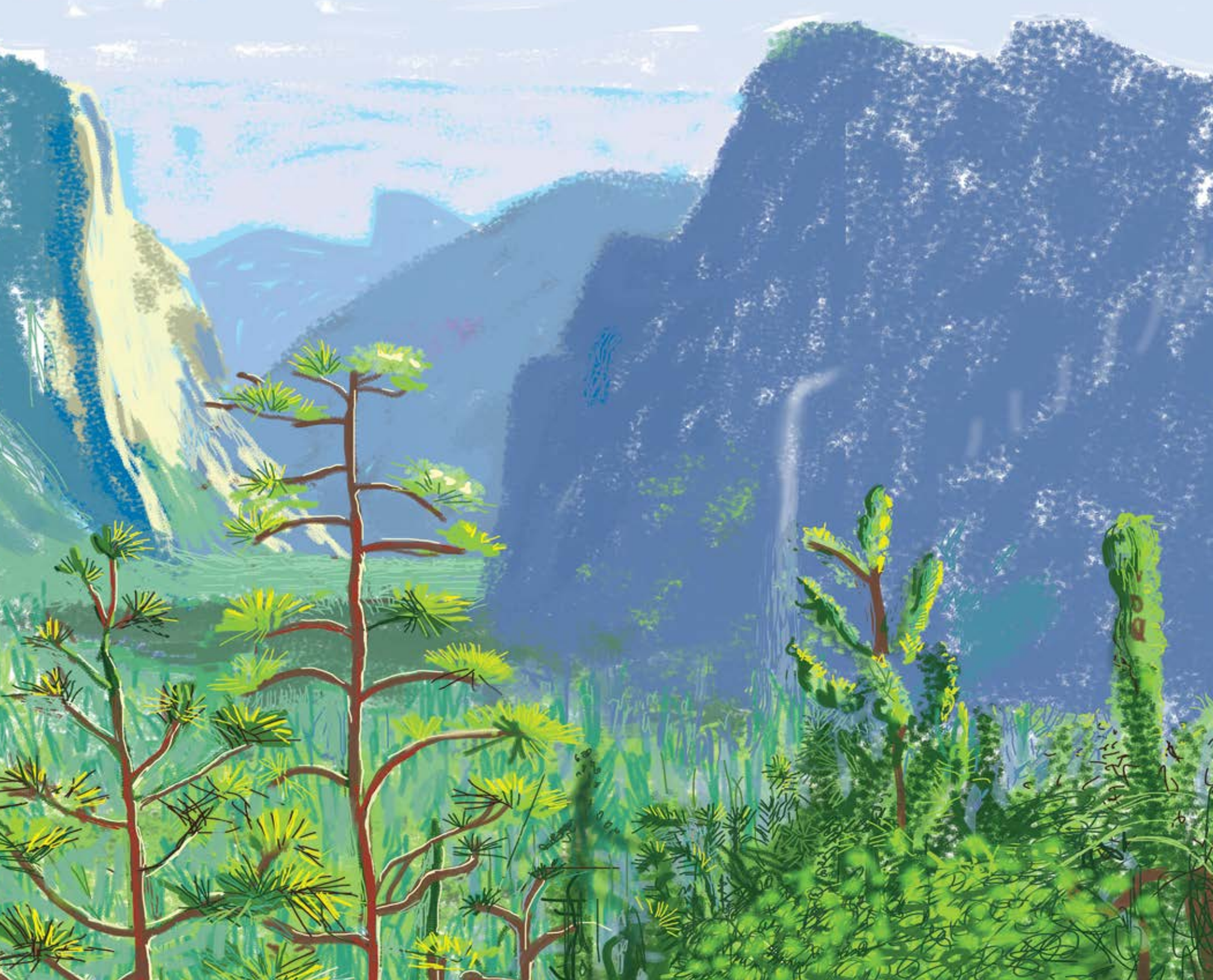


# SFAQ

**FREE**  
ISSUE 14





# DAVID HOCKNEY

## A BIGGER EXHIBITION

OCTOBER 26, 2013–JANUARY 20, 2014

David Hockney, the best-known British artist of his generation, returns to California in this exhibition assembled exclusively for the de Young. Included are monumental canvases, Photoshop portraits, digital movies that track the changing seasons, vivid landscapes created on the iPad, as well as the first showing of recent charcoal portraits and landscapes.

David Hockney, *Yosemite I, October 16th 2011* (detail), iPad drawing printed on paper (6 sheets), mounted on Dibond (6 sheets), © David Hockney, 2013

HERBST EXHIBITION GALLERIES

## de Young

Golden Gate Park • [deyoungmuseum.org](http://deyoungmuseum.org)

The exhibition is organized by the Fine Arts Museums of San Francisco in collaboration with the artist. Director's Circle: David Davies and Jack Weeden, Bequest of Dr. Charles L. Dibble, The Michael Taylor Trust, and Diane B. Wilsey. Curator's Circle: Marissa Mayer and Zachary Bogue, and Ray and Dagmar Dolby. Patron's Circle: Hope Shuttleworth Herndon.

Media Sponsor **San Francisco**  
magazine



[sfaqonline.com/events](http://sfaqonline.com/events)

Online Event Listings for

SF  
NYC  
LA

and more....

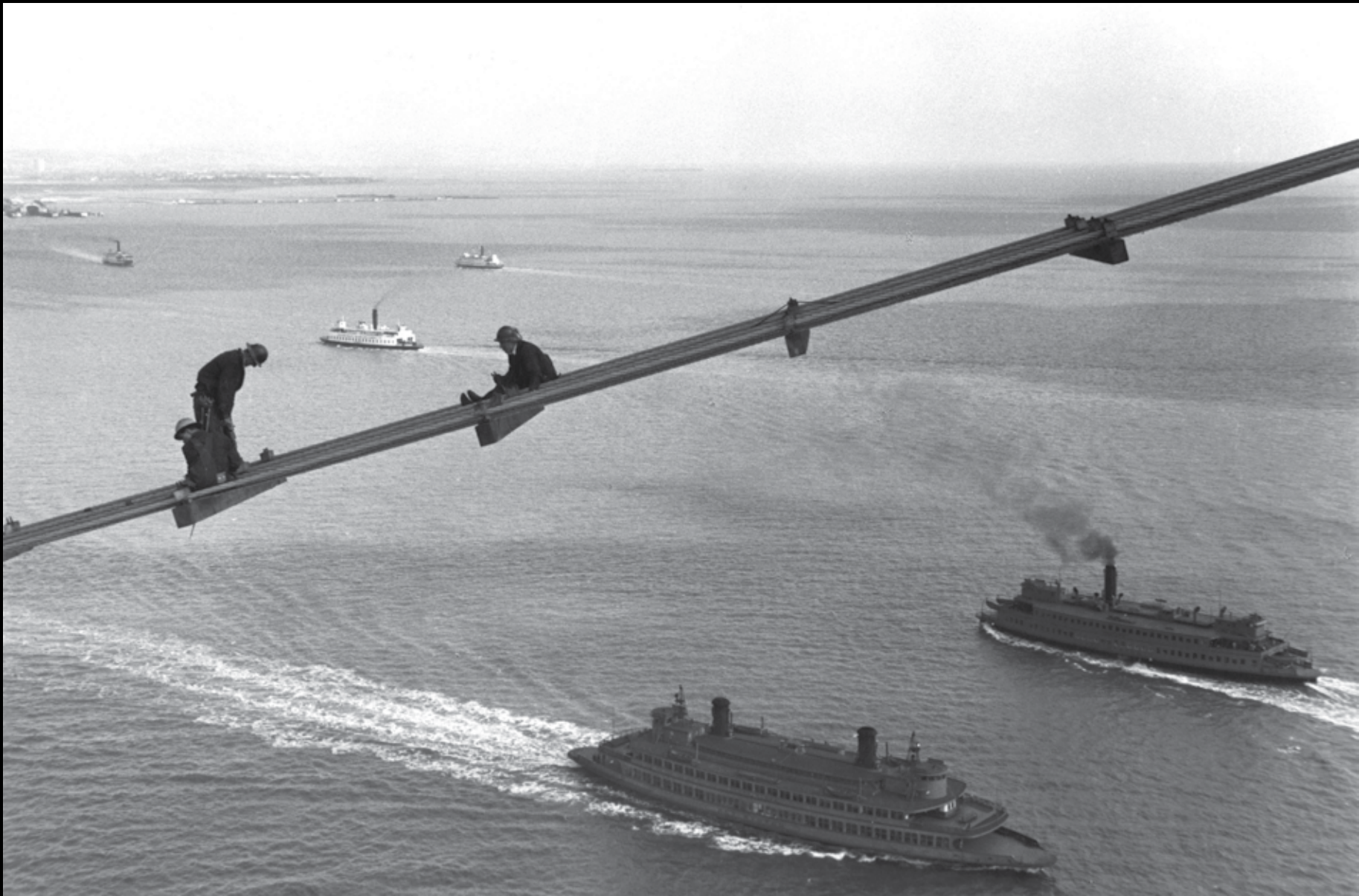


Oakland Museum of California  
California Photography Series

# PETER STACKPOLE

BRIDGING THE BAY

July 20, 2013–January 12, 2014



Peter Stackpole, *Waiting on Catwalk*, 1935. Collection of the Oakland Museum of California, Oakland Museum of California Founders Fund.

1000 Oak Street @ 10th  
Lake Merritt BART

The Story of California. The Story of You.  
Oakland Museum of California

[museumca.org](http://museumca.org)

OAK  
LAND  
MUSEUM  
OF CALIFORNIA



MADE POSSIBLE THROUGH THE GENEROUS  
SUPPORT OF SAMIRA RAHMATULLAH AND  
MUNIR ALAM, RONALD GARRITY,  
AND THE BETLACH FAMILY FOUNDATION.

MEDIA SPONSOR: 

WANGECHI MUTU, "KIBABA ORIGINAL" FROM THE  
KIBABA SERIES, 2012, MIXED MEDIA,  
COURTESY SUSANNE VIELMETTER LOS ANGELES  
PROJECTS; PHOTO: ROBERT WEDEMEYER

**MIGRATING  
IDENTITIES**


THRU SEP 29 • DOWNSTAIRS GALLERIES



BILL T. JONES BODY PAINTED BY KEITH HARING, 1983

**BILL T. JONES /  
ARNIE ZANE  
DANCE COMPANY**  
30TH ANNIVERSARY CELEBRATION  
**OCT 7 - 13**  
EXHIBITION • PERFORMANCES • LECTURE • FILMS • MASTER CLASS • PARTY

**BILL T. JONES/ARNIE ZANE  
DANCE COMPANY  
30TH ANNIVERSARY EXHIBITION**  
Sep 20 - Nov 3 • Exhibition Reception Oct 10 • Upstairs Galleries  
**/TIME: STUDY I**  
IN COLLABORATION WITH COUNTERPULSE  
Tue-Wed, Oct 8-9 • at CounterPULSE  
**A RITE**  
WITH SITI COMPANY  
Fri-Sun, Oct 11-13 • LAM Research Theater at YBCA  
**YBCA.ORG/BILL-T-JONES**

SUPPORTED, IN PART, BY  
THE NATIONAL ENDOWMENT FOR THE ARTS  
  

YERBA BUENA CENTER FOR THE ARTS • [YBCA.ORG](http://YBCA.ORG) • 415.978.ARTS



# CHUCK CLOSE

Important Works on Paper from the Past Forty Years

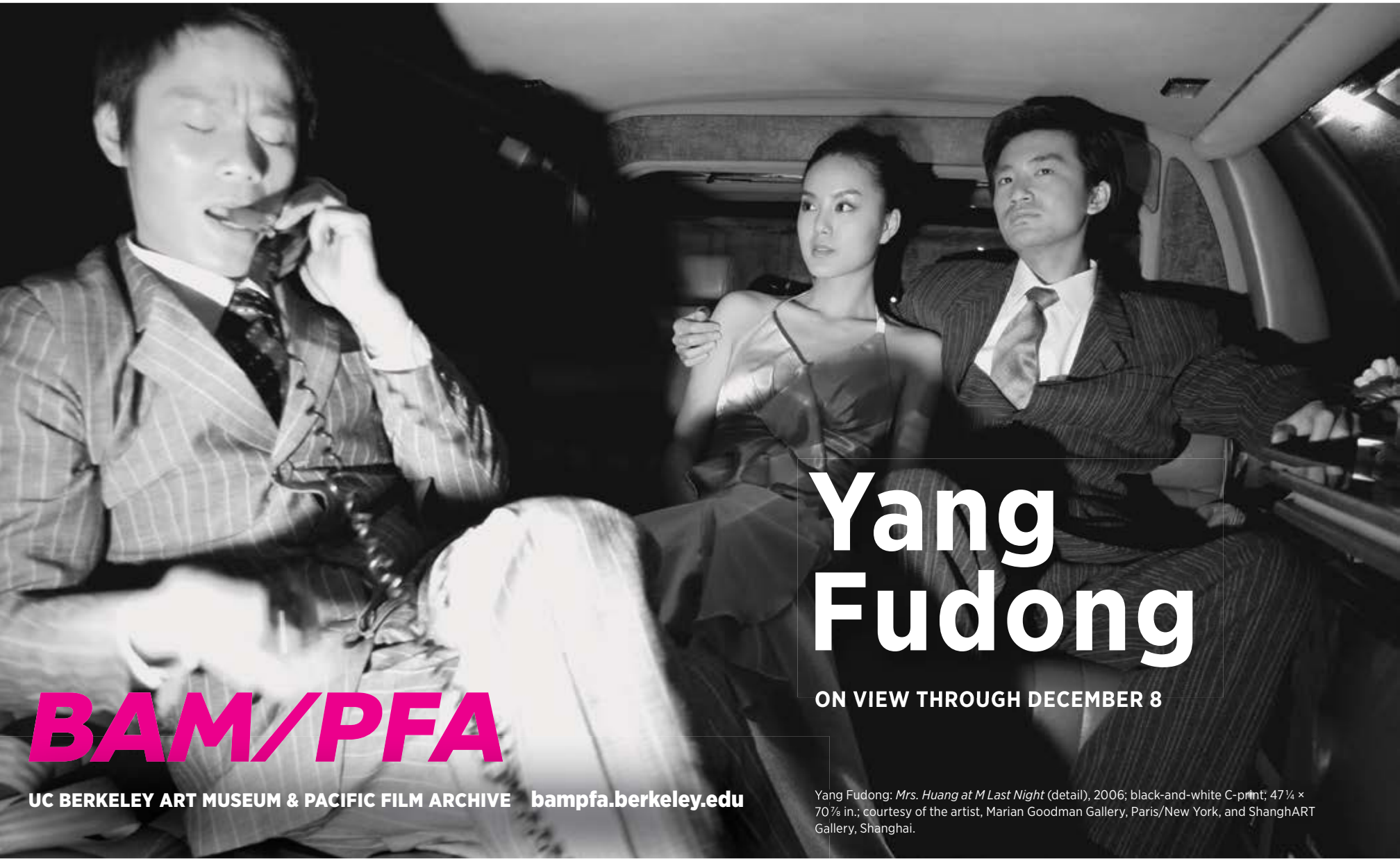
September 5 - November 16, 2013

JOHN BERGGRUEN GALLERY

228 GRANT AVENUE SAN FRANCISCO CALIFORNIA 94108



Chuck Close, "Study for 'Keith' / 4 times" 1975. Four gelatin silver prints with ink, graphite and tape mounted to foamcore. 20 1/4 x 16 inches. Photograph Courtesy Pace Gallery, © Chuck Close.



# Yang Fudong

ON VIEW THROUGH DECEMBER 8

**BAM/PFA**  
UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE [bampfa.berkeley.edu](http://bampfa.berkeley.edu)

Yang Fudong: *Mrs. Huang at M Last Night* (detail), 2006; black-and-white C-print; 47 1/4 x 70 1/4 in.; courtesy of the artist, Marian Goodman Gallery, Paris/New York, and ShanghART Gallery, Shanghai.



# Linda Stark

MATRIX / 250  
OCTOBER 18 - DECEMBER 22

**BAM/PFA**  
UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE  
[bampfa.berkeley.edu](http://bampfa.berkeley.edu)

Linda Stark: *Nuggets*, 2007; oil and Polyclay on canvas over panel; 36 x 36 x 3 in.; collection of the artist. Photo courtesy Angles Gallery, Los Angeles.



# PROXIMITIES 2: KNOWING ME, KNOWING YOU

**ASIAN ART MUSEUM** OCT 11–DEC 8, 2013  
www.asianart.org

“Asia” covers a lot of territory, both geographically and culturally. To situate ourselves within it is a complex and fascinating process. Some of the Bay Area’s most exciting artists—Kota Ezawa, Mik Gaspay, Michael Jang, Pawel Kruk, Barry McGee, Anne McGuire, and Charlene Tan—explore this in *Proximities*, a series of three intimate exhibitions curated by Glen Helfand. This second installment focuses on relationships across generations and continents. The third, opening December 20, will explore trade and commerce.

This exhibition was organized by the Asian Art Museum. Presentation at the Asian Art Museum is made possible with the generous support of Graue Family Foundation, Columbia Foundation, and an anonymous donor. Image: *Chris in Record Store* (detail), from the series *The Jangs*, 1973, by Michael Jang (American, b. 1951). Gelatin silver print, H. 11 x W. 14 in. Courtesy of the Stephen Wirtz Gallery.

COLUMBIA FOUNDATION

**Asian**

Asian Art Museum  
Chong-Moon Lee Center  
for Asian Art & Culture

200 Larkin Street  
San Francisco, CA 94102  
415.581.3500

#PROXIMITIES

## CROWN POINT PRESS GALLERY

WORKING PROOFS: A REVELATION September 10–October 19, 2013

Anne Appleby, Robert Bechtle, Brad Brown, John Chiara, Mary Heilmann, Tom Marioni, Susan Middleton, Gay Outlaw, Laura Owens, Ed Ruscha, Amy Sillman, and William T. Wiley



Tom Marioni, *New Growth*, 2006. Color drypoint with flat bite etching.



A working proof of *New Growth*.

"YES, NO, MAYBE: ARTISTS WORKING  
AT CROWN POINT PRESS"

NATIONAL GALLERY OF ART  
WASHINGTON, D.C.  
SEPTEMBER 1, 2013–JANUARY 5, 2014

IFPDA PRINT FAIR

PARK AVENUE ARMORY, NEW YORK  
NOVEMBER 7–10, 2013

20 Hawthorne Street, San Francisco, CA 94105 (415) 974-6273 www.crownpoint.com

Change Your Perspective

### Current Exhibitions

Holly Lane: Carving Allegories | 6/29 – 9/15/13

Good Design: Stories from Herman Miller | 7/13 – 10/6/13

### Join Us

*Etsy Meet & Make: Craft Lab at MCD—*

A monthly craft and social night for adults 21+

**MUSEUM  
CRAFT  
DESIGN**

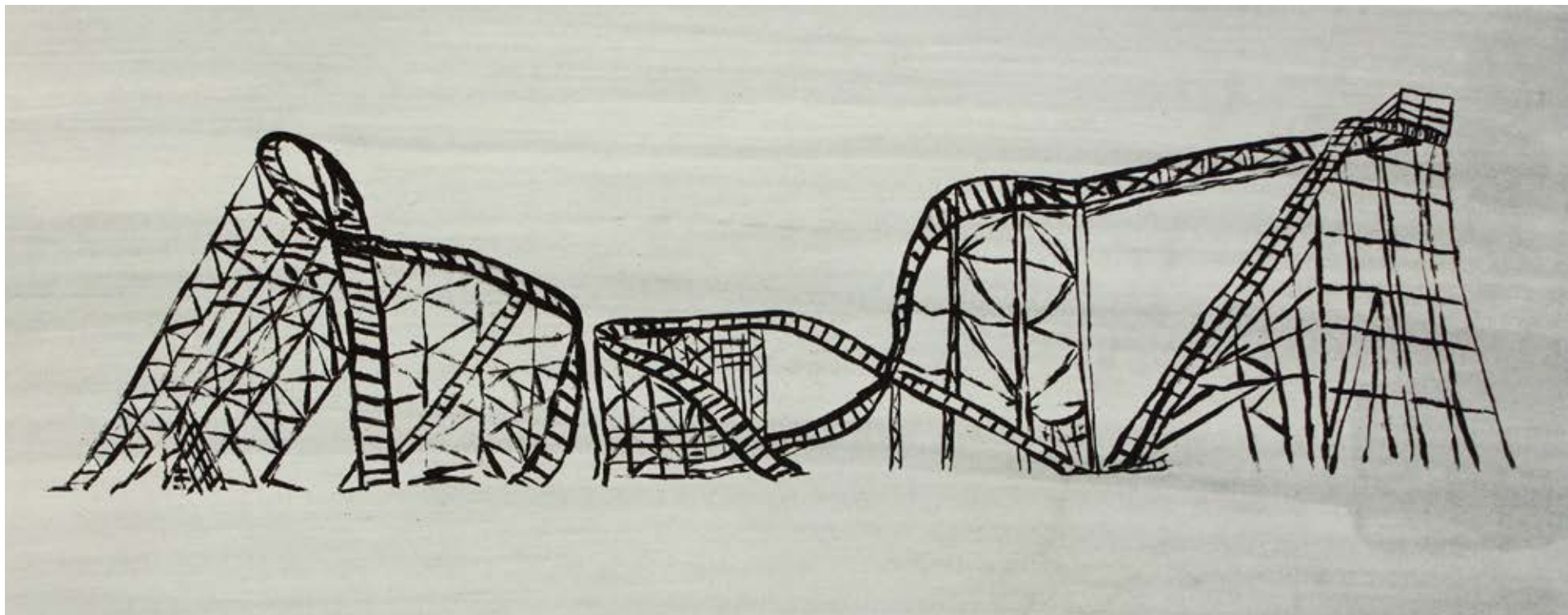
**NEW LOCATION!** 2569 Third St @ 22nd, SF  
Information on the new museum  
and its programs @ sfmcd.org.

Exhibitions and programs generously supported by: Windgate Charitable Foundation and Grants for the Arts / San Francisco Hotel Tax Fund. Advertising Designed and Produced by Gauger + Associates





MAIRA KALMAN



NEW ETCHINGS

2390 4TH STREET BERKELEY, CA. 94710 P. 510-559-2088



WWW.PAULSONBOTTPRESS.COM INFO@PAULSONBOTTPRESS.COM



**MATTHIAS DÜWEL - SPINDRIFT**

OCTOBER 19TH - NOVEMBER 16TH 2013

OPENING RECEPTION OCTOBER 19TH: 6-10 PM

MIRUS  
GALLERY

540 HOWARD ST. SAN FRANCISCO, CA 94105 | 415-543-3440 | WWW.MIRUSGALLERY.COM

CATHARINE CLARK GALLERY

248 Utah Street  
San Francisco, CA 94103  
415-399-1439

*This is the Sound of  
Someone Losing the Plot*  
Curated by Anthony Disenza

September 7 - October 26  
reception Saturday, Sept 7, 4 - 7 pm

JACK FISCHER GALLERY

311 Potrero Avenue  
San Francisco, CA 94103  
415-956-1178

Ward Schumaker  
*Years of Pretty*  
*Selections from Ten Years of Work*

September 7 - October 12  
reception Saturday, Sept 7, 4 - 7 pm

Brian Gross Fine Art

248 Utah Street  
San Francisco, CA 94103  
415-788-1050

Ed Moses  
*Yesterday's Tomorrow*

September 7 - October 26  
reception Saturday, Sept 7, 4 - 7 pm

hosfelt gallery

260 Utah Street  
San Francisco, CA 94103  
415-495-5454

Stefan Kürten  
*Tonight and the Beautiful Future*

September 3 - October 12  
reception Saturday, Sept 7, 4 - 6 pm

GEORGE LAWSON GALLERY

315 Potrero Avenue  
San Francisco, CA 94103  
415-703-4400

Erin Lawlor  
*Recent Paintings*

September 7 - October 5  
reception Saturday, Sept 7, 4 - 7 pm



# CALIFORNIA COLLEGE OF THE ARTS

## GRADUATE STUDIES

ARCHITECTURE

COMICS

CURATORIAL PRACTICE

DESIGN

FILM

FINE ARTS

MBA IN DESIGN STRATEGY

VISUAL & CRITICAL STUDIES

WRITING

**PUSH YOUR CREATIVE BOUNDARIES IN  
OUR INTERDISCIPLINARY COMMUNITY**

RENOWNED VISITING ARTISTS,  
DESIGNERS, AND THINKERS

AWARD-WINNING FACULTY

DYNAMIC GRADUATE  
STUDIES LECTURE SERIES

SAN FRANCISCO

[CCA.EDU/GRADUATE](http://CCA.EDU/GRADUATE)

CCo

YERBA BUENA ALLIANCE

# GALLERYWALK FALL

A YERBA  
BUENA NIGHT  
EVENT

**SATURDAY**  
**OCT 12, 2013 4:00-7:00PM**  
[www.yerbabuena.org/GalleryWalk](http://www.yerbabuena.org/GalleryWalk)

### GALLERY WALK SPECIAL EVENTS

3-4:00 PM PRE-EVENT CHAMPAGNE RECEPTION

4 California Historical Society  
678 Mission Street

7-8:30 PM AFTER PARTY & PRIZE DRAWING

12 Bluestem Brasserie  
1 Yerba Buena Lane

←←← FOR MORE INFORMATION

### PARTICIPATING GALLERIES (\*DENOTES 21 AND OLDER)

- 7 111 Minna Gallery\*  
111 Minna Street  
[111minnagallery.com](http://111minnagallery.com)
- 9 871 Fine Arts  
20 Hawthorne Street  
[f871@earthlink.net](mailto:f871@earthlink.net)
- 12 Bluestem Brasserie  
1 Yerba Buena Lane  
[bluestembrasserie.com](http://bluestembrasserie.com)
- 4 California Historical Society  
678 Mission Street  
[californiahistoricalsociety.org](http://californiahistoricalsociety.org)
- 5 Chandler Fine Art  
170 Minna Street  
[chandlersf.com](http://chandlersf.com)
- 10 Crown Point Press  
20 Hawthorne Street  
[crownpoint.com](http://crownpoint.com)
- 2 Gallery Wendi Norris  
161 Jessie Street  
[gallerywendinorris.com](http://gallerywendinorris.com)
- 1 Modernism  
685 Market Street  
[modernisminc.com](http://modernisminc.com)
- 8 Mirus Gallery/Temple Nightclub  
540 Howard Street  
[mirusgallery.com](http://mirusgallery.com)
- 11 RayKo Photo Center  
428 3rd Street  
[raykophoto.com](http://raykophoto.com)
- 6 SFMOMA Artists Gallery Window Exhibition  
147 Minna  
[sfmoma.org/visit/artists\\_gallery](http://sfmoma.org/visit/artists_gallery)
- 3 UC Berkeley Extension  
95 3rd Street  
[extension.berkeley.edu/visualarts](http://extension.berkeley.edu/visualarts)



Made possible by the generous support of our sponsors:



735 Market Street, 6th Floor, San Francisco, CA 94103



# SAN FRANCISCO ART INSTITUTE

## PUBLIC PROGRAMS

FREE & OPEN TO THE PUBLIC

A nexus of creativity and cultural innovation, SFAI is defining the discourse of contemporary art and culture. The Fall 2013 Public Programs season features prominent artists and scholars from around the globe.

**MICKALENE THOMAS**  
Winifred Johnson Clive Foundation Distinguished  
Visiting Fellow for Interdisciplinary Painting Practices

**DINH Q. LÊ**  
Innovative “woven photographs”

**MOHAU MODISAKENG +  
NANDIPHA MNTAMBO**  
Interdisciplinary artists engaging the political  
and social terrain of post-apartheid South Africa

**KORI NEWKIRK**  
Transformative sculptor of the everyday

**MICHELLE GRABNER**  
Co-curator of the 2014 Whitney Biennial

**RACHEL SCHREIBER**  
SFAI’s Dean and Vice President  
for Academic Affairs

**SFAI CONCENTRATE**  
OCTOBER 19 & 20

SFAI’s Annual Exhibition, Sale,  
and Festival—Art, Craft,  
Food, Music, and Mayhem

AND 20+ MORE LECTURES  
BY ACCLAIMED ARTISTS  
AND SCHOLARS

[WWW.SFAI.EDU](http://WWW.SFAI.EDU)



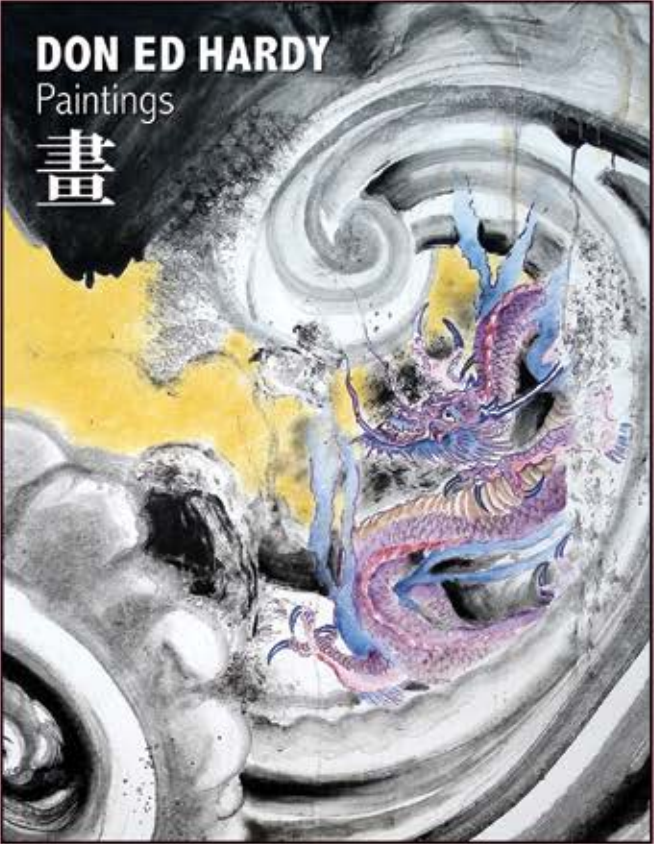
Mickalene Thomas, *Interior, Blue Couch with Green Owl* (2012).  
Courtesy of the artist, Lehmann Maupin Gallery, New York and Hong Kong.  
Susanne Weinmeyer Los Angeles Projects and Artists Rights Society (ARS), New York



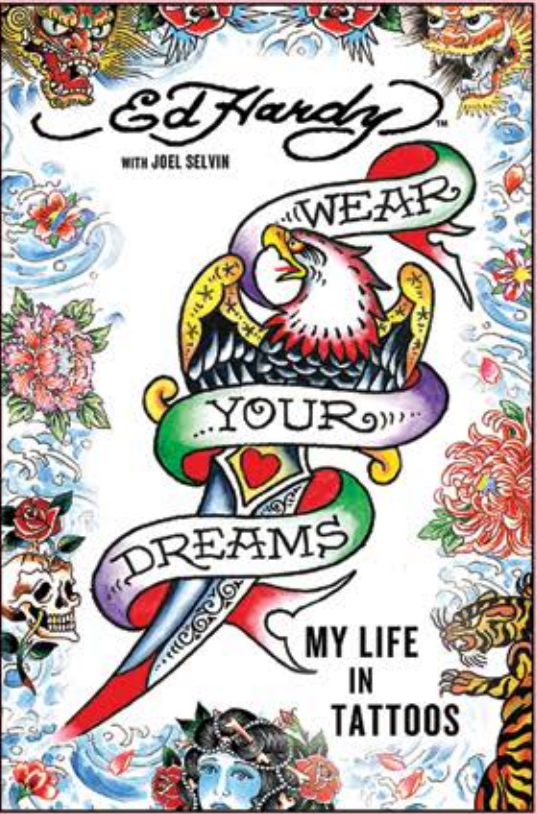
Jemima Wynne, *Self-Portrait as Person Red* (2012).  
Courtesy of the artist and Burdine + Gonsky, Cape Town, South Africa



Dinah Winters, *Self-Portrait as Person Red* (2012).  
Courtesy of the artist



**EXHIBITION**  
798 Art District, Beijing  
September 7 – 9, 2013  
Catalog available, 64 pages, full color, bilingual. 11 x 8 1/2, \$20.  
Hardy Marks Publications



Now available everywhere  
Hardback/ebook/audio book  
Thomas Dunne Books/St. Martin's Press

### NEW YORK CITY TATTOO

The Oral History of an Urban Art

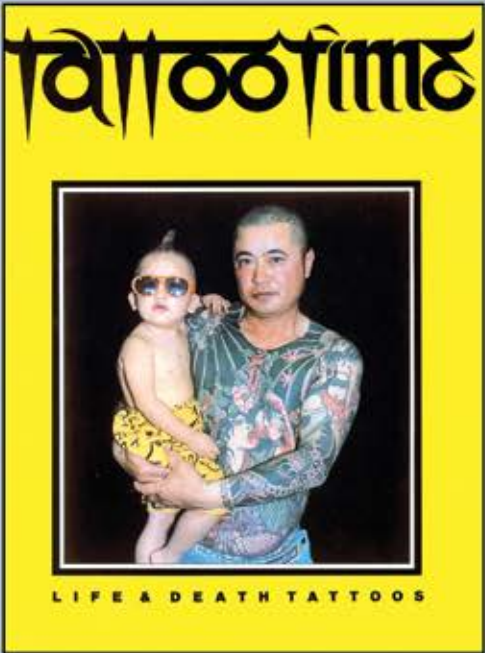


MICHAEL MCCABE

A classic now reprinted for the first time since 1997.  
Interviews with the tattooers who worked before  
the 1961 ban, when New York was wide open.  
144 pages, full color, 8 1/2 x 11, \$30.



NOW ALL FIVE HISTORIC ISSUES  
AVAILABLE AS A BOXED SET



Two casebound volumes, 352 pp.  
plus Added subject and title index, 11 x 8 1/2, \$50.

ED HARDY'S TATTOO CITY  
700 LOMBARD • SF 94133 • [www.hardymarks.com](http://www.hardymarks.com)



HARDY MARKS PUBLICATIONS



PUT DOWN YOUR PHONE AND MEET SOMEBODY.

*Trocadero Club*  
701 Geary st. // San Francisco

150 Paintings, Sculptures and  
Art Objects created by  
100 artists from  
31 countries

[www.deeplakeartgallery.com](http://www.deeplakeartgallery.com)

A PRIVATE COLLECTION AT LAKE TAHOE, NV

# THE SEA PROJECT

A COMMUNITY-FORMED PHOTOGRAPHY COLLECTION, EXHIBIT & LIMITED EDITION BOOK RELEASE PARTY  
CURATED FROM A GLOBAL AUDIENCE & INSPIRED BY ONE'S OWN PASSION FOR THE SEA



**SEPTEMBER 12-15**  
THE POPULAR WORKSHOP GALLERY

1173 SUTTER STREET | SAN FRANCISCO, CALIFORNIA  
LIGHT FARE - LIBATIONS - VINYL SPUN BY PRIMO  
**OPEN & FREE TO THE PUBLIC**

[THE-SEA-PROJECT.COM](http://THE-SEA-PROJECT.COM) | [THEPOPULARWORKSHOP.COM](http://THEPOPULARWORKSHOP.COM)





# Istanbul

13<sup>th</sup>

# Biennial

13. İstanbul Biennial

Anne, ben barbar mıyım?

GİRİŞ  
İÇRETSİZ

free  
admission

Mom,  
am I bar-  
barian?

14/9–  
20/10  
2013

13b.iksv.org

iksv leading sponsor

Eczacıbaşı

iksv  
official  
sponsors

airline

TURKISH  
AIRLINES

communication

vodafone

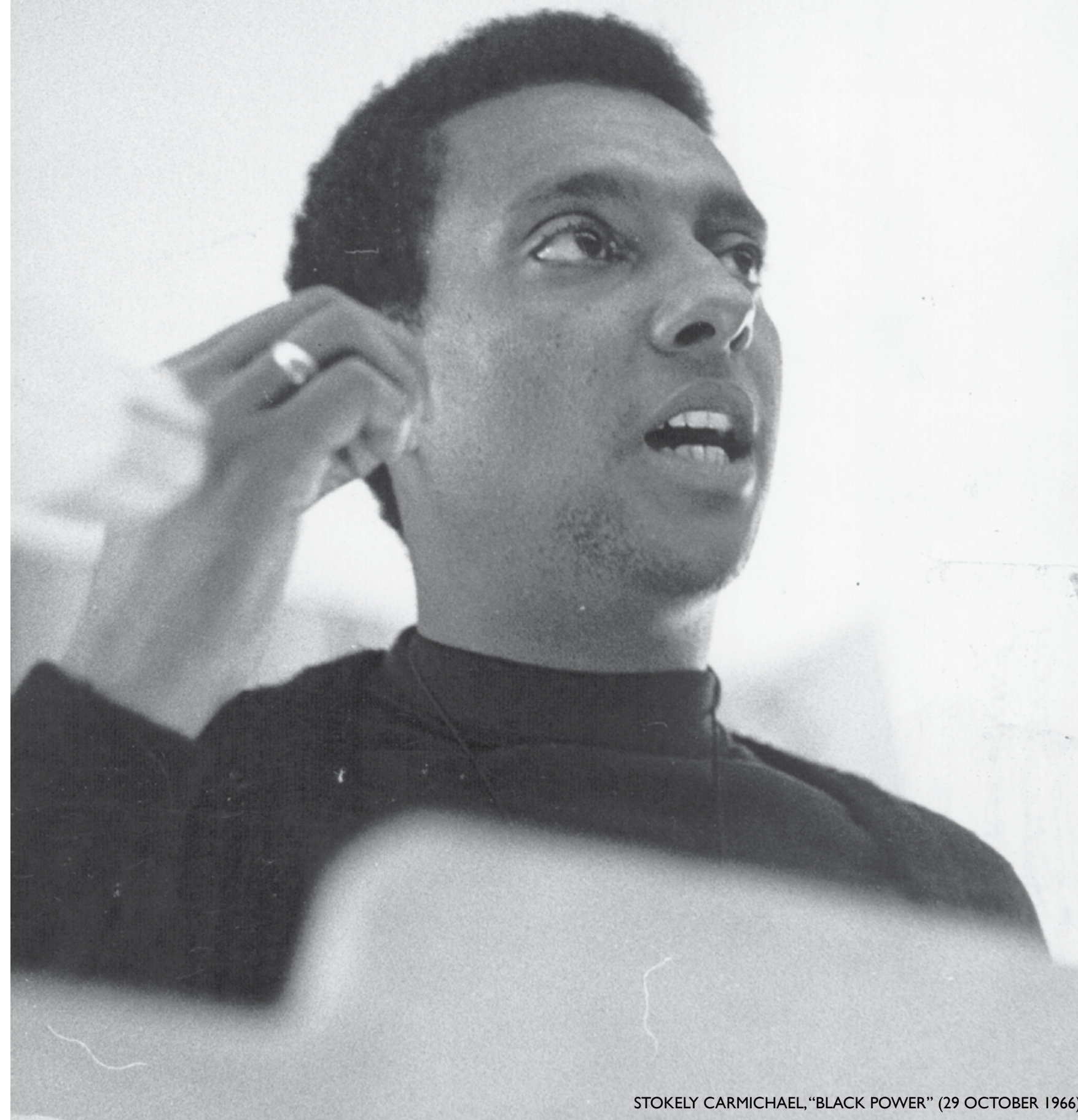
carrier

DHL

biennial hotel  
sponsor  
MARTI  
İSTANBUL  
HOTEL



*"We have to seriously examine the histories that we have been told. But we have something more to do than that. American students are perhaps the most politically unsophisticated students in the world, in the world, in the world. Across every country in this world, while we were growing up, students were leading the major revolutions of their countries. We have not been able to do that. They have been politically aware of their existence. In South America our neighbors down below the border have one every twenty-four hours just to remind us that they're politically aware."*



STOKELY CARMICHAEL, "BLACK POWER" (29 OCTOBER 1966)





SAN FRANCISCO ART INSTITUTE

# ENERGY THAT IS ALL AROUND

MISSION SCHOOL: CHRIS JOHANSON,  
MARGARET KILGALLEN, ALICIA McCARTHY,  
BARRY McGEE, RUBY NERI

FREE & OPEN TO THE PUBLIC  
[WWW.SFAI.EDU/ENERGY](http://WWW.SFAI.EDU/ENERGY)

**sfai**  
san francisco. art. institute.  
since 1871.  
800 Chestnut Street  
San Francisco, CA 94133

 San Francisco Art Institute  
 @SFAIevents, #SFAI



SEPTEMBER 12–DECEMBER 14  
OPENING RECEPTION » SEPTEMBER 12

Margaret Kilgallen  
*Untitled, 2000*  
Acrylic on paper, 8.25 x 5.5 inches  
Courtesy of the Margaret Kilgallen Estate and Ratio 3, San Francisco



## Omar Chacon "Ensayos"



Opening reception: Friday, September 13th, 6-8pm  
Show runs through Novemebr 2nd, 2013

1803 Market st. | SF, CA, 94103 | 415 621-2535 | [www.fouladiprojects.com](http://www.fouladiprojects.com)

A **4** DAY ART SALE & OPEN HOUSE to BENEFIT **KALA ART INSTITUTE**

# KALASSAI

## WORLD'S FAIR 2013

**kala**  
ART INSTITUTE

2990 San Pablo Ave, Berkeley (510) 841-7000 [www.kala.org](http://www.kala.org)

### OPENING EXTRAVAGANZA

**HALF-OFF ART SALE**  
WITH LIVE MUSIC & MORE!

Thursday, Oct. 3  
6:00 TO 9:00 PM

FREE ADMISSION

### SALE CONTINUES

FRIDAY > SATURDAY > SUNDAY

October 4, 5 & 6

**plus** STUDIO TOURS  
ART-MAKING  
VIDEO SCREENINGS  
AND CLOSING PARTY



The Asian Contemporary Arts Consortium San Francisco (ACAC-SF) welcomes the second edition of the Asian Contemporary Arts Week (ACAW-SF). Featuring 27 programs, ranging from exhibitions and conferences to screenings and performances at venues across the Bay Area, ACAW-SF celebrates the diversity and dynamics of Asian contemporary art practice.



ASIAN CONTEMPORARY ART WEEK

# SAN FRANCISCO AND THE BAY AREA SEPTEMBER 19 - 26, 2013 19 PARTICIPANTS, 27 PROGRAMS, 50 ARTISTS AND SPEAKERS

9.19 THRU 9.26 2013

PARTICIPANTS:				
AhmadyArts	CCA Wattis Institute for Contemporary Arts	Et. al.	Gallery Wendi Norris	San Jose Museum of Art
Arts Research Center	Center for Asian American Media	Ever Gold Gallery	Hackett   Mill	UC Berkeley Art Museum and Pacific Film Archive
Asian Art Museum of San Francisco	Chinese Culture Center of San Francisco	Exploratorium	Kadist Art Foundation	Yerba Buena Center for the Arts
California College of the Arts	Don Soker Contemporary Art	Gallery Paule Anglim	Marin Museum of Contemporary Art	<a href="http://asiancontemporarysf.org/acaw/">asiancontemporarysf.org/acaw/</a>

*The Urban Planning of Xijing, 2009, video still image from the project "I Love Xijing - The Daily Life of the Xijing Presidents," © Xijing Men, Courtesy of the artists*

MEXICO CITY  
CENTRO BANAMEX / HALL D

MAIN SECTION  
NEW PROPOSALS curated by Mirjam Varadinis  
ZONA MACO SUR curated by Juan Andrés Gaitán  
MODERN ART curated by Monserrat Albores Gleason  
DESIGN curated by Cecilia León de la Barra

[www.zonamaco.com](http://www.zonamaco.com)  
[info@zonamaco.com](mailto:info@zonamaco.com)

ZONA  
MACO.  
MÉXICO  
ARTE  
CONTEMPO  
RÁNEO.  
FEBRUARY  
5TH-9TH.  
2014.







vessel gallery

471 25th Street • Oakland, California  
T 510 893 8800

vessel-gallery.com

**The New Bay Bridge**  
Two Consecutive Solo Shows - New Works by Christy Kovacs, and John Ruszel  
September 2 - 28

**Coalesce**  
Collaborative Installation by Cheryl Callari and Thekla Hammond  
New artworks by Cheryl Callari, new paintings by Thekla Hammond  
October 2 - 26

**Vessel 9.5 - Vessel as the Human Form, Humanity**  
Pamela Merory Durnham, Scott Dupree, Gordon Glasgow, Walter James Mansfield,  
Iris Polos, Cyrus Tilton, Wayne Shaffer, Sanjay Vora, and Allyce Wood  
November 1 - December 14



# MEAMORPHISM

The Art - Technology Movement

September 19th - November 21st, 2013

Debut Party: Thursday, September 19th, 6:30-8:30pm

Capitol One 360. 101 Post St. San Francisco, CA. 94108

WWW.MEAMORPHISM.ORG



## THE HUMAN IMPACT: NEW DIRECTIONS IN LANDSCAPE PHOTOGRAPHY CALL FOR ENTRY



**LIGHT WAVES**  
photo imaging

lightwavesimaging.com

SF: M-F 8:30AM-6:00PM SAT 10:00AM - 2:00PM

OAKLAND: M-F 9:30-6:00PM

DEADLINE: SEP 15TH 2013

JURIED EXHIBIT HELD AT BOOK AND JOB GALLERY

JURORS: LUCAS FOGLIA, JO BABCOCK, ANDREW PAYNTER

BOOK & JOB  
GALLERY

FOR SUBMISSIONS AND MORE INFO, VISIT WWW.CALLFORENTRY.ORG

130 Russ st. San Francisco CA 94103

415-431-9651

4810 Telegraph ave. Oakland CA 94609

510-922-8487





# & Pens Press

Bookshop  
& Gallery

8564 Washington Blvd.  
Culver City, California 90232  
[www.andpens.com](http://www.andpens.com)

Needles & Pens in San Francisco is starting something new in Los Angeles. Doors open to the public August 15, 2013

I don't come to  
where you work,  
make some shit,  
and call it rap.



YES BANK

presents

## INDIA art FAIR

30 January - 2 February, 2014

NSIC Exhibition Grounds, New Delhi

24 Countries  
100 Galleries  
1000 Artists  
2500 Artworks  
20000 Square Meters

where ELSE



Associate Partner

ABSOLUT

Preview Partner

PANERAI

[www.indiaartfair.in](http://www.indiaartfair.in)



## Tyler Wood Gallery

Chason Matthams  
September 7 - November 2, 2013



Untitled, 2013, oil on panel, 9 x 9 in.

JiEun Chun  
November 8 - December 21, 2013



Floor Movements, 2013, carpet padding, each approximately 14.5 in. x 7 in. x 10 in.

794 Sutter Street San Francisco CA 94109 415.345.1946 www.tylerwoodgallery.com

## MICHAEL CAMPBELL

### Web of Wyrd

September 26 - November 3  
Artist reception: September 28



CAMPFIRE GALLERY

3344 24th St. SF CA 94110  
campfiregallery.com

mcampbellart.com

ART & CRAFTS SUPPLIES  
STATIONERY  
FINE PENS  
JOURNALS  
GIFTS  
PAPER  
KID'S STUFF  
PICTURE FRAMES  
AND SO MUCH MORE!

