

ART PAPERS

SCHOOLS OUT

SPECIAL DOSSIER: AGENCY & EDUCATION
PHILADELPHIA MAGAZINES
THE DATA SELF
NEW BRITISH CERAMICS
AMAZON MECHANICAL TURK

JULY/AUGUST 2014
US \$7 CAN \$9 UK £6 EU €8



Letter from the Editor

This past spring, Maggie Ginestra and Mike Stasny launched *Sumptuary*, something they describe as an “ongoing arts funding practice that supports, presents, and promotes” experimental and immaterial work by artists. Thirty-five projects were commissioned for *Sumptuary*’s first edition, which took place at Atlanta’s MINT Gallery—and took form as an almost solid month of nightly happenings, including openings, performances, readings, musical interventions, public de-installs, and other “social encounters.” A number of these evenings culminated in dance parties; on weekends, brunch was offered the following day. Proceeds from donations made to the bar were redistributed among the artists presenting on that particular night, and attendees thus financed the programming. It was fun.

The artist-run initiative is not a new model; ART PAPERS itself was established, nearly four decades ago, as the newsletter of the Atlanta Art Workers Coalition (AAWC), an organization that sought to “promote, protect, and aid the visual artists of Atlanta through programs focused on the need of individual artists and art groups.” The same mission reflects *Sumptuary*’s outward goals, and those of many similarly DIY projects to have emerged in the United States and internationally in recent years. The participatory spirit inherent to these arts community-driven efforts pervades a number of the commissions in this July/August issue.

This focus was not, strictly speaking, part of our initial editorial intention. This summer, ART PAPERS investigates the means through which artists acquire agency, with an emphasis on identity and education. What has equally emerged through our articles and commissions is the degree to which these formative processes are supported by alternative artist networks, both online and offline. Becky Huff Hunter’s look at Philadelphia’s nonprofit magazines reveals a collective emphasis on public programming as an organic *part of*—not a “nice addition to”—print and web publishing, a philosophy these organizations share with ART PAPERS. Fanny Singer’s essay “New British Ceramics” reveals a fundamentally social, even pedagogical impulse in the studio practices of young London artists working with clay. Lilly Lampe’s response to recent and past art school closures here in Atlanta concludes with a look at free, artist-run, or collectively operated alternatives to the educational edifice. If the self-exploration necessary to realize oneself—as an artist or otherwise—requires a degree of “support,” such communities may be critical to individuals who might, for whatever reason, wish to depart from its institutional providers.

Work by Atlanta photographer Jill Frank accompanies Lampe’s article. Selected from several series and spanning nearly a decade of Frank’s work, the images share a common, if broad, theme: they depict young people, not in school, sometimes drinking, bleeding, or kissing. Such extracurricular activities aren’t always “pretty,” or even essentially inclusive, but we still think they’re constructive—contributors to a desirably human and imperfect kind of agency.

Of course, the “ART PAPERS community”—whatever that means to you—has no application form or prerequisites, although we do encourage participation: editor@artpapers.org.

—Victoria Camblin

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Jill Frank, *Romance (Secret Sniper)*, 2013, C-print
[courtesy of the artist]

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Sumptuary, 2014

Collage featuring documentation of the following projects:
Jane Garver, *Dreams of Transportation*; Jonathan Bouknight, *The Association of 4 Objects Through Documented Action*; Helen Hale, *In Situ*; Elwen Hau, *In Situ*; Lavonia Elberton, *I DON'T EVER SAY THIS TO YOU ENOUGH*; Hez Stalcup, *Theoria*; Maggie Ginestra, "Sun Inside"; Erik Thurmond, *Malalem*; Marcia Vaitsman, *Park #1*; Jill Frank, *17/19*.
Layout and logo by Mike Stasny; lighting and technical direction by Danny Davis [courtesy of Maggie Ginestra and Mike Stasny] sumptuaryarts.com

ART PAPERS is *the* independent critical voice covering contemporary art and culture in the world today. **ART PAPERS**, an Atlanta-based nonprofit organization, provides an accessible forum for examining, discussing, and documenting the full spectrum of contemporary art and culture, as well as the ways they affect and reflect our lives. We do so in print, online, and through public programming.

