



March 20th, 2009

Divvied Up



Whenever Bradley Castellanos (MFA 2006 Fine Arts) begins a new piece, he is always conscious of the divisions inherent in the work: painting and photography; exterior and interior landscapes; reality and fantasy. So his current exhibition, "The Divide," is aptly named, showcasing eight new works that combine large-format photographs taken by Castellanos with paint and resin, leading to intensely hued images that bridge visual and conceptual divides. The artist spoke to the Briefs about the show, on view at Caren Golden Fine Art, 539 West 23rd Street, through Saturday, April 4.

Tell me about the work in "The Divide"

The eight paintings navigate the space between photography and painting, and also occupy a space between reality and fantasy. Zug Island, the largest painting, started with a photograph I shot in Detroit. I found this industrialized area that had an apocalyptic feeling. I start with the photo, then I have it printed and I start the cutting and painting process. Another, "American Paradise," is a birds-eye view of the Hudson River. I've always liked the Hudson River School painters a lot and this kind of landscape. So I shot off of the cliffs looking south along the Hudson.

The show's artist statement suggests that this new work has refined your aesthetic. What has changed?

In the past, I was using a lot more resin, a lot more layering of resin, photos and paint. The pieces would be much thicker. I've cut out a lot of the resin, and now it's still in layers, but much tighter. Sort of a weaving of photo, paint and resin. I felt that the painting and photography were too separate, and it seemed natural to cut the excessive use of resin. I discovered that I could use it in a different way, pouring it into cutout cavities or tinting the resin. It seemed more unified.



The title of the show brings up a lot of cultural connotations. Was there a particular "divide" you had in mind?

My work is always kind of between a pastoral and urban landscape. I like to have some presence of man in the image, maybe a structure. But this show feels more pastoral. My work has always been about tensions between polarities—urban vs. pastoral, realism vs. fantasy, it's always the tension between those extremes.

Images: Bradley Castellanos, (top) American Paradise, 2009; (bottom) Zug Island, 2009. Courtesy of the artist and Caren Golden Fine Art

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Pick Up Artists

BETH RUDIN DE WOODY

Collector

Who: Bradley Castellanos Recognized for his dramatic cityscapes, landscapes, and interiors, Castellanos creates outstanding combinations of oil paint, photo collage, and layers of resin that have been described as "a stunning saturation of abstract color and photographic realism."

Why: A recent graduate of the School of Visual Arts, he was part of numerous shows this summer, including a prestigious exhibition in Salzburg, Austria.

Where: Caren Golden Fine Art,
539 West 23rd Street, 212-727-8304.

September 2006

Castellanos creates combinations of oil paint, photo collage, and layers of resin that have been described as "a stunning saturation of abstract color and photographic realism."



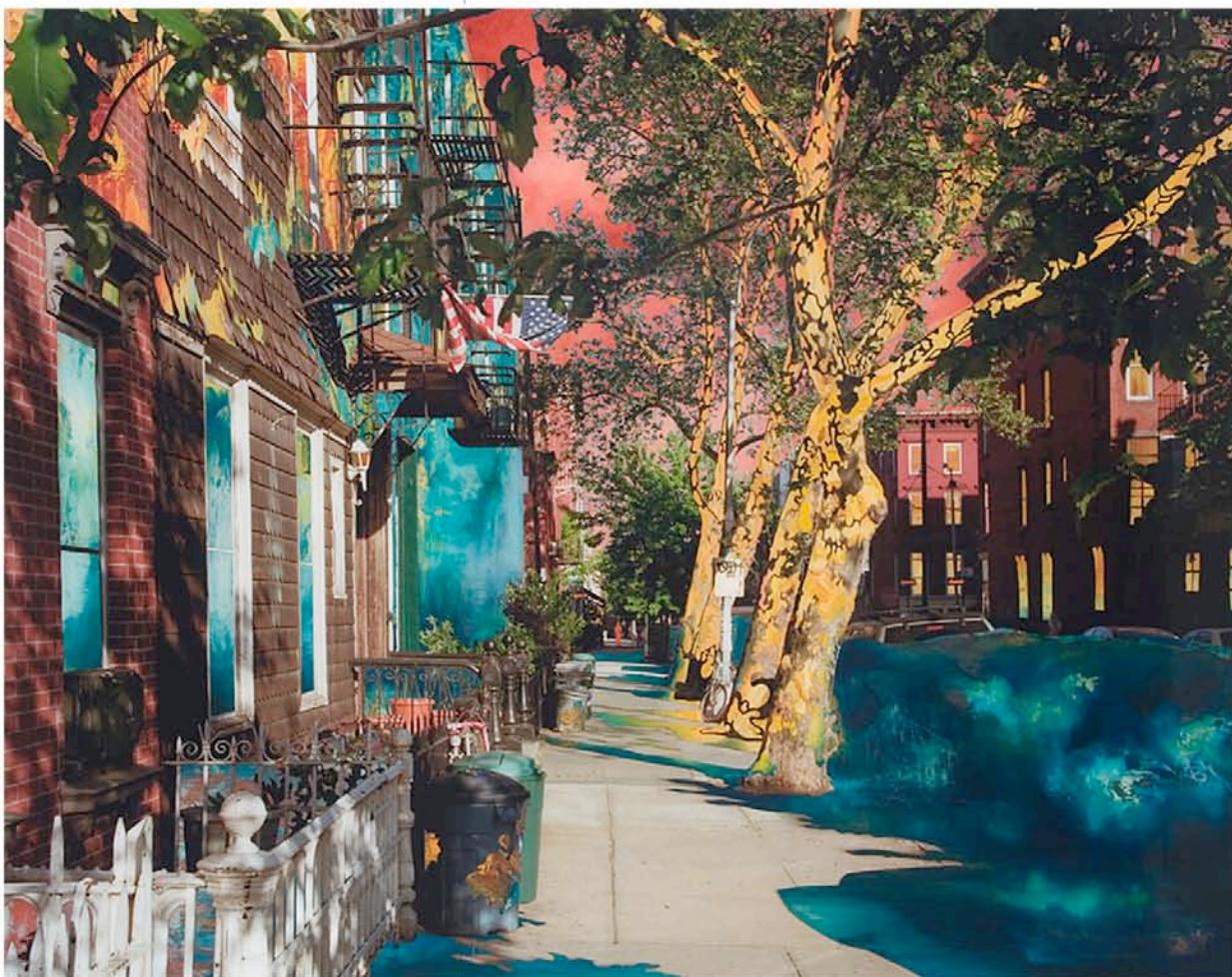
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ARTIST

