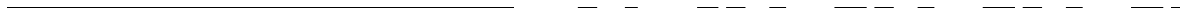


William Wright and Sara Lee Hantman

DO you laugh, or do you cry? It's one or those. Take your choice.

William Wright



Panel discussion with William Wright and panelists at the opening of
Wright's exhibit *Standing on Fishes* at Sea View Gallery in Los Angeles

William Wright (b. 1971, London, UK) is a London-based artist who paints from memory and imagination, taking inspiration where personal life and studio practice intersect on a daily basis. Intimate in scale, his work explores the intersection of memory and imagination, often depicting scenes from his childhood and the lives of his family. His paintings are characterized by a soft, painterly style, with a focus on light and color. Wright's work has been exhibited internationally, including at the Art Institute of Chicago, the Los Angeles Contemporary Exhibitions (LACE), and the Los Angeles Music Center. He has also been featured in several major publications, including *Artforum*, *Artforum International*, and *The New York Times*. Wright's work is currently on view at the Los Angeles Contemporary Exhibitions (LACE) through August 15, 2024.

Sara Lee Hantman is a curator and art collector based in Los Angeles, CA. Inviting intergenerational dialogues between artists and designers within an intimate, historical context, Hantman has curated exhibitions with emerging and established artists such as Etel A. Kelly, Akashji, Kathryn Bradford, Julie Curtiss, Jessie Homer French, Ana Mendieta, Jorge Pardo, and others. She has also curated exhibitions at the Los Angeles Contemporary Exhibitions (LACE) and the Los Angeles Music Center. Hantman is currently the director of the Los Angeles Contemporary Exhibitions (LACE) and the Los Angeles Music Center. She is also the senior director of Various Small Fires for six years before opening her own gallery in Los Angeles.



William Wright, *Goldfish*, 2023, oil on canvas, 18 x 14 inches

William Wright's painting *Goldfish* is a vibrant and expressive work that captures the essence of the creative process. The painting is a study in color and form, with a palette dominated by warm, earthy tones. The composition is dynamic, with a central figure that appears to be a goldfish, rendered in a stylized, almost abstract manner. The background is a complex interplay of lines and shapes, suggesting a sense of movement and energy. Wright's use of oil on canvas allows for a rich texture and depth of color, which is evident in the way the light and shadow play across the surface of the work. The overall effect is one of a deeply personal and intuitive artistic expression, one that resonates with the viewer on a visceral level.

Wright's painting *Goldfish* is a testament to the power of the creative process. It is a work that is both visually striking and emotionally resonant, one that invites the viewer to explore the depths of the artist's imagination. The painting is a beautiful example of how a simple subject can be transformed into a complex and meaningful work of art. Wright's use of color and form is a masterful one, and his ability to capture the essence of the creative process is a true testament to his skill as an artist.

that "hours outward," drawing from the dramatic language in the poem



...material, form, human rights, standing, experience, sea view, etc.

S A Sara, why did you choose William for your new curatorial program in person in LA?

Sara Lee Hartman: I was always attracted to William's work because the "lines" of his work coming to Los Angeles from New York and seeing the landscape in this incredibly diverse and discordant city, I thought I had just left New York, why would I situate the gallery anywhere that resembles a city? There are mountains and incredible vistas here. I wanted to explore that. It was a relief to look back on some of the work I did before William's work came out. In a sea of imagery online and all of the new galleries opening in the United States, I hadn't seen anything so still and quiet in its delivery. It was so refreshing to come across his work.

When we see his work, the space is so open and so quiet. The work of artists. Creativity is sometimes challenging to find and keep up with. As someone who strives and has yet to achieve it ultimately, William's practice is a search for creativity through meditation and repetition. All kinds of incredible talk and people have talked about this.

Rick Rubin came out with a book on achieving a peaceful state through routine and meditation, or "The Way of Zen". It's a lot of good stuff, your daily routine to simplify routine to find the opportunity for a lot. The final part of the book is about the practice of meditation. William's work because it is universal and essential for all artists of any medium or background something that we need to be willing to channel as well. It requires an attention to detail to achieve

It's like an old piece of fabric, a vintage piece of fabric, a piece of fabric that has been used in exhibitions to fit a particular type of space for a specific context. It's about attention to a particular subject matter daily, relentlessly, for many years. That hit a personal chord.

It's a struggle with fine art. In the beginning, it was a struggle to find a routine all the time, and it's been helpful to have things that are out of my control. I'd like to go to a retreat a while back in Northern Thailand. At the retreat, I couldn't bring myself to sit in a meditation pose for a long period like the other monks. I felt like I was back to back. The monks encouraged walking meditation in the garden and forest paths instead. It was nice because you're probably not going to reach a meditative state if you're sitting yourself over and over and not good at meditation. It helped me out.

way around, like this show's lemon and Sarajnes painting. That was a painting of a non and a p



Mark Rothko, *Lemon and Sarajnes*, 1963, oil on canvas, 100 x 100 cm

S.A. These formalities do make a huge d

and drawing in the formal process?

the same time, the poet is writing while thinking about

that things are happening, but you don't have to be specific about them. I love that idea then we
surrealism and the moment that became my reference point for the poem. It was an accidental ve
poet o . I ga it n the air er tic ai fi
but it seemed to be what the painting was about. Although I don't like to say things are about
something, it sums up the finished painting well including the three previous paintings buried h

1 2 3
Sea View Gallery
Los Angeles
January 11 - February 17, 2024

Manning
wright@ter

Sea View Gallery
@seaviewla

Fine Art from the University of Chicago. Since 2007, he has worked with Harper's Bazaar, Corp
the Art of the Family, S. J. de, the Je... Gallery, Snoop Dog, L'Officiel, Hirmer Verlag, Kids of Immigrants, the Columbus Museum of Art
the Singapore Art Museum, Critical Inquiry, Perry Ellis America, and Numéro

oto, p, cc, es of Th, ic

© 2026 Curator

Los Angeles
New York
International

Creative Direction
Media Direction
through

Dan Golden Studio
The Pioneers Co-Op



entire

, 2019,

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Publication: <https://www.gallerystorm.com/2022/03/20/curatorship-in-the-digital-age/>

ACT 1: WORLD SETTING: *Tama's World*

amid digital innovations is a key to building a new, a art objects for *Third World: The Bottom Dimension*. I'm curious to learn more about your background, focus area(s) of study, significant people, platforms, and/or experiences professionally that prepared you for this.

- + Significant moments in your background? Show ours?
- + How did you come to use comme tech (like Discord) for curatorial ends, and what some of the processes, benefits, challenges, disciplines involved?
- + Are there ways you set up comme that act like a digital twin of the art world?

ACT 2: POINT OF INCITING INCIDENT: *Third World: The Bottom Dimension* Gallery

In *Third World*, there's two game levels, one authored by Gabriel Vitorino Brasileiro and the other by Novíssimo Edgar, both overseen by the artist Gabriel Massan and LYZZA who brings the levels to life with sound design, as Massan mentioned in the interview. I imagine that the game level development during the exhibition development is a compelling way to create meaningful dialogue between artists' oeuvres in a group exhibit within a virtual world, and then set designs, props, sculptures, tapestries derived from this are in the outer areas of the exhibit floor plan. It's much more integrative and complete or missing new views, sounds, elements, and things all together in a digital exhibition catalog, etc.

- What was your role or roles in the entire production: Curator? Producer? Coordinator? Designer and/or (in a) 'curatorial' or 'creative' concepting? Artist-Curator? Creative Collaborator? Managing Integrator? Author?

Pushing on this further, in a film the narrator and/or characters sometimes move from a non-diegetic level to net, so I've only seen a few other people do this. I'm curious to see how you, as a curator, designer, educator, commentator, curator, and/or other person(s) (public figure),

1. Discord imagery / video & still screen g
fun with it then let's do it. I'm often only a few moments in the thread when a casual group discourse becomes central to the final collaborative

platforms to develop things, zoom in and
Video screenshots zooming into a single sentence, or even keyword, the user profile images / avatars
Discord or moments are cool too. It can't

Publication: *Quarter // Gallery // Game // Exhibition* // <https://www.queertheory.com/issue-10>
Interviewer: Saul Annelbaum // Interviewee: Tamar Golan // October 2022

ACT 1: WORLD SETUP, *Tamar's World*

What is a world? digital communication technologies as tools for building language, culture, art objects for *Third World: The Bottom Floor* project. I'm curious to learn more about how you create (of study, grant, platform, network, etc.) and how you think about this.

- + Significant moments in your background? Childhood?
- + How did you come to use concepts like "Digital" or "Culture" to understand a part of some of the processes, concepts, challenges, decisions, etc.?
- + Are there ways you set up columns that look like a digital twin of the art world?

PICTURE POINT: INCITING INCIDENT: *Third World: The Bottom Floor* // *Game // Exhibition* // *Third World: The Bottom Floor*, there's two game levels, one authored by Gabriel Victorino Brachero and the other by Novissimo Edgar, both overseen by the artist Gabriel Vasquez, and LYZZA who brings the levels to life and is also, as this is an interview, an interviewer. I imagine that the game's development during the exhibition developed in a way that's different from what you'd expect in an artist's studio in a group, which would be a real world, and the actual objects, tapestries derived from this are in the outdoor space of the exhibit to explain it's much more creative for example commissioning new works with a similar theme and bringing it all together with platform exhibition catalog, etc.

