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October, 2009

[Marc Quinn: Iris](#)



Currently on view at [Mary Boone Gallery](#) in New York City is a series of new paintings titled *Iris* by British sculptor [Marc Quinn](#). Quinn is a member of the [YBA](#) (Young British Artists) and is best known for his challenging figurative sculptures such as *Self*, the artist's portrait cast in his own blood and *Alison Lapper Pregnant*, a massive marble sculpture installed on the fourth plinth at [Trafalgar Square](#) in London featuring a pregnant woman born with no arms and severely shortened legs. While the new exhibition is a departure from the sculptural works for which the artist is known, *Iris* continues the artist's exploration of the body, identity, the physical and the spirit. About the new work Quinn has stated that eyes are "doors of perception... the link between us and the world", "they are like a leakage of the vivid interior world of the body to the monochrome world of the skin".

Iris will be on view through December 19 and is accompanied by a fully illustrated catalog featuring an interview with the artist.

October 31, 2009, filed under [Painting](#); [No Comments](#)

Tags: [British](#), [london](#), [Mary Boone Gallery](#), [Young British Artists](#)

[Alejandro Diaz](#)



[The Happy Lion](#) is currently presenting *The World's Largest Cardboard Sign and Other New Works*, a solo show of language-related works, including sculpture, neon and installation, by New York-based artist [Alejandro Diaz](#). The centerpiece of the exhibition, *The World's Largest Cardboard Sign*, 2009, is 10 feet tall, 12 feet wide, and weighs 200 pounds. Diaz elevates the self-referential sign to art object through the use of postmodern humor, while simultaneously poking fun at American culture, where bigger ALWAYS equals better. In his text-based pieces, Diaz uses incisive wit to critique cultural stereotypes, socio-political economies, and the world of contemporary art.

Another work included in the exhibition, a neon sign reading Marfa 1,600 miles, mocks the art world insider by referencing the tiny Texan town, a sought-after contemporary art destination in the middle of the desert. Diaz began the cardboard sign series in 2003 and later started to incorporate neon, vinyl, and fabric. Other signs read *In the Future Everyone will be famous for \$15.00* and *By Disappointment Only*.



The artist received his B.F.A from the [University of Texas at Austin](#) and his M.F.A. from the [Center for Curatorial Studies at Bard College](#) in New York. In 2005, [New York's Public Art Fund](#) commissioned Diaz to create four large sculptures for the Grand Concourse in the Bronx, resulting in the installation [A Can for All Seasons](#). He was included in the [Jersey City Museum's](#) 2005 group exhibition, *The Superfly Effect*, which was [reviewed by The New York Times](#).

The World's Largest Cardboard Sign and Other New Works will remain at The Happy Lion until November 24, 2009.

October 30, 2009, filed under [Installation](#), [Sculpture](#); [No Comments](#)

[Paired, Gold: Felix Gonzalez-Torres and Roni Horn](#)



The [Solomon R. Guggenheim Museum](#) in New York City has brought together two works from their permanent collection for display together for the first time. *Paired, Gold* presents works by [Felix Gonzalez-Torres](#) and Roni Horn in a poetic dialogue between these two artists. The exhibition features *Forms from the Gold Field*, a sculpture created by [Roni Horn](#) (1980-82) that is composed of two pounds of pure gold compressed into a rectangular mat and exhibited directly on the museum floor, and *Untitled (Golden)* (1995), a beaded curtain by Gonzalez-Torres which hangs in a doorway that the viewer must pass. According to the Guggenheim, Gonzalez-Torres first became acquainted with Horn's *Forms from the Gold Field* during her 1990 solo exhibition at the Museum of Contemporary Art in Los Angeles. Gonzalez-Torres was thoroughly impressed by the simplicity and beauty of the work and shared the impact that the work made on him when the two artists met in 1993. As a gesture to their newfound friendship and shared sensibility, Horn sent him a square of gold foil just a few days after they first met. Being struck by the gesture, he created *Untitled (Placebo – Landscape – for Roni)* (1993), an endlessly replaceable candy spill of gold cellophane-wrapped sweets.

