







Troy Cragg, *Incident (Step)*, 2023. Stainless steel, 96 x 100 x 27 inches. Photo by Alexei
of the artist and Marian Goodman Gallery



by Cragg, Stanley D. ... 28 3/8 in. (1 ... 8 x 72 cm), Courtes
titled "Marian ... ery



... (16
... Marian C ...

... of ... e repres ... At the end ...
... the surface ... of science ... like Maillol sta
... like geco ... ions ... Bedin makes sculp
... Bedin is obsessed with Freud's new ideas. He wants psychol

nothing go on, Brno... by a... Byzantine geometric...
 ...cham... he does... technique... shows... something offered...
 ...in the room but even... around... and intellectual...
 ...everything to make... it very clear... that exist in a...
 ...3-dimensional... forms of... in our brain

We have a cloud of... a... Art...
 ...didn't have to char... an... you could... change
 ...the world bec... sculpture... the 19th century
 ...tries to work...



or be

ce

...the, the experim... physical. They're the ide...
 base... and meanings. And those...
 anywhere... you transport these things into...
 mat... a... sense of astonishment ev...

...material... structural?

Yes. I've... ly formed. You... in your own...
 Yes. I mean... thing you... say and then you put it on...
 then suffering... So what have you done? You've...
 Preaching material... body to reflect and think. That...

...e, billion...
 ...old the bk... starts...
 ...the horr...





Installation view, *Tony Cragg*, Apr. 27—Jun. 9, 2014, at the Museum of Modern Art, New York

SA: I like the turn of the phrase, "beneath the surface of things." It's like you're looking down the street and someone says, "beneath the surface of things." It's like you're looking at that language and you'd love the sculptural basis of the work.

TC: The Internet is a communicative medium that has been beneficial to a large part of our social strategies. The immediacy and the speed of communication. On another level, it's not communication. It's a super-pace of information that is a human condition because it reflects a lot of emotion, a lot of unhappiness, a lot of things. We're pitted against each other in a mode, it's a battleground for a lot of issues. If you're at the lowest commodity level to educate people, the Internet is also a place where you have quality control. Sometimes, it becomes a place where information is a flowing sc

That's what we're doing. We're taking the wrong things. We're making them into e
 ite. It doesn't value... doesn't... the existence of humanity. It makes people into usefu
 to do that, we pit one... just... we're talking about material, I'm not just talking a
 ape of the material. It's... the shape of the environment, the education system, h
 production system... the fact that making sculpture is p... a
 political. We know... in... position...
 can exist... ca...

