



# Imaginary Archive



The archive: if we want to know what this will have meant, we will only know tomorrow. Perhaps.

– Jacques Derrida

### IMAGINARY ARCHIVE

There is something appealing and strangely seductive about half-forgotten places like the bookstore that in 2009 was still located inside the George Washington Bridge bus transfer station at 178th Street in Manhattan. For one thing, the store seemed hard at work repelling rather than attracting potential customers. Pulsing with a cold, blue-tinged florescent light, its sparse goods – books, magazines, some tourist souvenirs, and a few music CDs – were arranged haphazardly on rusted wire display stands or stacked edge-to-edge, rather than cover-to-cover, in order to fill up the available display shelves that sag at their centers, as if there was simply too much store in relation to its merchandise. Some of these shelves shed a powdery dust consisting of an unknown synthetic material that was supposed to resemble wood. Up near the stained drop ceiling hung hand-written signs scrawled in over-sized marker. ALL ITEMS HALF PRICE. FINAL SALE. COMPUTER BOOKS TWO FOR \$10.

But it is the books and other printed materials themselves that reflect the kind of curious neglect found at forsaken archeological sites. With titles like *Aqueous Dynamics for the Hobbyist*, *Field Guide to the Soviet Union*, *Cobalt for Beginners*, or *Lobster Boy: An Amazing True Story*, one cannot help but wonder just who these authors were, what became of their careers, and if anyone other than family members ever read their books? A similar set of questions applies to the all but unaccredited men and women who designed the covers of these forgotten volumes. Many had shifted towards the blue or yellow ends of the spectrum because of age, ozone contamination, but also who knows what type of acidic pollutants that circulate within a store located within a terminal that hosts up to a thousand buses a day. The publication designs ranged from uninspired combinations of Helvetica type and clip art to pre-PC, pre-Photoshop, hand-cut collage illustrations, but also to weirdly styled typographic clutter meant to shout-out to a potential reader: “See me? Buy me!”

Who created this fading gallery of prosaic, yet totally serviceable cover-art? Were some made by recently graduated art students on their first job, the “dark matter” of the art world? Or perhaps produced by an underpaid, bored, in-house graphic designer counting the days till retirement? Or perhaps in some instances, the book was designed by the author him or herself in an age when self-publishing was dependent on hand-made, cut-and-paste boards? And what if after spending a bit of time in this dreary bibliotheca some other reading of the books, as well as their shabby setting, and the entire context of the store inside a bus terminal, began to take shape? What if, rather than actually being simply a room full of remaindered publications, we were meant to read it as a single sign, as if the entire space was a cipher or allegory for something else, such as an archive of a past whose future never actually arrived?

The participants in *Imaginary Archive, Philadelphia*, just as those in each city the project has appeared, have been asked to generate the content of their own

“what if” history that can be manifest as fabricated documents, brochures, catalogues, pamphlets, newsletters, records, small objects, postcards, photo-albums; and yet all of which are invented specifically for this ersatz para-archive that has been on display in Wellington, New Zealand (2010), Galway, Ireland (2011), Graz, Austria, (2103), Kyiv, Ukraine (2014), and now the Institute of Contemporary Art in Philadelphia (2014). The ultimate goal is to imagine an alternative future or some parallel universe, in order to ask, what would the content of such an archive reveal about other ways the world might be constructed politically, socially, economically, culturally, and personally?

*At a time when living impressions and personal memory are no longer a reliable instrument for “digesting” the endless stream of events, the need for an alternative approach to understanding the history, which is unfolding before our eyes, becomes more than relevant.*

From a review of Imaginary Archive, Kyiv, published by *Ukrainian Pravda*, April 5th, 2014. [http://life.pravda.com.ua/culture/2014/05/4/166771/view\\_print/](http://life.pravda.com.ua/culture/2014/05/4/166771/view_print/)

- Gregory Sholette and Olga Kopenkina, November 2014.

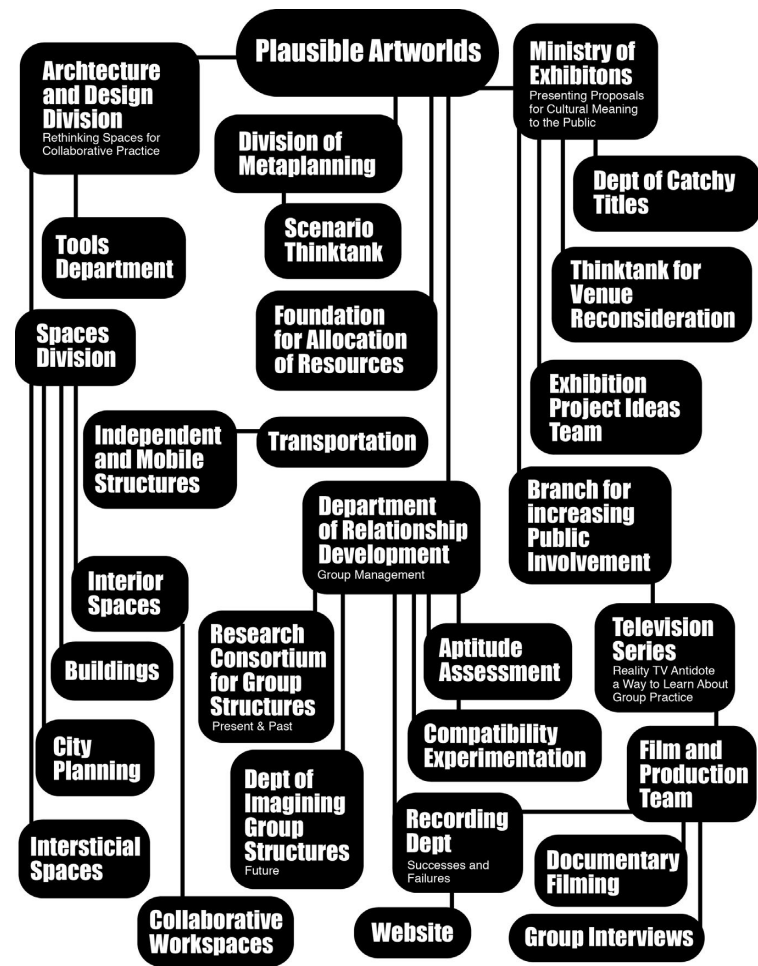
Thus far the imaginary archivists include: Aaron Burr Society, Agata Craftlove, Alan Hughes, Alexander Wolodarskij, Alien Abduction Collective (Todd Ayoung, Heather Davis, Kim Asbury, Ulla Hvejsel, and Phoebe Bachman), Andrea Aversa, Anna Zvyagintseva, Austin Ivers, Azra Aksamija, Babis Venetopoulos & John Voyatzopoulos, Basekamp and Friends (Philadelphia), Ben Geoghegan, Brian Hand, Bryce Galloway & Students, Charlotte Schatz, Chris Esposito, Christina Lederhaas, Closed Engagement, Daniel Tucker, Dave Callen, Denis Pankratov, Doris Jauk-Hinz, Edda Strobl, Ellen Rothenberg, Eva Taxacher & Karin Ondas, Eva Ursprung, fabian dankl/johannes schrettle/christina lederhaas, Glen Goldberg, Grant Corbishley, Gregory Sholette, Helmut Kaplan, Jeffrey Skoller, Jenny Polak, Jeremy Booth, Johannes/zweite Liga für Kunst und Kultur, John Hulsey & City Life/Vida Urbana, Josef Fürpaß, Karl Lorac, Leah Oats, Lee Harrop, Lada Nakonechna, Lesya Khomenko, Malcolm Doidge, Matthew Friday, Matthew F. Greco, Maureen Connor, Markus Wetzel, Maryam Mohammadi, Miroslav Kulchitsky, Murray Hewitt, Mykola Ridnyi, Naeem Mohaiemen, Nannette Yannuzzi, Nayari Castillo, Niall Moore, Nikita Kadan, Oleksandr Burlaka & Oleksiy Radynskyi, Oliver Ressler, Paul Lamarre & Melisa Wolf: Eidia House, Paul Maye, Patrik Aarnivaara, Pedro Lasch, REPOhistory, R.E.P. group, Roger O’ Shea, Salem Collo-Julín, Sarah Farahat, Sasha Dedos, Simon Fleming, Suchness, Tender & Endangered Cow/Horse of Dimness, TanzLaboratorium, Tiarnán McDonough, “t.j.”, Theresa Rose, Thom Donovan, Trust Art, White Fungus Zine, Volodymyr Kuznetsov, Yevgeniya Belorusets, Yevgeniy Fiks, Zoe Beloff, and The Think Tank that has yet to be named (Jeremy Beaudry, Katie Hargrave & Meredith Warner).

