

site95

Journal

Volume 01  
Issue 02

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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**

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**Submissions**

Please send proposals via email to [info@site95.org](mailto:info@site95.org)

**Cover Image:**

Sam Trioli  
*Sagebrush Gulch* (Detail), 2012  
paper, notebook, vinyl lettering, 32 pages  
11 x 8.5in / 27.9 x 21.6cm each  
Edition of 100, each signed and numbered  
Available online: [site95.org/\\_store/store.html](http://site95.org/_store/store.html)

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## From the Editor

With last month's launch of site95's first exhibition and first issue of the journal, I am really thrilled with how things have come together. The process of putting on an exhibition in a new and foreign terrain brought unique challenges. It needed materials, time, and volunteers. The same can be said with our journal in that it could not have come together without contributions and excerpts generously offered by artists and writers.

This issue, in particular, considers the influence of postmodern art in terms of minimalism, conceptualism, appropriation and diaristic photography and how it is interpreted and made current by young artists now. If, in using postmodern logic, there is no choice but to use what already exists, then how are we able to protect ourselves? John James Anderson questions the limitations and legalities of appropriation in his own work. Similarly, Hunter Braithwaite focuses on the work of Lindsay Dye and how it deviates from the work of photography predecessors.

Our exhibition with Sam Trioli, "Sagebrush Gulch" looks to the nature of materials and lends itself to different interpretations and meanings. A segment of the multiple "Sagebrush Gulch" has been reproduced here in the journal. Trioli's abbreviated diary is a reminder of the process involved in the act of art and exhibition making, what people are doing in day-to-day life that inspires creative ideas. DC based writer Sandra Beasley, who just finished a residency at LegalArt, Miami, contributed "The Old Riddle" that was incredibly perfect for this issue as it reminds us that sometimes we look at something and don't see the work involved, only the completed project. The efforts are there, and in some cases, completely futile.

The Dan Tulk retrospective at the Washington Project for the Arts reveals its own take on conceptualism and reminds us of how the output of these creative ideas leave behind a legacy. Lastly, we are thrilled to include the artist features of Halsey Hathaway, Shane McAdams, Sabine Mirlesse, Raphaël Vicenzi, and Sam D'Orazio.

My great thanks to everyone involved in this issue. We have many more exciting projects coming in the near future, please check our website for further details. Submissions and inquiries are always welcome by emailing [info@site95.org](mailto:info@site95.org).

More to come,  
Meaghan



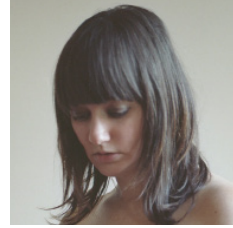
Sam Trioli, *Sagebrush Gulch* (exhibition view), 2012  
photo credit: Sara Maria Salamone



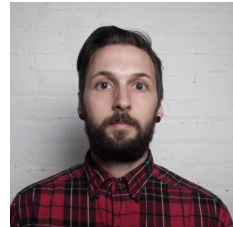
## Editorial Staff



Meaghan Kent is the Director and Chief Curator of site95. Kent was a gallery director, for the past ten years she has worked in galleries including 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. photo credit: Cary Whittier

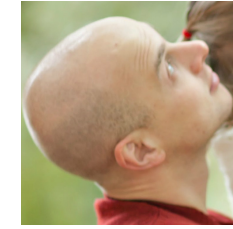


Sara Maria Salamone has always had a keen interest in art. After completing her BA in Photography from Hampshire College, she became avidly involved in the art scene in Albany, by joining the Board of Directors for the Upstate Artist Guild and becoming Photo Editor for *Upstate Magazine*. Salamone began 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 Ariel 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 MFA in Photography and Related Media from the New School for Design in New York City this August. Salamone originates from Albany, NY and currently lives and works in Brooklyn, NY. photo credit: Jessica Yatrofsky



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 5th 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.

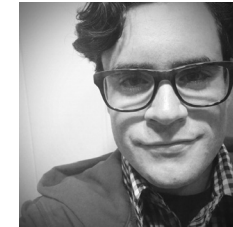
## Contributors



John James Anderson grew up in a test market in Bettendorf, Iowa, where he was subjected to Pepsi Clear, Pizza Hut's triple-decker, and countless news reports of pig farmers biting the bullet (literally) due to falling hog futures. After getting BFAs in graphic design and painting from Iowa State University, and an MFA in painting from American University, he joined ranks with the US Department of Art & Technology and delved into the abyss (of political art). Since leaving the administration, Anderson's works have commented on contemporary issues like job creation, migrant labor, and the DC gun ban. His most recent, and light-hearted exhibition of alphabets is on display at Adah Rose Gallery in Kensington, MD through February 2012. Anderson is an associate professor of art at Prince George's Community College, Largo, Maryland, and a contributing art critic for *Washington City Paper*.



Sandra Beasley is the author of *I Was the Jukebox*, winner of the Barnard Women Poets Prize, and *Theories of Falling*, winner of the New Issues Poetry Prize. Other honors for her work include selection for the 2010 Best American Poetry, the 2010 University of Mississippi Summer Poet in Residence position, a DCCA Artist Fellowship, the Friends of Literature Prize from the Poetry Foundation, and the Maureen Egen Exchange Award from Poets & Writers. Her most recent book is *Don't Kill the Birthday Girl: Tales from an Allergic Life*, a memoir and cultural history of food allergy. She lives in Washington, D.C. photo credit: Matthew Worden