Together, *Untitled (Golden) and Forms from the Gold Field* express the beauty of minimal form and color while also representing a sense of fragility embodied by both artists. Paired, Gold: Felix Gonzalez-Torres and Roni Horn will be on view through January 6th 2010.

October 29, 2009, filed under [Exhibitions](#), [Installation](#), [Sculpture](#); [No Comments](#)

Tags: [Solomon R. Guggenheim Museum](#)

[Hiroshi Sugimoto](#)



Hiroshi Sugimoto *Lightning Fields 128*, 2009

Closing on October 31st at the [Fraenkel Gallery](#) in San Francisco is a new exhibition of magnificent photographs by the internationally acclaimed artist [Hiroshi Sugimoto](#). The exhibition marks a new body of work for the artist, which began last year, entitled *Lightning Fields*. Included in the exhibition are several large-scale black and white photographs that the artist created by using a

400,000-volt [Van De Graaff generator](#) to apply an electrical charge directly to the film. The results are stunning patterns, for which the artist has very little to no control, which mimic massive lightning forms, fur, organic botanical matter, and even at times the patterns will take on the organic forms of an insect under a microscope.

This phenomena of electricity altering film is not new to photographers. Static electricity has been plaguing darkroom users, destroying images with unintentional electrical scars since the beginning of the medium. Sugimoto embraces and challenges this otherwise problematic occurrence in order to push the boundaries of what photography can achieve, while also offering a nod to previous scientific and photographic discoveries made by his predecessors. When speaking about this new series of work, Sugimoto has stated “The idea of observing the effects of electrical discharges on photographic dry plates reflects my desire to re-create the major discoveries of these scientific pioneers [[Benjamin Franklin](#), [Michael Faraday](#), and [William Fox Talbot](#)] in the darkroom and verify them with my own eyes.”



Installation Image, Fraenkel Gallery, 2009

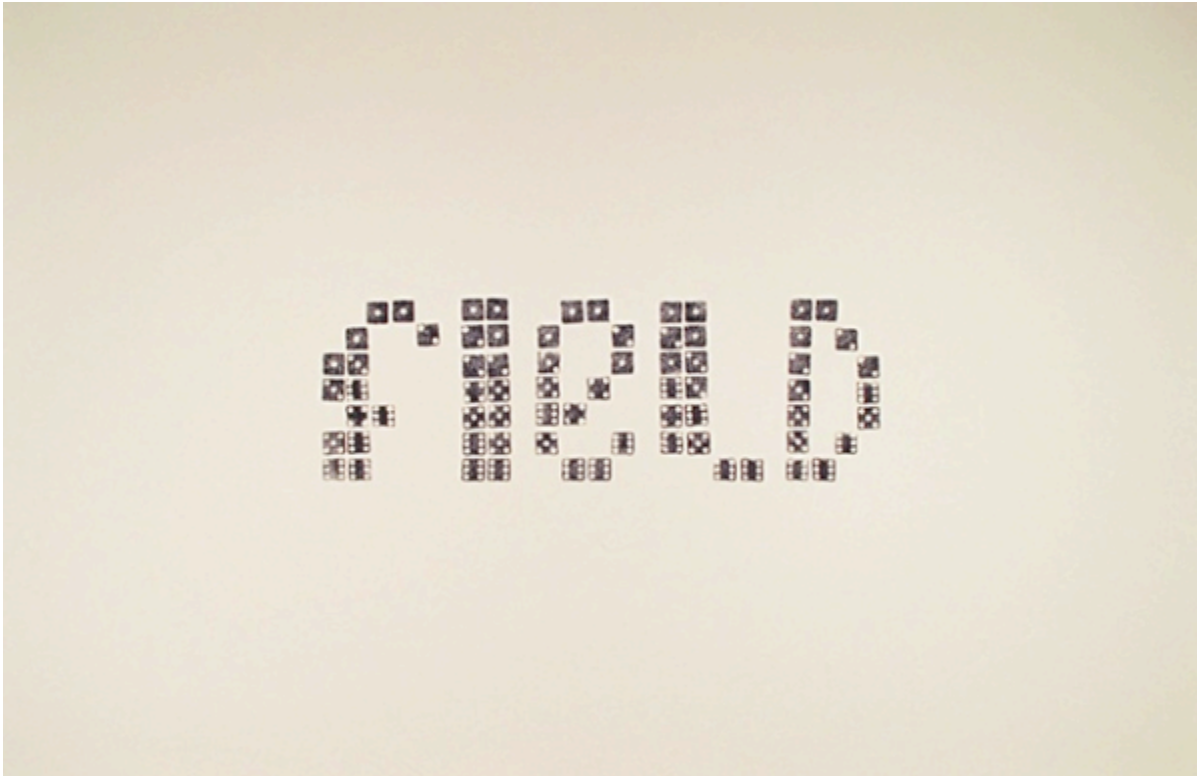
Sugimoto is arguably one of the most innovative photographers of our time. He was born in Japan in 1948 and lives and works in Japan and New York. Since the 1970's, the artist has created photographs that conceptually challenge the history and current role of the photographic image, as well as investigate ideas related to time, empiricism, and metaphysics. The artist has created many successful bodies of work over the past four decades including his *Seascapes*, *Dioramas*, *Theaters*, historical portraits from [Madame Tussaud's wax figures](#), *Architecture*, *Colors of Shadows* and *Conceptual forms*. Each of these series were shot in stark black and white.