BRADLEY CASTELLANOS

By Madhu Puri



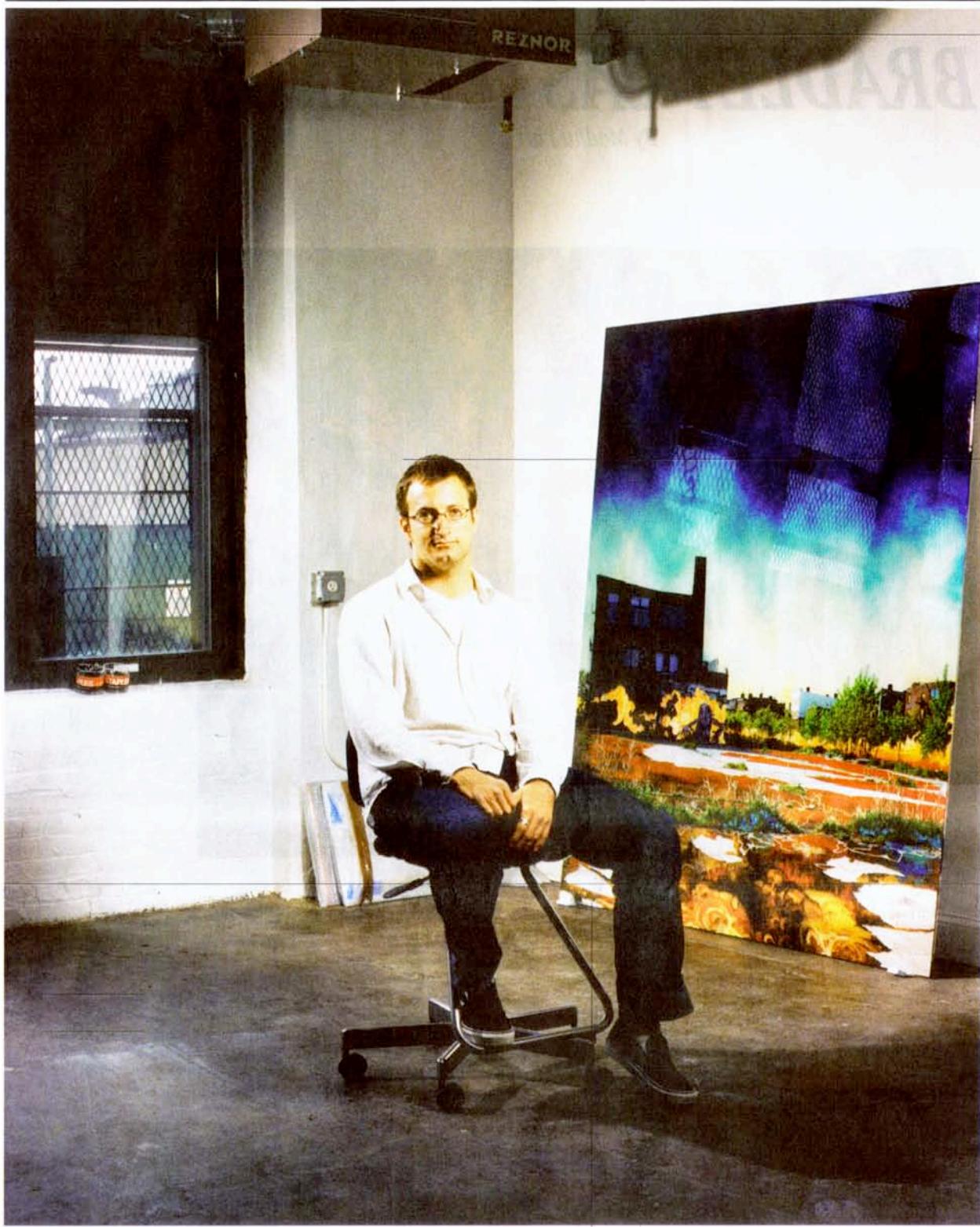
North 9th, 2005, 48" x 61" (122 x 155 cm) oil, photo, and polyester resin on panel, Courtesy Caren Golden Fine Art, New York

IF BRADLEY CASTELLANOS weren't an artist, he would probably be a surfboard shaper. The thoughtful, analytical, and methodical painter is a chilled-out beach boy at heart. Originally from Ponce Inlet, a small coastal Florida town famous for its historic lighthouse, he grew up working in surf shops and, of course, surfing. A look at his work today reveals that the foundations of his aesthetic lie in the bright and balmy culture that surrounded his childhood.

"I grew up in Florida on the central East Coast," he says. "It was pretty and not

decaying – an ideal environment. I was really into surfing and so I think it dawned on me recently that the kind of painting I do is like making surfboards, because I use resin and paint, which has that type of high-gloss finish."

