

Allen Ruppersberg



Detalle de *Haul*, 6 libros de espiral
fotocopiados / Detail from *Haul*, 6
spiral bound xerox books
de la obra / from the piece *The Sing-
ing Posters: Parts I, II & III* (po-
etry/sound/collage/sculpture/books)
[*Los Carteles Cantantes: Partes I, II
& III* (poesía/sonido/collage/escultu-
ra/libros);], 2003-2005

Jumex Collection: In Focus
Allen Ruppersberg: What is a Print?

Colección Jumex: Enfoques
Allen Ruppersberg: ¿Qué es una estampa?





#03

COLECCIÓN JUMEX: ENFOQUES

Con esta exposición, el Museo Jumex inicia una serie expositiva titulada *Enfoques* dedicada al estudio de distintos ejes de la colección a través de diversos formatos de exposición, incluyendo aquellos cuyo enfoque se dirige hacia la obra de un solo artista. En esta ocasión, dicho ejercicio curatorial se concentra en la obra del artista norteamericano Allen Ruppersberg (Cleveland, Ohio, 1944). La Colección Jumex posee una representación significativa de su obra, la cual incluye importantes instalaciones recientes y por lo tanto nos da la posibilidad de ofrecer al público una mirada amplia

4

JUMEX COLLECTION: IN FOCUS

With this exhibition Museo Jumex initiates an exhibition series, *In Focus*, devoted to the study of different aspects of the collection through diverse exhibition formats, including the presentation of works by a single artist. On this occasion, the work of Allen Ruppersberg is the object of this curatorial exercise. The Jumex Collection has a significant representation of his work, which includes important recent installations, making it thus possible for the museum to present a wide-ranging overview of his production in the past two decades. The focus on specific bodies of work by a

sobre su producción de los últimos veinte años. Asimismo, este tipo de estudio concentrado en el cuerpo de obra de un artista se presenta como una oportunidad para reflexionar sobre algunas de sus operaciones conceptuales y materiales, para a la vez identificar los contextos históricos en los que su obra se inscribe. En este caso particular, la presentación de obras de Allen Ruppersberg en la Colección Jumex se orienta hacia el singular papel que han jugado la obra gráfica y el medio impreso en el desarrollo de algunos de los vocabularios formales y conceptuales del arte contemporáneo.

single artist represented in the collection provides an opportunity to engage with some of the material and conceptual operations in the work of the artist, while at the same time mapping the art-historical contexts in which the artist's practice is inscribed. In this particular case, through the presentation of Allen Ruppersberg's works in the collection, the exhibition addresses the singular role that graphic work and the printed medium have played in the development of the formal and conceptual vocabularies of contemporary art.



ALLEN RUPPERSBERG: ¿QUÉ ES UNA ESTAMPA?

Allen Ruppertsberg nació en Cleveland, Ohio, en 1944, y realizó estudios de arte en el Chouinard Art Institute en Los Angeles, California, hoy en día conocido como CalArts, un hervidero para la escena del arte conceptual en el sur de California. Desde inicios de su trayectoria Ruppertsberg manifestó un profundo interés por la cultura popular y la vida cotidiana, produciendo, hasta la actualidad, cuerpos de trabajo que buscan inscribirse en nuestra experiencia de lo común. La democratización de la experiencia estética y de la obra de arte son aspectos centrales en la extensa producción de Ruppertsberg desde mediados de los años sesenta.

Como artista consciente de su posición dentro de un sistema donde los objetos de arte están destinados a ser coleccionados y exhibidos en un museo y en el contexto de la alta cultura, Ruppertsberg ha reiterado continuamente su interés por lo efímero, asumiendo el papel del *coleccionador*; de postales, recortes de periódico, revistas, calendarios, carteles, literatura popular, obituarios, y *memorabilia*. Esta pasión por lo efímero a su vez revela un interés constante por la cultura popular, la palabra, las tradiciones e historias orales, la relación entre el original y la copia, entre otros temas. En su texto “Fifty Helpful Hints for the Art of the Everyday” (Cincuenta consejos útiles para el arte de lo cotidiano) Ruppertsberg ha descrito una serie de operaciones que son intrínsecas a su proceso como artista: coleccionar, acumular, recolectar,

ALLEN RUPPERSBERG: WHAT IS A PRINT?

Allen Ruppertsberg was born in Cleveland, Ohio in 1944. He studied art at the Chouinard Art Institute in Los Angeles, California, today known as CalArts, a hotbed for Conceptual art in Southern California. Early on he manifested a profound interest in popular culture and everyday life, producing works that seek to highlight our experience of the commonplace. The democratization of the art object and of the aesthetic experience are central in Ruppertsberg’s production, and constitute the organizing principle behind a vast body of works produced since the mid-1960s.

Acutely aware of his position in a system where art objects are ultimately destined to be collected and exhibited in a museum, and in the context of high-culture, Ruppertsberg has repeatedly stated his interest in the ephemeral by taking on the role of a *collector*; of postcards, magazines, newspaper clippings, posters, calendars, popular literature, obituaries, and memorabilia. His passion for the ephemeral at the same time reveals a long-standing interest in popular culture, oral traditions and histories, the relation between the original and the copy, among other issues. In his text “Fifty Helpful Hints for the Art of the Everyday” Ruppertsberg has defined a series of operations that are intrinsic to his work: “to collect, accumulate, recollect, preserve, examine, catalogue, read, look, study, research, change, organize, archive, cross-reference, number, assemble, categorize, classify and observe

preservar, examinar, catalogar, leer, mirar, estudiar, investigar, cambiar, organizar, archivar, hacer referencias cruzadas, enumerar, reunir, categorizar, clasificar, y observar lo efímero.”¹ Las bibliotecas, archivos públicos, museos y otras instituciones con colecciones también organizan sus acervos a través de operaciones similares, sin embargo, su enfoque no se dirige a lo efímero sino más bien hacia aquello que consideran de trascendencia histórica y estética. De manera contraria, Ruppertsberg se concentra en nuestra cultura material y su lógica de consumismo y reemplazo para reinscribir estos objetos, signos, lenguajes visuales y tradiciones orales en el contexto del museo de arte.

Por otra parte, el interés de Ruppertsberg por lo cotidiano lo inscribe en una larga tradición iniciada con el Productivismo ruso de los años veinte. La vocación de transformación social del proyecto Productivista operaba a partir de una democratización de la experiencia estética habilitada por la inserción del artista en la vida cotidiana (*byt*). Esto se manifestó de manera ejemplar a través de los carteles y objetos de uso diario (hornos, textiles y vestimentas) diseñados por artistas como Aleksandr Rodchenko en colaboración con Vladimir Mayakovsky, Vladimir Tatlin y Varvara Stepanova, entre otros.

1. Citado en Ann Goldstein, “A More Democratic Kind of Art Object,” en *Allen Ruppertsberg. One of Many – Origins and Variants* (cat. exp). Düsseldorf: Kunsthalle Düsseldorf: Verlag der Buchhandlung, 2006, p. 27.

the ephemeral.”¹ Libraries, public archives, museums, and other collecting institutions also organize their holdings through similar operations, however, their focus is not on the ephemeral but rather on that which is considered historically and aesthetically transcendental. Conversely, Ruppertsberg concentrates on our material culture and its logic of consumerism and expendability, reinscribing these objects, signs, visual languages, and oral traditions in the context of the art museum.

