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Henrik Plenge Jakobsen
Ann Lislegaard
Tal R
Annika Strom
Jens Haaning
Christian Schmidt Rasmussen
N55
Ingar Dragset & Michael Elmgreen
Gitte Villesen
Superflex
Maria Lindberg
Joachim Koester
(curated by Jerome Sans)
Peter Land

June - August, 1998
web site:
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Chicago Project Room
Beret International Gallery
TBA Exhibition Space
Ten In One Gallery
TOUGH
Loyola Arts Research Center
Gallery 400
Monk Parakeet
Institute of Visual Arts UWM
Rhona Hoffman Gallery
Hermetic Gallery

cle thieves

rabner, Jacob Fabricius, Brad Killam
Danish Contemporary Art Foundation

Cakewalk

Issue #1 Spring/Summer 1998

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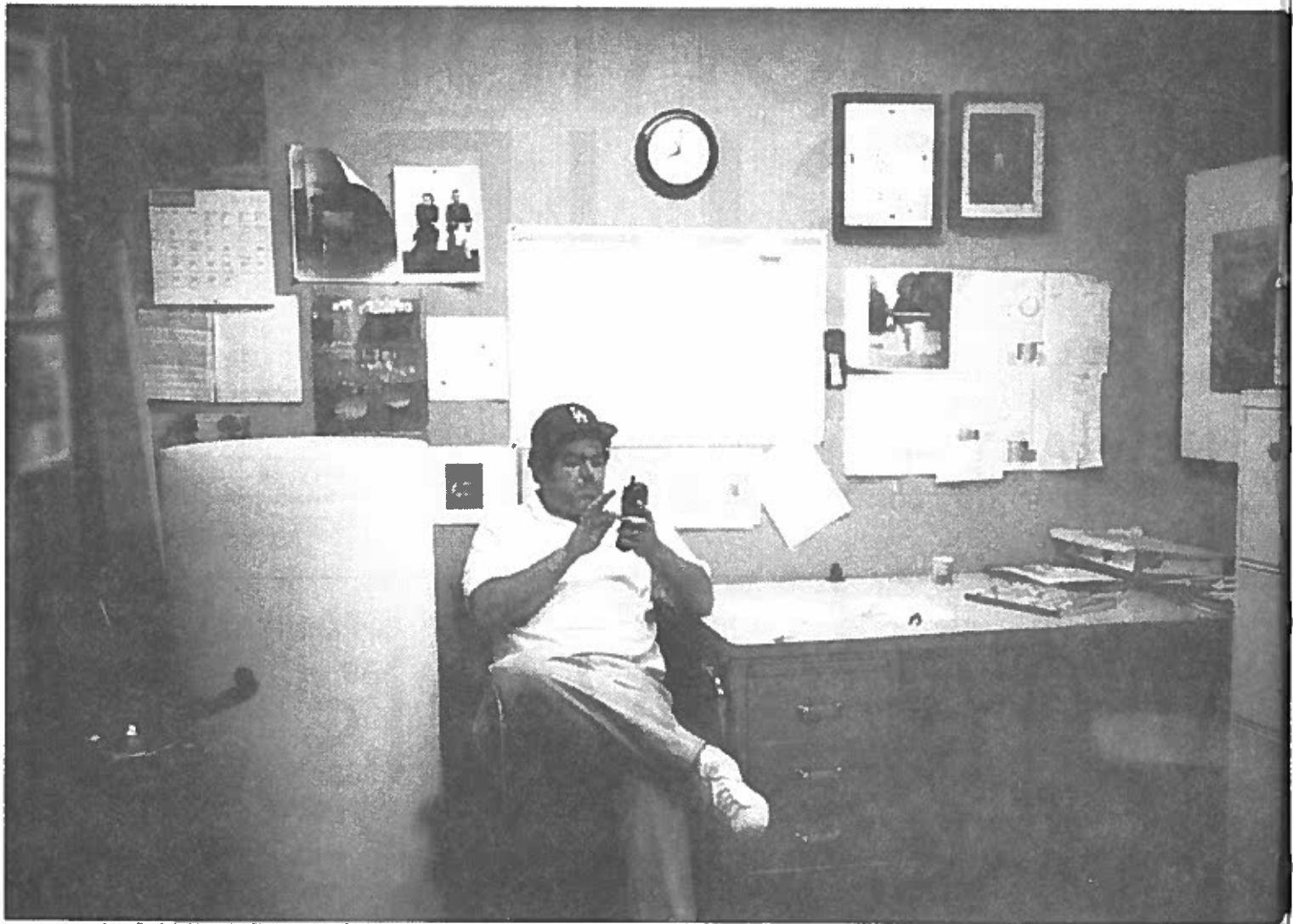
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FRONT COVER:
Cake bought from Jewel Supermarket,
Chicago. Photograph by Eliot Joslin.

