

BOMB — Artists in Conversation

Fall Arts Preview

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Upcoming shows, retrospectives, and museum openings highlighted by Maika Pollack, Ratik Asokan, Alex Zafiris, Gideon Jacobs, Michael Barron, Wendy Vogel, Zack Hatfield, and Legacy Russell



Photograph from *Memory* installation, 1971. Courtesy of Bernadette Mayer Papers, Special Collections & Archives, University of California, San Diego.

Maika Pollack

A fall show I'm really excited about is *Memory*, by Bernadette Mayer, on view at [Canada gallery](#) starting in September. Mayer is well known as a poet, but she was also a founding editor of the magazine *O TO 9* with Vito Acconci during the late 1960s, and published some of the great text-based conceptual art projects of the era. *Memory* was a project undertaken in July, 1971. Mayer shot a roll of color film a day for a month—thirty-six images for thirty-one days. The resulting 1,116 commercially-printed snapshot images were shown in a left-to-right 4-foot-high grid of photographs accompanied by a

six hour recording of Mayer's voice reading her diaries from those days. The text was later made into a book, but without the pictures.

This is the first time the original photographic work will be on view in its entirety since she showed it in 98 Greene Street in 1972, although a version of it was exhibited in *c. 7,500*, an exhibition organized by Lucy Lippard in 1973-1974, and a reconstruction with reprinted photographs took place at the Poetry Foundation in Chicago last year. I'm excited about how seeing *Memory* in person will expand our sense of the uses of photography and text in the 1970s. The piece extends our understanding of the uses of serial compositional techniques into the personal and the everyday.

Maika Pollack curated the show Rosemary Mayer: Conceptual Works & Early Fabric Sculptures, 1969-1973 with Marie Warsh and Max Warsh in 2016. She is faculty in the graduate program in Fine Arts at Pratt, teaches art history at Sarah Lawrence, and writes frequently about photography.

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