

THE ESSENTIALS

EVERYTHING
A MAN NEEDS
TO KNOW,
IN 70 PAGES

Esquire

MAN AT HIS BEST

MARCH 2010

Style

30 PAGES

OF SPRING FASHION

Women



DO THIS,
NOT THAT,
ESPECIALLY
WITH ANNA
TORV

Money

THE
SECRET

Health

DO THIS,
NEVER THAT

Plus:
The Truth
About the
Republican Party

Page 88

A DRINK,
A SMOKE & THE
THINGS THAT
MATTER

THE LAST
WORDS OF
Roger
Ebert

BY CHRIS JONES

\$7,917.⁰⁰

WORTH OF
CLOTHING YOU
CAN ENTER
TO WIN
SEE PAGE 140

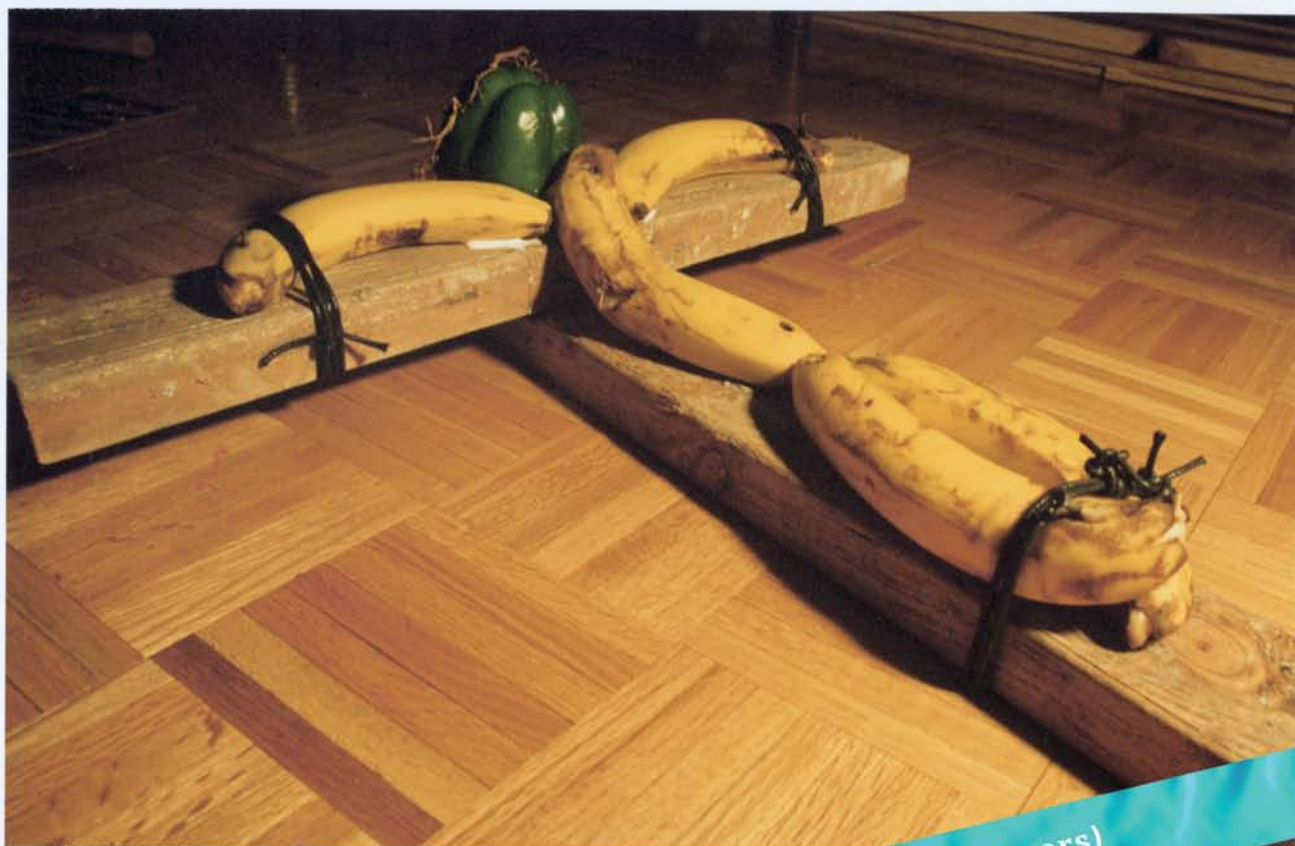
WWW.ESQUIRE.COM

HELLO
ENJOY

73361 08276



*We are alarmed to find an object. So goes some story.
Let's stack these objects, rather. So go alternate promotions.
I became that object: less of story, more the indefinite article.
That object bought me lunch: probably.
—M.M. Esselenas*



banana Christ (w/Paul Myers)







Carré à la néréide
Tapisserie. Lin et laine
viii^e siècle
23,5 cm × 23,2 cm
Paris, musée du Louvre,
département des antiquités
égyptiennes ; inv. AF 5467.
Le décor de la bordure est
constitué d'un rinceau arrivé

à un stade d'évolution ultime
où chaque enroulement est
devenu un disque rouge
timbré d'un S noir. La
néréide chevauche un
monstre marin, en soulevant
d'une main un voile qui
forme un arceau au-dessus
de sa tête.

Judas

p. 73 :
Fragment de manteau
Tapisserie. Lin et laine
xiii^e siècle
30 cm × 28 cm
Paris, musée du Louvre,
département des antiquités
égyptiennes ; inv. E 26735.
Il s'agit de la partie
inférieure d'un manteau

terminé par une f...
épaisse. La fin de
copte est caracté...
traitement, à la n...
volante, en chenil...
des rosettes octo...
motifs courants s...
d'art musulman. L...
danseuses sont ce...
comme de simple



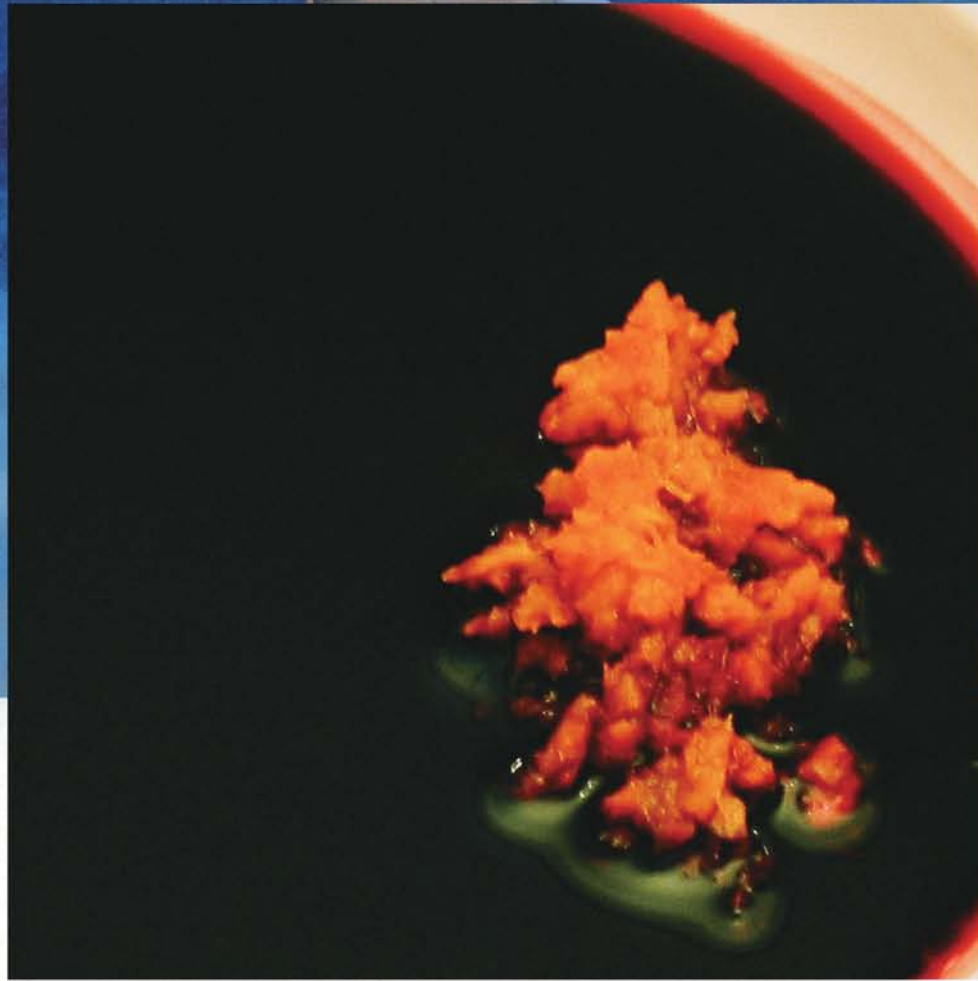
Vocifera, the timely horse

john

your search - ganswath - did not match any documents



cow blood and chewed carrots



goat yogurt and Spanish tile



James Earl Scones



View My: [Pics](#) | [Gifts](#)

coal(t)ag:
(hd-di(0058)):gtcte,"bis,"acil,cp

Male
39 years old
Omastus,
Ireland

Last Login: 9/28/2008

Contacting James Earl Scones

- | | |
|--------------------------------|-----------------------------------|
| Send Message | Forward to Friend |
| Add to Friends | Add to Favorites |
| IM / Call | Block User |
| Add to Group | Send Gift |

MySpace URL:

www.myspace.com/james_earl_scones

James Earl Scones's Interests

General	Ghirlandaio, N.E. Thing Co., canonic paperbacks, vas deferens, chromatic bene, grain panoply, panoptic failure
Music	comestible
Movies	comestible
Television	comestible
Books	tonsa
Heroes	Heraclitus, Nana

James Earl Scones is in your extended network

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James Earl Scones's Blurbs

About me:

"In an art world vernacular, Darren Bader joins the pointed yet poetic, museumoligical interventions of Christopher D'Arcangelo to the cheesy, rank diaristic meditations of Dieter Roth. Punster and prankster, the demon spawn of Julia Child and David Markson, in a less highfalutin patois, he's about the only guy I know who one-ups Don Novello's great Lazlo Toth letters by signing his own name. Taking (so-called) institutional critique apart brick by gold-sanctioned brick, he's critiquing the world and partying at the same time—Tom Cruise and NASA, stand warned. It's about time someone tapped Al Qaeda as an aesthetic. James Earl Scones are my new favorite way to start the day." -Bruce Hainley "For a year or so, my fat ideas grew the tiny appendages of empirical reminders and remainders. This foray into less-cinematic sculpture was a pleasant time in my life. Strictly non-iconoclastic (rather Catholic), the resulting [, nearly] imageless book is what came of thoughts about how to make a personal aesthetics shareable." - darrenbader coming of age in (the) artghetto: (haskala depletion - depletion imperative) 0 0 5 8): giving tinea cruris to euphoniums, "bird in space"s, and carbodies in large, crowded parkinglots copyright 2005: Rivington Arms, NY; David Kordansky Gallery, Los Angelesdesign by jesse willenbring/dairin bader

Who I'd like to meet:

chance readers, colloquia, other tomes, STUFF

James Earl Scones's Friend Space (Top 12)

James Earl Scones has **161** friends.

WILLYBRIG



!Heather!!



Dundee



mateo





iPod in a dead friend's/dog's chest



Lace.

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Rivington Arms

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For Immediate Release:

Darren Bader

cat

July 8 – August 1, 2004

“Think of string theory as string cheese.” –Calann Jakes

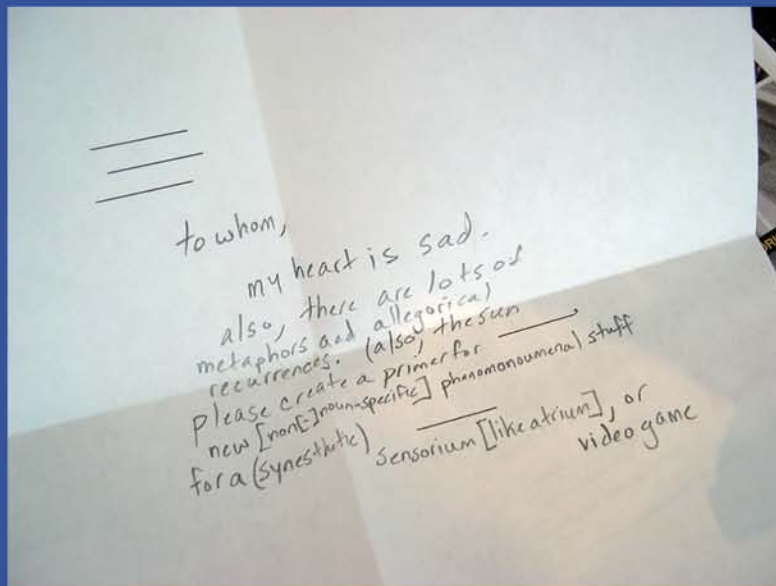
‘staring at the purple car wasn’t enough’ –unknown Provençal poet

‘...and with that lucid vagueness (or vivid laminate) of supple will, married and perhaps a truth happened a time.’ –Octavio Paz, *the lecher*

darren’s first ‘mature’ artistic fascination came with the cinema. after recognizing no way of accomplishing a tactile cinema, he decided video/film installation might work –but it didn’t. next came the idea of sculpture, which meant: relationships too complex to be reducibly observational. this tendency wended from three-dimensional constructions to co-option of screenplay ossature to food and words (so that my hands might fall off -which has little-to-nothing to do with the theme of the tactile); he’s still doing food and words now-ish. he’d like to probe more into what science has in mind with its expansions of VR technologies. but having little aptitude for the fundamentals of neuroscience, he likes written poetry instead. words like “asymptotic” probably would speak to general ontology/metaphysics. darren has an art show.



seltzer, or why I love donkeys
words, magazines, stuff
8 1/2 " x 11" x 3"
please feel free to read the pile of text



Us catches up with the winners
who have captivated the world

BY MARA REINSTEIN

DRY!

TOUGISSO

"I'm s
Us

Those
shin!

As one of
stars, "I
Vonn, 25
gold in d
"I cried m
so many
of relief a
Support

credits her coach and husband of two years,
Thomas, 34, for "always knowing the right

self portrait as Jupiter and Ganymede
graphite on wall
edition of 5
dimensions open to variation.

"Put this on, it will help." It did: She won a
Super G bronze two days later.



SHAUN
WHITE

WOWS
ing flips

self-portrait as Jupiter and Ganymede

ng
to him-
hed
e on his
victory
s iconic
double-mist 1260 —
to prove he deserved the
medal. "I kept thinking, I
have to redo it to make
it official," the single
Colorado resident,
23, tells *Us*. "The
win didn't feel
real till I stood
on the podium."

APOLO
NTON OHNO

A seventh medal
ements his stardom

most actually fell down!"
mitted speed skater Ohno,
fter finishing third in the
00-meter short-track race.
luckily I was able to catch
yself." Result? Some
ighty company for his
ancing With the Stars
co-ball trophy — and a
ice in history. By winning
e bronze (joining two golds,
two silvers and two bronzes
from past Games), the single
Washington native became the
most decorated U.S. winter
Olympian ever. Said Ohno,
"I was never looking for that
label. But I'm not going to lie.
It sounds really, really nice."



I need you to wrestle my since-dead grandfather who is not
 some point in time (and I love him), but even at that point in
 will remain not-dead-yet. Thus, I suppose you are also allow
 and/or time to appropriate the age and/or countenance you h
 am not a man like other men. My grandfather is more like o
 white hair. He is my grandfather. You are Tom Hanks. Yo
 means disparate things for different ears-to-brain. The fanta
 sodden seedbed is one that is impalpable, inscrutable, (incho
 despairing. I am sure you understand this. I refer to the fanta
 the machines of disappointment and/or achievement that they
 mentioned above, my grandfather and his silver-white hair an
 perished already (although hair is purported to grow well p(a
 know this, and will never know th
 die too. [I] (am) dead(-)already.
 you will die too. When you are d



untitled (object) [ostensible D. Roth piece after June 5th '04 visit to MOMA],
 written English, staples, salted butter, sunlight, other driveway phenomena
 edition in 2 groups;
 for sale as 2
 for sale as 4
 8 1/2" x 11" x 1/8"

L. TH wrestles GP

Dear Tom Hanks:

I need you to wrestle my silver-haired grandfather who is not-dead-yet. He will be dead at some point in time (and I love him), but even at that point in time, he, though since-dead, will remain not-dead-yet. Tom, I suppose you are also allowed to manipulate mortality and/or time to appropriate the age and/or commencement you have liked othermen and he has silver-haired hair. He is my grandfather. You are Tom Hanks. You are Tom Hanks. This means disparate things for different ears-to-brain. The fantasy that molds persons into sullen seedbed is one that is impenetrable, inebriable, (in)ebriate, and generally despairing. I am sure you understand this. I refer to the fantasy that molds persons into machines of disappointment and/or achievement that they are until they die. As I mentioned above, my grandfather and his silver-white hair are mortal and may have perished already (although have it perpetually, less sexual than living friendships. Perhaps genital fervor know this and will never know this. You are still, and indelibly Tom Hanks. Presumably do too. It just) dead-already. You are dead perhaps we'll know each other dead-together. Dead friendships seem less stressful, less sexual than living friendships. Perhaps genital fervor forgets beyond the grave or beneath the earth, if this is so then I wish I wouldn't bring genital love with me after I cease living. Imagine Milton's angels above a tall building in Los Angeles, a building of a relatively pleasing architectural aesthetic. Imagine that you are simply Tom Hanks and Hanks, for he is just that. You are to wrestle as Jacob and angels wrestle, but you are not a big angel and angels of inconspicuous beauty/scence. I cannot speak for my grandfather, but he is actually meet each other's bodies. Perhaps you will be suspended, each according to his own involute procession. Perhaps guttural, pedaling songstuff will emanate from your throats. My grandmother will be somewhere. You must wrestle as wrestlers would wrestle when wrestling toward a clean coalescence. Though you may approach a certain binary unanimity, the achievement of such a state is nothing but hypothetical. My grandfather cannot speak. Perhaps guttural, pedaling then. You and I, and I cannot guarantee the logic of my pens and its place with my brain. I have fucked many men. I have fucked in the open of ecosystems hardly touched upon by human society. I have fucked him too much. I will fuck you if you fuck and let me fuck you. I don't even know why I will not fuck my grandfather because it would partially disturb him and I love him too much. I will not fuck you if you fuck as sexual partners fuck we are nothing but the sunrise. When we (as general disintimate humans, not least deeply discordant with the source. We the girl and I) were having sex. When I fucked her, she smiled. It is not so easy to have faith in smiles. It is impossible to sustain faith in smiles. Tom Hanks, you are allowed to fuck. My grandfather is a historical and

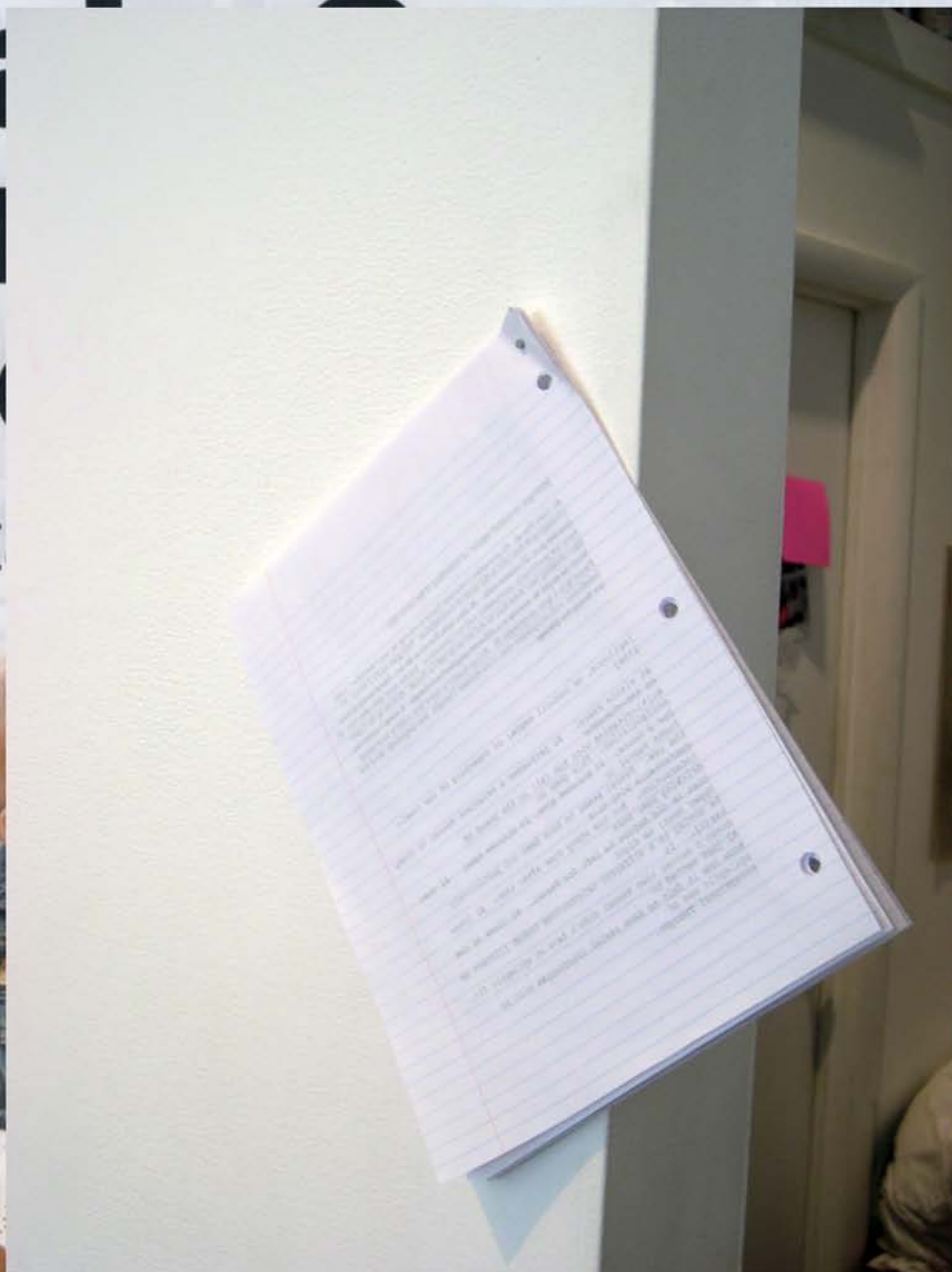
EVERY



Introducing 1969

ba
Pi
Do

It St



untitled sculpture (no title)
edition of 2 (one on ruled paper, one on non-ruled paper)
8 1/2" x 11"

b a b y
GAP

babygap.com

eat first, you go first, you do whatever first. I'm good." It's not a sacrifice. Last year — the year I got married — I was with Emma every single day except for one. Sleeping together and waking up together. Every day. If you knew me at all in my past, that's a fucking miracle.

HOW DOES A MAN MAINTAIN A RELATIONSHIP WITH

HIS EX-WIFE? I was getting something out of it. You can't spend a decade with someone and raise kids with her and come away unfeeling. I just put my head down and said, "The kids come first. And we'll do whatever it takes and maybe even laugh about it." You can fall in love again and bring another person into it, and if everybody is okay with it — and you're not just faking it — we all win. Mr. K and everybody involved should also get credit for the synthesis of this. It's not like you're standing there going, "I hate this guy, he's a dick, this is so painful, this is so uncomfortable for me." Once you start putting the kids first, it isn't uncomfortable. Bravery is stupid a lot of times, but there's nothing stupid about this particular subject.



WHEN IS A MAN BEST SUITED TO BECOME A

HIS BARE HANDS? Okay, it may never come up. You may never need it, but that one time when you're confronted with that big wolf, this is how you do it. You've got to give the wolf your arm. You've got to lean into it. Stick your arm all the way down his throat. He can't swallow it because he's gagging on your arm. You reach in; you grab a handful of something — guts, the back of his throat, whatever you can hold — and pull it out. And try to avoid those claws while you're doing it.

HOW DOES A MAN GO ABOUT KILLING A WOLF WITH

to kill a wolf with your bare hands. competition. Except I would be the alpha-dog side and tell you how ya, if I ever get out of this acting racket, I'm going to go be Dr. Phil's so you don't have to worry about it. No matter what it takes. I tell the problem. That's not a bad thing. But we just want to fix it fast, without sounding patronizing. I think women want to talk through see for myself — I can figure this out. And, while it's hard to say this



ALONG TO HIS CHILDREN

You've got to hope that you've sent them into the world with enough information and ammunition to be able to fight for themselves. You don't want your daddy fighting your battles. Rumor worked at a Marc Jacobs store while she was figuring out what she wanted to do. She found out that she had an aptitude for acting, and right away she came back to us and said, "I know you could help me, but I want to either fail or make it on my own without ever thinking that you did something for me." I said, "All right, God bless you, that's great." She abandoned the lifeline. She did the hard thing first — which has always been a sign of character in my book.

