

# ARTORONTO.CA

NEWS   FEATURES   BRIEFS   EVENTS   CONTACT

## LINKS

Art Gallery of Ontario  
 Gardiner Museum  
 Museum of Contemporary  
 Canadian Art  
 The Power Plant  
 Contemporary Art Gallery  
 Royal Ontario Museum  
 Textile Museum of  
 Canada  
 Design Exchange  
 Ryerson Image Centre  
 Ontario Association of Art  
 Galleries  
 Artist-Run Centres &  
 Collectives of Ontario  
 Canadian Art  
 C Magazine  
 FUSE Magazine

## CounterIntelligence / project by Charles Stankieveh



Charles Stankieveh is talking, January 23, 2014

A glossary of topics regarding the intersection of art and military intelligence communities filled the ears of the audience, a full house, at Stankieveh's talk on January 23. Preparing his audience for what we were about to experience in the gallery, he poetically / eloquently described topics such as: the avant-garde, double agent, drone, encryption, etc. It quickly became evident that Stankieveh has been laboring over this project in depth. His collection of objects displayed in the Justine M. Barnicke Gallery consists of historic examples spanning from 1930's Spain to the NSA's current control of encryption in the United States of America.

## CONTRIBUTORS

Adrian Oesterman  
 Ae Ree Rho  
 Alice Pelot  
 Alice Tallman  
 Aliya Bhatia  
 Amanda Pignotti  
 Amy Luo  
 Andriy Bilenkyy  
 Anne Michaels  
 Ashley Johnson  
 Aurore Mathys  
 Biserka Livaja  
 Brinae Bain  
 Camila Jourdain  
 Carter Brown  
 Catherine MacArthur  
 Falls  
 Christine Platt  
 Daisy Li Meng  
 Daniel St. Germaine  
 David Saric  
 Deborah Kanfer  
 Duke Ringrose  
 Earl Miller  
 Edward Rubin  
 Elena Iourtaeva  
 Elizaveta Mironova  
 Ella Gorevalov  
 Emese Krunák-Hajagos  
 Emily Kovacs  
 Emily Lawrence  
 Emily Newell  
 Fox Martindale  
 Gagan Sandhu  
 Gary Michael Dault  
 Haafiz Karim  
 Imre Hajagos  
 Jonathan Valley  
 Jordan Fee  
 Josephine Mwanvua  
 Julie McNeill  
 Kate Pendergast  
 Katerina Bong  
 Katherine Porter  
 Kathleen Reichelt  
 Katie Armstrong  
 Katie Lawson  
 Kelli Jerome  
 Keltie MacNeill  
 Kurt Rostek  
 Laura Hutchingame  
 Leanne Simaan



Harun Faroki, *Serious Fames IV: A Sun With No Shadow*, 2010. Two-channel video, 8:00 min.



Tamas St.Turba, *Czechoslovakian Radio 1968, 1968-2014*. Sculpture, 10,16x25,4 x 15,24cm.  
 Produced by Charles Stankieveh under instructions from the artist

- Libby Hague
- Liz Johnston
- Maddy Tripp
- Madeleine Till
- Margaret Irving
- Marina Dumont
- Matt Macintosh
- Mauricio Contreras-Paredes
- Megan Kee
- Meghan O'Callaghan
- Melina Bigler
- Melina Rymberg
- Mia Guttman
- Michelle Lun
- Miriam Arbus
- Mitch Billinkoff
- Nika Teper
- Nives Hajdin
- Phil Anderson
- Rae Johnson
- Rhiann Moore
- Rhys Male
- Ryan G. Hinds
- Saba Askary
- Sabine Modder
- Salomeh Ahmadi
- Seowon Bang
- Serri Shao
- Sharlene Rankin
- Shauna Jean Doherty
- Simon Termine
- Steve Rockwell
- Sunny Kim
- Summer Sun
- Tara Akitt
- Tetyana Herych
- Vanessa Zeoli
- Veronica Scarpati



Yves Klein, *Peintures: 10 Planches en Couleurs*, 1954. Forty page book, unbound: authorized 2006-edition of 400 by Editions Dilecta, Paris. 19 x 24.5 cm.

The project included works from contemporary artists such as Gordon Matta-Clark, Walid Raad, and Stankieveh himself. They also featured historical military artefacts such as *Encounter* magazine (funded by the CIA to promote the anti-Stalinist left), Hizbollah's "Special force" (a videogame with Jihad videos), and Eyal Weizman's book "Hollow Land : Israel's Architecture of Occupation".



Gordon Matta-Clark, *Splitting*, 1974, Black and white photograph, printed 2001, 40.6 x 50.5 cm

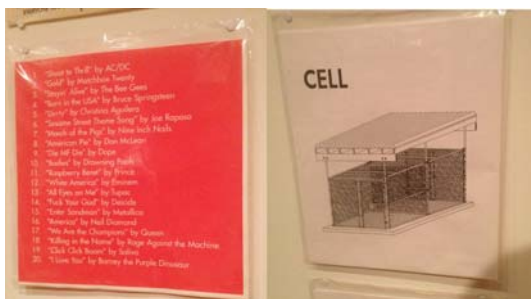


*Encounter Magazine*, Vols 1-7, 1953-54, Magazines, 18.5 x 25.5 cm



Salvador Dali, *Total Camouflage for Total War*, 1942, Essay and images by Dali in *Esquire Magazine*, vol,8, no.2, 25.4x35.56 cm

Needless to say, the 98 objects displayed in the gallery were overwhelming. The project is rich with information, as well as opportunities for personal contemplation regarding how these objects reflect the way they served the community in which they were conceived, as well as how it affects us in the context of the gallery.



Details of Bill Burns, *Guard Tower Plans, Prison Cell Plans, and the Songs of Guantanamo Bay*,

2010. Multiple (three vinyl records + three offset prints). 61x61cm



*Icelandic Spar*, 6,5 x 6,5x7cm, Crystal with passage from Thomas Pynchon's *Against the Day*, 2006



Abbas Akhavan, *Study for Blue Shield*, 2011, Site-specific installation, 2x2.5m



Moreover, since the historical artefacts are paired alongside artworks, I wonder, is Stankieveh using the aforementioned themes to challenge the audience to question what he has presented us with? In essence, are we to question their relevancy in the gallery? Are they mask them as artwork for unstated intentions? Could we potentially mistake them as a "decoy" for a readymade? Are these artefacts and images, in appearance, misleading the audience? The project offers its viewer with many manners in which to examine the artefacts/artworks individually, as well as collectively.

Text and photo: Leanne Simaan

Exhibition dates: January 24- March 16, 2014 at Justina M. Barnicke Gallery, 7 Hart House Circle, Toronto, Gallery hours: Thur – Tue 12 – 5, Wed 12 – 8 p.m.