Moreover, Ruppertsberg’s interest in the everyday inscribes him in a long tradition initiated by Russian Productivism in the early 1920s. The Productivist project sought to effect social transformation through a democratization of the aesthetic experience enabled by the artist’s insertion into everyday life (*byt*). Exemplary in this sense are the posters and everyday objects (from ovens, to textiles and clothes) designed by artists such as Aleksandr Rodchenko in collaboration with Vladimir Mayakovsky, Vladimir Tatlin, and Varvara Stepanova, among others. The constructive tradition thus inaugurated not only a new field of agency in terms of the democratization of art but also identified a rich source of visual meaning in the diverse forms

1. Quoted in Ann Goldstein, “A More Democratic Kind of Art Object,” in *Allen Ruppertsberg. One of Many –Origins and Variants* (exh. cat.). Düsseldorf: Kunsthalle Düsseldorf: Verlag der Buchhandlung, 2006, p. 27.

La tradición constructiva inauguró así no sólo un nuevo campo de acción en términos de la democratización del arte sino que a la vez identificó una fuente de significados visuales de riqueza inagotable en las diversas formas de cultura popular y de consumo; su legado fue renovado notablemente a mediados de los años cincuenta con las elaboraciones del Independent Group sobre la cultura de lo desechable, las cuales prefiguraron el uso que haría el arte Pop de las imágenes y objetos provenientes de la cultura material.

Estos desarrollos clave en la historia del arte de la posguerra dieron un nuevo impulso al medio impreso. Los afiches, revistas o artículos en revistas, las intervenciones en periódicos, el arte correo y el libro de artista proporcionaron un terreno fértil para la experimentación durante esas décadas. En el particular contexto de Los Ángeles, una comunidad de artistas conceptuales locales, o radicados en la ciudad, manifestaron un agudo interés por el formato del libro, notablemente artistas como Ed Ruscha, Douglas Huebler, David Askevold, el argentino David Lamelas, el holandés Bas Jan Ader, el francés Guy de Cointet, entre muchos otros. El medio impreso posibilitaba una mayor circulación para las obras de arte y en este sentido recuperaba las promesas de democratización que animaron a las vanguardias de la primera mitad del siglo veinte. Ciertamente le ofrecía a esta generación posterior de artistas múltiples posibilidades debido a su carácter independiente, auto-gestionado, de bajo costo, lo que permitía su distribución en circuitos

of popular and consumer culture; its legacy most notably resurfaced in the mid-1950s with the Independent Group's elaborations on expendable aesthetics which prefigured Pop Art's use of images and objects culled from material culture.

With these key developments in post-war art, the printed medium gained new currency in the art practices of the time. Posters, magazines and articles in magazines, interventions in newspapers, mail art, and artist books provided a fertile ground for experimentation during those decades. Many artists started working with publications, elevating their status as a fundamental medium for contemporary art. In the particular context of Los Angeles, a community of local and LA-based conceptual artists such as Ed Ruscha, Douglas Huebler, David Askevold, Argentine artist David Lamelas, Dutch artist Bas Jan Ader, and French artist Guy de Cointet, manifested a keen interest in the book form. The printed medium afforded a wider circulation for art works and in this sense recuperated the promise of democratization of art that animated the avant-gardes of the early twentieth century. It certainly offered this later generation of artists multiple possibilities due to its independent, self-organized, low-cost character, allowing for its widespread distribution in alternative circuits. Ruppertsberg, like many of the conceptual artists of his generation and particularly those who were part of his immediate circle in Los Angeles, gave singular

alternativos. Ruppertsberg, al igual que los artistas conceptuales de su generación y aquellos que conformaban su círculo más cercano en Los Ángeles, siempre le otorgó una importancia singular al libro de artista y a los libros en general en su trabajo, utilizando este formato como otro espacio para la producción y diseminación del arte más allá de los espacios de exhibición convencionales.

El título de esta exposición alude justamente al uso extensivo que Ruppertsberg ha hecho del medio impreso a lo largo de casi cincuenta años de trayectoria, e incluye una serie de obras de la colección en las cuales la gráfica juega un papel fundamental. La pieza que da el título a la exposición, *What is a Print?* (¿Qué es una estampa?, 2000) ofrece una serie de reflexiones del artista sobre el medio impreso expresadas a través de preguntas como: ¿Por qué hay tantos ejemplares de la misma obra? ¿Dónde está el original? ¿Qué es una edición? Estas interrogantes a su vez dan forma al recorrido por las piezas de Ruppertsberg donde vemos cómo el artista despliega las múltiples funciones y posibilidades del medio impreso. La obra *Certified Original Family Heirloom (man)* [Reliquia familiar original certificada (hombre)], 2011, quizás contribuya a esclarecer algunas de estas interrogantes. Aunque tal vez sea una obra menor dentro de su producción es, sin embargo, representativa de los intereses del artista sobre el coleccionismo y el arte popular y a su vez significativa en cuanto a sus continuas indagaciones sobre la compleja

10

importance to the artist book and to books in general in his work as another site for the production and dissemination of art beyond the conventional exhibition space.

The title of this exhibition refers precisely to the extensive use that Ruppertsberg has made of the printed medium throughout almost five decades of artistic production, and includes a series of works in the Jumex Collection in which printed matter plays a fundamental role. The work that gives the title to the exhibition, *What is a Print?* (2000), contains a series of reflections by the artist on the printed medium, which are expressed through a series of questions such as: why are there so many copies of the same work? Where is the original? What is an edition? At the same time, these questions shape the organization of the exhibition which shows the manifold ways in which the artist deploys the multiple functions and possibilities of the printed medium. *Certified Original Family Heirloom (man)*, 2011, perhaps provides an answer to some of these questions. Though possibly a minor work in his production, it is nonetheless representative of the artist's diverse interests in collecting and popular culture, while also significant in terms of his continued explorations on the complex relation between the original and the copy. The work consists of a drawing with a stamp certifying its condition as an original artwork. The drawing is in fact a family heirloom made by a distant relative at the turn of the century, one of the first women to study

CAN I MAKE ARTISTS SO SPECIAL? DO LITERS HAVE TO FRAME THEM ALL DIFFERENT?
WHY ARE THEY SO SMALL? WITH GOALS REACHING COLLECT DIFFERENT ONE? ^{Can I have it in another color?}

IS THAT IT? OR ARE YOU GOING TO BE DOING SOMETHING ELSE? ^{How do I buy yours? Why is the paper so thick? Buy yours? How do I buy yours? What makes prints so special? What colors can there be? Do they draw them first? Why are they so small? Will the colors fade?}
DO YOU DISAPPOINT THE ARTIST TO MAKE 'EM? ^{How do you know if it's a fake? How many colors can there be? Why are they so small? Will the colors fade?}

WHO UNDERSTANDS ALL OF THIS? ^{Who is the paper maker and why is it so expensive? What does RTP mean? What does RTP mean? What does RTP mean? What does RTP mean?}
HOW LONG DOES IT TAKE TO MAKE ONE? ^{How many colors can there be? Why are they so small? Will the colors fade?}