**FLAX** art & design  
*celebrating 75 years*

1699 Market Street, San Francisco Monday - Saturday 9:30am - 7:00 pm (415) 552-2355 flaxart.com

*Inspiring Creativity Since 1938*

# CONNECT & COLLECT

2013 Annual  
Art Exhibition  
& Auction  
at the San Jose  
Institute of  
Contemporary Art

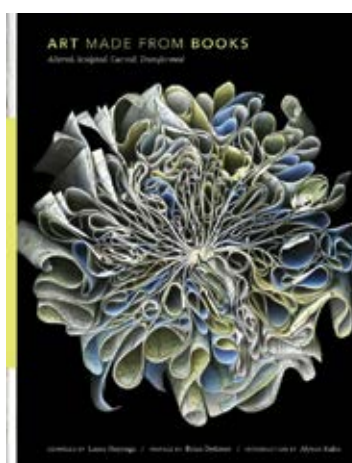
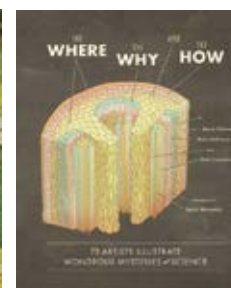
**Auction Exhibition:**  
Sept 28 - Oct 26  
**Silent Auction Party:**  
Oct 12  
**Live Auction Gala:**  
Oct 26

ICA

560 South First Street  
San Jose, CA 95113  
408.283.8155  
www.sjica.org

Visit [www.sjica.org](http://www.sjica.org)  
for program and  
ticket information

SEE / READ / GIFT  
THINGS DIFFERENTLY



ENJOY 20% OFF  
& FREE GROUND  
SHIPPING

AT [CHRONICLEBOOKS.COM](http://CHRONICLEBOOKS.COM)

\*enter "CHRONICLELOVESYOU" at checkout



CHRONICLE BOOKS

First Thursdays  
6pm - 9/10pm

1 Alliance Francaise 1345 Bush St	9 Look Gallery 720 Geary St
2 Art Primo SF Gallery 1124 Sutter St	10 People's Barber Shop 1259 Polk St
3 Book & Job Gallery 838 Geary St	11 The Popular Workshop 1173 Sutter St
4 Cafe Royale 800 Post St	12 Public Barber Salon 571 Geary St
5 Ever Gold Gallery 441 O'Farrell St	13 Ramon's Tailor 628 Jones St
6 Gauntlet Gallery 1040 Larkin St	14 SMAart Gallery & Studio 1045 Sutter St
7 Gallery Heist 679 Geary St	15 SpokeArt 816 Sutter St
8 Larkin St Youth Gallery 1138 Sutter St	16 White Walls Gallery 886 Geary St

9pm-12am after-party at...

AP the loin  
602 Eddy St

Upper TL Art Walk



The Upper TL Artwalk makes 16 galleries available late night to the public every First Thursday. This is not a bar crawl. Each location is either a traditional gallery or a retail space with room dedicated to fine art. We occasionally have special events to showcase local independent artists along with food trucks and more.

View larger map and register for news at [upperTLartwalk.com](http://upperTLartwalk.com)







Gwenda Joyce - Art Ambassador  
is dedicated to helping you  
establish & expand your art career

Artist Agent for gallery representation with  
coaching, programs, and the promotional  
tools for your success.

**www.ArtAmbassador.net**

gwenda@artambassador.net - 415.785.8382

Creator of the Ultimate Artist Gallery APP - [www.ultimate-artist-gallery.com](http://www.ultimate-artist-gallery.com)



Margaret Lazar: CLIFFS (detail), 2012. Acrylic on Canvas. 48" x 40"

# MODERN BRITISH AND CONTEMPORARY ART

**15 – 19  
JANUARY 2014**

**Business Design Centre**  
Islington London N1

**Book Tickets**  
[londonartfair.co.uk](http://londonartfair.co.uk)

ART  
PROJECTS

ART  
50



*Absurd Orchestration*, 2013. 24 x 24 inches, acrylic on canvas.

**Dennis Parlante: Absurd Orchestration**

October 9 - November 14, 2013

Saturday, October 12, 2013

Artist in Conversation: 5:00pm

Reception: 6:00-8:00pm

**CHANDLER FINE ART**

170 Minna Street San Francisco, CA 94105 | (415) 546-1113 | [chandlerfsf.com](http://chandlerfsf.com)

FINE ART MATERIALS FOR THOSE WHO USE THEM  
CURIOUS SELECTION OF OTHER STUFF FOR THOSE WITH AN APPRECIATIVE EYE:  
PAPERS & BLACKWING PENCILS  
BOOK-BINDING MATERIALS & FOLIOS  
GLUES & TAPES  
SUPPLIES FOR MAKING INVITATIONS & ENVELOPES  
NOTEBOOKS & JOURNALS  
RHODIA PADS & MOLESKINE BOOKS  
EPSON & MOAB & LUMIJET / HAHNEMUHLE INKJET PAPERS

# ARCH

STORE OF THE ARTS

99 MISSOURI @ 17TH STREET

415 - 433 - 2724

M - F 9-6 SAT 12-5

[WWW.ARCHSUPPLIES.COM](http://WWW.ARCHSUPPLIES.COM)

LOCATED AT THE NORTH FOOT OF POTRERO HILL, NEAR MANY STUDIOS

FREE, PLENTIFUL PARKING AND A SHORT WALK FROM THE MUNI METRO T

# LON DON ART FAIR



WAIT HERE  
I HAVE GONE  
TO GET HELP

## New Neon: Light and Paint

December 5, 2013 - February 23, 2014



Bedford Gallery  
Leshner Center for the Arts  
1601 Civic Dr.  
Walnut Creek, CA 94596  
[www.bedfordgallery.org](http://www.bedfordgallery.org)  
[gallerinfo@bedfordgallery.org](mailto:gallerinfo@bedfordgallery.org)  
+1 925-295-1417

Tim Etchells, *Wait Here*, 2008, neon sign, 67" x 31.5" x 5.5", edition of 3.  
Courtesy of the Artist and Jenkins Johnson Gallery, San Francisco & New York

## STUDIOS ART CLASSES EXHIBITIONS

**2nd Saturday** September 2013  
**INTRODUCTIONS 2013**

OPENING RECEPTION: SEPTEMBER 14, 7-10 PM  
EXHIBITION DATES: SEPTEMBER 11-28, 2013

**2nd Saturday** October 2013  
**\*BUY NOW\* AUCTION PREVIEW**

OPENING RECEPTION: OCTOBER 12, 7-10 PM  
EXHIBITION DATES: OCTOBER 9-24, 2013

**12TH ANNUAL ART AUCTION**  
OCTOBER 24, 2013, 7:30-10:30 PM  
TICKETS AVAILABLE ONLINE

**2nd Saturday** November 2013  
**OUROBOROS PROJECT**

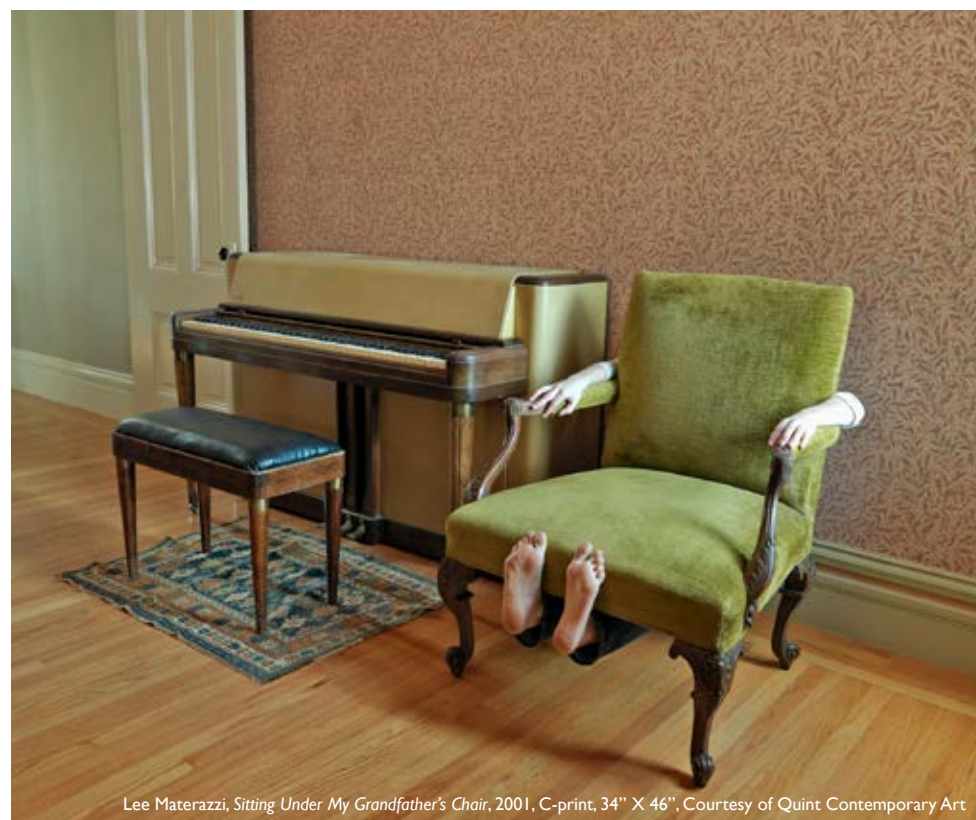
OPENING RECEPTION: NOVEMBER 9, 7-10 PM  
PANEL DISCUSSION: NOVEMBER 20, 6:30-8 PM  
EXHIBITION DATES: NOVEMBER 6-23, 2013

### TAKE AN ART CLASS!

FALL CLASSES: SEPTMEBER - NOVEMBER 2013  
ONLINE REGISTRATION NOW OPEN!



415.863.7668  
[www.rootdivision.org](http://www.rootdivision.org)  
3175 17th Street, SF 94110



Lee Materazzi, *Sitting Under My Grandfather's Chair*, 2001, C-print, 34" X 46", Courtesy of Quint Contemporary Art

## Home: Shelter and Habitat in Contemporary Art

September 5 – November 17, 2013



Bedford Gallery  
Leshner Center for the Arts  
1601 Civic Dr.  
Walnut Creek, CA 94596  
[www.bedfordgallery.org](http://www.bedfordgallery.org)  
[gallerinfo@bedfordgallery.org](mailto:gallerinfo@bedfordgallery.org)  
+1 925-295-1417

Photo: Alan Rath, *Bumper*, 1990. Courtesy of Rosa collection, Napa.

**di Rosa**  
*art alive!*



**BEATNIK METEORS**

November 2 - January 26

Opening Reception: November 2

**12th ANNUAL BENEFIT ART  
AUCTION: di Party di Rosa**  
October 19

Preview & Artists' Party: October 5

[www.diRosaArt.org](http://www.diRosaArt.org) | 5200 Sonoma Highway, Napa, CA 94559

Artist Book and Suite of Prints

**KARA WALKER**

The libretto for

**Porgy & Bess**

by

DuBose Heyward and Ira Gershwin

The book with sixteen lithographs  
in an edition of 400 copies  
and an extra suite of four additional prints  
in an edition of 40 portfolios,  
both numbered and signed by the artist.

Published by

THE ARION PRESS

1802 Hays Street, The Presidio, San Francisco,  
California 94129 USA

415-668-2542

[arionpress@arionpress.com](mailto:arionpress@arionpress.com)

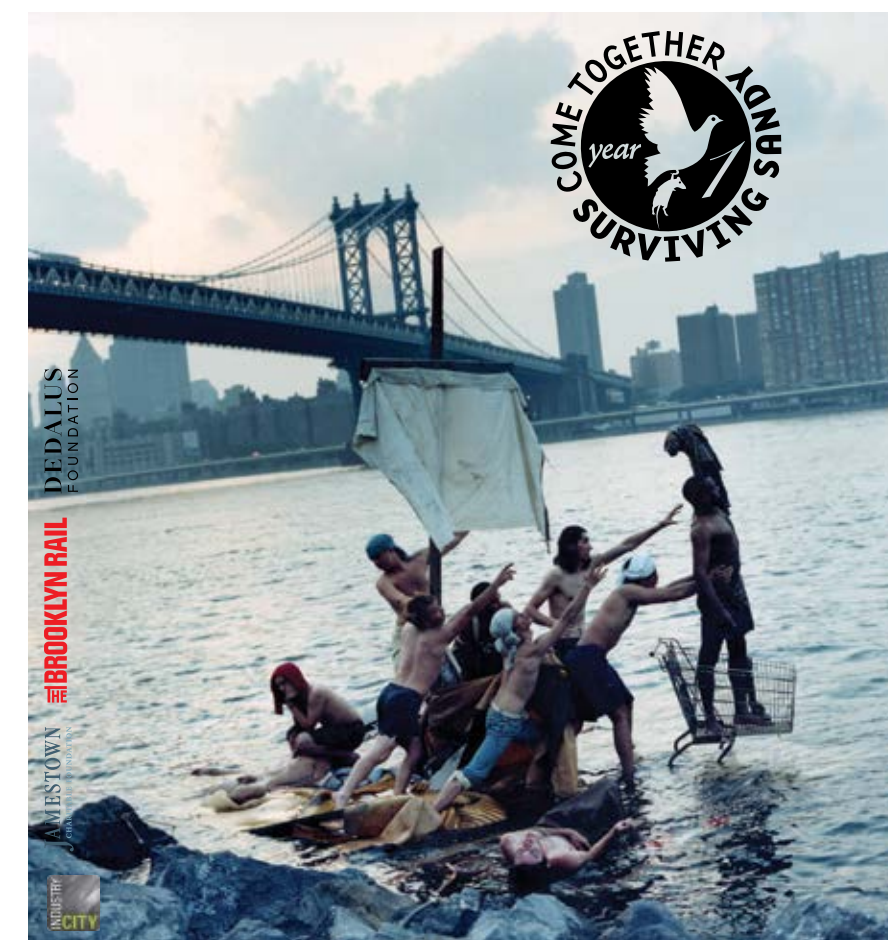
[www.arionpress.com](http://www.arionpress.com)

## Things are lookin' up

Tom Marioni



**MICHAEL WILK**  
**ARCHITECTURE**  
San Francisco



**COME TOGETHER: SURVIVING SANDY, YEAR 1**  
**20 OCTOBER – 15 DECEMBER 2013**

INDUSTRY CITY | 220 36TH ST. | BROOKLYN, NEW YORK  
[WWW.COMETOGETHERSANDY.COM](http://WWW.COMETOGETHERSANDY.COM)  
CURATED BY PHONG BUI

Raft of the Medusa, 2004 © Bruce High Quality Foundation

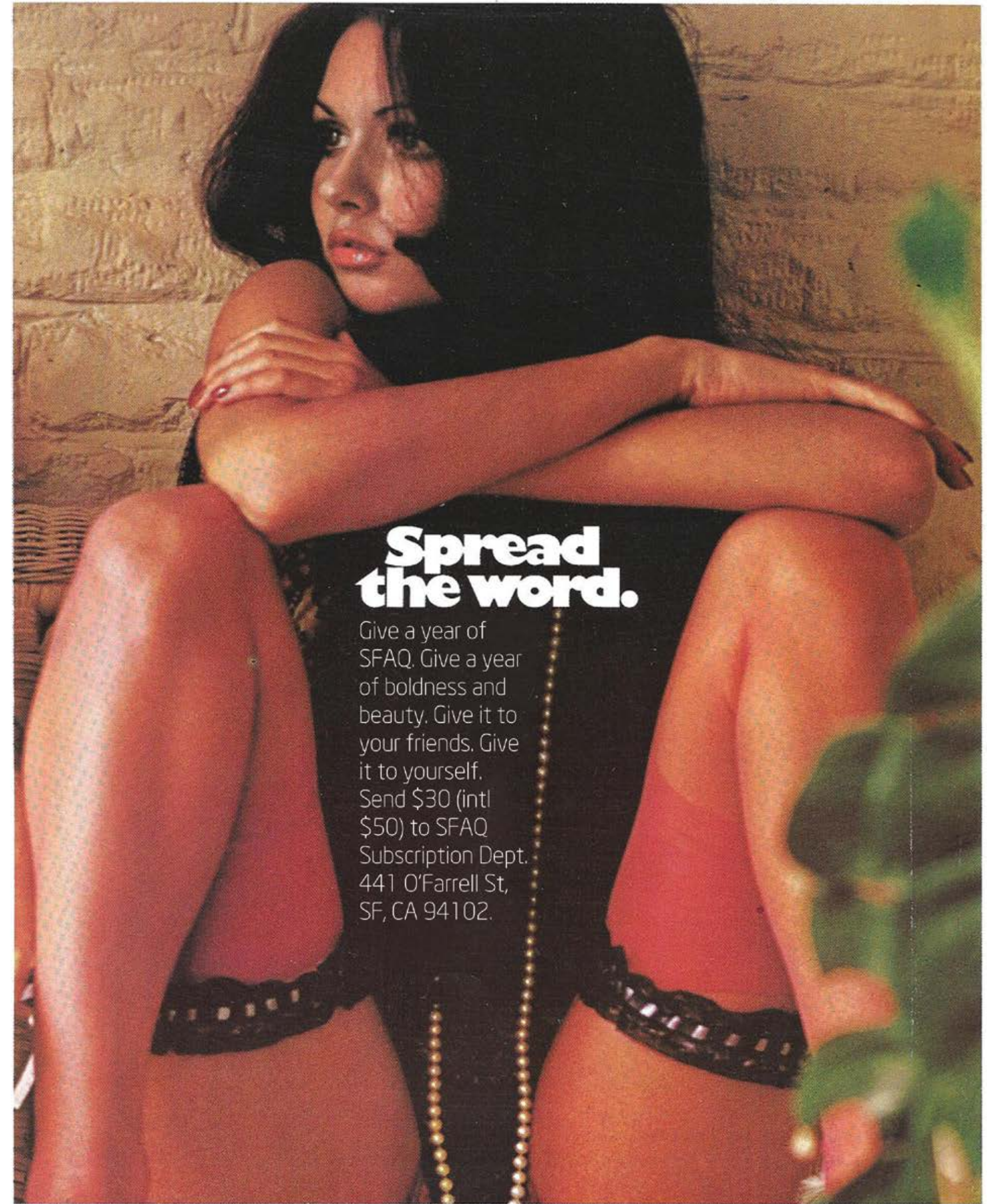


# MIAMI PROJECT

**DEC 3-8 2013**  
WYNWOOD ARTS DISTRICT

WWW.MIAMI-PROJECT.COM

#miamiproject



**Spread  
the word.**

Give a year of  
SFAQ. Give a year of  
boldness and  
beauty. Give it to  
your friends. Give  
it to yourself.  
Send \$30 (intl  
\$50) to SFAQ  
Subscription Dept.  
441 O'Farrell St,  
SF, CA 94102.

NAME \_\_\_\_\_ STREET \_\_\_\_\_ CITY \_\_\_\_\_ ST \_\_\_\_\_ ZIP \_\_\_\_\_



Google

does the NSA

does the nsa **spy on us**  
does the nsa **have a quantum computer**  
does the nsa **own google**  
does the nsa **need a warrant**

Press Enter to search.



bing

does the NSA



does the nsa **have agents**  
does the nsa **listen to phone calls**  
does the nsa **store conversations**  
does the nsa **track your web browsing**  
does the nsa **kill people**  
does the nsa **have spies**  
does the nsa **spy on people**  
does the nsa **own google**

[Manage search history](#)

# don't worry... we wont steal your secrets

## SFAQonline.com

/BLOG / REVIEWS / EVENTS CALENDAR  
/BACK ISSUE ARCHIVE  
/EXCLUSIVE INTERVIEWS AND FEATURES



SFAQ: ISSUE 14
SEP.OCT.NOV.DEC 2013

Publisher // Editor in Chief
Andrew McClintock

Assistant Editors
Whit Brayton, Gregory Ito, Leigh Cooper

Online Editors
Gregory Ito and Andrew McClintock

Online Contributors
Chris Rusak, Dean Dempsey, Eric Kim, Bianca Guillen, Hailey Loman, John Held, Jr., Kathryn McKinney, Kelly Inouye, Lucas Soi, Leora Lutz, Brigitte Nicole Grice, Alberto Cuadros, Nikki Greene, Roula Seikaly, Heather White, Robert Strang, Louis M. Schmidt, Ariel Rosen, Jarrett Earnest, Peter Doby

SFAQ Interns
Kelley Bennett, Lucy Kasofsky, Margot Elena Rada

Staff Writers
John Held, Jr., Jamie Alexander,TOM MARIONI

Contributing Writers
CHARLES DESMARAIS, Sean McFarland, GIANNI SIMONE, TERRI COHEN,V.VALE, CARLO MC-CORMICK,JARRETT EARNEST, Peter Doby, Ava Jancar, Eric Jones,Vincent Uribe, Sam Lipp, Johnny Abrahams, Mark Van Proyen, Austin McManus

Contributing Photographers
Brian Forrest, Andrew McClintock.

Images Courtesy of
Robert Bechtle, Gladstone Gallery, Gallery Paule Anglim, Peres Projects, Mark Flood, Zach Feuer Gallery, Nakatani Takashi, Morishita Takashi Butoh Materials, NPO,The Research Center for the Arts and Arts Administration, Keio University, Bonnie Ora Sherk, Don Ed Hardy, Jancar Jones Gallery, Josh Reames, LVL3, Queer Thoughts, Puppies Puppies, Oliver Francis Gallery, BOSI Contemporary, Dean Dempsey, the Internet, TOM MARIONI, Ratio 3,Team Gallery, Ever Gold Gallery, Ryan McGliney

Advisors
John Sanger, Eric Rodenbeck, Kevin King, John Held Jr., Tom Marioni, Paule Anglim, Maurice Kanbar, Paul Kos

Special Thanks
Tina Conway, Jesse McClintock, David Coffin, Bette Okeya, Royce Ito,Alex Ito, Leigh Cooper, Eli Ridgway, SIA Club, Jeff Gunderson, Jamie Alexander, Peter Kirkeby, Paule Anglim, Alan Bamberger, Charles Desmarais, Rena Bransten, Chris Perez, Julian Cox, SFAQ Contributors and everyone who supports us through advertising, subscriptions, and donations.We support unions and good times...End the US wars, end Gitmo, keep Facebook out of SF, Stop the Keystone XL pipe line, stop the bailouts of big business and banks, increase minium wage, stop the drone war, liberate Syria and end Israel occupation of Palestine.

All Material © 2013 San Francisco Arts Quarterly [SFAQ]

Printed on 60% post-consumer papers in Hunters Point, SF.

SFAQ used environmentally friendly soy based inks
Made in San Francisco, California

CONTACT

Founders
Andrew McClintock: andrewm@sfaqonline.com
Gregory Ito: greg.i@sfaqonline.com
Advertising
advertise@sfaqonline.com
Listings
listings@sfaqonline.com
Distribution
distribution@sfaqonline.com
General Info
info@sfaqonline.com

SFAQ
441 O'Farrell St.
San Francisco, CA, 94102
USA

A note from the Publisher

As I write this, it is the eve of the 50th anniversary of the Civil Rights march on Washington DC, and I feel like asking a naive question:“Why is everything still so fucked up?” It seems we are on the brink of another world war, not to mention perpetual attacks against the rights of people of color, reproductive choice, the LGBT community, and basically any social good or equality in the world. Not to mention the relentless attacks on voting rights and the unmanageable parody of the Trayvon Martin trial and verdict. The only positive development I've witnessed in recent months, has come from the courageous acts of Bradley [Chelsea] Manning and Edward Snowden, who put their own freedoms and lives at risk attempting to wake up our sorry excuse for a forward thinking and intellectual nation. A call for us to acknowledge the fact that we might have actually lost our “democracy” long ago... but if ever it existed, where did it go? Not that art can fix any of this, but artists can. I call upon artists of all generations to get more radical, get weird, get revolutionary, get arrested... the rest of the world is putting their lives on the line for what they believe in, perhaps it's time we started to do the same.

This issue of SFAQ is dedicated to:

Bradley [Chelsea] Manning, Edward Snowden, Glenn Greenwald, Laura Poitras, Julian Assange, Trayvon Martin and Stokley Carmichael.

CONTRIBUTORS

Johnny Abrahams is an artist and delicate flower represented by Jack Hanley Gallery in New York City.

Jamie Alexander is owner of Park Life Store + Gallery and Paper Museum Press. He studied design and art history, has been a patron of Bay Area arts for over 15 years and is a board member of The Headlands Center for the Arts.

Luis Miguel Bendaña grew up in New York and Nicaragua and is currently based in Chicago. He recently exhibited his work in Detroit, Belgrade, Madrid, Athens and Mexico City. He has an upcoming solo exhibition at Important Projects in Oakland this month.

Terri Cohn is a writer, curator, art historian, and editor. Her research and writings focus on conceptual art, technology, public art, and socially-engaged art practices. A Contributing Editor to Artweek magazine for 20 years, she currently writes for Public Art Review, Art in America, caareviews, and Art Practical. Terri edited and co-authored Pairing of Polarities:The Life and Art of Sonya Rapoport (Heyday, 2012), and curated exhibitions of Rapoport's work for Kala Art Institute and Mills College Art Museum (2011, 2012). Her many public talks include SFMOMA, Columbus College of Art of Design, University of London, and Oxford Brookes University, England.

Dean Dempsey is a visual artist and writer based in New York City with an increasingly high dependency on drugs and body modification. He is represented by BOSI Contemporary in New York City and MC2 Gallery in Milan, Italy.

Charles Desmarais was appointed President of the San Francisco Art Institute in 2011 after a career in art museums, including appointments at the Brooklyn Museum (as Deputy Director for Art) and the Contemporary Arts Center in Cincinnati (as Director). Desmarais and Paul Schimmel met in Southern California more than 25 years ago as representatives of colleague institutions. Desmarais brought Schimmel's Museum of Contemporary Art exhibition @Murakami to Brooklyn in 2008; in 2012 he participated as an advisor and catalogue essayist for Schimmel's MOCA spectacle Under the Big Black Sun: California Art 1974-1981.

Peter Dobey is an artist and psychoanalyst raised in the exact epicenter of the Loma Prieta earthquake. The foreign correspondent for San Francisco Arts Quarterly currently lives in Dublin,Ireland and divides his time between Dublin, San Francisco and Paris.

Jarrett Earnest is an artist, writer, and co-director of I:I, a collaborative that took the form of an art space in the Lower East side of Manhattan. He writes regularly on contemporary art and pursues the interview as a distinct critical form, publishing long innovative interviews with artists such as Maurizio Cattelan, Richard Tuttle, and Nayland Blake, among others. He is presently at work on a book of writing and drawing exploring the aesthetics of intimacy.All of his disparate projects engage the intersections of performance, poetry, the visual arts and politics.

John Held, Jr. is a staff writer for San Francisco Arts Quarterly. He is currently the subject of the play,“With Held,” performed at the San Francisco Fringe Festival. His reviews of Bay Area art events are a regular feature on sfagonline.com. Held's two-volume work,“Where the Secret is Hidden,” containing over one hundred essays on the alternative arts composed over a thirty year period, is available from lulu.com.

Ava Jancar is an archivist and is the co-founder and co-director of Jancar Jones Gallery, Los Angeles.



Cover Image:
Ryan McGliney
“Hand Out” 2013.
2013 c-print 72 x 108in.
Courtesy the artist and Team Gallery.

Eric Renehan Jones is co-director of Jancar Jones Gallery, Los Angeles, which he co-founded in San Francisco in 2008.

Sam Lipp lives and works in Chicago. Recent projects include Great Skin at Bodega, Philadelphia and a forthcoming two-person exhibition at Devening Projects, Chicago. He is also a member of the artist group PplSft.

TOM MARIONI 1969 One Second Sculpture, curate Invisible Painting and Sculpture, 1970 founder (MOCA) Museum of Conceptual Art, curate Sound Sculpture As, 1970 The Act of Drinking Beer with Friends is the Highest Form of Art, 1972 Drawing a Line as Far as I Can Reach, Drum Brush Drawings, 1975 Thinking Out Loud, Warsaw, Poland, 1975-1981 editor/ designer VISION magazine, 1981 Guggenheim Fellowship, 1991 The Yellow Sound for Kandinsky, radio play, Cologne, Germany, 1996 founded The Art Orchestra, Beer Drinking Sonata, 2003 A Memoir, Beer, Art and Philosophy, 2012 Beer with Friends... Vienna, Paris, Bristol.

Austin McManus is a photographer, writer, curator, and publisher. He founded the web-based zine publishing and distribution collective TheFlopBox.com in 2003. Austin is involved in a wide range of creative projects and currently works as an editor for Juxtapoz magazine.

Mark Van Proyen is an artist and art critic based in northern California. His writings have appeared in Art in America, Art Issues, CAA Reviews, New Art Examiner, Bad Subjects, Art Practical and Square Cylinder.

Gianni Simone escaped from his home country in 1992 and found refuge in Japan, where he promptly found a job teaching people how to shout HELP! and avoid being robbed on foreign buses. Since 1997 he has been unhealthily active in the mail art network, unleashing on the unsuspecting public, among other things, the “Treatise of Pataphysical Anatomy” and the international fake political campaign poster project. He has recently opened the Stickerman Museum - Tokyo Annex. When not running after his two kids and from his wife, he is usually busy making zines, writing for high- and lowbrow magazines, and exploring Tokyo.

Stephanie Smith received her Bachelor of Arts at the University of California at Berkeley, where she majored in Psychology and Art Practice, with electives in Art History and Italian. She has remained active in the Bay Area art community, gaining exhibition and curation experience at several galleries in the East Bay. She maintains an interdisciplinary art practice, including installation, new media, social practice, and arts writing.

Vincent Uribe is a creative entrepreneur who originates from Los Angeles. He graduated with a dual degree in Fine Arts and in Visual Critical Studies from the School of the Art Institute of Chicago. He has been the founding director of LVL3 gallery in Chicago since early 2010, where the focus is to help promote connections between emerging and established artist from around the world. Vincent enjoys red-flavored things as well as eating Taco Bell. (http://lv3gallery.com/)

V. Vale, publisher of the late seventies zine Search & Destroy, helped bring local, national, and international attention to a Punk scene every bit as vibrant, weird, and progressive as more highly publicized ones to the south and to the east. The publication was launched with grants from Lawrence Ferlinghetti and Allen Ginsberg. For Vale, Punk became a gateway for a host of cultural obsessions, including industrial music, the writings of J.G. Ballard and William S. Burroughs, feminism, pranksterism, and the more bizarre ends of filmmaking and music, which he has chronicled for over three decades with the RE/Search series that he founded.

TABLE OF CONTENTS

40-47 ROBERT BECHTLE
Interviewed by John Held, Jr.

48-55 PAUL SCHIMMEL
Interviewed by CHARLES DESMARAIS

56-71 MARK FLOOD: The Information Sequence
Interviewed by DEAN DEMPSEY

67-69 Pull Out Artist Project
Lightning Strike, July 25, 2013
By Sean McFarland

72-77 HIJIKATA TATSUMI & BUTÔ
BRUCE BAIRD
Interviewed by GIANNI SIMONE

78-83 BONNIE ORA SHERK
Interviewed by TERRI COHN

84-89 DON ED HARDY
Interviewed by V.VALE

90-97 RYAN MCGINLEY
Interviewed by CARLO MCCORMICK

98-101 SANDY KIM: The endless ways to have a good time
Interviewed by JARRETT EARNEST

102-105 A Timeline of Important Events in the Art World of the
Last Six Months, or A Farewell Postcard from the Sumer
When Contemporary Art Was Digitized, Bought Out,
Boxed Up, and Shipped Away.
By Peter Dobey

106-107 CLAIRE NEREIM
Interviewed by Ava Jancar and Eric Jones

108-109 JOSH REAMES: In Regards to VACATIONS
Interviewed by Vincent Uribe

110-111 PUPPIES PUPPIES
Interviewed by Sam Lipp

112-113 DEAN DEMPSEY
By Johnny Abrahams

114-115 TOM MARIONI: Art Etiquette # 7
By TOM MARIONI

116-117 THEDA'S ISLAND // CHAPTER 4 // Theda en Extremis
By Mark Van Proyen

118-119 SELECT EDITIONS
By Jamie Alexander

120 THE FLOP BOX ZINE REVIEW
By Austin McManus

121 The Return of Abstract Expressionism, 1969
Curator's catalog introduction, Richmond Art Center, Richmond, California.
By TOM MARIONI

122-124 DISTRIBUTION LOCATIONS: National /International

PULL OUT EVENT CALENDAR: SEP.OCT.NOV.DEC 2013



# ROBERT BECHTLE

Interviewed by JOHN HELD, JR.



“Watsonville Olympia” 1977. Oil on canvas; 48 x 69 in. Collection SFMOMA;Accessions Committee Fund purchase; © Robert Bechtle.

Bob Bechtle and I have been acquainted for the past fifteen or so years through our mutual participation in Tom Marioni’s weekly “meetings” of the Society of Independent Artists. Just as he relates in the following conversation, conducted at his home/ studio in Potrero Hill, that he was intimidated by the elder Robert Diebenkorn, I’ve equally been in awe of Bechtle all these years, finding it awkward to inquire of him the many facets of his life I find so intriguing. The occasion of this interview gave me the opportunity to put forth some of the questions I’d held in reserve. Having completed an article on Diebenkorn in the previous issue of San Francisco Arts Quarterly, it seems more than appropriate to follow it with this interrogation of Bechtle, who so notably followed the progression of Bay Area Figuration with his own distinguished brand of Realism.

**You came of age during mid-century when you entered the California College of Arts and Crafts, as it was called at that time, now the California College of Art, and as opposed to other families of emerging artists, your mother and siblings seemed all for your stepping into the art world.**  
They were very encouraging. They didn’t know what it meant. I didn’t know what it meant. You gradually learn as you go along. From the outside I think a lot of parents think it’s great that their children have talents and can be an artist or musician, but to follow through and deal with the reality of it is sometimes more difficult. My dad died when I was twelve, and so all the potential opposition that might have come from that direction didn’t. Sometimes I think about that – what difference that might have made on my potential career tract.

**You were leaning towards art in high school and were on the yearbook committee. The family had bought you an easel. You won a National Scholastic 40**

**magazine scholarship that enabled you to go to your first year at California College of the Arts and Crafts.**  
(laughs) You’ve done your homework. Actually, I was interested in art, painting and drawing as a kid. I did drawings of current automobiles in the 1930s. It was always sort of amazing to the family that they could look and tell what year it was – this is a ’36 Ford- this is a ’37 Ford, and so on.As I got older, going into the 7<sup>th</sup> grade, 8<sup>th</sup> grade, and so on, I was interested in art enough to spend a lot of time at the library going through the art book collection. Actually, the Alameda Public Library had a fairly decent library of art books. I identified with stories of artists like Giotto. My vision of being an artist was to be a painter like the Renaissance painters. Gradually, I got interested in more contemporary art, but I didn’t really start being attracted to modern art, abstract art, until I was at CCAC.

**One of your teachers there was a Mr. Lederer. You said in a previous interview that you weren’t so much influenced by the technique he taught you at the time, as what it meant to be an artist. But you never explained that fully, and I wondered what was your first exposure after Alameda and high school to the art world?**

Well, Lederer came later.Wolfgang Lederer was the head of the design program, and I think I was a junior by the time I took my first class with him.What he stressed was the process that made sense for doing graphic design, which involved doing a lot of scribbles, thumbnail sketches of ideas for solving a particular design problem when submitting these in class.His procedure would be that you would show him a bunch of sketches for the project, and then he would ask questions and make suggestions, and had you do more sketches. But the whole point was that you made a lot of studies.You didn’t just do one solution to the question of



“Alameda Gran Torino” 1974. Oil on canvas; 48 x 69 in. Collection SFMOMA;T.B.Walker Foundation Fund purchase in honor of John Humphrey; © Robert Bechtle.

the visual problem, but a lot of possible answers, knowing there were always more possibilities out there, and that eventually choosing one didn’t necessarily mean that the one you choose was better than any of the others. It’s just that you eventually choose to develop. I found that extremely useful as an attitude. There are elements of it that are still part of my working process, in that I tend often to revisit images that I’ve used before to see if I can change something, crop differently, or find that there’s more than one work possible from that particular image.

**You’ve mentioned in previous interviews as well, that during this time period, there was a marionette project where you worked with a group of students, and it was the first time you started drinking beer and getting into the artistic life.**  
Yeah, that’s true. (laughs) It was weird. From my freshman year on I had a student job working in the supply shop, which was in the same building on campus that also contained a stage and little theater. Over the course of one summer, probably my first summer there, I was working every day doing inventory and that sort of thing, and there was a bunch of students who were taking a course from a man named Ralph Cornell Seigle, a person who was interested in show biz type of stuff.And there was a class on puppet making, marionette making, and they decided to do a play, so they got together and Clay Pinkerton wrote the music and the play.When they decided to actually produce this thing, they needed puppeteers, so they came down and asked me if I would be interested in being a puppeteer, and I said sure why not (laughs). It was sort of an entree to Bay Area art student life.

**Because previous to this you had aspirations as a commercial artist.**  
Yeah, to the extent that I knew what that meant. I was majoring in commercial art because

it seemed practical to learn those skills. So, the puppet thing didn’t fit into it in any way, I was up for any number of different projects or course directions.The program at CCAC was set up so that the lower division classes were taken in common by everyone, regardless of what their major was.You didn’t start to specialize until the end of your second year. So, puppeteering seemed like an interesting thing to try, and I had gotten to know several people involved in the class project from being around in the supply shop. I remember a number of parties over somebody’s house in Sausalito that seemed quite magical.The school had a war surplus truck that was kind of an all purpose workhorse, and one of the guys involved with the marionette show had a key to it, which he had probably copied at some point. He would take the school truck, and on a couple of occasions we would go over to Stinson Beach arriving around midnight and camping out, and so on. It was a lot of fun. We did stuff like that in high school occasionally, but mostly middle-class Alameda was pretty straightforward.

**This is around 1950, 1952, and as you say, you grew up in Alameda. At the same time, there was a lot going on at the California School of Fine Art, now the Art Institute, with well known Abstract Expressionist painters teaching there, but it seems to me that you didn’t give too much thought to straying too far from Alameda. Did you ever give the California School of Fine Arts a thought?**  
Oh, yeah. I was getting what I considered all new information at CCAC.The School of Fine Arts was on my list of places to go if I hadn’t gotten the scholarship to CCAC. I listed CCAC first, the School of Fine Arts second and Berkeley third. I was accepted at CCAC, so I went there. I put it at number one because it was closest. I was tied to Alameda. I used to go to Berkeley periodically, but Berkeley was our big athletic rival, so sometimes going to Berkeley meant going to football games - high school stuff. Once at CCAC, there was a lot of faculty

41



that lived in Berkeley. There was much more reason to go, and so Berkeley became the main socializing area in the early 50s. We'd go to San Francisco periodically, usually on weekends – go over to museums and have dinner in Chinatown, Fisherman's Wharf... favorite haunts of tourists.

***You were beginning to branch out, going beyond the confines of Alameda, and when you graduated from your undergraduate coursework at CCAC you entered the Army and had an opportunity to travel to Europe.***

It gave me an opportunity (laughs) - three square meals and a place to sleep. Yeah, I had a couple of boat rides. The period from 1950, starting in the fall at CCAC and graduating four years later was a great transformation in terms of knowing what I wanted to do. I was still committed to the commercial art path, but I really was much more interested in painting. I was basically a hobby painter. I went through school on deferments, and I could have applied to graduate school and probably got another couple of deferments and got my MFA, but I was tired of the idea of being a student and going to school, and I figured the Army was going to get me anyway. There was no reason to escape to Canada at that time period. You didn't think in those terms. You just did it. The shooting war in Korea had stopped. The armistice had taken effect. I fully expected to be in the infantry sitting in the hills in Korea near the DMZ. But the company that I trained with at Fort Ord was sent as replacements to Berlin. I had a year and a half of being stationed in Berlin, which was a great eye opener. I always wanted to go to Europe, and the army was kind enough to send me there.

***Were you sketching while you were there?***

To some degree. Mostly when you're in the Army, you just want to escape and go to bars and drink beer.

***But you did a mural project while you were over there.***

I did do some art. I was in a Line Infantry Company. Technically I was a rifleman, but I managed to be the Company mail clerk. Every Saturday morning there was an information meeting when the Company commander would talk to the troops. But there was always a training aids person who was assigned to those meetings, and I got stuck with that job. Being in Berlin was wonderful. It's a very interesting city. At that time, 1950's, it was still very close to the end of the war – the Berlin airlift. There were still vast areas of the city that had scars from battles. There was a kind of melancholy to it that is part of the flavor of the city. Part of it had to do with remnants of the war. I was fascinated by this and did sketches of some of the destroyed architecture.

***...and visited museums as well.***

Most of the museums, famous museums in Berlin, were in the East. The East was not exactly off limits, but they didn't encourage you to go over there. It was interesting in a negative way to go over there. The idea of going over there and seeing the museums wasn't too appealing, but one of the museums was in West Berlin, the American sector, that had a number of famous works like the Nefertiti headdress, Rembrandt's "Man with a Golden Helmet" – apparently it wasn't really a Rembrandt, but we thought it was at the time. There was a museum of modern art in the British sector, which was kind of interesting. Karl Hofer was the main modern artist that they showed. Do you know who Karl Hofer is? (laughs)

**No.**

Not too many people do. He was sort of big at the time. He was a follower of Picasso.

***Did you leave Germany at this point to travel in other countries?***

Yeah, I did. Whenever I got leave I was able to take off for a week or two weeks. The first trip I made was to go to Italy. That's where all the art is, right? I spent two weeks traveling. Subsequently, I went to Paris, of course. And then I went to Spain, which was unusual at that time, because Spain had just opened up to having tourists come. It was still Franco's thing – it was all locked down. It was like stepping back fifty years. The way people lived – the kind of cars you saw, motor scooters, and so on. It was kind of what you expected to see in Europe, but Europe had already caught up in many ways to post-war modernization. But not Spain. Spain was like a nineteenth century country.

***Was that your first exposure to Velasquez? He's been an influence on your work, I believe?***

I think I might have seen an exhibition of works from the German museums right after the war at the DeYoung, and there may or may not have been a Velasquez. I can't remember. But it was certainly the first time I actually saw the real thing- things like "Las Meñinas" – the big paintings.

***So, after this first trip to Europe in the Army, you came back to CCAC to attend graduate school. Were you still in the design department?***

No, I switched. I applied for painting, which was one of the rationalizations for going back to the same school. You could get out of the Army a couple of months early if you had an acceptance at a college or school, and I knew I would be accepted at CCAC, so that was another rational for going to the same school. It was not the smartest thing to do, but as it turned out it worked out to be a smart thing, because that's when I bumped up against Diebenkorn and the Bay Area Figurative movement.

***This was a critical time for you, I think. Not only for the Diebenkorn connection, which we'll get to, but Lederer, again, allowed you to teach a class while you were a graduate student, so it was the beginning of your teaching career as well.***

Yes, that's true. If I was at a different school, things might have unrolled differently. Who knows? Just before going in the Army, graduating in 1954, and going in the service in late November 1954, I worked at Kaiser as a commercial artist. They had a graphic arts company that was part of their family of Kaiser companies that did publications for the different companies. So, in that first summer of working at Kaiser I was doing production stuff, working at a light table doing paste-up and an occasional little drawing. Then when I got out of the Army, I went to Kaiser to say hello, check in with everybody, and one of the designers had just left and they were having a going away party for him that evening. They said, "Would you like to come in?" So, I came in as a designer, not as a production person. I did that off and on while I was doing my graduate work and for a couple of summers after that, until around 1960-61. I ended up art directing one of the small magazines - the one for Kaiser engineers. It was fun. I wanted to see if I could handle these things, whether I could cut it working for money doing design on demand, etc. Once I knew I could do it, I began to lose interest in it, because I was much more interested in painting. Lederer called me because he saw me as a successful graduate, because I was doing this thing for Kaiser. I saw it as a potential way of changing career paths. It was lucky I liked teaching. I could have hated it.

***You began teaching design at CCAC, but then you asked Lederer for additional instructional work? I believe in printmaking?***

That didn't have anything to do with Lederer. I was hired to teach a design class at first, and Lederer had pretty well worked out syllabi for all the courses in the design department, so basically I was working with his syllabus. The lithography was a separate thing. While still an undergraduate, Charlie Gill, who was a year behind me, was taking lithography from Nate Olivera, and I was kind of fascinated by the whole thing. The lithography shop was in the same building as the student supply shop, and I was very familiar with the set up. I would hang out there periodically when Charlie was taking a class. He showed me what to do, how to do it and so on. When I went back to do graduate work, I took lithography for units as a part of my graduate program. I had the equivalent of a minor in printmaking. When Nate went to the Art Institute, George Miyasaki, who was in my graduate class, became the lithography teacher, and I had free use of the shop as faculty and interested bystander. When George went to Berkeley, I put in my two cents worth and became the lithography teacher. That was parallel to the design work, so I gradually dropped design. During the time that I taught at CCAC, I only taught drawing and or painting once. If you were hired to be a design teacher, then you taught design and no one thought of you in other terms. I managed to shift that over to teaching lithography, and I was considered a printmaking teacher. But I wasn't a painting teacher, even though I was beginning to gain a certain amount of recognition for painting. I had guest-teaching gigs at Berkeley and at UC Davis. In some cases I was teaching painting and or drawing, but not at CCAC.

***You were teaching at CCAC, but you were also a graduate student, and on your graduate committee was Richard Diebenkorn. I think this was a really interesting period for you. Number one, the Bay Area Figurative movement was in full bloom. Richard Diebenkorn, when he was a student at the California School of Fine Arts, was there with Clyfford Still, who he resisted studying with to avoid his sway, so to speak. They did butt heads, here and there. It was the same thing with you at CCAC. You could have studied with Diebenkorn, but you didn't.***

It was sort of stupid on my part. (laughs) Those are things that have a way of working out sometimes. Yeah, because he ended up being a tremendous influence, and it might have been useful to have gotten the word from the horse's mouth instead of having to intuit it. But on the other hand, maybe I learned different things by having to guess what I thought he was doing.

***It pushed you in a different direction, didn't it? Here he was with these abstract figurations. His thing was art that was "abstracted from," and you very soon after became concerned with "the thing in and of itself."***

It wasn't quite that smooth. The stuff that I was doing, or trying to do, when I first started at CCAC in the graduate program, was based on remembered images from Europe, and they were painted in a freely painted abstract expressionist style. I would start out with just a vague idea of what I wanted and put paint on the canvas based over a rough yellow ochre drawing. I had no idea what the final result was going to be. It was subject matter oriented, but it had nothing to do with the actual appearance of the subject matter. Diebenkorn, at that point, was getting into the figurative stuff, and all my fellow students were caught up, certainly the majority, were trying to paint like Diebenkorn, and I was determined that I wasn't going to do that. Of course, I did... over a period of time, but it evolved from these things that I was describing. I think the transition was gradual. I became caught up in the subject matter of Diebenkorn and Bay Area figurative art – the middle class domestic interior. I gradually toned down the European subject matter. But I would also do things that were totally abstract, and I had no... I hadn't made a decision at that point. I was basically kind of stumbling. And that was one of the things, when Diebenkorn was on my graduating committee that he called me on. Sort of like, "This piece is totally abstract, and this piece has figures in it... Make up your mind." Of course, he – I didn't realize it at the time - but he was probably also struggling with that and thinking it through...

***Exactly. That was the period where he was shifting from abstraction to figuration himself. He went back to abstraction later on, so I think he was voicing his own concerns as much as voicing a criticism of your work.***

Well, certainly it was the criticism I used talking to my own graduate students further on.



"Late Afternoon - Albany, California", 2009. Watercolor on paper 10 x 14 inches (25.4 x 35.6 cm). © Robert Bechtle. Courtesy Gladstone Gallery, New York and Brussels

***At this time, Bob, you did pass the committee and graduate, and you decided to go to Europe again. And from the accounts I've read, you would sit in cafés – it was a loose period, you weren't in the Army anymore, you were on your own, going to museums - and would sit and draw what was on the table. That's true.***

***It was the beginning of dealing with everyday objects, painting in a realistic way, predominantly with watercolors, I believe.***

In the beginning of the trip, I was using a medium that I had gotten used to working with, in which I used pastel sticks, not the soft ones, slightly harder ones, similar to chalks that commercial artists use. I scribbled down color in a very rough way with the chalks, and then would take a brush with water and start smearing them together – the powder of the chalk would move around for you – and then I would paint into that with white gouache poster paint. The pastel would transform it into tints of pink, purple, gray and so on. At first it was kind of freewheeling, but as I used it, I began to achieve a fair amount of control over it. At the same time, I was sort of realizing that the sketchbooks were just for me, and they weren't supposed to be art in a public sense, and therefore, I could do whatever I wanted. I started slowing it all down - not using the marking system of the Bay Area Figurative artists - and took up the challenge of painting what I was seeing. In some cases it was objects on a table, or objects in a hotel room, the view out of a window, that sort of thing, but in other cases, I would just work outside – sit on a riverbank and paint the landscape. I began to think of them as my postcards from Europe, and they became increasingly accurate the way they looked. When I got back to the States and started painting in the studio, I got very interested very quickly in the idea of trying to paint accurately what I was seeing just to see if I could do it. Always in the back of my head, was the feeling at some point I was going to stop this - this academic stuff - and become a modern artist and maybe go back to abstraction, or something like that. But it never happened. I began to see possibilities in what was going on, and it kept luring me in.

