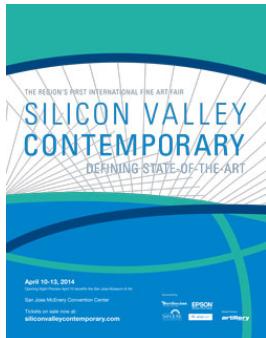


# artillery

KILLER TEXT ON ART

features reviews columns calendar roll call et cetera objets d'artillery



A vertical poster for Claremont CGU Graduate University Art. It features a black and white photograph of a person in a graduation gown. The text includes "CLAREMONT CGU GRADUATE UNIVERSITY ART", "VISITING ARTISTS LECTURE SERIES Spring Lectures 2014", and a list of visiting artists: Wayne White, Todd Herbert, Rodney McMillian, Mimi Lauter, Greg Colson, Kelly McLane, Joe Scanlan, and Macha Suzuki. A red "LEARN MORE" button is at the bottom.



Lara Bank "The Dead Garden"

A "homestead" with its tombstones for dearly departed household plants

## SPECTACULAR SUBDIVISION IN WONDER VALLEY

High Desert Test Sites (HDTs) and Monte Vista Projects

by Scarlet Cheng .

April 23, 2014 · in Features, Reviews

1

The desert is a surprising place, and we see it anew when artists are drawn there by site-specific projects such as "Spectacular Subdivision," which took place recently in Wonder Valley over the weekend of April 4 through 6. About 35 artists made work for two sites, one at the IronAge Road tract of desert owned by artist Andrea Zittel, the other in and around a house a few miles away. Curated by Jay Lizo, "Spectacular Subdivision" was a collaboration between Zittel's High Desert Test Sites (HDTs) and Monte Vista Projects (an artist-run organization from Highland Park, CA). Much of the fun was discovering artwork as one rambled about the 40-acre Iron Age site— yep, there was a map, but a very rudimentary one.

The exhibition was prompted by reflections "on housing and real estate in the aftermath of the 2008 housing market crisis," says Lizo, and considerations of artists and space.

## THE MAGAZINE



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## CHRIS ENGMAN



INK ON PAPER  
April 5 through May 10

Luis De Jesus Los Angeles  
2685 S La Cienega Blvd Los Angeles, CA 90034

DIANE ROSENSTEIN  
FINE ART

831 North Highland Avenue  
Los Angeles, California 90038



We got that theme right away at roadside, where a billboard by Oliver Hess announced "Iron Age Road Estates," replete with illustration of a futuristic residential development. (Of course, never to be realized.) Behind that, dotting scrubby desert, were installations by 20 other artists—most of which could not be seen until you walked right up to, or happened upon, them. They varied from full-scale installations such as Lara Banks' "The Dead Garden," Sam Scharf's "Home Sweat Home," Nuttaphol Ma's earth-excavation project "The China Outpost Overlooking HDTs," Lizo's cardboard playhouse "Firework Catan House" to individual, portable objects such as Ken Ehrlich's "The Desk" which was, yes, the sculpture of a desk (with nonfunctional drawers) posed against the backdrop of a mountain chain.



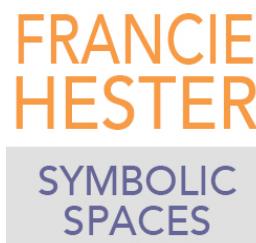
Music as Both Inspiration & Content in Contemporary Art

January 18 - March 8, 2014

Curated by  
Max Presnall &  
Daniel Rothman  
Opening Reception:  
Saturday,  
January 18, 2014  
6 p.m. - 9 p.m.