KNOW ABOUT OURSELVES?

WHAT DO WOMEN KNOW ABOUT US THAT WE NEVER

WHY DO MEN TRY TO FIX THINGS WITHOUT

CONSULTING A MANUAL?

look. She still quotes me — "a little medicine in the coffee." I'd say to know that I was pouring a little Armagnac into my coffee. I'd say I would get up in the morning, and my daughter Scout was old enough the madness. I had a long year when I developed a taste for Armagnac. I am a hands-on guy. Just today I was fooling around with the air-conditioning at home, doing it myself without a manual. I descend from a long line of mechanics. Every one of my uncles had at least one part of a digit on their hands missing. From working on car engines or welding or various things. My dad almost had the tip of one of his fingers cut off by a lawn mower. But it was all in the name of consulting a manual.



Self-Portrait With Black Dog, 1524
oil on canvas
on loan from the Musee du Petit Palais, Paris

I originally wanted to put a cat in this gallery. I wanted to adopt the cat from an animal shelter. With the guidance of Mirabelle and my mom, I realized that it's inhumane to subject a cat to this environment: relatively small size of the gallery, gallery traffic (the opening, in specific); in addition, a cat's need of many days to become properly acclimated to a new environment. Changed idea.

An alternative is to collect as much money as possible to put toward the adoption of as many cats as the money-collected permits. With this sum, x number of gallerists/gallery directors/artspace directors can volunteer to responsibly commit to caring for a cat that will reside within the volunteered galleries/artspaces. All adoption, vaccination, and spay/neuter fees will be paid for by the funds collected here, on site, until the close of this show. Some donations are incorporated into the price of certain "omophagy after (aesthetic) encounter, for example:" pieces. All other donations will come from the munificence of gallery patrons throughout the course of this show. A donation pool is over your left shoulder.

If no, or too few, galleries express interest in adopting a cat, the free adoption funding will be extended to all those who wish to responsibly care for a cat (preferably those people who live in spaces that exceed 1000 square feet (arbitrary number)) (even more preferably those people with (large) yards and low proximity to traffic). (people with parentheses are encouraged to adopt as well)

These blank lines are to be filled in with galleries/artspaces that want a cat (please leave your name and number w/ the gallery if you want to adopt a cat and are not gallery/artspace):

RAMBO WANT A CAT FOR MY LOFT ILL NAME THE SUTTLE,
FURY INTERNAL CAT PALACE I WANT A GIRL ONE PLEASE
TO BALANCE ME OUT. ape212@yahoo YOU BUY ILL TAKE CARE
LITTER & STUFF

(this piece of paper is for sale)

cat

-cat [free as long as funds permit]

cat size

-paper surrogate

8 1/2" x 11"



cat
horse femur
dimensions

Family Groups c.1946

TEX 6.5

serigraphy in four colours

silk

910 × 925mm

printed by ASCHER

Victoria and Albert Museum, London





omophagy after (aesthetic) encounter, for example:

- 1 pizza (choose your own toppings and diameter upon purchase) filled with 103 'for example's melted under cheese.**
 - 9 vegetable samosas, each filled with 6,7, or 8 'for example's (for a total of 64 'for example's).**
 - 5 muffins (unspecified types until muffins are purchased), each having 4 'for example's inserted into it: 3 whole muffins, 2 half-muffins.**
 - a stack of 3 dried apricots held together by a small wood post, onto which 1 'for example' (your choice) is attached.
 - a red onion that you stick your choice of photograph and your choice of 2 'for example's to.
 - XL t-shirt as hiding sack for living thing(s): has 4 'for example's of your choice stapled at various points on its inside.
 - a grapefruit
 - a pilot whale [the persons] named Finn ("Finn" is currently feeding in the North Atlantic), whose blubber houses 13 or 31 [=11] 'for example's that have been painlessly inserted really not too long ago.***
 - ceramic rooster stuffed with 14 'for example's.**
 - the once-was-duodenum of Edward the Black Prince -since decomposed; somehow having 26 'for example's still in it.**(*)
 - 219 individual you-choose 'for example's
- **=list of hidden 'for example's comes with hiding thing
 ***=list of hidden 'for example's comes with(out) absent pilot whale
 **(*)= list of 26 'for examples' does not come with Black Prince remains; exhumation of Black Prince unadvisable.

BY PLEASURE I MEAN EQUIVOCAL PLEASURE -



- SOME BATAILLE CHARACTER

25 grams of soy protein a day, as part of a diet low in saturated fat and cholesterol, may reduce the risk of heart disease. A serving of Silk Vanilla supplies 6.25 grams of soy protein.



Hi everyone,

I'm going this morning for a year. I'm going to be spending a year inside a horse used by the Mongols on their conquests and/or within their empire. I will be staying in the thoracic cavity of the horse, though the cavity will still house lungs, heart, etc. (the thoracic cavity I will be in will not put me in contact with these organs, even though being the same locus of the same horse). I hope I live in a pretty horse. Maybe a female horse who gets laid, because I always wanted to know what that feels like.

I will arrive in the year 1257 (according to the Gregorian calendar). It will be the same time of the year as now when I arrive. I am not sure where I will arrive. I hope I am privy to a fascinating military campaign (though I have never seen a killing of a human being).

THINGS I'M TAKING WITH ME (THIS FONT BLOWS):

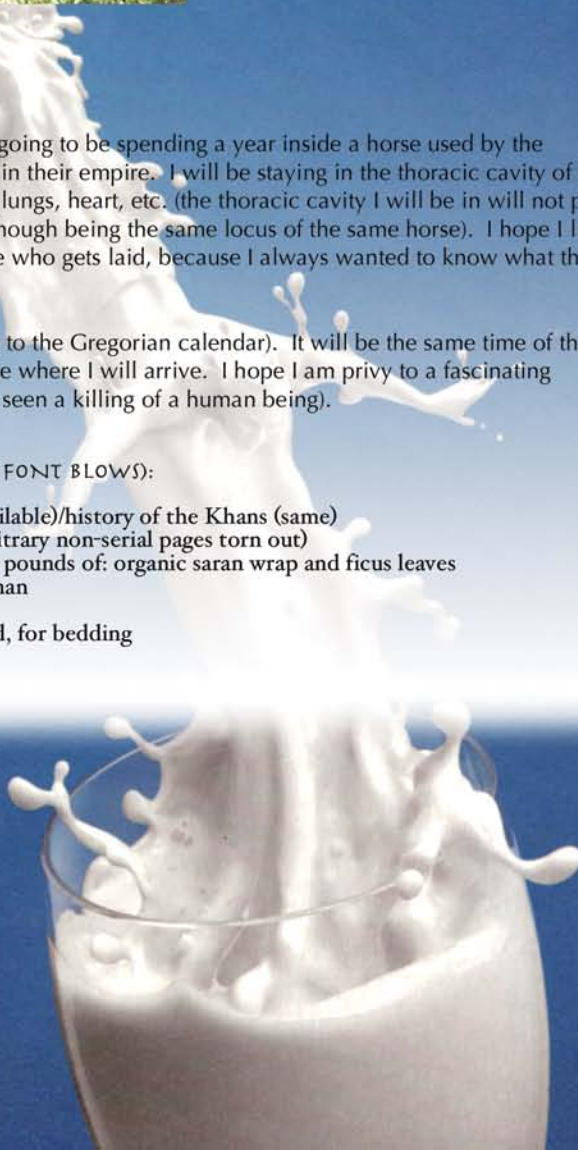
- biography of Genghis Khan (title unavailable)/history of the Khans (same)
- Dylan Thomas, Collected Poems (8 arbitrary non-serial pages torn out)
- copy of Ulysses wrapped up in eighteen pounds of: organic saran wrap and ficus leaves
- Grimm Fairy Tales in the original German
- 3/8 lbs fresh lamb
- 839.938 tiny splinters of toothpick wood, for bedding
- 3 guavas
- 3 red plums

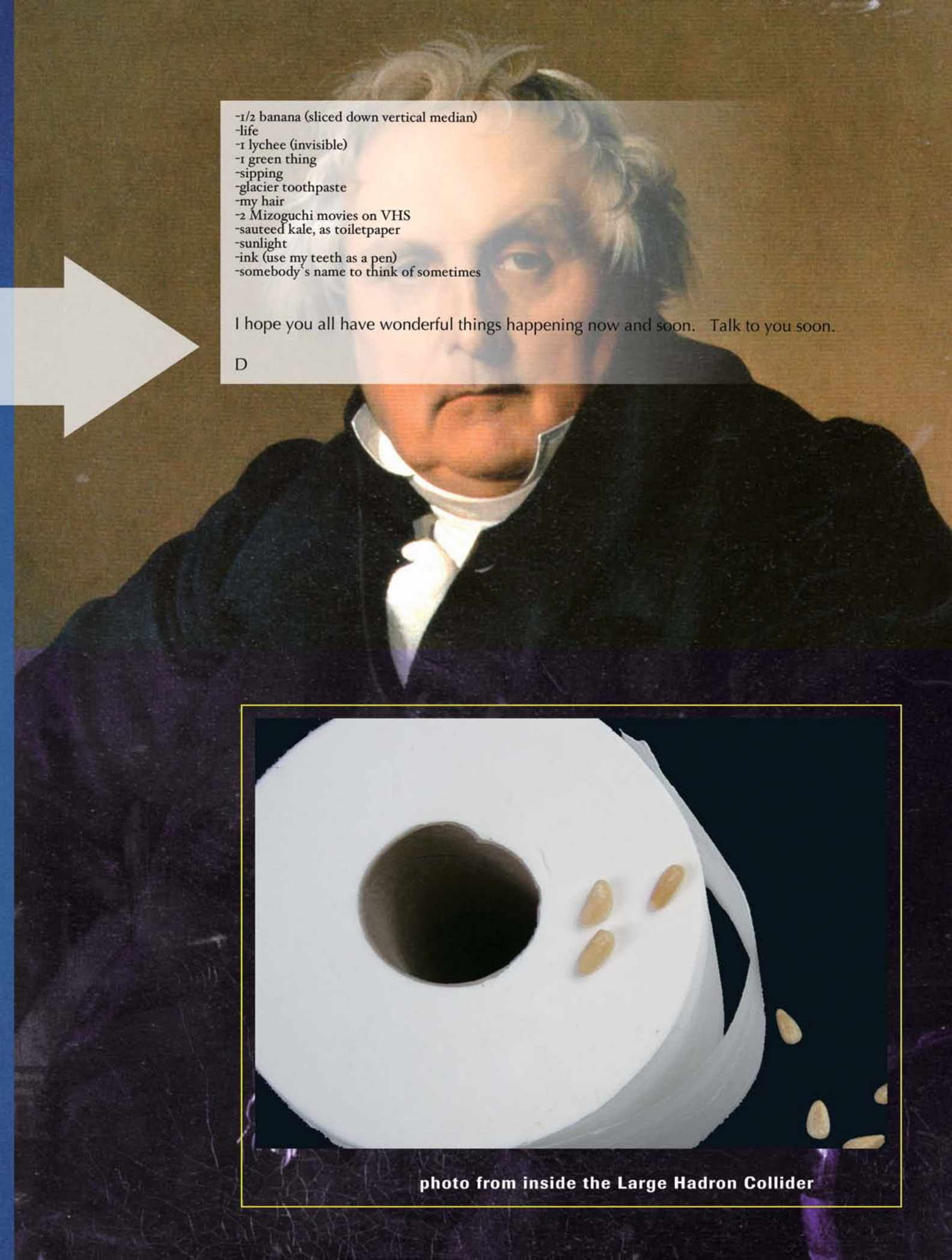
Pour on the power
help support your

Silk is made from one of nature's
Perfect Proteins to fortify your body,
and delivers a smooth vanilla taste
that keeps you deliciously satisfied.

Silk Strength in Every Pour™

Also available in Chocolate and Original





- 1/2 banana (sliced down vertical median)
- life
- 1 lychee (invisible)
- 1 green thing
- sipping
- glacier toothpaste
- my hair
- 2 Mizoguchi movies on VHS
- sauteed kale, as toiletpaper
- sunlight
- ink (use my teeth as a pen)
- somebody's name to think of sometimes

I hope you all have wonderful things happening now and soon. Talk to you soon.

D



photo from inside the Large Hadron Collider

Chris Marker
Green Grape
2005



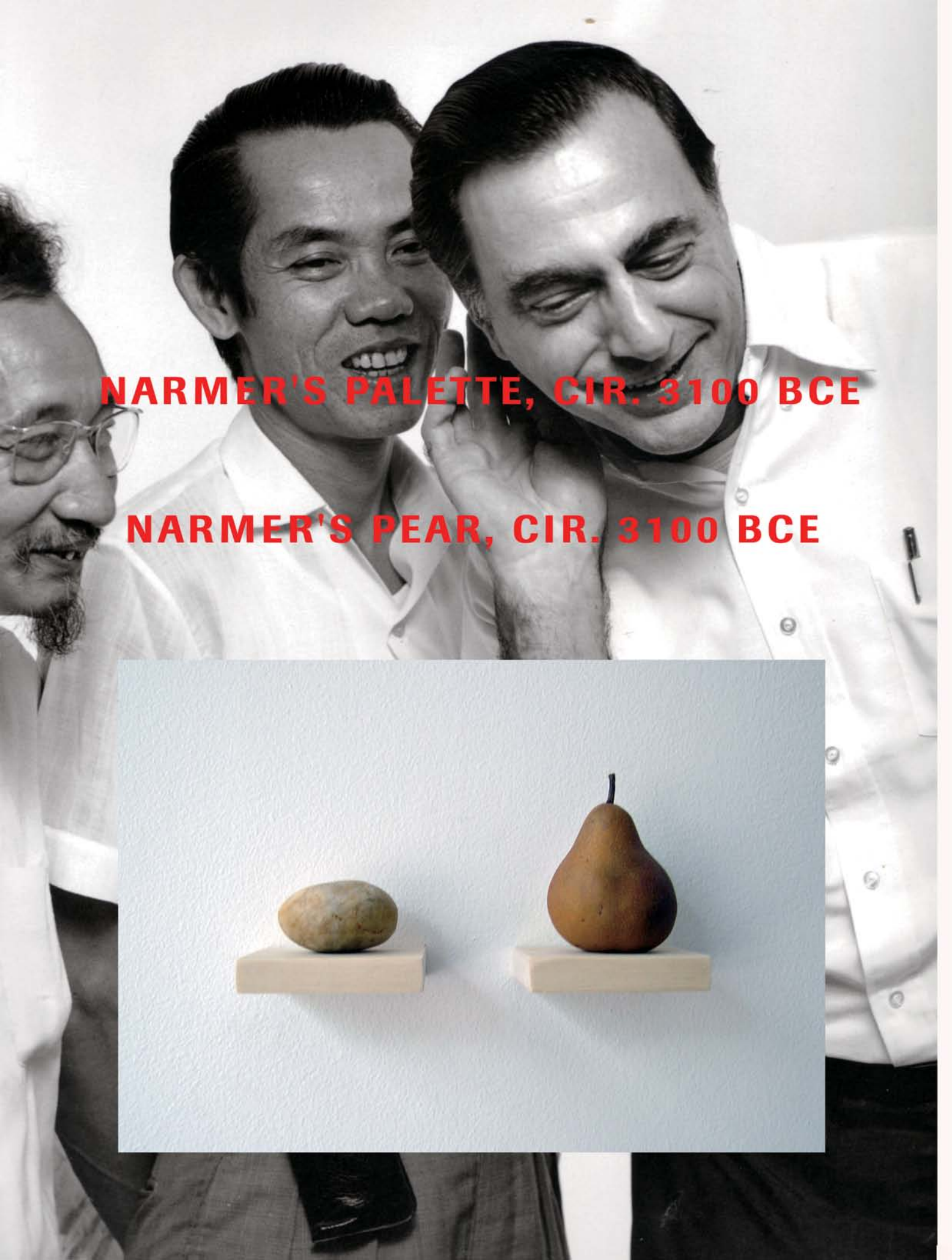
Installation views, Rivington Arms, New York

Collection
of
Justin Rondeau



Gordon
Matta-Clark
&
Emmylou
Harris

Untitled,
1974
Wood,
almond butter



NARMER'S PALETTE, CIR. 3100 BCE

NARMER'S PEAR, CIR. 3100 BCE





As I came around a turn on the highway near Lake Hawea in New Zealand, a pale rainbow took me by surprise. Everything seemed to come together at this moment to show the rich diversity of the landscape: the snowcapped peak, the palm tree, the glacial lake, the dark mountain, and the rainbow. Working with a Canon FD 80-200mm lens on my Canon T90, I exposed at $f/16$ for $\frac{1}{60}$ sec. on Kodachrome 64.

water, beer can,
flashlight



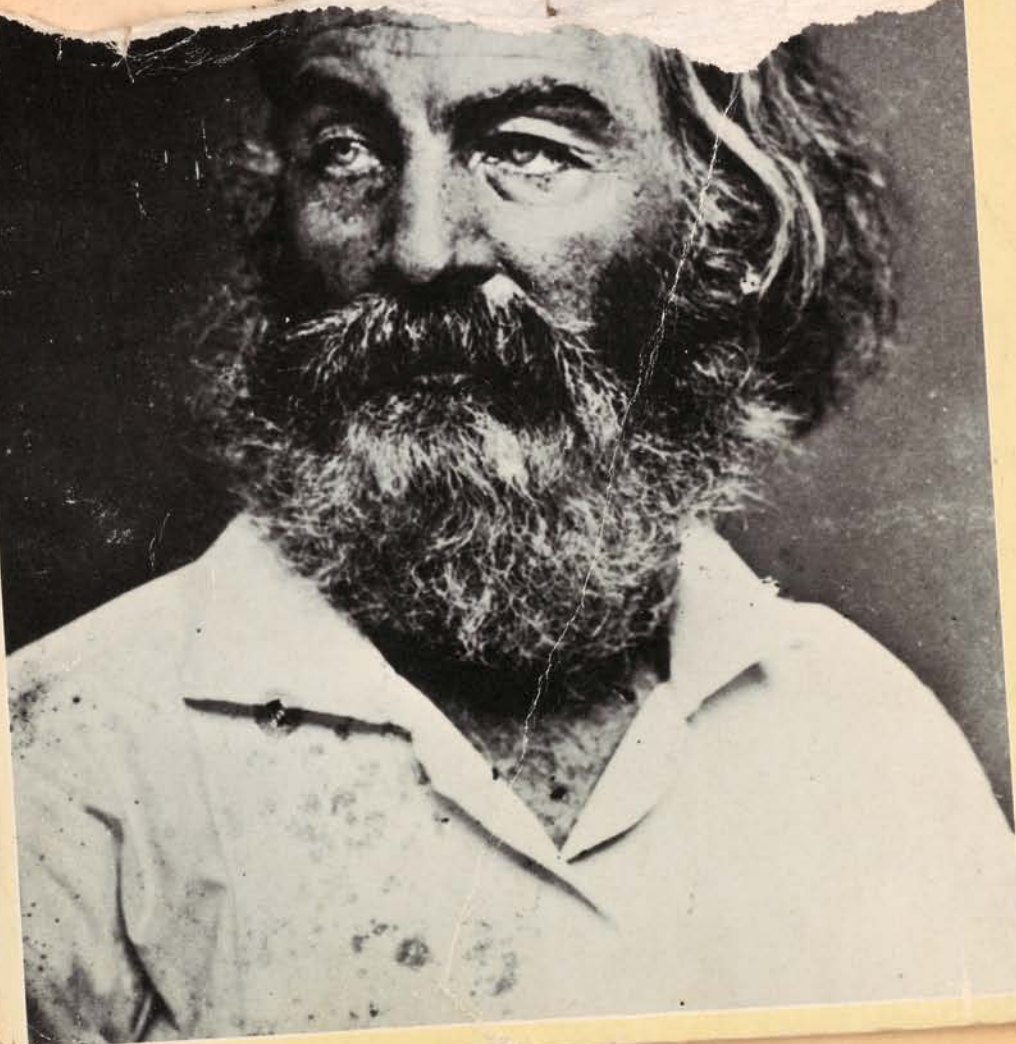
olive oil, blue berry,
plastic wine cup, duct tape

- Forest
- Cropland
- Grassland
- Glacier

SCALE VARIES IN THIS PERSPECTIVE. DISTANCE FROM NEW DELHI TO DHAKA IS 890 MILES (1,432 KILOMETERS).

PENGUIN C
LEAVES OF C

Walt Whitman (1819-1892) was born
educated in Brooklyn, New York. He served
devil, journeyman compositor, and itinerant seaman.
edited the *Long Islander*, and in 1846 became editor of the
Brooklyn Eagle, a position from which he was discharged for
political reasons. After a period in New Orleans
seminal in shaping his philosophy, he returned to New York.
Although he had no formal education, he was a



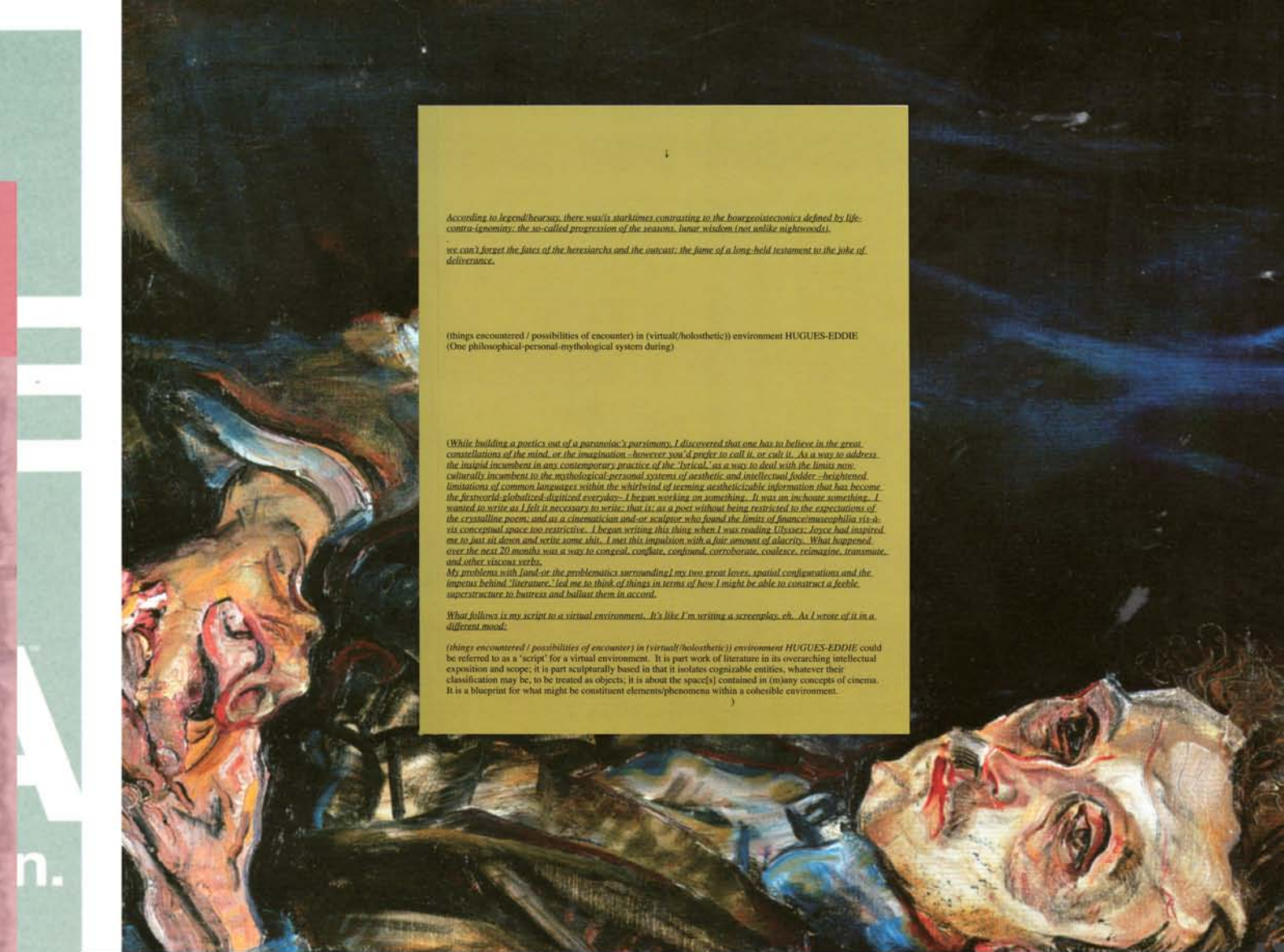
A new series about getting there.

