

FULL BLEED

JUNE 2018

ISSUE FIVE: THE ARTIFACT

FREE



PATRICK EARL HAMMIE



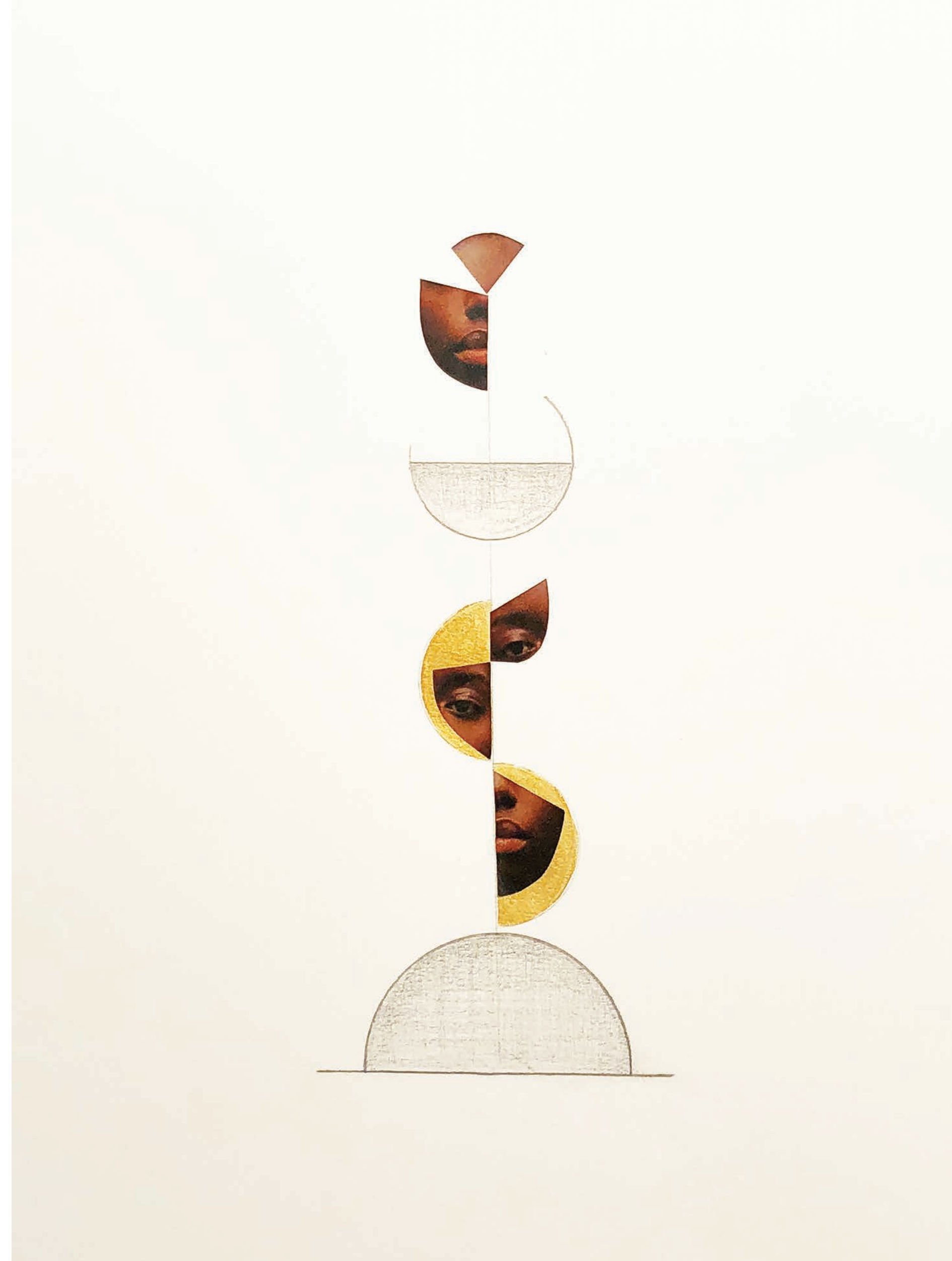
ISSUE FIVE: THE ARTIFACT

Each issue of FULL BLEDE invites contributors to expound on a theme. In Issue Five: The Artifact, the broadsheet's collaborators explore that which remains. For some artifact is a quiet reminder that lingers at present, whether it is outdated or revered. A subtle and sometimes loud ghost of what once was. Artifact also suggests habits, repeated gestures and behavior. Enjoy this collection of writing, illustration, painting, sculpture, collage, poetry and prose of The Artifact. Thank you for your support and long looks.

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FROM THE PUBLISHER

How was Issue Five: The Artifact conceived? A desire path.

I always seek a theme that allows for broad interpretation across artistic disciplines and inspires the creation of work. Over the last three months I've been speaking with many fellow artists and writers about our interpretation of *artifact*. For some *artifact* was particular objects from the past, sometimes precious, but often revealing inefficiencies, or the need for modifications. *Artifact* is often inappropriate for this moment, but may help

explain a current condition. *Artifacts* are often thought of as defects, but also as a clue to origins and opportunities for change. It can also suggest lingering emotions or habits. Many of us love the beauty of a glitch in digital *artifacts*. It may also be a kind of treasure—culturally significant objects. Or an insight into proclivities or desires. What I was thinking about was *artifact* as a simple truth: a worn path across an expanse of land, revealing the preferences of those who walk there. A desire path.

I recalled a design school case study. When conceiving Illinois Institute of Technology in Chicago in the late '90s, architect Rem Koolhaas ditched

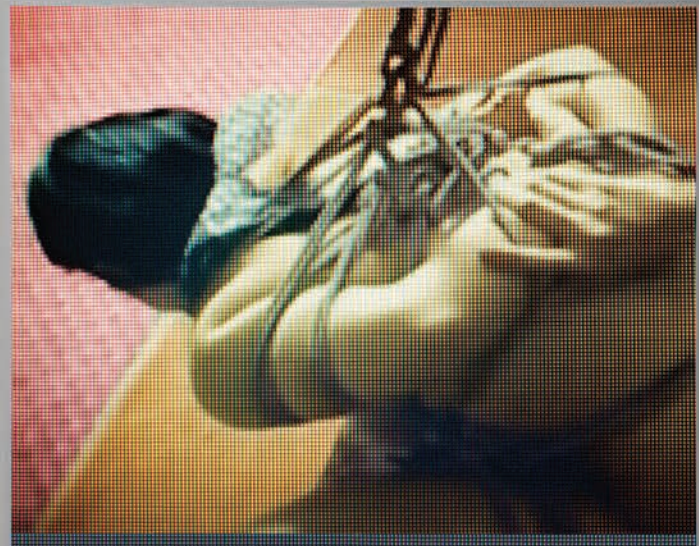
design tropes for simple observation. How did students navigate the space? His team looked to the dirt *artifacts*, which revealed how they moved across campus. Shortcuts became the feedback data they needed for efficient design. My view of *artifact* is ultimately optimistic and (although it seems the opposite of the "that which remains" definition) forward looking. I see *artifact* as the virtuous circle of a desire path. Aspirations leading to tangible results. FULL BLEDE is itself the result of observation and interactions in the past. Artists and writers desire to share work, and here it is, compiled in a tangible form: a broadsheet. —Sacha Baumann



