


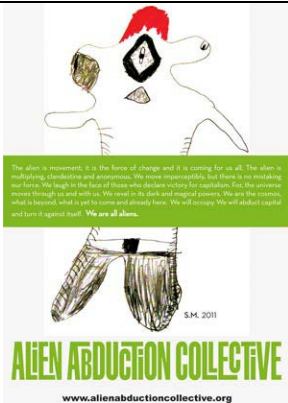
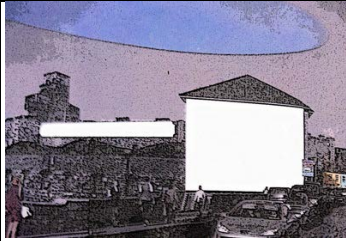


## Imaginary Archive – ICA 2015: Exhibition Guide

<p style="text-align: center;"><b>OCCUPY WALL STREET AND THE WHISKEY REBELLION OF 1791-1794</b></p> 	<p><b>Aaron Burr Society</b> Brooklyn, NYC</p> <p>(Digital print. 2011) A celebration of the fictional 211 anniversary of Aaron Burr's defeat of Adams and Jefferson in the 1800 presidential election, USA.</p>
	<p><b>Agata Craftlove</b> Queens, NYC</p> <p>“Adorno’s book of humor” “Were there no Cooks?” (both 2013)</p>
	<p><b>Áine Phillips</b> Clare, Ireland</p> <p>“Book of Invisible Stains” 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.</p>
	<p><b>Alien Abduction Collective</b> Ithaca New York, Copenhagen, Demark (2011: digital prints and stickers)</p> <p>The alien is movement; it is the force of change and it is coming for us all. The alien is multiplying, clandestine and anonymous. We move imperceptibly, but there is no mistaking our force. We laugh in the face of those who declare victory for capitalism. For, the universe moves through us and with us. We revel in its dark and magical powers. We are the cosmos, what is beyond, what is yet to come and already here. We will occupy. We will abduct capital and turn it against itself. We are all aliens.</p> <p>alienabductioncollective.org Todd Ayoung, Heather Davis, Kim Asbury, Ulla Hvejsel, and Phoebe Bachman.</p>

<p>Работа Александра Володарского не может быть представлена на этой выставке. По решению художника Авдея Тер-Оганьяна "автору запрещено заниматься левым искусством"</p>	<p><b>Alexander Wolodarskij</b> Germany/Ukraine (2014, text on paper)</p> <p>Alexander Wolodarskij's work cannot be shown at this exhibition. As decided by artist Advei Ter-Oganyan, "this artist is prohibited from making left(ist) art"</p>
	<p><b>Andrea Aversa</b> Italy/France</p>
	<p><b>Anna Zvyagintseva</b> Kyiv, Ukraine (2014, poster)</p>
	<p><b>Austin Ivers</b> Galway, Ireland "Blueshirt Putsch Ireland" (2001: Digital posters and video on monitor inside archive structure)</p> <p>Blueshirts existed, AND there was considerable sympathy for Germany in "neutral" Ireland during the war in Republican circles (my enemy's enemy, etc...). The war was actually officially referred to as 'The Emergency'.</p>
	<p><b>Azra Aksamija</b> Bosnia/Boston "Future Heritage Collection"</p>
	<p><b>Babias Venetopoulos + John Voyatzopoulos</b> Greece "GRD"</p>



**Ben Geoghegan**

Galway, Ireland

“A Record for the Future”

(1986/2011: Altered record jacket and sleeve.)

A Record Jacket produced to pay tribute to the vision of the Galway Pressure Group of 1986.



**Brian Hand**

Dublin, Ireland

“Declare Independence”

(Colour photography by Ros Kavanagh, 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 PM 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.



