

HEAT CHAOS RESISTANCE -

IT'S TIME TO LIVE IN THE SCATTERED SUN

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IT'S TIME TO LIVE IN THE SCATTERED SUN

CURATED BY ALYSSA E. FANNING

RADIATOR GALLERY
NEW YORK

October 15 - November 25, 2013

This book and exhibition are dedicated to artist and friend
CHRIS TWOMEY 1954 - 2012
a true force

HEAT CHAOS RESISTANCE

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James Siena. *Heliopolis*, 2004, Woodcut engraving, 5 x 4 inches
© James Siena, courtesy Pace Gallery

Fight war, not wars
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Fight war, not wars

CRASS. The Feeding Of The 5000



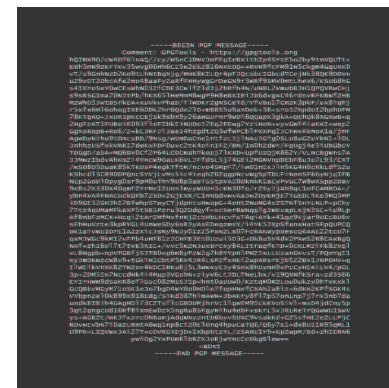
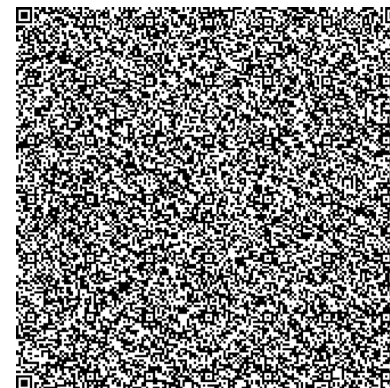
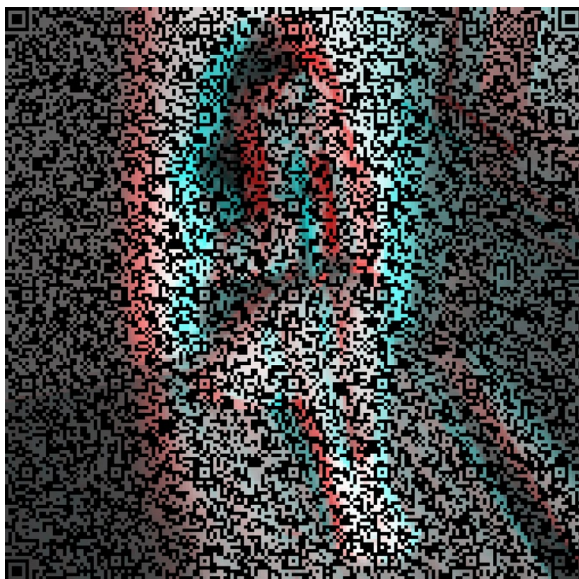
Michael Taussig. *Watercolors For Ethnographic Notebooks In Colombia*,
1995 - 2006, Watercolor on paper, 5 x 7 inches

Heat Chaos Resistance – It's Time To Live In The Scattered Sun is a sociopolitically-conscious print and drawing exhibition of twelve contemporary artists. Some of the works focus on the process of making: artist maquettes serve as a 'stage' for photography; graphite and gouache drawings are inspired by the graphic clarity of the print; watercolor drawings based on ethnographic studies take ultimate place in books. Other works are finished forms: anti-war digital prints and posters; monoprints that envision a brief meeting with cosmological time; screen prints that explore a reconciliation between the spirit and physical worlds; pigment prints that find inspiration from news photographs of people in disastrous situations; zines that document a generation's battle with the War on Terror.

Heat Chaos Resistance – It's Time To Live In The Scattered Sun (the latter portion of the title is from the Doors' "Waiting For The Sun") was conceived in the spring and summer of 2013, a period that witnessed a burst of political activity, from the announcement that levels of heat-trapping carbon dioxide were at an all-time high, to explosions of protest in Gaza, Turkey, to the global "March Against Monsanto," to widespread protest in Brazil, to the leaking of U.S. and U.K. government surveillance and classified files, to bloody revolts in Egypt and Syria, and to the looming threat of U.S. military action in Syria. The seasonal warmth represented an incubator for activism as one event after another boiled over between May and October.

