Cosima von Bonin, *LACANCAN*, 2010 (detail) Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

***V.5*** presents five exhibitions organized by fourteen first-year students from the Center for Curatorial Studies, Bard College (CCS Bard) working with the Marieluise Hessel Collection. These exhibitions pose five responses to the following conditions: three and a half months, two to four-person groups, 40 artworks, selected from a collection of over 3,000, and displayed in 7,000 square feet of space in and around the CCS Bard Galleries. From five vantage points, we consider how the collection respectively inhabits, haunts, flexes, wracks, or illuminates our queries.

***Encounters: Four Flickering Lights***disperses identical artworks by Philippe Parreno around the CCS Bard building. This exhibition takes the artwork's open-ended installation instructions as an opportunity to explore their flexibility through the mode of presentation. Displayed for the first time since their acquisition to the Hessel Museum of Art, this presentation considers *Flickering Light's* conceptual and aesthetic qualities, and subsequently, their capacity to activate and connect spaces.
Curated by Sukanya Baskar, Muheb Esmat, and Michelle Weiqiu Song.

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***Wrack Focus*** proffers a staging in which an unresolved exchange is suspended between two operations: bifurcation, division into two, and stereoscopy, enhancing the illusion of depth.
Including artworks by Liz Deschenes | Ellie Ga | Janis Kounellis | Do Ho Suh | R.H. Quaytman | Cosima von Bonin
Curated by Marisa Espe, Bergen Hendrickson, and Elizaveta Shneyderman.

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***Looks Like That***
Once we recognize the stereotype for what it is—a way of training a viewer’s gaze through repeated encounters—we begin to see the violence of our own projections onto forms of representation. *Looks Like That* investigates different valences of looking that feed stereotypes: both how things appear (a look), and the action of looking (to look). Comprised of photographs, painting, and sculpture, these works from the Marieluise Hessel Collection infiltrate the stories that we project onto images as voyeurs, passersby, or participants—stories that often develop by looking without really seeing.

With artists Ida Applebroog, Tracey Baran, Lucas Blalock, Mark Bradford, Miguel Calderón, Eric Fischl, Nikki S. Lee, Rebecca Morgan, Pope.L, Daniela Rossell, Tunga, and Fred Wilson
Curated by Darla Migan, María Camila Montalvo, and Rachel Vera Steinberg
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***Flex: Sculpting the Self***presents a set of works by Scott Burton, Richard Deacon, Jenny Holzer, Christian Jankowski, and Robert Mapplethorpe that pose the body’s potential ability to overcome pervasive political, financial, and health realities in the 1980s. Similar to the ‘80s, an extreme call to fitness, diet, and corporeal control is now occurring alongside a problematic government, economic inflation, and a lacking healthcare system. The exhibition asks - to what end we can regulate ourselves, physically and mentally, against political conditions that dismiss our best interest?
Curated by Julia Gardener and Brooke Nicholas

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***Be With Me Always, Take Any Form, Drive Me Mad***
Haunting (adj · noun · verb) can be defined as follows: to be persistently and disturbingly present in; the act of someone/something manifesting itself regularly; to be poignant and unforgettable; to be directly attached to that which one no longer knows. *Be With Me Always, Take Any Form, Drive Me Mad* brings together eight artists whose works are simultaneously haunting and haunted. The works deal with encountering that which inhabits the fleshy body, yet is unable to be grasped; each one carries with it a tangible weight—the weight of memory, opacity, power, stillness, lingering, and absence.

With artists Troy Brauntuch, Saul Fletcher, Felix Gonzalez-Torres, Ana Mendieta, Paolo Mussat, Laurel Nakadate, Marlo Pascual, and Eileen Quinlan
Curated by Ciena Leshley, Ana Lopes, and Liz Lorenz