HOW TO

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HBO



According to legend/hearsay, there was/is starkness contrasting to the bourgeoisie/economics defined by life:
contra-ignomy: the so-called progression of the seasons, lunar wisdom (not unlike nightwoods).

we can't forget the fates of the heresiarchs and the outcast: the fume of a long-held testament to the joke of deliverance.

(things encountered / possibilities of encounter) in (virtual/holothetic) environment HUGUES-EDDIE
(One philosophical-personal-mythological system during)

(While building a poetics out of a paranoid's parsimony, I discovered that one has to believe in the great constellations of the mind, or the imagination—however you'd prefer to call it, or call it. As a way to address the insipid incumbent in any contemporary practice of the "lyrical," as a way to deal with the limits now culturally incumbent to the mythological-personal systems of aesthetic and intellectual fodder—heightened limitations of common languages within the whirlwind of seeming aestheticizable information that has become the firstworld-globalized-digitalized everyday—I began working on something. It was an inchoate something. I wanted to write as I felt it necessary to write: that is, as a poet without being restricted to the expectations of the crystalline poem; and as a cinematician and/or sculptor who found the limits of finance/museophilia via its conceptual space too restrictive. I began writing this thing when I was reading *Ulysses*; Joyce had inspired me to just sit down and write some shit. I met this impulsion with a fair amount of alacrity. What happened over the next 20 months was a way to congeal, conflate, confound, corroborate, coalesce, re-imagine, transmute, and other viscous verbs.

My problems with (and/or the problematics surrounding) my two great loves, spatial configurations and the impetus behind "literature," led me to think of things in terms of how I might be able to construct a feeble superstructure to buttress and ballast them in accord.

What follows is my script to a virtual environment. It's like I'm writing a screenplay, eh. As I wrote it in a different mood.

(things encountered / possibilities of encounter) in (virtual/holothetic) environment HUGUES-EDDIE could be referred to as a "script" for a virtual environment. It is part work of literature in its overarching intellectual exposition and scope; it is part sculpturally based in that it isolates cognizable entities, whatever their classification may be, to be treated as objects; it is about the space(s) contained in (many) concepts of cinema. It is a blueprint for what might be constituent elements/phenomena within a cohesive environment.

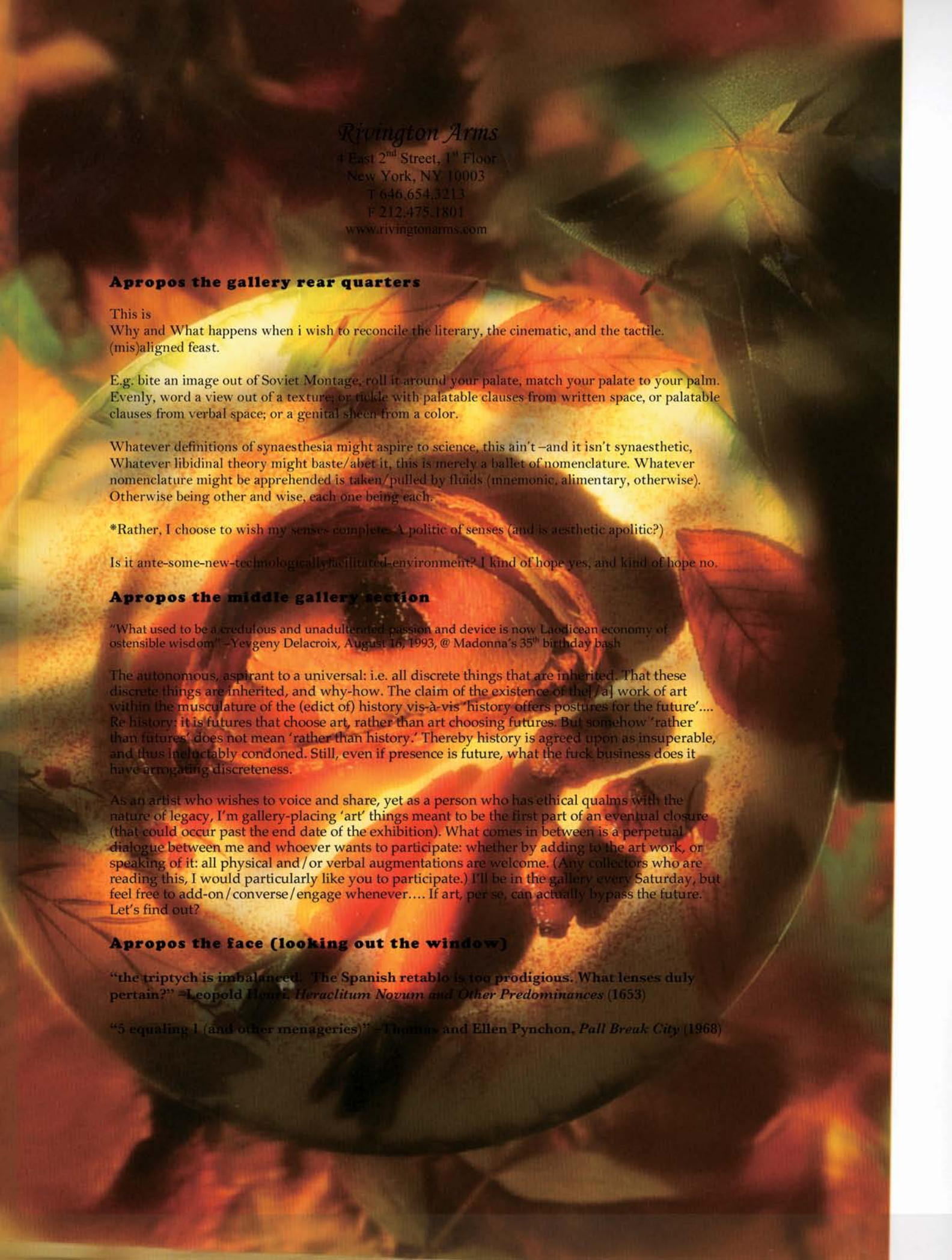
Pulturebook (b&w version)

Darren Bader

"pulturebook - first encountered in the 12th Century Norse saga Pillu in reference to an unhappy fisherman who sells his leg to his dog. 200 years later the word is found in verb form --roughly translated as 'to slimp' or 'to bet'-- in an apocryphal version of Wycliffe's Bible (Jeremiah 29:7) brought to the court of the Philip the Bold, Duke of Burgundy by his hermaphrodite lover, Ixel Esten. In an anonymous 1576 etching, one of Francis Drake's ships has Pulturebuck emblazoned on three of its sails. Several appearances of various spellings of the word occur in tracts associated with political upheavals from Cromwell to Napoleon III. The Duke of Cumberland named his summer home Pulturbooke in 1783 (only to rename it Alexandriatown three years later). It was notably used of late in space-hiccup form by Sally Ride in 1983. Pulturebook is also the name of a Grammy Award nominated Milwaukee jazz collective and a small pharmaceutical company based in Rheims, France." -- publisher's statement.



SUPER — MZ



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Apropos the gallery rear quarters

This is

Why and What happens when i wish to reconcile the literary, the cinematic, and the tactile.
(mis)aligned feast.

E.g. bite an image out of Soviet Montage, roll it around your palate, match your palate to your palm.
Evenly, word a view out of a texture; or tiddle with palatable clauses from written space, or palatable clauses from verbal space; or a genital sheen from a color.

Whatever definitions of synaesthesia might aspire to science, this ain't –and it isn't synaesthetic,
Whatever libidinal theory might baste/abet it, this is merely a ballet of nomenclature. Whatever
nomenclature might be apprehended is taken/pulled by fluids (mnemonic, alimentary, otherwise).
Otherwise being other and wise, each one being each.

*Rather, I choose to wish my senses complete. A politic of senses (and is aesthetic apolitic?)

Is it ante-some-new-technologically-facilitated-environment? I kind of hope yes, and kind of hope no.

Apropos the middle gallery section

"What used to be a credulous and unadulterated passion and device is now Laodicean economy of
ostensible wisdom" –Yevgeny Delacroix, August 16, 1993, @ Madonna's 35th birthday bash

The autonomous, aspirant to a universal: i.e. all discrete things that are inherited. That these
discrete things are inherited, and why-how. The claim of the existence of the /a/ work of art
within the musculature of the (edict of) history vis-à-vis 'history offers postures for the future'....
Re history: it is futures that choose art, rather than art choosing futures. But somehow 'rather
than futures' does not mean 'rather than history.' Thereby history is agreed upon as insuperable,
and thus ineluctably condoned. Still, even if presence is future, what the fuck business does it
have arrogating discreteness.

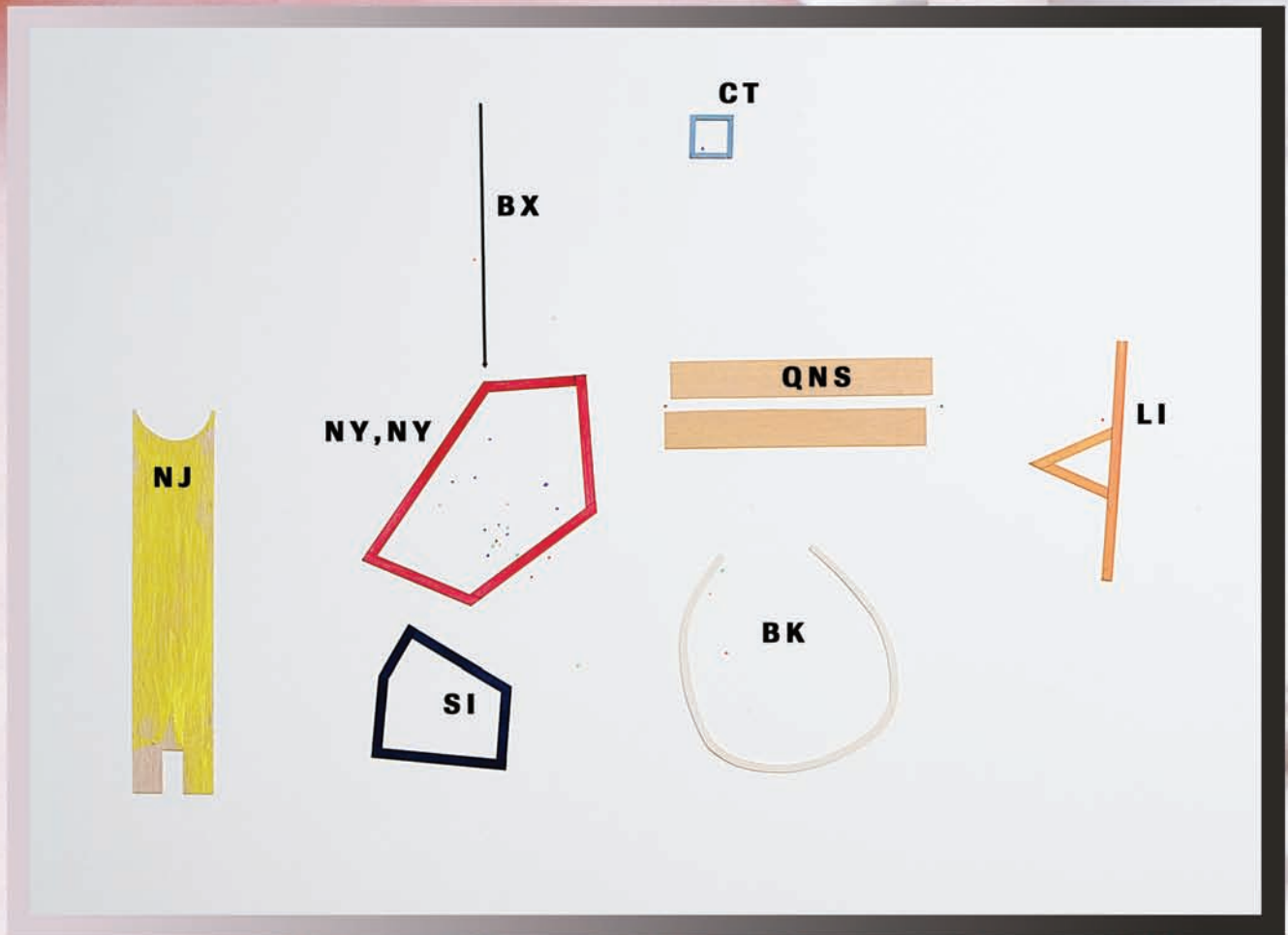
As an artist who wishes to voice and share, yet as a person who has ethical qualms with the
nature of legacy, I'm gallery-placing 'art' things meant to be the first part of an eventual closure
(that could occur past the end date of the exhibition). What comes in between is a perpetual
dialogue between me and whoever wants to participate: whether by adding to the art work, or
speaking of it: all physical and/or verbal augmentations are welcome. (Any collectors who are
reading this, I would particularly like you to participate.) I'll be in the gallery every Saturday, but
feel free to add-on/converse/engage whenever.... If art, per se, can actually bypass the future.
Let's find out?

Apropos the face (looking out the window)

"the triptych is imbalanced. The Spanish retablo is too prodigious. What lenses duly
pertain?" –Leopold Henri, *Heraclitum Nozum and Other Predominances* (1653)

"5 equaling 1 (and other menageries)" –Thomas and Ellen Pynchon, *Pall Break City* (1968)

the face (looking



5 distinct, discrete, cognitive(/aesthetic) experiences occur at five distinct loci. There is no ostensible means to experience all five at once, until $5 = 1$.

out the window)

Group 1

Park Row (across from City Hall) –J&R windows window-cleaned with finasteride and/or car covered in ground finasteride

Armor Wing of the Met –(who's hiding in the armor?) Rodin's John the Baptist for one [in the Japanese armor]. He speaks in French and likes being given yellow tinted cakes about once a day

your mission: –cheese to melt over dead animals, as shrouding/mummifying

philosoph [for 2:36 or 1:33]

hopefully ignored (?) –inconsolable translate

Group 2

in East River outside UN –amorphous, 'freestanding' milk+cereal [this is a sizeable thing]

each of the Manhattan-side pinnacles of Williamsburg Bridge –one of the halves of a sawed in half keg: filled with peanut butter and raisins

found (with)in the confines of (inexact) passing quadrilaterals –'and then on to neocorpulence'

Briar Park, New York (Nassau County; call Avery Rabbin when you get there 516.878.1390) –debates about the anatomical locus of nostalgia(/zeitgeist?)

rumored to be on top of a 5-story brick building in Boerum Hill –Christina Rossetti - Dostoyevsky collaborations

Group 3

727 Manhattan Ave., Brooklyn (Greenpoint) –toruses as doughnuts

Somewhere on Stanton St. (near Chrystie St.) –Mithraic cult (the full deal)

Avenue D (between E. 2nd and E. 3rd St.) –photocopies with mayonnaise

Off the north shore of Governor's Island –giant tattooed pickle mating with narwhal

Morgan Library –JP Morgan's nose/ Tycho de Brahe's nose

Group 4

1364 1st. Ave. –Restaurant with egg salad on currant scones sandwiches

somewhere midtown (around 7th Ave. in the 50s) –<http://www.nycjpg.com/2003/pictures/big/0527big.jpg>

living (just) below a sewer grate on Amsterdam Ave. (bet. West 92rd and 93rd) –Ryan, the cocksucking lamprey, who's also a mimeograph machines

Westport, CT (somewhere downtown) –"there's ziggurat diarrhea all over my dog!"

22nd St. (bet. 3rd and Lexington Ave.) –Hildegard of Bingen halftimes

Group 5

for public view in a (ex-sculpture?) 2nd floor niche on 10th Ave (bet. 52th and 53 St.) —Cypriot lemon

here at the gallery, on the reception desk –orange soda with lox

hopefully today's a good day for this –the face that will always melt your heart first/best

purchaseable at 10 secret locations around Manhattan –name(-engrave)d orange lozenges to be sucked on: e.g. Dorothea Dandridge, Baal, cuestoffices; with built in compasses

play on the corner of 26th Rd. and 18th. St., Astoria / store is located @ 425 2nd Ave., Manhattan –Mitch Mitchell/Paul Revere jugband/digital-print banner makers

the gallery middle section



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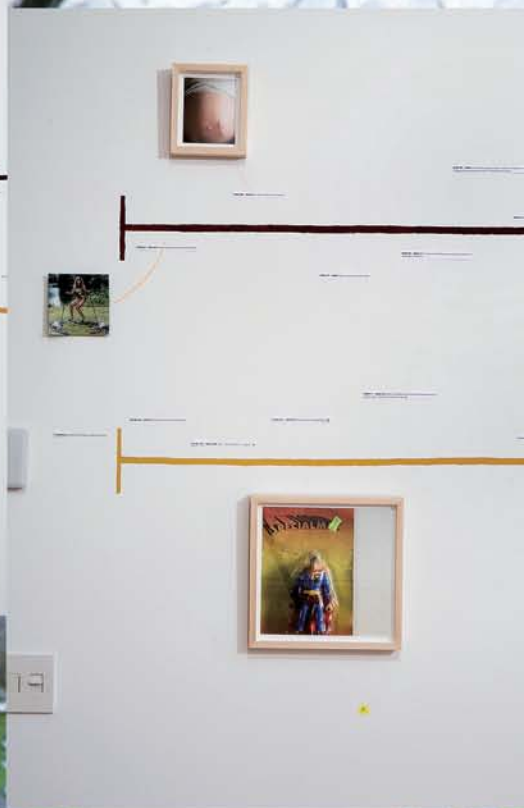
So that all eulogies
are diessoc

So that
all interstices
are
MEMUEL





the gallery rear quarters







THE FILMS of BELA TARR



Damnation

"...absolutely assured direction...most impressive...."

— *TIME OUT*

"...immaculately sumptuous cinematography...."

— J. Hoberman, *VILLAGE VOICE*



FACETS
VIDEO

00:00:42 – 00:03:01 found washed up on the shores of the pond **W**.

00:02:00 – 00:03:01 (window pane lower left) picture **N2**.

00:03:37 – 00:04:12 you can see his bronzed tonsils

00:04:59 – 00:05:27 (in cluster of beard hairs: mirror image just-left-of-chin) choirmaker
z'b'tnoes't'ej

00:05:40 – 00:06:12 (behind the mega-rectangle of mailboxes) Pythagoras Pythagoreanly
cleaning himself with Mr. Clean liquid [in privacy]

00:06:13 – 00:07:03 VW = Goya's Colossus as corn god

00:07:16 – 00:07:19 man = Bruce Fink

00:07:48 – 00:08:34 (very tiny; hanging on her lower lip) **A2**.

00:09:02 – 00:09:48 dog = gan Princess of Faski

00:12:13 – 00:12:52 square on pool table = junk fax **X**.; prominent spot on carpet hosts
strawberry preserves bonfire

00:12:55 – 00:13:14 junk fax [**X**.] has leapt to circle on wallpaper

00:13:54 – 00:14:08 fortune cookie roosts itself in his buttonhole

00:14:16 – 00:14:56 ARTIFACT 2 [crossword puzzle for your daughter to dance on]
looms (prominently) **S**.

00:15:22 – 00:15:36 Vedic-Devonian artifact (in the street) **G2**.

00:16:55 – 00:17:05 (on guy's shoulder) swaying elk/plastic

00:18:40 – 00:20:10 there's that white chord hanging there

00:21:25 – 00:21:40 "everything"

00:22:33 – 00:22:54 (on hook) Specialman and duck marry **B**.

00:23:14 – 00:23:30 plant ken (of/on her face)

00:24:12 – 00:24:46 (inside doorway –not visible) Forbuschi [**C2**.]?

00:24:34 – 00:24:46 (end of cigarette) glove made out of shaved nimbus**S2**

00:25:45 – 00:26:24 new advances in geometry **G**.

00:26:32 – Track 3 begins **Q**.

00:27:48, 00:27:53-57, 00:28:03-04, 00:28:10, 00:28:16-20, 00:28:28, 00:28:35-45 (smoke) fake biscuits

00:28:47 – 00:29:10 (in her glass) [bunched up] **D2**.

00:30:00 – 00:30:34 (first and/or second panel): Seurat's urethra

00:31:28 – 00:31:54 (her face) mudaant, a walker

00:34:08 – 00:34:13 00:34:08 – 00:34:13

00:35:59 – 00:36:12 / (accordion)

00:36:19 – 00:36:37 Cut

00:41:08 – 00:41:20 trying to light blueberry jelly on fire with a lighter

00:41:29 – 00:41:43 (inside of the 3rd [out of 4] air-cable bucket in the distance)
backpack filled with cheesecloth stolen from the red bottle factory in Brno/Wellington M2.

00:42:08 – 00:42:19 (break in narrow view) homer jaucnim / quantinflas

00:43:29 (on her right shoulder) Leonidas pop tart **D**.

00:41:51 – 00:44:59 (wedged in spokes of front wheel, '10 o'clock') heirloom tomato
with nail clippers **L2**.

00:46:26 – 00:46:40 (nub/proboscis(?)) [1 o'clock] of thing next to TV on left):
(Max Ernst) pic

00:47:53 – 00:48:07 he cheats on her so he can go home and charge his phone

00:48:12 – 00:48:24 (looming) ARTIFACT 1 [crossword puzzle for _ horse to count its age
on] **R**.

00:48:45, 00:48:47 (jumping out of puddle on the far right) dolphin made of depakote 1 and 2

00:50:49 – 00:52:17 pressing halved-oranges inside his knee (as instructed by Seurat's urethra)

00:52:21 – 00:55:08 (somewhere in the bushes) ARTIFACT 4 [corduroy made of depak-
ote tincture] **U**.

00:53:55 – 00:54:18 (midscreen, sitting on grass patch just right of the curb) vessel filled seltzer **O.**

00:55:10 – 00:55:17 winning back mythomania

00:57:45 – 00:57:49 (slit above doorknob): goat pants **N.**

00:58:32 – 00:58:44 that plant

00:59:29 – 00:59:45 furniture thing says:

01:00:13 – 01:00:24 John Oates (as supernumerary?) playing the piano

01:01:04 a bird flies by the window

01:01:30 – 01:01:37 Highlands drawing **H.**

01:01:49 – 01:02:04 Highlands drawing flies into doll's hand **H.**

01:02:15 – 01:08:15 refulgence provided by photocopies w/ mayonnaise **E2.** and "a solitary reduction –non-trauma"

01:09:29 – 01:09:50 (hanging sleeve strap): 'jerusalem artichoke'

01:10:32 – 01:11:40 (three spots on the wall) are Milton's daughters: Ronald Neame, Ken Hughes, Mark Robson

01:11:14 – 01:11:40 (next to tree) sink to wash basketball in **Z.**

01:12:08 – 01:12:52 – 01:16:39 lamp = Zach Oates

01:15:03 – 01:15:15 (his 'facial head' only) Madonna of the Long Neck pop tart **D.**
----afterwards, the men with a salmon for a liver

01:19:49/50 – 01:20:01 the face of mudaant, a walker

01:20:22 – 01:20:40 (far right middle) SOSN3 **B2.**

01:20:42 – 01:21:22 where the Essenes and the sub-tobacconists unite

01:21:35 – 01:21:39-41 (microscopic view of hole/divot in window ledge) = **L.**

01:22:07 – 01:22:09, 01:22:36 (in green) man with bee in his ear that refuses to crawl out; "I absolutely refuse to!"

01:22:50 – 01:22:50 aardvark phantom-drummer



01:25:08 – 01:25:33 philosoph; **01:26:00 – 01:26:07** philosoph

01:28:42 – 01:29:34 (pillar next to him) [tiny] Nietzsche and Niepce **C**.

01:31:09 (upper right) [wink (circled)]

01:31:32 – 01:31:44 (on his forehead) ARTIFACT 0 **V**.

01:32:03 – 01:32:21 (part in passed-out guy's hair) draw a line down the part, with blue sharpie **K**. to reveal Mr(s.) Byrd underneath **A**.

01:32:48 – 01:32:52 (in between her arm and his head) breasts drawing **J**.

01:34:12 – 01:34:26 (on their right –by her hand) hyperlink

01:34:23 – 01:35:11 (hanging from under car) cloth with Milton's daughters' pussies' smell on it **I**.

01:36:59 – 01:39:44 Paul Reiser reading Heidegger passage as a Cathar **K2**.

01:40:18/19 – 01:40:31 sometimes also blackhead fever

01:41:42 – 01:42:49 (at right, blowing at dancing guy) fan caked with genital sweat of Pynchon and R. Rossellini after they dyked out **F**.

01:42:49 – 01:46:28 cross with War of the Worlds

01:46:54 – 01:47:48 water = blossom of floating bags [most dry, some wet] **E**.

01:47:23 – 01:47:43 (bunched up in a pile, on one shelf of the slope) pajamas found being worn by the remains Hildegard von Bingen in her recently looted crypt **M**.

01:49:16 – 01:48:24 hyperlink (atop some thing-point in the distance)

01:50:08 – 01:50:15 fortune cookies peek out of the water **P**.

01:50:48 another fortune cookie peaks out of the water **P**.

