

THE
NO TEXTS

(1979-2003)

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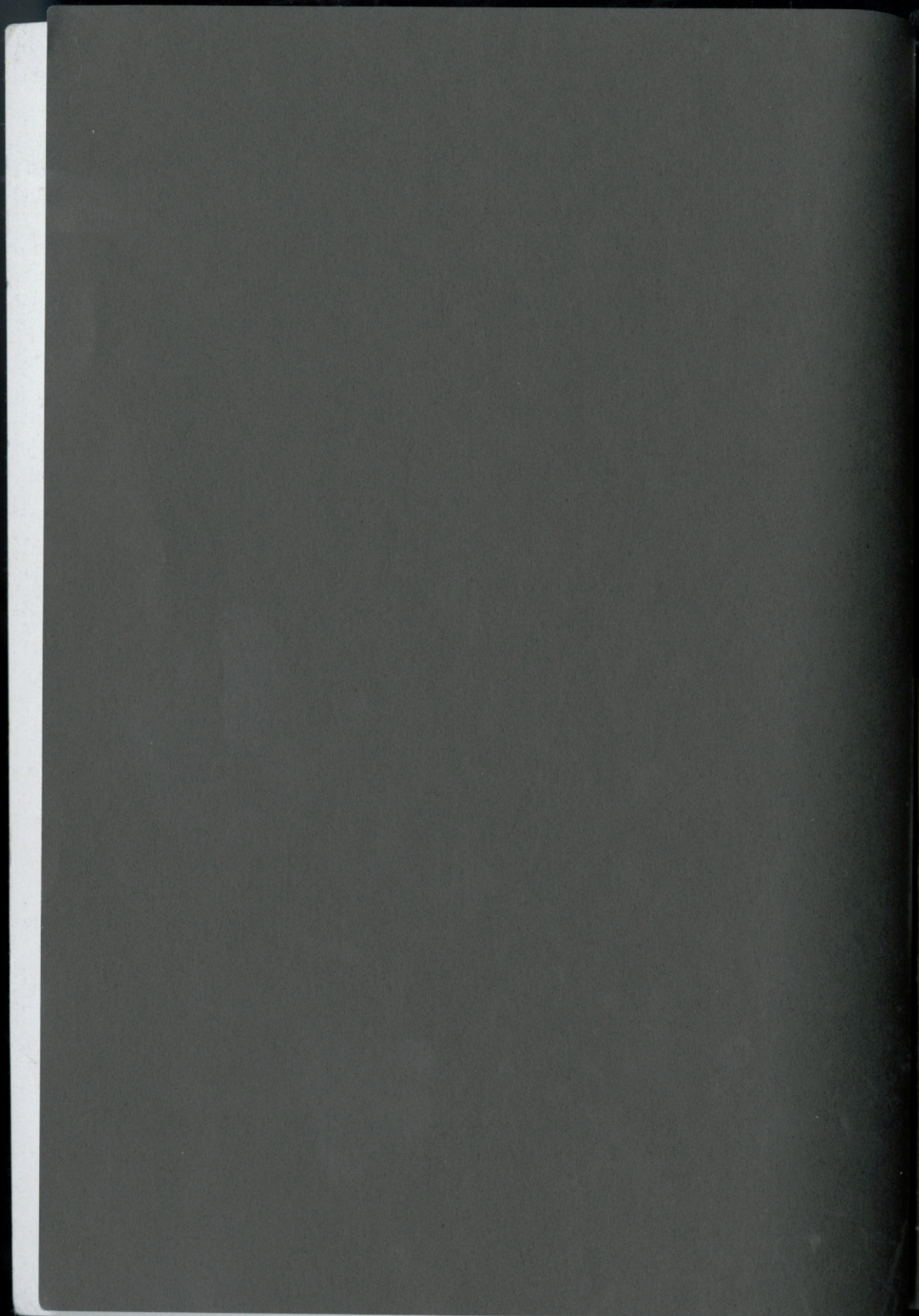
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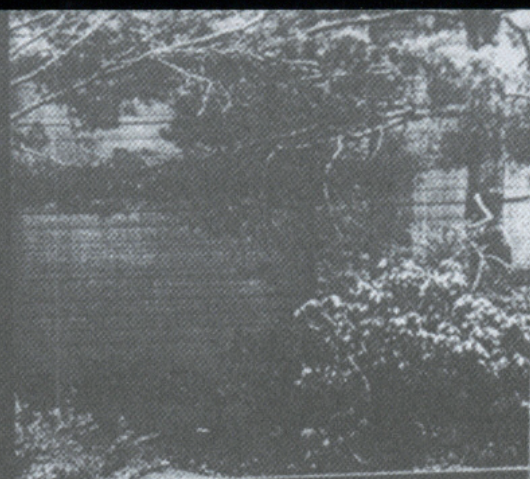
