Xu Bing: “Where Does the Dust Itself Collect?”

September 8 – October 9, 2011
12-6PM, Tuesday - Friday
Spinning Wheel Building
5 W. 22nd Street, New York

Artist Talk: September 13, 6:30PM
Museum of Chinese in America (MOCA)
215 Centre Street, New York

This exhibit is made possible by support from the Ford Foundation.
The exhibition space in the Spinning Wheel Building has been donated by the Greystone Management Corporation.
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Dear Friends, Visitors & Colleagues:

It’s hard to imagine that our nation was under attack ten years ago. No matter where you were on that day, 9/11 had a profound affect both nationally and around the world. For Lower Manhattan Cultural Council (LMCC), the events of that day also have a special and deeply personal significance. Downtown New York is LMCC’s home and since 1973, it has grown with Lower Manhattan, cultivating art and culture throughout the neighborhood and specifically around the World Trade Center.

By the end of the 1990s, LMCC had moved into the towers and was among the many who lost everything when they collapsed, including the life of one of its artists in residence, Michael Richards, as well as its offices, performance venue, studio and exhibition spaces, and nearly 30 years of archives.

For the tenth anniversary of 9/11 LMCC presents InSite: Art + Commemoration, an initiative that invites artistic response to a decade of recovery and change in Lower Manhattan through exhibitions, performances, poetry, and ideas. From August 11 – October 11, 2011, InSite offers an array of encounters, both live and online, to engage diverse histories, experiences, and visions.

Since its inception, LMCC has been a strong advocate and active participant in the cultural and economic vitality of Lower Manhattan, and has helped thousands of artists and arts organizations develop and realize projects downtown through residencies, grants, strategic partnerships and public programs. LMCC believes that art has an essential role to play in the ways that communities reflect on the past, interpret the present and imagine a shared future.

It is our hope that you will find the InSite: Art + Commemoration programming insightful and thought provoking as you experience the varying degrees of this anniversary. For more information and for a full schedule of events, please visit InSite.LMCC.net.

Sincerely,

Sam Miller
President, Lower Manhattan Cultural Council
Absence, Presence and Xu Bing

By Andrew Horwitz
Director of Public Programs, Lower Manhattan Cultural Council (LMCC)

In the days immediately following September 11, 2001 it was nearly unimaginable that the city would ever recover. For those of us who were here, the immensity and incomprehensibility of the horror overshadowed everything else. New Yorkers’ legendary bravado was tempered by trepidation and vulnerability. As E.B. White presciently wrote in his 1948 essay “Here Is New York”:

“The intimation of mortality is part of New York now; in the sounds of jets overhead, in the black headlines of the latest editions.”

For a moment we were made viscerally aware of the ephemerality of our lives, how in a single moment the solidity of the known world can be reduced to dust.

Maybe everyone in the world has a story about where they were on the morning of September 11, 2001, but for those of us who were here, especially those of us who were in Lower Manhattan that morning, that story always ends in dust.

Xu Bing’s “Where Does the Dust Itself Collect”, returns us to that moment. The dust that the artist meticulously collected from the streets of Lower Manhattan after 9/11 rests on the floor – the material evidence of the indelible memories of tragedy. In relief on that field of dust is a fragment of a Zen poem that calls into question the meaning of materiality itself. Thus we encounter the first of the aesthetic tensions in Xu Bing’s work, the relationship between the physical and immaterial worlds. As we encounter the poem fragment - itself a doorway to infinitude - situated within the physical residue of disaster, we are returned to a place of awareness and vulnerability. As we apprehend the embodied tension between the visible and invisible worlds of Xu Bing’s installation, we are encouraged to enlarge our comprehension of the world around us, to become expansive, to find some kind of meaning in the horrific events of 9/11.

The tension between the materiality of the dust and the abstraction of the Zen poem creates a conversation between Western and Eastern cultures that, in a way, personalizes the work. Xu Bing, as a Chinese artist living part-time in New York, experienced 9/11 simultaneously as a New Yorker and through a Zen Buddhist lens. If everyone around the world has a story about where they were on 9/11, this is Xu Bing’s.

In “Where Does the Dust Itself Collect” the words of the Zen poem arise from the dust as if from a field of nothingness, they suggest that essential meaning lies just beneath - or through - the material world. To add another layer of meaning, the poem fragment is rendered in English, providing accessibility for the viewer but underscoring the inadequacy of language to fully cross cultures and convey unmediated experience.