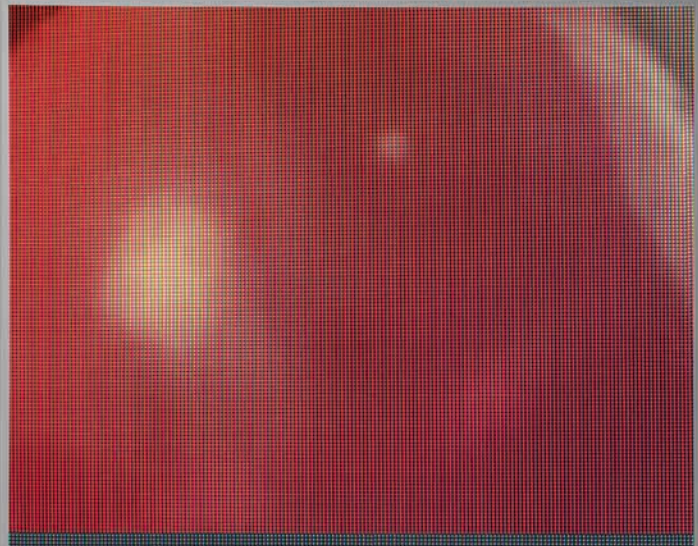
FOR THE CAMERA



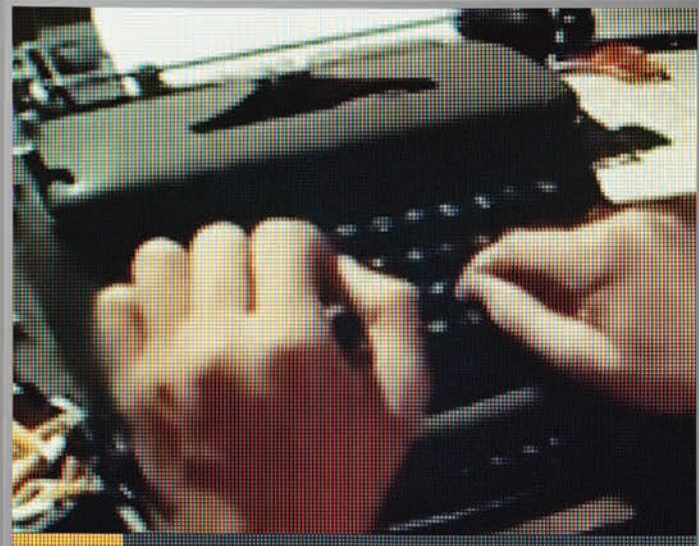
IN THE MUSEUM



FINE ART



GO POP!



OLDSCHOOLPORN



XXX PARODY



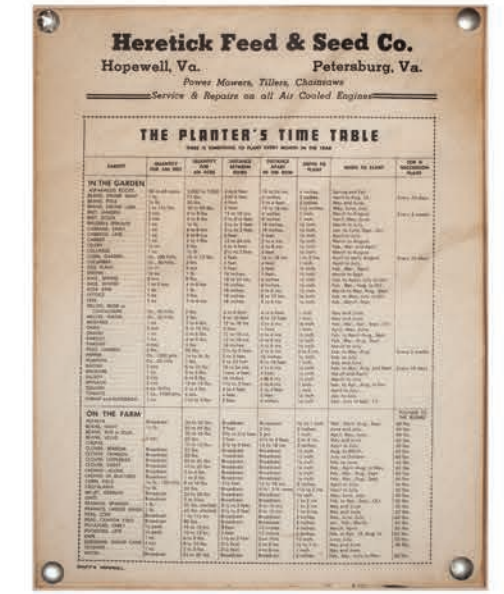


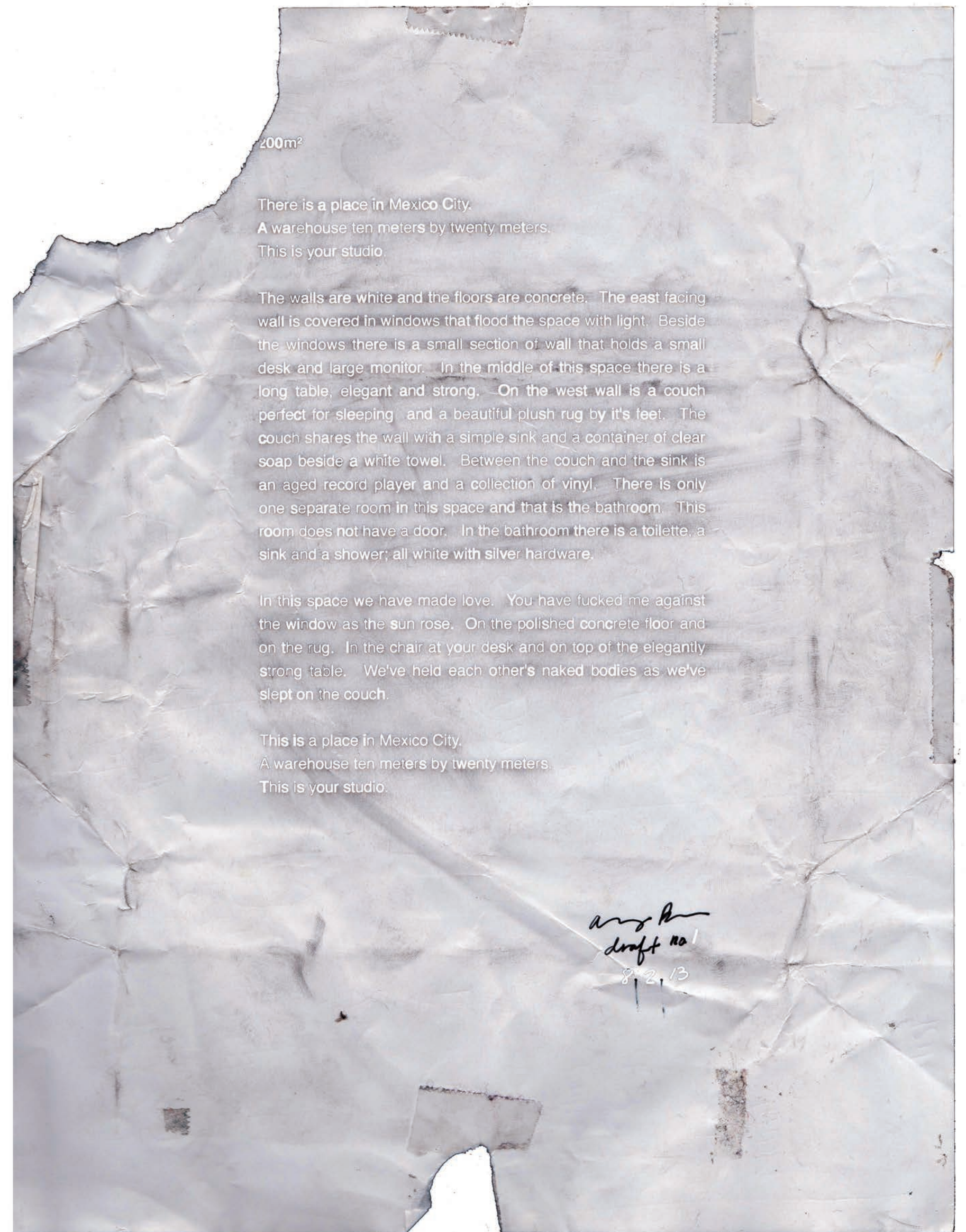




Rumination Upon This Mortal Coil: No.1

WHEN I WAS
22, I ASKED
MYSELF...IF I WAS
GOING TO CRY
AT MY FATHER'S
FUNERAL BECAUSE
I KNEW HIM OR BECAUSE
I DIDN'T KNOW HIM







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 WHEN YOU NEED
 TO POOP & NOBODY
 IS HERE TO
 WATCH THE FRONT
 DESK?**

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My name is Lauren Kim.

