

**...Aeronauts Aimed for Altitude, Even...**

curated by Marco Bene

September 5 - October 5, 2025

Madame Helene Alberti  
Pedro Bandeira  
Jean-Paul Berrenger  
Trisha Brown photographed by Carol Goodden  
Chris Burden photographed by Terry McDonnell  
CADA (Colectivo Acciones de Arte)  
Camila Cañeque  
Graciela Carnevale  
Jean-Pierre Daniel & Josée Manenti, & Fernand Deligny  
Mattia Denisse  
Gino de Dominicis  
Orshi Drozdik  
Lubomir Ďurček  
The Carrying Society - Pepe Espaliú  
farO  
Vida Signs after Ceal Floyer  
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Simone Forti  
Anna Bella Geiger  
gerlach en koop  
Joséphine Guattari & François Pain  
Ramón Gómez De La Serna  
Albert Londe  
Vaslav Nijinsky photographed by Jean Manzon  
Bernadette Mayer  
Neša Paripović  
Nicolas Philibert  
Otto Piene & Charlotte Moorman & Jim McWilliams & Vin Grabill  
Wilfredo Prieto  
Robert Rauschenberg  
Franz Reichelt  
Harry Smith's Paper Airplane Collection photographed by Jason Fulford  
Barbara T. Smith  
Kiran Subbaiah  
Javier Téllez  
Endre Tót  
Robert Walser  
John Wood & Paul Harrison  
Ejército Zapatista de Liberación Nacional



ON AIR



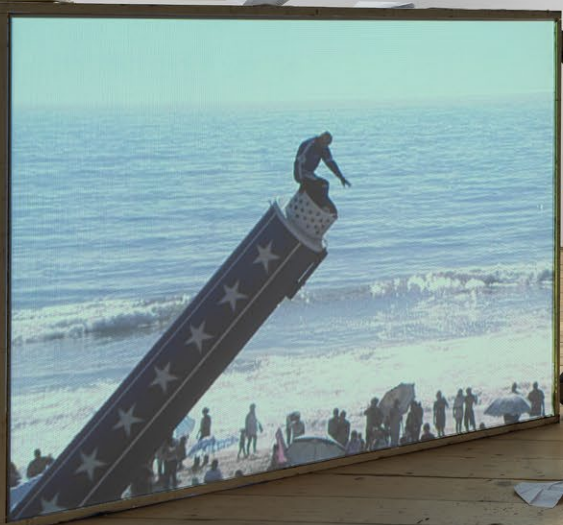








↑  
↓  
up or down?





















↑  
↓  
up or down?