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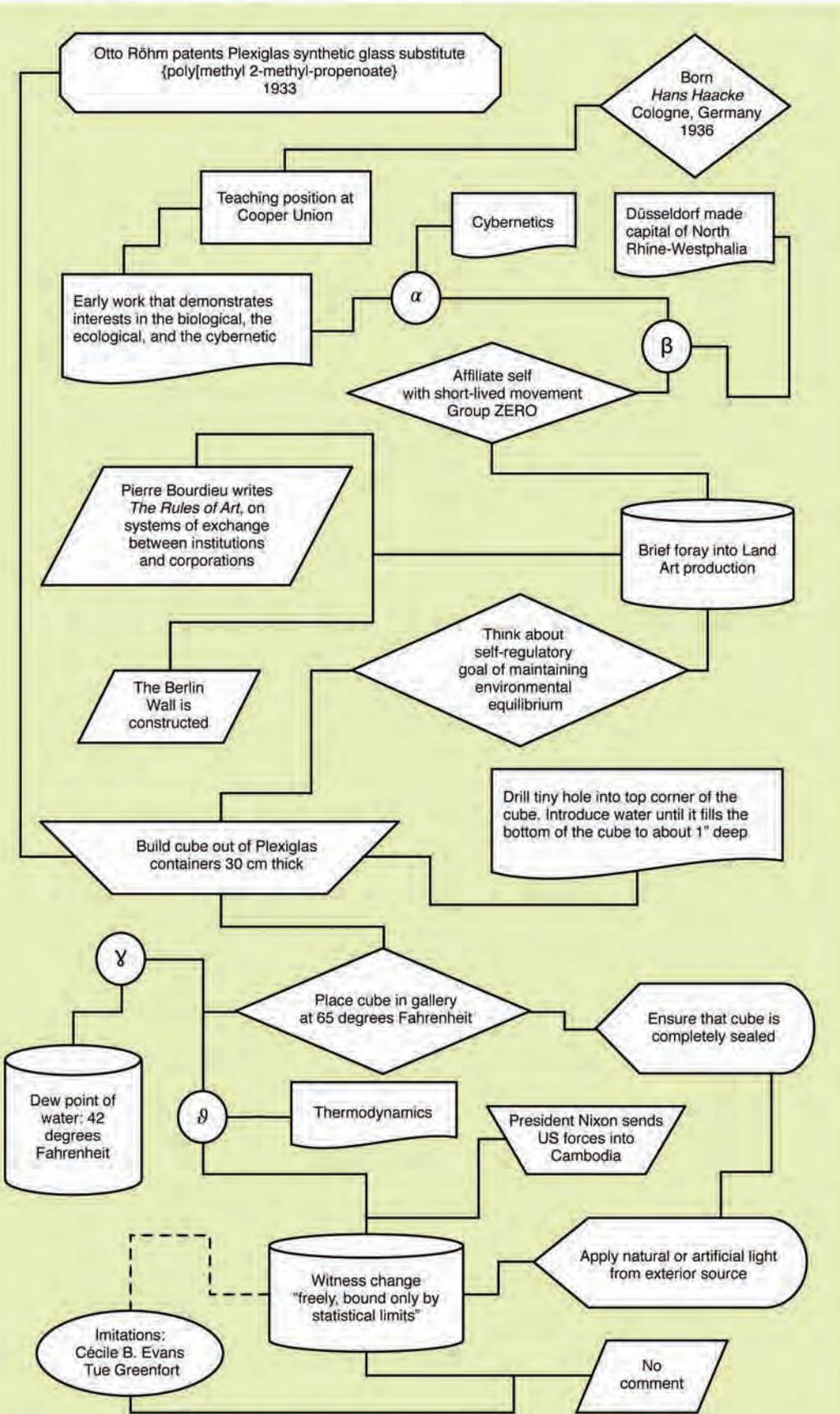
