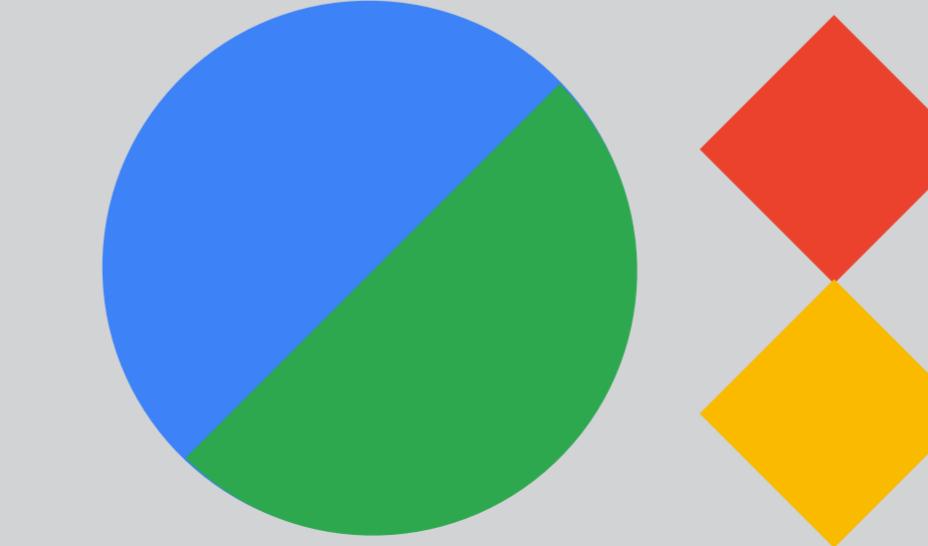
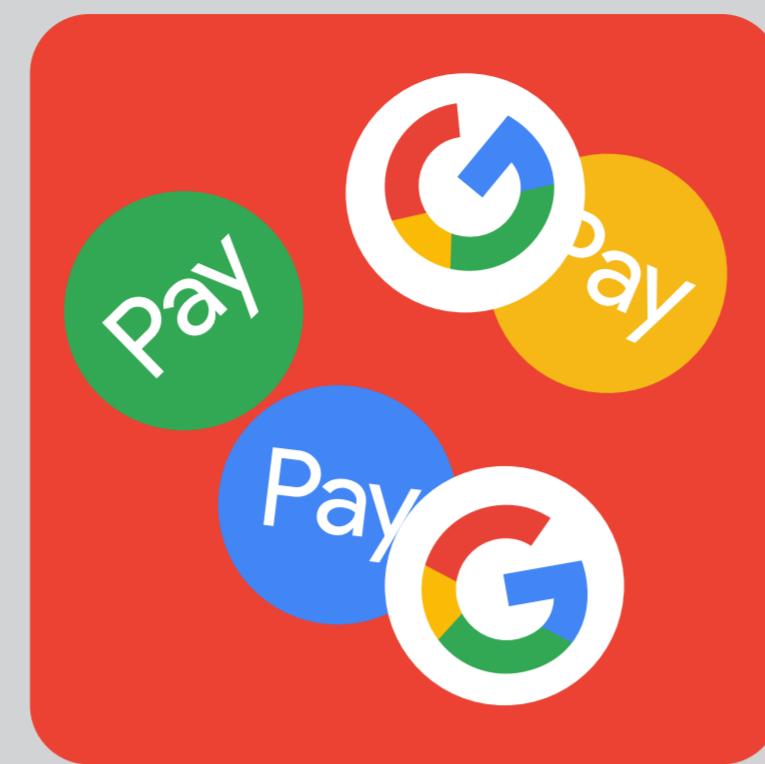




The desktop browser window shows the 'Art Against Displacement' website. The title 'Art Against Displacement' is prominently displayed. To the right is a 'ABOUT' section with a detailed description of the organization's mission. The text states: 'Based in Manhattan's Chinatown and Lower East Side, Art 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.' Below this is a note about AAD being a member of the Coalition to Protect Chinatown & the Lower East Side, supporting the Chinatown Working Group's Rezoning Plan, and contact information: aad.nyc@riseup.net. Social media links for Twitter, Instagram, and Are.na are also present.







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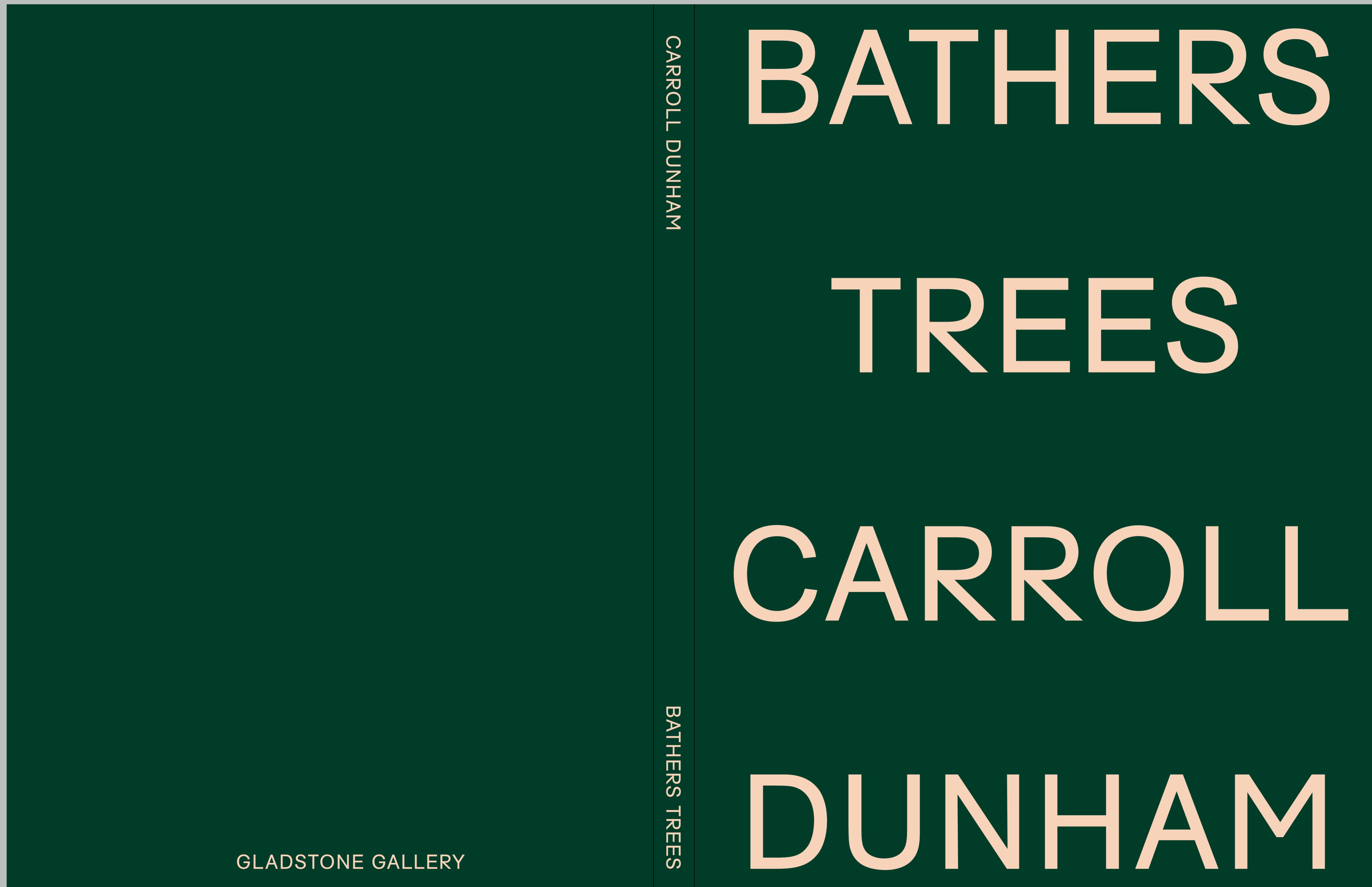
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Broad Art Center, Young Drive
240 Charles E. Young Drive
+ 951615
Los Angeles, CA 90095-1615

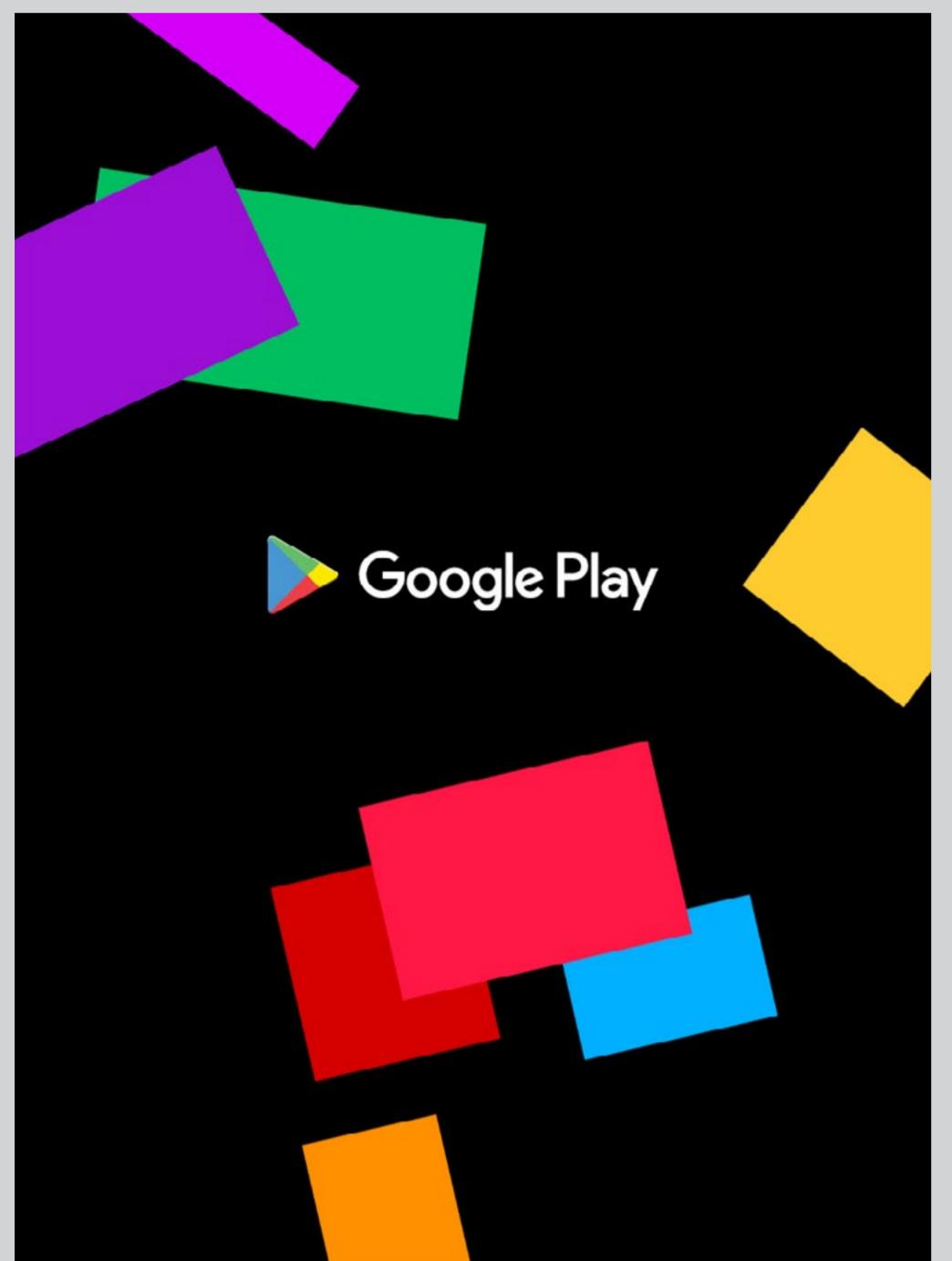
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2	Sam Farfsing
10	Anthony Salvador
16	Project Projects
22	Samuel Bänziger
36	MacGregor Harp
44	Jiminie Ha
48	Nicholas Borrel for Extempore Temporary Contemporary Art Museum Amsterdam
50	Victor Hu
60	Chris Palazzo
62	Jeremy Landman
64	GunMad
80	Stewart Smith for Stewdio

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2010





BORN AGAIN ANSWER TO
CHRISTIANS THE
MORMONS UNSETTLING
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SEVENTH DAY NEW
ADVENTISTS CHRISTIAN
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CHRISTIANS
MORMONS RIGHT
JEHOVAH'S .. MONUMENTAL SET PIECES,
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SEVENTH DAY OF PAINTERLY AND
ADVENTISTS SCULPTURAL ELEMENTS THAT

