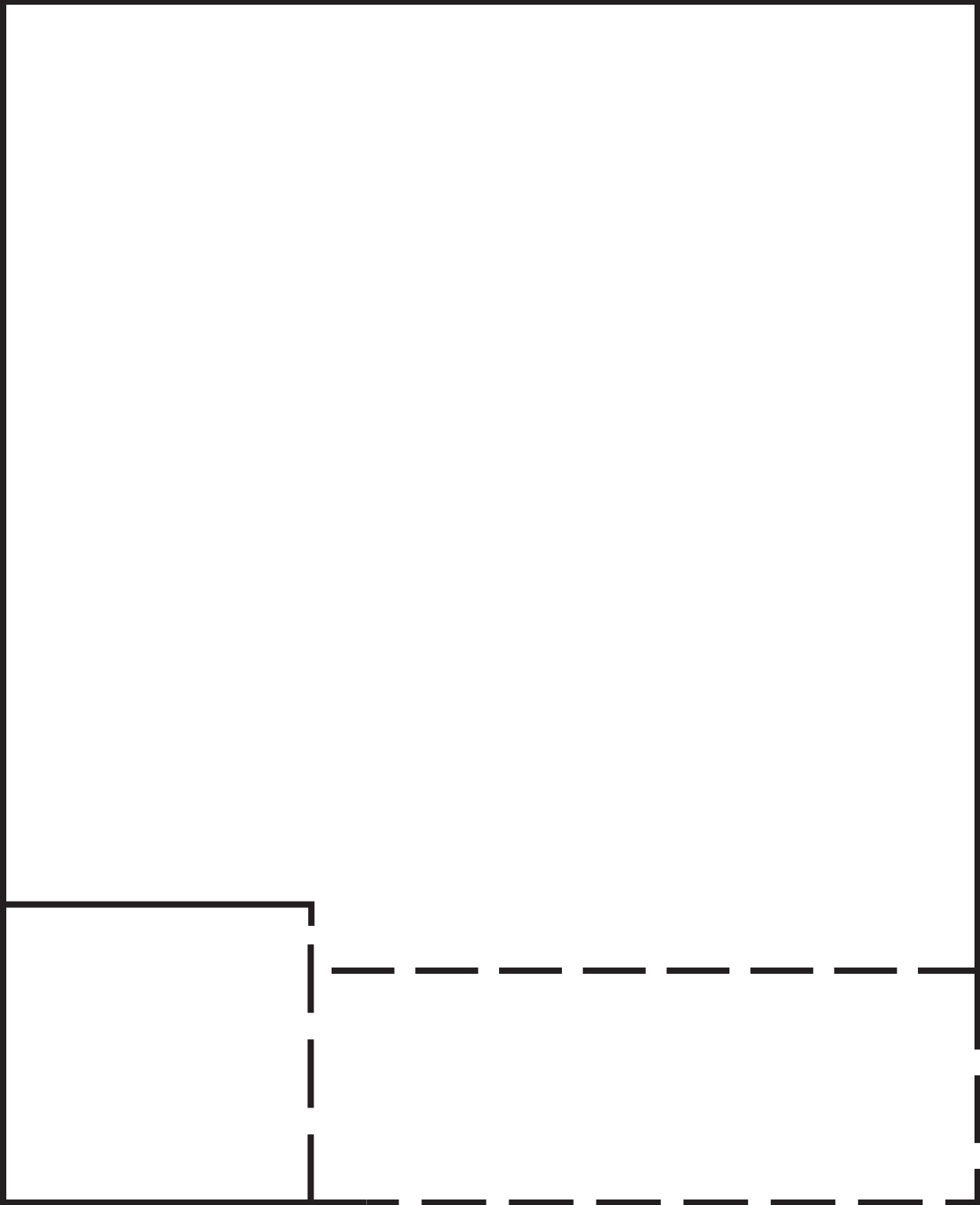


Josh Faught

TV GUIDE      Local Programs  
January 13–March 5, 2022

Introducing our newest  
Correspondent.





