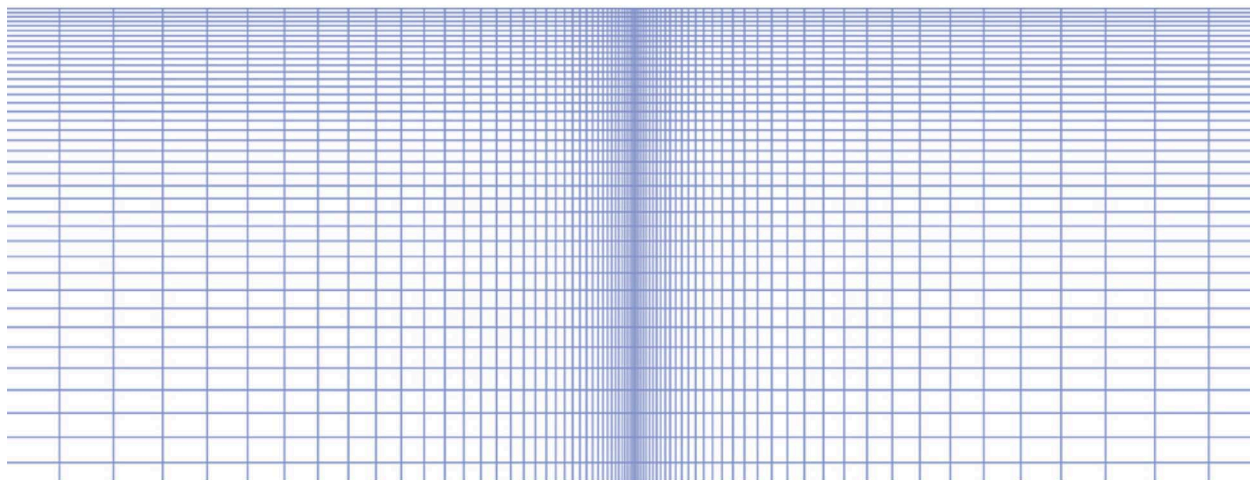




Museo nazionale
delle arti del XXI secolo



exhibition 26 May 2022 > 21 May 2023

Collezione MAXXI

What a Wonderful World

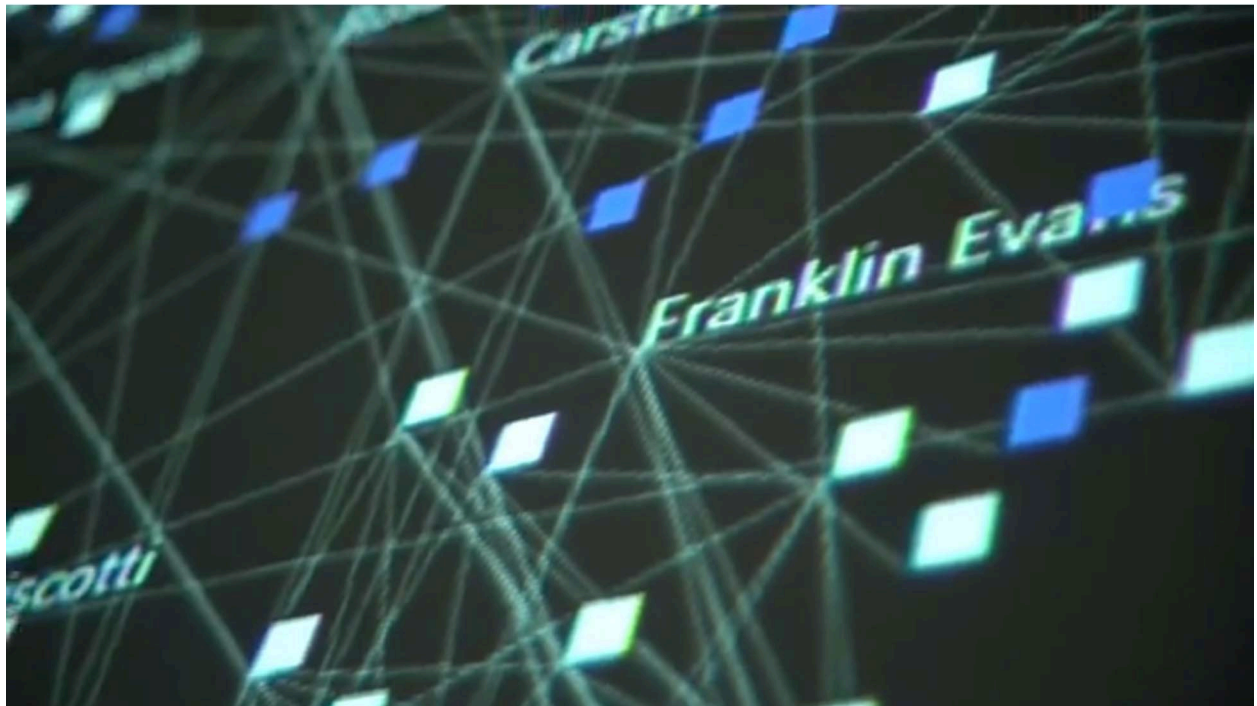
curated by **Bartolomeo Pietromarchi** and MAXXI's curatorial team

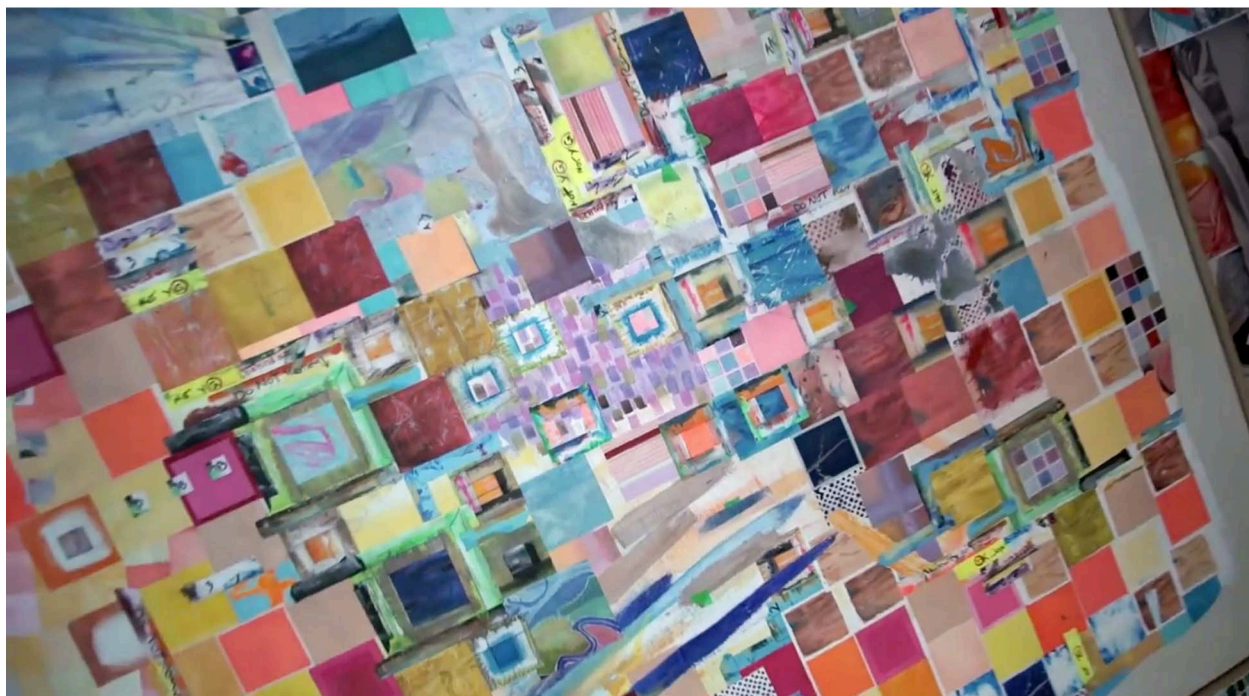
Micol Assaël | Ed Atkins | Rosa Barba | Rossella Biscotti |
Simon Denny | Rä Di Martino | Franklin Evans | Thomas
Hirschhorn | Carsten Höller | Liliana Moro | Olaf Nicolai |
Jon Rafman | Tatiana Trouvé | Paolo Ventura | James Webb

The title refers to today's reality and hopes for tomorrow: through the visionary gaze of the artists, it evokes – sometimes in an ironic way – our time riddled with uncertainties and challenges and multiple human and technological possibilities of significant evolutions and drive

and technological possibilities of significant evolutions and drive towards the future. The works on display investigate the major issues of scientific and technological progress concerning the challenges of the contemporary era: the hybridisation between species and ecosystems, between real experiences and virtual interactions, between changes and grafts of identity and gender, in the reconfiguration of the social and political dynamics of our time.

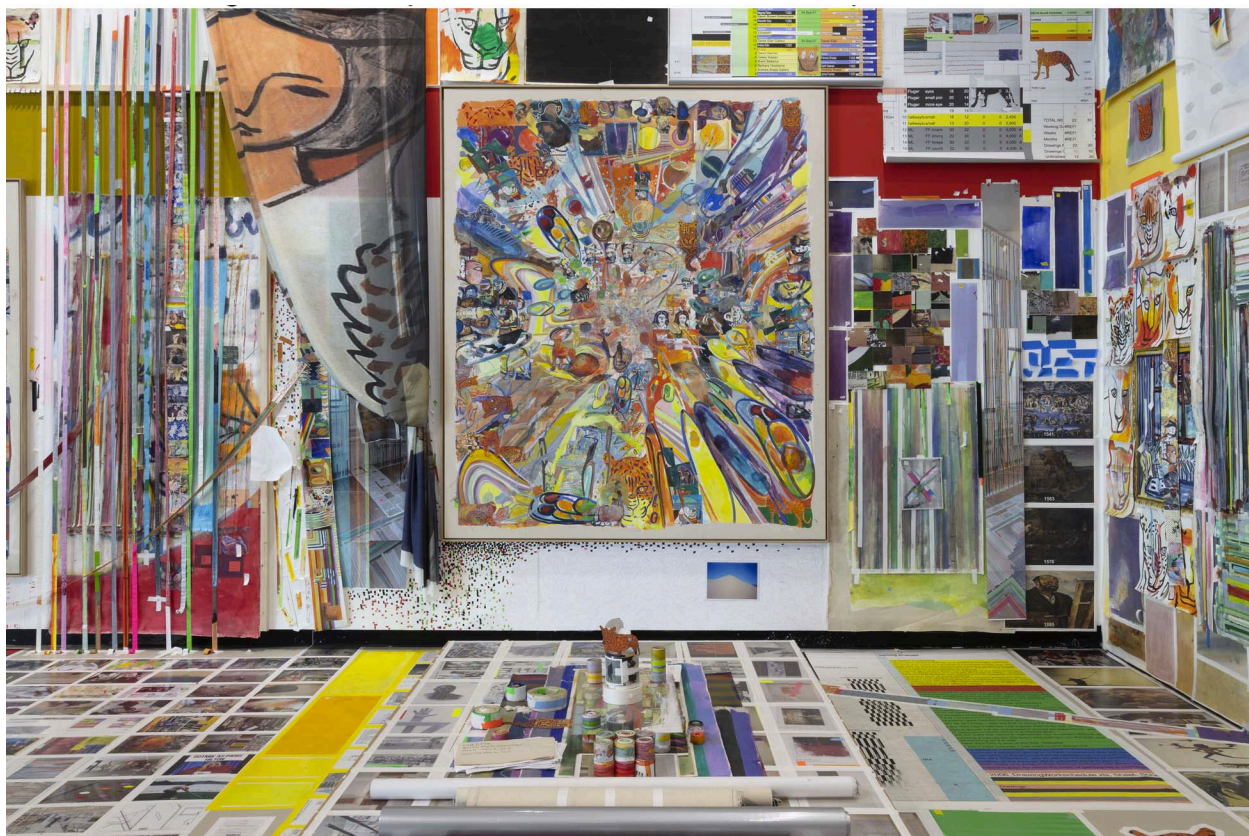
The exhibition is also an experimental project in progress realised in collaboration with the research centre HER She Loves Data, which has seen the participation of several museum professionals in the design of a “performative prototype”. This prototype is designed to apply digital technologies in a novel way for the valorisation and promotion of the MAXXI Collection by investigating the relational ecosystem of the work of art through the analysis, visualisation and interpretation of data generated by the public in dialogue with the works on display.

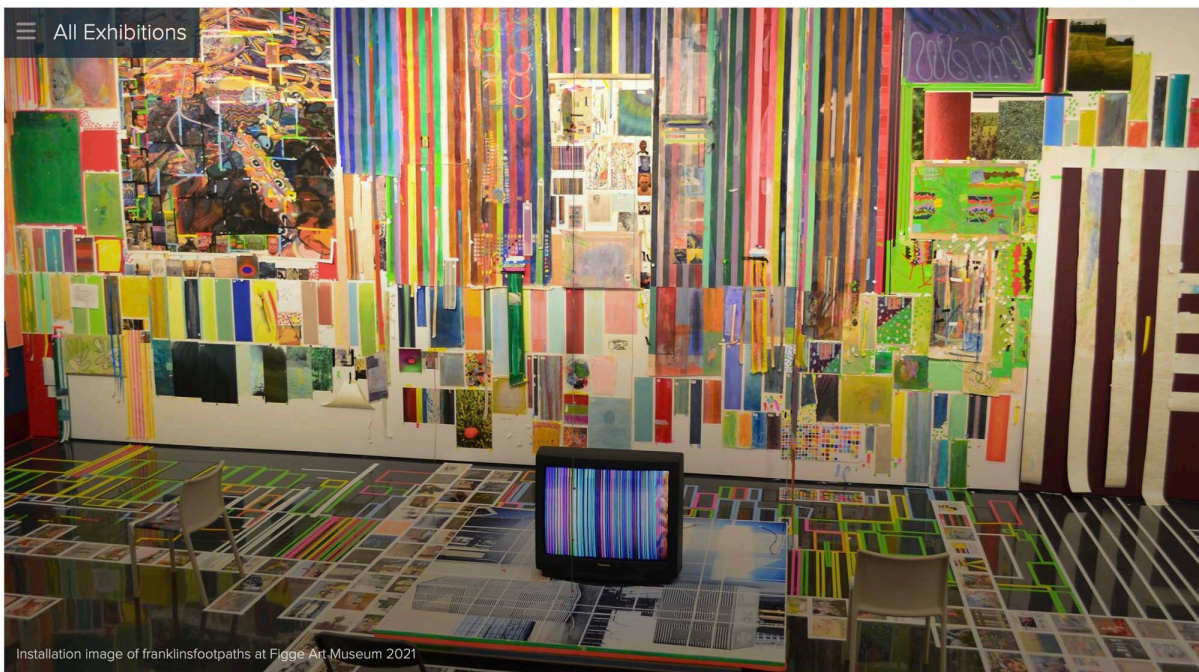




MA **XXI**

Museo nazionale
delle arti del XXI secolo





Installation image of franklinsfootpaths at Figge Art Museum 2021

Franklin Evans: franklinsfootpaths

June 19, 2021 - September 26, 2021

ABOUT

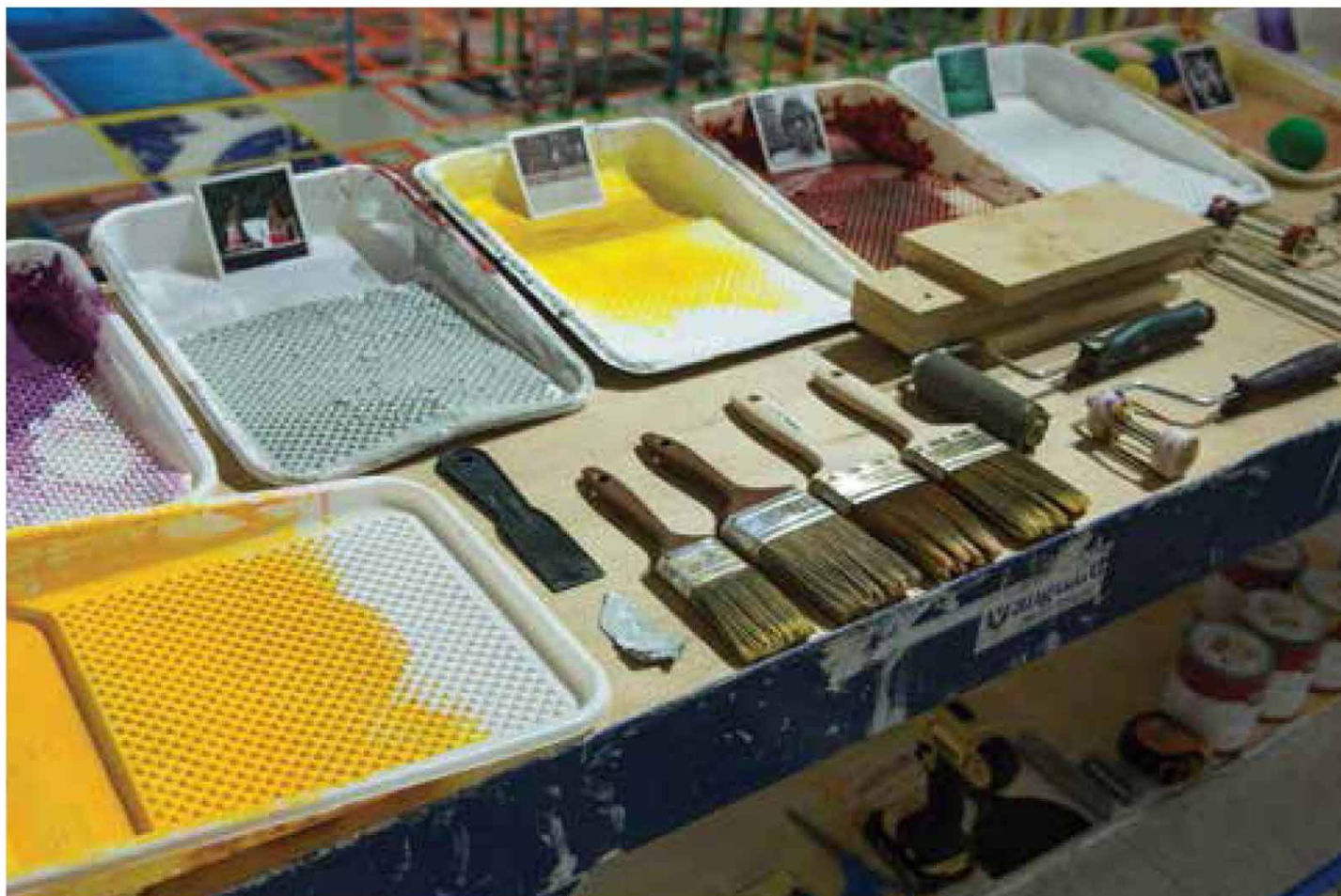
Franklin Evans creates immersive environments that reflect his experience of blurred boundaries. His work mixes the personal and the historical, the chronological and the non-linear, the intuitive and the analytic, and the hand-made and the reproduction. For *franklinsfootpaths*, Evans will use both the Figge's collection and the building's architecture to create a site-specific installation made up of painting, collage, sculpture, video, personal ephemera, and layers of artists' tape and other raw materials in the Gildehaus Gallery. The installation will explore elements of his personal history in Iowa while also encouraging new ways of experiencing our museum.

juddrules
MONTSERRAT GALLERY

September 17 – December 13, 2014

Franklin Evans

CURATED BY
Leonie Bradbury



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Montserrat College of Art
23 Essex Street
Beverly, Massachusetts 01915



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Franklin Evans: juddrules

installation view

Montserrat Gallery, 2014



Minimalism, Maximalism and Judd as Model

Patrick Neal



To get a clue as to what's on the mind of the artist Franklin Evans, one need only look at the snippets of words and phrases that populate his exhibitions of painting and installation. Evans uses his own studio practices and the process of painting as raw material for his work. This includes all manner of residual painterly activity from cast-off materials and traces of labor as well as source materials like appropriated pictures and text. Amidst bits of personal and statistical ephemera, he likes to theme his shows around art history, particularly thinkers concerned with critical issues surrounding art at a particular time and place. In his last show he had been poring over the essays in Yve-Alain Bois's *Painting as Model* and for the site-specific project at Montserrat College, titled *juddrules*, he is concentrating on the writings of Donald Judd.

Judd, a forerunner of Minimalism, and galvanizing critic and sculptor was a force to be reckoned with and still exerts a considerable influence in 2014. His art and writings are admired by critics as different as Roberta Smith and Jed Perl. Smith, who early in her career, typed and gathered the writings of Judd, recalled in a lecture at The New School his influence on her, "...encountering Judd was sort of like discovering a world where I was both at home and completely shocked by its intensity, its completeness, its level of purely visual criticality. Meeting Judd helped me find something critical in myself...when you come up against someone like that you can either take it or leave it, I took it." (Smith)

Perl writing admiringly of Judd as a key character in his book *New Art City*, considered Judd to be an artist's artist, who appreciated a wide array of his peers work even as he sought a radical simplification of forms within his own work. Perl examines how around the 1950's attitudes had been developing toward artworks that sought to embody a totalizing "all-in-one"

viewing. Judd advocated for this sort of vanguard, unfettered experience even as he never lost sight of craft and his own personal relationship with the sensual, particularities of his sculptural materials (Perl, 517).

Judd's writing took different forms, the majority being reviews written for Arts magazine around the early 60's. With a few blunt sentences, he could size up the successes and shortcomings of a piece as art. He had a great eye, carefully describing what was in front of him noting what had conviction or appeared fraudulent, all informed by a vast repository of art history. Judd valued progress in art and eschewed the irrelevance of the "old European tradition (Judd, 77)." He held the painter Barnett Newman in high esteem as they both shared a radical, pared-down, allusion-free aesthetic that, at the time, was the hallmark of a new sublime in art freed of all historical baggage concerning beauty (Harrison and Wood, 572-574).

Like Judd, Evans began as a two-dimensional painter, and both artists would move into three-dimensions as their work evolved. Different from the imposing, solid objects Judd created however, Evans's extension outward into the gallery space has tended to be more tenuous and conceptual. Similar to Judd, Evans also works out of tradition, invested in craft but also intellectually curious and pushing boundaries. Evans's work is often discussed around "institutional critique" being that it is cognizant of the social forces contiguous with art world commerce and it is interesting to consider this in relation to discussions of "theatricality" that orbited around Judd's work in the 60's. In both cases, questions are raised over how artworks are tethered to the outside world. When Evans introduces fragmented words and sculptural bits into his work, the viewer viscerally experiences the artist's body and mind at work in a to-and-fro network of self and society.

