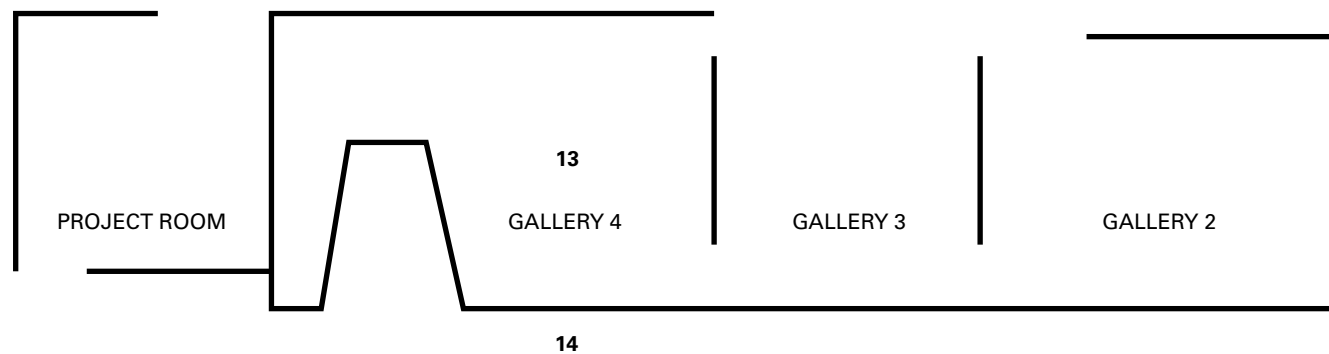
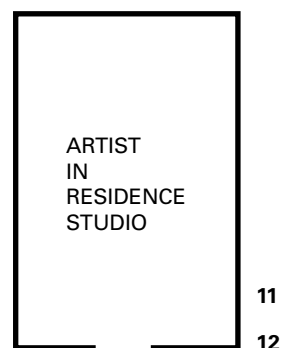


- 11. *How does it feel to be a fiction? New Haven Virus*, 2018**  
Viral text and digital performance via 5" x 5" color QR code  
Programmer: Maksim Levental

*How does it feel to be a fiction?* is an iterative digital performance that disseminates a text in a manner that mirrors the operation of a viral "email worm"—though with the active consent of participants. To take part in the performance, scan the above QR code or visit [www.howdoesitfeeltobeafiction.org](http://www.howdoesitfeeltobeafiction.org). On this site, you will be instructed to click on a series of buttons embedded in this page: one that will ask you to IDENTIFY yourself with your Google log-in information, and then one that will ask you to CONSENT to participating in the piece.

If you chose to click on the buttons, enter your Google log-in information, and give your consent. Then you will be granted access to a series of texts. At the same time you are granted access to the text, the site will send an email in your name (i.e., [yourname@howdoesitfeeltobeafiction.org](mailto:yourname@howdoesitfeeltobeafiction.org)) to all of the email addresses stored in your Gmail account. This email contains an invitation to new readers to participate in the performance. No personal information is stored permanently. Your contacts are not impacted by the "viral" mechanism outside of receiving this one email, unless they choose to follow the link and go through the steps to provide their own consent to participating in the piece. In this manner, the text reproduces itself by circulating "virally" through tens of thousands of personal email accounts.



- 12. *How does it feel to be a fiction?* 2017-present**  
Audio, 7:10min

For each iteration of *How does it feel to be a fiction?* a new text is produced in response to the host institution, and representations of prior iterations are presented in the gallery space. This audio is an excerpt from *How does it feel to be a fiction?* New York (2017), first commissioned by Recess (NYC).