WHY DO ARTISTS MAKE PRINTS? ^{What is the paper so thick? How do I know if it's a fake? Are they all different? What is a chop mark?}
WHAT DOES AP/PP MEAN? ^{What is the paper so thick? How do I know if it's a fake? Are they all different? What is a chop mark?}

BAT ETC. MEANS? ^{What is the paper so thick? How do I know if it's a fake? Are they all different? What is a chop mark?}
WHO DOES RTP MEAN? ^{What is the paper so thick? How do I know if it's a fake? Are they all different? What is a chop mark?}

WHO DOES RTP MEAN? ^{What is the paper so thick? How do I know if it's a fake? Are they all different? What is a chop mark?}
WHO DOES RTP MEAN? ^{What is the paper so thick? How do I know if it's a fake? Are they all different? What is a chop mark?}

WHO DOES RTP MEAN? ^{What is the paper so thick? How do I know if it's a fake? Are they all different? What is a chop mark?}
WHO DOES RTP MEAN? ^{What is the paper so thick? How do I know if it's a fake? Are they all different? What is a chop mark?}

WHO DOES RTP MEAN? ^{What is the paper so thick? How do I know if it's a fake? Are they all different? What is a chop mark?}
WHO DOES RTP MEAN? ^{What is the paper so thick? How do I know if it's a fake? Are they all different? What is a chop mark?}



relación entre original y la copia. La obra consiste en un dibujo con un sello que certifica su condición como obra de arte original. El dibujo es de hecho una reliquia de familia hecha por un pariente lejano a principios de siglo, una de las primeras mujeres en estudiar arte en el Oberlin College en Ohio, y ha permanecido en la familia desde entonces. La operación conceptual de Ruppertsberg es clara en cuanto habilita la circulación de objetos e imágenes a través de los límites definidos por el sistema de arte y cultura.² Al designar la autenticidad y a su vez resignificar la autoría del dibujo en cuestión, Ruppertsberg le confiere un aura de obra única y le asigna el status de obra de arte.

La instalación reciente *Poems and Placemats* (2008), ilustra de manera significativa el uso que hace Ruppertsberg de lo que llama “source material” o material de origen; es decir, sus colecciones de recortes de periódicos, *memorabilia* gráfica, imágenes, etc., las cuales se convierten en el sustrato

2. El sistema arte-cultura al que se hace referencia aquí se describe en la reinterpretación que realiza el antropólogo James Clifford del cuadrado semiótico de Greimas en su ensayo *On Collecting Art and Culture*, un ensayo inscrito en el marco de las discusiones en los campos de la antropología y los estudios culturales sobre el tránsito de los objetos entre la alta cultura y la baja cultura. Clifford ha descrito el sistema representado en su diagrama como una máquina para producir autenticidad. Ver James Clifford, *The Predicament of Culture. Twentieth Century Ethnography, Literature and Art*, Cambridge, MA, London, England: Harvard University Press, 1988, p. 100.

art at Oberlin College in Ohio, and has remained with the family ever since. Ruppertsberg’s conceptual operation is clear in terms of enabling the circulation of objects and images across boundaries clearly defined by the “art-culture system.”² By designating the authenticity, of the kind sanctioned by the art world, and at the same time resignifying the authorship of the appropriated drawing, Ruppertsberg lends an aura of institutional legitimation to a work that has an affective value, as family heirloom, promoting it to the status of art.

The recent installation *Poems and Placemats* (2008) significantly illustrates the use of what Ruppertsberg calls “source material” in his work; that is, his collections of newspaper clippings and printed memorabilia such as postcards, and others, which will eventually become the graphic foundation for his works. In this case, the artist has laminated prints of selected material, classifying them as poems and placemats. The ones described as poems are in A4 format and contain diverse types of text forms such as quotes, dialogues that seem part of a script,

2. The art-culture system referred to here is the one described by James Clifford’s adaptation of the Greimas square in his essay *On Collecting Art and Culture*, an essay that reflects on the transit of objects through high and low culture, a major discussion in the fields of anthropology and cultural studies. Clifford has described the system represented in his diagram as a machine for producing authenticity. See James Clifford, “On Collecting Art and Culture”, in *The Predicament of Culture. Twentieth Century Ethnography, Literature and Art*, Cambridge, MA, London, England: Harvard University Press, 1988, p. 100.

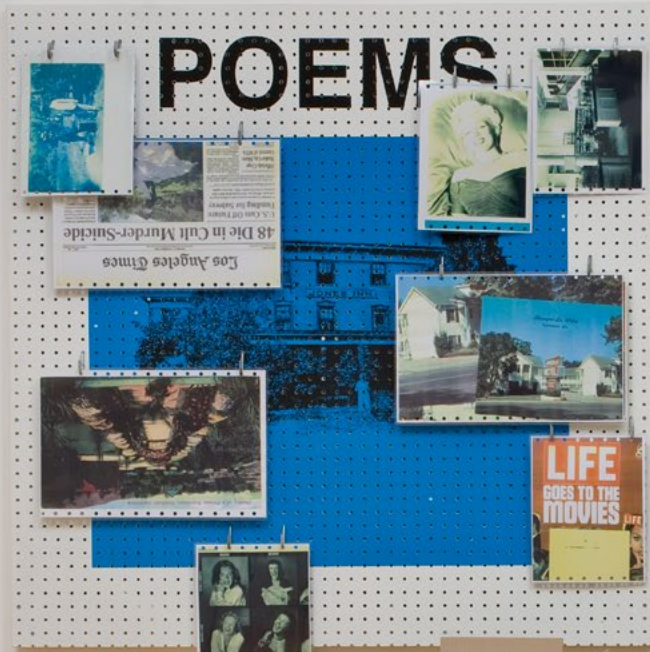


gráfico de sus obras. En este caso el artista ha laminado hojas con una selección de este material, clasificándolo en dos categorías: poemas y salvamanteles. Aquéllos descritos como poemas presentan, en formato A4, diversos tipos de textos como citas, diálogos, y otros poemas en sí, estos últimos bastante afines a la poesía visual. El material clasificado como “salvamanteles” proviene de recortes de prensa o fuentes visuales similares. Estos señalan hechos significativos en la historia pero filtrados a través de la subjetividad del artista: *faits divers* que incluyen hechos de violencia tales como incidentes de tiroteos, o el testimonio de la madre de Charles Manson sobre la infancia del asesino; noticias de corte político e histórico como por ejemplo la victoria de Ronald Reagan para su segundo período presidencial, la impugnación de Richard Nixon, el ataque a las Torres Gemelas, o terremotos en California; veredictos de juicios a terroristas y asesinos que dividieron la opinión pública en su momento como los de Timothy McVeigh y O.J. Simpson, entre otros. Estos recortes están laminados en un formato más grande que corresponde normalmente al de un mantel individual; lo cual quizás alude al interés de Ruppertsberg por la cultura culinaria norteamericana de los *diners* y a un anterior proyecto, *Al's Café* (1969).³

Las instalaciones *The Singing Posters: Part I, II & III (poetry/sound/collage/sculpture/books)* (Los carteles cantantes: Parte I, II & III [poesía/

