ALLE-GORY

CURATED BY
LAURENCE A. RICKELS

FEATURING WORKS BY
ALI ACEROL
TOM ALLEN
DAVID ASKEVOLD
NANCY BARTON
MARGARETE HAHNER
JOHN MILLER
JP MUNRO
AURA ROSENBERG

December 3, 2005 - January 14, 2006

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by Laurence A. Rickels

I CHOSE THE TITLE "alle-gory" not to make a slash or serve up work on a splatter but to reintroduce Walter Benjamin's rereading of allegory (in *Origin of the German Mourning Play*) into the art word. In Benjamin's reading, which is as much about the Baroque theater as it is about post-World-War-I Expressionist drama, or, for that matter, about all the words and worlds between or since, the allegorical mode has one context: it comes

after the catastrophe. It is the mode (or modem) that still links our survival as mourners and readers to what's missing. Allegory, according to Benjamin, signifies the non-being of what it at the same time represents. As with the corpse, which Benjamin refers to in passing as the primal or ready-made allegorical emblem, allegory is realized within the perspective of the melancholic. The object becomes allegorical under the melancholic's gaze; all the life is gone out of it; it remains as dead, but as eternally preserved. Benjamin has one openly psychoanalytic analogue for this double reading (his reference to Freud's understanding of melancholia remains in hiding), which he uses not once but twice. Sadism attends allegory, the only pleasure, but a powerful one, allowed the melancholic. "It is indeed characteristic of the sadist that he humiliates his object and then – or thereby – satisfies it."[1] In the same way the allegorist secures an object melancholi-

cally as dead but preserved and thus as "unconditionally in his power."[2]

Before closing the Origin book, Benjamin returns to a contrast between the Baroque German mourning plays and the mourning plays of Calderón (whose successful mourning plays Benjamin associates with the exceptional case of Goethe): "The inadequacy of the German mourning play is rooted in the deficient development of the intrigue, which seldom even remotely approaches that of the Spanish dramatist. The intrigue alone would have been able to bring about that allegorical totality of scenic organization, thanks to which one of the images of the sequence stands out, in the image of the apotheosis, as different in kind, and gives mourning at one and the same time the cue for its entry and its exit. The powerful design of this form should be thought through to its conclusion; only under this condition is it possible

to discuss the idea of the German mourning play."[3] This thinking through requirement gives interminable mourning the last word. Benjamin conjures successful mourning, the kind that's only passing through, as limit concept of the German Baroque mourning play, right after floating a Devil pageant past us, according to which allegory cannot but fall for the Satanic perspective that introduces and subsumes it, and thus in the end "faithlessly leap" (in Benjamin's words) toward God. Benjamin thus describes allegory's act of suicitation, a return to Devil and God that allegory otherwise interminably postpones: everything unique to allegory, Benjamin underscores, would otherwise be lost.

How to understand the allegorical mode of post-catastrophic reading? We can begin with our own setting, the mass media Sensurround, which simply reverses while retaining the melancholic link

but in the mode of catastrophe preparedness or what Benjamin analyzes in terms of shock absorption. Benjamin addresses this more contemporary version or reversion in the later essays, like the one on film culture and the other one on Baudelaire and mass psychology. "Alle-gory" in turn preserves this association between the allegorical treatment and its mass-mediatic reversal or revival by moving between pictorial works bearing recognizable allegorical signs and works that engage the identifiable conditions and contexts of our own media technologization, and on terms that only appear to have departed from the allegorical mourning pageant. It would be possible to argue that all the works are traversed by both revalorizations of allegory.

