



**Germaine Koh, Toronto, Canada**

*Relay* (installation view: beacon light), 2004

In Germaine Koh's installation *Relay* (2004), a flashing Morse code beacon located above the street entrance to the Camerawork gallery communicates messages received from an open phone line available to the public. These messages, ranging from the mundane to the intimate, both local and distant, are all translated into Morse code and conveyed as beams of light that blink all day and night onto the street. These intangible thoughts, translated into fleeting pulses, become a kind of physical embodiment of the hopes, losses, and longings embedded in markers of memory. Koh is represented by Catriona Jeffries Gallery, in Vancouver, Canada.

# MONUMENT RECALL

## PUBLIC MEMORY AND PUBLIC SPACES

SF Camerawork Gallery: October 26–November 24, 2004

### THE ARTISTS

Shimon Attie

Boym Partners

Mark Brest van Kempen

Thomas Kellner

Debbie and Larry Kline

Germaine Koh

Tony Labat

David Maisel

Manuel Piña

Jeannene Przyblyski and San Francisco Bureau of Urban Secrets

John Roloff

Stephanie Snyder and Aaron Day

Eva Sutton

Lex Thompson

Wang Qingsong

KW:a—Mabel O. Wilson and Paul Kariouk

**MONUMENTS BOTH REMIND AND WARN**, speaking of the past and to the future, publicly marking what a culture needs to be reminded of. The Camerawork exhibition *Monument Recall: Public Memory and Public Space*, curated by Laurie Blavin, Paula Levine, and Trena Noval, seeks to open dialogue about this play between the past and the future, offering alternative and augmented views of what society chooses to remember and forget, examining what underlying values and ideologies are embedded in markers of public memory.

The following pages provide a glimpse of how eighteen contemporary artists, designers, and architects are setting an innovative course leading to new avenues of remembering. Through both gallery and public installations, they expand the breadth, voice, appearance, and materiality of what we are accustomed to seeing in public monuments or memorials. Some of this work addresses the impact of changing politics, while others offer opportunities to strip away the camouflaged meanings and residue of time in order to uncover histories we have forgotten or taken for granted. Contemporary political events have weighed heavily on the demands for and responsibilities of monuments to form bridges between and among individual lives, public events, and larger institutional values. At the heart of this exhibition is an examination of how monuments today can sustain their power to linger and shape how we both look at and interact within our own cultural practices.

**ARTIST PORTFOLIO →**