

2006

California

Bierial

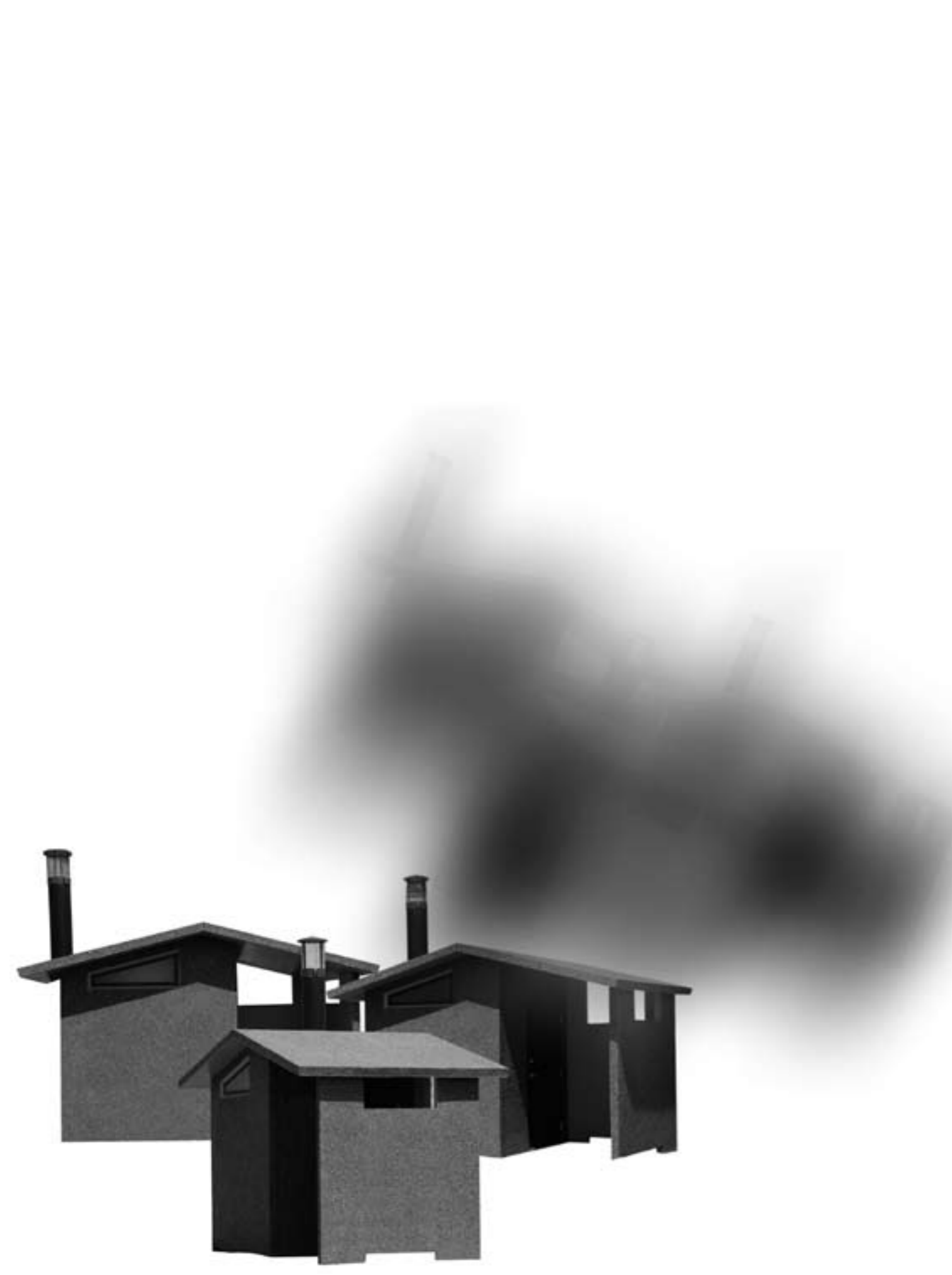
**Orange
County
Museum
of Art**

California Biennial 2006

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Orange County Museum of Art
Newport Beach, California

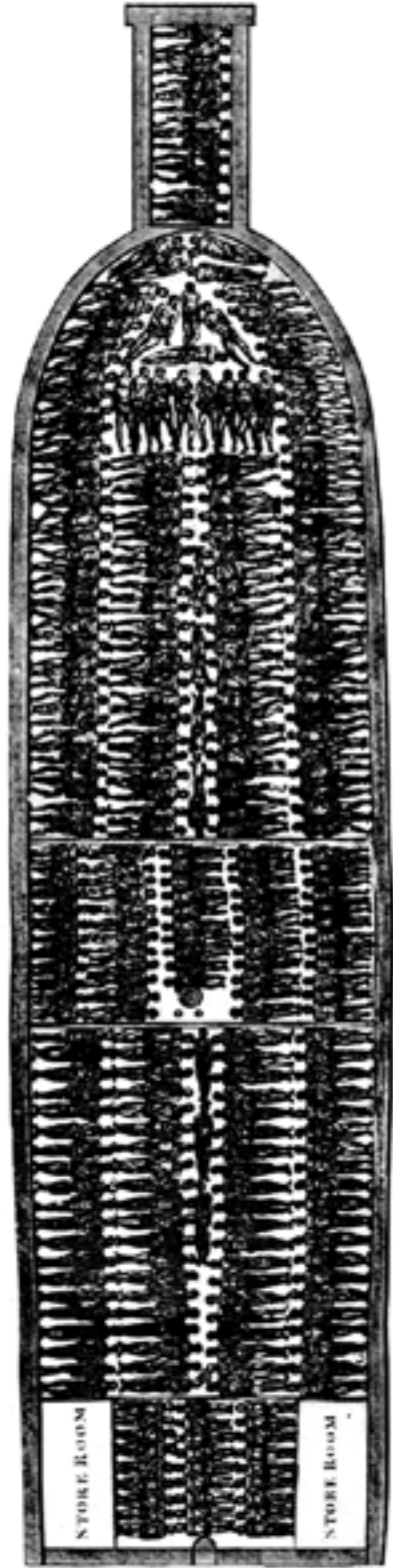


VIETNAM

ONE WEEK'S DEAD

The faces shown on the next pages are the faces of American men killed—in the words of the official announcement of their deaths—"in connection with the conflict in Vietnam." The names, 242 of them, were released by the Pentagon during the week of May 28 through June 3, a span of no special significance except that it includes Memorial Day. The numbers of the dead are average for any seven-day period during this stage of the war.

It is not the intention of this article to speak for the dead. We cannot tell with any precision what they thought of the political currents which drew them across the world. From the letters of some, it is possible to tell they felt strongly that they should be in Vietnam, that they had great sympathy for the Vietnamese people and were appalled at their enormous suffering. Some had voluntarily extended their tours of combat duty; some were eager to come home. Their families provided many of these photographs, and many expressed their confidence that their sons and husbands died in a necessary war—36,000—though far less of American lives have exceeded the dead in the Korean War. The war continues week after week to be a nationalistic which is translated to be nationalistic all over the country, and directed to the east. More than 100 million lives are at stake. The faces of the dead are a reminder of the human cost of the war.



ABSOLUT POWER.

**No
World
Order**



Joel Morrison//
Alligator Shoes/George
 Lucas, 2006//
 cat. no. 76//



**Zen fascists will control you
 100% natural
 You will jog for the master race
 And always wear the happy face**

**Close your eyes, can't happen here
 Big Bro' on white horse is near
 The hippies won't come back you say
 Mellow out or you will pay
 Mellow out or you will pay!**

Jello Biafra and John Greenway,
 "California Über Alles," 1979¹

**I'm baby oil and Kennedy
 A half-robot firm peck remedy
 soon I will be president . . .
 Bush power will soon go away
 and I will be Führer one day
 I will Commando all of you**

**Kalifornia über Alles
 Über alles Kalifornia**

Joel Morrison, "Kalifornia Über Alles," 2006

Left//Karl Haendel//
*Mapplethorpe is
 dead, Helms is out,
 Schwarzenegger is
 governor*, 2004//pencil
 on paper//78 x 44
 in.//collection of the
 Orange County Museum
 of Art; Museum
 purchase with funds
 provided through
 prior gift of Lois
 Outerbridge//

Biennial artist Joel Morrison's update of the Dead Kennedys' "California Über Alles" recycles the venom of the original punk classic while spoofing the utter peculiarity of the celebrity-obsessed moment in which we live. While the lyricists of the original version, Jello Biafra and John Greenway, condemned the harsh mellow of then-governor Jerry Brown's selling out of progressive politics, Morrison takes on both the steroid overdrive of movie star politics and the macho overdrive of punk. In essence, his remake mirrors the unlikely of an Austrian immigrant landing in the sunshine of Muscle Beach, marrying a Kennedy, playing a robot, and having a go at the governor's seat.