- What's your role or roles in the world you're building? Producer? Designer? Designer and editor (in film)? Curator? Artist? Artist and editor? Live artist? Script dialog? Narrator? Artist/Curator? Creative Collaborator? Manager? Strategist? Author?

Pushing on this further. In a film the narrator and/or characters sometimes move from a non-diegetic level to a diegetic level. I'm really curious to know how you move between these roles as a curator, designer, educator, commentator, and a "character" persona / public figure.

- + Is *Third World* as a whole like scripting an [Almost In Real Time](#) game, documents, un-scripted media series with artists and curator as actors / players? Are the novel, journal, or other texts you're working on like a connector of stories, the work, and world, a complete network of platforms, metaphoric links, etc.? How?
- + How have Gabriel, Novissimo, and the artist LYZZA managed to work together in this game together? Specific instances in gameplay that represent the change.

...rd in the /vi & still so... on in it... es: ... T... t...
run with it then lets do it. I'm after any other moments in the thread when a casual group discourse becomes central to the final collaborative expressed in the final art still very important. Also interested in how we move between so many different platforms to develop things. zoom in and

Discord UI moments are cool too. It can help me come more insight into ways to moderate our interview / ask questions

Incorporating these answers with reedu

1. THE CONTEMPORARY ART WORLD

... art world and the rest of the world. This structure acts like a... pulls them, reflection, and stands in for the... of the... field in the art world with its own use of visual tropes. The... endeavor moves into something like an embedded narrative or narrative. Multiply this by every... gallery, project space, artist, author, etc. and it starts to feel like warping through a blackhole or into... and made a 'digital' twin? 3

+ Where does the madness end?

In the game players may record or capture gameplay and go through a process with Tezos to mint... natural resources, yet it feels less like a critique than putting forth a fact of industry where raw materials are put to use.

+ Is there a latent critique about the exploitation of human creativity and the environment... & commerce

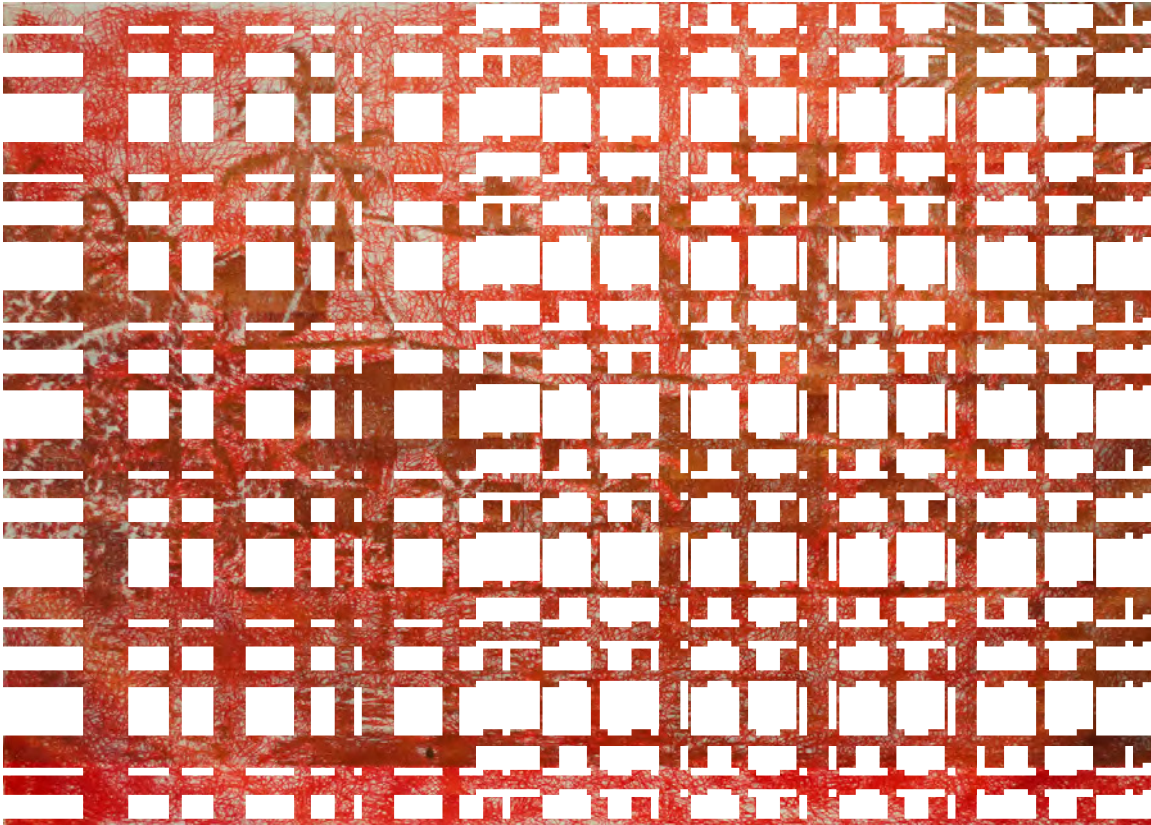
PILOT POINT 2: TRD

... R... writing, and making a throughline in almost real time. Nicole... I am taking about sequels for this interview, following up with Hans Ulrich Obrist and Bettina Korek... 2024 programming

V... sive by course f... hat... 2024, ideally related to what we've discussed

... video, and/or some other digital object that's related to

... experimentation mixed with exhibition footage. and the process



Canalising a river
Grating a fruit tree
Educating a person

On the Critical Attitude

The critical attitude
Strikes many people as unfruitful
That is because they find the state
Imaginous through criticism
But what in this case is an unfruitful attitude
Is merely a feeble attitude. Give criticism arms
And states can be demolished by it.

Canalising a river
Grating a fruit tree
Educating a person

These are instances of fruitful criticism.

... I don't have a second copy, and I throw away things after I'm done, so there's really no option of showing my works for a second time. I discard and redo. I have nothing stored away for re-exhibition, save for my original and a few things I keep for some time. It's interesting to look back at them after ten years of distance.

But an overarching theme is the creation of complexity in temporal structure, in the ill-edited construction of the structure of time itself, of how one exists in time. This idea exists in almost all of my projects, even if it is expressed in different forms. Sometimes it touches on themes of race, immigration, or cultural (mis)production. In other words, it concerns a confused temporal structure that questions how we inhabit them. So in almost every piece there must be a multiplicity of exhibition venues and a partitioning of gallery space in order to suggest this sense of time-out-of-joint.²

Once those formal decisions are made, there are ethical issues to consider. For example, if I must truly cite a word or the newspaper, no matter how tempted I might be to alter the words of a disagreeable politician or film critic, I cannot do so without undermining the strictures that appropriation trucks and by air, was to be. In this case, this is the hardest task, with every keystroke came the "creative" urge to judge, skew, intervene. So, for a simple appropriation, it's not so simple. There were as many decisions, formal, junctures, linguistic, referential, and geographic. If I'm not sure of the origin or collage work, I still have to be the work's valuelessness, its "unreadability," its lack of creativity and originality, which means, the opposite is true.³

... I don't think art requires labor and work, but art does not exclusively belong to the realm of objects. For example, some years ago I was looking at Matisse paintings at the Metropolitan Museum of Art. As I looked at them, I was struck by the fact that I was actually seeing things on the street according to the visual logic of the paintings. This was not the case when I was actually where the "art" of Matisse resides—in looking at the paintings themselves. However, because these works are

Cicero, these natural powers were indeed aided by training of the type
ἐπιμνήσκουσι.

The specimen image just described was a 'memory for things' image; it was designed to recall the 'things' or facts of the case and the following recollection by the speaker may have been of the 'memory for things' images, recording other facts about the case or arguments used in speeches by the speaker (Cicero, 1902, p. 11). The other two specimen images given in Ad Herennium are 'memory for words' images.

That it is a 'memory for words' begins to be seen the same way as the 'memory for things' student; that is to say he memorises places which are to hold his images. But he is confronted with a harder task for each concept is to be linked to a specific word or a speech which would be needed for its retention. The specimen images for 'memory for words' are striking and unusual in character and in striking dramatic situations—imagines agentes.

Venerunt iam domum reges Atridae parant
iam domum domum reges Atridae parant

(And now their homescoming the kings, the sons of Atreus are making ready)

The line is found only in the quotation of it in Ad Herennium and was either invented by the author to exhibit his mnemonic technique or was taken for some other purpose. It is not a line of Homer and is very rare in Greek literature.

One is 'Domitius' raises his hands to heaven while he is slashed by the Marcii Reges'. The translator and editor of the text in the Loeb edition (H. Caplan) explains in a note that 'Rex was the name of one of the most illustrious of the Atridae gens that is to say an Atridae gens, was likewise a celebrated gens'. The image may reflect some street scene in which a member of the Atridae gens (perhaps bloodstained to make him more memorable) is being beaten up by some members of the distinguished Rex family. It was perhaps a scene which the author himself had witnessed as a school boy some day. It was striking in every sense of the word and therefore suitable as a mnemonic image. It was put on a place for remembering this line. The vivid image immediately brought to mind 'Domitius-Reges' and this reminded by sound resemblance of 'Domitius-Reges' and this reminded by sound resemblance of 'Domitius-Reges' and this reminded by sound resemblance of 'Domitius-Reges'.

... the image is a concrete reference to the notion suggested by the image.