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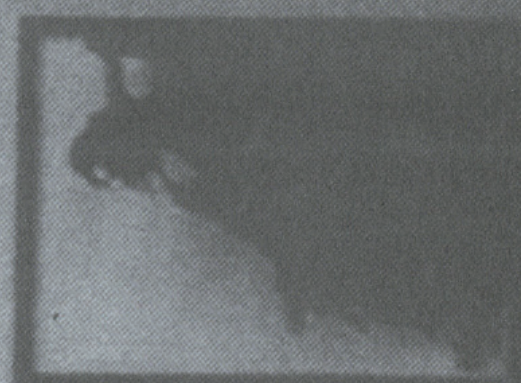
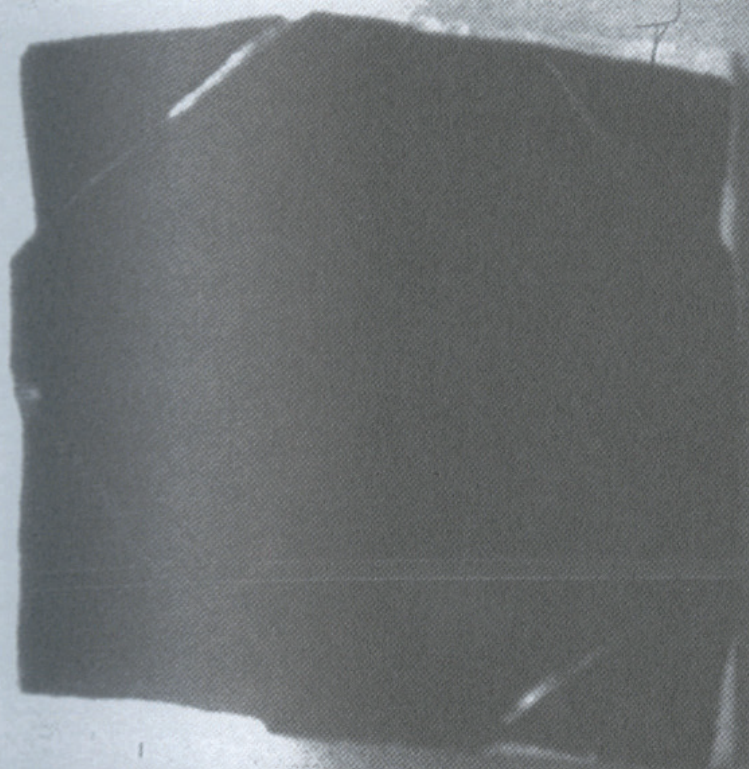
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