Karl Haendel's upside-down portrait of the "Governator," *Mapplethorpe is dead, Helms is out, Schwarzenegger is governor* (2004), included in the 2004 California Biennial, epitomized the topsy-turvy conditions of that election year and was one of the most overtly political works in the exhibition. And now, two years later, the churning combination of irreverence, sullen disbelief, euphoria, and formal

spectacle in Morrison's update of the Dead Kennedys' lyrics is shared by the other artists in the *2006 California Biennial*. Rather than presenting a specific snapshot of current artistic production in California, the work in the exhibition reflects the sense of chaos and intensity within the much larger cultural, social, and political context: the state of no world order.

Long characterized as culturally isolated, young artists working in Northern or Southern California are no more or less disconnected from one another than they are from either the rest of the country or the rest of the world. Many come here from other states or countries to attend one of California's outstanding art schools or universities and stay on after graduation because of the abundant opportunities. In this climate of burgeoning commercial galleries, thriving nonprofit organizations, and cultural exchanges between California institutions and national or international partners, their first exhibitions may just as easily take place in Berlin or London as in San Francisco or Los Angeles.

The artworks in the *2006 California Biennial* range from traditional paintings to conceptual practices, taking the form of objects, actions, and texts, presented in the galleries, in the museum's nongallery spaces, or in the public realm. Many of those represented in the exhibition have hybrid practices, assuming multiple roles as artist, archivist, anthropologist, critic, curator, performer, and social activist. Given the plurality of expression, diversity of artists, and expanded opportunities in contemporary art, how would we approach the specificity of a California biennial? While initially we wanted to steer clear of an overarching curatorial premise, after casting a wide net, we identified six prominent themes, which we call fantasy verité, historical and archival consciousness, social interaction, urban ecologies, adaptive identities, and extreme object making. While these categories are necessarily broad and fluid, and many artists make works that fall into more than one of them, they reflect what we consider to be the most significant tendencies in contemporary art made in California.



My Barbarian//set photo
from *Pagan Rights*,
2006//

Fantasy Verité

Inserting the terms *fantasy*, *California*, and *politics* into a Google search brought up a site for California secession, a dream called "just the blue of us."² This dream of a California republic harks back to the earliest ideas of California as utopia, but it is also an indicator of the extreme bifurcation of this country. While the red state/blue state polarity deepens, artists find numerous ways to express political dissent. After all, fantasy and politics commingle in California in myriad formations. Just think of the curious Californian figures who shape our views of politics and popular culture: Arnold Schwarzenegger, Gore Vidal, Arianna Huffington, Rob Reiner, and even the multicultural cast of *Lost*.³

A number of artists represented in the show are proving that the terrain of fantasy and the social and political realms are not mutually exclusive. As exhibitions like the *2006 Whitney Biennial* and *Uncertain States of America* have shown, contemporary artists in the United States are agitated by the political climate and responding to it in both traditional and atypical ways.⁴ Science fiction



Scoli Acosta // . . . *Day Was to Fall as Night Was to Break . . .*, 2006 (detail)//installation view, Daniel Reich Gallery, New York//courtesy of the artist and Daniel Reich Gallery, New York//

and fantasy have often provided the allegories with which to critique power structures and to take dark political scenarios to extreme conclusions. Fantasy verité gets at the free exchange between ways of shaping stories and ways of shaping objects. In some ways, the artists discussed here abuse the boundaries between fantastic narrative conventions and quasi-scientific ways of ordering knowledge. Sociological, anthropological, and photojournalistic traditions are used in concert with the absurd, profane, and grotesque.

The mix of political rage and flights of fancy that permeates the work of performance collective My Barbarian is typical of fantasy verité artists. Its core members—Malik Gaines, Jade Gordon, and Alexandro Segade—freely sample the history of performance art, twentieth-century music, and agitprop to create a genre that they call "show-core," a combination of mainstream show tunes and hardcore, an invocation of a more demonic energy in rock and punk. The subject matter of their performance scripts reflects their wide-ranging interests: Arthurian legends, Disneyana, class warfare, Bob Fosse, and ecotourism through time travel.

Nicolau Vergueiro invests materials with magical qualities while excavating images and icons from U.S. and Brazilian popular culture. He choreographs extreme polarities within his work—high and low references, hard and soft materials. Equally interested in conflations of extremes, Pearl C. Hsiung makes paintings and installations that seem to reflect the instability of California's psychic and physical landscapes. Her gurgling, erupting geological forms provoke inescapable associations with the most abject of human experiences. Eschewing traditional notions of landscape as a locus of the sublime and transcendental, Hsiung's works instead suggest the sexiness and absurdity of the wild gone wild.

The installations and drawings of Scoli Acosta conflate dreamscapes with historically resonant landscapes, from Parisian monuments to the Badlands of South Dakota. A recent installation at Daniel Reich Gallery took Terrence Malick's film *Badlands* (1973) as the starting point in an excursion that involved Maxfield Parrish's *Daybreak* (a print of which appears in the film), a moonshine distillery, and an altered clip from the film that meditates on the eyes of Sissy Spacek. Acosta's work falls in that twilight space somewhere

between the verité aesthetic of Malick and the proto-psychedelic hues of Parrish.

Expanding narrative cinematic codes into the gallery, Marie Jager overlays literary and cinematic references onto real locations, and since her move to Los Angeles in 2000, she has been especially interested in using the city as the site of her reimaginings of early science fiction narratives. Jager's most recent project adapts the 1901 science fiction novel *The Purple Cloud* by British writer M. P. Shiel, relocating this "last man" narrative to the Southland. Guided by a similar interest in materializing fictive worlds, Andy Alexander has reworked minimalist objects into science fiction props. Think of the resemblance of the monolith from Stanley Kubrick's *2001* to John McCracken's planks, and then enter the space of Alexander's works. His drawings of architectural forms with mechanized entrails have provided a new way to convey the seemingly unbounded arena of fantasy yet also relate to the artist's interests in the themed environments and scripted spaces that play an increasingly large part in our daily experience.

Brian Fahlstrom's recent paintings are fantastic, dramatic, and surreal, exuding an internal energy propelled by swirling gestures, intense colors, and sinuous lines. Hovering between abstraction and representation, his pastoral pastiches recall aspects of Renaissance painting, Japanese woodblocks, and the late work of Willem de Kooning. Fahlstrom's dreamlike paintings evoke an ambiguous, unconscious sense of place as they consciously comment on the process and history of painting.

Shana Lutker's ongoing projects (involving drawings, bookmaking, and sculptures) take the methodologies of the archive and apply them to dream logic. While her use of dream material allies her with fellow L.A. artist Jim Shaw, Lutker's approach is to find exacting ways to collate and disseminate this content. While tracking the unconscious, her diaristic narrations comment on the blurring of fact and fiction in the media, on the Internet, and at the highest levels of government.

Historical and Archival Consciousness

Just as cinematic spaces and modernist discourses have been reread through a sobering awareness of journalistic and documentary techniques, so too have the methodologies of history's fabrication and archiving been a source for artists to defamiliarize. A body of criticism has developed on the influence of documentary praxis and the aesthetics of cinema verité on contemporary art. Artists such as Walid Raad and the Atlas Group, Omer Fast, Kutlug Ataman, Tacita Dean, and Matthew Buckingham have taken up where experimental ethnographers such as Chris Marker, Jonas Mekas, Chantal Akerman, and Isaac Julien have left off.⁵ A number of artists in the *2006 California Biennial* dialogue with this mobilized consciousness of the static archive and make Borgesian spins on the factual.

