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## Chapter 1 : Principal by San Francisco Art Institute - Issuu

*Get this from a library! The aesthetics of risk: volume 3 of the SoCCAS [Southern California Consortium of Art Schools] symposia. [John C Welchman; Southern California Consortium of Art Schools.]; -- "Edited and introduced by John C. Welchman, The Aesthetics of Risk is based on the third SoCCAS symposia, held at the J Paul Getty Museum in*

How do we confront the triple crisis that has beset the economy, the environment and civil peace? Cultural critic Brian Holmes analyses the genesis of the distributional machinery of intermodal transport that circulates commodities through the global economy. What are the implications for our way of life, both for people tied to a particular area and for migrants? Can language and communication still be meaningful in this context? Show more articles

The Interscale Now that neoliberalism seems to be in decline, Brian Holms wonders what this will mean for the emergence of Asian biennials. In reference to the concept of the sixth Taipei Biennial – undeniably a neoliberal stronghold – and a few of the works of art presented there, he discovers possibilities to imbue this transcontinental exchange with new meaning on various scale levels. Holmes analyses the exodus, mass defection, as a means of escaping the immobilizing transparency of the mediated democracies, as a way to resist politics-as-usual. He holds a doctorate in Romance Languages and Literatures from the University of California at Berkeley, was a member of the editorial collective of the French journal *Multitudes* from to , and has published a collection of texts on art and social movements entitled *Unleashing the Collective Phantoms: Essays in Reverse Imagineering* New York: His book *Escape the Overcode: Activist Art in the Control Society* is available in full at [brianholmes.com](http://brianholmes.com). Digging in the Epistemic Commons Using the ideas of Gabriel Tarde, Ludwig Wittgenstein and George Herbert Mead, writer and critic Stephan Wright reflects on the question of how, in a capitalist knowledge economy, to prevent intellectual property from being commodified and knowledge from becoming increasingly privatized. Stephen Wright GB lives in Paris.

Publicity and Secrecy In the modern era, publicity is often depicted as the leading principle of political and social representation, in which there is no longer any room for secrecy. This is a myth, according to the Viennese philosopher Stefan Nowontny. Publicity and secrecy are – through the production of affects – more entangled than ever in an inextricable knot. Stefan Nowotny is a philosopher based in Vienna. He has published widely, especially on philosophical and political topics and currently mainly works on the research project *Europe as a Translational Space*.

WikiLeaks Media theorist Boris Groys analyses the significance of WikiLeaks against the background of the democratic need for universal openness and communication. In doing so, he makes a remarkable observation: By devoting itself to being a universal, administrative service in the form of a conspiracy, WikiLeaks is not only a historic innovation – it also runs a great risk. The ambiguous meaning of the notion of freedom that Groys observes in our democratic order is also present in the contemporary art installation. This can be exposed by examining it and analysing the role of the artist and the curator. The public space created by the installation, and by the biennial, is the model for a new political world order. In communicative capitalism, the whole concept of the relation between openness and democracy radically changed. Not only does Assange assume that reliable, symbolically effective information is the basis of democracy, he also does not recognize that information overkill is a greater handicap than too little information, and that he himself is part of the spectacle that is diverting attention from political issues. Jodi Dean is the author of numerous books and articles. Her most recent book is *Crowds and Party*, published by Verso in *Disobedient Images* Marco Scotini is the curator of the ongoing *Disobedience Archive* project, a video station and discussion platform that focuses on the relationship between artistic practices and political action. In this text, Scotini focuses on the *Autonomia* movement of and the Italian underground filmmaker Alberto Grifi, who is considered a cinema pioneer who anticipated contemporary disobedience cinema. Marco Scotini is an independent curator and art critic based in Milan. He is Editor-in-Chief of the magazine *No*

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Order. His most recent exhibition was Disobedience Archive The Republic for the Castello di Rivoli Turin and he is currently working on an exhibition project dedicated to the art from Eastern Europe, to be opened in January in Bologna. Maurizio Lazzarato is a sociologist and member of the editorial staff of the magazine Multitudes. He lives and works in Paris. Sudhir Pathak The brain is a work, and we do not know it. We are its subjects, authors and producers at once “ and we do not know it. DAI is an internationally orientated MA Art Praxis focusing on art, but explicitly granting attention to the crossings and interactions with other domains, disciplines and knowledges. As a partner of DAI, Open! You can find links to the results of the previous year below. This year our study group questioned the state of the mind and brain under conditions of cognitive capitalism. Mainly from the perspective of the humanities and political aesthetics, we focused on current notions of the brain in our global capitalist societies. We asked after how far the brain can be ideologically infiltrated or resist that infiltration. We learned how neuro-scientific conceptions of the brain can be appropriated by cognitive capitalism and charted possibilities to subvert the instrumentalization of our brains. Through seminars and in conversation with generous guest tutors and by studying texts and other resources, we entered the brain. He urged us to find a new rhythm between the relation of the brain and the chaos of the infosphere. Alongside all this the Open! COOP Academy participants developed their individual image essays and experimental writings, guided by the Open! As a collaborative exercise in thinking and writing they also created a playful image-text lexicon in relation to the overarching subject matter and the issues at stake, so as to break open concepts and create new relationships among them. It can be considered as a continuation and actualization of the Hybrid Space issue of the Open! Since then Web 2. There have been three exploratory public events so far on this topic in A series of articles will be released on Open! The emergent techno-sensuous spatial order of Affect Space is characterized by three constitutive elements: This striking pattern of sudden collective mobilization and dissolution in public space is not limited to these protest gatherings, and cannot be explained exclusively by the aide of technology in their coming into being. Nor can it be reduced to the contested political, ideological and economic issues at stake. The diversity of context, incitement and participants is simply too great to hold accountable for the recurrence of this pattern. It went viral, generating enormous traffic and mass media attention. In reaction to the seemingly immanent public order disturbance local authorities organized a massive police response. A national investigation produced a thorough report. They concluded that the crowd build-up was incited almost exclusively via social media channels. Mass media exposure had a negligible influence. So how do we account for these remarkable phenomena? A recurrent characteristic is the affective intensity generated and exchanged in these mobilization processes. Particularly the affective intensity generated in the mobilization process cannot be shared effectively in disembodied online interactions on the Internet and via apps. This lack stimulates the desire for physical encounter, which can only happen in a physical spatial context paradigmatically in urban public space. The use of mobile and wireless media changes the nature of public space dramatically. Ever-tighter feedback loops of the physical and the mediated are generated, turning streets and squares into media channels and platforms in near real-time. As wireless networks speed up, the speed of these feedback loops is only intensified Wi-fi, 3G, 4G, et cetera. The physical and mediated feedback loop precipitates affect-related forms of communication and exchange. How does the complex but highly recognizable interaction between technology, affect and physical space influence use, design and behaviour in public space? What is the significance of this development for political processes, particularly when the relation between content and affective slogans and images becomes extremely ambiguous? Which new forms of manipulation and control emerge, in the media space and in public space “ in short in the public domain? How can effects that undermine rather than support an open democratic social order be counteracted? What role do artists, designers, architects and urbanists have in these processes? And what is the role that they wish to assume? There is a rich repository of engagements with the implicit and explicit orderings of public spaces, ranging