01:51:40 – 01:52:52 = book in which it is said that Goya's Colossus was also his lover

01:53:23 → Ferenc Koloncsák = man with a turtle for a liver



01:40:18/19 - 01:40:31 sometimes also blackhead fever

01:41:42 - 01:42:49 (at right, blowing at dancing guy) fan caked with genital sweat of Pynchon and R. Rossellini after they dyked out

01:42:49 - 01:46:28 cross with War of the Worlds

01:39:21 - 01:39:25 SOSN₃ B2.

01:42:27 - 1:42:51 "my tampon's covered in honey and birdseed"

01:42:16 - 01:42:21 (next to statue, talking to statue) sink to wash basketball in Z.

essence

ens and oranges, October's
zuzzles in myriad ways.

Not quite ready for a cold snap? Brilliant opals call to mind turquoise waters and fiery sunsets. Cartier's sea green opal and emerald bead bracelet, one of the sumptuous pieces that debuted at the Biennale des Antiquaires in Paris, indulges the famed house's love of imaginary creatures. The elaborate creation is accented with two fanciful dragons that serve as protectors for the oceanlike design. Conversely, Neil Lane and Lotus Arts de Vivre opt for the orange fire opal. Lane turns to his longtime client and muse Jennifer Lopez as inspiration for his vintagey ring. Juxtaposing light and dark, Lotus Arts de Vivre pairs a luminescent rectangular stone against gothic white gold and black rhodium.

"STEVEN SPIELBERG AT HIS BEST."

—Joel Siegel, *Good Morning America*



T O M C R U I S E

A STEVEN SPIELBERG FILM

WAR OF THE WORLDS



W I D E S C R E E N

00:00:03 Daniel drops the pre-bagel in to boil

00:00:26 – 00:01:31 [narrated by Scotus Erigena]

00:01:38 – 00:01:48 Mr(s). Byrd (insert 1 – 3 times) **A.**

00:02:26 – 00:02:42 Specialman and duck marry **B.**

bronzed tonsils/ where news and nevis meet

00:09:26 – 00:09:47 Hume's crepitation, Hume's yeast experiment on Karim Rashid,
(Tycho de Bois) benzehudren

00:10:22 – 00:10:24 leeches and purple potatoes (behind the broken glass, as seen by Ray)

00:12:13 – 00:12:27 one of the pop tarts (standing behind Rachel) **D.**

00:13:07 – 00:13:16 second pop tart (just hangin' out) **D.**

00:13:15 – 00:15:00 pop tart recurrences (wherever you see them) **D.**
;beginnings of photocopies with mayonnaise (on asphalts) **E2.**

00:15:26 pop tart [big] (on screened porch behind them) **D.**

00:16:29 – 00:16:32 (under the table) book that tells that Goya's Colossus was also his
lover **F2**; also, subtle scent of Milton's daughters' pussies

00:18:00 photocopies with mayonnaise begin again (on the street, by the gas station sign) **E2.**

00:19:05 – 00:19:18 (in the car engine) = a solitary reduction –non-trauma

00:20:40 (outta the hole) junk fax comes through **U2.**

00:22:42 – 00:22:48 fan (on cherry picker deck, next to guys) **F.**

00:22:48 – 00:22:52 plant ken (rose window)

00:23:07 – 00:23:19 jealousy's magnanimity | ex-q danvadgins | thermo-dermal (disquisitions)

00:23:38 – 00:23:39 corn god emerges

00:24:45 – 00:24:50 barren tree is a former aquarium for purple potatoes and leeches

***00:24:54 – 00:25:12** Mo'pleez on corn god's head

00:25:18 – 00:25:20 (second to top pane of glass door, right hand side) zebra picture **T2.**

00:28:31 – 00:29:01 [ARTIFACT 1] [crossword puzzle for _ horse to count its age on] **R.**

00:28:31 – 00:29:01 [ARTIFACT 1] [crossword puzzle for _ horse to count its age on]

R00:29:20 – 00:29:22 (Rachel's got it in her hands) thinger **I2.**

00:29:34 (back of leather jacket) --parallax view

a) ex-fronds [as concept]

b) euchonemesis

hermiodes

[as visible words]

00:30:06 30:06

00:30:39 – 00:30:42 edited out / hematology

00:31:01 Bruce Fink (on guy's cheek)

00:31:40 – 00:31:46 elk(/)plastic [circled]

00:31:59 – 00:32:00 (lying on windshield) this **D2.**

00:32:54 – 00:33:21 new developments in geometry **G.**

00:34:48 – 00:34:59 Highlands drawing **H.**

00:35:00 – 00:35:27 Highlands drawing II **H.**

00:35:27 – 00:36:29 Highlands drawing III **H.**

00:36:29 drop(s) some bread on Highlands drawing

00:36:49 (what comes out of peanut butter jar, mixed in the peanut butter) pet parallelograms

00:37:28 – 00:37:48 shot = shot

00:37:49 – 00:38:30 picture

00:38:57 – 00:38:59, 00:38:10, 00:39:15 – 00:39:16 (blue dust) dust from yummy hadrosaur-pudding

00:40:06 – 00:40:07 flashing transom = memories of the houseplant signed by 2004-05 NBA Eastern Conference All Stars

00:40:38 – 00:40:39 hanging out in the fire is (look you can see her!) (don't worry, she doesn't get burned by these things) the gan princess of Faski **O2.**

00:41:48 – 00:41:58 (what's that bundle in the ceiling alcove on the staircase?) cloth with Milton's daughters' pussies' smell on it **I**.

00:43:18 – 00:43:34 breasts drawing blowing around the debris **J**.

00:42:59 – 00:43:03 (on soggy cardboard bottom left of frame) potato with dental floss + blue sharpie [**K**.]; hang the potato by the dental floss from the bottom of that metal-shield that covers a pay phone; then, draw a line around the perimeter of the metal-shield with the blue sharpie [**K**.]; then, think hard about hope

00:44:50 – 00:44:51 (alien lightning transport) transmitting the code to create wire people image **L**.

00:45:00 – 00:45:02 (alien lightning transport) winning back mythomania

00:45:35 – 00:45:40 as (Rachel's holding them) **M**.

00:46:38 – 00:50:22 Track 1 **Q**.

00:47:42 pin drops in pond

00:48:41 – 00:48:56 after duck's death, rats try to feast on Specialman, so do rabbits

00:50:47 – 00:50:56 goat pants **N**.

00:51:28 – 00:51:29 [ARTIFACT 0: fabric from Murnau's 'The Last Laugh' and sock (cir. 1869) of Gerard Adriaan Heineken] (hanging just below telephone number on horse) **V**.

00:53:22 – 00:53:24 this guy is trying to light blueberry jelly on fire with his lighter

00:53:31 – 00:53:35 guy with blue slicker = man with a turtle for a liver

00:55:25 – 00:56:12 [ARTIFACT 2] [crossword puzzle for your daughter to dance on] **S**.

00:56:25 – 00:55:26, 00:57:51 dolphins made of depakote (in the water)

00:58:31 – 00:58:42 (in the water) dolphins made of depakote too

00:59:14 – 00:59:17 homer juacnim

01:00:02 – 01:00:04 man-running mid-frame right = man with salmon for a liver

01:00:54 – 01:00:59 Anansi/Anasazi

01:01:53 – 01:01:55 (in the water) dolphins made of depakote

01:02:21 – 01:02:23 “Yo, break these shits [fortune cookies **P.**] on this”

01:03:26 (in the water) dolphins made of depakote

01:04:38 (in the water) dead dolphin made of depakote

01:06:03 – 01:06:09 (in the misty woods) Niepce and Nietzsche [**C.**] as Gaylords of NASDAQ6 peach carbon

01:06:09 – 01:06:23 hyperlink in tree

01:06:41 – 01:06:49 (couched in two trees on the right) [ARTIFACT 3] [crossword puzzle with white vinegar] **T.**

01:07:32 – 01:10:14 massive strawberry preserves bonfire

01:08:16 – 01:08:23 ‘Don’t call me Forbuschi’

01:09:33 – 01:09:47 Don’t call me Forbuschi [photo] **C2.**

01:10:15 – 01:10:18 massive strawberry preserves bonfire turns into lettuce bonfire

01:10:33 – 01:10:36 gun = Caribbean dreme

01:11:15 – 01:11:21 goat pants **N.**

01:11:49 – 01:12:12 re: utopia as euphemism for dead

01:12:44 – 01:12:45 4 hyperlinks

01:14:46 – 01:15:00 implore nostalgia to recirculate the kiss that made you[r heart]

01:15:21 – 01:15:45 Tycho Brahe’s nose apprentices as chives

01:17:12 – 1:20:46 Track 3 **Q.**

01:22:05 – 01:22:14 Pythagoras Pythagoreanly interacting with Mr. Clean liquid

01:22:25 – 01:22:27 junk fax (hanging on bricks) **X.**

01:23:10 – 01:23:12, 01:23:16 – 01:24:36 fortune cookies (in canister on table in right rear of frame) **P.**

01:25:27 – 01:26:04 carrying vessel filled with seltzer [for increasing anxiety brought on by disdain for loved ones’ undesired aging] **O.**

01:26:48 – 01:26:56 fake biscuits

01:28:09 – 01:28:09 picture of vegetables (how they see it (duh?)) W2.

01:28:43 – 01:28:55 photo of rocks as dialogue; paper bags as pneumatic/pneumonic collage E.

01:29:16 – 01:29:21 discussions with the elk/plastic* as once with the [non-biblical] snake-serpent

01:29:47 – 01:29:51 Daniel Defoe and Daniell (as seen...) P2.

01:32:18 – 1:32:20 philosoph [for 2:36 or 1:33] (water)

01:32:20 – 01:32:26 philosoph [for 2:36 or 1:33] ((on) second stone, bottom right)

01:32:53 – 01:32:58 wears clay ball and twine etc. A2.

01:33:21 [ARTIFACT 4] [corduroy made of depakote tincture] U.

01:35:20 – 01:35:22 Cormac McCarthy's prolapsed anus (on the ground, in front of fence)

01:35:27 – 01:40:35 moisturizing cream (for your use) Q2.

01:35:49 – 01:35:51 choirmaker z'b'tnoes't'ej

01:35:58 – 01:35:59 John Oates' twin brother Zach as supernumerary

01:38:04 – 01:38:36 stones (floating between crowd in netting) J2.

01:39:21 – 01:39:25 SOSN3 B2.

01:42:16 – 01:42:21 (next to statue, talking to statue) sink to wash basketball in Z.

01:42:27 – 1:42:51 "my tampon's covered in honey and birdseed"

01:43:31 – 01:46:35 cross with Damnation

01:47:51 [Cruise]'s face: baby with python photo R2.

01:48:05 "Dad, check this out, Socrates gave a lecture at Clemson and he was giving these out" H2.

01:48:33 – 01:48:48 rub curry in your armpits to make people's motorcycles go faster

01:49:05 – 01:52:24 Track 4 Q.

01:52:23 – humu Y.

A.

B.







RUA DA ALFANDEGA, 24
RIO DE JANEIRO

As formas sensuais e curvilíneas do Brasil se expressam nas capas que Di Cavalcanti desenhava para Rio, como esta, em 1947. Kósmos, em 1906, mostrava o curso carnavalesco pelas ruas do Rio, num desenho do pintor H. Malaguti



No início do século XX, as mulheres femininas mantinham o hábito de mostrar mulheres em pose contemplativa – como fez Fru Fru, em 1931, em capa de autor desconhecido. Mas, em 1914, Fon-Fon! inovava: chegou às ruas empunhando a bandeira das “suffragistas” integrantes do





F.

Coverage in Brazil And more than 22

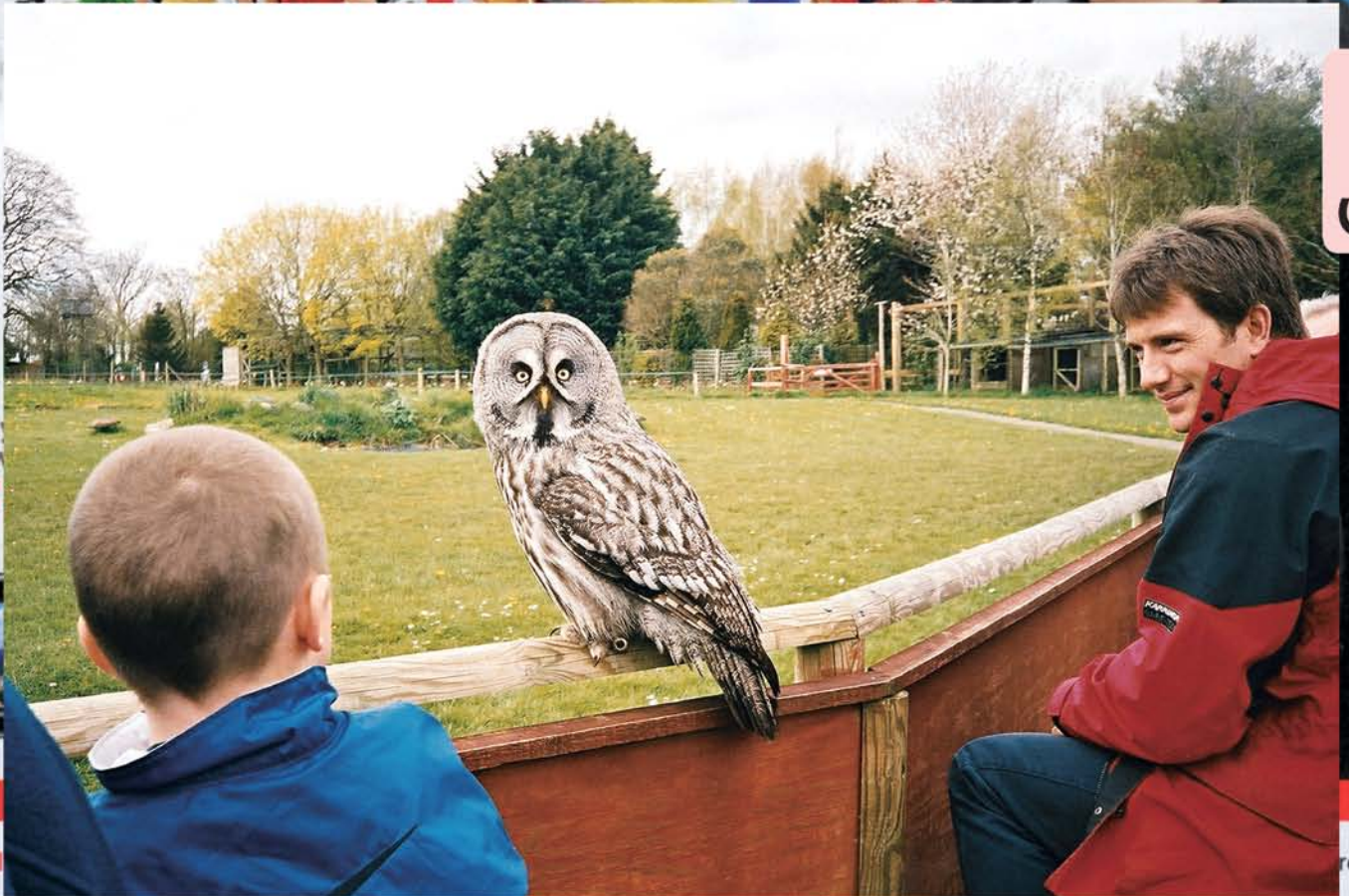
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G.



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H.

I.



Bruce I



Though apocryphal in most of its details, this



blue
Sharpie
was lifted

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ext
anent,





L.

M.

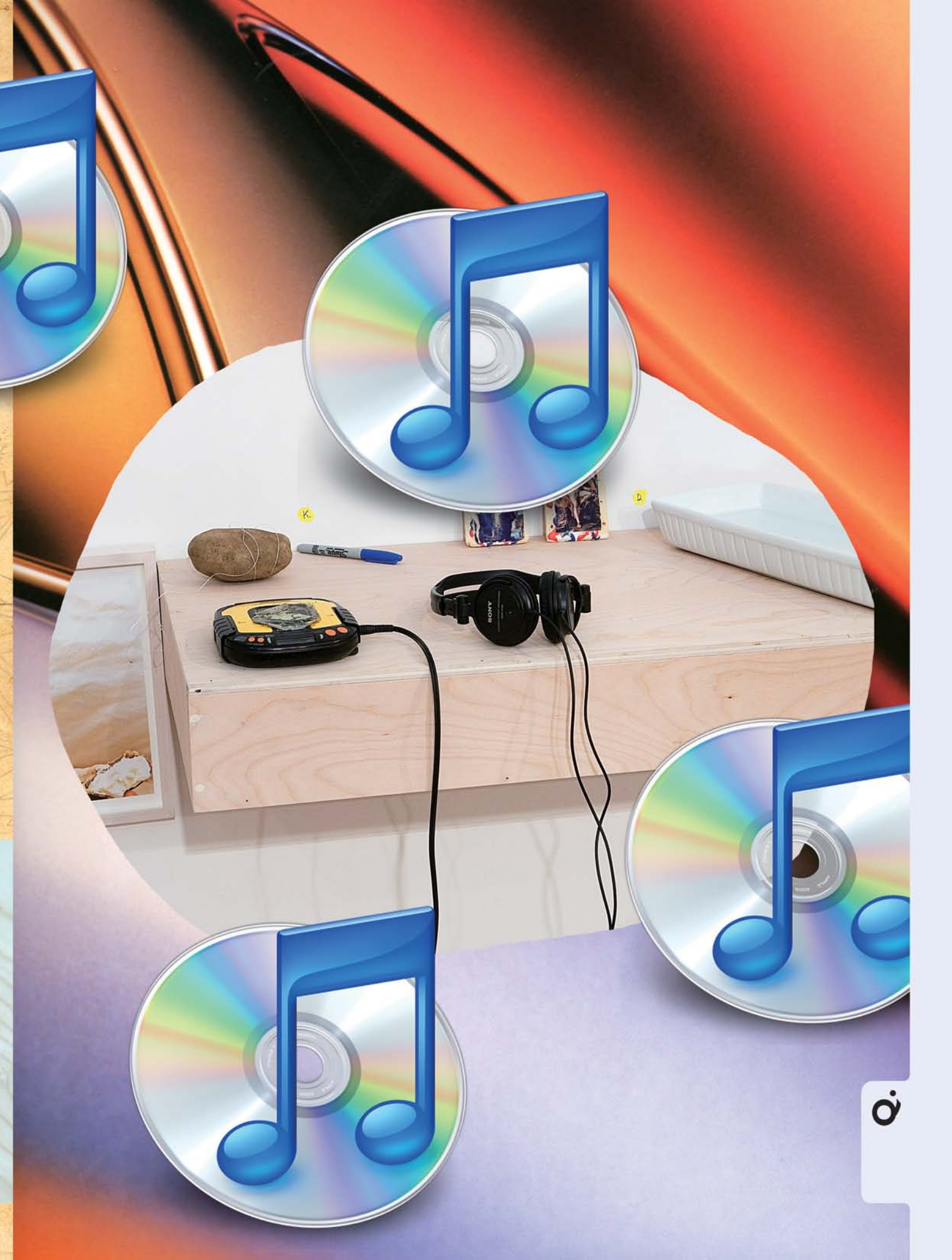


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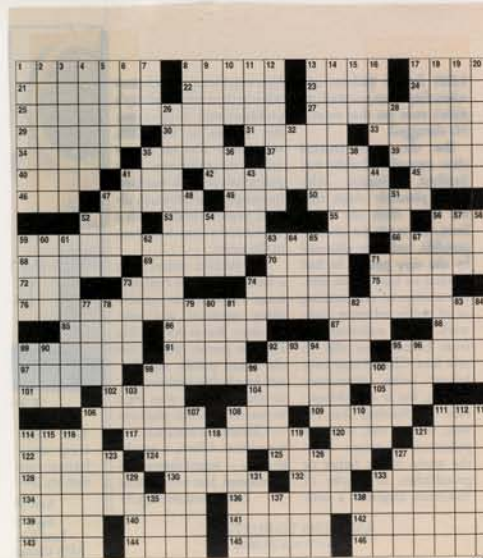
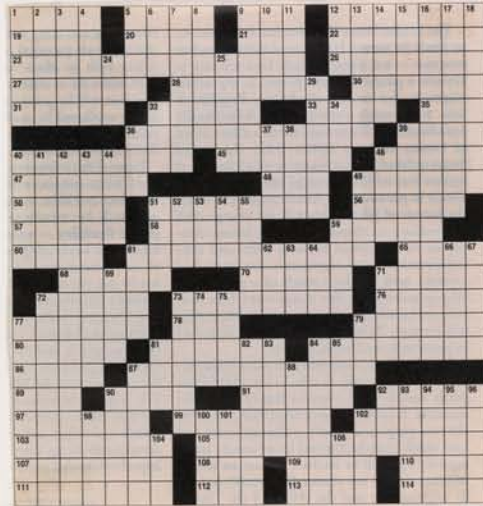
O.

P.



R.

S.



NO OTHER JOINT IN the body is as big or as important for smooth, powerful and elegant movement than the knee. With every running stride it absorbs and diffuses forces equivalent to at least twice your body weight. It gyroscopes and coils when you pivot, allowing your foot to point one way and your trunk another. And it can do all this because just beneath the skin lies a hard latticework of ligaments and tendons that weave together muscle and bones.

Just behind your kneecap are four integral buttresses: the index finger-size anterior cruciate

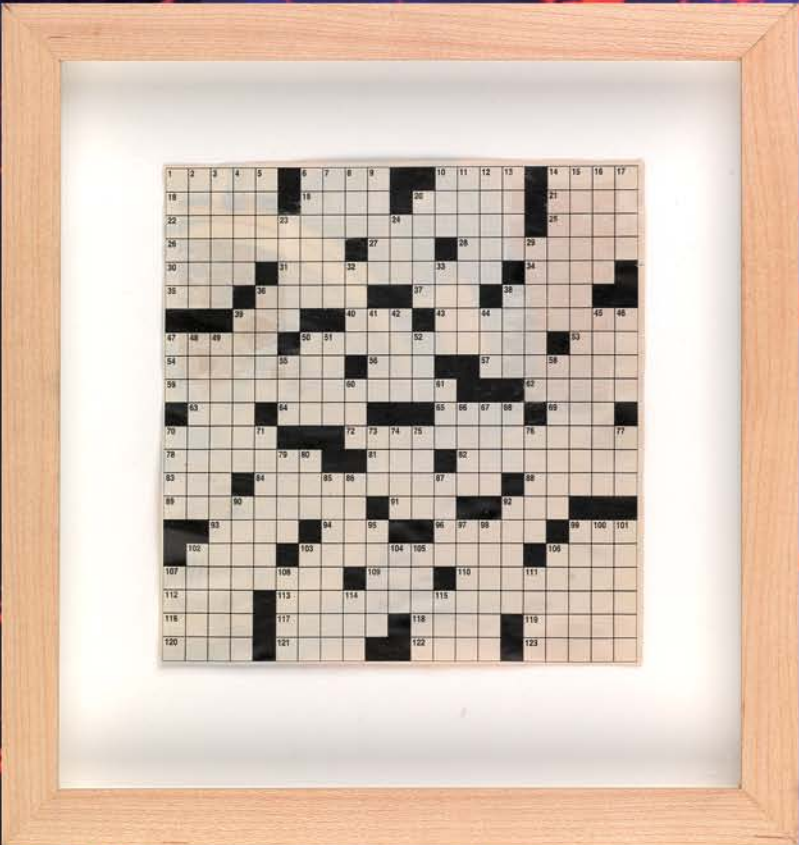
ligament (ACL), which diagonally runs and stabilizes the tibia; the posterior cruciate ligament stretching across the back of the knee; and the lateral collateral ligaments on either side. Then there's the hamstring, quadriceps, and patellar tendons bringing all the

muscles into play. It's truly a marvel of biological engineering, and its very complexity is also what makes the knee so vulnerable and difficult to fix. It is by far the most commonly injured joint, and there are many ways you can hurt it: a hard twist, a slight bump, a busted bike seat, a garage sale on the ski slopes.

Knee problems aren't always a meniscus tear may even occur on its own — while other injuries like an ACL tear, could haunt you for the rest of your life if treated wrong. Fortunately, your surgeon isn't the source of the best advice, there's one popular surgery that has been found to be as effective as a placebo (see page 57).

He consulted the country's top orthopedic and physiology experts — mostly intent on *reducing* their load — to help you better understand the difference between

popped ligaments and shredded cartilage, how to choose the right treatment, and how to avoid injury in the first place.





