

site95

Journal

Volume 01

Issue 01



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Editor in Chief Meaghan Kent
Associate Editor Sara Maria Salamone
Creative Director Tyler Lafreniere

site95 is a non-profit organization established to present alternative exhibitions for emerging and established artists in temporary urban locations. Drawing upon available space in major cities, site95 will present over five projects per year, each extending up to two months. The impermanent sites create a platform for artists and curators to present innovative ideas in different contexts and allow viewers to experience new work not native to their location. Exhibitions will offer openings, educational talks and tours, screenings, and performances. site95 will also distribute an annual publication to include an archive of exhibitions and feature the on-line monthly journal with contributions by writers, curators, and artists.

Subscriptions
please contact info@site95.org

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Please send proposals via email to info@site95.org

Cover Image:
Eduardo Sarabia, *Let It Be Known (Los Angeles)*, 2009
Acrylic and India Ink on paper
14 x 16.5in
Courtesy of Proyectos Monclova

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From the Editor

We are thrilled to launch our first issue of the site95 journal. site95 makes every project possible. Each space defines our exhibitions. Each artist defines our projects.

“site” is ever changing. On January 28 we present our first exhibition in Miami. With support from Lombardi Properties we are able to present a solo exhibition in an open space with accompanying trailer. Here, Sam Trioli will show a large-scale outdoor sculpture, wall painting, works on paper, and a handmade limited edition book. While the concept of “95” in our name is somewhat abstract, its interpretation will become quite literal as we drive down almost the entire length of interstate 95 with over 2000lbs of freshly hewn logs for the outdoor sculpture. The project best exemplifies our mission as we delve into the creative process of exhibition making. The project will be documented online and in greater depth in next months issue.

The distinguishing variability in site95 is further enhanced with our web-site. Not only does it serve as exhibition documentation, but also our homepage is meant to change on a weekly basis, always starting as a blank slate and routinely updated with artist features and top headlines from various art news sources. Our monthly journal (as seen with this first issue) presents and exchanges ideas on a web and printbased platform. It is to this end that we make our projects accessible by utilizing current technologies to archive artistic ideas, thoughts, and actions.

We are grateful to our writers for extending their incredible insight and talent and also to artists Carissa Potter and Eduardo Sarabia for

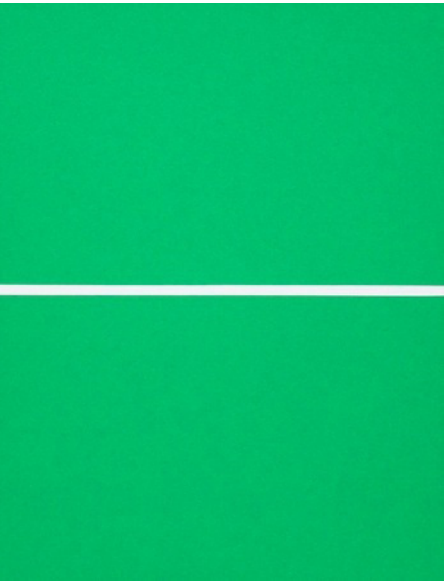
contributing work for our inaugural issue. Potter created a unique new piece especially for this issue. Her reinterpreted text piece after Pablo Neruda is an incredible poetic gesture that questions how language can be interpreted and re-interpreted through time and technology.

I have been an avid fan of the work of Eduardo Sarabia’s and invited the artist to feature work for the front cover of this issue. Sarabia is best known for combining folklore and contemporary culture to create his own mythology through a wide variety of mediums including paintings, sculpture,video, and tequila. These works are often displayed as significant site-specific installations in both museum institutions and social environments. In thinking of his ongoing project, Salon Aleman, presented in the 2008 Whitney Biennial and most recently during Art Basel Miami Beach, he seemed the perfect choice for our front cover.

I am fortunate to work with a talented team in creating this journal and am ever thankful to Tyler Lafreniere and Sara Maria Salamone for their innovative work. I also wish to thank our board of directors Lina Hargrett, Howard Hunt, and Susan Hunt, for their great support and advice.

site95 is a new non-profit entirely reliant on the support of our patrons, colleagues, and friends. Your support is essential in keeping the organization running. Please contact us to learn more about how you can be a part of this incredible mission.

More to come,
Meaghan



Sam Trioli, *Untitled*, 2012
Paper composition, 11 x 8.5in each

Contributors



Meaghan Kent is the Director and Chief Curator of site95. Previously, Kent has worked for the past ten years as a gallery director at Casey Kaplan, Andrea Rosen Gallery, and I-20, managing the careers of internationally emerging and established artists and coordinating exhibitions locally and worldwide. Prior to her move to New York, Kent completed her MA in art history at George Washington University, Washington DC and her BA at the College of Santa Fe, New Mexico. During this time, she worked as a professional intern and assistant at several institutions, including, The Phillips Collection, Hirshhorn Museum and Sculpture Garden, *Art in America* magazine, and SITE Santa Fe. She has written and curated independently, most recently creating “Dead in August,” a Brooklyn based project that presented exhibitions, screenings, and performances. Originally from Northern Virginia, Kent is based in Brooklyn, New York.



Sara Maria Salamone has always had a keen interest in art. After completeing her Bachelor of Arts degree in Photography from Hampshire College, she became avidly involved in the art scene in the Capital District by joining the Board of Directors for the Upstate Artist Guild and becoming Photo Editor for *Upstate Magazine*. Salamone began expressing interest in curating and produced a handful of exhibitions and most recently crafted a successful group show entitled Beatus Abjectus at Space Womb Gallery in Long Island City, NY, in 2009. She was awarded an Honorable Mention by Arial Shanburg in the 29th Photography Regional of the Capital Region and a Dean’s Scholarship, awarded on merit, to Parsons the New School for Design, New York. Salamone will be receiving her Masters of Fine Arts in Photography and Related Media from the New School for Design in New York City this August. After working with art galleries for over 5 years, she is delighted to be joining the non-profit ranks with site95 as their Associate Director. Salamone orginates from Albany, NY and currently lives and works in Brooklyn, NY.



Tyler Lafreniere was born and raised in the town of Camden, Maine. From a young age he expressed his greatest love for sculpture, drawing, art and creating badass design. Since childhood, Lafreniere has continued through on the path to mastery. Stopping at Hampshire College in Massachusetts and Goldsmiths, University of London to study fine art and design, Tyler refined his skills working with various artists, printmakers, and design shops including Fire Haus Studios and The Chopping Block. Lafreniere’s most recent achievement has been the extremely well received art zine *Gypsé Eyes*, now well into its 4th issue. Lafreniere currently resides in the Brooklyn, NY where he continues to work as an artist and freelance designer with his own company Kids With Tools.