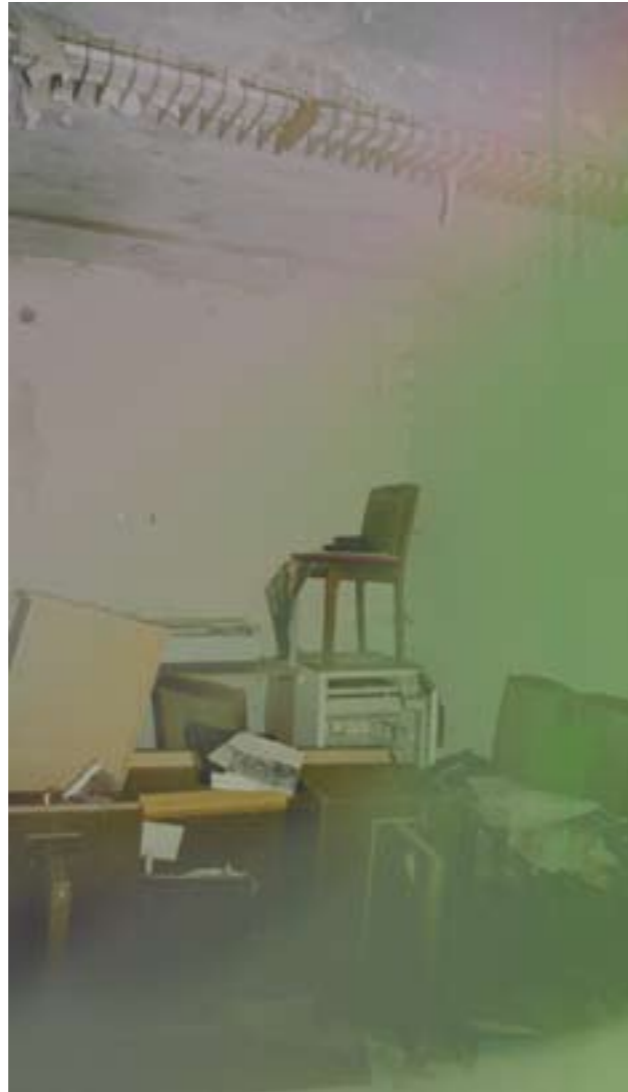
Perhaps the suppression of images in Iraq has further challenged artists not so much to visualize the invisible but to visualize the networks of power that are responsible for withholding. The Speculative Archive, the collective made up of Julia Meltzer and David Thorne, has worked with declassified material to construct videos that are part dossier and part meditation on imaging apparatus. The Speculative Archive has spent the last year collaborating with actors and filmmakers in Syria. The project is culminating in a video installation about the political stakes of free speech at this pivotal moment in Syrian history. In his 2006 project for the Hammer Museum, Walead Beshty also delved into the recent history of dispossessed archival images, creating a muted white-walled waiting room and displaying blown-up photographs of the abandoned Iraqi diplomatic mission in the former East Germany. Through his own writings as well as projects like the installation at the Hammer, Beshty has explored the seemingly at-odds escalation in the creation of both monuments and ruins in the twentieth century.

Like Beshty, Binh Danh engages with the history of photography and in particular looks at the photo-object's role as retainer of memory—as souvenir and amulet. Danh works with a photosynthetic process that allows him to print images directly onto leaves. He has recuperated images from the Vietnam War but has more recently extended his interest to the current military engagement in Iraq. While Danh plays with the erosion of historical images in his transposition of photojournalistic

images to organic materials, Hank Willis Thomas appropriates the most blatant and ubiquitous images of American material culture to comment on the commodification of race and culture. Thomas co-opts commercial advertisements in both his *Branded* and *Unbranded* photographic series. In *Branded*, he places the logo as wound directly on the body, quite literally representing the concept of targeted ads. *Unbranded* serves as an emporium of images whose corporate identifiers have been removed, leaving a hollowed-out history of the uses of race in advertising.

Painter Martin McMurray also unleashes ubiquitous images of national identity but draws them from a seemingly boundless inventory of fallen political leaders and military machinery. McMurray uses an almost anachronistic and flattening painterly technique to ruminate on the tragicomic cast of global history.

Walead Beshty// *Travel Picture (meadow)*, 2006//C-print, film, and X ray//81 x 47 in.//courtesy of the artist; China Art Objects, Los Angeles; and Wallspace, New York//



Binh Danh// *Life*, 2006, from the *One Week's Dead Series*//chlorophyll print and resin//25 x 20 1/2 in.//courtesy of the artist and Cheryl Haines Gallery, San Francisco//

Social Interaction

Rather than mining the archive or deconstructing histories, other biennial artists produce work that encourages social interaction and direct engagement with audiences. With art historical roots in Fluxus as well as happenings and other forms of early performance art, their work intervenes into public space and social spheres, inviting audience participation. In the 1990s French critic Nicolas Bourriaud theorized "relational aesthetics" to describe the artistic practices emphasizing human communication and social interaction that he observed in works by Angela Bulloch, Felix Gonzalez-Torres, Christine Hill, Jorge Pardo, Andrea Zittel, and others.⁶ In a similar vein, Kianga Ford, Kate Pocrass, Sergio De La Torre, and Mario Ybarra Jr. produce works that employ social methods of exchange, forge a relationship with the onlooker, and use communication processes as tools to connect human beings, as they engage viewers to interact in spaces inside or outside the museum. Their accessible yet multilayered projects capture aspects of everyday life, popular culture, and social codes in specific urban sites.

Kianga Ford and Mario Ybarra Jr. both collect snippets of urban culture that they remix into interdisciplinary installations. In Ford's *Urban Revival* (2005), museum visitors can sit on inviting red couches and listen to an ambient sound track sampled and remixed from various cultural spaces in Los Angeles, ranging from yoga studios and karaoke bars to gospel church services. Even though the sounds are familiar to some and foreign to others, the process of sitting and listening creates a collective experience that promotes social interaction. Mario Ybarra also sampled culture in his *Promoganda* campaign for the *2006 California Biennial*, visiting bridal shops, old motels, movie theaters, and swap meets in search of overheard phrases that reflect stereotypes about Orange County. These phrases will appear in sculptural word bubbles installed in the museum's café. Ybarra will also collect do-it-yourself (DIY) ephemera from the public and then disseminate it at clubs, malls, and the museum to create a two-way distribution and exchange system that attempts to deconstruct stereotypes by allowing ideas to rise through the DIY process.

Sergio De La Torre's media projects also function as intermediaries, incorporating actual dialogues and social interactions. De La Torre's works are fundamentally collaborative in spirit and practice, including *Maquillapolis* (2006), a

documentary film done in collaboration with Vicky Funari and feminist worker groups from Tijuana, as well as the alternative art space Lui Velasquez, a site for developing cross-border, interdisciplinary projects.

Like Ybarra, Kate Pocrass chose to delve deep into Orange County to create her *Mundane Journeys*, a series of site-specific itineraries that encourage museum-goers to experience public space. Pocrass is identifying destinations and creating tours that will take participants to easily overlooked places throughout Orange County, diverting them from its omnipresent culture of consumption. Using her hand-drawn maps or a telephone hotline to find out about unique destinations, visitors can take part in social interactions in the gallery or travel together to track down uncanny, unnoticed locales.

Kate Pocrass// *Mundane Journeys New York—Rather Than a Place to Put Your Car*, 2006//courtesy of the artist//



WALK, BIKE OR PUBLIC TRANSIT TO 134 58TH STREET BETWEEN 6TH & 7TH. LOOK UP THE ROAD TOWARDS 6TH. ACROSS THE STREET YOU WILL SEE THE WORD 'PARK' ON THE SIDE OF A GRAY BUILDING. I LIKE TO THINK THAT THIS WORD IS CALLING ATTENTION TO THE TREE AND ACCOMPANYING RAINBOW ABOVE IT RATHER THAN A PLACE TO PUT YOUR CAR.

Each of these artists brings the cultural residue of Southern California directly inside the museum, altering its social ambience. Their projects are collaborative, depending upon the audience to complete the work and to construct its meaning. Serving as an antidote to depersonalized spaces and public isolation, their work creates convivial moments in which viewers may interact with one another in different social contexts.

