

Work¹



The image shows a screenshot of a web browser displaying the website for Art Against Displacement (AAD). The browser window has a title bar reading "Art Against Displacement" and a URL bar showing "Not Secure | victhu.info/aad/". The main content area features a large, stylized logo for "Art Against Displacement" on the left. To the right of the logo, there is a navigation menu with a "ABOUT" tab selected. Below the menu, a paragraph of text describes AAD's mission to amplify the demands of long-term residents and businesses against displacement. To the right of the text, there are three circular language links: "EN" (selected), "ES", and "中文". At the bottom of the page, there is contact information, social media links for Twitter, Instagram, and Are.na, and a large black circular logo for "Art Against Displacement" centered over the page.

Art
Against
Displace
ment

ABOUT

EN

ES

中文

Based in Manhattan's Chinatown and Lower East Side, Art Against Displacement (AAD) is a coalition of artists and arts professionals that seeks to amplify the demands of those whose lives and livelihoods are placed at risk by predatory development and resettlement, and to work in solidarity with grassroots organizations toward community-led rezoning. The group affirms that gentrification is not an inevitable effect of urban development, and refuses to let the work of cultural producers be instrumentalized towards the displacement of long-term residents and businesses.

AAD is a member of the [Coalition to Protect Chinatown & the Lower East Side](#). AAD supports the passing of the [Chinatown Working Group's Rezoning Plan](#) in full.

Contact us at aad.nyc@riseup.net

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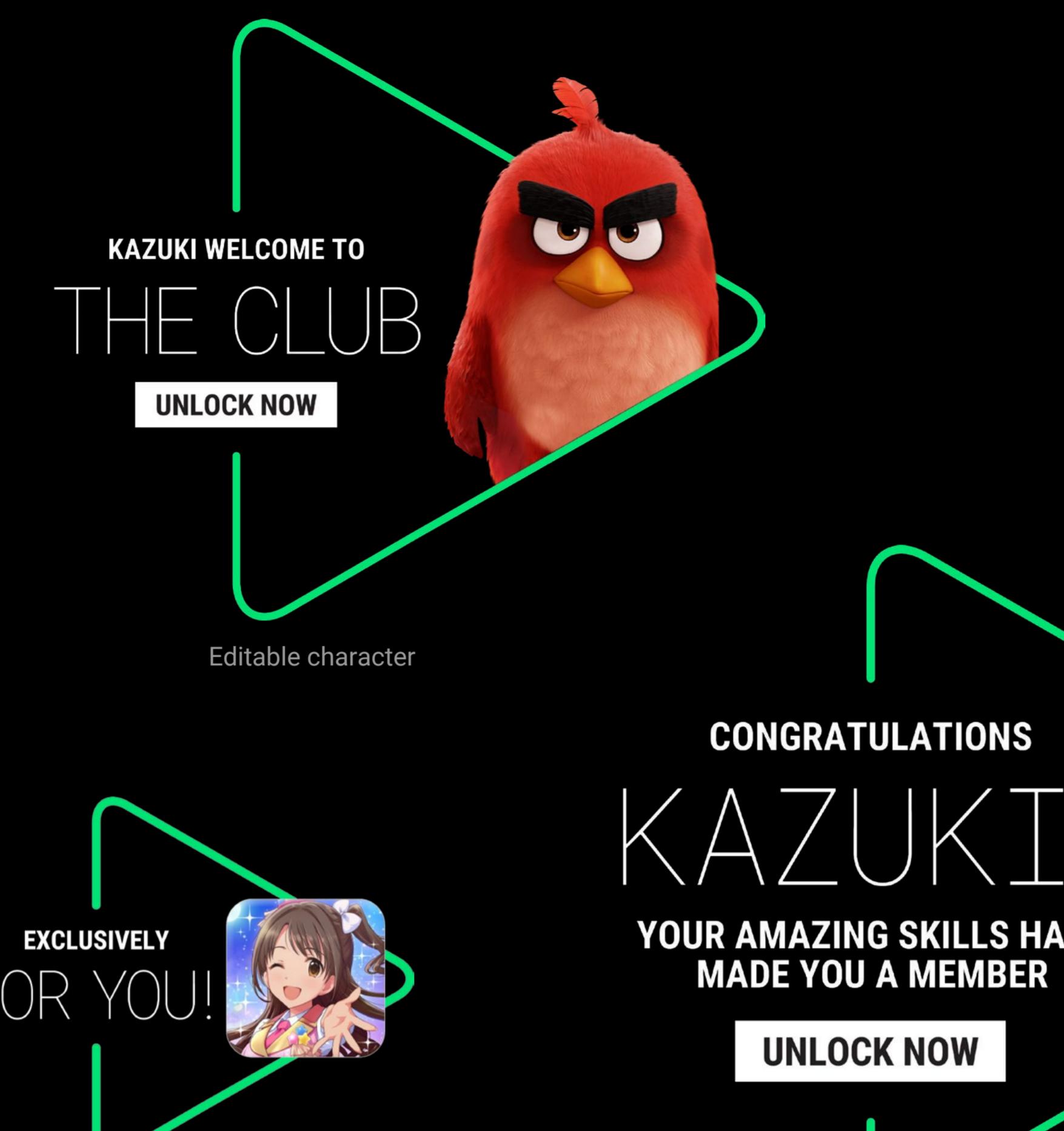
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The Prism can hold many types and combinations of text and image content.

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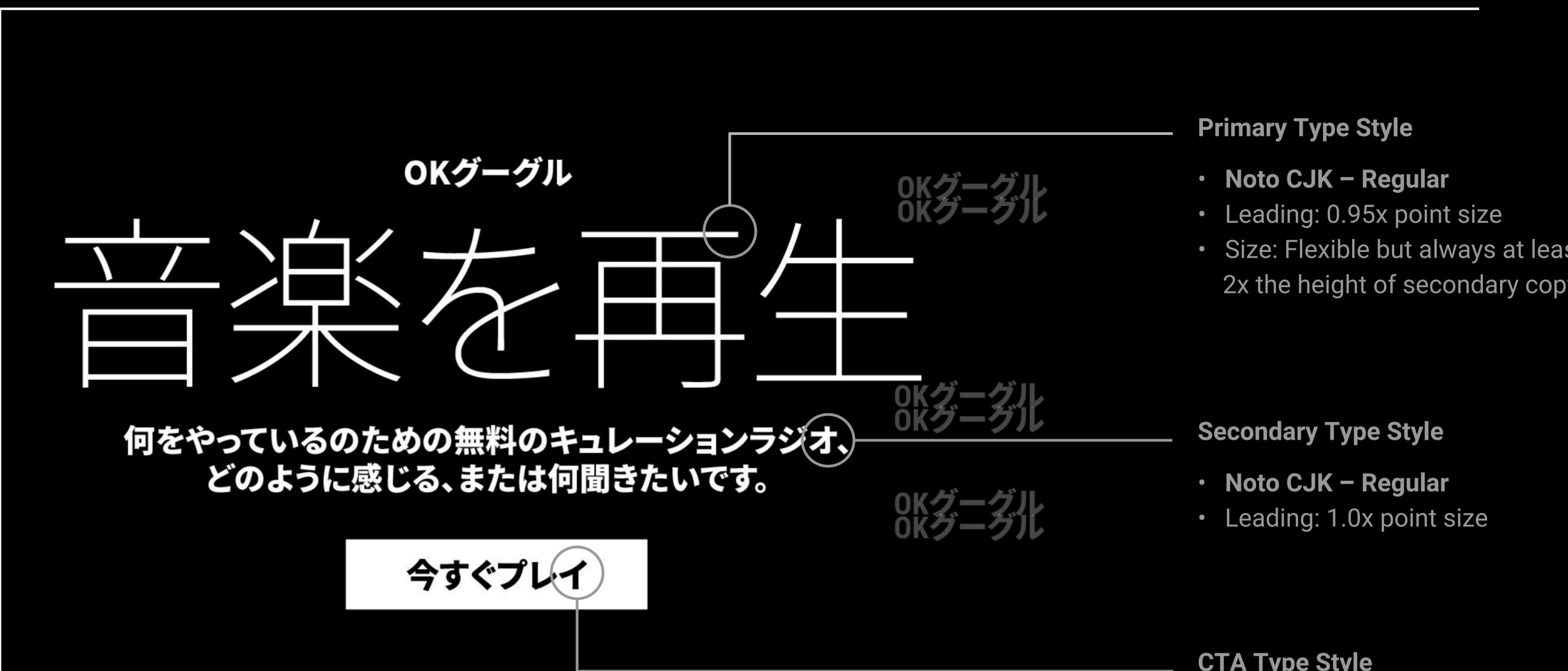
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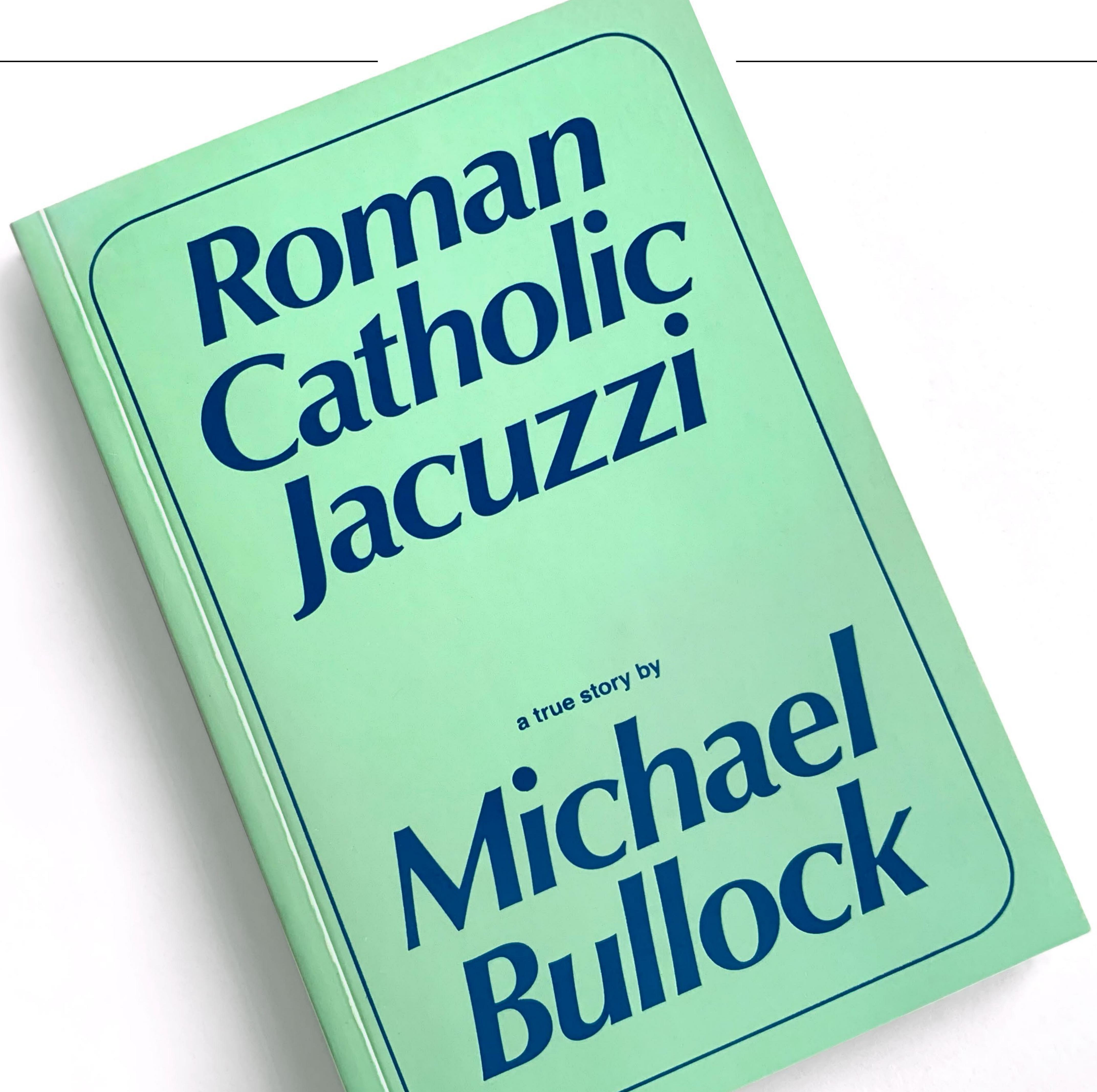
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out how to enter into a conversation with him. The priest is much more comfortable with this than I am.

