

Through color, I have sought to  
cor and happiness,  
rat humanity to man.

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# fireplace chats

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07  
AUG

CATEGORY ARCHIVE

## On the Visic Abstraction Alma Thom

Alma Thom  
deserves a  
retrospectiv  
book on the  
painting by  
Diaspora pa  
focuses on  
forthcoming  
MoMA will  
sustained c

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# and illustrat catalog is fo

until then

Vincent Johnson

Artist and Writer in Los Angeles

Curator of The Photographic In  
Angeles in the Spring of 2017.

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## Museums B Painter Alm of Storage f Major Retro 30 Years

Artsy Editorial  
By Hilarie Sheets  
Jan 21st, 2016 9:32 pm



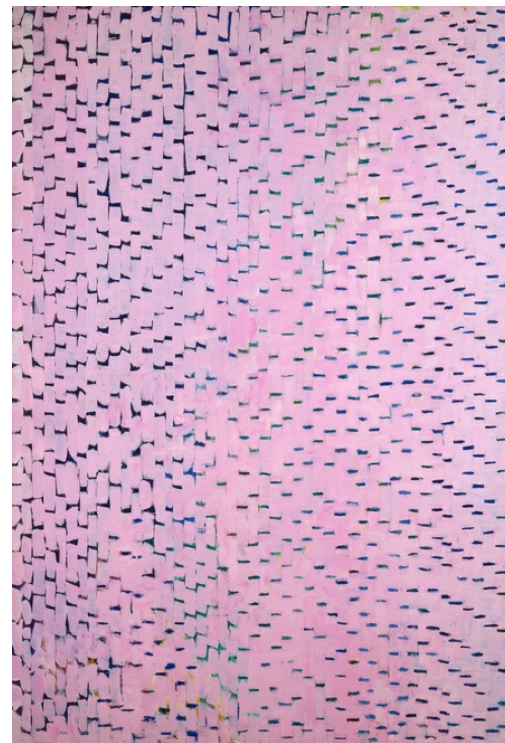
Portrait of Alma Thomas © Michael Fiske  
Art, Smithsonian Institution, Washington

“Through color, I have sought to concentrate or  
In 1972, at age 80, Alma Thomas  
receive a solo exhibition at the  
year by *The New York Times*, the  
before settling in Washington, I  
was go into museums, let alone  
times have changed. Just look :

Thomas, who achieved widespr  
colorful, exuberant abstract pa  
slipping from the mainstream a

1978. Last year, the White House in the Obamas' dining room, which artist from storage, juxtaposing in the inaugural exhibition of its discovery at the same time," said Tang Teaching Museum in Sara retrospective of the artist's work organized the show with Laurer Museum in Harlem, where the re

The first graduate of Howard U Thomas taught art for 35 years Washington, D.C., while always night and weekend classes at A representational painting to ab in 1960, she committed herself personal style of brilliantly hue vertical stripes and radiating circular phenomena like the patterns of Apollo moon missions. "Through beauty and happiness, rather than said in 1970.



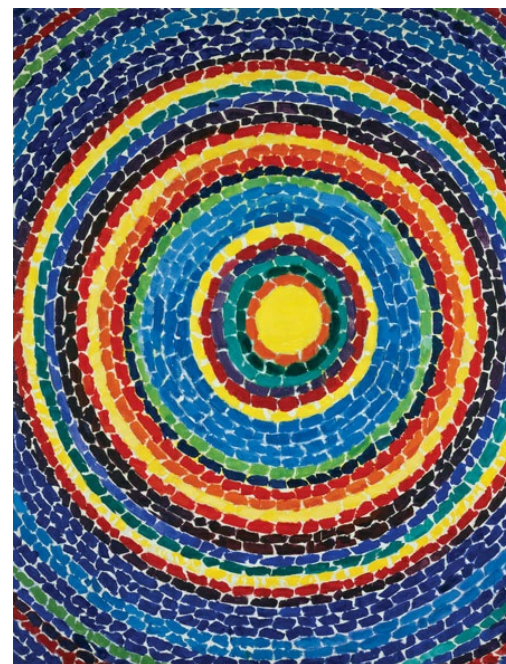
Left: Alma Thomas, Cherry Blossom Syn Michael Rosenfeld, New York. Right: Alr lo an from the National Museum of Wome Images courtesy of the Frances Young T

Michael Rosenfeld, the primary



says it took courage for black a  
expectation to make work repre  
struggles. “Her decision to be a  
social-political statement—the  
picture of American painting,” s  
solo exhibition of Thomas’s wo  
canvases to this new retrospec  
works into the collections of n  
Philadelphia Museum of Art and  
Art in Arkansas, as well as the V

When it opens next month, the  
hanging of some 30 small studi  
and form, about half of which h  
borrowing these works (dating  
in Georgia, where Thomas, who  
archival materials. (The artist a  
called the Smithsonian America  
her pathway to abstraction and  
who will also include the large c  
with two studies for it. The only  
retrospective, it shows her intir  
movement. “The signs and the t  
painting,” says Berry.



Left: Alma Thomas, *Splash Down Apollo*, 1970. Images courtesy of Michael Rose Museum.

“One of the things we couldn’t do was go into m  
have changed. Just look at me now.”

The exhibition will also underscore and nature distilled in large-scale *Through Fall Flowers* (1968). The style, bristle with broken stripes with different hues peeking through will focus on paintings influenced including *Snoopy Sees Earth Wrap* American Art Museum. The orange brushstrokes, balanced perfectly paler orange, is both minimal in

The final gallery will show paintings brush marks start to deviate from webs and mosaic patterns. “She confident nature-inspired images included, *Hydrangeas Spring Sor* free-form like wedges and come they tumble.

For the curators, who are pulling exhibited, “it’s the kind of show something to the telling of art I put on a major Thomas exhibition is the first museum retrospective Wayne Museum of Art in Indiana Thomas works out and showing are moved by them,” says Berry from great museums, maybe with rather than back in storage. The



Alma Thomas, *Deep Red Roses Chant*, 1940, oil on canvas, 18 1/2 x 12 1/2 inches, The Frick Collection, New York, and the Frances Young Tang Center for the Study of African American Art, Atlanta, Georgia

—Hilarie Sheets

*“Alma Thomas” will be on view at the Skidmore, The New York State Museum and Art Gallery at Skidmore College, Saratoga Springs, New York, from Feb. 6–Jun. 5, 2016, and at the Studio Museum in Harlem from Oct. 1–Oct. 30, 2016.*

## Why Brilliant African American Painter Alma Thomas Was Overlooked Until Age 75

A solo retrospective at a New York City gallery will help you discover an artist largely unknown to the public. The Skidmore College Art Gallery's exhibition of 20 years of her work shows how painter Alma Thomas shines more brightly than ever.

Despite a lack of widespread pu with a solo exhibition at the Wh death. (It was the institution's f American woman.) A posthumo by the Fort Wayne Museum of A 2000. What's more, her work ha Carter to Obama and included in Remarkably, these late-in-life re failure to catch on to her work find her artistic stride until she

The first fine arts graduate of l Thomas only began to devote h retired from more than three de age of 69. Thomas's work then representation to colorful abst and referencing black popular c creating brightly hued, brick-sha other and coalesce into synchron representational nor political, T female African-American artist herself as a black artist, Thoma an American."

Early mature works, such as *En* engaging use of color. Although of paint, the image's background tone. In the center of the canva orange, teal, and red. The whole paint, reminiscent of Byzantine impressionist paintings of Geor similar construction, though he plane of the painting in a tall ve

*Fall Approaching* (1969) is more organized ways and, in places, p them. Her color palette in many colors of painters such as Alfre repetition to build his composit

Some of Thomas's compositions and *Oriental Sunset* (1973), use a color palette of red and blue on a white plane. The former juxtaposes color against a black background, while the latter a rich, bloody red on a vibrant blue background. This work parallels Yayoi Kusama's "Infinity Mirrors" series, which is most visible, in her carefully constructed relationship.

Despite not identifying as a black woman, Thomas's work is a testament to her accomplishments. Having grown up in a family of artists, she once told an interviewer, "One of the things I learned from my parents' museums, let alone think of having a museum of their own. They have changed. Just look at me now."

—Stephen Dillon

*"Alma Thomas: Moving Heaven and Earth, 1958–1978" is on view at Michael Friedman Gallery, New York, through June 16, 2015.*

—  
THE NEW YORKER

BY PETER SCHJELDAHL



Thomas's "Breeze Rustling Through Foliage"  
Photograph by Arthur Evans

A small but wondrous Alma Thomas painting in Harlem put me in mind of a desert cactus and then, in the same way, died in 1978, at the age of eighty-two, in Washington, D.C., whose own work is so sophisticated but of no special kind. In 1960, and took up color-intensifying watercolors of loosely gridded, satisfying feats (and my personal favorite) at the M.A.C. Art School, a group that included M

associated with the prescriptive  
Greenberg: painting shorn of im-  
gesture. Wielding brushes, Thor  
of working strictly with stains c  
inessential to an ordered glory  
a gulp the mode's ideas—ration  
with no loss of formal integrity  
The boldly experimental work o  
young master, but it harvested

Thomas, who was African-Ame  
1891. Her father was a business  
three younger sisters. In 1907, t  
house in a prosperous neighbor  
life. She concentrated on math  
an architect. Unsurprisingly, giv  
sex, in 1914 she found herself t  
at Howard University as a home  
art department, newly founded  
Herring, and became the school  
earned a master's degree from  
and studied painting at America  
Greenberg's doctrines.

[View full screen](#)

"Yellow and Blue" (1959).  
Courtesy Michael Rosenfeld Gallery

Though she initially hung back f  
Washington's cultural circles, ir  
artists, in the late nineteen-for  
and artist Lois Mailou Jones. Th  
Vassily Kandinsky and Henri Ma  
his paper cutouts at the Museu  
came slowly but steadily. When  
a solo show at the Whitney Mus  
the things we couldn't do was g  
our pictures there." She added,

Thomas said that she was mov  
shapes of a holly tree in her gar  
harmonies on her flower beds—

from the air. Space exploration oranges, and yellows is titled “S (1970)—a whimsy that seems n Thomas was not sentimental. M resonant oil sketches of the 19 She said, in 1970, “Through col and happiness, rather than on p panache in such works as “Wind deploys touches of hot, warm, columns. Intervals of white can horizontally curving fissures: w

Thomas suffered increasing he apace. She closed the gaps bet colors in the darkling “Stars and shimmering “Arboretum Presen work, “Hydrangeas Spring Song patches, squiggles, and glyphs ( energetically scattered on whit moment, as anything being pain abstraction was sprouting repr way to revived figurative styles her a perennial artist’s artist, c now. Thomas didn’t change art attention, respect, and someth

—

WALL STREET JOURNAL

Arts

Arts in Review

Art Review

**‘Alma Thomas’ Review**

Alma Thomas was an underapp lifetime of learning and beauty

By Judith H. Dobrzynski

March 1, 2016 4:50 p.m. ET

Saratoga Springs, N.Y.

Hanging in the last gallery of “A painting titled “Cherry Blossom amid hundreds of the delicate pink looking down on a sea of pink. Color rosy-hued daubs of paint piled on it’s a marvel, the conceptual equivalent  
Alma Thomas  
Tang Teaching Museum

Through June 5

“Cherry Blossom Symphony” is College’s Tang Teaching Museum works on paper to showcase the Inspired by nature and influenced (1891-1978) created exuberant of all, color. As she once said, “

Thomas was African-American, she sometimes touched on racial limit—her work. She also said, a to concentrate on beauty and harmony to man.”

Thomas was born in Columbus, called the most oppressive decade departed in 1907 for better lives seemed to flourish. She earned few years. Then she attended Howard degree in fine arts it ever conferred education from Columbia University capital, she took a job teaching remained until she retired at the

Having always dabbled in making classes at nearby American University scene, associating with Morris the Washington Color School, their Their art was about formalism



elements of a composition); he most prominent and influential exhibitions and sold many of he

In 1972, a dozen years after her American Art presented a solo devoted to an African-American “Mars Dust,” from 1972, a begun “Cherry Blossom Symphony” th inaugurated its new building las collection.)

The Tang exhibition opens with “Yellow and Blue” (1959) and “U but are derivative and undisting would not have merited this ext nearby show her coming into he

In “March on Washington” (1964 protest signs and loosely rende are much like the trademark dai works. The two other figurative “March on Washington” that sh devotes more of the canvas to final version, the people won.

It’s all uphill from there. Her evc trove of works on paper in the r Thomas experiments, working c stand alone as sumptuous watc

Thomas painted abstractions c her home. Her “earth” works, fo vertical stripes in bright colors. abstractions of rows of flower relief from daily indignities she

Thomas was also enthralled wit cosmos seen from space. Still her visualizations are hotly colc Perhaps the best, “Starry Night

corner of light—a blood red, orange, and black canvas.

The last gallery contains, for me, the “Blossom Symphony” there is the “Arboretum Presents White Dog” in blue. “White Roses Sing and Sing” and “Whirling Dervish” (1976) are bright. They are her “mosaics,” fashioned from

“Alma Thomas,” which will move in the summer, shows her to be a spirit who is innovative with age.

Ms. Dobrzynski writes about curators at <http://www.artsjournal.com/review>

===

## The Changing Color of Abstract Painters

by Hilary m. Sheets, [ART news](#),

□

[KaviGupta\\_Review638.pdf](#)

Donald Judd didn’t have to explain it. C. Jones, an African American artist, is an issue of how her work can or should be made this beautiful line and not just his cultural identity.”

Jones, 45, sidestepped the debate about Minimalism when she was in school in the 1970s. Yet over the last decade she has made her work between the histories of African America—“black guys in the 1950s” and “making it this bluesy hybrid with

In her recent show at Sikkema & environment accompanied her panels attached to the canvases the edges of the canvases bou sense of movement, rhythm, ar she says, “gave me the permiss said, ‘I didn’t fall out of the sky.

The contributions of African A abstract painting have historical the kind of questions faced by painters never seem to be celebr curator at the Contemporary A organized “Black in the Abstrac the history of African American placed younger artists, includin in dialogue with members of the Alma Thomas, and Romare Bea the 1960s.

“You find these artists being m Cassel Oliver continues. “There Movement that you did work th in no uncertain terms,” she says 1960s to promote social and po “Oftentimes abstract painting i by the black community. From t sense of not being preoccupied

The 1960 canvas Strange Land, unrecognizable to most viewers when he started making collage African American life, that he a contemporary Jacob Lawrence, the most renowned African Am portrayals of black families wer needed and that they expected essay “The Negro Artist’s Diler work by blacks on “sociological experimentation with Abstract gone virtually unnoticed. The fi

of his work is being prepared by New York.

“It took a lot of integrity and a lot of courage for an African American artist to be an abstractionist in the 1960s,” says Rosenfeld, who organized “Beyond the Color Line: African American Art, 1950–1975” at his recent show. The exhibition brought together what Rosenfeld calls the “second generation” of African American abstract artists—Charles Alston, Charles Delaney, Norman Lewis, Alma Thomas, and others. The first generation, including Frank Bowling, Sam Gilliam, Richard Hunt, Al Loving, and Jack Whitten.

Rosenfeld points out that Norman Lewis, a landmark symposium organized by his friend Ad Reinhardt and held at the University of Pennsylvania, present debated what to call the new movement. Expressionism was the term that was routinely omitted from the narrative of African American art. The first comprehensive overview of African American art in 2015 at the Pennsylvania Academy of the Fine Arts.

Alma Thomas was picked up by the Whitney Museum and was the first African American artist to be included in the Whitney Museum in 1972. Yet she was often overlooked.

“The African American Abstract movement as their white counterparts. They were trying to express themselves and trying to express their own experiences.”

While all these artists resisted the idea of being labeled as “Black Art” and Civil Rights in the Sixties, the exhibition through July 6, includes works by artists who found ways to meld their art and their experiences.

The 80-year-old Sam Gilliam, known for his colorful, draped sculptures, that he sometimes drapes sculptures over a canvas stained and splattered with paint. In April (1970), in direct response to the Civil Rights Movement.

Jr. on April 4, 1968.

Lewis's Untitled (Alabama) from angular figures in white packed black field. The artist always did work, but the visual suggestion title clearly alludes to the civil r

"Lewis became a beacon for the space and saying, 'I don't have t work,'" says Kellie Jones, cocur of art history and archeology at Whitten makes the same decisi

The Brooklyn show includes Wh newspaper photograph of a cor revealed under layers of stockir that can't be covered over. The and moved to New York in 1960 Expressionists, many of whom said he felt pressure to make w 1960s—and wanted to do so—h 1970.

"If I was going to get around Bill than he, and second of all I had Whitten, who created a 12-foot paint in a single gesture across decade before Gerhard Richter a similar technique.) Whitten, w New York, will be the subject of Contemporary Art San Diego in

As a graduate student at Yale in also found inspiration in the wo abstractionists —namely Ad Re and Larry Poons's Op art canva '70s, Pindell experimented with hundreds of tiny paper dots wit onto cut-and-quilted canvases, dye, sequins, glitter, and powde

## #20: Dutch Wives, Circled and S Abstract.”

“I remember going with my abstr and the director at the time sai white boys,” says Pindell, addin with the same kind of response because we didn’t do specifical

Pindell, who just had an exhibiti conscious intention was to exp when she started on those wor memory that came back to her. 1950s, she and her father, who stand and were served mugs wi

“I asked my father, ‘What is this because we’re black and we can realized that’s really the origin circle in my mind, trying to take

Odili Donald Odita, 48, says that the older generation of black ab freedom in the face of an art m stereotypes. In the early 1990s, at Bennington College in Vermo mainstream abstract painters s Noland, Odita got a job at Kenke painter Joe Overstreet, who co American artists. Stunned that began a project to interview abs such as Pindell, Loving, Edward Odita’s research grew into a se over the years.

“Any kind of formal invention in not second rate, then somethir Odita, noting that Clark laid clai before Frank Stella—and that tl regularly visited Bowling’s studi one word in support of his work

modern art, these older-genera  
disenfranchised and marginaliz

Oditia didn't want his own work  
Stella and Noland, and all this ir  
an abstract artist. Because his  
was a baby and settled in Ohio,  
traditions at home and America  
making geometric paintings in v  
abut in compositions that sugg

"I wanted people to identify the  
color and see the patterns of o  
the space of the painting," Odit  
designs of African textiles, TV  
suburban wallpaper in his work,  
York. "If it's successful, it does  
engaging with other things that  
of the composition, light, what  
body and mind," he says.

James Little, 60, also has an af  
hard-edge abstract paintings th  
figured out ways of suggesting  
shift color," says Little, pointin  
were also responding directly to  
my background, which was a ve  
reflected for me the best expre  
and freedom. I've had to do an u  
on both sides, amongst the bla  
with what I believe in." His canv  
in "Black in the Abstract."

June Kelly, whose gallery repres  
the art world at large toward bl  
group of collectors who are mo  
painters now," says Kelly. "As tl  
to open up their collections. Th  
historians and curators such as  
Powell, Lowery Stokes Sims, Ju  
making a difference."

Jennie C. Jones is thrilled by the  
now interested in her work. She  
Thelma Golden, who has organi  
Experimentation: Black Artists

“Over the last 20 years, she has  
step away from focusing on the  
solo show at the Contemporary  
black collectors today who say,  
Constructivism, and now I feel  
reframed in a new context.”

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art history / painting

20  
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# The Rectangular Canvas is Dead: Richard Diebenkorn and the problem of the modern painting

## Jed Perl/Th

### Republic 9.7



Rose Mandel Archive

**The Rectangular Canvas is Dead**  
Richard Diebenkorn and the problem of the modern painting  
By Jed Perl

September 7, 2013

You have probably never heard of a virtuoso, no question about it call the teensies. Frankly, I worry graduate school, with a show at Lower East Side over the winter panache to her itsy-bitsy glimpses empty shelves, or a bicycle lock which she paints—one is two and a quarter inches and the biggest hubris, a pride in how much she about Ray's hunkered-down face fearfulness that overtakes all that as I worry about the power of the many of our galleries and museums that makes it so difficult for possibilities of brushes and pigments

Eleanor Ray is in her mid-twenties ought to be trying things out, you artists—the greatest artists—allowing herself to experiment, vignettes. Why this should be I wonder if Ray, coming of age at be dead or dying, believes that a few tiny embers alive. You cannot perfectly ordered minuscule vignettes grays and their knowing allusion. When Ray paints light reflected door, she goes for a dashing venture trouble is that the sizes of the unresolved conflicts in a perfect these paintings. They're so dangerous lockdown. There is a sensibility interesting conflicts and contradictions been squared away without even

Painting, which for centuries re fallen from grace. I am quite sure serious painter is. Which is not

even in eclipse: excellent paintings and there are masterpieces that. But the painter's basic challenge and metaphors on the flat plane shape, is no longer generally seen in place in the visual arts where met together. Everybody I know who about how we are going to respond in going into a defensive posture strikes me as too willing to accept recent years, perhaps never to foundational value or idea—as is is no fight in her work. Behind the sadness of defeat. She is much

What is to be done? Nothing at closely follow the visual arts subject judged from such a perspective is an interesting data point, not fall from grace remain to be understood happened is an urgent matter, re dominates many of the contemporary gallerygoers and museumgoers new painter in a blue-chip gallery Mehretu's first solo show at MoMA spring. Brett Baker, a painter who small abstract paintings at Elizabeth online magazine called Painters range of intellectual conversation Painting's fall from grace has predicted to revisionist and alternative "Reinventing Abstraction: New" the critic Raphael Rubinstein at summer. This show examines the Dunham, Bill Jensen, and Joan S of painting in light of transformation generation ago. For those who promising directions that painting certainly insights to be gained from Diebenkorn's work from the 1950 Museum in San Francisco.

Ever since the Renaissance, painting has been an adventure in the visual arts, a territory of instability and variability of experience. The delimited two-dimensional space of the picture has become an increasingly marginalized place to do with a growing skepticism about its value. Skepticism now dominates the art world, in departments, museums, and in the artistic future is by and large a course, a certain amount of skepticism is a fact, and the grandeur of painting is the ways in which the artist changes. Painting predicates an irrevocable action on which the artist works—and an endless variety of ways. And the reason why painting has fallen as well as all the arguments against those positions at the same time, the culture finds exceedingly uncon-

Painters are aware of the problem. Clement Greenberg's brief for painting, at once elegantly plainspoken and a little attention to the varieties of painting. There is a widespread suspicion of painting, blamed on the artists and the culture in exclusionary terms. And so a theoretical painter like Carroll Dunham—who shows his comic canvases at Barbara Gladson for Artforum—recently observed, "The shadow histories of the twentieth century are reshuffled and rediscovered." We comment in a conversation with Greenwold's catalogue of Greenwold's show this past spring. Greenwold's show is for an artist who is nothing if not now mostly been admired by other deranged contemporary Bosch-like family and friends are represented in claustrophobic interior spaces. allowed bits of abstract imagery.

elements—to erupt in front of a  
is rejecting what he calls “this k  
on one side and figuration is th  
ever mix in art or in anything.”

Although I sometimes enjoy the  
painterly technique, his work ult  
melodramatic—Kafkaesque kits  
immensely intelligent man, and  
good deal about how a serious  
conflict between painting’s sta  
struggles with what he describe  
modernism.” While his work is lo  
psychological suggestions, and  
confusingly that he is “not inter  
stuff. So my premise is Greenwo  
that he is interested in the cons  
Greenwold’s case, the formal a  
some might label literary. In ad  
comments on Philip Roth, the Y  
the movies he directs. He obvio  
duty as director and actor. Gree  
in his own compositions, with h  
(often) buck-naked body front a  
pieces. That Greenwold wants t  
strike me as strange, not at all,  
elements into a convincing who

This brings us to the crux of th  
sufficiently acknowledges paint  
question that preoccupies pain  
that Carroll Dunham, who obvio  
Greenwold, appears as one of t  
Rubinstein’s exhibition explorin  
recent abstract painting. Lookin  
abstract artists were doing in t  
rather like Dunham’s “parallel or  
“an alternative genealogy for co  
Read, “Reinventing Abstraction  
Dunham’s elegantly eccentric H  
formal title giving no hint as to

forms; Joan Snyder's rapturous with its luxuriantly orchestrated The Tempest (1980–1981), a fl sci-fi snout, at once melanchol show are Louise Fishman, Mary Mueller, Elizabeth Murray, Thon Stephan, Stanley Whitney, Jack

Rubinstein wants to move beyond painting or the return of painting from the radical, deconstructiv (which many of [the artists in th larger painting history and more is arguing for is the polar oppos "Tradition and the Individual Tal advocates is nourished by a wic approaches. The fact that the v look very different from one an are joined in their taste for hete for each is heterogeneous in hi painterly ways of painting, expe deep spaces, and the incorpora naturalistic to thoroughly nono correctly, he wants to rediscov little seen or understood, and ir more distant past to the prese

I am sympathetic with Rubinste strong case that the history of individual histories of painters. history of painting must ultima of individual histories. If the da painting is that it degenerates i thousand individual histories is another competitor in the baza leave-it proposition, with no mc else.

One would hope that some mor the personal histories that rive discovering the general within t

Francisco, for a major exhibition Richard Diebenkorn did as a relation to the Bay Area.  
"Richard Diebenkorn: The Berkeley Years" is the title of the exhibition at the University of California, Berkeley Art Museum and Pacific Film Center, curated by Timothy Anglin Burgard, a curator at the de Young Museum of Fine Arts Museums of San Francisco, from October 2011 to January 2012. The exhibition is on view at the Springs Art Museum in the fall. Diebenkorn painted his figures, still lifes, and landscapes, and the lessons that he drew from them. He is more than has generally been acknowledged as a pioneer of the reductive formal strategies of abstract expressionism, a central gift to twentieth-century art. He is also the painting as symbolist experimenter.

Beginning with the abstract landscape paintings, Diebenkorn refuses to allow his paintings to be defined in purely abstract terms. He walks a fine line between the late 1950s and early 1960s, from passages of almost atmospheric abstraction to arrangements of full-strength realism. He convinces me that it is the former that is the more hyperbolic colors and forms. And he does so within a single painting, so that a landscape with an arm and a wedge of sky is a wedge of sky, and a dead weight and a wedge of sky is a dead weight and a wedge of sky.

Particularly fascinating is the realism of the figures and the considerable number of female figures clothed and nude. The included date from after the production of the photograph done in the late 1950s, a photograph of Diebenkorn in 1956 and another photograph, taken in 1958, of Diebenkorn drawing his wife in 1958 make it clear that he is at least on parallel tracks. Diebenkorn is not quite young or on the cusp of middle age, but he is emotions: sexual charm and charm, and ennui. With their casual hair and sexy legs, these women suggest the late 1950s and early 1960s, and ambitions erotic and other. (The only other artist whose drawing up feeling for male-female relations is Diebenkorn.)

became friends when Kitaj spent time with Diebenkorn. Diebenkorn always regarded drawing as a natural activity and is generally more of a naturalist than a formalist. To see how the psychological crossroads of his work are seen in a way allegorized in the paintings, where color and shape take on an emblematic quality.

I have heard it said by some painters that Diebenkorn's figures in a legible three-dimensional space, capable of doing so in the drawing, when he turned to painting he wanted to create a sense of space on a Porch (1958), one of the finest landscape paintings. The landscape is joined or juxtaposed with a porch, and that is probably why the figure, which in what looks like a wicker chair, is set against a background of color that is extravagant, maybe gauzy, and filled with blackish, purplish blues. The figure is monumentalized. She is a totemic figure, merging with the blocky forms of the landscape. Although the figure is the puzzle of the landscape. Although it is also not exactly representative of reality. The landscape's strong colors become emblematic of the work. The answer is to be discovered in the work that is difficult to determine—very difficult to explain?

In the late 1950s, Diebenkorn said, "I got out of a relationship with things that I had an impression. To call this expressionist is to confuse the issue." Diebenkorn's work is a broad human consciousness is revealed in the environment in which naturalist processes and pressures. The window becomes a prison. The Diebenkorn's figures are a consistent tradition that include Vuillard's luxuriantly perfervid interior and Matisse crowned by extraordinary



of his wife in the bathtub, in wh  
ardent color.

Considering how unwilling Diebe  
format or a formula in the 1950  
how many good and maybe even  
(1962), a view of ocean and oce  
portrait of the California coast  
Matisse's views of the Promen  
done in 1963—a knife in a glass  
—are in the tradition of Manet's  
superior to them in their firm an  
There are some extraordinary in  
suggested with haunting circum  
woman's head leaning against a  
to the studio wall. Diebenkorn's  
midcentury art, as he moves fro  
(1959) to the Ingresque sensua  
is of course hardly alone in the  
East Coast quite a few artists v  
abstraction were evolving origi  
Porter and Louisa Matthiasdot  
who at least for a time manage  
symbolic an imagination on the  
to simplistic solutions.

Diebenkorn's figures, landscape  
early 1960s are a reminder of ho  
within the stability of a painting  
preoccupied Diebenkorn as he g  
more formalized and regularize  
paintings did not reflect the wo  
put stability at such considerak  
on a psychological interpretatio  
to say that the conundrum for  
been how to maintain some dep  
about while insisting on the fre  
concept alive. To do so succes  
past couple of years I have sen  
particular interest for significan  
John Dubrow, Bill Jensen, Joan

challenges involved in maintaining freedom to take fresh risks. This is even as one goes over the line, before all else in the face of an

The evolution of painting is inevitable, is a matter of change. But what As Rubinstein observes in the context of the significant that after all the tall canvas and the end of the tyrant —with the exception of Elizabeth the framing rectangle. With painting new not so much through its disappearance which the old ways are given so panoramic abstractions in Julie spring, with their layering of arc deep space, put me in mind of *A* cinematic and even a sci-fi quality reviving as it did unresolved feeling pictorial dramaturgy. As for the small abstractions, at Elizabeth's mind Paul Klee's *Magic Squares* Sheila Hicks—the question became coloristic hedonism is strengthened by the power of a grid. The beauty of painting individualism of the painter but always simultaneously in the context of the past.

The trouble is that you cannot do either when you are forced into either

To assert that painting is a great Nobody would disagree, even though contemporary painting. The problem with the collapse of the framing rectangle is experiencing the world. I am not the supremacy of that rectangle has surrounds us, whether the layering moving eye of the digital camera. But even if the rectangle remains reaffirmed by the shape of the

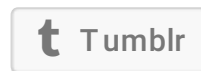
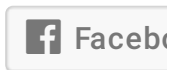
that we are increasingly encour  
the fundamental artistic experi  
even the postmodernists in the  
painting, they tended to assum  
stable fact. Now painting itself  
dissident form, a way of turning  
performance art or assemblage  
out of their studios, they find t  
offensive one, with painting the  
is that you cannot really get do  
are forced into either a defensi

The great question now is how  
stability of painting without fall  
Richard Diebenkorn, in his figure  
and early 1960s, suggests a pro  
reinvestigating. The bottom line  
much from scratch, obliged to  
a personal radicalism. This is th

Jed Perl is the art critic for The  
recently, of Magicians and Char  
Read MoreArt, Jed Perl, Richard

---

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2 YEARS AGO + SHORT URL ∞

art history / newyork / painting

Miami Art B

# Must See Ex Parties and Updated De

Changes abound for the upcoming **Miami Art Ba** billion dollar upgraded historic Fontainebleau H now \$20 a head. The Rubell Family Collection s artists exhibition that will rotate works over the d massive four custom built room exhibition of the Academy in London in the fall of 2014. The ICA M a show of the NYC video artist Alex Bag. The de l working in abstraction. With NADA, Scope, Pulse Miami side is now Art Miami and its Context Art F Deauville Hotel, which NADA just left after last ye including the Frederick Weisman art foundation selection of Latin America art. There will also be the exhibition of representational and realist Moore Building in Miami's white-hot Design Dist under the direction of Franklin Sirmans. Isaac Ju its North American debut at Young Arts in Wynnw Miami has a couple of new gallery districts – Littl spaces.

Up the road we can look forward to the opening o building, and the Museum of Latin American art b Vincent Johnson is an artist and writer in Los Ang Angeles for the November 2015, 15th Anniversar

====

Published on *miami.com* (<http://www.miami.com>)  
Home > Art Basel 2015 Sketch Book: 8 Artists to

## Art Basel 20 Book: 8 Arti

By Galena Mosovich | *Miami.com*

Created 12/02/2015 – 20:27

### Original sketches artists who are m Miami Art Week

As a cadre of the world's best a Miami, it's easy to gloss over th marginalization, we honed in on artists, who embody the city's c them to create a unique sketch Book.

---

## Agustina Woodgate

[Click here for a larger version of](#)

**In her own words:** My practice explores radical imagination.

**Why she's hot:** Agustina Woodgate's work spans the globe.

---

generally emerge outside exhibiting, showing inside, she converts such new roles (New Landscapes, Ba

**Where to find her now:** Woodgate's anniversary exhibition titled, "Fu (7221 NW 2nd Ave., Miami).

**Future happenings:** Solo exhibit 2016. Radioee.net, an online bili go live from Istanbul, Tel Aviv a

---

## Asif Farooq

[Click here for a larger version of](#)

**In his own words:** My body of work ideas constructed over the next accelerator and launching a sat

---

**Why he's hot:** Farooq is taking a the creation of a functional paper replica— 102 percent-to-scale, fighter jet. As the son of a civil inclinations with a knack for tech electronics and the theoretical

**Where to find him now:** Farooq's Artist Studio Visits (open to AE

**Future happenings:** The reveal of 2016.

---

**Bianca Pratorius**

[Click here for a larger version of](#)

**In her own words:** I'm a multimed sculpture with felt as well as co

---

**Why she's hot:** Pratorius' use of mysterious. She doesn't set the technique allows for the material in the sculpture. Her pieces argue be repeated once removed from

**Where to find her now:** Pratorius Independent Thinkers at Scope Contemporary at Aqua Art Fair, Shade: A Survey of South Florida 2nd Ave., Miami.

**Future happenings:** Solo show

---

**Brandon "Wizz Dumb" Deener**

[Click here for a larger version of](#)

**In his own words:** I create in the dedicated to giving the viewer a

---

**Why he's hot:** This rising star artist producer, whose work is closely started teaching himself to paint random and saccharine objects

vibrant colors. While deeply influenced by pop art is sweeter and less irreverent.

**Where to find him now:** Search for his work on Instagram.

**Future happenings:** Wizz Dumb' at Miami Country Day School in Miami.

---

**Daniel Fila**

**[Click here for a larger version of](#)**

**In his own words:** I'd rather be honest than clever. My work is dimensional, layered and multifaceted range.

---

**Why he's hot:** Fila parlayed his talent from Architecture Senior High (DASH) to the College of Art and Design into a successful career. He is considered an OG of the Miami art scene (Erin, Sunbather, The Fresh Moments) and figurative to abstract painter amongst collectors and corporations.

**Where to find him now:** Fila will be at an intimate event with Locos por Arte in Little Havana (535 SW 12th Ave) to <http://www.estamosjuntos.org>

**Future happenings:** Fila will start exhibiting in coming months in North Carolina.

---

**Jillian Mayer**

**[Click here for a larger version of](#)**

**In her own words:** My work explores how art affects our identities, lives and

**Why she's hot:** Mayer's oeuvre is

---

photography, telephone number  
her work investigates the tension  
of identity. This summer, Mayer  
magazine; the featured piece was  
Projects, the Design District ex

**Where to find her now:** Mayer's  
group exhibition presented by C  
Spirits Sports Cafe, 100 21st S

**Future happenings:** Solo shows  
David Castillo Gallery in Miami. A  
founder of the Borscht Film Fest

---

**Jim Drain**

**[Click here for a larger version of](#)**

**In his own words:** "I like my suga

---

**Why he's hot:** In 2013, Vanity Fair  
Greatest Living Artists Survey,  
artists— including Ed Ruscha, R  
favorite contemporaries. Drain's  
mesmerizing abstract textile sc  
youth held up by masterful cons  
Modern Art (MoMA) also holds  
collection.

**Where to find him now:** The Sta  
celebrate the hotel's 10-year ar  
poster by Drain. The poster, wit  
Shop inside the hotel (a portior  
Children's Museum). New York's  
and gallery is showing Drain's w  
from Toronto at Art Basel in th  
(Entrance Hall B, booth T3).



**Future happenings:** Drain's Plea Village Green will be completed

---

**Michael Vasquez**

**[Click here for a larger version of](#)**

**In his own words:** A painterly large aggressive mark-making that conveys the energy of the subject.

---

**Why he's hot:** Vasquez introduced a new gang from the perspective of a father's absence of a father figure. The paintings, collages and installations explore a search for identity, community and sacred places (read: the walls of a museum).

**Where to find him now:** Vasquez is featured in "Commissions" Art Fair presented by Art Miami at 35 NE 29th St., Miami and in "100 Years of South Florida Art" at the venue (Miami).