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from psychogeographic procedures developed by the Situationists, to critical theories and practices in architectural and urban design, information architecture, and geo-locative arts and design, as well as within social movements, community arts, and media theory and activism. As a partner of DAI Open! In questioning the central position of the human, critical posthumanism also involves the issue of the animal other, the inhuman, neo-materialism and the anthropocene. It is engaged in rethinking modernist dualisms between nature and culture, matter and mind, man and woman, man and machine, the human and the inhuman. In a series of seminars with guest tutors and the Open! COOP Academy Publishing Class has been exploring and discussing critical posthumanism – its ethics, politics and aesthetics. *Between and Beyond* – A Posthuman Bestiary considers and represents new relationships and entanglements, questions old hierarchies, crosses boundaries and introduces new subjectivities and narratives. Alongside the bestiary the student-participants developed image essays related to the main subject matter, but grounded in their individual interests and ways of working. This has resulted in a rich and heterogenous body of texts in which aspects of the posthuman appear without assigning it a fixed identity. These contributions will be published on Open! Tutors and guest tutors: The commons certainly is not lacking in those who hype the cause, nor in vehement detractors. Vishmidt states in the aforementioned text: Later this year, the whole Commonist Aesthetics project will be rounded off by a book publication. For *Common Conflict*, we have confronted a number of authors with a series of questions, some or many of which may be leading questions. Is the notion of the commons subject to an ontological essentialization? Is dehistoricization tantamount to depoliticization? The resurgence of the commons is clearly linked to the decline of the public sector, at least in Europe. Is commonism tacitly complicit with the ever further dismantling of the state and the public? Does the state need to be reclaimed? How does, or should, commonist self-organization around specific issues relate to more general antagonisms and struggles? Does the theory lag behind the most cogent practices? Is it often a substitute for actual commoning practices at specific sites for struggles?

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## Chapter 2 : IRA " Page 2 " Behind The Facade " Service Shenanigans

See McCarthy's comments on the relationship between masks, architecture and the camera in "Kristine Stiles in conversation with Paul McCarthy," Ralph Rugoff, Kristine Stiles, and Giancinto Di Pietrantonio, Paul McCarthy (London: Phaidon Press, ),

Together, and particularly in book form, my images constitute a symbolic ecosystem of shared materials, objects, and signs. Rendered with expressive line-work and codified, but utilizing open-ended narrative, my figures enact scenes of internal conflict, revelation, and uncertainty that accompany love. The cancellation of what is relevant is one of the tenets of my work, as I erase significant clues in the image so what prevails is an inherent tension. How can I relate to others if my own space is unsecured? In translating my inner world into movement I become real, I become a person witnessed by others. I find my subjectivity in the documentation of my performances, a proof of my existence. Especially in multicultural countries where race is so mixed, it makes young generations question which specific lineage they belong to. Based on fantastic animal hybrids and Mexican cultural elements, my work reflects this issue of identity. My characters also address this social matter by mixing discreet universal symbols with traditional Aztec patterns as well as my own. Through these somewhat absurd and possibly futile actions, I manifest that everything is in a state of becoming. Through using sound, text, image, and video, I create a space for these narratives to be shared and pondered beyond the social landscape within which they were initially found. What Makes You Happy? My work explores the themes of femininity, hybridity, and technology, and how these emerging realms can affect us on a social and personal level. I seek to merge film, photography, music, and design into one landscape that helps us learn something about ourselves and ultimately makes us more connected to one another. Everyday objects such as garments also exist in this space. They are the result of worldwide labor and, as such, can be seen as sociopolitical, cultural, and economic objects. I seek to reveal these complex cultural and conceptual layers by collapsing the space normally occupied by the body and subjecting it to the physical pressure of the printing press. I am particularly interested in the dynamics between people and in uncovering the dark fantasies and realities that mirror their needs and desires. My feature film That Night explores the themes of race, class, and privilege within the queer community, while examining the inner dynamics of their relationships through a dark and satirical lens. I am thrilled by the moment of the unknown, the accidental slippage. I seek the raw state of intention and encourage viewers to reconnect with their childish instincts. This awareness has become integral to my practice. I stage my body or compose the world in ways that represent concepts related to femininity. I am interested in where power lies in representing the female body, a form that is so often misused. My practice is intuitive, my imagery comes from nature, and I access materials from my environment. I reference environmental science, biology, land use, botany, and plant medicine. I strive to contribute to sustainable ecosystems by bringing attention to the intersection of social and environmental issues. The Rebirth Reclaimed lath, found glass, and moss 26 x 51 x 16 inches Fertility Vessel Clay, soil, organic seeds, and mica 10 x 10 x 5. My style is inspired by the cinema of Iranian realism. My works usually explore the dynamics of human relationships through revealing dialogue. A slight complication in their lives becomes the climax of their routine. My animated paintings yield an ongoing chronicle of form in motion, continuously choreographing a complex layered symphony of integrated parts. Rhythmic pulsations and layers of mutating threedimensional shapes move in and out of the foreground to suggest harmonies, melodies, solos, and musical patterns translated into pictorial space. Deeply intertwined with my writing practice, my praxis explores performance in terms of corporeal knowledge and modalities that are often disregarded as unintellectual and feminine. Through performance, I illustrate the productive role of feminine modalities and their impact on the production of cultural knowledge. By presenting a topic in a humorous yet matter-of-fact