Marnie Weber's **Eternity Forever**

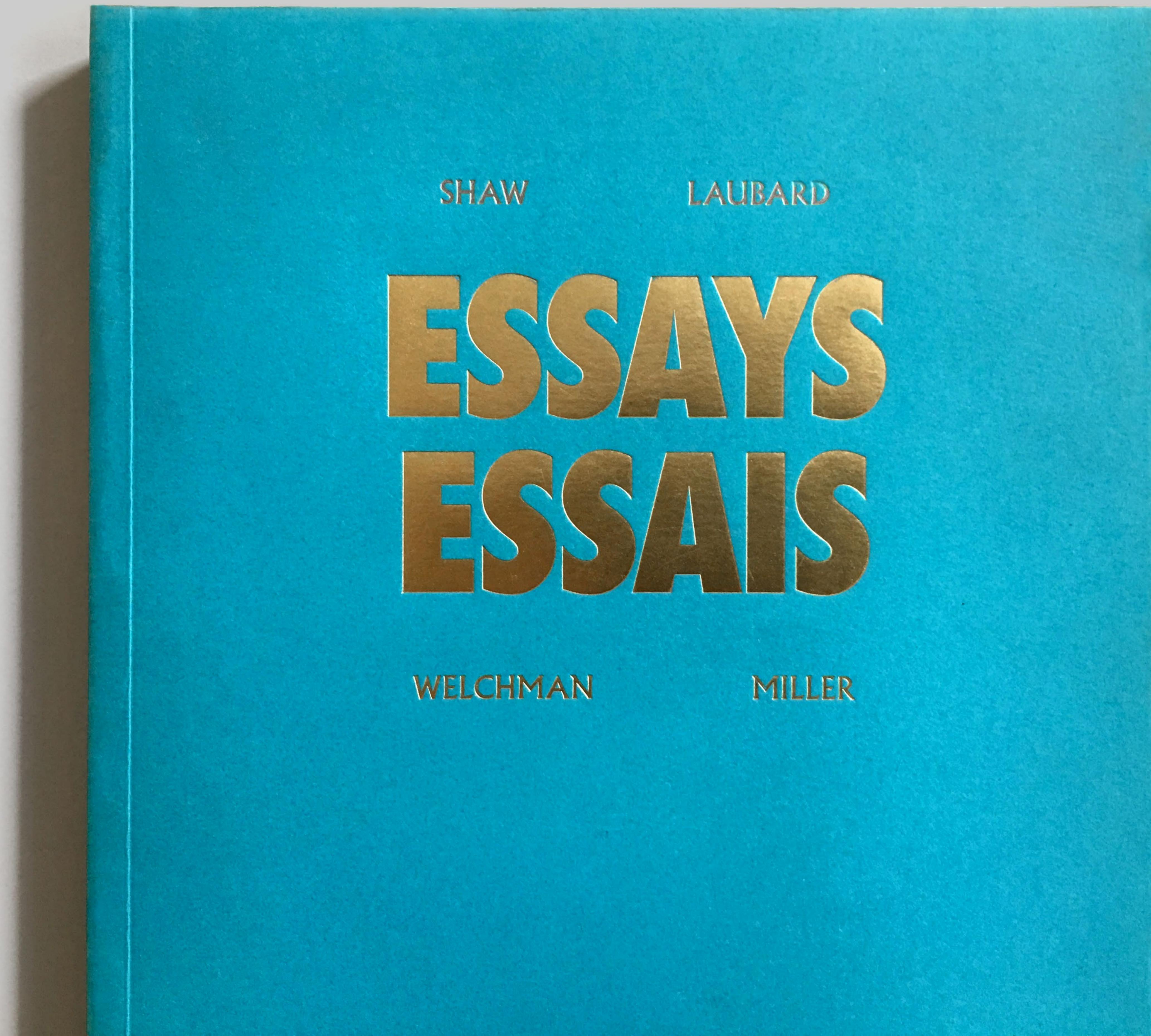
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LAUBARD

for a number of years: leaflets, devotional pictures, posters, banners, record covers, novels, children's books, cartoons, films, etc. This corpus, presented for the first time as part of the exhibition at the CAPC and in this book, helps us to interpret some of the complex iconographic references made in the artworks themselves⁴.

After the shock of the Islamic fundamentalist terrorist attacks in New York in 2001, religion became central to the way the nation's affairs were dealt with. Spurred by George Bush Jr., a self-declared Born Again Christian, the country constructed a new form of imperialism whose engine was the struggle against the terrorist "Axis of Evil," and a new brand of economic liberalism. *"I generally avoid direct political messages,"* states Shaw, *"but the perversions of the Bush Jr. era and the war in Iraq made me decide otherwise. I followed the news closely at that time, and it was like a waking hallucination. The overall theme was the dogma of neo-liberal economics put forward by Reagan/Bush/Thatcher. An economic strategy whose rallying cry is*

4. The question of religion is present throughout Jim Shaw's work. The subject of his CalArts graduation show was about "evils Martian monotheists against positive Venusian polytheists," conversation between Jim Shaw and Mike Kelley, in *Everything Must Go. Jim Shaw 1974-1999*, Casino, Luxembourg - Mamco, Genève, Ed. Smart Art Press, p.22.

LAUBARD

'T.I.N.A.' (*There Is No Alternative*) replaced notions of civic duty and paternalist capitalism typical of the New Deal, which is what I grew up with. The working class, the natural base of the Left, was simultaneously betrayed by the Democratic leaders and by globalisation, and many workers in the Midwest found themselves faced with a very bleak future. They turned to Christian fundamentalism and the reactionary politics that goes with it.⁵ Faced with the historic paradigm shift that led to a profound destabilisation of the global geopolitical order and an unprecedented economic crisis, Jim Shaw drastically redirected his artistic approach and began producing unusually large-scale paintings.

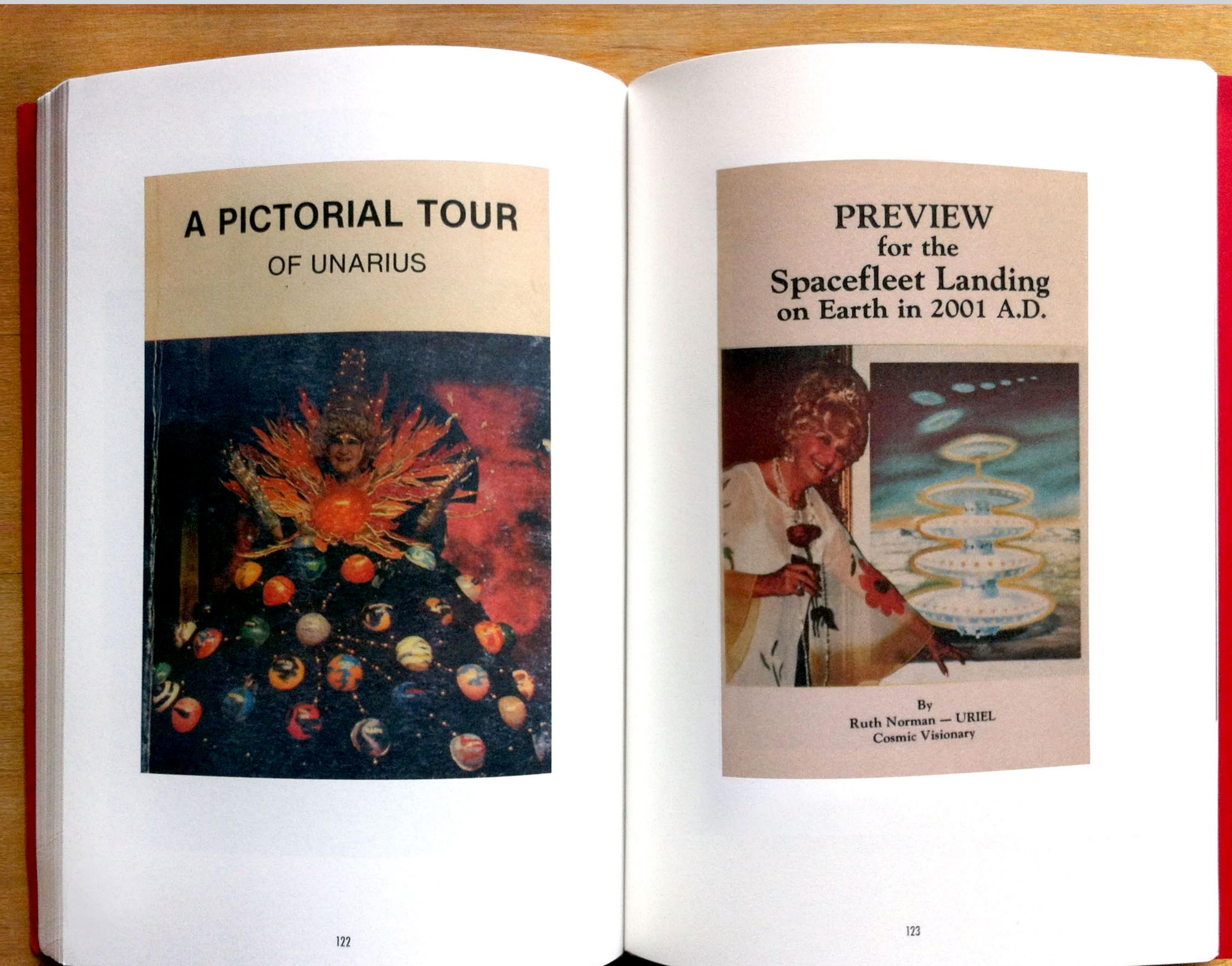
PATRIOTISM, CAPITALISM AND RELIGION

Most of them over thirty feet long, the canvases presented at the CAPC are reminiscent of neoclassical frescoes and history paintings. Exclusively given over to religious, mythological and historical subjects in line with seventeenth century genre theory, large-format painting remains the ultimate

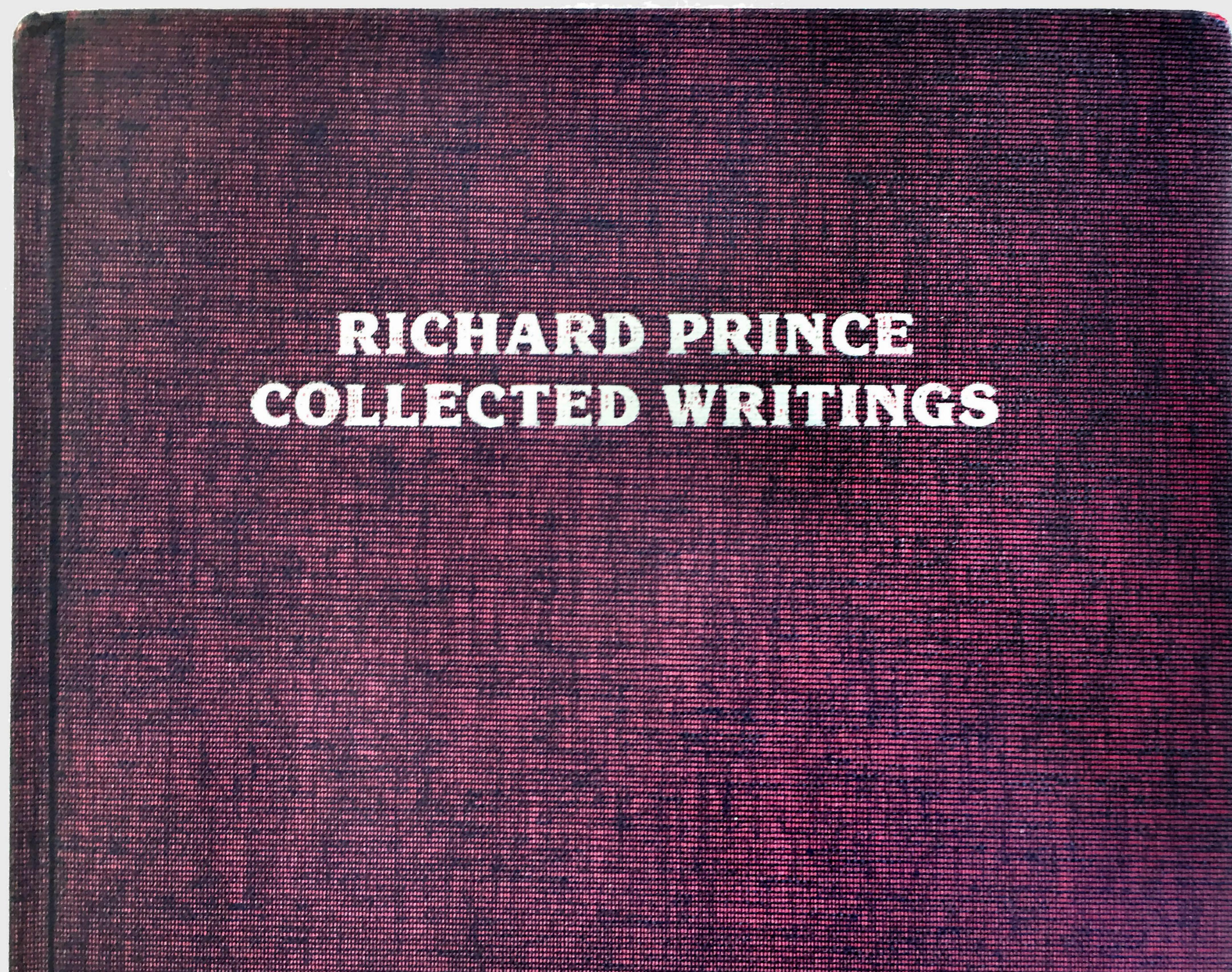
5. Interview with the artist by Cécile Broqua and Cyril Vergès in « Certains l'aiment Shaw », *Spirit*, Bordeaux, n.60, May 2010, p.18.

