

Cities Without Citizens: Statelessness and Settlements in Early America
Rosenbach Museum & Library, July 8-September 28, 2003

Gallery Notes

We learn place from place, and place from fleeing; fleeing from fleeing, and fleeing from border; border from border, and border from beyond. (Talmud, Eiruvin)

Cities Without Citizens juxtaposes historical materials from the Rosenbach collections with contemporary works to examine the cities, settlements and peoples of early America and illuminate how our nation's past connects with contemporary life. As a commentary on art, archiving, and basic human rights, the exhibition re-indexes Rosenbach holdings according to four social parameters: settlement, citizenship, discipline, and liquidation. *Cities Without Citizens* presents an inquisitive look at the processes and idiosyncrasies of building and liquidating a city in both early and modern times.

The exhibition also explores theories of curatorial innovation, prompting the question of how one might renew or reinvent an archival collection. The curator approached the project with an awareness of the delicate balance between innovative interpretation of history and the conscientious preservation of historical objects. Contributing artists include forensic photographer Lars Wallsten, the disaster relief architectural team of Gans & Jelacic, and installation artist Katrin Sigurdardottir. *Cities Without Citizens* is curated by artist Aaron Levy, Executive Director of Slought Foundation, an arts organization, gallery, and archival resource engaging contemporary life through critical theories about art.

This exhibition is the second phase of a two-part Slought Foundation project. It will culminate with a companion publication, edited by Eduardo Cadava of Princeton University and Aaron Levy and jointly published by Slought Foundation and the Rosenbach Museum & Library, forthcoming in October 2003. The publication is comprised of illustrative examples from the Rosenbach collections featured in the exhibition alongside texts engaging hospitality theory, human rights, and the architecture of new cities. Contributors include Gayatri Chakravorty Spivak, Arakawa + Gins, Joan Dayan, Thomas Keenan, David Lloyd, Gregg Lambert, Gans & Jelacic Architecture, and Eduardo Cadava, among others.

The exhibition runs through September 28.

Five Questions (plus) to Ask Yourself in this Exhibition:

1. How did early American settlers determine the borders of territories?
2. How did they identify citizens versus outsiders, criminals and slaves, and further negotiate the freedoms and limitations of each?
3. How do we make these determinations in contemporary America?
4. What is the museum's responsibility when it comes to historical archives? Is it exclusively to preserve and display? Must/should the museum set up a dialogue across history concerning issues of justice, pain and redemption, life and death?
5. What is the difference between a curator and an artist? Where does the curatorial process end and the artistic process begin? What is the distinction between invention and interpretation in the museum context?

Contemporary Art Works in the Exhibition

Aaron Levy

Kloster Indersdorf Orphans (Photographs, Lobby)

The children in these photographs are from Kloster Indersdorf, a United Nations orphanage established in Germany from 1945-1947. It handled refugees and displaced persons, such as Jews and others previously deported or displaced from Eastern Europe by the Nazis. The assigned if unverifiable name of the orphan has been digitally replaced with an image of his or her own face. The project asks us to consider how we remember or recognize a lost individual or a refugee. These altered photographs are poetic portraits of children needing to be recognized not just by others, but by themselves as well. Our dislocation from these children and from their portraits—a single instant, now more than fifty years old—reveals how little we know even today about their lives.

Posture (Video)

This reworked footage from 1930s German dance culture, in three parts, deals with the issue of mass discipline and conformity through choreography. In the thirties, dance was highly politicized and spiritualized and involved large groups of people engaged in outdoor ecstatic movement. The ideal body is understood here as the result of rigorous cultivation and training—in the service of building utopian communities. As we rethink and reinvent our cities, as artists and citizens, how do we acknowledge and respond to past and present failures?

Aaron Levy is Curator and Executive Director of Slought Foundation, an arts organization, gallery, and archival resource, also available online (<http://slought.org>). He recently edited "Searching for Romberg," essays on artist Osvaldo Romberg, and "Untitled (After Cinema)," essays on photography and cinema (Philadelphia: Slought Books, 2001 & 2002). He curated "Cities without Citizens" at the Rosenbach Museum & Library, Philadelphia (July 8 through September 23, 2003) as their 2003 artist-in-residence. He has exhibited work in Philadelphia at the Philadelphia Art Alliance, Moore College of Art & Design, and the University of Pennsylvania.

