

Adam Pendleton

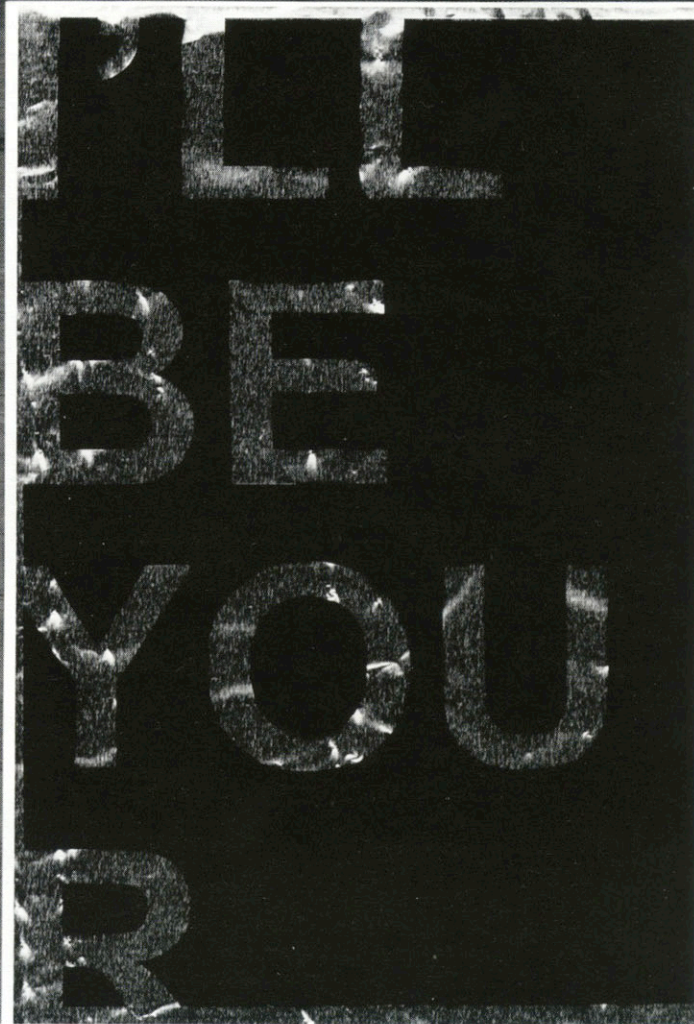
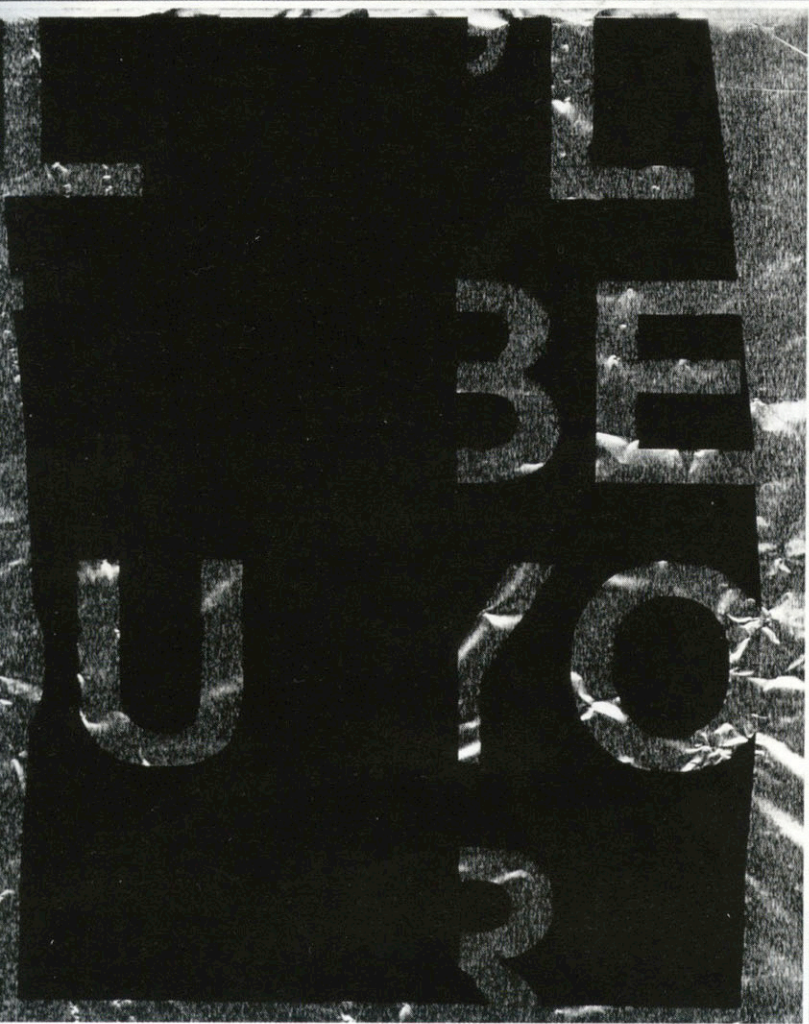