27
 23
 2007
 2012
 2016

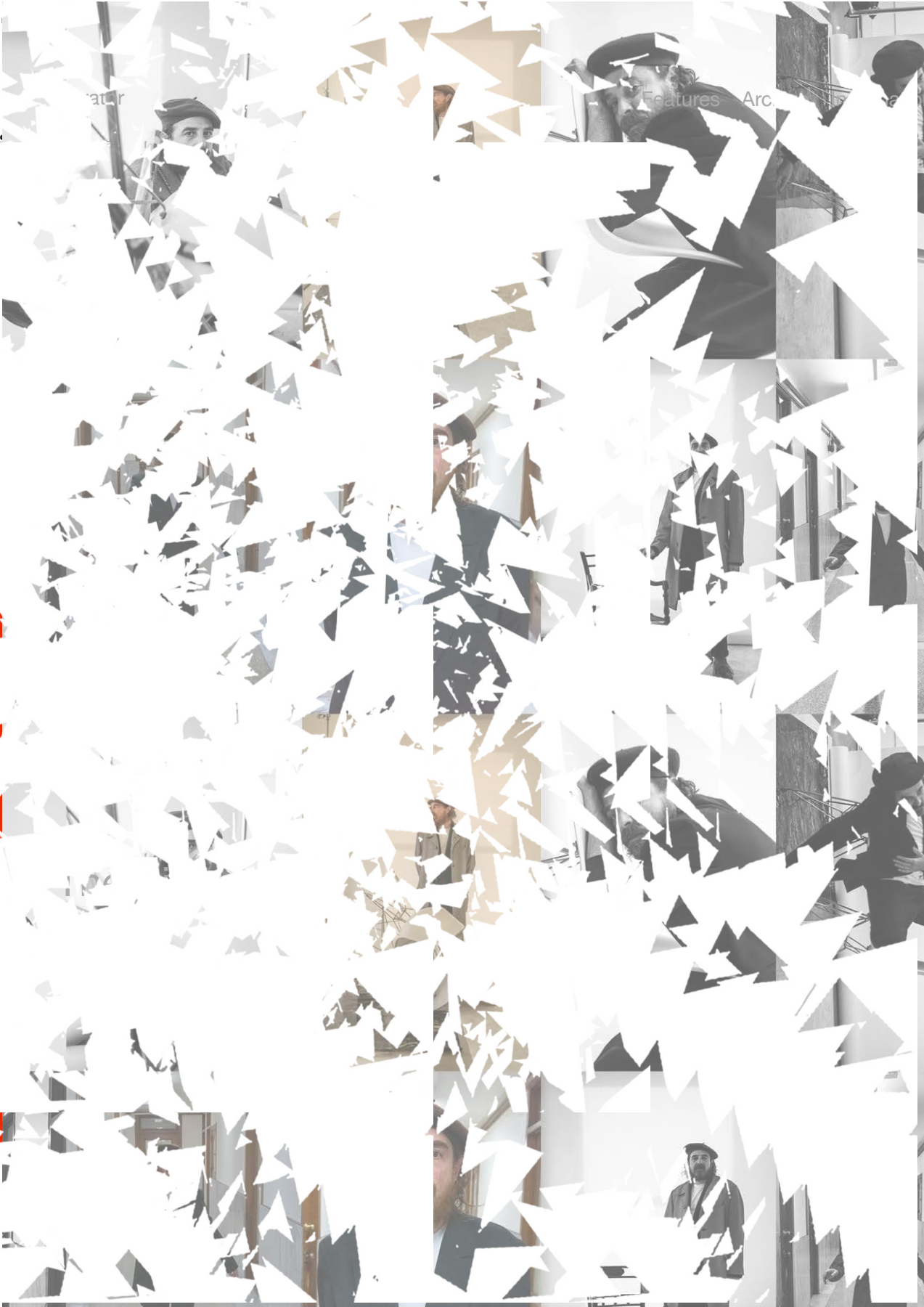
born in Wuppertal, Germany
 studied in Cologne
 worked in Wuppertal
 received the...
 in Cologne
 international
 2016
 Most
 Kultur
 Award in 2012, he
 rigorous
 in 2007, he rep
 the 43rd Venice Biennale in 1968,
 Turner Prize
 every...
 He served as Director of
 there since 1938

R

File

at r

Features Arc



...get that you're calling... an... creative assets... any
...would be a work of art... you... the more... files... but how... with c...
...ents?

There's quite a range.

...o Mira Beauty comes... Pioneer... corr... as
...the... identity. Starting... in... , what do... to cor...
...this...? ... was an eig... what... , whe... tion... is re...
...... ev... monogram... rules for... , writing... and identity...
...ever... t down to... business card

...the... working with the f... end... for the...
...ap... on... they're building... we're re... for... and...
...that an... or a creative agency would handle...
...brand... the campaign... that. In the brand... making
...approach that the brand can use moving forward... and...
...and... implementing... in their next campaign. Motion...
...for... t round... or can... assets that...

The... really... from the production... other... using...
...developed... built out... from the...
...... well. A client... to...
...were responsible for... o...



...ria
...Tale
...Arie

ecchi, Creative
Director,
Director,
ematographer,
or, and Designer,
The Pioneers

...the... an... me... they're... show with their other com... a...
... build the... example are the...
... the... fact... as... *InStyle*, *Elle*...
... *niel*,... *Whoever*... for that pro... the photo edit... or fas...
... the... ers... photo... video for a... story / or... n editorial on the...
... already... spot f... story for Zion... no. There... a photo... that they hire,
... responsible fr... in the... e... re... s...



InStyle, I...
Fotogra...
Gomez Ibar...
Jonny Marlow,



Heidi Klum Halloween 2011, in collaboration with talented Heidi Klum. Director Chris Sto. Producer Gregory Kaunitz, Executive Producer Adam S. Visual Effects Chris Roth, Executive Producer, in Photography and Editors



Architecture can be a challenging field, but it's also a rewarding one. It's a profession where you can express your creativity and make a difference in the world. If you're looking for a career that offers both challenge and opportunity, architecture might be the ideal choice for you. Similar to other professions, architecture requires a combination of technical skills and creative vision. It's a field where your ideas can be brought to life, and you can see the impact of your work in the built environment.

