

GRUPE :

curated by Darren Bader and Jesse Willenbring

12-22 artists. Precluding autonomous works. A show that demands the group show.

A buncha artists will be given digital photos and a layout of the gallery space 2-3 months in advance of the show. They will then work among themselves (and with the curators) via correspondence in order to realize a way for each of their works to efficaciously fill the gallery space... No work can claim autonomy. Each work must remain in contact with (an)other work(s) at at least 2 points: a canvas could touch another framed work, or piece of paper, or video projection, or actually hang from a sculpture. A spinal column of sorts, or a (tranquil) tangle, or a sarahsze thing, or...

The circulation of works within a given experience; any autonomy indubitably dubious. Perhaps an approach to installation art that denies the author in favor of the experience itself –which is not uncommon of course, but quite uncommon within art galleries and institutions. So you could call this an institutional critique, which it is. But even so, it is much more an approach to sculpture and to approaching notions of ‘community’ and ‘installation’ holistically.

Walking into a group show is usually a fucking bore. Each artist is conspicuously commodified whether s/he intends to be or not. This marketing corrupts the ability to de-mystify the author, and the ability to re-mystify the work –which should be the hallmark of any contemporary aesthetics. We are not credulous enough to think that we can eliminate this problem. But refusing the paradigm opens ways to re-perceive what the work could signify/allow; we want to re-establish a primacy of the work. Curators and artists will be blurred. A polyonomous collaboratric, together toward something we all sorely miss, even if it is a formidable challenge to our habits. A process not to be estimated, simply to be approached; an experience not to be estimated, but to be approached.

The avant-garde seems to have no time for itself. We want to feed it that time. Promulgating imperatives, you see: what else to do with a lifetime.

Darren Bader

to me (Barry Juglan)

More options Jun 13

----- Forwarded message -----

From: anca munteanu

Date: Jun 13, 2006 3:10 PM

Subject: collage collagen

To: Darren Bader

this is the collage.

pictures i found at google when I typed in gavin brown, to inform myself about the guy and the gallery.

gavin.jpg



Gavin returning trout.jpg



From: anca munteanu

Date: Jun 13, 2006 3:30 PM

Subject: Re: zsdn.

To: Darren Bader

a proposal for the show. each time me.

good luck with hanging work on, up, next or under
--

grupe.prop.jpg



Dear All Y'All,

We are hugely excited that you all want to be a part of this show. Before getting into the details on how we might want to optimally manage this show, both on the internet and in general shipping/sales logistics, we think it's best to talk about how this show could function. The proposal is a bit contentious, albeit in an insouciant way. Contentiousness is a hallmark of what we want to get out of this show: how the current art system is demeaning to the egalitarian display of artworks; how the growth of the art business and its artstar/curator-star mechanics, how it's uninventive de rigeur museumophilia...how they all make so many dreams of artistic creation seem somehow hopelessly disingenuous. If you haven't picked up Artforum in the past month, we congratulate you (we made the mistake for the umpteenth time).

We don't want to make this a political show, per se; or a total institutional critique. That would be a waste of time. We're here to enjoy making art and to see how we can look at, and reevaluate the work that we're currently making and thinking about. We have the opportunity to dabble in a (temporary) fuck-you, salutation, critique, diplomacy, whatever you would have it: we should make the most of this. Really get to know each other. Share our obnoxious and/or illuminating theories, our frustrations, our heroes, our jokes.... Make a dialogue that matters. Remember how to make art without worrying about how it's going to be received and whether or not we have a gallery and/or collectors. Write each other about whatever we want, so that the show may be able to accomodate it. This show is an experiment. It can only fail if we fail to care about it.

We, as curators, want you to be co-curators, co-authors. We want everybody to have equal footing when it comes to the creative realm. We're not getting top billing, but we do have a little bit of authority...We're going to be telling you guys what's realistic, what's allowed in the budget. We're going to be making sure no one's on an ego trip. So let it be said here: if you are interested in this show largely because you want the spotlight, then you're probably in the wrong place.

We want to make sure everybody's working on something that doesn't reduce his/her skills to a handicap. We want this to be a challenge to your learned applications in the studio. We really want this to be fun, while not being an easy leisure.

We have already conceived the dummy invite. The invite's simply going to read GRUPE (with accompanying illustrations): it's really fun and catchy (and we'll send it to you by the end of June). On the back of the invite will be the two venues, their contact information, and the hours of operation. Also, included will be the GRUPE e-mail. grupe@juglans.tv

So, your names are not going to be on the invite. Our names are not going to be on the invite.

Your names will be available on site, and in the press release. If an interested party wants to know which work is by whom, they will be given the information in a welcoming manner. The work is for sale

after all. We all hope we're gonna be able to feed ourselves off of our work in the near future. That's not being ignored. But, this show's about an experiment in community, an experiment in how we can help change each other's m.o. (at least temporarily).

If you are engaged in a daily monologue about how you wish art could be reevaluated, then you will be at home here. If you're really busy this summer and don't think you're going to have time to put in some effort here, we understand, but please let us know now rather than later.

Please start getting in touch with each other. If you feel like it, you can send any/every e-mail out to the whole GRUPE group of artists. And Please please CC all emails to grupe@juglans.tv. We want to archive all dialogues: banal, absurd and grandiose. We want to present the two-month long dialogue in binders at the show. Publishing them would be a nice perk, if they are interesting in the end. But the immediate and definite aim of now is to make this show be as personally and communally innovative as possible for everyone working on it.

It will open in Los Angeles, at the Culver City gallery space next to the yet-to-be-christened bar run by Drew and Flora (who ran Champion Fine Art), on September 9, in conjunction with the other openings in Culver City that evening.

It will open in New York the week after at Gavin Brown's Passerby.

That both galleries are adjacent to bars is utter coincidence.

We will be sending floor plans and/or digital images to you within the week. The LA space is significantly smaller. It also looks like there will be no shipping budget for the LA space. Keep this in mind. We will be able to board a plane with some works, but not all. The upside to no shipping budget is no consignments either. So all sales money goes back to you (we should probably offer Drew and Flora a small bit of the revenues if the show is a sales success).

So far there are 16 of us who have said they want to be a part of this. We are waiting to hear from 4 or 6 more. We'll send you their information once we hear back from them.

Darren can be reached Jesse can be reached
we can both be reached at grupe@juglans.tv

Please CC everybody your preferred e-mail address, if it differs from the one listed below (phone numbers optional). The sooner we get going the better and richer the show will be.

Jennifer West
Carter Mull
Mateo Tannatt
Anca Munteanu

Kathryn Garcia
Jake Keeler
Lars Fisk
John Finneran
Scott Olson
Macrae Semans
Erin Krause
Agathe Snow
Peter Johansen
Darren Bader
Jesse Willenbring

Our best and thanks again,

Jesse and Darren

Jake Keeler

to grupe

More options Jun 19

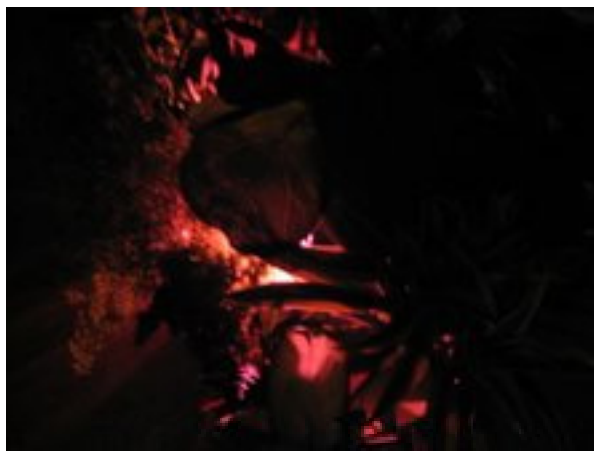
hello, anyone out there?

Jake

mateo tannatt
to grupe

Jun 23

seniros,as
contir
if Kathy wants
to give me
a call she should
would could see
her fine, soon for
little discuss
m



Greetingg,

Nobody wrote anybody in the past week!!!! Or at least no one CC'd us.
So let's get this lethargic organism greased up.

Here's an idea...each one of you tell all of us what project(s) you are thinking of contributing to the show. Then we'll all have the majority of the projects in plain view and we can start figuring out what fits together with what.

If person 3 and person 14 decide that they want to be an inseparable unit, they should speak as soon as possible, so that down the road theirs will be the more solid "vertebra". Remember, we're aiming to mutually edit this "gestalt" of artworks to final-installation-form prior to final installation. So we should get as many jpeged artworks into our line of sight as soon as we can so that we can all sculpt the final sjdnglsdkg to the democratic best of our liking.

Your project ideas don't need to be visually conceived already. But if you know what it is you feeling like making, experimenting with, etc... let everyone know, so we all get a sense of who might want to do what. E.g. if your going to be using canvas, paper, three dimensional x y z, video. Let us know something. If you're keen on a certain piece that you've already made or are in the process of making, please send images by all means!

Also, share your thoughts on what you want from this show. We should be talking about what we want to see occur in both the preparation and fallout of this show.

Sweet?

As always yours,

Jesse and Darren

Also welcome the new artists on board:

Cara Baldwin
Ian Rosen
Michael Zahn
Mr. Dibbs

to grupe

Jun 25

thanks, fellas. hello to all.

jesse: i just got your call this afternoon but am a little out of it right now. will call you this week. we should

pick a time to get together soon so you can see a few things before they leave the studio
after the holiday
weekend.

will be in touch.

super.

mz

kathryn garcia

to grupe

More options Jun 25

ok d.

i've got the idea settled in my head.

for the ny, drawings (on paper)

framed by applying a glue and then white pigment in a circular form
around the drawing directly on the wall. (kind of like put it in your
mouth piece, cept no sugar no honey)

and three circles in front of the drawing on the floor in the same
white pigment.

then in los angeles,

i will do the same

with a drawing on the wall except it will be in black pigment

and three thin glossy-black-plexi-sculptures/plynths (if i can afford
it by this time)

maybe 4 ft tall, with pyramids made of white powdered pigment placed atop.
all set in front of the drawing.

k-base

sounds great! please send this information to everyone on the list. 'tis important that way.

Jake Keeler
to grupe

More options Jun 25

Alright you fucking twads.....I'll start e-mailing people...just needed to figure out what I would say, etc etc. Don't want to just jump into these relationships and get hurt ya know? A dude's gotta be careful these days.

As far as work/projects for the shows.

LA - I will ship this work, both of these shows are sounding primo, but I can only afford to fly out to one of them....so.....

LA-Right now I'm thinking a wall piece, 2D, either made from a tarp or canvas...like some of the work I've been doing recently (www.no-fun.org) to see images. But somewhat smaller to fit into the space, or a series of large scale photocopies of old hunting and fishing flicks, no manipulation. I will send images of the photos I'm thinking about. In either case, all easy to hang, cheap to ship, and very midwestern and affecting. I want to express an almost cliché overbearing sense of who I am and where I come from, because it ain't New York or LA. People could write it off however they like, but the goal would be to have it affect the rest of their viewing of the show as a whole.

New York....maybe same ideas. But I'm also in love with the idea of coming out for a couple of days with bungee cords, duct tape, tarps, and deer skulls and creating a piece on the spot in reaction to the space and other "grupe" works. Again, I'm not aiming to make my paintings here, I would want to make a work/works that leave a mark on the viewer.

so yeah, hunting, violence, aggression, living with the land, and an axe to grind. Man shit. NOT pussy shit.

I think Dibbs will produce something "non-pussy shit" as well.

Jesse, are you going to come to MN in August to make some rad work? We can stay at my barn on my family's land, drink beer, camp, shoot guns you never knew existed...hang out with my buds from St. Cloud, maybe go fishin on the Miss. If you're not a pussy.

Jake

Jake Keeler
to feralysis, grupe

Jun 25

Welcome to the group.

Do you like to hunt?

Jake

Jake Keeler
to rosen.ian, grupe

Jun 25

Welcome to the group.

Do you like to fish?

Jake

welcome to the group.

Do you like to fish and hunt?

Jake

mateo tannatt
to grupe

More options Jun 25

To Juglans
and Kathy as well

Got your call but couldn't make out the numbers
was at the bar a little late, and the gin and tonics
alas missed you at least if you were there, shall we
try again, same place sometime soon

Drs. Juglans

I have a problem in the corner, my problem goes on
the wall with paint, my problem also goes on the
wall in little kids bedrooms, in homes in the NYC. My
problem is spreading, a crotch in a room
with eyes, a double headed touching chimera is
the subject of sorts, though more product design.

As to touching other people, especially Ms. Garcia
who

has expressed interest in touching, by all means,
Shit yeah!! Only be aware that my problem is itchy
and red and has two eyes and likes to hang out in
kids bedrooms and wants to touch all the time, though
more in educational way, my little intolucutor. I also
have a problem in los angeles, and this problem shows
up on the cieling in the form of a red dot. Let me
make myself clear, in the exhibition in Los Angeles,
I Mateo will be presenting a red dot of about 8 inches
in diameter, painted on to the existing cieling,
think fire engine red, or inter-passion rouge, by
Calvin

Kline. This dot problem will also be surfaceing on the
domestic bedroom dermises of little people of Los
Angeles

and other such places, but cielings only. Misses you
all

love to JUglans

mateo

P.s. see you in New york in AUGustus and please give
word out to potential parents about being involved in
the

project, remember I would like a class strata, very
well

to do, Brooklyn Moms, and Lower Eastside tenaments.
Meaning

I guess at least three participants, and they must be
willing

to have the rooms photographed, hopefully with
children

sitting on the beds, etc.

m

oOn Jun 25, 2006, at 7:24 PM, Jesse Willenbring wrote:

- > Hey Lars-
- > This is Jesse. I'm curating the Grupe show with Darren.
- > I am curious about your current construction of marble carved
- > garbage bags.
- > Not to creep you out, I heard about your garbage bag creations via
- > Darren and Pascal.
- >
- > Anyhow I was wondering what would or could be inside your marble
- > garbage bags?
- >
- > Talk soon
- > Jesse

Lars Fisk
to Jesse, Grupe
More options Jun 26
Hi Jessie,

Yes, I'm currently working on a garbage bag that's being carved from "Champlain Black", a limestone that they call a marble (though it isn't). It was quarried from Isle La Motte which is an island on Lake Champlain near my place in Burlington, VT. The most interesting thing about this material is that it was once an ocean floor from when the lake was an ocean. Not that I'm any sort of geology enthusiast but I like that the stone has gone through such a transformation, over so much time, and that this is evident in its surface with traces of fossils.

My first compulsion to carve this stone came from its being black and its willingness to take on the luster of sheet plastic. The project's really just an exercise in classical sculpture: to defy the nature of the material and render form as it is concealed/revealed under the folds of drapery. In looking at art and then in our general perceptions, I'm interested in how a thing can be what it isn't.

The contents of this trashbag could be whatever's been trashed. There's classic trash like tin cans and chicken bones but then today, there's all kinds of trash. Could be anything, really.

It's likely that the identity of this stuff stays fairly ambiguous and that the work concerns itself mainly with the drapery. At this point in the roughing out of the stone, it's just looking like flab stuffed inside a wet t-shirt.

I also like the notion of exporting this thing, via garbage barge, to New York. Could be shipped from Lake Champlain, through the canals and then down along the Hudson to the piers of Chelsea. Anyone have access to a tugboat?

-LEF



John Finneran
to grupe

Jun 26

Do we send pictures? I thought the idea was to communicate through writing what the pieces would be. -JPF

—

Barry Juglan
to John

Jun 26

Hey John,
You could choose to do either. Pictures will probably be necessary
come the end of the line though. The idea is to communicate through
writing, but it was never intended to be an aniconic dialogue.
Whatever feels best for you.
Of course I'm personally totally into that idea.
Why don't you write everyone and feel out if there's a large group of
us in accord with you?
What you want to say.
Best,
D

Jake Keeler
to
grupe

More options Jun 26

Hello everyone in Grupe.

Just sending this e-mail out to everyone involved to get the ball rolling on the concept of the show and to see what might come of it all. As you can see, I've sent this to each of your individual e-mails, in the next coming weeks it would be nice if we could start some one to one dialogue.

I'll try to keep this concise, but I thought I'd just clue ya'll into who I am and what I'm planning to do for the respective shows. Following e-mails will be more specific.

I like to hunt, fish, swear, and drink good beer.... basically. I am a family man as well, in the sense that my family and close friends supercede anything else. I'm also a fan of humor.

You can also check out work of mine at three places on the web:
www.no-fun.org - No Fun is a group I'm a part of
www.mnartists.org/artistHome.do?rid=21821 - organization run by the Walker
www.redrocketgallery.com - online gallery run by some friends

I live in St. Paul MN. I love it here. I can't be at both shows, too much money to travel to both coasts. I plan on being at the New York show; maybe a couple of days early to do some install work.
So here is my plan as of now:

LA: Whatever I do, it will be on the smaller side and fairly cheap to ship. It will also be easy to install. I've been working on oversized photocopies of family snapshots from hunting trips...they are unchanged zeroxes and aim to express an almost overbearing sense of geography and identity...somewhere in that there is potential conversation to occur with other works.

NY: Same principle, but different formal manifestation. Maybe paintings, more 3D (like some of my new work on no-fun.org.) I am also playing with the idea of shipping bungee cords, tarps, duct tape, and knives ahead of me to NY, and just using the said materials to react to the space and other works.

Both works/projects will be violent, aggressive, difficult, and affecting. That is what I'd like to communicate.

Talk to you soon

Jake Keeler

c- ----- - leave a message I will call back.

>From: michaelzahn
>To: Jake Keeler
>Subject: Re: hello
>Date: Sun, 25 Jun 2006 19:51:01 -0400
>
>uh . . . no, but i played a quick nine holes on thursday morning before
>this wake i had to
>attend.
>
>super.
>
>mz
>
>
>
>
>
>
>michael zahn
>
>
>

Sorry to hear that someone passed.
Hope your nine holes were played well.
Are you a golf enthusiast?
Never had the patience for the game myself.
I think I was interested in the nine circles of Hell as a child instead of
playing nine holes.

Jake

Jake Keeler
to bringjesse, grupe

More options Jun 26

1. I need your address, so I can send you a goody package, plus a couple
metal sampler mixes.

2. I just got off the phone with Dibbs.

He is sending me the 45 minutes of Eat Meat 2 he's completed. Somehow this
might work into LA/NY.

I might edit out some select chunks....we'll see.

Also, he is going to make about an hour long mix of random violence...and
well....shit. I told him to dig through all the random shit we've collected
over the last million years and, well, just do his thing.

(based a much more invested conversation with him then perhaps I'm

implying), I think this should yield something special. He will burn it and send it to me....I'll take a listen and maybe you and I can think of a way to incorporate it into the scheme of things in both shows.....it could stand as a sound piece...or perhaps I could create a companion peice, etc. It may be a little too infecting towards other works...something I dig, but would ultimately be your and Darren's call. Maybe a little Dibbs's room to get wet, bleed, and hurt yourself in?

But yeah, shit's rollin'. Also, he was wondering if Carter is the Carter he knows from Ohio who moved to NY years ago. Maybe? No? Yeah? Well fuck, just let me know.

Dibbs got me on this idea of photographing some gnarly roadkilled deer carcasses...using those for my work...hmmmmmmmmmm.....I should at least explore this.

Jake

ps- Don't wait for my mixes to buy some Opeth- anything by them is primo, worth the moola. I would start with "Still Life" (personal fave), then maybe follow up with "Ghost Reveries" (their latest) then maybe get into some of the harder albums, "Deliverance" and "Blackwater Park".....at some point get the companion album to "Deliverance" entitled, "Damnation"...sort of Opeth light. They have a few other albums, 8 total so far think. Also, check out the new Children of Bodom album, "Are you dead yet" quality scando death/thrash/prog metal, heavy shit with keyboards and Van Halen overtones.

Jesse Willenbring
to Jake, grupe

Jun 26

jake-

like the notion of gnarly sounds.

do you know what kind of music playing devices might be necessary for a proper dibbs experience?

can any examples be posted for everyone to hear, love, hate, spit on, etc.

also curious about the application of something less abrasive and more... edible to a carcass copy.

my address:

Jesse Willenbring
to grupe Jun 27

Hola-

For grupe I will be making things that involve tablecloths. Tablecloths can make for a great painti surfaces and, well, they're just great in general. They will probably arrive from the banks of the Mississippi river.

Talk to whom ever as soon as...
Jesse

11:07am (eastern standard)

Yes, I like John's idea of restraint. But that's a personal aesthetic choice. Anyone else interested in an exchange of words alone, or at least words and images that aren't images of the works we're working on?

Darren

Barry Juglan
to John

More options Jun 27

Also, John, I have a question for you...you would want to do the wall sculpture install yourself, I'm guessing. If so, how much time would you need to install?

Keep plugging for no images, I'm with you on this.

D

Yo Lars,

I've been spying on you and Jesse. I love the idea of the barge to NY: are you seriously considering this as a mode of transportation? If yes, let me know (and if yes, do you have any estimates of price?).

Also, was your e-mail below intended to be viewed by all the artists involved in the show?

If yes, please CC them the e-mail, because only Jesse and I can see this stuff if you send it to the Grupe e-mail address.

If no, then I'm still very curious.

keep it stele,

Darren

John does have a idea
though an image inhibitor
is an expensive piece of equipment
mateo



Jun 27 3:14PM 2006

hey jesse.

i guess you can forward this to everyone.

i saw carter in LA a few weeks ago. he and i have been thinking of a collaborative piece since the idea for your show came up. we talked very generally and have no specific plan yet.

i've been making hard-edge paintings for a number of years. you can check some images at:

www.minusspace.com

i'm sick to death of working this way and am looking around for the means to expand my practice. i think my contribution to this project may involve some of the common materials i use in the studio, and will probably address the entire space in one way or another.

if you look at the recent paintings, you'll see they reference the mac application 'stickies'. i

like the trivial aspect of these digital post-it notes. i've just ordered a huge stretcher, 81 x 108 inches, to make a big yellow one this summer. once this work is complete, i may want to contribute it to the NYC show with the intention of asking people to write whatever they wish upon it with big sharpies.

the other thing i'm interested in right now are the most contemptible and overlooked materials that are ubiquitous in the culture at large, namely things like styrofoam peanuts, cellophane wrappers, cardboard cartons, etc.

anyhow. hope to see you this weekend, or next week for sure.

super

mz

Hi-

Are you from VT? I like the idea of your location and origins directing your choice of material. I also found the comparison of images that you sent interesting as well. Both are about transforming a thing into what it isn't, but one, the classical mary, carries this weight of history, whereas for me, the garbage keeps me in the present. Hence the inquiry about its contents. I like that.

This sculpture also presents a type of shape that I find interesting in relation to abstract shapes that I am fond of in a lot of paintings. Lately, for this project in particular, I have been thinking a lot about the globular shapes that constantly show up in paintings by Marsden Hartley. Wet t-shirts, garbage bags, abstracted or as they remain, remind me of this. I will be interested at how this will change as the drapery qualities become more apparant.

Do you think the fossils will remain noticable?

Tugboats are always a good form of transport.
Talk soon.

Jesse



Jake Keeler
to me

Darren, I do prefer words alone when exchanging info on visual art.
Mostly because the acting of seeing, and the act of information exchange
never add up for me...they are two different forms of art (well, three if
including the audible quality of speech)
What I "feel" in my gut when seeing a Kline, is never the same as how I
would describe the particular painting to another whether through a written
form or verbal exchange.

Development and collaboration over e-mails is fun and knew to me.
I would love to see how each of our collection of words, sentences,
paragraphs and dialogues come to fruition...

Of course, this puts you in a position of "not knowing" to an extent
Like my Grandmother-in-law might say, "Darren, we will treat you like a
mushroom...keep you in the dark and feed you bullshit"

this may be fun

Jake

Jake Keeler
to me, grupe
More options Jun 27

(sorry, keep forgetting to CC these fucking things)

jake Keeler
to bringjesse, grupe
More options Jun 27

I'm not sure....depending on what he makes, we might want to keep it
low-key, less in your face.
But maybe coming up with a couple options, and then impelimenting the
appropriate one during install.

So, you like the idea of photocopied roadkill pictures? Or, do you think
that is to "risky"...like Tom Cruise in tighty-whiteys? Are you gay Jesse?

Curious, Jake

Jesse, are you looking for fabric ones, or the plastic ones with a felt/furry backside?

Do you care?

You'll probably just make some "abstraction" on the surface anyway....sooooooooooooo 5/06.

Jkea- abstracted, get it.

Jesse Willenbring
to Jake, grupe, Jun 27

More on tablecloths and in repsonse to Jake...

both.

the felt backed, plastic tablecloths make for excellent ground cover and as a holder of foods and liquids.

i have been thinking about these as forms by themselves. i think one will be used in l.a.

the cloth ones i keep thinking about as a tool. i would like these in abundance. i want to use them as drop cloths, rags, painting surfaces, etc. i think they are going to become measurements of time and process.

they will be in between.

jesse

12:40am Barry Juglan
to Jesse

More options Jun 28
they will be in between

—

10:25am Jesse Willenbring
to me

More options Jun 28
um hmmm.

—

Good to know. I'm going to stop by the local Axe-man. I will dig around up in my Barn as well, I seem to remember seeing soe there.

I will be using tarps, and images of deer roadkill. So, start with black and white photos of deer carcasses. This weekend I will drive the highways, stopping to fish here and there....I know I'm gonna find a shit load of dead deer...4th of July weekend traffic.

Then, well, the specifics of the paintings will get worked out as I go.....but right now I'm thinking very large, like 6 feet by 9 feet at least, on several different kinds of tarps. I would like to make at least 10 or so in the next month...then cull them.

The deer will be rendered in a representationla style, Sargent-like, life size in only black and white.

For LA, I might use the photos, or versions of the photos, something smaller scale in multiples...but for NY, huge paintings of deer carcasses on tarps (one to several depending on space issues.....ahhh, yeah)

jake

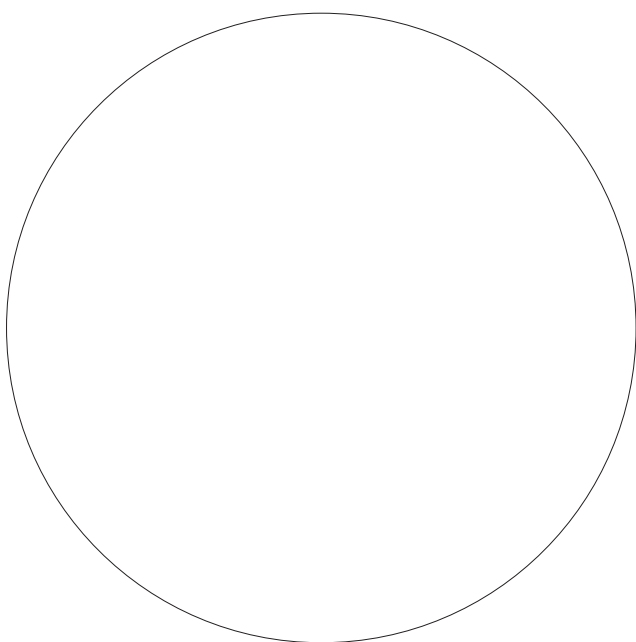
----- Forwarded message -----

From: Carter Mull <cmull47@earthlink.net>

Date: Jun 28, 2006 8:32 PM

Subject: thun ta

To



(film still: 0:00s / 0:06s)





Hi Jessie (+Darren),

Indeed, globules are pleasing, I'm hoping that this thing will become a sort of Allglob- any/everything.

As for the fossils, haven't seen any yet. I'm going across the grain and those little bastards must be settled right along the bed layer. Not all that important but any reference to the material's identity would be welcomed. To me, there is significance in this stuff's origin and yes, it has to do with my being in VT and exchanging things with New York.

-LEF

—

Lars Fisk
to me

[More options](#) Jun 28

Darren,

I had intended to pass it along to the group... but not sure that this particular project would be my contribution to the grupe show. Getting a better feel for context hearing what the others have to say and still unsure how I'd approach it. Are we to make things for both NY and CA?

Subject: Re: Grupe Cans

Darren, Jesse and Barry,

happy that things are rolling

As for me, I'm moving (my possessions and routines) so I'll have to join you in discussion later but very soon...

I'll be adding a few small paintings which may or may not be in existence yet . more on that later

Scott

Jun 29 9:58pm

Barry Juglan
to Carter

More options Jun 29
bessings, all right, conn

First, I dreamt of these. They go near your bed. When you wake up, you rearrange the pyramids according to your dreams. Over time, you may begin to see patterns emerge.

Originally, what I imagined was a photo cube attached to the wall with thick red yarn, but the prototype below are made of clear bomboniere boxes. I also imagine them now in multiples.

Photos can be personal, popular, opaque or translucent. I really don't care about the image. So, these are semi discrete objects that could change depending on feedback (personal and interpersonal) and, I see them relating to modernist design and sculpture in a fairly flip way.

Here is a sample--



Then I dreamed of taking a long bundle of string, twisting the center in the middle of it and the space, pulling out the ends to create a contact between the thread and each piece in the show literalizing formal and perceptual connection, negotiation. I did something like this once with Kathy setting up her piece years ago and really liked the process, so would be interested in doing this provisionally and with other artists.

LA / cara / slobber

Erin Krause

to Jake, Cara, Dibbs, Kathryn, Anca, Carter, Ian, Jennifer, Mateo, Macrae, Peter, Agathe, Michael,
Jesse, GrUPE, Scott, John, Lars, Darren

Jun 30



On Sun, 02 Jul 2006 14:47:11 -0400, grupe wrote

> Dearest Gang,

>

> The mass e-mail onslaught peaked and now is valleying. Hopefully
> you haven't tired of it (or worse yet, become bored with it). Some
> great news since last week: we had meetings with both of the
> galleries and both went incredibly well. Some details:

>

> -Meeting with Drew -the show will in fact open the 9th of September,
> and shipping will still be your responsibility and you still will
> get 100% of the sales... The show will be opening the same night
> as all the other openings in Culver City, so that means enormous
> foot traffic, exposure, etc... Also Drew has a very comprehensive
> mailing list for LA press and collectors, et Al.

