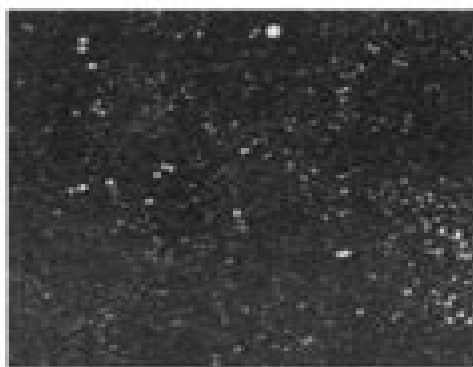


Charles Goldman, *NOHS, 1996*, mixed media, installation view.Udomsak Krisanamis, *After, 1995*, marker and collage on canvas, 48 x 48".

SAN FRANCISCO

CHARLES GOLDMAN

SOUTHERN EXPOSURE
GALLERY AT PROJECT
ARTAUD

Whether pleasant or suffocating, compelling memories of home and childhood can be triggered by almost anything—a notion demonstrated by the effect on *Front* of the taste of maddening soaked in a spoonful of lime-flower tea. For Charles Goldman, the recollection of the very shape of his parents' house has become the core of a profound meditation on identity; more specifically, on agoraphobia, defined as a fear of the loss of the self through the transition from private to public space. In the four elements of this installation, Goldman set about the interesting task of re-creating the experience of that childhood home, known here as *NOHS, 1996*, through a kind of sensory mapping combined with an astonishingly thick translation.

Entering the gallery, viewers were greeted by a small monitor set into the wall across from the doorway. The videotape loop playing on the screen seemed at first to offer nothing more than a flickering wisp of interior light and shadow, created by a camera panning rapidly across walls and windows. Gradually, the tape revealed itself to be a myopically close-range documentation of the inside perimeter of the house in question—including the closets, where Goldman's camera-carrying reflection could be briefly seen in mirrors mounted on the insides of the doors. One of these mirrors—the only actual physical relic or souvenir of the house itself included in the installation—had been hung on a short wall in the gallery. This modest object acted as a bridge be-

tween the tape of the house and the other parts of the piece, serving in some part as a reminder that Goldman's role in his parents' house is related to that of the observer/visitor in a more public space like this one.

All the way across the gallery, the "footprint" of the ground plan of the house had been painted on the wall, its geometric shape offering viewers another opportunity to imagine the physical dimensions of Goldman's childhood. By far the most compelling element of the installation, however, was the enormous rectangular pile of "walls" stacked neatly in the middle of the space. Made to scale from gypsum board and two-by-fours, with appropriate door and window openings replicating the ones in Goldman's parents' home, this collapsed re-creation (simulacrum?) evoked an improbable Minimalist elegance. By describing the physical dimensions of the house in this way, Goldman had succeeded in transforming it into a place with no inside at all.

Like the videotape of the ground plan, this unconstructed bulk reveals almost nothing about what the house really looks or feels like. Thus, Goldman reminds us that, as much as one's sentimental attachment is to a particular address, the significance of home is constituted in memories, not materials. Like a mirror—or, more accurately, a big brick-and-lumber battery—a house is no more and no less than a place that evokes a change. This installation evoked some of the complicated emotions that "home" can stir up: not just the agoraphobic fear that some part of the self will be lost in the transition to public space, but the claustrophobic fear that we will never get out the door, suggested by that continual loop of walls, windows, and closets.

—Marie Perle

LOS ANGELES

UDOMSAK KRISANAMIS

MARC FOX

Udomsak Krisanamis' most recent series of collage paintings represent, on one level, a continuation of an earlier series of drawings that began with his arrival in this country from Thailand several years ago. Those drawings literalized the way he learned English: by reading the daily newspaper. Udomsak would take a pencil and cross out each word he understood, so that what began as vast fields of print with only an occasional graphic mark, progressed, along with the artist's increasing knowledge of English, into all-over fields of thickly layered graphite out of which an unknown word occasionally pecked.

The collage paintings began with a similar process of erasure; in this series the surface of the newspaper is effaced by a spreading stain of black Magic Marker. However, in these works the interruptions in the black field are not produced by unfamiliar words but by the negative space inside letters: the hole of an O or in the top half of a P. To construct these paintings, Udomsak engages in an obsessive process of searching through the newspaper for "holes" of the same size, which he then tears out and dips in glue before affixing them to the canvas, creating a dense, pocketed surface. With their patterned masses of blackened newspaper, these works reference Robert Rauschenberg's "Black Paintings," but beyond the apparent formal affinities lies Udomsak's unquestionable sympathy with what critic Helen Mirrenworth, writing in a recent issue of *October*, described as the underlying analogy of Rauschenberg's project.

