

The latest pseudo-moniker on the New York art scene, Marian Spore is neither artist collective nor alter ego, but a curatorial project that sequentially unfolds across 16,000 square feet of windowless property in Brooklyn's Industry City. Conceived by Michael Connor, Spore is also the project's resident spook: a mystic, artist and third wife of city founder Irving T. Bush, who communed with dead artists like Gustave Doré and channelled their sombre portents into surrealist drawings and paintings. Spore's engagement with past futurities operates as an organising principle for Connor, allowing him to acknowledge, on one level, Industry City's manufacturing history and emergent role, through a subsidised studio scheme and cultural initiatives, as – per *New York Magazine* – 'the New Factory'; on another, to posit the project as an 'accumulative museum of contemporary art', in which new artworks are accessioned on long-term loan, and upon sale of the collection to a third-party, the artists and organisation will share in the profits.

While the instrumentalisation of exhibition and curator, per Connor's conceptual proviso, reaches as far back as the curatorial premises of Lucy Lippard and Seth Siegelaub, its museological angle also dovetails Boris Groys's recent discussion of the 'new'. The theorist reinvests the value of the museum as a viable cultural agent that engenders the production of new forms of art through the differentiation drawn with collected works. The accession of new artworks, Groys argues, not only underscores their designation as such, but also guarantees their qualitative longevity. Connor's museum gains a preservationist function, from this angle, aggregating works of young artists – and aspiring towards third-party collection – as a way of ensuring their place in posterity.

'Life today looks alive, and is alive, only when seen from the perspective of the archive, museum, library', Groys writes – a statement that could readily apply to the first five works of the Spore collection. In *Conveyor Loop/Löpande Bandet*, Swedish artist Anna Lundh presents a slideshow of a list of sounds the composer Karl-Birger Blomdahl created, in the late 1960s, for an unrealised opera adaptation of Hannes Alfvén's novel *The Tale of the Big Computer* (1968). Echoing the protagonist, a future historian outlining the evolution of the computer, Lundh deploys apparatuses and aesthetics of Blomdahl's time yet also revises his list to incorporate sounds of interim devices, such as modems and mobile phones, thereby measuring the composer's predictions along the axis of actual technological evolution. Heavier-handed is Andy Graydon's *Untitled (Fault)*, comprising a digital sound recording made at a recent exhibition of nineteenth-century photography and transferred to an acetate record. The stylus's gradual erosion of the flimsy disc leads to the increasing abstraction of the source, enfolding the index of the recorded exhibition with that of its exhibited performance at Spore. Similar concepts recur in works by Joe Winter, Graham Parker and Joyce Kim, lending a thematic quality to the collection that echoes its inventive premise.

Tyler Coburn

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## Collection

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Marian Spore, Brooklyn  
Ongoing

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Graham Parker, *Kid Weil* (detail), 2009. Courtesy Marian Spore, New York