TONY COKES
Music, text, politics

► This first solo exhibition by Tony Cokes in Spain aims to be a gateway to the exploration of what the artist calls the 'representational regimes of image and sound'.

► The exhibition invites us to change the way we process information through reading text, seeing and responding to images, listening to music, and absorbing the political and advertising slogans that assail us at every step.

► Through his videos, Cokes thus explores and subverts cultural and political discourses embedded in pop music, electronics, television, film, and art itself.

► The artist draws from popular and theoretical texts and quotes from a wide range of figures such as Paul Gilroy, Louis Althusser, Malcolm X, David Bowie, Aretha Franklin, Mark Fisher, Public Enemy, Morrissey, and Donald Trump, combining them with the intention of making a political and social critique of capitalism.
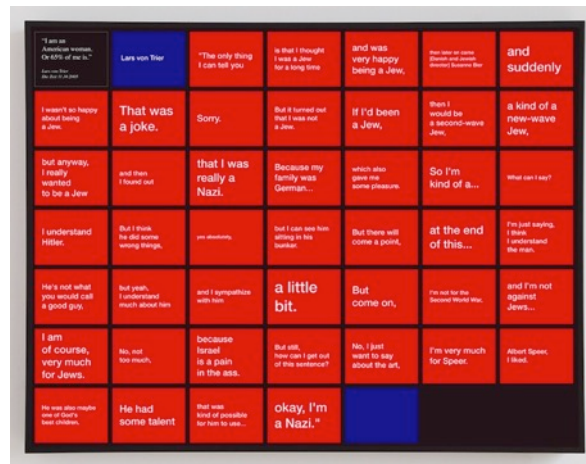

► TONY COKES. Music, text, politics

Press Conference: 22 october

Opening conversation between Tony Cokes and Betariz Leal: 22 october, 7 p. m. At the Atrium of the museum and online

Dates: del 23 de octubre del 2020 al 7 de febrero del 2021

Curated by: Anna Cerdà Callís, assistant curator

Tony Cokes, installation view, *On Non-Visibility*, Greene Naftali, New York, 2018.
Courtesy the artist, Greene Naftali, New York, and Hannah Hoffman, Los Angeles.

Since the 1980s, Tony Cokes (b. 1956, Richmond, Virginia) has developed a precise visual style marked by his attempt to challenge the established use and hierarchies of animated text and found images, adding a visual element in the form of solid-colour slides or, more recently, morphing organic backgrounds.

Self-described as a 'post-Conceptualist', Cokes acknowledges the influence of conceptual artists such as Art & Language, Adrian Piper, Lawrence Weiner and Jenny Holzer. In his college years, he also encountered the art of Dara Birnbaum, Yvonne Rainer, Barbara Kruger and Dan Graham. From that moment onwards he became interested in editing, focusing especially on the idea of making versions and mixes, and how these strategies could provoke or induce the way we read images and stimulate our desires.

With his videos, Cokes explores and subverts the cultural and political discourses embedded within pop music, electronica, art, television and film. Through his

works, such as *Black Celebration* (1998) and *Fade to Black* (1990), he pays close attention to themes including racial representation (the simultaneous hyper-visibility and invisibility that affects black subjectivity) and the context of late capitalism, in his words 'representational regimes of image and sound'. He explores the limits of the documentary genre, but also questions how we look at films, TV journalism, videoclips and advertising, exploring the connection between visualisation and commodification, and, by deconstructing them, the political implications of our pleasures.

Tony Cokes, installation view, *On Non-Visibility*, Greene Naftali, New York, 2018. Courtesy the artist, Greene Naftali, New York, Hannah Hoffman, Los Angeles, and Electronic Arts Intermix, New York.

Tony Cokes, installation view, *Della's House***,** Hannah Hoffman, Los Angeles, 2019. Courtesy the artist, Greene Naftali, New York, Hannah Hoffman, Los Angeles, and Electronic Arts Intermix, New York. Photo: Elon Schoenholz

In his work, Cokes brings together theoretical and popular textual material, quoting diverse figures including Paul Gilroy (who is a key source for the artist), Louis Althusser, Malcolm X, David Bowie, Public Enemy, Morrissey and Donald Trump, combining these to affect a political and social critique of capitalism. Some of his outstanding creations include the collective project *Black Male: Representations of Masculinity in Contemporary American Art* (1994–95, with X-PRZ) and his important ongoing series *Pop Manifestos* (1997–) and *The Evil Series* (2001–).

By inventing a new style of 'video essay', manifesting, quite literally, essays on video, these works offer radical new ways to tell stories, understand images and experience sound. They give us the opportunity to observe our emotional response to these elements. Thus Cokes' works have been characterised as 'ideas you can dance to'. Cokes considers himself an editor or a mixer, and works collectively with technicians, musicians, art/theory groups, etc. exploring the concept of dub (to double), both as content (the musical genre) and as method. His practice is aligned with appropriation: sampling, dubbing and remixing, like a DJ. He forces us to re-hear, re-see and re-think the stream of information that we receive across the screens, pages and public and private spaces, in the era of *fake news, post-truth* and *alternative facts*.