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way, I allow viewers to build their own narratives and judgments around the art. Fundamentally, I want to develop a varied body of work that is wondrous and magical. I build analogue pinhole cameras out of inanimate human and nonhuman forms to highlight the tension produced at the crossroads of antiquated processing and artificial intelligence. By allowing physical blemishes and serendipitous light leaks to become a part of my images, I speak to the astounding and dynamic nature of existence and perception. Thus, a second state of presence can be perceived as absence—the vanishing of the ecosphere and dying of consciousness. My work is influenced by the notion of subsistence and its correlation to the ambiguous and ephemeral. My pieces endeavor to emphasize such concepts, adopting the bodiless, multidimensional nature of the web and examining its repercussions in a physical reality. Hence, I use bridges between virtual and physical worlds such as physical computing, laser cutting, 3D printing, and projections combined with handcrafted objects. Always prepared with a sharp wit, my work is positioned within a subculture while constructing its own folklore. Through the forming of agency in personal anecdotes, I create situations of obscurity and humor that facilitate my life imitating art. Untitled Collage 32 x 32 As a scholarly vanor in the cloris I have questioned the ferfitude of the mono-vista that panoramalizaes the caucasially flaccid socially practicalistical continuum, and have sculpturally benefited from the climactic and simultaneously anticlimatic pander ponder pastiche while conceptually building a rigid post-intellectual fullamul drifting into a graceful austere of innovation weighted by clumps. I use photography for its capacity to encapsulate and codify an experience. The intent of my work is to heighten the distinction between the moment spent with a thing, and the thing itself. Eight excerpt from the series A Healthy Presence Archival pigment print 5 x 7. Anachronistic use of technology allows me to recontextualize everyday encounters, making the pieces resonate with traces of collective memory and history. She Reads the Poem Video 7: My work takes an evenhanded point of view of human achievements through the hybridization of cultural artifacts and structures. With an incoherent timeline and bastardization of the culturally sacred, I aim to bring discourse to the ego of our greatness. The photographs become a document concerning the lives of these artists who represented family dynamics in their artistic practice. The photographs capitalize on the dualities of creator and subject, photographer and photographed. The lighting and details are depicted as they appear in the real world via photography, an essential component in my paintings. However, the refuse I encounter on the street ultimately guides the manner in which I compose and translate a composition onto the canvas. He is given a flower from his sister, which prompts him to have a nightmare. The nightmare forces him to realize that as a child he killed his mother. He ultimately has to make a choice either to stop killing or to release his inner psychopath. The film was inspired by the Grimm fairytale The Juniper Tree. I want my images to sit in a place that is neither comfortable nor uncomfortable. They quiver in their persistent aliveness and lethargy. The seemingly insoluble opposites in the images remind us of the uncanny that is yet familiar. The photographs are like little ghosts in the likenesses of ourselves. The audience deserves my high respect no matter what message they receive, yet more and more, I am unconcerned with whether the audience understands what I present in my work. I value the idea that emotion can be melded with reality, and also destroyed by reality in return. My work is like a witch from a fairytale, with the freshest apple presented to the audience. As a Chinese artist, I begin with my own knowledge and emotions to observe and uncover the dilemmas of Chinese people drifting in the waves of social changes. My work celebrates human strength and our capabilities. My mission is to inspire those who need inspiring, and to strengthen them on their journey. History and time tie my practices together. As a sculptor and textile artist, the foundation of my work is in bringing things together to create objective experiences that are much greater and more impactful than just one element might be. As time continues to spiral, I will continue to walk this line. Through my sarcastic and cynical portraits, I aim to question the status of beauty found throughout Western visual culture and mass media. Performing these practices in painting, my work becomes a perverted celebration of art historical moments that depict a manly ideal of beauty. I see artwork as the integration of an

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idea or concept into a physical entity. Principal themes that I explore in my works are the concept of the internationalization of art and the cultural identity in the globalization era. I am also interested in the relationship between humans and nature and the process of how industrialization has transformed the landscape. I formulate dreamlike worlds with graphic motifs borrowed from my Chinese heritage, and patterns influenced by my background in choreography and experience in a collective society. The repetitive, laborintensive process casts me as a cultural producer operating a sweatshop of cutting, pasting, sewing, and stitching. Through a practice that becomes a ritual, the result is my own Madein-China temple. Wishing Tree Fabric scraps, hula hoop, and wire Dimensions variable 59 C. In particular, I dig into the space between established definitions, often via active participation. Recently, I extended this to explore how the digital world frames and mediates human experience and interaction. Do You Read Me? Disintermediation Detail of installation Mixed-media participatory installation: With psychological landscapes I am signifying something beyond immediate reality. Working with natural light, digital and film photography, canvas, and silk fabric, I compose cinematic spaces that are in between the material and the spiritual world, language and the concrete, exploring the anatomy of melancholy, nature, and the bridge between reality and illusion. Rather than a topographical view, I aim to emphasize spiritual matters. I believe philosophy and poetry to be a passage to the human soul. I am drawn to human anatomy and the sophisticated beauty of our bones and organs. Etching is a meditative practice. The repetitive act of drawing into the plate enables my mind to reach a state of stillness that connects me to the present moment. I use a variety of mediums including photography, performance, and sculpture to fulfill a natural inclination toward uncertainty. I do fun things, I fail, I tell lies, and I experiment. Too often the world feels certain and concrete. I have always preferred the opposite.

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## Chapter 3 : Issue 7: Tourism | Bidoun

*Deitch Projects, 'Paul McCarthy and Mike Kelley: Heidi, Midlife Crisis Trauma Center and Negative Media-Engram Abreaction Release Zone' , New York NY Xavier Hufkens, "White Snow & Coach Stage Stage Coach Spinoffs", Brussels, Belgium.*

Summative Assessment Personal Statement I am an experimental painter and printmaker. I specifically like using watercolours because its loose nature intrigues me and I feel as if I am being led by the paintbrush rather than the other way around. I began painting figurative work but since developing my artistic skills and ideas during university I have moved towards abstraction. I have found that my mistakes can also lead to great results. Field Evaluation words I have thoroughly enjoyed the field projects this year. I have found them extremely helpful in the development of my subject work. Using materials that others would normally see as rubbish was interesting and the outcomes were surprising. Collage is something I had only briefly done before but something I have continued to use to develop my ideas. He cuts up paper into shapes and layers them over photographs and portraits. He takes away the identity of the people in his pictures by placing circles over their heads or a strip of paper over their eyes. I loved the way he used any materials he could get his hands on and created large scale artworks using layering techniques. They were different and eye catching and that is something I was excited to try. There is always something new to look at and I find that really interesting. Before starting Relational Colour I had never really taken colour into consideration. I constantly found myself unsure of which colours to use in my paintings and prints. This workshop helped me develop my knowledge and experience with colour and has given me confidence to use it well in my work. From start to finish I found this workshop extremely helpful and was lucky to have it link so well with my subject area. I am a lover of colour and have always used it in my work. This has helped me progress further with my subject area and generate more ideas towards my paintings and especially prints. Although I see myself as print maker, this project introduced me to new techniques such as, layering, colour, texture and materials. I love the process of layering multiple prints on top of each other, using bright and vibrant colours. This is something I have taken into my subject work. Before this project I was comfortable working with cyanotype because I felt it was quick and easy. After spending time working with screen print I have realised how enjoyable the process is. Although it does take longer, the outcomes are so effective. My original idea was to work with acrylic on canvas but following this field project I wanted to do both! The field projects have taught me a lot about colour, screen printing and the use of different materials. I worked collaboratively for both projects and found this part of it difficult to rely on someone else. I have learnt to look at art differently. I now see things differently in terms of materials to work with and I now admire the use of colour more. This slideshow requires JavaScript. Documentation A post that evidences the material and conceptual exploration and thinking that initiated and led to the development of your own original artwork s. I loved looking at the work and finding something new every time. It was busy, interesting and enticing. I wanted to develop his work into something other than an installation in the same way we did in the ideas labs at the start of the year. To begin I decided to use a sketch book to play around with the ideas I had in my head. I wanted to see what they would look like on paper. I took pictures of old photographs from my grandmother and started sticking them into my book. I decided to work with coloured paper on its own, moving away from the photographs. I cut out similar shapes to the ones Lombardi used and experimented with it in my sketch book. I wanted to try and make the pictures look rustic and old, more than they already were. I burnt them with a lighter, aiming to chop the heads off or disguise the faces like Lombardi. I further developed my ideas by working with different mediums. I decided to work with coloured pastels. I found all of my work smudged and ruined. I then began to work with watercolour. I started to take the shapes that Lombardi used and put them into an abstract piece of work

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inspired by them. I experimented with the mixing of colours and shapes. I tried letting the watercolours bleed, which I loved. I then progressed the idea of colours and shapes further.