***In addition to the Diebenkorn connection and the beginning of your teaching career in graduate school, you met your first wife, Nancy, and married her after returning from Europe. You began using her as a subject, and this is where the sharp focus realism started coming into play.***

The paintings that I was doing at that point, 1963-1964, were painted largely from life, from observation, and they were fairly rough but definitely based on looking carefully. I was trying to figure out how to do it, since we never really got taught that in art school. We did a lot of drawing. I had many semesters of figure drawing, etc., but the idea of sitting down and making a real painting that was meant to be shown as a painting, and do it in this old fashioned way, never occurred.

***When you were going to school in the late fifties, realism in American painting had come to mean...***

... Norman Rockwell - the commercial illustrators...

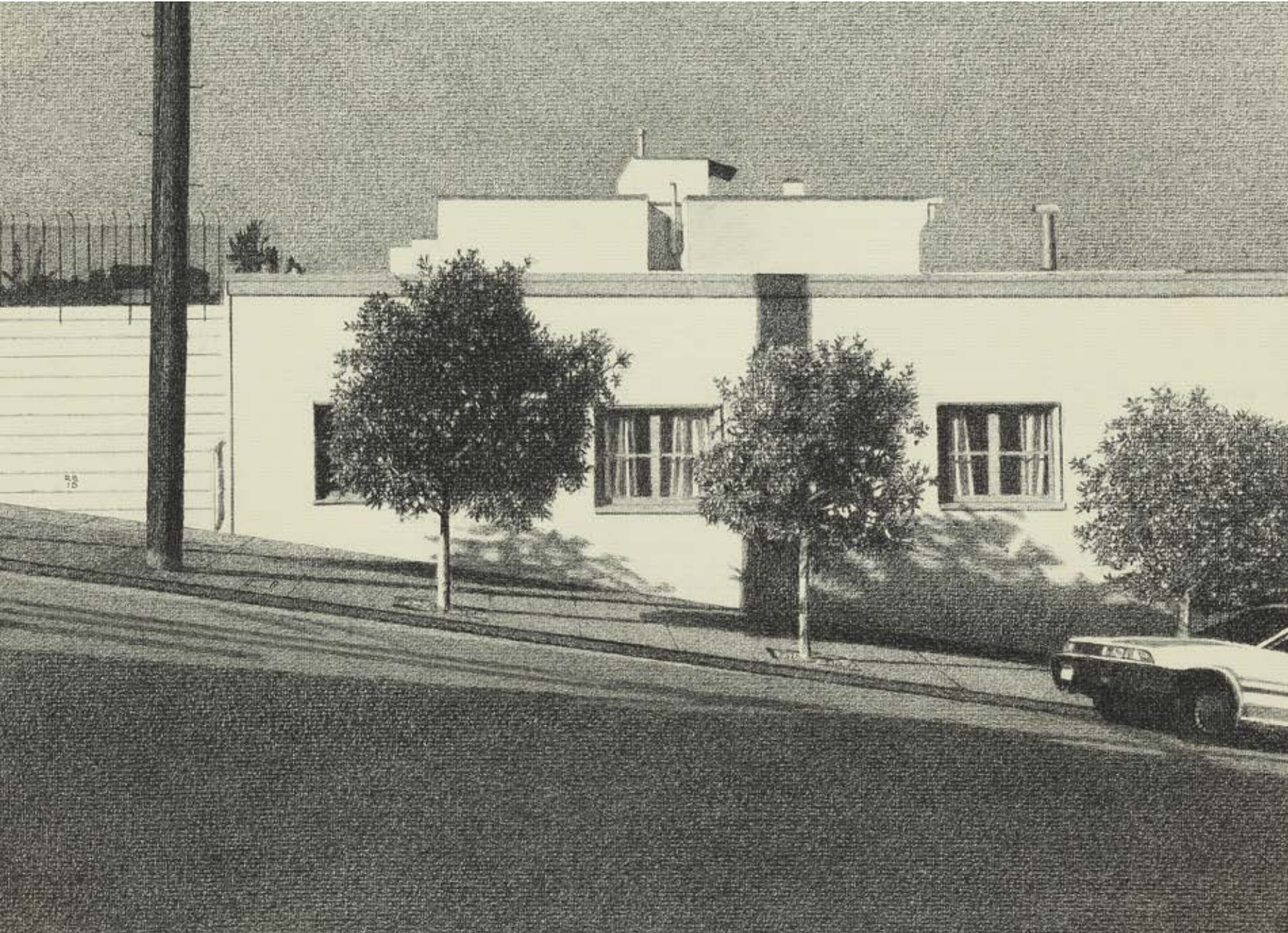
***Thomas Hart Benton, the Regionalist School – which went out of fashion after the Abstract Expressionists arrived. It was old school, but there was one realist, Edward Hopper, that did have an effect on Diebenkorn and on yourself as well, I believe.***

Although, I didn't pay much attention to Hopper at that stage, but I always liked his work. I remember seeing it in grade school.

***Were there any other Realists that caught your fancy at this time?***

In a funny way, the French painter Vuillard, who was best known for doing very simplified domestic interiors with all the patterns, women sewing and whatever. He did unfashionable realist paintings in the 1920s. I had never seen them before. I saw them in Paris. There was one really wonderful one of a dentist operating on a patient. The dentist was a friend of his. He did several versions of that. There was a whole series of paintings and drawings that he did. They had a wonderful light touch, very convincing but not photographic. That sort of spun my head around when I saw them around the same time as I saw Vermeer. All of a sudden I made connections that were very useful to me. I think as late as the mid or even late sixties, there was still a split in the art world between abstract art and figurative art, not necessarily just realism but figuration. It's sort of a non-issue now. No one gives a damn whether it's realist or abstract. But that made it seem slightly old fashioned to be working realistically. It was wide open in the sense that there wasn't an established process for doing it anymore. The techniques of realism from the twenties and the thirties, the way they would





“Three Trees” 2010. Charcoal on paper, 19 3/4” x 27 1/2” (paper). Courtesy of Gallery Paule Anglim.

go about building the paintings, were very different from what I thought I was doing, which was more low-keyed. I consciously started trying to avoid using colors like yellow ochre, burnt sienna, standard earth colors which I saw as leading to making oil paintings that looked old fashioned. So, I had to figure out, not a color theory so much, but a color system that involved the use of primary colors and secondary color oppositions. If I needed a burnt sienna color, I'd make it out of blue and orange and red. The paintings I was doing at that time were quite pale. I somehow got it into my head that you never wanted to get completely black, or completely dark, and you never wanted to go completely white, except for maybe little highlights here and there. So, it ended up making for a lot of grey paintings, but I managed to get that out of my system fairly early.

**I’ve always thought you were more interested in technique than subject matter, but soon after the early “Nancy” paintings, you became typecast for painting cars on streets. The “car on the street” paintings, the colors were – maybe this is a poor choice of words - washed out, without shadows, maybe high noon. A very Bay Area color, for when you look at houses from a distance in San Francisco, they’re all white.**  
Surprisingly, when you get closer, you see how much color there is.

**I think those paintings reflect that, but let’s backtrack, because those paintings with your first wife Nancy - “Nancy Sitting,” “Nancy Reading,”- were the first time you began using photographs, because she tired of posing.** Yeah, it was sort of used as an aid de memoire. I knew from commercial art training that artists used photographs. Illustrators, particularly, used photographs all the time as reference. But it still felt like I was being bad – doing something I wasn’t supposed to do – drawing from photographs. It opened up further possibilities when I started doing that, and I started getting interested in the difference between the way you see three dimensionally and the way you see photographically in two dimensions. The subject matter – “Nancy Sitting,” “Nancy Reading,” etc. – was really based on Bay Area Figurative subject matter. It was a way of getting away from trying to paint Europe, which by that time I had decided was not a very good idea. That one should stay closer to home, and having been in Europe for a year and a

half, wandering around, I had gotten a lot of it out of my system. I basically said goodbye to Europe. I didn’t go back to Europe again for another ten years after that, and I had a totally different attitude towards it by then. The choice of American vernacular middle class daily life as a subject matter came in via the Bay Area Figurative movement, but it also came in through Pop Art, which I was very aware of coming back in 1962. I saw English Pop when I was in Europe, and I was thinking about subject matter in that direction. And then when I came through New York on the way home there was a big Pop Art show at the Sidney Janis Gallery, and I saw a lot of that stuff – Warhol, Oldenburg, Segal - all those people for the first time.

**“The New Realism” show [1962].**

I was very taken by it, and I was very pleased that I had sort of anticipated it while in Europe. My thinking was kind of going in that direction, and yet I realized I was like five years behind them, and I had to do something different.

**You mentioned that you had been anticipating this switch to realism, but it’s funny because you had a couple of colleagues at CCAC, Ralph Goings and Richard McLean, that were headed in a similar direction.**

Ralph was a couple of years ahead of me in school, so I didn’t really know him at CCAC. I got to know him later. I was not really aware of what he was doing until I saw the first of the pick-up trucks parked at a gas station. By that time, I knew Ed Ruscha’s “Standard Station,” and Dick [McLean] was working his way through a kind of collage of photographic elements where he was painting the various parts in very realistic ways. Charlie Gill was also in some ways ahead of where I was, in terms of using subject matter but in a much more painterly way. He was using Pop orientated subject matter - people listening to a radio, sitting in a car, things like that. So, I guess I got interested in the idea of painting a car, because it just seemed like a very Pop thing to do, but also a kind of dumb thing to do. A car that was fairly accurately painted, but without any Pop overtones, not trying to make it look like advertising art, but make it look just like it is as it sits in the street. The first one I did, I parked my own car in front of the studio windows and worked on it from life, as it were. Then when I wanted to do another one, I had to figure out a way of doing it that didn’t involve having

the car actually there. So, I started out making sketches of cars, which turned out not to be accurate enough to work in the way I wanted.

**Which painting was this?**

My brother had this Thunderbird - a 1960 Thunderbird, that I thought was ludicrous, very ostentatious and showy. So, I thought, “Wouldn’t it be great to do a painting of a Thunderbird life size.” So, I had my sketches, and I built a big stretcher for it – it was about six by eight feet- not life size, but giving the impression of life size, and I painted it in about two weeks. So needless to say, it was very rough, (laughs) and not terribly convincing. So, awhile after that, working on smaller paintings, I started using color slides instead of black and white photographs, and I started projecting the image onto the canvas rather than eyeballing it. I started to evolve a painting style close to what I’m doing now. Then I decided to give another try to the Thunderbird, and that one took a year to paint instead of two weeks. But I got something, and that sort of gave a kind of assurance that what I was doing had possibilities, and I began to find that the use of the camera opened up the world to being possible subject matter, not just what was in my house or out in front of it.

**It seems it provided a structure for you, from which you could progress technically. In that, you didn’t have to worry as you did as an art student, “Should I paint this...or that?” You didn’t have to worry about subject matter, the right direction, or style. It seems like you had found yourself and could just hone in on the technical issues of painting.**

Well, that’s certainly part of it. There have been changes in technique that have involved in the framework over the years. I saw it as being a way of not thinking how other artists are working. As a student, you’re always thinking about things in those terms. You can’t do this, because someone does it. You’re kind of looking over your shoulder all the time. Once I had broached that whole subject matter of American middle class life, I didn’t look over my shoulder anymore. I mean, I knew its relationship with Diebenkorn, with Vermeer, with Vuillard - with all the history- but I wasn’t trying to paint like that. I didn’t care how they might have done it. I had my own way to do it. I could just paint with blinders. That was a good thing.

**You were beginning to be recognized for your work. I guess the first big show was the Linda Nochlin curated exhibition, “Realism Now,” in 1968, which gathered painters who had begun working with the camera. It attracted the attention of Ivan Karp, who had been associated with Leo Castelli.**

He had input there. Several of the artists that showed at Castelli were his discoveries – Warhol and Lichtenstein, were both people who Ivan discovered, while at Castelli. Yeah, all of a sudden, out of the woodwork, there were a few artists who were working in the same vein, and it was very nice to bump into them. I got to know [Ralph] Goings a bit at that point – Bob Cottingham, [Richard] Estes, [Chuck] Close... who else, I don’t know. John Salt...

**...Audrey Flack. By that time you must have thought you were on the right track. Ivan Karp picked you up and started giving you shows, and in 1972 you exhibited at “Documenta 5,” which at that time was the biggest show in the world.**

Right. The style had solidified and had a name by then. It was shown quite a bit. There were a lot of European group shows and still are. So, Ivan was behind Pop Art. That was one of the things he was picking up on very early on, and why people like Warhol and Lichtenstein attracted his attention.

**[Jasper] Johns, too?**

Johns was at Castelli as well. The Realist work was important to Ivan, because he saw it as the next manifestation of it [Pop]. The subject matter was very important to him. In his view, it had to be American, out there... I remember a letter I got from him early on, he said something about my work going towards where American art had to go – “into the dread heartland of America with all it’s stark regalia.” (laughs) It’s a wonderful quote. A wonderful way to characterize it. Maybe that ultimately was a limitation that he had, in terms of growing beyond that, so that as a lot of newer art things came along, he passed on it. He had a terrific eye and found terrific artists. I know a number of people, his friends, that still show at OK Harris. But life moves on, so I guess I’ve been in position (where) I’ve been able to live my eighty years being discovered several times. (laughs) Discovered and dismissed, and discovered again.

**Well exactly, that’s the beauty of it. Photorealism, Hyperrealism, call it what you may... I interviewed Allan Kaprow, who had grown tired of the word Happenings, with which he was associated but was unable to unhinge himself from. Someone would always tell him, “Mr., you dropped something,” and he would always have to pick it up again. There have been certain critics like Peter Schjeldahl that have welcomed it and saw what you were doing, but others like Robert Hughes...**

... that had no use for it. (laughs)

**...or for you. How do you take to that type of criticism?**

I shrugged it off, I guess. I figure there’s room for all kinds of art out there, and I’m not going to worry whether mine is appreciated by everyone. There’s no way that it could be. You’d like them to say nice things, and there are enough people who say nice things, and there are people who say nice things that I would just as soon they didn’t, because I don’t know that they get it either. Sometimes the people who don’t say nice things have a point, and you can learn from it and that’s happened several times.

**One thing I’d like to talk about, and you’re such a modest person I hate to say this, but you are a successful artist... I mean, most art school graduates aren’t even involved in the field after five years... It’s such a difficult thing, and I don’t really personally know that many successful artists. To be a successful artist – it’s not a straight uphill climb. I realize that. I know it’s a very circuitous route, but I wonder how you feel about that? You’ve built on your teaching for a steady foundation on which to paint for sixty years.**

I’ve been extremely fortunate. Very thankful. The various pieces have fit together and made a life that... I certainly can’t complain. At the same time, I think I’m realistic about my place in the hierarchy of artists. I’m not Pablo. I’m not Henri. I’m not Jasper. I’m not Dick. But given the nature of the endeavor, I can’t complain. I think the teaching provided – because you have to rethink things all the time - I think it provided a basis to see the work in a way that goes beyond the pure physical act of making a painting. It questions the motives and the divisions... I’m not sure that makes any sense.

**You’ve gone through several phases. The sixties and seventies, when you were raising children – you included them in the work. Max, your son, has gone on to be an artist as well. You mentioned an emphasis on the middle class life, and the fact of being married and raising children reflected that?**

It was part of the realization... the lesson of Europe was that the grass is always greener, until you realize that you’re looking at the wrong grass. It could be somewhere else. Looking at family, looking at the middle class world... I think I realize, that as Americans, we’re all middle class. It’s out there for use, the knowledge of that. As an artist, I began to make those connections. I began to see how my work relates to other artists from the past who were also mining the same vineyards. Does one mine vineyards? No, one doesn’t. (laughs)

**What other artists are you referring to in this way?**

Oh, anybody that’s painting – the Impressionists - Degas, Manet – the painting of modern life.

**I’ve always been impressed that you’ve acknowledged the writer Theodore Dreiser as an example of someone you emulate, in that he deals with the simple everyday things of life and finds some mystery and beauty in it.**

Yeah, well poetry. I took a course during a summer session at Berkeley. I was picking up some spare units for a community college teaching credential I thought I might need at one point. So, I went back to school to do that. They had a course in the American novel, and Dreiser’s “An American Tragedy,” was one of the things we had to read. It was an eye opener. I did nothing but read that summer, because Dreiser was fairly thick, and I had “Moby Dick” to wade through. Henry James. I loved all of it. Dreiser’s straight forward story telling made a connection with my work.

**When you talked about not being up to par with certain artists – I would dicker with that myself. I see you as a continuation of the Bay Area’s finest. I don’t know if you’ve been compared, but certainly another contemporary artist of yours that has reached a similar level of success is Wayne Thiebaud, and I wonder if you relate to his work at all?**

Oh, yeah. I’m a great admirer of Wayne and his work. I think he’s a really tremendous artist. I don’t relate to it in terms of pulling things out of it. Well, in some ways. There’s something about the simplicity of the choices – the simplicity of what comes out of the choices he’s made; the simplicity of the objects and the focus. So, in certain ways, we’re mining the same turf, but he’s working out of a different set of assumptions about how to go about doing it. His own life, and his own training in the medium, is a different place than I could go.

**In regard to Diebenkorn, and yourself as a continuing heritage of Bay Area painting – the both of you worked at Crown Point Press. Did you ever bump into him there?**

Well, I tried not to bump into him. (laughs) Yeah, a little bit. I mean, I didn’t drop in or hang out with him, but there would be times when he would be there, and I had some reason to be there.

**Did you meet him at parties and talk to him?**

Occasionally.

**“Do you remember me from graduate school?”**

I was totally in awe of him. I’m still in awe of him as a painter. I think he’s one of the great American painters. So, aside from small talk, I always felt somewhat embarrassed. I’m doing this thing, and I keep saying, it’s in its own way related to Diebenkorn, and I keep thinking he must hate it. He doesn’t want to hear that. Although he was always very gracious. (laughs)

**One of the artists you have been friendly with in the Bay Area is Tom Marioni who’s had an afternoon salon for a number of years which you’ve been a patron of. I go there for the camaraderie, and I wonder if that’s the appeal for you as well?**

(laughs) Of course. I wouldn’t go otherwise. I like the people there – the range of people. It’s kind of interesting to be in the “enemies” camp – all those Conceptual Artists. I’m practically the only painter who shows up. There are a few others.

**Well, thank you for this in depth conversation, especially since I know you’re off to Massachusetts shortly, where you maintain a summer home. You’ve been doing this for a while?**

Since 1984. It’s about twenty-five years. It sort of grew out of a trip to Europe. On my way to



Europe in 1961, I called a friend, who was one of my teachers from CCAC, Jason Schoener, who had a house up in Maine. I'd never been anywhere on the East Coast. I was stunned and absolutely fell in love with New England – the green, the white houses, the ocean, the whole bit. I always swore that at some point I'd like to have a house in New England. I didn't want to live there full time, but the summers. After Whitney [Chadwick] and I got together, it became a possibility. We were in a situation where it made sense for both of us. It was 1984, because that was the year I had a NEA Grant and we stayed in New York for most of that year. So, we had weekends, once the weather warmed up, and we went to New England to look around.

**Whitney’s from that part of the country. Western New York, I think?**  
Yeah, Western New York... Niagara Falls.

**So, she had relatives in the area.**  
Yeah, two sisters. One lives near Newport, which is near where we are, and the other is in Cambridge. Whitney had spent seven years in Cambridge, teaching at MIT, before she came out here to California. It seemed like the logical thing to do. The circumstances at that point were, we were renting a flat in San Francisco, and the idea of buying a country house and then renting your city house made perfect sense, because lots of people in New York do that. Lots of friends had situations like that, where they're renting a loft space in New York and have a country house Upstate.

**I should mention that Whitney is one of the premier art historians in the country. I wonder what it’s like being married to an art historian of that ilk? I’m sure on one level it’s great because you have a common interest, and I’m sure you’ve found it compatible, because you’ve obviously stayed together.**  
It makes for an interesting life. We deal with different facets of essentially the same thing. I learn a lot from her, and maybe she learns a bit from me. I don't know. She's very conscious of the difference between how artists look at things and how art historians look at it, and what the ramifications of that may be. She has a good take on it.

**I’ve seen her comments on your art, in essays written during the occasion of your retrospective at the San Francisco Museum of Modern Art. I think that was 2004. She entered into some conversation with one of the essayists in the catalog. You don’t mind her talking on the record about your art?**

No. I don't. I mean there's a certain element of potential conflict of interest, but it depends what the forum is and what the circumstances are. She knows it well enough and what the context of it is, because she was teaching it at MIT before she ever came out here.

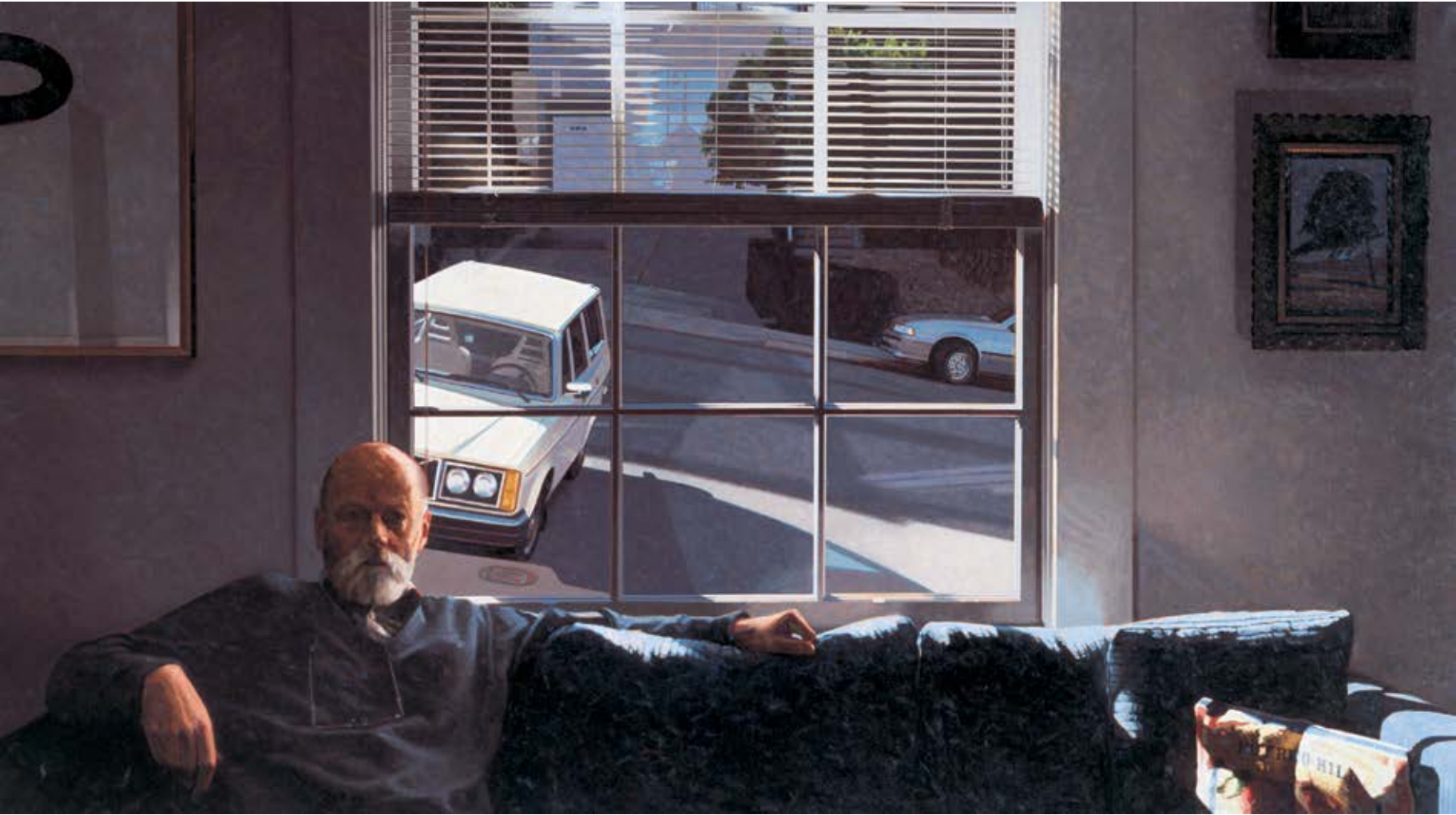
**One other point I wanted to raise before we retire is that there is often a conflict in artists minds that they have to be in New York, and they can’t stay in San Francisco. You’ve mentioned that you and Whitney have spent time in New York, and I know you’ve enjoyed your time there. Do you think there has been a downside by staying in San Francisco?**

Well, it's certainly something one thinks about. There's always a downside to it. There's a downside to every choice. There's always reason to do things and reasons not to do things. I thought about staying in New York back when I was coming back from Europe in 1962, but decided against it, and I think it was the right decision. I'm not sure I would have evolved into doing what I'm doing if I had stayed in New York. Who knows? You do what you do, and it's always going to come out. I think the circumstances for getting work done, particularly since I had my foot in the door of the teaching thing so that I could build a life that enabled me to work long stretches of time, which is the great advantage of teaching. In New York, you get into a forty- hour a week job situation very easily and that can be death. I've seen lots of young aspiring artists who crashed for that reason. They're still setting tile, or being carpenters, or whatever, because they have to earn a living somehow. They don't have the good tradeoff in terms of time and have a very difficult time producing work. My hat's off to those that do manage to establish themselves with gallery sales and actually be able to live as an artist. I think it's much easier to live in San Francisco than it is in New York. I think nostalgically about it sometime, because I love New York and feel quite comfortable there, but I've never had to scramble for a place to work or find a bit of real estate to buy a loft in SoHo. Those things were possible back in 1962. That building that Don Judd bought, it's going to open as a museum. I think he paid something like \$60,000 for it, which in 1962 was a substantial amount of money, but not compared to what it's worth now. So anyway, I don't have any regrets about it. San Francisco is a wonderful place. I grew up knowing that. My family always said San Francisco is a very special place.

For more information on Bechtle please contact: Gallery Paule Anglim (SF), Gladstone Gallery (NYC)



“Alameda Intersection - Clay and Mound Streets” 2004. Oil on canvas. 36 x 66 inches (91.4 x 167.6 cm). © Robert Bechtle. Courtesy Gladstone Gallery, New York and Brussels.



“Potrero Hill” 1996. Oil on canvas; 36 x 66 in. Collection SFMOMA; Ruth Nash Fund purchase; © Robert Bechtle.



“Covered Car - SF (Version II)” 2007. Watercolor on paper. 10” x 14”. Courtesy of Gallery Paule Anglim.



# PAUL SCHIMMEL

Interviewed by CHARLES DESMARAIS

Paul Schimmel, one of the world’s most respected curators of up-to-the-minute contemporary art, lives at the northernmost edge of the Los Angeles Basin in a quiet community with a decidedly Old California feeling. The lovely, art-filled 1927 Spanish Colonial Revival home he shares with his wife of thirty four years, Yvonne, embraces a peaceful interior veranda, where I conducted an interview with him on June 22 of this year. The recording captures perfectly the contrast between the tranquil background sound of water in the patio garden fountain and Schimmel’s powerfully delivered, New York-accented, rapid-fire locution.

The interview took place shortly after it was announced that the former Chief Curator of the Museum of Contemporary Art will enter the commercial gallery world in forming Hauser Wirth & Schimmel, but before the announcement that his former boss, Jeffrey Deitch, will soon also leave MOCA.

My personal and professional relationship with Paul Schimmel goes back a quarter century. In a May 2013 commencement ceremony, the Trustees of the San Francisco Art Institute, where I am President, bestowed the honorary Doctor of Fine Arts degree on Schimmel and the film director Kathryn Bigelow.

**So let’s start at the very beginning. You are one of the most knowledgeable people I know concerning contemporary and modern art. Where did that knowledge come from?**

I grew up in a home of—well, my father was a rare book collector, and people like A. Hyatt Mayor from the old Met—the man who actually brought photography into the Met through the back door—knew my father well.

And a fantastic collection of my uncle, Herbert Schimmel, of [Henri de Toulouse-] Lautrec. Not just every print he’d ever done, but 270 letters, his library, furnishings—the idea of not just collecting somebody, but this wonderful idea of *giving yourself over* to somebody.

And my father was the only American who owned the entire output, all the publications of what many consider the finest press in England, the Ashendene Press. The Kelmscott Chaucer was the most famous of all the books he owned.

So my father and uncle were very big in the collecting world—though more historical material.

**Did they talk to you about it? Did you talk to them about it? Was it interesting to you as a kid?**

You know, I grew up in households where, as a kid, you don’t go and push the books on their shelves, and when you’re at Uncle Herb’s house, you don’t rock back and forth in the art nouveau furniture. So the special and privileged place that these collections had was apparent. The dog and the books came before the children, for sure!

My father always had interesting friends, especially through the Grolier Club in New York, where he was president of the board at one point. But it was my mom who really liked contemporary art. My father was rather old-fashioned. She was not a collector; it wasn’t like she was serious about art, but she was serious about the fact that I liked art.

And growing up, once we moved from Westchester to Manhattan—after my Bar Mitzvah—New York was amazing because my parents were members of all the various museums. MoMA at that time was a much smaller, much more intimate place, and the fact that you could take some high school girl up to the “Members’ Lounge” and have a little lunch out there on the top floor—this was the best date in New York!

I figured out that I wanted to be a curator hanging around MoMA and doing research on Gertrude Stein and her collection when I was in high school. But the Met was my museum.

I just went back there with [my oldest friend] Marc [Freidus] to go see the re-install of European painting, which is astonishing. And I realized how much I’ve grown up going to that museum. I used to take my friends from high school to go visit different parts of the museum. I especially loved their Manet collection. I loved Spanish painting. So I would do early Impressionism, Spanish painting, and I had a certain route. And it was, like, Manet’s *Woman with a Parrot* was my painting. The Havemeyers may have given it to them, but this was MY painting!

**Which is, of course, the whole point of a museum anyway...**

In the most fundamental way, yeah! And to use it, and to talk to people about a work, was enormously gratifying.

**So, were you studying these things in an organized way? Or [more casually] going back again and again and coming to love them, just—visually?**

You know—and this is fairly consistent to this day—I’ve always had the good sense to know that you can never have a first impression that’s better than if it’s unencumbered. I’d never, for example, really looked at early Renaissance painting. A little hard to do in this country anyway: most of the panels that make their way over here are not exactly the most satisfying. So, I would go to see the frescoes and I became obsessed, especially with the period around 1450. This was just a few years ago.

So, I realize how fortunate I have been that, throughout my life, I could always start with an object and really have an impression that I own—it’s my own feeling for it.

And this is not a fixed thing, it does actually change in time. You love things, then you don’t love them as much, and then sometimes you kind of even wonder why. Then other times you wonder, Gee, *how smart was I?* But being in New York, and being able to see objects—I mean, I fell in love with the sheer audacity of all that pink in the *Woman with a Parrot*. And, yeah, I can see its relationship to people like [Frans] Hals, who I don’t really love so much anymore, but at the time I really did love all that unbelievable gesture and bravado. I like painting; it’s my natural affinity. Looking at that was astonishing. Then you start learning. And you learn what it is that you love, and then what it means, so you can own it on your own terms.

**I don’t know if I want to take too much time with this but, clearly, you came from a family that was relatively well off, or maybe very wealthy. I mean, one doesn’t collect books without...**

...surplus income! Like Holland in the 17<sup>th</sup> century! The bourgeoisie now has enough income to be able to.

**So, what did your dad do?**

My Grandfather was a very successful accountant in a time period when accounting was just beginning. Going back to the ’20s, he was a New York, bright, Jewish young man and he went to night school and got a degree in accounting. And he was extraordinarily successful, both in terms of his ability to see opportunities vis-à-vis tax codes, and to attract very interesting and high profile clients who appreciated his ability.

Then, in the ’30s, at a time when money was rather scarce, there were clients like Ben Marden’s Riviera Club—and Marden used to actually commission [Arshile] Gorky and [Willem] de Kooning to do the great murals at the Riviera Club—with huge surplus income. One could say a group of wealthy, or aspiringly wealthy, Jewish families that were not unlike other immigrant families.

And he then successfully became an investor in real estate. So the family had, up until the ’70s, really extraordinary properties in New York. Places like the San Remo and the Beresford, and other really quite illustrious buildings. When New York almost went into bankruptcy, my grandfather, who had lived through the Depression, really scaled back. So, very wealthy, but nothing like today’s standards.

**The standards of your new clients. So that’s very, very interesting. And you live now in an environment where you’re surrounded by, let’s face it, enormous wealth, people who are on the boards of the major museums that you’ve worked at or you work with. The gallery that you are entering into—the whole gallery world. I’m sure you’ve given thought to that whole connection between wealth and art.**

[Laughing] I told my father, who was really as demanding and as unappreciative as the most challenging client or trustee, that everything I learned, I learned by his emotional withdrawal!

**One can always serve as a bad example!**

Yeah, the world of collectors. Whether they’re collecting (by today’s standards) very modestly, relative to net worth, or they’re spending tens of millions of dollars, the collection and its relationship to their family, their children, their priorities, public institutions, private initiatives—all of that really complex interchange that takes place is fundamentally the same. And it doesn’t, I think, change, whether you’re spending tens of thousands of dollars on a book, or millions of dollars on a painting. It all has to do with both a commitment to legacy and the competitiveness people within the family feel towards others. It’s complex.

**It is very complex. And it strikes me, as you’re talking, that to some degree—obviously, people can go into museums who have no money at all—but there seems to be a strong connection between the opportunity to learn about art; to experience art; to feel as though one can call it one’s own, in the way that you grew up; and a certain level of...**

Privilege...



Installation view of “Destroy the Picture: Painting the Void, 1949-1962” at MOCA Grand Avenue, October 6, 2012–January 14, 2013, photo by Brian Forrest.

**Privilege, exactly. That same connection doesn’t really exist on the making side.**

No, not at all. And I should say, the museum profession used to be really dominated by only wealthy people. That was a huge, huge limitation on what museums did. If there is a striking change that has taken place, it is the rise of an educated class and a class that doesn’t necessarily have this great interest in the material goods of museums, but education and more conceptual aspects, and that has been a hugely positive change to the museum world. There are directors still, in this day and age—not so much in the United States, but overseas—where their compensation can only be justified in terms of their being able to afford to “give back” to the public. And that’s always been a very unfortunate, limiting, condition in terms of who gets the jobs. I feel very fortunate that I’ve been well appreciated and well compensated, relative to the “nonprofit world,” and that the not-for-profit world, in my thirty five years, has become far more professionalized. But I’m absolutely certain, especially early on in my career, that being able to be somewhat cavalier about compensation—it didn’t mean I got paid less, it just made everyone kind of feel, Yeah, he doesn’t really need it. So, it had a certain privilege.

**But it also gave opportunities that you wouldn’t otherwise have had.**

Yes. My Grandfather had left enough money for each of the grandkids, not to live on (he felt this was a mistake that he had made) but enough that you could do whatever you wanted to do. You could teach, be a museum person, you could do volunteer work in Africa—all the things, and still have enough of an income to kind of balance. And that is the privilege of the wealthy. I think it’s, fortunately, changing across the board, and especially in the United States.

**So, at a certain point, you went to Syracuse to go to college?**

Specifically to study museums! In my undergraduate application for Syracuse, I applied for a “selective studies program,” which they had. They had a few graduate-level courses in museum studies affiliated with the (then recently opened) I.M. Pei-designed Everson Museum. I didn’t know [James] Harithas was there, or anything like that. I got kind of lucky. But I specifically wanted, at that time, to be a curator.

I studied art history. I took some “museum studies courses,” which were graduate-level courses, doing internships that I got credit for at the Everson. And studio arts. I felt I needed to do all of those three things. And I was absolutely, from my freshman year on, completely clear that, “I’m going to be a curator and that’s it.” Yvonne always thought that was just, like, kind of phenomenal: that somebody at such a young age...

**So when did you decide? By eighteen you already knew that you wanted to be a curator, so when had you decided?**

Betty Tompkins, who is quite a successful artist these days—her very early work from the

late ’60s, which were photorealist-inspired compositions based on pornography, [is] in a show opening right now at Marianne Boesky Gallery—was really a great high school teacher. She not only loved making art, but she knew I really loved talking about art and looking at art, and she actually used to make the list of the galleries to go see. So, she moved me from the museum to the galleries...

**What school was this?**

Bentley High School, which no longer exists.

My high school English teacher, Robert Schwager, a wonderful man, also knew of my interest in art and art history. When he had each of the kids choose a great American author in which to become really involved in an in-depth, one-year study, he assigned me Gertrude Stein. And once I discovered who she was, while I found the writing a little bit pompous and confusing at times—certainly she was no Hemingway or Fitzgerald—I fell in love with Gertrude Stein. So, my English teacher and my art teacher kind of got together, and encouraged this research, specifically on her both as a collector and a writer. And I got more and more into it: I started being able to identify every work in their apartment on Rue de Fleurus, and I went to visit the place, and...

**This is a seventeen-year-old kid.**

Yeah, and I’m hanging around MoMA a lot—the library.

Honestly, until this day, when I’m involved with museums, I feel you want to have the library onsite and accessible. Not to the public, but to people who care, who make appointments—and more than to just the staff. The library is an incredible door, a way to enter into it.

And the librarian, after four or five times of this kid hanging around, pulling all the various books related to Stein...Cone family...Stein family...Alice B. Toklas...says to me, “Well, I mentioned your interest to one of our associate curators, who’s doing research on an upcoming exhibition of the Stein and Cone Families.”

The show was several years off, and it did end up happening. MoMA may have been difficult at times in my career as a collegial institution, but I will tell you, when I started, they couldn’t have been more generous: having this associate curator/librarian take me downstairs and, you know... The *aha!* moment was them pulling out some of the racks, and there on them were some of the pieces I had seen in reproduction, in black and white. And that moment, alone with these objects. I was just, like, *This is the coolest thing!* This was...in a weird way, it had something to do with some kind of personal ownership or something.

And I knew then, that’s what I wanted to be: a curator.





Installation view of "Out of Actions: Between Performance and the Object, 1949-1979" at The Geffen Contemporary at MOCA, February 8 – May 10, 1998 , photo by Brian Forrest.



**I’m a little concerned right now. I am seeing a trend—and it’s been growing over the last years, and it may be a direct result of just too many curatorial study programs—that the glorification of the curator is taking precedence over that which they do, their activity. Maybe it’s a generation of entitled curators**

So, then it was just a matter of applying myself in a very focused way in that direction. It did not take that long.

I was working a little bit at the Everson....

#### **Was David Ross there at the time?**

David was there, three or four years older than me. He was just segueing into the area of museum studies. He was really a School of Communications person. Then, Harithas and he identified, quite rightly, that video art was going to be the next thing. I remember being in the back seat of a car, with William Wegman and David Ross yakking in the front.

I was already far enough along that, while I was still in college, I interviewed Nam June Paik and got published on the front cover of *Arts Magazine*—the first video issue. While I was still in college [I went to] Charlotte Moorman’s New York Avant-Garde Festival, and I would hang out at events with Gordon Matta-Clark. I was cleaning up coyote shit from the Joseph Beuys [work], *I Like America and America Likes Me*—I lived in René Block’s apartment taking care of the gallery, his loft in SoHo. It was really the super early days, and Jaap Reitman was on the ground floor, and this was my world. So, it wasn’t like I was just a curator. I very quickly found, through Harithas, through that moment in time, a certain kind of sensibility.

**You were totally born to this. It’s really extraordinary; you were, in every way...**  
Lucky. It was a gift.

#### **But you were meant to do this, no question.**

It was a gift that, like most such gifts, you don’t actually know it. People give people gifts all the time, and they just sort of walk over them or reject them. I was fully and completely prepared. Harithas used to love to give me, really—couldn’t have been more supportive—but gave me a hard time. He’d say, “Oh! Paul is the youngest curator in the world! The youngest!” He was perfect for me because he was, on the one hand, a cutting edge, radical, new generation director, which in many ways I’m not (as a curator). On the other hand, he was someone deeply committed to postwar art. [But] he gave far more importance than in many art history related museum programs to the artist’s words, the artist’s vision, and that very special opportunity that you really only have once in an artist’s life: to try to capture [the moment]. Thousands of years on, anyone can split the hairs however they want, but there’s really only one time, and it’s usually a very short period of time, when you can really both embrace and preserve the vision of the artists themselves, that primacy both of the studio and the artist’s intent. In a very simple way, those two things—the studio and the intent—are things that are rock solid, in terms of who I’ve always been as a curator.

**This might be a good time to ask how that art world has changed. The world that you’re describing—which I had a taste of, too; I’m a couple of years older—is, in many ways, a completely and entirely different world from the world today.**

First of all, neither of us grew up in the generation of the ’60s, when it was a really explosive development of both resources and commitment to contemporary art. Unprecedented. We’d heard about it, we knew about it, but the generation of Robert Rauschenberg and Jasper Johns and Roy Lichtenstein and Andy Warhol, among many others, almost seems aberrant, in terms of American history. By the time we came of age in the ’70s—and it wasn’t just in the commercial world—across the board, in contemporary art, whatever promise the ’60s had shown, the ’70s proved not to be an era of fulfillment of those promises. The value of the works themselves became very stagnant. The economy was not doing well. We lived in a period when political unrest, a sense of the entitlement of the rich, the wrong wars—all informed a kind of art that was really outside the commercial arena. In fact, the big institutions, some of them, like LACMA, had made a huge and very important commitment to contemporary art in the ’60s. And by the time the ’70s rolled around, they weren’t

interested. They kind of pulled the plug on what were very good people doing interesting things. So, contemporary art, although certainly acknowledged, understood—there was very little money for it. And you had the rise of alternative spaces, artist-run spaces, support from educational institutions through teaching, etc. These were far more important than big institutions and commercially driven programs. It was a really different period from today.

That said, you know, it’s never been bigger, richer, more broadly based, more global in its enterprise. The *real* switch for me—the one that went, like, *What happened?!?!?*—was between ’70s and early ’80s. That was overnight. Things that had been either overlooked or neglected or not valued at all from the ’70s [became quite valuable]. That included minimalism, which obviously is today among the most celebrated movements in the post-war period. There was nothing going on [by the end of] the ’70s; classic Minimalism is late ’60s and going into the ’70s. That’s why [collector and MOCA donor] Panza was able to buy it all for nothing, because there really wasn’t much going on.

In the early ’80s, I already had been a curator for five or six years. I had worked in Houston, had gone to graduate school by then; I had become familiar with a number of artists, including people like Julian Schnabel back in Houston, and even DeKooning. [And then] the market changed. From Schnabel to DeKooning—the entire market—changed. It was, like, *What happened?* The early ’80s was a revelation; you couldn’t understand how it could change so quickly. And it changed, as you know, from the bottom up: it changed from a new generation emerging in the early ’80s, and declaring a value, in this case, for painting.

And you had my generation, now, of artists like Eric Fischl and David Salle and Julian Schnabel. Salle’s from LA, studies with John Baldessari; Eric Fischl goes to Cal Arts; Julian studies with Malcolm Morley; and you go, *Whoa! It’s really interesting!* That new generation that came across neo-expressionism, and a whole generation of New Imagists, or New Image Painting: this was a huge change all of a sudden. Collectors were back in the field.

I think [money] had everything to do with it. All of those artists were there in the ’70s, they were doing good things. [But] it was not a very good period. High inflation; interest rates were unbelievably high. You couldn’t borrow. Remember when inflation was 15% and interest rates were 15%? So, I would say it had everything to do with the changing economics, and the kind of belief in the power of individual wealth that characterized Reaganomics. You saw it also in Europe with Margaret Thatcher. Charles Saatchi and his collection couldn’t have happened, literally, without Margaret Thatcher. But it was a change. There was surplus income. And I think what happened, very quickly, was a sense that, *It’s all around us, and we haven’t been doing anything!* I don’t think it started in New York; I actually think Europe, Germany, led the change that took place.

We don’t really give them credit now, but it was the new German painters that got us looking again at Polke, Richter, Beuys. It was really a youthful generation that changed everything from the bottom up. I think that is what’s still interesting today, actually. I think more history is written by what young people are looking at. I’m always very interested in trying to think about shows that reflect interests of younger artists. I was really gratified by [the attention paid to] *Painting the Void* by a lot of young painters who were looking to do a kind of slow abstraction, that has political content to it. They gravitated towards that, but I gravitated toward the subject because [while] it’s something I was thinking about, it was something I was also seeing among young people. I have found that revisionist art history, and the revisions of the markets associated with that, are very much driven by what is meaningful among the younger generation of artists.

**A lot of what you’re talking about is this idea that things start with intuition for you, then move into an intellectual pursuit. Here’s the question that I have, maybe because I run an art school: how do you teach people that? How do you encourage the idea that people can first understand something in their soul—or own it, as you say—then try to pick it apart and understand it better?**

Let me tell you, it’s a pretty good trick, as you’re nearing sixty, to think that somehow you can put forty five years of seriously looking at art behind you, and you can still be intuitive. So you know, I may be dreaming! It may be wishful thinking on my part, but it is something, as has been the nature of this conversation, that really is in people and who they are. I recently wrote a piece on Jason Rhoades, a graduate of San Francisco Art Institute. I had an interesting revelation—and this is in no ways a criticism, this is a fact. Here is this kid, growing up in the foothills of the Sierra, in the middle of frigging nowhere, going with his mom to state fairs; fixing jukeboxes—you know, pretty talented with his hands; this kind of blue-collar aesthetic; making ceramics, these yellow ceramic things. It’s who he is. Absolutely, as a teenager, it’s who Jason Rhoades is. [So his art becomes] this thing that somehow is bringing in the family, the history, the blue-collar-Republican-versus-creative-hippy experience, that comes from his DNA and his family. To such a degree that he makes this commitment to actually become an artist, a high school art teacher. He ends up at the San Francisco Art Institute. And he wants to—maybe even a bit unusually for San Francisco Art Institute standards—he wants to be a big star! A success! And within a year, all that was really the best in his work had utterly disappeared. He was doing really good painting; you know, San Francisco, it’s a painting school, or it was.

**He could have studied with Paul Kos and it would have been a very different experience.**

Exactly. But he started making these paintings. And it didn’t take that long before he became very good at it, [though] they were maybe a good ten years late, in terms of where it was coming from. And he kind of lost it. I mean, completely.

It wasn’t until he went to Skowhegan, which is another kind of painting place, that he looked around, and sort of discovered that he didn’t even like who he was, what he was doing anymore. And so, in the middle of this painting place, he starts chiseling some rock. Banging on it, in the woods—annoying everyone all over, and they’re hearing Bang! Bang! Bang! Bang! And eventually, after days or maybe longer—as the story goes, it was Jason at his most annoying—he takes this rock and carries it up to the highest peak near Skowhegan. And it’s a kind of a calling device for aliens. What are you making here? I’m making something that’s going to draw in the people from outer space! And that’s when he re-discovered who he was.

I was just fortunate that I had, in high school, discovered something within myself that was immensely comfortable. You know, it was who I was, and unlike many people, I was able to build a world that worked for me. I don’t think, going back to your original question: I don’t think it’s something you end up teaching. You create an environment where those people who have that, can have the opportunity, and the support, and the sense of community that allows whoever they are, to be that. In many respects, it is the opposite of the top-down academic approach that many universities take. And in fact, that is what San Francisco, at its very best, has always been about.

**You might very well argue that without his having been at the Art Institute, and seeing what was also going on in New Genres with Tony Labat and Paul [Kos] and all of the rest of them, even if he didn’t partake of that, that when he went to Skowhegan, just having been exposed would allow him to start banging on the rock.**

Completely. It’s exactly what Kathryn Bigelow was saying at the graduation: there was enough there, that you know who you’re not. But, more importantly, you know there is this other world that’s out there. I just think, so often the most rigorous, the most structured, well thought-out, well-disciplined, well-supported programs really don’t necessarily do the best. Things that are a little more informal, less developed, less refined. UCLA was great when it had all the chops, but none of the history—now it’s where San Francisco Art Institute was in the ’60s, in a way. There are glory years, and then you’re still talking about it. These things do come in waves.

That said, fundamentally, both San Francisco Art Institute and my experience with Harithas and Everson, do privilege artists over academics. I’m a little concerned right now. I am seeing a trend—and it’s been growing over the last years, and it may be a direct result of just too many curatorial study programs—that the glorification of the curator is taking precedence over that which they do, their activity. Maybe it’s a generation of entitled curators, but also, I’ve heard it from some very distinguished collectors, where they say, “We need to do shows that are about what curators do.” And I’m thinking, I’m a little old not to remember that there was nothing in our entire life more dominant as a curatorial vision than Clement Greenberg was in the ’60s. This is a brilliant man, one of the great writers of all time, and at a certain point his vision, and his language became so dominant that it literally hijacked the art world for a period of time.

