

Not Out Of The Woods Yet...

A talk with Richard Deacon

Eija-Liisa Ahtila

Split screen psychodramas

Comics in the Raw

The next wave of underground comics



art

CONTEMPORARIES

A publication of the **Museum of Contemporary Art** at the Luther Burbank Center for the Arts and the Luther Burbank Memorial Foundation

SUMMER 2004



MUSEUM of CONTEMPORARY ART
at the LUTHER BURBANK CENTER for the ARTS

VOLUME 1 | NO. 2 | JUNE 2004

Art Contemporaries is published quarterly by MOCA@LBC. MOCA is a program of the Luther Burbank Memorial Foundation.

PRINCIPAL OFFICE:

Museum of Contemporary Art
Luther Burbank Center for the Arts
50 Mark West Springs Road
Santa Rosa, CA 95403
707.527.0297

Editorial content of this publication has been contributed by members of the Northern California Contemporary Art Consortium.

NCCAC MEMBERS ARE:

Bedford Gallery at the Dean Leshar Regional Center for the Arts

di Rosa Preserve: Art and Nature

Headlands Center for the Arts

Julie Baker Fine Art

Matrix Program for Contemporary Art at UC Berkeley Art Museum & Pacific Film Archive

San Jose Institute of Contemporary Art

Museum of Contemporary Art at the Luther Burbank Center for the Arts

Wattis Institute for Contemporary Arts at California College of Arts

Yerba Buena Center for the Arts

To Subscribe:

Art Contemporaries is distributed quarterly to all members of MOCA@LBC. If you would like to receive future issues of the magazine, please join MOCA@LBC at our basic member level of \$45.

To become a member or receive additional membership information contact Carol Cuzner, MOCA Membership at 707.527.0297 x147 or email her at carole@lbc.net

Executive Publishers:

Gay Dawson & Peggy Mulhall

Editor: Meredith Tromble

Advertising Director: Toni Tacoma

Creative Director: Deb Viola

©2004 Museum of Contemporary Art at the Luther Burbank Center for the Arts. All rights reserved. No part of this periodical may be reproduced without the permission of *Art Contemporaries*. For Permissions and Reprint requests, please e-mail Gay Dawson at gayd@lbc.net. For advertising inquiries, please contact Peggy Mulhall at 707.527.0297 x138 or peggym@lbc.net. For editorial inquiries, please e-mail Meredith Tromble at mereditht@lbc.net.

art CONTEMPORARIES

4 • Artist at Work: Inez Storer

Tucker Nichols

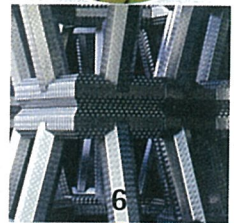


6 • A Talk with Richard Deacon

Meredith Tromble

8 • SpaceFace Finalists Advance

Gay Dawson



10 • Beautiful Losers

Berin Golonu

12 • "remade": Elizabeth Dorbad and Libby Hayes

Julie Baker

14 • Eija-Liisa Ahtila: On the Border

Heidi Zuckerman Jacobson



16 • Weaving Weft and Warp: Tapestries

Cathy Kimball

18 • The Foundry: Radical Ballet at HCA

Emma-Louise Anderson



20 • Nature's Essences

Amy Berk

22 • A New Look at the di Rosa Preserve

Michael Schwager

24 • Art That Keeps You Up at Night

Rob Ceballos



26 • A Growing Body of Shrinking Work

Colin Berry

28 • Comics in the Raw

Carol I. Cuzner

30 • Books: The Sweet Singer of Modernism

Jeannine McDonald



30 • Coming Attraction: Erwin Wurm

ON OUR COVER: *Two Blues* (2002), Gary Brewer, oil on canvas, 48" x 36"



A publication of the Museum of Contemporary Art at the Luther Burbank Center for the Arts and the Luther Burbank Memorial Foundation