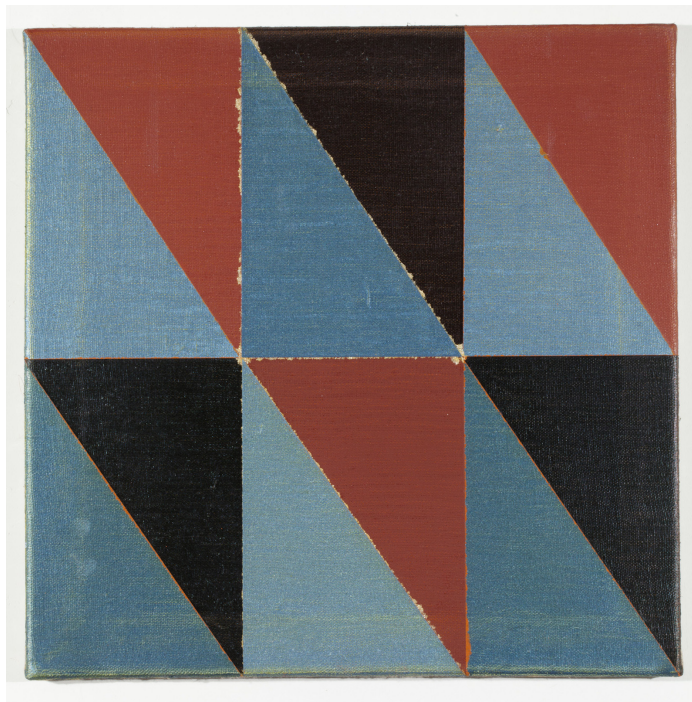


Sam Trioli was born in 1984 in Concord, Massachusetts and grew up in New Hampshire. He is a contemporary artist, curator and musician currently living and working in New York City. Trioli has participated in numerous group exhibitions including “Some Girls: Curated by Noah Becker,” Launch F18, New York, 2011; “Can't Heat The Revolution,” Kunsthalle Galapagos, Brooklyn, 2011; “Team Work,” Allan Naderpelt, New York, 2010; “Duck and Recover,” The F.U.E.L. Collection, Philadelphia, 2009 and the “Smaller Than A Bread box II,” Morgan Lehmen Gallery, Connecticut, 2003. His most recent solo exhibition, “Sagebrush Gulch,” opened in early 2012 at site95, Miami, Florida.



Hunter Braithwaite is a freelance writer based in Miami. He has covered the arts in Shanghai, Paris, New York, and Miami for various publications, including Artforum Online, ARTINFO.com, Artslant.com, CNN.com, *NY Arts Magazine*, *Whitehot Magazine*, *Time Out Shanghai*, and *City Weekend Shanghai*. He is a contributing editor at *Asian Art News*. In 2011, he founded the contemporary art site *Thereisnothere.org*.





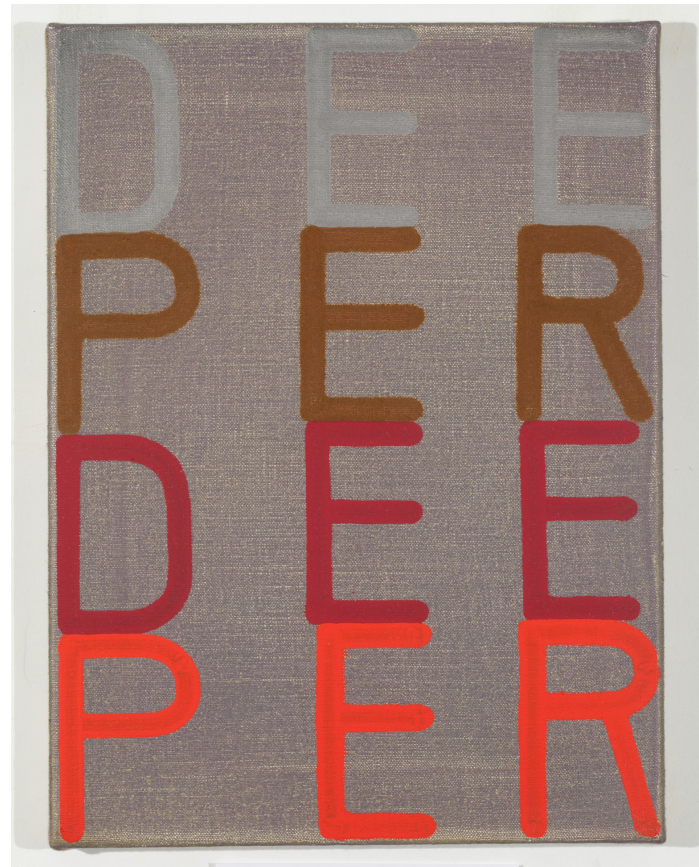
**CCOONNVVEERRSSAATTIIOONN**  
**Interview with Joshua Abelov and Sam Trioli**  
**2.7.12**

It's always interesting when you find the end of a social thread and try to follow it back to the other end. Joshua and I first met at an opening for a mutual friend, Nathan Dilworth, at his exhibition "Look For Small Recorders," at Launch F18. The interesting element is that each of us at separate times have worked for Ross Bleckner, bringing things full circle.

Sam Trioli: Have you always considered yourself an artist? Did you ever consider yourself something different?

Joshua Abelov: For better or worse, I've always thought of myself as an artist.

Left: Joshua Abelov, *Untitled (Berlin "Y")*, 2009, Oil on linen, 16 x 16in  
 Right: Joshua Abelov, *DEEPER DEEPER*, 2008, Oil on linen, 16 x 12in



ST: The uniqueness of your work (to me) is that it always seems to come in abundance. I feel that in a great way, the viewer is always out numbered by Abelovs, which is an awesome position to be in. Is that intended?

JA: I don't always want to overwhelm the viewer with a massive amount of work. Sometimes it's nice to show one little painting in a room on a big wall. I make a lot of work. Then I go through it to see what's there. When I was younger there was nothing there. I would throw it all away and feel very depressed. A continual frustration with painting lead me to develop the type of self-portraiture you often see in my paintings and drawings.

ST: Who is someone you admire that is not an artist?

JA: Can I say a writer? I love Richard Brautigan. I love his poems and short stores. I recommend reading *Revenge of the Lawn: Stores 1962 – 1970*.



ST: What is the common thread in your work?

JA: Autobiography. Color. Line.

ST: How do you enter your work?

JA: With a good head on your shoulders.

ST: What was the last painting that clicked for you?

JA: I don't think about my work in terms of clicking or not clicking. I have certain rules I follow or break depending on the painting or drawing I'm working on. I often make discoveries by accident so I am careful to keep notes about my process in little black notebooks. These notes help me to keep going forward. I don't think too much about good or bad so much as moving toward something unknown. I see all of my work as a documentation of my life in a very direct way.