1. Bottle & Binchotan

Dropping a stick of binchotan charcoal into a water-filled bottle is a bit odd, but one sign we can understand. Not the Japanese chemicals, but the leaches minerals Brita. [\$98; sort

2. Staub Skillet

Because it's enameled, this cast-iron pan never needs to be seasoned. And

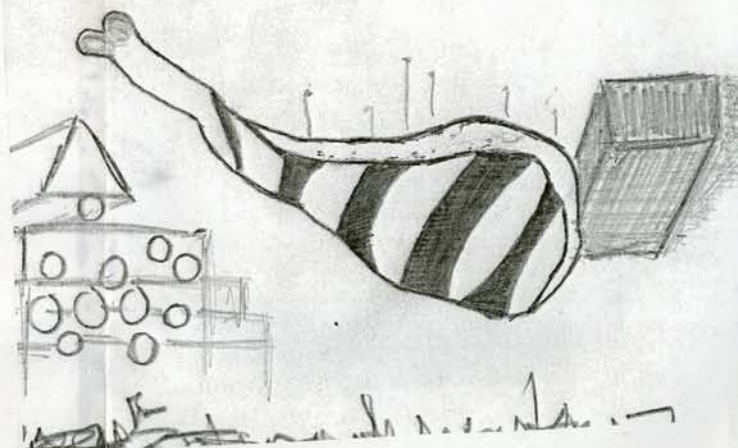
3. Fusion Silicone Finger Tongs

Normal tongs will keep your digits safe from extra-hot grease but not this. This is right in the hands, it temps as grees. om]



4. Kyocera 6-inch Kyotop Damascus Ceramic Chef's Knife

Ceramic blades are sharper than steel knives, but high-end Kyotop blades are fired twice to increase density (for sharpness) and durability. Each gets a Damascus finish before being riveted into a pakka wood handle. [\$225; kyoceraadvancedceramics.com]



W.

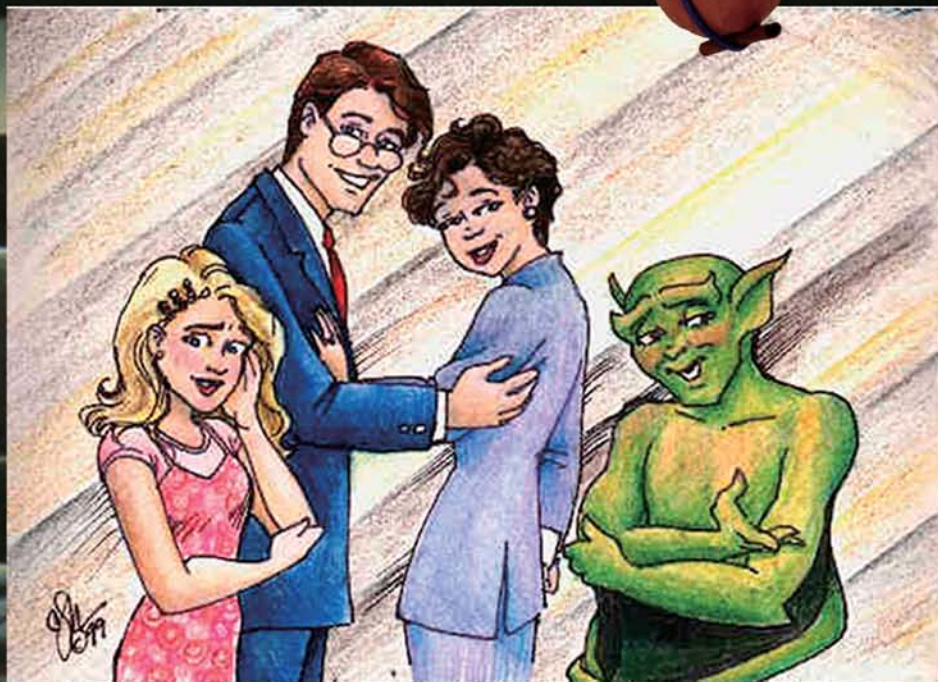
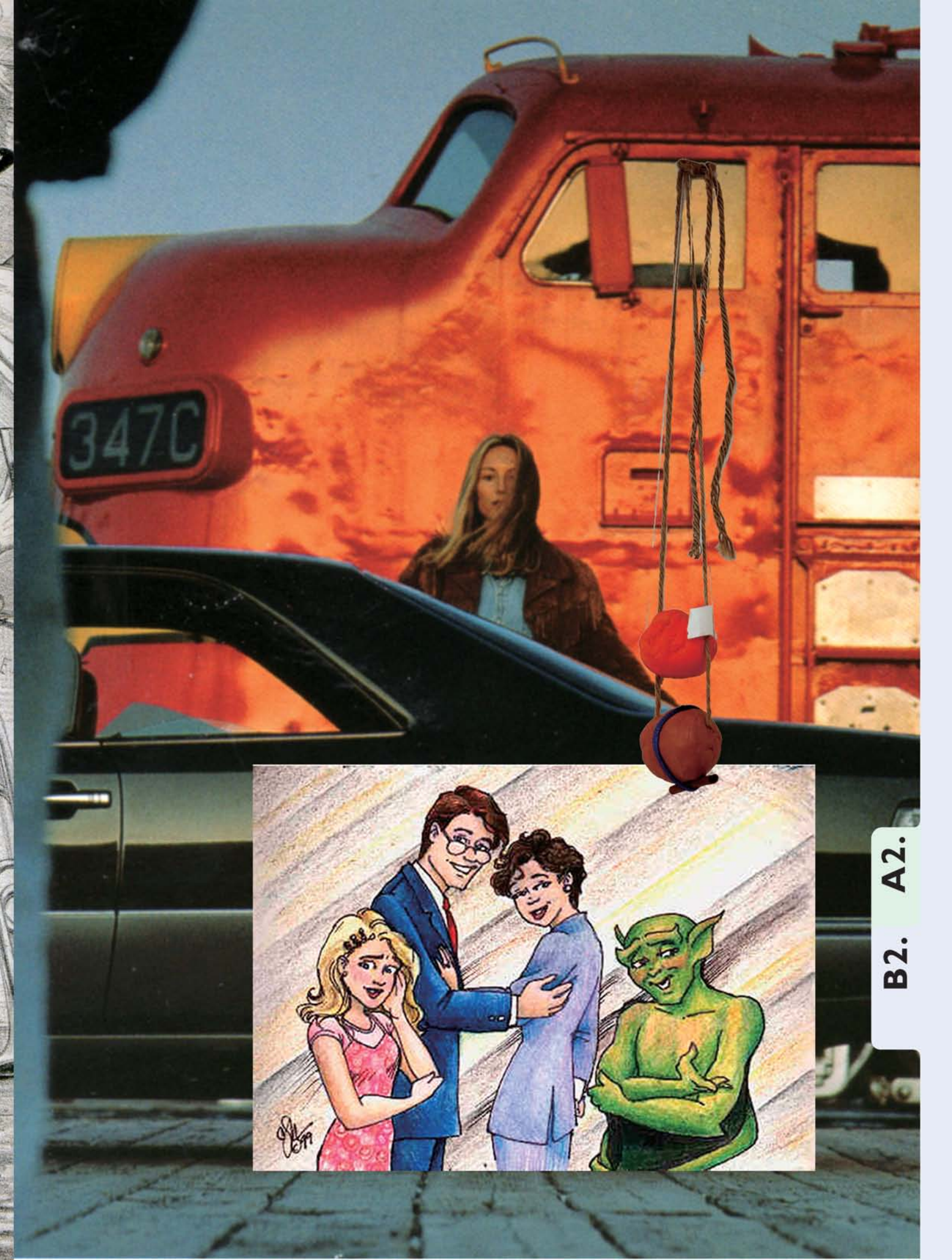
X.



Y.



Z.



B2. A2.

C2. D2.



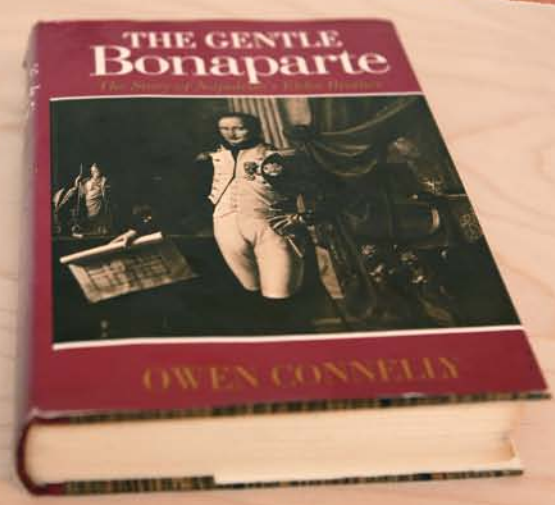
peça ao jornalista a outra capa desta edição

R\$ 4,50

Niesha, mulher pra casar
e roubada?
ao 9
os
Exclusivo: Bono
de suas pe
s ninfet
roibidos
P



U 2



F2.
E2.





K2.

L2.

the constant ability to overcome. We say that to "overcome" —

The realm of essence decisive for the development of the Latin (*ad-*) is the one of the *imperium* and of the *imperial*. We will take these words in their strict and original sense. *Imperium* means "command." To be sure, we now understand the word "command" in a later, Latin-romantic, sense. Originally "command" [*beifeln*] (the "b" should be written after the "f": *beffeln*) meant the same as "to cover": to "commit" (*committo*) the dead to the earth or to the fire, to entrust them to a cover. The original meaning of "command" survives in our expression, "I commend (*commendare*) thy ways to the Lord" (i.e., entrust to protection and sheltering cover). This commending is preserved in our word "recommend." Instead of "recommend," Luther always used the word "commend" — *commendare*. On its way through the French language, "commend" became *commander*, i.e., more precisely, the Latin *imperare, imperare* = to arrange, to take measures, i.e., *praecipere*, to occupy in advance, and so to take possession of the occupied territory and to rule it. *Imperium* is the territory [*Gebiet*] founded on commandments [*Gebot*], in which the others are obedient [*gehorsam*]. *Imperium* stood, is the basis of the essence of domination, not the consequence of it and certainly not just a way of exercising domination. The God of the Old Testament is a "commanding" God. His word is: "Thou shalt not." "Thou shalt." This "shalt" is written down on the tables of the law. The gods of the Greeks are not commanding gods but, rather, ones that give signs, that point. The Roman gods, quite to the contrary, are designated by the Latin word *nomen*, which means "bidding" and "will" and has the character of command. The "numinous," strictly taken, does not at all touch the essence of the Greek gods, i.e., gods who dwell in the region of *alétheia*. In the essential realm of the "command" belongs the Roman "law," *ius*. This word is connected with *iubeo*: to bid, to let something be done by bidding and to determine it through this doing and letting. The command is the essential ground of domination and of *ius*, as understood in Latin, the "to-be-in-the-right" and the "to have a right." Accordingly, *iustitia* has a wholly different ground of essence than that of *δίκη*, which arises from *alétheia*.

Command, as the essential ground of domination, includes being superior, which is only possible as the constant surmounting of others, who are thereby the inferiors. In this surmounting there resides again took things over from the Greeks in many ways and...





N2. M2.

O2.

P2.





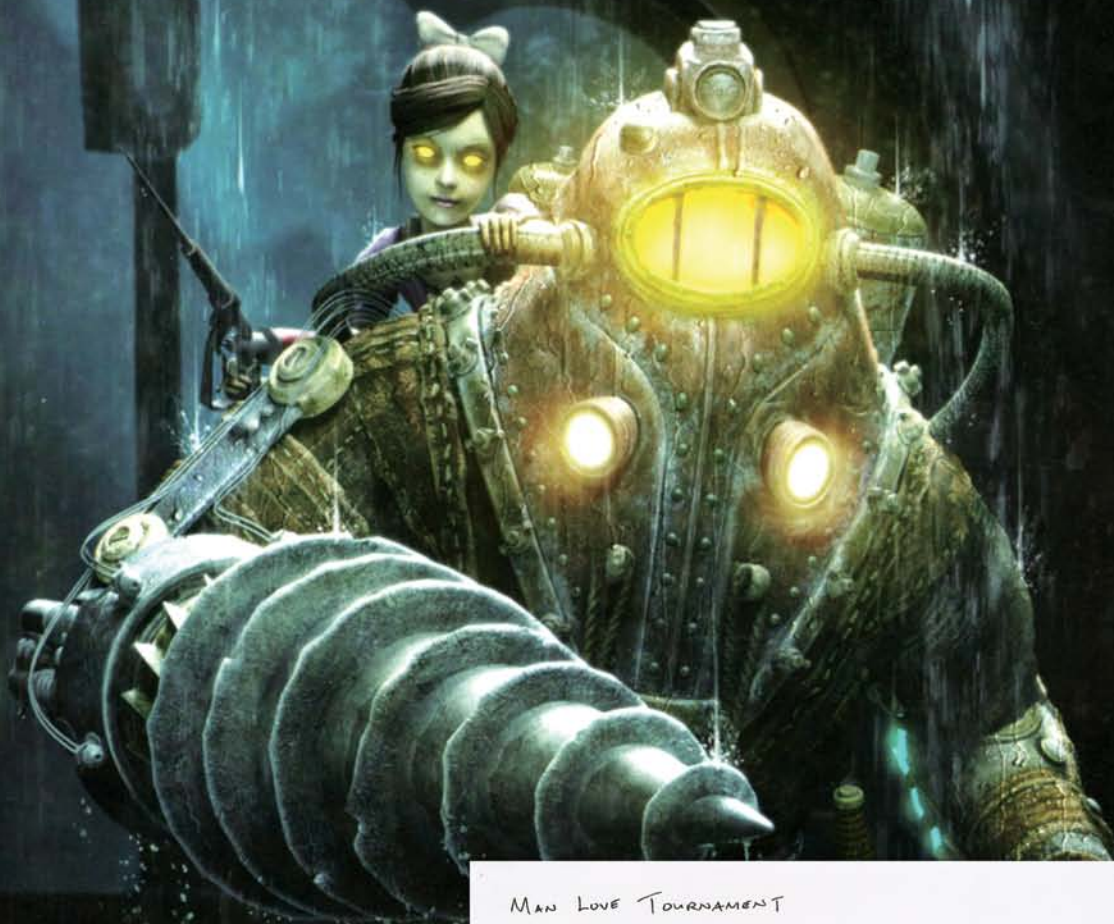
Q2.

R2.

S2.

T2.





MAN LOVE TOURNAMENT

I.

Laelos, Strabo, Imhotep, Brezhnev

VS.

Wenceslas, Alessandro Volta, Bobby Scale, Mordecai

SEMI

BERNINI, Mencius, Sir Francis Drake, DENNIS
HOPPER

II.

VS.

JEAN GENET, Patrick Ewing, Hamilcar Barca,
POPE INNOCENT III

U2.

February 9, 2010

www.bioshock2game.com

EY HOOKED TIP

V2.

W2.





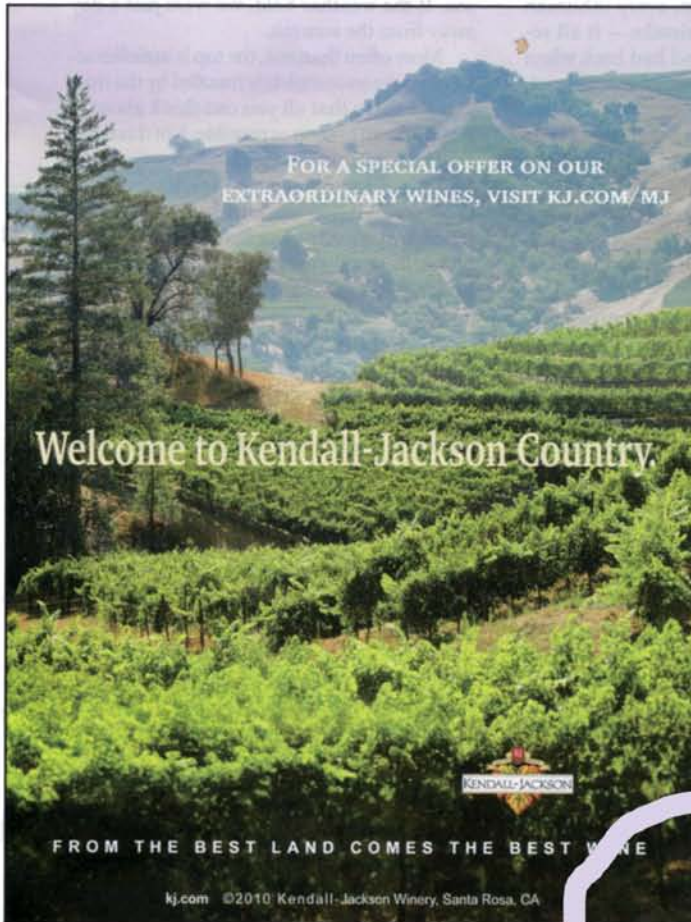


A microscopic view of a tissue sample, showing a dense network of cells with prominent nuclei and a complex, interconnected structure. The cells are stained, likely with hematoxylin and eosin (H&E), giving them a pinkish-purple hue. The overall appearance is that of a histological section, possibly from a glandular or epithelial tissue.

He's good at math; he counted my sperm — Al Goldyne

SIGHTINGS

A special advertising guide to the products, services and events that connect you with the adventurous, stylish and innovative world around you.

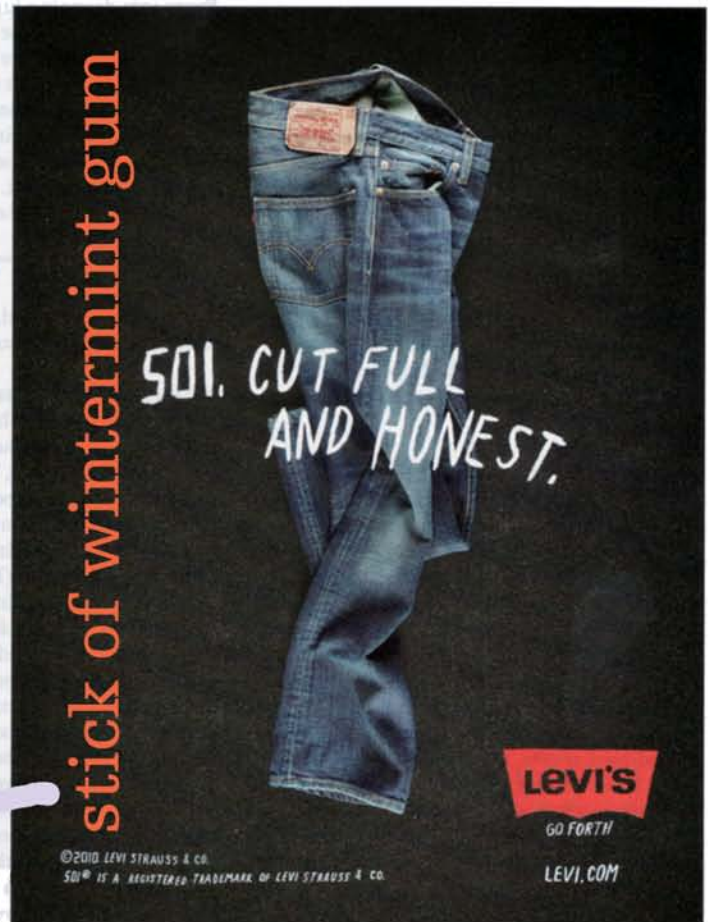


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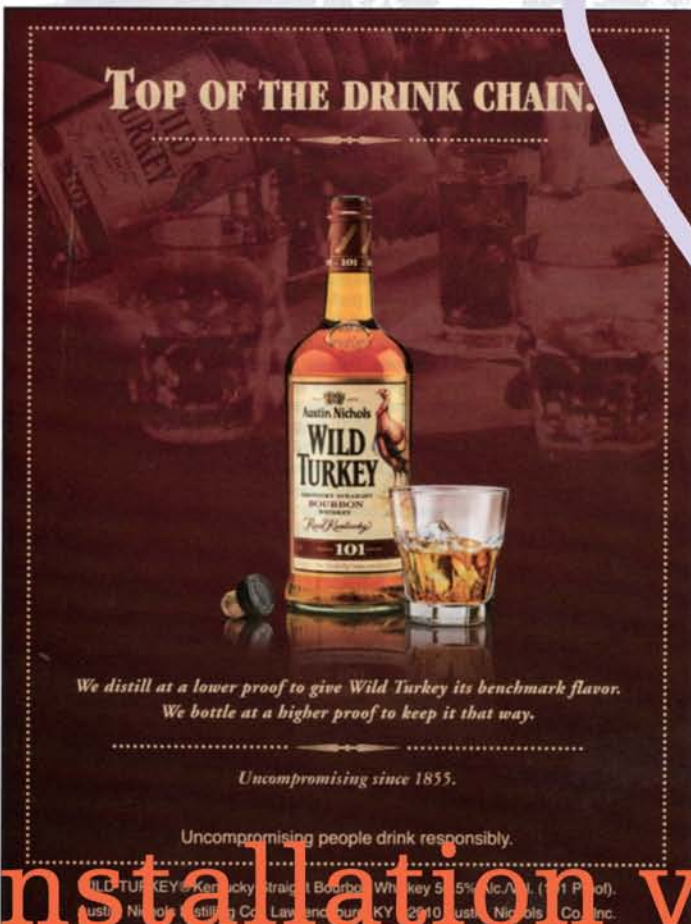


stick of wintermint gum

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Installation views, No Conte

so that all places are S. Ciuph



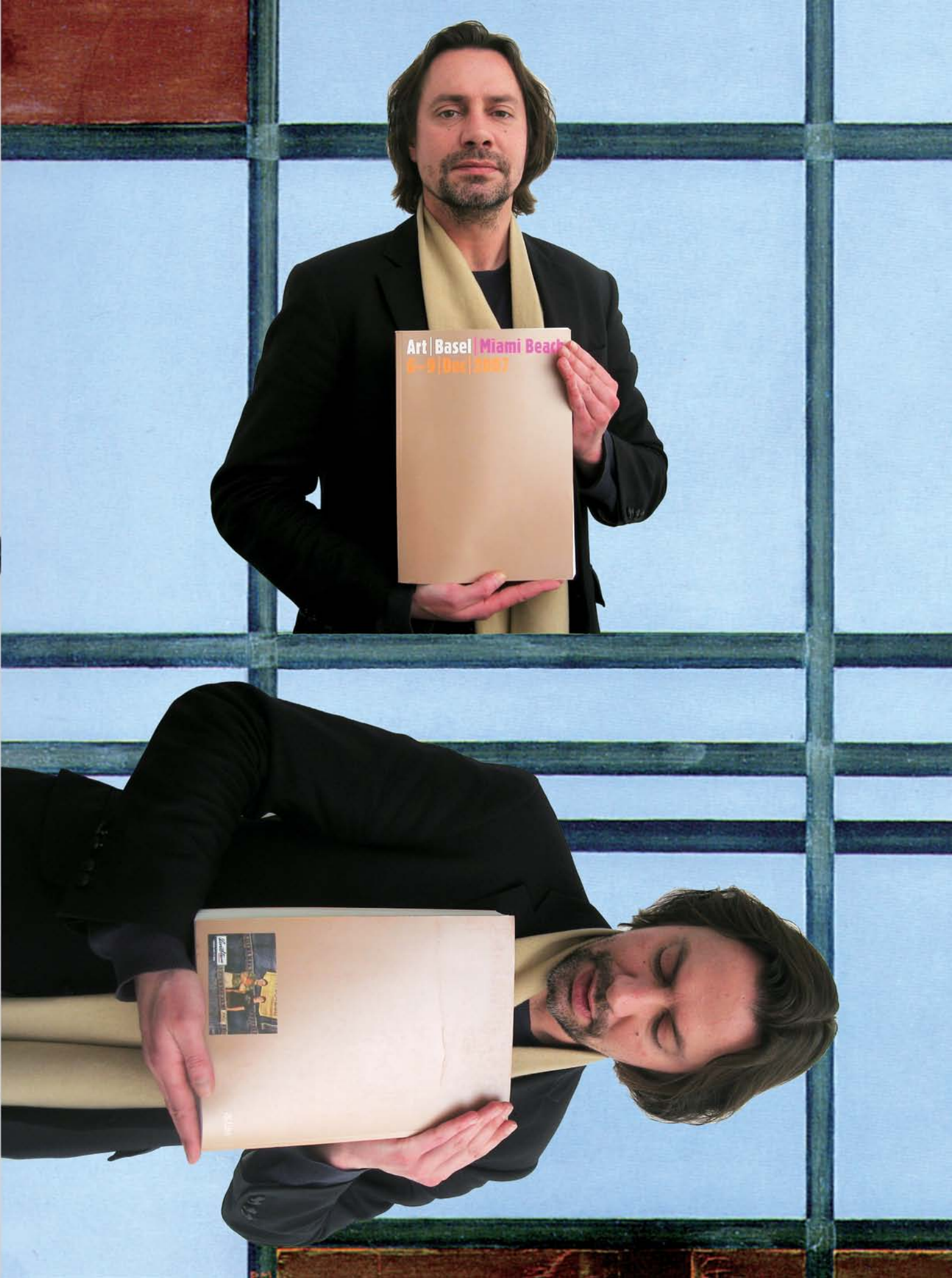
ext, Taka Ishii Gallery, Tokyo



so that all parts/articles are tetent



so that all interstices are Memuel



- are pregnant or plan to become pregnant. It is not known if DYSPO™ can harm your unborn baby

- dry mouth
- injection site discomfort or pain

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How should I take DYSPO™?

