

BRAG

bathurst regional art gallery

STARS + **STRIPES**: AMERICAN ART OF THE
21st CENTURY FROM THE GOLDBERG COLLECTION

EDUCATION RESOURCE

FEATURED ARTISTS

WALEAD BESHTY

MIKE BOUCHET

RICHARD JACKSON

DYLAN LYNCH

TAVARES STRACHAN

ABOUT THIS RESOURCE

THIS RESOURCE HAS BEEN PREPARED BY BATHURST REGIONAL ART GALLERY IN CONJUNCTION WITH MUSEUMS & GALLERIES OF NSW, TO ACCOMPANY THE *STARS + STRIPES: AMERICAN ART OF THE 21ST CENTURY FROM THE GOLDBERG COLLECTION* EXHIBITION.

IT IS INTENDED TO ASSIST UPPER PRIMARY AND SECONDARY STUDENTS AND TEACHERS IN THEIR UNDERSTANDING AND ENJOYMENT OF THE EXHIBITION.

THIS RESOURCE WORKS AT ITS BEST WHEN READ IN CONJUNCTION WITH THE EXHIBITION CATALOGUE. IT HAS BEEN DESIGNED SPECIFICALLY FOR USE ON AN INTERACTIVE WHITE BOARD AND ENCOURAGES ACTIVE CLASSROOM PARTICIPATION.

NAVIGATION OF THE RESOURCE

THROUGHOUT THE KIT, THE FOLLOWING ICONS HAVE BEEN USED TO HELP IDENTIFY THE TYPE OF QUESTION OR ACTION:



PRACTICE



DISCUSSION



RESEARCH



VIDEO LINK



WEB LINK

WEBSITE LINKS – MOST OF THE QUESTIONS IN THE KIT HAVE WEBSITE LINKS TO OTHER ONLINE MEDIA. THESE LINKS ARE HIGHLIGHTED IN [BLUE](#).



CURATOR'S FOREWORD

STARS + STRIPES: AMERICAN ART OF THE 21ST CENTURY FROM THE GOLDBERG COLLECTION IS AN IMPORTANT EXHIBITION DRAWN FROM THE PRIVATE COLLECTION OF SYDNEY-BASED LISA AND DANNY GOLDBERG.

THE 51 WORKS SHOWN HERE ARE DRAWN FROM AN EXTENSIVE COLLECTION OF OVER 200 AND INCLUDES PAINTING, DRAWING, PHOTOGRAPHY AND SCULPTURE HIGHLIGHTING THE CUTTING-EDGE PRACTICES OF A GENERATION OF AMERICAN ARTISTS WHO EXPLORE THE CREATIVE AND CONCEPTUAL POSSIBILITIES THAT THESE MEDIUMS HOLD.

THIS IS THE FIRST TIME IN ALMOST 50 YEARS THAT A MAJOR EXHIBITION OF CONTEMPORARY AMERICAN ART HAS BEEN SEEN IN AUSTRALIA. IN 1967 THE MUSEUM OF MODERN ART, NEW YORK TOURED *TWO DECADES OF AMERICAN PAINTING* TO AUSTRALIA. THAT GROUND-BREAKING EXHIBITION INTRODUCED AUSTRALIAN AUDIENCES TO THE WORK OF WHAT WAS THEN A NEW GENERATION OF AMERICAN ARTISTS INCLUDING ANDY WARHOL (AGED 39), JASPER JOHNS (AGED 37) AND ROBERT RAUSCHENBERG (AGED 42). **STARS + STRIPES** INTRODUCES ANOTHER GENERATION OF EQUALLY IMPORTANT AMERICAN ARTISTS TO AUSTRALIAN AUDIENCES.

BASED PREDOMINATELY IN NEW YORK AND LOS ANGELES, THE 30 ARTISTS FEATURED HAVE ALL CARVED OUT INTERNATIONAL CAREERS AND HAVE BEEN HIGHLY INFLUENTIAL AMONG ART STUDENTS AND THE NEXT GENERATION OF EMERGING ARTISTS IN THE US AND EUROPE. **STARS + STRIPES** OFFERS A FASCINATING SNAPSHOT OF RECENT CONTEMPORARY ART FROM NORTH AMERICA AND PROVIDES A UNIQUE OPPORTUNITY TO PRESENT WORKS BY ARTISTS NOT EASILY ACCESSIBLE TO AUSTRALIAN AUDIENCES.

SPECIAL THANKS GO TO DANNY AND LISA GOLDBERG FOR THEIR GENEROSITY IN ALLOWING THEIR EXTRAORDINARY COLLECTION TO BE SEEN BY REGIONAL AUDIENCES; DR OLIVER WATTS FOR HIS INSIGHTFUL CATALOGUE ESSAY; MUSEUMS & GALLERIES OF NSW FOR THE IMPORTANT ROLE THEY PLAY IN ENSURING THAT REGIONAL AUDIENCES HAVE ACCESS TO THE BEST TOURING EXHIBITIONS OF CONTEMPORARY ART; AND MICHAEL ROLFE, CEO OF MUSEUMS & GALLERIES OF NSW FOR OFFERING ME THE OPPORTUNITY TO CURATE THIS EXTRAORDINARY EXHIBITION. IT HAS BEEN ONE OF THE HIGHLIGHTS OF MY VISUAL ART CAREER.