Bureau.A. [Maiden Survey Booklet]



**Charlotte Schatz**

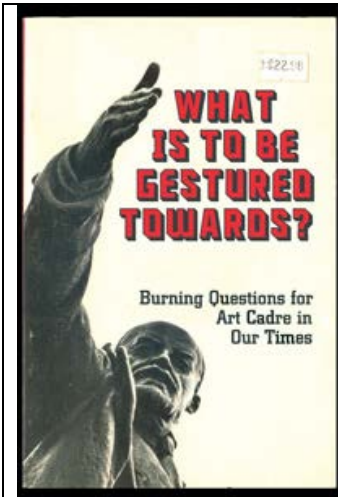
Philadelphia, PA



**Chris Esposito**  
USA



**Christina Lederhaas**  
Austria

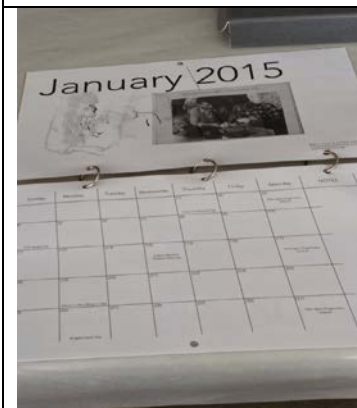


**Closed Engagement**  
Brooklyn, NY

“Fall Book List 2011”

- “Closed Engagement” (NYC)
- “The Thesis Committee”
- “What is to be Gestured At”
- “I Stood Alone on the Street”
- “I Got A Major Art Museum To...”
- “Social Practice and the Commodification of Everyday Life.”

As artists and students become 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.



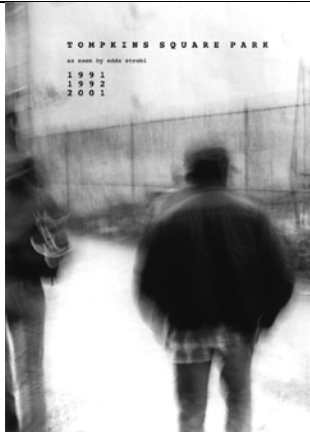
**Daniel Tucker**  
Philadelphia, PA



**Denis Pankratov**  
Ukraine  
“Barricades/Traces”  
(2014)



**Doris Jauk-Hinz**  
Austria  
“Die Guldinnen”



**Edda Strobl**  
Austria  
“Tomkins Square Park: 1991, 1992, 2001”

Housing units will be redesigned to provide 2 rooms and a bath for every adult.

With a communal kitchen, dining room, and lounge - HALLWAYS, CLOSETING, STAIRWAYS, WITNESSING - ALL CORNERS WILL BE ROUNDED. Involvement and the discipline of seeking will be abolished!

Childcare is included in the modest monthly fee, which all can afford!

A library of Labor History and Archives are open to the public daily!

Classrooms, art studios, and workrooms open to workers and their families from morning to night!

An outdoor recreation area and garden is on the roof of the building to provide plenty of fresh air and green space for tenants!

**AS THE CAPTAINS OF THE DOMESTIC SHIP, the cooperative is owned and managed by workers.**

Realized in other cities across the world WE STAND TOGETHER® has openings for all who are interested. Applications welcomed!

**WE STAND TOGETHER!**

- Childcare Included!
- Outdoor Garden!
- Affordable!
- Communal Dining!
- Free Library!
- Open Classroom!

**Ellen Rothenberg**  
Chicago, Illinois  
“We Stand Together” (2013: Folded Pamphlets)  
“Public Address” (2009: small book)



