

IN THIS ISSUE

MAIN THEME: ARTIST VS. CURATOR

ARTISTS: MIKKEL CARL, STANLEY CASSELMAN, PETRA CORTRIGHT, KOEN DELAERE,
CHERYL DONEGAN, PHILIPP HAAGER, MATT JONES, ROMAN LIŠKA, ISRAEL LUND,
PEDRO MATOS, MATT MIGNANELLI, RICARDO PASSAPORTE,
EVAN ROBARTS, STRUAN TEAGUE, GUY YANAI

CURATORS: DIMITRI OZERKOV, NADIM SAMMAN, JASON CHUNG TANG YEN,
POLINA ZHELEZNIKOVA



DONTPOSTME●

BIANNUAL DIGITAL MAGAZINE - ISSUE 13

**“Artist vs. Curator is a large subject.
Curators cook art for the art lovers.
They make art accessible. Most artists
need curators if they want
to meet their viewers. Lucky artists
don’t need anybody.”**

Dimitri Ozerkov

DONTPOSTME is a biannual digital magazine.
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artists and the world of art.

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60 x 48 in. (detail)

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18+

CONTENTS

Reviews:

Petra Cortright	7
Ricardo Passaporte	21
Philipp Haager	35
Guy Yanai	47
Israel Lund	61

Interviews:

Pedro Matos	73
Struan Teague	95
Mikkel Carl	115
Koen Delaere	145
Nadim Samman	159
Evan Robarts	167
Matt Jones	195
Matt Mignanelli	227
Cheryl Donegan	257
Stanley Casselman	297

Texts:

Polina Zheleznikova	70
Roman Liška	183
Jason Chung Tang Yen	314

Petra Cortright

Due to her provocative (both in technical and conceptual senses) exhibitions Petra Cortright has become known as a “discoverer-artist” always changing the rules of the game. Digital art created by this young artist has already penetrated the physical world: apart from videos and image projections her exhibitions display such material work as paintings on canvases/aluminum plates which allow to put Petra on a par with the world’s best postmodernists.

With the permission of the artist we publish a variety of her recent works shown in 2015 and 2016.

Digital art presented in Ever Gold reveal her true form as an artist who creates new reality through color, bright brushstrokes and a subtle balance between harmony and chaos.



MONKIsland_rockAlibration@scheduleME.npp, 2016

Digital painting on raw Belgian linen,
47 x 92.5 in





15_independentBUICKS.\$\$\$, 2015

Digital painting on raw Belgian linen,
47 x 92.5 in. Photo credit: Mark Woods



Andro-6 greetings cards, 2015

Digital painting, duraflex, 3D print, UV print, and stickers mounted on acrylic,
49 x 42 x 1 in (124.46 x 106.68 x 2.54 cm)



let's go+kick.rom, 2015

Digital painting, duraflex, 3D print, UV print and stickers, mounted on acrylic,
49 x 42 x 1 in (124.46 x 106.68 x 2.54 cm)





deicideCHEMICAL_records.tbl, 2015

Digital painting on raw Belgian linen,
47 x 92.5 in



KRNKNKSSNBTRGVRGLCH_archive.LZ, 2015

Digital painting on Sunset Hot Press Rag paper,
60 x 40 in



1872HRPR'SWKLLPHNTRPBLCNS_failsafes.SAB, 2016

Digital painting on Sunset Hot Press Rag paper,
60 x 40 in





MONKIsland_rockAlibration@scheduleME.npp, 2016 (detail)

Digital painting on raw Belgian linen,
47 x 92.5 in

When Quality Is Cheaper
at Galeria Alegria, Madrid
January 16 - March 12, 2016

Ricardo Passaporte

The name of a Portuguese artist Ricardo Passaporte is familiar to the European public: his works have been actively exhibited in various galleries from native Portugal to France, Belgium, Italy, USA, etc.

Ricardo's creation seems plain at first glance: a reference to the popular German network "LIDL supermarkten", play with color in the spirit of American "classics" of minimalism and graffiti art in the spirit of "pure bombing". But, as it usually happens in the intricacies of contemporary art, Ricardo's creation has an inner ring, accessible only for those who contemplate his art.

Having adopted one of Sterling Ruby's ideas (spray-can painting), Passaporte reinvents the famous Warhol's masterpiece "Campbell's Soup Cans", which once tore the idea of "high art" to shreds.

The artist's meticulousness and perfectionism manifesting themselves in the repetition of the colors and symbols of the logo LIDL had "resulted" in a solo exhibition in the contemporary art gallery GALERIA ALEGRIA, held in early 2016 in Madrid. In our opinion, the exhibition "When Quality Is Cheaper" has become a landmark for the artist: it displays the main direction of the creative way of Ricardo Passaporte – an intellectual aesthetics of everyday life.



LIDL, 2015

Spray paint on canvas,
120 x 80 cm





Installation view at Galeria Alegria, Madrid
Courtesy of the artist and Galeria Alegria



LIDL, 2015
Spray paint on canvas,
120 x 80 cm



Untitled, 2015
Spray paint on canvas,
120 x 80 cm



Untitled, 2015
Spray paint on canvas,
30 x 30 cm



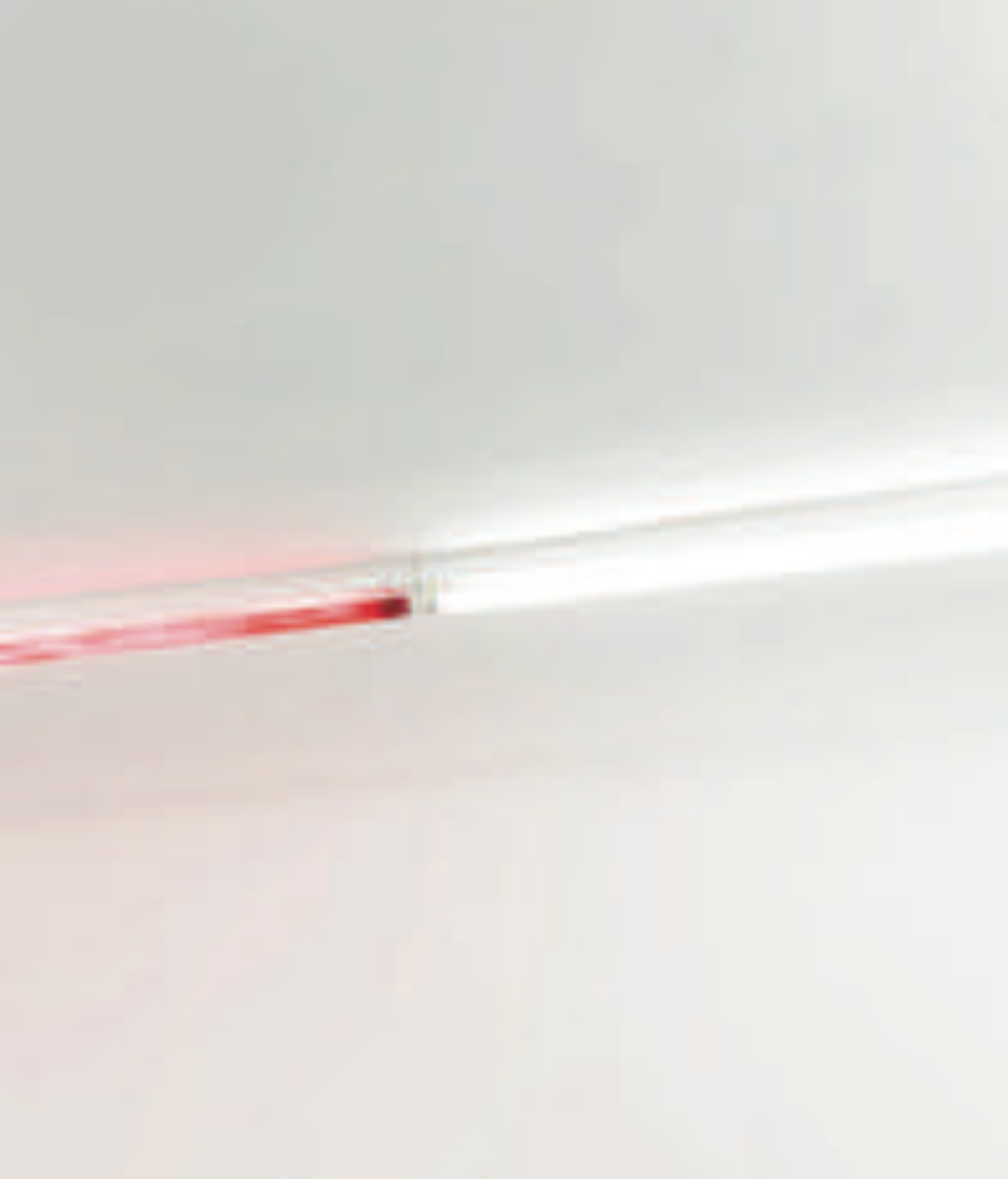
Untitled, 2015
Spray paint on canvas,
80 x 80 cm



on this page and the left page:
Installation views at Galeria Alegria, Madrid.
Courtesy of the artist and Galeria Alegria







Installation views at Galeria Alegria, Madrid
Courtesy of the artist and Galeria Alegria

Text: “Clouds & Nebula”

by Hansjörg Fröhlich

Philipp Haager

Hubble Deep Field is what NASA calls the deepest image of the universe ever recorded in the range of visible light. The region of the sky selected for the image contains hardly any distracting bright stars in the foreground. The chosen area is located in the constellation Fornax, southwest of Orion.

In what he calls his “Haager Deep Field”, Philipp Haager scans dark places where so far little to nothing has been presumed to exist. He doesn’t need a telescope, because what happens on his large-format canvases is not a retinal image but a correlate of what takes place behind the retina, a time exposure of the inner eye. Haager detects particles of light and logs light traces.

The fields created through this scattered light recall the nebulas of far-off galaxies. Blurring dominates here, as the threshold of the concrete dissolves in a repetitive process of continuous fractalization. Haager thus does chaos research, by zeroing in on the complexity and self-similarity of spatial structures and in this way reducing the nature of the universe to the plane of light poetry. Infinity, constant re-formation, creative redundancy – they all culminate in a dynamic state that consists in a sequence of steady transitions: the nebula, a cloud of light.

In this great big cloud that gathers together everything that ever was and ever will be, Haager’s Deep Field is a mega-download of our endless image cosmos.



Haager Deep Field (HDF) #2 Willow Nebula, 2015

Indian ink on canvas,
110 x 180 cm



Haager Deep Field (HDF) #9 Persian Nebula, 2015

Indian ink on canvas,
150 x 150 cm



Haager Deep Field (HDF) #11 Pastel Nebula, 2015

Indian ink on canvas,
150 x 150 cm





Haager Deep Field (HDF) #5 Sunset Nebula, 2015

Indian ink on canvas,
110 x 180 cm



Haager Deep Field (HDF) #6 Rush Nebula, 2015
Indian ink on canvas,
150 x 150 cm



Haager Deep Field (HDF) #7 Velvet Nebula, 2015

Indian ink on canvas,
150 x 150 cm

Haager Deep Field (HDF) #6 Rush Nebula, 2015 (detail)
Indian ink on canvas,
150 x 150 cm

Guy Yanai

on the right page:
Fox Hill Road - End of Europe, 2016
oil on linen, 130x100 cm

“Aesthetics of pixelation bordering with high of impressionism!?”

This weird thought comes to your mind when you see the creation of a Tel-Aviv based artist Guy Yanai for the first time. Carefully conducted lines of paint forming either facial features on the portrait, or leaves of the houseplants from the artist's studio, appear to the viewer in a new scenic language that incorporates the best of the graphics of video games of the late 80s - early 90s of the last century.

In his paintings, an everyday life turns into a strictly disposed geometric mosaic that conveys to the viewer non-verbal signals of the reality which surrounds us in different moments of life: at home, at a party, while traveling, walking, or even watching a movie.

On the pages of this issue you'll see some of his artwork from the recent series, created for various exhibitions held on the both sides of the Atlantic.





Balcony, 2015-16

oil on linen,
70 x 64 cm



Straight Sprinkler, 2016

oil on linen,
70 x 64 cm



Fox Hill Road - Evening, 2016

oil on linen,
36 x 30 cm



Jerome Looking At Claire, 2016

oil on linen,
70 x 64 cm



The Hunt II, 2015-16

oil on linen,
70 x 64 cm



Franz, 2016
oil on linen,
36 x 30 cm



Fox Hill Road - Hotel Regina II, 2016

oil on linen,
130 x 100 cm



The Old Tree, 2016

oil on linen,
183 x 152 cm





Mid Century Modern, 2016
oil on linen, 30 x 36 cm

Israel Lund

on the right page:
Untitled, 2016 (detail)
acrylic in raw canvas
68 x 88 in

Raw canvases, acrylic and silkscreen, use of typography tools for painting and the unified and recognizable style. These are not all but just a few characteristics of Israel Lund's oeuvre which includes paintings, prints and zines. Layering and color noise on each canvas provide a clear metaphysical picture. Each layer and each paint application method (either traditional or digital) lead to the creation of specific artworks in which the artists' pursuit of pixelation and the new media can be observed.

We offer to your attention Israel Lund's recent work, each painting perfectly illustrating his methods and approaches in art. This new series propels the notion of abstraction to a new level of perception of color and texture.

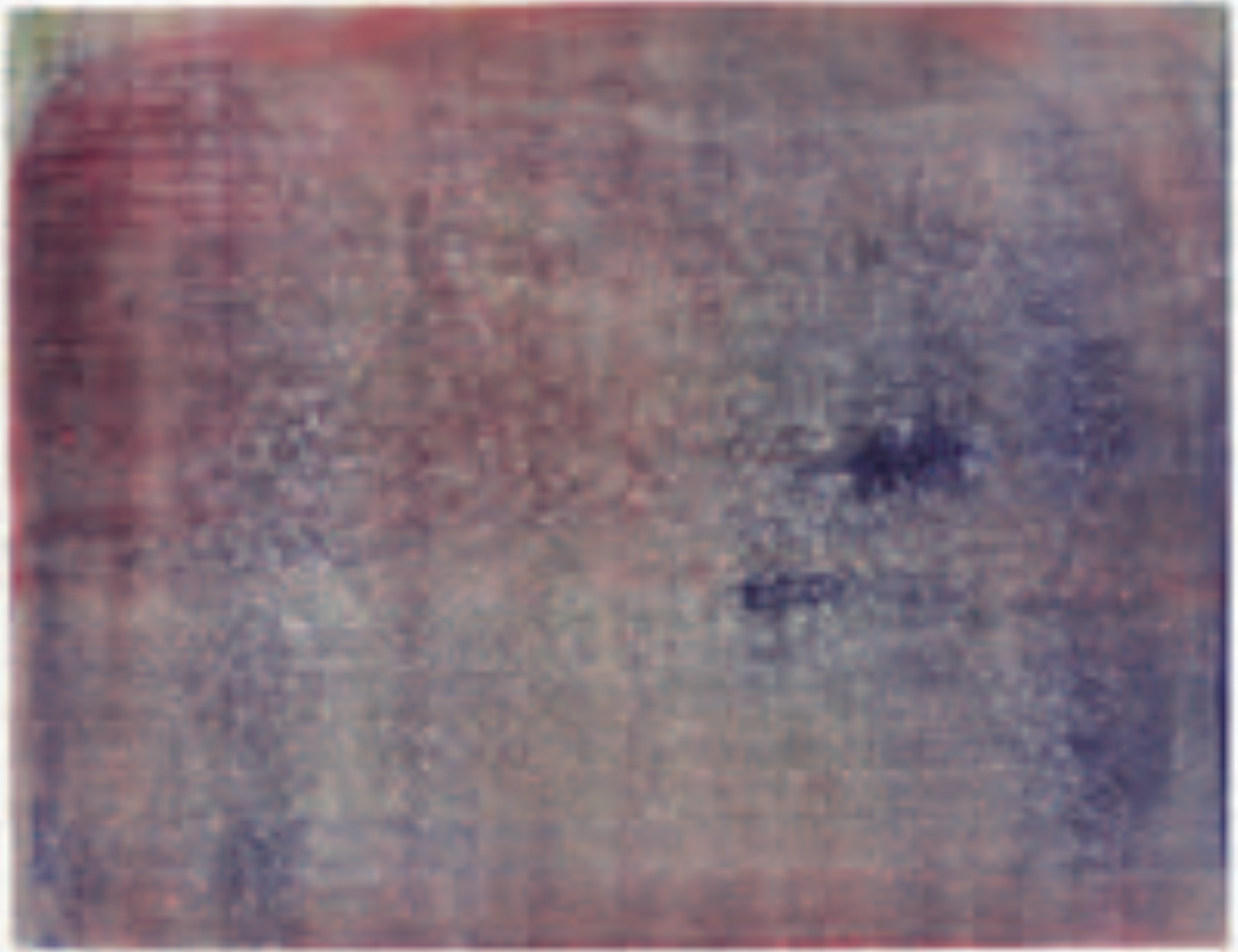




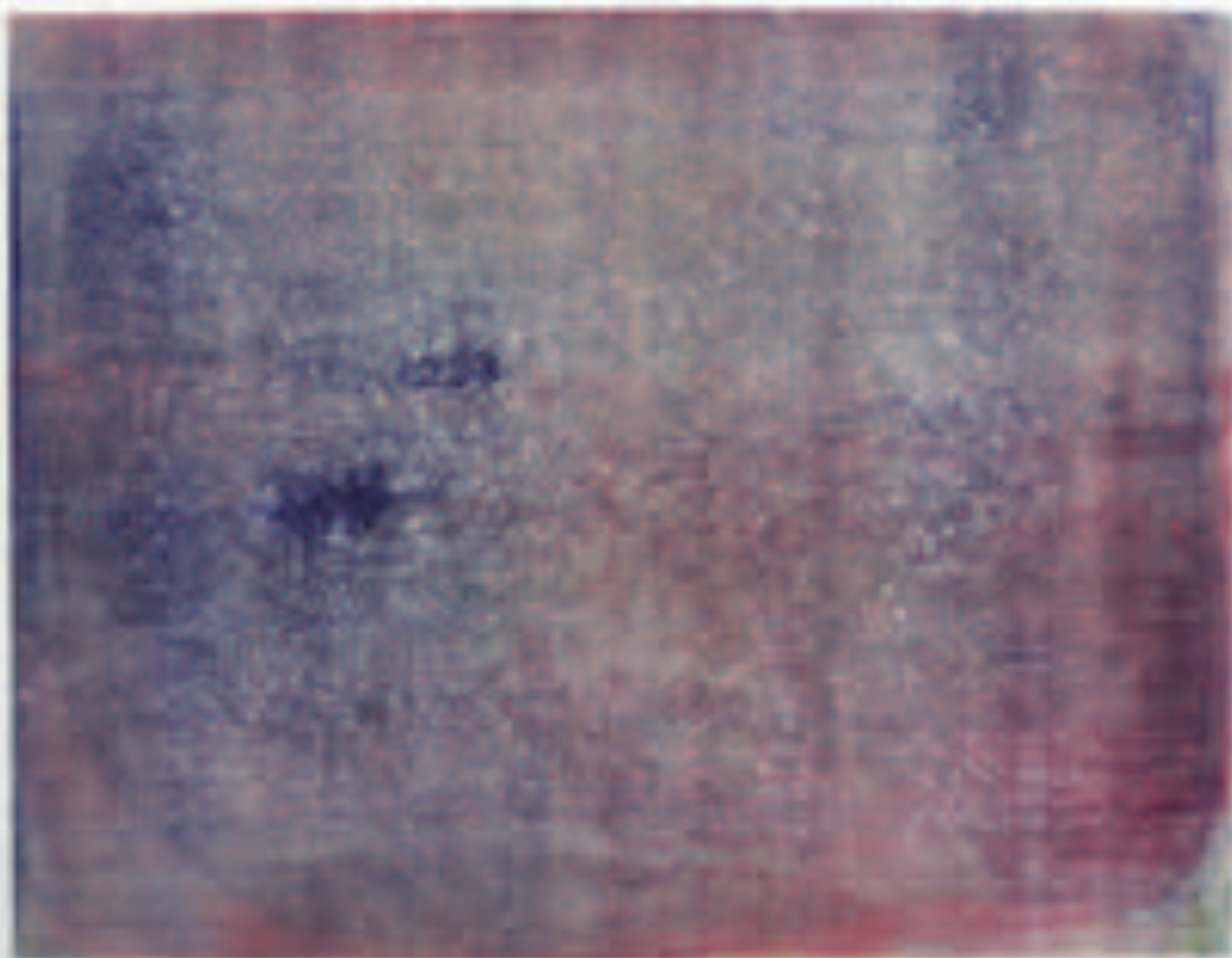
Untitled, 2016
acrylic in raw canvas
68 x 88 in



Untitled, 2016
acrylic in raw canvas
68 x 88 in



Untitled, 2016
acrylic in raw canvas
68 x 88 in



Untitled, 2016
acrylic in raw canvas
68 x 88 in



Untitled, 2016 (detail)
acrylic in raw canvas
68 x 88 in

The Artist - Lost in translations

Text by Polina Zheleznikova

There is a huge gap between the art markets of Russia and the US. However, both of these countries have a similar problem: the number of talented artists is much more than the number of galleries. When we launched our gallery “Art-Icon” in the US we faced the same problems, but on a different scale and in a different context.

In commercial galleries, there are several problems regarding the relationship between curators and artists. Galleries aim to exhibit those artists that they already know and that they have clients for. Often, galleries don’t actually purchase those artworks and even make the artists themselves pay for their exhibitions.

Over in the US, the key factor of purchasing an artwork is its long-term investment. For example, there is a secondary art market, which just doesn’t exist in Russia. In Russia, even though some people do collect art, now they are predominantly buying “brands” – works that are currently trending. Thus, it becomes almost impossible for an unknown artist to exhibit, as galleries don’t want to waste time and go to the effort of trying to promote him or her. There is just a handful of galleries that would actually take that initiative to promote and represent a lesser known artist. Often, curators would use a portion the profit from the sales of their top artists to promote the young ones. However, this way they gain their power to manipulate young artists, demanding certain requirements from the exhibited works. These artists would then rely on curator’s opinion, who they think knows the market well, thus altering their works to serve better the demands of the market.

In the US, this does not occur as often as in Russia. In Russia, an artist can't really exist if he doesn't have a customer; canvases and stretchers need to be paid for. These conditions usually lead to a sad ending. Thus, it's hard to say if contemporary art market really exists in Russia. It becomes a difficult conversation talking about the relationships between artists and curators, as it all comes down to "it's complicated", or the artist finds himself in a constant search of that market.

Today, the relationship between curators and artists in Russia is very personal, thus creating a need to constantly sign papers and contracts whatever the need is. Since the art market in Russia is quite small and everyone seems to know everyone, a lot of the times artists find themselves lost when it comes to signing all of these documents, as they feel that shaking hands is enough to seal the deal. Sadly, I know a lot of stories when artists would not get their works back, or would not get the full amount of money. It's hard to imagine this kind of scenario in the US, where you would rarely encounter this. Every agreement solely exists if a contract is signed, even though there are a few exceptions when young artists would agree to certain conditions, as it is hard for them to find a gallery that would represent them.

This scenario also works in the opposite direction, when galleries take upon themselves to promote an artist. In this case, the biggest risk that a gallery encounters is that the artist would directly contact its customer. Then, not only will the gallery lose its profit, but it will also be at a loss after having spent money on promoting the artist.

Another disadvantage is that in the light of the current conditions of the Russian market: big competition amongst galleries and small amounts of sale, it is nearly impossible to sign exclusive contracts.

Date: 23 May, 2016

Pedro Matos

on the right page:
Less Than Objects - Installation view at Underdogs Gallery
Photography: Bruno Lopes (courtesy of the artist and
Underdogs Gallery)

DONTPOSTME (DPM): Can you tell DONTPOSTME a little about yourself and creative background?

Pedro Matos (PM): I was born in Santarém in Portugal and grew up in Lisbon. I went to university in Lisbon for the first 3 years and then decided to move to London where I studied, lived and worked for the next 3.

I now live in Portugal again. I work mostly as an artist, but I also like to get involved in other creative activities related to culture, such as curating or publishing.

DPM: When did your interest within the arts begin?

PM: It had different stages, from the normal childhood interest in drawing to doing graffiti as a teenager, and it kept evolving and becoming serious over time.





I was waiting for a rail replacement bus in Hackney Wick, 2016
Oil on unprimed cotton canvas, wood stretchers, wood frame, 2 canvas wrapped bricks.
70 9/10 × 59 1/10 in (180 × 150 cm)

DPM: According to your CV you have studied both in Lisbon and in London. Can you tell us about the educational process in Faculdade de Belas-Artes da Universidade de Lisboa, Ar. Co – Centro de Arte e Comunica o Visual (in Portugal), and Central Saint Martins College of Art – University of the Arts, (in London, England)?

PM: They are three completely different institutions with their pros and cons, so I tried to learn something from each experience. Faculdade de Belas-Artes is definitely the most academic and traditional one, and Saint Martins the most contemporary, open-minded and advanced. ArCo was something in between, but it's a very small institution, almost like a family-business and it tends to be very limitative to one specific way of thinking. I was never an insider in any of them and was much more interested in my own studio practice and studies than in the formal education system.

DPM: Despite being a young artist, you have a great list of exhibitions that took place in Lisbon, Milan, San Francisco, Los Angeles, London, etc. Could you choose the best of them and could you explain the differences between european and american (USA) approach to art?