#### **Artists too, not just the art world.**

Exactly! Maybe [this comes from] my experience in Houston, because the [Museum of Fine Arts] at that time was still kind of in the ’70s, working out people like Friedel Dzubas, you know?! Friedel Dzubas had a one-person show at the MFA in Houston!

You realize: Boy, you want to poison the well, you start putting curators in front! If you make them the ones that are leading the pack of dogs, you’re going to follow the scent right off into a bog! Whereas, if you stick with artists—and that’s my total and simple mantra—if you stick with artists, it will keep you moving forward. Not every day in the right direction, but overall in the right direction.

#### **You hang around with artists a lot.**

I do.

**Is there a way for you to keep relationships with younger and younger artists? People tend to hang with people of their own generation.**

Well, younger and younger is relative. Younger and younger, for me now, may be people who, when I started out, seemed older and older. You know, staying in Los Angeles does give me a clear sense of both place and time, in a way. People come from all over the world to LA, and they kind of scramble shit up. I was reading something about Paul McCarthy in the New York press. It was a lovely piece, but somehow it put Bruce Nauman, Chris Burden, Mike Kelley, Paul McCarthy, all into one generation. I’m reading this shit and I’m going, *This is just bullshit*. This person doesn’t know anything about the truth.

What seem, from a distance, just sort of slivers in generations are actually much more profound when you live there and you’re part of it. Chris Burden—who is my dearest, best friend in the art world, and the person I talk to almost every day when I’m in town—is at least a full generation older than me. Mike Kelley is my generation; we came here at the same time, same age, etc. Charlie [Ray] is my generation. John Baldessari, who I’ve known from when I first started out, is two generations ahead of me, maybe even *three*. A long ways.

Likewise—and this has been, for me, wonderful and uplifting in the best sense—there is a whole younger generation in their late 30s and 40s, and that includes people like Laura Owens and Sterling Ruby. And Mark Grotjahn, and Thomas Houseago. Diana Thater. These are not young and emerging artists, but they are a full generation-plus younger than me. And it

is that generation, that both grew up with what I do, and who really, in so many ways, big and small, kept insisting that I figure out a way to stay here in Los Angeles. That the contribution that I’ve been able to make as a curator has had meaning for them, and that they want to participate in that for the next generation, who are emerging right now, as we speak.

**How do you find those people? Do you still go to alternative galleries? If I’m hanging around the galleries do I see you?**

Not so much in the last three years. I used to go much more religiously. In the last few years—and it’s been a big problem—things started getting really uncomfortable around MOCA, with its financial crisis, Jeremy [Strick, the former director] leaving, more crises, all of those things. It got harder for me to go because I got really tired of having to try to not answer questions about things I was uncomfortable with. It really stopped, in some cases, being about the experience of the art, and had everything to do with, “Paul came by and....” No matter what I said, it was not easy. So I’ve gotten out of the habit in just the last few years.

That said, I am one of the people who continues to visit studios. I was in Amsterdam visiting the re-hang of the Stedelijk, which Ann Goldstein’s done such a great job with. While I was there a younger dealer friend of mine said that an artist [in whom I’d expressed interest] lives in town, so I arranged to do a studio visit.

A friend came along, and we went there and talked about the work, and how the artist exhibits the work, what she’s hoping for. It was really interesting work but, kind of, in bits and pieces. Not so young that you’re not looking for coherence: *What are you trying to do here?* And afterwards my friend says “That was rough stuff! You kept insisting upon some sort of answer!” And I said, *I can tell you, this was no different than any other studio visit*. And he goes, “Well, tell me, how is it when you go visit someone like Richard Hamilton (who I’ve been working with, and is smarter than god)?” And I said, *Oh, no, no! I’d hammer away and he’d hammer back! Boom boom boom!*

Artists, really, if you’re talking about what they’re doing, [are not concerned about whether you are] complimenting them. It’s about really digging in, and questioning what they’re doing, what they’re trying to achieve, and what their goals are. What their intentions are. What the studio means to them. I can go visit somebody and ten years later—nothing to do with anything I did or didn’t do—things we talked about were really meaningful and stuck with them. Because it is so rare, even among artists, to really try to talk about what you’re doing and making and meaning. It’s so much easier to talk about distribution [and the market] and all these other things.

I am absolutely certain that Iwan Wirth, who is a very bright young man, understands that for the business of representing artists, that dialogue with artists—including the artists with Hauser & Wirth—is of great value. Maybe even greater value than somebody who is focusing on sales or distribution.

So, it’s really just a matter of talking to artists. Like Chris Burden telling me: “You know, now that we’re halfway through the Newport Harbor Art Museum planning for my retrospective, you really should look at what Charlie [Ray] is up to.”

And Thomas Houseago, whom I met in a studio visit outside of Amsterdam in 1998, or something like that. I said, *Oh geez, you’ve got to get out of this place—you’ve just completely filled the room, the shit’s just piling up on top of each other, you’re just going to dig yourself a hole. This is amazing, but it’s just not going anywhere!* And he goes: “Where should I go?” And I said, *Of course, LA. Because we have all the space in the world and you can build all this shit*. This was very important to him. Just to get out of Europe. Europe is a little bit like building history on top of history, and at a certain point it’s like ancient Rome: you’ve got five histories built on top of each other. You need to move it out. He is among the people who encourage me to go and look at younger artists.

#### **This could go on for many, many more hours. I do want to—**

I love the questions. It’s much more interesting because it’s really about the essence of what I feel I do, rather than the functional, the manual of how to do it.

**But in order to make this interesting to people, there are some questions I have to ask that everybody’s going to want the answers to.**

I’m not answering those questions.

**[Laughter] I heard on National Public Radio that what you’re supposed to do, really, if you want people to talk about the tough, embarrassing things, is to ask the really harsh question, that the person will never answer, first. Because then everything afterwards sounds, like, Well, I can answer that! Because I didn’t have to answer that one about the body that’s buried down in—**

[Laughter] I had a very professional guy from the *New Yorker* call me up the other day, having to do with an article by Calvin Tomkins, who’s an old friend. I’ve done quotes with him on everybody from John Baldessari to Rauschenberg, etc. He was doing something on Ruscha. And this young writer who’s working for him calls me, and I thought, *OK, he’s calling me about Ruscha*. The next thing I know, the guy comes up with, *Why did Ed Ruscha leave the board of MOCA after you were fired?* And that’s an easy answer: Ask Ed Ruscha! But he asked me and I said, I’m just not talking to you about that at all. I’m really upset. If you called me and you’re trying to say this stuff to get something, forget it. This is not happening. This is not the time,



it's not the place, and I hung up. No, the last thing I said was, *Look, if you want to know what I think: I think Hauser, Wirth & Schimmel is going to be fantastic here in Los Angeles and I really feel super fortunate to be involved with serious people, who have a long history here in this town.* And then I hung up. I thought that was the end of that. The next day I got a call, and he'd gone back to Calvin, and he goes, "Okay, so when's the gallery opening?" I said, *All right!!*

So, what is the harsh thing you want to ask?

***Of course, we don't have to talk about this if you don't want to. But there has been so much speculation about what happened at MOCA, about your interactions with trustees, your interactions with Jeffrey, and all the rest of that. Rather than all of the gossip, I'm interested in what you perceive to be the difference between you and Jeffrey Deitch. In the way that you think, or the way that you approach things. Because you're just different people, obviously.***

You know what, I've known Jeffrey longer than I've known you, and I've known you a very long time. We were two kids, remarkably enough, who somehow crossed paths when we were still in our early 20s. I was in Houston, and Jeffrey was in Massachusetts at the Worcester Art Museum. He started out in the not-for-profit world, as did I. I suspect, if he had had different experiences, he might have even stayed in the not-for-profit world. He loves art, is totally serious about it. In some ways you could point out the differences in our aesthetic but, frankly, there have been a lot of artists we've both championed, and championed at the same time. Me, more so with some, and he, more so with others, but lots of overlap.

There have been times in my life [when I would have liked to do what he was doing]—and I said this to Jeffrey. He was working for Citibank. And then he was getting to do a show with Asher Edelman, *Post Human*. And then he was getting to do one of the sections of the Venice Biennale. And I'm, like, in Newport doing my thing, and I said to him, *Goddamn it, Jeffrey, I'd love this!*

And there are times when I remember Jeffrey saying to me, "You know, you get to do the big shows, and you get to really engage with artists." He was thinking about opening a gallery at the time, and I said, *Oh, that's a terrible idea, Jeffrey! You have no idea how good you've got it right now. You get all the honey and you don't have to clean up shit. You don't have to be a handmaiden.* "No, no," he says, "I want to be involved with artists, like you do." I said, *Let me explain something to you, and it is really a profound difference. I've been really lucky because I've been able to have serious, heavy dating. But I didn't have to father their children!!* It's very different.

I suspect that what Jeffrey and I have in common, in terms of certain kinds of aesthetics and ideology, is far more [than people might assume]. The situation wasn't that. It was what I perceived—and, I believe, rightly—were the highly specialized needs of MOCA at that time. From my standpoint, it needed somebody who was going to provide institutional stability. Who was going to take a long-range approach, not to building up the quality of its program or its collection, but to the third leg that had been so neglected at MOCA: the institution. That's everything from facilities, to operations, to the endowment. These are huge things. And I believed that at that time MOCA really needed a museum person and not somebody who was entrepreneurial by nature.

***So, your switch to the commercial world: I realize that you've said this is going to be a very different kind of gallery. And, I'm sure, with you running it, it won't be like every other commercial gallery. But, still, it will be a pretty big switch.***

And it is a commercial gallery. And it will be more like a commercial gallery than a museum.

***Some of the things people have quoted you as saying, are that this is going to be like a museum, with education programs and all that.***

It will be. It will be in look, and in the sense of all the amenities that constitute a good museum. And it will, in many respects, look to museums as a model. And museums look to commercial galleries as models, too. Not just models for financing, but also models for projects. Models for more short-term reporting; participating; not just standing back. Museums have changed enormously in my lifetime. They reflect changes that I have both participated in, and grown up with.

Likewise, galleries—and you see this more in commercially mature cities like New York and London—have been doing important, historical, "non-selling exhibitions" for decades. Some of the finest shows [have been presented by galleries], whether it's Wildenstein, Knoedler—or Pace or Gagosian today. You see a little bit more of that, lately, here in LA. Blum & Poe did this important exhibition of late '60s and early '70s Japanese sculpture, a really serious "museum-type exhibition." Los Angeles is big enough, rich enough, mature enough, diverse enough, that that kind of program can have a place here.

Hauser & Wirth, as a gallery, has represented artists from LA from the very beginning. I've had the opportunity to work with all of these artists, in one way or the other. And, some, I've played a huge and instrumental role in their lives—in some cases, even introducing them to Hauser & Wirth. These artists represent the largest concentration of artists from one region in the entire gallery roster. Iwan and myself, Manuela [Wirth], Marc Peyot, and Ursula Hauser (who really started the whole program), recognize more than ever the value, not just to the community, but to the artists themselves, of being seen within a serious, demanding, challenging, innovative, historical, contemporary program that is not just driven by sales. When you look at a gallery, there are three important legs on which it stands. One is great

representation for the artist. Sales, placement of work, getting shows, doing all that stuff. Two: amazing spaces. Certainly, you see that here, but you see it all over the world; galleries have some of the most beautiful and inspiring spaces. And, three, is the historical and, one could even say, more academic side of the gallery world. Publications. Context of other historical artists.

The greatest comfort in moving from what I've done to what I'll been doing: I've always believed strongly (maybe to the chagrin of some benefactors, who say, "Who are you working for?"), I've always said, *I'm working for the artist.* I've always felt that if you privilege that, you'll get the best work; be able to make the biggest difference.

And I know that to be the case. So, the value that I put on artists, first and foremost, is something that is absolutely the foundation of what a good gallery is about. As much as you might think it's about collectors, museums, critics—all of those actors play a role—but, first and foremost, it is about the gallery's work for the artist. I suspect that has been the biggest change. I was talking about the late '70s to '80s change, and how it sort of flipped? [In film] it used to be studios had all the power, and the talent didn't—then it flipped? When we were younger, somebody like Eleanor Ward could have a gallery called the Stable. Because, yeah, it was an old stable, but it was also a stable of artists. Now, artists have a stable of galleries.

There have been richer (certainly), more powerful (certainly) museums than MOCA. But I've always felt that by really privileging the artist, and making their brand our brand, and letting their vision supersede the corporate vision of an institution (for a moment, a day, a week, a month) that we could give something to artists that you can't put a dollar on. And I absolutely am certain that Iwan's respect, and the primacy of that artist relationship, is something that has even greater value than how somebody's work comes out at an auction, or in the highly charged world of dealers competing in the secondary market. Obviously, a lot of shows I've done, especially historical exhibitions, have had a huge and significant impact on the secondary market, revisionist markets. I'm super happy that I, among others, have contributed mildly to a complete change, for example, in the market for Gutai material. From when I first started really working with it, in '97 or '98, for *Out of Actions*, it's like night and day. But it does go back to saying, *Okay, what is most valuable to artists?* And not what is most valuable to collectors or to museums.

And if you continue to say, *What is of greatest value to artists?* You will, as an art historian, as a curator, and as a dealer, be leading the market, rather than chasing it.



Installation view of "Helter Skelter: L.A. Art in the 1990's" at The Temporary Contemporary at MOCA, January 26 – April 26, 1992, photo by Paula Goldman, © The Museum of Contemporary Art, Los Angeles.



Paul Schimmel at home with the Christopher Wool drawing that inspired the title of his seminal 1992 exhibition Helter Skelter: L.A. Art in the 1990s. Photograph by Charles Desmarais, 2013.



Installation view of "Destroy the Picture: Painting the Void, 1949-1962" at MOCA Grand Avenue, October 6, 2012–January 14, 2013, photo by Brian Forrest.



# MARK FLOOD

## The Information Sequence

Interviewed by DEAN DEMPSEY

Unabashed, unforgiving, and not giving a fuck, the Houston-based Mark Flood has terrorized the often sullen and conservative art world with his paintings and collages for around three decades. His departure from collage work has led him into video, installation and ornately trashy lace paintings. Continuing with his stencil work, Mark has recently borrowed from social media and the zombie culture that's come with it. His "Like Us, Add Us, Follow Us" and "Unfriend Your Parents" paintings read as advertisement signs, directing our interests and even familial relations into social consumerism.

"Mom Died", "Dad Died" feel like emotionless texts or status updates, as "Boring Conceptual Crap" channels exactly what you were thinking at the last show you saw in Chelsea. His work is merciless, simultaneously biting the hand that feeds him while shoving his cowboy boot deep into culture's star-shaped asshole.

His next show is with Peres Projects, opening this September 20th in Berlin. I asked him to speak a little about it, just as I had about numerous subjects, but as you will see it trails off in his signature I-Hate-This-Shit approach to interviews. "I'm tired of being edited," he said, "I hate being interviewed, edited or discussed in any way. You're in competition for the top spot on my resentment list, up against my Dad's comments on what I wear..."

So on that note this interview is largely raw, or lightly sautéed, and the traditional question/answer dynamic is extinguished in true Flood spirit. I've said it before and will say it again, Mark's anarchic humor feels off-the-cuff, sincere and necessary in an art world that takes itself too seriously.

**Dean Dempsey:** What are you getting at with your *Another Painting* series?

**Mark Flood:** The glut, and the hallucinatory byproducts of the glut.

**DD:** You have a solo exhibition with Javier Peres later this year. Last year I interviewed him, how has it been working with him?

**MF:** I try to please Master Javier but it's not easy. I live in a very small cage in an unheated Berlin basement. I haven't eaten anything but dog food for four years, and I only get a few morsels of that when I make a painting. I've got a gnarly PP branded on my right ass cheek. It hurt like hell and got infected.

So it's great... Just typical dealer stuff.

He used to rape me every day... I miss it now.

My next big show is at Peres Projects Berlin, Sept 20th. Please mention it or I'll be severely punished.

I feel kinda anxious about everything I do. Esp. about trying to help out young people who may have the art curse. I can barely see their world at all, and I know they look at me and my activities with x-ray eyes. Ooh, what do they see?

I realize I may be or soon become a cliché, self-parody, a big mistake, a sadhasbeen, a sell out whore, some pc scapegoat. And these are risks I'm willing to take.

I'm afraid of killing my career with my antics. But... I'm less afraid of career suicide than I am of being a frozen art corpse, an established nobody, an irrelevant yawnworthy spacemaker... like those I see all around.

The frozen ones... you wander into the past to see why their current crap is worth so much. Oh, I see... they were interesting in 1965 or 1978 or 1984 94 1999 or two years ago... then they freeze-dried their x=creativity into Abigail Folgers coffee crystals. Just add boiling hot collector money and you get something that almost tastes like art.

The first celeb interview was with Billy the Kid from a jail cell. I wonder if the reporter did what they all do now, regurgitate the stupidest crap from what's already been written about one, instead of giving one's situation the slightest thought so that they might conceivably ask one interesting question...

I bet not-not

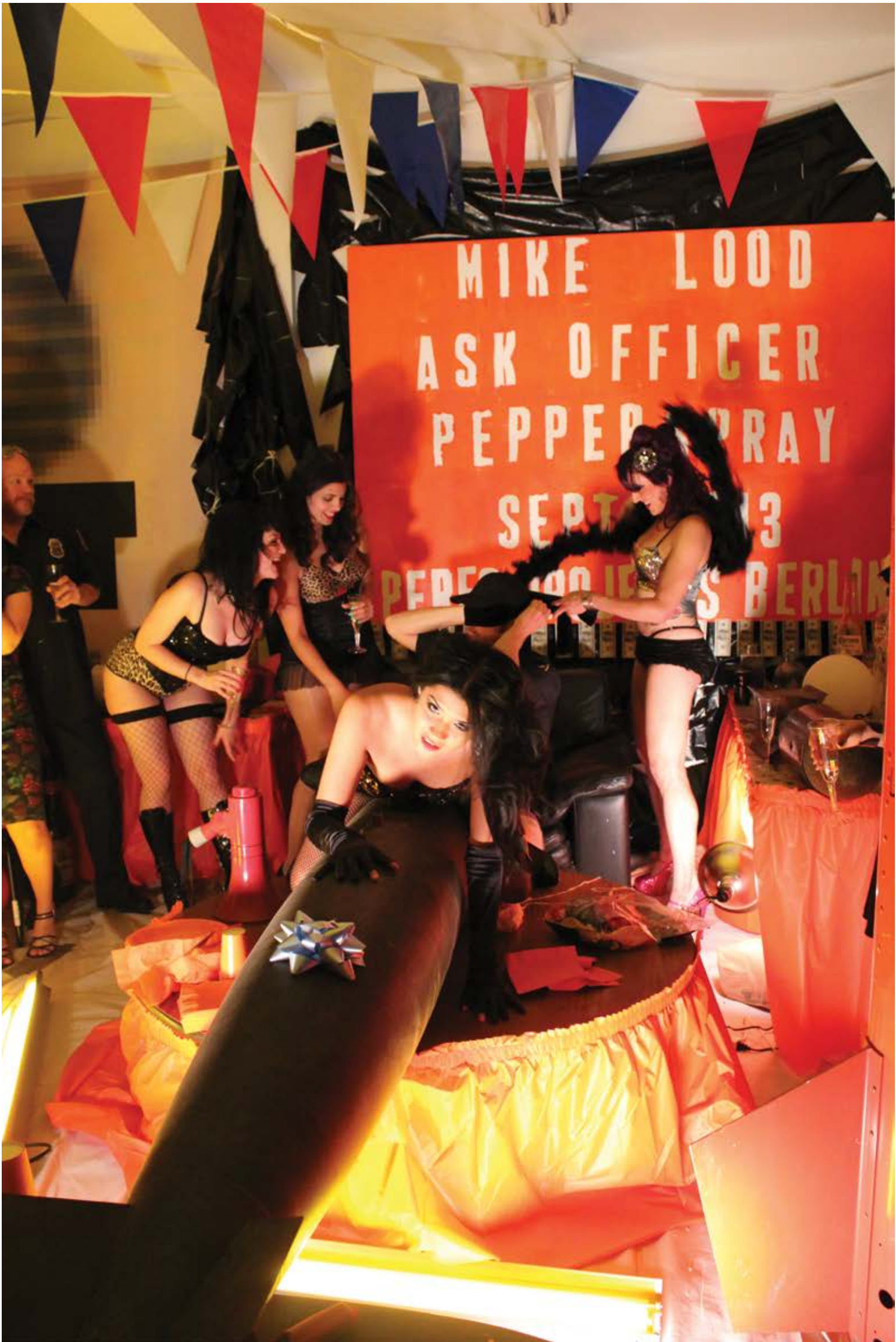
Politicians... are cum



"Another Painting (magenta, two tones red)" 2012. Acrylic on canvas. 40 x 40 inches (101 x 101 cm). Courtesy Peres Projects.



"Like Us, Follow Us, Add Us" 2013. Size n/a. Courtesy Peres Projects.



"The Climber" Video Still, 2013. Image Courtesy the Artist and Peres Projects.



MAXIMIZE YOUR FOOTPRINT

STARBUCKS ETHOS POETRY

STARBUCKS SHARED PLANET is what you are a part of too.

We're committed to maximizing our environmental footprint, ignoring climate change, and influencing others to do the same.

We're committed to being a shitty neighbor, and a reinforcement of existing power structures, corrupting our partners, our customers and their communities

It's our commitment to do business in ways that destroy the earth, and degrade each human individual, ...

And because you support us

HUMAN SLAVE PLANET is what you are a part of too.

We're not committed to minimizing our environmental footprint, tackling climate change, or inspiring others to do the same.

We're not committed to being a good neighbor, or a catalyst for change, so we don't give a shit about bringing together our partners, our customers and their communities

It's not our commitment to do business in ways that are good to the earth, or to each other.

And because you support us

STARBUCKS PLANET is what you are a part of too.

MAXIMIZE YOUR ENVIRONMENTAL FOOTPRINT

DESTROY THE ENVIRONMENT OF PLANET EARTH

CORRUPT AND DEGRADE THE HUMAN SPIRIT

HARNESS DREAMS WITH PROPAGANDA

CRUSH HOPE

ENSLAVE THE HUMAN RACE

CREATE A COMMUNITY OF SNITCHES AND SLAVES

ELIMINATE PUBLIC OPINION

first you love it

then you huff it

then you rough it

then you scruff it

then you hug it

then you drug it

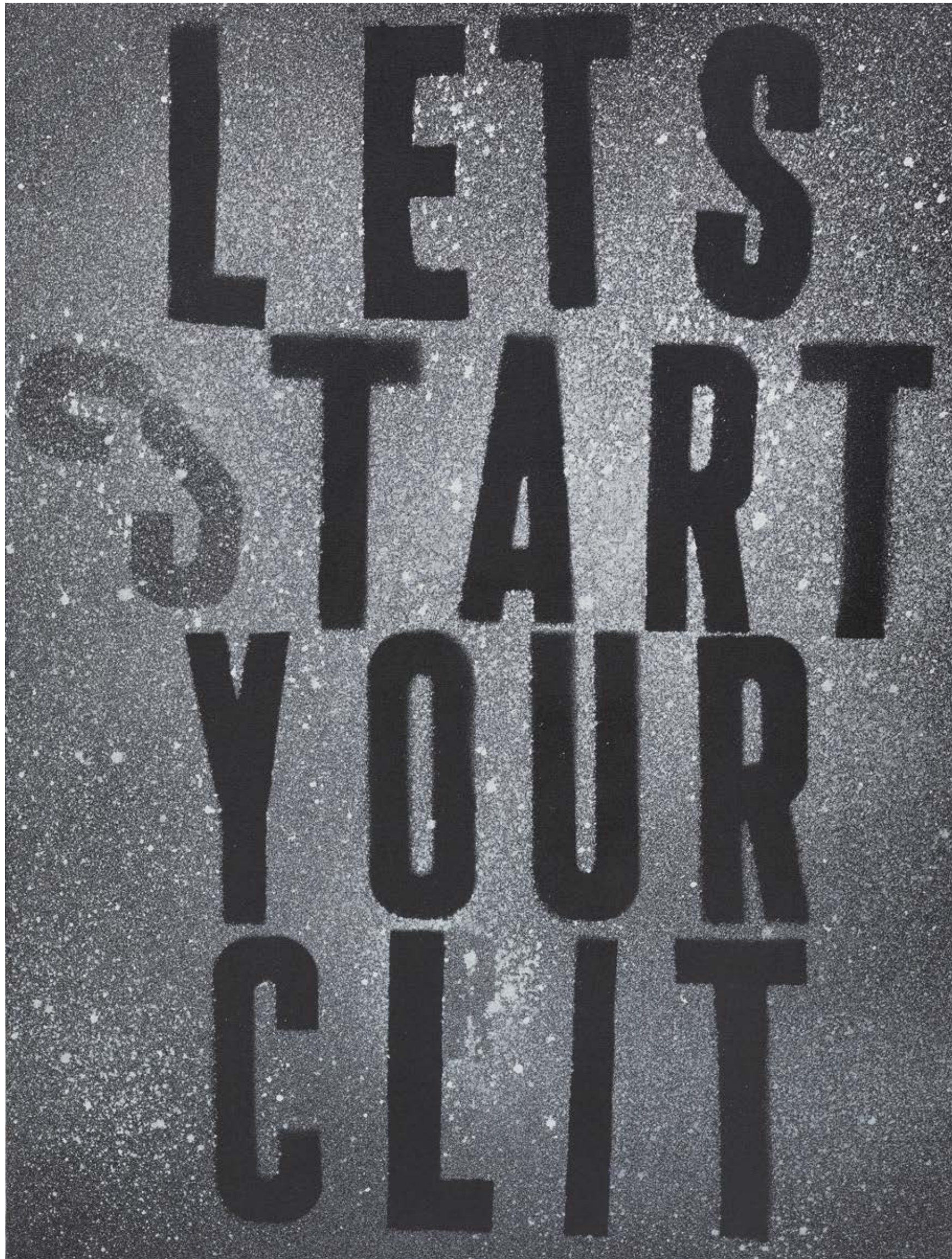
then you chug it like a whore

I don't wanna work on Facebook Farm no more,

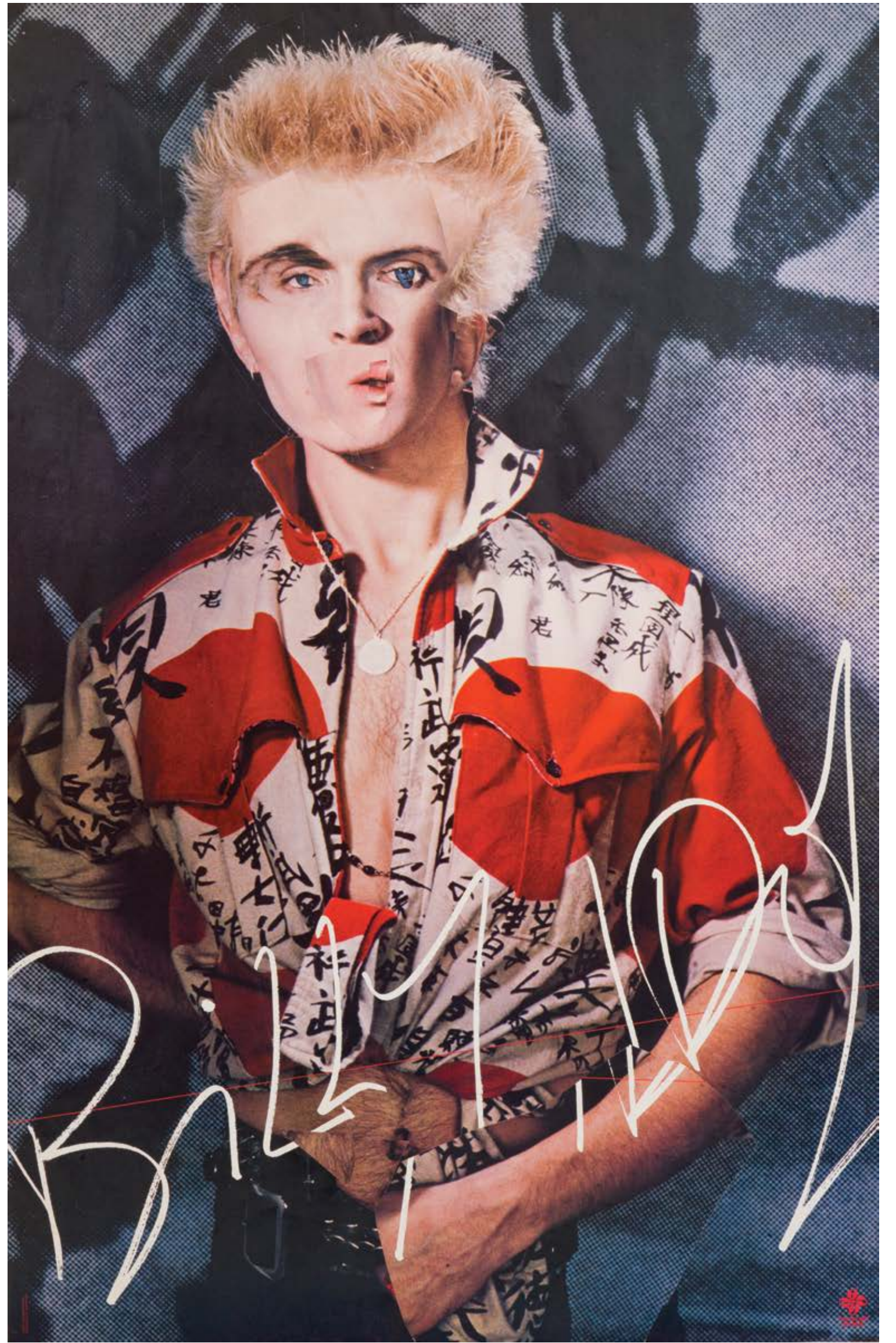
I don't wanna.

You can't think your way out of a pussy... it's all pheromones....





"LET'S TART YOUR CLIT" 2012. Acrylic on canvas. 40 x 30 inches (101.6 x 76.2 cm.) Courtesy Zach Feuer Gallery, New York.



"Billy" 1983. Collage. 34 x 22 inches (86.4 x 55.9 cm.) Courtesy Zach Feuer Gallery, New York.



Even though intellects may tell us there is no god, it's a good idea for persons and esp artists to behave as though there were God or gods and that we are thoroughly in their thrall, and turn to them for guidance in all decisions. Believing, praying and most importantly, submitting to some cosmic entity... seems to be hardwired into our biological being. Using it, whether one "really" believes or not, gives one qualities of courage, emotional strength, tolerance... and a sense of distance and difference ... fantastic when you're weaving "art," playing the dreary g-artworld as a game without the typical desperate need to succeed.

**DD:** Describe your start as an artist.What has influenced your career?

**MF:** As a child I noticed people have feelings about objects/images. I became interested in creating objects/images as a way to manipulate others' behavior.

**DD:** Have you thought about doing something with the Bath Salts craze of last year, where throughout the U.S. and Canada people were eating each other in true Easter spirit?

**MF:** I try to avoid the topical. I want my art to be relevant the way ancient art is relevant... because it's Basic Human Condition.

Houston, maybe each city, is a city of double lives. One oscillates between public and private identities, assembling operational masks that function for brief moments in time. One must occasionally materialize as a human, as a cog, as a body, as a commodity, to interact with other creatures. Otherwise one floats through a magical world as a disembodied spirit, playing by a different set of rules.Very few in Houston play the art game, and fewer still play it with any success, so it's a beach that has not become polluted by too many footprints. People here respect art somewhat blindly, and they accept "art" as an excuse for just about anything. Most here say, with accuracy, that they don't know anything about art... which is refreshing compared to cities where thousands of people think they know everything about art.

**DD:** Who are some of your favorite artists?

**MF:** Evolution, fog, reprographic errors, camouflage, defiant mental illness, genuine lacks of interest in communicating, time, the wind.

**DD:** How has your work evolved since the 80s?

**MF:** The tail has become stubbier, the scales have turned into feathers and the genitals are less pronounced.

One of the things I like about the signs -the text paintings- is their binary quality.It only takes two colors, one difference between two substances, to make the work.You can abuse the hell out of them, use crazy materials and it still functions as a sign.

Legibility is never an issue. No matter how fucked up it is, everyone knows what it says. Sometimes it seems like the more illegible they are the better.

I like misspelled words. It always reminds me of a split atom, releasing unexpected nuclear power. One misspelled word contains all the anarchic energy of a riot. It rots reality.

Art is evil, a plague suffocating the human race. How dare we make one more piece of it? The art works of the future will be about indexing huge quantities of art-information, like Google.And about creatively destroying art-information, like Erased DeKooning Drawing.

To participate in the media vortex as one body, one face, one name, seems to me to lose the game before I even start playing. Having a name is like painting paint-by-numbers paintings. Many artists have pointed the way to-being underground, unknown, anonymous, pseudonymous.

Fame is the flypaper power uses to trap human insects.

Secret identities as numerous as clovers in a field is the only possible way to retain a little freedom. Having a name is creepy. Having strangers recognize you is a paranoid's nightmare.

**DD:** What projects are you currently working on?

**MF:** Now I'm a clown living out all the cliches. I finally got cast in the part I was born to play, And the only people to whom I might even possibly relate Are other artists; even the ones I hate. I don't have anything or anybody else Except TV-those shows don't watch themselves. I'm so sick of living but it's no fun to die. That leaves getting high And workin' on my bitch moves...

Dream: walking down urban retail street, each nook has one or two battered, dozens and dozens dead or unconscious, or dead humans... nyc ...some monster is beating people to death, I think it's over but there he is. A seven foot tall fat guy, white casually dressed, vaguely supernatural. He's impersonating the voice of one of his victims, and wearing his yuppie glasses which are too small...I was fooled by the fake voice and turned the corner, he turns away from the shop products and smiles at me and mocks me and laughs as I try to run away. "It's no good running away!" I can't run very fast but I try then I wake up.

BUSHWICK BASEMENT club dance  
beat 054 also 9

bu ba bu ba bu ba bu ba bu ba  
being famous is a bunch of people you  
don't know  
Havin' opinions about you  
Begrudging your highs and lovin' your  
lows

bein famous is lying in a hospital bed  
lissenint to all the doctors and nurses  
discussin' if you're dead

bein famous is gettin everything you want  
Then finding out your a ghost  
and all you can do is haunt

being famous is lying in a shallow grave  
pretending all my money  
is the soul I get to save  
Just last month I was a big ahrt  
stahr

Vintage funk kit 4, 3, percussion combo  
8.

But I'm goin' down to the underground  
cuz that where the worms are.

**HOW TO EXPLAIN THE WORKS IN THE SHOW....if anyone asks..**

1.THE GRAY LACE PAINTINGS WITH BIG BLACK HOLES?

DEATH.  
They're graves. I'm dead inside.

Mark Flood's career died And we buried it in the pet semetary.And the career came back. But it was never the same.

I've been suicidal.

They're beautiful.They're something beautiful to look at.

They're night-time.They're funny, they're amusing.

2.THE ENDLESS COLUMN PIECE that says ALLEGED ARTISTS. BLIND DEALERS. GUTLESS COLLECTORS.WHORE MUSEUMS.

It's like Brancusi's Endless Column. It goes on and on to infinity.

These are things every artists sees constantly. Everyone sees this shit and everyone feels these resentments.

It's funny.

2.5 THE VIDEO "LETS START YOUR CRIT."  
I wanted to remake the bravo Work Of Art show as if it was written by Euripides.

4. Painting that says ARTFORUM AD  
It's about feelings about Artforum ads.

5.Jackson Pollock LIFE magazines.  
I thought it would be interesting to substitute another famous loser artist.

I've always wanted to work with mildew.

No worries! I'm just another crisis trying to happen, but everything's going so well

ALL PURPOSE ANSWERS...

Thank you.

As the preacher said to the prostitute.

Your mother's vagina.

My cat likes milk.

ARE YOU A BIG SELL OUT NOW AND HOW ABOUT IT??

I always wanted to sell out.

I tried to sell my soul but no one would buy it.

Decorating rich people's homes is a sacred duty.

HOW CAN YOU WORK WITHIN THE SYSTEM WITHOUT BEING POISONED BY IT?

That's not a real issue.

You mean, How can you work within the system without getting paid for it?

My cat likes milk.

ALMOST WISH YOU GUYS DID  
FORCE ARTISTS TO DO INTER-  
VIEWS, SO I COULD SEE HOW IT  
WAS DONE...TASER? PLIERS? ...OR  
JUST INTENSE PSYCHOLOGICAL  
DEGRADATION? DO THAT INTERVIEW  
OR YOUR FAMILY WILL SUFFER!

I suppose I will go to the press preview and sulk in the shadows surrounded by my crabby entourage.

ALLEGED ARTISTS - BLIND DEALERS - GUTLESS COLLECTORS - WHORE MUSEUMS.

Lord, I ask that you kill each and every one of us in due time because living forever sucks. Fuck vampires.Amen.

These black paintings are doorways to death.

You're supposed to look at them and think about death.

It makes life more meningful.





“EAT HUMAN FLESH” 1989. Spraypaint and b&w xerox on paper. 46 x 58 inches (116.8 x 147.3 cm). Courtesy Zach Feuer Gallery, New York.

SCHOOL OF BESS

Hesitating Hamlets  
Pussyfooting Prufrocks  
the art world's self castrated eunuchs  
think Forest Bess had the right idea

their only releases are press releases  
ejaculating explanatory thesis

It's sad what they are  
but give them a gold star

they've do their homework  
but nothing comes no matter how much they jerk.

They'll never make a zygote  
but they dream about one day becoming a footnote.

If you wonder when they got mutilated  
their cvs mention where they graduated

post graduate study  
it can get bloody

Leave your balls on the beach  
Now an exciting career is within reach.

They'll never get laid  
But they can maybe get a good grade

galleries hung with explanatory labels  
revolutionary homework doodles  
preliminary daubs with associated theory...

so scary  
full teabags so hairy

they wander seemingly dickless  
Through art's seductive harem, chickless,

Mumbling the prayers they learned in schools  
quoting the professors they thought were cool

jerking, jerking but nothing comes

4. When did you decide to stop?

damaged hair? That's all in my past...

I know it's a little psychotic that  
I cant stop thinking about stabbing [ ]  
the curator  
I want to stab him with a pointed stick  
or maybe a fork  
a little psychotic - is that such a bad thing  
for an artist to be?  
Voices and visions-that's art's true source  
and also diagnostic  
in other news

2. "EAT HUMAN FLESH"

ps notes on EAT HUMAN FLESH piece...

Hello,

Well I dunno why... but drug dealers in my experience always have advanced tastes in art!  
So about -1989 I had this EAT HUMAN FLESH painting with Chad Allen, Cali teen idol...and  
I just gave it to this nest of weed/acid dealers I was friendly with. They already had lots of  
my art! That I'd given them. A plaster Discobolus statue. A Johnny Carson painting that said  
ERASE BAD CREDIT...

They hung it over their sofa and it was visible from the street which is why this all hap-  
pened...

The Houston Police Department was shadowing them and had an informant buying from  
them ...the traditional cat and mouse bullshit...but apparently that painting freaked them out.  
Because shortly before this time period had occurred an incident in Matamoros, a Mexican  
border town. A college girl on spring break had disappeared and it turned out that a Santeria  
cult had kidnapped, butchered and eaten her. And she hadn't been the first. This was a huge  
story at the time.

The cops figured, looking at the painting, that this might be more of the same. So when they  
busted down the door one day they brought five media crews with them, from all the local  
tv affiliates, NBC, ABC, CBS, Fox and what is now the VWB. They handcuffed all seven people  
inside and then let the media ransack the place for seven hours, including interviewing the  
arrestees as the lay on the ground. One buddy, Albert, tried vainly to reason with them and  
it made for some amusing footage. They ask him if he was a cannibal and why else would  
he have that sign. He said it was Art. They said That's not art! He said Different people have  
different ideas of what art is.

There was also a big pentagram on the floor ...it was a punk rock crash pad...

Fox news filmed that painting and it became a long time fixture in their Satanic Ritual Child  
Abuse montage. SRCA was a big feature in Fox news at that time. They play heavy metal and  
show a montage incl. the painting whenever they had a new outbreak to report.

I knew one of the camera crew guys and he later told me that the news people knew it  
was bullshit but it was too good to pass up. And the cops of course love to be on the news.

The cops took that painting and it was never seen again. Eventually all charges were dropped.

I poked around and got interviewed on TV during the next day or so. They said You're the  
Satanic artist! I said it's not Satan, it's just kid stuff!

I made ten copies of the piece and featured it in my next show, which was called Celebrity  
Idolatry, 1989. It had a room of its own. I just opened up that folder for the first time since  
1989, and what was sitting on top - attached- is what's coming to our show!

Anyway because of the media coverage, that 1989 show was mobbed. I guess 1,000 people.  
No one bought any art, but it gave me the idea to sell that crowd to advertisers by having  
ads on my paintings. And I did just that in my next two shows, Primal Screen, Dec. 1989 and  
Social Bodies, 1990. To be featured in the Hateful Years Volume Two: the nineties!

The first night it made the news Walter Hopps called me and wanted that painting. I sold  
him a similar one, orange, and with Cheryl Tiegs, on foamcore, for \$500.

I have videos of a lot of the coverage,,, of course, I haven't looked at them in 20 years so  
who knows...

There's a little bit on line but it's second hand lore.

That's how I remember it. It did change my life quite a bit.



I made the monsters  
to mark the murders  
society creates;  
we all participate

all our values swirl around  
till murder brings 'em down  
We choose the victims  
and I depict them

m-m-m-murder  
that human sacrifice  
we make those choices  
we choose which people die

even if it's so remote  
even if it's just a vote.  
collective murder  
creates culture

artistic values  
Human values...  
We're in Huntsville now  
Do I need to slow down?

ASK MESCALITO  
ASK MESCALITO  
IF I'M COOL ENOUGH  
IF HE LIKES MY STUFF

ASK MESCALITO  
ASK MESCALITO  
IF I'M COOL ENOUGH  
IF HE LIKES MY STUFF  
ASK MESCALITO

**3**  
I turned into a god  
I shot my fucking wad  
into the artworld's face  
I know how that shit tastes

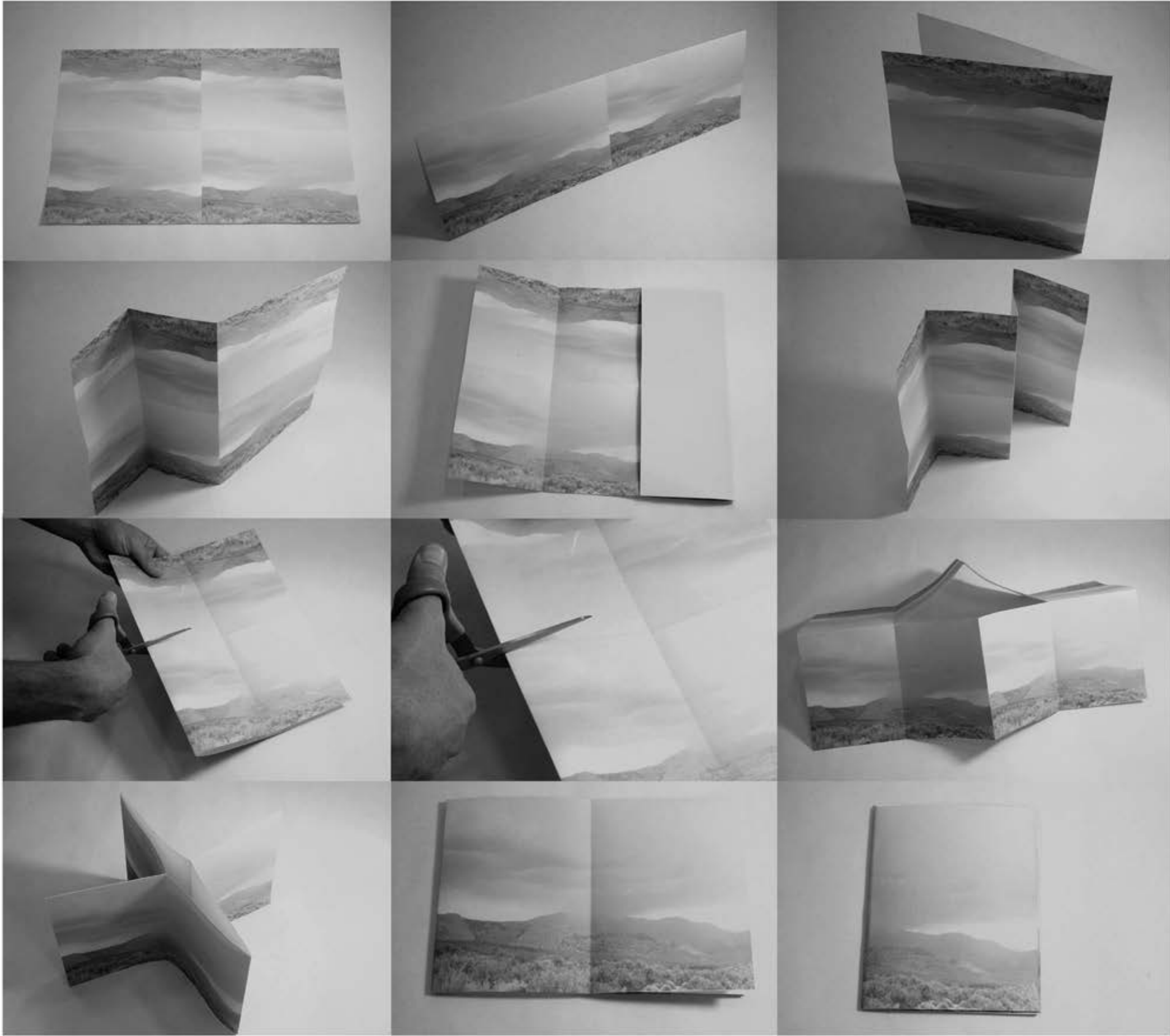
Mark Flood continued on page 71...



"Endless Column" 2012  
Acrylic and paper on canvas  
194 x 48 1/2 inches (492.8 x 123.2 cm)  
Courtesy Zach Feuer Gallery, New York.

## Lightning Strike, July 25, 2013

Sean McFarland



Remove centerfold from SFAQ.  
Fold into eight equal parts.  
Cut from the spine to the center of the folded paper.  
Fold in half lengthwise, push towards center to make an X.  
Lay flat, fold into a booklet.









Walter De Maria // October 1st, 1935 - July 25th, 2013

ARTISTS STATEMENT: commit suicide.

DEALERS STATEMENT: flood.

ART HANDLERS STATEMENT: Flood has never paid.

REGISTRARS STATEMENT: I have never worked with anyone so unprofessional.

FREIGHT HANDLERS STATEMENT: This package exceeded both our weight limits and violated our policy on shipping hazardous materials.

JANITORS STATEMENT: a big mess.

PARENTS STATEMENT: we give up.

PAINT MANUFACTURERS STATEMENT: Use these materials in a way consistent with their labeling.

STRETCHER FABRICATORS STATEMENT: Mark prefers the minimum amount of staples, and a doughy pliancy to the canvas.

BUILDING MANAGEMENT STATEMENT: We do not allow prostitutes to operate in this building. If we had known prostitutes were operating in this building, we would have taken action.

POLICE STATEMENT: These works are brilliant.

MAYORS STATEMENT: Today and everyday is Mark Flood day.

GOVERNORS STATEMENT: I've never seen such talent.

PRESIDENTS STATEMENT: I hereby pardon Mark Flood for all crimes he has committed, both real and imaginary, and also for all crimes he commits in the future.

I had an idea that whenever we're introducing ourselves: "I'm Mark Flood" you could say, "I fart blood."

But someone else can do it.

I'm thirsty

I need a cigarette

These entities are all manifestations of me and my art

I created this situation

I put the game in motion and sit back and watch it play



# HIJIKATA TATSUMI & BUTÔ

BRUCE BAIRD interviewed by GIANNI SIMONE



Twenty-seven Nights for Four Seasons, 'Gibansan' (Seaweed Granny), Nov. 18, 1972, by Nakatani Tadao. Courtesy of Nakatani Takashi and Morishita Takashi Butoh Materials, NPO, and the Keio University Arts Center, Keio University.Courtesy of Nakatani Takashi and Morishita Takashi Butoh Materials, NPO, and the Research Center for the Arts and Arts Administration, Keio University.

