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OUT- SIDE THE FRAME

PHOTOGRAPHY NOW

Naida
Oslin's

MASCULINE
GROTESQUE

Shooting
IN CYBERSPACE

Thomas
Demand's
PACIFIC SUN

S&M Décor
BY HRVOJE SLOVENC

GUEST LECTURE

Jo Ann Callis



he developed after moving to Santa Monica in 1967 solidified his reputation and remain the artist's major accomplishment. Begun at age 45, over 140 of these works—many heroic in scale—were turned out during an intense 25-year span.

Ocean Park #38 (1971) seems to be a metonym for the entire series. Close to 8x6 feet, it consists of two expansive, sandy-hued zones bisected by bands of different color and width, one blue and one yellow. Along the very top edge of the canvas is a sliver of red and at the bottom right hand corner is a small pale green rectangle. Now, this visual potency could be read as abstracted architecture or perhaps an aerial view of rural topography, but regardless of Diebenkorn's *raison d'être*, it is a triumph.

Thirty or so drawings, a number of prints and an enchanting series of small paintings executed on cigar box lids complemented the larger and more assertive paintings on canvas. Rounding out the exhibition was a short film of the artist discussing his work in a manner that suggested he was not completely comfortable talking about it. Nevertheless informative, this addition was supplemented by a timeline that covered an entire wall. Richard Diebenkorn's work represents the activity of an artist dedicated to a singular, solitary pursuit. His accomplishments, especially the "Ocean Park" series, are now familiar and respected worldwide. He was one of the first abstract painters here to be heralded by the New York art press—not an easy feat given the heated rivalry between the east and west coasts.

DALLAS, TEXAS

NICK CAVE

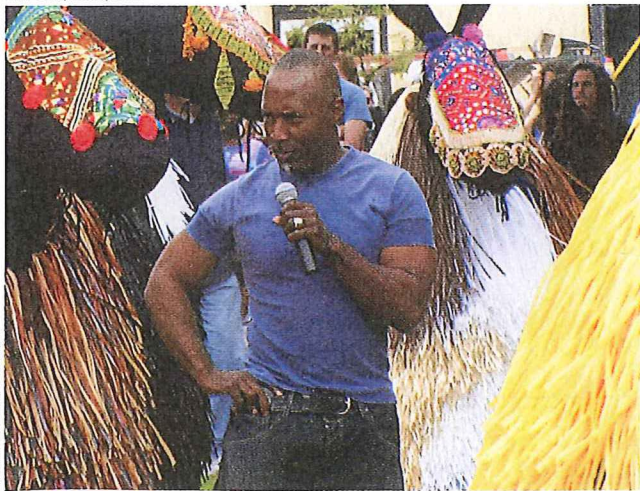
UNIVERSITY OF NORTH TEXAS, DENTON AND
NASHER SCULPTURE CENTER, DALLAS

BY JP BARENTINE

IN HIS NEW PRODUCTION "HEARD," NICK CAVE REQUIRES TWO puppeteers each for 30 horses made of raffia strands with 20 miles of it required for each suit. This construction pulled in 1,000 volunteers from local citizens, students, staff, faculty and even the dean of the Department of Visual Arts, Robert Milnes, at the University of North Texas where Cave, once a student in the 1980s, is serving as artist in residence. Further construction occurred at Cave's studio in Chicago while the faces for the horses were completed in New York City.

Meticulously executed, the final effect is elegant. Their shaggy coats, more reminiscent of dogs than Clydesdales, and with references to Cave's earlier "Soundsuits," have each strand hand-knotted to the underlying mesh, presenting a gradation of color hues

Nick Cave, *Heard*, 2012.



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