>

> -Meeting with Gavin -the show will run from September 15th - October
> 21. Gavin is completely behind the show. Meaning that he has given
> us full authority to hype this up as much as possible, using as
> many conventional and unconventional tactics as possible. He said
> he'd fund us to litter (eco-mindedly of course) the city in posters
> if we we're so inclined! We (the curators) will be running the show
> from the gallery, so your work will be tirelessly and thoroughly
> represented in the best way, we will be working hard for you.
> We're going to be your dealers for 5 weeks. We're going to
> consolidate the mailing lists for east coast and west coast and
> make this a huge streamlined venture. Gavin says he wants the show
> to be 'sexy' and while the show already is fucking sexy, this means
> he's going to really push the press release for wide exposure. He
> wants to rejuvenate the Passerby space with this show. So we have
> the opportunity to really work this thing to the umpteenth degree.
> Think big and think creatively.

>

> -Shipping from L.A....this will be consolidated in one ground
> shipment. So be certain to have your works ready about three weeks
> in advance of the show.

>

> -As mentioned previously: the invite will be the same for both
> spaces: it will be one invite with all bi-coastal information on
> its ass-side. Check out the image below!!!

>

> -we've been remiss on getting you floor plans. Sorry about
> this...Passerby's at the tail end of being remodeled. Same with the
> LA site (still unnamed!). Hopefully in a week we'll have them for
> you.

>

> All of us now have the chance to promote however we want to. As you
> well know our core intention is to make our discontent with
> artworld mores known. Therefore, we'd prefer to market ourselves
> with integrity and savvy. You're all more-than-invited to share
> ideas and participate in this.

>

> Also, Samara Caughey will now be working with us! She's in LA and
> makes sculptures.

> Big welcome to her secaughey@hotmail.com
>
> Also, Carter and Jennifer have a show up @ Marc Foxx in LA right now
> if you wanna know where they at.
>
> Happy holiday week-end to everyone (even Anca in Berlin -happy 4th
> of July!)
>
> Talk soon.
> Darren and Jesse

—
Jesse Willenbring
to GrUPE, Scott, John, Lars, Darren
Jul 2



RE: grupe salut
Macrae Semans
to grupe

Jul 3

hey guys,

no worries. the show sounds great and i'd be stoked to participate. sorry it took a bit for me to get back to you....

macrae

Erin Krause
to grupe

hello all to you, I dont know yet what i'll be making, perhaps a drawing suite, a grupe if you will, and maybe itll be some paintings. I like the idea that you have to look at the whole show, I.E spin around, to see the one work, so like little drawings hung on all the walls make one piece. I had an idea to do a wall painting of a frame in shiny black enamel, a sort of coming together of some other ideas and paint stuff, but like i said I really don't know yet.

I also have been working on long things, like things that are very thin and long like tubes and strings, so that could be something else.

all that aside, i've recently had my small heart torn to small shreds of flesh and nothing, so sexiness is working well for me, let me know if anyone is going to be being sexy, i'd like to partake in that too.

yours in small pieces, erin

BOOM!
FUCK YEAH!

On this July 4th, I hope you all find yourselves celebrating independence.
It's a day off.

What are your plans?

Stuff for now.

At 2pm I will watch Germany play some inspired futbol against an Italian side who has yet to impress me. I feel a pain about England losing in pk's, but they played like a horse's ass the whole tournament, so they didn't earn the right to advance in my opinion. Beckham can stay in England as far as I'm concerned. (Anyone else following the Cup?)
Then at 5pm I'm off to a BBQ....pork shoulder on the grill and cold homebrews...good times.

Hope you all have good company, food, and beverages today.

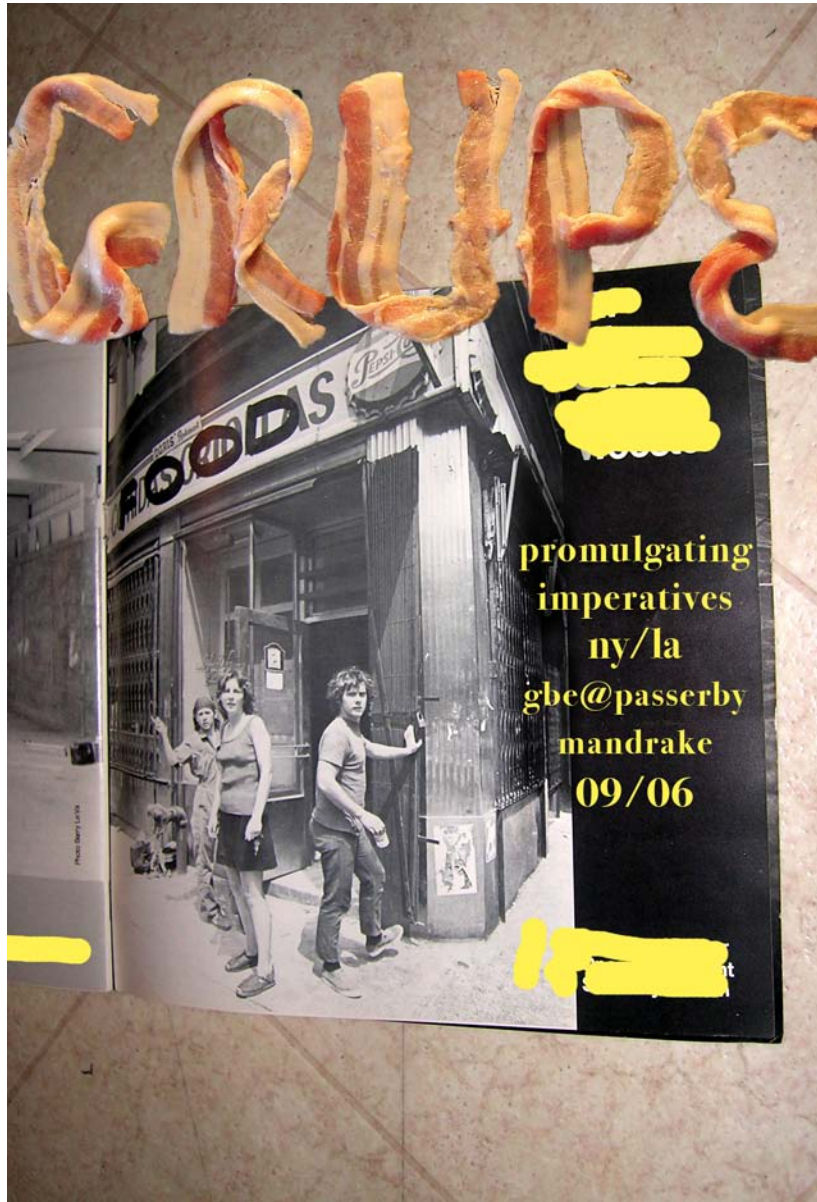
Jake

ps- Darren and Jesse, the image looks good. Bacon is always a good choice.
Mr. Brown wants sexy, like sexy intercourse, how you say?

Cara Baldwin
to Jake, grupe, me,

10/4/05

I know! What's sexier than bacon?
- Show quoted text -



some thoughts
Jake Keeler
to bringjesse, grupe
Hey dude, hope you had a good 4th.

I would love to give you a call and get your thoughts on some shit, but I realize you're hella busy right now....anyway...

What are you guys looking for here? Specifically, how do you see me playing a role in this "grupe" dynamic?

Not to say I'm assuming you'r thinking is those terms...but I'd like to hear what you'd like to see from me....even though I may feel differently, etc etc....just curious.

Reason being, I make so many different works/projects these days...I'm having a hard time deciding on the work.

Are you looking for me to express the "white guy from the Midwest angle"? Paintings? Photos? etc.

What would you like to see me contribute?

I'm interested in expressing views out of line with the art world or what might "fly" for sure.....but how far can I go with this and not piss off gallery owners and put you two in an awkward position.

Right now, I'm making some large paintings on canvas tarps of roadkill and carcasses. I'm also going to make some iconic paintings of images....maybe solid pink on the brown tarp....I hope t make about 7 paintings, all around 5' x 7' to 8' x 10'....big. Then maybe send one or two to each show.

I'm also wanting to express some "uncomfortable" midwest sensibilities....hunting and fishing....with photos, files, and other 2-D shit.

It could be a montage in individual frames of shit, some humorous, some dead serious.

But my ideal piece would be about 60-80 snapshots, all framed in cheap/simple frames from Walgreens of hunting and fishing poses (classic me with a dead deer or fish, etc) and just hang them all together in a rectangle about 3' x 5' or something.....would that wig some people out? That would be the goal, but I would want to know if Gavin Brown was all anti-hunting, etc before doing that (even though that would be best, but that's just me) I would want to put that in, with maybe one or two of the paintings at least in NY.

A similar set of work would go to LA, just smaller in size, and or, amount.

peace
Jake

Jesse Willenbring
to Darren, Lars, GrUPE
Jul 6 4:12pm
Hey Lars-

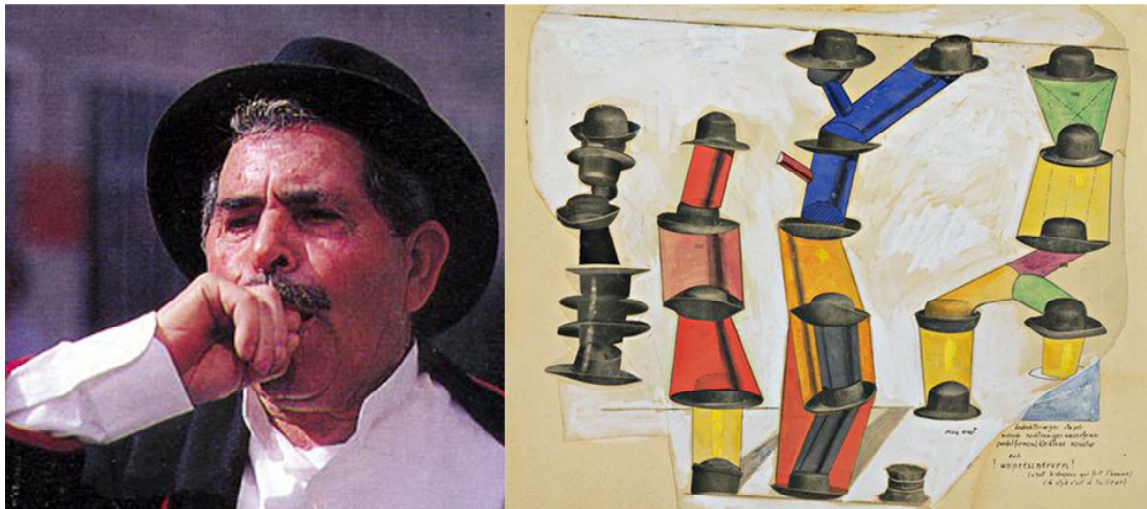
Bit of a delay on my response to the globular discussion. How was the fourth? Allglob trash bags? It was hot down here. Interesting opening at elizabeth dee, funny "artstar" t-shirts. As for other ideas to throw around...

these tablecloths I've decided to use for this show are being shipped from Minnesota. I think their origin, my hometown, is becoming an important part of my process as well. I don't think this was intentional, but as I wait for their arrival I think my anticipation is becoming quite invasive upon my thoughts concerning what kind of paintings to put on them. Maybe globs of art history food. You have any other thoughts about sculptures, paintings, etc. you might use for the grupe or in general?

Otherwise hope all is well talk soon.

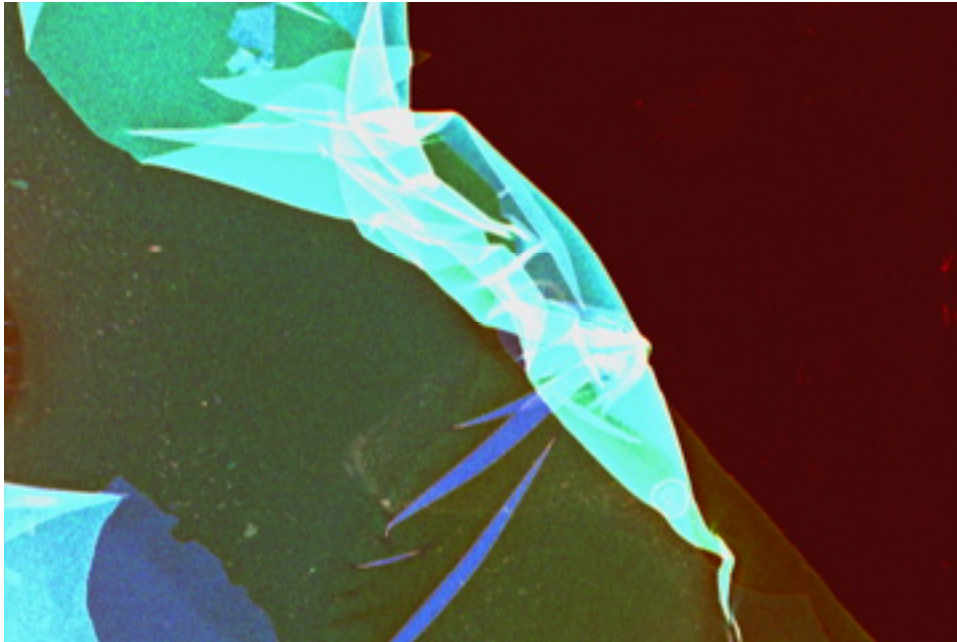
Jesse

—
Oh Geuwgland...

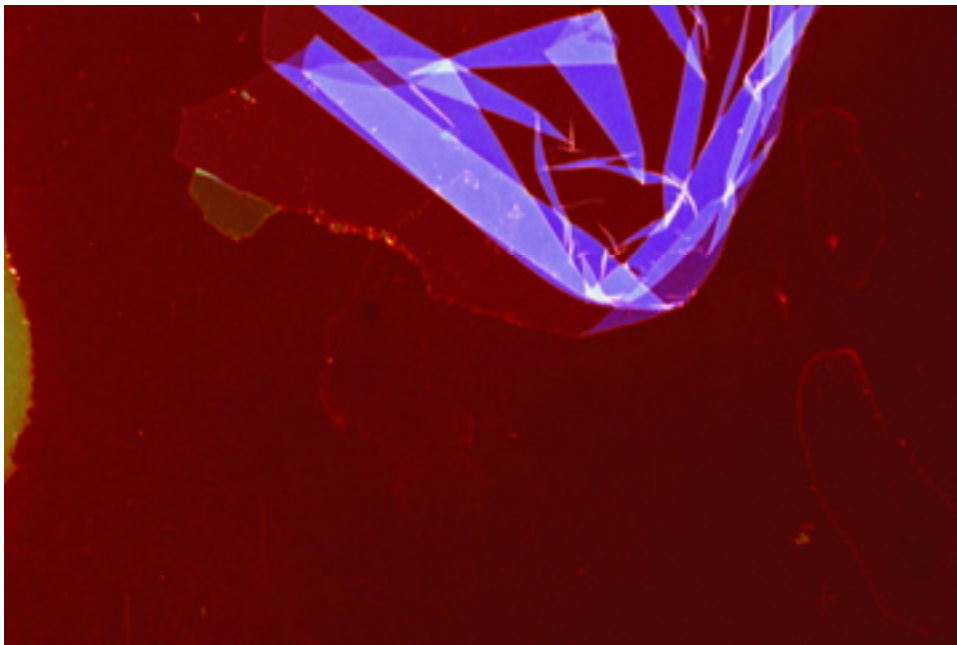


Jennifer West
to grupe, Jul 9

hi grupe - to give you an idea of what my films looks like - here are some film stills from previous 16mm films - made by different processes - soaking film in cocktails, urine, ben gay, tigers balm, energy drinks, absinthe, horse shit, extacy, hair dye, bath salts, wine, coffee, detox tea, salsa from the taco truck, submerging in rivers, skimboarding over it, etc. Bye, Jennifer West



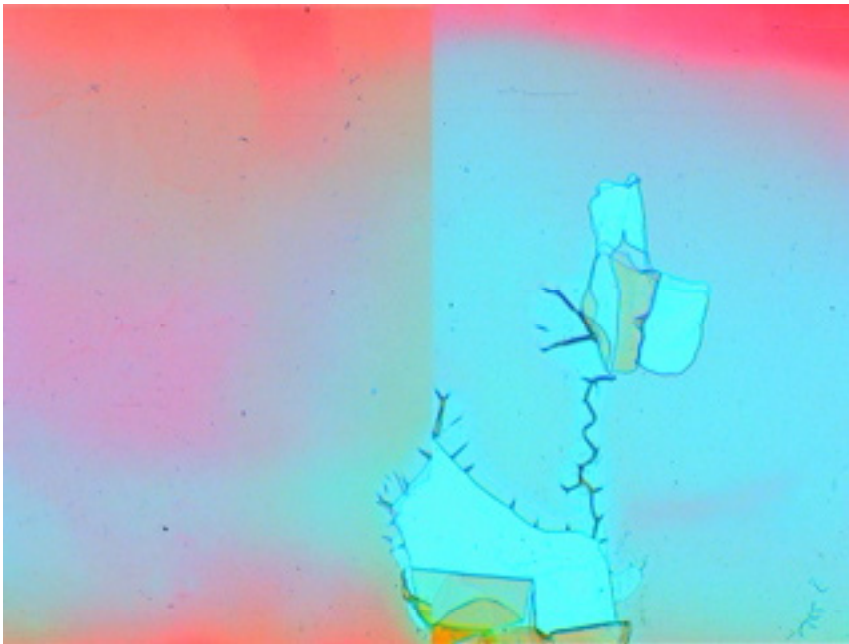
Marinated Film Still
(Jim Shaw's Urine - the Roll of 16mm I had in the Fridge for Over 10 Years), 2005



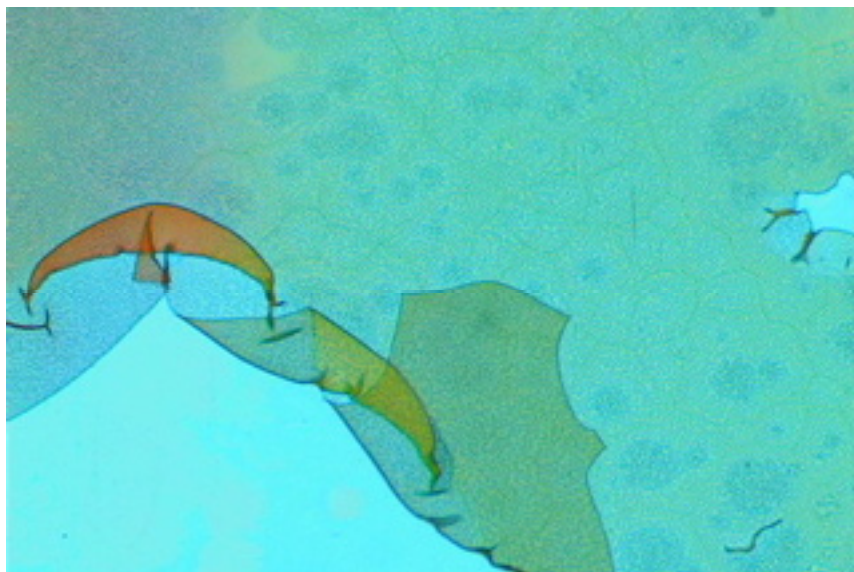
Marinated Film Still
(Hallucinogenic Absinthe and Extacy - the Roll of 16mm I had in the Fridge for Over 10 Years), 2005



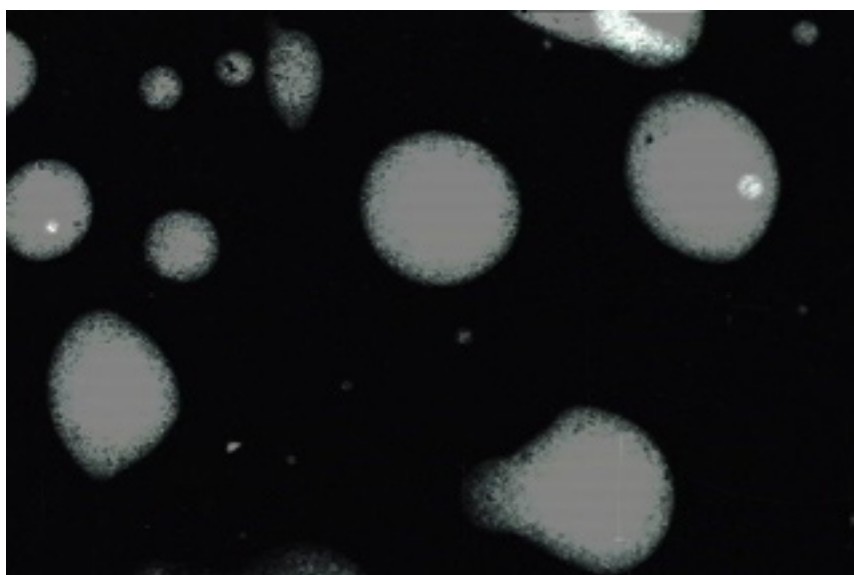
Drunk Film (with Language) - 16mm film negative soaked in cocktails: Run Around Naked, Flicker, Exstacy, Adios Motherfucker, etc.), 2006



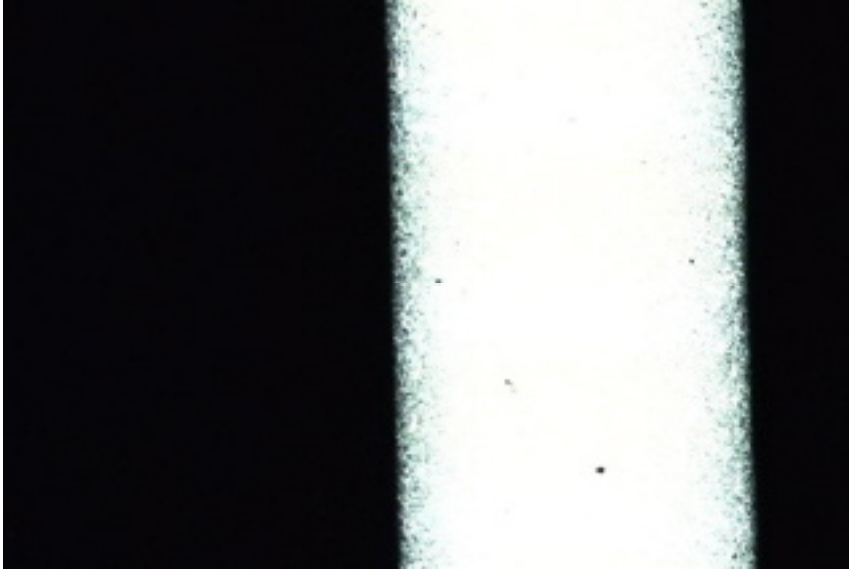
Hot & Spicy Film Still (altoids, red hots, hot tamales), 2006



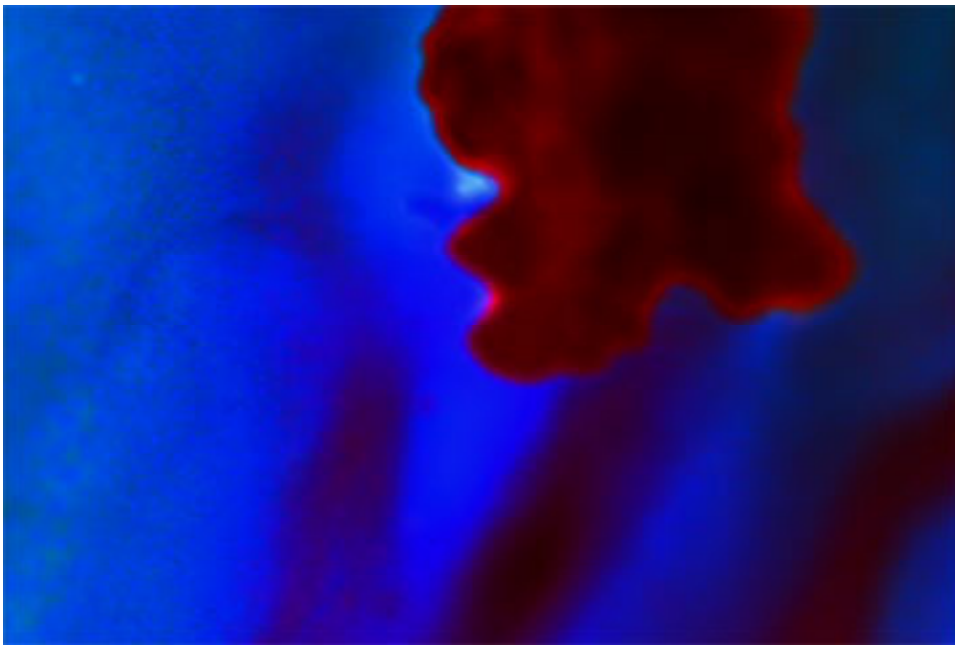
Hot & Spicy Film Still (salsa from the taco truck), 2006



Odor film 53 (nail polish, burnt rubber, skim boaded over, xerox light), 2006



Odor film 53 (nail polish, burnt rubber, skim boaded over, xerox light), 2006



Smoked Scented Film (Drakkar Noir), 2005/2006

berlin thoughts

anca munteanu
to grupu

dearest grupu/

berlin finally finished the soccer infection, lost and over.
now I am online, for everyone.

I am thinking about showing a video which I made in japan.
embracing businessmen, with that a sculpture comes with.
very thing candles wrapped in celan wrap.

very happy to see you all soon,
x anca





On 7/9/06, Darren Bader wrote:

> John,

>

> How's it going with you? Hope you're having a good experience up at Bard.

> Hey, I wanted to get some more juice out of you. I'm sure you're

> plenty busy up at school, but Jesse and I are really hoping you'll

> play a prominent role in this exhibition.

> For one, the wall sculpture you mentioned seems like a really

> necessary anchor for the show, so I want to be sure to treat it as

> such (if you are of the same sentiment). We're in need of mass.

> Secondly, and more importantly, I was hoping you might have some more

> words to say about using words only. Carter responded with images

> only, and nobody seemed interested in saying anything further. I'm

> not saying that that's a bad thing, but especially because Carter's

> only going to be sending out images, I was hoping that you might feel

> like being more active in sending out only text. Kathy and I could do

> this ad infinitum, but we're of a very different approach than you,

> we're a bit hysterical, and you seem anything but.

> I'm going to encourage everybody to write more about everything and

> anything they feel like, when I send out the next letter on Wednesday.

> But I wanted to write you personally.

> I get the sense that you could have a lot to say via (and vis-a-vis)

> this show. I mean, I know you have your solo show this fall and have

> to focus your primary energies on that, but I'm very interested in how

> your work and your thoughts could make this show stronger than it

> would be without you.

>

> I'll see or talk to you soon, I hope

>

> my best

>

> D

—

Barry Juglan
to anca

Jul 10

Anca-

I have nothing more to say than... These film stills are beautiful. Can't wait to see the films.
Are the sculptures going to be free standing? Hanging? Resting?

Jesse

—

anca munteanu
to me

I didn't send it to the grupe. could you please forward?
more later. I am working now.....
love and more, me

----- Forwarded message -----

From: John Finneran
Date: Jul 10, 2006 9:16 PM
Subject: Re: laskoni
To: Darren Bader

Hi Darren, Sorry to be a little bit out of touch these days. I'm preparing my presentation for the summer (tuesday) and struggling to get my studio internet connection fixed.

I have begun the tests for the metal piece and I guess I am hesitant to continue talking it up as I am unsure of how the technical issues will be resolved. The possibility of monstrous failure looms and intimidates me as much as it entices.

The piece has been a big concern for me lately I am seeing the metal aspect not necessarily in direct opposition to the wood pieces I usually make but as specific to a different type of object. Where the wood pieces (the series of faces I'm making "the Easter Faces") are tied to a concept of touch that allows dispersal and reformation. As the mind constructs and un-constructs faces and consciousness out of

various stand ins and conventional features, eggs, clouds, blocky teeth, and cheshire smiles, the painting allows the expression of a desire for a certain type of face or person to emerge. The rock is the real world though, and where the intestines break out I think is the point at which I have a conceptual leap to understand. How is it that the real world contains the somewhat magical and unlikely explosion of guts from a rock? But to put it back into the terms of the wood works would be to soften it and say that maybe it was just my imagination after all.

Give me a little time this weekend to recompose my thoughts on the non-image concept. I'm very excited about all these things happening. And certainly appreciate the supportive words about where I fit into the show and the process.

