

# MODERN PAINTERS

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ART / ARCHITECTURE / DESIGN / PERFORMANCE / FILM

## On Photography

**Hot Shots:** Simon Berg, Matt Lipps  
and Xaviera Simmons

**Lucas Samaras:** Portraits

**Malerie Marder, Amanda Ross-Ho**

**Introducing:** Richard Mosse  
and Hilary Lloyd

**PLUS**

**Peter Saul:**

"Gloom, agony,  
men's terror  
in the face of  
women? I love  
that stuff."

**Diane Arbus  
Skateboards!**

**Richard Prince  
Shoots Porn**

**New Turkish Artists**





"I remember a shower. There was blood and other things."

**Malerie Marder**  
*Past Present, 2007.*  
 Archival pigment print.

## Malerie Marder

The story behind an artwork, in the artist's own words.

THE PICTURE WILL NEVER be the same as what happened. The picture isn't a picture of evidence. It's a re-creation of the aftermath of a real event. The person in the picture isn't me. She's a friend. A stand-in for me. I was tired of being in my pictures. The violence that you see is not something that happened to her. It happened to me.

*This is what happened.*

I was staying at a friend's house in the middle of the woods. A rectangular modern place painted orange, a beacon on a hill made incongruously of concrete, plywood, and glass. We had been to a dinner party,

drunken charades, and went to bed late.

I woke up to go to the bathroom. It was 3 A.M., dark, and I was half asleep. I didn't see the open trapdoor along the path to her sunken bedroom. I heard the words "You fucked up." The last wooden step on the other side of the breach broke my fall, nine feet down onto concrete. When my friend saw me, her face looked as if she'd been snuffed out beneath a sheet, but she'd seen something worse than this before. It was a mistake—she didn't mean to leave the door open. I remember a shower. There was blood and other things. The bruises, my real bruises, were black, no brown

auroras. They wouldn't have been believable on film—too dramatic for pictures. That morning in the emergency room, we watched U.S. soldiers on television pull Saddam Hussein out of a hole in Iraq. I would have taken a picture of my injuries, a real picture, as I waited for that mystical moment of optimism to descend on me, but I was too concussed to care that the focus knob on my camera was broken. MP

*Past Present, 2007, is from the book Carnal Knowledge, which will be published by Violette Editions in early 2011.*