- 13. *Banners*, 2018**  
13oz vinyl banners, various dimensions  
*Banner (Yale Daily News)*, 14.4"x1226.5"  
*Banner (Adria Richards, Twitter)*, 5.3"x258"  
*Banner (Nariman Tamimi, Facebook Live)*, 14.4"x185"  
*Banner (Bahar Mustafa, YouTube)*, 14.4"x1325.5"  
*Banner (Karen Owen, email fragments)*, 14.4"x86", 14.4"x22", 14.4"x40",  
*Banner (Karen Owen, artist's Gmail inbox)*, 14.4"x35"

Each banner is composed of a screengrab of a continuous digital window—i.e., the comments section of an online publication, the responses to a tweet or YouTube video, the path of a viral email, or the comments on a Facebook Live stream. The physical vinyl scroll materializes public moments in the lives of Adria Richards, Nariman Tamimi, Bahar Mustafa, Karen Owens, and the artist—all women who have experienced moments of overexposure on the internet that have gone viral. They are presented as banners of commonality rather than shame. Viewers are invited to pick-up, touch, and read the parts of the scrolls that are not affixed to the wall.

- 14. *The Con*, 2014**  
Visual essay first published in TDR 58:2 (T222), backlit film on lightbox, 36"x24"

This work is composed of a text, which examines the figure of the con, and an image of cupped hands, which evokes the movements of a shell game. Together, they constitute a visual essay that analyzes the various mechanism that "adjust us to taking a loss" within the framework of capitalism.

ALIZA SHVARTS

# Off Scene

**May 11–June 30, 2018**  
Opening Reception: Friday, May 18, 5-8pm

Curated by Sarah Fritchey

- 1. *Materials*, 2018**  
Binder with news articles, press, social media posts, etc. about *Untitled [Senior Thesis]* (2008) compiled by Artspace curator Sarah Fritchey

Because the sculptural installation for *Untitled [Senior Thesis]* (2008) was censored by Yale University, the piece became visible only as digital performance. Due to the ephemeral nature of the piece's visibility, its multi-platform proliferation, and the ongoing production of digital materials, an archive of the digital documentation of this work is always necessarily incomplete. For this reason, any collection of documentation materials for this work will reflect the person doing the collecting. Each search is shaped by not only the terms an individual chooses, but also their prior search history, which influences the web browser's algorithms. As part of this installation, Shvarts asked Sarah Fritchey, the curator of this exhibition, to compile the documents she found in her search. Fritchey produced a binder that has no beginning or end, can stand on its own, and is scaled to 1 and 7.7/10ths of the size of the affiliated exhibition publication. The dimensions visualize the 2016 gender wage gap in Connecticut, where women, on average, made only 77 cents for every dollar earned by men (Source: [w.StatusOfWomenData.org](http://w.StatusOfWomenData.org)).

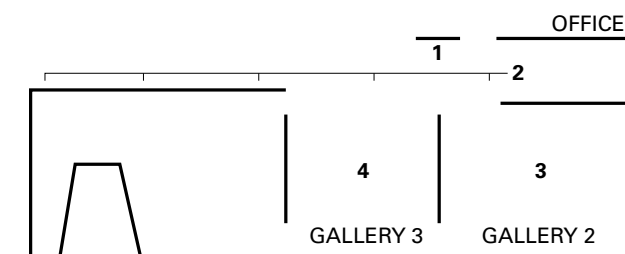
- 2. *Sibboleth*, 2016**  
Interactive sound installation via 5 2"x2" QR codes, 22:51min.

Using the technology of QR code—which has begun to replace traditional wall labels in contemporary galleries and museums—this work intervenes in the structure of knowledge production within the exhibition space. The piece consists of six QR codes which gallery-goers are invited to scan with their smartphones. Instead of a traditional audio-tour, listeners hear a narration of the space that employs the low bass frequencies of heavy metal music and binaural-beat inducing sound waves (which produce a sonic effect in the brain of the listener). Using sonic materiality as a critical tool, the work makes audible the disciplining force of "taste" and aesthetic value, which weighs heavily on the seeming neutrality of exhibition spaces and their didactic texts.

Please scan QR codes using your smartphone camera. Or, download a free QR code reader app from Google Play or the Apple Store. You must listen with headphones.

