

site95

JOURNAL



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Editor-in-Chief MEAGHAN KENT
Associate Editor SARA MARIA SALAMONE
Designer JANET KIM
Copy Editor JENNIFER SOOSAAR

site95 is a non-profit alternative organization established to present 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 feature the online monthly journal with contributions by writers, curators, and artists.

CONTACT

For subscriptions, please email to info@site95.org
For submissions, please send proposals via email to info@site95.org

Cover image courtesy of Chris Smith

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Last summer, I initiated “Dead in August” at the Pentagon in Brooklyn. The project was a series of exhibitions and events throughout the month of August, celebrating the Brooklyn arts community by including changing exhibitions, screenings and performances, live bands, and food by local restaurants. From this project, I was inspired to pursue the idea of utilizing empty spaces and create a new platform for artists, curators, and writers in the form of an alternative non-profit organization. Essentially, “Dead in August” became site95.

This year, we have expanded “DiA” as a multi-venue project by using empty gallery and artist-run spaces to create in-depth exhibitions highlighting emerging New York-based artists. The project includes our first fundraising benefit and exhibition event at Present Company with over 80 works donated by artists, a group exhibition at I-20, and solo projects at Launch F18 with Chris Smith and Marie Vic. Our July and August issues of the Journal are also dedicated to the “DiA” and include features, artist projects, interviews and editorials.

“Dead in August” would not have happened without Sara Maria Salamone, Janet Kim, Becky Nahom, Danielle Oxford, Naomi Asselin, Brian Balderston, Chad Stayrook, José Ruiz, Paul Judelson, Jonathan Lavoie, Amy Gadola, Sam Trioli, Tim Donovan, Cary Whittier, all of the artists involved, and all of our supporters. The spirit of everyone involved is what inspires the project and site95 itself, and we look forward to continuing our mission.

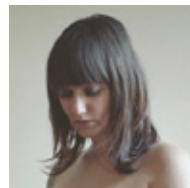
More to come,
Meaghan

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



JANET KIM is a graphic designer living in New York City. Originally from Philadelphia, she graduated from the University of Pennsylvania with degrees in Psychology and Communication. Janet is currently completing a degree at Parsons The New School for Design, and previously worked as a publicist in the movie industry on such films as *The Hurt Locker* and *The September Issue*. In her spare time, she enjoys sleeping and playing with her niece and nephew.



JENNIFER SOOSAAR is a scientist whose published works include articles and textbook chapters. She delights in helping people understand concepts outside of their knowledge comfort zone, especially those of artists and scientists who are creating new ways of understanding or relating to the world. Jennifer has a Ph.D. from Yale and is currently from Philadelphia (via Texas, Virginia, Michigan, Connecticut, Bermuda and Ireland).

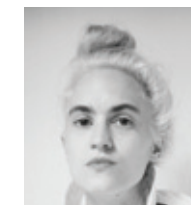
CONTRIBUTORS



LISA A. BANNER is an art historian who teaches at SUNY Purchase, and an independent curator of old master and contemporary art exhibitions, including "The Spanish Manner: Drawings from Ribera to Goya," at The Frick Collection, and recently, "Light Matter" at the Pelham Art Center. She has lectured at the Museum of Fine Arts Boston, The Frick Collection, the Metropolitan Museum of Art, the National Gallery of Canada, and elsewhere.



KRIS SCHEIFELE is an artist and writer based in New York. She received an MFA from Pratt Institute and a BFA and BA from Cornell University. She also attended Skowhegan and was a 2009 Joan Mitchell Foundation MFA Grant recipient. Her artwork has been exhibited at CUE Art Foundation, PS122 Gallery, 92Y Tribeca, and Janet Kurnatowski. www.krisscheifele.com



MARIE VIC is a French artist who lives and works in New York City. She received her Diplôme d'Architecte from E.S.A (Paris) in 2007 and completed her MFA in photography at Parsons the New School for Design in 2010. Her recent work involves photography, sculpture and video. Her palette contains mundane elements: a toothbrush, a bucket, a shoe, or a splash of paint. She re-contextualises everyday objects focusing on the impact they have on life: they seem to play a part. In 2010, *Fri(e)eze*, a series of instant photographs, was exhibited at Aperture Foundation in New York. Her sculpture *Butt&Zoni* was featured in *Styles Français*, an exhibition presented at Artcurial Auction House in Paris. Sculptures and photographs from her project *Life! Sill* were shown at Hendershot Gallery in New York. In 2011, her video *30SecsOf* was presented at the art fair SCOPE in New York, and at *Maison Revue Noire* in Paris; it is now included in the collection of the F.R.A.C. (Fond Régional d'Art Contemporain) Réunion.



NAOMI ASSELIN was born and raised in the heart of Minnesota. She made her way to Brooklyn two years ago after obtaining her BFA in painting, drawing, printmaking, and art history at the University of Minnesota Duluth. Her passions include baking tasty treats, working at her local coffee shop to make ends meet, gardening, and biking around Prospect Park. Naomi's ultimate goal is to be apart of a wonderful program that educates children about the arts.



DANIEL MCGRATH is an adjunct professor in the art department at Webster University and University of Missouri, St. Louis. In 2005, he received his Master of Arts from King's College London, University of London. He is co-director of Isolation Room/Gallery Kit. He is a contributing art writer for *Art Papers*, *Art US* and *St. Louis Magazine*. McGrath lives and works between Oxford, United Kingdom and St. Louis, Missouri.



CHRIS SMITH has exhibited at spaces like the Eyebeam Arts and Technology Center, the 3LD Art and Technology Center, the Grace Space, The Williamsburg Art and Historical Center, The NYC Conflux City Festival, the Pelham Art Center and for The 13th DUMBO Arts Festival. He exhibited at The Bronx Museum of the Arts, for the Artist in The Market Place Biennial, and has recently stayed at a residency at the Kala art Institute in Berkeley California. His work has recently been seen at the Volta Art Fair in NYC, and was The Bronx representing artist profiled for the NYC channel's program called *ArtTrek*.



GARY PETERSEN

by Kris Scheifele

Gary Petersen's playful inventiveness and off-kilter color are informed by long-standing fascinations with nature, biology, comics, space exploration, and '60s sci-fi. His favorite artists include Emma Kunz, Robert Delaunay, Lyubov Popova, Lorser Feitelson, Helen Lundberg, and Mary Heilmann, to name a few. I spoke with Gary on the occasion of his participation in two group shows, "There are No Giants Upstairs" at Theodore: Art in Bushwick and "Cannonball!" at Frosch & Portmann in the Lower East Side.

KRIS SCHEIFELE: You're so widely exhibited, it would be hard for any NY gallery-goer to have missed seeing your work in person. For those who aren't so fortunate, would you describe your process?

GARY PETERSEN: I've always worked on both stretched canvas and on wood or masonite panels, but since my residency at The Marie Walsh Sharpe Program

Opposite page: Passage, 2011, acrylic, colored pencil & oil on masonite panel, 20x16in

Right: Petersen's studio at The Marie Walsh Sharpe Program in 2011

(2010-2011), the smaller panel works have dominated my time. They have this presence about them, but they're not in your face. You have to engage with them, you have to come up close to start the conversation.

The canvases are done with oils, but with the panels, I started to use acrylics and sometimes ink washes over them, which I then go back over with acrylics. So there's this duality between the hard edge and the hazy wash over it. This idea came from some works on paper I was doing at the time.

For me, the effect of the washes is of something fading—memory, time, etc.—but then I go back and paint lines that either echo or contradict the original structure. Unfortunately, digital images flatten everything out making the work appear more graphic than it is. Subtleties of texture and brushstroke don't come through.

KS: That echoing and the repetition of your economical geometry reminds me of Eadweard Muybridge somehow, as

though you're 'fixing' one fleeting configuration after another.

GP: Muybridge, interesting take, hadn't thought about him. Trying to fix something fleeting is there in the recent work. I'm interested in the moment when things are becoming or the opposite, falling apart. Geometry and hard-edge are seen as very rigid. I like to soften things a bit without being brushy or messy.

KS: Yeah, even though you use tape and a ruler, your work has none of the slick precision characteristic of some geometric abstraction. It also isn't the loosey-goosey provisional painting we're seeing so much of these days. Why is a little bit of imperfection important to you?

GP: Well, I don't want to fully remove myself from the work, but I don't want it to be just about the mark or gesture either. I like you to feel the line as well as see it.



KS: What informs your compositional decisions?

GP: The compositions are intuitive, improvisational, but there's always a starting point in my mind: the head, the figure, legs, doorways, boundaries. I have a loose idea based on drawings, but I don't often refer to them directly.

KS: *Ab, the body as architecture, both are enclosures of space. And yours is very ambiguous threshold space: inside flips into outside, up is down, almost in an M.C. Escher kind of way. It's not clear whether you're coming or going. Did any architecture out in the world influence you?*

GP: Not specifically, but growing up with sci-fi movies and *Star Trek* and an interest in the "structure" of outer space certainly had its impact on me. I followed the space launches as a kid. I watched every Apollo launch. Also, the body as architecture, as cell structure. I took a lot of biology courses as an undergrad. I guess all of that's in there.

KS: *Sounds like Carl Sagan's Cosmos might've been right up your alley. That show put it all in perspective.*

GP: I saw Carl Sagan speak. He came to Penn State when I was there.

KS: *Where you were studying pre-vet?*

GP: Yes, pre-vet—very similar to a pre-med curriculum.

KS: *Lots of looking through microscopes, getting up close. That, coupled with your*

I like dualities,
contradictions;
it's what makes
the world, and us,
interesting

fascination with outer space, brings the very large and the very small together in a single image, as though you're compressing Powers of Ten, the classic Eames film from the '70s.

GP: Switching scale is interesting to me: the large wall paintings to the small works on paper all in the same room and that

the drawings are both small in scale and expansive at the same time. I like dualities, contradictions; it's what makes the world, and us, interesting.

KS: *And then there's your fantastic color. How has that developed?*

GP: It's just kind of inside of me. I play with it and observe colors out there in the world, then I work. It's just what I'm attracted to. I try not to overanalyze it. Certainly my color sense has changed and grown over the years. I keep trying to push it.

KS: *Is it significant that you've been favoring the vertical canvas lately?*

GP: It has been my favorite for many years. The vertical relates more to the body and the mind for me; it feels more active and alive. The horizontal feels too much like landscape, too restful.

