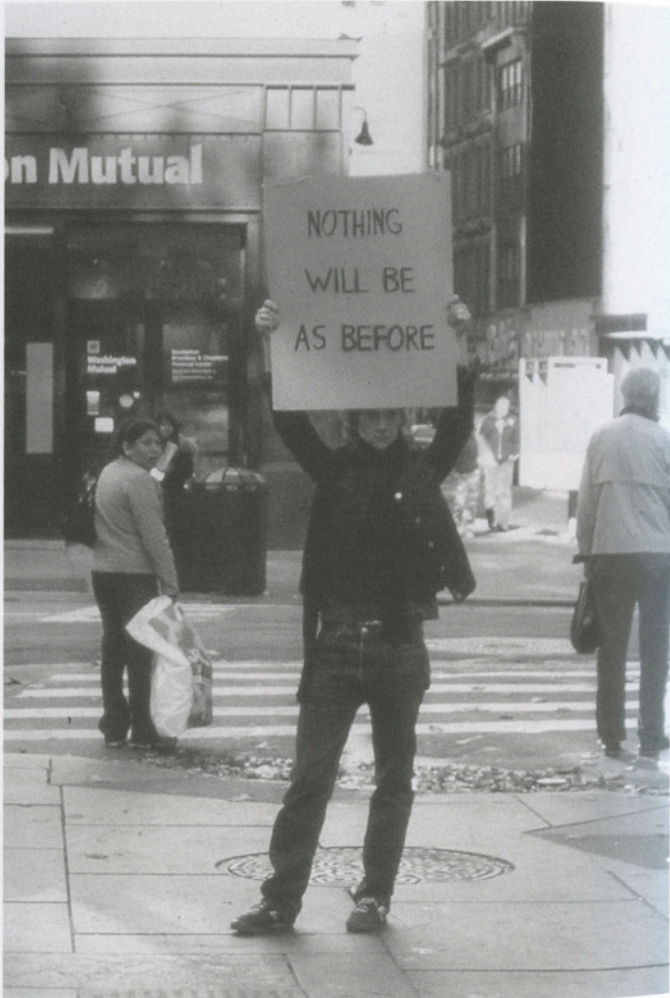


IN THE NEAR FUTURE

300 TOWN HALL BUILDING



November 8, 2005, 8-9 AM
City Hall, Chambers Street
& Broadway
selected images from slide
installation, 35mm color slides



PHOTOGRAPH BY [unreadable]
 COURTESY OF [unreadable]
 [unreadable]