BACK COVER:
Sandy, photograph by Mariko Eastman.



Jorge Pardo in his studio. Photo by Laura Owens.

Content Studio

JORGE PARDO RECENTLY
MISTAKE MADE BY HIS STU
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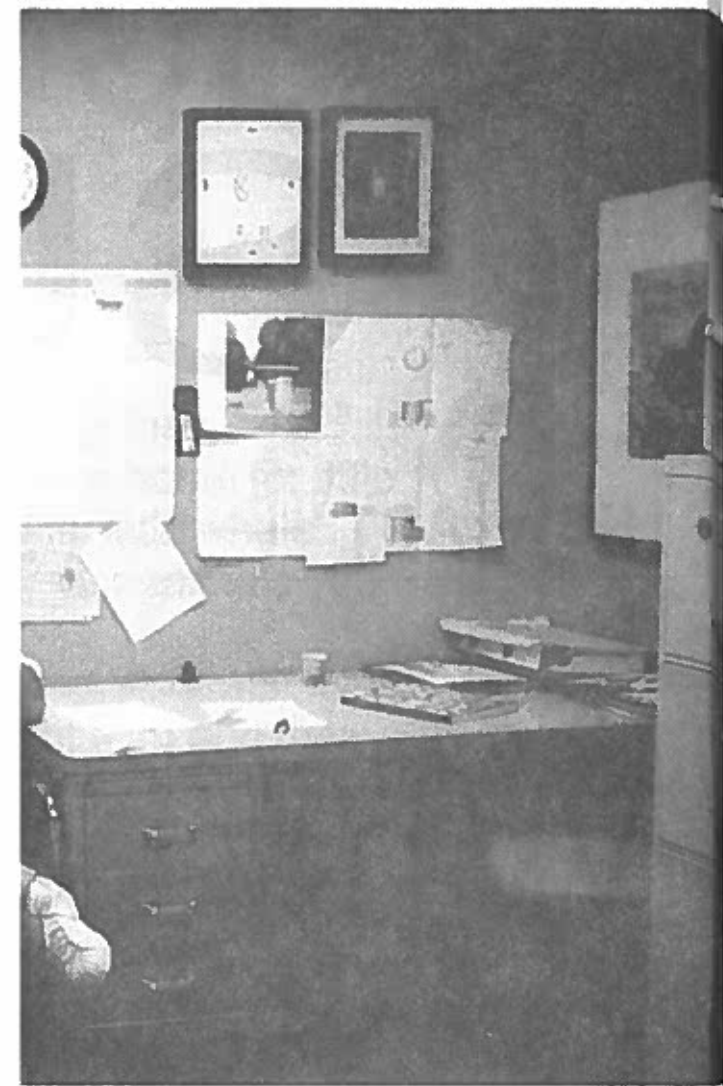


Contemporary Studio

JORGE PARDO RECENTLY MADE A PAINTING ABOUT/OFA MISTAKE MADE BY HIS STUDIO ASSISTANT. WHEN ASKED TO PAINT JORGE'S STUDIO (WHICH REALLY LOOKS LIKE AN OFFICE) GREEN, JAMES, HIS ASSISTANT, RAN OUT OF PAINT AND FOUND IT HARD TO MATCH THE ORIGINAL. THE RESULT WAS A COUPLE OF CLOSE SHADES OF OLIVE APPLIED WITH A ROLLER BRUSH. IN TURN, JORGE TURNED THE ANECDOTE OF MISTAKE INTO ART BY HAVING JAMES REPRODUCE THE WALL AS A PAINTING ENTITLED, OF COURSE, "JAMES." THERE ARE MANY INTERESTING MEANINGS PRODUCED BY THIS OVERPRODUCTION; FOR MY PURPOSES, IT PAINTS A PICTURE OF A STUDIO.