It's true that his stimulating, usually oblong, panoramic works shine like freshly waxed boards. The resin dries in mid-drip down all the edges of the canvas, thus extending the limits of the painting. Layers of photo-collage and paint compete for space on a chaotic canvas that, from afar, actually looks quite serene. The process is time-



Painter **Bradley Castellanos** next to a work inspired by the dilapidated East River waterfront in northern Brooklyn. | Der Maler **Bradley Castellanos** neben einer Arbeit, zu der das verfallene Flussufer des East Rivers im Norden von Brooklyn als Inspiration diente.

consuming, and Castellanos puts in long studio hours to create the layers of which his large-scale works are composed.

"Once I figure out what subject matter I'm going for, I start to scout out areas. Then I'll shoot with a large-format camera, a 4x5, go through the prints, and pick the images I like. Next, I have them printed large-scale, and then I cut them up with X-Acto knives. Sometimes I'll cut out detailed areas of a photograph and create patterns; sometimes I'll completely obliterate areas of a photograph. So I'm working with as well as against the photograph. By 'obliterate,' I mean that I disregard any information, and just do something else. I just cut a huge section out and then watch the paint cover it later. Once I've finished cutting, I start to move back and forth, using paint as my base. I start building layers of paint and then pour on the resin, which acts as a final finish. Then I mount the photograph onto it and continue to paint, creating a layer consisting of resin, paint, and photograph. At the end there's a final coat of resin and you end up with paint above, on and below the photograph — a layering process."

The thick, glazed result creates a toxic photographic landscape, unpopulated by faces and instead filled with paint. "I've been going to places to find desolate urban landscapes — like when I went up to the High Line and into those old train tracks in what's basically part of the Meatpacking District. There's all this debris and garbage, and it feels like a junkyard. So I'm portraying a decaying world. I also recently went to the Williamsburg waterfront, where there's all this rocky rubble. The High Line was so crazy — being in the middle of a city and hearing everyone around you, but in a totally desolate place. The waterfront is the same way. So I've been capturing landscapes that are desolate — meaning without people — but there's a presence of people through the debris. I guess it has a dystopian, post-



Gray Eroding, 2006, 48" x 59.5" (122 x 151 cm), oil, photo, and polyester resin on panel. Courtesy Caren Golden Fine Art, New York

apocalyptic feel. Then the paint acts as a toxic agent, infiltrating the landscape."

Where does such a dreadful view of the world originate? Castellanos is not angry at the current state of the world, and he doesn't possess a morose personality. In new black-and-white checkerboard Vans shoes and a freshly pressed button-down shirt, he's a seemingly well-adjusted, clean guy. He simply sees things as they are — which these days is not generally positive. "I don't have a strong political agenda in my work. It's more about the vibe. In a way, I'm pessimistic. I focus on the negative side, and there are a lot tragic things happening today, like overpopulation

and the depletion of natural resources. That doesn't paint a very good picture to me."

The former literature buff — Castellanos majored in English literature in addition to studio art at Skidmore College in Saratoga Springs, New York — admits that his taste in books also influences his bleak view of life. "I've definitely been influenced by novels that I've read, such as *White Noise* by Don DeLillo. I guess he wrote that book in the mid-1980s, and I feel that was maybe the beginning of the period we're in now."

Yet the picture Castellanos paints looks more like cheerful splashes of color at first sight. The canvas is warm and inviting, with

turquoise and sundown orange. Only on closer inspection does the reality set in. "I work with a really strong palette. I think that definitely comes from growing up in Florida. I can't escape that. I try to subdue it, but no matter what, the colors become very electric. I was a pretty destructive kid and I think that comes across in my work. There's a destructive element in it, and so the photo captures a thin layer of reality. But then there are all kinds of other things going on underneath, and that's where all the density is. That's what paint is to me; it has a mysterious energy."

While wandering around looking for locales to shoot, Castellanos regularly finds himself in blocked-off areas that he must see. "A friend of mine who has a photography background helped me get used to taking pictures. He calls it 'Bradley-vision' because I walk down the street in awe. I like cruising around on my bicycle looking for things. There was a fire in Greenpoint, Brooklyn, and I thought, I'm going to go there to check out all the rubble." Biking, cutting, layering, pouring, and even blow-torching to get that no-streak, clear-gloss effect, Castellanos no doubt picked up his penchant for physical movement as part of the creative process while working with Matthew Barney on his 2002 project for the Guggenheim Museum. Other sources of inspiration include Hudson River school landscape painter Thomas Cole, photo-realist painter

Gerhard Richter, photographer Gregory Crewdson, and former professors and advisors such as critic Jerry Saltz and artist James Siena from the School of Visual Arts, where Castellanos received his MFA two months ago.

Now a full-time artist producing work with a rigorous sense of process, Castellanos plans to be in the studio as much as possible. "I'm glad school is over. By the end I thought, 'I don't want any more class, I don't want to hear what anybody else thinks, I just want to make the work.'" It's good news for those investing time and space for him. In addition to his work at HangART-7, Castellanos is showing at three group exhibitions in New York this summer, and his first solo show will be launched at Caren Golden Fine Art in