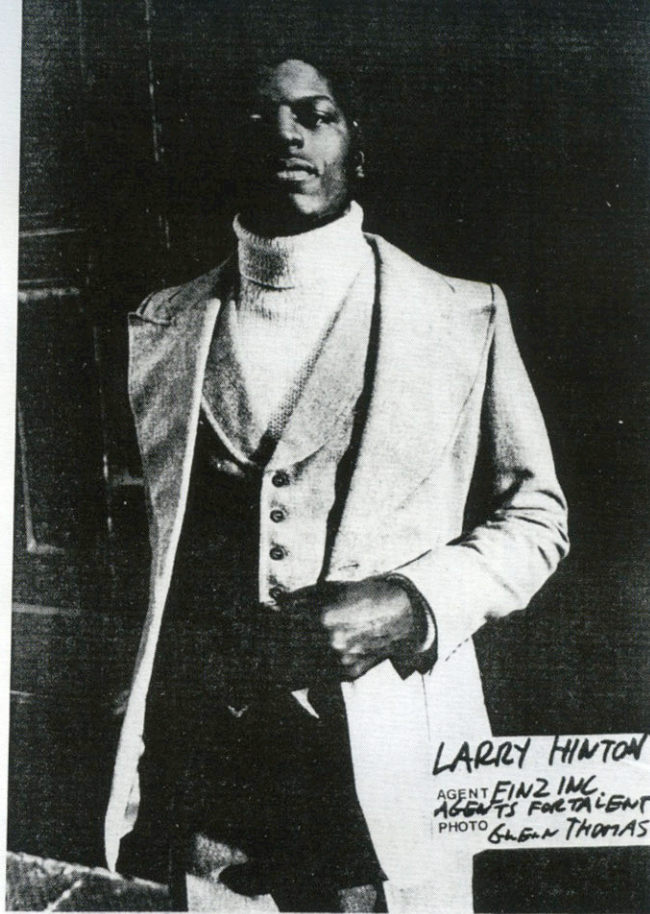
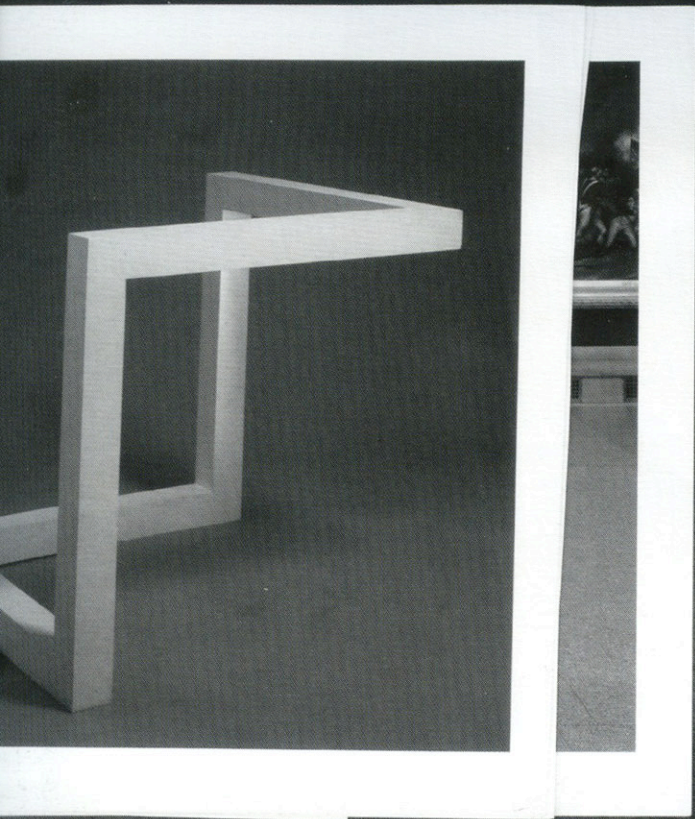
TEXT BY SCOTT INDRISEK