One can imagine that these elements of East and West, physical and immaterial, are not so much in tension with each other but in a necessary juxtaposition. In “Where Does the Dust Itself Collect” it is the presence of actual 9/11 dust that brings us to attention, that informs our sense of mortality and situates us first as witness to tragedy; but it is the absence of that dust that reveals the poem fragment underneath, encouraging us to look through the material world and find meaning where at first there seems to be none. Both ideas must reside together: we must accept tragedy and we are compelled to see beyond it, to find hope and meaning, to move forward.
Finally, “Where Does the Dust Itself” embodies the dual experience of 9/11 as both local and global event. In this work Xu Bing brings together Eastern and Western cultural perspectives, uses the material world to imply the transcendent and creates an installation that is conceptually situated in New York but is meaningful to viewers anywhere. The work has been exhibited in Cardiff, Berlin, Sao Paulo and Beijing but never before in its city of origin. One is tempted to imagine that there is a totemic quality to the 9/11 dust and that it carries with it the memory of place as it travels around the world.

“Where Does the Dust Itself Collect” brings the undeniable materiality of physical evidence into dialogue with individual memory in which the object is local, the memory is specific to the individual, but the encounter between object and memory replicates a global experience.

Lower Manhattan Cultural Council is pleased to work with The Museum of Chinese in America to present the work of an extraordinary artist such as Xu Bing in such a mutually meaningful context. In the diverse and complicated city both of our organizations call home, it is a rare privilege to be able to collaborate on a project of such resonance, meaning and beauty. This project would not have been possible without the vision of Sam Miller, LMCC’s president, and Alice Mong (then-director of MOCA) who first met with little more than a desire to collaborate and ended up with this wonderful exhibit.

Xu Bing’s “Where Does the Dust Itself Collect” stands as stark testament to the tragedy of 9/11 and the lives lost. But the work is not merely memorial, it serves as an imperative to the viewer to remember their experience of that day, to reflect on their own mortality and to enact in the present the lessons learned through loss. It is simultaneously a confrontation with the void and an exhortation to live in the here and now.
On Xu Bing’s Ephemeral Monument

By Herb Tam
Curator and Director of Exhibitions, Museum of Chinese in America

I was standing on my rooftop in Brooklyn when the first tower fell on 9/11. After both had fallen, a dark cloud emanating from where they once stood approached quickly. When it reached my vicinity, the darkness brought a rain of paper and a mist of dust.

Xu Bing’s installation “Where Does the Dust Itself Collect?” uses this 9/11 dust, collected by the artist blocks from the World Trade Center site in the days after the fall of the towers, to form the negative space for the title phrase. The quote is from a Zen Buddhist poem and seems to suggest the unpredictable ways in which time builds upon and defines itself. Installed on the floor of the Spinning Wheel Building in New York, the piece allows a consideration of the monumentality of language, its malleability, and the ephemerality of all that surrounds us. It asks viewers where the ashes of time will fall.

In so far as Buddhism emphasizes developing a deep understanding of the world through building a heightened consciousness, dust as it is employed here may be seen as an avatar for memory. Though monumental in scale, Xu’s installation reflects Buddhism’s humble approach towards worship. Made in response to an historic event, it is as much phenomenon as sculpture, taking as its sole medium the implied immateriality of degraded forms—dust. Dust, that normally inconsequential dead matter, became after 9/11 the remnants of buildings and lives that defined New York’s skyline and identity.

Xu Bing’s connection to New York runs deep. He is captured in many of Ai Weiwei’s photographs of New York during the early 90s when he began visiting the city from Wisconsin, where he was an honorary fellow at the University of Wisconsin-Madison. He later moved to New York, settling into a desolate Williamsburg and beginning to make his way into the city’s art scene.

By then, Xu was already established in China as a pioneering member of a generation of avant-garde artists that turned a conceptual eye on China’s cultural history and a critical one on China’s recent political past. His work was born from the idea that an artist held important responsibilities to its society. “Art fundamentally ought to be for the masses,” he has written. “It originates in life; even if it transcends life, it still originates in life. This was Mao Zedong’s philosophy, and this was the earliest education that I received in artistic thinking.”