- DYSPO™ is an injection that your doctor
- DYSPO™ is injected into the affected muscles
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for healthcare professionals. For more information about
DYSPO™ (can be found for more information about
DYSPO™) call 1-800-368-7676 or go to www.dyspo.com or



ood

ners

image; [conjunction] Dr. Martin Luther King, Jr.



throw a hearing aid in a volcano and you get a porch



B.O.Y.

DRAFT II



in-that the [full] content of one is
the other's/others' [full] content.

= is a sign used as an expedient to visually
establish this.



Installation view Pauline

ine Gallery, Los Angeles



INTRODUCING

Ménage à Trois

CHANNAY

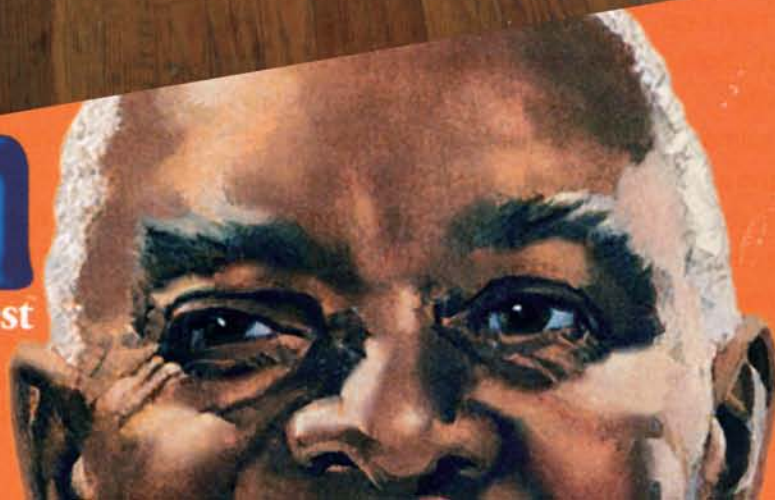






"A

Ben
knows best



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USDA Dietary Guidelines recommend eating 3 servings (48g) or more of whole grains daily. One cup serving of any of these products meets this r



Gal Gadot got gears revving in 2004 when she represented Israel in the Miss Universe pageant. And after making her U.S. debut with a role as the bad girl in 2009's *Fast & Furious*, Gadot scorched her way into many a boy's fantasy. Keep a lookout for the actress on HBO's *Entourage* and



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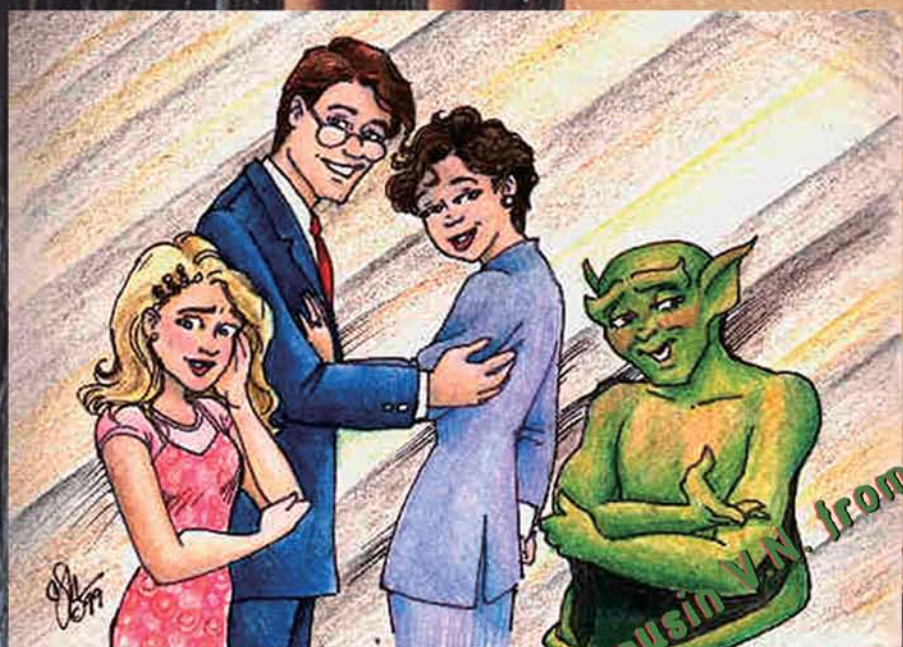


open up this bag of Doritos and Neil Young's voice comes out

Capture it.



palle
tim's
homp
yes
daughter
mine (also, his; also, her)
polk**
e-c
used
bino
binone
omlud
baker*
one
O.B.S.
jude
bleaguen
abitre
clue
Sadat
channel-islands
desly
carte blanche
The Kingdom of the Crystal Skull
mugee (also, mug)
old time dance
Shift-P
the djinn
xoll
xoll-fui
xoll-fuid
car
voiced in league with Charles***
foisten*
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sauna seen by Javier Solana and his cousin Y.N. from the Trans-Siberian railway



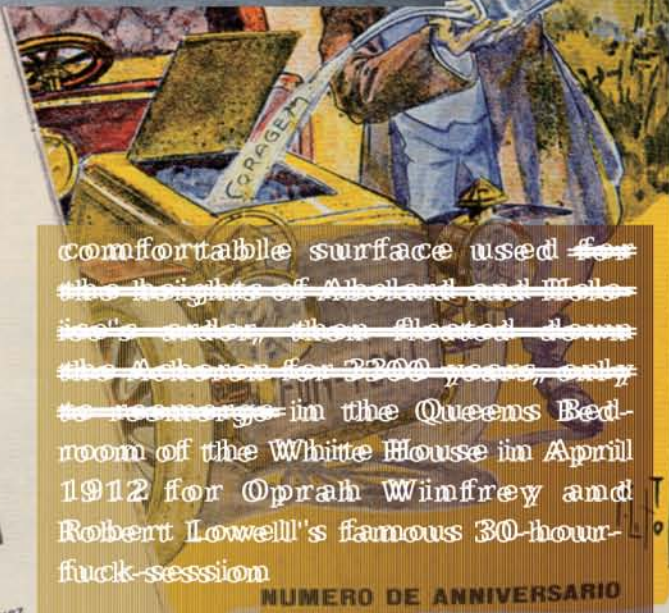
road (directed by Terrence Malick) + a decal for Mr. Malick's leacup company

Anno I N. 1

13 de Abril de 1907



Fon-Fon! gostava de histórias extraordinárias – como a de Eugénia Brandão, uma jovem “reportista”. Para escrever “uma reportagem sensacional”, publicada em A Rua, ela se internou num convento para onde famílias mandavam suas filhas problemáticas – e, por esse feito, virou personagem de Fon-Fon!



400 réis

NUMERO DE ANNIVERSARIO

Sem a menor resistencia,
Mais alegre agora parto
Para o kilometro cinco.



DOLCE & GABBANA
the one





– Where am I going to find homeless people?

– Not at home, I imagine.

The Wire Season 5 Episode 5



Taylor Rain



Décor: A Conquest: The Video Game: Level 4: The Cruise Ship

A exhibition sketch by Darren Bader, Ara Dymond, Carter Mull, Jesse Willenbring, and Michael Zahn

Premise:

Our protagonist: Marcel Broodthaers (age 43, non time-specific)

In level 1 of *Décor: A Conquest: The Video Game* our dear Marcel (age 43) meets the redoubtable fat man – Mr. Orson Welles – and they fall in love: kisses, brightened irides, sweaty sex, saturnine moods and all. They then embark on a world of discovery, where philosophies and phenomena (both sobering and fantastical) abound and seep into their every pore (or their every in-between-every-pore). Level 2 takes them to the Kaaba. Level 3 brings them to a popular rally in Buenos Aires.

By the time they have reached the cruise ship of level 4, they have encountered lots of desultory phenomena which they observe with empirical eye and surrealist appetite, and sometimes a lover's querulousness. Sometimes their Continental and American hearts+minds bleed in dissonance and they are not in love with their love for one another. Traversing the decks, halls, quarters, closets, etc. of the cruise ship, Marcel and Orson continue their adventures: more phenomena, more to be thunk, more to be said, more to be played (with).

Exhibition Concept:

...The gallery-goer walks into a gallery and finds a miscellany of works. It looks kind of like a group show, but there are too many 'non-sequiturs' – things just don't quite mesh. The works are of many formal, chromatic, and material varieties and are installed both sparsely or densely at different points in the gallery:

- 2-D works: photographic print-outs, graphic print-outs, paintings, drawings, etc.
- 3-D works: found objects, various species of sculpture
- Video works: auteurist and Youtube-ist
- Music/Sound works: from headphones, video monitors, and room speakers.

These works are the phenomena that Marcel Broodthaers and Orson Welles encounter during their time on the Level 4 cruise ship. The majority (2/3) of the works are ostensibly more on the *objet trouvé* or 'ephemera' side of things. And the other 1/3 are gallery-ready works by several of the local (and non-local) artist-set. But being that on the cruise ship, they are anonymous things to be encountered, so they must be in the gallery. So that awesome John Miller thingamajig is just as (un)known a quantity as a 5-stringed viola, or a piece of duct tape.

The gallery is the double of the cruise ship. But, since the gallery doesn't really resemble a cruise ship at all, there is a large map on a gallery wall depicting the plan of the cruise ship (cruise ship

x-ray style). Marks on the map refer back to the works in the gallery. For example B3 which appears on the map in the ship galley refers to B3 which is a sculpture on the gallery floor.

Each work in the gallery will be scripted into *Décor: A Conquest: The Video Game: Level 4: The Cruise Ship*. Each script-portion will be printed on adhesive vinyl (bumper sticker?) and stuck on the wall/floor next to the work. The script-portion will explain where on the cruise ship Marcel and/or Orson are encountering it [the work] and what their encounter with it is. An example (in this case a photographic printout):



C11: After a fierce fight with Marcel over the best way to cook a gamehen, Orson can't bear the idea of sleep. He sits up in bed and lights a cigar. An ember falls onto his balls which somehow are hanging out of his nightshirt. "Balls!" he bursts out. He rubs his balls for a minute. Grabs a bathrobe throws it on and walks out into the hall. He immediately is broadsided by something. It appears to be a sonambulist hostage. Orson decides to speak to the sonambulist hostage in Ancient Greek (who knows why). After a few random phrases, Orson is pretty sure the sonambulist hostage doesn't understand him at all. He sticks his cigar in the hostage's mouth and the hostage coughs. Orson pushes the hostage away. The hostage appears to continue his somnambulism. Orson pets his burnt testicles and coughs himself. "Balls!" he whisper-yells. He thinks he may be having a Sudoku craving, but he decides to take the elevator up to the deck first. He counts to 3 and the elevator door opens.

So, if there are some 51 works there will be 51 scripted elements plus some intro and outro script.

In summary:

- There will be a bevy of works installed (both from the 'found' camp and the 'fabricated' camp) selected by the authors of this proposal
- the works will be incorporated into a script for a video game called *Décor: A Conquest: The Video Game*,.
- The video game level will exist in a gallery space which will function as a cruise ship.



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vol.004

Darren Bader, David Hammons

9月19日(金)・20日(土)の2日間
September 19 - 20, 2008

gallery.sora.は、建物の解体工事後の更地を利用して、様々なアーティストによる実験的なプロジェクトを発表していきます。

今回のプロジェクトの内容は、下記の通りです。

9月19日(金) テレン・ベイダー 14または15の作品
September 19th, Darren Bader, fourteen or fifteen works [works]

9月20日(土) ティヴィッド・ハモンズによる新作 "Mantaray"
September 20th, "Mantaray" a new work by David Hammons



詳しくは、ギャラリーにお問い合わせください。
Please contact the gallery for further information.

gallery.sora.
info@gallerysora.com
tel : 03 5646 6050



Darren Bader <duo.denim@gmail.com>

Proposal for Art Basel: Miami

Darren Bader <[redacted]>

Wed, Sep 17, 2008 at 8:17 PM

To: [redacted] + 28 others

Dear Gary Hume,

My name is Darren Bader. I'll be doing a project at Art Basel: Miami Beach (Art Positions) this December, with my gallery, Rivington Arms (NY). I want to ask you to be a part of the project. The project is called "Recent Work".

The project would work as follows:

I would ask for an artwork of yours in your "signature style" (so that your artwork would be readily recognizable by those who are familiar with your idiom). There would be a total of 5 to 9 works from 5 to 9 well-established artists that I would hang/install inside the Rivington Arms shipping container at Art Positions. In case you're not familiar with Art Positions, its trademark is lining up 20 shipping containers on the beach in which galleries have their artists install exhibitions... <http://www.artbaselmiamibeach.com/go/id/dit/>

There would be a checklist of the 5 to 9 works. Your art work would appear on the checklist as follows:

Your Name**Your Title, Year you made the work****Media you used****Dimensions of your work**

There are some things that would be non-routine if you were to exhibit your work:

- the work would be priced at my market price, which depending on the size of the work would be roughly between \$2K and \$10K. If you would agree to this, you and I would then determine an exact price. In the event of a sale, you would receive all the money, minus a negotiable percentage to Rivington Arms.
- if visitors ask which pieces are mine (since my name will be present on the gallery and art fair literature), my gallerists would answer: "all of these works". They would also clarify, if asked, that the works are in fact made by the artists (and the artist's studio), but that the works are my works as well.

in the event of a sale, there would be a certificate given to the collector. The certificate would read:

Darren Bader**Your Name****Your Title, Year you made the work****Media you used****Dimensions of your work**

As might be expected, the shipping containers at Art Positions don't afford much exhibition space; hence "5 to 9 works". In total, I will be asking a few dozen well-established artists to contribute an artwork. Therefore, I need to let you know up front that I can't *guarantee* that a work you would offer will be accepted in the end, even though I would love to accept all works. The installation will have to look good, which is of tantamount priority to the quality of the individual works. I hope you understand the limitations of the situation. I realize

RUNWAY EVOLUTION

<https://mail.google.com/mail/?ui=&ik=163146cf4&view=pt...>

I'm asking quite a lot from you as it is.

I know this is a peculiar proposition, so please write me with any questions. I hope you might see the value in achieving this project. Thank you very much for your time and for reading.

Darren Bader

hard time
people me

Dear Darren

I have to wonder if you are mad.
If I was to agree to your proposal I would be giving the buyer of the work an unbelievable discount, they would surely start to shit themselves in their avaristic excitement, swiftly moving to a pitch of hysteric defecation as they peruse the rest of your exhibition.

For me to gift to a total stranger hundreds of thousands of dollars is fucking crazy.

I would hope that your gallery is aware that art is traded in a capitalist world, and will purchase the whole show, then retire to the beach umbrella for champagne and canapés.

If you are successful in acquiring any work from "famous" artists, I of course will buy it. Would you be so kind, as to inform your gallery they already have a purchaser.

You then add insult to injury, firstly asking me to pay your gallery to give my work away. And then, Oh my God, you may find that the painting I love is just not up to it. Thanking me for my consideration, but finding yourself unable to rob me today as I am just, not good looking enough.

Please send a list of works acquired.

Yours faithfully
Gary Hume



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...to stay afloat l
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...cademy in 2c
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...le soon after
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...2007. His first collection was met with instant enthusiasm—more
...than two dozen stores picked it up.

...aesthetic arises from his preoccupation with freeing the
...ody. He drapes his pieces to ensure movement and comfort. "I don't
...ant to transform the body," he says. "I want the clothes to adapt to it."
...oma accomplishes this by working directly on a bust (an uncommon

...france and a sunglasses collaboration.

Doma is pragmatic about his meteoric rise, surviving the
...the crisis, "If you're special enough, this is a great time. A lot of
...disappear these days, which is a good chance for those who are
...Darwin given a fashion spin: survival of the most stylish.
...damirdoma.com

4/10/10 5:28 PM

n,DhUo`"F\pA=^cpAX^]o)ALbrr2ipq>U6irr2Zkm/HPSpAXpfr;6Bjr;Q`qr;QQlp\X[\p&=O]nG`7
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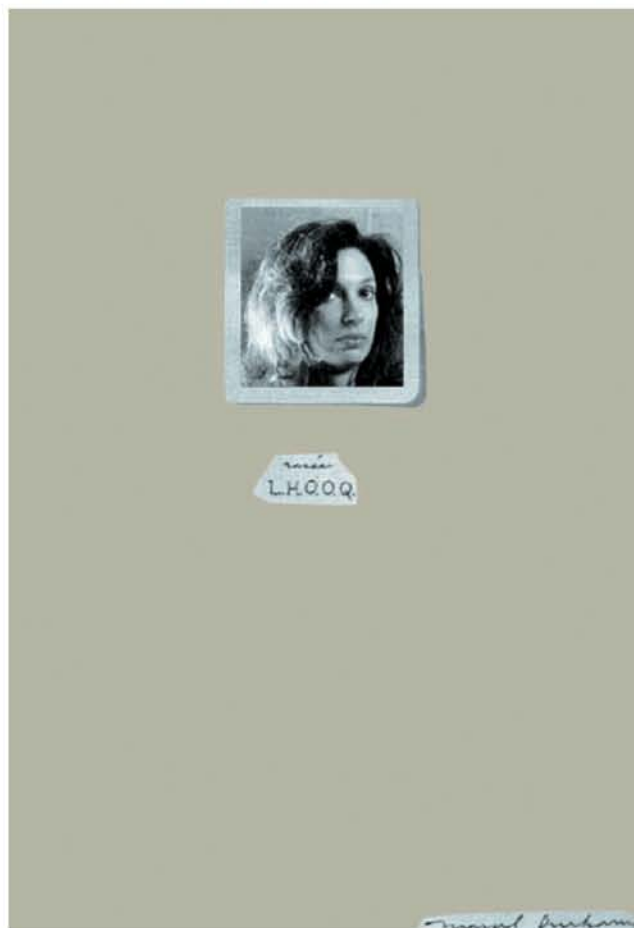
Frischlinge

sic Writings

Burton

She Has a Hot Ass Darren Bader, Brian Kennon, Chris Lipomi

A 3 person artists' book made on the occasion of Kennon and Lipomi's 2 person show at Mesler&Hug in New York. She Has a Hot Ass combines a collection of the magazine spreads that generated Kennon's photographs and prints for the exhibition, digitally produced collages that run parallel to Lipomi's paintings and additional texts and images by Bader. NZ\$69



The show was shared with 3 other people, my ...
have lived out only 3-4 sample ...

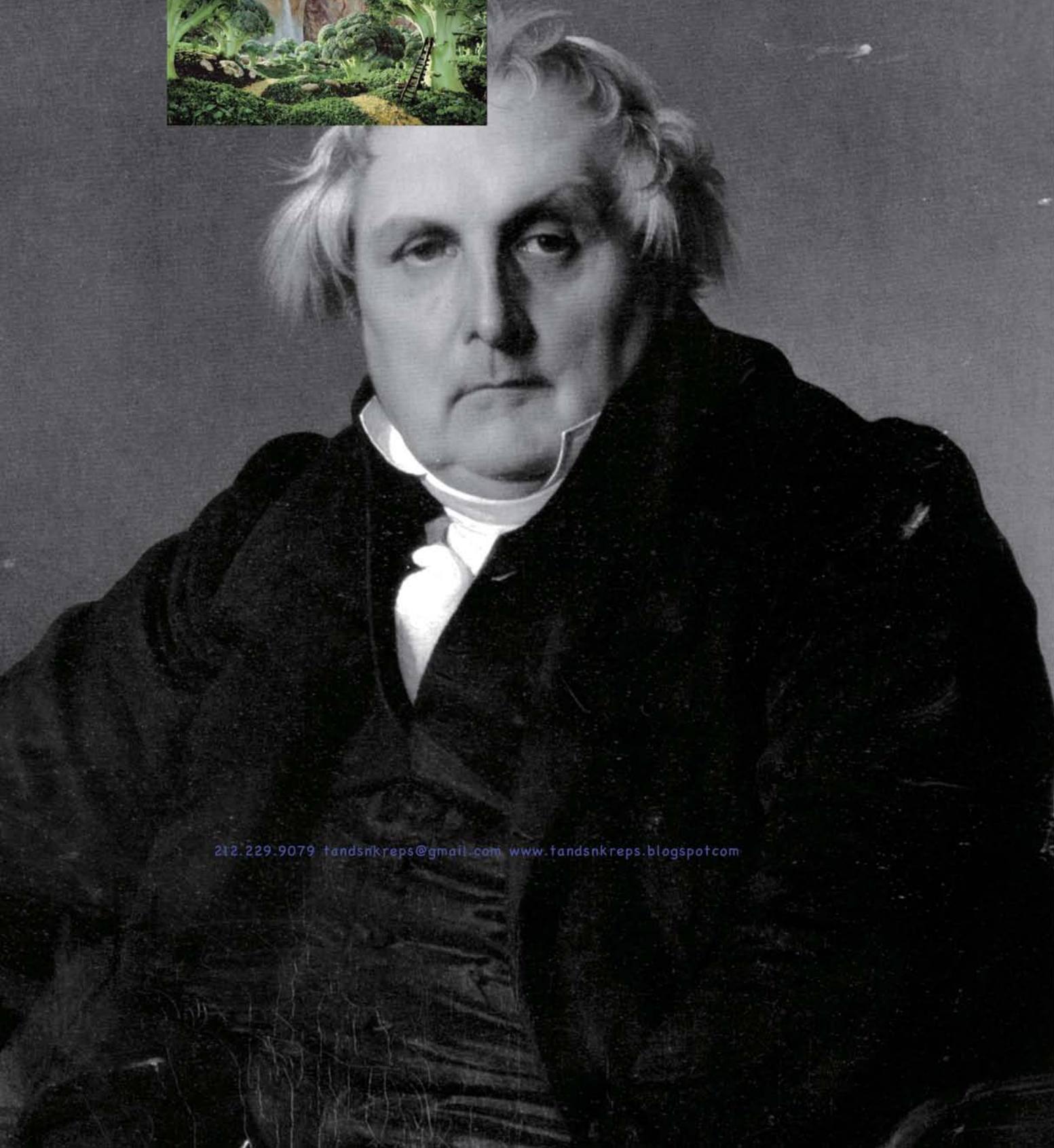
Apr 9
Apr 9





oh shit, there's a horse in the hospital – Kool Keith

Darren Bader T&Sn'Kreps 504 West 22nd St. New York NY 10011
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SLOW

Features

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ALISSA WALKER *cruises New York*

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Unemployed? If you have 14 years

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JOSH VIERTEL



Plus: The **GOOD** Community's favorite slow jams.

60 Slow Burn

Woody Tasch's Slow Money Alliance brings finance back to earth. **JOHN COLLINS RUDOLF** asks him how his innovative local-agriculture investing strategy will work.

and Wait **JENNIFER LEONARD** asks the world's leading futurists how slowness fits into their visions of an increasingly speedy tomorrow.

94 Turning the Tables

DANIELLE PERGAMENT traces the slow food movement back to its Italian roots.

creates a pinhole camera that will take a single picture with a 100-year-long exposure. Cutting it out (and folding it) is up to you.



uas viagens,
rendeu que a
e masculina n
e a geografia.
is são insisten
os generosos,
eses fechados
os machistas.
nós?
usileiro é muit

ousado", afirma.



HAMILTON FEATHER



BY POPULAR DEMAND

Unafraid of familiar imagery or strong messages, HWKN makes provocative architecture for the masses

WORDS DAVID SOKOL PORTRAIT WALLING & MCGARITY



while studio namesakes Matthias Hollwich (the HW) and Marc Kushner (KN) admit their \$1,500 scheme merely created cleaner and more private spaces, the outpouring of responses to the project pegged it as revolutionary. Scores of TV viewers contacted their SoHo office to learn how they, too, could construct a more socially responsible reality.

Since 2006—when Hollwich, a 38-year-old German, and Kushner, a New Jersey-born 32-year-old, met in the office kitchen of progressive Berlin-based architect Jürgen Mayer—the partners have wanted to get more people talking about their craft.

That method entails making observations. Instead of performing

g-architect renovation, in 2006, HWKN's 200-foot Manhattan apartment building was renovated to accommodate an extension. Although built from fan-shaped ash plywood, the so-called "eco" building's lifestyle more expressly reflected the lifestyle that the architects had originally requested.

That method also means taking positions. For the annual competition in 2006, HWKN's Skygrove tower featured a design resembling a mangrove tree, which can better withstand rising seas. "It's too late to avoid global warming and the greenness of that reality," Hollwich says. Indeed, Skygrove is HWKN's concept of "eonic" design—creating green buildings that organize people to embrace sustainability in every aspect of their lives.