KS: *Do the vertical works serve as a sort of self-portraiture?*

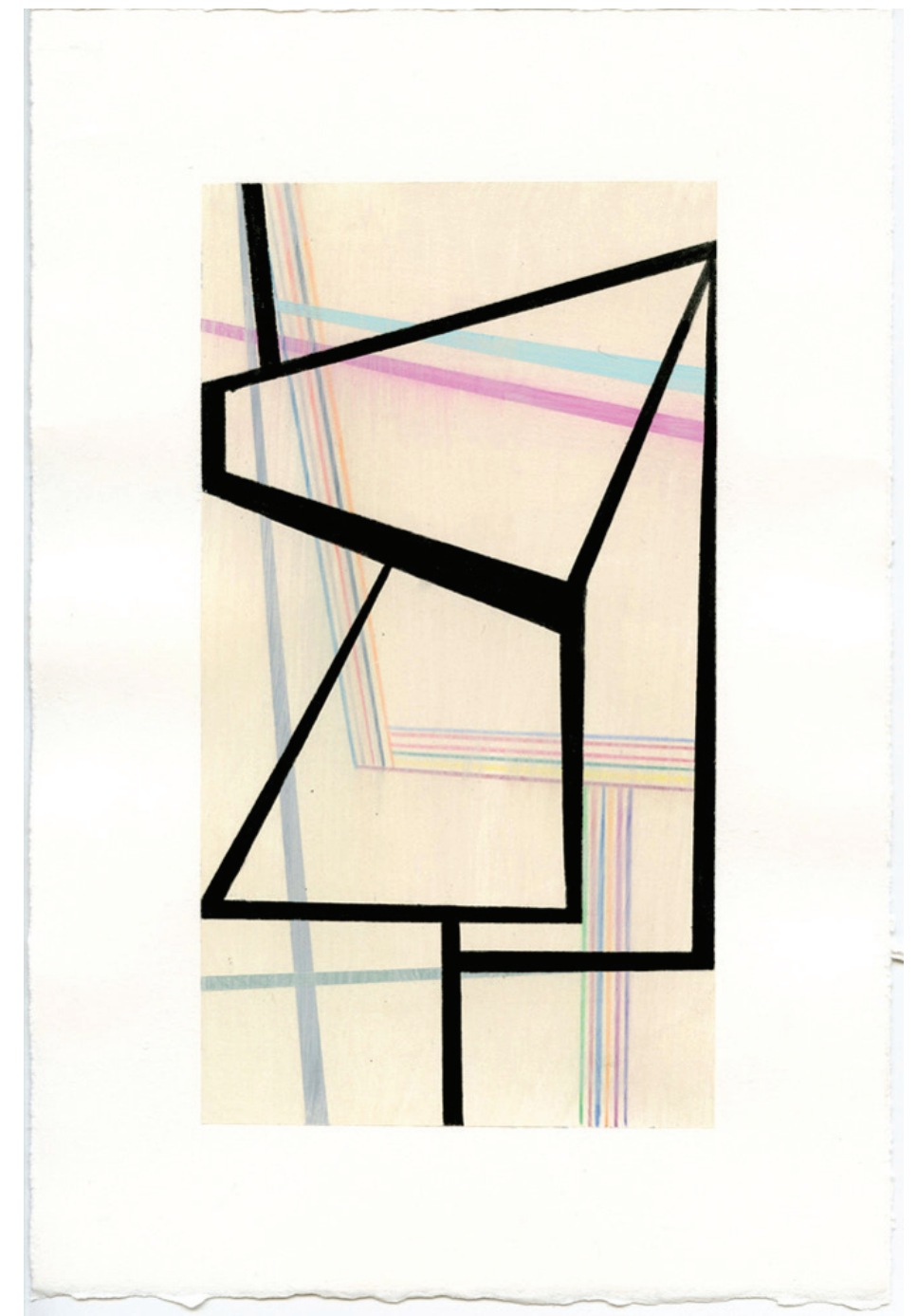
GP: I hope the work is embedded with a piece of me and my life experiences. I hope there's some poetry or emotional content that comes through as well.



Opposite page, left:
If I Only Could, 2010,
acrylic & colored pencil
on masonite panel,
20 x 16in

Opposite page, right:
Big Shot, 2011, acrylic,
colored pencil & oil on
masonite panel, 20 x 16in

This page: *MWS-11*, 2011,
acrylic, colored pencil &
graphite pencil on paper,
11.25 x 7.5in



ABOUT THE ARTIST

Gary Petersen holds a BS from Pennsylvania State University and an MFA from The School of Visual Arts. Besides his 2010–2011 tenure at The Marie Walsh Sharpe Foundation Space Program, past awards include The New Jersey State Council on the Arts Painting Fellowship for 2011, 2002 and 1993 as well as a 1988 Edward F. Albee Foundation Visual Arts Fellowship. Petersen's extensive exhibition history includes solo shows at Michael Steinberg, NY, Fusebox, DC, Genovese/Sullivan Gallery, Boston, and White Columns, NY. His group shows include Lori Bookstein Gallery, Allegra La Viola Gallery, The Painting Center, Sue Scott Gallery, Bronx River Art Center, McKenzie Fine Art, Janet Kurnatowski, Geoffrey Young Gallery, Nicole Klagsbrun, Edward Thorp Gallery, and Storefront Gallery. His work has been reviewed in *Art in America*, *The New York Sun*, *The New York Times*, *The Boston Globe*, and *The Partisan Review*. He currently lives in Hoboken, NJ and works in his studio at The Elizabeth Foundation in NYC.

CHRIS SMITH

by Lisa A. Banner

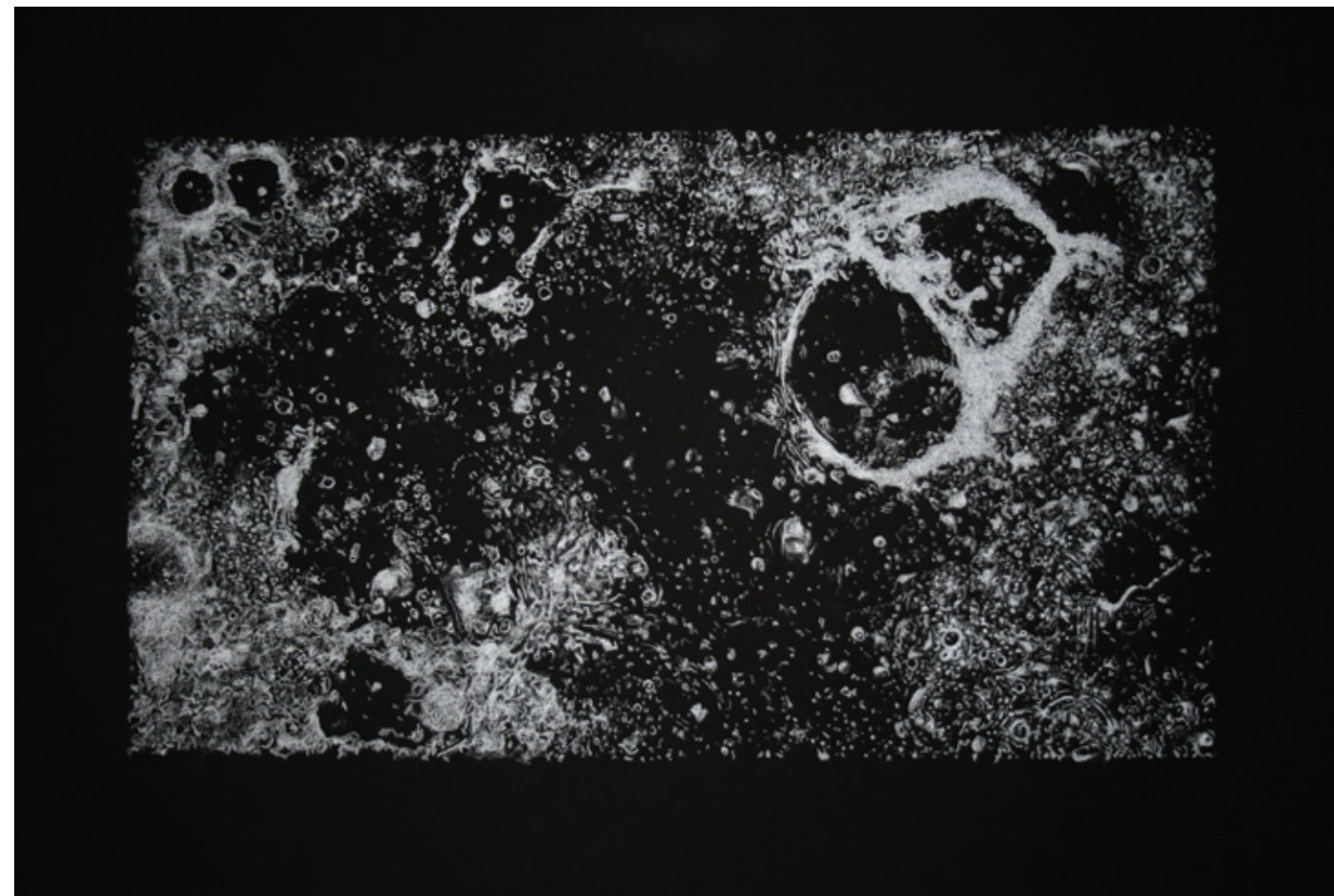


Today is June 14, 2012, and I am sitting outside my home with Chris Smith, an artist who I met through an exhibition called the “Ocean Reglitterized,” organized by Titia Hulst, who brought me in as an adjunct teaching position at SUNY Purchase.

CHRIS SMITH: I live in the Bronx and recently received my MFA at Pratt Institute. I’ve been a house painter for 20 years, and an artist for longer. One helps navigate the other. Using construction materials is another means to help me create art. My art and my work are intermingled. The idea of redefining a non-art material into a material for art is something that gives me pleasure. To repurpose objects that are normally mass-produced into something other than its original definition. It’s interesting to see how people look at the drawings I’ve made see them as prints, but they are actual drawings. There’s an interesting line between fabrication and re-fabrication. A hyper-realistic drawing of a section of time, a second of time, that appears to be a print and could be a print, but is actually one drawing, one moment in time to the fraction of a second that was taken from the video work of “The Painter Project.” Each second is dependent upon the next, from the one that occurred to the one that is now, to the one that is to come to tell the whole story. That’s why I like to work in many layers, because everything should matter. There is an art in everything, and everything is art.

LISA A. BANNER: *If art is in everything and everything is art, how do you show that?*

CS: People have their connection to things. People have certain things that are akin to them, and those are just material things,



they give personality to people, or a sense of existence, so all these objects that are really insignificant, develop an identity, and by doing so we create stories or connections with this or that particular object. It is all-important. I feel more comfortable, for example, to wear a certain pair of pants when I am drawing, otherwise I don’t feel comfortable. Or I’ll go naked—just kidding. We are in constant motion. Where we exist, we are always moving. The way we move on this earth is representative of that. We’re always moving, even if we’re still. Things pass by and we’re always in forward motion. We may slingshot back and then shrink back into a massively dense ball. But then there are these objects we create, that are stationary, and that is why people place identities onto objects—it keeps people grounded. To allow them to know who they are by having this object.

LAB: *In this moment you have some drawings and a video installation at the Pelham Art Center, where I’m a board member, of work that you created in*

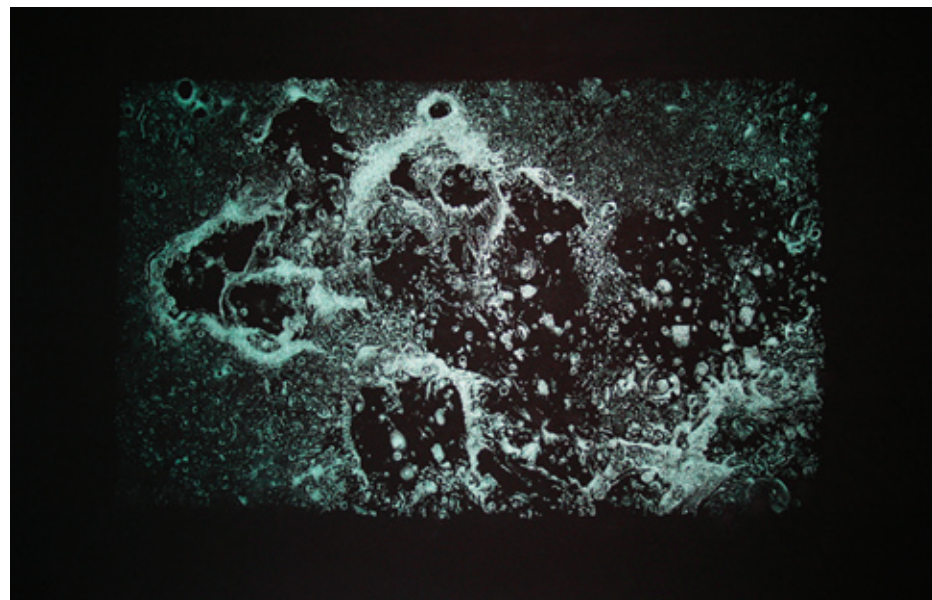
California in a residency at the Kala Art Institute in Berkeley, and you’re showing lunar surfaces, reflected light, and a video with sound, that begins with an extraordinary reflection of the camera’s eye from below, looking to the dripping paint above. It’s full of color, sound, motion, and transcendent, as one recent visitor, Mark Sbeinkman, told us. What’s the next step?