As a youth, he became in his words, a “character-writing tool” within the “machine of the whole [Cultural] revolution,” engraving newsletters and posters for the Communist party. Xu had always practiced a personal devotion to calligraphy, but during China’s period of openness, after the death of Mao Zedong, he also became a master of spectacle, producing perhaps his most well-known work, the monumental Book from the Sky, an installation of books and massive scrolls on which are printed an illegible collection of Chinese-like characters.

Xu moved to America a year after the June 4, 1989 government crackdown on democracy protests in Tiananmen Square, Beijing. In the aftermath, many artists, writers and political activists moved out of China as dissidents, and many came to America. Since then, Xu has forged a singular international career and in 2008 was appointed Vice President of the Central Academy of Fine Arts, where he studied. In 2010, Alice Mong, MOCA’s then-director, connected him with Lower Manhattan Cultural Council (LMCC) and a partnership between the two organizations to present “Where Does the Dust Itself Collect?” in commemoration of the 10th Anniversary of 9/11 was cemented.
Founded in 1980 as a community documentation project, the Museum of Chinese in America continues its role as a Chinese American memory bank, collecting its neglected and endangered stories. Just as importantly, MOCA is a platform for new ideas about what being Chinese means today. Shortly after 9/11, MOCA began to document the recovery and rebuilding of Chinatown, a neighborhood located a mere ten blocks from Ground Zero. Through the collection and exhibition of photographs, studies, reports, artwork, ephemera and oral histories, MOCA gave voice to a community deeply impacted by 9/11.

An official count of the number of Chinese who lost their lives are is difficult to access, but in the following days, many handmade posters of missing Chinese were posted in public spaces all over Chinatown as family and friends desperately searched for loved ones lost in the towers. In the aftermath, Chinatown suffered—shops closed and business on Canal Street slowed considerably, causing this historically buzzing thoroughfare to seem desolate and deflated.

Chinatown has always been enmeshed in the cluster of neighborhoods loosely defined as Lower Manhattan. In the days after 9/11, as necessity carved new lines in a previously geographically-fluid area, many New Yorkers discovered that Canal Street formed the northern boundary of the southern tip of the island: a checkpoint was setup beyond which only proven residents were allowed. If you were permitted access, you could travel across the newly quieted Chinatown, through the grittier sections of Tribeca and onto picturesque, warehouse-framed cobblestone streets. Then you might walk east to City Hall where governance mixed with finance further south. The areas surrounding the footprint of the World Trade Center site were and continue to be a destination, though what was once a teeming bustle might now feel like a more somber pilgrimage.

LMCC has been bringing contemporary art to this area for nearly 40 years. The organization had its residency program in the high floors of the World Trade Center and lost one of its resident artists (Michael Richards) on 9/11. Like LMCC, MOCA has risen from 9/11 with a mission that looks to the future of Chinatown and the geographical and ideological communities that are stitched to it. And while MOCA and LMCC are presenting Xu Bing's work in collaboration, it is appropriate that “Where Does the Dust Itself Collect?” is installed on ground that doesn’t belong to any cultural institution. Xu’s work has always been directed straight at the viewer, never needing the coding of a museum to contextualize its meaning. In this case, his work asks the viewer a direct question, one for which there is no right answer and for which there is more than one way forward.

Xu Bing will give an Artist Talk on September 13 at 6:30PM at Museum of Chinese In America (MOCA), 215 Centre Street, New York. Free and open to the public.
Zen and the Art of Xu Bing

By Andrew Solomon

The events of 9/11 immediately affected a population that came from all over the world, so there is some poetry in the idea that a Chinese artist living part-time in New York made the present work from the dust that settled that month in Manhattan, and exhibited it first in Cardiff, then in Berlin, then in São Paulo. The dust had to be smuggled to other continents as though it were its own explosive material. Ten years later, the dust is back in the city where the wind first bore it, and from its initial deadening haze, the strange order of language emerges.

Xu Bing’s own life has been a study in contradictions since his childhood, when his father privately taught him the traditional scholar’s canon and craft even while they both publicly participated in the Cultural Revolution. Xu Bing has long made work that explores the complex interactions between such simultaneous systems, and has devoted much of his artistic energy to the tension between written Chinese and written English. His narrative is largely one of elucidating incomprehension. He created meaningless quasi-characters and printed books of them in Book from the Sky (1988); he turned English, with its sequential alphabet, into semi-unintelligible characters in Square Word Calligraphy (1994-96).

