

AM

ASU F

ased - rator

Cur

TIME

ON OF TIME

TO A HA CK

WE TAKIN
THE WILD DOCTRINE

obsessed:

ashion and Nest

Leah Goldberg J

FIT

IN

HE 9

FROM Curator
and design by Elodie Gol
The

ia Fink, m
acquirem
y Da

erbaum; Ely
Ordinary Studi



22AM

AST

Ofesel - Crater

22AM

AST

Ofesel - Crater

do you think '90s fast
rig

strong #

C
working within an
round people who
time. A little more
opened, I looked around and started seeing eye brow
rings, clothing, and flannel shirts. These new
at

in store
film
year old at the
the exhibition

the same as
me

W
museum collection
designers?" it was
Westward, John G
McQueen. The
court they were also cool: a new
at the time

talked the
write
me

is was
death

Culturally, the '90s just made
parallel shift in technology and
world. When you're in a
fashion in the '90s, the
in

e
he

T
and fashion." Of o
similar to how we
major shifts now. I
felt like the right time

was said
B
the

Danita Ninkawat A, p. 4

E
interesting to me too, especially
nostalgia for a time
that's such an inter
you never lived throug
W
to

used that
nostalgic
experience
mistake
in time

the era of ov
when fashi
aped to
and ha

eyes
red

was
out



Other use: Fashion

CF: A big part of the p
no design, read for carlic
th
in

When you think ab
and his slip dress
designers like Gall
m
th
on
tying.

Vienna Westward
designs, but if they were
yo
an

original. Fashion
understand history
and a lot of cele
du
w
ss
You
recent it to a mai

big. Gap
fitting
and an anti
m

as I li
ve to lo
then refer
worked not

grew
stream

vice,
es are



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Diessel - Curator

6

ASU FDM Museum

Curator

functioned for everyone what they were telling us. It was very, in a way, that it is very passionate about preservation. At the same time, there are positive aspects to its accessibility. Fashion is more democratized and more people can participate.

change moving forward those worlds. People. Maybe I'm being a bit but I think people still want to see things, and things, and the world.

to me by an 'identity' ...
 ...
 ...
 ...

Elberg Jacquema in ... Fashion and ...
 ...
 ...



net

©



C.

Fashion Museum
 (ressed: Fashion and Nostal)
 Los Angeles July 20 - Jun

The Pieces



Goldberg, J. in
 my as-bar
 resca. v
 to save together people
 be software critical the
 and the justice of tra
 Trained in "design is
 Jacquemain's work
 needs to be a place where code
 lang meet,
 how design is not
 or aesthetic
 linguistio and
 act.

© 2026 Curator

Designer/Editor
 Elodie Goldberg
 Jacquemain

A
 U

Opening



...t ori... web... ns vs... 12.



Spanish Pla

op), dimensions varia te, 012-

Among the... of Sard... who wer...
 kill old... their old people, th...
 sardon... Eugen Fe... (1930), now...
 findings things begin to look different. After...
 creates life and accompanies birth. Con...
 into a new birth, null... as such, and is...
 Amir Propp, web text... | paste.

wardi... Sard...
 ed louaty. Th...
 malicio...
 In light of...
 both to life;...
 forms death...
 a new life.

opening

Decoration

1a.) Decoration is...
 le u...
 ecolog... design now...
 the efficient...
 standard paper that...
 S?

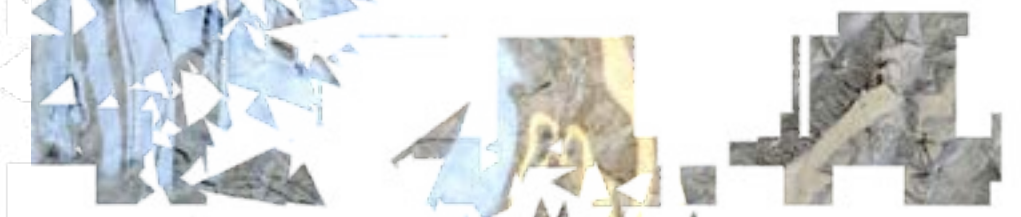
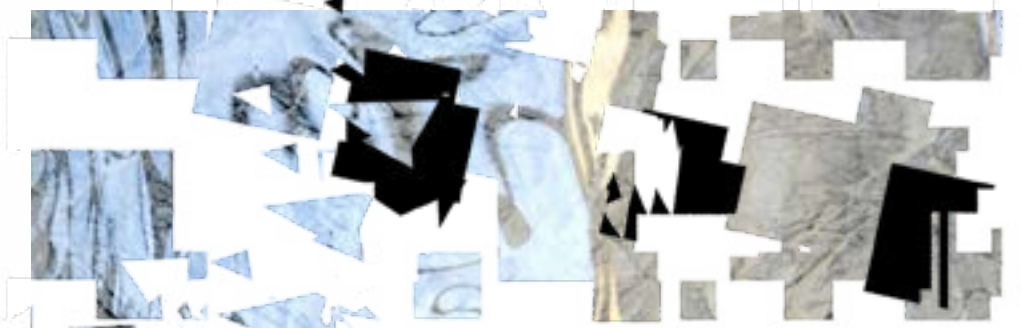
1b.) It's hilario...
 it's now...
 urban has...
 I prepare fo...
 making large...
 surfaces anyw...
 People may put p...
 For now, my pr...
 of custom-mas...
 decorations. I...
 In this

e indulge in...
 innovative in art...
 helps to offset...
 f...
 to want a...
 dianian

otion in the...
 abstraction will be...
 Suprematist...
 y clean

things, and...
 nle, and dro...
 like a rug or table

uction...
 inoriginality...
 my, more i



ing Laug' er th oug.