RICHARD PERRAM OAM

DIRECTOR, BATHURST REGIONAL ART GALLERY

CURATOR, **STARS + STRIPES: AMERICAN ART OF THE 21ST CENTURY FROM THE GOLDBERG COLLECTION**

TOUR VENUES AND DATES

BATHURST REGIONAL ART GALLERY

BATHURST NSW

3 OCTOBER – 16 NOVEMBER 2014

GRAFTON REGIONAL ART GALLERY

GRAFTON NSW

13 MAY – 21 JUNE 2015

MANLY ART GALLERY AND MUSEUM

SYDNEY NSW

4 JULY – 30 AUGUST 2015

COWRA REGIONAL ART GALLERY

COWRA NSW

11 SEPTEMBER – 18 OCTOBER 2015

MANNING REGIONAL ART GALLERY

TAREE NSW

30 OCTOBER 2015 – 17 JANUARY 2016

WESTERN PLAINS CULTURAL CENTRE

DUBBO NSW

6 FEBRUARY – 1 MAY 2016

WAGGA WAGGA ART GALLERY

WAGGA WAGGA NSW

14 MAY – 3 JULY 2016

LATROBE REGIONAL ART GALLERY

MORWELL VIC

16 JULY – 25 SEPTEMBER 2016

IPSWICH ART GALLERY

IPSWICH QLD

15 OCTOBER – 27 NOVEMBER 2016



WALEAD BESHTY

b. 1976

“I WAS INTERESTED IN MAKING WORK THAT PHYSICALLY CHANGED AS IT CIRCULATED THROUGH THE ART WORLD...WHAT IF YOU COULD PUT THE ENTIRE SYSTEM INTO THE OBJECT?”

ALTHOUGH MANY OF HIS MORE FAMOUS ARTWORKS ARE SCULPTURES, WALEAD BESHTY DESCRIBES HIMSELF AS A PHOTOGRAPHER. HIS PRACTICE EXPLORES THE RELATIONSHIPS BETWEEN MATERIAL AND THE WORLD AT LARGE, WITH PARTICULAR ATTENTION TO POLITICAL AND SOCIAL CONSTRUCTS SUCH AS POWER, REGULATION AND THE LOGISTICS OF THE ART WORLD. HE IS ALSO INTERESTED IN TRANSITIONAL SPACES AND PRACTICES E.G. AIRPORTS.

LOOKING CLOSELY AT BESHTY'S SCULPTURE PRACTICE REVEALS THAT HIS PROCESSES DO MIRROR THOSE COMMONLY FOUND IN PHOTOGRAPHY; HE BEGINS WITH A BLANK MEDIUM E.G. COPPER AND PUTS HIS FAITH INTO EXTERNAL FORCES, SUCH AS HUMAN INTERACTION, WHICH FORM THE FINAL ARTWORK.

COPPER (FEDEx® GOLF-BAG BOX_2010 FEDEx 163166 REV 10/10), INTERNATIONAL PRIORITY, LOS ANGELES-HOOFDDORP, TRK# 799869727005, MAY 29 – JUNE 4 2013, INTERNATIONAL PRIORITY, HOOFDDORP-SYDNEY, TRK#796117381500, JUNE 28 – JULY 3 2013 FROM BESHTY'S FEDEx SERIES BEST ILLUSTRATES THIS PROCESS.

THE ORIGINAL SCULPTURE WAS CONSTRUCTED AS A POLISHED COPPER BOX, MEANING THE SCULPTURE ITSELF IS BOTH BOX AND OBJECT IN ONE AND ESSENTIALLY 'PURE FREIGHT'. NEXT THE ARTWORK IS 'POSTED' ALL OVER THE WORLD (WITHOUT THE PROTECTION OF A CRATE) USING THE WELL-KNOWN FREIGHT COMPANY FED Ex AND THEN EXHIBITED IN THE GALLERY AS IS.

ALTHOUGH THE ACT OF FREIGHTING ARTWORK TO AND FROM DESTINATIONS IS HIGHLY COMMON, THE INTRINSIC 'PRECIOUSNESS' THAT IS ASSOCIATED WITH ARTISTIC OBJECTS IS CORRUPTED THROUGH ITS ROUGH TREATMENT E.G. LACK OF CRATE, NO HANDLING INSTRUCTIONS, USE OF THE GENERAL FREIGHT SERVICE FED Ex RATHER THAN A FINE ART TRANSPORT SPECIALIST. DURING TRANSIT THE SCULPTURE IS INEVITABLY DAMAGED AND EACH OF THE DENTS, FINGER MARKS, SCRATCHES AND POSTAGE LABELS IT ACCUMULATES DURING ITS 'TRAVELS' ALL BECOME PART OF THE 'PROCESS' OF THE WORK, THE MAKING.



“COPPER IS A REACTIVE MATERIAL, SO CONTACT WITH THE OILS ON YOUR SKIN WILL ACCELERATE OXIDATION,”

BESHTY EXPLAINS.

“TO CONSERVE THESE WORKS IS TO DESTROY THEM.”

PRIMARY



THE PACKAGING LABELS ON THE SCULPTURE ARE IMPORTANT AND PART OF THE WORK. THE FEDEx LOGO FOUND ON THESE LABELS IS SAID TO BE ONE OF THE BEST DESIGNED LOGOS IN THE WORLD, USING THIS [ARTICLE](#) DISCUSS HOW AND WHY IT WORKS SO WELL.