His works have explored minimal techno, black cultural heritage and the diaspora (in *Mikrohaus… Mikrohaus, or the black atlantic?*, 2006–08); pop culture and celebrity (in *Face Value*, 2015); the use of music as a form of torture in the 'war on terror' during the Bush administration (*The Evil Series*); and, more recently, addressing the political resonance of Aretha Franklin and her participation in the Civil Rights movement, from the perspective of the Black Lives Matter movement. MACBA will show key works corresponding to these three stages of Cokes' production (encompassing early work, monochrome videos and more recent pieces), in an audiovisual exhibition that will dialogue with different spaces within the museum. It will take place from May to September 2020.

THE EXHIBITION

Photo: gallery view by Miquel Coll – MACBA 2020

IN OUR PRESENT multi-screen and hyper-informed (or uninformed) context, this exhibition invites us to change the way we process information through reading text, seeing and responding to images, listening to music, and absorbing the political and advertising slogans that assail us at every step.

Since the late 1980s, the American artist Tony Cokes (b. 1956) has developed a precise, pared-down and powerful visual style, characterised by his use of text often superimposed on vibrantly monochromatic backgrounds, to create digitised, discursive slide shows, light boxes, and printed matter. These works confront social and political hierarchies and prejudice. Through them, he challenges the ideological abuse of music and, oftentimes, pre-existing text and image.

Identifying himself as a post-conceptualist, Cokes acknowledges the influence of conceptual artists such as Art & Language, Adrian Piper, Lawrence Weiner. and Jenny Holzer on his work. While studying photography, video, and sculpture, he encountered a number of artists working in moving images, particularly video, who

often placed this medium at the service of political discourse, including Dara Birnbaum and Yvonne Rainer. He became interested in editing and the idea of the version or 'mix', and in how these strategies could provoke a different way of reading images.

Through his videos, Cokes thus explores and subverts cultural and political discourses embedded in pop music, electronics, television, film, and art itself. He draws from popular and theoretical texts and quotes from a wide range of figures such as Paul Gilroy, Louis Althusser, Malcolm X, David Bowie, Aretha Franklin, Mark Fisher, Public Enemy, Morrissey, and Donald Trump, combining them with the intention of making a political and social critique of capitalism.
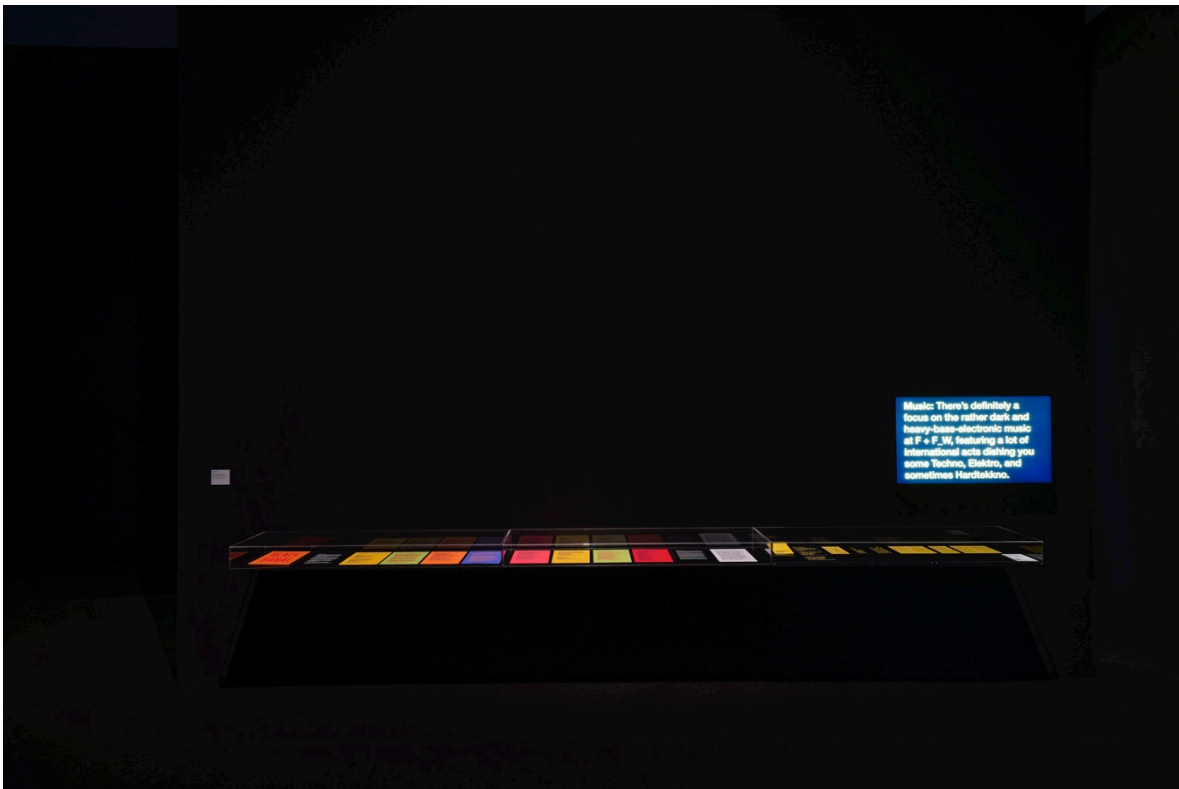