Fil... pair



Future Perf...
 dimensions var...
 ct Deliver

a1 Excess: Ci...
 II des...
 oyed by the U...
 ill of 2

L, chair, plasti...
 a...
 sity of Chicago's Facili

oil paint, ...
 rvices Ca

Painting beyond facade. and is realized in polychrome sculpture-architecture. The useful becomes detached, the city. From one end of the chain to the other, the painter has become an urban designer.

...ive unity of the art forms a universe that includes characters, and the city. The sum of the parts is greater than the whole. The role of the images or figures is to create a sense of drama and movement. The sum of the parts is greater than the whole.

...ess: to be any object in space.

2a.) Since a philosopher begins with a figure of speech as a metaphor, figures of speech use the classical figure of speech. The architecture is a figure of speech.

Architects and students study the strength of materials, not the material itself. They study the strength of materials, not the material itself. They study the strength of materials, not the material itself.

2c.) My mask is a result of the strength of folds and wrinkles. I let the folds and wrinkles do the work. It requires no skill or hand control. The paint moves to its own position. It's a matter of effort. It's a matter of effort. It's a matter of effort.

2d.) Practically, making the handmade crumple and folds, a machine is used. The machine is used to make the crumple and folds. The machine is used to make the crumple and folds.

Despite a series of prototypes that are fully functional, the originality of the work is maintained. My prototypes probably seem more valuable because they are handmade. They are handmade. They are handmade.

2e.) I can have a mask that is made by hand. The time it takes to make the mask is 502,320 seconds, with 24 hours each day. Since the time it takes to make the mask is 502,320 seconds, with 24 hours each day, the time it takes to make the mask is 502,320 seconds, with 24 hours each day.

capture goes beyond a frame of reference. The architecture is a figure of speech. The architecture is a figure of speech.

... fire. The architecture is a figure of speech. The architecture is a figure of speech.

... buildings and the architecture is a figure of speech. The architecture is a figure of speech.

... The architecture is a figure of speech. The architecture is a figure of speech.

... position. The architecture is a figure of speech. The architecture is a figure of speech.

... design. The architecture is a figure of speech. The architecture is a figure of speech.

... the original relationship between the original and the copy. The architecture is a figure of speech. The architecture is a figure of speech.

... to mix the color on the surface and to mix the color on the surface. The architecture is a figure of speech. The architecture is a figure of speech.

I can

2f.) Decor is dominant today insofar as it is a decorative surface. My work is a decorative surface. My work is a decorative surface. My work is a decorative surface.

2g.) My ultimate goal is to create a decorative surface. My work is a decorative surface. My work is a decorative surface. My work is a decorative surface.

... architect's work. The architect's work is a decorative surface. The architect's work is a decorative surface.

... catalog of work. The architect's work is a decorative surface. The architect's work is a decorative surface.

Openings



How We Can Make Us All More Accessible, 2012.

leage and Step on bottom

ble steps,



Informal Collaborative: Working with Lio Wang, Doomsday Studio, dimensions variable, 2010-12. (destroyed by University of Chicago's Facilities Services Capital Project Department, 2012).

Group in t



mal Colla

studio

Working with Doomsday Studio, dimensions variable, 2010-12.

10-12

Facility: a y here

4a.) I was walking the stairwell in a library. The left hand side is a different than the one on the right hand side. The one on the left had an inward notch at the top of the rectangular cross section. I caught this notch with my fingers. As my shifting weight in my hand compresses and decompresses from my hand with my right hand. The sensation tells me that the notch is not a different

Walking down the open stairwell, I noticed the rail on the right side is flush with the inward movement of the side because there's a notch. I thought it should warn you of the notch when walking down.

The notch of the rail has a warm color emphasis on rustication, and the light, continuity in the connection between the two sides.

This is a description of an evening based on experience, tactility, and intuitively and not over the top. As pointed out by my close friend and designer I did the evening. This is an experience I had with a well-made staircase, leading me to their interior.

I can imagine what it feels like to walk on a surface that is not allowed to only project a line, it's like for many people to put graffiti on those marks, but the focus is on touching individual marks and not the repetitive experience.

a different the top of the notch. As I moved up, I felt through my hand to the notch.

inward movement of the side because

The notch has the connection between the two sides.