"Like to dance, Michael?" he ^{stan} off, again.

"No...." I lie. "I'm too shy."

"I could show you some moves; it's easy once you get the hang of it."

Another priest walks over, shamedly eyeing me up and down, and finally asks, "Michael, want a glass of wine?" There it is again. I start to panic about how all the priests know my name, yet not one of them has introduced himself. This one is back in seconds, offering me an enormous plastic cup filled to the brim with chile his old

him a look that says I am definitely not his son. It stops him from engaging with me but doesn't prevent him from staying around us and observing our interaction.

I want to start a conversation but am not sure where to begin. The only thing that comes to mind is Eddie Long. The scandal just broke recently and is still front-page news everywhere. The richest religious leader in America, Mr. Long is now being brought up on charges of engaging in "oral sodomy" with three young boys whom he had mentored from childhood. "Can you believe that about Eddie Long and his 'spiritual sons'?" I ask.

The priest takes the question in stride. "It's terrible, of course, but... I'm not a Roman Catholic. Those



The image shows a screenshot of the Google Partner Marketing Hub interface, specifically the 'Brands' section for 'Google Pay'. The sidebar on the left lists various visual identity elements: Overview, Messaging, Visual Identity (selected), Logo and identity elements (highlighted with a blue vertical bar), How our logos work together, Showcasing accepted payment methods, Color palette, Device screens, Photography, Use Cases, Press and Media, and Legal and Trademarks.

Logo and identity elements

There is an appropriate asset available within the Google Pay visual system to accommodate all use cases. While similar in appearance, each element has a very specific function. It is important to understand their differences and when each is appropriate to use. Each one is outlined in detail below.

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- [The Google Pay Logo](#)
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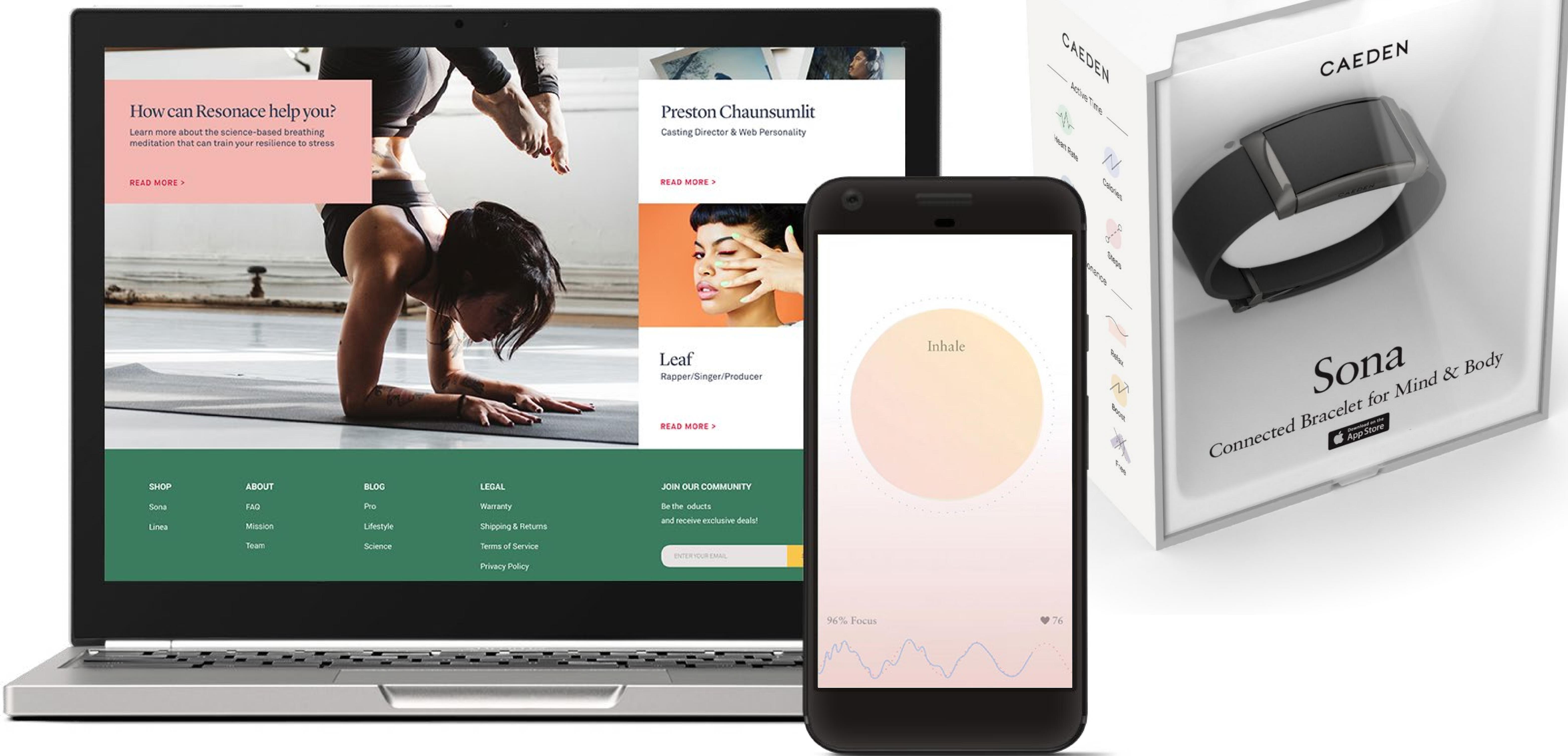
The image displays two smartphones side-by-side, each showing a different mobile application interface.