What summarizes Benjamin's Origin book is an internal allegorical caption to the enigma of the Baroque mourning play: Gryphius deliberately

replaces *deus ex machina* with spirit from the grave.[4] The stricken world of allegory is the turf of what recently was. Signification begins once life lapses into lifelessness. It is, as in its visitation by ghosts, a world of mourners or unmourners. When they enter the stage they left ghosts shock. It is part of the nature of allegories to shock. That is how they become dated,[5] how they leave a date mark. Allegorization thus looks forward to the gadget connection, the spin of a dial or flick of the switch that, according to Benjamin (in his essay "Some Motifs in Baudelaire"), mediates and buffers the incapacitating shock of technologization. The pushbutton control release of shock, its administration as inoculative shots, preserves or internalizes a body-proportional comfort zone inside technologization. The gadget controls also stamp moments with date marks, marking them as dated memories, emptied out but secured, and which are, as far as their

determining force goes, forgettable. Thus in the forgettogether of moviegoers doubling over with sadistic laughter over Mickey Mouse's destructive character the realization of sadistic fantasies and masochistic delusions is prevented just as psychotic disintegration under techno mass conditions is forestalled on the shock or shot installment plan ("The Work of Art in the Age of Mechanical Reproduction").[6]

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1. Walter Benjamin. *Ursprung des deutschen Trauerspiels. Gesammelte Schriften*. Ed. Rolf Tiedemann and Hermann Schweppenhäuser. Vol. I. Part 1. Frankfurt a/M: Suhrkamp, 1974 [1928]: 360.

2. *Ibid.* 359.

3. *Ibid.* 409.

4. *Ibid.* 313.

5. *Ibid.* 359.

6. "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit." *Gesammelte Schriften*. I. 2. [1936]: 462. This is the first version of the essay.

JOHN MILLER CAME LATE to photography. While at Cal Arts, even though John Baldessari was one of his instructors and influences, he was convinced that photography didn't interest him. Oddly inspired by his sense that an invitation to participate in a Berlin group show assumed that he would be submitting more of his impasto sculptural work, he commenced taking photographs of closed New York sex clubs. Even the title of the exhibited series, *Clubs for America*, referred to Dan Graham's *Homes for America*. He was also thinking of Ed Ruscha's series of real estate ops. Miller was first drawn to facades that bore no indication of what went on before. This is what photography introduced him to: the hole that couldn't be filled in but had effect on what he would do later. In the midday series, Miller continues to caption our fragmentary relationship to history via photo ops that are ideological non-sites that allegorize the everyday in banality and in richness, in sickness and in health. Although Miller hated the noon hour as the fast food of time – which is why he chose to explore it with his new prosthesis for the after-the-fact grasp of his artistic process and progress – among his long-standing influences were De Chirico's paintings of towns abandoned to the high noon sun. The desolation is raised to the power of the philosophical provenance of the noon hour. The series thus at the same time marks a Nietzschean overturning of disgust: noon so

soon becomes a time of affirmation. It is *die höchste Zeit*, the highest time, which leads to the German word for marriage, *Hochzeit*, which Nietzsche leads to the exchange of vows with the Eternal Return of the Same, the exchange of the wedding ring of recurrence at or as the highpoint of time. Because *höchste Zeit* in German also means that it's high time, that we're running out of time and that it's getting late, it is also the sense of urgency that gets across. It's time. In the photograph of the Lyon restaurant, *Untitled (9-13-05)*, we are still keeping feeding time, but also, allegorically, the time of photography's concise history. The photograph is already secretly etched in the graffiti (as Miller only later recognized) as souvenir of the pre-digital status of its medium as inscription, but also as the global or "live" broadcast of a jealous religiosity: "A drug free America for me."

John Miller
Untitled (9-13-05) #037
8 1/2" x 11"

PHOTOSHOP AND DIGITALIZATION realize more fully what was always the case with photography: no photograph comes straight out of the camera. For one thing, you always shop around. Miller wants his photos to be normative or competent, in other words, neither artistic nor wrong (as in overexposed for example). When you ask the program to undo distortion in a given photo it knows exactly what you mean. When Aura Rosenberg felt

it was time to learn photo shop she was guided by Benjamin's interest in panorama and inspired by the prospect of opening a format big enough to include reference to Benjamin's angel of history. Going first to collage for her first photo-shop assemblages dedicated to the angel of history, she subsequently moved away from the resulting flat pictorial space or canvas into a photographic space recreated as panoramic and cinematic in its wide openness. Her passage through photo shop is formally caught up in the metamorphoses that led to Paul Klee's *Angelus Novus*, the drawing that inspired Benjamin. According to Theodor Adorno, Klee's political caricature of the German Kaiser during World War I as the war machine in person was the first formulation of what over time withdrew into the machine angel, "who, though he no longer bears any emblem of caricature or commitment, flies far beyond both. The