Urban Ecologies

Pocrass's maps, with their attention to seemingly mundane places as newly considered sites of wonder, are just one example of contemporary artistic commentary on our relationship to the natural and man-made landscape. The interest in the environment or in architecture (or in their interrelationship, as observed by Reyner Banham⁷) has fueled some of the most important art in recent decades. In the 1960s earth artists such as Walter De Maria, Michael Heizer, and Robert Smithson responded to the receding natural landscape by embedding monumental earthworks in it that explored the troubled interrelationship among humankind, art, and nature. The New Topographics photographers of the 1970s, such as Robert Adams and Lewis Baltz, focused attention on the overdevelopment of the landscape through the proliferation of industrial parks, strip malls, and suburban subdivisions. Throughout the 1980s and 1990s, as commercial development further displaced natural habitats and environmental mismanagement became increasingly evident, artists such as Joel Sternfeld and Richard Misrach echoed these concerns in photographs that could have served as illustrations for Mike Davis's 1998 *Ecology of Fear*, a biting critique of the sociocultural dysfunction that allowed for the obliteration of nature by developers. Today, as the dire effects of global warming are borne out, the environment has only taken on renewed urgency.

As Robert Smithson wrote in 1968, "One's mind and the earth are in a constant state of erosion."⁸ Leslie Shows's large-scale collage paintings, in which representation seems to dissolve into abstraction, play with the idea of geological and cerebral decomposition. Despite their fantastic appearance, her paintings of apocalyptic landscapes, composed of hundreds of tiny scraps of paper collaged onto their surfaces, are based on real photographs of man-made and natural ruins. Lordy Rodriguez shares Show's interest in representing different topographies, creating map drawings that manipulate the abstract language of cartography. Using the vocabulary and methodologies of mapmakers, he displaces their scalar and geographic logic to create inventive reorderings of space as well as regional and national boundaries.

Amir Zaki has employed photography to explore a similar interest in illusionism and the landscape. The built landscape of Los Angeles, with its hybridized structures and blatant artifice, provides an endless



Leslie Shows // *Salt Mine Storage Facility—Afghans*, 2006 // cat. no. 98 //



Shannon Ebner // *The Folding Up*, 2003 // cat. no. 33 //

Chris Ballantyne // *Untitled, Plaza*, 2006 // acrylic and graphite on panel // 48 x 36 in. // courtesy of the artist and Peres Projects, Los Angeles and Berlin //



source for the illusion. He sometimes plays with the postproduction effects of digital photography, transforming modernist hilltop homes into hallucinatory sci-fi-like structures floating precariously overhead. At other times, buildings that appear to have been altered by the artist turn out to be straight documentation—testimony to the impurity of postmodern Los Angeles architecture.

Chris Ballantyne is interested in monuments of an entirely different kind—the anonymous structures and empty spaces that characterize the suburban landscape. In his spare, surreal paintings on wood panels and in room-size installations, he focuses on similar subjects in the California landscape. The sources of his paintings are sites one might see amid the endless sprawl of development between the city and the country: swimming pools and ranch houses; parking lots and golf courses; and marshes, grasses, and other vestiges of the natural environment. In his installations Ballantyne transforms these anonymous structures and empty spaces into inadvertent monuments. Bull.Miletic, the collaborative team of Synne Bull and Dragan Miletic, makes installations of historical monuments, given form through the pair's subtle and skillful employment of video and sound. Their video installations, studies of temporal and spatial consciousness, reveal the poetic but ominous sense of place that one finds at landmarks such as the infamous prison of Alcatraz or the abandoned base-station gun installations at Fort Barry in the Marin Headlands, specific sites that evoke the California coast's chilling military history.

Shannon Ebner's landmarks are homemade, temporary "meta-monuments" created from flimsy, six-foot-high cardboard letters that she erected and photographed on location in and around Los Angeles. The artist is intrigued by the forlorn nature of abandoned monuments—once-glorified public sculptures that have lost their significance over time in the contemporary landscape. Ebner's *Dead Democracy Letters* series takes its cue from the famous Hollywood sign, another emblem laden with false promises. The series' title—combined with the words spelled out in each panoramic photograph, including *nausea*, hovering on a cliff overlooking the Pacific Ocean, and *landscape incarceration*, temporarily mounted in the high desert—reflects the current state of fragility and toxicity of our environmental and political climate.

Adaptive Identities

Just as Ebner uses text to convey emotional states or political positions, other biennial artists use language and personal histories as they appropriate new identities or adapt narratives to their own desires. Harking back to Duchamp's alter ego Rose Sélavy and to performance artists of the 1960s and 1970s—such as Eleanor Antin, Paul McCarthy, Linda Montano, and Adrian Piper—biennial artists Arturo Ernesto Romo and Goody-B. Wiseman utilize different personae or alter egos, creating performances or installations based on fictive narratives that they write and perform. Using the streets of East Los Angeles and the photocopiers at Kinko's, Romo disseminates ephemera and does performances under such guises as Dr. Eufencio Rojas, Liki Renteria, and Dr. Renato Frias, deliberately blurring his own authorship and identity. In her early videos based on personal narratives, Wiseman performs bad-girl rants or pseudosentimental laments, taking on various stereotypical female roles. She draws on both history and popular culture for her work, and recent projects include an installation in which she fabricated an anthropologist's study of feral children and a series of films inspired by iconic album cover photographs.

Artists Tim Sullivan and Ala Ektekar also appropriate from popular culture, making ironic juxtapositions in their work. With his pale skin, white hair, and jaunty, dandyish appearance, Sullivan has invented a persona that is part Warhol, part Chaplin. In his photographs, installations, and videos, he uses his own body in improbable positions and kitschy 1970s interiors, assuming roles ranging from a disgruntled cowboy named Uncle Joe to a conjurer. While Sullivan's characters are nostalgic and very American, Ektekar, in contrast, synthesizes his own generation's hip-hop culture with his family's Iranian traditions. Overlaying Persian decorative motifs onto American consumer goods—tennis shoes, boom boxes, and athletic wear—he makes installations that combine the ancient and the contemporary, comfortably shifting among ages, cultures, and media.

To some degree, all these artists reference history or art history and popular culture as they construct identities or adapt narratives. Their personae, characters, and multivalent texts can be strange and surreal, but they are open, fluid, and self-generating rather than self-conscious. Unlike their predecessors of the 1980s and 1990s



Arturo Ernesto Romo//[NarcoQuest 2006](#), 2006//photocopy on colored paper//8 1/2 x 11 in.//courtesy of the artist//

era of identity politics, many of whom produced serious and sometimes didactic work, the artists in the *2006 California Biennial* seem to navigate more seamlessly among different cultures and modes of production, sharing an interest in absurdity, humor, and irony as strategies for representing their own subjectivity.

Sterling Ruby//[Ceramic/Two Stratagem Peace Heads](#), 2005//ceramic on Formica pedestal//38 x 46 x 46 in.//private collection, Chicago //



Jane Callister//[Waiting](#), 2003//acrylic on sticker//60 x 60 in.//courtesy of the artist and Susanne Vielmetter Los Angeles Projects//



Extreme Object Makers

Despite the increasingly diversified nature of contemporary artistic practice, there continues to be a formalist ethos at the core of art making today. In fact, given the significant role of dematerialization in recent art, especially since the 1970s (from earth art to conceptual art to performative, collaborative, and socially engaged practices), it may not be surprising that there has been a resurgence of interest in the fabrication of the object. The reverence for object making evident in this exhibition recalls the period in the 1960s when young pop artists like Claes Oldenburg and Jasper Johns reversed Marcel Duchamp's notion of the readymade by making sculptures that looked like everyday objects out of plaster, vinyl, or cast bronze.

Joel Morrison creates a sense of exquisite synthesis in artworks that border on overwrought. He bombards us with references from the history of art: fragmented classical Greek sculptures and the works of Constantin Brancusi, Marcel Duchamp, Medardo Rosso, Claes Oldenburg, Jeff Koons, Mike Kelley, and Jason Rhoades are just of few of those alluded to in this artist's fluid sampling from the greats. Morrison's use of pedestals and precious materials ensures that we see these sculptures as elevated (fine art), but their content (often casts made from detritus) is at constant play with their presentation as he bridges high and low, anthropomorphic and technomorphic, repulsive and beautiful. Jane Callister turns walls and canvases into extremely seductive objects, calling up the legacy of abstract expressionism only to counter it. Her rigorously controlled handling of paint—combined with her smooth, glossy surfaces—results in an aesthetic that is more cool than hot (an aspect of California art that has been noted by critics since the 1950s), displaying a dazzling Technicolor fusion of electronic age with toxic sunset.