The artist has exhibited in countless venues across the world and has completed solo exhibition in many major museums in the United States and Japan. Exhibitions this year include *Nature of Light* at the [Izu Photo Museum](#) in Mishima, *Lightning Fields* at [Gallery Koyanagi in Tokyo](#), *Light of Coffin* at Benesse Park, Naoshima and *History of History* at the [National Museum of Art in Osaka](#).

October 28, 2009, filed under [Exhibitions](#), [Photography](#); [No Comments](#)

Tags: [Black and White](#), [Fraenkel Gallery](#), [Japan](#), [Large-Format Photography](#), [San Francisco](#)

[Andrew Tosiello](#)

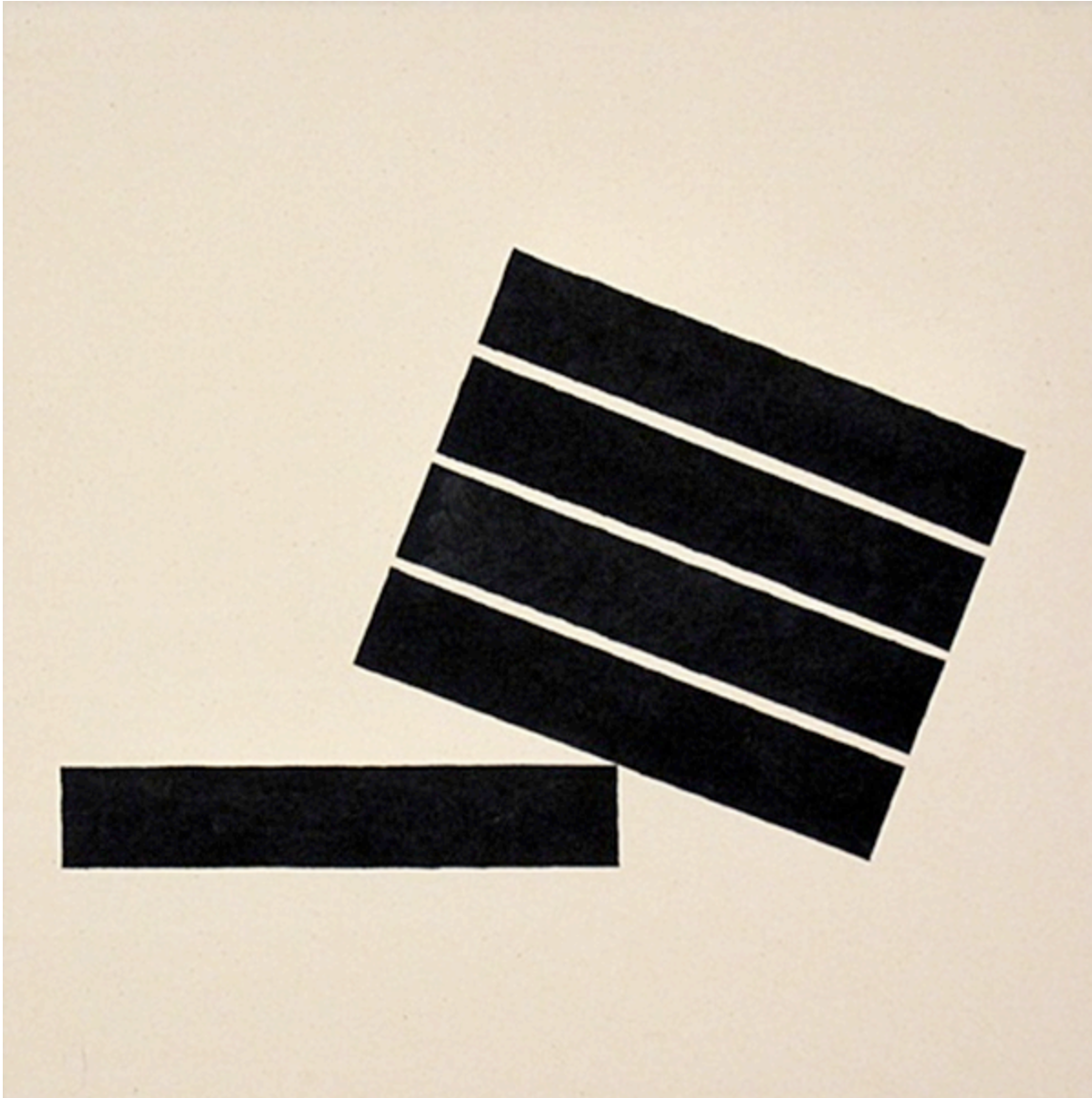


According to artist [Andrew Tosiello](#), to understand the art world is to understand gambling. The many facets of an artist's career (producing, exhibiting, representation, selling, etc.) often fall like six-sided dice onto the Craps table of life and indicate the direction of one's successes from then on—until the next roll at least.

The San Francisco artist's new body of work, which deals with the theme of gambling, was recently exhibited in *DON'T PASS/DON'T COME: NEW WORK BY ANDREW TOSIELLO* at [Maniac Gallery](#) in Chinatown, marking his first solo show in Los Angeles. *DON'T PASS/DON'T COME* was also the inaugural show at Maniac's new space in LA, since director Petra Royale Bibeau relocated the program late this summer from Downtown Oakland.

The small storefront on New High Street (steps from Chung King Road, the epicenter of Chinatown galleries) houses a cohesive presentation of Tosiello's paintings and ink on paper pieces, which explore and even explicitly explain the game of Casino Craps. As the artist explained to me, "My

interest in Craps developed as part of my other work which focuses on the Mafia. Gambling is one of the ‘engines’ of money production in organized crime, so I began researching the various games.” He went on to explain that with Craps in particular, “a player can bet with or against the dice—that is, can win on a winning or losing role. This suggested to me that in Craps, as in my work, the outcome (meaning) is developed extrinsically—that is, determined by the outside.”



