

ator

Features Arcl...

Go on Living Like This

A roundtable discussion about art, activism, satire, comedy, and environmental responsibility--the role of the arts in Joseph P. Healey's cultural landscape.

Sarah Applebaum leads a roundtable discussion with The Brand curator Sarah Lever and scholar Andrea Loeferer on Joseph P. Healey's *Defense of Nature* alongside Staci Roberts-Steele from the Environmental Nonprofit Law Doi Studios and Nato Thompson on the social and political art context. Dreaming of a Public. The discussion explores Healey's legacy, humor, environmentalism, and the intersection of art and environmental action.

We'll have an introduction by John McKay, founder of the environmental art collective and director of the Center for Climate Change and the Environment.

As a movement draws on the energy and righteousness of the people, it is able to be supported by the ruling class as well.

People's support does not need to be the majority. Some have shown that even less than a third of the population becoming truly active is enough to bring about significant change and affect real

change that five percent has to be willing to get arrested, harassed, and shamed.

What would anyone make of that choice?

Seven simple words: *I can't go on living like this.*

The rights movement in the US, India, independence, and AIDS activists in the 80s all had this same direction. Unfortunately, with human-caused rapid climate change, the biggest companies have used and, through ad dollars, bought our news space.

Why people don't know we are less than ten years from a global climate catastrophe is alarming. Those who know are already in the streets.

As the reality catches up to what we know, hundreds of millions worldwide will flood the streets, and the halls of government.

Right this moment needs to be taken.

We are running out of time.

John McKay

SnapGive, © How Dot Studios, 2022

For App: 'haum: So, you're the producer of *Yes!* How Dot studios?

Robert: **SI** is a for-profit climate media company. We focus on combating information of fossil fuel companies, oil, coal, and gas companies. We use comedy in much of our work, but it's also an excellent way to address the issues. Climate change is a worldwide problem that's affecting every single type of person. It's not one place or one country where everyone gets under the same information. Comedy is a way to make the world a little easier to understand and science through entertainment. It's a great way to get the message across.

For: What's the role of the role and narrative within this world? How do you see the role of it as an unfathomable world reality?

For: We'll take a slice of life and spin it on its head. We put some energy into it and make it a different angle. What's interesting is that it keeps catching up. It's so funny, it catches up. We made a video called *SnapGive*. It was about how many disasters, and you were supposed to donate to the disaster. It's about the world that we live in, and we're not taking care of the disaster. We're all panicked about how we're supposed to take care of it.

is happening now. So... this is a hyperbolic way of doing things, but we do it b...
is rooted in reality,



Installation view of Joseph Beuys' "Sense and Sensibility" at the Los Angeles Contemporary Exhibitions, Los Angeles, November 1970



Installation view, *Joseph Beuys: In Defense of Nature*, The Contemporary Art Center, Los Angeles, California, June 16 - 19, 2016. Photo by Joshua White/IWPictures.com

Before this performance gave us a privilege to see *In Defense of Nature*, I had been reading about Beuys' work and his approach to art. I was struck by how much for that. It was so revealing because he never really stopped. He was always playing with multiples and he was always into the performances, that politics cracking up. A lot of things like hyperbolic, absurdist, comedic, like common ground here between Yellow Dot and Beuys' approach. So, I think Yellow Dot did it well.

It's a picture of the effects of Hurricane Beryl in Texas. The billboard was a street sign that was just peeking out of the wall. It said "You're Welcome" and "Gas." Things like that that we threw away. It's a planing. We'd press. We put it in neighborhoods, that picture of the person. It's comedic and it's to Adam McKay's people ethics. It's a look at *The Shrike* and *It's Not Look Up*. It's



Yellow Studios Billboard Campaign, Houston, Texas, 2024



Yellow Studios Billboard Campaign, Houston, Texas, 2024

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Barah Mayer: It's a theoretical question asking what would animals care about. What are the things they would foreground in their political agenda? What's their agenda?

It was essential to me to bring that work to an audience and make it feel like a contemporary being. I've been on the subject in cases and have tried to find clarity. It's challenging to take multiple points of view, these different kinds of objects, many objects, some of which are political garbage that he's manipulated in some way or large scale that to an audience may be funny. Humor plays a huge role. It was also important for me in the show. It's in the gallery. There are absurdist performance connections to Fluxus. It also extends to many other works, like digging up potatoes or jumping in a heat bog, or these environmental actions that are seemingly banal but absurd. There's a lot of hyperbole in it.