DESIGN YOUR OWN LOGO FOR AN IMAGINARY PRODUCT.



“COPPER IS A REACTIVE MATERIAL, SO CONTACT WITH THE OILS ON YOUR SKIN WILL ACCELERATE OXIDATION,” BESHTY EXPLAINS. RESEARCH THE EFFECTS OF [OXIDATION](#) ON RAW COPPER.



HOW DOES THE [FedEx](#) AIRPORT HUB WORK?

SECONDARY



TRADITIONALLY THE PRACTICE OF PHOTOGRAPHY IS CLOSELY RELATED TO TIME AS SCULPTURE IS TO SPACE. DISCUSS THESE CONCEPTS IN REVERSE.



BESHTY STATED THAT HE USED THE VOLUME OF THE FEDEx BOX AS A STARTING POINT FOR HIS LAMINATED GLASS AND COPPER FEDEx WORKS. SELECT A BOX SIZE FROM THE [FEDEx WEBSITE](#) AND DESIGN A SCULPTURAL WORK TO FIT WITHIN IT.



LIKE BESHTY, ARTISTS [ROBERT RAUSCHENBERG](#) AND [JOHN CAGE](#) OFTEN CREDIT CHANCE OR OUTSIDE INTERVENTION AS A KEY COLLABORATOR. RESEARCH THE WORKS OF BOTH ARTISTS.



AFTER VIEWING THE GALLERY OF BESHTY’S WORK ON THE [THOMAS DANE GALLERY WEBSITE](#), SELECT TWO WORKS AND REVIEW THEM, INCLUDE INSTALLATION TECHNIQUES AND DISCUSS MATERIAL CHOICE.



BESHTY DISCUSSES HIS EARLIER FEDEx WORKS (32 MINS – 35.30MINS) IN THIS [VIDEO](#). DISCUSS THE SIMILARITIES AND THE ADVANCEMENTS MADE BETWEEN THE GLASS AND COPPER BASED FEDEx SERIES’.



WALEAD BESHTY (INSTALLATION VIEW), WALEAD BESHTY: PRODUCTION STILLS, 2009, THOMAS DANE GALLERY, LONDON/PHOTO: WWW.THOMASDANEGALLERY.COM



MIKE BOUCHET

b. 1970

“THERE’S A LOT OF BASIC HUMAN BUTTONS. WHAT ARE PEOPLE’S REACTIONS TO THINGS? I DO FEEL AS IF MY BUTTONS ARE BEING PRESSED. IF I FEEL MY BUTTONS BEING PRESSED, I GENERALLY START MAKING WORK ABOUT SOMETHING.”

FROM LIFE SIZED AMERICAN HOUSES FLOATING (AND THEN SINKING) IN VENICE CANALS TO HOTEL SWIMMING POOLS FULL OF ARTIST MADE DIET COLA, MIKE BOUCHET HAS BEEN CREATING PAINTINGS, SCULPTURES, INSTALLATIONS, VIDEOS, INTERVENTIONS AND PERFORMANCES WHICH MEDITATE ON MASS CONSUMPTION SINCE THE EARLY 1990s.

BOUCHET UTILIZES HIS ART PRACTICE TO EXPLORE HIS EMOTIONAL RESPONSES TO THE MARKETING SOAKED WORLD AROUND HIM. EACH OF HIS WORKS CRITICALLY QUESTIONS THE POLITICAL, ECONOMIC AND CULTURAL SYSTEMS THAT EXIST IN OUR WORLD AND THE ROLE OF THE ARTIST IN SOCIETY.

HE LIKES TO PLAY WITH AMERICAN ICONS AND NOTHING IS SACRED, FROM DISNEY TO COCA COLA, BOUCHET ENJOYS THE IDEA OF ‘MAKING PRODUCTS THAT FAIL IN A CONSUMER SITUATION, BUT ARE INTERESTING IN AN ARTISTIC SITUATION.’

IN 2004 BOUCHET CREATED HIS OWN VERSION OF DIET COCA-COLA, *COLA LITE* AND STARTED USING IT AS A PAINTING MEDIUM. HIS ‘COLACHROME’ PAINTINGS OR ‘STAININGS’, AS HE REFERS TO THEM, ARE ESSENTIALLY LARGE-SCALE WATERCOLOURS ON COTTON CANVASES. MODELLED AFTER OUTDOOR ADVERTISING FORMATS E.G. BUS STOP POSTERS AND BILLBOARDS, THIS SUITE OF WORKS ARE ALSO MADE WITH THE SAME INDUSTRIAL STYLE PROCESSES FOUND IN SIGNAGE FACTORIES AROUND THE WORLD (VINYL LETTERING AND LOGO STENCILS) ONLY WITH ‘COLACHROME’ SUBSTITUTING FOR INK OR PAINT.



“I HAVE MY OWN HYPOTHESES AND THEORIES ABOUT POPULAR VISUAL INFORMATION, YOU KNOW. IT’S NOT VERY SCIENTIFIC OR ACADEMIC. I HAVE A GUT FEELING. I THINK THAT THE COMMODITY AESTHETIC HAS HAD A HUGE EFFECT ON OUR CULTURE, AS HUMAN BEINGS. I THINK IT’S ALMOST LIKE A MONUMENTAL FORCE ON HUMANS ALL OVER THE PLANET RIGHT NOW.”