**WARNING: This piece makes use of loud sound and binaural beats. You should not listen to binaural beats if you are under 18, pregnant, wear a pace maker, have a heart condition, or are prone to seizures.**

*Aliza Shvarts uses an expanded notion of performance, usually mediated by video, text, and physical or digital installation, to draw the viewer's attention beyond the traditional scenes of art and politics. Her work frames the often imperceptible historical, legal, and social forces that circumscribe our real-life capacities to act. This exhibition reflects the last decade of the artist's performance-based practice, featuring the previously-censored materials from 2008 work, as well as several new site-specific installations which examine feminine speech and its interdictions in the digital age.*



- 3. *Disconsent: Pedagogy*, 2018**  
4 channel digital video, 11:28min.  
Participants: Kevin Quiles Bonilla, Juliana Broad, Jeion Green, Aaron Madison  
Videography: Harold Batista

In this work, four of Shvarts' former students relate a narrative to the camera telling of a time where they either consented or dissented in the context of school. Each student then re-tells the narrative of another, reversing the terms of consent and dissent. This reversal can range from replacing the terms used in the original narrative (for example, replacing "yes" with "no") to inventing new details of the narrative. The 4 channel video is played on a continuous loop without marking which of the narratives is "original" or to whom they belong.

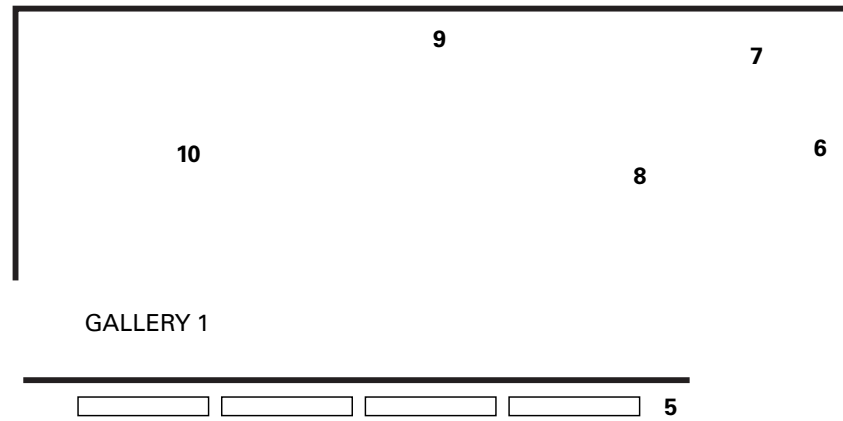
- 4. *Relational Clocks: I, You, We*, 2018**  
Custom natural language processing software and data visualization, flat screen monitors, duration approx. 4 years  
Programmer: Tyler Henry

For the past four years, Shvarts has received unwanted email from an internet stalker, sometimes over 40 emails a day. This work uses custom software to read the emotional changes in this constant stream of emails to create a live data visualization topography using facial expressions, beginning with the first email received on December 5, 2014. The visualization on each monitor corresponds to the usage of a pronoun in this email archive. The monitor on the left tracks "I," the monitor on the right tracks "you," and the monitor in the center tracks "we."

The software "reads" these emails at 100 words per minute, producing facial expressions that visualize the emotional context in which each pronoun is used. The data visualization uses the color scheme of a topographical map: the protruding red forms represent growing angry or negative emotion, the blue receding forms represent calm or positive emotion. These clocks—which register change in emotion as well as time—will run as long as emails continue to be received.

**5. Cite/Site, 2018**  
72 18"x24" inkjet prints on paper, 27

The 72 posters that compose *Cite/Site* display enlarged fragments of highly-circulated digital images and quotations. All are visual or discursive artifacts of feminine interdiction—that is, moments when women tried to speak on behalf of themselves, or behalf of each other, and were not believed. The work is organized into four stanzas, three rows of six posters each. (See below for citations details).