CS: Yes, it was a great pleasure for me to have Mark come by to listen to his impressions of the exhibit. Mark’s technique and concept has been very important to me. I think technique and concept should come together in a way that they both shoulder each other. A strong concept would be supported by even stronger technique learned through mistakes. All steps are very important, but the whole picture needs to reflect and be reflected in each of the steps that are taken. Every individual part is unique but is also part of the whole. They’re all important but dependent upon the one before and afterwards, but I’m not afraid to say edit or die.

Opposite page, left: *Painter still 1 21-14-09*

Opposite page, right: *Still of the artist*

Above: *Bela Lugosi, 2012, metallic pencil on paper, 22 x 30in*



Above: Rutger Hauer, 2012, metallic pencil on paper, 22 x 30in

Opposite page: Brigitte Bardot, 2012, metallic pencil and paper, 30 x 22in

LAB: Going back to Mark, one step, he mentioned that he is letting go of black and white for the first time in 10 years, and embracing color once again. He was standing near Sharon Louden's sculpture in the Pelham Art Center, a sculpture that, to me, represents a tide knocking over old ideas and showing and releasing new ones, opening doors.

Let's talk about "The Painter Project," where you began and where you want to go. You worked on another edition to "The Painter Project" at Kala, and you returned just now with work from California to bring these videos and drawings to the Pelham Art Center.

CS: The Kala Art Institute was great facility with excellent resources. Going to California really allowed me to focus on new ideas and to materialize some concepts that I had been chewing on for a while. I recommend for all artists to do a residency if they get the opportunity, and the Pelham Art Center has been like another family to me, very welcoming and supportive.

LAB: Please explain "The Painter Project."

CS: "The Painter Project" is an ongoing body of work, materialized through video and sculpture and drawing, that considers paint to have its own identity, something that can exist without the requirements of a frame or canvas. Something that exists through performance, across all media, and then not exist at all, but only as an ephemeral process. Basically something that exists only through that moment in time, space and

place. It's all based on "The Painter Project." It relates to me as a house painter, and how I've seen paint perform in many different ways, based on its viscosity, substance, how it's applied, and how I've seen paint over many years, used it, and played with it. How I've seen it in school, how paint doesn't have to lay only on a two-dimensional surface, and how it can be redefined based on its own performative movements. It's the truth.

LAB: When you return to California will you take that up again?

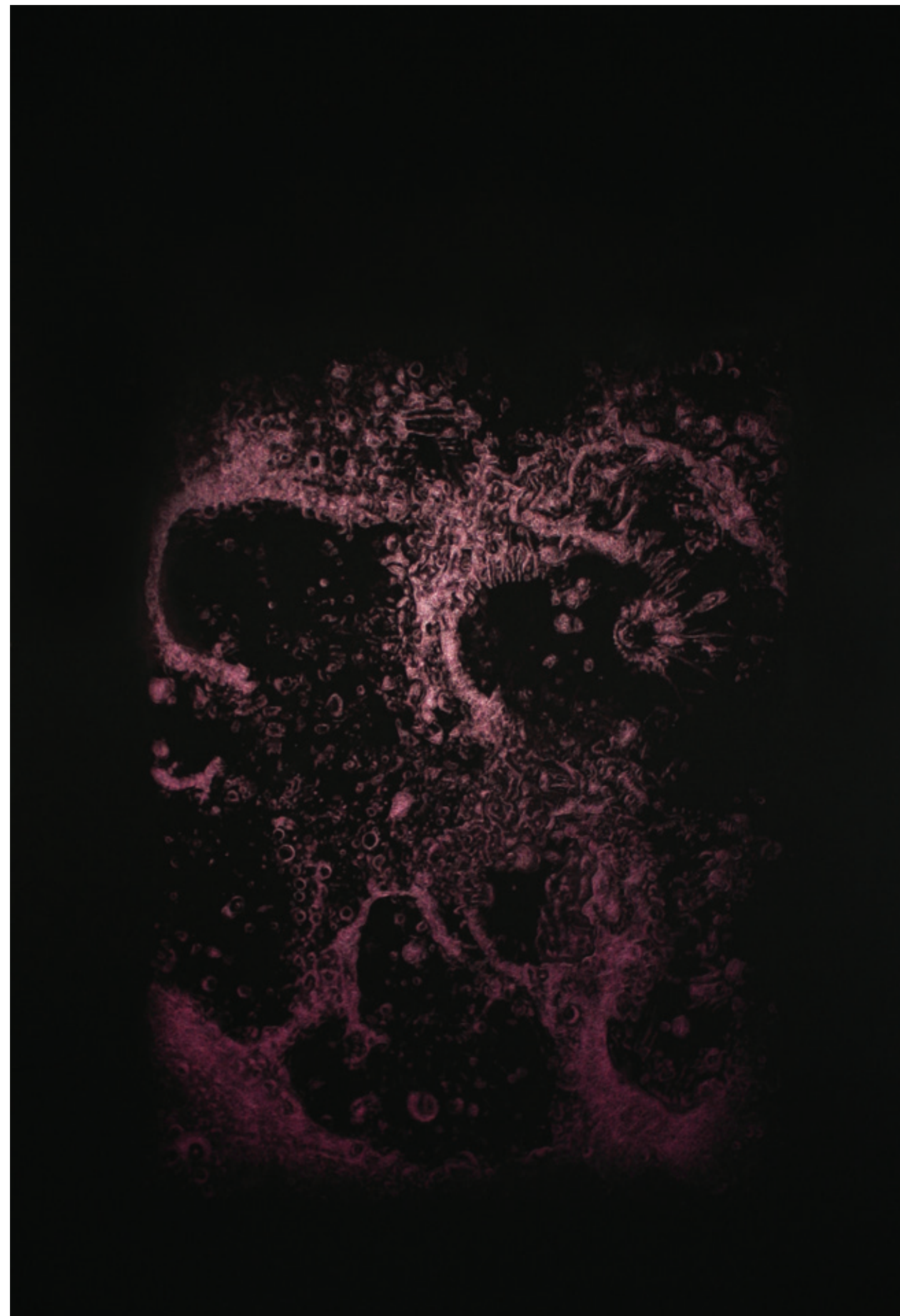
CS: Yes. I believe I will be working on this project for some time. Each time I work on this project I find a new way to go about it, which reiterates the prior edition, but also just becomes something on its own.

LAB: So you have a lot of work to do. What is your next project?

CS: I've been trying to show each dimension of space by the way paint moves through space, and conceptually I've shown how paint can move up or down, or east or west. But physically I need to show how this process is seen in a multi-dimensional way. That's my next step.

LAB: Left or right.

CS: Yes. Left or right. Here or there. This idea of direction or space is seen in the lunar drawings, which are two-dimensional. They look like moonscapes, although they are based on a still image of the documentation of the paint dripping down onto a flat surface.



LAB: *A flat and reflective surface? And also a wet surface, one that allows colors to move? Like in your video of moving paint into water?*

CS: Yes. Indeed.

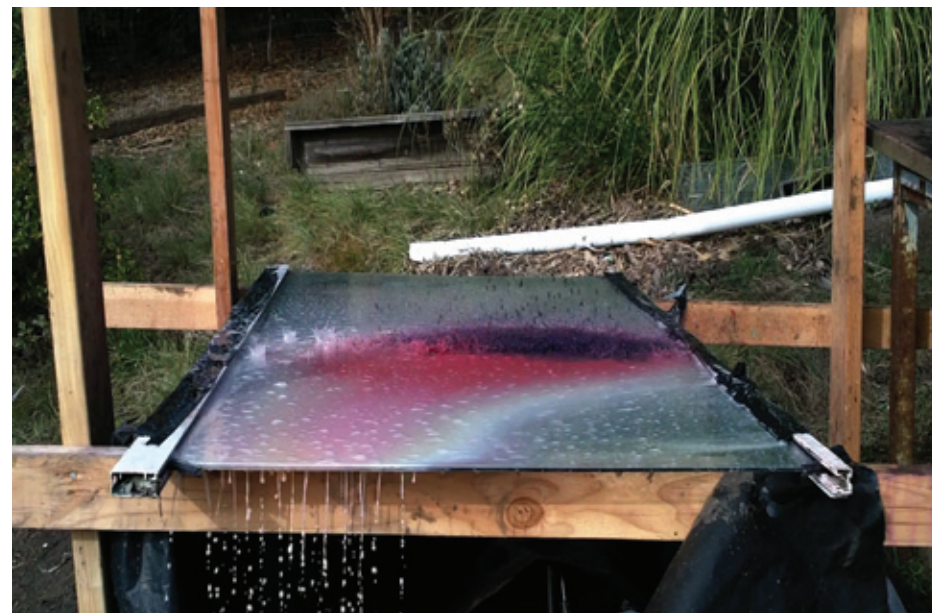
LAB: *That's great. Moving along into the next project, please tell me more about how you want to move forward, where and in what form?*

There is an art in everything, and everything is art

CS: It seems like each time I perform with the paint, or create an armature for the paint to drip alongside, it is the same method, and another dimension is realized, but it takes on its own identity. So I'm thinking about the material itself and how it can show the action of paint and the action of painting its movement on more than something that is just a surface.

LAB: *So you're trying to do "The Painter Project" with an amanuensis? No hands?*

CS: Yes. Where my influence becomes secondary to what the paint wants to do. Like



trying to corral cats, or bulls, or horses.

LAB: *HA!*

CS: Where they just want to do their own thing. That becomes the important thing to me, to be the intermediary, where everything just happens on its own.

LAB: *How do titles, or labels influence how your work is perceived?*

CS: Titles are important because they can show the obviousness of a work, and all the questions people ask can be answered in the title, like the "1967 Buick Fishbowl Special." Because all of the ingredients were shown in the title. Or the title can lead you to ask more questions of the work. Like my "Migration" video work, where it leads people to ask where have they been and where are they going. Or the titles can be personal, creating something that one can relate to in order to feel that the work is on their level.

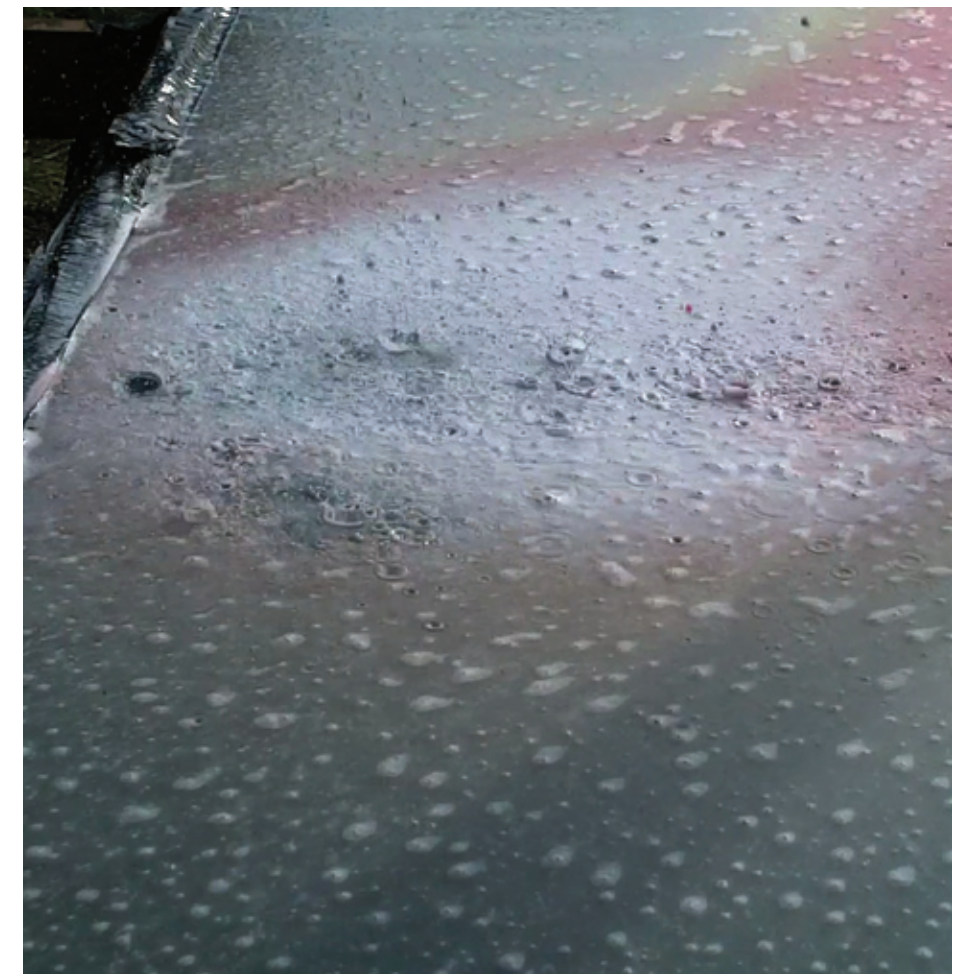
LAB: *That's funny.*

CS: Yeah. A title can also be something factual. A record. Like the number of frames a work represents. Like the video installation work from the fourth edition to "The Painter Project" titled 50940.

