

Annotated Bibliography

Publications on the work of Antonia Hirsch

Jan Allen, Kristy Roberston and Sarah E. K. Smith, *Sorting Daemons: Art, Surveillance Regimes and Social Control* (Kingston: Agnes Etherington Art Center, 2010)

This catalogue accompanied an exhibition of the same name that included Hirsch's *the invisible hand (after Adam Smith)*, a 2009 work that used convex surveillance mirrors to spell the phrase "the invisible hand" in braille—a reference to Adam Smith's theory that economic markets should be "blind." Writing about *the invisible hand* and *Double Blind*, another work by Hirsch that employed convex mirrors to create a braille text, Allen emphasizes the power relationships suggested by these "emblems of sightless watching."

Heather Anderson, ed., *Sounding Selves* (Halifax: Dalhousie Art Gallery, 2012)

In her essay in this exhibition catalogue, Anderson described a 2005 video installation by Hirsch entitled *Tacet* that showed three composers sight-reading the national anthems of the nations aligned under NAFTA. Anderson assesses the project as an extension of Hirsch's interest in representational systems and the role of these systems in "shaping the social body."

Lorna Brown, ed., *Group Search: art in the library* (Vancouver: City of Vancouver Public Art Program and Other Sights for Artists' Projects, 2012)

This publication documents a series of interventions that took place at the Vancouver Public Library between 2006 and 2008. Hirsch produced a number of large-scale posters for the project which show figures posed awkwardly, taking various measurements from the body. Installed in the library windows and at other sites throughout the city, the posters drew attention to measurement as a representational system that divides bodies into artificially discrete parts.

Gregory Burke and Janine Marchessault, *Universal Code: Art and Cosmology in the Information Age* (Toronto: The Power Plant, 2009)

This group exhibition and accompanying catalogue explored ideas relating to scientific discovery and interpretations of the cosmos and natural world. Included was Hirsch's *String Theory* (2003), a small projection of a figure skipping with a glowing rope that the jumper occasionally crosses, forming an infinity sign. The persistent thump of the jumper resonates as a steady beat, conflating theoretical notions of imperceptible life in other dimensions with driving biological life forces. The playful visualization of complex scientific concepts is a strategy that's also evident in works featured in *Negative Space*.

Kari Conte, Jesse McKee, Florence Ostende and Lisa Marei Schmidt, *Friends of the Divided Mind* (London: Royal College of Art, 2009)

Edited by graduates of RCA's curatorial program, this publication includes texts and essays that

expand the ideas framing their final presentation. Commissioned to produce a multiple for one component of the project, Hirsch collapsed the flags of over 200 countries into one amorphous emblem. The project curators articulated Hirsch's ongoing investigation of systems and symbols as "testing the limits of representation."

Kathleen Ritter, *How Soon Is Now* (Vancouver: Vancouver Art Gallery, 2009)

This catalogue accompanied a 2009 survey of contemporary art practice in the region. The exhibition included Hirsch's *the invisible hand (after Adam Smith)* which Ritter described as exploring the relationships between visibility and power—ideas which persist in new works in *Negative Space* that view optical and personal electronic devices as framing mechanisms that focus our gaze and consequently site and concentrate power.

Artist publications and publications edited by Antonia Hirsch

Antonia Hirsch, *Lines Spoken For* (Vancouver: Artspeak, 2003)

This artist book coincided with a telephone project of the same name. Overlaying the perceptual structures of geographical borders, standardized time and stratified air waves with notions of personal boundaries and social networks, the artist's publication manifests as graphic mappings that read as open-ended visual information.

Antonia Hirsch, ed., *Intangible Economies* (Vancouver: Fillip Editions, 2012)

Intangible Economies is a collection of essays edited by Hirsch that considers the effects of sustained economic depression on the "artistic precariat" and the role of affect in economic theory. Initiated as a series of essays published in *Fillip* and subsequently presented as research in progress at a three-day conference in Vancouver, the collection features contributions from Melanie Gilligan, Juan A. Gaitàn, Hadley + Maxwell, Candice Hopkins, Olaf Nicolai, Patricia Reed, Monika Szewczyk and Jan Verwoert.