... we all know how, when groping in memory for a word or a name, some

... e it up. The classical art is systematising that

process



Franz West, *Furniture*, installation view, Gagosian Gallery, 2011

...only been, may reach you into a greed of evil
...s I believe in sequ
-- Nas

...steering using the adaptive way I just around, and the Le
...The alternatives would be the final and the stars
and tables would be the Earth.

...Nas

...change seem OK
...doesn't mean to make You mine

...of technology.
it would be a feat to do



Gerrard Richter and Konrad Lueg, *Live with Pop. A Demonstration for Capitalist Realism*, furniture store, Düsseldorf, 1963 (Gaussian blur & noise filters)



Blinky Palermo. *Mural Drawing at the Franz Dahlem House, Darmstadt. 1971*

... and ...

... d canvases that are geometrically broken up into four ha
 ... Some have rectangular L-shaped holes resulting around
 ... and some are crosses. Some surfaces have a single cut
 ... age. These cuts allow one to sculpt (cars, ships, cones)
 ... according to structural characteristics internal to the surface. It is less clear what exact external
 ... e, similar to John Cage's concept of 'indeterminacy' M

original 'earth' in our culture
mars, and then an astronaut to release it in Earth's orbit en route. Therefore, a problem to solve in
exhibit is how to minimize the number of possibilities, for the sake of leaving the paintings functionally
meaningful way when they leave the hands of the artist (whether through gifting, entering collection,
Further if M painting yet in effect to that a any
for the potential of absolute stasis in mind, then fixing his pictures is a peaceful caesura defined
worldly flux. The painting is the 'dream' and the structural fixity is the 'earth'.

With this in mind, Mit asked my studio Vera Maurina Press (VMP) to collaborate with
and the peace of mind is a condition of the
this work, there will be no safe artistic refuge for proliferating significant metaphor, in
domestic installations in white cubes. There will be no safe refuge in the fear of the artist's
against the commodification of art as it is a 'true' in a form of art that is not
more pure commerce. The work will fully embrace academic environments as they are, including
sense of intimacy, more in line with Blinky Palermo and Louise Lawler. This work will deploy
the
put
gued frame. This formalizes the museum documentary idea of 'provenance' in the plastic form
painting per se.

One major question is how to light the works. In accord with the spirit of indeterminacy
line
wall angle during 'z' time of day, and a
location (either moving to another room or building) go too with the direction of the sun. In
three-dimensional digital modeling one may visualize a good cross-section of different lighting
throughout the day in different regions and also the aspect of the color and structure of the
consistent.

Ch
documentary and concerned with the veracity of pictures, nor strictly fine art and concerned with
vision on the verge of fiction². Mit and I will collaborate with one or more photographers in

Mit and I



Blanc, 1990 / 20

social sculpture -

... shattering, of rigidly so specified the environment, whether the political system, the economy, or a classroom--from a chaotic state into a state of form, or structure.

...

It utilizes the quality of form itself, when contested. It creates de-territorialization of objects, activities in space, where it allows the possibility of asking questions. In this context the established social order is altered, and somehow disrupted. As yet the social spatializations are not completely broken down, the original living order is re-mapped and re-imagined, and thus it causes the erosion and destabilizing of authoritative and concrete quality of social control--namely it arouses some room for public intervention.

...differences of realities. This socio-political space is not the same as the one we are used to, it is a space of social-structural ca-
 asking questions, any questions, or no questions at all. Both are a space of social-structural ca-
 through a suspension of everything we think we know about 'the political system, the economy
 classroom these spaces create indeterminacies for re-mapping and re-imagining at the very
 it is by the very nature of the space that it is by nature asymmetrical in its position. It re-

In an institutionally double reflexive gesture, either looking back out or deeper into, I as
 Mit and I deal with the question of abstract painting, the studio and the white cube after Buren's
 single-reflex lens? Are all white cubes the same? There is a significant

...in a white cube with a white wall, a white floor, and a white ceiling. For advanced thought about light and color alone. I feel c-

"...in a white cube with a white wall, a white floor, and a white ceiling. For advanced thought about light and color alone. I feel c-
 relation to the environment, the landscape.

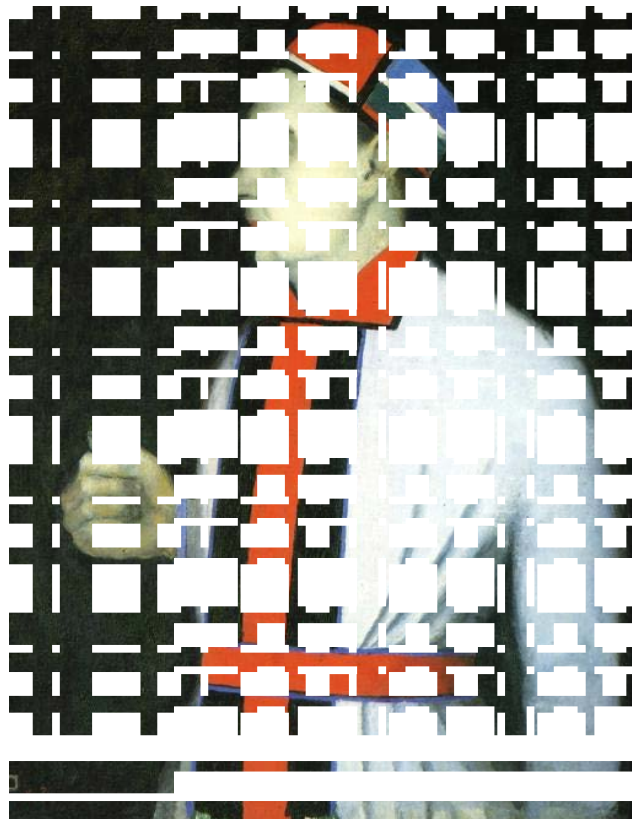
It was when I later visited, one after the other, the exhibitions of these artists that my
 enthusiasm began to fade, and in some cases disappear, as if the works I had seen
 were no longer the same. I had seen them in their original context, in their
 "environment" they had lost their meaning and died, to be reborn as forgeries. I did
 not immediately understand what had happened, nor why I felt so disillusioned. One
 thing was clear, however: deception. More than once I revisited certain artists, and
 even though I had seen their work in its original context, I had to try to convince myself
 me to continue my visits to either. Although the reasons were unclear, something had
 irrevocably come to an end for me.

...
 ...ways in which to exhibit it in relation to
 dealings with the museum system and its consequences, and who moreover sought to
 oppose it by not permitting his works to be fixed or even arranged according to the
 very museum department curator, Constantin Brancusi. By insisting on a
 particular way of exhibiting his work, Brancusi wanted to be perceived in the way he
 produced, Brancusi wanted any attempt to dispense his work, frustrated speculative
 ventures, and moreover, visitor the same perspective as himself at the moment of
 creation. He was the only artist who, for the first time, had the relationship bet-
 work and its presentation, did not present his work in its original place, but
 first thing, thereby questioning the museum's desire to classify, to exhibit,
 and to preserve it, as it was conceived. Thus, Brancusi is also the only
 Brancusi is also the only artist to preserve what the museum goes to exhibit, that
 concept: the banality of the work.

...in the studio has nothing whatsoever to do with the
 "banality" to which the museum submits every work it exhibits. Brancusi also
 ...and purity of his works is no less beautiful or interesting
 work is seen, for better or worse, as it was conceived. Thus, Brancusi is also the only

can say pa
 then Mit's earlier politics are highly-stylistic remnants in the mature work and I would go on to work with no political commentary. If the answer is yes, then this implies a closer study of more and quite socio-political modalities of light, color, and feeling in exhibition and interiority) or
 can say pa

In the end, scraping away quasi-technical catchphrases in the art/life binary, Mit's mature paintings allow us to ask more straight forward and thickly meaningful questions in the tradition. How is the studio setup for mixing color and light and what are the mediums that naturally respond to it? What is the ecology of his natural materials and their interactions: how do they change shape and shade? How does his open air studio really function external to it? What is the structure a structural support for Northern Thai light and by extension for the painting? Is it possible to make a structural support for Northern Thai light in Vietnam's interior? Where and why did he formalize a sense for light in his paintings or in childhood or in books? When did he manage to find there a way to return to previous senses of light. In these questions, I feel warm, good, and grown. I believe that the error of the capitalist to be corrected is not a g