The first time I encountered butô was at Carlotta Ikeda’s solo performance in my hometown. I only remember a few details – the empty stage, and this tiny white-painted woman with an old-fashioned hat perched on her head. She spent most of the time struggling through the piece, an umbrella in her hand, as if she was about to stumble at every step. Most of all, I remember my confusion in experiencing something that was so distant from the kind of dance, and performance in general, I was used to. It was so utterly different that I didn’t know what to make of it. Maybe, I later realized, I didn’t have to think; it was enough to feel.

Even now, more than fifty years after Forbidden Colors (the first officially recognized butô piece) premiered at a dance festival in Tokyo, butô continues to mystify and confound, eluding people’s expectations. In order to shed some light on the subject, author Bruce Baird’s *Hijikata Tatsumi and Butoh: Dancing in a Pool of Gray Grits* (Palgrave Macmillan), tries to make sense of this alien entity that, in the words of the author, “is always an unfinished project” which resists interpretation.

By chronicling the life and painstakingly analyzing the work of its founder, Hijikata Tatsumi, Baird highlights the contradictions that make butô beautiful and grotesque, poetic and nightmarish, erotic and austere – all at the same time – mesmerizing the audience while escaping the usual clichés that make mainstream performance art attractive and easily digestible. Today even the casual observer is acquainted with butô’s performers, whose white-painted corpse-like bodies struggle through unnatural movements and contortions. In the middle of all this experimentation we find Hijikata, a contradictory figure who never sold himself cheaply and whose style, influenced heavily by surrealism, seemed to revel in misleading people through exaggeration. Baird helps the reader go beyond the confusion with minutely detailed descriptions of Hijikata’s works. Based on his Ph.D. thesis, the book is a veritable treasure trove of information, reflective of the many years it took to complete. This is a book which rewards the curious reader who wants to learn about postwar Japan from a different perspective.

*Note: Japanese names are rendered surname first and given name second, according to Japanese custom, as Baird did in his book. The word butô is spelled with the more elegant macron even though the 'h' is also accepted, as in the book title.*

**First of all, I'd like you to introduce yourself: what you do, and your relationship with butô? And of course, why did you decide to undertake this project?**  
I teach Japanese theater, philosophy, cinema, and new media studies (including manga, anime and video games) at the University of Massachusetts Amherst. I was an English literature major (with an emphasis on drama), wrestler and modern dancer at Columbia University in New York, but I was always clashing with my choreography teacher and somewhat dissatisfied with the kinds of dances my fellow classmates were making. In choreography class, I made strange blocky dances that my teacher didn’t like and in the evenings went with my friend to dance clubs, but then purposely did in-your-face weird violent jerky punk-influenced stuff rather than what everyone else was doing. Quite by chance, I went to Japan for two years in 1987-89 between my first and second years of college and enjoyed my time there. However, I first came upon butô in 1994 while I was an MA student in Japanese Literature at UCLA intending on studying post-war experimental theater such as that of Terayama Shuji and Kara Juro. At the time, I went to the “Japanese Art After 1945: Scream Against the Sky” exhibit at the SF MOMA where I saw raw images of butô being screened. I was blown away by them, and decided to switch my topic to butô. That’s led me on a two decade quest to see and understand butô better. In the process, I transferred to the University of Pennsylvania to find an advisor that could oversee my studies. There I wrote a dissertation about Hijikata and received my PhD in 2005.

**A few books already existed on the subject, but your work is considered far the definitive English-language study on Hijikata and the origins of butô. What were some of the problems you encountered in researching this book?**  
One difficult thing was accessing materials. Perhaps it is not surprising given the destruction that happened during the war, and the extreme poverty of the immediate postwar period, but there are not many filmic recordings of dances from the sixties, so I would have to find as many different descriptions of a dance as I could and then compare them with each other to try to figure out a tentative description of the dance. However, by far, the hardest thing was reading the writings and notebooks of the dancers. They were all heavily involved with Surrealism and writing in a surrealist manner (i.e. using automatic writing), so often on the first read through an essay, nothing would make sense at all, and only after I had read through essays and manifestos a number of times, would I begin to form up a picture of the general concerns that they had.



Ishii Mitsutaka and Kasai Akira in a rubber hose duet, "Rose-colored Dance" (Sennichidani Public Hall, Tokyo, Nov. 1965) by Nakatani Tadao. Courtesy of Nakatani Takashi and Morishita Takashi Butoh Materials, NPO, and the Research Center for the Arts and Arts Administration, Keio University.





Ascension, "Hijikata Tatsumi and Japanese People: Rebellion of the Body" by Hasegawa Roku. Courtesy of Hasegawa Roku and Morishita Takashi Butoh Materials, NPO, and the Research Center for the Arts and Arts Administration, Keio University.



Hijikata Tatsumi and Shibusawa Tatsuhiro (working on the Poetry/Photography Collection "Masseur," Nov. 1968) by Nakatani Tadao. Courtesy of Nakatani Takashi and Morishita Takashi Butoh Materials, NPO, and the Keio University Arts Center, Keio University.

**You open the introduction to your book with these three words: Butô defies description. Yet, I'm pretty sure many, if not most, of SFAQ's readers would claim only a vague idea of what butô is and its central role in shaping post-war performance art. So shall we try to say what butô is and what makes it so fascinating?**

Butô is a dance form that sprang from the triply disrupted world of postwar Japanese society. In relatively quick succession, Japan had experienced the horrors and destruction of war, broad Westernization (and in particular Americanization), and then a booming economy that blossomed in the information age. It was a time of immense national reflection and violent debate about what Japan was and what it ought to be. In general, our bodies live these transformations most keenly, and Japan was no exception—there was a small group of artists lead by a dancer named Hijikata Tatsumi who we can think of as being the most sensitive to that maelstrom. Hijikata and his peers were trained in various different kinds of dance, including tap, jazz, flamenco, ballet, and modern dance (the German Expressionist dance of Mary Wigman, Max Terpis, and Harald Kreutzberg). But they wanted to participate directly in an international urban avant-garde movement (even if it took a while for anyone outside of Japan to recognize their efforts) rather than do some traditional Japanese dance or something borrowed wholesale from the West.

**Hijikata's first work, "Forbidden Colors," was first performed on May 24, 1959. How did the audience and critics react to it?**

*Forbidden Colors* was a short, fourteen-minute piece that was part of a program featuring new choreographers' work. So you can imagine that people were expecting a range of modern dance styles, but nothing like Hijikata's dance, which featured an older man sodomizing a younger man, and then forcing the younger man to enact killing a chicken. There are reports of audible groans and gasps from the audience, and people walked out of the performance. The violence and homoeroticism caused an uproar in the main currents of Japanese modern dance, so Hijikata and his friends broke out on their own and made a name for themselves portraying raw sexuality, violence and pain on stage. For the first decade their performances were highly experimental with connections to Neo-Dadaism, Happenings, Fluxus, and the athleticism booming in postwar Japan. There was often a chaotic tension between the efforts of the stage designers, costume designers, and choreographers. In one of Hijikata's performances called *Three Phases of Leda* (1962), the dancers—adorned with rancid boars' tusks—left the theater and ran a lap around the building and then came back. In *Masseur: A Story of a Theater that Sustains Passion* (1963), they did bizarre things like eating cake and wrapping up saluting soldiers, then carting them off the stage, performing wrestling moves and running wind sprints.

**The first two postwar decades saw a complete revolution in the arts, with people like Okamoto Taro, Kawara On, the Osaka-based GUTAI collective developing a new language. Can you tell me something about Hijikata's relationship with these people?**

In the early '50s Hijikata was roommates with Kawara On, and in the early '60s appearing on double-bills with people like Terayama Shuji. Also, as I have already mentioned, Hijikata was connected to Fluxus, Neo-Dada and Happenings. So he is right in the middle of this world, which along with questioning Japan, is questioning the boundaries of art. You are probably aware of some of the stories, but groups like Gutai (who are predominantly plastic or visual artists) performed on stage with Shiraga Kazuo writhing around in a pile of mud; Yoshida Toshio wrapping a bride and groom together in yards of cloth until they were mummified and could not breathe; Tanaka Atsuko appearing in a layered larger-than-life paper dress which she gradually removed layer after layer until she was left in a black leotard with blinking lights; or Kaneyama Akira inflating a ten by twenty-five foot bladder on stage to the accompaniment of tape-recorded breathing sounds, then deflating it to shrill musical accompaniment. Hijikata and his cohorts were surely aware of these experiments, and in a way, trying to one-up them.

Three of Hijikata's most important early collaborators – Akasegawa Genpei, Nakanishi Nat-suyuki, and Takamatsu Jiro – formed the Neo-Dada group Hi-Red Center, and there was a certain amount of back-and-forth between their activities and what Hijikata was doing on stage. Hi-Red Center was interested in a more interactive idea of art, which would get it off the walls of museums and out into the streets. One of Nakanishi's costume designs for *Masseur* was to put clothespins on the hair, nose or skin of the dancers—of course causing them pain, and the audience a collective wince. Nakanishi had already done something similar by wearing clothespins on his own body to a Neo-Dada event, and then created a painting with clothespins on it. I could give many other examples like this, but you can see that they were all exploring things like pain, and the limits of art. Moreover, from numerous examples like this, we can see that Hijikata was very interested in collaboration, and allowed other people to bring ideas to his dance and thereby enrich it.

**It seems that Hijikata's approach to butô radically changed in the late '60s and early '70s. Can you tell me something about it?**

In the late '60s Hijikata began a minute examination of his own past and upbringing as the basis for transforming his art. This was a three-pronged endeavor, which started with the assumption that he could discover new movements and dance steps in the material from his past. A transplant from Akita prefecture in Northern Japan, he focused on the bodies of outsiders such as prostitutes, farmers, and diseased people who had been transformed by the geopolitical circumstances that had so altered Japan, without being incorporated into the public narrative of social change. But he also looked to animals, paintings, and sculpture for new materials. The second assumption was, to the extent that he was aware, his body-mind had been socialized, and he could therefore overcome the physical and mental limits set by such socialization. The third assumption was that the process of understanding himself and neutralizing the hold of all past conventions would produce a body-mind that was maximally attuned to surrounding stimuli, and possessed radically generative powers and was thus able to move and think in ever new ways.

One manifestation of this search was the solo dance *Hijikata Tatsumi and Japanese People: Rebellion of the Body* (1968), a dance about Hijikata himself, about Japanese ethnicity, and about rebelling against anything that constrains the body. One interpretation of the dance was that Hijikata danced different people he remembered from his own past. A second interpretation of this work was that Hijikata was trying to dance different elements of his own personality that had been buried by the various conventions and manners of Japan.

**Theater in Japan (e.g. kabuki, noh, bunraku) is based by and large on a faithful reproduction of traditional forms. In what sense does butô differ from them, and how did Hijikata strive to develop an original vocabulary for his dancers?**

Accompanying his self-study, Hijikata started a new choreographic and training method for his dancers to develop their senses. One part of this was to require them to spread their concentration out to different areas in and beyond their bodies while dancing. The means for achieving this was to dictate images for them to hold in their minds while performing. So the dancers might be asked to do some dance step while imagining balls passing underneath the skin along their backbones, or imagine a specific number of bugs walking around on their skin, or ink dripping down their faces. Gradually, the dancers learned to be aware of a greater percentage of their bodies (both the surface and the internal workings). Imagery work could also be used to alter movement itself. For example, the dancers might be asked to imagine doing a movement as a certain character. So maybe imagining oneself as an old granny would create a movement that was stiffer and stooped, while imagining oneself as a young woman might create a movement that was more limber and sprightly. Similarly, doing a dance step while imagining moving in concrete might create a slower and more strained execution, while imagining moving through water might increase the fluidity of the motion. Always the surrealist, Hijikata might make his dancers imagine any number of things simultaneously in order to produce or happen upon a new fresh movement.

**People often find it hard to tell what a butô performance is about. Is it because of butô's inherent vocabulary or do the choreographers do it on purpose?**

In Hijikata's case, he would seemingly assemble a variety of movements and steps and put them together in order to tell a story – and from the dancers we know that each dance had a story of some sort or another. However, he had a typically avant-garde disinclination to providing any clues about his intended story, in part because the production of intense feeling was as important as any 'message' that the dance might have been supposed to convey, and also in part because he felt that the interpretive act should be unconstrained by his conception of what the dance was "about," and that the audience should make of his dances what they wanted.

**One of your book's best qualities is that you firmly put every new phase in butô's development within the context of the richly creative cultural milieu of postwar Japanese culture. Especially the ebullient and often violent climate of the '50s and '60s seems to be mirrored in butô's sometimes extreme physical and mental training.**

It is true that Hijikata's conceptions of the body provide a precise window into the transformations in Japanese society. After the war, Japanese people who had been suppressing their desires for so long in the name of the Emperor or in the name of a spurious national identity suddenly began to see their own bodies and selves as worthy of attention, and began to satisfy their demands. In butô, the frank presentation of the body as an erotic subject and object has parallels in the postwar decadent literature of Sakaguchi Angô and Tamura Taijiro. The athleticism of butô has a counter part in the 1950's "Sun Tribe" novels and movies, which celebrate sailing, waterskiing, boxing, and also in the athletic booms that accompanied the 1964 Tokyo Olympics. Then as the Japanese society shifted into the high growth economics era with the notions of "flexible" production, and Toyotism or just-in-time production, Hijikata was working towards a body that is maximally flexible and sensitive, both physically and mentally. In a way, we can see Hijikata's dance experiments as prefiguring the cyborg body of Japanese pop-culture a decade later. The cyborg is supposed to have physical and mental prosthetics to enable it to be stronger and faster than normal humans, and it is hooked up to the Internet and has lightning fast computing power with access to all information and databases and can process this information quickly. The butô dancers were not augmenting themselves with any external modifications, but they were training their body-minds to contort more and be more off balance and endure more tension than normal. To spread their concentration further and further and be more sensitive to stimuli. Paradoxically, at the same time Hijikata was trying to give the body its due and restore it to a place of importance, he was also creating super-human avant-garde cyborgs.

**Writer Mishima Yukio is one of the most important people when thinking about Hijikata, isn't he?**

Yes, of course. First of all, Hijikata's first dance, *Forbidden Colors*, took its title from Mishima's novel of the same name about the gay male underworld of Japan, although the content of Hijikata's dance seems to derive from his readings of Jean Genet. Mishima paid Hijikata a visit to scold him for using the title without permission, but Hijikata re-staged the dance right in the studio and won over Mishima, who became a valuable supporter who published essays about Hijikata and introduced him to a wider circle of artists and contacts. There are even those who think that Hijikata was acting strategically in entitling his dance after the Mishima novel, but we have no way of corroborating this, although it is certainly true that Mishima provided invaluable early publicity. But Mishima's effect on Hijikata goes beyond that. Mishima was a weakly man of words who turned to honing his body through weight lifting, boxing, and kendo, because he thought that the reality of an opponent (whether that be the metal weights or a sparring partner) would confirm the reality of the self. So a more complete understanding of the athleticism of the early years of butô would also take into account Mishima's ideas about the body, as well as the wider societal movements.



However, at a certain point, Hijikata begins to move away from Mishima, but seeing how he moves away is also instructive in understanding Hijikata, because as you know Mishima ends up committing suicide at the age of forty-five. As Hijikata becomes more interested in the detailed examination of his own body-mind, he also begins to think about how other body-minds respond to his, and in particular, he begins to think about what kinds of emotional or sympathetic responses happen when someone is in pain, sick, or infirm. This was already there from early on in the performances that feature pain, but later in his career it gets more pronounced, as Hijikata begins to articulate the concept of the “emaciated body,” and think about the power that body possesses. So one quite compelling interpretation of Mishima’s suicide (which many people read as a love suicide with his gay lover) is that he couldn’t stand the thought of aging and deteriorating, and existing in a body that had lost its muscle, but Hijikata remained attuned to his body not in some abstract idea sense, but as a living changing organism. Although he also died at the relatively early age of fifty-seven from cirrhosis of the liver, he doesn’t seem to be fighting or rejecting aging, but rather embracing it and learning from it, and seeing what kind of power an aged body can have. As we see all around us, youth and strength have a certain kind of power, but in many respects, such as in the case of passive resistance, weakness can have its own power. In retrospect, Mishima can seem woefully naïve, while Hijikata seems forward thinking.

**How has butô evolved since Hijikata’s death? Do you find current artists and companies still pursue Hijikata’s original ideas?**

In the late ‘60s and early ‘70s we see a splintering of the movement into different factions. Some artists closer to Hijikata, such as Ōno Kazuo and Waguri Yukio, extensively use imagery to alter the quality of the movement, while others repudiate the use of imagery, but like the idea of self exploration, and think that improvisation is the only way to find the truth of the body-mind. People like Tanaka Min (who now repudiates the label of butô), Ishii Mitsutaka, and Iwana Masaki advocate for improvisation, and are interested in the interplay between place, audience and body-mind. Sometimes the improvisations have consisted of going to a place (often a natural setting such as a beach, stream, or field, but also public spaces such as parks and plazas) and responding to that place and to the reactions of the audience in that place. Or the improvisation might even consist of standing motionless for hours, letting light play across the body and noting the changes in its surface (such as goose bumps, sweat, etc.) dependant on the ambient weather conditions. These performances are often spare and simple in scale, but emotionally intense, personally meaningful and cathartic, even if it is not always obvious to the audience why the performance is so meaningful to the performer. Building upon the catharsis available in some butô performance, dancers such as Tanaka Min, Ishii Mitsutaka and Nakajima Natsu have worked extensively to use butô as a form of dance therapy. Other dancers such as Maro Akaji and his group Dairakudakan, or Amagatsu Ushio and his group Sankai Juku use image work as the basis for training dancers, and generating new movements, and then stage carefully choreographed spectacles (that are in certain respects easier to ‘understand’ for someone who has not seen a lot of butô). Today it is almost correct to say that there are the same number of strands of butô as there are people

performing it, but there are some themes that unite these performers into a loose group all stemming from Hijikata’s experiments (with the caveat that from the beginning, the artists were open to collaboration and taking new ideas from everywhere). These elements include concentration and attention to minute detail spanning the entire body-mind (whether that is trying to recall something buried in one’s past, tracing the imaginary path of one bug across one’s skin, or trying to let a minute temperature gradient dictate a new movement); careful control of the body (whether that is momentarily tensing one tiny muscle in rehearsal at the behest of the choreographer or training a body that is sufficiently attuned to allow that same muscle to move in the same minute way because of some improvisational impulse provided by a sudden breeze or a change in the music). However, it is probably not that important to note the few similarities that these artists share. We might rather say that given the common basis the artists share, the disagreements and contradictions within the people who practice butô and in their various methods (or the wholesale rejection of any method) paradoxically serve to enrich butô and make it more able to continue to speak to needs of people in the 21<sup>st</sup> century.

**How would you summarize Hijikata’s position in art history?**

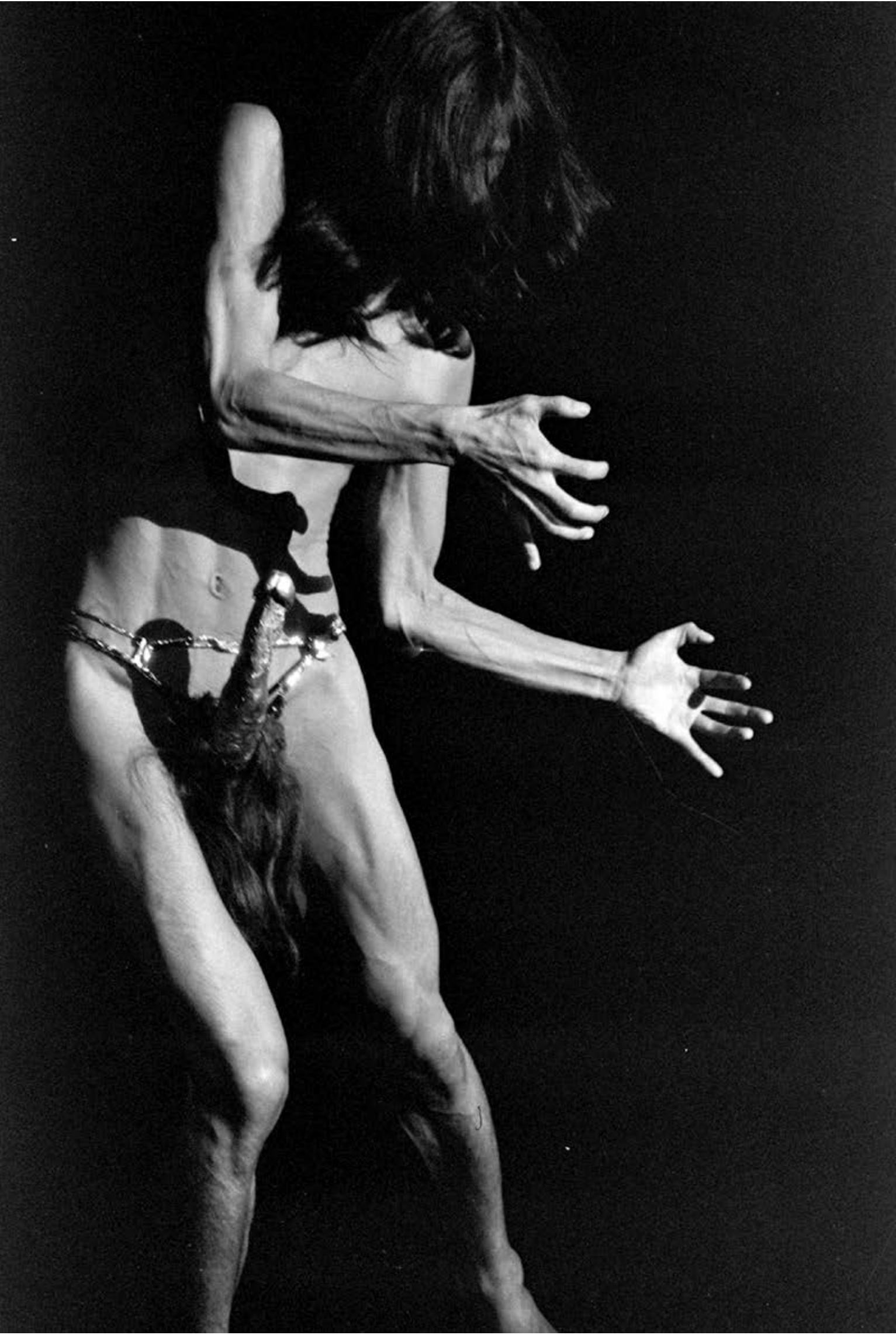
Several things make Hijikata important to dance, theater, and art history in the latter half of the 20<sup>th</sup> century, and exciting for any observer of modern and contemporary art. The first is as a marker of the simultaneity of avant-garde practice around the world in the activities of artists such as Hijikata and his fellow butô dancers, John Cage, Merce Cunningham, Judson Dance Theater, Allan Kaprow. As we look at their activities, we can understand how different people approached and dealt with similar urban industrialized worlds in different places and in different ways. In this respect, Hijikata’s early use of multimedia elements in performance stands out and deserves more attention in a global history of multimedia arts.

Another way that Hijikata was important in art history was in his attempt to unhook dance and performance aesthetics from pre-existing notions of beauty and portray bodies and images (e.g. pain, violence, homoeroticism, disease, senescence) not usually thought worthy of the stage. Hijikata was not just some contemporary “art for art’s sake” artist, who was only interested in these outsider bodies because of the intense feeling or affect that they could produce in the audience (although he was surely interested in that intense feeling). As a corollary to his examination of himself to understand all the ways he had been socialized, he also paid attention to the ways that these marginalized bodies were affected by society and noted that, in part, the pain and violence in the images he presented was caused by the way that large geopolitical transformations and social structures reached down into and colonized individual bodies. So we can understand Hijikata and the butô he created as not just concerned with his own body-mind, but also as having an ethical concern with how ethnicity writes itself onto body-minds, and how society forms, warps, and mutilates body-minds.

For more information about Hijikata Tatsumi and Butoh:  
<http://us.macmillan.com/hijikatatatsumiandbutoh/BruceBaird>



*Twenty-seven Nights for Four Seasons, 'Gibansan' (Seaweed Granny), Nov. 18, 1972, by Nakatani Tadao. Courtesy of Nakatani Takashi and Morishita Takashi Butoh Materials, NPO, and the Keio University Arts Center, Keio University. Courtesy of Nakatani Takashi and Morishita Takashi Butoh Materials, NPO, and the Research Center for the Arts and Arts Administration, Keio University.*



Hijikata with golden phallus, "Hijikata Tatsumi and Japanese People: Rebellion of the Body" by Torii Ryozen. Courtesy of Morishita Takashi Butoh Materials, NPO, and the Research Center for the Arts and Arts Administration, Keio University.



# BONNIE ORA SHERK

Interviewed by TERRI COHN

Bonnie Ora Sherk’s poetic and visionary environmental and performance-based work concerning our relationships with the natural world—ranging from animals to the tamed and untamed urban landscape—has always been the material and conceptual essence of her art. Consistently working with and framing these alliances as metaphors for human intelligence, knowledge, and transformation, Sherk’s work has grown from her early *tableaux vivant*-like works, to a model that is more grass roots and monumental in scope. Her interest in “found” or created environments, where she would create a performance in order to express their inherent ecological systems, and create new experiences of those places has evolved over time. Her early works inserted a unique, environmentally sensitive voice into the socially aware, avant garde lexicon of the first generation of Conceptual artists, and formed the core of her *Life Frames* and *Living Libraries*.

While *Life Frames* have become community learning modalities and transformed ecological environments, with integrated programs and processes that incorporate the unique resources of a locale, and are intended to help people experience them more fully, Sherk defines *A Living Library* as a comprehensive metaphor. Inclusive of everything on the planet and in space, ranging from people, birds, trees and water to all the things we create: artwork, parks, gardens, schools, curricula and communities. *A Living Library*, or A.L.L., provides a conceptual and aesthetic framework for linking culture and technology as part of nature.

When I first encountered Sherk’s *A Living Library* in the mid-1990s, I found it to be humanitarian and visionary, raising questions about what we call art. In a review I wrote about it at that time, I considered this question, and arrived at the conclusion--which I still maintain--that “considered in the context of [art] as the human ability to make or do things that display form, beauty, and unusual perception, it is art’s quintessence.” \*

\* Terri Cohn, “Bonnie Sherk Projects and Plans,” *Artweek* 27 (1996): 9

**When did you become a Conceptual artist or realize you were a Conceptual artist and why did you become one?**

The ’70s was such an exciting time. Everything felt very new, and I was inspired. I remember using myself as one of the elements in the pieces that helped whatever needed to be communicated. The work was about communicating ideas and feelings, and finding the best way to do that. I was very aware of the balance of interconnected systems, and I found the work to be more interesting if it had this dimensionality.

**What do you mean by dimensionality?**

There were ideas, feelings, emotions, and spiritual dimensions in addition to the physical form. The greater the scope of integrating these different aspects--the deeper the work--the more relevant the work is.

**It seems to make sense relative to what you have always done.**

I was always working on these multiple levels, and I also understood that everything happens in a place. When you create the place and then integrate it with the performance or the activity, then you’re creating a whole experience.

I want to share a poem with you that I wrote in 1985:

BEING IS PURE, BEING IS POWER  
FORM IS PURE, FORM IS POWER  
IDEA IS PURE, IDEA IS POWER  
LOVE IS PURE, LOVE IS POWER  
SPIRIT IS PURE, SPIRIT IS POWER

ART IS BEING, IS FORM, IS IDEA,  
IS LOVE, IS SPIRIT, IS POWER

NATURE IS PURE, NATURE IS POWER  
ANIMAL, VEGETABLE, MINERAL ---

EVERYWHERE  
AND IN BALANCE

EXPERIENCE IS EVERYTHING

“THE ESSENCE OF ALL”

I had this poem translated into multiple languages. I performed the poem and its translations in *A Tribute to Nature* in New York at Exit Art. This is universal; it’s the essence of what we’re talking about. And, it’s all nature.

What I’m doing today, with *A Living Library*, is creating a framework, and series of strategies and methodologies, in which the biological, cultural and technological can be seen as integrated systems, and culture and technology are understood to be part of nature.

**When did you begin to form the idea of ‘A Living Library’?**

I remember doing a performance piece in 1971 at the University of California, San Diego, which I called *Response*. I was invited to create a work, to do something in the art gallery. I didn’t want to create something before I went, but rather to respond to being there. To me, the University is the place where everything comes together.

I didn’t want to create a piece for the gallery. That wasn’t of interest to me. I went around the campus and found a place that was still under construction... it was the Library, which is also a place where everything comes together. I decided to ask people from different parts of the University to be in this piece with me. I wasn’t sure what it was going to be yet, as it was being created as my response to being there. I met a Biologist, Physicist, and Photographer. They all participated in the piece. The piece was, I think, the seed of what *A Living Library* is about.

The two landscape pits in front of the new Library had not yet been planted. You could view them at ground level, or, from above. There were four different ways to view the piece. I decided that I was going to do a series of actions in one of the pits, and the Physicist viewed my actions on a television monitor. He was in another pit, describing what I was doing in Symbolic Logic. The Biologist was above, verbally describing my actions in biological terms. The Photographer described what I was doing photographically, moving around each area. The Fixed Video Camera was also describing what I was doing, which the Physicist saw on the monitor. The piece showed there’s not one way to understand or describe something.

The first thing I did was boil an egg. Then I ate the egg, dug a hole, buried the shell, and planted a tree. Then I released two birds. I was responding to the environment through these actions. The other performers responded to what I was doing by describing it. The viewers responded by watching, and the birds responded by leaving, or not leaving, when released.

I think that 1971 piece, in a very simple way, was the seed for what *A Living Library* is. *A Living Library* was formally conceived, and so named, ten years later, in 1981, for a site and plan that I developed for Bryant Park in New York City, adjacent to the Main Research Branch of the NY Public Library.

**Can you talk about the evolution of your work?**

My first public project was *Portable Parks I-I-I-I*, and moved through the *Sitting Still Series* culminating with *Public Lunch*, which then led to my early work studying animal behavior. My work with animals led to *Living in the Forest: Demonstrations of Aktin Logic, Balance, Compromise, Devotion, Etc.*, and, that then became *The Farm* with *The Raw Egg Animal Theater (TREAT)*. All of this work evolved to become *A Living Library*. There’s a very strong thread that ties all the work together. They were all *Life Frames*.

**Can you talk more about ‘Portable Parks’, and then other projects?**

*Portable Parks* I-III were meant to demonstrate how relatively simple it is to transform “dead spaces” by creating temporary installations. In 1970 I didn’t believe that anything could be permanent, and in a sense I still don’t. However, later I realized that we can create things to endure. Creating a day-long event at that time seemed appropriate.

Each different site was a unique environment, and each had increasingly more participation. The first one was a tableau vivant, not participatory. The *Life Frame* initially was an image that you could see, as in a still photograph-- a still life. Then, the *Life Frame* became one that you could gradually become part of. The work became much more public, participatory, and transformative, as a way to frame life, see it, and experience it better.

**It seems to be a metaphor for the kind of path that you’ve been on with your own life.**

Definitely! The *Life Frame* continued to evolve. I remember at *The Farm* thinking very clearly about the term “Life Frame” and realizing that what I was trying to do was create a framework for diversity, not only in terms of multiple species--animal and vegetable--but also in terms of humans, who are also part of the equation, and able to accommodate diversity. The *Life Frame* acknowledges, respects, and integrates diversity.

**Can you talk some more about ‘Sitting Still’?**

The *Sitting Still Series* incorporated a seated human figure in diverse found environments.



[Above and below] “Short Order Cook” Andy’s Donuts, 1973. Courtesy the artist.







Scene From "Public Lunch" Lion House, San Francisco Zoo, 1971 Courtesy the artist.



"Portable Park II" Mission/Van Ness Offramp at Otis, 1970 (with Howard Levine). Courtesy the artist.

It showed how that could simply transform the place—from a garbage area where water had collected, to streets in different neighborhoods, like the Financial District, Golden Gate Bridge, and various indoor / outdoor cages at the San Francisco Zoo. It was the original Occupy.

The *Sitting Still Series* culminated in *Public Lunch*. During *Public Lunch*, I had a meal in the Lion House at the San Francisco Zoo, adjacent to tigers and lions eating their lunch. I was a human being in a cage next to the lions and tigers.

In the cage with me, was another cage with a rat. There was a cage within a cage, within a cage, within a cage. I was exploring the idea of who is really in the cage.

During the performance, after I ate my meal and paced, and did various other human things. I climbed up the ladder to a platform, laid down, and looked up at the skylight. I saw these wonderful birds flying. It was very peaceful, and I was very relaxed, just experiencing being there.

The tiger in the adjacent cage jumped up to his platform, got up on his haunches, and peered at me. I looked at him and realized that he was perceiving me, and was probably thinking and feeling. I wondered, "What is he *thinking and feeling*?" That was a very seminal, important moment for me.

I decided to take the rat who was in the cage with me, back to my studio, and I created *Rat Run* for her. The *Rat Run* was a space between two pillars in the studio. I made a wire mesh enclosure and put sod on the bottom, and left it open at the top so she could leave, but she decided to stay. I thought, "This is very interesting. She's a guru to me; she's my teacher!" So I named her Guru Rat. I gradually introduced other species of animals into this environment, and it grew, becoming a total, complex environment.

This was a powerful time for me because I studied the language of different animals and their behavior. I learned so much. I realized that we are all performers and architects. That's when I began learning about ecological systems, by observing the animal's behavior and inter-relationships. This early work led directly to *Living in the Forest*, which evolved to become *Crossroads Community* (the farm).

**Did you consider the work performance, or did that matter to you? Were you just living your life and this is what you did?**

I considered the early work to be environmental performance sculpture. I was an element in the piece as were the animals and the people who participated. Gradually my performance became the performance of "Being." At this time I realized that the ultimate performance is being a total human being. With *The Farm*, I began the performance of "Being." I also thought of it as "Life Work"—Real Life Work.

**When did you start 'The Farm'?**

In 1974. Just before *The Farm* began, when I was exploring many different kinds of performances, from the creation of very tight vignettes like *Public Lunch* to a real job I had at Andy's Donuts, where I was a *Waitress* and a *Short Order Cook*. For me, it was an opportunity to do a job as a performance piece. I consciously did so, wearing Cultural Costumes. The *Waitress* had a bouffant hairdo and wore a black and white nylon dress. The *Short Order Cook* wore a t-shirt and levis. I was exploring what it meant to be a performer.

I felt a kinship with Grotowski, who was a theater person, who used the environment in ways that felt sculptural to me, as he often used real places for his pieces. That was significant, because I also used found environments. Now I'm totally immersed in understanding the local place, its rich resources, and how it can be transformed by incorporating them. This is a significant concern in terms of integrating ecological and multicultural resources.

The Framework of *A Living Library* is to understand and incorporate the local resources of each locale: human, ecological, economic, historic, technological, aesthetic—seen through the lens of time—past, present, and future.

**It seems that you actually always worked with that art/life merger; you have more often gone into the world and done your work, rather than making the world come into the rarified atmosphere of the gallery space. You're an amazing researcher about life and place.**

I always do a lot of research, and additionally, now I am teaching others how to research because I think that is missing for many, who don't have the sense of wonder about the richness that's around them. We have to learn how to uncover it. There's a lot of value in understanding your local place. Contextualism is important.

**Can you describe what you're doing now with 'A Living Library'?**

We have several *Branch Living Library & Think Parks* in San Francisco, and one on Roosevelt Island in New York City. A Goal is to link the sites through *Green-Powered Digital Gateways* and develop other Branches – locally and globally.

When we learn all that we can about our local place, from that we can extrapolate and learn about the world. It's about understanding and transforming our local place, and then sharing what we learn with people who are learning and doing in other places.

We are Cultivating the Human & Ecological Garden.



"Boiling An Egg" Scene from "Response" Mandeville Library, University of California, San Diego, 1971. Courtesy the artist.



I think 9/11 made this even more clear to me, that it’s important to be Cultivating the Human Garden, as well as the Ecological Garden, and creating opportunities to bring diversity together. The ‘Life Frame’ is ‘A Living Library,’ and provides a way to heal.

**Can you talk some more about how ‘A Living Library’ works?**  
Each site is unique as it incorporates the local resources. I develop a master plan for each site with the community, that incorporates the local resources. Children, youth, and adults are engaged in transforming their environment. Students learn all subjects through hands-on, interdisciplinary, standards-based curricula, during the school day, after school, and summers. Math, science, language arts, multi-arts, history, language arts, technology come to life through their involvement in developing their unique Branch Living Library & Think Park.

**There’s a relationship you’ve always developed within the particular ecosystem that is your life, and your interconnection to all the parts of it. You just keep discovering it.**  
I made a video, and when it begins, you see the two-year old Bonnie, holding her arms out and saying, “I love the whole wide world.” I remember doing that and feeling that when I was two. I think that same spirit has infused everything I have done in my whole life, even though I didn’t plan it that way. I’m just operating from my heart and mind. My heart is leading me, and my mind follows.

**The passion carries it.**  
Oh yes, definitely!

**The Master Plans for ‘A Living Library & Think Parks’ carry forth the metaphoric idea of you, the artist, as being like a god, breathing life into something.**  
It’s like being a dowser, and, often, I feel like a dowser. It’s bringing out, and helping to express what’s already there in a place, and helping to shape it a bit, facilitating the kind of shaping, and creating an assemblage of resources and outcomes. I am a sculptor, landscape architect, choreographer, producer, and performer, just allowing all of the richness to become itself. I think that’s really what this is about. And, it is also theater.

I hired a wonderful gardener once, and I told him “You are a performance artist and choreographer and teacher because there are all these things happening simultaneously, and you just have to be aware of it, and help nurture it, and help make the place beautiful.” It seems to be working.

I think 9/11 made this even more clear to me, that it’s important to be Cultivating the Human Garden, as well as the Ecological Garden, and creating opportunities to bring diversity together. The Life Frame is A Living Library, and provides a way to heal. And that’s what we need to be doing.

Life Frames, Inc. which I founded and have directed since 1992, is the nonprofit sponsor of A Living Library, or A.L.L., for short. We are in six schools in San Francisco in three neighborhoods working with over 1000 children and youth monthly, year-round, in hands-on, eco-art transformation and learning. We are also developing the Bernal Heights Living Library & Think Park Nature Walk, linking schools, parks, public housing, streets, and other open spaces leading to the hidden Islais Creek. This is a demonstration showing how we can interconnect the eleven communities in this Islais Creek Watershed—the largest in San Francisco—by creating a new expressive, narrative landscape that frames the Watershed.

**Who are you collaborating with?**  
We are working with multiple State and City agencies, schools, neighbors, organizations, and individuals, and the work is funded by City, State, and private donors.



“Sitting Still I” Facing The Audience Across From 101 Interchange Construction, Army & Bayshore Blvd., 1970. Courtesy the artist.

# A Living Library Promotes Sustainable Development And Health By Cultivating The Human & Ecological Garden

Each place-based, **Branch Living Library & Think Park** employs a powerful strategy for making ecological and cultural change, by integrating local resources and involving all sectors of community in learning, thinking and doing. **A Living Library (A.L.L.)** results in content-rich, systemic, landscape designs and greening of the public realm, with integrated community learning programs, that together, solve local problems, while educating all ages in sustainability, health, empathy, and interconnected systems – biological, cultural, technological.

Multiple **Branch Living Library & Think Parks** are underway in California and New York, transforming communities and helping to heal human and land fragmentation, disengagement, and urban blight. A Goal of **Life Frames, Inc.**, NGO sponsor of **A Living Library**, is to develop **Branch Living Library & Think Parks** in diverse communities and nations of the world, all linked together, so we can share and celebrate the diversity and commonalities of our cultures and ecologies – near and far – and better appreciate each other and other species, while healing our home, community, and ourselves.

## In San Francisco, California: OMI/Excelsior, Bernal Heights, & Chinatown Branch Living Library & Think Parks



## In New York, New York: Roosevelt Island Living Library & Think Park



**Would You Like A Branch Living Library & Think Park In Your Community ? Please Contact Us !**

[www.alivinglibrary.org/blog](http://www.alivinglibrary.org/blog) | [www.alivinglibrary.org](http://www.alivinglibrary.org) | 415-206-9710 | 212-242-1700 | [bonnieora@alivinglibrary.org](mailto:bonnieora@alivinglibrary.org)

Bonnie Ora Sherk, Founder & Director | A Living Library, A.L.L., Life Frame, & Think Park are Registered Trademarks Internationally | © 2013



# DON ED HARDY

Interviewed by V. VALE



The brand known as “Ed Hardy” has sold more than a billion units of merchandise to date and keeps expanding into emerging markets such as China. But who is the ARTIST Ed Hardy who created the approximately 1,300 artworks which have migrated all over the world to take on a life of their own, replicated on millions of T-shirts, sweatshirts, sweatpants, sneakers and everything from air fresheners to cologne? How does an artist stay creative while a brand bearing his “real” name wrecks a global tsunami of a parallel existence that confuses countless onlookers?

Search & Destroy and RE/Search founder V.Vale met “the real” Ed Hardy at the beginnings of the International Punk Rock Cultural Revolution circa 1977. Determined to legitimize the ancient body decoration practice of tattoo as an art form and medium, Ed Hardy was pioneering a fastidious practice and penultimate philosophy of knowledgeable creativity centered on the enhancement of the human body. An autodidact who graduated from the San Francisco Art Institute, he incorporated an enormous amount of research into expanding the conceptual scope of what ink-on-skin could manifest, ultimately becoming a book publisher who continues to produce tomes documenting the hidden history of tattoo. His autobiography, Wear Your Dreams (written with S.F. writer Joel Selvin) was recently published by St. Martins.

Today, Ed Hardy has retired from tattooing, focusing on making paintings, drawings, lithographs, etchings, ceramics, collages, scrolls and work in other media. However, his shop, Tattoo City, is still open at 700 Lombard/Mason Sts in S.F. Soon RE/Search Publications plans to release a video (DVD) of a recent 90-minute lecture by Ed Hardy at the San Francisco Art Institute’s printmaking class taught by Nicole Archer. This promises to be the most concentrated video yet, illuminating Ed Hardy’s artistic practice and history.

In this interview for SFAQ conducted in San Francisco’s storied North Beach neighborhood, Ed Hardy demonstrates the relentless curiosity, rebellion and rigor which has informed his creative career from the very beginning. He names artists, books, movements and ideas which will continue to inspire seekers of new frontiers and territories to emblazon. —V.Vale, researchpubs.com

I understand that you’re “tired” of talking about just tattoo, even though it’s a “medium” that you pioneered into “legitimacy” —well, I’d say it’s about 98% there— Yeah! Or, a legitimacy with far more people in the world than it ever attained before; that’s the whole thing. I think I’m just kinda carrying a chip on my shoulder about it, because for so long, tattooing was so looked-down upon. You were demonized for it. And I know I should

get over it, because it’s not that way now, so much. It used to be like saying your particular sexual preference (or whatever) that automatically closed down people’s minds...

Anyway, the tattoo thing has just gone on so long *ad nauseam*... and it is a big component of my life and my visual art, but it’s not the *only thing*. Tattoo was the thing that enabled me to survive as an independent agent—which is why I got into it.

There’s a Gertrude Stein quote that I really like, that was in the *New York Times* in 2005. She was giving a talk to a bunch of students in the 1930s. Stein told the young audience, “We are all modernists. The act of living demands it, but art doesn’t. Art lets us indulge our need to live at least forty years behind the times.” Stein added, “The world can accept me now, because there is, coming out of *your* generation, something they don’t like. And therefore they can accept me, because I’m sufficiently past in having been contemporary, so they don’t have to dislike me.”

I know it’s a little convoluted, and of course classic Gertrude Stein, but that resonated with me. Because when I found tattooing—or tattooing found *me*—when I was ten years old, I just had this bolt out of the blue: “Well, that’s my destiny! This is an incredible practice, an incredible visual medium, and that’s what I want to do with my life.” And that’s what led me to re-embrace it as an actual practice of doing real tattoos when I was finishing my undergraduate degree and I bailed on the graduate fellowship to Yale (and all that stuff) and thought, “I’ll go into tattooing”... because it was still such a completely *counter-cultural* thing. But I liked that.

These things were *alive* to me. It’s like I could see *ahead* and think, “This could become this *phenomenon*.” And it *did*. Now, it’s a viable medium and practice and just *collectible thing* for all these young people, you know. So, it’s pretty interesting—

**The future is wide open. Right now, concise poetic or aphoristic phrases are popular, but who knows what will develop in the future.** But also, for me, too, I was really happy to be asked to have *you* do this interview for SFAQ because we’re both North Beach denizens; we’re both completely saturated in it. Our adult lives have both been formed by the kind of energy that came out of this place, and the people that came through it, in those formative years (as it were): the Fifties and the “Beat” thing and all that—and especially Burroughs, I think, and Ferlinghetti, and what those people did. And that was, I know, the salvation for both of us coming from rural, more mono-cultural places. And when you saw *this place*, then you realized—it’s like the doors opening: “This is the possibility. This is what life could be. These are the kind of people I want to hang out with.” We could proceed with whatever we were going to develop, in this setting. So, I’m stoked to be part of an arts magazine that’s focused and based in San Francisco: SFAQ.

**And, the Publisher, Andrew McClintock, grew up in North Beach...** Exactly.

**So there’re three of us North Beachers. Lawrence Ferlinghetti once said that the whole city of San Francisco is a series of small towns.** Exactly.

**But we are in North Beach for a lot of reasons. There’re certain ideas I’ve been thinking about lately, like: “Whenever you think of an ‘individual’, try to think of a population.” Because I try to avoid that word “community”—** Yeah, I know; it’s corny and over-used; imprecise—

**It’s become sentimentalized.** Exactly. Perfect. “My community,” “These are my peeps...” [laughs]

**Peeps—I hate that!** I do too.

**Well, there were several things you said that I would frame differently. Because I feel we are all products of “drives”. And I really think that from an early age, there’s a drive to be rebellious—** Yes.

**—of skepticism; so you don’t just automatically embrace whatever is handed to you, as “reality.”** Right.

**So I think it’s a “drive” to “rebel.” We can’t underestimate how much drives motivate us. There’s a drive to be as creative as you can be; there’s a drive**



“Stravinsky” 2005. Acrylic on synthetic paper, 71 x 48 inches. Courtesy the artist.



**to be as darkly humorous as you can be—which is maybe part of the drive to rebel.**  
Right.

**In other words, it takes energy to be creative. And most people aren’t creative; they’ve had it beaten out of ‘em; we don’t know why—**  
Yeah—

**—everyone isn’t you...trying to be creative “all the time.”**

Yeah. It’s like the idea of “culture,” for lack of a better word, has just been flattened. It’s not an option, or something. I mean, it’s a taste, too; not everybody is gonna be an Artist with a Capital A, or a writer; whatever... but just to have to move through life with some kind of concept... to try to advance the opportunities you’re given in this form: to develop your intellect, and meet people that are gonna be *like-minded* people, and do something *different* with it.



“Max Ernst Angel” (Betsy Barbarian), 1981. Courtesy the artist.

**There’s a third drive: the drive to be “curious.” Some people seem to lose that too early. But these are drives that move us; that impel us.**  
Yes.

**So, don’t underestimate your own “rebellion drive” when you saw tattooing as new territory. You probably went, “Migod, this is just a ‘medium’, like canvas, or the paper that Rembrandt drew on.”**  
Right, right.

**—and you can take it much further—**

It’s not “good” or “bad.” One of the most useful terms that I think of all the time is the idea that there are certain things that are *vehicles* for us. And it’s, like, the breakdown of the basic tenets of Buddhism: there are Greater and Lesser Vehicles. And tattooing, for me, was like a vehicle: it was a way to *get to something*. You don’t know *what* you’re gonna get to; but you definitely need to have something to carry you along so you can do that. And with that drive, you need to find a car to get in that’s gonna take you to that place!

And that’s what San Francisco, North Beach, was for us: you think, “Well, if I got up there, and was in this place...” It’s not like it’s *all* pre-planned; I never had a Giant Master Plan... except in the case of the tattoo thing. I thought, “Well, I could take this to *another level*,” but it was *out in the mist*; I didn’t know what it was gonna BE.

I was raised with a terrific visual sense and *interest*, because my father was a professional photographer, although he left when I was six. My Mother took vernacular photography; grew up taking family photos and all that. I was around this stuff... they actually met because she did photo-tinting in the late 1930s, hand-coloring pictures in a portrait photo studio.

So, I was surrounded by people documenting things incessantly—in fact, by the time I was about five or six, in most of the pictures I had this terrible expression because I got so sick of not just functioning as a child would—but in the middle of something it’s always, like, “Wait! Wait, Donny, we’re gonna take a picture!” You had to *freeze*. But now I’m glad, right? I’m thankful, because I’ve *saved* all this documentation.

