

RECLAMATION & ORGANIZATION

UPDATE THANK YOU



A Reclamation & Organizational Event, September-December, 2009

In mid September I suffered a catastrophic illness, which grossly affected my sense of balance and equilibrium. Though it is uncharacteristic for me to speak about personal episodes in my life, I am taking this moment to describe what I consider to be both my reclamation (recovery of the equilibrium) and organizational (structure or principles for organizing uncertainty) project. The analogy to land in terms of bodily recovery is intentional as you will read further on. My need for organization is a desire for order, or control, in both a physically and psychologically way.

Yes I was very conscious about my experience. It is only recently in which I have been recollecting the actual events, because when it occurred I was strictly in survival mode.

Every stroke is different, though there are similarities. The details are not so important to me, but why I took a detour in history and sought out things I, knew, and celebrated years ago in my earlier life is a complete mystery – besides the fact that familiarity and predictability made my daily waking hours interesting and tolerable. This return felt comfortable and made it possible for me to manage my interests without too much planning or physical duress. But, it bothers me as to why these particular subjects, objects surfaced right now? Why the condensed re-living of moments I thought I had already personally or aesthetically accepted or rejected?

It all started when I went looking for a chair, friends were coming over for a visit, and I was going to be bottled up in my apartment for a few months, and I needed some furniture, but not mere furniture. I like interesting objects, but domesticity was not that important to me. This is when I ventured out to antique stores in Pasadena, California. In the past, I had a deep interest in the decorative arts (I use to work as an object conservator in the Decorative Art Department at the Art Institute in Chicago), landscape and 20th century industrial design, which immediately rushed back to me. The dark, quiet, and empty rooms were easy to traverse. Think Spouter-Inn (Moby Dick, Chapter Three.)

The following is a chronology of items I had found which have spiritually helped me maintain a level of excitement beyond the pale of physical and occupational therapy and being overly conscious of my every muscle movement 24/7. There are two principal categories – reclamation and organization – followed by a short medley of drawings.

When I first stepped outside after three weeks in the hospital. I felt like I walked into a wall of texture. There was no real depth, but a flat wall, a uni-surface without depth/distance. It was quite remarkable: similar to a Vuillard painting.

There are many different ways to negotiate an illness. This is the method, and record, which I selected me, and engaged me, for a few months in late 2009.



Gino Severini. "Serenade A La Lune," 1930s, [found in Pasadena antique store]

Reclamation

Reclamation relates to the landscape, as well as to history. It also relates to the absurdity of what can happen to the human body, and how we attempt to put it back together. Think Humpty-Dumpty neurologically.

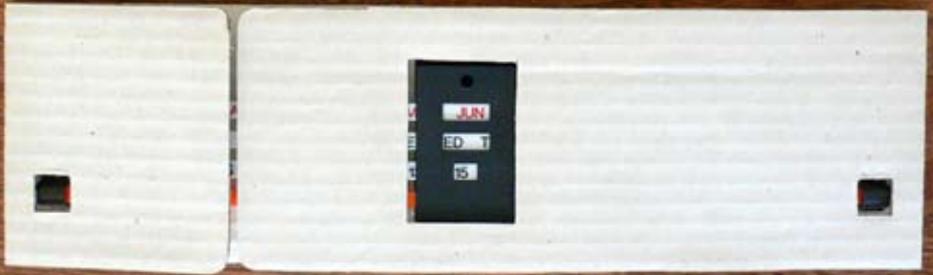
My reconstitution began while I was searching for chairs to host a couple of dinner guests. I was never much for domesticity, but I did want my guests to be comfortable, plus I would be spending a lot of time at home recuperating over the next few months. Curious enough, as I was searching out chairs, I stumbled across a painting -- an Italian Futurist lost in America: Gino Severini. Any Futurist should have died a long time before making a painting in the 1930's -- long after the manifesto days of WW1. Curious enough, Futurism is mostly seen as a sub-group of Cubism, which I don't think Gino would have been that happy to know. The painting, a gouche on paper, is small. It probably arrived in Pasadena through the estate of a Pasadena collector who bought it through a dealer on a lark.