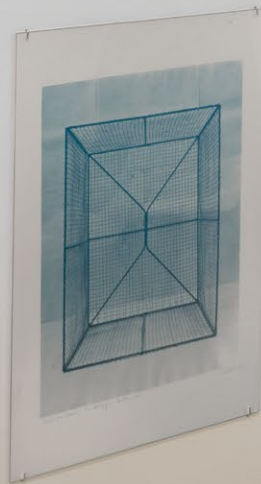
















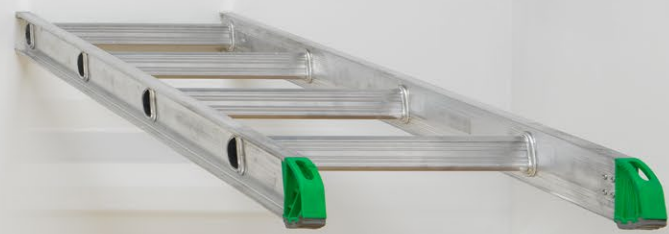




















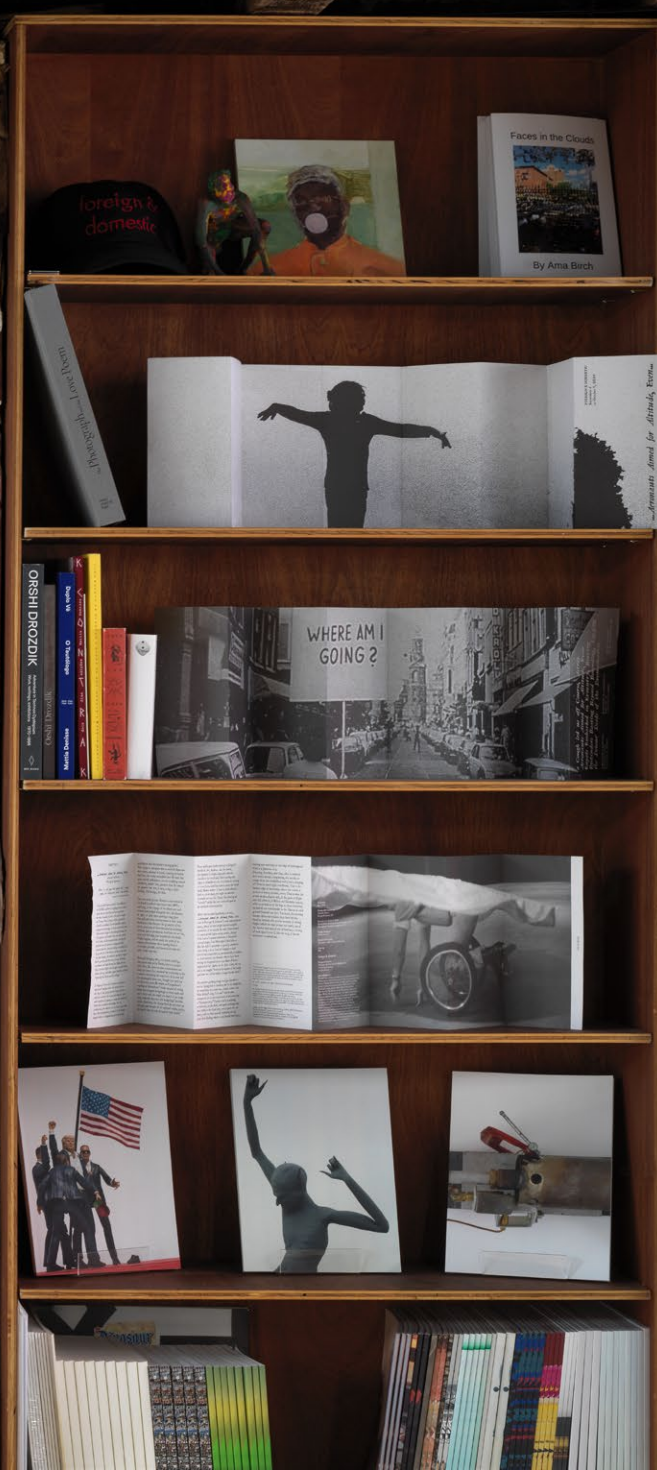
















#### FALLERS

The concert took place in a seventeenth-floor penthouse. The tower of the penthouse was illuminated. The audience was indoors, the lights out. Past the windows fell the performers, dropping twice last from penthouse roof to penthouse terrace, providing a glimpse of free-fall.















Mind the step

Mind the step

Mind the step

Mind the step

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## ...Aeronauts Aimed for Altitude, Even...

Madame Helene Alberti, Pedro Bandeira, Jean-Paul Berrenger, Trisha Brown photographed by Carol Goodden, Chris Burden photographed by Terry McDonnell, CADA (Colectivo Acciones de Arte), Camila Cañeque, Graciela Carnevale, Jean-Pierre Daniel & Josée Manenti, & Fernand Deligny, Mattia Denisse, Gino de Dominicis, Orshi Drozdik, Lubomir Ďurček, The Carrying Society - Pepe Espaliú, farO, Vida Signs after Ceal Floyer, Apausvm after Ceal Floyer, Simone Forti, Anna Bella Geiger, gerlach en koop, Joséphine Guattari & François Pain, Ramón Gómez De La Serna, Albert Londe, Vaslav Nijinsky photographed by Jean Manzon, Bernadette Mayer, Neša Paripović, Nicolas Philibert, Otto Piene & Charlotte Moorman & Jim McWilliams & Vin Grabill, Wilfredo Prieto, Robert Rauschenberg, Franz Reichelt, Harry Smith's Paper Airplane Collection photographed by Jason Fulford, Barbara T. Smith, Kiran Subbaiah, Javier Téllez, Endre Tót, Robert Walser, John Wood & Paul Harrison, Ejército Zapatista de Liberación Nacional

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24 Rutgers Street, New York, NY 10002

From a semi-underground haven we flirt with flight and fall at Foreign & Domestic—opening **September 5, 6-8pm**, and on air until **October 5, 2025**—chapter II of the five-part fable of folly, titled:

*a Cough led us off Course, Astray  
Aeronauts Aimed for Altitude, Even  
Expats Embarked in Errantry, Bearing  
Bystanders Boating Beyond Bounding, Digging  
the Detour Deeds of the Dromomaniac*

Let us call it **CAEBD** from here on out—pronounced like a throat-clearing cough before stepping off a cliff.