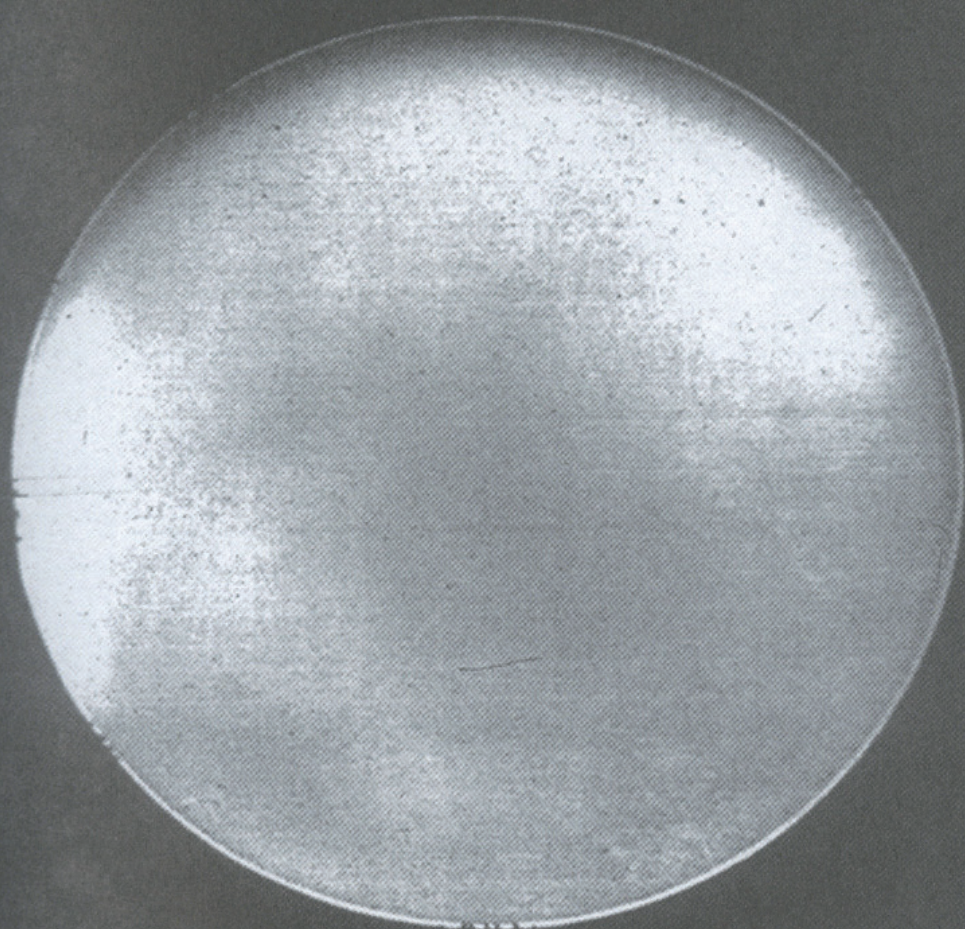
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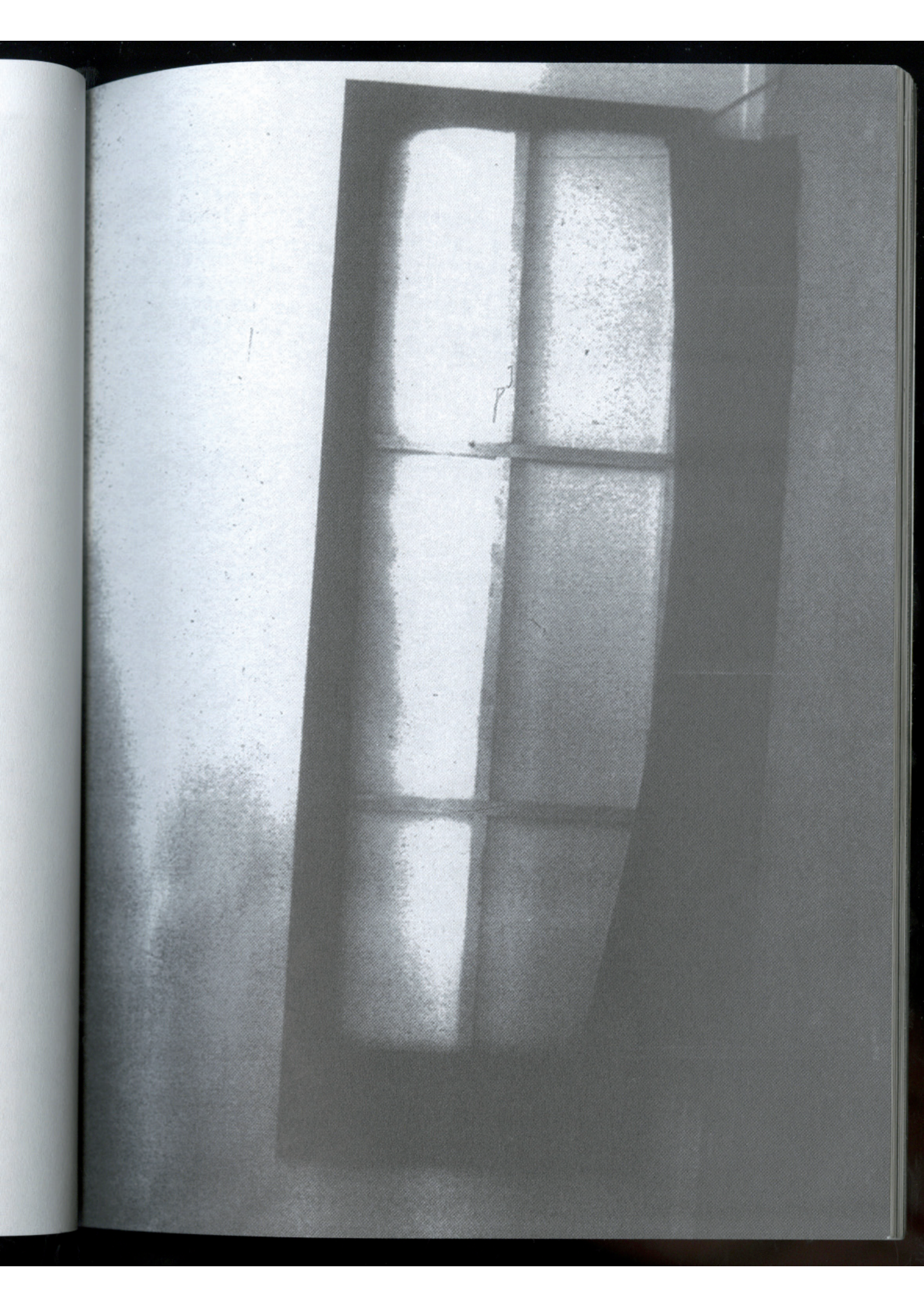
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TO BEG