Kazimir Malevich

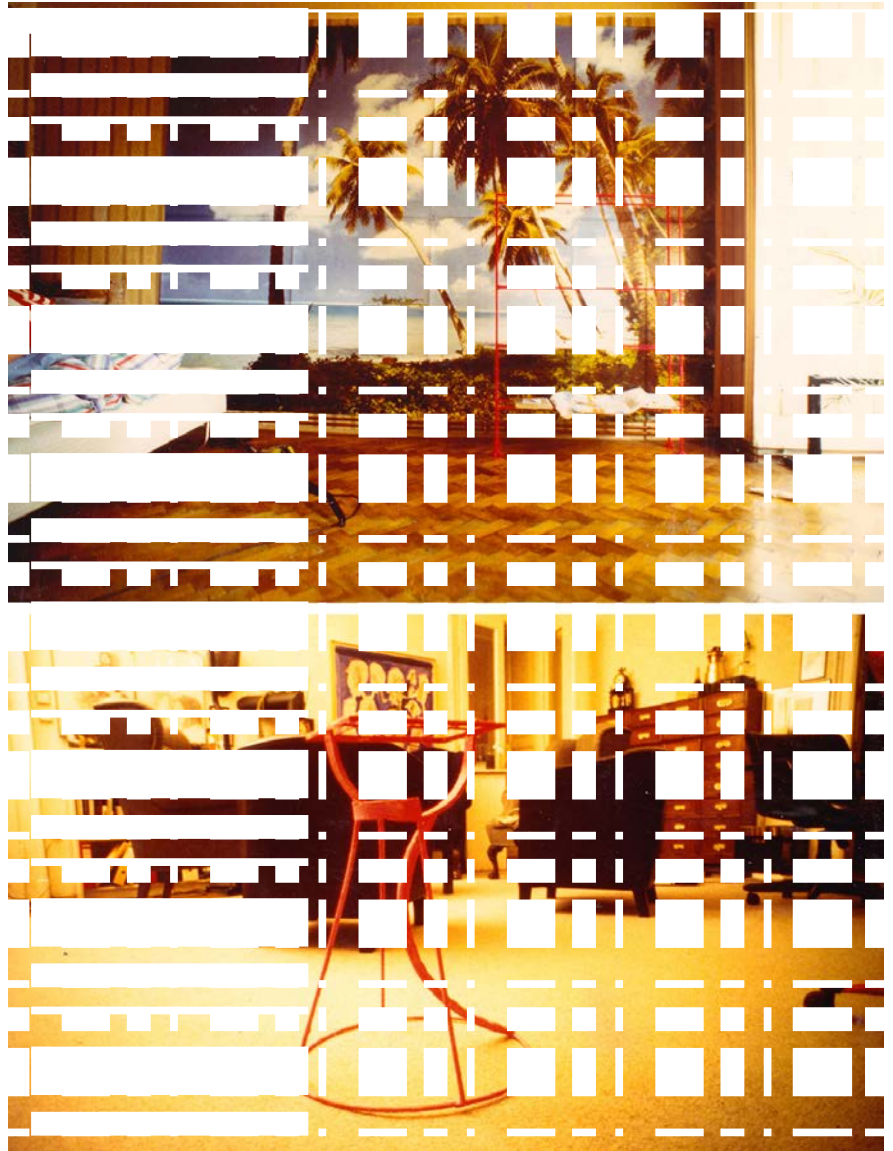


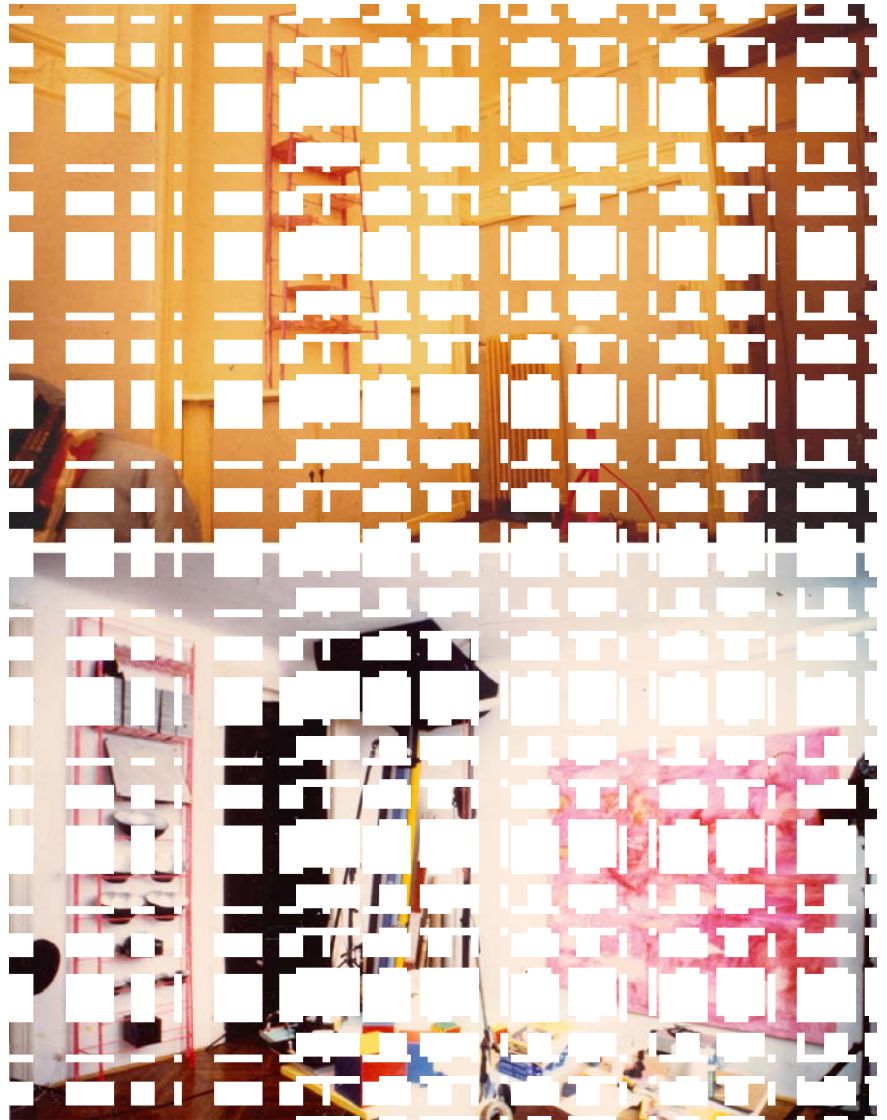
plate 1, Germany & Vienna, domestic installations views, c. 1900 - 91



plate 2, Germany & Vienna domestic installations view c. 1986 - 01



plate 3. Germanv & Vienna. domestic installations views, c. 1986 - 91



ate elementary & n... c... i... atio... ic... s... -



Interior design of a dining room, c. 1950 - 1

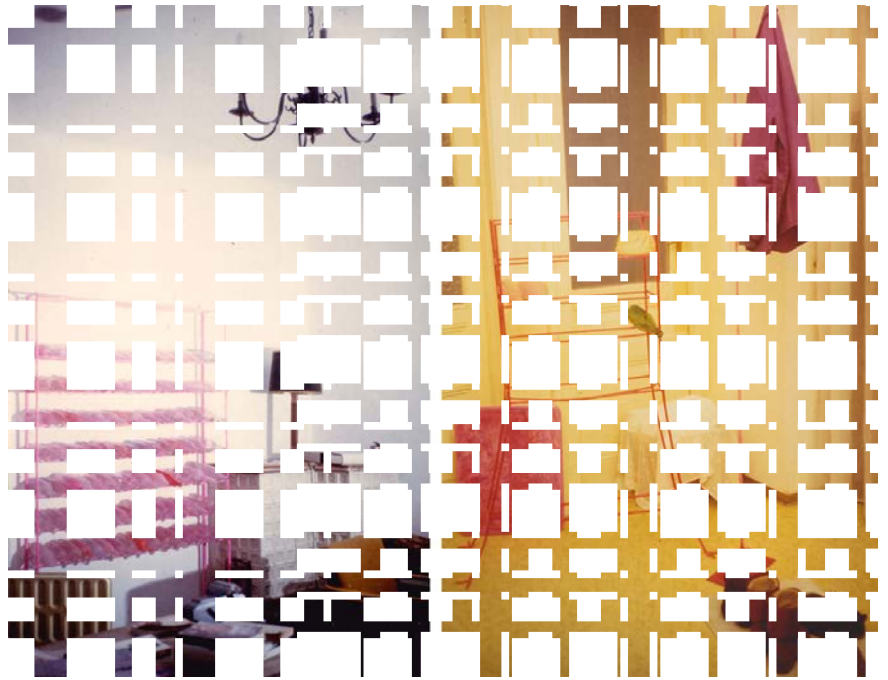


plate 6, Germany & Vienna | *es: i* | *ation* | vi | c. 1977 - 78



plate 1, Germany & France, composite installation fields, p. 100-101



White Secondary & Primary dome in all itio ev, c. 1979



late 20th century design, floor-to-ceiling glass walls, c. 1960 - 1



plate 10, from *Patchworks* series, sculpted by hand, c. 2000 - present



Hand holding a sculpture, series, sculpted by hand, c. 2005 - present



plate 12, from *Patchworks* series, sculpted by hand, c. 2005 - present



1. A series of objects designed by L. & S. in 1965 - present
shape of its own will

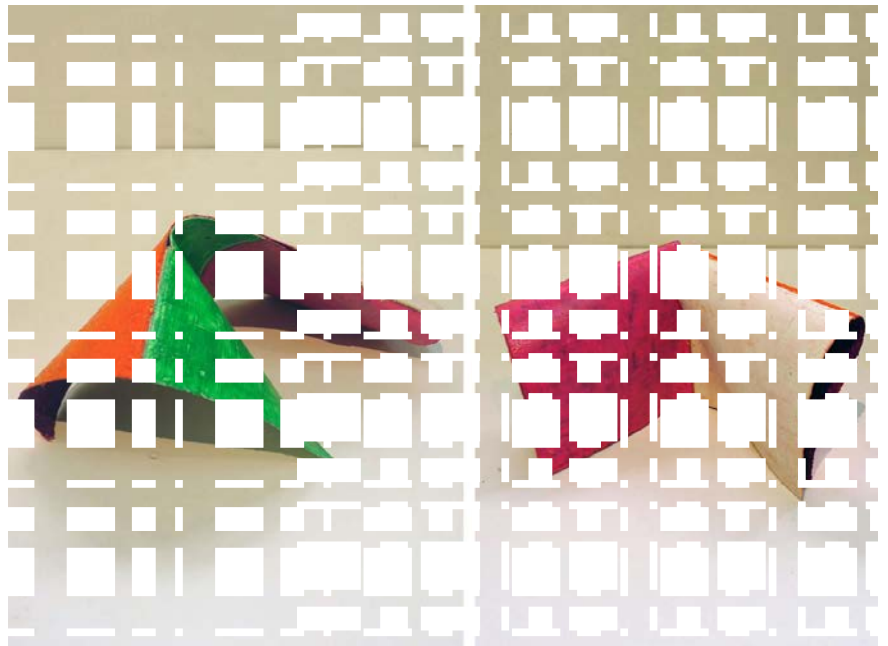


Plate 10, from *Paterson* series, structurally holding shape of their own walls, ca. 1965. © Judd



plate 16, from *Antoni Gaudí's Works*, structurally holding shape of their own will,