With special thanks to Matt Greco for all around support and technology assistance and to the following IA host curators and institutions: Liz Park (ICA, Philadelphia); Larissa Babij (Les Kurbas Center, Kyiv, Ukraine); Margarethe Makovec and Anton Lederer (<rotor> Center for Contemporary Art, Graz, Austria); Megs Morely (Gallery 123, Galway, Ireland); Siv B. Fjaerestad (Enjoy Public Art Gallery, Wellington, New Zealand), as well as CEC Artslink and a bevy of individual supporters: [http://www.gregorysholette.com/?page\\_id=2503](http://www.gregorysholette.com/?page_id=2503)



Theresa Rose  
*Untitled?*

In December 2012, Superintendent William Hite announced that by the end of the school year, Philadelphia School District would be closing 24 schools. Desperate to meet a massive budgetary shortfall, the government school district determined that one in every ten schools were to be shuttered, affecting a total of 10,000 students. The news was met with community outrage, organizing, and protests. Despite a lot of indignation and many boisterous city council meetings, by May 2013, all schools had been closed as stated. But perhaps, the city, in its hurry to close a budget gap, did not allow enough time for the community imagination to move from a space of reaction to one of collective dreaming. Perhaps, in a move of city austerity, the space of civic imagination was occluded. Here then, lies an archive of Philadelphia school openings. The central building in this image is Edward W. Bok High, a vocational high school on 8th and Mifflin Streets in South Philadelphia.



Salem Collo-Julin  
*Witness to the Clarity: Narratives from the Clarity Survivors Oral Remembrance Project, 2074-2076*  
 Library of Congress, American Memory, Transglobal Remembrance Division

A selection of artifacts and first person accounts of The Clarity, the silent cosmic bomb buried beneath Earth layers, first documented in 2014. The narratives were collected as part of the 2070s Oral Remembrance Project during the Arkestra Days of Remembrance, celebrating the pivotal moment in global history when Earth citizens gradually experienced the days of The Clarity and the bomb was revealed to have already gone off years ago. Interviews from five American survivors of The Clarity are included.

Photo: selections of coded messaging found in 2014, donated to the archive by survivor George S.K. Mitchell.



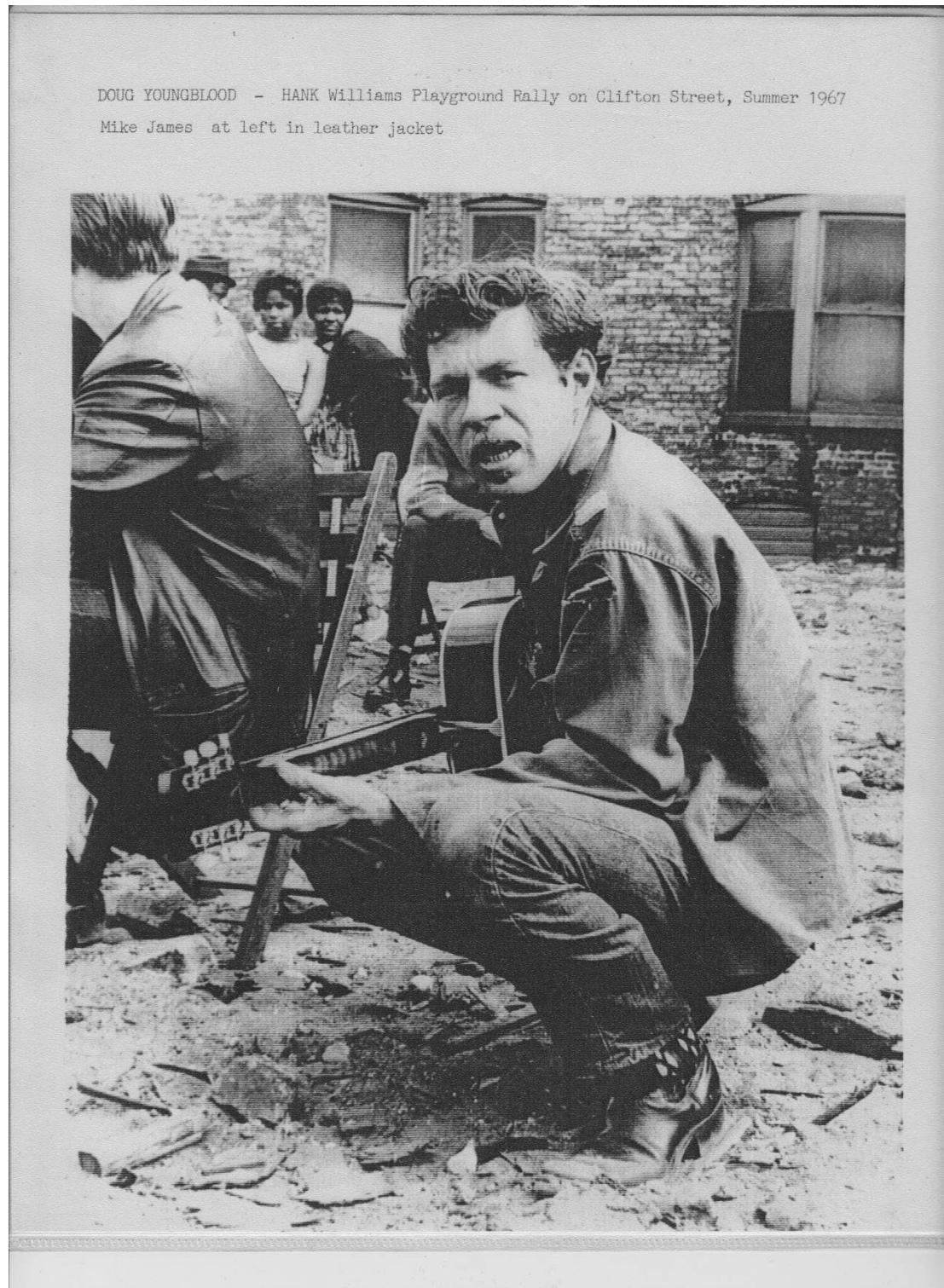
Charlotte Schatz  
 Philadelphia

For most of the 19th and 20th centuries, the Northern Liberties section of Philadelphia was a hub of manufacturing with mills, breweries, leather tanneries, paints and chemical works, tool-making factories, and iron and stove foundries lining the neighborhood. After World War II, deindustrialization took hold of the area leading to economic decline, high unemployment, and significant population loss. During the 1990's, the developers began to demolish the once vibrant working class structures such as Schmidt's Brewery that was founded by Christopher Schmidt in the 1860's. This image seeks to bring the once vibrant structures back to life through a color-drenched painting of the Schmidt's Brewery.

Basekamp and Friends (two pieces)

(Top) *Plausible Artworlds*, organized by Basekamp and friends, is a project to collect and share knowledge about alternative models of creative practice. From alternative economies and open source culture to secessions and other social experiments, *Plausible Artworlds* is an ongoing platform for research and participation with artworlds that present a distinctly different option from mainstream culture.

(Bottom) *Utopia School* is a learning project initiated by Basekamp and New Age Beverages, and is coordinated by a growing group of interested people - in person and online - who want to share information about both failed and successful utopic projects, and work towards new ones.