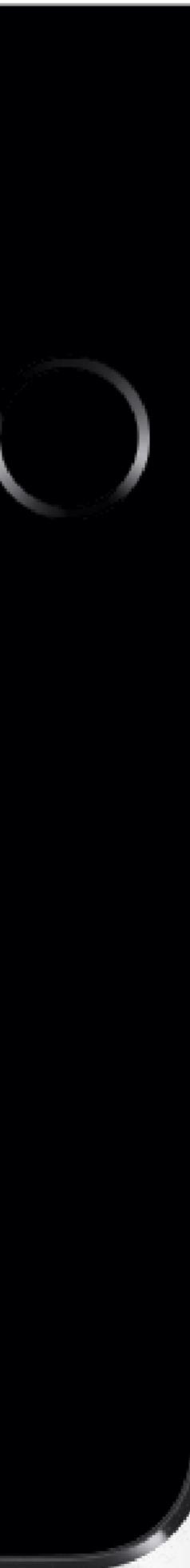
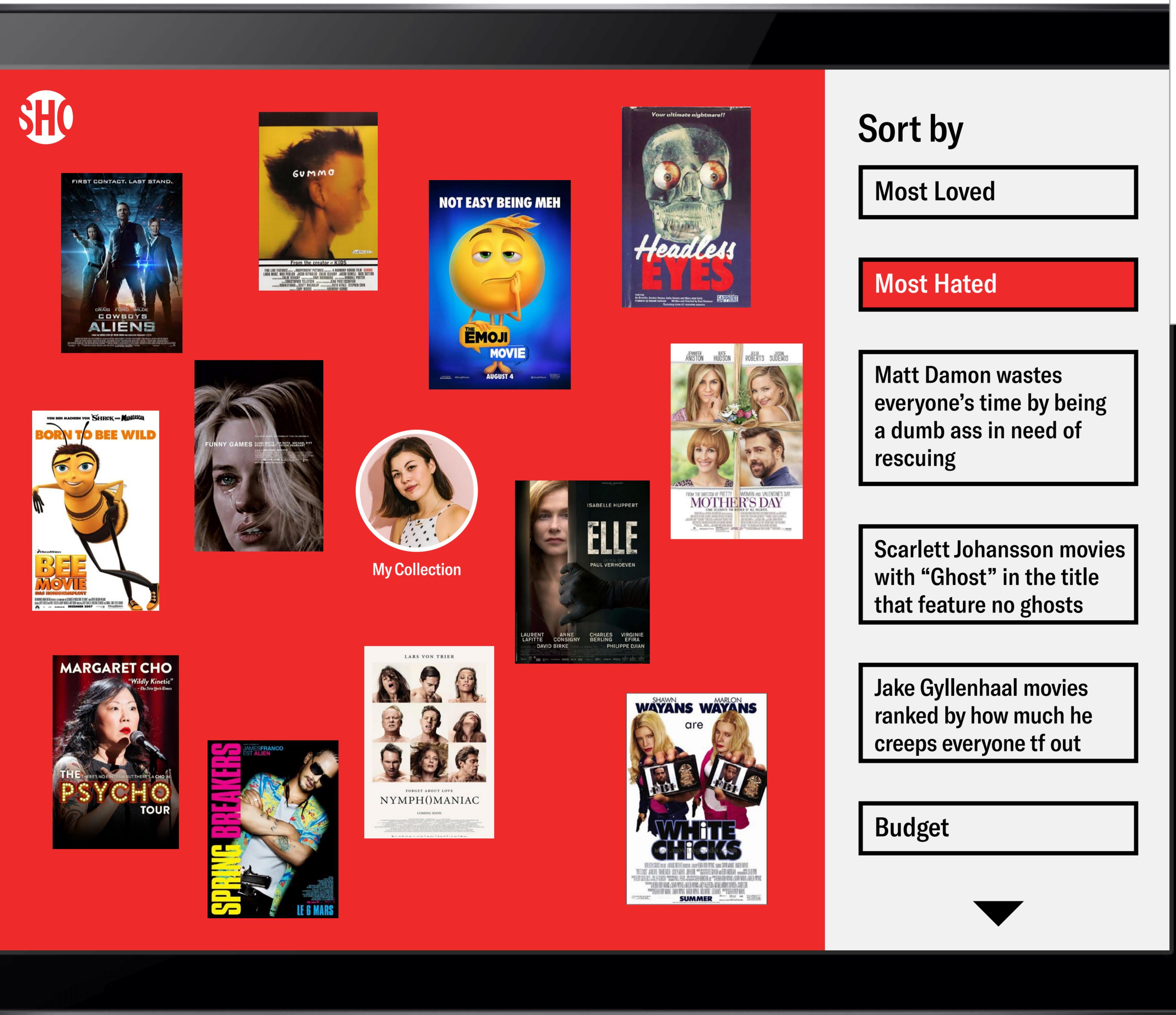
Left Phone Screen:

- Header: "Start the Day" at the top center, with a back arrow on the left and a time of "3:23" on the right.
- Background: A large, light gray concentric circles graphic.
- Bottom Card:
 - Text: "Accuracy: 72%" and a heart icon with the number "61".
 - Graph: A line graph titled "Heart Rate Variability RRI wave" showing a fluctuating line across a grid.

Right Phone Screen:

- Header: The same "Start the Day" header from the left phone.
- Image: Two white headphones with orange accents (Linea N°10) shown from a top-down perspective.
- Icon: A blue Bluetooth symbol.
- Text: "Linea N°10" followed by "Bluetooth Wireless On Ear Headphones".
- Text: "Item No. CAE10106".
- Text: "Designed with clean lines, refined metal finishes and a beautifully balanced acoustic profile, the Linea N°1 delivers impeccable sound in a truly classic headphone."
- Section: "Select a Color:" with four options:
 - Ceramic & Rose Gold (highlighted in orange)
 - Carbon & Gold (highlighted in gold)
 - Carbon & Gunmetal (gray)
 - Slate & Gunmetal (gray)
- Price: "\$199⁹⁹"
- Call-to-Action: "Add to Cart" button.