HWKN's growing body of work is not limited to the physical form. "Architecture is about communication," Kushner says. "Architecture is every tool is at your disposal." Their latest tool is a digital networking site and project database for the architecture community. "It's a familiar theme," Kushner says, "It's a way to show them what we do and to make architecture consumable instead of an out-of-reach art form."

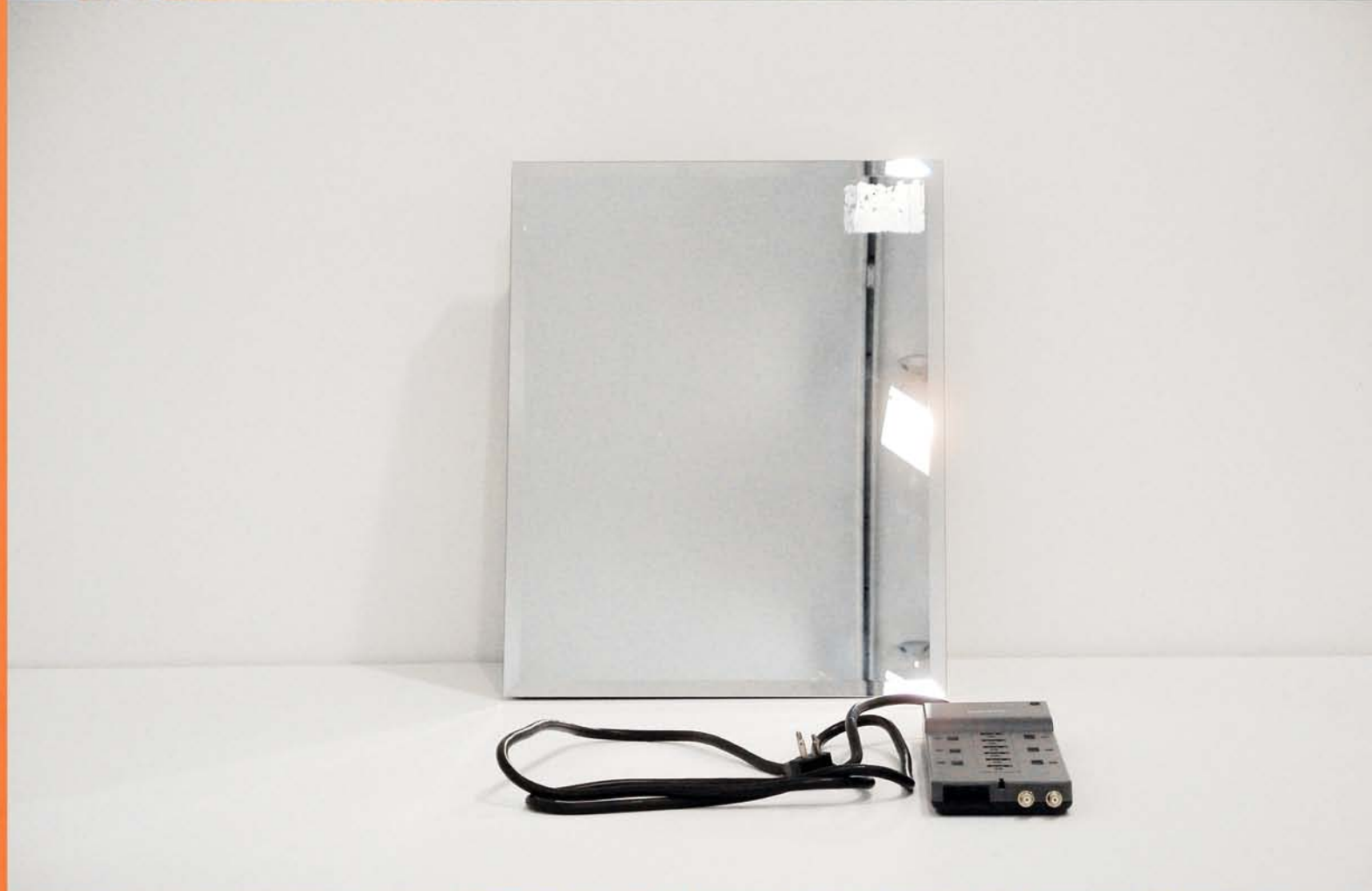
Following a 2009 commission at LA's Virgil Skilled Nursing Center, the pair has set its sights on geriatric environments. In addition to seeing the mid-April New Aging Conference at UPenn, HWKN is on track to complete a retirement facility in Africa's Ivory Coast for priests in 2012. Residences are arranged in a village configuration on-site school allows priests to teach the local population and locally communal gestures all banish the ascetic spaces that today define the end of life. It promises to position the duo as architects who are as sensitive as they are fearless. hwkn.com

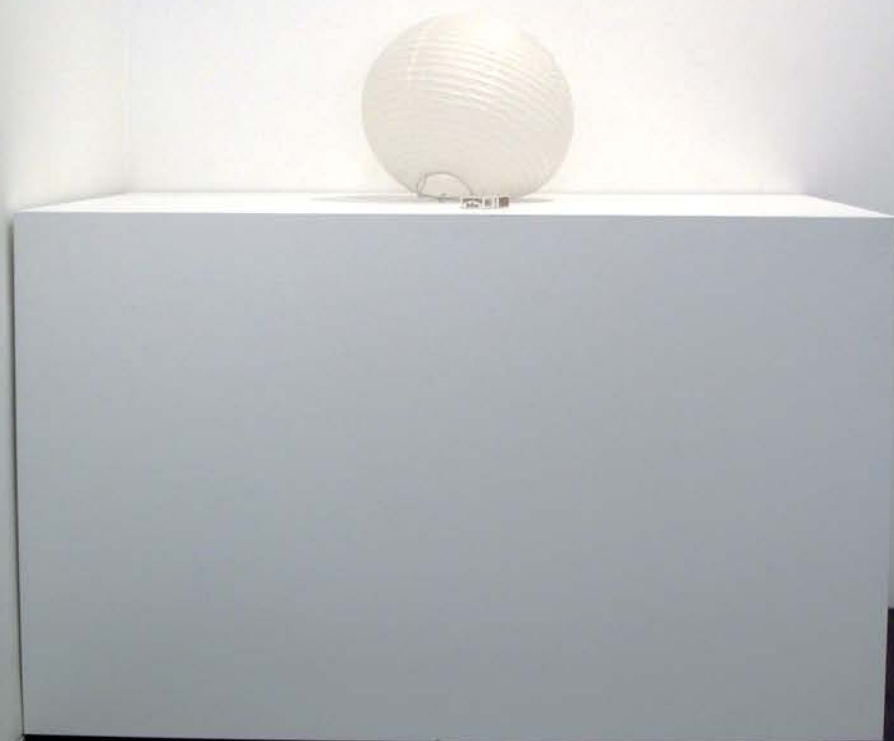












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*That'll make
this hen stew
even healthier.*

at Cornish hen stew is
hungry (recipe, p. 50).
mic bowl from The End of History.

Em 1960, O Cruzeiro trouxe surpreendentes inovações gráficas. Era o tempo do pop e do geométrismo nas



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os
maioria
to -
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[works] in the gallery (during the show):

cat as printer

hamburger cut into 8 pieces

list of prepositions

(a/the) shotgun with a jetski as a library

chinese lantern with/and pack of cigarettes

hamburger cut into 9 pieces

champagne bottle

sweater with/and pile of [packaged] phonebooks

(a/the) chowder with an ossuary as a digital camera screen

flower as printer

a couple people / two people

car with/and bag of groceries

[two-headed [stuffed] doll]

(a/the) deodorant with an egg as a bridge

piece of chicken cut into 11 pieces

cat as water bottle

green bag

(a/the) viola with a foot as a magazine

yoga mat with/and laptop computer

duvet cover with/and skateboard

(a/the) lei with a halberd as a cow

Corbis® brochure

medicine cabinet with/and surge protector

framed Roe Ethridge photograph

(a/the) facepaint with a car insurance application as a backyard

(specific) book

plant with/and rice cooker

Fragment de tunique
Tapisserie et toile. Lin
et laine

Longueur : 19 cm
Paris, musée du Louvre,
département des antiquités
égyptiennes ; inv. AF 5516

Le carré, orné d'une
Aphrodite améthyste
encadrée de nœuds, était
un fragment de la tunique
du pharaon de la XVIII^e
Il faut restituer la même
disposition sur l'autre moitié
du vêtement.



I bet you're out there somewhere, having fun – [the Virgin] Mary

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The Dark Knight

installation view

Unfiction curated by **Bill Conger**
Illinois State University Galleries



Eschewing the fashion of the times, West painted Wolfe and his men in a contemporary, realistic vein rather than employing "timeless" classical Greek and Roman iconography.

Milk



(unrealized work)

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Taka Ishii Gallery

The Armory Show 2009 / Exhibited Works

Darren Bader

Zon Ito

You Two, 2008

embroidery on cotton

37 x 47.2 inches

For sale

Kyoko Murase

Swallows 2, 2008

oil on canvas

75 x 59 inches

For sale

Naoto Kawahara

Katia endormie, 2009

oil on canvas

23.8 x 16 inches

For sale

Yui Kukimiya

Whisper 3, 2009

oil on canvas

72 x 48 inches

For sale







installation view, ODEON (with Ara Dymond and Uri Aran), Ritter/Zamet, London



Darren Bader
George Condo
Joan of Arc, 2002
Oil on canvas
53,5 x 45,72 cm



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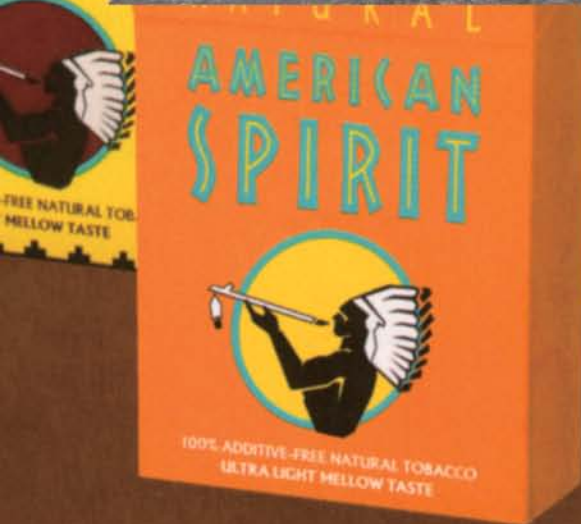
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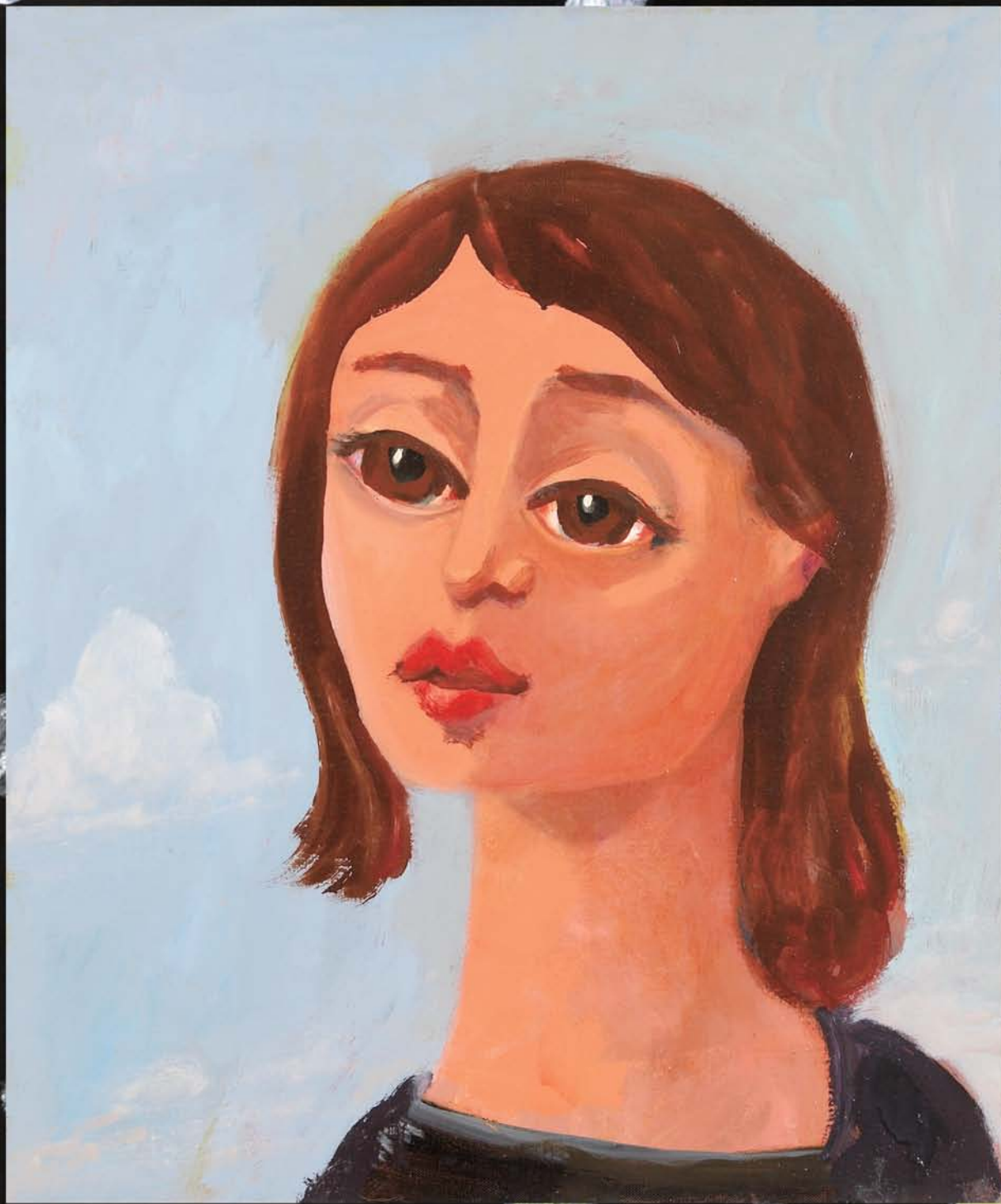
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WHO
YOU ARE
VICE
FAIR



Darren Bader
New Work
303 Gallery
525 West 22nd Street
New York, NY 10011
May 14 - June 10th





John Finneran painting



A Dwarf Priest

I melt kneecaps!

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Screenshot #7



7 GREY GOOSE VODKA

Battle for the V

Scottish alemaker BrewDog was Tactical Nuclear Penguin, a 32 per in November. But Bavarian brewer was just biding his time. In December, brewery unveiled a 40 percent ABV ea



11 HEINEKEN LIGHTS

W

a caramel-y ice beer that, f Is Tscheuschner anticipating says. "Let's start the battle! I'm speaking of limits: The 11-ounce a reason (\$145 per bottle; schorsch



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Checklist

West Wall and floor

Carter Mull
Break, 2009
holographic film, mylar, fractured
automobile steering column, type r
prints, toner, acrylic paint
dimensions variable
unique

Alex Olson
Inspector, 2009
oil on linen
41 x 29 inches

Darren Bader
Two Fingers, 2009

Sarah Braman
Indian Summer Home, 2008
Found furniture, Plexiglas, cardboard
box, paint
38 x 33 x 45 inches

Corin Hewitt
Strong Hold, 2009
Aquaresin and pigment
28 x 160 x 73 inches

Joe Montgomery
Image Twelve, 2008-2009
Oil and concrete mounted on panel
7 1/4 x 8 3/8 x 1 inches

Joe Montgomery
Image Thirteen, 2008-2009
Oil and wood mounted on panel
7 3/8 x 7 7/8 x 2 inches

Joe Montgomery
Image Two, 2007-2009
Oil and clay mounted on panel
7 3/8 x 7 7/8 x 2 inches
Image 2

Bill Jenkins
Thicket, 2006
Paint on wood
15 inches dia

Justin Beal
Untitled (white monolith with
grapefruits), 2009
wood, aluminum, stretch wrap and
grapefruits
63 x 120 x 30 inches

Stebren Versteeg
PROP, 2009
Looping DVD, 50 inch plasma screen and
stick

Amanda Ross-Ho
*Perforated Tramp Stamp with Gold,
Peripheral Disclosure and Cosmetic
Mark*, 2009
Hand-cut canvas drop cloth, aluminum
thumbtacks, acrylic paint, china
marker, graphite, color pencil,
thread, loopy pendant, dressmaker's
pencil
105 x 145 inches

Dave McKenzie
Slide Show, 2007
Found slides, carousels, slide
projector
Dimensions variable

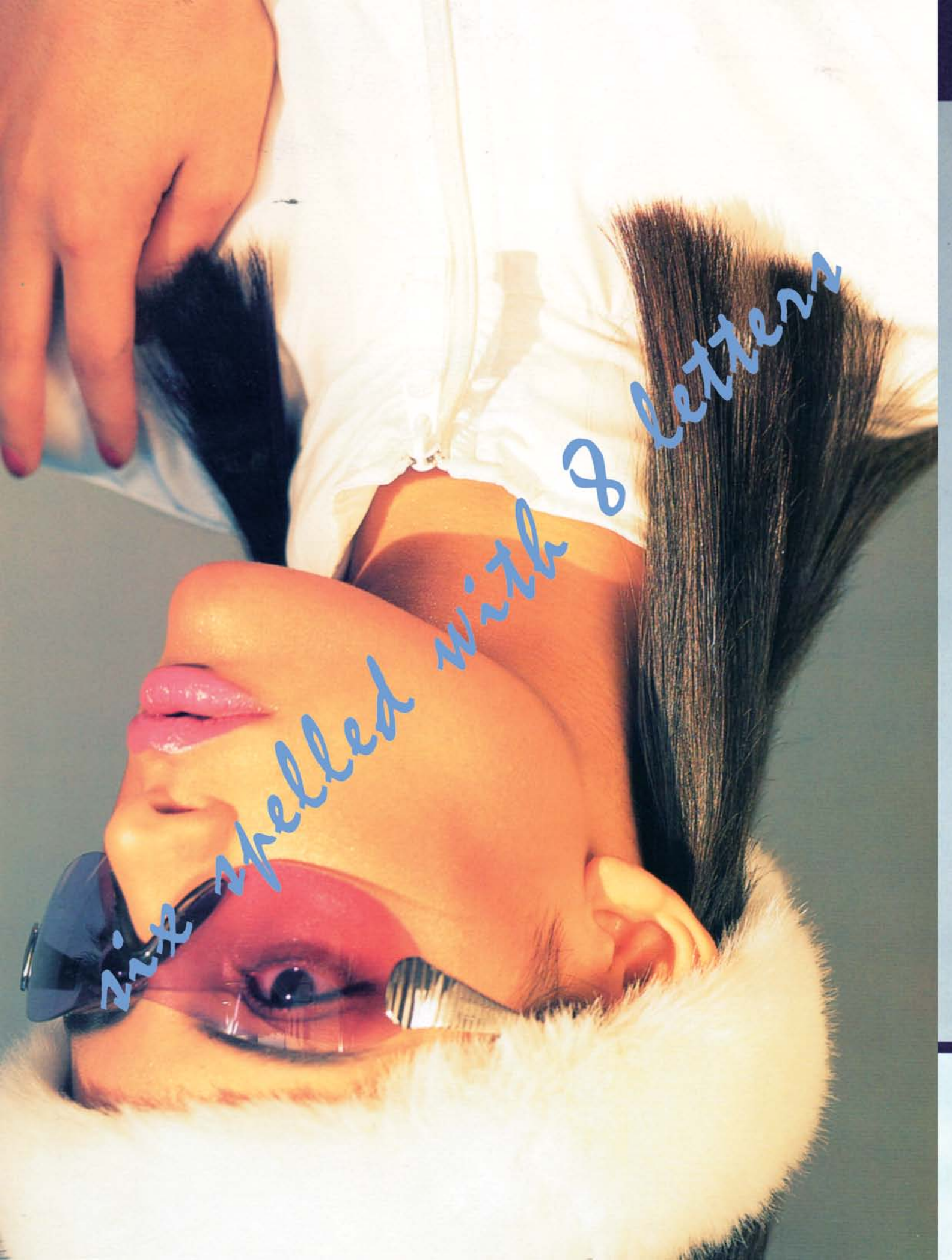
Bill Jenkins
No Title, 2007
Paint on wicker
10 inches dia

Back Room

Lyrica Jackson Hutchins
A Giant Tour, 2004
Color video with sound
10:16 minutes

Bill Jenkins
No Title, 2009
Grayscale on wall
Dimensions variable

Erin Shirreff
Sculpture Park, Tony Smith, Die, 2007
Color video, silent, single channel
6:47 minutes



ziz spelled with 8 letters



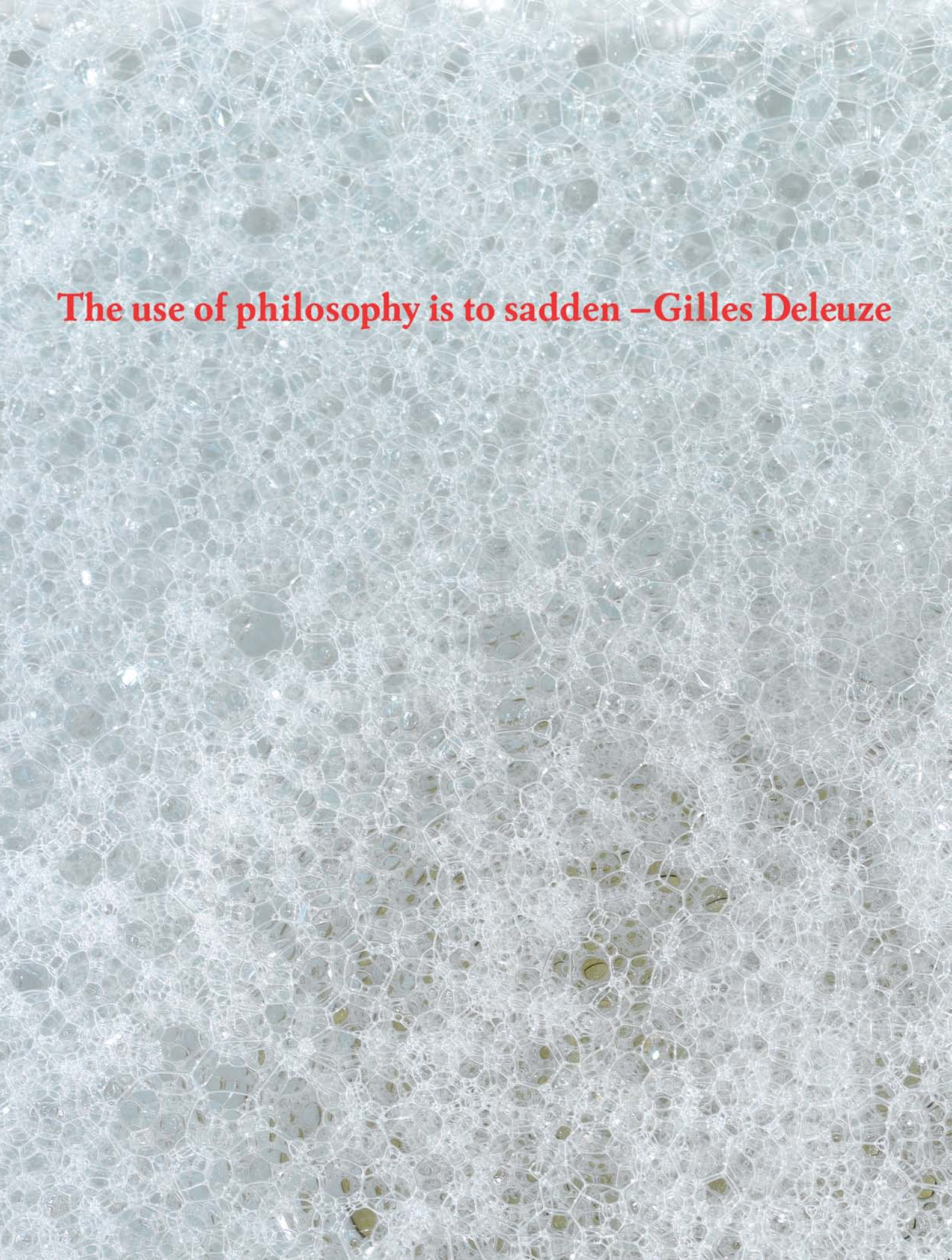
Installation view, *Don't Perish*, Leo Koenig Projekte, New York

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Audit	8.56	
Tax	8.69	
Value for fees (tax/audit)	8.47/8.11	





The use of philosophy is to sadden –Gilles Deleuze

Eighth Veil
7176 Sunset Blvd.
@ formosa
LA, CA 90046
323 874 2300
eighthveil.org



Darren Bader
Number[s]
12 February – 19 March 2010
Opening reception March 12, 7-9pm



Eighth Veil is pleased to announce *Number[s]*, a show of recent work by artist Darren Bader.