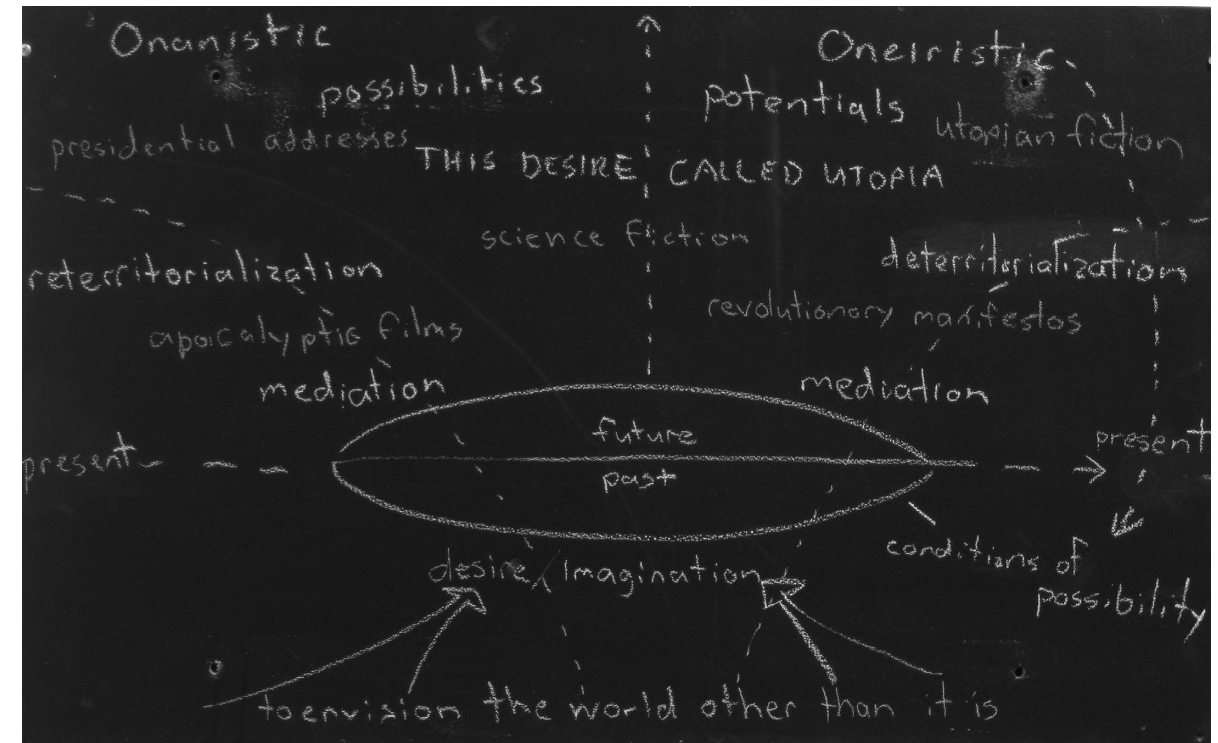


DOUG YOUNGBLOOD - HANK Williams Playground Rally on Clifton Street, Summer 1967  
Mike James at left in leather jacket

Daniel Tucker

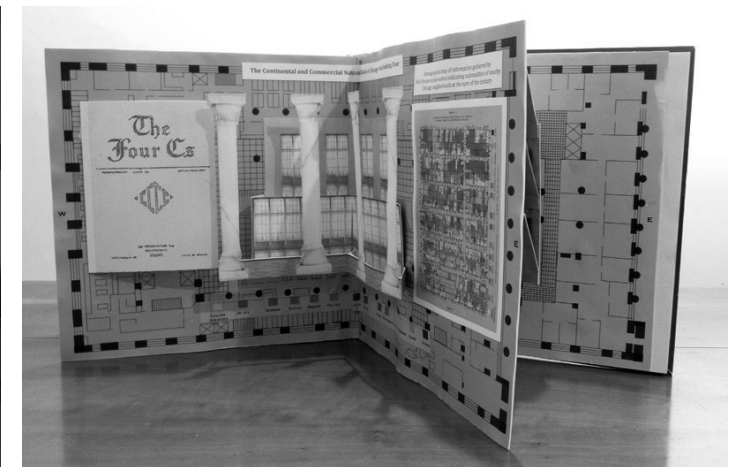
In the 1970s, groups such as the Young Patriots Organization in Chicago's Appalachian migrant Uptown neighborhood and October 4th Organization in Philadelphia's Italian-American Kensington neighborhood disrupted the stereotypes of working-class white people's racist protectionism by organizing for cross-racial solidarity. Tucker's contribution to Imaginary Archive will deal with ephemera that may have been produced had those organizations continued to be active through to the present.

IMAGINARY ARCHIVISTS  
(selections from previous iterations)



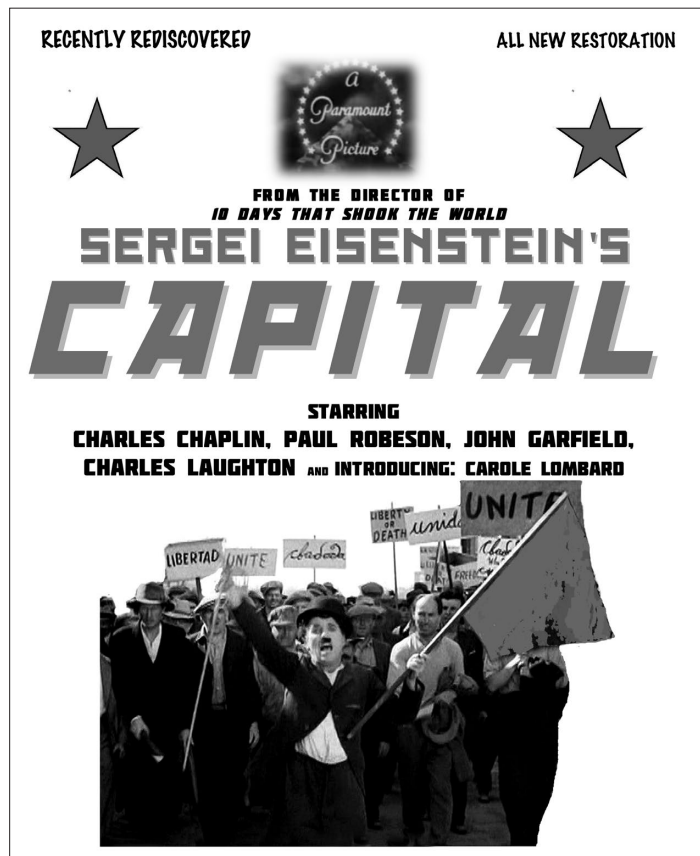
Matthew Friday  
USA  
*The Liberty of Empire*  
medium?, 8 1/2" x 5 1/2", 2011.

*The Liberty of Empire* was staged as a public project at 1708 Gallery in Richmond, Virginia, a few miles from Monticello, Thomas Jefferson's historic homestead. Involving regional high school students and local citizens, the project took the form of an experimental history classroom and training ground for participatory democracy. Posing the question of what a Jeffersonian democracy would look like, the group developed a comparative diagram that highlights the differences between this and our current form of governance.