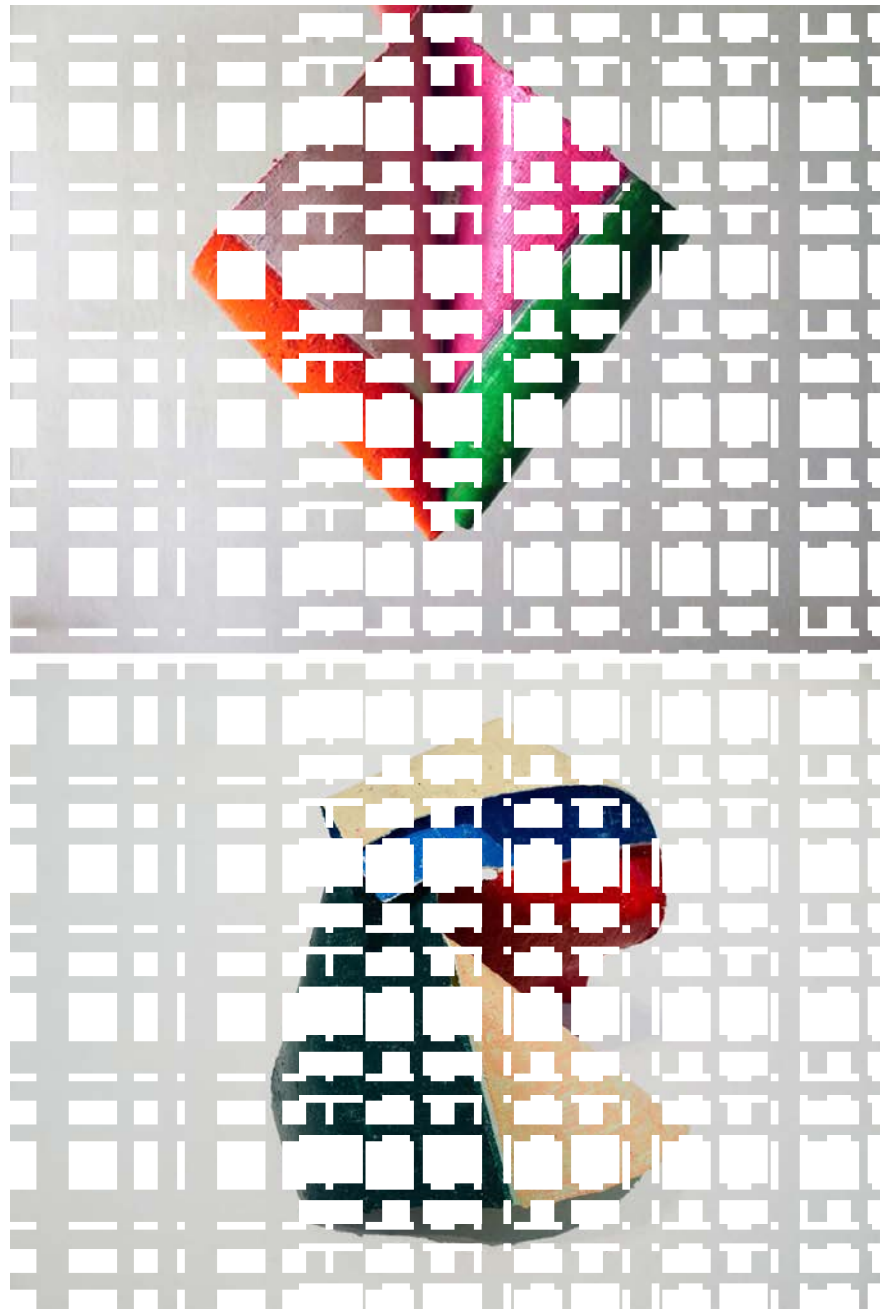


plate 10, from *Asterworks* series, structurally holding shape of their own will, c. 2005 - present

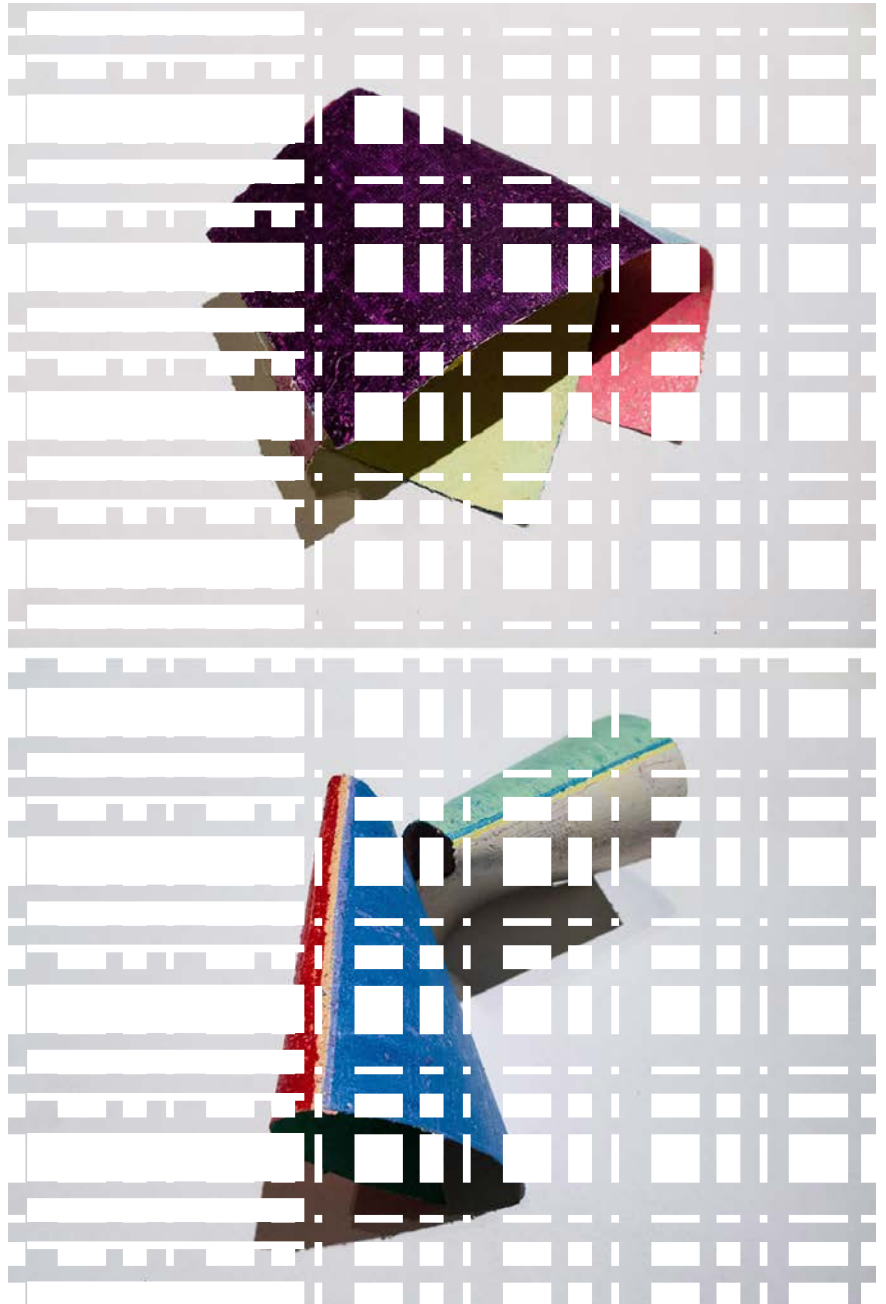


plate 17. from *Patchworks* series, structurally holding shape of their own will, c. 2000 - present