Heat Chaos Resistance examines the print, a medium with a history of sociopolitical content and context – from Kathe Kollwitz's poignant prints depicting the tragedy of war in the early 20th century, to the direct action posters of ACT UP in the later 20th century – and its potential to translate our current state of despair into visible forms of protest and empowerment, to spread awareness, and to reflect, teach and heal.

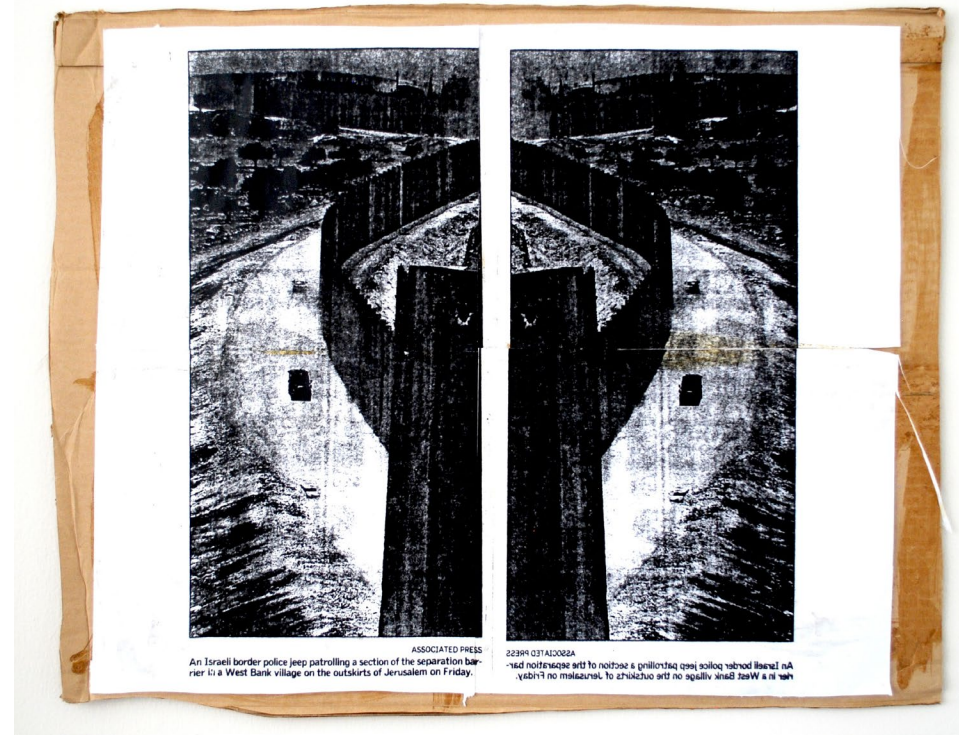
Alyssa E. Fanning 2013



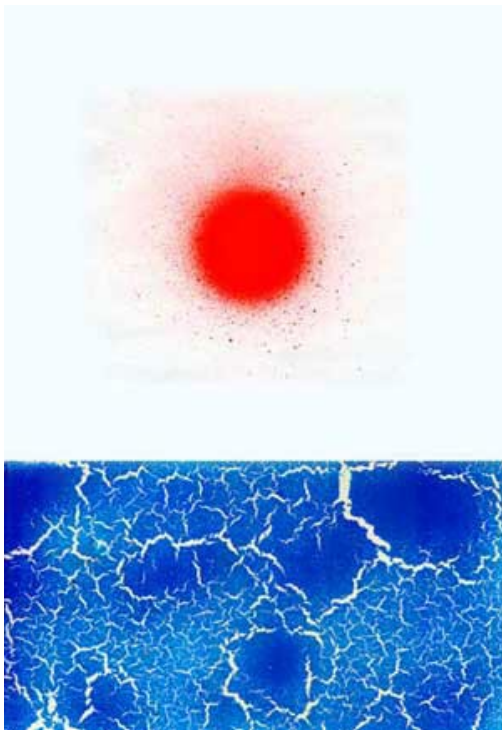
Maximus Clarke. *Per Speculum In Enigmate: Message 002*, Triptych
(Image, Code, Ciphertext) 36 x 12 inches, Digital C-Print, 2013