When I was a boy, as I remember, almost all little dogs were taught to sit up and beg. It was a simple parlor trick, harmless, amusing, and useless. But it was easy to teach even with the old methods, and so it was probably the most common accomplishment in the canine world. Phoebe became an expert and appealing begger in a matter of minutes.....(from The Natural Method of Dog Training)



A good shaking will impress any recalcitrant pup. And, properly done, it will blur any picture.

ACTS OF DESPERATION THROUGH SEIZURE AND PAIN

ITWASTHEHEIGHTOFTHEREIGNOFTERROR
WHENTHISDREADFULINSTRUMENTOFDEATH
STOODEVERREADYANDITSSCAFFOLDWAS
CONTINUALLYRUNNINGWITHTHEBLOODOF
THEVIRTUOUSANDTHEBRAVE.

I would like the pieces I do to have the same control (or lack of) that a film of a news event has. The best news footage is always the most confused, like the short films of the attempted assassinations of the President or the Pope.

UNCLEARACTIONTAKENBY
UNCLEARPEOPLEFORUNCLE
ARREASONS

"THE DOG MADE ME DO IT"

SON OF SAM

I decided to walk down Stanton Street to work. As I crossed Chrystie Street, I encountered a group of maybe ten derelicts. The wind was cold, felt as if it would sear the flesh from my face. The scene before me of those approaching figures staggering lifeless made me think that maybe during the night, while I lay asleep, the desperate act was committed and the last living person was me. This is the day of the *second sun*, I thought, *the morning of the corpse*.

(Winter 1982, Sunday)

ACTSOFDESPERATION
THROUGHSEIZUREANDPAIN

THEINFANTOCTOPUSHUNG
LIKETHECARCASSOFAYOUNG
GIRLINTHESUN

CONFUSED ACTION / THEFT

TO TAKE
TO USE
TO DESTROY
TO STEAL
TO DISRUPT

THROUGH SEIZURE AND PAIN ACTS OF DESPERATION

THESE ACTS OF DESPERATION
WAS THE FIRST OF THE SEVERAL
THAT WERE THE RESULT OF THE
PAIN AND SEIZURE OF THE
MIND AND BODY.

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WAS THE FIRST OF THE SEVERAL
THAT WERE THE RESULT OF THE
PAIN AND SEIZURE OF THE
MIND AND BODY.

TO TAKE
TO LIVE
TO DISTROY
TO STEAL
TO DISRUPT

WHATEVER I INTENDED. I SENT YOU
FLOWERS. YOU WANTED CHOCOLATES
INSTEAD. THE FLOWERS OF ROMANCE

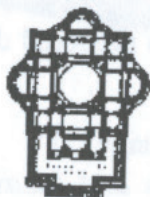
She always had the most expensive makeup and the newest clothes. She also had one of the few bodies that could really bring out the ultimate look in a dress like, say, the ones Paco Rabanne made out of plastic disks or like the short black "discotheque dress." And with her long neck, she could wear the new big earrings the way nobody else could.