machine angel's enigmatic eyes force the onlooker to try to decide whether he is announcing the culmination of disaster or salvation hidden within it. But, as Walter Benjamin, who owned the drawing, said, he is the angel who does not give but takes."[7] In *House of Bones* (2005) Rosenberg squeezes a diorama from New York's Museum of Natural History, a miniaturist space reminiscent of Baroque wonder room exhibits, into the panorama horizon that allows room under its painted sky for the twin towers in ruins. By including the angel of history in the photograph Rosenberg places the viewer in the eye of the windstorm blowing from paradise and thus in the midst of the ongoing recent past of catastrophe that the angel must witness with her back up against a future that doubles as the black hole of loss. "The angel would like to stay, awaken the dead, and make whole what has been smashed."[8] But Rosenberg

Aura Rosenberg
House of Bones, 2005
47 1/2" x 31"

underscores that while we too witness the piling up of catastrophe, since we're facing the angel, even though the angel cannot save us, we are still left with the prospect of the future, the uncontrollable time to come: call it reality, call it the other, it is at once our dead-ication and our affirmation.

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7. "Commitment," in *The Essential Frankfurt School Reader*, ed. Andrew Arato and Eike Gebhardt, trans. Francis McDonagh (New York: Continuum, 1982 [1962]): 318.

8. "Theses on the Philosophy of History," in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken, 1968 [1940]: 257.

IN *DEVIL, FATHER, MINE* (2005) Nancy Barton sets the Devil on the salt seas of the California desert uncommonly drenched or luminous through heavy rains. As Barton comments: "The feel of the photo is desolate, and the contract-signing trio is very family-group on vacation. Sort of 'the hills have eyes' with a sense of threat beyond the little dirt island."[9] The photographer signs the unfurled parchment, the deed of purchase of her

soul for the only thing any of us can give but which only the Devil can guarantee: time or, better yet, more time, more of the same time but as quality time free from the randomness and uncontrollability of death. Instead one is granted a certain deadline when you sign up with the Devil father to obtain Dad certainty.

In *Toward a Philosophy of Photography*, Vilem Flusser refers to the photographic apparatus as "black box" (in English in the German text) which, as foreign body to its own history as analogy, serves as placeholder for a whole relay of apparatuses, the inner workings of which withdraw from the outside chance of our knowing them from the inside. This meaning of black box arose during World War II when a certain device added to a fighter plane improved function while its inner workings remained a mystery. By the 1950s at the latest, this black box came to signify the bypass operation of behavioral psychology with

Nancy Barton
***Devil, Father, Mine*, 2005**
Color photo, 28" x 38"

regard to the area between (brain, nervous system) stimulus and response. Behaviorism bracketed out the happy medium between stimulus and response as unknowable. Freud's psychic apparatus functions not unlike the box in behaviorism. Rather than stimulus/response, however, the relationship to the apparatus involves the medium of transference, which by analogy is not only compatible or continuous with the apparatus but is also transmitting through it.

In the 1950s "black box" also referred to the surviving crashed manifest offering feedback that promotes future survival via an evolutionary adaptation of technologies to the fit with catastrophe's containment. Before the semantic sprawl of "black box" from bracketed-out apparatus to container and conveyor of undead or live testimony to the causes of an otherwise annihilating catastrophe, "black box" was originally located, as analogy, between the

photographic apparatus and the coffin (for which black box was already synonym and symptom). The camera qualifies as the first candidate for this version of the black box, but only at the remove of analogy. The coffin boxes in a more perfect union. What's in the box is the missing body and its projections, ego and company. Every apparatus belongs to the same lineage of projection or reproduction as the psychic apparatus, which, within its egoic span, contains what it projects, the body as missing body. All instruction manuals to the contrary, it is the missing (the dead or undead) who are inside the apparatus. Thus from where she stands the photographer sees the Devil, the premier allegorical sign according to Benjamin, on center stage of the mourning play rather than stuck in the redemptive frame of Christianity. "I was thinking about the bond of family-style isolation/obligation as the province of the Devil. You can

never leave the landscape of the past (the little abject island). The worlds beyond mourning and memory seem vast and unknowable. The Devil is always there with you sharing the bonds of love and grief. He holds you with the craving for family and safety, your sense of duty to the past and the threat of guilt that would come with forgetting."[10]

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9. From her unpublished "Notes on *Devil, Father, Mine*" (2005).

