



ALEJANDRO CESARCO IN HIS STUDIO, BROOKLYN, OCTOBER 2006

Alejandro Cesarco

TEXT CATHERINE TAFT PORTRAIT MATTHEW PORTER

Alejandro Cesarco folds emotion and personal narrative into his self-conscious, process-oriented conceptualism. The Uruguayan artist, who moved to New York in 1998, has developed a comprehensive, diligent, and playful studio practice that embraces drawing, painting, video, artists' books, installation, and performative acts. Evolution and entropy are central to his way of working: he often begins several distinct projects simultaneously, and combining, postponing, or abandoning them is not uncommon.

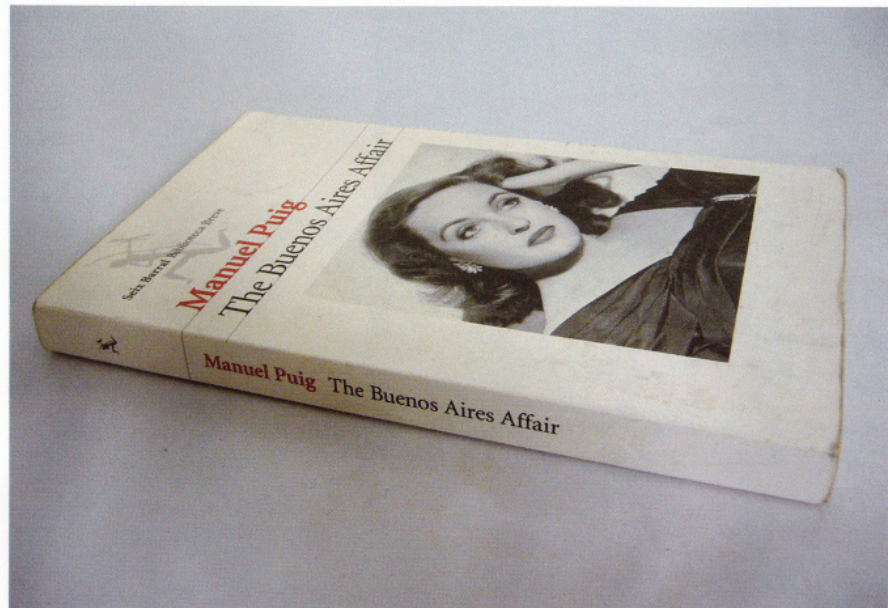
At the moment, Cesarco's toying with a third incarnation of a piece called *Index*, which displays printed pages from the index

of a book he "wrote" in his imagination only. The first incarnation, from 2000, consists of a 12-page A-Z list of weighty subjects and authors (Lippard, Lyotard, Merleau-Ponty) next to hypothetical page numbers, while *Index (a novel)* (2003) catalogues suggestive vocabulary from the pages of a nonexistent romance novel ("infidelity," "jouissance," "margaritas"). The two indexes so far parody pretense, albeit of different sorts; at the same time, each implies a longing after real connection, intellectual or otherwise.

If, like any good conceptualist, Cesarco makes the word and printed matter central to his work—the translation, the footnote,

and the dedication page appear in his oeuvre—he also employs symbolic social gestures. For *Flowers* (2003), a project for Socrates Sculpture Park in Long Island City, New York, the artist sent a bouquet of lilies to 10 well-known female artists (Roni Horn, Yvonne Rainer, and Yoko Ono among them), with the florists' delivery receipts displayed as documentation. Sincere and witty, it's one of the best examples of Cesarco's knowingly futile attempts to process feelings like love, admiration, and optimism through adaptable media and protracted means.

Each chapter of Manuel Puig's 1973 *The Buenos Aires Affair* begins with a florid remark from a Hollywood leading lady. Puig's vanguardist detective novel, centered on a sculptor and an art critic, embodies the violence and malaise of the period leading to a military dictatorship's assumption of power in Argentina. It was the last novel Puig wrote before leaving the country forever.



A Sentimental Education: Lana Turner in *Ziegfeld Girls*, Susan Hayward in *I'll Cry Tomorrow*, Greta Garbo in *Camille*, Dorothy Lamour in *The Jungle Princess*, Joan Crawford in *Mildred Pierce*, Greer Garson in *Random Harvest*, Marlene Dietrich in *Shanghai Express*, Bette Davis in *The Little Foxes*, Jean Harlow in *Dinner at Eight*, Greer Garson in *Blossoms in the Dust*, Norma Shearer in *The Women*, Hedy Lamarr in *Algiers*, Marlene Dietrich in *Fatality*, Ginger Rogers in *Sweet Comrade*, Greta Garbo in *Grand Hotel*, Rita Hayworth in *Gilda*.

ELIZABETH RYAN FLORAL DESIGN 411 East 9th Street New York, NY 10009 212-995-1111		44343
RECIPIENT	<i>Yvonne Kainer</i>	DATE <i>3/7</i>
ADDRESS	<i>[Redacted]</i>	
	<i>NY NY 10013</i>	
APT. #		
PHONE #		
DESCRIPTION:		
<i>gloriosa lily arrangement</i>		
DEL.		
SUBTOTAL		
TAX		
TOTAL		
CARD:	<i>This sculpture by Alberto Cesarco is sponsored by Socrates Sculpture Park</i>	
BILL TO:	<i>Paul</i>	



ABOVE
MANUEL PUIG, *THE BUENOS AIRES AFFAIR*, 1973, 2006
DIGITAL C-PRINT AND TEXT,
DIMENSIONS VARIABLE
COURTESY THE ARTIST

FAR LEFT
FLOWERS (DETAIL), 2003
10 FRAMED RECEIPTS, INK
ON PAPER, EACH 8 1/2 X 5 IN
COURTESY THE ARTIST AND
MURRAY GUY NEW YORK

LEFT
FLOWERS, 2003
C-PRINT, 24 X 24 IN
COURTESY THE ARTIST AND
MURRAY GUY NEW YORK