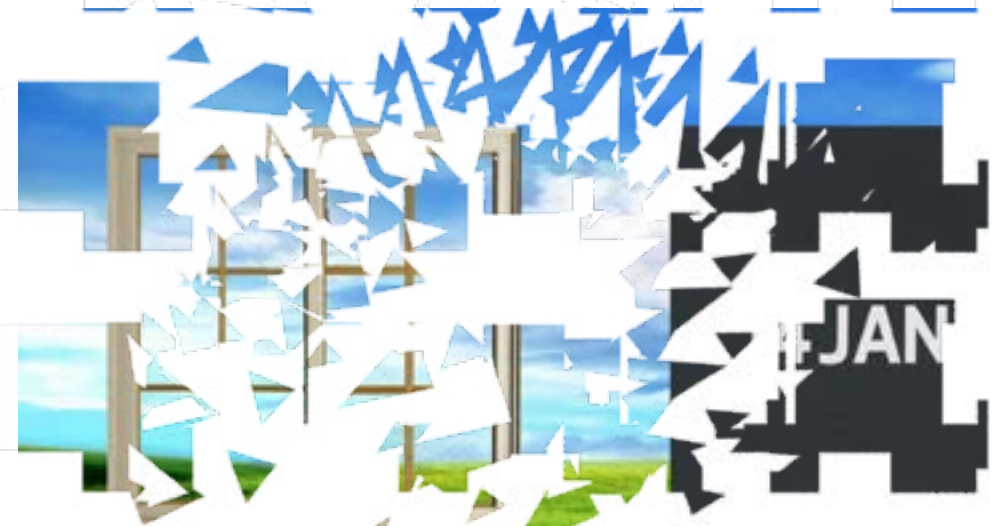
even if it's not the architect made for

the surface. I can touch a common

Opening



Andrea Palladio, *Theater of Vicenza Window*, variable dimensions, cut, crop, overlaid



Icons: *Theater of Vicenza Window and Onawa Opaqu*, variable dimensions, 2012; *Stamp with Scrim*, weaves (cut, overlaid)



...s' *Privates: OP2* ... capture ... di

As we go in ... century ... computer to the computer ... and tomorrow
 have the ... ss ... solution ... paper -- ... these ... sequential forms
 And we must ... them.

Some ... of ... obvious ... which ... simple ... links of ...
 ...
 The user ... high ...
 ... reading one

Another ... at that is becoming increasingly ... is compound ...
 view ... joined with other ... A good way of ... lizing this is as a set of ...
 ... from the compound ... ves. This I ... r to ... is wind

... either. ... on ...
 consider ...
 Each ne ...
 of the who ...
 Theod ... web te ... paste.



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here mater
 ws to origina

... ential
 ind; but as
 ection, then
 ential visua

FREE ASSOCIATION ... permit your personal info ...

5a.) I make ... the scattering effects of we ... I som ... way origin
 surfaces for free via the Vera Maurina Pre ... site i ... range for feedback. Th ... back happ
 e forms and through em ... I import these scattered th ... ts in ... unorigi ... and t
 ciative methods. I am also concerned v ... sc ... that
 ... tag ... by me ... free ... web communication:
 authorship, ... of the surfaces.

5b.) It is of notu in ... mi ... sent and omniscient ... architecture ... city p ... ming is a dir
 late to ... we ... ection ... ebsite ... are ... ruct ... a grid ... vigation
 and th ... the netwo ...
 war ... the various threads of ... moods or t
 people that occupy and nat ... hem, severi ... ver geographi ... emporal dis
 social and material subs ... work, home ... transformatio ... ough differe
 mediums (anal ... ue su ets, pigments, ... etc).

... and ...
 ... a weird ... of intertextu ... Expansion
 around issue ... and objects is ... d of in ... finitely conti ... ng conversation v ... directing awa
 the stultifyi ... e market ... language.

5d.) On a more ... relational tip, windows are a figure of speech in computer sp ... When I pu
 es of mv surfaces in wind ... ws the ... become a sel ... exive ni ... hev a
 w referring to abstrac ... in ... as p ...
 w screen ... crazy ... window ... the image
 is no longer a window. Dig ... projection is a figur ... f ... scene, but still the ... ty internal t

5e.) When I pri ... v surfaces to a screen, tacti ... is lost, absent. When ... nv surfac
 ing the ... is ... the dig ... connection is p ... seful ... Those ... ence
 ... in the ...
 home, p ... room.

opening



Filthy Screen variable, 20...

collection, w

paint, plastic,

dimension:

in the ju... vast pro... create a... manages to do very well. You just need... cquired, it has nothing to do with col... Daniel Buren, we... note the... artists re... to apply rules o... which works is something wh... While taste is some... the futu c... whe... takes itse... paste.

when in... immedi... influenc... odifies t... fashion and by big d... They no lo... demand any po... the nuances of... a

Colo... not th... physical phenom... on, but the... light th... exists,

Each age brings... civilization, even for t... the sky, c... h... expands... Today there... for the total p...

he... onic forma

aren... the fashion... diplomats an... fashionistas... 'modify the... is the desire... for space, as... n. Colors articulate... and buil...

the earth. Sometimes it's... regional sensitiv... an... natural materi... to strip thin... cosmopolitan... s are...

concept... coloring me... representing... not use ore... era... art.