I haven't got to the point of prioritizing the Nov. show yet, the time is there and lots of the work is finished. So I'm all in on grupe activities-
more this weekend, peace, JPF

From: michaelzahn
To: cmull
Date: Mon, 10 Jul 2006 09:28:47 -0400
Subject: grupe2 etc.

hey carter.

a quick report . . .

saw drew last week at his dee opening. saw jesse as well and met darren, too. been reading the mail for this show and the vibe is really good.

mentioned to jesse that mateo had mentioned to you that he thought he might want to make that octopus wall painting, or something similar. this is a fine and lovely idea as we'd discussed. i mentioned to jesse that white walls generally suck and that we should indeed consider painting the entire space, with perhaps each wall a different color. i picture the hues being different but the values remaining close so the overall feeling does not become too glib or shitty. if everyone involved concurs, then the only consideration i see is that the chosen colors remain somewhat 'neutral' and do not conflict with anyone's formal / material / conceptual premises. i think you know how i feel about color in general, so this might be a nice way for everyone involved to have a real hands-on approach to aspects of how the show is framed at its most fundamental level, simply by being involved

in this question of color for its own sake and how it then relates to the works at large.

jesse and darren are into this large yellow sticky painting that i'm working on, so i think that will be a part of my contribution to the NYC show. the stretcher was delivered last week. i hope to complete it by this friday. the dims are just under seven by ten feet! very hot. it's big and has that 'field' quality to it, but the scale and proportions are very particular, so it has a definite objectness to it as well. the indexical nature of it will probably work nicely with everything else.

mentioned the post-it note captions to jesse as a possibility for LA show. given the various limitations, this seems to me to be the most expedient way to do something for drew's space. i may not write anything on them, my case being i'm no writer, but who knows . . . last week i wracked the brain and sat down with theodor adorno's minima moralia, and copied out the aphoristic headings that precede each section of the book. these short titles are kind of cryptic in themselves and look sort of nice when handwritten on these tiny paper squares. adorno had fled the nazis to california, and this book was composed as a sort of birthday gift to his friend and colleague max horkheimer. the deluxe crankiness of this book is fantastic. i'll send the actual quote later, but there's a passage where he has this fantasy of harnessing the fascist power of his automobile engine to run down the pedestrian vermin passing him in the streets . . . half in jest, probably not really, but nonetheless a perfect sentiment for your adopted hometown.

if you and i decide to collaborate on a specific piece as we'd previously discussed, jesse has no problem with anyone having more than one piece present. he's looking for utter fucking chaos.

hope your weekend there with foxx and whatnot was good. more about this grupe deal later.

mz

ps-- assuming you're thrilled with the 'bacon' font.

pss-- jesse and darren: nice talking to you both last week.

mike-

nice summary. provides me with lots of smiles. wish i had more time to meet up....
although the end is near and soon i shall be free.
until then i was wondering if you can forward this set of emails on to all of the others.
its too tasty to remain hidden in the depths of the grupe mail account.
answers to your inquiries will arrive late this eve via phone or mail.
adio

jesse

Michael,

hot nuts/ hot bog/ hot buon on the Minima Moralia shout outs. Deluxe crankiness indeed -rad coinage! You should just riddle a copy of the motherfucker in stickies (that's not a curatorial suggestion, that's a personal fancy). Actually, no, I love the idea of stickies all over other works: like pigeon shit (in a positive light of course) or popcorn or freckles or [someone give me a better simile!]. But back to Teddy Adorno, I've been reading that volume on and off over the past half year and it never fails to astound me how fecund this guy's intellect is, and in a pretty generous way too. Sure he gets convicted of being an irremediable cynic and "Negative Dialectics" is a perfect title for his magnum opus -even if that's not what the title means....but he's such a hopeless idealist. He should be the guy making toasts at everyone's weddings.

As a flaccid salute to Theodor, here's a quote from Cortazar's Hopscotch "I can make a dialectical operation even out of soup"

Sweet!

Darren

I support the colored walls. I agree with Michael, keep the value the same and perhaps the shifts in hues could also be very very subtle....I'm feeling pastels lately, easter shit.

For NY and LA I hope to send large canvas tarp paintings/sculptures. About 6' x 8' or 8' x 10', fairly big. They hang about 4 inches out from the wall on hooks. They have semi-representational paintings of deer carcass on them.....I then cut them, shred them, and generally fuck them up until some really juicy 3-D shit starts to develop.....having a color behind them on the wall would help them pop....so I totally dig on the no-white agenda.

I also hope to send some of my file projects...small files/photos in frames. These could operate like Micahels stickies, together or spread out.

This is all being made as of now, but my mind is still stretching out and listening, so yeah.

Jake

kathryn garcia

Not into colored walls, sorry to burst bubbles but i really love the non-color white.

Jul 11

hey Macrae-

How are you? This is Jesse of the Grupe biznasty. Thought I'd get in touch to talk about yer' work (at T&S recently, earlier) and this immense amount of space we need to fill in both LA and NY. I think we had met for what was maybe 3.5 minutes as you were putting the last touches on you recent show of which I enjoyed quite a bit.

Are you still thinking in terms of materials that have been recurrent in your work of past. Sheetrock?, in particular has a reverberating ring to me. I have also always been curious about your construction of walls as objects.

And on an completely irrelevant not meant to be creepy note, I too am from Minnesota.

Jesse

2:10 PM

hi jesse,

minnesota! solidarity brother. (i assume you to be a moral, forthright and compassionate soul, albiet with an inner kernel of sadness...)

i remember meeting you i think. maybe you were bringing pascal some books?

i've got a number of things going on in the studio, some more overtly wall-related, some not. i am still using cast-off building materials (found wood, metal, sheetrock, etc.) and could be prepared to deploy them in a given space- like, say, near a wall- if called upon to do so. or i could do something else...

talk soon,

macrae

> > From: michaelzahn
> > To: Darren Bader <
> > Date: Thu, 13 Jul 2006 14:35:29 -0400
> > Subject: Re: grupe2 etc.
> >
> >
> > hey darren.
> >
> > minima moralia. to wit: a few fave examples of teddy's cranky idealism, with a nod to your non-curatorial curatorial endeavor:
> >

' . . . a gaze averted from the beaten track, a hatred of brutality, a search for fresh concepts not yet encompassed by the general pattern, is the last hope for thought. in an intellectual hierarchy which constantly makes everyone answerable, unanswerability alone can call the hierarchy directly by its name. the circulation sphere, whose stigmata are borne by intellectual outsiders, opens a last refuge to the mind that it barter away, at the very moment when refuge really no longer exists. he who offers for sale something unique that no-one wants to buy, represents, even against his will, freedom from exchange' (41 / inside and outside).

> >
followed almost immediately by:

'dialectical thought opposes reification in the further sense that it refuses to affirm individual things in their isolation and separateness: it designates isolation as precisely a product of the universal. thus it acts as a corrective both to manic fixity and to the unresisting and empty drift of the paranoid mind, which pays for its absolute judgments by loss of the experience of the matter judged . . . dialectical reason is, when set against the dominant mode of reason, unreason: only in encompassing and canceling this mode does it become itself reasonable' (45 / how sickly seem all growing things).

> >
what a fucking lunatic. it's beautiful. i love a healthy dose of negativity every afternoon.

so, this big yellow painting is coming along and should be finished next week. it has a few pleasing qualities. the color, the scale, and the feeling of the click and drag routine are nicely evoked, in that a manual operation is translated into a visual thing and then experienced in an almost purely physical sense. there's a word for precisely this confluence of an ambulatory knowledge, cognitive movement, and bodily experiences that's derived from phenomenology. unfortunately it escapes me at the moment . .

if you and jesse would like to see it at some point, just say so and we can arrange something.

> >
i spoke with drew at the dee opening and so i may go out to LA to make something out there. not sure yet. will try to decide within the next two weeks.

> >
> > super.
> >
> > mz

> >
> >
> >

> >

> yups. only two weeks of the tv mayhem. just got a new apt. and studio.
> yippy. love to see this "stickie"
> adorno quotes on post-its burns like fuckin venom?!
> tootle
> jesse



Dear Grupe,

I have enjoyed reading, which has felt a little bit like spying, your correspondence. There is so much to respond to that I don't quite know where to begin.

Darren,

I really like that you brought up Massumi. Although I don't know much about him, I do like the way he talks about the institutional critique through experience. He talks about art as the great connector. If you are interested in History, art can bring you there, if you are interested in fashion, art can bring you there, if you are interested in identity politics, art can take you there. Art can connect a shit-load of subjects together, so this show seems to be a literal, physical manifestation of that, we all touch.

Jennifer,

I really liked your abstract film stills. I like that your process is experimental, that you are interested in the happenstance of these different liquids and how they react to the film, but the choosing of the film still is anything but arbitrary. I'm curious why you might have chosen a certain image? what were you looking for from that visual revelation of the physical interaction? (You don't have to answer. Just question I asked myself while looking at the images)

Michael,

I too support the painted walls, pastel Easter shit is good with me, although we might have to come up with a solution for those who might be projecting video.

Jake or anyone who may be interested,

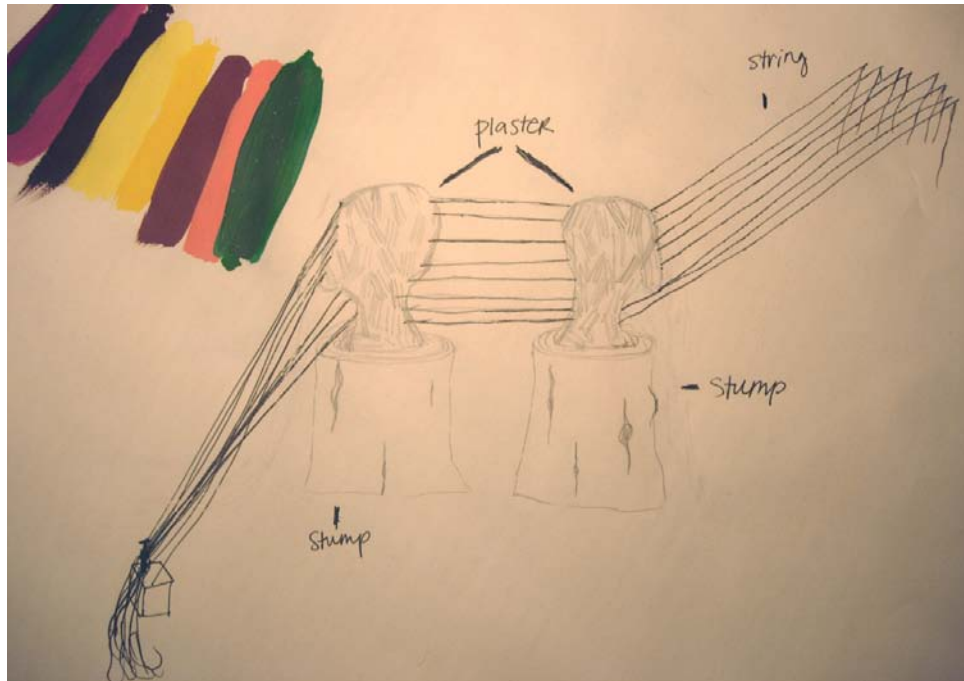
For the Los Angeles show (I am still not sure about the NY show). I have made a sculpture that connects to the wall via ten or so strings. I would love it if I could put some holes into a painting for the connection. Then the another set of strings would connect to hopefully another sculpture. I have provided a drawing so that you can get an idea.

Samara

Samara Caughey ,  Jul 14

Dear Grupe,

As usual I forgot to attach the image. You can delete the other email. Here is the image.



dear grupe

wanted to leave this idea open to suggestion when it first arose, but when mentioning 'colored walls' i'd envisioned hues so pale they'd suggest perhaps the light at dawn . . . looking to imbue experience of the entire space with a delicate luminosity that's counter to the typical institutional glare of 'white' . . . which 'white'? there are literally dozens of them. i've been of the opinion lately that there's no such thing as monochromy, and the qualities of color are apparent only in their relations to one another.

so yes, subtle yet present. paler than easter hues; more like sunrise on easter morning, although that's a bad analogy . . . how about sunrise this sunday morning? july 16? oops, bastille day. uhhhhh . . . anyhow.

michael zahn

Erin Krause ,

i like the colored walls, being that they are palest of pale

Samara,

I'd be happy to make a painting you could destroy,
put holes in or whatever you choose, how large are you thinking?

Samara,

Writing as both artist and curator-thing, I've got to say that you
nutshelled the situation.

Shit-load is my new favorite word. Thank you. It's never sounded so
familiar before.

And thank you Erin for wanting to paint holes for Samara's strings.

So shit-load of you.

And other adjectives.

I woke up in a funk to read Samara and Erin and Jennifer and this was
really shit-load inspiring. So long AM funk.

We're working on something really good here I think. It might seem
insignificant from other places, but it feels good here. Thanks for
being here.

D

Bastille day's today I think, so July 16th sunrise is probably pretty neutral. And sunrise on Easter's fine I'm sure, I mean it was just a normal day and then Jesus' body was gone, however you wanna read that. The pentecost sunrise is the shit that's too psychedelic for me. (I'm really into religion -nonreligiously- if anyone's wondering why I talk about stuff like I'm about to write in another e-mail). Subtle hues are cool by me. Monochromy doesn't really exist for me, personally. I'm colorblind, and a lot of colors blur for me as long as you say they're something that I thought they weren't. In any case my vote's in for subtleties amonochromatic.

kathryn garcia Jul 15

id have to say that each color exists in and of itself, to say that color exists only in contrasts and or opposition is part of dialectic i cannot subscribe to.

im beyond the institutional critique, all mediums are formats and vice versa.

regardless of institutional critique, I'd hesitate to lay down color-immanence laws. Dialectic or not, look at a photoshop color chart, look at a rainbow. As I mentioned, I'm colorblind and what I see is real, and whether or not we're dabbling here in color theory or not (I wouldn't know, I have no idea about anything color theory), doesn't matter. Let the colors do their speaking: dialectics are just what your making this seem like. Optics are optics: fuck with them as much as you want, but they'll still be optics. Say more about this, if I'm not following you correctly. You're beyond the institutional critique, and that's awesome. But I don't think colors, as you described below, are going to end up explicitly corroborating a critical or a non-critical platform.

we all know where defining in opposition leads.
female/male
black/white
negative/positive
its dichotomous, and if we speak of religion this dichotomy is where
religion fails
hell/heaven
good/bad
god/satanwe all know where defining in opposition leads.
female/male
black/white
negative/positive
its dichotomous, and if we speak of religion this dichotomy is where
religion fails
hell/heaven
good/bad
god/satan

its primitive

its years of feminist theory that
led me to mistrust binaries, thats all.

CARA, I need your help he(eeeeeeeee)re!!!!

to define things through their opposites also negates an essence, and
if we are asking questions on archetypal matters, inherent meanings,
universals etc
a definition achieved through comparison contradicts this doesnt it?

i can only think so, if form is defined through its archetype, through its "in and of itself", essence it would need no comparison to be defined, it would be defined "in and of itself"

comparitive systems are logical, therefore limited, comparative systems are what allow ideologies of inequity, gender bias, racial bias, political bias etc etc to continue
at least this is how my mind sees it

>Subject: you, me, and dupree
>Date: Sat, 15 Jul 2006 17:15:48 -0400
>
>hi,
>
>All of a sudden a bang of writing and we couldn't be happier. Keep up
>the busy digits.
>
>1. the floor plans are below. Look at them, think about the space.
>Passerby is big. Culver City Bar space is less big. We encourage you to
>make large
>works if you would like to. There is no demand to fill the space, but we

>need to make the space look interesting (i.e. hot).

>

>2. let everyone know where you're at by Thursday at the latest: we need to

>get a sense of what pieces are actually in the mix. If you've yet to

>decide

>

>on both pieces you're including, please share the one that you've already

>decided on. If you have decided on both pieces, please let

>everybody know which one is for NY and which one is for LA...AND why you

>came to these site-specific conclusions. NOTE: this is meant to

>be loose, nothing is set in stone (you can scrap the work/idea you share,

>no

>problem). Still, it's essential that some tangible sense of what you are

>contributing be understood by everyone else. This is so we can start

>working more actively on the next phase.

>

>3. anybody who feels like someone's proposed piece might be better suited

>for NY rather than LA, or vice versa....please speak up. We should be

>challenging each other's ideas. If you believe you've made the best choice

>for your work (location wise), you have the final say.

>

>4. we need to have a very good sense of what pieces will be in which show

>by

>July 31st. That's an OFFICIAL DEADLINE: have all sketches (drawn and/or

>written) or

>photos of (partially)finished works ready for view by July 31st. Also, if

>you are planning to work as a team with someone, we all need to know this

>by

>the 31st as well. Please send this info any time between July 26th and

>July

>31st. This is so we can all keep the ideas and/or visuals fresh in mind.

>Once again, nothing needs to be

>finished by this date, but we all need to have a better sense of what will

>likely be included. We're going to need some ground beneath our feet at

>this point so we can proceed with installation and "works-touching" ideas.

>

>5. we have been asked to design posters for the show. Please have any

>proposals ready by next weekend. July 22nd. We can take a vote, as a

>grupe, if we want to use the design or not. Please please please feel

>free to team up for poster designs. We need these images sooner than by

>next Monday. We will meet with Gavin about this stuff by the end of the

>month.

>If we didn't make it clear before: these posters are to be used however you

>wish. You can post them in the street or eat them if you like. Jesse and

>Darren are definitely going all out punk rock with the posters. If this is

>not your thing, that's very wonderful too.

>

>6. Speaking of teaming up, there has been discussion of people

>collaborating on works for shows. We assume this means working on a

>single piece together or two people working together in order to have

>their pieces touch. Either way please go ahead and do so. Whenever

>you are ready, we encourage you to seek out at least one other work you'd

>like yours to coordinate. As mentioned, once the July 31st deadline

>passes,
>we'll all have to start thinking about this.
>6a. People have also been discussing making more than one work for each
>show. How do you guys want to handle this: should we say no, or
>see how things play out (meaning see how things look PRIOR TO final
>installation decisions)?????? Let everyone know.
>
>7. Well, colored walls have certainly elicited a We're going to have to
>vote on this one. Think about it for a while. This matter will be
>dealt with after July 31st.
>7a. After July 31st, we will all have to begin working on 'sketches'
>(mental or physical) of what the installation might look like. We
>should reach a final tentative decision by Aug. 25th.
>
>8. All Los Angeles artists! Please have your works ready to be crated
>across country by the end of August. We will be calling companies
>soon to determine frequency of departing shipments. Hearsay suggests
>that a shuttle leaves every other week. We need the works in NY by
>September 10. No later. More to come on date specifics for pick up.
>
>9. Jesse and Darren will be working on the press release over the next
>10 days. The aim is to have it to have 4 elements and to be designed
>in a non-MSword standard template. We want to see how we can make the
>press release look novel without making it seem unprofessional and
>sophomoric. The 4 elements are: list of artists, an illustration, a 1
>paragraph statement of intent (being neither manifesto-ish nor
>art-writing-ish -something very easy to read that will be exciting and
>not intimidating), and a quote-like element: any suggestions for this
>are welcome -same goes for the illustration.
>
>
>Okay, that's the end of the numbers. Hopefully everyone's still
>feeling good about the show. Please, make any suggestions you want to
>about any aspect of this show. We are working together.
>
>We'll talk to you guys soon.
>
>Please send posters
>
>DesseJarren

....not....@mr.dibbs.com, but the
... .. is right.

Hope that helps.

He is on tour right now, so he's probably not checking his e-mail.

In general he isn't a very "talkative" dude.

I'm going to see him tonight in Minneapolis at a show, I will kick him in the ass to get on the communication tip.

Jake

Yes! For sure.....I have to nail down the piece for LA early this week. I hope to scan a sketch and send it out into grupe land.....but I'm all in for connecting the works.

Your work is making me lean toward sending tarp pieces to both shows....and ditching the file/photo peices.

The tarp paintings/sculptures have a better presence and certainly lend themselves to better interaction with other works.

I'm thinking of hanging them with bungee cords, to give it a good pull/stretch qualty....there are about 8 grommets on the tarps.....strings could loop and tie to those...or through holes cut in the tarp. Some bungees attached to the wall, or floor, and possibly other works.

yeah yeah yeah....this will work.

Jake

Barry Juglan , to Jake
, More options, Jul 16

!!! -darren. i like the tarps and bungees

dear darren, I got the floor plans! great! you know how I am attached to the architecture! the manager of the marzona collection saw yesterday the image of the hugging business man, after I proudly explained the concept for the show in new york he said:

is this the group show? are these the other artist?

I said: what?

he liked it A LOT!

darren, I looked at the plans and I thought, that the smallest one-way-hallway (actually a nice title), where it is 5,5 x 23,4 (the penis of the gallery), would be great to make a back-projection of the business man hugging. I find it perfect like that, because the other people (our visitors) will be kind of "forced" to stand in front of it, and be an extension of the work....I feel ashamed how bad my english is, how minimal it sounds. the thin candles and a piece of wood I would like to lay on the floor in front of the projection. but the best way would be to install it in person. to find a fitting place. the projection thing is complicated, because of the light in the space. I might need a recommendation from the gallery.

when is the opening? sep 9th? is it sure now?
I will check flights.

I am worked for aernout like hell, now it is better, I am also working on the color correction and quality of the video with a company doing it for free!

for the LA show I would like to show the japan piece with the postoffice, with the drums. actually I would like to show that also in new york.....

love, anca

Hi hi!,

The NY show is on Sept. 15, so install begins around the 11th. Los Angeles is on the 9th, install begins the 6th. If you want to do a video piece in LA, we're going to have to figure out where to find a monitor and dvd player. So, let me know if that's what you want: video in LA? If yes, I will start trying to find some equipment.

I love that you want to stick your piece by the entrance of the NY gallery -I was really hoping someone would. And rear projection as a greeting sounds really lovely.
Can I forward this conversation to the other artists?

Okay, off the bathroom and then off to Flora's to help her move furniture.

xox
d

Cara....I think ambivalence might be one of the most dangerous modes of living/existing.

Actually, for me, killing and consuming another living thing is what keeps me from becoming ambivalent to my physical existence. It's a ritual of responsibility (being alive requires the consuming of other living things, to be ignorant of this, or worse yet ignore it, disables our ability to empathize).

I have no idea why I felt compelled to share that, thank you.

I think I'll be honest to a fault today.

Jake

(I don't hunt, but I share your gut feeling. I want to share a couple things
>with you:

>

>

>I caught a very large fish and now think of killing it whenever I try to
>feel the word ambivalence

>

>Of all the things I regret, killing this fish isn't exactly one of them.

>One thing that I thought of recently that is: sitting on a panel

>discussion,

>I wish I'd turned to the person to my right and whispered in his ear, "I
>drowned once".

>

>True.

>

>On 7/11/06 3:17 PM, "Jake Keeler" <j wrote:

>

> > word to big bird.

> >

> > As I was sayin' to Jesse last week.....I see this as a way to make a
>truly

> > organic show in it's manifestation (when trying this in the past it has

> > failed for me personally). Why I think this could actually work, is the

> > fact that many of us have never met, spoken, or made contact with each

> > other....however we are building understanding now, prior to the show,

>which

> > is rare when showing with strangers....so I'm optimistic, and my gut is

> > telling me to follow my gut....hope's your's is as well.

> >

> > jake)

agathe snow , to me, "agathe
Jul 16

Hey all, loved this week's interactions. I just wanted to share a few thoughts.

About the wall coloring, I do agree that it isn't a subject of dire importance but on a purely esthetic stand point if we could all agree on a color for the sake of cohesion or for a "group mood" then why not have a non white wall. Maybe something light and iridescent, just because I've always wanted to have an iridescent wall and it would "let the colors do their speaking" thanks Darren I love that sentence).

I like going back to the first proposed primacy of the art work with Kathryn's "the work is self-contained"

About "the unattainable", a few weeks back at the club I experienced something (I don't know what to call it) in a short instant, for a few seconds I had a taste of the ultimate of myself, a taste of what if I don't fuck up I should reach, a me that was so much better than me then and it scared the shit out of me. I made me feel so human, so vulnerable. Part of me just wanted to die just then and there, knowing that I tasted the ultimate or lived it reached it, so it wouldn't just be a possibility dependent on so many choices and time. But then I survived, I woke up the next day and now it haunts me. The feeling didn't come with a guide book, but it was so real. Do I trust in destiny and therefore trust that it is an inevitable and just cruise. Or do I follow my intuition and try to make the right decision, go all conscious for the uncatchable, the "ever". Anything is possible, maybe if I gamble I can even reach a higher ultimate of myself. We are in heaven and in hell and it's beautiful. And then Darren said "what I see is real" (or something along these lines) and it made me wonder are feelings reality? Does a feeling have to be real for us to believe in it? Just for thought, not knowing what corroborating meant I looked it up and apparently it is derived from the aboriginal term "carib-berie" or a ceremony ritualized in song and dance, and traditionally corroborees re-enacted the dreamtime or creation stories. As Kathryn says it's (all) primitive.

Thank you for the Benshi, I'd love to know more about it for a performance I've been thinking about. Where can one see the Josef Albers films Cara talked about?

I seem to have the same problem with getting in touch with Mr Dibbs.

I would love to help on the poster, is anyone in New York working on it and would like to collaborate?

I'm getting ready to do a 24 and more hours performance in Long Island called "Waiting for God...", let's say I got inspired by all our conversations.

Grupe-

I have been catching up on all the grupe talk this weekend but I guess I'll start with this painted walls dispute.

It seems like there isn't really any critique involved in painting gallery walls in this case which maybe is why Kathryn finds the gesture to be so hollow. But I'm reminded of her earlier comments concerning touch which seems to be an essential aspect of this show in some ways between that and communication a defining characteristic of this project. Could, in the event that we try and satisfy the temptation to disrupt the gallery space for our work, we attempt to do it in relation to this idea of touch. I admit to agreeing with K that the idea of latex wall paint in some agreed upon scheme fails for me in its non-relation to the concept but a treatment of the walls that involves some kind of texture/color could comment more specifically in that it may function to catch the work not just push it forward. This may be as simple as using something like a tempera wash as opposed to latex could (I know more difficult) receive/catch and touch the work and bind it in a way that the other might not.

This all puts me in mind of the what really might happen when everything gets stuck up there to everything else. And maybe what we could be thinking of dealing with (wall-wise) is the negative space that is bound to develop in this installation. Always there in any room it will be emphasized I think when the interacting/touching pieces close of holes/negative-space-shapes all over the wall. Not that it should be important to simplify the project so much as this next sentence. But where we desire a more positive(not defined by the opposite in this case dissatisfaction with the Gallery White walls) concept of space treatment we might find the negative space to become a metaphor for this process of interaction and touch (intellectual correspondents touch?) that gives the meaning some of us are searching for.

I am already wondering what can happen GBE's big right? If we don't fill it does the work hang as a gang-island on one side of the space or the other. I guess I wonder a little what it would mean if we made it all the way around the gallery or not. I don't think we would want to be a floating fortress of artists. In this train of thought is the other half of the wall treatment pro-argument. Thinking back to Agathe's sensitivity to the idea of myth as a stumbler for real communication. Shouldn't we avoid showing ourselves to be a group of artists who interact with only each other (floating fortress) and maybe find a way to discuss this correspondent space with the viewers too, to really open up out of ourselves also. I guess Darren mentioned to display this correspondence which could be a nice start, I already have a satisfying stack of printouts on the desk in the reference pile.

That's the big idea in the Hudson river Valley anyway, JPF

John that was really awesome.

To jettison my curator alter ego discipline and announce from my gut (which is currently unsettled by breakfast juices): the tempera idea sounds like a step. Also, an idea that popped into my head while reading John's thoughts was: that maybe there could be x number of x tempera swaths (any (non)variety of colors) painted here and there on the walls. And maybe they would be the anchor for certain beginnings of "gang-islands" or maybe they would serve as counterpoint to the three (um, four) dimensional works being seen by the viewer. Also, per this remark:

"Shouldn't we avoid showing ourselves to be a group of artists who interact with only eachother (floating fortress) and maybe find a way to discuss this correspondent space with the viewers too, to really open up out of ourselves also"

This is a terrific idea and it frightens me a little because I can't descry what it might mean. It think that's a good sign. Maybe whoever wants to work toward

Also (as curator alter-ego), the correspondence being displayed (as John made mention of) is still a very important part of the project from Jesse and my vantage. We like these demi-abysses that pop up between comminques and communication. It helps define us as single persons rather than floating fortress, but I also think that floating fortress is good, with all its leaks. We just have to be honest about those leaks. And what I took from John's quoted-above-sentence is precisely that.

So, I defer and hope John's ideas procure some responses.

yours,

Darren

word..I'm working in the garage tonight.

jake

i was obviously remiss in casually mentioning the 'institutional glare' of the white wall in my earlier remarks . . . it was never my intention here to raise questions viz an institutional critique. it is in retrospect a bad choice of modifier. i only thought tinted walls might look pretty, and that an enveloping luminosity would not be counter to the idea of touch; it actually may be a visual equivalent of tactility. color is for me both a wonder and a fact. i'd hoped we could address this somehow if the grupe found it compelling, and if others were indeed interested in incorporating the wall as a structural part of their works. both john and erin have stated something similar regarding the effects of color in their responses to this issue.

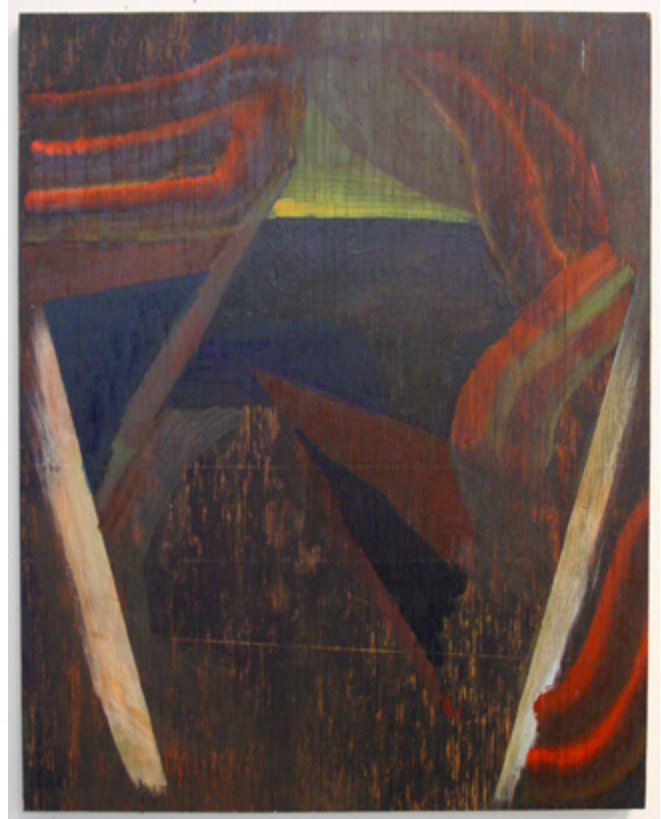
michael zahn

Dear Grupe,

I'll jump in at this moment for the "letting everyone know where you are at by Thursday" phase. I've been moving around for weeks and have finally paused up in the Maine woods with a shaky 56k modem. It's been slow going but I've managed to follow the discussion(s) closely on the road and share everyone's enthusiasm as things begin to take shape. I'm really into the various threads of discussion from wall color and floating fortresses to bacon, dialectics, form and originality. In trying to determine an entry point for my own work, I'd like to take advantage of the self-conscious hesitation meant to be disrupted by the entire structure of the show. I don't intend to limit myself but can easily generate a million bad ideas per second in terms of re-contextualizing the accepted presentation of paintings, sculpture, installation strategies or whatever. So I offer a small flat painted surface as a potential bump in the road, an independently realized work of formal properties hanging roughly 56 inches from the floor to its center. Since the paintings don't have arms or extensions they might attract participation, interaction, touching via their handicap. They are self-contained, organized thought, color and reflected light, autonomous and authored. How are they situated, how are these qualities broken down, interrupted, extended, spaced out, merged, etc.?