Photo: [Elizabeth Falkner](#) / [The Conversation Project](#) / [www.conversationproject.org](#)



plate 19, from *vvaalworks* series, work in progress, c. 2003 - present



plate 20, from *Wallworks* series - work in progress c. 2003 - present



...ries, ...ci progr... c. 003 - p... an

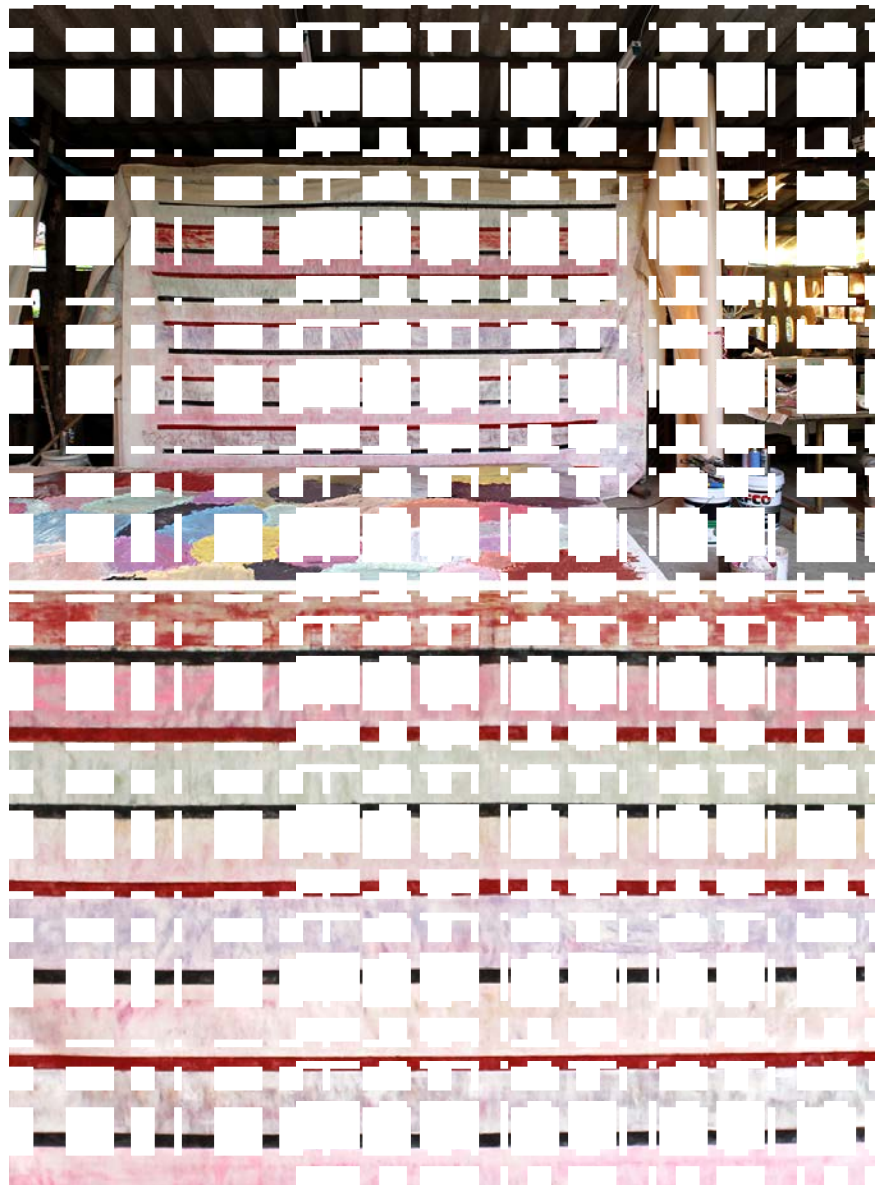


plate 22 from *Wallworks* series, work in progress, c. 2003 - present



plate 23, from *vvaalworks* series, work in progress, c. 2003 - present

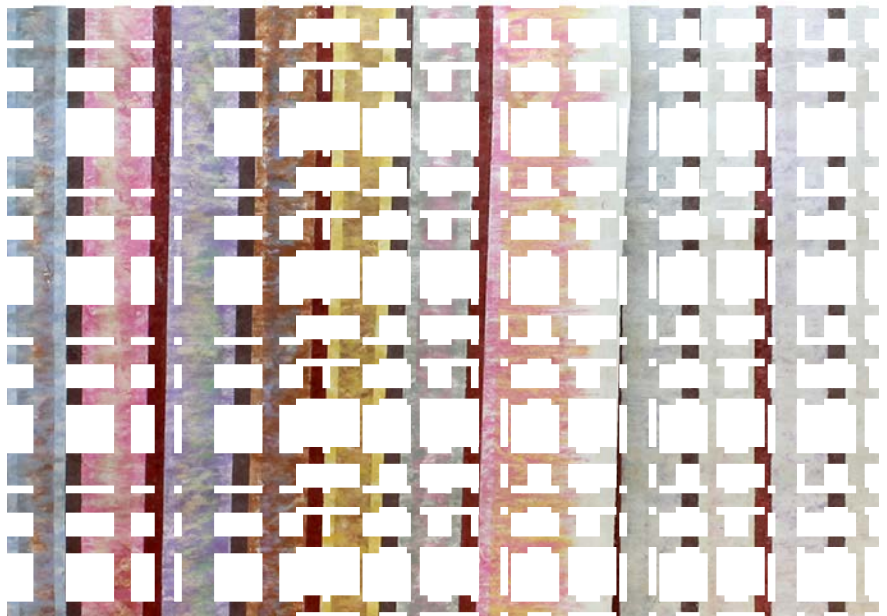


plate 24, from *Wallworks* series, work in progress, c. 2003 - present

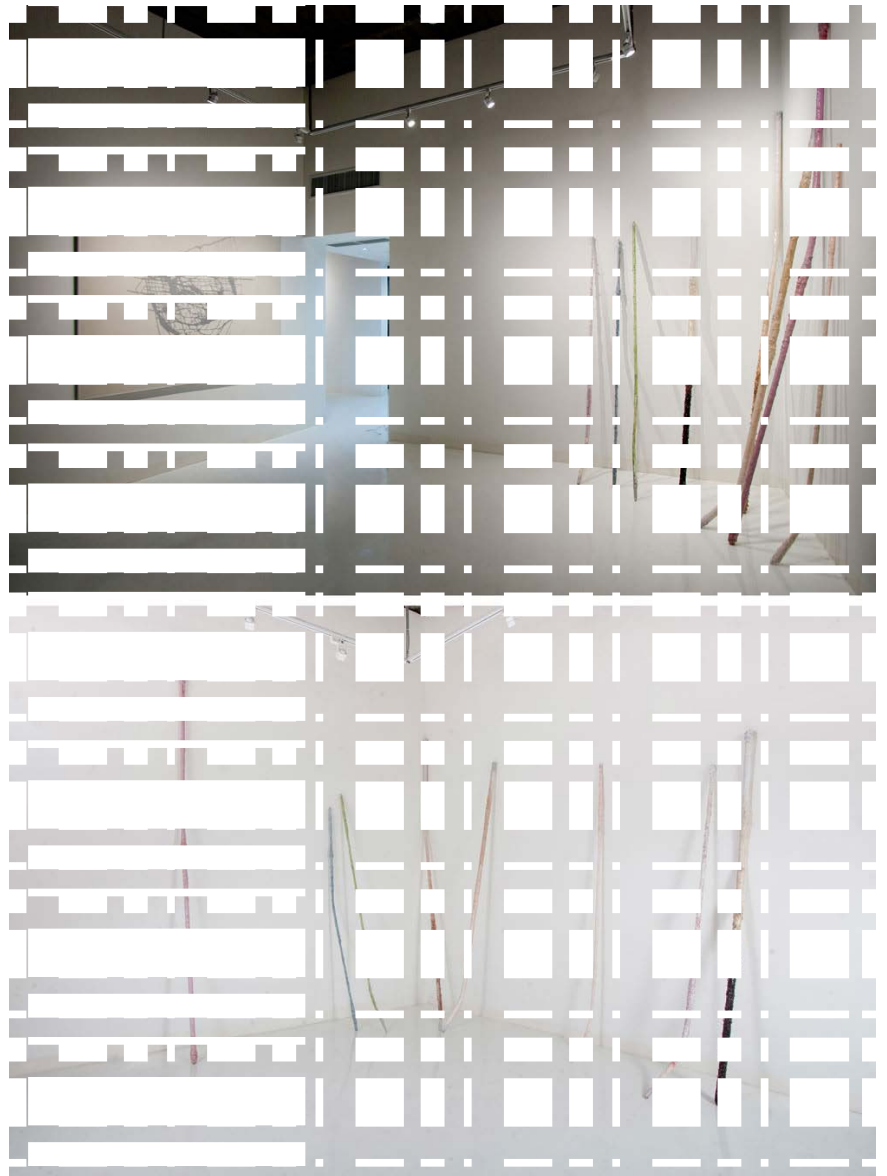


plate 20, from *Sticks* series, Oida Gallery installation view, 2012

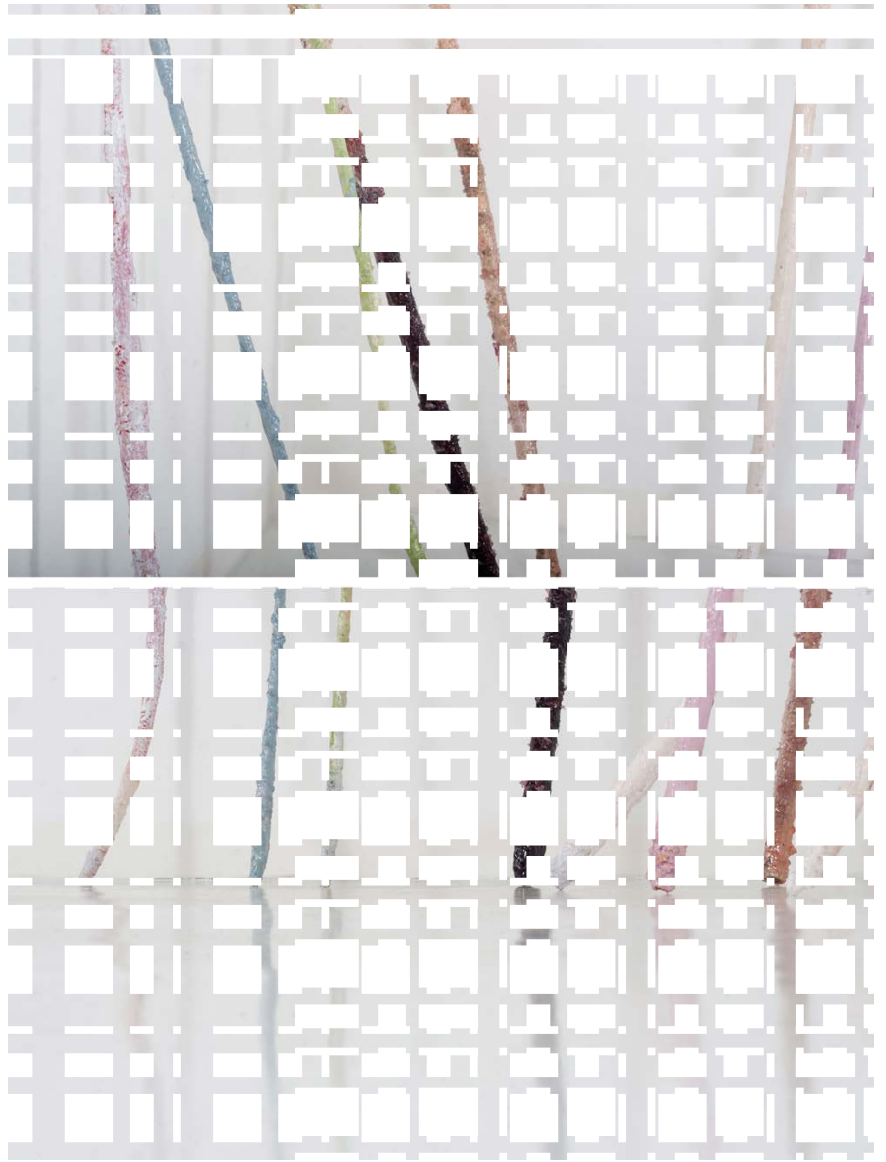


plate 25, from *Sticks* series, Gida Gallery installation view, 2012

Nim Krugsepp: against interpretation



Nim Krugsepp: *Untitled* 2012 acrylic on canvas 78.7 x 63 inches

ng) in geographically targeted distribution, well encapsulated by the idea of the Global South including Thailand. This distinction aspires to a position as strong as the East | West binary in the public and private imagination. One doubles the binary in Thailand (between South-East | West) with a focus on Traditionalist (South-East) | Modernist (West) trajectories in this binary opposition. It is only through a sociocultural reading of the constant struggle with the ever-encroaching force of Global Western modernity, while the line of inquiry is important it also pushes away from a close reading of more limited and a focus about modernist trajectories alone and their distribution around the globe through English text as the lingua franca today. The Traditionalist | Modernist push happens with Nim Kruassaeng's artwork in her series of social commentary on text-based production, intentionality, and public space in a feminist idiom.

Artists produce art with text cycling from studio to public space and back, creating a space for alternative voices to gain a larger audience. The public space becomes a place for artists to master the dramaturgy of a convincing argument (historical, theoretical, or otherwise) and a place for a more thoughtful consideration of the world. Here one may write about the groundlessness of material form in endlessly branching digital communication. On any point, anything goes in the digitalization of text and its representation in the world. Beyond the digital is the (post)-medium-specificity becomes a moot point in the face of what David Joselit in *After* points to as a paradigm shift in the digital world. "Feminist" art works best as networked information that moves through different "formats", downplaying the significance of "discourse" and "objects" in favor of the artist's overflowing information and a "casual" conversation. It is a conversation that is not a formalized or a casual theoretical text.¹

Nim Kruassaeng makes discrete points to how an artwork can not only

...to be a part of the conversation. The artist's silence is a form of control of a language of images and words. It also suggests the power of silencing a noisy space. The silence of Kruassaeng gives renewed focus to intentionality as an important thread in the conversation between public and private text feedback loops. Granted Kruassaeng may be silent simply because he is not interested in talking about his work. The silence before the author's address to the public is a form of control over the conversation. The work itself is a form of silence as neither here nor there. The point is to see how silence itself moves through contemporary public and private channels, throwing light on the idea that an artist's intention and the public's speculation about it matters. In Kruassaeng's case, one can only guess about the intention, but this also reveals how multiple interpretations function in public discourses.

The work of the artist is a story analysed and depicted in a manner that is not of the artist's own making. The artist's work is based on reception and context, or things that influence the reading of the work where the artist acts as an unwitting participant, an author of a subtextual channel for the divination of the present. From this perspective, the artist is quite generous in giving up some of his authoritative voice to the intention of the artist. The artist's work is a story analysed and depicted in a manner that is not of the artist's own making. The artist's work is based on reception and context, or things that influence the reading of the work where the artist acts as an unwitting participant, an author of a subtextual channel for the divination of the present. From this perspective, the artist is quite generous in giving up some of his authoritative voice to the intention of the artist.

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It all takes place at the level of our old friend luck - Artists, who in their own lifetime have managed to get people to value their junk are excellent traveling salesmen, but there is no guarantee as to the immortality of their work - And even posterity is just a slut that conures