Photo: gallery view by Miquel Coll – MACBA 2020

The seen and the unseen

That critique of capitalism is evident in *Black Celebration* (1988), in which Cokes also focuses on issues such as racial representation, and the simultaneous hypervisibility and invisibility that characterises black subjectivity, a theme drawn in part from W.E.B. Du Bois's notion of double-consciousness and Ralph Ellison's seminal novel *Invisible Man* (1952). In this early work, the artist combines images of the 1960s riots in the black neighbourhoods of Los Angeles, Watts, Boston, Newark, and Detroit with popular music in the place of the customary news or

documentary commentary. Instead he adds text comments taken from sources as diverse as Barbara Kruger, Morrissey, Depeche Mode's Martin L Gore, and the Situationist International, through which he creates a scathing counter-reading with the aim of re-examining the motivation for the riots and looting, and questioning their characterisation in the media as criminal. Looting is thus portrayed as a means to overcome the power of racialised capitalism and a rebellion against commodification.

Photo: gallery view by Miquel Coll – MACBA 2020

This exhibition also features *Mikrohaus, or the black atlantic?* (2006–08), a work that examines the links between 'minimal' techno music and race. *Mikrohaus* explores the transatlantic origins of minimal techno in a story that connects Berlin, Cologne, and London with Chicago and Detroit, among others, while at the same time examining post-colonial histories. Though the exhibition combines a variety of textual sources in a way that has become characteristic within Cokes's work, it draws most heavily from the music critic Philip Sherburne's writings on techno and house music, and also includes key excerpts from Paul Gilroy's book *The Black Atlantic: Modernity and Double Consciousness* (1993). The film thus mixes reflections on a number of interrelated musical genres, minimal aesthetics, and socio-political power relations. In the context of MACBA and the museum's broader agenda, the film links and furthers the investigation of a rigorously minimal abstraction that nevertheless has a powerful political content and the deeper examination of the connections between art, politics, and popular culture.

Disco isn't dead. It has gone to war.

Two works shown in the atrium on the museum's ground floor reflect on the ways in which music has been used ideologically, during war, and as a form of torture.

They introduce one of Cokes's most well-known bodies of work, the *Evil* series (ongoing), with another work included elsewhere in the exhibition. *Evil.12 (edit.b) (fear, spectra & fake emotions)* (2009) denounces the Bush administration's terrorist alert coding system as a method of modulating people's behaviour and emotions. Meanwhile, *Evil.16 (Torture.Musik)* (2009–11) draws from an essay titled 'Disco Inferno' by the writer Moustafa Bayoumi, first published in *The Nation* in 2005, that examined the military use of music and sound as a weapon, with particular reference to US operations and torture programmes during the war in Iraq. Cokes's investigation into the use of music and sound as a weapon by the military, security services, and police as a source of psychological manipulation and even torture can be seen as a parallel to the investigation into the abuses of power made by Forensic Architecture and other groups denouncing human rights violations.

Façades

In the windows overlooking Carrer de Montalegre, the exhibition presents the light boxes featuring, the texts that also comprise the video *Face Value* (2015) in still format. Together they comprise a project that was started in 2006 which employed the credits of the film *Manderlay* by the controversial director Lars von Trier, and later combined with statements the director made in Cannes in 2011. *Manderlay* was the second part of von Trier's idea for a trilogy titled *USA-Land of Opportunities,* imagining a plantation in rural Alabama in 1933 where slavery had not been abolished.

Photo: street view Montalegre Street by Miquel Coll – MACBA 2020

The film is replete with racist terminology. Cokes' work also includes charged historical quotations and three songs by David Bowie including *Young Americans*

(the soundtrack to von Trier's credits) and the words of similarly controversial singer Kanye West, known for his provocative public statements. Megalomania, declarations of love for fascism, racist remarks, and other statements become even more shocking when extracted and magnified.

The exhibition continues on the second floor of the Museum in a space that further amplifies Cokes's concerns while opening up other avenues for reflection.

'Ideas you can dance to'

A third work from Cokes' extended *Evil* series is shown here. *Evil.27. Selma* (2011) features one of the artist's most minimalist formulations: a grey background with excerpts from the essay *Notes from Selma: On Non-Visibility* by the Alabama-based artistic collective Our Literal Speed. The text is a media-based analysis of the evolution of the civil rights movement in the United States that highlights the contrast between the culture of sound and imagination associated with radio and the transition to spectacle with the coming of television. According to OLS, in our current political context the non-visibility of radio is the most revolutionary form of visibility. Fragments of Morrissey's songs punctuate the video, creating contrast and a new layer of possible meanings to decipher. The title refers to the Alabama town of Selma, the starting point of three protest marches in 1965 that were landmark events of the American Civil Rights movement and the struggle for voting rights.

Further into the same gallery is Cokes's homage to the soul and gospel singer, musician, and activist Aretha Franklin (1942- 2018). *The Queen is Dead... Fragment 1* (2019) is one of two works that explore Franklin's political involvement and symbolism. These works employ a title taken from an album by The Smiths, but which also refers to Franklin's status as the Queen of Soul, and brings together various sources that explore the political resonance of Franklin's work and legacy, to the soundtrack of her own music and unparalleled voice. The soundtrack of *Fragment 2* also features a techno track, alongside Franklin's music, by DJs Floorplan and Robert Hood. In both cases, the videos serve as a reminder not only of Franklin's enormous talent, but also of her support for the civil rights movement, and especially for women as symbols of hope, (political) power, strength and beauty.