I think the size of GBE is as much an advantage as it is a puzzle especially in light of the idea of audience as connector.

Scott



daran,
huhu!
it's me!

for the ny show, I need to talk to you on the phone as soon as possible, I just tried your cell, but seems off.....

I might need 3 lcd monitors with 3 dvd players, instead the projection, because of the light....

where for I need a different spot to hang them.

the entrance situation I really need to see.

are there pictures of the gallery?

you know how I am and how things need to fit.....

what possibility are there with projections? the gallery might have experience with what is possible.

and it might be a wall which we have to build.

for the la show, I might need the same.

OR two projectors and 2 dvd players.

that is the shit with video.

kisses in the as.

lets try to talk tomorrow, ok?

lovea

ok!

July 19

Hallo Grupe-

The recent email activity has required a lot of percolating.

I can't seem to forget my childish excitement about the topic of painting the walls the first time Mike had mentioned the idea to me on July 4. I just thought it sounded like fun. Color is both a wonder and a fact. Is Grupe more off white or fuchsia? That said, I also think John's transformation of the discussion towards an idea of using tempera instead of latex to receive/catch the work was an elegant observation. It is a step.

However, I find the fact that we have to choose between latex or tempera is equally fascinating, valid, satisfying, etc.

It's the collaborative effort to discover the grupe's mood.

Grupe has become part of a process that is the concept.

It just happens to be that it is inherently part of an institutional critique. No matter, because within that space/idea, we are operating as evidence of how art can bring shitloads of subjects together.

The importance of Kathy's mistrust or Mr. Dibbs' entirely silent participation (!) are essential components. The challenge that I think is becoming more and more apparent is in deciding how we most succinctly present evidence of this experience to the viewers through our individual works and the larger "grupewerk". If myth is part of this (and for the most part I find it inescapable), then how can it be as inclusive as possible? I think the publication of this correspondence and close observation of the physically leaky fortress (it has to be full of leaks) is required. Creation of awkward negative space can be a primary mode of engagement. Especially if it is part of an overall presentation that is so inclusive.

I wonder if a larger more accessible presentation of the Grupe summary statements might be another way to "let people in"? Do we print them large on the wall amidst the negative space? They can stand on their own facing the room/work. Maybe kind of like "the first observations" to help the viewer begin their own experience. It might be like hearing all of us sit around looking at some fortress of a mess say to ourselves, "what the hell?!"

In spirit... I'll say I'm big on real subtle easter shit and a co-existence of latex with tempera swath's

adio

Jesse

I don't mistrust paint, i just think there are more eloquent ways of critique. i.e. what darren has succeeded in doing with his world.

This is how i think it should go,

anyone who wants to invest time in painting the walls, damn it go for it, if that's your idea do it,

also if i don't agree with the paint, I want the freedom to paint over it as i please, as anyone should be granted this freedom. Paint is

paint and this discussion of paint has become painfully drawn out and a bit

fluffy, if you are critiqueing the institution then by god critique it, stand by your words as if they were your men, your virtues, your blood your heart, enough of the jibba.

I love paint too, i love colors wow, okay so DO what you want, if anyone doesnt like it then by god change it.

If this is really about a criticism of the institution then why all this talk about color, it seems a little supercilious and although i would never condemn decadence, enough is enough.

besos,
kathryn

Ps. in accordance with the show i am proud to announce that several of Darren's letters to Glenn Lowry will be published in Textfield magazine (textfield.org)

Hello GRUPE

it is my birthday.
peter johansen

happy b-day!

Hey all, including Jesse and Darren.

Here arse some low-res computer friendly images of sketches of the work I will put in. Jesse, I also was fucking around with some images and the word Grupe.....those images are also very friendly.

The sketches are just a rough look of the final works. The only things to note are...

- They hang about 3-10 inches off of the wall from bungee cords.

- Bungee cords also can, and will, be attached to other walls, the floor, and or other works.

- The images are of deer being reclaimed into the earth...in black, white, sky blue, bubble-gum pink, and mettalllic gold paint (all acylic)

- The tarps are around 8 x 10 feet, maybe smaller, and are a dark brown treated heavy canvas. They give off a very "earthy" smell.

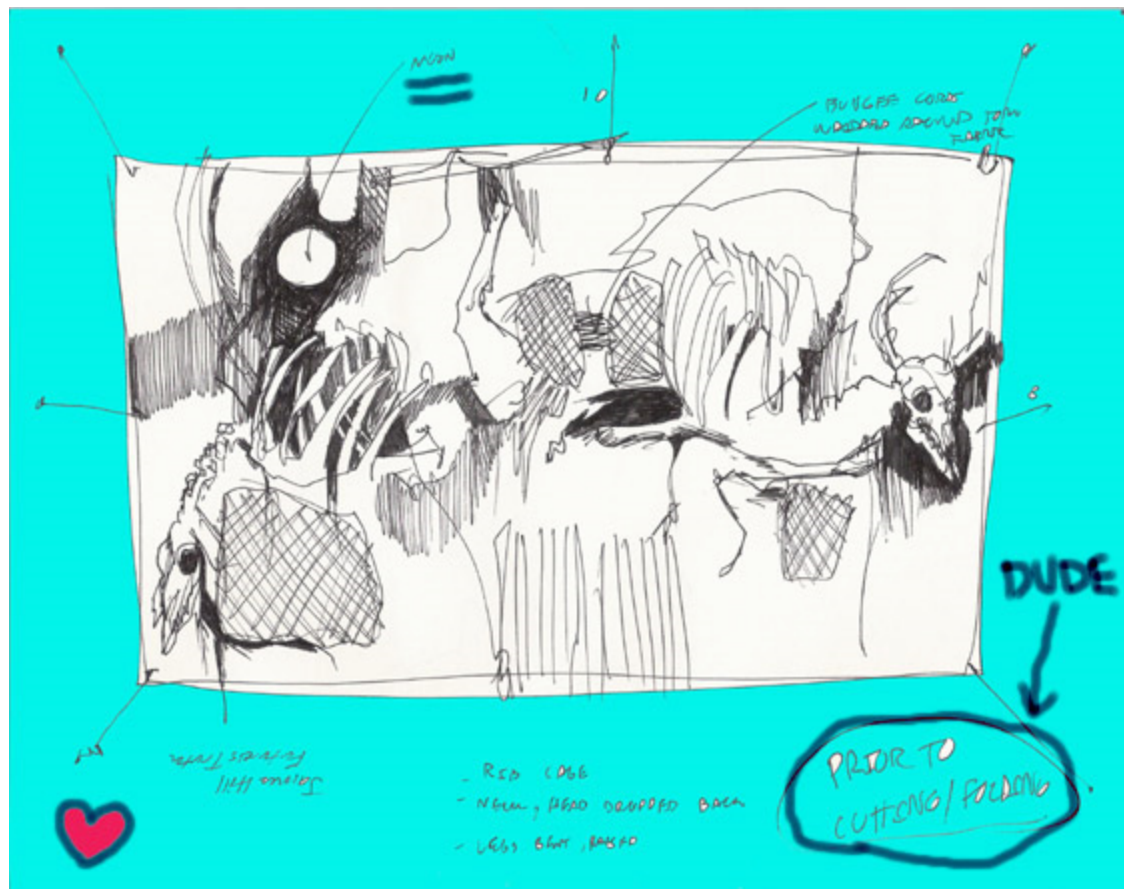
- After I paint the images, I cut, tear, fold, and manipulate the tarps into objects. Objects/pictures, etc etc.

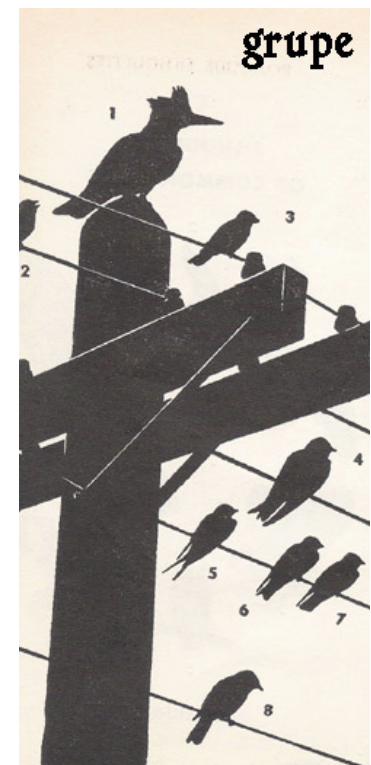
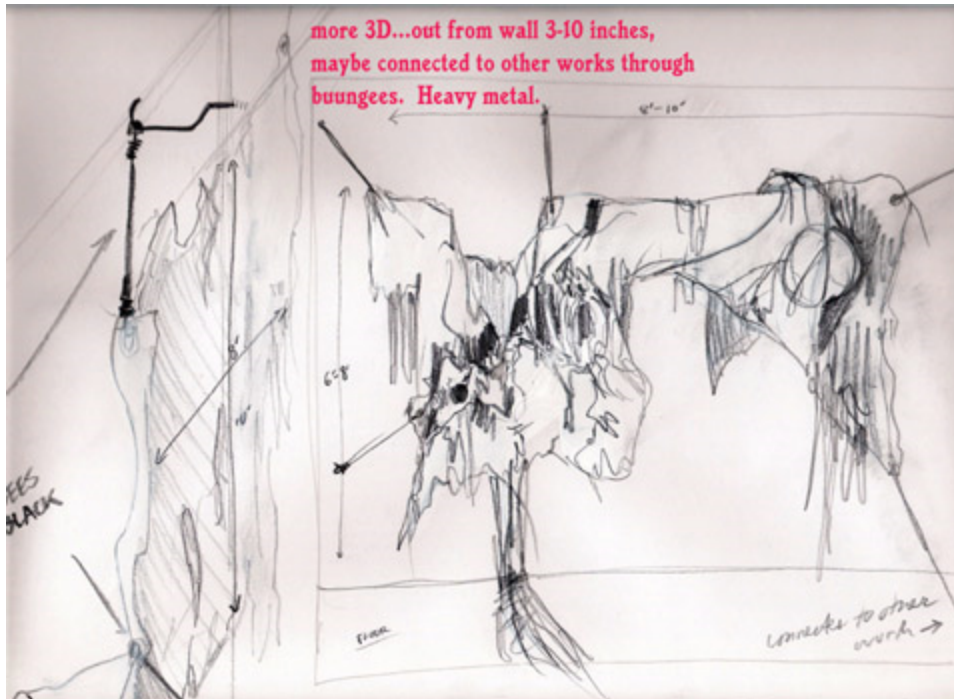
I have mentioned to some of you through e-mail that I'm in favor of connecting these works (1 for each show) to other works, your works. Let me know if you are interested....conceptually or formally.

I spoke with Dibbs the other night, he is busy building a routine for the

opening....somehting about cat sounds. He also mentioned he is interested in using records, cd's, "sounds" from the grupe. If you are interested let him, or myself know....we can tell you how to format it.

jake





i'd love your works to surround my drawings/installation somehow,
it would be great to fool with hands on
especially the sexond and third drawings, are these for the los
angeles or ny show?
bungees sound amazing, black cord? the idea kind of reminds me of the
great surrealist show.

k



Kathryn, and grupies.....

I think most of us who were/are considering the idea of painting the walls
were thinking in very formal terms.....not as a critique. Yes? No?
Perhaps as way to unify parts? Color is a great way to achieve this....but
dangerous.

If there is a critique to be made it will be made through solid work, not
gimics, I will agree with you on that one.

Yes, perhaps we should just scrap the painted walls idea, put it to rest,
let it sleep itself off.

I don't NEED it, I don;t think any of us do.

It could come off titled and awkward....it would certainly be taking a
gamble with 20 or so different works. White is neutral, a non-issue.
Personally I would like to paint the walls in blood and play Slayer all
night, but the grupe is a democracy and I love that idea just as much as I
like my aesthetics.

So, fuck it.....I support the idea that makes for the best show, period.

Jake

yeah i like that,
it will be an Amazing show.
we will make sure of that.

so there was a group show at la-Xd art recently and i heard various criticisms about the show, mateo forwarded a sort of mission statement about the show, im sure you all have read it, but on the topic of making a group show i think we should all be informed about doing something that is as fucking unique as we all are.

The critique was that the show aimed at being anti this and anti that, but the works were all very safe, it looked like a standardized group show, almost resembled a mo-f ing open studio. They attempted at being outside of the perpetuity of the gallery system while they seemed below it and or peripheral for a reason.

I dont want the group show to look like a mo-fing open studio. i dont want it to seem like a half-assed institutional critique, lets stand beyond all counter-politics and just fucking invent a gorgeous collaboration.

I am confident in darren's choices, Jesse I've only spoken to you once so... Im confident in all who's voices i have heard as of yet, The food show at rivington arms was fucking amazing, inspiring and i was happy to be a part of it, this show is on a grander scale

I know that once installation begins its going to fit together withouthadoubtbeyondcoincidence!

k

Group show was at QED not LA-X

JAKE!!! the birds on the wire or the hawk as a poster!!!! What does everybody else think? D

the hawk the hawk the hawk!!!!

Holy crap....I was responding to your e-mail about the painted walls...then bam, you've replied to my other email.

Well, let me address the "painted walls" e-mail.... I agree with you 100%. I think painting the walls is in no way a good critique, etc etc.....we should move on from there.

Yeah.....the tarps should create nice cavities and spaces. The imagery might be heavy..... too suggestive....but I wouldn't know without seeing it with my own eyes. They could act as caves, or sanctuaries for smaller works

The bungees will all be black (either the old-school rubber ones, which look great but have shitty stretching quality. Or the newer kind, a rubber and spandex like material...less sexy, but better stretch)

These will be of varying length.....it would be easy to run those over, around, into works as well.

I'm hoping to take some photos soon, I will send you some and maybe that could foster a plan.

Jake

July 20

Samara Caughey
to, jfinneran, kathryn.garcia ...
12:03 am (15 hours ago)

Dear Grupe,
Sometimes I become completely overwhelmed by reading all the emails. There is just so much to respond to. Will 12(or so) people ever come to an agreement on anything? The Grupe is made up of individuals whom all have pretty strong convictions about art and how to read it.

I would like to respond to John's last email. How articulate, straight forward and honest you are in your arguments, even though I totally disagree about the works being a floating fortress, That we only interact with eachother and not with the viewers. Work always interacts with a viewer by the very nature of the what a viewer is. And a viewer, (if your lucky) will want to interact with the work. I do not think that publishing these correspondences will solve the problem. The suggestion is too easy, it's too literal. The ideas have to be in the work. The work and the show should be generous enough to communicate our concepts, should it not? The need for a written explanation for a work is the problem with contemporary conceptual art. Besides if we are going to be a group then let's be a grupe. Fuck the individual.

I also think that being a "floating fortress" clumped together in a corner is a very interesting idea. It would be so awkward and off. Kathy mentioned wanting to be a new kind of group show. I don't know if that is possible. Being a floating fortress could talk about the failure of creating a new kind of show. It could talk about the importance of failures and awkwardness that happen in art and in collaborations.
I like leaks. Nonetheless I think it's a subject that is important too address. Will the work make it around the room?

And Happy Birthday to Peter.

Samara

kathryn garcia
to
12:13 am (15 hours ago)
samara,
anything is always possible,
the impossible is possible,
the unimaginable is reachable.

i agree with everything else.

2:38 pm (1 hour ago)

Good thoughts Samara. I would like the work to interact in places, but be loners as well. Perhaps not all should “fit” together, but only the works of those (artists) that have chosen to collaborate together should actually physically/otherwise be connected.

Having some togetherness based on formal interaction (your strings tied to grommets in my tarps, etc) or certain thematic or narrative collaborations would be great in say 3-6 pieces by as many artists.....then juxtapose those works with loners, pieces that stand on there own, almost in protest of the collaborative urge, perhaps communicating with a work across the room that feels it's pain, or with a group that it longs to be a part of.

This very very very well will actually happen. I see this as an accurate display of how 12 or so people (strangers to a degree) will act if put into any situation together, jury duty, sports team, think tank, etc. There will be groups that get along for one reason or another, almost like camps, sects, or cliques....and others who just don;t fit into one or more of the manifested groups, yet find commonality with the other loners in there loneseness’.

This I feel is not common in group shows.....you usually have a cluster-fuck aesthetic were everyone shows up drunk to the party and boundries are completely ignored....fun times but leaves one with a massive hangover and a desire to “never” do it again. Looks like the morning after and smells of gimmick.

The flipside is the group show were works have a common theme...cats with cancer, etc etc....how hard can you swing on Goya's nuts?(fact, I am a huge fan, for the record)....list goes on.....usually pretentious and boring all at the same time.

So, could this show be any different? Hell if I know, but it's worth trying.
Jake

Darren Bader

Ahoj tutti,

The John to the Samara to the Jake is a really interesting and difficult dialogue, from the curatorial vantage.

First of all, floating fortress is appealing to me and so is Jake's motion for some examples of ‘splendid isolation’.

Still, it was the stark intention of this show to have nothing afford itself the luxury/station of autonomy. Although the prosody behind what Jake's saying is great, I hesitate to reconcile myself with it: it condones a degree of factionalism. And although that's politically healthy, we're (I think

Jesse would agree -Jesse?) still hoping to make works cohere/adhere in some physical fashion. We can find the loopholes in any literal approach to this, and Jake just found one, but I think that these loopholes should pertain directly to the finished works (and the aesthetic corpus they form). For instance I know that one of Peter's sculptures is a two part thing with space in between it, and this space affords us good options. Likewise, Ian's work, which he's yet to address to me even, might be immaterial (literally), so whether that could imply illusory geometry, or something even more formless, if not formal-less, or... So, i am inclined to stick with the original approach. That's our limit and our bond: I think it should be preserved. I think it sounds juvenile in a way, but it is the marrow in a way. Maybe not. Maybe I'm just too attached. We will see as September dawns. I'd love to hear more about this from all of you.

Samara wrote:

" I also think that being a "floating fortress" clumped together in a corner is a very interesting idea. It would be so awkward and off. Kathy mentioned wanting to be a new kind of group show. I don't know if that is possible.

Being a floating fortress could talk about the failure of creating a new kind of show. It could talk about the importance of failures and awkwardness that happen in art and in collaborations. I like leaks. Nonetheless I think it's a subject that is important too address. "

I think this is a very good thing to hear. I just wanted to compare it to what I wrote above. Similar knots. What might fail? Something's bound to, so what do wish to calculate in expectation of this?

Samara wrote:

" I do not think that publishing these correspondences will solve the problem. The suggestion is too easy, it's too literal. The ideas have to be in the work. The work and the show should be generous enough to communicate our concepts, should it not? The need for a written explanation for a work is the problem with contemporary conceptual art. "

Publishing/displaying these correspondences has no intention of solving anything. It's simply another facet of what we are all doing here. You all will have the opportunity to censor yourself: just tell us to omit your e-mails from the final printouts. Then you all will have the choice of censoring evidence of your censorship: meaning, where we would insert "[Jamie's response omitted]", you could say, "no, no way...just strike me from the written record, and strike the evidence of an omission from the written record."

the need for written explanation for much of contemporary conceptual work...hmm, I have nothing but esteem for works that need no words to communicate. But the lack of verbal elements in certain conceptual approaches would be unfortunate. Believe me, as one who cannot but espouse to words in my work, I still hate 90% of conceptual work. It's lazy in its means. It shouldn't be put in a fucking gallery. If you've got photos and they relate to something of social or theoretical import, then do everything you must to post that work online and/or publish it. If you are making videos/films that require a prior knowledge of its intentions, do not put it in a fucking gallery. Nothing is more unfortunate than the fact that video works are editioned and thus robbed of reproducibility. Experimentation and protest should make it a point to reach people. That's its duty. Art needs to think in less media specific terms, although it can be practiced in any media it wishes. It's this very thinking about new responsibilities of aesthetics that often needs to be done with words prior to a general comprehension of a new mode of thinking. One needs a common lexicon to believe in what may come. This is the mechanics of mythologies. So, should we privilege the words? Or do we just consider them cosmetic?

Hopefully I'm not offending anyone when I say this.

That galleries afford auspices to political and philosophical aims is comforting in some sense. But the qualification of art as something that can be grasped via non-verbal means is erroneous. Art should

be dealing with the distribution of knowledge and information. That's why the majority of 'art' deserving of that trumped up word is not to be found in a gallery, and has nothing to do with that model of viewership.

But, getting back to my original point, words are beautiful, and I don't think a stark delineation between the verbal and visual does this show, or any other, justice. Every viewer's going to approach the show however s/he wants.

And you could look at it this way too: the show will not cease to age upon its completion. We have the ability to reach people. Whatever they want to take from it, okay. But the written element is not a means of justifying the show, it is part of the show itself. Thanks for bearing with the harangue,

Darren

Scott Olson Jul 20

Could this be a way of arriving at pastel?

A peeling, cracking latex over tempera whitewash...

Macrae Semans

to thegrupe, agathesnow44, amr, feralysis ...

More options 4:50 pm (1½ hours ago)

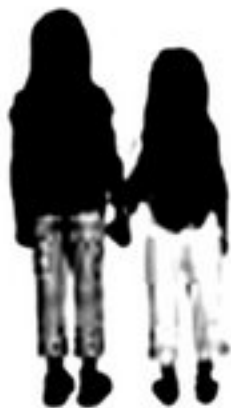
hi everybody,

came across this image in cyberspace and thought of grupe...maybe it's a nice poster?

also: i'll be bartending until 12 tonight at the LA space (2692 la cienega blvd btwn venice + washington) for left-coast grupesters who care to whet their whistles...

best,

macrae



Peter Johansen
to thegrupe

4:53 pm (1½ hours ago)

HELLO GRUPE

thanks to all for your bday wishes.

i don't know if anyone know but i am moving next week to texas and was wondering if there was anyone from the LA faction of GRUPE that i could leave my work for LA and NY so that Darren could get it. It is not big just a tube and two small boxes.

let me know
thanks
peter
agathe snow
to thegrupe, amr, feralysis, cmull47 ...
More options 6:57 pm (2 hours ago)

Hey everyone,
first off Happy Birthday to Peter.
I liked Jake's second poster proposal, birds on a wire. How much time do we have left for final decision on the poster, I'd like to propose something in the next couple of days.
I'm sorry to be a drag but I'm working on the 24th in Long Island would the 26th be OK? I could try to get off but it would be hard.
Jessie what's your phone number, I am in NYC until tomorrow could we meet? Would you still be here next week. How were you thinking of using your tableclothes? I would like to film them in a room lit up with many disco lights and mix them up with footage from my dance marathon. That would be the video for LA. How do you plan on showing the videos? I would love to have mine projected on the ceiling or the floor.
As for what I want to put in New York I would love to use the tableclothes as part of a sculpture, that would be made of three disco lights fixtures, oil and water. It would tell a story of possibility, sweat, dance and machine. The lights would be hung from the ceiling but low almost to the floor in an ascending manner.
I was hoping to use the lights as connectors to the other works in the show. I could alter them to focus more on one work or more. I'm thinking white disco lights for New York and colored for the LA video. Also I think, at least in the New York case it could make a nice alternative lighting scenario as it should be bright enough to illuminate the whole room at very tight intervals.
Would anyone be interested in the show being illuminated by moving disco lights?
Also I seem to remember Lansing-Dreiden being part of the show is that still an element.
Should we have a soundtrack for the shows?

Ya'll-

i'm for either of jake's birds. this morning i was partial to the single hawk, now kinda all about the birds on wire.

at this point...

my work has two parts for both l.a. and n.y.

in l.a. i would like one checkered style vinyl tablecloth, as is, on the floor. a sort of resting place for someones sculpture.

in addition, 3/5 unstretched paintings, also on table cloths, will be attached at a single point to the wall side by side.

in n.y., a checkered tablecloth will also be included. although i think it would go quite lovely as part of agathe's sculpture.

to agathe, my phone number is 718.757.6944 and yes i can meet tommorrow and we can talk further about this.

2/3 stretched or partially stretched paintings on tablecloths will then rest or hang on the gallery wall.

i am very flexible to what kind of contact these works have with others.

in terms of a quick curatorial backing of darren's response earlier today, i do think that in the context of this show, physical touch between each work should remain a requirement. the discussions of the last two days have been good, difficult, etc.

yet the final result should still be in the form of compromise that can satisfy the original proposal. if that includes loopholes that pertain directly to the finished works alls good.

i strongly feel that we have created a situation that will not fail us.

macrae, nice pic. anyone interested in adopting it?

posters need to be in my hands sooner than later, next wednesday at the latest. i need to make sure they are high res enough to print nice and big. by phone (above) is probably the easiest way for me to coordinate this so hope to hear from many soon.

byebye.

jesse

anca munteanu jul21

darren,
here are 3 video works which would be nice to be screened NEXT to eachother,
projected OR on lcd monitors.

keep these films.

Well put Darren. On further thought, there is always a way for works to
communicate....essentially losing a degree of identity and assuming a new
“group” identity here. I’m all for the intentional correspondence to take
place.

Stick to your guns. I trust your guns.

jake

So this is what I'm thinking.

NY show: things haven't changed much here, just the dismissal of a word Mossema.

3-4 = anti-three. This will be encountered as three ostensibly(?) discrete elements:

1. plastic wine cup with 2/3 olive oil and a blueberry inside; the rim of the cup will be covered in as large of a mass of duct tape as possible (not sure which color yet: silver, black, or white).
2. 12 oz. budweiser can fill 90% with bottled water; a small silver pocket flashlight will be next to the can.
3. a scrap of paper with instructions.

This work will be staggered in some way. The can and flashlight on somebody's work, the cup on somebody else's (or on a power cord of something). The paper will be taped to a Mr. Dibb's DJ booth maybe.

LA show: a piece of tempura. Not sure which kind of tempura yet. It can be on the wall or next to somebody's piece.

Darren

Barry Juglan , to anca
, More options, Jul 22

these are great. they were my favorites, as I can recall.

I want you to send a hello e-mail to everyone else in the show. let them know about you, tell them how you want these videos to be shown. Then sound out e-mails with the films attached (if you want); if not send out stills, and/or descriptions.

Also, there is only 1 small LCD, so that's no good. There are three projectors. The guy I was talking to yesterday was not particularly helpful. I will ask Gavin about securing these projectors. Please find out how to build a screen for these things, if you haven't already.

Also, what are you thinking about doing for Los Angeles?

Call me if you want to talk more

xo

d

Daren, the work you wrote about was so visceral it's a twinkling brain stain.

Egg based,

Cara

P.S.

Earlier I wrote this:

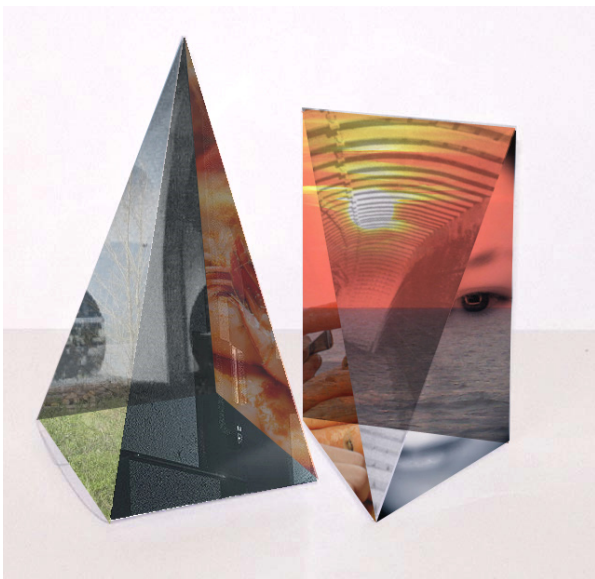
These go near your bed. When you wake up, you rearrange them according to your dreams. Over time, you may begin to see patterns emerge. They are light; small enough to be held in your hand, and made of bomboniere boxes. Photos can be personal, popular, opaque or translucent.

Now I'm thinking this:

I would like to make these for any one who is interested in having a pair and able to work discursively before and during the show to shape the subject and context. You can email me med-large images text or even arrange to call me to describe something and I'll interpret.

As part of this work for the duration of the LA NY shows, folks who ask for and discuss / work on making these with me are responsible for them. This means they can direct or directly orient them for the first time in relation to one another and the other pieces in the room.

After, you may keep or return them as you wish.



Barry Juglan , to, More options, Jul 22
Hello gangstein,

Jesse's off in the great wide world of moving, so I'm piloting solo.
Two quick things.

-Scott, Agathe, Jennifer and Jake (sorry if I've left out anyone here using this rusty memory of mine) seem to be the only ones who have come out and presented their plans for both shows.

Please please come forth with your ideas! We need to finalize pieces within ten days, so everyone needs to know now what everyone else is planning on! I'm remiss on this front too, and I'll send an e-mail out real fast.

-we're presenting the press release to Gavin on Thursday or Friday. We need to have your one-sentence about grupe. btw, the example from last week is not a recommended format. You don't have to say GRUPE = BLAH. You can write a sentence about anything. In fact use of the word Grupe is not encouraged.

"when mossed milk dries and ignites: here's the hemophone" -maybe that will be mine, who knows. I'll send out mine within the next 2 days. We need to have these by Wednesday morning (New York time). Please contribute. And if you think it's lame, share that. If you think it's better just to have our names all bunched together, then cool. That's hot too. But we need a concerted effort to make that decision fast. Send an e-mail that addresses this matter alone.

One more quicker thing:

we need poster ideas by Gavin time. Jake's sent one, Macrae sent out an image for people to work with, Agathe wants to do one...

keep it suete,

D

Cara Baldwin

- > -we're presenting the press release to Gavin on Thursday or Friday.
- > We need to have your one-sentence about grupe. btw, the example from
- > last week is not a recommended format. You don't have to say GRUPE =
- > BLAH. You can write a sentence about anything. In fact use of the
- > word Grupe is not encouraged.
- > "when mossed milk dries and ignites: here's the hemophone" -maybe that
- > will be mine, who knows. I'll send out mine within the next 2 days.
- > We need to have these by Wednesday morning (New York time).