But that sense of being around visual “stuff”—again, as *enablers*... My dad left behind all that kind of thing. But he *left*... And by going to Japan, he instilled in me this incredible curiosity about Asia... you know, this simplistic psychological thing: “That’s where Daddy disappeared to.” But he would send back these things. I *sensed* early; you’d get this stuff that was so completely exotic—literally, from the other side of the world in every sense—different from this little white-bread conservative community I was raised in that was so limited in its options.

But then the good thing: I was raised by my Mother and Grandmother, and my mother loved the fact that I drew from a super-early age—I have drawings from when I was, like, *three*: elaborate drawings. I was *encouraged* to do that, and for me, the art thing, the visual art, was what opened the world up, because *that* was like the magic door. And I still sometimes enter more easily into pictures than I do with things in the “real” world—or with people. I mean, these pictures: I feel like I *fall* into them. I see paintings, I see art from, the *inside*, almost.

So the act of making pictures, the act of drawing and all that: I figured, if I could find out a way to do that and get *paid* for it—in other words, support myself—that would be pretty wonderful. And then, that’s what happened!

But again, it was great: coming up here to San Francisco.

I got really serious about Art with a Capital A when I was about sixteen in Southern California because I was just doing Surf Art for about three years. I went through the Tattoo thing; then I was doing Monster Art, Hot-Rod kind of art that these car painters in L.A.—Big Daddy Roth, Kid Jeff, von Dutch—were doing. Which, again, is the surface decoration, the elaborate decoration—and, altering something that was an *existing model* (which is what tattooing does with your body). And, my Surf Art—I was obsessed.

Then I figured out, “Well, I’m gonna finish high school before long. I better get *serious*.” So I began investigating things, and going to galleries up in Los Angeles on La Cienega Boulevard. I began investigating contemporary art, and became really curious, and read voraciously about art history on all kinds of levels, particularly modernist art history—twentieth-century. So, that was *huge*.

And then I found out about a lot of these artists that were operating in San Francisco, because that was an extremely important time that’s really only now, I think, getting its *due*: California in the Late Fifties and Sixties. At that time, New York held sway, because of a whole lot of strategies and vested interests—financial, and otherwise.

**And even the C.I.A. was involved in the transfer of the art capital of the world from Paris to New York City. There’s a book on that—**  
Right, like this was showing off the “Freedom of America”: we’re going to show these Abstract Paintings as what *Americans* can do, as opposed to, you know, the “Red Menace” that’s keeping everybody locked down. There were all those hidden agendas that were going on. That era was so alive to me—and *all* of my life is still alive to me! I mean, my memory’s crumbling for a lot of things, but it seems like the significant things that happened in the formative years from about ten, twelve, especially up through college, are still completely

clear. And the kinds of sensations I had from being around the people here in the Bay Area, seeing artists working in San Francisco, and the people I was able to study with at the S.F. Art Institute... all this was an incredibly important thing for me.

At that stage I was sort of tottering along financially, as usual, but the student body—I think there were 400 people there—again, there was a great sense of freedom. And there were people with really incisive outlooks on what making art was all about—artworks that weren’t necessarily tied to a specific agenda. It was back to the *core* of what the picture-making was about, which was really, to me, getting yourself in a position of *encountering mysteries*, you know!

**I think a lot of people truly are artists. I said, “Everyone is an artist,” because they all have ‘dreams.’**  
Yes.

**In a dream, you are making art. But what a “real” artist does, through hard work, is take what’s inside and put it outside, on paper or canvas or whatever, so someone else can “get” it—**  
Right.

**But everyone is an artist in that they have dreams, and have imagination. Now, I’m very impelled by rebellion. You just glossed over Surf Art, but back then, surfing was ‘rebellious.’**  
Oh, absolutely. It’s like, everything that comes up out of, for lack of a better word, “counter-culture”—just soulful expression of the common people—then it becomes co-opted and turned into something like a big “lifestyle” and everything else that goes with that. No, surfers were regarded as *bums*, because they were seen as—

**Anti-work!**

Anti-work, and also just like, “What the hell, I’m gonna go surfing. I’m not gonna do *this*.” And there’s that whole kinda mystical connection to the sea, which is—in *all* those realms, too—it’s just a devastating trap to not get corny about all that stuff. But it is true: surfing is a fantastic sensation. And there’re all those metaphysical implications of surfing: because it’s over in an instant; it’s something that happens *THEN*—

**You’re ‘in the moment—’**

You’re completely dealing with that wave, and you just have to be so *present*. And you’re deeply involved with a *moving* part of nature, and as we know, the wave isn’t the water that we see, it’s the *energy* inside that water. And you’re taking that energy as it comes through in that particular moment, and taking off and making it through a wave—if you’re lucky.

I grew up at the beach; that’s another thing. The primary physical world, the natural world that we live in—the ocean is the biggest thing for me. I’ve always stayed living by the water. And being able to grow up by the beach from a tiny age down there, playing and then swimming and then body-surfing and snorkeling and then... I first got up on a stand-up board in 1958 or 1959, I think, and it took over my life for a few years. And then years later I reconnected sporadically with it. It was really fantastic. And as a *visual* thing the *forms* of the water—just the sheer fluidity—and variance and constant change: it’s never static. And those kinds of things have really influenced my art and really developed, I guess, patterns of *compositional* development or *balances* or something that are really important to me.

And when I started reading; being impelled by the Beats and all that, getting interested in not only Asian exotic visual forms and styles and decoration, but getting into the *interior* stuff—Taoism and Buddhism and all that—you start reading the Taoist writings about the way the universe is put together and works, and the water and waves are the whole thing! It’s that *fluidity*.

I know I was brought up in a fortunate time and fortunate place, to be able to experience this, and experience this raw *California* energy when, at that mid-century moment, it really was exploding. And it was really different from any other place on earth—and consequently had that huge impact: surfing and cars and rock ‘n’ roll and the whole deal. It really spread out into the world, and now it’s just a useful component for a lot of people.

**Plus, the sexual allure of the “California Girl” ideal, which The Beach Boys celebrated in a song. Well, it’s also the birth of authentic “American” art, as opposed to New York art, which I think was just parasite-ing off European culture at the time. Here you were part of the development of ‘original American iconography’ that turns out to seemingly be “classic.”**  
Yes, that’s a perfect description. And my old friend Michael Malone used to say—he was a Bay Area guy and he’d gone back to New York when I first met him—he said, “The trouble with New York is: they’re all standing with their backs to the rest of the country; they’re looking to Europe. And with us, we’re here, and we’re looking out over the Pacific Ocean; we’re looking that way.” And look at all the intellectuals and artists that had to flee Nazi Germany and settle in Southern California—all those incredible writers and artists that fled the European scene and brought their talent to this part of the world—  
**Including people like Fritz Lang, and even Raymond Chandler—**  
That’s right; Chandler was English. And of course Huxley was down there. Brecht—everybody; a lot of people were here. And of course, all the Surrealists that had to flee and came—mainly to New York, but some of ‘em were out here. Max Ernst lived in Sedona, Arizona for quite a while.

**I know I was brought up in a fortunate time and fortunate place, to be able to experience this, and experience this raw ‘California’ energy when, at that mid-century moment, it really was exploding. And it was really different from any other place on earth—and consequently had that huge impact: surfing and cars and rock ‘n’ roll and the whole deal. It really spread out into the world, and now it’s just a useful component for a lot of people.**

**And people were looking for “the Wisdom of the East.” That was the time when D.T. Suzuki and Alan Watts were bringing us thoughts we hadn’t really had before. They valued silence and meditation; non-attachment to materialism. The Japanese calligraphers prized ‘spontaneity’: being in the ‘now,’ completely in the moment, drawing with ‘no erasers.’**

Right. Well, the ink-painting tradition in Asia, which I’m obsessed with and dig up every possible arcane—especially, *Chinese*—text I can find; I go back many, many centuries. It’s this *spirit of the brush*. It’s about: you’re releasing this ink, and when it meets that paper or silk... yeah, it’s an indelible thing. You can’t mess around. Which is one thing that attracted me to tattooing, too. One of the many factors is: it’s this crazy thing, and you have to get it *right the first time*.

My medium of choice that I got my undergraduate degree at SFAI. in, was etching and engraving—*printmaking* where you’d do something on a plate—which you could, theoretically, scrape out and re-do—but essentially, you really tried to get it right the first time. And I’m still partial to that in my art. I don’t really do many makeovers or explorations—plus, I’m impatient and I want to get something down and “That’s it!” and go on to the next one. Later, I’ll figure out if it was worth saving. But *yeah*, definitely.

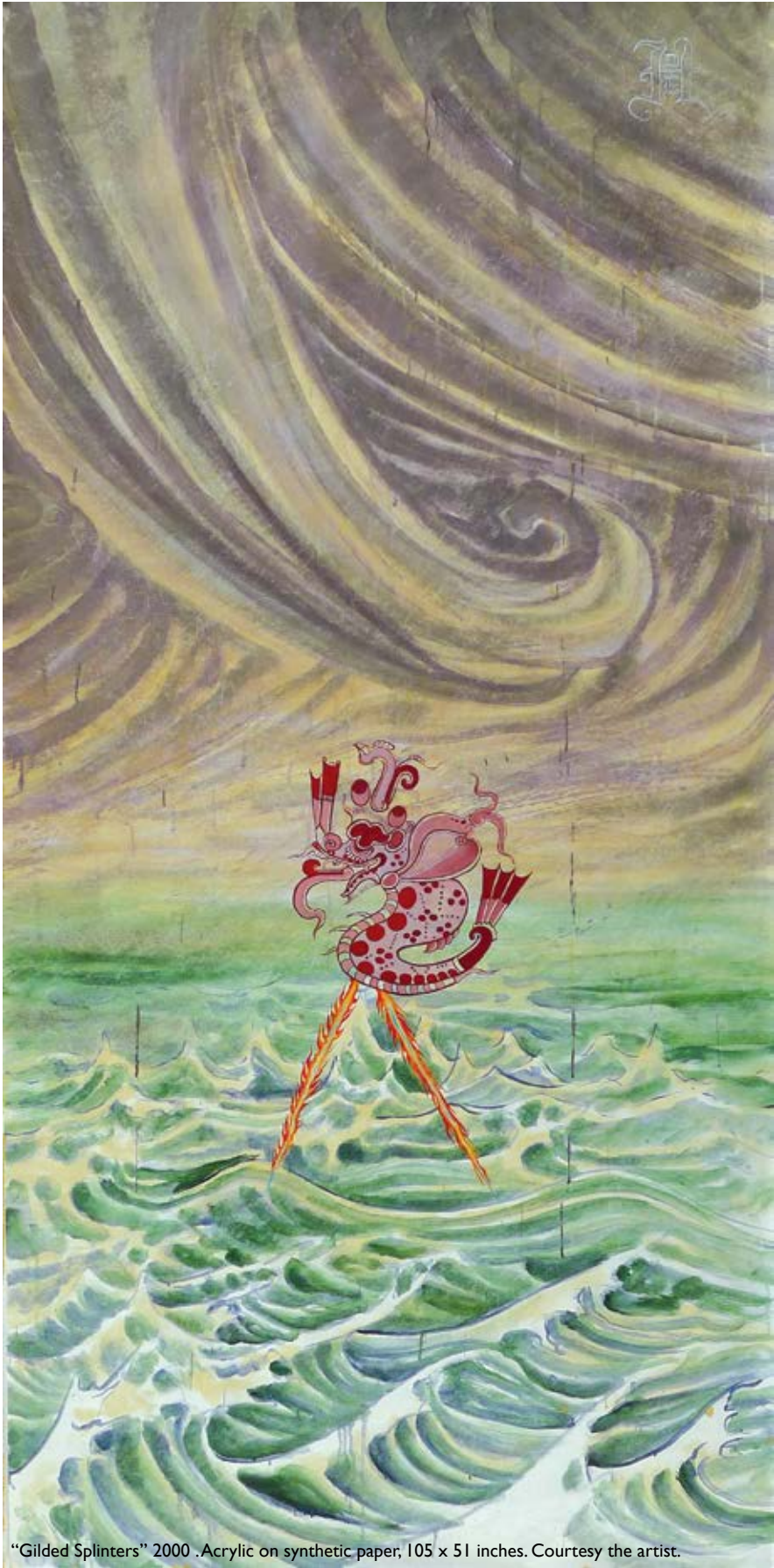
And the whole climate and the world then—let’s face it, we *grew up after the A-Bomb*. Then, everything switched. And the whole thing—the state of existentialist thought, post-World War II, the whole Asian paradigm—fit, and was perfect for that, as sort of a “salvation”, for lack of a better word. And when all those thinkers got involved in that, and the things of the East... I’m ignorant about Western Philosophy and metaphysical traditions; I know *you’re* well-schooled in that, but it seems like a lot of the things from the Asian thought: perhaps they were *mirrored* in certain ways, or had already been stated in a different form with a lot of Western philosophy. But *not* the way it came out of Japan and China: the kind of systems that were pretty incredible.

And yeah, we did have all those great people that translated and brought Asian culture to us: all these American intellectuals that *because* of the war went to Japan and were stationed there and introduced to it. Like Donald Richie, who just died—he was one of the great interpreters and introducers of Japanese culture. And Ed Seidensticker, who translated “The Tale of Genji.” There were a whole *pack* of people that went over there. Some had been at Columbia University, or went back and taught there. And they translated the *canon*—the whole body of classics of Asian thought and made it accessible to the West. It was really an important time.

**And they also brought Japanese cinema to America—**  
That was *Donald Richie’s* doing. Film being so important; one of the big Twentieth-century “whack you in the head” things—we grew up with a certain “Here’s movies; here’s Hollywood!” mind-set.

Donald Richie went to Japan, I think, as a conscientious objector; he worked on a freighter or something and ended up in Japan. He wasn’t in the military but he got there in the McCarthy era, right at the beginning, and got a job on the *Stars and Stripes*, the military newspaper. He was doing odds and ends and his editor said, “They make movies here in Japan. Why don’t you go talk to some of these people?” So he met everyone; he met Kurosawa and Ozu and Mifune and he was very close with Mizoguchi and the guy that committed suicide, Yukio Mishima. So Richie completely fell into this community, was really excited by it, and became the mouthpiece for these people and their thoughts. He did all the subtitles for those key early films.





"Gilded Splinters" 2000 .Acrylic on synthetic paper; 105 x 51 inches. Courtesy the artist.

Donald quickly became extremely proficient *speaking* Japanese. He elected to never learn to read and write it, 'cuz he understood that it's like a herculean task—it's gonna take up so much of your life. I mean, he could *recognize* certain characters, but he just became really, really fluent conversationally. And he was a totally charismatic guy—you know, *phenomendal*. I was extremely lucky to have been able to become a friend.

I moved to Japan following my big lifelong crusade to tattoo there, and through a series of events—Sailor Jerry introduced me to a Japanese tattoo master through the mail, and I met the guy in Honolulu, and he agreed to let me come over and work in his studio.

So I lived in Japan in '73 for about five months. This was a huge turning point in my life; it was after tattooing for about seven years in military-town situations and trying to change the context of the medium. But then I didn't go back to Japan for about ten years. I came back and moved to San Francisco after leaving it in '67 from art school... I came back here and didn't go back to Japan 'til about '83. And when I was about to do that, I was passionate about Japanese prints, which are the basis of the Japanese tattoo. The *menu* that those guys work with are these images—mainly out of Nineteenth-century great *Ukiyo-e* printmakers.



D. E. & Sam Hardy, 1947. Photograph by Mildred Hardy. Courtesy the artist.



Chief Thunderbird. W.S. Hardy, hand tinted by Mildred Hardy, 1937. Courtesy the artist.

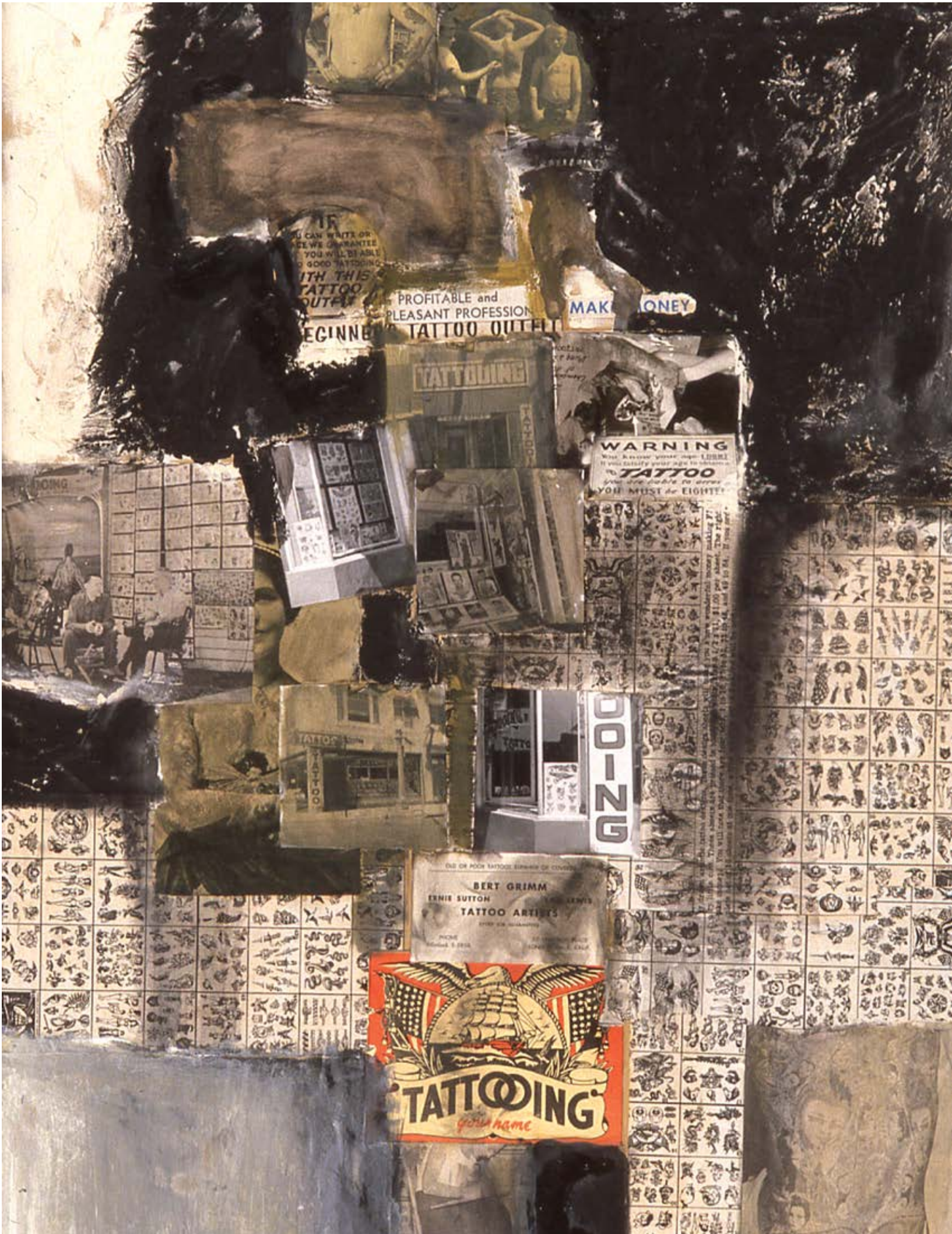
I was able to collect a few prints; a lot of those prints were extremely affordable in those days. There was a print dealer here in town; I think his name was Hubert Ingendall [sic], who worked out of a house near where we were living, above the Haight. I told him my background; I was interested in prints with tattooed figures—you know, real dramatic things—and mentioned that I had lived in Japan, tattooed there, and was going back. He said, "You must know Donald Richie?" and I said, "No." And he gave me Donald Richie's contact number; he said, "Just call him when you're in Tokyo."

Actually it was Richie as well, the first time I was in Phil Sparrow's shop (real name: Samuel Steward, who was my initial mentor in tattooing when I was grown; he tattooed in Oakland and was an incredibly fascinating guy on his own; a great, exhaustive biography on him called *Secret Historian* came out a couple of years ago. It detailed his whole life as a closeted gay guy that sort of escaped academia by becoming a tattooer.) My first time in Sparrow's shop, he found out I was an art student and he handed me a book and said, "Look at this." It was a book on Japanese tattooing. Then he said, "This is *real* art."

And when I saw it, *THAT* was the thing that tripped the wire for me. I thought... I was sort of *on the verge*; I'd gotten a couple little tattoos; I was starting to think, "Well, this medium that I learned so much about for a few years when I was just a child, is still here." And seeing *those* images, I thought, "Well, if *that* can be done with it, then *I* could really do something with it."

Before that I just had no idea; there was no *example* of that in the Western world; no archetype. And this was a book that Richie had done the text for; a friend of his, a Japanese photographer, did the photos. It was printed in an edition of 500 copies. I was able to have my dad run down a copy—at that point he was living in Guam, but he was going to Japan for something and he found me a copy. It was this incredibly rare book, and that was my *touchstone*.

So Richie and I had this conversation. He was just great; he was so open; he was such a great, great teacher because he loved turning people on to stuff—the kind of knowledge that illuminated *his* life. Which is what any of us should do. If you have any kind of talent, you're supposed to—in my mind—*pass it on*. Otherwise, you're not worth having those skills, y'know. [laughs]



"Life of a Tattooer (homage to Bruce Conner)" 1962. Oil, ink, tempera, montage on board, 24 x 18 inches. Courtesy the artist.



# RYAN MCGINLEY

By CARLO MCCORMICK

In many ways Ryan McGinley strikes me as one of the hardest working cats in the art world/show business. In other ways he doesn't because, well, hard as Ryan works it all seems like just a whole lot of fun. Took a while to actually hook up with the guy as he was on another one of his epic road trips. This one was seventy-five days long, a big loop across the country, far down south, way out west, then north and back east. Places we've probably never heard of and otherwise presume to be of that generic topography that is America's homogenized soulless mundane, but visits he makes magical, transformative and filled with wonder in ways that make us all misty-eyed for the fantastical energies of youth. And was he tired, reeking of that degradation touring bands call road-burn? Not at all, in fact he tells us "that's about the perfect length. Once we went out for three months and that was too long, too intense. By the time you get back everyone is definitely ready to get home."

Summers are like this for Ryan McGinley, the season when his studio practice gives way to another manner of creative wanderlust. No more highly mediated studio sessions and diligent portrait work but rather more like a traveling carnival, a bunch of guys and gals, models and assistants, roaming about a spirited nature in pursuit of the more radical forms of self-expression that occur when young people take their clothes off and cavort in the wilds. Free-wheeling as it all appears to be, like most of McGinley's work it is diligently constructed, each trip consuming most of the prior year in planning, research and mapping, every moment, though given over to chance, a choreography precariously but surely balanced between the intuitions and energies of his participants, the vagaries of the land, the whims of the weather from wind and rain to what Ryan calls "the quest for light," and that alchemical dynamic by which the random invokes the primal logic of adaptability. And it's no small undertaking at that. Bigger than your typical band, McGinley's crew this trip was eleven people, with only four of them models (who in turn are switched out at two different points in the journey so that he works with a dozen in total) the rest are assistants given over to the production of what in the end must look somehow simple and effortless.

Personally I've never been a big fan of process. Honestly it seems really banal to care about how it is done. There is something about Ryan McGinley's pictures however that are so redolent of mystery and adventure they inspire a peculiar curiosity, a daydream of 'being there' like a child's wish to run away and join the circus. Who are these beautiful people? They are all creative of course as would be requisite for such a communal anarchy- artists, actors, poets and the like- Ryan tells me I probably know a bunch of them, but it's not so easy to recognize people with their clothes off. And where are these insanely idyllic and picturesque swathes of pristine nature in that endless strip mall of the United States? No doubt that's where the six to eight months of full time research goes, but we do get a sense of how remote they might be when Ryan speaks admiringly on the dedication of everyone involved when they have to "hike to the top of a mountain." He also makes sure to stress that he never has any inclination to photograph in nudist locations- "they don't want a camera there and I have no interest in that culture anyway." Rather he describes the group mindset as "very insular, we don't interact with the outside world," and maintains "you can get naked anywhere. You're always trespassing, but we have walkie-talkies."

Endlessly fascinating as all this may be, to know the tricks and to imagine in this to be part of that feral freedom oneself, we also know that this story is to talk about Ryan McGinley's upcoming show at Ratio 3 gallery in San Francisco. There's plenty more minutia we'd love to discover, and surely some great stories from such adventures, but summer is an extra busy time for this artist, not like the casual chat we might have running into one another on the streets of our home town Gotham, but carved out of days more hectic. The morning we talk Ryan is already back out of New York City, upstate shooting some more people in no doubt similarly spectacular situations and has only a while before he has to head out for another day in his high season of meta-agriculture as a cultivator of precious urban weeds let loose upon the natural world. It happens to be August 8<sup>th</sup>, Andy Warhol's birthday (he would have

been 85 years old), which seems fortuitous as Ryan was photographed lying on a bed in his underwear between similarly de-clad artist friends Dash Snow and Dan Colen for the November 2007 cover story of New York Magazine *Warhol's Children*. It's also pretty superfluous, so we just get down to figuring out what Ryan plans to do for his Ratio 3 show this fall.

Being that most provincial type, a New Yorker, we're pretty curious over why Ryan McGinley would unleash a major body of work and a singular installation in the relatively backwater market of San Francisco rather than say his New York venue, Team Gallery. Like a lot of us, Ryan loves San Francisco almost as much as we hate Los Angeles, but it also turns out that the guy who owns the gallery used to work at the Whitney Museum when McGinley had his show there. In fact it seems that when Index Magazine (an adventurous and influential publication launched and bankrolled by art star Peter Halley) put out the first book of Ryan's photos, he was the one who put it on the curator's desk to look at. Such loyalties aside, this is now Ryan's third show with the gallery so it's well beyond repaying favors at this point, and when we hear his idea, well, it's commercially challenging enough that we're reminded why we do love San Francisco so very much. The global art market capital that is our town brings us many riches, but they are precisely that, founded on the precepts of value and directed wholly towards the best ways of monetizing that value. McGinley's plans are counter-intuitive to the means by which we make art precious to an extent that most New York dealers would probably deem foolhardy.

The images that will make up McGinley's Ratio 3 show constitute, by his measure, three years work. All shot in his Lower East Side studio they are perhaps not his most celebrated body of work, less uniquely his than the photographs he takes of nudes outdoors, but are just as much 'signature' pieces and represent a serious and sustained endeavor. A compendium of friends, acquaintances and odd individuals whose looks and/or personality happen to engage the artist's fancy- and in the downtown demimonde of the city these are very much overlapping terms- the extended duration and consistent productivity of these studio portraits now proffers a pretty monumental mass of pictures. To get a sense of just how much we might see consider how Ryan broke it down for us: "The portraits are of people who live in New York or are passing through town. I do it for two days solid every month, a person an hour, ten to a day, so twenty total each month. For me it's a way to shoot in the studio and to interact with a bunch of different people." The math on that is kind of daunting, hard to imagine showing let alone looking that much, but McGinley breaks it down to "about four hundred different models, and over five hundred photos in all."

By such a count of work to be included in a single exhibition, well into the hundreds rather than the typically preferred inclusion of just a few carefully selected pieces, McGinley's project becomes much less about a photography exhibition and far more about an installation. Dizzying as this is to consider, the spectacle of such an onslaught promises to be nothing less than completely overwhelming. The concept upon which this onslaught hinges, an urban aesthetic that is decidedly of the 'more is more' variety, stands in funky opposition to precious presentation of the white cube. Eschewing such traditional niceties like curatorial editing, breathing space between works, frames, price lists and other manner of individuation by which the importance of a single piece is meant to stand out, as Ryan described his intentions to us: "The installation is going to be one piece, a single installation with over 500 photos all wheat-pasted onto plywood panels affixed to the walls. Asymmetrical and random it's going to be like how ads are wheat-pasted on the streets of New York, and I'm having them printed by the people who print the ads. It's going to run floor to ceiling and will have all the imperfections of bubbling paper and running glue that you get on the streets." Most aptly, the show is titled *Yearbook*, as in a high school yearbook, for as anyone will tell you, the social circle around Ryan's studio as dances before his lens constitutes a pretty definitive registry of Downtown New York at any given town, to which he adds "it's going to be lots of characters, a way to tell the story, which is the best part."



"Astral (Lagoon)" 2013. C-print, 90 x 60 inches, 2013. Courtesy the artist and Team Gallery.



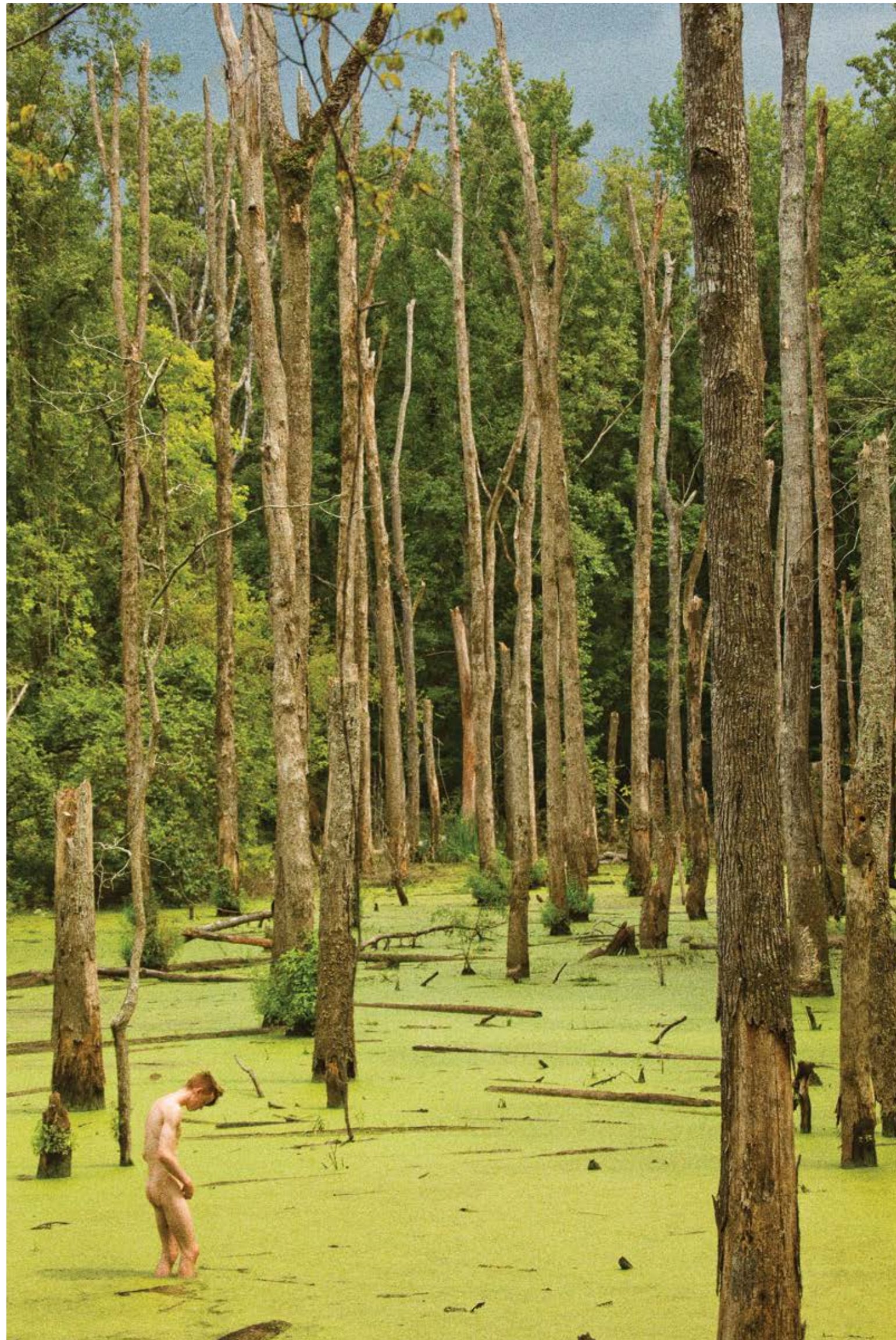


"Untitled (YEARBOOK series)" 2013. C-print, 36x24 inches. Courtesy the artist and Ratio 3.

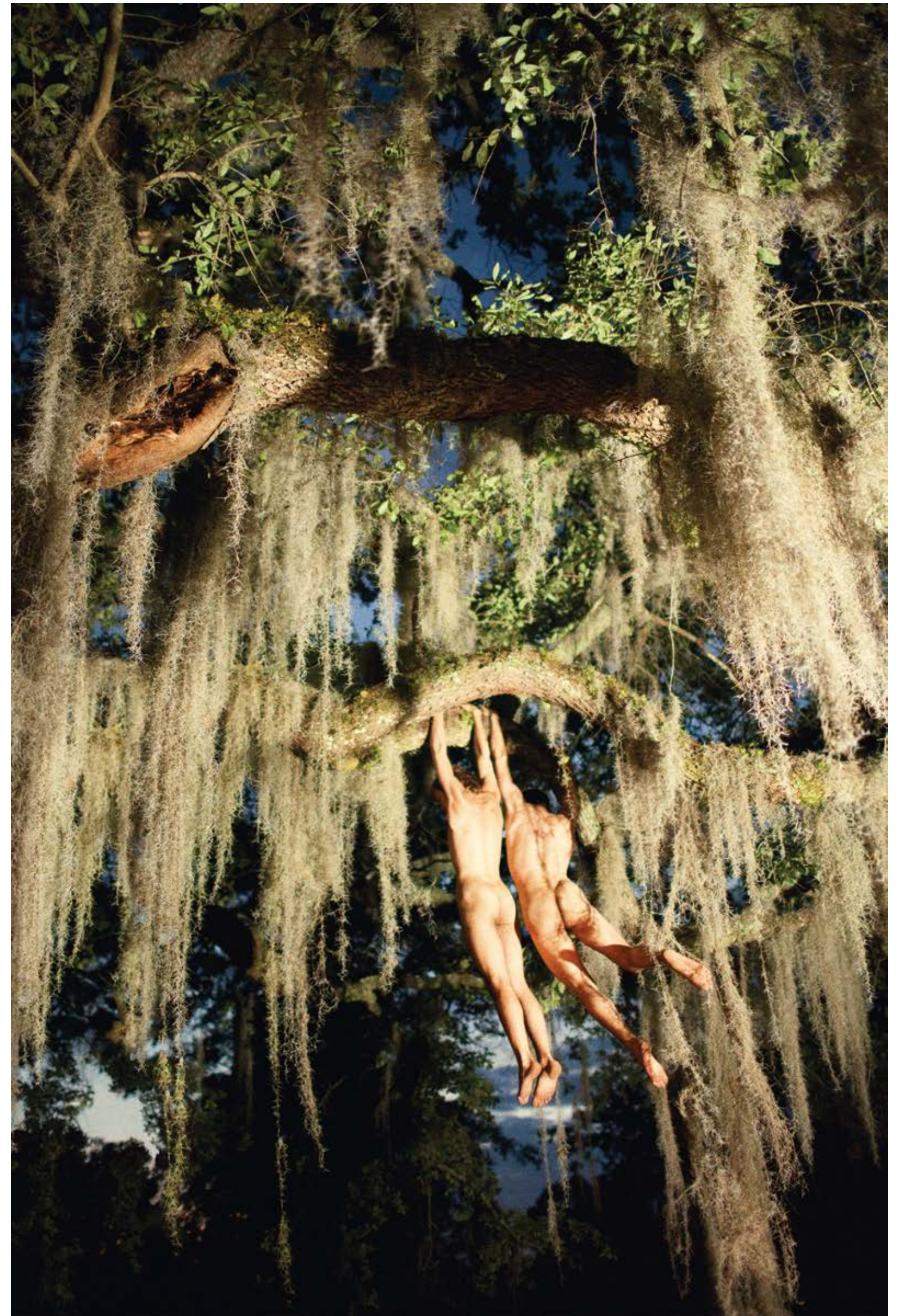


"Untitled (YEARBOOK series)" 2013. C-Print. Courtesy the artist and Ratio 3.





"Untitled (William Green Swamp)" 2013. C-print, 72 x 48 inches. Courtesy the artist and Team Gallery.



"Spanish Moss" 2013. C-print, 108 x 72 inches. Courtesy the artist and Team Gallery.





"Head Off (Purple)" 2013. C-print, 60 x 90 inches. Courtesy the artist and Team Gallery.



"Susannah (Swamp Sticks)" 2013. C-print, 60 x 90 inches. Courtesy the artist and Team Gallery.



# SANDY KIM

The endless ways to have a good time

Interviewed by JARRETT EARNEST

TEXTS:

**Hey Sandy, I want to do an interview for SFAQ. How can we make it really weird?**

*I'm down to do interview whenever, and yeah lets make it weird.*

**Whats the most fucked up place for an interview?**

*Sex club? Lol.*

**Ok. Perfect.**

Sandy Kim is an artist down for an adventure, and lucky for us, she snaps pictures along the way so we can share in it. Sandy sheds negatives like breadcrumbs, leaving a trail behind the tour bus, around the party, and between her sheets. I wanted to start with that text exchange to define her relaxed sense of open fun. The interview ended up taking place in her Chinatown apartment, with the logistics of recording in a sex club proving too great a headache for our timetable.

Sandy is one of those artists who gets a lot of hate on the internet. By “hate” I mean a form of dot-eyed text-based hysteria that can only exist when someone solely interfaces with the world through a blog without fear of interpersonal reality. Sometimes these rants reveal rage fueled by a rather boring sadness: “I hate Sandy Kim, and sure, maybe its just because I want to be famous for taking photos of me having period-blood sex with my hot musician boyfriend.” This otherwise pathetic comment actually has its finger on the pulse of what’s interesting about her work—why people love and hate it—it’s that Sandy Kim loves living her life. Her photographs are a by-product of having a good time. It is not their focus. That Kim has an innate and playful understanding of light, color, and composition matters only to the extent that it allows her to make images conveying something of what she feels. Taken as a collection, her photographs show a specific way of being, one possibility for inhabiting the world—the potential embodied at any given moment by the people and places around her. What enrages some spectators is that her images say: “I’m doing what I want, and so can you!” That the people in her photographs are themselves interesting artists makes sense because people find each other, creating “artist families.” (one day a major retrospective book from this period could be called FAMILY ALBUM.) When we met, Sandy had just come from shooting a portrait of a famous artist. I asked how it went and she said, “well she was definitely working her angles.”

**Do you think people actually have “good sides?”**

Definitely, and some people know how to work them. Although most people have things they think make them good in a photo, which is not always what I think makes them look best. I have this friend that when he looks in the mirror he makes this funny face—it’s so unnatural—I’m assuming that is what he thinks he looks like, or wants to look like. To me he looks better when he’s just looking natural.

**When you’re shooting someone, are you conscious of them thinking about “good sides” or do you want to want them to forget about it?**

I honestly like for people to forget that I’m there, but when I’m there with a camera sometimes it’s not possible. That’s why I like going on tour with bands because you’re with them for longer than just a day and they stop giving a shit that you’re there photographing—it’s not a photo shoot.

**What do people say about your work that you don’t like?**

Dude that’s easy: “Tumblr Photographer.” I hate that, but I totally see it.

**Can you explain what you think people mean when they say that?**

If you look through Tumblr you kinda get stuck in it. There are a lot of my photos on Tumblr, it’s like an inspiration board for kids. I guess I do fall into that category, and it drives me crazy but I also don’t care.

**But is it something about how the images look?**

I get my photos developed at Walgreens a lot and maybe that has something to do with it. They have an ingredient in their labs, certain pre-set contrasts and color tones, so maybe that has something to do with it. There’s no retouching either.

**Doesn’t it have something to do with the casualness of the aesthetic?**

Yeah that’s a really hip look—fly on the wall photography. Whatever, I’m being honest, living and taking these photos. Most of the people I photograph I have a relationship with.

**One of the things I find amusing about you, is how much weird internet hate gets thrown at you. What’s that about?**

I think it’s pretty normal. I get some nice fan mail too. I’ve said this before, but if you create something that nobody hates, then no one can love it either. It’s better than being boring.

**Who are some of the artists you’re compared to?**

Nan Goldin, I love her work but people say I “ripped her off.” I think her photographs are very different than mine—her’s are darker, sadder, more romantic than my work.

**With Nan Goldin there was a whole different cultural thing, she was sharing her personal experiences of a subculture that was not “public” at the time, when people weren’t sharing their personal lives the way everyone is comfortable doing now via social media. Your photographs are very personal too and of your friends, but people looking at them now have a different relationship with what is “personal.” I wonder how you think about that?**

You mean what do I show or not show? I know I have a lot of photographs I don’t show because they are too personal. I don’t show photos of people fucked up or whatever out of respect.

**What do you think is the darkest photo you’ve published?**

Probably someone I had a crazy drug night with that was taken at five in the morning and I’ve looked at that photo and it makes me feel gross because it reminds me of what it feels like to be up all night looking for drugs. Looking at old photos can be really dark for me.

**Do you photograph things to remember?**

That is how I started and a reason why I keep taking them, they are a visual diary. I don’t write that much, I used to before I started taking photos.

**Have you ever published a photograph you regret?**

No... I’ve taken shitty photos that have been published but I don’t regret it. Everyone takes shitty photos. I do believe in regret though, but that has nothing to do with photography.

**How was the process of selecting the photos for your new books?**

It was easy. There is a certain pattern, all the colors blend in together, like all pink then blend to all yellow, etc.







“Untitled” 2013. Optical digital print, 30x40in. Courtesy the artist and Ever Gold Gallery.

**How do you feel about dealing with the images in the form of a book, rather than online?**

Part of how I lay out the books is how I think of laying them out on my blog. When blogs started becoming big was when I started taking photos.

**Do you feel there is a difference between your “self” and how people see you through your photographs?**

Yeah, people are never going to know you through photos and people who haven't met me have a certain idea about who I am that isn't about me at all. I take photos of things that I think are beautiful and so they are only seeing that, too.

**I’m really into your chart where you mapped your extended friend network and who had slept with whom. Why did you first think of doing it?**

I guess I do write a lot, but as notes, not journal writing. I was just thinking about how when I lived in San Francisco it was super incestuous, everyone was fucking everyone: it was such a small city. So I was just thinking of that and started mapping it out in my notebook for myself and eventually I made it way bigger. I was doing research, calling friends to put it together “hi, did you fuck this person?”

**Why did you scramble everyone’s names?**

Because I didn't want it to be that straight forward, I thought people should work for it. But apparently it was really easy to figure out. Some people got offended by it.

**You should update it for NY and have it printed as a blanket. How did you fall in love?**

It was at Delirium bar in San Francisco. We just met and ended up hanging out all night. His brother started hooking up with my friend in my bedroom, so Colby invited me over to his house to watch the Simpsons. We started hanging out every day since then and we've been together every since.

**Are there photos that you took when you first fell in love that you look at and think, “that is what it feels like to fall in love?” Can that be embodied in an image?**

I started taking more photos because I fell in love and that is when people started recognizing my work. Colby is a huge influence because he is a photographer too, so when I am editing he helps me edit and comes up with cool ideas.

*Sandy Kim is one of those photographers whose importance will become increasingly apparent with time, when the immediate jealousy of those not invited to the party fades, and the talents of her generation—the artists, writers, musicians that surround her—begin to fully flower. Just as the interconnections on her “hook-up map” become denser, her network becomes more expansive, and her collected work gives a vital sense of her generation and its idea of a good time.*



“Untitled” 2013. Optical digital print, 30x40in. Courtesy the artist and Ever Gold Gallery.



“Untitled” 2013. Optical digital print, 30x40in. Courtesy the artist and Ever Gold Gallery.



# A Timeline of Important Events in the Art World of the Last Six Months, or A Farewell Postcard from the Summer When Contemporary Art Was Digitized, Bought Out, Boxed Up, and Shipped Away.

By PETER DOBEY

This article began as a simple exercise in cataloging the major events that took place this summer in the art world. For a month I waded through dozens of essays, pillaged newspapers, scoured websites, and sifted through thousands of tweets. I had a wealth of information to make a timeline of art events to provide an informative guide to a general readership about the events, ideas, and trends that have impacted the visual arts since the last issue of San Francisco Arts Quarterly. Alas, my mind went blank. In trying to construct a history, I ran up against an inevitable dilemma: when to stop? The sheer excess of art events was too overwhelming to make any sense of. The amount of art-related information that is produced, documented, consumed and re-consumed by the realm of Contemporary Art was too exhausting to make heads or tails of. And then it dawned on me; perhaps it is precisely this exhaust that should be addressed. There is an overwhelming number of events in the art world, an excess of artists, and most pertinently, too much that is included under the excessively widening umbrella that is the art world to make a proper timeline of its conditions. What does this state of affairs mean for art itself? How does one define our distinctive period of art if it moves at such an unparalleled velocity of consumption? It may be consumption itself.

Perhaps defining the characteristics of our period is not a matter of importance for artists themselves, and only an issue for art institutions and historians who archive art works and place them into a chronological context. The notion that it doesn't matter how art is categorized, only if it is good or not, has nearly become a platitude (I say nearly because this statement dismisses qualitative judgments made on the basis of theory, a sentiment with which I largely agree). The problem with this statement however, and why the issue at hand is a problem at all, is that it's very hard to discuss works of art without placing them into a historical context. Few artists working today would say that an impressionistic painting is good Contemporary Art, even though it may just be good art. Why? The answer is quite simple: It is not of our time. History is important because it allows us to find where we stand in it. One task of artists is to reflect upon our time.

Periods of art history cannot be summed up by single events or seminal artworks that comprise them. They are made up of an indeterminate number of events and ideas that simultaneously embody, and are embodied by, the ideological and cultural zeitgeist they find themselves in. Indexing the historical spirit of a given epoch is prone to dispute in a way singular events, such as the sale of an art piece, is not, since the meaningful content of the event is contained in the subject matter itself. The history of an art period is not clearly discernable and is a matter of contentious dispute, not only as to when it ended or began, but if definitive characteristics even existed in the first place. For example, can conceptualism be considered a period in and of itself? Or is it just one way to describe a certain type of art made after, or in the midst of, the period that has come to be known as modernism, the chronology of which itself is up for dispute. Nonetheless, history is only made in hindsight, and if we are to discuss matters of importance to art, we must not ignore that art exists within the larger context of society. Contemporary art is tied to a history.

Some philosophers have begun to argue that Contemporary Art is reaching its end, that contemporary can now be seen as one period among many in the history of art that has come and gone. One might ask, how is it possible for Contemporary Art not to exist? After all, art is being made and it is contemporary. The proposal is made more plausible when one looks at how the word "contemporary" is used. Consider the word "modern" and how, only in hindsight "modern art" is used to describe a distinct period. No one in the art world would describe good art made today as being modern, because the connotations of the word carry not only historical associations, but associations of qualitative judgment. Contemporary art is good, modern art is passé. Art is eternal, but Contemporary Art may not be. However, if this is the case, what did Contemporary Art stand for exactly? What historical and qualitative connotations will it carry in the future? It depends on what we allow to define its past.

Although I find it dubious to suspect that we have surpassed the age of Contemporary Art, I do believe enough time has passed to identify its dominant characteristics. Contemporary Art arguably arose from the advent of conceptual art with the understanding that art-making no longer needed to be confined to any medium, style or agenda. Most likely, Contemporary Art will be remembered in the same way it is currently described in the closing chapters of art history textbooks: by various trends of post-modern pluralities. It will also rightfully be observed that, although remaining deeply indebted to conceptualism, Contemporary Art saw resurgences in visual appreciation. What is questionable is if the history books will also remember why it became more visual: the art market demanded it. Contemporary Art is unabashedly connected to the art market and the sphere of art professionals that have taken part in creating it, the art world. Art fairs, millionaire artists and outrageous sums of money must be remembered as hallmarks of late Contemporary Art. However, the art market cannot be held totally accountable. State funded museums, non-profit organizations, curatorial biennales, and poignantly, the proliferation of art schools

have basked in promoting art that is simultaneously consumer friendly and unapproachably pretentious. All of these examples point to one glaringly overlooked pockmark on the glitzy, pristine face of Contemporary Art: its institutionalized core and the replacement of avant-garde sentiment with homogenized, professional conventions. In the past thirty years or so the art market has become increasingly business friendly, marketing works of art as luxury goods and assets to be invested in. At the same time, art has become hip in a way it has never been before. More and more, the art world is caught up in the glamour of pop culture consumerism, a particularly deceptive form of neo-liberal culture that luxuriates in conspicuous consumption and camouflaged professionalism.