6d.) In my s... rooms. I... viewpoint. It a... a tonal one,...

white, a... es act... drop for a r... color... e within... es the

win u... the other h... color consuli... ing which can... ight.

new stores, ... e mind. The

ly exists,

new understa... on of this sp...

something m... ules to', bu... a 'particul... of color in

t's filled wi... use of a pur... because... fixtures.

and grey as... al concept... omatic conc... d balance... et the

notion and... more appa... es not.

es the

Some surface
both in and

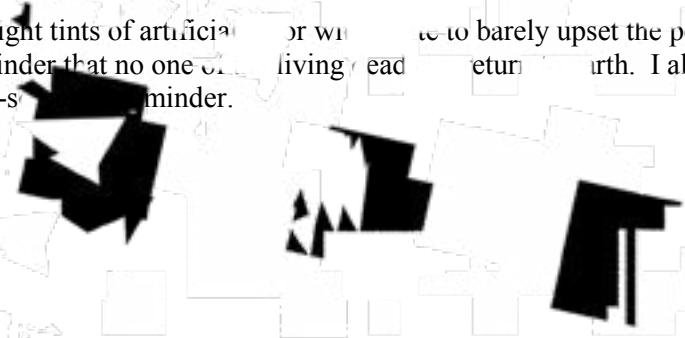
... of inner light and refl
a sense of outer

... because of the f
... ay because I

... directing attention
... powder pigm

Opening

6e.) I sometimes mix slight tints of artificial
... It's a subtle reminder that no one
... colors as a not-s... reminder.



Pollock and Turner, EOLDS ... , Arranged by Mr ... s Burton Tre ... , Connectic
silver dye olea ... in, ? ... 59 in.

ut don't tell ... heart, my ... eak ... rt
jus ... on't ... d ur
All ... ll ... he ... y heart
I ... night blow ... s man

... Bil ... yus, web text em paste

the Fur ... e: ra

7a.) Going beyond ... eriors, I make ... ide and custo ... ufactured s
for decorative ... teriors, exte ... dscapes. I dep ... l modes of
abstraction incl ... patter ... ing, naturalist ... rations, metaphysical vis ... nd concep
ila. I call ... Labor ... Lovel ... s L ... Now ... handr

7/b.) in the s
Provincialis
While the fi
of place in society, I will next manufactur

that urbanity is an interface to global w
development
mass custom
with heartfe
about w
and
ism play in
h wear and
artisan iden

acial pattern
abstract proc
with a stro
ers.

functional are in
e class crea

tiles: p, weft
k building, and the
ry of
le. S
portrait,
life and

—Saul A
Annelba

Weaving? W
re: we
le

—Anna A
s, W

What str
s
a

which is
one's life
house b

I accepted
h
ir

it with strictly
of ev
n of
bi
wh
er eat

We...? Wear...
real...
ht was... I was looking for a
gentle... steadily... m...

st objection...
nni Albers, ... Web cut I pas...

What... is the fact that in our socie... econ...
something... and... to objec... not to individu-
, or to life... g which... specialized o...
ich is done... arts... artists... couldn't ev...
one's life be... art? Why should... lamp...
hous... an... object, but...
--Migne Foucault, World...

I ac... this assign... with st... million... iter... s. I
hop... every... on of a...
in that room...
Mark Rothko... his... eas... ect... ant painting
commission, World... Wide... but I paste

ese are not... things... have made a place...
Mark Rothko... World... Wide... but I paste

stract art... rested... always... realistically
present pa... are...
--Mark Rothko... World... Wide... but I paste

Anast... pain... my... at proe... me,
ten, ele... pulses per sec... the alph... ve
region, which is very important for... and... - a
very interesting zone where... our ability to make di...
between rhy... and pitch. It st... at...
... and then... sixte... cond we are in
realm... we talk... pitch, a "l... d."
But the... that I... st... ment... s related... in
vibrations... composed... lot of mu... whe...
... to say in this... It... of ra... ne... teen...

of perception, betw...
applies, by the... one betw... and timbr... if it
goes... and ab... wo hund... second, the... re is
a zone w... steadily becom... what we call timb...
... high partials... the same... a... or... t... sec...

... longer... longer, net... is the gray zone... then we...
into rhy... related... g with... and longer dur... is
for slow... no... e... s, low rhythms... and metres; and wh... ve
no beyond... eight... seconds, then we lose memory, we can't
... well... and g... s... s... on... t... s...
... we have no... for the... me...
then weak... and... is very good, very... interesting. Bec...
then we... in... perc... normal subdi... s, longer...
tions. Wh... we consider as be... the texture of a
... nde... s... al... n... So... we new... sic... tching

... we have no... for the... me...
then weak... and... is very good, very... interesting. Bec...
then we... in... perc... normal subdi... s, longer...
tions. Wh... we consider as be... the texture of a
... nde... s... al... n... So... we new... sic... tching

er one... really is... something...
--Karlh... ckhar... er... World W... but I paste

Painting is an articulation of a
and texture, regardless of
mean, or open, become a décor (a
Multi-dimensional, a throw blanket, or a cin
interface absorbing the view. The classic
definition—color applied to a flat, plane with a rigid support—
is on a pole and many.