**Future happenings:** The Smiths Center for the Arts' "Portraiture Now: Staging the Self" at the Cultural Center in Albuquerque, NM, in collaboration with the Aesthetic Institute at the University of New Mexico, Vasquez will exhibit his work in Art next spring.

### Miami.com's Art Basel 2015 Sk

- Art Basel

Source URL: <http://www.miami.com/art-basel-2015>  
[Mega Guide To Art Basel Miami Beach 2015: Tuesda](#)

Gary Pini

01 December 2015

Yves Behar is the recipient of the "Award" and he'll be honored with the convention center through December 1st. A student team fair's entrance for their submission models of unrealized design projects including Firma Casa from Brazil Brothers, and Italian gallery Sec editions.

The Miami Project is also launching SATELLITE that will show various properties up near their 73rd St (fill the rooms in the Ocean Terrace Beach) with different installations. Tiger Strikes Asteroid. It's open

VIP/media event today, December 2nd through Sunday, December 3rd, at Pecos, the music venue out in Coral Gables. The band Zs, are putting together a performance at Beach Amphitheater, emphasizing the importance of art practice.”

X Contemporary launches their exhibition on December 2nd through Sunday, December 3rd, from 10 a.m. to 10 p.m. Twenty eight exhibits including “Grace Hartigan: 1960-1970” look at the “genesis of street art” and “Colombia N.O.W.” presented by



Target Too Installation PULSE Miami (4601 Collins Avenue, Miami Beach) “Celebration” at 4 p.m. today, December 2nd, put together by Hyperallergic; a performance “Hello, Selfie!” and a live performance. PULSE celebrates the City of Miami with “of Miami” and a “Sunset Celebration.” check out “TARGET TOO,” an installation in stores, originally on view in NYC. Shuttle from the convention center to 7 p.m. through Saturday.

Wynwood Walls (2520 NW 2nd /

including “Walls of Change” with the debut of a new adjacent space. The walls are by Case, Crash, Cryptic, Hueman, INTI, The London Police. In the “garden,” the Spanish artists are stacking shipping containers and will be painting the floors and walls. It opens in the early evening, but then it’s open all day. Goldman Properties’ CEO Jessi Goldman transformed the Wynwood neighborhood. We also hear that New York developer Moishe Mana Contemporary etc.) Moishe is doing development on his 30 acres of

Jeffrey Deitch and Larry Gagoski are doing figurative painting and sculpture. It’s in Miami. The opening is on Tuesday. According to the NYT, artists like Urs Fischer, Elizabeth Peyton, and others are with the exhibition, the artist Robert Rauschenberg starting at 6:30 p.m. today at 200 NE 41st Street.

CONTEXT Art Miami will feature several artist projects and stations dedicated to sound art from Korea; solo exhibitions by Jung Joon and others; and a “fast-track” portrait of the International Airport. Context Art Miami open with a VIP preview benefit concert on Tuesday, December 1, 5:30 to 10 p.m. Miami. The fair is open to the public.

ICA Miami (4040 NE 2nd Avenue) is featuring the video and performance artist Robert Rauschenberg installation “The Van” — on Dec 1. ICA Miami announced the appointment of Jeffrey Deitch as its new director of the Jewish Museum, as its new director. The new, permanent home in the Deitch building was designed by the Spanish architect Arquitectos and is scheduled to

show, "A Public Character," on v  
until January 16, 2016. This is t  
performance series.

The fourth edition of UNTITLED  
12th Street from December 2 t  
from 4 to 8 p.m. They've got 11  
profit orgs from 20 countries. f  
station broadcasting via local V  
performances and playlists by a

B

**Paper**

**12.01**  
**BASEMENT 1 YEAR**

**SETH TROXLER**  
**NICOLAS MATAR**  
**ORAZIO RISPO**

HOSTED BY Silencio, Paper,  
A Hotel Life & One Management

**MATERIAL ART FAIR**  
**BOWL: DJ Brett Sylvia**

**#FUTUREMEMOIR**

**A HOTEL LIFE** ONE MANAGEMENT

RSVP TO RESERVATIONS@B

PAPER Magazine is hosting (an  
AB/MB. On Tuesday, December

conversation” with Fab 5 Freddy, followed by a special screening of “Addict.” The Tribeca Film Festival Miami Edition (2901 Collins Ave) sponsors. On Tuesday night (la Silencio, A Hotel Life and One More of the hotel’s BASEMENT night) and Orazio Rispo.

The Wolfsonian FIU Museum is open all week with several exhibitions: “Front: Feliks Topolski 1941,” “Miami Philodendrum” and “Miami Beach

Moishe Mana’s Mana Contemporary Wynwood plans several exhibitions: “California,” featuring selections from the Art Foundation; “A Sense of Place” of Jorge M. Perez; and “Everything American art from the Tiroche. December 3rd thru the 6th, with Urban Arts is also doing a collaboration at the former RC Cola Plant (550 NW 24th St) with artists — so far the list includes Shok-1 — plus skateboarding

Bortolami Gallery is opening a year-long exhibition of French conceptual artist Daniel Buren (194 NW 30th Street, Miami). The works with fabric and the 8.7 cr works, Buren will also alter the

Previewing their upcoming South poolside at the 1 Hotel (2341 Collins Ave) Tuesday, December 1st. They plan to open in January 2016. The 1 Hotel also guests and visitors all week.

Miami gallery Locust Projects (their “Art on the Move” series of Miami during December. This year

Martine Syms, includes a series and at bus stops, based on “Ch Killens. There’s a reception for Franklin Sirmans, on December gallery’s site-specific installation Monteavaro: Nochebuena” in the

Brickell City Centre (750 South peek at their work-in-progress (invite-only event, “Illuminate the unveiling of “Dancers,” a sculpture Wooden Wisdom DJs (Elijah Wood foot glass, steel and fabric structure Dutton.

The Bass Museum (2100 Collins renovations until next year, but in the surrounding park including of a neon sign, “Eternity Now,” hosting a private dinner with Sa Beach EDITION Hotel.

Zurich’s Galerie Gmurzynska holds Casa Casuarina (1116 Ocean Drive Sylvester Stallone and German retrospective of works by Karl by Celant.

The DREAM South Beach (1111 with Brooklyn-based artist — artist Green for an exhibition of, according both a macro and micro sense. The hotel will have a pop-up show a complimentary print. There’s a dinner and afterparty with the G party hosted by YESJULZ on Su

FLAUNT Magazine and Guess h December 1 in honor of their late and Julie Mehretu. After dinner, of “ME” and music by the Marti

include “ME” writers Susan Tay

The 2015 edition of Elle Decor’s with a VIP breakfast on Decemb Street, Miami). Visits from Dec \$35 donation to pediatric canc [jacquelyn@zm-pr.com](mailto:jacquelyn@zm-pr.com). The 6,00 leading designers selected by E

An exhibition called “LAX – MIA December 1st, 5 to 8 p.m., at th Beach). The show was curated Keenan of PARALLEL and is hos It’s on view until December 12th

Art Basel Basecamp (46 NW 36 returns with a space to “re-grow charging stations, information Stop in from December 1 to 6, 4 “Alice in Wynwood” closing part

The first edition of the Curator takes place on December 1, 11 a Miami Avenue, Suite 300, Miami by Niekolaas Johannes Lekkerk There will also be a silent auctio

New York-based developer Robl collection of pre-crafted struct edition homes and pavilions hav and designers including Zaha Ha Brothers. The VIP launch is in th

NYC club No.8 pops-up in the Re Avenue, South Beach) with DJs the hotel’s Regent Cocktail Clu Samba and soul tunes. They’ve Aerosyn Lex.

White Cube’s kick-off party is to Moroder spinning and lots of M



NYC/LA art collective Collapsin  
one-night-only video installatio  
Med Pharmacy (7430 Collins Av  
Satellite Art Fair.



Chloe Sevigny by Pamela Hanson "IC  
Hanson opens at the Shore Clu

BOHO Hunter (184 NW 27th Str  
collection with music from Bea

Miami's Diana Lowenstein Galle  
showing new works by Udo Nog  
week.

Alejandra Von Hartz Gallery (26  
solo show by Marta Chilindron,  
AB/MB. The multi-dimensional s  
color, transparency, light, space

When you pass through Art Mia  
Art Miami Magazine, that fair's

STK Miami (2311 Collins Avenue)  
pop-up gallery featuring artist L  
by DJ What on December 1st, 8

# === The Creator

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## Blog

# Must-See N Miami Art W

By Benoit Palop — Dec 2 2015



*Yesterday Kate Durbin's 'Hello!Sea'*  
*Photo: Rollin Leonard, 2015*

This time of the year, the whole honest—enjoy the beach, often fairs. Many of our longtime favorite festivities, so to support their some quality digital art happeni

Swapping its successful one-stop a PULSE Miami Beach booth, TI way to reach a wider audience. was hypersalon set in motions that unfolded in the past year. I mostly non-commercial format commercial art world—not a su environment,” Kelani Nichole, fo Creators Project.



*Transfer gallery's booth under the*

“This year, I went for the exact the beach. TRANSFER is quite f open their fair to a challenging and their *Conversations* curated present two artists working wit

Nichole adds. TRANSFER shows  
and Kate Durbin with support fr  
taking part in panels and screen



*Faith Holland 'Submissions' 20  
Edition of 3 + 1AP, Transfer galle*



*Kate Durbin's Hello!Selfie performance  
Photo: Rollin Leonard, 2015*

Holland brings her orgasm-inspired works—including her figurative juicy abstract *Ookie Canvas* paired with a composition called *Peter North*, created from footage of previous rooted performance that explores spaces.

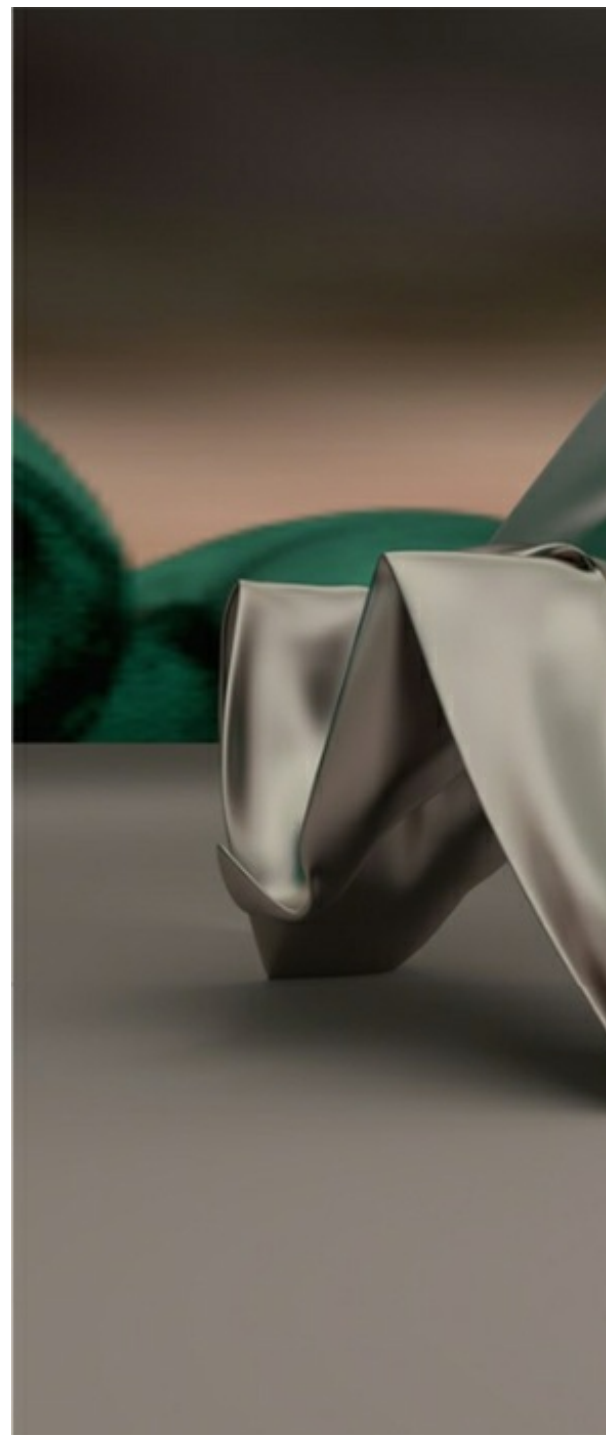




*DiMoDa VR installation at Satel*

Alfredo Salazar-Caro and William  
Projects, giving fairgoers the cl  
Rift-powered VR installation. Fil  
Claudia Hart, Tim Berresheim, J  
2001 by Salvador Loza and Gibra  
opens new perspectives in term

On the other side of the bay, W  
viewers with a bunch of activiti  
DJ performances, to one-of-a-l  
artworks showcased by the 30



*Dye sublimation on aluminum,  
gallery*

Taking over the beach with its h  
Keenen and Terence Riley of K/  
many international exhibitors—  
who explore contemporary cura  
ranging art practices.

“bitforms gallery has been a pa  
years,” Steven Sacks, director a  
have a very specific focus on n  
generations and media types.” I  
artworks by artists such as Ma

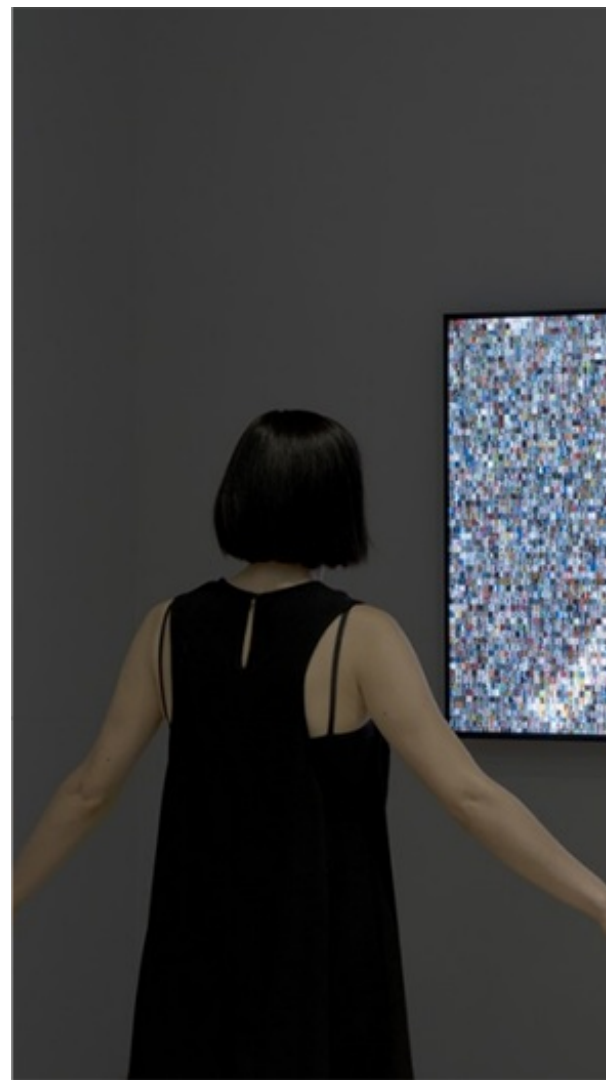
Monaghan, Rafael Lozano-Hem  
strongly contribute to the solid  
ruthless contemporary art land



*Inkjet print mounted on Dibond,  
bitforms gallery*

“The art fairs are an amazing pl  
people and introduce and educa  
typically does stand out among  
fair is a smaller, curated fair wit  
the larger Art Basel fair, which l  
concludes.





*Computer, Kinect, display, Rafaela  
gallery, 2014*



*bitforms gallery's booth at UNTITLED*

Most of the fairs will run through

[Click here](#) for more details about  
[UNTITLED](#). [Click here](#) to check out  
out the bitforms booth.

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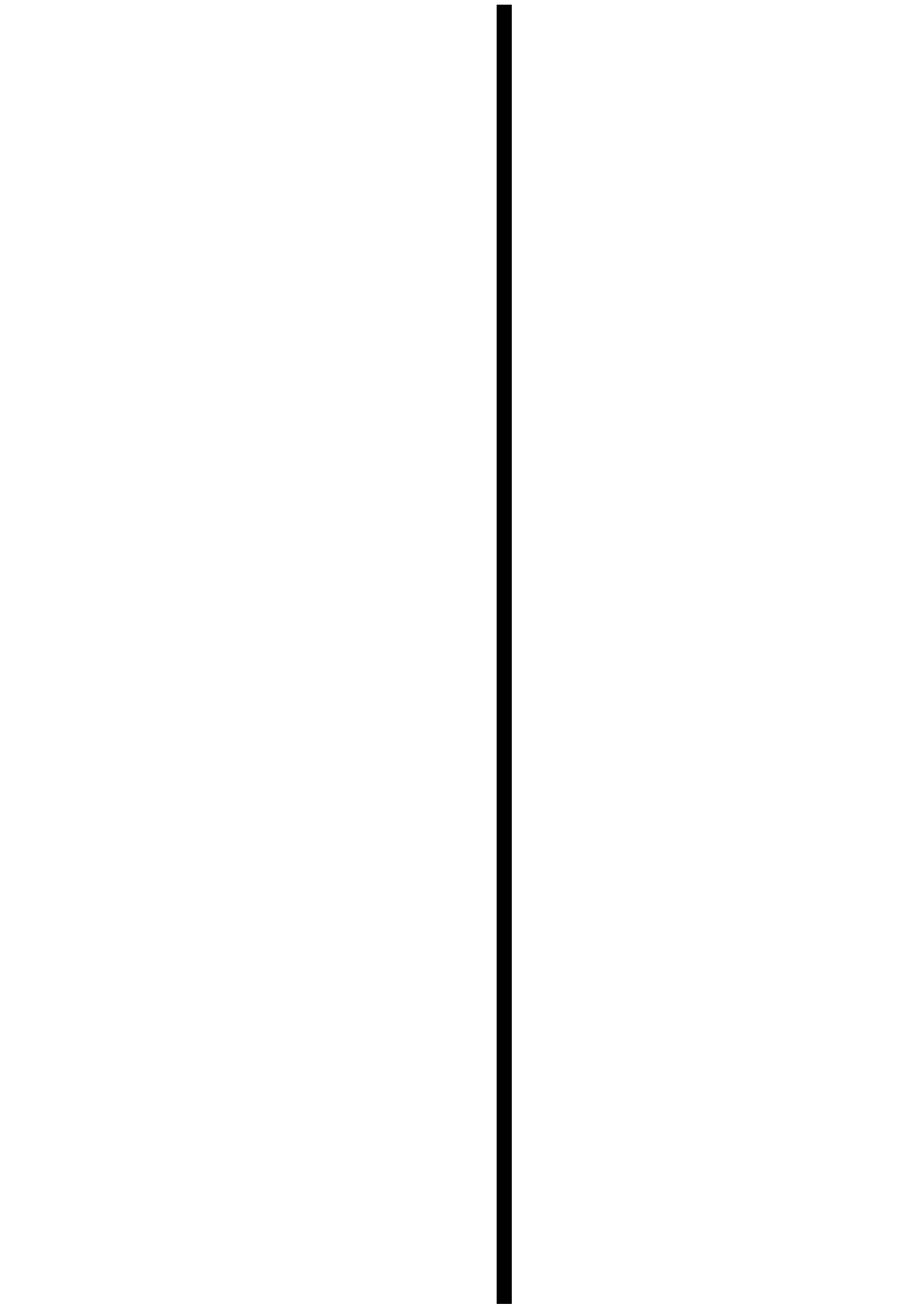
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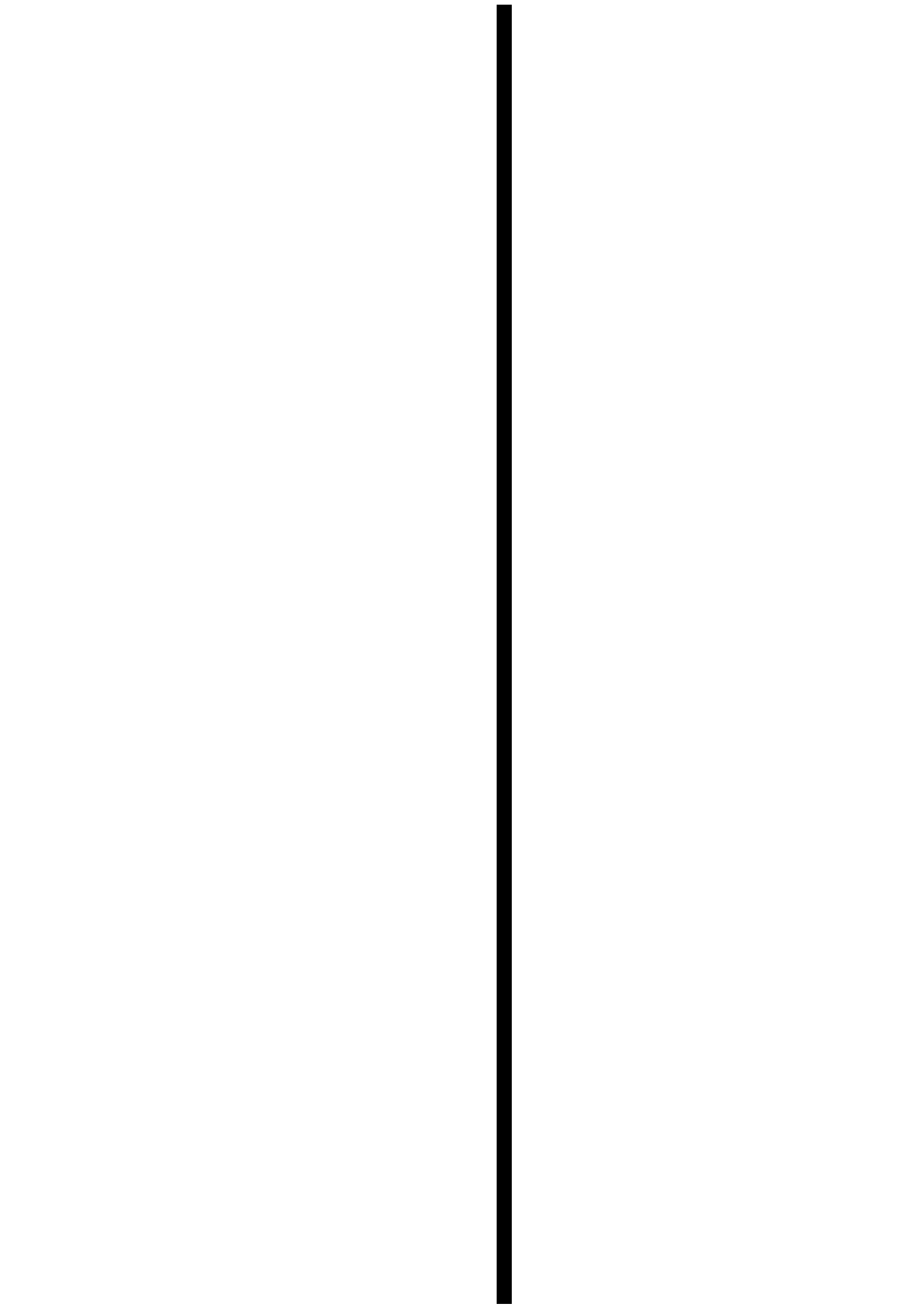


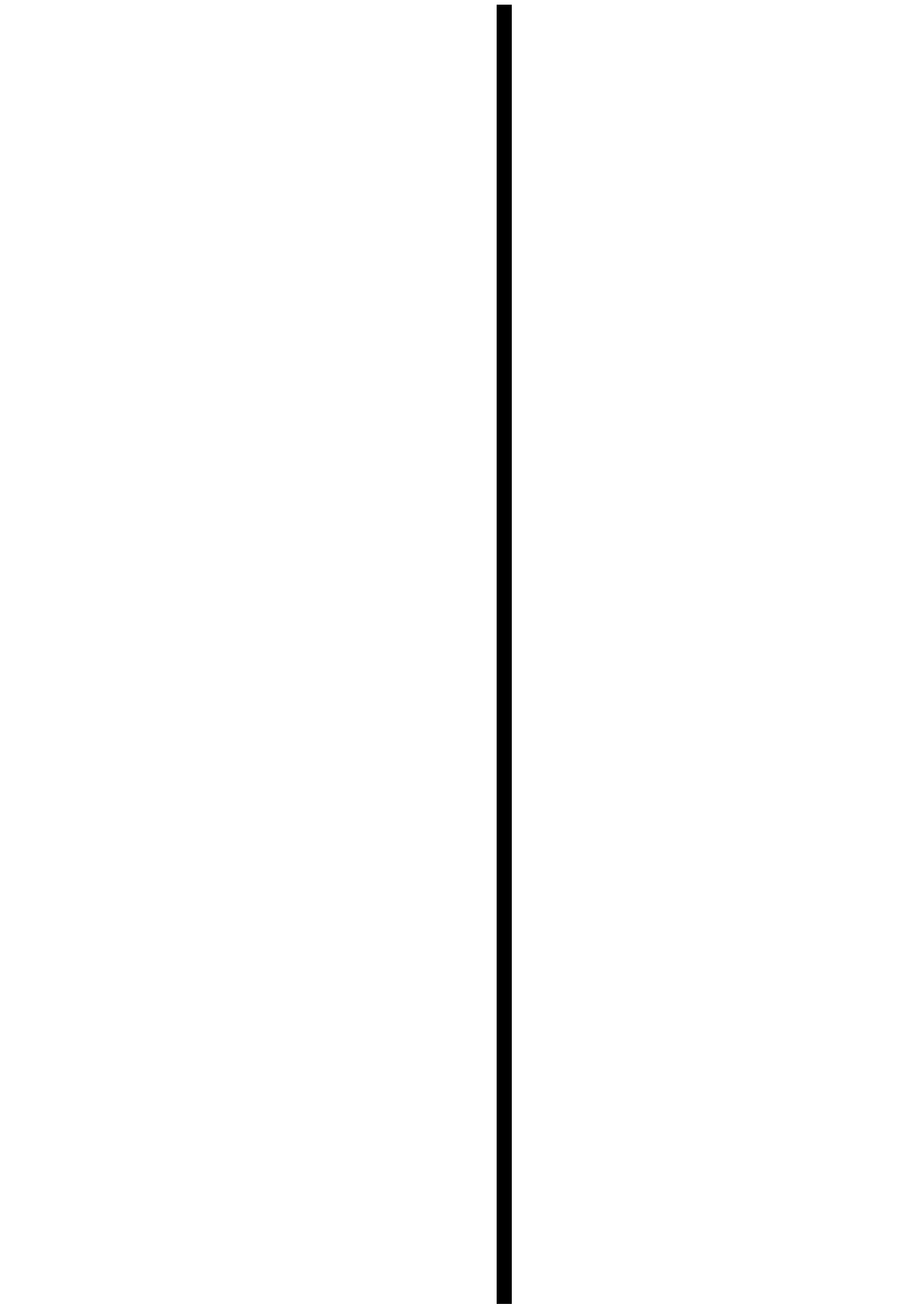
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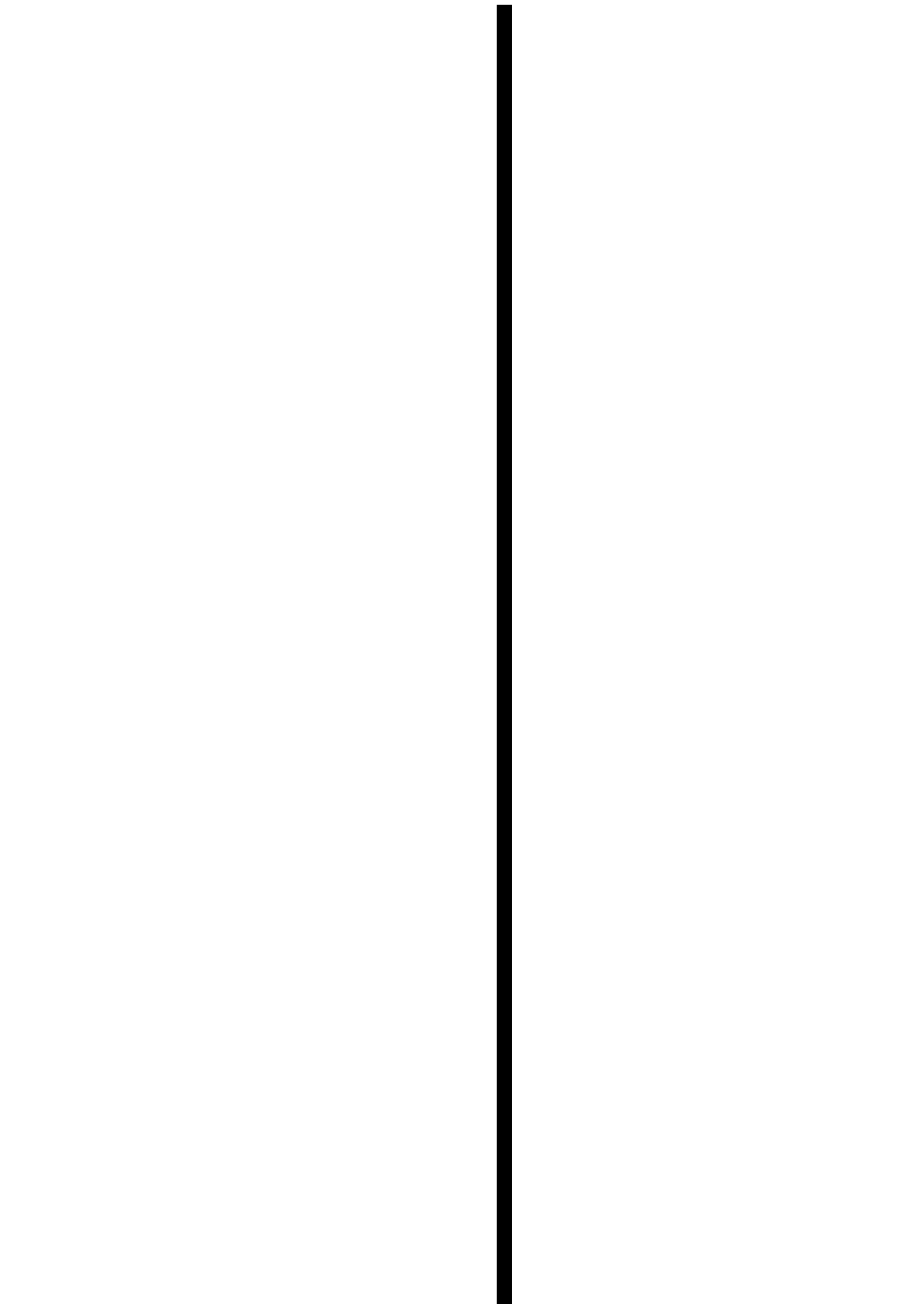


Getty Images









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Partner \

**A Guide to Art Basel: The Must-s**

Now in its 14th year, Art Basel i

Presented By //

T.M. Brown // December 1, 2015

Every year around this time, the scenesters descend on South F year, the stateside spinoff of the calling Art Basel an art fair is lik swankier than ever before, attr

providing one of the world's big

Before we get to all the shows in Miami, we here at SPIN want to talk about K-PAX, a launch event to show HOLE, on the rooftop of the Gallery at 5:00 PM, brought to you by t

III Points Art Basel Concert Series (December 5 at Mana Wynwood)  
ADVERTISING

If SXSW moved to Berlin for a year, Gosha Rubchinskiy, and got real about Points. The three-year old art, it's a compulsory event for people in March, so when they decide to do it in the middle of Art Basel, you know it

Life and Death Showcase with I (9:00 PM)

III Points Art Basel's opening night in Miami for the fourth time in as long as it's not disappoint with its lineup. The Tale of Us, Mind Against, and The collection of artists that weave into a singular soundtrack. Oh, and announced he'll be joining the Line those tickets are going to be ha

Jamie XX and Four Tet (Friday, |

Jamie xx and Four Tet combine to be the centerpiece of III Points concert. The boys can do when they're in the studio. BBC One Essential Mix from Manchester is an effortless combination of everything into one smooth set. Both are full of acclaim so this set will be some of the richest for it.



A\$AP Rocky and Kaytranada (S

A\$AP Rocky and Kaytranada cl  
this Saturday night set is anyth  
huge year including his sophom  
rumors that he's working on a p  
has been pounding the DJ circu  
worth its salt the world over. B  
Wynwood.

Fuck Art Let's Dance (Thursday  
PM)

By far the best name of any par  
week—or any party in any city d  
bringing Kim Ann Foxman, Justi  
Electric Pickle in Wynwood for a  
with just the right amount of tr  
staples Psychic Mirrors will be  
mixing together soul, funk, and  
singularly South Beach.

Superfine! Jet Set Jubilee (Thu  
Avenue at 7:00 PM)

Ever wanted to see Shamir perf  
3000 square foot chandelier de  
artist Diego Montoya? Yeah, th  
Superfine! have put together ar  
in tandem with their impeccable  
time around they've brought in  
album Ratchet—for a performan  
chandelier is going to be huge.

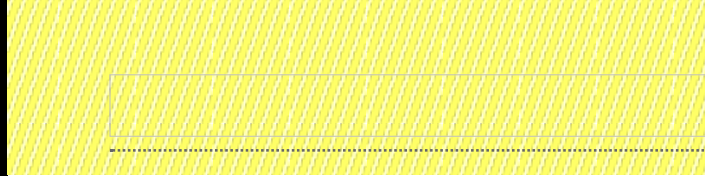
Green Velvet and Tiga (Friday, D

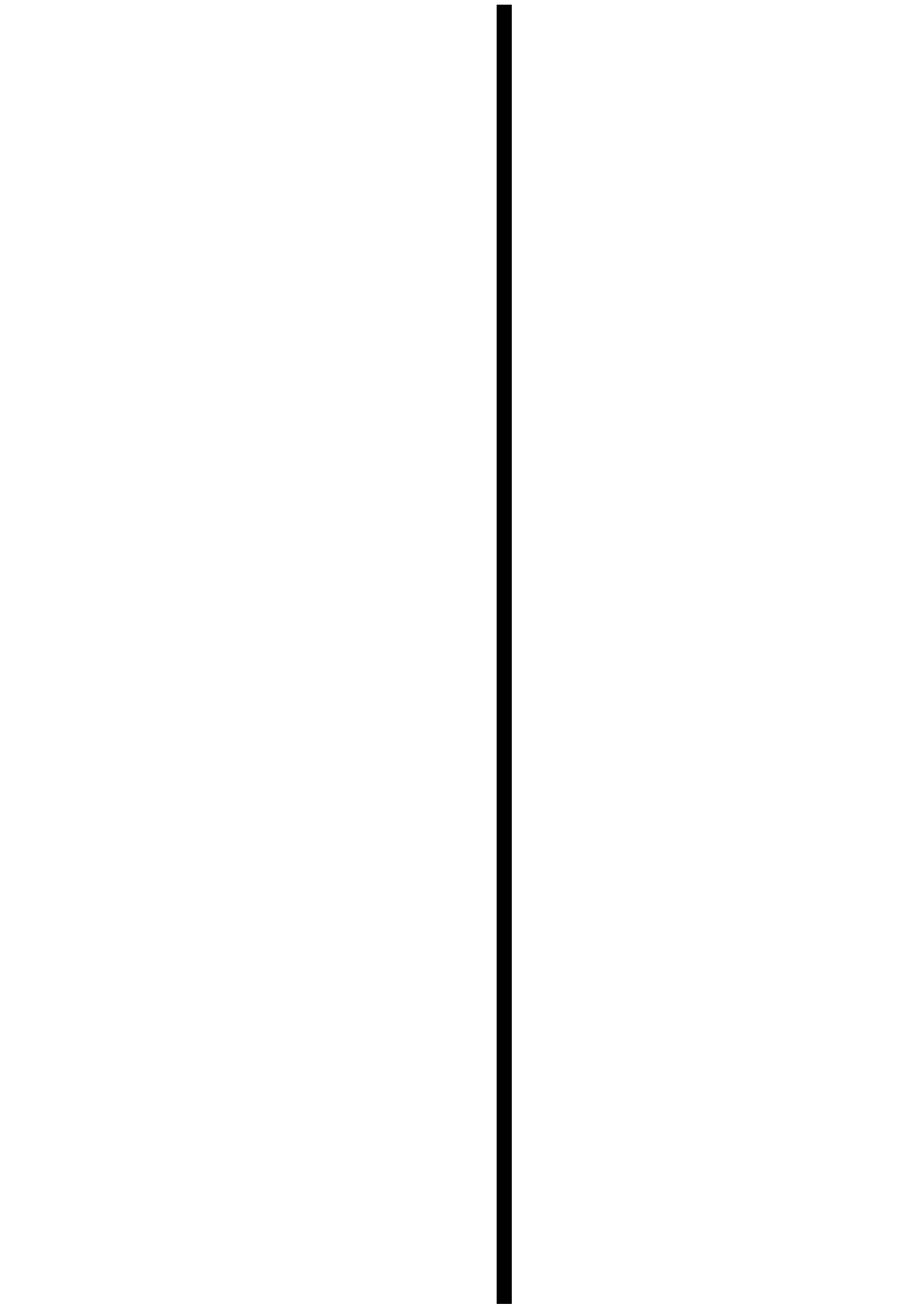
Any show featuring Green Velv  
fantastic. Techno's resident oc  
Tiga, a 1-2 punch that will satis  
alike. This show is flying slightl  
these two are the real deal.