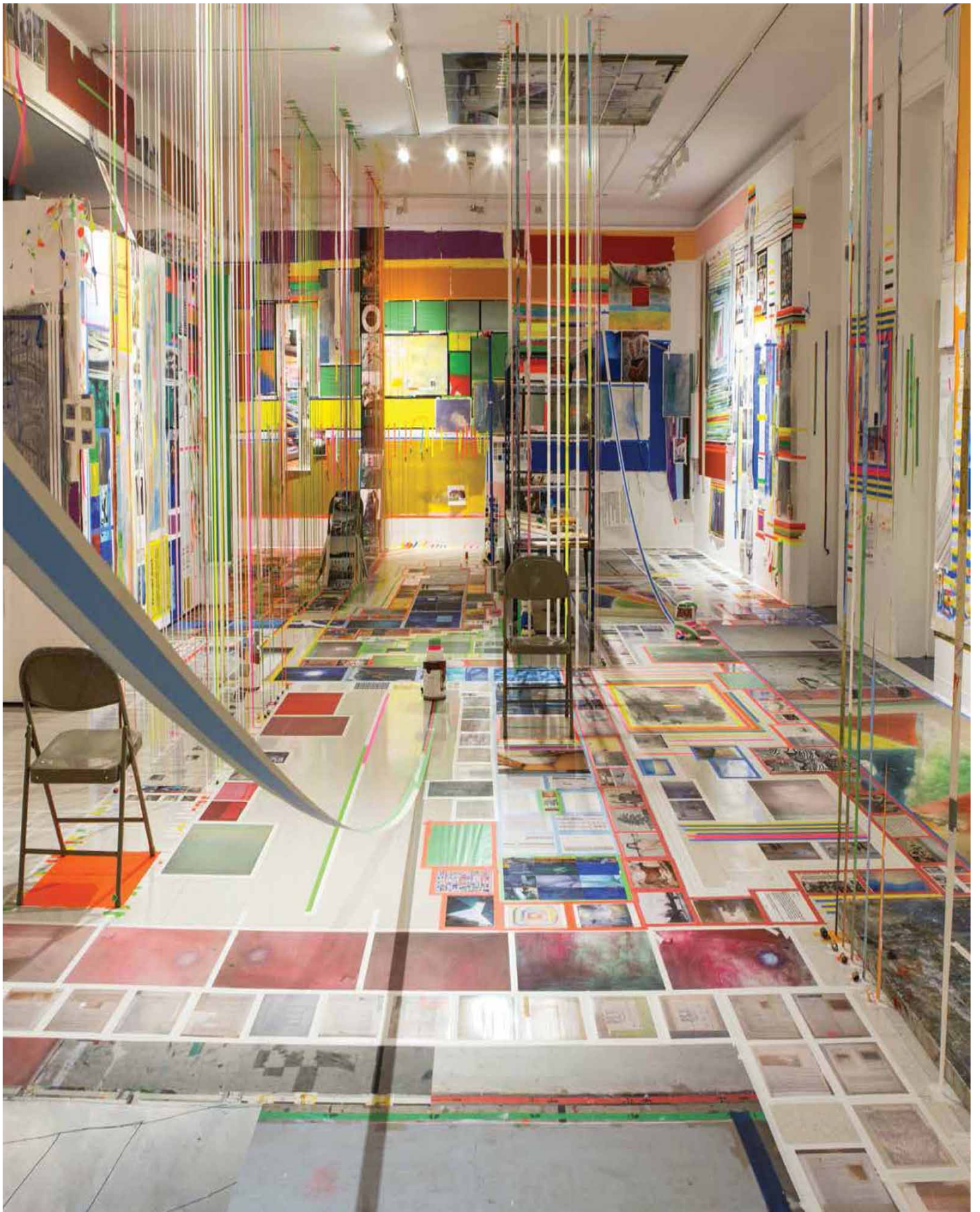
For his project at Montserrat, Evans is perusing a variety of artists that Judd reviewed that range from the obscure to modern masters and, in relation to our current climate, one ponders what Evans finds personally

compelling about Judd. Certainly, the essays get you thinking about why some art lasts or disappears to history and what artists do with innovations from the recent past and present. When Judd mined art history, he was far-seeing enough to know what to keep or discard as he fashioned his own unique works.

In 2005, when Judd's collected writings were republished, the conceptual artist Mel Bochner asked "why now?" the interest in Judd. In a thoughtful essay, Bochner shared Smith's regard for Judd as an authoritative figure with firm convictions and noted the absence of such a character on the scene today. Bochner pointed out that there was a do-or-die urgency to Judd's observations that revealed an artist working out an aesthetic he could believe in Bochner. Fast forward to 2014 and it's hard not to reflect on a situation that is very different; one need only look at the labeling of much contemporary abstract painting i.e. – zombie, casual or crapstraction to get a sense of a more disaffected mood soured by the nefarious influence of money.

There are also new realities confronting artists in the 21st century. David Joselit's recent book *After Art* offers interesting insights on what could be a move away from specific art objects toward the potential for art making to harness the power inherent in various global networks. He makes a case that since the advent of digital technology, images can be recomposed as bytes, disseminated as "populations" and traverse time and space in whole new ways. Images have a newfound "scalability" and "currency" in their global transmission and as such, it may be more appropriate for artists to create "formats" or provisional, connective acts that leverage and capitalize on this newfound plasticity (Joselit, 43, 55). Much of Joselit's ideas align with Evan's art-making practices, but like Judd, I would say Evan's works are further enriched by his facility with materials – particularly paint coupled with a distinct, baroque sensibility.

A case in point is Evans's fondness of watercolor paint. He capitalizes on





the diaphanous, ribbon-like quality of the medium and handles acrylic with a similar light touch working with shadows and residue and overlaying spills, drips, and smudged images. As he moves into the third dimension, he paints with recycled tape that is in turn painted upon and we look at his installations through levitating bands of tape that interact with the surrounding room. One can free associate artists like Robert Irwin or Fred Sandback who also made works that interact with the environment or see traces of Barnett Newman's ideas and process. The illusions keep multiplying as we're swept through scrims and transparencies, recollecting and learning as we do when clicking hyperlinks that propel us through cyberspace or like deKooning's characterization of himself as a "slipping glimser."

As I write this, Evans is working both in the private and public realm putting together his installation by collaborating with students at Montserrat and inventing stratagems for how the piece will unfold. What the final outcome will be is anyone's guess, but in contemplating Judd, I'm con-



vinced the strength and staying power of Evans's work succeeds on its formal and conceptual complementarity.

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Franklin Evans : A Moment of Complexity

Leonie Bradbury

Introduction



Traveling, wandering, meandering, Franklin Evan's creations spread across the gallery walls and floors like an ever-growing organic mass. Evans' practice involves the bringing together of items ranging from fully finished large scale paintings, digital printouts, tape scraps, and string from the studio. While on site in the gallery or museum, he then adds even more items, including site-specific blocks of color painted directly onto the wall, printed-out texts from art books and gallery press releases, layering and connecting the various elements into a site-specific installation. Evans describes his installations as, "walking into a painting" and "snapshots of the studio at any moment in time."¹

In the fall of 2014, Evans was invited to be in residence at Montserrat College of Art in Beverly, MA. For three weeks he spent ten to fifteen hours a day compiling images, printed text, tape screens and a small selection of objects, resulting in the exhibition *juddrules*. Evans considers himself first and foremost a painter, but his installations go beyond any traditional definition of painting. Continuously transitioning, between assembled and dismantled – reconnecting and disconnecting, configuring and reconfiguring form temporary moments of "congealance" in their site-specific installations, whether in the studio or in the gallery.²

As the viewer approaches the gallery entrance, they are confronted with an overwhelming presentation of materials that cover the entire gallery floor, each of the seven walls, and part of the ceiling. The overall color palette is bright and broad ranging from earthy yellows to neon pinks and oranges. Brightly colored strips of painters tape hold down and adhere printed reproductions of pages of books, found images, personal photographs and vinyl album to the gallery floor. Visitors are immediately surrounded by

more images on the walls and ceiling and feel themselves become part of the all encompassing installation.

Upon entering *juddrules*, your eyes try to settle on a place of focus and as you are trying to understand what it is you are looking at, you are physically confronted by a large structure that spans from floor to the ceiling. It is a large piece of blue metal and wood scaffolding that has been partially covered with strips of painted painter's tape that connects it to both the ceiling and the floor. On the three-foot high scaffolding platform the artist has placed ten paint trays that show paint remnants in the colors used on the gallery walls.

The painters' tape 'screens' are created by the artist by adhering the end of the roll of tape on the ceiling and rolling out the roll until it hits the floor, where it becomes secured. Evans' excessive use of the ubiquitous tan masking or blue painters tape, a medium used to assist the painter in making clean, 'professional' straight lines, is the visual focus of the installation. A product usually relegated to walls in the artist's studio has now been allowed to come into the gallery space, where it is no longer a substrate, or mere tool to aid in the production of a painting, but rather the primary medium.

The tape is used not only to create visual screens but also throughout the installation to adhere the images to the floors and walls of the gallery. Small leftover strips and bits are places on the walls throughout visually referencing the artist's studio walls, as well as, providing a playful color element in the exhibition. The strips of tape move gently and subtly as the result of the airflow in the room. Although visually arresting, the rolls of tape appear fragile and could be easily damaged by a sudden movement by a viewer or collision with a backpack or elbow.

A second wall features a partially defined grid of color blocks, mostly in the mustard yellow color (the color of the artist studio floor), with the exception of a block of purple on the far left. Parts of the grid are paint-

ed, other delineated in tape. The painted grid on the gallery wall roughly uses the floor and tape measurements of the studio floor, but transposes them onto the wall. On the upper right hand corner of the grid blocks of a brighter hue of yellow paint are alternated with 14 x 17 inch printouts. Some are abstract textural details of photographs of the artist's studio and loft (both printed to scale and enlarged), another features the partial torso of a nude male, one image placed sideways at the top of the grid features Henri Matisse's painting *Romanian Blouse* of 1940. Reproductions of this image are repeated throughout the installation and in a variety of colors and states of distortion. At the center of the grid we see a large, mediocre quality print out 'collage' of one of Evans canvas paintings, comprised of a grid of nine rows of nine 11 x 8.5 inch sheets each (the ubiquitous copy machine or home printer dimension).

This paper grid is interrupted in the middle by a gap where the white wall of the gallery partially peeks through and one can see some of the mustard under paint as well. At the center of the gap, Evans has placed a finished stretched canvas painting, the only one in the exhibition. The painting features the same image as the one on the paper grid. It consists of many, multi colored horizontal bands that look like a printed version of the vertical tape screens placed on its side. Near the top of the painting one of the bands is a realistically painted metal ruler from the looks of it covered in paint and strips of painters tape. At the near center of the painting Evans has painted a trompe l'oeil version of one of the Polaroid reproductions as if it's held onto the canvas with painters tape. It reveals part of this painter's process of placing photographic images on the canvas and then copying them in great detail right next to it. As is normally the case for Evans, the original is removed leaving only the copy. Elsewhere in the exhibition, though, the artist has left the printed out image in place next to its painted copy.

The viewer is asked to consider two versions of the same image in different states and different material manifestations. One a highly finished painting, the other a pixelated enlarged version of that same image printed out and

taped together as the interrupted paper grid. On top of the painting itself Evans has placed two laminated images of a work of street art, a graffiti cartoon sun spray painted on a metal garage door, which was located downstairs of the artist's studio and apartment for many years. The images are nearly identical, although one is extremely pixelated and the other less so. To the right of the painting, the grid is interrupted a second time. This time the gap is small (about three inches wide) and features not an image group but rather a tape strip at the width of two strips of tape stuck together. Instead of stretching from floor to ceiling it starts in the middle of the wall and extends out to the floor where after about 20 feet it is held in place with a half full paint can. On top of the can Evans has stacked another laminated image and three rolls of unused painters tape. The image is black and white and features an unidentified painting.

Evans' process is in its essence a blend of traditional and digital technologies. He effectively combines Realist painting methods with computer technology and the Internet, the latter two functioning as tools, sources for inspiration and information simultaneously. They also form a filter through which information is transformed from one form to another. Evans has a sincere interest in the peripheral, ephemeral materialities that evidence one's life and collects digital images and texts in an effort to rematerialize them in his art works. As part of this process, he draws attention to a contemporary or historical occurrence that is individual and/or cultural.

juddrules comes across as a giant, trans-historical mashup of high and low culture: fine art meets digital printout.³ Evans incorporates elements that could be classified as belonging to each of these binary categories. For example, his exquisitely painted trompe l'oeil paintings are an example of 'fine art' and can thus be classified as so-called 'high culture.' Evans juxtaposes these paintings with popular culture ephemera, or lowbrow images, such as the pixelated print outs of drag queens, porn stars and additionally includes family snapshots and portraits of himself ranging from the artist as a child to a recent photo of Evans at an opening reception of one of his exhibitions.

The obsessive referencing to outside source materials, visual, and textual is an embracing of information overload rather than a critique. Certain sections of the exhibition read like an art history textbook with many reproductions of well-known paintings. Others read more like a Google image search, but one where the images are interrupted, and conjoined by color test prints and strips of tape. Evans' process reflects our ability to actively consume and produce information using the Internet as a tool. It simultaneously addresses its utility and its overwhelming complexity and contradictory nature.

Gallery as Studio

Evans materializes information that was once immaterial, Internet content and its limitless distribution now fixed in material form, statically suspended on the canvas or momentarily detained in a temporary gallery installation. Likewise he digitizes his own work, photographing it, scanning it, uploading and downloading it, before presenting it next to (or as part of) the original in a gallery setting. The boundary between the studio as a place of production and the gallery as its displaying counterpart is intentionally and creatively blurred.

In 1971, when Daniel Buren wrote that the "analysis of the art system must inevitably be carried on in terms of the studio as the unique space of production and the museum as the unique space of exposition. Both must be investigated as customs, the ossifying customs of art" he was correct in including the artist's studio as part of the art system (Buren 1). The museum or gallery would eventually become a space of production. Buren briefly addresses "those curators who conceive of the museum as a permanent studio" (3). He presents the studio as a "place of multiple activities: production, storage, and distribution" (Buren 3). The gallery is presented as a place of promotion and consumption. The objects need to be portable to move between the two. Buren mourns:

The loss of the object, the idea that the context of the work

corrupts the interest that the work provokes, as if some energy essential to its existence escapes as it passes through the studio door, occupied all my thoughts. [...] In the studio we generally find finished work, work in progress, abandoned work, sketches – a collection of visible evidence viewed simultaneously that allows an understanding of process; it is this aspect of the work that is extinguished by the museum's desire to 'install' (6).

When we consider Franklin Evans' environments in the context of Buren's post-studio essay, they seem to be an effort to combat this loss of truth through the inclusion of many of the components of his studio – his visible evidence – and presenting them as part of the gallery installation, as part of the work. For Evans, even the works in progress, the sketches and his various collections go out the studio door and land in the gallery space where they are rearranged in new and different configurations. Nicholas Bourriaud's 2002 statement that "the exhibition is no longer the end result of a process, it's 'happy ending,' but a place of production" seems to ring true in regards to Evans' site-specific environments (69). Once in situ, Evans spends days in the gallery working and creating additional connections between the elements he has brought in. Although, Franklin Evans' installations are not interactive and socially motivated in a different way as the exhibitions Bourriaud is referring to in this statement, the gallery has indeed become the studio. For Bourriaud: "In our daily lives, the gap that separates production and consumption narrows each day" (39). In Evans' practice this gap is extremely narrow, as he is simultaneously the producer and consumer of the elements that comprise his works.

Central to Evans' practice is the materializing of the immaterial, whether he is using trompe l'oeil effects to create the illusion of a photograph taped to his canvas or is printing out images by other artists included in the exhibition as part of his own work. These so-called feedback loops create a disorienting effect. According to Alexander Galloway and Eugene

Thacker in *The Exploit: A Theory of Networks*: "In the cybernetic feedback loop, in the communications channel of information theory, and in the organic whole of systems theory there exists a dual view of information as both immaterial and materializing, abstract and concrete, an act and a thing" (57). Evans' process of making the abstract concrete, his looping or conceptual doubling and mirroring of information into various states of mediatization is where his work functions as a site of convergence between traditional artistic practices and internet cultures. But how exactly do these feedback loops relate to the culture or structure of a network? Are his installations a visualization of a network; do they simply provide a metaphor for network? Or, as is my argument, do they constitute a network?

Artwork = Network

The concept of 'network' is rapidly becoming the dominant cultural mode. The term network originally was employed in the 16th century to represent the weaving together of sets of material strands (metal, fabric leather, etc.).⁴ In the 21st century, 'network' is a way to see and frame everything around us. For example our communications and transportation systems, our social networks, both physical and virtual, even the natural world can be considered examples of networks. Network now also stands for a non-centered, decentered, distributed, multiplicitous, on-linear system of nodes or plateaus that are endlessly connected to each other and inform much of what we see around us. According to cultural theorist and architect Kazys Varnelis, network culture is defined as a broadly historical phenomenon and that the network has become the dominant cultural logic of our times. He argues, "Although other ages have had their networks, ours is the first in the modern age in which the network is the dominant organizational paradigm, supplanting centralized hierarchies" (Varnelis 147). The cultural framework of network has become the way to understand and organize our complex global world.

Connectivity, flexibility, changeability, and mobility are the key concepts of our times and are also key identifiers for a network. We are experiencing

a culture of sharing, of data transfer and instant communication. It is all about the relationships between 'things.' Furthermore, the collision and disintegration of binary realms – high: low, digital: tactile, real: imaginary, private: public – is a signature element of network culture. Networks are in motion, growing, shrinking, but never ending. Varnelis remarks: "In contrast to digital culture, under network culture information is less the product of discrete processing units than of the outcome of the networked relations between them, of links between people, between machines, and between machines and people." (146). He argues that network culture succeeds postmodernism and describes network culture as delivering "remix, shuffling together the diverse elements of present-day culture, blithely conflating high and low [...] while poaching it as found contents from the world" (Varnelis 151). Evans' work is precisely an installation concerned with the space between things, (i.e. objects, people, images, materials, ideas) and it is clear that his practice is closely related to this larger cultural phenomenon of networked connectivity.

For Varnelis, the contemporary subject – unlike its predecessors in the autonomous modernist subject and the fragmented postmodern subject – is "constituted within the network" and has become the networked subject (152). He states that "the subject is increasingly less sure of where the self begins and ends, the question of what should be private and shouldn't fades" (Varnelis 154). For the networked subject, boundaries between self and other, private and public, real and virtual are increasingly blurred. So too in the art world, as it is increasingly less sure where an artwork begins and ends, the question of what should be considered art and what shouldn't fades. Artists with practices as diverse as multi media artists Sarah Sze, Zsuzsanna Szegedi and Kate Gilmore are redefining their artistic practices with notions of artwork as network.

The work of art is now distributed across multiple sites, multiple nodes of content. According to Galloway and Thacker, the notion of connectivity, "is so highly privileged today that it is becoming more and more difficult

to locate places or objects that don't in some way fit into a networked rubric" (26). The relational element is that 'something' which exists between two or more things. They further stated, "a network in a sense is something that holds a tension within its own form – grouping of differences that is unified" (Galloway and Thacker 61). This is a phenomenon I recognize in today's art world and in the work of Franklin Evans' in particular.

This notion, however, is not without historical precedence. In September of 1968, the seminal article *Systems Aesthetics* by Jack Burnham was published in *Art Forum*. In it he discusses a new art world phenomenon he terms Systems Art. What Burnham means with systems art is really an expansion of the work of art from an autonomous, singular object to a system. He stated, "we are now in transition from an object oriented culture to a systems oriented culture" (Burnham 31). And he follows this with: "Art does not reside in material entities, but in relations between people and people and the components in their environment" (Burnham 31). An example Burnham provides is the exhibition *Art by Telephone* held at the Museum of Contemporary Art in Chicago where "the recorded conversation between artist and manufacturer was to become part of the displayed work of art" (32). He brings up Robert Morris at the 1966 68th American Show at the Chicago Art Institute, who had a piece recreated via instructions rather than shipped from NY: "In the context of a systems aesthetic, possession of a privately fabricated work is no longer important. Accurate information takes priority over history and geographical location" (Burnham 32). Burnham introduced the concept of the distributed work of art, a concept central to the understanding of an artwork as a network.

Aesthetics of Networks

How do aesthetics and networks interact? What does a network look like? There are at present a few dominant modes of visual representation when using the term network. The three primary modes are centralized, decentralized and distributed. It is worth establishing an understanding of these terms. First created by network pioneer Paul Baran while he worked

for the RAND Corporation in the 1960s where he was trying to build a new system of communication using computers. At the time the first two notions of network, centralized and decentralized were already in place. In the process of his research, Baran developed a third model, the distributed network where all the nodes were connected to several neighboring nodes and able to communicate with each other directly without going through a centralized hub first. Each node would have several routes to and from which to receive and send data.

Media theorist Anna Munster in her essay *The Image in the Network* (2007) argues that “there can be no coherent, global ‘aesthetics of the network’, and yet there are collective and shared experiences – aesthesias – of networks” (6).⁵ She further declared that the vectorial diagram “has come to function as a dominant image of and for networks” (Munster 6). Munster describes the representational dilemma of the diagram as image of the Internet as follows:

The diagram is therefore not a set of instructions – a blueprint – for mapping or building relations between objects. It is instead a representational mode that hooks one class of objects – perhaps links and nodes – to another class, potentially peoples, cultures and their processual relations within networks. This, of course, is why the network diagram is so thrilling – its spatiality and vagueness harnesses the potential to make it work as a representation of something it is not. [...] In other words, if we really believe that the network diagram provides us with an accurate depiction of networks, then we are forgetting the very relationality of both diagram and network (13).

Additionally, the vector diagram is limited in that it chooses to represent something that is multi-dimensional, ever changing, and relational as a fixed two-dimensional image.

In general, and by nature, visualizations of networks are reductive and questions of their topology are notoriously problematic. For instance, the Internet is usually diagrammatically presented as a distributed network that looks like a decentralized network. Perhaps works of art are better suited to accurately representing networks? Is it useful to think of Evans' work as a three-dimensional depiction of a network? If so, what type of network? Are the large canvas paintings hubs from which all other are connected and thus form a decentralized network? Or is their organization more rhizomatic and emblematic of a distributed network? Perhaps Munster's theme of relationality offers an interesting way to open up this discussion in relation to Franklin Evans' practice. Her statement: "This is why the network diagram is so thrilling – its spatiality and vagueness harnesses the potential to make it work as a representation of something it is not," (13) makes me realize that Evans work is not a diagram (an abstract representation or deduction) of a network, or a visualization or image of it, it is in fact a network, or perhaps more accurately a collection of networks both decentralized and distributed that intersect, interconnect and disconnect at various points.

According to Galloway and Thacker, "In networks the individuation of all the nodes and edges that constitute the system, for while the whole is greater than the sum of its parts, it is nevertheless the parts (or the localized action of the parts) that in turn constitute the possibility for the individuation of 'a' network as a whole. The individuation of the network as a whole is different from the individuation of the network components. However, both concern themselves with the topology of the network" (59). Although some elements can be extracted, most of Evans' installation materials comprise a network of connected parts that only function as a work of art when presented as part of a system of objects. For example, think of the strips of painters' tape or the Internet printouts. Like a network though Evans' installation does not present an autonomous whole, but rather a temporary, networked system.