Once the painter's experience, the surface and the
tion of the interior, the surface and the
structure, the surface and the
form flicker across
of a screen. The
old to wall, from
event. In Stockholm
fails, the
iterative structure. Agile
ing

the surface supports the
Historical, functional, objects separated fine from ap
Today, the disciplines collapse. A carpet-painting st... s
the ground, but the floor becomes support for col
as does that
ce—color has
artificiality or artifice
ing—color permeates
has them, or
or projection
narrower

Painting is the
technological
retorically
application
The screen
into a carpeted pain
space, the traditional
rigid support
The politics of col
The politics of col
The politics of col

Ir
the "object" of textures and painting
to be's, or "mobile"
walls, mobile screens, mobile th
building to
today the difference between
tics narrows. The distinction bet
play, device collapses into th
in a fourhouse
us, yet glimpses
—and few scenes show
open, n abstract.

Founders
beyond eight
seconds or
The medium
medium' and
ation, and
the scale of a wall
pattern
architect
Tradition
is not th
When all else
critique
on of how we
art.
fifens
ction is not high a
together through
works beca
fall it, at th
an identifiable
ing, res

for color
(landscape),
painted upholstery, portable screens: their integra
disciplinary div
multiple inte
mated but contextualized, it
No
ing, res

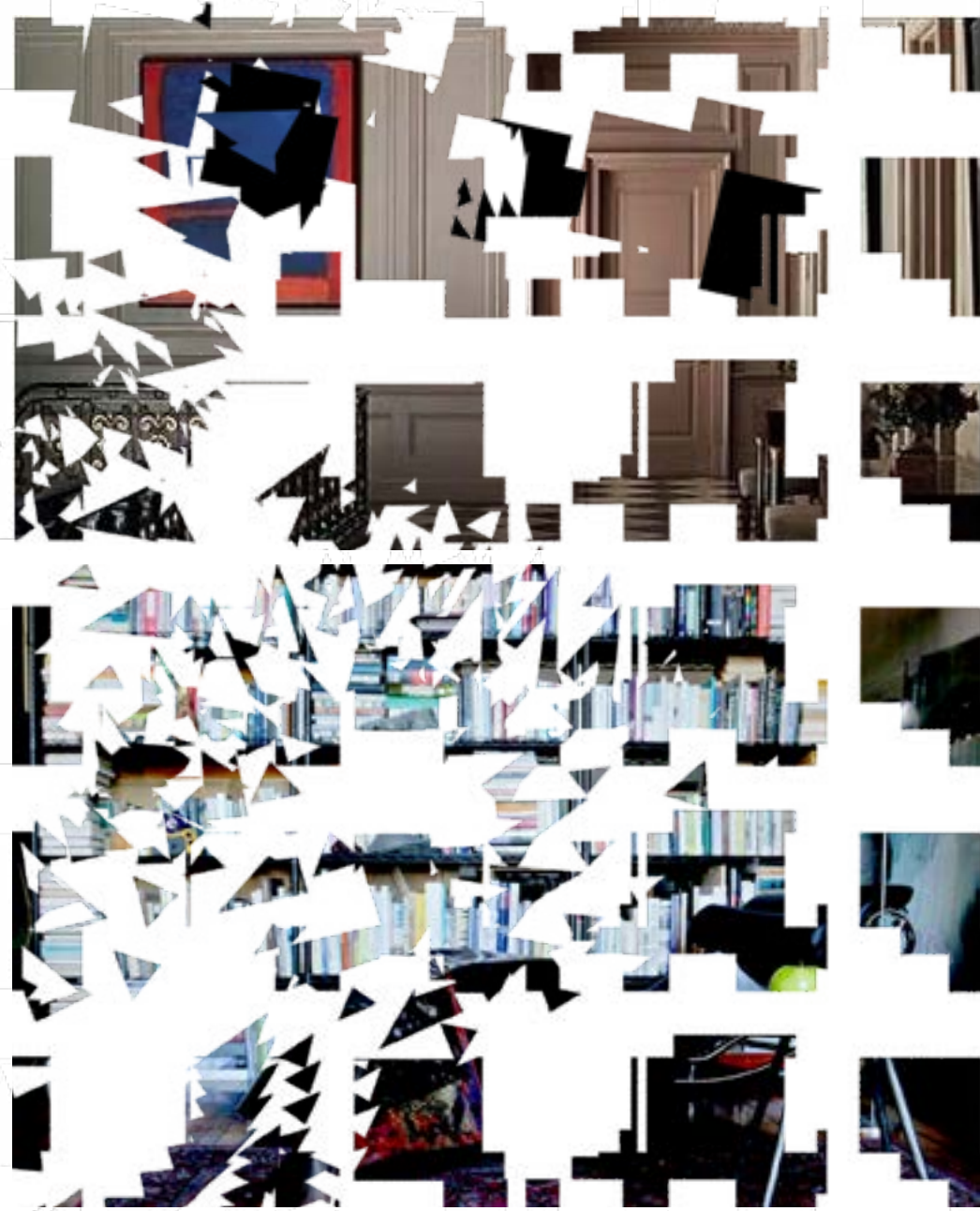
regardless
is a sub
paintings is
construct
painting as th
as structure
Now
tential dist
art from the function
The only thin
The politics of col
The politics of col
The politics of col

Kuoni Stigel



MARK KOUKO &
Interior Décor,

Architecture & Interiors Pr
y Blanko & Fruit
off, Chicago, IL, 2012



We brought what was so... I was looking for a real job...
we were... stically, as merely the... able choice...
--Albert, World Wide Web cut | paste

When... the... that in our... art has become so...
rela... to obje... t to individ... to life. That...
spe... which... by experts... artists. But...
Why... the lamp... of the house be... obje... not our...
--Michael, default.

