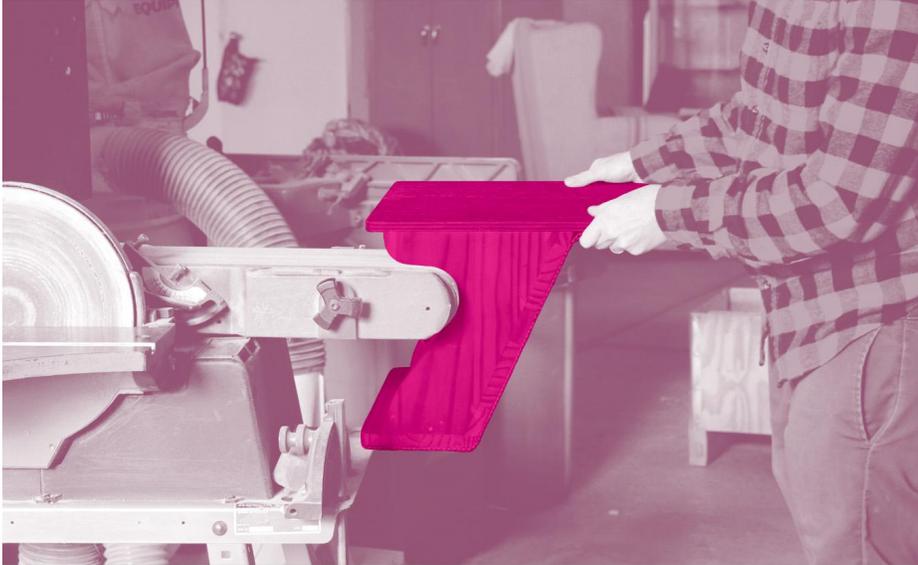


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Anna Campbell, *Dress Rehearsal for a Dream Sequence*

May 1 - June 12, 2022

Opening Sunday, May 1, 5-9pm

With public programming and an accessible web project on [participantafterdark.art](http://participantafterdark.art)  
Curated by Dominika Tylcz, Hana Halilaj, Claire Sammut, Eugenia Braniff, and Sofia D'Amico, members of the Second Year Curatorial Module at CCS Bard

From May 1 - June 12, 2022, PARTICIPANT INC presents Anna Campbell, *Dress Rehearsal for a Dream Sequence*, a site-responsive sculptural installation and the most recent iteration of a cumulative body of dream sequences that began with *Apparatus for a Dream Sequence* (2018) and *Prototype for a Dream Sequence* (2020). In *Apparatus*, “Chosen Family, Chosen Name, Separatist, Safe Space, Expat, Invert, Homophile, and Homestead” name the constellation of still living concepts for making habitability that hover around a marquetry bar top, piecing together, as Campbell describes it, “diverse strategies and terms that LGBT and other marginalized people have used over generations to mark the labor of making and naming home.” Of the assembled elements in *Apparatus*, the artist notes, “Scaffolding operates here as a material metaphor for social constructions broadly. Cordial glasses further call to mind shared spaces where people come together to socialize. Ribboned text from the laser-cut marquetry bar top pronounces, ‘We Must Take Ecstasy,’ citing the conclusion of queer theorist José Esteban Muñoz’s book *Cruising Utopia*, in which the operative word is ‘Take’ and the obligation of the communal ‘We’ is to actively construct for ourselves a commitment to ecstatic experience as a tool to work towards a utopic future.” While the violences that make urgent the way *Apparatus* enters the desiring fantasy side of dreamwork are never far from its construction site, *Prototype* steps directly into the all-too-real nightmare dimension of what is not just history, including the history of the very concepts of dreamwork and the material unconscious. *Prototype* does this felt labor by working its way through “Freud’s couch as construction site, as fantasy projection, as slant step,” via, among other strategies, a carpet draped over a scaffold structure on casters approximating the shape and dimension of the infamous chaise lounge of psychoanalytic encounter.

**PARTICIPANT INC**  
253 East Houston Street NY NY 10002  
Weds - Sun, noon-7pm

*Dress Rehearsal for a Dream Sequence* both deepens and expands these iterations in thematic range and scale by slicing into the visual grandeur of civic architecture to assemble provisional structures begotten from a praxis of precarity, not of beauty. As articulated by the writer and artist Matt Morris, “the algorithms of Campbell’s sculptures and installations, not to mention those references that inform their forms, that what fled queer and what fled woman takes up a stance in between the walls wherein the apparatus is the aesthetic [...].” The *Dream Sequence* and the scaffolding and marquetry elements within it can be understood as parts of a conceptual schematic, wherein Campbell inlays a politic, a handiwork of queer citation. Campbell’s dress rehearsal unfolds itself spatially and visually within three *Scenes*, each of which includes various relational components that create spacings in between the damages of past and present, for material encounters between the speculative might have been and a future perfect. Carefully rendered and manipulated objects such as mahogany veneer, 3D prints, scaffolding systems, movable library ladders, a custom spell constructed for the entryway by Jonah Welch, pre-figurative merch printed by Transfigure Print Co. and silicone finials cast by Craig Li replicating fenceposts outside the Stonewall Inn can be found in these constructed scenes that rely on juxtaposition and an accretion of reference and material. The thick discourse produced from these situational assemblages emerges from the language of hyper-indexical production physically apparent in the design of *Dress Rehearsal*.