These word groups came to me over the last couple days and so I mark the parts I kind of like in red like so:

Omaha Steak
holding
HOW

Choose whatever bits work in the press release text as my one liner. This is far more interesting than a name bunch; though I don't understand them to be mutually exclusive. Here you go:

purchases
running
tech world. NBA Live Brian Ullrich
ins
dying. building time.
Hours ML Items
map plans. detailed. map.
shrink wrapped.
Rout Planner
Fishburne Agent Smith Hugo
Shops Shopping
gunplay
elephants femail probably
approval planned
/Little
urges
paced extreme. Perfect
account
patterns different bettter
free tools check security
pack weather
Write
quotBrand
Worlds Europeans year.My
champ Youths Radial
Contents Reference Figures Tables
route map
digital cutting machine
magazines Zorianna
Omaha Steak
holding
HOW

obvious thymine
those Phillips Time seconds
seconds Thymine CH
Iraq terror unhappy
table here few general
Petroleum opinions
NT this listDate
Hunk
Here
few general PCGAMESS faster
Page: MHz
unloaded. Its
any single factor
search
drives hardware PCare kernel Portland
jail Iran letter attacks
Boltons U.N. killed
Model PII
Items: Crossword History Toons Joke

files byShiro Koseki Japan.
loaner
Baby Dog Cat
Bulletin Board Item:
on
Todays African worthless
Stuff other
hit when theres
OF HOMER SIMPSON: Now son dont want
buy love puts
Page: MHz PL MBytes
Little Mothers Club. All wishing
Baby Dog Cat Animal

Japan Duke US
The Guide This
rides. leave
India BESSY LEUTL
accepted face value given.
more official
Notices Licensing Reprints Privacy Policy. Shopping MySQL
evil. Absolved light decide
send mention name least
Tech Support Jobs
ELECTRON
who going show any morning. There could few people many
full range film
good evil. Absolved light
Licensing Reprints Privacy
Major Journal
Partner
usage concept
other uses plural datum.
∴. never who
members join them
Meaning
there time
have optical
opposed bound atomic molecular
print checks
more official Crack Dawn
Here
the: Small Business

Cara Baldwin Jul 23

Here is something I made today. I really like Barry's poster; especially the sacrilicious use of raw bacon and baby fat. Messy indeed.



Scott Olson , to **grupe**,

All proposed posters looks good. I am extremely fond of the original bacon design as well. It's in the running right?
First thought best thought.

I agree with Scott.....is there a "formal" image for press release? And other "street" level images to be employed?
jk

Darren....I have all kinds of duct tape.....camo patterned, bright green, magenta, red, dark blue,if you're looking for something specific let me know, I might be able to hook you up.
I too will have some duct tape in my work.
jake

kathryn garcia , to et. All
Jul 24

love it all
love absolved light

Hi Erin,
Please forgive me for not responding to this email earlier. It was lame of me.
I was hoping to connect one set of strings to a painting (grommets on Jakes' painting) and the other side to a sculpture but if there isn't a sculpture to connect it to then another painting would be great (Is there an available sculpture out there?). I wasn't so interested in destroying a painting. I just wanted to put some discreet holes along the bottom. But I guess we could work that out. Maybe this email is mute and you have already decided on something else.

Samara

so, I made a collage of 3 films I would like to show next to eachother, if possible.

one way would be to project all 3 from ONE projector (which means that I have to edit them in after effects together), the projection don't have to be huge at all in that case.

or I have 3 lcd monitors next to eachother, they can be small ones.

the other thing are the hugging man with a hand, also in the same projection. I am not sure if that is good.....
I like the sentence : hugs and hand.....though.
it is mid nigh in berlinand I am falling asleep during tiping. do you feel that?

a



during my artist in residence in japan we had a show.
it was difficult to make desisions on posters and postcards....etc.

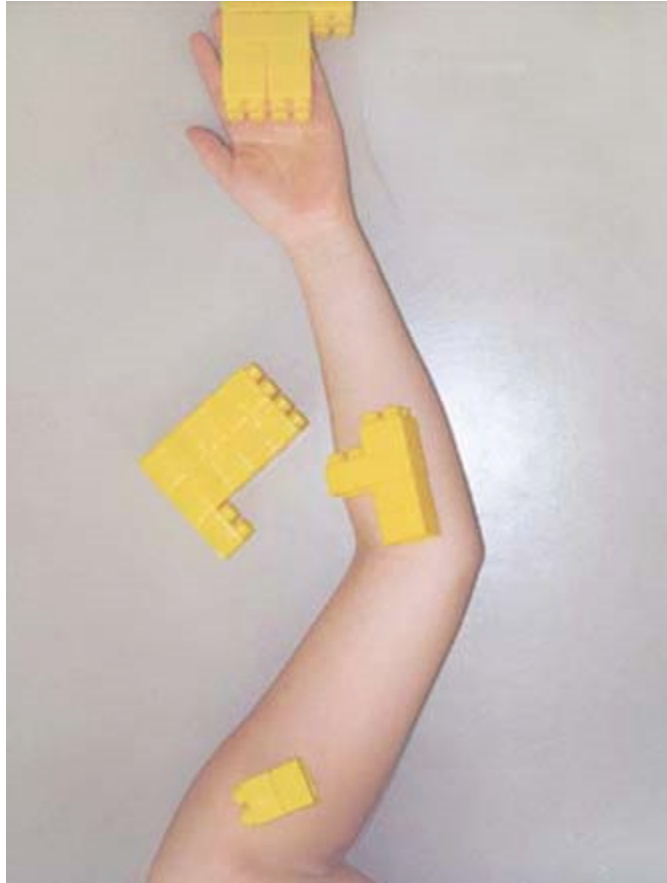
out of the dumm joke I made, we laught 3 days and we made a white one, grey
letters:

ugly show for blind people

I add a picture of snow, broken glass and a pigeon in danger/luck.

a





A recapitulation....(horns, reeds, strings, boom boom):

For the press release, we need you to choose how you would like to be represented in words.

Your choices:

1. your name (first and last)
 - 1a. your name (first and last) together with a few words about the show specifically, or about whatever.
2. your name (just first or just last)
 - 2a. your name (just first or just last) together with a few words about the show specifically, or about whatever.
3. no name
 - 3a. no name together with a few words about the show specifically, or about whatever.

WE WANT TO REPRESENT YOU HOW YOU WISH TO BE REPRESENTED...
IN ORDER TO DO THIS, WE NEED THIS INFO BY WEDNESDAY MORNING. Your decisions can change over the next couple weeks, but we need to have a draft-design of the press release THIS WEEK, we have a meeting that will help us all get more bang out of this project, so we have to look good.

Thanks and hope the CAPS aren't too intense,

Darren and Jesse.

ps. please send this info as a reply to this subject heading only.
all other wonderful thoughts and words send separate. Thanks guys!

1a (cara baldwin)

John Finneran , to grupe, me
, More options, Jul 25

Hey Barry, Jesse, Darren, Grupe,
My plans for the grupe have stayed pretty much the same,
Five Egg shaped panels 14" x 16" for LA, which can be installed variably, attached to anyone's piece.
And for NYC a metal panel piece, 54" by 46". Guaranteed to be stuck to the wall in ten minutes or less. It floats and bends a little bit so it should be able to make some decent contact with other arts.
Look forward to the first couple a weeks of August when I will be free of Brad College and free to Grupe it up. Also expect to be able to come to NYC for a few days when the show opens to help out pitch in, etc.
peace, JPF

hey guys,
for now option 1 suits me fine...Macrae Semans.
m

I would go with 1a.
Jake Keeler. Hunting.
that's all,
Jake

first option.
michael zahn

Dear Darren and Jesse,
Samara Caughey- I like cake.
That's how I choose to be represented in words.

I would also like to make a suggestion. Maybe it was already brought up, but the images and drawings that people have sent are really nice. Are they going to be published along with the text communications? I think that the images would look great breaking up all the text.

Anca,
I really enjoyed the images you sent and am looking forward to seeing the Japanese men hug.

Samara

jeffrey rosen , to me
, More options, Jul 26
1a) Ian Rosen

The images are without no even doubts like going to be included in with the text. Anything sent by anywhom will be included, unless anywhom's like "no way say"

John Finneran
The work is the interior, the interior of the work is the interior.

3a. no name together with a few words about the show specifically, or about whatever.

kathryn garcia , to Daren

"Furthermore, it has been mentioned of late, that art criticism in itself is undergoing a crises as it is slowly but surely being supplanted by the curatorial and organizational activity, and that exhibition making in itself is emerging as the more influential mode of criticism "

07/26/06 _____
The Best Surprise Is No Surprise

Dear readers, hi, we hope you are well,
We would like to invite you to take part in a new book being published by JRP|Ringier Kunstverlag AG, called The Best Surprise Is No Surprise.

As you probably have noticed, over the past several years, electronic communications have had a transformative effect on the public discourse on contemporary art by removing temporal and geographical barriers to the flow of this information and, for the first time, putting local exhibition makers and institutions in a direct contact with an international art public. Furthermore, it has been mentioned of late, that art criticism in itself is undergoing a crises as it is slowly but surely being supplanted by the curatorial and organizational activity, and that exhibition making in itself is emerging as the more influential mode of criticism (for better or worse). The Best Surprise Is No Surprise will attempt to address these important shifts by charting significant recent developments in the

dissemination of art-related press releases and how these changes are reflected in the documents themselves, covering the 6-year period of e-flux's existence beginning in 1999.

The Best Surprise Is No Surprise will be comprised of selections from the e-flux archive made both by invited international artists, writers and curators, and by you - our readers around the world. We therefore invite you to participate in the creation of the book by browsing through our online archive <http://www.e-flux.com> and selecting 5 announcements from the online archive you deem most important to be re-published in full in this book.

Given the volume of response to this open call, and the limited number of pages we can print, we plan to operate on a democratic basis, with the most popular announcements being published.

We sincerely hope that you will take part in this important project, and should you decide to do so - here is how to proceed:

To make your selections, please go to <http://www.e-flux.com> which contains an archive of several thousand of announcement we distributed over the past years. Please choose a month and year from the pull down menu - that will take you to our archive with the list of announcements for that month. (Note that you must select both a month and a date for the archive to display properly.) Alternatively, you can also search by name or institution in the browser to the right if you know who/what you are looking for.

Once you have chosen your announcement, please send it to us, at liz@e-flux.com, in an email with the full URL pasted into the subject line. The body of the email should have your name as you would like to see it appear in print, and then the date, title, and sponsoring institution of the announcement. For example, if we were to go to the archive and search in "January," of "2005," and then choose the announcement on the 30th by the "Musee d'Art moderne de la Ville de Paris/ARC," the email would look like this:

TO:
liz@e-flux.com

SUBJECT:
http://www.e-flux.com/displayshow.php?file=message_1107114527.txt

MESSAGE:
My name is Mohammed Abu Bakr and here is my choice:

January 30th, 2005
Christian Boltanski
Musee d'Art moderne de la Ville de Paris/ARC

We would love to receive your selections by Saturday, August 5th.

Again, many thanks for all your support and enthusiasm over the years.
We hope that this book will highlight the diverse interests and
experiences of our online community.

All the best,
from all of us at e-flux.

information distribution, media, i know it, i know it

I'm so happy, postmodernism is caca now.

not quite

Cara Baldwin , to agathe
Jul28

I've been wondering what you found on Long Island.

I don't know where to find a copy of the Albers film in general circulation.
I saw it on a reel in a mandatory color theory class run by a woman who had
a nervous breakdown shortly after the screening.

The fact that the art world is a part of the "real world" has radically transformative potential.

What happens if artist's refuse to "understand the social contract into which they've entered?" What
happens when they refuse this parsing out of their energies?

A total freak out that's what. What else? More freak out!

"Women's International Terrorist Conspiracy from Hell" member in full hex position



"full hex position"
that is beautiful!

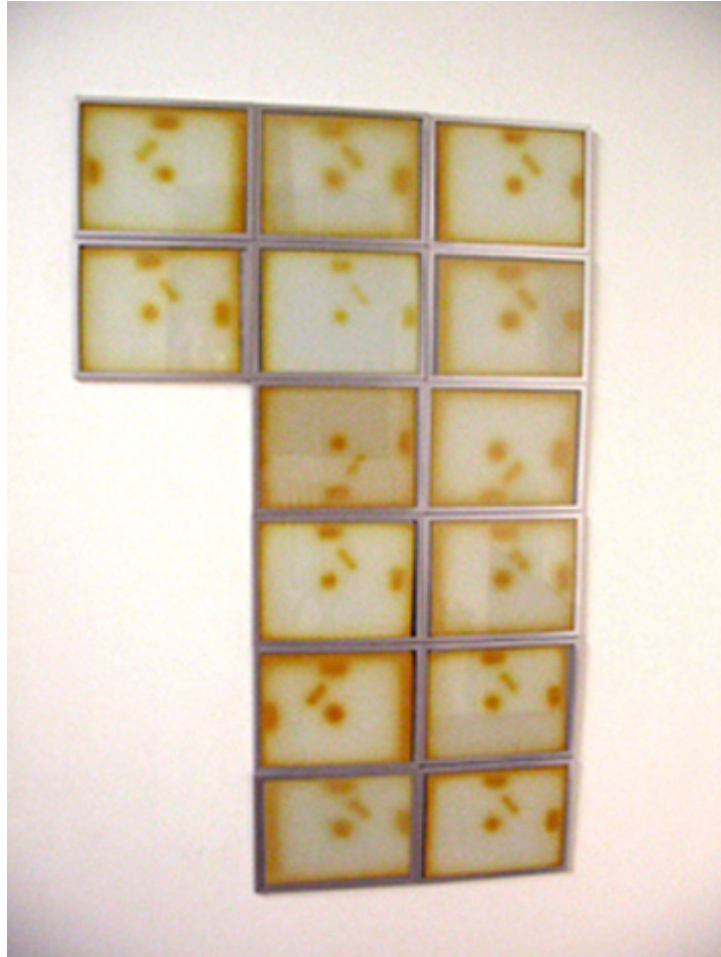
hi all,

this is what i'm thinking about for LA- 14 framed foam sections arranged in
an upside-down "L" type shape...(48 x 36 inches, apprx)

works could possibly lean on this or be perched on top against the frame-edge (this looks good, i tried it..) or whatever else...it might be interesting to try and formally echo the configuration of discolored blobs in one of the sections with another work/ works....

NY stuff maybe tomorrow...

best,
macrae



Cara Baldwin , to kathryn, GrUPE
Jul 29

I'm gathering some of the things I respond to, next the response. I'm thinking materially of something slick on the outside with tactile surfaces visible inside, mirroring as well. Do you like the idea of carving yours out of beets—thinking while it's a bit of a deviation materially, formally; no images—it is slick and part of a life cycle.

Demiurge_chimerA

I had an amazing dream the other night, I was thwarted so deep into the ocean i thought i'd drown before i'd reach air, but i rose to the top with the same force i was thrown into its depths. The waters were violet-blues, and deep vermillion, terracotta coral bordered my body as it rose. I ended up in a room filled with antique tables composed of ancient games made of time-aged oak, intricate games that were in fact psychological predicaments/configurations. In them you placed and replaced wooden figures into exact places which then became a representation of the state of your psyche. I touched a piece and held it up towards my face, it was a double headed ram, whose heads faced outward attached by their horns one was black one was white, dangling from the two heads was a black mask.

A red firefly/Tear off its wings/A pepper- Kiko
A pepper/ Give it wings/ A red Firefly- Basho

garbage bag, tar black, depths of matter black,
formless black,
the black of desire
the black of rage
the black of goya's madness
the black of love

we all know where defining in opposition leads.
female/male
black/white
negative/positive
its dichotomous, and if we speak of religion this dichotomy is where
religion fails
hell/heaven
good/bad
god/satanwe all know where defining in opposition leads.
female/male
black/white
negative/positive
its dichotomous, and if we speak of religion this dichotomy is where
religion fails
hell/heaven
good/bad
god/satan

its primitive



Cadre talk seis dice...

A good grupe week. Cara commandeered the dialogue. In NY, Agathe, Ian, Michael, Darren, Erin, and Jesse met up to talk about things. This was a great way to know each other better. Afterwards we went to Agathe's dance party and danced. Jesse and Darren met with Gavin and spoke with Drew and all is coming along well. The LA bar/gallery has been named! Mandrake [is the name]. The show will be viewable there between 2 and 9, Tuesdays thru Sundays. In New York, we have the green light to make 5 posters (low-fi style -Kinko's effect). We will make them in different sizes and hues and get them to you either in LA or NY.

Also, the green light to make many copies of our correspondence, in book form (also Kinko's effect). The press release is attached below. We are sending it out within two weeks. Please review your names and be sure you want them to appear as they have. We will need FINAL answers on this by next Sunday.

The invite will be the bacon with photo first sent about a month ago.

The posters will have 3 images you all have seen and two more. If there are higher resolution versions of the poster images available let Jesse know asap.

So, the 31st is one day away and we need to get moving on how to start working in teams (of, 2,3,5,10, etc...). Please start keeping in mind what part of the gallery you want to be in, and we can start filling in the blanks. Nothing will be carved in stone, but we all need to begin an ossature/ribbing for the fortress and its leaks. Touching may come about via mirror, conceptual space, and shadow, occasionally. We will all see how this plays out. Jesse and Darren have no clue if some of you have been talking to others, other than the e-mails that are forwarded to us, so we can't wait to find out what's been brewing, when you are ready. It would be a very very good thing to have have our floorplans w/ Grupe-build figured out by the 21st OF AUGUST -that's when things should be carved in stone prior to installation -installation will leave room for 20-30% room to move. Then, we can focus on shipping and other matters of installation logistics. Speaking of which, it seems like 2/3 or 3/4 of us will be in NY for the install!!!! That's fucking hot!

Per administrative things (mailing lists, CVs, consignments-pricing), please expect an e-mail from Darren in the next few days.

We know that the show is still 5-6 weeks away, but we need to get all our mailings and press things done this month, so while you're at play in the studio, we'll be hunkering down and taken care of the boring shit.

Per matters of documenting of correspondence. NOW is the time to let us know if anything you have written is something you don't want to be seen by anybody. Jesse is working on compiling all the words and images, and it is a time-consuming process. Please please please keep writing though. He will continue to compile up through Sept. 1 or so.

OK,

so look out for more e-mails by Wednesday -they will be important.

keep rowing and mowing and throwing and crowing, we love you guys,

DJ WB yo!

Do I still have time to send my poster idea. I've been moving around a lot, but I should have it by tomorrow.

Hi there--I enjoyed some really nice exchanges with Matteo, Agathe, Jake and Kathy off the radar last week. Thanks for your work in bringing this all together; it's been so good so far. I took up too much bandwidth last week so I'm going to go silent for a bit. Please let me know if you all need anything in particular.

I didn't see the press release you wrote about below or attached, btw.

C

com·man·deer
tr.v. com·man·deered, com·man·deer·ing, com·man·deers
To force into military service.
To seize for military use; confiscate.
To take arbitrarily or by force.

It's looking like I will carve some beets and place them on a carpet or in some other formal relation to Kathy's work in LA and NY.

They will be in the same idea, size and shape as the photographic pyramids, just using a different material.

Again, please let me know if there is any clarification or anything I should be providing at this point.

My best and heartfelt thanks for all your work,

C

yes, pas de problem

apologia for sloppy word use. press release mistake to be fixed by this eve.

Ossature is a great word, thanks for introducing it to me.

Apologia accepted,

C

hi guys,

for NY, i'm leaning towards a wall-based arrangement of steel-rack parts, plaster sheets, fiberboard panels, and maybe some white plastic elements...not totally decided about the final form but this pic should give an idea...

macrae



(GRUPE – a buncha artists. nary a work alone.
a group show demanding the group show)

I(I).

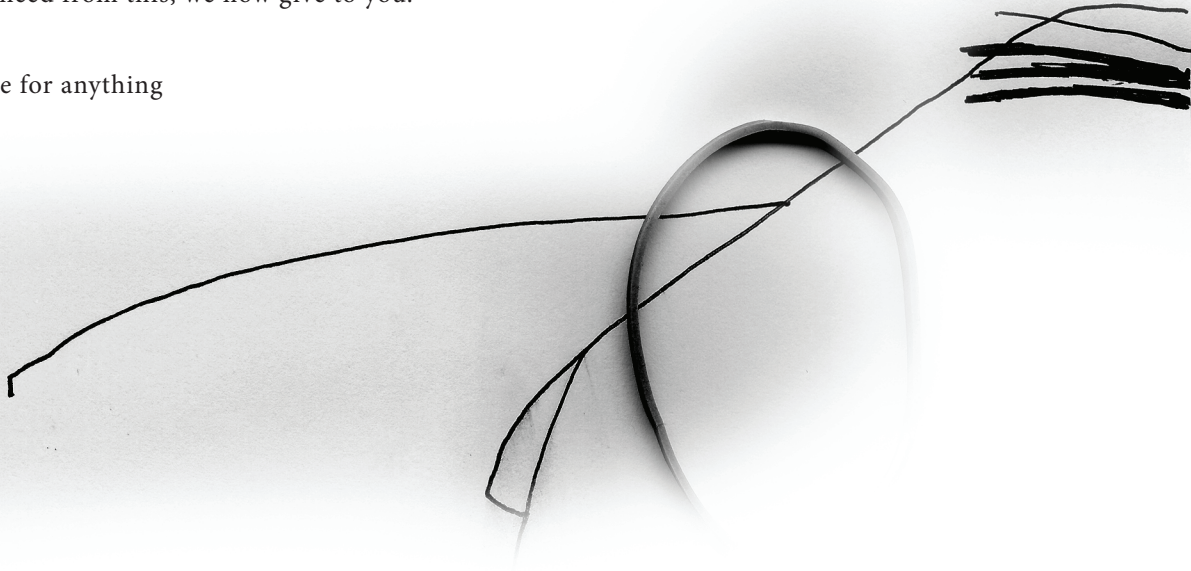
There are 20 of us. In some fashions we've grown closer over the past few months. Suddenly we are transferring from first person plural to second or third person plural. And will we remain plural, and do we want to? For whatever (the) time may be....

Every *piec*^an the show is touching at least one other at at least ^{on its}two ~~sp~~^{own} surface.

Whatever we could need from this, we now give to you.

As you like it.

There must be a time for anything



I(I).

Walking into a group show is pretty much almost always pretty fucking lame; each artist inevitably converted into product, whether s/he wants to or not. We're not credulous enough to think we can eradicate this problem. Refusing the paradigm opens ways.

Together toward something we all sorely believe in, even if it's a challenge to our habits.

This is a process and experience we can't estimate; this is our approach

What else to do with a lifetime..

September (09)15 – October (10)21

GBE @ Passerby; New York City

436 W. 15th St, NY, NY 10011; Tuesday-Saturday 12-7 PM

September (09)09 – October (10)21

Mandrake; Los Angeles

2692 La Cienega Blvd, Los Angeles, CA 90034; Tuesday-Sunday 2-9 PM

Please contact grupe@juglans.tv

hey you guys
my name's spelled wrong

its erin krause

(That's my name,)

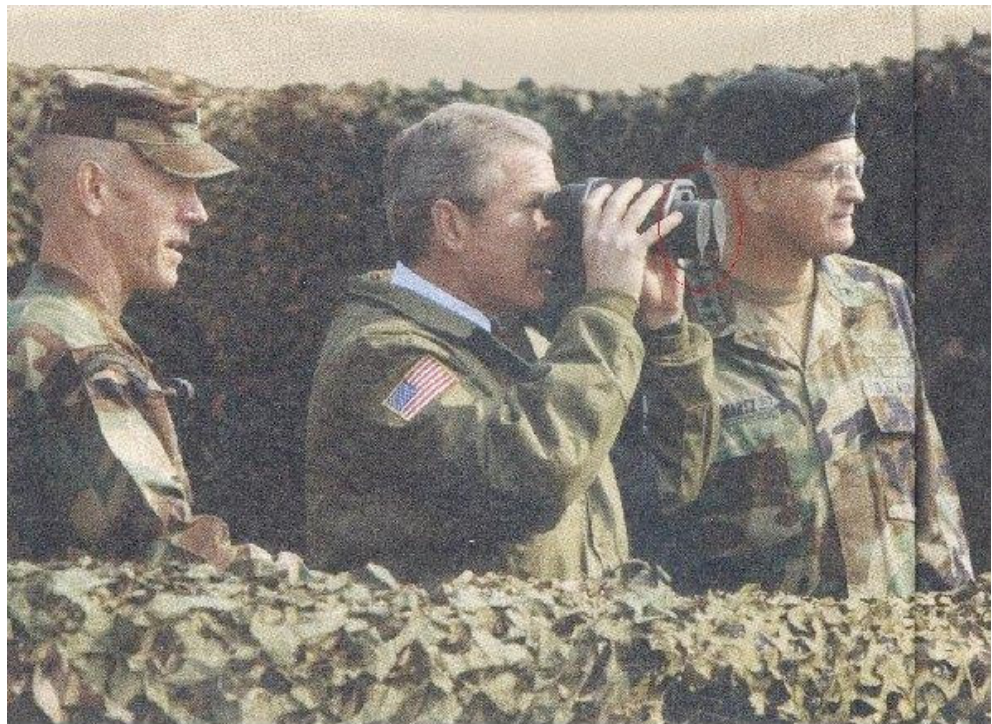
oh shit! we can't change it now. once Krauss, always Krauss. Send
us to Moldova as punishment.

hi macrae-

from what i can see so far...
i like the direction this piece is heading.
does it leave open the possibility of something leaning up next to it?
mabye even something hanging off of it?

talk soon

jesse



Trip on Airforce One to Visit Army Generals - \$1,000,000

New Suit - \$6000

Weatherproof Jacket complete with US Flag Patch - \$500

Bulletproof Vest - \$6000

**Commander in Chief of your Nations Defense Forces using binoculars without the
Lens Cap Removed - \$ PRICELESS**

Hi dudes,

Sounds like you all are poised to go with this thing... it all looks good. I, on the other hand, am feeling out of it. Like I said when we last talked, Jesse, I've become obsessed with the project that I'm working on now and can't seem to break from this single-mindedness. Wanted to engage in this curious thing you've developed but, I must say, it never quite felt like a format that I'd fit with. Thanks so much for jostling me along all this time but now I must bow out. Hope it doesn't put you guys out at all and that next time, it'll all work plumb dandy.

-Lars Fisk

On Aug 1, 2006, at 12:57 PM, Jesse Willenbring wrote:

> hey lars-
>
> how's u?
> fuckin hot down here.
> thought i'd send a shout out to see how progress/challenge is going?
> what are your thoughts about the press release, etc.?
>
> jesse
>

agathe snow , to me
Aug 2

Hey, I like my name like it is. Also I just made this poster, what do you think? Does it need more, less?

I'm leaving for LA in the morning, would love to meet up with some of you. I'll be there until wednesday.

For some reason I couldn't send this E-mail to everyone, I'm not on my computer, would you forward it to the rest of the group, thank you.

SEPTEMBER 06
LOS ANGELES, CA
NEW YORK, NY
GRUPE@JUGLANS.TV

grupe

Dearest Alles,

Three significant elements to be noted:

One: Lars has departed from us. He wanted to be in, but he has been focused on one long-term project that perpetually distracts him from more minor devotions such as Grupe. Alas. We will miss him (even though he was ever so quiet). His replacement will most likely be an imaginary artist, specializing in sculpture. More to come on this by Monday.

Two: Myth-building... In line with the general anonymity of the majority of the posters, the invite, etc., we thought it would befit the show to have each of the grupesters only talk up the show along the following lines: "I'm in this group show in NY and LA, but I have no idea who's doing it or who the other artists are" We're going to do this as much as is curatorially responsible. You have license to create whatever fictions you wish -we look forward to encountering them.

Three: Certificates of Sale: We will have a standard certificate for all sales. This certificate will have a number on it that corresponds to the piece sold. The certificate will also have stipulations on it, stipulations providing that the 20 works will be re-united in some fashion.

Here are two examples:

- a. "These works will all be together on December 12, 2313."
- b. "These works must be touched by bare skin at least once a month," ...So, we each come up with one of these stipulations (b. will be mine, although it can definitely be repeated) to include in a litany of 20 of them on the certificate. Please fuck with the collector as much as possible, but please do not ask the collector to explicitly jeopardize the work in any way -your stipulation will apply to everyone's work, so poetic ambiguity is the best approach here. Feel free to ruminate on these stipulations for a while. We'll need them in 2-3 weeks or so.

In the event that all works, per show, are sold as one, these stipulations would not vary.

we are saddened by the death of Jason Rhodes and want to remember him here,

yours

J.B.W.D. yo

Barry Juglan ,
Aug 3

I likey. Two things. Lets leave the replacement details out. Instead just state:

One: Lars has departed from us. He wanted to be in, but he has been

focused on one long-term project that perpetually distracts him from more minor devotions such as Grupe. Alas. We will miss him (even though he was ever so quiet). More to come on this by Monday.

Two: In the myth building section. Can we provide a mention to “war of the worlds” or something else along those lines?

Somehting nice and grand, a kind of “pump it up” noodle. We should also talk about this more, curatorially that is.