And you—vertigo-haunted coughers, aeronauts, terranauts, argonauts, heteronauts, and wanderers of ambiguous ambition—are hereby summoned. Called to the second breeze (an aerial exhibit) of this perilous, peripatetic project (and, naturally, to the first chapter, a coughing overture which unfurls on **Thursday September 4, 6-8pm**, at **The Emily Harvey Foundation** located at 537 Broadway, New York). We promise you'll find coughs that cloud the compass, flights that flirt with falling... fall, and more.

Taking flight—whether literally lofting skyward or figuratively leaping into an escapade, experiment, or exodus—always arrives with a jolt: suddenness, liberation, a jaunty jettisoning of what's fixed and familiar. Flying, by contrast, is only (if "only" dares sneak in here) the passage of matter through air or void, grazing neither soil nor stone, achieved by lift, push, buoyancy, or the sheer bluff of ballistic bravado.

At 36,024 feet above sea level, mid-Atlantic on the long haul to New York, both senses of flight still circle in play when a Greguería by Ramón Gómez de la Serna flutters across the mind: "There is a lost pigeon that thought itself a homing

pigeon, and halfway there found it was mistaken." The picture perches—certainty of course unravelled, the compass of intent cast to the capricious wind. And so we tilt, with wry vertigo and a wink at fate: if the bird was misguided, where then are we—and where have we been—bound?

At a ground speed of 602 mph, in those phantom hours that slip westward and only reappear on the return east, we haven't the foggiest clue. No shock there—for we wander in time, momentarily nonexistent. And this chapter—...**Aeronauts Aimed for Altitude, Even...**—dwells on that razor-thin instant in flight, in ascent or descent, when we mistake heading for knowing, course for meaning. As Fernand Deligny, French educator, theorist and collaborator at La Borde, once framed it: like a meteor misreading the trajectory of its fall for the certainty of direction.

On board, cruising now at 35,403 feet, another fragment from Deligny drifts in. He reminds us that boundaries—be they walls, roads, or the edge tucked into the term *bord*—can act less as dead-ends than as springboards. After all, *bord* harbors both "edge" and "vessel," suggesting that to brush against a border is already to board a passage. Movement across margins makes room for the unforeseen, the unscripted. "Climb aboard," these edges seem to murmur, beckoning us into the drift—on board the border mistaken for a barrier masquerading as horizon.

This is, then, a container that breaks contention and takes flight, flies, falls, within and beyond **CAEBD**, a five-part project inspired by the 1953 wanderings of thirty-three psychiatric patients and Dr. Jean Oury, who took flight from a hospital in rural France. For two weeks they roamed, until reaching Château La Borde, where they established a clinic that would go on to reshape modern psychiatry (see **CAEBD** press release for the full story). In that errant movement,



they enacted a temporary suspension of habitual paths and expected coordinates; they overshot the slow-drawn boundaries of routine and the abrupt thrusts of enclosure, tracing trajectories that were never mistaken for the certainty of direction, in the interstices where the world might just open.

Following a coughing overture—the first act of a choreographed derangement—that has, thank cough, spared us from overhearing where we were meant to be headed, ... **Aeronauts Aimed for Altitude, Even...** is head over heels without a where, and thus we are liberated. Freed to loiter in that charged interval of lift and lapse, ascent and inevitable fall. An exhibit, if you will, staging and framing, as vessel and as verge, that fleeting juncture when the thirty-three—the ship of fools—poised on the brink, and later suspended mid-air—swerve sideways, skewing routes and routines, slipping custom's gravity to plunge headlong into the uncharted, into the not-yet, the never-quite.