I am an artist, and I work for an Artist.

I say Artist, because they are famous and successful. I am not.

I have only started to make work again.

I say "work" instead of "art", because that is how my education trained me.

I can play dead, too.

I went to CalArts, which is a conceptual art school located in the suburbs of Santa Clarita.

CalArts was intended to be built where the Hollywood Bowl is located. I will say HOLLYWOOD BOWL, instead of CalArts.

Womanhouse and Mike Kelley came from the HOLLYWOOD BOWL. Like me, they had complex relationships to the institution.

I attended the HOLLYWOOD BOWL for 4 years, and graduated with theoretical "knowledge" of Art, with debt to match. My debt is financial, as well as psychological. Unlike my education, my debt is not theoretical.

After my education at the HOLLYWOOD BOWL, I spent half of my week interning at a Gallery, and the other half of my week working for a gallery.

I say Gallery, because it is a Yves Klein Blue chip Gallery.

I say gallery, because it was a red Chinatown gallery.

The Gallery preferred (not required) a person with a Masters in Fine Art to answer telephones.

I stopped making art, and just worked.

It is hard for me to verbalize why I became stagnant, even after 8 years of reflection.

I went to a lesbian acupuncturist who told me that she could measure my

stagnancy by the color of my tongue. It looks too purple, she said.

I imagined a spectrum of colorful tongues, and their corresponding emotions.

I can only guess that it was too painful for me to see art as commerce. My education was on the other end of that spectrum. The HOLLYWOOD BOWL prepared me for hypothesis, not the reality of the art market.

My friend, an actress, started a form of therapy based on the idea that animals



release trauma through movement. Every week, she verbalizes a series of affirmations and fears alongside choreography.

I AM AFRAID OF THE ILLUSIONS OF IDEOLOGY

I HAVE SOMETHING TO SAY

I AM WORRIED THAT I WILL NEVER FEEL ENOUGH FREEDOM

I have the ability to reframe my excuses using anarchist theory, but the real reason why I stopped making art was because I could not afford to, and because I was afraid of being vulnera-

ble. I thought vulnerability equated to weakness and stupidity.

My colleague, a fellow CalArts graduate who is in the middle of making a gay porn production of Sponge Bob (titled Sponge Boy) adds: "art education teaches you to be didactic, and abandon the subjective self".

Time and the necessity to make money can erode great minds. Out of my graduating class, I can count the number of practicing artists on one hand.

Adrian Piper dissected the layers of privilege in being an artist. Her writing was just as important to me as reading Marx's critique of capitalism. Spiritual choices aside, it is costly to be an artist. It costs money to buy materials to make art. It costs time to make art.

For me, therein lies the struggle between the concept of creativity or freedom or pedagogy, and the economy of making art. Creativity is spinning gold out of straw. But it seems to me that in 2018, one needs a lot of gold in order to make a living as an Artist (AKA pretend to have more straw than the spinner next to you).

I know a mother who was a conceptual painter in the 80's. Her paintings got her a job choosing colors for the TV show, Daria. She didn't have any prior experience - but people

used to take chances on artists. Now, employment is specialized like an assembly line.

I live in Los Angeles. There is a housing crisis. There is an influx of rich people migrating from other cities. There is hardly any space to be a person, let alone be an artist.

Yet here I am. I AM A STUPID ARTIST.

I mentioned that I work for an Artist. Just now, I sent my two weeks notice. By the time this gets published- I will be in the dark, wishing for any light reflecting from the HOLLYWOOD BOWL.



Madame is
 modeled of
 France, most ladies
 of pleasure, Beckin de-
 scribes a
 woman trying to
 ensure independence
 in the world
 of power and money.
 She seeks the company
 of modern girls
 that she is accord-
 ing to her laws and
 her experience of men.
 A mere phone call is
 enough for Madame
 Claude to understand a
 desire to get away
 from that body of
 your identity. Your
 most serious sessions
 will be fully satis-
 fied, direct and
 sumptuous. If you
 think of the days like
 Dial-a-Whore or Eroti-
 cists, you are right. We
 asked Newton
 to imagine what it would
 be like for Madame
 Claude to result
 (Marie-
 Deshayes) on these
 own

Sappho Fragment

The missing lines
 are replaced with dashes.
 Most of the poem is dashes.
 A justly famous just one word
 to translate, or less, nothing
 but the black krater
 capable of carrying even breath
 or empty
 cleared of everything
 as we do with
 troublesome gardens,
 hearts, dams, turbine engines
 sending power lines
 blindly into the canyon.







The Artefact's Dilemma

An artifact is an artefact;
 The Art's the art and
 The fact's the fact.

An object collected and fashioned by Man
 Is there at the pleasure of critic and fan

Provoking dividing and forcing debate,
 From all sides come feelings of loving or hate.

And what would taste be, without difference like these?
 It's lucky that all of us do as we please.







COLOPHON

FULL BLEDE is a free contemporary broadsheet independently published, designed, and curated by Sacha Baumann.

The masthead is a nod to the newspaper terms "full bleed" (edge-to-edge printing) and "lede" (the introductory section of a news story that entices the reader to keep reading). Combined, FULL BLEDE expresses the newspaper's intent to publish content that is intriguing, unadulterated, and beyond the edge of standardized borders of convention.

Each issue features collaborators expounding

upon a theme and launches in conjunction with an opening or closing reception at a selected Los Angeles gallery.

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TYPOGRAPHY / PRODUCTION
The logo was created using Lush Display and is combined with Din Regular in the masthead. Headlines and subheads use Museo Slab, with Din Regular and Din Alternate Black used for body type. The broadsheet is created using Adobe Creative Suite: Photoshop, Illustrator, + InDesign.



Commonplace Lunatics

Ancient wonder aroused
by the rythms of nature
A terrible beauty is born.
Dark, nameless,
Without end,
Manifested among windy spaces.

Fragility of complexion
stirs up the soul's lowest depths.
Second rate euphoria,
Vaporous rancor.

No reaction metamorphosis,
absolute transformation of
dispositions and organs.

Maneuvers of flattery,
Dissected
Become object
of nocturnal anatomies,
access to inner nakedness.

Geometric idylls,
Adjusted ecstasies,
Vaporous rancors
Gambling on a metaphysical risk.

Placid humanity
Living the art of torment
with a morbid greed of happiness
In perpetual ecstasy
And dormant cruelty.

The artifact,
A slice of darkness
uplifted from its blossom
Harmonizes heart to heart.

The moon becomes as blood,
We are too winded
In an enthusiasm for vice.

Secularized anarchists
Swimming in the disillusionment,
Of tainted dreams.