**CITE/SITE  
(DETAILED GUIDE)**

**Stanza 1**

1a.	1b.	1c.	1d.	1e.	virago
1g.	purported	1i.	1j.	1k.	1l.
1m.	1n.	1o.	1p.	1q.	1r.

**Stanza 2**

2a.	2b.	look	2d.	2e.	Жидовка
2g.	2h.	2i.	2j.	2k.	2l.
2m.	2n.	2o.	2p.	malinchista	2r.

**Stanza 3**

3a.	3b.	3c.	3d.	3e.	3f.
3g.	3h.	3i.	bobbitize	Genovese syndrome	3l.
3m.	3n.	3o.	3p.	3q.	3r.

**Stanza 4**

4a.	4b.	4c.	4d.	4e.	4f.
4g.	4h.	listen	4j.	4k.	4l.
4m.	4n.	4o.	4p.	4q.	4r.

1a. Mary Kelly, *Imaging Desire* (Cambridge, MA: MIT Press, 1998) xv.  
 1b. Suzanne Lacy, *Three Weeks in May* (1977)  
 1c. Gayatri Spivak, "If Only" *The Scholar & Feminist Online*, 4:2 (Spring 2006).  
 1d. Ana Mendieta, *Untitled (Rape Scene)* (1973)  
 1e. Carl Andre in interview with Calvin Tompkins, "The Materialist: Carl Andre's Eminent Obscurity," *The New Yorker* (December 5, 2011).  
**virago**  
 1g. Andrea Fraser, "In Conversation: Andrea Fraser," *The Brooklyn Rail*, 1 October 2004.  
**purported**  
 1i. Tawana Brawley, 1988  
 1j. Patricia J. Williams, *The Alchemy of Race and Rights* (Cambridge, MA: Harvard University Press, 1991) 169-70.  
 1k. Anita Hill, 1991  
 1l. Rae Langton, "Speech Acts and Unspeakable Acts," *Philosophy & Public Affairs*  
 1m. 22:4 (Autumn, 1993) 299.  
 1n. Monica Lewinsky, 1997  
 1o. "Text of [Paula] Jones Appeal," *The Washington Post*, 31 July 1998. 1p. Greg Howard, "Al Sharpton, Reconsidered," *The New York Times*, 9 March 2018.  
 1p. Saidiya V. Hartman, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (New York: Oxford University Press, 1997) 83.  
 1q. Breda O'Brien, "Miscarriage of Justice: Paul McCabe and Nora Wall," *Studies: An Irish Quarterly Review*, 95:380 (Winter 2006): 355-364.  
 1r. Patsy Ramsey, 1997

2a. Simone Mareuil, 1929  
 2b. Angela Y. Davis, "Afro Images: Politics, Fashion, and Nostalgia," *Critical Inquiry* (Autumn 1994) 39.  
**look**  
 2d. Coco Fusco, "On the Detention of Cuban Artist Tania Bruguera," e-flux journal, 3 January 2015.  
 2e. A protester is arrested during a demonstration in front of the Russian consulate in support of Russian punk band Pussy Riot, Friday, Aug. 17, 2012 in New York.  
**Жидовка**  
 2g. Kathy O'Dell, *Contract with the Skin: Masochism, Performance Art, and the 1970s* (Minneapolis: University of Minnesota Press, 1998) 21.  
 2h. Bryn Kelly, "MY TRANS BODY, MY TRANS SELF," 16 October 2013.  
 2i. Elaine Scarry, *The Body in Pain* (New York: Oxford University Press, 1985) 4.  
 2j. Emma Sulkowicz, *Carry That Weight*, 2015  
 2k. Tania Bruguera, 2015  
 2l. Mitch McConnell, 13 Nov 2017  
 2m. Donald Trump, 11 Feb 2018  
 2n. Alice J. Rhineland (composograph), *New York Evening Graphic*, 1925  
 2o. Cheryl Harris, "Whiteness as Property," *Harvard Law Review*, 106:8 (June 1993) 1735.  
 2p. Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (San Francisco, CA: Aunt Lute Books, 1987), 21.  
**malinchista**  
 2r. Mark Aguilar, *Not You (Power Circle)*, 2011

**6. Posters, 2017**  
2 inkjet prints on paper, 18"x24" each

These two posters present performance documentation from *Untitled [Senior Thesis]* (2008). The second reproduces the performance score. The second juxtaposes a film still from the video Shvarts took of herself during the performance with a public statement Yale released calling the work a "creative fiction."