Brent Birnbaum was born in Dallas, Texas in the year of the snake. Most people are more surprised that he is not on facebook than learning his cousin invented the Bedazzler. He got an MFA from the School of Visual Arts in 2006 and has been exhibiting around the globe since. Recent group shows include Marianne Boesky Gallery, Superfront LA, and Marygrove College in Detroit. Brent had a solo exhibition at Scope in Miami and is preparing for a busy 2012. Upcoming solo gallery shows include The LAB in Manhattan and Kunstverein Koelnberg in Cologne, Germany. These cities will see new performance works including a fake government agency called The Bureau of Apology. A tattoo piece called “Tat 4 Tat” is being planned for Philadelphia and Geneva will experience Brent’s traveling salesman meets street preacher performance. Birnbaum also writes for Artcards, usually with his cat, Maxine Junior, in his lap.



Wayne Adams is a Brooklyn-based artist who received his BFA from Calvin College and MFA from Washington University in St. Louis in 2000. Adams has exhibited throughout the Midwest, New York and Vienna, Austria. Recent shows include, “Wayne Adams: New Work” Union University Art Gallery (2011), “Control Alt Delete” HKJB, Brooklyn, NY (2011), “Adams | Miracle” STOREFRONT Gallery, NY(2010), and “The Strange Place” Alogon Gallery, Chicago (2008).



Eduardo Sarabia was born in Los Angeles and obtained a BFA from Otis College of Art and Design, Los Angeles. Recent exhibitions include solo projects at Proyectos Monclova, Mexico City and the Tokyo Wonder Site, Japan. Group exhibitions include “Greater LA,” 483 Broadway, New York, A.D.D. “Attention Deficit Disorder,” Centro d’Arte Contemporanea Palazzo Lucarini Contemporary, Trevi, Italy, and “2008 Whitney Biennial,” Whitney Museum of American Art, New York. Sarabia’s ongoing project “Salon Aleman” first premiered in Berlin, in the basement of unitednationsplaza, a project by Anton Vidokle structured as a seminar/ residency program. Salon Aleman has since traveled to venues in cities all over the world, recently including the Whitney Museum of American Art as part of the 2008 Whitney Biennial, the New Museum in New York and the 21c Museum in Louisville, Kentucky. The artist lives and works in Los Angeles and Guadalajara, Mexico.



Daniel McGrath, born in Oxford England is a writer based in St Louis USA. McGrath received his BFA from UCLA and MA from King’s College London. He is director of the Isolationroom/Gallerykit.



Sabine Mirlesse grew up between Los Angeles, California and New Haven, Connecticut in the United States. She holds a Bachelor of Arts degree in Religious Studies and English Literature from McGill University in Montreal, Quebec, and additionally studied for one year at the Universiteit van Amsterdam in the Netherlands. She is a recent graduate of the Master of Fine Arts in Photography and Related Media program at Parsons the New School for Design in New York City. In 2009 and 2011 Sabine was nominated for World Press Photo’s annual Joop Swart Masterclass. Sabine also writes for *The Paris Review*, *BOMB*, and *WhiteHot Contemporary Art* among other journals and has conducted interviews with several established contemporary artists including Shirin Neshat, Alessandra Sanguinetti, and Gabriel Orozco, and former LACMA curator and head of photography Charlotte Cotton. She currently lives and works in Paris.



Carissa Potter is a person who lives in San Francisco, California. She currently is working on her first solo show at Wire and Nail Gallery and in the past she has shown at SomArts, E6 Gallery, 111 Minna and Treehouse Gallery. Potter is a founding member of Colpa Press a concept based print operation. For more information about Carissa, visit www.carissapotter.com or www.colpapress.com. Thank-you for reading and have a nice day.



Recession Proof: Proof of Recession Interview with Patrick Taylor and Meaghan Kent 11.20.11

Meaghan Kent: So Sara [Salamone] had referred your work to me and what I initially connected to (in terms of what our organization is trying to do) is in the “Recession Proof” series. Can you tell me a little bit of a background on the project?

Patrick Taylor: That project started off in 2007-2008.

MK: Right as it happened.

PT: You would see something that would be there and then it wouldn’t be there the next day. And I would see articles on how to recession proof your business and how to recession proof your job. I kept seeing proof of the recession and just proof of everything disappearing and jobs bursting like balloons and I started to take pictures to document how quickly everything was happening and the whole body of work was somewhere over 500 photos. And that was just over a period of 6 months.

MK: That’s interesting, so it was something from the very beginning where it was something you saw that was starting to happen and were concerned about. And what have you noticed change over the last few years. Nothing?

PT: I remember seeing in 2009, or 2010 maybe, there was a cover on the *New York Post* saying “The recession is over!” and on *The Economist* “We’ve had this much growth!” “We have this much!” Where I haven’t seen any change at all. Maybe for some there is a change, but not for me, or most people I know. I think it is a visual documentation on what exactly has occurred. With all of the photos that I did I took them super straight dead on.

MK: And some of them are kind of fancy with their revolving doors.

PT: That was a real estate office.

MK: The realty of the realty shutting down.

There is something about the consistency too of seeing this series. The repetitiveness of it on your website. As if you are walking down the street and you are walking past store after store after store after store... I heard that it was exhibited in an interesting way too.

PT: They are all shot with a Hasselblad then I had them converted to 35mm slides. I laid them out slide by blank slide to run consecutively and ran the slide projector as fast as it could so you can only see the images subconsciously. Because so many times we walk around speeding past things and don’t pay attention to our surroundings but we still catch things subconsciously. We see the tags, the stickers, the closed buildings but we don’t pay attention to it.

When it’s in a room by itself it sounds like a firing squad, it’s so loud. KACHOO, KACHOO, KACHOO, it never stops. It was also projected on the wall 4 x 4’. When I had it at Aperture Gallery maybe two years people told me it was hypnotic which was great because that was what I was really trying to accomplish.

MK: Because it connects with you in a way that there is something familiar about it. You are able to let go of it and still retain the image.

PT: You might have a sense while you are looking at it and you don’t have enough time to connect directly to where it is but it will feel familiar to you.

MK: And also the idea of the projector as a form of equipment that is out of use... dying out.

PT: Yes, it had been suggested to me to use a digital projector but that didn’t feel right.

MK: It is something that is failing that people don’t typically use anymore. Although I did go to a lecture recently that used the dual slide projectors. It’s nostalgic. There is something funny about those old machines in contrast to the PowerPoint presentations that are used now. It reminds me of my art history days where you would sit in the dark by the slide projectors and could hear their noise and feel the warm fan. Now it’s all PowerPoint and slick! Do you only use film?

PT: I have digital but all of these are film. I just prefer the way my Analog Camera just shoots. Honestly, it has nothing really to do with the quality or the film vs. digital. I just prefer the square format.

MK: I know that there are only a few labs left here too, yes?