PM: I always think the last thing I have done is my best work, so in this case it would have to be "Less Than Objects" at Underdogs Gallery in Lisbon. However, it has been great to have my work shown all around the world and having the opportunities to go to these places and work within different cultures and mind-sets. In my own experience, I find North America to be more open, direct and easy-going.

In Europe everything is much more complex and divided.

DPM: I have looked through many websites for your works, and I was surprised when I saw your works from Los Angeles exhibition: you had used figurative elements (realism in portraits). but now you operate in pure abstract. Could you please explain this transformation of your style?

PM: I started working in painting at a very young age, I was still a teenager, and doing figurative work was the obvious choice to learn and to relate to at that time. Over time, I started to develop new interests and the figurative part of painting started losing relevance until it finally disappeared completely. It was something that has happened naturally and over time. Maybe it will come back in the future at some point if it makes sense.



Less Than Objects - Installation view at Underdogs Gallery
Photography: Bruno Lopes (courtesy of the artist and Underdogs Gallery)



DPM: When I saw your recent works for the first time I recalled Oscar Tuazon's works on canvases and paper – natural and industrial marks. You use raw canvases, ink spray and oil to achieve the same effect.

PM: Oscar is a great artist. I think that it is only natural that him, me, and many others end up using the same materials or look for somehow similar marks. They are the materials and marks of our time, and we're making work that relates to the world around us.

DPM: To my mind your art is powerful and operates in one of the most promising fields of contemporary art – mixed media abstract paintings like mural or wall painting. Your exhibition “Less Than Objects” consists of many objects which extend beyond the limits of traditional vision. Could you please tell about main idea and the background of this project?

PM: The exhibition “Less Than Objects” brought together 2 different kinds of work in the same space. One body of work was a set of abstract paintings on raw canvas, hanging on the walls, and the second body of work was a group of mixed-media (oil, spray, c-print, etc) canvas that were functioning in the three-dimensional space. Acting as sculptures. In general, the exhibition explored dualities such as abstraction/representation, decay and destruction/beauty and creation, nature/man, urban/landscape, etc.

DPM: You have contacts with galleries in Portugal, Italy, United Kingdom, Mexico. Recently I've noticed some kind of a tendency: a new generation of Portuguese artists has started exhibiting works in galleries and museums from all over the world.

PM: For many many years the Portuguese “art scene” was completely isolated from the rest of the world (with one or two exceptions in each generation). However, people are more connected now with the new generations going to study abroad, the growth of tourism in Lisbon and Oporto and the use of internet and social media, all these barriers are starting to come down. This is also why I have co-founded Aujourd'hui (www.aujourd'hui.pt) with a group of friends and our goal is exactly to bring these barriers down and connect Portugal with the rest of the world, in a two-way communication. It's not only important to show portuguese art internationally, but also international art in Portugal.



To make something that acted entheogenically, 2016

Oil on unprimed cotton canvas, wood stretchers, wood frame

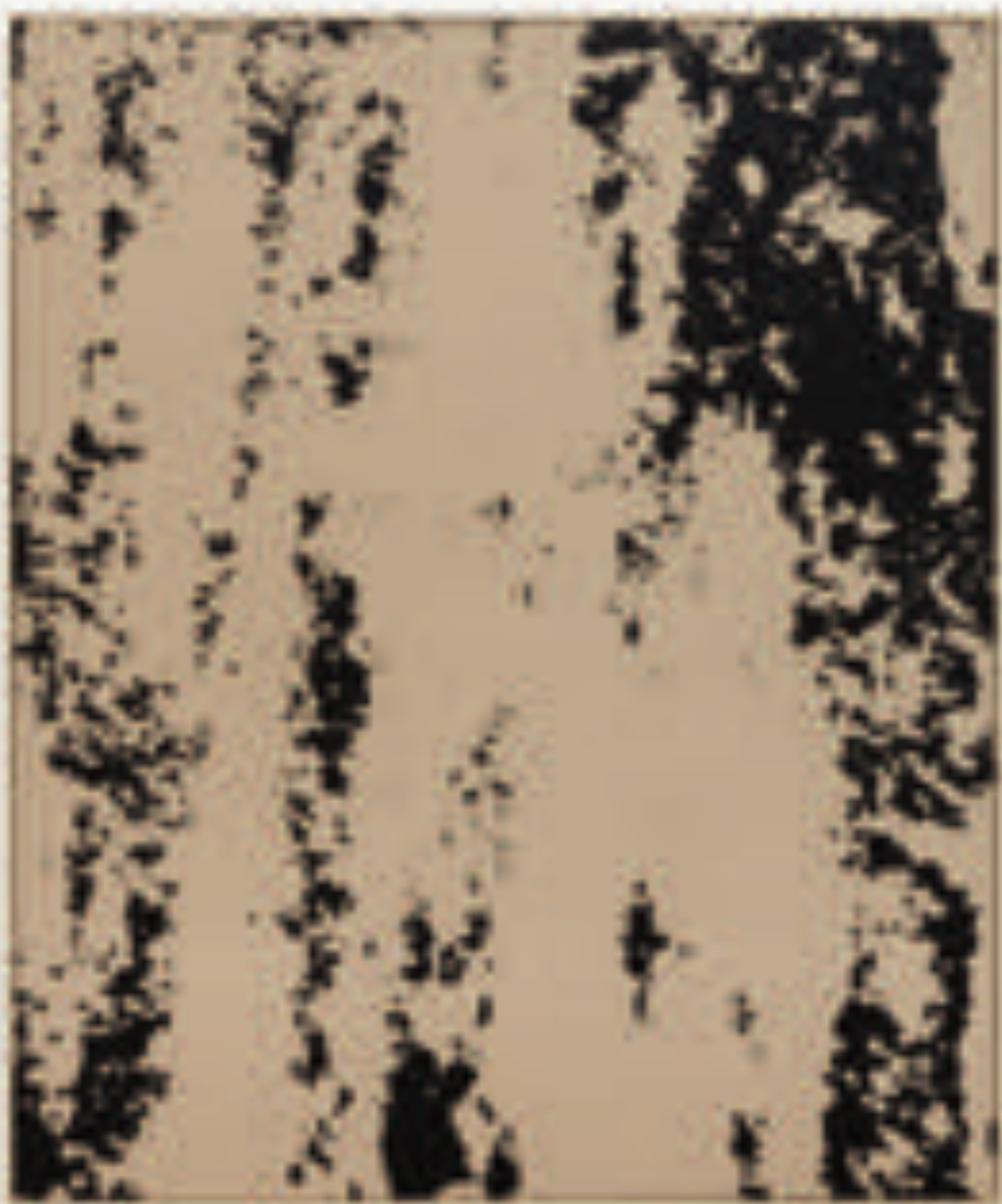
70 9/10 × 59 1/10 in (180 × 150 cm)



Less Than Objects - Installation view at Underdogs Gallery
Photography: Bruno Lopes (courtesy of the artist and Underdogs Gallery)



1



Accidents, Failure and something else, 2016

Oil on unprimed cotton canvas, wood stretchers, wood frame
70 9/10 × 59 1/10 in (180 × 150 cm)

DPM: Nowadays artists mostly tend to work in cooperation with curators but some artists say that curators use them for personal exhibitions. The subject has become rather controversial. How do you think, is it possible to succeed as an artist without a curator's help?

PM: I think that you can have every sort of situation, and all types of curators (good, bad, selfish, altruistic, etc). However, the more intermediaries, the less it will be one single artist's vision and it will become a collective vision. It is not a bad thing, it can create interesting dialogues or new ways to approach an artists work that he would not have thought of on his own.

DPM: Next question is about the relationship between artist and curator: can you name two or three key persons for you among curators and explain why you chose them?

PM: I have been lucky to have worked with people such as Domenico de Chirico, Pauline Foessel, Sandro Resende, Paul Missing, etc who have given me the opportunity to participate in exhibitions with artists that I would have not exhibited with otherwise, and it creates new dialogues and contexts for the work to be presented and seen. All the relationships with curators or gallerists usually happen very naturally and over time.

DPM: Who were some of your early inspirators? Were they visual artists?

PM: I look at many artists' work and it's always very stimulating, but I am more inspired and informed by ideas than visual artists.

DPM: What are you currently working towards?

PM: I am currently preparing to exhibit the second part of "Less Than Objects" that is now travelling to Oporto's Galeria Presença and a few group shows.

DPM: Do you have many exhibitions planned for 2017?

PM: I am still planning it with my galleries when and where the next solo exhibition will be, but definitely some new projects in 2017.



Less Than Objects - Installation view at Underdogs Gallery
Photography: Bruno Lopes (courtesy of the artist and Underdogs Gallery)





Praise for poets and other artists, 2016

Oil on unprimed cotton canvas, wood stretchers, wood frame
70 9/10 × 59 1/10 in (180 × 150 cm)



you can get it for the rest of your life, 2016

Oil on unprimed cotton canvas, wood stretchers, wood frame
70 9/10 × 59 1/10 in (180 × 150 cm)



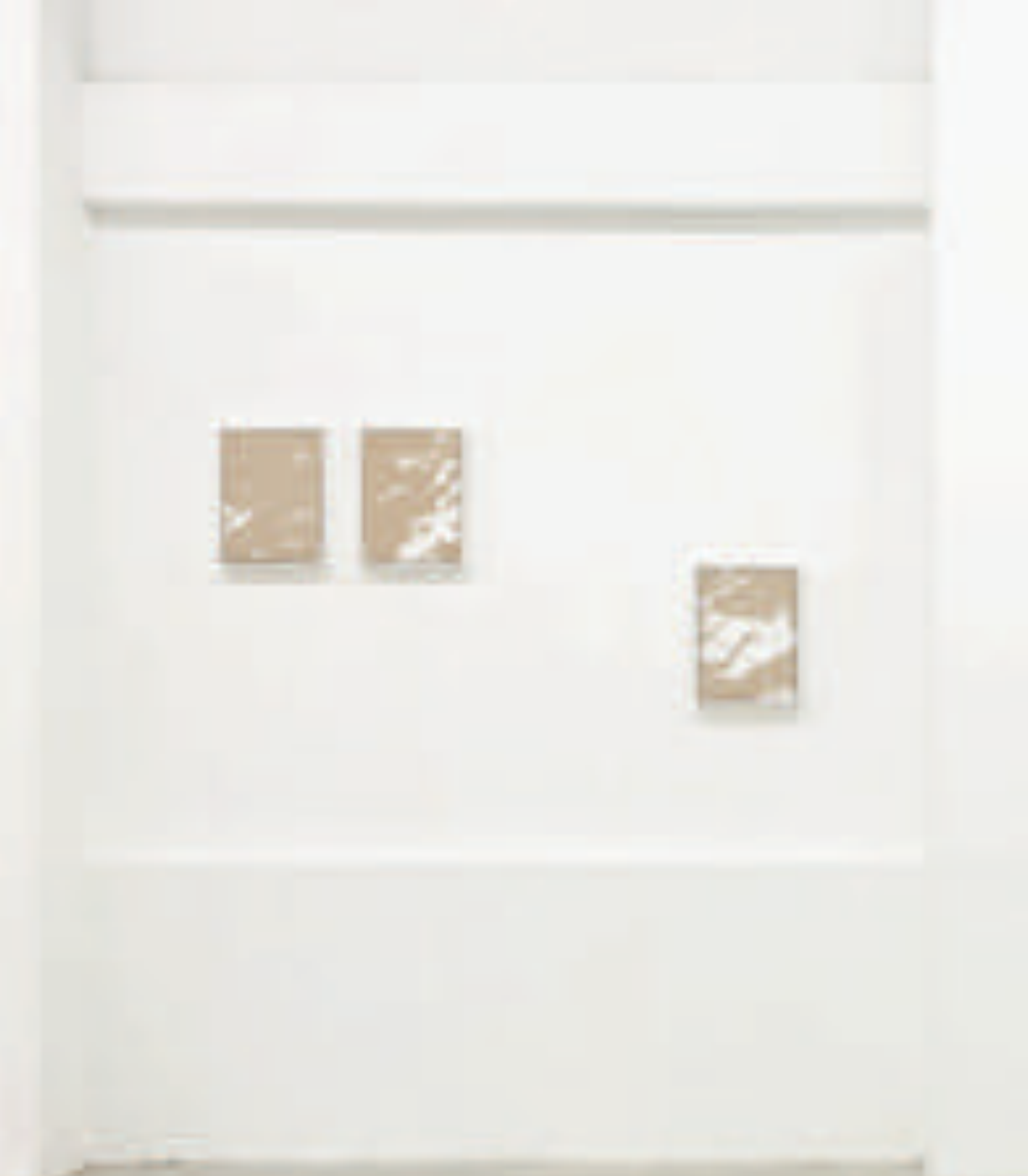
Under a pile of winter, 2016

Enamel on unprimed cotton canvas, wood stretchers, wood frame
15 7/10 × 11 4/5 in (40 × 30 cm)



never a place, but a new way..., 2016

Enamel on unprimed cotton canvas, wood stretchers, wood frame
15 7/10 × 11 4/5 in (40 × 30 cm)



Less Than Objects - Installation view at Underdogs Gallery
Photography: Bruno Lopes
Courtesy of the artist and Underdogs Gallery

100

100

Date: 23 August, 2016

Struan Teague

on the right page:

Untitled, 2016

acrylic, dirt and glue on canvas, 180 x 140 cm

DONTPOSTME (DPM): Can you tell DONTPOSTME a little about yourself?

Struan Teague (ST): I'm an artist from Edinburgh, I make abstract paintings and prints. Can't remember why I started making this work but it feels good, it's addictive.

DPM: You were born in Scotland and you have graduated from the Duncan of Jordanstone College of Art in Dundee, but now you live in Copenhagen.

Why did you choose this city for your career? Was it a wish to cooperate with Scandinavian artists and galleries or did you have any other reasons?

ST: I moved over with my girlfriend who's just finished her master's degree in architecture at KADK here in Copenhagen. I didn't choose Copenhagen specifically for my career but it's worked out well, got a great studio space and it feels like there's a lot going on in the city, loads of good little galleries, but compared to somewhere like London it's really quiet and easygoing – which I like.





Untitled, 2016

screenprint, gesso, enamel, acrylic, and oil on canvas, 45 x 35 cm

On the right page: detail of this work.



DPM: In your CV I've read about your recent shows: you've already been exhibited in Denmark, Mexico, China and, primarily, in the UK. And as far as I know you are represented by Beers gallery from London. Can you describe your way as an artist and name some milestones in your career life?

ST: It's too early to choose any milestones, I never make any long-term plans but there's certainly still a lot I want to do.

DPM: Now you work as a mixed media artist and you also publish hand-made unique artist books. You operate in abstract painting and when I saw your works for the first time I recalled paintings by David Ostrowski and some of Leo Gabin's works. Could you please describe your style and tell how you found it? And what do you think about these parallels made with David Ostrowski, Leo Gabin and other artists who work in the same style?

ST: It's important to acknowledge that there's always going to be parallels to other artists in your work, there's some great artists working in a similar way, both contemporary and in the past. My "style" moves around a little bit, from the more minimal side to the more expressive or graphic works. I try to just make the work I want to see without worrying too much about trying to be unique. I think it was Agnes Martin who said 'to think oneself unique is the height of ignorance.'

Art comes from art, the work is self-referential, meaning there is very little visual references to the outside world or literal subjects, or at least nothing you can pinpoint exactly. Each past work informs the next one and there's an accumulation of imagery and processes.

DPM: Do you construct or de-construct the images on your canvases?

ST: Both. I often edit and remove parts of the image, the order doesn't matter as long as the result is balanced and not overworked.

DPM: What is more important for you: the process of painting/printing or the result of your work? What do you think about the future of painting/printing?

ST: Again, it's a bit of both, the process and result are difficult to separate, especially until I see the work outside the studio. The space always changes the feeling of the paintings so it's really an ongoing process.



Untitled, 2016

acrylic, gesso and spray paint on canvas, wood,
145 x 120 cm



Untitled, 2016

oil, emulsion, enamel, acrylic, gauze and varnish on linen, wood, 56 x 50 cm
On the right page: detail of this work.





Untitled, 2016

oil, acrylic, screenprint, dirt and thread on canvas, wood,
180 x 140 cm

DPM: Could you name any person – artist, I mean – who has inspired and influenced you the most?

ST: There's always something new to learn from Paul Klee.

DPM: Please, tell me about your artist books. When did you begin to publish these books? Are these books a part of your ongoing experiments on large/small scale canvases or do you represent them as an individual project?

ST: The books are definitely an individual project but my work in general is very self-referential, so the books feed back into the paintings and vice versa. I make books in various formats; one of a kind artists books, books which act as a personal record of my paintings or prints and then more curated small run zines which I self-publish. Last year I collaborated with Palafoi on an artist book which they printed and published and I'm working on a couple of new books myself just now.

DPM: This issue of magazine is about the relationship between artist and curator. Now the relationship between curator and artist is very controversial. What do you think of such collaboration and what possible problems can you name?

ST: Honestly, I don't have too much experience working closely with curators. Of course, there can be problems when the artists and curators have different ideas. As long as the curator understands the work properly then I don't see why it can't be a positive relationship.

DPM: What are you currently working towards?

ST: Next up I'm joining the Lepsien Art Foundation's 'Emerging Artist' grant program, so I have a studio with them in Düsseldorf for a year. Spending my time between Denmark and Germany and hopefully a few other places.

DPM: Do you have many exhibitions planned for 2017?

ST: Planning a solo for early 2017 but can't give away any details just yet.



“One of the ones about nothing” at Patriothall Gallery, Edinburgh.
Installation view, 2016.





It's like a man absentmindedly humming and being dumbfounded if asked whether he had meant that tune rather than another, 2016

acrylic, enamel, pastel, pencil and dirt on canvas,
210 x 190 cm



Untitled, 2015
acrylic, glue and dirt on canvas,
145 x 120 cm



Up To Some Paradise, 2015

spray paint, acrylic, paper and varnish on canvas, 210 x 150 cm

On the right page: detail of this work.







Untitled, 2016 (detail)
acrylic, dirt and glue on canvas,
180 x 140 cm

Date: 25 May, 2016

Mikkel Carl

DONTPOSTME (DPM): Can you tell DONTPOSTME a little about yourself and your background?

Mikkel Carl (MC): Even in my early teens I was obsessed with brand clothes, but my parents couldn't afford it except for the occasional pair of Nike socks. I would therefore stuff the bottom of the trouser legs into the socks, so that the brand remained visible, and once they were worn out, I cut off the top part and wore it on top of my regular white tennis socks.

At one point my uncle returned from a position in Thailand bringing back embroidered Lacoste-crocodiles in bulk, and I had my mother sew one onto all my polo shirts. And later, I went on to making my own "Levi's" T-shirts using some textile pencils I got for my birthday. I still recall one in particular: having learned a trick or two as a boy scout deciphering hidden messages I sprayed lemon juice on to the soles of my worn Timberland boots, walked across a piece of paper, and then gently heated it from below until the footprints appeared. These I traced on to the T-shirt adding the Levi's brand and my own tagline: "Rebels never go out of style, they just walk away".

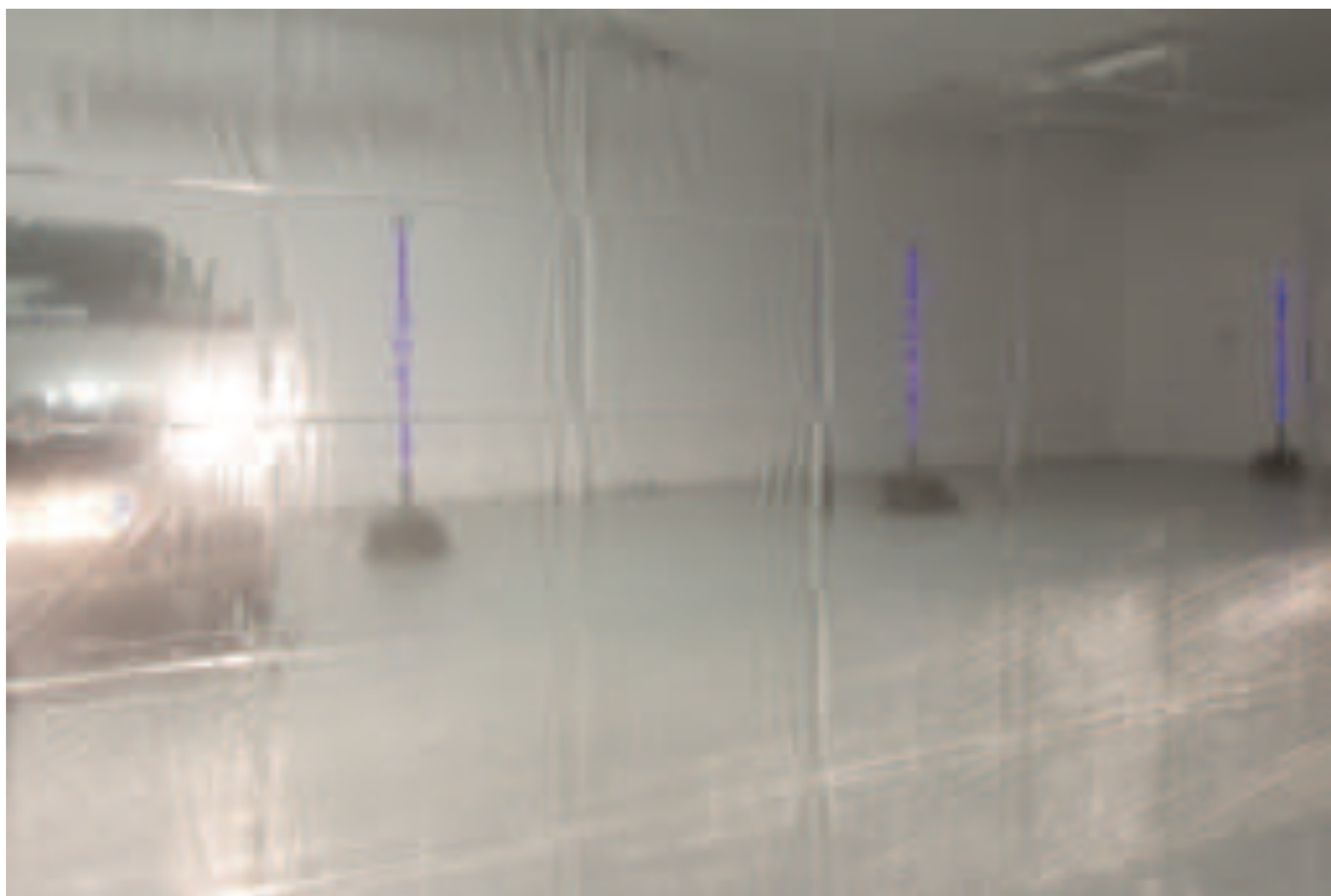
DPM: You got a bachelor's degree in philosophy and then you went on to study at The Royal Danish Academy of Fine Arts for another 6 years to get an MFA in visual art. At what point did you realize that contemporary art had become your thing?

MC: From early on I was interested in how modern continental philosophy – separating itself from the supposedly strictly logical mental manoeuvres of Anglo-Saxon philosophy – badly needs art to acknowledge those aspects of the world that tend to disappear once you identify them using rational terms. Though all these "things" may not exactly be "something" they are not "nothing" either. And works of art have a linguistic mode very different from say philosophy, but also with enough similarities to give all sorts of non-identifiable phenomena a voice. Or perhaps rather supply them with different type of text.



New Paintings Caught in the Headlights of Parking Cars,
Ringsted Galleriet - Installation view, 2012.
Courtesy of the artist





New Paintings Caught in the Headlights of Parking Cars,
Ringsted Galleriet - Installation views, 2012
Courtesy of the artist

MC: And I clearly remember my first sculpture class. Being sat down at a table full of all sorts of materials, picking up the glue gun, and attaching two sugar cubes to a long stick at the end of which I placed a coffee mug...

DPM: Tell us about the first steps in your career; you had a solo exhibition called “Sky Above – Heaven Below” at Pladsen in Copenhagen. What were feelings and expectations towards it?

MC: When I was in the academy I started an exhibition place with two of my friends. Since then the more experimental, artist run art scene in Denmark has grown tremendously not least thanks to extended financial support from the Danish Arts Foundation, but at the time really not much was going on. The galleries were full of off-the-shelf acrylic paintings depicting indoor and outdoor domestic settings easy to sell to higher middleclass people who due to the all time economical high were refinancing their mortgage. So, Pladsen was also where I had my first solo show, and to be honest I had no idea what I was doing. I mean, I still like some of the works, but I had no conception of how to make an exhibition except for putting a lot of quite elaborate objects into a room. It came out as an involuntary (self) ironic comment on MOMA or some other prime post WW2 collection of modern art.

DPM: Since 2008 you have participated in numerous shows having taken place in Copenhagen, New York, Stockholm, Turin, Berlin, Rome, Glasgow, Tallinn, Paris, Lisbon etc. An impressive list! Which exhibition did you like the best?

MC: I still get a thrill each time I get an invitation for a show; those first moments where I’m free to roam the ever-growing bank of ideas and unrealized projects that I have in my head. But then you start working, and reality kicks in – for better or for worse. So, even though New Paintings Seen in the Headlights of Parking Cars – people could park inside an old garage-cum-gallery and light up the reflective paintings made from emergency blankets with their headlight – was a turning point in my career due to the attention it received, I would still say that the show I like best is “the next one”.