Conclusion

If we compare common images of the American Internet to one of Evans'

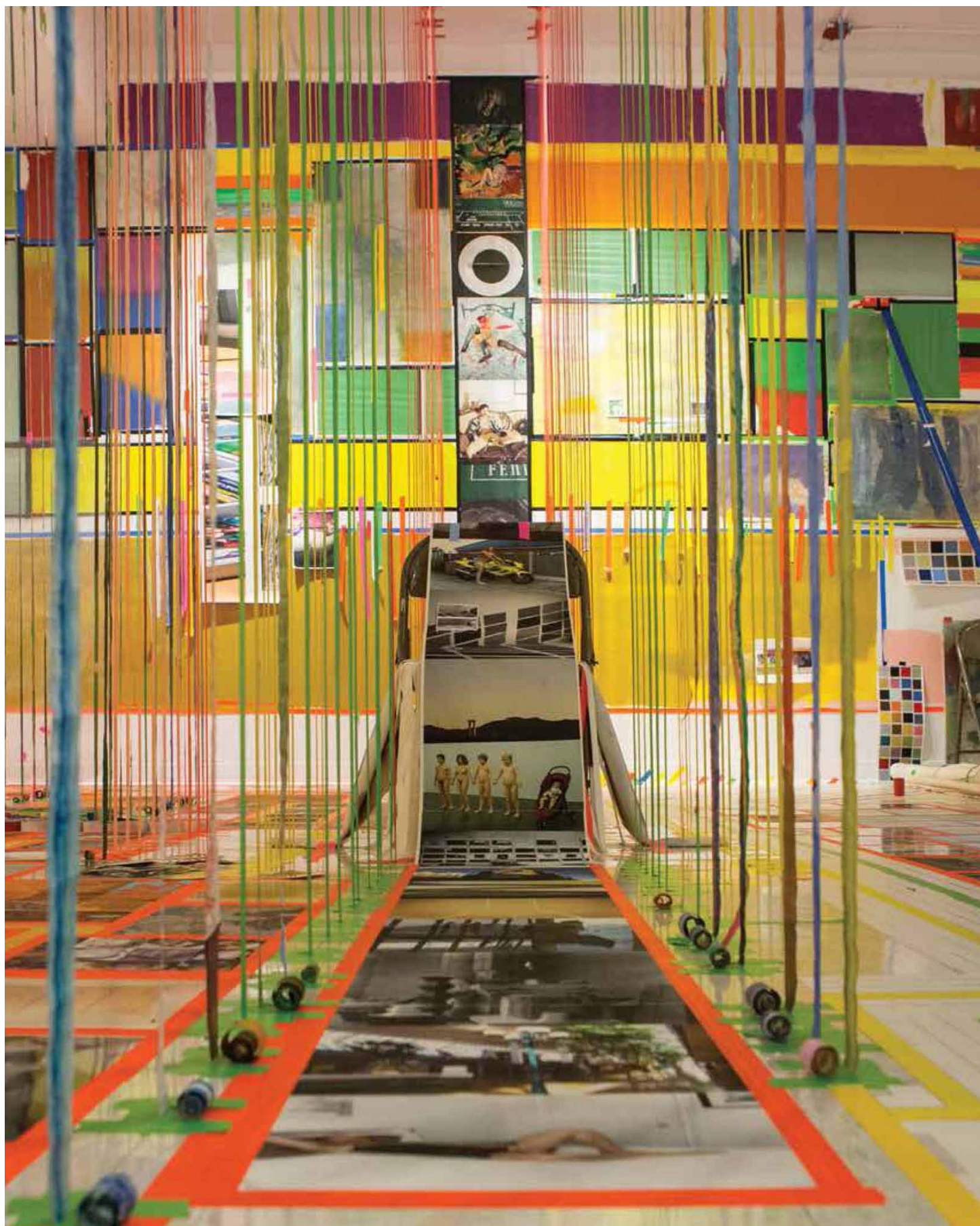
installations, there are indeed some similarities in terms of the webbing or creation of pathways. The most obvious difference is that Evans' installation is three-dimensional whereas diagrams are all two-dimensional renderings of something that is in reality multi-dimensional, spatial and temporal. The diagram closes off the temporal, rhythm of movement across and collapses it into a two dimensional spatial abstraction. Networking 'things' move at different speeds, says art historian and network theorist Philip Armstrong: "the network is the spacing of time and the temporality of space."⁶ How do Franklin Evans' environments engage with different modes of spatiality and temporality?

The artist addresses space, for example, in multiple modes: symbolic or narrative space, the two-dimensional pictorial or visual space, and the three-dimensional physical or architectural space. In terms of time there are also multiple frameworks to consider: virtual, historic (both personal and art historic) and the present, and the tension between issues of permanence and temporality that Evans' practice brings to the fore. There is a compression of time that happens once the artist gets into the gallery space and begins the installation process. The usual pace of studio of seemingly limitless time is compressed into a limited production window of time within the gallery. Once completed as a work of art, there is evident a refusal of linear temporality in the presentation of hybrid, multiple sections or networks of objects and segments of information whether sound, text or image.

As is immediately evident there are multiple spatialities and temporalities at play within *juddrules*, some of them contradictory. The installation is nomadic, temporary, conglomeration of objects and ideas, auditory and visual ephemera. The way the viewer interacts with the piece is also a multipath, multi-sensory and self-selecting experience. Wandering and meandering, both your eye and feet drift through the installation as if a 21st century flâneur, having exchanged the dense streets of Paris for the text and image filled forest of *juddrules*. Another example is provided on the wall to the right when entering the gallery where large sheets of painted paper are

the residue of paintings made in the past year. The artist tapes the paper onto the floor of the studio and uses it to clean brushes as a result abstract builds up over time. Sometimes this occurs systematically (discrete color areas) at other times they are more accidental. These particular pieces of paper were shown similarly along the hall at Ameringer McEnery Yohe gallery installation in New York. According to Evans, "They become both a measurement of time and a transposition of time and space (AMcY hall) to new site (Montserrat)"⁷

Evans' installations embody the dissolution of boundaries between different media, dimensionalities temporal, spatial, and the virtual. They refuse to be singular. Each installation, once installed, is in a temporary state of suspension of its fluidity. They refuse everlastingness as they are merely waiting to be dismantled, disconnected, disassembled and return to the studio to be reconfigured, recycled back into a new network of relations. The installations are, to borrow network theorist Mark Taylor's term, "moments of complexity" and can be described as the embodiment of an onto-topology meaning a system of convergence, connection, and confluence.⁸ They are multiplicities, networks, networked, they are collections of objects that are networking mash-ups of the present and the past, the historic and the personal, the provisional and the permanent, time and space. These contradictions, or tensions within the work do not function however, as a series of binaries as listed above, but rather exist within the work as a complex web of interconnectedness, overlapping, conflicting, doubling, continuously looping into a conglomeration of networked networks.



NOTES

1. Franklin Evans, lecture at deCordova Museum, Lincoln MA 3/23/13.
2. Congealance refers to transformation of a liquid from a fluid to a fixed state.
3. Mashup is a term originally used within the music industry where it signifies the practice of mixing multiple songs together into a new song without one song dominating. Within web culture the term refers to data mashups that use open application programming interfaces that integrate information from multiple sources to create new web services.
4. The use of the term as a synonym for a set of interrelated people, by contrast, is a recent invention. The verb "to network," meaning to introduce and be introduced to other people outside of one's immediate social circle, made its first appearance in the 1970s after the deployment of ARPAnet, the precursor to the Internet. See Warren Sack, "From Networked Publics to Object Oriented Democracies," in *Networked Culture*, institute etc. 18.
5. Aesthesia: "The normal ability to experience sensation, perception or sensitivity."
6. Philip Armstrong, Assistant Professor of Comparative Studies at Ohio State University, in phone conversation with the author, March 21, 2013
7. Artist correspondence 11/9/2014
8. Term is used as defined by Leslie Kavanaugh in *The Architectonic of Philosophy: Plato, Aristotle, Leibniz*, Amsterdam University Press, 2007, 278.

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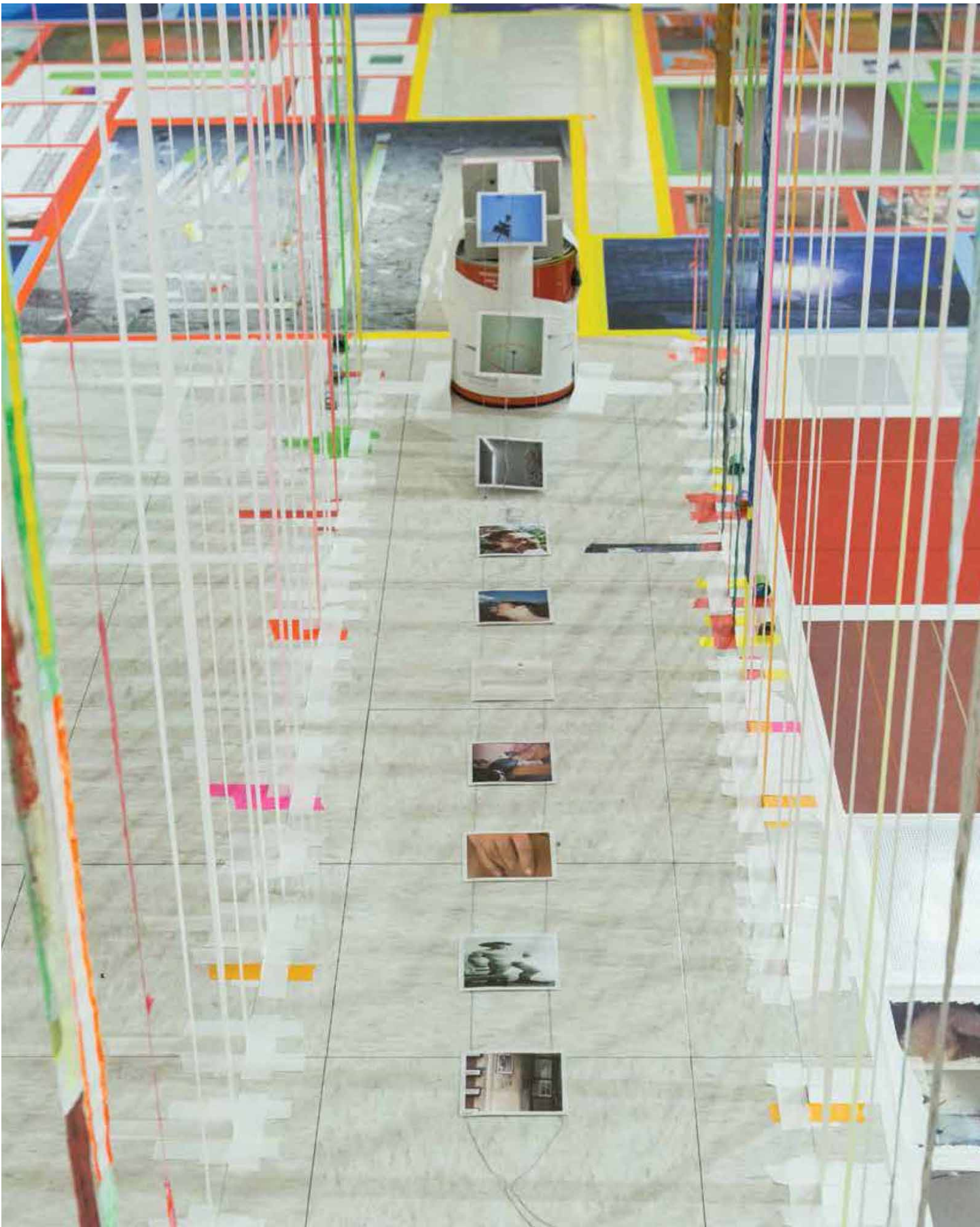
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CREDITS

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Curator of Education: **Maggie Cavallo**

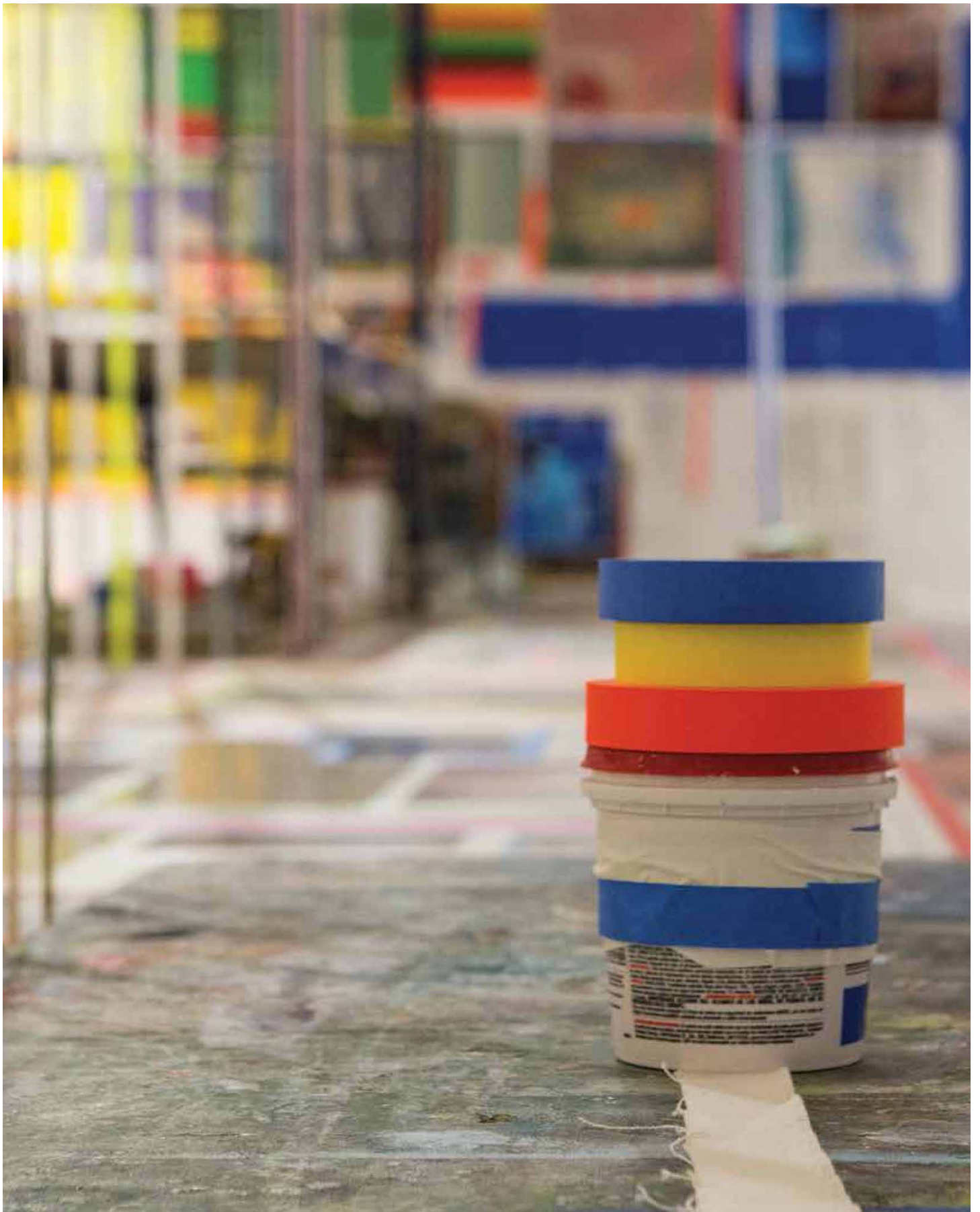
Assistant Curator of Education: **Savery Kelley**

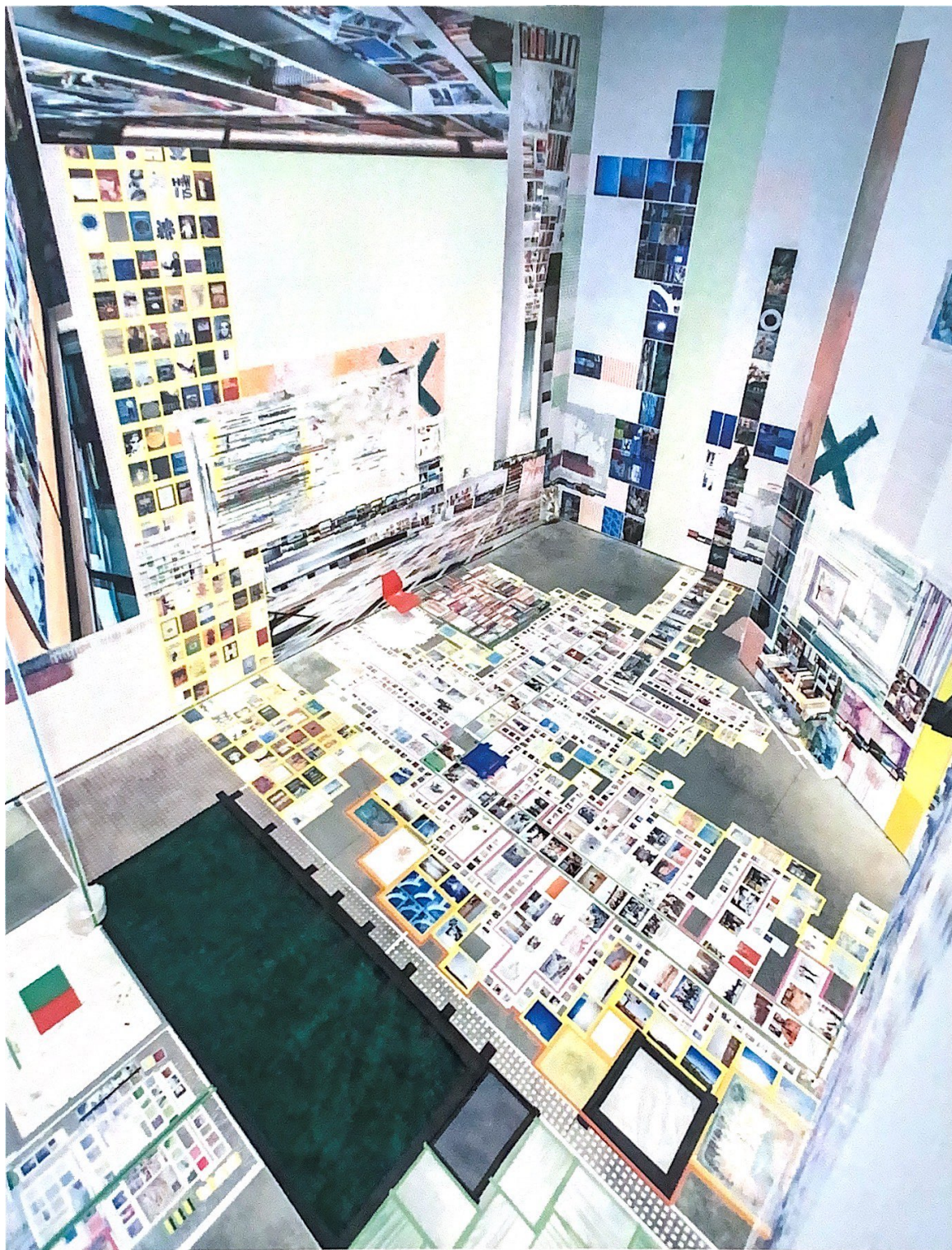
Photography: **Bethany Acheson**, bethanyacheson.com

Design: **John Colan**



Massachusetts Cultural Council





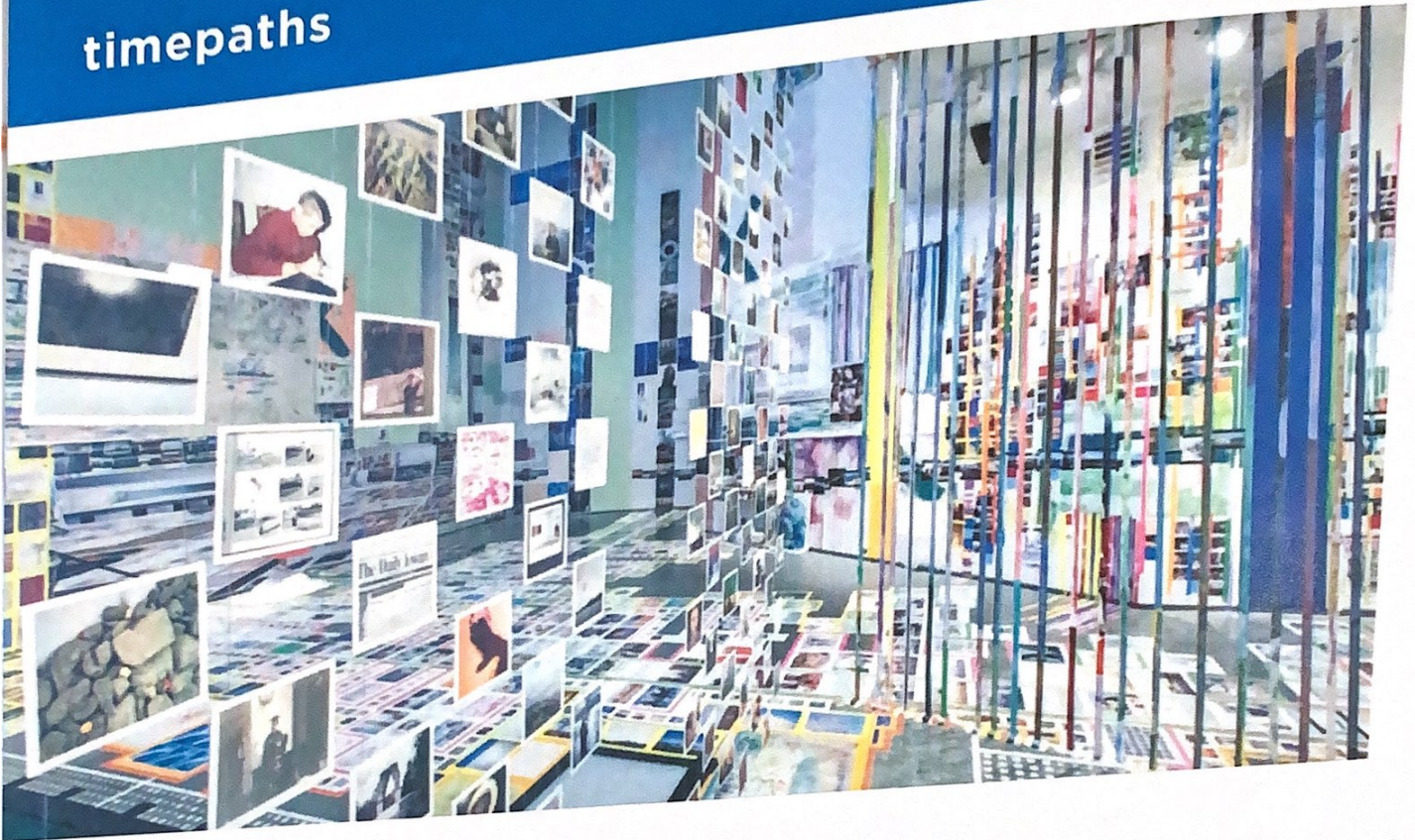
timepaths

Franklin Evans

Nevada Museum of Art

October 5, 2013 through April 20, 2014

timepaths

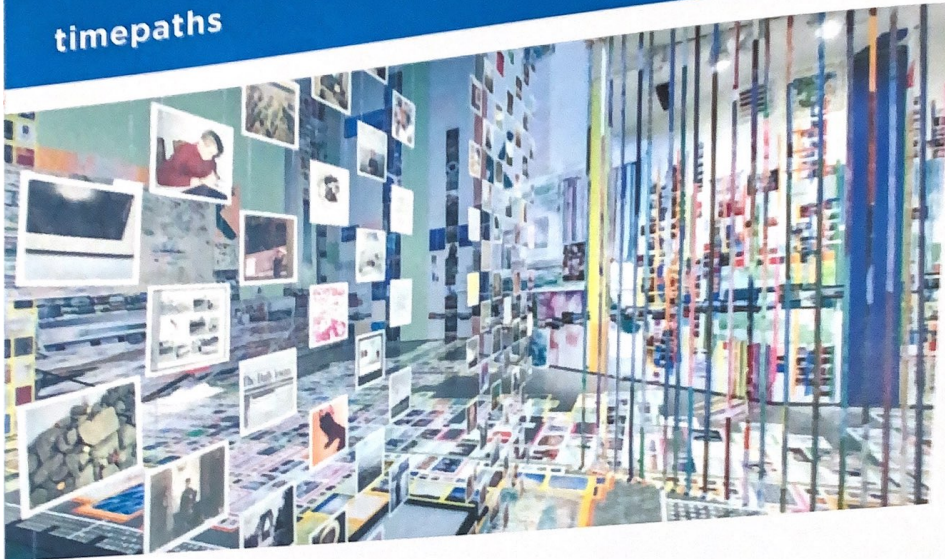


timepaths is a process-based, multi-media installation by Reno-born artist Franklin Evans that investigates the complex paths he's taken as a contemporary artist.