10. Ibid.

DAVID ASKEVOLD'S 2005 LA body of work works the low tech in photography to allegorize American politics in terms of the burning bush of the law (of photography). Moses's bush doesn't burn but illuminates the wholly other who observes, watches, dictates to us but whom we in turn can only observe in the manner that the law is observed. Askevold's photography doesn't burn bushes. Like Spiritualist photography it picks up

emanations from the other world. He therefore uses photography in its Old Testament form (in contrast to the New Testament media of uncut recording and liveness) as it existed only prior to digitalization, which through its supplemental synthesis bypassed the conflict of generation, editing, and development deemed not so long ago irreconcilable. Askevold brackets out the sublation of this divide in order to underscore Bush's failure before the multiple chosen test. What makes photography fundamentally allegorical is that it incorporates, as Askevold writes, "a sense of place and situation not necessarily seen in the present; through yet another process it becomes transformed as if reflecting an experience or event not exactly known."[11] Askevold thus enters the old black box: he tapes to the back wall of a room that has been blacked-out black-and-white photographs selected also because they display a good amount of negative

A Psalm of David (New Testament, Psalms)

Bless the Lord, O my soul;
and all that is within me, bless his holy name!
[2] Bless the Lord, O my soul,
and forget not all his benefits,
[3] who forgives all your iniquity,
who heals all your diseases,
[4] who redeems your life from the Pit,

David Askevold
Under a Tree in the Park, 2005
Cibachrome, 40" x 50"

space. Then he projects color slides onto them and when it's a match Askevold takes another slide of the winning combo. At the same time Askevold thus raises the special effect as philosophical question or allegorizes it as ruin for speculation or spookulation. *Under a Tree in the Park* (2005) catches sparks from the "magni-fire"[12] internal/eternal to photography in order to develop negative spaces deferring/deterring the threat to self-validated park-ing.

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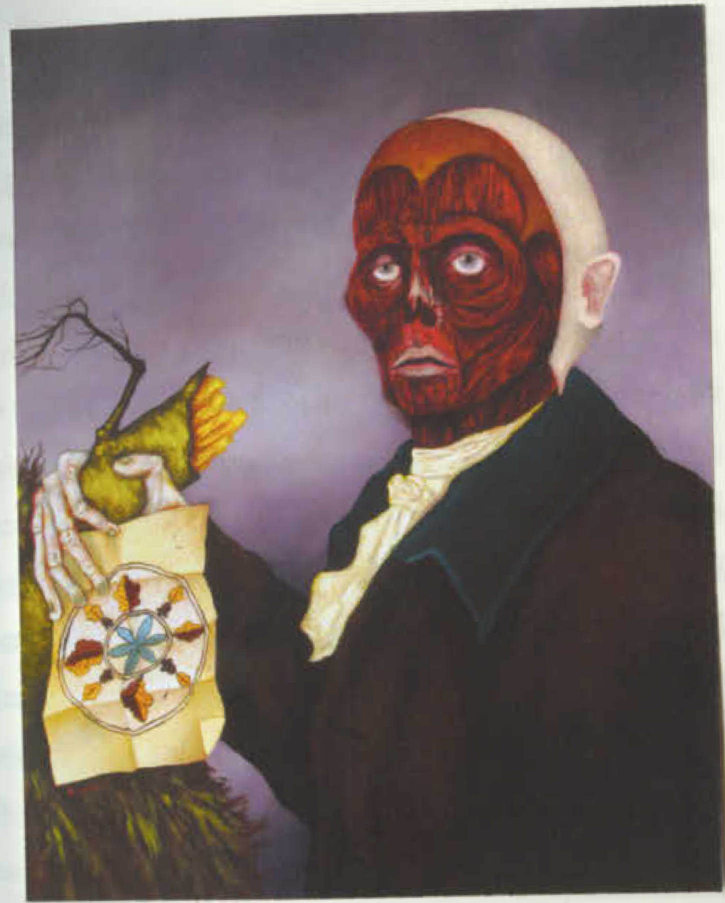
11. From his unpublished "notes on image making with a camera" (1996).