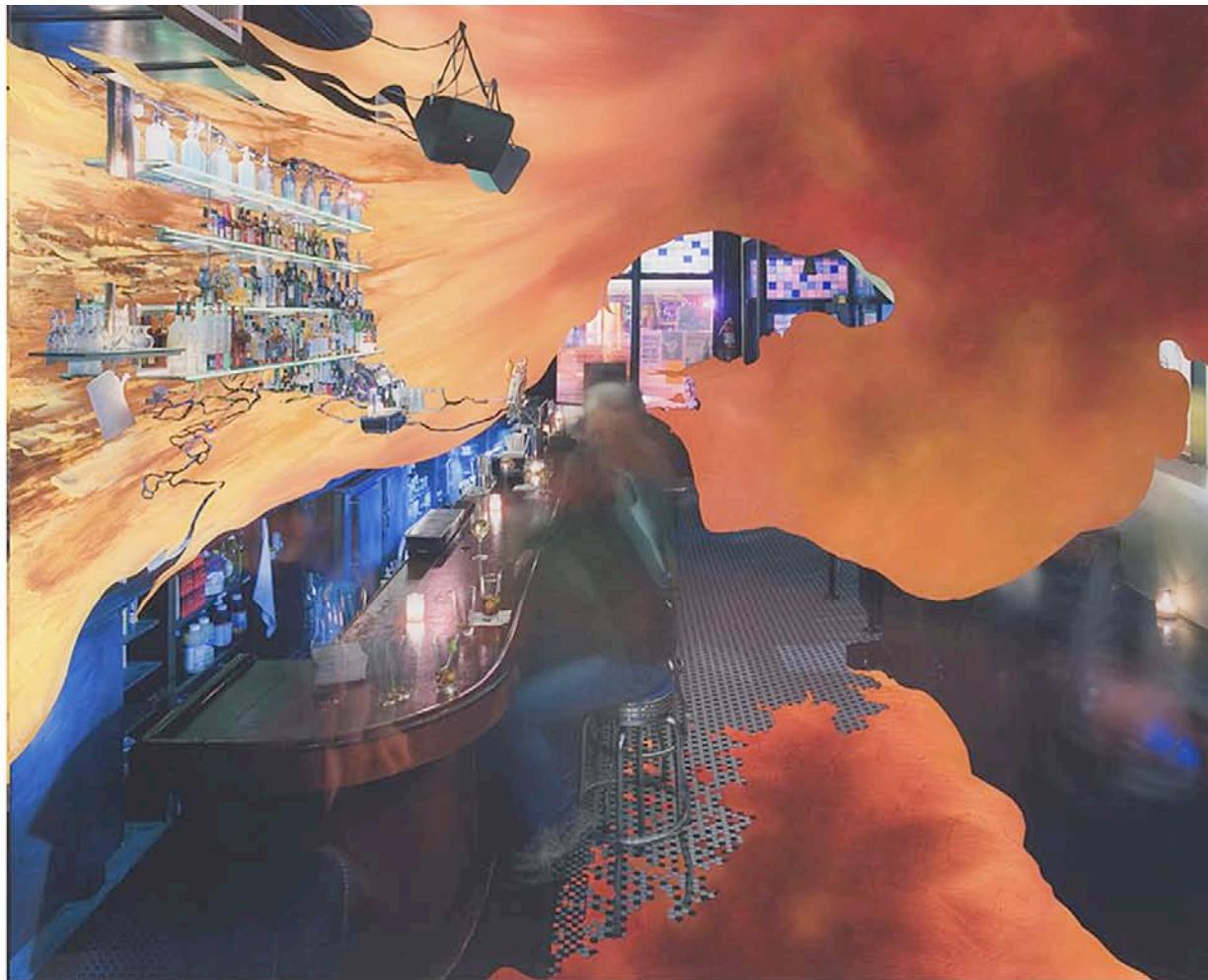
New York in October. His new studio space in Williamsburg helps motivate.

The abundance of work Castellanos needs to create calls for some variety, and if he does get out of the studio any time soon, he plans to balance the decaying environments with landscapes more in tune with what he prefers. It's a reflection of his upbringing in beautiful surroundings. "I love getting out of New York and going to the woods. I love the beach, but the beach here can get too crazy. I like hiking in the Adirondacks. We've had a house in our family for five generations in New Hampshire. I like to go there and

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be unaffected. Just go there and lie on the dock or whatever and not be disturbed. I want to do some pieces with the woods as a landscape. So there's this pastoral, idyllic moment, and it'll be interesting to see how these pictures will look in relationship to the urban pieces."

As intricate and well-considered as his works are, Castellanos is ultimately striving to provide viewers with only one thing: "I just want the work to sustain. There's so much detail and so many layers I just want the work to sustain more than the average length of time one looks at a painting. And I want people to experience that push and pull: it's pulling you in, but then you look at it closely, and it messes with you."



KÜNSTLER

BRADLEY CASTELLANOS

von Madhu Puri

WÄRE BRADLEY CASTELLANOS kein Künstler, würde er wahrscheinlich an Surfplatten basteln. Im Herzen ist der nachdenkliche, analytische und systematische Künstler ein lockerer Strandjunge geblieben. Ursprünglich stammt er aus Ponce Inlet, einer kleinen Küstenstadt in Florida, die für ihren historischen Leuchtturm berühmt ist. In seiner Jugend arbeitete er in Surfläden und verbrachte – wie könnte es anders sein – eine Menge Zeit mit Surfen. Wirft man heute einen Blick auf seine Arbeit, so wird deutlich, dass die Ursprünge seiner Ästhetik in der fröhlichen, sanften Kultur seiner Kindheit liegen.

„Ich wuchs in Florida an der mittleren Ostküste auf. Es war hübsch und nicht verdorben – eine ideale Umgebung. Ich war vom Surfen wirklich begeistert und kürzlich wurde mir klar, dass die Art Malerei, die ich mache, dem Herstellen von Surfplatten sehr ähnlich ist, denn ich verwende Harz und Farbe für die Hochglanz Oberflächen-Behandlung.“

Es stimmt, dass seine anregenden, normalerweise rechteckigen, Panorama-Wer-

ke wie frisch gewachsene Bretter glänzen. Das Harz trocknet mitten im Abtropfen entlang der Kanten der Leinwand und erweitert dadurch die Grenzen des Gemäldes. Schichten von Photo-Collage und Farbe wettelefern um Platz auf einer chaotischen Leinwand, die aus der Ferne eigentlich eher ruhig aussieht. Der Prozess ist sehr zeitaufwendig; um die vielen Schichten zu kreieren, aus denen seine großformatigen Werke bestehen, verbringt Castellanos viele Stunden im Atelier.