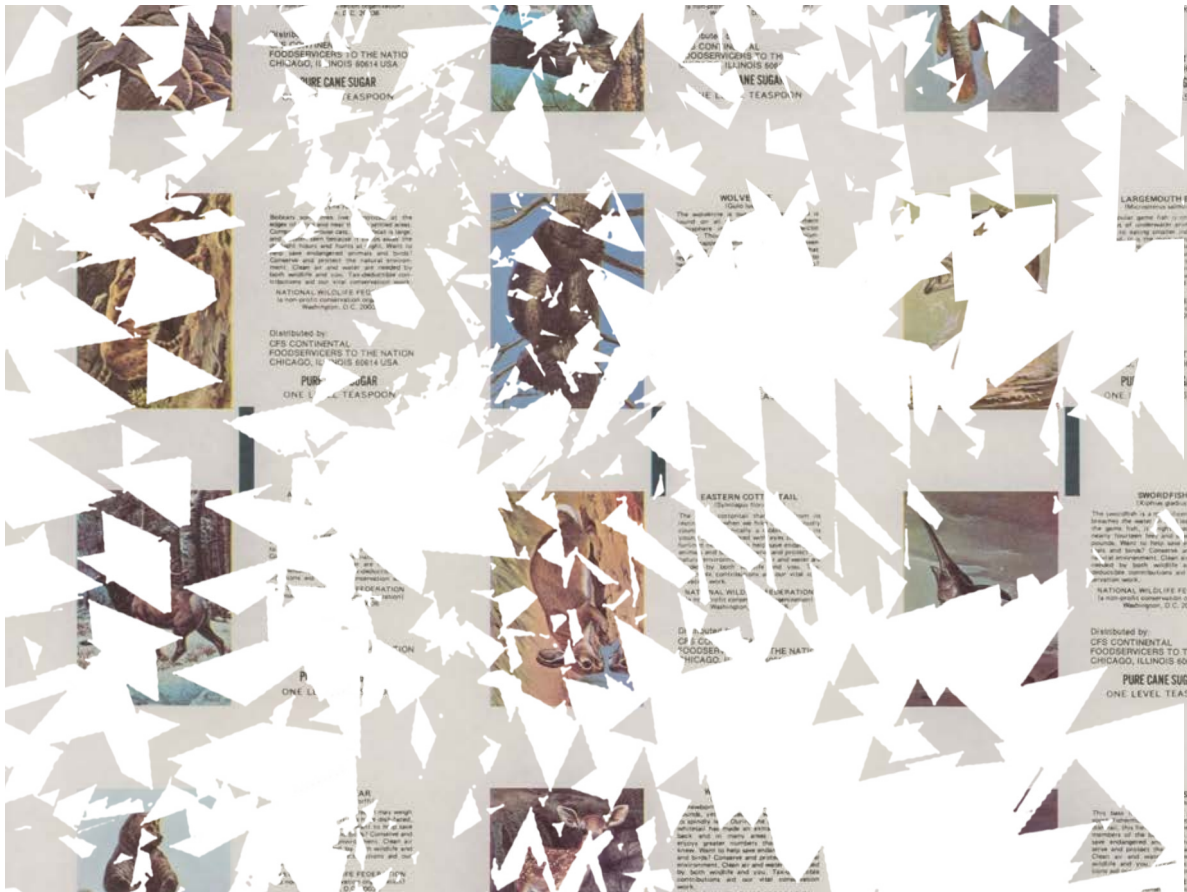
Barah Mayer: Many of the principles deal with communication as an idea. They embrace ambiguity about art's ability to "communicate" or have a message. Having a message is what makes it a message or non-message. It's a simultaneous question of how to communicate politically in art. Can art function in that way? How would animals communicate with us in a political way for animals? How would they be represented if they can't really be understood? Beuys proposed many absurdist gestures in the early '60s. He made a hole in the Berlin Wall by five centimeters to make it better sculpturally. It's adding to the fact that so much of the architecture of the world and our political system is sculptural or aesthetic problem, but also that dealing with it is a problem that is not about getting at those issues than in a head-on way.

It's both throughout his career. He never had a political agenda, but it's quite funny to believe that he knew what he was doing and that by doing that publicly, he would put it in a political context. I should mention the limitations that we put on art in allowing it to have kinds of influence and power. I think there's a certain amount of power, but not too much. The German people discussed him as a jester or a prankster. So, there was always this way of containing under this rubric. Can we take him seriously? Are these gestures a statement or are they an absurdist and artistic gesture towards society? There was always a tension about that in (the work) that has not translated so much in art. It's a tension where it's probably seen as a joke. We are more Beuys, but a serious. Beuys's actions are political, but they're not persona.





Joseph Beuys, *Political Party for Animals!*, 1974. Proof sheet for sugar envelope
 stamped. © 2024 Artists Rights Society (ARS), New York / Via Bild-Kunst, Bonn
 Joseph Beuys / JWPictures.com



Joseph Beuys, *Political Party for Animals!*, 1974. Proof sheet for
 stamped. © 2024 Artists Rights Society (ARS), New York / Via Bild-Kunst, Bonn
 Joseph Beuys / JWPictures.com

of 7,000 Oaks is an incredible example of the guys' work of something that does these two things simultaneously. He got out of the institution Documenta to do something extreme by going to the museum and to museums all around, planting 7,000 trees throughout the city and putting the markers. It's this massive undertaking that also significantly impacts the divide who take ownership of it. There's this sense of loss in the radical gesture as a decentralization of ownership. Andrea and I were both very interested in this as well.

Planting 7,000 trees and accomplishing that is insane. It's the scale of that. It was a monumental feat in Los Angeles! We've considered this project to have two prongs based on the motivation. The first is, of course, the environmental issue of planting trees as a proposal that we've seen, the other is the social healing emblem of the original work, which Andrea focused on the sculpture and has shared how we've thought about the project.

Berndt had all 7,000 stories outside of the museum at the time of the plan. That was a risk because of the wreckage after World War II because Kassel, Germany, had been severely destroyed by bombings as it was a German military manufacturing city. This callback to a wartime vision of protection for the upset people. It was Berndt's gesture to say, "Alright, you want this gone. Well, have a plan for every tree that's grown, and one will move." It forced the hand of the

We also thought a lot about that with *Social Forests*. We thought about the idea of planting trees and healing that needed to happen here in LA, which is a city that has a lot of trauma. We worked with local Indigenous knowledge keepers. They were not feeling the same way about the land. It felt important to us to work with them and to be stewards of the





Francisco Arvizu Jr. playing a stringed instrument in Elysian Park, Los Angeles, 2024. Photo by Elon Scott. Photo courtesy of The Bread Collective.