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## Chapter 4 : Artists' Writings, Letters and Interviews: Books and Museum Catalogues at ARTBOOK | D.A.P.

*Edited by John C. Welchman. What do Mike Kelley and his cronies and sometime collaborators Jim Shaw, Paul McCarthy and Tony Oursler talk about when they talk about art? You'll have to crack this book to find out, but expect >>more.*

Central to the Strategic Statement is a commitment by the Arts Council to carry out a strategic review in It will begin its work in January and report to the Council in the summer. The three commissions will be presented at local level in and the initiative will conclude with a tour of one of the resulting works to all three counties and beyond in Spring The programme is aimed at constituted community and voluntary groups who are working at a local level to support older people and who can demonstrate strong partnership working with relevant age sector organisations and local authority initiatives. This programme is also open to non-governmental organisations, local authorities and arts organisations who can clearly demonstrate partnership working with older people. While certain aspects of the report may be welcomed, such as the recommendation that a small claims procedure in the District Court be extended to intellectual property, many of the other proposals are alarming, in particular for visual creators. One instance is the extension of an exemption to allow reproduction of art work to advertise public exhibition and to cover publication of a catalogue for such exhibitions. This is an activity that is already licensed by the Irish Visual Artists Rights Organisation IVARO , therefore this exemption will benefit only auction houses and galleries, at the expense of artists and their beneficiaries. VAI supports the campaign of the Association of Artists Representative Organisations ARRO which is highlighting the proposals contained within the report which are undermining the rights of creators and their ability to make a living from their work. The department is currently reviewing the recommendations in the report with the intention of bringing forward legislative proposals for reform in this area. Gillespie was selected from over submissions received. As the recipient of the award, Gillespie will be required to create a new body of work during the period of January 2011 – December 2011 , which will be exhibited at Wexford Arts Centre during January 2011 As with the previous programme Culture Programme 2007 – 2010 , the bulk of the funding from the Culture Subprogramme under Creative Europe will be distributed through the cross-border cooperation projects strand. Other measures will support networks to strengthen the culture and creative sectors to operate trans-nationally and platforms of cultural operators to promote emerging and established artists and stimulate a European programme of cultural and artistic works. Made in Limerick projects have been funded through the Made in Limerick programme. The projects cover a range of diverse fields and can be viewed on the new City of Culture website [www.vai.ie](http://www.vai.ie) VAI News Northern Ireland guidelines Launched in December 2010 , Visual Artists Irelands Payment Guidelines for Professional Visual Artists in Northern Ireland enables the correct calculation of equitable levels of payments, and allows organisations to properly budget for their programmes and for the variety of work that professional artists undertake in they venues and other spaces. Visual Artists Ireland has collaborated with artists, organisations and our international partners to create this set of guidelines. They also take into consideration the different work undertaken by artists within the context of exhibitions and supporting services. It anticipated that the Northern Ireland payment guidelines will be as successful as those devised by VAI for the Republic of Ireland, which have been receiving ongoing positive feedback and responses from both artists and institution alike since their launch in early September For information on future events, please email event organiser Adrian Colwell: These free events are open to all and are relevant to artist collectives, curators, writers and those with an interest in the visual arts. Participants are invited to suggest topics in advance to be discussed on the day. For more information contact: The visit also included a focus on Belfast studios, collectives and galleries assisted by Catalyst Arts. We need to get Prize

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## Chapter 5 : Cinema Retro - Entries from April

*In the central action of John Duncan's controversial performance Blind Date (), the artist had sex with a female corpse. Enacted as a ritualistic self-punishment for the failure of a long-term relationship, this performance marked Duncan's association of male sexuality with aggression, abjection and death.*

They were joined by David Rabe, who was in Italy during most of the filming and had many interesting anecdotes to share, including the fact that Bertolucci, incredibly, broke both arms in a disastrous fall during the making of the film and was put in casts on both arms, forcing a two-week halt in production. Matthew Barry admitted that his acting career did not take off as he had hoped after the release of the film, but did not appear to be looking back in bitterness. Unfortunately, Matthew told the audience, the director instructed him to do it successively harder and harder in numerous takes. David Savage and actor Matthew Barry. Perhaps most surprising was the personal video greeting from the director himself that preceded the screening, which brought a gasp of delighted surprise from the audience. Concluding by wishing the audience, "buona visione" literally "happy watching" , the greeting nicely framed the film itself, projected from a flawless 35mm print on exceptional loan from Twentieth Century Fox Archive. Finding the print, Savage told the audience in opening remarks, took him nearly two years. Further details to come as they are made available. Among them was Bahamian-born actor Calvin Lockhart, who immigrated to New York and immersed himself in theater, studying with the legendary Uta Hagen. He also earned the starring role the same year in "Halls of Anger", playing a besieged inner city teacher who is trying to keep the lid on inter-racial tensions. Lockhart also starred in the crime thriller "Melinda", which- perhaps because of its bland title- is not as well-remembered as lesser entries in the Blaxploitation genre. Unlike most Blaxploitation movies, which were actually produced, written and directed by white filmmakers, this one was brought to the screen entirely by African-American talent: The movie also has an intense, realistic tone that affords Lockhart to give what is arguably the performance of his career. Lockhart plays Frankie J. Parker, the morning drive DJ on a popular L. Frankie is a showman supreme. His combination of unapologetic narcissism combined with his snarky, biting sense of humor sets him apart from the competition- and makes him a local legend among black listeners. Frankie is living the life. He makes a lot of money, drives a fancy sports car and has a bachelor pad apartment where he entertains a stream of beautiful young women. He wines and dines her and shows her off at a high profile party aboard a yacht owned by his old friend Tank Rockne Tarkington , a black athlete who has made good. On board, he has an unexpected encounter with a former lover, Terry Davis Rosalind Cash , who makes it clear she still carries a grudge against Frankie because of his philandering ways. Later that evening, Frankie and Melinda return to his apartment where they finally get down to business- but she makes it clear that she is in control of the situation. Unbeknownst to either of them, the heated sounds of their love-making are being enjoyed by a shady character who has been following Melinda since she arrived in L. The next morning, Frankie realizes that this time he is genuinely in love- and Melinda seems to reciprocate. To say much more would be to provide some unintended spoilers. Suffice it to say that Frankie learns that "Melinda Lewis" is an alias and that his new lover is the former mistress of a ruthless Chicago mob boss, Mitch Paul Stevens who is desperate to track her down because she has deposited a cassette tape in a bank safe deposit box that implicates him in a high profile murder. Before long, the mob links Frankie to Melinda and thinks he in cahoots with her. He is framed for a ghastly murder and pummeled and beaten by cops before he finally makes bail. Realizing he has limited time to get to the bottom of what is going on and clear his name, Frankie finds he has to enlist the aid of estranged lover Terry Davis, who becomes the only friend he can trust. The two become amateur detectives trying to get access to the bank vault and the evidence that would give them leverage over Mitch and his gang of murderous goons who are now in L. Things go awry, however, when