Left: Sam Trioli, *Untitled*, 2012, Paper composition, 11 x 8.5in  
 Right: Sam Trioli, *Untitled*, 2012, Paper composition, 11 x 8.5in



ST: I enjoy how your dog appears in many of your pieces; what is your dog's name?

JA: Georgia Abelov.

ST: I recently made a book that was an abstract personal documentation over a 30 day period. I thought that it was great how people became attached to my dog (Dagny) after reading it, more so than anything else in the book. What purpose does your dog serve as a subject?

JA: Hmm – that's funny. Well, I think I put Georgia in a painting one day because I couldn't think of anything else to paint and she was sitting there sticking her tongue out at me so I figured what the hell.

ST: Nearly a year ago my close friend Tim Donovan and I began a project space/gallery in Tribeca. It was practically a natural development that came to be without any real intent of starting a gallery. Both our pur-



suits with art included this sort of hands on approach to constructing an exhibition. How did ART BLOG ART BLOG (the gallery) fit into your process and was it fulfilling?

JA: ART BLOG ART BLOG (the gallery) happened because Ross Bleckner loaned me his Chelsea studio and said something like, “Would you like to organize shows here for a few months?” I titled the gallery after my blog because I thought it would be funny and confusing to conflate the two. I’m happy with the way it turned out – it was great to be in conversation with so many interesting people and there continues to be a lot of good energy surrounding the project. Some ideas for future ABAB projects are kicking around...

ST: Two passions of mine outside of the studio are playing the drums and surfing. For a long time I never thought about the relationship between them and working in the studio. It wasn’t until I noticed a similar word always running through my head; accuracy. What does that word mean to you and does it apply to your process at all?

JA: Hmm – that’s an interesting connection. I think about accuracy too, although I don’t surf or play drums. Specificity and clarity are two words I like a lot. I like to go into the studio with a clear head and get it right – the right color, the right line, the right feeling, the right sized brush - whatever. When you put in enough time getting it wrong, eventually you begin to get it right (hopefully!). I think the challenge is to be as specific and clear as possible without giving away the specifics of what you are being specific and clear about.

ST: Who is someone you know whose work you truly admire?

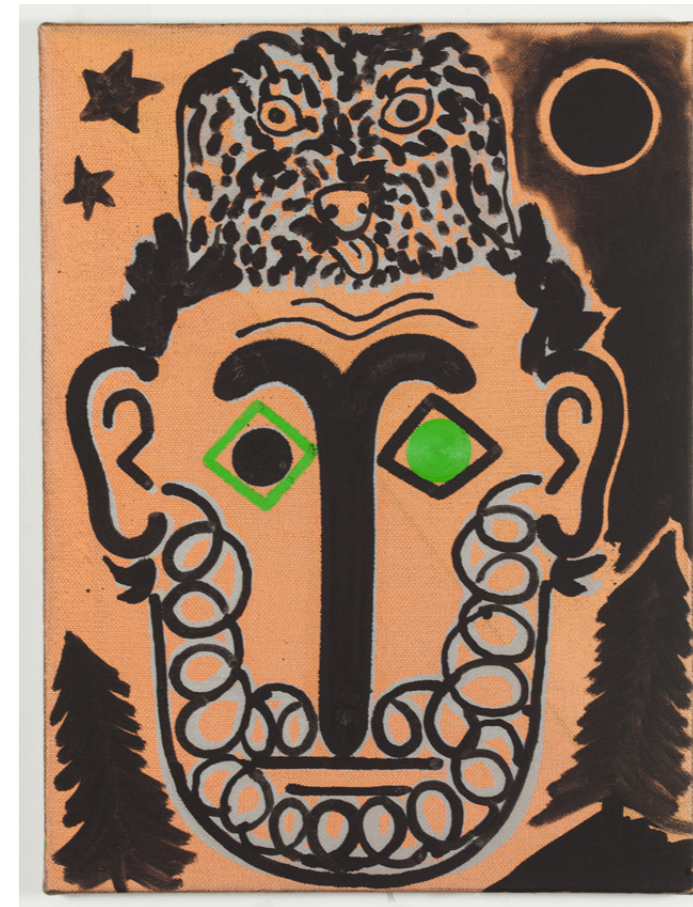
JA: Noam Rappaport.

ST: Under what conditions do you work the best?

JA: I spend a lot of time alone, which seems to do the trick.

ST: If you could break into MoMA what would you steal?

JA: All the Mel Ramos paintings.



Joshua Abelow was born in 1976 in Frederick, Maryland. Abelow earned his BFA from the Rhode Island School of Design in 1998 and his MFA from the Cranbrook Academy of Art in 2008. He has participated in residencies at the Vermont Studio Center (Johnson, Vermont), the Banff Centre (Alberta, Canada), and at Takt Kunstprojektraum (Berlin, Germany). Abelow is represented by James Fuentes Gallery in New York. Abelow will be featured in a solo presentation with James Fuentes at the inaugural Frieze, New York, in May of 2012. He has an upcoming solo exhibition at, Sorry We’re Closed in Brussels, Belgium. Currently, Abelow has a solo exhibition through March 3rd at devening projects + editions in Chicago. For information regarding Abelow’s latest solo exhibit please visit: [deveningprojects.com](http://deveningprojects.com). You can find Abelow’s blog online at ART BLOG ART BLOG. Abelow’s ART BLOG ART BLOG is the subject of a recent article by Sofia Leiby called “Post-Internet Painting and the Death of Affect.”

Joshua Abelow, *Self-portrait*, 2010  
Oil on linen, 24 x 18in



## Exhibition



### FOR IMMEDIATE RELEASE

Sam Trioli: Sagebrush Gulch  
site95 @ 44 NE 29th Street, Miami, Florida  
January 28 – February 25, 2012  
Opening: Saturday, January 28, 4-7pm  
Talk with Sam Trioli and Meaghan Kent: Saturday, January 28, 4pm

site95 is pleased to present its inaugural exhibition with Sam Trioli: Sagebrush Gulch in Miami, Florida. The exhibition will include an outdoor wall painting, works on paper, a limited edition book, and a large-scale sculpture of 250 freshly hewn logs transported from New Boston, New Hampshire.