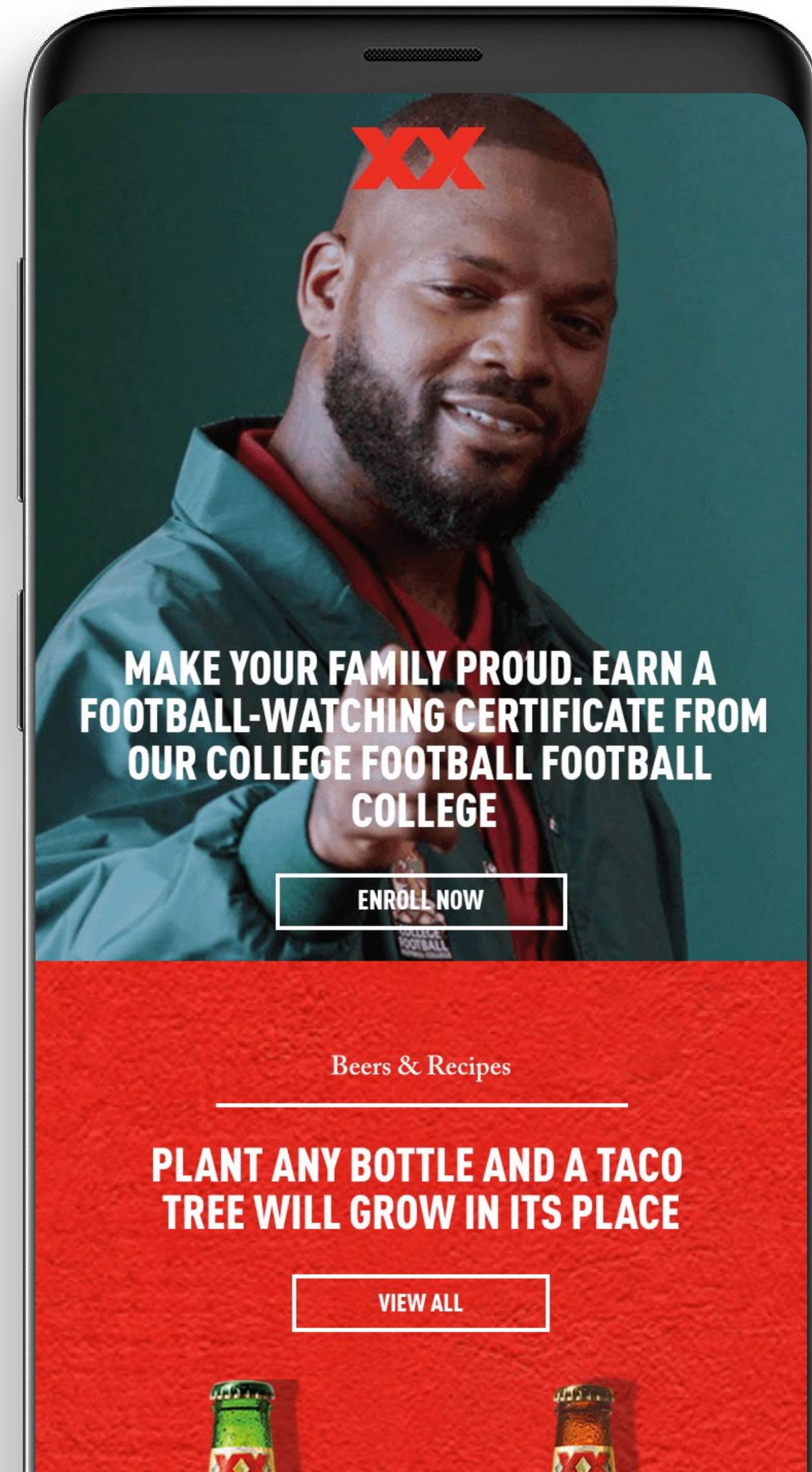
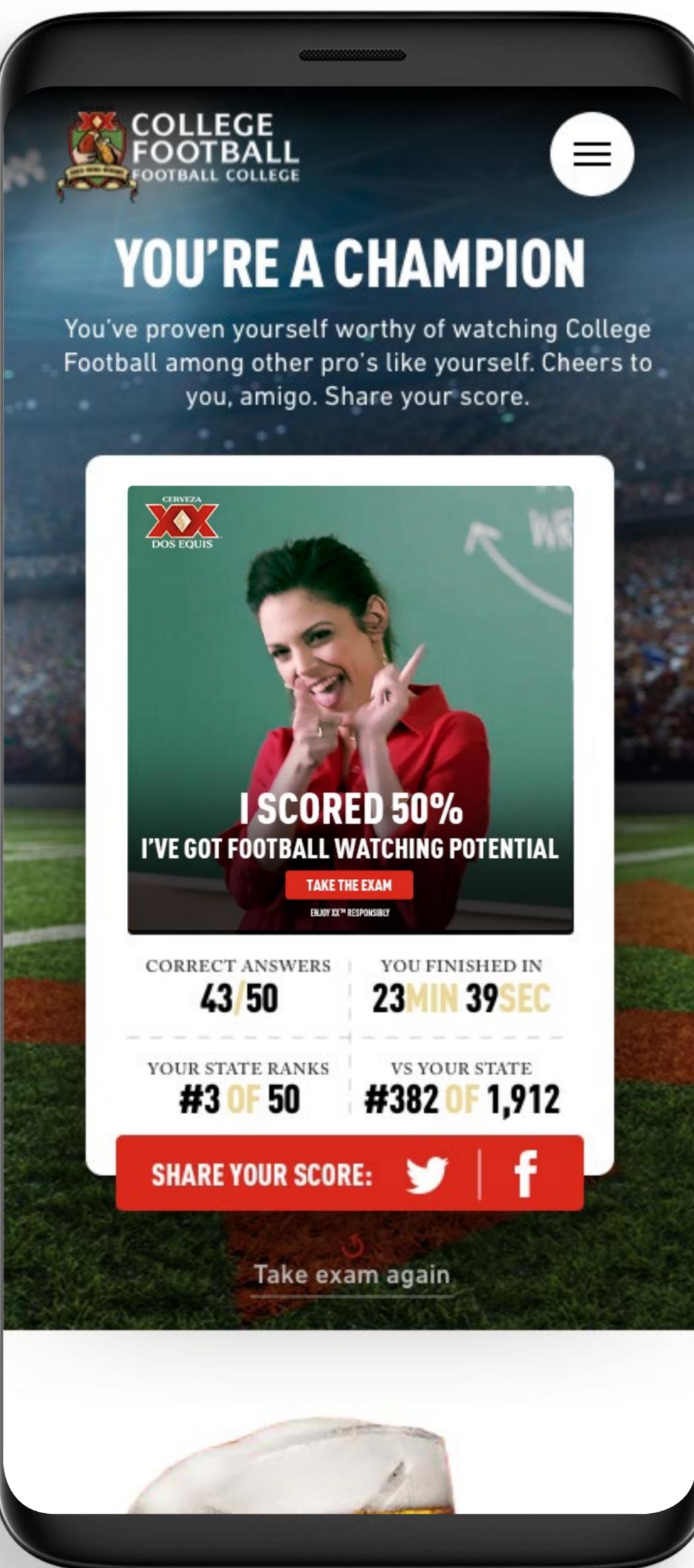
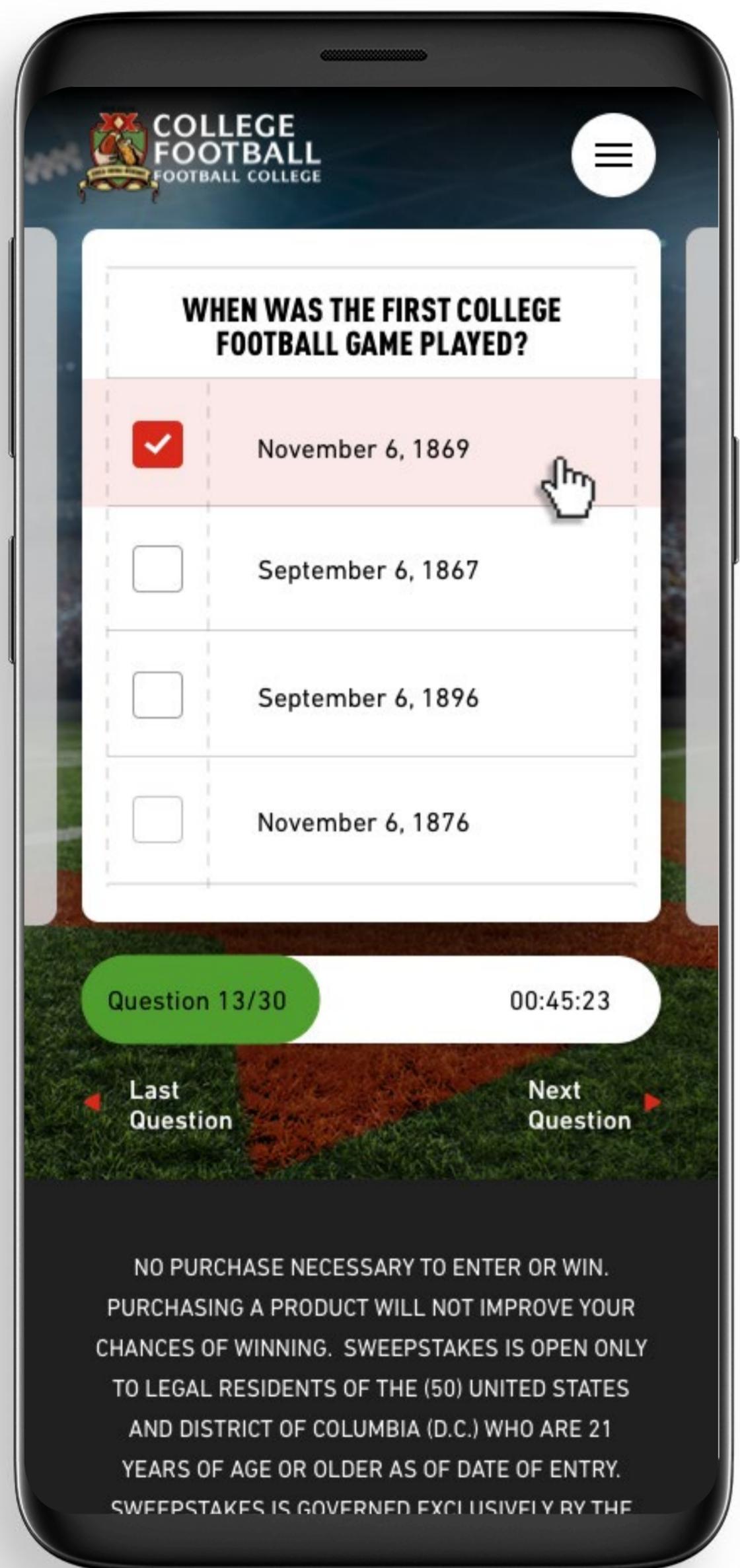




Lynch is officially God



Kaos' Kaun DJ & Producer, Berlin





old

The screenshot shows the Sam's Club website homepage. At the top, there's a navigation bar with links for 'Your Lists', 'Sam's Club Credit', 'Easy Reorder', 'Tips & Ideas', 'Join', and 'Renew'. Below the navigation is the Sam's Club logo and a search bar. A main headline reads 'Helping you live fully every day' with a green KitchenAid mixer image. Below this, a sub-headline says 'Our philosophy has always been simple. We are the agents for our customers.' There are four sections at the bottom: 'Auctions', 'Tech Savings', 'Almost Gone', and 'New Items'. Each section has a list of links. At the very bottom, a copyright notice reads '© 2019 Sam's West, Inc. All rights reserved.'

This graphic is for a 'Summer Savings Member Appreciation' event. It features a large image of several decorative plates with tropical floral patterns. A prominent offer in the center says '\$30 off all Member's Mark™ Plate Sets over \$99'. Below the main image are smaller images of folded towels (\$399) and a meal dish (\$50 off). The text 'One Day Only Saturday, May 12' is at the top. The Sam's Club logo is in the top right corner.