Hands cradling oak acorns in Elysian Park, Los Angeles, 2024. Photo by Elon Scott. Photo courtesy of The Bread Collective.



Installation view, *Joseph Beuys: Defense of Nature*, The Broad, Los Angeles, November-March 2025. Photo by Joshua White/Art Pictures.com, courtesy of The Broad.

• **The person** Beuys was so complex. In fact, he was his own myth, and for the time he came to the United States, he was renowned as a political activist. His name in the States was like a Western European politician. He was at the media for his behavior. He is also very media conscious about what he was doing. He got a lot of pushback at the Guggenheim when he was mythologizing an art. He was hard-nosed local politics. It was in the era of a Post-Modernism that didn't want mythologies, but in some ways they didn't want art. The idea of a mythological moment. As much as we credit Beuys with founding the Green Party, what he did more profoundly was to show that he was a myth-maker.

And he embodied that. As for the work of Yellow, it's a... he allows humor in... tricky... ways feel... resting... eness... about... sword because



nothing

...: To connect the dots between my fellow Dot artists' skill sets have been incorporated into marketing machines to be sold, or symbols of language to produce meaning to show in a power. People who are in the mediated landscape perpetuate the primary contradiction of power makes them vulnerable. But it also isn't difficult to come up with any distribution strategy to sell anything controversial because these corporations hold power in Yellow Dot but power is remarkably insulated from public protest or anger at Black Lives Matter, how how the police departments have a counter movement. Occupy Wall Street did not change Wall Street much. We're in a time where the conditions make everybody look like a hypocrite. You know this, but nothing happens. Nothing really happens. It puts us in this Jewish position of a day. How do you na

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10: You're right. It's incredibly tricky to step up against these vast power structures. Looking at Holly Mead, how can we discuss sustainability when these are the things that we're doing and playing pretend about? The purpose of that? Is that about something when she's doing an art piece? It complicates our film and TV side at *Superobject* [Adam McKee's work]. I'm trying to get projects on the ground, and we have to deal with these big sayings that goes against everything we stand for. The amount of progress we've been making in many ways because we're up against them.

What's the goal in all this? Is planting trees or making something about the environmental crisis? Is it about the culture, and every little bit of our culture is about art, whether visual or about some education that come out of it. So, a lot of this is about at least, at the moment, discussing that a hurricane should have production on that project. You need to talk about it because of this. You need to connect these things for people. Sometimes, out of this and this beauty of this darkness, to glue it to the question of how this can affect our honor. I think these cultural movements are the things that will eventually make a change. It just takes time.

11: Many of the Beuys show that, depending on the day, it's about taking some friends through the other day. I remember catching a video of Beuys talking to people at Documenta in 1972, where he says, "I'm not a director. I'm sitting there for 20 days and a producer would come in, and they would get pamphlets, and they would learn about this notion of social sculpture. In that video, he talks about how we should pay ourselves at least 100% of our own labor. I'm standing here, it's been 53 years, and we still have an idea that people can't take seriously. It's the idea that if we let our society go completely unpaid and undervalued.

On the other hand, he says, "Wow, nothing's changed. 53 years ago, we were doing?" Cramer says, these ideas are still alive. From the beginning, I asked how we could make a change in LA. In 2021, 2022—25. The next thing that we do is much more about is still having a lot of and increasingly so. The coen... to the we were installing... Trump was reelected, which made it... fascist aims... work and rhetoric—... is particularly complex because, de... ism he... are associated with Germany's fascist past. He still holds an authority... do... all these contradictions in this exhibition, in this person, in his work. A... the...



Joseph Beuys, *Wahlzettel / Ballot Paper*, 1985. Ballot paper stamped. © 2024 Artists Rights Society, Munich. Photo by Bild-Kunst, Bonn. Photo by Joshua White/JW Pictures.com.

SA: Staci, in an earlier conversation, you mentioned how big business has been looking back onto consumers or individuals by emphasizing personal recycling and sustainability, but not implementing more significant structural change.

... I started thinking about climate and environmental issues in my life. ... when there was this idea that consumers had to recycle and be ... This was an important idea, but the ... oil company E ... term “carbon footprint” in the early 2000s to ... individuals. It was also ... on indiv ... with ... when, in reality

As early as the 19th century, scientists knew that their activities were trapping heat in the Earth's atmosphere, contributing to global warming and extreme weather. They hired scientists, understood consequences, and tried to do something about it. This emphasis on individual action is significant. It's a gateway drug. When you think, "I have an idea," or "I'm eating more plant-based," these are great steps and should be part of the conversation. But the real issue is that big polluting companies are still responsible for the majority of pollution today.

A lot of the media and pressure now put pressure on forcing the hands of individuals for responsibility.

SB ... something. It's funny when Sara talked about the trees and the rocks in 7,000 years ago. She said, "we'll remove the stones when you stop going to work," what many climate activists are saying is the proposition that we'll stop going into work when you stop going to work. It's like saying the capital when you stop going to work. They are dictating legislation about it. It's all interconnected.

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The First Worst Chevron Ad, Yellow Dot Studios, 2023

N: We have a responsibility issue regarding structural... use... the...
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...ns think in general is not in terms of... don't think in terms...
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JonS: That is the role of the artist. When you read to someone, “Holy, you have to stop getting razor packages because they’re cutting down rain forests.” they’re going to be like, “What? You?” Whereas when you have this distance from it as an audience member, and we highlight through a story that’s maybe a more direct relation, it does have a deeper effect. I think to live in this system where making those hard lines is impossible.