„Wenn ich einmal weiß, welches Thema ich in Angriff nehme, beginne ich, verschiedene Bereiche auszukundschaften. Mit einer großformatigen Kamera, einer 4 x 5 (Inch/Zoll Kamera), schieße ich Fotos, sortiere die Abzüge und wähle die Bilder aus, die mir gefallen. Als nächstes lasse ich sie großformatig drucken und zerschneide sie schließlich mit X-Aktomessern. Manchmal schneide ich detaillierte Bereiche eines Fotos aus und gestalte daraus Muster; manchmal verwische ich Teile eines Bildes. Auf diese Weise arbeite ich sowohl mit als auch gegen das Foto. Mit „verwischen“ meine ich, dass ich jegliche Information missachte und einfach irgend etwas anderes mache. Oft schneide ich einen riesigen Teil aus und beobachte, wie die Farbe ihn später überdeckt. Einmal mit dem Schneiden fertig, beginne ich, mich hin und her zu bewegen; die Farbe dient mir dabei als Basis. Ich fange an, Farbschichten aufzubauen und gieße dann das Harz darüber, das dabei als endgültige Oberflächen-Behandlung fungiert.“

Dann bestreiche ich das Foto darauf und male weiter; eine Schicht aus Harz, Farbe und Foto entsteht. Zum Schluss eine letzte Harz Beschichtung und das Endprodukt ist dann ein Foto mit Farbe darüber, darauf und darunter – ein Überlagerungsprozess.“

Aus dem dick glasierten Ergebnis entsteht eine giftige, fotografische Landschaft, die von Gesichtern unbesiedelt bleibt und stattdessen mit Farbe ausgefüllt ist. „Ich habe Orte besucht, um trostlose, städtische Landschaften zu finden – ich ging zum Beispiel auf die High Line, zu diesen alten Bahnschienen in einer Gegend, die eigentlich Teil des Meatpacking Districts ist. Dort gibt es eine Menge Abfall, es wirkt wie ein Schrottplatz. Ich stelle also eine verwahrloste Welt dar. Vor kurzem ging ich auch ins Hafenviertel in Williamsburg, wo dieses ganze felsige Geröll ist. Die High Line war ziemlich verrückt – man befindet sich an einem total trostlosen Ort und doch ist man mitten in einer Stadt und kann alles um sich herum hören. Mit dem Hafenviertel ist es dasselbe. Ich habe also verlassene Landschaften eingefangen – mit verlassen, meine ich ohne Menschen – aber die Menschen sind doch durch den Abfall präsent. Ich denke, es vermittelt ein post-apokalyptisches Gefühl. Die Farbe agiert dann als giftiger Wirkstoff, der die Landschaft infiltriert.“

Wo liegen die Ursprünge einer so grausamen Sicht der Welt? Castellanos empfindet keinen Zorn angesichts der momentanen Weltlage und er ist auch kein mürrischer Mensch. In seinen neuen Vans (Sportschuhe) mit schwarz-weißem Schachbrettmuster und einem frisch gebügelten Button-Down-Hemd scheint er ein ausgewachsener Saubermann

zu sein. Er sieht die Dinge

einfach, wie sie sind – und diese Sicht ist heute in der Regel nicht positiv. „Ich verfolge keine starke politische Agenda in meiner Arbeit. Es geht mehr um die Stimmung. In gewisser Weise bin ich pessimistisch. Ich konzentriere mich auf die negative Seite; es passieren viele tragische Dinge in heutiger Zeit, wie Überbevölkerung oder schwindende Naturressourcen. Das malt für mich kein sehr gutes Bild.“

Der ehemalige Literatur Fan – neben Atelierkunst am Skidmore College in Saratoga Springs, New York studierte Castellanos englische Literatur im Hauptfach – gibt zu, dass sein Büchergeschmack ebenfalls einen Einfluss auf seine düstere Lebensaufassung hat. „Ich bin definitiv von Romanen, die ich gelesen habe, beeinflusst wie zum Beispiel White Noise von Don DeLillo. Ich glaube, er

schrieb dieses Buch Mitte der 80er Jahre und ich denke, das war vielleicht der Anfang jener Periode, in der wir uns derzeit befinden.“

Das Bild, das Castellanos gerade malt, erscheint auf den ersten Blick jedoch eher wie eine Ansammlung fröhlicher Farbspritzer. Die Leinwand wirkt warm und einladend, in türkis und orange, das einem Sonnenuntergang gleicht. Erst bei näherer Betrachtung setzt die Realität ein. „Ich arbeite mit einer wirklich kräftigen Farbpalette. Ich denke, das kommt definitiv daher, dass ich in Florida aufgewachsen bin. Ich kann dem nicht entkommen. Ich versuche, die Farben abzuschwächen, doch egal was ich tue, die Farben wirken sehr elektrisierend. Ich war ein ziemlich destruktives Kind und ich denke, das ist in meiner Arbeit ersichtlich. Sie enthält ein zerstörerisches Element und so fängt das Foto einen kleinen Ausschnitt der Realität ein. Aber darunter geschehen noch alle möglichen anderen Sachen, dort befindet sich die ganze Intensität. Das ist es, was Farbe mir bedeutet; sie besitzt eine geheimnisvolle Energie.“

Auf der Suche nach Schauplätzen für seine Fotos geriet Castellanos regelmäßig in Sperrzonen, die er einfach sehen muss. „Ein Freund von mir mit fotografischem Background hat mir dabei geholfen, mich ans Fotografieren zu gewöhnen. Er nennt es ‚Bradley-Vision‘, weil ich die Straße so bewundernd hinuntergehe. Ich mag es, mit meinem Fahrrad herumzukurven und nach Dingen Ausschau zu halten. Einmal brannte es in Greenpoint, Brooklyn und ich dachte, ich muss dorthin, um den ganzen Schutt zu inspizieren.“

Rad fahren, schneiden, schichten, gießen. Castellanos verwendet sogar einen Schweißbrenner, um diesen streifenfreien



Hochglanz-Effekt zu erreichen. Er entdeckte seinen Hang zur körperlichen Bewegung als Teil des kreativen Prozesses zweifellos, als er 2002 mit Matthew Barney an dessen Projekt für das Guggenheim Museum arbeitete. Andere Quellen der Inspiration stellen für ihn der Landschaftsmaler Thomas Cole, ein Künstler der Hudson River Schule, der fotorealistische Maler Gerhard Richter, oder der Fotograf Gregory Crewdson dar, sowie natürlich ehemalige Professoren und Berater wie der Kritiker Jerry Saltz und der Künstler James Siena von der School of Visual Arts. Dort hat Castellanos vor zwei Monaten seinen Master of Fine Arts erhalten.