Jason Rhodes died? How?

byebbe
j

Also, we are sad about Jason Rhoades’ death.

kathryn garcia

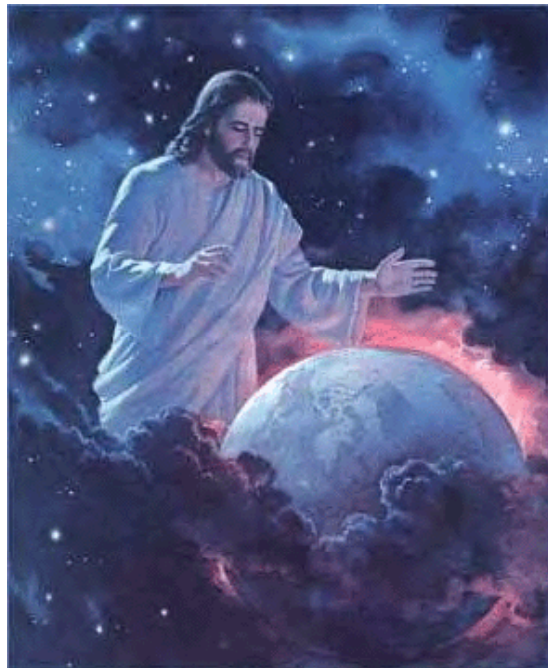
im into the 2313 stipulation.

c. These works must be smelled every so often - at least a couple times a year (Jwest)

xeset
emdre



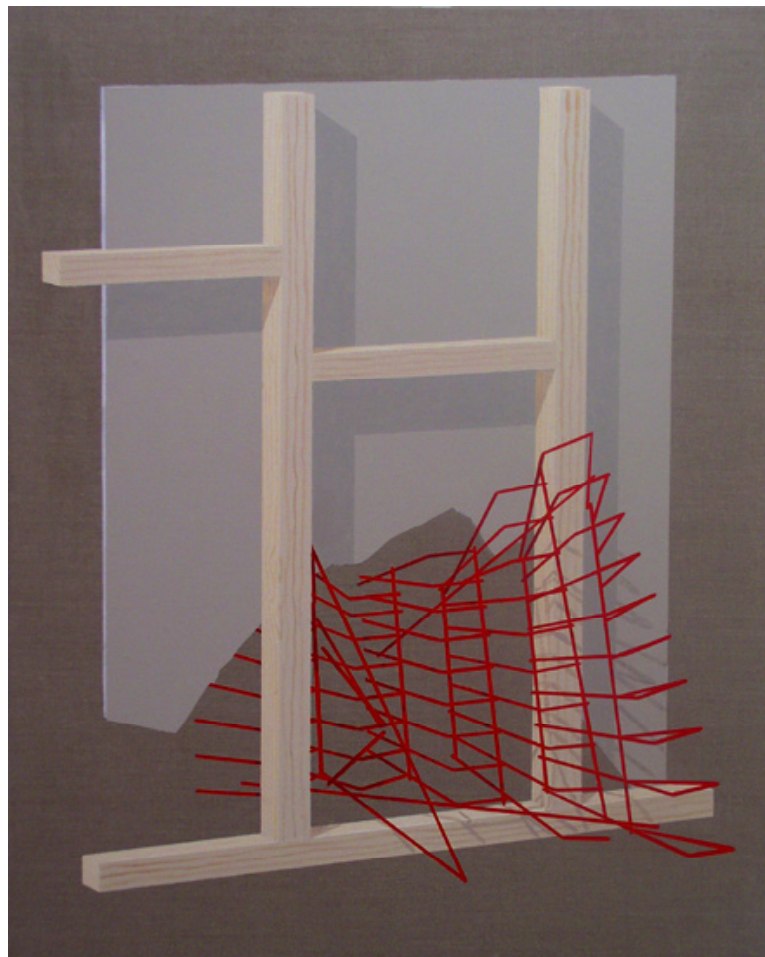
kailpe
vere



desrolssm
cainat



remen suane
swequern

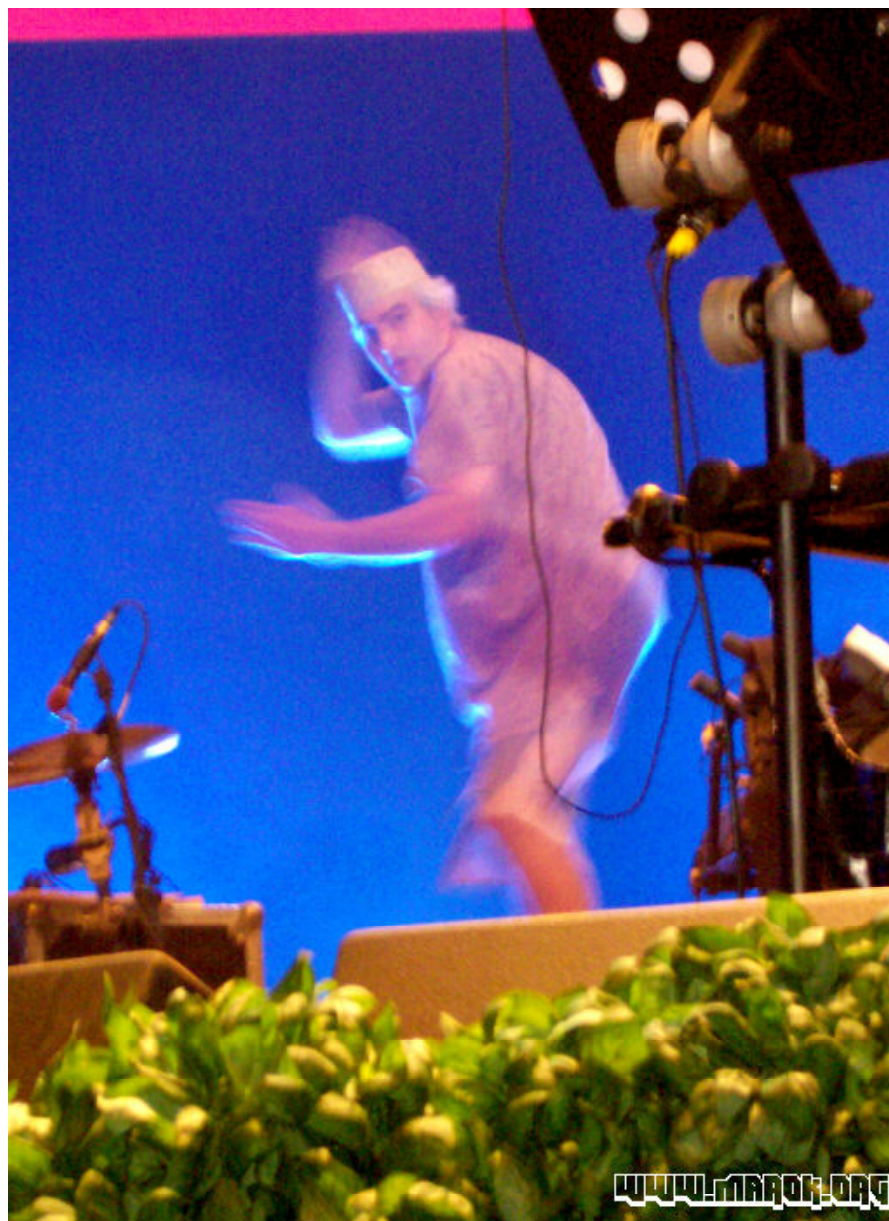




binnes 7
fraigno b.b.e.n.t.n.



richard cline
goil town fl



Darren Bader
Aug 7

villum te-ed, santase

Passage of swab into vagina



Dear grupe disseminators

Is it too late to re-represent myself on the press release (name only)? I failed to recognize the literal nature of the multiple choice question/ subject heading in emails past. I think it would be interesting if all or none claimed anonymity as was originally proposed. Otherwise I'm more happy to recognize myself in grupe. No big deal-however things work

Cant wait for the sendout...
Scott

yeah no prob s, d

>On 8/15/06, Barry Juglan < wrote:

>>>Hallo All o,

>>>

>>>So, however languid the August crawl may be, we've got to tickle our
>>>anuses with burning sulphur, AKA put a match under our ass. LA starts
>>>installing 3 weeks. That's bloody soon. No time to piss around.

>>>

>>>We've got to, absolutely M.U.S.T., talk about where we want our pieces
>>>to be within the two gallery spaces. Remember, this is not carved in
>>>stone, but we need to adopt several anchorages. Floating fortress
>>>with leaks must dock in accomodating waters. Review the floor plans
>>>please, and step to it, crew it.

>>>We've heard reliable rumors that Jennifer and Samara are touch- teaming
>>>up in NY, and same with Cara and Kathy. Otherwise nil. So it's time
>>>to come out of the hideouts (that means shy, taciturn people
>>>especially) and officially announce our final pieces and where we
>>>would like to see them and who we want to touch touch.

>>>Some good news is that about 75% of the GRUPE is going to hit up NY
>>>for the install, so we really will have room to move.

>>>Please re-initiate correspondence about this.

>>>

>>>AND about other things. Somnolence on the colloquium end of things.

>>>PLEASE help revivify the dialogue if you want to see more dialogue

>>>revivification

>>>ALSO, and this is very time sensitive as well, please send any e- mails
>>>that weren't sent en masse. If you had a good time talking with one
>>>or two or three... other GRUPERS outside of the collective eye, please
>>>forward that shit to _____immediately. Jesse and
>>>Darren are in the midst of administrative septathalon here and could
>>>use some bottled water so we don't cramp up in event #7.

>>>

>>>Okers, Dokers,

>>>

>>>Brokers D+J

>>>

>

>Subject: Re: Chunkmaster Chex

>Date: Tue, 15 Aug 2006 17:02:41 -0400

>

>I'm going to be in LA tomorrow for 5 days, and I want to go see the space
>and also was wondering if anyone of the LA faction would want to meet up
>for a cocktail or coffee or such? Anyone around? hit me at the hip- 917

>6136336 or of coarse email is always good.
>yay!
>
>
>Erin
>
>side note to darren+jesse:
>was thinking about actually bringing my LA piece with me - can i drop it?
>Is drew there? I really would like to meet up and see everything, can I
>get some contact 411 to try to set something up?
>
>
>danke danke danke, ek
>
>

>
>On Aug 15, 2006, at 3:12 PM, kathryn garcia wrote:
>
>>I wanto to install my l.a piece nearest the exit door, actually right
>>of it when facing outside.
>>
>>burn my sulphurousms.
>>
>>

mateo tannatt

Kathy how did the charcoal go
let me know if you need a hand

working on two seats for the bar
,mandrake, poelple sitting on them can
touch and the chairs are open for
touching , they, that is if they don't fall apart
are a his and hers, I would like people to sit
comfortable with their drinks to look

at the work. The chairs = 0lovers _<
toucheu

Ps.s my red dot too
(my problem on the ceiling)
size of dot probleme 13" diameter
for mandrake

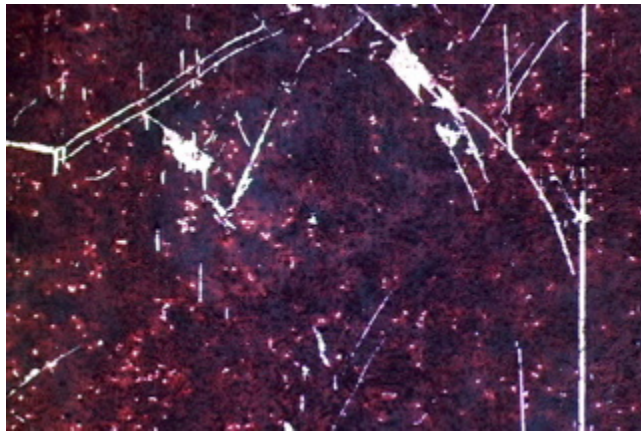
Macrae Semans , Aug 16

Subject: drinks from mister fink
hey LA,

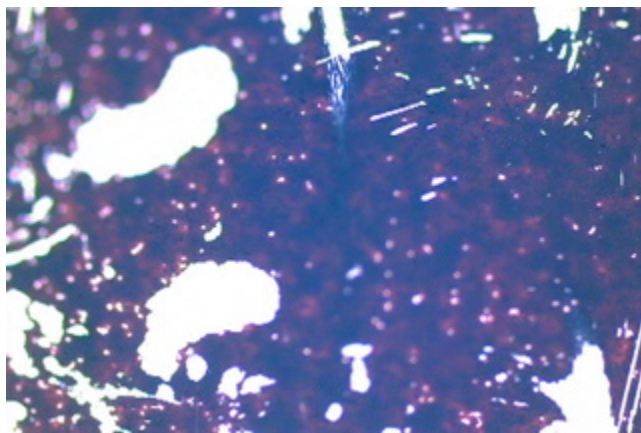
i'll be down at mandrake once again this thurs for those desiring a belt....

hope to see all,
macrae
\\

hey jesse - just finished some new films & thought this one related to yours - since it was buried - its a REALLY ugly film - wanted to make something just terribly dirty - but dirt with some meaning attached, jwest



Dirty Film (given mud bath and hot lava mask - buried in dirt from my yard, the street and Elysian nudist colony), 2006 TRT: 2:31



Dirty Film (given mud bath and hot lava mask - buried in dirt from my yard, the street and Elysian nudist colony), 2006 TRT: 2:31

hey jennifer-

nice stills good and dirty. just arrived in the lake country they call minnesota to go and sink paintings. will be making things all dirty this weekend. sinking shit tonight. time is short right now, but can't wait to reply more. talky

jesse

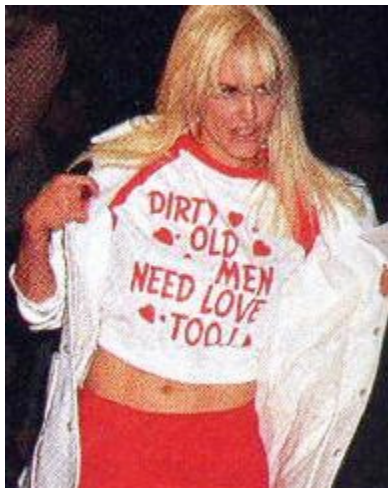
thats so awesome - i wonder if they will be covered in moss - or if some fish will nibble at them or what - or if the paint will be eaten away in areas - will you document the process? i want to see - what are the paintings of? and how the hell will you retrieve them? and for how long will they be down there? the funny part fo the dirty film is that it is SO UGLY - its just dirt, brown & actually when i took the film to telecine (where they put film onto video) - the woman kept sayign it reminded her of the bottom of a lake - as she had just been in the lake country - cant wait to hear about this & it sounds like so much fun - jwest

“The story starts with this deity, who is patron of kings, standing in water. He’s running a large spear through his own penis, letting blood. Blood is squirting all over the place,” Saturno said.

The 2004 survey revealed a site center of more than 100 structures organized into two main architectural groups extending over an area of approximately 1km². The first of these groups surrounding a large central plaza containing a number of small stone monuments, is bounded on the north by el templo de Los Colibris, and on the south by a raised causeway. The second group, located 500m to the east, surrounds el templo de Mercurio y Argos. The site has suffered years of illicit excavation, to date more than 200 looter' trenches and tunnels have been encountered at the site.

Cara Baldwin Aug20

Mohini rakshasas subida del muerto tindhihen ma è Jinn



Choice.

Just rapping at ya.

The work is done, ready to ship in their respective cocoons.

Jesse came out to MN, still here actually, and we spent a few days and nights up in Princeton MN, on my families land, exploring ideas.

I've included images of my work made there, "Black Magic" and "Mother's Milk".

NY is Black Magic.

LA is Mother's Milk.

They are big, and these images are only one formation of the work.....they will change when installed, adapting to a new environment....evolving to survive.

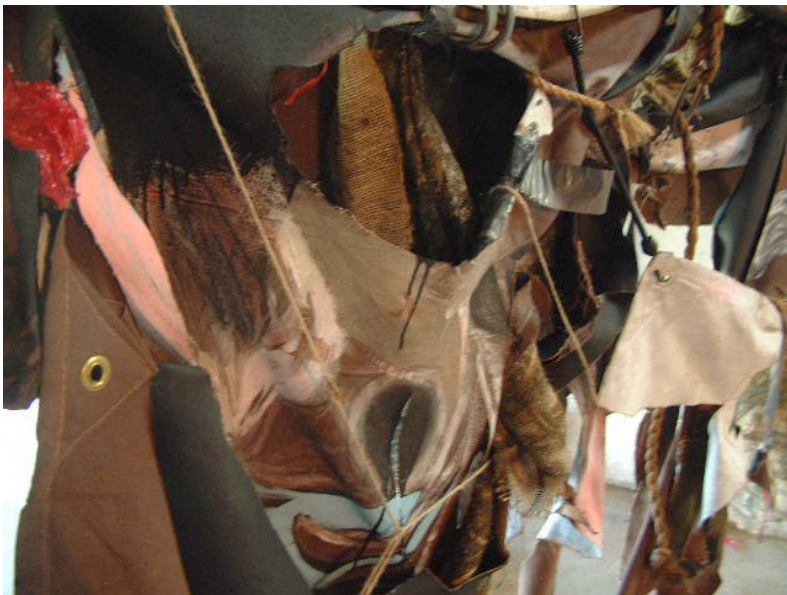
Jesse's work is also shown here.....along with my friend Nik who came out to participate.

I am very excited for Grupe.

cheers

Jake



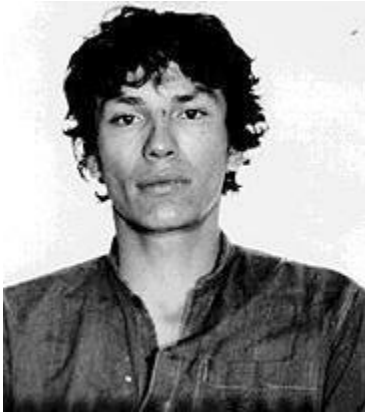








your soft skin, your shoulders
your shoulders





moon

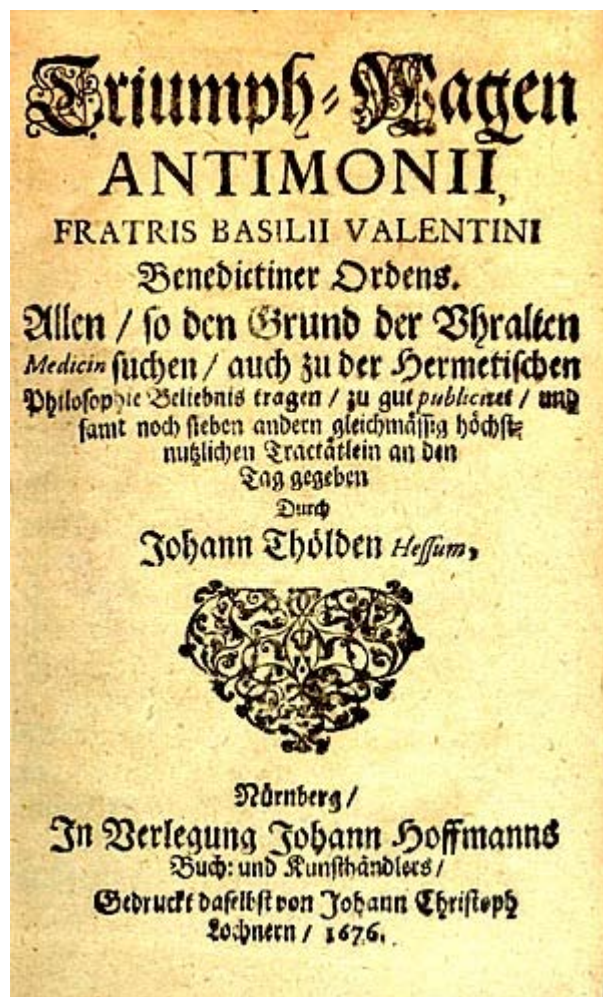
veyr sexy
very sexy
apoplexy

to Kathy
from Mateo



The word hermeneutics is a term derived from ἑρμηνεύω, the Greek word for interpreter. This, in turn, is related to the name of the Greek god Hermes in his role as the interpreter of the messages of the gods. The Greek word thus has the basic meaning of one who makes the meaning clear.

Gnosis (γνῶσις) refers to knowledge of the second kind. Therefore, in a religious context, to be 'Gnostic' should be understood as being reliant not on knowledge in a general sense, but as being specially receptive to mystical or esoteric experiences of direct participation with the divine.



i've yet to make you
moan....



alright, so it seems that this time around the sinking has become a trial of sorts. some good results, dirt, stink, crust, stain, but not enough. i don't think i had enough time for real nasty. see i had exactly two and a half days up in the woods during my trip back here. including dry time and a desire to see and then further paint into the dirty cloths. that meant only 24+ hrs which = not enough time. i would have preferred weeks, a month maybe. either way it only furthered this new desire which i'd imagine is somewhat similar to some of your own.

you had asked what kind of paintings i was sinking? there all abstractions. i really am fascinated with creating work that captures moments similar to your description of your recent dirty film. a combination of a sort of unconscious happenstance and a deliberate motivation (i'll send some photos of these barnworks when developed) this action of sinking is exactly what i needed. to me it falls in line with so many other acts of "controlled" chance. very jean arp meets marsden hartley / ab-ex.

i documented through photo and intended to film, but camera broke first night. return trip is already in the works and my mind is tooling quickly to figure out the best way to sink paintings in central park or the east river without too much homeland security interference. are you coming to ny for the opening?

talky

j

kathryn garcia ,

, More options, Aug 22

Most of the sacrifice rituals took more than one person to perform. In the usual procedure of sacrifice, the victim would be painted with blue chalk (the color of sacrifice) and taken to the top of the great pyramid. Then the victim would be laid on a stone slab by four priests, his abdomen sliced open with a ceremonial knife (contrary to popular accounts, an obsidian knife could hardly cut through a ribcage) and his heart taken out and raised to the sun. The heart would be put in a bowl held by a statue, and the body thrown on the stairs, where it would be dragged away. Usually, the sacrifice was supposed to be voluntary—even captives were supposed to offer their life without struggle, but if faith was not enough, drugs could be used.

in a whisper, Inbox

to make the unconscious conscious and to catalyze transcendental consciousness.

kathryn garcia , to Aug 23
this epitomizes

all that i hate of the art of a previous generation, thats it.
this kind of dialogue needs to stop! thanks

Torpor
Chris Kraus

Set at the dawn of the New World Order, Chris Kraus' third novel loops back to the era where I Love Dick , her cult-classic debut, began. It's summer, 1991: post-MTV, pre-AOL. Jerome Shafir and Sylvie Green, two displaced New Yorkers who can no longer afford an East Village apartment, set off on a journey across the former Soviet Bloc with the specious goal of adopting a Romanian orphan. Nirvana's on the radio everywhere they go, and wars are erupting across Yugoslavia. Savagely ironic and deeply lyrical, Torpor reveals the negative entropy of the present, haunted by the persistence of historical memory.

It would be helpful if you could say more about what it is in the book summary that irks you so much. I personally hate the overt and insipid use of the words ironic and entropic. Other than that, I can't really find much to take umbrage to. Not that I'd want to read this book, but I'm a bit unsure how this pertains to this art that you purport is antecedent to our generation (which I think is a very bogus term).

Also, be sure to include my e-mail address in any e-mails you want to send from now on, because for some reason my name was not in the e-mail list for all your e-mails to GRUPE over the past week.

why dont you tell me how many portraits of kurt cobain you've seen in the past five years.
How many times you've heard the word entropy.
or irony...
past trends in art?

I'm looking forward to a breakthrough, not only do i look forward to it, but i am propelling it,
and you my dear darren are as well.
It doesnt precede our generation specifically, im not working as a reaction against it,
it is just temporal(ly) prevalent, think of the stupid articles i've had to write examining the work of Beshty and Hundley, who deal with

entropic and or depleting states, where the return value of something is a loss, or a void, an idea that since smithson has become fucking fetishized, and he died because of his stupid idea.

you talk of the legacy of smithson, and how too much has been tied to it (past darren dialogue)

to excerpt a previous darren/kathy dialogue

"beyond smithson, entropy throws artists into waters to drown, the spiral is an illustration of entropic descent. we are not economists, we look toward a horizon of transubstantiation."

i hope that helps.

lv, k

.

Aside from the fact that Kurt Cobain portraits in art galleries have nothing to do with Nirvana saturating the airwaves in the 90s or even now, everything you wrote is cool.
Thanks for answering.
D

You can't create a "new" dialouge in art with words.

You need to use magic.

jake

i agree.

Black Magic is New York.

Mother's Milk is Los Angeles.

They can and will fuck with whatever.

"I will show what you've known all this time"

Jake





la-ny install notes
installation plans - Jwest

la:

want to use the darkest portion of the mandrake to project a DVD (no sound) & will use a small mirror to project a tiny portion of the piece through the "niche" (an opening between the bar and the gallery) into the bar space.

ny:

want a "dark-ish" space to project a DVD(no sound) - (the hallway or the other separated space perhaps?) - the projection will engage with some of the strings in Samara Caughey's sculpture - there are other strings in her sculpture that can "tie in" with someone else's work

Hola Amigo/a's-

Long time no talk for lots of people including myself.
Just have some general things to mention.
Still formulating the presentation of some or all of the correspondence. It remains unclear how the final product will exist (due to a rapid drop in discussion circa one month ago) however one is for sure. There will be exactly one page allotted to each artist and it can be used however he/she desires. It is your artist bio for both shows.
It can be blank, bizarre, cryptic or concise.
It is required that it needs to be in my mailbox (cyber) by friday.
The series of five posters are being printed on monday and look fantastic.
Hope everyones work is coming together and would love to hear more about it from all of you. Two weeks is a very short period of time.

Jesse



Hi Samara
Was reminded by Jennifer
that there are strings left.
perhaps I would like a
string./ Is it red? Mateo likes
red. Mateo made something
that is an object. What
(Say) by no strings
attached (tangle tangel)?
Knots
bow tie
mateo tannatt

Cara Baldwin , to mateo, Aug 27

I'm also working red--I decided to carve a pyramid out of beets. Kathy asked
for it to touch a sooty black carpet leading up to an altar.

I like string.

where do the beetsw go
Cara??

Dear Macrae,
We spoke of touching,
but do u really want too?
Either in LA or NY
I am into it :>
mateo tannatt

matteo,

i'm down with touching on both coasts. i feel like my pieces don't easily
lend themselves to any obvious or immediate touch-solutions (LA is an
aluminum wall grid form, NY is a somewhat rickety acrylic rod structure with
plaster and fiberboard panels, also against the wall) but we can be
creative!

one idea could be collaborating on a work in each show that sort of segways
between our pieces...i have an additional plaster-sheet thing...maybe you
could set a concrete blob on it or some such...maybe these works could be
generated spontaneously as needed during install?

m

OK,
so now we are all talking about installation and i can just see how difficult this is going to be. espe-
cially for those of us not able to be there in person.
i for one have no idea what either space looks like. i kind of thought that one of the main ideas in
this show was that the pieces would be touching.
i guess defining or exploring what touching actually is or what kind of touching there will be is now
where the discussion lies. How many people are making
flat or wall hanging work and how many are object makers?
I apologize for not being a more active part of the GRUPE discussions, but I have been in the middle
of a move from LA to Austin, TX. I have been observing it all.
peter johansen

i guess my feeling would be against any spontaneous art, but my opinion could be wrong. it just
seems that this is already going to be somewhat of a monster with out adding stuff as we are install-
ing.
i also feel and fear and am excited that there will be a lot of spontaneous meaning created as all the
work gets put into the gallery together.

peter johansen

mateo,

i'd be open to other ideas as well...i guess i don't want to get too involved in making/ shipping a lot of elaborate new works... i was thinking more along the lines of a couple of fairly quick, simple gestures/ objects that could relate to both pieces...(i already shipped my plaster pieces but i could make something similar...)

m

Well, my work has tons of string, ropes, and bungee cords which can be attached to others.

I'm putting my trust in Jesse, Darren, etc in LA to handle that.


The work (both shows) is very organic, it adapts well to given environments and other work.

I will be in NY, Wed. 13th early evening....so I'll be lending a hand there, as needed or guided.

My gut tells me that unspecified collabs will take place as they present themselves and prove their worth in the context of the show and ideals of grupe set forth.....so, open to touching, touching is good, just wary of groping....maybe by Sat. 16th.

Jake Keeler

On 8/28/06 11:49 PM, "mateo tannatt" > wrote:

> Macrae
> yes that is a nice suggestion
> I could give you something to work with and
> you could give me one of the plaster boards 
> Perhaps Carter's tape could play a role (roll)
> as well (URwellian) I have something to give
> U as of noW
> \This way we won;t be D.O.A
> or B.Y.B, but D.I.F(Y)
> mateo tannatt
>

Ø --- Macrae Semans < wrote:

Carter & J. West artworks touching in some form in LA - potential for more.....jwest

Cool! Sounds good. Lets do it.
Best,
c

On 8/29/06 10:57 PM, "Jennifer West" < wrote:

wow, nice piece - would you be interested in having a bit of sticky tape with a shaft of projection light onto it?
or if i use a lame ass plasma screen, i totally would love some tape touching it in some way...jwest



-cmull

jesse: central park ponds or the river - thats great. i am submerging a film here in the la brea tar pits (its for a film based on a perfume that smells like tar, yum). part of the thrill is hoping not to get busted for it. the other part of the thrill is just leaving it out there hoping like hell no one takes it or it doesn't get completely trashed by something - but then again the marks from all of that just make the piece better. i was always worried someone would think my film was garbage. i've left a couple of films out in the weather for a long time - a film in horse shit this past winter all winter long, it was a painted film & a film in the LA river for weeks on end during the rains - stuff really happened after a couple of weeks

the images of your paintings drying out on the line were great - heres some film emulsion still gooey in the la river...

i will be in ny for the install on the 13th - are you coming to la? Jwest

maple syrup & dirt Inbox



the best video ever made

thanks.

http://folk.uio.no/tsandvik/fun/learn_disco.mpg

x,

k

No Fats No Fems

thanks

agathe snow , to me
, More options, Sep 1 (3 days ago)

Hey all (I think I'm missing a few addresses please forward to all missing, thank you) , it's been a while.

I haven't been close to an E-mailing facility for a long enough time in a very long time, so this is going to be a long one.

On a purely administrative/organisational standpoint here's my involvement:

So I decided to show the video in both places instead of only LA and to also have an installation/set from the video shown in NY which includes 4 disco lights and one of jessie's tablecloth and oil.

For NY, I'd like to show it on a small monitor/tv that could be touching the one where MR Dibs video will be shown on.

For LA, I'd like to project it on the ceiling so I would be touching Matteo problem/dot and the light could touch all other, also the video includes a very extensive "touching" of Jessie's tablecloths. I will also need 4 plugs for the lights.

It includes sound which shouldn't be turned off, but that would be up to you, most of the sound is that of the city, far away dance radio sounds and a spoken prayer/wishful thinking told in a very taciturn but focused way.

On the monitor it could be arranged with headphones but while projected I don't know, as the video would lose most of its significance without sound.

What do you all think about hearing the soundtrack of the video all the time?