Mike McLean. *Yearbook 2004 (Don't Look Down)*, 2004,
27 x 21 inches, photocopy on cardboard



The Wall(s) (Don't Look Down), 2004,
27 x 21 inches, photocopy on cardboard



Stefan Eins. *Sun/Ocean*, 2013, Digital print on canvas, 16 x 20 inches



لا للحرب
NO WAR
NO A LA GUERRA
不要戰爭
НЕТ ВОЙНЕ!

EINSE ONE
 DA VINCI
 2113 RUBENS



Alexander Heir. *Power Fear Hate*, 2013, Screen print on paper, 34 x 27 inches AP



Karim Kadim, photographer, AP, NY Times Pictures of the Day 4/9/08



Nick Kline. *Untitled #5*, 2008, Pigment ink print, 75 x 60 inches





Nancy Goldring. *Model: La Guarida*, 2001-2, Lightbox - velvet, mylar, paper, graphite, silk, 21 x 22 inches





Alyssa E. Fanning. *After Goya's The Disasters Of War (Disaster Off The Hackensack)*
2013, Graphite on paper, 2.75 x 4.75 inches





Peggy Cyphers. *Starry Night*, 2010, Etching and ink transfers monotype, 15 x 11 inches



Star Nebula, 2007, Lithograph on paper, 15 x 11 inches



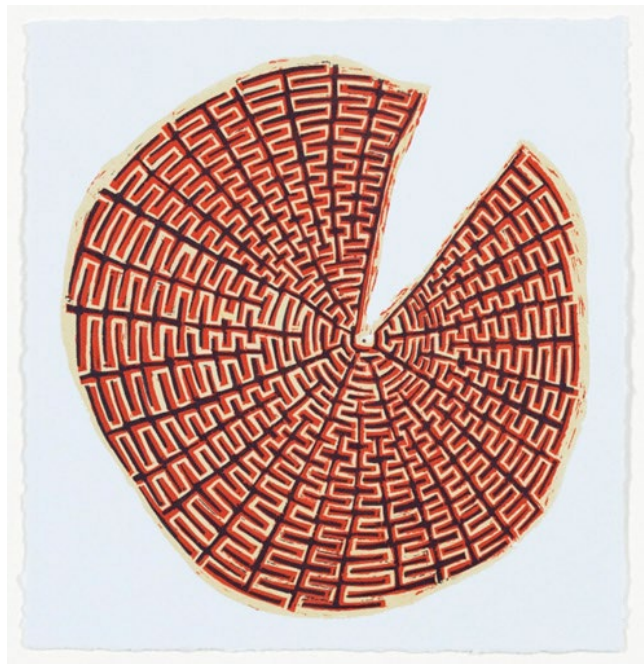
Michael Taussig. *Watercolors For Ethnographic Notebooks In Colombia*,
1995 - 2006, Watercolor on paper, 5 x 7 inches each



