

The Guide to

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# The 2010 DeCordova Biennial

Including

Greta Bank, Ross Cisneros, Georgie Friedman,  
Paul Laffoley, Philip Lique, Xander Marro,  
Christopher Mir, Liz Nofziger, Oscar Palacio,  
Otto Piene, William Pope.L, Randy Regier,  
Ward Shelley, Laurel Sparks, Mark Tribe,  
August Ventimiglia, and Karin Weiner



RANDY REGIER p 74  
*Spacecraft*, 2009  
 installation with spacecraft  
 and related ephemera,  
 various materials  
 11' x 6.25' x 6.25'  
 Courtesy of the Artist



RANDY REGIER investigates the narrative quality of objects through his construction of fictional histories and their related material artifacts. For the artist, every object represents a unique experience embedded within a broader historical and cultural context. Museums are of particular

interest to Regier because they frame contexts and present interpretive narratives about objects to the public. For *The 2010 DeCordova Biennial*, Regier exploits the institutional framework of the museum and creates a fictional display of artifacts under the auspices of the *American Dream Technical Institute (ADTI)*, an imaginary organization founded by the artist. The conceptual framework of the ADTI allows Regier to play three roles—artist, archeologist, and curator.

Regier's spacecraft, *The Fisher Fire Fly*, and the related installation blur the line between reality and fiction. Surrounded by a display of fabricated ephemera—press coverage, desktop toys, and a full-sized spacesuit—the one-man spaceship resembles a genuine artifact from the 1950s Space Craze. The spaceship and its story, according to Regier, is "staged as a taxidermied animal might appear in a natural history or science museum—as if it had once roamed the earth (or sky)."

Regier plays with the tropes of sculptural realism to test our visual acuity and inherent, and perhaps flawed, desire to believe stories. He substantiates a genuine historic narrative with meticulous craftsmanship and the intentional aging of the artifacts. Our readiness to accept the spacecraft's viability raises questions about the construction of history and the museum's authoritative role in this process. —JB

Born 1964 in Omaha, NE. Received an M.F.A. from Maine College of Art, Portland, ME, and a B.F.A. from Kansas State University, Manhattan, KS. Lives and works in Portland, ME.

Recent solo exhibitions and installations at Walker Art Gallery, Kearney, NE; Whitney Artworks, Portland, ME; Owls Head Transportation Museum, Owls Head, ME; SPACE Gallery, Portland, ME; Coleman Burke Gallery, Brunswick, ME; Mulvane Art Museum, Washburn University, Topeka,

KS; Lincoln Arts Center, Lincoln, KS; Marianna Kistler Beach Museum of Art, Manhattan, KS.

Participated in group exhibitions at the Center for Maine Contemporary Art, Rockport, ME; The Renaissance Society, Chicago, IL; MOCAD, Detroit, MI; Kansas City Art Institute, Kansas City, MO; Wadsworth Atheneum, Hartford, CT; Institute of Contemporary Art at Maine College of Art, Portland, ME; The Society of Arts and Crafts, Boston, MA.