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Capital Knowledge in Art

Tim Hawkinson – Drip Drawings, Installation View, Photo Courtesy of PRJCTLA.Drawings That Drip, Ideas That SoarPRJCTLA, Los AngelesThrough January 15, 2022Written by Lorraine HeitzmanOne can be relatively assured that any Tim Hawkinson show will reveal his prodigious curiosity, sly humor and impressive craftsmanship, and Drip Drawings is no exception. In the vast, bright lit space of Carl Bergâ€™s alternative gallery, PRJCTLA, Hawkinsonâ€™s large black and white optical drawings flaunt his conceptual bent while providing a pleasing visceral experience. Contour ink lines are cleverly manipulated into convex and concave shapes that in turn generate a strong vibrational pull, activating the room. The dizzying repetition and the points where the lines and shapes intersect generate simple optical effects in drawings that range in complexity from singular images to multiple drawings displayed in grids. Individually they exude a sparse, cold geometry that has a graphic punch. Collectively, they tell the story of the ingenious mechanical technology that brought them to life. His cerebral quality of Hawkinsonâ€™s work predominates in this show, and clearly the artist revels in the delight of invention. His interest in Â creative problem solving is apparent from his early sculptures to more recent large-scale sound installations. Hawkinson titled Drip Drawings very literally after the process he used to make the drawings, and he also includes a video showing him at work, in effect demonstrating the technique and demystifying their construction. He doesnâ€™t try to hide his methodology instead he shows his hand, saying, in effect, that the invention is not only the pleasurable part, it is the essence of his work. Carefully applying black ink to smooth synthetic paper, Hawkinson allows the ink to drip from controls he has designed for this specifically designed tools. By rotating the paper, he harnesses gravity to create the pristine designs, save for the occasional blips where the drips went awry. Unlike conceptual artists who favor ideas over the expense of the appearance of the objects they display, Hawkinson can be meticulous about the execution of his work. The irony is that one suspects he isnâ€™t all that invested in the form his ideas take because his ideas take precedence. These drawings are primarily about the way they were made and the inventiveness of the process. If you compare his mark making to other artworks that played with repeating contour lines, such as Martin Ramirezâ€™ drawings or Frank Stellaâ€™s black paintings, Hawkinsonâ€™s drawings skew towards the intellectual side of the spectrum. He eschews romantic ideas about art for a systematic approach. Systems are fascinating, but perhaps they are even more satisfying when the visuals are in service of emotional content.The visual tension in Drip Drawings is similar to optical art we have seen before, but the greater tension here is between the idea and the object. Up close, the drawings possess all the charm of ink jet prints on copy paper, lacking tactile and surface appeal, and that makes sense since Hawkinson has transformed himself into a mechanical printer. The absence of richness and materiality undermine the drawings as fully realized objects, but perhaps ideas are en tremendous visual impact that is reinforced by the totality of the installation. It is a dynamic looking show that immerses the s.Tim Hawkinson – Drip DrawingsNovember 13, 2021 â€“ January 15, 2022PRJCTLA1452 E. Sixth StreetLos Angeles oken â€“ Joseph DeLappeWritten by Genie DavisThe inspiration to take on projects focused on elements of mourning and r o DeLappe, his most recent work, The Atone Project was â€œa quite spontaneous reaction to finding myself in New York o see his daughter in the New York area, his thoughts became focused on the anniversary only after arriving in the city. At re and was aware of â€œthe horrible drone strike on the Ahmadi family on the 29th of August in Kabul. My work over the pas best as an artist to call attention to the moral implications of the use of these remote killing machines and the devastating e pical; the difference in the exposure of the mistaken â€œover the horizon attackâ€• that killed the Ahmadis, was due to mem names of the Ahmadi family. He made a rubbing of each family memberâ€™s first name, taking letters from the names insc morialization of the 2,983 civilians named at the 9/11 memorial and the estimated 71,000 civilians who have been killed in emembered and mourned, as well as why and in what way. The question of whether atonement and forgiveness can truly o r to his most recent visit to New York. â€œ[At that time] I was in New York for the tenth anniversary of 9/11. I had directed a e many hundreds of thousands of civilian deaths in the Iraq war. This project was a direct reaction to the 9/11 memorial, add ject was featured at an exhibition at the Elizabeth Foundation for the Arts, opening on 9/9/2011. It was several days later, af idea of making rubbings, but to build the names of Iraqi civilians who had been killed. I didnâ€™t follow through on the idea the names of the Ahmadi family just seemed entirely fitting and necessary.â€•DeLappe asserts that in his ongoing, 20-yea s Americans to truly own up to the devastating effect our foreign interventions have had on civilian populations.â€• He exp ing endless reports on the wars in Afghanistan and Iraq in the American press. U.S. soldiersâ€™ deaths were constantly the focus â€“ civilian deaths, which vastly exceeded those of our soldiers, were often not mentioned or literally secondary if mentioned at all.