Beyond black over white

The Vienna Guide (2018) is a collection of travel notes edited by Tony Cokes in which he describes an imagined Vienna by appropriating and mixing historical figures, tourist clichés, club culture, and comments on technology. Cokes's proposal is a discursive platform about future possibilities and identities, and it features three stickers of images from his video *Could You Visit Me in Dreams?* (2018).

Cokes edits and organises the text of his portfolio *The Black Banal* (2019) around excerpts taken from an artist's diary, a newspaper article, a faxed joke, and an essay from a catalogue modified to look like an artist's statement. The end result is a series of screenprints in the form of a veritable graphic explosion.

Pop Manifestos, collective works

The *Pop Manifestos*, most of which are exhibited here, demonstrate the role Cokes sets for himself in his artistic production process. The credits of the pieces are packed with names, references, and indications of sources and collaborators. He also tells us that all the unattributed texts have been taken from Morrissey's lyrics, one of his biggest influences, yet also voices his disappointment in a figure who has been associated with far right ideologies through his recent statements.

Photo: gallery view by Miquel Coll – MACBA 2020

The series begins with *Ad Vice* (1999), a compendium of appropriated commercials and rock lyrics with video-clip aesthetics, where Cokes addresses the audience directly with questions and suggestions in order to subtly critique this language and the relationship between desire and commerce in capitalist culture. Cokes signs the piece as a member of the artistic collective X-PRZ, while the music is by his conceptual band SWIPE. Most of the other works in the series take the form of promotional videos for his group and provide an ironic analysis of the music industry and its subgenres. *2@* (2000), dedicated to Dan Graham, takes as its starting point the pioneering video artist's *Rock My Religion* and reviews the history of rock from the sixties onwards. *3#. Manifesto A Track #1* (2001) is inspired by a song by the artist Seth Price and which is a reconstructed version of

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'The Model,' a track by Kraftwerk. *5%. Manifesto E* (2001) continues to combine a strict graphic presentation with texts referring to pop music as a cultural form to the soundtrack of a song by SWIPE. *6^* (2001) features a large amount of text on a blue background, while a song by the band Appendix poses similar questions but in the familiar language of rock lyrics.

Pause (2004) unites two of Cokes's many interests: cultural identity and pop music, contrasting the formats of contemporary electronic music with those of the African cultural diaspora. The soundtrack uses the mash-up technique. According to the artist, 'electronica and Black cultures both critique Western ideas of material progress and temporal development through ruptures, accidents, and repetitions.' In *Headphones* (2004) Cokes explores the social value of music for channelling violence beyond the economic profit it generates. The text used is by the economist Jacques Attali, author of *Noise: The Political Economy of Music* (1977), and Cokes argues that piracy, for example, is not an aberration but the logical consequence of the marketing of music reproduction technologies. Originating in a lecture, *1!* (2004) is constructed as a revisiting of Cokes's record collection, featuring over a hundred albums he purchased between 1997 and 2002. This annotated discography is accompanied by excerpts from the critic Christoph Cox's essay on the forms and ideology of rock as well as images from an old military documentary explaining how to project a film. In this way, Cokes identifies the figure of the projectionist with that of today's DJ, VJ or music producer, roles that displace the usual conception of the artist or musician.

Separate but closely related to the series of manifestos, *killer.mike.karaoke* (2017) mixes the lyrics of two songs by rapper Killer Mike with the music of one of them, *Ric Flair*. The decision to dispense with the aesthetic cliché of rap music videos causes the lyrics to be received in a completely different way.

Photo: gallery view by Miquel Coll – MACBA 2020

This first solo exhibition by Tony Cokes in Spain aims to be a gateway to the exploration of what the artist calls the 'representational regimes of image and sound'. Cokes proposes a radical new way of understanding images and experiencing sound, and invites us to consider the political implications of everything we read, see and hear.

Floor 0

Projections

Black Celebration
1988
Vídeo, b/n, estéreo, 17 min 11 s
Concepción gráfica: Gail Bach
Imágenes: Donald Trammel
Dirección: Tony Cokes
Imagen en movimiento: Universal Newsreel Collection, The National Archives
Texto: Morrissey, Martin L. Gore, Barbara Kruger, Internacional Situacionista
Música/sonido: Skinny Puppy, *Antagonism*, 1986; Skinny Puppy, *200 Years,* 1986;
Skinny Puppy, *Dig It,* 1986
Cortesía de Greene Naftali, Nueva York; Hannah Hoffman, Los Ángeles,
y Electronic Arts Intermix, Nueva York