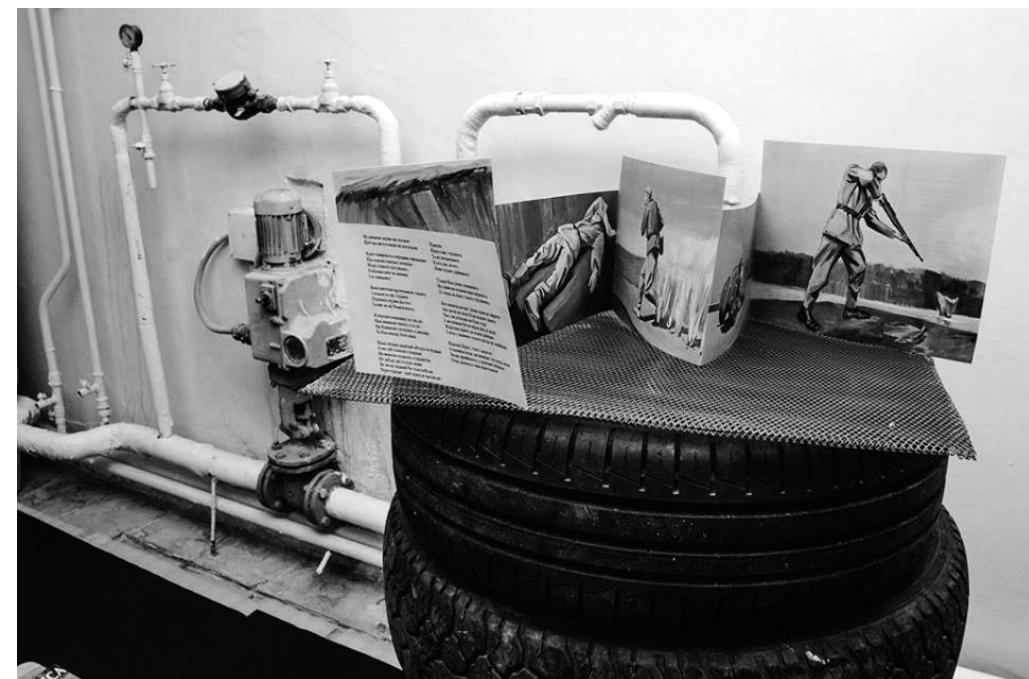
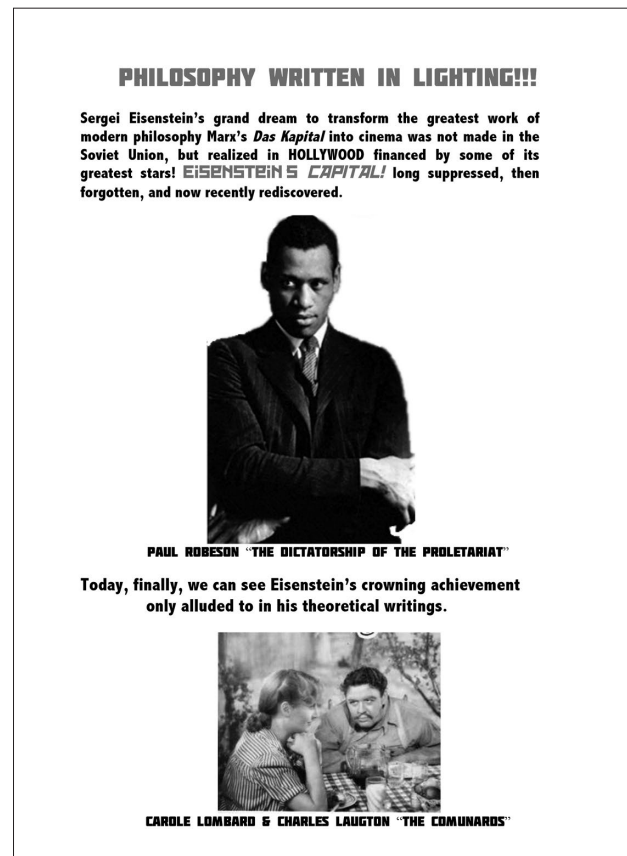


Maureen Connor  
USA  
*The Making of a Modern Bank*  
pop-up book, 10 1/4" x 12 1/4", YEAR?

A pop-up book "documents" the imaginary transformation of the Continental and Commercial National Bank of Chicago into a communal homestead of Chicago residents down on their luck. It is based on the format and style of the actual self-promotional publication the same bank produced in 1923 (and what has recently been discovered by the artist) to promote their apparent fiscal strength and expertise before its bankruptcy and subsequent "bail out" by the government in 1932. Left: pop-up book in the blacked out space - Les Kurbas Center, Kyiv, Ukraine, April 2011.



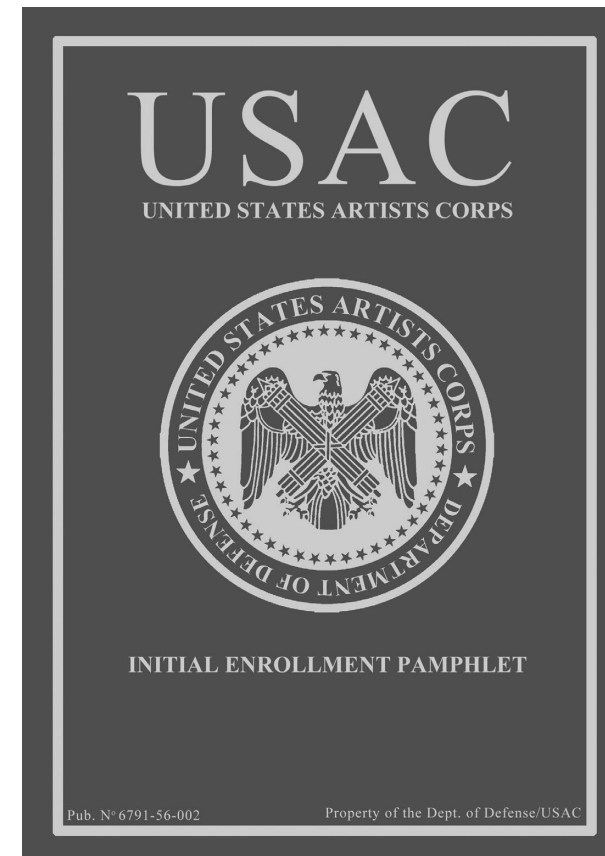
Jeffrey Skoller  
Berkeley, USA  
movie posters for films that were never actually made.  
inkjet print, 8 1/2" x 11", 2010



Lesya Khomenko  
Kiev, Ukraine  
Stepan Repin  
medium?, 8 1/2" x 12" folded, year?

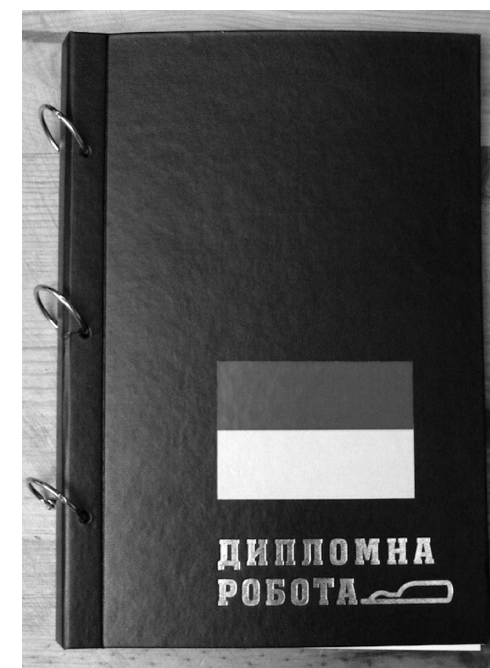
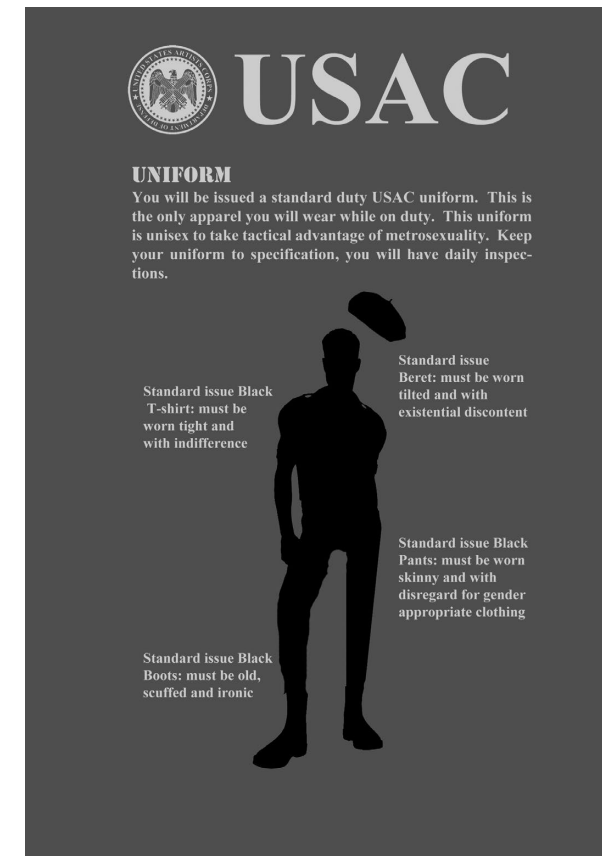
An ongoing inquiry into the relations between personal history and manipulative mechanisms used to form historical narrative and myth. Here a series of paintings of the artist's grandfather - a soldier during World War II - are presented in book form, together with poetic "ballads" based on his recollections.