DPM: Recently you’ve participated in The Wrong – New Digital Art Biennale (I took part in this event myself). Could you please be more specific about your contribution?

MC: At first I wanted to make an archive of artworks involving pizza. But as my research went along – this I my longest running thread on Facebook – I realized that I would much rather see all these works IRL, so now I’m trying to make that happen.

For Sliver Surfer curated by Koen Delaere & Just Quist (the curatorial idea behind the pavilion went something like this: ...the projects should generate and make use of free spaces, to stimulate social traffic outside of the (economic) regulations, codes and structures we are used to and relating the internal qualities of a work – what it looks like – to its external qualities, understood as its life in a social and mediated network of conception, production and distribution.) I instead made a slideshow of paintings in porn.

DPM: In your recent exhibitions you've used a wide spectrum of tools and media.

I especially love your experiments with anodized titanium.

Can you explain how this works?

MC: For my first solo show with ANNAELEGALLERY in Stockholm I wanted to make fake “oil stains on wet asphalt”, you know those beautifully toxic-looking rainbow-like stains you can come across after the rain. But as I googled “refraction” – apparently, that is what happens in the parking lot: the light is reflected by the wet asphalt, but as it passed through the super thin film of gasoline it is bent – I stumbled across a YouTube video of a guy dying his titanium pencil case a deep midnight blue. Simply wiring it up to a power supply and lowering it into acid it all happened in an instant.

As it turns out titanium is the only metal with this unique capacity. In the chemical process called ‘anodizing’ – you can also anodize aluminum, but that basically resembles dying clothes – a layer of microscopic crystals is built on the surface of the titanium plates, which then in turn refracts the light. The higher the voltage, the thicker the layer of crystals grows, and thus the further along the color spectrum the light will travel: Cobber, purple, blue, yellow, red, green, white. Exercising a number of different soaking, masking and application techniques while also using existing scratches and marks on the surface I continue to explore this unique opportunity to make brightly colored paintings entirely without the use of pigment.

DPM: In 2015 you also made a lot of work using acrylic paint on plastic coated fabric.

MC: Yes, for my second exhibition with ANNAELLEGALLERY – coming from a solo show of sorts called House Rules for the Living and the Dead taking place at my home in the countryside – I made a new series of faux marble paintings. I apply acrylic paint to large sheets of the type of material you use to protect the floor when wall painting. I then cut out the “interesting” parts and stretch them (shiny side facing outwards) on stretchers customized to fit each particular shape.





Installation view at ANNAELLEGALLERY, Stockholm, 2014
Courtesy of the artist



UNTITLED, 2014

Anodized titanium

20 x 25 cm



UNTITLED, 2014

Anodized titanium

20 x 25 cm

MC: When I anodize titanium, I can't tell the true colour until the acid has been cleaned off and all the water has evaporated whereas with these new works I paint on the back of the fabric meaning that I constantly have to turn it around to see what I'm doing.

DPM: In general, your objects are on the edge of different spheres: sculpture, performance, installation, graphics, painting, etc. Could you please explain this wide range of the interests?

MC: What it means to be a "conceptual" artist – if nothing else – is that the idea comes first. And only then you try and find the right way (medium, material, context) to develop and realize that idea. Almost every week I get a new "idea" for a work. Often I simply write it down on my iPhone:

- *Permanent marker on whiteboard.*
- *Blackberry wines cast in bronze.*
- *A vibrator inside a white plinth.*
- *Burn out a Xerox copy machine.*

When I get invited to do something I search this "archive" for works to further develop through sketches in Photoshop and material tests in the studio, also gathering information about the exhibition venue and the more general setting of the show. Meanwhile I consult a similar list that I have featuring possible titles.

DPM: On your website I found a section called "Conversation". Unfortunately, most of them are in Danish, so I couldn't read them but I saw that you've talked to Dahn Vo (he represented Denmark at the latest Venice Biennale), Elmgreen & Dragset (artist duo using subversive humour to show cultural and social concerns), Henrik Olesen and Jens Haaning (Danish conceptual artists) and Hans-Peter Feldmann (German conceptual artist). Tell us more about it.

MC: When I was just out of the art academy, I didn't really get any invitations for shows, so I decided to go write for Copenhagen Art Institute, Denmark's longest running web magazine on contemporary art. This gave me an excuse to have long and very interesting conversations with great artists, curators, museums directors and the like, thereby continually getting the mental stimuli I was used to from school. And of course, it was also a way for me to more generally position myself within the art scene.



UNTITLED, 2015

Acrylic paint on plastic coated fabric, customized stretchers
240 x 90 x 3 cm





LANGUAGE DISSOLVES AS A PRODUCT OF LOVE BEGINS
Installation view at ANNAELLEGALLERY, Stockholm, 2015
Courtesy of the artist and gallery



LANGUAGE DISSOLVES AS A PRODUCT OF LOVE BEGINS
Installation view at ANNAELLEGALLERY, Stockholm, 2015
Courtesy of the artist and gallery



UNTITLED, 2015

Acrylic paint on plastic coated fabric, customized stretchers
34 x 35 x 2 cm

DPM: The most recent show you've participated in was AUJOURD'HUI JE DIS OUI curated by Aujourd'hui and Domenico de Chirico. Could you please describe it in a few words?

MC: Initially they wanted to show the aforementioned When Today does not Happen – Paintings in Porn, Vol. 1 (2015), but since the pornographic material used in this video is quite explicit – even though genitals have been censored, the video was flagged on Vimeo within minutes – I decided to make another work taking into consideration, that it was to be shown in a public institution (the previous one was shown only on the Internet). Also, appreciating the fact that a lot of cool paintings would probably be in the show, I therefore deliberately shifted the focus more to the aesthetic absurdities of the particular photographic genre, using for All dressed up and nowhere to go – Paintings in Porn, Vol. 2 (2016) only pornographic footage of people still more or less dressed and with no explicit imagery.

DPM: You have been curating shows since before you've graduated from the art school. What is curating to you? Can you name some projects and perhaps some of the key artists who participated in them?

MC: Perhaps I don't work so much with artists as I work with their works, and with the overall structure of the show seen as a comment on much larger structures say for instance the political correctness surrounding gender issues. As such the all-female show Got tortilla with Butter on Phone. Think this is the End? – a bunch of great artists chose to participate despite the odds – was to some degree posing as a comment on the almost all-male artist roster of Rod Barton in London. Furthermore, it was also a commercial adaption of a somewhat similar show I did within a public institution in Malmö (Danes do tend to taunt the Swedes for their political correctness, while Denmark seen from a Swedish perspective is the worst when it comes to gender politics and racial issues).

DPM: This issue is about the relationship between artist and curator. Some artists feel that curators are mainly an obstacle, whereas others believe that they profoundly help them express their vision. You yourself are both an artist and a curator. What do you think?

MC: To be honest I haven't worked with that many curators, but when you really hit it off, I can be most rewarding. Peter Amby, who later became my gallerist, once curated a show, and while installing he suggested that we move my anarchist-sticker covered light therapy lamp from the main exhibition space and put it next to the front desk. At first I was pissed, but of course it worked beautifully. It was December and not only did the lamp greet all visitors it probably also radically improved the general mood of the staffers working behind that desk.



HOUSE RULES FOR THE LIVING AND THE DEAD
Installation view, 2015
Courtesy of the artist



MC: But yes, as an artist you sometimes have to fight for your life especially when it comes to the PR and communication strategies in larger exhibition venues always in need of a larger audience. And of course, this makes me hypersensitive to all such details when acting as a curator, and I believe most artists therefore feel safe with me. For instance, in a show called Danmark I'm presenting Asger Dybvad Larsen's large hand-sown painting of sorts hanging on the railing of the concrete flight of stairs, and Alexander Tillegreen's paintings will be attached to the stem of a gigantic tree also present within the area.

DPM: What are you currently working on?

MC: Very much in line with what we just talked about my time is divided between various positions I all consider part of my general artistic praxis. Quite recently I got appointed by the Minister of Culture to be on the Danish Arts Foundation's Committee of Visual Arts Grants Funding. So, for another 3 1/2 years I'll administering a multitude of tasks involving the handing out of work grants for artists, the acquisition of works for one of the most significant collections in Denmark and the commissioning of large scale works of public art – all to the tune of 4.5m € a year.

I'm also on the curatorial board of a brand new international art fair called CODE opening in Copenhagen on August 25. I've had my fair saying in the selection of galleries, but essentially,

I was brought on to curate an individual exhibition that will be part of the fair. That is Danmark, which I just mentioned. A show that will exclusively feature Danish artists with no gallery representation in Denmark, even though they might have one or two abroad. Quite befitting for art fair held in Denmark but with serious international ambitions – don't you think?

And then in the autumn I have my next solo show with Last Resort. Right now I'm planning to make paintings that mainly consist of various temperatures! I will attach the materials you normally use for floor heating to aluminium stretchers, plug in the paintings and then document the show with a thermal camera.



HOUSE RULES FOR THE LIVING AND THE DEAD
Installation view, 2015
Courtesy of the artist





Got Tortilla with Butter on Phone. Think it's the End? at Rod Barton, London
Installation views, 2014
Courtesy of the artist and gallery



ALL DRESSED UP AND NOWHERE TO GO
– Paintings in Porn, vol. 2, 2016 (detail), 11:16
Courtesy of the artist



ALL DRESSED UP AND NOWHERE TO GO
– Paintings in Porn, vol. 2, 2016 (detail), 11:16
Courtesy of the artist





ALL DRESSED UP AND NOWHERE TO GO – Paintings in Porn, vol. 2, 2016
Aujourd'hui je dis oui, curated by Aujourd'hui and Domenico de Chirico
Galeria da Boavista, Lisboa
Courtesy of the artist

Date: 21 September, 2016

Koen Delaere

DONTPOSTME (DPM): Can you tell DONTPOSTME a little about yourself and your creative background?

Koen Delaere (KD): I was born in Sint-Michiels, Belgium. My parents moved around a lot, and after having lived in South Africa we moved to Zeeuws-Vlaanderen, which is in the southern part of Holland, near the Schelde and the North Sea. So, the beach was always close, and the whole area was located beneath sea-level, surrounded and crisscrossed by dykes. As a teenager I was involved in organizing shows with punk bands and experimental music, making flyers and zines and working together with small independent labels and venues. Zeeuws-Vlaanderen had quite an interesting international scene, probably because Terneuzen is an international harbor. This DIY mentality and self-organizing had a really strong influence on me. But there was also a lot of nihilism and drug use in that scene in 80s. Moving to Tilburg to study was a good opportunity to step away from that. At that time the academy there had a big reputation with artists like Marlene Dumas and Renee Daniels who worked there, and Marcel Vos who was also the director of De Ateliers.

DPM: You were born in Sint-Michiels – a suburb of Bruges – and you studied painting and philosophy in Academie voor Beeldende Vorming in the Netherlands. Now you are a painter with a great list of exhibitions, your artworks are collected by museums and galleries. But could you please tell us more about your first steps in art?

KD: After my study I got a stipend from the De Pont museum which allowed me to experiment more and gave a sense of independence and early on, and I started doing shows at galleries and independent spaces and travelled through Europe. I was interested in the energy and experience of live-performance as well as the structural possibilities of language. I wasn't focused on painting solely back then, I did performances, made music and sound, did printmaking and ceramics and even worked as a Dj and Vj.





Wipe that Simile off your Aphasia -
Installation view, 2016 at Rod Barton, Brussels
Courtesy of the artist and gallery

KD: I painted in my studio, but was also involved in temporary collectives and projects outside the studio. Out of those interests and experiences developed my practice as it is now.

DPM: You have contacts with many galleries and museums in Europe – your artworks were exhibited in Europe primarily. Recently you have also had many shows in the USA. Can you tell the difference between European and American attitude to art and curatorial process?

KD: I don't have an answer to that. It depends on the person you work with. I have had good and bad experiences in both Europe as the US. I can just say that at this moment I'm happy to be working with two galleries in Europe which represent me, Van Horn Gallery and Gerhard Hofland Gallery. It's important to have a continuing dialogue.

DPM: What was the best show for you? Was it solo exhibition or not?

KD: A couple of years ago I did this great residency for the Mondriaanfund in Den Helder in the North of Holland, I had a big studio in the middle of a nature reserve .My family stayed there for a couple of weeks, and my friends came, everybody helped with the works I was doing, which was sort of a natural situation; helping to prepare and stretch canvases, hiking or going to the beach, eating and cooking together.

I was reading this book there about studio-practice and how a lot of artists leave the studio and form a post-studio practice. In the book there is a story by Albert Camus called Jona.

On the other hand the studio as a place for reflection and transformation, for ideas and solutions, where lessons are learned and decisions are made, is highly celebrated. At the end of the story Camus presents asks us a riddle: shall we choose 'solitaire' (loneliness) and an individual endeavor, or solidarity and communal working together under equal conditions. The answer is probably a mixture of both positions.

To be an artist nowadays you need newly combined and more complicated relations between art and life, i.e. between public and private life, between individual and collective activities. Therefore the artist's studio can both be embraced and rejected; it's still an important place but represents only half of the story. The rest happens elsewhere outside the walls of the studio. Solidarity and solitaire.



Ghost Orchid/Any Lit 1 & 2, 2016

215 x 150cm / 84,5 x 59 inch, oilpaint, acrylic on canvas

Courtesy of the artist, Gerhard Hofland gallery and VAN HORN gallery



KD: But let's get back to your question. The shows I liked the best of those I did combine both positions more or less. On the one hand I want the work to be really focused and autonomous, on the other hand the way to achieve that focus and autonomy involves strong people and situations in my environment, and also the people I work with whether they are students, curators, gallerists or friends. Ideally there is a dialogue going.

DPM: All of your recent works are similar for the viewer: you use acrylic and texture on stretched canvases to express your personal vision and ideas. But at the same time each painting is one and only. Could you please explain the main idea of your art and describe your job in studio? What tools do you use?

KD: For this series of paintings, sometimes called gridpaintings, ribbedpaintings or beachpaintings, I am interested in an idea first coined by Marshall McLuhan talking about the poetry of Ezra Pound, he comes up with this notion he calls 'juxtaposition without copula'. I'm not sure if this is an everyday term in English since it isn't my mother tongue. The way I read it can be described as 'the faster the better', or like the Chinese character for red is man plus fire. So these 2 different elements man and fire put together have this whole new meaning; red. Marshall McLuhan asks the question who speaks this poem, meaning there can be different voices in one sentence speaking at the same time. So which voice is talking to you while reading it. There can be different voices in one sentence: different forces in one field. Translated to painting there can be two or more points of force in a single canvas. A field of force without official syntax, resistant to translation. I like this idea. A painting can have several things going on at the same time. So the juxtaposition, juxtaposition meaning to situate side by side 2 or more things, this juxtaposition of man plus fire meaning red. According to Ezra Pound such a juxtaposition will establish relationships, such relationships he calls images. I think in my work these relationships become incredibly tight, combining the abstract with the real, the everyday here and now. Within the paintings I use different modes of organization:

There is the application of the material done by hand, leaving all kinds of marks and disruptions, fingertraces. There is the organization of the relief / grid using a tool for drywalling, but also using my hands, my body, my body-memory, moving around in the studio, moving around the canvas etc. (doing the studio-dance) The grid is a tradition in which strict formal organization serves as a vehicle for subjectivity as well as a constraint for action.



Untitled (as grassfire as myself), 2016

oilpaint/acrylics/cyanotypechemicals on canvas.

84 5/8 x 59 1/8 in (215 x 150 cm)

Courtesy of the artist, Gerhard Hofland gallery and VAN HORN gallery



Wipe that Simile off your Aphasia -
Installation view, 2016 at Rod Barton, Brussels
Courtesy of the artist and gallery

KD: There is the organization of color. color as a highly personal and intuitive means. There is a multitude of different grids in and out of sync These systems/grids are often interrupted by an asymmetrical void or curve, Like a comma in the middle of the sentence. The grids also set up associations, they remind you of natural experiences, they can't help functioning that way. So the painting no longer need be one: it can be a multitude hosted by the same rectangle.

In general these ideas fuel my studio-practice.

Next to these ideas used as a vantage point, intuition, improvisation and experiences take over while working. let's call this affect, while working all kinds of sensations can take over.

Painting as praxis: it is how paint is applied from start to finish that conveys content. This praxis is open to external or internal sensations.

So there is this threshold between affect and form that remains present and explicit in the painting itself, with all marks always available to vision simultaneously. So the juxtaposition, or the relationship is a hybrid:

Painting is a hybrid composed of matter and sensation.

So, this comes close to what David Joselit calls 'intelligent touch:

'Intelligent Touch: Painting in which the painting gesture presumed to emerge from the affective sensation and manual virtuosity of the artist is mechanized in some way-made visual to represent the automatic transcription of information.'

DPM: Who or what has served you as the main source of inspiration?

KD: In my paintings I try to come really close to the moments I experienced which have great significance for me. These things are really diverse like the first time I saw 'At The Drive In' performing live in the 90s or eating Acai in Sao Paulo, Brasil. Closer to home I can find ideas in poems by Harryette Mullen, Gilbert Sorrentino and Margaret Tait, writers like Coetzee or Ballard artists like Bruce Nauman and Cy Twombly to name a few. And a big shout out to some friends and contemporaries Wendy White, Jeroen Doorenweerd, Bas van den Hurk, Daniel Schubert and loads of people I forget mentioning right now.

DPM: In your CV I found that now you are teacher at Fontys Hogeschool voor de Kunsten Tilburg. Could you please be more specific about your work as a professor?

KD: I have been a professor for several years now. I started at the BFA and MFA at St Joost, in 's-Hertogenbosch. After that I did printmaking and studio visits for 5 years at BFA Artez Fine Art in Arnhem, and now I work in Tilburg.

DPM: This issue of our magazine is devoted to the relationship between artist and curator. Many artists don't like such collaboration, and it makes the whole notion of a curatorial process quite controversial. Could you please share your opinion? Can an artist work without a curator yet still manage to express his vision?

KD: I have not actually worked with so many curators, but the times I did (at the De Pont Museum and with Lorenzo Benedetti) it were good experiences. I think it all boils down to what you agree on in the first place, what are the parameters of the project you are about to do together.

DPM: What are you currently working towards?

KD: I am currently doing a project in the US. It involves 2 parts.

The first part comprises my travelling across California, Nevada and Utah. Visiting and working and getting overwhelmed by the incredible nature; mountains, deserts, the ocean. Some places here are so beautiful it's really hard to believe that you are not dreaming. Oliver Sachs says that we dream all the time, but when we are awake our dreams are limited by reality. In a certain way there's autonomous activity everywhere around us like the world is dreaming itself. You can have a very real sense of that hiking through Yosemite, Joshua tree and Zion. The second part of this project involves working in a studio in Los Angeles. I was invited to work as part of the La Brea residency program in West-Hollywood. I experience LA as a rough, cruel, strange and yet beautiful and inspiring city. Los Angeles and California are very present in our collective consciousness; the desert, the movies, Agnes Martin and David Lynch.

DPM: Do you have many exhibitions planned for 2017?

KD: I have a few planned, CCA Andratx and Gerhard Hofland Amsterdam. I'm also working on a publication of my works. And I'm obsessed with orchids.



Wipe that Simile off your Aphasia -
Installation view, 2016 at Rod Barton, Brussels
Courtesy of the artist and gallery

Date: 7 June, 2016

Nadim Samman

DONTPOSTME (DPM): Can you tell DONTPOSTME a little about yourself and your background?

Nadim Samman (NS): My parents are Australian – my Dad is originally Lebanese. I was born in England and raised in Hong Kong. I moved to London to study, and now I live in Germany. I've had exhibitions in Moscow, Marrakech, Zurich, Venice, London, Berlin, Los Angeles, Reykjavik, and several other places. I grew up playing in punk bands. Now I'm a curator.

DPM: According to your earlier responses to the question of your education, you had studied philosophy at the University first, but then you decided to delve into the history of contemporary art. As far as I know, your first experience in this field was writing an essay about Ilya Kabakov. Could you please be more specific about it and tell us how you got into contemporary art?

NS: I always loved art. I was good at painting, and took it right up to high school graduation. I became interested in Philosophy through artists' writings when I was about 15; specifically, the Futurist and Surrealist manifestos. My school didn't offer Philosophy as a subject, but I started to explore it on the side. When it was time to move on it was a hard to decide whether or not to choose the art academy or a philosophy degree. I choose the latter and really loved it. When it was over I was sure that I still wanted to explore art. I figured that Art History might be a middle ground between Philosophy and art practice so I enrolled in a Masters degree at the Courtauld Institute, in London, called Postmodernism and Postcommunism in Europe and Beyond. I loved it, but was even happier to discover that there was a profession (of sorts) called curating that was even closer to the action! I stayed on for a PhD, and began to curate outside of my academic time. It was only during my Masters that I discovered the world of contemporary art, the gallery scene, biennales and art fairs! Before then, a life in art was more of an abstract idea to me.

DPM: You are known as an independent curator and, according to your own words, you don't have any ideological or political basis for your work in contemporary art. Could you please be more specific? How do you select an idea for exhibition and how do you share this idea with artists?

NS: I don't think I've ever said that there is no ideological or political basis to what I do! If anyone studies my catalogue essays my positions are pretty apparent! I'm still fascinated by the manifesto as a form, and almost all my writing argues for a particular vision – each exhibition as its own worldview. Just because I don't say 'this is an exhibition about how consumerism is bad', or because I don't like filling my exhibitions with blunt statements, that doesn't mean my work is not political in the broad sense! Look at the Antarctic Pavilion, in Venice – the whole concept for the Pavilion is a commentary on the value of the 1959 Antarctic Treaty, and an argument for Antarctic enterprise as ideological!

When I am generating a group exhibition, inspiration often comes from what I am reading. I try to only pursue projects that interest me. That is a privilege, of sorts, but that's precisely the point! I do this because I can't think of anything more interesting to be pursuing in the cultural-social-economic space. Nobody has appointed me to this position, and I don't have a salary – I earn my status through the projects. If people want to have the same freedom, or think that my projects are boring, they can create their own. One of the best forms of criticism is creation. I have always believed that, which is why I work as a curator and not an art historian.

I'm interested in things that I think are exciting visions for what art can be, or do, today. When I encounter a great new work of art I often find myself asking – How is it possible that this amazing thing happened at all?-as opposed to being just another example of mediocrity, idiocy, or complicity with oppression? Artists can teach us how to scale the bullshit mountain! Culture is always political.

DPM: I myself am an artist and a founder/editor-in-chief of an independent magazine devoted to contemporary art, and I know what kinds of obstacles can a work of an artist (SOMEVERB), and one of the problems is the relationship between artist and curator. "Curator" (as a figure in contemporary art) becomes controversial – he can either help young artists (up to 35–40 years) to express ideas and opinions, or ignore works created by artist or artists and promote his personal vision. What's your opinion on this issue?

NS: It depends on who you're working with, and what institution (concrete or ideological) the curator represents. The commercial gallery scene has strong market agendas. Museums have their historical and political cultures, etc. I would suggest that you work with people who give you the feeling that more is (artistically) possible, with than without them. Work as much as you can with people who excite you, who feel like peers or conspirators on a shared journey. But don't be naïve! Everyone has their own interests (even if these are only intellectual). People who work in the non-commercial cultural sector are mostly there because they believe in art too, and might have also developed opinions / creative agendas after years of working with it. These people have also been outsiders at some point, and have often sacrificed financial gain (or stability) to do what they do. When you come across with someone who is really living with art, you better respect them as a peer. I didn't come to this sphere in order to be a personal assistant to any and all artists who demand it. I have my own agendas. But we can certainly explore how ours overlap.

DPM: Another great problem: in Russia and in countries where contemporary art isn't as popular as in the USA and the EU I see how curators don't contact young artists directly, and many projects (exhibitions, biennales, etc.) are created without even a hint of a strong relations between art institutions in capital or in big cities and regions. What can be done to save this broken communication between artist and curator?

NS: Create your own cultural reality! Make your own exhibitions! Curate your peers! Start a website! Occupy a space! Work with the resources at your disposal and don't wait for some art angel to float down from heaven and lift you up on their wings. If I learnt two things from my study of Moscow Conceptualism, it is that even under the most difficult and limited conditions you can still make art of great significance to international culture; also, that in the absence of some higher institutional validation, you can create your own communal structures. It might take work, but it has every possibility of being more interesting than what is already out there. Also, get online.

DPM: Now there exist a great number of researches of art, artists, and people who love art would like to become curators. What do you think about this movement? Is it a problem or not? What is the main problem for curating now?

NS: While curating is more visible than it has ever been, it is underpaid. And there are less jobs available than you would imagine. There is a lot of writing coming out of curatorial courses about the 'profession', but its economic basis is still limited.

DPM: Let me ask you about your personal job. On your website I've found a stunning list of exhibitions curated by you, also I've found some awesome list of artists who you have cooperated with. Can you name the best exhibitions in your career? And could you choose best artists who worked with you?

NS: I would say "Treasure of Lima: a Buried Exhibition", which took place on a remote Pacific island – without any audience – is my personal favorite. Google it!

DPM: Exhibition exists in a space and some say museums and galleries are the best places for art to be exposed. Could you tell about your personal project – Import Projects – and could say about your relations with galleries and museums? Can you also name some (in a positive way – not ‘any’) galleries and museums that you like?

