

# Right Time

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# Right Place

Oct 8 – Nov 13, 2022

Presented by Monira Foundation

Curated by Katharina Gruzei

CHARLOTTE BECKET & ROGER SAYRE, VALIE EXPORT, GELITIN, KATHARINA GRUZEI,  
MARLENE HAUSEGGER, EGINHARTZ KANTER, JOSHUA LIEBOWITZ, ANN MESSNER,  
RAINER NOEBAUER, NANCY NOWACEK, JOSÉ PAZOS, OKTAVIA SCHREINER,  
STEFANOS TSIVOPOULOS

Public space has become a highly contested territory in the past decades. The term itself is a fluid concept that is constantly being redefined by its intricate cultural, historical, ecological, and political implications. Right Time, Right Place is an artist-curated exhibition that showcases works by international established and upcoming artists with different approaches to the public sphere. Issues regarding its use and accessibility are ever more relevant as privatization reaches a peak in cities such as New York, while the Covid crisis has only further influenced an existing zeal towards the regulation of public space, underlining critical aspects of this discussion.

Artists around the globe are taking to the public sphere, eschewing art-designated areas and traditional venues to connect with wider audiences, not necessarily represented by gallery visitors. Others are involving this sphere in their practice and containing it in other media. This show displays various artistic strategies, pointing out the potential of the public space as a social and political arena. Indeed, some works included question the fine boundaries between private and public, often blending them.

Right Time, Right Place revolves around informal and legally adjacent art practices that challenge the understanding of limitations. Furthermore, it underscores that the limits of art projects, activism, artivism and community building intersect, and that social change and artistic practice are often intertwined. Curfews and new rules of conduct, in particular, have changed the relationship to public space for urban residents. Efforts to maintain order and cleanliness have significantly restricted the scope of action for artists. These boundaries call once more for their exploration.

Visiting hours: M–F 11–5pm

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<https://monirafoundation.org/exhibitions-right-time>  
[www.katharinagruzei.com](http://www.katharinagruzei.com)

## ARTWORKS LOBBY AND ENTRANCE

- 1 **JOSHUA LIEBOWITZ**  
*Between Day and Night*  
Installation in public space | 4K video, sound, 10 minutes, 2022

*Between Day and Night* is about passages. Across and through conditions, modes of being, time, and rights of way. It is a work based around communing, direction finding, and long-distance seeing; and so, in a sense, is also about attending to and ritual.

Glowing orbs of lime-green light appear in parts of the commons and causeways across Manhattan and Jersey City. Bodies and infrastructure pass before them, and are illuminated. The light emitted rises and falls over the course of twilight, and later, in step with the ascending and setting of the full moon as it transits overhead. The places we cohabit and cocreate begin to appear anew. A gesture of transference among the elements and the living world is made. As is an offering of rapport.

- 2 **CHARLOTTE BECKET & ROGER SAYRE**  
*How a Velvet Rope Can Change an Event*  
Sculpture, stanchions, 48 x 48 x 100 inches, 2022

The velvet rope is used to draw crowds in and keep crowds out. Used at exclusive events to separate the worthy and those who just come to stare and gossip, the velvet rope has become a symbol of celebrity; fans are often standing behind the rope looking out at the life they want.

The velvet rope is not only for demonstrating high society, but is also a great device for eliminating confusion with your guests. Many ropes are placed to benefit the movement of traffic, guide them to an entrance or exit, and to keep lines moving orderly and correctly. The velvet rope is a head turner and a must have for those in charge of events everywhere. Source: CrowdControlDirect.com

## GALLERY 4th Floor

- 3 **JOSÈ PAZOS**  
*Sketchbook*  
Book, Photographs in Sketchbook, Potatoes in metal basin, 2022

At the heart of Jose Pazos's work lies a deceptively simple concept: the ephemerality of litter in the public space. In 2018 Pazos turned his photographic practice towards confronting the expansive facade of the streets of New York and began documenting populations of abandoned everyday objects: plastic bags ambling over crosswalks, cardboard boxes growing out of flowerbeds, mattresses sleeping on sidewalks. At Mana, Pazos displays one sketchbook of this body of work. Filtered through the metaphor of photography – a medium that distills time into a single frame of captured light – New York's en plain air sculptures reclaim their subjectivity, exposing traces of their roles in distinctively human cycles; promise and fulfillment, utility and disposal, abandonment and abuse. Ephemeral yet ubiquitous, the littered inhabitants of public space shown here are the remnants of contemporary civilization.

