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.

UNITLED

MOLY ZUCKERMAN-HARTUNG

	0		
	thought forms	are fed and quartered	a useless room; a space without a function
C#	the masses	is represented	fur blankets, for for the bed where he will be able finally to get waxe to sleep.
	Misery	which pteforms every sector of modern existence	a bedroom entirely hung in black
			7
	Power	grows immeasurabl	a room without either doors or windows
	mere objects/things	as the antithesis o power and powerless- ness	the house bears f traces of his dis
	Objective Nessitity Necessity	distance themselves	the doorknob could hardly be drawn in scale with the



M3H 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.

© 2021 University of Oregon, Center for Art Research