Someone who treats clients with the utmost respect, who is knowledgeable and experienced, but who acts more like a collaborator than a client. They someone who is open to the direction of what they need.

When you're a photographer and your brother is an architect, you've got a unique perspective. So you've got a mom who is a painter and you start your own business. You go to a fine arts school at the School of the Art Institute of Chicago. You study architecture. One of your major projects is a framework for a building. You're working on it, and you're looking at the end of your architectural career, you're looking at the end of your architectural career.

gners and you're not... had teachers and friends all throughout... if there was indeed a coherent through-line.

ere is a through-line... or you could say interdisciplinary... if these terms... all the way from... understanding... th... 3... able to...

ved and as... ve... d post-producing fash... and fri... e...

da... unite... was fast... InStyle Thailand, she... our... problem of document... beam... there... up... point was... every... including...

was... they... me... in news, to... and I work with a very... there... are... that a collaboration...

But... we... you... doing i... school... In your... enties... tions of... icht... is o... e...

inter... sample... singular... would... Sign... The layers of reading or... where the... an image behind an image b... d... as a singular abstraction.

the key... as... standard in... es for... Brakhage wo... Another... MTV... Bran...

if you... closely... you'll see... from... also... inter... eter... in the... is... tion is happening... ough t... by frame processing for that interp...

in our video... Klum /... official project, there is this al... idibly artful... At the other extren... are I pulled by... more traditio... tre... by...

These like early Vice or film magazines, they are the only type of publications that are both relevant and interesting. I like them because they are both relevant and interesting. I like them because they are both relevant and interesting.

It also always has a balance between complexity and simplicity. Many of the collages by artists in the arts and design world are aesthetically pleasing. The Pioneer is often a mix of extreme simplicity that allows for complex ideas to be conveyed.

It is not at The Pioneer. The design is very simple and the layout is very clean. The design is very simple and the layout is very clean. The design is very simple and the layout is very clean.



Collage

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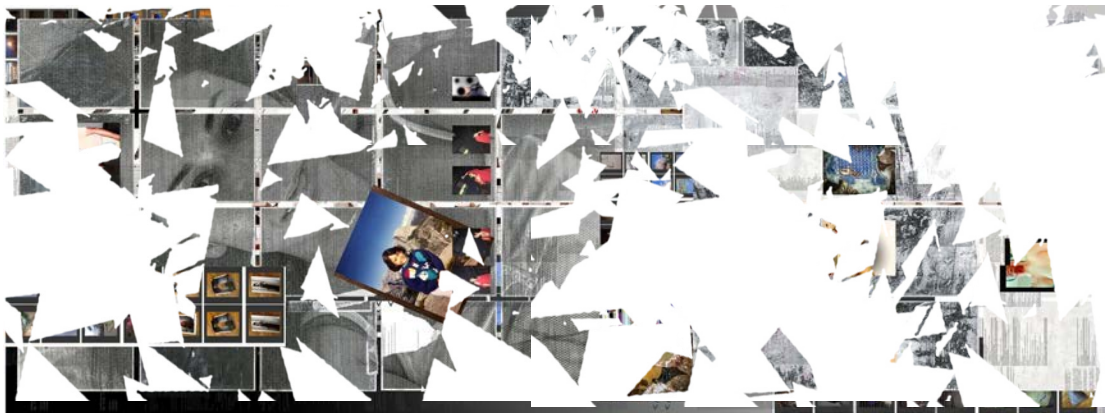
...as actually serious about... accomplished that... counting, but it's been... a drawing... every...

...t I meant at the... I was looking... social practice... be affected in... be inspired or... encounter. But arch... is sort... actually controlled by the... a... of this, wanted to... And if you... about... it's like... Same... using project... the... were not the... fault

...of the successful... consensual and personal... for improvement... that's what... of the time. And it... I'm not... however... nevertheless real, and I can... gain... museum... views... d.



... Ruby...
... The Pi...



...uality Illinois Wash... use... still... e most ambitious...
...gine and my...

...ing forward, I'm going to the studio op... in town L.A. that...
The Pioneers have... ing... people, but... some of this...
... I'm pulling from... contributi

I think that we are... use in...