LAB: *Thank you so much for this interview.*

CS: My pleasure.

Opposite page & right:
Documentation of "The
Painter Project," 2012



ABOUT THE ARTIST

Chris Smith has exhibited at spaces like, the Eyebeam Arts and Technology Center, the 3LD Art and Technology Center, the Grace Space, The Williamsburg Art and Historical Center, The NYC Conflux City Festival, the Pelham Art Center and for The 13th DUMBO Arts Festival. He exhibited at The Bronx Museum of the Arts, for the Artist in The Market Place Biennial, and has recently stayed at a residency at the Kala Art Institute in Berkeley California. His work has recently been seen at the Volta Art Fair in NYC, and was the Bronx-representing artist profiled for the NYC channel's program called ArtTrek. For more information, visit: <http://www.9flips.com>

ARTIST'S STATEMENT

I am intrigued by how we move through space, and how the identities of space can be defined. I combine visual technologies with assembly line manufactured materials, and interweaving performance, video art, drawing, and sculpture all into a discrete form, yet dependant upon each other. Much of my work is based on a conceptual framework that utilizes its own process and media to create a visual methodology that explains the concept. I combine mediums to create a multi-layered process and to extract multiple interpretations. The process and the objects or materials that create art are all important elements with significance that can be woven back into the final form.

Construction equipment, HD video cameras, projectors, pencils, and assembly line manufactured objects like American cars, and sheets of plexi-glass inspire ideas and concepts. There is a gestalt to my process, working with many mediums to relate a space to an object or a liquid form. I've currently been immersed with the idea that paint can be understood in alternate form, and the performative properties of paint based on the effects of gravity, time, and chance. While capturing its dripping, or spattering movement as a continuous action painting, I realize color through a video lens, in to an object, or as a specific moment in time.

FINDING THE SPACE WITH TOP TOP

by Meaghan Kent

I met Mat Bushell and Joe Graham-Felsen last summer while preparing for “Dead in August” at the Pentagon, Brooklyn. They had just made their move to Brooklyn and were settling in looking for a studio space. As I researched their work for the exhibition and got to know them through the project, I came to really appreciate the relationships that they have maintained and developed—from collaborating on projects to including each other’s links on their own websites. Since then, they have formed Top Top, an artist-run non-profit studio space set in Gowanus, Brooklyn that houses 13 studios and presents lectures, events, and screenings.

On a perfect summer day, I met these two and their co-founders Matthew Booth and Myeongsoo Kim to discuss Top Top and their latest endeavors.

PART 1—

MEAGHAN KENT: Okay, so my first question is actually how did you meet each other? Because I know some of you went to school, were you all in Yale MFA?

MATHEW BUSHELL: Yes, Matt and I know each other from Vancouver, we go back many years now. We went to undergrad together.

MK: And you were studying art then?

BUSHELL: Yeah.

MK: Did you have similar approaches to the work that you were doing?

MATTHEW BOOTH: I hated everything he did.



MK: You bated everything he did?

BUSHELL: That’s true. It’s a fair story. Matt was studying photography, and I was studying painting at Emily Carr.

BOOTH: We didn’t have that much overlap in terms of school stuff, it was more social stuff. Our departments were pretty separate.

BUSHELL: I think we got to know each other more when he started *Pyramid Power*, the magazine.

MK: Okay, so that started in college?

BOOTH: Just after, yes, in 2006.

MK: And you were collaborating?

BUSHELL: Yeah, I contributed to the magazine a couple of times.

MK: With Pyramid Power, what was the impetus behind starting that?

BOOTH: We knew a lot of people doing really cool things, and there really wasn’t a good venue for emerging artists, so we decided to just start one. I was working with two other people on that and those guys worked on the University’s small publication, *Woo Magazine*. When we started there was also a fourth friend. Mostly it began to promote our friends, we always had this idea of emerging artists and established artists on equal footing; pretty standard.

MK: So it started in Vancouver?



BOOTH: That’s right. And the collaborators are still there, and I’m here.

JOE GRAHAM-FELSEN: What’s that other Vancouver magazine? *Fillip*?

BOOTH: Yeah.

GRAHAM-FELSEN: When did they start?

BOOTH: That came after. They’re more Vancouver, drier. (everyone laughs)

MK: Is there an East Coast-West Coast Canadian...

GRAHAM-FELSEN: Rivalry?

BOOTH: Vancouver is like the West Coast here—people read linguistics. And in Toronto, no one does that. (everyone laughs)

MK: So have they since brought the publication back out here?

BOOTH: Yeah, AA Bronson got us into the book fair here. He is a really generous and big supporter of us. He gave us free booths at the [PS1] Art Book Fair every year so we always had a presence here.

MK: That’s wonderful.

BOOTH: Yeah, it’s so great; he’s Canadian too, so he likes to support Canadian people

doing things. So we met a bunch of people here, got a spot in the publication community, which is nice, because we were totally just inventing things; we didn’t know anything when we started. It doesn’t really have a home here; we don’t have an office here, although here was talk at one point about doing something in the store here, but that didn’t happen.

MK: But that’s something you might be interested in developing?

When we fell in love with that space, it prompted us to figure out ways to make that work

BOOTH: Yeah, I think so.

MK: Is it expanding to New York-based artists?

BOOTH: Yes, after the first couple of issues

Opposite page:
Joe Graham-Felsen,
Morning, Archival Inkjet
Print, 2012, 8 x 10in

Left: Matthew Booth,
Phil M. Leonard, Century
City, 1988-2010, Archival
pigment print, 32 x
42.63in

we changed its byline to “international arts magazine” or something so we have tried to open it up. East Coast people, Europeans, and people from all over the place.

GRAHAM-FELSEN: It is the best Canadian arts magazine.

MK: And they can come out pretty much whenever?

BOOTH: Yeah, we had this rigorous production schedule. At first it was three times a year, then two times a year, then it was once a year, now it’s whenever.

The bummer is that we have a bunch of subscribers, so some of them get kind of disappointed, but we handle them as nicely as we can, because they signed up through a year and it’s been like three years and they only got one issue.

MK: Yes, because it must take a lot of time away?

BOOTH: Totally, yeah it’s so hard, and the money is the biggest problem. It’s insane how much of an effect it has had actually. It was pretty easy before as we were selling advertising but then after that the ad money almost totally went away. You have grants, Canada council grants, but it’s expensive.

MK: It does lead into the idea of what made you decide with the studio space to make it this non-profit organization as

Right: A shot of the Top Top founders building the studio space. Photo credit: Jody Rogac



Opposite page, left: *Pyramid Power #7*, 96 pages. Released in July 2009. 9.5 x 6.5in. With work by Jean-Luc Nancy, Magnolia Pauker, Donna Haraway, Jake & Dinos Chapman, Robert Eikmeyer, Geoffrey Farmer, Cedric Bomford, Randy Lee Cutler, Colleen Heslin, Julia Feyrer, Arvo Leopold, Jesse Birch, Raymond Boisjoly, Allison Hrabluik, Aaron Peck, Richard Ibgby & Marilou Lemmens.

Opposite page, right: *Pyramid Power #8*, 96 pages. Released in December 2010. 9.5 x 6.5in. With work by Isabelle Pauwels & Rachelle Sawatsky, Peter Schuyff, Valentina Liernur, Tiziana LaMelia, Neil Campbell, Kate Craig & Molly Sigalet, Eileen Myles, Michael Turner, Michele Di Menna, Judith Hopf & Ruairiadh O'Connell, Trevor Mahovsky, Jess Wiesner.

opposed to this artist run studio space?

BOOTH: I think it's all about community.

GRAHAM-FELSEN: We have a similar goal as *Pyramid Power*, to have a space for people we respect and want to work with, and also with this exhibition or event space to present things to the public.

MK: Have you planned anything yet? You had an open studio, which I was able to attend.

GRAHAM-FELSEN: We recently had a small event with this curatorial collective called AGWS, and they planned this afternoon event of art games.

BUSHELL: It was like a show, but interactive.

MK: How was it interactive?

GRAHAM-FELSEN: People thinking together. Artists made games that people were playing.

BUSHELL: Everyone was meant to bring a game and play it.

BOOTH: The curatorial team were officiating the event and keeping records of everything.

MK: So there were winners?

GRAHAM-FELSEN: Yeah, they had this decorated space that looked like a pre-school. It was pretty weird.



BUSHELL: That was our first event.

MK: Have you guys ever played Masterpiece? I happen to have it. It's great, there are these little art cards, I'll show it to you before we leave... that's a nice idea. Just to backtrack a little bit too, that was the idea, of bringing the space together was doing things with other artists and creating an additional venue for them?

GRAHAM-FELSEN: The way it all started was: the four of us were looking for space, probably just for the four of us, and we talked to this landlord and he showed us this space we're in and we all fell in love immediately and on the walk back to the train, we already started hatching this plan to make it work. And it sort of developed from there. But I mean, we were eager to keep some sense of community going that energy we felt at the end of grad school.

MK: How many people are in the space, or can be in the space?

BUSHELL: There are 17, 13 studios.

MK: Wow, and they're all people you've met in various 2-3 degrees?

BUSHELL: Yeah.

MK: And the works are pretty varied?

BUSHELL: A lot of painters, sculptors. It's mixed up pretty nicely.

MK: And people that you've known before or just introduced to?

BOOTH: Mostly people we know; only about a third that we met recently.

MK: It must be really difficult to pay for your own apartment and a studio space. I imagine that must be the biggest challenge for artists based here in New York, so I'm sure here it's especially difficult because most people can barely cover their rent. So that's what helped, the 17, you guys have been able to break it up more and more, but then you still have rooms, you can see online you have a woodshop, an event room, a room to photograph.

GRAHAM-FELSEN: Yeah.

BUSHELL: I think when we found the space when Joe said earlier, when we fell in love with that space, it prompted us to figure out



ways to make that work. It evoked a new idea about how we could get enough people in there to sustain our space, and naturally, it just leads into being able to do things in that space for the community of people to sustain it. So it overlaps, the more people we have in there, the more cool things can happen.

MK: Yes, it seems the best thing I think that can come out of it is that you can constantly knock on the door of the person next door and ask, 'what do you think of this,' or 'how can I work through this.' This happens a lot?