The physical act
Gently betrays the passion.
Commonplace lunatics,
We are mortal,
But poetry is not.



The quality of experience that remains

My interest is the Artifact that explores that which remains. As an example, I use Ezra Pound's description of love as "the quality of affection that has carved a trace in the mind". The quality of experience that remains is the Artifact. Which is a living memory that reappears through time and space to engage, dialogue and fuse with contemporary experiences to form new ideas and motivations for making art and architecture. My curiosity, interest and evolution of an artifact based process for my work can be traced through the following projects.

MEMORY + MEANING I developed a process of concept development for my architecture students in the late 1990's called the 'Container'. Students were asked to explore a given project site through artifacts that they individually selected. Next they were asked to evaluate them in a matrix emotionally and then scientifically. Then I asked them to identify patterns of connected ideas or scenarios between them and their assessment of their site through a theme such as 'Borders'. The second critical phase was the construction of a physical container for all the artifacts. The container was operational and not static. The relational sequence and movements of the parts narrate their own the theme and personal concept for the project. (Exhibit 1: Student CONTAINER project by Benito Sanchez.)

THAT WHICH REMAINED, In 1999-2000, I designed and built a remodel for our 1960's two story, hillside, ranch style house located on Mt. Washington, Los Angeles. My project became an exercise in subtraction of over 100 lineal feet of existing interior and exterior wall. What remained was a totally transformed set of interlocking public spaces that integrated the outdoors and indoors into a larger two story development of continuous spaces around the key organizing element 'a folding wall'. This artifact, the two story surface, folded from the entry upstairs to the downstairs with the staircase. My artifact sequence consisting of front door, entry wall and staircase wall was richly painted in a coral red. (Exhibit 2: Diagram by Qasem Baouni.)

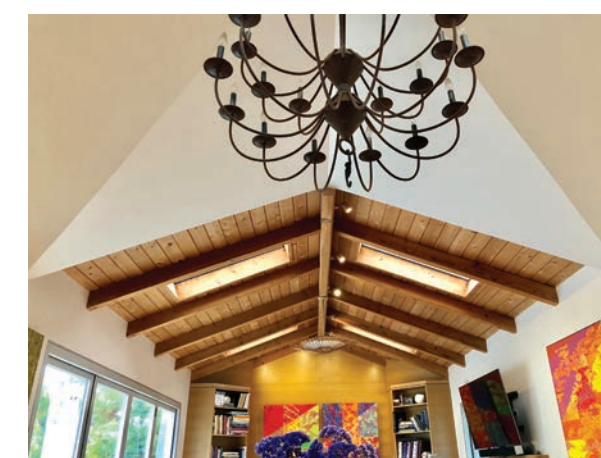
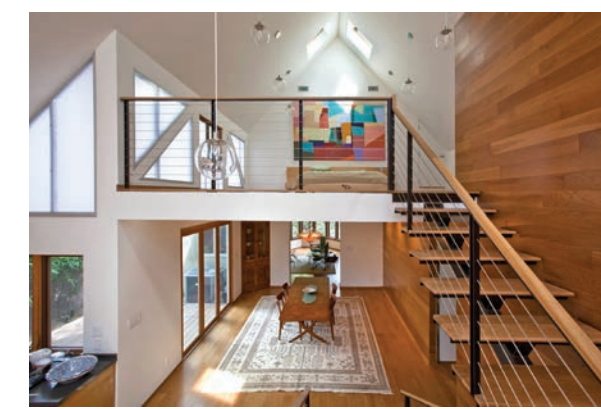
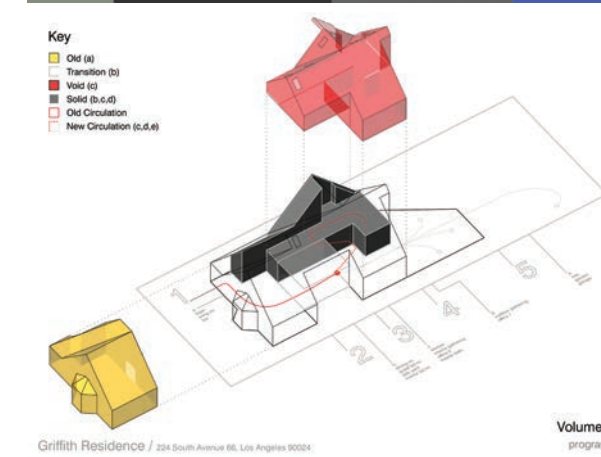
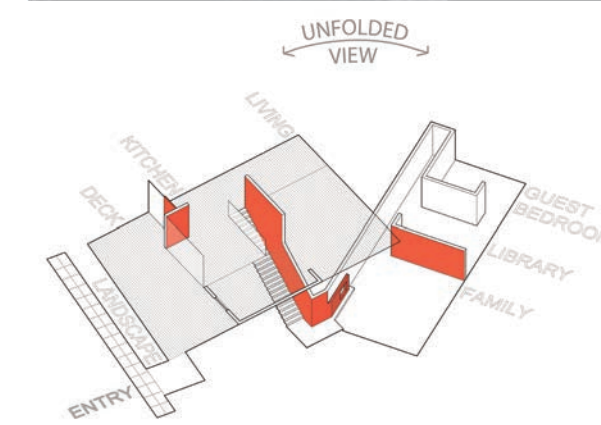
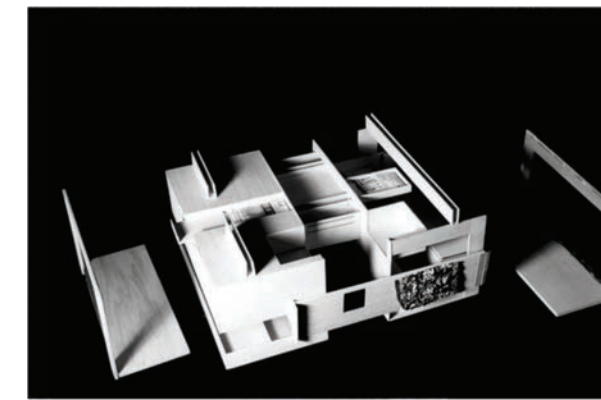
REVELATION, My personal journey in 2002 along El Camino de Santiago included a much needed detour to the Guggenheim Museum in Bilbao, Spain. Unbeknownst to me at the time, I discovered and experienced an important artifact, that would reappear later in my work. It appeared in the form of a series of impressions of light, form and space. Months later, I created several photo collages from these memories and printed them on an airy cotton rag paper. Those memories become a haunting artifact, a muse for future work. (Exhibits 3 +4: Photograph collages by Coleman Griffith.)