12AM	NEW YEARS EVE (2022)— Comedy Nearly two years of thinking of pending demise. Some improvements, we keep going, with or without sleep.	6AM	A.M. WEATHER  SUNRISE SEMESTER
2AM	FACE THE MUSIC—Game	7AM	ANGELA LANSBURY’S POSITIVE MOVES—Exercise A personal plan for fitness and well being at any age.
3AM	BACKSTAGE PASS		RUN FOR YOUR LIFE—Cartoon
4AM	THIS OLD HOUSE—Restoration	8AM	SEARCH FOR TOMORROW— Serial Faught’s practice operates from the premise that if political rhetoric is fundamentally a desire to communicate, the ability to speak through textiles allows us to embrace a personal and political continuum that is at once open, fragmentary, experiential, and physical.
5AM	A.M. SAN FRANCISCO Stories of San Francisco and the profound ways that communities have endured in a place of social, economic, and seismographic volatility. This morning, explorations of queer identity with Josh Faught, whose work triangulates the spaces between personal and social/political histories, high and low culture, and the history of textiles. He shares a series of new works that articulate the often ambivalent relationships between material, language, and community.		EXPLORING LANGUAGE— Instruction
	VOYAGE: CHALLENGE AND CHANGE IN CAREER  HEALTH FIELD  HOME GARDENER—Instruction	9AM	PIECEWORK—Variety “Textile” is derived from the Latin <i>texere</i> (“to weave”), a root it shares with the words “context,” “pretext,” and “texture.” Analogous to the relationship of language to syntax, the synergy between material and structure in textiles can generate new vernaculars—rich with double meanings, false supports, and

anxious potentials. A versatile form of manifesto that can complicate understandings of address and abstraction and alter our means of inquiry and expression.

CRACKS IN THE SIDEWALK—  
Game

How can we say something urgently through the *slowest* means possible?

10AM I FOUND SOMETHING WORTH  
LIVING FOR!

Explicit political expressions are paired with more coy affirmations of identity.