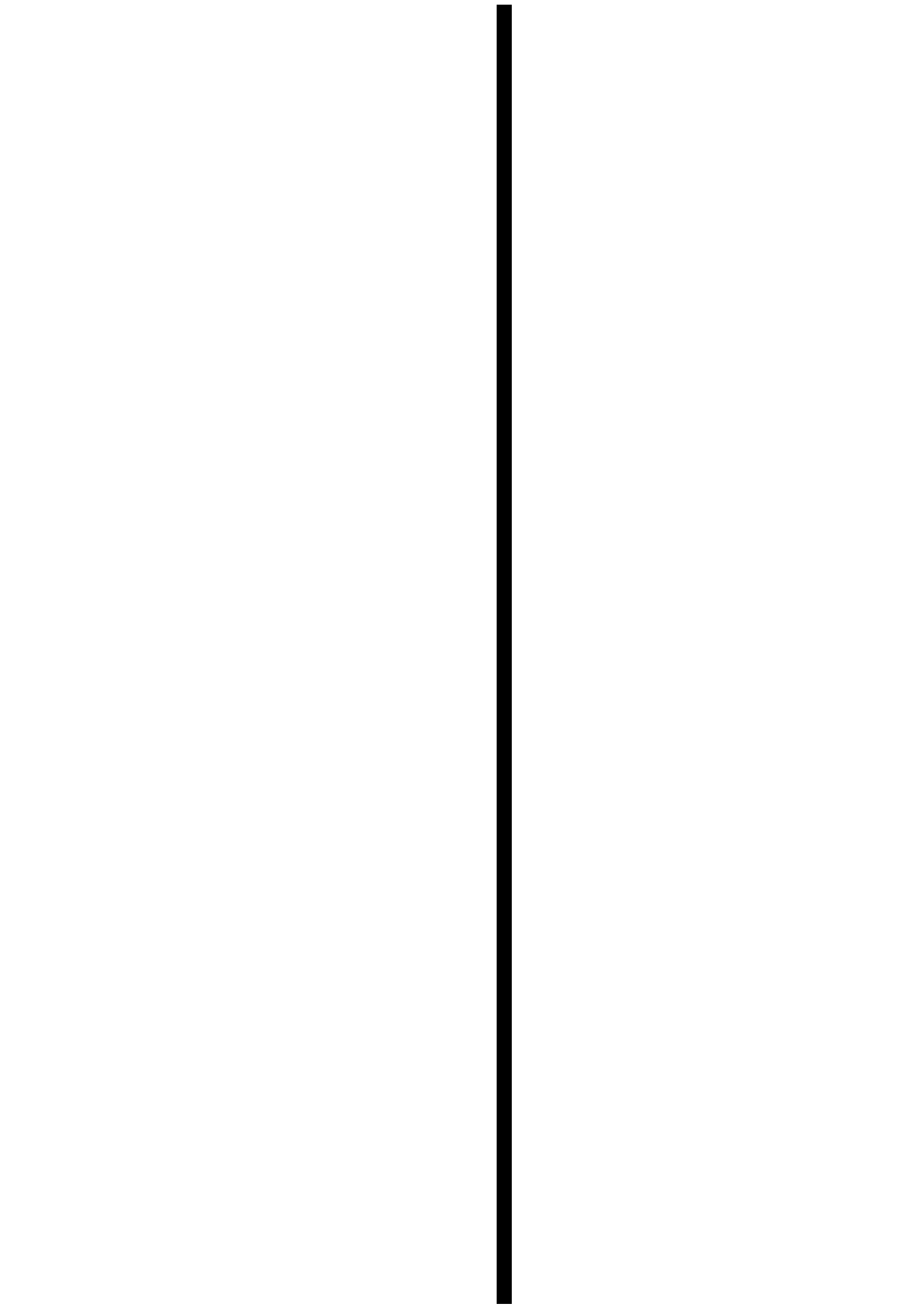
DJ Mustard and Fabolous (Satu  
9:00 PM)

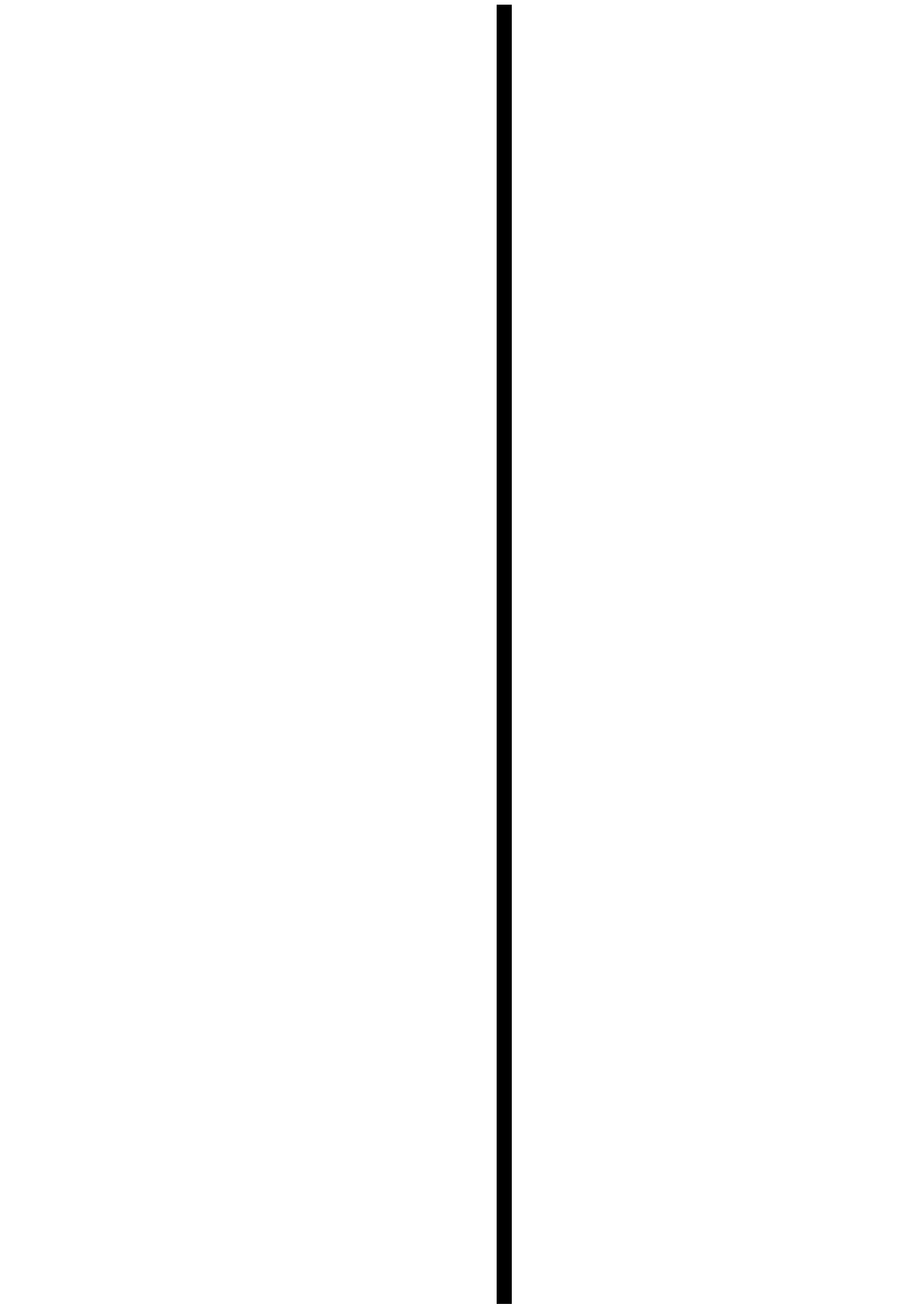
DJ Mustard's fingerprints have  
for the last year and change so  
this Saturday night show. He'll l  
night of throwback hits mixed v  
CLSoundtrack[at]fresh.guestcc

===









This year's annual presentation explores the theme of *Inside: C* from the bright, airy and sophisticated new hanging garden. The installation art by 15 artists that reflect the down barriers between fiction space to create images inspired and alternative landscapes. A (2014), a lightbox by Doug Aitken signs, this work highlights the landscape. Additional featured Clemente, Carlos Cruz-Diez, G Opie, Marc Quinn, Caio Reiser Schnell, Simmons & Burke, Xavi Wasmuht. The works, selected Americas Jacqueline Lewis, re themes and media, including drawin

**[Miami Herald | MiamiHerald.com](#)**

## UNREALISM

**Unrealism:** *Exhibition of figurative Dietch and Larry Gagosian. The Design District. 11 a.m.-8 p.m. Fr*

## LITTLEST SISTER FAIR

Gallerist Anthony Spinello launches Littlest Sister, a "faux" invitation women-identified Miami artists Bastidas. Each artist has a solo sound and performance presentation exploring arts and real estate, v *Second Ave.; littlestsister.com. 8-1 Sunday. Free.*

**Sean Kelly X Chrome Hearts:** W  
Jose Dávila, Robert Mapplethor  
Wiley. Chrome Hearts, 4025 NE

*100+ Degrees in the Shade: A Sun*  
Florida artists. 3900 N. Miami A

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ARTSY

# Your All-End Guide to Mi Art Scene

Artsy Editorial

By Alexa Gotthardt

Nov 24th, 2015 9:56 am

To the contemporary art set, M  
productivity and decadence play  
collectors, artists, and curators  
metropolis to sell their wares, r  
would make *Miami Vice's* Crock  
Beach might be considered the  
fairs and ephemeral exhibitions  
bungalows alike, it's high time t  
happening across the city's spr



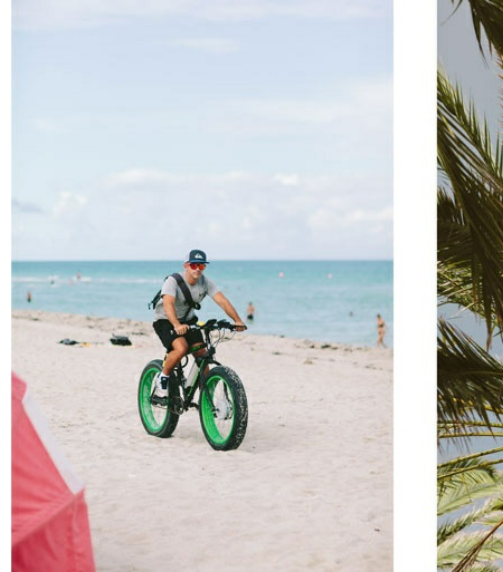
Diana Nawi, photo by Mylinh Trieu Nguy  
Johnson-Milewski, photo by Gesi Schill

With guidance from four Miami  
Emmett Moore, curator Diana N

Perez—we highlight the art spaces, beaches and swamps, American collections of rare palm trees and after the art-crowd's dust settles, a place where cultural output of a

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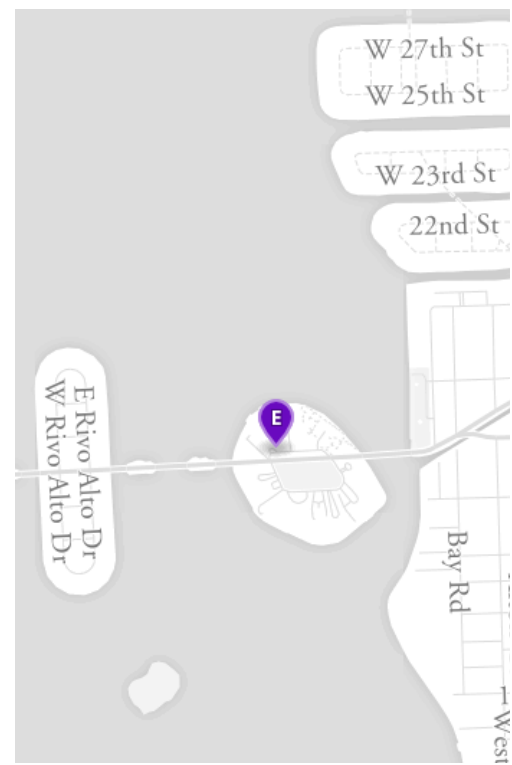
## Miami Beach



Photos by Gesi Schilling.

Edged by sherbet-hued high-rise chairs, this skinny strip of land—where Miami's more flamboyant from the mainland by Biscayne's holiest Art Deco edifices, flash consort. It's also home to sprawling old-school restaurants, and dives like they were forged in the '50s





## A. Art Basel in Mi

MIAMI BEACH CONVENTION CENTER

After Art Basel expanded to Miami Beach Convention Center (between the 19th and 25th Streets), it quickly became an annual stop for art lovers. In addition to an ever-growing brood of art fairs, in December, this mainstay is the Miami Art Fair. A mix of booths from the biggest galleries, younger spaces, curated projects, and emerging artists.

## B. Design Miami/

MERIDIAN AVENUE & 19TH STREET, MIAMI BEACH CONVENTION CENTER

Across the street from Art Basel, Design Miami/ is a cohort of galleries focused on contemporary art, immersive architectural environments, and design. The event is the palm of your hand, created by the team behind the Riva Gallery, Ponty, Maria Pergay, and Julie R.



Rendering of UNBUILT: Design Miami/ F School of Design.

*Insider tip:* Don't miss Kengo Ku completely in plastic, at Galerie military hut—the only one of its Seguin.

## C. Bass Museum

2100 COLLINS AVENUE

Though this museum, founded in 1976, is a well-preserved Art Deco structure, its current director, artist Sylvie Fleury is hanging her work on the building's facade from December.

The glowing neon sign is a part of a running public art collaboration at the museum. This installment, curated by Kath, brings works by Sam Falls, Kath, and Willis Thomas to the lush lawn.

## D. Nautilus, a SIX

1825 COLLINS AVENUE

Two blocks away and right off of Ocean Drive is accompanied by activations from local artist Mira Dancy (with a sprawling plucky fresco on the floor of one room and a mirrored rooftop installation), and a series of idiosyncratic spaces throughout the hotel. Soboleva, Artsy Projects: Nautically Speaking at the hotel.

## E. The Standard South Beach

40 ISLAND AVENUE

Swing by the swank Standard hotel for a snack on its expansive deck, check out Drain's limited-edition posters, and

---

## South Beach



## A. UNTITLED

OCEAN DRIVE AND 12TH STREET

This curatorially driven satellite event, *Hole*, by Taymour Grahne, Steve T, and Steve T. Throughout the week, performances will take place in the surrounding landscape. Don't miss Hollander's *MILE*, beginning each day at 4 p.m. Also on our radar is UNT, which features works that replace traditional art fair

## B. Scope

801 OCEAN DRIVE

This year marks Scope's 15th anniversary, featuring 150 exhibitors along with curated sections: SCOPE Program, and FEATURE, the last of which explores new approaches to photography.

## C. La Sandwicherie

229 14TH STREET

For a much needed dose of sustenance, grab a stool at La Sandwicherie and enjoy their signature sandwiches—all served on a bun. Wash it down with a smoothie. Open late at night for a snack and hazy conversation, it's a crowd. It's one of the few places open until 5 a.m.

## D. Mac's Club Deuce

222 14TH STREET

Miami's oldest bar, Mac's Club Deuce, is offering a swirl of whiskey and jazz. It's a place where sharks, and wobbling newbies are welcome. The owner, Mac Klein, turned 100.



Exterior of The Wolfsonian-FIU. Courtesy of The Wolfsonian-FIU

## E. Wolfsonian-FIU

1001 WASHINGTON AVENUE

This museum is one of the crowning achievements of a Miami philanthropist and passionate collector. In 1986, he donated his ever-growing collection of propaganda—his collecting habit included treasured vintage hotel keys—the museum's stunningly beautiful Mediterranean Revival facade, “Margin of Error,” which takes a mastery of engineering and catastrophic crashes, explosions, collapses, and disasters to interrupt the path of progress.”

## F. Puerto Sagua

700 COLLINS AVENUE

*Insider tip:* For a quick, low-key, authentic take on Cuban diner-style food, take a seat at this Cuban diner-style eatery. With paper placemats, complete with a kitchen fire, Puerto Sagua has taken the city by storm on November 30th, just in time for the holidays.

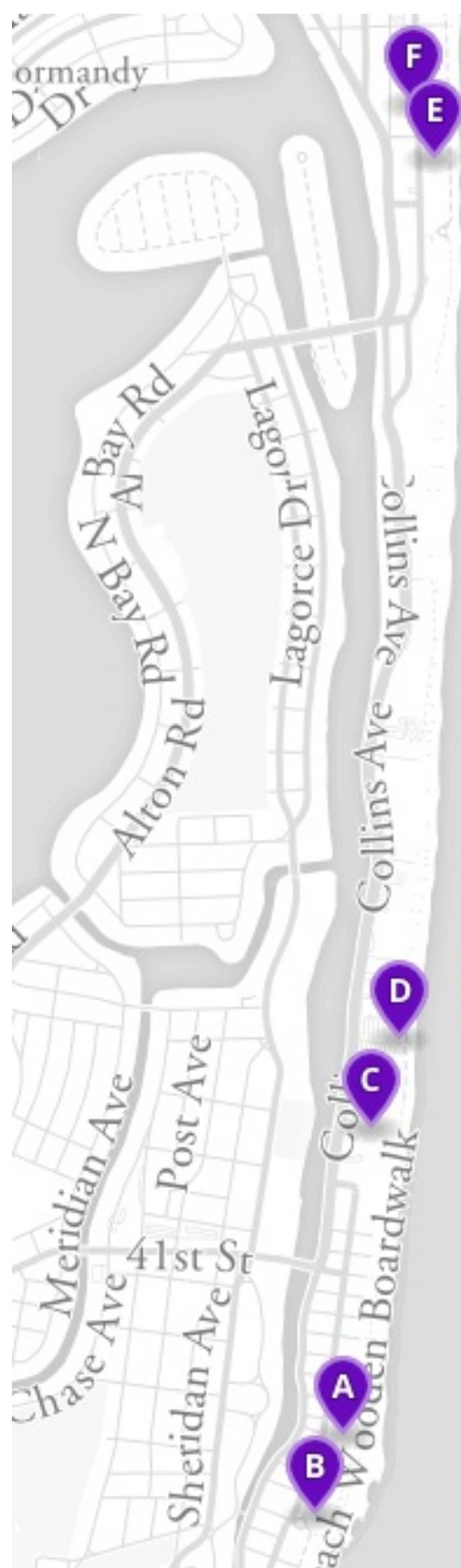
# G / H / I. Joe's, Mi

11 WASHINGTON AVENUE; 730 FIRS'

*Insider tip:* For a longer, more lu  
favorites: Joe's for stone crabs  
Milo's for fresh fish; and Prime

---

## North Beach



## A. Faena Hotel

3201 COLLINS AVENUE

Collector and hotelier Alan Faena has built the Faena Hotel with an ambitious art spa designed by architect Peter Koolhaas's OMA. While the Forum programming kicks off—and into December, when assume vivid a

disco on the beach. It's open to



Rendering of assume vivid astro focus's

## B. EDITION Hotel

2901 COLLINS AVENUE

While it might be best known for its underground scene (cool-kid magnet BASEMENT), the hotel has a rough projects in its poolside bar. The hotel's long marble lobby and stand of art. James (Bungalow 262) shows work by Couillard, and Harper's Books (E) features artist Sue Williams of her new, colorful

## C. NADA

THE FONTAINEBLEAU MIAMI BEACH, FL

Making a move from the charmingly hip uptown to the high-gloss Fontainebleau, the Dealers Alliance (NADA) fair, which features L.A.'s Anat Ebgi to Berlin's SANJA. Exhibitors are known for bringing



## D. PULSE

---

INDIAN BEACH PARK, 4601 COLLINS

A couple of blocks north is another hub, the main drag. From mainstay galleries to groundbreaking nonprofits like the Miami Museum, mount focused presentations of contemporary art in the fair's curated section, PLANNED, and selections from idiosyncratic Miami-based artists.

## E. Miami Project and Art on Paper

---

DEAUVILLE BEACH RESORT, 6701 COLLINS AVENUE

Take a cab a few minutes north to the Miami Project and Art on Paper, taking place at the Deauville Beach Resort. Also filling this hub is a series of installations, and new media interactive art. A curatorial effort. We're especially excited to see the venue Trans Pecos is setting up a series of installations. Michael Beharie, among others.

## F. Sandbar Lounge

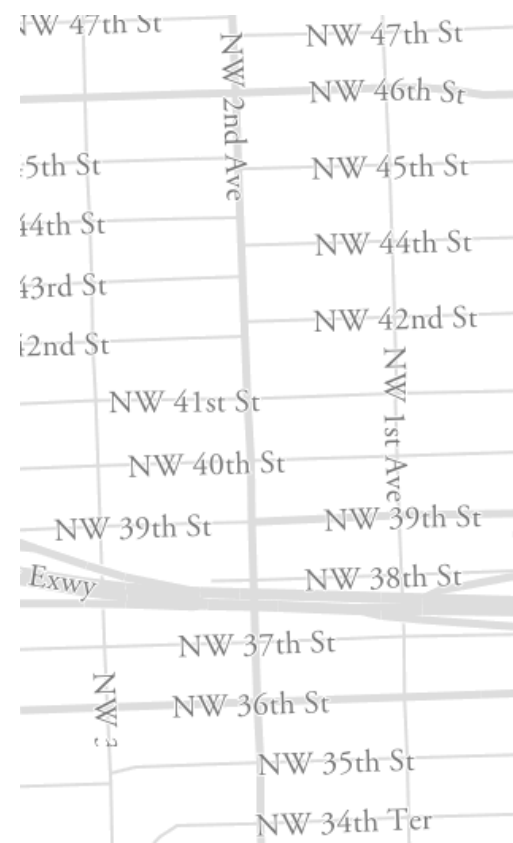
6752 COLLINS AVENUE

*Insider tip:* Across the street, visit the Sandbar for a drink and game of pool.

---

## Design District

As you pass across the causeway, the Miami skyline comes into focus. The Design District is a dynamic cultural spaces. You may find it just north of highway 195, where you'll have, in recent years, been converted into galleries, and restaurants.



## A. ICA Miami

4040 NE 2ND AVENUE

While its new Aranguren & Galle construction, the one-year-old contemporary exhibitions to its solo exhibition by radical video anticipating. For his part, Emme programming: "I'm excited to see put on some great shows in the what's in store."

## B. de la Cruz Collection Art Space

23 NE 41ST STREET

Around the corner, visit one of brought into the public sphere by group show "You've Got to Know irreverent highlights from the c most influential work.

*Insider tip:* "The private collectio

contemporary art,” says Diana I



Installation view of "Beatriz Monteavaro"

## C. Locust Projects

3852 NORTH MIAMI AVENUE

Since its founding in 1998, this steady stream of experimental ambitious work by a bevy of you choreographer Silas Riener, ins' conceptual artist Martine Syme

*Insider tip:* And as you traverse graphic prints, emblazoned with "Always" plastered on city buses "Chitlin' Circuit" posters, which musicians could perform freely

## D. Jeffrey Deitch "UNREALISM" at t

191 NE 40TH STREET

Sometime rivals Jeffrey Deitch

collaboration over four floors (District architectural gem. They brings together artists—from J Juliano-Villani—representing a r



Larry Bell's 6 x 6 An Improvisation. Copy Chinati Foundation.

## E. Larry Bell's 6 x 6 at the Melin Building

SUITE #200, MELIN BUILDING, 3930 M

White Cube brings Larry Bell's 6 x 6 installation built from towering Light and Space pioneer's masterpiece to provide a reprieve from the teeming fairs

## F. Mandolin

4312 NE 2ND AVENUE

*Insider tip:* For lunch or dinner, try the favorites, Mandolin: "It's such a great place with the nicest people." It also serves a hidden patio dotted with sky blu

# G. Michael's Genuine

130 NE 40TH STREET

*Insider tip:* Or for heartier fare in a more casual seat at Michael's Genuine, open to the public (see Schwartz. It's one of Jorge Perdomo's (see devouring the Harris Ranch blackberry brioche bun).

---

## Little Haiti / North

In the 1800s, this area, north of the city, was a grove, from which it drew its name. The neighborhood is defined by its Haitian immigrant population.



## A. Gallery Diet

6315 NW 2ND AVENUE

Founded by impresario Nina Jochims, the mainstay recently moved north to a 10,000-square-foot compound in the h

home,” says Johnson-Milewski. windows and outdoor space. With “Trees in Oolite,” the gallery’s first, its full advantage. In the complex Emmett Moore, Katie Stout, an avocado, and oak trees. Inside, skyscapes she painted *en plein* occasional candle as her only li



●  
Katie Stout

Gallery Diet



•

Emmett Moore

*Ass Tray(After the garde*

Gallery Diet

## B. Spinello Project

7221 NW 2ND AVENUE

This experimental space is up t week with “Littlest Sister,” a co art fair, with the tagline “Smalle gathers “booths” by 10 women- working in painting, installation,

## C. Michael Jon Ga

255 NE 69TH STREET

This gallery’s roster is chock fu the country—Paul Cowan, Math month, Sofia Leiby brings bright and words breaking out of alpha abstraction.

## D. Fiorito

5555 NE 2ND AVENUE

*Insider tip:* Travel south past Lit Argentinian restaurant that’s “a Emmett Moore. “I have dreams

—————

## Wynwood





Haas & Hahn mural in progress at Wynwood Cooper.

Wynwood has become the post-Miami's art scene to the mainland. Over the last six years, murals by the district's abandoned factories and collections have followed suit, formerly industrial neighborhood vibrant Puerto Rican community.



## A. Wynwood Walls

2520 NW 2ND AVENUE

Pioneered by vociferous street  
late real estate developer Tony  
Wynwood Walls were some of the  
art set to Wynwood in 2009. Even  
colorful cohort that includes street  
some of its undisputed masterpieces  
Futura to Os Gemeos. This year  
Crash, Logan Hicks, and more) :

## B. Rubell Family Collection

95 NW 29TH STREET

Amassed by charismatic patron  
collection is housed in a monumen  
once owned by the Drug Enforcement  
“MAN’S LAND,” focused on the impact  
from Michele Abeles and Jenny Holzer

*Insider tip:* Don't miss Jennifer Holzer  
signature interactive food-based  
buttering bread as an act of inter  
December 3rd from 9–11 a.m.

## C. The Margulies WAREHOUSE

591 NW 27TH STREET

Housed in a repurposed Wynwood  
collection belongs to Miami  
new exhibitions of work by Anscombe  
recent acquisitions of pieces by  
more.

## D. Spencer Finch's

3401 NE 1ST AVENUE

*Insider tip:* While strolling through

Finch's ice cream truck. "His so  
area with edible frozen works o



Mana Wynwood's facade. Image courtesy of

## E. Mana Wynwood

318 NW 23RD STREET

This year, Mana Contemporary  
devoted to contemporary art and  
about New Jersey compound. L  
influential private collections (t  
the Jorge M. Pérez Collection, a  
this new mainstay on the Wynwo

## F / G. Art Miami a

3101 NE 1ST AVENUE

These sister art fairs, the 26-ye  
Context, are must-see stops in

## H / I. Panther Cof

1875 PURDY AVENUE; 176 NW 24TH

*Insider tip:* For a caffeine boost  
McGee mural-swathed building  
among creative Miamians, try G

says Emmett Moore. "It has a lot of  
with some silly artsy stuff mixed in

---

## Park West/Down



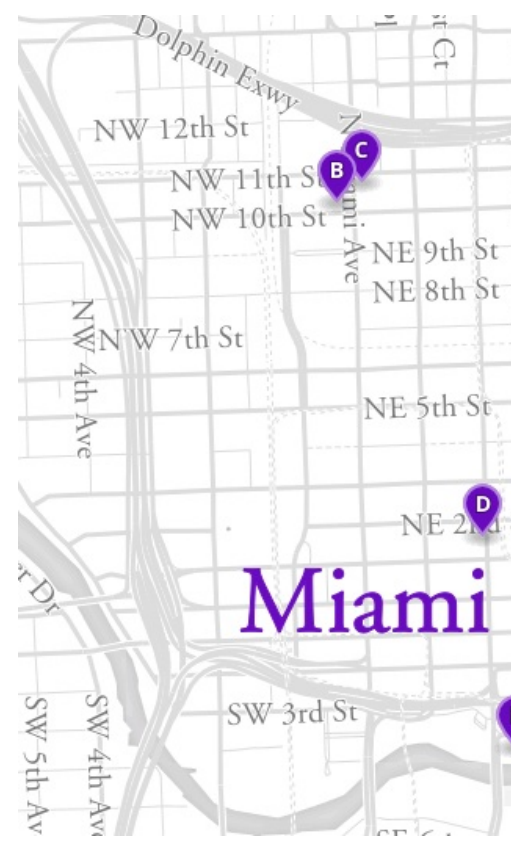
•

Nicolas Lobo

*Installation view: The*

Pérez Art Museum Mi

Taking the southern route from  
MacArthur Causeway, you'll land  
south of you. Here, skyscrapers  
In recent years, the adjacent wa  
down Millennium Park, has tran  
manicured landscape of garden



## A. The Perez Art Museum

1103 BISCAYNE BOULEVARD

This stunning museum, which opened its doors in 2013, recently brought in a new director to helm its ambitious program. The museum is currently featuring a mid-career retrospective, “Sunshine and Rain,” by Miami-based artist Nicolas Lobaton. The exhibition features large-scale concrete sculptures that he forged in a swimming pool.

## B. Cisneros Fontanals

1018 NORTH MIAMI AVENUE

This stunning building, its facade and interior together resemble a verdant jungle. The building houses Cisneros’s comprehensive collection of contemporary art. Now, don’t miss Cuban artist Guillermo

## C / D / E. The Core Zuma

1 035 N. MIAMI AVENUE; 1 34 NE 2ND

*Insider tip:* For a cocktail (we recommend passion fruit shrub and pineapple to bar.” For dinner, head south to a delicious Catalan fare. Or for a reservation at Zuma for elegant dining overlooking the water.



Photo by Gesi Schilling.

—Alexxa Gotthardt

## A Short List Week Events

Gagosian, Stallon  
Munch are bringing

By Ryan Steadman • 11/27/15 1



ven Isaac Julien's *Stones Against*  
2015. (Photo: Cour

Miami Art Week gets a bad rap for  
Cristal, the caviar and the unicorn  
that happen). But, in salute to the  
about art, not bikini models) can  
a handful of events that put the  
For a huge and updating list of c

MONDAY NOVEMBER 30

Isaac Julien | Commission for Re

**Basel in Miami Beach**

**Opening**

**Jewel Box, National YoungArts F**

**2100 Biscayne Boulevard**

And we're off! Rolls-Royce, the  
and '90s rappers, has commissi

artist Isaac Julien titled *Stones*.

at the YoungArts Jewel Box as

Covering 15 screens, Mr. Julien

glacial ice caves in the Vatnajöl

this remote landscape as a met

beauty that can only be access

reflection. Damn that's deep! S

District this year in your soupec

much-needed ego (and id) chec





A moon painting by Anne Craven

### **Gallery Diet**

**Ann Craven's I Like Blue**

**Opening reception**

**6315 NW 2nd Avenue**

**5-8 p.m.**

A teacher's influence lasts a lifetime. Ann Craven's former students from the University of Florida, including a gallery in the Basel host-city of Switzerland, and Tom Milewski, owner/director of Corridor Gallery, are her favorite, Gallery Diet. Cut to 2015, the show of her former teacher's work is in the coming neighborhood of Little I

reason enough to see this show  
be the best place to find crusty  
run this city for more than just

TUESDAY DECEMBER 1



**“Unrealism”**

**Organized by Gagosian Gallery:  
Moore Building**

**3841 NE 2nd Avenue, Miami**

**Opening reception 5-8 p.m.**

This is kind of like when the Per  
first time: it was fearsome yet  
brought former art world foes l  
under one Design District roof?  
know it will be a humdinger, too

John Currin, Elizabeth Peyton a  
which includes young hotshots  
Kruglyanskaya. It's all part of th  
collector funds to their secret  
take over the world... Can *nothi*



Yo! Ac

**Galerie Gmurzynska 'dinatoire'**  
**Villa Casa Casuarina**

1116 Ocean Drive

8:30 p.m. Private

Guest curator Germano Celant (this Zurich gallery with some to know, the usual masterworks) and will be held at the sumptuous Versace former castle-like home of the the Versace Mansion. Oh and the *Mom Will Shoot!* and *Rhinestone* is an accomplished painter himself if you Netflix *Rocky* in your hotel your mini-fridge, you can convince anything.

THURSDAY DECEMBER 3



NADA Miami Beach 2012

**NADA Miami Beach art fair  
Private preview  
Fontainebleau Miami Beach  
4441 Collins Avenue**

**10 a.m.-2 p.m.**

The market for emerging art is Wrong. That's exactly what the get all the primo goodies for th can we? This is what you do: se out your list of potential emerg something that you can move v the Fontainebleau a few hours e elbow and kneepads. The Horts when jockeying for position in f shouldn't be either. Okay, deep |

**FRIDAY DECEMBER 4**



Mi

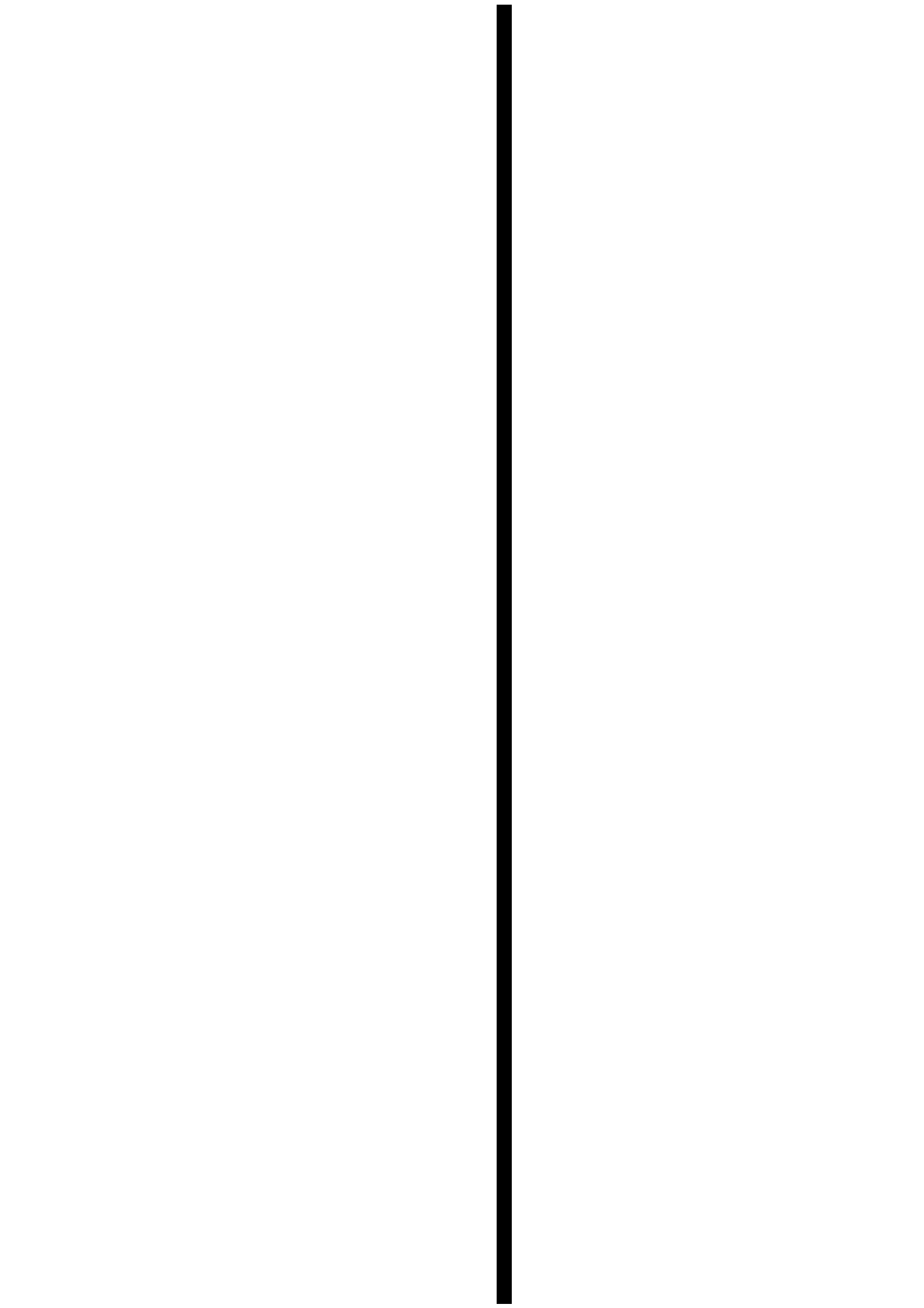
**Edvard Munch Art Award  
Shelbourne Hotel South Beach  
1801 Collins Avenue  
By invitation, or Art Basel First C  
VIP card**

Now this is a big deal. The Edva  
10-year hiatus, and the winner v  
Week (yes, that thud is the sou  
500,000 NOK award (roughly \$5

no older than 40 years of age, v  
talent within the last five years  
at the Munch Museum in Oslo, I  
that the reception should be fil  
has us considering this party a

-HAMPTONS MAGAZINE

**What to Expect at Art Basel in Miami Beach This Year**  
Share





# Art Basel M 2015 Party

By [Jose D. Duran](#)

Wednesday, November 4, 2015 | 13 days ago



Photo by Nate "Igor" Smith/[drivenb](#)

## [Spring break forever.](#)

Yes, art world, Art Basel in Miami pretend all you want that you're brow art and lectures, but nobody get some serious partying done there's one thing we're really go

And rest assured, there will be t  
From the completely free to inv

collection of musically driven, n  
in, because, you know, we aren'  
closing time – 24 hours in Miar  
time for you to make an Art Bas  
probably has a flight back to Ne

Check back often for updates, |  
as more events get announced.  
[an email.](#)

## Tuesday, December 1

*Slap & Tickle Art Basel with Dav  
3456 N Miami Ave, Miami; 305-5  
\$20 plus fees via [showclix.com.](#)*

Favela Beach with Mr. Brainwas  
p.m. Tuesday, December 1 at W  
305-938-3130; [wallmiami.com.](#)  
[wantickets.com.](#)

## Wednesday, December 2

*Behrouz & Friends Art Basel Editi  
Bedouin, Wall Lounge, 2210 Coll  
[wantickets.com.](#)*

*A Very Superfine! Kickoff Party w  
presented by Superfine! House of  
Ave., Miami. Tickets \$25 via [supe](#)*

## Thursday, December 3

# Related Stories

- [III POINTS ANNOUNC  
SERIES LINEUP: JAM](#)

*PAMM presents “Dimensions” by  
McNamara, Pérez Art Museum M*

*PAMM Sustaining and above level  
Design Miami, and Art Miami VI*

*Life and Death Art Basel with Ta  
special guest Richie Hawtin, Mar  
p.m.; tickets \$15 to \$66 via [residen](#)*

*Connan Mockasin, Bardot, 3456  
\$15 to \$20 via [showclix.com](#).*

*A Jetset Jubilee with Aeroplane w  
Superfine! House of Art and Desig  
Tickets \$25 via [superfine.design/ti](#)*

*Immortal Technique with Hasar  
Churchill's Pub, 5501 NE Second  
[churchillspub.com](#). Tickets cost \$  
up.*

#### **Friday, December 4**

*When Pigs Fly presented by Link  
Washington Ave., Miami Beach.*

*tINI and Bill Patrick, Heart Nigh  
\$30 via [residentadvisor.net](#).*

*Safe Off/Basel 2015 with Martyn,  
Electric Pickle, 2826 N. Miami Av  
[residentadvisor.net](#).*

*Miami Nice Art Basel, All-White  
400 SE Second Ave., Miami. Tick*

*Jamie xx and Four Tet, presented  
Wynwood, 318 NW 23rd St., Mia  
[showclix.com](#).*

*Miami Hearts Design, hosted by l  
installation, with Afrobeta and M  
Art and Design, the Citadel, 8300*

[superfine.design/tickets](http://superfine.design/tickets).