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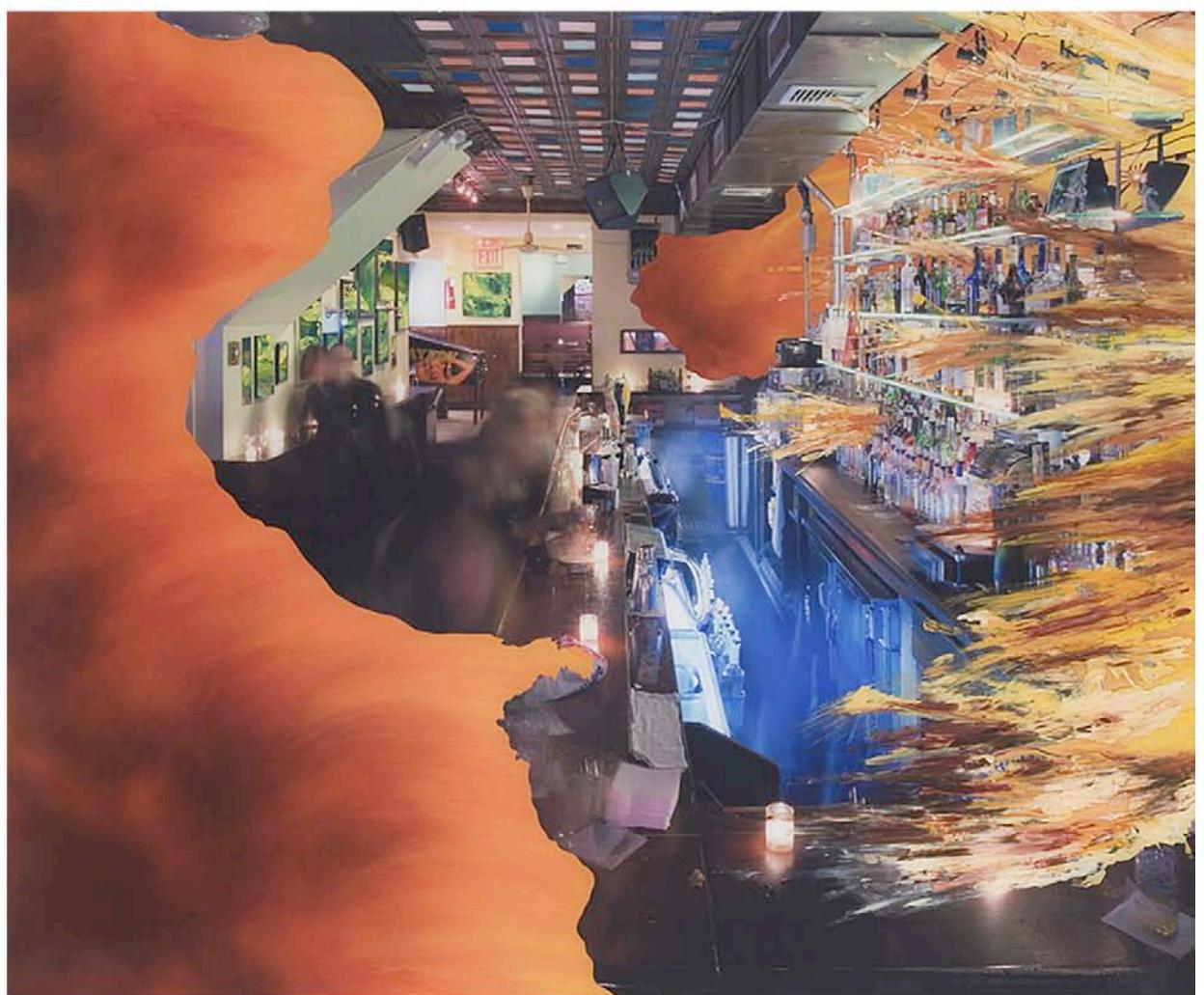
Nun arbeitet Castellanos als „Vollzeit-Künstler“ und produziert Arbeiten, die einen rigorosen Sinn für Prozesse enthalten. Er plant, so viel Zeit wie möglich im Atelier zu verbringen. „Ich bin froh, dass die Schule vorbei ist. Zum Schluss dachte ich, „Ich will keinen Unterricht mehr, ich will nicht mehr hören, was andere Leute denken, ich will einfach meine Arbeit produzieren.“ Das ist eine gute Nachricht für jene, die Zeit und Raum für ihn investieren. Zusätzlich zu seinen Arbeiten im HangART-7 werden Werke von Castellanos diesen Sommer in drei Gruppenausstellungen in New York zu gezeigt. Seine erste Einzelausstellung wird bei Caren Golden Fine Art in New York im Oktober am Start sein. Und sein neues Atelier in Williamsburg motiviert außerdem.