**4**     **VALIE EXPORT**  
**Body Politics**  
Avantgarde Film, 3 min, 1974

The nature of communication between the sexes is predetermined in our society. The politics of behavior that our society imposes upon men and woman can be demonstrated in physical form. The escalator, consisting of stairs moving downward, demonstrates the existing communication systems in five separate phases. A man and a woman are connected by a rope tied around their bodies.

**5**     **STEFANOS TSIVOPOULOS**  
**One Step Forward Two Steps Back – The White House**

12 performers, 24 hour live performance, White House, Washington DC | Video, 5:18 min, HD 16:9, colour & sound, 2017

One Step Forward Two Steps Back – The White House (2017) is a 24-hour live performance in front of the White House, Washington DC. Twelve performers dressed in black performed in silence a simple choreography; one step forward and two steps back, for a cycle of twenty-four hours. The performers – alternated in groups of two – on the sidewalk of the White House on Pennsylvania Avenue from 05:12 am on June 3 to 05:12 am on June 4, 2017. The choreography's backward movement drives the performers slowly away from the front gate of the White House until a new couple of performers arrive and continue the cycle. The continuous backward movement of the performers disrupts the continuity of the surroundings. For the inconspicuous tourist and the passerby, it becomes an act of defiance, a silent display of disobedience, in front of a political contested public space and symbol of global power.

The event was organized and curated by Vera Ingrid Grant (director of the Ethelbert Cooper Gallery Harvard University) and Lanfranco Aceti (director/founder MoCC, curator/artist) and supported the Museum of Contemporary Cuts and Ethelbert Cooper Gallery of African & African American Art, Hutchins Center, Harvard University. Video Documentation Sareen Hairabedian and Christopher Mariles. Performers: Heinz D. Adjakwah, Houssein Al-Moreey, Sandra Atkinson, Judith Bauer, Hayley Cutler, Annalisa Dias, Sam Horning, Cyndal Gilmore, John Loporto, Patty Mullaney-Loss, Erica Rebollar, Jon Rucker, Boris Willis.

**6**     **KATHARINA GRUZEI**  
**wandering thoughts**

Intervention in public Space, Video, HD, 4 min, 2022

This work is inspired by the so-called „sandwich boards“ – posters with advertising that are worn by people, and often seen in large cities. Usually they consist of a front and a back side, on which the advertising message is written. Instead of slogans, the artist carries poetic messages into the cityscape. Katharina Gruzei interprets different places in New York with personal moods, which She literally carries on her body into the framing of the video. Instead of attracting consumer attention, the phrases connect with passersby on an emotional level.

**7**      **GELITIN**  
***The B-Thing***  
Intervention, World Trade Center, Gelitin 2000

„And then the surgical intervention in the World Trade Center in New York City. Everything top secret and illegal of course. In days of conspiratorial work, somewhere on the 148th floor and using building site refuse they had tediously smuggled into the building under their pullovers, they constructed a functioning load-bearing balcony. In a long complicated process they scratched putty from the tall heavy window, which couldn't be opened. Then they extracted it using suction pads, shunted the balcony out, posed on it at 6 in the morning and had themselves photographed there from a helicopter for their nearest and dearest back home. They kept very mum about it all, because if word had crept out about their coup they could have been fined very heavily for sabotaging a national treasure. Even if it was built by the Japanese. Incidentally, as proof that they were there, there is now a piece of old chewing gum stuck to the outside of the building at a dizzy height.“ (Tex Rubinowitz)

**8**      **EGINHARTZ KANTER**  
***Good vibes only***  
Text-intervention, paper, approx. 12m x 1,2m Video: Full-HD, sound, 2:47 min, 2022

Good vibes only is a text intervention realized in public space resulting in a video. A part of a common motivational phrase is used to create large-format text-installations made of paper. The slogan, which is basically part of a very positive belief, is questioned in its validity due to its placement and through its fragile realization made of paper.