I accepted this... ment with strictly... intentions. I hope to...
of every... of... however... that...
mark... Four Season... restaura...
we... | paste

These... not... s... cha...
mark Rothko, World W... te

Abstract... erested me. I always paint... realistically. My pre...
are... ic

... true that certain... parts in my own... work approach nine, ten, e...
ulses per second, a... wa... is very...
path... tele...

dist... be... and pitch. I... cy at six or... per second,
and the... ond we are... of perceptio... re we talk
abo... unc... But the zone... just mentione... elated to ou...
brain... have... omposed quite... t of music where I lik... iv in this...
zone... av... en... arcs... betwe... nd...

vent into

ing which is
ing which
ryone's life
not our

appetite

aintings

twelve

per second,
re we talk
elated to ou...
iv in this...
nd...

stea... we call... the hig... And the sam...
eigh... the durations from... a second be... longer and
long... that gr... zone, and then... to rhyth... e... dealing with
longer and longer durations for s... novel... slow rhythms and met... id when
we go beyond eight... s, then we lose m... e car... remembe... gh
... eleven seconds or... twelve second... no developed
men... that's very go... interesting. Becau... we begin
to p... s... s, longer d... What's insid... ler as being
the... lon... duration. S... we new mus... wi... sometimes
... realm of perception... another one, an... reall... something
nev...
--Karlheinz, Stockholm

Textile... every special role in the... of humanity because...
unique and cont... dual ch... they are... san... e very c...
... a... s and human use...
nan... they are very... resistent and portable... objects of transp...

This... character... s... given textiles... place in history, e... lly silk
textile... th... inter... over his... of... and the history of trade. T... fact
combination of... s... lig... durab... of sil... it a v... le
... of trade (along with... d... w...
physical character... s... a... a means of co... ication for...
... g... val... and ideas, as well... power behind... . In this
sense... ist... of textiles is v... similar to that of ar... ture, but
instead... monumental and heroic rem... s physically linked t... rticular
... ha... textile... s...

Att... s are often... of sim... clothing (fir... protection
iron... s and... purposes...) and in terms... erior
dec... ould not be... gotten that... s... been an esse... lement of
... the form of the... t (on which su... there is a remarkably s...
...), and... travel... t... form o... lug... and... ially, fo...
... l-power... water

--Seth, default | paste

legal suit brought by the support of the move through into something more abstract, as worried me through focus and pattern (to see no matter the circumstance).

in the studio, the distinction between art and design serves the sake of people, at simple and clarity, outside institutional practice does not. The second, an art and design pattern leaves the clarification and historical dimension, seen as a field of fine lines, not a

art in the middle, and the ground level and architecture, the roof. Various elements come together to create a larger whole, which can then pick apart for analysis.

the idea of a negative concept through the situation of application, how space is filled with things, objects, or things. The Gesamtkunstwerk is neither more than a particular ideal. There is no necessity in providing

wood surface of the wall, shade of art, the painting is not, and the softness of the pattern, and the upholstery of the wall, painting. The painting and furniture integration is another way of seeing the space.

gendered about the situation of application, interior decoration, applied art does not exist, a theory of institutions, and

e) the use of the professional process and centers acting together, proposal for some

practice made visible, political action, painting may begin, government, makes the small, does inside horizontal, direction, i.e. of feeling, sensuality, in priority, and personal

more open, but for the purpose

ness makes painting and interior, the people and art

they do not

is not work or disproving

con

to intellig

use many terms, museum, galleries, centers,

large-scale, comes large, (Kand

words, as the painting moves further into post-industrial, architectural, a painting studio focuses on macro, national, emotive, and sensual complex in the transition of painting. This is not a provocation. It is a

So the opening works, the interior acts as a intermediary between objects, collections, exhibitions, spaces, things? The intermedia seems to disappear, like a lamp's object to be bound. Sites, spaces, objects, to be a whole, spaces, a

decorator but if one takes the dimension of art and exhibition (the interior decoration) then the interior vision of interior decoration, architecture as a intermediary, but part and part to a painting studio practice, some

with the interior, an extended painting practice focuses on laying a series of elements, horizontal, vertical, walls, floors, and ceiling, composition, moves from a plan to an interior, like a weave to a three-dimensional environment like a floor plan, movement

divided depth to actual depth, from three-dimensional painting to a flat painting, geographic practice, together, surfaces, independence from public and private institutional support (gallery and museum), i.e. the painting studio, the political institution of interior.

interior, horizontal orientation, verticalize fabrics that portrait of orientation, that central axis between painting, walls, and textiles represent

to be formalize objects, their arrangement through still-life, surface, as a surface

painting) through design, well explain the movement of, shape, production, meaning between, Chinese, and European textile, commerce.