BOOTH: Yes, it was like it was at school, where sometimes you need to shut your door, and other times you need to shoot the shit. It feels a lot like how school felt. Do you guys think that?

GRAHAM-FELSEN: I try to separate that from school, I don't want to create a mini-Yale so I try to keep it separated.

BUSHELL: Well you don't feel bad about yourself all the time, at least not in the same way. (laughs)

MK: There's a little more confidence now, or no?

BUSHELL: There aren't people coming in telling you that "you suck and here's why," for your own good.

MK: What about collaborating? I know that you two have collaborated on photographs. (looks to Matthew Booth and Joe Graham-Felsen).

GRAHAM-FELSEN: I think there's a constant conversation, and there was at school too, if I should or should not collaborate, but always talking about the possibility.

BUSHELL: So far the best collaboration has been the space itself.

GRAHAM-FELSEN: It's interesting though, I don't know if it's a trend or if it's a new way to tackle the things that are going on in our world. To me it seems like collaboration is really something that's happening a lot these days. It's strength in numbers.

PART 2—

MEAGHAN KENT: Myeong, I actually don't know too much about your work because I've not met you before. Maybe you could tell me a little bit about some of the things you do.

MYEONGSOO KIM: My work?

MK: Yeah. I mean you don't have to. (everyone laughs)

GRAHAM-FELSEN: I had to write a letter for Myeong's Visa, and I declared that he's one

of the greatest, if not the greatest artists, in the world.

MK: So the US government recognizes you as the world's greatest artist.

KIM: The people working for immigration, they don't know too much about art, so they want to see some paper, some recommendations from people that think that this guy has to stay in the States to contribute to the culture. So in order to convince them the letter has to be a little elaborate.

MK: How do you think your work has contributed to the United States?

KIM: I never thought about it that way: "Am I contributing anything?" I think so. I never draw that big picture, that contribution part. It's just what I like to do, and I do what I think is interesting.

MK: Well, certainly you all make work that will then be presented, hopefully to the general public, so you will get that exposure, and people will see it.

GRAHAM-FELSEN: Mi has been pretty successful. Actually, he's had, what, 4, 5 shows this year already?

MK: In the New York area?

KIM: Yeah, New York, and Philadelphia.

MK: Where most recently?

KIM: In Tribeca at a gallery called RH Gallery.

I was in their group show.

MK: What was the piece?

KIM: It was a piece that I just made last year. There are photographs of my backyard and apartment, and I tried to refabricate the table, and the window, and the walls, and the corner of my apartment. That's the scene I see every day, so I was trying to have some kind of intimacy, trying to recreate that scene, that installation... It's kind of hard to explain without seeing it. It's on my website.

GRAHAM-FELSEN: You've collaborated? The show at Bodega.

KIM: The "Carlos" piece.

MK: Which piece was this?

KIM: The title was "Carlos." I had a dream about Carlos last year. It was bizarre. I was travelling in South America, in the mountains, and somehow I knew Carlos and Nancy—they were good friends of mine from school. And somehow I knew they were sharing a studio there in that village, and I decided to visit their studio, and I got lost, and it was very scary and painful for me, and Carlos came to rescue me in the dream. It was a weird dream. It's a weird piece. When I said this you might think that Carlos and me, but we're just friends. I tried to... long story.

GRAHAM-FELSEN: Myeong made a large portrait of Carlos.

KIM: I got the hair and the boots, and I



Left: Mathew Bushell, *Dry Spot (Bleached)*, 2012, acrylic on panel, 48 x 72in

Right: Installation view of Myeongsoo Kim's *Carlos*, 2011, 8 x 10 x 6ft



braided it, and it's not just that Carlos...

MK: You kind of went into an obsession, the infatuation, you were gathering his things.

KIM: Yes, but not just his things. I had Nancy's portrait, and I had a painting, and I had the movie poster, actually there was a movie called "Carlos." It's on Netflix. It's about the legendary terrorist from the 70s and 80s.

GRAHAM-FELSEN: But that's a good way to describe your work. A lot of it's about an obsessive infatuation with things and objects and representing them in certain ways.

KIM: It's a gathering of things, instance, and dreams, or memories, and objects. And try

to make just one narrative.

MK: So have you done that before, where dreams kind of come to you?

BUSHELL: You started with materials, and like minerals and stuff.

KIM: I was in architecture school before I changed my major to sculpture, so you know the beginning was pretty much online. The thing I was interested in was minimalist sculpture visually. I changed my direction with the influence of teachers, and good critiques when I was in school. I began focusing more on myself.

MK: It's an interesting take when it's some-

It seems like collaboration is really something that's happening a lot these days. It's strength in numbers.

thing really personal. Where did you guys come up with 'Top Top'?

BUSHELL: Myeong had a dream!

KIM: I'm trying to think, we'd been drinking...

GRAHAM-FELSEN: I feel like I know.

BUSHELL: He doesn't know.

GRAHAM-FELSEN: We should have saved that list. We had a list of other names.

MK: It's just kind of a random thing that came together?

BUSHELL: It has a ring to it, that's what matters the most. It doesn't mean anything.

GRAHAM-FELSEN: It shows that we all have big egos.

BUSHELL: That's important. (everyone laughs)

MK: The other thing I was thinking of and wanted to mention was how your work (looks to Joe Graham-Felsen) was inspired by the space because you have that great piece you were telling me about—the photograph of the prison that you had taken before and then you moved into this space and that was the view from your window.

GRAHAM-FELSEN: When I was making my thesis work I became interested in the Metropolitan Detention Center, specifically for the story about this Canadian who rendered to Syria from the United States, and he stayed there for 13 days. One day, I went down there to take a picture of it, and that photo ended up in my show. So when I walked into that space and looked out the windows I was like, "Wow, crazy" and then I had to have the studio on that side of the building. I sort of knew I was still interested in that architecture and that place. So I'm still trying

to figure out what I'm doing, what I'm really interested in. I started documenting it daily, and sort of thinking about that relationship between the two buildings.

MK: What have you been noticing as you've been photographing it each day?

GRAHAM-FELSEN: That it's still there.

MK: Do you ever see people?

GRAHAM-FELSEN: Not really. I bought a little telescope to start looking at them, and I've seen some shadows but nothing too descriptive. But there are three thousand people in there, which is kind of crazy.

MK: And that's all for serious crimes?

GRAHAM-FELSEN: Federal. Yeah. I mean a lot of it is just holdover. They will probably be moved to somewhere else.

MK: And has the space influenced you guys in any particular way, or being in New York in general, now that you're in the city?

GRAHAM-FELSEN: It's been a year, yeah.

MK: Have you been seeing anything around you? Any shows?

BUSHELL: Yeah I go to shows. I think the best show I've seen recently was the Liam Gillick show. What have you seen that you've been into?

MK: I was out last weekend and saw the Oldenburg show. Super fun, and the Jedediah Caesar show was really good. I really liked that show. Concrete materials, making two-dimensional pieces out of them, and these really fantastic boarders around the bottom. Mixed media.

GRAHAM-FELSEN: Where was that?

MK: It's at D'Amelio Now. Yeah I just saw some really nice shows in Chelsea that were really great. We're planning an upcoming project at I-20, a group show that's opening August 1st. So I was there and there was a really great show that Chris Dorland put together called "Data Trash." It's a really fun show.

GRAHAM-FELSEN: Oh yeah, Nathan is that show, Nathan Azhderian.

BUSHELL: We should plug "No More Games."

GRAHAM-FELSEN: Our friends opened a little gallery space not too far away called "No More Games" in this storefront, under the BQE between Carroll Gardens and Red Hook. They have been doing events like every few weeks, performances and shows.

MK: And they've been getting a lot of people to come out there?

GRAHAM-FELSEN: Yeah, there was a performance there on Wednesday, there was probably like 100 people there.

BOOTH: We had this notion, that since we're relatively near one another once we start getting things going too, we started talking about doing things on the same night so that we could try to make something of the neighborhood so people would have less reason to not go out.

GRAHAM-FELSEN: Two groups of like five or six people from Columbia just found like two 4,000 square foot spaces close to us and seems like they're going to do a similar thing. So yeah, the energy down there seems really exciting.

MK: That's terrific. Any other thoughts that you guys want to mention? You had another dream last night? No? Ok, I'll bust out the "Masterpiece" game.

About Studios Contact

Top Top is an artists' space in Brooklyn, NY.
We offer studio rentals and cultural programming - talks, lectures, screenings, etc.
Drop us a line: hello@top-top.org



Top Top

TOPTOP STUDIO is located in Brooklyn, NY. Further information can be found on their website: www.top-top.org

MATTHEW BOOTH is a Canadian artist living in Brooklyn, NY. In 2011 he received an MFA from the Yale School of Art. He is co-founder and -editor of *Pyramid Power*, co-founder of Top Top, and co-founder and editor of the forthcoming *Picture Magazine*.
www.boothmatthew.com, www.pyramidpower.ca, www.picturemag.org

Canadian born artist MATHEW BUSHELL completed his MFA at the Yale School of Art and BFA at the Emily Carr Institute. Group exhibitions include: "Systems Check," Thames Art Gallery, Chatham, Ontario, "Enacting Abstraction," Vancouver Art Gallery, and "Making Real," Or Gallery, Vancouver. Bushell is based in Brooklyn, NY.
www.matbushell.com

JOE GRAHAM-FELSEN was born in Boston, Massachusetts in 1984. He received a BFA from the Rhode Island School of Design in 2007 with a major in Film and Video. In 2011, he received an MFA in sculpture from the Yale School of Art. Graham-Felsen currently lives and works in Brooklyn, NY. He has shown in group exhibitions at the RISD Museum, Ronald Feldman Fine Arts, Anna Kustera Gallery, New York University, Yale University, Virginia Commonwealth University, and Denniston Hill, among others.
www.joegf.com

MYEONGSOO KIM was born in Korea in 1980 and moved to the United States in 2002 after he was discharged from the Korean army. Previously, Kim had a background in architecture in Korea. In 2008, he received a BFA in sculpture and extended media at the Virginia Commonwealth University. He received his MFA in sculpture at Yale University in 2011. Recent exhibitions include "On Walls," FAB Gallery, Virginia Commonwealth University, VA, "Unspecified Urban Site," RH Gallery, New York, "Waived Gallery," Jack Chiles, New York, and "The Pleasure's Mine," Bodega, Philadelphia, PA.
www.mkima.com

FLY.

by Marie Vic



The power of flies; they win battles, hinder our soul from acting, consume our body.

My dialogue with the Fly began on Broadway. It was in the middle of the afternoon, on a hot and sunny day. I was walking around the block to get some air. I had been out shopping for cool water and strawberries. I was wrapped from head to toe in tulle, a material which I find insulating and also a screen from the summer heat.

It happened below Canal Street, on that block when Broadway becomes faded and the crowd is somehow less nuanced which always makes me introspective. I heard a whistle. Then a buzz. Then nothing; just the sound of cars passing by.

As I passed Walker Street, there was that humming sound again through the tulle. For about a second an exquisite pleasure came me over, a feeling that was both isolated and detached. Suddenly the memory revealed itself: the air is warm, I'm leaning in the shade of the birch tree, sipping a

blackcurrant water that my grandmother had prepared for me... a great pleasure.

There I was again, nothing but Broadway bustling before me and no place to sit down.

I kept walking and made my way into the building, then into the elevator. Piercing through the clicking sound of the old and rusty mechanism the "zzzz..." It sounded like a crescendo transporting me through an enfilade through the lengths and depths of obscure remembrances: I'm in a classroom... The sound of the weed wacker outside doesn't seem to distract the students from focusing on the exam... A fly whirling around my nose is taking me miles away from *el problema de la contaminación en Mexico City*...

The metal cage reached the 6th floor, the door open to the left to let us out and "Zzzz," the buzz vanished at the end of the hallway.