*Avey Tare (Animal Collective) DJ  
3456 N. Miami Ave., Miami. Doo*

**Nakid Magazine Issue Release F  
December 4, at Libertine, 40 NE  
[libertinemiami.com](http://libertinemiami.com). Admission**

### **Saturday, December 5**

*Danny Howells, Do Not Sit On th  
10 p.m.; tickets \$20 via [residenta](#)*

*Crew Love Art Basel with Soul Cl  
Izadi, Jeremy Ismael, and Miami  
Ave., Miami. Tickets \$15 to \$35 vi*

*Big Times in Little Haiti with Jeff  
Krisp, presented by Superfine! Ho  
Second Ave., Miami. Tickets \$25*

<http://www.miaminewtimes.com/ads/show/Mid>  
**David Squillace. 11:30 p.m. Satu  
Collins Ave., Miami Beach; 305-  
to \$70 via [wantickets.com](http://wantickets.com).**

### **Sunday, December 6**

*The Visionquest Experience with  
Shaun Reeves), DJ Three, Behrou  
Ave., Miami. Tickets \$20 to \$30 vi*

*Dark Basel with Necro and Mad  
Second Ave., Miami; 305-757-180  
fees via [eventbrite.com](http://eventbrite.com). Ages 18 a*

=

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The ICA Miami

ALEX BAG

On view December 1, 2015 – January 31, 2016

ICA Miami will present a solo exhibition by performance artist Alex Bag during the winter season in ICA Miami's Atrium Gallery, from December 1 to January 31. The exhibition features Bag's key videos, *The Van*, 2001 and a new installation. This exhibition marks the first time an artist's work since 2009.

==



Isa Genzken, *Schauspieler*, 2013

## *NO MAN'S LAND*

*Women Artists from the Rubell Family Collection*

December 2, 2015, through May 28, 2016

The Rubell Family Collection/Co announce its upcoming exhibit *Rubell Family Collection*, on view through May 28th, 2016. This exhibit is made by more than a hundred from various cultures and disciplines. These include photographs, sculptures and video. The Foundation's 28-gallery, 45 will contain individual presentations and groupings of artists. Several installations are specifically for this exhibition.

In order to present the exhibition, the Foundation will rotate artworks on view through the gallery, presenting different artists at different times. The exhibition are from the Rubells'

Other exhibitions organized by t  
is currently on view at the Detro  
2016 and *28 Chinese* which is cu  
of Art through January 3, 2016.  
institutions and seen by over o

A fully illustrated catalog with e  
complimentary audio tour will a

To celebrate the opening of *NC*  
presenting *Devotion*, her 12th a  
on December 3, 2015 from 9 to  
gesture as a medium for the ex  
couple engaged to be married a  
simple act of cutting and butte  
repetition as devotion

### List of artists:

Michele Abeles	Candi
Nina Chanel Abney	Jenny
Njideka Akunyili Crosby	Cristi
Kathryn Andrews	Hayv
Janine Antoni	Debor
Tauba Auerbach	Natas
Alisa Baremboym	Anya I
Katherine Bernhardt	Karen
Amy Bessone	Jutta
Kerstin Bratsch	Klara
Cecily Brown	Barba
Iona Rozeal Brown	Yayoi
Miriam Cahn	Sigali
Patty Chang	Louis
Natalie Czech	Marga
Mira Dancy	Annet
DAS INSTITUT	Sherr
Karin Davie	Li Shu
Cara Despain	Sarah

Charlotte Develter	Helen
Rineke Dijkstra	Marle
Theo Djordjadze	Suzar
Nathalie Djurberg	Josep
Lucy Dodd	Marily
Moira Dryer	Diann
Marlene Dumas	Kriste
Ida Ekblad	Wang
Loretta Fahrenholz	Maria
Naomi Fisher	Ruby
Dara Friedman	Cady
Pia Fries	Katja
Katharina Fritsch	Cathe
Isa Genzken	Silke
Sonia Gomes	Laura
Hannah Greely	Celia
Renée Green	Mai-T
Aneta Grzeszykowska	Solan
Jennifer Guidi	Elizak
Rachel Harrison	R.H. C

## EXHIBITION SPONSORS:

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Bank of America Private Wealth Management

PARMIGIANI  
FLEURIER

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THE MARGULIES  
COLLECTION  
AT THE WAREHOUSE  
OPENS TO THE PUBLIC  
WITH NEW EXHIBITIONS

OCTOBER 28, 2015 THROUGH APRIL 30, 2016

# 2015-2016

What are the new acquisitions of  
Anselm Kiefer, Susan Philipsz, I



Liat Yossifor

**Who are the artists new to the W  
Susan Philipsz, Mark Handforth**

**What artists have permanent in  
Pier Paolo Calzolari, Anthony C  
Eliasson, Peter Fischli and David  
Judd, Amar Kanwar, Kiefer, Jani  
Noguchi, Michelangelo Pistolet  
Smith, Franz West**

**Checklist of Artists in this year's  
Magdalena Abakanowicz, Ronal  
Calzolari, Anthony Caro, John C  
Doherty, Ursula Schultz Dornbu  
Weiss, Dan Flavin, Kendall Geers  
Heizer, Pieter Hugo, Hans Jose  
Jannis Kounellis, Sol LeWitt, Ric  
Nickerson, Joan Miró, Isamu No  
Segal, Richard Serra, Tony Smit  
Spano, Franz West, Pavel Wolbo**

**==**

NYTimes

Miami's art museums are grabbing headlines when it comes to actual artwork, the city's marquis continue to steal the show. The latest example of blue-chip artist Anselm Kiefer that fills nearly a quarter of Warehouse — a garment factory transformed into Margulies. The exhibit opens Wednesday, but "I go through this again ... ." he trailed off, motioning Kiefer directed a small army of art handlers whirling before a dinner benefiting the Lotus House home "World," a 17-foot stack of 400 unfinished canvases played down the show being any kind of aesthetic public feud with that institution over its continued rather than relying solely on private contributors from Mr. Kiefer's handiwork: Don't let meager market process of an artist." Mr. Kiefer, 70, remains a controversial denounced for artwork invoking both World War others a reduction of the Jewish experience to Kiefer. Mr. Kiefer's works refer to everything from the poem Lilith. "Important work always creates polarization who see in me a glorifier of fascism — when you look As for the distinction between having his work show former would proliferate. Collectors should be following own tastes. He compared the phenomenon with like Andrew Carnegie: "I think it was J. P. Morgan

==

The de la Cruz Collection presents *Know the Rules...to Break Them*, a group of artists from their period associated with defining 21st-century art. The influence that technology and digital work, artists exhibited follow the path of Conceptualism and Abstract Expressionism with subtle negations of their own techniques behind painting and sculpture as strategies of stylistic appropriation and originality.

“You’ve Got to Know the Rules...to Break Them” American Abstraction with Generative Explorations of the artists techniques they antagonize accepted practices including cultural, historical and

Per contra, the third floor contains the works of Félix González-Torres transforming everyday objects into repetition, González-Torres, Merz ideologies and reject the notion

By merging a variety of styles a year's exhibition mirror contem conversation of various interpr exhibition: Allora & Calzadilla, T Bradford, Joe Bradley, Dan Cole Jim Drain, Isa Genzken, Félix Go Guyton, Rachel Harrison, Arturc Houseago, Alex Israel, JPW3, A Kippenberger, Glenn Ligon, Mich Ana Mendieta, Albert Oehlen, G Pernice, Sigmar Polke, Seth Pri Josh Smith, Reena Spaulings, R Guyton/Walker, Kelley Walker, C

===

## Mana Conte Announces Art Week Pr

Presenting exhibitions from thr collections in the United States

Nov 03, 2015, 16:01 ET from Ma

MIAMI, Nov. 3, 2015 /PRNewswi announce its second edition of taking place from December 3 t in the Wynwood arts district, th 140,000-square-foot building's Center.

Mana Contemporary will presen programs, including:

**Made in California: Selections fr  
Foundation**

*Made in California*—a phrase pc

text/image works—will be a must-see. Frederick R. Weisman was a pioneer in the art world as it emerged as a center for contemporary art. His collection that includes many of the legendary Ferus Gallery, and such as Light and Space, Finish the direction of Mrs. Billie Milar amass a substantial collection will be works by John Baldessar Goode, Tim Hawkinson, Robert

**A Sense of Place: Selections from**  
Co-curated by Patricia Hanna  
Including a selection of over 60  
Pérez, *A Sense of Place* is an ex-  
way of the collection's recent a-  
America. Despite the fact that  
world, where technology and co-  
boundaries, many of these artis-  
cultural identities by exploring i-  
origin. The show will examine th-  
artists use abstraction, archite-  
sense of place, and how those  
collector and Miami as a develo-  
influential Hispanics in the U.S.  
visionary for incorporating the  
developments.

**Everything you are I am not: Lat-  
Collection**

Curated by Catherine Petitgas  
*Everything you are I am not* pres-  
American contemporary art fro-  
from a piece in the collection b-  
title of the exhibition alludes to  
contemporary artists from the  
mainstream art to produce tho-  
With 55 pieces by 30 artists, th-  
facets of this approach. The Ti-  
January 2011 by Serge Tiroche  
and coming art scenes of Asia,

Eastern Europe. London-based respected collectors of Latin American art and art historian.

**Mana Urban Arts x Bushwick Collective**  
The Mana Urban Arts Project is a collaborative live graffiti painting by 50 influential artists in a factory. Renowned artists include Pancho (Italy), Case Maclaim (California). The space is an industrial space adjacent to Intrepid Park, featuring a skateboarding scene, performances, and live music.

### ALSO ON VIEW AT MANA WYNWOOD

#### **PINTA Miami**

PINTA Miami is the only curated art fair with a geographic focus that looks to explore contemporary American art identities and issues. PINTA has updated its format to include an international team of recognized artists and five newly designated sections.

### SPECIAL EVENTS

#### **VIP Preview Reception**

An exclusive preview dinner will be held with the New York Symphony Orchestra.

#### **III Points Music Festival**

In partnership with III Points, Mana Wynwood will host after-hours music events in the stadium.

### SHOW INFORMATION

**Mana Contemporary**

**December 3-6, 2015**

**Mana Wynwood Convention Center**

**318 NW 23rd Street**

Miami, FL 33127

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

**Preview Reception**

Tuesday, December 1: 6pm – 9pm

**Public Hours**

Thursday, December 3: 11am – 6pm

Friday, December 4: 11am – 8pm

Saturday, December 5: 11am – 6pm

Sunday, December 6: 11am – 6pm

**Admission**

Admission to Mana Contemporary is complimentary, unless otherwise noted. For more information regarding PINTA Miami, please contact us at [info@manacontemporary.com](mailto:info@manacontemporary.com).

PAPER MAGAZINE'S 2015 MEGA GUIDE TO ART

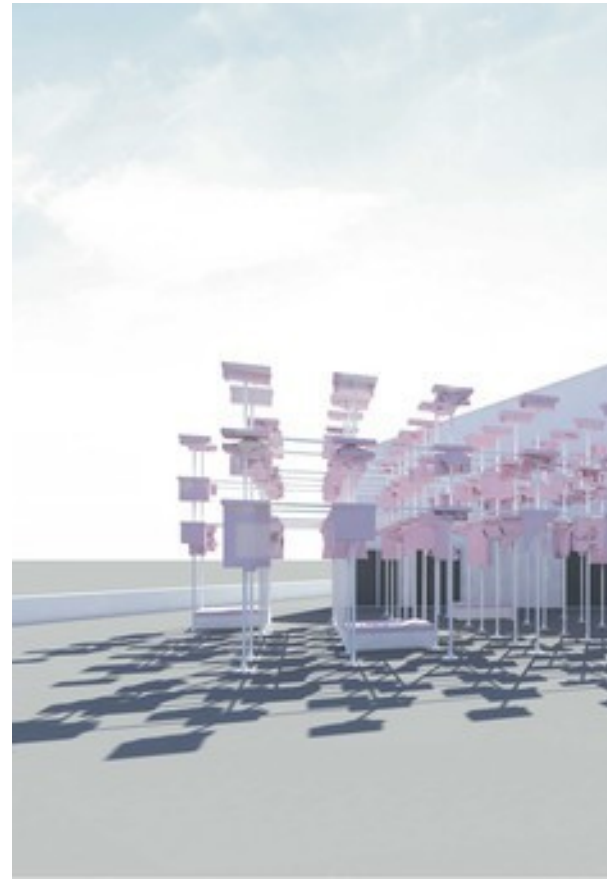
Art Basel is just a month away. The Miami Beach Convention Center will be even bigger and better, with more galleries exhibiting from December 3rd to 5th. The Armory Show, Noah Horowitz, i



Rendering of the new Miami Beach City Hall building. Work on the \$615 million renovation is set to begin as soon as AB/MB ends its \$20 million re-do of Lincoln Road. Corner Field Operations, the firm that won the contract to update the original

All the AB/MB side-sectors returned, showing “historically informed” galleries showing new works; and emerging artists, including Villa

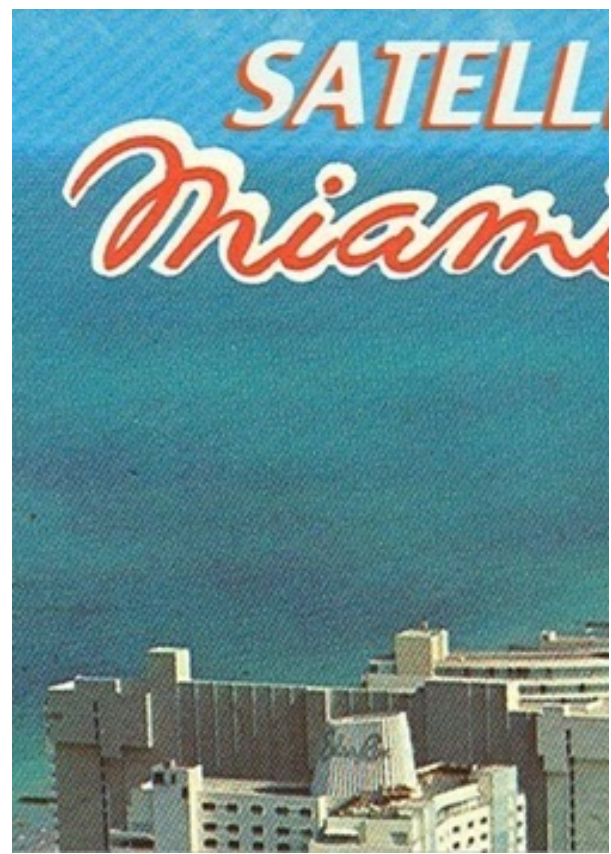
derived from the scene of the 1 Drive and, "Polyrhythm Technoi electronic music" by Henning Fe presented by Galerie Max Mayer



UNBUILT Yves Behar is the recipient of the "Visionary Award" and he'll be hosting the convention center team from Harvard was chosen for their submission, "UNBUILT," a series of design projects. Expect thirty firms from Brazil, showing new works by the Secondome, with hand-crafted

Several changes and new editions are counting — satellite fairs: Miami Deauville Beach Resort (6701 Collins) site of the NADA fair; while the new street to the Fontainebleau (44





The Miami Project is also launching SATELLITE that will show various properties up near their 73rd St (fill the rooms in the Ocean Terrace Beach) with different installations. Tiger Strikes Asteroid. It's opening a VIP/media event on December 1st at Pecos, the music venue out in Coral Gables. The band Zs, are putting together a performance at the Beach Amphitheater, emphasizing the importance of art practice."



Grace HartiganX Contemporary a  
edition in Wynwood running from  
opening on December 1st from  
on hand, plus special projects in  
presented by Michael Klein Arts  
curated by Pamela Willoughby; ;  
TIMEBAG.

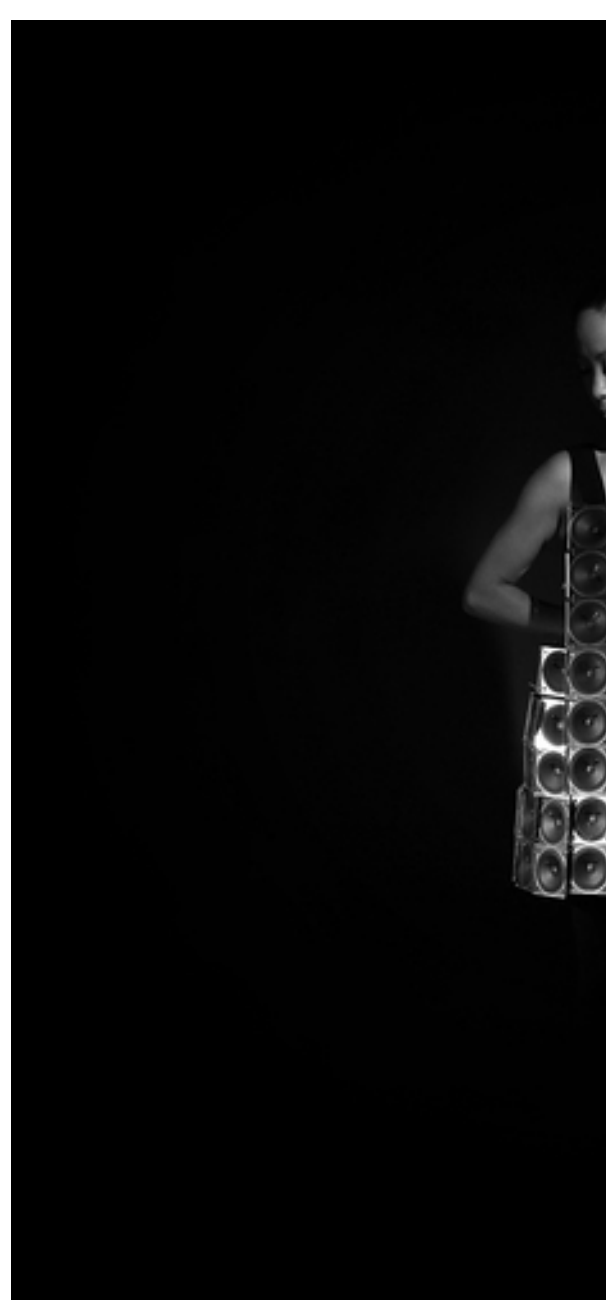


Kate Durbin's "Hello Selfie" / Courtesy of Askinaz PULSE Miami Beach returns to the Convention Center (1101 Brickell Avenue, Miami Beach) starting on December 1st featuring a panel discussion with Hyperallergic, an interactive piece by Kalup Lin, a live performance by Kalup Lin, a talk by the City of Miami via a talk at 5 p.m. The event is part of the "Sunset Celebration" from 5 to 10 p.m. TOO, an installation referencing the view in NYC last March. There's a live performance at the convention center, and the fair runs from 11 a.m. to 6 p.m. on Saturday.



Wynwood Walls Wynwood Walls (2 planned this year including “Wal installations and the debut of a Walls Garden.” The walls are by Zacharevic, Fafi, Hueman, INTI, McGinness. Over in the “garden, a mural on stacked shipping containers. Sodamin will be painting the floor. December 1st in the early evening 7 p.m. to 2 a.m. Goldman Property about how art transformed the Times piece. We also hear that Moishe’s Moving, Mana Content mixed-use development on his :

The Patricia & Phillip Frost Art (Miami) will have 5 exhibitions for Braco, Rufina Santana, Carlos E will be a show called “Walls of C Hans Hofmam and, this year, the December 6th, 9:30 a.m. to noon

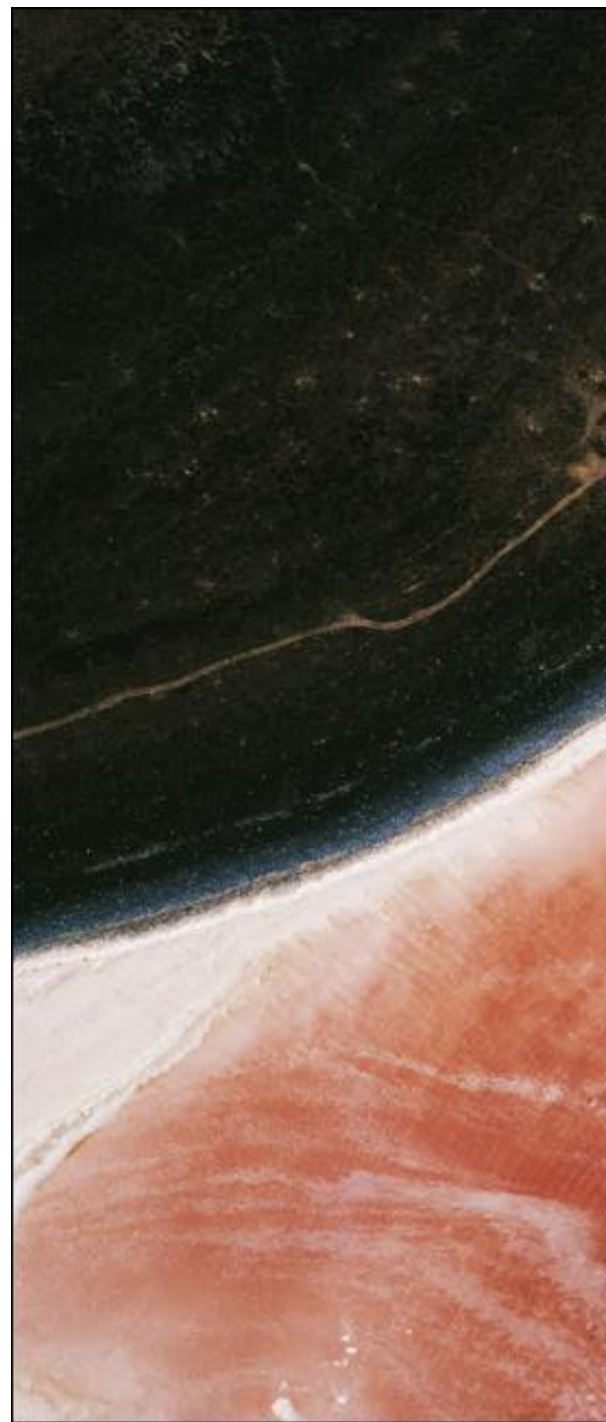


Pauchi Sasaki's speaker dress The  
Drive, Miami) and Peru's gallery  
"Abstraction" by Peruvian artist  
Peruvian restaurant, La Mar by  
restaurant on December 3rd fea  
Sasaki who'll be wearing her dre





A previous food installation by (95 NW 29th Street, Miami) will "Land" featuring women artists December 2nd until the end of photos and videos by over 100 number of works, artworks will show. Jennifer Rubell will present installation, "Devotion," on December "bread, butter, and a couple eng



*Robert Smithson's "Spiral Jetty" fi*

"Our Hidden Futures" is the over  
program. Over 50 films and vide  
wall outside of the New World C  
over 80 more can be accessed i  
Colony Theater (1040 Lincoln R  
James Crump's *Troublemakers:*  
8:30 p.m., followed by a panel di  
Marian Masone. The evening sc  
films with program themes rang  
Point."



*Rachel in the Garden* (2003), by Rob McKeever. Courtesy Gagos

Jeffrey Deitch and Larry Gagos (figurative painting and sculptur Avenue, Miami). The opening is



view all week. According to the  
include Urs Fischer, Elizabeth P



Since 2005, the KABINETT sect  
curated installations. This year  
work by L.A. artist Glenn Kaino c  
interprets the iconic Pierrot cha  
interacting with visitors via "se  
Galerie Krinzinger will be showin  
-1973," documenting the first t  
Lelong will present a selection o  
Rico-based artist Zilia Sanchez

# COM

## DECEMBER VIP PREVIEW

CONTEXT Art Miami, the sister international galleries this year, installations including 12 listen dedicated to art from Berlin and Satoru Tamura, Mr. Herget and project of workers at Miami International which is celebrating its 26th year. Perez Art Museum Miami on Tuesday, NE 1st Avenue in Midtown, Miami, December 2nd through the 6th.



“Coven Services” (2004) by Alex

ICA Miami (4040 NE 2nd Avenue) performance called “Artist The and Dylan Mira on Thursday, Dec concurrent show, “A Public Cha AB/MB and up until January 16, museum’s new performance se major survey of works by the vi including her interactive install announced the appointment of Jewish Museum, as its new dire new, permanent home in the De building was designed by the Sp Arquitectos and is scheduled to





“Subway Station” by Louis Lozowick

The INK Miami Art Fair celebrates their exclusive focus on printmaking with the Suites of Dorchester (1850) on Wednesday, December 2nd, through the gallery by Louis Lozowick called *Subway Station* at the gallery's booth and *A World in a* at Graphicstudio/U.S.F.

The logo for Supercorner House of... features the word "Supercorner" in a large, bubbly, yellow font with a cyan outline. Below it, the words "House of..." are written in a smaller, plain yellow font. The entire logo is set against a solid black background.

Supercorner  
House of...

New York-based branding and e...  
from December 2 to 6 with thei...  
NE 2nd Avenue, Miami) in Little...  
the year" with a big opening nigh...  
gigantic chandelier installation...  
Gilligan Moss, Lauv and more T...  
party hosted by PAPER fave, te...

UNTITLED, MIAMI  
Dec 2,3,4,5,6, 2015

The fourth edition of UNTITLED...  
12th Street from December 2 t...  
from 4 to 8 p.m. They've got 11...  
profit orgs from 20 countries. M...  
station broadcasting via local V...  
performances and playlists by a...





Things are really starting to co  
Faena's new residential and art  
on Collins Avenue. By the time /  
Beach should be up and running  
Foster + Partners residential to  
OMA Rem Koolhaas, should be  
they've planned a series of coo  
by assume vivid astro focus tha  
beach and feature local and int  
installation called "A Site To Be  
that lets visitors play alternate  
site-specific "sand and light" in



The Perez Art Museum Miami (PAMM), designed by the award-winning architects Herzog & de Meuron, is set to open in downtown Miami's Museum Park on September 15th. At midnight, they'll be premiering a performance by Blood Orange and Ryan McNamara. The event will feature elements of dance, music and visual art. For members and VIPs, you can check out Nari Ward's "Sun Splashed," Fire Nation's Aboriginal Australian abstract painting.





Moishe Mana's Mana Contemporary Wynwood plans several exhibitions in "California," featuring selections from the Art Foundation; "A Sense of Place" of Jorge M. Perez; and "Everything American" art from the Tiroche. December 3rd thru the 6th, with Urban Arts is also doing a collaboration at the former RC Cola Plant (550 NW 25th St) with several artists — so far the list includes Shok-1 and Shok-1 — plus skateboarding.



Lots of music events and parties with Jamie xx and Four Tet on Friday at Mana Wynwood (318 NW 23rd St) and Young Turks. Tickets are available on [SoundCloud](#). [Milk & Honey](#) records presents Tale of Us, Miami with Richie Hawtin on December 3rd. [Howells](#) will be spinning at [Do Not Disturb](#) (Miami Beach) on Saturday, December 4th. [Pullen](#) are at [Story](#) (136 Collins Ave) on December 5th.



Photo via [.....](#)

Two young London-based artists built camera in the [Delano Hotel](#) December 2nd to the 5th for a They'll be creating exclusive, ha figures all week and have already The work is presented by the UI invite-only reception with the a



Hans Ulrich Obrist

AB/MB's Conversations and Sa  
gallerists, historians, critics and  
week. Jenny Holzer and Trevor  
to 11 a.m., in the Hall C auditori  
Serpentine co-director Hans Ul  
Grant winner Nicole Eisenman o  
also moderate a conversation b  
Easton Ellis on "the evolution o

L.A. painter and installation arti  
project, "Mister Lee's Shangri-L  
Avenue, Miami Beach) on Satur  
immersive exotic dance club sh  
on view at MAMA Gallery (1242  
December 19th.



Photo by Julian Mackler/[BFA.co](#)

[Adrien Brody](#) isn't just a great actor, he's also a painter. His new show, "Handguns" at [Lulu Laboratorium](#) (1111 Collins Avenue, Miami Beach) is the big opening party starts at 7pm.

[Calypso St. Barth Beach Boutique](#) (1111 Collins Avenue, Miami Beach) will also be hosting VIP events for the show.

The [National YoungArts Foundation](#) is hosting a show, "The Future Was Written" by [Arsham](#) that asks visitors to use their imagination on gallery walls. On view until December 15th.

[Chrome Hearts](#) celebrates their 10th anniversary at [The Gallery](#), on December 2nd, 8 to 10pm. (1111 Collins Avenue, Miami) shop in the Design District featuring works by Sean Kelly and

Carpinteros, Jose Davila, Robert  
there's a special performance by  
Cadenet Taylor.



The MoMA Design Store and or  
open a pop-up in the Delano Ho  
from November 30th to Decem  
sell limited-edition skateboard  
including his Campbell's Soup c  
proceeds will go to Skateistan,  
to empower youth. The private

Louis Vuitton (140 NE 39th Stre  
"Nomades" — a new collection  
— in their new store in the Desig  
3rd. The pieces are collabs with  
Campana Brothers, Maarten Ba  
world-exclusive unveiling of a lo





ArtCenter/South Florida has an exhibit by Israel-based artist Dina Shenhav at 7252 NW Miami Court. Shenhav's "hunter" paraphernalia sculpted in white until the end of January.

Entertainment

[Mega Guide to Art Basel Miami Beach 2015: Part 4](#)

Gary Pini

17 November 2015

One of our fave AB/MB sectors has 26 artists who'll be doing site-specific work this week in Collins Park. Several can be seen at the "Healing Pavilion" enhanced with a group of tall chairs from the original "On the Beach;" a giant set of reindeer lawn ornament by Tony Tasset; a performance by December 2nd, 7 to 9 p.m., and a performance by bodybuilders, men on skateboards, and a performance by Yan Xing.



Tony Tasset, Deer, 2015 Photo credit: Tony Tasset  
from December 2 to 6 (VIPs get  
countries, plus several special s  
Breeder Program for new galler  
For a fourth year, the fair collab  
and-coming artists. There's als  
Mack Wilds and Lil' Dicky on Fric  
SCOPE, VH1 and BMI.



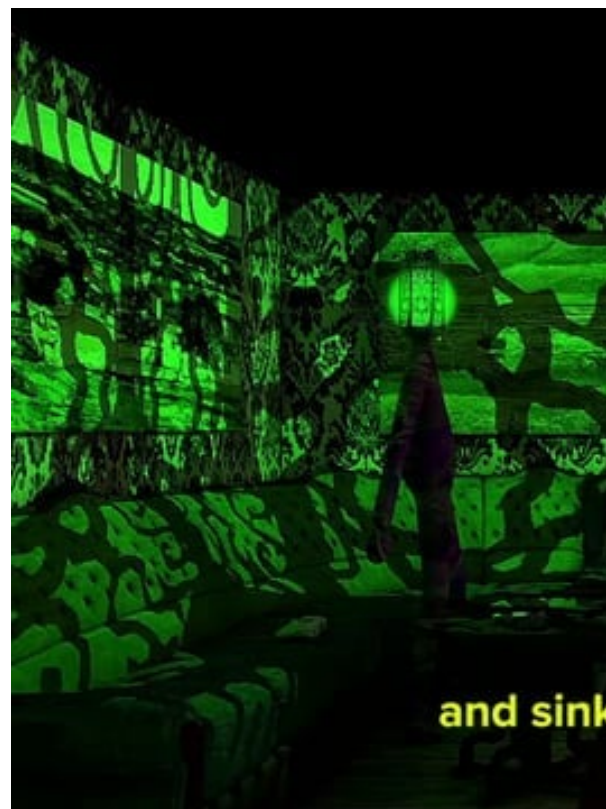


As usual, there are lots of cool  
(40 Island Avenue, South Beach  
The Posters launch of their col  
to celebrate the hotel's 10th ar  
shop), a VIP-only cocktail party  
with Cheryl Dunn for her "Festiv  
the Bruce High Quality Foundati  
Sunday BBQ hosted this year by

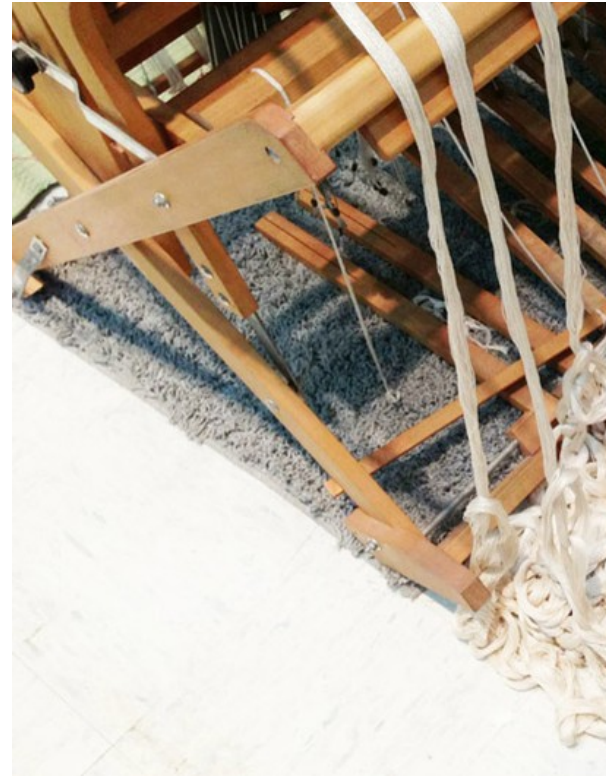
The design team of George Yab  
BASEMENT nightclub in the Mia  
Avenue, Miami Beach) for an inv  
Disco crew and special guest Gi  
They're also hosting a private lu  
Friday and launching a biannual  
with the first issue available ex



The EDITION also hosts pop-up fab bungalows: Half Gallery and paintings by Daniel Heidkamp, a signings by Justin Adian, Sylvie have an installation by Jeremy (



Jeremy Couillard, Bowery Video Warehouse, Indian Beach Park) just projects including: a neon installation by Mike Fleming, a sculpture called Apartment Building by Chris Jones and a small architectural piece by Jim Osman. The fair's PLAY section is curated by Stacy Engman.