My friend Frances and I have been talking for months about "the Architect and the Housewife" a fictional course of study we are planning to (not) teach. Brewing in our brains has been some unattainable mega-idea that looks at the multiple and varied sites of production that artists are presently using—how these definitions don't fit as binary categories to drop artist's name under, but do work towards undefinable modes of production conveniently overlapping under one roof. To put it more bluntly, do you fax your drawing to Cologne? Or do you draw alone at home? Well, no one does either exclusively, but faxing fabrication plans and the-studio-is-my-living-room are two common practices among artists. I talked with some friends about the way they conceive of, and use their studios. This is not a survey of practices in Los Angeles. These are just my friends. So, I played dumb and went and asked them a lot of questions I thought I knew the answers to, and was pleasantly surprised.

*Laura
Owens*



Monique Prieta

Me: What is your studio like?

Monique Prieta: I have a converted studio on the first-floor of our two story house. I split the floor with my husband, Michael, who has a recording/music studio there as well.

Do you go to your studio to think about ideas, or do you do that somewhere else? I think of ideas mostly in the studio.

Can you work with other people hanging around in your studio? I find it difficult but it depends what stage of the work I am at. I can if I am putting coats of paint on something that is already established. If I am thinking then it is better to be alone. But it's not always an option.

What are the most important tools you use in your studio? I couldn't do without my computer, and I couldn't do without a dictionary. In fact if I don't have a dictionary and thesaurus around I can't get things done.

Do you have a phone in your studio? No.

Do you listen to music? Yes.

Music with words? Yes, it gives me something to think about while I am working.

While you are thinking of ideas? Sometimes music will work its way into my ideas. A song might clarify a previous idea for a painting.

Do you ever ask people what they think in the middle of your process or ask for advice? I don't mind people seeing things unfinished but I don't consult, and I don't really appreciate input. If I get to a point where something is pretty much finished and I am deciding if it works or not then I will ask for advice.

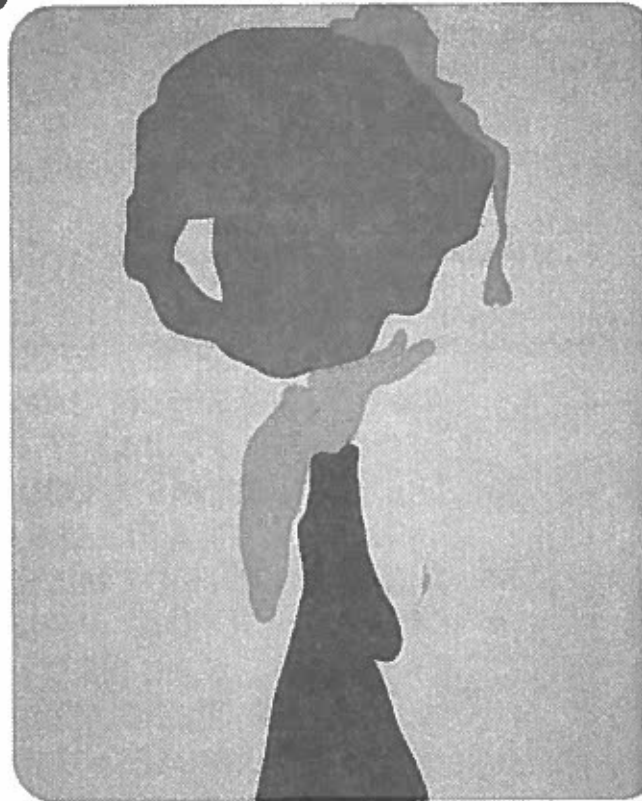
Who do you ask? My husband—but I don't always take his advice.

Do you ever think of going to the studio as going away from motherhood responsibilities to have your own thoughts? Maybe a break from domestic life, but motherhood, that's just what I am now. I do manage to shut off the dishes and the laundry but I never shut off being a mother. So the studio is a place to efficiently satisfy part of my life that isn't satisfied elsewhere. But I have to do it in small increments.

Do your kids come in your studio more than other people? Yeah, I more readily have Guillermo (age 3) and Emmett (almost 1) in the studio than anyone else. Yet it is the one room in the house I have complete control over.

Is L.A. a bigger version of the studio, inspiration and otherwise? Because I have lived here all my life. I have images of L.A. I recall and use.