Oliver Hess "Iron Age Road Estates"  
A faux advertising billboard



Breakfast  
with Lucian  
A Portrait of the Artist

Breakfast with Lucian is a superb, flawlessly crafted portrait of one of the greatest British painter of all time ever lived... out of which emerged the greatest British painter of our time in recent years. TOM ROLFE

Banks' "The Dead Garden" was one of the most fully and beautifully realized. A small homestead was outlined by wooden boards, with the "front" graced by several small "plots" of very dead household plants, all dried stem and desiccated branches. Eight more were in a larger plot, arranged in an above-the-ground planter box. Each dearly departed plant was backed by a tombstone with identifying words stenciled in white, such as "Green Rosemary" or "Bank Strawberry." Banks collected these from various people, and in her artist statement she says, "I want this to have a participatory kind of culpability thing." To me the installation did not convey so much guilt as homage, a way of honoring those plants we try to cultivate in our parched landscape—as well as a nod to all those people who came out to this region to "cultivate" it. There's also some humor in recognizing the human tendency to anthropomorphize everything.

Also arresting, and wonderfully site-appropriate, was Scharf's "Home Sweat Home." Protruding in the sandy expanse was a corner of the roof line of a house and a bit further away, where the yard of the phantom house would have been, a bit of picket fence with the house number on it. You could imagine the rest of the house being buried underneath the sand—and standing in the aftermath of that tornado Dorothy got swept away in.

LEONARDO CUERVO  
IN FABULA



GARBOUSHIAN GALLERY  
MARCH 22 TO APRIL 30, 2014

presents





Anastasia Hill "SHU"  
Out in the desert, Hill read letters from a man who wrote to her family from prison for 8 years

One of the most poignant works was one of the most simple—for "SHU," Anastasia Hill stood by a tall shrub with a handful of letters in envelopes. She would pull out a letter and begin reading it aloud—letters from a man whom her family had helped over a time, including financially, and who had been in prison for much of an eight-year period covered by the letters. There was the sharp irony of her standing out in the vast open expanse, reading letters from a man restrictively confined. Still, one senses his instinct for surviving setbacks, and his deep appreciation for the help he got from her family. From 10 a.m. to 6 p.m. on Saturday, Hill stood there reading loudly, even when no one was nearby to listen. "SHU" refers both to "Security Housing Unit" (that is, solitary confinement) and to an Egyptian deity who stands for both "emptiness" and "he who rises up."

Photos by Scarlet Cheng

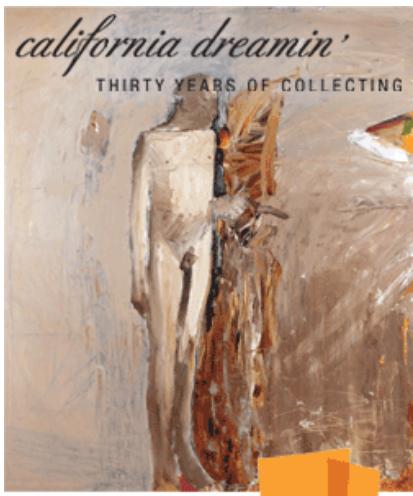
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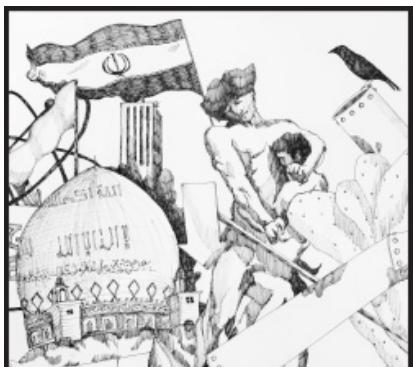
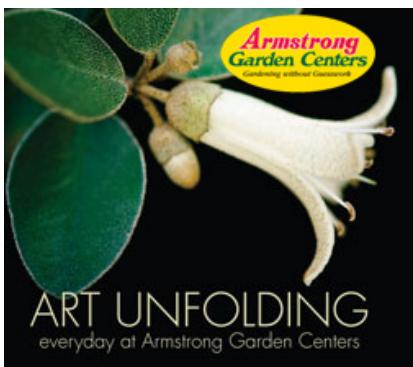
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PALM SPRINGS  
ART MUSEUM  
March 8 through July 31



POUYA AFSHAR:  
ROMANCE WITH THE CROW I KILLED

SHULAMIT  
GALLERY

MARCH 29 – MAY 31, 2014  
ARTIST RECEPTION: SATURDAY, APRIL 5, 2014