Sagebrush Gulch features work that tracks the simplicity of social abstraction and cognitive association within minimal form, color and structure. Its lean fusion of undefined visual elements contextualizes conceptual form. The identity of the work is apparent to the viewer regardless of the time and place in which it is presented and yet its subject is open-ended.

The exhibition compiles the media of wood installation and two-dimensional works on paper and shifts between the monumental scale of sculpture and the intimate setting of works on paper on view in the trailer. The forms in these works engage and direct one's attention to pure visual literature. The hand of the artist remains hidden behind the foreground of each piece, making process secondary to structured form. This reserved presentation invites the viewer to explore the work in an individualized frame of reference.

Sam Trioli was born in 1984 in Concord, Massachusetts and grew up in New Hampshire. He received his B.F.A. in painting at The New Hampshire Institute of Art in Manchester, New Hampshire. Trioli's work has been exhibited at Allan Naderpelt and Kunsthalle Galapagos in Brooklyn, The F.U.E.L. Collection in Philadelphia and the Morgan Lehmen Gallery in Lakeville, CT. Sam Trioli lives and works in New York City.

This exhibition is made possible with support from Lombardi Properties. Additional support by O-Gee Paint Co.

The exhibition is free admission and open to the public, for special exhibition hours please check [www.site95.org](http://www.site95.org). To schedule an appointment and for further information, please contact: [info@site95.org](mailto:info@site95.org)

Sam Trioli, *Sagebrush Gulch* (exhibition view), 2012  
photo credit: Sam Trioli



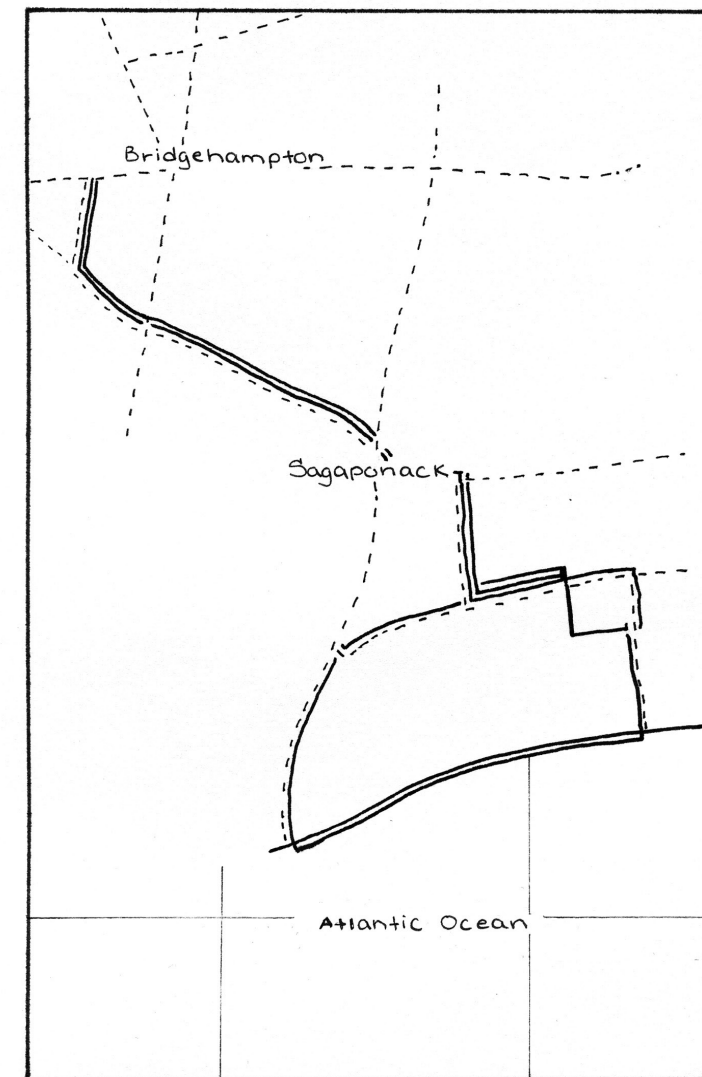
Sam Trioli, *Sagebrush Gulch* (exhibition views), 2012  
photo credit: Sara Maria Salamone



January 24, 2010

Woke up at 8:10 am  
Said good morning to Tim  
Walked the dogs  
Saw Tim off  
Had to look for one of the dogs (Truman)  
Fed the dogs  
Ate some M&M's  
Cleaned  
Checked my emails  
Ate some cereal  
Went to the studio  
Painted  
Eric and Joe stopped by the studio  
Brought them to the bus stop  
Drove back to the studio  
Went to the beach  
Jogged  
Went back to the studio  
Worked  
Called Heather  
Worked some more  
Went back to the house  
Fed the dogs  
Ate dinner  
Wrote a few emails  
Updated my exhibition bio  
Finished doing laundry  
Watched part of a movie  
Walked the dogs  
Talked to Heather on the phone  
Went to the garage for a minute  
Went back to the house  
Got ready for bed  
Went to sleep  
12:48 am