I stood alone on the carpeted corridor, confused. I was starting to miss that proximity. The fly made everything else fade away. I came closer to the door and as

I pushed it open the insect reappeared and boldly rushed into the room. I let the door slam behind me and observed this small thing moving frantically from the floor to the ceiling. How insolent. I moved in slowly to watch her more carefully. The room was a cube like space with no window to reflect the changing light of passing days. The fly flew over every single object it could find, claiming each and every one of them in an act of possession. One by one, as she landed on each spot: the cup, the sprinklers, my glasses, my set of fake teeth, a pencil... She deliberately rubbed her legs together. I could never take my eyes off of her. Sometimes she kept a distance, or seemed quite detached from what was going on, and her mood was dignified and calm. At other times, she hovered, waiting and watchful, circling round me, nervously anticipating my slightest movement. The silence built up over the next ten seconds to be blotted out again. We stayed together in the room until she stopped moving.

INTERNATIONAL FOOTBALL IS DEFINED AS

by Daniel McGrath

According to England football legend Gary Lineker, “football is a simple game; 22 men chase a ball around for 90 minutes and at the end, the Germans always win.” The opening weekend for Documenta 13’s survey of international artists overlapped closely with the opening of the Euro 2012 football tournament. Conspicuous plasma screen TVs set up around town while the German team AKA “Nationalmannschaft” played and beat Portugal’s “Golden Generation” to the delight of boozy locals, created a juxtaposition of high art and sporting culture. The definition of international art here, ‘To Documenta’ is to run around (optional shorts) parks, shops, Kunsthallen, food vendors and Hauptbahnhofs for 48 hours and then the German wins. A tally of the collective train, plane, coach and taxi fairs getting to the isolated central German city of Kassel not to mention the hotel bills and bar tabs remains unaccounted but it must be massive. The distilled essence of this art-tourist trap is “The Greeting Committee” a Borat like video by Serbian artist-cum-tour guide, Ana Prvacki. It plays at each of the shipping container-sized ticket booths dotted around town explicating concrete solutions to various art world social faux pas (translated into English, Serbian and possibly Russian and Romanian). Prvacki’s ‘how to’ includes: avoiding violence while stuck in a queue with on edge customers in a compressed personal space; discrete removal of spinach caught in your teeth at a dinner party; how to politely spit and be sprayed at in public and the evils of smart-phone texts while sat in a darkened cinema. It’s all very nice.

Documenta is also a family friendly event. . .well, sort of. Ana’s American husband Sam Durant participates with “Scaffold,” an architectural amalgam of famous gallows through the good ol’ US of A’s history, perched 8 feet off the ground atop a steel armature. In addition to being a catalog of capital execution, it’s also a spiffy children’s climbing frame. The wood structure floats above ground so the final steps up to the hangman’s beam become jetties to heroically leap from. The worst injury risked a sprained ankle or a grazed knee rather than a snapped neck, hopefully. From the top of “Scaffold” instead of the last view of a condemned man before execution is a vista of the local Hessian Count’s Orangerei Palace and bored



Images of Kassel, Germany, 2012, photo credit: Daniel McGrath

gangs of hipsters crisscrossing the fields looking for inspiration. Hessian lords (no doubt imitated closely by the 13th curator Carolyn Christov-Bakargiev) ran their army by the strict imposition of notably creative corporal and capital punishments, this park was used a ‘Campus Martius’ to train the locals in the not-so-niceties of soldiery who were then often sold to foreign powers as housebroken mercenaries. The sadomasochistic act of erecting a mega gallows in this park makes eminent sense given the archeology of place and the self inflicted punishment (blisters, heat exhaustion and flat feet) suffered by Documenta’s army of ticket buying punters and vanguard of art professionals enjoying an institutional ‘comped’ junket.

In the spirit of Lineker’s football definition we move from the games of the park into the business of the town. The German artist Tino Sehgal’s choir and dance troupe, stored in a lightless but airy anteroom of the ‘Hugenot House’ performs a clever feat not unlike a dazzling hat trick in the final of the World Cup. It’s hard to say how many chanters perform in that room or where they spring from, singing and swaying to their autochthonous sounds. At first from outside and in the hall leading to the room, it sounds like a recording. On entry your eyes fail to adjust as they often do in a video booth. Even though you strain to make out silhouettes it is so dark they fail to appear, and the position of sounds rapidly change. People in here make the work. Then a player (break-beat drum sounds are popular) jumps out at you inches away from your face

makes some whirring, clicking and booming sounds, all the while close enough to smell their breathe and sweat only to instantly disappear again. Sometimes he comes back, or another performer introduces her sweaty dehydrated self. Sehgal’s effort delivers Walter Hopp’s proposition that “art is the experience of love with a stranger” as a manifest possibility. It is faintly erotic like someone might grab you or you might grab someone else impulsively, except this is the button down art world and not a groovy sex club in Soho or Berlin. It also occurs to you that half the people in there might be undirected by the artist as there is nothing to stop you from becoming a performer and hanging around all day. There is a distinct possibility that this is actually a self-generating loop of independent break-beaters shuffling around in the dark. Who knows how it even started? Then you might think: “Wooooah! Who just bumped into me.” and check for your wallet and phone just in case (Sadly I saw a couple of dramatic purse snatching incidents in Kassel). Occasionally luminous smart phones do interrupt the enveloping darkness. Of course the ass who is compelled enough to tweet or text how cool is the experience ruined it; but just stay there for a bit if the inevitable flare from an iPhone wrecks things for you. The fusion of experiences visual, aural and theatrical suggests that Brecht’s theoretical break with the ‘fourth wall’ missed the possibility of just switching off the lights shutting yourself in a room and jabber nonsensically in the dark among your peers. One-Neil to Germany again.

BRIE RUAIS

www.brieruais.com

Ruais' performance-generated work takes the form of gestural, figurative and abstract ceramics. Her sculptures are the result of specific exercises: spreading out her body weight in clay, pushing hundreds of pounds of clay up a wall, and covering her studio floor with clay then continuing to perform daily tasks on it. Ruais' work directly implicates the body in its form by employing it as a physical tool to shape her material, creating sculptures, wall works and videos, which also function as records of her process. Ruais' work investigates sexuality, labor and maintenance work through the various stages of fluidity exhibited by her material: hardened plaster, wet, raw, and fired clay.

Brie Ruais was born in 1982, in California. She received her BA from NYU in 2004 followed by an MFA from Columbia University's School of the Arts in 2011. She has most recently exhibited at Nicole Klagsbrun Gallery, Salon 94 and Jack Tilton Gallery in New York, Vox Populi in Philadelphia, and at the Stedelijk Museum in the Netherlands. She was awarded the Abrons Art Center AIRspace Residency in New York for 2011-2012. Brie Ruais' upcoming solo show at Lipscomb University in Nashville, TN, will open Fall 2012.



1



3



4

1 *Nobody Puts Baby in the Corner (Pig Push in a New Space)*, 2012, 300 pounds of unfired white, black, brown stoneware, and stained green-blue, orange, and yellow clay, Clay sculpture made on-site then dried over the course of the exhibition. Soon to be fired. Approx 60 x 30 x 24in

2 *Affirmation Pot #10: You're a Piece of Work*, 2011, Stoneware clay, glaze, 9 x 12 x 13in

3 *Holding Up a Space for Appearance, Over My Back (Hold up a plaster-soaked length of fabric until it sets: 20 minutes)*, 2012, Hydrocal, 10 feet of fabric, pigment, 65 x 20 x 20in

4 *Unfolding (Peeling Orange)*, 2012, The Artist's body weight in clay, spread out in all directions. The clay was cut into tiles and fired. 130 pounds of orange, blue, and lavender stained clay, and white and black stoneware. 60 x 60in



2

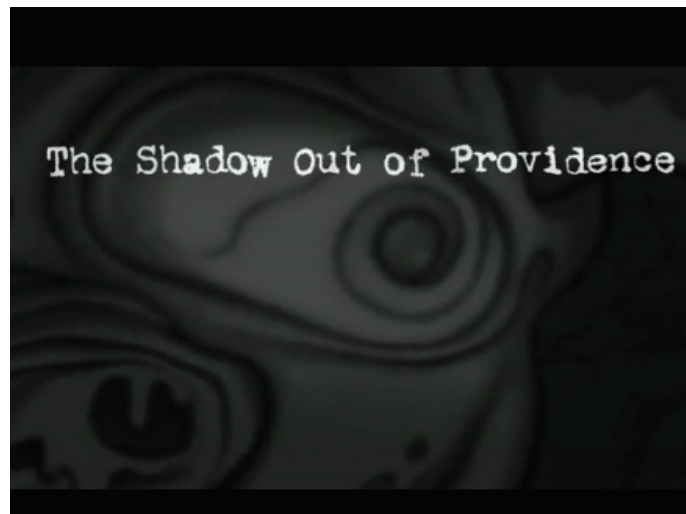
THE SHADOW OUT OF PROVIDENCE: A LOVECRAFTICAL METATEXT

A Publishing Project in St. Louis, MO by Ezra Claverie

“The Shadow Out of Providence” comprises a play and two short stories, featuring illustrations by Timothy Hutchings, Erol Otus, and Dan Zettwoch. The book draws inspiration from the work of the Providence fantasist Howard Phillips Lovecraft (1890-1937). It critiques Lovecraft’s racism, his nostalgia for aristocracy, and his florid style, while it celebrates his work’s continuing influence on fiction, movies, fine art, and gaming.

A Kickstarter page was launched to raise money to pay for the production of the book. Visit the campaign page to learn more and to back the project. Backers will receive rewards ranging from copies of the book to handmade original drawings by the artists.

www.shadowoutofprovidence.com



Opposite page: Still from
Kickstarter promotional
video, 2012

ABOUT THE CONTRIBUTORS

Artists

Timothy Hutchings lives and works in New York City. He has shown artworks around the world, including solo exhibitions at the Kunsthalle Wien, the Long Beach Museum, and the Sydney College of Art. He manages the Play Generated Map and Document Archive, www.plagmada.org, and recently launched a publishing imprint called The Hutchingsonian Presents, which explores the intersection of game play, game history, and art. Its first book, “Everything is Dolphins,” appeared in the spring of 2012.

Erol Otus is an American artist and game designer, known internationally for his work in fantasy role-playing games, most notably for the early “Dungeons & Dragons” franchise. Otus has also provided game design, artwork, music, and voice acting for computer games such as “Star Control II” and, most recently, “Skylanders.” His work has shown at the Soho Gallery for Digital Art and the Indianapolis Museum of Contemporary Art. Currently he is at work on a sequel to “Skylanders,” a sequel to the RPG module “Island Town,” and “Beyond the Far Islands.”

Dan Zettwoch is a cartoonist, illustrator, and printmaker in St. Louis. His stories have appeared in “Kramers Ergot,” the “Drawn & Quarterly Showcase,” “Comic Art,” “Beasts: An Anthology of Graphic Fiction,” “Cartoons,” and “True Stories” and “The Best American Comics.” His paintings and prints have shown at the Des Lee Gallery, Mad Art, Giant Robot, and the St. Louis Artists’ Guild. His first graphic novel, “Birdseye Bristoe,” is available now from Drawn & Quarterly.