Traces in the Dark



Matt Greco  
USA  
USAC  
pamphlet, 6 x 9 inches, 2011.

What if there was a time when artists had a responsibility that reached past their personal concerns or designs for aggrandizement? A responsibility that they had to meet with the same honor, fidelity, strength, determination, and sacrifice that a soldier meets war with. What if they were artist-soldiers and their life depended on their art, quite literally?



Mykola Ridnyi  
Kiev, Ukraine  
Thesis Project, or How Ideology is Shaped  
(ring-bound book, 8 3/4" x 12"), year?



Ko tou pukapuka  
awhe kore atu



Me tino kite nga Kiwi katoa  
ki enei waahi



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Ono tekau



Murray Hewitt  
Wellington, New Zealand  
*Sight: Pukapuka took tohutohu.*  
travel guide book, 5 1/2" x 8", 2009-2010

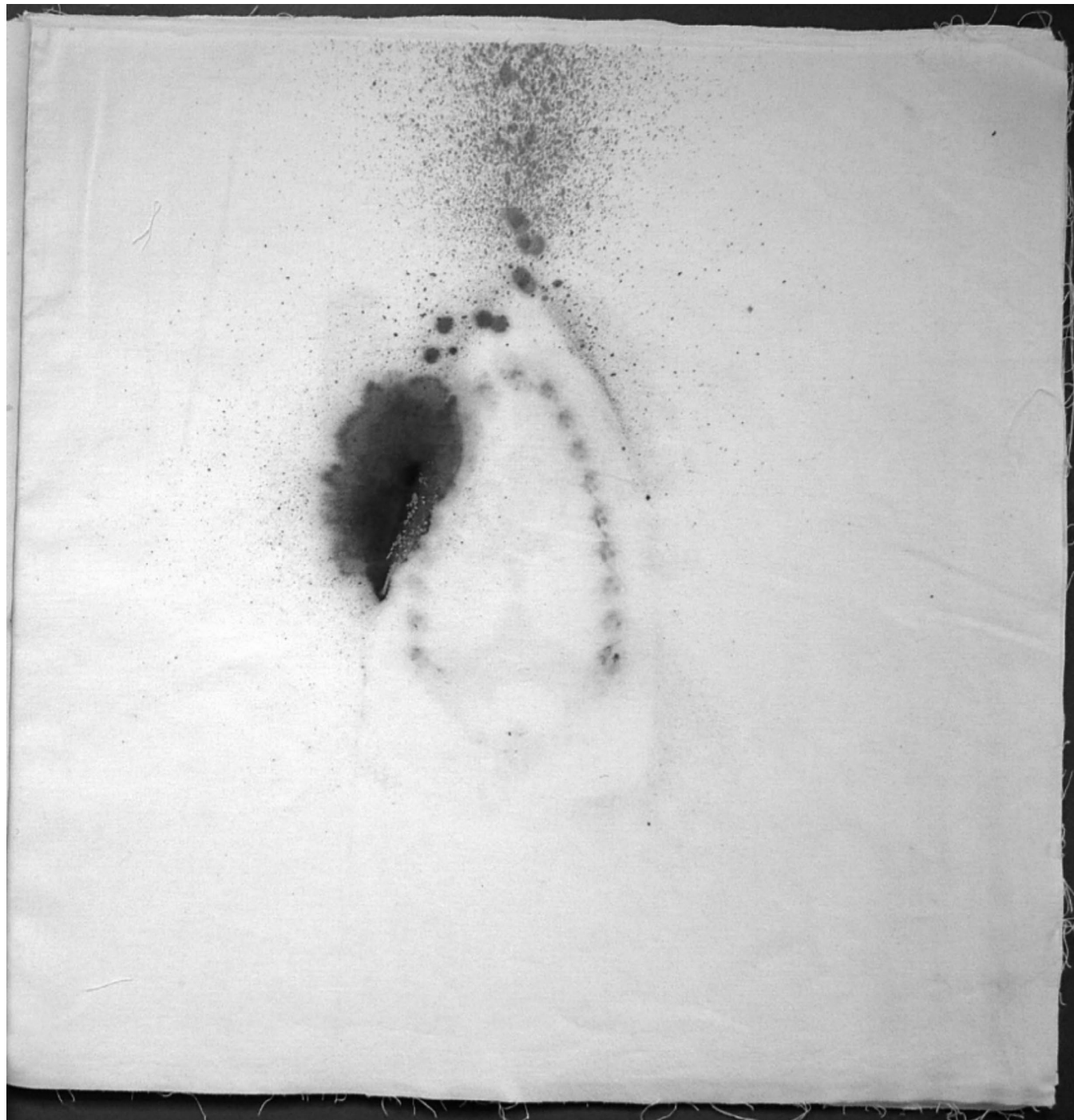
Sixty "must sees" for everyone in Aotearoa. The book is based on an AA (Automobile Association) book called *100 Must Sees for Kiwi's*. Hewitt's title is similar: *61 Places You Must See*. They chart, from the north travelling south, all the battle sites from the New Zealand wars. Almost all the sites were on publically accessible land, all had lost of life, and the conflict was between the crown and Maori.



"TJ"  
USA  
*Interview with a Coyote: Joseph Beuys in America the animal's point of view.*  
(inkjet print, 8 1/2" x 11")



Pedro Lasch  
USA  
*Invitation to participate to the Third National Gathering of Graffiti Artists to paint the White House (III NGGA)*  
photocopied handout, 8 1/2" x 11", 2000



Áine Phillips  
Clare, Ireland  
*Book of Invisible Stains*  
cloth book, 10" x 10", YEAR?.

This handmade cloth book was created by an anonymous Magdalen artist-inmate, sometime between 1900 and 1996 from materials she could access while incarcerated, including bed sheets, human milk and blood, tea, beetroot, and using processes readily available to her such as printing directly from her body and burning with a laundry iron.



Brian Hand,  
Dublin, Ireland,  
*Declare Independence* (color photography by Ros Kavanagh, 8 1/2" x 5 3/4" ), 2007.

"Declare Independence" is a recreation of the work of activist Mary Leigh who came to Ireland in 1911 and threw an axe at Asquith the British Prime Minister and later set fire to the Theatre Royal, which was hosting a gala hippodrome for the PM's visit. The sequence was put together from different photo shoots by the photographer Ros Kavanagh.



Lee Harrop  
Australia/New Zealand  
*World views*  
booklet, Riso printing on paper, staples, 5 1/2" x 7 5/8" , YEAR?

The *World views* booklet is derived from video and posters based upon a fictional Western Australian news report. The text is comprised of quotes from the video transcript. In brief, the work proposes the closure of Australia's largest open pit gold mine, the Superpit, owned by KCGM (Kalgoorlie Consolidated Gold Mines), the return of the land to the native title claimants of the area, the partial backfill of the mine, and KCGM's new investment in asteroid mining exploration based in Kiev, Ukraine. "World views" series of work included a video (length 2:04), 4 Posters (Riso print on card 11" x 16 1/2" ), 10 page booklet (Riso print on paper, staples).

