

**APRIL 5, 2012
FOR IMMEDIATE RELEASE**

**ALEX FELTON: *I DON'T WANT TO WORK. BUT I LOVE THE WORKPLACE*
RESOURCE ROOM RESIDENCY**

When: April –June, 2012
Tuesday–Friday, 11am–6pm; Saturday, 11am–4pm
Where: PICA, 415 SW 10th Ave, Suite 300, Portland, OR 97205

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Press Photos: http://www.pica.org/himages/PRESS/2012/02_AlexFelton/

PICA will launch a new Resource Room Residency program this spring with artist Alex Felton, who has been asked to work with and around both PICA's library and the idea of collections and archives generally. From the artist:

"I've been invited to haunt PICA for a few months, to practice a sort of omnipresence. I'll be employed as a walking, talking referent—available for consultation, but with little expertise. It's an opportunity to use the Resource Room for a focused investigation on nothing in particular. [Anthony Huberman](#) promotes the notion that 'art seeks to compromise our understanding of the world.' Curiosity is the 'currency of art,' so an artwork succeeds only so long as it can evade our attempts at understanding. Art proposes hypotheses and the mind wanders.

*A library can be approached in this same way: at first it seems to house only empirical evidence and full-stop Facts, but it slowly reveals itself as the perfect place for an associative, presumptuous stumble through its pages. A misconception of the facts may well lead to innovation; nothing more to be gained than a sense of world history and culture through osmosis. This retreat from a rational purpose is what qualifies art-making as a political act. In Albert Cossery's *The Colors of Infamy*, a student apologizes to her mentor for taking up his valuable time, a concept he refutes: 'The only valuable time, my dear Nahed, is the time we use for reflection. This is one of the inconvenient truths that the slave dealers despise.'*

*Art is life ([so said Marx](#)) and life is all about the dutiful consumption of information and—for the artist-as-Wi-Fi-hunter—the extension of production time. [Josef Strau](#) practiced a scenester version of this, protracting the discussion of art past the point of making anything except new friends. Western economies are moving away from manufacturing and toward income based on intelligence. Protecting knowledge and controlling the ports of dissemination are becoming far more valuable than a product; the container itself is the content. Writing in *Wire*, Kenneth Goldsmith echoes this: 'the ways in which culture is distributed become profoundly more intriguing as a cultural*

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artifact itself.' We are constantly re-distributing these cultural artifacts as reflections of ourselves. The simple display of resources becomes a viable medium."

Alex Felton is an artist and publisher who lives and works in Portland, Oregon. His work has been exhibited widely throughout the Pacific Northwest including: Small A Projects, Fourteen30 Contemporary, Ditch Projects, Carhole, Half/ Dozen and the Lee Cason Doss Center for Garden Arts. Along with his collaborator Kevin Abell, Felton founded and curates the periodical poster *Nudity in Groups*. The most recent installment was featured at the 2011 Time-Based Art Festival at the Portland Institute for Contemporary Art. In addition Felton is the editor of the annual literary journal *Weekday*, published by Publication Studio, which also published and distributes, Felton's artist book *Touched by an Email* (2010). Felton's second artist book *Funny or Die* (2011) was published by Container Corps. Felton received his BFA from the Pacific Northwest College of Art. Felton sells his sculptural editions through Stand Up Comedy, and his work is regularly featured on Collectionof.net.

Resource Room Residencies

PICA's Resource Room Residency (RRR) program was initiated in 2012 in order to provide time, space, and resources for artists whose practices live at the intersection of research and art. The program encourages a consideration of libraries, archives, collections, and collecting, but can find outlets in many forms and disciplines. RRRs are provided with a modest stipend and unlimited access to our archive of books, media, and ephemera for three month engagements. They intersect with PICA's members and the community at large through salon discussions, screenings, public performances, and printed materials. The 2012 RRRs are Alex Felton, Claudia Meza, and Lisa Radon.

RRRs are granted by invitation and by application. Submissions for 2013 are now being accepted. Please see our guidelines [online](#) for details.

About Portland Institute for Contemporary Art (PICA)

Portland Institute for Contemporary Art acknowledges and advances new developments in contemporary art, fostering the explorations of artists and audiences. Since 1995, PICA has championed the practice of contemporary artists from around the world, driving vital conversations about the art and issues of today. PICA presents artists from visual and performance backgrounds and embraces those individuals who exist at the borders of genres and ideas. Through artist residencies and exhibitions, lectures and workshops, and the annual Time-Based Art Festival, PICA constructs a broad platform for contemporary art.

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