Christian Maychack shares this reverential attention to fabrication and finish. His sculptural creations are often fused with architecture in site-specific works that comment on the rogue nature of disease, freak weather, and other dystopic themes. Seamlessly connected to their functional settings like parasites to hosts, his sculptural works draw attention to aberrance, whether aesthetic, social, or genetic. Equally extreme and compelling objects appear in Sterling Ruby's interdisciplinary installations, which combine different media to achieve a maximal effect. His formal acuity and

technical facility are visible in his densely layered collages, heavily worked prints, and urethane and ceramic sculptures that sprout stalactite growths and ooze with dripping glazes. Whatever the medium, Ruby's intense objects appear abstract but evoke memories of the body and biology, shock and trauma, presenting a visceral vision that simultaneously attracts and repels.

Whether 1979 Dead Kennedys or 2006 Joel Morrison, hippies or punks, freedom or fascism, blue state or red state, the "Kalifornia Über Alles" lyrics epitomize the complexity, contradiction, and polyvocality of this locale. The artists in the 2006 *California Biennial* have distinct interests, ideas, and obsessions, which are conveyed through myriad lenses: their works represent a larger whole, a bold kaleidoscopic portrait of aspects of current practices in California. While some artists choose to focus upon sites or subjects identified with this precise place at this particular time, most evoke a broader zeitgeist that transcends geography in works that range from the extremely formal to the absurd and fantastic to the blatantly political.

Reflecting the sense of chaos and anomie in contemporary life and the absence of visual representation of current events, the biennial artists bring a palpable and poetic vision to the ecstasy and exuberance, fear and terror that live in our collective imagination. They draw upon unconscious desires, dreamlike imagination, and humor; mine subjects from the flow of history or employ archival strategies; engage viewers to interact in social spaces; respond to urban, suburban, and entropic landscapes; adapt narratives or construct multiple identities; and produce exquisitely rendered objects that mutate traditional forms and media to create new hybrids.

During the past few years we've experienced a posttraumatic hangover from 9/11, the shock and awe of Afghanistan, terror alerts, tragic tsunamis, incessant insurgency in Iraq, and the looming fear of cataclysms brought on by war, disease, or climate change. We live in a moment that includes extreme repression and the scripted narratives of mass media, but also the meteoric rise of the blogosphere and the embrace of artistic practice as a bastion of freedom of expression and rebellion. It is no coincidence that the artists in the 2006 *California Biennial* produce bold, intense, thoughtful, and visually compelling works that respond to the ambiguity and anxiety of our times.

Notes

1. The lyrics to "California Über Alles" were apparently updated by Biafra in 2004 as "Kali-Fornia Über Alles 21st Century" for a collaborative tour and album with the Melvins ("California Über Alles," Wikipedia, http://en.wikipedia.org/wiki/California_Über_Alles).
2. New California Republic, <http://newcaliforniarepublic.org>.
3. Though shot in Hawaii, *Lost*, which takes place on an imaginary Pacific island, is produced in Burbank.
4. See Chrissie Iles and Philippe Vergne, 2006 *Whitney Biennial: Day for Night* (New York: Whitney Museum of American Art, 2006), and *Uncertain States of America: American Art in the Third Millennium* (Oslo: Astrup Fearnley Museet for Moderne Kunst, 2005).
5. Catherine Russell, *Experimental Ethnography: The Work of Film in the Age of Video* (Durham, N.C.: Duke University Press, 1999).
6. Nicolas Bourriaud, *Relational Aesthetics*, trans. Simon Pleasance and Fronza Woods (Dijon: Presses du réel, 1998).
7. Reyner Banham, *Los Angeles: The Architecture of Four Ecologies* (London: Allen Lane, 1971).
8. Robert Smithson, "A Sedimentation of the Mind: Earth Projects," in *Robert Smithson: The Collected Writings*, ed. Jack Flam (Berkeley: University of California Press, 1996), 100.



Amir Zaki//*Untitled, OH_03X*, 2004//light-jet digital C-print//88 1/2 x 69 1/2 in. framed//courtesy of the artist; Roberts & Tilton, Los Angeles; James Harris Gallery, Seattle; and Perry Rubenstein Gallery, New York//

The Artists

Scoli Acosta // Andy Alexander

Christopher Ballantyne // Walead Beshty

Bull.Miletic // Jane Callister // Binh Danh

Sergio De La Torre // Shannon Ebner

Ala Ebtekar // Brian Fahlstrom

Kianga Ford // Pearl C. Hsiung // Marie Jager

Shana Lutker // Christian Maychack

Martin McMurray // Joel Morrison

My Barbarian // Kate Pocrass

Lordy Rodriguez // Arturo Ernesto Romo

Sterling Ruby // Leslie Shows

The Speculative Archive // Tim Sullivan

Hank Willis Thomas // Nicolau Vergueiro

Goody-B. Wiseman // Mario Ybarra Jr.

Amir Zaki



Below // *Untitled (WP_20-22)*, 2004

Cat. no. 122



Amir Zaki

Jan Tumlir

Left // *Untitled (OH_19)*, 2004 // Ultrachrome archival photograph // 58 x 45 in. // courtesy of the artist; Roberts & Tilton, Los Angeles; James Harris Gallery, Seattle; and Perry Rubenstein Gallery, New York //

Amir Zaki has become known for a kind of image that flickers uncannily among various genres, such as landscape, architecture, and still life, as well as a range of disciplines and discourses. Working primarily with a large-format camera and scaled-up prints, he is indebted to a photographic legacy that links the empirical, quasi-utilitarian aspirations of the Weimar Neue Sachlichkeit with its more sublimely minded contemporary derivatives. What happens between these two eras, of course, is the “visual turn,” the modernist insistence on the specific demands of medium as the philosophical “first principle” of

art production giving way to a discussion of the imaging process as a point of commonality among all media. Zaki follows this turn with photographs that liberally borrow from a host of neighboring categories, such as advertising and cinema.

Last year, for instance, Zaki produced a Sunset Strip billboard that fully mobilized the sort of erotic-acquisitive gaze that is more typically compelled by the very latest consumer items, yet no such thing was on offer here. Instead, we were treated to the vaguely pregnant spectacle of a ball falling toward a swimming pool, viewed from above. This faux ad—with its round ball framed by the rectangular pool, itself jauntily tilted within the larger frame of the image—could be seen as both the record of an event, dynamically sliced out of the space-time continuum, and a static abstraction.

Though consistently culled from a “Better Homes and Gardens” repertoire of Southern Californian domesticity—one that touches on all four of Reyner Banham’s famous “ecologies”: surfurbia, foothills, the plains of the id, autopia—Zaki’s subject matter is subjected to a panoply of treatments. Whether the camera stands outside or



Untitled (46–47), 2005//
cat. no. 124//

gains entry, in relation to the private space of the home it is always somewhat of an intruder—as, by implication, are we. Craning down on the backyard, tilting up on the front, or else at eye level inside, the viewer is forced to assume a succession of complexly articulated positions in regard to the private world at the other end of the lens.

Moreover, this confrontation between photography as a virtual extension of public interest and architecture as the literal enclosure of private desire takes on an increasingly paradoxical edge in light of their structural conformities: both are cameras, rooms, with apertures seeing out. This common element allows for all sorts of fantastical speculation, which Zaki materializes via a host of postproduction effects. For instance, the “classically L.A.” model of the modernist hilltop home jutting heroically over a sheer drop is rendered all the more precarious by the fact that he has digitally erased the cantilevered supports that would normally hold it in place.

Inside the house, further evidence of psycho-physiological tinkering: *almost* seamlessly, a fireplace has been sealed shut; former openings, systematically stopped up. And finally, as a punch line of sorts to this increasingly convoluted joke, we are reminded of the fact that we are witnessing these anxious scenarios within yet another architectural enclosure, the “white cube” of the gallery, a literal dream machine in which windows have been replaced with pictures.



