

WALL TEXT

Room 1A

Rodney Graham's work has also been organized in terms of experimentalism, and, by 1976, he was making works which, maybe more than any others, turned the whole lyrical-pastoral attitude inside out...

It is an attempt to get closer to nature; but Graham displays to us that *getting close to nature* involves invading it, lighting it up with flares, technolizing it.

Jeff Wall, *Traditions and Counter-traditions in Vancouver Art*. Witte de With, Center for Contemporary Art (Rotterdam): The Lectures, 1990

WALL TEXT

Room 1B

Graham's object is a literary 'thing' which is not really a book but which must appear as a book. The 'thing' that appears as such is a pure manifestation of repetition-compulsion, pure in the sense that it is made visible not through an act of literary creation but through the organized ruination of literature. This ruination is effected not by writing a book by binding one.

For Graham, the nature of radical, or even revolutionary literature as exemplified by Büchner is construed as a relation between an absolutely problematic process of writing and the mechanical automatism of modern object-production.

Jeff Wall, *Into the Forest. Rodney Graham*. Vancouver Art Gallery, 1988

WALL TEXT

Room 1C

Whereas others labour with self-consciousness, Rodney is utterly free to dress up and pick up the props that will make his transformation total. It is as if that in this dissociative moment, between handing over production to someone else and donning costumes and make-up, Rodney has found a gap or a rupture in the normal way of doing things, and that in this gap his magic occurs.

Carta de Tacita Dean a Rodney Graham (8 d'octubre de 2009, Berlín) publicada al catàleg de l'exposició *Rodney Graham. A través del bosc*, 2010

WALL TEXT

Room 1D

L'amateur – The amateur

The Amateur (someone who engages in painting, music, sport, science, without the spirit of mastery or competition), the Amateur renews his pleasure (*amator*: one who loves and loves again); he is anything but a hero (of creation, of performance); he establishes himself *graciously* (for nothing) in the signifier: in the immediately definitive substance of music, of painting; his praxis, usually, involves no *rubato* (that theft of the object for the sake of the attribute); he is – he will be perhaps – the counter-bourgeois artist.

Roland Barthes par Roland Barthes, Éditions du Seuil, Paris, 1975