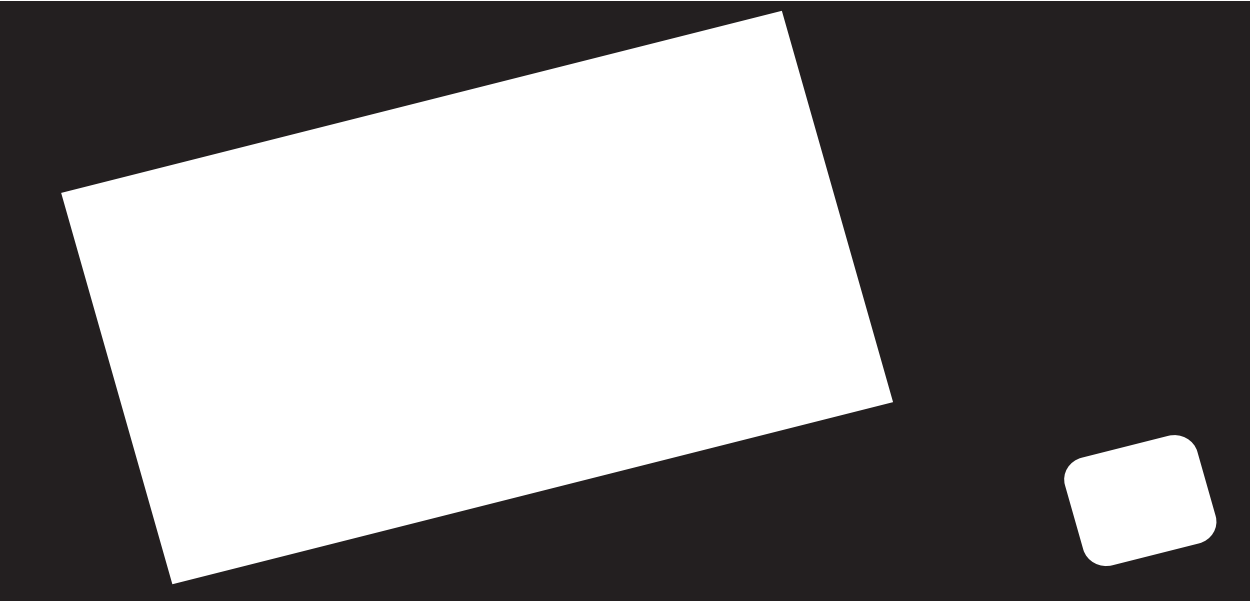
TIC TAC TOE—Game

The construction of identity is a convoluted process, in which subjects

often contend with contradictory or irreconcilable sentiments: desire and ambivalence, making and un-making, tragedy and perseverance. A yearning for community despite a resistance to forced affinities. Seeking recognition and visibility while simultaneously aching for the complexity and protection of illegibility.

11AM DESIGNING INTERIORS—  
Magazine


Three-part program on the Art Fabric Movement of the 1960s and 1970s and the Pattern and Decoration Movement of the 1970s to the 1980s. Get inspired by artists who considered textiles to be surrogates for political activity.



TIC  
TAC  
DOUGH

Hawaii or  
The Dragon

7:30  
Tonight!



stores or sourced from queer identified internet sellers. The works reference both the idiosyncratic ways in which we fill time as well as to a parallel cultural moment (the eighties and nineties) when conversations around the body politic overlapped with an existential illness and a shared feeling of paranoia.

PAPER CHASE

Capturing the gentler side of hoarding, before collection becomes suffocation. Tips on storage and storytelling in the materials list.

TOMORROW/TODAY

How do we orient, embody, and materialize queer objects?

TO TELL THE TRUTH

YOU BET YOUR LIFE—Game

ONE DAY AT A TIME

In content and their making, the works reflect history and the passage of time. Past pieces incorporate clocks, calendars, cards, and astrological references or address the changing forecasts of colours, trends, and fashion—markers of time or methods of tracking it. A complement to the glacial, labour-intensive production of the works, which are

CALLIGRAPHY—Instruction

FOOTSTEPS

OCEANUS—Serial

12PM ANTIQUES ROADSHOW

We're searching for America's treasures! Long inspired by archives and collections, many of these objects, ephemera, books, pamphlets, and unauthorized media have been scavenged from Palm Springs thrift

1PM

created through intimate and physical processes such as handweaving, crocheting, and hand-dyeing. Strips of fabric are pieced together, rather than continuously woven, adding to the anxious and tenuous quality of the works.

**THE LONG ROAD HOME**—Drama  
Revolving around concepts of time, exposure, and transition, the work oscillates between moods, light and dark, mourning, witness, and flamboyance. The textiles hold weight and have a relationship to gravity, with edges that drape down and are unfinished or unravelling, sagging as the weeks progress. Serials and soap operas, with their extended if not endless timelines, further protract the temporal flabbiness of the work. Time is indicative of both survival and transition, of memorialization and erasure.

2PM

**THE WEDDING**—Reality

**SOFT NOTES**—Music

**WILL AND SONNY**—Novela

From the dredges of the internet 46 bootlegged DVDs purchased from an anonymous seller who ripped episodes from the longest-running American soap opera, *Days of Our Lives*. Spanning four years of daily recordings, the seller obsessively edited footage into a single super cut: tracing the narrative arc of Will Horton and Sonny Kiriakis, the series' first same-sex "super couple." A first for Salem, Illinois! Kiriakis enters into a steamy, star-crossed romance with Horton, replete with paranoia, blackmail, and endless familial drama. Their saga has been re-edited into 1 DVD for every day of the week—a long-term project that extends beyond this presentation.

Part archive, part viewing station, part tribute.