N: We are in a very historically specific moment. The effects of social media and every other factor have produced a very complex political landscape for us. Mentally, personally, all of this is conflated into a single experience. Everybody feels it. It’s not just COVID. The current psyche is unique in how we change political and how people understand their role. It’s important to underscore that because art is a satirical sound representation. It’s even more important. It’s a mixed bag when that’s

Jo: And the same with activists. The challenge is to find a way to persist on that on

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The Broad Museum

Joseph Beuys: The Power of Nature

Los Angeles, November 12, 2024 — March 23, 2025

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Public

Saul Appelbaum holds a Bachelor of Fine Art from the School of the Institute of Contemporary Architecture from Cornell University and a Master of Fine Art from the University of California. His work spans architecture, fashion, and media, with collaborations across major institutions and brands. He has worked with *Harper's Bazaar*, *Elle*, *Teen*, *Vogue*, *Numéro*, and *Le Monde*. Curatorial organizations such as Serpentine Gallery, Tate Modern, the Museum of the African Diaspora, Museum of Contemporary Art, and the Met have showcased his work. His art and design collaborations include Marian Goodman Gallery, Peabody Essex Museum, de Cuir Gallery, and Kohn Hertzberg. He has also worked with artists such as Andy Cragg, Alan Hamilton, Peter Dinklage, George Benetz, Mick Jenkins, and Adam Mosseri at Dot Studios. He has contributed to initiatives such as Net Photo Project, Alternative Ed School, Decolonial K-12 of Immigrants, and the Atlanta Art Fair.

Leah Loyer is curator and program manager at The Broad. She curated *Keith Haring: Art Is Everybody's Business* (2013), the first major exhibition of the artist's work in Los Angeles, and *This Is Not America: The Flag* (2022), an exhibition of artists critically engaging with the U.S. flag. She also led the presentation of *Sea of a Nation: Art in the Age of Black Power 1963–1983* (2019), organized by the artist for which she received the 2020 Curatorial Award of Excellence from the American Museum of Natural History. She has organized numerous exhibitions. Loyer holds a Master of Arts in Art Studies from the University of Southern California and a Bachelor of Arts in Art Studies from the University of California, Los Angeles.

Andrea Gyorely is director of the 100,000 sq ft Weisman Museum of Art at Pepperdine University. She has worked to deep... museum's engagement with the campus community through programs, and a... of... 2021, she has organized a conv... ation, initiated a multi-year collection... project, and curated exhibitions, including *Hilma af Elinor: Asgeirsdóttir Jones: Defining Space, Sublime Horizons*. Previously she was the Assistant Curator of Modern and Contemporary Art at the Allen Memorial Art Museum at Case Western Reserve University, where she focused on... the permanent collection and collaborating with... to develop programming in support of diversity and inclusion efforts.

Robyn Steele is managing director and co-founder of... fellow... nonprofit climate media company. Previously she worked in... In... she co-produced *Don't Look Up*... Jennifer Lawrence... Streep. She also produced *Westward Annie*... *The Last Movie Made*... *Parks and Recreation*, *Agents of S.H.I.E.L.D.*, *2017*... *Don't Look Up*. She is an alumna of Vassar College and IOU.

... is an Academy Award-winning writer, director, and producer known for... *Big Short* (2015), which earned him... screenplay, and *Vice* (2018), which was nominated for an Academy Award. *Don't Look Up*, a dark comedy about political... global crisis, became Netflix's most-watched... releases... Academy Awards, including

studios a nonprofit media arts center devoted to environmental storytelling and combating fossil fuel information.

Mato **Rapson** began his career as a curator at the Los Angeles Museum of Contemporary Art, where he organized large-scale exhibitions including *The Internationalists: Art in the Social Sphere*, a survey of political art from the 1990s. Rapson served as chief curator and artistic director at Creative Time in New York, producing major public art projects such as Kara Walker's *Swimming*, Park Chan-Byong's *Waiting*, Pérez Jones's *Key to the City*, and Trevor Palen's *The Last Figures*, while also organizing on art and social justice. He was a partner at artworld, working with contemporary artists on digital networks and collaborated with Philadelphia Contemporary on plans for a 21st-century art museum. He is currently the founder and director of the Alternative Art School, an online community of visionary artists with working artists worldwide.

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Paul Appell, in collaboration with artist Chris Dorland, explores the relationship between the creative process, technology, and the dystopias in the exhibition. The work is presented as a multi-channel video film.

THE
PROGRAMS

Apple Cinema™: Narrative in the Digital Age

Chris Dorland: When our dialogue began back in the spring of 2023, you were outlining your trajectory from 2010 to 2023. What stood out about what you were doing with technology, aligned with some of the most original and quite beautiful features in pop culture, fully laid out each invention in a retrospectively logical linear timeline plot line, probably as you will. What do you think about linear narrative or plotline in the life of an artist?

Chris Dorland: Yeah, it's weird. I have a real need to order and structure things in a way that feels linear, at least to me. It's almost like this constant chiseling, rationalizing, refining. It's definitely my system for dealing with chaos. The creative process probably goes dark over long stretches while trying to figure out something that has no inherent structure. It's revealed or imposed. It's maybe that's why, as a designer, it's my obsession with the order, discipline and stability of being alive. It's a way to make sense of the chaotic, unstructured things.