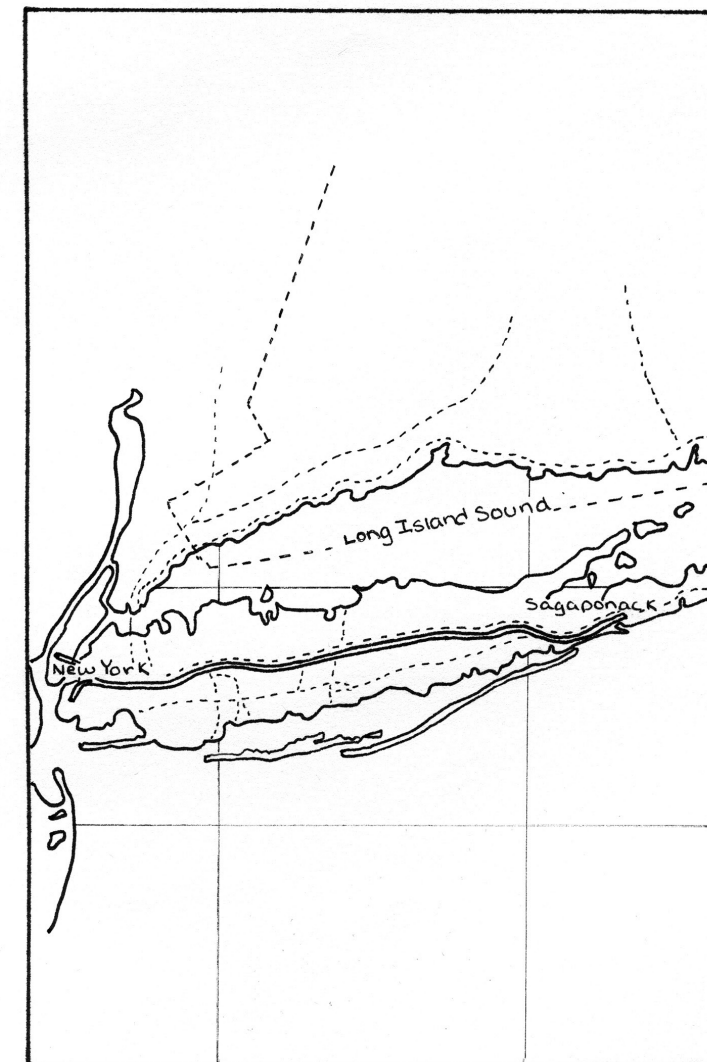
January 24, 2010



January 26, 2010

Woke up at 6:50 am  
Walked the dogs  
Fed the dogs  
Drank a glass of water  
Showered  
Packed up some food  
Left to drive to the city  
Got gas (\$20)  
Ate a bagel, granola bar, and energy drink while driving  
Arrived in the city  
Parked the car  
Went to work for Helene  
Left work  
Called David Deutsch  
Talked with Eric  
Drove to Brooklyn  
Went to the bank  
Got some dinner  
Ate a turkey sandwich  
Drove to the band space  
Practiced the bass  
Had band practice  
Drove back to Sagaponack  
Bought gas (\$6)  
Got back to the house  
Walked the dogs  
Ate some olives  
Checked my emails  
Went to bed  
3:40 am

January 26, 2010

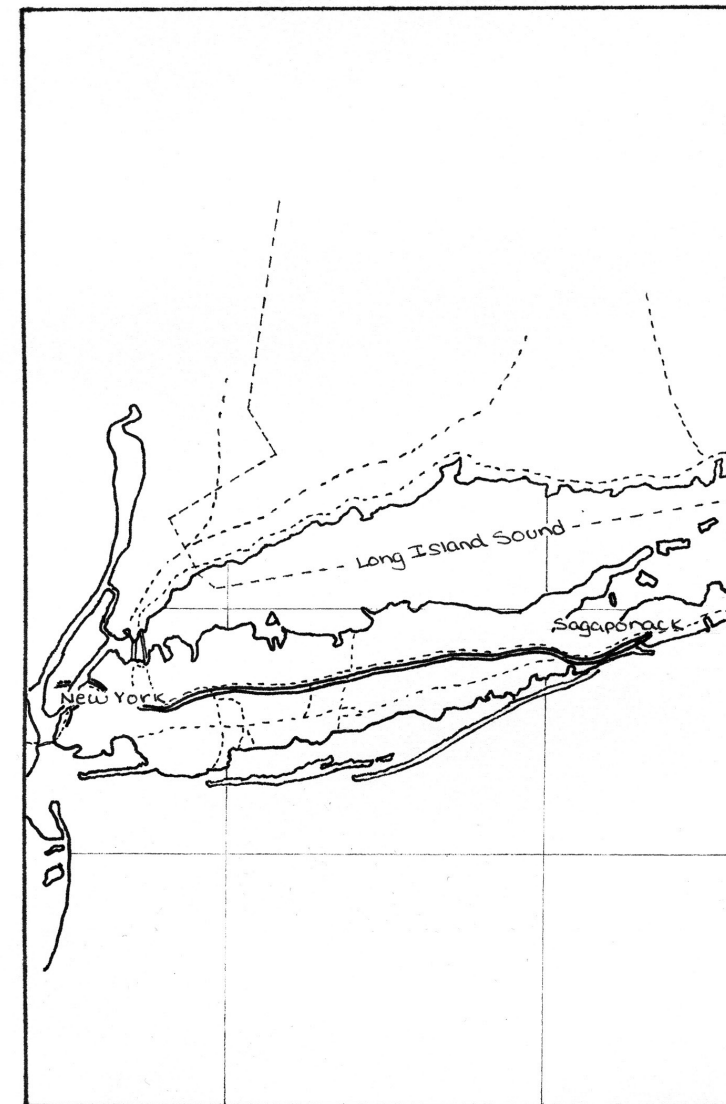




January 29, 2010

Woke up at 7:55 am  
Walked the dogs  
Fed dogs  
Checked my emails  
Ate some granola  
Drank juice  
Folded laundry  
Got new music - Passion Pit & Real Estate  
Updated ipod  
Got dressed  
Walked to the studio  
Painted  
Called Heather  
Talked to my mom on the phone  
Called my dad  
Worked more in the studio  
Painted  
Walked back to the house  
Checked my emails  
Ate some lunch (cereal and toast)  
Wrote some more emails  
Cleaned up  
Got ready to head to the city  
Put more food out for the dogs  
Walked the dogs  
Drove into the city (in Eric's car)  
Met up with Will in the west village  
Had a few beers with Wills  
Drove to Brooklyn  
Talked to Heather on the phone  
Stopped and bought more beer and snacks  
Got to the rehearsal space  
Practiced with the band  
Drove back to Sagaponack  
Bought a cookie and water at a 7II  
Got home  
Walked the dogs  
Checked emails  
Got ready for bed  
Went to sleep  
3:10 am

January 29, 2010







### The Hypocritic Oaf by John James Anderson

The last thing I'd like to be is a hypocrite. I teach. Every school has a policy on intellectual property, and every professor rails against students who plagiarize. I have countless stories of students who have lifted entire blog entries and submitted them as their papers. One semester, a student completely lifted an illustration of a rapper and submitted a JPEG of that illustration for a final project. When the decisions on Richard Prince and Shepard Fairey were announced last year, I was kind of happy. Presented to the nation by the courts were two clear examples of the limits of fair use and appropriation, building on already established precedents of previous decisions regarding Jeff Koons and Robert Rauschenberg.

