

SCARCITY

FALL 2022



What are we defined?

What is
Natural Art?

MICHAEL LEON

Art in
Religion

PENNY JAMES
MILTON

Abandon
Museums

AUBREY TENORIO





A beautiful mind

Peter Dench talks to photographer Marc Wilson about his new book, for which he walked 500km to photograph First World War mountain forts

Photographs and 22 stories, Marc Wilson's photobook, *A Wounded Landscape: Bearing*

Witness To The Holocaust (AWL), captures the experiences of individuals who survived or were murdered in the Holocaust. Six years in the making, it's fair to say that in producing the work, Marc's soul took a pummelling.

His latest project, *Remnants*, was much gentler on his senses. A collaboration with Italian architect



with that at first, as it was Marco's research. It makes you look at things differently. I'd be walking around the sites, looking at compositions and thinking about the ecological angle. I wondered at first if I should be photographing more details, things growing and morphing together. I took some photographs like this, but they didn't go with the rest of the work.'

AWL planned early next year at the prestigious Side Gallery, UK. 'I've always had hope that if I continue making the work I'm making in the way I'm doing it, and it's successful, then at some point it's going to get in front of the right person. It's kind of happened now. I'm being asked to do commissioned work in the way

I make my projects, which is really nice.' And it couldn't happen to a nicer guy.

Nusi Quero and Polyphia

Stage presence is a real thing. The best bands, the best musicians, have this aura that is hard to describe in tangible words, but let's just say you know it when you see it. Björk, Lady Gaga, Beyoncé, they have that thing that rivets you when they perform. A lot of it has to do with what they are wearing on stage, that mixture of fantasy and make-believe, of mystery and impracticality, the kind of oh-so-important fashionable art that pumps up the music.

Nusi Quero is an artist who has waved his magic wand over and around some of the biggest pop stars, creating what he calls wearable art that transforms into signature iconic uniforms. Channeling his imagination, he has designed otherworldly work for Grimes, powerful pronouncements for the before-mentioned Beyoncé, as well as a celestial closet full of fashion shoots. But when it came to the all-instrumental band, Polyphia, who were about to shoot the music video "Neurotica" off their newest album, *Remember That You Will Die*, Quero tried his hand at instrument design, creating one-of-a-kind face masks and guitar, and bass and drum "armor" for the band.

Evan Pricco: How did you all become aware of each other and your individual talents? What was the genesis of this collaboration of amazing guitars, masks, and other visuals?

Tim Henson: I think I saw Nusi's work on Instagram and then again on Twitter. I saw that, in addition to the cool body armor pieces, he had embellishments on his instruments. He had one for his guitar, one for his keyboard, then one for

a microphone, and then another one for a guitar. I think there was just a general appreciation for each other's work.

Nusi Quero: You have to understand, I was a guitarist for ten years, but when I saw Tim and Steve playing, it was mind-blowing to me. The way they played was like nothing I'd ever seen. So, fuck yeah, I was into it.

TH: And then as we were doing the artwork for our album, I really wanted to include more than just artwork. I wanted real, tangible pieces to be used in conjunction with the music videos. So I typed up this crazy long message and then just hit him with a fucking novel in the DMs.

NQ: It was really good. I will say, Tim is an excellent communicator and steerer of ships, a captain, you could say. It was pretty fluid and also terrifying.

Why terrifying?



and researcher Marco Ferrari, *Remnants* explores both the historical and ecological aspects of First World War mountain forts of the Trentino-Alto Adige region of northern Italy. 'Most of the research had been done already,' Marc explains. 'I went to Italy in 2021 and ended up doing two location trips of three weeks each.'

Remnants is a follow-up of sorts to his book *The Last Stand*, photographs of Second World War military defence structures and their place in the shifting landscape along the coastlines of the British Isles and northern Europe. For this, Marc used 5x4in cameras, but decided to shoot *Remnants* on digital and understood the importance of consistency. A detailed essay by Marco sets the scene, balanced with sketches, maps and Marc's ethereal photographs. 'At the forefront of my mind was split between the historical story and the ecological side,' Marc explains. 'It was harder for me to engage



Wendy Park's “Dream Language”

Wendy Park's paintings degree. My mom, also enticed by the same dream, work. We were very close, and I looked up to him leave me somewhere between joy, heartache, and reminiscence, hopelessly pining for my mother's cooking. Without any actual representations of people or emotions, Park's work seamlessly elicits memory more akin to a bittersweet melody—through high- key colors, playfully syncopated objects, and sharp letters that dance like a strummed chord vibrating across the canvas.



hangers. Rough and ready snacks like hand-cut Fuji apples, piping hot cup ramen, and saran- wrapped kimbap signal busy nonstop days broken up with only the shortest of breaks. In her most recent body of work which debuted this summer at Various Small Fires in Los Angeles, Park portrays moments of leisure shared between her family in the midst of chaos. Although Park and her parents are actually left out of the frame, their presence is felt through the sundries left behind—a still-smoldering cigarette, crackling ice in a half-sipped glass of whiskey, or playing cards placed face down across a makeshift plywood table to be resumed later.