Like architecture? No, just the relationship between things. Peoples' expectations and what is actually presented to them.

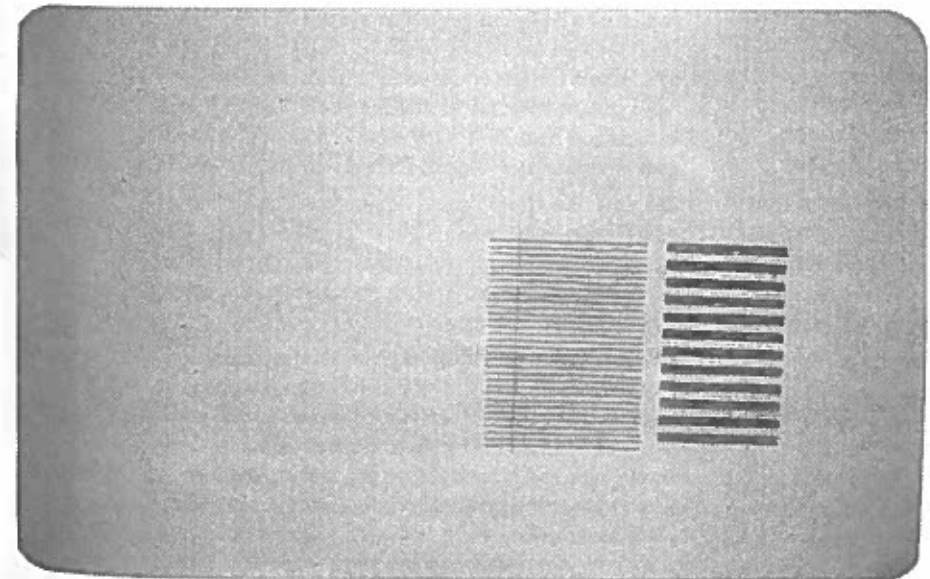


Monique Prieta
GOP, 1997. Acrylic on canvas. 84" x 66".

Is it the funny juxtapositions or is it more of a pathos-ridden sad idea? No, not sad. Just an observation or thought about why these things might be.

You mean like when someone has a really expensive shiny new car and yet they are still stuck in a traffic jam along with every other person? Yeah, I guess it is really about people's hopes and if they are maintaining their optimism. How they balance and juggle what they have with what they want and what is in front of them that they can't quite see.

There seems to be a range of approaches to making art, from treating it like a business to treating it like a religion or belief system. Where do you see your approach? Is it like going to a job or just another part of your home? It's not like going to another part of my home, it is like going to a really great job, unlike any other I have ever had.



Frances Stark
Untitled (music is different), 1997.
Carbon on paper. 25 1/2" x 40".

