





# **unmonumental**

joy garnett

2008-2016

essay by tom mcglynn

2nd edition

**unmonumental** was included in the exhibition

*New York, I Love You, But...*

at Gallatin Galleries, NYU - <http://galleries.gallatin.nyu.edu>

curated by Keith Miller

November 5, 2015 - January 26, 2016

1st edition

**unmonumental** was published in conjunction with

MEMPHIS SOCIAL, an exhibition encompassing

aesthetic and social concerns organized by Tom

McGlynn (Beautiful Fields collective), on view at

different sites in Memphis, Tennessee,

May 10-18, 2013

Memphis Social is an **apexart** franchise  
exhibition.

images copyright-and-left 2008-2016 joy garnett

texts copyright their respective authors.

**<http://unmonumental.org>**





Walking the city streets, I find things, mostly garbage, recently thrown away. I feel compelled to photograph these things before they disappear, which can happen at any moment. A man with work gloves hauls my discovery away in a truck; the wind blows it down the street; a tourist comes and stands on it. Objects, buildings and people crumble constantly, to be replaced by something else. We don't see it coming and are shocked by change. A rusted fence is painted red, a fountain is demolished and rebuilt to line up with an arch, the guy standing in front of the bodega, his pockets full of loosies—we wake up and he's gone, and so is the bodega. When did I first revel at a crushed can, ground-up glass underfoot, empty lots with clothing left soaking on the curb, the smear of a wrong color? Photographing these things is an artful enterprise, pulled along by the same impulse that drives what happens in the studio. The objects themselves exude a melancholy, but only at first. Having stepped outside the fray, beyond the grinding pressure of utility, they are all mute presence, free to become something else or nothing at all.

—JG, Brooklyn, NY 2016





This small volume presents a selection of images from **unmonumental**, my ongoing social media performance that generates and instantly shares photographs of ephemeral artifacts in the New York City streets. It draws upon a "social turn" in contemporary art that has been transformed through the widespread use of social media and photo-sharing platforms popular among artists and non-artists alike.

**unmonumental** was born when I visited the 2008 "Unmonumental" exhibition at New York's New Museum, which explored *fragmented forms, torn pictures... crumbling symbols and broken icons*. Later that day, I shot a photograph of a junk-filled shopping cart in the Meat Packing District as a parody, and posted the image online. Soon I was shooting and posting pics of such objects and detritus on a daily basis. I began to think about Robert Smithson's essay "Monuments of Passaic"\* and George Brassai's "Involuntary Sculptures."\*\* Before long, my one-off snarky commentary became a personal exploration of photography-as-socially-networked-sculpture.

Five years and 800 photographs later, **unmonumental** has grown into a project of monumental proportions, distributed over online platforms that serve as vehicles for real-time communiqués as well as archival receptacles. Inadvertently referencing Modernist, Minimalist and Postmodernist tropes across several mediums, the found objects of **unmonumental** reflect the ever-shifting formal concerns of art and the rich feedback loop between artist and city.

~ Joy Garnett, Brooklyn, NY 2013

\*Smithson, R. "Monuments of Passaic," Artforum, December 1967.

\*\*Brassai, G. "Sculptures involontaires," Minotaure, n° 3-4, déc 1933.





## Unmonumental

There is a paradoxical conceit inherent to spontaneous street-level photography. An individual on random ground is often convinced they know just how things may be rightly arranged by chance. The *a priori* to this apparent happenstance can lead to anecdotal, symbolically relational arrangements of "things amongst themselves" that supplant their quiddity.

In Joy Garnett's *unmonumental*, a series of photographs and short videos of street detritus, the abandonment of this shallow conceit serves to re-calibrate the asymmetric dynamic between spontaneous subjectivity and the thing in itself. Here, alchemical glimpsing or hermeneutic wandering, as in Duchamp's readymade world or in Situationist psychogeography, does not enchant objects or places. Rather, Garnett both anticipates and simultaneously discards aesthetic control in the unmonumentals, lending these encounters an uncanny sense of objective animus, as well as a drained sense of the spiritualized object. Interestingly, neither the relational ordering of traditional collage nor the Gestalt simultaneity of the primary object (as in a Minimalist aesthetic) is allowed sway in the artist's process. What remains--what aggregates her archive of the everyday--feels inevitable under its own terms. If one would attempt a generic label for Garnett's unmonumental aesthetic, one might go with something like "sub-realist."

The experience that prompted Garnett's project was viewing the "Unmonumental" exhibition at New York's New Museum in Spring 2008. The show included much bricoleur art that leaned toward the anecdotal, and objects primarily employed in allegorical assemblage. After viewing the show, on a whim and in a critical response to its didactic premise, Garnett began to shoot street "assemblages" with her phone camera, posting them online through various image distribution applications and social media. She took the idea of the unmonumental into the arena of the disembodied, thereby upping the stakes on the extension of the "anti-monument."