Now living in New York and showing in galleries internationally, Evans first started painting at Stanford University as an undergraduate in 1987. At that time, college and university art programs tended to maintain distinct boundaries between various media, such as paintings, sculpture, and photography. Evans sought a more complex visual language and began to explore the dissolution of distinct media through collaborations with choreographers, writers, and curators. His resulting installations take on the appearance of labyrinthine studio spaces where materials from diverse times and places in his life provide context and are given equal attention.

His installation at the Nevada Museum of Art consists of multiple intersecting systems of work that Evans has been developing over the past five years. Among them are *photoappropriation*, a visual exploration of the artist's own personal family photographs; *curationappropriation*, a system that explores the artist's relationship to the contemporary art gallery system; *wallmemoryskin*, which specifically refers to past wall installations, and *wallnotes* and *readingnotes*, which combine the artist's diaristic excerpts from his journals and audio notes. All of these are experienced in relation to Evans' signature tape screens made from painted canvas strips that he refers to as *painthallstage*.

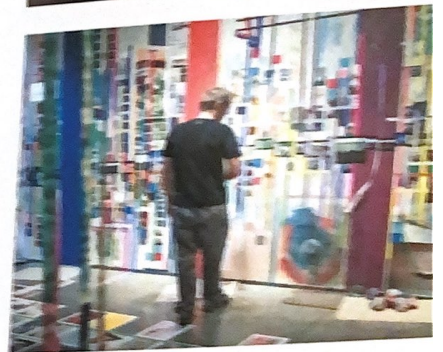
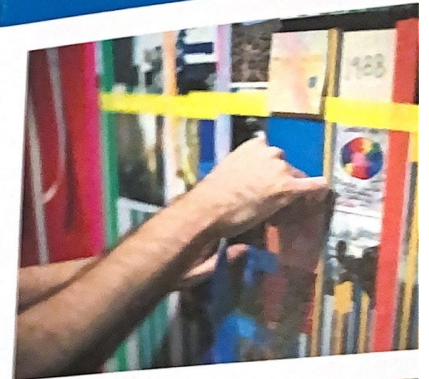
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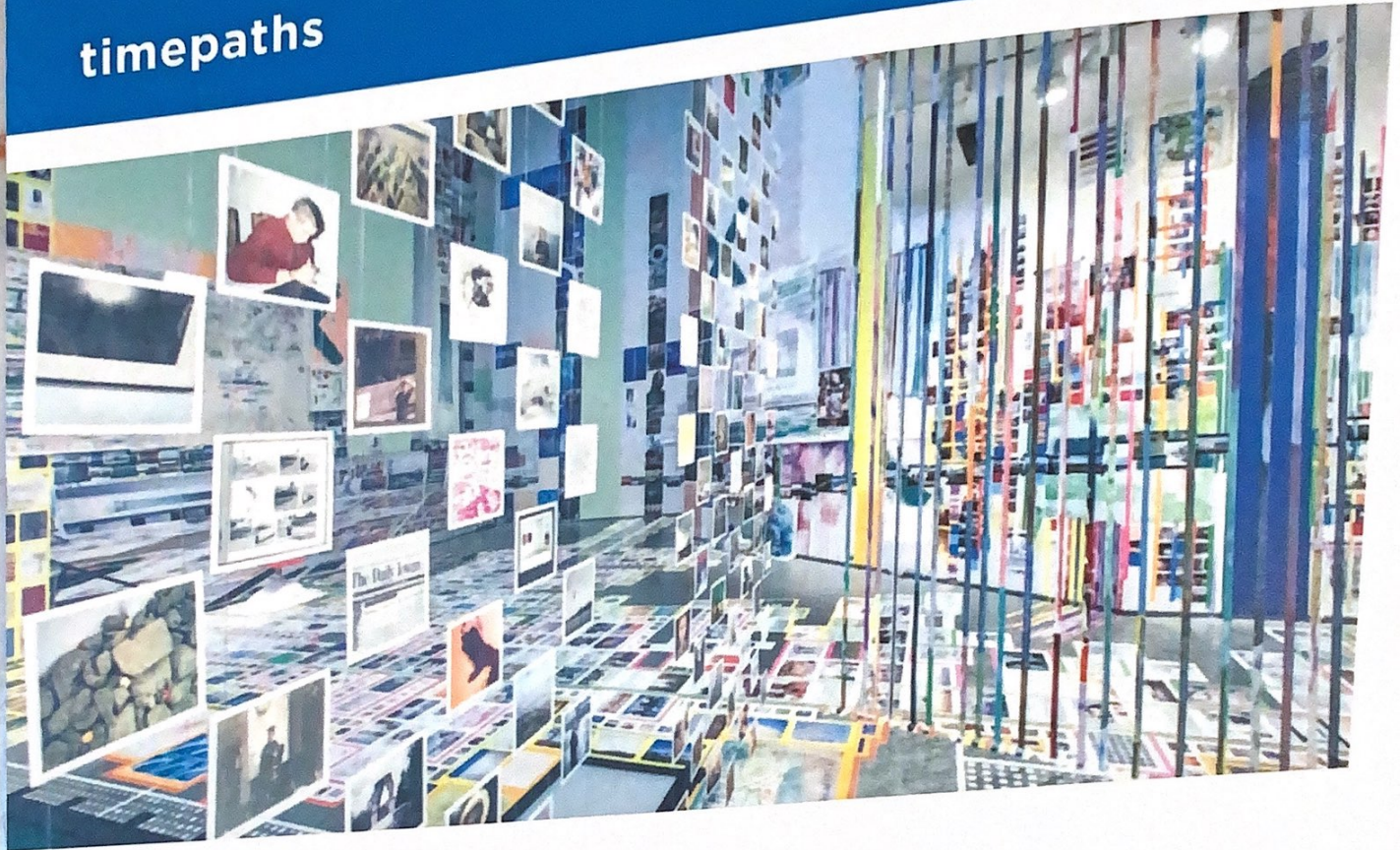
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(Clockwise from top)

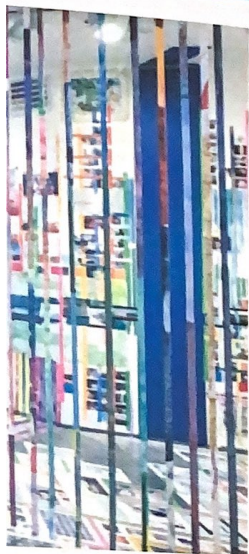
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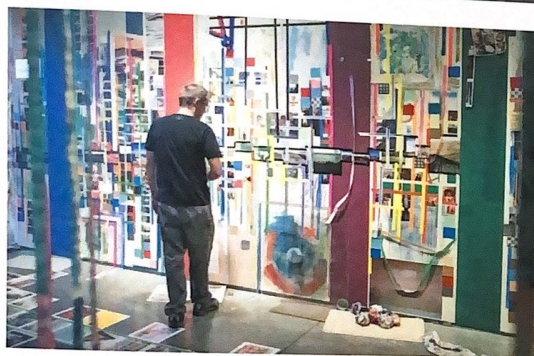
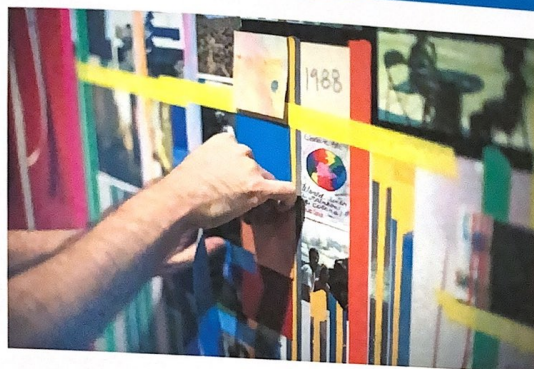
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Photos by Jamie Kingham

Artist Statment

In *timepaths*, I ask: How do I bring it all forward?
 All that survives? All that I can remember? How do
 I resurrect what is lost?

timepaths embodies living as process—my life as
 an artist—and my artistic processes. The exhibition
 conflates my biography and my art in an enveloping,
 experiential installation in my birthplace—Reno,
 Nevada. The first eighteen years of my life were spent
 mostly in and around Reno. The next seven were in
 California and Iowa, for undergraduate and graduate
 school, respectively. The most recent twenty years
 have been in New York City.

timepaths reconsiders the ideas of home and
 return, like the Homeric *Odyssey*, but taking into
 account the imaginary and constructed homelands
 of the displaced and the homeless. Process, and
 therefore time, drives the installation. Systems
 and questions are always open and unanswered.
 This world uses painting as one of its sources and
 explodes it into installation space as an immensely
 detailed, totalizing, sensorial environment, a collapse
 of art and life. The world of the studio confronts
 documentation of both art and biography and
 uses the documentation to extend itself through
 replication and distortion. Franklin Evans, as seen in
 this installation, is now visibly gayer, from the western
 United States, and of mixed Mexican heritage.

I embrace the digital in my handmade art. I am
 cognizant of the limitations of the image and its
 fragmentary narrative as well as the power of
 accumulated images and the context in which they
 are presented to alter the meaning of the image.
 With digital storage capacity and image capture
 at levels that would have been unimaginable in my
 youth, I seize agency in representing myself—I am
 responsible for living as Franklin Evans and for telling
 Franklin's story. I present a multidimensional library in
 an indexical age. My reflections range from a tender
 but not uncritical consideration of family, love, sex,
 death, class, ethnicity, gender, and sexuality, to art
 history and criticism – the peripheral information that
 surrounds the life of an artist.

— Franklin Evans



ABOUT THE ARTIST Franklin Evans

Franklin Evans was born and raised in Reno, Nevada. Since 2005, he has had twelve solo exhibitions in the United States and Europe and numerous group exhibitions at venues that include: MoMA PS1, New York, NY; deCordova Sculpture Park and Museum, Lincoln, MA; DiverseWorks, Houston, TX; RISD Museum, Providence, RI; Weatherspoon Art Museum, Greensboro, NC; Futura, Prague, Czech Republic; El Museo del Barrio, New York, NY; The Drawing Center, New York, NY; Yerba Buena Center for the Arts, San Francisco, CA; Federico Lugger, Milan, Italy; Sue Scott, New York, NY, among others.

His work has been featured and reviewed in *The New York Times*, *Art in America*, *New York Magazine*, *Artforum*, *The New Yorker*, *Modern Painters*, *Brooklyn Rail*, *Art-Agenda*, *Flash Art International*, among other publications and online content. Awards and grants include: Pollock-Krasner Foundation Grant (2010-2011); PM Foundation (2011); Tribesice (2010); Yaddo (2009); The Marie Walsh Sharpe Art Foundation Space Program (2008-2009); and LMCC (Workspace 2004). Evans work is included in the following public collections: Orlando Museum of Art, Orlando, FL; El Museo del Barrio, New York, NY; Weatherspoon Art Museum, Greensboro, NC; Sweeney Art Gallery, University of California, Riverside, CA; Pizzuti Collection, Columbus, OH; The Progressive Art Collection, Cleveland, OH.

Sponsorship provided by Ms. Chris Mattsson, Carole Server and Oliver Frankel, Mr. and Mrs. Michael C. Stanley, Wynn Resorts, City of Reno Arts and Culture Commission, the Nevada Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.

About the Nevada Museum of Art and Center for Art + Environment

The Nevada Museum of Art in Reno is the only accredited art museum in the state of Nevada. The Nevada Museum of Art permanent collection is divided into four thematic focus areas: *Contemporary Art*, *Altered Landscape Photography*, *Art of the Greater West*, and the *Work Ethic Collection*. The Center for Art + Environment Archive Collections and Library serve scholars and researchers seeking information related to creative interactions between people and their natural, built, and virtual environments. The Museum's **Center for Art + Environment**, founded in 2009, is an internationally recognized research center dedicated to the exploring creative interactions between people and their natural, built, and virtual environments. The Museum is housed in a state-of-the-art facility designed by Will Bruder and built in 2003.



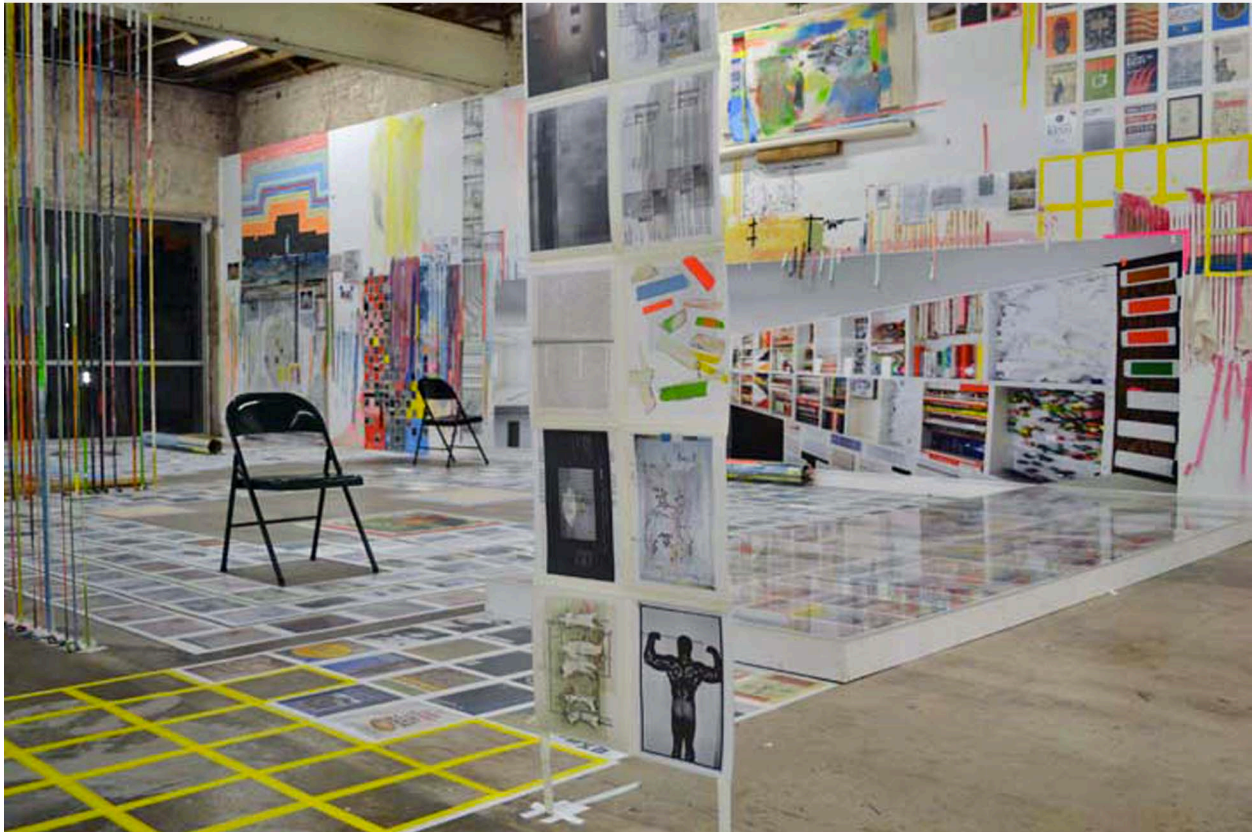
Donald W. Reynolds Center for the Visual Arts | E. L. Wiegand Gallery
160 West Liberty Street, Reno, Nevada 89501 | 775.329.3333 | nevadaart.org

November 16, 2012 – January 5, 2013

FRANKLIN EVANS:
HOUSTONTOHOUSTON

New York-based Franklin Evans' work takes advantage of the indexical nature of materials and utilizes various systems, stages of cataloguing, archival processes, and collage as a way to re-think identity, history, narrative, and genealogy. Featuring a selection of works from past exhibitions that were rethought and reworked within the context of this new site-specific project, *houstontohouston* marked Evans' solo debut in Houston and his first major solo institutional project in the United States.

Exploring forms and ideas that consider the near infinite cycle of recombination, Evans uses painting, text, performance, and collaboration to present open system environments that are both symbiotic and cannibalistic. The title of the exhibition is a humorous play on words, as the artist loosely recreated his New York studio, located on Houston Street, within the gallery walls of DiverseWorks in Houston, TX, bridging these two disparate locations through art. Imagining the two spaces, *houstontohouston* includes multiple un-stretched canvas works, architectural structures, false walls, reprinted paper press releases, artist-tape screens, sculptural floor pieces, wall paintings, photographs, sound works, and other pieces produced over the past few years, in addition to new works created on site.



Franklin Evans was born in Reno Nevada in 1967. He received a BA from Stanford University and an MFA from University of Iowa. Evans' work has been included in numerous solo and group exhibitions including *Greater New York 2010*, MoMA PS1, NY; *eyesontheedge*, Sue Scott Gallery, New York, NY; *timeoutin*, PM Foundation, Dorado, Puerto Rico; *flatbedfactum02*, Federico Luger, Milan, Italy; *Inquiring Eyes: Greensboro Collects Art*, Weatherspoon Art Museum, Greensboro, NC; *The Last Book*, Zentral Bibliothek of Zurich, Switzerland; and *5th Bienal: The (S) Files 007*, El Museo del Barrio, NY. His work is in numerous collections and has been written about by various art journals and major publications.

Evans has received numerous grants and residencies including a Pollock-Krasner Foundation Grant (2010), Trebesice Artists in Residence, Czech Republic (2010), Yaddo Residency, Sartoga Springs, NY (2009), and The Marie Walsh Sharpe Art Foundation, NY (2008). Additionally Evans' work will be featured in his first solo museum exhibition, *timepaths*, at the Nevada Museum of Art in Reno in 2013.

GREATER
NEW
YORK
2010

FOREWORD

The 2010 *Greater New York* exhibition is the third iteration of the series and the first to mark the second decade of the 21st century. It is an exhibition program that began in 2000 to celebrate the merger of P.S.1 and MoMA, and it was among the first joint curatorial projects between the two institutions. From the beginning, *Greater New York's* goal has been to showcase the most innovative emerging art in New York City, acting as a snapshot of current and future artistic practices in a city that continues to be one of the major international hubs for contemporary art. *Greater New York 2010*—organized by Klaus Biesenbach, MoMA PS1 Director and Chief Curator at Large at The Museum of Modern Art; Connie Butler, The Robert Lehman Foundation Chief Curator of Drawing, The Museum of Modern Art; and Neville Wakefield, MoMA PS1 Senior Curatorial Advisor—continues this tradition, bringing together a group of artists who advance, expand, and overturn notions of contemporary art.

While the 68 artists and artist collectives in the exhibition are far from representative of the overwhelming quantity of artistic happenings in New York, they do as a whole speak to the diverse approaches and strategies employed by artists, including documentary-like studies, collages that touch on Dada and Surrealist influences, a reexamination of the history of Modernism, and broad political concern that embraces both protest and celebration.

In addition, the 2010 iteration of *Greater New York* adds a polyphony of curatorial voices by inviting four guest curators—Cecilia Alemani, Clarissa Dalrymple, Kate Fowle, and Olivia Shao—to organize installations within the exhibition on a rotating basis, creating a more wide-ranging conversation within the show. Amplifying this is a cinema space programmed by Thomas Beard and Ed Halter, who have been invigorating the film and art community through their nonprofit organization, Light Industry, which is based in downtown Brooklyn. An exhibition gallery is also dedicated to a review of art and culture in New York from the past five years. In this short period, the city has experienced economic highs and lows, the emergence of the Lower East Side as a major artistic enclave, a new biennial of performance, and the growth and expansion of several museums. In sum, *Greater New York 2010* gives audiences not only the opportunity to look back at this recent history, but also a proleptic sense of the promises of the future.

Glenn D. Lowry
Director
The Museum of Modern Art

INTRODUCTION

Greater New York 2010 takes measure of the diverse artistic practices existing and evolving in New York's metropolitan area, identifying a focused selection of 68 emerging artists and collectives who navigate between various media with ease, making use of video, photography, sculpture, painting, installation, and live action performance to address concerns that are dually of the world and of the studio. Works in the show react to the political debates of the 2008 election, the aftermath of September 11th, the role of race in corporate advertising, and also the material and conceptual possibilities of traditional artistic disciplines—asserting the potential physicality of photography, as well as an elastic notion of painting.

Inspired by MoMA PS1's inaugural exhibition, *Rooms* (1976), a group show whose premise was to offer each participating artist one of the museum's Romanesque Revival schoolhouse classrooms as their own blank canvas, the third iteration of *Greater New York* provides not only ample space for artists to exhibit their work but also studio space to create new works, rehearse performances, and serve as a laboratory for developing ideas.

MoMA PS1 has the rare benefit of being able to offer generous expanses of space, an especially unique opportunity in New York City. As tremendous real estate pressures force young artists to move deeper into the outer boroughs to find affordable studios, MoMA PS1 has provided vital assistance by opening its doors to the artists in *Greater New York*, inviting them to make use of the building as one massive studio space. In this way, the exhibition aims to highlight not only the finished works but also the actual process of creating art, putting on view and center stage the artists, their decisions and choices, their creative experimentation, and the risks they take.

I would like to thank Connie Butler and Neville Wakefield for devoting their time, energy, and enthusiasm to this exhibition. Their perspectives and expertise have brought together a dynamic group of artists. I extend my deepest thanks to all of the *Greater New York* artists, exhibition supporters, lenders, MoMA PS1 and MoMA staff, and recommenders for all they did to support the exhibition. Special thanks also to Terence Koh for his outstanding opening day performance. We have been amazed and greatly impressed by the artists we encountered in researching *Greater New York* 2010, and are immensely proud to exhibit their work.

Each iteration of *Greater New York* questions, researches, and showcases the creative potential brimming in New York City. In times

when the art world has so many centers, such as Beijing and Shanghai, Berlin and Warsaw, Mexico City and Rio de Janeiro, just to name a few, *Greater New York* 2010 once more documents that New York City is still a place where artistic experimentation is not only possible, but happens on an extremely relevant and innovative level.

Klaus Biesenbach

MoMA PS1 Director

Chief Curator at Large, The Museum of Modern Art

GREATER NEW YORK 2010

A REPORT BY KLAUS BIESENBACH,
CONNIE BUTLER, AND NEVILLE WAKEFIELD

The exhibition curators—Klaus Biesenbach, MoMA PS1 Director and a Chief Curator at Large at The Museum of Modern Art; Connie Butler, the Robert Lehman Foundation Chief Curator of Drawings, The Museum of Modern Art; and Neville Wakefield, MoMA PS1 Senior Curatorial Advisor—report on the development and presentation of *Greater New York*.