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Frankie is framed for yet another sordid murder and Terry is kidnapped by Mitch and held for ransom under threat of death unless Frankie delivers the incriminating evidence against him. Frankie knows that if he does, he and Terry are as good as dead so he enlists some unusual allies- the fellow students of his karate academy. Until its rather fanciful finale, "Melinda" is a realistic urban crime movie packed with interesting characters and intriguing mysteries that are revealed slowly. Like a Hitchcock film, it centers on a completely innocent man who is swept up in fantastic and deadly events beyond his comprehension. Lockhart gives an outstanding and commanding performance, turning from a carefree, narcissistic playboy to a man who is willing to do anything necessary simply to survive another few hours. He gets able support from both female leads, gorgeous Vonetta McKee as the mystery woman who affords Frankie an evening of sexual bliss that turns his life into a nightmare and Rosalind Cash, in full tough girl mode as she was the previous year opposite Charlton Heston in "The Omega Man". The direction by Hugh A. Robertson is quite impressive and he overcomes the relatively modest budget by capitalizing on the street locations which he uses to maximum atmosphere and effect. The film afforded Sean Connery his first major leading role, even though he gets killed off a little more than half-an-hour into the story. Connery was given "Introducing" billing, a common fallacy on the part of studio marketing departments that implied an actor or actress was making their big screen debut. In reality, Connery had been kicking around the British film industry for a couple of years prior to making this movie, but only in supporting roles. The other bit of trivia for which this film is remembered is due to a tragic real-life scandal. While co-starring with Lana Turner, Connery began to spend a lot of his free time with her off set. Stompanato let it be known that Connery was a marked man. Shortly after the production was completed, Turner was being physically menaced by Stompanato and her teenage daughter Cheryl Crane stabbed him to death in order to defend her mother. The studio brass were ever opportunistic and were said to have expedited the release of "Another Time, Another Place" in order to capitalize on the sensational trial of Crane, who was exonerated on the basis of justifiable homicide. We first see Connery as daring war correspondent Mark Trevor, whose on-the-scene radio reports from hot spots around the globe leave listeners mesmerized. Sara is very much the liberated lady, having made a name for herself in an industry that was then dominated by men. We soon see that she and Mark secretly carrying on a torrid love affair. Reynolds is not only engaged to Sara, but he is also her employer, as he owns the newspaper she works for. She breaks the news to him that she is now in love with another man but Reynolds seems dismissive of her statement and feels she will ultimately come to her senses and return to him. Mark, however, drops a bit of a bombshell himself. Both he and Sara are clearly in love and both are heartbroken by the circumstances. Sara tries to persuade Mark to leave his wife and child to be with her. He sends mixed signals, originally rejecting the overture but later implying he would do so. With that, he leaves for Italy with his assistant, Alan Thompson Terence Longdon, the only one in his life who knows about his affair with Sara. The following night Sara is listening to the radio when she learns that Mark has been killed in a plane crash en route to Italy, although Alan has managed to survive. Wracked with grief, Sara is inconsolable. The two women become fast friends, though only Sara knows they are both grieving for the same man. This is where the film is elevated from standard tearjerker to a rather compelling drama that examines the effects that infidelity can have on all of the parties involved. Things come to a boil when Sara decides to spill her soul to Kay and tell her everything. Turner delivers a competent performance but is hampered by the fact that she came to stardom in an era in which very mannered acting methods were in vogue, especially among the Hollywood sex symbols. In terms of portraying a realistic character, she is out-shown by the more natural acting style of Glynis Johns. The male supporting leads are also adequate, if unexciting. There is little to suggest that he was a superstar in the making and he spends most of his time cooing words of love to the smitten Turner. His character does develop a bit of an edge when we learn that, at heart, he is actually a cad who is cheating on his adoring wife. He develops a conscience and sense of guilt and tries to terminate the affair but is locked into the frustrations of

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the age-old meane-a-trois dilemma. Things open up a bit with some on-location shooting in Cornwall but the majority of the action takes place in living rooms, offices and kitchens. For Connery fans, the movie affords them the opportunity to see how his raw talent was rather quickly developed into a very distinctive acting technique that would ultimately make him one of the true icons of international cinema. That would pay off for him a few years later when he sought to play the role of James Bond. The rest, as they say, is history. The Warner Archive has re-issued the exact DVD transfer that was once available through Paramount- right down to identical packaging. The transfer is very good but there are no bonus extras. However, no one has ever seen the definitive denouncement of these camps for genocidal practices because the project was stopped in its tracks in the immediate aftermath of WWII. When British, American and Soviet troops stumbled upon the seemingly endless number of concentration camps in the final days of the war, they were not prepared for what they saw. There had been frantic warnings from the Jewish community about the barbaric nature of what was occurring in these hell holes but they were generally thought to be overstated, if not impossible to believe. Such were the mind-boggling horrors that greeted them that the Allied high command ordered that the places be filmed in order to capture for posterity the types of acts that future generations would not otherwise be able to imagine. The camps were always terrible beyond description but they got even worse when it became clear that the German defenses were collapsing and Allied troops were inevitably overrunning what was left of the retreating Third Reich. Tens of thousands of half-dead prisoners were forced on torturous marches to other camps. It was a journey most did not survive. Those who were deemed too weak to move were often systematically murdered often just days or hours before their liberation would have occurred. However, even these barbarians could not succeed in executing the sheer number of these hapless souls and so it was that many were still alive when Allied troops marched into the camps. Even the most battle-hardened troops could scarcely believe the panorama of human misery that greeted them. Surviving prisoners, too weak to stand, had been haphazardly tossed into mountains of corpses. The ovens that incinerated others were still warm and filled with bones and ash. Warehouses of personal possessions from the doomed prisoners dotted the camps, filled to the roofs with items that were to be recycled. The ever-efficient and cost-conscious Reich even ground up the bones of the cremated and sold them wholesale to local farmers as fertilizers. Such was the horror that even General Dwight D. So, too did General George S. A joint decree by the Allies resulted in British, American and Soviet cameramen frantically filming the horrors as they unfolded. The dead and dying seemed to film every frame but there was also indescribable joy on behalf of those who knew that, with proper care, they would most likely survive. Ultimately the task of coordinating all of this footage fell to Sidney Bernstein of the British Ministry of Information. The Allies decided that a feature film should be created by Bernstein with the intention of having it widely shown to citizens of Germany to reinforce their feelings of guilt over what had been done in their name. Thus, he reached out to Alfred Hitchcock to assist him as a creative consultant. Hitchcock had already left his native England for Hollywood, where he was finding great success. However, he heeded the call to return to England to work on the project partly out of frustration that he had been "too old and too fat" to have served in the British military. He viewed this as an opportunity to contribute to the war effort even though the war was now over. Hitchcock and Bernstein labored over the film project for months as the British military became increasingly frustrated. They wanted speed, not artistry.

