ADAM PENDLETON
AN EXCLUSIVE PROJECT

Pendleton returns to his archive of found images and texts with commitment to perpetual reframing. A photograph of water by Joos Albora. A production still from Jean-Marie Straub’s 1985 film Noi Reconciled. A portrait of Patrice Lumumba from The Short Century: Independence and Liberation Movements in Africa 1945–1994. Pendleton’s process invests a singular image or text with not only possibility but also with responsibility—to signify variously across multiple histories—and repeatedly in different media and arrangements. His is a practice of endless recursion.

“Becoming Imperceptible,” the upcoming solo exhibition of Pendleton’s work at the Contemporary Arts Center New Orleans— with which the images here engage—takes its name from the writings of Gilles Deleuze and Félix Guattari, and speaks, among other things, to Pendleton’s efforts to disapper or camouflage his subject matter amid constantly alternating surfaces. In his essay “The Exhausted,” Deleuze describes such recombinatory efforts as “total permutability.” The philosopher asks, “How can one imagine a whole that holds everything together [ou tout qui fasse compagnie]?” and proposes, “The aperçu will be solved if one considers that the limit of the series does not lie at the infinity of the terms but can be anywhere in the flow: between two terms, between two voices or the variation of a single voice...”

—ANDREA ANDERSSON, CHIEF CURATOR OF VISUAL ARTS AT CONTEMPORARY ARTS CENTER NEW ORLEANS. WHERE “ADAM PENDLETON: BECOMING IMPERCEPTIBLE” IS ON VIEW THROUGH JUNE 16
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