PT: Yes, there are actually a few places that still develop film in Manhattan. Film itself is running out. The slide film I use is discontinued. That happened a few months ago so I’m trying to figure out what I can use now. I believe there are only 3 films for 120.

MK: And these images are all in New York? All in Manhattan?

PT: Yes, I wanted it in the central metropolis area.

MK: And are all of the other series with film?

PT: It depends on what I’m doing. I’ve never wanted to restrict myself in any medium. Film, photography, drawing, I went to school for graphic design and illustration and double majored in photography and minored in art history and then a masters in photography. Some days I want to draw, others paint, make sculpture. Whatever the idea of the project is will decide what I use.

MK: I noticed in your work too that it seems mostly politically charged.

PT: Yes, almost always.

MK: Do you see yourself as an activist or a reactionist?

PT: To steal a quote from somebody, I’ve never really seen myself as an activist because it seems to be specific to the “the cause” and there are too many things going on to focus on one issue. I’m not going to say that everything is messed up because that is such a broad term and it’s so open ended that it’s almost a cop out. But there are a lot of things that I don’t think are going the right way. I’m happy with the protesting and support them especially with what happened at the Brooklyn Bridge but it’s not the same way that I want to send my message out.

MK: Yet you are thinking still thinking about the public and wanting to make work for the public. With your work you can choose a specific topic and make a series out of it. Like with “No Sympathy For a Sinking Ship.”

PT: Yes. I really like to create things that are almost overwhelming where there is so much visually that you have to break it down and process it. I want to create work that is like looking at a book page where you actually have to read the book. At the same time, I don’t think about the response or what is going to happen next. I just think about getting them on the street.

MK: And is “Recession Proof” still something that you are working on now?

PT: Yes. Literally two weeks before I heard from you and Sara I started doing it again after taking a yearlong break. It gets really depressing walking around with a camera, setting it up, timing. But it does get meditative.

MK: And are you originally from here?

PT: I’m originally from Kentucky and I believe Kentucky is ranked the sixth most impoverished state.

MK: I think it is very interesting where in New York you see something that is really visually significant where there are so many empty compacted retail stores and then the contrast of being in a smaller town or whenever you go back to a hometown how empty malls are, stores are.

PT: My hometown is Owensboro, Kentucky and there is almost nothing going on and there really hasn’t been much for a long time. It’s not like Detroit, Michigan, or Ohio where everything just left because they went out of business and the industries had to slow down because there wasn’t as much of a demand for their supply.

MK: And we find that here in New York people are walking around and on the streets where as a less populated city or town there are those empty retail spaces but it feels even more apparently empty because there isn’t that compacted feel of thousands of people walking around. I was recently at a mall in the suburbs of Philadelphia [King of Prussia Mall] and it’s known as one of the biggest malls in the country if not



the biggest mall (Wikipedia notes that it has the most square footage in retail space!) Nobody was there, nobody was walking around. Completely empty and feeling even more so because it was such a large space. Although my friend that lives there was telling me that businessmen are often there in the middle of the day because many of them are out of work and not wanting to be at home.

PT: Yes, yet New York is also so consumer driven. There is a shop everywhere so when those start closing down it does feel significant because not only does it slow down with the supply and demand but it also automatically removes the jobs of the clerk and the cleaner and the window washer. Every single piece is a trail of loss.

MK: It is a terribly complicated situation. I am familiar with other organizations too that are using those empty spaces including Washington DC and Jacksonville, FL and also just coming back from Miami knowing that there are artists and artist run spaces that use empty spaces.

PT: And there is a group in New York called No Longer Empty that commission artists to do murals on the rollup gates on closed spaces and have worked with galleries like Jonathan Levine Gallery.

MK: As a way of supporting the artists and at the same time making the space appear more attractive for real estate buyers. It seems like you have to find a way to be able to still produce, to be able to still make work, or to spin (for lack of a better word), the idea of using an empty space.

PT: To help someone use their imagination.



Patrick Taylor was born in 1984 and is currently based in New York. Recent exhibitions include “States of Flux,” Aperture Gallery, New York, “Command Print,” Parsons the New School for Design, New York, “Beatus Abjectus,” Spacewomb, Queens, New York, “Be One Of Us and Hear No Noise,” Art Link: Fort Wayne, IN, and “The Bike Shop” Fort Wayne Museum of Art, Fort Wayne, IN.

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CARLYLE'S BURNS.
K. P. II.

TRANSLATOR'S NOTE

for

Three Poems of Love and a Sonnet of Despair, by Pablo
Neruda Translated by a Non-Spanish Speaker

EDITOR

It has been almost 40 years after the death of Pablo Neruda. To this day, he continues to be one of the best loved poets to Spanish speakers globally. This series of translations title comes from Neruda's collection of poems written in 1924: Veinte poemas de amor y una canción desesperada.

This assemblage of poems is from a range of works throughout Neruda's lifetime. The works spread in date from 1924 - 1964. Neruda is known mostly for his translations of love and the erotic.

Readers of these works have to keep in mind the following details: The Spanish versions of the following poems were taken without permission from various online sources, which leave a question of credibility or accuracy in origin. In translating each work, care was taken not to use any aides beside basic reason (which I have little of) and some years of French in high school. Each poem was worked on and relooked at to balance content with the English words. Assuming cognates true, poems were created around visual word similarities. Meaning and grammar had little consideration.

PARA QUE TU ME OIGAS.

Para que tu me oigas

mis palabras

se adelgazan a veces

como las huellas de las gaviotas en las playas.

Collar, cascabel ebrio

para tus manos suaves como las uvas.

Y las miro lejanas mis palabras.

Mas que mias son tuyas.

Van trepando en mi viejo dolor como las yedras.

Ellas trepan asi por las paredes humedas.

Eres tula culpable de este juego sangriento.

Ellas estan huyendo de mi guarida oscura.

Todo lo llenas tu, todo lo llenas.

Antes que tu poblaron la soledad que ocupas,

y estan acostumbradas mas que tu a mi tristeza

Ahora quiero que digan lo que quiero decirte

para que tu me oigas como quiero que me oigas.

THAT WHICH YOU CAN HEAR ME 159

that which you can hear me
my words

they are vases

like the one we dropped when we played

i lost control

because you took me in your arms

and i lost all my words

but you tried to calm me.

but that never works, the past has shown.

My words are less for the season

The very cold winter wears them down.

they are heard by my obscure guard.

You break everything, every word is yours.

Lots of your problems occupy our world
& i get accustomed but you have made me sad

all that i decide is from every thing
you describe

that you hear me when i speak
to you.