IN *REFRESH EVERYTHING* WE ALSO SEE BOUCHET’S OTHER STYLISTIC CALLING CARD, THE AMBIGUOUSLY PROVOCATIVE SLOGAN. JUST LIKE THE ADVERTISING HE HATES TO LOVE, BOUCHET CLEVERLY CO-OPS THE TEXT, FONTS AND LOGOS FROM THE BRANDS HE IS MANIPULATING AND RECONTEXTUALIZES THEIR MESSAGING TO DELIVER HIS OWN. AS A RESULT HIS WORK IS OFTEN LABELLED ‘APPROPRIATION,’ ART, ALTHOUGH BOUCHET DOES NOT AGREE WITH THIS CATEGORIZATION IDENTIFIES HIMSELF AS A ‘MISAPPROPRIATION ARTIST.’

PRIMARY



DISCUSS THE FOLLOWING QUOTE *'THERE'S A LOT OF BASIC HUMAN BUTTONS. WHAT ARE PEOPLE'S REACTIONS TO THINGS? I DO FEEL AS IF MY BUTTONS ARE BEING PRESSED. IF I FEEL MY BUTTONS BEING PRESSED, I GENERALLY START MAKING WORK ABOUT SOMETHING.'* MIKE BOUCHET



WHY NOT HAVE A GO AT MAKING YOUR OWN [COLA](#) AND THEN PAINT WITH IT?



MANY ARTISTS EXPLORE CONSUMER CULTURE IN THEIR PRACTICE, IN FACT POP ART WAS A WHOLE MOVEMENT DEVOTED TO THE WORLD OF ADVERTISING, FILM STARS, POP MUSIC AND CONSUMERISM. CHECK OUT [POP TO POPISM](#) EXHIBITION.



THE HISTORY OF [COCA COLA](#) IN 5 MINUTES.

SECONDARY



DISCUSS THIS QUOTE: *"I DON'T LIKE THE WORD 'APPROPRIATION,'" BOUCHET SAID, "BUT I FEEL STRONG ABOUT THE ARTIST AS A CULTURAL PRODUCER, JUST LIKE 20TH CENTURY FOX OR TWIX."*



VISIT THE [COCA COLA WEBSITE](#) AND VIEW THE ADVERTISING ART WORK SLIDESHOW. SELECT ONE OF THE ADS AND REDESIGN IT, KEEPING THE SLOGAN.



SELECT AN ORIGINAL POP ARTIST E.G. [ANDY WARHOL](#) AND A CONTEMPORARY POP ARTIST E.G. [JEFF KOONS](#) AND EXPLORE THE EVOLUTION OF POP ART AS A PRACTICE.



VIEW MIKE BOUCHET'S WORK [COLA LITE LAP](#) AND RESEARCH THE ROLE OF COLA AS A MEDIUM.



THE HISTORY OF [COCA COLA](#) IN 5 MINUTES.



MIKE BOUCHET *COLA LITE LAP* (2013). PHOTO: [HTTP://MARLBOROUGHCHELSEA.COM/CHELSEA](http://marlboroughchelsea.com/chelsea)



RICHARD JACKSON

b. 1939

“ART’S A DOCUMENTATION OF HOW YOU SPEND YOUR TIME. I CHOOSE TO SPEND MY TIME IN A MORE EVOLVED KIND OF WAY... YOU SHOULD BE ABLE TO LEARN SOMETHING FROM THE PROCESS. ART SHOULD BE AN EXPERIENCE FOR PEOPLE, RATHER THAN JUST AN OBJECT.”

FOR THE LAST TWO DECADES, RICHARD JACKSON HAS MADE IT HIS MISSION TO TAKE ACTION PAINTING TO THE NEXT LEVEL AND THEN SOME. ARMED WITH HIS PAINTING MACHINES OR ‘SURROGATES’ AS HE CALLS THEM, HE SYSTEMATICALLY CHALLENGES EVERY ASPECT OF TRADITIONAL PAINTING AND ABSTRACT EXPRESSIONISM AS WE KNOW IT.

A SELF-CONFESSED ‘ART WORLD’ OUTSIDER, JACKSON DOESN’T FOLLOW THE RULES AND THEREFORE RARELY EXHIBITS OR SELLS WORK. HIS WORKS ARE MORE OFTEN THAN NOT EPHEMERAL IN NATURE AND QUITE MESSY MAKING THEM DIFFICULT TO EXHIBIT IN TRADITIONAL SPACES. THE WORKS THEMSELVES CAN BE DESCRIBED AS PERFORMANCES OR AN EXPERIENCE, THAT’S IF AN AUDIENCE GETS TO SEE THE PROCESS AND NOT JUST THE PRODUCT.

THERE ARE MANY STAGES TO JACKSON’S WORKS, THE BUILDING OF THE PAINTING MACHINE ITSELF (PREPARATION), INSTALLING THE PAINTING MACHINE INTO THE ENVIRONMENT OR SPACE (INSTALLATION), THE ‘ACTIVATION’ OF THE PAINT MACHINE (PERFORMANCE) AND THEN THE AFTERMATH (PRODUCT).