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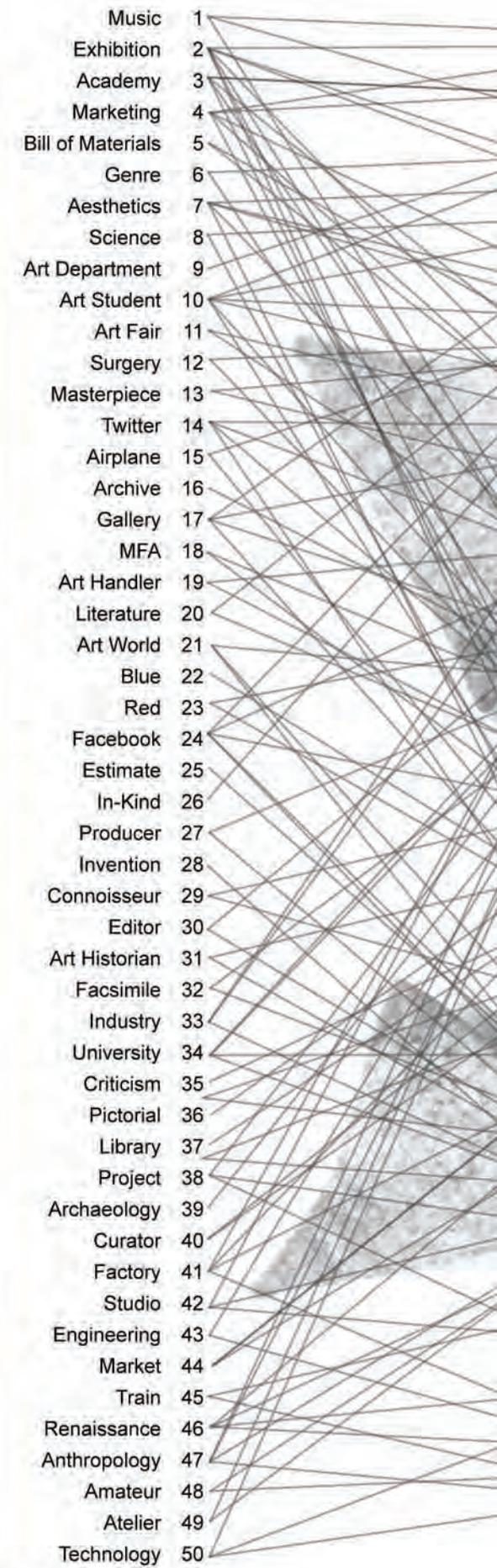
PROCESS PROCESSES