But as an artist, I had a slight chill. Have I gone too far in my own work? Am I some hypocritical oaf in the classroom who talks out of both sides of his mouth?

It's a long story. The highlights include client work involving licensed candies, childhood nostalgia, expectant parenthood, and shitty children's alphabet board books with bad vector art. Somewhere in the convergence of all of that, I began to make very specific alphabets cobbled together from appropriated letterforms of brand name crap. Pop culture: 26 different sodas. Breakfast of Champions: 26 different cereals. You get the idea. Research-laden-appropriation + vector masturbation + crappy title = big colorful alphabet that touches your inner-child-tugging-on-the-pants-legs-of-parents-in-the-grocery-store. "Buy me that, mommy."

A couple of years ago I asked a lawyer from Washington Area Lawyers for the Arts, who specialized in copyright and trademark law, about my alphabets. "Is it copyright infringement?" I got that look: squinty eyes, clenched teeth, fish-hooked lips, complete with the inverted gasp of air sucking inward. "Mmmmm... That's a tough one." It's tough for several reasons. In the end a lawyer doesn't decide – a judge does. So, if brought to trial for the work, it depends on the arguments for and against. Then there is the issue of money. Big corporations have it. I don't. A protracted legal battle I cannot afford.

At some point last year I thought it might look good if I became a member of the National Association of Photoshop Professionals. "It looks good on the tenure packet," I'm told. Fine. Membership comes with a magazine subscription that might be useful – and it did. The November issue of *Photoshop User Magazine* had an article titled, "Influence, Fair Use, or Theft?"

While I doubt my string of alphabets "promotes the progress of science and useful arts" in the way that the Constitution intended (because I bet "useful arts" meant something different to James Madison than it does to us), the work is unquestionably critical parody. That's a factor the courts will consider, according to the article. It's also the quickest response of most artists regarding their appropriated work. FAIR USE! How? The work is a critique of the

colors and typographic choices found in branding, applied to an alphabet, a child's tool for learning literacy. The critique is augmented by the common knowledge that children are the audience most often targeted by the brands I have selected in most of my alphabets. Cut and dry case, right?

No. Nature of use is only one factor the courts consider. According to the article, there are three other factors. How original is the nature of the work? Alphabets aren't original (they also aren't very copyrightable). But pulling sections of brands and isolating a variety of brands into an alphabet is original. Well. Sort of. I always suspected there were other artists doing similar work. Last year I learned Heidi Cody made a series of light boxes in 2000/2001. A couple years ago I happened upon Boing-Boing, saw Justin Perricone's "Hot Pockets," clicked onto his blog and saw his alphabet. Both Cody and Perricone have created alphabets that span a range of products. Cody includes Lysol's L with Pez's P. Perricone's alphabet includes Nivea, Bounty, and Diet Coke. Theirs are not genre specific.

Courts also look at how much of the original was taken. There is no specific measure to how much or how little must be appropriated in order to infringe on copyright. Just because you can identify a brand by one or two letters doesn't necessarily mean it was a big-enough take to get sued... but it also doesn't mean I can't get sued for it. And, part of the idea of the work is a game: what do you recognize? How long does it take for you to recognize a brand's identity given enough clues?

But, in the end, I think it all boils down to one key issue: will this print affect the commercial value of the original product. No one will confuse my print for the refreshing beverage of a Grape Nehi, or expect to quench thirst by looking at it. My use of an S from Snickers might satisfy intellect, but it won't satisfy hunger, and it has no nougat center.

What is the purpose of use? How original is the nature of the work? How much does it appropriate or deviate from the original? Will the work have a negative impact on the commercial value of the original? These are the questions Ed Greenberg and Jack Reznicki asked in their November article in *Photoshop User Magazine*. It's difficult to look at the work through an objective lens. But if there is a metric it might be this: Richard Prince got sued and lost; Heidi Cody has never been to court. I feel fairly certain I won't get sued by Coca-Cola for appropriating their L. And, I suppose if I don't put my letters into light boxes, I can avoid getting sued by Heidi Cody, too.

[heidicody.com/images/art/alphabet/index.new.html#](http://heidicody.com/images/art/alphabet/index.new.html#)  
[wired.com/culture/lifestyle/news/2003/07/59501](http://wired.com/culture/lifestyle/news/2003/07/59501)  
[getjustin.wordpress.com/2010/01/14/a-brand-alphabet/](http://getjustin.wordpress.com/2010/01/14/a-brand-alphabet/)



The Old Riddle

I'm a city full of  
things to do & you  
the new mayor—  
clearing gutters,  
cleaning graffiti,  
laying down asphalt.  
You glove my hands.  
You shoe my feet.  
In the warehouse  
of my chest you fit  
a still-beating heart  
then stand back,  
admiring.  
In the chain gang,  
two prisoners lean  
on their shovels.  
One asks: *What  
do you have after  
you fill half a hole?*  
One answers:  
*You have a hole.*

**Dan Tulk: Lines and Shadows at Washington Project for the Arts, Washington, DC  
by Meaghan Kent**

With the deaths of artists Mike Kelley, Dorothea Tanning, and Antoni Tàpies, we are reminded of the impact of an artist's work. What did the work teach us and how did it make us think or feel? An artist can make us react or re-evaluate certain ideas that are expressed. Our awareness and experience of their work becomes a reference or guide when we look at everything else. They leave us a legacy.

With Mike Kelley in particular, I am well aware of how many of his colleagues and fans felt shorted with his sudden death. Out of all of the obituaries, facebook messages, and twitter notes, Christopher Knight wrote it best in his title in the *LA Times*, Mike Kelley was a "game-changer."

So what happens when we only have one opportunity to experience a work? Especially from someone whose life was cut way too short? In this regard, I consider my encounter with the work of Dan Tulk. Tulk was in the process of making a new body of work for his first solo exhibition as part of Coup d'Espacé at the Washington Project for the Arts (WPA) in Washington, DC. Because of his sudden death in a traffic accident last November, the exhibition became a memorial show. This retrospective became my introduction to his work.