THE PAINTING MACHINE TAKES MANY FORMS. THEY ARE USUALLY MACHINES OR STRUCTURES WHICH JACKSON HAS MODIFIED IN ORDER TO SQUIRT, SPLASH, SHOOT, DRIBBLE OR SPRAY PAINT, EITHER AT A PRE-DEFINED SPACE, SURFACE OR OBJECT. IN *Bad Dog (BLUE)* THE ALUMINIUM DOG SCULPTURE HAS BEEN FITTED WITH AN EXTERNAL PUMP WHICH PRESSURIZES BLUE PAINT AND WHEN ‘ACTIVATED’, RESULTS IN THE DOG PEEING BLUE PAINT ON THE GALLERY WALL.

JACKSON’S PRACTICE IS KNOWN FOR NOT ONLY FOR HIS CONTRIBUTION TO PAINTING BUT ALSO FOR HIS CUTTING WIT AND CRITICAL NARRATION OF THE MODERN ‘ART WORLD.’



“WHATEVER IT LOOKS LIKE – THAT’S DOCUMENTATION OF THE PROCESS. IT CAN BE UGLY IT CAN BE BEAUTIFUL IT CAN BE BOTH... SO I THINK THAT’S A WAY YOU HAVE TO DEAL WITH IT. I DON’T GO BACK.”

PRIMARY



DISCUSS THIS QUOTE: *"WHATEVER IT LOOKS LIKE – THAT'S DOCUMENTATION OF THE PROCESS. IT CAN BE UGLY IT CAN BE BEAUTIFUL IT CAN BE BOTH... So I THINK THAT'S A WAY YOU HAVE TO DEAL WITH IT. I DON'T GO BACK."* RICHARD JACKSON



DESIGN YOUR OWN PAINTING MACHINE.



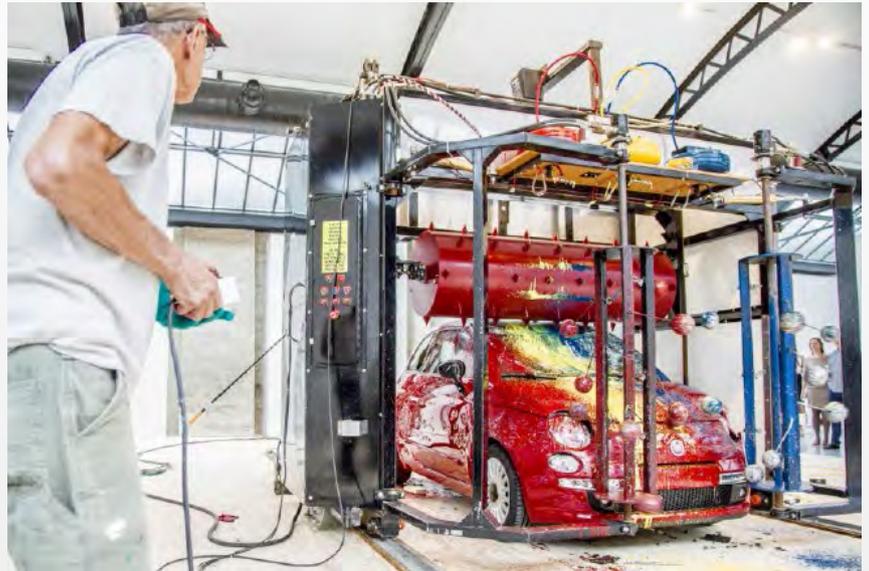
RESEARCH OTHER ARTISTS WHO HAVE WORKED WITHIN ACTION PAINTING.



VIEW RICHARD JACKSON'S EXHIBITION *AIN'T PAINTING A PAIN*



WATCH ONE OF JACKSON'S PAINTING MACHINES *PAINTING WITH TWO BALLS* IN ACTION.



RICHARD JACKSON *CAR WASH* 2014. PHOTO: WWW.CAB.BE/ © ILAN WEISS

SECONDARY



DISCUSS THIS QUOTE:
"WE CAN'T JUST KEEP STOCKPILING ART. THE BEST WAY TO PRESERVE IT IS IN PEOPLE'S MEMORIES."
RICHARD JACKSON



DESIGN YOUR OWN SMALL PAINTING MACHINE AND BUILD IT.



RESEARCH TWO OTHER ARTISTS WHO HAVE WORKED WITHIN ACTION PAINTING AND COMPARE THEIR PROCESSES TO JACKSON'S.



IMAGINE YOU ARE A CURATOR WHO IS PUTTING TOGETHER A SURVEY OF RICHARD JACKSON'S WORKS, USING THIS *INTERVIEW* AS A REFERENCE WRITE A 100 WORD WALL TEXT TO ACCOMPANY THE EXHIBITION.



WATCH ONE OF JACKSON'S PAINTING MACHINES *CAR WASH* IN ACTION.



DYLAN LYNCH

b. 1987

“AFTER ONE HUNDRED ROLLS OF DUCT TAPE AND FOUR HOT SUMMER DAYS STRAIGHT IN A BATHROOM, I EMERGED WITH A PROFOUND RESPECT FOR THE INTERACTION OF SPACE AND MATERIAL,” LYNCH EXPLAINS. “FROM THEN ON, I REALIZED THAT I WANTED TO CONTINUE THIS INVESTIGATION OF OBJECTS AND FIGURE OUT THEIR CAPABILITIES BY PUSHING THEM TO THEIR FULL POTENTIAL.”