ODE A LA ESPERANZA

and saw her of a light that was already com-
 pleted, but it seemed that it was impossible to seek
 the relationships that it was impossible to seek
 one to many, place to place, place to place, place
 reference to is solar, reference to is solar, reference to is solar
 and found a place, and found a place, and found a place
 expression was a place, expression was a place, expression was a place
 converged to the upon, converged to the upon, converged to the upon
 human being has to, human being has to, human being has to
 of all, because she had, of all, because she had, of all, because she had
 mag, "toward the, mag, "toward the, mag, "toward the
 a state of things that, a state of things that, a state of things that
 met in the hall of the, met in the hall of the, met in the hall of the
 towards that pole as, towards that pole as, towards that pole as
 the problem of the, the problem of the, the problem of the
 they had been sol, they had been sol, they had been sol
 this central reality as, this central reality as, this central reality as
 in the existence of an, in the existence of an, in the existence of an
 with respect to the, with respect to the, with respect to the
 physical environment, it, physical environment, it, physical environment, it
 ourselves, it had to be, ourselves, it had to be, ourselves, it had to be
 "or persons like our, "or persons like our, "or persons like our
 of persons unmagnet, of persons unmagnet, of persons unmagnet
 expend their effort, expend their effort, expend their effort
 it to the time of w, it to the time of w, it to the time of w
 contented in this ne, contented in this ne, contented in this ne
 religion and the, religion and the, religion and the
 to establish, to establish, to establish
 in the natural world, in the natural world, in the natural world
 we had, we had, we had
 inform a life and last it out, inform a life and last it out, inform a life and last it out

These were the processes that had supervised upon the separa-
 tion in Hankow for the two of us. She had reached her central reality (which was also mine) and become part of it. As she came across the hall of the Metropoli I knew that my world

Crepusculo marino,

en medio

de mi vida,

las olas como uvas,

la soledad del cielo,

me llenas

y desbordas,

todo el mar,

todo el cielo,

movimiento

y espacio,

los batallones blancos

de la espuma,

la tierra anaranjada,

la cintura

incendiada,

del sol en agonía,

tantos

dones y dones,

aves

que acuden a sus sueños,

y el mar, el mar,

aroma

suspendido,

coro de sal sonora,

mientras tanto,

nosotros,

los hombres,

junto al agua,

luchando

y esperando,

junto al mar,

esperando.

Las olas dicen a la costa firme:

"Todo sera cumplido."

ODE OF THE HOPE

revolved about her. If the language of sexual
 or romantic attachment in the language of sexual
 to dig out pure from their tangled words, so hard
 fact it was not so. The language of sexual
 tic illusions, the language of sexual
 of boudoir "love" in the language of sexual
 afterwards influence in the language of sexual
 thought and feeling in the language of sexual
 tragedy had a language of sexual
 into the largest terms in the language of sexual
 capable, related to the language of sexual
 effort of the human spirit in the language of sexual
 She came across the hall in the language of sexual
 laughed. I knew you'd turn up in the language of sexual
 I knew you'd turn up in the language of sexual
 incognito in the language of sexual
 of the sun in agony in the language of sexual
 in rhythm in the language of sexual
 on & on in the language of sexual
 up in the language of sexual
 that across a without trying in the language of sexual
 and the sea, the sea in the language of sexual
 small in the language of sexual
 suspended in the language of sexual
 at the end of the girl in the language of sexual
 in the language of sexual
 Rayna decided that it was time to have tickets to Boris and
 not the film; we went to the Theatre for one act (the
 third) and then, as the service had piled up
 unbearably during the intermission caused by Moussorgsky's
 music, we took a drop in the language of sexual
 This was a huge crowd in the language of sexual
 sat for hours every evening in the language of sexual
 minded if we asked in the language of sexual
 closed we walked again in the language of sexual
 Rayna in the language of sexual
 the waves will tell the cost fairly in the language of sexual
 "EVERYTHING WILL BE OK" in the language of sexual

great ocean

in medium

of my life

the waves like eggs

the rays of the star

enlighten me

and dease me

everything of the sea

everything of the sky

moves together

and is a space

the white waves

of the plume

and the earth adjusts

the center

incognito

of the sun in agony

in rhythm

on & on

up

that across a without trying

and the sea, the sea

small

suspended

at the end of the girl

in the

Rayna decided that it was time to have tickets to Boris and

not the film; we went to the Theatre for one act (the

third) and then, as the service had piled up

unbearably during the intermission caused by Moussorgsky's

music, we took a drop in the

This was a huge crowd in the

sat for hours every evening in the

minded if we asked in the

closed we walked again in the

Rayna in the

the waves will tell the cost fairly

"EVERYTHING WILL BE OK"

AUSENCIA

Apenas te he dejado,
vas en mi, cristalina
o temblorosa,
o inquieta, herida por mi mismo
o colmada de amor, como cuando tus ojos
se cierran sobre el don de la vida
que sin cesar te entrego.

Amor mio,
nos hemos encontrado
sedientos y nos hemos
bebido toda el agua y la sangre,
nos encontramos
con hambre
y nos mordimos
como el fuego muerde,
dejandonos heridos.

Pero esperame
guardame tu dulzura.

Yo te dare tambien
una rosa.

ABSENCE

heart. Now before I leave you, that
loved me, go in me, crystal
Shawn's neck and or tremble

"This is more loudly! Tell me you miss me
I will be consumed with love, like when
you are alone"

Shawra certain sadness in his life
could not be without my gifts stopping
old language of my love sure as he did so
his shoulders we know each other. I der
years he after and our knowledge
beholds the water & the song
(about 1890) of our encounters though his
grandchildren with hunger not understand
him. Now and we kill each other again study-
ing the Irish like a fire burns, Hyde
says, people who after a time English
and Irish, or English fear hope for instance—
can by no you have to guard my heart with you
patriot's pride to maintain give you's language
pure, to speak it correctly, to learn and repeat
its poetry, and to teach its poetry, and to teach
his children to read the masterpieces of his coun-
try's literature, such as the works of Milton in
England, of Tasso in Italy, of Hawthorne in the
United States.

You have already heard of Luther Burbank
of California, and even if you did not you know
plums, blackberries, peaches. Mr. Burbank is a

HEMOS PERDIDO AUN ESTE CREPÚSCULO

Nadie nos vio esta tarde con las manos unidas
mientras la noche azul caía sobre el mundo.
He visto desde mi ventana
la fiesta del poniente en los cerros lejanos.

A veces como una moneda
se encendía un pedazo de sol entre mis manos.
Yo te recordaba con el alma apretada
de esa tristeza que tú me conoces.

Entonces, ¿dónde estabas?

Enfin, que gentes? „Brüder, es ist schon, daß du endlich
Diciendo, que palabras? Doch wo sind deine Diener?“

Por qué se me vendrá todo el amor de golpe cuando me siento triste, y te siento lejana?

Cayó el libro que siempre se toma en el crepúsculo,
y como un perro herido rodó a mis pies mi capa.