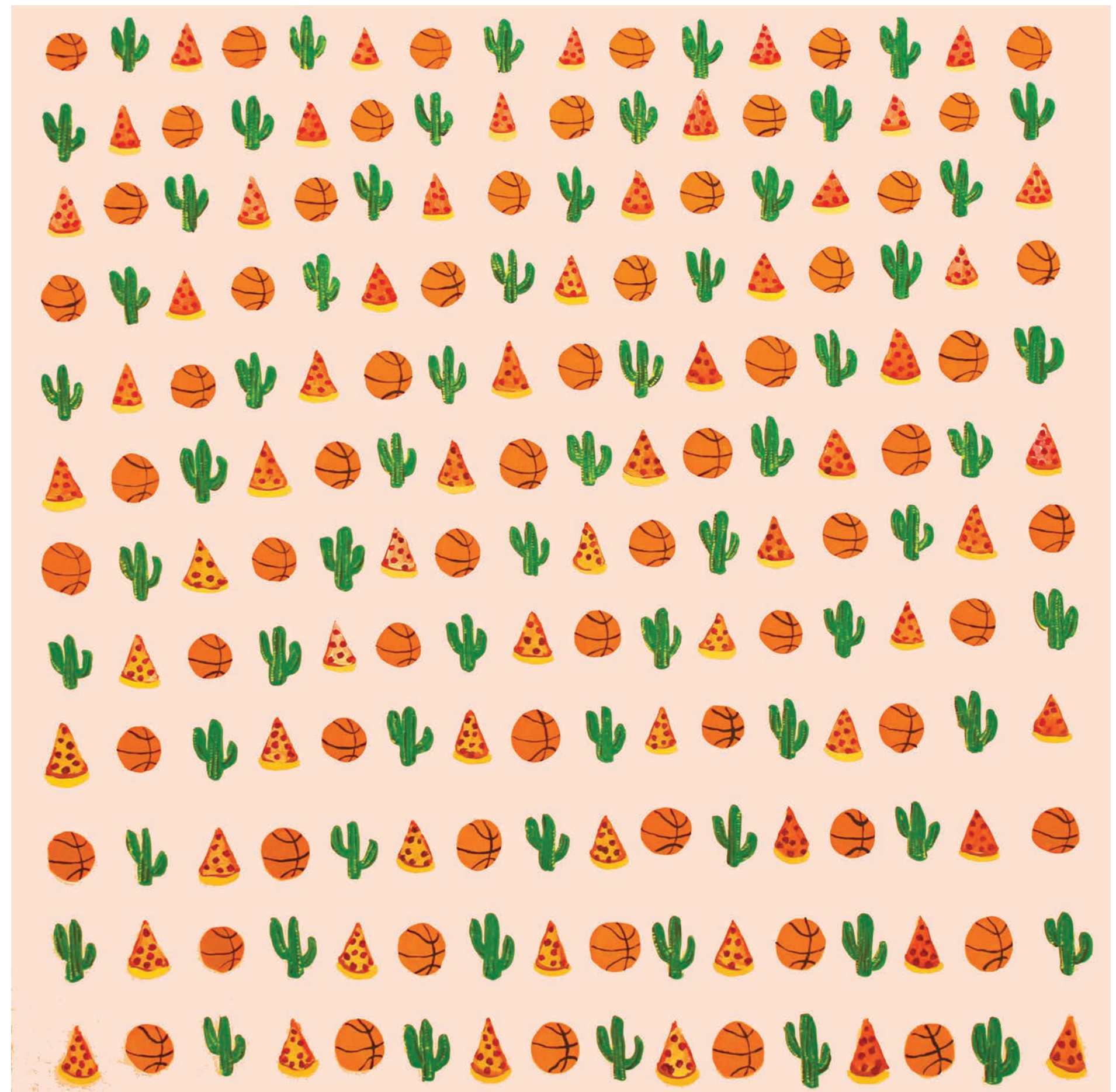
FOUND SPACE, In the spring of 2007, I purchased my current home located in Highland Park, from David Judson, descendant of Lionel Judson, a founding member of the Judson Glass Studios and builder of the original house in 1911. The house itself was a historic artifact filled with many treasures including: leaded and stained glass windows, built in wood cabinetry, a grand fireplace; however, the best of all was an exquisitely proportioned living room volume of space with vaulted ceiling that mirrored the steeply pitched exterior roof volume of the house. In my mind, this space was my artifact. The rear portion of the house with it's complex intersecting hip roofs was warm and cozy; on the other hand the choppy plan layout, dilapidated systems, and structurally compromised foundation made it impossible to keep. In 2009 I chose to remove the entire rear 80% portion of the house and embark on an ambitious design build solution.

(Exhibit 5: Diagram by Qasem Baouni. Exhibit 6: Photograph by Ken Geiger.) My design strategy for the new addition to replace the old was simple, I would create a single two story gabled volume that would extend from the existing living room volume all the way to the rear of the house. I separated the new volume from the old by elevating and offsetting the new volume. The new interior partitions of rooms float under the cloud like canopy of the new completely exposed gable ceiling. The focal point of this new addition became the double story volume above the kitchen which mirrors the large enclosed vaulted volume of the living room. The two volumes of space are like ends of a dumbbell separated by the dining room. The dining room space extends from the closed living room into the new two story kitchen and beyond into the rear garden. The master bedroom suite under the canopy of the second floor also intersects the two story kitchen volume making them into one continuous sequence of converging spaces. **REVELATION** In addition to developing the spatial artifact, I developed another artifact based idea, this time from the form, space, and light qualities of my 2002 Bilbao photo collages. On the second floor in the master bathroom.

FOUND SYSTEM, My latest example of the artifact is found in my most recent residential remodeling project in Santa Barbara for my partner, Kerrie Smith completed in 2017. The artifact in this case was an architectural system, an existing living room open beam ceiling component with exposed roof decking. Removing the existing wall and doors that claustrophobically separated the living room from the dining room, I intersected the new dining room space with an imaginary extension of the living room ceiling. The extended volume of the living room miters into the sloping dining room ceiling subtracted void at the overlap. Additionally at the end of the living room, I wrapped wood of the ceiling down into the wall, forming an apse like space flanked by bookcases. The wrapping is reflected in the dining room where the wood flooring wraps up the wall.

(Exhibit 7: Photograph by Coleman Griffith.) **ONGOING RESEARCH,** The artifact has played a critical role in my design process as an architect, artist and educator. As illustrated above an artifact for me can be a physical object, a memory, a space and much more. The importance for me is it's quality of permanence in my mind. It is a means that I use to give qualities from the site a viable position or voice in my work.











Contributors listed here by name, for the list by page turn to page 2. Some elaborate on their work in relation to Issue Five's theme: The Artifact. For more information about these artists and writers, visit fullblede.com.

NURIT AVESAR *Green Wall* (2016), page 41. Mixed



media, paper cheesecloth, rust, acrylic and oil paint, 43 x 38 inches. "My work is about history, personal and cultural. I begin by painting on paper or canvas. I then adhere fabric, thread and other material to the first layer. I cover and paste a second sheet of paper on top. Next, I sand that compound surface and continue to manipulate the distressed surface, tearing away segments, adding and collaging rust, graphite, paper, as well as paint on top. I often repeat this process of multi-layering and sanding several times. The final images are surprising visuals combining the faded, ghostly sediment images of the initial layers – sanded and torn – with the brighter layers that have been added on top. Those intriguing and complex surfaces convey vulnerability along with dynamism. Manipulating and destroying finished paintings in order to create new ones invokes the reexamination of cultural legacies, abuse of power and historical events and their weight on the present."