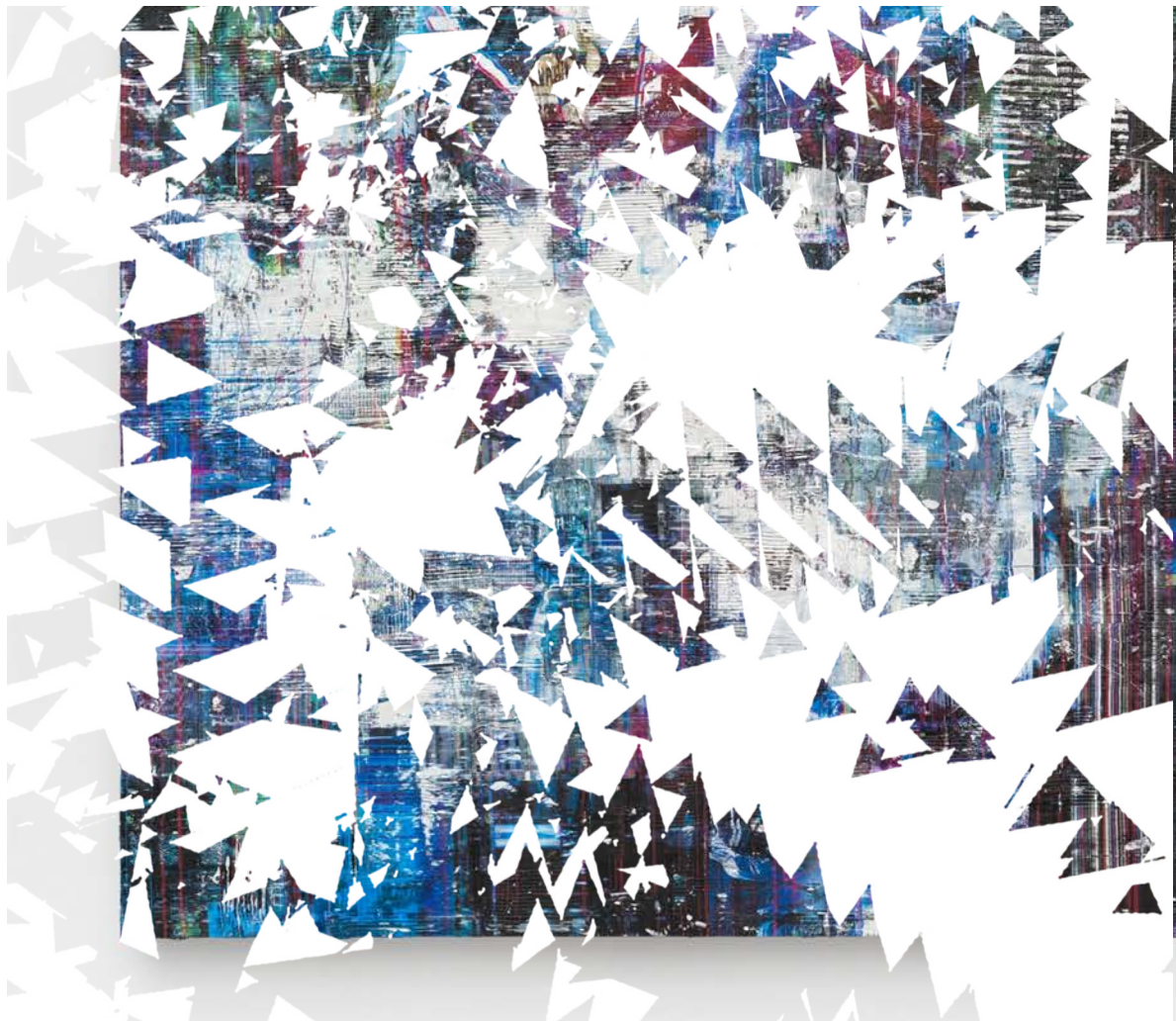


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S: How does your focus on fiction operate in parallel to the more or less total dystopian resonance of the hopes, spirit, abstractions, tropes, deceptions, rear-view-mirrors, horrors, etc.? It's parallel to editing and editing in film. Maybe it's like the "bullet time" in *The Matrix*. Maybe it's like the purist abstraction and pure data of a scene from a movie scene to dystopian landscape, and so on.

CD: It's definitely important to get into the love scene every once in a while. I'm not a pessimist. To be alive means we also have the great privilege to witness heartbreaking beauty. I find myself moved to tears more often than I like to admit. The world, and our imagination, is so fragile. It's also important to laugh a lot.

A: What can you tell me about your upcoming presentation at the V&A? Please.

CD: The E. J.LB's presentation with Super Dakota is a real honor. I'm excited. The exhibition will consist of five large new paintings from my series "The Future is Now" and a series of digital interventions. The digital interventions are a challenge for me, but I'm up for it. The idea is for the paintings to reflect and show the future, but it's also about the present. The paintings are compressed, intense, and they show the future ruins.





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Ü. (background hor.), 2024; Source: Chris Dorland Studio and Super Data. Photo: N. F.

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tail, I titled (back from the 24. I like Chris Dorland Studio and Super Dakota. Photo
Current

I'm still determining if it's still forward. You made them recently, so they would fit
you'd read about your latest work that they have a "synthetic reality" to them, or "a
collapse in ways that they do collapse and merge, creating a new third space.

Looking back to some of your earliest paintings in a similar plot, it's a story of a young
painter, modernist architecture. Then, there's a lot of violence, terrorism, financial colla
pneumatic opening almost in time on the global stage. You move into an an
quality of a silent crisis and full throttle become it, a "psychic violence," also, a
an association in this piece?