â€• He adds that â€œThe murder of the Ahmadi family is part of a larger and systemic use of technologized violence. The sad constant over these past twenty years is that we as Americans are incapable of moving beyond our belief in our exceptionalist status in the world, that we are the â€˜good guysâ€™ in all things â€“ there is an ideology in place that simply seems to block out any deep consideration of our actions on the world stage.â€•As to atonement itself, DeLappe says â€œAtonement is basically something that you do to express your sorrow for something that you did. Iâ€™m not entirely sure what I have discovered about atonement, save that in sharing actions such as The Atone Project with others, it is an opportunity to both personally make a gesture of atonement but also to perhaps pass the sentiment on to others.â€• He explains that â€œitâ€¦it is a way to express something that is profoundly important and largely missing from the current dialogue regarding our actions abroad. My act of atonement at the 9/11 site is about the Ahmadi family â€“ creating their names at that very loaded site. This was meaningful and an intensely personal way of making a gesture of remembrance and sorrow.â€•As an artist, DeLappe believes this work is a logical culmination of his work as both an artist and activist over the past two decades. As with other projects, he says he seeks a way â€œfor me, as an individual, to create work that hopefully connects, informs and moves others to think and maybe take action against the injustices of U.S. militarism and to call for the deep consideration of our common humanity.â€•Interested in memorials since the early 80s, when Maya Linâ€™s Vietnam Veteranâ€™s Memorial was controversial, DeLappe made his first memorial in 1992 about the first Gulf War. Regarding his current project, he wants viewers to â€œsee that it is crucial to think beyond the accepted narratives of remembrance we have so embraced as Americans. How we look at recent events and who we choose to remember says something deeply disturbing about who we are as a nation.â€• He notes â€œThe 9/11 Memorial is an important site for remembering and mourning this incredible loss. What I am doing is simply saying, wait, there is a larger context, these others who we have killed are worth remembering and entirely connected to how we chose as a nation to react to the terrorist attacks on 9/11. These events are bookends in a way â€“ one has led to the other. Two wrongs do not make a right.â€•DeLappe intends to exhibit The Atone Project rubbings as artifacts in an April 2022 survey exhibition of his work at the Fred Jones Jr. Museum of Art in Oklahoma. â€œI hope the website and documentation, stories such as this, and the catalog for the exhibition, which will feature this work and others, will continue to serve to inform about the project and continue to raise questions about remembrance, atonement and creative activism.â€•http://www.delappe.net/https://atoneproject.tumblr.com/Diana Thater, Listen to Us (2021) Photo by Fredrik Nilsen, Photo Courtesy of 1301PEDiana Thater: The Conversation1301PE, Los AngelesThrough December 4, 2021Written by Shana Nys Dambrotâ€¦To sleep, to dream, to touch, to hurt, to live, to dieâ€¦To ask, to run, to walk, to fly, to jump, to rise. Whizz, woot, bing, bop, mawwwww, gurgle, shriek, chuckle, squawk!!!â€• The Conversation is two new video pieces by Diana Thater featuring the voices of artists T. Kelly Mason and Alexa Almany, speaking for and alongside a Scarlet macaw named Katrina, two African grey parrots called Polly and Neo, and an Amazon parrot called Panama, who act in the video. A series of site-specific window gel-installations casts a diffuse palette keyed to the birdsâ€™ plumage in reddest red, emerald green, luminous teal, silver-blue ombre, and cheerful yellow. The sound swells and envelopes the room as completely as the light.Titled Talk to Us and Listen to Us (both works: 2021, 2-channel audio / video installation, endless loop), Thater packs a lot of poetry and dissonance into two installations. The color is warm and beckoning while the literal cacophony is both mysterious and overwhelming. Itâ€™s loud and itâ€™s hard to get a handle on. The human voices mimicking parrot voices which at times are themselves imitating human speech, intertwined with the lavishly expressive abstract natural language of these birds, blends and obscures and augments and eventually settles into a kind of rhythm. The soothing effect of the colored light flooding and unifying the space helps this process, anchoring the viewer to the room long enough for the poetics and onomatopeias to sort themselves out. Accessible down and in and outâ€¦To run, to walk, to dream. Bang, whistle, woo-hoo! Listen to us! Listen to usâ€•There's a terrific recent episode of Change Lab, a long-form video podcast produced at ArtCenter that explores the transformative power of creativity, where Thater discusses her work. Although the episode is largely dedicated to examining the pandemic period's [illegible] work [illegible]s, There Will Be Singing which can still be viewed on David Zwirnerâ€™s website, she does extensively discuss the part of her practice that requires travelling around the world to film endangered species in their natural habitats. At one point she reflects on, â€œhow the human relationship to nature is reflected in our relationship to and treatment of animals.â€• The birds in this exhibition live at the Inherwined Conservation Corporation, an exotic bird rescue â€“ making them not only majestic creatures, but ones who have experienced both trauma and what Thate

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