Mikrohaus, or the black atlantic?
2006-2008
Vídeo, b/n, sonido, 31 min 7 s
Dirección: Tony Cokes
Texto: Philip Sherburne, «MicroHouse», *The Wire* 209 (julio de 2001); Paul Gilroy,
The Black Atlantic: Modernity and Double Consciousness (1994); Derrick May
«*Mixmag* Interview», Biba Kopf; «Underground Resistors Basic Channel», *The
Wire* 150 (agosto de 1996); y citas de: Derrick May, James Baldwin, Richard
Wright, Basic Channel, Jan Jelinek, Juan Atkins, Thomas Brinkmann, Donald Byrd,
Édouard Glissant, Uwe Schmidt, Ricardo Villalobos, Michael Mayer, Inner City
(Paris Grey / Kevin Saunderson)
Música/sonido: Basic Channel, Mike Ink, Thomas Brinkmann, Geeez 'n Gosh,
Farben, Akufen, Ricardo Villalobos, Luomo
Cortesía de Greene Naftali, Nueva York, Hannah Hoffman, Los Ángeles, y
Electronic Arts Intermix, Nueva York

Monitors

Fade to Black
1990
Vídeo, color, sonido, 32 min 51 s
Dirección: Tony Cokes
Concepto de diseño: Gail Bach
Montaje de audio: Tony Cokes
Gráficos: Donald Trammel
Texto base: Donald Trammel
Cronología / chistes: Donald Bogle
Comentarios de texto: Tony Cokes / Donald Trammel
Narración del prólogo: Louis Althusser
Texto del epílogo: Malcolm X
Voces: Tony Cokes / Donald Trammel
Músicas: Byrne/Eno, Last Poets, Living Color, Jesse Jackson, N.W.A., Pet Shop Boys, Public Enemy

Cortesía de Greene Naftali, Nueva York; Hannah Hoffman, Los Ángeles, y Electronic Arts Intermix, Nueva York

Evil.12 (edit.b) (fear, spectra & fake emotions)
2009
Vídeo HD, color, sonido, 11 min 43 s
Dirección: Tony Cokes
Animación y edición: Scott Pagano
Texto: Brian Massumi, «Fear (The Spectrum Said)», *Ontopower: War, Powers, and the State of Perception*, 2015; Gabriel Tarde, *The Laws of Imitation*, citado en Brian Massumi, *Ontopower…*; George W. Bush, «The future will be better tomorrow»
Música/sonido: Modeselektor ft. Paul St. Hilaire, *Fake Emotion*, 2005; Deadbeat, *Abu Ghraib - Tension Dub edit*, 2006; Dabrye, *Fake Emotion (Dabyre Remix)*, 2008

Cortesía de Greene Naftali, Nueva York; Hannah Hoffman, Los Ángeles, y Electronic Arts Intermix, Nueva York

Evil.16 (Torture.Musik)
2009-2011
Vídeo, color, sonido, 16 min 27 s
Dirección: Tony Cokes
Concepto, diseño y edición: Tony Cokes
Investigación: Erin Sullivan
Texto: Moustafa Bayoumi «Disco Inferno», *The Nation* (26 de diciembre de 2005)
Música/sonido: Twisted Sister: *I Wanna Rock*, 1984; AC/DC, *Hells Bells*, 1980; Alice Cooper, *No More Mister Nice Guy*, 1973; The Bee Gees, *Stayin' Alive*, 1977;

Christina Aguilera, *Dirrty*, 2002; Don McLean, *American Pie*, 1971; Linda Ronstadt, *You're No Good*, 1974; Martha & the Vandellas, *Nowhere to Run*, 1967; Barney the Dinosaur, *I Love You*, 1992; Metallica, *Enter Sandman*, 1991; Britney Spears, *… Baby One More Time*, 1998; Bruce Springsteen, *Born in the USA*, 1984, David Grey, *Babylon*, 1998; Guns N' Roses, *Welcome to the Jungle*, 1987; Nancy Sinatra, *These Boots are Made for Walking*, 1966; Nine Inch Nails, *March of the Pigs*, 1994; Queen, *We Will Rock You*, 1977; Black Sabbath, *Paranoid*, 1970; Drowning Pool, *Bodies*, 2001; canción de *Barrio Sésamo*, 1969; Mount Kimbie, *Maybes* (James Blake Remix, 2010)

Cortesía de Greene Naftali, Nueva York; Hannah Hoffman, Los Ángeles, y Electronic Arts Intermix, Nueva York

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Outside (Montalegre Street)

Face Value (David Bowie)
2018-2020
Caja de luz, impresión digital
220 x 143 cm
Cortesía de Greene Naftali, Nueva York y Hannah Hoffman, Los Ángeles

Face Value (Lars von Trier)
2018-2020
Caja de luz, impresión digital
220 x 169 cm
Cortesía de Greene Naftali, Nueva York y Hannah Hoffman, Los Ángeles

Face Value (Kanye West)
2018-2020
Caja de luz, impresión digital
220 x 131 cm
Cortesía de Greene Naftali, Nueva York y Hannah Hoffman, Los Ángeles

Floor 2

Monitor

Evil.27.Selma
2011
Vídeo, color, sonido, 9 min
Concepto, edición + forma: Tony Cokes
Texto: Notas desde Selma, agosto 2009. Un extracto de «Sobre la no visibilidad», de Our Literal Speed
Música: Morrissey, The Smiths

Cortesía de Greene Naftali, New York; Hannah Hoffman, Los Ángeles, y Electronic Arts Intermix, Nueva York

Vitrine

Black Banal
2019
15 hojas sueltas serigrafiadas, 21,59 x 27,94 serigrafía sobre papel con reverso duro
Diseño de Tony Cokes y Elana Schlenker.
Greene Naftali, New York and Image Text Ithaca Press