Die Fülle an Arbeiten, die Castellanos kreieren muss, verlangt nach Abwechslung. Und sollte er in nächster Zeit aus seinem Atelier kommen, plant er, die zerfallenden Welten mit Landschaften, die seinem Geschmack eher entsprechen, zu balancieren. Dies ist eine Besinnung auf seine Jugend in einer schönen Umgebung. „Ich liebe es, aus New York raus“ zu kommen und in den Wald zu gehen. Ich liebe den Strand, aber der Strand hier kann ziemlich „crazy“ werden. Ich gehe gerne in den Adirondacks wandern. Meine Familie hat seit fünf Generationen ein Haus in New Hampshire. Ich bin gerne dort und ich mag es, so ganz unberührt. Einfach hin zu fahren, am Hafenbecken herum zu liegen und nicht gestört zu werden. Ich möchte ein paar Bilder malen, die den Wald als Landschaft zeigen. Da ist dann also dieser pastorale, idyllische Moment und es wird interessant sein, zu sehen, wie diese Bilder im Vergleich zu den städtischen aussehen werden.“

So komplex und gut durchdacht seine Bilder auch sein mögen, Castellanos strebt letzten Endes danach, den Betrachter nur eines zu bieten: „Ich möchte einfach, dass meine Arbeiten nachhaltige Wirkung erzielen. Es gibt so viele Details und so viele Schichten; ich will, dass das Bild länger wirkt, als wenn man normalerweise ein Gemälde betrachtet. Und ich möchte, dass die Leute spüren, wie es ist, so hin- und hergerissen zu sein: Es zieht einen an, aber dann betrachtet man es näher und es bringt einen durcheinander.“



East Into Brooklyn, 2005, 74" x 61" (188 x 155 cm), oil, photo, and polyester resin on panel, Courtesy Caren Golden Fine Art, New York



M Territory, 2006, 48" x 120" (122 x 305 cm), oil, photo, and polyester resin on panel, Courtesy Caren Golden Fine Art, New York

CURATOR

DAN CAMERON

By Madhu Puri

THE IDEA that Dan Cameron once failed to get a job at New York's New Museum for Contemporary Art seems implausible. Yet as unbelievable as it may sound, it's true. "I never wanted a museum job, but I wanted the New Museum job," he says. "I remember applying for it in 1991 – it went to someone else. I thought, OK; I'll have to wait another six years for that to come along again."

The wait wasn't quite that long – four years – and now the words "Cameron" and "New Museum" are synonymous. The time he spent waiting proved pivotal in his development as

curating the Taipei Biennial, teaching critical theory at the School of Visual Arts in New York, lecturing at the Georgia O'Keeffe museum in Santa Fe, and of course, doing his job at the New Museum. This explains why he's lived in the same Lower East Side apartment since 1979. "It wasn't a question of [not wanting to move]," he says. "I wanted to get settled and I wanted to forget about it. I just can't be bothered to think about that sort of thing."

The 49-year-old certainly can be bothered to wax pragmatic on the current state of the New York art scene: "Too much attention is paid to pushing a lot of cash into emerging artists while ignoring everything that's been around for a while. I find that, increasingly, the shows I'm most interested in are either the shows that everyone knows are going to be great or the ones in out-of-the-way spaces."

Cameron travels far and wide, at home and abroad, in pursuit of inspiring and intriguing art, doing his job in opposition to the dictates of the market. "You need to have a lot of time and patience, because you need to see a lot," he says. "You never know where the good things are. You also have to be very hyper-resistant, cutting through whatever the market is telling you because, right now, that isn't very helpful. Discourse doesn't seem to be so much about aesthetics and ideas, it seems to be about who's hot and who's not, who's up and who's down."

Cameron finds he is most enticed by those areas of the world that attract little attention. His matter-of-fact attitude and bubbly sense of humor keep him laughing at those very facets of the art world that aggravate artists and independent thinkers, making him a contrarian in the best sense of the word. He feels that Brazil's contemporary art scene is currently the closest thing he's seen to the East Village of the 1980s, which he experienced and wrote about before anyone else because he found the work itself interesting. "I am focusing a lot of attention on Brazil," he says. "I don't think the emergence of younger artists from

Brazil has yet been completely explored or appreciated."

Korea also catches his eye. "Contrary to what everyone else thinks, Korea is going to be a very important artistic center. I don't quite see it yet in China. There are certainly amazing Chinese artists, but most of them tend to be mid-career, people who have been working ten to 15 years. I'm not a Chinese expert by any stretch, but as far as the generation in their 20s and 30s are concerned, I find the scene is over-commercialized, and as the ideology changes to self-interest due to the free market, in many cases this is not bringing out the best in the country's talent."