**Eva Taxacher and Karin Ondas**  
Graz, Austria  
"frauen gegen mißbrauch und vergewaltigung"  
2013



**Eva Ursprung**  
Austria  
"Eva Never Left Eden"  
(For Mileva Einstein-Mari: 1875-1948)  
(2013: Digital Print)

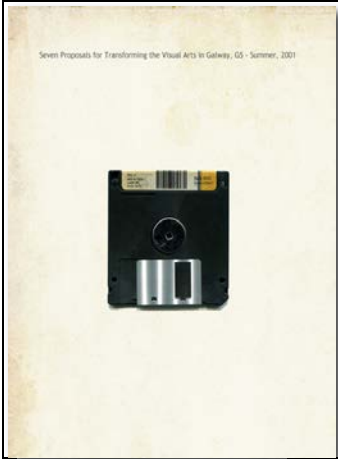


**Glenn Goldberg**



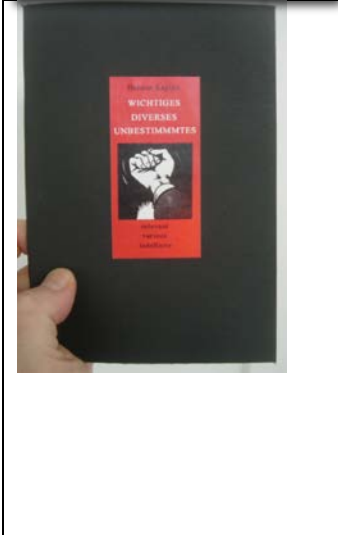
**Grant Corbishley and Malcolm Doidge**  
Wellington, New Zealand  
"Flags of the Commonwealth State of Maoriland"





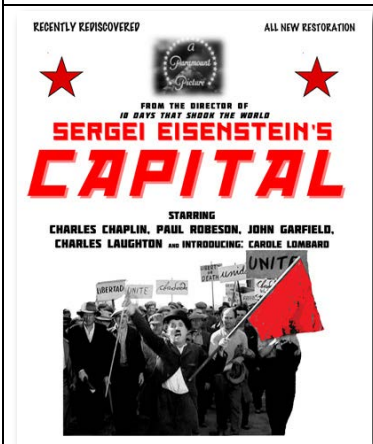
**Gregory Sholette**  
USA

- a. "Bikini Atoll: A History Lesson" (1978)
- b. "Deconstructing Mussolini" (2007)
- c. "We Are A Plus" (2013)
- d. "Metafisica" (2010)
- e. "Radio Free Galway" (shown: 2011)
- f. "Return of the Atomic Ghosts" (2011)
- g. "Double City: Chapters 1 & 2" with Christopher Darling and Agata Craftlove. (2013)



**Helmut Kaplan**

Austria  
"Wichtiges Diverses Unbestimmtes"  
2013: Booklet





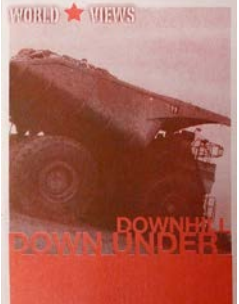

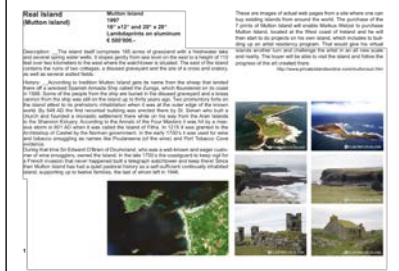
**Jeffrey Skoller**

San Francisco, CA  
"Eisenstein's CAPITAL (1930): found by Jeffrey Skoller" (2011)

In 1930, the great revolutionary filmmaker Sergei Eisenstein came to Hollywood at the invitation of Paramount Pictures studio producer Jesse L. Lasky to make a film of his own choosing. Eisenstein accepted a short-term contract for \$100,000. In Paramount's official history, this agreement soon unravelled, as each one of Eisenstein's film proposals was turned down by the studio. The excuse was intimidation by the Hollywood Technical Director's Institute, as they mounted a public anti-communist campaign against Eisenstein, who was subsequently forced to return to the Soviet Union in late 1930. With new information recently released from the Soviet film archives, that between June and October of 1930, Eisenstein was secretly making CAPITAL. Finally we are able to see this lost work!

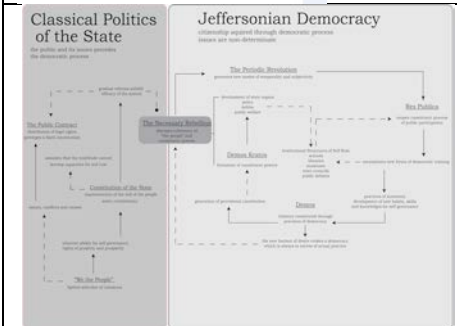
	<p><b>Jenny Polak</b> USA</p>
	<p><b>Jeremy Booth</b> New Zealand “The cultivation of New Zealand trees and shrubs: Plants for special purposes” (2011: Pocket edition digital prints)</p> <p>Facsimile rare issue from the progressive S. Taranaki land owners society.</p>
	<p><b>John Hulse and City Life/Vida Urbana</b> Boston, MA “Welcome Back To What Was Already Yours” (2011: Digital printed booklet)</p> <p>We occupied a foreclosed house in Dorchester, MA, to reclaim one of several vacant units in the neighbourhood. We occupied to put pressure on the bank to sell the property to a displaced family. This book collects the notes, pictures, and drawings that occupiers and visitors left behind during the occupation.</p>
	<p><b>Josef Fürpaß</b> Austria “Austrian Scientist Investigating Time and Culture” (2013: two posters)</p>
	<p><b>Karl Lorac</b> New York, NY, USA “Black Mask Trash Management” (2013)</p>