16

and others more akin to visual poetry. The ones classified as “placemats” are produced from different source material, mostly images and newspaper clippings. These present a vision of history filtered through the subjectivity of the artist: *fait divers* that include accounts of mass shootings, or an interview with Charles Manson’s mother on the murderer’s childhood; media coverage of different events that have shaped contemporary American history such as President Kennedy’s assassination, Richard Nixon’s impeachment, Ronald Reagan’s second presidential victory, the 9/11 terrorist attacks, earthquakes in California, or the verdicts of assassins and terrorists that mobilized or divided public opinion such as those of O.J. Simpson and Timothy McVeigh, among others. The “placemat” format is perhaps allusive to Ruppertsberg’s continued interest in American diner culture and more specifically to an early project of his, *Al's Café* (1969).³

3. In his desire to merge art and everyday life, Ruppertsberg conceived of projects such as *Al's Café*, a small cafeteria where the artist sold culinary/sculptural creations such as “toast and leaves” or “desert plate and purple glass,” and *Al's Grand Hotel*, which he kept open for a month in 1971. Both can be considered as landmark works in terms of what Nicolas Bourriaud defined in the nineties as “relational aesthetics.” *Al's Café* can also be seen as an important precursor to Gordon Matta-Clark’s *Food* restaurant in New York, which he opened and ran in collaboration with Carol Goodden, Tina Girouard, Suzanne Harris and Rachel Lew. Both Ruppertsberg’s and Matta-Clark’s projects promoted the communitarian ideas of the counterculture, taking hospitality to a radical dimension of social critique and at the same time bridging the gap between art and life, laying the groundwork for contemporary forms of socially engaged artistic practices.

sonido/collage/escultura/libros], 2003-2005) y *Letter to a Friend* (Carta a un amigo, 1997) protagonizan la exposición al ser no sólo obras importantes en su producción de los últimos veinte años sino también porque ofrecen al público una muestra representativa del uso que hace el artista del medio impreso.

The Singing Posters es un homenaje al reconocido poema de Allen Ginsberg, *Howl*, escrito en 1955 y publicado en 1956.⁴ Ruppertsberg también concibió la obra como un ejercicio pedagógico al saber que sus estudiantes de UCLA no conocían el poema. A partir de la estructura de Ginsberg basada

3. En su intento de acercar su obra a la vida cotidiana Ruppertsberg realizó proyectos de sitio-específico como *Al's Café*, una pequeña cafetería donde el artista vendía creaciones esculturales/culinarias tales como "tostadas con hojas" o "plato de postre con vidrio púrpura", y *Al's Grand Hotel*, un hotel que permaneció abierto durante un mes en Los Angeles en 1971. Ambos pueden considerarse precursores de lo que Nicolas Bourriaud describió en los noventa como estética relacional. *Al's Café* también podría considerarse un precedente importante del restaurante *Food*, abierto en 1972 en Nueva York por Gordon Matta-Clark, Carol Goodden, Tina Girouard, Suzanne Harris y Rachel Lew; ambos promovían las ideas comunitarias de la contracultura, llevando la hospitalidad a una dimensión radical de crítica social para cerrar la brecha entre arte y vida, lo que a su vez generó dinámicas que marcarían las prácticas artísticas socialmente comprometidas de la actualidad.

4. Considerado un hito de la literatura *beat*, el poema fue muy controversial por su manera cruda y decadente de presentar la sociedad estadounidense, y fue objeto de un juicio por obscenidad en 1957 con el arresto de Shigeyoshi Murao y Lawrence Ferlinghetti de la editorial City Lights Bookstore and Press.

The large-scale installations *The Singing Posters: Part I, II & III (poetry/sound/collage/sculpture/books)* (2003-2005) and *Letter to a Friend* (1997) are the central works in this exhibition, not only by virtue of their importance in Ruppertsberg's production of the past two decades but also because they offer a significant representation of the way the artist approaches the printed medium.

The Singing Posters pays homage to Allen Ginsberg's poem *Howl*, written in 1955 and published in 1956.⁴ At the same time, Ruppertsberg conceived the work as a pedagogic exercise upon learning that his students at UCLA were not familiar with the poem. Following Ginsberg's breath-length structure of the poem, Ruppertsberg converted it to its phonetic form, printing the phoneticized poem on poster-size boards using colors and typeface families that were reminiscent of street posters in LA. The Colby Poster Printing Company designed and printed many of such posters between 1948 and 2012, and also produced Ruppertsberg's posters for this work. The phonetic transcription of the words invites spectators to read them out loud in order to decipher their meaning, thus also underlining Ruppertsberg's interest in oral

4. Considered a hallmark of *beat* literature, the poem was very controversial due to its crude and decadent depiction of American society, and was the object of an obscenity trial in 1957 with the arrests of Shigeyoshi Murao and Lawrence Ferlinghetti, of City Lights Bookstore and Press.

**BLESSED SACRAMENT
CARNIVAL**

AND

**International
Cuisine**
OCT. 19-20-21

FRI. 6pm-11pm SAT. 4pm-11pm SUNDAY: RIDES are 11am-9pm (FOOD is 9am-9pm)

6657 Sunset Blvd.
HOLLYWOOD

\$5000 Raffle Sunday Night

LOTERIA ★ BEER & MARGARITA GARDEN
DAILY CONCERTS ★ COLLECTOR'S GALLERIA
INTERNATIONAL FOOD ★ RIDES ★ GAMES
★ **Kemsley Shows** ★

COLBY POSTER PRINTING CO., 1332 W. 136th PL., L.A. 90061 (213) 747-5108

★ **EARLY** ★
CALIF. DAYS
FAMILY FESTIVAL



GUADAGNO & SONS AMUSEMENTS

JUNE 8th thru 10

St. John Vianney Church

South of Gale & Turnbull, Hacienda Heights
Rides - Games - Bingo - Int'l Food - Live Entertainment - Grand Raffle

COLBY POSTER PRINTING CO., 1332 W. 136th PL., L.A. 90061 (213) 747-5108

**THE RISING SONS
M.C.**

Presents Their **26th ANNUAL**

DANCE

MUSIC ♪ MUSIC ☆ MUSIC ♪

CASH PRIZES for LARGEST
MENS & LADIES CLUB

SAT. JUNE 20

★ 9pm til 2am ★ 1998 ★

5904 So. BROADWAY

Advance Ticket \$8 at the Door
After Party: Rising Sons Club House

COLBY POSTER PRINTING CO., 1332 W. 136th PL., L.A. 90061 (213) 747-5108

Visions! omens!
hallucinations!
miracles!
ecstasies!

gone down the

American river!

COLBY POSTER PRINTING CO., 1332 W. 136th PL., L.A. 90061 (213) 747-5108

Dom., Lun., Mar.
KARAOKE
 ★ NIGHT ★
 EL MEJOR SONIDO
\$2 Drinks
\$2 SHOTS
 Promocion Valida Solo Los Dias Lunes
 MAS DE 3000 CANCIONES
MANGO TANGO
 11669 Sherman Way, N. Hollywood
 RESV: (818) 255-0964

COLBY POSTER PRINTING CO., 1332 W. 12th PL, LA, 90015 Phone (313) 747-8108

BRAYK-thooz!
O-ver
 t
 h
 u
 h
Ri-ver!