AS ONE OF THE YOUNGEST ARTISTS IN *STARS + STRIPES*, DYLAN LYNCH IS CARVING AN IMPRESSIVE CAREER FOR HIMSELF. AS A MEMBER OF THE BROOKLYN-BASED ORGANIZATION, THE STILL HOUSE GROUP, HE IS AFFORDED THE SPACE AND OPPORTUNITY TO CONCEPTUALIZE, PRODUCE AND EXHIBIT HIS WORK, WHILE GAINING THE BENEFIT OF BEING SURROUNDED BY OTHER ARTISTS, INCLUDING HIS BROTHER, ARTIST *BRENDAN LYNCH*. SUCH AN ENVIRONMENT IS A MASSIVE ADVANTAGE TO AN EMERGING ARTIST.

LYNCH’S SCULPTURAL ASSEMBLAGES AIM TO CAPTURE ELEMENTS OF BALANCE, PRESSURE, TENSION, GRAVITY AND RHYTHM. LIKE MARCEL DUCHAMP BEFORE HIM, HE SELECTS COMMONLY FOUND UTILITARIAN OR INDUSTRIAL OBJECTS AS HIS MATERIALS. LYNCH THEN SUBJECTS THESE OBJECTS TO VARIOUS FORMS OF FORCE TO INDUCE THE MATERIAL TO REACT, E.G. *SUCKED IN JUICE BOX* WAS CREATED USING AN INDUSTRIAL VACUUM TO SUCK ALL OF THE AIR OUT OF A STEEL DRUM UNTIL IT BUCKLED, ULTIMATELY TRANSFORMING THE OBJECT INTO SOMETHING MORE INTERESTING. THE FINAL SCULPTURES SHOWCASE THE NARRATIVE OF THE PROCESS; GLORIFYING THE ‘SCARS’ OF THEIR MANIPULATION.

THIS WAY OF WORKING IS BOLD, EXPERIMENTAL YET PURPOSEFUL. LYNCH WORKS THROUGH A RIGOROUS DRAFTING PROCESS, OFTEN DISCARDING ‘FAILED’ VERSIONS, BEFORE ARRIVING AT A ‘FINAL’ ARTWORK. HIS ASSEMBLAGES ARE OFTEN DECEPTIVELY SIMPLE, DRAWING ON THE JUXTAPOSITION BETWEEN THE ALMOST PRIMITIVE VIOLENCE ASSOCIATED WITH HIS PROCESSES AND THE HIGHLY REFINED COMPOSITION OF THE FINAL WORK.

JUST LIKE A SCIENTIST OR A VIDEOGRAPHER, LYNCH IS DRAWN TO THE EXPLORATION AND DOCUMENTATION OF MASS AND MOVEMENT. HIS SCULPTURES ARE A FREEZE FRAME, JUST ONE MOMENT IN THE OVERALL CHAIN OF EVENTS THAT GO TOGETHER TO TELL THE STORY OF THE COMPLEX INTERACTIONS BETWEEN SPACE AND MATERIAL.



“I OFTEN PICK OBJECTS WHOSE FUNCTION RELIES ON MOVEMENT. I THEN STRIVE TO RETAIN THAT ENERGY IN A FROZEN STATE.”

PRIMARY



DISCUSS THIS QUOTE FROM DYLAN LYNCH: *"I OFTEN PICK OBJECTS WHOSE FUNCTION RELIES ON MOVEMENT. I THEN STRIVE TO RETAIN THAT ENERGY IN A FROZEN STATE."*



LYNCH OFTEN WORKS IN MULTIPLES. START WITH A COMMON OBJECT AND DESIGN A SCULPTURE THAT USES MANY OF THE SAME OBJECTS IN AN INTERESTING WAY.



MARCEL DUCHAMP WAS FAMOUS FOR USING READYMADE OBJECTS IN HIS ARTWORKS. RESEARCH HIS CAREER AND THE EFFECTS HE HAD ON 20TH CENTURY ARTISTIC PRACTICE.



EXPLORE LYNCH'S OTHER SCULPTURES AT THE STILL HOUSE GROUP [WEBSITE](#)

SECONDARY



DISCUSS THIS QUOTE; *"AFTER ONE HUNDRED ROLLS OF DUCT TAPE AND FOUR HOT SUMMER DAYS STRAIGHT IN A BATHROOM, I EMERGED WITH A PROFOUND RESPECT FOR THE INTERACTION OF SPACE AND MATERIAL,"* HE SAYS. *"FROM THEN ON, I REALIZED THAT I WANTED TO CONTINUE THIS INVESTIGATION OF OBJECTS AND FIGURE OUT THEIR CAPABILITIES BY PUSHING THEM TO THEIR FULL POTENTIAL."* DYLAN LYNCH



START WITH A COMMON OBJECT AND DESIGN A SERIES OF FORCE RELATED TESTS TO PUT IT THROUGH. DOCUMENT THE TESTS AND RESULTS USING A CAMERA OR DRAWINGS.



BRENDAN LYNCH IS ALSO AN ARTIST WHO HAS A WORK IN *STARS + STRIPES*. COMPARE *FUTURE MONSTERS* BY **BRENDAN** AND *SUCKED IN JUICE BOX* BY **DYLAN**, ARE THERE ANY SIMILARITIES IN THE BROTHERS APPROACHES OR PRACTICE?