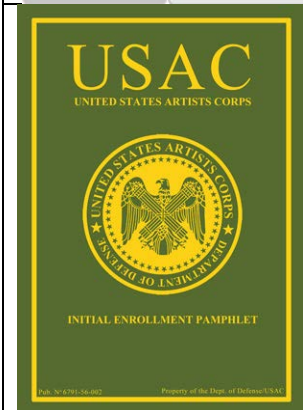
	<p><b>Lada Nakonechna</b> Ukraine “Photos from my album. Transnistria, 1973”</p> <p>(2014, photographs, featuring stills from the 1973 film “Dniestr Melodies”)</p>
	<p><b>Leah Oats</b> USA “Transgression”</p>
	<p><b>Lee Harrop</b> New Zealand/Australia “World Views”</p>
	<p><b>Lesia Khomenko</b> Ukraine “Stepan Repin”</p>
	<p><b>Markus Wetzel</b> Berlin “Mutton Island” (1997-2011: Digital prints)</p> <p>On the 3rd of December 1997 Markus Wetzel took over Mutton Island – which is situated a bit south of Galway – and started with his projects, which involved renovating, organizing a residency in a more or less fictitious way. This project is still ongoing and he would love to visit Mutton Island again.</p>



**Maryam Mohammadi**  
 Selzthal, Austria  
 "Selzthal: 1945-2010"

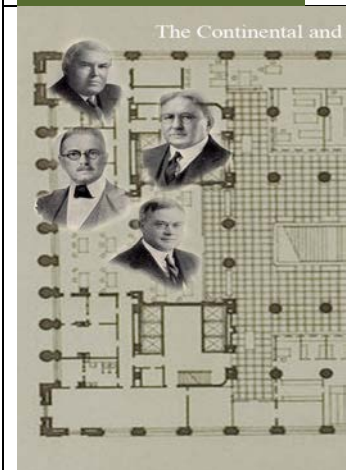


**Matthew Friday**  
 New Paltz, New York  
 "The Liberty of Empire"



**Matthew F. Greco**  
 Queens, New York  
 "USAC 2011"  
 "Waistcoat (issue one year one)"  
 (2011 & 2013: Digital prints)

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 honour, fidelity, strength, determination and sacrifice that a soldier meets war with. They were artist-soldiers and their life depended on their art, quite literally.



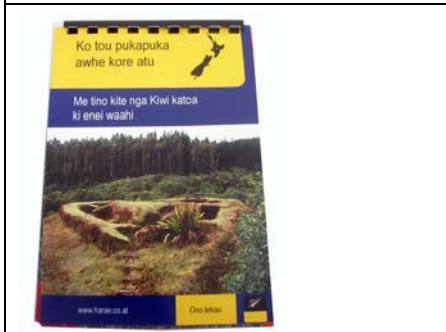
**Maureen Connor**  
 New York  
 "Occupied Bank Book"  
 (2011 -2013: Hand-made pop-up book)

Occupied Bank Book begins when a 1923 self-promotional bank publication was transformed to document an anti-bailout: in 1932 an enormous bank building in Chicago was given to Hull House, Jane Addams' Settlement house, and became a communal homestead for Chicago residents down on their luck. With its design based upon cooperative arrangements developed by turn of the century 'material feminists', (women who identified the economic exploitation of women's domestic labour as a basic cause of gender inequality, proposing communal cooking and childcare as ways to turn isolated domestic work into social labour) these transformed spaces soon became a model of government-sponsored housing. Despite its success, subsequent proposals by materialist feminists to appropriate commercial spaces for communal domestic use were met with resistance until recently when some Occupy Wall Street protestors took up residence there to

research the cooperative communal practices developed by residents over the last 75 years.