Maybe we could connect a bunch of headphones from the dvd player, or not have it projected but again seen on a monitor, or put it in a more separate space.

The installation for NY can be re-adjusted around everyone's work.

So as far as the checklist goes it's called "Brat, Martyr and Hero, Saint Vitus, I, Await You" (same titles goes for the video and the installation)

the date is 2006 for both, the medium is video and mixed media, (lights, clothe and oil) for the sculpture, dimensions vary with space available.

The video will be in an edition of 5. And I still need to get in touch with someone in the know for prices.

Do any of you have any idea of the price of video works (it will officially be my first video for sale)?

What sorts/range of prices run in this show for most of the individual art works?

As for my proposal as to the handling of these and other grupe pieces to prospective clients, it would have to be driven by a sense of spacial accommodation. Any prospective buyer would have to understand that all these pieces form a big puzzle that can be disassembled and pieced back together and that is along a very spacial understanding of the work as a whole. That is anyone interested in buying a piece of the puzzle would have to buy a piece that fits/that is proportional to their living space, they will have to share their living/breathing/moving space with the piece, as they would a child, a pet or any growing organism, while allotting it space to breathe and grow content and healthy. If they ever were to move in a bigger space or find a temporary larger lodging, they could then, and only then appropriate/borrow another complimentary piece of the puzzle. But if they were to move to a smaller space, then they will have to give up a piece of the puzzle to a more affluent parent. (a list of all the puzzle piece owners and the size of their apartments/showing spaces will be made available to all buyers). They would also be all informed that the ultimate goal is to reassemble all of the pieces under one safe, generous, attentionate and adoring roof.

Now on to the rest, I have so much I want to share with all of you, this letter has been written and rewritten in my head everyday for the last few weeks, so I'm sure I'll forget to mention a lot of my daily realizations and anecdotes. I would have wanted to share on a daily basis but here are some of my thoughts in a non chronological, messy and without following any kind of level of importance, although it was all very much inspired by the grupe experience and its timing.

First off I want to thank you all for your trust, for the fact that since we all started conversing, no one ever implied that we might all speak different languages. That all would be understood by

all as long as the rules of the game (as the touching) were considered and loosely adopted. Most of the time I feel so disconnected , like a floating person I'm always the third person in my consciousness and this experience somehow gave me a sense of virtual immediacy with all of you, myself, my work, your work and my environment.

It really feels like we've come a long way. For a while I thought that maybe it was all about the people which would negate the primacy of the work, as the all controversy of whether or not paint the walls a different shade of grey. I asked myself whether we really all had a common goal, whether if a personal standpoint was ever made possible was it ever stated honestly, would we ever be capable of surpassing individual desires and egos and really let the work reign supreme. But then I read exchanges between some of you like Macrae who says "I feel like my pieces don't easily lend themselves to any obvious or immediate touch-solutions but we can be creative" and I realize that somehow the art work took on a personality of its own, developed an ego of its own and that contrary to "collaboration", "touch" implied a very survivalist, flirty and independent dynamic. I found it very appropriate on Kathy's part to give definitions for both hermeneutics and gnosis because for my part and which will show very much in my video these are two terms that really needed defining especially during these last few months and throughout this experience.

Somehow this experience has been shadowed in my life/timing by an engrossing feeling of a new personal religious fervor; not so much in the sense of devoting oneself to a higher power that would if trusted arrange/ re-arrange and make everything better but much more in the sense of understanding oneself as a commodity. Myself as an all encompassing carrier of knowledge and probable purveyor of such knowledge and ultimately beauty. Myself as the only thing worth sacrificing. Myself as the only catalyst for personal re-birth and understanding. And somehow all of these feelings have been supported through our correspondance. And there again it felt as if no mis communication was possible.

I also at the same time became the target of a junk mail invasion and that again made me more conscious of our conversations, especially in the headings of the mail with there attractive and witty possibilities and their use of the three consecutive dots (there is probably a word for it), as the non heard, non seen, the soon to be revealed, the possible hidden behind the titles on my hotmail. Just a few clues here and there to excite my curiosity, just like the very slow unveiling of everyone's pieces. I just can't wait to see it all.

I've also been eavesdropping a lot this summer and there again it felt like I was fishing, like a chance sport, gambling. I hope I haven't gone too far with my "poetic ambiguity" but I am really grateful to have taken part in this virtual exchange with all of you.

hiya-

saw dinosaur jr two nights ago. awesome.

liking to see potential for an inspired final surge of words and
images of correspondence.

speak of which...

i am going to be finishing up the collection of all the correspondence
this weekend and want to get a printed version done by monday
afternoon.

I REALLY NEED EVERYONES BIO/CV/IMAGE THING BY NOON SUNDAY AT THE
LATEST. IF YOU HAVE ANY QUESTIONS PLEASE FEEL FREE TO CALL / EMAIL.

for those who have already sent something all looks good.

really excited.

talk soon.

thanky j

carry her.

kathryn garcia , 12:02 pm (7 hours ago)

to start the beginning with the end.
without distinction...

Hi Mateo,

I apologize for my tardy response. I have been out of commission for a while but am back and ready for a dialogue.

Yes, there are strings available for both the LA and NY shows. The NY strings are actually a florescent pink wool string. I hope that is close enough to red. The strings for the LA show are a pale peach color. All are welcome to use the strings.

Samara

sticky stringer

Samara
really like the peach colour
and the pink
I made two chairs
for the bar and a
sculpture for NY and would be into
the string with them, lets figure
something out during the install
will you be in NY?
mateo

GRUPE LA 9/9/06 - 10/21/06; 2-9pm, tues-sun
Mandrake, 2692 La Cienega Boulevard, Los Angeles
grupe@juglans.tv

GRUPE NY 9/15/06 - 10/21/06; 12-7pm, tues-sat
GBE@Passerby 436 West 15th St, New York, NY
<http://gavinbrown.biz/passersby/passersby.html>
grupe@juglans.tv

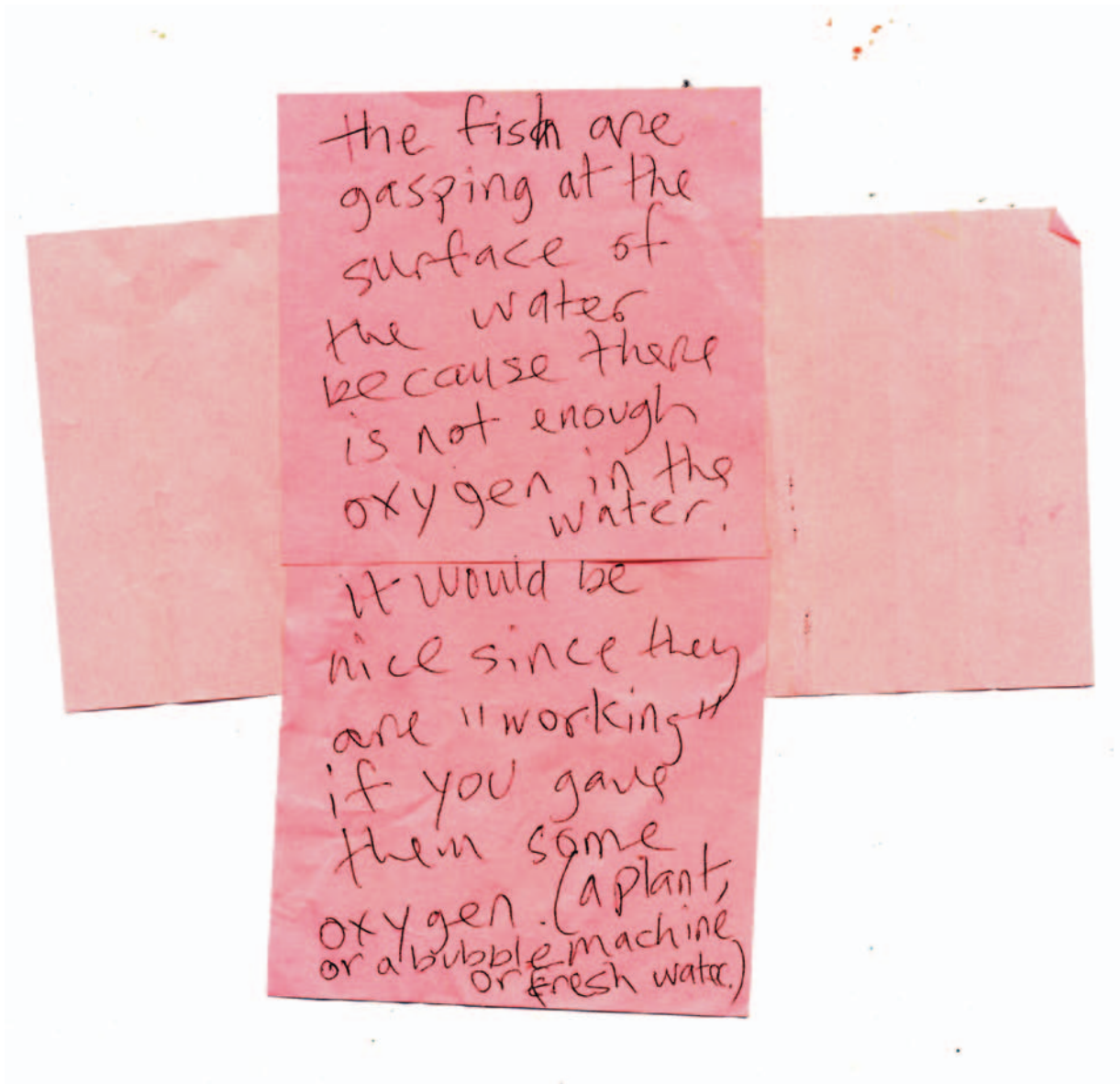
Artists: Darryn Baydr, Cara Baldwin, Samara Caughey, That Thomas
Gainsborough Lady, John Finneran, Kathryn Garcia, John-Tony Houdon,
Peter Johansen, Jake Keeler, Erin Krause, Carter Mull, Mr. Dibbs, Anca
Munteanu, Scott Olson, Ian Rosen, Macrae Semans, Agathe Snow, Mateo
Tannatt, Jennifer West, Jesse Willenbring, Michael Zahn
C'rated by: bonito bachs

Sept4

I wanted to say happy install to all those involved in the effort this week.

i am sorry that i will not be there to take part in the discussions.

i have a feeling that is where the real magic of this grupe effort will take place.



kathryn garcia
to Sep 6 (5 days ago)

"It's nothing you'd understand, but I do have something to say. In fact, I have a lot to say, but now is not the time or place. I don't know why I'm wasting my time or breath. But what the hell? As for what is said of my life, there have been lies in the past and there will be lies in the future. I don't believe in the hypocritical, moralistic dogma of this so-called civilized society. I need not look beyond this room to see all the liars, hater, the killers, the crooks, the paranoid cowards--truly trematodes of the Earth, each one in his own legal profession. You maggots make me sick-- hypocrites one and all. And no one knows that better than those who kill for policy, clandestinely or openly, as do the governments of the world, which kill in the name of God and country or for whatever reason the deem appropriate. I don't need to hear all of society's rationalizations, I've heard them all before and the fact remains that what is, is. You don't understand me. You are not expected to. You are not capable of it. I am beyond your experience. I am beyond good and evil, Legions of the night--night breed--repeat not the errors of the Night Prowler and show no mercy. I will be avenged. Lucifer dwells within us all. That's it" --Richard Ramirez's statement before he received sentencing at his trial.

anca munteanu

Sep 7 (4 days ago)

I feel miserable.

my bones are hurting. I went to the doctor this afternoon.

my appendix is huge, he said.

I have a virus-infection, a devil - flue.

I am not allowed to fly.

he said that I need to go to the hospital before the appendix explodes.

(before it will explode in the airplane)

I have fever. my eyes are hurting my brain, which is nothing new in a way.

I didn't lost my humor.

it was always my dream to come to my own show in new york.

you can not imagine how sad I am.

I would have loved to give gavin a hug, a lcd hug.

a hug for darren, for giving me the chance to show my work, a hug for the
grupe as being gruppe and having me inside gruppe.

I send fedex again, 7 kilograms.

it will arrive on monday.

all my love to ny, anca

Erin Krause

to anca

Oh Anca that makes me sad too, we will think of you, and know soon you
will be good as new.

take care.

bummer bummer bummer.

get well soon.

Jake Keeler

Sept10

if theres one thing i believe in and will always believe in,

(and its not art, art is only a vehicle for (its) communication,)

its the_____between two people, or more people or a multiplicity of people,

/ GRUPE / LA / / NY /

2 0 0 6 /



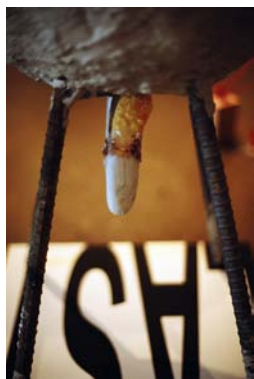
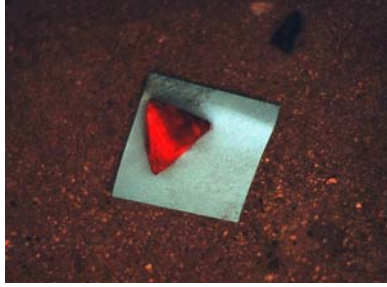