For a long time Garnett has rejected the idea of any kind of physical publication of these images. Like Robert Smithson in his epigrammatic photo-essay of 1967, "A Tour of the Monuments of the Passaic," Garnett approaches her close-to-the-ground images of tours of Manhattan and its boroughs as a playful yet serious foil to what she considered the pretense of the institutionalized abject/object. Reconstituting the contingent nature of readymade aesthetics by casting these dematerialized images further into the rift of the technological slipstream, Garnett appropriated the historic form without its anecdotal baggage.

In his aforementioned essay, Smithson writes about his experience of dematerialized reality in a Passaic parking lot: "There was nothing *interesting* or even strange about that flat monument, yet it echoed a

kind of cliché idea of infinity; perhaps the 'secrets of the universe' are just as pedestrian--not to say dreary." Later on, in the same piece, he states "History turns metaphors into *things*..."

The *unmonumental* series draws on what we already know about a spontaneous aesthetic, dissolving it in a solution of myriad virtual archives. Garnett constitutes a "non-historical past" out of the wreckage of the recent future as evidenced by its throwaway present. This work denies a simple allegorical summation by keeping the correlation between viewer and object suspended in virtual (therefore figurative) time. As with a fly in amber, one can examine the specific, interrelated anatomy of unmonumental objects in their natural habitat without any annoying philosophical buzz. Garnett's sub-real projections would be beneath that.

Tom McGlynn  
2013



**Some of these are beautiful, and some are just garbage.**  
**- *The Awl*, December 2009**





































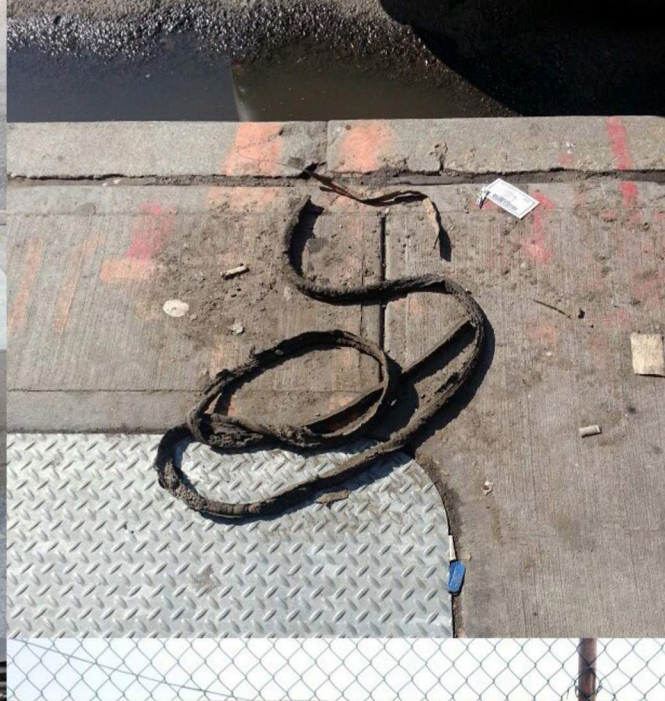




Yellow lid with B&G logo

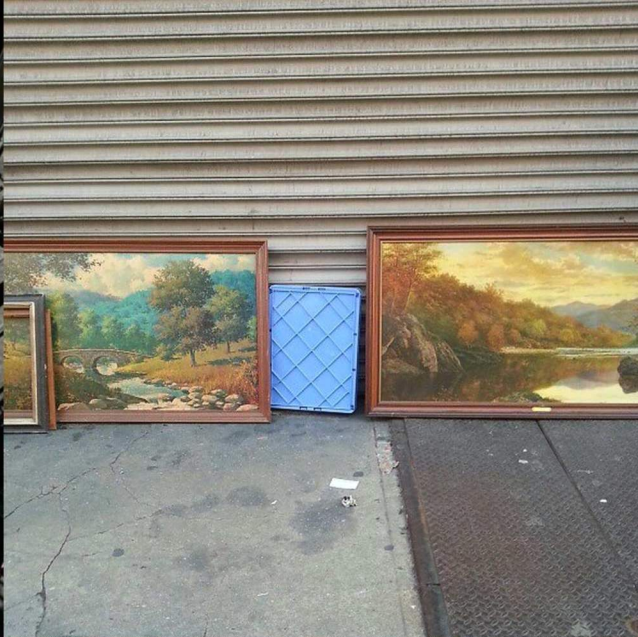
**B&G**  
Kosher Dill  
SPEARS

Nutrition Facts  
Serving Size  
Amount Per Serving  
% Daily Value  
Total Pickles  
Dill  
Spices  
Pickling Solution  
Contains 2% or less of the following ingredients:  
Sodium Benzoate, Potassium Sorbate, Calcium Chloride, Calcium Lactate, Calcium Citrate, Calcium Gluconate, Calcium Phosphate, Calcium Hydroxide, Calcium Oxide, Calcium Sulfate, Calcium Tartrate, Calcium Acetate, Calcium Citrate, Calcium Gluconate, Calcium Phosphate, Calcium Hydroxide, Calcium Oxide, Calcium Sulfate, Calcium Tartrate, Calcium Acetate





















OBJECT  
CLOSED