CODY BAYNE *Rumination Upon This Mortal Coil: No. 1* (2018), page 12. Mixed media, paper, acrylic, latex paint, marker, flashe vinyl paint, black top crack fill rubber, gel medium on found merchant poster, 28 x 23 inches. "The current focus of my practice is mixed media compositions, which I call Neo-Urban Expressionism. The work offers opportunity for the sociocultural conversations that lay at the intersection of a New Urban Vernacular and Contemporary Art. I collect materials and gestures that we coexist with, yet overlook, in everyday living in Metropolis' like Los Angeles and then recombine them to create new context. My work "tent poles" from this central Tenet. It congregates in a body of work called *Disparate Renewal*. The work shared here is an extension of this practice. It is exploring the theme of mortality in a series called *Rumination Upon This Mortal Coil*. I connect to this universal experience via language

found in poetry, plays and dirges which I incorporate into the work, creating objects that read as artifacts, grave markers or ancient rubbings that might be lost to time yet are current in human expression."

CODIE BARRY *hope is a thing with feathers* (2016), page 34. Wood, metal, and feathers, 14 inches tall. "Artifacts remain, the good and the bad; the things

we want to disappear the most are the last things to go. We hold shame, we hold secrets, they become our most prized possessions."

ALEXIS BOLTER *Remnant* (2017), page 15. Ink on paper, 8.5 x 11 inches. "Sometimes I wish I could take back my words. Erase the tenderness I gave so freely. I'll never understand why he returned this poem to me years later. In a moment of defiant futility, I decided to remove each letter I had written. What remained was a final blank page. A ghost of a poem. Artifacts are a funny thing, they appear when you least expect them and they are so alive with their history that it is impossible to ignore their presence."

TRISTIAN BRIGHTY *The Artifact's Dilemma* (2018), page 25. Poem. "A bit of doggerel...a sort of holiday rhyme."

JENNIFER CELIO *Gravity will do its thing* (2018), page 27. Found objects (beach trash), blankets, cardboard, concrete, house paint, spray paint, lights, fan, noise machine, 48 x 45 x 65 inches. "In my sculptural paintings and objects, the human element appears as a harsh counterpoint to the wilds of nature. Within the context of the natural world, I present that which is human-made as alternately beneficial and invasive, a function of protecting and celebrating human life at the expense of other life forms. These mixed media sculptural pieces often depict our objects as blight within the natural setting, yet also just a blip on the geologic time frame, becoming consumed by the power of natural forces."

LUKE CHISWELL *Untitled* (2018), page 11. Canvas, epoxy, dirt, gumtree charcoal, 50 x 40 x 5 centimeters, LC02 LA34°04'57.6"N 118°14'39.2"W. *Untitled* (2018), page 13. Canvas, epoxy, gumtree, rock, 305 x 50 x 25 centimeters. LC29 LA 34°04'57.6"N 118°14'39.2"W "For me, it's taking interest in the overlooked. Listening to place. Reflecting that space. Taking note.

Collecting what is true to me. Considering objects for their time value.

Taking note of a time and a place, an interaction. Trying to keep it.

Making instinctive choices. Playing, dancing till it works, being able to know when i-t doesn't.

Pushing away doubt, protecting a fragile thought. Realising I won't find the answers.

Have my practice work alongside me."

SYDNEY CROSKERY *[Item 1305] i heart you 1980's malibu* (2017), page 35. Oil on linen, 17 x 25 inches. "I collect cultural artifacts (important and trivial, cool and boring, valuable and worthless) that make up the day to day of our contemporary landscape. Lately I've been using these artifacts as visual language and hieroglyphics to explore ideas of perception and misperception, and the idea that as humans, we create truths based on our own personal belief systems."

ADAM DE BOER *Room Screen for Margio Bin Suyeb* (2017), page 30. Acrylic paint and oil paint on carved leather, polychrome carved teak, woven bamboo, 75.5 x 98.5 x 14 inches. "Room Screen for Margio Bin Suyeb is a diptych painting in the form of an antique Javanese 'penyekat', or room screen. There are manifold considerations of concept and design in this work, but in short, the imagery has been directly influenced by Eka Kurniawan's 2004 novel *Lelaki Harimau* as well as stories from my father's early childhood in Purwokerto, Central Java. Growing up in Southern California as a mixed-race Dutch-Indonesian, I have thought about the relationship between continued colonialism and the Enlightenment, a European project whose values of conquest and documentation of the natural world begat the fields of anthropology and zoology through the "exploration of distant lands", disciplines whose modes of classification and documentation ran contrary to the era's professed egalitarianism and deification of liberty. These considerations, in the context of Margio and my father's troubled histories, are inherent to the work's concerns. This sculpture was created during my Fulbright research fellowship in Java, where I travelled throughout Indonesia to investigate my Eurasian heritage. The work I made that year serves as a kind of artifact of the journey by employing imagery and traditional crafts from the region as a way to connect my practice with those of my distant cultural forebears."

YASMINE DIAZ *Unwilling to Reminisce* (2017), page 3. Collage and graphite on paper, 14 x 17 inches.

"To be seen and not touched
To be studied but not fully understood
If the vessel could speak
Would we be willing to reminisce
Holding sentiments that we intentionally left behind
Standing still
We move forward
(poem by Alexis Bolter)"

KATE DREWNIAK *Drain* (2015), page 29. Found paper, dyed mylar, thread, 40 x 50 inches. "Drain is made up of remnants of found paper such as old blueprints, book pages, and sewing patterns. These pieces of obsolete materials are ripped and sewn together to mimic the fragmented nature of memory and the desire to bring order and control to our environment."

MAKENZIE GOODMAN + ADAM STACEY *Arid Lands* (ongoing project), page 6. Inkjet prints on vinyl and glass, light bulb, porcelain, wood, 5 x 13 x 8 feet. "Our work is concerned with the intersection of the mythologies of the American west and the traces of the people who have inhabited this region of the country. Specifically, we are interested in traditional American values and beliefs perpetuated by the western frontier myths of rugged individualism, exceptionalism and the allure of new dreams and beginnings in the West. Place and object hood are key to our process. We challenge the notion of the Artifact by reproducing quotidian objects and debris found at prototypical western sites. Through remaking these objects our work questions their inherent value and their relationship to humanity."

RYAN GOULD *IS SUBJECTIVE!* (2018), page 4. Selected images from the series, duratrans print in lightbox, 48 x 48 inches. "IS SUBJECTIVE!" connects with the theme of The Artifact in two distinct and important ways. The first being visual, with the breakdown and pixelization of the original video file. The way pornography has been represented online is already a form of compression artifacting, but the way the images are rendered—pulled in, capturing a 3 x 3 inch portion of a computer screen through gelatin film and enlarged to a 4 x 4 foot lightbox—exaggerates that compression artifacting and unique and essential to my process. The second and more important relationship is through identifying our current cultural condition as projected through pornography (i.e. our use of language and habits as a society in relation to porn searches and titling). Issues of online group dynamics, the impact of pornography on perception and human experience, the life and death of technologies, the intertwining of pop culture and porn culture, gendered expectations, and social connectivity versus social isolation all present themselves as lingering "artifacts" from our history with pornography.



COLEMAN GRIFFITH *The quality of experience that remains* (2018), page 33. Essay with exhibits. "My architectural, educational and artistic practices have all explored the Artifact. As described in my essay, I am interested in the exploring the qualities of experience that leave their traces in my mind. This has not been entirely a solo effort, often it's been formed by leveraging creativity through the collaboration of all stakeholders on a project, I present my clients and fellow collaborators with a new way of looking at how architecture, artwork and space can be produced. Moving away from architecture's traditional role making of buildings, I explore the expansive field of opportunities in which architects and non-architects alike can operate and collaborate together to create a clients dream. I am an architect, educator and artist who lives and works in Los Angeles and Santa Barbara."