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BY BLUE NILE



old

new

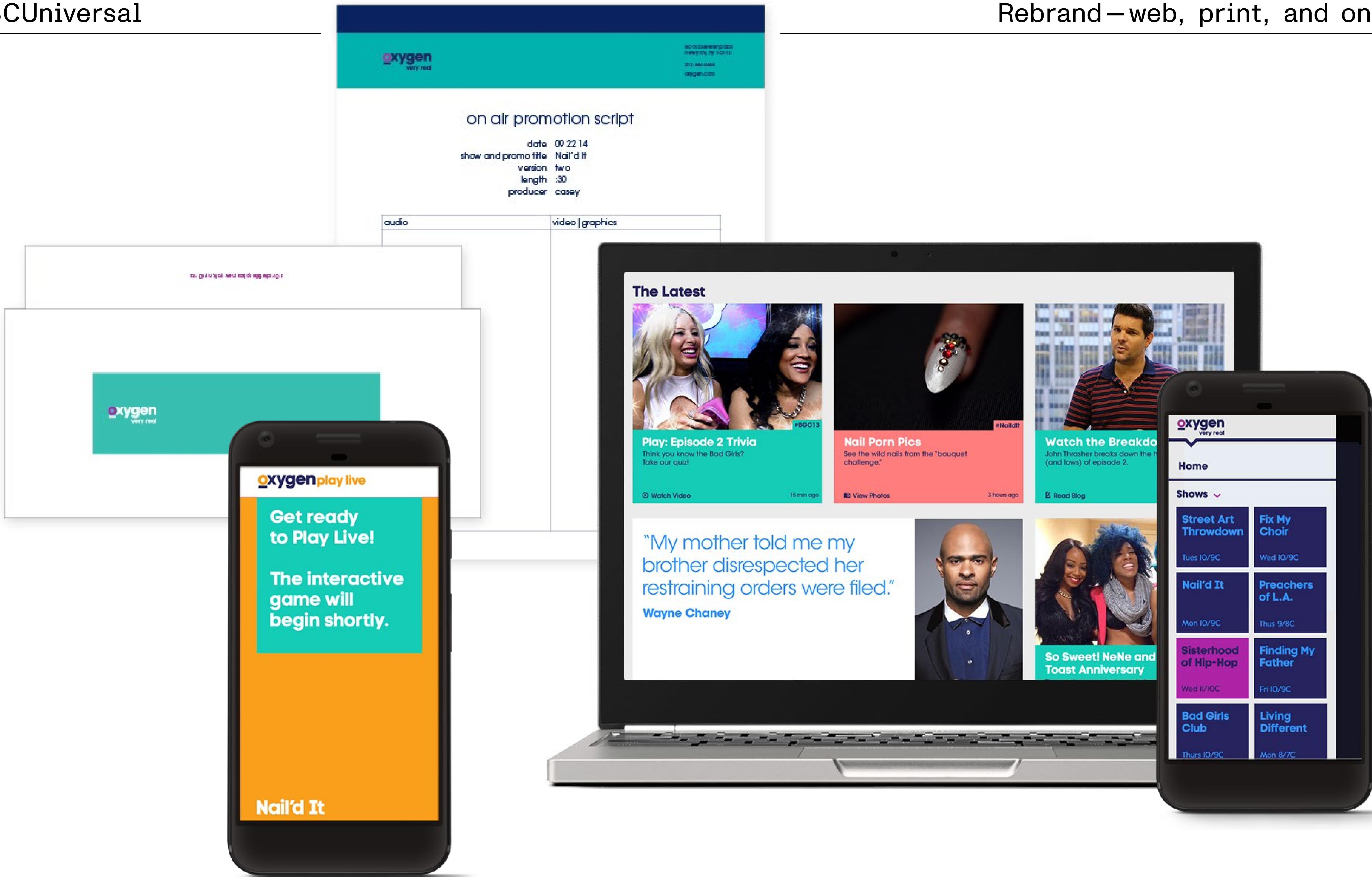


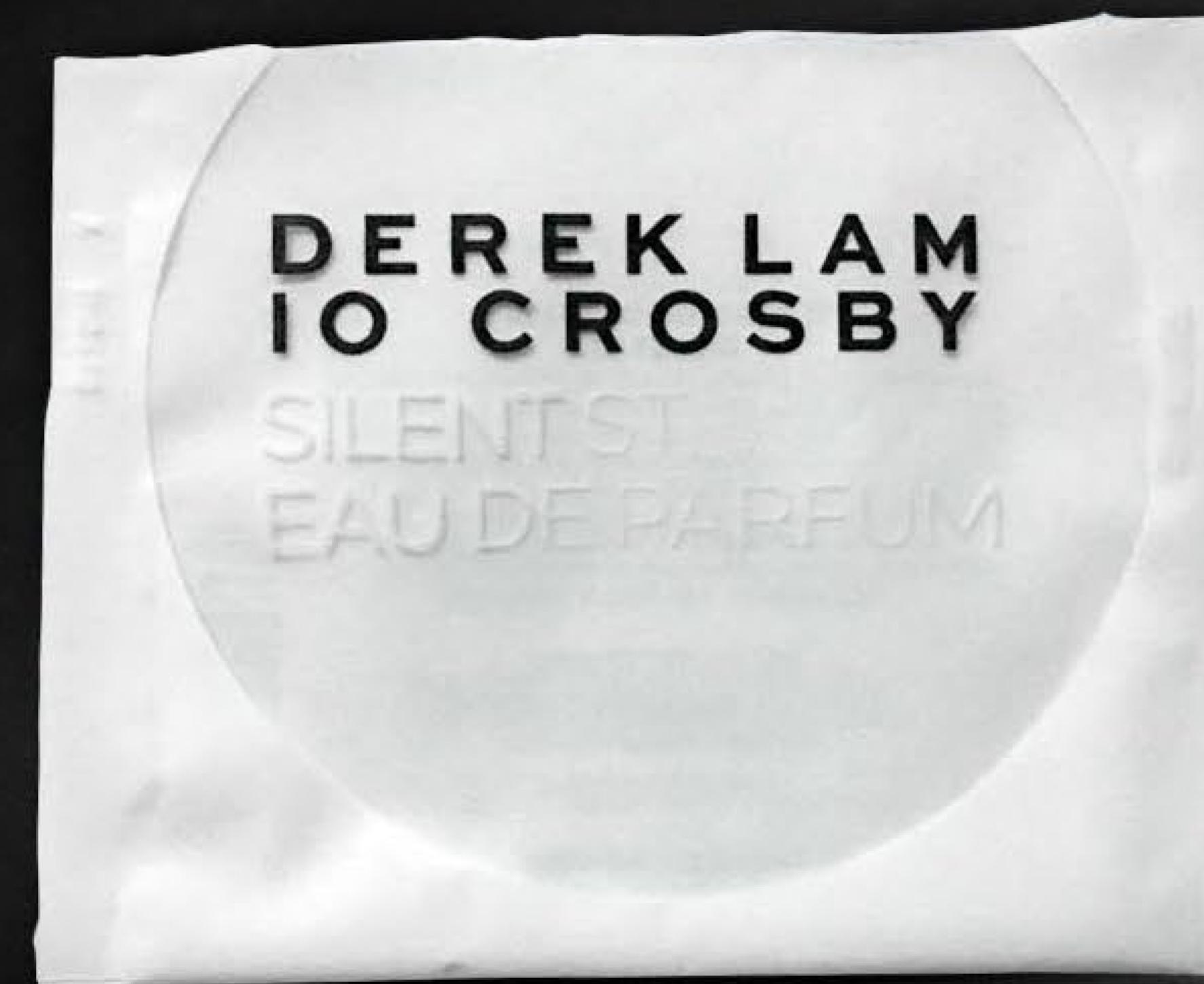
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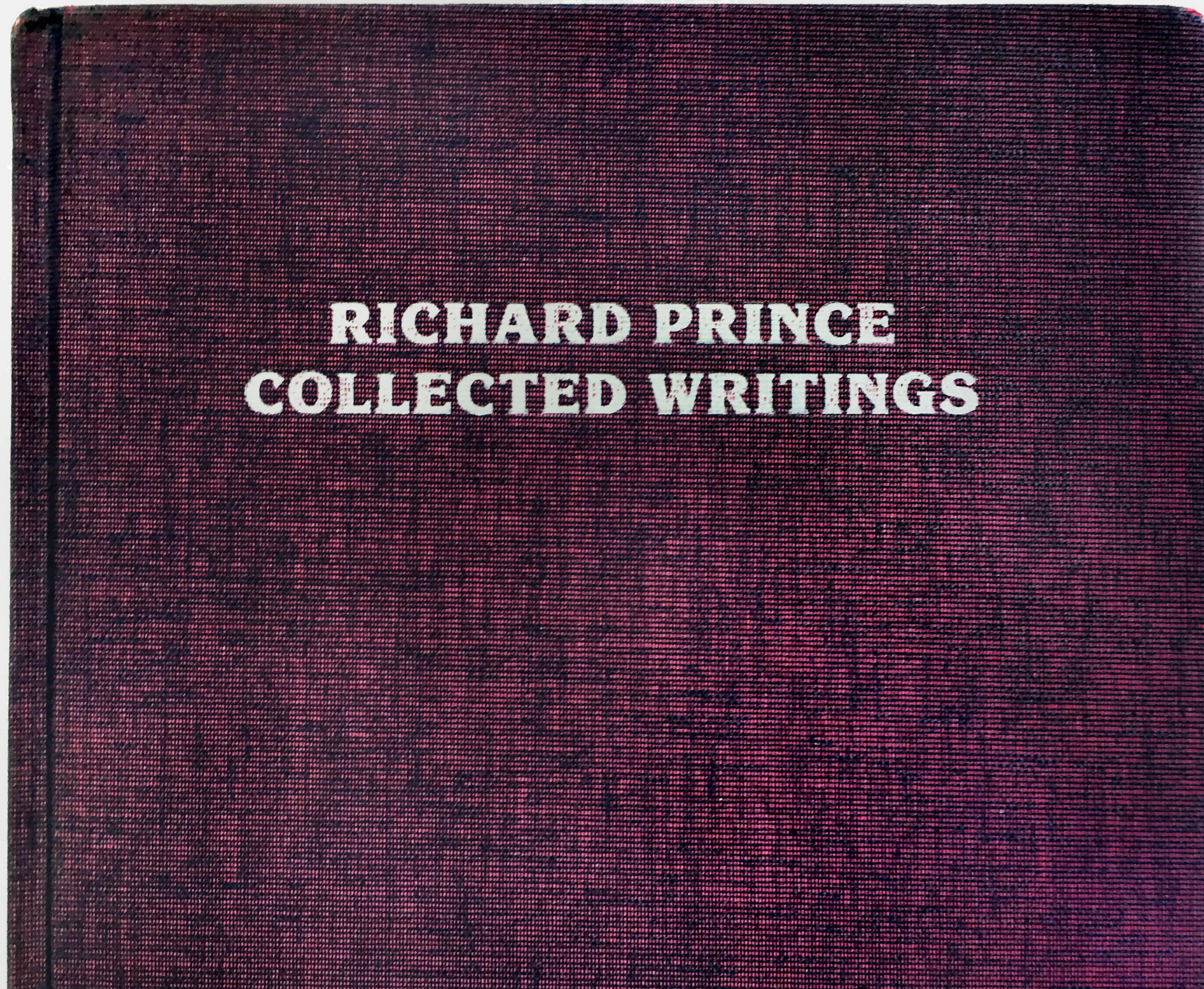
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LITTLE RICHARD

