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Parkett 89: Mark Bradford, Oscar Tuazon, Charline von Heyl, and Haegue Yang

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The new Parkett takes its readers up front and close to its collaborating artists **Mark Bradford**, **Oscar Tuazon**, **Charline von Heyl**, and **Haegue Yang**. Each artist has also made a limited edition especially for Parkett. Additional texts in this Parkett: **Daniel Schwartz** by *William A. Ewing*; **Mona Hatoum** by *Jacqueline Burckhardt*; and a conversation on sound in art between *Kabir Carter* and *Alan Lich*.

Christopher Bedford of the Wexner Center explores **Mark Bradford's** "shimmering grids," that to him evoke the live news footage shot by ominous helicopters hovering over Los Angeles. Tate Modern curator *Jessica Morgan* elaborates on Bradford's assorted paper trail revealing a frantic ethos of pest control, cheap divorce, prison phone services, money wires and credit lines. Bradford employs his unmistakable technique of collage and de-collage to confront and expose issues of what the art historian *Huey Copland* calls "the socially dead," and "politically, disenfranchised" - but with an inspiring force that makes us stop and take note. In his edition for Parkett, *THE ONCE AND FUTURE KING*, Bradford retells the ancient legend of King Arthur by submerging a switchblade rather than a sword in a solid rock.

Encountering one of **Oscar Tuazon's** large concrete pavilions is like coming across a half completed abandoned construction site years after the fact. But this frozen moment is intended to exhibit a realism of failure and obsolescence. Tuazon's ambitious structures never quite arrive at a finished state and never quite state their purpose. To Kunsthalle Bern's director *Phillipe Pirotte* they evoke a sci-fi dystopia or the doomed efforts of the 1960s. *Eileen Myles* envisions a sexualized Tuazon "bursting through walls humming a silly song". Commiserating with fellow artist *K8 Hardy* on survival in the art market, Paris-based Tuazon acknowledges an irony to his reluctant achievements: "the idea was to build a huge concrete structure, lift it up, turn it over, and let it collapse under its own weight. Technically it was a failure. I mean, it didn't collapse." For his edition, *ALLOY (FOR STEVE BAER)*, Tuazon has welded together alloy nuts (think wrench) into a heavy table size geometric form.

After a few days alone in **Charline von Heyl's** studio, painter *Joan Waltemath* inhabits not just the paintings but her own fantasy of von Heyl at work: the artist has "let a genie out of a bottle, both to conjure and tame the demons that inhabit an unknown realm." Poet *John Yau* remarks on von Heyl's

inner-rascal, summing up her deliberate stylistic inconsistencies: “instead of making work that is either nostalgic for modernism or satisfied with reiterating painting’s death,” her tactic is to sabotage painting for the sake of invention. Artist *Mary Simpson* acknowledges that in our image-saturated culture, it is a radical act to simply stop a viewer in ones tracks. For her edition, LACUNA LOTTO, von Heyl has emerged from the print studio with a series of unique black and white monotypes (with lithograph collage) featuring her elegant tenacity and dramatic sense of line.

Writing on a body of **Haegue Yang** sculptures - hanging racks on wheels strewn with lights, extension chords, and what writer/theorist *Marina Vishmidt* calls a “humdrum of household goods” - the Korean born artist admits her tendency to interpret objects figuratively, saying: “Whatever I pick up, I use to portray someone.” Her well-known venetian blind installations conjure the nocturnal word of the private eye detective. MoMA curator *Doryun Chong* sees Yang performing dimensional leaps across a topography of “exoteric materialism and esoteric spiritualism.” Yang pauses to discuss her work ethic in a conversation with artist *Jimmie Durham*. For her edition, CUP COSIES, Yang has returned to one of her favorite activities, knitting, producing a unique series with patterns of yarn cylinders wrapped around white plastic cups.

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