FLIPS and crucifixions!
 gon down dhe
flud!

COLBY POSTER PRINTING CO., 1332 W. 12th PL, LA, 90015 Phone (313) 747-8108

dremz!
 a-do-rashinz!
 il-yoo-mi-NAY-shinz!
religions!
 the whole
 boatload
 of sensitive
BUUL-SHIT!

COLBY POSTER PRINTING CO., 1332 W. 12th PL, LA, 90015 Phone (313) 747-8108

Mo-lahk HOOZ
BIL-dingz AR
JUHJ-muhnt! mo-lahk
 thuh **VAST**
 STON uhv
 WOR!

Moloch
 the stunned
governments!

COLBY POSTER PRINTING CO., 1332 W. 12th PL, LA, 90015 Phone (313) 747-8108

en la longitud del aliento, el artista intervino el texto del poema traduciéndolo a su escritura fonética y utilizando para su impresión estilos de diseño gráfico y tipográfico similares a los encontrados en posters callejeros en Los Ángeles. La imprenta The Colby Poster Printing Company diseñó e imprimió muchos de estos posters entre 1948 y 2012, y también produjo los posters de Ruppertsberg para esta obra. La transcripción fonética de las palabras invita al espectador a leerlas en voz alta para descifrar su significado, enfatizando así el interés de Ruppertsberg por las tradiciones orales. La intensidad cromática de la instalación y el uso del “rollo arcoíris”, técnica empleada por Colby que se volvió característica de la era psicodélica, parecería también aludir a la importancia de la contracultura estadounidense en la vida y el trabajo de Ruppertsberg. El artista conoció a Ginsberg en los sesenta, y estuvo involucrado activamente en los movimientos contraculturales que dieron forma a la época, desafiando normas sociales, económicas y políticas promoviendo un espíritu comunitario, ecológico y anclado en nuevas tecnologías.

Estas experiencias están plasmadas en los seis libros fotocopiados, titulados *Haul*, que forman parte de la instalación. Contienen imágenes íntimamente relacionadas a la vida personal de Ruppertsberg, a la manera de un diario de la época y agrupadas de manera más o menos temática. Uno de estos libros en particular revela la participación de Ruppertsberg en los movimientos contraculturales: la imagen de una Kombi (ícono de los hippies

20

traditions. The chromatic intensity of the work and the use of the “rainbow roll” technique employed by Colby which came to be associated with psychedelic posters of the 1960s, would also seem to allude to the importance of American counterculture in Ruppertsberg’s life and work. In the 1960s he met Ginsberg, and was actively involved in the countercultural movements that shaped the era defying social, economic and political norms by promoting alternative, communitarian, and ecological lifestyles anchored in new technologies.

These experiences are revisited in a series of Xerox ring-bound books entitled *Haul* which form part of the installation. They contain images that are intimately related to Ruppertsberg’s personal life and function as a sort of image journal or scrapbook, organized in six thematic volumes. One of these books is particularly revealing in terms of Ruppertsberg’s participation in the countercultural movements: on its cover an image of a Volkswagen Kombi, an icon of hippie nomadism, introduces a series of images culled from the artist’s archive on what later came to be known as “the summer of love” in 1967. It includes material such as posters and flyers for the Monterey Pop Festival of 1967 (which preceded the 1969 Woodstock Festival), and an article by Gene Youngblood on the hippies, which seems important for the artist as it is reproduced several times and in different sizes in the book.⁵

An affective dimension permeates Ruppertsberg’s relation to objects, history, and culture, something that can be appreciated in his constant

nómadas de los sesenta) en la portada introduce una serie de imágenes tomadas del archivo del artista sobre lo que posteriormente se conocería como “el verano del amor” de 1967. Incluye carteles y volantes del festival pop de Monterey de 1967 (que precedió al festival de Woodstock de 1969), y un artículo de Gene Youngblood sobre los hippies, al parecer importante para el artista pues está reproducido varias veces y en diferentes tamaños en el libro.⁵

A través de su relación con los objetos, la historia y la cultura podemos intuir una dimensión afectiva en la obra de Ruppertsberg, quien a lo largo de su trayectoria ha homenajeado a los amigos, personas y lugares que han sido importantes para él. En efecto, el homenaje, constituye una forma de establecer lazos afectivos con su universo referencial y la cultura cotidiana que lo rodea. La instalación *Letter to a Friend* (Carta a un amigo), concebida originalmente para una exposición individual realizada en Portikus en la ciudad de Frankfurt en 1997, opera justamente dentro de este registro. Interviniendo el espacio con un piso de vinil hecho de baldosas blancas y negras, varias de ellas en forma de letras con las que ha escrito el texto de

5. Gene Youngblood escribió uno de los primeros libros importantes sobre el video arte, *Expanded Cinema* (1970), prologado además por Buckminster Fuller, indiscutible gurú de la contracultura norteamericana y figura inspiradora de comunas hippies como Drop City en Colorado.

homage to friends, people and places that have been of personal significance to him. In fact, the homage is a way of establishing affective bonds with his referential universe and the everyday culture that surrounds him. The installation *Letter to a Friend* operates precisely within this register. Originally conceived for a solo show at Portikus, Frankfurt, in 1997, Ruppertsberg intervened the space with a vinyl tile flooring consisting of black and white tiles, some of them embossed with letters, which spell out words of his “letter.” The work pays tribute to different personalities that died in 1997 and that in one way or another were close to or influential for the artist. The letter basically enumerates the names and dates of birth and death of these figures: artists Martin Kippenberger, Douglas Huebler, James Lee Byars, Willem de Kooning; writers Kathy Acker, William Burroughs, Allen Ginsberg; architect Aldo Rossi; actors Robert Mitchum, and Toshiro Mifune, among others. A series of drawings hung on a wall accompany the floor piece. These drawings, which at first sight seem to be pasted fragments of New York Times obituaries of these figures, are photorealistic drawn reproductions of the obituaries which bear a

5. Gene Youngblood wrote the first important book on video art, *Expanded Cinema* (1970) which featured an introduction by Buckminster Fuller, an undisputably inspirational figure for the countercultural movement, whose design principles and geodesic domes were at the base of the Drop City commune in Colorado.

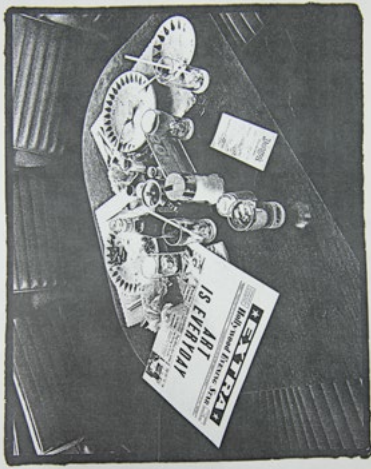


HAUL or Wave Goodbye to Grandma

Volume 1
Part 1

The Archive of Unknown Poetry Press
El Segundo, California 2003

"There once was a man who wanted to create a world: so he began by creating houses, provinces, valleys, rivers, tools, fish, lovers, etc., and at the end of his life, he noticed that this patiently elaborated labyrinth was nothing other than his own portrait." Jorge Luis Borges



CARY
KRUBBER
BILL
LEWITT
JACK
GOLDSTEIN

Jack Goldstein, 57, Helped to Explore Post-Modernist Art

By ROBERTA WEBER
The artist, Jack Goldstein, is 57 and has had his work exhibited in galleries and museums around the world. He is known for his abstract, post-modernist art, which often features bold colors and geometric shapes. Goldstein's work has been featured in several major art exhibitions, including the Venice Biennale and the Venice Architecture Biennale. He has also been a frequent speaker at art conferences and has written several books on art and architecture. Goldstein's work is characterized by its complexity and its exploration of the boundaries between art and architecture. He has been a leading figure in the post-modernist art movement for several decades.

