

# BOMB



CONSTANT

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## *First Proof*

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## ARTISTS on ARTISTS

ANGUS COOK

on ADAM McEWEN

THE EXPLORATION OF ONE CONCEPT—THE DAILYNESS of our lives—in terms of four distinct, and interrelated, others: artifice, authority, mortality and the order of things. A series of minor adjustments to apparently inconsequential everyday objects—obituaries, a roach motel, to-do lists, despair—makes the disassociated item visible by both the oddness of its normalcy, and the familiarity of its offness. This weirdness ensures that the familiarity of the ordinary fails to inure us to its peculiarity. This peculiarity triggers the set of alienating devices, which in turn throw into question the thinking behind the fabrication behind the artwork.

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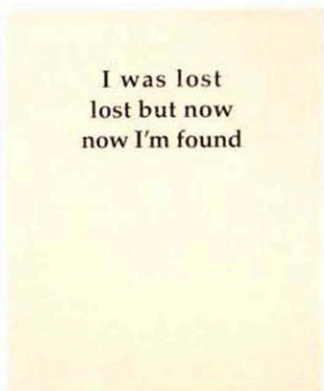
UNTITLED (A-LINE), 2002. C-PRINT, 84 x 50"



*Untitled (A-Line)*: Note the resurrection of the well-hung corpses; first rotated, then rehung, as a modern-day ascension. Nearby, *Sorry we're dead* implies by its tone that we're not sorry because, by the logic of the utterance, we're not dead. Neither are the subjects of the obits, propositions that have nothing to do with anyone's untimely passing. The dead are raised from the dead and the living are consigned to their graves; that's rectification for you. Re-presentation pursues and returns either a true value or no value at all. Like re-presentation, dying lends ordinariness much-needed rarity value. In this sense dying is the ultimate form of estrangement.

*Banner*, 2001: Moving a curtain one inch can move it to the exterior, where it remains a curtain, made strange by hanging on to the illusion of its normalcy when really the bed-sheets have become a flag, becoming a target, that will become a shroud: Sorry, we surrender.

Habituation precedes withdrawal. Everyday experience is not only the prosaic or routine in the physical world but includes the conventions of history, the codes of society, the processes of communication, as well as perceptions and emotions within an individual. Ideology, or inner life, is no less routine than the visible objects and images the mind engages with, and therefore the world of ideas and



ABOVE: *UNTITLED*, 2004, BEDSHEETS, DIMENSIONS VARIABLE.  
LEFT: *UNTITLED (DEAD)*, 2002, FLASHE ON PAPER, 11 x 15 1/2".  
FAR LEFT, TOP: *UNTITLED*, 2003, PENCIL AND ACRYLIC ON NEWSPAPER, 27 x 22 1/2".  
BOTTOM: *UNTITLED (LOST)*, 2003, ACRYLIC ON NEWSPAPER, 27 x 22 1/2".