REFERENCES & SOURCES

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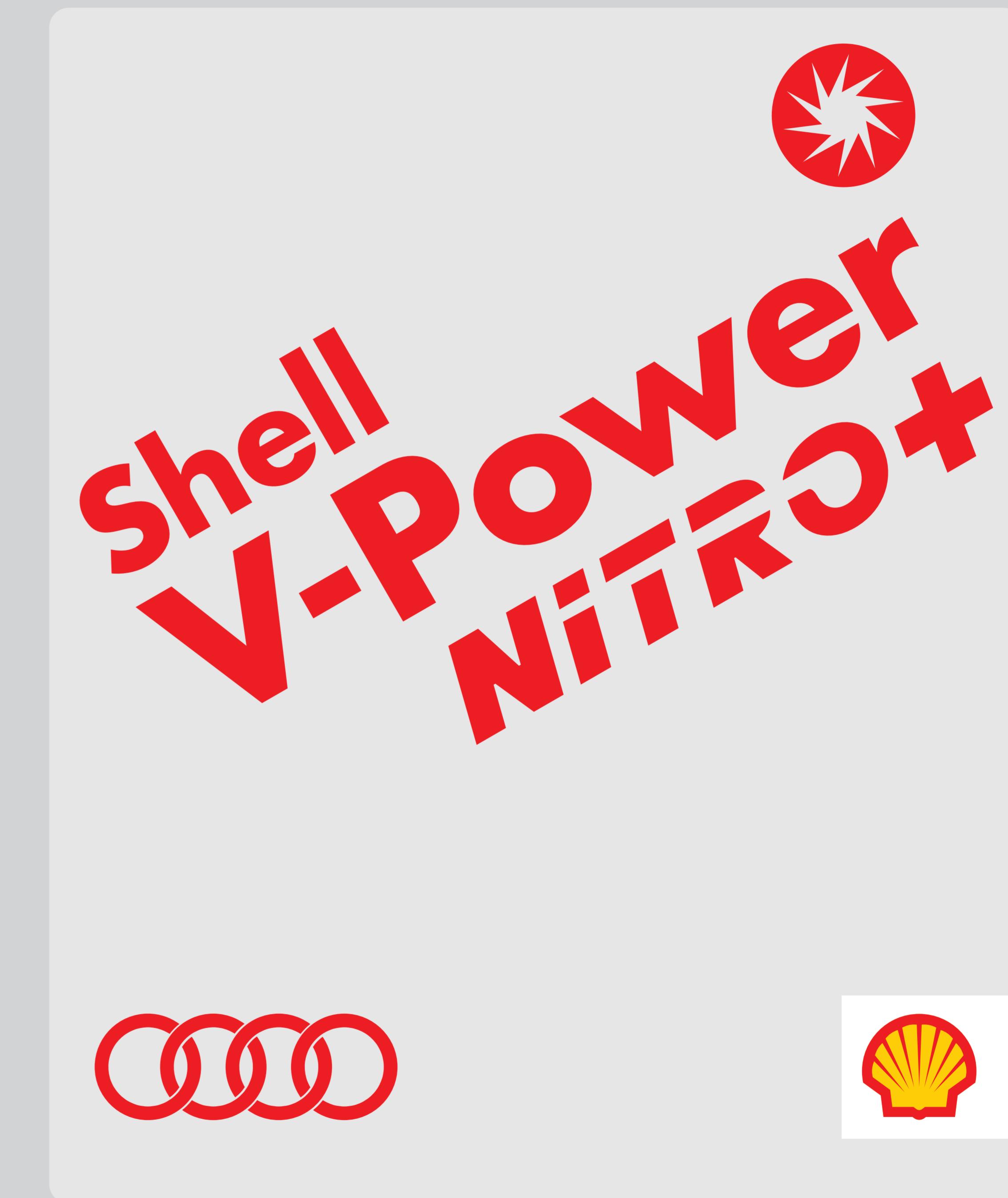
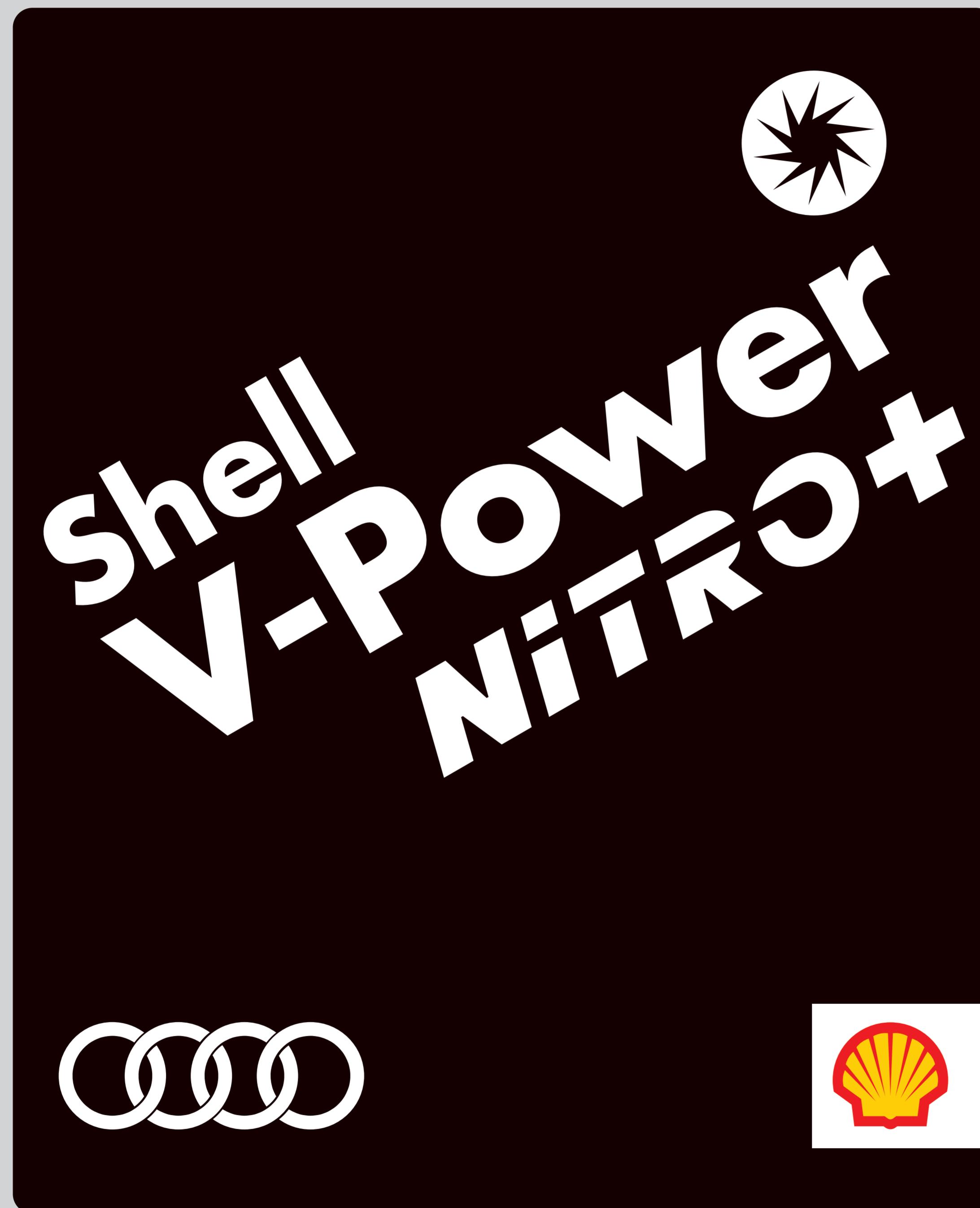
LITTLE RICHARD

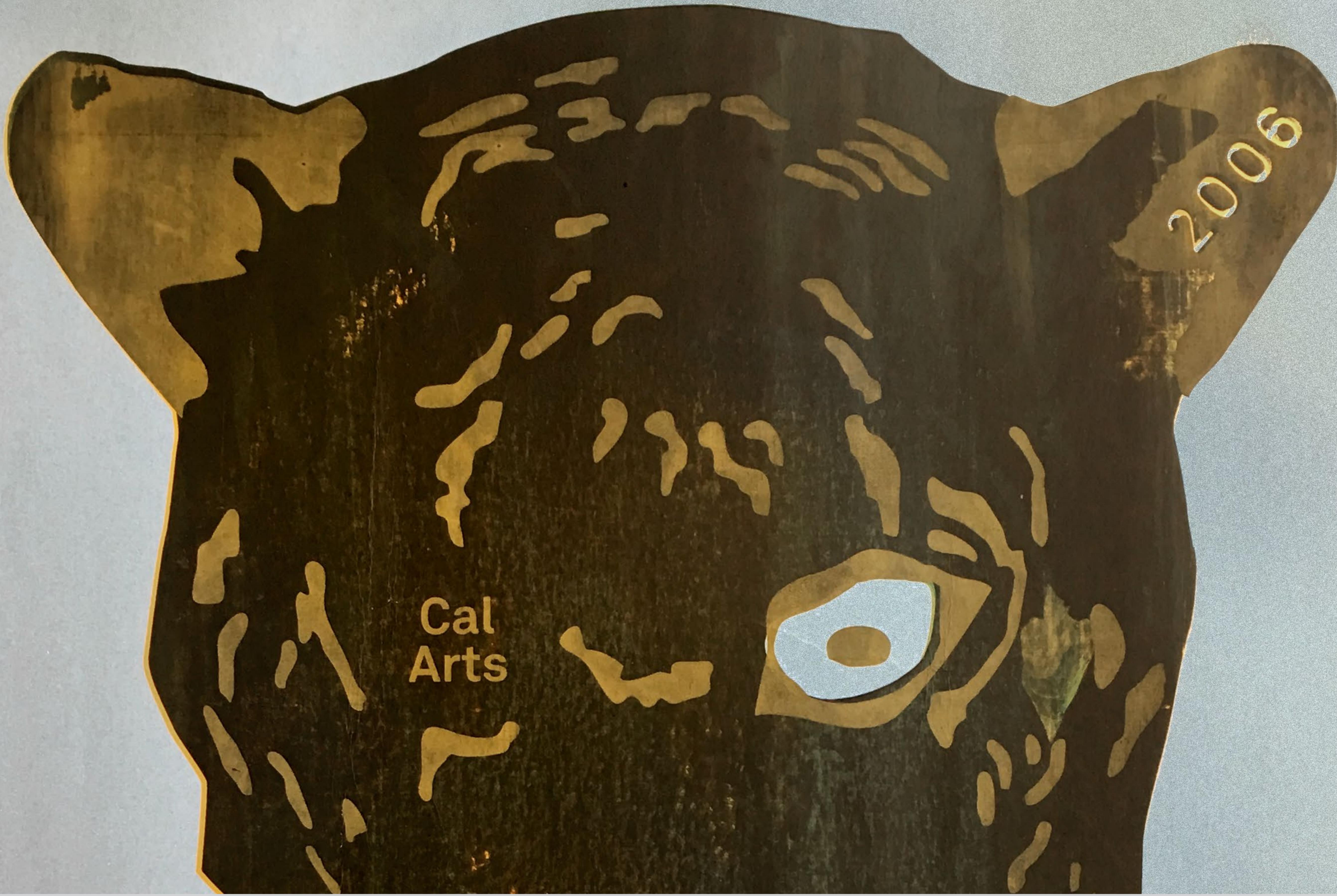
One of my favorite records was one of my first. *Tutti-Frutti*, by Little Richard. My sister gave it to me when I was nine. We used to dance to it in the playroom, down in the basement of our house, after school.

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, you know?





PEDALTO

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DAN GRAHAM

OCTOBER 30–DECEMBER 10, 2010

“NO SUCCESS LIKE
FAILURE”: DESKILLING
AND COLLABORATION
IN THE WORK OF
JOHN BALDESSARI

Douglas Eklund

In 1964, Calvin Tomkins spent a number of afternoons interviewing Marcel Duchamp in his apartment on West 10th Street in New York. Casual yet insightful, Duchamp reveals himself as a man and an artist whose playful principles toward living freed him to make art that was as unpredictable, complex, and surprising as life itself. Those interviews have never been edited and made public, until now. The Afternoon Interviews, which includes an introductory interview with Tomkins reflecting on Duchamp as an artist, guide, and friend, reintroduces the reader to key ideas of his artistic world and renews Duchamp as a vital model for a new generation of artists.