Greater New York presents the state of art in the New York area today. Exhibition research, primarily consisting of studio visits with artists, was performed for more than a year prior to the opening. Working from a blank slate, we agreed on only two artists at the outset. We asked fellow curators, artists from the 2000 and 2005 *Greater New York* exhibitions, and other colleagues for recommendations of artists who should be considered for *Greater New York* 2010. The MoMA PS1 Studio Visit website launched in fall 2009 and became a productive source of material, allowing local artists to share images of their studios and their work. In total, nearly 1,000 artist dossiers were compiled and reviewed, and more than 300 studio visits were made by all three curators. After all the artists were chosen, we asked each of them to propose an idea for a performance or an event, which eventually came together to form our *Greater New York* performance program.

At an early point in the research, the juxtaposition of “protest and celebration” was a common thread in many of the artistic practices we engaged. However, as the research process progressed, a broader range of themes emerged. While all of the artists in the exhibition are connected geographically and culturally to the greater New York area, there are no unified, overarching characteristics that truly connect all of their practices. Rather, they represent a critically diversified cross section of the city, ranging in age, race, gender, and nationality. Moreover, they work in virtually every imaginable medium, from painting, sculpture, and photography to video and sound installation, including a number of artists whose work challenges the boundaries between media entirely.

Greater New York 2010 is vitally characterized by a generosity with space, contrasting with the first two iterations of *Greater New*

York, which each featured more than 140 artists. While reviewing the opportunities to create a new template and identity for the quinquennial exhibition, we reconsidered MoMA PS1's inaugural exhibition *Rooms* (1976), in which each artist was given his or her own room in MoMA PS1's former school building. This site-specific, historical example provided the framework for the underlying principle of *Greater New York* 2010, which was the idea that the primary means of support that MoMA PS1 could offer its artists were space and time. In this spirit we invited the artists to take over the building, to utilize the vast space, and to exhibit what might otherwise be considered a collection of small solo shows. Additionally, this version of *Greater New York* has evolved to place a great deal of emphasis on performance, providing yet another forum for unique artistic experimentation and discourse.

Greater New York is a dynamic, living organism that is constantly changing by virtue of the artists' ongoing processes. Individual works in the exhibition mirror this notion of constant evolution. David Brooks' simulated tropical rain forest, preserved by its concrete encasement, takes on a new form each day as the natural processes of decay and degradation consume the piece. The Bruce High Quality Foundation has developed an "art pedestal exchange program," a seemingly minimal installation in which an assembly of brand new pedestals is offered to art schools in exchange for their old, worn ones. Over the course of the exhibition, what began as a pristine white accumulation of monumental forms will transform into a nuanced, variegated environment that itself reflects the multilayered, constantly reactive processes of art making.

The 2010 exhibition is not only comprised of work representative of the past five years, but it also fosters a productive workshop in which artists are invited to experiment with new ideas within the building. A number of artists have been commissioned to work in residence at MoMA PS1 to shoot photographs and video, to rehearse and realize performances, and to expand our notions of sculpture, painting, photography, and video-making. Franklin Evans transformed a gallery into a site-specific environment using the walls, floor, and ceiling as a surface for his abstract explorations of the nature of the artist's studio with his "walk-in painting." Utilizing canvas, tape, paper, and printed matter gathered from galleries and institutions that he has visited over the past months, Evans' immersive installation captures the energy of the creative process. A.L. Steiner's photo-collage installation is composed of hundreds of photographs that celebrate an imaginative vision of sexuality. The piece was assembled over the period of time leading up to *Greater New York*, and Steiner remains in residence in the building making use of

studio space. Dani Leventhal made use of studio space in advance of the exhibition to refine her collages and works on paper, and to edit her video works, which involve a rigorous process of compiling and condensing footage. Ryan McNamara uses the exhibition as a platform to invite dancers, both recognized and emerging, to teach him how to dance in various styles. Over the course of the exhibition, artists including Leidy Churchman, Zipora Fried, K8 Hardy, Tommy Hartung, Lucy Raven, Conrad Ventur, Pinar Yolaçan, and others make use of the galleries, as well as other spaces, to test ideas and realize works they could not have otherwise created.

In addition to the 68 artists and collectives that comprise the exhibition, we selected four guest curators—Olivia Shao, Kate Fowle, Cecilia Alemani, and Clarissa Dalrymple—to organize a series of smaller exhibitions that turn over every five weeks. Functioning as a more singularly focused view of new art in New York, the Rotating Gallery welcomes additional curatorial voices, specifically from curators who are not affiliated with larger institutions that have regular gallery space. Similarly, the 5 Year Review space offers an overview of the highlights of art and culture in New York since 2005. The 5 Year Review was assembled through outreach to a number of our colleagues working in New York, asking them to recommend what they personally deemed to be of cultural importance over the past 5 years. Further, MoMA PS1's basement vault was converted into a cinema with daily screenings of film and video works curated by Thomas Beard and Ed Halter, co-founders of Light Industry.

By inviting artists, curators, musicians, performers, and filmmakers to MoMA PS1 to participate in *Greater New York 2010*, we have attempted to represent the broad spectrum of creative practices and types of artistic practice and production existing, commingling, and evolving in New York now.

FRANKLIN EVANS

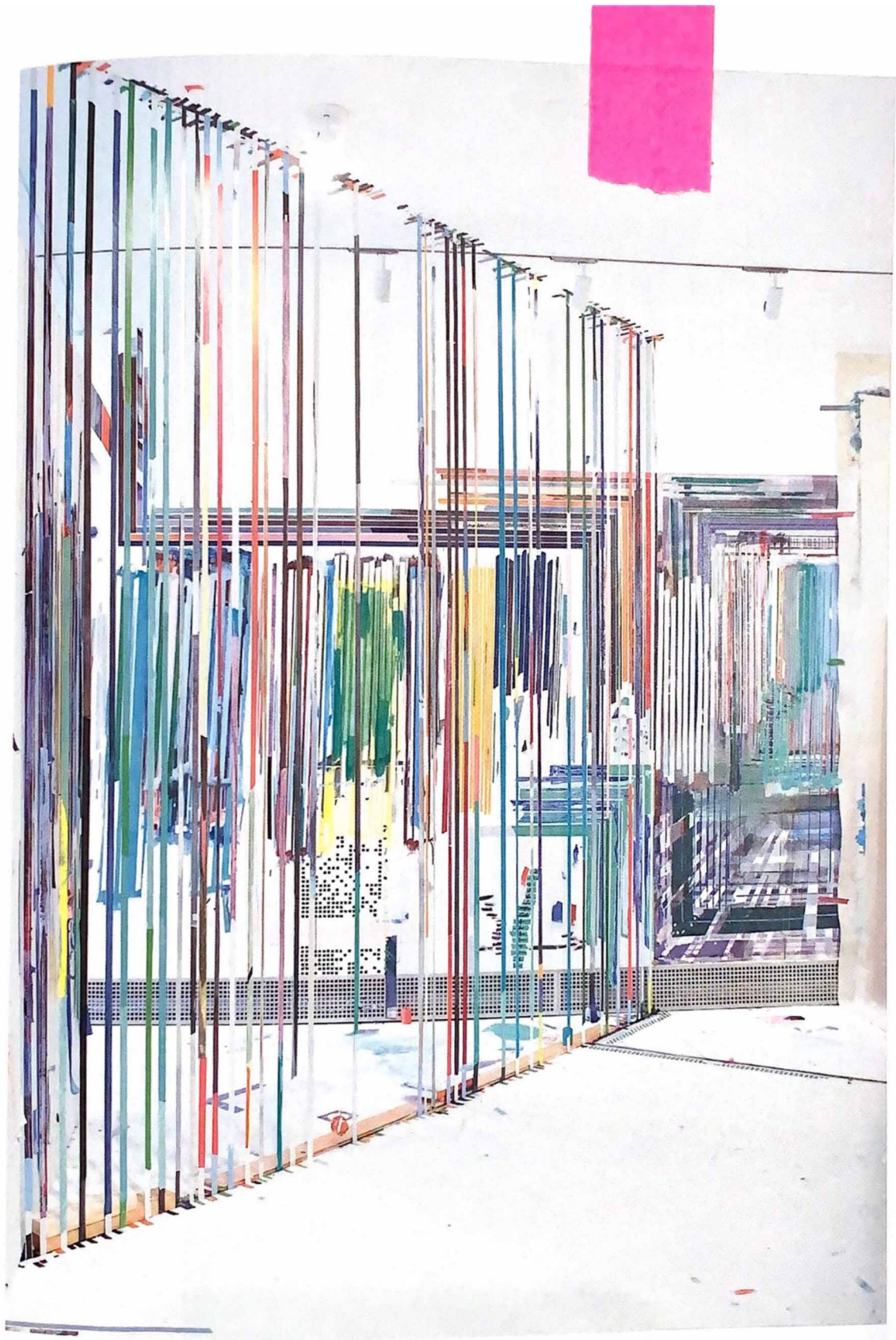
b. 1967

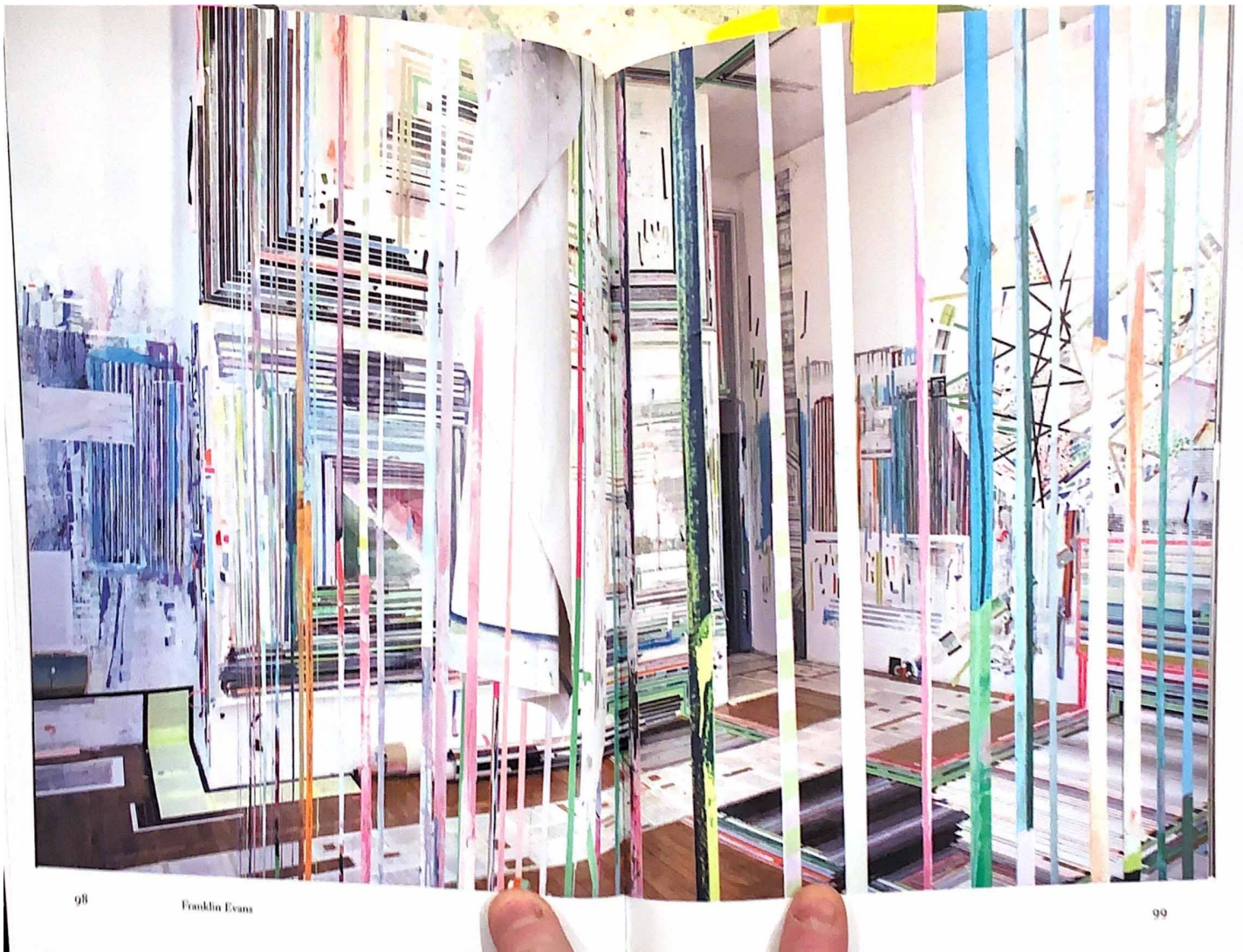
Interested in what he describes as the democratization of product and process, Franklin Evans' installations represent an attempt to probe the nature of the artist's studio. Utilizing a range of materials, including common art supplies such as paint, canvas, tape, paper, and Bubble Wrap, as well as art books and printed matter, Evans creates environments that provide insight into his working process and treat the studio as the site of exploration and possibility. Expanding on his practice as a painter, Evans' use of the studio as the subject of the work itself reflects an interest in the epistemological investigations of conceptual artists such as Mel Bochner, Sol LeWitt, Donald Judd, and Robert Smithson, all of whom he cites as influences. Describing his work as the result of "temporally off-balance" collaborations with past artists and intellectual figures, Evans presents knowledge as something fluid rather than concrete; his installations appear to occupy a transitional state, complicating temporal and spatial arrangements.

In his most recent works, such as the large-scale installation *2008/2009 < 2009/2010* (2009), Evans displays paintings on canvas and works on paper alongside clusters of tape, piles of books, and wall sketches in a labyrinthine arrangement, forcing viewers to navigate the installation and the gallery space rather than to passively view it. Treating the walls and floors as potential painted surfaces, arranging industrial tape into sculptural formations and mesh-like painted screens, and integrating press releases from galleries and art books from his personal studio library, Evans' installations suggest "the not-quite-finished, the in-transition, the nearly-emerging, the slowly-evolving, the near-end, and the move-towards-erasure."

In the installation *timecompressionmachine* (2010), Evans continues to explore temporal shifts, pointing to the emphasis on nonlinear experiences and representations of time in his work. Composed of multiple overlapping pieces with canvas wrapped around walls and tape screens covering layers of process-based painting, the installation thwarts attempts to view it as a complete entity and provides a sense of a work in progress. In producing site-specific environments that only exist for the duration of an exhibition, Evans acknowledges the impermanence of his creations, challenging the common association of painting as a lasting medium.

2008/2009 < 2009/2010
2009
installation view
with *lookbackstage*
and *through-
friedrichsfuture*
mixed media (acryl
ic, painted tape,
thread, watercolor
on paper, books,
text, wood on
floors, walls, ceiling
and window)
dimensions variable
courtesy the artist,
Sue Scott Gallery,
New York and
Federico Luger,
Milan



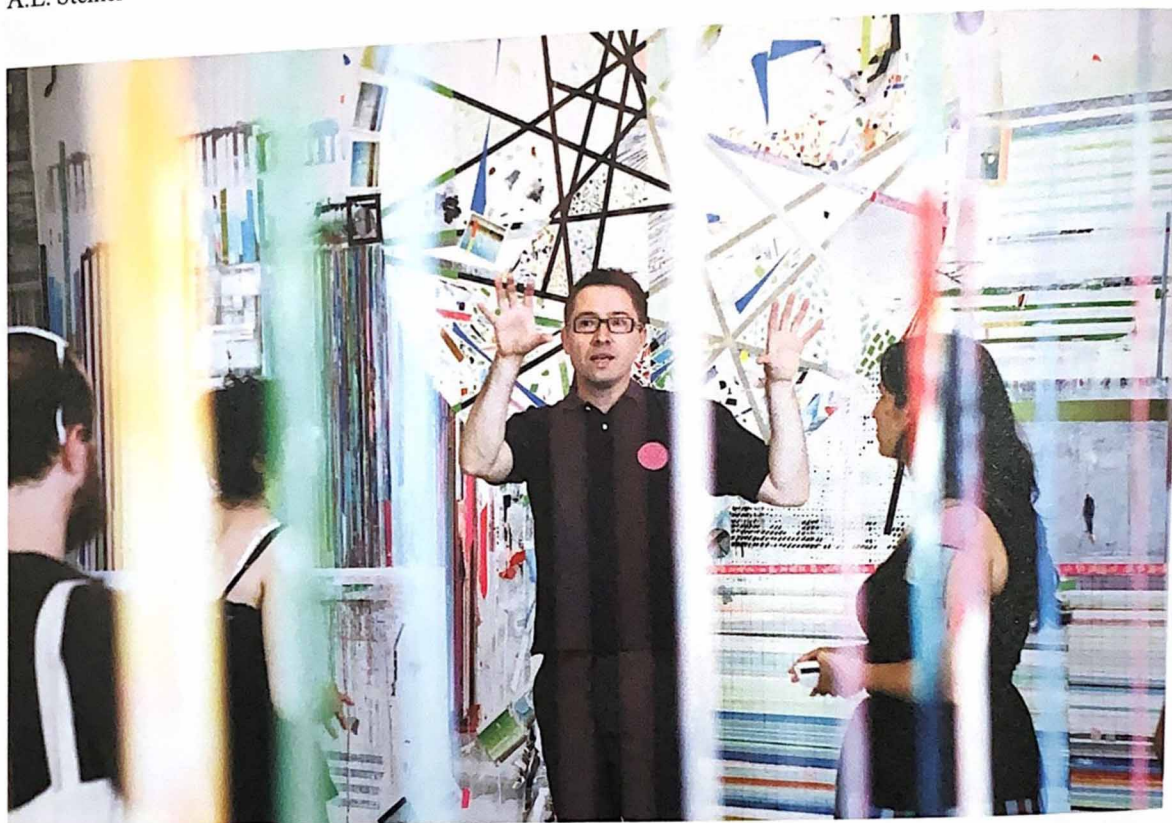




A.L. Steiner



Tamar Halpern and Debo Eilers



Franklin Evans

GREATER NEW YORK
GROUP PORTRAIT



deCordova | Sculpture Park and Museum

PAINT THINGS

BEYOND THE STRETCHER

JANUARY 27—APRIL 21, 2013

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FRANKLIN EVANS

paintthinks, 2013



INTRODUCTION:

PAINT THINGS AT DECORDOVA

Dina Deitch

PAINT THINGS: BEYOND THE STRETCHER examines a recent development of contemporary art that blurs the distinction between painting and sculpture. In doing so, the work on view proposes a breach to the spatial and material limitations of painting while permeating the field of sculpture with issues of color, flatness, and the wall. Using Jessica Stockholder's *Kissing the Wall* series from the early 1990s as a starting point, **PAINT THINGS** articulates a trajectory of 'expanded painting' that is centered specifically on the notion of space—that of the painted thing, the actions that created it, and the architectural container that is the gallery.

PAINT THINGS features eighteen artists working today who oscillate in different ways between the spheres of painting and sculpture. This blurring of media is not itself new—as my co-curator Evan J. Garza so beautifully points out in his essay that traces its roots in post-war American and European art—but has hit a crescendo in today's art discourse. **PAINT THINGS** is not the first exhibition to handle this material either. In 1980, Judith Tannenbaum organized *3-Dimensional Painting* for the Museum of Contemporary Art Chicago, featuring many of the artist precursors to **PAINT THING**—Lynda Benglis and Frank Stella, among many others. More recently, broadening the definition of painting has been the topic of no less than seven gallery exhibitions in the northeast since 2011.¹ **PAINT THINGS**, however, is the first museum exhibition in recent years to examine the distinctly spatial turn in painting, or better still—the painterly turn in sculpture.

"Expanded Painting" is both an idea and a term rooted early in the post-modernist period of the 1960s and 1970s. Whereas FLUXUS artist George Maciunas presented the *Expanded Arts Diagram* in 1966 and Gene Youngblood published *Expanded Cinema* in 1970, it was the art historian and theorist Rosalind Krauss's seminal essay "Sculpture in the Expanded Field" that wends its way, most

deeply, into our contemporary discourse.² In 1979, Krauss famously described the plurality of post-modern sculpture:

Over the last ten years rather surprising things have come to be called sculpture: narrow corridors with TV monitors at the ends; large photographs documenting country hikes; mirrors placed at strange angles in ordinary rooms; temporary lines cut into the floor of the desert. Nothing, it would seem, could possibly give to such a motley of effort the right to lay claim to whatever one might mean by the category of sculpture. Unless, that is, the category that can be made to become almost infinitely malleable.³

She goes on to articulate boundaries for the increasingly formless shape of contemporary sculpture by defining sculpture by its negation—not landscape, not architecture (fig 1).

The lessons of that period—specifically a negation of categorization in art making and with that a distinct sense of pluralism—loom large today. One would be hard pressed to find a working artist at present who focuses on a single medium. We can credit the continued opening of art to the 1990s, a time in which identity politics—topics of queerness, race, gender, class, imperialism, and all forms of social self-identity—came to the fore within the art world.⁴ Artists used strategies from all disciplines, well beyond those of fine art, to critique cultural hegemony.⁵ As such, the decade saw a preponderance of immersive installation art (an outgrowth of sculpture), the emergence of which Nicolas Bourriaud termed Relational Aesthetics,⁶ and that has now given way to a more overtly political and communally-engaged hybrid of art as Social Practice.⁷

Clearly, the field of sculpture has continued a comfortable expansion into the world. And now, it seems to be marching on over into painting.

Painting holds enormous symbolic power. It can stand in as the legacy of art, as a whole, and all of its associations with wealth and social values. Perhaps sculpture has expanded so far that it has decided to now look at art itself, so embodied by painting, as a cultural production ripe for critique. As the essay that follows notes—the image, the pictorial realm, may well be the next frontier for the sculptural imagination.

However, it is not the goal of this introduction to answer such questions, but to pose them. In fact, it is ultimately the artwork that individually responds to these queries.

The artists collected in this exhibition *paint things*. They literally paint things. And by doing so they welcome the notion of the Thing—the object—into the realm of the image and, in the modernist language of a painting, into the flatness that is painting's historical hallmark. But as this exhibition and the recent history of sculpture make evident, the object itself, this Thing, has been questioned for the

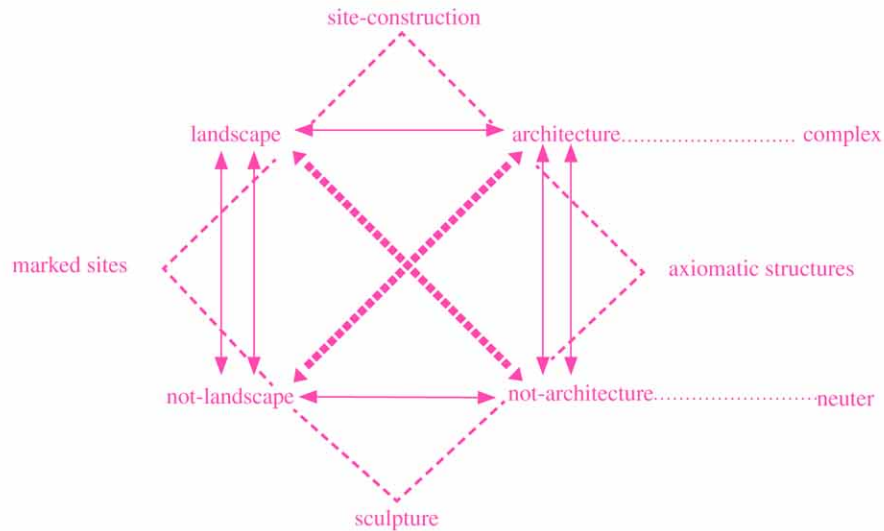


fig. 1
Rosalind Krauss, a diagram of Postmodern sculpture, based on
the mathematical logic called the "Klein group." Rosalind Krauss, "Sculpture
in the Expanded Field," *October*, vol. 8 (Spring 1979), 37.

past century. Thus, the artists in *PAINT THINGS* use everything from Plexiglas, to performances, to slides, to chairs, to the gallery walls and floors to create their paint things. In short, the Thing itself, similar to painting, has its own potency as a symbol—one of heterogeneity or, in simpler terms, of the world.