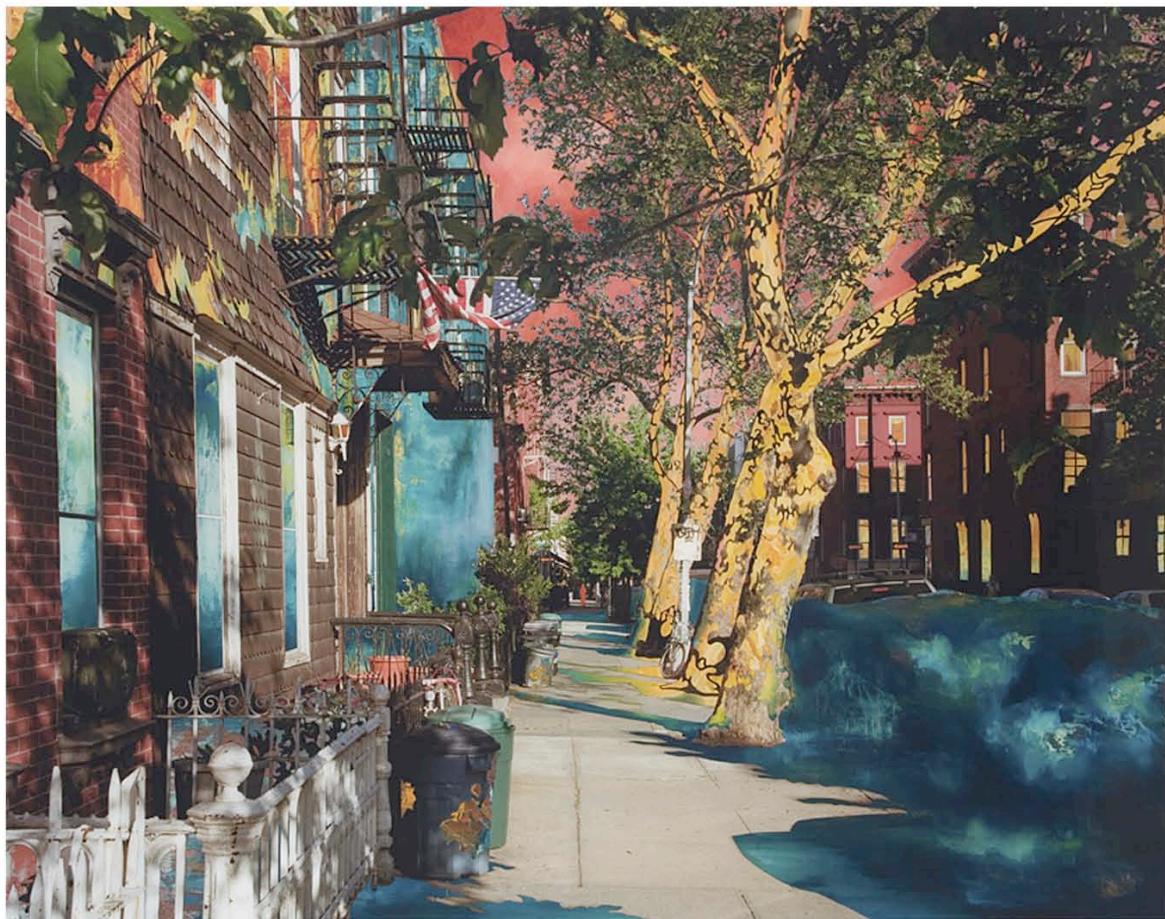
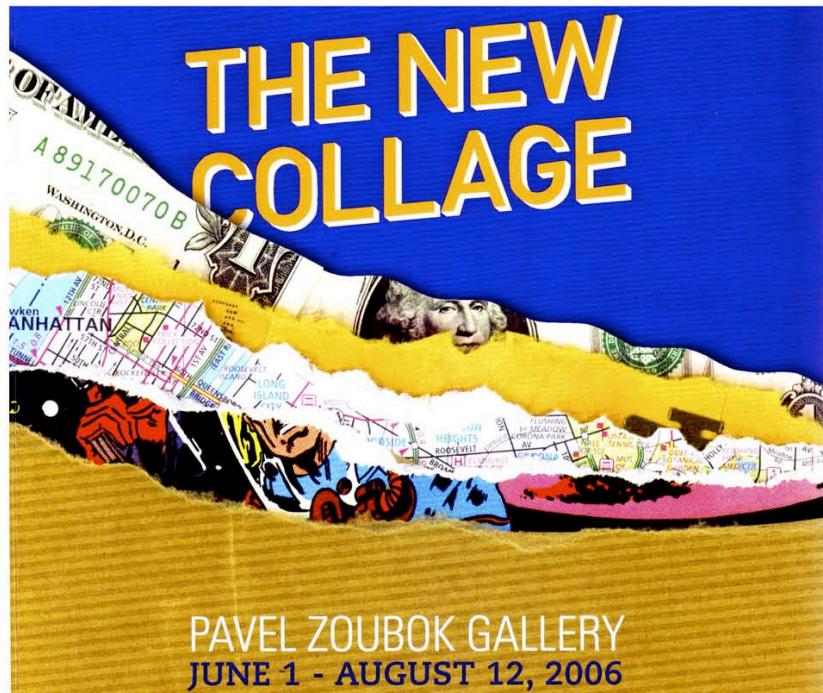
Cameron's love of the outsider, the unrecognized, and the underappreciated can occasionally lead to exasperation. Luckily, he is in a position to change attitudes. "I'm a little frustrated with the lack of urgency on the part of some of my European colleagues and institutions in adopting a more global art perspective. I think there has been a tendency to think of this as a trend, but one that recedes over time. I don't think that's what's happening: I think we've reached a global art age and that, increasingly, our very definitions of where we are, our nationalities, and how our identities are formed from those nationalities, are all going to shift, no matter where we are. I think there's resistance to that in Europe due to the bureaucratization of art and its deeply rooted institutions. It's hard to think about retaining that sense of identity while still keeping your finger in different pies all over the world, so to speak. However, I also find that European institutions are more rigorous and more thorough in theoretical terms, so they are definitely contributing much more to critical theory in our field."

Turning his focus from global to local for this project, Cameron chose to show one of his students, Bradley Castellanos. "He's a little bit the star of the class," explains Cameron. "He's got a lot of really interesting ideas, and to me the most important thing was to find an artist for whom it would be very challenging, who would not be known at all to any people that are seeing the show, and who could take on the space. The apportionment of space was very important. HangART-7 is ovoid, each wall is seven meters long, and that immediately calls for someone who is interested in stretching and working with space. I think he's going to rise to the challenge."

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an independently minded curator. Today, as the New Museum's senior curator-at-large, he has the scope to work on a wide range of projects. "If somebody wants to work with me, I'm happy to talk about it with them – then, if it seems that I'm going to learn something from the situation," explains Cameron, "I'm likely to jump in. If it's going to expand my material as a curator, then I'll do it."

Cameron's eagerness to learn and grow leaves little room for idleness. He's currently juggling a project for the Orange County Museum of Art in Southern California, designing an exhibition in New Orleans,



Bradley Castellanos

North 9th, 2005

Photo cutout and poly resin on panel
48 x 61 inches