THE **STILL HOUSE GROUP** IS AN ARTIST RUN SPACE IN NEW YORK, EXPLORE THE EIGHT ARTISTS WHO WORK AND EXHIBIT THERE.





TAVARES STRACHAN

b. 1979

“WE ALL AS HUMAN BEINGS STRUGGLE TO FIT IN AND HOW WE STRUGGLE TO BELONG. AND I THINK OUR LIMITATIONS HELP TO DEFINE WHAT’S REALLY NEGATIVE AND WHAT’S REALLY POSITIVE ABOUT ALL OF US.”

OFTEN DESCRIBED AS AN ‘ARTISTIC ADVENTURER’, BAHAMIAN BORN SCULPTOR TAVARES STRACHAN IS SYSTEMATICALLY REDEFINING WHAT IT IS TO PRACTICE ART AS A TRUE GLOBAL CITIZEN.

BEST KNOWN FOR HIS AMBITIOUS AND WIDELY CELEBRATED WORK *THE DISTANCE BETWEEN WHAT WE HAVE AND WHAT WE WANT* (2006), WHICH INVOLVED THE EXTRACTION OF A 4.5TON BLOCK OF ICE FROM A RIVER IN ALASKA WHICH WAS THEN SENT VIA FEDEx TO STRACHAN’S HOME TOWN OF NASSAU, BAHAMAS. TO KEEP THE ICE FROM MELTING DURING ITS JOURNEY AND WHILE IT WAS ON EXHIBITION, THE BLOCK WAS PLACED IN A SOLAR POWERED TRANSPARENT REFRIGERATED CASE. THE SCALE, EXPLORATION AND JOURNEY ASPECTS OF SUCH A FEAT HAVE SINCE BECOME A HALLMARK OF STRACHAN’S PRACTICE.

INITIALLY A PAINTER, STRACHAN EVENTUALLY BEGAN WORKING WITH GLASS AND THEN ONTO MORE CONCEPTUAL BASED PROJECTS LIKE *THE DISTANCE BETWEEN WHAT WE HAVE AND WHAT WE WANT* (2006). ALTHOUGH HIS PRACTICE HAS NOW LARGELY MOVED AWAY FROM GLASS BASED WORKS LIKE *WHERE, WHAT, WHEN* (2003) HIS WORKS STILL CARRY A UNIQUE AESTHETIC, WHICH IS DIRECTLY TIED TO MATERIAL AND THE EXPLORATION OF DICHOTOMIES SUCH AS TRANSPARENCY AND OPACITY, LIGHT AND DARK, CREATION AND DESTRUCTION.

“I’M FASCINATED BY THE IDEA OF BEING IN TWO OR MORE PLACES AT ONCE, AND EXPLORING DIFFERENCE THAT WAY.”

WHERE, WHAT, WHEN (2003) IS AN IMPORTANT WORK AS IT SHOWCASES NOT ONLY STRACHAN’S SUPERIOR CONTROL OVER MATERIAL IN HIS LABORIOUS DUPLICATION OF EACH SHARD OF THE BROKEN WINDOW PANES UNTIL THE VIEWER CAN BARELY TELL WHICH OF THE TWO PANES WAS THE ORIGINAL, IT ALSO POINTS TO THE BEGINNINGS OF HIS CONCEPTUAL MEDITATION ON THE POSSIBLE AND IMPOSSIBLE IN MATTERS OF LIFE AND ART.



PRIMARY



DISCUSS THIS QUOTE: *"I'M FASCINATED BY THE IDEA OF BEING IN TWO OR MORE PLACES AT ONCE, AND EXPLORING DIFFERENCE THAT WAY."*



IN HIS MAJOR EXHIBITION [*SEEN/UNSEEN*](#) STRACHAN CONCENTRATED ON MAKING WORKS WHICH REVEALED SOME ELEMENTS TO THE AUDIENCE AND HID OTHERS. CREATE A SCULPTURE THAT DOES THE SAME THING.



RESEARCH STRACHAN'S HOME TOWN OF NASSAU IN THE BAHAMAS.



STRACHAN INTRODUCES THE SIMILAR STYLE OF EXACT REPLICAS OF GLASS IN *THE PROBLEM OF ONE THING EXISTING AS CREATED IN WHERE, WHAT, WHEN*, BROWSE HIS BODY OF WORK [HERE](#).

SECONDARY



OFTEN DESCRIBED AS AN 'ARTISTIC ADVENTURER', BAHAMIAN BORN SCULPTOR TAVARES STRACHAN IS SYSTEMATICALLY REDEFINING WHAT IT IS TO PRACTICE ART AS A TRUE GLOBAL CITIZEN – DISCUSS THIS POSITION.



'THE TRAVELLER SEES WHAT HE SEES...THE TOURIST SEES WHAT HE HAS COME TO SEE.'
G.K. CHESTERTON – CREATE A WORK WHICH RESPONDS TO THIS QUOTE.



WRITE A REVIEW FOR STRACHAN'S MAJOR EXHIBITION [*SEEN/UNSEEN*](#).



IN THIS [VIDEO](#) STRACHAN DISCUSSES SEVERAL OF HIS LATER WORKS WHICH INTERSECT BETWEEN ART AND SCIENCE.