CD: There plenty of connections, but I don't know if resolution is one of them. Time and space
differently in the studio—I think the studio spends linear time and ultimately morphs into some
liquid and multi-directional. Creative time operates on a different matrix. Hours can fly by, and
days can stretch out, and minutes can seem interminable. One is constantly reinventing
re-inventing plot. I feel like an octopus is eating itself. In the end, you're always
only a few them back again and have a sense of course. You're constantly
moving back and forth between physical and digital, between the physical and the
the studio. It's in constant flux—until you work leaves a trail of abandoned and croz
archaeological relic of a space, a thing, a meaning.

For work, I do see a lot of connections. Some of the attributes of your paintings relate
of erpura floor schemes, a lot of wiring, and the collapse of meaning in a soul-crushingly
situation. It's a very interesting, bound to a chair, eyes mechanically pried open in an isol
chamber, as seen in *Control Room C*. That's an incredible piece of work. It's a piece that's
or is it a "no?" It's a very interesting, bound to a chair with fear.



to: N... 'Untitled (Leviathan)' ... Chris Dorland Studio and Super D... ota. Photo: Isabelle Art

I flew to Mexico for a... earlier this year. The enter... it system, co... You... was super janky and outdated, but it couldn't have been that old. The... to its clumsy ergonomism. It felt and operated like dial-up. For the... entire flight without interruption... the seat... across from us (and... having ads for the airline. You couldn't... you could only switch to... wrap shows were available. It was terrible... Cruises, flights, cre... We ended up... the screen... we had brought with us to... of the flight—the steward gets on... "It's... for the... into reading a script for a hundred... it could advertise... The whole... because it was... a form of consumer tort... that we were subjected... you could feel... it was a... kind of quaint and old-fashioned. The whole flight... help... useful, imagining... what's in... for us... capitalism... continues its death spiral to... When that... rises from the ashes—it's going to be... again.

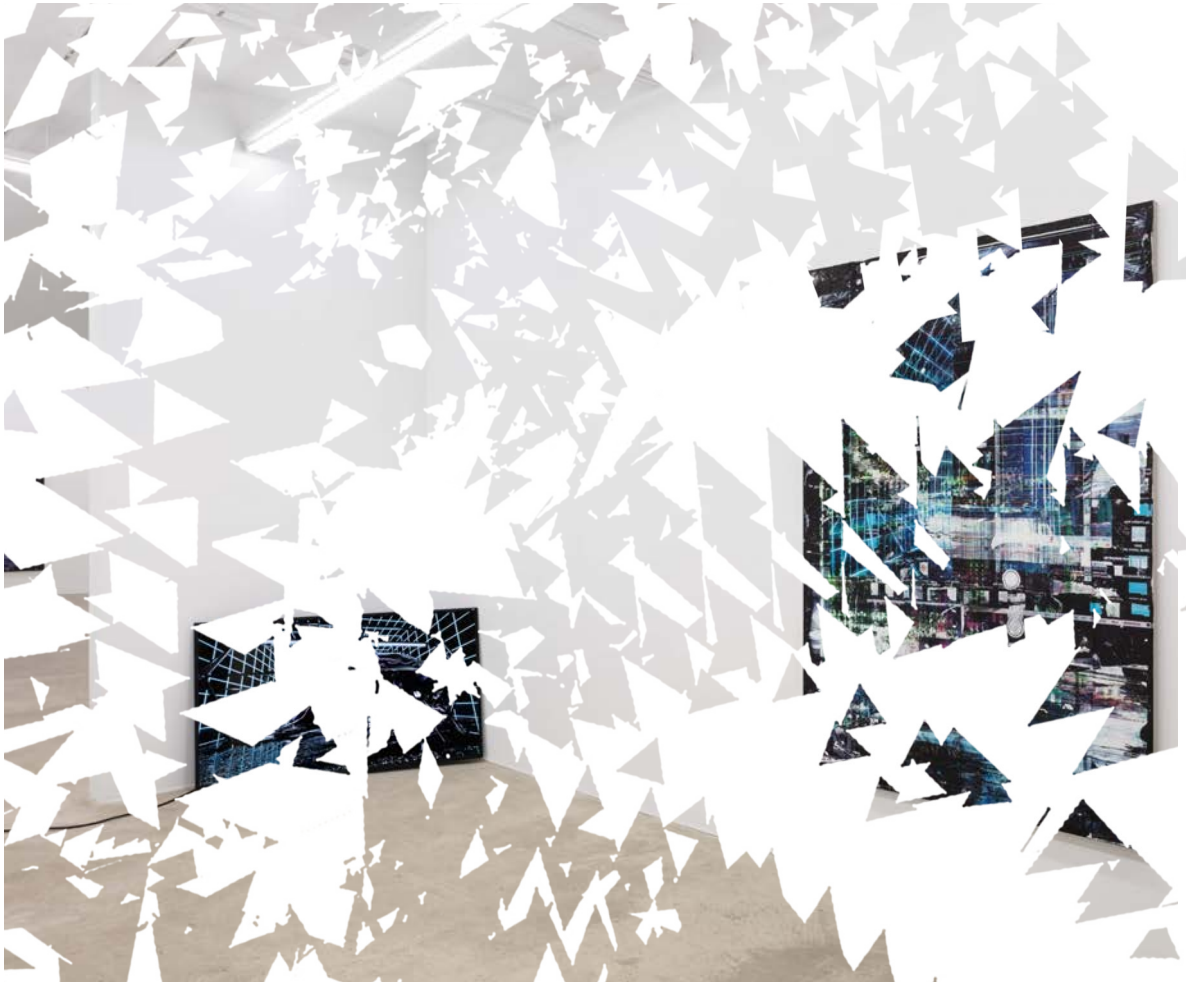
SA: In many of your other interviews, you often use various... the... I... he... feels like a... -in for everything... a lot of... the idea that humans are first and foremost... series of checks and balances that are... Capitalism, ... trouble wrapping... and... what do you... mean by hyper-capitalism, late-capitalism, ... capitalist, etc.