**Miroslav Kulchitsky & Sergey Korotun**  
“Smoking Kills”  
  
(set of three “false” packs of cigarettes)



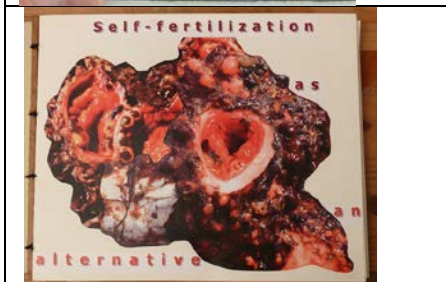
**Murray Hewitt**  
Wellington, New Zealand  
  
“Sight”  
(2009-2010)  
  
Travel guide. Sixty “must sees” for everyone in Aotearoa.



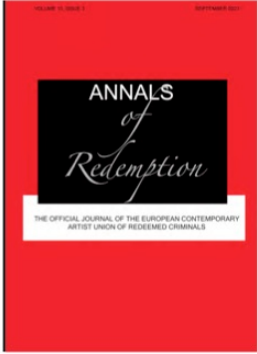



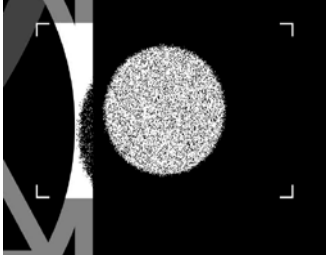

**Mykola Ridnyi**  
Ukraine  
  
“Students: Selected Works of Vanya and Roma”  
2014

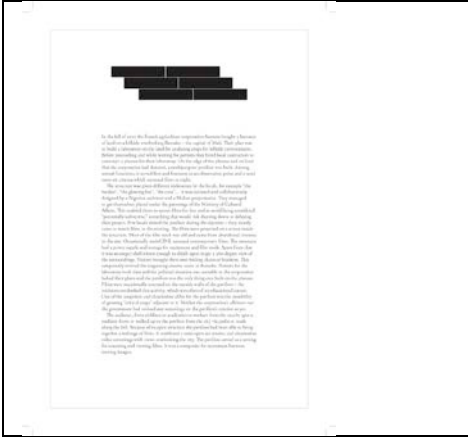


**Naeem Mohaiemen**



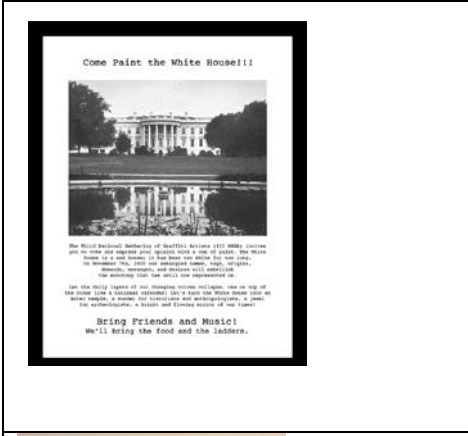
**Nannette Yannuzzi-Macias**  
“The Saga of R. Perry and the Pyura Chilensis”  
(Oberlin, Ohio)

	<p><b>Nayari Castillo</b> Austria</p> <p>“Annals of Redemption: The Official Journal of European Contemporary Artist Union of Redeemed Criminals” (2023)</p>
  	<p><b>Nikita Kadan</b> Ukraine</p> <p>“Occupied Zones, #1”</p> <p><b>Oleksandr Burlaka &amp; Oleksiy Radynskiy</b> Ukraine</p> <p>“The Jewish-Crimean Tatar Autonomous Republic of Crimea” 2014</p>
	<p><b>Oliver Ressler</b> Vienna, Austria</p> <p>“Bola Bola”</p>
	<p><b>Paul Lamarre and Melisa Wolf: Eida House</b> Brooklyn, New York</p> <p>“We Apologize”</p>