Cortesía de Greene Naftali, Nueva York

The Vienna Guide
2018
11 x 17 cm, 48 páginas, tapa blanda
saxpublishers, Viena

Cortesía de Greene Naftali, Nueva York

Monitor

Could You Visit Me in Dreams?
Fragmento 1: basado en *The Vienna Guide*
2018
Vídeo, color, sonido, 15 min 46 s
Director: Tony Cokes
Editor: Stephen Crocker
Textos: varias fuentes (citas extraídas, compiladas y editadas por R. Bob Salad; para una descripción más detallada de las fuentes ver publicación)
Música: Burial, James Blake, Dntel, The Postal Service

Cortesía de Greene Naftali, Nueva York y Hannah Hoffman, Los Ángeles

Compilation 1

Ad Vice
1998-1999
Vídeo, color, sonido, 6 min 36 s
Concepto y forma: Tony Cokes para X-PrZ
Composición tipográfica: contexto de Jean-Paul Tremblay
Música: Swipe 2.0 (1997)
Masterización del vídeo digital: Scott Pagano
Materiales: eslóganes publicitarios, letras de canciones de rock y vídeos.
Inspiración: Television Delivers People, Richard Serra (1973)
Financiado parcialmente por la Intercultural Media Fellowship de la Fundación
Rockefeller.

2@
1998-2000
Vídeo, color, sonido, 5 min 22 s
Dirección: Tony Cokes
Texto: Tony Cokes
Masterización del vídeo digital: Scott Pagano
Materiales: texto improvisado de Tony Cokes basado en ideas previas, crítica sin filtro,
álbumes, títulos de canciones, letras, etc.
Música: Swipe, 1.0 2@, 1997
Inspiración - contenidos: Dan Graham, Rock My Religion, 1984
Formato: Richard Serra, Television Delivers People, 1973

3#
2001
Vídeo, color, sonido, 3 min 50 s
Dirección: Tony Cokes
Imagen: Scott Pagano (maquetación y composición)
Texto: Morrissey, Sing Your Life, 1991; The Smiths, Shoplifters of the World Unite, 1987) [letra]; Morrissey, Glamorous Glue, 1992 [letra]
Música/sonido: Seth Price/New York Woman, Hutter/Bartos 1979 (2001)

5% (Manifesto E)
2001
Video, color, sonido, 10 min 3 s
Concepto: Tony Cokes
Forma: Scott Pagano
Música: SWIPE 2.0
a. "mm_2" 04:42 (2000)
b. "lcc_v2+" 03:24 (2001)

Materiales: texto improvisado por T. Cokes, inspirado en charlas con Marc Pierson e ideas robadas…
Financiado parcialmente por la Intercultural Media Fellowship de la Fundación Rockefeller.

6^ (Manifesto B)
2001
Video, color, sonido, 03min 47 s
Concepto y crisis: Tony Cokes
Composición tipográfica y desastre: Scott Pagano
Música: Damian Kulash «Init: A Song for Cynical #4» (1996)
Financiado parcialmente por la Intercultural Media Fellowship de la Fundación Rockefeller.

Cortesía de Greene Naftali, Nueva York; Hannah Hoffman, Los Ángeles, y Electronic
Arts Intermix, Nueva York

Compilation 2

1! (Manifesto C)
2004
Video, color, so, 24min 19 s
Recopilador / curador: Tony Cokes
Imatge: Internet Video Archive
Text: Christoph Cox
Fragments de "How do you make music a body without organs? Gilles Deleuze and experimental electrónica", article publicat a *Soundcultures: Über digitale und elektronische Musik*, ed. Marcus S. Kleiner i Achim Szepanski (Frankfurt: Suhrkamp Verlag).
Música: Mike Bell Smith, rice nickels (2003-4)
1. great snakes / 2. asteroid mall / 3. rice nickels / 4. drink salon in A / 5. dj thai / 6. ufo footage
Curador d'àudio: Lars Hubrich
Animador / editor: Scott Pagano
Finançat parcialment per la Intercultural Media Fellowship de la Fundació Rockefeller i la Creative Capital Foundation.

Cortesia de Greene Naftali, Nova York; Hannah Hoffman, Los Angeles, i Electronic Arts Intermix, Nova York

1!+ (a dubstep primer), 2014
Video, color, so, 36 min 52 s
Concepto & forma: Tony Cokes

Editor: Stephen Croker
Textos: DJ Rupture (Jace Clayton), Joe Nice, Jacques Derrida, Ian Penman, David Toop, Erik David, John Corbett, k-punk (Mark Fisher), Paul Gilroy, Deepika Bahri Harrod Suarez
Música: Kode 9 –«Kingston», Shackleton & Applebim – «Stalker», Omen – «Rebellion», 2562 – «Circulate», Skream – Midnight Request Line, Digital Mystikz – «Anti War Dub», Thomas Brinkmann – «0101»
Imatge: «How To Listen To… New Dimensions in Sound» (RCA 1957), «iPod Ad» (Apple 2005), «iPod/BMW» (Apple 2006)
Finaçat parcialment: Getty Research Institute i Brown University – Faculty Development Fund & Research Funds for the Arts, Humanities, and Social Sciences.