Untitled, 2006//cat. no. 125//



Untitled, 2006//
Ultrachrome archival
photograph//45 x
57 1/4 in.//courtesy
of the artist//



Untitled (62–63), 2005//
Ultrachrome archival
photograph//45 x 57 1/4
in.//courtesy of the artist;
Roberts & Tilton, Los Angeles;
and Perry Rubenstein Gallery,
New York//

Works in the Exhibition

SCOLI ACOSTA

Born 1973, Los Angeles
Kansas City Art Institute, Kansas City, Missouri, 1992–94
Ultimate Akademie, Cologne, Germany, 1995–97
Lives and works in Los Angeles and Paris

- 1 **Untitled**, 2006
Mixed-media installation
Dimensions variable
Courtesy of the artist and Daniel Reich Gallery, New York

ANDY ALEXANDER

Born 1974, Los Angeles
BFA, University of California, Los Angeles, 1996
MFA, Art Center College of Design, Pasadena, California, 1999
Lives and works in Los Angeles

- 2 **Read More, Work Less**, 2005
Vinyl wallpaper, wood, Plexiglas, books
Dimensions variable
Courtesy of the artist and MC, Los Angeles

CHRISTOPHER BALLANTYNE

Born 1972, Mobile, Alabama
BFA, University of South Florida, Tampa, 1997
MFA, San Francisco Art Institute, 2002
Lives and works in San Francisco

- 3 **Untitled (Additions)**, 2004
Acrylic and ink on birch panel
36 x 48 in.
Private collection

- 4 **Untitled, Drain (Gloryhole)**, 2005
Acrylic and graphite on panel
48 x 36 in.
Private collection

- 5 **Untitled (Labyrinth)**, 2005
Acrylic on birch panel
36 x 48 in.
Private collection

- 6 **Untitled, Parking Lot (Landing Strip)**, 2005
Acrylic and graphite on panel
16 x 12 in.
Private collection

- 7 **Untitled, Practice**, 2005
Acrylic and graphite on panel
20 x 16 in.
Private collection

- 8 **Untitled wall painting**, 2006
Acrylic and latex on wall
Dimensions variable
Private collection

WALEAD BESHTY

Born 1976, London
BFA, Bard College, Annandale-on-Hudson, New York, 1999
MFA, Yale University, New Haven, Connecticut, 2002
Lives and works in Los Angeles

Photographs from the series
Terra Incognita

- 9 **Island Flora #1 (Rte. 5, South Bound)**, 2005
10 **Island Flora #2 (Rte. 210, North Bound, La Tuna Canyon)**, 2005

- 11 **Island Flora #3 (Rte. 5 South Bound, Los Feliz Interchange)**, 2005

- 12 **Island Flora #4 (Rte. 110 and Rte. 10 Interchange)**, 2005

- 13 **Island Flora #5 (Rte. 405 and Rte. 10 Interchange)**, 2005

- 14 **Island Flora #6 (Rte. 101 South Bound)**, 2005

- 15 **Island Flora #7 (Service Rte. 1)**, 2005
Color photographs
98 x 36 in. each
Courtesy of the artist; China Art Objects, Los Angeles; and Wallspace, New York

- 16 **Still Life in the Observatory (Perspective/Composition Study after Le Corbusier, Interior of a Model Dwelling Unit, Salon des Artistes Décorateurs, L'Esprit Nouveau, a Pipe, an Ashtray, a Cigar Box, and a Tobacco Tin, 1929)**, 2006
Gelatin silver print
38 x 50 in.
Courtesy of the artist; China Art Objects, Los Angeles; and Wallspace, New York

- 17 **Still Life in the Observatory (Perspective/Composition Study after Le Corbusier, Villa Savoye at Poissy, Toit-Jardin Looking Southwest, Grey Hat, Sunglasses, and Two Indeterminate Objects, 1931)**, 2006
Gelatin silver print
48 x 60 in.
Courtesy of the artist; China Art Objects, Los Angeles; and Wallspace, New York

BULL MILETIC

SYNNE BULL

Born 1973, Oslo, Norway
Philosophy and Theory of Science, University of Oslo in Bali, Indonesia, 1997
History and Theory of Theater, University of Oslo, Norway, 1998
BFA, San Francisco Art Institute, 2000
MFA, San Francisco Art Institute, 2003
Lives and works in San Francisco and Oslo, Norway

DRAGAN MILETIC

Born 1970, Novi Sad, Yugoslavia
BFA, Academy of Fine Arts, Novi Sad, Yugoslavia, 1997
MFA, San Francisco Art Institute, 2000
Lives and works in San Francisco and Oslo, Norway

- 18 **Heaven Can Wait**, 2001–present
Single-channel video
Duration variable
Courtesy of the artists

- 19 **Whir**, 2002
Single-channel video
12 min.
Courtesy of the artists

- 20 **Island of the Pelicans**, 2003
Two-channel video installation
20 min. loop
Courtesy of the artists

JANE CALLISTER

Born 1963, Isle of Man, United Kingdom
BA, Cheltenham School of Art, England, 1987
MA, University of Idaho, Moscow, 1990
MFA, University of Nevada, Las Vegas, 1994
Lives and works in Santa Barbara, California

- 21 **Broken Morning**, 2006
Site-specific installation
Poured acrylic on adhesive sign film with carved foam, velvet flock, plastic, and found objects
Dimensions variable
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

Paintings from the Wasabi Series

- 22 **Wasabi Sky (spikes)**, 2006

- 23 **Wasabi Sunrise**, 2006

- 24 **Wasabi Sunset**, 2006
Acrylic on canvas
48 x 36 in. each
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

BINH DANH

Born 1977, Kien Giang, Vietnam
BFA, San Jose State University, San Jose, California, 2002
MFA, Stanford University, Stanford, California, 2004
Lives and works in San Jose, California

- 25 **Life: One Week's Dead**, 2006
Installation with video, selection of chlorophyll prints, and resin photographs
Overall dimensions variable
Courtesy of the artist and Haines Gallery, San Francisco

SERGIO DE LA TORRE

Born 1967, National City, California
BFA, California College of the Arts, San Francisco, 1996
MFA, University of California, San Diego, 2005
Lives and works in San Diego and Oakland

- 26–30 **Paisajes 01–05**, 2000–2005
Five luster prints on Plexiglas
31 x 41 1/4 in. each
Courtesy of the artist

- 31 Sergio De La Torre and Vicky Funari
Maquilapolis, 2005
16mm film and digital video
68 min.
A project of Creative Capital; produced in association with ITVS. Supported by a grant from the Sundance Institute Documentary Fund

SHANNON EBNER

Born 1971, Englewood, New Jersey
BA, Bard College, Annandale-on-Hudson, New York, 1993
MFA, Yale University, New Haven, Connecticut, 2000
Lives and works in Los Angeles

- 32 **The Doom**, 2003
From the Dead Democracy Letters series
C-prints mounted on Sintra
32 x 40 1/2 in.
Courtesy of the artist and Wallspace, New York

- 33 **The Folding Up**, 2003
From the Dead Democracy Letters series
C-prints mounted on Sintra
32 x 40 1/2 in.
Courtesy of the artist and Wallspace, New York

- 34 **Landscape Incarceration**, 2003
From the Dead Democracy Letters series
C-prints mounted on Sintra
32 x 40 1/2 in.
Courtesy of the artist and Wallspace, New York

- 35 **MLK, Double-Horizon**, 2003
From the Dead Democracy Letters series
C-prints mounted on Sintra
32 x 40 1/2 in.
Courtesy of the artist and Wallspace, New York

- 36 **USA**, 2003
From the Dead Democracy Letters series
C-prints mounted on Sintra
32 x 40 1/2 in.
Courtesy of the artist and Wallspace, New York

- 37 **Dismantled-Peace-Sign**, 2004
C-print mounted on Sintra
40 9/16 x 32 1/8 in.
Courtesy of the artist and Wallspace, New York

- 38 **On the Way to Paradise**, 2004
10 C-prints
14 x 11 in. each
Courtesy of the artist and Wallspace, New York

- 39 **RAW WAR**, 2004
From the Dead Democracy Letters series
C-print mounted on Sintra
20 1/2 x 23 9/16 in.
Courtesy of the artist and Wallspace, New York

ALA EBTEKAR

Born 1978, Berkeley, California
BFA, San Francisco Art Institute, 2002
MFA, Stanford University, Stanford, California, 2006
Lives and works in Berkeley, California

- 40 **Untitled**, 2006
Mixed-media installation
Dimensions variable
Courtesy of the artist and Gallery Paule Anglim, San Francisco

BRIAN FAHLSTROM

Born 1978, Kansas City, Missouri
BFA, Kansas City Art Institute, Kansas City, Missouri, 2000
MFA, Art Center College of Design, Pasadena, California, 2003
Lives and works in Sierra Madre, California

- 41 **Selection of new paintings**, 2006
Oil on canvas
Dimensions variable
Courtesy of the artist and Marc Foxx Gallery, Los Angeles