Frances Stark

Me again
Frances

We are sitting in
I refer to it as a
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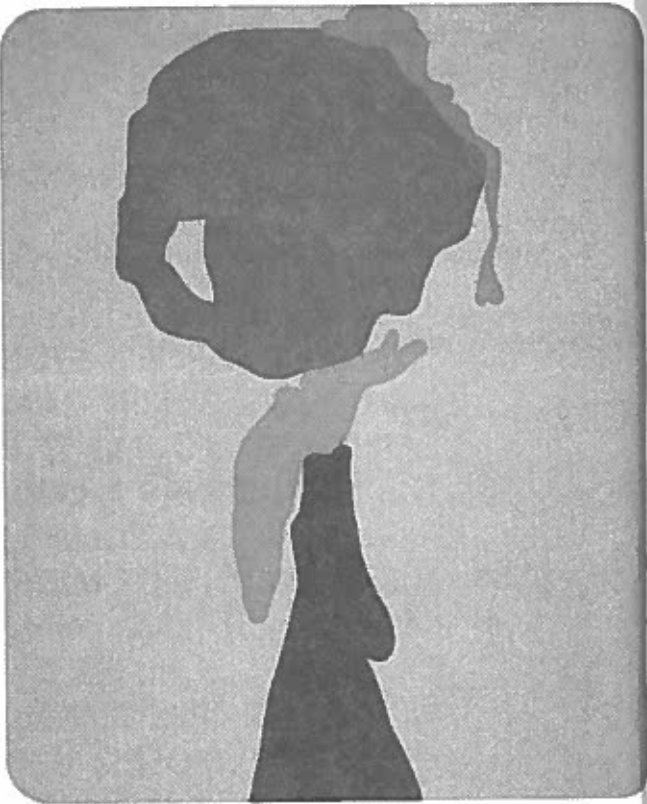
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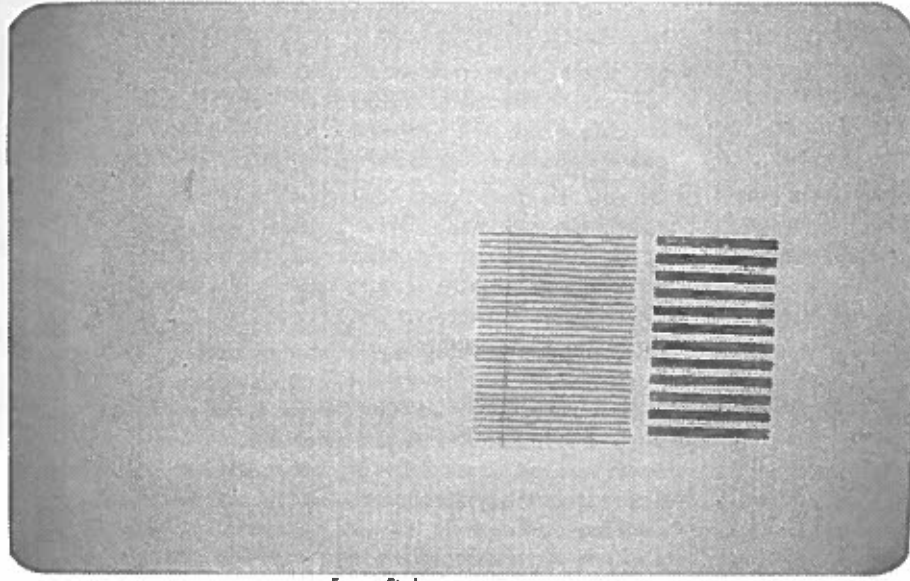


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Frances Stark
Untitled (music is different), 1997.
Carbon on paper. 25 1/2" x 40".

Frances Stark

Me again: Do you have a studio?
Frances Stark: No (laughing).

We are sitting in it. It's my living room, I guess I refer to it as a studio/workspace but I walk two feet to my kitchen or my bedroom.

So you don't mind that your life spills into your studio space? I kind of can't see it any other way. It would be nice if it was bigger, but there isn't much to separate from, I don't have a family or a lot of guests.

Do you think of ideas in the studio or somewhere else? I guess I do a lot of the work here just sitting staring at the wall. It's not just a place for executing the work. I also get a lot of ideas in bed.

What is the most important tool you use in your studio, your computer? The computer is less of a tool than the printer. It is really old and obsolete so I use it like a typewriter. Of course books, literature, that's where a lot of ideas come from. I read in bed or at my desk. And the dictionary.

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Do you mind if people are here when you are working? The actual execution is more time consuming than the preparation. There aren't really people around. I guess could get up and start copying now.

So copying is one thing and thinking another? Yes. If I have a project going on and I have a lot of studio visits when I am in the middle of it I usually get a lot of energy from talking to other people about the work.

Even if it isn't finished? It is mostly finished work and almost always there is a freaky anomaly hanging up on the wall and they ask "What's that?" and I am like, "Oh, it's nothing", and then a year later it becomes important or I decide to show it. Because this is my home and I am not always in work mode. I could be depressed or happy or making Thanksgiving dinner and in each one of those instances the work on the wall feels different. When I have a studio visit all of a sudden there is all this attention to the things on the wall and that really reinvigorates me. One thing that is different about working at home is I have all my art up around instead of maybe posters or other people's art. And sometimes the drawings get moved to the kitchen and the bedroom. Most studio walls are almost like bulletin boards where you have sketches or ideas hanging up, whereas my whole home functions that way. When my parents come over they must just be like "How does she make a living with these scraps of paper hanging off the wall?"

Do you ever ask anyone about an idea you have for a piece? No, I like to talk about it after I have the idea started. I just need to be able to make something stupid. It looks kind of stupid just hanging on the wall sometimes.

Do you think of your art as a job or business or more of a religion or belief system? I definitely don't feel like I am going to work. Using that model I would be a terrible employee. I am not someone who has a specific schedule for making work. I am just kind of lackadaisical because it is my living room. I don't know now when I am working and when I'm not.

