

# Interview

TIMES

KARA WALKER & JONATHAN HOROWITZ:  
AMERICA

1. Do you like America?

KW: I like the chaos America pretends to contain, in particular the kind of psychosis that manifests as vast outpourings of effort to destroy the open-endedness of individual freedom. The need that arises to kill the very thing that may and may not redeem the independent soul. I like American religious fervour. I like that America imagines itself to be clean and white and whatever it imagines it is it exports. America is an ongoing mission to cleanse the polluted body— one must always have a polluted body to cleanse. I like the narrative America. Baptist America.

JH: I like some of the people that live in America, some of the geography, buildings, popular culture is better in America, I like some of the art.



of how the pools were— and now I'm drowned in the recent flood and all. But when Americas nice its real nice— you know just sweet.

JH: Not especially, but at least I'm not an Arab or a Paedophile.

3. Does a specific American art exist?

KW: America says Jazz is the American art, but I think he was just saying that because a girlfriend told me America had jazz killed for whistling at a white woman... I don't know if it's true.

JH: Not any more, but all art is specific.

4. What would the world be without America?

KW: Still groping around for cotton, sugar, cigarettes and Jazz

JH: The same. There would be another America and there probably will be soon—maybe China.

5. Does the American dream still exist?

KW: If it ever existed—a lot of people were murdered in the past for trying to will it into existence. Fear puts will in its place. Fear steps in to fill the Awesome void.

there are departures that are happy, adventurous, painful or badly managed. My departure was very painful. But this story has gone now...



Una donna indiana in un villaggio del Guatemala. Sotto: un gruppo di persone in un villaggio del Guatemala.

2. Do you ever work alone? Do you like it?

AZ: I work alone a lot. Because I think I'm probably a bit repressed, I usually only feel totally free and uninhibited when completely alone—so I try to spend some time working privately every day. But it is really the enthusiasm, messiness and complications that arise from working with other people that gives my work its depth and greater meaning... I can't really envision a practice that eliminated either side of this process.

RT: I do work with the possibility of a lot of people's involvement, but I think I do work alone. I think with a lot of people, or about a lot of people, but it is a process of the self. Up to a certain point, it is a private practice, then at some point it becomes public and when the process crosses that line the process changes, I would not describe it as working with other's, its rather that the other's take it over.



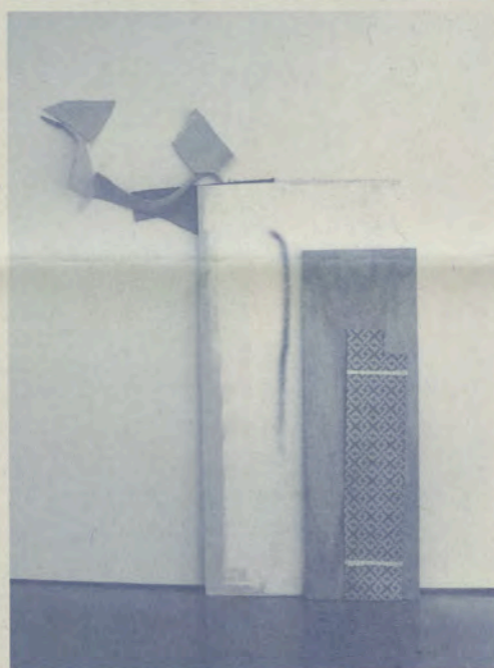
*LAURA OWENS & GEDI SIBONY:  
FRAGILITY*

1. What materials and images end up in your works?  
How and why?

LO: As a basic part of my practice I try to keep the materials and images I am using in total flux. I try to force myself to stay very open to any image or material that I may encounter. Having said that, I am most certainly drawn to very specific things for periods of time, for example I spent quite a number of years looking at all types of embroidery from around the world. I ended making an

embroidery with the Fabric Workshop. For the first ten years post graduate school I really tried to make everything on the paintings with traditional materials. I was at the same time using lots of untraditional materials with the works on paper, and in many ways I would try to make the paint in the paintings imitate this look, almost imitating the look of collage or fabric that is glued to the painting. It is only recently that I have loosened up and allowed actual collage on the paintings. It started with a little felt, and now it is very much wide open.

GS: I end up using things easy to come by, easy to transport, whatever wanders into the spin cycle. And I've always gravitated to spaces where cut-offs and don't-know-what-to-do-withs went. They are misty way stations, erotic in that way. Besides, I don't like middle-men.



top: Laura Owens, *Untitled*, 2006. Acrylic and oil on linen, 29 1/4 x 21 1/4 inches. Photo: Douglas M. Parker Studio, Los Angeles.  
bottom: Gedi Sibony, *Is The Earth An Idea*, 2006.

2. Are details more important than the whole?

LO: No, but they are the backbone of the work. A work of art is in my opinion a failure if the details are not considered and to some degree hold ones interest.

GB: The decisions are rhythmically structured, and integrated. I know of no whole.

3. Are you trying to tell us a story?

LO: No, not in the traditional sense. The only 'story' or narrative I would encourage is just the simple act of looking and as its companion, the act of making. Making, looking, making, looking... etc.

GB: Of course, a not so unfamiliar one.

4. Are you poetic?

LO: If there is a poetic in my work, it is happening as a byproduct to my interest in relationships between figures, objects, marks. If I set out to be poetic I am afraid it would be quite an awful embarrassment.

GB: The story is, in its efficiency.

5. Do you feel fragile or subtle?

LO: Only when I am falling asleep.

GB: I feel lots of strange combinations of things. I can't visualize feeling subtle—it may be a grammatical problem. Subtlety opens space and tickles it. It can't be proven. Nor would it want to be.

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