Allen Ginsberg reads
HOWL
and other poem

Fantasy
7000
HIGH FIDELTY

A grid of 12 small portraits of various figures, likely related to the 'Howl' poem or the post-modernist art movement. The portraits are arranged in a 3x4 grid and are framed by a decorative border. The figures include a man with a beard, a woman with long hair, and several other individuals. The portraits are small and appear to be reproductions of photographs or paintings.

The Cynic Route from Crazy SANE to Loving Haigt

—or, Walt Disney Is Alice in Disneyland

by Paul Krueger

A cartoon illustration of Mickey Mouse holding a sign that says "GOD IS DEAD". Mickey is depicted in a simple, stylized manner, consistent with his character in Disney's cartoons. The sign is held in front of him, and the text is written in a bold, sans-serif font. The background is plain white.



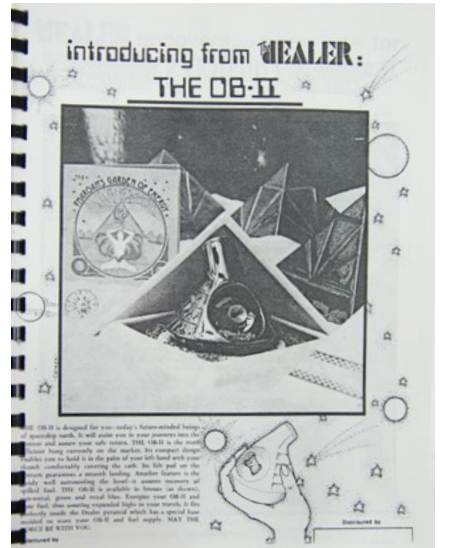
HAUL
or
Wave Goodbye to
Grandma

Volume 1
Part 3

The Archive of Unknown Poetry Press
El Segundo, California 2003

From Everlasting to Everlasting
And Song and Dance and Eyes and Heart
And Horizon Line_____

Le Mot Juste and The Circus is Coming
And East of Eden and/or Amor and
Always Spring and Every Fruit and
The Race goes on and on.





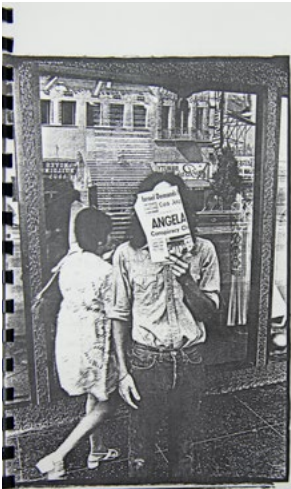
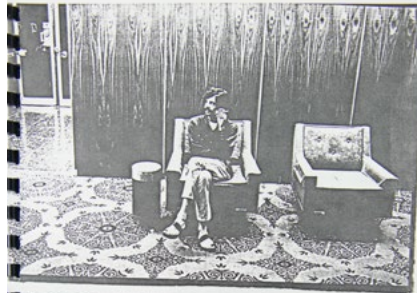
HAUL
or
Wave Goodbye to
Grandma

Volume 1
Part 4

The Archive of Unknown Poetry Press
El Segundo, California 2003

It's not the parts that matter it is their
combination." Nabokov

Today
Tomorrow
The Next Day
And
The Day
After That





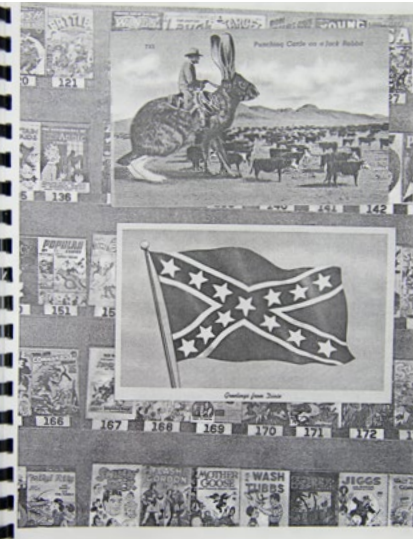
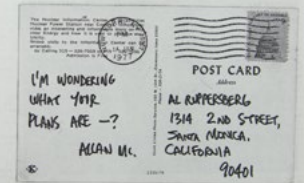
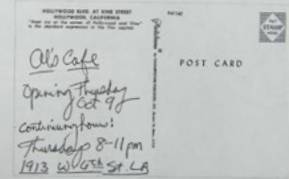
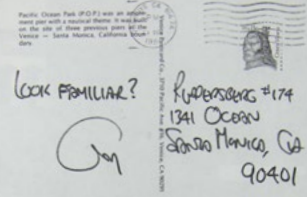
HAUL or Wave Goodbye to Grandma

Volume 1
Part 6

The Archive of Unknown Poetry Press
El Segundo, California 2003

"Every life is many days, day after day. We walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love. But always meeting ourselves."

James Joyce



dicha carta, la obra rinde homenaje a personajes que fallecieron en el año 1997 y que de alguna manera fueron cercanos, sea personalmente o como influencias en su vida y obra. La carta básicamente menciona los nombres y las fechas de nacimiento y fallecimiento de estos personajes: los artistas Martin Kippenberger, Douglas Huebler, James Lee Byars, Willem de Kooning; los escritores Kathy Acker, William Burroughs, Allen Ginsberg; el arquitecto Aldo Rossi; los actores Robert Mitchum y Toshiro Mifune, entre otros. Una serie de dibujos colgados en una pared acompaña la obra del piso. Estos dibujos, que a primera vista parecen collages de fragmentos de obituarios de estos personajes publicados en el New York Times, en realidad son reproducciones fotorrealistas dibujadas a mano que incluyen una inscripción manuscrita donde Ruppertsberg detalla el número de horas que le llevó hacer los dibujos. La intensidad de trabajo de los dibujos revela el espíritu del homenaje, del mismo modo que la naturaleza ambulatoria del recorrido por el espacio invita al espectador a leer los nombres de las figuras homenajeadas.

En la obra *Untitled (LA in the 1970s)* (Sin título [Los Ángeles en los 70], 2010), también incluida en la exposición, Ruppertsberg parecería apelar de nuevo a estas operaciones conceptuales para crear un mapa afectivo de Los Ángeles, su ciudad adoptiva. Imágenes serigrafiadas se yuxtaponen con etiquetas postales con los nombres y direcciones de Ruppertsberg y su círculo

28

handwritten notation that indicates the number of hours it took Ruppertsberg to make the drawings. The labor-intensiveness of the drawings reveals the spirit of the homage, as does the ambulatory nature of the spatial intervention that invites the public to read the names as they walk around the space.