**Siempre, siempre te alejas en las tardes
hacia donde el crepúsculo corre borrando estatuas.**

Klinge nicht, Bruder, wir haben noch einen großen
Schatz. Das Gold und noch das Wunschbütle.
Das können wir dem Kaiser für viel Geld verkaufen und
so genug für das ganze Leben haben."

"Lieber Bruder," erwiderte And. "ich klage nicht, weil ich den Säckel verloren habe, ich klage über meine eigene Dummheit," und weil ich einen Weib gefunden habe. Ich habe das Mädchen sehr geliebt, sie aber hat mich betrogen. Doch ich gebe den Säckel nicht auf. Ich werde ihn mir zurückholen, und dazu brauche ich das Wunschhütlein."

¹fortschiden, send away,
discharge

* er tut mir leid, I am sorry
for him

^a die Dummheit, stupidity

WE ARE TO BE LOST, haben!" rief
 "we have Preis 2 for best, most of you also diejen
 So no one saw this picture" with hands together
 during the blue night under the sad moon.
 he visited my window mehr, dachte aber
 bei the party walking in the garden.
 that piece of sun all in my hands.

I remember you being afraid
of being sad that you might know me
tell me, where are you?
between what gates?
decide to put me in your arms?

because as it makes me fall in love with
auf und sing an, nach dem Hüttlein zu suchen. all the worlds
nicht lange, bis er es gefunden hatte. So like LOVE, le er
yes and when you see me sad & still, leave?

es when you see me sad & still, leave?
 How can you be free, that in September er wien
 von Jumeilieren⁵ die sonst in der Welt weumest?
 zeigt like a feared no one in my head.
 dem September, September you come too
 nichte er sich an gegen einen anderen Ort und late
 has done the damage we forgot.

has done the damage we forgot.
Hier und hatte am Ende die große Zahl der schönsten
Zuwelen. Einige davon verkaufte er wieder, um Geld

1 erschrecken, be scared,
frightened

and lowest Preis (at no price), under no conditions

³der Zorn, anger

⁴ Rom, Florenz: Städte in Italien

* der Juwelier (cf. Juwel),
jeweler + der Laden, store
= der Juwelierladen, jew-
elry store

No te amo como si fueras rosa de ~~esa~~ topacio
o flecha de claveles que propagan el fuego:

te amo como se aman ciertas cosas oscuras,
secretamente, entre la sombra y el alma.

Te amo como la planta que no florece y lleva
dentro de sí, escondida, la luz de aquellas flores,
y gracias a tu amor vive oscuro en mi cuerpo
el apretado aroma que ascendió de la tierra.

Te amo sin saber cómo, ni cuándo, ni de dónde,
te amo directamente sin problemas ni orgullo:
así te amo porque no sé amar de otra manera,
sino así de este modo en que no soy ni eres,

tan cerca que tu mano sobre mi pecho es mía,
tan cerca que se cierran tus ojos con mi sueño.

SONNET 17

YOUR LOVE IS AS FURIOUS AS A ROSE,
TROPICAL

OR A MATCH FOR MAKING FIRE:

YOUR LOVE IS LIKE A OBSCURE COSTE,
SECRETIVE, IN THE SADNESS & ALONE

YOUR LOVE IS LIKE A PLANT THAT NO FLOWERS
BLOOM

& EVEN IF THE DID, THEY WOULD BE THE
COLOR OF THE FLOOR,

AND THANKFUL I AM FOR YOUR LOVE'S OBSCURE
THE SCARED SENT THE COMES FROM THE EARTH

YOUR LOVE W/OUT SHARPNESS LIKE A DULL BLADE
YOUR LOVE IS W/OUT PROBLEMS OR ARGUMENTS:
ALSO YOU'RE THE REASON I CANNOT LOVE ANOTHER,
W/OUT ALSO THE WORLD THAT IS NOT,

BECAUSE YOUR HAND ON MY CHEST IS MINE.
BECAUSE IT IS CERTAIN YOU WILL BE WITH ME.





Emily Roz,
Magnolia Seed Pod, 2011, oil on wood panel, 24 x 18in

Emily Roz: The Rutting Season @ Front Room Gallery, Brooklyn, NY
by Wayne Adams

The wisest people I know tend to have an ability I find both refreshing and extremely valuable. They can speak to people on a basic level, in simple terms, and at the same time communicate a nuanced perspective that resonates long after the conversation has ended. This is the sense I get from the artist Emily Roz, through her new exhibition of paintings at Front Room Gallery titled, “The Rutting Season.” The artist operates between conceptual parameters of sex and violence, set in the animal kingdom - between natural beauty and savage destruction - where she subsequently reveals to the viewing audience a complex understanding of the human condition.

Sex and violence are central to most of the exquisitely detailed paintings - largely made up of animals devouring one another among lush greenery, but with additional images of starkly beautiful tree branches and vegetation. The works, however, are too rich to be quickly reduced to these descriptors. Roz has complicated the initial impulse one might have to such grotesque scenes as “Displaced Carcass,” “Lone Pine Road,” (2010) with an almost relentless reminder of natural beauty. It’s this interplay of contradictions that holds your attention once the seductive brushwork has drawn you in.

Roz reminds us, as a matter of fact, that sex is a primal and essential part of life - “In The Rut” (2011) illustrates this plainly. No less present or important is beauty, demonstrated in “Magnolia Seed Pod” (2011) - yet not without an ominous undercurrent. What does it mean to balance such contradictions? Why are the most beautiful aspects of life so often surrounded by pain? For Emily Roz, the paintings in “The Rutting Season” become a means of expressing something about her own life and environment - an expression at once intensely personal and universally accessible.

Using wild animals metaphors for humanity isn’t a particularly new idea. Doing so in a way that is both refreshingly honest and contemporary is another thing altogether. It’s a bit of wisdom well worth seeking out.

Aleksandra Mir: The Seduction of Galileo Galilei @ The Whitney Museum of American Art, New York, NY
by Sabine Mirlesse

“Rather than a single voice, it is a chorus of unique intertwining stories” writes curator Carter E. Foster in the press release introducing the current exhibition entitled, “The Seduction of Galileo Galilei” by artist Aleksandra Mir. A chorus of intertwining voices—because that indeed is the obvious reality of controversial events that make history, whether that be Galileo’s discovery of the law of falling bodies or for example the moon landing of 1969 (a subject previously explored by Mir). Obvious, yet ignored, or dominated by over-simplification. The reality of history is that it is composed of a plurality of factors and conditions that typically take second priority to the dominant singular account, and thus is too often misrepresented by or glossed over in the summaries written for history books, dare one mention today’s newspapers.