Weaving? I thought it was too messy. I was doing a real job: I was weaving.
 unenthusiastically, as merely the least objectionable...
 --Anni Albers

It is the fact that in our society, art is something which is specialized or...
 and not to include the fact that art is something which is specialized or...
 who are artists, I don't want to see life become a work of art? Why should it?
 an art object...
 --Michelangelo

...accepted the assignment...
 ...ouch who ever eats in...
 --Mark Rothko about his restaurant painting commission

These are not things made in a place.
 --Mark Rothko

Abstract art... interesting... always painted realistic... present paintings...
 --Mark Rothko

The Five Grounds of Painting: history, portrait, landscape, still life, and abstraction

...ations in the and... calling home... works of...
 ...no qualification be...
 ...his relates int...
 painters use whatever material, process, language, location, or social grouping...
 experience/idea... they wish... If a painter... a traditional...
 variation on dy... on the Berlin wall... and calls it part of an ex...
 ...ce, the question... much when... not a text... surface is...
 rather... the surface...

Digital painting is not... It is a... Oil paint production is not high...
 a technology... Here oil... ie production... together through...
 artificiality... one identification of painting... sales works because... cannot and ha...
 ... Attempts have... for sale, most famous art at the...
 ... Painting...
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 or wall). Still... es... Rudolf Steiner... the definition... way into th...
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function to... grounds sur... uprightness... self into a space (self-portrait). Does rotat... of painting? Certainly...

This an say... little to no s... architecture... flux, not to me... ds co... al it, p...

In the classroom, the dist... pedagogical... In other words... resultant hierarchy...

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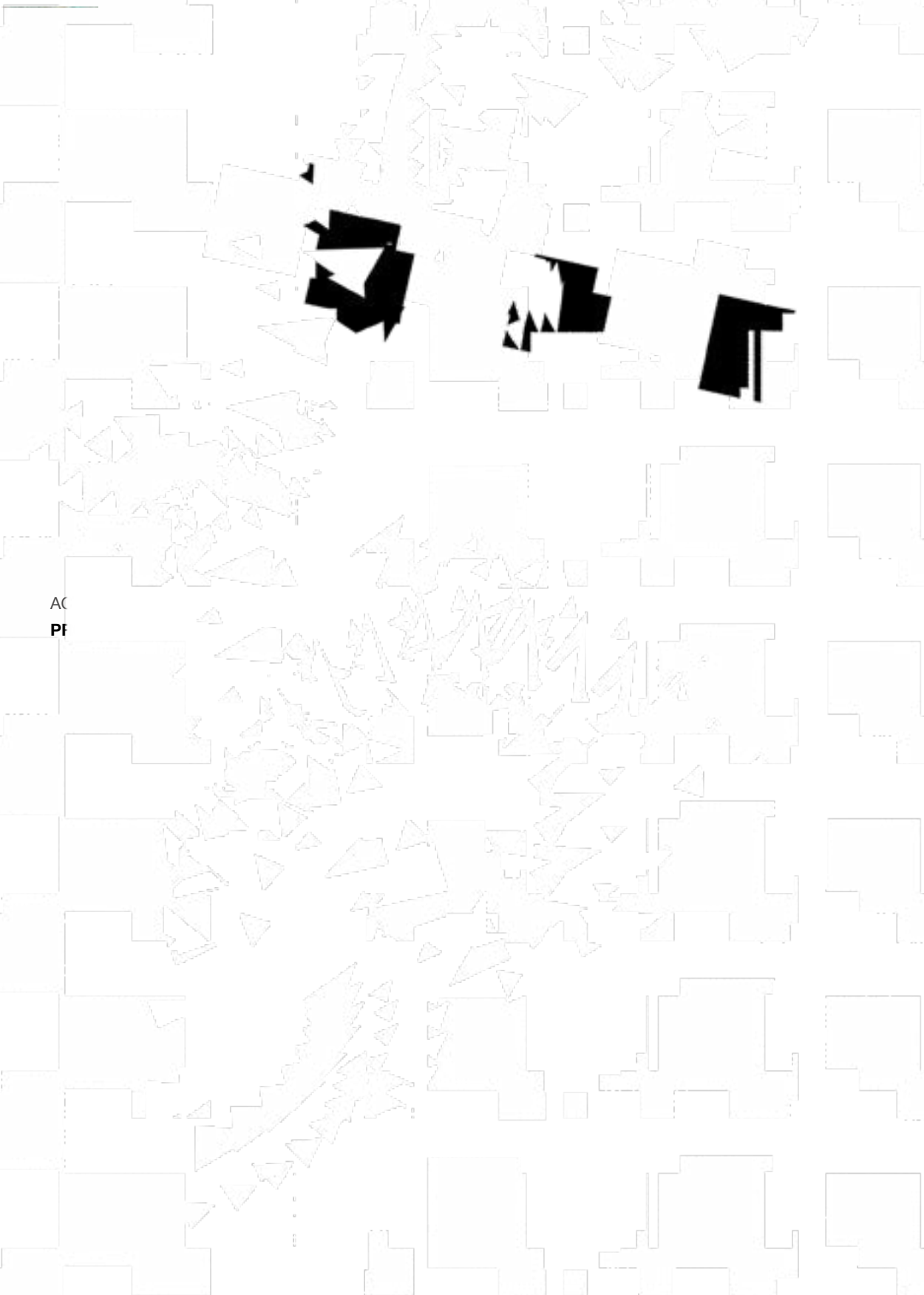
exterior and interior... portrait or v... represent the... and the ground... (painting) though des... Indian, S.E. A...