Now, in “Where Does the Dust Itself Collect?” he acknowledges that content can be communicated, however imperfectly, that translation is possible, however much distortion it may contain. The words that he calls forth on this floor are taken from an argument in poetry between two seventh-century monks. Shen Hsiu described how a soul collects dust and must be continually wiped clean; Hui Neng, who became the father of Zen Buddhism, responded that the soul is innately pure and therefore immune to dust.

The lines Xu Bing has taken from Hui Neng’s poem pose an ontological question: if material existence is a delusion, then to what is the dust to attach itself? It’s hard not to contrast Hui Neng’s reflections with Genesis 3:19: “For dust thou art, and unto dust shalt thou return.” In the Judeo-Christian tradition, dust is a metaphor for decay, the vanity of vanities; in the Zen Buddhist paradigm, the absence of dust is a metaphor for the limpidity of the divine. While the Western tradition sees the return to dust as a trope for the finite, the Eastern one employs it in a vision of eternity.

Writers and artists, soldiers and firefighters, religious leaders and politicians, and millions of other have sought meaning from 9/11. There has been a relentless quest to reorganize the tragedy so that we can understand it not simply as an act of malice, but as the opening from which we will build a better and more just world. Endlessly, we seek purpose in the rubble. In Xu Bing’s work, words are not superimposed on the detritus of the event; they emerge, instead, as the voids, the literal nothingness on the gallery floor. Anyone who looks to those words for meaning has only to read them to be directed back away from sense.

Dualities and multiplicities are Xu Bing’s only version of truth; language’s oblique relationship to thought means that every word we say or even think is already a translation of something ineffable. An artist engaged with the meagerness of language knows that the twin towers are towers of Babel. Both poems to which this work refers were written in Chinese, but the Chinese artist who has appropriated them has used the last lines of the later poem in an English translation. That’s an added filter that echoes the second poem’s central layering of the lived world and the Buddhist spirit.

The dust that Xu Bing collected Downtown in the disembodied days following 9/11 is not merely allegorical. It is composed of the ordinary and extraordinary materials offered up to those September winds, compounded from that day’s singular mix of granular materials: the buildings that pulverized themselves as they fell, the papers that the buildings threw off like dead leaves, and the gritty ashes of humanity, all blended by fire and force into a uniform, elemental purity and mixed with the motes of everyday air. In the last decade’s interminable and fruitless debate about a “freedom tower” and a monument to 9/11, no one thought to note that the monument was already there: it was the dust itself.
Remembering
By Tessa Jackson
OBE, Chief Executive of Iniva (Institute of International Visual Arts), London
1st curator of “Where Does the Dust Itself Collect?” for the Artes Mundi Prize, Wales

The only sounds were those of rumbling, an occasional metallic ring and gentle rustling. Visitors climbed the walkway ramp, built of scaffolding poles and wooden planks around two sides of the gallery, enabling them to survey the entire space in three dimensions. Seldom are galleries so hushed.

Set out before visitors to the National Museum Cardiff or Amgueddfa Genedlaethol Caerdydd in Welsh, was Xu Bing’s “Where Does the Dust Itself Collect?” Besides the viewing structure, the gallery was void of objects, people, colour.

Stretching out across the floor appeared the words -

‘As there is nothing from the first
Where does the dust itself collect?’

Whiteness covered the entire floor and the verse by Hui-neng (638 - 713), the founder of Zen Buddhism in China, appeared like a negative stencil; the wooden parquet floor formed the letters where there was an absence of dust. The atmosphere of the gallery in its vastness, its simplicity, its potency is memorable. People stood on the platform for some time, immersed in their own thoughts and reflections.

While many knew something of what they were coming to see, Xu Bing’s work had been made as part of an overall exhibition in 2004, of artists who were being considered for the newly established Artes Mundi Prize. The Prize considers artists whose work in some way discusses the human condition and adds to our understanding of humanity. Situated in a busy public museum his work was as startling as it was thought provoking.

The only clues to its content were five small framed photographs which in some way documented the process by which the work had been realised - images of what looked like a plaster cast doll, the statuette broken into fragments, a heap of dust. The practicality of how the piece had been created seemed curious yet simple. Of course it was anything but. Originally Xu Bing had sent through his proposal explaining that he wanted two lines of Chinese verse, set out in Mandarin, to appear in a room perfectly spread with dust, dust collected from the aftermath of the tragedy of September 11th, 2001. There was no doubt that the work should be realised, but there were practicalities to overcome and people to convince.