Francis Trombly, Over and Under, 2011 exhibition called "Miami" by the M Building marks the 50th anniversary of the building. By periodically installing new works during the year.



Daniel Buren (Spanish luxury fashion  
Miami) opens a group show call  
December 2nd, 6:30 to 9 p.m. The  
Lucie Rie and Rose Wylie; and the  
Anderson, creative director of I



Anthea Hamilton, *Dance*, 2012

Previewing their upcoming South  
poolside at the 1 Hotel (2341 C  
Tuesday, December 1st. They p  
January 2016.



Absolut Elyx, Sean Kelly Gallery,  
WATER, “the most important di  
auction and party at the Delano  
on Thursday, December 3rd, 7 t  
the Swedish singer Elliphant and





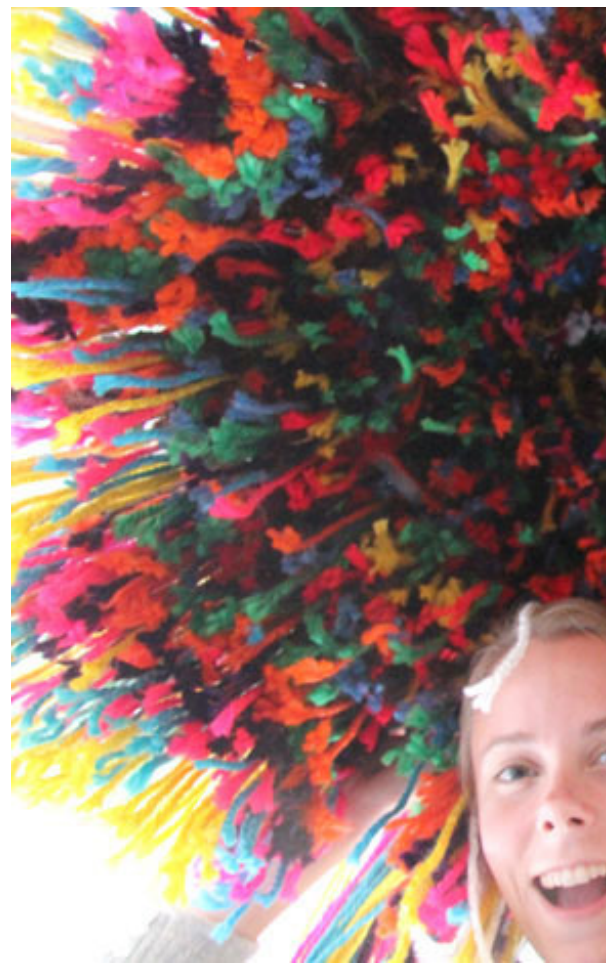
ElliphantPhoto Cred. Corey OlsenRic  
the launch of "Ricardo Barroso  
Avenue, South Beach) on Decer  
photographs of his past and pro  
Barroso and Fionn Petch and a



Ricardo Barroso Molteni (4100 NE anniversary on December 3rd, 7 “Amare Gio Ponti,” the first film designer.

[https://player.vimeo.com/video](https://player.vimeo.com/video/Libertine) Libertine, one of the new clubs district, hosts a release party for cover artist Jen Stark on Friday collab'ed with Miley Cyrus on M installation at Miami Internatio

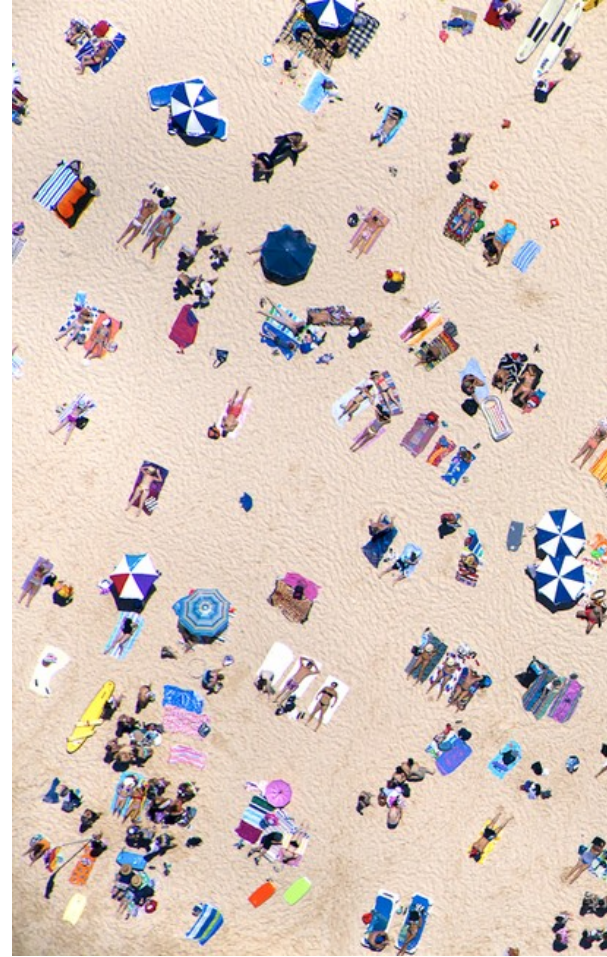




Jen Stark Corona brings their "Ele  
(1020 Ocean Drive, South Beach  
performance by Chilean artist D  
Astronomar, Ape Drums and T J



Dasic Brown Jordan and Sunbrel  
photographs by Gray Malin at a  
store in the Design District. The  
the store should be open at the  
photos from the show will be o  
from Malin's personal collectio



Gray Milan, A La Plage, 2012 The Su  
South Beach Hotel (1500 Collin  
invite-only artist dinners, event



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3 YEARS AGO + SHORT URL

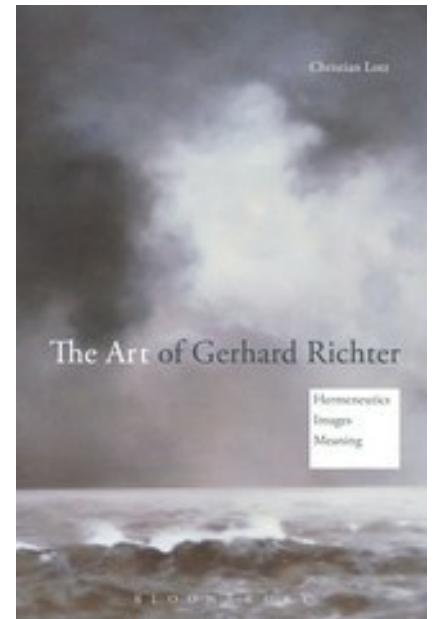
architecture / art fair / art history / art photography / brooklyn / installation / los angeles / los angeles artist / miami / miami collections / sculpture / vincent / class art collectors

anselm kiefer / art basel miami / warehouse / nada art fair miami / art museum / pulse art fair miami / fair miami beach

# Information

## The Art of Gerhard Richter Hermeneutics, Images, Meaning

By: Christian Lotz



See larger image

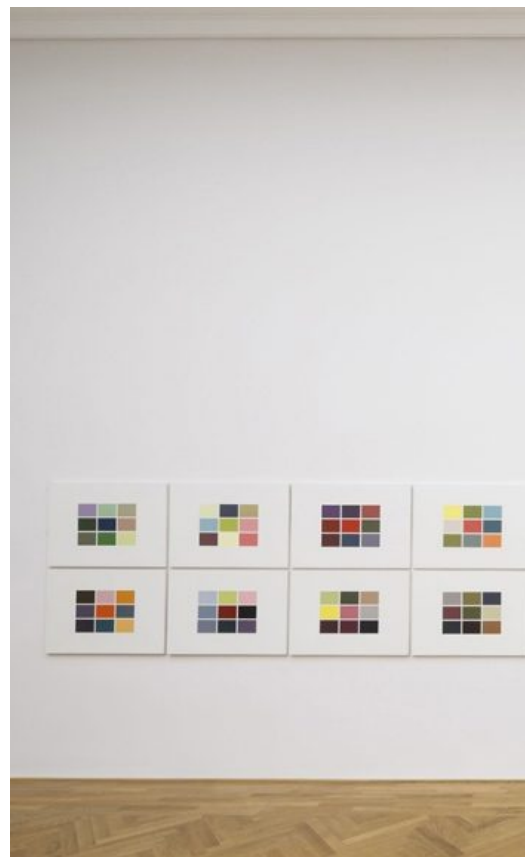
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Online price:	\$78.40
Save \$33.60 (30%)	

Qty:

– See more at: <http://www.bloomsbury.com/9781472589019/#sthash.JD3g>

# Gerhard Richter Colour Charts in London Presented by Lévy First Time

Amy Lin



Gerhard Richter's *Colour Charts* over the last five decades at Dominique Lévy present some of the best colour work by the artist. *Colour Charts* exhibit highlights from his career and works that are situated in the context of the twentieth century. Gerhard Richter's use of materials and commercial seriality, although he has once stated that he is not a *Duchampian model of Conceptual*







Left : Gerhard Richter – Fünfzehn  
Tom Powel Imaging / Right : Gerhard Richter  
by Volker Naumann, 1965

## The 50th Anniversary Charts

The exhibition at Dominique Lévy  
*Colour Charts* series. Each painting consists of  
rectangles or squares of glossy  
background. The size of the canvases  
few feet tall others almost reach  
include single *Colour Chart* paintings  
expand the series after a five-year  
*Colours*) painting that consists of a  
white-based grid, will be provided by  
Museum Frieder Burda in Baden  
single-panel paintings *Sechs Ge*

# Abstract Painting Documents at Do

Gerhard Richter's *Colour Charts* at Dominique Lévy gallery in London. The exhibit will feature a selection of the series, including an original 1964 work. Additionally the exhibit includes a comprehensive publication dedicated to Gerhard Richter's best *Colour Charts* from 1964 to 2016.

Add more colours to your life by

Featured image: Gerhard Richter's *Colour Chart* by David Brandt, courtesy of Galerie Dominique Lévy. All images courtesy of Dominique Lévy.

MOUSSE

## “Gerhard Richter: Dominique Lévy, |

October 18~2015

□

Dominique Lévy is pleased to announce an exhibition featuring a vital group of original nineteen “Colour Charts” in support of the Gerhard Richter Foundation on the earliest works of this series. Galerie Friedrich & Dahlem, Munich. Coalescent, the “Colour Charts” of the artist's career and are situated



the twentieth century.

In celebration of the fiftieth anniversary of the exhibition brings together works from various institutions. These include the *Farben* (192 Colours), 1966, Richter's only work from this series, painted by Burda in Baden-Baden who is believed to be the largest single-panel "Colour Chart" ever made in Dahlem in 1966. "Gerhard Richter: Colour Charts" work, *Sänger* (Singer), 1965/1966, a series of various shades of red painted on canvas, provides an integral insight into Richter's work. Additionally, Richter's *180 Farben* (180 Colours) provided by the Gerhard Richter Foundation, consists of panels, each with a three-by-three grid of squares. Richter produced this work during his return from his hiatus. "Gerhard Richter: Colour Charts" is a comprehensive book featuring a foreword by Hans-Joachim Elger, Head of the Gerhard Richter Foundation, and the author of several key texts on Richter, published by the University of British Columbia Press. It is the first publication dedicated to the artist's work.

at Dominique Lévy, London

until 16 January 2015

□

□

□

□

"Gerhard Richter: Colour Charts"  
London, 2015

Courtesy; Dominique Lévy, London

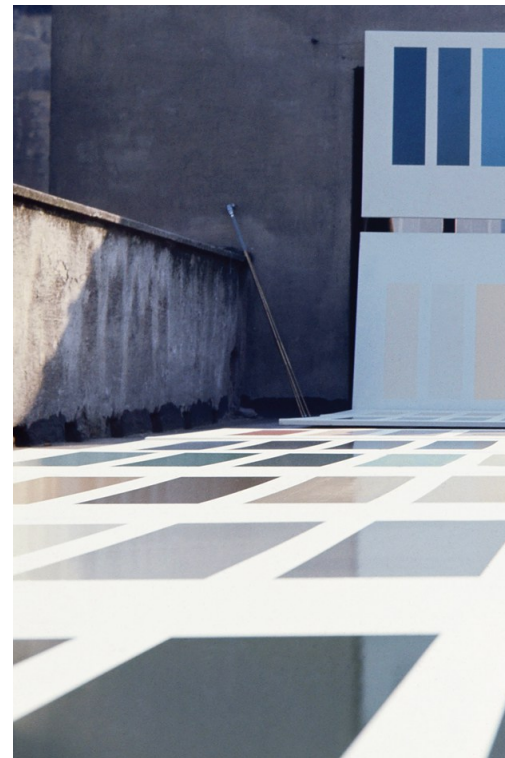
– See more at: <http://moussesem2015/#sthash.XMoMd1Qf.dpuf>

WALLPAPER

# Full-spectrum Richter's Color Charts by Dominique Lévy

Design / 13 Oct 2015 / By Ellen Himelfarb

image: <http://cdn.wallpaper.com/main/farbtafeln-ten-large-colour-charts.jpg>



Read more at <http://www.wallpaper.com/ten-large-colour-charts-at-dominique-levy#L4s2>

===

BROOKLYN RAIL

Art

•  DEMYSTIFYING GERHARD

# Painting in the Abstract Expressionist and Pop Art

by Herbert R. Hartel, Jr.

In the mid-1970s, Gerhard Richter produced abstract paintings whose sketches were often aware of the tools and techniques and the kind of thinking involved.<sup>1</sup> Sometimes the paint is often smeared, dabbed, rubbed, or applied with house painting brushes, palette knives, and other tools. The emphatic paint textures are often coarse or smooth, even or irregular, and often vague, incomplete, overlapped, and overlapping. They have been described as “gestural” or “gestural,” and they now constitute a consistent portion of his enormous oeuvre. One of the leading abstract painters of the 20th century, a subject of much discussion, yet his work is still needed. How should we interpret them art historically?

These works have been associated with Conceptualism, and Neo-Expressionism, and others. They are most frequently discussed in terms of the problems and complexities of postmodernism. It is concluded that Richter's work has become meaningless and irrelevant. They are no longer possible, intended as they are, in this deconstruction of painting. The process as it is indicative of it. They are counter intuitive to postmodern theoretical discourses. He devoted his life to such a nihilist project, and the efficacy of his own work is even though Richter has refuted this in interviews over the years. Scho

comments about his technical  
of meaning and purpose.

These interpretations relate Richter to Pop Art since they claim his works are detached and are not important as individual expressions of awareness and reflexive ontology. They are related to postmodernism and related to the idea of the artwork as expressive, emotive, spiritual, and detached, aloof, and impenetrable. This interpretation requires looking at them without emotional responses or substituting them with intellectual ones that artworks that are connected to very different ideas, responses, and interpretations. Abstractions to Neo-Expressionism and the movement originated in Germany in the 1970s. These works. However, if Richter's work is an expression and meaning, how is it a revitalized painting and its expression? Expressionism is such a broad and complex term that it is a moot point to debate Richter's

Richter's abstract paintings have a connection to Expressionism in their painterly processes, bold and powerful effects. Yet they are obviously different from the effects of Expressionism. What explains their ambiguity? Expressionism? They are better understood if Expressionism is reconsidered. Pop Art is the movement that helps explain this complex relationship. Richter's career blossomed in the 1970s in West Germany and immersed himself in the Socialist Realism he studied in the East. Pop Art was rapidly gaining attention and falling into historical context. In the 1950s, Jackson Pollock, Andy Warhol, and other abstract paintings evolved as he absorbed the ideas and aspects of Abstract Expressionism. Richter and Pop Art is rooted in the context of his youth, family, Germany during

and political issues, such as “U (1966), and “October 18, 1977” mass media imagery, they have become a major proponent of t have related everything Richter Richter’s drastic shifting among complicated how his work has k stylistic development has beco since the 1960s. In spite of wid suggest otherwise, we still exp orderly, logical way and are surp

Lichtenstein’s paintings of brus “Big Painting No. 6” (both 1965) consists of brushstrokes and n the wake of Abstract Expressio or expressions of doubt about of painting, especially abstract and expressive possibilities. Lic few brushstrokes in the manne Richter’s fascination with paint him to a curious arbitrariness a modeled paint application. Whe Raisonné 330] (1972) is a jumb Painting” [CR 398–1] (1976) and feature distinct brushstrokes d emotion. In the earlier painting most noticeable, while in the la brushstrokes are the intersecti Richter’s early abstract painting of paint surfaces. In “July” [CR 5 patches of lightly shaded gray, a composition with sharply disc dispersed shapes. Richter has c pictorial composition, color, an seems anachronistic today. “Ju abstract elements rooted in Po

In “Abstract Painting” [CR 551– green and broad, thick, slightly brown allude to the evocative p

never achieve the potent feeling of  
Expressionism because Richter  
This composition is rather similar  
the irregular, brushy forms across  
more nuanced and indicative of  
receptive to Lichtenstein's skein  
does not completely agree with  
Richter and Abstract Expressionism  
"Painting" [CR 587-5] (1985) is  
abstractions of the late 1950s,  
painting, violently brushed areas  
crash into one another, while Ri  
spiky black lines, and broadly sc  
blue and brown, but Richter's ar  
landscape background, while de  
spatially with more spontaneou  
blending of different colors and  
forms, textures, and colors tha  
never attempted. In the de Koon  
feeling. This is much less appar  
of earlier abstraction is the rea

From 1969 to 1972, Lichtenstein  
and their reflections that used  
illustration techniques to explo  
paintings may be mildly satirica  
ideas on the absence of space  
led to the merging of the mirror  
like "Mirror # 3 (Six Panels)" (19  
right. Richter has often explore  
"Abstract Painting" [CR 554-2]  
yellow-green that are smoothly  
intersecting, overlapping conto  
one another as they confront o  
marks of green and orange on t  
short parallel lines commonly u  
in mirrors and other shiny surfa  
has rectangular areas of evenly  
with a paint roller that engage t  
it. In the late 1980s and after, w  
and "Abstract Painting" [CR 840

picture plane is virtually complete. The mass printing methods that he uses—squeegees, sponges, wool, and abrasives—abrade, and congeal paint in an irregular way on the canvas. The use of various implements creates a variety of effects of textures and colors that are not usually expected between a pair of hands.

Warhol demonstrated for Richter the possibilities of Pop Art, like serial repetition, even the blunt presentation of the subject matter. The serially possible with vivid, garish colors and patterns from advertising, packaging, and mass media. Richter's innovations into a more expressive style were particularly fascinated with Warhol's images and that he was moved to create a series. This series consisted of reproducing photographs of electric chairs, and similarly disturbing subjects, and repeating the same photographs with slight variations and shifting the photographs with each repetition. Serial repetition and the strict composition are apparent in Richter's abstract works of the 1960s, in which many small rectangular shapes are repeated on the canvas. These were based on the work of mass manufacturers. Although their composition is not uniform, and their colors are not uniform, they are a virtual concurrent movements.

Warhol's influence on Richter's work of the past 25 years. "Abstract Painting" [CR 759-1] (both 1990) repetition across the composition. Silvery gray vertical streaks clinch between them suggest depth. In the blotches and streaks has the look of a painting. "Abstract Painting" [CR 759-1] Richter's success in combining blurring. Vertical strips of green and blue hazy forms create horizontal vi-

the painting presents a frame of ruined and stained film, forever used repetition, fading, and blur effectively in "Marilyn Diptych" appropriate for the untimely de blurring and fading in his painting emotional impact is similar. In the same pictorial devices in his ab

"Abstract Painting" [CR 778-2] is an expressive abstract image from Warhol. It features a grid of blue and yellow. Oil paint has been used with large brushes and squeegee to create long, thin lines that make up the composition horizontally. Small areas of bright red are scattered throughout the composition; some are rectangular and others are drips and streaks of paint. The overall effect conveys a sense of shock, danger, and chaos. This work is discussed in *and Disasters*. A good comparison is Warhol's "Red Disaster,"<sup>5</sup> in which the image is completely drenched in red ink and repeated in a grid arrangement on the canvas. Richter's social malaise, psychological alienation, and the damage he observed during his childhood in Germany, the damage done by the war to major cities, is reflected in his "Statue of Liberty" (1962),<sup>6</sup> in which the American monument is blurred and distorted, with the left side left while large areas of blue and red are visible. The printed and altered photographs of the monument, the unsettled, endangered, and iconic American icon. However, his blunt repetition and repetition render his meaning uncertain, a sense of being halted. Warhol said that emotionally disturbing photographs were not shown in the news media, that this desire for control is reflected in Richter's abstract paintings of

The vivid, garish, and clashing colors in his paintings were probably inspired



simplified, bold, and eye-catching posters, signs, and billboards. For Rosenquist, these works demonstrate how the intense, visceral subjects are made acutely obvious through abrupt and improbable distortion and intensification of compositions where crowding, ambiguity, and confusion of recognition and interpretation occur. Rosenquist since at least 1970, has worked there and in New York City. His paintings of the 1970s and 1980s are characterized by bold abstractions from the mid-1970s. Rosenquist has explored an increasingly wide range of subjects, from the cosmic, supernatural, and increasingly more abstract, with lurid, dazzling colors and surprising textures that often create a sense of movement and depth.

Rosenquist's "Clouds" [CR 514-1] (1970) is a large-scale work featuring broad brushstrokes of dark green and blue across the bottom, and a complex arrangement of squeegees and trowels on the top. One of the most striking features of the painting is that the blue which is located in the bottom of the composition is also found in the top. Such bizarre transformations are characteristic of Rosenquist's paintings and have become a hallmark of his style. They are apparent in "Star Thief" (1971), where a woman's face, bacon, and various other elements are integrated into a colorful bird-insect creature palette. In "The Bird of Paradise Approach" (1972), the radiant yellow light of a sun is set against a background of "Pavillion" [CR 489-1] (1982) composed of vibrant colors and textures with irregular, organic shapes. The painting features smooth areas of blue and green, interspersed with strokes of gray. This painting suggests the atomic blasts, clouds, and abstract forms. Rosenquist's "F-111" (1964 - 65) (1986) is a tour de force of vibrant colors and sensuous textures, which vary from light to darker tan on the left, plus dark, almost black, across the composition but more precisely rendered, dark triangular shapes.

square juts into the foreground masses of paint. It is similar to vivid, lush, and unrealistic textu

Although Richter's abstract paintings share the aesthetics of Pop Art, they have more in common with the abstract art that Pop Art usually explored. Unlike Pop Art and Abstract Expressionism, they are not particularly introspective, cathartic, or existentially driven. Their meaning or meaning actually comes from Richter's rather than the artist's verbose theory. He has said that the titles of his abstract paintings are visualizations of imaginary places that he has conceived and invented by the artist. The titles of his abstract paintings are changing themes in Rosenquist's work. They are bizarre, fantastic, and dreamlike. The titles have always remained representative of the artist's "rightness" in his abstract paintings. The titles are components of a composition that is also essential to their meaning. The titles are not clear but some of his works are clear in their meaning. "Abstract Painting" [C1] and "Abstract Painting" [C2] seem to have this elusive pictorial quality. The shapes, and forms come together in a way that is captivating.

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## NOTES

1. To see the Richter painting [gerhard-richter.com](http://gerhard-richter.com).
2. See, respectively, [whitney.com](http://whitney.com) and [lichtensteinfoundation.org](http://lichtensteinfoundation.org).
3. See [tate.org.uk/art/artwork](http://tate.org.uk/art/artwork).
4. See [mfa.org/collections/ok](http://mfa.org/collections/ok).
5. See [www.warhol.org/ArtCollection](http://www.warhol.org/ArtCollection).
6. For the works by James Rosenquist see [rosenquist.com](http://rosenquist.com).

## Contributor

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28  
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# Robert Rauschenberg Interviews, Lectures, Texts and Texts

Posted in anticipation of the Robert Rauschenberg retrospective at the Los Angeles Contemporary Exhibitions in 2016.

**Douglas Russell, MD**

Semel Institute for Neuroscience and Human Behavior



“An exhibition by artist Robert Rauschenberg (1925-2008) at the Stabile Gallery, New York, 1953.”

Photo by Allan Grant/Time Life Pictures

In September of 1953, the Stabile Gallery in New York City presented a landmark exhibit of work by a young artist (who was not yet a year old at the exhibition) and by Cy Twombly. The exhibit featured two pieces from Robert Rauschenberg's early work: two large, rectangular canvases covered in white paint, placed together side by side. Most of them; critic James Fitzsimmons described the act as “destructive.”<sup>2</sup> The painting *They are empty* – but *not* empty – was a collaboration with John Cage strongly described them as “airports for thought.”<sup>3</sup> The artist often credited them for the courage to do what he often referred to as the “silent” work. Rauschenberg's white emptiness

perceive subtle variations of light and shadow from the room that have landed on the wall. Variations of light and shadow are what I have always thought of the white paintings as. I am hypersensitive. So one could look at the white paintings in the room by the shadows cast by the white paintings become what the viewer sees. Focused attention is expanded by the emptiness. The paradox behind the white paintings Rauschenberg has stripped all the color away. Like Cage's 4'33," it is an art of non-representation. The painting pictured above was created at Black Mountain College. There I discovered Zen Buddhism and was able to open a new mind to his compositions. I was always sharing ideas and participating in the work of John Cage's *Theater Piece #1* which was regarded as the first "happening." The *White Painting* series were hung from the ceiling of the *Automobile Tire Print* in 1953, it was there that Rauschenberg has never attributed the work when he created the *White Paintings*. In her illuminating book *Where the Light is: the Inner Life of Artists*, it seems that she was at least indirectly informed by the work. Regardless of the true source of the work, it is to a Zen conceptualization, although

As a psychiatry resident increasing my understanding of Stress Reduction (MBSR) and its effects on the brain, I find myself gravitating towards the *White Painting* series with specific interest. Jon Kabat-Zinn (who developed the treatment of Transcendental Meditation moment awareness by attending to the present in a non-judgmental manner<sup>7</sup>. MBSR is a form of mindfulness meditation and its effects are in many ways not dissimilar to Rauschenberg's work. His program was originally developed for people with chronic pain, but has subsequently been used for mental health in clinical and non-clinical settings. A meta-analysis by Fjorback et al, MBSR

(MBCT) can complement medication for psychological distress and stress. Symptoms of anxiety and depression also have evidence that meditation practice allow for enhanced gamma synchrony in areas associated with monitoring (fMRI)<sup>10</sup>, and greater grey matter in the posterior cingulate cortex, temporal lobe (MRI).<sup>11</sup> For one 14-year-old female with severe depression, MBSR became a turning point. For some patients remain skeptical about the meaning to the practice of meditation. The artwork of Rauschenberg and Cy Twombly literature creates a scaffold upon which meditation practice, and perhaps art, can be used to give it a try.

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<http://www.queer-arts.org/archive/show4/forum>

## The Art of Code

by

Jonathan Katz

---

Almost from the very beginning  
and Robert Rauschen  
by people who had litt  
meant to each other.  
with the same facile la  
art—and viewed and re  
showed together, wer  
discovered together b  
be declared Pop, or m  
with the development

away from Abstract Expressionism. Their movements generally theirs was confined to the New York area. It is remarkable then that Robert Rauschenberg could simply never miss the other's. It seems that Rauschenberg were in some extent how they paradoxically, while they acknowledged, few could and fewer still knew the friendship. John and Rauschenberg's position of being under the same sky. Yet they were a couple of ellipses, and omissions in accounts of their history against an insistent art world that led both artists to act as if they had together.

Although the artists rarely met, there is reliable evidence that John and Robert Rauschenberg, as artists, it was probably the relationship of their lives that have a profound effect. In a critical moment in their lives, split up in 1961, the affair of both artists left New York. They changed their pictorial language, but neither spoke to one another.



Given the intensity of something of a shock spoken of it, and Rausch a few times, and then a direct acknowledgment the following interview

*RR: I'm not frightened Jasper and I have working artists conflict in those the most impossible life.*

*Interviewer: Can you parted ways?*

*RR: Embarrassing known.*

*Interviewer: Ever famous?*

*RR: Socially. We sensitive because to the art world known, up and affectionately i*

While to a greater or lesser resisted further elaboration art offers a number of some kind of pictorial undeniable. Not only from light bulbs to the directly mine gay culture

seem to invoke aspects of the connection between the two, neither nor thematic, but conceptual. Abstract Expressionism was the dominant art of the day. It was in reaction to the dominance of Expressionism's dominant American art. And it is the work it generated and the work it generated a two-person movement.

Most critics agree that the finest work grew out of the period 1957-1961, a time of intense activity in which they searched for the essence of Abstract Expressionism. "The term was once remarked of this period: 'The term was given in permission.'" The statement was seriously both in terms of innovation and construction of the lives of these men and women correlated.

The dealer Leo Castelli's discovery in 1957 of the most famous artists of the movement recounts that he went to the artist's studio (Fig. 2) to select paintings. Rauschenberg's first mentioned Johns's name varies with the telling, connected Johns's name

he had seen in an earlier artist, who just happened to be Rauschenberg. Rauschenberg was having just entered a room full of work that had never before exhibited, all the images which would soon become the successful living American offered Johns a show that was, at least temporarily,

Rauschenberg's and Johns' relationship from the beginning. A power dynamic is set up in their relationship, with Rauschenberg the senior and more established artist and Johns the junior and enabler of his younger friend. As Johns has remarked to Rauschenberg, "You are the most fecund and important artist of the century after Picasso." Rauschenberg, without doubt his sincerity, cannot be taken for granted, as he is implicated in discussing the relationship between the two. Thus there is a power imbalance in the male/male relationship between Rauschenberg and Johns in heterosexual partnership. Rauschenberg has historically been factored into the relationship from the beginning. With no social norms or patterns their expectations were forced to negotiate together.

It was winter of 1953 that Rauschenberg met Jasper Johns, although Johns was born in 1949. Rauschenberg,

in Port Arthur, Texas, the navy and four more schools from Kansas. Johns, born in 1930, moved to South Carolina in order to attend college but his story was interrupted by two years in the army. After he got a job at the Marlborough, he was working toward a degree in Visual Arts. Visiting at Black Mountain College, Johns was introduced to Rauschenberg, an artist and art writer. At a party at Rauschenberg's school, Johns met the artist's party and struck up a conversation and Johns began to see Rauschenberg convincing him to leave the bookstore and join him in a gallery department stores. The name Matson-Jones, in 1955, Rauschenberg moved his studio into John's building and they moved together again.

When Rauschenberg first showed his work a few times at the Marlborough, he connected to Abstract Expressionism and participated in an invitation to exhibit with leading figures. He was part of the New York circles, a friend of important figures and a regular with them at the Marlborough, the epicenter of the New York School where the painters and

comfort and console  
habitués, the Cedar's  
appreciative audience  
had yet to hear of Abs  
the fame that it would  
international artistic n  
decade off.

A young, ambitious ar  
Rauschenberg gravita  
neighborhood bar tha  
and their hangers-on i  
Definitionally bohemia  
fame finally arrived an  
new influx of artists' c  
artists threatened a b  
costs the impression  
connotations of an ef  
questions of beauty. I  
Abstract Expressionis  
West that never was v  
macho art world comp  
over women, vain boa  
was a heady mix.

If machismo, as we ar  
to fear, then the Abst  
their maleness. Ameri  
regard to its artists ar  
never more so than in  
America was rolling up  
to work to defeat Cor

With Abstract Expressionism, the struggle to voice identity and the connection between the unconscious and the conscious in question, and male does not see claims to universality. It is claimed to stand in for self-presence before used martial metaphor word like engagement. Theirs were totemic bonds of silence. And their remarkable self-sacrifice (committed suicide), so evanescent realm of the great promoter and Expressionists, once remarked, "a shift from was no longer supposed accurate representation of interior sensation or emotion."

For Rauschenberg, the probably both attracted and passionately admired Expressionists—particularly Newman—and valued intense male bonding in the masculine art world, centered over the very act of art-making in which the merest suggestion

vigorously opposed. For Rauschenberg paint a

Moreover, never before homosexuality under : suppressed. Leaders as Joe McCarthy expelled Communism, declaring of seducing and enerv perverts” were declared President and Congress formidable powers of them out. During the I than Communists lost and homosexuality an unprecedented topic of homophobic decade of pictures in the Abstract revealing his interior s necessarily enjoined for revelation. And even if pictures, how could he generated by a gay man intelligibility? Rauschenberg of the artists at the C talk to. It almost seemed them sharing some come.” Indeed.

When Rauschenberg first in 1950, he probably did man. He was actively

artist whom he had many students in Paris. After enrolling together at the experimental arts institute in North Carolina. At the time of Rauschenberg and Twombly's meeting in June of 1950 they were not to last: less than a year later Twombly became involved with another woman. In 1951, shortly after Twombly's marriage to Christopher, Rauschenberg moved to Mountain in the company of his wife. Rauschenberg and Twombly met together that led them to Europe. After an extended stay in Europe, Rauschenberg returned to his studio on Fulton Street in New York with Twombly.

The work Rauschenberg did with Twombly, but became a number of telling characteristics. Jackson Pollock's ragged, ponderous pronounced art struck a curiously famous for a series of flat white paint on a flat surface, no detail, absolute inverse of Abstract Expressionism's surface, color, and expressive anti-Abstract Expressionism.



Abstract Expressionism  
autographic or gestural  
Rauschenberg declared  
others, using a roller.  
of silence in these pairs  
nothing to say, or better  
be said. To quote the  
of Abstract Expressionism  
suddenly brought one  
devastating silence...  
to do with art, life, and  
as his responsibility, not

The spectator had never  
previous generation. In  
Abstract Expressionism  
artist, not society, not  
were in no way influenced  
to be an individual means  
society. The Abstract  
themselves as painters  
the exigencies of culture  
place and audience that  
meaningful. They thought  
autonomous individuals  
workers.

Many gay men knew of  
the dominant culture,  
on their individuality was  
were therefore keenly  
romantic individualism

the myth of self-deter  
Abstract Expressionis  
like Rauschenberg nev  
expression as an indiv  
Rauschenberg said re  
language [of Abstract  
make function for my  
'struggle' and 'pain'... I  
paint." Rauschenberg  
paint precisely becaus  
in his life, in comparisc  
as just, well, paint. Rau  
to reflect the insights  
painted world in favor  
detritus of culture.

An early art-school fri  
one of Rauschenberg  
was still a student, co  
on the floor of the Art  
capture the imprints c  
his first work to mine  
painting, painting that  
the self in it. If we loo  
Rauschenberg even a  
footprints, but bluepri  
artmaking that defy th  
conventions of art as

Perhaps Rauschenber  
opposition to Abstrac  
his Erased de Kooning

Rauschenberg requested that the work would then exhibit as a painting. He reportedly picked a color that would make the task as difficult as possible. Rauschenberg succeeded, but the work went wild. But it is very much a statement of generational change that should be couched, not as a negative, but as some similar positive. In the form of an erasure painting, the White Paintings, it is a form that the self could only be present. Abstract Expressionism is a co-equal form.

This would change after the war. Two gay men working in New York and Johns developed a style that bore a resemblance of the kind of work that the Abstract Expressionists took for granted. It was a new pictorial language, with new subjects—and a new sense of self. Meeting Johns, Rauschenberg began painting as an Abstract Expressionist and started painting with Johns. Judy Garland and Abraham Lincoln, Johns, after meeting Rauschenberg, a painter.

Whether these developments were due to the influence of one or the other, they were instead a product of the time.

difficult to determine. as perhaps the defining subjectivity is clear. G that isolates and path community and comm the development of a scholarship in lesbian for example, the impo the development of le United States precisely individuals from divers including lesbian and g the only ones like them one another, they beg and develop communi continued, even grew, operated in a similar f Rauschenberg in the c Expressionism, creati for dialogue, understa had never experienced and I used to start ea Abstract Expressionis

Although Johns and R one another for comm assertive gay and lesb make its presence fet gay civil rights organiz holding regular meetin Frank O'Hara and Allen their gayness in explic

knew and were friendly  
avant-garde, but it was  
never their main social  
overwhelmingly hetero  
and Johns were always  
neither they nor their  
relationship between the  
to reap the benefits of  
having to identify or a  
lesbian community.

By 1954, Twombly had  
Johns had become the  
attention. At this time  
going to the Cedar Bar  
Expressionist painters  
remarked about Johns:

*He and I were  
critics. Actually  
ever shared ide  
with about pai  
Twombly was i  
not critical. I d  
Cy's direction i  
you could only  
Jasper and I lit  
would say, "I v  
and then I'd ha  
Ours were two  
and being so ci  
kept any incide*

*occurring.*

Rauschenberg's life and art as he became involved with art. He divide his career in two phases. This is not to say that one was a follower, but rather that his inclinations, gave each phase new directions, supported by a deep understanding context.