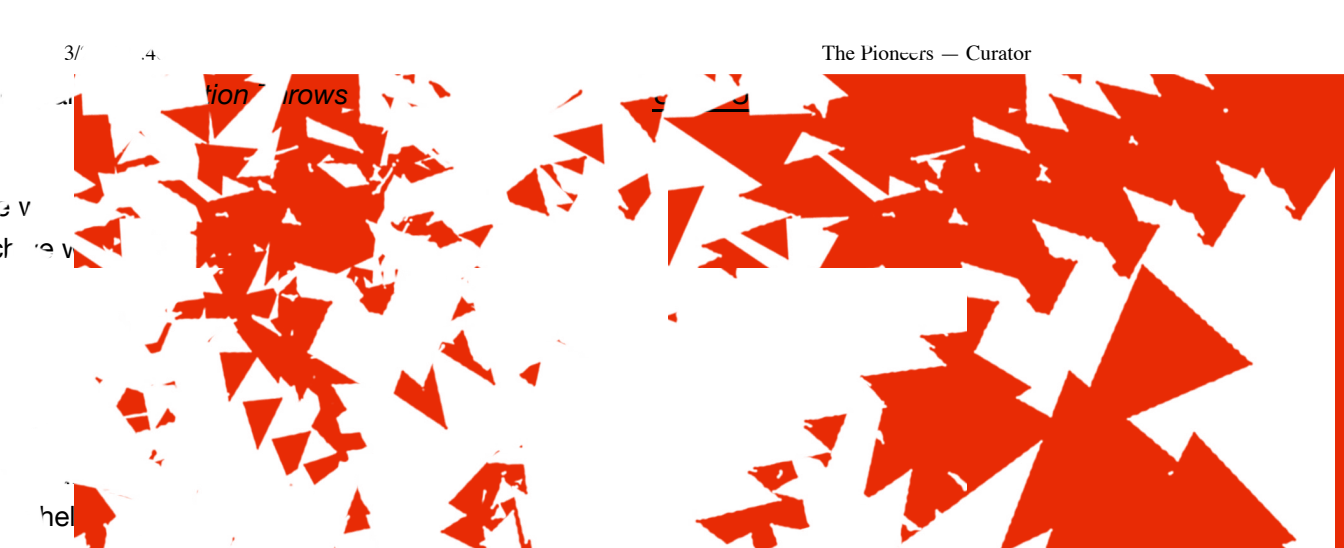
... it's always tough... simply...
high... se that I can... of life, ... kind...
... other people in the cont...
... and positions to... people... crea...
... with... Pioneers.