NS: I started “Import Projects” in Berlin, Germany, with my wife Anja Henckel. We did it because we found an affordable space that would allow us to make the exhibitions we wanted to make without having to ask anyone for an opportunity or a permission. If you have the chance, running your own space is a great way to learn about exhibition making, to get to know artists, and to build a community and audience for your work. Museums are a very different kind of beast – they have collections and corporate structures. I like being able to work quickly with minimal bureaucracy, but there are so many good museums. The Reina Sofia, in Madrid, and the Pompidou, in Paris, are two of that I love.

DPM: You have many projects with Russian artists and artists from post soviet space. Moreover, you are the curator of V Moscow Biennale for Young Art in 2016. So that it’s possible to say that Russia and the USSR have a special place in your career and my question is: What do you think about russian contemporart art now? Could you name the promising artists from Russia who could be famous like as Kabakov, Novikov or Bulatov?

NS: I don’t know who will be famous. Come to the exhibition and decide it for yourself!

DPM: The one of your last project is about nature and consequences – “Desert” Now at Steve Turner gallery in Los Angeles. But 2 years ago you have curated exhibition about physical measure - One of a Thousand Ways To Defeat Entropy at Venice Biennale.

On my opinion these exhibitions are linked by main ideas - the death of life and ruins of human universe. First exhibition were represented by three Berlin-based artists Julius Von Bismarck, Julian Charrière & Felix Kiessling, the latest one were represented by Hans Op de Beeck, Adrian Ghenie, Ryoichi Kurokawa and Alexander Ponomarev. Could you tell more about these projects?

NS: In both of these projects, artists were engaging with the idea of (human) control over nature, and its limits. While One of A Thousand Ways to Defeat Entropy addressed a physical law (entropy), Desert Now was focused on cultural mediations and the museumification of such conditions.

DPM: And one of my last questions: how will a curating be changed in close future? Could you share your opinion with me?

NS: Curators do not necessarily require a physical gallery space to make exhibitions. Most types of digital media (including photography, video, sound, auto-cad, VR) work extremely well online. There are some really exciting things happening with sites like newscenario.net and ofluxo.com, also digital-museumof.digital. I certainly don't mean that art will only happen online in the future, but there is increasing scope to do progressive things online that aren't just for tech-geeks. I also like the idea of 'curating in the expanded field', beyond the gallery. Scientists have already succeeded in encoding texts into the nucleotides of DNA, why not exhibitions at the molecular level?

DPM: What do you planned for 2017? What ideas do your want to realize?

NS: I am working with Russian artist Alexander Ponomarev on the 1st Antarctic Biennale, which will take place at the end of the world in March. Watch this space!

Date: 8 June, 2016

Evan Robarts

DONTPOSTME (DPM): Can you tell DONTPOSTME a little about yourself and your creative background? Your CV states that after having graduated from Pratt Institute you studied sculpture. Could you please be more specific and describe your first steps in art?

Evan Robarts (ER): I grew up on Miami Beach, FL., a product of the public school system. The art departments were poorly funded so I was never really formally trained until I got to college. However, I always loved drawing. It was the one medium that I genuinely found myself in and it is what eventually brought me to study sculpture during college.

It wasn't till later, after college, that I began painting – in an abstract sense. That being said, I never identified with the medium or its history. My entry into painting was more of a response to the type of work I used to do to pay my rent – mopping floors, working on scaffolds, painting houses, etc.

DPM: Your CV lists a great number of exhibitions having taken place in New York and in various cities, including Los Angeles, Paris, Brussels, London, Shanghai, etc. Can you describe your art career and tell at what point you realized that you were known in Europe and the rest of the world?

ER: Living here in New York has provided a constant dialogue with artists, curators and galleries from all over the world. When I began exhibiting outside the U.S. it seemed very natural because of this experience. There was never a waking moment when I said “I'm internationally recognized”. If the international community is responding to my work it's because they are also informing my practice as well and there's a reciprocal identification.



Biscayne Bay, 2016
Balls in chain link and steel frames
24 x 98 x 4 in (63.5 x 254 x 10 cm)



Bodega, 2015

Scaffolding frames, steel hardware, paint on wall

76 x 103 x 3.75 in (193 x 261.62 x 9.5 cm)



i n t e r v i e w



Kitchen No.5, 2015

Hydrocal on vinyl tile mounted to aluminum frame

60 x 48 x 1.5 in (152 x 122 x 3.81 cm)

DPM: Which of your exhibitions you consider the best one and why?

ER: One of my most enjoyable and challenging projects took place while I worked as a superintendent for an apartment building in East New York, Brooklyn. The building was in a bad state and all the tenants moved out. I decided to curate an exhibition called Mediation that utilized all three floors of the apartment before new tenants moved in. It was great working with friends and transforming these living spaces into something new. The exhibition only ran for a week because I didn't actually have permission to do this. Nevertheless, I'm very happy I took the chance; it was a very special moment.

DPM: Many of your works have elements of readymade or industrial production. I think that the main component of your art is an industrial style – black and white colors, usage of non-traditional tools and media. Could you tell us more about it?

ER: Those are formal elements and strategies I've always used since they reflect places I've been or life experiences I've had. I have – for as long as I can remember – taken and appropriated visual ephemera metaphorically or directly via ready-mades or found objects. It is a form of cultural critique that enables me to give a sense of context and history to my work.

DPM: Now you have an ongoing series of "mop" paintings – Kitchen series, Lost in Space series, Untitled series, etc. You paint with plaster on linoleum and then you mount the resulting painting on a panel. Can you explain the idea of these paintings and tell us why you chose to use different names for the same paintings?

ER: These works are a response to the janitorial work I did as a superintendent. Mopping the hallways was a weekly requirement and it would eventually find its way into my studio practice. They are all Mop Paintings but there are different series within this body of work. Each series is specific to an application process or recipe. There are many variables that need to be considered, the most obvious being the plaster-to-water ratio. Breaking up these works into different series is a response to this experimentation.



Lost In Space I, 2015

Hydrocal on Vinyl tile mounted on panel
84 x 72 x 2.15 in (213.4 x 182.9 x 5.5 cm)



Kitchen No.4, 2015

Hydrocal on vinyl tile mounted to aluminum frame
60 x 48 x 1.5 in (152 x 122 x 3.81 cm)

on the right page:

Untitled Line Drawing, 2016

Hose, plexiglass and steel hardware on wall
72 x 48 x 15 in (182.9 x 121.9 x 38.1 cm)

DPM: This issue of the magazine is about the relationship between the artist and curator. You have some curatorial projects listed since 2010: three shows in your hometown – Miami, and three shows in New York. Describe your job as a curator? What projects did you manage?

ER: Every year during Art Basel Miami I invite a group of artists to exhibit at the house I grew up in. It takes place several blocks away from the convention center that hosts Art Basel. This is an ongoing series of exhibitions I curate, which has now taken on the title of Sunset Drive Gallery. I wanted to do something that stands in direct contrast to these events that highlights the destructive and exploitative effect of the art market. Having grown up on Miami Beach, I experienced how the art fairs caused a lot of disruption to the local community, in addition to casting a blind eye on the many local artists. At Sunset Drive Gallery, work is exhibited in bedrooms, hallways, bathrooms, hanging in trees, on the roof, anywhere and everywhere. The attitude is easygoing and patrons are considered more like guests in my home than potential buyers.

DPM: What are you currently working towards?

ER: I'm currently working towards an exhibition this month at Bryce Wolkowitz Gallery in New York called Super-Reliable. The show deconstructs a conversation I had with one of my former tenants when I was living in East New York regarding the state of the building.

The show opens on June 23rd.





Charlemagne, 2016

Balls in chainlink and steel frame

30 x 40 x 3 in (76.2 x 101.6 x 7.62 cm)



Half Time, 2016

Wheelbarrow, basketball hoop, steel hardware
72 x 48 x 36 in (182.88 x 121.92 x 91.44 cm)





Installation view from Overtime
at Galerie Jeanroch Dard, Brussels, 2015

“FOUL TERRITORY”

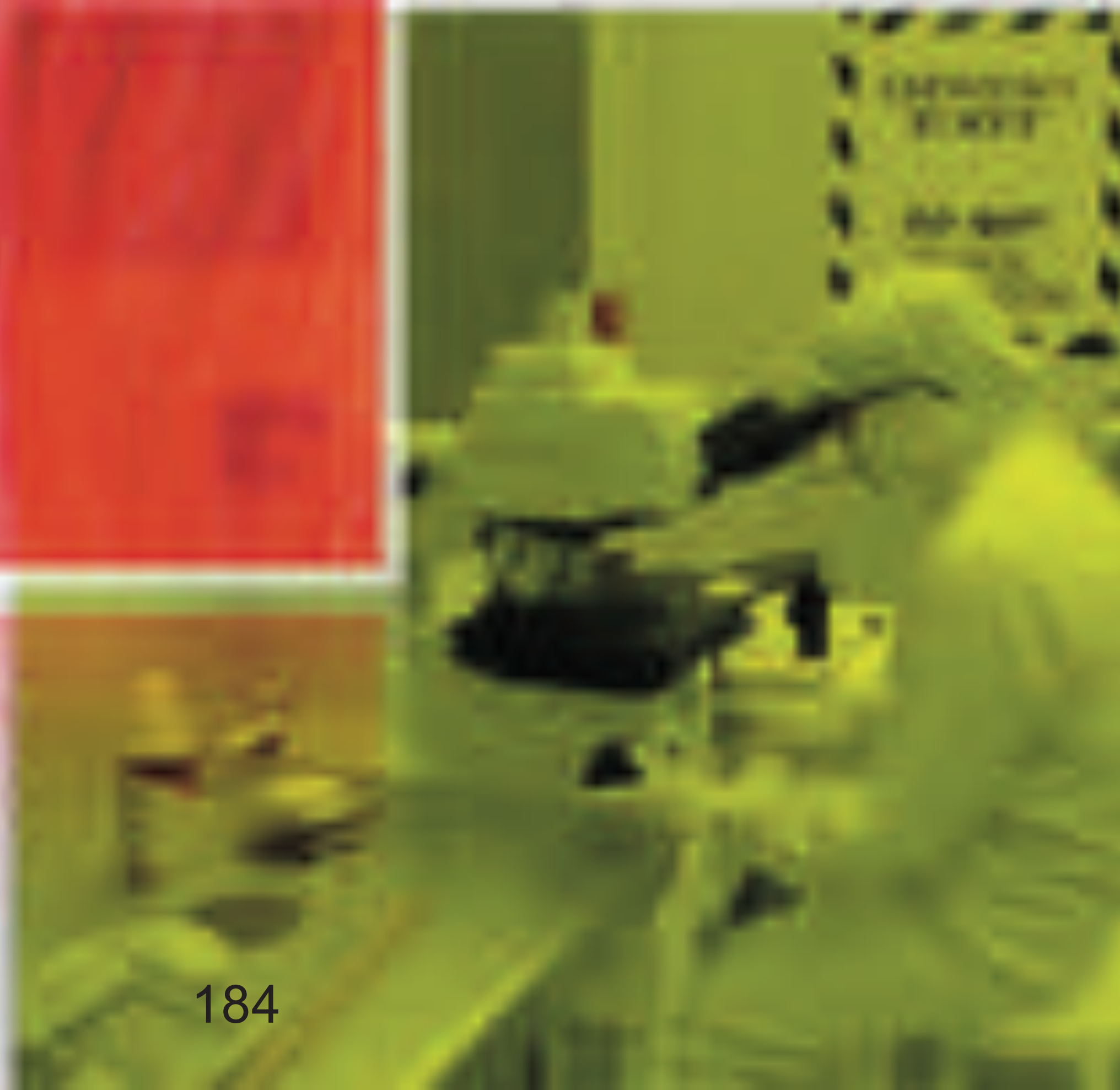
Roman Liška

Recieved: 29 July, 2016

HOW TO WRITE A LETTER

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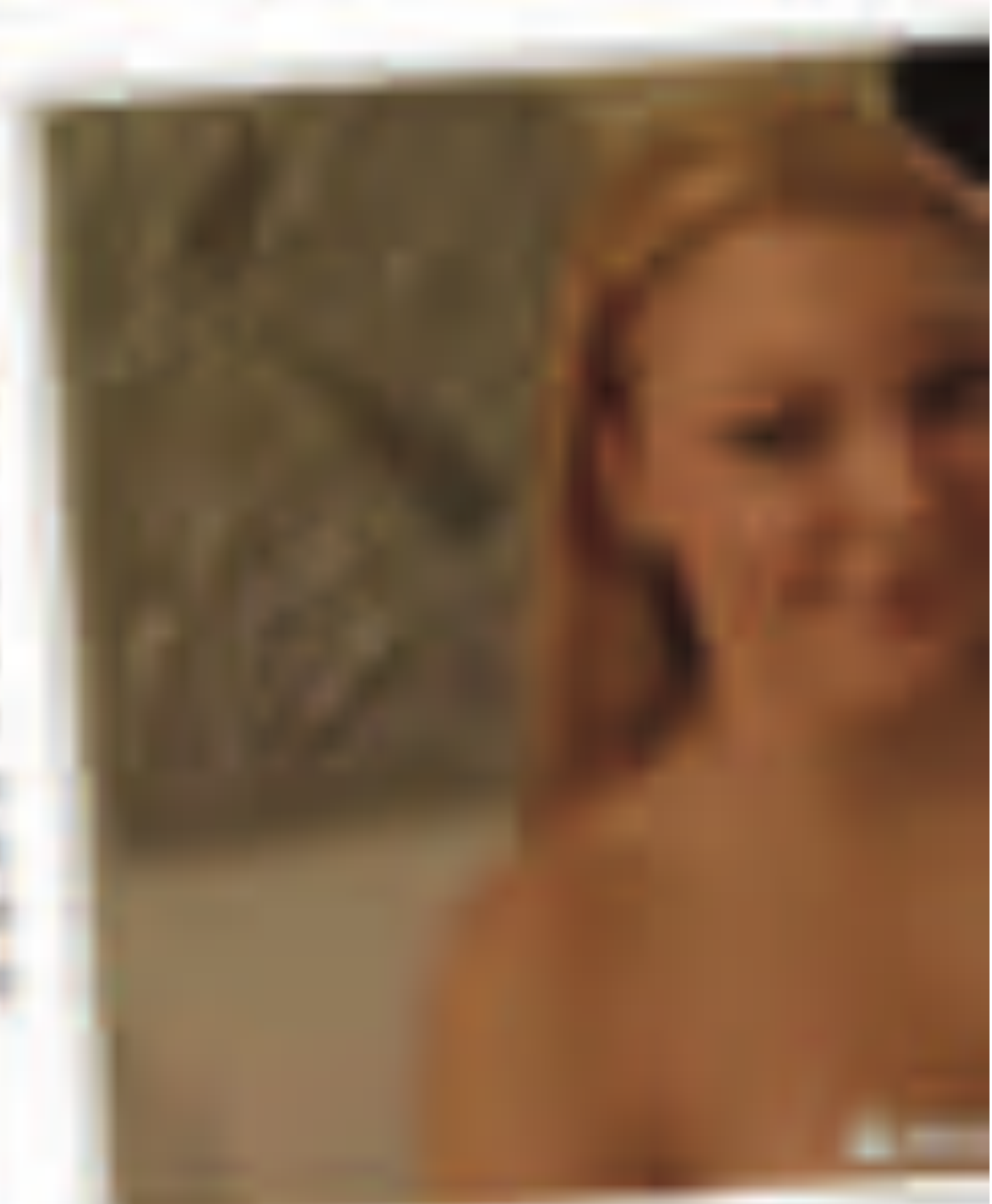
debts have piled up in a world in which nations & their governments are increasingly seen as an age of money men and global corporations, not to which even geographically distant nations will owe their life or of financial market activity. American and European managers think money is money, & money is the one thing that does not change across nations.



Money was not a subject during the 19th century of money & money was often seen as the thing that made money of the man who made money, perhaps because of the thing that made money.

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Do I leak?

Check your
digital footprint:
www.doileak.com







Date: 11 July, 2016

Matt Jones

DONTPOSTME (DPM): Can you tell DONTPOSTME a little about yourself and your creative background? When did your interest within the arts begin?

Matt Jones (MJ): Painting compresses time. If we're looking at Envoys of the Entire Human Race today, July of 2016, somewhere within its limitless expanse of the painted universe there is ten-year-old me drawing alone in his room, walls covered with super hero and fantasy art posters, floor covered in comic books and Magic cards. Somewhere else within the brushstrokes and drips there's a version of me as a girl drawing alone in her room, walls covered with super hero and fantasy art posters, floor covered in comic books and Magic cards. There are infinite variations of this on any of the many worlds populated with unending versions of reality in time. Right now I am looking at this painting and recognizing many potential versions of myself leading to this moment and it seems the only real answer to your question is that I've always drawn and will continue to draw.

DPM: Your paintings were exhibited in New York, Los Angeles, Mexico City, Brussels, Berlin, and Paris. How does place impact your practice and the choice of paintings for the exhibition?

MJ: Place is very important. I do my best to use materials of cultural significance to the place the work will be exhibited. I made all the paintings exhibited in Evil Dead 2 (Horton Gallery, Berlin, 2012) using paint and canvas I purchased at Cym Kunst und Zeichenbedarf, an excellent painting supply shop near the gallery.



Teraphim, 2015

acrylic and resin on panel

48 x 36 in (122 x 91 cm)

Courtesy Galerie Jérôme Pauchant, Paris

i n t e r v i e w



Nokozean Relic, 2014-15

acrylic and resin on panel

48 x 36 in (122 x 91 cm)

Courtesy Galerie Jérôme Pauchant, Paris

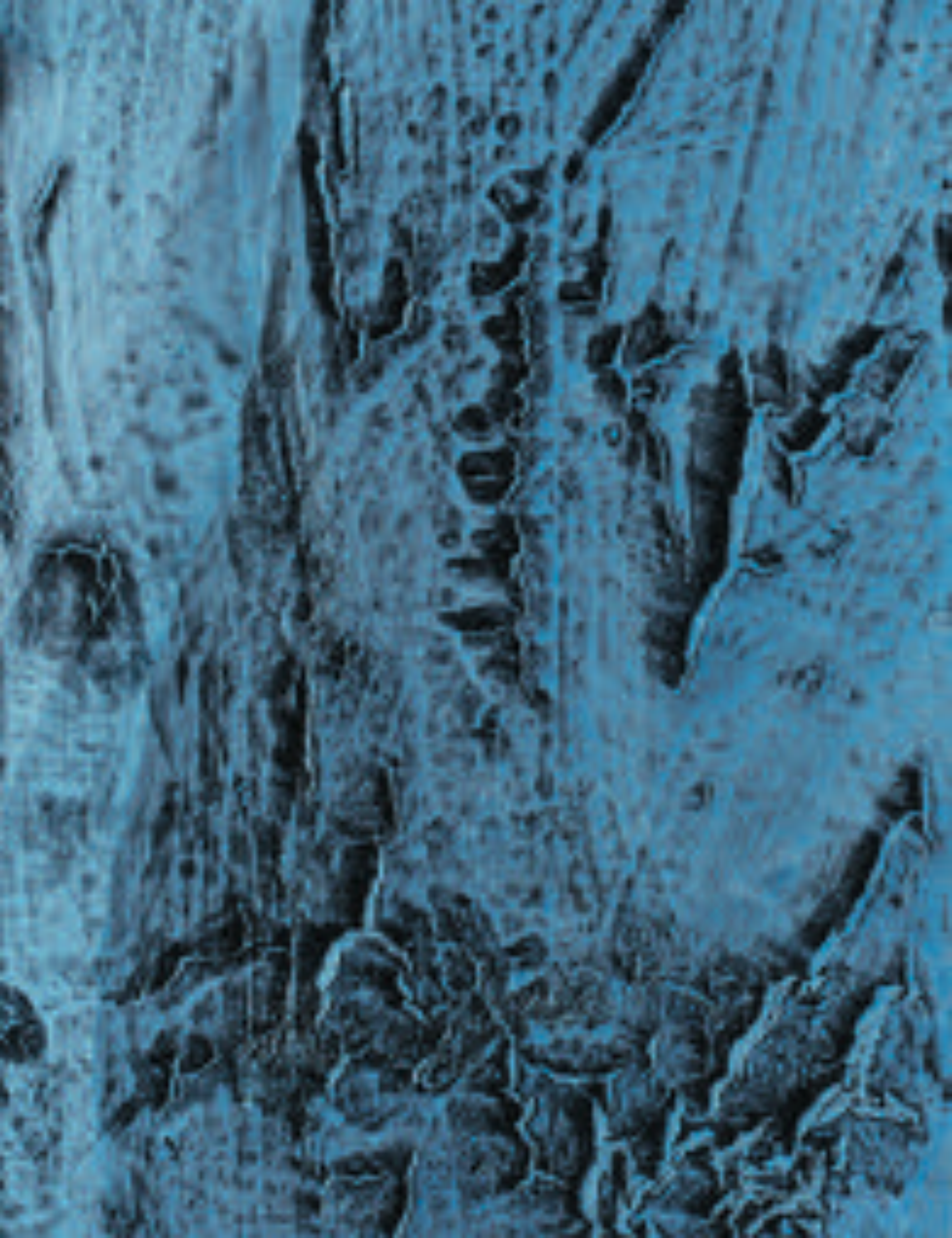
MJ: For *Ancestral Recall* (Galerie Jérôme Pauchant, Paris, 2015), I spent a month living and working in Paris, using locally sourced paint, canvases, and brushes. Making work within the cultural context it is to be shown in (instead of shipping my paintings from NY) feels right to me, not only in terms of supporting local economies financially, but also by taking the time and care to engage local materials, artisans, artists, and art history. The whole process of making becomes more communal, more of an exchange, and therefore both more generative and vulnerable. Fabrice Hyber, a brilliant artist who shared his studio space with me, gave me access to all of his oil paints, colors I'd never seen before by previously unknown manufacturers. They radically altered my color palette and created new surface textures in the paintings. Fabrice has since become a close friend and his work is terribly important to me.

DPM: How did your relationship with your current dealer in Paris develop?

MJ: Jérôme is a rare bird and I love working with him. We met at a party in Brussels about three years ago, and just clicked. Jérôme is incredibly supportive, we Skype frequently and generate ideas together. It's a true collaboration. Jérôme's got a great heart and listens to his guts. He encourages me to expand my practice, supporting work that I often feel is risky and raw. I am endlessly grateful for our friendship.

DPM: What has been your favorite exhibition to date?

MJ: In *Multiverse* (Freight + Volume, New York, 2011) I exhibited paintings sculpturally, creating an environment activated by the body of the viewer. I moved several paintings off of the wall and into the space. Freestanding cut-outs of figurative works were spread out, throughout the gallery floor, and viewers had to navigate a sort of painting labyrinth to experience the entire show. The 2d space of the painting stretched itself out throughout the gallery. Visitors repeatedly bumped into the figurative works knocking them over, sending a resounding thud throughout the space. I loved this, actually, as the viewers disrupted the movement of the figures and their ground, as bodies moved and collided, not only activating the space but become a crucial element of the show itself. This show has influenced my work to date. In *Ancestral Recall* (Galerie Jérôme Pauchant, Paris, 2015) a similar experience was generated in a subtler way, using color shifting iridescent pigments that changed from gold to pink to purple and back as one moved through the space. The ways in which viewers interact with and are affected by my work is always on my mind.





Nokozaan Relic, 2014-15 (detail)
Courtesy Galerie Jérôme Pauchant, Paris

DPM: You use various media including acrylic, resin, oil, and iridescent pigments to create works with their own legacies and histories. Your creation reminds me of Gerhard Richter's Grey Paintings and his Red Blue Yellow series, among others. Which artists have influenced your practice and inspired you the most?

MJ: I became familiar with Martin Kippenberger's life and work at a formidable time in my life. I saw his *Jacqueline: The Paintings Pablo Couldn't Paint Anymore* (Metro Pictures, New York, 2000) while I was at Cooper Union. His work is stylistically all over the place and that gave me the courage and freedom to experiment, question, and explore. Kippenberger's attitude and playfulness are also incredibly important inspirations for my practice. This has more to do with content than materiality. The space paintings come out of a playful commentary on Abstract Expressionist painting, specifically Jackson Pollock and Ad Reinhardt. The artifact paintings, like *Nokozan Relic*, *Teraphim*, *I dreamt a dream!* and *Wolves in the hills*, are influenced by Sigmar Polke's work and my obsessions with archeology, alternative readings of history, and many-worlds interpretation of quantum mechanics. The sorcery paintings, brush abstractions I've been working on for a few years now, owe a debt to DeKooning, Guston, Karin Davies, Manet, Cy Twombly, Joan Mitchell, and details of old masters' paintings mixed in with my study of occult practices and magic. Lately my partner and I have been looking at and reading a lot about Glenn Ligon and his work which coincides with my investigation into the work of Rococo painters and reworking the pictorial ideas and representations of the bodies and hierarchies within them.

DPM: Your drawings are clearly integral to your practice, though on the surface they seem to vary in style, method, and mood from your paintings. How do these drawings impact your practice?

MJ: Drawing is the foundation of my work. I draw every day. I draw everything from old masters' paintings in museums, to photographs of family and friends, video-game stills, beloved book covers, trees in Fort Tyron Park, etc. Drawing is synonymous for me with paying attention, being tuned in with the world around me, and carefully examining my relationship to it. This, of course, leads to figuring out ideas that relate to paintings – form, content, and materiality.