Jamie Allen, Bernhard Garnicnig: MY HOLY NACHO
 Research by Emily Friedman



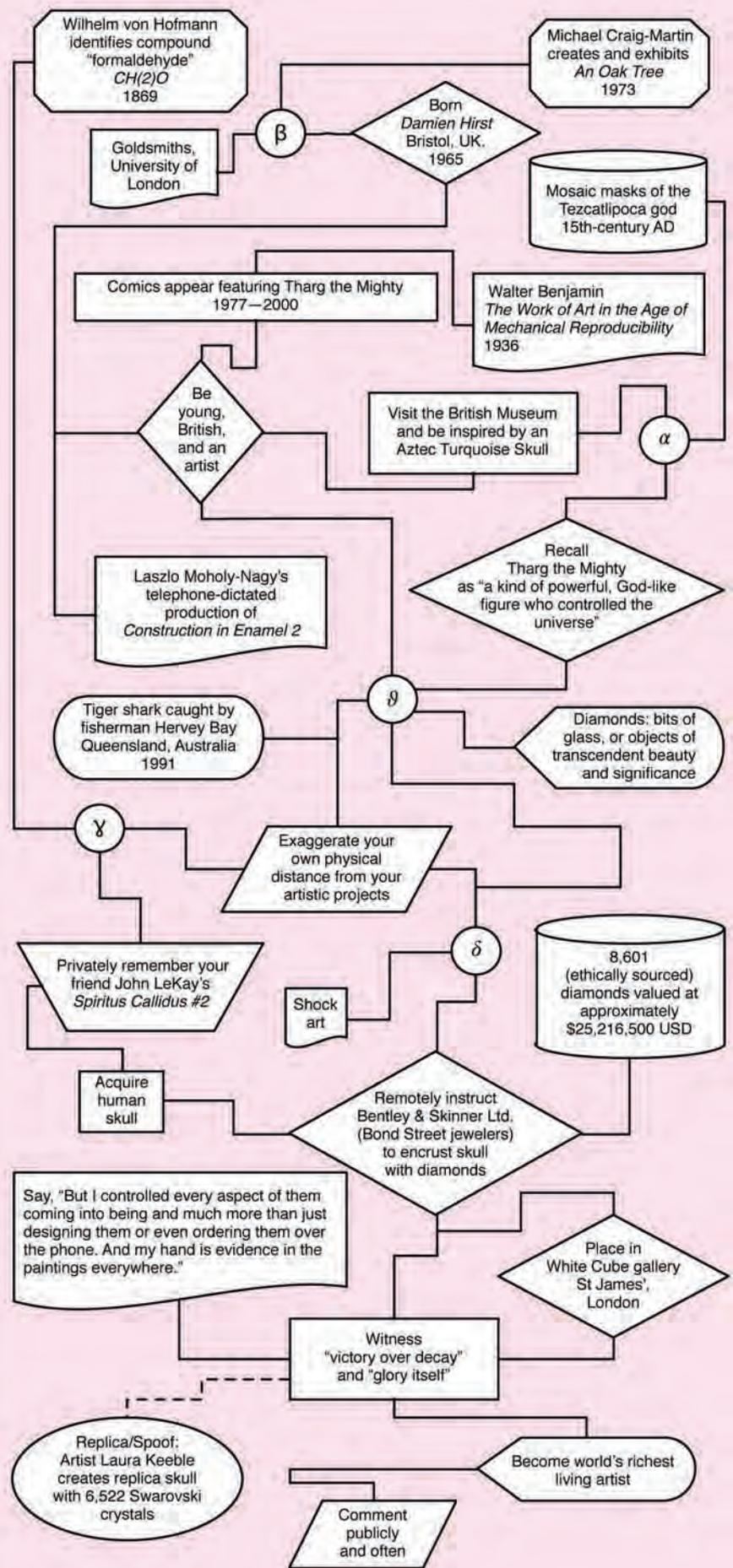
Process relative to Hans Haacke, *Condensation Cube* (1965), Plexiglas and water, 76 x 76 x 76 cm

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Process relative to Damien Hirst, *For the Love of God* (2007), platinum, diamonds, human skull, 171 x 127 x 191 mm

My Holy Nacho's infographic experiments reflect ART PAPERS' interest in deploying all the means of communication and expression available to us in print. This commission is the result of collaborative, creative research. It is not devoted to "hard" data, but to processes of information acquisition and synthesis—to the very process of processing. It is an attempt to identify patterns, extracted from case studies—historical and contemporary—then congealed into transferable ideas. "Hard" or "soft," the goal here—and perhaps elsewhere—is use-value; the results are provisional, subject to further input.