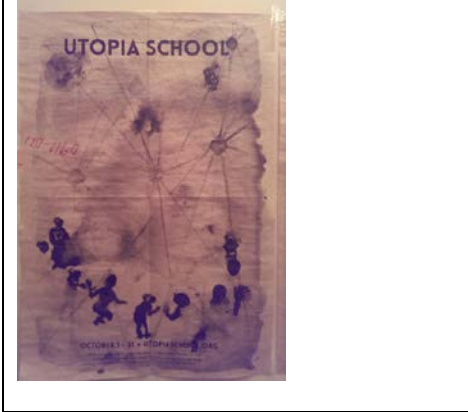
**Patrik Aarnivaara**  
 Malmoe, Sweden

“The Santum Pavilion (2013)








**Pedro Lasch**  
 North Carolina

“Come paint the white house”




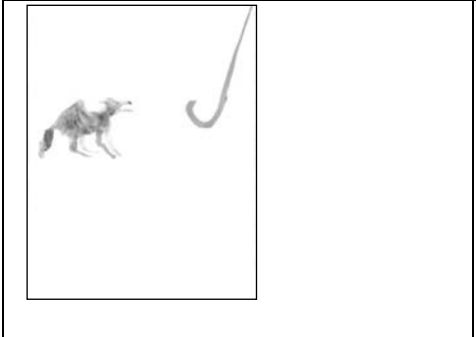
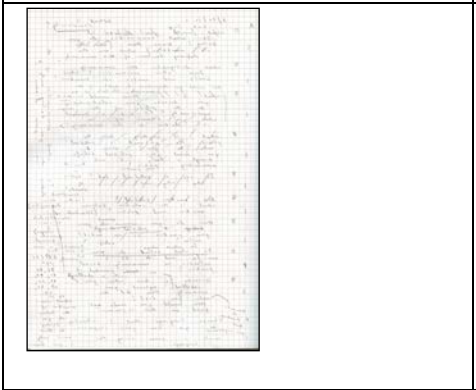
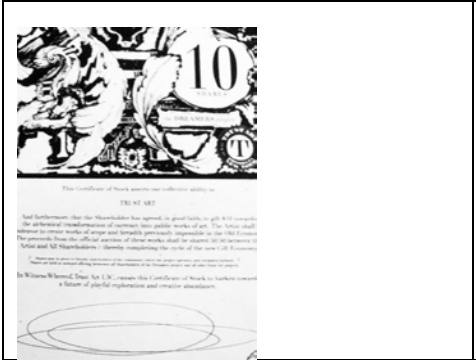
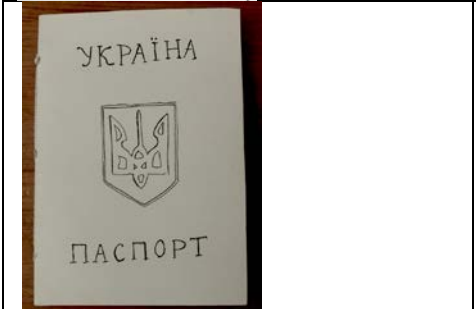
**Plausible Art Worlds/Utopia School**  
 Philadelphia, PA


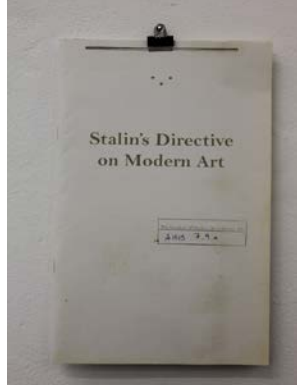
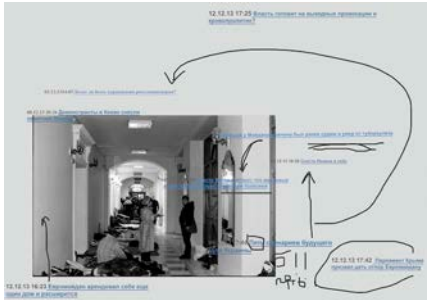
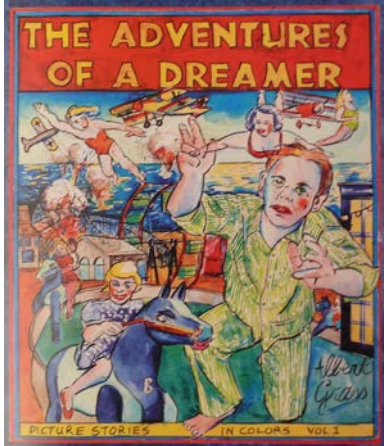