Simultaneously, in a predictable backlash against consumerization, curators and burgeoning fields of "visual culture" have tried their damndest to make the viewing of art an intellectual task devoid of fun or beauty. This has successfully manufactured a breed of art that is largely incomprehensible to the average viewer and aesthete alike. The same cultural elitists have aspired to attach an ethical component to art production, and "social practices" flaunt performances of flaccid activism that are never realized in any societal realm where activism is actually needed. The agenda of "social art" espouses that art should consider the totality of society as its canvas, but it seems that impulse was more a determination to consume the totality of the world into art's "empire." Sensing the state of Contemporary Art's lessening merit, the art world has made a series of excursions into political hooliganism.

The double-edged sword of the art world has cut both ways. Consumerism and intellectual masturbation have made art viewing dull and repetitive. An all too often experience is being confronted by mindless Jeff Koon's sculptures in the same room with vacuous works of art that insist on the reading of multiple essays in order to experience them. Shifts in art history have always been attached to technical innovations and dominant ideologies, but the conflicting characteristics of Contemporary Art make it very difficult to pin down. Explicating the driving forces behind the institutions that define Contemporary Art is one place to start, and by now it seems very clear that the defining influence on art is the same as in all other fields; the very influence it simultaneously embraces and attempts to push away: neo-liberal consumerism. The idea that art is inextricable from the master discourse of Capitalism is nothing new, and both the commercial and institutional contexts illustrated here are in line with "end of art" theories that have been around since Warhol. But it looks as though the importance Warhol attributed to consumerism may have been the beginning of the end of Contemporary Art, now in its zenith. It looks as though Capitalism, like art, is destined to be eternal, the problem is that Contemporary Art merged the two seamlessly, and now one can not differentiate between Contemporary Art or commerce as usual. In a recent New York Times article, even Paula Cooper denounced the changing face of art: "It is just like any business in the world now. It is becoming a global enterprise."

In a word, Contemporary Art is so screwed up it might as well be dead. In the meantime then, what are the defining characteristics of our current interlude between Contemporary Art, and the formation of what we can call for simplicity's sake post-Contemporary Art, which is a response to and a prolongation of Contemporary Art. In the wake of conceptual art, post-Contemporary Art can be produced in any fashion the artist seems fit. The dilemma is, while anything can be used to make art, this doesn't mean everything is.

One consequence of combining consumerism with theoretical posturing is that artworks today often convey contradictions between their formulaic production and their proposed agency. Defying logic, one of the defining characteristics of post-Contemporary Art is how its practitioners yearn for their productions to resist categorizations all together, while also insisting they be informed by pedagogically informed subject matter. Furthermore, art is increasingly produced by means of instrumentalized fabrication that steers clear of any marks of authorship, while simultaneously maintaining a façade of uniqueness. Ironically, this has resulted in individual works of art becoming increasingly indistinguishable from other works of art produced by different artists. Two artists work can be nearly identical in form even though they may not have a shared creative impetus (of course, that's only under an assumption that artists today still value self expression over prescribed forms of consumption). Mimicking one of the contradictions inherent to neo-liberal injunctions of "democratization," today's aesthetic sensibilities tend towards the homogenized. Distinctive traits of art pieces today have little to do with ambiguity and more to do with recognizable singularities, which are able to be consumed (and thus categorized) more readily than autonomous pluralities. The paradox par-excellence of post-Contemporary Art is that while art pretense resists categorization more and more, it becomes increasingly formulaic. As anyone who has been to a recent MFA graduate show can testify to, it has become far too easy to box Contemporary Art into familiar categories.

What is sensational about this defining paradox is that the same stratagems used to establish art as an exception to the everyday, are now the very modes making this discerning



Contemporary Art.



act obsolete. Artists’ work has become indistinguishable by virtue of an eagerness to be accepted into the realm of the commercial art world. The uniqueness of art is no longer predicated on originality, but on its ability to look like other art. One knows Contemporary Art when one sees it, but ironically, one also knows that it looks like everything else. It’s just not special anymore. Acknowledging the formulaic nature of much of today’s art is a starting point to understanding what may lie beyond Contemporary Art. To understand the art of the present we must place it in relation to the specific place in history it arises out of.

Accepting the impossible number of factors needed to construct a timeline of the present, I have limited my concern to three fluid themes: **the digital, the political, and the commercial**. These categories are reflections of popular talking points in cultural publications and support an attempt to define the characteristics of the art of our time by observing particularly paradigmatic events.

## THE DIGITAL

In line with society as a whole, the drive for satiation via unlimited consumption is synonymous with the production of the art of our time. The nature of digital art and its rapid popularization tacitly fosters definitions of post-Contemporary Art. The distinctive attribute of digital media is that of re-consumption. Its unlimited reproducibility picks up where post-modern obliterations of authorship and originality left off and runs with it. The proliferation of artist’s websites have made it so art is viewed more often on screens in documentation form than it is in its more unadulterated form in galleries. Websites such as Contemporary Art Daily have brought about an iPhone aesthetic that has (perhaps unconsciously) been taken advantage of by galleries who use high powered fluorescent lighting that perfectly emulates the LCD screens of iPhones and tablets, rendering the traditional white-wall backdrop of the gallery space obsolete as the white background of the screen has become the de facto gallery wall. New technologies have made it possible for anyone to create and present ideas to the public anytime, anywhere, and often for free, and are able to be co-authored and consumed nebulously, and artists have taken full advantage of these features to produce art. Whether utilized as a means of communication by average users or as a tool by artists, multi-realizability is an incontestable property of burgeoning forms of digital expression. But without indexical boundaries, it becomes impossible to say what is digital art and what is digital non-art without the dictum of art world institutions.

The purchase of Tumblr by Yahoo for \$1.1 Billion ran on the heels of “The World’s First Tumblr Art Symposium,” put on by the online art publication Hyperallergic.com on March 9<sup>th</sup>, 2013, in Brooklyn.

On that same weekend, across the East River in Chelsea, the first art piece produced on the smartphone application Vine was sold. “Tits on Tits on Ikea” was included in the project of Marina Galperina and Kyle Chayka “The Shortest Video Art Ever Sold,” part of the Moving Image art fair. It sold for \$200 and was uploaded to a USB stick created by its curators by making a hack, essentially rendering it a one-of-a-kind original and eliminating its re-consumability (until the new owner stated that she wanted the work to remain online).

On July 17<sup>th</sup>, 2013, “XFR STN” opened at New Museum, NYC. The project, facilitated by the museum, encouraged artists to archive obsolete digital media and artwork. It was part of the museum’s audacious new media programming affiliated with the non-profit organization Rhizome.

Closer to home, the expansive archives of the Kramlich Residence and Media Collection will open soon in Oakville, California, promising one of the largest art archives of this kind.

The shared significance of these events revolves around recognizing the importance of cataloguing and historicizing these various digital incarnations as canonical manifestations of creativity - that qualitatively transcend the everyday creative activity of “typical users.” Art world acceptance of these digital techniques substantiates them as part of a larger recognition: digital and web-based artwork as a medium in its own right. In a word, their sale admits them into the gilded realm of art. It must be noted that there is an inherent and curious contradiction to how digital art is slowly coming into the fore: Many proponents of digital art’s inherent resistance to traditional forms of exhibition and acquisition also consider it a necessity for these forms to be accepted by institutions and markets that seek to quantify them into conventional modes of artistic production.

## THE POLITICAL

The pervading character of today’s art productions is often at odds with their espoused political agendas. The art campaign du jour of “relational aesthetics” has persuaded much of the art community into believing that lavish social functions and incursion into other fields count as activism. To quote the Wikipedia entry for “Relational Art,” Nicolas Bourriaud, the crowned prince of this ‘tendency’ states: “(relational aesthetics is) a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context.” On the heels of one of the most audaciously fallacious and Bourgeois dictums in recent art history, it seems that art-writing outlets have followed suit by sticking their art world mitts into every domain of natural life. For better or worse, art publications are rapidly becoming sources for timely general news that tend to condense the outside world, simplifying complex political realities by placing them into an arts context. The dialogues that circulate in the art world remain essentially solipsistic and self-absorbed, but with the flexibility provided by the Internet, art writing has attempted - with no lack of diligence - to absorb everything else around it. Surprisingly, the art press’ coverage of events outside its scope may finally be that thing which allows for an interrogation of utopian-minded art practice in the face of tragedy, war and civil unrest within its periphery. Two events this summer reveal how art press media has begun playing an integral role in revealing the pretenses of the curatorial elite; therefore conducting a real public service.

Preceding the uprisings in Turkey, (but not foreshadowing them, as some art websites claimed) members of the Turkish art community protested the 13<sup>th</sup> Istanbul Biennale, especially its public program, “Public Alchemy,” which has conducted events since February in anticipation of the Biennale’s opening in September. The program’s mission statement extols, “the ways in which public-ness can be reclaimed as an artistic and political tool in the context of global financial imperialism and local social fracture.”

However, the program is also sponsored by the Koc and Eczacıbaşı Holding Companies – two top Turkish industrial conglomerates. Considering it was financially motivated corruption and commercialization that sparked the truly public activism of the Gezi Park Occupations, the statement is laughable. On May 10<sup>th</sup>, 2013, local artists disrupted a performance by the Belgian artist duo Vermeir & Heiremans, part of the preliminary programming of “Public Alchemy.” The following day the organizers harshly condemned the acts of the protesters for disrupting their aim to “open up the idea of a real public sphere to all kinds of different voices,” and charged the protesters with reproducing, “methods that obstruct freedom of expression.” Over 100 members of the Turkish art community responded to this statement with their own, entitled “Call to Rethink the 13th Istanbul Biennial and Response of the Biennial Curators,” A passage from the statement reads:

“Whilst pretending to have a ‘public’ discourse, this applied intolerance towards critical and different voices, the violence towards protesters, and the attempt of detaining a platform member because he was video recording the activity, and calling the police and taking him to a police station and making charges against him cannot be an acceptable attitude.”

The division between working artists and the curatorial elite is starting to boil over, such examples reveal parallels that can be drawn between the strife among the elite spheres of society and the inequality within the art world. In a moving display of citizens fed up with the art world’s delusions of politically relevant grandeur, June 14<sup>th</sup>, 2013 saw approximately 100 protesters evicted by police after disrupting Tadashi Kawamata’s. “Art Favela” in front of Art Basel. The fair’s organizers called in the local police, who used tear gas to disperse a crowd that had come to protest the installation, a distasteful replica of Brazilian slums set up in the middle of the hedonistic spending spree of the world’s most affluent art blowout. As art writer Mostafa Heddaya put it, “a project not unlike building a waterslide on the sun.”

Many of the protesters had no connection to the art world. Others did. But it is important to note how obvious the pretentiousness of the art world is to outsiders. While much of the world suffers the grave consequences of the ravages of Capitalism brought on by the same leisure class Art Basel caters to, the organizers had the insensitivity to showcase this ostentatious installation front and center in a wealthy and trouble free European city. The duplicitous behavior of calling the police to remove all traces of public demonstration from an art piece advocating political awareness is exemplary of the intellectual dishonesty of the curatorial elite. They are finally getting public recognition for the fruits of their labor: everyone knows they are assholes.

As the summer wore on, the art blogosphere accomplished something quite remarkable by setting off a public outcry over the proposal to sell off the Detroit Institute of Art’s collection. Calling to liquidate DIA’s art collection in order to appease the city’s creditors was a misguided effort to stave off its bankruptcy filings, the largest American city ever to do so. A number of online arts writers lambasted Christie’s and the city’s emergency manager Kevyn D. Orr for the indefensible statement of not leaving “any asset off the table.” That is, until the New Yorker’s Peter Schjeldahl defended the sales in the name of shielding the citizens of Detroit from further fiscal pain, penning, “Vita brevis, ars longa. Art will survive.” Suggesting that the hands that circulate art need not concern us, as long as art remains on public display. Only to have Hrag Vartanian of Hyperallergic.com plea for the art critic to be fired, which prompted Schjeldahl to retract his statement in a supplementary article where he concluded: “Still standing is my will to distance the values of art, as art, from those of art institutions, which are often inimical.”

The deeper flaw in Schjeldahl’s original argument is that he naively assumed (before respectively correcting himself) that art would not lose its public value by shifting hands. This is a grave mistake. Probing the DIA’s plan more deeply we can see that its controversial nature is firmly rooted in economic inequality. The collection can be viewed as both a cultural treasure that belongs to the citizens of Detroit and a bourgeoisie luxury, thus dividing the debate along class lines. The moment art is released into the hands of the market, any public control over it is lost, now that it has entered the capitalist realm of art circulation. This mirrors art writer Ben Davis’s polemical, “A Modest Proposal for the Art World,” (Artnet.com 2006) and prompted his later argument that if art prices continue to soar as the one percent absorbs more and more wealth, public institutions like DIA will be the inevitable casualties. Here again, we can see how the clever and provocative politics and sanctity of art posturing articulated by Schjeldahl and others in the name of supporting the public falls flat.

## THE COMMERCIAL

Nowhere is the relationship between socio-economic factors and the art world better explicated than in Ben Davis’s book, “9.5 Theses on Art and Class,” published on July 9<sup>th</sup>, 2013. The book fleshes out arguments that began in pamphlet form in collaboration with New York artists William Powhida and Jennifer Dalton’s 2010 exhibition #class, a month long series of events that examined art’s relationship to the market and class through various artists’ participation.

Like so many who have witnessed the futility of art world attempts at activism, Davis realized the participants, himself included, could not find the right footing to tangibly address the grave matters at hand. 9.5 Theses takes the issues laid down in his pamphlet, a veritable index of the economic inequalities that plague the sphere of Contemporary Art, and successfully constructs a set of principals to rectify the often-well meaning but misconstrued efforts of artists to take on economic inequality and other political issues. Twisting the usual Marxist approaches art theorists love to apply, his productive approach relies on an erudite line of thinking that addresses economic inequality in the art world from a relational perspective. With sincere ingenuity, Davis finally pulls off what is often overlooked: a consideration of how artists are positioned in relation to the distinct character of class relations and labor unique to the professional world of visual arts.

His principal assertions revolve around an understanding that class is determined by the relationship different kinds of labor have to the economy they are in. Artists’ societal disposition is predicated on the relationship their labor has to the economy of the art world, and the market ends up on top, inevitably dictating the course and nature of art itself. Artists are divided between their own desire to create and the desires of the ruling-class values of the art market, which their position as producers is subjected to and which is outside of their control. The only production artists can shut down is their own, but they have no control over the circulation of their work once it leaves their hands. The proprietors of the art market perpetuate this predicament by acting the part of benefactors by superficially privileging the semblance of an artist’s integrity over fair working conditions and compensation. Artists are either forced to vindicate these practices or are acquiesced by wining and dining into the position of courtier class subjugation, to use Dave Hickey’s excellent analogy.

Davis critiques theorists and artists for silently participating in what they are supposedly critiquing, rather than acknowledge their predicament openly. Both Davis’s book and #class, were in large part provoked by a drawing of Powhida’s that lambasted the nepotism of the art world via a pictorial critique of New Museum’s 2009 exhibition of the private collection of Billionaire Dakis Joannou, curated by one of his most favored artists and best bud, Jeff Koons. The artwork shed light on the all too cozy relationship art institutions have with wealthy collectors and the reliance artists have to maintain uncritically with their colluder patrons who control the circulation of their work.

This vicious cycle was no better exemplified than with the case of the aforementioned drawing. The artwork, originally created as a scathing exposition of the inequality fostered by ultra wealthy financiers such as Dakis Joannou, ended up fortifying the same market it attempted to derail. Shortly after the New Museum’s ethics were laid bare by the artwork, a limited edition found itself in Joannou’s collection.

In William Powhida’s show “Bill by Bill” that took place in April at the Charlie James Gallery, Los Angeles, he again critiqued the art world, this time by creating a showcase of indubitable trends in Contemporary Art. By seamlessly fabricating art pieces that are startlingly indistinguishable from the formulaic art seen in blue chip galleries, art fairs, and MFA shows across the globe. The brilliance of the show relies on the fact that viewers (and supposedly collectors) cannot tell the difference between the satirical works and any other contemporary artworks. When sold, the parody artworks get circulated back into the art markets that have engendered their form in the first place. This exhibition provides enduring food for thought as a way to contextualize the circumstances under which art is made today. Its

portrayal of contemporary works of art as homogenized and indistinguishable commodities can help today’s artists and art students digest a harsh reality; the art works and theories they consciously or unconsciously create may be mere props to feed the allure of the art market. “Bill by Bill” provides substantial testimony to the notion that Contemporary Art as a historical period is suffering through its slow death at the hands of commercialism.

The real nail in the coffin came as the summer season drew to a close. On August 6<sup>th</sup>, Amazon launched Amazon Art Marketplace, giving web shoppers access to browse over 40,000 pieces of art from over 150 galleries and dealers of dubious aesthetic judgment. Mainstream news outlets instantly preached the virtues of Amazon’s use of technology to democratize art, and businessinsider.com ran this incredible headline: “Amazon’s New Art Store Is Great For Young Buyers Who Don’t Care About The Gallery Experience.” Under the article were these reassuring bits of text:

“Disclosure: Jeff Bezos is an investor in Business Insider through his personal investment company Bezos Expeditions.

SEE ALSO: Detroit May Have To Sell These 11 Masterpieces To Ease Its Debt Problem.” The most important argument was never touched upon: the dilemma of art itself being tailored to commerce, the dilemma of Contemporary Art. That period of art that has brought us to this pinnacle of ensnarement with commerce in the first place. No, Amazon has not killed art. Art as such is something one does to experience the world, it is an intrinsic part of human creativity and what it is to be human, but Contemporary Art is not necessarily so. Only history will tell, but it appears that the lifespan of the experiment of Contemporary Art has been sent to an expedited death by the same persuasive driving forces that Warhol started it with: consumerism and pop culture.

If in doubt, just check out the video for “Picasso Baby,” Jay Z’s attempt at performance art on July 10<sup>th</sup>, 2013, in New York’s Pace Gallery where, touted and cheered on by such (former) artist hero-cum pop stars as Marina Abramovic, Jay Z waxed eloquently about the virtues of artistic creation by rapping about his forays into art collecting.

So there you have it, the summer that just might have finally driven Contemporary Art over its precipice. But should we be heartbroken? After all, the perpetual existence of Contemporary Art was never promised. For all of you who might really miss the Contemporary Art parties when they are gone, your yacht has not sailed! An extra special feature of Capitalism is that you don’t notice when it erodes everything worth living for!

Perhaps I am being overly optimistic about the end of it all. Capitalism will most likely continue its destructive march, so why am I not too pessimistic to believe that the commercial fuck-fest of Contemporary Art will not live on perpetually, ad nauseam? Perhaps because I have seen art of many different periods, I have faith. Only God knows if Contemporary Art was nothing more than consumerism in disguise. It could be that this thing that we have spent so much time studying, gone so deep into debt to be part of, wrung so many hands and hearts to get ahead in, and have spun so many elaborate arguments about, could be exactly what we were hoping for: an art of our time.



# CLAIRE NEREIM

Interviewed by Ava Jancar and Eric Jones of Jancar Jones Gallery, Los Angeles

**Your work is very subtle and often takes on an ephemerality, but it is also very tied to the material, both formally and in relation to your process. Can you talk about this?**  
I am super invested in the materiality of the signifier--the breath of the spoken word or the inked shape of the letterform. Material is plastic and resistant, and those qualities really interest me. Like, how something is always displaced in translation.

The temporal dimension is not really separate from our experience of the spatial, so it's natural to me as a sculptor to accept how materials can shift over time.

**We've noticed, in visiting your studios over the years, that you collect a lot of source materials and found images. Can you tell us about how you began accumulating these items and how they feed into your process?**  
It's important for me to be engaged in historical discourse. This is part of why I began collecting images from art books. I studied graphic design before going back to art school, so I am informed by design history too. In a lot of ways, my practice is about looking.

I also collect objects that might make their way into a sculpture. The "Scale" sculptures are based on simple rules; each object must relate to the next one by color, shape, material or size. I'm drawn towards interesting surfaces, everyday materials, tools for measurement, hollow objects...

**In thinking about looking, most of your found source materials/images appear to be black and white copies. It seems like this could be equalizing or uniting in some way. Does this help to minimize to the point of a different translation?**  
Photocopying from books allows me to collect from libraries and also to move across categories. Selecting and sorting my copies helps me to articulate a visual lexicon. What are the connections between images of a melon, clock, figure, knot?

**You mentioned that you engage design in your process. You also have a propensity towards craft... and anomalous scientific phenomena. Can you describe how you employ these disciplines?**  
Yes! There is an aspect of my practice that's very cognitive, like when I generate the rules for my pieces. But I am super invested in hand making. Craft is rooted in the relationship between the body and materials. When I marble letterforms, or throw on the wheel, I'm working with clear intention, but the materials themselves continue to shape the result.

What makes me so excited about pop science is being at the edge of language and logic, where things stop making sense. I love models and tools for understanding invisible things: magnetism, the fourth dimension, the passage of time and the shape of the cosmos. They always bring me back to being in my body, and using language, which is humbling and exciting at the same time.

**Are there other experiences or practices that motivate your work? And how do you translate these into the material?**  
In grammar school, my father and I made a barometer, looked through telescopes and built a fractal-generating pendulum system in my bedroom. His sensibility definitely shapes the decisions I make. As does my mother's taste in the high renaissance and mannerism.

More directly, I'm interested in amateur astronomy and psychoanalysis. I keep a journal of my dreams, and make some works based on art that I dream about. I believe that the logic of the unconscious provides another way to explore the limits of language.

I recently flew over the North Pole and realized that there is no local time there, which is incredible to think about. I'm pretty motivated by that right now!

Claire is working on a book of a selection of her collected found materials. We spoke to her in Los Angeles, where she lives and works.



"The Turn, January" (from the series "The Marbles"), 2012. (Detail) acrylic marbled paper 22 x 30 inches. Courtesy Jancar Jones Gallery.



"Scale 6", 2013. (Studio view) latex, stone, lemon, spaghetti squash, brass. Courtesy Jancar Jones Gallery.



# JOSH REAMES

In Regards to VACATIONS

Interviewed by Vincent Uribe, Director of LVL3, Chicago

**Describe your definition of a “vacation”?**

Vacation is an escape from normal life.

**How does this play into your current work?**

I like the way vacations are idealized experiences, which are usually totally different from the actual. Think about a Corona commercial, just chilling with some beers on a perfect tropical beach; in reality there would be sunburns, sand in your shorts, the beer costs \$10, and there's a crowd of kids screaming and throwing sand-mud all over the place—not quite the same experience anymore! Painting is similar in a way, a history of idealizing the subject (or doing the opposite)—a lot of room between the idealized thing and the actual thing.

I also like the idea of escapism in relation to art-making. Making paintings is a kind of escape. It's weird though, when making art is your job you don't really have so much to escape from—not like some 9 to 5, weekend warrior office job. Everything is art-related; most of my traveling has to do with shows or collaborating on projects in other cities—vacation and work are totally integrated.

**What is the worst vacation experience you have ever had?**

I went on a cruise in 2006 in the Caribbean, which was pretty great for the first half (soft-serve ice cream everywhere) but then, along with 70% of the ship, I caught a virus that was picked up by someone on one of the islands where we stopped. It was super gnarly, the most intense sickness I've ever experienced. When the ship returned to Florida it was boarded by the CDC and decontaminated by a bunch of guys in Hazmat suits, Morgan Freeman style.

**Five essential must haves when traveling?**

Toothbrush, comfortable shoes, phone charger, shower cap, booze money.

**If you could move anywhere for one year where would you go and why?**

Probably Berlin. That place is amazing. It's totally like a chill vacation, except in a major city. And it's cheap, has great art, amazing public spaces, people walk their dogs without leashes, and you can drink beer anywhere.



"houseplant". 36x40 inches. Oil and acrylic on canvas. 2013. Courtesy of the artist and LVL3.

**One word to describe your personal style?**

Clean.

**Dream exhibition location/space?**

There used to be this gallery in Dallas called Light & Sie, it was the most pristine room I have ever seen. It was pretty huge with white walls, white ceiling, and a glossy white floor. The gallery looked like something out of a Kubrick film. It was the most beautiful space, but also pretty terrifying. Making a show there would be a major challenge, how do you improve on something that is already incredible?

**Hot or cold weather?**

I don't like extremes. I'm going to go with 70 degrees always; does this place exist?

**Which do you prefer: sit back and relax, stay busy sight-seeing, or party party party?**

All of the above, just at different times of day. It's a pretty natural cycle.

**What's the weirdest thing you have eaten?**

7-11 hot dogs.

**Where do you not want to vacation?**

Somalia. The whole pirate-y kidnapping thing sounds like a real bummer. However, there is this island right off the coast of Somalia called Socotra that has the most insane, alien, Dr. Seuss wildlife and plant-life.



"over there". 36x40 inches. Acrylic on canvas. 2013. Courtesy of the artist and LVL3.



"YYY". 56x66 inches. Acrylic on canvas. 2013. Courtesy of the artist and LVL3.



# PUPPIES PUPPIES

Interviewed by SAM LIPP and LUIS MIGUEL BENDAÑA from Queer Thoughts, Chicago.

On a brisk July day in Chicago, Queer Thoughts sat down with Puppies Puppies for tea and conversation. Puppies Puppies arrived with croissants and a bouquet of calla lilies.

**What does it feel like to be a dog?**  
Woof.

**Will you always be Puppies Puppies or will you someday be Dogs Dogs?**  
I think eventually one day Puppies Puppies will evolve into Dogs Dogs, but I think for now I like the ephemeral nature of it as a stage in a life cycle. I like that it's a temporal thing.

**In your recent show at Oliver Francis Gallery, the surveillance mirrors and sanitizing hand foam brought the immersive environment to a new level of anxiety. Does your work come from a critical perspective or is criticality no longer possible?**  
I think it comes from the perspective of a ready-made, and you can project upon it if you want, especially because it's just an object that we already see out in the world. I think I try to create situations in which the objects are critical, but I do it in a way that leaves it open for the viewer to make those connections—like the absurdity of how we've come to these preventative measures—like how Purell is creating resistance to antibiotics, so it's actually causing the problem that it's supposed to prevent.

**In the installation you presented in the show Queer Thoughts, curated at New Capital, you displayed a scrolling LED sign with the Puppies Puppies rendition of the “I Have A Dream” speech, where you declared your aspiration to feed all of the dogs in the world. Do you still believe in this dream? Does Puppies Puppies believe in egalitarianism and democracy?**  
I think Puppies Puppies does believe in those things, but just on the surface. I think I was more interested in the ideas behind that artwork rather than actually fulfilling them. I think it's more of a politician's standpoint on those things, someone that would just go out in public and say *I believe in those things*, but not actually do anything.

**It's sort of like the Facebook level of democracy, like we are all engaged but we have no power.**  
Yeah, you show people what you want them to think you believe in, even if you don't actively support those ideas.

**How do you feel about Puppy Play?**  
Puppy play! Wait, what is that? Is Puppy Play like leather?

**Like where you dress up as dogs and pant and sniff each other.**  
The first thing that came up at the show in Dallas was that it was like a “furry” costume, especially with the two beds in the installation. It was kind of creepy, especially with the mirror facing the beds. I think it's definitely an aspect of the artwork.

**When did you know that Puppies Puppies was your destiny?**  
I think it was over a year ago. I got the idea from this guy I knew who went crazy and disappeared into the middle of nowhere. On his Facebook all he left were pictures of kittens, every single image was kittens, and he put 'Kittens' as his name. When I heard about that I was like, *that's brilliant!* So I just adopted it and switched it to dogs instead of cats. I loved the idea of someone disappearing and only leaving pictures of animals in their place.

**Which contemporary artist, if any, would you take to the puppy park?**  
Hmm... Who have I been kind of obsessed with recently? It would probably be Darren Bader... or Kitty Kraus.

**You were recently overseas, do you think the attitude in Europe is more open to a dog in search of it all?**  
Yes, definitely, it is more prone to wandering which I think is good. I actually just read this article about dogs in Moscow that have figured out how to navigate the metro system. They know the smell of the stops they have to get off at, so they get on the train and get off wherever they have to go...



“Untitled”, Rawhide bone with Thai herbal estrogen supplements, (2013). Image courtesy of the artist, and Queer Thoughts, Chicago.



[All images this page] “Blue” installation view at Oliver Francis Gallery, Dallas (2013). Image courtesy the artist, and Oliver Francis Gallery, Dallas.



# DEAN DEMPSEY

By JOHNNY ABRAHAMS

I arrived at Dean Dempsey's Chinatown apartment with the intention of transporting Dean and his two hits of acid to James Turrell's show at the Guggenheim. Two hours later we hadn't left the apartment, and the YouTube videos of Gary Numan and Annie Lennox had devolved into Dean thumbing through a vintage gay pamphlet entitled *The New York Review of Cocksucking*, and myself watching silent shower tease videos. Dean emerged from a half hour silence, wresting us both from our personal pornographic reveries with the exclamation: Fuck John Waters! (obviously inspired by envy). It was time to leave the house.

Dean Dempsey is a salty marine. He's also wiser than he appears, one of my personal maxims that I apply to all artistic endeavors comes from a Dempsey philosophy: art is like a fart, if you force it, it's probably shit. So when I asked him how the work for his upcoming solo exhibition here in New York is shaping up he responded, "how did it come to this?" Dean, being a rather harsh critic of himself (one of many to come), was playing down his recent excursion from photography into painting and film. My recent visit to Dean's studio revealed a litany of restrained large scale paintings generally confined to one individual color; with variation derived from the reflectivity and texture of the materials used.

Dean has an unending and intricate system of explanation and conceptual justification for the themes he is representing in his current media. In other words, I'll skip that here and just tell you they look great. But if you'd like to examine the way he visually explores the convergence of disparate concepts like fear versus desire, intimacy versus alienation, or getting attractive women to undress for films made by gargoyles like himself, then it's an exhibition not to be missed.

I don't know whether this man's work will survive the perilous journey from emergence to whatever we as artists aspire to. But a caption from a nude still in the 70's era pamphlet he was skimming might encapsulate Dempsey's prowess better than I ever could: one can virtually smell and taste the fragrances of this youth's balls, asshole, dick and armpits in everything he does. He may not be an accessible genius, but his work displays an intelligent attitude towards his ideas and the things that can be done to and with them.

"Dean Dempsey" opens October 10 at BOSI Contemporary on 48 Orchard Street, New York City.



"Dream Sequence", video still, 2013. Courtesy the artist and BOSI Contemporary.



"Stroboscope", video still, 2013. Courtesy the artist and BOSI Contemporary.



I was at the “Approaching Infinity” exhibition at the Crocker Art Museum in Sacramento recently. It is a small gallery and it was the kind of experience that required close attention and contemplation of the metaphysical subject matter and the detailed techniques the artists used. As I was standing in front of one piece, a small group of people came in and in the loudest possible voices, started chatting about any number of subjects. None of the conversation was about the artwork at all and they seemed too oblivious to what was in front of them. Not only that, it was extremely distracting to others in the gallery. They continued for the entire time they were there and left in a cloud of loud voices. I didn’t say anything to them at the time but am wondering if it would be proper etiquette to call attention to their disruptive behavior. Should people be given a list of guidelines on courteous and considerate behavior when they enter a museum?

-Fran.

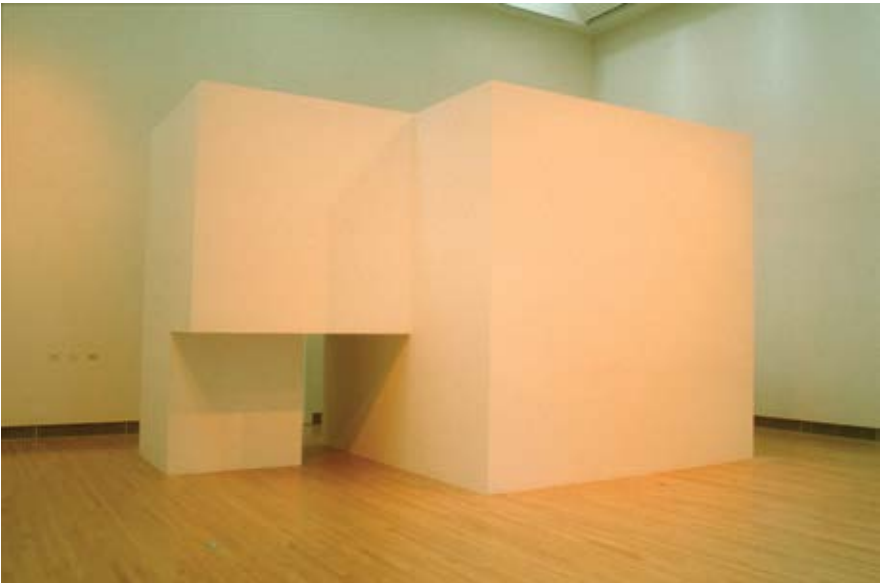
**I think this is a question for Miss Manners in the SF Chronicle. What I would have done is start explaining the exhibit to these rude people whether they wanted to hear it or not and if they objected I would keep on talking to them and follow them through the gallery until they realized what they had done to you.**

Is experiencing real life on earth as an artist and then, because of that experience, having something to say through conceptual or abstract art, more valid than looking at the object or earth experience in real time and copying it. Isn’t it just as valid to express “real time noticing” as “inner noticing”?

-Enna Ringo, San Jose, Ca.

**In other words, you want to know if it’s valid to make realist art because it’s just recording what you see - as apposed to what you feel. I think that’s what you are saying. Everything is valid in art, some more than others. For myself I record nature the way it works, in other words the way a tree grows, not how it looks. John Cage liked to say he was imitating nature in her manner of operation.**

**Jackson Pollock said when asked do you copy nature? “I am Nature.”**



Temple of Geometry, 2004, Tom Marioni (based on the golden rectangle thrown into 3 dimensions)



You use the word beauty as a direction an artist works towards. What are your thoughts on this subject called beauty?

-Eat Art

**Most people think beauty cannot be defined because it’s different for each person. There is a system I believe for determining beauty. If you think a thing has good proportions it is probably because its proportions are the same as things found in nature, like a seashell or a flower, tree, etc. Artists in history have used the golden Mean or Golden Rectangle proportions that are based on the way a seashell grows to build the Pyramids, great Cathedrals and compositions of paintings. But there are freaks of nature that in time become familiar and become beauty to many people. Duchamp in the 1960’s said about his ready-made objects [selected at random and exhibited as art] that he was throwing aesthetics in people’s faces. Fifty years later they are admired for their beauty. The art critic Clement Greenberg said that all great art is ugly at first. The reason is that the unfamiliar looks strange until it is seen usually in reproduction many times, then becomes a thing of beauty.**

I know you have written, “what is art for?” I want to know what isn’t art? By art I mean visual art, not recording artists, spoken word artist etc.

-Uncle Tony

**Art isn’t: Nature, Decoration, Ornamentation, Journalism, Evil, as Picasso said Chaste, or Easy, War, Everything, Dead, and art isn’t Made by monkeys or elephants. I welcome any other suggestions as to what art isn’t, or correct me if any on my list is incorrect.**

Were Andy Warhol’s 1964 “Brillo Boxes” off the shelf ready-mades as Arthur Danto reported in his book The End of Art? Or were they not exact copies?

-Steve Martin

**Arthur Danto is a stuffed shirt and he has made that statement in several books and articles he has written. In the first place, any idiot with any visual sense can tell that the original boxes are white cardboard with overlapping flaps etc. and Warhol’s boxes are constructed wood seamless boxes.**

Is sexism an art movement?

-Patricia Baloney

**You mean like racism? Some people believe it has existed all along but not as an announced movement. An art movement usually needs a manifesto. Someone said that Duchamp was a one-man art movement. There have been many minor art movements since the 60’s like Op art, P & D or Pattern and Decoration, Bad Painting, Pathetic art, Festival art, Graffiti art, Neo, Geo, Neo Pop, Conceptual, Surrealist, and my term “Grievance art.” I think sexism art would come under this category. I have always believed that a true artist has no sex or race. That reminds me of a joke. How many radical feminists does it take to screw in a light bulb? Answer, That’s not funny.**

If you go to an exhibition and the curator makes you feel stupid with their press releases and wall labels, does that mean the artist is trying to make the viewer feel stupid?

-Concerned Citizen

**The curator’s job is to interpret the art to the public. A press release goes to the art critics and is meant as a description of the exhibition to aid the critic to know what it is about. In the 70’s I had a Museum of Conceptual art in San Francisco and many people from the art establishment and older artist from a former generation thought Conceptual art was a threat and meant to make fun of them. In my case the art has a descriptive title, which is a clue to its concept and if you get the mood of the work you get most of it. The more you know about art the more you get from art. I think the artist is trying to suck the viewer into the work to make them feel a part of it. The great San Francisco gallerist Diana Fuller’s technique for selling art was not to get all technical and philosophical, but to just say to the customer looking at the art, “Don’t you love it, isn’t it beautiful?”**

We need more humor in art, don’t you think?

-Louis CK

**On my driver’s license I have an out-of-focus picture of myself. When a cop stops me and sees my license, he just lets me go. I broke a mirror and I have 7 years bad luck. My lawyer thinks he can get me 5. My son learned meditation. At least it’s better than sitting around doing nothing.**

**The great San Francisco gallerist Diana Fuller’s technique for selling art was not to get all technical and philosophical, but to just say to the customer looking at the art, “Don’t you love it, isn’t it beautiful?”**



Andy Warhol, “Brillo Box”, ink on wood. Courtesy of the Internet.



Original Brillo box, signed by Andy Warhol. Ink on cardboard. Courtesy of the Internet.



# THEDA’S ISLAND // CHAPTER 4 // Theda ‘en Extremis’

By MARK VAN PROYEN

*The story so far: Theda Vohn der Pahder has been hired as the new president of the Northern California School for Art and Design. After her first meeting with the faculty, our protagonist (Jason Fowler) adjourns to a local bar with fellow faculty members to try to make sense of the new developments. But they are distracted when Aimless Amy (the free spirited bartender) tells of breaking off a relationship with her partner Alice, because Alice has joined a self-help cult called The Citadel Lyceum, causing a disturbing change in personality. Suddenly, Alice appears, but Jason has to catch a train home, so he misses the confrontation between Alice and Amy. In this and in all things pertaining to the novel titled Theda’s Island, the author wished to remind readers of the fact that all of its aspects are protected by multiple copyrights and legal goons who know how to enforce such things. Be very afraid.*

Fourteen hours after I exited the Broken Frame, I was again on the very same and very wet Brannan Street. Only this time, I was moving toward school rather than away from it, briskly walking in response to a summons from Theda. Upon arriving home the previous evening, I discovered an ominous phone message waiting for me--“Hello, this is Theda Vohn der Patter calling for Jason Fowler. It’s about 8:30 on Tuesday night. I’m sorry that this evening’s meeting got cut short, but I was hoping that we could talk sometime tomorrow. Please come to my office at eleven—no need to confirm, Toby has already cleared my schedule. Congratulations on being nominated to the Board. See you tomorrow. Bye.” The word “nominated” snagged my attention—at that moment, I was under the impression that my board status was already a done deal. I was also annoyed over the fact that I had been called in at short notice on one of my non-teaching days, but I also reckoned that I had better get used to the fact that, in the foreseeable future, my free time was going to be much less my own.

My usual habit was to enter the school via a shortcut leading through the roll-up door near the parking lot, but remembering Theda’s remark about the refurbished lobby, I decided to walk the extra half-block to enter the school’s front entrance opening onto the Embarcadero. NCSAD operating in a seven-story building that had once been the headquarters of the Hort-Dispatch, which was to say that it was originally designed as a combined editorial office, printing shop and distribution center for one of the West Coast’s oldest newspapers. During the booming 1960s, the paper’s burgeoning circulation put it in need of a larger and more modern base of operations, so it moved to several interconnected properties a few blocks to the west. The school was only too happy to purchase and occupy the older building on remarkably agreeable terms, and it required little in the way of refurbishment and re-zoning application to be transformed into an efficiently designed academic facility that would be subjected to routine abuse by its inhabitants.

The building’s newly transformed lobby was a sight to behold.Where dirty linoleum once was, a clean gray carpet now lay, upon which were placed half a dozen ficus trees interspersed between comfortable couches and coffee tables. Scruffy looking students were conversing in small groups on the couches, while a few others checked email on computer stations affixed to the north wall.As I was ten minutes early, and as one of the stations close to the door became vacant, I decided to see if I could send out a quick email to Kathy Penngrove, alerting her to my agreement that she be my TA, and instructing her to meet with me at her earliest convenience. Gaining access to the school’s

intranet proved to be easy, and the first of many electronic exchanges between kpenngrove@ncsad.edu and jfowler@ncsad.edu was quickly consummated.

At first, I didn’t even notice the glass walls of the new art gallery. This was because they were covered with white paper masking whatever was going on behind them. Then I realized that over a third of the spacious room’s floor space was given over to the gallery structure, which looked like a giant aquarium made of plate glass and burnished aluminum. An equal amount of floor space was also made available for whatever it was that lived on the mezzanine above the gallery, access made possible by steep stairs located at the end of the room furthest from the front door.

I ascended those stairs to find a small reception area appointed with another ficus tree, more gray carpet of a much thicker pile, comfortable Barcelona-style chairs and a low table covered with several thick issues of Global Arts International. As I checked the time, a black-clad Toby Michelson walked in and asked if I was Jason Fowler, extending a limp hand of official salutation. With my well-practiced diffidence, I responded by saying, “Yes—nice to officially meet you.”

“Theda is on the phone, but you can go on in. She won’t be but another minute.”

This seemed to be some kind of sign. I was expecting to be told to wait as a reward for being punctual, in keeping with the sado-masochistic rules that governed such meetings. These were always much less about exchanging information than they were about demonstrating the ownership of that bureaucratic grail called the upper hand, and I was prepared to play along. But that fact that I was immediately ushered into the inner sanctum meant that something else was afoot. I went to full alert status.

As Toby guided me toward Theda’s office, I passed through an anteroom containing five desks set in partitioned cubicles. Four were vacant, but one was not. It was occupied by Rhoda Roby, whose attention was firmly fixed on a computer screen positioned only a few inches from her nose. Of course, there was yet another ficus tree in plain view, this one a hazard to the navigation required of anyone who would want to walk back to Theda’s office; a most awkward piece of interior design.

Upon entering the windowless office, I saw Theda, who pointed at a seat upon which I was bidden to sit. She was perched inside of the dark cavity of an egg shaped chair made of burnished aluminum, dangling from chrome chains affixed to a low ceiling that also supported six lamps made of the same shiny material, each emitting an eerie halogen illumination. She was wearing what appeared to be the sleek uniform of a flight attendant-of-the-future, consisting of a dark gray double-breasted pantsuit made from a strange synthetic fabric, trimmed out with unobtrusive epaulets and sporting two rows of dark blue buttons. She swiveled her egg chair away from me, but I could still hear her part of the conversation, and she seemed to not care whether I did or didn’t.

“Why not use the corporate jet, that’s really what it’s for, right?.....No, we had a meeting right before the first of the year, so the next quarterly meeting isn’t until the end of March....no, we don’t need the full Board for that, we can run it through the executive committee....no, not yet, but the by-laws haven’t been amended in over a decade... mostly MOUs, too many if you asked me...let’s keep the POA circle pretty tight...of course they’re expensive, but I think we’ll get our money’s worth, ... no in the short run,

too...Yes, the money has already been wired to the holding company, but that was only the first installment...the enrollment numbers look good, so we are on track...Anita says that she can work with the budget only if everyone understands that we are no longer doing publications, so we will have to do some additional fundraising...No, publications are very important, because they represent the program beyond the space-and-time frames of the immediate, and once the Varney-Tepes people see that we are reaching in that direction, they will want to support more of the same.....Sure, that’s OK, I have to take a meeting now anyway—let’s talk soon—let me know when you get back into town. Ciao- Ciao.”

She held up the cell phone to examine something, and then she turned to her laptop to check a recent piece of email, scribbling something that looked like a phone number onto a post-it affixed to her computer screen. Then she looked up at me, smiled and spoke:“So Jason Fowler, your reputation precedes you.”

I wondered: reputation for what? I silently congratulated myself for not taking the bait by refraining from asking that very question.

After a short moment of silence, Theda continued.“Kudos on your nomination to the Board. I think that we are all excited to be working with you. Anyway, I want you to know that I am having these one-on-one meetings with all of the faculty, to get to know everybody individually and to get up to speed on what’s going on. This will help me get a perspective on the problems and opportunities that we are facing. I see here that you are in the art history department, and that you also coordinate the summer art criticism conference—that sounds great.You are also a writer?”

In response, I said, “Well yes. Mostly of exhibition and book reviews—American Art Review mostly, also some southern California publications. My most recent book was an edited anthology called Critical Interrogations.” I declined to mention that it was also my only book, with no others on the horizon.

Suddenly, her cell phone rang again. “Excuse me, I have to take this.” Again, she swiveled away from me, but this time not so far that I couldn’t see her hands and face. Her snake-like fingers were tipped by fingernails that were exceedingly long and obviously artificial, painted with a blue polish that was a perfect match for the buttons on her Buck Rogers pantsuit. She wore burnished metal rings on two of her slender fingers, these matching an Egyptian-looking broach affixed to her collar as if it were some kind of military badge signifying rank or accomplishment. She wore lipstick that had a blue-violet cast to it, matching her understated eye make-up. Her shoulder cut honey-blond hair was as impeccably coiffed as it was the previous afternoon, but I found myself wondering what she would look like if she were suddenly striped of cosmetic artifice. Her face was preternaturally elongated and, despite a dark blue silk scarf wrapped around her neck, I could see that her Adam’s apple was much more prominent than is usually the case with women. There was something odd about her body language, which was simultaneously over-theatrical and mechanically graceless.

While she spoke, her gaze suddenly became fixed on an imaginary point on a horizon far from the windowless room in which we sat. She seemed deeply relieved to take this particular phone call. “Hi Hobie, ....Yes, I ran it by the executive committee.....Agnes said it made sense.....No, I think that we need to wait a few weeks....Okay, maybe ten days, but at least ten day.... at the least....”

While she spoke, I looked about the room. There was a colorful quilt on one of the walls behind the egg chair, with green and yellow squares sporting silhouette shapes of shoes and chickens cut from yellow and green fabric. There was also a very expensive looking clock on her desk, with a sleek looking file cabinet sitting next to it. But the egg chair was odd. It was at least five feet long from top to bottom, and the interior was tricked out in black, tuck-and-roll leather that look expensively real. With Theda sitting inside, with the chains suspending it reaching up to the ceiling and with fiberoptic computer cable dangling to the floor, it looked like some kind of robotic cephalopod waiting for a meal. A meal like me.

While Theda talked, I studied her face. Her glassy eyes tended to roll back into her head while she listened, and there was something odd about the movements of her mouth, almost as if her upper lip was partially paralyzed. This conveyed the effect of a sneer, which was enhanced by the fact that her jaw tended to jut forward when she started a sentence. There was something vaguely familiar about the egg chair and its occupant, and I searched my mind for what that might be. Then it hit me: Francis Bacon, Portrait of Isabel Rawsthorne, a painting famous for its frightening portrayal of the contorted grimace of its sitter. Then I noticed something else. When Theda’s eyes blinked, her eyelids came up from the bottom of her eye like some kind of exotic Amazonian tree lizard. My skin started to crawl.

Theda finished her conversation and again turned her attention back toward me. “I don’t know how much you know about Pilar Iragay’s situation, but she is not coming to work this semester. She has a major medical issue that needs to be addressed right away, and we are trying to get her classes covered. Would you be interested in covering her graduate seminar until we can find a replacement?”

I remembered not seeing Pilar at the Senate meeting, and was curious about her situation. “Can I assume that Tammy and Dean Alfred are in the loop on this? If so, I would say yes.” I was already thinking of the credit cards I would pay off with the extra money, which from my point of view would be of the easily gained variety because the seminar would not require much preparation. All I would have to do is lead extemporaneous discussions about the students’ recent work, a pedagogical can of corn if ever there was one.

“It was Tammy’s idea, and I think it’s a good one. Now tell me about your presentation at next month’s University Art Association conference. I’m glad that we have one of our faculty on the program, especially since it is taking place in San Jose.”

It was time to parse my words carefully. “Well the session is titled ‘21<sup>st</sup> Century Critical Perspectives,’ chaired by Sharon Hertz. Dave Hinkley and Burton Donaldson are also on the panel, as are Yervant Juba, Kenworth Bascomb and Orphelia Kraut. I am doing an extract from my next book titled ‘The Artworld as an Economy of Narcissistic Reward.’ Our panel will be on the second day, Friday afternoon, near the end of the conference.”