*Dress Rehearsal*, like much of Campbell’s diverse research-based practice, employs props, scaffold, and trusswork to support models of representation for queer forms that challenge the gaze of classifying taxonomies. This critique bonded to the dreamwork of fantasy via form, space, and ephemera resists the social dynamics that reinforce our constructions of what may be understood as aspirational. Appropriated and abstracted references to domestic spaces, gay bars, and other more provisional architectures work to poach key signifiers of gender- and hetero-normativity and open them onto new attachments of possibility and desire from what might seem otherwise to be static and constrictive legacies.

Over the course of the exhibition, in cooperation with Bard Center for Curatorial Studies Second Year Curatorial Module, Dominika Tylcz, Hana Halilaj, Claire Sammut, Eugenia Braniff, and Sofia D’Amico will organize public programming comprised of a series of talks and a website that are envisioned to be closely interconnected through our digital platform Participant After Dark. The web component takes its cues from the physical installation and deploys scaffolding and rolling library ladders to structure an online filing system and live research document. It embeds 3D renderings, scans, and reproductions of objects selected by the artist that incline toward the physical exhibition while also unfolding outward with related video, drawings, texts, questions, images, archives, and hyperlinks. As both a means to accommodate audience needs and as an opportunity to produce a multi-dimensional model of engagement with the exhibition, the online component includes an audio guide, annotations and alt-text for the website’s visual elements, and extended labels, creating links across the digital and physical spheres. A series of talks will be added during the project’s run.

The exhibition is accompanied by a broadside poster with a poem by **Oliver Baez Bendorf** and the publication, *In the Glitter Mines*, texts by **Aaminah Shakur** and **Matt Morris** – both printed by **Issue Press**.

**Anna Campbell**’s sculpture, site-specific installation, and ephemera have been on view in solo exhibits at BOSI Contemporary in New York, Tractionarts in LA, and the Window Into Houston at the Blaffer Art Museum, as well as group exhibits at Seoul National University of Science and Technology, AIR Gallery in Brooklyn, Gallery 400 in Chicago, and the Green Gallery at Yale. Campbell’s work has been featured in *Queer Holdings: A Survey of the Leslie-Lohman Collection* (Hirmer, 2019) as well as in the

Advocate.com, Hyperallergic, GQ.com, the Chicago Reader, and in “Hip Openers: on the Visuals of Gendering Athleticism” by Erica Rand, published in *Queer Difficulties in Verse and Visual Culture*, edited by Jongwoo Jeremy Kim & Christopher Reed (Routledge, 2017). She has been in residence at Sculpture Space, FIAR (Fire Island Artist Residency), ACRE (Artists’ Cooperative Residency and Exhibitions), Ox-Bow, the Vermont Studio Center, and Haystack Mountain School of Crafts. Campbell’s work is in the collections of numerous universities as well as the MoMA Library and the Leslie Lohman Museum, and her site-specific, bronze sculpture is permanently installed at the Lesbian Herstory Archives in Brooklyn.

Image: Anna Campbell, broadside production image. Photo: Maxwell Parker. [A burgundy tinted photographic image of the artist holding a pink highlighted wood sculpture/ furniture hybrid object against a stationary belt and disc sander; the interior curve of the pink hybrid object fits perfectly around the drum of the belt sander.]

**Safety protocols:** Visitors and staff must wear a mask and practice social distancing.

Support for the exhibition and Anna Campbell, *In the Glitter Mines* was provided by the University of Wisconsin - Madison Office of the Vice Chancellor for Research and Graduate Education with funding from the Wisconsin Alumni Research Foundation, the Vilas Associates Award and the Edna Welchers Arts in Wisconsin Award. With thanks to Esther Cho for her fabrication work as the Research Assistant for this project in 2021-2022.



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PARTICIPANT INC is located at 253 East Houston Street between Norfolk and Suffolk Streets. Closest trains are the F (2nd Ave) and the J/M/Z (Essex/Delancey); closest wheelchair accessible stop is the 4/6 (Bleecker/Lafayette). Entry is on grade and the gallery is barrier free throughout with an all gender, wheelchair accessible bathroom. Service animals are welcome.