I dreamt a dream!, 2016

acrylic and iridescent pigment on panel

72 x 54 in (178 x 137 cm)

Courtesy Galerie Jérôme Pauchant, Paris



Urim, 2015

acrylic and resin on panel

48 x 36 in (122 x 91 cm)

Courtesy Galerie Jérôme Pauchant, Paris

DPM: You have collaborated with many artists, but I would like to ask about your relationship with Kadar Brock. I love his art – he's making astonishing work, and is one of the most influential contemporary artists. You've had a few two person exhibitions with him. So, could you please tell about your collaboration with Kadar Brock?

MJ: Kadar is my best friend and has been for a long time. Our studios have always been nearby, if not in the same building. We are always in dialogue about our work, what work we're interested in at any given moment, what shows are up in NY, what we're reading, etc. As far as painting collaborations, we work on paintings and drawings together. They're often quite silly. My small press, Puppy American, is publishing a book of iPhone photos of his paintings before he scrapes and sands them, called Magical Items. Kadar and I talk about art and life and ideas with one another with an openness and vulnerability that I value more than most anything in my life. Having an ongoing dialogue for over ten years with your best friend, bouncing ideas around, influencing one another's work...I think we both feel very grateful.

DPM: This issue of DONTPOSTME is about relations between artist and curator. Nowadays many artists work in cooperation with curators. The subject remains large and quite controversial as there are also a large number of artists who don't like to work with curators and are against the commercial side of exhibiting in galleries. What do you think about it?

MJ: I don't have any decisive thoughts about curators. I've worked with some brilliant people who have really listened to me and seen me and asked amazing questions and helped my work quite a bit.

DPM: Can artists work without a curator and still express their original vision and themselves fully, or do they necessarily need a curator?

MJ: Artists can definitely work without a curator to express their vision. I'm not a firm believer in the necessity of originality so I won't argue that portion of your question. While they're not universally necessary, curators, in my experience, offer artists opportunities they may not otherwise have. They offer sounding boards for ideas and new work. They are instrumental members of the art world community and often, some of an artist's greatest allies.

DPM: Are there any curators that you admire? How did you start working with them and were they helpful?

MJ: Jess Hodin curated my show Planetary (Bleecker Street Art Club, New York, 2013). Hearing Jess's thoughts on the work was very helpful and the show was awesome. Another fantastic curator, Lara Pandurovic, introduced me to Bodson Gallery's Charles-Antoine Bodson which lead to a solo booth at Art Brussels. Charles-Antoine was the host of the party where I met Jérôme! Lately I've been working and talking a lot with Joey Lico, an independent curator and Director of Programming at the Cultivist. She is a huge advocate for artists and she sees artists in a crucial social-political way that is, in my experience, unique to her vision of how art can affect change. It's been great getting to know her and working with her. So far I've loved collaborating with the curators I've worked with. They've all been big supporters of my practice.

DPM: What are you currently working towards?

MJ: Over the years I've focused on a few areas of my practice full force and left a couple of other areas to the planning stages, only existing as drawings in notebooks. I've started paying more attention to these ideas. I've been working on more dimensional paintings, collaging 3D objects to panels, and pushing the content into less comfortable areas.

I've decided to go back to school, too. I'll be attending Hunter College's MFA program next Spring. I'm hoping to get into more of the social-political threads in my work. Hopefully I'll make a lot of mistakes, learn from all of them, and continue to develop and expand as an artist. I'm sure I'll meet a whole crew of brilliant people willing to look, listen, and explore what we're going through and generating together. Honestly, I can't wait.

DPM: When and where is your next exhibition being held?

MJ: Quentin Euverte and I have a show opening in October at Galerie Jérôme Pauchant. I can't wait to see my paintings paired with his sculpture.

I have a solo exhibition with Galerie Jérôme Pauchant, Paris, planned for early 2018 and am in discussions about some other exciting projects that I can't quite talk about yet!

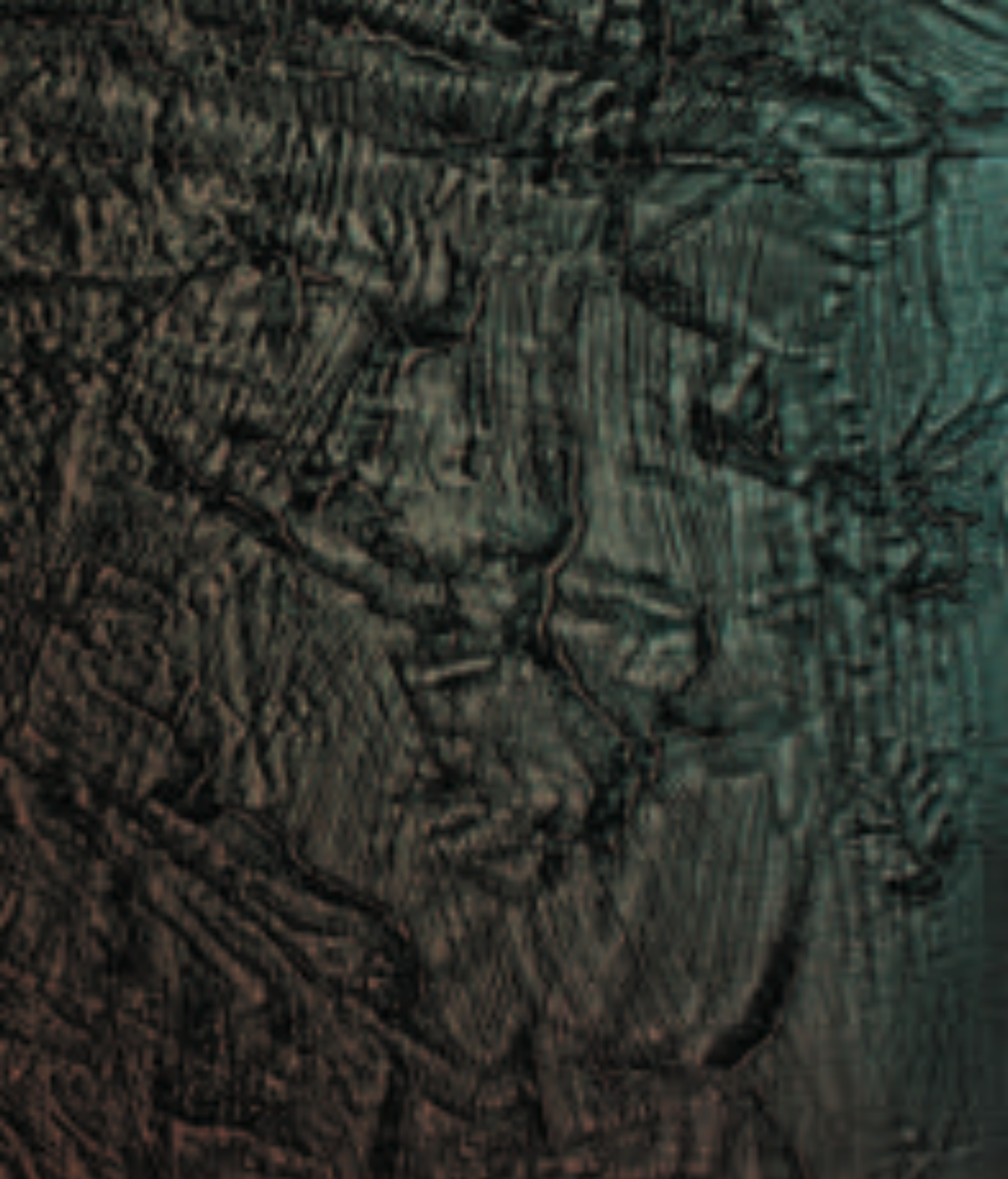


Wolves in the hills, 2016

acrylic and iridescent pigment on panel

72 x 54 in (178 x 137 cm)

Courtesy Galerie Jérôme Pauchant, Paris



Wolves in the hills, 2016 (detail)
Courtesy Galerie Jérôme Pauchant, Paris



Envoys of the entire human race, 2012-16

oil on canvas

72 x 54 in (178 x 137 cm)

Courtesy Galerie Jérôme Pauchant, Paris



Sovereignty rules in outer space, 2015-16

oil on canvas

48 x 36 in (122 x 91 cm)

Courtesy Galerie Jérôme Pauchant, Paris





Sovereignty rules in outer space, 2015-16 (detail)

Courtesy Galerie Jérôme Pauchant, Paris



Not the time or place for honesty about the dead, 2013-16

oil on canvas

40 x 30 in (101 x 76 cm)

Courtesy Galerie Jérôme Pauchant, Paris



Rough drafts of humanity, 2015

oil on canvas

40 x 30 in (101 x 76 cm)

Courtesy Galerie Jérôme Pauchant, Paris





Rough drafts of humanity, 2015 (detail)
Courtesy Galerie Jérôme Pauchant, Paris



The wind is laughing, 2016

acrylic, iridescent pigment and resin on canvas

25,59 x 21,26 in (65 x 54 cm)

Courtesy Galerie Jérôme Pauchant, Paris



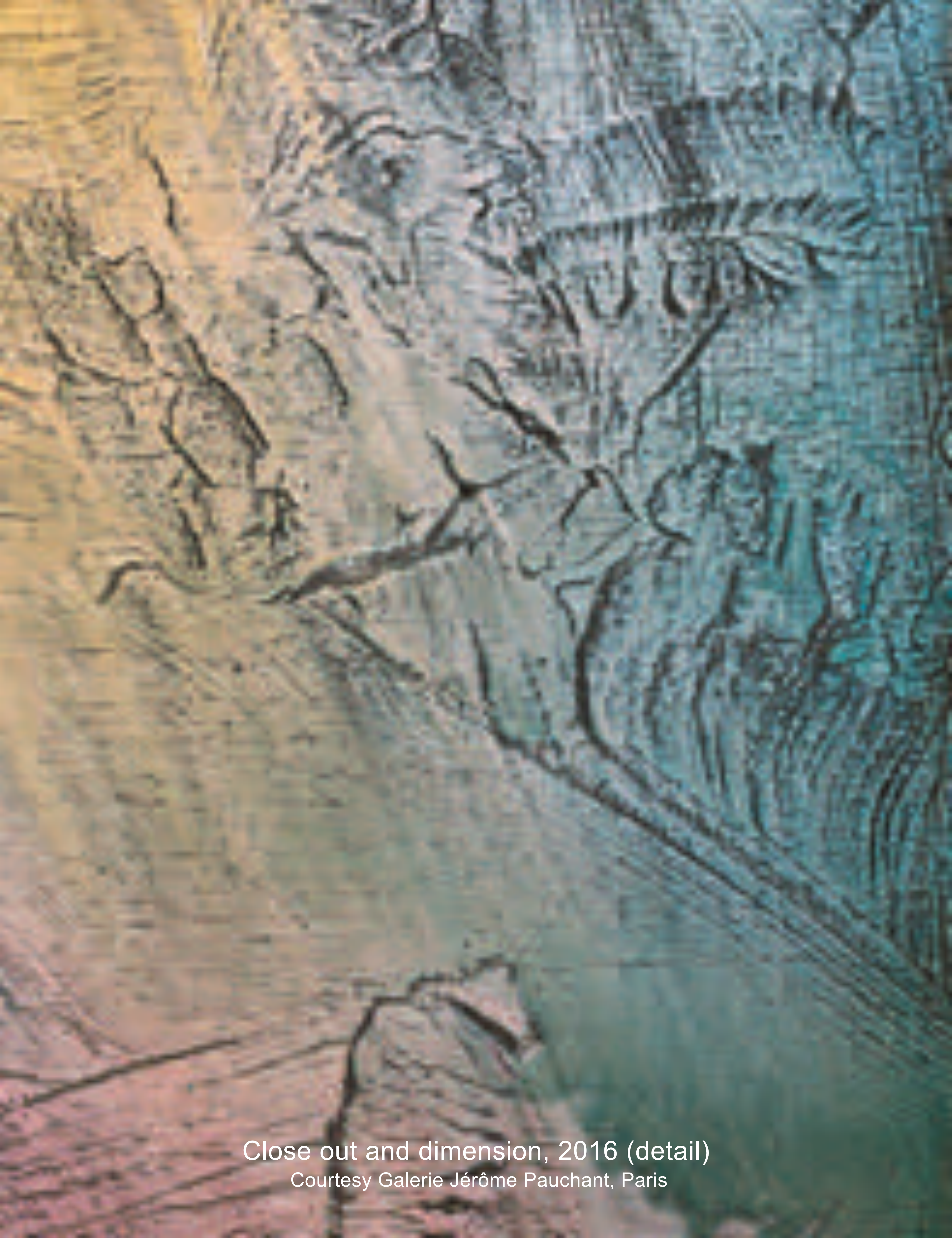
Close out and dimension, 2016

acrylic, iridescent pigment and resin on canvas

25,59 x 21,26 in (65 x 54 cm)

Courtesy Galerie Jérôme Pauchant, Paris





Close out and dimension, 2016 (detail)
Courtesy Galerie Jérôme Pauchant, Paris



The hum of clouds, 2016

acrylic, iridescent pigment and resin on canvas

76,77 x 51,18 in (195 x 130 cm)

Courtesy Galerie Jérôme Pauchant, Paris



The movement of eyes in sleep, 2016

acrylic, iridescent pigment and resin on canvas

51,18 x 37,4 in (130 x 95 cm)

Courtesy Galerie Jérôme Pauchant, Paris





The movement of eyes in sleep, 2016 (detail)

Courtesy Galerie Jérôme Pauchant, Paris

Date: 1 August, 2016

Matt Mignanelli

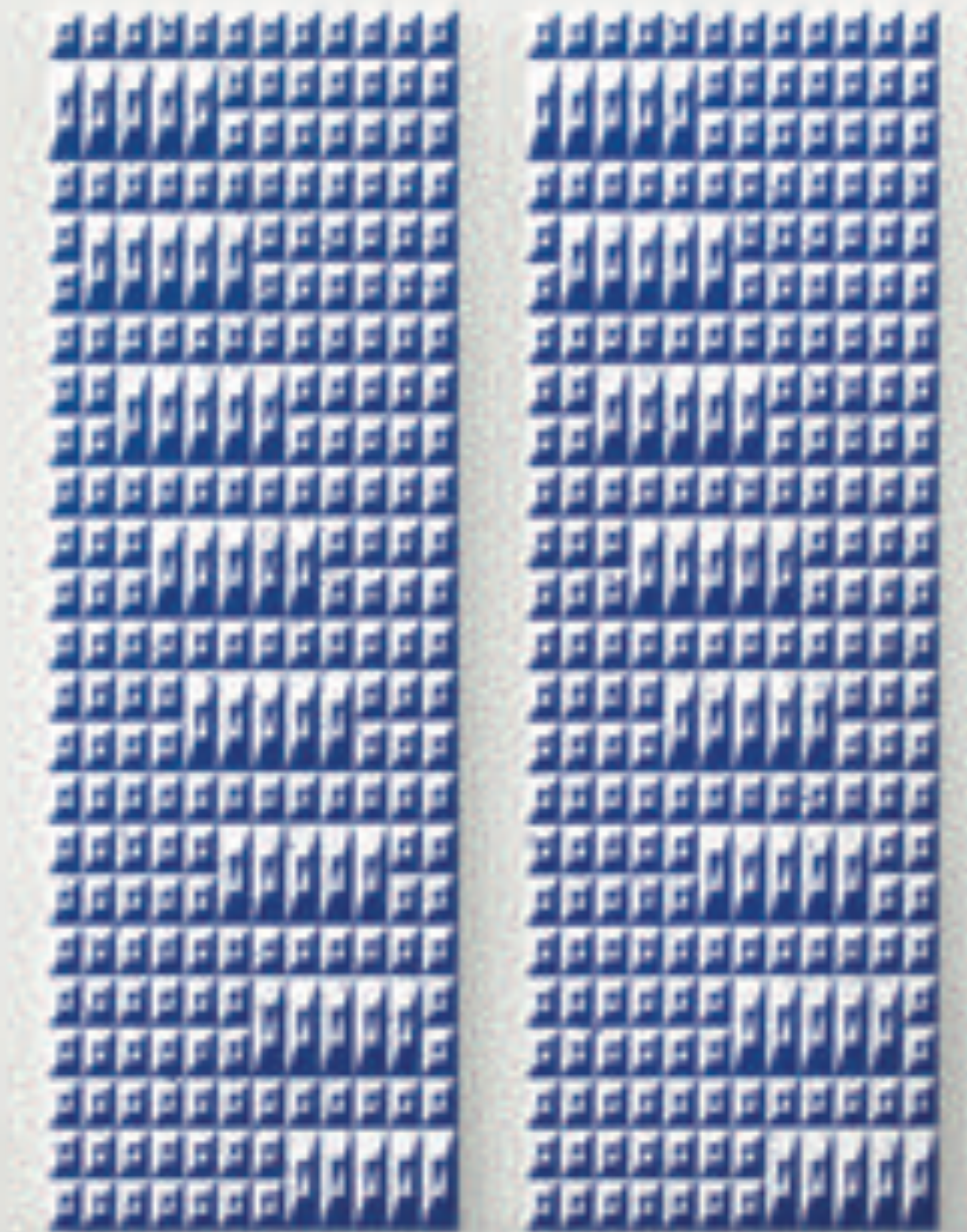
DONTPOSTME (DPM): Can you tell DONTPOSTME a little about yourself and your creative background?

Matt Mignanelli (MM): I'm a painter based in New York City. When I'm not painting I'm cooking. I love coffee & bourbon.

I was born and raised in Rhode Island. Providence has been a strong foundation for the arts because of RISD being based there. Growing up around the school and the RISD Museum impacted the city and had a strong influence on me.

DPM: According to your CV, you got your bachelor degree at Rhode Island School of Design, 2005. Then you were educated at Vermont Studio Center, 2011. Can you tell a little more about it? How did you find your own personal style? Did it develop in Rhode Island or later?

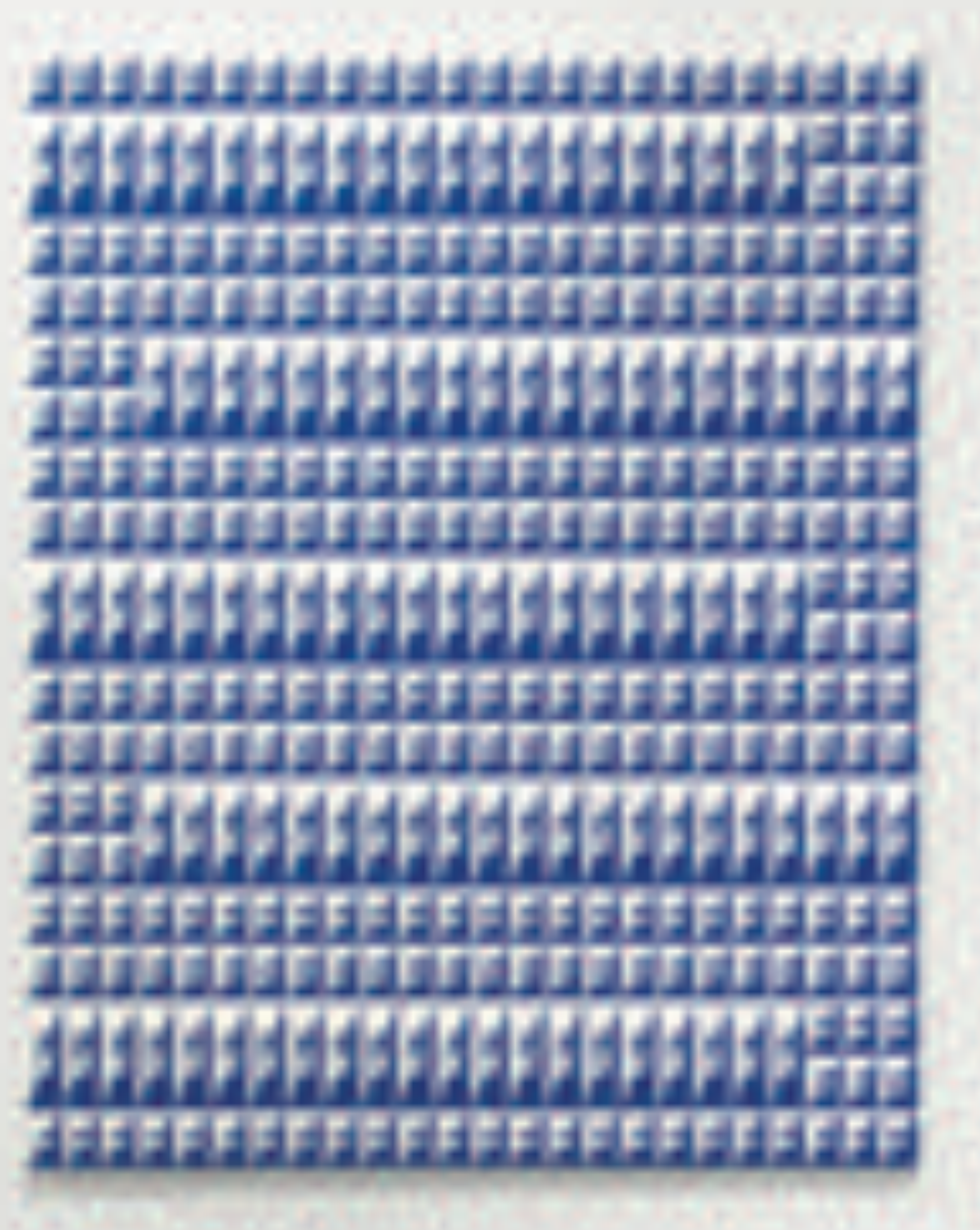
MM: In school at RISD, I worked on the foundation from which these current works were built. I was painting in a flat graphic style that was very much my own at that time, but my personal style has just evolved. At the Vermont Studio Center I was an artist in residence for a month in January. The isolation and cold temperatures during the Vermont winter allowed me time to really focus and make some large strides where the work matured.



Union Square (4 Train), 2016

Enamel and acrylic on canvas

60 x 48 in (152.4 x 122 cm)



NYPD Blue & Kind of Blue, 2016

Installation view with Brian Rochefort at Richard Heller Gallery, Los Angeles
Courtesy of the artist and gallery

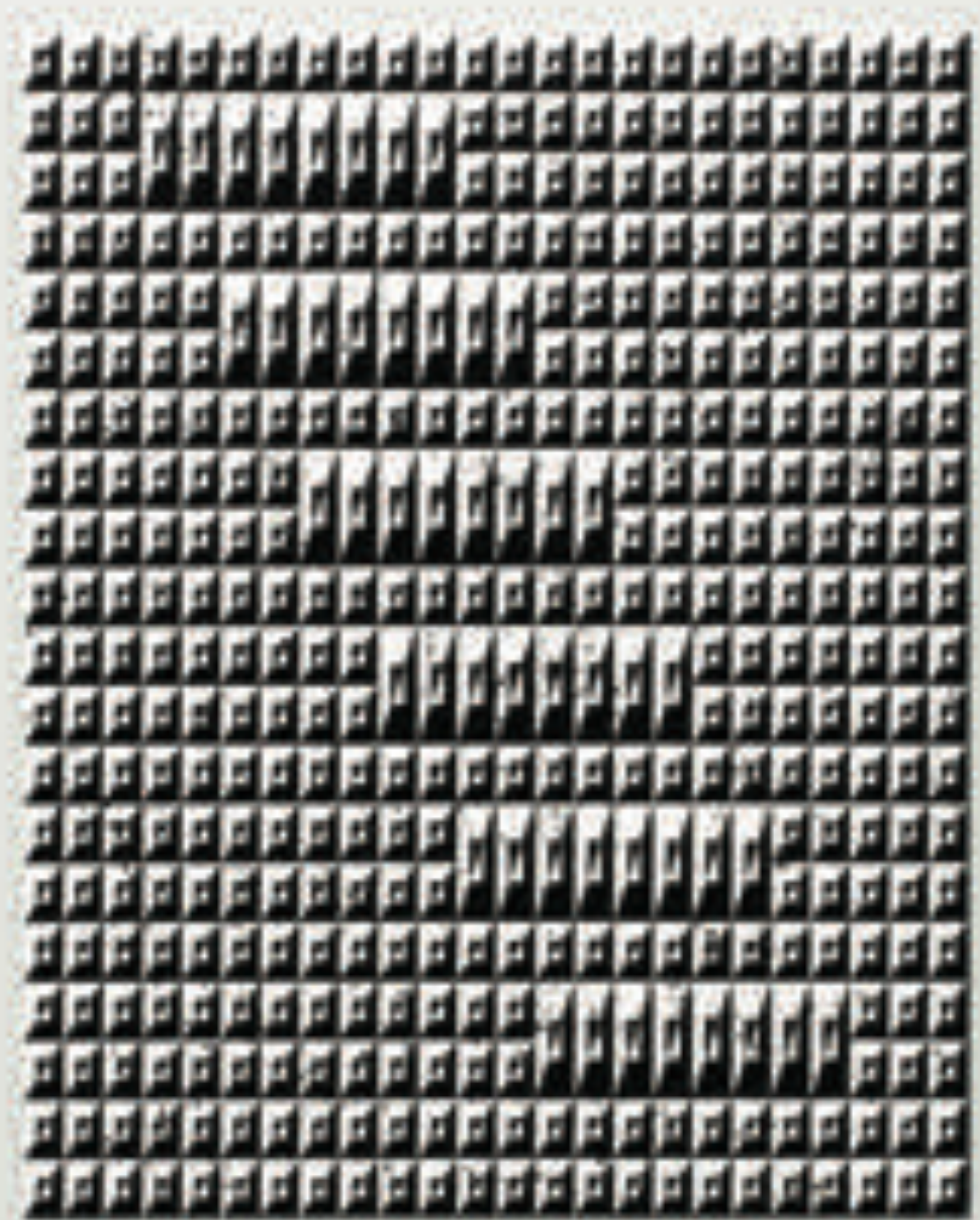






Midnight & Summer Moon, 2016

Installation view with Brian Rochefort at Richard Heller Gallery, Los Angeles
Courtesy of the artist and gallery



Untitled (Disruption V), 2016

Gloss enamel and acrylic on canvas

60 x 48 in (152 x 122 cm)

DPM: I have looked through many websites to find some information about you: interviews, stories about studio visiting, etc. And I found that your paintings of 2010, for example, are more colorful and have some elements of cartoons or illustrations. Now you primarily paint in black & white, grey, white, sometimes, blue pattern in hard-edge style. Can you name the reasons for this change and share the main idea of your recent works with our readers?