TAVARES STRACHAN *ARCTIC ICE PROJECT* IN BROOKLYN 2009 (PHOTO ADAM HUSTED, COURTESY THE BROOKLYN MUSEUM)

IMAGE ACKNOWLEDGMENTS

ARTIST PORTRAITS:

WALEAD BESHTY (DETAIL) 2009. PHOTO: SCOTT COUNCIL. BYAMORET.COM/

MIKE BOUCHET (DETAIL) 2013. PHOTO: T MAG. MARLBOROUGHCHELSEA.COM/

RICHARD JACKSON CAR WASH (DETAIL) 2014. PHOTO: © ILAN WEISS. WWW.CAB.BE/

DYLAN LYNCH (DETAIL) 2012. PHOTO: VENETIA SCOTT. TMAGAZINE.BLOGS.NYTIMES.COM/

TAVARES STRACHAN (DETAIL) 2013. PHOTO: ANDY ROMER. WWW.BLOUINARTINFO.COM/

KEY WORKS:

WALEAD BESHTY *COPPER (FEDEx® GOLF-BAG BOX_2010 FEDEx 163166 REV 10/10), INTERNATIONAL PRIORITY, LOS ANGELES- HOOFDDORP, TRK# 799869727005, MAY 29 – JUNE 4 2013, INTERNATIONAL PRIORITY, HOOFDDORP-SYDNEY, TRK# 796117381500, JUNE 28 – JULY 3 2013* 2013 POLISHED COPPER, ACCRUED FEDEx SHIPPING AND TRACKING LABELS. 38 X 40 X 121 CM.

MIKE BOUCHET *REFRESH EVERYTHING* 2010 ARTIST PRODUCED DIET COLA ON COTTON. 120 X 240 CM.

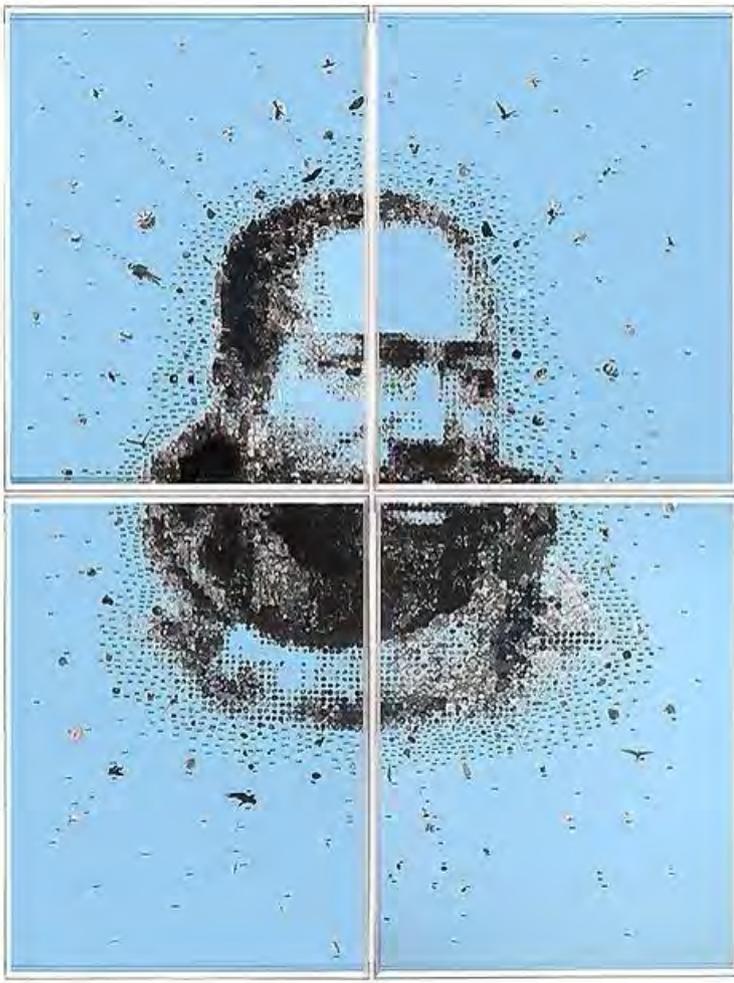
RICHARD JACKSON *BAD DOG (BLUE)* 2007 ALUMINIUM, HARDWARE, MDO, FORMICA. 69 X 76 X 46, PEDESTAL: 108 X 42.5 X 62.5 CM.

DYLAN LYNCH *SUCKED IN JUICE BOX* 2013 ACRYLIC ON STEEL. 53.3 X 66 X 71.1 CM.

TAVARES STRACHAN *WHERE, WHAT, WHEN (DISLOCATED REMNANTS FROM SIMULTANEOUS EVENTS PROVIDENCE, RI)* 2003. WOOD, PAINT, PLEXIGLASS 2 PANELS, 101X 75.2 X 30.5 CM EACH.

FINAL PAGE:

TAVARES STRACHAN *MATTHEW* 2012 COLLAGE AND DRAWING ON PAPER, PLEXIGLASS. 4 UNITS, 76.2 X 101.6 X 5.1 EACH; 203.2 X 152.4 X 5.1 CM TOTAL



STARS + STRIPES: AMERICAN ART OF THE 21st CENTURY FROM THE GOLDBERG COLLECTION

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