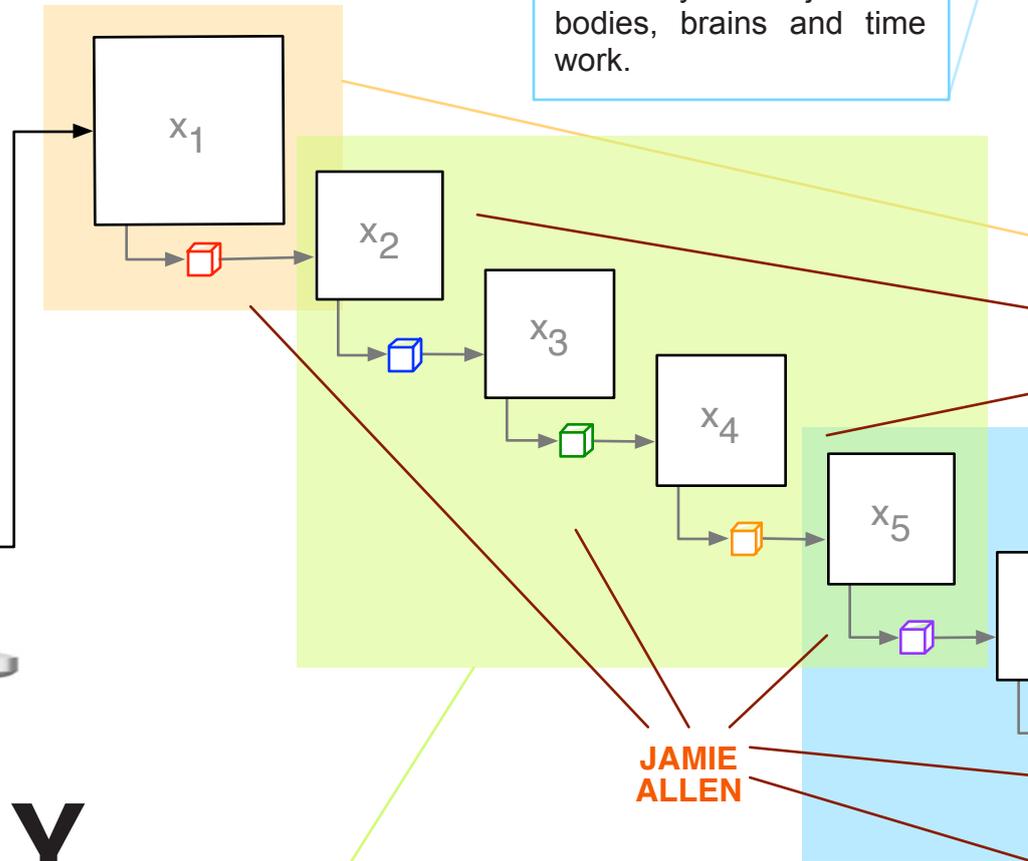
ART PAPERS, June 2014

"Actual collaboration is in many ways impossible. Collaboration is more about the love of misunderstanding and the impossibility of knowing than most people think. (...) Someone nudges ideas and materials this way or that, and then someone else comes along and nudges it some other way. That's just how bodies, brains and time work.

Complex chains of material processes, begun with the click of a mouse or the pinky on a return key. Few physical processes cannot be sequenced, scheduled, or executed through a secure web form, or a quick live-chat with customer service. Industrial processes are aesthetic processes, commercial forming techniques, for-order DIY making, forming and finalising: a net of work, set to work through the net-work.



MY HOLY NACHO



JAMIE ALLEN

"Jamie Allen and Bernhard Garnicig were inspired by Moholy-Nagy's telephone pictures. They are using the internet this time but also the gaps in communications that happen via electronic media. The title of the work itself is the result of a misunderstanding: Austrian artist Bernhard's mis-hearing of the name Moholy-Nagy when it was pronounced with a Canadian accent by Jamie in a noisy pub in Northern England.

That's how Moholy-Nagy became My Holy Nacho. In this work in progress, a single object is traveling to manufacturers and workshops to have various physical fabrication 'processes' applied to it via online services. Each process is chosen, in secret and in turn, by the collaborating artists, Jamie Allen and Bernhard Garnicig. After 10 processes, the final sculptural object – whatever it turns out to look like – will be exhibited, alongside the documentation of process and dialog with manufacturers and shipment companies."

So the 'artwork' or object in My Holy Nacho is not what's being collaborated on, but there are ideas and processes set in motion, suggesting a whole bunch of gaps innate to (particularly digital) collaborations: the gap between actuality and language, the gap between idea and implementation, and the gap between people in collaboration. The work is 'about' those gaps as much as anything else."