By Meredith Tromble

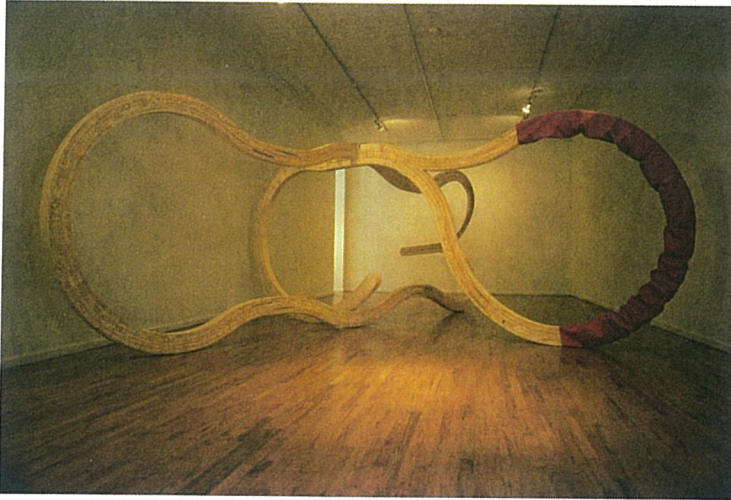
Not Out Of The Woods Yet...

A talk with Richard Deacon



First impressions capture the fundamental qualities of a place, so visitors to our area may see it more clearly than we do. In making an important addition to San Francisco's cityscape, British sculptor Richard Deacon responded strongly to the meeting of water and sky at the city's horizon. Deacon, an internationally known sculptor (a roomful of his works is on permanent display at the Tate Museum in London and he teaches at the École des Beaux Arts in Paris), first came to San Francisco in 1987, for the exhibition *A Quiet Revolution: British Sculpture Since 1965* at the San Francisco Museum of Modern Art. This past summer he completed a major commission for the Foundry Square development at 500 Howard. Six identical aluminum elements lock together to make a structure that sits under an overhang, not quite inside and not quite outside the building. This liminal site suits the ambiguous qualities of the work. Deacon spoke with *Art Contemporaries* about the work, which is titled *Not Out Of The Woods Yet...*, as we sat near it watching sunlight bounce from its planes.

ABOVE: *Not Out Of The Woods Yet...* (2003), Photo: Ben Blackwell, Courtesy Leah Levy, Berkeley
RIGHT: *Double Talk* (1997), Richard Deacon, laminated wood, 28' x 8' x 10', Courtesy Marian Goodman Gallery, New York



RICHARD DEACON | *The work is made for here. The proposal originated from visiting, talking and looking; the choice of material, the scale, and the integration with the architecture are specific to being in San Francisco. Originally the site we were looking at was outside the building. I liked the idea of putting the work into the building, so the relationship between the two was more charged and less conventional.*

ART CONTEMPORARIES | *At first glance, the repeating form that makes the whole looks regular and geometric, but in fact, it's not at all predictable. How did you find it?*

I wanted a shape that would lock together, so I started with a single unit, looking for something I could flip and interlock. It doesn't link from every direction—the way it fits together is specific. The shape is also mirror-reversed, top and bottom. I scaled the work so that at the viewer's eye level there is a kind of horizon through the work. It's a duplicate above and below eye level, as if it were reflected. The textured surface has a water quality to it; the horizon, the reflection, and texture all make subliminal references to the role of water in San Francisco.

The work was fabricated in England and assembled on site. Were there any surprises when you first saw it installed?

There are reflections in the canopy that I hadn't anticipated, which double it yet again, into the building. The work responds very well to light, which I had expected but which I think surprised other people. Light changes it quite a lot throughout the day.

Why did you choose this material? It looks very familiar.

It's treadplate, which I chose because it is a very vernacular material. I like the impression of a weave in the surface—when there's a change of plane it reflects light differently and emphasizes the angle.

What is the significance of the title, "Not Out Of The Woods Yet...?"

The title popped into my head early on. At the simplest level it relates to the grove of trees at the front. The clichéd sense of the phrase means "not quite out of trouble yet" or "there's still a lot to do." As individuals and as groups we all lead complex lives, facing questions that don't have clear answers, so the piece is about that as well.

What are some of the questions that are alive for you right now?