Antonia Hirsch, *Komma (after Dalton Trumbo's Johnny Got His Gun)* (Vancouver: Fillip Editions, 2010)

Comprised of an artist's book as well as a film installation, *Komma* (2010) took as its subject Dalton Trumbo's 1938 anti-war novel *Johnny Got His Gun*. The novel describes the experience of a soldier who's lost his limbs and his ability to see, speak, hear and smell. Trapped in an immobile body and deprived of his senses, the protagonist's thoughts are presented as streaming run-on sentences without commas to mark breaks or pauses. In *Komma*, Hirsch reproduces the text with commas inserted where they would naturally occur. Reproducing the copy as black text on black pages however, the "content" disappears while the commas, printed in white, make legible other aspects of language such as rhythm, duration and breath.

Marysia Lewandowska and Laurel Ptak, eds., *Undoing Property?* (Berlin: Sternberg Press, 2013)

This collection of essays stems from a larger project called *COHAB* that considered the

relationships between art and economics. Hirsch contributed an essay to *Undoing Property?* titled *Exchange and Circulation* that traced a line from Copernicus' theory of astronomical revolution and his economic theory of currency and circulation to Aby Warburg's *Mnemosyne Atlas* and the circulation of ideas.

Antonia Hirsch's Reading List

Elizabeth S. Goodstein, *Experience Without Qualities: Boredom and Modernity* (Stanford: Stanford University Press, 2005)

Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge: MIT Press, 1990)

Feuk, Douglas, "The Celestographs of August Strindberg," *Cabinet* Issue 3, Summer 2001

William Gibson, *Virtual Light* (New York: Bantam Books, 1994)

Olle Granath, *August Strindberg: painter, photographer, writer* (New York and London: Tate Publishing, 2005)

Franck André Jamme, André Padoux and Lawrence Rinder, *Tantra Song: Tantric Painting from Rajasthan* (New York: Siglio Press, 2011)

Francois Laruelle, *Principles of Non-Philosophy* (Minneapolis: Univocal, 2013)

Oliver Leistert, *From Protest to Surveillance - The Political Rationality of Mobile Media: Modalities of Neoliberalism* (as pdf:
<http://digital.ub.unipaderborn.de/hs/download/pdf/555530?originalFilename>)

Arnaud Maillet, *The Claude Glass: Use and Meaning of the Black Mirror in Western Art* (New York: Zone Books, 2004)

Quentin Meillassoux, Ray Brassier and Alain Badiou, *After Finitude: An Essay on the Necessity of Contingency* (New York and London: Continuum, 2010)

Maurice Merleau-Ponty, *The Visible and the Invisible* (Evanston, IL: Northwestern University Press, 1968)

Jonathan Reisman, "The Bodies That Guard Our Secrets," *The New York Times Sunday Review*, April 26, 2014

Lisa Robertson, *Thinking Space* (Brooklyn: OPR Editions, 2013)

Lisa Robertson, "Perspectors/Melancholia," *Milling* (Toronto: Bookthug, 2012)

Evan Snider, "The Eye of Hubble: Framing Astronomical Images," *Frame: A Journal of Visual and Material Culture* 1, 2011

Eugene Thacker, Daniel Colucciello Barber, Nicola Masciandaro and Alexander Galloway, *Dark Nights of the Universe (Novo Pan Klub)* (Miami: [name] publications, 2013)

Erwin Panofsky, *Perspective as Symbolic Form* (New York: Zone Books, 1996)

Daniel Heller Roazen, *The Inner Touch: Archaeology of a Sensation* (New York and Cambridge: Zone Books, 2009)