<p><b>Карета Метрополита</b></p> <p>Для демонстрації найсвіжіших сторінок історії українського мистецтва від найдавніших часів до сьогоднішніх, для пробудження історичної та культурної пам'яті українців ми пропонуємо розмістити у експозиції виставки «Велика та величезна» роботу «Карета Метрополита», яка найкраще представить високий рівень мистецтва і сучасності, поєднуючи розуміючи історію України.</p>  <p>Найцінніші артефакти – карета Київського Метрополита Рафаїла, подарована державі Києвом Сильваного Великою, її зібрання Національного музею історії України та автомобіль – пам'ятка авіаційної Києво-Печерської лаври. Пам'ятка вперше зустрінулася одному часу й простору у Мистецькому Арсеналі. Це робота має на меті показати сучасну історію України, то, як мистецтва традиції органічно вливаються на місцевого культурного ґрунті, народжуючи унікальні художні явища світового значення.</p> 	<p><b>R.E.P. Group</b> Ukraine</p> <p>“Artworks that you cannot accept” 2013</p>
	<p><b>REPOhistory collective</b> NYC: 1992-2000</p> <p>Assorted documents and maps</p>
	<p><b>Roger O'Shea</b> Galway</p> <p>(Digital prints, frames, brochures, sound) “Narrative in factoid - The esoteric work of P. Eugene Esmonde” History consists of a series of accumulated imaginative inventions. Voltai</p>
	<p><b>Salem Collo-Julin</b> Philadelphia, PA</p>



	<p><b>Sarah Farahat</b> Egypt/USA "Stoplights are Merely a Suggestion"</p>
	<p><b>Sasha Dedos</b> Ukraine "if Museum" (2014, set of postcards)</p>
	<p><b>Suchness</b> New Zealand  (Envelope and money)</p>
	<p><b>TanzLaboratorium</b> Ukraine "Monument to Oil" (2014, text, postcard, magnet)</p>
	<p><b>Tender &amp; endangered Cow/Horse of Dimness</b> New York City, USA "Review of Work and Sleep"</p>
	<p><b>Tiarnán McDonough</b> Galway, Ireland "A Series of Omissions" (2011: Digital prints.) A selection of miscellany and detritus pertaining to the arrest and subsequent trial of a group of artists and writers in Spain in the 1980s.</p>

	<p><b>The Think Tank That Has Yet To Be Named</b>  <b>(Meredith Warner with Jeremy Beaudry and Katie Hargrave)</b>  Philadelphia, PA</p>
	<p><b>T.J.</b>  Queens, NY</p> <p>“Interview with a Coyote”  (2013” Digital booklet)</p>
	<p><b>Thom Donovan</b>  New York City</p> <p>“Notes on Bruce Boone’s Century of Clouds”  (2013: digital print)</p>
	<p><b>Trust Art</b>  Brooklyn, NY</p> <p>“Trust Art Stock Certificate - Dreamers Project”  (2011: Ink on seeded paper)</p>
	<p><b>Vitaly Yankovy</b>  Ukraine</p> <p>2014</p>

<p><b>Коліївщина: Страшний Суд</b></p>	<p><b>Volodymyr Kuznetsov</b> Ukraine</p> <p>“Koliivshchyna: the Last Judgment” (2014, correspondence, sketches)</p>
	<p><b>White Fungus</b></p>
	<p><b>Yevgeniy Fiks</b> New York City, USA</p> <p>“Lenin For Your Library?” “Stalin’s Directive on Modern Art” “MoMA Communist Highlights” “Non-objective Art of George A. Dondero” “In the Soviet Experience” “Moscow”</p>
	<p><b>Yevgeniya Belorusetz</b> Ukraine</p> <p>2014</p>
	<p><b>Zoe Beloff</b> New York City, USA</p> <p>“The Adventures of a Dreamer”</p>