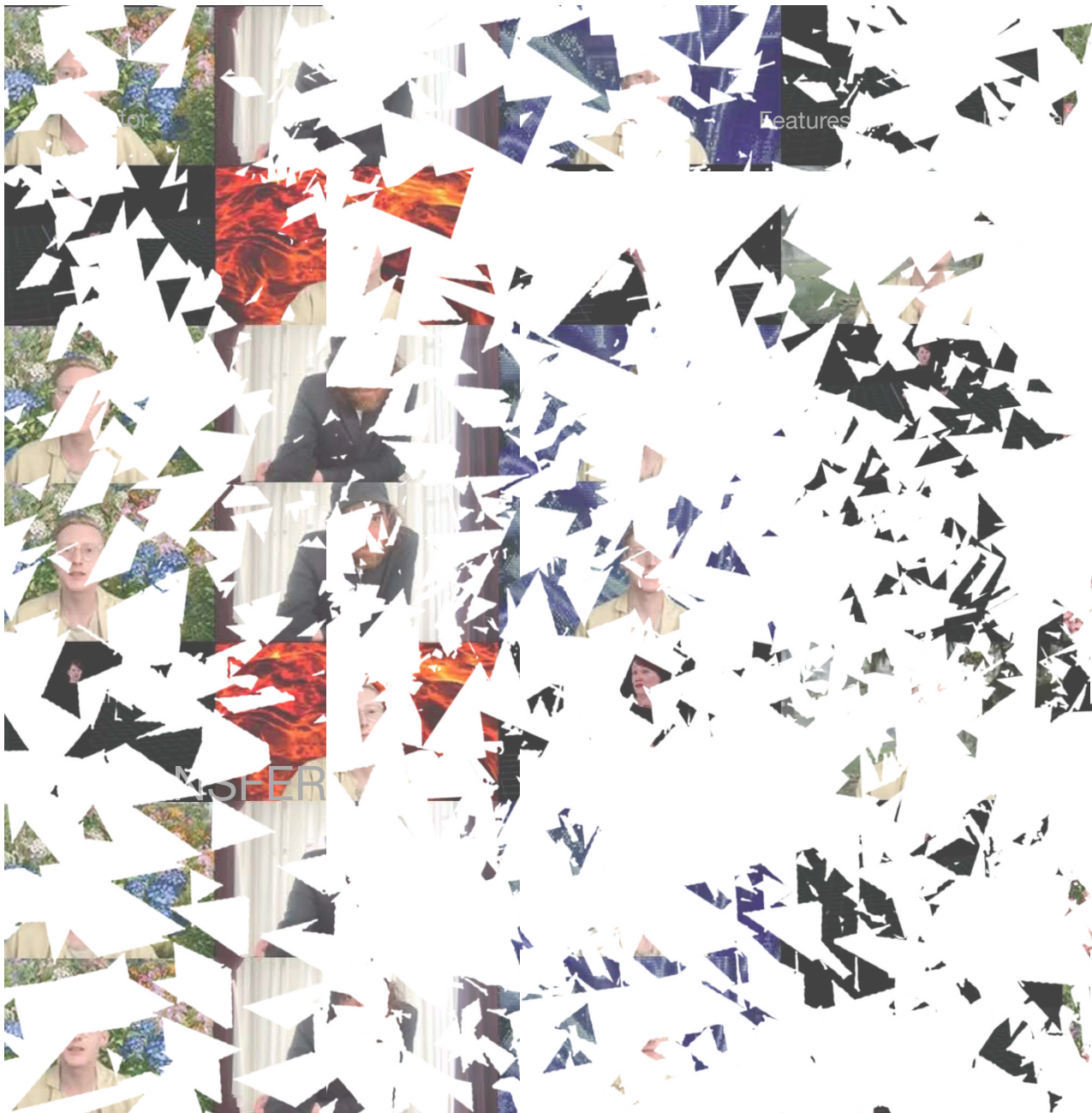
Great collaboration also comes from the...
we break down this barrier, and have...
insight into a project that... working together on. The...
understanding... both... to... in that...
... collaborative... go

The Pioneer

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New York
International





Transfer: Atmosphere of "This is the Future"

"I think there's something so special about what we're doing here. It's a push against the commercialization and truly thinking about the common good. It's a space for exploration."

TRANSFER has been a pioneer in digital art and technology for a decade. On the occasion of gallery's ten-year anniversary, we are pleased to announce a group of works with Founder Kelechi Nwankwo. Nwankwo is a Berlin-based artist and curator who has exhibited internationally.

TRANSFER is a space for digital art, technology, and experimental practice. We are proud to have a long history of showcasing digital art and technology. Our first gallery in Los Angeles was founded in 1999, and we have since expanded our reach to international exhibitions of digital art and technology.

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And ... the Stage ... the of ... its ... and ...

Appeal: Kelvin ... how the art world ...

When the gallery opened ... still ... based and even ... And one ... And one ...

In VR ... there was some ... blockchain, AI, crypto, and now of course AI ...

Internet as this space... in the common public way. This was... something... programming, we were pushing against, and dancing between... space of proprietary technology... what it means for virtual artwork to be... able, from concept to...

...I love how you... color... and... tire life... mess... movement... simply share... being produced and co-work... free labor by market'

...oper... exploring at TRANSFER and... primary... painting work. A lot of our... installation... take a phone camera and... remains... had this technique... get the... how it was...

...first, like Rick... *in Air*, originally its... that of the... something that became... scrolling serial way where...

...to translate... what... the w... d even... physical... travel... way. We were... with how we could bring... price and how that become a part of the work,...

...we talked about your undergraduate studies in digital anthropology... technologies... what do you... technologies

...since it... 200... the guinea... the... communication, and chat... different kind... I grew up using the type of...

...I was... have played video... how I unc... communication with... 2013... of next-gen game... king... computer rendering so

... was the focus of the ... make ... not ... screening the ...
... of TRANS ... always ... TVs or ...
... experience work in ...