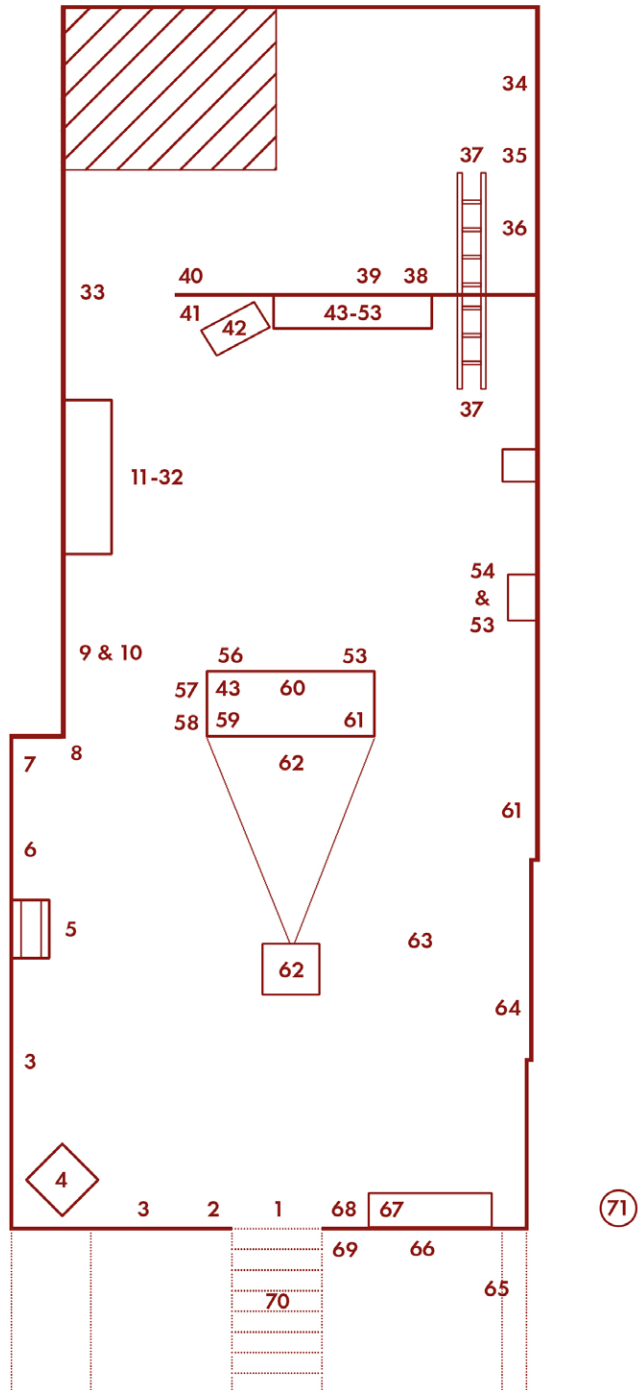
Once again with Deligny, who wondered whether artworks might not take after flying fish—bearing an outside, a slippery otherness, unlike that granted us by symbolic domestication—we drift and dawdle, wo/andering if thirty-three psychotics slipping free from the confines of their place takes after flying fish or fish in water, tracing arcs beyond expectation, beyond enclosure, beyond the humdrum of the ordinary. An image no doubt hovering in the mind of Félix Guattari, who would work alongside Jean Oury from 1955 onward, as he and Deleuze later unfolded deterritorialization: the unmooring of habit, the flight beyond fixed coordinates, the drift into unforeseen possibility.

Flying fish or fish in water, we fling ourselves skyward, learning to move along life's vertical axis, mastering gravity as gravity masters us. Each step a staggered leap into the void, a phantom step—a fracture, a frightful flight, a folly, a fuse, Sisyphus' content, the fall of the philosopher, bridges bending an air force on paper, miracles mingling with mishaps, escapes in elevation, a bullet-man in a carnivalesque suspension. The jump as refuge for those keenly conscious that edges are never boundaries but beacons of flight—meant to be boarded, obliterated in favor of full, unbound airborne abandon.

Now we tip into the trembling, tumbling terminal—42 miles from touchdown, at 13,300 feet above sea level. What if that homing pigeon was never truly mistaken, but homing all along, twice wrong and thereby blissfully right, caught in a senseless arrival while perpetually departing?