While in the process, I came across a slew of paintings by California-Impressionist (plein air painters). This group, though well intentioned, are for the most part regional-academic-formalists, who shared a great affinity with later 20th Century Los Angeles art movements California POP, Helter Skelter, California Light and Space, and Art and Design Pluralists. As environmental enthusiasts, the California Impressionists staked out their boundaries in the San Gabriel Valley (Pasadena was a wealthy enclave of seasonal Midwestern industrialist, knowledgeable about art and travel.) This group of artists also founded the California Arts Club, and continued an interest in the Arroyo Seco local in supporting a foundation to preserve the watershed, which they frequently painted. In a certain way their retreat to nature is similar to the French artists whom retreated to Fontainebleau, from Paris, to observe old growth forest and work directly from nature. Though the California version carried little if any of the inventiveness to their European counterparts, who arrived at the concept a quarter century earlier. My base thinking was, wouldn't it be great to find an early California painting (locally or on the internet) and bring it back to where it was made? This was how I was thinking soon after I returned home. Some strange, larger sense of closure.

Next Page: A drawing obtained through a Belgium private seller, who bought a portfolio of several drawings at a flea market in Cliny, Belgium, from a private seller from Thionville, France.]



**Above: Henri Harpignies drawing. 1860s, Barbizon. [Found through internet]
Below: Purpleheart frame w/mylar, 2009. [Fabricated]**



**Organization:: Enzo Mari - Perpetual Calendar, 1970s-- organizing time (plastic, Danese)
Uncompromising, scrutiny of function and space within the object) Above: Calendar. Below:
packaging pictured. [Found in Pasadena antique mall]**



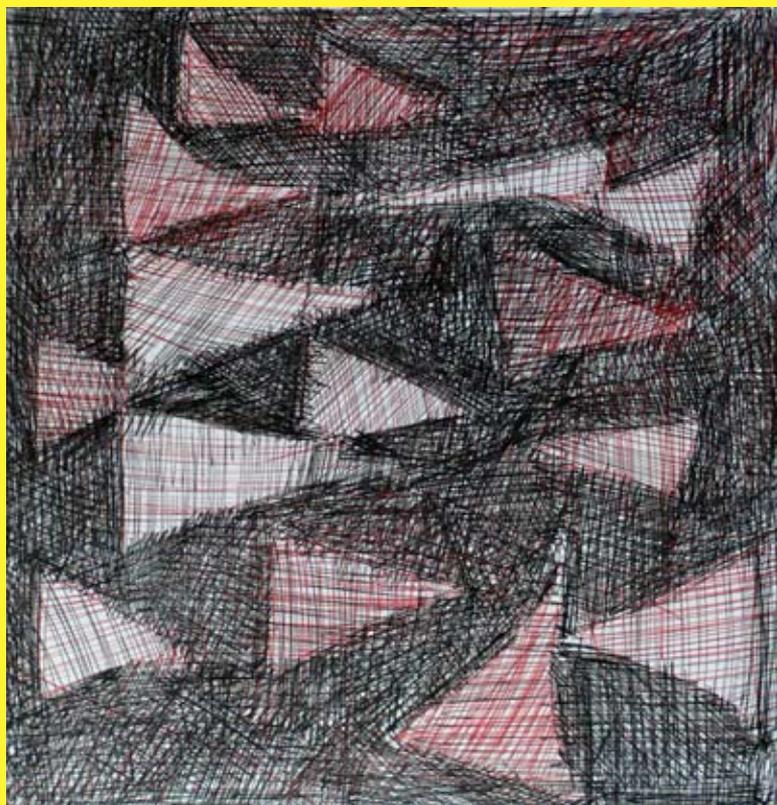
**Organization: "Boby Trolley 3/3" , Joe Columbo.
Pictured: an original Bieffleplast production,
Italian, 1960s. [Found on internet]**