... Kelani, returning ... from ... in tech ...
... what were some of the missio

... if we did it right, even ... A ... was the ...
... possibilities and ... design ...
... in technology ... artistic practice is ...
... to displ ... solution, ...
... where the ... Points ... failure ...
... push those ideas even further.

... or ... a show that attempted to be ...
... or the ... use, where it's an ...
... complex virtual mapping ...
... and ... upon ... to the actual physical ...
... has ... so much ... search links ...
... working those ... of thinking ...

... that was all ... the po ... using ...
... to ... with in the ...

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Art and Character Development: A Journey Through Time, Culture, and Perspectives
Artists, with reflections on the past and visions of the future in a new world.

... And this is not just a matter of scale, but a type from a new kind of cultural infrastructure that distributes responsibility from centralized institutions to a network of care. How do we apply the emerging learning and efficiencies of decentralized economies to produce a new kind of cultural infrastructure that puts the hands of artists with things and distributes spaces in a different way for a cultural institution? Decentralized... of the museum or the art... cent...
 ... more safely in the... are... of artists.

Transfer Post in 5

... Winter 2020

For Director; V...
 Interview: ...
 Director, and Music...
 Operator: Alfredo Salazar...
 ...
 ...
 ...
 ...

Do you laugh, or ... me as one of those. Take ...

William V

...pp ...
...t's exhibit St ...

... Wright and Sara Lee Hantman
... at Sea View Gallery in Los A ...

William Wright (b.1971, London, UK) is a London-based artist who paints in oil and acrylic on canvas. Drawing inspiration from memory and studio practice, his work intersects on a conceptual basis. In his palette, Wright's paintings reflect a complex interplay of color and form, often featuring repetitive reworking of motifs on canvas that imbues a unique sense of texture and depth. His work has been exhibited at the Museum of Contemporary Art (MOCA) in Los Angeles (2019), the Arianne Art Project in Los Angeles (2022), the Rosey Ingle Gallery in London, UK (2022), and the UK.

Sarah Fantman is the founder and director of the Fantman gallery in London, UK. Focusing on generational dialogues between artists, she has curated an international context of work. She has curated exhibitions with emerging and established artists including Kelly Macdonald, Kathryn Bernard, Julia Curtiss, Jesse Leung, and others. Her curatorial work includes a collaboration with Doris Krieger, Sarah, Alison Shaw and Frank Walter. Her previous curatorial work includes the direction of the Over Market's 14,000 sq ft satellite gallery in London. She has also been a senior director at the Museum of Contemporary Art in Los Angeles.



