

Wobbly Misconduct at LVL3

***Amy Feldman
Rachel de Joode
Allison Wade***

***A series of observations/ruminations
directly or indirectly related.***

By Josh Reames

[Edited by Brandon Alvendia]



1. "Failure" is a strange topic for artwork, it seems pathos would be a similar, yet more appropriate way to frame art. Artwork about failure has the tendency to create a negativity cycle. **[Ed. Note: The real pathos lies in the compulsion to obsess in a life of creating objects whose supply far surpasses market demand, a life gambling on 1% of 1%. The absurdity of making, crating, moving, uncrating, showing, documenting, re-crating, moving, and storing the Sisyphean cycle of expenditure looks like a volatile high risk investment portfolio gone awry. The only way out of this negativity cycle is language, discourse and an outline fleshed out to a long-form read (by internet standards).]**

2. Amy Feldman's tondo paintings successfully deal with the circular canvas – very few painters can pull this off well . **[Ed. Note:** “Rather than insisting on each painting as an isolated instance of visual deliberation, as representing a unique set of formal decisions that frame and enliven the viewer's line of sight, priority is instead given to the lateral production of works, one canvas after another. Such paintings are more about behaviors of making than looking. And this could stand, paradoxically enough, as an indication of the extent to which even painting today at its most abstract and colorist and post-painterly has been effected by the rise of information. After all, what distinguishes information is how it privileges performance and operation, what messages do rather than mean; information asks to be handled, processed and circulated (search, filter, point, click, link, reply, save, forward, etc.), not looked at from a distance and experienced optically, like '60s abstract painting, or even read and deciphered like so much '80s art with its reliance on semiotics and theories of the sign.” – Lane Relyea “D.I.Y. Abstraction”
<http://wowhuh.com/archives/950> accessed 10/23/2012

3. Photography and sculpture make a great combo - hand in glove. [Ed. Note: Contemporary sculptural ideas seem almost exclusively disseminated by lens based media and printed in either far-flung biennial catalogs, projected at elite art auctions (where the sculptures remain stored, unlike flat work that is paraded in front of collecting consortiums), as backdrops, and listed rapidly, terabytes a day, in quick-read art blogs. Either that or the sculptures are temporarily setup at the mercy of the archival Epson-printer to craft a traditional *vanitas or memento mori*, a remembrance of death and the consuming play of desire for objects, despite or perhaps because of their/our eventual decay.]

4. Nuance is crucial to making interesting art. [Ed. Note: Didacticism is crucial to writing art criticism. Though divisive, proper criticism in the rigorous sense should not be afraid to approach the status of (borrowing from Foucault) *parrhesia* aka “fearless speech”. Currently it’s as if “art writing” should provide the service of drafting sweetly sensitive interpretations and expanding on merely descriptive press releases. It is part and parcel of an attention market driven by the showcasing of fashionable spectacles, rather than open criticism and substantive debate. Both casual and rank-and-file art writer often takes a place in the art as information hype-machine. Its job is to produce, as Suzanne Perling Hudson in *Beauty and the status of contemporary criticism*, “beautiful writing about beautiful objects and their beautiful makers”. Such writing sucks up to the unreflective cultural sensibilities of the casual, fair weather reader, avoiding conflict over what constitutes good, interesting or stridently critical art.]

5. Recipe for contemporary sculpture:

- 1 part material-fetish
- 1 part abstraction
- 1 part vaguely recognizable forms
- 1 part scale shift
- 1 part humor (dry preferably)
- 1 part art-historical reference

Combine ingredients, break the sculpture, put it back together. **[Ed. Note: Don't forget to season with:**



David Shrigley
Salt and Pepper Shakers
French Limoges Porcelain
2000

Collection Brandon Alvendia and Angel Essig

6. Tongue-art is gross. [Ed. Note: Indeed, unless one's tongue is used to make a gender-specific endurance body-art performance following the time-tested narrative form in the oral tradition of:

A. Introduction

B. Rising Action

C. Climax

D. Falling action

E. Dénouement

Then it's totally ok (and you'd better call within 3 days or you might as well consider it over).]

7. “Wobbly Misconduct” is a perfectly suitable title for this show. The show has everything to do with material/medium, but in a self-imploding manner. [Ed. Note: I’ve humbly attempted, in these editorial comments, to follow this show’s and first set of writing’s themes in as faithfully a manner and to the best of my ability at this time (which happens to be at the precipice of a self-imploding situation).]

8. Mini-blinds can be formally interesting. [Ed. Note: I know, since I will have to draw my own blinds to avoid the angry mob that will ensue upon release of this writing.]

9. I don't think this show is about failure. Art about failure typically begins with a knowledge that the piece will fail, whereas the work in *Wobbly Misconduct* has an air of hope. [Ed. Note: Absolutely agreed! Please disregard suggested revisions found above in red. Thank you!]