*text by Marco Bene*







1.	<b>Vida Signs after Ceal Floyer</b> <i>On Air</i> , 2009 metal box, plexiglas, light, cable 5 x 10.25 x 2.5 in	11.	<b>Mattia Denisse</b> <i>Duplo Vê: História universal dos corredores: as portas</i> , 2015/16 colored pencil on paper 9.875 x 7.5 in	21.	<b>Mattia Denisse</b> <i>Desenhos Tautológicos: H.d.E. - sobreviver depois</i> , 2017 colored pencil on paper 9.875 x 7.5 in	30.	<b>Mattia Denisse</b> <i>Duplo Vê: Ícaro = A queda + - antes, em baixo da A23 (autoestrada da Beira Interior) Rio Ocreza (39,548867, - 7-8246694) Dir. Torras Novas/Castelo Branco</i> , 2015/16 colored pencil on paper 9.875 x 7.25 in
2.	<b>Bernadette Mayer</b> <i>STORY</i> , 1968 book, exhibition copy 8.5 x 11 in	12.	<b>Mattia Denisse</b> <i>Desenhos Tautológicos: H.U.d.C. - portas</i> , 2017 colored pencil on paper 9.875 x 7.5 in	22.	<b>Mattia Denisse</b> <i>Atravessar o Rubicão: Mais uma queda</i> 2018-19 colored pencil on paper 11 x 8.5 in	31.	<b>Mattia Denisse</b> <i>Duplo Vê: O hápax de Monsieur de Montaigne 3</i> , 2015/16 colored pencil on paper 11.625 x 8.25 in
3.	<b>Graciela Carnevale</b> <i>Encierro (Confinement)</i> , 1968 posters; 6 black & white photographs 15.5 x 10.5 in (posters); 3.5 x 5.5 in (photographs)	13.	<b>Mattia Denisse</b> <i>Desenhos Tautológicos: Panta Rhei - o homem que fuge</i> , 2017 colored pencil on paper 9.875 x 7.5 in	23.	<b>Mattia Denisse</b> <i>Atravessar o Rubicão: O Hapax dos filósofos: ai ai ai</i> , 2018-19 colored pencil on paper 8.5 x 11 in	32.	<b>Mattia Denisse</b> <i>Duplo Vê: O hápax de Monsieur de Montaigne 2</i> , 2015/16 colored pencil on paper 11.625 x 8.25 in
4.	<b>Gino de Dominicis</b> <i>Tentativo Di Volo</i> , 1969 black and white video, sound 2 minutes	14.	<b>Mattia Denisse</b> <i>Desenhos Tautológicos: A.G.d.F. - passar (2)</i> , 2017 colored pencil on paper 9.875 x 7.5 in	24.	<b>Mattia Denisse</b> <i>Atravessar o Rubicão: O Hapax dos filósofos: cão e chapéu</i> , 2018-19 colored pencil on paper 7.25 x 9.875 in	33.	<b>gerlach en koop</b> <i>It pays to talk to no one, no one</i> , 2023 hammered in bridge from a pair of glasses 1 x 0.25 in
5.	<b>Vida Signs after Ceal Floyer</b> <i>Ladder</i> , 2010 aluminum ladder 109.5 x 14.75 in	15.	<b>Mattia Denisse</b> <i>Desenhos Tautológicos: A.G.d.F. - alçapões contra portas</i> , 2017 colored pencil on paper 9.875 x 7.5 in	25.	<b>Mattia Denisse</b> <i>Duplo Vê: Zoom: a queda do homem</i> , 2015/16 colored pencil on paper 9.875 x 7.25 in	34.	<b>Orshi Drozdik</b> <i>Individual Mythology Blue I</i> , 1977 color offset print 26 x 18.875 in