Cortesia de Greene Naftali, Nova York i Hannah Hoffman, Los Angeles

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Compilation 3

Pause
2004
Video, color, so, 16 min 2 s
Concepte + forma: Tony Cokes
Animació + edició: Scott Pagano
Fons animats amb "staticlab", desenvolupat per Joshua Goldberg amb Hanno Leichtmann
Textos: Andrew Perchuk, Christoph Cox (Cita de James Snead)
Música: Jay-Zeezer (DJ Mike de Filadelfia), fragments de "The Black and Blue Album" (Jay Z + Weezer); Robert Lippok "Rearrange" (Komeit Remix) de "Falling into Komeit; M&M "Without me" Intro 434 Sound Monster de "Blazin' Blip Blop and Blar & Blee"; DJ Danger Mouse, se 'The Grey Album' (Jay-Z + Beatles); Robert Lippok "Rearrange", de "Falling into Komeit"
Edició musical: Tony Cokes

Headphones
2004
Video, color, so, 7 min 9 s
Concepte i forma: Tony Cokes
Animació i edició: Scott Pagano
Text: Jacques Attali, Conferencia Cybersalon Net.Music. ICA, Londres, maig de 2001
D'una transcripció editada publicada a *The Wire*, n.º 209, juliol de 2001
Música: Static – "Headphones (starring Ronald Lippok)"
Imatge: Internet Video Archive
Fons animats amb "staticlab", desenvolupat per Joshua Goldberg amb Hanno Leichtmann
Finançat parcialment per la Intercultural Media Fellowship de la Fundació Rockefeller i la Creative Capital Foundation.

Cortesia de Greene Naftali, Nova York; Hannah Hoffman, Los Angeles, i Electronic Arts Intermix, Nova York

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Monitor

killer.mike.karaoke
2017
Video, color, so, 5 min 14 s
Concepte i forma: Tony Cokes
Editor: Stephen Crocker
Text: Killer Mike "That's Life 2", "Ric Flair"
Música: Killer Mike, "Ric Flair"

Cortesia de Greene Naftali, Nova York; Hannah Hoffman, Los Angeles, i Electronic Arts Intermix, Nova York

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Projection

The Queen is Dead… Fragment 1
2019
Video, color, so, 17 min
Direcció: Tony Cokes
Muntatge: Stephen Crocker
Fons: Scott Pagano
Textos: *La revolución de A. F.,* Vann B. Newkirk II; *Antes y después de A.,* Matt Thompson
Música: Aretha Franklin

Cortesia de Greene Naftali, Nova York; Hannah Hoffman, Los Angeles, i Electronic Arts Intermix, Nova York

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Monitor

The Queen is Dead… Fragment 2
2019
Video, color, so, 15 min 39 s
Direcció: Tony Cokes
Edició: Stephen Crocker
Imatge: Scott Pagano (animación)
Text: David Remnick, «A.F.'s American Soul (Soul Survivor...)», *The New Yorker Magazine*, 2016, Farah Jasmine Griffin, «A.F. - Musical Genius, Truth Teller, Freedom Fighter», *The Nation Magazine* (16 de agosto de 2018)

Música/so: Foorplan, conegut com a Robert Hood, *Never Grow Old (Re-Plant)* [M-Plant], 2014

Cortesia de Greene Naftali, Nova York; Hannah Hoffman, Los Angeles, i Electronic Arts Intermix, Nova York

ACTIVITIES

Opening Conversation Between
TONY COKES and BEATRIZ LEAL RIESCO
Thursday 22 October 2020. At the Atrium of the Museum and online

For the opening of the **Tony Cokes** exhibition, the artist will speak with **Beatriz Leal Riesco**, a critic and curator specializing in African art and cinema and the black diaspora. Through the works in the exhibition they will reflect on issues

of **visibility, appropriation and recoding of regimes of representation**, aspects which have marked Cokes' work for three decades.

Free. Prior registration required. Limited space.
In English. If you have any question, feel free to contact us on 93 481 33 68 or by email at macba@macba.cat.

Let's talk about Tony Cokes. Music, text, politics

- **Let's talk about *The decisions we make* with Tony Cokes*. Music, text, politics*, with María Elena Ortiz, curator and writer.**

  Thursday, December 3rd, 6:30 pm. On-line connection

An approach to Cokes' work based on themes of a universal nature such as social, ethical and moral well-being. This conversation includes the singularities of Cokes' work, as well as his use of documentary archives, popular music and video, in relation to racial realities and media consumption. Cokes' works present images or texts that allude to the injustice of the black experience in the United States, taking into account how these inequities are linked to problems that encompass other communities at the political and economic levels. *The decisions we make* will also provide a comparative analysis of the works of Caribbean and Latin American artists who, like Cokes, feel the urgency of addressing concrete political and popular issues to create an analysis of the real human experience.

- **Let's talk about *Sound and affection* with Tony Cokes*. Music, text, politics*, with Anna Cerdà, exhibition curator, and Andrea Soto Calderón, philosopher expert in aesthetics and image theory.**

  Thursday, December 10th, 6:30 pm. Onsite

Dialogue around Cokes' explorations of media production in order to analyse how dominant cultural forms – such as music videos, for example – can be perverted and take on a critical role.