C: Yeah... mean, I feel... think everything... myself included, goes... a bit at the mention of... capitalism... But... the... time, there is a reason capitalism... its... multi-headed... derivatives... so much... subject... emphasis... within critical contemporary... it's... dominant... and... takes... without exception... us can't fully... its... To reference... the... not... famous... by... reason... and Slave... "It's... imagine... than the... and... capitalism...

I grew up in... Canada, just north of the N.Y. border. My... really... exposed... an incredible amount... pop culture in the form of music, television... and at... He was a communications and media professor, and despite his... able... rich as a consumer... for some reason. There were very few boundaries... We... joined *The Shining* when I was five years... I mean, it's kind of insane... invested in consumer culture. As... older, mainly... and I developed... understand that the myth of the future... of... even the cherished... connected into the logic of a particular... corporate... has functioned very effectively as... of... directed... that has enabled... of... or... geological... finance... "One... you... Hollywood fun...

back in the ideological confusion of the 1970s, he stated in an interview that there was no mission. Unsurprisingly, Cohen's writings on the subject at that time "were so influential in analyzing and dissecting what we call Capitalist Realism."

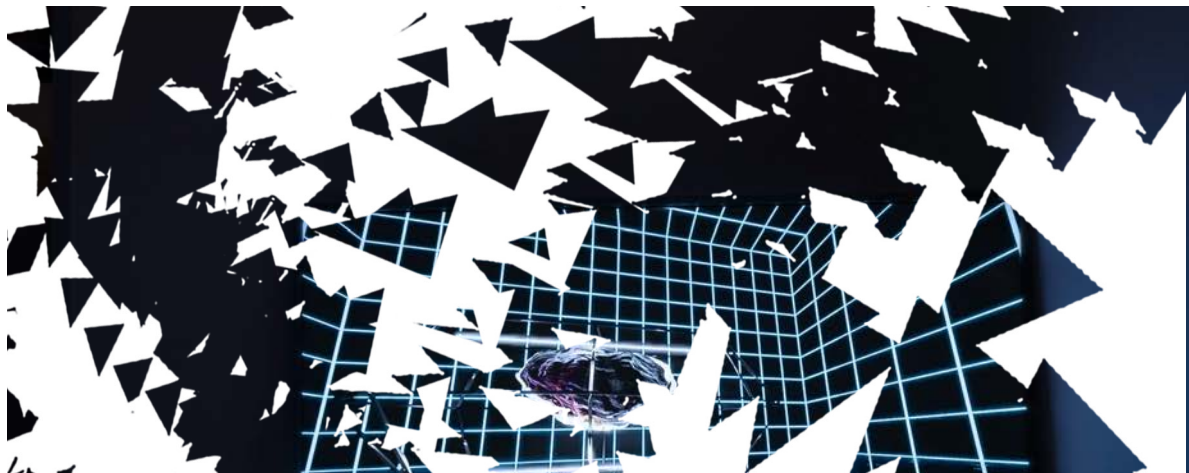
I'm pretty sure we will never see the end of late-stage capitalism but have to try to morph into whatever post-capitalism is the conditions of which will allow global transition in a few decades. Cryptocurrency and AI are both likely going to play important roles in this transition. Leonard Cohen: "I've got a plan for the future, brother. It is murder."



Exhibition view, *Chris Dorland: New Day*, 2021, Lyles and Kirkwood, Los Angeles, CA. Courtesy Chris Dorland and Lyles and Kirkwood. Photo: Charles Elson

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Chris Dorland, *Chris Dorland: New Day*, 2021, Lvl. 1, New York. Courtesy Chris Dorland. Photo: Charles Benton



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Courtesy Chris Dorland

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Eye started to not only gain a global world outlook and observations about mankind and power, but also industries and society at large.

Despite this, one might still believe in the positive energy of sublimation or turning the greed, stealing, or corruption into something civilized, like painting or art. Last month I did a search for Eros. I found upon Webster's definition with a quote by Freud, "Eros is the sum of life-preserving instincts, as opposed to gratifying basic needs and unlearned impulses, and as impulses to protect and defend." Compare Deleuze's "The Fold". That was a light at the end of the tunnel. I think that love is the cure.

... your art expresses quite well the inhumanity of it all. It's about... as the idea of progressive libertinage... conditions sometimes exist... in the same person or thing. There's good and evil, yet no moral or ethical imperative or resolution, no catharsis, no progress, it's just the discovery of... as a process feels good to make... the past, joy and... Alternatively, maybe you've cleared the playing field for... of speculation... into silence, and crystallized ideas so we may look at a painting... coming to terms with our imperfections... public therapeutic catharsis. You may... Thank you for your unwavering commitment to service to the... public good, and nation. Here's your title, Sir Fred, and... All of... above? Did you see *Everything Everywhere All at Once*... sequences.

Of course this—all of the above. Thank you

All of the above get at the heart of the beautiful and tragic human condition without... judgments. ... —progress. Is this kind cliché. Do you have any... may... with a redemptive and uplifting quality?