In his essay, Evan J. Garza carefully traces what Jessica Stockholder notes as "a way of thinking"—that is a view of painting or sculpture that incorporates everything from the early to mid-20th century, particularly the mindsets of Lucio Fontana, Robert Rauschenburg, Niki de Saint Phalle, and Lynda Benglis. By letting in the world, through the inclusion of the artist's body or simply the unorthodox use of the gallery wall, the artists featured in *PAINT THINGS* present us with a continuum from these historical precedents that demonstrates the power of the artistic gesture to impact our view of the world, and vice versa.

This current rise of "painterly sculpture"⁸ or sculptural painting finds its way to deCordova Sculpture Park and Museum at a time when the institution itself has re-asserted its commitment to the Park and the sculpture within it. As New England's largest sculpture park, we are now poised to become its largest center for contemporary sculpture and all the provocative and exciting questions, challenges, and possibilities that status implies.

DINA DEITSCH
Curator of Contemporary Art

NOTES

1—See: *3 DIMENSIONAL PAINTING*, Museum of Contemporary Art Chicago, 1980, Judith Tannenbaum, Curator; *Painting...EXPANDED*, Espacio 1414 Puerto Rico, 2012. Recent gallery shows include (almost all of which were organized by commercial galleries): *Triumph of Painting*, Saatchi Gallery, London, 2009-2011; *Unpainted Paintings*, Luxembourg and Dayan, New York, NY, 2011; *Not About Paint* (curated by Evan J. Garza), Steven Zevitas Gallery, Boston, 2011; and *The Thingness of Color*, DODGEgallery, New York, NY. In the summer of 2012 alone, shows included: *The Big Picture*, Sikkema Jenkins, New York, NY; *Context Message*, Zach Feuer, New York, NY; *Everyday Abstract—Abstract Everyday* (Curated by Matthew Higgs), James Cohan Gallery, New York, NY; *Painting in Space* (Curated by—Tom Eccles and Johanna Burton), Luhring Augustine, New York, NY; and *Stretching Painting* (curated by Veronica Roberts), Galerie Lelong, New York, NY.

2—The term “Expanded Field” has had its own resurgence in recent years. See George Baker, “Photography Photography’s Expanded Field,” *October*, No. 114. (Fall 2005), 120-140; *Architecture in the Expanded Field*, 2012 CCA Wattis Institute for Contemporary Arts, San Francisco, CA; Gustavo Fares, “Painting in the Expanded Field,” *Janus Head* 7, no. 2 (2004), 477-487.

3—Rosalind Krauss, “Sculpture in the Expanded Field,” *October*, No. 8. (Spring, 1979), 30-44.

4—*The New York Times* critic Roberta Smith famously characterized the 1993 Whitney Biennial exhibition (a classic hallmark of a moment) as “a Biennial with a social conscience.” See “Roberta Smith at the Whitney, A Biennial with a Social Conscience,” *New York Times* (March 05), 1993.

5—See *The Interventionists: Art in the Social Sphere*, Mass MoCA, 2004-2005, curated by Nato Thompson.

6—Art that uses human relation and their social context as its point of reference, such as Rirkrit Tiravanija *Untitled (Free)*, 1992 at 303 Gallery in New York, in which the artist converted a gallery into a kitchen where he served rice and Thai curry for free. In this deceptively simple conceptual piece, the artist invites the visitor to interact with contemporary art in a more sociable way, and blurs the distance between artist and viewer. You aren’t looking at the art, but are part of it—and are, in fact, making the art as you eat curry and talk with friends or new acquaintances.

7—See Portland State University’s Art and Social Practice MFA, described as “a unique combination of individual research, group work, and experiential learning. The program’s blend of critical and professional practice, collaborative social engagement, and transdisciplinary exploration produces an immersive educational environment.” (<http://www.psusocialpractice.org/>)

8—Allison Gingeras, “Profile: Painting without Canvas or Sculpting with Paint: Preparatory Sketch for an Exhibition,” *Contemporary Magazine* (http://www.contemporary-magazines.com/profile64_3.htm).



SUPPORT FOR ARCHITECTURAL SUPPORT

Were the canvas or fabric surface to be removed from a painting, all that would remain is a wooden architectural backing. The stretcher. A sculptural and architectural object in its own right. Its purpose is to give the canvas its tautness, to achieve the best possible surface upon which to spread paint. In the case of paintings devoid of fabric, as with a panel, there is still a surface in tow. Color must be pushed around on something (or some thing). What this insists, however, is that the canvas, or painting surface, alone is not enough: painting is inherently reliant on a support. *Then why the need for the canvas in the first place?*

Following the object-centric spatial precedent set forth by women like Lynda Benglis and Jessica Stockholder, **SARAH CAIN**'s site-specific installations of paint and objects reject the tyranny imposed by the confines of a frame. She breaches three-dimensional space and questions the limitations of the wall-hung painting, and her works on site expand the field of the picture well beyond the physical restrictions of the stretcher, onto walls, floors, columns, and entire architectural settings. Filling corners, rooms, and formerly occupied spaces, her rich, colorful, dimensional compositions expose stretcher bars and raw canvas backings, adjoining the painting support with the structural support of the room. Cain's installations effectively use architectural surroundings to *build* space—both real and perceived. These environments of shifting surfaces and chromatic intensities are further grounded in an emotional space navigated by the artist, a “driving force” behind the work.¹⁸

This intuitive understanding of physical conditions is shared by New York-based artist **FRANKLIN EVANS**. Like Cain, Evans' installations impose space upon a given space, rendering entirely new environments from those which already exist. His site-specific installation for the deCordova, *paintthinks* (2013), is lined with makeshift walls of photographic sculpture and bars of colorful, pigmented tape on and around flat, wall-mounted paintings on loose canvas. On the floor in front of them, small areas of laminations, digital prints, and flat trails of books from the artist's library ground the paintings against the walls, carving out walkways for the viewer to navigate the newly designed space. The colorful, painted strips of tape lining the field of the work, and the material joints connecting the floor to the ceiling and the wall, conjure immediate associations with the function of the stretcher: materials and images applied to a flat plane adjoined to a larger architectural frame. Evans converts the support into an extension of the subject.

This concept of presenting the frame as the work itself, shared by a number of artists in *PAINT THINGS*, emphasizes that painting is qualified by something much greater than what is mounted to the surface. The work of Philadelphia-based artist **ALEX DA CORTE** suggests it is how it is mounted. In his recent work, colored metal gridwall panels bracketed to the wall—the kind used in a cheap retail

display—build a literal support for objects and the “picture” placed upon the collective surface. In *Blood Brothers* (2012), diamond-shaped brackets are scattered unevenly behind the mounted grids, functioning as compositional elements alongside silly store-bought items like a porcelain cat, a vacuum-sealed rubber witch finger, and plastic Doritos. Although they would appear as simple knickknacks in any other context, by suspending them against a four-sided, wall-mounted structure, Da Corte imbues the objects with all manner of unexpected painterly understanding. An unraveling nylon cord resembles a brushstroke and paint drips, and plastic toys and differently colored display hooks function as geometric forms in lieu of gestures. Despite its obvious kitsch, the execution is clever, and Da Corte defines the act of painting by simply referencing it with arbitrary objects.

Architectural structures and built environments exist for utilitarian purposes—to reinforce, to divide, to obscure—and for practical purposes, for the utility of life and all the activities performed within those environments. The influence of structures and space on human actions and the body is one of many issues at play in the work of **MIKA TAJIMA**, whose practice is marked by various engagements with sculpture, painting, performance, video, installation, and sound. Riffing off Erik Satie’s *Furniture Music* (*Musique d’ameublement*), a series of recurrent background music compositions, Tajima’s *Furniture Art* series (2011) are also iterated frequently. Using transparent boxes of molded Plexiglas, she inverts the painting site to the interior surface of the plastic structure, reiterating the notion that these compositions are bona fide containers for action and space, with sharp, hard-lined gaps in various pictures revealing the wall or the wooden support behind the work.

Innovative sculptural attempts like these make us question painting’s loyalty to, or need for, the frame and canvas. *Is the surface—by definition—just a façade? Is the canvas also a cloak? What would be lost in its absence? Or gained?* The more we examine these questions, the more our understanding of the canvas and its frame seem quite ostensible. Rhode Island artist **WILSON HARDING LAWRENCE** literally tears the surface (and support) apart in search of its truths. In *Sift* (2010), a tall four-sided form is sanded into a gallery wall so gracefully that the picture plane Lawrence has carved out appears painted instead of stripped. At its base it is flush with the wall, slowly deepening upwards until its sharp corners are half an inch into the drywall. Manmade pockmarks formed by years of screws and hardware replace intuitive and gestural propriety, and ombré washes of white to wood hues in the exposed plywood paneling conjure echoes of Mark Rothko’s gradations of color. In the case of *Grade* (2012), a hanging skin of sliced wall rests on a narrow shelf placed below, which acts as a literal support for the wilted wall. In these works, Lawrence places architecture on equal footing with the work placed upon it (or made from it), and, like painting, makes the support bear the weight of these gestures.

Through innumerable forms, and across several historically disparate disciplines, the collective actions presented by the artists featured in this exhibition

reiterate the most rudimentary impulses of painting and sculpture. Using a vernacular of *things*, these artists solidify the notion that the painting is nothing if not an object, which itself is the result of something built and something performed. It is the product of actions, events, contexts, investigations, and simultaneously acts as a physical container of each. These collective gestures are performed in space, in tandem with histories, architecture, and, above all, with objects. The artists exhibited in *PAINT THINGS: beyond the stretcher* incite questions about what painting really is by citing examples of what it can be.

NOTES

1—Paul Schimmel, “Painting the Void,” *Painting the Void* (The Museum of Contemporary Art, Los Angeles: Skira Rizzoli, 2012), 188. Schimmel states, “...destruction was not just a nihilistic act...destruction was in a dialectical relationship with creation, and the void was a space of potentiality. From the embers of the destruction of the picture plane emerged a medium reborn that powerfully registered the complex experience of living in a world perched on the brink of self-annihilation.”

2—Upon coining the term ‘action painting’ art critic Harold Rosenberg determined the following: “...at a certain moment the canvas began to appear to one American painter after another as an arena in which to act—rather than as a space in which to reproduce, re-design, analyze or ‘express’ an object.... What was to go on the canvas was not a picture but an event.” Harold Rosenberg, “The American Action Painters,” *ARTnews* 51, vol. 7 (1952), 22. See also “The American Action Painters,” *The Tradition of the New* (New York: Da Capo Press, 1960).

3—Jonathan Katz, “The Art of Code,” *Significant Others: Creativity and Intimate Partnership* (London: Thames and Hudson Ltd., 1993).

4—Ibid.

5—“In 1961 I shot at daddy, all men, small men, large men, important men, fat men, my brother, society, the Church, the convent, the school, my family, my mother... I shot

because it was fun and gave me a great feeling. I shot because I was fascinated to see the painting bleed and die. I shot for the sake of this magical moment. It was a moment of scorpion-like truth. White purity. Victim. Ready! Take aim! Fire! Red, yellow, blue, the painting weeps, the painting is dead. I have killed the painting. It has been reborn.” Niki de Saint Phalle. Karl Gunnar Pontus Hulten, *Niki de Saint Phalle: Bilder—Figuren—Phantastische Gärten* (Munich: Prestel-Verlag, 1987).

6—Yves Klein, *Manifeste de l’Hotel Chelsea* (*Chelsea Hotel Manifesto*, 1961), Yves Klein Archives, yveskleinarchives.org/documents/chelsea_us.html. In the 1960s, Klein distanced himself from the painting by directing the paint-covered bodies of nude women across its surface, dubbing the women “living brushes.” Underscoring these actions as performances, these events were scored by live symphonic accompaniments. As such, Klein also chose to separate himself from action painters like Jackson Pollock. In his Manifesto, Klein states, “Many critics claimed that by this method of painting I was doing nothing more than recreating the method that has been called ‘action painting.’ But now, I would like to make it clear that this endeavor is distinct from ‘action painting’ in so far as I am completely detached from all physical work during the time of creation.”

7—Schimmel explains, “Recalling Shimamoto’s performances, in which he hurled bottles of paint or shot pigment from a cannon, as well as Fontana’s experiments, Saint Phalle’s *Tirs* reflect her sense that it was necessary to hasten the death of tradition-

al painting so that something new could be born." Schimmel, 196.

8—Benglis, *Whitney Focus presents Lynda Benglis* (video), Whitney Museum of American Art, New York. <http://whitney.org/Collection/LyndaBenglis/200814/Video>.

9—Clement Greenberg. "Modernist Painting" Forum Lectures, *Voice of America* (Washington D.C., 1960). "Modernist painting shows precisely by its resistance to the sculptural," Greenberg states, "how firmly attached it remains to tradition beneath and beyond all appearances to the contrary."

10—In Roberta Smith's reporting, following *Artforum* editor John Coplans' inclusion of the nude Benglis ad, published for her 1974 exhibition at Paula Cooper Gallery in New York, two of the magazine's famed critics, Annette Michelson and Rosalind Krauss, abandoned their posts. Considered a catalyst for the Benglis ad, artist Robert Morris posed mostly nude and oiled up in a military helmet and thick chains for an ad for his Castelli-Sonnabend exhibition of the same year. That Benglis could incite such hostility while no mention was made of Morris's sexualized gesture seems to affirm the double standard of power in favor of men. Ironically, the photograph of Robert Morris was taken earlier that year by *Artforum*'s Rosalind Krauss. Roberta Smith, "Art or Ad or What? It Caused a Lot of Fuss," *The New York Times*, July 24, 2009. <http://www.nytimes.com/2009/07/25/arts/design/25benglis.html>

11—Yves Klein, *Manifeste de l'Hotel Chelsea*.

12—In her 1993 video *MakeDream*, Donegan dons a tank top and shorts and suspends a tube of paint between her legs, carelessly spewing streams of blue liquid across the floor and walls of an exhibition space by gyrating her hips back and forth. As if pissing or cumming on action painters like Jackson Pollock, Donegan gives the term 'gesture' a sardonic double meaning.

13—Angela Carter. "Pornography in the Service of Women," *The Sadeian Woman and the Ideology of Pornography* (New York: Penguin, 1978). Carter writes, "Man aspires; woman has no other function but to exist, waiting. The male is positive, an exclamation mark. Woman is negative. Between her legs lies nothing but zero, the sign for nothing, that only becomes something when the male principle fills it with meaning."

14—Lawrence Weiner, statement of intent, 1969. Lisson Gallery, London. <http://www.lissongallery.com/#/artists/lawrence-weiner>

15—Zeeya Merali, "Splitting Time from Space," *Scientific American* (September 24, 2009).

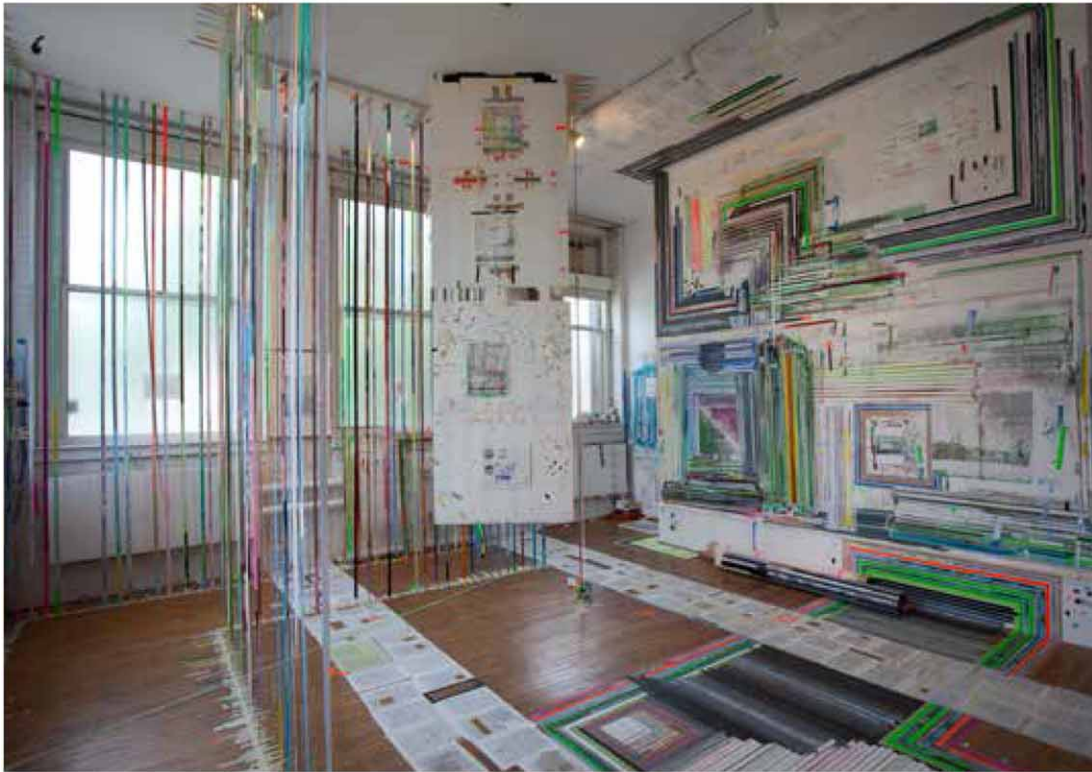
16—In response to Picasso's assessment that any painting contains something worth looking at, Roberta Smith notes, "the idea that every time someone applies malleable color to a small rectangular surface, there will be at least one revealing point of contact is cause for optimism." Roberta Smith, "Finding Something Worthy in Every Find," *The New York Times*, August 29, 2012, C1.

17—Amy Dempsey, *Art in the Modern Era: A Guide to Styles, Schools & Movements* (New York: Harry N. Abrams, 2002), 159. In his 1930 manifesto, *The Basis of Concrete Art*, Theo van Doesburg distanced Concrete Painting from all forms of representation and abstraction as such: "The painting should be constructed entirely from purely plastic elements, that is to say planes and colours. A pictorial element has no other significance than itself and consequently the painting possesses no other significance than itself."

18—Evan J. Garza, "Spotlight: Sarah Cain" *New American Paintings*. Ed. 97 (Boston: The Open Studios Press, December 2011). In an interview with the artist, Cain expressed to me, "It's hard to talk about emotions in work intellectually. I think a lot of people shy away from it. But it's definitely a driving force behind my work... Many times a piece will start in one emotional space and transform into another one. The work is really the translation of emotional space."

FRANKLIN EVANS

timecompressionmachine, 2010



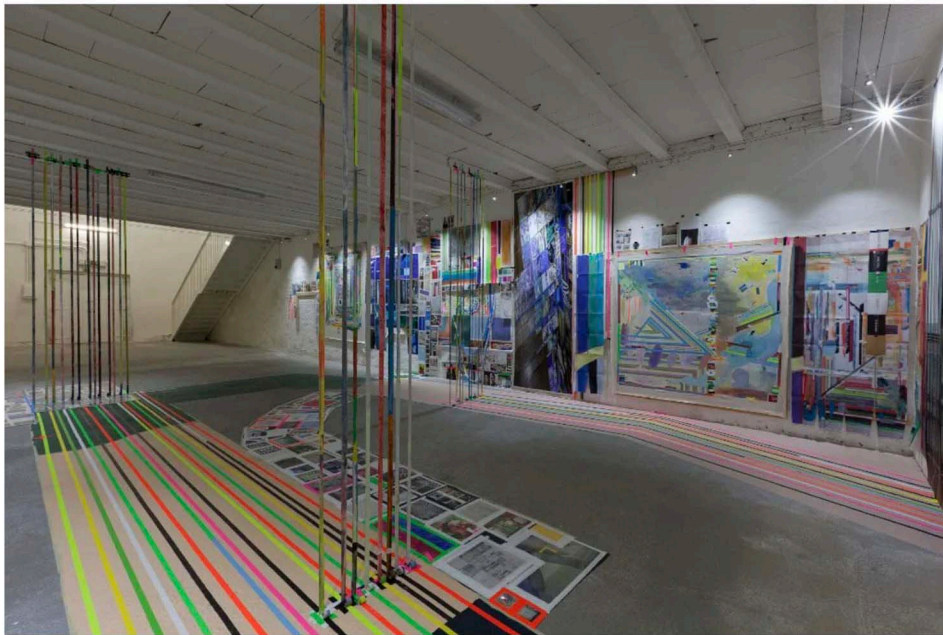
mixed media installation

MoMA PSI Greater New York 2010

Courtesy of the artist and Sue Scott Gallery, New York, NY

Photo: Stuart Stelzer

The Immigrants Experiment 2. Venice 2013



Franklin Evans, *iamyourfuture*, 2013. Site specific mixed media painting installation,

The Immigrants
Experiment 2. Venice.
May 30–July 15, 2013

Giudecca 800/r
30133 Venice
Italy

Featured artists:

Alighiero Boetti / Igor Eškinja / Franklin Evans / Jacob Hashimoto / Radhika Khimji / Gianni Pettena / Luca Pozzi / Giovanni Rizzoli / Richard Prince / Santiago Sierra / Traslochi Emotivi

Very few words have the representative power and the semantic density of the word *immigrant*.

The artistic project *The Immigrants*, created by Federico Luger, takes this word as a point of departure, it starts exactly in this universe of sense that in a few letters delimitates a territory—as a frontier—and at the same time, it suggests a world-other, like a dream.

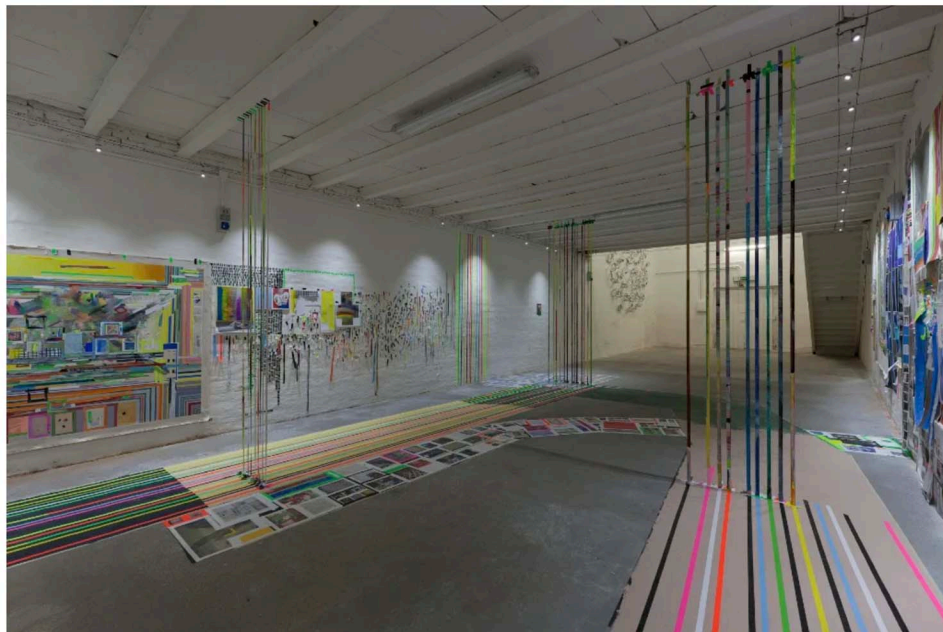
The title *The Immigrants* contains in a few words the invitation to a journey, to imagine a future, the promise of an imagined or imaginary land, the occasion to leave behind the socio-political borders and, may be, the invitation to wear a different mental *habitus*.