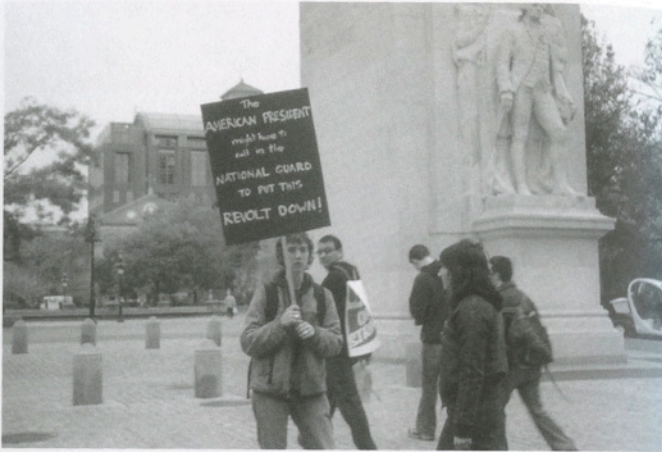


IN THE NEAR FUTURE



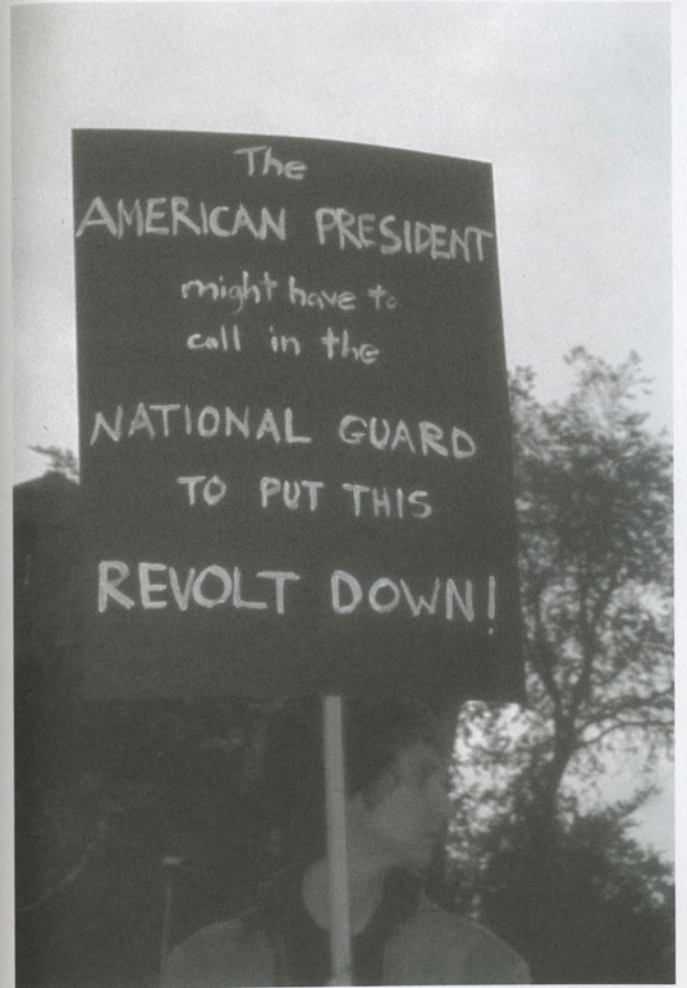
IN THE NEAR FUTURE





November 9, 2005, 9–10 AM
Washington Square Park Arch,
Washington Square North
& 5th Avenue
selected images from slide
installation, 35mm color slides





Photograph by [unreadable] /
 [unreadable] /
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 [unreadable] /
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IN THE NEAR FUTURE

THEY'VE BEEN OUT HERE



Biography

Sharon Hayes (1970) lives and works in New York. She received an MFA from the Interdisciplinary Studio at UCLA's Department of Art (2003), and beforehand participated in the Whitney Museum of American Art's Independent Study Program (1999-2000). In 2005, Art in General organized and hosted a solo exhibition of her video installation, *After Before*, and commissioned the first iteration of the performance *in the near future* (2005). Her video and performance work has been shown at national and international exhibitions. Recent exhibitions include *Altered, Stitched and Gathered* (2007), P.S.1 Contemporary Art Center, Long Island City, NY; *Media Burn* (2006-07), Tate Modern, London, UK; *Exile of the Imaginary* (2007), Generali Foundation, Austria, Vienna; and *Wieder und Wieder: Performance Appropriated* (2006), Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria. In 1999, Hayes was a MacDowell Colony Fellow and received an award from the New York Foundation for the Arts. In 2003, she was a resident at the International Artists Studio Program in Sweden in 2003, and, in 2004, at the Lower Manhattan Cultural Council in New York City and the Banff Centre for the Arts in Alberta, Canada.

www.shaze.info

After Before Crew

Sharon Hayes
Camera, direction and editing

Ashley Hunt, Taisha Paggett
Additional Camera

Kemba Bloodworth, Ewa Einhorn
Performers

Ditte Lyngkaer Pedersen
Production assistant

in the near future Crew

Johannes Kuzmich
Artist Assistant

Art in General

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Marcellini (Curatorial Assistant)

New Commissions Program Book Series

Edited by Sofía Hernández Chong Cuy
with Miguel Amado

Design by Project Projects

Cover: Video still of *After Before*, showing
Ewa Einhorn and Kemba Bloodworth

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Art in General is a nonprofit organization
that assists artists with the production and
presentation of new work. It changes in
response to the needs of artists and informs
and engages the public about their work.

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After Before by Sharon Hayes was exhibited
in Art in General from October 5 to December
17, 2005. Art in General assisted the artist
in the post-production and installation of this
work, which was initiated with a grant by the
Lower Manhattan Cultural Council.

in the near future by Sharon Hayes was
commissioned by Art in General, and
co-presented with Performa. The series
of performances took place for nine days
beginning November 1, 2005, including
a one-day exhibition at Art in General
on November 9, 2005.

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Vancouver, Canada; and the Smack Mellon
Artist Studio Program.

SHARON
HAYES -

AFTER
BEFORE -

IN THE
NEAR
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