

# Art in America

THE POWER  
OF ART  
COMES FROM  
ITS AFFIRMATION!  
ITS ~~POWER~~ PURE AFFIRMATION  
ITS AFFIRMATION OF  
FORM!

WITHOUT

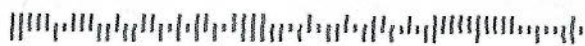
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ANTHONY HUBERMAN  
CCA WATTS INSTITUTE  
1111 EIGHTH STREET

SAN FRANCISCO CA 94107-2247



THOMAS HIRSCHHORN





Joan Jonas: *Wolf Lights*, 2004, video, approx. 3 minute loop.

### ALL JONAS, ALL THE TIME

I'm reading all about Joan Jonas, as I've committed the Wattis to an entire year, starting this fall, of monthly Jonas-related events, including a lecture by the artist herself. At the end of the year there will be a publication, which I hope will be not only a significant document about the many ideas informing her work, but also a way for the Wattis to give something back to Joan.

### AT LONG LAST

The Wattis Institute has commissioned an exhibition by Belgian artists Harald Thys and Jos de Gruyter (opening January 2015)—their first solo show in the U.S., even though they've been exhibiting internationally for over 20 years. There will be a new film as well as a brand new series of anthropomorphic steel sculptures. I find their work austere yet hilarious—a hard combination to pull off (and very Belgian).

Richard Brautigan's



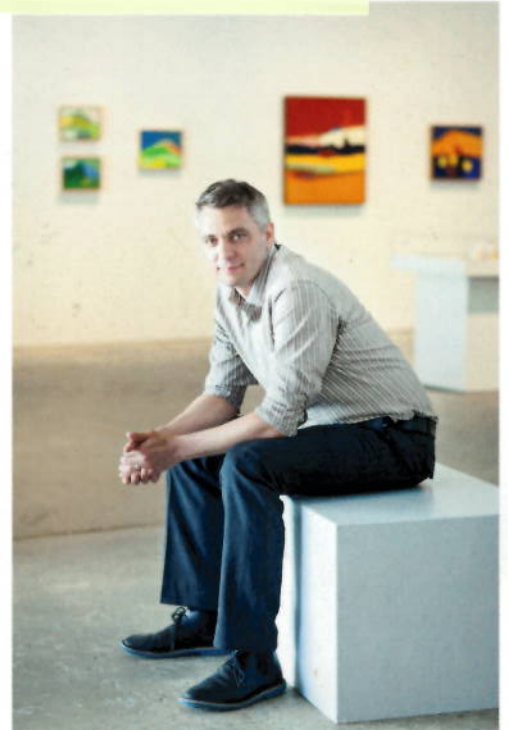
*Trout Fishing in America, The Pill versus the Springfield Mass Disaster, and In Watermelon Sugar*

### PRÉCIS

I'm currently reading Richard Brautigan's *Trout Fishing in America*. To me, it's the perfect way to think about the history of counterculture in San Francisco. The book was written in the late '60s, and it's full of deviant images and people. Brautigan has the ability to summarize an entire cultural mood in a single sentence.

### PANOPTIC

Aaron Flint Jamison's solo show at Artists Space last fall was brilliant, razor-sharp and heartbreaking all at the same time. In keeping with his practice, he hijacked the venue and emptied it of every institutional signifier, giving it a rawness that felt completely uncompromising. In the middle of the space was a 360-degree scanner that monitored the room and its visitors, making and storing impossibly huge image files. Embedded in the show, for me, was a meditation on what information, technology and hardware have to do with the human body.



## Anthony Huberman

The director of the CCA Wattis Institute shares five recent insights with Chris Chang.

After a 15-year sojourn in New York, culminating in, among other things, his launch of the Artist's Institute (a think tank/residency/exhibition space under the auspices of Hunter College), Anthony Huberman has gone west. In August 2013 he became director and chief curator of San Francisco's CCA Wattis Institute for Contemporary Arts, where he is expanding upon strategies developed at the Artist's Institute, and taking more of a Kunsthalle-like approach to exhibiting art. Spending more time with fewer things is a major focus of Huberman's program: "I want to pay close attention to artists and to their ideas."

### SURROUND SOUND

Everything I've published over the past seven or eight years has been written while listening to Terry Riley's *In C* on repeat (the Bang on a Can recording specifically). Charlemagne Palestine's solo organ concert at Brooklyn's Plymouth Church in March had me mesmerized and inspired in a similar fashion. The performance brought together the sharpness of minimalism with an unruly and shamanistic ritualism.