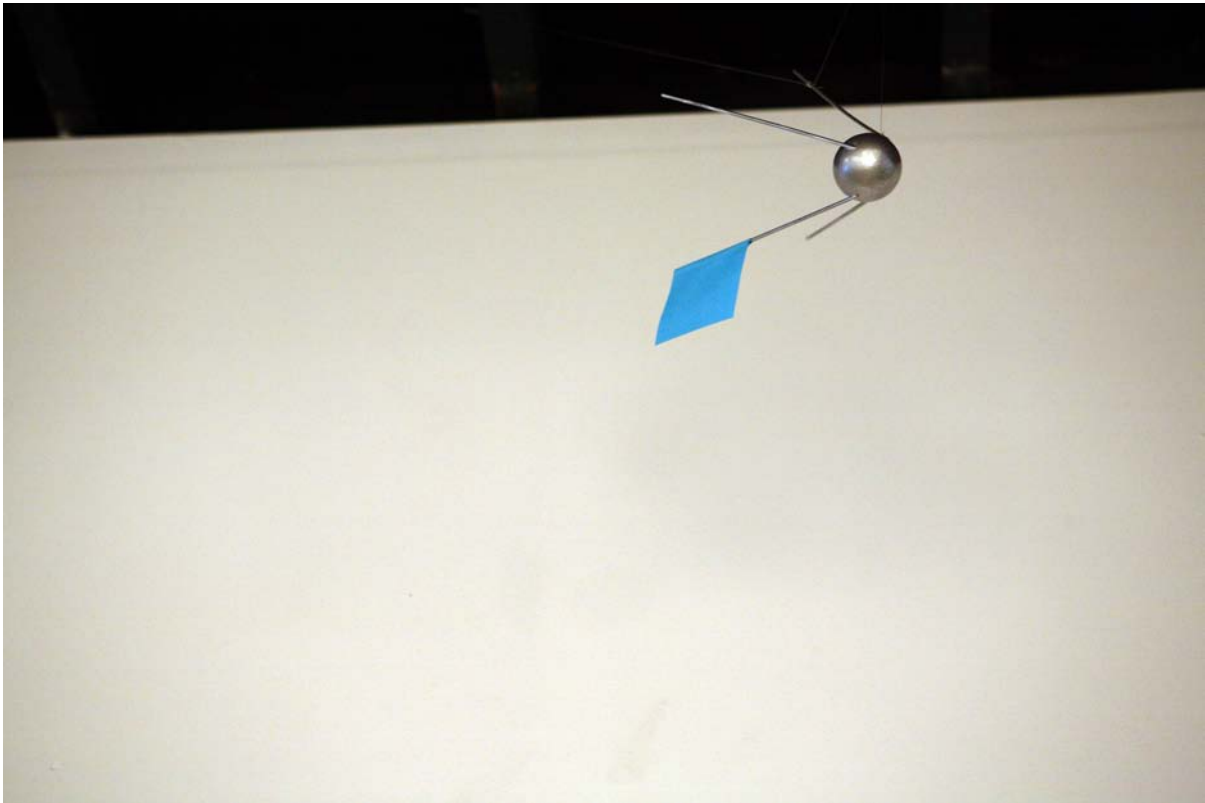










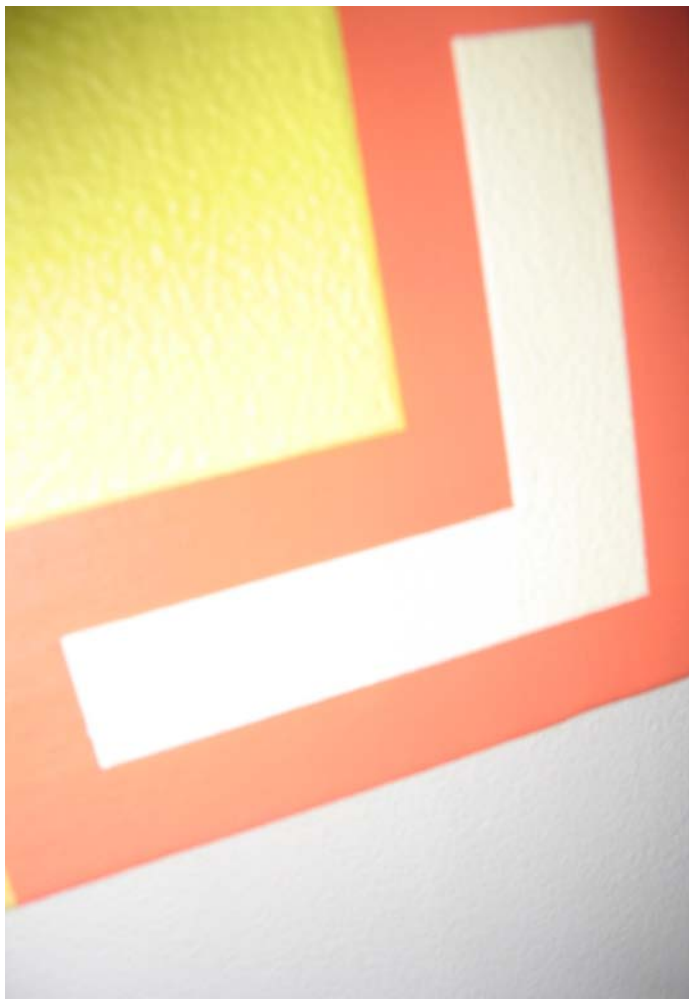


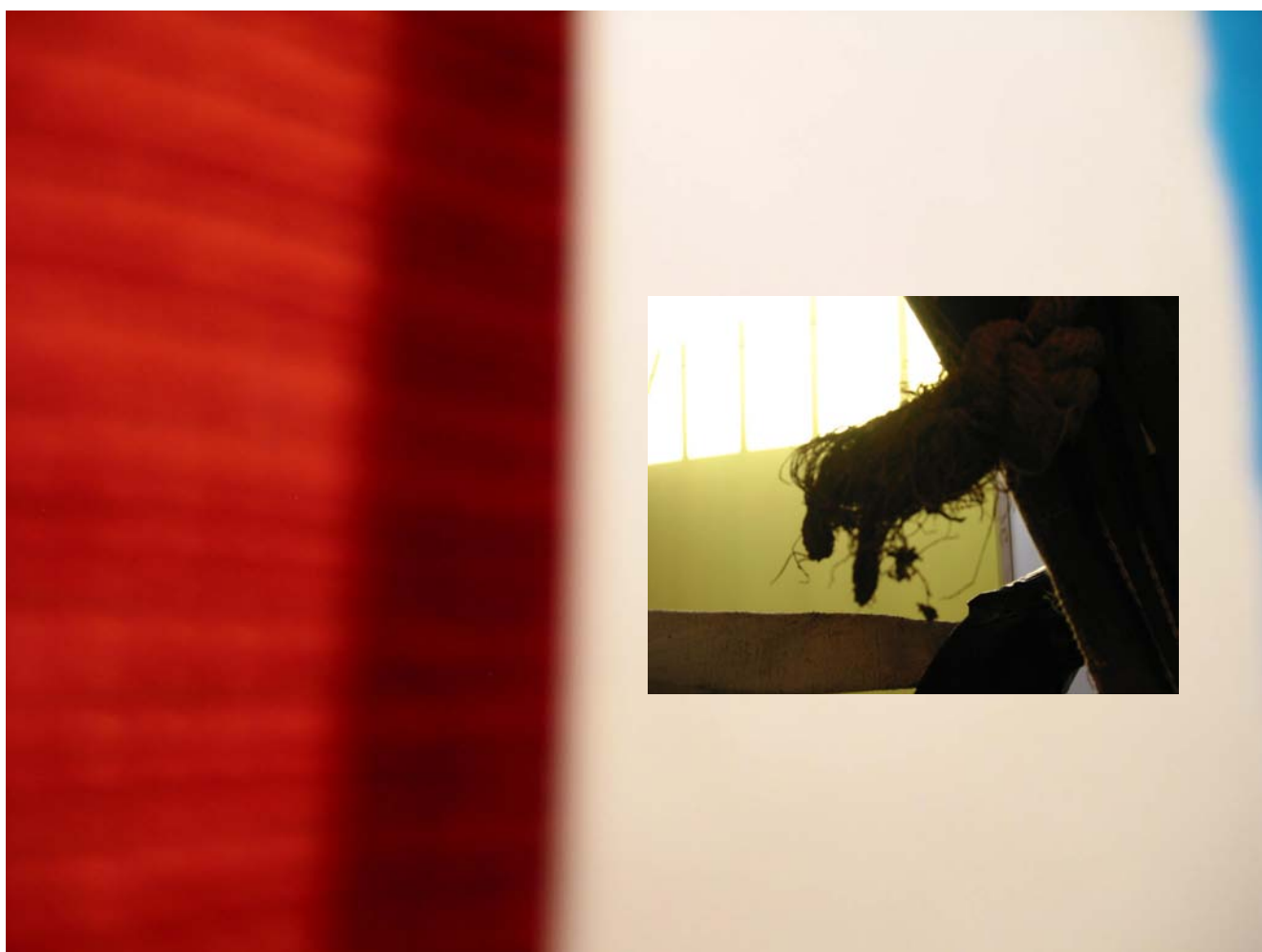
LA





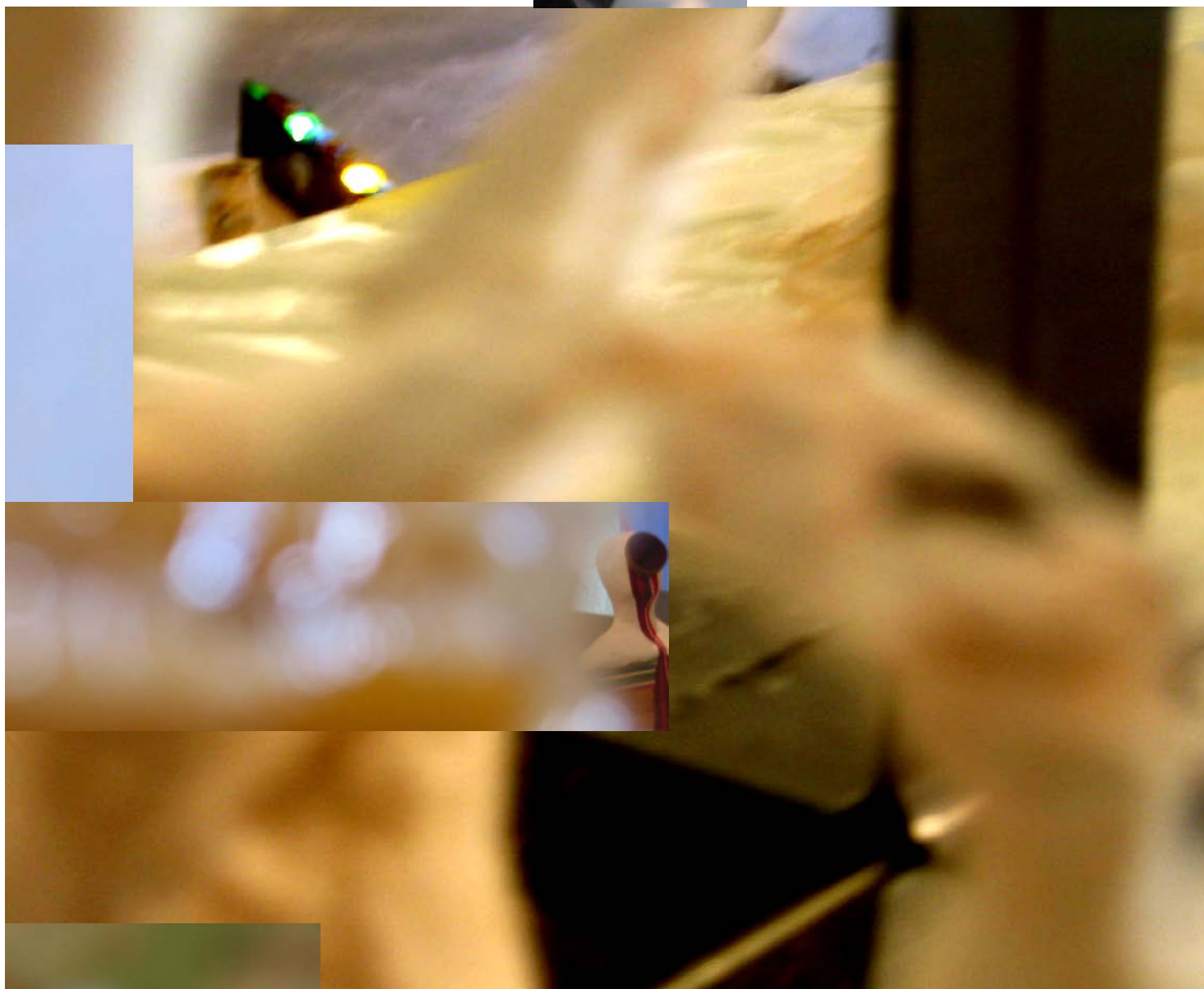




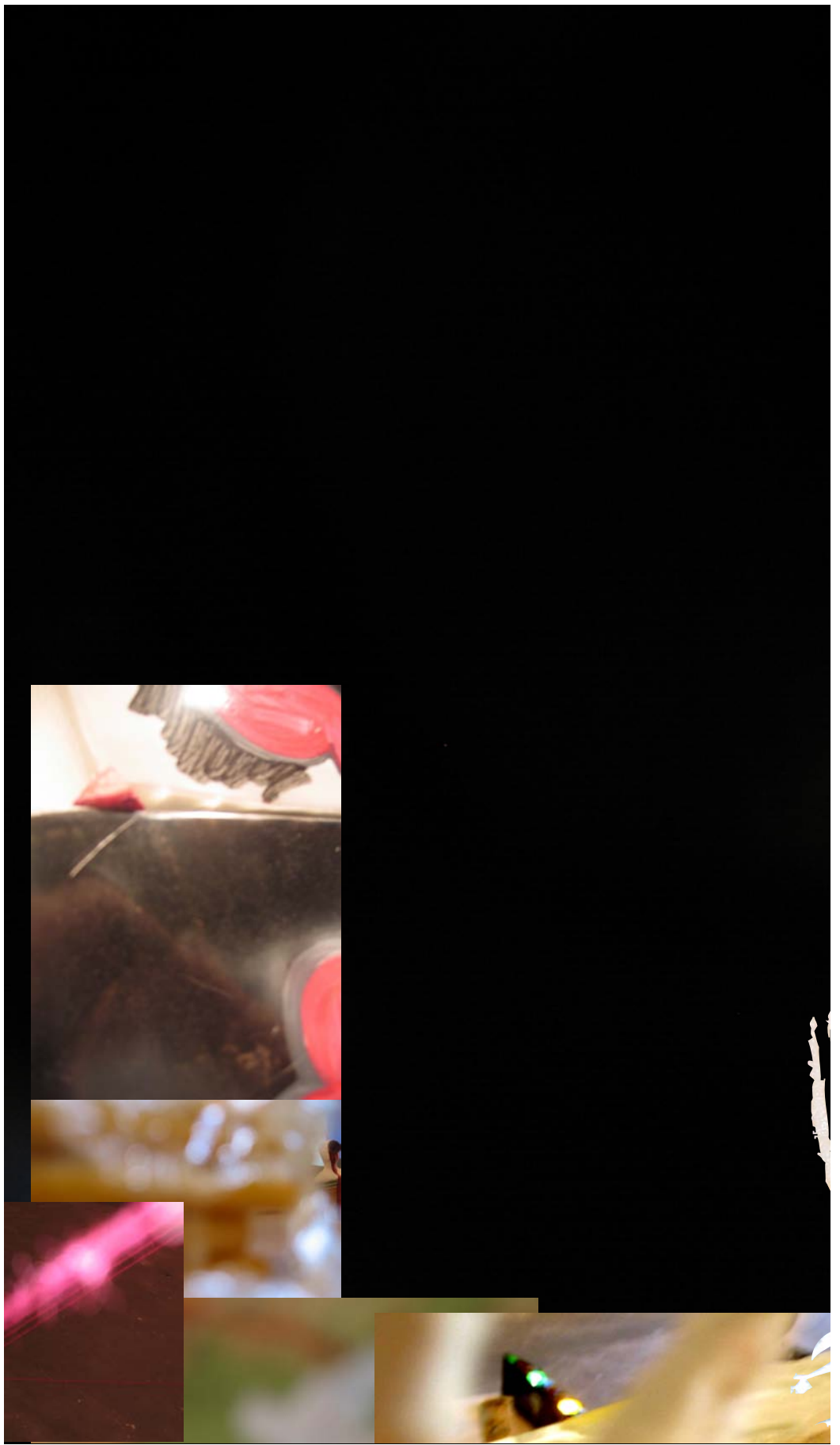


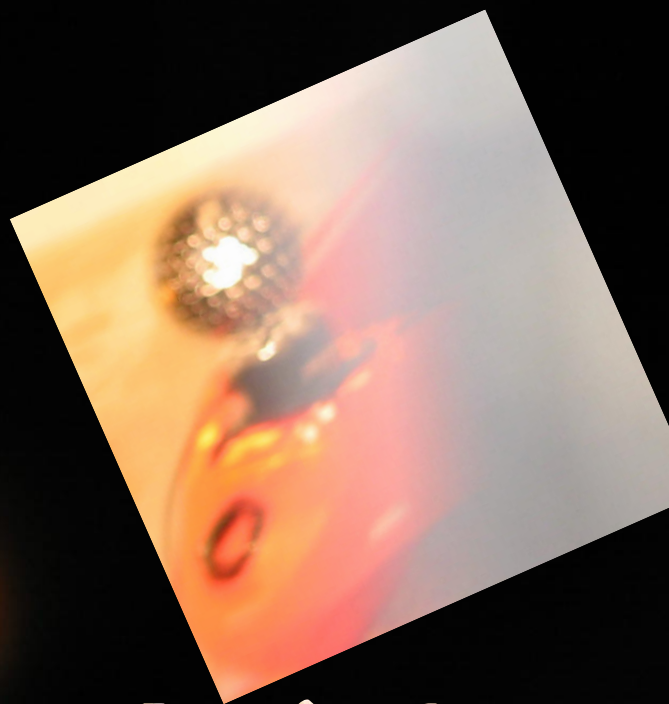










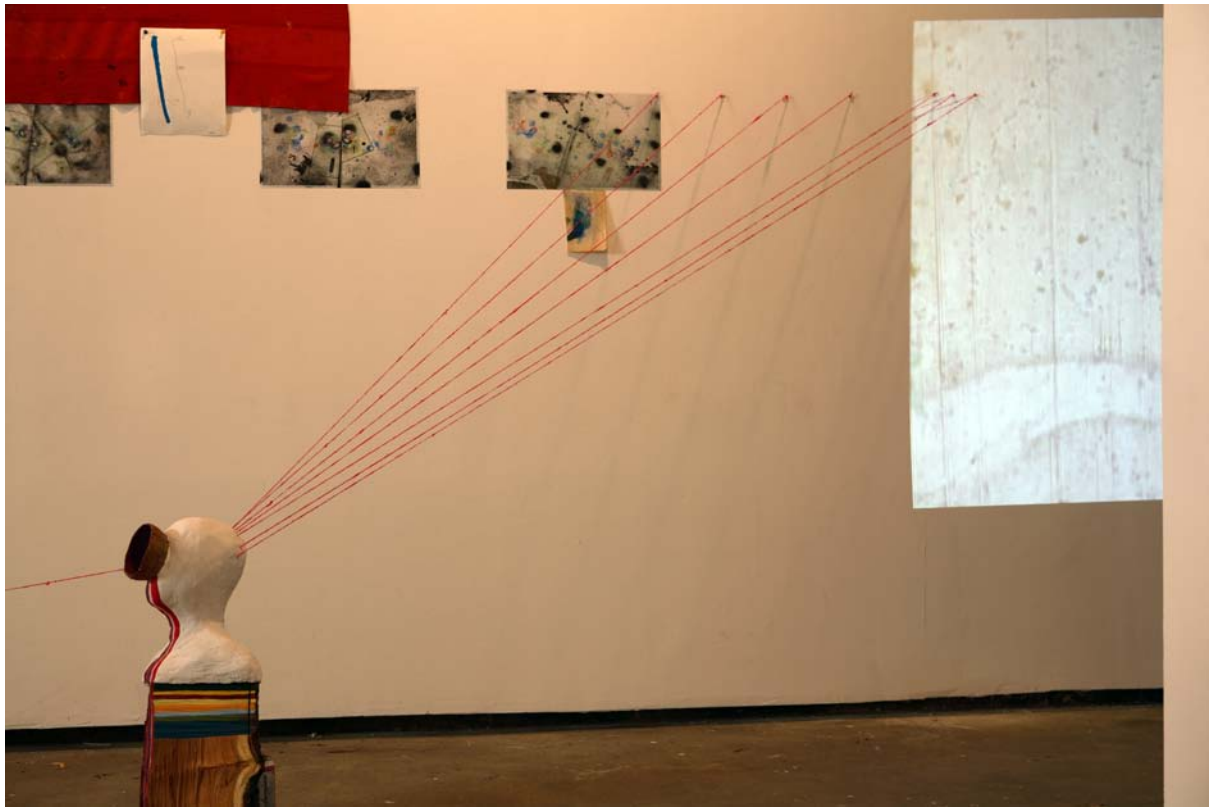


BRILLIANT





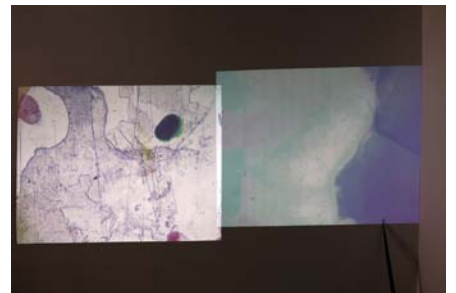














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BAyDR 𐄂 b aydr 𐄂𐄂𐄂𐄂𐄂𐄂

www.rivingtonarms.com

<http://davidkordanskygallery.com>

davidkordanskygallery.com

<http://juglans.tv/gwaltney.html>



Samara Caughey

Education

- 1998 MFA, University of Southern California, Los Angeles, CA.
1994 BFA, School of Art Institute of Chicago, Chicago, IL.

Solo Exhibitions

- 2005 David Kordansky Gallery, Los Angeles, CA.
2004 Chicago Art International Project Room, Chicago, IL.
2003 Midway Contemporary Art, St. Paul, MN.

Selected Group Exhibitions

- 2006 "Nothing Up The Sleeve", Glendale Community College Gallery. Glendale, CA
"Grupe", Galvin Brown, passerby, New York, NY
"Grupe", Mandrake, Culver City, LA.
Academy of Arts and Letters invitational, New York, NY
- 2005 "SugarTown", Elizabeth Dee Gallery, New York, NY. (catalog)
- 2003 "Inaugural Exhibition", Golinko/Kordansky Gallery, Los Angeles, CA.
"Druid: Wood as a Superconductor", curated by David Hunt, Space 101, Brooklyn, NY
"Ishtar", Midway Contemporary Art, St. Paul, MN. (catalog)
- 2002 "New Angeles", University of Knoxville, Knoxville, TN.
"Grey Gardens", Michael Kohn Gallery, curated by Bruce Hainley, Los Angeles, CA.
- 2001 "New Angeles", Illinois State University, Normal, IL.
"Bloodlines", Roberts/Tilton Gallery, Los Angeles, CA
"Paper", Galerie Borgmann Nathusius, Cologne, Germany
- 2000 "As I Love You, You Become More Pretty", curated by Karin Gulbran, House Show, Los Angeles, CA
"The Legal Paper Show", curated by John Geary, Beyond Baroque, Venice CA.
- 1999 "Habitué", Ron Breeden Gallery, Orange, CA.
"Caught", 303 Gallery, New York, NY.
- 1998 "Beyond the Matter of Space", curated by John Geary, Beyond Baroque Gallery, Venice CA.
"A Jenny Bornstein Project", Studio Show, New York, NY.

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That Thomas Gainsborough Lady
and
john-Tony Houdon

Mentioned in the notebooks of Aime-France Laumaine, Grace Elliot met Jean-Antoine Houdon at the Académie des Beaux-Arts in 1788, when she visited the Académie with the Duc d'Orleans.

J-A and Grace were fast friends, realizing that they both were admirers of horticulture, Luigi Galvani, and Thomas Hobbes. Houdon had written several letters to Galvani in 1779, requesting the latter's sitting for a bust. Galvani repeatedly refused, citing a secret fervor for "Judaistic iconography." Grace shared a similar fervor "for the Mosaic Law" when it came to "portraits of flora."

So, at a dinner sometime later that month in 1788, J-A and Grace decided to raid the tomb of Thomas Hobbes (deceased 1679) and make a mold of his face ("however little face there may still be"). Laumaine overheard their conversation "whilst on a nocturnal perambulation."

The date he mentions is May 27th, 1788.

In 1818, Joseph Bonaparte, recently immigrated to New Jersey, wrote a letter to an acquaintance in Zurich, asking about a rumored work by Houdon of a bust of the decayed face of Thomas Hobbes. Bonaparte mentions, that he heard of this "morbid visage" through a lawyer in New York City, who had boasted that his Aunt, Grace Elliot collaborated with Houdon on this piece. The Zurich acquaintance, whose signature is indecipherable, mentioned a cousin of the Czar's who had written him three years earlier about the same piece, claiming to have uncovered it in his [the Czar-cousin's] daughter's armoire.

Last year when Jesse Willenbring was really drunk (quite purposely) at the National Gallery in D.C. he had a conversation with:



: this guy promised he'd say something about the above-mentioned artwork to somebody really soon.

John Finneran

Born 1979, New York City

Lives and Works in Cape May, New Jersey and NYC

Folk Notes

Section1: Bad Works

These new works are the interior. The interior is the interior of the mind. My sense of direction for the new work is towards a way of mapping the complexity of the struggle to process information. Within the record of the surface of the works are the flat dull moments of thought as well as the large and glossy. The erasures are the rephrasing as the mind moves around the other side of the idea to get the type of leverage on an idea necessary to make it real. The struggle to make a real concept concrete and understandable is parallel to the struggle to execute an idea in materials that have no intention of cooperating without a fight. The fight is the interior. The fight is the interior of the mind.

Section 2: The Arts Have Eyes

Equipping some or other of my works with eyes themselves is a way of breaking into self-confrontation. If the mind of the work is my mind, then the eyes regarding me from within are my eyes. I look at myself and wonder what I'm doing.

A multiple of number of eyes, different irises, an odd number cancels the self-confrontation. The eyes become themselves. I think to look at an eye and an egg at the same time equates looking with a kind of protective function. To look with the object that protects the germ(unformed thought) within that object. I think about that conflict a lot. Its hard to see things as they really are.

Section 3: Notes on Previous Sections

SNAKES! SNAKES!

I've been worried about treachery and precariousness. Un-automation that comes with re-experiencing important things like nature and bugs and various things made of wood and rocks. The things you dig through before you start applying coat after coat of acrylic paint. Trying to send it back into the world of the living. Walking on things you could easily fall off of and die used to be a big part of it. Now they're even step ladders to get off and on trains. No hopping up on it. Tossing your bag off and taking a tumble after it. I don't ride the rails though, I'm from the city. Running into a six foot black snake in the yard still gets my attention.

But treachery is different if you're looking out for treachery its because someone else has plans. Maybe they're hiding behind the door in the night cooking something up, you just hear whispers and thoughts, snake ghosts. But we're making our own concepts of antidote.

Section 4: The Good Section

I, Rock, will be here when I'm done looking at it. It will be there when I am done painting it. And when I'm done spilling my guts about artworks. It's a work of provisional structure that sees continuity where there's guts and trouble.

-JPF, Cape May, 2006

Katheryn Garcia

I'm interested in tapping into archaic forms of truth, knowledge, and
perpendiculars
where the present unfolds into the past and vice versa

there are certain intrinsic forms of knowledge that are lost in
codified structures,
art and the language of art being one such structure.

i'm not an artist.

i only seek to explicate/communicate.

Peter Johansen

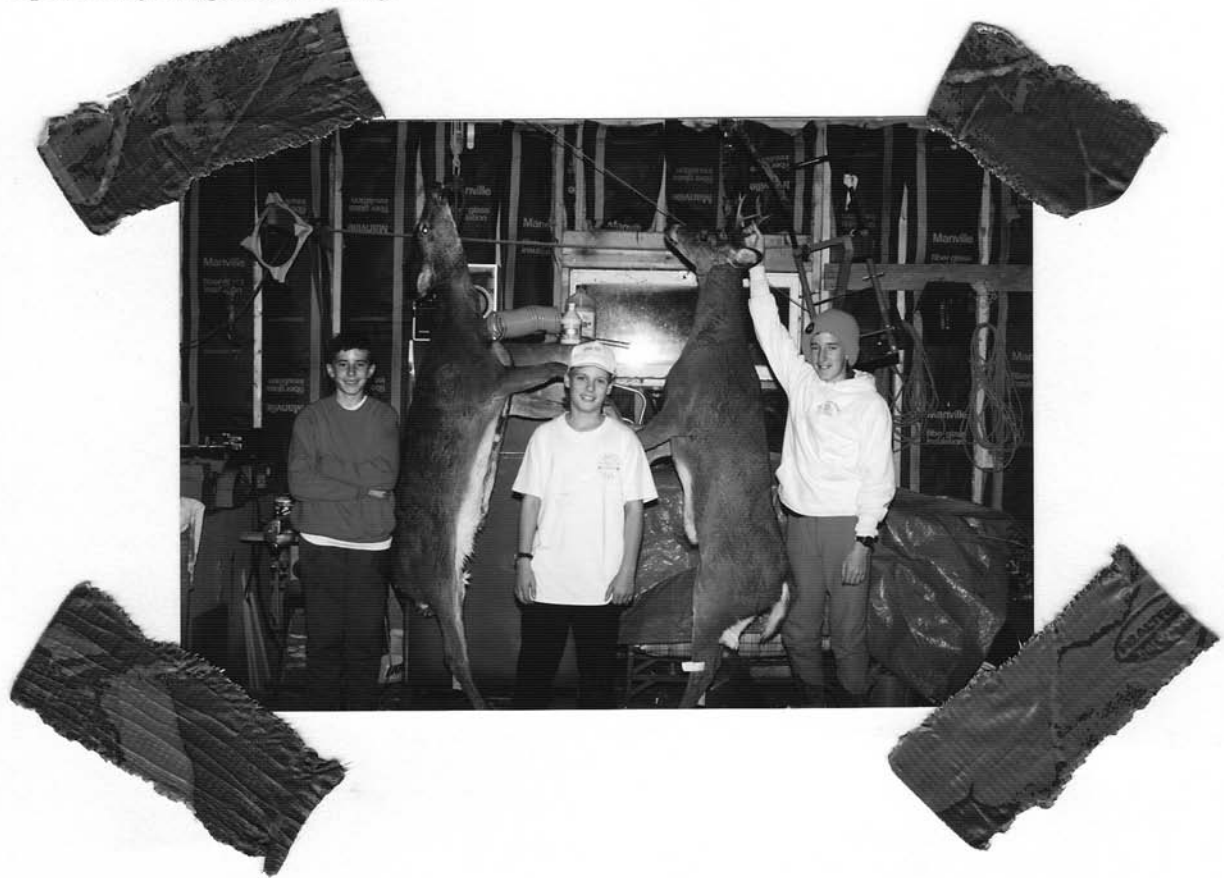
- Lives and works in Austin, TX
- Born 7/19/1974 in Minneapolis, MN
- Raised Amery, WI
- Received BFA with distinction in Sculpture at Art Center College of Design in Pasadena, CA 2003
- Currently pursuing MFA at UT-Austin

2003- "Buncha Head of Idea", solo thesis show Undergraduate Gallery
Art Center College of Design in Pasadena, CA

Group Exhibitions

- 2006- "GRUPE"
Mandrake LA, CA
GBE at Passerby NY, NY
- 2005- "Put It In Your Mouth / I'll see you on the dark side of the prune"
Rivington Arms New York, NY
- 2005- "Video show"
Mountain Bar LA, CA
Curated by Jennifer Bornstein
- 2005- "Everything in Particular"
ACME LA, CA

My life draws meaning and function through the channeling of violent energy, the relationship between predator and prey and ultimately, survival. The physicality of my work is meant to mirror life; images of growth and reclamation, incorporation of materials that decay and breakdown, and an overall presence that evokes excitement and terror. Through my work I bridge the practice of making art to the experiences brought on by living as a predator and prey not merely *in* nature, but *as* nature. The link between “art” and “life” blurs and becomes what I am; living, growing, destroying, and decaying to repeat the cycle again another day.



ERIN KRAUSE

B
O
R
N
1978

EDUCATION

2003 William Esper Studio School
2001 New York University, Gallatin Division, BA

EXHIBITIONS

2006
GRUPE, GBE at Passerby, New York, New York
GRUPE, Mandrake, Los Angeles, California
Summer Hot, Taipei Cultural Center, New York, New York
Worn Out, Pursuit Gallery, Burlington, Vermont
Squirrel and Porcupine, dir. Alec Coiro, New York, New York
The Cookie Cutters Club, dir. Alec Coiro, Dactyl Center, New York, New York

2005
Spiritual America, Tart Contemporary, San Francisco
(solo exhibition)
RED WHITE BLUE, Spencer Brownstone Gallery, New York, New York
Kid Dynamo, Dir. Alec Coiro, Clemente Soto Velez Cultural Center, New York, New York

2004
Catholic, Guild + Greyshkul, New York, New York, Australia, Tokyo
Annual Watercolor Show, Guild + Greyshkul, New York, New York

SELECTED PUBLICATIONS

ID, Nylon, Nylon Japan, Ryuko Tsushin, V Magazine, Self Service, STND, Lauging Squid.com, artloversnew-york.com, tinyvices.com, New York Magazine, New York Social Diary, San Francisco Bay Guardian, re-title.com, artforum.com, artnews.info,

CARTER MULL

Born 1977, Atlanta
Lives, Los Angeles

Education

California Institute of the Arts, Valencia, MFA 2006
Rhode Island School of Design, Providence, BFA 2000
Rhode Island School of Design, Rome 1999-2000

Solo Exhibitions

2005 "State of Shifting Mirrors," Champion Fine Art, Los Angeles
"Shifting States," Rivington Arms, New York

Selected Group Exhibitions

2006 "Bunch Alliance and Dissolve," Contemporary Art Center, Cincinnati, Ohio
"Grupe," GBE@Passerby, New York
"Grupe," Mandrake, Los Angeles
"Twenty Five Bold Moves" House of Campari, Los Angeles
"Pacing," Marc Foxx Gallery, Los Angeles
"The Aleph," Sandroni Rey Gallery, Los Angeles
"Goodbye to All That," Rivington Arms, New York

2005 "State of Shifting Mirrors," Rivington Arms booth, NADA Art Fair, Miami
"Southern Exposure," UCLA Kinross Gallery, Los Angeles
"The Summer Show Proposal Show," Capsule Gallery, New York
"Hand Made," Wallspace, New York

2004 "Stilled Life," Placemaker Gallery, Miami

2003 "Downtown for Democracy," Phillip's, de Pury & Luxembourg, New York

Selected Bibliography

2006 Maine, Stephen, "Report from New York: Down East," p. 64-71, Art in America, May
Sholis, Brian, "Mid Drift," Scene & Heard, Artforum.com, March

2005 Rimanelli, David, "On the Ground: New York," p. 220-223, Artforum, December
Holte, Michael Ned, "Critic's Pick: Carter Mull," Artforum.com, September
"Carter Mull," Me Magazine, Autumn
Smith, Roberta, "Making an Entrance at Any Age," The New York Times, Friday May 6
Chen, Aric, "Crystal Method," Hint Fashion Magazine, May
"Galleries – Downtown: Carter Mull," The New Yorker, May 2, p.26
Bentley, Kyle, "Critics Pick: Carter Mull," Artforum.com, April
"Mull It Over," V Magazine, Issue 34, Spring

WWW.MRDIBBS.COM

anca munteanu - rimnic, born 1974 in bucarest, romania, nationality: german

education / academy of fine arts / UDK berlin, germany , art center pasadena / UCLA los angeles, usa

2007

rijksakademie amsterdam

2006

gavin brown gallery, new york, group show

checkpoint charley, publication by m. cattelan and the berlin biennial 06

2004/2005

daad grant japan 05/06

livington arms gallery, new york, group show "put it in your mouth / I'll see you on the dark side of the prune"
review: ny times, 8.july 2005

korridor gallery, berlin, solo show

cca kitakyushu, contemporary center of art japan, artist in residency

goethe institut tokyo, project support, japan

artistic producer to aernout mik "insite, mexico" project 2005

"beograd nekad I sad", prodajina galerija, serbia montenegro, group show

institut für auslandsbeziehungen (IFA), project grant for bucarest

tilman wendland, projektraum greifswalder strasse berlin, group show

producer for aernout mik "sleeping bus" in bucharest, romania

sparwasser berlin, "imaginary is potential", group show

2003

heinrich böll grant for the art center pasadena, los angeles

independent studies at ucla and artcenter pasadena, john baldessari, jack goldstein

assistant to david lamelas, artist, los angeles

2002

producer for aernout mik "park" project, berlin

2001

carl duisberg gesellschaft, grant

porsche project berlin, solo show

2000

film project for amnesty international, awarded at the new yorker film festival 2001,
nominated at the cannes
short film festival 2001

video installation in with 16 rooms, for wim wenders film



Ian Rosen

Lives and works in Tokyo, Japan

Exhibitions

Rivington Arms, New York

Galerie Kosak Hall / The Haus Wittgenstein, Vienna

GBE@passerby, New York / Mandrake, Los Angeles

MACRAE SEMANS b. 1973 Minneapolis, MN
Lives and works in Los Angeles, CA

EDUCATION

- 2005 MFA, University of California, Los Angeles
2001 BFA, School of Visual Arts, New York, NY

SOLO EXHIBITIONS

- 2006 Macrae Semans- Taxter & Spengemann Gallery, New York, NY

SELECTED GROUP EXHIBITIONS

- 2006 Grupe- curated by Darren Bader and Jesse, Gavin Brown's Enterprise @ Passerby, New York, NY and Mandrake bar, Los Angeles, CA
Rough Trade- curated by Peter Bartlett, Michael Kohn Gallery, Los Angeles, CA
- 2005 Bucolica- Wallspace Gallery, New York, NY
MFA Thesis Exhibition- University of California, Los Angeles
The February Show- curated by Chris Lipomi, Los Angeles, CA
Sticks- Taxter & Spengemann Gallery, New York, NY
- 2004 Upstream- curated by Chris Lipomi, Hayworth Gallery, Los Angeles, CA
Macrae Semans, Brenna Youngblood- Hayworth Gallery, Los Angeles, CA
#18- curated by Allyson Vieira, Champion Fine Art, Brooklyn, NY
- 2001 BFA group exhibition- curated by Haim Steinbach, School of Visual Arts Gallery, New York, NY

REVIEWS AND PUBLICATIONS

Smith, Roberta, "Art in Review", The New York Times, February 24, 2006
Taft, Catherine, "Critic's Picks- Rough Trade", Artforum.com, April 11, 2006
Cotter, Holland, "Sampling Brooklyn, Keeper of Eclectic Flames", The New York Times, January 23, 2004

AWARDS

D'arcy Hayman Fellowship Award, 2004
UCLA Art Council Fellowship Award, 2004
UCLA Graduate Division Fellowship, 2003
School of Visual Arts Thesis Award, 2001

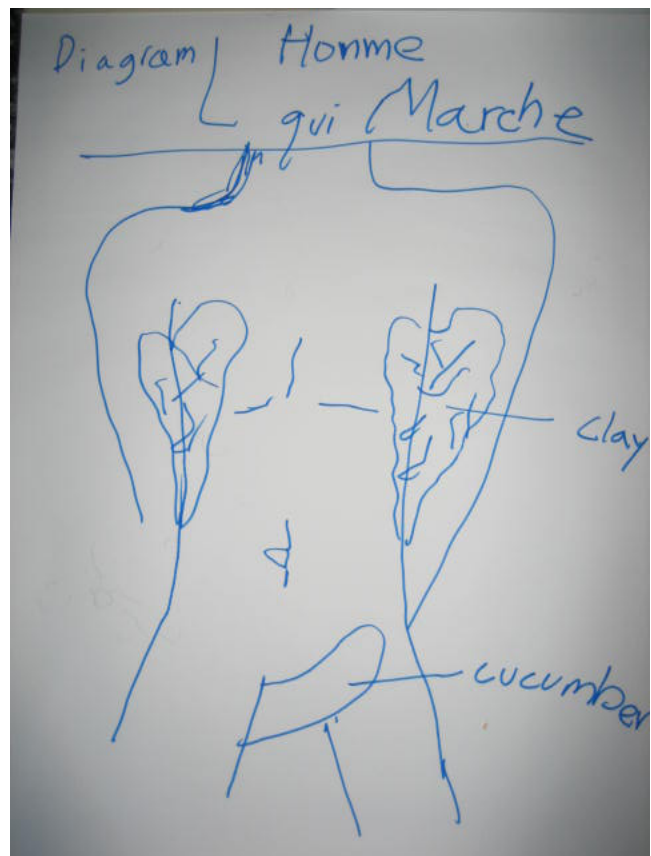
Agathe Snow

So so late but still almost done. I changed my mind I don't want to send you a biography, I hate it. I just want to talk about karma and life. And whether we're just living out our last possibilities of karma, or if it just to late for everything. I've been told many times that I must have been really good in my past life, 'cos people just love me so much. But I somehow never really felt human. I really had to make a conscious decision to become one and accept my destiny as well as my soul eternal and especially my fears as human of all, whole and almost everything. Absolute beginner, no fear no skills, was great but not human. Now I'm slowly gaining on knowledge/facts but definitely losing on the careless side. Also I just can't help but having to think as myself, as human as part of a whole, a community of such. And more and more about responsibility. Is it that I'm just afraid to face my own fears and myself and would rather hypocritically sacrifice for the whole, maybe. But in the mean time I still do it and it makes me more and more conscious of myself. I love rituals, magic, chance and wishful thinking. I love life as a series of moments, moments in living, moments amongst masses. I love humans at their base, their primitive base when they still thought they could talk to gods or at least mimic their gods, when they still gave excuses for their gods and still stood as part of nature. I want to be like that but on a urban level, in a concrete jungle. And then I think I'm just an arrogant fool. Who asked me to sacrifice, why does everyone have to endure my pain and suffering "for them". I put myself on display, I offer myself, I'm up for grabs or so I think.

Ultimately, i think I am a sign of decadence, if you see me you can be sure someone or something is getting wasted, is going to waste. Does that make me responsible? Probably not. I stay pure. But nonetheless I'm losing it. I always feel like my sane days are numbered and that I have to cram all of my knowledge in a couple years, I will probably be a way better/happier person/artist when I lose it completely, but I like control, especially of my environment and myself. That's also a very human development. Can you blame me? I find comfort in being a commodity, I feel fake and vulnerable when I'm not. God is for sale, why can't I be. And then I realize that it's always all about me. And maybe that's the way it should be. A strong and tough me for all to chew on.

Mateo Tannatt
Lives in Los Angeles

He has starred in such films as *The Best Deficit*, *The Mike Noodles Story*, *Toxicity City*, *The Last Mango in Paris*, and *The One-Dimensional Tan*.
He is currently at work on his first film entitled "*Rowboat*," for which he is writer, director, and producer.



Jennifer West received her MFA from Art Center in 2004. West's work was recently on view in Pacing, a 3-person exhibition at Marc Foxx in Los Angeles and she had a solo exhibition at Sister Gallery in Los Angeles in 2005. She has been in many group exhibitions including: Celine and Julie Go Boating, Anna Helwing Gallery, Los Angeles; Jim Shaw's Army, Rental Gallery, Los Angeles and In Resonance (with Thurston Moore), Seattle. West's work is included in forthcoming exhibitions: Between Two Deaths at the ZKM Museum for Contemporary Art in Karlsruhe, Germany (May 2007) and the film project space at Sandroni Rey (Dec. 2006) Los Angeles. Jennifer West lives and works in Los Angeles.



Production Still From: Jennifer West, Psychosomatic Film #3
(film negative soaked in energy drinks: Revive, No Fear, Essential, Superpowers, Berry Lime Sublime),
2006, TRT: 49 sec. (loop), no sound Ed. of 3 & 2AP



(0910091 copy.jpg)

Installation View: Hot Spicy Tingle Film (16mm clear film
leader soaked for 3 months in: Ben Gay & Tiger's balm, salsa from the taco truck,
mouthwash, 100 garlic cloves, wintergreen toothpaste, red hots,
hot tamales & altoids), 2006

DVD projection (transferred from 16MM film), 2:30 (loop), no sound.

Courtesy of MARC FOXX, Los Angeles.

Pictured on left wall: Painting by Nathan Hylden

Photo: Robert Wedemeyer



Production Still From: Jennifer West, Psychosomatic Film #3
(film negative soaked in energy drinks: Revive, No Fear, Essential, Superpowers, Berry Lime Sublime),
2006, TRT: 49 sec. (loop), no sound Ed. of 3 & 2AP
(0910091 copy.jpg)

Jesse Willenbring

**born in Minnesota
lives in New York**

likes juglans.tv/vizuel, hartley, and steak tartar



michael zahn

born in 1963 in cleveland
lives in brooklyn

solo exhibitions

2005 michael zahn. galerie ruzicka, salzburg.

selected exhibitions

2006 grupe. gavin brown's enterprise, new york; the mandrake, los angeles.
rundumschlag. galerie ruzicka, salzburg.
non-objectif sud. la baralliere, avignon.
outside europe. galerie der stadt, sindelfingen; stadtsгалerie, kiel.
minimalism and after iv. sammlung daimler chrysler, haus huth, berlin.

2005 roundhouse. galerie ruzicka, salzburg.
vincent szarek and michael zahn: video and sound installation. zkmax, munich.

2003 on the edge: selections from sammlung daimler-chrysler. museum fur neue
kunst, karlsruhe; institute for the arts, detroit.
miscellaneous. galerie heimer und partner, berlin.
greetings from new york. galerie thaddeus ropac, salzburg.
minimalism and after ii. sammlung daimler-chrysler, haus huth, berlin.

2002 available surfaces. galerie peter heimer und partner, berlin.
choose your partner. galerie nusser und von lintel, munich.
abstract redux. danese gallery, new york.
perfect ten. sandra gering gallery, new york.

2000 vincent szarek and michael zahn. cais gallery, seoul.
chen zhen and michael zahn. galerie art + public, geneva.
eight gallery artists. sandra gering gallery, new york.

selected bibliography

minimalism and after: traditions and tendencies in european and american art since 1950. rene wiehag-
er and claudia seidel. hatje cantz, ostfildern, 2006.

x_minimal. friederike nymphius. kerber verlag, hamburg, 2006.

carter mull: state of shifting mirrors. michael zahn. catalog essay, champion fine art, los angeles, 2005.

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Mandrake, Los Angeles