**PANIC BUTTON**—Comedy

**STAYING HOME IS THE NEW GOING OUT**

3PM

**OVER EASY**—Documentary

Having come of age in the nineties, the artist grew up with a spectre of death looming around queerness. Inheriting a deep sorrow for a generation lost, he learned the ways that crisis is interwoven into queer subjectivity. Similarly, for the community of survivors in San Francisco the current COVID-19 pandemic summons residual trauma from the devastating (and ongoing) AIDS epidemic in the 1980s and 1990s. There are eerie parallels between the two—both health crises were ignored by the federal government and distorted through misinformation and political refraction, with our social and physical engagements pervaded by suspicion, fear, and paranoia. Acting as a murky bridge between two generations haunted by illness, the work is a meditation on the complex ways queer bodies negotiate trauma, time, intimacy, joy, and resilience.

**MOVIE**—Speculation

**URGENCY AND UNCERTAINTY**—Discussion

**VIGIL (1985-1995)**

The AIDS vigil in San Francisco began on October 27, 1985 when Steven Russell and Frank Bert chained themselves to the door of the Federal Building in protest of the government's persistent inaction. 1000 San Franciscans had already

Love  
and pain

diana

She brings down the house and  
lights up the night—singing,  
dancing, and dazzling.





**NO PLACE TO HIDE**

died at this time. Over the decade, the 24-hour a day vigil evolved into a full-service encampment providing information, counseling, food, and emergency housing to the sick and disenfranchised, and incited further HIV/AIDS activism. It remains the longest running act of civil disobedience in San Francisco.

4PM **A F T E R N O O N  
STRETCH—Exercise**

An abstraction appropriated from the candlelight flicker in an archival image of the vigil held in San Francisco. A patchwork of over 30 strips of handwoven hemp, the piece is produced using a nineteenth-century American weaving technique known as Summer and Winter. Used pervasively in the construction of American coverlet weaving, Summer and Winter received its name from its characteristic double-sidedness. These reversible fabrics appeared blue on the front of the cloth and white on the back of the cloth so that the same coverlet could be seasonably appropriate year-round.

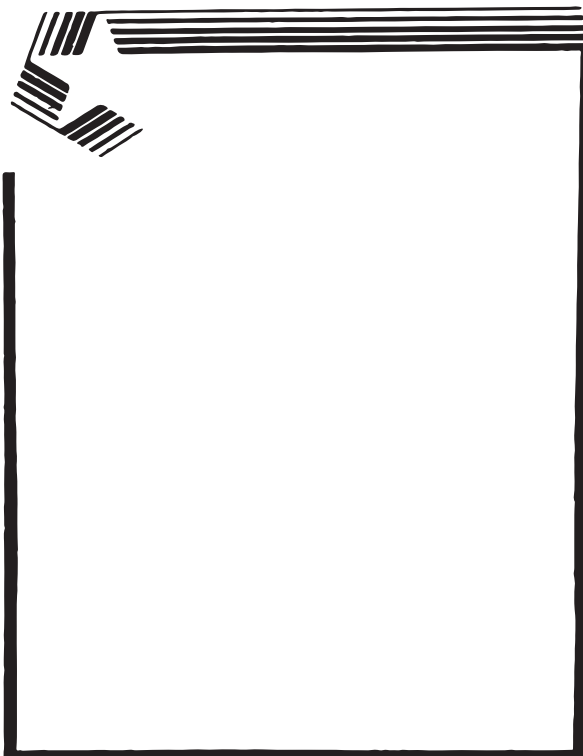
**MYTHOLOGIES OF  
SADNESS—Travelogue**

In their prevalence and scale, both the AIDS crisis and the current

pandemic occupy spaces in which personal grief collides with collective mourning. The mourning process is fraught. Humour blurs into sadness, tremendous love uttered in the same breath as unimaginable pain.

5PM **97 HEAVEN'S GATE**  
We endure monumental loss as we rotate towards ruin, embodying the subjectivities of both witness and subject.

6PM **99 NEWS; 60 MIN.**  
Banal mechanisms of survival appear in multitudes.