The memorial exhibition, stretched across one wall in the small space of the WPA included small-scale sculptures, reprinted pieces, and photographic documentation of larger scale projects. For a relatively short career, the exhibition revealed a strong and cohesive body of work.

The precise method of minimalism is accurate and integral to the series of work on view. At the same time, there is a sense of weightlessness that permeates in each piece that frees them from these structured limitations. "Up in the Air" and "Fresh" shift objects physically in space in two-dimensional form. Shifting from a freestyle outcome and one more deliberate and calculated, the two images are simply laid out and reduced to color and form without any kind of distraction.

"A Gift," one of the strongest and most subtle pieces in the exhibition, plays with this idea of the gravity and mass of an object. The delicacy of a stack of twigs piled on simple nails inserted to a wall feels incredibly light and in this piece especially Tulk's Romantic Conceptualism is easily understood.

It is unsurprising then that Tulk's biography online is equally honest and to the point. He had a passion for art in school, had stopped to raise his three children, but then started again at full force. Upcoming exhibitions and reviews indicate that he was picking up pace and many, myself included, are left to wonder what would have happened had things turned out differently.



*Up in the Air*, 2010, Inkjet print, 12 x 16in





**1.9.12 Featured Artist: Halsey Hathaway  
Installation at Reid Memorial Chapel, Baltimore,  
Maryland, December 4 - January 22**

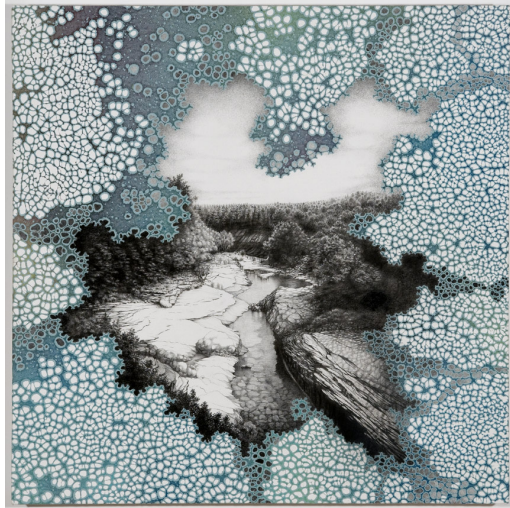
For the exhibition at the Reid Chapel in Baltimore, I decided not to force the paintings to become part of the monumental and religious architecture by hanging them on the walls. And I did not want to present the works as an embodiment of faith or as a guide to one's spirituality. I wanted to have the works be amongst the people who worship at the church, not preaching from above with the stained glass windows. To achieve an approachability to the paintings, I rested all six on kneelers found there at the church and leaned them against the walls. Doing this pushed the paintings to be seen as objects with character to which, hopefully, we all can relate.

Halsey Hathaway was born in Buffalo, NY in 1980. He received his BFA from Pratt Institute in Brooklyn, NY, his MFA from Hunter College in New York, NY and was awarded the Tony Smith Award from Hunter College. Halsey Hathaway is a 2010 fellow in painting from the New York Foundation for the Arts. He has exhibited throughout the New York City area including, Eleven Rivington, Roebing Hall, Silver Shed, The Painting Center, Stand Pipe Gallery, The Bronx River Art Center, and Casey Kaplan Gallery. Halsey's work has been mentioned in many publications including *The New Yorker*, *Time Out New York*, and *Array Magazine*. He recently produced an edition of prints with Furthermore Print in Washington, DC. Hathaway is currently exhibiting new paintings in a two-person show with Gary Petersen at Storefront Bushwick in Brooklyn, NY.

Artist website: [halseyhathaway.com](http://halseyhathaway.com)







**1.16.12 Featured Artist: Shane McAdams**  
**“The Fair And Open Face Of Heaven” (with Christopher Saunders), Allegra LaViola Gallery, New York, January 6 - February 4**

My work is about landscape in the broadest sense of the term. I grew up with the desert southwest as a backdrop and was visually taken by its sculpted topography – how the layered strata of the rock formations came to be exposed by erosion from wind and water, and the incremental and chaotic effects of time and climate could conspire to create something more orderly than I could with my own hands.

Since, my art has resumed a focus on landscape, reflecting the dueling relationships between natural and synthetic forms. These forms are often analogs or traces of the methods of their creation. They take root in the physical properties inherent within specific, mundane materials such as PVA glue, correction fluid, ballpoint pen ink and resin, whose limits are stretched by subjecting them to non-traditional applications, generating structures whose complexity belies the simplicity of their creation. These processes reflect the physical forces that are constantly working to fashion and sculpt the natural landscape, and, by bracketing them with hand-rendered, ‘traditional’ images of landscape, I hope to evoke the duality between the actual and the artificial and force the viewer to question notions of what we consider organic and what is synthetic.

Shane McAdams is based in Brooklyn, New York. Recent solo and two person exhibitions include: “Fresh Green Beast,” Central Park Arsenal Gallery, NY, Pratt Institute, NY, and “Micro Chasm,” Elizabeth Leach Gallery, Portland, OR. Group exhibitions include: “Can’t Hear The Revolution,” Galapagos Art Space, Brooklyn, NY, “Summer Weekend,” Janet Kurnatowski Gallery, NY, “Chain Letter,” Samson Projects, Boston, NY, and “Natural Renditions,” Marlborough Gallery, NY.

Artist website: [shanemcadams.com](http://shanemcadams.com)



**1.23.12 Featured Artist: Sabine Mirlesse**  
**As if it should have been a quarry, 2011**

I am invested in how a single image can move the viewer to a memory of his/her own—how the familiarity of the photographed can work as a trigger for one's past and draw it into the present creating a very immediate experience of the passage of time. In noticing those moments I think we can identify our own transcendence--- we can simultaneously have one foot in one previous life and another foot in the present one. I choose to use photographs to explore the person as landscape, and landscape as visage, holding histories as complex and unique as the experiences of any one individual, holding layers of years and weather gone-by.