I was standing outside the gallery on E. 10 St. and Ave. B with Tricia. As I looked up the street, I saw my friend Sally walking towards us. I could never picture Sally as anyone but a strongly romantic youth maybe from another era, impulsive and almost heroic. On this given evening, Sally was dressed in white linen (she informed me that she had just made the dress she wore). She also had on a black wide-brimmed straw hat, under which was a white linen turban. In her raised left hand, she carried a green tree. The tree was carried upside-down.

(Summer 1983)

She had straight shoulder-length blonde hair with bangs, blue eyes, full lips, wide cheekbones - the works; and she had this very strange way of speaking. People described her voice as everything from eerie to bland and smooth, to slow and hollow, to "wind in a drainpipe," to "an IBM computer with a Garbo accent."

TALEOFLOVEEXCI
TINGQUALITYLOVE
EAFFAIRROMANCE



"You feel the weight of books; you don't read them.
You appraise paintings; you do not seek their meanings."
(Rod Serling. "The Masks," *Twilight Zone*, c. 1960)

Language is a mechanistic device (i.e. shape, color, image, or prop) that is used like any other mechanism applied to painting. Meaning is manipulated through the application and combination of these devices.

Do these paintings become models of a projected reasoning?

"The relation of language to painting is an infinite relation. It is not that words are imperfect or that, when confronted by the visible, they prove insuperably inadequate. Neither can be reduced to the other's terms: it is in vain that we say what we see; what we see never resides in what we say. And it is in vain that we attempt to show, by the use of images, metaphors, or similes, what we are saying; the space where they achieve their splendor is not that deployed by our eyes but that defined by sequential elements of syntax. And the proper name, in this context, is merely artifice: it gives us a finger to point with, in other words, to pass surreptitiously from the space where one speaks to the space where one looks; in other words, to fold one over the other as if they were equivalents."
(Michel Foucault. *The Order of Things*, a translation of *Les Mots et les choses*, Pantheon, 1970)

Good art is experiential.

"I'm
Looking for
Some-thing
to
Believe in."
(The Ramones, 1986)

A contemporary expressive is often rendered dumb.

"(I'm believing painting to be language ...)"
(John Cage. *Jasper Johns: Stories and Ideas*, 1964. A quotation from Jasper Johns found in his notebooks and published statements.)

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MARK
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BLOW JOB

(SITUATION, CONFRONTATION, SCATTERED SYNTAX AND ENNUI)

Decision-making can no longer be purely programmatic like early conceptual practice, nor can decision be qualified by theory that is totally outside of the artist's experience, the problems being academic in the former and illustrative in the latter. These current paintings fuse ideas that I have about action and context. I realign these ideas through a filter of subjectivity. This sets up a situation of implication through interpretation.

"He spread the lips of her pussy and fingered her hole. Running his tongue up and down her slit, he explored the firmness of her clit."

There is a story about the painting *Olympia* by E. Manet on the occasion of its first public viewing. Due to the work's blatant use of denial, the viewers of the painting saw the work in a light of extreme controversy. Some viewers took action against the work by spitting at it and by hitting it with their walking sticks. The action of denial was/is not only that of the prostitute (*Olympia*) but that of the artist (Manet).

"If you think I'm vulgar, it's too bad."
(B.B., from *Contempt*)

Due to an interest in ideas of fracture and dislocation, the work discloses a violence that is tinged with a sexual edge.

"You've taken the heart out of the painting."
(Joel Otterson, commenting about the painting *Big Hole*)

At a book signing for *Adulterers Anonymous* by L. Lunch and E. Cervenka, my copy was signed "these vacuous holes, Lydia."

These paintings sustain negativism.

Police first called it a Satanic cult killing, but later indicated "it involved a dispute over drugs." Charged with the slaying, he later hanged himself in his jail cell.

STINTED EXPRESSION

Every decision is caught between a rational and an irrational process. These decisions are ultimately anti-rational in that the rational and the irrational are brought together.

GLASER: Could you be specific about how your own work reflects an antirationalistic point of view?

JUDD: The parts are unrelational.

GLASER: If there's nothing to relate, then you can't be rational about it because it's just there?

JUDD: Yes.

GLASER: Then it's almost an abdication of logical thinking.

JUDD: I don't have anything against using some sort of logic. That's simple. But when you start relating parts, in the first place, you're assuming you have a vague whole - the rectangle of the canvas - and definite parts, which is all screwed up, because you should have a definite whole and maybe no parts, or very few. The parts are always more important than the whole.

GLASER: And you want the whole to be more important than the parts?