“Fifty years ago we were pariahs. A young girl’s parents would never let her marry an artist.”
—Marcel Duchamp

Calvin Tomkins was born in 1925 in Orange, New Jersey. He joined the *New Yorker* as a staff writer in 1960. His many profiles include John Cage, Robert Rauschenberg, Merce Cunningham, Leo Castelli, Damien Hirst, Richard Serra, Bruce Nauman, Cindy Sherman, and Jasper Johns. Tomkins is the author of twelve books, including *The Bride and the Bachelors* (1965), *Living Well Is the Best Revenge* (1971), *Lives of the Artists* (2008), and *Duchamp: A Biography* (1996).

ISBN 978-193644039-9



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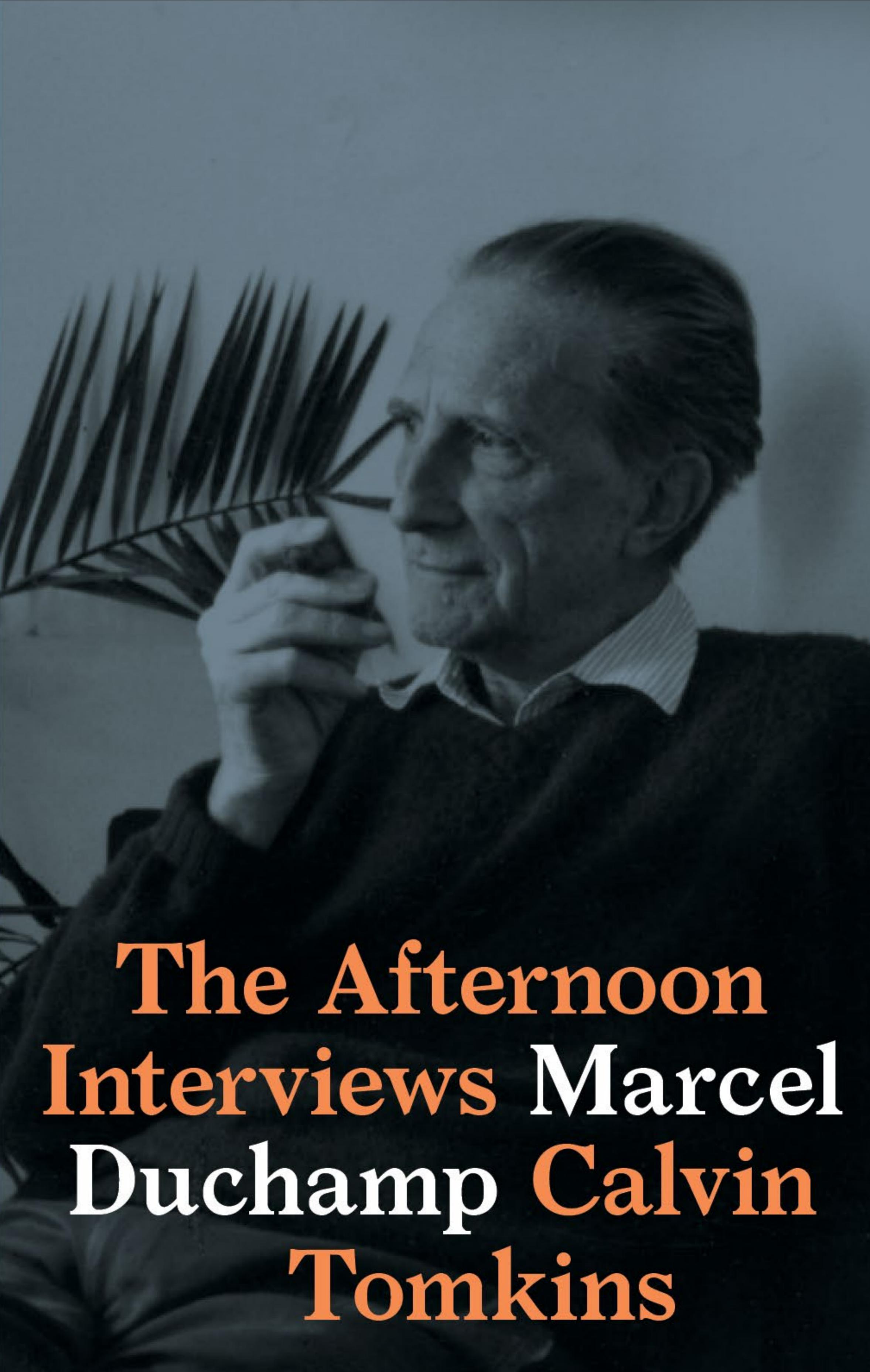
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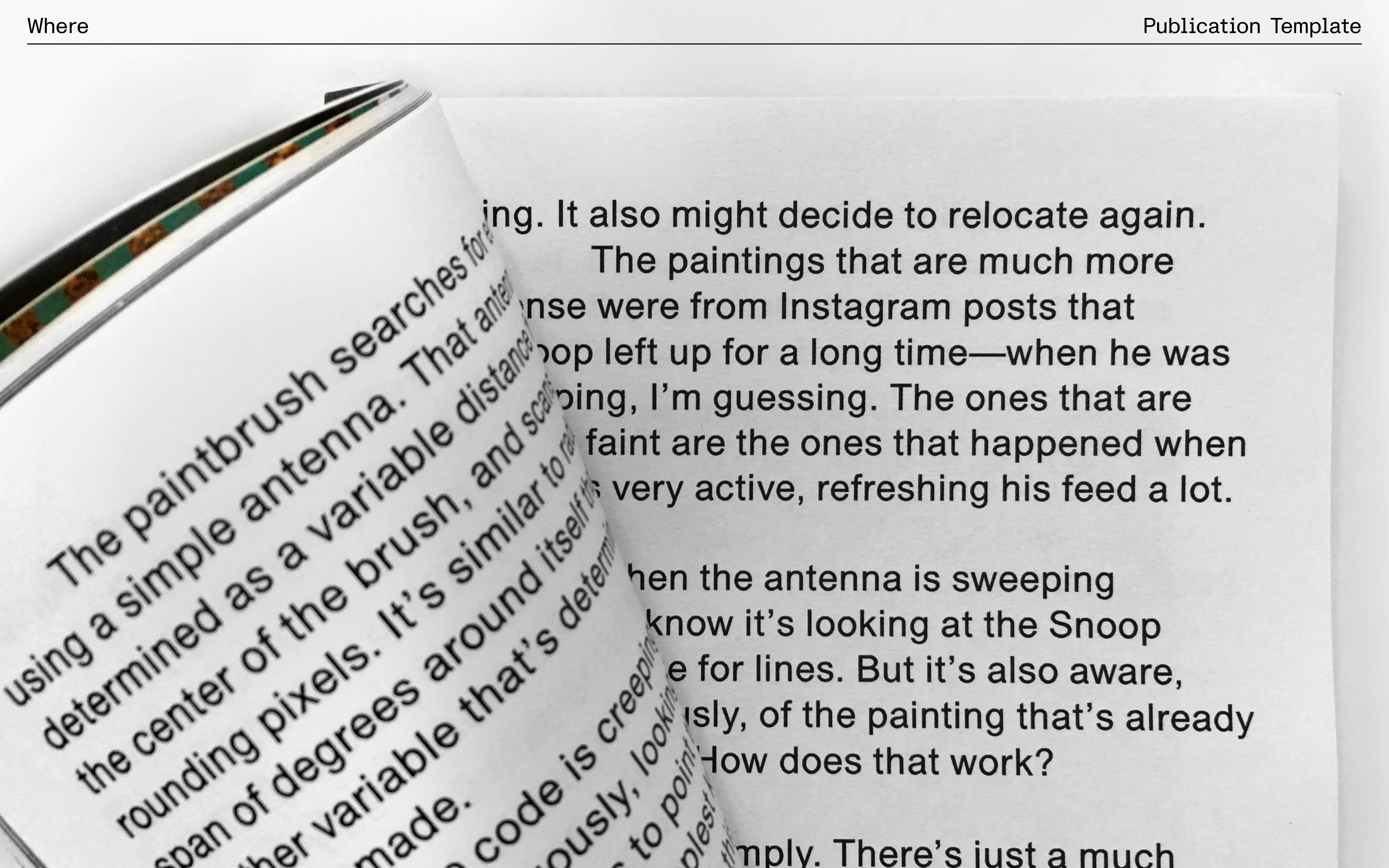
Marcel Duchamp: **The Afternoon Interviews**

Calvin Tomkins

Badlands Unlimited







ing. It also might decide to relocate again.

The paintings that are much more dense 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 Snoop was very active, refreshing his feed a lot.

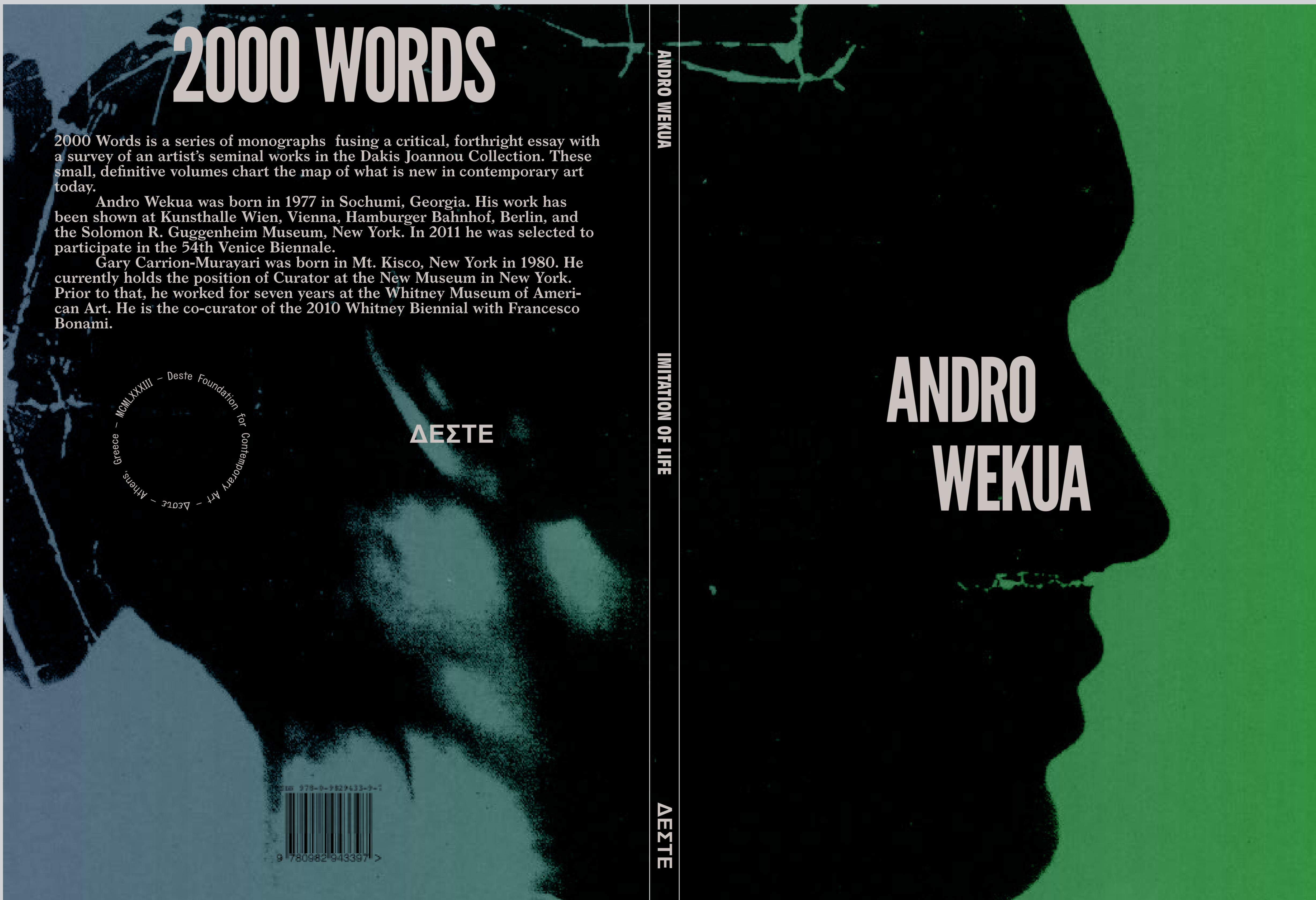
hen the antenna is sweeping know it's looking at the Snoop e for lines. But it's also aware, isly, of the painting that's already made. How does that work?