The work on view plays with the idea of this seemingly straightforward game—essentially a random roll of the dice—and the many clandestine codes that encompass its culture. “Laying Odds” is a minimalist painting depicting chips tipped to indicate “A Laying Odds Bet on the Don’t Pass,” according to Tosiello’s “A Guide to Playing Craps” booklet, yet it also somehow seems to aesthetically recall Theo Van Doesburg’s 1930 painting, “Arithmetic Composition,” which similarly depicts stacked, diagonal black shapes, but which was intentionally free of any representation of reality. The ink on paper piece, “Horn,” is made up of impressions left by ink-covered dice, creating a

pattern of the numbers in, and spelling out, the bet of the eponymous name—2, 3, 11 and 12.

Andrew Tosiello lives and works in San Francisco. He earned his MFA at [California College of the Arts](#) in San Francisco and his BFA at the [Boston University School of Fine Arts](#). Recent exhibitions include: *Little Tree Gallery Social Club*, [little tree gallery](#), San Francisco, CA; *The Dollar Project* curated by Liz Walsh, [Eleanor Harwood Gallery](#), San Francisco, CA; and *What We Do is Secret* HUAM Employee Exhibition, Harvard University's [Fogg Museum](#), Cambridge, MA.

October 27, 2009, filed under [Drawing](#), [Painting](#), [Performance](#); [No Comments](#)

Tags: [California College of the Arts](#), [Los-Angeles](#), [San Francisco](#)

[Meeson Pae Yang](#)



Los Angeles-based artist [Meeson Pae Yang](#) creates intricate sculptures and installations that explore technology through the context of the body and the natural world. Developing systems that mimic both micro and macro environments, the artist often builds an entire ecosystem within a singular installation. Meeson Pae Yang's most recent work, *Traverse*, takes place in a vacant storefront in California. The artist has built a replica forest-like landscape that is composed of translucent trees which spring from the hard concrete floor. The exhibition combines organic and synthetic material to create the illusion of a deep seated wintry forest.

The artist received her undergraduate degree from the University of California Los Angeles ([UCLA](#)) and has completed recent projects with [Lawerce Asher Gallery](#) and [JK Gallery](#), both in Los Angeles. Her most recent project, *Traverse*, can be seen [5661 Atlantic Ave in Long Beach, California](#).

October 26, 2009, filed under [Exhibitions](#), [Installation](#), [Sculpture](#); [No Comments](#)

Tags: [landscape](#), [UCLA](#)

[Eric Deis](#)



Canadian artist [Eric Deis](#) is currently exhibiting a new series of photographs titled *Shadows Cast on Imagination's Past*, on view now at [Elissa Cristall Gallery](#) in Vancouver, BC. The exhibited images include scenes from Vancouver, Tokyo and Toronto. Deis' images usually depict urban settings with striking clarity, as the artist uses a virtual view camera that features a hybrid digital-analog system which offers a gigapixel of resolution. The images embody a psychology that is introspective and isolated, even if there are other people present in the image. About the new series, the artist has stated "My photographs of landscapes and urban spaces critically examine the intertwined dynamics of nature, history, and economics. Captured in-situ, my images are not staged nor manipulated. I strive to capture the idiosyncrasies of our society through the collision of artifacts of urban living and astute visual story telling."

Deis is a graduate of [Emily Carr Institute of Art and Design](#) and received his MFA from the [University of California at San Diego](#).

October 25, 2009, filed under [Uncategorized](#); [No Comments](#)
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Discussion

- ["besides, Eric's the man. Damn good paintings, and that's what matters."](#)
— Ashley

- ["Blow it out your ass, Dominic. Don't force your misguided humanitarianism on another culture. If it's right for them, it's right for them, right? That is what relativism is all about, right?"](#)
— Ashley
- ["These paintings are well crafted, but I think they wrongly glorify bull fighting, an extremely cruel blood sport, in the way that they are painted."](#)
— Dominic
- ["these are exquisitely beautiful works!"](#)
— Jane
- ["Mark- Good call, that's just what I was getting at in the article. Thank you both for the discussion."](#)
— Allison

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