Designer

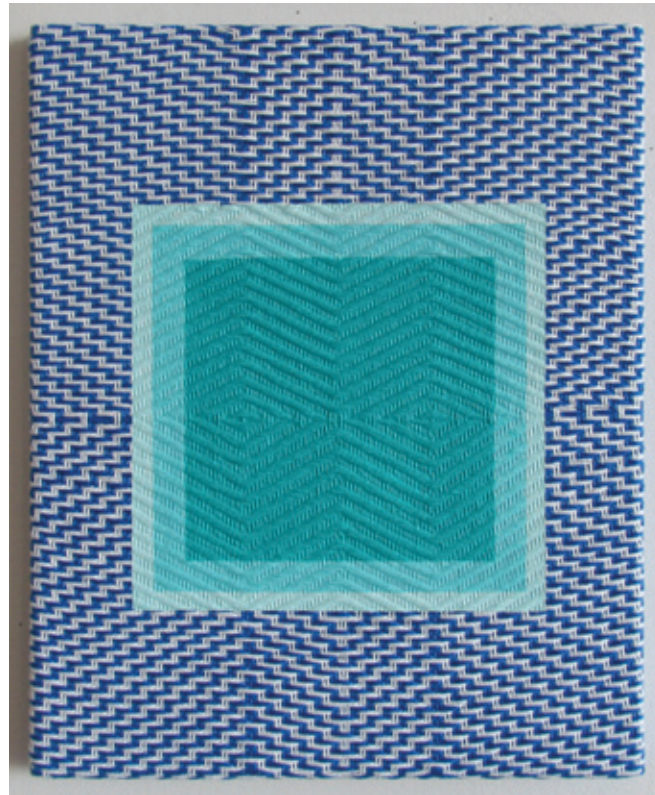
Sarah Richardson quit a corporate job for a Communication Design degree in Illustration from Washington University in St. Louis, and now works as a freelance graphic artist in Chicago. Her work includes web design, graphic design, book arts, printmaking, and illustration. Her interests include drawing live performances at bars and clubs and devouring as many books about folklore as she can find. Find more of her work at www.scorcha.net.

Author

Ezra Claverie is completing a PhD in English at the University of Illinois, Urbana-Champaign. His fiction has appeared in “Crimson,” “Snowy Egret,” and the “Bogus Dead” anthology; his short story “Burcham is ‘Unrelenting!’” received honorable mention in the 2001 Year’s Best Fantasy and Horror.

SAMANTHA BITTMAN

www.samanthabittman.com



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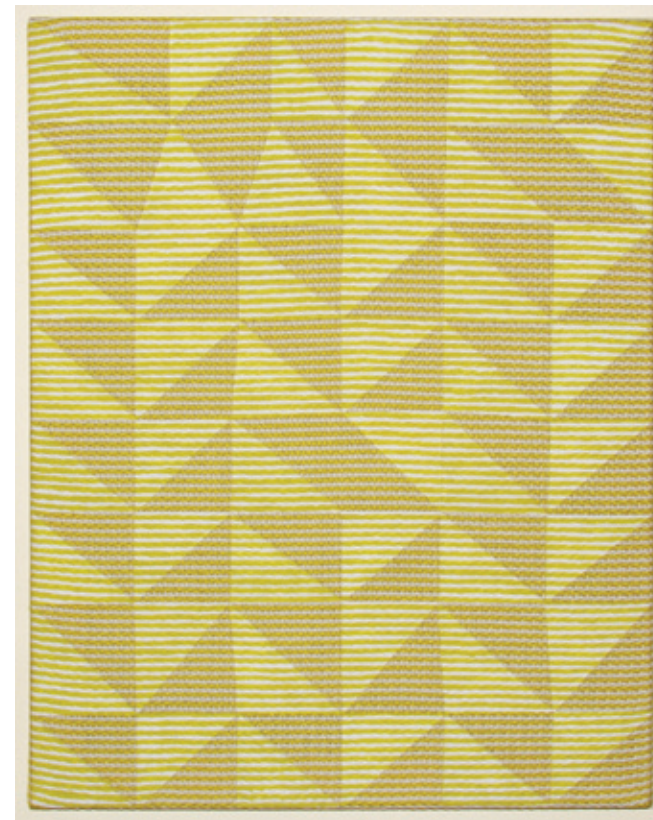
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My weaving-paintings explore the ways in which perception is in constant flux by employing rigorous visual systems of assertive and contrary elements. In decoding the material construction and strategies for building each work, the viewer becomes aware that the logic present in the blueprint of each work breaks with the experience of viewing the work as a whole entity. The act of cognitively understanding how the painting is made acts as a foil to the viewer, pointing back to the viewer's own perceptual faculties, and a conscious experience of that perception. There is no singular or fixed way to perceive the paintings' refractive breakdown of elements: logic, cognition, experience, and reality.

The painstaking process of my own hand in making the paintings relates to the relationship a viewer often establishes with the work. The slowness and careful attention with which they are made demands time for engagement. A shifting of the viewer's physical proximity to the work may suggest new directions for observation and sensation, thwarting expectations and polarizing the viewing experience from moment to moment.

I hand-weave textiles that I use as a support for my paintings. The textile is woven on a floor loom, once the textile is woven, I stretch the fabric over traditional stretcher bars, like a canvas, and paint of selected areas of the textile, leaving portions of the textile itself exposed, and collapsing painting into weaving and visa versa. What interests me about a piece of woven cloth is the relationship between the image and the weave structure itself, or how the physical structure of the object is literally what creates the image. So there is this relationship where if you change the structure, you change the image. Once stretched, this textural surface and pattern of woven ground becomes what dictates what to paint.

Samantha Bittman currently lives in Chicago, IL, where she is an artist, designer, and part-time faculty in the Department of Fiber and Material Studies at the School of the Art Institute of Chicago. She received her BFA in Textiles from the Rhode Island School of Design in 2004 and MFA in Painting and Drawing from the School of the Art Institute of Chicago in 2010. Recent exhibitions include Thomas Robertello Gallery, Chicago, The Green Gallery East, Milwaukee, David Castillo Gallery, Miami, 65Grand, Chicago, Western Exhibitions, Chicago, Zolla/Lieberman Gallery, Chicago, Southfirst Gallery, Brooklyn, Threewalls, Chicago, and FFDG in San Francisco. In 2011 Bittman participated in the Skowbegan residency program, and in 2010 at Ox-Bow, Saugatuck, MI.



3

1 *Happiness By the Pool*, 2010, Acrylic on hand-woven textile, 15 x 12in

2 *The Longest Distance Between Two Points*, 2011, Acrylic on hand-woven textile, 16 x 16in

3 *Yellow Zebra*, 2010, Acrylic on hand-woven textile, 23 x 18in

4 *Waffle Weave*, 2011, Enamel and acrylic on hand-woven textile, 16 x 16in

5 *Never, Never*, 2011, Enamel and acrylic on panel, 19in diameter

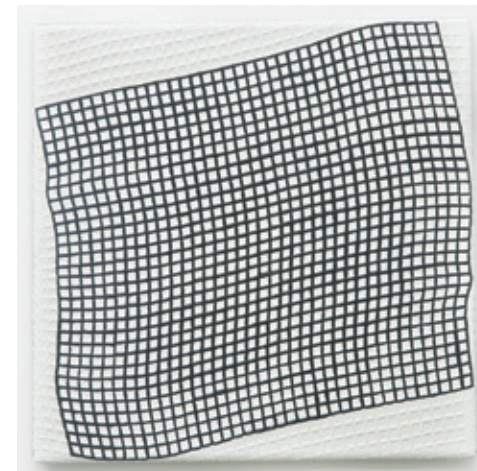
6 *Somewhere Between Black and White*, 2011, Acrylic on panel, 24 x 24in

7 *Untitled (mixed shapes)*, 2011, Acrylic on hand-woven textile, 22 x 18in

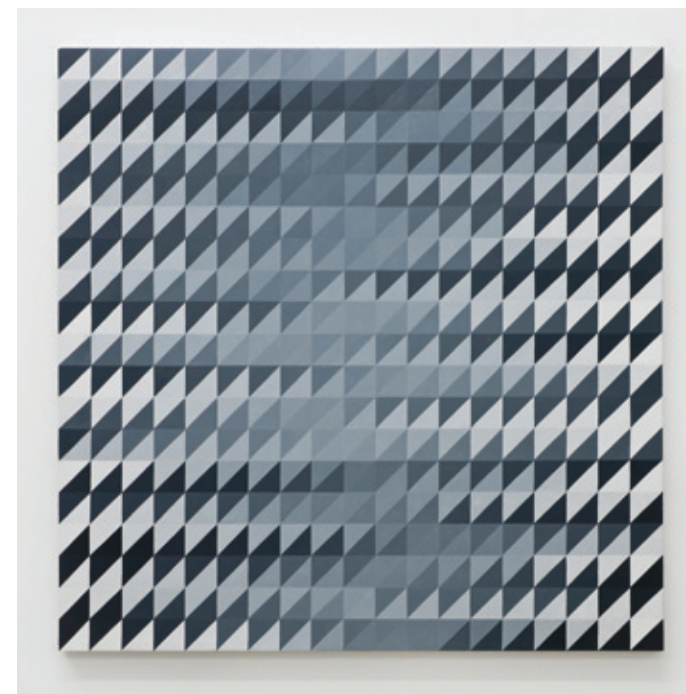
8 *Self Similar*, 2011, Acrylic on hand-woven textile, 16 x 16in



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7



8

BENJAMIN ROGERS

www.benjaminrogersart.com



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4



2

My recent paintings simultaneously comment on art history, culture and excess, while critiquing and indulging my own naïve, self-centered ego. The paintings are linked through their visual armature on which I create narratives whose space is as much a character as the figure. The space informs the psychological tenor of the work and contains certain attributes or signifiers, which indicate characteristics of the figures' identity and story. I use each piece to communicate distinct ideas but they all share a visual vocabulary that combines elements of my favorite artists, art theory, and thoughts on what painting should be. My work is at once amusing and serious, visually striking and conceptually alluring, while commenting on multiple facets of life and the creative process.

Benjamin Rogers is an artist in Cincinnati OH. He received his MFA in Painting from Arizona State University in 2011. He currently teaches Drawing and Painting at Northern Kentucky University.

1 *fortune favors the bold*, 2011, Oil on canvas, 32 x 48in

2 *that which we've build together throughout these many years*, 2011, Oil on canvas, 35 x 42in

3 *on the vanguard of grand delusion*, 2012, Oil on canvas, 35 x 42in

4 *the critique of pure reason*, 2012, Oil on canvas, 35 x 42in

5 *the past has its place*, 2011, Oil on canvas, 35 x 42in

6 *the starry heavens above and the moral law within*, 2012, Graphite on paper mounted on panel, 35 x 42in



5



6

AUBREY HAYS

Red Herring, 2012—a work in progress

www.aubreyhays.net

“Stories are in one way or another mirrors. We use them to explain to ourselves how the world works or how it doesn’t work. Like mirrors stories prepare us for the day to come. They distract us from the things in darkness.”—Neil Gaiman

This series is about the significance of diversions we implore within ourselves and our greater environment, to remain at a safe distance from our own truths. Through the internal as well as external veil of Smoke and Mirrors, we devise elaborate ploys and obstacles to remain slightly removed, always teetering on the edge of exposure. Yet, what we can not see, is sometimes inherently visible.

Aubrey Hays was raised in Alaska, the Pacific Northwest, and a Navajo Reservation in rural Arizona—a varied array of settings that have contributed to her sensitivity to place and surroundings that is reflected in the work.

She received her Bachelors of Fine Art in Photography from Pacific Northwest College of Art in Portland Oregon, and recently completed her MFA in Photography at Parsons The New School For Design, NYC. She has exhibited nationally, participating in a group show at Aperture Gallery, as well as the Pingyao International Photo Festival in China. Aubrey also completed an Artist Residency in Iceland last year, where she developed a body of work exploring a solo plane of isolation in the great North. She currently lives in NYC and runs for the woods whenever possible.