**SECRETS AND PROMISES  
OUTRAGEOUS!—Musical**

7PM **TICKER TAPE PARADE**  
Strips of text, reminiscent of ticker-tape, speak to dueling sentiments around the transmission of self, and how we negotiate community visibility with self-recognition. Each reads as a series of lists, decon-

8PM **TOXIC BACHELORS—Reality**

language, materials, and objects. The tongue-in-cheek content is paired with more legitimate, consequential material such as social, financial, and health resources for its readers, indicating that beneath the levity is a grave understanding of the precarity of queer communities.



textualized and appropriated from three publications: *Lavender Lists* by Lynne Yamaguchi Fletcher and Adrien Saks (1990), *The Unofficial Gay Manual* by Kevin Dilallo and Jack Krumholtz (1994), and *The Gay Book of Lists* by Leigh W. Rutledge (1987). Written in an equivocal tone that oscillates between humour and support, each book attempts to identify and locate gay male culture through outdated

Although these archival documents speak to the compromised conditions queer communities have had to and continue to endure—including the impossible choice of whether to live openly or safely—the anachronistic and problematic language summons, produces, and circulates an articulation of queer culture that centres the experiences of cis white men with disposable incomes. The inconsistencies of identity formation



are exacerbated by competing impulses to venerate and repudiate the archive.

TWO HUSTLERS WHO ARE BROTHERS—Movie

DAVID ATTENBOROUGH’S THE TRIALS OF LIFE  
Finding the Way! Growing Up! Homemaking! Talking to Strangers! Courting! Friends & Rivals! Fighting! Arriving! Hunting & Escaping! Finding Food! Living Together! Continuing the Line! Not just for the birds.

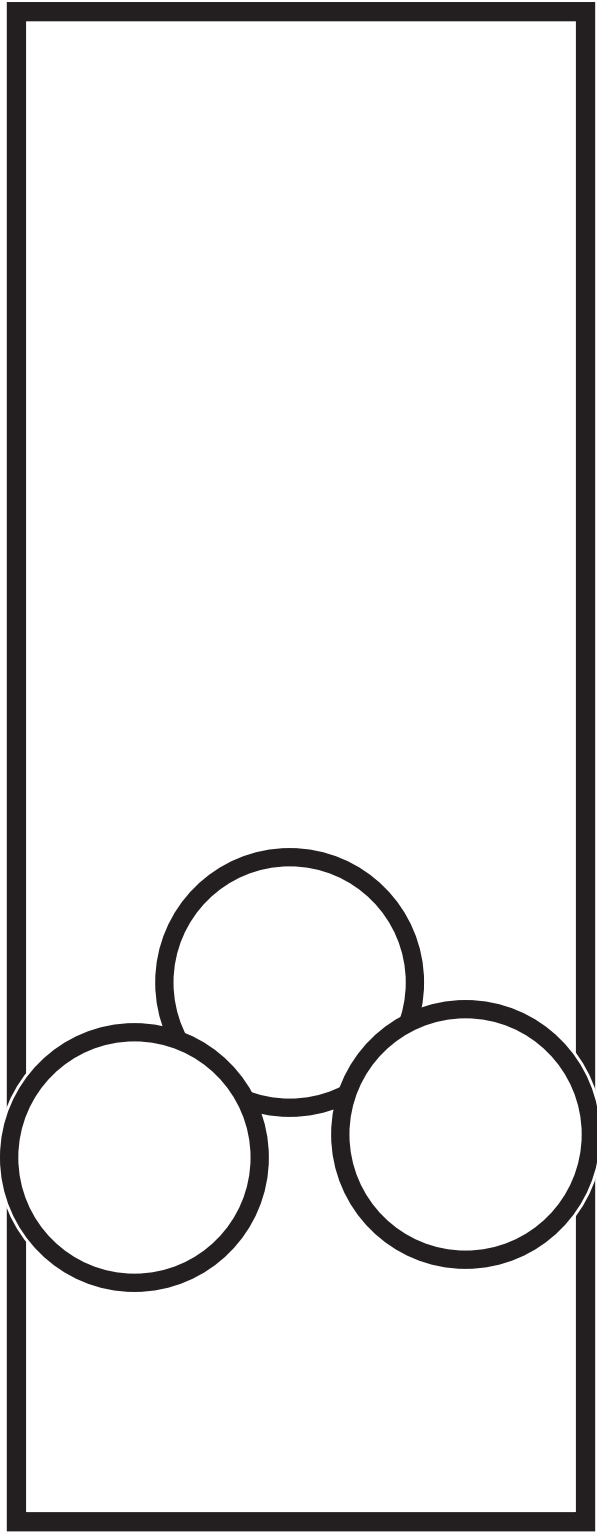
9PM MURDER SHE WROTE (1986–1996)  
264 episodes, 286 murders. Jessica Fletcher is a feisty widow and successful crime novelist slash plucky investigator living in Cabot Cove, Maine, a coastal community with a disturbingly high homicide rate. Fletcher is confident and instinctive. Ordinary and accurate. She lives and travels alone in the pursuit of truth and justice, and faced with impossible odds she always saves the day. Week after week the series provides reliable resolutions in an era of unknown, frightening circumstances. All problems—even murders!—are solved, with everything falling into