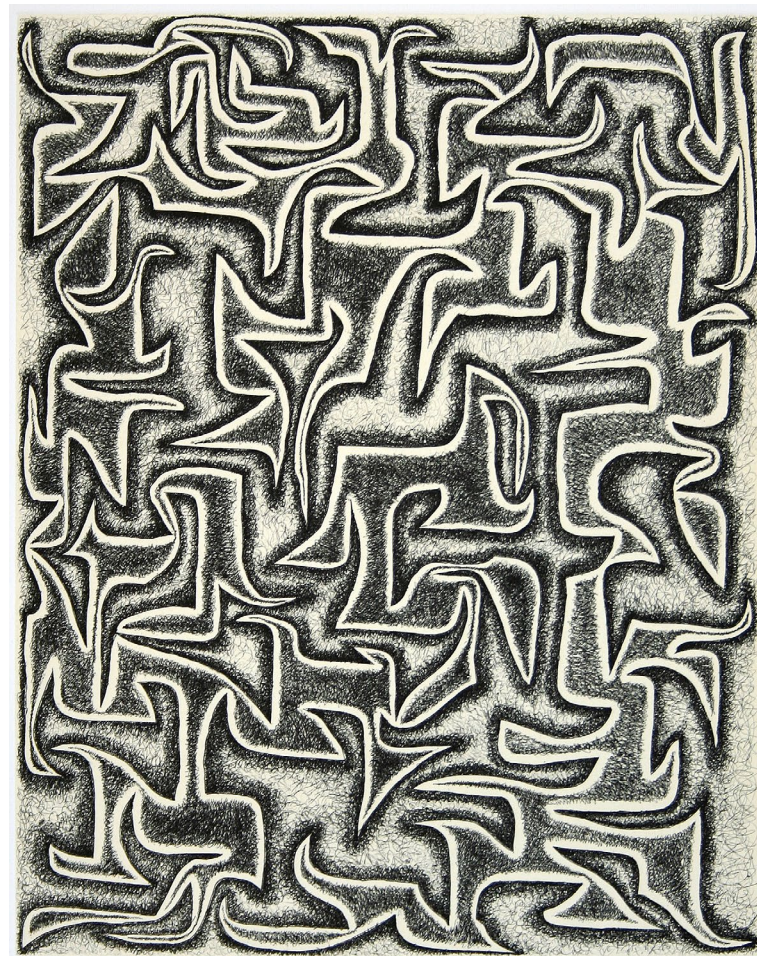
Lisa Walker. *Threave Castle Ruins, Scotland*, 2013, Linoleum print on paper, 6.5 x 6 inches



Caerlaverock Castle, Scotland, 2013, Linoleum print on paper, 6 x 6.5 inches



James Siena. *Heliopolis Variation*, 2010,
Boxwood engraving reduction print, 5.5 x 5.1875 inches, AP 10 of 12
© James Siena, courtesy Pace Gallery





Gary Petersen. G-33, *mm17*, G-21, 2009, 2007, 2008, Gouache on paper, 11 x 7.5 inches each

Notes

Clarke. An encrypted email message, unread and unreadable by the artist, has been transformed into a QR code grid, and overlaid onto an anaglyph stereo photo of a female figure. In this 3-panel group, the process is reversed: the composited 3D image gives way to the flat, monochrome code, then to the encrypted text. The woman glimpsed “through a glass darkly” sublimates away, leaving only a residue of data. As privacy evaporates, what is revealed, and what is lost? **Clarke began work on this series in the summer of 2013 in response to the revelations by Edward Snowden of government spying and surveillance.*

McLean. History has no shortage of walls: metaphorical and literal, which divide ideas, territories and people. They are monuments of indifference. The nefarious “Apartheid Wall” of 2004 acted as a symbol of the West’s tenuous policy of peace-through-endless-war. *The Wall(s)* is an inkblot test for the psychoanalysis of American foreign policy in the War on Terror. **McLean’s works on display are the actual posters he used in anti-war protests against the Iraq War in the early 2000s.*

Heir. Reconciliation of the spirit and physical worlds requires accepting the contradictory nature of existence. Our capacity to love is also what fuels our hatred.

Eins. *8 sun / ocean:* By having liquid matter coalesce ONE / EINS / UNO has created the conditions for the formation of the global shape of the sun. Using another law of physics the ocean appears so dry it has cracked. How is that possible?

**Ein’s NO WAR is a multi-lingual anti-war statement for people of all nations.*

Kline. Kline’s “Stripes and Stripes” series depict images of common men’s polo shirts. The artist finds inspiration for these patterns from news photographs of people in violent and disastrous situations and then tries to find actual shirts that resemble them.

Goldring. “La Guarida,” – which means “to lurk” or “haunt” - is the original name of a 19th century mansion in the old city of Havana. Once grand, now dilapidated, the building has become home and factory to at least 50 families who have carved out “homes” from the cavernous interior. La Guarida performs a kind of archaeological exploration of the place and, by extension, of the old city.