While I pondered the blatant dishonesty of my “next book” remark, I noticed that, rather suddenly, Theda’s body grew tall and rigid. Her eyes flashed red with pupils contracting into tight diamond-shaped slivers, while her nostrils flared wide, revealing interiors that looked like cat’s ears turned inside out. For a moment, it seemed like her mouth opened extraordinarily wide, as if her jaw had become unhinged from its socket. Then, her subtle crotalid sneer transformed itself into a frightening, asymmetrical snarl as



she lurched forward from her egg chair. In a rising voice brimming with urgent emotion, she demanded answers: “why are you talking about that? What’s that got to do with Contemporary Art? ” It was clear that I had hit a very raw nerve.

Keeping cool was crucial. With my most measured and annoyingly calm voice, I extended my lie by saying, “Well, the book that I am working on is about emerging models of patronage for the next century. I think that patronage study is the great overlooked topic in Contemporary Art criticism, and in fact, is sorely neglected in relation to all of 20<sup>th</sup> century art studies. It’s actually quite fascinating, once you get into things like tax policies and the subtleties of non-profit accounting. My working assumption is that it can yield some useful academic fruit and provide some fresh perspective, especially now that government funding has become so politicized. Economies of narcissistic reward are a hot new topic in the world of organizational sociology, responding to a vast corporate interest in figuring out ways to motivate employees without paying them any more money. Usually, this involves things like commemorative T-shirts and honor badges, but lately the whole thing has become more sophisticated, what with the idea of soft power being so central to recent managerial strategy. So I am just doing a bit of grifting, uh, I mean grafting from normal organizational sociology theories and applying them to the art world, but then I discovered that those theories were actually taken from the art world. I was as surprised as anybody, but the evidence is all there.” My slip was of the intentional non-Freudian variety. Faux Freudian? Perhaps. I was glad that I didn’t have to explain how, in my imaginary economy of narcissistic reward, regulating access to underserved self-esteem could be systematically and cynically manipulated to accrue benefits to the manipulator; in effect turning undeserved self-esteem into a kind of currency that operates according to the rules of a manipulated market. Another time, another place. Soon enough, but not too soon. Maybe.

My forthright explanation seemed to have the desired effect, and it was clear that Theda was a bit intimidated

by my invocation of the gods of corporate sociology. Her angry body language started to deflate, and she seemed to recognize that she had just protested in embarrassing excess to the bait that I had nonchalantly tossed in her direction. While her composure slowly recovered, she spoke with slightly slurred speech, saying “Well, I’m sure it will be interesting. Remember, you will be sharing the podium with some major players, so don’t embarrass us.”

Confident that I had prevailed in the testy moment, I replied, “I’ll try not too.” She had a point, but all I had to do to address it would be to not overshoot my mark while letting the bigger egos crowd the limelight. I was in the position of having nothing to lose and everything to gain simply by being on the panel, so there was no need to seek additional advantage from the occasion, unless a clear opportunity presented itself.

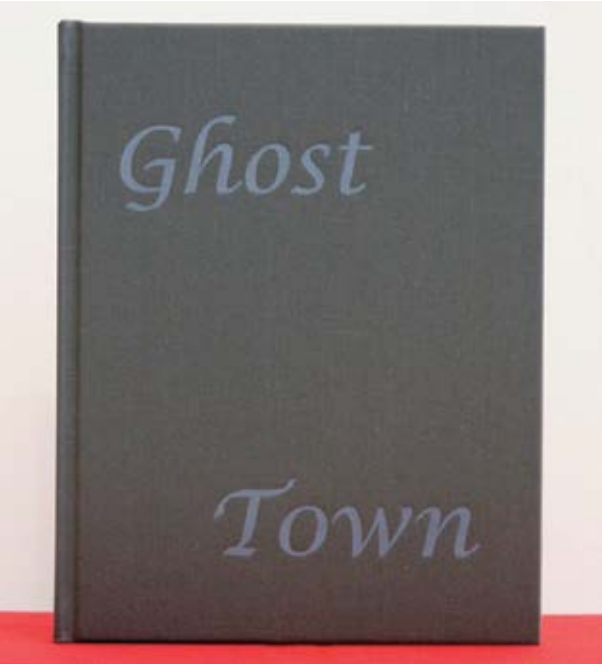
Theda seemed to grow increasingly more weary and a bit confused, as if her momentary loss of self-control had a psychically draining after-effect. Her voice trembled a bit as she changed the subject by asking “Will we see you at the opening of Propositions in Space? I’m sure that you will enjoy meeting Anita, and some of the other prospective Board members will also be there. All of the current Board members are planning to attend.” Clearly, much more than art would be on display at the opening of the new gallery.

Marshalling the holy spirit of mock enthusiasm, I answered, “I wouldn’t miss it.” Then, I decided to double-down by channeling the Eddie Haskell character from the old Leave it to Beaver television show. “I must say, the gallery looks impressive from the outside. I can’t wait to see what it looks like on the inside.” My remark was not exactly an olive branch, but certainly it was a good-sized olive twig. Yes, I was feeling self-satisfied, even though I should have known that my easy success in this preliminary joust meant nothing beyond the fact that I was being sized-up for a more harrowing confrontation lurking on the horizon. The only question was whether I was being vetted as a potential ally, a potential adversary, or something else that could not be imagined.



# SELECT EDITIONS

By JAMIE ALEXANDER of Park Life, San Francisco



**Hanna Liden, *Ghost Town***  
With a text by Kayla Guthrie  
“Yeah, I’ve seen you around.”  
KARMA, New York, 2013  
Edition of 500  
84 pages  
9.5 x 7.5 inches (24.13 x 19.05 cm)  
\$30



**Tom Sachs *Nugget Playing Cards (Black Edition)***  
This edition is black because black is the color of death, the end of life.  
Casino-quality playing cards. Each card gets its own Tom Sachs piece.  
Produced in collaboration with Genevieve Hanson. Manufactured by Make-a-Deck in Salem, NH.  
3.5" x 2.5" x .75"  
Edition of 666.  
\$20



**UNTITLED by Rose Blake**  
A3 Risograph on 120 gsm Munken Pure  
Edition of 100, signed and numbered  
£20  
<http://www.bolteditions.co.uk/Top of Form>



**New Tucker Nichols Limited Edition Design**  
Celebrate the Bison of Golden Gate Park.  
Available at Park Life.



**Duchamp: A Biography**  
By Calvin Tomkins.  
The Best Artist Biography ever written is back in print.  
First published to great acclaim in 1996, New Yorker contributor and art critic Calvin Tomkins’ biography of the influential artist Marcel Duchamp (1887–1968) has been out of print for many years but the new reprinted edition is available this Fall  
<http://www.artbook.com>



**The *THING* Quarterly Issue No. 20 Tauba Auerbach**  
24 hour clock designed by Tauba Auerbach. Edition of 1500.  
Battery operated wall clock.

<http://www.thethingquarterly.com>

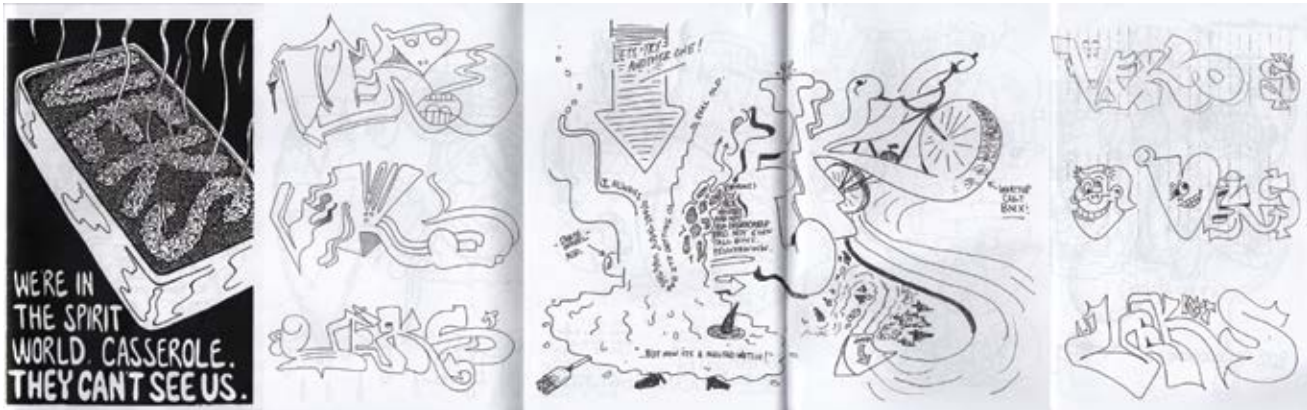


**Mankind Issue No. 3**  
Photography by: Dan Thompson, Ray Potes, Peter McCollough, Jonnek Jonneksson, Kingsley Ifill, Grant Hatfield, Ricky Adam, David Potes, Piotr Pietrus, Brandon Getty, and Nolan Hall.  
6.5" x 9"  
20 Pages  
Published by Hamburger Eyes  
Edition of 150



# ZINE REVIEWS

By AUSTIN MCMANUS of The Flop Box



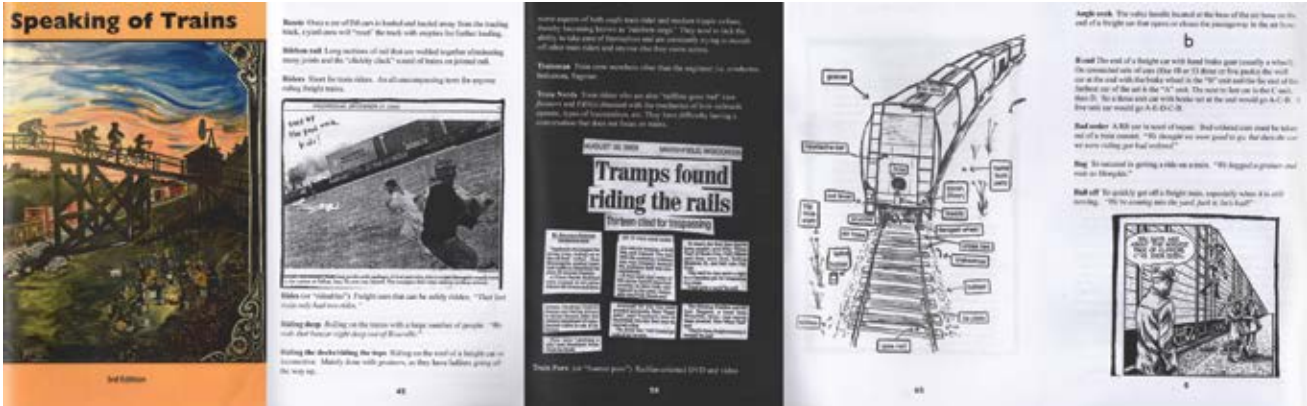
**We're in the spirit world, Casserole. They can't see us.**  
Veks

The most goofball, exceptionally defective, perfect mess of nonsensical imagery can effortlessly seep from one's brain onto a piece of paper when combining weed and doodling. It's a fact. "We're in the spirit world, Casserole. They can't see us." is an exemplary testimony to stoner sketching at its finest. I mean, reread that title again. The punch line here is not that this zine was made while being stoned, but that it was made being stoned after not being stoned since 1998. That's fifteen years of regular ol' non-stoned drawing. Two consecutive nights puffin' tough and Veks created this collection of hilarious drawings primarily based around his graffiti letters. Have you ever seen the letter "K" ride a BMX bike or play ping-pong? That's happened and that's just the beginning. [miraclewhip.bigcartel.com](http://miraclewhip.bigcartel.com)



**DMM**  
Alex Lukas

If zines had a class system, "DMM" would be among the elite. The production value, combined with a collection of beautifully printed imagery and overall execution, make "DMM" more of an "art piece" than anything else. Screenprints, pullouts, experimental printing techniques, and all the extra subtle embellishments set it apart from a typical zine. Its creator, Alex Lukas, has thoughtfully compiled the pages using his desolate, post-apocalyptic-looking landscape drawings, while mixing in simplistic patterns and primitive graffiti scrawlings. Lukas, who is no novice in terms of printing small books and zines (Commander-In-Chief of Cantab Publishing), has created an impressive, show-stopping piece of printed material worthy of genuine attention. Unfortunately, only 50 were printed and they have already been collected and coveted. Meaning they are sold out! [alexlukas.com](http://alexlukas.com)



**Speaking of Trains**  
BrakeShoe

I was apprehensive to write about "Speaking of Trains" for a number of reasons, most notably because particular types of publications are sometimes meant to remain within the circles of certain sub-cultures. That being said, I will amend that statement to say that if the author didn't want outsiders to know certain information about railroad culture, they probably would have never been compelled to print this zine. Not that this is some kind of cheat sheet or information guide to being in the know. And I doubt this zine will motivate you to become a railroad worker or a tramp. Who knows, maybe I am blowin' up the spot? Maybe not. All I will say about this zine is that it is possibly the most accurate and comprehensive glossary of current train rider and railroad worker terms compiled yet. That's the rundown. And some of the explanations of lingo are foolishly comical. [peacesupplies.org](http://peacesupplies.org)

## The Return of Abstract Expressionism, 1969

Curator's Catalog Introduction, Richmond Art Center, Richmond, California.

When Jackson Pollock and Morris Louis let the paint leave their hands, gravity formed the shape of the stain on the raw canvas. This exhibition of abstract expressionism is a direct extension of the painting of the '50s; the action is the same, only the dimensions are different. The gesture is the same and the procedure similar if more athletic. The artists exhibit the same love of organic and natural forces. They place a similar emphasis on the role of accident and chance.

The renewed interest in natural forces and raw materials exists for several reasons. There is certainly a tremendous dissatisfaction with the destructive forces of modern culture: war, pollution, and the generally widespread ignorance of nature. Another influence is the popularity of drug use, and the religious importance that it places on an awareness of our environment and also upon the reality of natural processes and environment. But perhaps more importantly, the artists are not interested in producing objects. The majority of the pieces exist only for the duration of the show. There are no photographs in the catalog because some work cannot be seen before installation. In fact, several artists have sent only instructions for the creation of their works. It would harm the intent of the works to frame or reduce them to the degree needed for reproduction, and the nature of the work precludes reproduction. For the first time, the artist is freeing himself from the object. As a result, the historian is now faced with the responsibility of recording the work. The artist is involved with the direct manipulation of materials that possess qualities of spontaneity and improvisation, and those materials normally produce dispensable work.

It is the act of creation which is art.

## From TOM MARIONI'S "Writings on Conceptual Art", 1969-1999.

Published by Crown Point Press



# DISTRIBUTION LOCATIONS

Outside the Bay Area

NEW YORK . LOS ANGELES . CHICAGO . SEATTLE . PORTLAND . BALTIMORE . BOSTON . ATLANTA . BIRMINGHAM . ALBAQUERQUE . FLORIDA . INTERNATIONAL

## NEW YORK:

### 532 Gallery Thomas Jaeckel

532 W 25 St., Highline Level  
New York, NY. 10001  
www.532gallery.com  
+1 (917) 701-3338

### Allegra LaViola Gallery

179 E Broadway  
New York, NY. 10002  
www.allegralaviola.com  
+1 (917) 463-3901

### Ana Cristea Gallery

521 West 26th Street  
New York, NY 10001  
www.anacristeagallery.com  
+1 (212) 904-1100

### aNYthing

51 Hester St.  
New York, NY 10002  
www.anewyorkthing.com  
+1 (646) 476-8105

### The Artbridge Drawing Room

526 W. 26th St., 502a  
between 10th and 11th avenues  
New York, NY 10001  
www.art-bridge.org/thedrawingroom/

### Betty Cuninghams Gallery

541 W 25th St.  
New York, NY 10001  
www.bettycunninghamgallery.com  
+1 (212) 242-2772

### Bortolami Gallery

520 West 20th St.  
New York, NY 10011  
www.bortolamigallery.com  
+1 (212) 727-2050

### BOSI Contemporary

48 Orchard St.  
New York, NY 10002  
www.bosicontemporary.com  
+1 (212) 966-5686

### ClampArt

531 West 25th St.  
New York, NY 10001  
www.clampart.com  
+1 (646) 230-0020

### De Buck Gallery

511 W 25th St., #502  
New York, NY 10001  
www.debuckgallery.com  
+1 (212) 255-5735

### Denise Bibro Fine Art

529 W 20th St., 4 Fl.  
New York, NY 10011  
www.denisebibrofineart.com  
+1 (212) 647-7030

### The Drawing Center

35 Wooster St.  
New York, NY 10013  
www.drawingcenter.org  
+1 (212) 219-2166

### Eric Firestone Gallery

4 Newtown Ln.  
East Hampton, NY 11937  
www.ericfirestonegallery.com  
+1 (631) 604-2386

### Fitzroy Gallery

195 Chrystie St.  
New York, NY 10002  
www.fitzroygallery.com  
+1 (212) 343-8670

### Franklin 54

526 W 26th St., #403  
New York, NY 10001  
www.thefranklin54gallery.com  
+1 (917) 821-0753

### Fuse Gallery

93 2nd Ave., #A  
New York, NY 10003  
www.fusegallerynyc.com  
+1 (212) 777-7988

### Galerie Protégé

197 Ninth Ave., Lower Level  
New York, NY 10011  
www.galerieprotege.com  
+1 (212) 807-8726

### Gladstone Gallery

515 West 24th St.  
New York, NY 10011  
www.gladstonegallery.com  
+1 (212) 206-9300

### Gladstone Gallery

530 West 21st St.  
New York, NY 10011  
www.gladstonegallery.com  
+1 (212) 206-9300

### Guided by Invoices

558 W 21st St.  
New York, NY 10011  
www.guidedbyinvoices.us  
+1 (917) 226-3851

### Harbor Gallery

17-17 Troutman St., #258  
Brooklyn, NY 11385  
www.harborbk.com  
+1 (347) 460-7360

### Horton Gallery

59 Chrystie St.  
New York, NY 10002  
www.hortongallery.com  
+1 (212) 243-2663

### Howard Scott Gallery

529 W 20th St., #7E  
New York, NY 10011  
www.howardscottgallery.com  
+1 (646) 486-7004

### Invisible Exports

14a Orchard St.  
New York, NY 10002  
www.invisible-exports.com  
+1 (212) 226-5447

### Kathleen Cullen

526 W. 26th St., #605  
New York, NY 10001  
www.kathleencullenfinearts.com  
+1 (212) 463-8500

### Kent Fine Art

210 Eleventh Avenue

New York, NY 10001  
www.kentfineart.net

### Kim Foster Gallery

529 W 20th St. # 1E  
New York, NY 10011  
www.kimfostergallery.com  
+1 (212) 229-0044

### Lu Magnus

55 Hester St.

New York, NY 10002  
www.lumagnus.com

### Mixed Greens

531 West 26th St., First floor  
New York, NY 10001  
www.mixedgreens.com  
+1 (212) 331-8888

### Participant Inc

253 East Houston St.  
New York, NY 10002  
www.participantinc.org  
+1 (212) 254-4334

### Paula Cooper Gallery

534 West 21st St.  
New York, NY 10011  
www.paulacoopergallery.com  
+1 (212) 255-1105

### Printed Matter

195 10th Ave.  
New York, NY 10011  
www.printedmatter.org

+1 (212) 925-0325

### Scaramouche

52 Orchard St.  
New York, NY 10002  
www.scaramoucheart.com  
+1 (212) 228-2229

### Spencer Brownstone Gallery

3 Wooster St.  
New York, NY 10013  
www.spencerbrownstonegallery.com  
+1 (212) 334-3455

### The Still House Group

481 Van Brunt St.  
Brooklyn NY 11231  
www.enterstillhouse.com

### Venetia Kapernekas

526 West 26th St., Suite 814  
New York, NY 10001  
www.venetiakapernekas.com  
+1 (212) 462-4150

## LOS ANGELES:

### & Pens Press

8564 Washington Blvd.  
Culver City, CA 90232  
www.andpens.com

+1 (310) 204-2500

### 18th Street Arts Center

1639 18th St.

Santa Monica, CA 90404

www.18thstreet.org

+1 (310) 453-3711

### ACE GALLERY

5514 Wilshire Blvd.  
Los Angeles, CA 90036

www.acegallery.net

+1 (323) 935-4411

### Actual Size

741 New High St.

Los Angeles, CA 90012

www.actualsizela.com

+1 (213) 290-5458

### ADC Contemporary & BUILDING

BRIDGES International Art

Exchange

2525 Michigan Ave., Unit F2

Santa Monica, CA 90404

www.adcbuildingbridgesartexchange.org

+1 (310) 770-1961

### Altered Space Gallery

1221 Abbot Kinney Blvd.

Venice, Los Angeles, CA 90291

www.alteredespacegallery.com

+1 (310) 452-8121

### Angles Gallery

2754 S La Cienega Blvd.

Los Angeles, CA 90034

www.anglesgallery.com

+1 (310) 396-5019

### Annenberg Foundation

2000 Avenue of the Stars, Suite 1000 S

Los Angeles, CA 90067

www.annenbergfoundation.org

+1 (310) 209-4560

### Arena1 Gallery

A project of Santa Monica Art Studios

3016 Airport Ave.

Santa Monica, CA 90405

www.arena1gallery.com

www.santamonicaartstudios.com

+1 (310) 397-7449

### Art Share

801 E 4th Pl.

Los Angeles, CA 90013

www.artsharela.org

+1 (213) 687-4278

### California Heritage

#### Museum

2612 Main St.

Santa Monica, CA 90405

www.californiaheritagemuseum.org

+1 (310) 392-8537

### California Institute of the Arts

24700 McBean Parkway

Valencia, CA 91355

www.calarts.edu

+1 (661) 255-1050

### Carmichael Gallery

5797 Washington Blvd.

Culver City, CA 90232

www.carmichaelgallery.com

+1 (323) 939-0600

### CB1 Gallery

207 W 5th St.

Los Angeles, CA 90013

www.cb1gallery.com

+1 (213) 806-7889

### Charlie James Gallery

969 Chung King Rd.

Los Angeles, CA 90012

www.cjamesgallery.com

+1 (213) 687-0844

### Cherry & Martin

2712 S. La Cienega Blvd.

Los Angeles, CA 90034

www.cherryandmartin.com

+1 (323) 929-7630

### Couturier Gallery

166 N. La Brea Ave.

Los Angeles, CA 90036

www.couturiergallery.com

+1 (323) 933-5557

### Craft and Folk Art Museum

5814 Wilshire Blvd.

Los Angeles, CA 90036

www.cafam.org

+1 (323) 937-4230

### David Kordansky Gallery

2766 S La Cienega Blvd., Unit A

Los Angeles, CA 90016

www.davidkordanskygallery.com

+1 (310) 558-3030

### dnj Gallery

2525 Michigan Ave. Suite J1

Santa Monica, CA 90404

www.dnjgallery.net

+1 (310) 315-3551

### drkrn

727 South Spring St.

Los Angeles, CA 90014

www.drkrn.com

+1 (213) 612-0276

### Echo Park Pottery

1850 Echo Park Ave.

Los Angeles, CA 90026

www.echoparkpottery.com

+1 (323) 662-8067

### Edward Cella Art + Architecture

6018 Wilshire Blvd.

Los Angeles, CA 90036

www.edwardcella.com

+1 (323) 525-0053

### Fellows of Contemporary Art

970 N Broadway

Los Angeles, CA 90012

www.focala.org

+1 (213) 808-1008

### Fowler Museum at UCLA

308 Charles E Young Dr. N

Los Angeles, CA 90024

www.fowler.ucla.edu

+1 (310) 825-4361

### Frank Pictures Gallery

5790 Washington Blvd.

Culver City, CA 90232

www.frankpicturesgallery.com

+1 (310) 828-0211

### G2 Gallery

1503 Abbot Kinney Blvd.

Venice, CA 90291

www.theg2gallery.com

+1 (310) 452-2842

### George Billis Gallery

2716 S La Cienega Blvd.

Culver City, CA 90034

www.georgebillis.com

+1 (310) 838-3685

### Giant Robot

2015 Sawtelle Blvd.

Los Angeles, CA 90025

www.giantrobot.com

+1 (310) 478-1819

### Human Resources

410 Cottage Home St.  
Chinatown, Los Angeles, CA 90012

www.oogaboogastore.com

+1 (213) 290-4752

### Ikon Ltd.

2525 Michigan Ave., Suite G4

Santa Monica, CA 90404

www.ikonltd.com

PH: (310) 828-6629

### Institute of Cultural Inquiry

1512 S Robertson Blvd.

Los Angeles, CA 90035

www.culturalinquiry.org

+1 (323) 207-0820

### International Art Objects

6039A Washington Blvd.

Los Angeles, CA 90034

www.international.la

+1 (323) 965-2264

### Jack Rutberg Fine Arts, Inc.

357 N La Brea Ave.

Los Angeles, CA 90036

www.jackrutbergfinearts.com

+1 (323) 938-5222

### Jancar Jones Gallery

1031 N Broadway

Los Angeles, CA 90012

www.jancarjones.com

+1 (213) 259-3770

### Kopeikin Gallery

2766 S La Cienega Blvd.

Los Angeles, CA 90034

www.kopeikinalgallery.com

+1 (310) 559-0800

### LAUNCH Gallery

170 S. La Brea



# DISTRIBUTION LOCATIONS

Outside the Bay Area

Send distribution requests to: [distribution@sfaqonline.com](mailto:distribution@sfaqonline.com)

## BOSTON:

**Barbara Krakow Gallery**  
10 Newbury St., #5  
Boston, MA 02116  
[www.barbarakrakowgallery.com](http://www.barbarakrakowgallery.com)  
+1 (617) 262-4490

**Samsøn Projects**  
450 Harrison Ave.  
Boston, MA 02118  
[www.samsønprojects.com](http://www.samsønprojects.com)  
+1 (617) 357-7177

## ATLANTA:

**Get This! Gallery**  
662 11th St. NW  
Atlanta, GA 30318  
[www.getthisgallery.com](http://www.getthisgallery.com)  
+1 (678) 596-4451

**Chastain Arts Center**  
135 W Wieuca Rd. NW  
Atlanta, GA 30342  
[www.oaatlanta.com](http://www.oaatlanta.com)  
+1 (404) 252-2927

## BIRMINGHAM:

**Beta Pictoris Gallery/  
Maus Contemporary**  
2411 Second Ave. N  
Birmingham, AL 35203  
[www.betapictorisgallery.com](http://www.betapictorisgallery.com)  
+1 (205) 413-2999

## FLORIDA:

**Diana Lowenstein Fine Arts**  
2043 N Miami Ave.  
Miami, FL 33127  
[www.dlfinearts.com](http://www.dlfinearts.com)  
+1 (305) 576-1804

**Mindy Solomon Gallery**  
124 2nd Ave. NE  
St. Petersburg, FL 33701  
[www.mindysolomon.com](http://www.mindysolomon.com)  
+1 (727) 502-0852

## ALBUQUERQUE:

**516 ARTS**  
516 Central Ave. SW  
Albuquerque, NM 87102  
[www.516arts.org](http://www.516arts.org)  
+1 (505) 242-1445

## MEXICO:

**Yautepec Gallery**  
Melchor Ocampo 154-A, Col.  
San Rafael, Del. Cuautemoc,  
Mexico, D.F., 06470  
[www.yau.com.mx](http://www.yau.com.mx)  
+52 55 5256 5533

## CANADA:

**ARTEXTE**  
2, Sainte-Catherine East, Room 301  
Montreal (QC) H2X 1K4  
[www.artexte.ca](http://www.artexte.ca)  
+1 (514) 874-0049

**Cooper Cole Gallery**  
1161 Dundas Street West  
Toronto, ON M6J 1X3  
[www.coopercolegallery.com](http://www.coopercolegallery.com)  
+1 (647) 347-3316

## EGYPT:

**Townhouse Gallery**  
10 Nabrawy St.  
off Champollion St.  
Downtown, Cairo-Egypt  
[www.thetownhousegallery.com](http://www.thetownhousegallery.com)  
+202 2 576 80 86

## LEBANON:

**Galerie Sfeir Semler**  
Tannous Building Quarantine, Lb-2077  
7209 Beirut, Lebanon  
[www.sfeir-semler.com](http://www.sfeir-semler.com)  
+961 1 566 550

## TURKEY:

**C.A.M Gallery**  
Şair Nedim Caddesi No:25  
İstanbul, Turkey  
[www.camgaleri.net](http://www.camgaleri.net)  
+90 212 245 79 75

**Doku Art Gallery**  
Teşviye Mh., 34365 Şişli  
İstanbul, Turkey  
[www.dokusanat.com](http://www.dokusanat.com)  
+90 212 246 24 96

**Edisyon**  
Firüzağa Mahallesi  
Bostanbaşı Caddesi 20 A  
Galatasaray 34425 İstanbul, Turkey  
[www.edisyonlar.com](http://www.edisyonlar.com)  
+90 212 245 43 10

**Galeri Nev İstanbul**  
İSTİKLAL CADDESİ MISIR APT.  
NO: 163 KAT 4 D:23  
BEYOĞLU İstanbul, Turkey  
+90 212 252 15 25  
[www.galerinevistanbul.com](http://www.galerinevistanbul.com)

**Gallery Ilayda**  
Hüsrev Gerede Cad. No:37  
Teşviye İstanbul, Turkey  
[www.galleryilayda.com](http://www.galleryilayda.com)  
+90 212 227 92 92

**hayaka arti**  
Çukurcuma Caddesi No:19A  
Tophane 34425 İstanbul, Turkey  
[www.hayakaarti.com](http://www.hayakaarti.com)  
+ 90 212 219 42 46

**Pg Art Gallery**  
Bogazkesen Cad.No.76/B  
Tophane İstanbul, Turkey  
[www.pgartgallery.com](http://www.pgartgallery.com)  
+90 212 252 80 00

**PILOT Gallery**  
Siraselviler Caddesi. No:83/2  
Beyoğlu İstanbul, Turkey  
[www.pilotgaleri.com](http://www.pilotgaleri.com)  
+90 212 245 55 05

**RODEO Gallery**  
Yeni Hayat Apart.  
Siraselviler No:49 D:1, 34437 Taksim  
İstanbul, Turkey  
[www.rodeo-gallery.com](http://www.rodeo-gallery.com)  
+90 212 293 58 00

**Sanatorium Gallery**  
Asmalı Mescit Mah. Asmalı Mescit Sk. No: 32/A  
Beyoğlu İstanbul, Turkey  
[www.sanatorium.com.tr](http://www.sanatorium.com.tr)  
+90 212 292 91 60

## GERMANY:

**Galerie Sfeir Semler**  
Admiralitätsstrasse 71  
D-20459 Hamburg, Germany  
[www.sfeir-semler.com](http://www.sfeir-semler.com)  
+49 40 37 51 99 40

**Venetia Kapernekas**  
Prinzregentenstr. 89  
D-81675 München, Germany  
[www.venetiakapernekas.com](http://www.venetiakapernekas.com)  
+49 89 41 61 99 33

## SWITZERLAND:

**BFAS Blondeau Fine Art Services**  
Rue de la Muse 5 1205  
Geneva, Switzerland  
[www.bfasblondeau.com](http://www.bfasblondeau.com)  
+41 22 544 95 95

**Centre d’édition Contemporaine**  
18, rue Saint-Léger 1204  
Geneva, Switzerland  
[www.c-e-c.ch](http://www.c-e-c.ch)  
+41 22 310 51 70

**Fotomuseum Winterthur**  
Grüzenstrasse 44 + 45CH-8400  
Winterthur, Zurich, Switzerland  
[www.fotomuseum.ch](http://www.fotomuseum.ch)  
+41 52 234 10 34

**Hauser & Wirth**  
Limmatstrasse 2708005  
Zurich, Switzerland  
[www.hauservirth.com](http://www.hauservirth.com)  
+41 44 446 8050

**TMproject Gallery**  
2, rue des Vieux-Grenadiers  
1205 Geneva, Switzerland  
[www.tmproject.ch](http://www.tmproject.ch)  
+41 22 320 99 03

## DENMARK:

**Kunsthallen Nikolaj**  
Nikolaj Plads 10DK - 1067  
Copenhagen, Denmark  
[www.kunsthallennikolaj.dk](http://www.kunsthallennikolaj.dk)  
+45 3318 1780

## FRANCE:

**Galerie Alain Gutharc**  
7 rue Saint-Claude  
75003 Paris, France  
[www.alaingutharc.com](http://www.alaingutharc.com)  
+33 1 47 00 32 10

**Galerie Georges-Philippe & Nathalie  
Vallois**  
36 Rue de Seine  
75006 Paris, France  
[www.galerie-vallois.com](http://www.galerie-vallois.com)  
+33 1 46 34 61 07

**Galerie Lelong**  
13, rue de Téhéran  
75008 Paris, France  
[www.galerie-lelong.com](http://www.galerie-lelong.com)  
+33 1 45 63 13 19

**Galerie Lovenbruck**  
6, rue Jacques Callot  
75006 Paris, France  
[www.lovenbruck.com](http://www.lovenbruck.com)  
+33 1 53 10 85 68

**Galerie Sultana**  
12 Rue des Arquebusiers  
75003 Paris, France  
[www.galeriesultana.com](http://www.galeriesultana.com)  
+33 1 44 54 08 90

**gb agency**  
18, rue des 4 fils  
75003 Paris, France  
[www.gbagency.fr](http://www.gbagency.fr)  
+33 1 44 78 00 60

## ITALY:

**Studio Guenzani**  
Via Eustachi 10  
20129 Milano, Italy  
[www.studioguenzani.it](http://www.studioguenzani.it)  
+39 02 29409251

## GREECE:

**The Apartment Gallery**  
3, Dimitressa St.  
Athens, Greece 115 28  
[www.theapartment.gr](http://www.theapartment.gr)  
+30 210 7251313

## RUSSIA:

**Anna Nova Art Gallery**  
Jukovskogo St., 28  
191014 Saint Petersburg, Russia  
[www.annanova-gallery.ru](http://www.annanova-gallery.ru)  
+7 (812) 719 - 8272

**Moscow Museum Of  
Modern Art**  
Petrovka St., 25  
Moscow, Russia  
[www.mmoma.ru](http://www.mmoma.ru)  
+7 (495) 694 2890

## JAPAN:

**Taka Ishii Gallery**  
1-3-2 5F Kiyosumi Koto-ku  
Tokyo 135-0024, Japan  
[www.takaishiigallery.com](http://www.takaishiigallery.com)  
+81 3 5646 6050

**Yamamoto Gendai**  
3-1-15-3F, Shirokane, Minato-ku  
Tokyo 108-0072, Japan  
[www.yamamotogendai.org](http://www.yamamotogendai.org)  
+81 3-6383-0626

## CHINA:

**ShanghART Gallery**  
No. 261 Cao Chang Di  
100015 Beijing, China  
[www.shanghartgallery.com](http://www.shanghartgallery.com)  
+86 10 6432 3202

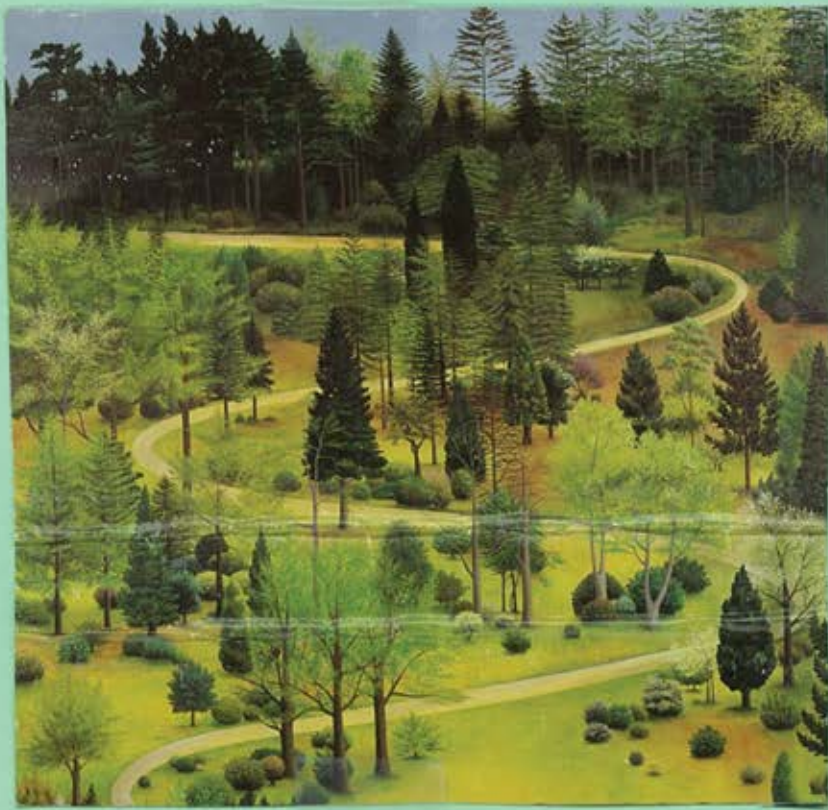
**Magician Space**  
798 East R.d, 798 Art Zone, No.2  
Jiuxianqiao Rd., Chaoyang Dst,  
100105 Beijing, China  
[www.magician-space.com](http://www.magician-space.com)  
+86 10 5840 5117

## AUSTRALIA:

**Nellie Castan Gallery**  
Level 1, 12 River St.  
South Yarra Vic  
3141, Australia  
[www.nelliecastangallery.com](http://www.nelliecastangallery.com)  
+613 9804 7366



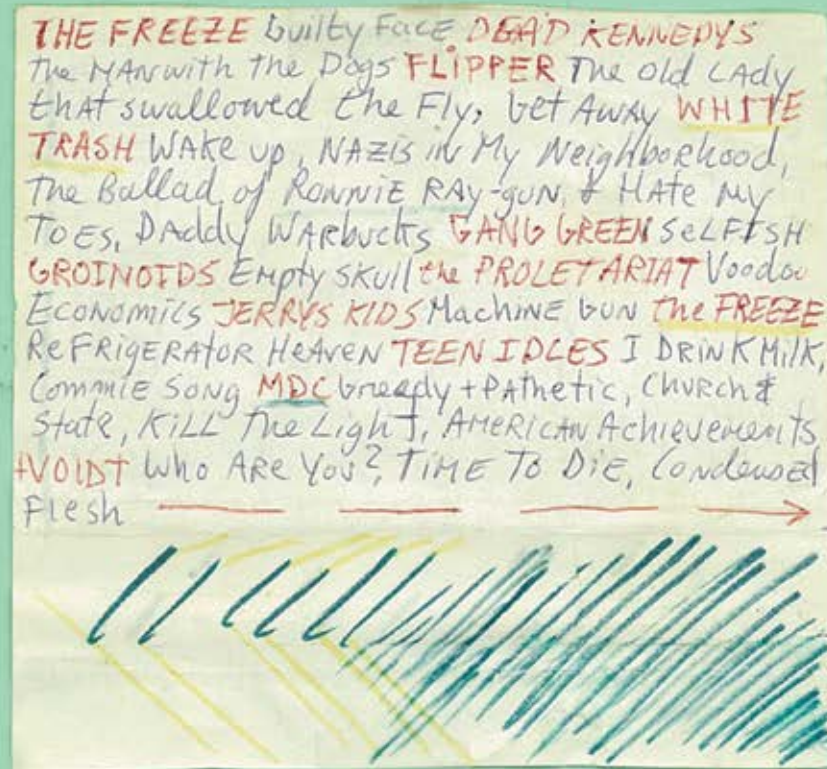




**JOCKO WEYLAND**  
*"Crackle, Hiss, and Scrawl"*

**EVER GOLD GALLERY**

October 11th – November 15th, 2013



ANZFER  
 +  
 FARMS

CUSTOM FURNITURE + LIGHTING + INSTALLATIONS

2441 BALBOA STREET SAN FRANCISCO CALIFORNIA 94121

WWW.ANZFERFARMS.COM

ANZFERFARMS@GMAIL.COM

JONATHAN ANZALONE + JOSEPH FERRISO [415] 830-4821

**DEAN DEMPSEY**

OCTOBER 10 - NOVEMBER 7 2013  
 OPENING RECEPTION OCTOBER 10  
 BOSI CONTEMPORARY, NEW YORK NY

in collaboration with **creem**



TENDERLOIN  
 571 Geary Street  
 415.441.8599

NORTHBEACH  
 1528 Grant Avenue  
 415.362.0040  
 www.publicbarbersalon.com

SAME DAY & SAME WEEK  
 APPOINTMENTS ONLY



Lower Polk Artwalk Featuring:  
 MICHELE DE LA MENARDIERE  
 Public Tenderloin, Sept 5, 8-11 PM






Justice  
is in your  
hands now.



**JOCKO WEYLAND**  
"Crackle, Hiss, and Scrawl"

EVER GOLD GALLERY

October 11th - November 15th, 2013

ELVIS PRESLEY ALL shook UP  
SOCIAL DISTORTION UNDER MY THUMB  
The DAMNED BALLROOM BLITZ  
The **SLITS** Typical GIRLS, I heard it through  
The Grapevine  
SONIC YOUTH Making The NATURE SCENE  
SHAM 69 Sunday Morning Nightmare, IF The Kids  
ARE UNITED  
SACCHARINE TRUST A Christmas Cry  
JESUS AND MARY CHAIN Just off of Reach  
for Trip me up  
JOY DIVISION Digital, Glass  
DURRITTI COLUMN No Communication, Thin ICE  
~~~~~ SIDE II ~~~~~  
SPK (SURGICAL PENS KLINTA) > Factory (Metemora)  
SLogun  
THROBBING GRISTLE SUBHUMAN, Something  
CAME OVER ME, United, Zyklon B Zombie  
AGENT ORANGE Everything turns GREY, PIPELINE  
45 GRAVE  WAX, BLACK CROSS

**SANDY KIM**



**EVER GOLD GALLERY**  
September 5th - October 5th, 2013



# 111 MINNA'S 20TH ANNIVERSARY SHOW IN CELEBRATION W/ LAST GASP

SEPT 6th 5pm - Late • 58 of the Finest Artists • (through 9/28)

## ASTRONOMICAL MENAGERIE ALEC HUXLEY SOLO EXHIBITION

OCT 4th 5pm - Late • (through 10/26)

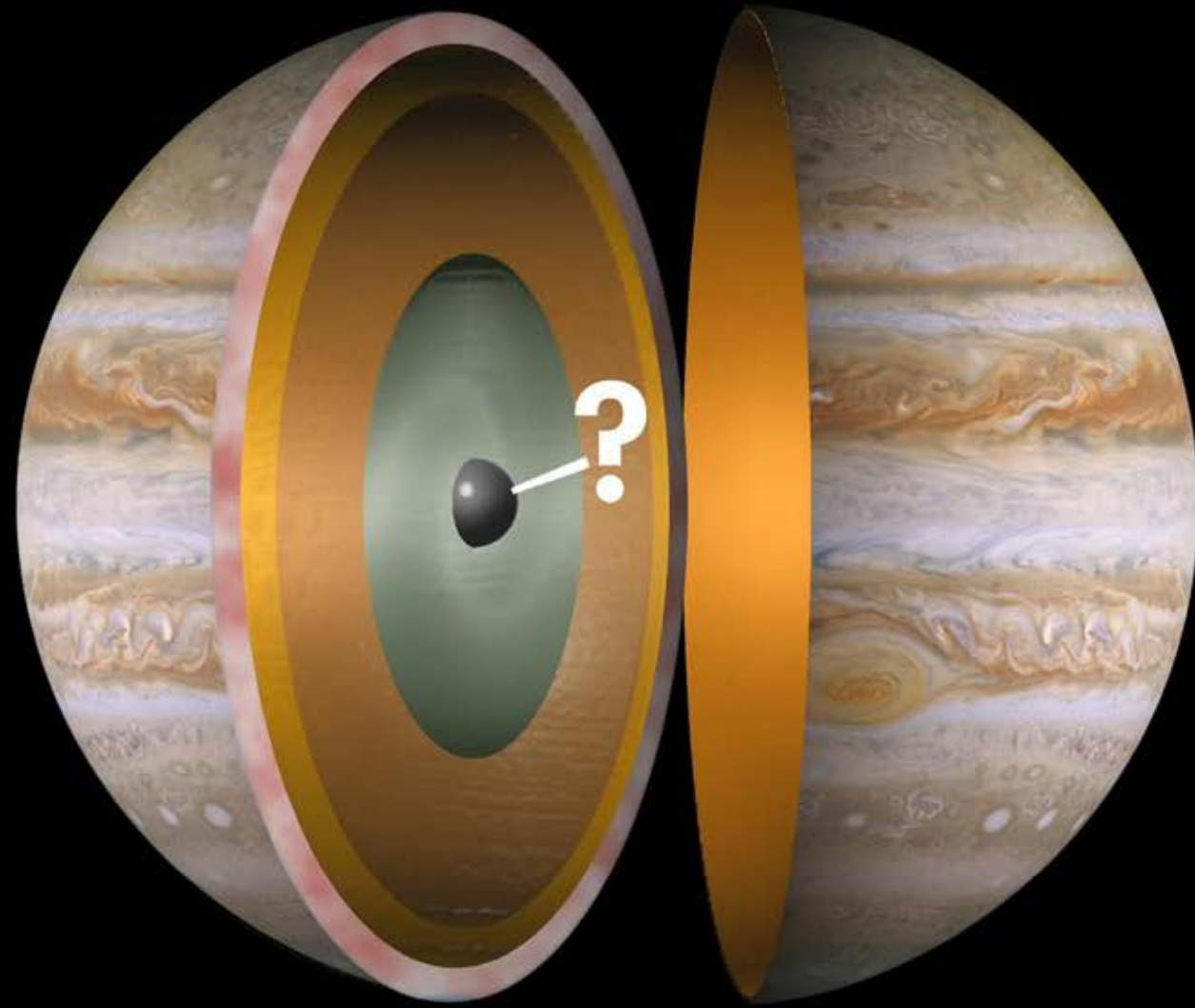
## MIKE SHANKMAN & LEXIS RUBENIS

NOV 1st 5pm - Late • (through 11/23)





# THANKS FOR



# EVERYTHING!

JEREMIAH JENKINS // "Survival Guide" // Ever Gold Gallery  
November 22nd - January 4th



**MADRONE ART BAR**  
SEPTEMBER/OCTOBER/NOVEMBER

ON THE MAIN WALL:  
60'S BAY AREA SURF  
PHOTOGRAPHY BY...

**FRED  
WINDISCH**

These photographs offer a personal glimpse into what life was like 50 years ago as surfing was just beginning to take off in the Bay Area. Wetsuits were in their infancy and Ocean Beach had a pier. In the first showing of its kind, see over 25 of Fred's photographs in person.

[WWW.SURFWINDISCH.COM](http://WWW.SURFWINDISCH.COM)  
[WWW.MADRONEARTBAR.COM](http://WWW.MADRONEARTBAR.COM)  
500 DIVISADERO STREET AT FELL

CURATED BY DENNIS MCNULTY  
THANKS TO HELEN AND LAURA WINDISCH





**RENA BRANSTEN GALLERY**  
77 Geary St. San Francisco [www.renabranstengallery.com](http://www.renabranstengallery.com)

**DAWOUD BEY**

**Sept 5 - Oct 19, 2013**

**EDWARD BURTYNSKY**

**Oct 24, - Dec 14, 2013**

**MARCI WASHINGTON**

**Dec 19, 2013 - Feb 14, 2014**

**TRACEY SNELLING**

**Dec 19, 2013 - Feb 15, 2014**

*September 4 - October 5*  
**Pamela Wilson-Ryckman**  
**Xiaoze Xie**

*Expo Chicago: September 19-22, 2013*  
*Festival Hall at Navy Pier*  
*Booth #524*

*October 9 - November 9*  
**Sight Vision: The Urban Milieu**

*November 13 - December 21*  
**Solid Concept VI**

**Gallery Paule Anglim**

14 Geary Street, San Francisco, CA 94108 Tel: 415.433.2710 Fax: 415.433.1501 [www.gallerypauleanglim.com](http://www.gallerypauleanglim.com)



Adelle  
by TypeTogether

Every font

Coquette  
by Mark Simonson Studio

Chaparral Pro  
by Adobe

you NEED

FF Kava Pro  
by FontFont

Franklin Gothic URW  
Extra Compressed  
by URW++

EVERYWHERE

Jenson Pro  
by Adobe

you need it

Lexia  
by Dalton Maag

FF Enzo  
by FontFont



Adobe Typekit