...to be a part of the conversation. The artist's silence is a form of control of a language of images and words. It also suggests the power of silencing a noisy space. The silence of Kruassaeng gives renewed focus to intentionality as an important thread in the conversation between public and private text feedback loops. Granted Kruassaeng may be silent simply because he is not interested in talking about his work. The silence before the author's address to the public is a form of control over the conversation. The work itself is a form of silence as neither here nor there. The point is to see how silence itself moves through contemporary public and private channels, throwing light on the idea that an artist's intention and the public's speculation about it matters. In Kruassaeng's case, one can only guess about the intention, but this also reveals how multiple interpretations function in public discourses.

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... in the chain of reactions accompanying the creative act, a link is missing. This gap, representing the inability of the artist to express fully his intention, this difference between what he intended to realize and did realize, is the personal 'art coefficient' contained in the work... The creative act is not perfect but the artist perceives the specter of 'incompletion' in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act³

Duchamp's first statement supports a contextual art historical methodology that emphasizes the interpretive ability and intentionality of the artist, where the artist's voice becomes a narrative, his intentionality acting as a tool to build the work despite how loud the artist yells, kicks, and screams. Duchamp effectively silences his voice and it is a wonder that this text exists. Yet the 'incompletion' lies between a place where the artist's voice matters but it is incomplete until the audience/historian signat an extremely subjective interpretation of the work. It expresses [the artist's] difficulty to be clear what he is trying to do and to realize it. It is the possibility that an artist's intention may not matter in the public's eyes.

Duchamp accents these terms and plays the field, yet his ready-mades throw sticks and spokes grinding the wheels to a halt at intentionality. His intention with the ready-mades confer the status of art on common objects that he recognizes are not art. To combine these elements is to sit at on... (art... (na... (be... (re... (t... moment when a work of art gains its complete status as such, through an external layer of interpretation. He knew exactly what he was doing, the external layer read it as such and therefore it is possible for an artist to control the external textual layer through intention. He even brings the successful external interpretation back into the studio for further elaboration.

speaking and inactivity, the silence of the work and an audience that more completely creates it, that art hinges on text and existence. In *There Are No Visual Media* by Wulf I. Mitchell he argues that no picture is without text.⁴ An allegorical *Qvid* scene by Claude Lorraine is not a painting, while the text of art is not a linguistic structure. In *The Brillio Box* with more focus on the socio-political and ideological questions, he does work with what is given a close to real simulation of everyday objects in art.⁵ The resounding answer is that the replicas of Brillio boxes in a gallery refer to aesthetics, text, and other works of art and Brillio boxes in the grocery store do not. Benjamin Buchloh likewise embeds art in text and vice versa. In *Form in aerial theories* he outlines a political context of aesthetic and technological products, processes, and text in montage and collage formation. The early 20th-century compositional devices extend into later anti-aesthetic and anti-compositional artists through satirical incorporation of art and political engagement. Commercial and political aspects of this art and its compositional/technological advancements. Text alone carries the torch of generation to another clearly expressed. The late 20th-century aesthetic and political context Mitchell proceeds to outline a medium-specific discourse of tinted qualities in picture/photography and film.

Orléans N. K. Uassak's *Silence* (1998) is a performance piece that is a political statement. Thailand, yet her silence cancels the question of an audience influencing inner quantitative work weighs heavily on Mitchell's picture and of the ratio, and it almost too perfectly represents a problematic stance toward Western modernities in Thailand. A discourse drawn out by text. *Chir* (1998) presents the late 20th-century political and cultural context of Thailand. It is a political statement that is a political statement. It is a political statement that is a political statement.

