

Take a setting, perform an action,
and create a problem. For Gerry
Bibby, an artist based in Berlin, this
simple structure establishes the potential
for protest, power, and poetry.

Building on the tradition of the collage—where existing materials are mixed and merged—Bibby likes to occupy and colonize an object, an image, or a place: he finds what it already contains, uses it for what it's worth, cuts up and diverts some of its key components, and extracts a new condition. Like Jasper Johns used to say, he takes something from the world, does something to it, and does something else to it.

Bibby is a poet who is also drawn to the bleak words and places of bureaucracy and administration. He has put found images through a paper-shredder and shredded the shreds to make accidental designs. He has covered walls and doors with brick-wall wallpaper, turning dead-ends into dead-ends. Inspired by a story of unrequited love, he swung a bouquet of flowers back and forth above a photocopier, trying to capture its image as it quickly passed by. He is interested in queer culture and in night culture, in what is available and in what is not available. In one museum, he created a beautiful living space, but closed it to the public. In another, he spent the night dancing in the galleries, leaving only scattered piles of clothes for visitors to see the next morning.

Of special interest to Bibby are words and furniture, which he liberates by asking them to perform tasks they are unfit to do. Over and over again, he loads up familiar objects with their psychological ramifications, injecting them with new conditions of use. For example, a table can announce a place of administration, but also one of politics, aesthetics, community, display, ritual, or even religion. Playing off *Tristana*, a 1970 film by Luis Buñuel where a beautiful Catherine Deneuve is forced to amputate her leg, Bibby saws a leg off our table.

His performance happens on October 10th, 2010, and the sculpture remains on view until the 17th.