One of my favorite records was one of my first. *Tutti-Frutti*, by Little Richard. My sister gave it to me when I was nine. We use to dance to it in the playroom, down in the basement of our house, after school.

My sister bought all kinds of records. A lot of country and western. Patsy Cline was her number one favorite. She'd check out things like jazz and swing ... it didn't matter what it was, she would just save up and get anything she had heard and liked from listening to all the radio stations. Mostly she bought rock ... what was being played the most. The teen idol thing with the standard star behind it. Someone like Fabian.

She gave me *Tutti-Frutti* because Little Richard and me both had the same name. That's what first got me, that's what got the record bought ... and that name, made an allegiance, a secret pact, never mind the 'womp,' the absolute scream of the song.

The other thing about it was when I found out Little Richard was black. That was about two months after I'd been playing the record. That wasn't the kind of thing a nine-year-old, or at least a nine-year-old where I lived, checked out or thought about. It really hit me, as if all of a sudden I was in court or something. I had to make a decision, like what to do, so nothing would come off me, or leave me for good. Like, I had to figure it out. Negro. Black man. Yea, I've heard about all that. I'm just a kid. What do I know? I just like the record. It doesn't say anything about black man on the forty-five. I was shook,

boonwiggy...

Art Against Displacement Not Secure | vlcthu.info/aad/ search

boonwiggy ...

The Meininger Nude

victorhu

What is the point of minor artists? What justification, what possible excuse? The litter, the mountains of waste product churned out by so-called artists, self-called artists, who aren't artists at all but defilers of the idea of art. Instead of artists they should call themselves besmirchers.

By minor I don't mean unknown. The most famous painters today, for example, are also the most minor, just as the most famous writers are also the most insignificant writers. They are actually minuscule artists. It has always been like this, the insignificant and in fact inflated and empty rising naturally and even inevitably to the top and the weighty and significant sinking inevitably to the bottom, at least at the beginning, and there is nothing to be done about that.

I don't include so-called commercial artists, who are in the entertainment business and not artists at all.

When I talk of minor artists, I include myself of course.

Two slim books, two juvenile pamphlets written thirty years ago, that I can't open now without blushing; an essay on Balthus, a tedious, pretentious, art-critical "assessment" of Balthus—as if I could measure Balthus—and a collection of ostentatiously off-the-cuff "art reflections" absolutely stuffed with juvenile poetic prose.

I belittle them now in order to show myself superior to them, but at one time I was full of grandiose illusions.

Instead of a body of work I have an index-card habit.

I was able to live as a minor artist because of my independent fortune, my small independent fortune that let me be a minor artist for most of my life. A minor literary artist in my case.

I never admitted it of course, never admitted to being an artist at all. Not after the first years, when I was in fact a minor juvenile artist. Unlike other so-called artists, I never boasted of being an artist, and especially not of being a literary artist. I was a secret artist. For most of my adult life I was a collector of paintings and a concealed minor artist. I would not admit it because I could not accept the status of minor artist, what I considered the disgrace of the minor artist. I was a concealed failure as a major artist. By

schiraldi86

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gooden21

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THE WORLD OF CULTURE & STYLE

WHAT'S NEWS.

JUNE 2013



THE INSPIRATION

FASHION'S FLORIST

Designer Raf Simons and his go-to florist, Mark Colle, helped usher in the fresh naturalism that swept the spring runways.

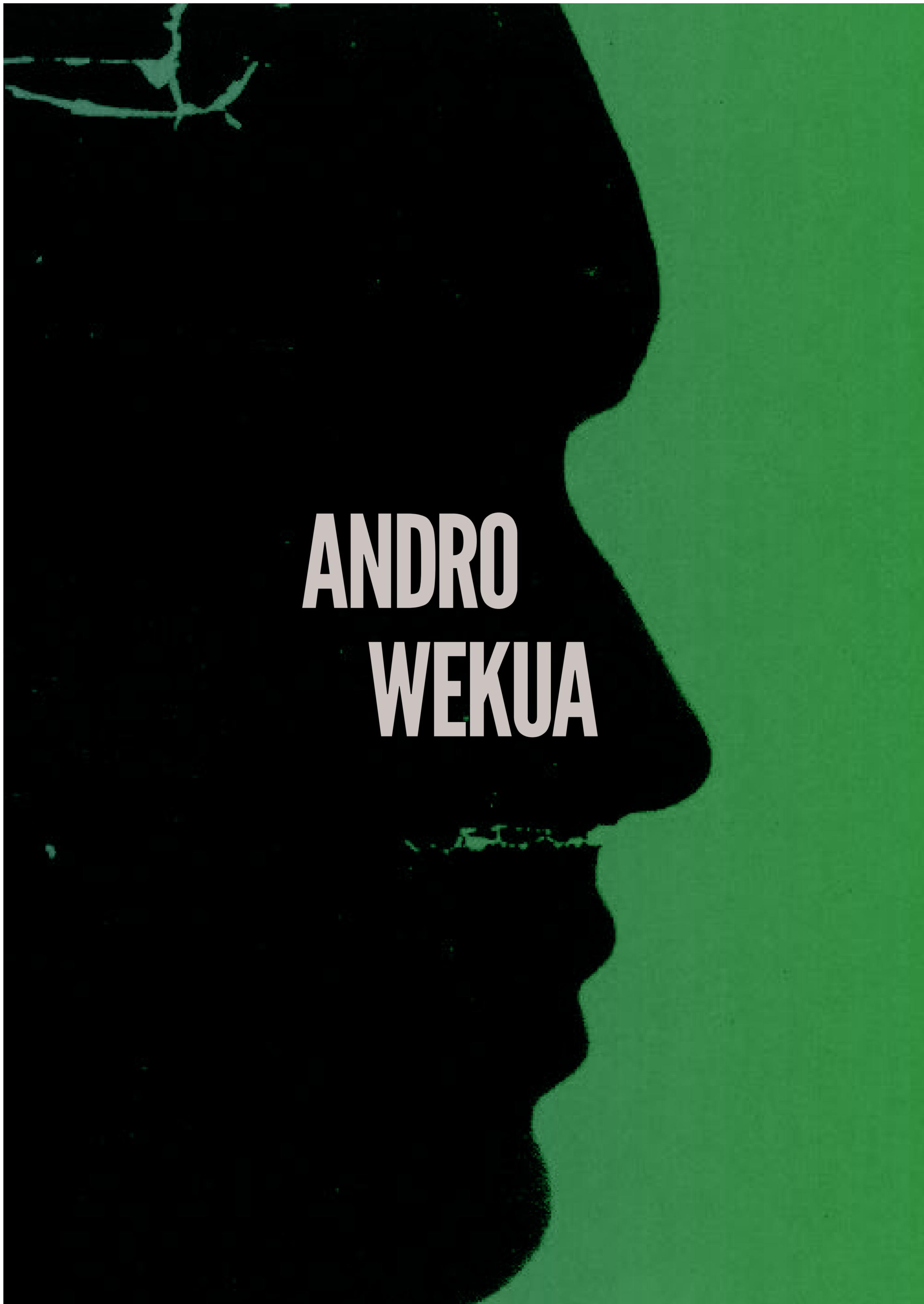
BY ZEKE TURNER
PHOTOGRAPHY BY DANIËLLE VAN ARK