As psychoanalyst Ernest Jones explains, "Books and other printed matter are a curi-

ous symbol of forces persuasively through the association with paper and the idea of pressing (inspiring, imprinting)." Udomsak, however, is not content to allow the reference to analogy to remain an unconscious manifestation; rather he makes this connection explicit not only through the compulsion of his practice, but through the recurring motif of the hole—the artifact that punctures the dense surfaces of his paintings. In the most striking work in this series, a thick-wool blanket rather than a canvas is used as a ground, on which the remnants of collaged elements, with their viscous, swelling stains, are applied. The use of the blanket, symbol of childhood dependence and fixation, adds another dimension to Udomsak's invocation of the scatological—it evokes the infant's fascination with its own feces, which are its only means of signaling compliance with or rejection of environmental constraints. This process of understanding, based on the body and its functions, creates a productive tension with the acquisition of language—a much later epistemological process—to which Udomsak refers in his use of the newspaper. Indeed, as Freud diagnoses, it is the knowledge of bodily particularity that must be suppressed in order to stimulate the higher faculties: the basic functions of the body must be sublimated into the shape of the body as a whole to produce art. Udomsak's collage paintings refuse this sublimation and instead revel in the pleasure of the excremental—covering, smearing, pressing, and gluing. A pleasure that seems to obliterate the far more dubious satisfaction of learning as the newspaper disappears beneath the shiny and imperious surface of Udomsak's elemental glue.

—Andrew Perchuk

"PHOTOGRAPHY AND
BEYOND IN JAPAN: SPACE,
TIME, AND MEMORY"LOS ANGELES COUNTY
MUSEUM OF ART

While photography is generally considered to be the technological child of Western perspective and representation, the 12 artists in this show approach the medium in ways that draw on both Japanese and Western traditions. Japanese photography is fundamentally a hybrid medium, partly because Western art is the source of much of the heritage of visual information that constitutes the contemporary Japanese cultural imaginary. The organizers of this exhibition of Japanese photography and photographically informed painting took pains to structure the viewer's experience, in the effort to prompt interpretations couched exclusively in terms of either Western or Japanese representational strategies.

Photography And Beyond In Japan Space Time And Memory

Roman Wölfel



Photography And Beyond In Japan Space Time And Memory:

Space, Time and Memory Robert Stearns, Hara Bijutsukan (Tokyo, Japan), 1994 Photography and Beyond in Japan Robert Stearns, 〆〆〆〆, Kōtarō Iizawa, Robert T. Singer, 1995-10 This richly illustrated volume is for anyone interested in Japan in photography and in contemporary Western and Asian arts Here readers will discover how the medium developed in Japan and how ancient traditions of art and culture traversed the centuries to be regenerated in modern modes of expression The authors offer important insights into contemporary photography that will affect the future of the medium in Asia and in the West *Visual Counterculture in Japan* Marco Bohr, 2025-01-23 This book presents innovative analysis of emergent visual trends in Japan from the late 1960s to the present day Adopting a thematic approach this interdisciplinary text deconstructs the role that visual practices played in shaping a variety of countercultural discourses related to politics gender identity sexuality censorship ethics and disasters The book makes the case that visual practices do not merely function as a way to record counterculture but that such practices are in themselves contributing to dynamics of resistance By considering a wide range of artists photographers film makers and practitioners the book focuses on the way that visual culture transgresses subverts or in the very least questions assumed socio cultural boundaries in Japan In doing so the book foregrounds the crucial role that images play in our society today Images are no just depictions of political shifts as and when they do occur but they form part of this very shift in their own right The book also highlights the interconnectedness between various visual practices and how they fit into wider geopolitical considerations on a global scale *Globalizing Japan* Harumi Befu, Sylvie Guichard-Anguis, 2003-09-02 Globalizing Japan explores the social and cultural dimensions of Japan's global presence Japan's expansion and presence as an economic giant is witnessed on an everyday basis Both consciously and unconsciously we regularly come into contact with Japan's industrial and cultural globalization from cameras and automobiles to judo cuisine or animation Japan's presence in the popular imagination is heavily influenced both by the country's historical past and its global present This book will appeal to students and scholars of Japanese Studies Anthropology and Cultural Studies

Photography Fifth Edition Mary Warner Marien, 2021-06-24 The fifth edition of this indispensable history of photography spans the history of the medium from its early development to current practice and providing a focused understanding of the cultural contexts in which photographers have lived and worked throughout this remains an all encompassing survey Mary Warner Marien discusses photography from around the world and through the lenses of art science travel war fashion the mass media and individual photographers Professional amateur and art photographers are all represented with Portrait boxes devoted to highlighting important individuals and Focus boxes charting particular cultural debates Mary Warner Marien is also the author of 100 Ideas that Changed Photography and Photography Visionaries New additions to this ground breaking global survey of photography includes 20 new images and sections on advances in technology and the influence of social media platforms An essential text for anyone studying photography **Los Angeles Magazine** , 1996-03 Los Angeles