PHOTOGRAPHS BY PAUL MPAGI SEPUYA

ADAM PENDLETON IS IN an enviable position. This year, at the age of 28, he not only had work in MOMA's "Ecstatic Alphabets" exhibition, he also joined the roster of the Pace Gallery; he currently has a solo show, "I'll Be Your," with Pace London in Soho. Pendleton divides his time between New York City and Germantown, New York—a quaint hamlet close to Hudson and not far from Bard College—where the artist maintains a high-ceilinged workspace, almost monastic in its minimalist appeal. Pendleton's practice is deeply invested in the importance of language: His 2008 "Black Dada" manifesto took its name from a poem by LeRoi Jones (Amiri Baraka), and letters from those two words often enigmatically populate his silkscreen works on canvas or mirror. Yet he's equally interested in art history, specifically the sculptural configurations of Sol LeWitt or the idea of the all-black monochrome and its "aggressive absence."

Meeting with Pendleton in his Germantown studio, it becomes easier to approach his work in a manner similar to how it is made, by poring over images, collating interests and obsessions, or "creating relations between materials that are taken from different sources and reconfigured, reworked to create and establish other kinds of narratives," as the artist explains. For his exhibition in London, those sources are varied indeed, from installation shots of the 1955 Documenta exhibition in Kassel, Germany, to a black-and-white publicity portrait of a man named Larry Hinton that Pendleton found in a 1978 issue of *X Motion Picture Magazine*, which he has repurposed for a massive, four-paneled, wall-leaning silkscreen work. All of those source images are filtered through the aesthetic degradation of the Xerox process. "The Xerox for me represents the attitude or authenticity of these images and creates a space that is more neutral," the artist says. "It





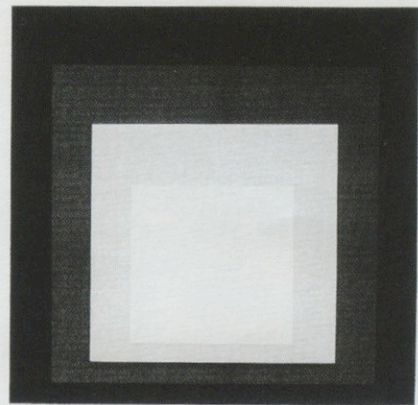


A Conversation with Michael Hardt
on the Politics of...

Leonard Schwartz

If Freud's Crit
mythmaking, as a
Michael Hardt asse
and writing remain
assumption of Freu
things for Freud a
troublesome—then
Writing is the sign
solve for itself, be
an increasing comp
comes the objectifi
discussion concern
as the vehicle of tr