Jamie Allen & Bernhard Garnicnig
Interview w/ Régine Debatty—wmmna.com

"THIS IS
WHAT
HAPPENS
WHEN
THE
INTERNET
BLINDLY
CREATES
A WORK
OF ART."

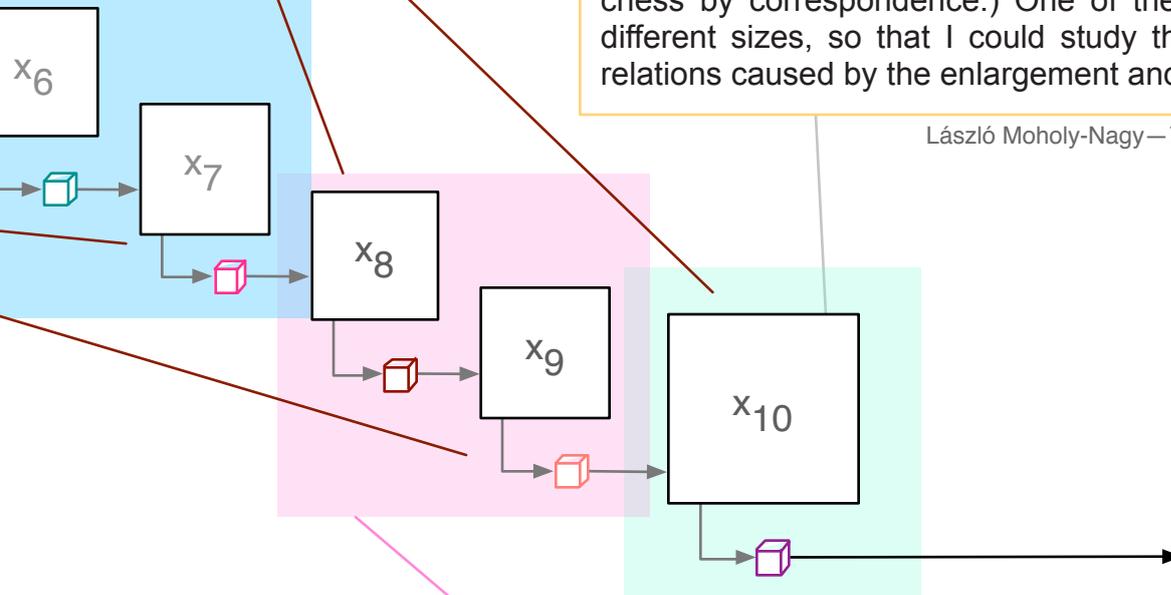
J. Johnson—killscreendaily.com

My Holy Nacho functions as a collaboration between the artists Jamie Allen (Canadian) and Bernhard Garnicnig (Austrian). The actual object of their collaboration is a physical, material, sculptural work. Beginning with an online order for a single physical item, the artists in turn select a particular material process to be applied to it. All changes are articulated through online orders, and shipped directly to following stages. Neither artist will touch or see the work until its completion, delivery and unveiling at an "unboxing ceremony" at a "gallery opening." The final work comprises the finished object as well as correspondence, bills-of-materials, invoices, and fabrication notes accounting for the art making process.

**BERNHARD
GARNICNIG**

"In 1922 I ordered by telephone from a sign factory five paintings in porcelain enamel. I had the factory's color chart before me and I sketched my paintings on graph paper. At the other end of the telephone the factory supervisor had the same kind of paper, divided into squares. He took down the dictated shapes in the correct position. (It was like playing chess by correspondence.) One of the pictures was delivered in three different sizes, so that I could study the subtle differences in the color relations caused by the enlargement and reduction. "

László Moholy-Nagy—*The New Vision and Abstract of an Artist* (1947)



"The unavoidable creative (...) mystifications of unpredictability take place in between various modes of control. (...) It reminds of Cavell's most cited passage from Emerson: that is 'the evanescence and lubricity of all objects, which lets them slip through our fingers then when we clutch hardest' – of what is the most unhandsome part of the human condition."

R. Jackson—<http://robertjackson.info/index>