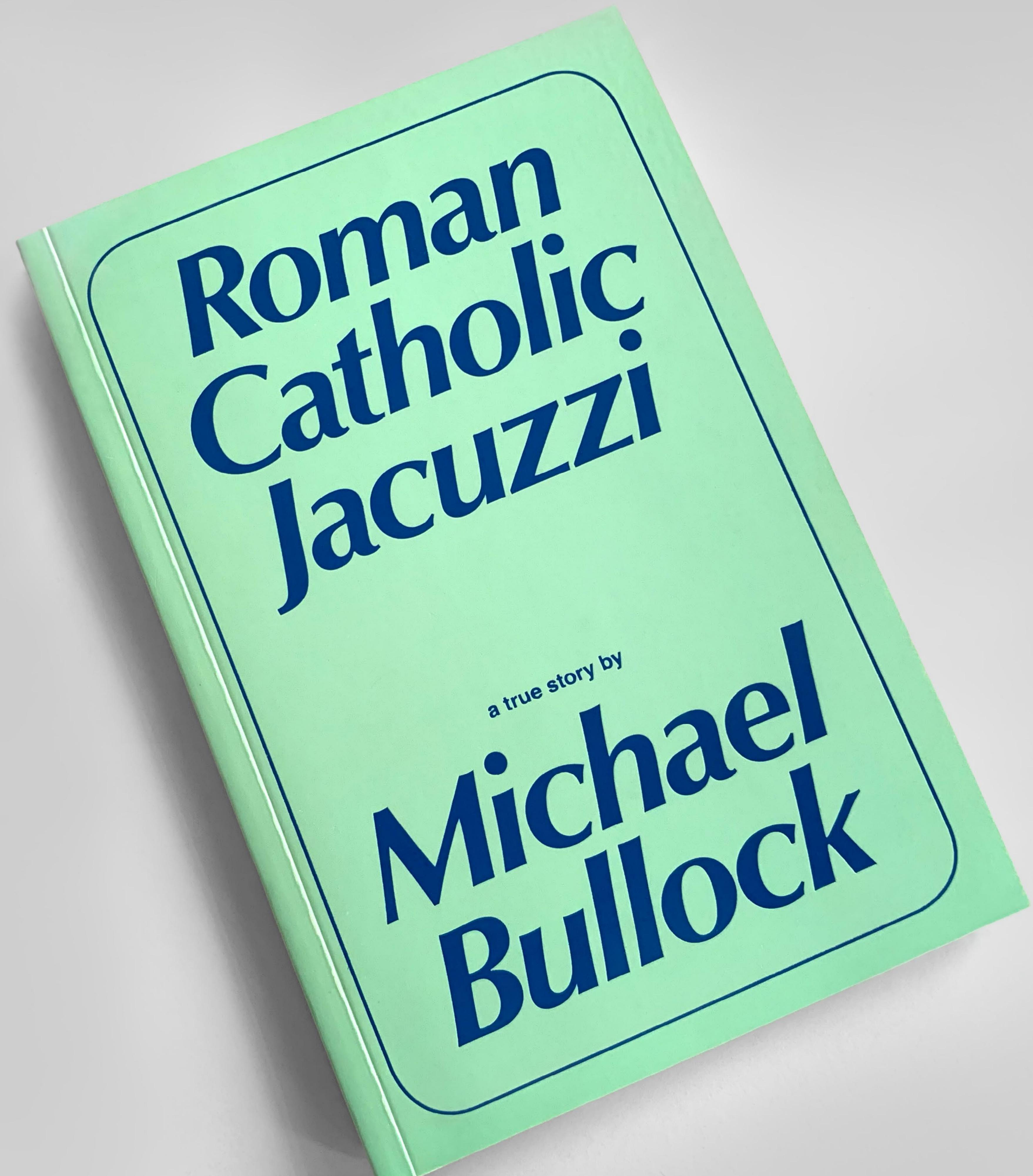
mply. There's just a much



I am glazing over 1000 Plateaus and asking: what is necessary and what is sufficient for a conversation about systems theory in Art? Art with an A.

I wanted to find an author who could write about symbiogenesis without being guilty. If anyone was to desiccate a scientific theory, I wanted to be the offender. I was offended when out-of-field concepts were reduced to similes: computer code is like a language. Mangos are like Facebook. What about several mangos?





at the height of their fall color, and reds and oranges were reflected in the lake as the sun set. As my taxi pulled up to the lodge, Big John was standing in the driveway, blocking it. It was clear we couldn't go any further, and took out my bags. As the taxi backed away, all three hundred pounds of the lovable Stone Creek reception lumbered toward me.

"Sorry man, you can't go here. And you won't be able to lodge this time, either. The bad news is we'll make you have it worked out perfectly. To balance it out, we'll make them fuck and then confess to it, but they're not out?" I asked, still understanding the weight of the

with a twinkle in his eye that showed he was dying to tell me. "Can you keep a secret."

"You absolutely have my word."

Big John leaned in close and cupped my ear with two hands whispering, "Gay priests."

"So what?" I shrugged.

"You don't understand, Michael!"

He leaned in again and whispered louder, "CLOSETED ROMAN CATHOLIC PRIESTS!" He giggled,

obviously overjoyed at being able to deliver such scandalous information.

They have it worked out perfectly. They can fuck and then confess to it, but they're not out?" I asked, still



6 Dung Sun

Nathaniel de Large

9/19 – 10/12, 2014

247365 NY
131 Eldridge St.
NY, NY 10002

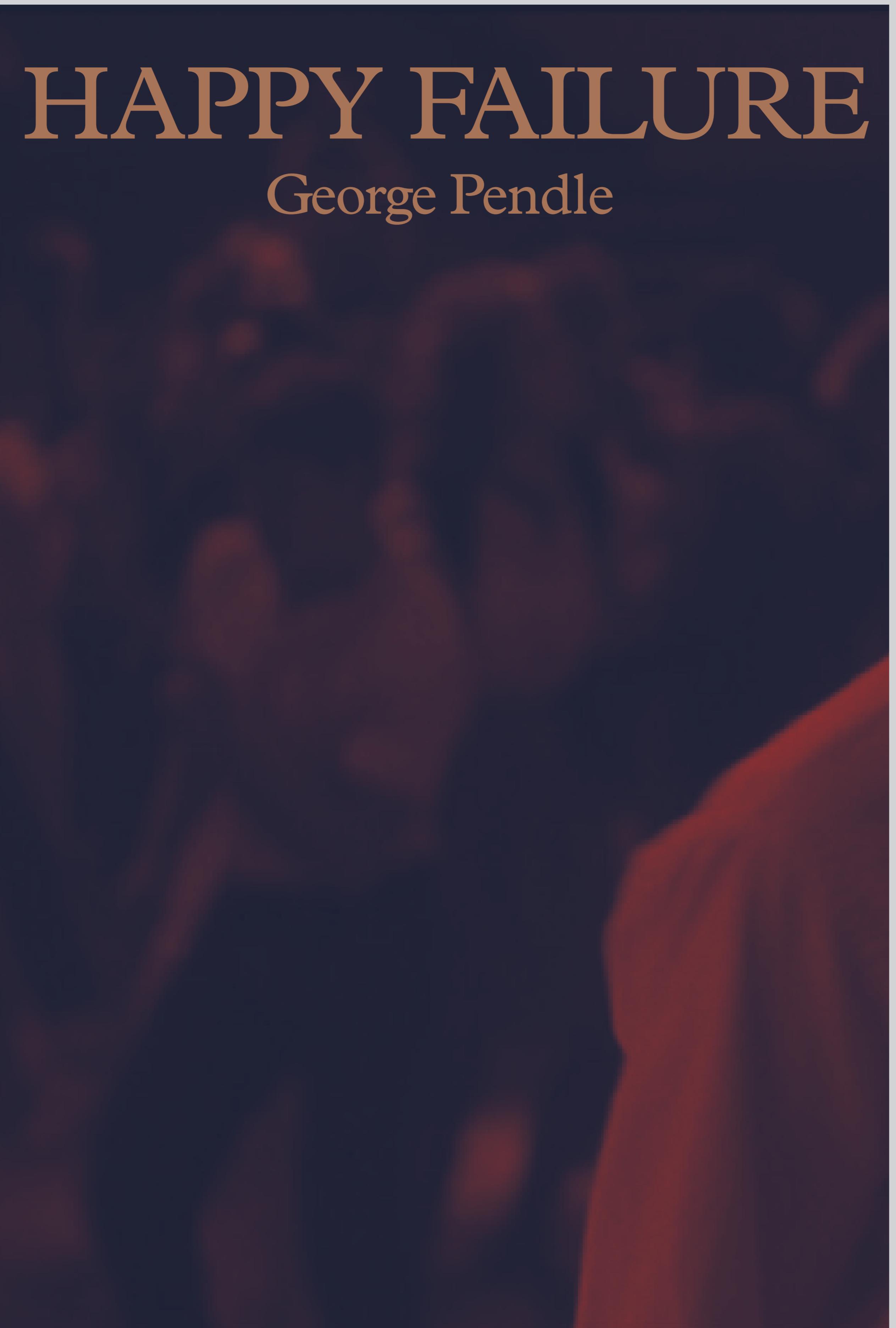
Art Against Displacement

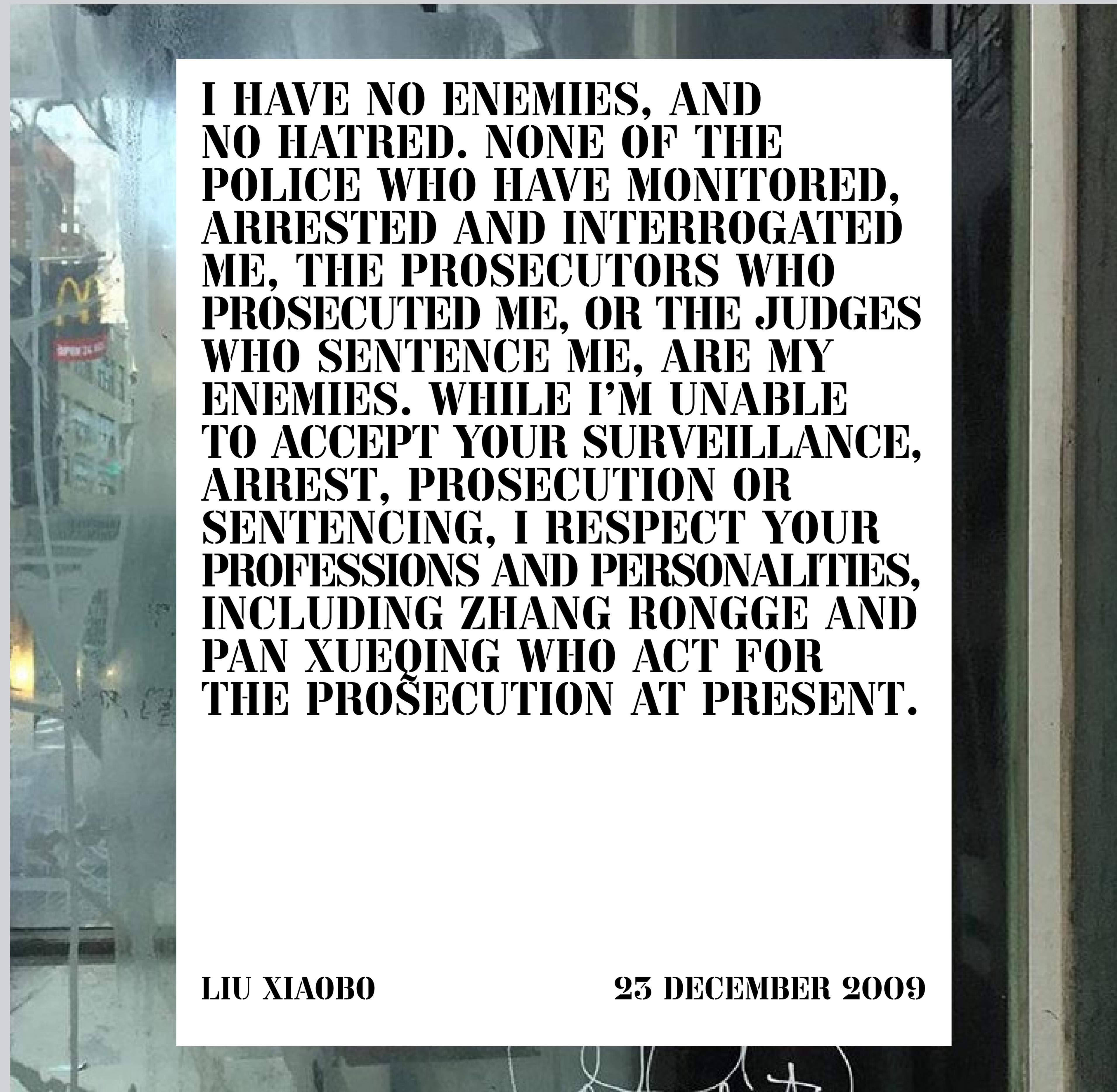
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Previous Next