For the past three years I've been a student of both the history of computing

and the history of networks and organizations. I'm reading about artificial intelligence, cyborgs, and the relationship between information and organization. It ties in with cybernetics and things I looked at in the 1970s, but if you were to ask me what it has to do with my work, I couldn't really tell you. It started with a very simple thing, wanting to catch up with my students in the way they deal with computers. But it's grown into a big interest in certain ways of thinking. At the moment I'm learning to program.

If someone commissioned you to do anything you wanted what would you do?

I've always wanted to build a log cabin.

What's stopping you?

I don't have a piece of land I can build a log cabin on. You can't just do things like that in England. You have to get permission.

Does the idea appeal to you because of the way the logs are fitted together?

I like wooden houses because they're separate from the ground in a way that houses with foundations aren't. They're self-contained units. The other thing I've always wanted to do is to put a sculpture on top of a building.

It's a great idea. Have you ever proposed it?

Yes. Several times. It's never been accepted. And I've proposed hanging a sculpture on the side as well, kind of pushing the sculpture into the side of the building. I've used architectural fragments before, but I've never had the opportunity to use the building as if it were the pedestal for a piece of sculpture. It would be the reverse of the relationship you've got with Not Out Of The Woods Yet..., with the building inside the sculpture rather than the sculpture inside the building. That would be cool. ●

SCHOOL
 A business school for artists desiring to move to an active professional level.

CAREER CENTER
 An information hub and mentor program for fine artists in all disciplines.

MAILING LISTS
 Good for one free premium e-mail listing at list@takingtheleap.com

TAKING THE LEAP
 1506 62nd Street, Emeryville, CA 94608 510.653.1655 www.takingtheleap.com

COTTAGE GARDENS OF PETALUMA

Visit us on the web at www.CottageGardensOfPet.com
 Open Daily 9-5

From Hwy 101 take Petaluma Boulevard North to 3995 Emerald Drive, Petaluma (707) 778-8025

- Perennials
- Roses
- Clematis Vines
- Shrubs
- Grasses
- Succulents
- Ground Cover
- Pottery
- Teak Furniture
- Garden Store

art and all that jazz


A Fine Art and Fine Craft Gallery featuring the spirited jewelry designs of owner Jessica Felix

119A Plaza Street
 on the Healdsburg Plaza
 707 433-7900
www.artandallthatjazz.com

plus an eclectic collection of jazz and brazilian cds

jazz photographs
sculpture
musical instruments
ceramics
art glass
paintings
jewelry


Bruce Prizdilho & Darl Gordon Mosaic Vase, blown glass



COMING ATTRACTION

The End of a Minute: Recent Works by Erwin Wurm
 Yerba Buena Center for the Arts
 October 23, 2004 to January 2, 2005

Erwin Wurm is internationally known for his *One Minute Sculptures*. Thumbing his nose at the grand sculptural tradition of heroic memorial figures, Wurm arranges willing humans and props in peculiar feats of derring-do, capturing the temporary tableaux with a camera. One wonders if the fellow he asked to do pushups on teacups lasted the full sixty seconds! This past spring, the Yerba Buena Center received a \$30,000 grant from the Andy Warhol Foundation for the Visual Arts to bring Wurm's recent work to San Francisco. ●



Books

"You sense that his pictures generally were taken by someone who immersed himself in each particular setting," poet Bill Berkson writes of the photographer Henry Wessel. "The project has a feeling more of moments apprehended in the process of looking around than of flatfooted determination, and there's more patience in them than in most street shooting." Wessel has turned his attention loose long enough to soak up the wealth of particularity in the place he shows you."

In his new collection of essays, *Sweet Singer of Modernism* (Qua Books, Jamestown, RI, 2003) Berkson turns his attention loose on the work of contemporary artists from David Park and Hans Hoffman to Hung Liu and Doug Hall. Like Wessel, he is patient—apprehending, soaked up such a wealth of particularity, and woven his observations together into so skillful and natural a narrative, that he makes familiar work fresh again.

Throughout, Berkson hews to the standard he sets in his introduction: "Criticism should be modest in principle and quick or excessive enough so that everyone can enjoy how hypothetical it is." He delivers, both on the modesty and the enjoyment. ●

— Jeannine McDonald

THE SWEET SINGER OF MODERNISM
 A QUOA ART WRITING 1995-2003
 BILL BERKSON