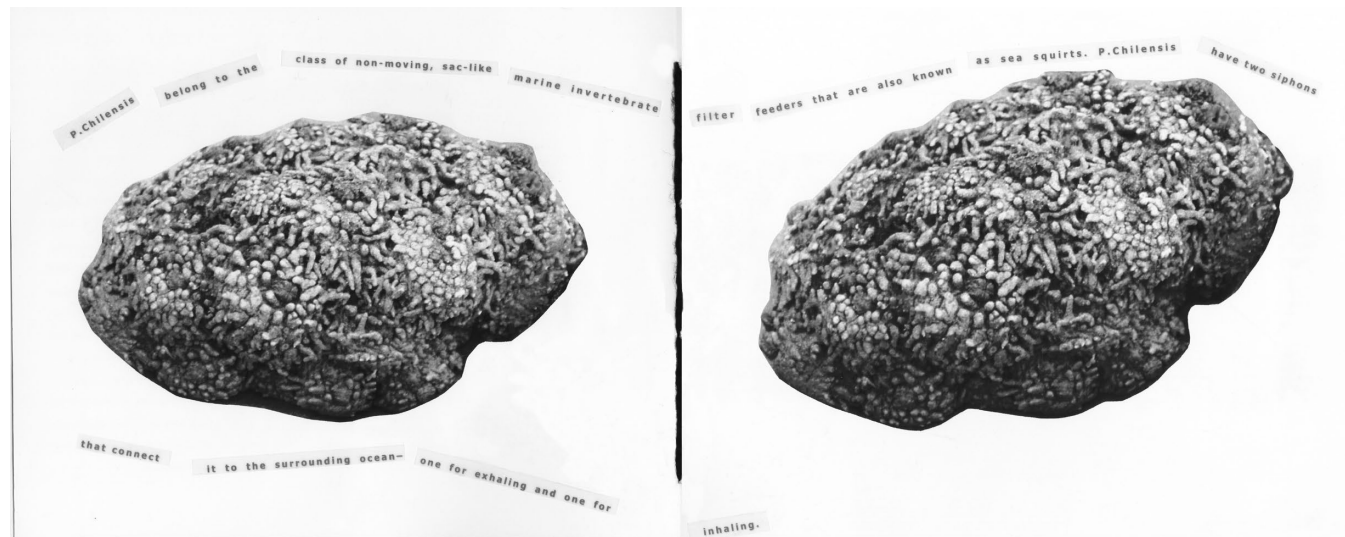


Eckis 3:



Volodymyr Kuznetsov  
Kiev, Ukraine  
*Koliivshchyna. The Last Judgment*  
inkjet print, 8 1/2" x 11", 2013-2014.

Commissioned for an exhibition, Great and Grand at Mystetskyi Arsenal, was painted over in black by the institution's director, which the art community declared an act of censorship. Here, the artist presents his correspondence with one of the show's curators and preliminary sketches for the work, leaving open the question: what if the work had never been censored and destroyed? And of course, the question always remains of how a work of art could influence the viewer, and what situations it could provoke further on.



Nanette Yannuzzi  
USA  
*The Saga of R. Perry and the Pyura Chilensis*  
artists book collage and photo transfers on 100% rag and lokta paper, coptic binding, 9 1/2" x 11", 2013.

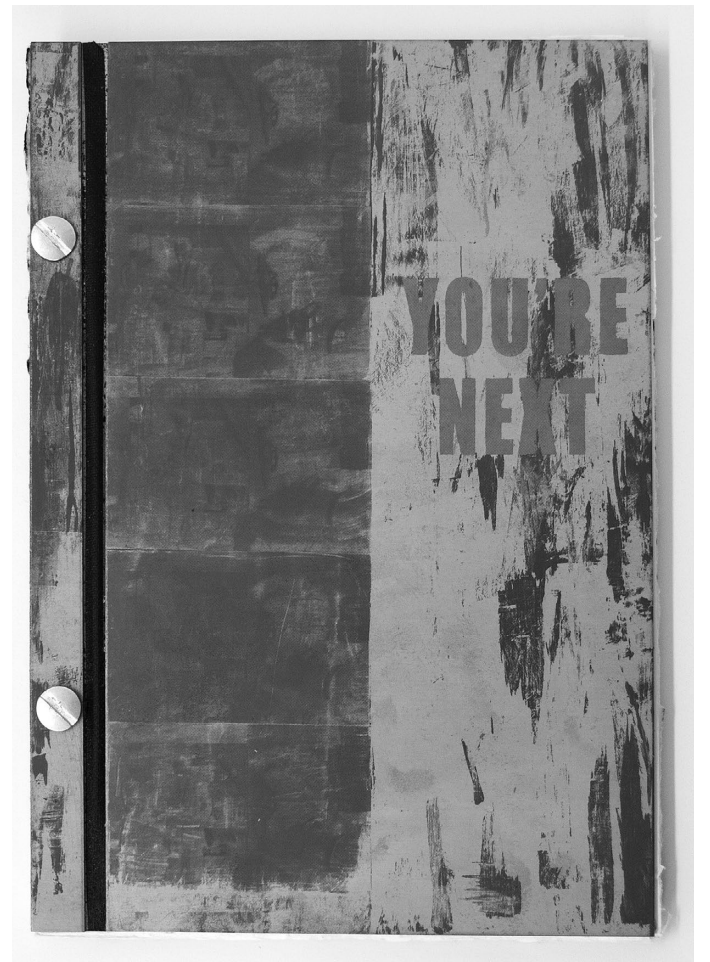
We're living in particularly strange times... The Saga of R. Perry and the Pyura Chilensis imagines a series of "What if's" based on continuing assaults to women's reproductive health by ill-informed politicians and religious zealots. It takes the reader on a wry journey that juxtaposes actual current events with the aquatic life of a phenomenal sea creature called the Pyura Chilensis.

Traces in the Dark



She kept the apple for herself and started to play

Eva Ursprung  
Austria  
*Eva Never Left Eden (For Mileva Einstein-Mari: 1875-1948)*  
(digital print, 5 3/4" x 8 1/2"), 2013.



Chris Esposito  
Queens, NY, USA  
*You're Next*  
(book with metal cover, 5 1/2" x 8"), 2014.

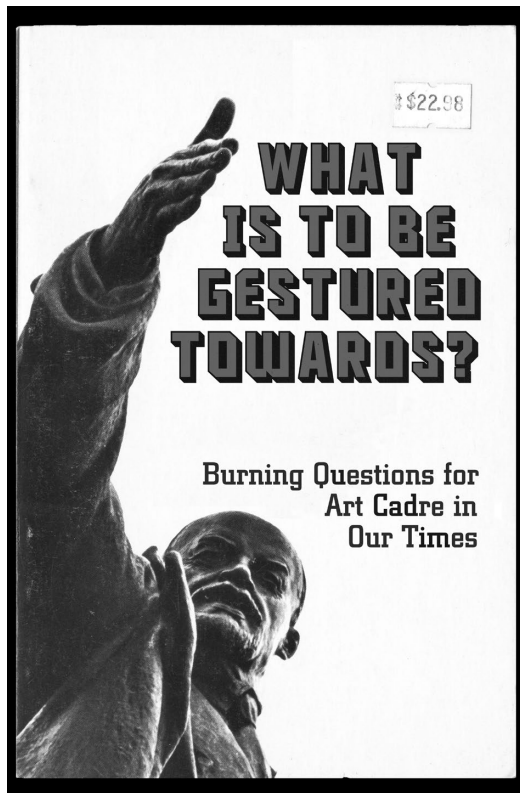
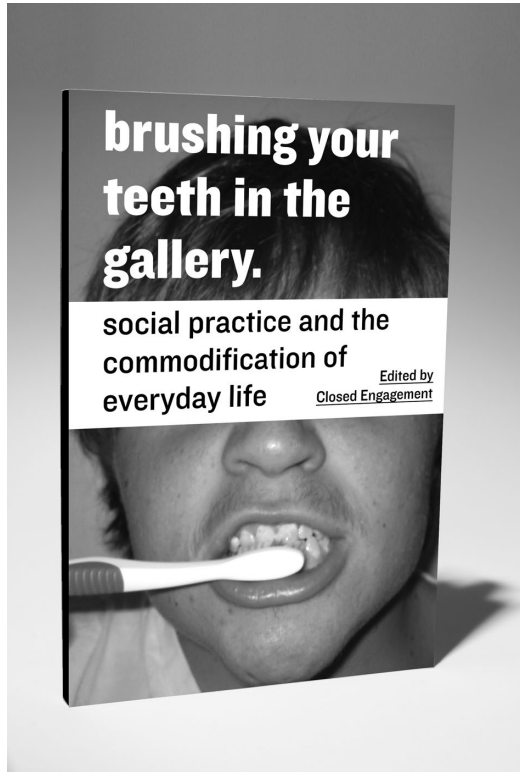
A metaphoric tale of conformity. What if, one day, you awoke or returned home from a trip and everyone you know has somehow transformed. Their outward appearance remains unchanged, yet their behavior is emotionless and their mannerisms somewhat mechanical...