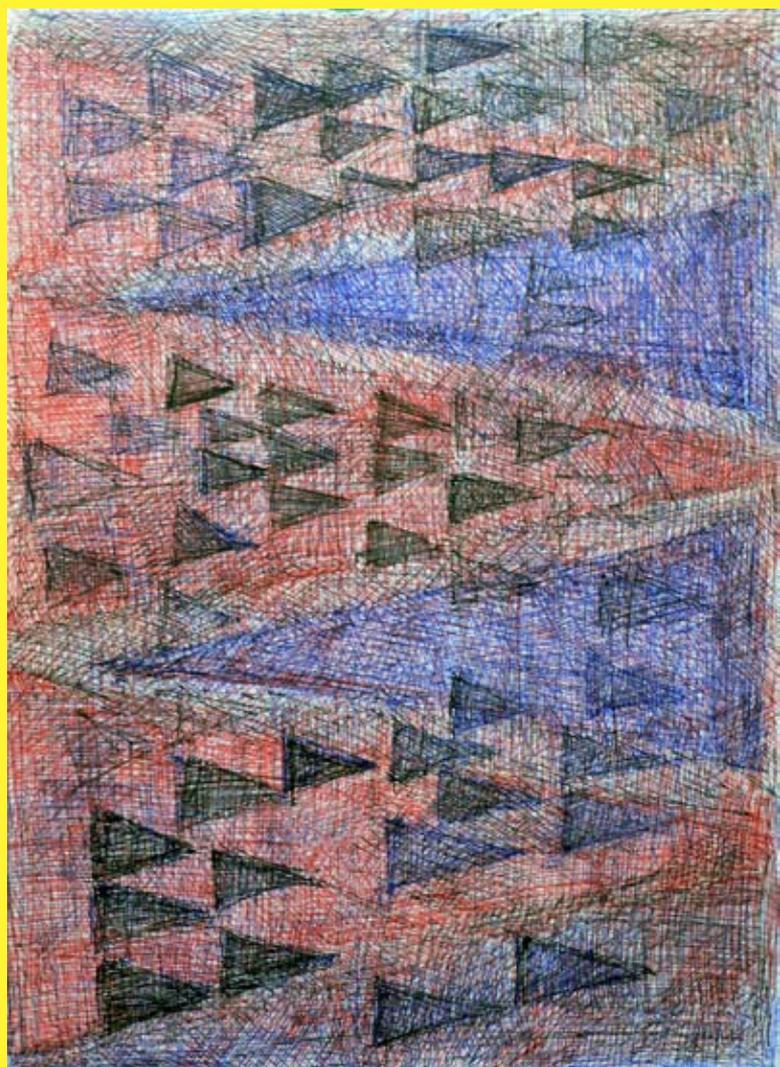


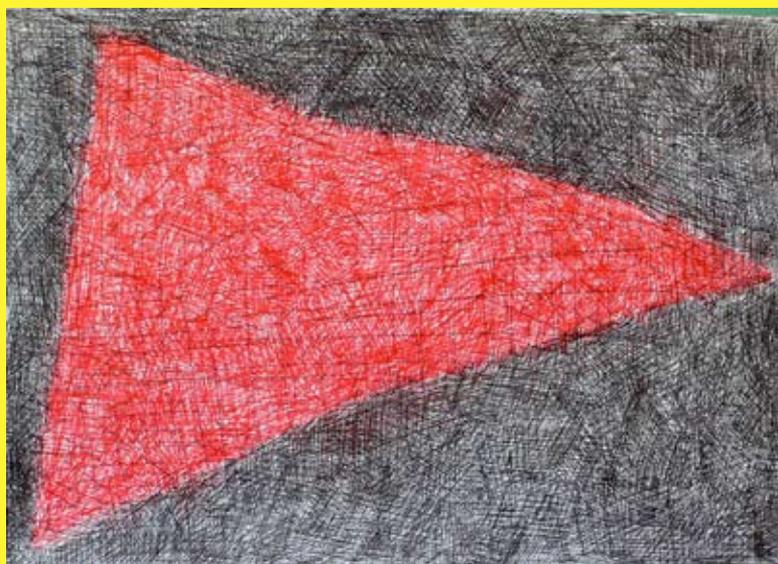
Organization: "Mounts" [Display/bookshelf], Cast aluminum w/plywood stepped-shelf, 2009. [Fabricated]



Pennant Drawings. Ink on hot press watercolor paper, 2009.







**Creative territorial specificity:
The differences are important.**

**Architects know how to physically
build and put structures together
on all levels – from a skyscraper to
nano technology.**

**Designers understand the principles
of constructing form– from let-
terform and typography, books to
industrial design, furniture, infra
structure and urban planning, etc.**

**Artists objectify sensibility –
information expressed through
all senses – sight (fine art), sound
(music, performance), taste, touch,
and smell (culinary).**