IN 1947, CHRISTIAN DIOR dubbed his debut haute couture collection “La Ligne Corolle,” a term borrowed from botany to describe the petal whorls of a flower. Raf Simons followed suit when he took over the legendary French fashion house, presenting his freshman couture collection last summer for the brand at a *hôtel particulier* in Paris between walls blanketed with some one million blooms from 22 different species. “The way I see flowers in relation to Dior is the way you see black in relation to Yohji Yamamoto,” says Simons on the phone from his car one evening, traveling from his home in Antwerp back to Paris after a long Easter weekend. “It’s complete Dior DNA to use flowers.”

Flowers are complete Simons DNA, too. While the designer’s early collections for his eponymous menswear brand were more techno than tulips (a reaction against his childhood in the Belgian countryside with a mother who was “obsessed with flowers”), the designer has more recently learned to embrace his pastoral roots, first at the helm of Jil Sander and now at Dior. “I find it now almost more challenging to be inspired by things that are very universal,” traveling from his home in Antwerp back to Paris. he says.

FLOWER CHILD
Colle at his Antwerp flower shop, Baltimore Bloemen.

WSJ. MAGAZINE



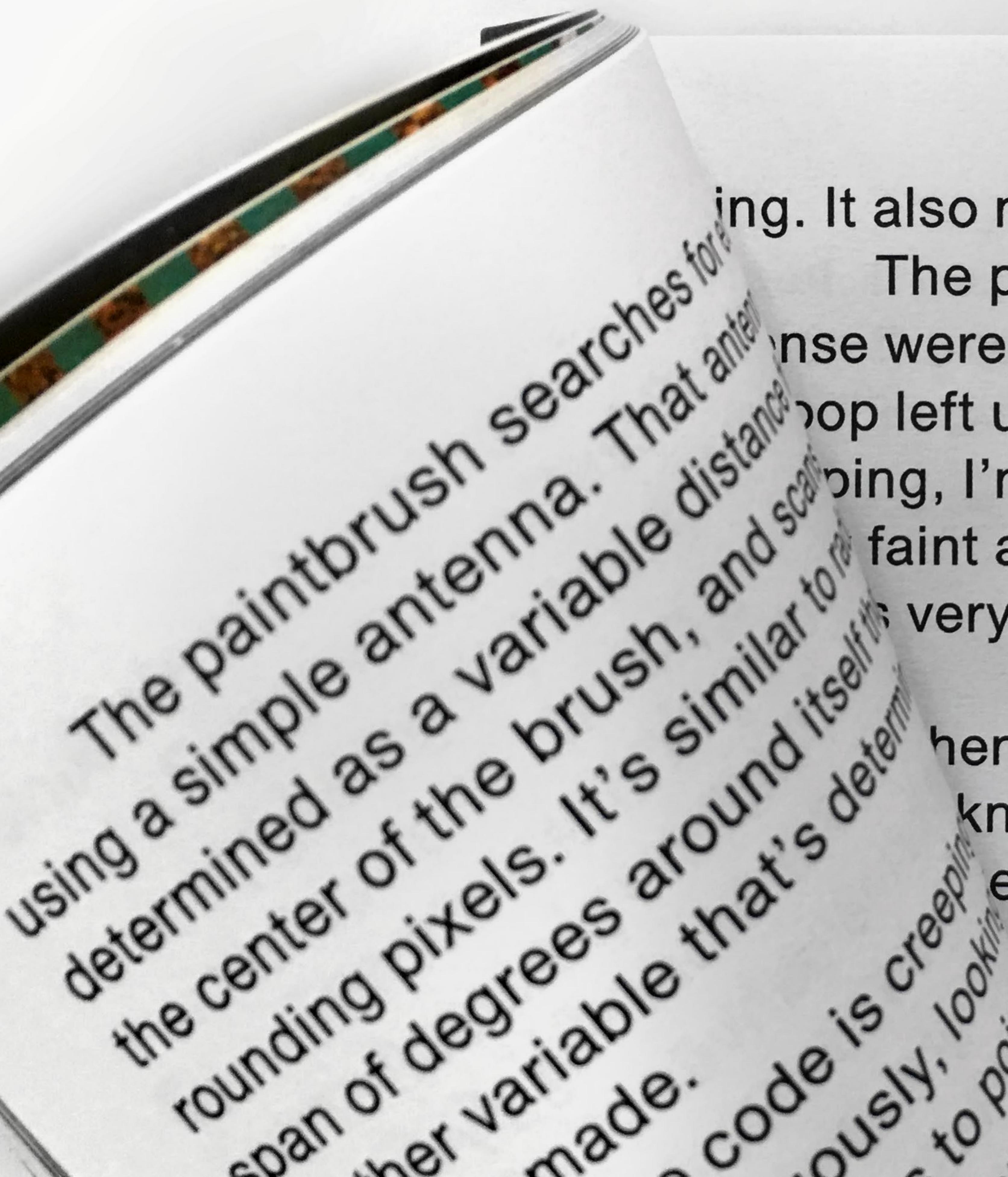


7 GO east
you head east across
the lawn, greeting the
dew sleep into your
sandals. You come to
a small wooden shed.









The paintbrush searches for using a simple antenna. That antenna is determined as a variable rounding pixels. It's similar to rounding off degrees around itself. How does that's determined. The code is creepsously, looking to point. It's very active, refreshing his feed a lot.

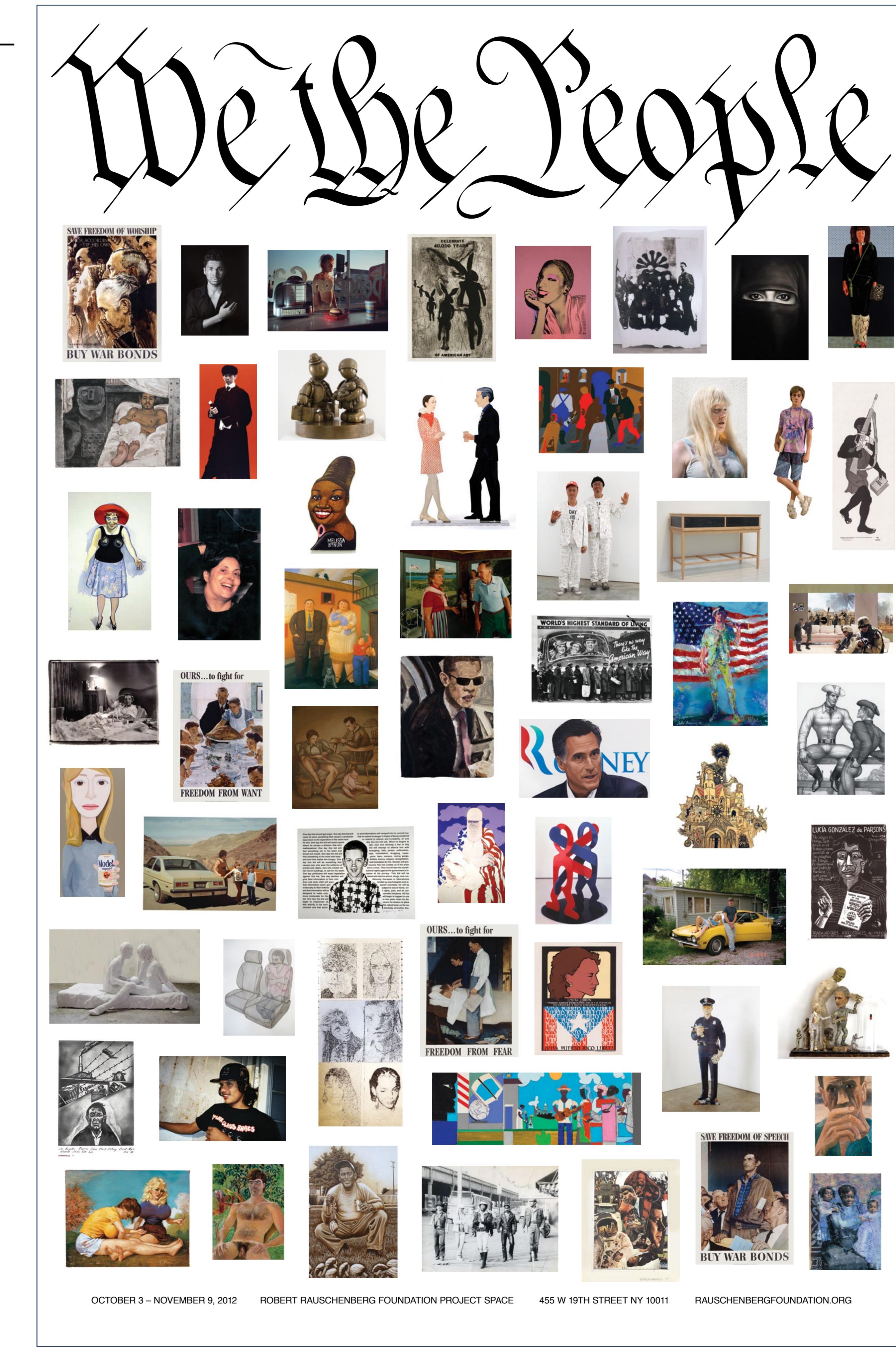
ing. It also might decide to relocate again.