6.	<b>Camila Cañeque</b> <i>Rehearsal</i> , 2014 touch screen, website dimensions variable	16.	<b>Mattia Denisse</b> <i>Desenhos Tautológicos: A.G.d.F. - subir e deixar passar</i> , 2017 colored pencil on paper 9.875 x 7.5 in	26.	<b>Mattia Denisse</b> <i>Duplo Vê: A queda do homem Nova teoria do sacrifício*</i> , 2015/16 colored pencil on paper 5.625 x 7.5 in	35.	<b>Orshi Drozdik</b> <i>Individual Mythology Blue IX</i> , 1977 color offset print 26 x 18.875 in
7.	<b>farO</b> <i>THE SLANT STEP</i> , 1968 found by William Wiley and Bruce Nauman; replica produced by João Cabral Coutinho 16 x 9 x 10.75 in	17.	<b>Mattia Denisse</b> <i>Desenhos Tautológicos: A.Q.d.H. - Fruto Proibido/Casca de Banana</i> , 2017 colored pencil on paper 9.875 x 7.5 in	27.	<b>Mattia Denisse</b> <i>Duplo Vê: A guerra das formas: alçapões contra portas; subir e deixar passar</i> , 2015/16 colored pencil on paper 3.5 x 4.375 in	36.	<b>Orshi Drozdik</b> <i>Individual Mythology Blue III</i> , 1977 color offset print 26 x 18.875 in
8.	<b>gerlach en koop</b> <i>Concessions? Never Make Any</i> , 2007 straightened paperclip and adhesive tape height 9.7 cm	18.	<b>Mattia Denisse</b> <i>Desenhos Tautológicos: Icaro - a queda</i> , 2017 colored pencil on paper 9.875 x 7.5 in	28.	<b>Mattia Denisse</b> <i>Duplo Vê: Ícaro = a queda + - depois, em baixo da A23 Rio Ocreza (39,548867, - 7-8246694) IP6 entre a saída 14 e 15</i> , 2015/16 colored pencil on paper 7.25 x 9.875 in	37.	<b>Jean-Paul Berrenger</b> <i>Where it goes, I go</i> , 2025 ladder going through the wall dimensions variable
9.	<b>Jason Fulford</b> <i>Harry Smith Collection of Paper Airplanes PA155</i> digital inkjet print 16 x 20 in	19.	<b>Mattia Denisse</b> <i>Desenhos Tautológicos: Icaro - a queda + ou - depois</i> , 2017 colored pencil on paper 9.875 x 7.5 in	29.	<b>Mattia Denisse</b> <i>Atravessar o Rubicão: O Hapax dos filósofos: Rousseau versus os cães</i> , 2018-19 colored pencil on paper 7.25 x 9.875 in	38.	<b>Orshi Drozdik</b> <i>Individual Mythology Blue VI</i> , 1977 color offset print 26 x 18.875 in
10.	<b>Jason Fulford</b> <i>Harry Smith Collection of Paper Airplanes PA31</i> digital inkjet print 16 x 20 in	20.	<b>Mattia Denisse</b> <i>Desenhos Tautológicos: H.d.M.d.M - III</i> , 2017 colored pencil on paper 9.875 x 7.5 in			39.	<b>Orshi Drozdik</b> <i>Individual Mythology Blue V</i> , 1977 color offset print 26 x 18.875 in
* photographs by Jason Fulford from <i>Paper Airplanes: The Collections of Harry Smith Catalogue Raisonné, Volume I</i> , edited by John Klacsmann and Andrew Lampert, Courtesy J&L Books and Anthology Film Archives						40.	<b>Wilfredo Prieto</b> <i>Footprint</i> , 2003 'shoes with a reverse sole' performance documentation color photo 17.625 x 11.75 in



