

CFAR's *Papers on Power* is a series of commissioned essays for which artists, writers, activists, and cultural producers have been asked to respond to the question "What is power?" in whatever form best relates to their work and thinking.

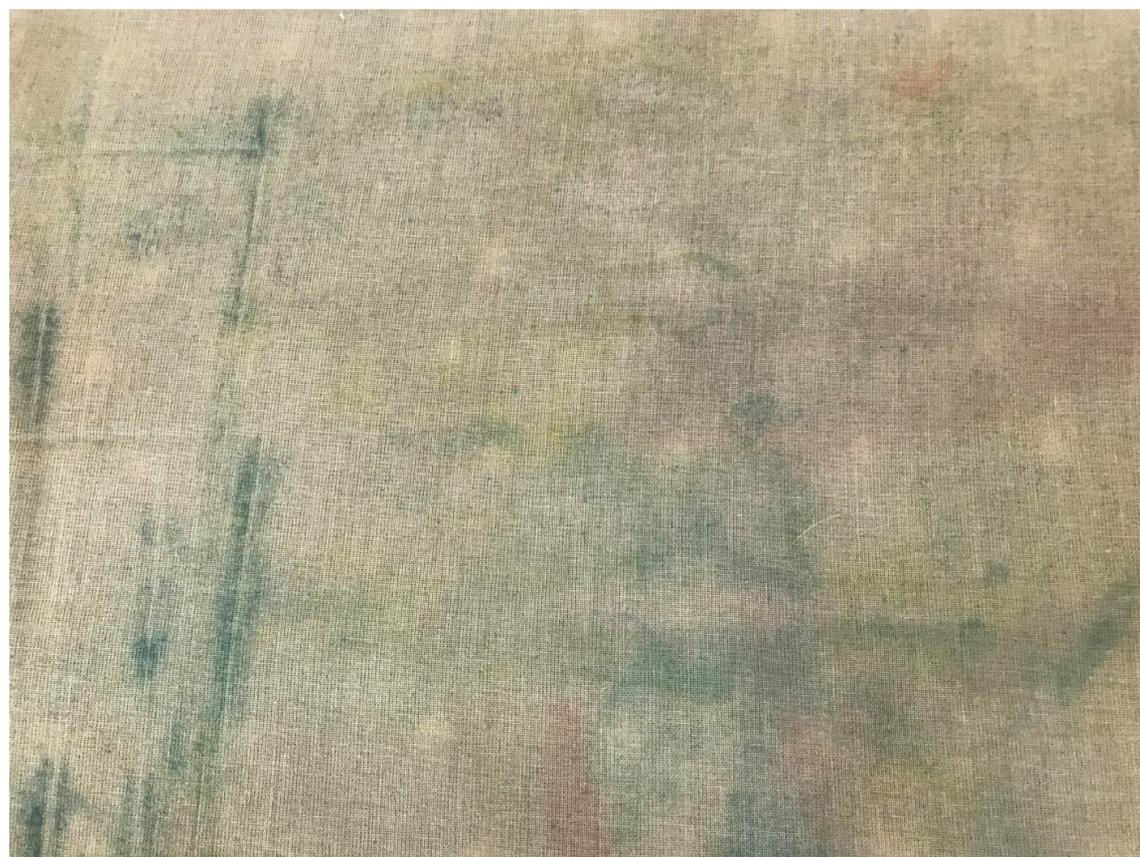
UNTITLED

MOLLY ZUCKERMAN-HARTUNG

n its function taking precedence over any question of size

thought forms	are fed and quartered	a useless room; a space without a function.
the masses	is represented	fur blankets, for for the bed where he will be able finally to get xxxx to sleep.
Misery	which pteforms every sector of modern existence	a bedroom entirely hung in black
Power	grows immeasurably	a room without either doors or windows
mere objects/things	as the antithesis of power and powerlessness	the house bears traces of his distress
Objective Necessity Necessity	distance themselves from nature	the doorknob could hardly be drawn in scale with the house.

mzh 2021



Bibliography:

Dialectic of Enlightenment
Max Horkheimer and Theodor W. Adorno
Translated from German by John Cumming, 1972

Species of Spaces and Other Pieces
Georges Perec
Edited and translated from French by John Sturrock, 1997

The Poetics of Reverie: Childhood, Language, the Cosmos
Gaston Bachelard
Translated from French by Daniel Russell, 1969

Biography:

Molly Zuckerman-Hartung is a painter, writer and teacher who grew up in Olympia, Washington and participated in Riot Grrl in her formative years. She attended the Evergreen State College in the 1990s. This introduced her to holistic structural ideas about aesthetics and politics. She worked in used bookstores and bars until her thirties, when she moved to Chicago and attended the School of the Art Institute for graduate school, and now she is working and grocery shopping and taking walks in Norfolk, Connecticut with her girlfriend and dog. She is opening her attention to weeds and perennials, pattern and repetition, difference, climate change, ecosystems, dolls, Victorian collage and textiles, John Coltrane and Miles Davis, Gees Bend quilts, the effects of soul lag on humans, high theory, low theory, affect theory, coloring crayons, tissue paper, tactility, Simone White, L=A=N=G=U=A=G=E poets, the color of the light in the bare woods, and the emotional landscapes of students, friends, colleagues and strangers alongside whom she lives. Also, she is a Senior Critic in Yale School of Art, Department of Painting and Printmaking.

She has shown at the Museum of Contemporary Art in Chicago, The Walker Art Center in Minneapolis, The 2014 Whitney Biennial, The Program at ReMap in Athens, Greece, Kadel Willborn in Karlsruhe, Germany and many others. In 2013 she received a Louis Comfort Tiffany Award. She is a frequent guest lecturer at many schools across the country, including, in the past few years, Princeton University, The University of Texas at Austin, Cranbrook, University of Alabama, the School of the Art Institute of Chicago Low Residency Program, and Columbia University. She will have a mid-career retrospective at the Blaffer in Houston this Fall. She is represented by Corbett vs Dempsey in Chicago and Rachel Uffner Gallery in NYC.