Similar conceptual operations are deployed by the artist in *Untitled (LA in the 1970s)*, 2010, also included in this exhibition, to create an affective map of Los Angeles, his adoptive city. In it, silkscreened images are juxtaposed with mail stickers containing the names and addresses of both Ruppertsberg and his close circle of friends, such as James Turrell, William Leavitt, David Lamelas, Guy de Cointet, Bas Jan Ader, James Welling, John Miller, among many others.

This group of works in the Jumex Collection thus affords us entry into the singular and complex production of a *collector* with a passion for popular culture, for whom the printed medium has been instrumental to the development of his artistic practice. But beyond this referential universe and the web of affections the artist has woven around it, we may find an important key to understanding his practice in an account where Ruppertsberg describes his fortuitous encounter with Walker Evans' collection of postcards at the Metropolitan Museum and wonders where he has learned "this vocabulary of the ordinary."⁶ In the same way, an encounter with Ruppertsberg's work invites us to appreciate the beauty and poetics of the commonplace and, in the process, to learn its vocabulary.

de amigos cercanos, como James Turrell, William Leavitt, David Lamelas, Guy de Cointet, Bas Jan Ader, James Welling, John Miller, entre otros.

El grupo de obras de Allen Ruppersberg en la Colección Jumex nos permite así adentrarnos en la obra singular y compleja de un coleccionador apasionado por la cultura popular, para quien el medio impreso ha sido fundamental en su extensa producción artística. Pero más allá de ese universo referencial alrededor del cual el artista ha tejido una red de afectos, es posible encontrar las claves de su producción en el relato donde Ruppersberg describe su encuentro fortuito con la colección de postales del fotógrafo norteamericano Walker Evans en el Museo de Arte Metropolitano de Nueva York y se pregunta dónde habrá “aprendido este vocabulario de lo ordinario”.⁶ De la misma manera, un encuentro con el trabajo de Ruppersberg nos invita a apreciar la belleza y la poética de lo común y, en el proceso, aprender su vocabulario.

6. Allen Ruppersberg, “Goodbye Jimmy,” en *Allen Ruppersberg Sourcebook*, ed. Allen Ruppersberg. Nueva York: Independent Curators International, 2014, p. 16.

6. Allen Ruppersberg, “Goodbye Jimmy,” in *Allen Ruppersberg Sourcebook*, ed. Allen Ruppersberg. New York: Independent Curators International, 2014, p. 16.

all the poster objects could ~~be only one or two~~ ^{be only one or two} phrases
Repetition of sentences

* Porikhus "The One and the Many"

"The question of how the abstract
order or form of things manifests
itself in the multitude of actual things
in the world" or a concern of

the Problem of the One in the Many. "Pg 3: Philo
I'm turning this over and
over in my hands trying to under-
stand it's meaning.

~~Title: The Underlying Order~~

~~the Stones - "... the honor of evil and
an instinctive zest for life are
almost equally matched.... the
contrast between them
the mystery and honor of life is
accompanied by an instinctive
animal reserve
a deeply inherent duality in Voltaire's
vision of the world.~~

No good without evil
No evil without good
Slaughter / rebirth

Portikus - The idea of being ^{dead/alive} still
and being in motion.

Pg 197 Hobbes idea of winter still
& ~~rotation~~

"That when a thing lies still
But that when a thing is in motion . . .
The stones are still and represent
this idea (the stones do not move
unless someone moves them)"

the
stones

The dwarf represents ~~(and the life)~~
~~there is [and without me]~~

~~continuing movement because of~~
~~their ideas which continue~~

~~But physically the show should be~~
~~these 2 ideas). Title: Still/Motion~~

~~(also a play on the words~~
~~still [in] motion) stones~~

How to make the ~~stones~~ 'move'?

There is a mechanical process
in making the dwarf; 'Dwag time'
Resting time represent movement;
Narrative is movement (of the viewer)

" it will lie still for ever -
unless somewhat else stir it!

Artists move 'things'!

They are 'moved' by my dwarf them

KATHY ACKER
1945 - 1997

OCTOBER
1997

DEAR T,

WILLEM de Kooning
1904 - 1997

WILLIAM BURROUGHS
1914 - 1997

ROY LICHTENSTEIN
1925 - 1997

DOUGLAS HUEBLER
1924 - 1997

ROBERT MITCHUM
1917 - 1997

ALDO ROSSI
1931 - 1997

JAMES LEE BYARS
1932 - 1997

ALLEN GINSBERG
1926 - 1997

MARTIN KIPPENBERGER
1953 - 1997

WHAT NOW? I THINK
I WILL START A NEW
DRAWING TIME SERIES

YOUR FRIEND,
AR

DORA MAAR
1907 - 1997

SAMUEL FULLER
1912 - 1997

TOWNES VAN ZANDT
1944 - 1997

TOSHIRO MIFUNE
1920 - 1997

Robert Mitchum, 79, Dies; Director With Rugged Dignity

Mitchum, the insouciant heavy-lidded eyes gazed with cynical amusement at his home in Santa Barbara, Calif., on Friday. He was 79.

Press reported that he had a year and a half of his career, Mr. Mitchum regarded his major role as a somber, cynical figure in the 1940's and 1950's. "It was like 'The Big Sleep' (1978), 'The Eye' (1973), 'The Phil Spector' (1973), 'The Other Side of the Mountain' (1973), 'The Pursued' (1947), 'Angel Face' (1954), 'River of No Return' (1953), 'The Hill' (1960), 'Secret Ceremony' (1968), 'Ship Season' (1970), 'That Man, That Woman' (1982) and 'The Winds of the Stars' (1982)."

Mitchum's 1971 film 'The Winds of the Stars' was said to be a portrait of the stars of the silent era. "The Winds of the Stars" was a portrait of the stars of the silent era. "The Winds of the Stars" was a portrait of the stars of the silent era.

Martin Kippenberger, 43, Artist Of Irreverence and Mixed Style

By ROBERTA SMITH

Martin Kippenberger, widely regarded as one of the most talented German artists of his generation, died on Friday at the University of Vienna Hospital. He was 43 and had moved to Vienna last year.

The cause was cancer, said Gisela A. Kippenberger, his agent and dealer. A dandyish, articulate, prodigiously prolific artist who loved controversy and confrontation and combined irreverence with a passion for various points in performance, painting, drawing, sculpture, installation art and photography, he made several musical recordings.

He was a ring-leader of a generation of "bad boys" artists born mostly after World War II that emerged in Germany. Kippenberger was a German Neo-Expressionist painter, sculptor, and performance artist. He was a member of the "Young British Artists" group.