MM: Slowly I began to strip down the imagery after school, and focus more on making abstract works. I was working with many more colors and representationally at first, then I transitioned to just shape and color. I was creating these abstract landscapes, imagined environments. Those works led me to where I am now, as I concentrated on reducing the imagery even further and focus on architectural details I was using in those.

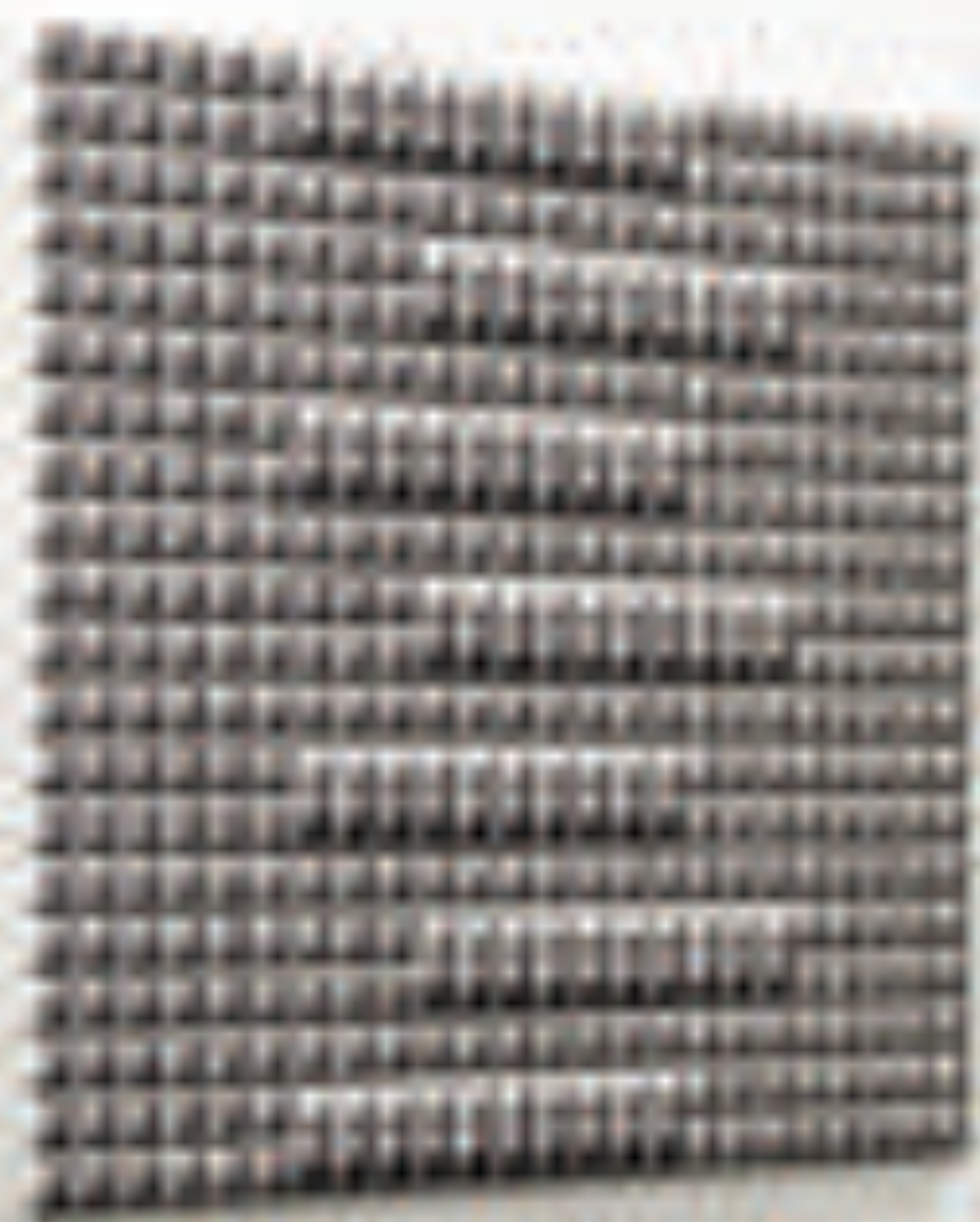
I began slowly reducing the works and just creating monochrome works in blue and red. There were challenges in making those works that I really embraced, and decided to remove color all together and just work in grayscale. From there I moved to the all black works. There was a purity and honesty in making such minimal works, and there is no color serving as a distraction or crutch to hide behind. The painting had to be good to succeed, and I loved that challenge.

The black on black, and white/grey works, as well as my current body of work are all based on architectural elements and harsh light creating shadow. They're inspired by the industrial landscape, and utilitarian surfaces such as roll down gates, diamond plate steel, bricks, and corrugated metal walls. I'm working on creating these immersive environments that give a sense of movement within the canvas, a deeper level of engagement with the viewer.

DPM: You have a great list of exhibitions having been held in the USA and abroad: New York, Chicago, Los Angeles, Lausanne, Torino, Mexico City, Copenhagen, Istanbul, etc. Where did your very first exhibition take place?

What were your feelings and expectations towards it?

MM: My first exhibition was at an artist-run space in Glasgow. It provided me a great jumping off point and an opportunity to put together a cohesive body of work and exhibition.





Untitled (Disruption III & II), 2016

Installation view with Brian Rochefort at Richard Heller Gallery, Los Angeles
Courtesy of the artist and gallery





Two On Two
Installation view at The Hole, New York, 2016
Courtesy of the artist and gallery

MM: It's a great feeling to have the opportunity to exhibit works around the world and travel. Every time I receive an opportunity to exhibit works I take it extremely seriously and take into consideration the space in which the works will be exhibited and how the works will speak with each other within the exhibition. Cohesiveness and a certain uniformity with dimensions has been something I really have been focusing on.

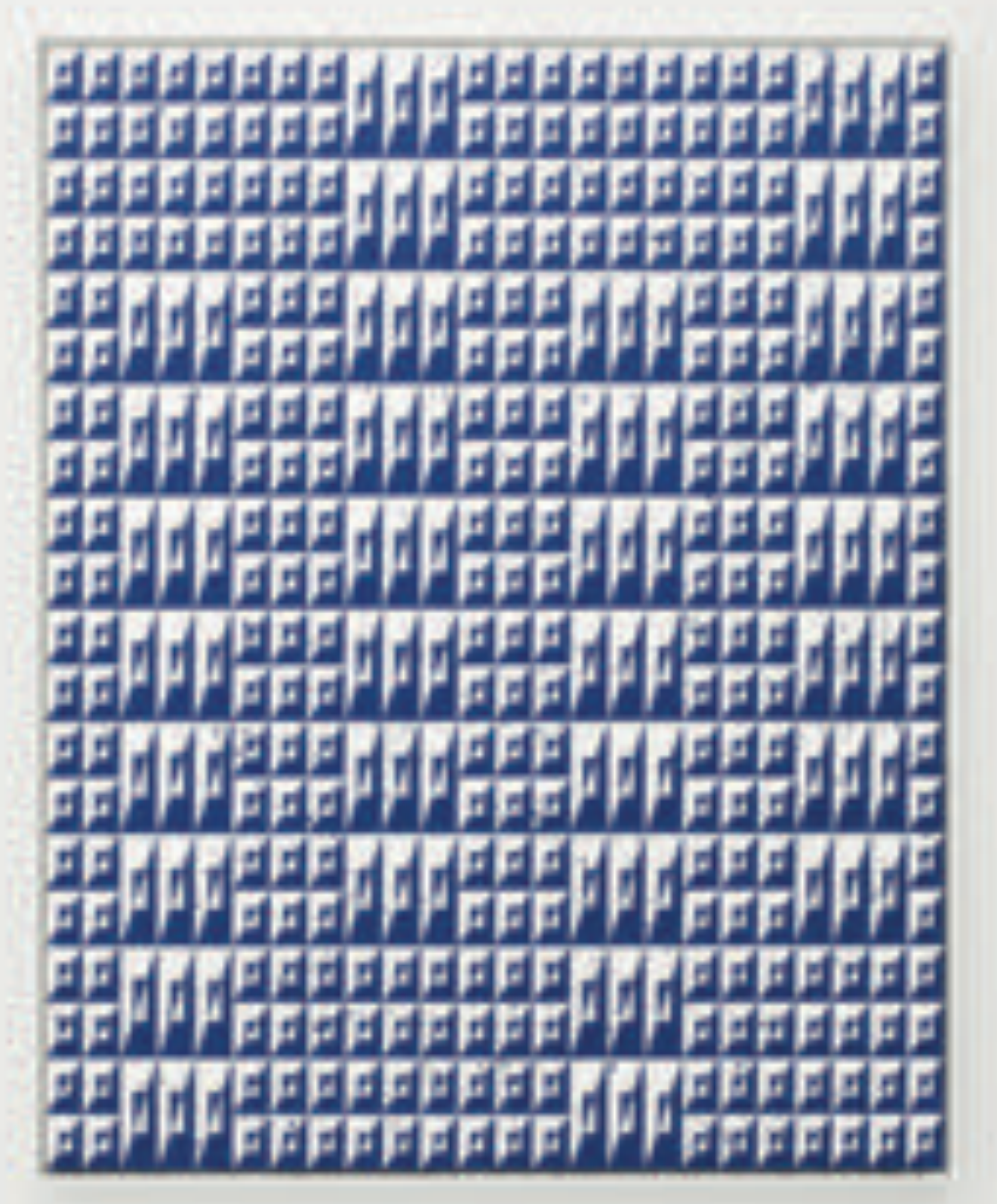
DPM: Your recent shows are very expressive. Large-scale works, pure lines and colors. Especially I love your two-person exhibitions – with Johnny Abrahams and with Russell Tyler earlier. Paintings by these artists show your works in the new light – any viewer could see your perfect patterns, blocks of color, constancy in one idea. Please, describe your experience with these artists.

MM: I always love how exhibiting alongside another artist can place the work in new context and create new ideas about the works. Exhibiting alongside Johnny and Russell both made for exciting exhibitions. When exhibiting with Johnny, he creates with such a level of precision that it makes my works feel loose. Russell's works are so painterly and gestural but have areas of precision and tight edges that bring our works together, especially with the drips and splashes that have emerged in my newer works as I've loosened up and moved quicker through the works, allowing the viscosity of the paint to have a life of its own.

DPM: As I've noticed at your photographs you work in a great studio in New York and produce many paintings for upcoming exhibitions at one time. In one interview you said you had spent around 150+ hours for a large scale work. It's a very hard work! Could you please tell about the process of work in studio? Do you make any sketches or use non-trivial tools?

MM: The black works were extremely laborious, because when putting down high-gloss enamel on a matte surface the paint is absorbed, so it required many coats. While the new works still require quite a bit of time, I have loosened up and am moving a bit quicker. I've found a new vitality and energy in working this way, allowing my hand to come through more. All of the works are measured out and a pencil line is drawn, but all the works are painted entirely freehand.

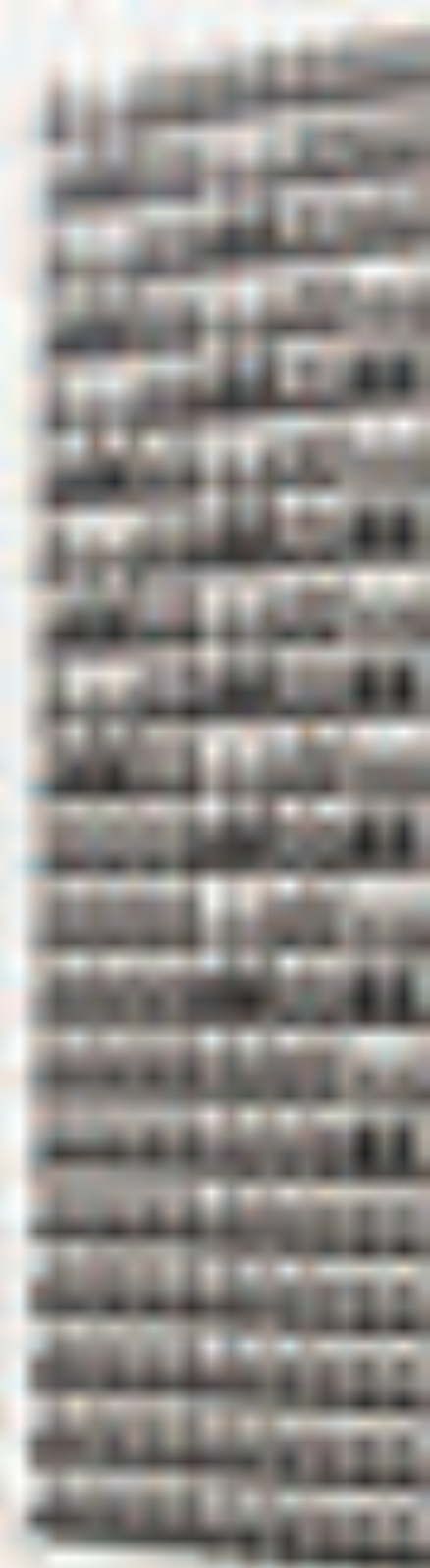
I do make a lot of drawings outside of the studio, and work through ideas. I try to always spend my time in the studio making paintings.

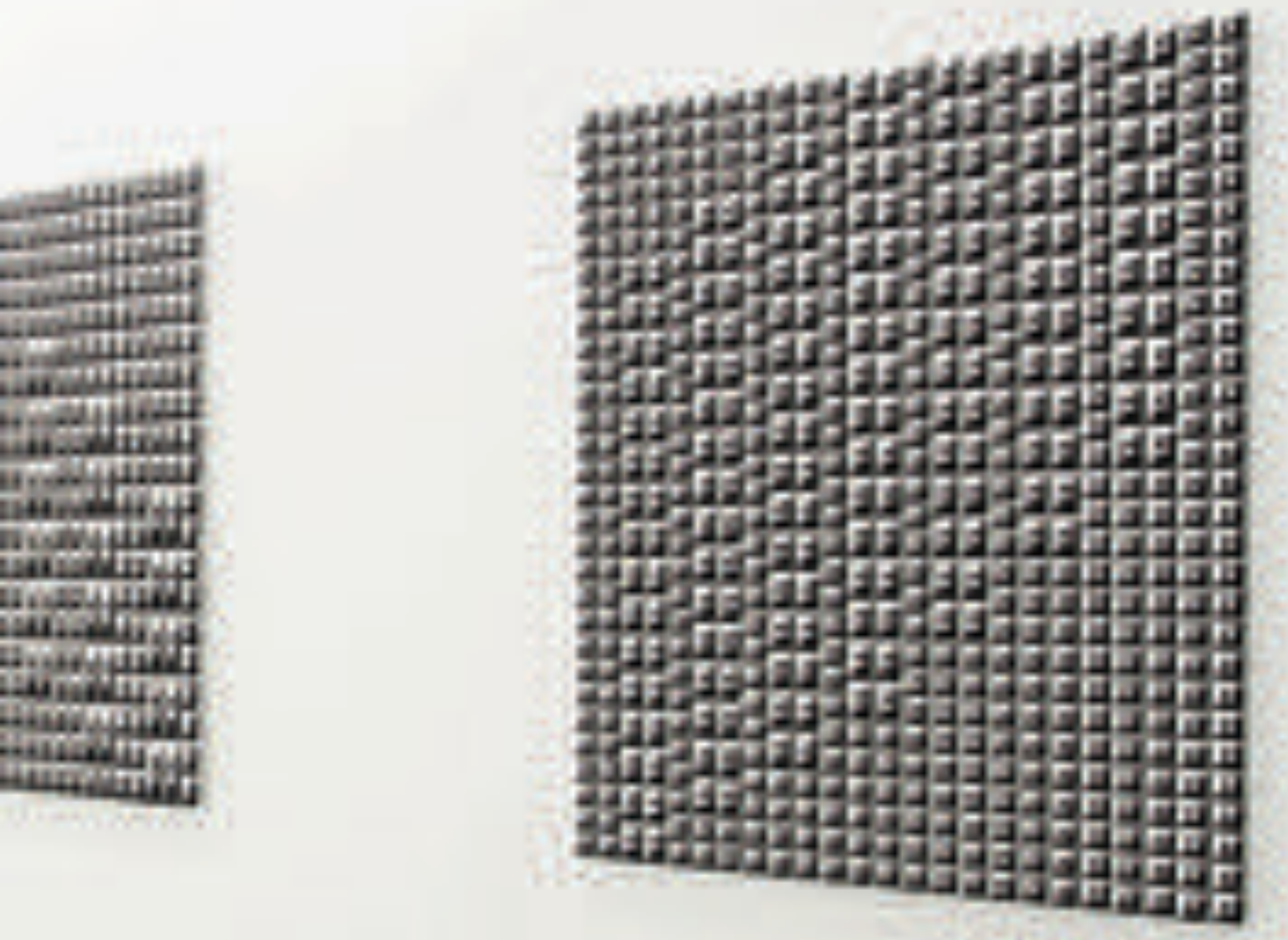


Union Square (4 Train), 2016

Enamel and acrylic on canvas

60 x 48 in (152.4 x 122 cm)





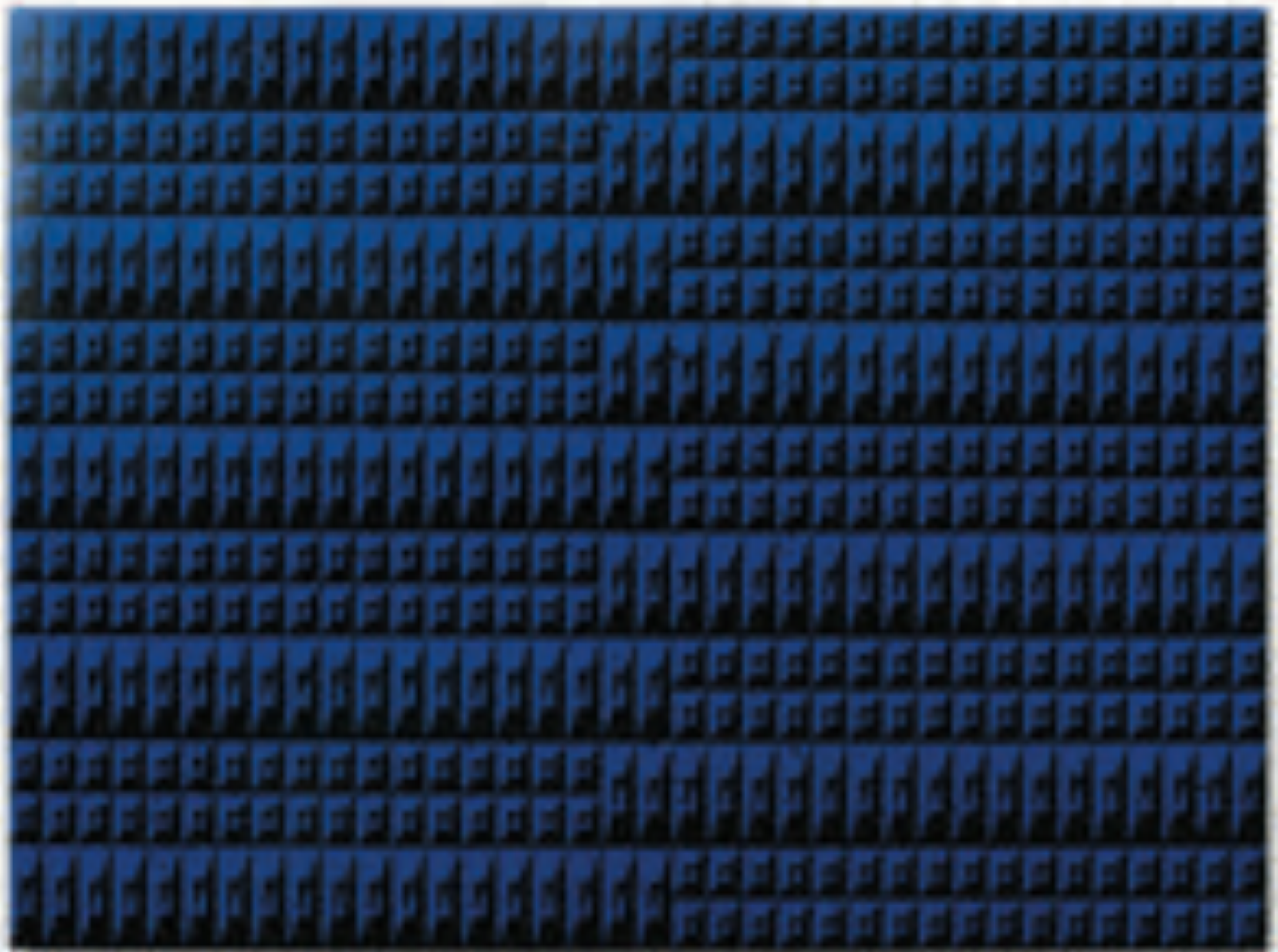
Two On Two
Installation view at The Hole, New York, 2016
Courtesy of the artist and gallery





Two On Two
Installation view at The Hole, New York, 2016
Courtesy of the artist and gallery

i n t e r v i e w



August Dawn (MV), 2016

Gloss enamel on canvas

54 x 72 in (137.1 x 182.8 cm)

DPM: Once you said that New York has been a constant source of inspiration for you. You have also mentioned that you use industrial and architectural fragments. What else inspires you? Perhaps, it's a legacy of hard edge painters, or minimalism, or any person?

MM: The city is and has been a constant source of inspiration for me. Not only the physical aspects of the city but also the vibrancy and energy that runs through it. That work ethic and constant buzz keeps me working my hardest.

Of course no painter can paint without history. I love and am greatly inspired by Frank Stella, Ellsworth Kelly, and Barnett Newman to name just a few.

DPM: This issue of magazine is about the relationship between artist and curator. By now this relationship has become very controversial. What is your opinion upon this subject? Can a curator help an artist to express his vision exactly or not?

I feel that a great curator can really help works be engaged and seen in new contexts that aren't as obvious when seen alone. I think that this can really help emphasize the artist's' vision to an audience. No works exist in a bubble, so the power of a curator who understands and connects with the painting can be paramount.

DPM: What are you currently working towards?

MM: I'm currently working on a new series of paintings, that are in line with what I've been working on, but different. I have an upcoming project in Lugano, CH and am currently showing works in Zurich and New York through September.

i n t e r v i e w



Fait Accompli, 2015

Gloss and matte enamel on canvas
Each 72 x 12 in (183 x 30 cm)



Grattan Street, 2015
Installation view at LUCE Gallery, Torino





Grattan Street, 2015
Installation view at LUCE Gallery, Torino







Midnight & Summer Moon, 2016 (detail)
Courtesy of the artist and gallery

Date: 2 August, 2016

Cheryl Donegan

on the right page:

Tracksuit Banner_(green/blues/magenta), 2015
digital print cotton fabric, 114.3 x 548.64 cm,

DONTPOSTME (DPM): Cheryl, please, tell us a little about yourself and your creative background.

Cheryl Donegan (CD): I was born in 1962. I am the oldest of 5 kids. I was raised in Massachusetts, in a small suburban town. I went to an art school, Rhode Island School of Design. In 1985 I moved to NYC with Kenneth Goldsmith, whom I met at RISD. We've lived here ever since and are married with two sons – Finn, aged 17 and Cassius, aged 10. I'm not really from a "creative background", we were mostly exposed to American pop culture, Catholicism and Kennedy – white middle class stuff of the last century. Growing up, if I caught a whiff of anything remotely influenced by the counter culture of the 60's, (though mostly in its degraded or kitsch form by the time it made it to me) I was drawn to it like to an open window in a stuffy room.





Banner [Red Gingham], 2015
cotton cloth with digital print, 157,48 in (400cm)
Installation view at Levy Delval Galerie, Brussels
Courtesy of the artist

DPM: To be honest, I first saw your paintings on a tumblr about two or three years ago – colorfully painted canvases – and I loved all of them! Then I've found some information about your video art and performances – Head and Kiss My Royal Irish Ass (K.M.R.I.A.), and it surprised me, because these videos are very actual now. Your irony and references to the new media and art history are so fresh! Please, tell us about your first experiments with video?

CD: In school I studied in the painting department. It was all about studio art: working with materials, making objects, having long critiques, all of which I loved! I felt I was finally in the right place for me. I came to video as a response to a failed sculpture I made awhile after I had finished with school. I was drying bread to use for sculpture and, overnight, rats invaded my Lower East Side studio and devoured it! Frustration with the lack of permanence led me to sketch out an idea using time itself – a performance video.