Employing a serialized stream of numbers between 2 and 3266, Bader supplants actual numerals with non-numerical forms - turning the objects in his installation into simple units within a larger notational system.

The show will also incorporate hamburger and bumper stickers.

* * *

Eighth Veil is a contemporary art exhibition and publishing house that provides artists with studio space in which they can conceptualize printed matter and closely oversee its production at neighboring partner institution Paper Chase Press. This opportunity is extended to artists exhibiting with Eighth Veil as well as individuals chosen by the gallery, commissioning works on a per project basis.

Eighth Veil aims to develop close relationships with artists and provide more visibility to their processes, allowing work beyond their normal medium and into print.



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Prospect Heights

95%



HIGHEST
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Midtown East

40%

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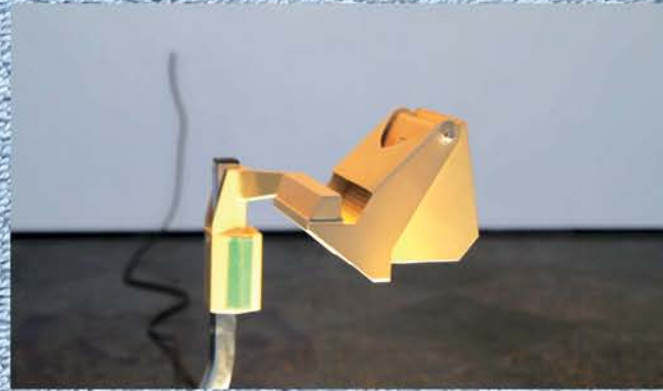
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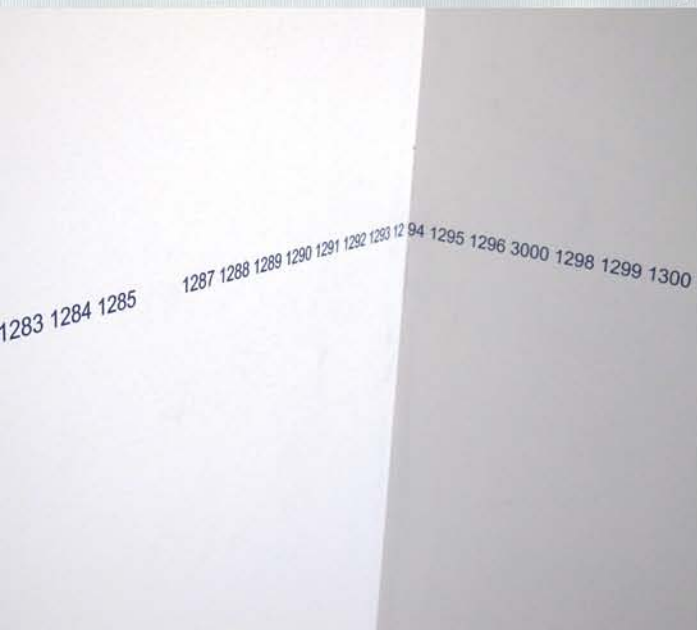


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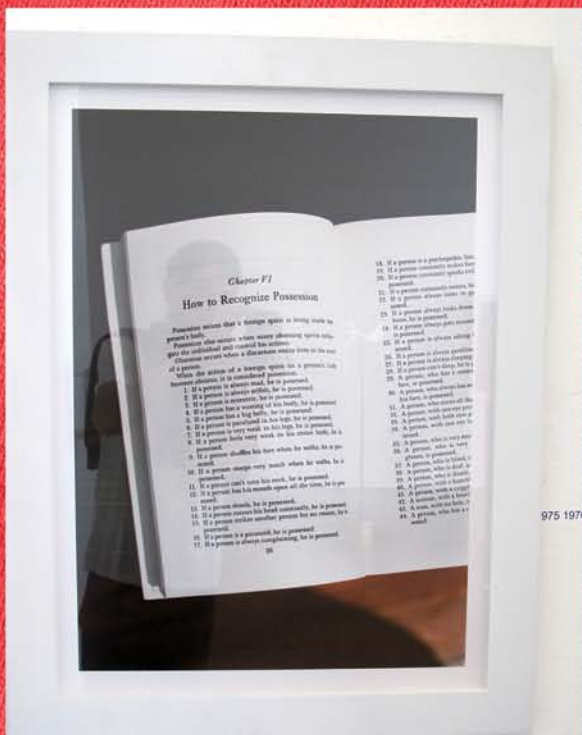


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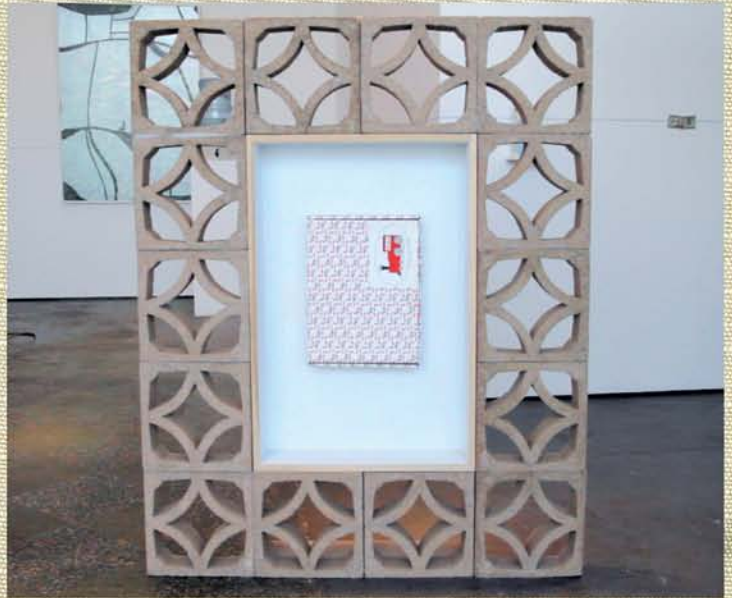


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Why were Helen Keller's hands all purple? Because she heard it through the grapevine.

the voyage of eternity, insofar as it is always caught between the silence of the stone and thought's returning to itself

Punxsutawney Phil

"The incommensurability of the local and universal, since they are inextricably the same thing... Thus we are in search of a substitute for what we have thought to have called 'universal'"

Irene Dunne

"The Donkey winked his eye at me and said Shabbat Shalom"

/" @C*PjE

The Fisher King

The Strokes: official soundtrack of World War III

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<http://nerdboyfriend.com/>

<http://lonelysandwich.com/>



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client-based work a written treatment graphic elements to the overall piece. As director and art director in studio Umeric, we discuss the client and they like detailed storyboard element is created to explain the idea visually."

Storyboards are essential parts of the production process: they help break down the various elements needed for creation, as well as give important information on the timing and composition for each frame. Reference documents may well include model sheets, in which

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MISTAKE IN THE ORDER FORM

inspired by her grandmother
Lee-Gee, Dahl roasts carrots,
celery root and tosses
the vegetables with a little feta.

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THE NUMBER 10 IN THIS CASE
DEFINES THE WORD 'DEAD,' AND
THAT'S WHY 'DEAD' IS SPELLED
WITH 12 TO 14 LETTERS

$$164 = 10$$



He moved his head to a cooler spot on the pillow – Nathanael West



www.harrisliberman.com

23 January – 27 February 2010

And so on, and so on, and so on...

Organized by Matt Sheridan Smith: Fia Backström, Darren Bader, Das Institut, Steven Baldi, Nina Beier, Ann Craven, Simon Dybbroe Møller, Nikolas Gambaroff, Tony Huang, Jacob Kassay, Ajay Kurian, Lisa Oppenheim, Peter Piller, Michael S. Riedel, Matt Sheridan Smith, Rirkrit Tiravanija, Jordan Wolfson



PAR UN V
en banlie

elle de Dino Beach, un parc aquatique situé
e font de Shanghai une terre fertile pour

RITTER/ZAMET

Proposal for Frieze Frame 2010

The proposed booth for Frieze would feature roughly 16 artworks. On each day of the fair (including the preview day) the booth would feature between 2 and 5 artworks. Some artworks would remain on view for one day, others for more than one day (potentially for the duration of the fair).

The artworks would all be sculptures. Although the sculptures would all be works by Darren Bader they will be frequently be created by other people. Examples of potential sculptures are:

Foo Fighters song
Tarantula in a terrarium
Bottle of water
Sarah Morris painting
Computer with open web browser and internet access
Ara Dymond sculpture
Parka
Whole roasted turkey with binder clip
Christopher Williams framed photograph with health insurance application
Books by Douglas Copeland
Mark Manders sculpture
\$100 bill
magazines from 2002
butter knife

Each work would be given a price, for example:

Foo Fighters song –\$4000
Tarantula in a terrarium –\$2000
Bottle of water –\$3000
Sarah Morris painting –\$6000
Computer with open web browser and internet access –\$6000
Ara Dymond sculpture –\$12000
Parka –\$7000
Whole roasted turkey with binder clip –\$5000
Christopher Williams framed photograph with health insurance application –\$15000
Books by Douglas Copeland –\$3000
Mark Manders sculpture –\$4000
£100 bill –\$4000
magazines from 2002 –\$6000
butter knife –\$5500

When a work is sold it will be removed from the booth within 2 hours. It may or may not be immediately replaced by another work.







MICHELE ABELES / MARGA champagne INSTALLATION VIEW, WH



band and Neil Lane
jewels in L.A. Jan. 31.

Valentino in L.A. in
September) has said.

Penel

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Nine premie
Rome on Jan

MARET LEE \ DARREN BADER

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I can't get her out of my mind; I



I think about the girl all the time -Blackstreet



Darren Bader

May 25 – July 3, 2010

Opening reception Tuesday, May 25, 6-8PM

Alex Zachary

16 East 77th Street (between Madison & 5th Aves.)

New York, NY 10075

T: + 1 212 628 0189

front@alexzachary.com

Hours: Thursday – Sunday, 12-6PM

Alex Zachary is pleased to present a solo exhibition of new sculptures by Darren Bader.

Darren Bader (b. 1978) lives and works in New York. Recent solo exhibitions include Eighth Veil, Los Angeles (2010); T&Sn'Kreps, New York (2009); gallery.sora, Tokyo (2008); and Rivington Arms, New York, (2007). He is the author of two books, *pulturebook (B&W version)* (2008, 2nd Cannons Publications, Los Angeles) and *James Earl Scones* (2005, Rivington Arms, New York & David Kordansky Gallery, Los Angeles). In 2010 he is included in Greater New York at MoMA PS1.

For more information contact front@alexzachary.com, +1 212 628 0189.





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AVAILABLE AT MACY'S







Hey Darren, can you say FREE cool gift?

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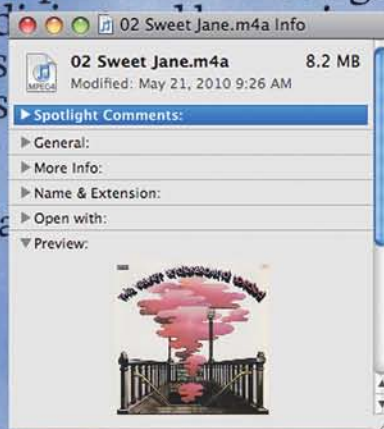
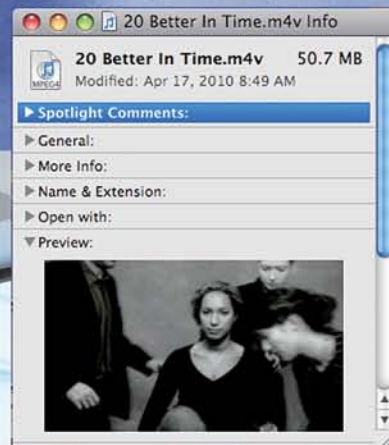
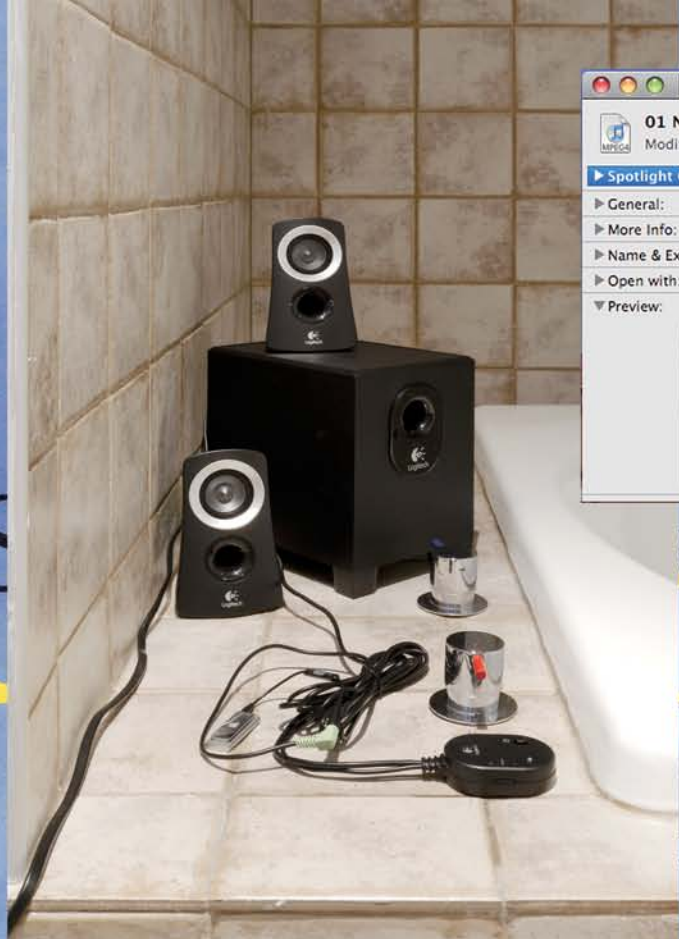
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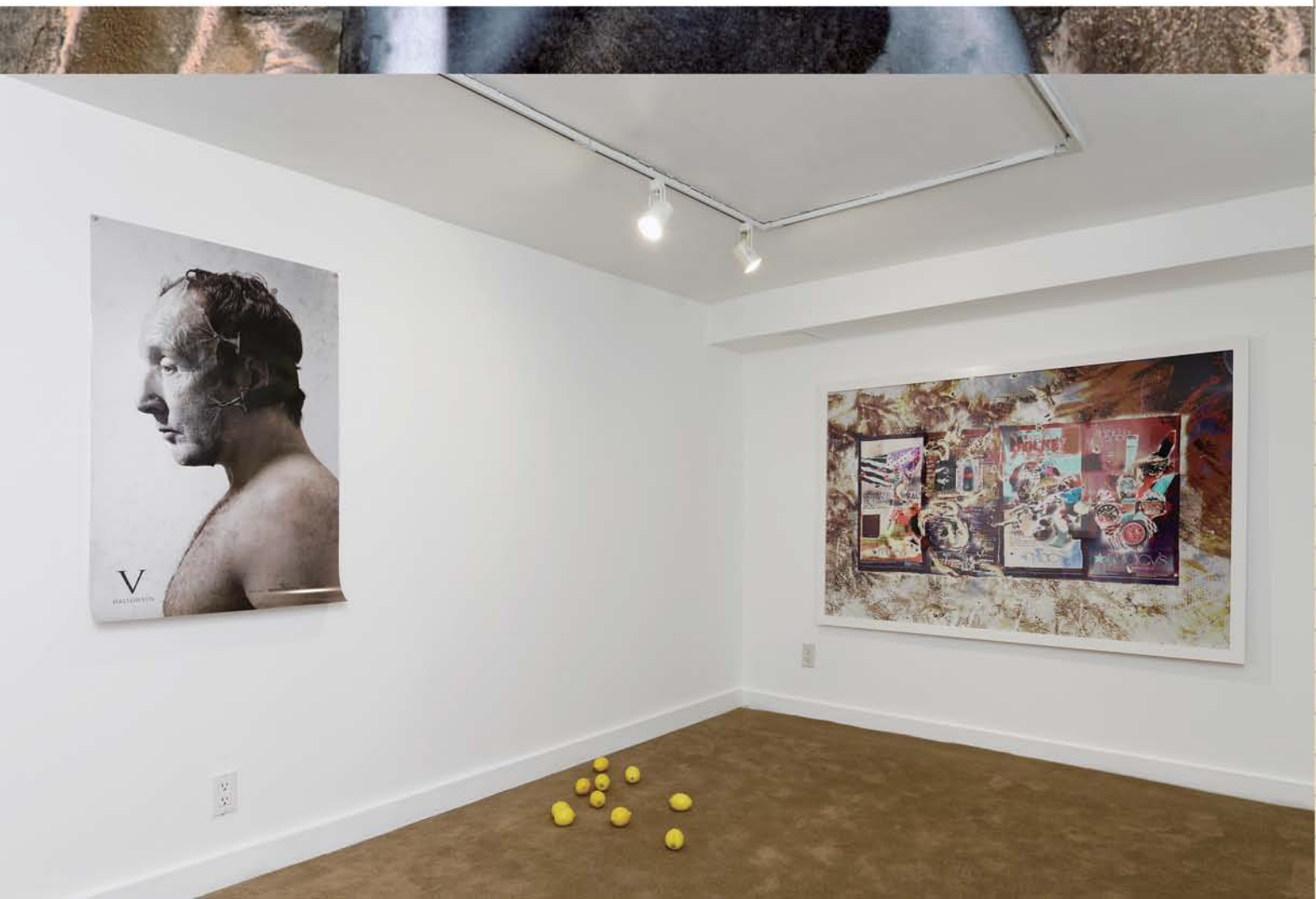
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Proximity Machine
Rosalind Nashashibi





The Bader house is ready for take off.

Darren – we want to say thanks for being such a great customer for 11 months. We hope you and everyone at 56 Pike St Apt 5C are loving your Time Warner Cable Internet Service. **And as a reward, we'd like to boost your Internet speed with Road Runner® Turbo FREE for 3 months.** That means mega-faster music and movie downloads, smoother gaming and more, without you paying an extra dime. How do you get it? Just call us. Now's a good time. :)

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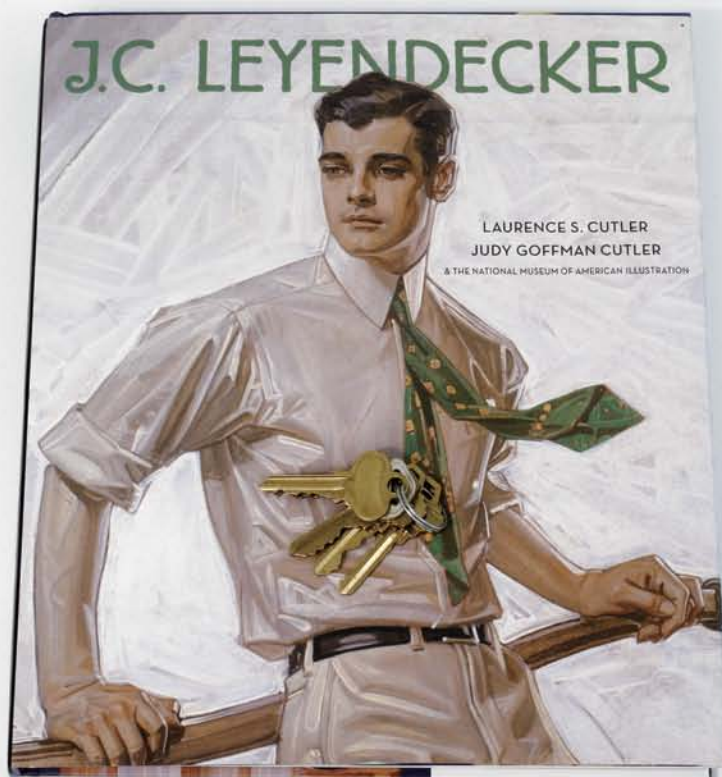
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DARREN BADER

NEW YORK, NY 10010

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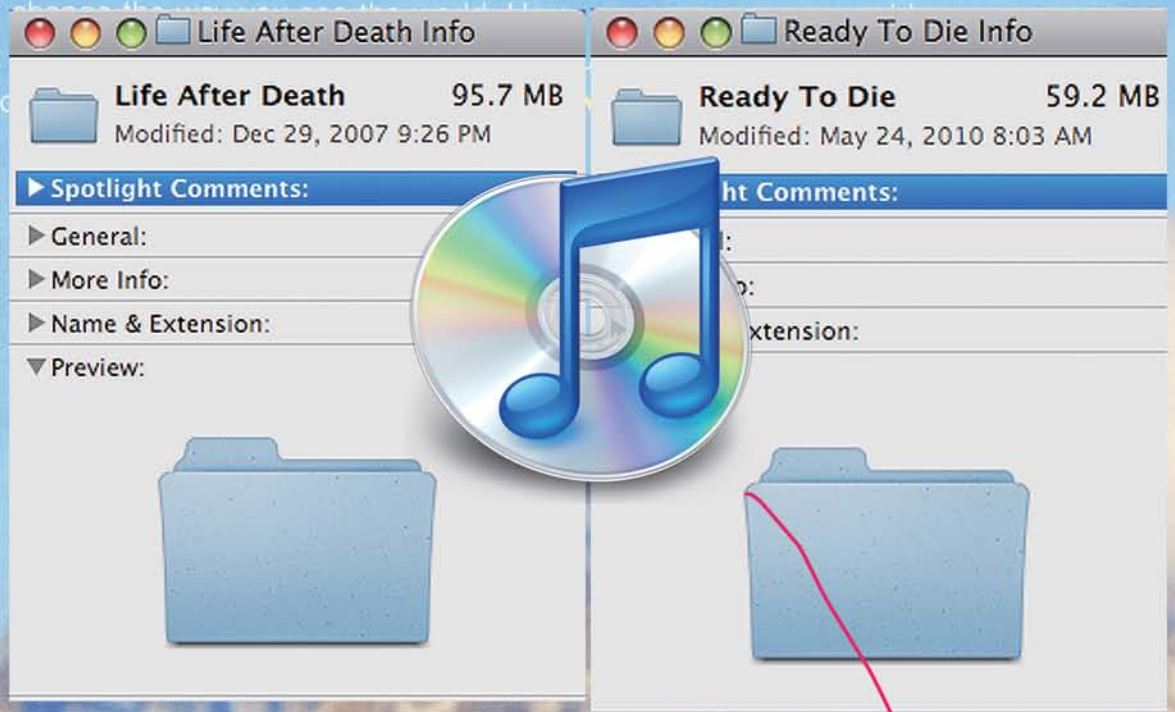
PlayStation



Every month **PlayStation:**
the **Official Magazine** delivers:
First look previews of the biggest game
Interviews with the senior executives
and game designers shaping the future
of **PlayStation**
Very latest news on downloads and game
available on the PlayStation Network

THERE'S NOTHING HERE

Nothing but a rhythm of life older than drumbeats or campfires. You can't schedule the moments that make the next make the next it is: nothing you





Man

Man

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Perfecting Roll On Makeup

with a Revolutionary Flexible Stretch Formula

"Brontë's finest novel." —VIRGINIA WOOLF

VILLETTE



Charlotte BRONTË

Introduction by
A. S. BYATT and IGNÈS SODRÉ



Some
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L'ORÉAL



Sound mind Sound





Over the past 10 years I've actively tried to make art. Art started off meaning something different to me than cinema (which I studied and loved), but they ended up being the same thing. I used to write poetry as well, but don't really anymore –so maybe art means the same thing there too. Anyway, there wasn't a ton of clear documentation of what I'd been art-ing over the past 10 years, so Alex Zachary asked me to do a book. This is the book. Jesse Willenbring and I made it between February and August, 2010. It contains a good chunk of what I've done since about 2000. Omitted are several word-based books; but those are other books. This is the first book I've made that relies on images as-much-as or more-than text. **THANKYOUS:** There's no ideal synonym for 'mentor,' and mentor sounds corny. An online thesaurus says a synonym for 'adviser' is 'Dutch uncle'. So, this book is dedicated to my Dutchuncles: Fred Bader, Diane Bader, David Greenberg, Lissi Sanchez, Paul Myers, Al Goldyne, Bruce Hainley, David Lewis, Ara Dymond, Urs Fischer, olive oil; and all the books, museums, screens, galleries, audio, streets, animals, human faces and hands that I've met. This book is equally dedicated to the loved ones, peers, colleagues, muses and other mentors without whom I'd be truly fucked: Elise Bader, Alex Bader, Lillian Cohen, George Cohen, Phil Bader, Lil Bader, Mark Baker, all my amazing aunts uncles and cousins, the Greens, the Shains, George Lucas, Sam Josovitz, The Josovitzs, C.S. 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