CD: "Time moves in circles, in memory another. We are the... construc... artifacts... natural flow of forgetting." William

... is a New York based artist working in painting and digital media. His... technology frames and reproduces reality... uses a variety of... to explore the increasingly tenuous boundaries between physical and... environments, actual and virtual realities. His work has been exhibited nationally and in



On the critical attitude

The critical attitude
Strikes many people as
That is because
Impervious to their
That what in this case is an "unfruitful attitude"
is merely a feeble
And states can be demolished by it.

...plishing a river
...urating a fruit tree
...ating a person
...ansforming a state
These are instances of fruitful criticism
And at the same time instances of a

I rarely repeat myself, however, and I throw away things after I've
...e, so there's really no option of showing my works for a second
...me to discard and redo. I have nothing stored away for a possible
...ate for my original calendar project, which I did not finish. I
...sting to look back at the piece with

...
But an overarching theme is the crea-
...sures—creating confusion that
...structure of the itself, how the exist-
...almost all of my... is expressed in different forms.
...ometimes in... of race, immigration, or cultural
(n...)pro... by basic rhetorical concerns: the confusion of
...temporal... on how we inhabit them. So in almost
...erving the... must be a multiplicity of exhibition venues and a
...partitioning... space in order to suggest this... of
...re-out-

...nc... decisions are made, yet...
...consider... "appropriate" this word, to
...copy... word of the newspaper. No mat-
...might be... the words... agreeable political
...cannot do so without undermining the strict "wholes"
...ucks in. My aim was to be as uncreative as possible; thi-
...hardest part of the task, for with every keystroke came the
...urge to fudge, skew, intervene. So for a simple appropriation
...simple. There were as many decisions, moral quandaries, lingu-
...ferences, and philosophical dilemmas as there are in an original
...aged work. And yet I still trumpet its "unintentionalness," its

of ?ad slicks? possibly in a fashion magaz

In his Chicago novel in a rural urban neighborhood in the South Side community garden, showing native Americans with a Thai community. It's a temporal overlays, various immigrant stories and times, when the long-term people in the South-Side of Chicago and a Puerto Rican and Thai community. A correlation, or specifically, between the restaurant, the subject (Thai herbs), and Thailand in a foreign land mass (garden) are anything but full and a time-out-of-joint, a foreign group in and.

In Chicago, Sethasree organized field work asking with Thai immigrants in Mississippi River? The idea here is that the time gap allows people to difficult facing immigrants.

TO SAY MORE ABOUT THE FISHING TRIP, I NEED MORE INFORMATION IN ARTICLE FORM OR THROUGH INTERVIEW WITH THE SUBJECT

TO SAY ANYTHING ABOUT THE S... PRO... UTOPIA STATION RAMBUTAN... RECEPTION... NEED MORE INFORMATION... THROUGH INTERVIEW... T.

STATE... FROM THIS WILL BE THE CONFUSION THAT IS CAUSED BY DIST... WORK THROUGH... AND... NON... CULTURS

While the... media remnants from these (these... and public instance) there are... if any art object in the tradition... are, drawing, photograph, art film, etc.). Sethasree did begin another series of drawings... at home... anywhere?... of these buried in Dan Peterman's studio fit... the smoke and mirrors, or temporal confusion this causes in the art

like home... anywhere?, Garden activity/S... Annual Housing... U.S.A. 2002; make it like home... anywhere? Boston... at the Haus... Munich, Germany, 2003; make it... here... Conceptual Film Project... Jennifer... 200... make it... here?... Traveling Exhibition

profound foolish act of someone that '... as necey paint-junk means something more than that'.
To be generous to photographers, there are parts of photography that stand on their own
and perhaps these things are close to definition of heaven and hell. It is closer to a
photography than anything else. Invisible meaning in the series.

TO TALK WITH THASIA AIMOPPE ABOUT THE PAINTINGS AND THE SCULPTURE SECTION OF STAINLESS STEEL. TO TALK ABOUT THE CASTING PROCEDURE

Although we cannot access the mental picture of a painting or sculpture, the material transfer
from the artist's hands, grounding the un-grounded, is what we access to make a picture
through the eyes of an artist. Similarly we will never access the mental picture/experience
of a sculpture after the picture passes. This is a temporal fact about communication of
art. It is again, right in front of us, but also future event.

MULTIPLE LOCATIONS INCLUDING THE ARTIST'S STUDIO. THE ORIGINAL ARTWORK TO BE DISTRIBUTED IN COPIES TO MULTIPLE LOCATIONS

This is a possibility of a documentary, whether the term designates a
category of work, a genre, an approach or a set of techniques. This
assertion is as fundamental as the antagonism between names
relating to the artist's work, to be resisted, despite the very visible existence
of a documentary tradition.

When the artist sees a room in a building, he built his home with another
person's care, a copy of an original. The building is a structure in a room about 1
to 2 m high, old photographs and spoken words from me
contemporary architecture did not draw the entire building. In blue
digital media. The building moved between the building site and the building in pro-
cess, collaborating with craftspeople and builders along the way. Not only is
the artist's building process make the work a progress, but it also far exceeds
the importance of architecture in the building process.

Send in for larger architecture

central to most of the artist's work.

MEMORY OF HIS JAPANESE HERITAGE AND HOMES OF HIS PAST THAT HE
EVER LIVED IN.

THIS HOUSE IS A TRUE COMPOSITION WITHOUT AN ORIGINAL

TEMPORAL STRUCTURE IS ALSO NOT HIS OWN HOME, NEITHER
IS HIS ARCHITECTURE, NOR NOT ART AND ARCHITECTURE
SO HE FEELS THE WAY THE ARCHITECTURE OF HIS EXHIBIT CHANGES THE
PERCEPTION OF THE ARTIST'S HOME AND HIS OWN.