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## Chapter 6 : open! | Platform for Art, Culture and the Public Domain

*However, many of your artists in the s, while you were still at the La Cienega Gallery, were from what might be called the great CalArts generation: Mike Kelley, Lari Pittman, Roy Dowell, Marc Pally, Jim Shaw, Tim Ebner, Mitchell Syrop, John Miller, all who received MFAs in the years more or less between and '*

Mike Kelley and Paul McCarthy: The Power Plant, Or scroll to text below Design: This hovel, however, joined a cottage of a neat and pleasant appearance. In one of these was a small and almost imperceptible chink, though which the eye could just penetrate. Through this crevice a small room was visible, whitewashed and clean, but very bare of furnitureâ€¦. By degrees I made a discovery of still greater moment. I found that these people possessed a method of communicating their experience and feelings to one another by articulate soundsâ€¦. I learned and applied the words, fire, milk, bread, and wood. The immigrant leaves behind a culture of the wordâ€”more than just his or her native tongue but a moral authority embedded in a literary traditionâ€”to enter a culture where the image predominates. Freedom has to be negotiated in this new terrain of visuality. The immigrant joins the New World as if entering a forest of signs. Yet most of these signs are not guideposts but actually commodities, or they signal commodities. The settling of America generally coincides with the development of capitalism so that the structures of inhabitation and daily life as well as commerce here are marked by that system rather than any other traditional values. Learning in this environment means first knowing how to respond to signs and signals, which is part of a process of adapting to rules of production and consumption. Social behaviour must conform to this regime. In America, freedom, as we know, connotes freedom of choice. Thrown into the marketplace and unhinged from the care and tutelage of tradition, the individual is free but offered no instruction in his or her liberty. In passing from a literary to a visual culture, how does one pass on knowledge and transmit cultural inheritance? Or, given this seeming unfettering, how does one use what is left of tradition to maintain authority, either within the family or society? Society usually allocates these multiple roles to the public domain of education. In America, the entertainment industry has assumed the task of education. Returning to a classical ideal, it uses the popular arts to entertain and instruct. Socialization proceeds through seduction. This training contradictorily must repress certain instincts and liberate others for the social or commercial needs that sustain capitalist society. A cultural inheritance brought from Europe to America, and transformed in the passage, makes these lessons and losses clear. What is lost in this translation is the humanizing project of instruction. In America, when instruction becomes indoctrination, the outcast is socialized, but isolation is institutionalized. From corporate tower to prison cell, from television screen to hillbilly shack, America is one Skinner Box of behavioural manipulation. In America, Frankenstein and his monster become one: The plot novelty of the Frankenstein film places the mind of a child in the brain of a criminal in the body of a monster. Such a type is embodied in the monstrous, butchering man-child of Texas Chain Saw Massacre. Here the quest for knowledge, creating life from death, is reversed. Bodies are not put together, but torn apart. They assume the masks of authority and submission. In , McCarthy asked Kelley to perform in a videotape with the only instructions "I am the father, you are the son. Tellingly entitled Family Tyranny: Modeling and Molding, the videotape opens with the text "The father begat the son. The son begat the father. The videotape is modelled on a typical s television fix-it, hobby show. Those instructional programmes reinforced the idea that even recreation is to sustain an obsessive work ethic. What is enacted there by Kelley and McCarthy becomes a prototype for their subsequent collaborations. It is not for us to allocate authorship of individual components or themes to either of the artists in their ensuing collaborations. This conjunction of names and images and the degraded or elevated practices they representâ€”one mass media, the other museum sanctionedâ€”was a conjecture to be worked out in the resulting art work. We find there that these two artists are in not so secret communication with the seemingly

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exclusionary tradition the other represents. In other cases, the artists recognized a mutual interest, such as in the comic book character Sad Sack that was discovered during their collaboration on the installation Sod and Sodie Sock Comp O. Sod and Sodie Sock Comp O. In this work, the artists link American military imperialism to the victorious formalism of the post-war period of American art critic Clement Greenberg and the modernist art he championed. His writings appear in a series of strung together, cut-up texts that are appended to the visual documentation of the catalogue along with those of Wilhelm Reich and Georges Bataille. More a collusion or a conspiracy whose social dimensions cannot be predetermined at the onset, their collaborations are far-ranging in their critiques. The complex interactions that ensue between the artists in the collaborative process, as a dialogical relationship, inform the structure of the works themselves. For instance, the linkage between architecture and the body as mediated through video, the reciprocity between various institutions of culture that nonetheless hierarchically enforce the distinctions between high and low, and the dialogue between Europe and America as carried on in social theory, art practice, and popular cultural memory are dominating themes that recur in their works. Lessons must be learned. With an "insistence on the role of beauty as correctness," we are still in the realm of instruction and, ultimately, discipline. As with the stripped-down puritanism of modernism, the tattooed, criminal and degenerate body Heidi is tattooed in the videotape must be turned into a functional and disciplined body. According to Loos, ornament is the realm of children, primitives and criminals and must be eliminated from civilization. The tattooed body is a sign of collusion, the outward manifestation of an inward perversity, an imprint on the child that must be erased by another teaching that is reinforced by an ambiguous laying on of hands that cross the line between discipline and abuse. On the model of the misshapen body of the child, behaviour needs "orthopaedic" correction. But in the videotape Heidi, a sometimes irrational discipline must be imposed by the familial representative of authority, the grandfather. Peter endures more correction as he seems to be the degenerate product of inbreeding. But Grandfather and Heidi, as well, have need of family counselling for some undisclosed but suspected perversion. Its decorative exterior hides unwholesome and lewd behaviour—beatings, scopophilia, implied incest and bestiality. Yet, rather than memory, Heidi stages the fabrications of myth—here of childhood innocence—as nostalgic idealism sundered from and tainted by the shameful reality of the present. A knickknack Hummel kitschiness is the image of the child imported from Europe to America. But the child in America, like Frankenstein, has become an untutored monster. This dialogue between Europe and America as a still servile obeisance to authority, that is, of a persisting submission of son to father elevated to an ideal continues in An Architecture Composed of the Paintings of Richard M. If the former asserts the hierarchies of Old World aesthetics over New World commercial illustration, the avant-garde militarism of the latter forcibly reverses that authority in its army occupation of a European cultural capital. Yet, this vanguard of American culture is undermined by its own low forms of debased corporeity, which the artists use against the essentialist core of European idealism enduring in American arts. Architecture, Optics and the Body Architecture is not only a test site for cultural diagnostics, it is a metaphor for the human body, as well. Both artists treat the body, one pornographically, the other displacing it metaphorically into the landscape. Yet, An Architecture intentionally reproduces a hierarchy between the two. This hiding of sources, so necessary to the sublimations of creativity and the hierarchies of art, is reinforced by the location of the nudes in an inner sanctum. Although we must get there by means of our bodies, once there we obey a scopic regime. The sequestering of the body, yet one still destined for the pornographic gaze, appears as well in the videotape Fresh Acconci Here in a Hollywood Hills mansion, typically used in the pornography industry, a cast of nude Hollywood actors reenacts a number of Vito Acconci video performances from the early s. According to the artists, "Fresh Acconci postulates that the body-art of today [such as that found in the work of Matthew Barney and Vanessa Beecroft] performs the function of a specialized sub-cultural erotica for the artworld despite its deconstructive pretensions. What appears as a joke on both Acconci and contemporary performance art thus has another