So, on view at the Whitney is a video recording of the day Mir heads to a go-cart racetrack in a small town in Ontario to examine Galileo’s law of falling bodies by stacking automotive tires on top of one another until they tumble to the ground. One witnesses her repetition of this process over and over again, including an attempt in miniature with Tim Horton’s doughnuts from a catering table, until finally the choice is made to wire the tires together so as to cheat gravity and build the highest tower she and her team of participants can create. This video recording is, however, her appropriation of a legendary event in order to undermine the objectivity of history and the way it is documented, down to the soundtrack she chooses to accompany the piece—a fanfare of trumpets from the “Toccata” section of Baroque opera L’Orfeo commanding a salute to the Duke, or in our case a piece of music connoting our attention be brought to something important, powerful, and official. Mir reminds us, in her own comedic style, that the mythic events and history-changing contentious issues we situate ourselves in relation to socio-culturally are not so black and white, that in fact these things are full of a subjectivity comprised of errors and ideas and participants, the input of each significantly molding what takes place. Even the title playfully suggests the personal-- the highly subjective act of seduction, a method of persuasion of sorts—well understood to be different for each person, to be dependent on a variety of qualities and tastes involved.

To highlight the construction of history as a consensus of perspectives rather than a singularly objective account strikes a relevant chord today as attention is drawn globally to the multiplicity of concerns that come together to form a people’s revolution, rather than one singular line of reasoning, or one unified cause for upset—which is not true to the reality of our time or any other for that matter. Indeed, by calling into question the objectivity of history, Mir by default calls into question the objectivity of the future to come—gently reminding viewers of the impact of all the tiny details and actions they might otherwise dismiss.



Installation view of Aleksandra Mir: *The Seduction of Galileo Galilei*, Photograph by Sheldan C. Collins

The LA Galaxy
by Daniel McGrath

What immediately struck me on visiting the various outposts of “Pacific Standard Time: LA art from 1945-1980” a catchall label for approx 60 shows dotted around So Cal, was the existence of artists I never heard of, or barely registered while studying in LA (or otherwise living there for a decade 1993-2004). I felt like a prodigal astronaut returning to a home planet. Only to find the planet wasn’t at all how I remembered it. My ignorance dear reader, ought to be pardoned because LA’s art production resembles nothing less than a galaxy of 100 billion stars, 100,000 light years side to side, bulging in the middle 16,000 light years thick.

All the familiar stars in the familiar constellations were there at the Getty’s four exhibits and MOCA’s “Under the Big Black Sun”: Mike Kelley, Paul McCarthy, Chris Burden, Ed Ruscha, John Baldessari, Richard Diebenkorn and David Hockney. Some of my school chums even worked in their studios or went on to form a second, third and fourth generation of LA art production as former students. These inclusions dutifully mapped out the heavens as well as any astronomy textbook might be expected to do so.

However more obscure light and space artists like DeWain Valentine with his 6 ton resin pour “Gray Column,” 1975-76 monolith sculpture, or conceptual painters like Joe Goode “Torn Cloud 73,” 1972, with his burned and cut up canvases had been on the periphery of my consciousness at the time, steal the show at Getty’s PST. These figures also seem to anticipate the rise of “corporate-abstractionist” art by the likes of New York’s Garth Weiser or environmental artists like Olafur Eliasson working decades later. More relevant perhaps to today’s painters and sculptors than their more famous cool school colleagues the curators at work here are justifiably redefining the recent past.

Celestial bodies just outside the acceptable charmed solar systems of the art world explode conventional notions of how LA art got to be the way it is today. Turns out that Weegee called LA home for a time and produced a massive corpus of work. Weegee’s crass sense of humor displayed in “Naked Hollywood” MOCA’s extensive survey of his grotesque starlettes, comical drunks and hysterical fans successfully tops everything shown at “Under The Big Black Sun.” Indeed, it suggests Weegee was the original bad boy of LA art. With a crooked smile and a sardonic eye for the foibles of the everyday Angelino, Weegee identified LA as “Newark with Palm Trees” and he proved it here--His camera doesn’t lie. Even if it was a bit vindictive, Weegee documented the golden age of LA with all its blemishes.

Then the redefinition gets more complicated, LA has a multicultural art history too. The Hammer’s “Now Dig This!” (Your humble scribe worked there from 2000-2004.) curated by Kellie Jones surveys the production of African American art in approximately the same period --1960 to 1980. Her work serves as an archeological dig to an almost lost world. Neglected reputations resurrected for a broader public include: Daniel LaRue Johnson, Melvin Edwards, John Outterbridge along with the better know David Hammons and Betye Saar. (Expect to see this show roll up in New York sooner rather than later) UCLA’s Fowler Museum and LACMA flesh out the Chicano scene. Judith Baca, Carlos Alvarez, Gronk and ASCO feature in what is a completely different LA from the one you see in the movies— you will not be disappointed.

If you catch the various exhibits, ponder the magic of a city that rips itself down every decade and reinvents itself, like a supernova flaring up and burning out. Like Monty Python’s “Galaxy Song.” Just remember you are standing in a city that’s evolving, revolving at 900 miles an hour, moving at a million miles a day, in an outer spiral orb, at 40,000 miles an hour, of a galaxy, we call--LA.



Weegee, *The Gold Painted Stripper*, ca. 1950



11.18.11 Featured Artist: Jenny Odell Satellite Collections digital prints 2009-2011

Because human existence is conditioned existence, it would be impossible without things, and things would be a heap of unrelated articles, a non-world, if they were not the conditioners of human existence.
-Hannah Arendt

In all of my prints, I collect things that I've cut out from Google Satellite View-- parking lots, silos, landfills, waste ponds. The view from a satellite is not a human one, nor is it one we were ever really meant to see. But it is precisely from this inhuman point of view that we are able to read our own humanity, in all of its tiny, reliably repetitive marks upon the face of the earth. From this view, the lines that make up basketball courts and the scattered blue rectangles of swimming pools become like hieroglyphs that read: people were here.

At the same time, like any photograph, satellite imagery is also immediately an image of the past. That is, to look at satellite imagery is to look not only down upon ourselves but back in time, even if only by a matter of hours or days. In recording the moment at which things as bizarre as water parks and racetracks covered the earth, the photograph also implies that moment's own passing, encoding each tiny structure with vulnerability and pre-emptive nostalgia. My desire to collect these pieces stems not only from the fascination of any collector but from a wish to save these low-resolution, sporadically-updated pixels--these strange pictures of ourselves--from time and the ephemerality of the internet.

Jenny Odell studied English at Berkeley and design at The New School and the San Francisco Art Institute. Her work has been featured at the Yerba Buena Center for the Arts, the Google Headquarters, and Les Rencontres D'Arles, France. Her work has also been included in KQED's Gallery Crawl, the NPR Picture Show, *Pop-up Magazine*, *Rhizome*, *Gizmodo*, *Design Sponge*, *ESPN Magazine*, *Die Zeit*, *NEON Magazine*, *Le Soir*, and *Elephant Magazine*. Prints of her work are available at 20x200. com. Odell is based in San Francisco, CA.