Lars Wallsten

Pictures of Crime

These works by Lars Wallsten are case studies in the liquidation of anonymous individuals. They indirectly address the evacuation of our cities and our homes and, by extension, our identities. In this series, discarded photographs of crime scenes are projected onto generic public spaces. They remind us that today, particularly in America, the borders separating our public and private spheres are blurred and perpetually at risk of collapse. These photographs, although seemingly passive, force us to rethink how we process, classify, and ultimately anaesthetize ourselves against the crimes that surround us. The anonymity of the individuals and events that gave rise to these images (as is the case with many of the historical objects in this exhibition) makes this body of work more dramatic and unsettling than they first appear. In contemporary life, can we envision cities that respond less to fears of violence and violation—and are more inherently hospitable?

Lars Wallsten was born in 1957 in Stockholm, Sweden, where he currently resides. He has exhibited in individual and group shows throughout Scandinavia, including the 1999 exhibition "Modern Times II" at the Hasselblad Center, Sweden. Recent projects including "Pictures of Crime" and "Crimescape" engage his earlier work as a policeman. Along with Chris Burden, Zbigniew Libera and Olav Westphalen, he was the subject of an extended feature in a recent issue of the bilingual magazine "Index" on Art and the Law.

Gans & Jelacic Architecture Refugee Cities Project

This work by Deborah Gans and Matthew Jelacic builds from the premise that the refugee camps of today are the cities of tomorrow. Their projects should be read as a direct call “to halt the urbanization of the world through displacement.” For these architects, the refugee is understood as a displaced product of post-Cold War geopolitics inhabiting a society of scarcity beneath our cultures of abundance. As quantified by the United Nations, the number of people subject to scenarios of displacement is vast—one in every 297 persons on this planet—including a new category officially recognized by the UN, the Internally Displaced Person (IDP) who is forced from home, but not region or country. There are at least twenty-five million refugees—a population equivalent to double the world’s largest metropolis. As they wane with attack, wax through immigration, or emerge suddenly in the debased form of the refugee camp, cities register the phenomena of displacement, and displacement describes the temporality and permanencies of cities. Any strategy for housing the displaced ultimately must envision new or recuperated urban cultures.

Deborah Gans and Matthew Jelacic are partners in the office Gans & Jelacic, Architecture and Design. Their work in the fields of industrial design and architecture has been exhibited at RIBA, London, IFA, Paris and the Van Alen Institute in New York City. Their recent investigation into disaster relief housing has won international awards and a grant for development from the Johnny Walker Fund. Both Gans and Jelacic are Professors in architecture at Pratt Institute in New York. Deborah Gans is the author of *The Le Corbusier Guide* (Princeton Architectural Press) and the editor of *The Organic Approach* (Architecture/John Wiley- London).

Katrin Sigurdardottir Circuit Cities

The work of Katrin Sigurdardottir, because of its scale, advances the illusion that we are at once in control of, and able to masterplan our urban spaces. The work playfully presents the viewer with a city so generic and abstract as to be unlivable. This model city also empowers us to reimagine our cities with attentiveness to their fragility, hospitality, and dependency on the rationality of the grid. It betrays a fundamental inquisitiveness towards the modular and the non-specific. While a model may respond to an imperfect, unfulfilled past; it also seeks to ameliorate a damaged or desolate life. As such, it serves as a prototype for the future; it is a potentiality to be filled, a potentiality too promising to reject.

Katrin Sigurdardottir was born in 1967 in Reykjavik and currently lives in New York. Her work examines distance and memory and their embodiment in and through architecture, urbanism and cartography. She has exhibited widely throughout Europe and the United States, including the Corcoran Gallery, Washington, the Icelandic National Gallery of Art, Iceland, the Victoria Miro Warehouse, London, the Centre d’Art Contemporaine à Sète, France, and the Hannover Kunstverein, Germany. She received a 2002-2003 fellowship through the Icelandic National Endowment for the Arts, and was a finalist for the Carnegie Art Award in 2002. She has recently lectured on her work at Colgate University and Middlebury College. She recently had a solo show with Galleria Maze, Torino.