Xu Bing’s works are often ambitious - a large rubbing of the Great Wall of China, an entire alphabet where Chinese calligraphy is in fact decipherable as English, are just two examples. After concerns about customs, Xu Bing cast the dust into a mould made from his young daughter’s doll. The Museum authorities had to be convinced that the work would not destroy the air conditioning system. The dust taken from Manhattan’s Chinatown had to be tested for harmful building materials. Then there was the matter of how do you spread dust convincingly within the timeframe of a couple of days, and how might the words appear in the centre of the space with no trace of how they came to be there. Xu Bing sat in the gallery preparing the lettering in English while the logistics were overcome.
Throughout everyone was acutely aware of the significance of the work and the material they were handling. While not directly gathered from the World Trade Center site, the dust was in actuality as well as symbolically, the embodiment of a tragedy of such unimaginable proportions, where innocent people had been killed and which changed how we all saw the world. We knew the work would generate discussion, perhaps not all of it favourable.

We were aware that it was an enormous responsibility to take on the making and presenting of such a work. Artists over centuries, working across and outside linguistic barriers, have taken on difficult and important subjects, encouraging reflection. As Aristotle suggested, ‘the aim of art is to represent not the outward appearance of things, but their inward significance.’

Xu Bing’s skill and quality as an artist has been to continually explore significant themes and issues within our society. His own life and education have meant that he draws from often harsh experience, combined with the instruction of history. Brought up in China, living through some of the realities of the Cultural Revolution, he has not been afraid to speak out in his art, exiling himself from his own country in order to do so. Trained originally in printmaking, he has made his own journey through more traditional approaches to art, to creating work which now takes all manner of physical forms. Throughout he has explored the idea of communicating through language, how words and meanings can be manipulated and used.

In 1999 Xu Bing was given a MacArthur Foundation Genius Award for ‘originality, creativity, self-direction, and capacity to contribute importantly to society, particularly in printmaking and calligraphy’. In 2004 he won the first Artes Mundi Prize for his practice as a whole rather than this one work. Now Xu Bing uses whatever materials and formats which suit his subject matter, including digital media and technology. He continues to discuss the irretrievable links between the material and the spiritual worlds, and the different cultural perspectives that exist across the world. “Where Does the Dust Itself Collect?” was one of the most significant responses to 9/11, at a time when he was based in New York. Now it is again. Its power lies in the quiet contemplation it encourages, of an event which should not be forgotten but from which new awareness comes.

In 2008 he returned to China to become the Vice President of the Central Academy of Fine Arts in Beijing. This move surprised many and is not without its tensions for the development of his own work. In his art Xu Bing questions what is meaningful and has constantly adapted his thinking to new experiences. What he is bringing to the teaching and discussion of art in China for future generations can only be imagined, but “Where Does the Dust Itself Collect?” touches upon social, political and cultural significances and in doing so contributes to a global debate. As the French existentialist thinker and novelist Albert Camus said ‘If all the world were clear, art would not exist.’
Xu Bing Biography

Xu Bing was born in Chongqing, China in 1955. In 1977 he entered the printmaking department of the Central Academy of Fine Arts, Beijing (CAFA) where he completed his bachelor’s degree in 1981 and stayed on as an instructor, earning his MFA in 1987. In 1990, on the invitation of the University of Wisconsin-Madison, he moved to the United States. Xu currently serves as the Vice President of CAFA. Solo exhibitions of his work have been held at the Arthur M. Sackler Gallery, Washington DC; the New Museum of Contemporary Art, New York; the Joan Miro Foundation, Spain; National Gallery of Prague, and the Spencer Museum of Art, Kansas, amongst other major institutions. Additionally, Xu Bing has shown at the 45th and 51st Venice Biennales; the Biennale of Sydney and the Johannesburg Biennale amongst other international exhibitions.

In 1999, Xu Bing was the recipient of a MacArthur Fellowship in recognition of his “capacity to contribute importantly to society, particularly in printmaking and calligraphy.” In 2003 Xu Bing was awarded the Fukuoka Asian Culture Prize, and in 2004 he won the first Wales International Visual Art Prize, Artes Mundi. In 2006, the Southern Graphics Council awarded Xu Bing their lifetime achievement award in recognition of the fact that his, “use of text, language and books has impacted the dialogue of the print and art worlds in significant ways.” Art in America listed Xu Bing, along with 15 others, in their annual Year in Review. He was awarded Doctor of Humane Letters by Columbia University in 2010.

