From February through July 2013, the exhibition space P! will conduct an extended inquiry into the nature and means of copying. Remakes vs knockoffs, transcription vs plagiarism, mimesis vs mimicry—the status of the copied act shifts from positive to negative and back again, depending on context and culture. Multiples of a religious or political icon extend their reach and efficacy, whereas a duplicated file, painting, handbag, or cityscape violates legal and ethical strictures. Questions of capital and power lie at the core: who owns the original vs who is producing the copy.

Offering counterpoints from disparate cultural positions, P! explores the copy through a cycle of events and exhibitions. The space’s location in Chinatown—only blocks from the daily trade of counterfeit luxury goods—informs and shapes these ongoing programs. For February 2013, P! reopens as a reading room: a series of book clubs and reading groups discuss topics ranging from Ancient Athens to Chongqing to Canal Street. Beginning in March 2013, P! presents a changing sequence of monthly exhibitions touching on historical and contemporary aspects of copying. Key in this constellation is the cross-pollination of works from different contexts of cultural production that resonate with and reference each other in unexpected ways. Activated by works and strategies that rupture the neutral space of display, the exhibitions perform the concerns of multiplicity and replication at hand.

Participants in the six-month cycle include Åbäke, Judith Barry, Thomas Brinkmann, Katarina Burin, Marc Handelman, Ruba Katrib, Oliver Laric, Arthur Ou, Sara Greenberger Rafferty, Rich Brilliant Willing, Peter Rostovsky, Sarah Schulman, Amie Siegel, Ben Smith, Société Réaliste, Superscript, Herb Tam, Niels Van Tomme, Nader Vossoughian, Xin Wang, and others.

Parallel to the exhibition cycle is a related project by Project Projects at the Museum of Art and Design entitled “Permanent Loan.” “Permanent Loan” consists of a museum of reproductions from museums, a physical meta-institution curated from preexisting collections throughout the world. The project culminates with a set of round-table discussions and public programs at MAD in May 2013, organized by Project Projects, on questions of digital museum collections, technology, and copyright. “Permanent Loan” is on view at the Museum of Art and Design as part of the exhibition, “After the Museum: The Home Front 2013” from March 12 through May 26, 2013.
Permutation 03.1: Re-Learning
February 7–March 2, 2013

Opening Reception:
Thursday, February 7, 6–8pm

In February 2013, P! transforms into a custom-made reading room, created by Rich Brilliant Willing. Investigating copying, translation, counterfeiting, and other gestures, the space hosts a public program of twice-weekly reading groups. These events juxtapose literary, journalistic, academic, and scientific readings from multiple cultural positions as a discursive groundwork for the subsequent exhibitions. Discussion group leaders include Sarah Greenberger Rafferty (Artist), Ruba Katrib (Curator, SculptureCenter), Sarah Schulman (Writer), Ben Smith (Editor-in-chief, BuzzFeed), editorial consultancy Superscript, Herb Tam (Curator and Director of Exhibitions, Museum of Chinese in America), Nader Vossoughian (Architectural historian & theoretician, NYIT), and Xin Wang (Research assistant, Metropolitan Museum of Art). The texts discussed are available at P! for purchase or perusal, and will be collected into a bootleg catalogue-reader. The reading room is open to the public Thu – Sun, 12–6pm, and offers free wifi.

Rich Brilliant Willing is a contemporary lighting and furniture design manufacturer based in Manhattan. Overseeing every aspect of their unique process from design to assembly to distribution, rbw creates products that reinvent strangely familiar forms with novel materials and a conceptual approach. Rich Brilliant Willing was founded in 2007 by risd graduates Theo Richardson, Charles Brill and Alexander Williams. That same year rbw was named among the “Top 40” designers by I.D. magazine. Recent honors include the 2011 International Contemporary Furniture Fair ‘Best New Designer’ award and Forbes Magazine’s “30 under 30” working in Art & Design.

With support from Knoll.
Permutation 03.1: Re-Learning
Reading group schedule

Moderated reading groups, which examine the multiple cultures and histories of copying, will take place Wednesdays and Saturdays from February 7 to March 2, 2013. These conversations are free and open to the public on a first-come, first-served basis. Participants are invited to read the texts beforehand in order to contribute to the discussions. Excerpts of each text will be available for reference online and at P! starting in February.

Wednesday, February 13, 6:30–8:30pm
Sara Greenberger Rafferty (Artist) leads a discussion on The Deposition of Richard Prince in the Case of Cariou V. Prince et al

Saturday, February 16, 3–5pm
Nader Vossoughian (Architectural historian & theoretician, NYIT) leads a discussion on Walter Benjamin’s The Arcades Project

Wednesday, February 20, 6:30–8:30pm
Editorial consultancy Superscript (Molly Heintz, Aileen Kwun, Avinash Rajagopal, Vera Sacchetti) leads a discussion on Orhan Pamuk’s The Black Book

Saturday, February 23, 3–5pm
“Copied in China”: Herb Tam (Curator and Director of Exhibitions, Museum of Chinese in America) and Xin Wang (Research assistant, Metropolitan Museum of Art) lead a discussion on a range of texts examining copying in historical and contemporary Chinese culture

Wednesday, February 27, 6:30–8:30pm
Ruba Katrib (Curator, SculptureCenter) leads a discussion on Michel Houellebecq’s The Possibility of an Island

Friday, March 1, 6:30–8:30pm
Ben Smith (Editor-in-chief, BuzzFeed) leads a discussion on Richard Dawkins’ The Selfish Gene

Saturday, March 2, 3–5pm
Exhibition closing event with writer Sarah Schulman
BARRY, JUDITH. *For when all that was read was... so as not to be unknown.* Published on the occasion of *dOCUMENTA(13)*, from 9 June until 16 September 2012, Kassel, Germany. New York: P!, 2012.


BORN, JULIA. *Title of the Show.* Published on the occasion of the exhibition *Title of the Show* by Julia Born (*INFORM 2008*), from 8 October until 29 November 2009, at the Galerie für Zeitgenössische Kunst Leipzig. Berlin: Jovis-Verlag, 2009.


