

What to do and how:
NOTES

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— Consider how the installation of a show and the arrangement of the work can change the “read” on a piece of artwork.

↳ ? Is what we see when we visit such exhibitions a true iteration of the artists' intent?

✓ Currently, there are curators who use art to convey their own message by the work that they choose to show. It is no secret that they display work together that will support their theme for the exhibition. [30]

30. Emailed critique from Rene De Guzman, Visual Arts Curator, Yerba Buena Center for the Arts, “As they say, if something really bothers you then there's something really interesting going on which I hope you will take the opportunity to articulate, for maybe no other reason than gaining the benefits of understanding the situation in its totality.” San Francisco, CA. (February, 2003)

↳ ? Does it actually support the artists' message? Who is the artist? Is it the curator? [31]

31. Akira Tatehata states, Japanese Foundation Symposium, *Asian Art: Prospects for the Future 1999*, “If works of art are reduced to convenient data for demonstrating the nature of regional identity, then the exhibitions are not fulfilling their fundamental purposes even if they succeed in satisfying or entertaining the audience.” (1999)

✓ Art may coalesce or there may be a stronger message between ready-made and inanimate or mundane objects.

↳ ? What raises the most pertinent question? And, what piece or item offers the answer?

Conceived: Specified 2002

Item: Scuffmarks

I scuffed the wall with my boot. When I see random scuffmarks, I ponder, was it a conscience act by the maker? The activity of noticing the mark is what remains of the piece.

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Adapt the formula: artist (as) idea [+] viewer (as) object for a model of establishing art. Transglobal conversations with ~~interested people~~ CO-PRODUCERS in other countries through modes of communication will supply the community.

✓ Focus on lateral dialogue that spans different types of people and cultures.

↳ ? How can the dialogue function for the regions? From an intangible perspective, can a re-contextualized experience become the art?

Conceived: Specified 2002

Item: Conversation About My Work With Lars Bang Larsen

My studio is transformed to look like a Television Show set; comfy couch, books pertinent to the discussion, warm backdrop, grand vase with fresh flowers, clip on microphones, video camera and spotlight. I scheduled a studio visit with art critic/writer Lars Bang Larsen, [32]

32. LBL is a Danish critic and curator and one of the leading figures in contemporary Scandinavian art. He is the author of many critical essays and interviews with artists, particularly those who engage social and critical practice. He gave a lecture at California College of Arts and Crafts in Timken Lecture Hall. Supported by Bacva. San Francisco, CA. (November, 2002)

so I want to stage and frame the critique session as a way to document my work through conversation. I have 36 minutes of video footage that I edited to a five-minute video art piece. We look like we are singing a Karaoke Duet.

Conceived: Specified 2002

Item: Untitled

An LCD projector at a gallery door was turned on while the camera (source of the image) was freely swinging from its strap around my neck. I traced the outside wall of the gallery by firmly patting the wall, ending at the front door of the space. It was important to perform outside of the space, while the viewers remained inside--to deconstruct "live performance" where the viewer and the performer reside in the same place. Nothing was recorded.