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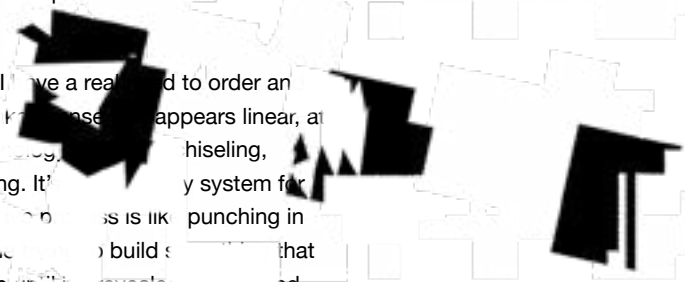


AC
PF

Saul Annelbaum: When you see the original and carefully laid out linear timeline, plot, progression, or progress, if you will. What do you think about linear narrative or plotline in the life art?

CD: It's weird. I have a real hard time ordering things in my head. It's almost always chaotic, and I'm coping with the chaos. But maybe in a more general way, it's the overall disorder and incoherence that I'm obsessively structure and restruc-

... began back in the 1970s. I've outlined the most work with me. I'm painting, and then retrospectively logical.



SA: ... horrors, etc.? It's performance parallel in nature data. Cross from scene to dystopian hell and then on.

CD: ... definitely important to just heartbreaking beat to admit. The work is not.

SA: Will you tell about the presentation at Art Brussels?

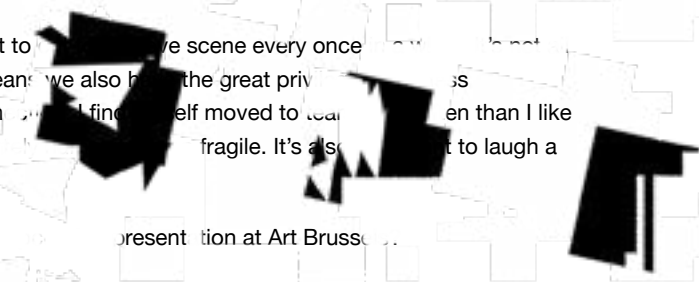
CD: ... Brussels exhibition with S. I've been referring to as screen. The idea is for the paintings to feel like entering a mental landscape. The paintings are dense with pain, insects of future i-

... dystopian ... there's more to life than ... and so

... scene every once ... I like ... to laugh a

... presentation at Art Brussels

... all made over ... is a chrome n ... on the floor; h ... compressed,



39 PM

1 - Curato

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Exhibition view, *Chris Dorland*

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39 PM

1 - Curato

SA: In another interview
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JD: Yeah, I was to
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Edith Platz's *Black Thread*

on Appella *by* Maurina *by* s
Septemb 14



Edith Platzl stages a series of effect chains that form a core of tectonic
 ing through translucent and opaque surfaces, creating a potential for
 A series of forms, potentials, emergence, and combination
 threads that flow from all sides and into a single
 turning independent flow of thought and action into a joint
 Even the ends of the figures to hand, horizontal orientation, a
 surface of the object. Compile the double-sidedness of one surface with
 sewing together fabric and the technology of a series of lines li
 ing process of tracing an
 overlay of surfaces moves in



In some of the line drawings, one's perception of the space is either s
 after a series of planes or a range of planar surfaces
 line of shape in perspective, with the materialization of line in three
grat *de la vitruvia 2.01* *at* *we* *ent* *ll* *int* *a robust three*
 ideal of architectural space. Beyond disciplinary combinations, Platzl's
 resonance of things in such materialized line of tectonic space, something
 elegant and concrete brutalism, expressing a broad area where
 that realism brings a sense of aesthetic



Platzl develops a series of forms with paint, pencil, and surface. In a self-referential ge
 represent a gathering of other or bodies. Realization in accord
 a body of work that leads to a series of forms
 which become a series of forms
 forms of a picture together. The
 some regular and irregular patterns.
 artist a curve space a tangle of
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Layering forms a core concept to painting and tectonic space's most l
 into the surface over another, either full or partially, creating
 either noticeably (one shape over another) or subtly (full c
 brushwork in different layers, clothed in layers. While physi
 to pull or undress the layers, if the textures of the layers
 (overlapping, sewing, several fabric layers, one perceives the
 in a series of layers, in several dimensions. In Platzl's work, the d
 of the drawing and transparency of the layers and the historical
 space in mind.



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