Artist website: jennyodell.com





11.27.11 Featured Artist: Ruben Millares
Mending the Void, 2011

I am intrigued by the instances where a tree grows through a chain link fence and ultimately the tree dies and so does the fence. There is a battle. A strong exchange of energies. The wood takes form in many ways, a trunk, a branch, I cut them out. I present them in a different context, preserving the struggle of Man, Nature and Time. After I remove the tree, I return with red, white and blue left over computer wire to repair the damage, the hole, the void created by this conflict. I am taking matters in to my own hands and repairing the problems we have all created. The discarded technology that was intended to improve quality of life is brought back to serve a different purpose rather than end up in another landfill. Are we waiting for a messiah bureaucrat to appear and fix everything like unemployment, hunger and corruption? Or do we change things ourselves, with our own effort, with our own determination? The sculptural intervention on the street brings these issues directly to the public eye searching for accountability.

Millares works with a diverse variety of mediums including found materials and Sumi ink to create drawings, sculptures, installations, performance, and video in an attempt to define balance as a concept in everyday life. Recent selected exhibitions include: Tampa Museum of Art, FL, Museum of Contemporary Art Miami (MOCA), FL, De La Cruz Collection, FL, Dorsch Gallery, FL, and Spinello Gallery, FL. His work will be featured in Miami this week at the Margulies Collection, Pulse Art Fair, and Legal Art. Millares will have an upcoming solo exhibition at WDNA in March 2012.

Artist website: rubenmillares.com





12.5.11 Featured Artist: Wayne Adams

I am interested in painting as a lens through which to reconcile my perception of the corporeal world with intangible notions of intense human emotion, experience and meaning. It is an understanding of art as a treatise on human nature—the practice of making art as a means of making one more human.

Wayne Adams is a Brooklyn-based artist who received his BFA from Calvin College and MFA from Washington University in St. Louis in 2000. Adams has exhibited throughout the Midwest, New York and Vienna, Austria. Recent shows include, “Wayne Adams: New Work” Union University Art Gallery (2011), “Control Alt Delete” HKJB, Brooklyn, NY (2011), “Adams | Miracle” STOREFRONT Gallery, NY (2010), and “The Strange Place” Alogon Gallery, Chicago (2008).

Artist website: waynestead.com

Untitled, 2011, acrylic, 60 x 48in



Untitled, 2011, acrylic and oil, 64 x 54in



12.12.11 Featured Artist: David Lemm

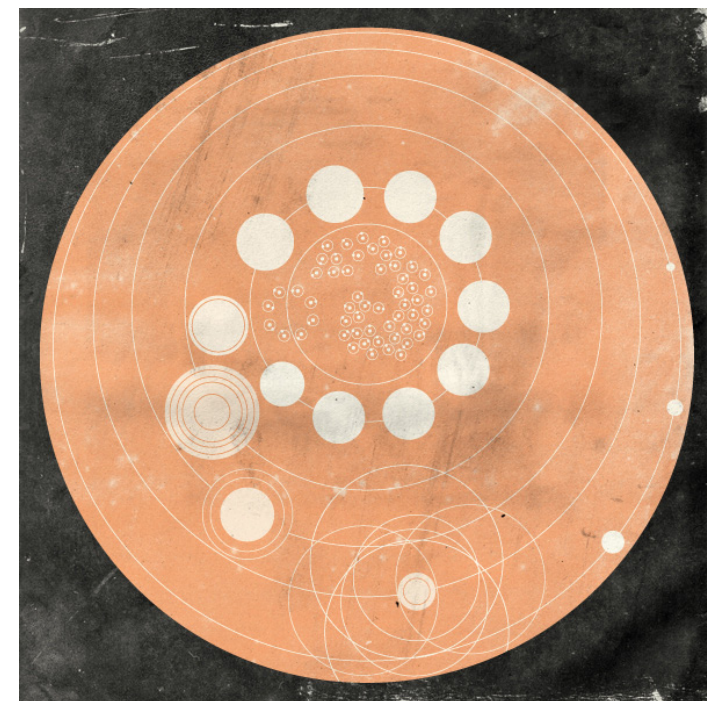
Equally surreal and minimal, David Lemm's work is rich in symbolism and layered with meaning. Order is implied in the form of a concentric circle or a straight edge amid the disorder of a scanned paint splatter or mottled piece of paper. Textures are digitally manipulated to become something else, distorted to reveal something unseen, a glimpse into a reality just out of view. Applying a system of order, or discovering natural systems amid apparent disorder and entropy in the natural world, are key themes in both Lemm's commissioned and personal work. He is fascinated by cosmology and the innate desire we have for an ordered framework upon which we can base an understanding of reality. He is particularly interested in ideas surrounding time, applying order to nature and finding meaning in apparent chaos and signals in noise.

Diagrams, pictographs and symbols, particularly mid 20th century scientific/space age notation and ancient folk art are major influences both aesthetically and thematically for Lemm. The idea of seeing something that is visually pleasing, yet not understanding the concept it communicates often provides a starting point for a composition, where alternative meaning and narrative can be applied.

David Lemm is an artist/illustrator based in Edinburgh, Scotland. After training in animation, graduating in 2006 from Duncan Of Jordanstone Art College, Dundee, he has worked on a diverse range of projects covering music video, video installation, graphic design and printmaking. As an illustrator he has worked with various magazines, journals and events including *Wired Magazine*, Edinburgh International Book Festival, *Pop-shot Magazine* and *The Skinny Magazine*. His illustration work aims to elegantly communicate concepts through a hybrid of naturally found textures and stark digital lines. Forthcoming projects include exhibiting as part of the Pictoplasma Festival in Paris, producing interior art work for a new museum in East Scotland and working towards an exhibition with a library focused on Indigenous peoples, due to open in Spring 2012.

Additionally he has just launched a range of giclee prints which are currently on display at Creative Scotland, Edinburgh and available to buy here: <http://www.culturelabel.com/art/unsigned/the-skinny/david-lemm>

Artist website: davidlemm.co.uk





12.19.11 Featured Artist: Jessica Yatrofsky Rooftop Boys, 2010

I am interested in the male nude – its beauty, its mystic energy, its taboo, and the attitudes people have toward it. There is a certain charge that is derived from the visibility of the underrepresented male nude figure. I explore that charge in my work. Our society is eager to construct and depict the sexuality of women, to portray females as sexual things, but actively avoids the sexuality of men, except as voyeurs. My work revolves around utilizing the male nude as subject and object, turning the male into the seen, rather than the perpetual seer.