12. Jacques Derrida. *Lecture de "Droit de regard" de Marie-Françoise Plissart* (Paris: Minuit, 1982).

TOM ALLEN'S *INDICIUM* (Latin for "identifying mark" or "sign") from 2004 is the first of his flayed figure paintings drawn from Andreas Vesalius's 1543 anatomical volumes that still served Goethe as the source for his inside-out knowledge of bodies. Like today's plastic models or books with transparent pages, the original anatomical manual starts with the whole stripped body and then begins stripping away the layers of that body until the reader

ends up with a final cross section: the skeleton with ligaments. Dissection of human bodies was forbidden at the time: more than desecration it was heresy. Vesalius's secular findings did inter certain Christian redemption values at their allegorical points of overlap with pagan or occult allegiances to reanimation. It was believed, for example, that there was an incorruptible bone in the human body that served as the nucleus for the resurrection body. Once opened up, the body inevitably, in time, would reveal that there was no resurrection bone to pick with us. In time for the Baroque mourning plays coming soon, Vesalius introduced the creature, who like Kafka's Hunter Gracchus and Country Doctor, cannot completely die, perhaps because it is the immortal soul that has died without dying.

Allen's figure is all dressed up (with, let's face-to-face it, nowhere to go) in early nineteenth-century costume. Allen was studying German Romantic



Tom Allen
Indicium, 2004
Oil on canvas, 39 1/8" x 31 1/8"

portraiture when he considered using citations from Vesalius as the means to introduce the figure in the grossest sense. The result would be like a portrait, but not a portrait, non-humanistic but then ultra-humanistic, too. The rigidity of the stance is reminiscent, Allen advises, of Yankee-primitive portraits. The grey ghoulish hand of the man with eyes without a face but with a flap of scalp holds a folded piece of paper bearing a Pennsylvania Dutch hex sign: acorns and oak leaves surrounding a central rosette draw virility and vitality from the outside world to be manifested internally. "Made in California, this ghoul enjoys necromantic life support at the confluence of unconscious histories washing up onto "the Coast." Poster boy of *The Case of California*, the creature is held upright ultimately by the "German" and "Californian" (Hollywood) transmissions, his allegorical life's blood, coursing through him.

ARGARETE HAHNER paints on recycled surfaces, pieces of wood and old LP discs. The records, which she finds among the detritus of their collectibility (scratched exemplars and dupes), are best for serial painting. On wood you can still scrape away paint and create more layered work that reflects or incorporates the artist's second thoughts and general decision-making. When the paint is on record your second thought

starts you painting the next record. The series of second thoughts formally approximates Hahner's main themes of metamorphosis and mutation. She deliberately aligned her painting with the three great revolutions in our understanding of man's place in the universe: the Copernican discovery of earth's disc, Darwin's discovery of our mutational development out of all kinds of life, and Freud's discovery of the unconscious. Thus she uses association to immerse Darwin's evolution in fantasy and artifice. Copernicus is the record that turn turn turns, the revolution in the evolution allegorized in Hahner's works of juxtaposition. One abiding association concerns the edible materiality of the human body, a thought that might cross your mind when you go to the butcher shop. Cannibalism is part of the Hänsel and Gretel story, reference to which Hahner regularly throws into the mix of her juxtapositions. Kissing,

Margarete Hahner
HabichtsKüsse, 2001
Oil on LP, 12" diameter x 5

Margarete Hahner
HabichtsKüsse, 2001 (Detail)
Oil on LP, 12" diameter x 5

so close to biting (the upward displacement of the earlier infantile association of breastfeeding with making a meal of it, of sucking with eating), is the sadistic consequence exacted upon Achilles's person by the Amazon princess Pentheseleia, the eponymous heroine of Kleist's play. But owl and woman not only devour each other in the course of making out but also metamorphose one into the other.