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1 *Diversion 01*, 2011, Digital Archival C-print, 20 x 24in

2 *Diversion 02*, 2012, Digital Archival C-print, 20 x 24in

3 *Diversion 03*, 2012, Digital Archival C-print, 20 x 24in

4 *Diversion 05*, 2012, Digital Archival C-print, 20 x 24in

5 *Diversion 08*, 2012, Digital Archival C-print, 20 x 24in

6 *Diversion 07*, 2012, Digital Archival C-print, 20 x 24in

7 *Diversion 04*, 2012, Digital Archival C-print, 20 x 24in



5



6



7

JAY LIZO

www.jaylizo.com



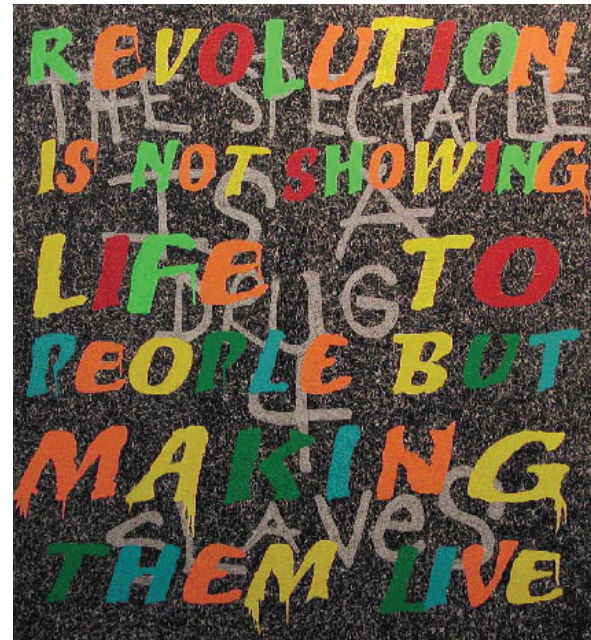
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My work is a response to my daily consumption of culture and interpretations of everyday experiences. I see myself as a conduit between these experiences and the objects I make. I switch between various representations of drawing, painting, video, and sculpture, which are combined to form an installation. The images presented here are paintings, drawings, and a wall work that are a part of those installations. The first installation is called "Spectacle of Power/Figures of Love" which was exhibited at Webster University. This installation of paintings and animation formed a collection of quotes taken from various sources that reflect my thoughts on love and war. Another installation is "A Song From My Hero Collection." This installation consists of an animation and 12 paintings of my "heroes" in various moments of song or speech. I imagined the power of speeches and singing as sublime power, by moving people to dance or protest. Two projects in progress are an "A Year of Hiroshige," where I relate abstraction to escapism from my job and "Poetic Psyche Retest" in where I find beauty in outdated psychological tests.

Jay Lizo received his MFA at UCSB in 2005 and his BFA at Ringling School of Art and Design in 1998. He has had solo exhibitions at Box 13 Gallery in Houston, Texas, Webster University, St. Louis, Missouri. He has participated in group shows at Fellows of Contemporary Arts Los Angeles, Monte Vista Projects, Seeline Gallery, and High Desert Test Sites, RAID projects.



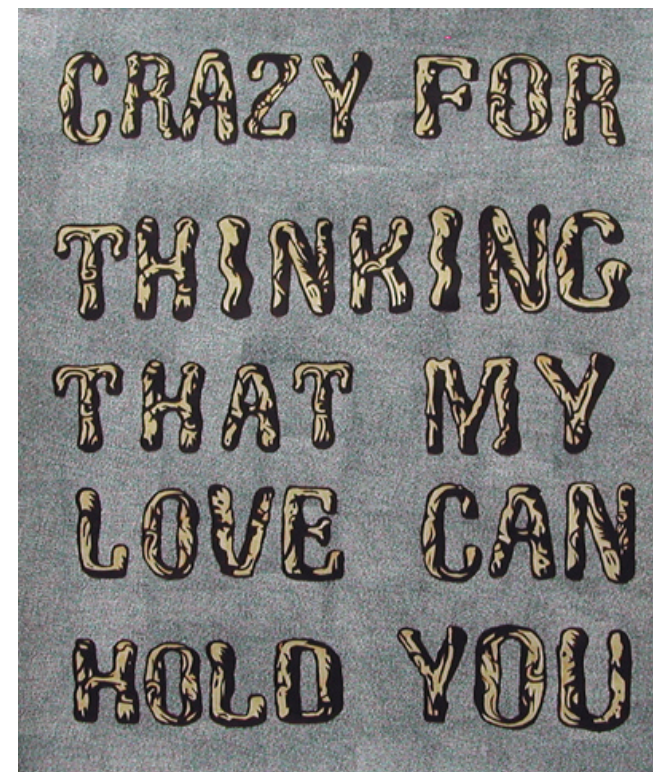
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- 1 *Ali (detail of A Song From My Hero Collection), 2010, Acrylic on canvas, 19 x 15in*
- 2 *Angela (detail of A Song From My Hero Collection), 2010, Acrylic on canvas, 19 x 15in*
- 3 *Portrait Of Guy Debord, 2006, Mixed media on canvas, 44 x 38in*
- 4 *A Year Of Hiroshige Mural, 2010, Tiled digital print, 136 x 96in*
- 5 *Crazy For Thinking...., 2009, Mixed media on paper, 26 x 20in*
- 6 *Lies I Tell Myself, For Mike, 2012, Sumi ink on handmade Japanese paper, 18 x 18in*



6

YAR KOPORULIN

www.yarkoporulin.com



1



2

Originally from Moscow, Russia I currently live in Washington, District of Columbia. In the fifteen years of art and graphic design work, I have continued to educate myself in advanced art and design theory, artistic techniques and computer technologies. In recent years, my concentration has shifted more toward Visual Arts. My work is represented in public and private collections in Russia, Germany, Italy, and the United States.

Growing up in Moscow during the post-Soviet Era, I witnessed a dramatic transformation of Russian people and culture. This societal change, reinforced by my personal experiences, influenced my interest in an individuals' way to self recognition, emotional conflicts and struggle with the indoctrination that accompanies modern life.

With the use of metaphorical characters, I portray man and the world as a complex tangle of strings where each character consists of polar emotions and unpredictable reactions. Humanity balances, blindfolded on a thread of existence between dualities—love and loss; life and death—in the search for values and purpose.

Yar Koporulin completed his BFA in Digital Media Design at the Corcoran College of Art and Design in 2005. In 2011, he had a solo exhibition at the Hillyer Art Space in Washington DC entitled "Cryostasis." Recent group exhibitions include: "Crossing The Line," Corcoran Gallery, Washington, DC, "[dis]Figure," Countdown Art Space, Bethesda, MD, "1460 Wall Mountables," DC Arts Center, Washington, DC, and "Artomatic 10th Anniversary" art festival, Washington, DC.



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1 *La Danza Macabra II*, 2011, Silkscreen on wood, 38 x 48 x 3in

2 *La Danza Macabra I*, 2011, Silkscreen on wood, 38 x 48 x 3in

3 *Fire*, 2010, Mixed media, 12 x 12 x 3in

4 *Air*, 2010, Mixed media, 12 x 12 x 3in

5 *Earth*, 2010, Mixed media, 12 x 12 x 3in

6 *Water*, 2010, Mixed media, 12 x 12 x 3in

SUMMER EVENTS

by Naomi Asselin

Welcome to another New York summer, everyone! Rooftop BBQs are in full swing, floral dresses are flowing about, and bicycles are being tuned up; everyone has finally broken out of their hibernation. For “blow-ins” — people from somewhere else that have moved to NY (like myself) — New York is one of the best places to be during the summer months. With endless outdoor concerts, movies in the park, gallery openings, and arty parties, you will close your summer with the greatest satisfaction. Here are a few events I discovered that are a must before autumn kicks in; mind you these are the ones that caught my eye, so please make your own decisions!



MUSEUM OF MODERNART Even though the summers get pretty hot in New York, a museum is the perfect place to cool off, and take in a smidge of art. Do not think that since you paid a sum of money that it is your obligation to see every piece of art that is hung, instead see what you want, then leave! The Museum of Modern Art is a fabulous place to start. Currently showing until September 3 is Taryn Simon’s “A Living Man Declared Dead and Other Chapters I–XVIII.” During Simon’s travels around the world researching unique bloodlines and the stories attached to them. These photographs and text panels show people who have struggled for their identity, fought for power, religious beliefs, and inheritance. www.moma.org

METROPOLITAN MUSEUM OF ART For those interested in fashion, you may want to check out the Metropolitan Museum of Art. Through August 19, the Met will have their Spring 2012 Costume Institute exhibition that will explore the shocking resemblance between Elsa Schiaparelli and Miuccia Prada, two Italian designers from different eras. With over 100 designs on display, this viewing showcases items from the Prada archive and private collections. Come and see how the surrealist and postmodern movement affected the varying styles of these breathtaking designs. www.metmuseum.org

BROOKLYN MUSEUM Without a doubt, one of my favorite neighborhood go-to spots is the Brooklyn Museum. It seems like there is always something cooking there. From August 17 to December 2, be sure to check out the works by French artist Jean-Michel Othoniel. Othoniel’s mysterious sculptures are made mostly of sulfur, wax, and colorful glass, which explore themes surrounding the body, beauty, desire, and metamorphosis. The Brooklyn Museum also hosts their monthly event, Target Free Saturdays. Be sure to dress to impress for a night of drinks, free activities, tours, lectures, film, and music. The last one of the summer is on August 4, and every first Saturday of the month. Do not miss this iconic event! www.brooklynmuseum.org



Opposite page: Excerpt from Chapter XVII, *A Living Man Declared Dead and Other Chapters I–XVIII*
5. (Name withheld), 16 Mar. 1993. Student. Undisclosed location, Ukraine.
18. (Name withheld), 25 Nov. 1993. Student. Undisclosed location, Ukraine.
19. (Name withheld), 17 Jan. 1994. Student. Undisclosed location, Ukraine.
©2012 Taryn Simon

Left: Naïf Chic Gallery View, Courtesy of The Metropolitan Museum of Art

Below: Warm Up 2011. MoMA PS1. Photo: ELK Studios/Erin Kornfeld.

MOMA PS1 Another great arty party to attend is a bit of a trek, but worth every second. Come to MoMA PS1’s courtyard in Long Island City, Queens for their anticipatory 15th year of “Warm Up” Join the crowd as PS1 introduces an array of new DJs, performances, rotating stage exhibitions, and experimental music to its attendees. “Warm Up 2012” began July 7 and takes place every Saturday this summer through September 8. This is a ticketed event, so please see their website for the complete lineup and ticket sales.

www.momaps1.org/warmup/

MOVIES AT BROOKLYN BRIDGE What would a New York summer be without its multiple outdoor movie series? My favorite spot would have to be the Brooklyn Bridge Pier 1 harbor lawn. Nothing beats watching a movie surrounded by a breathtaking view. Join the locals for the 13th summer of Thursday’s movie in the park. This year’s line up includes “Slumdog Millionaire,” “Clueless,” “Wet Hot American Summer,” “The Big Chill.” Bring a blanket, some friends, and a picnic basket. Music begins at 6pm, and movies at sunset, but come early and snag your spot! Free bike parking available. Runs every Thursday until August 30. www.brooklynbridgepark.org



CELEBRATE BROOKLYN As far as music is concerned, “Celebrate Brooklyn” is a must! About two times a week hundreds of people gather at the Prospect Park Bandshell, eat some grub, drink some beer, and sit on the lawn to soak in the sweet sounds of summer. For a complete listing of all (mostly free) upcoming outdoor concerts at the Prospect Park Band shell, please check out their website. All performances except Benefit Concerts are free with a \$3 suggested contribution. Runs through August 11. www.prospectpark.org

MOVIES IN RED HOOK Another great place to catch outdoor cinema is at the Valentino Pier in Red Hook, Brooklyn. This summer beginning Tuesday, July 10 and every Tuesday following until September 13, join your friends for popcorn and cinematic productions such as “Tremors,” “How to Train your Dragon,” “Alien,” “Zombieland,” “Blade,” and “E.T.” All movies are free. www.redhookflicks.com