4 *There are no visual media* WULF MITCHELL

gain no more than a comparison with the work of

In the next silencing act Pier Luigi Tazzi gives a reading of Luksassaeng's work in comparison to Blink Palermo, expanding into a category or type of artist, a more stable than an historical and contextual text. He writes:

... the choice of a comparison with Palermo is in itself a good choice. Palermo is, all considered, somewhat different from Luksassaeng. To be sure, like Luksassaeng, he is a painter, but his work is more of a work of conceptual art in which, as he himself says, he is not interested in the work of art itself, but in the

... and then, the actual system of Western art of which Palermo was, in the years between the end of the 1960s and the beginning of the 1970s, a part: it is precisely his individualistic position – one cannot say that he belonged to any specific trend – and which ended up emphasizing one of the characteristic traits of this art: individual solipsism."

This "individual solipsism" perfectly describes how even if an artist eludes current trends through a "hyper-individualistic" and "autonomous" work, a work that is not able to pinpoint referents, the artist still refers to textually "what is not in the actual world." This negative is ground for further investigation after Palermo's death.

Luksassaeng's general approach to art is a "glance" to modernism, but during her lifetime but her denial of that world with silence retreats into a solipsistic bubble.

Many artists more verbally articulate their "solipsistic" approach to art.

... it is not the role of the artist to worry about the "responsibility" of creating a better world, it is a very personal thing, it is a matter of the artist's own intellectual living. This is useless if

... concepts, relationships, emotions,

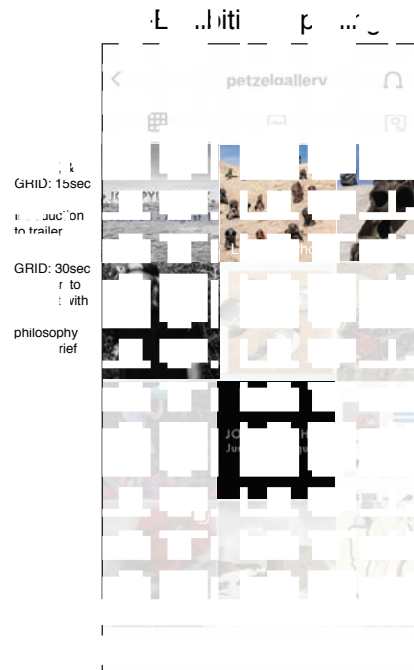
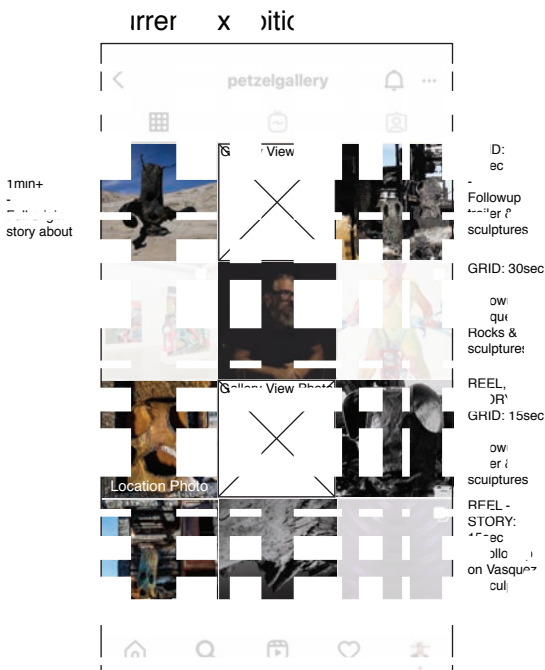
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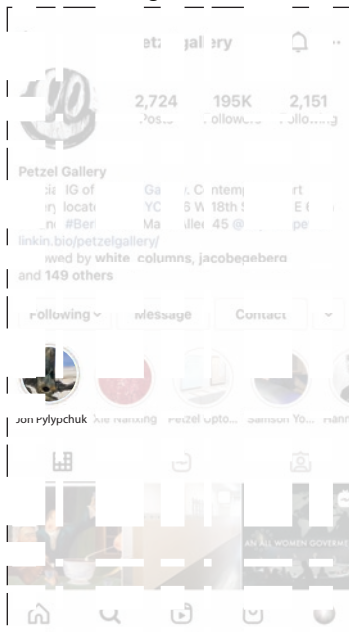
NETIC RAM

- + Open with Typography
- + Introduce Philosophy
- + Rapid intro - reveal of sculpture & culture
- + Introduce burnt trailer
- Followup more in depth
- Vasquez Rocks sculpture series
- More about the story



Create Story Highlights as a bucket including all Story & Reels content from various periods, significant people, projects, business milestones, etc. that happened throughout their own stories, etc.

Story Highlight Bucket

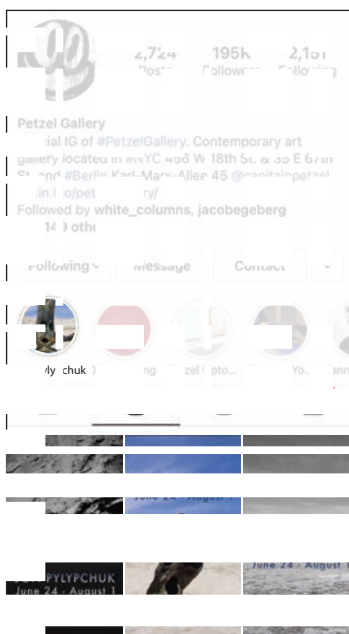


+ 2021 best practice recommendation to use as much as possible on a basis as possible with content for Grid, IGTV, Stories, Reels, Live Broadcast, etc.

+ New IG functionality like Reels currently tend to get larger discussion numbers because of ease of use and marketing and functionality.

Can push posts to Reels + Story + Grid, Reel + Story, or Reel alone.

Reels Feed



Reel to Story



GRID: 15sec

introduction to Vasquez

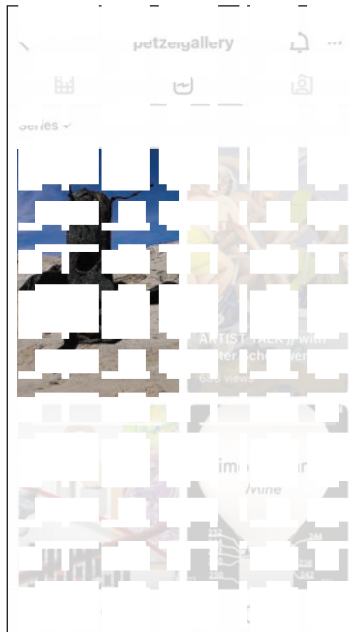
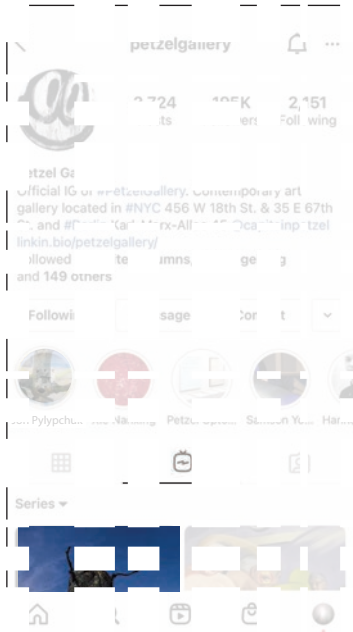
sculptures

GRID: 15sec

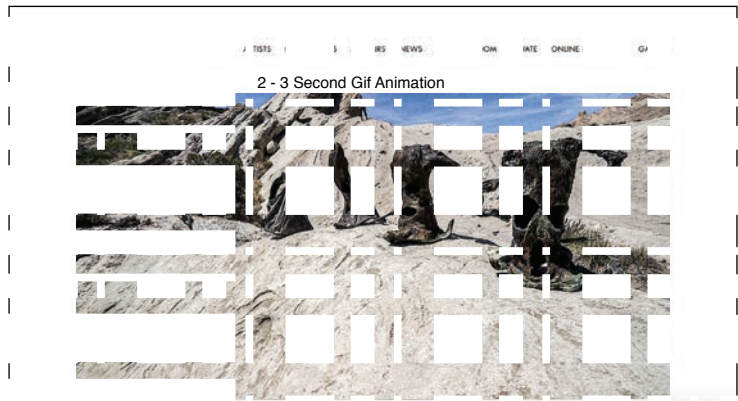
animation

NETIC RAM

IGTV to Main Grid



Section in Page Design

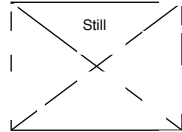


Living View - Floor Plan - Villa - 1000 sqm

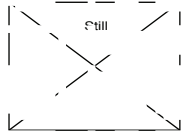


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White Box Detail



Box View



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JOHN FLETCHER
June 24 -

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Petzel

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PI S O C LWI

No Body Get a Head, 1991-2020

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May 21 - August 8, 2021

Artist: Peter Schönlank, Director of Kunstverein München

Trailer: Four Vacuum Sucks, Peter Schönlank and Alexandra Lerman (2015)

athl hn rec or ol ve a E inno

COMMUNITY V

10/11/16

COMMUNITY V

+ Comment on the comments in Petzel posts

• Hire/ create an agency to manage all Petzel artist accounts

• Send video dir. to galleries to highlight what they are announcing, new modules and programming

• Tracking the everif. artists and Petzel in non-traditional other spaces (Ferry building etc.) tools like SproutSocial that can track #tags and @mentions

T E P | N E

17

V W E O I

117 WEST 9TH STREET, SUITE

LOS ANGELES, CA 90