As every journey, also *The Immigrants* is a project-in-progress, moved by determination and cleverness to search and build an alternative to already saturated spaces; or simply, the invitation to project a future yet to be designed, without moving from one's own environment, in a play of abandonment and reconquest, of trust and dream.

In this experiment, a group show brings together artists belonging to different generations and nationalities at the Giudecca island, a historic and popular neighbourhood in Venice, creating a sort of terminal, an exchange station in which diverse experiences and visions intertwine, exactly as it happened in harbours over the centuries.

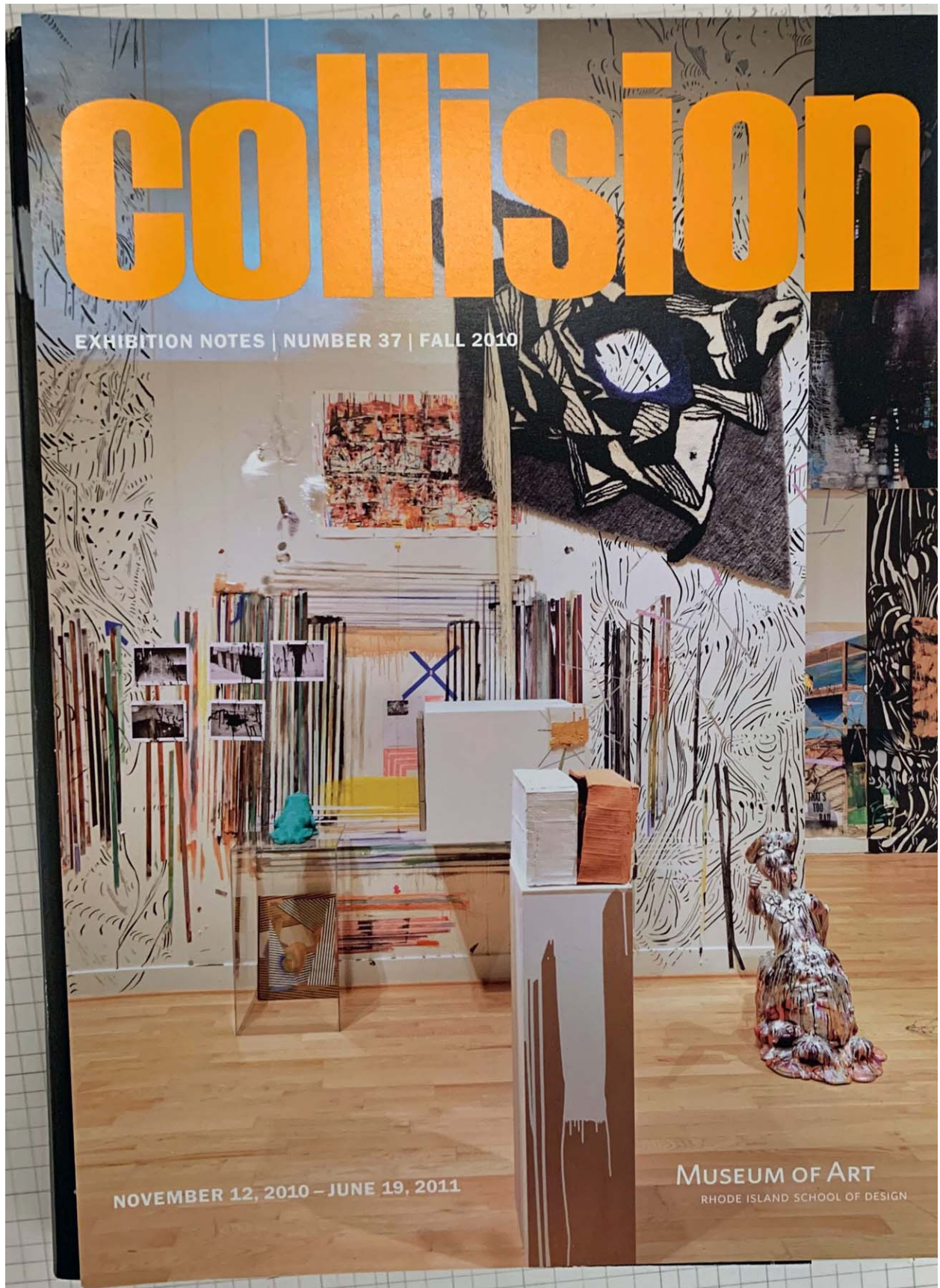
The intention of this experiment is, in fact, to re-read the concepts of border, frontier and belonging. It is not by chance that The Immigrants has as privileged frame the Giudecca island and as hosting space a former distillery, next to Mariano Fortuny's historical workshop. Skimmed by the lagoon, the Giudecca island represents an exceptional observatory to have a kaleidoscopic gaze on the reality of the journey, detached, analytic and dreamy at the same time.

This project has been realized in collaboration with Ghostart, Le Case d'Arte, prometeogallery di Ida Pisani, Studio La Città, and Federico Luger Gallery.



collision

EXHIBITION NOTES | NUMBER 37 | FALL 2010



NOVEMBER 12, 2010 – JUNE 19, 2011

MUSEUM OF ART
RHODE ISLAND SCHOOL OF DESIGN

CAROLINE ACHAI NTRE

French, b. 1969

Visor, 2007

Hand-tufted wool; 60 x 74"

Courtesy of the artist

NICOLE CHERUBINI

American, b. 1970

Corner, 2008

Clay, glaze, crystal ice; 8 x 10 x 8"

Box, Baby Blue, 2010

Clay, glaze, MDF, enamel; 54 x 13 x 10"
(approx., including pedestal)

Box, Auriula, 2010

Clay, glaze, MDF, enamel; 60 x 13 x 10"
(approx., including pedestal)

Box(es), Medallion, 2010

Clay, glaze, MDF, enamel; 56 x 16 x 16"
(approx., including pedestal)

All courtesy of the artist, D'Amelio Terras,
New York, and Smith-Stewart, New York

CARL D'ALVIA

American, b. 1965

Easter Bunny, 2004

Resin; 18 x 9 x 9"

It, 2004

Bronze; 17 x 16 x 17"

Slab, 2007

Bronze; 11 x 45 x 22"

Braid, 2008

Resin; 8 x 21 x 13"

Magic Frog, 2008

Resin; 8 x 10 x 14"

All courtesy of the artist and
Derek Eller Gallery, New York

Installation elements: white pedestals
and Plexiglas vitrines; various dimensions

LUCKY DEBELLEVUE

American, b. 1957

Untitled, 2005

Chenille stems, tinsel stems; 98 x 109 x 101"

Untitled, 2010

Chenille stems, acrylic on paper; 35 x 12"

Untitled, 2010

Chenille stems, acrylic on paper; 40 x 14"

All courtesy of the artist

FRANKLIN EVANS

American, b. 1967

balconyscreen2010, 2010

Acrylic on tape and wall, standard letter-size
printed paper; approx. 13' 11" x 8' 11" x 2' 6";
16' 1" x 9 1/2"

Courtesy of the artist and Sue Scott Gallery, New York

JEFFREY GIBSON

American, b. 1972

All Hail the Collective Failure, 2009

Mannequin, urethane foam, oil, spray paint,
fake gold chain; 50 x 40 x 48"

Numb Witness, 2009

Mannequin, urethane foam, air-dry clay,
African mask, oil, spray paint; 40 x 28 x 48"

Sum of Parts, 2010

Runaway, 2010

Edge, 2010

Slippage, 2010

Blender, 2010

Backward Vision, 2010

More Often Than Not, 2010

Envelope, 2010

Acrylic, oil, and spray paint on linen;
each 21 x 16 1/2"

Untitled, 2010

Digitally printed vellum posters; 18 x 24" each;
overall dimensions variable

All above courtesy of the artist and Samson, Boston

BetaPlay, 2010

Acrylic, oil, and spray paint on linen; 21 x 16 1/2"

Collection of Steve Corkin, Boston

Looped, 2010

Acrylic, oil, and spray paint on linen; 21 x 16 1/2"

Collection of Evan J. Garza, Hyde Park, MA

SUSAN JENNINGS

American, b. 1964

Flow(er), 2010

Color video, 29 min.; sound (by SLINK MOSS),
6:29 min.; mixed-media collages and sculpture:
crystals, fabric, feathers, adhesive, holographic
Mylar, bells, tape, wire, glass, sequins, plastic;
dimensions variable

Courtesy of the artist

MICHEL MAJERUS

Luxembourgeois, active in Germany,
1967–2002

What Looks Good Today Might Not

Look Good Tomorrow, 1999

Enamel on wall; approx. 21 x 34'

Courtesy of Estate of Michel Majerus
and neugerreimschneider, Berlin

MARILYN MINTER

American, b. 1948

Green Pink Caviar, 2009

Color video, 7:45 min.

Courtesy of the artist and Salon 94, New York

JOYCE PENSATO AND CHRISTOPHER WOOL

American, b. 1941; American, b. 1955

Untitled #1–5, 2010

Enamel on black-and-white inkjet prints;
5 prints, 8 1/2 x 11" each

Courtesy of the artists, Friedrich Petzel Gallery,
New York, and Luhring Augustine Gallery, New York

ERICA ROYER

American, b. 1982

Untitled, 2005

Oil, acrylic, and house paint on canvas;
40 1/2 x 60"

No Title, 2005

Oil, acrylic, and house paint on canvas;
31 1/2 x 52 1/4"

No Title, 2007

Tempera and ink on paper; 30 x 44 1/2"

All courtesy of the artist

JACKIE SACCOCCIO

American, b. 1963

One to One, 2010

Oil and mica on linen; three panels;
108 x 80", 108 x 60", 108 x 40"

Courtesy of the artist and Eleven Rivington, New York

JACKIE SACCOCCIO AND NADER TEHRANI

American, b. 1963; Iranian, b. 1963

Tight Imprisonment, 2010

Vinyl, India ink, and thread; 21' 9" x 42'

Courtesy of the artists

LAURA STEIN

American, b. 1962

Collision + + x +, 2010

Vinyl decal; 100 x 10"

room with a view, 2007/10

Rocks and adhesive Mylar; various dimensions

Both courtesy of the artist

DOUG WADA

American, b. 1964

Better Than Honor, 2008

Oil on linen; 35 x 80"

Courtesy of Marlborough Gallery, New York

KEVIN ZUCKER

American, b. 1976

(featuring first-year RISD painting MFA candidates Hilary
Doyle, Anthony Giannini, Rachel Klinghoffer, Francisco
Moreno, Kimo Nelson, Arthur Peña, Michelle Rawlings,
Astrid Toha, Page Whitmore, and Bruce Wilhelm)

Collision I, 2010

Screen print, watercolor, and pencil on canvas
with additions; 76 x 55"

Collision II, 2010

Screen print, watercolor, and pencil on canvas
with additions; 76 x 55"

Both courtesy of the artist and
Greenberg Van Doren Gallery, New York

ALSO ON VIEW Time-lapse video by Erik Gould
documenting the exhibition installation



introduction **judith tannenbaum**

RICHARD BROWN BAKER CURATOR OF CONTEMPORARY ART

Collision is an experiment in exhibition-making. It began when painter Jackie Saccoccio invited a group of artists (seventeen, including herself) to contribute works of their own choosing to a show in which paintings, sculptures, photographs, drawings, prints, videos, and various hybrid forms would literally collide: butting up against each other, overlapping, and even altering one another in an improvisatory fashion. Depending on their placement in the gallery as determined by the individual artists, the works could become entirely subsumed in the larger communal cacophony.

Most often group exhibitions in museums are conceived and organized by a curator, who selects the works of art and decides how they will be displayed in the gallery space. If the exhibition includes living artists, the curator consults with them about requirements for presenting their individual work, but the overall installation is determined by the curator. In the case of *Collision*, the RISD Museum took a leap of faith, giving up a significant amount of its normal control, as the exhibition became a collaborative effort among Saccoccio, the participating artists, and the RISD Museum's staff. Several artists added another layer of collaboration by inviting still more artists to assist them in making their works for the show.

Letting go of control is not always easy. *Collision* is a good exercise in going with whatever happens, the end result being like a conversation with a group of people in a noisy place. Some things are heard, some things get lost—and either is okay. [LUCKY DEBELLEVUE]

The RISD Museum has a tradition of inviting artists to “guest curate” exhibitions going back to Andy Warhol's legendary *Raid the Icebox I*, in which the artist made a wonderfully quirky selection and installation of objects from the Museum's storage vaults in 1969. More recent examples of artists creating exhibitions here by juxtaposing their own work with objects from storage include Jim Isermann's *Logic Rules* (2000), Betty Woodman's *Il Giardino dipinto* (2005), and Carl Ostendarp's *Pulled Up* (2009), while projects by David Wayne McGee and Alexis Rockman featured their own paintings placed within the context of the Museum's permanent



Blue Balls, installation view, Art Production Fund LAB, New York, 2008
PHOTO BY DOUG WADA

collection galleries. *Collision*, however, represents the first time an artist has invited other artists to participate in creating a group exhibition at the Museum.

The contributing artists represent a range of generations as well as varied aesthetic interests and disciplines. Some know each other well while others met for the first time during the making of *Blue Balls*, a precursor to *Collision* that Saccoccio organized in New York in 2008. *Collision* also reveals the rich cross-fertilization that occurs between the school and the museum at RISD. Six of the artists in the show are RISD alumni, including Saccoccio, who has also taught here part time, and RISD students assisted Saccoccio and the Museum crew during the installation. Nicole Cherubini made her pieces for the show during a visiting artist gig in the Ceramics Department this fall, and Kevin Zucker, a professor in the Painting Department, invited a group of graduate students to add their own marks to two of his works in the exhibition. The public was able to observe the progress of the installation, and in some cases the very realization of the works directly on gallery walls or floor. The cumulative process of the three-week installation period is documented by time-lapse photography shown in the exhibition space throughout its duration.

We are exceedingly grateful to Saccoccio for the expansiveness and ambition of her vision—and for her considerable organizational ability. Whether functioning as artist, curator, or something else that doesn't have a name, in *Collision* Saccoccio provides us the opportunity to experience an overload of works by an exciting group of artists who have come together to create something that is more than the sum of its individual parts.



The true interdisciplinary nature of the show is unique; boundaries were broken down as things spilled and tumbled over one another. It was much like the Baroque era, in which the architecture oozed into and onto sculpture and mutated into painting, floors, and ceilings. [CARL D'ALVIA] *Collision* exaggerates a concern of my own practice, which is to work between open and closed systems for arriving at both material form and thought. It forces me to more consciously look both ahead and behind. [FRANKLIN EVANS] I leave open-ended possibilities in hopes that someone else will come in and add to, complete, or complicate my fragment. It's like a game of *Mad Libs*. [JEFFREY GIBSON] There is something about *Collision* that feels very connected to this moment as a citizen on the planet. We all depend upon breathing the same thin layer of atmosphere, and each person's gesture or action contributes constantly to creating a new atmosphere. [SUSAN JENNINGS] Yesterday I lay on the studio floor on a lovely warm chunk of polystyrene watching Wong Kar Wei's *Fallen Angels* on my laptop, and all the while it was growing dark and I lay on the floor dozing a little. Now and then I heard a telephone ring.... The mood of the film was very close to how I might observe myself from the outside, lying here, alone and with this sprawling city all around me. [MICHEL MAJERUS*] The structure of this show pushed me out of my comfort zone. My tendency is to micro-control the context. However, I really respond to the interdependent aspect of *Collision* and how it values the "whole" without sublimating each individual contribution. [LAURA STEIN] The spatial matrix that I created for Jackie's wall drawing extends the logic of the existing attributes of the space with the aim of offering a conceptual platform for differences—framing the many artists' sensibilities within that matrix. [NADER TEHRANI] The control I exercise in selecting the artists and providing thematic and visual frameworks for them to add to is intended to mark and mirror the balance of agency to instrumentalization generally at work in the production, distribution, and reception of art. [KEVIN ZUCKER]

*E-mail to Heike Föll, 10.4.01. Translated by Michael Hulse; in Joachim Jäger, ed., *Michel Majerus: Los Angeles* (Cologne: Walther König, 2004), back cover.

the visible is merely a portion of the creative act jackie saccoccio

Taking its cue from indie music and film, *Collision* invited seventeen visual artists to self-curate and self-install their work in the RISD Museum. Within this DIY framework, the exhibition functions like an improvisatory piece of music. Rather than one curatorial force creating neat relationships between works, artists make their own associations in situ as they pair, add to, or cover the walls, floor, and works of others. In addition to being self-directed and collaborative, the exhibition extends the studio process into public view over its three-week installation period. A looped stop-frame video of the installation process accompanies the exhibition, reminding the viewer that the visible is merely a portion of the creative act.

Context is everything; when one art piece is placed adjacent to another it completely changes the meaning of both. [MARILYN MINTER]

Collision is a reinvention of *Blue Balls*, the 2008 inaugural exhibition at Art Production Fund's LAB in New York, which featured the same group of artists (minus two). For both exhibitions, each artist received an identical set of informal guidelines that began with a description of the gallery space and an invitation to consider the space as the exhibition's first participant. Each artist was given a few days to come to the gallery and install. Those scheduled early in the installation period had the advantage of more space to choose from, but they also had to be willing to have their works covered or destroyed by succeeding artists. Artists were given the choice to make their work directly in the gallery or to choose a preexisting piece with the space in mind. For *Collision*, artists who couldn't travel to the RISD Museum to install their work in person guided their works' placement virtually, through Skype and in response to digital photos.

Space predictably had an effect on the works selected and made and on the shows' overall impressions. For *Blue Balls*, a seductive layout (the show was viewable only through a glass façade) inspired themes of desire and denial. Installed over a five-week period, the "finished" exhibition lasted only a few days. For *Collision*, the Lower Farago Gallery and its surrounds suggested themes to build upon. Situated at the Benefit Street entrance, the gallery functions as a transitional area from exterior to interior, with a short flight



Collision, installation views, RISD Museum of Art, 2010

PHOTOS BY MICHAEL MERGEN (TOP, MIDDLE) AND JACKIE SACCOCCIO (BOTTOM)

of slate stairs inside echoing another set of stairs that leads to a grassy area outside, separated by a steel-and-glass façade. The space is rife with multiple vantage points, means of entry and egress, and reflective surfaces.

The viewer's introduction to *Collision* occurs before entering the museum. Laura Stein's *Collision + x +*, 2010—a totemic sign emblazoning the exhibition title and artists'

names in shimmering layers of type across the museum's exterior—reflects the raucous conceptual and physical nature of the works to come. Inside, the installation plays out as impromptu performance, relying on the integrity and strength of each individual artist while at the same time foregrounding relativism. Michel Majerus's wall painting *What Looks Good*

Today May Not Look Good Tomorrow, 1999, provides something of an anchor, but the sheer number and variety of images and textures swarm the viewer as a collective unit even as shards of decipherable notations parse out individual works.

Collision is a visual feast, and excess is in fact the focus of several artists' works. Marilyn Minter willfully brings the over-sexualized nature of commercial advertising to the level of the grotesque in the video *Green Pink Caviar*, 2009. Doug Wada's *Better Than Honor*, 2008, is a hyper-realized temporal investigation of autumn conveyed through reflections on plastic trash bags. Christopher Wool's stark photographs

of detritus shot in Marfa, Texas, combine forces with Joyce Pensato's signature drips, the residue of her muscular paintings. Erica Royer's dense abstractions echo the overabundance while Kevin Zucker invites RISD MFA painting candidates to pile on their own excess to his painting structures.

I was surprised by the unfolding of meaning in both my own and others' work in the context of the show. The layering of works creates a unique energy—simultaneously measured and spontaneous. [DOUG WADA]

Collision's artists frequently undermine the historical conventions of their craft in order to catapult it forward. Caroline Achaintre's tufted wool *Visor*, 2007, is hooked rug-making as extreme sport. In her mesmerizing glazed-clay sculptures, Nicole Cherubini boldly challenges the categorization of ceramic vessels as solely utilitarian. In his mazelike installation, Carl D'Alvia elevates the pedestal to art object and architecture as his work metastasizes off of walls, multiplies, and finally morphs under a coating of finely crafted bronze "hair" in *Slab*, 2007.

Several artists manipulate peculiarities presented by the architecture to form their contributions to *Collision*. Franklin

Evans's *balconyscreen* 2010, 2010, a dazzling chromatic screen of mixed media, tape, and paint, flows from the balcony in an elongated Piranesi-esque downpour. His work creates a scrim through which to view Jeffrey Gibson's wall of lively, graphic, taped, sprayed, and painted canvasses. In *Tight Imprisonment*, 2010, a collaboration between Nader Tehrani and myself, parameters for improvisational inking and hand-cut vinyl strips are based on the exposed ceiling structure. Susan Jennings's dystopic light projection, *Flow(er)*, 2010, presents a kinetic surge amid anything that might be called static. Lucky DeBellevue's *Untitled*, 2005, a collection of ephemeral chenille stems, refracts light and casts shadows back into the mass of works across the wall.

Taken as a whole, the works in *Collision* recall Robert Rauschenberg's famous observation that "there is no reason not to consider the world as one gigantic painting." In its excess and experimentation, *Collision* suggests that contemporary artists are revisiting and reinventing the idea of the "gigantic painting" as a way of processing the 21st-century world. The artists I invited to participate all reach beyond the boundaries associated with their materials and imagery, a common quality that I hoped would break down physical limitations, encourage pairings and layering, and evoke a sense of open-endedness. The results were far beyond anything I could have anticipated.

An exhibition of this sort could not be realized on this scale without many hands and minds. Led by the visionary curator Judith Tannenbaum, the institution-wide support at the RISD Museum of Art has been extraordinary. Judith's faith and commitment to this project exemplifies the unexplored possibilities for university museums to flourish in all times as sources of growth, experimentation, and education for their communities. Sincere thanks also to Director Ann Woolsey and the entire behind-the-scenes crew: Michael Mergen, Tara Emsley, Stephen Wing, Laura Ostrander, Michael Owen, Kristin Samuelson, Cathleen Joyce, Matt Bevilacqua, Will Reeves, Jennifer Liese, and Julie Fry. Special thanks to the Estate of Michel Majerus and neuggerreimschneider for their help in having Michel's work be part of this exhibition and to Doreen Remen and Yvonne Force Villareal for their enthusiasm in both stagings of this exhibition. Finally, I would like to extend my deepest gratitude to all the artists for their ongoing camaraderie and willingness to experiment for this exhibition and especially to my husband, Carl D'Alvia.

Edited by Jennifer Liese
Designed by Julie Fry
Photography by Erik Gould
(unless otherwise noted)
Printed by Reynolds DeWalt
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Rhode Island School of Design

MUSEUM OF ART
RHODE ISLAND SCHOOL OF DESIGN

007

EL MUSEO'S 5TH BIENAL

EL MUSEO DEL BARRIO, NYC
JULY 24, 2007–JANUARY 6, 2008

INSTITUTO CERVANTES NEW YORK
SEPTEMBER 13, 2007–JANUARY 6, 2008

Curated by
Elvis Fuentes and E. Carmen Ramos
with Rodolfo Kronfle Chambers

the(S)files



INTRODUCTION

El Museo's Bienal, *The (S) Files*, is an exciting endeavor that is received in each edition with increased enthusiasm by artists, critics, gallery owners, and art collectors in New York. In just one decade, this project, which has been nurtured and shaped through its first four editions by Deborah Cullen, Director of Curatorial Programs of El Museo del Barrio, has established itself as a launching pad for new and emerging Latin/o artists. At the same time, it recognizes the contribution of our community to, and encourages dialogue with, the wealth of the city's art scene.