No difference  
No problem

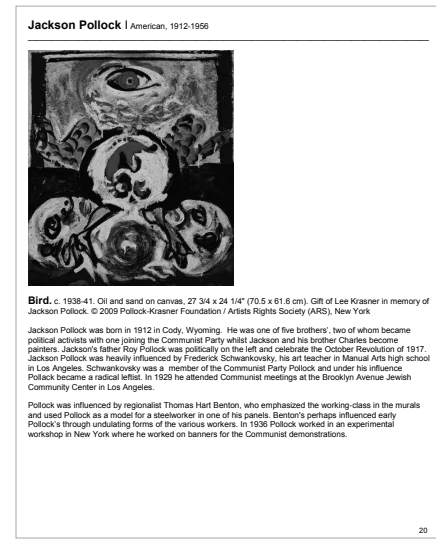
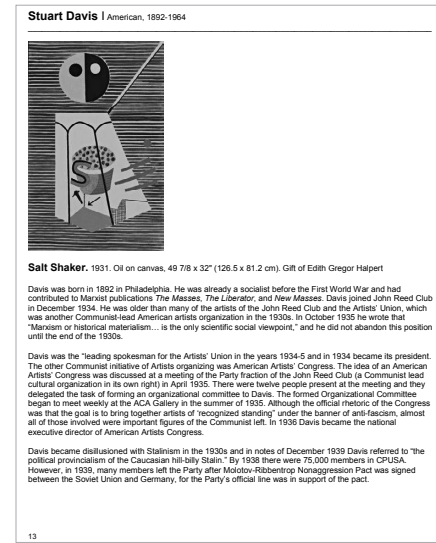
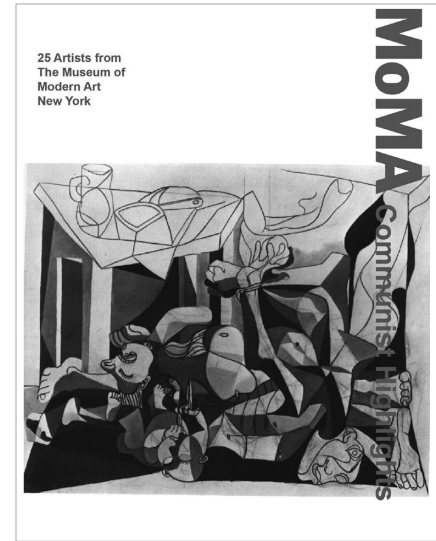
Glenn Goldberg  
country?  
*Imminent Past*  
medium?, 8 1/2" x 11", 2011? Or 2012?

Now is then, the politic is flattened. Human inclinations towards "pragmatism" (that is what we called it) has come to fruition. Freedom is bland. Welcome. The great shift, the equalizer, the rhetoric, the agenda, self-service. The empathy continuum has found full relief. It has all been worked out. We are one.



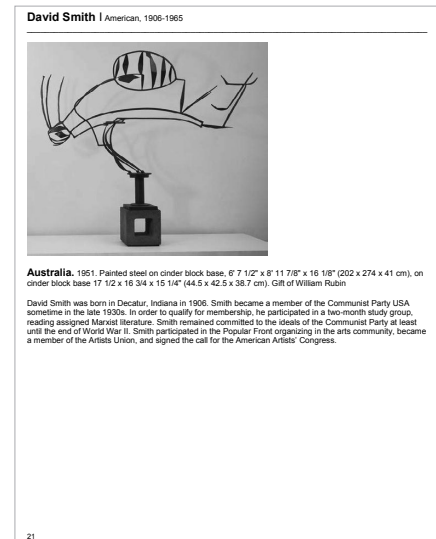
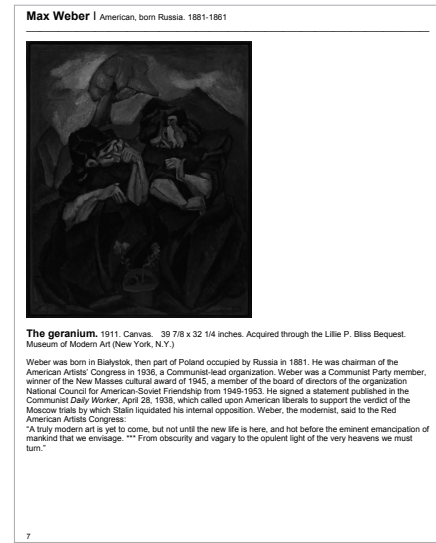
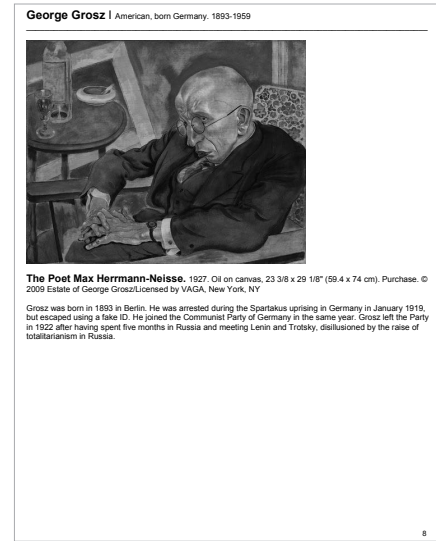
Josh MacPhee and Dara Greenwald  
Brooklyn, USA  
*Closed Engagement*  
inkjet print pamphlet, 8 1/2" x 11", 2011

An ironic take on the academic and mainstream institutional direction of recent socially engaged art practices. "As artists and students became more politically active, *Closed Engagement* wishes to introduce a selection books aimed at the development of self-awareness amongst the "radical creative" and other neo-liberal avant-gardists.

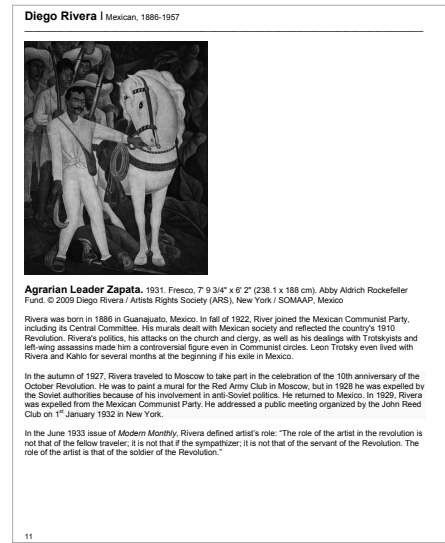


Yevgeniy Fiks  
USA  
*MoMA Communist Highlights*  
pamphlet, 8 1/2" x 11", 2006.

This is an official looking MoMA publication documenting the connection between Communism and Modern Art, presenting facts about Modern artists with membership or ties to the Communist Party.



Gregory Sholette-19



Gregory Sholette-19

**OCCUPY WALL STREET AND THE WHISKEY REBELLION OF 1791-1794**



Before Marx there was opposition to an economy system that would later become known as Capitalism. After the American Revolution, there were five armed rebellions against the newly formed republic. Shays Rebellion is the best known but the Whiskey Rebellion was the most significant. The Whiskey Rebels were centered around the Western Frontier of Pennsylvania. They rebelled against a two-tiered economic and tax system that privileged the 1% and a Constitution that valued Property Rights over Human Rights. Slavery and limited voting rights to white males who owned property are just two examples.