PATRICK EARL HAMMIE *Oedipus* (2017), cover. Oil and charcoal on linen, 68 x 68 inches. "My work draws from art history and visual culture to examine cultural identity, social equity, and critical aspects of gender and race today. The work is an ongoing engagement with the history of painting. My interests are in part historical. I study the pictorial, technical, and narrative conventions of Western art to explore the ways in which primarily male artists have imagined the body. Considering such conventions in a contemporary context, I create new ideals of bodies of color and women that both disturb the existing canon and normalize their presence in public art space and discourse."

ERIC HANCOCK *Jorts Optional* (2018), page 17. Mixed media on canvas, 58 x 46 inches. "Making artwork in the presence of complete visual saturation changes the way images are consumed. Everything can be both mundane and inscrutable. My work attempts to juggle the availability and deep mystery of Art historical objects and narratives. Through memory and the formal painting process, I reclaim the familiar for myself and create new affective directions for given tropes and approaches."

MARK HARVEY *Artifacts from My Father's Life* (2018), page 13. Digital Photography and collage, size variable. "My Father, William Isaac Harvey, was a stoic man. He was born before the start of the Great

Depression and was forever shaped by the hardships he and his family endured in rural Virginia as a result. He served in World War II, was a Mason and Shriner, whose charitable work he was very proud of. He worked tirelessly his whole life and never complained. He was one of the most chivalrous men I have known and stood by his beliefs like a mountain. He also had a mischievous sense of humor and was charming to everyone, yet always somewhat distant with me. We never resolved this completely. He kept little, but after he passed I examined all the little objects that he did hold on very carefully—documenting them, contemplating them, trying to decipher them. It is an emotional puzzle that reveals more and more as time passes."

NICK HUNT *Caliber Abstraction* (2017-present, ongoing series), page 21. Oil based enamel on anodized aluminum, size variable. "My main goal with this work was to invent an entirely new process of artistic production and color creation. Influenced by Robert Rauschenberg's *Erased de Kooning* I wanted to take the idea of an eraser to its logical conclusion using the most destructive and negative force available to me as an American. The idea is to add value and create beauty by taking something away, and then present that which was left behind. Also, by presenting the recognizable visual image and remnants of a gunshot I want to evoke emotion, or encourage a conversation around the current climate of the constitutional and moral situation that we continually face. It is not my intention to take a stance either way, because I never want to alienate anyone with the work I create. However, it is my hope that in the future this work will become a remnant or artifact from a very momentous time in human history."

KIM KEI *See who You Are* (2018), page 38. Ink on paper, 18 x 24 inches. "While in undergrad, our anatomy class spent the day at UCSF medical school with cadavers. There was an arm disconnected from the body propped on a pedestal. It was beautiful dissected with fine veins exposed and draping like threads. With the blood removed, this arm looked more like a sculpture than a body, but then I saw the chipped nail polish. This residue of living a life, this artifact of adornment has been burned into my brain since."

LAUREN KIM *Untitled* (2018), pages 18 + 19. Essay with

illustrations on Gagorian invitations.

FORREST KIRK *Black Magic* (2018), pages 22 + 23. Acrylic, spray paint, Gorilla Glue, 72 x 108 inches each. "I think of art as an artifact. It's the result of an artist's idea. Ready to be praised or objectified, an artifact is a form. At it's best an artifact presents and can give a voice to the past, present, and future. With that in mind in my work I love to juxtapose people and concepts as artifacts. For this work the magic is in the object. The hoop and the black hat. The officer is able to pull the boy out of his world and make him float or disappear, on a whim using these magical objects. In *Black Magic* the artifact is the boy pulled from his world to perform in the show."

KATIE KIRK *Speckled Pile* (2017), page 11. Glazed ceramic, 6 x 5 x 18 inches. "I consider my work an extension of my body's physical record. Each piece is an exercise in creating a whole out of parts, a process of negotiation through material. The paintings represent layers of abstracted space, both physical and pictorial. I push, pour, scrape, and collage paint onto the surface. The layering, stacking, and conjoining found in the paintings is shared in the psychology of the ceramic sculptures. Finger impressions, texture, and cracks emphasize the carnal presence of the work. These pieces become artifacts of my body's movements and documentation of its limits. In my work, I posit ideas about pleasure and the role of pleasure in art and life. I view my art practice as a personal tool for reconsidering the body in space and I strive for it to also be a celebration of the body, difference, and materiality."

SUSAN KURLAND *Ombre* (2016), page 28. Hand dyed and knitted cotton thread, metal springs, 19 x 80 inches. "Often fiber is used for clothing and is relegated to that particular use, wearable. I think of it as my history; the texture of a life. Using traditional sewing and knitting techniques passed down from one generation to the next, my work examines the continuous seamless series of events that creates something tangible. Within that transformation, what is considered precious or common? An object may be considered fragile although it constitutes strength. I explore what is traditionally seen as a material used for clothing transformed into 3-dimensional forms not worn for covering but as a rich objects with complex textures and histories. Through this investigation and creation of new textures married with found objects I have discovered a parallel to the idea of community. I strive to speak to the conflicting nature of these community ties between people who make things, which can exhibit strength and fragility, friendship and individuality."

ABDUL MAZID *Flight School* (2014), page 36. Embroidery on Islamic prayer rug. *88 of 99 [88]* (2014), page 37. Various Wayne Gretzky hockey cards, adhesive, on Afghan hand woven rug. "I believe that artifacts represent the shape of human history. They are the remnants of transition between paradigms and the bones of once dominant ideologies. My current practice involves the examination of contemporary masculinity, distilling it to its elements of influence - power, value, and reproduction. These elements are then reintroduced into a hybridized space of my creation. The objective is to create an experience where the sum is greater than the individual parts. These artworks act as future relics -seeking answers to questions surrounding our current global trajectory."

DILETTA MORICCA *Commonplace Lunatics* (2018), page 31. Poem. "The poem is about the birth of art that according to Aristotele aroused in men due to a sense of pure wonder. It is about the relationship between the human being and the artifact."

SEAN NOYCE *The Medium [2]* (2018), page 5. Acrylic, silkscreen, and custom code on wood, 24 x 42 inches. "In my new media series, *void Sigil*, I have forged a relationship with the magical artifacts of antiquity and the coding language used to write apps and web technology. The title refers to common syntax used in programming (void) and the symbolic representation of a witches' desired outcome (sigil). Subjects in my paintings are rendered by a computer using code that is written like a digital spell book, leaving an iterative artifact from that program. Repetition of language and image further reinforce the paintings' magical properties, which is central to the process of casting a spell. My paintings utilize artifacts and conventions common to the ancient world, like the bust, altar, still life, and symmetrical composition. Many Silicon Valley visionaries liken their pursuits to the beauty of brain-born images that are more perfect than nature, on par with the aspirations of Greco-Roman scholars and philosophers."