KIANGA FORD

Born 1973, Washington, D.C.
BA, Georgetown University, Washington, D.C., 1994
MFA, University of California, Los Angeles, 2003
MA/PhD candidate, University of California, Santa Cruz
Lives and works in Los Angeles

- 42 **Urban Revival**, 2005
Red velvet sofas and audio
Dimensions variable
Courtesy of the artist and Lisa Dent Gallery, San Francisco

PEARL C. HSIUNG

Born 1973, Taichung, Taiwan
BA, University of California, Los Angeles, 1996
MA, Goldsmiths College, University of London, 2004
Lives and works in Los Angeles

- 43 **Tidal Wretch**, 2005
Enamel on canvas
96 x 72 in.
Courtesy of the artist and Max Wigram Gallery, London

- 44 **Deep Shit**, 2006
Installation
Dimensions variable
Courtesy of the artist and Max Wigram Gallery, London

MARIE JAGER

Born 1975, Copenhagen, Denmark
MA, Institut d'Etudes Politiques de Paris, 1998
MFA, University of Southern California, Los Angeles, 2004
Lives and works in Los Angeles

- 45 **Purple Cloud**, 2006
Video installation
Courtesy of the artist

- 46 **The Purple Cloud (Sunscreen)**, 2006
Vinyl installation
Dimensions variable
Courtesy of the artist

SHANA LUTKER

Born 1978, Northport, New York
BA, Brown University, Providence, Rhode Island, 2000
MFA, University of California, Los Angeles, 2005
Lives and works in Los Angeles

- 47 **Excerpts (May have)**, 2006
Mixed-media installation of books, prints, shelves, found objects, photographs, sculpture, lamps, table, benches, and wall
Dimensions variable
Courtesy of the artist

CHRISTIAN MAYCHACK

Born 1973, Troy, New Jersey
BFA, Ohio University, Athens, 1997
MFA, San Francisco State University, 2002
Lives and works in San Francisco

- 48 **From here it will be everything**, 2006
Mixed media
Dimensions variable
Courtesy of the artist; Gregory Lind Gallery, San Francisco; and Jeff Bailey Gallery, New York

MARTIN MCMURRAY

Born 1959, Detroit
BFA, Center for Creative Studies, Detroit, 1983
Lives and works in Berkeley, California

- 49 **KA-35**, 2002
50 **KAMOV AK 1943**, 2002
51 **MIL MI-6 HOOK-A**, 2002
52 **MIL MI-7**, 2002
53 **MIL MI-10 HARKE**, 2002
54 **MIL MI-24 HIND-C**, 2002
55 **MIL MI-30**, 2002
56 **PZL SWIDNIK W-3 SOKOL**, 2002
57 **ROBINSON R22**, 2002
58 **SA 341–342 GAZELLE**, 2002
Acrylic on wood panel
11 x 13 3/4 in. each
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

- 59 **Cambria Historical Society**, 2003
Acrylic on Masonite
19 x 23 1/2 in.
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

- 60 **Infantile Couple**, 2004
Acrylic on rag board
18 x 21 1/2 in.
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

- 61 **The Liberator**, 2004
Acrylic on wood panel
23 3/4 x 19 in.
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

- 62 **The Pacific Islander**, 2004
Acrylic on wood panel
23 3/4 x 24 in.
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

- 63 **The Procession (An Iranian)**, 2005
64 **The Procession (A Filipino)**, 2005
65 **The Procession (A Liberian)**, 2005
Acrylic on rag board
30 x 40 in. each
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

- 66 **The Procession (A Pakistani)**, 2005
67 **The Procession (A Spaniard)**, 2005
68 **The Procession (A Yugoslavian)**, 2005
Acrylic on rag board
30 x 40 in. each
The West Collection, Oaks, PA

- 69 **The Procession (A Cambodian)**, 2006
Gouache on rag board
30 x 40 in.
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

70 *The Procession (A Central African)*, 2006

71 *The Procession (A Congolese)*, 2006
Acrylic on rag board
30 x 40 in. each
Courtesy of the artist and Susanne Vielmetter
Los Angeles Projects

72 *The Procession (A Zairian)*, 2006

Acrylic on rag board
30 x 40 in.
The West Collection, Oaks, PA

JOEL MORRISON

Born 1976, Seattle
BA, Central Washington University, Ellensburg,
Washington, 1998
MFA, Claremont Graduate University,
Claremont, California, 2001
Lives and works in Los Angeles and Berlin

73 *Odium, Black*, 2004

Found objects and fiberglass
72 x 48 x 40 in.
Collection of Marcia Goldenfeld Maiten and
Barry David Maiten, Los Angeles

74 *Birds/Lewitt*, 2005

Video
3:38 min.
Courtesy of the artist

75 *Upside-Down Exclamation Point*, 2005

Aluminum, paint, Formica
120 x 40 x 35 in.
The Paul Rusconi Collection, Los Angeles

76 *Alligator Shoes/George Lucas*, 2006

Bronze
4 x 8 x 10 in.
Collection of J. Ben Bourgeois

77 *Kalifornia Über Alles*, 2006

Video
2:20 min.
Courtesy of the artist

78 *Mikey*, 2006

Bronze
32 x 24 x 12 in.
Collection of J. Ben Bourgeois

79 *Sausage Head*, 2006

Bronze
24 x 30 x 24 in.
Courtesy of the artist and Galerie Michael
Schultz, Berlin

80 *Service Metal*, 2006

C-print
48 x 46 in.
Courtesy of the artist and Galerie Michael
Schultz, Berlin

81 *Victor (rat trap)*, 2006

Bronze
20 x 22 x 14 in.
Courtesy of the artist

MY BARBARIAN

MALIK GAINES

Born 1973, Visalia, California
BA, University of California,
Los Angeles, 1996
MFA, California Institute of the Arts,
Valencia, 1999
Lives and works in Los Angeles

JADE GORDON

Born 1975, Santa Rosa, California
Lives and works in Los Angeles

ALEXANDRO SECADE

Born 1973, San Diego
BA, University of California,
Los Angeles, 1996
Lives and works in Los Angeles

82 *Pagan Rights*, 2006

Mixed-media installation
Overall dimensions variable
Courtesy of the artists

KATE POCRASS

Born 1977, Reading, Pennsylvania
BFA, University of Michigan, Ann Arbor, 1999
MFA, California College of Arts and Crafts,
Oakland, 2001
Lives and works in San Francisco

83 *Mundane Journeys (Orange County)*, 2006

Mixed-media installation with maps
and telephone
Dimensions variable
Courtesy of the artist

LORDY RODRIGUEZ

Born 1976, Quezon City, Manila, Philippines
BFA, School of Visual Arts, New York, 1999
Lives and works in San Francisco

84 *America*, 2002

Ink on paper
23 1/4 x 39 in.
Collection of D. Scott Olivet, Laguna Beach

85 *California*, 2004

Ink on paper
38 x 52 in.
Collection of D. Scott Olivet, Laguna Beach

86 *Carolinas*, 2004

Ink on paper
40 x 34 in.
Courtesy of the artist and Hosfelt Gallery,
San Francisco

87 *Nevada*, 2004

Ink on paper
40 x 40 in.
Collection of Nancy Joachim Bechtle,
San Francisco

88 *Salt Flat Desert Valley*, 2006

Ink on paper
3 panels, 60 x 36 in. each
Courtesy of the artist and Hosfelt Gallery,
San Francisco

ARTURO ERNESTO ROMO

Born 1980, Los Angeles
BFA, Maryland Institute College of Art,
Baltimore, 2002
Lives and works in Los Angeles

89 *FLOATING BUILDING CALLS FOR A UNION OF BLOOD AND STUCCO (Notes Taken on Site Suggest: Shivver, Shake, Drop and Disappear)*, 2006

Mixed-media installation
Dimensions variable
Courtesy of the artist

STERLING RUBY

Born 1972, Bittburg, Germany
BFA, School of the Art Institute of
Chicago, 2002
MFA, Art Center College of Design, Pasadena,
California, 2005
Lives and works in Los Angeles

90 *This System*, 2004

Lambda print with Plexiglas mount
62 3/8 x 46 in.
Collection of Dean Valentine and Amy Adelson,
Los Angeles

91 *Found Fabric Print 1/True Love Always/Trans Los Angeles*, 2005

Lambda print with Plexiglas mount
59 1/2 x 48 in.
Courtesy of the artist and Marc Foxx Gallery,
Los Angeles