The series "As if it should have been a quarry" named for the American poet Robert Frost's 1954 poem Directive, was shot this past year in Iceland—a country in the middle of the Atlantic ocean positioned directly above a continental divide, making it the site of frequent seismic and volcanic activity. Inspired by the story of a small village there whose inhabitants dug themselves out of the ash of a volcano that erupted without warning one January morning in 1973, this body of work seeks to investigate the way in which one reconciles oneself to impermanence through living with a continuity that suggests the infinite, and how a piece of land can be a reflection of one's countenance and vice versa, like maps in conversational flux with one another.

Through considering the passage of time in its relation to both physical and emotional space is to allow for an innate metaphysical inquiry to be explored—that of our own vulnerability and survival as possibly found in the landscapes that grow us into being.

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.

Artist website: [sabinemirlesse.com](http://sabinemirlesse.com)



images from: *As if it should have been a quarry*, 2011  
C - prints, 16 x 24in each, Edition of 7





### 1.30.12 Featured Artist: Raphaël Vicenzi

For self-taught illustrator Raphaël Vicenzi, aka Mydeadpony, fashion is one of the many elements that inspires his artwork. Beyond the glamour, the models and style, Mydeadpony translates its subjective beauty by marrying street art, watercolor, women, words and graffiti to create an alternative statement against conventional fashion-inclined illustrations. With his works showcased in top international design magazines including *Illustration now 3*, *The Beautiful*, *The New Age of Feminine Drawing*, *Advanced Photoshop*, *Digital Arts* and many other publications, he has garnered worldwide attention with his hand-drawn, watercolor and digital techniques.

The artist lives and works in Brussels, Belgium.

Artist website: [mydeadpony.com](http://mydeadpony.com)





*Breezy*, 2011  
Acrylic, 18 x 24in



*Such a Spazz*, 2011  
Acrylic, 10 x 13in

## 2.6.12 Featured Artist: Sam D'Orazio

The things I make are full of references to my own life; observations, experiences, questions, recoiling introspection and extroversion. Explicit autobiography is avoided in favor of obfuscated references to banal activities and bigger, “suddenly everything has changed” moments. Sometimes these moments and observations take shape in abstract, foggy, thoughts concerned with ambiguity, intangibility and shape and mystery. Others construct themselves in a less formless way- with narrative and digestible figurative language. Sometimes big things get forgotten for the sensation of freezing fingernails going against fabric, other times there is no room for that kind of inconvenience in moments of confusion and neuroses.

Sam D'Orazio graduated from the Rhode Island School of Design's Illustration Department in 2011. He currently lives in Providence, Rhode Island. He enjoys riding the bus.

Artist website: [samdorazio.com](http://samdorazio.com)



## Feature

### Lindsay Dye: Photographs By Hunter Braithwaite

You've seen these photographs before, even if you haven't. All of the signs are there: a flash harsh enough to bleach out part of the picture, mirrors multiplying the self, threadbare pantyhose signifying that self wearing thin. Diaristic photography exists to account for and to justify. These roles are interdependent: things unjustifiable soon fall away. And as a subgenre of photoreportage, this aesthetic is preoccupied with some form of social deviance. If it bleeds, it leads. Shoot it if it shoots up. The canon of the genre is: Larry Clark's "Tulsa," 1971, Nan Goldin's "The Ballad of Sexual Dependency," 1986, Richard Billingham, "Ray's A Laugh," 2000.

If keeping a diary is a life-affirming act—one set up in memoriam of the moment—then why is diaristic photography always deviant? It is as if the very act of keeping a diary is, as a disavowal of the outside world, the communicative other, an antisocial act. A possible answer is an inversion that is central to the process of photography, which is, after all, just mechanized vision. When light enters the eye, it is inverted by the retina and must be flipped again in order to regain proper orientation. This represents more than an optic peculiarity. When turned into an image, the outside world is irrevocably changed; one forsakes some elements of understanding and lays claim to others. This switch most brutally affects memory and identity. Claims of how it was.

This can be visualized in the permeability of gender, which has long been one of society's either/or mainstays. As Nan Goldin's subjects slip in and out of drag, younger kids, treating gender like a pair of old jeans, slip in and out of self-awareness. It also helps to explain the antiheroic bent. In *St. Genet*, Sartre has a nice phrase: "the vertigo of those beyond repair." Jean Genet—queer, thief, hustler—would be at home in these types of photographs. But there is a rise towards grace. Apollonian ideals that are all fucked up. Lindsay Dye's photographs aren't without their tenderness, their empathy. For snapshots, the pictures are startlingly well-composed. In these latent structures, one almost feels the salvation of art shining through the salivation of everything else.

Still, one has to ask: why does it look the same? We find clues in the *mise-en-scène*. Dirty beds, dive bars, bathrooms: the stage remains the same. Dye elaborates on the importance of surface. The drugstore processing of these photographs, the low depth of field of the camera itself reduced the atmospheric space. Everything is brought to the surface, to the point of schizophrenic obscenity. Schizophrenia is characterized by the subject's inability to tell near from far, etc. Obscenity can be defined as seeing too much, as not being able to look away. Simultaneously, the pictorial space of these images, the moment which they represent, and their style arrive at the same point.

Anais Nin said that she kept a journal in order to live twice. Does the same redoubling of experience occur when taking photographs in the diaristic mode? It's a thin line between referencing earlier work and being swallowed alive. At the very least, the younger photographer doesn't enjoy the double life of written diary keeper. They are blind to the events that allowed for the original photo. More importantly, their vision is clouded with posture regarding whatever is lived in their life.

This is the next step of the spectacular society. If Debord is right, that objects and experiences were replaced with images sometime in the 1960s, then today we do not even claim ownership of our images, they belong to an earlier reality. This is the largest pitfall of this type of work, and it is identified by Nan Goldin herself in the last lines of *Bal-lad's* accompanying text:

"I don't ever want to be susceptible to anyone else's version of my history. I don't ever want to lose the real memory of anyone again."

Lindsay Dye is a Florida native and graduated from Florida International University. She currently lives and works in Miami. Dye recently published *Formaldehyde*, a collection of photographs of the artist's friends, family and environments, which provides a sensual and stimulating view of our contemporary world.

Artist website: [lindsaydye.com](http://lindsaydye.com) and Artist blog: [lindsaysguts.tumblr.com](http://lindsaysguts.tumblr.com)