Aaron Burr Society  
September 12, 2011



small farmers eliminated whiskey as an alternative, local currency. This slowed economic development and increased debt and foreclosures. This is just one example of Hamilton's ideological brilliance, an example that informs modern neo-liberal economics.

women farmers to settle land that belonged to Native Americans in the western territories. The settlers had to farm, hunt and developed the land for agriculture production. The government investment in infrastructure and individual enterprise increased the value of the wilderness so that land speculation, especially on foreclosed property, was the next great speculative bubble after war bonds.

Hamilton's two-tiered tax system directly resulted in the increase in foreclosures. The whiskey excise tax was not based on the amount of production but on the size or volume of the still. This was a flat tax and in this case meant that a two-gallon still was taxed at the same tax rate whether you were a small farmer or a plantation owner. This was problematic for the small farmers because slave owners could run their stills seven days a week for twelve hours or more a day. But if you were a small family farmer, the time that you had available to operate the still was severely limited by the amount of labor that it took to maintain other aspects of the farm. This was intentionally designed to make the taxes on the small farmers proportionally higher than the taxes on the plantations or corporate distillers.

In addition to income, there was another important aspect connected to the western territory's whiskey production. Money was to short supply on the frontier and Hamilton's monetary policies controlled by the National Bank further limited access to a means of exchange. The writer's solution to facilitating economic development and commerce was to use whiskey as a medium of exchange. Taxing whiskey at a higher rate for the



Portrait of Aaron Burr, 1793. Wikimedia Commons. Public Domain.



**THE WHISKEY REBELLION**

consentment of companies had the resources to develop computers. The computer could not have been developed without government contracts and research financed by taxes that are part of the commonwealth of the nation. Cell phone technology was also developed by government research grants to universities. Multinational corporations also profit from technological advances that are developed by the military and space programs. Other corporations are allowed free access to the technology that is paid for by the people's commonwealth without paying their fair share of taxes. Then they consume the technology and jobs overseas. Since the end of World War II, approximately half of the United States' budget has been spent on the Military Industrial Complex which subcontractors vast sums of money to private contractors. If half of the budget is consumed by government programs are there really free markets? And can anyone actually argue that there is free trade in light of the number of declared and undeclared oil wars in the Middle East?

England and the United States of America are the two nations that have most zealously championed Capitalism's ideology of Free Markets and Free Trade. It should be noted that both the British and American empires have been the world's dominant military powers promoting this economic agenda with global diplomacy. Today generals have morphed into drones allowing America to strike anywhere, anytime without warning, a horrifying manifestation of George Lucas' End Game.



Strike Debt (SD) came from the Occupy Student Debt working group. In March of 2012 the students began to organize a direct action for 15 days. The day that student loans were estimated to exceed one trillion dollars.

**REBELLIONS & OCCUPATIONS**

Occupy Wall Street (OWS) was launched on September 17, 2011. Inspired by Occupations in Tunisia, Greece, Egypt, Spain and Madison, Wisconsin, OWS was an answer to a call from political culture journalist at AdBoston magazine. However, meetings before the Occupation dramatically changed and redirected the movement. On September 18, much to the surprise of many, Occupy Wall Street was a movement finally exemplified in Zuccotti Park which was transformed into Liberty Plaza. OWS changed the narrative from the Tea Party's call for budget cuts and austerity to the fact that deregulation and fraud caused the international financial meltdown. OWS correctly stated that the crisis was actually curbing the 1% at the expense of the 99%. This was accomplished primarily by deregulation or changing the laws to legalize criminal activities.

The early days of the Occupation were an incredible celebration of humanity, community, solidarity and mutual aid. And though there was a brutal eviction in November, many of the working groups are still meeting and dedicated to the proposition that another world is possible. Much has been written about the Occupation so going to OWS website (occupywallst.org) and Internet searches will reveal more than we have the space to explain here. But it is worth repeating the original message from OWS that is true today than ever, "the system is broke and can't be reformed."

Upon hearing of the news that the rebels had disbanded, Washington returned to Philadelphia and led the army under the command of General Howe to the early summer of 2012. The roots of



Light Strike Debt meeting, Washington Square, NYC 2012.



Island, Oregon.

combined. The stock markets are at record highs and the New York Times calls this Golden Era of Corporate Profits. This means that austerity is a lie. Austerity was artificially created by deregulation and fraud, the criminal acts that caused the 2008 international financial collapse.

Whenever government deregulates markets, there is speculation that more often than not ends badly. This was the case with the criminal activities of Enron after passage of the 2002 Commission on Corporate Governance Act. This was the case with the 1999 repeal of President Franklin Roosevelt's Glass-Steagall Act that deregulated the banking and financial industries, a direct cause of the 2008 international financial meltdown. Much has been written in the mainstream media on the criminal activities that caused the most recent Stock Market Crash. We would recommend reading Matt Taibbi's book of Rolling Stone Magazine, the blog Naked Capitalism and articles written by William Black who was a bank regulator during the Savings and Loan Scandal. Black is also known as well as having a PhD in economics. He is best known for writing The Not Boy To Rob A Bank & To Own One.

From the Whiskey Rebellion to Strike Debt, Americans have pushed back against Capitalism. Antisocial increases of wealth for the 1% have always resulted in excessive debt and poverty for the 99%. Debt relief has always been an important form of resistance, the first step in creating a new social contract. Aristotle declared that money is a form of social exchange; banks and corporations abuse this when they commit crimes and demand bailouts. But Ireland has a different understanding of value as a form of social exchange. The people of Ireland refused to pay their national debt. The people of Ireland arrest bankers and politicians.

A Strike Debt is the first step in breaking this cycle of speculation and bailouts, an important aspect of monopoly Capitalism. If we want to promote a postcapitalist economy based on human



10/1/2012

3/20/13 - What is community?

1) What would you describe as the defining features of this community? Name them. (Who else is in the community?)

2) What distinguishes this community from other communities? What are its limits and boundaries? Who are its members?

3) How would you characterize the politics of this community? Illustrate with an example. How would you describe your relationship to the community? (Describe a moment in your life that illustrates your relationship to this community?)

4) What, if anything, does the phrase "the personal is political" mean to you? How do you enact your political beliefs through a daily practice? Provide an example.

5) Is sex a political act? series of moments, a soundtrack of

6) How do you communicate your beliefs? (Illustrate an example of your practice as an artist/genre)

7) In what ways do you describe a work of art? Consider and to be a collectively or communally based practice? or tasks provided it with a challenge

8) Describe a time when you rebelled against your community. How did this make you feel? How would you make and describe based on this experience? what community members of the future

B. feelings: Choose language that is interesting to you experienced you how your responses to that

C. write a poem using this exists only in your dream.

Thom Donovan  
USA  
pencil on paper, 13 1/2 " x 20", YEAR.

"A few years back I taught a course on "Intense Autobiography." The premise of the course was to trace a genealogy of autobiographical (or "self life writing") practices in which the experiences of the 'individual' are displaced by sociopolitical, biological, and geographical urgencies. During the course I prompted the students to write autobiographically through a set of exercises.

The above page from a notebook I kept at the time includes a series of prompts I developed after Bruce Boone's seminal New Narrative work, *A Century of Clouds*. After the students have written with the prompts I ask them them to compose a poem 'mining' the language from their responses. The results are always quite interesting. The notebook page shows a typical process by which I compose and revise prompts for writing workshops.



Imaginary Archive, <rotor> Center for Contemporary Art, Graz, Austria, 2013



Imaginary Archive, Les Kurbas National Theater Arts Center, Kyiv, Ukraine



Imaginary Archive, Gallery 123, Galway, Ireland, 2011



Imaginary Archive, Les Kurbas National Theater Arts Center, Kyiv, Ukraine April 2014.



Imaginary Archive, Enjoy Public Art Gallery, Wellington, New Zealand, 2010.

Gregory Sholette