Fanning. Fanning’s *Disaster Off The Hackensack* drawings explore the physical and psychological effects of natural and man made disasters. The subject of disaster and its ruins becomes a metaphor for the anxiety of our economic and ecological decline. Delicately rendered through a labor intensive process, the drawings become meditations on time and inner projections of an imagined future of ruin – personal, cultural, and ecological in scope.

Cyphers. Printed in Woodstock, NY, Cypher’s pieces envision a brief interlude with cosmological time or an ideal original space (heaven) and this instant. The prints provide a full cast of vegetable and mineral characters that cling precariously onto the moment’s edge; the edge of the rectangle, the painting or paper rectangle, acts as metaphor for our amazingly beautiful planet.

Taussig. Taussig began painting watercolors in his ethnographic notebooks in Colombia in the mid 1990s. He found joy in the process of painting and was intrigued by the manner in which images fit in with his written notes and thoughts. Taussig wrote *I Swear I Saw This: Drawings in Fieldwork Notebooks, Mainly My Own*, published in 2011, which explores his experiences **in a country that witnesses daily unthinkable violence and poverty.*

Walker. Walker creates images that capture the essential energy of her Scottish and Welsh forebears. The crumbling remnants of once-mighty fortresses stand in for the human figure weathering the storm of time, against battle, occupation, violence and peace. She places the ruins in tight borders of abstractions of the rugged, mountainous terrain of the Scottish Highlands, and the forced symbol of Nationalism, the tartan plaid.

Siena. “Siena creates paintings, drawings, and prints in which hand-rendered procedural abstractions, methodically executed, cover a wide range of modalities and produce multiple visual and psychological effects”. (Harlan & Weaver, NY, NY) **The curator sees, in Siena’s works on display, abstract visions of the human condition: specifically, what it is to navigate through time and space within strict parameters and borders, as material beings. While our corporeal selves cannot permeate such borders, as thinking beings we have the capacity to transcend the physical through our potential for visions of possibility unknown to language, text, industry or war.*

Petersen. Petersen is interested in geometric abstraction that reflects our vulnerability and uncertainty in the world. The artist has always been interested in the line, how it contains, defines and suggests, and color, that allows the somewhat familiar forms to become personal and subtly eccentric. **The curator sees in Petersen’s work, particularly ‘Someday,’ a crystallization of infinite space that allows for vast opportunity for humanity and the planet, as we exist as part of a much greater universe.*

**By Alyssa E. Fanning*

Plates

1. Alexander Heir. *Awakening*, 2013, Screen print on paper, 34 x 27 inches AP
2. Stefan Eins. With Leonardo da Vinci & Peter Paul Rubens, *NO WAR*, 2013, Digital print on canvas, 45 x 40 inches
3. Nancy Goldring. *La Guarida: Wash Twice*, 2002, Cibachrome foto-projection, 31 x 33.5 inches
4. Alyssa E. Fanning. *Delicate Trouble*, 2012, Graphite pencil on paper, 5 x 3 inches
5. James Siena. *Shaded Connected Hooks*, 2007, Etching with chine colle, 23 x 18 inches, AP 4 of 6
Published by Harlan & Weaver, Inc., NY
6. Gary Petersen. *Someday*, 2008, Acrylic on masonite panel, 14 x 11 inches



Nancy Goldring. Detail. *La Guarida: Pink Drip*, 2002. Cibachrome foto-projection, 31 x 33.5 inches

ALYSSA E. FANNING is an artist, writer and curator. She received her BFA from Pratt Institute in Brooklyn, New York in 2008 and her MFA from Montclair State University in Montclair, New Jersey in 2012. Fanning has been involved in social activism since 2001 when she joined Bergen Action Network, Bergen County, NJ, a grassroots activist organization dedicated to fighting government and environmental injustices.



Written and designed by Alyssa E. Fanning 2013

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Images courtesy of the artists

James Siena Images
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Shaded Connected Hooks
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Curator photograph by Emma Fanning

Cover
Stewart M. Walker. Kodak slide, First Encounter Beach, Cape Cod, MA, 1970

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Michael Taussig. *Watercolors For Ethnographic Notebooks In Colombia*