Among the works Rauschenberg meeting Johns were a series of prints out of diverse materials including gold. Johns reportedly said that which was to explore the value of what considers dirt and paper as precious and rare. Rauschenberg's works would be valued for their proven prescient: only the best survive, none in tissue paper. In this series, Rauschenberg explored social and its role in the determining of value, and the artist's ability to create art understood as a transcendence under Abstract Expressionism. This shared cultural heritage of Abstract Expressionism into paint was rupture of concentration on the meaning in a work of art.

Another early sign of Rauschenberg's interest in painting titled "Yoicks" anything Rauschenberg canvas covered with a in bright yellows and relatively somber pale combination of the tit pasted on the surface "Yoicks" a celebratory Rauschenberg's conc understood as a place sensibility, an emotive Expressionism, the ca an actual thing upon w from strips of cloth to alternating horizontal from the rectilinearity painting were not so r materials, as a produc themselves.

Rauschenberg next to images and sculpture type of additive comp genre somewhere bet would make combines throughout the entire together—ceasing ab once told a collector v called Untitled (with St painted at a time of pa Johns. The paint-splac

bottom of this work a  
Abstract Expressionist  
the common joke that  
on the floor.

Within a few short months  
Rauschenberg had effected  
significant changes of  
role of the social in the  
employing the canvas  
and finding in the development  
to make concrete the  
changes in direction a  
preoccupations of the  
day. Taken together, the  
kind of refusal of the  
Expressionist pictorial  
of this first combination  
determining role in its

For Johns, the meeting  
been even more significant  
matter is that Johns was  
met. The association  
gave him the courage to  
an artist, it showed him  
Rauschenberg taught  
showed him alternative  
nurtured his career. In  
meeting, "He was kind  
and I thought of him as  
He'd already had a nurt



had been to Black Mo  
those avant-garde peo

Little record remains o  
months of the relation  
all. But enough pieces  
it must have been like  
they seem very much  
combines. Johns cover  
mounted a similarly co  
of a head, covered a J  
collage. Perhaps he do  
their use of found ma  
too close in spirit to th

Johns's breakthrough  
(1955). A single image  
American icon, "Flag"  
common with Rausch  
that sense, it succeed  
exploration that had n  
beneath their surface  
and Rauschenberg's c  
Both take fragments o  
making the relationshi  
subject of inquiry. "Fla  
questions. Is it a flag o  
the answer, it has not  
of self. Once again, th  
away from a celebrati  
bedrock of culture wh

Johns's career development exhibition at the Leo C. Modern Art bought the and one appeared on the stark, single-image canvas completely new. In complex pictorial arrangements the Abstract Expressions no similar degree of success Venice Biennale of 1960

There is no doubt, however Rauschenberg were engaged and personally during the world was very limited on one another. There energies. Other people a two-way operation.' evident in many of the large combine called U Rauschenberg explicit Johns and its place in onto the surface of the photo of his young son hometown newspaper naive oil painting by a flag (the year Johns painted Johns that Rauschenberg well as letters from Johns combine thus stands merging the seemingly past (family) and present

integrated whole that  
other way.

Another combine of t  
“is literally a combinat  
friends within an arma  
this piece, submitted f  
Stable Gallery, Rausch  
these friends from th  
through his painting. T  
under one door, a pain  
third image by his frie  
is a program from an  
autograph by Judy Ga  
friends and lovers is k  
Garland autograph is a  
the development of ye  
Rauschenberg’s art, a  
relationship with John

Judy Garland was and  
culture, the queen diva  
and other combines o  
(Fig. 6) directly alludes  
Rauschenberg’s work  
These works were pa  
that began to figure g  
explicit ways, from th  
in “Canyon” (1959), to  
dominates one side of  
tracing of a nude man  
“Wager” (1957-9). Ho

“coming out” legible o  
references tend to be  
now are scholars beg  
whether Rauschenber  
gay culture to be unde  
by any audience, strai  
conjecture. He never  
man, and the possibili  
were intended only as  
perhaps no larger than

What references ther  
complex and indirect.  
team portrait of the M  
Abstract Expressionis  
with delicate fabric sv  
odalisque staring at h  
autographed photo of  
of Garland alone was  
coupled with a peculia  
Dictionary, “bantam” r  
pugnacious person; 2.  
fowl in which the male  
or wrestler weighing k  
short, bantam refers  
masculinity—a kind of  
perceived lack. Here t  
Yankees photo, couple  
deliver a highly coded,  
Expressionism and its  
masculinity. Such a re  
odalisque looking at h

photograph of Judy G

Where Rauschenberg's references are more explicit, they require a more detailed background. In one drawing illustrating Dante's *Inferno*, Rauschenberg's attention to the canto is more explicit. According to Dante, the damned are forever barefoot over the ground. In his drawing, Rauschenberg's more explicit reference to the text is an identification with it, so that the drawing deepens his relationship with the text. The number and specificity of the references in his work. Although no similar passage is found in the span of his earlier references to gay culture, the percentage of Rauschenberg's work that is

Johns's art has never been associated with the painting of *Caravaggio*. The question of his identity is always posing it in the work, but he never celebrates it as Caravaggio would have done. Caravaggio's canvases facing in on the wall, primarily the back of the head. The painting is structured so that the face would be turned away.

After completing this

explore the theme of  
drawn shade in the pa  
book with paint in “Bo  
“Drawer” (1957) (Fig. 7)  
when opened and yet  
each case, the surface  
of rich encaustic. Eve  
painted in thick encaus  
newspapers so that th  
read.

Another groundbreaking  
“Casts” (1955) (Fig. 8),  
with doors containing  
man’s body. These fra  
painted in encaustic. H  
closeted. As Johns ha  
sketchbook notes, “Al  
destruction, disappear  
of itself. Tells of othe  
equally well to Johns’

Exchanging ideas and  
the relationship betwe  
despite their different  
something of this inte  
It’s very important for  
are done. The kind of  
than talking. If you do  
then you do something  
can say. It’s nice to ha  
better to express the

example, both Johns and  
flashlights and light bulbs  
incorporate the actual  
Johns often drew the  
sculptmetal. It appears  
Rauschenberg's leading  
exchanges, and he con  
relationship itself ends

Over the course of the  
became less solemn and  
picking up the camp he  
"False Start" (1959) co  
Expressionist color fig  
names; the word oran  
letters over a red field  
of Abstract Expressio  
Abstract Expressionis  
showing how ill it fits  
mediated is this presu  
gesture into subjectiv  
barrier to our reading  
expression, and the fa  
falsity of the gestures  
chronicles the misfirin  
painting an Abstract E  
manifestly untrue.

In the series of paintin  
preceded this image, a  
Expressionism's "hot"  
encaustic—a suspensi

that requires slow application. Creating frozen “spontaneous encaustic” was thus an act of immediacy and emotional intensity. Abstract Expressionism’s possibility of their singularity (1959) made this problem gesture explicit. Placing of “hot” Abstract Expressionism’s temperature. Not Expressionism’s “heat” thermometer reads red.

Nowhere is Johns more Abstract Expressionist than “Balls” (1960) (Fig. 9). Into a horizontal open gestural field nicely situated source of Abstract Expressionist masculine pictorial art can profitably be compared (1955) (Fig. 10), a contemporary Expressionist gesture (after all, a mattress) and pillow. “Bed” also localizes Expressionist ambition. reviews of “Bed” claim nothing so much as the murder. In joining sex Rauschenberg both in Expressionism he knew linking of esthetics and



In the middle of 1959, Florida to work on his be the beginning of th Johns. While they wer were almost polar opp Where Johns has alwa outgoing, so much so even thought of him a works slowly and delik who obsessively repea tend toward the litera and articulate, he rare reticent and self-prot generated its own adj the other hand is famo method is spontaneou work tend toward the Indeed, Rauschenberg makes reading difficu to read his favorite pc while willing to listen, h interest to make it the

Rauschenberg has rei excessiveness" aliena functions on a numbe biographical. After th by all accounts quite p relations for a long tin explicit homoerotic th moved south and beg usual coded way, addr

relationship. One of the  
consists simply of the  
Other images are more  
My Feelings—Frank O’  
its name from a well-k  
of gay love and the dis  
Rauschenberg, in turn  
“Slow” or “South Caro  
year of the breakup. It  
plate set above a piec  
whole composition loc  
discarded debris. John  
Carolina and had retur

After the breakup, Jol  
larger, multi-panel pair  
different objects, aba  
that initially garnered l  
pictures that approach  
turn, Rauschenberg b  
to his surfaces in favor  
dimensional realm of t  
separation allowed the  
one another’s styles.

In 1955, Johns painted  
called “Tango” (Fig. 11  
stenciled on a brushed  
sticking out of the low  
belongs to a music bo  
tune. The whole comp  
of Rauschenberg in its

its humor, its address  
concomitant innuendo  
so uncharacteristic of  
well have been painted  
After they split up, Jol  
different way in a seri  
and work of the gay p  
he seems to concentr  
at the age of 33 in the  
despondent, from his  
a stark hand and arm  
reaching, unsuccessful  
his early 30's, used his  
Negative though they  
the only even vaguely  
the breakup. Rausche  
gay imagery after the  
another, Johns and Ra  
represent themselves

---

*The Art of Code Text*  
from *Significant Other*  
*Partnership*

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ART

# Robert Rauschenberg

By Paul Taylor  
Photography Irving Penn

Published 08/01/08

He was an astounding innovator and also a bit of a prophet. In honor of his full of insights that still sparkle

Up until May 12, 2008, if you polled the world's greatest living artist, the answer would be Robert Rauschenberg. But on that day, he chose to remove himself from the category of greatness. And though he left behind a generous body of work and a company, Change, Inc., which has provided employment for more than 30 years, and the nonprofit devoted to raising awareness about AIDS was involved.

While Andy Warhol may be more widely known as the prime mover of Pop art, it was Rauschenberg who introduced the concept of deflection from the ranks of the new movement afoot. He quipped, "I'm not for yourself in order to be a good

Rauschenberg had better uses for his art that combined in various ways with photography and printmaking. He collaborated with Jasper Johns, isn't known as a conceptual artist, and even erasing a de Kooning drawing; a portrait show: "This is a portrait

Although his body broke down, he

unconfined and his innovative e works until the end. He said, "TI in history." And to that end, he i testament to his time, but he w throwing himself wholehearted

The following interview original 1990. It was conducted by Paul AIDS-related lymphoma two year after it occurred, this conversa Glenn O'Brien

PAUL TAYLOR: Apart from occo How come?

ROBERT RAUSCHENBERG: It see friends were getting divorced; I for psychoanalysis, which does what's going on in just one after Mason, who was highly recomm write down your profession, and was, he assumed I was a house stay out of the mountains. I hav fenced in when I see rocks that made out of — heights and rock should head for the water and t down in Port Arthur, Texas. And get in the car and drive. And eve particular kind of spiritual affini going there more frequently.

PT: What star sign are you?

RR: Libra, on the cusp of Scorpi Scorpio, and I work in Libra.

PT: Nevertheless, I wonder how today.

RR: Pretty incestuous. It's hard something that doesn't look fa

PT: *It's cannibalistic?*

RR: I have quoted myself too of works – whatever happened in on outside the window. I still fe

PT: Are opportunities here for

RR: If they don't fall asleep with couldn't be as exciting as, say, But I think it's almost to a fault Brice Marden was teaching at t day he noticed that the only cur "Tell me how to get a gallery" and "If you want that . . . I'll tell you school tomorrow if that's what things is premature, and it's ecl making artworks.

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PT: It means that art has a diff

RR: I think so. I think collectors

auctions are responsible. By the way, this really isn't any fun or need to in this I find disastrous.

PT: Do you think there are parts of the state of affairs?

RR: I think it was the success of

PT: So you might be one of the

RR: I think there was a misinterpretation

PT: By whom?

RR: The general public and the

PT: How did they misinterpret it?

RR: Well, let's take paintings that started. *If you were lucky [laughs]* things gained an exaggerated value from artists but also to people who were collectors. And this fed back into the person — because it also might be to experience a painting on a one-to-one basis in dollar signs and investment. So 15 years or so is that galleries and the artist is almost the cosmetic of the way it used to be.

PT: If you had your way, what would you do?

RR: It's an exercise for the artist to be proving that you are living.

PT: How do you want history to be written about Johns?

RR: Richly. [*chuckles*] We were the abstract expressionists. We were

interested in taking that stance  
exaggerated emotionalism around  
nobody took me seriously, even  
drove Franz Kline home when he  
seriously either, and I was cons  
critters.

PT: We have previously talked a

RR: Well, I think I'd better just le  
affection that Jasper and I had,  
don't see any sin or conflict in t  
important person in the other's

PT: Can you tell me why you pai

RR: Embarrassment about being

PT: Embarrassment about being

RR: Socially. What had been ten  
sort of new to the art world tha  
studs were affectionately invol

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PT: I wonder if things are differ

RR: I think it's different. The '50

PT: In 1970, only six years after  
Biennale, you withdrew from the  
from United States government  
activism. Why do you suppose t

RR: It's self-defense.

PT: Could it possibly indicate th  
exclusively?

RR: Well, that is a healthy thing  
aggressive in spite of our prese  
of the muscles artists used to  
Still, I remember how passionat  
been politically oriented. That's  
There were only two artists on  
IRS said, "Bust these guys, no n

PT: Warhol had contributed to I

RR: And I'd given money to the E

PT: What do you think about th

RR: Oh, I'm proud of it. It cost m  
saying, "If you don't do this, I'm  
been associated with you, just  
if you don't agree to this, all yo  
won't get my promotion." Out o  
had to sell my early Warhol and

PT: How did you feel being part  
Biennale this year?

RR: I loved it. I thought it was a  
form of the Venice Biennale is g

competition, I think, is dead.

====

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# Oral history Robert Rauschenberg Dec. 21

[Listen to MP3 sound excerpt from this interview](#)

**Rauschenberg, Robert** , b. 1925 (1925-12-21)  
**Painter, Printmaker, Assemblag**  
**Active in New York, N.Y.**

**Size:** Transcript: 43 p.

**Format:** Originally recorded on 2  
digital wav files. Duration is 1 hr

**Collection Summary:** An interview  
1965 Dec. 21, by Dorothy Seckle

In this interview Rauschenberg discusses his relationship to the Abstract Expressionists to the end of the 1950s and art; his admiration for de Kooning and the support he received from music and literature; his admiration for Brown; his goal to create work that was a record of his observations; the irrationality of the world and the importance of that element in his painting and consequent limitations of his resulting inability to do work that was a 'lifetime' of painting and the profound feelings on the possibility of true intervals, and its possible relationship to the show as much drama on the edge of the world; his belief in the importance of being involved with the Stadtl sculpture; his belief in the mixing of media; his interest in moving to the country; his love of wind, sun, rain, and flowers; Ad

discontinuation of silk screens; as a non-political artist; his street work "Map Room Two;" his white hierarchy in art.

Biographical/Historical Note: Rauschenberg, Robert  
painter and photographer from

These interviews are part of the Oral History Program, started in 1958 to document the United States, primarily through interviews with dealers, critics and others.

Funding for the digital preservation project was provided by a grant from the Save America's Treasures Service.

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## Interview Transcript

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interview with Robert Rauschenberg  
Art, Smithsonian Institution.

**Interview with Robert Rauschenberg**  
**Conducted by Dorothy Seckler**  
**In New York**  
**December 21, 1965**

## **Preface**

The following oral history transcription of an interview with Robert Rauschenberg was conducted in New York by Dorothy Seckler, American Art, Smithsonian Institution.

## **Interview**

**DS: Dorothy Seckler**

**RR: Robert Rauschenberg**

**DS:** This is Dorothy Seckler interviewing Robert Rauschenberg on December 21, 1965. Robert, I'm interested in taking the beginning of your career, the period of 1950. Since critics so often talk about you being, as they suggest, a bridge between abstract and representational art, it might be interesting to see how your attitudes and ideas were formed. I'm interested in figures at either end of that bridge. I'm interested in you just before 1953, and perhaps to see how you put it up. You had come back to New York after living in that time. As I recall, you were staying in the Chelsea Street on fifteen cents a day. Is that right?

**RR:** Some days it was twenty five cents.

**DS:** Well, one of the things that I'm interested in is some of the people who have written about you, the reason that you were able to take that kind of an environment, as opposed to the kind of environment that was rebellious against theirs, was because you were in general because the artist was

than he had been when the abstract  
Now here you still were, after he  
Betty Parsons and, I believe, at  
So apparently your attitudes were  
affluence.

RR: I think one of the main differences  
the abstract expressionists was  
of view was never cultivated, that  
include adjusting realistically to  
whether artist or not, has been  
responsibility of the way things  
very interesting motivation to  
or that I won't accept the fact that  
which was very foreign to me and  
are new complications. If you don't  
trouble doing something else; or  
Some people need more trouble  
And I felt very rich in being able  
streets and whatever the day was  
fact, so much so, that sometimes  
York City as though I'm a guest

DS: So that you didn't feel like a  
difficulty.

RR: Well, I think that's much too

DS: Perhaps the word hero slips  
kind of attitude among a number  
stance. Perhaps, this is really  
more than the artists, but there  
outside of society, let's say, an  
Messianic role with certain artists  
part of the attitude that emerged  
the Cedar Bar, listening to disc  
that feeling that the artist has  
the demands and the ways of a  
remember any particular feeling  
expressed them to yourself or to

RR: Well, I don't know how accurate it is, but it felt more complicated and I felt more about it now. But I was in awe of New York, and I thought the painting was unbelievable. I still think that Bill is in the world. And I liked Jack Twyman and Kline. But I found a lot of artists to talk to. It almost seemed as though they were sharing some common idea that they were people who gave me encouragement. I met painters, even my contemporaries who were working: Morton Feldman, and John Cage, that were around this group. I found something about the self assertion that personally always put me off, but in the opposite direction as it came from where the imagery and the material would be not an illustration of reality but a documentation of my observations. I was literally of my excitement about the forty story building and right next to it is a parking lot and one is this neighborhood where everything is so crowded and about this one time, and they said it was the most valuable real estate in New York, overhead. And I thought this is the best of buildings and actually, the best of all. I'm getting a little off the subject.

DS: No, I think that's fascinating.

RR: It was this constant, irrational energy only finds in the city. One doesn't find it in the country. I had traveled quite a lot in the country either. There's a kind of a harmony. Whether it's chauvinistic or not, that tended to unite the people from abroad that I came in contact with. It was more cohesive than I found New York. New York has more of this unexpected quality than elsewhere. It's something quite extraordinary.

DS: Yes. Are there particular seasons more than others?

RR: Well, I like way downtown New York. For a long time and for, I guess, the following years, and I've been here for four years now. As I've lived except for one period in the South and under the insistence of my mother to get an apartment and lived sensibly for a while in that area down there because it was more emphasized; it's more dramatic. I remember a pet store in New York, with all kinds of things they had the Washington Market where you could get all kinds of fresh produce, a market and imported cheeses. There were wholesale plant places. The floor was made of this was a different kind of area where there were hardware stores galore. And elsewhere you had the Fulton fish market. It was a business. And during the day, there was a lot of traffic that it looked like an ant hill that at six o'clock you could hear from the buildings were the tallest there. It was the choice. And if the roasting of the fish always smell the fish market. It was a business.

DS: Yes.

RR: But I don't find the rest of the city about. Every time I've moved, my perspective has changed radically. And I think that if it did something about it and I'd forced me to live in this place the light is so different. It's a day but sometimes the light is so different here, it's not to be believed, because it's a different kind of light from other places. The ceilings weren't as high, but maybe you'd get the light as it reflected off the walls. Always be warmed up. All these things, say, are the job of an artist to bring out additional qualities rather than

one move into a place and force  
they remember as being the one  
through I think that attitude also  
whereas my work was never a part  
the expression of my own involv  
being some other way. But if it

DS: This is all so fascinating, th  
recall that I was told that Franz  
covering the window nailed up. I  
but it does illustrate a kind of d  
responding to what's around yo  
feelings of people at that time.  
might have easily shared a sym  
the Museum of Modern Art in w  
important part. Do you rememb

RR: No.

DS: It was on abstract expressi  
and I don't remember who else,  
got up and just went on for, oh,  
things, about getting up, and St  
experience of the moment.

RR: He was beautiful with some  
was one of them that he played  
London was the answer to all th  
Margaret was his idea of when  
Margaret." I mean it was just a t  
don't think he wanted everybod  
style.

DS: I can remember one time wh  
a suit that had rather nice tailo  
looks like a suit with English tai  
wasn't, as a matter of fact. But  
know, from everything I knew ab  
that kind was not something th  
concerned with.



RR: And he wasn't.

DS: No, I'm sure he wasn't.

RR: It was just one of his fantas

DS: Yes. It was a very interesting word elegance reminds me of s about at this time, and I think it Tompkins' very interesting article collecting waste materials from Con Edison wood and so on. It v the materials were inelegant or were poor and those were the t have been an implication that if then you might have included, le later came across the reminder gold leaf and one very similar in

RR: Right.

DS: So it made an interesting co

RR: That was earlier... it was rig And there had been a lot of crit public that they couldn't see bla immediately moved into associ destroyed newspapers, of burn me. Because I think that I'm nev psychologically. I don't mess ar keep wide awake. And if I see in that I'm familiar with, cliches of have a good reason for taking s putting something in. And I don picture is being painted predige limited life anyway. Very quickly itself when one becomes so fai without looking at it. I think tha think it is even an important on over a period of years to see th looked at them before to see tl

you're very close to and you see the trip or you take a two weeks' trip and you're back together in ten minutes when you're back together from the idea that you have of it, you're readjusted. I think the same thing with known quantities making, painting materials, I think you're shorter a chance to be exposed. I mean, you're leading someone else's life.

DS: That's a fascinating point.

RR: And when I did the well, as I have been using materials because they were because of the burned out look, they were tortured, tarred, because I don't see a newspaper that you're not reading, and people didn't think it was immoral. I think, you know, that that's a very painting, or a couple of each, or it's in gold leaf. And I studied both to my advantage to either. I mean, when you're able to be just as articulate about someone else's problem, not mine.

## SIDE TWO

RR: We have an auxiliary in case you lose your memories.

DS: My memory is a very poor one and I would be desolate indeed in the general period; we've jumped before when you mentioned the paintings belong to the same period.

RR: Yes. Excuse me, you know your work during those years and the

DS: Yes.

RR: There was a whole language myself in relationship to painting struggle, pain. And I never could Albers training or my own personal qualities in paint.

DS: You had, of course, seen the

RR: I could see them in life. And that illustrates that fact pictorial conflict and I knew that it had that kind of interpretation of the attitude the future one were to lose the that it would be very possible to about the painting.

DS: They were speaking before all of perception in regard to painting theory that it's true that the past years, I'm not sure do you remember

RR: Yes.

DS: Then apparently, however, in generation or for posterity possibly you're saying now that if two have all sorts of other associations

RR: Right.

DS: This anguish that was being might not be perceived, but the words, they may bring some other

RR: I think necessarily it will. I'm they were intended.

DS: No.

RR: I think it is what may be part being as extreme as it is now, a

degrees, at this moment in New York there were no masters, people painting in a certain amount of recognition and respect for each other.

DS: If I may say so, you had some sense of direction when you came on the scene, didn't you?

RR: It didn't feel like it; I know that now. I felt isolated. I mean I thought there were other people because the points of view were different.

DS: Did you feel at the same time that the abstract expressionists had also been thinking of this, that at least one of them had been to restore to the painting a sense of direction, thinking perhaps even more of what you were doing? Did you come in at one point, of the painter who told me that he even urged he people to get close to the painting."

RR: Yes.

DS: In other words, not looking at the object. Well, while your attitude toward the object was completely different, the object was a two dimensional phenomenon, not a three dimensional object.

RR: Yes.

DS: Would that have been important to you?

RR: Yes, I'm sure that the climate of the time also ... wanted one to be wrapped in a sense of excitement and variety of ways of applying paint. You could put it on a wall and it would be painting. Or you could do it on a canvas. And all of this, all these physical things, they interested me very much. You could do a painting in a hundred different things, whether you're soliciting

DS: Did you ever do any pictures  
way? Or were you always more  
on?

RR: I remember how at different  
of my preoccupations at a period  
when I broke loose from those  
wouldn't use the same color in  
another was, even though it was  
limitations, I tried to imply with  
that even though I might know

DS: Coming back to the other th  
at that time very closely associ  
musicians I know that many peo  
association, that accident and  
important to your work, since it  
that this was not your feeling, t  
you didn't believe in accident ar  
strongly developed attitude?

RR: I was very interested in man  
seemed quite unique to me. I lik  
was involved in. But painting is j  
figure out an interesting way to  
even though chance deals with  
has to be organized before it ca  
in a situation like music becaus  
you don't maintain constantly t  
another area. One's familiarity c  
different from, say, the size of  
to. One can see that a canvas is  
accurately. But you can spend t  
seconds and it's just a differen  
that I could get with chance, an  
would end up with something qu  
interested in, indulging in, was g  
idea rather than witnessing an  
accident I certainly used accide  
paint will run, and lots of other  
friendly relationship with your n

are rather than for what you could print and John Cage is involved knew in New York who had a car poured paint on one Sunday morning sheets of paper together; it was out on the street. He had an Army paint and on to the paper and he the paper. And he did a beautiful just like working with lithography there again, like the driver of the very well collaborates with you you are part of another necessity. Would you call that accident?

DS: Actually, I'm not sure I'd call it like an insurance company say a To that particular individual, it is who have tables showing how many an expected event.

RR: Yes.

DS: And in a sense though you could may wiggle a little in the middle know that paint will drip and so

RR: You know that it's not going

DS: That's right. So there's a category that were called chance weren't

RR: Anyway, they weren't all done getting at they weren't done with just shut your eyes and throw the

DS: Yes. Well, I don't think anyone Now one other thing that I thought

RR: I'm not saying that they're kidding me.

DS: ...was the use of intervals but that he often emphasizes intervals. And I notice that you have also paintings and areas in which they are beautifully in relationship to the other parts of the canvas; and I have a kind of sharing of feeling about intervals and openness.

RR: Well, it's no secret that we still do. But I think that those are restricted areas that are important for variation and inclusion as your own feeling of consistency or same. I had to work consciously to do it and complexity that I saw around it. One of my painter friends says it was intended as a joke but I think that was a conscious attempt for me to try to go an inch more before I hit the wall, and one area with a kind of dramatic tension. One is with a kind of simple minimum putting something of no consequence there, yes, there it is, but you see it's more than anything else; that's not what I'm concerned with because I think that's opposed to a form of design.

DS: There's quite an important difference between being interested in symmetry and in a hierarchy. In a Byzantine it seems to me. In a circle it comes full circle. Whereas your work is the opposite of Byzantine. There's a hierarchy out of things in your work, a position beyond or above anything else. I'd say, as opposed to the structural point in which every position is equal. It takes up too much time, but I just think it's of importance that these new pairs are over and symmetrically centered.

RR: I enjoy most of it. I think I see a way of working excludes another that one of the aspects of my work is the fact that so many people react in itself, so that the influence of my work in what I think they would do is work's weaknesses. And I have different styles, I've run through a good many.

DS: That you have.

RR: And it's always a pleasure to get an overall point of view, sees more than I think that that point can be accomplished or find out what I want possibilities and a way of making paintings. Sometimes a period of paintings or the ones that I did pedestrian colors. Maybe one work one will be made up of fifteen paintings mount. I use as a guide for this, consistently. It takes three or four if you're just having a lucky streak yourself made some accomplishments for you, where you're more apt to then when I definitely decide that I mean I just start something else, a problem about like people say, while I'm working one way, there as often as not is a reaction from

DS: Almost the reverse of it perhaps.

RR: Yes.

DS: Would that have been the case with Oracle? I mean how did that very suppose it wasn't so different from before.



RR: Oracle was I had started it I even longer than that, closer to to be a radio painting but a con that has three radios in it but o one for volume and one for tuni to be standing so close to the p didn't seem to be using the spa to each other. And that was all through that, having made that I wanted to do something that v separated in the room. I had so I needed help with the radios. A that I used the paintings for so a good idea because once I star with the weight problem, and th house the equipment, that pain So I started on a sculpture. The Stedelijk Museum with what wa artists, or six. And because I wa we found that our ideas were so together and just make a piece.

DS: Was that with Tinguely? Wa

RR: Yes, Tinguely, Niki de Saint Spurry.

## TAPE NO. 2

DS: This is Dorothy Seckler con on December 21, 1965. At the p reel you had mentioned your pa group of other artists at the St take up at this point what actu

RR: Right. The form that the exl just picked a part of the museu the museum, by the way, becau shipping and picking a lot of wo to respond in this time in some would show whatever the artist

for a museum.

DS: Yes.

RR: And the artists were given all the materials and all the transportation

DS: And a studio, I assume?

RR: Well, the Museum itself funded it about, well it's a very large museum of the museum. And each artist chose what he wanted to work and just made the sculpture which became Orkney. It really interest me. So in a kind of four pieces of sculpture and so about ten or twelve feet high and four feet by five feet, and twelve feet. But I'm not really a sculptor in a way that materials that are a little heavier than can. By being a sculptor, I mean

DS: How did you put them together?

RR: Just with bolts and nails and I had help there except that the volunteers do to help me unless it is just a few here." And there wasn't enough help getting over the language barrier and someone how little they could help myself. But then that had its disadvantages was working with it was a very long were really too heavy for me. So I was laid up for weeks afterwards with bruises dealing with airplane parts there I had worked so frantically that too, and the last week I never even terribly tired, I'd just lie down or there was no way, as you know, There's no way of anticipating it at a certain time you just are through

after the exhibition opened.

DS: Had the sound equipment b

RR: No, I didn't have sound then. The pieces I made did happen to have had an electric air pump attached, so that the vibrations of the music as the air went into a large tub of water. In contrast with the ...

DS: But the water didn't run free

RR: No, it was a closed thing. It made this gurgling. And another piece I tampered with. We had nine large speakers at different speeds, some just zipping around

DS: Did that interest you?

RR: I got so I was really just sick of it more when I got back than the gurgling stretched piece of canvas. I could have and if it fell on me it wouldn't hurt. It was the piece then that I was working on. Then I just worked on it from time to time. Experimentation with the radios. I came from tour recently with the Merce Cunningham Company. I had to go. I was going to move my studio. I had to go. I had gone so that I wouldn't fall back on it. There's something about moving. When you begin on something new well, I find it hard to work and I got very interested in it. I made pieces and worked on the sound

DS: Has it continued to interest you? Do you resume?

RR: I think the radio piece probably is the next to do next as one can predict what I like very much that mixture of

DS: I was interested in what you sound having been important in sense, in that insuring a certain

RR: Literally.

DS: Literally, yes.

RR: You had a sense of distance had the feeling possibly of knowing was lost.

DS: That's very expressive. And which we haven't recorded was sound frequencies, that the radio your feeling that if you had been rather like commercial art in the

RR: Yes.

DS: Would you like to enlarge on

RR: No, I think that just about so the daily fall of the dust and rust accumulates, which doesn't mean to time. But then that's another of a literal insistence on the pie situation that it's observed in. I things trying to put off the dead

DS: Yes. Did I hear you mention at some time in the future a pie actual force?

RR: Yes. I'd like to work with wind going to be a garden, but I don't be a garden that may be my own country. I hope I don't pick this that what I really needed was a an indication that I'm trying to

DS: I think so. Siberian dogs are open spaces any moment.

RR: Maybe it's bigger than I am.

DS: I think that would be the cream man who was sort of responsible environment into painting move collaborator with sun and wind

RR: And beaches.

DS: And beaches, yes. That would

RR: I might move out there and point I might just become a collage on waves.

DS: Yes. And I could come into touch some of this lovely stuff here.

RR: Right.

DS: The bit about the other end sometime ago, I realize that the question about your responses perhaps superfluous. But I thought separate in any way that we can between your outlook and those course we haven't really done a to the point where Pop art appeared you saw a great many people take simply new kinds of materials, and a new aesthetic element without there was a great deal more involved

RR: I don't think there's anything that one can use another man's implying that they're doing that view. But I also like seeing people accustomed to seeing in art be

New materials have fresh associations that have built into them the potential for something else. I think it's more like painting with paint over a period of many days, one day, and I took it as a competition. He said, "I saw your show." I think it was an exhibition." He said, "Those are yours?" And he said, "Yes, it's too good but get better." And I couldn't a

DS: And I suppose that explains why everyone was so fascinated by.

RR: That's my own personal relationship. I won't ever use silk screens again now. But it would have been very interesting to have the studio for eight months and the sense of the construction might have been different. I think I already had made would have been an artist to know his weaknesses and the work that I would have done on tour and being away from painting, because I'm having to work

DS: I suppose I should ask this question about your resumed work with silk screen in

RR: Yes.

DS: ... To do a series dealing with

RR: I had intended to do that with what you'd call it, a legal question, elaborate as that would have to be. In making prints, one of the values is that it is possible to have an edition. Life Magazine commissions a volume, I have had to have made an edition to get all this photographic material, about twenty five photographs,

reduced to one screen. And it was  
instead of lots of colors laid out  
surface.

DS: It was a very handsome and  
that I'm sure you've been asked  
something dealing with its image  
deal with areas in contemporary  
question, the Jewish issue, the  
camps, apparently I'm not sure ex  
came from.

RR: Yes, it is.

DS: And in a most exciting way.  
me was that well, Mr. Sullivan and  
your work have always insisted  
imagery which remained ambiguous  
which could not be directly related  
been said, or I think perhaps per  
said yourself, as taking no position  
the world we live in. Does this re

RR: No, personally I do take a stand  
atrocities of all sorts. But the D  
was that I was illustrating.

DS: Yes.

RR: Some one asked me yesterday  
of hell. And, of course, no is the  
But if one is illustrating hell, one  
never thought that problems w  
ly that they could, by me anywa  
consistently doing what you do  
strong feelings those things are  
few words as opposed to, say, a

DS: Yes.

RR: And that's just a different a

was during the election year with  
able to read that that's when they  
never thought that well, I consider  
commercial attitude of illustration  
consciously. If you feel strongly  
the only way it can come into  
something that has been consistent  
attempt to use the very last minute  
as the source of energy and inspiration  
of other time, or dream, or idea  
dreamlike as idealism. Does that

DS: Yes, I think it answers it very

RR: When I started the Dante illustration  
been working purely abstractly  
whether I was working abstractly  
whether I was doing it out of challenge  
challenge of being restricted by  
would have to be involved in surrealism  
read. It has to relate to something  
two and a half years deciding you  
things that you do it seems to me  
like insisting that you make your  
so easy to be undisciplined. And  
character, my general nature and  
keep on the right track.

End of Side One

Side Two

DS: You were just talking about

RR: I think that one of the reasons  
theatre is that it has in an extreme  
the necessary control that one  
people to put on a piece of theatre  
extremely aware of things like timing  
starts; the responsibility with timing  
of the light board; one has to control  
the light board. It's just the oppo-



has to then necessarily be involved. I think I try to do pieces where even planned and there's a great deal of stage. I'm talking about the performance of the organization that makes it possible for you to see one, or to show ready to start. Within the piece allows one to be much better off in painting, it may be the same color does in other paintings. It's a connection of the known and the unknown in relationship to each other. With that possible. I guess it's a kind of a using both yes and no at the same

DS: I was fascinated by the Happenings, the imagery, the action. It's inexplicit. I wondered if there's a sequence developed, or, the first and how it was changed perhaps in circumstances.

RR: I don't call my theatre piece with theatre through dance, I think maybe just theatre or anything. Happenings is that they came out of working with objects, or objects to animate those materials. I think quite a traditional response to an idea and then if that idea isn't enough a fourth, and composition could be these things in such a way that one, other, that you never set up a scene black and white; but that they exist at the same time. So one is how to get something started breaking a sense of the whole into continuous and anti climactic, one thing simply follows another process the elements. And it's very much the same kinds of problems.

DS: Yes. Does the performance program.

RR: Yes. Map Room Two. The first what became Map Room Two, was going up there and staying a week performance, working with things the spot. It would have been in the Cinematek Theatre, where I difference in the architecture of like to draw people's attention that they're in, rather than assumption is. There was very little t

DS: With the white cards?

RR: That's right. Actually that d

DS: Yes.

RR: That the audience, which had been an inactive part, just on the became a necessary element by asking them to put the white ca

DS: Then the lights played over

RR: And then using the cardboa

DS: That was great.

RR: Which if you'd been sitting i known it was happening, probab

DS: I liked that. There was another relationship perhaps to your part related more to dancing. The se existence, instead of out of exi

RR: I hadn't thought of that.

DS: Well, it did seem very much otherwise, of course, one was interested that you were also a where you were very high and ve colored light in a very poised an

RR: Yes, I used my body as a co in one hand.

