

Invitation to Exhibit in *K. Acker: The Office**

by Dorothée Dupuis, Triangle France, 2010

For a show on experimental writer, radical feminist and punk culture icon Kathy Acker, the curator's emailed request to O'Grady to exhibit *Rivers, First Draft*, the first such invitation the piece had received, contained a one-paragraph summary of the 1982 performance and its relevance to Acker.

I'm preparing a group show here in Marseille at Triangle, opening end of April. The exhibition, which revolves around the figure of author Kathy Acker, is seen as a matrix of encounters between artists, authors, philosophers, video-makers... all working in the fields of "personification," gender studies, autofiction and so on.

I would like you to be part of this show as to me you totally embody Acker's positions about autofiction, roleplaying, the interaction of politically active and subversive reflection, and about representation. After re-visiting your website, I would like to propose that you present "Rivers, First Draft" because it really embodies the universe we are trying to build... an ambivalent one, where things are not so fixed, where pain and pleasure, love and hate, freedom and contrition can easily be mistaken one for the other... This is something I like in your piece, the contrast between the pastoral pictures and the ongoing, underlying tragedy of the narrative. It is also important that the work is contemporary to Acker's writings, where most of the other works are more recent. This brings something special, even the fact that paradoxically the "Rivers, First Draft" images look super contemporary, they could totally have been made nowadays...

* From an email sent on December 15, 2010 by Dorothée Dupuis, director of Triangle France, a not-for-profit space in Marseilles, to Lorraine O'Grady inviting her to exhibit in a planned group show exploring the work and philosophy of Kathy Acker, 1947-1996.