The Bienal, therefore, is a strategic project for our institution since it benefits a growing number of artists and contributes in a crucial way to the development of their careers and their insertion into the art world, whether it be institutionally or in the galleries. Until now, the Bienal has presented 118 artists, many of whom are now among the most innovative and interesting in the local and international art scene.

These tangible results and El Museo's visibility have been responsible for the growing number of unsolicited proposals, which secures the future of the Bienal that has expanded considerably. For this edition of *The (S) Files*, organized by Elvis Fuentes, Associate Curator of El Museo, and Carmen Ramos, an Assistant Curator of the Newark Museum, more than 250 files from our Artist Archives were reviewed. The final selection includes 51 artists, the highest number to date.

Following the success of the guest country—Puerto Rico was chosen for the last Bienal—this year we've developed a collaboration with Ecuador, reciprocating the invitation received by El Museo to send representatives from the United States to the *Bienal de Cuenca*. During that event we presented projects by the Puerto Rican artist Carlos Fajardo and by the caraballo-farman duo, who participated in El Museo's 2005 Bienal. On the other hand, Rodolfo Kronfle Chambers, a curator based in the cosmopolitan port city of Guayaquil, one of the most dynamic art scenes in that country, put together a project called *Ecuador: Life at Its Purest*, which gathers the work of five artists. The selection focuses on the motif of the natural landscape as a way to approach various topics in Ecuador's recent history.

Coincidentally, the curators noticed that nature is one of the recurrent themes, something they have dubbed "A Wild Eye." Other important topics are the cult of hypermasculinity, violence and the risk of war and of extreme sports, which have been suggestively labeled "Adrenaline," and the public dimension of art, both in its capacity to approach hot social and political topics and the way in which these are approached—hence the importance of communication and translation in many of the pieces—as well as in the acknowledgement of the tradition of art history as a repository from which artists draw concepts, techniques, and even formal motifs. This topic has been entitled "Art Agora," referring to the Greek public square where the problems of the Republic were debated. The essays by Fuentes and Ramos elaborate on the interpretation of specific pieces in this framework.

The growth and reach of the Bienal has made it possible to go beyond the physical boundaries of El Museo, and, for the first time, we have partnered up with another institution, the Instituto Cervantes New York, whose visionary director, the writer Eduardo Lago, warmly welcomed the proposal. Instituto Cervantes has been known for developing projects that are geared towards strengthening an expanded notion of "hispanidad," which embraces all of us. I want also to extend my thanks to their Director of Culture, Juan Blas Delgado, for this joint effort.

Alongside the exhibit that will be open to the public from July 25, 2007 to January 6, 2008, first-rate educational and cultural programming activities will be held, which include performances, video and film screenings, panels, and a series of conversations with artists we have titled "Voces." All this is due to the dedication of Helena Vidal, Director of Education, and her team, in particular, Gonzalo Casals, Public Programs Coordinator, as well as Donna Podhayny, Professional Development and Family Programs.

None of this would have been possible without the generous support of our sponsors, most particularly Altria Group, Inc., Bloomberg LP, the Jacques and Natasha Gelman Trust, The Greenwall Foundation, Peter Norton Family Foundation, Angel Collado Schwarz/Fundación Voz del Centro, and the National Endowment for the Arts. My special thanks go to Mary McCaffrey, who brought together an important group of enthusiastic collectors into El Museo's Contemporary Art Circle, including latincollector.

We are appreciative of the support of MetLife Foundation, which allows free entry for our growing public to El Museo's Bienal and all related programs, whose overall development is made possible through the crucial aid of the New York State Department of Cultural Affairs as well as the New York State Council on the Arts. Last but not least, we wish to note that the concurrent satellite presentation of a segment of El Museo's Bienal at Instituto Cervantes New York has been made possible by their funder, BBVA.

Finally, I thank the entire team at El Museo, whose dedication and devotion have allowed us to continue working even as we carry out major renovations to our facilities. I invite everyone to enjoy this Bienal and to look forward to the next one that will take place in the new and better conditions offered by our exciting capital project.

Julián Zugazagoitia, Director

AMERICAN ART WITHOUT BORDERS: THE (S) FILES BIENNIAL 2007

Since the decline of multiculturalism and rise of what we might call the current post-identity moment, it has become routine to ponder the future of the culturally-specific exhibition, and by extension, institution.¹ If the art world has become more global in perspective, more willing as Gerardo Mosquera has noted, to accept alterity,² then have culturally-specific institutions like El Museo del Barrio become obsolete? *The (S) Files* was designed eight years ago by Deborah Cullen, El Museo del Barrio's Director of Curatorial Programs, as a way to increase the institution's stakeholders and simultaneously serve the increasing ranks of Latino and Latin American artists in one of the most international cities in the world, New York. As a biennial, the exhibition was never meant to offer a unified thesis on the state of Latino and Latin American artistic production, but rather, re-define these categories, if you will, as boundless.³ Exhibitions of this kind—which assert identity as a question mark, if at all—are viewed by some as a kind of paradigm shift in the ways in which alternative museums explore the relationships between race, ethnicity and art.⁴ Far from a dramatic shift, *The (S) Files* is actually more of an extension of a trail-blazing mode of cultural practice. Since its founding, El Museo del Barrio has presented, studied, and collected work of artists who often fall into multiple national or hybrid cultural categories. Indeed, hyphenated art institutions were global—defined then as bi-cultural, Nuyorican, Chicano, etc., and now as multi-cultural, bi-racial, diasporic, or transnational—before global was in vogue.

Several artists employ a semi-figurative and non-objective visual language, as well as non-traditional materials to address memory, culture and personal experiences. **Courtney Smith's** semi-functional furniture, which recalls Hélio Oiticica's box bolides, combines severe geometry and the unpredictability of nature and chance. **Franklin Evans's** expansive wall composition—beautiful, messy and destructive—blends painting, drawing and mixed media as a meditation on hybrid, miscegenated cultures. **Lisette Morel** transposes experience and her negotiation between cultures into large, abstract wall drawings created by the push and pull of her moving body against wall and floor surfaces. **Melissa Calderón's** delicate, ephemeral soft sculpture made of hundreds of interconnected pieces of facial tissue tackles the limitations of Latina gender roles that pass as tradition in a diasporic context. Taken from her ongoing *Pobrecita* series, this sculpture employs a material associated with pity and sorrow to construct a cascade of human emotions, which in the end are a weightless barrier and construct.

The artists in this biennial exhibition—whether they hold blue, United States passports or green cards—respond to the issues of their times, (trans)national environments, cultural heritage, and personal history, and contribute to the vitality of the American art scene. In part, we should wish them the fate of earlier artistic “immigrants”—such as Joseph Stella (born Italian), Mark Rothko

(born Russian), Hans Hoffman (born German and emigrated to the United States at age 52), and even Andy Warhol (first-generation son of Austrian-Hungarian immigrants)—most who were easily absorbed into the American art camp. Perhaps their acceptance had something to do with their pre-and post-war times, their significant artistic achievements, or maybe their invisible whiteness, which to a large extent erased their ethnicity. Whether seen as (North) American or not, the artists of *The (S) Files* create exciting new work that belongs just as much to New York and New Jersey, as it does to Quito, Buenos Aires, Bogotá, San Juan, Santo Domingo, Santiago or Havana.

By E. Carmen Ramos
Assistant Curator for Cultural Engagement
The Newark Museum

FRANKLIN EVANS (1967; RENO, NV)

In *Regeneration: Franklin Garcia*, I address the impossibility of occupying a singular place of being. As a mixed-ethnicity artist, I wonder whether—like the double-figure repeated throughout this work (which is a mutation of a Mesoamerican god)—I may be seen as one person with two or more identities, recombinant, fragile, decaying, transient.

En Regeneration: Franklin Garcia (Regeneración: Franklin Garcia), abordo la imposibilidad de ocupar un único lugar de ser. Como un artista de origen étnico mixto, me pregunto si podría, como la figura repetida a lo largo de la obra (mutación de un dios mesoamericano), ser visto como una sola persona con dos o más identidades, recombinantes, frágiles, en descomposición y transitorias.

EDUCATION EDUCACIÓN

1993 MFA-Painting, University of Iowa (Iowa City, IA)

1989 BA, Stanford University (Stanford, CA)

SELECTED EXHIBITIONS

EXPOSICIONES ESCOGIDAS

2007

manscape, Federico Luger Gallery (Milan, Italy) *

watermoreorless, Gregory Lind Gallery (San Francisco, CA) *

2006

Art on Paper 2006, Weatherspoon Art Museum (Greensboro, NC)

play/work/space, Katharine Mulherin Projects (Toronto, Canada) *

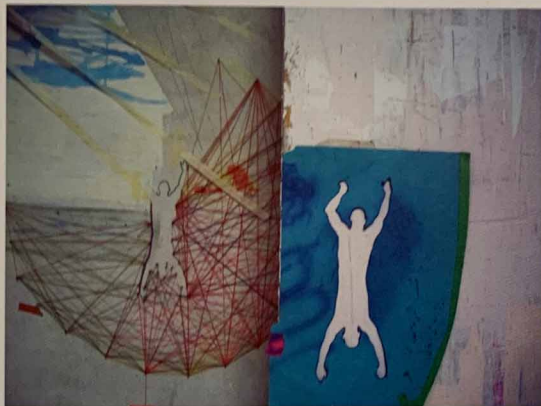
Franklin Evans, Katia Santibanez, Emilie Clark, Morgan Lehman Gallery (Lakeville, CT)

2005

freakout, Jeff Bailey Gallery (New York, NY) *

LineAge: Selections Fall 2005, The Drawing Center (New York, NY)

The Zine Unbound, Yerba Buena Center (San Francisco, CA)



Regeneration: Franklin Garcia
(*Regeneración: Franklin Garcia*), 2007
(detail)

Site-specific mixed media installation
124 x 96 x 96 inches
Courtesy the artist and Jeff Bailey Gallery, NY



Metaphysics of Youth



A cura di
Luigi Fassi e Irina Zucca Alessandrelli

ARTENOVA-FUORIUSO

Artists and works

Roberto Ago
Ines Botelho
Peter Brown
Franklin Evans
Matias Faldbakken
Carl James Ferrero
Charles Foos
Linda Fregni Nagler
Nicola Gobetto
Sara Greenberger Rafferty
Butt Johnson
Ryan Johnson
Tellervo Kalleinen
Oliver Kochta Kalleinen
Mckendree Key
Seb Koberstadt
Kristine Kursisha
Cristobal Lehyt
David Lieske
Tricia Mclaughlin
Allison Moffett
Martin Pfeifle
Mark Raidpere
Lucy Raven
Jani Ruscica
Jari Silomaki
Mary Temple
Rohan Wealleans

Maggio 2006

Ex Mercato ortofrutticolo, Pescara

Artists and works

Metaphysics of Youth is a project of common research that resulted from a continuing exchange of information between United States of America and Northern Europe. Among the driving forces of the exhibition there is just the desire to get together thematically two continental scenarios so different and far away from one another.

and cartoons, jujus beloved by young people. So we see a group of Smurfs or an alien with a dental appliance depicted in the cinquecento style, within a mix of youth's cults that come out from the paper little by little. References to the American music culture of the '70 and the youth protest come out unexpectedly from the animation by Lucy Raven, that apparently seems to be focused on weather forecasts.

The enlarged photocopies of drawings by Cristòbal Lehyt, resembling big pieces of a puzzle, hint at different kind of uneasiness related to growth, and point to the image of the self as seen both from the inside and the outside. So all the doubts about one's own identity stand out like fresco paintings on the wall, or like sketches on the pages of a diary. Thanks to their glowing colours, the watercolours by Franklin Evans leave any figurative references and become a liberating burst of colours that extend as far as the eye can see, like a highly decorated magic carpet ready to fly over the world.

The curators



FF watermoreorless

2006

76 x 56 cm

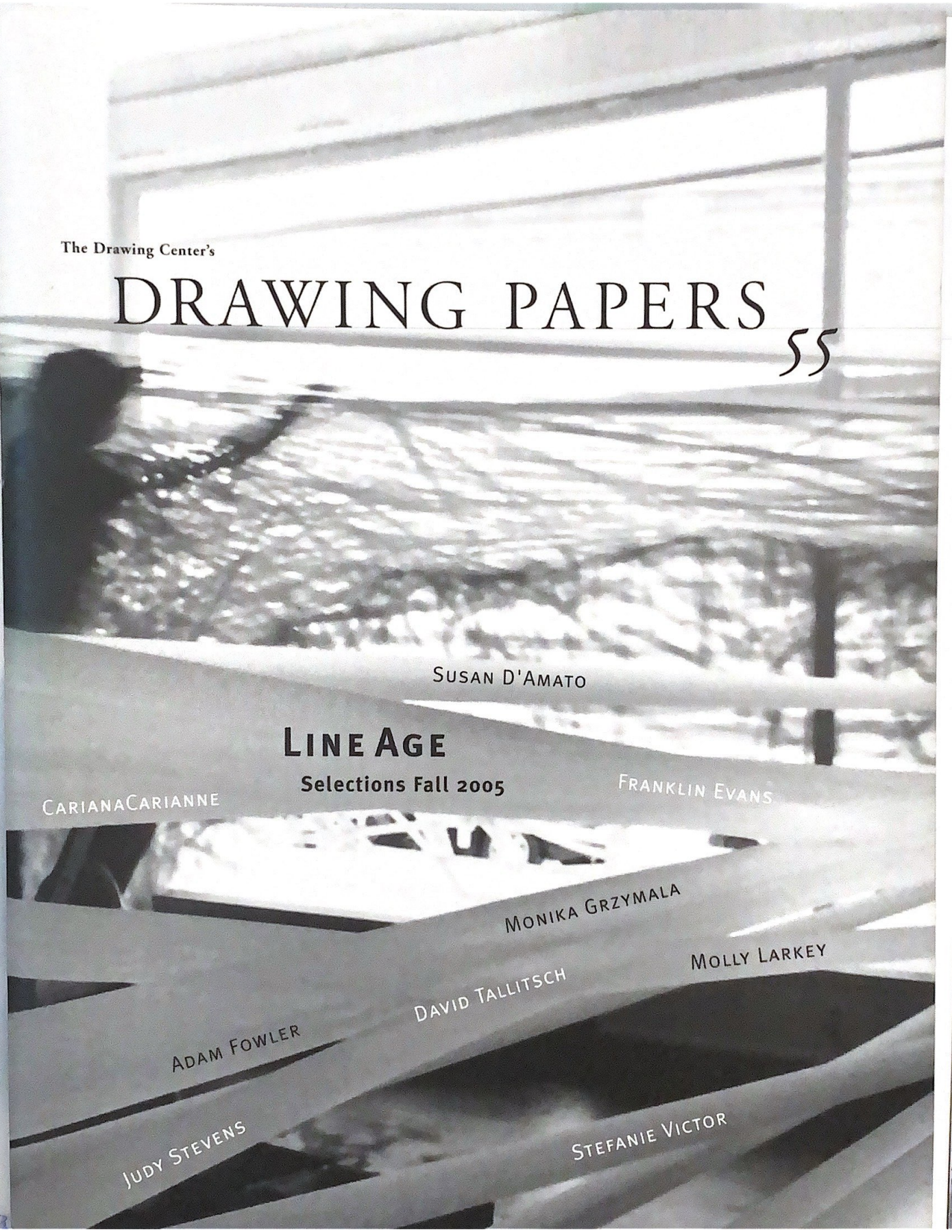
FRANKLIN EVANS



FF oresparalosmuertes

2006

76 x 51 cm



The Drawing Center's

DRAWING PAPERS

55

SUSAN D'AMATO

LINE AGE

Selections Fall 2005

CARIANA CARIANNE

FRANKLIN EVANS

MONIKA GRZYMALA

MOLLY LARKEY

DAVID TALLITSCH

ADAM FOWLER

JUDY STEVENS

STEFANIE VICTOR

55

The Drawing Center
September 17–October 29, 2005

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Edward Hallam Tuck Publication Program

FRANKLIN EVANS

Rooted in the tradition of landscape painting, Franklin Evans' ink and watercolor drawings situate recognizable features of the natural world—the slope of a hill, tree trunks, a bird—among fantastic, often indecipherable forms produced largely by chance during the creative process. While Evans uses landscape elements as the underpinnings for his evolving compositions, he also allows the flow of paint to lead him toward the invention of wondrous forms and spaces. Intention and the unexpected thereby converge to generate works that are “located in unlocatable places, between near and far, painting and drawing, narrative and non-narrative representation.” The references to nature in his drawings and to its regenerative processes steered Evans in his design of the wall drawing on view at The Drawing Center, a tree around which smaller works are organized. This form not only communicates his interest in landscape but also summons up associations with a family tree, its genealogical branches expressing his sense of connectedness to artists of the past and present.

Evans' drawings can be read as variations on, or outgrowths of, the Renaissance landscape. He especially admires an early sixteenth-century Netherlandish painting in the Louvre, *St. Jerome in the Desert* by Joachim Patinir, for its peculiar shifts in perspective and “micro-worlds that draw me in.” Tucked within Patinir's expansive view of nature, much of it shaped by personal fantasy, are dense segments of pictorial interest: diminutive figures, clusters of houses, a windmill perched on top of a mound. Similarly, in Evans' work, as he summarizes it, “worlds bloom and grow.” The viewer can discern broad expanses of green and blue suggesting fields and water, but these inevitably merge into sudden densities of forms: vegetal shapes that suggest oversize flowers, tightly coiled concentric circles that call to mind ripples on a pond or the rings of a cut tree trunk, rows of parallel lines packed together like the color bands in a cross section of petrified wood. The occasional figure—sometimes a looming giant, other times a tiny body running or dancing through floral pastures—seems to grow from the landscape and to move with the same energy that activates the surrounding organic forms.

In contrast to Patinir's Renaissance landscape, where despite the spatial inconsistencies there prevails an Edenic sense of well-being and divinely-imposed order, Evans allows for more startling ambiguities in form and emotional content: “Shifts in space are both lyrical and abrupt, the results of my search for the unexpected across the intersection of incongruous worlds.” There are sporadic indications of stress and threat in his pictures. In *Outtrapped* (2004), a bird perches on a fragile branch, dangling an upside-down human figure in his beak while a Tsunami-like wave rolls in from the left. Worlds sometimes seem on the verge of coming unhinged or shattered, like a stained glass window in a precarious framework that could fly apart at any moment.

As with the work of earlier artists who transformed nature into an unsettling poetic vision—Bosch and El Greco come to mind—the viewer will discover landscape elements that are familiar, only to find the familiar overturned. Spaces that cannot be reconciled, forms that must be read on an intuitive rather than a rational level, remind us that we have entered an enticing yet only partially penetrable world where the artist is architect of an elusive constructed landscape.

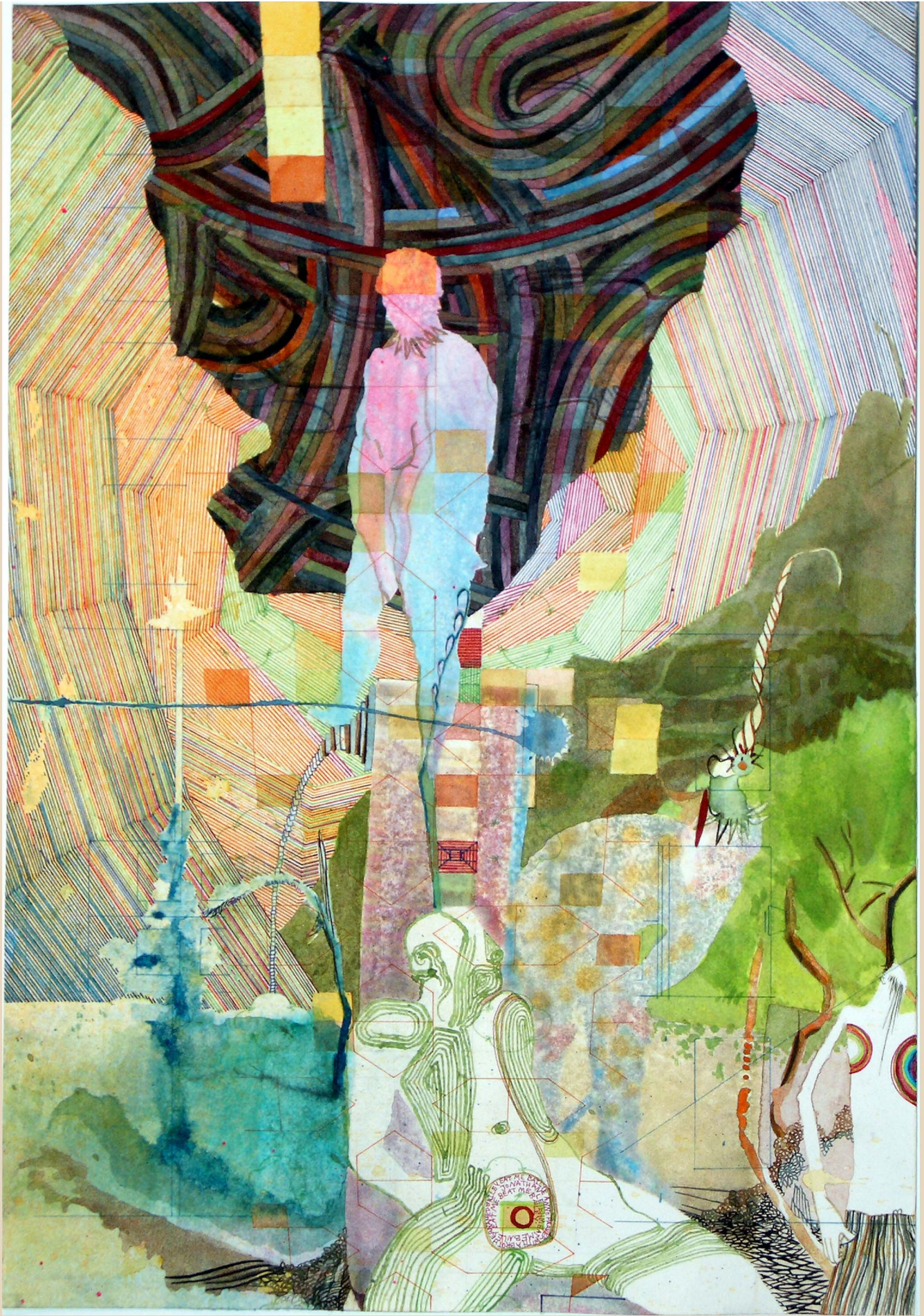
—CHRISTOPHER WILSON

BORN 1967, IN RENO, NV; LIVES AND WORKS IN NEW YORK, NY.

Regeneration Wall: rdekref, 2004–2005

Wall drawing with water-based media, silk, tape, graphite, color pencil, and ten individual drawings (each watercolor and ink on paper), dimensions variable

FRANKLIN EVANS, *Fertile Field* dek coratbailey, 2004. Watercolor and ink on paper, 17 x 12 in.



This is number 55 of the *Drawing Papers*, a series of publications documenting The Drawing Center's exhibitions and public programs and providing a forum for the study of drawing.

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