DYLAN PALMER *The Myth of a Destination* (2016-present), page 32. Unglazed stoneware, dimensions variable. "The earliest ceramic objects date back to before the Neolithic period. Ceramic vessels as old as 18,000 b.c.e. are still being found. Pottery that is being made today might well be discovered thousands of years from now. With this in mind, a former teacher once asked me if I thought that my work should last that long, provoking some meditation on the value of cultural production. If these vessels last for thousands of years, they will indicate contemporary pattern work that is derived from global industrial manufacturing."

Patterns in ceramic objects have distinct origins in specific cultures during specific time periods around the world. Prehistoric pots were geolocated by mapping pattern, and today we understand more about the migration and economies of Central and Northern Europeans because of their habit of pressing rope into clay (Corded Ware from the Single Grave Culture). The patterned clay objects I make may become artifacts that will be examined and decoded long after I'm gone."

CAROLIE PARKER *Sappho Fragment* (2016), page 21. Poem from the poetry collection *Mirage Industry*, published by What Books Press, available at the Norton Simon Museum store. "The poem addresses one by Sappho which survives in such fragmentary form that just a few words are translated. Here artifact is defect and a clue to origins; that which remains of Sappho's original poem as well as the fragment of crater that it was found on. Sappho's work is very much at the origin of the lyric tradition in so many languages. Although the poem doesn't address objects of desire specifically, it is there in the subtext as Sappho's best work is love poetry."

LOREN PHILIP *Behind The Painted Door* (2018), page 24. Photo collage. "Studio artifacts and work in progress."

KIRSTEEN PIETERSE *Construction Timber Mountain* (2018), page 14. Plywood, dimensions variable. "I see these *Construction Timber Mountains* as possible relics of the future, a landscape carved and eroded from the throwaway construction industry."

HAYLEY QUENTIN *Interlace #2* (2017), page 2. Oil on paper, 8.5 x 12 inches. *Buffer #7* (2017), page 8. Watercolor on paper, 11.5 x 8.5 inches. "The concept of desire and pleasure in art, particularly through the act of looking, is something I find extremely appealing. In a way these paintings are simply flat objects of desire, or artifacts of desire; the painted body somewhere between illusion, believability, and intentional disbelief."

JAKLIN ROMINE *I Am Here* (2017), page 39. Digital print installation, synthetic fabric, 180 x 120 inches. "I Am Here is part of a larger series of works that deals with the socially contrasted ideals of disability. I took all of the derogatory terms that people use to describe a person with a disability and had fake tattoos made and paste them all over my body. These stem from emotional traumas that able bodied people tried to project on to my body. So instead of covering from these words I reclaimed them as my own to show the world exactly what I am not. I took their misconceptions and created the reality I needed to see. The flames that surround my image are of a power-wheel chair set on fire in the desert. I did this act of performance and documentation to release myself from my old life, to make room for my new adventures. Like a phoenix I rose from my ashes, after the crash that changed my life forever."

MATTHEW ROSS *Trash* (2017), page 26. Oil, house paint, spray paint, paper towel, plastic, pencil, pastel, graphite, on found aluminum panel, 50 x 39 inches. "My current series examines and preserves the urban vernacular of contemporary western society through the use of structural materials. Such urban vernacular is evident in the form of a process of intentional human weathering on these materials, which constitute much of the makeup of public spaces. These pieces are certainly "contemporary artifacts", which in centuries to come, will serve as a historical roadmaps of our current cultural and socioeconomic climate in conjunction with organic urban expression."

GABRIELLA SANCHEZ *Daily* (2017), page 16. Acrylic paint, pencil, sharpie on paper, 72 x 48 inches. "An ordained visual language orders the art world: a portrait of a flower signifies beauty in its most basic form. Neutral colors provide a blank backdrop to austere formalism and Donald Judd minimalism. Yet who determines these standards, renders them impartial? Who gets to define 'good taste', and how is that definition reductive? How is this visual language a representation of our culture at large? Through my body of work I engage with these inquiries by exploring how the duality of identity—Mexican and American, us and them, the personal and the sociocultural—is mediated, contextualized, and subverted in the art world. Like written language, visual communication has the power to define or rather craft reality. I aim to prompt the audience to reconsider the vantage point from where they are observing—as Americans, as cultural consumers, as singular individuals. This active act of code-switching forces the audience to consider how one's own identity and inner reality is imposed versus how it's perceived. Just as the audience is observing art, the art observes back. A single subject yields multiple meanings, filtered through invisible layers."

MOLLY SEGAL *Whale Study* (2018), back cover. Watercolor and gouache on paper, 16 x 17 inches. "I'm interested in how we survive in our environments and at what cost. There is great intimacy between ourselves and the ecosystems we exist within. What is given and what is taken from that relationship? Are our reserves finite?"

GABRIELLE TESCHNER *The Course of the Early Shore* (2016), page 8. Watercolor and acrylic ink on

cotton fabric. "I destroyed the block to make way for space. The guiding way of being is reduced to rubble. The forms of time and fact are open to change. Stay the course of finding new ways of thinking nothing. [This statement was arranged by selecting words and fragments of sentences excerpted from an August 2015 *New York Times T Magazine* article titled "History Has No Place" by Pico Iyer concerning Japan's habit of tearing down and replacing revered buildings.]"

JOSEPH TUREK *a white male 151* (2018), page 41. Encaustic wax and acrylic on paper, 30 x 22 inches. *a white male 149* (2018), page 42. Encaustic wax and acrylic on paper, 30 x 22 inches. *a white male 152* (2018, page 43). Encaustic wax and acrylic on paper, 22.5 x 15 inches. "I paint a portrait to undo a person. I remove their semblance, I dwell in the unlikeliness. I achieve this by painting their representation in acrylic paint on top of wax that is then melted away. All of the painted material remains but it no longer resembles the person. These are portraits of men who abuse their power. I remove their face as symbolic act of reconciliation. However this is not the same as removing them from power, sometimes they remain in our lives. Sometimes they appear to be normal, but we see them as undone. Their face builds up a resentment that dwells within us, until it falls apart, we no longer see these men the same way. This process of un-painting them changes how we view them. If we can see them leaving, but not gone, then we might begin to construct something new."

ADAM VOID *Another Way 10* (2016), page 10. Metal and marker on cardboard assemblage, 18 x 20 inches. "cast aside pleas and prayers. the beggar's salutation. repeated ad infinitum. disposable mantra. in the age of chip cards, cash is the artifact."

KELLESIMONE WAITS *Past and Present* (2018), page

20. Acrylic on found image, 11 x 8 inches. "In my As-troworld humankind becomes vestiges of things past. With my work on found images I am turning photos of women into Astrokitties and Astrobunnies. Much like in my Sci-Fi mythology, where these transient parasitic creatures from outer space turn everyone into Astrokitties and Astrobunnies when they come to Earth, I am altering the human form. I hunt for images through the pages of magazines, selecting and leaving behind. When I'm done the original message of the image is layered over and lost under the visual translation of my strange meditations. I communicate best through image making and what's lost of my original message remains as artifact in me after twisting and shifting within the mind and eye of the viewer."

LINDSEY WARREN *Vernon Palm* (2017), page 25. Oil on canvas, 12 x 12 inches. "I am attracted to colors, shapes and moments of light found during basic daily encounters with spaces that are commonly overlooked. Manufactured and natural objects interact, fuse and age together in unpredictable and beautiful ways that compel me to paint them."

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