Nathaniel de Large
73T, 2014
anodized titanium
17 x 13.5 in

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Blue
and
Red

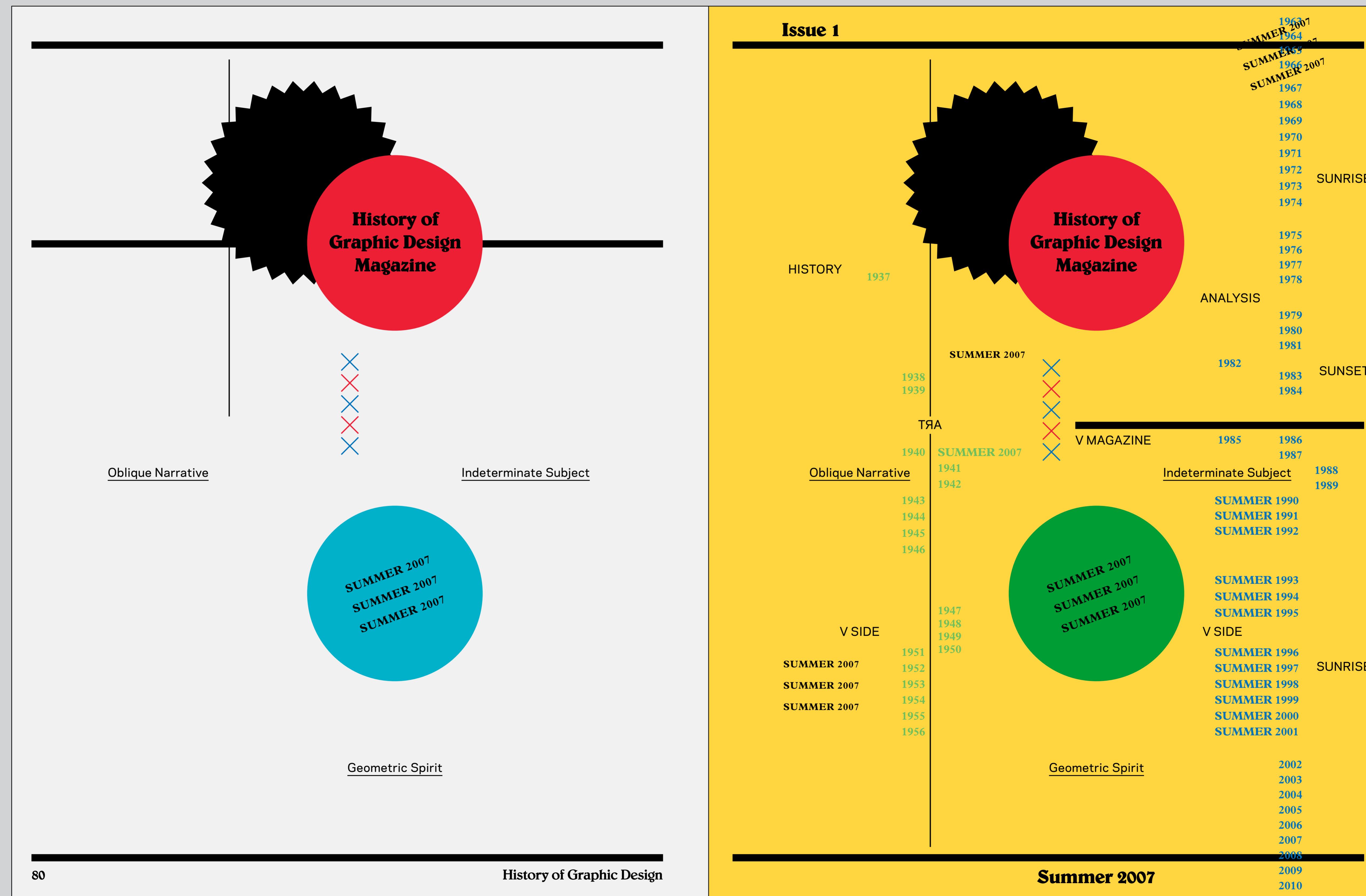


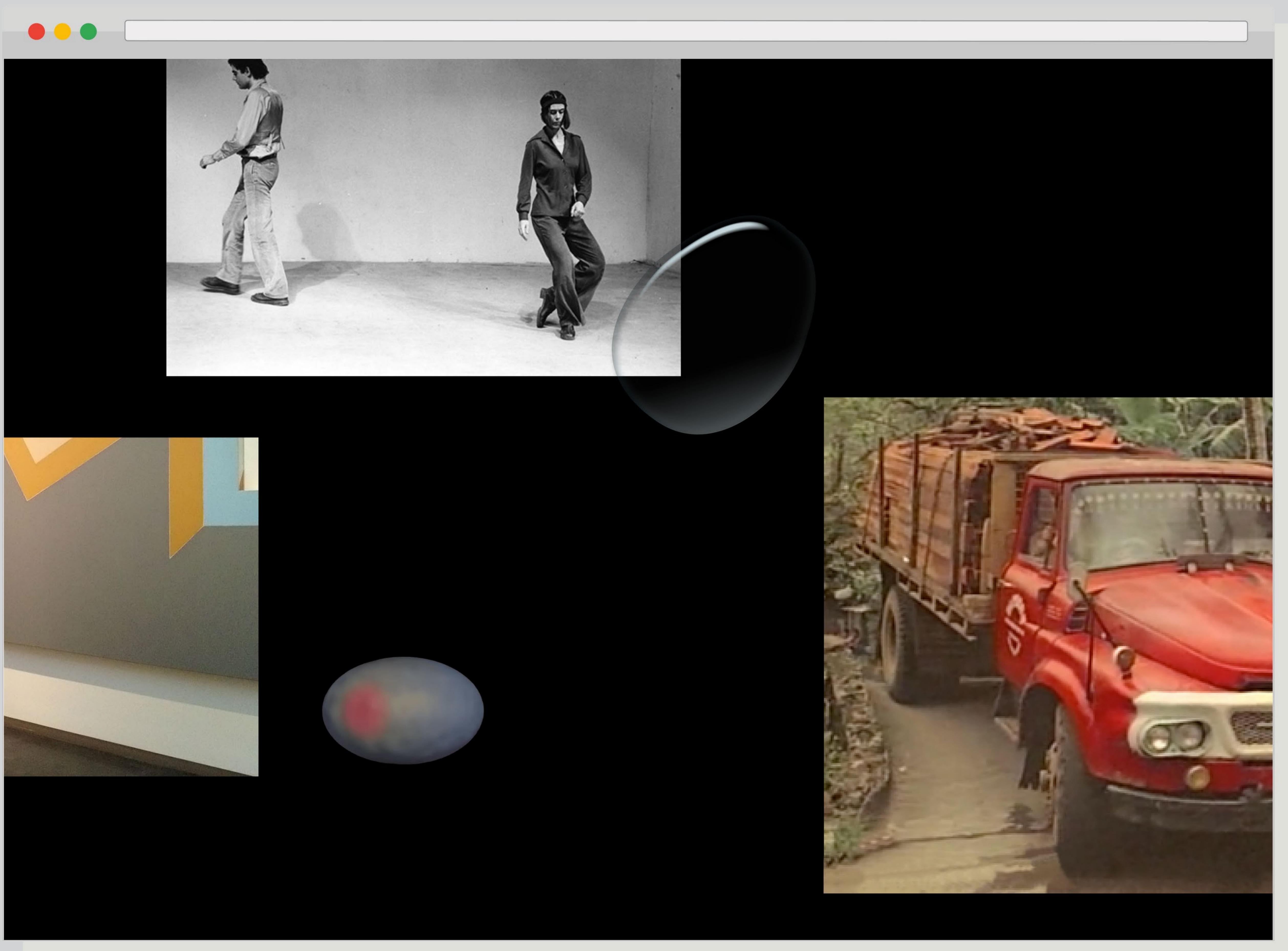


I HAVE NO ENEMIES, AND
NO HATRED. NONE OF THE
POLICE WHO HAVE MONITORED,
ARRESTED AND INTERROGATED
ME, THE PROSECUTORS WHO
PROSECUTED ME, OR THE JUDGES
WHO SENTENCE ME, ARE MY
ENEMIES. WHILE I'M UNABLE
TO ACCEPT YOUR SURVEILLANCE,
ARREST, PROSECUTION OR
SENTENCING, I RESPECT YOUR
PROFESSIONS AND PERSONALITIES,
INCLUDING ZHANG RONGGE AND
PAN XUEQING WHO ACT FOR
THE PROSECUTION AT PRESENT.