DS: Yes, that was remarkable.

RR: And then just with the cont consider that piece more succe simply because maybe it's that collective vocabulary is being b and more things that are possil conductor of electricity, there and activate by hand dancing th out onto the stage. I like for th whoever is running the lights to moved onto the stage, that one That you just walk over and picl proscenium type hiding where e nearly never choreograph expre think that their bodies should b though they are doing somethir want any mask of the activity. I particularly to now I'm finding o keep in direct touch with exactl twenty years or so, there's bee painters have been very proud c mean, this has been used for di different reasons as there are c there's a new kind of paint whic sort of worked their way all the one could see a brushload of pa on the canvas, and the artist ha paint only to build an illusion ab the color aspect of paint. All th used independently. And I think

DS: The element of the audience's psychological attitude, even by becoming more and more pronounced in directness in dealing with an audience they weren't aware of it. For instance, where shadows were cast and perceived, it was still part of your concept.

RR: They had to go all the way and trust themselves. I can see that they did, though, who really thought it was their own head up.

DS: But even in many other kinds of screens too, I think there's always an experience of its own experience. I wondered also if this process of discovery is another part of the effect of what happens when you're looking at something, some of the same elements with which they were in a different environment.

RR: I'm sure that's happened. The first mail that I got from London after I had answered the letters, I think it was for wanting to give me credit for going instead of just concentrating on another place, as though that is what I was wanting to compliment the pair on their escape.

DS: We lose that innocence very quickly. Life demands that we keep our eyes on so on. And, of course, the painter's hand that intervenes between us in a way.

RR: Well, I think that it's a little bit of a form of logic and an idea of progress. We've been encouraged through that the important thing is to reach that point and it's getting there.

gets to be the only other aspect  
get there.

DS: Yes.

RR: People are very tolerant of  
that it's reasonable that there  
more important than how; because  
kind of time as you're going to  
you exclude, you falsely, cultivate  
is in between.

DS: Paul Tillich seems to feel that  
because of our tendency as a people  
forward.

RR: Oh, I don't think so. I think it

DS: Do you?

RR: Because they're very programmatic  
have forced them to concentrate on  
this is valuable, this is not valuable

DS: There's that hierarchy again.

RR: Yes.

DS: Well, I'm glad that you feel that  
that in this particular environment  
terms of the art world. That's not  
simple one, I think, from everything  
bad one on which perhaps to win

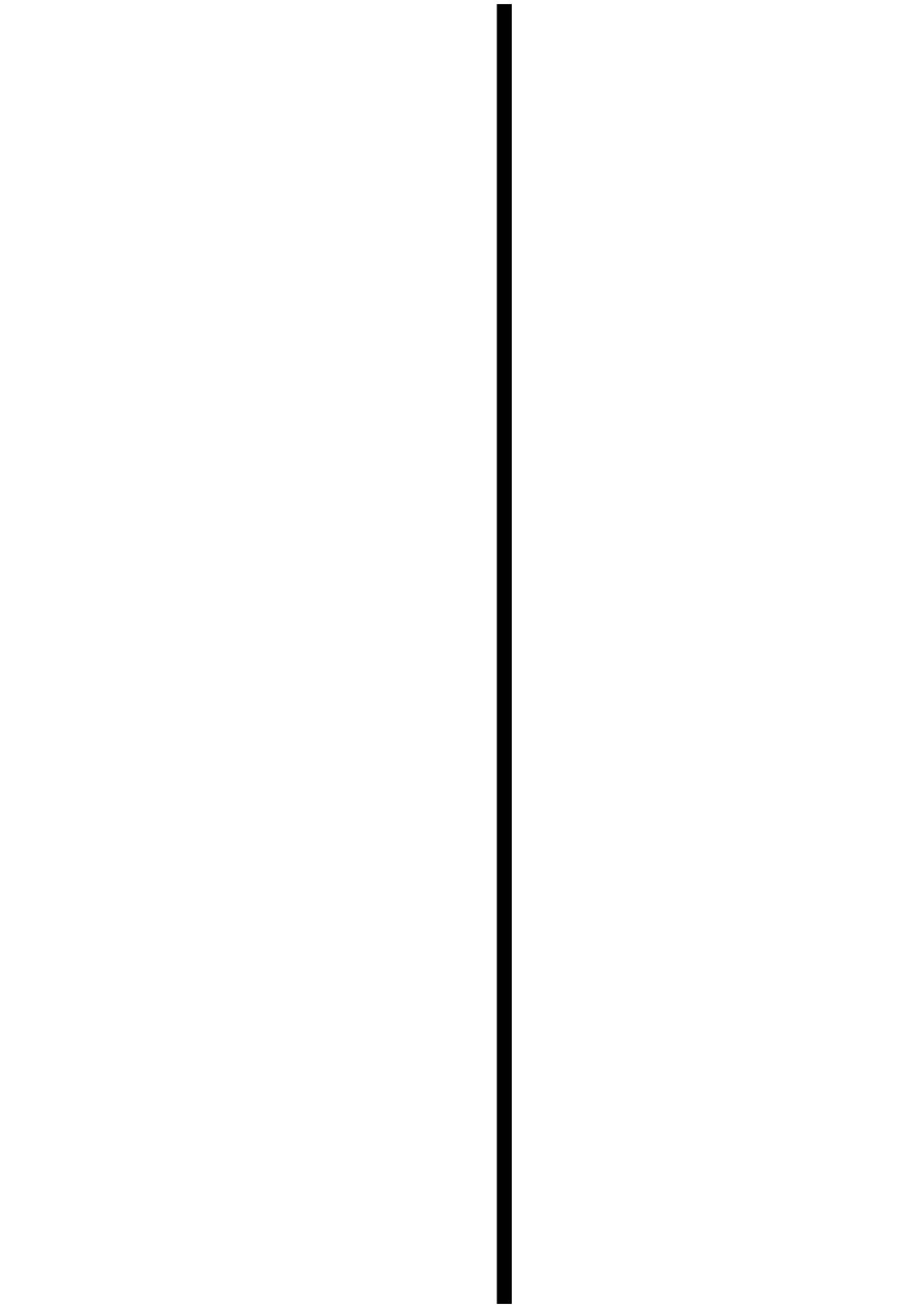
RR: Okay.

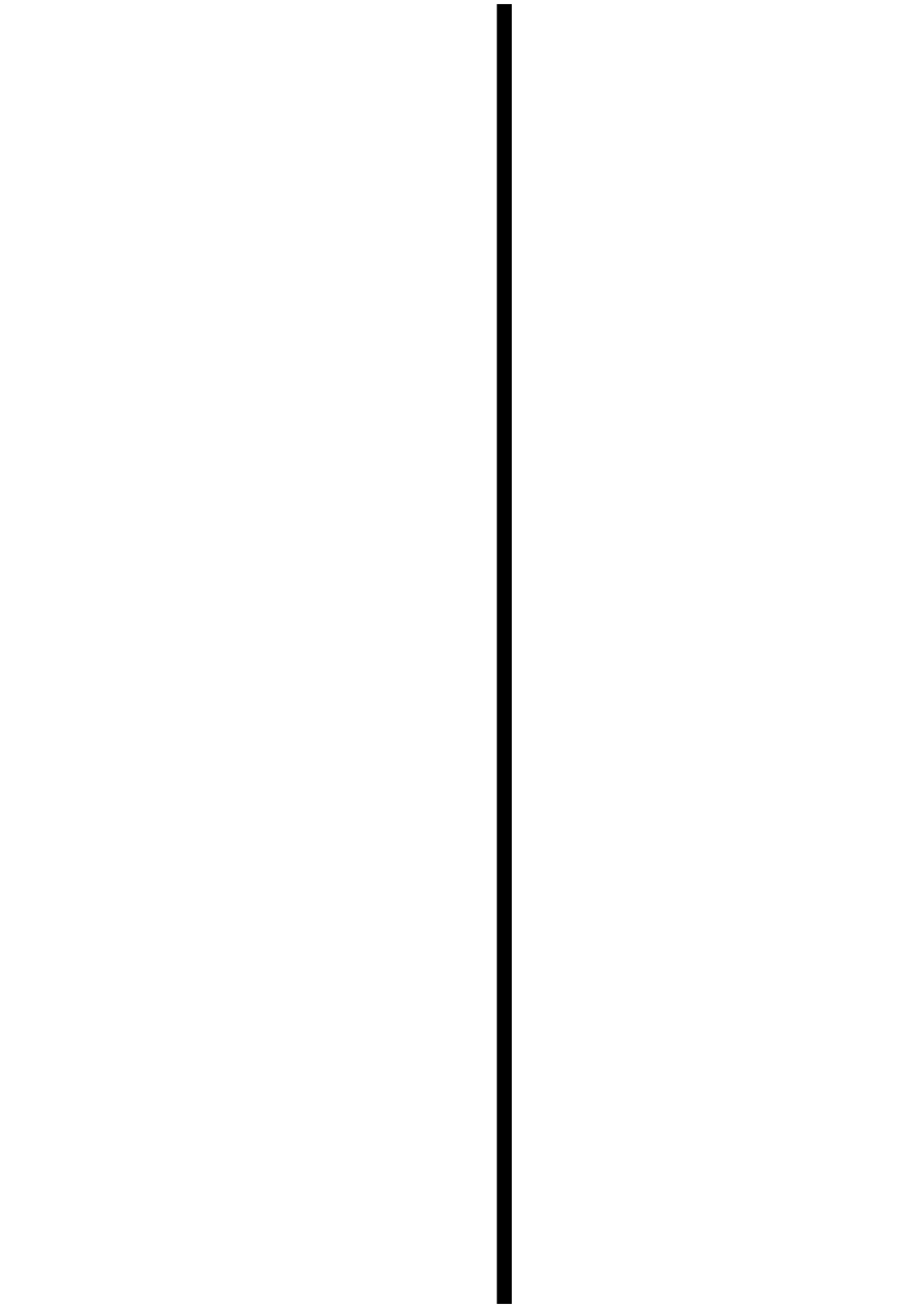
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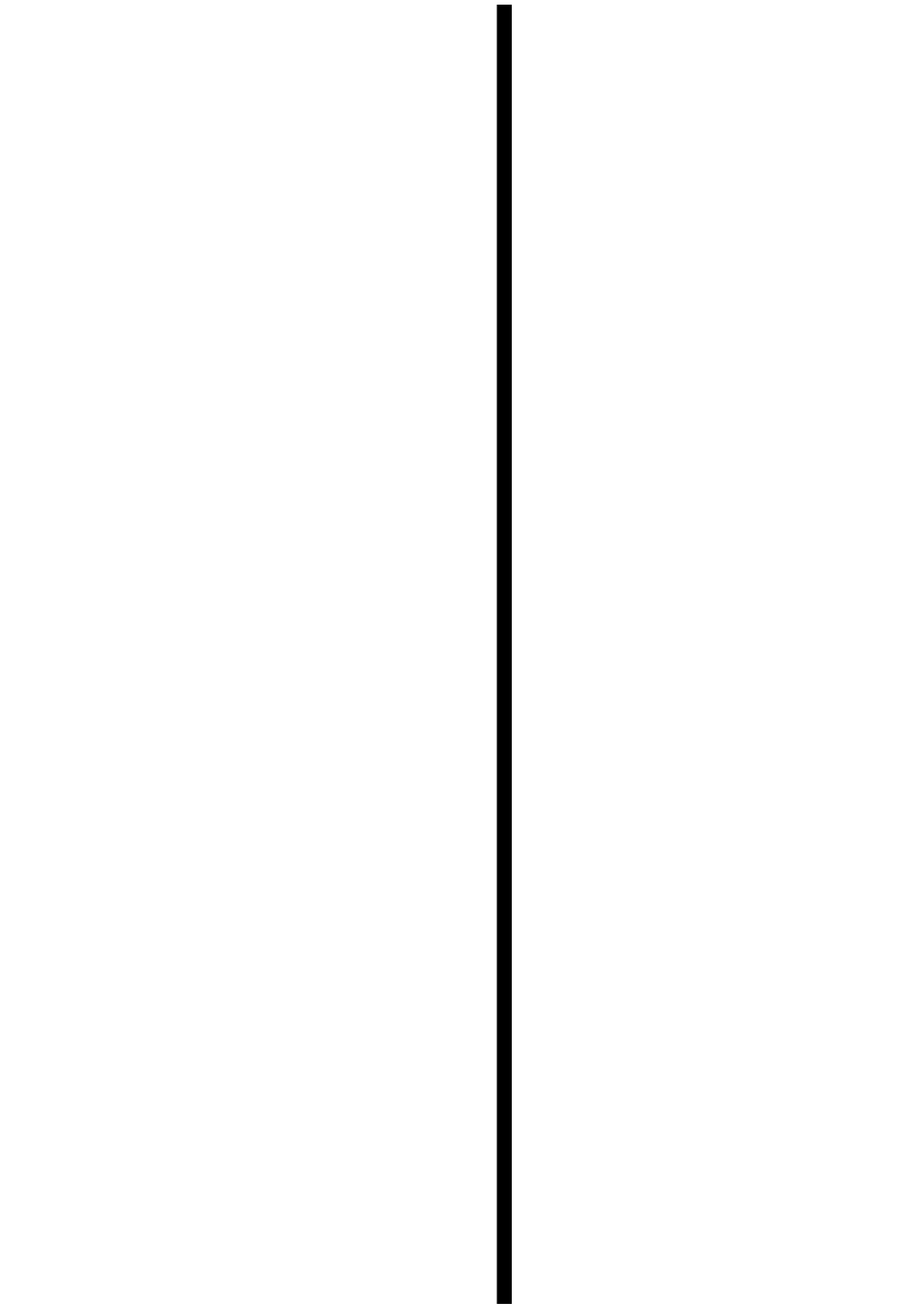
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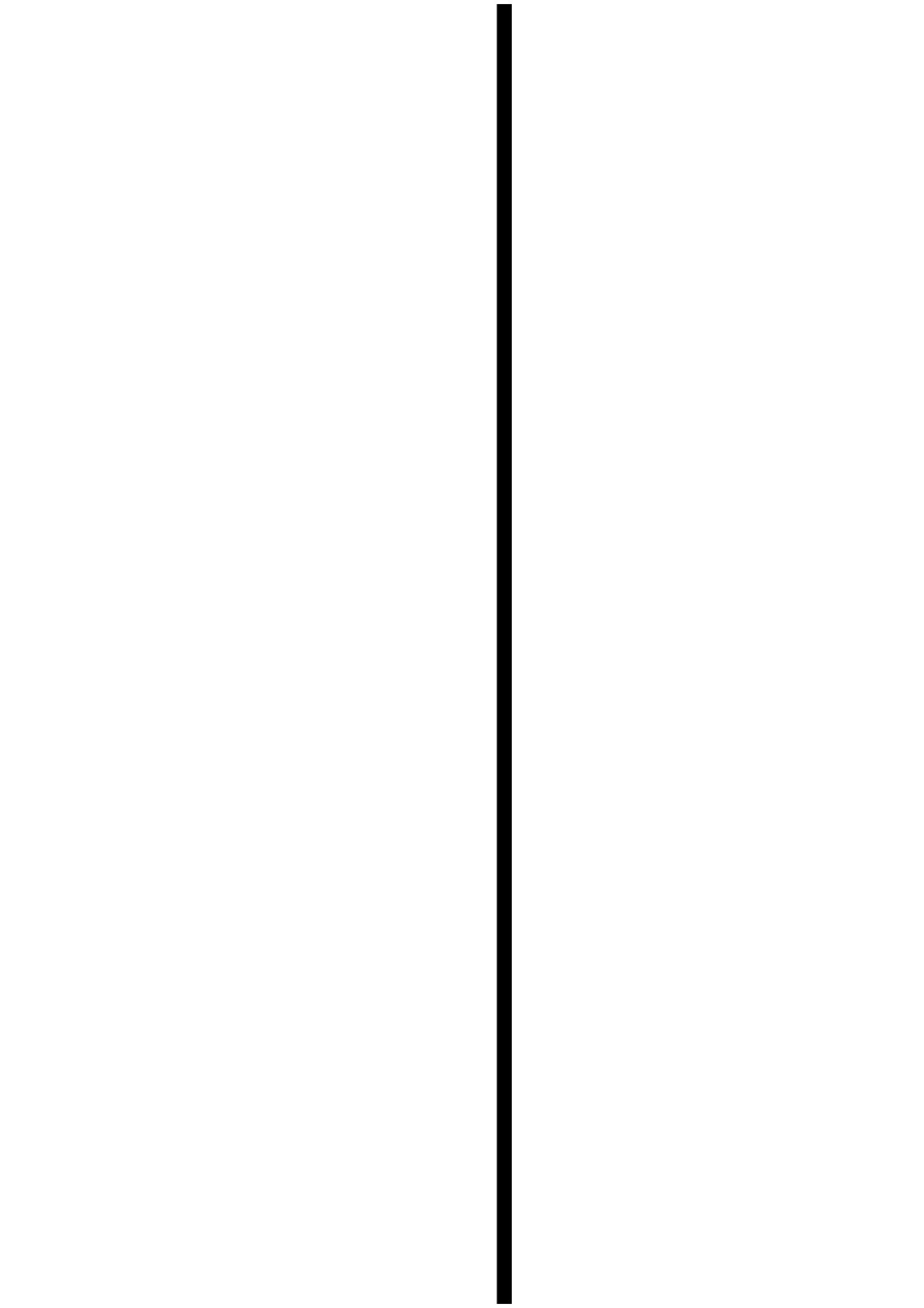
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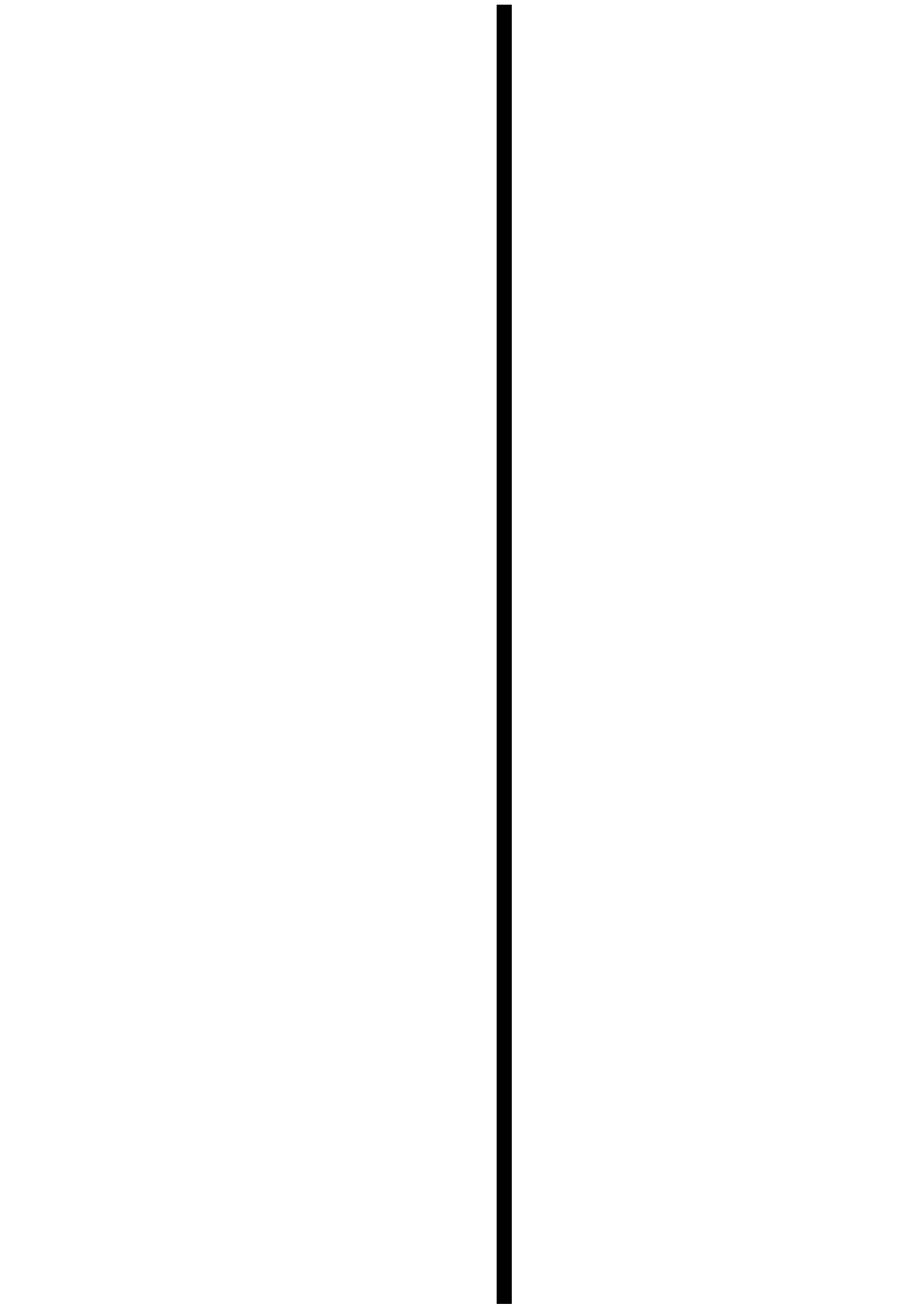