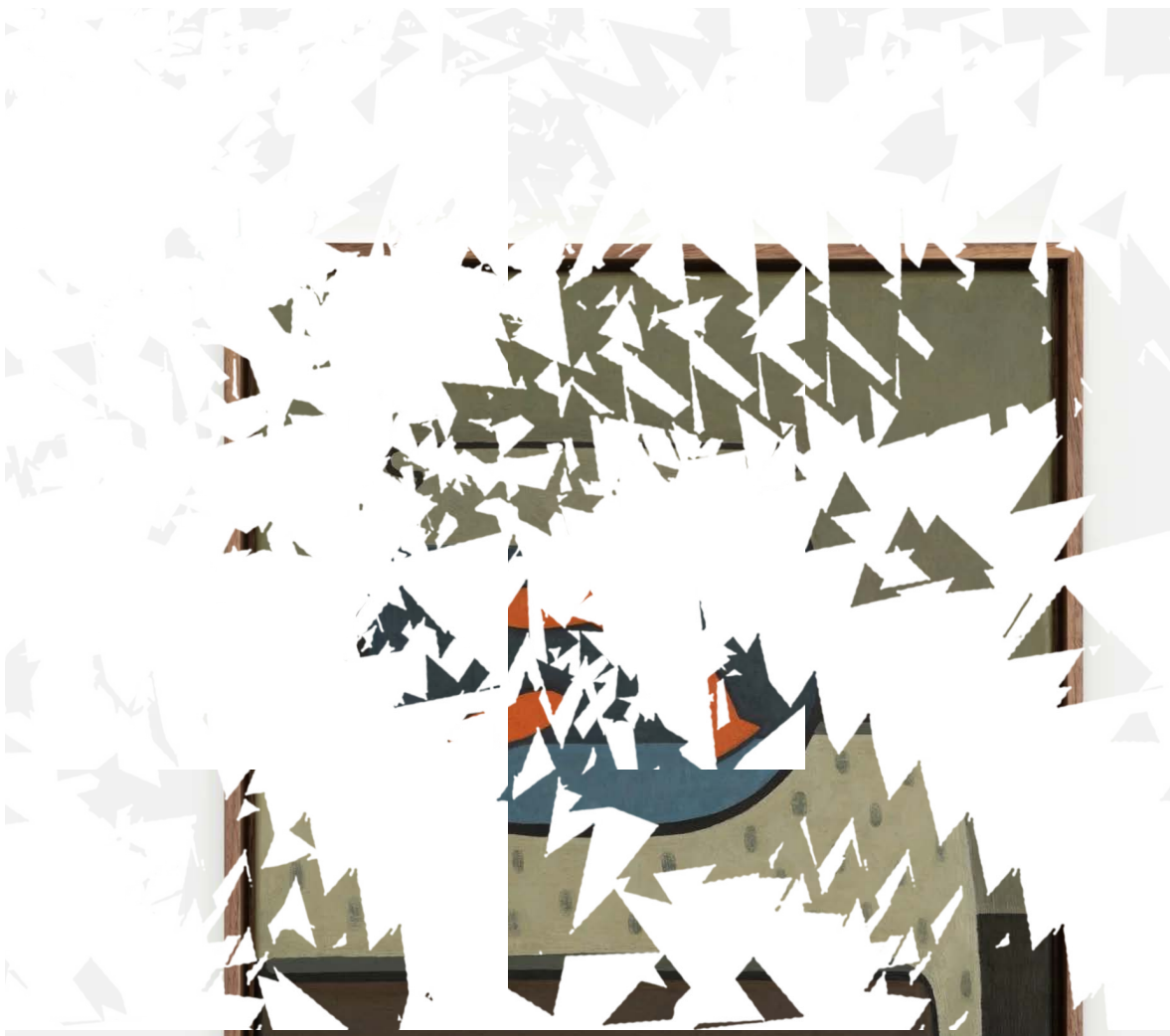
agi
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am W... , Le...



oir on canva... nes



... things are not... that's true. So... things that don't... not... simultaneously. So that's how that stuck.

A. Will you talk about... into a historical lineage in painting?

C. There's a... Picas... Who... think wh... was son... it them. As... obvious... I like to... where... the painting where... Cézarine, another reference. Cézarine, he different tone to the work as... choices. ... same pace.

... Geza... and you

M.M. ...

... you think a... in the image...

... right? Turning fifty, looking... things... about... in a... this... a bit of news... [st...]

... Will... camera?



Installation view, 'William Wright: The Art of Living' - Sheraton Sea View, 2024

...what...rooms...view...programmatic and personal...
 ...the stillness resonat...
 ...nd seeing...in his incredibly diverse...
 ...ate the gallery and...
 ...nd incre...entented...
 ...quality An...William's wo...
 ...the United States, I ha...
 ...was so...to come across his work.

...they speak to...who see...all her time workin...
 ...find and...with...
 ...am's pat...much...
 ...nted ne...at this.

...a bro...living...meditation...
 ...tling your day...to specific routines to charge...
 ...between the...and the magical attracted...
 ...essential for an artist...of any medium or background...
 ...g to channel as well. It requires an attention to detail to ach...

I find...pace...that...er scale or fi...
 ...of space for a...
 ...ord.

...to find...regularity...has a...
 ...to...that...aid a n...
 ...The...couldn't...
 ...disciplined people...
 ...in the garden and forest paths...
 ...if you're hitting yourself...
 ...meditation. It...brace...moments of regularity...and calm...
 ...creasing into disc...

...the people who...a de...min...flating thirty min...
 ...my life...transcendent space. But when I...
 ...

Nothing takes me away from your house, you don't feel you can take it any further. I don't, I may return to it, but I don't move out entirely. There are occasions where subjects reappear to me in a new ground, like this one where the fish and the man's painting. That was a painting of a fish, and a man had been a painting of a fish, and then they both appeared together.



fish 13,



man 2

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...face
...s li
...on
...we

...maladies do not
...tion, or language
...a
...normal proces
...fferent in painting construction or design
...s, in a different way, without imagery, ...
...ra
...n

...w w... at that time, I was reading a poem by Frank O'Hara called *Why I Am Not a Painter*. The