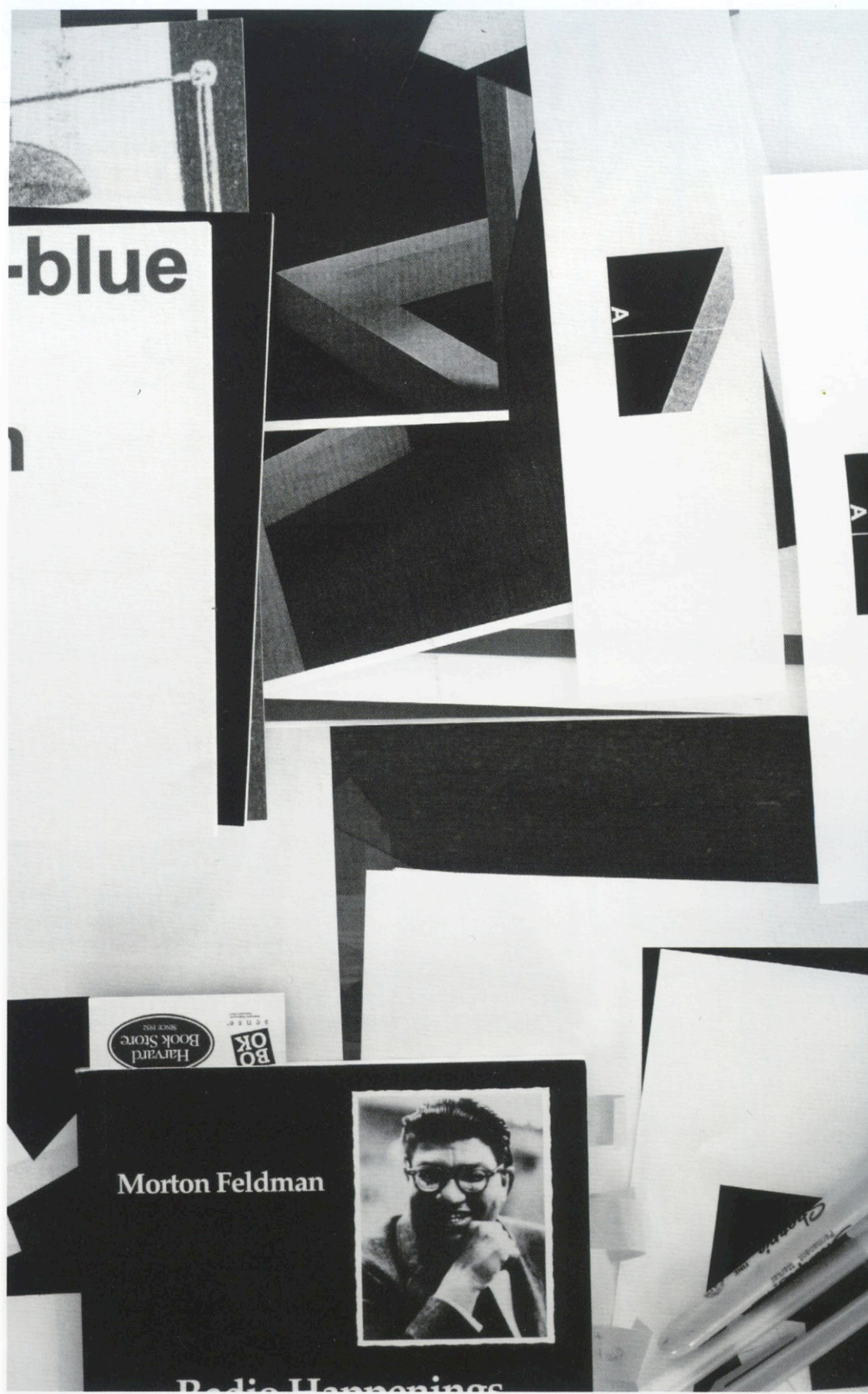
The psychic
no review here, th
to worship the Wri
repeatedly to refle
for us both the failu
of *Sprechgesang* in li
crowd the way ma
proves irresistible. I
tion, came from Vie
all great caté cultur
conversation, or di
where our own cult
say the least. The re
bombast and sterili
Melgard and I tra
sational moment, b
so that the reader v
mandates the clear
one's own disarticu
letter "u," as in "un
high point (the imp
the gut, umbilicus,
back up again to the
said or written, afte
"V" especially, as th
onstrates.



levels them out. They begin to have a relationship to each other, which they inherently do—so it's about how ideas, moments, and periods are networked.”

Amid the layers of photocopies and shelves of books in the studio, one can't help but notice a strikingly jarring sculptural work against one wall: an all-black cube to which Pendleton has attached a black dildo. “People thought I was a boring, dry dude, so I figured I'd get a dildo to just kind of open things up,” the artist says. “Such an important part of making things is realizing that absurdity is a great quality.”

On these pages, *Modern Painters* presents an exclusive portfolio of photographs taken at Pendleton's studio by Paul Mpagi Sepuya, capturing the multifarious texts, images, and juxtapositions that continue to inspire the artist's practice. The results are collages in their own right, bringing together items from Pendleton's workbench: an interview with the political philosopher Michael Hardt; the abstractions of Josef Albers; images of LeWitt sculptures. “These photographs came about because I wanted to give people access to the visual narrative structure that goes into the work,” Pendleton says. “I always like the idea of taking my practice and putting it in someone else's hands. Paul's informing me about what I'm doing through how he reads it. He's photographing my worktable, and I'm looking at his images and reacting to them. It's been a conversation in the studio.” MP



“I never noticed that a lot of the things on my worktable have a visual logic to them. When someone takes an image out of them, you start to think about them in a different way.”