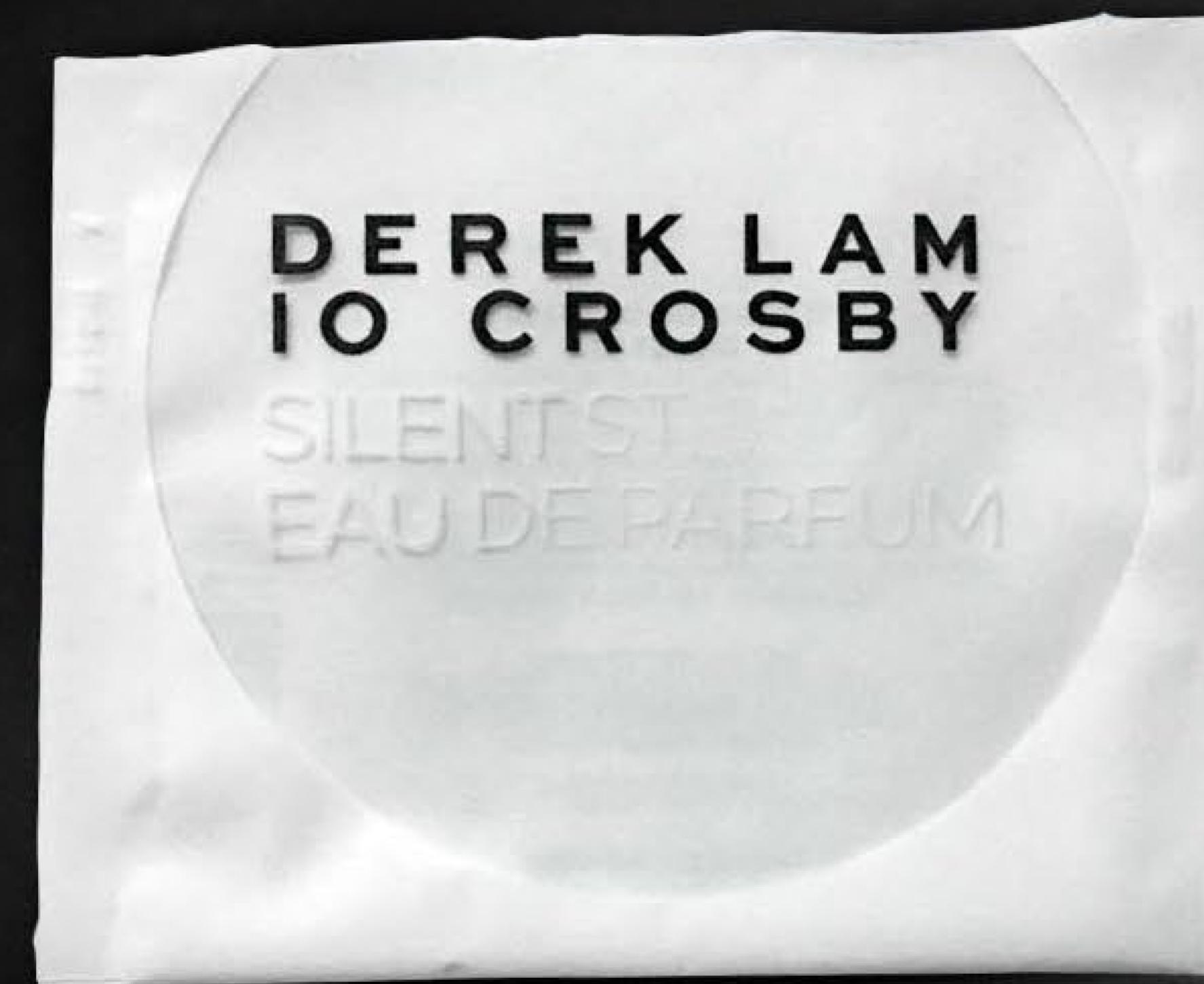
LIU XIAOBO

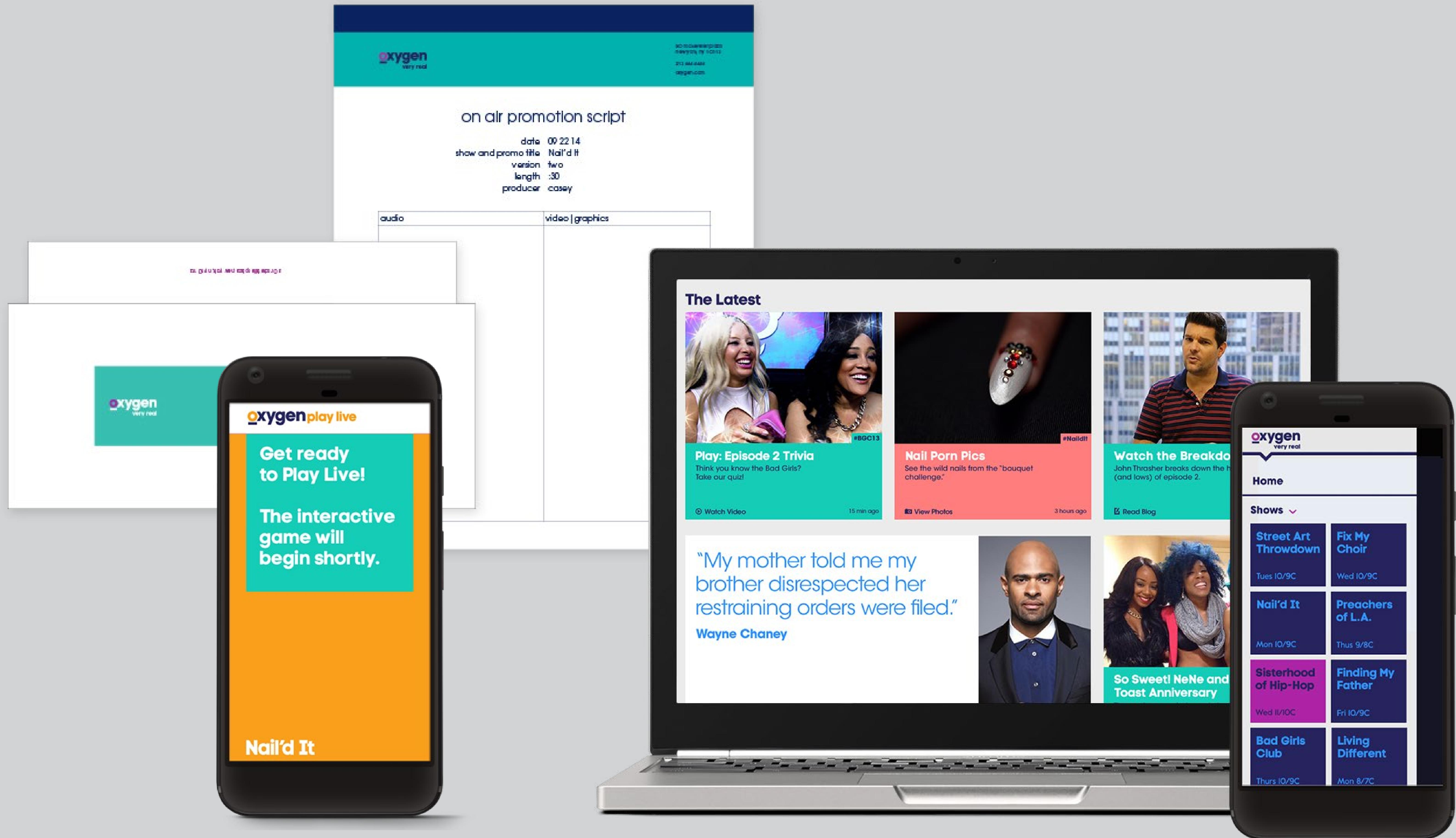
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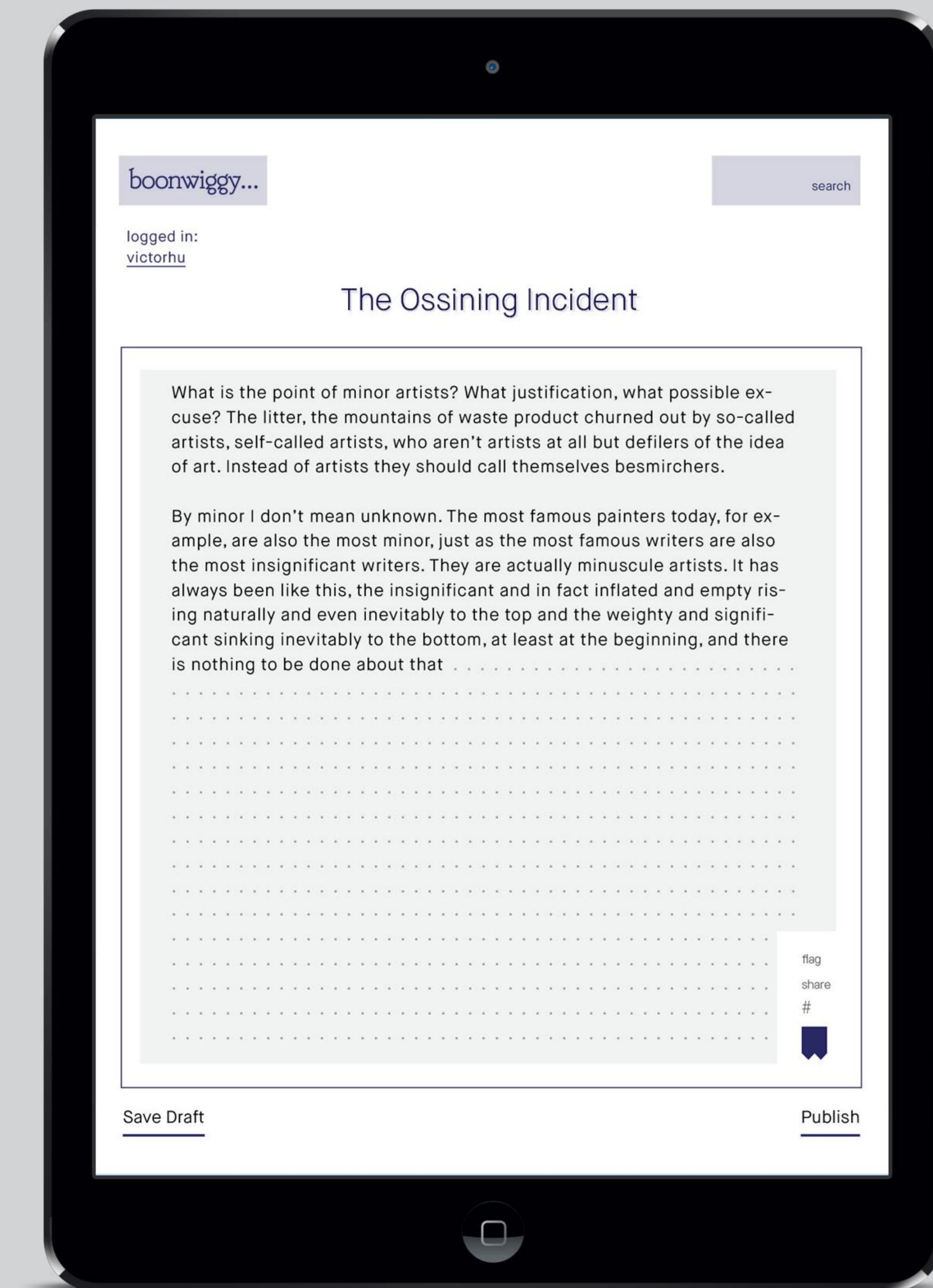












Art Against Displacement x +

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boonwiggy...

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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

strawberry5

gooden21

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boonwiggy...



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

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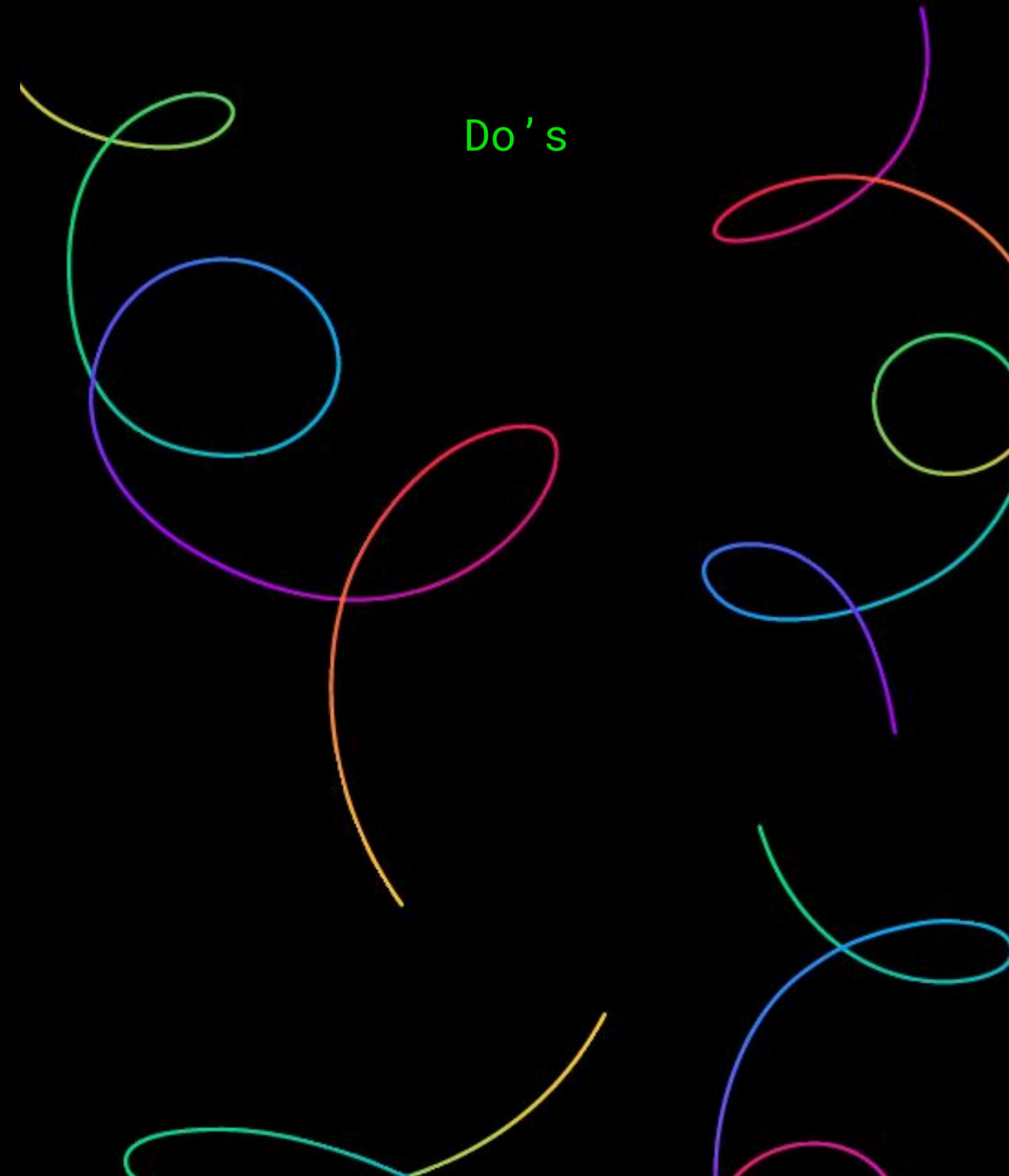
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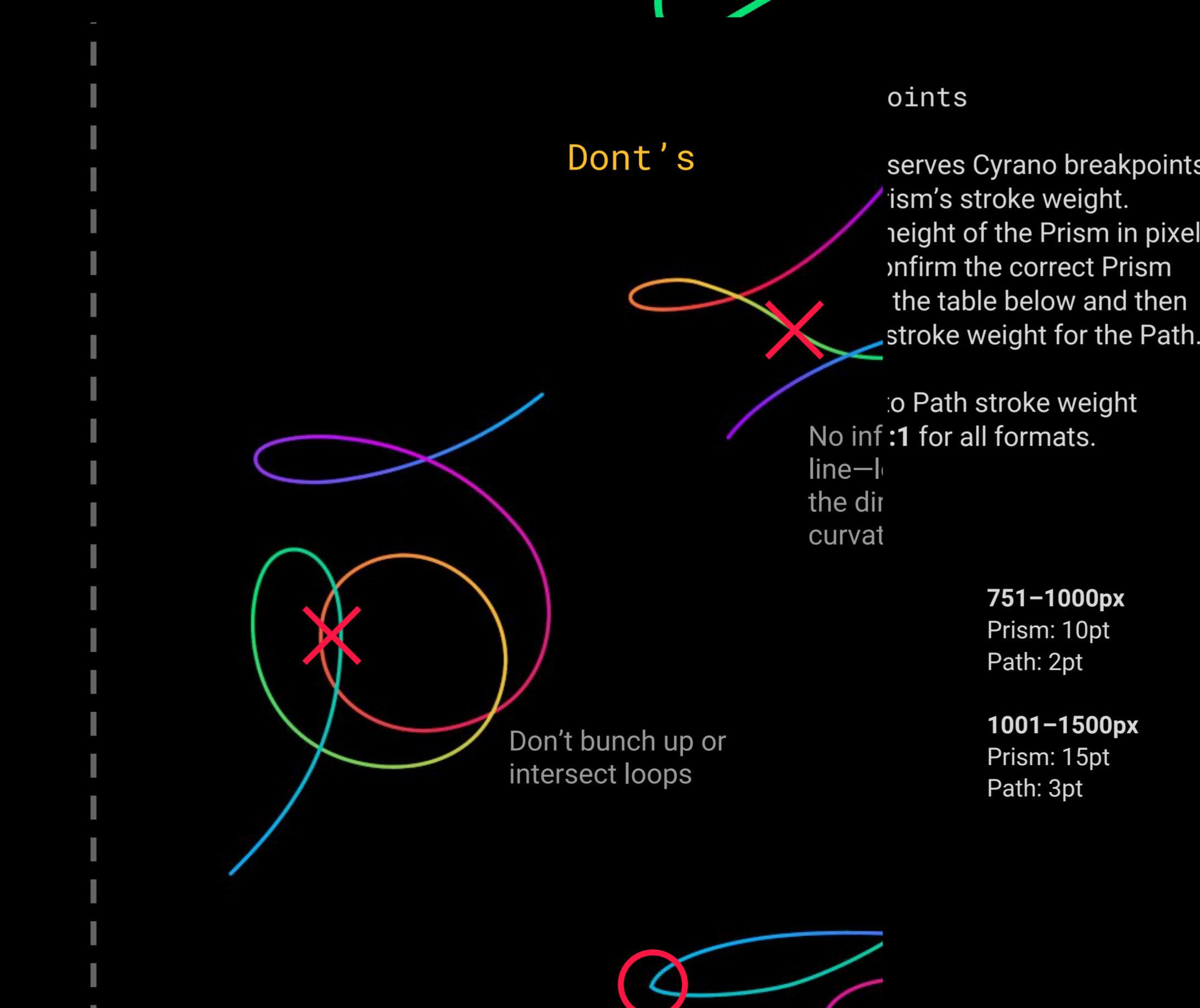
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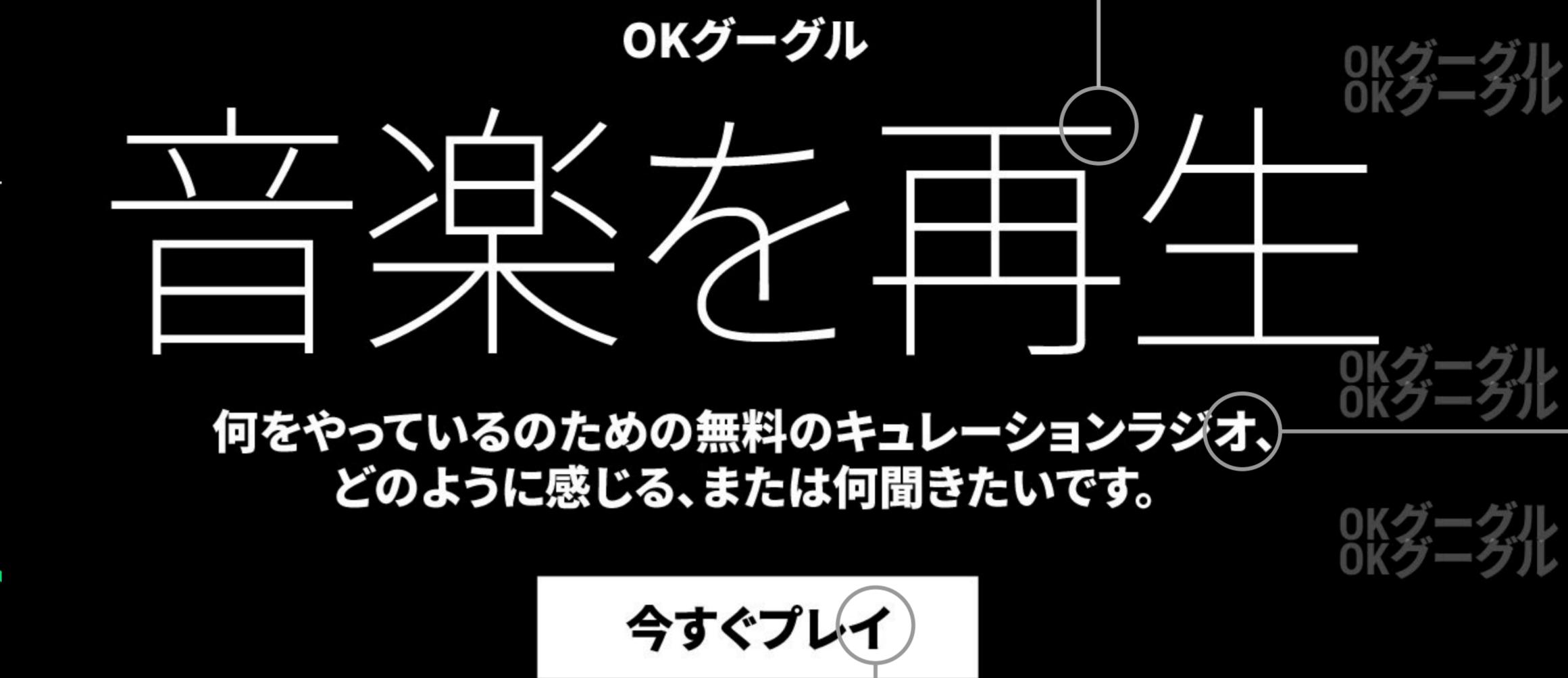
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何をやっているための無料のキュレーションラジオ、
どのように感じる、または何聞きたいです。