41.	<b>Endre Tót</b> <i>up or down?</i> , 2000 acrylic on canvas 27.5 x 15.75 in		<i>[fourth monitor, looping three works below]</i>	60.	<b>Albert Londe</b> <i>Chronophotographic image of what was described as an attack of hysteria in men</i> , 1885 black and white photograph 9 x 12.5 in	70.	<b>Vida Signs after Ceal Floyer</b> <i>Mind the Step</i> , 2006 readymade brass signs affixed to staircase 1.625 x 7.125 in
42.	<b>Jean Manzoni</b> <i>Vaslav Nijinsky's last jump at the psychiatric asylum of Münsingen, Switzerland</i> , 1939 black and white photograph printed in Paris Match, no.50 June 15 14 x 10.5 in	51.	<b>Otto Piene &amp; Charlotte Moorman &amp; Jim McWilliams &amp; Vin Grabill</b> <i>SKY KISS</i> , 1982 color video by Vin Grabill, sound 5 minutes 49 seconds	61.	<b>Colectivo Acciones de Arte (C.A.D.A.)</b> <i>¡Ay Sudamérica!</i> , 1981 video documentation of art action, 3 black and white photographs 4 minutes; 12 x 15.875 in; 4.675 x 7 in; 1.375 x 1.575 in	71.	<b>Apausvcn after Ceal Floyer</b> <i>Windsock</i> , 2021 ready-made windsock, pole 31.5 x 11 x 11 in
43.	<b>Madame Helene Alberti</b> <i>Cosmic Wings</i> , 1931 British Paramount Newsreel to black and white video; 2 black and white photographs 1 minute; 7.75 x 9.75 in	52.	<b>Nicolas Philibert</b> <i>Every Little Thing (La moindre des choses)</i> , 1996 single channel video excerpted from film, color, sound 32'10" - 33'26"	62.	<b>Javier Téllez</b> <i>One flew over the Void (Bala perdida)</i> , 2005 digital color video, with sound 11 minutes 30 seconds		
44.	<b>Robert Rauschenberg</b> <i>Pelican</i> , 1963/65 black and white video, sound; film to digital 2 minutes, 1 second	53.	<b>The Carrying Society - Pepe Espaliú</b> <i>Carrying</i> , 1992 performance documentation in color video, sound; 3 black and white photographs 23 minutes; 17.125 x 22.125 in (each)	63.	<b>Jean-Paul Berrenger</b> <i>Mental Crutch</i> , 2015 upside down crutch dimensions variable		
45.	<b>Anna Bella Geiger</b> <i>Passagens I</i> , 1974 black and white video 9 minutes 55 seconds	54.	<b>John Wood &amp; Paul Harrison</b> <i>Device</i> , 1996 video (color, sound) 2 minutes 45 seconds	64.	<b>Lubomir Ďurček</b> <i>Still life, Still</i> , 1985 black and white photograph 6.75 x 6.75 in		
46.	<b>Barbara T. Smith</b> <i>The Way to Be</i> , 1972 video documentation of the performance; 16mm film transferred to video, color, no sound 2 minutes 50 seconds	55.	<b>Kiran Subbaiah</b> <i>Flight Rehearsals</i> , 2003 single-channel video, color, sound 4 minutes 4 seconds	65.	<b>Franz Reichelt</b> <i>Franz Reichelt's Death Jump off the Eiffel Tower</i> , 1912 black and white video 1 minute 36 seconds		
47.	<b>Anna Bella Geiger</b> <i>Passagens II</i> , 1974 black and white video 5 minutes 50 seconds	56.	<b>Chris Burden</b> <i>747</i> , 1973 black and white print of photograph by Terry McDonnell. Performance view, Los Angeles, January 5, 1973 6.75 x 8.25 in	66.	<b>Simone Forti</b> <i>Fallers</i> , 1968 illustrated in 'Handbook in Motion' pages 86-87		
48.	<b>Neša Paripović</b> <i>N.P.1977</i> , 1977 color video, no sound 24 minutes 25 seconds	57.	<b>Robert Walser</b> <i>Robert Walser's dead body in the snow near Herisau, on Christmas Day 1956, after one of his regular walks from the Herisau asylum, where he had spent the last 23 years of his life</i> , 1956 black and white photograph 22 x 17 in	67.	<b>Ejército Zapatista de Liberación Nacional</b> <i>The Zapatista Air Force</i> , 2000 paper airplanes with messages dimensions variable		
49.	<b>Jean-Pierre Daniel &amp; Josée Manenti &amp; Fernand Deligny</b> <i>Le Moindre Geste</i> , 1971 video excerpt from film	58.	<b>Ramón Gómez de la Serna</b> <i>En El Circo Price</i> , 1923 black and white photo 9 x 6 in	68.	<b>Trisha Brown</b> <i>Walking on the Wall</i> , 1971 black and white photograph by Carol Goodden 5.875 x 8.375 in		
50.	<b>Joséphine Guattari &amp; François Pain</b> <i>Min Tanaka à la Borde (Part 1)</i> , 2009 color video, sound 12 minutes 37 seconds	59.	<b>Pedro Bandeira</b> <i>Before &amp; After</i> , 2011 series of postcards numbered from 1 to 300	69.	<b>Trisha Brown</b> <i>Walking on the Wall</i> , 1971 black and white photograph by Carol Goodden 5.875 x 8.375 in		





foreign & domestic

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