Do you like that? I guess I do because I have been doing it successfully for a number of years. I guess I also feel it's so low budget and unglamorous in terms of production that it keeps the work on a certain slow track. In that way it is a little religious.

Do you enjoy working in your studio? It isn't an escape from my life. I think the thing about working at home is that because I am sort of aimless in my daily structure I feel a little lonely or trapped at home. I am always here and it's not always productive. And even when I am at the height of productivity, the nature of my work resists productivity. It's weird, sometimes this place is a studio when someone is doing a studio visit with Frances Stark the artist, but if it's my friends or family the whole studio just falls apart. Preciousness is deflated.

Jorge Pardo

Me. Again: Do you have a studio?

Jorge Pardo: Yes, it's separate from where I live, an old 6000 square foot factory I share with three other artists. I have an office there, I fabricate pieces, make models, or generally just hang around. Sometimes we make big projects but I don't want to do that anymore.

Do you use your studio for fabrication or to think of ideas? The studio is not the only place to get ideas. I go there mostly to make phone calls and do stupid clerical stuff.

Do you work with other people around? Yes, there are always other people around. It is a very communal space. I like that. I get a lot of ideas from other people.

Is your studio practice more like a business or religion? It is closer to a business.

Do you ever make work outside of your studio? I make work that goes through the studio and I make work in other places that never goes through the studio. Maybe I will be traveling for a month or two and then I will make a piece, and the piece maybe gets fabricated in France or some place like that.

Jorge Pardo

Jorge Pardo
"Get Made, Con Esta" at Person's Weekend Museum.
Wood, paint, honey and paper.

Me Again: Do you have a studio?

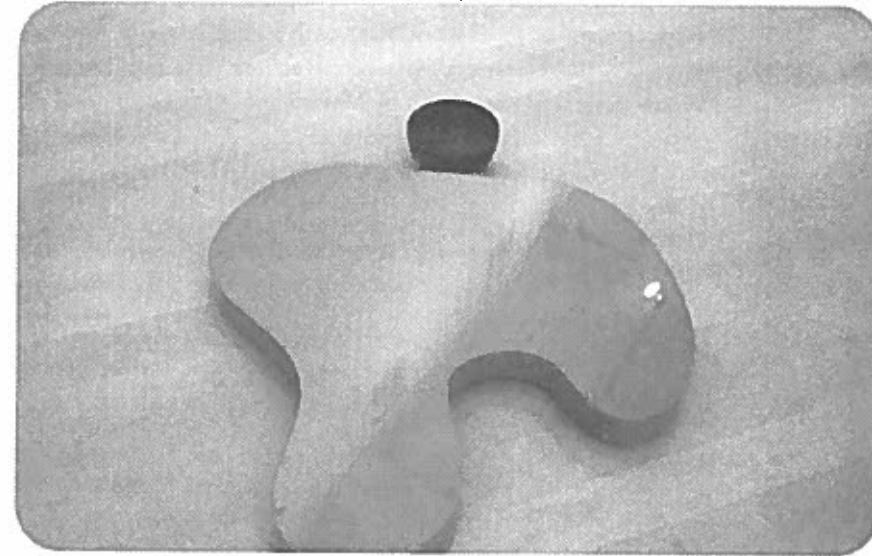
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Do you just fax specifications? How do you make work outside the studio? The same as I make it in the studio. I come up with something I want to make and then I either make it myself or I try to find people to help me make it.

What is the most important tool you use in your studio? My phone. I seem to use it more than anything else. I like to be on the phone. Talking to people about certain processes, how much it costs, how long something takes... I have a drawing board I use a lot. Actually the most important tool I use in my studio right now is my assistant Eric Blumberg. He helps me with everything. He gets materials, makes things, coordinates shipping, he'll give me a last minute opinion, he sketches things and makes detailed fabrication drawings, lots of things.

So how much time do you spend working in your studio as opposed to else where? About half and half. The studio is not a place to get away and think. I do that in my car or at home. When I go to the studio it is to execute something that is already in motion. Generally I go to the studio to make something - not for some process of ideation. I don't use the studio for that anymore. Six or seven years ago when I had a full time job at the library it was more of a necessity to have a place to get away from work. Now that I primarily make art I think of the studio as a different place.

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