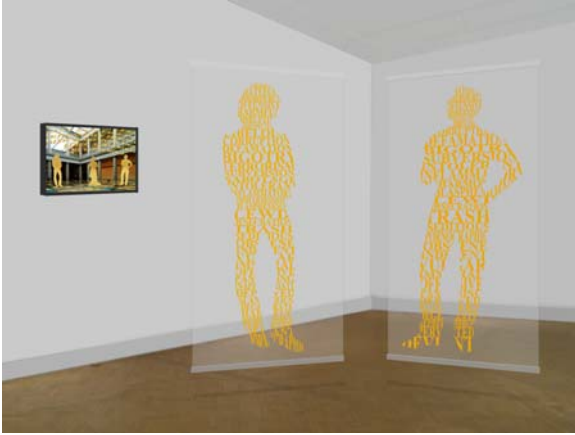


Shades of Absence: Governing Bodies

Proposal for the Manifest:AR exhibit @ Corcoran Gallery 31
By Tamiko Thiel, 2013



Installation, Corcoran Gallery 31



AR installation, Corcoran Gallery atrium



AR Installation, Capitol Building Rotunda



AR installation, NEA (Old Post Office atrium)

“Shades of Absence” is a series of augmented reality works on censorship in the visual arts, first developed for an intervention at the Venice Biennial in 2011.

“**Shades of Absence: Governing Bodies**” is a new, two-part work developed for the Corcoran Gallery 31:

- In the **augmented reality installation**, images of contemporary artists whose works have been censored by (or due to threats by) members of the US government are reduced to gold silhouettes and placed in the midst of terms of transgression. Each erased figure stands for countless unknown or lesser known artists who face censorship or persecution with no public support. They include Robert Mapplethorpe (at the Corcoran in 1989, by Senator Jessie Helms et. al.), Paul Cadmus (at the Corcoran in 1934 by Secretary of the Navy Claude Swanson), and members of the “NEA Four.”

Touching the artwork on the display gives the viewer a link to a **website on censored artists**. This work is visible in the **Corcoran Gallery**, the **Capitol Building** (including Senate and House chambers), and the **NEA offices** in the Old Post Office Pavilion.

- The **physical installation** in the **Corcoran Gallery 31** consists of two 3' x 6' banners with silhouettes of Robert Mapplethorpe and Paul Cadmus, formed out of terms of censorship.

A wall monitor shows screenshots of the augmented reality works on site around Washington D.C.

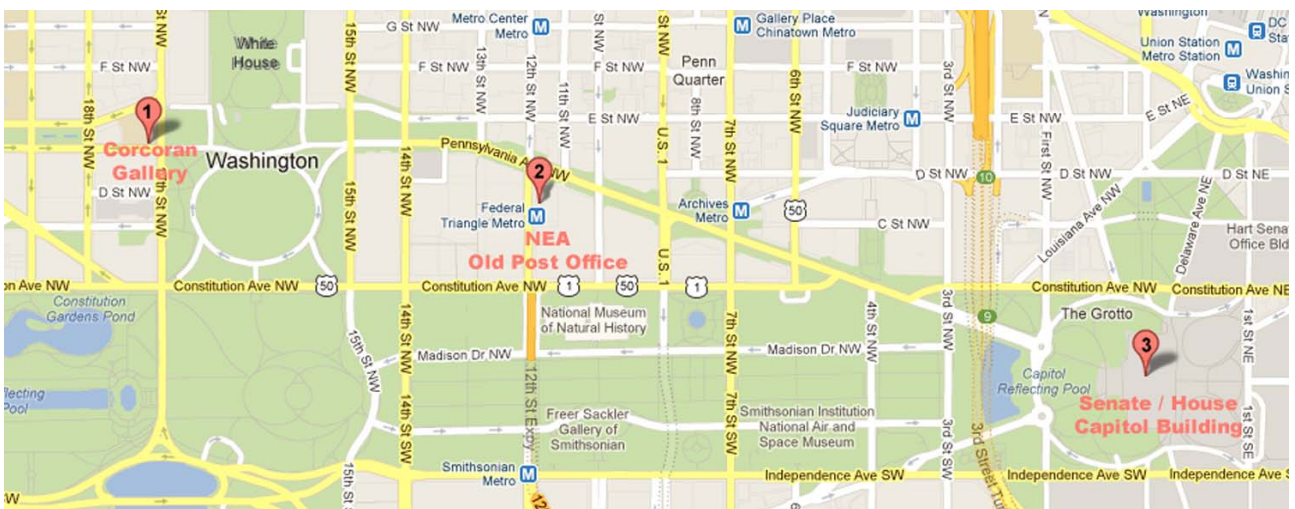
A **postcard** for visitors has directions for viewing the artwork, a map showing the 3 locations and a QR code with which the viewer can launch the artworks.

Physical installation details

Mixed media installation in the Corcoran Gallery 31:

- One gauze banner with a silhouette of Robert Mapplethorpe, 3' wide x 6' long.
- One gauze banner with a silhouette of Paul Cadmus, 3' wide x 6' long.
- The printed silhouettes are constructed out of terms of censorship.
- The banners should be hung from the ceiling next to each other, far enough away from the wall so visitors can walk around them and perceive them as floating in space, but with a plain white wall behind so the silhouettes are visible and readable.
- There should be postcards (ideally in a vertical pile to the side of one of the banners) that have information on the AR installation: viewing instructions, a map showing the locations and a QR code that launches the installation when the viewer is at one of the locations.

Locations of “Shades of Absence: Governing Bodies” in Washington D.C.



- (1) Corcoran Gallery of Art
- (2) NEA offices in the Old Post Office Pavilion
- (3) Capitol Building (Senate and House chambers)

Shades of Absence – Previous Works

Please see also: http://manifestarblog.wordpress.com/thiel_venice-2011/



“Shades of Absence: Public Voids”

This work brings artists of censored public artworks into the public space of Piazza San Marco. Touching the screen while viewing the artwork brings a link to a website on censorship of artists' works in public space – including several cases at the Venice Biennial itself.



“Shades of Absence: Outside Inside”

This work creates a virtual pavilion on the Giardini concourse for censored artists who, whether considered art world insiders or outsiders, have faced threats of violence or arrest. Touching the screen while viewing the artwork brings a link to a website with information on the artists depicted, and many others such cases.



“Shades of Absence: Schlingensiefel Gilded”

This is an intervention in the German Pavilion, which just won the Golden Lion Award for Best National Pavilion. In the spirit of Schlingensiefel, “Shades of Absence: Schlingensiefel Gilded” intervenes in this memorial to the deceased artist, manifesting his ironic absent presence surrounded by a halo of terms of censorship often used to describe his works. As difficult to pin down as Schlingensiefel himself, this gilded ghost floats in and out and around the pavilion. Touching the screen brings a link to a website with information on several cases in which Schlingensiefel’s works had been censored.