I started out using a borrowed video camera, recording directly onto VHS. I had no experience with video, having neither worked with it nor studied it in undergrad or grad school. I had no idea how to edit, so I planned all my early video works as “performance behind the curtain”, as my old friend curator Bill Arning termed it – a way of establishing “in” and “out” points according to the nature of the performance being taped.

I was frustrated too with painting, feeling the burden of the questions posed by all the critical and feminist theory I was exposed to in grad school at Hunter College, here in NYC. I was searching for alternative methods and materials, hence the bread! When I look back at all those videos now, there is an element in most of them that makes me think that I was researching a “how can I paint” journal! I was dealing in splashes, stains, mark making gestures in nearly all of them!

DPM: In modern world, especially, in the USA, there are many disputes about the new wave of feminism, equal rights for everyone and other problems in social and politics ideology and system. What do you think about it and do you include such ideology in your art?

I am old enough to have experienced the culture wars in art and identity the last time around in the 90's. A lot of that work is just now being seriously examined – some of it became immediately iconic, some artists passed through it and that was a chapter in their oeuvre.





Softest Punk, 2015
Installation view at Levy Delval Galerie, Brussels
Courtesy of the artist

CD: Coming out of grad school in the early 90's and entering that atmosphere in the art world, I guess that my position was one of provocative jester, or gesturer! "Head" and "KMRIA (Kiss My Royal Irish Ass)" both display a quizzical attitude about identity – What is artificial? What is authentic? How do we identify a mark? What does it represent? How do we go about identifying?

It was the pleasure in shapeshifting, for play, that intrigued me.

DPM: In your videos you use many fashion tools for representation – colorful paints, bottles, plastic bags, etc. Now you operate in abstract painting and for these paintings you use elements from fashion – painted cell on canvas, am I right? Could you please share the main idea of your recent paintings with our readers and describe your transition from video art to painting?

CD: In one recent series, the Resist Paintings, I am thinking about digital technology and spaces, but using simple materials and techniques derived from traditional and children's crafts. Instead of repetitive, decorative motifs of traditional batik, I make marks that are notational, unfinished and suggestive, like a map or plan sketched out on a napkin during conversation. Or something illegible, incomplete, yet purposeful, like your signature on a tablet, with the same embeddedness in the surface.

We spend so much of our time now touching, stoking, poking, caressing screens with our hands. I wanted to make a mark in the surface, not just on it, but not incised or layered which I had done with the Crack Paintings series (2007-2012). I became really interested in the ways I could make a flat yet deep surface- or rather, show that a thin surface had actual depth. And it's capable, of course, of illusionistic depth. So not the depths, but shallows. Not the flat but the thin, compressed, like the Iphone. It's where we often find ourselves – between the body and the screen.

So I want to extend my work in both directions to use old, DIY techniques by hand AND use digital printing with scanned or found imagery. Making a collage, scanning it, getting it printed on materials like fabric or objects or even having clothing made from it, is all available through the web now. It extends the studio (but without paying a lot of money to fabricators or assistants.) You have the chance to customize materials and use them to make art or they can be the art themselves. I call this "refashioning the ready-made".



Softest Punk, 2015
Installation view at Levy Delval Galerie, Brussels
Courtesy of the artist





Softest Punk, 2015
Installation view at Levy Delval Galerie, Brussels
Courtesy of the artist



Banner [Blue Gingham], 2015
cotton cloth with digital print,
114 in (290cm)

CD: I think this type of exchange, the fluid relationship between the tactile world and the virtual which I try for in the recent work, started out a long time ago when I was making videos that incorporated gestures to do with imprints and painting. But that was all played out virtually on a video screen. The TV screen was the rival of the canvas. The game of substitution started there, and a lot of other surfaces have been introduced along the way.

DPM: Now many artists operate in graphic realism (e.g., Sanya Kantarovsky) and at the same time many artists would like to rethink the approaches of abstract painting – they mix painting and net art (Jaquiline Humphries, Brent Wadden) begin to weave geometric canvases. What do you think about these movement? Do you believe that painting can exist beyond the boundaries of canvas?

CD: Many artists have been attracted to the material nature of painting; there are multiple histories one could map out to show this legacy, particularly outside the US. For example, the artists around the Supports/Surfaces group in France with their critical understanding of the decorative and appreciation for basic materials. Artists as various in their style as Faith Ringold and Ani Albers, Daniel Buren and Sigmar Polke, are related to this legacy which interrogates and incorporates the decorative in middle class life, using craft techniques, media, found materials. Blinky Palermo and Isa Genzken, too, who isn't typically thought of as a painter. Richard Tuttle, too. And Kusama. The Kusama retrospective at the Whitney a few years back knocked me out: all her amazing "net" paintings from the 60's were there as well as a men's overcoat, spray painted silver with plastic roses attached to it! It was like Comme Des Garcons was born there, somehow! Seeing Raoul de Keyer's show "Come On, Play it Again" in 2001 at David Zwirner, when the gallery was still in Soho, saved my life, in terms of how I felt about painting. It was what I had been waiting for: intimate, blunt, small scaled abstraction that seemed "low-skilled" but had a rawness that was sweet and awkward. I find his work so bracing- it is very challenging in its rigor and humility.

And color too! Color is very key for me... I'm not a big believer in "origins" but a lot of this passes through the gates of Matisse, at least for me!

The focus on cloth, as a integral component of traditional painting AND everyday banalities like curtains and rags, its proximity to skin, in the form of clothing AND its metaphorical proximity to skin in its ability to stretch flex and cover, its role as "second skin", make fabric an endlessly inventive material to focus on.



Softest Punk, 2015
Installation view at Levy Delval Galerie, Brussels
Courtesy of the artist



CD: Fabric also has a public nature, identities are made of it and expressed by it, in ways both public and private.

It's been written that fashion is the "seat of contagion for image as object", so it doesn't surprise me that contemporary artists like Sterling Ruby, Eric Mack, Joe Fyfe have found inspiration in everything from bleached jean cut offs and vintage t shirts to Christian Dior in their paintings.

DPM: Tell us about your fashion projects. What is the fashion for you personally? And what do you think about the latest tendencies in fashion – returning to the legacy of 90s, combining street style a-la Raf Simons with "haute couture" clothes?

CD: I like to get lost in the weaving metaphor, the way it lends itself to descriptions of networks: folding as a temporary arrangement, for example. Folding is a process that turns surface into space... its temporary and provisional, can be improvisatory. I've heard that architects crumple and fold paper now to imagine buildings.

I like to derationalize the grid by creating the unstable illusion of folds and gaps. I like to play with competing sensations of surface and depths, by using different types fabrics for instance, or dyeing fabric, as I mentioned, in addition to marks and color. The grid is associated with modernism, but it has been very apt to describe our hyper-modern world too, as in the gridded network of communication technology that cover everything, like a skin; a flexible, folded skin that we are part of. We imagine this network as a Surface - it's through the surface that we imagine this concept; the surface is the contrast between the virtual and the physical. Painters, dealing as they do with surface, are well poised to address these concepts in our digital epoch, whether they actually employ digital means as part of their process, or not. I do and don't, depending.

My interest in incorporating fashion is an extension of playing with cloth and its many metaphors, as I've hinted at here.

I actually do not design garments- I am creating images, patterns and motifs that will be enhanced by being worn on clothing.

But a lot of my inspiration comes from fashion and what people are wearing on the streets of NYC-the colors, the textures, the mix!



Top: **Untitled [Layers# 3], 2015**
cotton cloth and digitally printed cloth on MDF,
30 x 23 in (58,5 x 76,4 cm)



Bottom: **Untitled [Layers# 4], 2015**
cotton cloth and digitally printed cloth on MDF,
30 x 23 in (58,5 x 76,4 cm)



Untitled [Layers# 8], 2015
cotton cloth and digitally printed cloth on MDF,
30 x 23 in (58,5 x 76,4 cm)



Untitled [Layers #1], 2015
cotton cloth and digitally printed cloth on MDF,
30 x 23 in (58,5 x 76,4 cm)



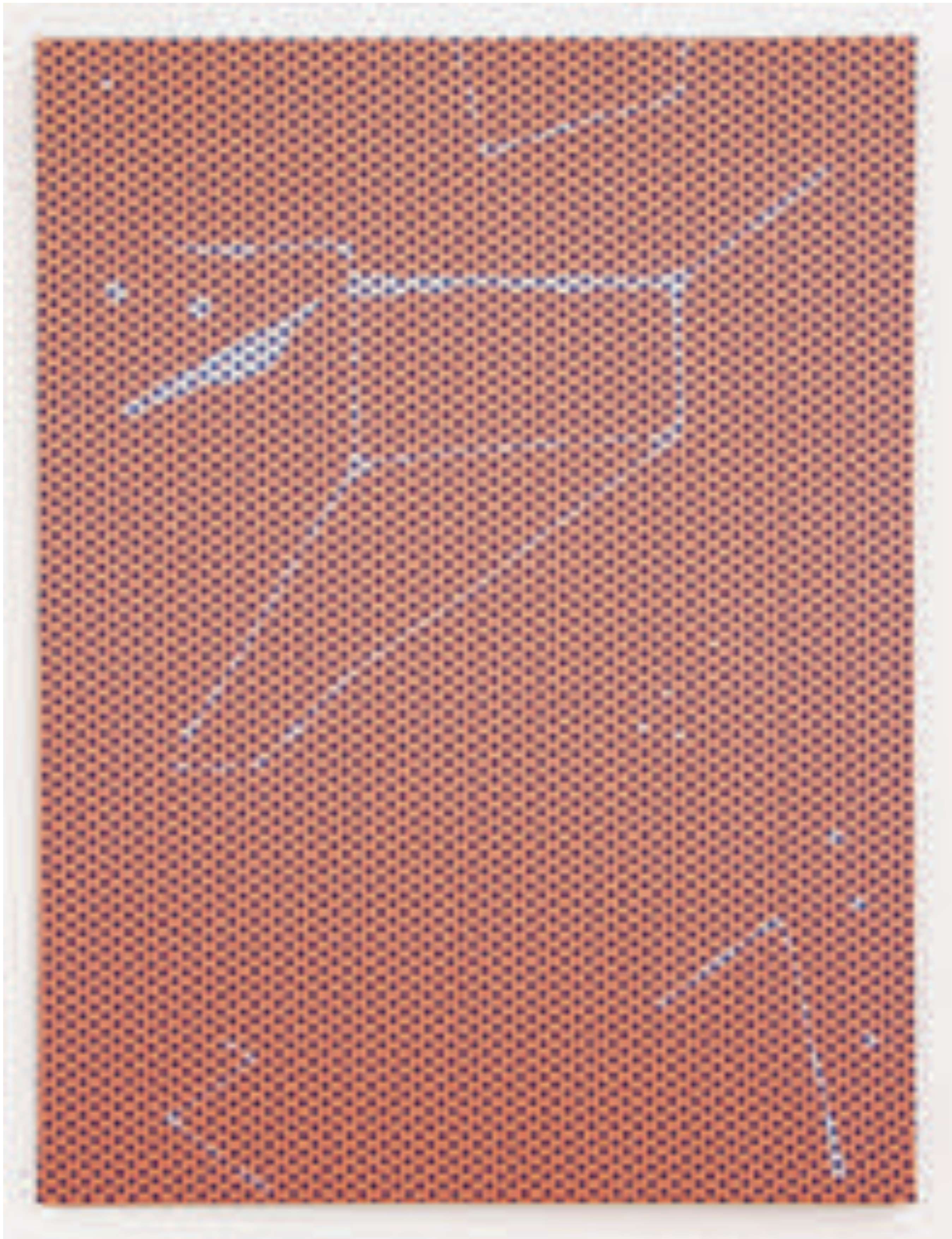
CHERYL DONEGAN: SCENES + COMMERCIALS, 2016
Installation view at The New Museum, New York
Photo: Maris Hutchinson/EPW Studio







CHERYL DONEGAN: SCENES + COMMERCIALS, 2016
Installation view at The New Museum, New York
Photo: Maris Hutchinson/EPW Studio



Untitled (peach dots), 2014

Dyed cotton fabric

36 x 48 in

CD: I've always been one of those girls who was passionate about clothes, not trends and shopping, but creating looks, thrifting, altering things, the creativity of clothing. When I was a young teen, I would sew what I couldn't afford to buy or even find where I lived! In art school, I let myself go crazy with punk and vintage clothing. Now I am the queen of eBay- nothing gets me more excited than to find a pair of Dries Van Noten pants for 35\$!!! I find so many cool things that I fantasize about opening a store- actually one component of the New Museum show WAS a Concept Store featuring a rack of clothing I bought on eBay!

I've always cared and thought very hard about what I was going to wear in a video, for example. But I really didn't allow fashion to fully enter my work until 2011, when I started my "Your Plastic Bag" tumblr. It became sort of a sketch book /image archive/inspiration board for me. My favorite game is to look at the runway fashion images and then try to figure out what inspired it- some older designer, now forgotten, or some perverse old trend, then try to find those things on eBay. I've been down many interesting rabbit holes this way! I post my finds to Your Plastic Bag! The coolest ones, I buy!

There is an optimism here that is sometimes missing in art. No one ever says - "There are no new ideas for pants", like they'll claim painting is dead!

DPM: In your CV I found that you have been exhibited since 1988 (at Whitney Biennial, MoMA, Venice Biennale, the Biennale d'Art Contemporain de Lyon, the Biennale de l'Image en Mouvement in Geneva) – awesome list! And now you work on new projects for exhibitions in the USA and Zurich as I know. Could you describe your first show and tell a little about your upcoming exhibitions?

CD: My first one person gallery show in NYC was in 1993 at Elizabeth Koury gallery in Soho. I was one of the last shows she had before she closed her doors...too bad I didn't have a crystal ball then, as it has happened a few more times since (being with galleries that have shuttered...it's HARD out there!)

The show consisted of 5 of the early performance videos, including KMRIA, all on different TV monitors, all on different types tables or plinths, arranged in a circle. On the walls was a series of small paintings called "Handjobs". They were prints of my palm, with added touches to make the prints into figures, from a turkey to an elephant to the face of Karl Marx! They were very simple and child-like but deceptive in that I was totally serious about the fugitive nature of representation.





Untitled (peach dots), 2014 (detail)

Dyed cotton fabric

36 x 48 in

CD: After the show, one was bought by the painter Tal R when he was still a student, for a small amount. I hope he still has it!

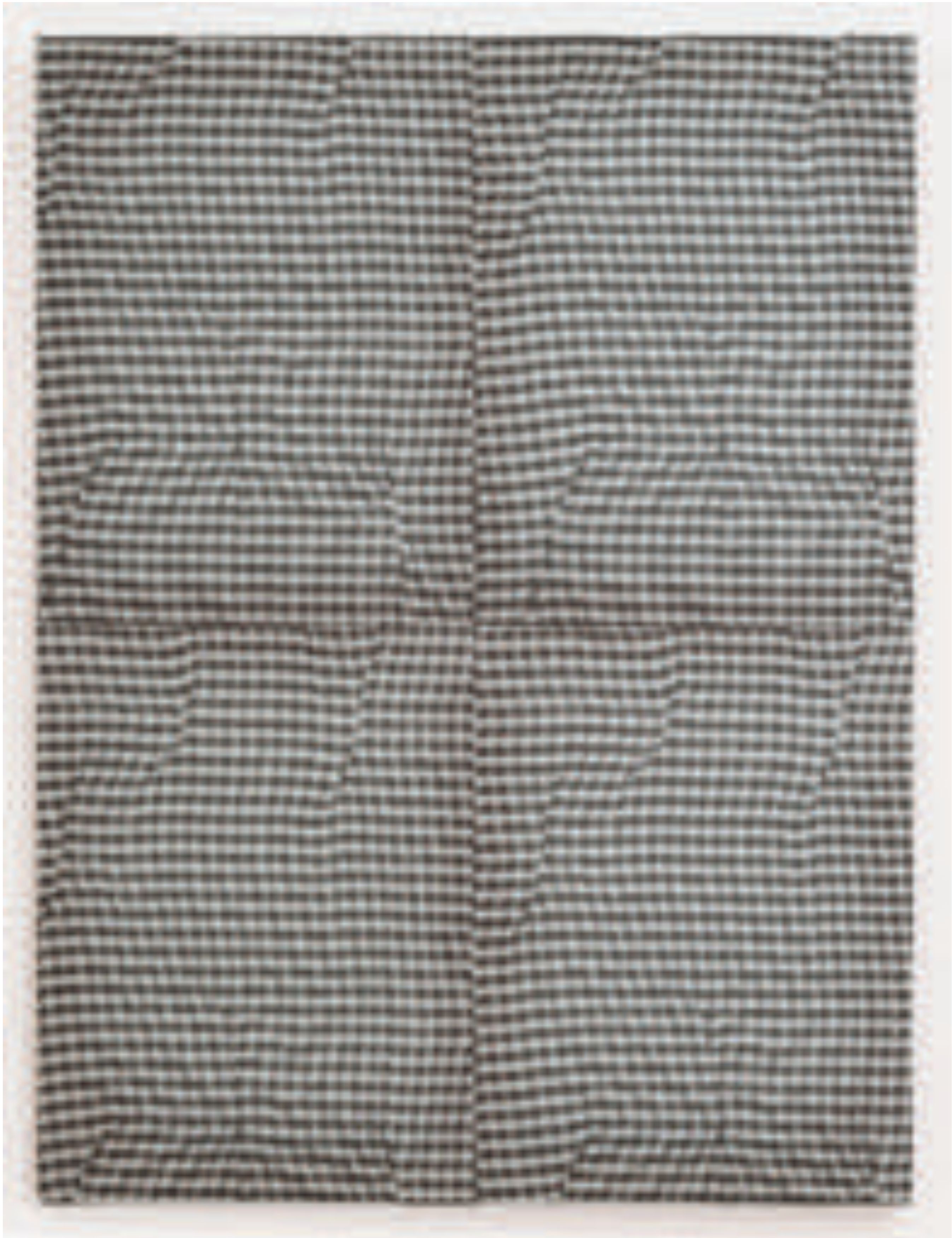
Three examples of the "HandJobs" were in the survey show at the New Museum, which will travel to Kunsthalle Zurich in November 2017 in an expanded version! I am thrilled about this, because, as I mentioned, so much of the artistic legacy I define myself by is celebrated in Europe.

DPM: This issue of our magazine is about the relationship between artist and curator. Could you name the main problems for artist in these relations? You have worked in cooperation with many curators and have seen many great exhibition in NY and in different parts of world. Could you share the list of the best exhibitions?

CD: I think for me, the most intense artist/curator experience I've had so far was at the New Museum with Johanna Burton and her team, which included Sara O'Keefe and Alicia Ritson. They were incredible! There was a lot of sympathy between us- they came up with so many of the ideas crucial to the exhibition. I really enjoyed experiencing their creativity, how they solved problems together..it was inspiring to me and I learned a lot. I think that is the best you could wish for!

I've also had wonderful experiences with artists as curators- particularly with someone like American artist Sam Gordon. It was Sam who really got what I was doing with cloth and fashion. He showed my work right next to traditional Japanese Boro cloth, for example, and gave me the chance to do my first fashion presentation and to work with fashion illustrator Richard Haines! As an artist, Sam's eye is great and he makes connections no one else thinks of!

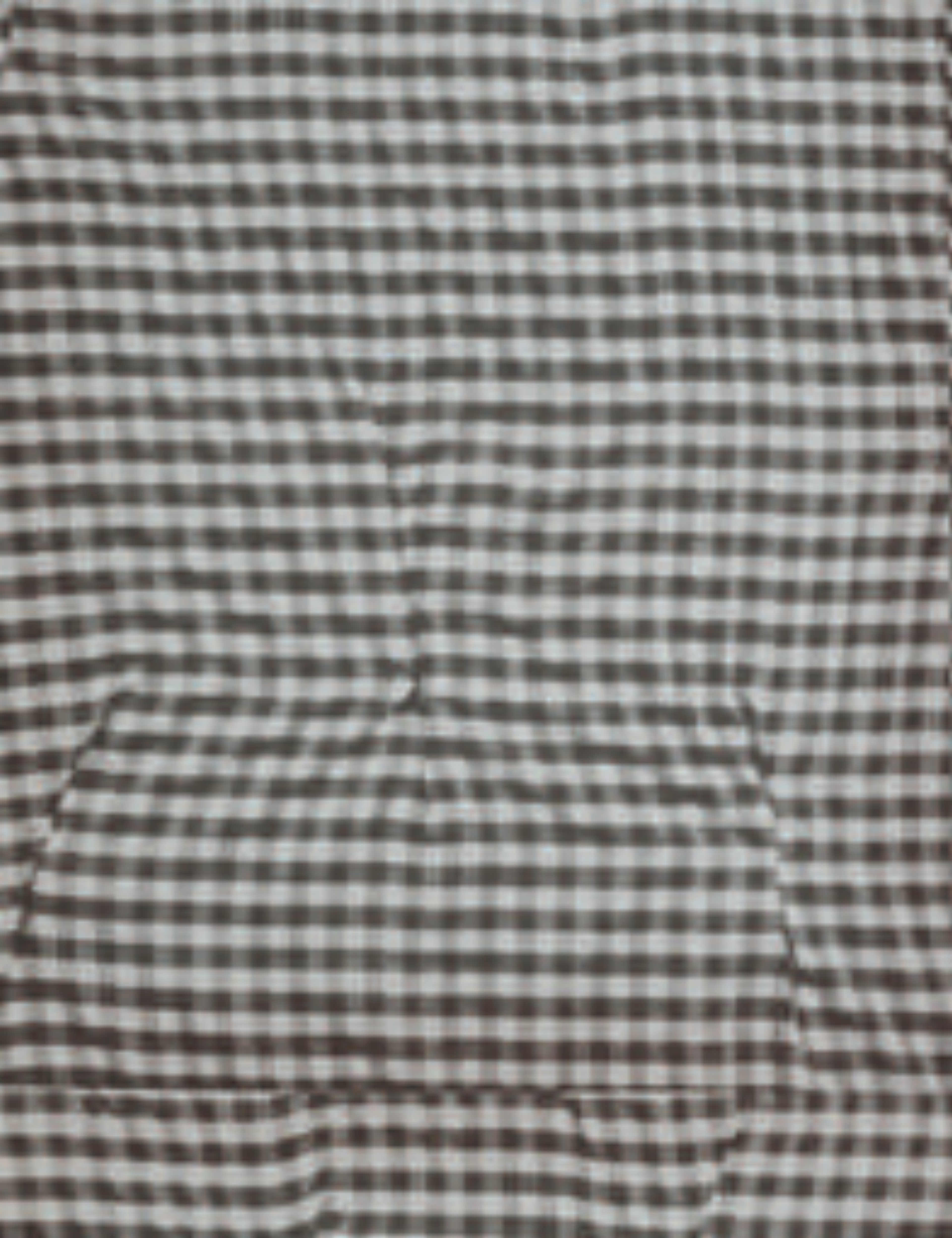
I also have had great opportunities in regional museums and galleries, outside of the NYC bubble. There are truly talented folks in the States who are too sane to put up with the ridiculousness of NYC. Places like White Flag Projects in St. Louis, Missouri or great college galleries like Beeler Gallery at Columbus College of Art and Design in Ohio or Tang Museum at Skidmore College, in upstate New York. Curators like Michael Goodson (at Beeler) and Ian Berry (at Tang) do amazing projects. Galleries like that can work with artists as curators, too, and do very experimental shows like the one curated by Jessica Stockholder with Ian Berry at the Tang Museum, "The Jewel Thief", which I was in a few years ago. Jessica's support, like Sam's, has been enormously important to me!