**9**      **ANN MESSNER**  
***body politic in 5 acts***  
Stickers posted in public space, website, 2022

'body politic in 5 acts' is a project developed specifically for RTRP. Descriptively the project consists of a website linking 5 videos titled in sequence as acts 1-5, which is accessed through anonymously posted stickers providing a QR link to the website. RTRP early conversations on the anxieties of working without permission in the public sphere, issues of property rights and what constitutes legal trespassing, along with the more abstract notion of the 'property outlaw', became conceptually entangled with the national fervor simultaneously unfolding regarding established law on reproductive rights and bodily autonomy with the anticipated Supreme Court Dobbs decision. What differentiates the public from private sphere becomes provocatively challenged within issues of reproductive freedom. It is compelling to consider reproductive rights from the perspective of property rights, or the right to privacy when circumscribed within the enclosure of the public commons, or a reflection on judicial overreach as a form of trespassing. 'body politic in 5 acts' is an anonymous public project – authorship is revealed only in the cultural context of this exhibition.

- RAINER NOEBAUER**  
**10 Greifhandschuhe (GRAPPLING GLOVES)**  
Interactive installation in public space, photograph, 2007

The glovebox system entices passers-by to dissolve the boundary between inside and outside. A shop window protects the presented goods from the touch of desire. This boundary is removed in Rainer Noebauer-Kammerer's installation. Passers-by can penetrate the pane and reach directly into the display. With the glovebox system, which is used primarily by the chemical and pharmaceutical industries, it is possible to have haptic contact with the goods offered by "Hackl Lederwaren". Passers-by can influence the display of the items. The longing thus evoked is not fulfilled, however, because taking possession remains an illusion.

- NANCY NOWACEK**  
**11 An Ambiguous Truth Blown South South East (Surrender the Commons)**  
Intervention in public space | Video, HD, 5:26 min, 2022

A Flag installed in the waters of the East River Estuary at low tide is blank on one side and declares 'THESE THINGS ARE COMMON TO ALL BEINGS' on the other. From one side, the piece registers as a white flag of surrender. The other side references the 6th century BCE Public Trust Doctrine: "...these things are common to all men beings: running water, the air, the seas, and the shore..." This proclamation first established the air and water as public commons—resources that today are rarely commonly held, and seldom accessible to all beings freely.

***The Ladder Effect***  
Sculpture, Railings, print, 2022

Aluminum railings—of size, shape and material specified to building and public safety codes—are installed in an unregimented line that suggests a meandering edge of shore or even a river. A vinyl tablecloth, unpackaged and refolded, is draped over one of the railings. "The Ladder Effect" refers to the 'attractive public nuisance' —the invitation to climb—public railings can pose to young children. It evokes debates about role of railings in public spaces: do the presence of railings around natural and built environments protect the public from inherent danger, or inspire riskier behavior? Can any barrier truly ensure human safety in public space? Do such barriers render the natural environment merely a vista or backdrop? Might more meaningful measures of public care exist beyond pipes and fittings?

- OKTAVIA SCHREINER**  
**12 Alice on the Upper West Side**  
Painting on Ceramic Tiles, 23,5 x 70,5 inch, 2022

Alice on the Upper West Side is part of an ongoing project about a fictional character named Alice. Using a map of the Upper West Side, the district Alice first visited and then lived in for several years, the viewer follows her life there during the late 1930s and early 40s. She was unable to travel back to her home in Scotland due to the effects of World War II and her story is told through fictionalised personal elements, some humorous, some tragic. The historical

context is where Alice's experiences intersect. Artist Oktavia Schreiner uses photographs of real places and embeds them in her drawings and texts. The ceramic tile mural, with the map fired onto it, references New York City subway station signs and wall ornaments. A connection is created between urban space, history and narrative.

- 13** **MARLENE HAUSEGGER**  
*„mise-en -scene / ruins in reverse,,*  
B&W print, 25,5 x 37 inch, 2022

According to Robert Smithson, New Jersey offers a set of opportunities for viewing New York. A sick houseplant was taken on a trip to the suburbs. Rotten wooden posts become the pedestal, the Financial District of Lower Manhattan the photo backdrop.

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