JUDD: Yes. The whole is it. The big problem is to maintain the sense of the whole thing. ('Questions to Stella and Judd,' interview by Bruce Glaser, edited by Lucy R. Lippard, WBAI-FM, NY, February 1964, *Art News*, September 1966)

"Another convert, Diane Lake, a red-haired fourteen-year-old with hip parents, met Charlie and the girls at The Spiral Staircase house of flickers. Diane and her parents had been living in the Los Angeles area with the Hog Farm, an important seed commune later to roam the continents as a world peace brigade. Somehow, the fourteen-year-old Diane was impressed enough to join up with the family bus. Squeaky and Patricia Krenwinkel asked her if she wanted to accompany them to the desert and off she went.

"In fit time, Miss Lake was renamed Snake, evidently in tribute to the transverse ophidian wiggles she made during intercourse.

"There is general agreement that the family was neat, orderly, and extremely clean in physical appearance during these early days prior to snuff. So Diane's parents ... let their daughter do her thing."

(Ed Sanders. *The Family: The Story of Charles Manson's Dune Buggy Attack Battalion*, Avon Books, 1971)

"Some twenty-two years ago in a gathering, I was asked what my painting really means in terms of society, in terms of the world, in terms of the situation. And my answer then was that if my works were properly understood, it would be the end of state capitalism and totalitarianism. Because to the extent that my painting was not an arrangement of objects, not an arrangement of spaces, not an arrangement of graphic elements, was an open painting, in the sense that it represented an open world, to that extent I thought, and I still believe, that my work in terms of its social impact does denote the possibility of an open society, of an open world, not of a closed institutional world."
(Barnett Newman)

"In *Claim* (1971), Acconci sat blindfolded in a chair at the foot of the basement stairs, equipped with two lead pipes and a crowbar. Hypnotizing himself into a state of "possession obsession," he threatened to bash anyone who dared to slip past him in the narrow passageway. Upstairs, on the street level of the loft, a video monitor, showing him live, was placed next to the door leading to the basement. The video monitor, he said, acted 'as an informational and, more important, a warning device to people. They could see and hear me, and from that they could decide whether they wanted to open the door and go down to the basement.'

" 'I was talking to myself, saying, "I'm all alone here in the basement, and I don't want anybody to be here with me. If anybody comes down, I'll try to keep them out." And when I heard people coming down, I would swing with the crowbar.'

" 'I developed a real devotion to this abstract principle of exclusion.' "

(David Bourdon. "An Eccentric Body of Art," *Saturday Review of the Arts*, #2, February 3, 1973)

SWN: Why do you play such short sets?

LL: Less is more. That's how I feel. Like discipline. Or punishment. You don't need 30 minutes of my music to know what I'm talking about.

SWN: Does a 30-second instrumental say it all?

LL: Yes. It says, "FUCK!" "CHILD!" "HURT!" "FUCK!"

SWN: Is the minimalism very important? There's an absence of dynamics in the music, your words express very simple feelings. They don't even express an opinion. Would anything more compromise your opinion of the audience, which is very low?

LL: I never said that. Only that they're secondary compared to me. I don't think more music is needed. And that attitude is what I feel. It's like primal therapy. I scream for you, you know. I'm up there screaming my fucking guts out. It's for you as much as me, only I'd be ...

SWN: The last to admit it.

('Sin, Guilt and Lunch,' interview of Lydia Lunch, *The Soho Weekly News*, October 25, 1979)

The most direct way to proceed ...

CHOPPED ...

a literal way of breaking surface.

Wrecking a controlled form.

Wrecking a conventional form.

Breakage within a traditional framework.

Content can be derived through situation and attitude.

Something that is:

deflated

debased

distorted

contorted

distended

dislocated

removed

bent

The idea of painting a painting is basically the same as painting a fender:
Simple and clean.

Realism has been redefined since Courbet, from representing the reality of the day to defining the object in the real world, real time.

Subjectivity is selection (the clean edit) and does not deal with the melodramas of fantasy, just the facts.

(1990, notebook)

The most direct way to proceed ...
CROPPED ...
a logical way of breaking surfaces.
Weeding a controlled form.
Weeding a conventional form.
Weeding within a traditional frame-
work.

Content can be derived through situation
and attitude.