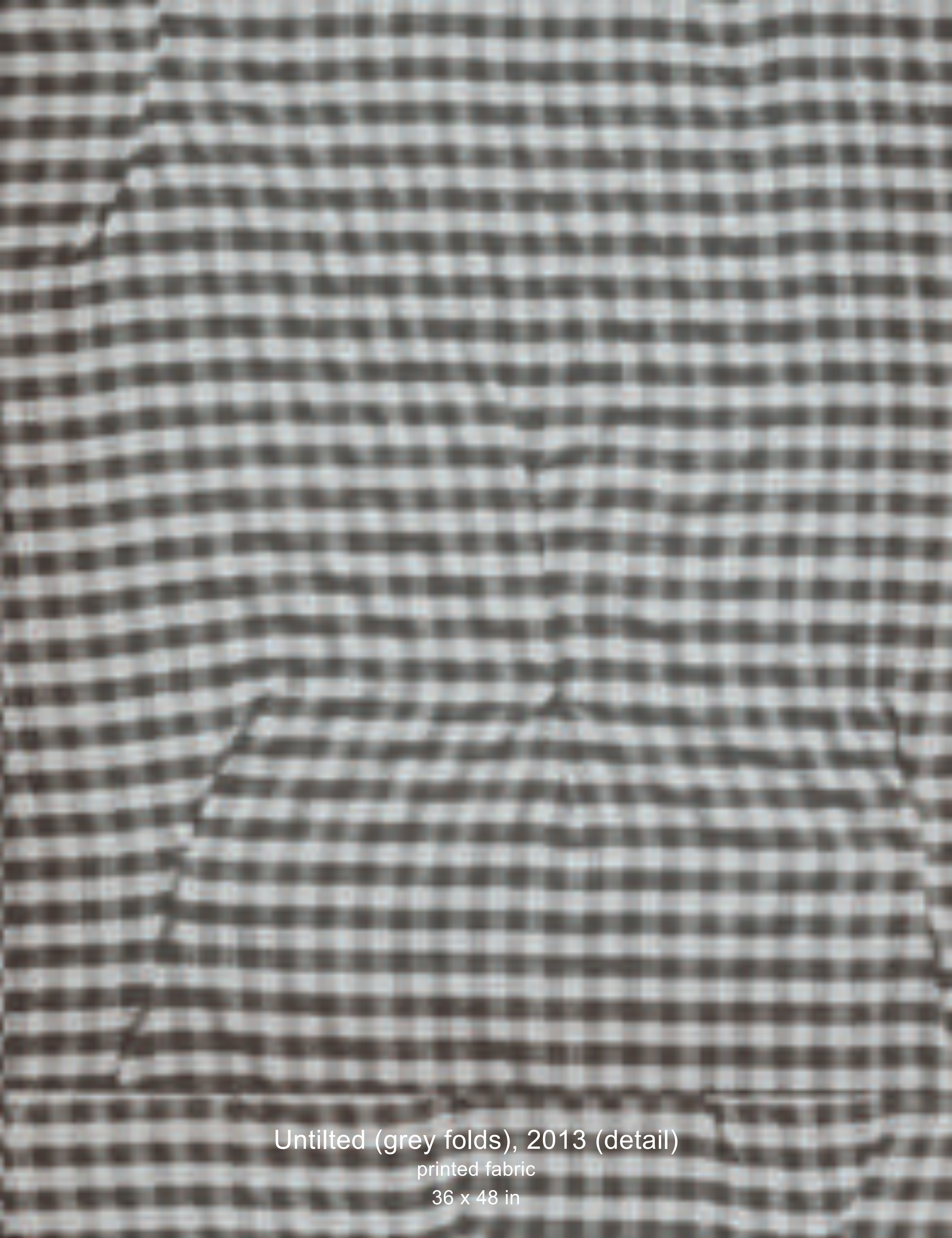


Untilted (grey folds), 2013

printed fabric

36 x 48 in





Untilted (grey folds), 2013 (detail)

printed fabric

36 x 48 in

i n t e r v i e w



Untitled (soft drab mapping), 2014

dyed cotton

36 x 48 in (91.44 x 121.92 cm)

CD: They “got” what I was into when others were not following it. These curators work very hard on educating and exposing audiences to innovative art! Bill Arning, as the director of Contemporary Art Museum in Houston has really made his mark in this way! It is so valuable to have longtime supporters who keep up with every phase of development over the years. I really value people like him, who have a eye on the long game.

One of my favorite shows I have done recently was at an artist-run studio/store front gallery in Berlin called Horse and Pony Fine Arts. Two young American artists, Michael Rocco Ruglio-Misurell and Carrick Bell, run the space. I brought the work over in my suitcase and, because there was no commercial pressure, I was able to do a really loose show of recent work! It was like a club house for art!

Once, a friend and I did a show for Wade Guyton’s “gallery-in-an-old-studio” project. It was simply a poster printed with an incorrect date, followed by an email with photoshopped installation images of a show that never happened, telling everyone about the opening they missed! Appropriately named “Eyes Wide Shut at Burning Bridges”...it was a crazy idea, but Wade was into it!!!
Thank god for curators like THAT!!!!!!

DPM: What are your plans for 2017? What ideas do you want to realize?

CD: I think I may try Pinterist, if I have time! I think maybe YPB might migrate there... I think it might widen the scope. I don’t really have any reason to stop making videos for Vines (Your Plastic Bag on Vine), that could just go on forever and be the only video piece I ever do anymore! We’ll see what happens to the platform. I’d like to do more zines. I like to use Blurb! It’s so easy...I want to do a zine of a photo shoot with the Extra Layer clothes on my older son and his friends, hanging out playing video games at home. And keep making painting. I think I want to be in the studio as much as I can! In my room...



Untitled Resist (faded navy and pink), 2014

Dyed cotton fabric

50 x 36 in



Untitled Resist (purple and pale blue), 2014

dyed cotton

50 x 36 Inches



Untitled (spring green and blue grey on pink), 2013

acrylic and jute

40 x 30 in



Untitled (yellow and hot pink), 2013

acrylic and jute

40 x 30 in



Untitled (yellow and hot pink), 2013 (detail)

acrylic and jute

40 x 30 in

Date: 30 August, 2016

Stanley Casselman

DONTPOSTME (DPM): Can you tell DONTPOSTME a little about yourself and your creative background?

Stanley Casselman (SC): I'm an artist. I grew up in Phoenix Arizona, loved building models as a kid, discovered clay in high school and pursued ceramics while being an economics major at Pitzer College in Claremont. Graduated as an art major, had the good fortune of a supportive grandmother, got a studio in downtown LA and immersed myself into making art.

DPM: Born in Phoenix, Arizona, you studied in England at Richmond College in London. You received your bachelors degree in California at Pitzer. When did you make your first steps in art?

SC: I truly became fascinated by art and interested in making it while I was at Pitzer. As mentioned I was an econ major and pursuing ceramics but at that point I had never thought of myself as an artist. Out of the blue one day my ceramics Professor, David Furman suggested that I take a painting class. My response was "but I don't know to paint...". Long and short, I took a painting class with Alan Blizzard at Scripps College. It's that experience that really set my life as an artist into motion.



Frequency-A2m, 2016

acrylic on polyscreen

75 x 63 in (190 x 157 cm)





Frequency-A2m, 2016 (detail)

acrylic on polyscreen

75 x 63 in (190 x 157 cm)



Frequency-G8IV, 2016

acrylic on polyscreen

78 x 78 in (198 x 198 cm)

DPM: You have been exhibiting since 1985, more than 30 years in the art world. Could you please describe your first exhibitions held in California and in New York City?

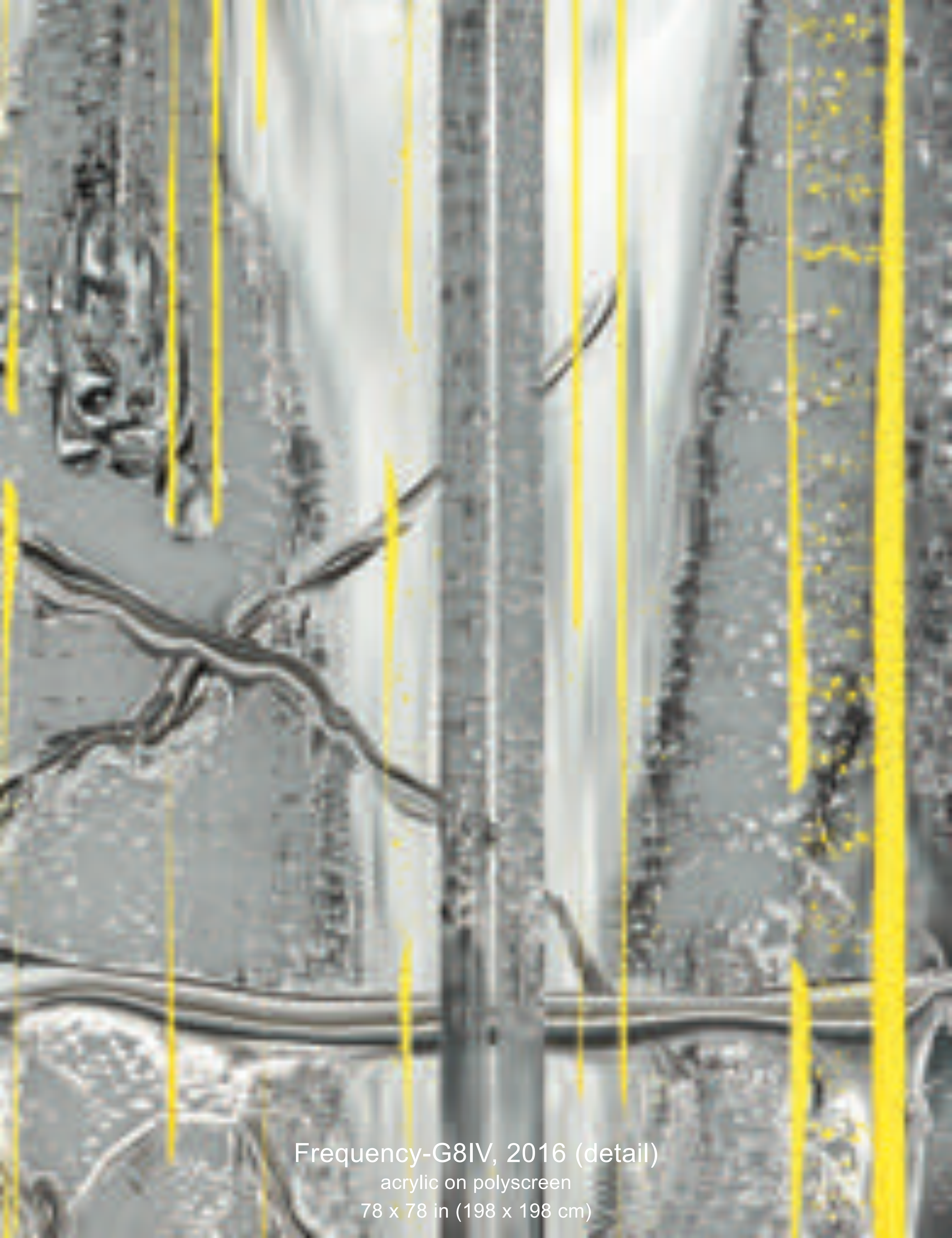
SC: My first show out of college was a group show in San Francisco at a gallery called Above the Stud. located above a bar of the same name and let's just say the opening was, festive! My first show in New York City was a pop up show at the Exhibition Space on Green street in Soho put on by two dealers, Eric Maurice and Joni Hayman. They were based in Los Angeles and had the intension to open a gallery in New York City, but ultimately decided not to. A pity of sorts at the time, but an educational welcome matt to the roller coaster ride of life in the art world.

DPM: You have operated in mixed media art (experiments in visual art) and your works from 1995 to 2010 can be referred to as abstractionism and conceptualism. Your experiments with light have opened a window to a new reality, in my opinion. Tell us about these projects and the main idea of “Light Orchestration” series.

SC: I've always been fascinated by light. I've always been intrigued by light through color-stain glass. While studying abroad in London, sitting in West Minster Abbey and looking at the stain glass windows it hit me. The idea of making paintings with light shining through color as opposed to reflecting off of it- the more traditional sense of how we experience the world . But I knew at that instant that the power of the experience at hand was due to observing light through color while in darkness. So all of the rear-illuminated paintings that I ever made were created in darkness with light shining through the image and all of those ever exhibited were in that environment as well.

For the first 15 years I painted over a series of 15watt incandescent light bulbs. Arrays as small as 2 bulbs to as many as 65. Those paintings and the bulk of my work then and now is Ab Ex based. Simply the belief that color, line and form have meaning and can invoke an emotionally powerful experience within the observer.





Frequency-G8IV, 2016 (detail)

acrylic on polyscreen

78 x 78 in (198 x 198 cm)

DPM: After the story with Jerry saltz (his successful ploy to buy a knock-off Gerhard Richter painting) you rose like as a new key figure in art-world. I think your painting in the manner of Gerhard Richter is more than an ordinary homage to Richter. You have changed attitudes in the art world and shown that every talented artist can gain success and fame. Could you tell me what you felt while working on the painting for Jerry Saltz and how have your career changed after the New York Magazine publication?

SC: I was very conflicted about the Saltz challenge When Jerry Saltz posted it on Facebook in February 2012. "If anybody can fake a Richter I will pay \$155 and do a studio visit". Obviously the monetary amount was irrelevant but to have an important and vocal art critic to your studio was potentially meaningful. I sat on it conflicted about "attempting to copy" for two and a half months. Further complicating matters was that I had the first important dealer in my career, Scott White interested in the work that I was making at that time, hence why jump off into the deep end on a tangent? However the lure and power of Saltz prevailed and so when I finally decided to give it a try I thought if I'm lucky enough to get Saltz to my studio, after which I will immediately go back to the work that I was making on polyester screen.

My first few attempts at emulating Richter were not so good. However about three weeks in I started to get some very compelling results. The 11th painting was particularly good. I sent it to Jerry privately on Facebook as I didn't want the public ridicule, nor was I sure that someone else had not already beaten me to the punch. His response was short: "I don't believe you made that!". A dialogue between us had started, and two and a half months later Jerry was in my studio.

It's important to note here that I went down that road specifically to get Jerry Saltz to my studio as I had no interest in copying the work of Gerhard Richter. I have always innovated in my practice and the idea of trying to copy someone not only bores me but further and more importantly it goes against the root of what I'm about as an artist. "Innovate or die" rings through my head constantly.



Frequency-K5III, 2016

acrylic on polyscreen

75 x 63 in (190 x 157 cm)





Frequency-K5III, 2016 (detail)

acrylic on polyscreen

75 x 63 in (190 x 157 cm)

DPM: After 2012 you exhibited in Naples, London, New York, Vienna, Basel, Hong Kong and your works have been sold through major auction houses.

What was your best recent exhibition? Give reasons and what do you think about your phenomenal popularity in the art world?

SC: My show in February 2014 at Gazelli Art House in London was a particular favorite. My Luminor paintings had really come into their own by that point in time. I see that show as being a bit of a line in the sand, whereby I was off flying on my own. The work was still derivative of Richter but at the same time it was my unique voice. No one who knows Richter well would ever confuse any these paintings for his.

Popularity? I don't see myself as being popular really at all. When I have a retrospective at the Museum of modern Art then I might accept the notion of being known or well recognized.

DPM: Also on your website I've found series titled – “Regrets only”, “Dudamel”, “Tethered in the Unknown” and “Whispering in Parallel”. These works remind me of noise on a TV-screen (I love glitch art and references to the new media art).

What is the main idea for these projects?

SC: All of the series that you mentioned have the same common underpinning as my current work and that is process. All of these series were born out of the combination of ideas and discoveries through process. My aim visually has always been to create something new, something to compel one to think about reality in a new and different light. An experience that has the ability to affect and change consciousness.

DPM: As far as I know your latest series is “Frequencies”, and I saw some works from it. You have used elements from all of your previous projects and created your own approach with new textures and deep color. Will it be an ongoing series?

SC: “Frequency” is indeed my latest series of work. As for how long it will continue I have no way of knowing. My approach to making work is to dive in and remain there until I’m compelled to explore elsewhere.

In the Frequency series I'm picking up and yet reinventing where I left off in my Luminor series. I'm also incorporating a technique that I developed in college in my ceramics practice. Although I've never done so it's analogous to painting on glass. Specifically I'm making the frequency paintings from the backside of the screen by pushing paint through to the side where one will view it. It's a very different approach to picture making and I feel as though I've barely scratched the tip of the iceberg in terms of what's possible.

DPM: This issue of magazine is about the relationship between artist and curator. As you know the problem between artist and curator isn't something new. Could you tell about your experience with curators and what you think about the controversial relations of artist and curator?

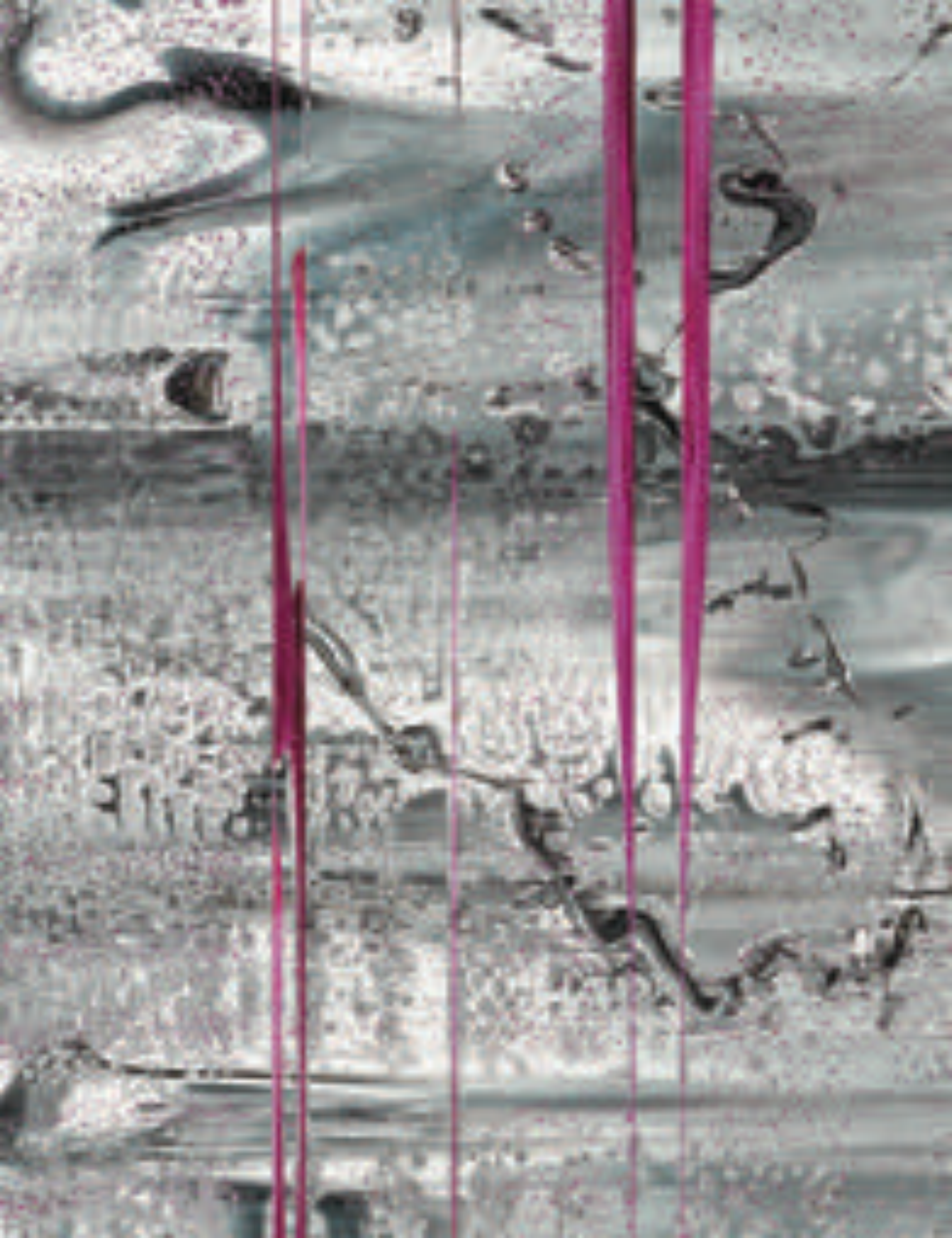
SC: I've never had a negative experience when working with a curator. Inherent in the curatorial process is the notion or idea of collaboration, at least on some level. A curator "curates" or directs what's to be shown and typically how so, but I've never worked with one that didn't value and want my opinion. And judging from the tone of your question, maybe I've been lucky?

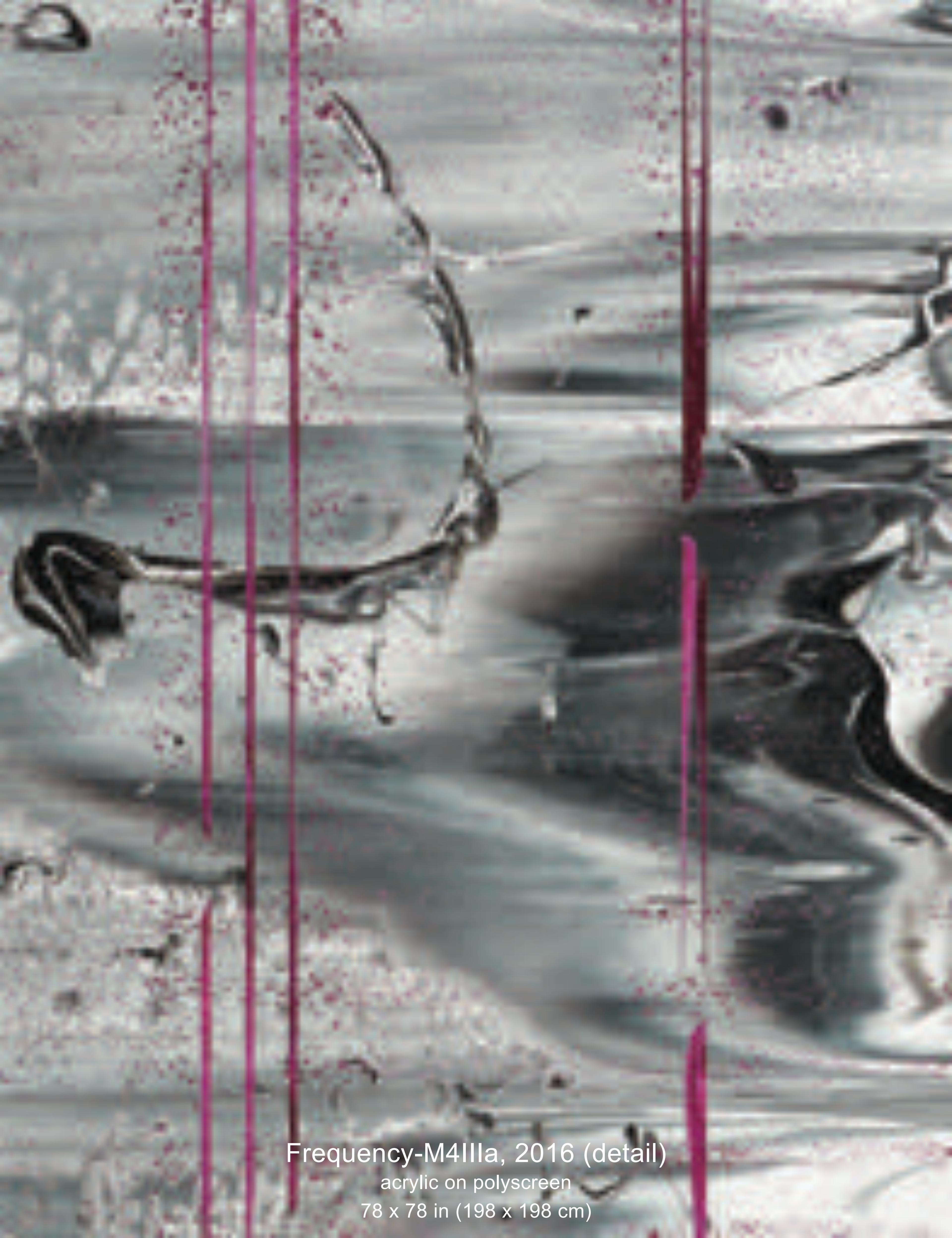
DPM: Could you name two or three key persons for you among curators? And why did you choose these curators? Can you tell the main difference between curating in the USA and Europe?

SC: The best curators I've worked with are those with the best insight. Lisa Brintz of Brintz Galleries is a true visionary and Laura Plana Garcia has amazing insight when it comes to new media art. I can't really say there's a broad definable "difference" between those I've worked with in the US versus in Europe. Each has been an interesting and unique experience.

DPM: What are you currently working towards? Do you have many exhibitions planned for 2017?

SC: I'm currently making Frequency paintings for a solo show at Scott White Contemporary Art in San Diego. The show opens November 5th 2016 and a catalog of the show will be published. Beyond that, Scott White will feature my work at Art Miami in December. I'll have my second solo show with Gazelli Art House in London opening June 7, 2017.





Frequency-M4IIIa, 2016 (detail)

acrylic on polyscreen

78 x 78 in (198 x 198 cm)

***Artists and Curators |
Artist Curators or Curator Artists?
A Very Brief Note on Curation as Art
and Other Matters***

Text by Jason Chung Tang Yen

Artists and curators have an intertwining relationship over time as the two roles' boundary blurred and identities overlap. So an important issue is whether or not there should be a clear definition between the two positions, and why?

Is the rise of super curators damaging to the benefit of the artworld or artists? Curation as an art form can be seen sometimes, this further complicates the matter. Can curators be artists? Can curators make a work of art? Artists certainly can curate and has been an obvious phenomenon.

These questions and ideas don't necessary have a definitive answer. My wish is to open this dialogue and continue to think about these topic along the way, while collecting more information and making more observations.

One possible scenarios is to have a symbiotic relationship between the artist and curator. While in the case of super curators, the focus doesn't seem to fall on the right places. It can be argued that in an exhibition, the spotlight should be on the artists. Curators, known to be the key figure to direct that spotlight onto the artworks and artists, both figuratively and realistically speaking; has played an important part.

I previously had an interesting conversation with Andrea Schlieker, the current Director of Public Art at White Cube, former curator of the Folkestone Triennial. Schlieker mentioned the danger of loosing focus on the artists to the curators, quoting the French conceptual artist Daniel Buren. It's an interesting subject I have yet to pursue in depth, even though it has been on my mind.

In an exhibition titled: "I ♥ JOHN GIORNO" by Ugo Rondinone form October 2015 to January 2016 at Paris's Palais de Tokyo, the idea of curation as art was presented again. For further information, I recommend Gavin Wade's text "Artist + Curator =" (2000), and Paul O'Neill's "Curating As a Medium of Artistic Practice: The Convergence of Art and Curatorial Practice Since the 1990s." (Published in *The Culture of Curating and the Curating of Culture(s)*).

See also: The review "Beyond Words" by Jason Chung Tang Yen for Leap magazine.