Willem de Kooning, a Giant of Postwar American Art, Is Dead at 92

INTERNATIONAL

INTERNATIONAL HERALD TRIBUNE, THURSDAY, MARCH 20, 1997

PAGE 7

man show, others said it started in the 1960s, still others in the 70s or 80s. Some twisting on white backgrounds. Sometimes, in the process of working, he blanketed areas with white leaving only fragments of previous detail to bob up

capable of looking after his own business. Some have focused

Roy Lichtenstein: The Master of Pop Painting

By Michael Kimmelman
New York Times Service

He was born on Oct. 27, 1923, on the Upper West Side of Manhattan, the only son of a prosperous realtor. He began taking art courses at 16 and in the summer of 1940

ARIES THURSDAY, JULY 17, 1997
Douglas Huebler, 72, Conceptual Artist
 By ROBERTA SMITH
 Stating the existence
 California Institute of the Arts (Valencia), where he was dean of the School of Art.
 in the late 1960's. Mr.

James Lee Byars, 65, Of Art That Lived in
 By ROBERTA SMITH
 James Lee Byars, an American performance and installation artist...

Allen Ginsberg, 70, Poet-Prophet of Beat Generation, Dies

By Wilborn Hampton
 Mr. Ginsberg's lifelong friends and a fellow Beat, said that Mr. Ginsberg's death was "a great loss to me and to everybody."
 "We were friends for more...
 NEW YORK — Allen Ginsberg, 70, the poet laureate of the Beat Generation whose "Howl" became a manifesto...
 consider his finest poem. *Strange now to think of you, gone without corsets & eyes, while I walk on the sunny pavement of Green...*
 use in the decade to follow and which Mr. Ginsberg would celebrate in his verse poem, begins: *I saw the Beat...*

Willem de Kooning Dies at 92; Reshaped U.S. Art

By MICHAEL KIMMELMAN

Willem de Kooning, who came to New York City from his native Pa

James Lee Byars, 65, Creator Of Art That Lived in a Moment

By ROBERTA SMITH

James Lee Byars, an American performance and installation artist whose idiosyncratic, Zen-influenced

Martin Kippenberger Of Irreverence

By ROBERTA SMITH

Martin Kippenberger, widely regarded as one of the most talented German artists of his generation, died on Friday at the University of Vienna Hospital. He was 43 and had moved to Vienna last year.

The cause was cancer, said Captain, his agent and dealer.

A dandyish, articulate, prodigiously prolific artist who loved controversy and confrontation and combined irreverence with a passion for art, Mr. Kippenberger worked at various points in performance art, painting, drawing, sculpture, installation art and photography and made several musical recordings.

He was a ringleader of a young generation of "bad boy" German artists born mostly after World War II that emerged in the wake of the German Neo-Expressionists.

Aldo Rossi, Architect of Monumental Simplicity, Dies at 66

By JULIE V. IOVINE

Aldo Rossi, the Italian architect known for works of monumental simplicity and power, died yesterday in Milan, where he lived. He was 66. His Manhattan office said he died

DRAWING TIME 185 HRS

A Puppberg 1997

A12

THE NEW YORK TIMES OBITUARIES MONDAY, AUGUST 4, 1997

William S. Burroughs, the Beat Writer Who Distilled His Raw Nightmare Life, Dies at 83

By RICHARD SEVERO

William S. Burroughs, a renegade writer of the Beat Generation who stunned readers and inspired adoring cultists with his 1953 book "Naked Lunch," died on Saturday evening at Lawrence Memorial Hospital in Lawrence, Kan. He was 83.

The cause of his death was a heart attack that he suffered on Friday, his publicist, Tra

for her death. His wife's death, he said, "brought me into contact with the invader, the Ugly Spirit and maneuvered me into a lifelong struggle, in which I have had no choice but to write my way out."

The incident did not stop his drug use, and in his introduction to "Naked Lunch," he describes his addiction: "I have smoked

OBRAS SELECCIONADAS /
SELECTED WORKS

What is a Print?

[*¿Qué es una Estampa?*], 2000
Litografía / Lithograph
68.6 x 92 cm (27 x 36-1/4 in)
(pp. 11)

Certified Original Family Heirloom (man)

[*Reliquia de Familia Original Certificada (hombre)*], 2011
Carboncillo sobre papel (dibujado a finales del s. XIX) y tinta estampada a mano / Charcoal on paper (drawn late 19th century) and hand-stamped ink
54.6 x 44.5 cm (21-1/2 x 17-1/2 in)
(pp. 12)

The Singing Posters: Parts I, II & III (poetry/sound/collage/sculpture/books)

[*Los Carteles Cantantes: Partes I, II & III (poesía/sonido/collage/escultura/libros)*];, 2003–2005
133 carteles impresos con 50 carteles adicionales, 6 libros de espiral fotocopiados, y 54 carteles en impresión tipográfica sobre cartón / 133 printed posters with 50 additional posters, 6 spiral bound xerox books, and 54 letterprinted posters on cardboard
Cada cartel / each poster: 56 x 35.5 cm (22 x 14 in) o / or 35.5 x 56 cm (14 x 22 in)
Detalles de la obra / details of the piece.
(pp. 18–19)

Haul

Detalles de 6 libros de espiral fotocopiados / Details from 6 spiral bound xerox books
de la obra / from the piece *The Singing Posters: Parts I, II & III (poetry/sound/collage/sculpture/books)* [*Los Carteles Cantantes: Partes I, II & III (poesía/sonido/collage/escultura/libros)*];, 2003–2005
(pp. 22–27, 40; camisa)

Poems & Placemats

[*Poemas & Salvamanteles*], 2008
Serigrafía sobre tablero, 40 copias a color laminadas, serigrafía sobre cartón / Silkscreen on pegboard, 40 laminated color copies, silkscreen on cardboard
Cada panel / each panel: 122 x 122 cm (48 x 48 in)
Vista de instalación / installation view.
(pp. 14)

Poems & Placemats

[*Poemas & Salvamanteles*], 2008
Serigrafía sobre tablero, 40 copias a color laminadas, serigrafía sobre cartón / Silkscreen on pegboard, 40 laminated color copies, silkscreen on cardboard
Cada panel / each panel: 122 x 122 cm (48 x 48 in)
Detalles de la obra (poemas) / details of the piece (poems).
(pp. 15)

Letter to a Friend

[*Carta a un amigo*], 1997
Baldosas de piso sobrepuestas / Inlaid floor tiles
Dimensiones variable to site / Dimensiones variables al sitio
Cada baldosa / each tile: 32 x 32 cm (12-5/8 x 12-5/8 in)
Diagrama original de instalación / original installation diagram.
(pp. 32)

Letter to a Friend

[*Carta a un amigo*], 1997
Baldosas de piso sobrepuestas / Inlaid floor tiles
Dimensiones variable to site / Dimensiones variables al sitio
Cada baldosa / each tile: 32 x 32 cm (12-5/8 x 12-5/8 in)
Manuscrito con notas preliminares / original manuscript with preliminary notes.
(pp. 30–31)

Letter to a Friend

[*Carta a un amigo*], 1997
Lápiz sobre papel / Pencil on paper
Cada uno / each: 101.5 x 73.8 cm (40 x 29 in)
En total / overall: 507.5 x 73.8 cm (199-3/4 x 29 in)
(pp. 33–37)

Untitled (LA in the 70s)

[*Sin título (LA en los 70)*], 2010
Serigrafía y etiquetas postales sobre papel / Silkscreen and mailing labels on paper
127.3 x 97.2 cm (50-1/8 x 38-1/4 in)
(pp. 38)