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"deconstructive" aim. The body is not freed there; rather, it submits itself more fully to a sadistic regime of discipline and indoctrination to authority. The military, like the monastery, is a model of bodily regimentation. But what by "nature" escapes this regime is also that which undermines the order of art as well. Military and aesthetic heroics are subverted by Sad Sackism as a symbolic opposition between the vertical and the horizontal figured as phallus and anus. What the artists see as the phallic monumentality of the modernist sculptural tradition is brought low in the comic servility of the Sad Sack character. Not surprisingly, the child resurfaces in the character of Sad Sack. With the child, the pedagogic theme returns as one of the elements of Sod and Sodie Sock. However, now the hierarchical relation between teacher and student is displaced to art education. Activities are appropriately located in a mess tent where an enlisted group of art students make mock heroic monuments from oatmeal. Through this symbol of military occupation, Kelley and McCarthy carry the debate started in Heidi back to Europe. The experimental communities of America reappear in the authoritarian hierarchies of an army compound. The issue of a transplanted experiment returns as alien spawn to its source. In this figure of formlessness, the eponymous sack, an American Frankenstein comes back to haunt the Old World. Mary Shelley text derives its social theories from the writings of her parents William Godwin and Mary Wollstonecraft. For Godwin, "all forms of social institutions represent a corruption of the citizen and pervert his ability to form judgements, because they create prejudices The central tragedy of human existence consists in the solitude that prejudices call forth, a solitude making it impossible to enjoy the happiness of friendship. For Godwin man is naturally good and potentially perfectible Reaktion Books, , 25, The video accompanies the architectural installation, although not necessarily in the same space. Between Performance and the Object Thinking that the exhibition excluded real-time events by concentrating on performance residue, they devised an artist-run alternative space adjacent to the exhibition and invited other performance artists to exhibit. Television or movie sets figure in his performance-based videotapes or films such as Bossy Burger , Painter and Saloon

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## Chapter 7 : Studio Guenzani - Paul McCarthy

*Paul McCarthy owned a gallery called The Box in L.A. and his daughter is the director. She saw my work at the gallery and offered me a show over the phone because she loved the work. It was an extraordinary trajectory from the Box Gallery; many many things snowballed from there.*

Anne Ayres is a curator from Los Angeles, Calif. Provenance This interview is part of the Archives of American Art Oral History Program, started in to document the history of the visual arts in the United States, primarily through interviews with artists, historians, dealers, critics and administrators. Funding Funding for this interview provided by the Art Dealers Association. Transcript Preface The following oral history transcript is the result of a tape-recorded interview with Rosamund Felsen on October , Rosamund Felsen and Anne Ayres have reviewed the transcript and have made corrections and emendations. The reader should bear in mind that he or she is reading a transcript of spoken, rather than written, prose. The interviewer is Anne Ayres. The date is Sunday, October 10th, It gives me a wonderful feeling. You were born in in Pasadena. Do you still have the large enthusiasms when you show up at your gallery in Bergamot Station every Tuesday through Saturday? I do, amazingly enough. For example, yesterday who came walking through the door but Tom Hanks. But probably the most exciting thing is the day that we install a new show. And after 26 years, it has never lost its excitement for me. You seem to have wanted your gallery to be the place where out-of-towners came to see the newest and best of L. Did that work out? And was that function more urgent when you started your gallery in than it is today? It was the exception rather than the rule in Billy Al Bengston and Robert Graham and those artists. Those were the ones that people were comfortable with. And in those days, the habit of Los Angeles collectors when they were going to buy some art was to go to New York. And it was before the shift. Where today people are most interested in finding the newest and the youngest artists. I see most of your artists as quite established, mid-career at least; however, you have added younger artists. What younger artists have you added recently? Well, the most recent is an artist we are going to be showing for the first time next week. And his name is Andrew Falkowski. He is a recent graduate from Cal Arts, last year, and a very intelligent artist who paints with great thought and executes his work very beautifully. And there has already been considerable interest in the work. We have already sold a couple of his paintings even before the show was installed. Do you feel that this new generation of dealers has proven itself for the long haul? And does their focus differ from yours? As you already mentioned, I do continue to work with these artists into their period of midcareer. Right now their focus seems to be on the newest. I still think of their stable of artists as being young. Well, has there ever been a satisfactory definition of a midcareer artist? At least over 40, probably. You mean like " because Barnett Newman had his first exhibition at age Things have changed that way. Whom among your gallerist colleagues of your own generation do you admire most, and why? Maybe it will develop through our conversation. I want to credit a UCLA oral history interview which put a great deal on record. For instance, your parents were Romanian Jews who settled first in Canada, then in Pasadena. You were the much youngest of three children and were born in Pasadena, California, on February 28th, There was little art museum background, except for the Huntington Library and Gardens, but you do remember interest in popular magazine articles on Duchamp, Dali, Pollock. Were there particular childhood experiences that helped form a character drawn to facilitating the careers of artists? And so I think that comes with confidence, I think. And the willingness to " the lack of fear of making a mistake, I think, is what allows me to go ahead and do the kinds of things that I want to do. Do you feel that confidence involved in not being afraid of making a mistake must have been inculcated early in life? I think I learned this as an adult. Early on, I never thought that I would end up in the art world. I always thought I would be in theater, but not as a performer in any way. I always thought I would be like a director or producer or

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something like that, which is interesting because that translates so perfectly into becoming an art dealer. Well, I think I was always discerning in terms of music. It was always clear to me what I felt was good music. I had a critical ear. Were you very social or did you tend to be a loner? Oh, no, I was social. I had about three or four different groups of friends that were totally unrelated to one another. Do you know any dealers who are loners? Do you think that your parents were generally satisfied with their lives? What were their ambitions for themselves and for their children? I think that they were happy. And I think that my father in later years became successful in business, and he and my mother lived a comfortable life and they were comfortable with their children. The second one they liked. There have been at least two times in your life when you considered pursuing a degree at UCLA and did not. The first time was in , when you got married instead. Would you talk a little bit about that period of your life? You were very young. I was married at I had one child at the age of 19, had three children by the time I was And a good portion of my time was spent with the education of my first son, who was born deaf and he had to go to a special school, the John Tracy Clinic for preschool-aged children, and that took an enormous amount of time. And then he went to special schools after that. And all my time was spent with raising the small children. And the divorce was in The marriage ended in And then you married Sidney Felsen in and had your fourth child. You must have been really busy at home. Did you ever question your satisfaction? Did you think about working outside the home once the kids grew older? I mean, how could I possibly think about working outside? So I just thought it might be useful to suggest that certain things just never entered our minds at a certain point. You agree with that? Did you get the sort of help from your husband that, oh, young married women expect today? I just assumed that I would do everything and run the household, take care of all the children, and I did it. Well, as it happens, my second husband, Sidney Felsen, had some involvement with the art community in Los Angeles. He was at that time a practicing CPA, and some of his clients were artists. And he also was very close friends with Stanley and Elyse Grinstein, who were even more involved with the Los Angeles art community, and they were at that point already starting to become serious art collectors. So through that connection we started attending gallery openings and the Monday night La Cienega Gallery Walks and going to museum openings. And yes, I do remember when the museum opened, and I remember the early exhibitions at the Pasadena Art Museum. And so that probably began right after we were married in the end of There must be many people who were in your situation to some degree, just as there are today, who involve themselves with the cultural world of their community to some extent without ever thinking of being an active participant in it. I think that must have been the change for you, between being an amateur, a lover, a participator, and actually engaging. And it also happened to coincide with the fact that my children, the youngest was just starting school and the others, of course, were all in school, and I had more time now. And so the timing on this, everything kind of dovetailed right into place. Timing and historical contingency. Did this exhibition seem like an introduction or summing up? This is a three-part question.