Rosenbach Museum & Library Collections

Settlement	The adventures of Colonel Daniel Boon, [John Filson], Norwich, 1786
Settlement	Geographiae, Claudius Ptolemaeus, Amsterdam, 1605
Settlement	Nova Britannia, Robert Johnson, London, 1609
Settlement	The generall historie of Virginia, John Smith, London, 1624
Settlement	Information and direction to such persons as are inclined to America..., William Penn, [London, 1684]
Settlement	A narrative of the troubles with the Indians in New-England, William Hubbard, Boston, 1677
Settlement	An enquiry into the causes of the alienation of the Delaware and Shawanese Indians...[Charles Thomson], London, 1759
Settlement	A declaration of the state of the colony and affaires in Virginia, [Edward Waterhouse], London, 1622
Settlement	A true declaration of the estate of the colonie in Virginia, London, 1610
Settlement	A brief account of the province of Pennsylvania lately granted by the King, [William Penn], London, 1682
Settlement	A letter from Doctor More...relating to the state and improvement of the province of Pennsylvania..., Nicholas More, [London], 1687
Settlement	[Agreement to found Aaronsburg with 40,000 acres] Aaron Levy, agreement with Robert Morris and Walter Stewart, 1792
Settlement	Washington's farewell address, George Washington, New Brunswick, NJ, 1813
Settlement	Mondus Novus, Amerigo Vespucci, 1504
Settlement	[Portolan chart of the Atlantic, 1575] Bartolomeu Lasso
Settlement	Plan of the city of New York, [New York, ca. 1795]
Settlement	Nicolaus Visscher, Novi Belgii Novaeque Angliae nec non parties Virginiae... [Amsterdam, c. 1655]
Settlement	19 th -century reprint of 1682 original plan for Philadelphia
Citizen	Abraham Lincoln, excerpt from the "House Divided" speech, Springfield, IL, 1860
Citizen	Thomas Jefferson, holograph list of slaves [ca. 1811], Monticello
Citizen	Thomas Jefferson, holograph list of slaves, [ca. 1811], Monticello
Citizen	[Manumission papers], Jon Custis, Williamsburg, VA, 1747
Citizen	Negroes & Indian Advocate, Morgan Godwin, London, 1860
Citizen	The people's right to election or Alteration of government in Connecticut, Gershom Bulkeley, Philadelphia, 1689
Citizen	Declaration by the Representatives of the United Colonies...at Philadelphia, Philadelphia, 1775
Citizen	Proclamation...present at the execution of John Brown..., Charlestown, West Virginia, 1859
Citizen	An Essay on the Africans having been subjected to more injuries than the Indians, Benjamin Rush, 1850
Citizen	Some observations on the situation, disposition, and character of the Indian Natives of this continent, Philadelphia, 1784
Discipline	Report of the Commissioners...Exchange of Prisoners, Philadelphia, 1779
Discipline	A primer for the use of the Mohawk Children..., London, 1786
Discipline	Mamusse Wunneetupanatamwe Up-Biblum God maneeswe Nukkone Testament kah wonk Wusku Testament, John Eliot, Cambridge, 1663-61
Discipline	An almanack for the year of Christ 1733..., Philadelphia, 1732
Discipline	Notes on lectures delivered by Benjamin Rush, M.D., Professor of the Institutes and Practice, William Steptoe, 1803-05
Discipline	First annual report of the Board of managers of the Prison discipline society, Boston, 1826
Discipline	An encouragement to colonies, William Alexander Stirling, London, 1624
Liquidation	Bills of Mortality, London, 1666
Liquidation	A narrative of the late massacres, in Lancaster county... (Ben Franklin's Copy), Philadelphia, 1764
Liquidation	Copy of a letter from Charles Read, esq, to the hon. John Ladd, Charles Read, Philadelphia, 1764
Liquidation	The history of the American Indians..., James Adaire, London, 1775
Liquidation	An account of the robberies committed by John Morrison, and his accomplices, in and near Philadelphia, 1750, Philadelphia, 1750-51
Liquidation	A true account of the trials, examinations, confessions, condemnations, and execution of divers witches, at Salem..., London, 1693
Liquidation	A sermon at the execution of Moses Paul, an Indian, who has been guilty of murder, Samson Occom, New Haven, 1788
Liquidation	More wonders of the invisible world, Robert Calef, London, 1700
Liquidation	The American Bloody Register: Containing a true and complete history of the lives, last words, and dying confessions of three of the most noted criminals..., Boston, 1784

Special object in exhibition: Floor-mounted terrestrial globe, 1800