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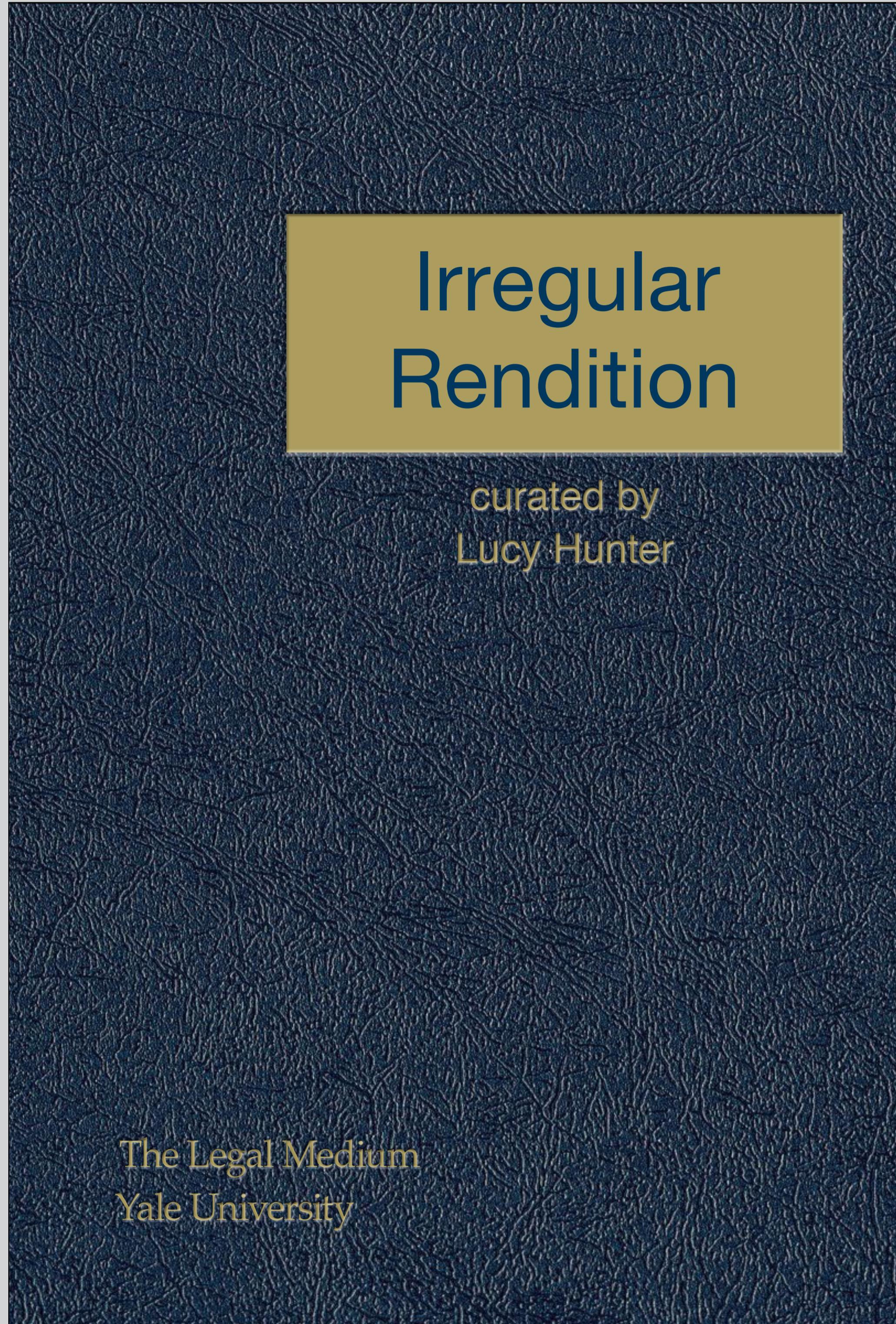
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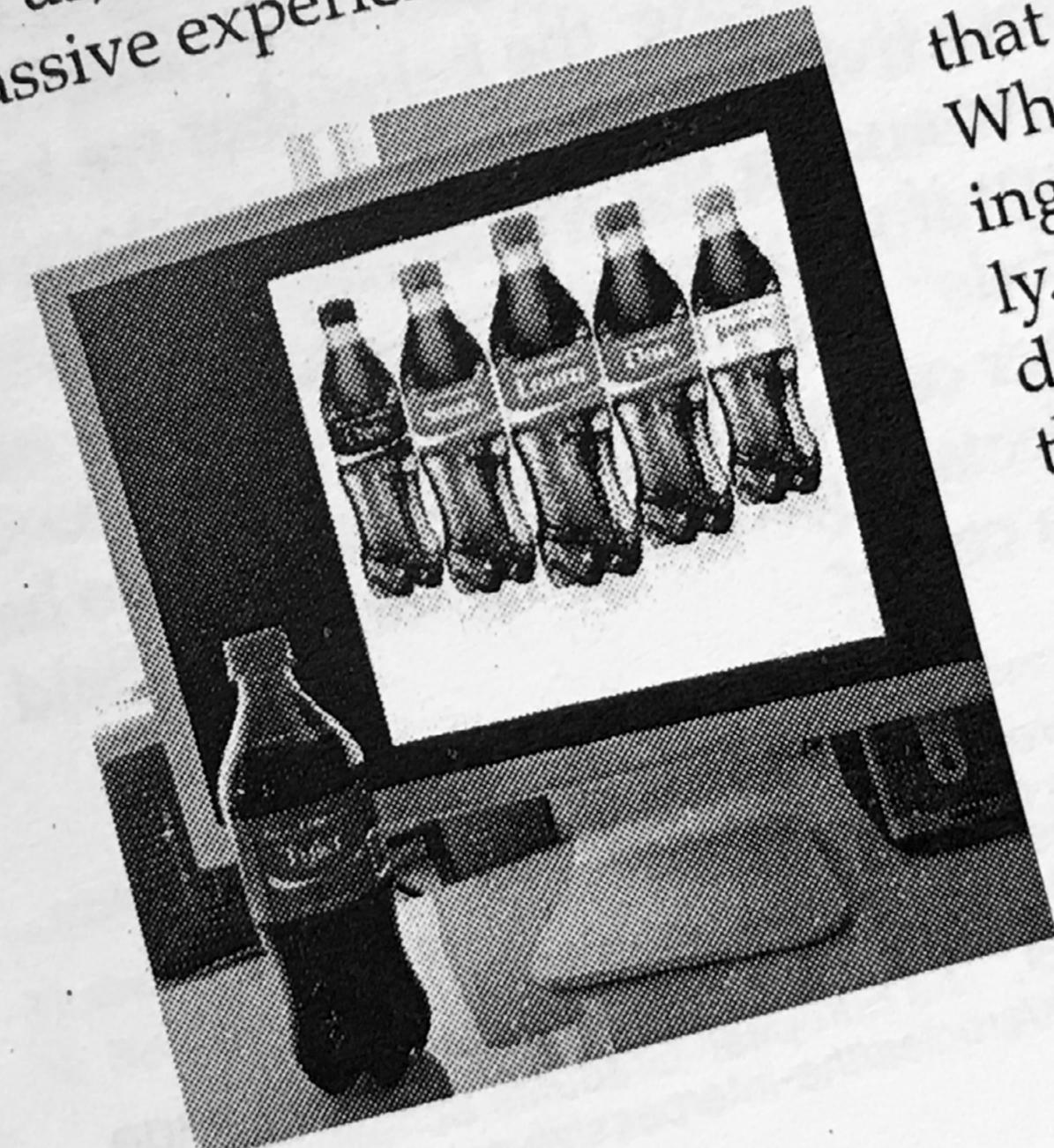
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y our passivity, we've
at what we feel at
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whole way through—
give away our passive
gh we can reap the same

— The Tibetan paper roll of Buddhist text
the wheel in motion, and it will support
praying for him.

— The fundamentalist Other, through whom the rest of
us can act out our fantasies. To maintain our sense of
rational superiority, in this dynamic, we are depen-
dent on the Other's belief while disavowing any
personal stake. The Other can thus continue to believe
on its behalf and interpassively believe on ours.

— Christ himself, "who redeemed us not by acting
for us, but by assuming the burden of the ultimate
passive experience."⁷



8

See Jodi Dean, Democracy and Other
Capitalism and Left Politics (Durham:
lacan.com/2012/04/01/n-part-2-lacan-turns-a-prayer-wheel
Subject: Lacan Turns a Prayer Wheel," Lacan.com
can.kodoom.com/en/iran-society/help-wanted-ads-needed-for-memorial-services/?p=143
Slavoj Žižek, "The European Graduate School,
my name is Tyler, and this diet coke came
our.com/gallery/LrIFN13