Cokes approaches the hierarchies and forms of visibility and invisibility that represent us or take us into account from a logic of feeling through a complex plot of elements that range from the use of colour to the intensity of sounds, literature, film, advertising and the arts, since politically and culturally resonant ways of life are woven from their forms and rhythms. His dissident practice is not built on a reading context, but based on poetics of relationships: Encounters, interferences and collisions through which he articulates other potential stories.

We will approach the operations with which he carries out his search to configure another topology of criticism and artistic creation from remains, latencies, spectra, sieges; from the leftovers of what we think we understood and believed exhausted. A praxis that he implements from the materiality of sounds, delaying the image, prolonging fragments to resoundingly and visually compose other imaginaries that displace those we have incorporated; another way to tell stories, understand images and experience sound.

- **_Black Atlantis_, a _performance reading_ by Ayesha Hameed, artist.**
  Thursday, December 17th, 6:30 pm. Meier Auditorium

Black Atlantis (2016). Duration: 60 minutes.

Black Atlantis is a live audio-visual essay that looks at possible afterlives of the Black Atlantic: In contemporary illegalized migration at sea, in oceanic environments, through Afrofuturistic dance and sound systems, and in outer space. _Black Atlantis_ combines two conversations – afrofuturism and the anthropocene. Its point of departure is Drexciya, the late 20th-century electronic music duo from Detroit, and their creation of a sonic, fictional world. Through liner notes and track titles, Drexciya takes the Black Atlantic below the water with their imaginary of an Atlantis comprised of former slaves who have adapted to living underwater.
Ayesha Hameed draws on her practice as a writer and artist to try to tell stories of the transatlantic slave trade and the Mediterranean migration that are impossible to narrate from the outside. So she turns to the landscapes and seascapes they cross as witnesses. She tries to find moments of subjectivity in vast terrains of land and sea to make sense of migration as a kind of embodied geo-trauma, and through this tells stories of the people who make the crossing. This makes us into the deep history of geology and the speculative futures of afrofuturism. Her work then explores how time travel can be used to make sense of the scale of violence of the

middle passage and the Mediterranean as sites of crossing. Through broken narratives, imperfect images, and temporal ruptures, her performance, video and sound works suggest what storytelling might look like when the breaks are more important than what is said.

Ayesha Hameed's projects *Black Atlantis* and *A Rough History (of the Destruction of Fingerprints)* have been performed and exhibited internationally. She is the co-editor of *Futures and Fictions*, nominated for a 2018 International Center of Photography Infinity Award. She is currently the Joint Programme Leader for the PhD programme in Visual Cultures at Goldsmiths, University of London.

Contact Program Public: Program macba@macba.cat / Tel. 93 481 33 68

VISITS

MACBA App
Enjoy the explanatory texts and audio-descriptions of a selection of works from the exhibition with the MACBA app.

Visits
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PUBLICATION

Tony Cokes. Quaderns portàtils, 38

This *Quadern portàtil* includes a text by the critic and philosopher Christoph Cox, as well as fragments of a selection of works by Tony Cokes on the occasion of the MACBA exhibition, where some of his major works are on display. Cokes has

deployed a visual style marked by the use of animated text, images, monochromatic slides and videos, with which he assembles a biting criticism of capitalism using colour theory, sound, music and literal quotes from voices as diverse as Louis Althusser, Malcolm X, David Bowie, Public Enemy and Donald Trump.

Download QUADERN PORTÀTIL
https://www.macba.cat/en/learn-explore/publications/tony-cokes-texto-christoph-cox-autor-como-selector

BIOGRAPHY

Tony Cokes lives and works in Providence, Rhode Island, where he serves as Professor in the Department of Modern Culture and Media at Brown University. Recent exhibitions include the Carpenter Center for the Visual Arts, Harvard University, Cambridge; Goldsmiths Centre for Contemporary Art, London; The Shed, New York; Bergen Kunsthall, Bergen; the 10th Berlin Biennale, Berlin; Hessel Museum, Annandale-on-Hudson; Whitechapel Gallery, London; ZKM, Karlsruhe; REDCAT, Los Angeles; SFMOMA, San Francisco; the Whitney Museum of American Art, New York; Pera Museum, Istanbul; and the Louvre, Paris.

His work is in the collections of the Carnegie Museum, Pittsburgh; Centre Pompidou, Paris; FRAC Lorraine, Metz; Hammer Museum, Los Angeles; Kunsthallen, Copenhagen; The Museum of Modern Art, New York; Queensland Art Gallery, Brisbane; San Francisco Museum of Modern Art, San Francisco; The Studio Museum in Harlem, New York; Wexner Center for the Visual Arts, Columbus; and the Whitney Museum of American Art, New York, among others.

📷 **Photos here**

https://www.macba.cat/ca/sobre-macba/premsa/imatges-2020

■ **MORE INFORMATION AT** macba.cat and @MACBA_Barcelona

■ **MACBA:** Plaça dels Àngels, 1, 08001 Barcelona, macba.cat

■ **TIMES:** Monday, Wednesday, Thursday and Friday, 11 am – 7.30 pm. Tuesdays except public holidays, closed. Saturdays, 10 am – 8 pm. Sundays and public holidays, 10 am – 3 pm.

■ **Ticket valid for one month**

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