place. Whatever we do not know will come tethered to an answer, within the hour.

LET’S HAVE A PARTY!—Variety

10PM MINNELLI VS ANDERSON MINNELLI (2001)  
Liza Minnelli’s childhood home became the site of a bitter public battle between the actress and her stepmother Lee Anderson Minnelli. The palatial estate was purchased by Minnelli’s father, famed musical director Vincente Minnelli, after his divorce from Judy Garland. Following his death, Minnelli put the property up for sale but Anderson Minnelli refused to move. In retaliation, Minnelli fired the mansion staff and shut off the electricity, resulting in her stepmother filing a lawsuit against her for breach of contract, elder abuse, and infliction of emotional distress. The lawsuit was eventually dropped, and Anderson Minnelli was allowed to remain in the house until her death. The house would fall into disrepair and become a haven for squatters—littered with trash and broken furniture, its walls and floors moldy, its wallpaper peeled. A shadow of what it once had been.





11PM WHALES THAT WOULDN'T  
DIE—Documentary

TALES OF THE UNEXPECTED

12AM THE FOG (1980)  
It's midnight in the Northern California seaside town of Antonio Bay and the fog has rolled in. The town priest Father Malone discovers his grandfather's diary which reveals that a century earlier, the six town founders deliberately sank a ship so that its wealthy, leprosy-afflicted owner would not establish a leper colony nearby. The conspirators used the gold plundered from the ship to fund the town. Now, on Antonio Bay's 100th anniversary, the mariners have returned as vengeful ghosts to make the townspeople pay for the sins of their ancestors. We still hear Stevie Wayne's call: *To the ships at sea who can hear my voice, look across the water, into the darkness. Look for the fog.*

MYSTERY!

SIGN OFF

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Josh Faught: Look Across the Water Into the Darkness, Look for the Fog

CCA Wattis Institute

January 13–March 5, 2022

Josh Faught (b. 1979, St. Louis, Missouri) lives and works in San Francisco, CA. Recent solo museum exhibitions include the SFMOMA SECA Art Award Exhibition (2013); the Contemporary Art Museum St. Louis (2013); and the Seattle Art Museum in conjunction with the Betty Bowen Award (2009). Solo and group exhibitions also include Koppe Astner Gallery, Glasgow (2014; 2019); Casa Loewe (2019); Lisa Cooley, New York (2010, 2012, and 2014); Casas Riegner Gallery, Bogota (2018) Sadie Coles HQ, London (2018); the Saatchi Gallery (2018); the New Museum, New York (2017); the Contemporary Arts Museum, Houston (2014); and the Institute of Contemporary Art, Boston (2014).

*Josh Faught: Look Across the Water Into the Darkness, Look for the Fog* is curated by Kim Nguyen and organized by Diego Villalobos. The exhibition is made possible thanks to generous support from Bill True and the San Francisco Arts Commission. Special thanks to Kendall Koppe Gallery, Glasgow. In addition to the aforementioned names, the artist thanks Shane Bellmer, Effie Cobarrubia, Amadi Greenstein, Flint Jamison, and Wattis Institute staff.

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