Jessica Yatrofsky is a New York-based photographer, known for her work with naked men. Raised in Las Vegas, Yatrofsky began by photographing male dancers in nude strip clubs, and has photographically explored people's bodies ever since. Yatrofsky is a regular contributor to EastVillageBoys.com and founder of iheartboy.com, a website dedicated to picturing young men in provocative ways. Yatrofsky's artwork also includes performance projects in which audiences are confronted with nudity and sexual politics, and videos that explore beauty, objectification, and perception. Yatrofsky received an MFA from Parsons The New School For Design.

Yatrofsky's current film project featured on kickstarter is A NAKED HEART. A NAKED HEART is the story of a photographer who casts a young subject for a new photo series. The two embark on a return-to-nature road trip that leads to more than photos - the journey ultimately becomes about the experience of art, life, and letting go. A NAKED HEART explores preconceived ideas people have about one another and the struggle to achieve the quietness and beauty of just "being."

Artist website: jessicayatrofsky.com



Video still: *Rooftop Boys*, 2010
Single channel video



12.26.11 Featured Artist: Ryan Coleman

I explore both abstraction and representation in my work, and tend to lean more toward abstraction during the process. I use a wide array of imagery as references, which I try and view through a peripheral way of looking at them. In this combining and obscuring of imagery, a new narrative begins to emerge which I embrace and develop. Images from nature, landscapes, urban environments, cartoons, interior design magazines and art history all serve as inspiration and references.

Ryan Coleman received his BFA from the Atlanta College of Art in 2001, and in 1999 attended the New York Studio Residency Program in New York, NY. Exhibitions include group shows in Brooklyn, NY, Long Island City, NY, and Atlanta, GA, with notable galleries including City Gallery Chastain, Youngblood Gallery, Allen Naderpelt, and Windows Gallery. Coleman's most recent exhibition was at the Museum of Contemporary Art in Hot Springs, AR. The artist is currently based in Atlanta, Georgia.

Artist website: ryancolemanart.com

Elegy, 2011, 22 x 30in



Memorial, 2011, 48 x 48in



1.2.12 Featured Artist: Brent Birnbaum Ice Ice Maybe, 2010

In 2010 I was invited to be part of a Manhattan group show to be held in a former, infamous Tower Records that had recently closed. My research revealed musicians such as Iggy Pop had done in store appearances, signing autographs. I also discovered the Tower at 4th and Broadway was an influential meeting ground for teenagers in the 1980s and early 90s. I decided to address this history by resurrecting history, focusing on the inevitable cycle of celebrities, time, and institutions.

2010 was the twenty-year anniversary of the album, "To the Extreme." Vanilla Ice still has the same manager who I spoke with via email. He stated Ice never made an appearance at the East Village Tower Records, but he did sell a lot of albums there. Vanilla's hit album contained the single "Ice Ice Baby." It was the first hip-hop single to top the Billboard charts. I commemorated his anniversary with the alter ego "Ice Ice Maybe." I transformed myself into Vanilla Ice circa 1990 and made a public appearance at the opening in the old Tower Records on January 15, 2010. I signed autographs for \$5 on a limited edition print.

Brent Birnbaum was born in Dallas, Texas in the year of the snake. Most people are more surprised that he is not on Facebook than learning his cousin invented the Bedazzler. He got an MFA from the School of Visual Arts in 2006 and has been exhibiting around the globe since. Recent group shows include Marianne Boesky Gallery, Superfront LA, and Marygrove College in Detroit. Brent had a solo exhibition at Scope in Miami and is preparing for a busy 2012. Upcoming solo gallery shows include The LAB in Manhattan and Kunstverein Koelnberg in Cologne, Germany. These cities will see new performance works including a fake government agency called The Bureau of Apology. A tattoo piece called "Tat 4 Tat" is being planned for Philadelphia and Geneva will experience Brent's traveling salesman meets street preacher performance. Birnbaum also writes for Artcards, usually with his cat, Maxine Junior, in his lap.

Artist website: mrpeartree.blogspot.com



Getting a lil' high on the low and Jerry Saltz's day job by Brent Birnbaum

A conversation I had down in Miami has been bothering me since I returned to New York. I had a solo booth with a.m.f. projects at Scope during this recent 2011 art fair blitz and of course met other artists exhibiting. One late night I found myself walking to the infamous dive bar Deuces, whose official name is Mac's Club Deuce, with some new acquaintances. Evan was showing with the Red Truck Gallery from New Orleans. I'm very judgmental when it comes to art and I like to classify things. Evan and Red Truck got filed under low-brow. Are artists working in this style offended by this term? Is pop surrealism politically correct? Regardless, I love most lowbrow things, usually with the exception of art. Yet I really liked Evan's work and most of what Red Truck was showing.

Evan and I saddled up to the bar and our conversation continued from our walk. He stated his work was honest and unpretentious. This sounded familiar as how pop surrealist defend their work. I became more a listener at this point. It was not because Evan had more to drink than me and had more tattoos (he had three arrows across the top of his hand that were rad). I was just too damn tired to start in. It was the perspective of being honest and unpretentious that bothered me. What constitutes someone's art being dishonest? If it's self-consciously dishonest, it sounds conceptual. If art is conceptual, does that make it pretentious? Does having an MFA, being engaged in art history, and being interested in a conceptual dialogue make your art pretentious? I would like to think no in my case, but I already admitted I'm judgmental. I will defend myself though and state my art practice involves taking modest materials or lowbrow icons from pop culture and deconstructing them in order to create new meaning and elevate them into a larger concept. That sounds pretentious, does it not? What does not is my humble list of recent materials or subjects: Dennis Rodman, Vanilla Ice, sneakers, Bill & Ted's action figures.

One more source of a recent irritation is from something else geared toward a popular culture demographic. I want to defend the name of art. The Bravo T.V. show “Work of Art” is in the middle of airing season 2 as I write this. I’m grateful most of the blogosphere and artists I know have not been discussing season 2 the way we all did when it first aired (Art Fag City still does episode recaps). The first season was a fair experiment, very similar to what Jeffrey Deitch attempted with “Artstar” in 2006. “Artstar” folded after one season, exactly what should have happened with “Work of Art.” Yet, I’m really enjoying watching the show. I find it entertaining reality TV, but I am personally insulted by the use of the word art in this context. The show has continued to get guest judges whose art I respect and even love such as Adam McEwen and Rob Pruitt. This show would make more sense if it were Rob Pruitt’s. Instead of rehashing all the issues with “Work of Art,” I’m offering a solution - change the name. Here are some ideas: The 8 Hour Art Challenge, Arts and Crafts Challenge, WORKoFart, Somebody Arted, What Artist’s Will Do 4 Money, and lastly - Watch An Emerging Artist Get 100K And Never Emerge Cause They Did a Reality TV Show. If you have any other good ideas, email them to jerrysaltzdayjob@workofart.com.



Brent Birnbaum,
Pyro 4 Pornos, 2011, mixed media, 52 x 36 x 8 in