92 *Found Fabric Print 2/True Love Always/Trans Los Angeles*, 2005

Lambda print with Plexiglas mount
59 1/2 x 48 in.
Courtesy of the artist and Marc Foxx Gallery,
Los Angeles

93 *HRC Suite*, 2006

Collage on paper
9 panels, 52 x 52 in. overall
Collection of the artist

94 *This System II*, 2006

Lambda print with Plexiglas mount
69 3/4 x 48 in.
Collection of Sam and Shanit Schwartz

95 *Untitled*, 2006

PVC, urethane, wood
Dimensions unknown
Courtesy of the artist and Marc Foxx Gallery,
Los Angeles

LESLIE SHOWS

Born 1977, Manteca, California
BFA, San Francisco Art Institute, 1999
MFA, California College of the Arts,
San Francisco, 2006
Lives and works in San Francisco

96 *The Arrangement of Salts and Metals by Property*, 2005

Mixed media on panel
48 x 72 in.
Collection of Ann and Robert S. Fisher,
San Francisco

97 *Brine Pipes*, 2005

Mixed media on panel
48 x 84 in.
Collection of Lenore and Richard Niles,
San Francisco

98 *Salt Mine Storage Facility—Afghans*, 2006

Mixed media on paper on panel
50 x 36 in.
Courtesy of the artist and Jack Hanley Gallery,
San Francisco and Los Angeles

99 *Salt Mine Storage Facility—Matter Transference*, 2006

Mixed media on paper on panel
52 x 66 in.
Collection of Ann Hatch, San Francisco

THE SPECULATIVE ARCHIVE

JULIA MELTZER

Born 1968, Hollywood, California
BA, Brown University, Providence,
Rhode Island, 1991
MFA, Rensselaer Polytechnic Institute, Troy,
New York, 1998
Lives and works in Los Angeles

DAVID THORNE

Born 1960, Boston
BS, City University of New York, 2001
MFA, University of California,
Los Angeles, 2004
Lives and works in Los Angeles

100 *In Possession of a Picture: a selection of incidents of photographing or videotaping by persons of interest at various sites of interest, referenced with images from other sources*, 2005–present
Digital inkjet prints
8 x 12 in. each
Courtesy of the artists

101 *“not a matter of if but when”: brief records of a time in which expectations were repeatedly raised and lowered and people grew exhausted from never knowing if the moment was at hand or was still to come (record nos. 36, 37, 46, 49, 53, 54)*, 2006
Dual-channel video projection
Dimensions variable
Courtesy of the artists

TIM SULLIVAN

Born 1974, Green Bay, Wisconsin
BA, Evergreen State College, Olympia,
Washington, 1999
MFA, San Francisco Art Institute, 2004
Lives and works in San Francisco

102 *Rubik's Revenge*, 2001

C-print
30 x 20 in.
Courtesy of the artist

103 *At the Ocean Floor*, 2005

Light-jet print
48 x 96 in.
Courtesy of the artist

104 *California Sunset Billboard*, 2005–6

Photomural and wood
Dimensions variable
Courtesy of the artist

105 *Magic Carpet Ride 2006*, 2006

Video
2:11 min.
Courtesy of the artist

HANK WILLIS THOMAS

Born 1976, Plainfield, New Jersey
BFA, New York University, 1998
MA/MFA, California College of the Arts,
San Francisco, 2004
Lives and works in San Francisco

106 *Petey Wheatstraw: The Devil's Son-in-Law*, 2001/2006
Digital C-print
54 1/2 x 51 1/2 in.
Courtesy of the artist and Jack Shainman Gallery,
New York

107 *Branded Head*, 2003

Digital C-print
60 x 48 in.
Collection of David Alan Grier, Los Angeles

108 *Jordan and Johnny Walker*, 2003

Inkjet print on canvas
21 x 24 in.
Courtesy of the artist and Jack Shainman Gallery,
New York

109 *Scarred Chest*, 2003

Digital C-print
44 1/2 x 30 1/4 in.
Courtesy of the artist and Jack Shainman Gallery,
New York

110 *It's About Time*, 2005

Inkjet print mounted on cardboard
73 x 21 x 15 in.
Courtesy of the artist

111 *Hank Willis Thomas and Kambui Olujimi Winter in America*, 2005

DVD
5:15 min.
Collection of the Orange County Museum of Art

112 *21st Century Soul Power*, 2005–6

Digital C-print
61 1/2 x 47 in.
Courtesy of the artist and Jack Shainman Gallery,
New York

NICOLAU VERGUEIRO

Born 1977, New York City
BA, University of California,
Los Angeles, 2000
MFA, California Institute of the Arts,
Valencia, 2002
Lives and works in Los Angeles

113 *A Gift for Luiza*, 2006

Particle board, fabric, wire mesh, plaster
cloth, mirror, glitter, paint, spray paint, piping,
ribbons, fur, silver leaf, gold leaf, iron-on
transfers, custom stickers, vinyl, grommets,
plastic, leather
41 x 77 x 69 in.
Courtesy of the artist and David Kordansky
Gallery, Los Angeles

114 *Mundus Novus (hell has a thousand entrances)*, 2006

Installation with fabric, batting, piping
126 x 96 x 48 in.
Courtesy of the artist and David Kordansky
Gallery, Los Angeles

115 *Study on Bodas*, 2006

Mixed media
96 x 126 x 10 in.
Courtesy of the artist and David Kordansky
Gallery, Los Angeles

GOODY-B. WISEMAN

Born 1973, Ellsworth, Maine
BFA, Nova Scotia College of Art and Design,
Halifax, Nova Scotia, Canada, 2000
MFA, San Francisco Art Institute, 2005
Lives and works in Los Angeles

116 *Fast, Deluxe, and Cheap*, 2001–4
Video compilation including *Fucked Fucked Totally Fucked* (2004), *Keeping Her Cool* (2001–2), *Beginner's Curse for Sluts and Psychopaths* (2003), *Samsara* (2002), *Dear Jim* (2003), *Hateful World* (2003), and *Keeping Warm* (2001)
19 min. (total running time)
Courtesy of the artist and Mandarin Gallery,
Los Angeles

117 *Pentegoet Park (The Terrible Ones)*, 2006

Mixed-media installation
Dimensions variable
Courtesy of the artist and Mandarin Gallery,
Los Angeles

118 *Superlovestarpower (2, 3, and 4)*, 2006

Mixed-media installation with three monitors
Dimensions variable
Courtesy of the artist and Mandarin Gallery,
Los Angeles

MARIO YBARRA JR.

Born 1973, Los Angeles
BFA, Otis College of Art and Design,
Los Angeles, 1999
MFA, University of California, Irvine, 2001
Lives and works in Wilmington, California

119 *Promoganda*, 2006

Mixed-media installation
Dimensions variable
Courtesy of the artist and Anna Helwing Gallery,
Los Angeles

AMIR ZAKI

Born 1974, Beaumont, California
BA, University of California, Riverside, 1996
MFA, University of California,
Los Angeles, 1999
Lives and works in Los Angeles

120 *Untitled (FPAP_04)*, 2004

Ultrachrome archival photograph
18 1/2 x 20 1/2 in.
Courtesy of the artist and Perry Rubenstein
Gallery, New York

121 *Untitled (OH_04)*, 2004

Ultrachrome archival photograph
45 x 57 1/4 in.
Collection of Jeffry and Maren Grainger-Monsen

122 *Untitled (WP_20–22)*, 2004

Ultrachrome archival photograph
57 1/4 x 45 in.
Courtesy of the artist and Perry Rubenstein
Gallery, New York

123 *Despalloc*, 2005

45 x 171 3/4 in. overall
3 prints, 45 x 57 1/4 in. each, with audio-video
Courtesy of the artist and Perry Rubenstein
Gallery, New York

124 *Untitled (46–47)*, 2005

Ultrachrome archival photograph
38 x 97 1/2 in.
Courtesy of the artist and Roberts & Tilton,
Los Angeles

125 *Untitled*, 2006

Ultrachrome archival pigment print
20 x 20 in.
Courtesy of the artist

126 *Untitled*, 2006

Ultrachrome archival pigment print
20 x 20 in.
Courtesy of the artist

127 *Untitled*, 2006

Ultrachrome archival pigment print
45 x 57 1/4 in.
Courtesy of the artist

Orange County Museum of Art

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