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## Chapter 8 : representation | Art Blart

*THE WORLD IN FRONT AND THE WORLD BEHIND OUR BACK* What changed in hundreds of years of self-representation is in the final instance only the mediated space between the author and the audience. The ideology of such a Cartesian space.

March 29<sup>th</sup>–May 2, April 19<sup>th</sup>–25, Facing a perpetual representational dilemma as a platform for arts and culture from the Middle East, Bidoun is now quite happy to re-delegate the curatorial mandate to others in the field. In collaboration with Counter Gallery, Bidoun is organizing a five week exhibition, in which three teams of practitioners have been invited to host three distinct installments. Each group has been offered carte blanche in terms of content, and are also free to behave as artists or curators in absentia. It is up to them to de-regionalize, re-regionalize, or seize the opportunity for discussion or self-promotion. The interest thus lies in the tensions between various delegates, and not in a hypothetical bridge between the Middle East as a referent, and a gallery as its showcase. The second installment will be under the auspices of Beirut-based Joana Hadjithomas and Khalil Joreige. The two are known for their video and photo installations, films and publications addressing the question of how to represent a city after a devastating event such as a civil war. For the London show at Counter, they propose to exhibit their installation Circle of Confusion, which consists of an aerial picture of Beirut cut into pieces and stuck onto a mirror. The piece is shown alongside an extract from a video by artist Akram Zaatari, This Day, which, among other things, peruses persistent Orientalist patterns through the history of desert photography. Faouzi Rouissi will host the final installment. A writer born in Algiers and barely known in the West, Rouissi has been writing for Bidoun since Issue 6, and is widely appreciated in select circles for his outspoken style and undaunted prose. Living in exile in Paris since , Rouissi travels widely, publishing everything from travel guidebooks to critical anthologies of pop art, all in his native Kabyle. The story of a pyromaniac photographer, , courtesy of the artists Oxford Modern Art Oxford May 13<sup>th</sup>–July 16, Over the course of and into , the UK is ostensibly celebrating a Festival of Muslim Cultures via a packed calendar of literary, academic, film, art and museum events muslimcultures. We look forward to attending a Festival of Christian Cultures in Baghdad some day soon. Incidentally, up now are several shows that may be geographic in nature but nonetheless attempt a more specific and significant curatorial inquiry. Combined with a program of performances and film screenings at other venues around Oxford, and the publication of an accompanying book, the exhibition is perhaps the most high profile outing for Beirutis in the UK to date. London Word into Art: Aware of the logistics of mounting a large-scale exhibition in Palestine, and keen to explore the role of the artist-as-traveler, curators Charles Asprey and Kay Pallister have asked these hotshots to contribute artworks for others to construct in situ, on their behalf. Each artwork is sent to Palestine as a set of intricate instructions by email or fax; local curator Samira Hassassian is currently recruiting artists in Palestine to aid in realizing the concepts of Hirst et al. The curators also have a strategic aim: The Rif Cinema was one of a handful of active cinemas in Tangier, mainly devoted to B-grade Bollywood flicks. In its new incarnation, courtesy of photographer Yto Barrada, the s building will house a cinema showing noncommercial world cinema, documentaries, shorts and Moroccan films; editing suites; an archive of 35mm and amateur film and video recent additions include twenty 16mm Scopitone films from the s that play on jukeboxes featuring rear projection screens ; a library; and cafe. Riza Abbasi, Khusraw Slaying a Lion, c. They should give a clean, contemporary edge to the year-old museum, which began life as a home for objects bought by the government from the Great Exhibition of

# DOWNLOAD PDF RISKS BETWEEN: TRAUMA AND STUDIO, TAPE AND WORLD: PAUL MCCARTHY IN CONVERSATION WITH JOHN C. WELCHMAN

## Chapter 9 : Remembering Henry's Show Group Exhibition - The Brant Foundation

*Jack Ferguson was interviewed on June 9, by Charles Fedullo and Paul McCarthy in his office in Washington, D.C. In this interview, Jack Ferguson talks about working for Senator Stevens and his job responsibilities, which included working on issues, helping the senator whip up votes, and entertaining other senators.*

It was a place that we both knew, and so we both knew the things that turned up in the story. McCartney and Lennon would meet at Penny Lane junction to catch a bus into the centre of the city. The name Penny Lane is also used for the area that surrounds its junction with Smithdown Road, Smithdown Place where the terminus was located and Allerton Road, including a busy shopping area. Penny Lane is believed to be named after James Penny, an 18th-century slave trader. Eventually, city officials gave up and simply began painting the street name on the sides of buildings. This is known[ by whom? Mason was paid 27 pounds and 10 shillings for his performance on the recording. This mix was quickly superseded by one without the last trumpet passage, but not before a handful of copies had been pressed and sent to radio stations. These recordings are among the rarest and most valuable Beatles collectibles. A stereo mix of the song with the additional trumpet added back in was included on the US Rarities compilation and the UK album: The Beatles Box in , and is included on an alternate take of the song released on Anthology 2 in Composition[ edit ] The song has a double tonic structure of B major verse in I-vi-ii-V cycles and A major chorus connected by formal pivoting dominant chords. This is thought to be the first use of this instrument a distinctive, speciality instrument, pitched an octave higher than the standard B-flat trumpet in pop music. Ian MacDonald has stated: As well as raining and shining at the same time, it is simultaneously summer and winter. Macdonald finishes with the comment: Since the Beatles usually did not include songs released as singles on their British albums, both songs were left off the Sgt. This was also the first single by the Beatles to be sold with a picture sleeve in the UK, a practice rarely used there at that time but common in the US and various other countries such as Japan. Penny Lane today[ edit ] A view down Penny Lane at the opposite end from the roundabout, approaching the junction with Greenbank Road near to Sefton Park. The terminus included a purpose-built bus shelter, with waiting room and toilets for waiting passengers. The shelter is actually situated in Smithdown Place, though the terminus was named Penny Lane because of its proximity to Penny Lane. Since then, the general Penny Lane area has acquired a distinct trendiness and desirability. In July , a Liverpool Councillor proposed renaming certain streets because their names were linked to the slave trade. It was soon discovered that Penny Lane, named after James Penny, a wealthy 18th-century slave ship owner and strong opponent of abolitionism, was one of these streets. Ultimately, city officials decided to forgo the name change and re-evaluate the entire renaming process. On 10 July , it was revealed that Liverpool officials said they would modify the proposal to exclude Penny Lane. The outdoor scenes were filmed at Knole Park in Sevenoaks on 30 January Song ownership[ edit ] Northern Songs, the publishing company that owned all but four of the Beatles songs, was acquired by ATV â€” a media company owned by Lew Grade in