JP MUNRO'S *ZEUS and Aegina* (2005) catches classicism in the act of metamorphic lovemaking, which, as always, represents the crossing over from divinity to humanity as totemic elevation of the animal above the human lineage to which creatures nevertheless belong. Before there was mutation and evolution there was metamorphosis and interspecial congress. Zeus took Aegina to the island named after her where she gave

birth to their son, Aiakos, who became one of the three judges of the underworld. The tapestry-like ground and the "painted" sunset wrap the pair in artifice or theatricality in which the eagle, whose talons draw blood, is at home as the uncanny. Munro's inspiration for this work was a Scythian brooch depicting the pairing which his painting however does not recognizably transpose. The eagle is the one visual citation in the painting and refers to Wilhelm Bohme's study for a Nazi German mural, "Bulwark Against the East," which crossed Munro's mind when he saw the brooch.

Christianity relied heavily on allegory to tame or claim pagan emblems for its frame of reference. The owl, a particularly resistant emblem, signified in the new frame the dark world of unbelievers. The owl thus tends to inhabit the rather Grimm fairy-tale margins of Christian culture. Because the eagle

JP Munro
Zeus and Aegina, 2003-2005
Oil on linen, 15 1/8″ x 12 1/8″

was Imperial Rome's emblem Christianity could not adopt it, not, that is, until Rome capitulated whereby Christianity was catapulted into world-religion status via the Roman infrastructure, notably its roads and postal system. The eagle is thus the bouncing ball to follow in illustrating the point Benjamin shares with Nietzsche that secularization indwells Christianity as its better-half-life. Secularization cedes the now pagan, now Christian eagle both to the democratic and the totalitarian state. The eagle, thus one allegorical emblem particularly encrusted with history, is fitting mascot for Munro's fascination with neoclassicism. The artist as ten-year-old encountered in Paris his first big works of neoclassicism, in particular paintings from the French Revolution and Napoleon's Empire. Even though neoclassicism is the lingua franca of modernism from the Enlightenment to the present day, its

paintings always struck Munro as illegible, irrational, overstimulating. For example: Nazi Germany was a major continuity shot in the transmission of neoclassicism. But already the figure of Napoleon is highly conflicted. Not an unrecognized artist like Hitler, but a professional mathematician, Napoleon is the quintessential benign because rational dictator. Yet his commitment to neoclassicism drove him to remove countless ancient churches standing in the way of the stereometric squares he craved. (Napoleon largely built Venice's St. Mark's Square through such unquestioning destruction.) A vehicle for madmen, Napoleon books one end of neoclassicism while Hitler is its living dead end as untenable object of identification (also because he was "himself" but the placeholder for ghostly transmissions passing through him).

HILE AN UNDERGRADUATE at Cal Arts, Ali Acerol started making a series of supersized postage stamps that doubled as political cartoons. It was when he next moved from the miniature signifiers of nations to their maps that he felt he had come full circle through his past and the living on of that past drawn onward through the transference. In an Istanbul childhood, an aunt who was a geography teacher helped the artist as young

boy cathect the mapping of our world. In school he was accordingly always chosen to be the map boy, who picked up, hung, and then removed the rolled up maps drawn on paper mounted on canvas. A deaf mute woman was a member of his extended family household. She didn't know any written language. But Acerol remembers how, when she would return home from the movies, for example, she attempted to improvise a means of communication out of the grunts or cries, hand movements, and gestures available to her, making a kind of meaning out of no meaning at all. When later in California he too received a deaf-mute A-Z hand-signal alphabet on a card in exchange for a donation, he made the connection via hand studies he had just completed (in which he isolated the hands from Dutch portraits). The hand signal alphabet and his interest in mapmaking coincided, then, in his series of map drawings on

paper mounted on fabric. The words on the pages were assorted names of places in the country mapped. Acerol was thus able to make large pieces that could be folded up into something small, portable, indeed, postable. From the stamp series, several envelope pieces, to the map works, Acerol immersed conceptual art in the post or past.