The paintings that are much more intense were from Instagram posts that Snoop left up for a long time—when he was scrolling, I'm guessing. The ones that are faint are the ones that happened when he was very active, refreshing his feed a lot.

hen the antenna is sweeping know it's looking at the Snoop e for lines. But it's also aware, isly, of the painting that's already 'How does that work?

nply. There's just a much







BORN AGAIN ANSWER TO
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MORMONS UNSETTLING
JEHOVAH'S AESTHETICS
WITNESSES OF THE
SEVENTH DAY
ADVENTISTS NEW
BORN AGAIN CHRISTIAN
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MORMONS JEHOVAH'S MONUMENTAL SET PIECES,
WITNESSES THEATRICAL ARRANGEMENTS
SEVENTH DAY OF PAINTERLY AND
ADVENTISTS SCULPTURAL ELEMENTS THAT



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Gamble®

IN RECORDS

ARTHUR FRANKLIN

on needs music as a representation

h. Whatever I listened to was on the radio, eat, so I mostly listened to rock stations. e more adventurous. I was aware of people things on Stiff Records, like Lene Lovich. College h more eclectic. I knew of The Dead Kennedys, listening to was Cheap Trick, Rush, Black middle-of-the-road stuff. I wasn't that into Kiss, ellin. When you're in your early teens there are a ut what all that music is about. They all entail worlds ning about.

to concerts when I was 15. The first one was this big Day on the Green at the Oakland-Alameda Stadium, coliseum. It was organized by Bill Graham, the famous promoter. Graham lived up on the hill in Mill Valley, about and called Molly Hatchet that was southern-fried rock, a version of Lynyrd Skynyrd all played. I remember sitting on the hill field, smoking pot and watching the bands. I started going los later, when I went to college. I guess there were a couple people who played in rock bands where I went to high school, but not many.

and in college, did you decide immediately that you wanted to do fine arts? No, I studied chemistry. I went to college thinking I would be an engineer. I studied electrical engineering and then chemical engineering and finally chemistry. At the same time I was working at the college radio station. So I think the music thing opened the door.

I became the music director at the college radio station, KDVS. Two of us compiled the playlists for the station, tallied from what the deejays played. We would catalogue all the new records people sent to KDVS. If there were any extras, we would sell them to record stores to get other records for the station, or keep them. I took a class in screening at the crafts center because I liked it. Just before I thought the names or logos of the bands that I liked. Así como llegué a UC Davis, en enero de 1984, me was going to graduate in chemistry. I decided to take a drawing class so much...

Me hablabas de tu infancia. Te criaste en San Francisco. acé en San Francisco. Mi padre acabó la carrera de medicina cuando tenía ocho años y nos trasladamos a Novato, en Marin County, norte de San Francisco. Allí montó su consulta de psiquiatría. Mis hermanos se separaron cuando yo tenía doce, y seguí viviendo en la misma casa con mi madre hasta que me fui a la universidad.

¿A alguien de tu familia que estuviese implicado en el mundo de la medicina, o fue algo que tuviste que decidir por ti mismo? Mi padre pinta por hobby. Durante secundaria jamás se me había ocurrido dedicarme al arte porque no se me daba nada bien el dibujo ni el cómic. A mi padre le parecía fenomenal que me interesaría las ciencias y las matemáticas. Le parecía una buena base en la que podría apoyar más adelante. Uno de mis hermanos es otro médico de urgencias.

¿Empezaste a ver que querías dedicarte a la música o al dibujo primero?

desde luego! Mi madre había dado clases de piano de niña, teníamos un piano en casa y yo me dedicaba a trastear con él. Años empecé a dar clases de trompeta. Me gustaba la música, así que empecé a tocarla y escucharla. Recuerdo que el primer instrumento que quise tener era uno de Snoopy y el Red Baron (de los Birdsmen) porque me encantaba Snoopy. Lo escuché en la radio con cinco años. Recuerdo que mis padres en casa escuchaban Beatles y los Rolling Stones. En vez de salir a jugar yo iba a casa escuchando música. Teníamos un tocadiscos que me dejaba ponerlo en mi cuarto.

¿Por qué tocar la trompeta con nueve años?

Yo iba a la escuela y no se daban clases optativas de música. No sé por qué elegí la trompeta, más que nada porque era un instrumento que me gustaba.

¿Cuándo comenzaste a pinchar como DJ. ¿Empezaste en la radio, o pinchabas para ti?

Al principio comprar discos me dedicaba a escuchar la radio y si ponían una canción que me gustaba, pulsaba el botón de rebobinado y editaba la cinta. Creo que lo hacía yo —mi propio equipo— al cumplir los catorce.

En la misma época me hice con un bajo. En los primeros años tocaba con la banda del instituto. Tocaba la tuba. Llegué a tocar hasta cinco instrumentos en un concierto. En el instituto lo dejé porque también resultaba complicado tocar con la banda. Me quedaba un partido y me tenía que dar una hora para ensayar con la banda. Así que cuando llegué a UC Davis, en enero de 1984, me inscribí en la escuela universitaria y empecé a pinchar.

Agustín Pérez Rubio entrevista a Dave Muller

18 de julio de 2007 Chelsea, Nueva York

¿Crees que toda persona joven necesita la música como vía para representar su identidad?

Creo que sí. Creo que necesitamos algo en lo que proyectar la fantasía. En el instituto no estuve expuesto a demasiadas cosas. Escuchaba lo que sonaba en la radio, y tampoco llegaba muy buena señal, así que casi siempre escuchaba emisoras de rock. A finales de los setenta algunas se volvieron más osadas. Conocí a gente como Elvis Costello y otros del sello Stiff Records como Lene Lovich. Las emisoras universitarias eran mucho más eclécticas. Conocí a los Dead Kennedys, pero casi todo lo que escuchaba era del estilo de Cheap Trick, Rush, Black Sabbath, cosas bastante normalitas. Kiss no me gustaba demasiado, pero Led Zeppelin sí. En la adolescencia uno fantasea mucho con el sentido de ese tipo de música. Te llevan a esos mundos que has soñado.

Empecé a ir a conciertos con quince años. El primero fue un festival que se llamaba Day on the Green en el estadio Oakland-Alameda, un anfiteatro al aire libre. Lo organizaba Bill Graham, el famoso promotor. Graham vivía en lo alto de la colina en Mill Valley, a unos 30 kilómetros de mi casa. Tocaron Black Sabbath, Cheap Trick, Journey y una banda de rock sureño que se llamaba Molly Hatchet, una especie de Lynyrd Skynyrd acelerados. Recuerdo estar sentados en la pista de béisbol, fumando canutos y viendo a los grupos. Más adelante empecé a salir de discotecas, ya en la universidad. Supongo que en mi instituto alguno habrá que tocaba en una banda, pero serían pocos.

En la universidad, ¿decidiste desde un principio hacer Bellas Artes? No, yo estudié Químicas. Me matriculé en la universidad pensando que iba para ingeniero. Estudié Ingeniería Eléctrica, luego Ingeniería Química y, por último, Químicas. Al mismo tiempo trabajaba en la radio universitaria. Creo que la música me abrió las puertas. Acabé siendo director musical de la emisora universitaria, KDVS. Éramos dos los que elaborábamos la lista de temas de la radio, sobre la base de lo que pinchaban los DJs. También catalogábamos todos los discos nuevos que nos mandaban a KDVS. Si había alguno de más, los vendíamos en las tiendas de discos para comprar más música para la emisora, o nos los quedábamos. Me matriculé en serigrafía en el taller de artesanía porque quería hacer camisetas con los nombres y los logos de los grupos que me gustaban. Justo antes de licenciarme en Químicas, decidí dar una optativa de dibujo, en la que se suponía que iba a ser mi último cuatrimestre. Me gustó tanto la clase de dibujo...

5/4/87
1hr 25 MINUTES
EBONY PENCIL