**7. Player, 2008/2018**  
Digital video (VHS transfer), custom variable-speed media player  
Programmer: Tyler Henry

This is the original video documentation of *Untitled [Senior Thesis]* (2008), which was censored by Yale University. It is the first time Shvarts has publicly shown the footage, and as a condition of its exhibition, it is played through a custom variable-speed media player that speeds/slows footage to the duration of the exhibition, 1231 hours, so that it never loops.

**8. Box Choreographies, 2018**  
Sexual assault evidence collection kits, egg, dimensions variable

This installation consists of sealed sexual assault evidence collection kits—an object the artist has used in past performances. Each is manufactured by different commercial companies, which accounts in part for the variation in language and design.

**9. Nonconsensual Collaborations, 2012-2014**  
Digital video, 14:45min

*Nonconsensual Collaborations* investigates the unmarked gendered dynamics of artistic collaboration, documenting a series of performances with other artists who did not agree to their participation. The video combines narration with clips and images from each of these encounters, which are degraded as a result of their exchange (via text message, email, etc.) between Shvarts and the other artist. This video documents the nonconsensual collaborations that took place from 2012-2014.

**10. Shoot, 2016**  
2 channel digital video projected onto 40"x60" canvases, 11:20min  
Videography, compositing, and animation: Harold Batista

In 2012, Shvarts wrote a performance proposal to non-fatally and consensually shoot James Franco—an act for which there is an extensive art historical lineage. Years later, Franco visited the Whitney Museum, where Shvarts has a teaching fellowship, for a private tour. This 2 channel video juxtaposes text from the original proposal with now-canonical performance works that involve shooting, exploring the relationship between language, violence, and dramatic action.

4a. Audre Lorde, "Open Letter to Mary Daly," *This Bridge Called My Back*, ed. Cherríe Moraga and Gloria Anzaldúa, (Albany, NY: SUNY Press, [1981] 2015) 91.  
 4b. Audre Lorde, "Open Letter to Mary Daly," *This Bridge Called My Back*, ed. Cherríe Moraga and Gloria Anzaldúa, (Albany, NY: SUNY Press, [1981] 2015) 91  
 4c. June and Jennifer Gibbons, quoted by Marjorie Wallace, "The Tragedy of a Double Life," *The Guardian*, 12 July 2003.  
 4d. Assata Shakur, 1977  
 4e. Sylvia Rivera, 1973  
 4f. Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories* (Durham, NC: Duke University Press, 2010) 109.  
 4g. Shigeko Kubota, *Vagina Painting*, 1965  
 4h. Johnathan Swift, *The Lady's Dressing Room*, 1732  
**listen**  
 4j. Julia Kristeva, *Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez (New York: Columbia University Press, 1982) 3.  
 4k. Gwendolyn Brooks, *The Mother*, 1963  
 4l. Mako Idemitsu, *What A Woman Made*, 1973  
 4m. Sara Ahmed, "Evidence," *feministkilljoys.com*, 12 July 2016, <https://feministkilljoys.com/2016/07/12/evidence/>  
 4n. Howardena Pindell, *Free, White and 21* (1980)  
 4o. Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, [1990] 2006) 8.  
 4p. The Guerilla Girls, *Do women have to be naked to get into the Met. Museum?* (1989)  
 4q. Elizabeth Bishop, *One Art* (1976)  
 4r. Adrian Piper, *Out of Order, Out of Sight, Vol 1: Selected Writings in Meta-Art* (Cambridge, MA: MIT Press, 1996) 246.