Sara Hantman: Since so many of your works seem to tenderly capture your parent's stories, I'd like to start with their history. How did they meet and why did they choose to move to Los Angeles?



Born and raised in Los Angeles by first-generation South Korean immigrants, Park pieces together a diasporic journey by painting past recollections, familial rituals, notions of labor, consumption, and the ongoing attempt of our collective culture to understand our past. For a whole generation of Asian Americans, Park's paintings of shrimp crackers and persimmons rouse a certain deep-seated nostalgia that I imagine Wayne Thiebaud's slices of pie might induce in the American Baby Boomer.

Upending mainstream symbols of desire and wealth, Park's still lifes conceive a different kind of American Dream—one backdropped by pegboard, linoleum tile, and folding security gates. Fondly recalling the indoor swap meets of South LA where her parents worked throughout her childhood, Park's subjects include styrofoam cups of coffee, towers of repurposed milk crates, handwritten sale signs, and endless clothes



Wendy Park: My dad came to LA in 1980, and my mom came in 1984. They actually met each other in LA on a blind date set up by their family members who happened to be working together at a restaurant in Koreatown at the time. They both came for the American Dream! My dad came to LA since it was hard to find work in Korea without a decided to come to LA and find a husband to help start her new life. It was love at first sight for my dad, and he really wanted to impress my mom.

He wasn't making a lot of money working in pool construction, and without the means to take her to nice restaurants, he would find inexpensive things to do in LA like watching the sunset at Redondo Beach or picnicking at the Griffith Observatory. After just two months of going on these classic LA dates, they got married, moved into a small apartment in Koreatown, and started working at the Paramount outdoor swap meet together.

Ancient Art of the Roman Religion

The Romans ruled an empire but were ruled by a pantheon of gods who controlled every aspect of their lives

The Roman mind was an odd one; hard-nosed pragmatism was meshed with deeply held superstition. While the legions of the empire marched across the world, people felt that the might of Rome was supported not so much by their fearsome military prowess, but by the gods. It is impossible to understand Rome without knowledge of their faith.

The foundational myth of Rome shows the importance they placed on divine signs. When Romulus and Remus wanted to found a city, they marked out the sky and waited for the gods to send them a message. Remus saw six eagles, but Romulus saw a full dozen, and that is why we study 'Roman' paganism and not 'Reman'.

The gods worshipped by the Romans were all clearly and closely related to the deities of the Greek world. Zeus the Father of the Greeks morphed into Jupiter of the Romans while maintaining his role as king of heaven. There is some evidence that both Zeus and Jupiter developed from earlier Proto-Indo-European gods, but others were absorbed into the pantheon within historical memory. Italy was once home to many colonies sent out by Greek city-states. These held on to the gods of the cities that had founded them. As Rome expanded its influence by conquest, these cities entered into the Roman world and their gods became the gods of Rome. Diana, Minerva, Venus and Hercules are all thought to have become Roman deities in this way.

Before these additions had been made, Roman paganism was influenced by the Etruscans, who pre-dated Rome and controlled a large area of land bordering Rome in the 9th-6th centuries BCE. By the time Rome absorbed the final Etruscan cities, it had long before taken up many of their religious practices. The Etruscans studied nature for signs of the gods' instructions; haruspices were priests who used the entrails of sacrificial animals to read the will of heaven. The practically minded Romans would continue to use this method to predict auguries of the future for centuries to come.

Roman paganism in its purest form of around 100 BCE was already, therefore, a religion of borrowings. While there were proud noble families who looked down on 'foreign' faiths, even the haughtiest would have had to admit that gods had long been imported to the city. In 217 BCE, Italy was being ravaged by Hannibal and his army. Against the warnings of priests, the Romans met Hannibal in battle at Lake Trasimene and they suffered one of the worst defeats in history. Clearly the gods had not been on the side of Rome.

Trasimene and they suffered one of the worst defeats in history. Clearly the gods had not been on the side of Rome. Consulting the sacred Sibylline Texts, it was decided that Rome would have to bring Venus of Eryx, a city on Sicily, to the capital.