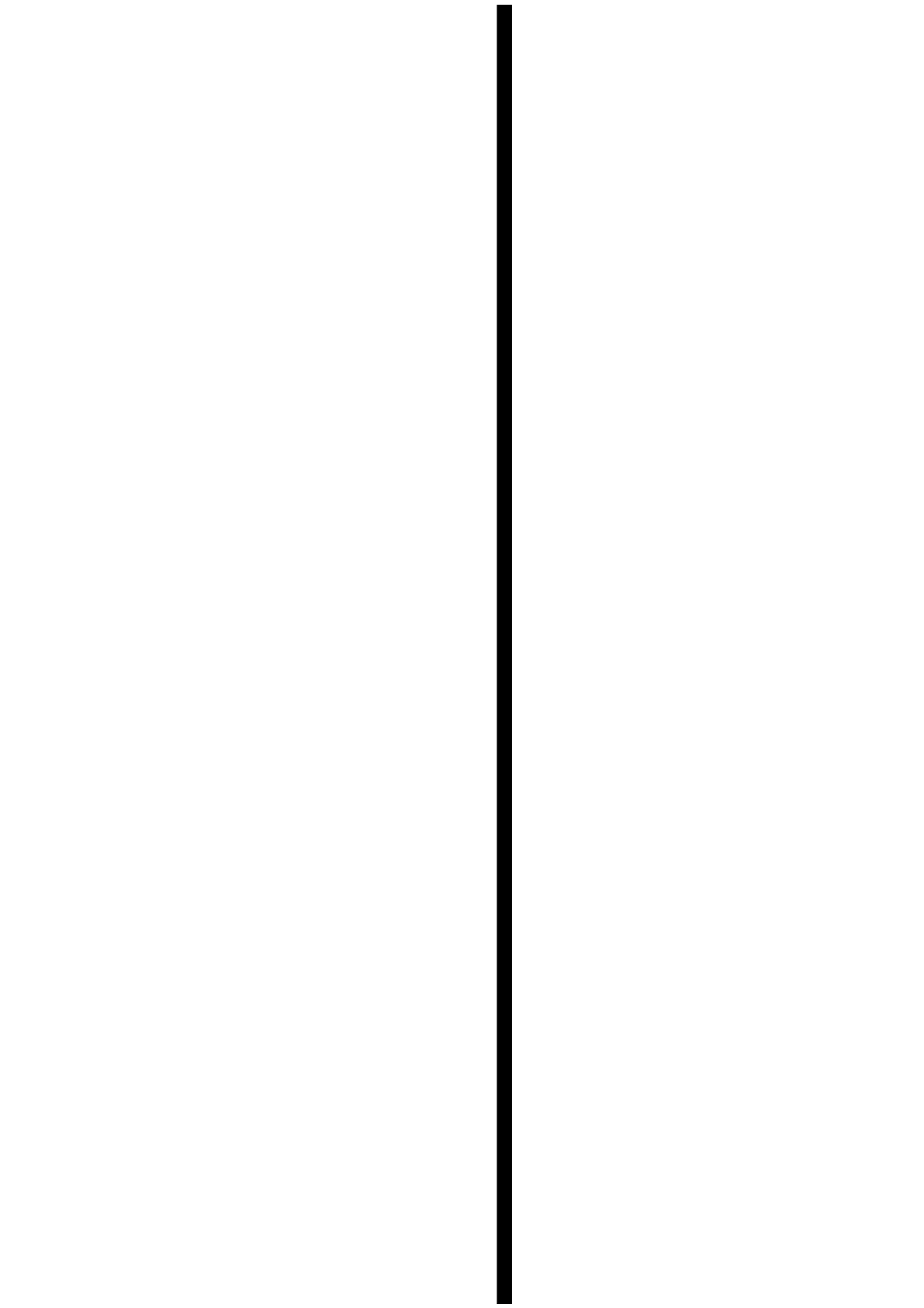


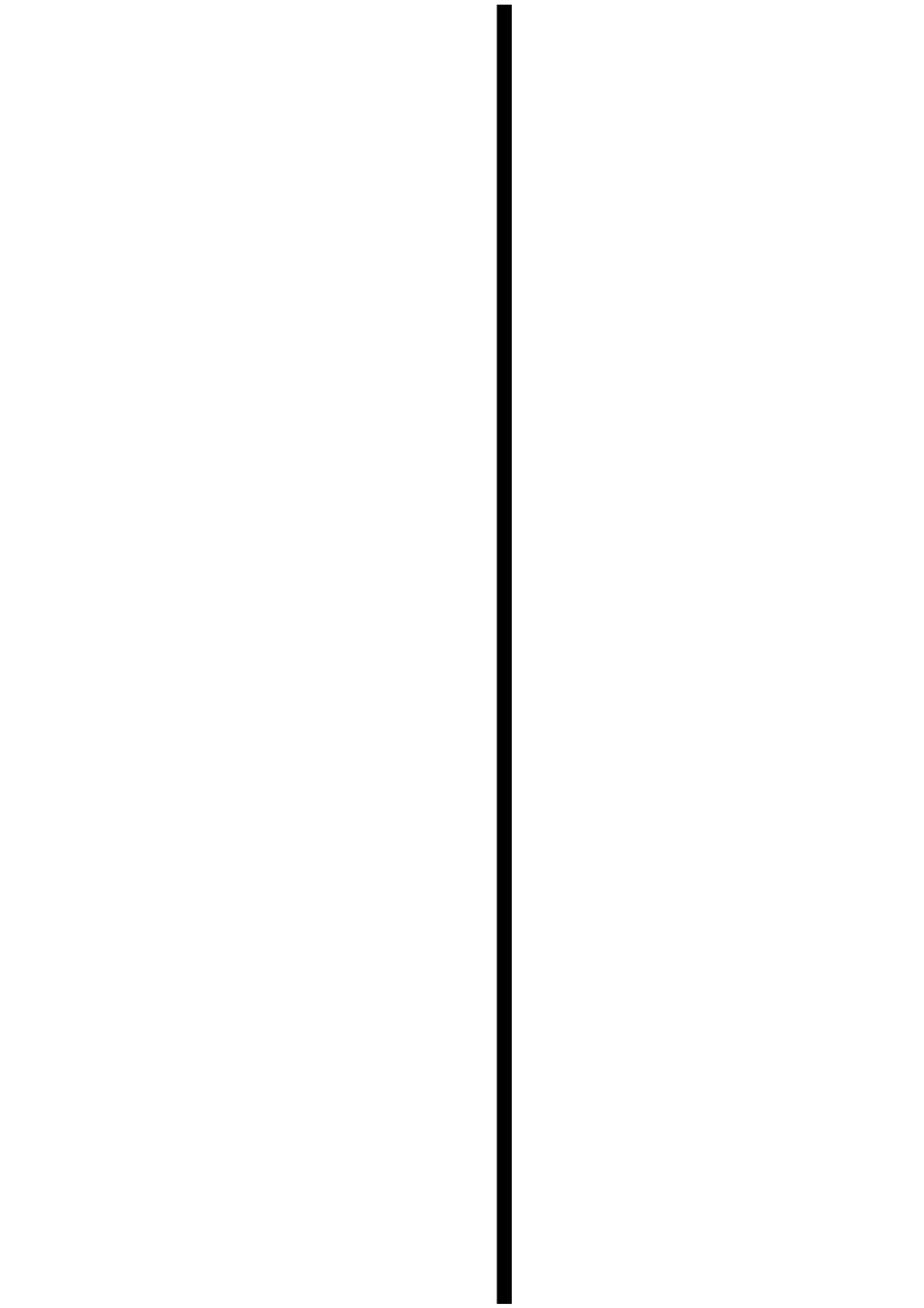


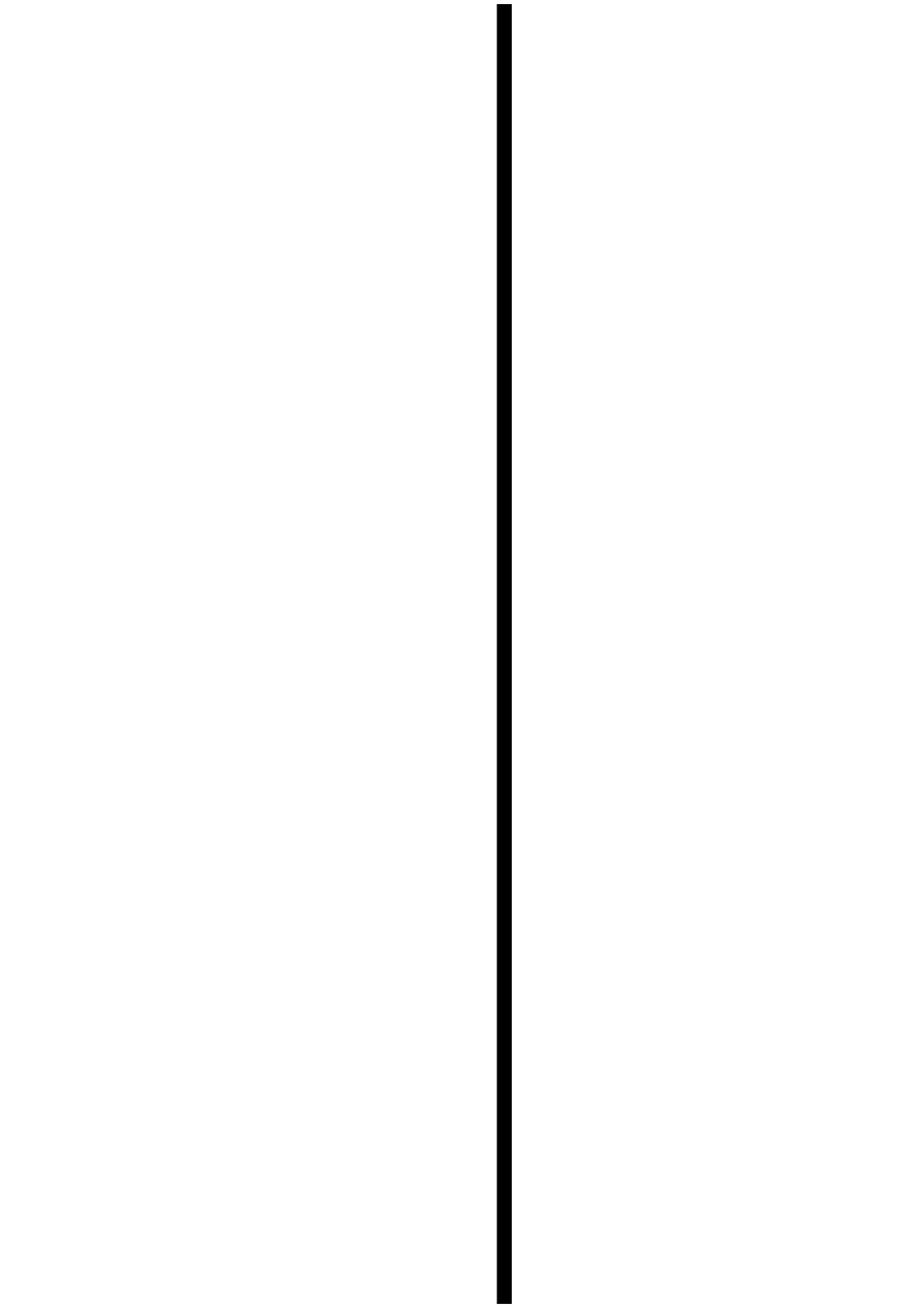


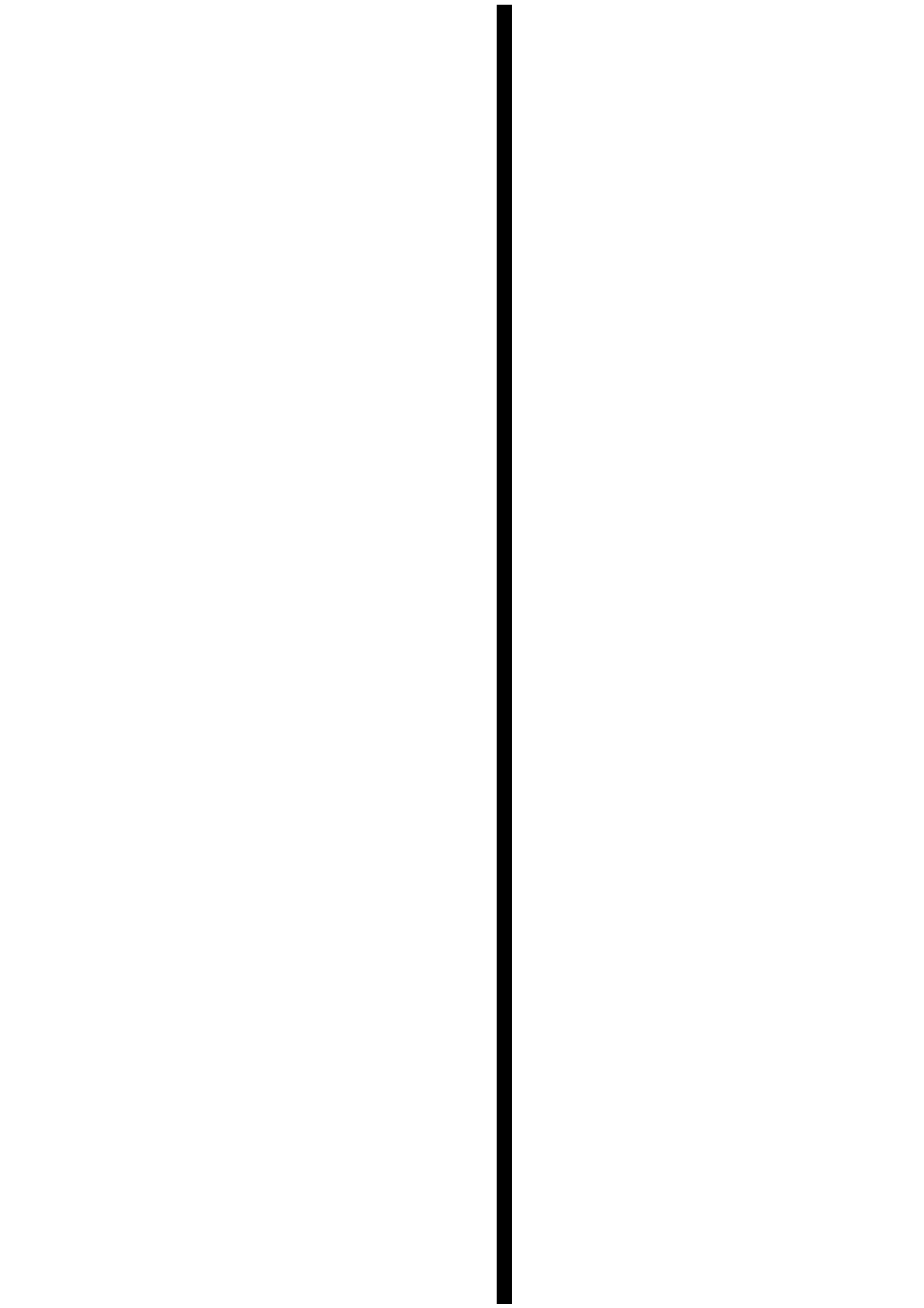


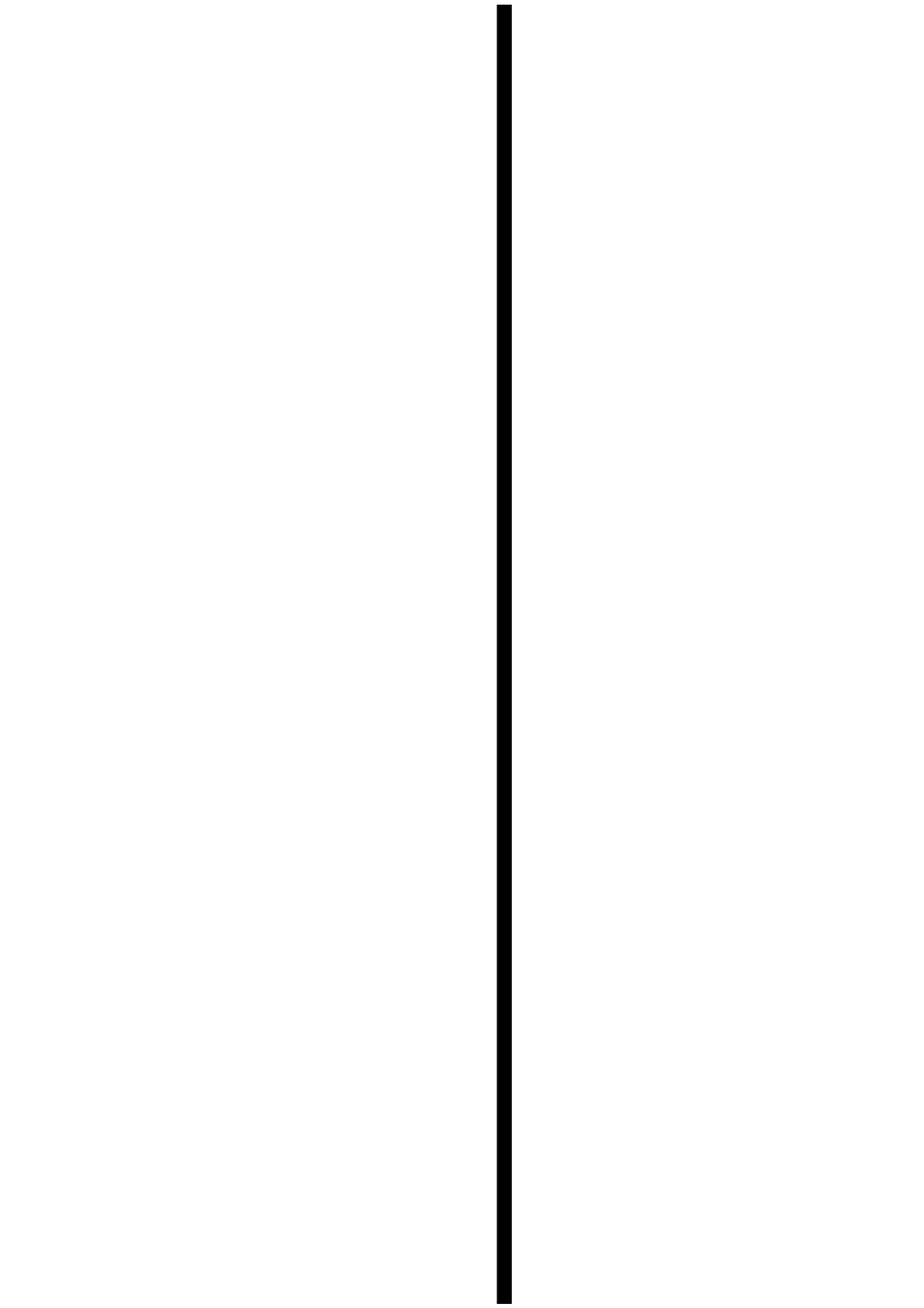




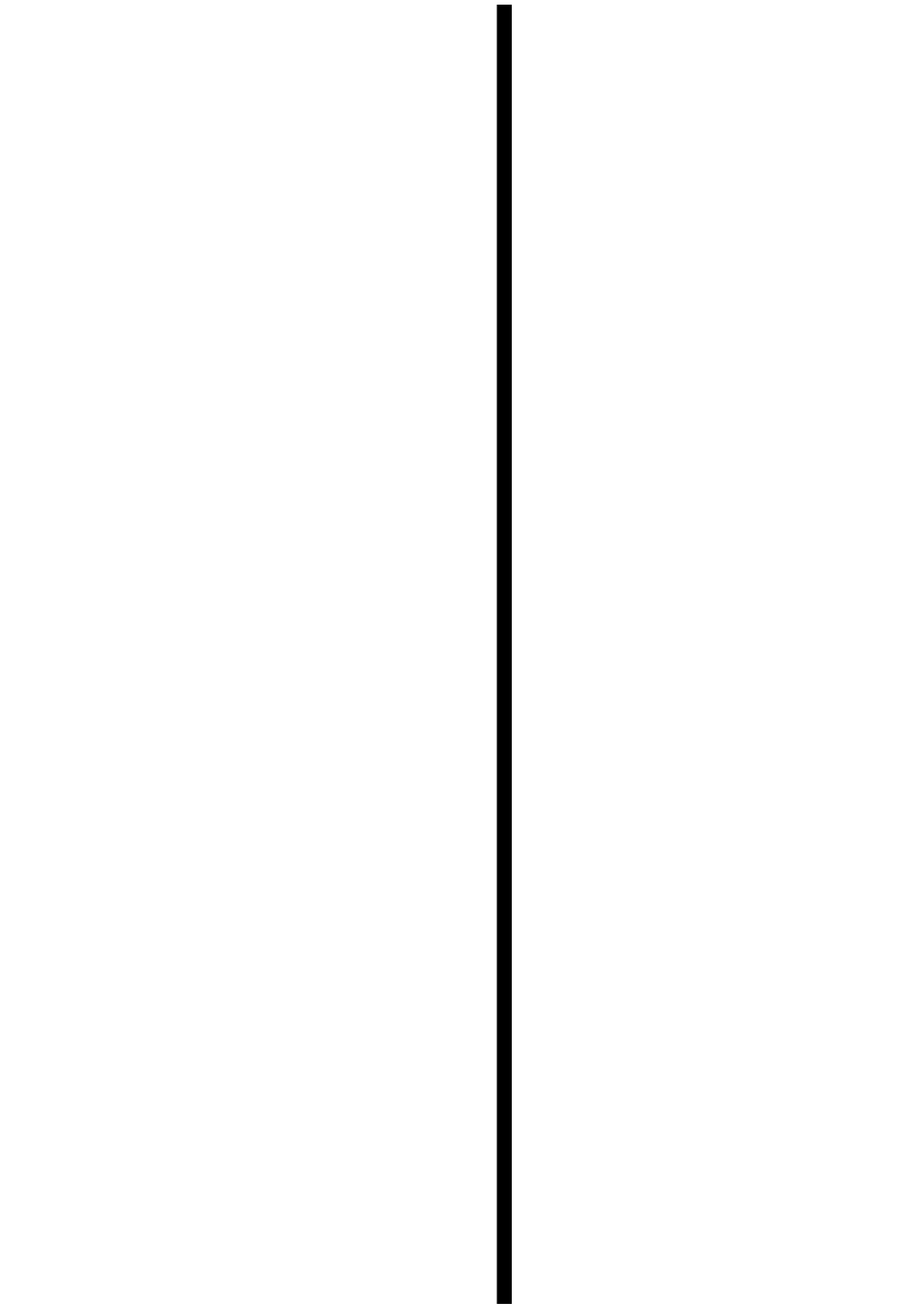


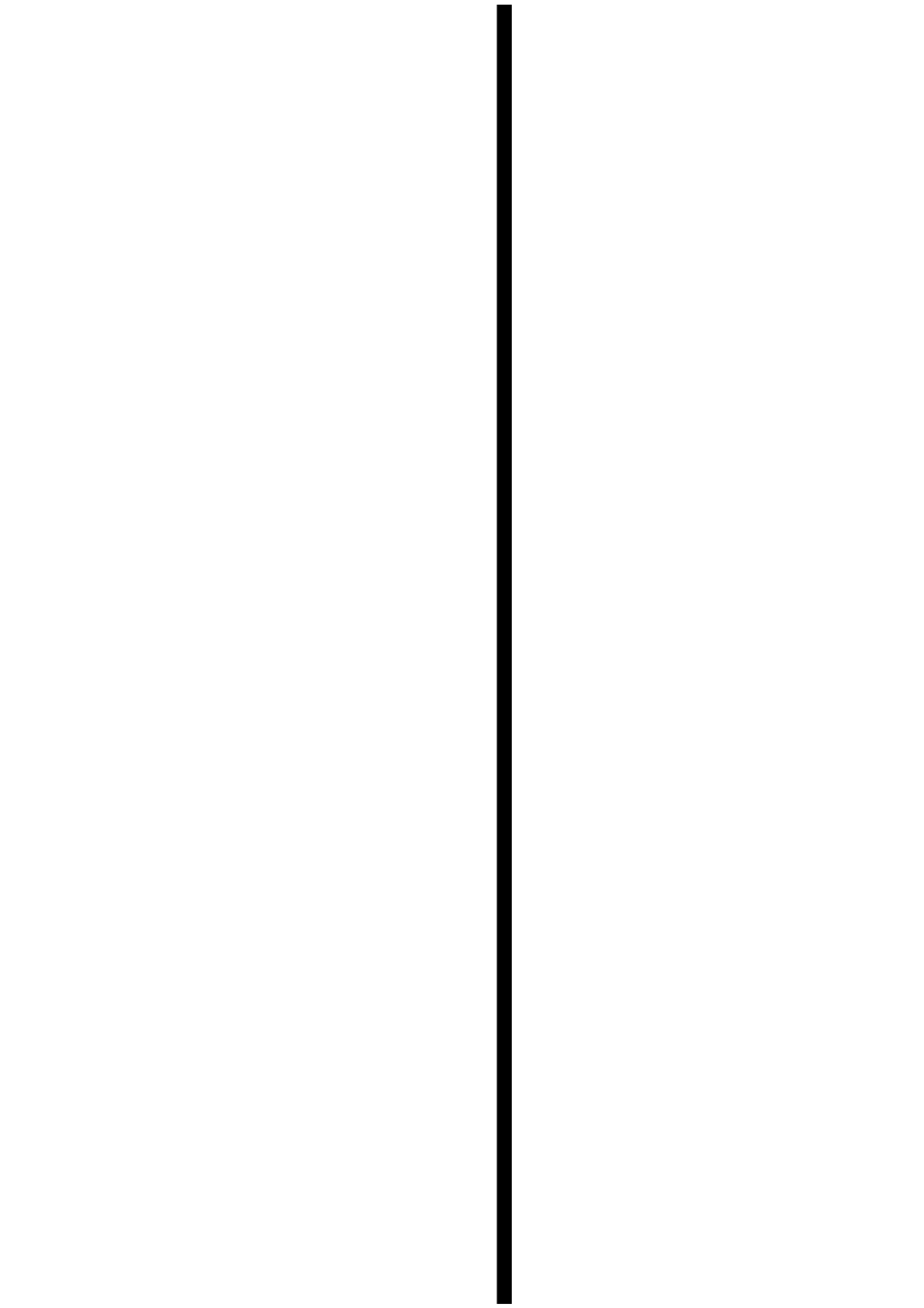


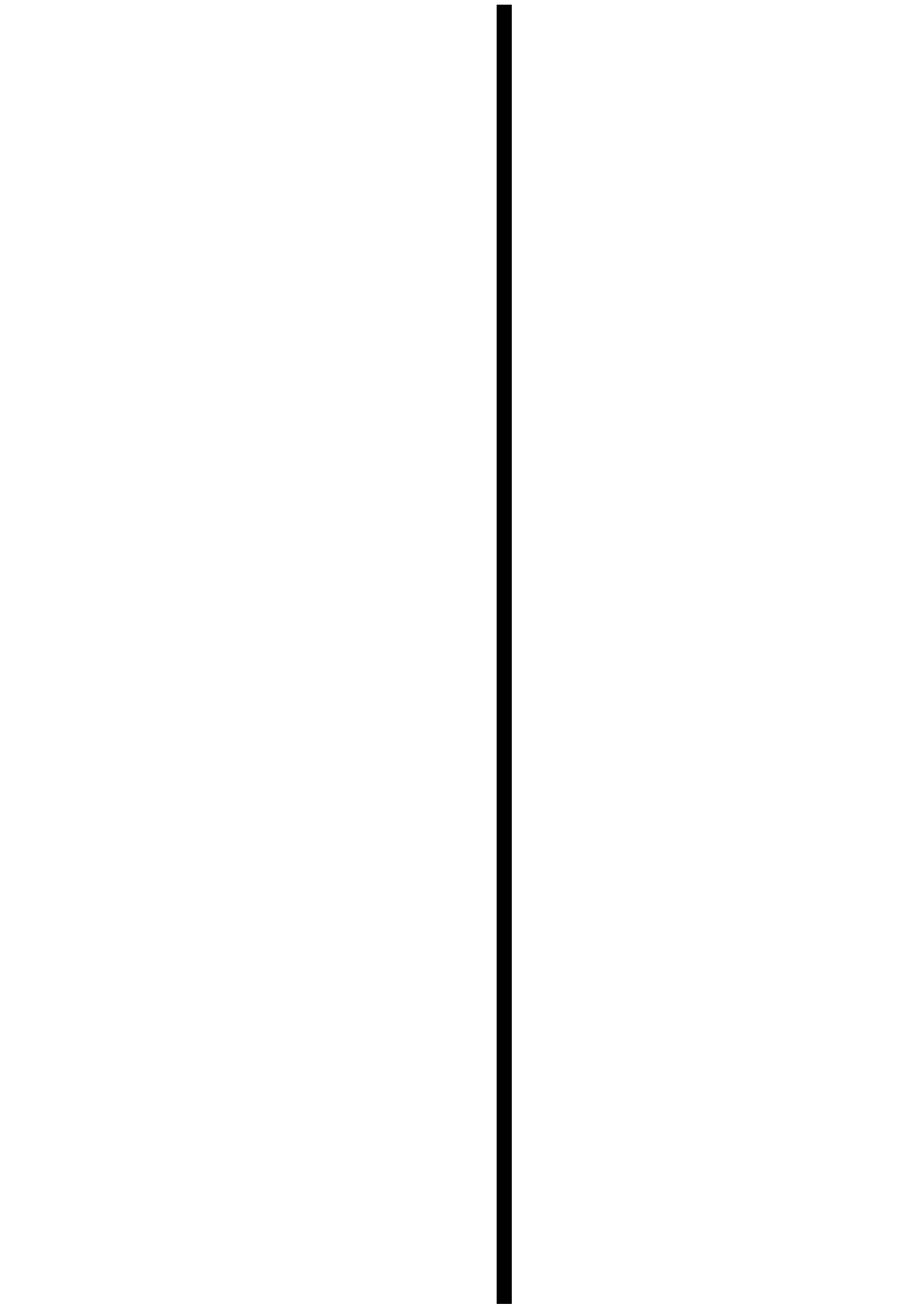


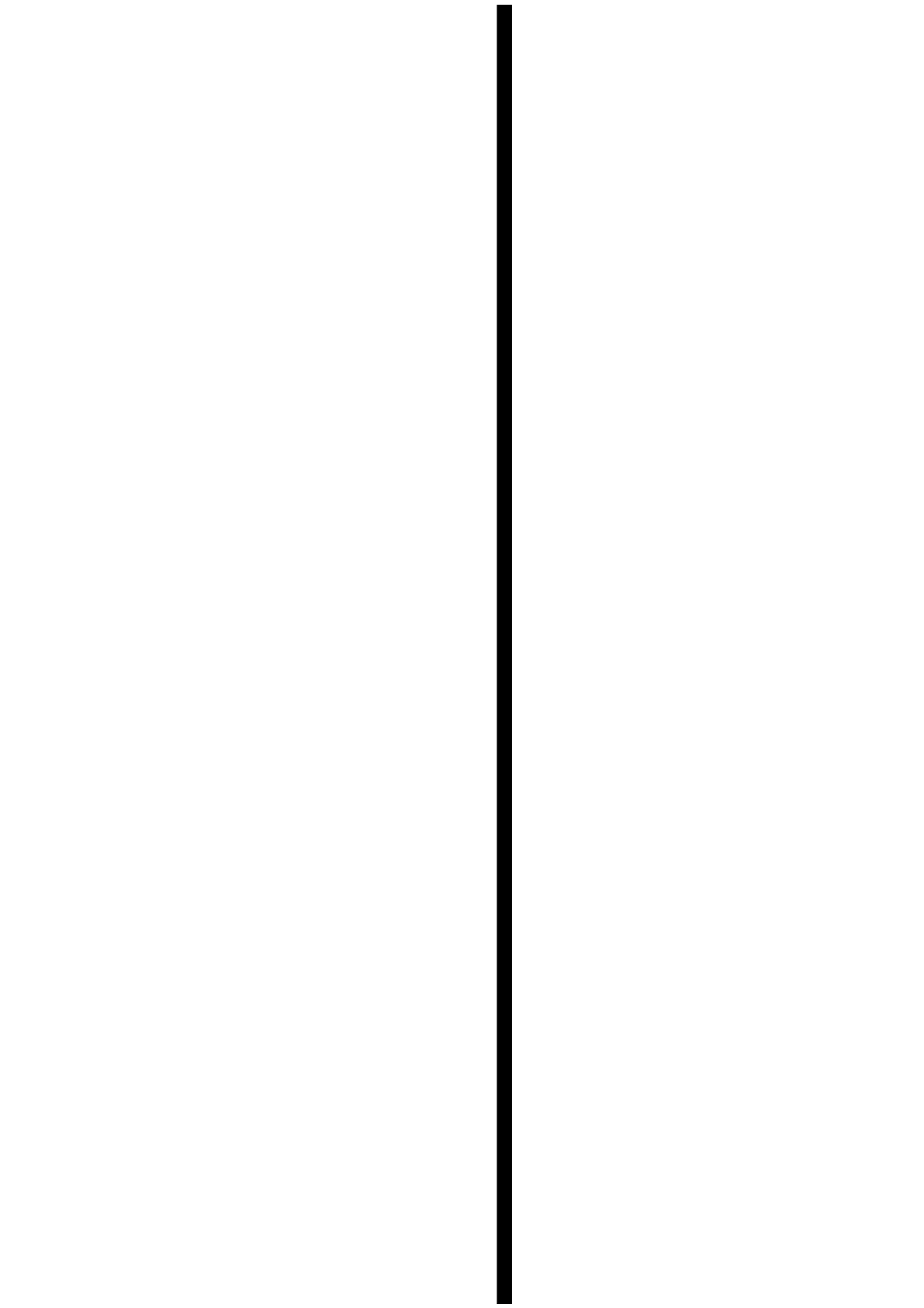


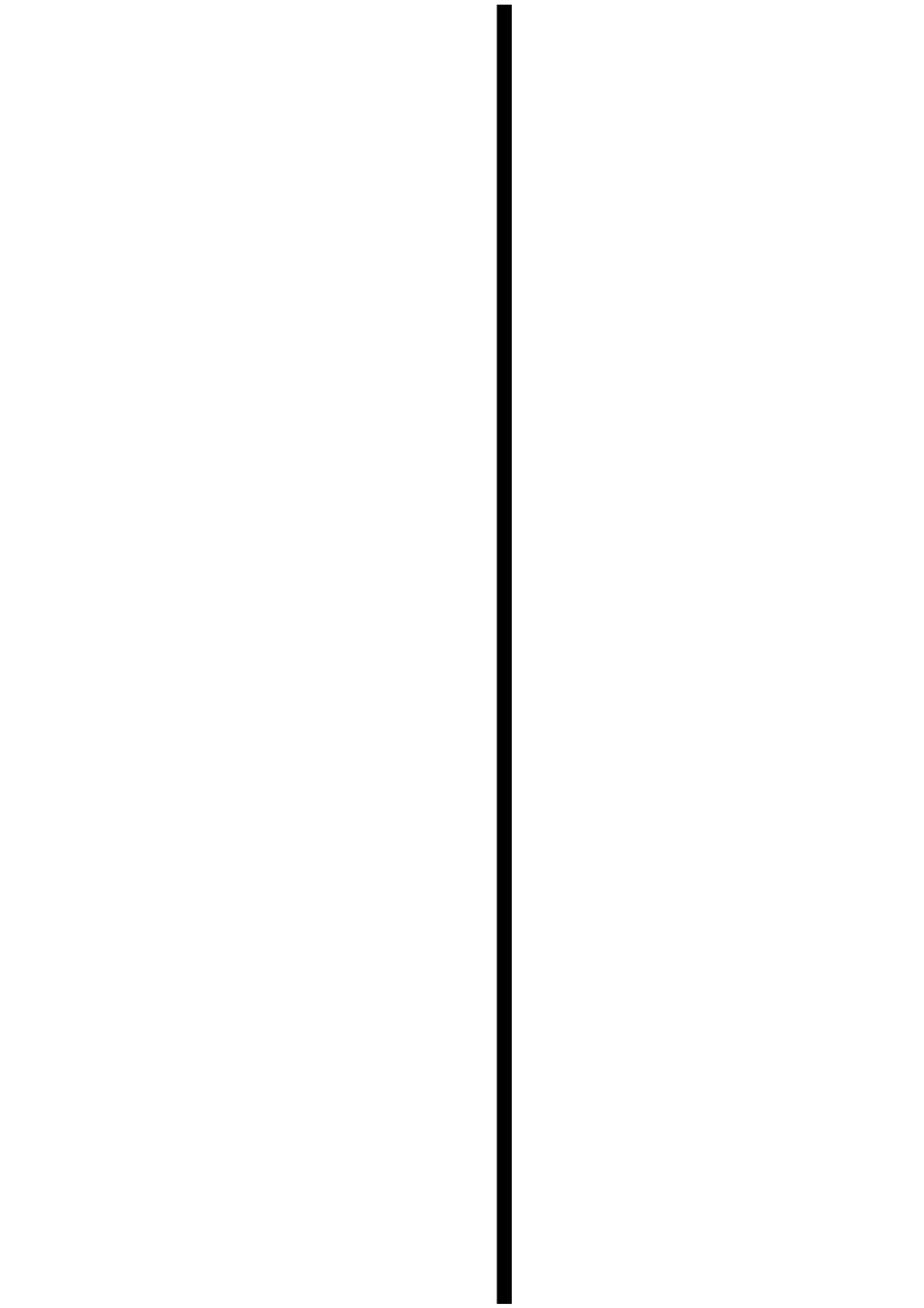


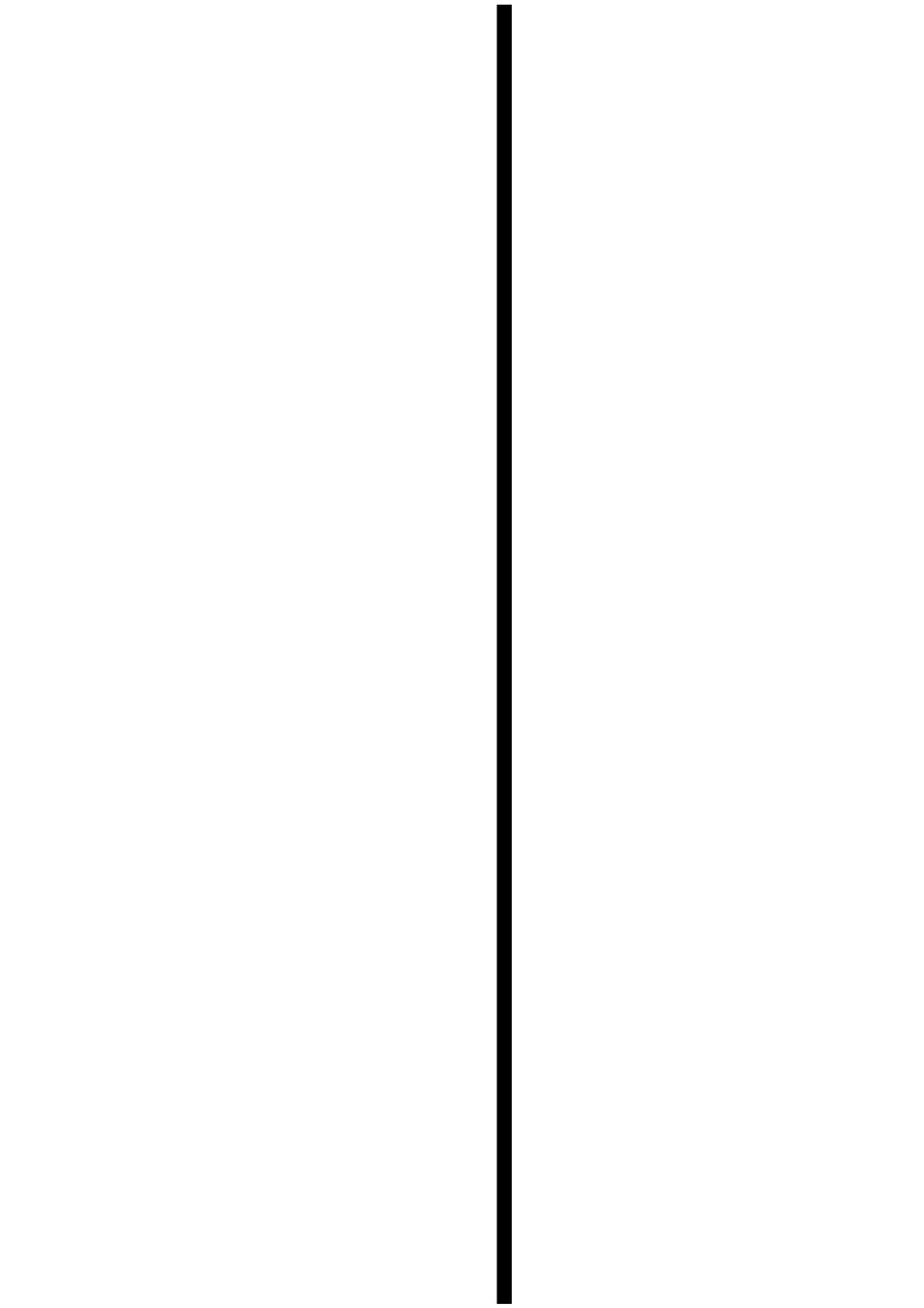


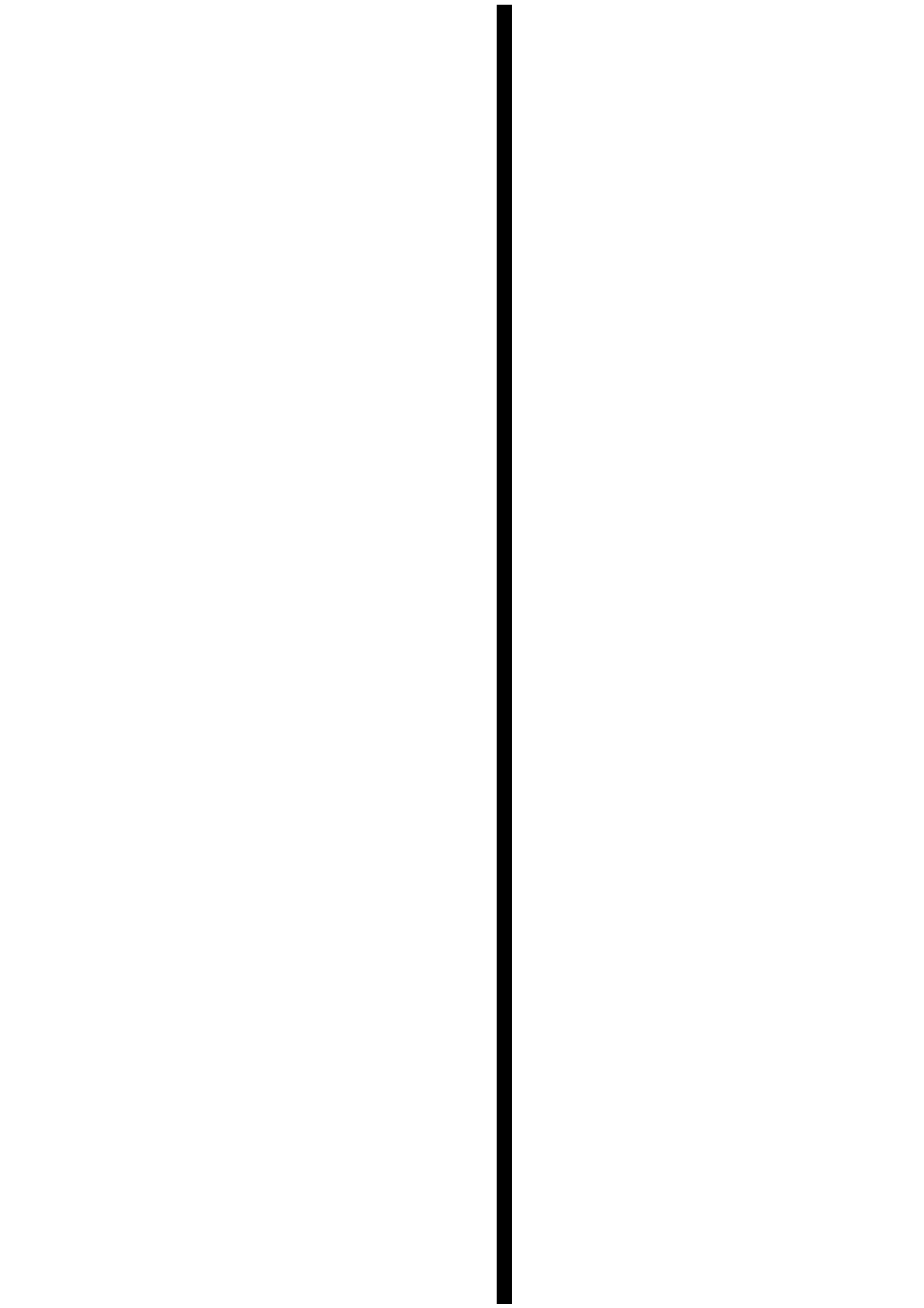


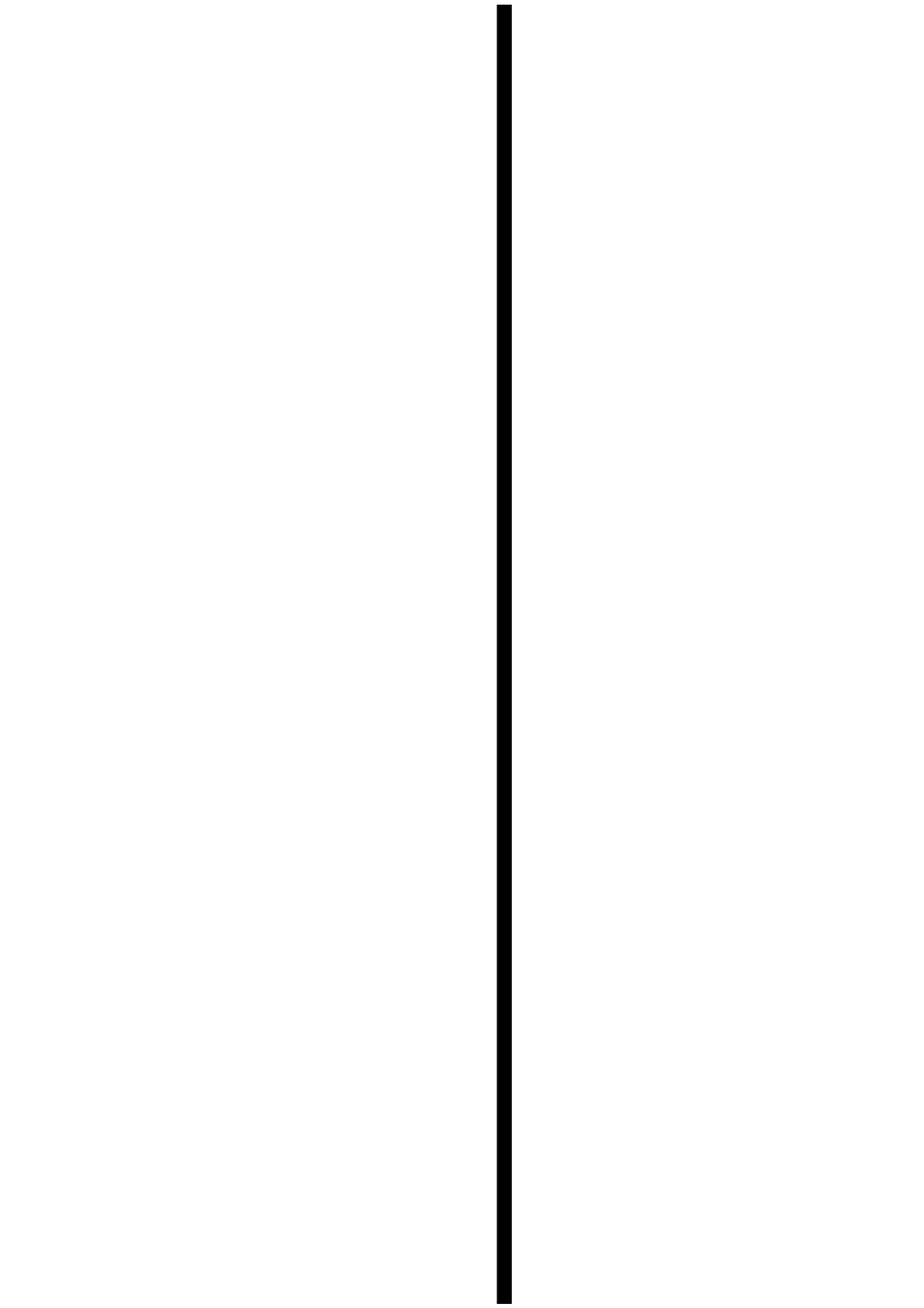




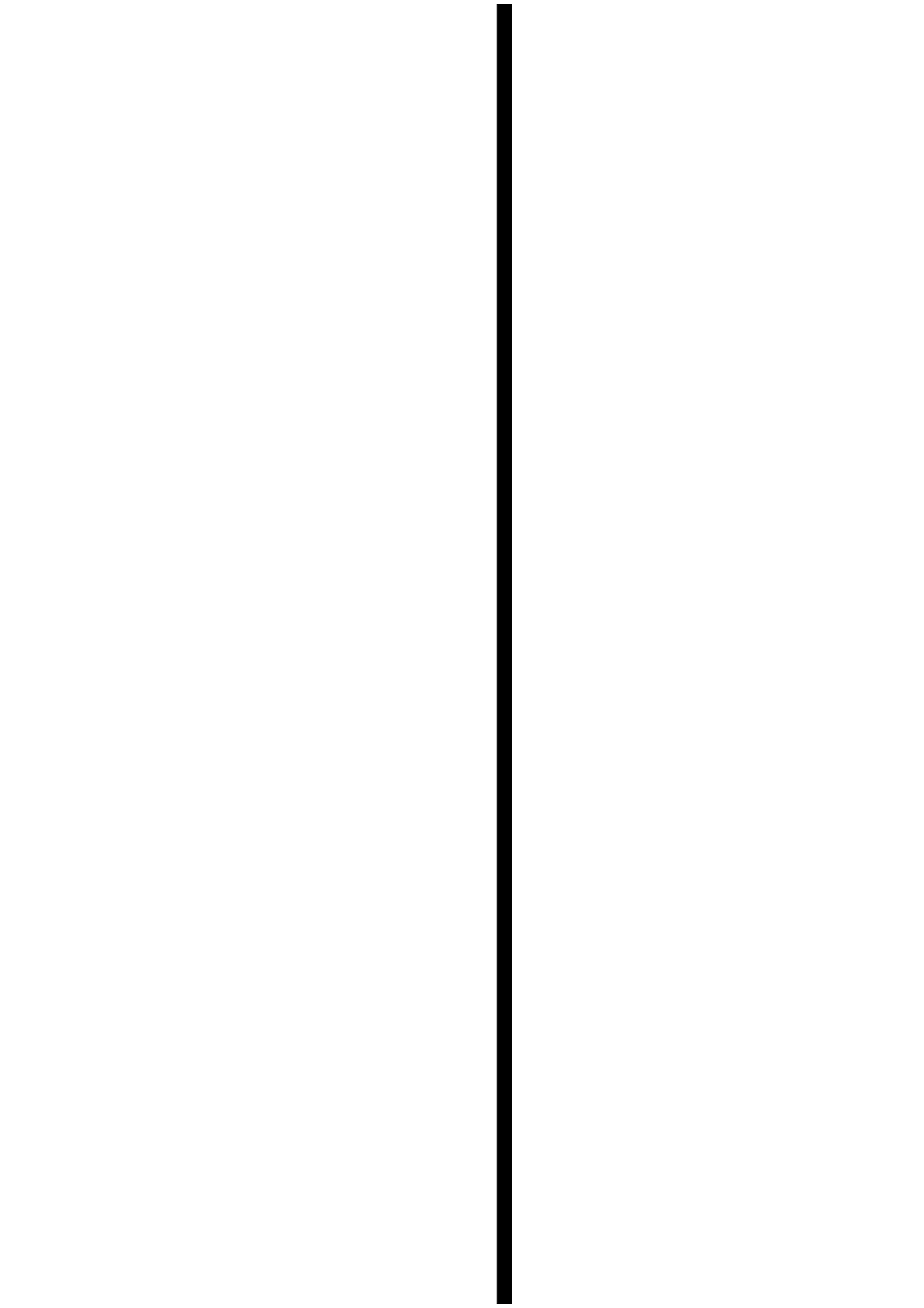












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