In 2011 Xu Bing had a solo exhibition at the British Museum and his work The Living Word is currently on display at The Morgan Library and Museum in New York.
Highlights of Xu Bing’s Life and Career

1955 - Born in Chongqing, Sichuan Province. At age two moves to Beijing.

1974 - Performs three years of farm labor in the countryside during the Cultural Revolution. (1966 - 1976)

1977 - Enters the printmaking department of the Central Academy of Fine Arts (CAFA), in Beijing, and starts showing internationally.

1981 - Earns his BA degree and starts teaching at CAFA.

1987 - Earns his MFA from CAFA.

1988 - Xu Bing Prints opens at the National Art Museum of China in Beijing, including Book from the Sky.


1991 - Three Installations by Xu Bing, his first solo exhibition in the West, is held at the Elvehjem Museum of Art, Madison, Wisconsin, beginning a long list of participation in group and solo museum exhibitions.

1993 - Participates in the 45th Venice Biennale.

1997 - Participates in the Johannesburg and Kwangju Biennales.

1999 - Receives the MacArthur Fellowship “Genius Award”.

2001 - Large solo exhibition at the Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC. His artwork is included in Gardner’s Art Through the Ages, a standard college textbook.


2008 - Assumes post as Vice President of Central Academy of Fine Arts, Beijing.
Process Photos
EXPERIENCE THE WORK OF VISUAL ARTISTS, PERFORMERS, POETS AND THINKERS.

LIVE AND ONLINE:
INSITE.LMCC.NET

LMCC AND 9/11:
During its first three decades, LMCC grew with Downtown, cultivating art and culture throughout the neighborhood and specifically around the World Trade Center. By the end of the 1990’s, LMCC had moved its offices into the towers and was among the many who lost everything when they collapsed, including the life of one of its artists in residence, Michael Richards. Since that time, LMCC has continued to work within the community to redevelop and revitalize the neighborhood, enabling thousands of artists and arts organizations to develop and share new works. LMCC is the leading voice for arts and culture Downtown, bringing artists and audiences together to reflect on the area’s history, interpret its present, and envision a shared future. www.LMCC.net

Funding for LMCC’s Public Programs is made possible, in part, by many generous individual and corporate donors, the New York State Council on the Arts, and public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

SCHEDULE OF EVENTS:

THE CAUSE COLLECTIVE: THE TRUTH IS I AM YOU
Co-presented with the Museum of Contemporary African Diasporan Art
August 26 – September 25, 12pm – 5pm, Friday – Sunday (and Labor Day)
Opening Reception September 24, 3pm – 5pm
Family Program September 17, 12pm
The Gallery at Building 110: LMCC’s Arts Center at Governors Island

IDEAS: 10 ARTISTS WEIGH IN ON LOWER MANHATTAN’S PAST, PRESENT, AND FUTURE
September 1 – October 11
Online at: insite.lmcc.net

XU BING: WHERE DOES THE DUST ITSELF COLLECT?
Co-presented with Museum of Chinese in America (MOCA)
September 8 – October 9, 12pm – 6pm, Tuesday – Sunday
Exhibition at Spinning Wheel Bldg, 5 W. 22nd Street, New York (btw. 5th & 6th Aves.)
Artist Talk September 13, 6:30pm, Museum of Chinese in America, 215 Centre Street

TEN YEARS AFTER 9/11: REMEMBRANCE AND RECONCILIATION THROUGH POETRY
Presented by Poets House and Trinity Wall Street in association with LMCC
September 10, 3pm – 5pm
Trinity Church, Broadway at Wall Street

BEFORE THE FALL: REMEMBERING THE WORLD TRADE CENTER
September 9, 2011 – April 28, 2012
New York State Museum, 222 Madison Avenue, Albany, NY

IN PERFORMANCE: COMMEMORATING THE 10TH ANNIVERSARY OF 9/11
Presented by The Joyce Theater
September 10 & 11, 5pm
Nelson A. Rockefeller Park, Battery Park City

TOGETHER WE ARE NEW YORK: ASIAN AMERICANS REMEMBER AND RE-VISION 9/11
A poetry project by Kundiman
Opening readings and performance September 13, 7pm – 9pm
McNally Auditorium, Fordham University Law School, 140 W. 62nd Street