magazine is a regional magazine of national stature Our combination of award winning feature writing investigative reporting service journalism and design covers the people lifestyle culture entertainment fashion art and architecture and news that define Southern California Started in the spring of 1961 Los Angeles magazine has been addressing the needs and interests of our region for 48 years The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian Photography's Other Histories Christopher Pinney,Nicolas Peterson,2003-04-24 A collection seeking to rethink photography as a globally disseminated and locally appropriated medium rather than as one advanced almost exclusively through Western technology and singular photographers **Los Angeles Magazine** ,1996-05 Los Angeles magazine is a regional magazine of national stature Our combination of award winning feature writing investigative reporting service journalism and design covers the people lifestyle culture entertainment fashion art and architecture and news that define Southern California Started in the spring of 1961 Los Angeles magazine has been addressing the needs and interests of our region for 48 years The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian *Los Angeles Magazine* ,1996-04 Los Angeles magazine is a regional magazine of national stature Our combination of award winning feature writing investigative reporting service journalism and design covers the people lifestyle culture entertainment fashion art and architecture and news that define Southern California Started in the spring of 1961 Los Angeles magazine has been addressing the needs and interests of our region for 48 years The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian *History of Photography* Laurent Roosens,Luc Salu,1989-01-01 The fourth volume in a history of photography this is a bibliography of books on the subject **Challenging Past and Present** Ellen P. Conant,2006-02-28 The complex and coherent development of Japanese art during the course of the nineteenth century was inadvertently disrupted by a political event the Meiji Restoration of 1868 Scholars of both the preceding Edo 1615 1868 and the succeeding Meiji 1868 1912 eras have shunned the decades bordering this arbitrary divide thus creating an art historical void that the former view as a period of waning technical and creative inventiveness and the latter as one threatened by Meiji reforms and indiscriminate westernization and modernization Challenging Past and Present to the contrary demonstrates that the period 1840 1890 as seen progressively rather than retrospectively experienced a dramatic transformation in the visual arts which in turn made possible the creative achievements of the twentieth century The first group of chapters takes as its theme the diverse cultural currents of the transitional period particularly as they applied to art The second section deals with the inconsistent yet determinedly pragmatic courses pursued by artists entrepreneurs and patrons to achieve a secure footing in the uncertain terrain of early Meiji Further chapters look at how painters and sculptors sought to absorb and integrate foreign influences and reinterpret their own stylistic mediums **The Japan Foundation Newsletter** ,1994 *Art and*

AsiaPacific, 2009 **Each Wild Idea** Geoffrey Batchen, 2002-02-22 Essays on photography and the medium's history and evolving identity In *Each Wild Idea* Geoffrey Batchen explores a wide range of photographic subjects from the timing of the medium's invention to the various implications of cyberculture Along the way he reflects on contemporary art photography the role of the vernacular in photography's history and the Australianness of Australian photography The essays all focus on a consideration of specific photographs from a humble combination of baby photos and bronzed booties to a masterwork by Alfred Stieglitz Although Batchen views each photograph within the context of broader social and political forces he also engages its own distinctive formal attributes In short he sees photography as something that is simultaneously material and cultural In an effort to evoke the lived experience of history he frequently relies on sheer description as the mode of analysis insisting that we look right at rather than beyond the photograph being discussed A constant theme throughout the book is the question of photography's past present and future identity *Hiroshi Sugimoto* Hiroshi Sugimoto, 2002 Photo Respiration Tokihiro Satō, Elizabeth Siegel, 2005 Trained as a sculptor Japanese artist Tokihiro Sato first turned to photography as a means of documenting his work It is through his photographs however that the artist has found a way to successfully blend process and product Sato creates long exposure photographs in which he travels through the frame of the landscape drawing with a flashlight by night or reflecting sunlight back at the camera with a mirror by day These lights are recorded as traces of the artist's presence while he himself is rendered invisible by his motion during the course of the exposure Installed as large scale transparencies that are lit from behind these glowing images embody presence and absence and materiality and spirituality This catalogue is one of the first records of Sato's work to appear in the United States The book reproduces fourteen transparencies in rich duotone and features an essay by Art Institute of Chicago curator Elizabeth Siegel Also included is an interview with the artist in which he elucidates his technique and discusses the relationship between photography and sculpture that he explores in his work BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **Whitaker's Books in Print**, 1998 **Colonial Photography and Exhibitions** Anne Maxwell, 1999 4e de couverture This book investigates the historical practice of producing stereotyped spectacles of colonized peoples at the great exhibitions and in colonial photography and relates it to the shaping of European and settler identities In doing so it singles out the homogeneous aspects of colonialism's culture as well as distinguishing its discontinuities By comparing the images produced in Britain and France with those produced in North America Australia New Zealand the Pacific Japan and China it proposes that differences in representations of colonized peoples between the imperial centres and the colonies were the result of different social and political agendas By focusing on the images connected to anthropology dying race theory travel tourism and portraiture Maxwell argues that while some photographs were directed at naturalizing the precept of colonialism others were used to criticize it and to empower indigenous subjects Written from a postcolonial perspective and pursuing an interdisciplinary approach this book will be of interest to scholars

students and researchers intent on knowing more about the images of racial and cultural difference that shaped our immediate past *Journal of Geoscience Education* ,1997 田口 隆夫,2000

Decoding **Photography And Beyond In Japan Space Time And Memory**: Revealing the Captivating Potential of Verbal Expression

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