He started painting maps and literary quotations translated into the deaf-mute alphabet in 1992. The map painting of Yugoslavia, *Cultural Wallfare* (2005), allegorizes mapping as the closest reading of the shifting boundaries of history at odds with the coexistence of ethnicities and languages. It proved possible to be assigned a new language culture three times in one lifetime without ever moving: in "Yugoslavia" the borders moved instead. And yet while it existed Yugoslavia was the model nation of coexistence in the Eastern Block. The only other time

Ali Acerol
Cultural Wallfare
(That Which Can Be Shown Cannot Be Said), 2005
vinyl & metallic leaf on canvas, 36" x 36"

of relative peace and freedom of mind in the histories of the peoples assembled here was the era of rule by the Ottoman Empire to which subjects paid protection but were otherwise tolerated as different.

What the maps share with Acerol's signature brick sculptures, in which the sculptural process of taking things away and putting things together is reversed and comparable therefore to the making of oriental carpets, is that both enterprises visualize form through grids. But the formal achievements and continuities of Acerol's collected work are, bottom line, allegorical of the transferential relationships to which they owe their invention and acceptance. The map works are beautiful and smart; by mixing up heritages and time zones they go deep inside the surface and maintain the ruins of history by immersing the conceptual in finitude. For Acerol they represented the first works with which he could

identify via his conceptual art mentors, Michael Asher, John Baldessari, and Doug Huebler. While at Cal Arts he only wanted to find ways of working that would be acceptable to his teachers, whose judgment was the law before which he stood. With Acerol's map painting of a missing country shaped by and transmitting the enigmatic signals of his own spirits or transference guides, we arrive at allegory's code of ethics with regard to the ongoing speeding up, blurring, and replacement – as new-and-improved – of our social or interpersonal relations. Avital Ronell describes this ethical stance as "passivity beyond passivity, a space of repose and reflection that would let the other come."[13]

13. *Finitude's Score. Essays for the End of the Millennium*. Lincoln: University of Nebraska Press, 1994: 300.

ABOUT THE ARTISTS

Born in Bursa, Turkey, **Ali Acerol** grew up and lived and studied in Istanbul until leaving for Paris to study in art school and in private studios. Upon meeting his wife, who is from Los Angeles, he migrated to California and studied at CalArts. *Three Story Artist in a One Story Town*, a book about Acerol's life and work, will be published by Minneola Press in March 2006.

Following graduation from Art Center College of Design, **Tom Allen** has continued to live and work in Pasadena. His paintings were recently shown at Galerie Michael Janssen in Cologne. He has also written two fine essays for *artUS*.

David Askevold is currently living in the city of larger Halifax, Nova Scotia, Canada with Norma Ready and their daughter Kyla Ready-Askevold. A selective retrospective is being organized by the Art Gallery of Nova Scotia for the Spring of 2007.

Nancy Barton is an artist and writer who lives and works in New York, Prattsville, and Wonder Valley. She is Chair of the Department of Art and Art Professions at New York University and Editor of *artUS*.

Margarete Hahner is a painter and filmmaker who lives and works in Berlin, where she is represented by Zwinger Galerie. Her work was recently included in The First Annual *L.A. Weekly* Biennial (at Track 16).

John Miller is an artist and writer who lives and works in New York and Berlin. A large selection of his **Middle of the Day** photos is currently featured in *Expérience de la durée*, the Biennale d'Art Contemporain de Lyon.

A graduate of Art Center College of Design, **JP Munro** lives and works in Los Angeles. The most recent exhibition of his paintings was held at Sadie Coles HQ in London. It opened on the day of the subway bombings.

Aura Rosenberg lives and works in New York and Berlin. After receiving a D.A.A.D. fellowship in 1999, she published her resulting photo series, *Berlin Childhood*, with Steidl Verlag and the D.A.A.D. in 2002. Recent solo exhibitions of her work were hosted by the daadgalerie in Berlin, the Third Berlin Biennale, Galerie 20.21 in Essen and Gasser and Grunert Gallery.

ALLE-GORY

An exhibition curated by Laurence A. Rickels

December 3, 2005 - January 14, 2006

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