Something that is:

defined
described
distorted
contained
intended
isolated
removed
been

The idea of painting a painting is just-
call the same as painting a ladder.
Simple and clean.
Realism has been redefined since
Cubism from representing the reality of
the day to defining the object in the real
world, real time.
Subjectivity is selection (the clean edit)
and does not deal with the mechanics
of fantasy, just the facts.
(1990, notebook)

THE PUSHER

Maybe I am just getting CRANKY as I get older, or maybe I just don't care. There are too many DEAD HORSE issues that are attached to "formal" painting. There has to be some challenge to what you do, for artist and audience (but who really gives two shits about the audience). Most painting done today is very safe and competent, "well-crafted," graduate program, pretty (in that melancholy way), and collectors can feel calm and safe, and dealers can feel calm and safe, and the only way to feel more bored is if you went in for a full frontal lobotomy. This is the true crisis in painting.

That old PUSH/PULL has got to be taken literally. To be an artist, you have to exceed. Failure is better than mediocrity.

CRYSTAL METH

The DEATH of painting led me to make paintings. I found that the DEATH was not that of the form of painting; the DEATH was/is in the heads of most people who attempt to paint.

The artist is a mirror of the world.
The world is falling apart.

When I am painting CHANGYI as I get object or maybe I just don't care
 there are too many THINGS TO THINK about that are attached to "formal".
 I don't have to be sure change is what you do, for what and sub-
 stance, but what really gives two about the substance, what painting
 does today is very subtle and complex, "with-outlet" graduate program
 (the same way, and way), and collectors can feel calm and safe, and
 artists can feel calm and safe, and the only way to feel more peace is if you
 want in for a full frontal lobotomy. This is the true crisis in painting.

That old PUNCH LINE has got to be taken literally. To be an artist, you have
 to succeed. Failure is better than mediocrity.

CHINESE MATH

The EXACT of painting led me to make paintings. I found that the DEATH
 was not that of the form of painting, the DEATH was in the heads of men
 and the attempt to paint.

The world is a mirror of the world
 The world is falling apart

Reality baby! Hard and real!

The point is always painting.
Factualized, tough painting that is clear and immediate.
Painting done as a RUTHLESS PURSUIT.

Hard core The extreme

I am not interested in academic formalism.

"The largest Abstract Expressionist picture was neither a mural nor an easel picture but a hybrid which attained the size of the former while retaining the character of the latter. Instead of decorating the wall - as does the true architectural mural - it displaced it.

The pictures had considerable size, but never the expanded or extended size and scale that would accommodate a sense of direction, speed and vectored force."
(Frank Stella. Catalog, Museum of Modern Art, New York, 1970)

You twist, I shout

Twisted: (slang)

- 1. Physical manipulation, v. to pull and turn an event or condition of discord.**
- 2. Situation, event, object or person that would be considered extreme, sick, violent, out of control, tense.**

Frank Stella, *Arbeit Macht Frei* - 1958

Richard Serra, *Corner Prop* - 1969

Pier Paolo Pasolini, *Salo* - 1975

Andy Warhol, *Oxidation Series* (Piss Paintings) - 1978

Bruce Nauman, *Rats and Bats* - 1988

Butthole Surfers, "Lou Reed" - 1990

I do think that all choices that I make show a thread, a psychopathy.

I do think that all choices that I make show a thread a psychology

- Frank Stella, *Unpainted Surface*, 1960
 Bruce Nauman, *Know and Hate*, 1968
 Andy Warhol, *Colophon Series* (Piss Paintings), 1978
 Peter Paulus, *Painting Study*, 1975
 Richard Serra, *Curved Prop*, 1969
 Frank Stella, *Unpainted Surface*, 1958

considered extreme, sick, violent, out of control, tense,
 I. Situation, event, object or person that would be
 condition of distress.
 I. Physical manipulation, i. to pull and turn an event or

You twist, I shoot

Frank Stella, *Unpainted Surface*, 1958
 The picture has considerable size, but even the expanded or extended size and
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The largest Abstract Expressionist picture was neither a visual nor an oral in-
 terior of the latter. Instead of becoming the wall - as does the two-dimensional
 two but a hybrid which entered the size of the former while retaining the char-

I am not interested in academic formalism

The extreme
 Hard core

Looking down as a BATTLESHIP MUSEUM
 is organized, though painting that is clear and immediate
 The form is always painting

Really baby! Hard and small

FALSE-FACE TRIES TO ANNIHILATE THE WORLD!

DOWNWARD DRAG

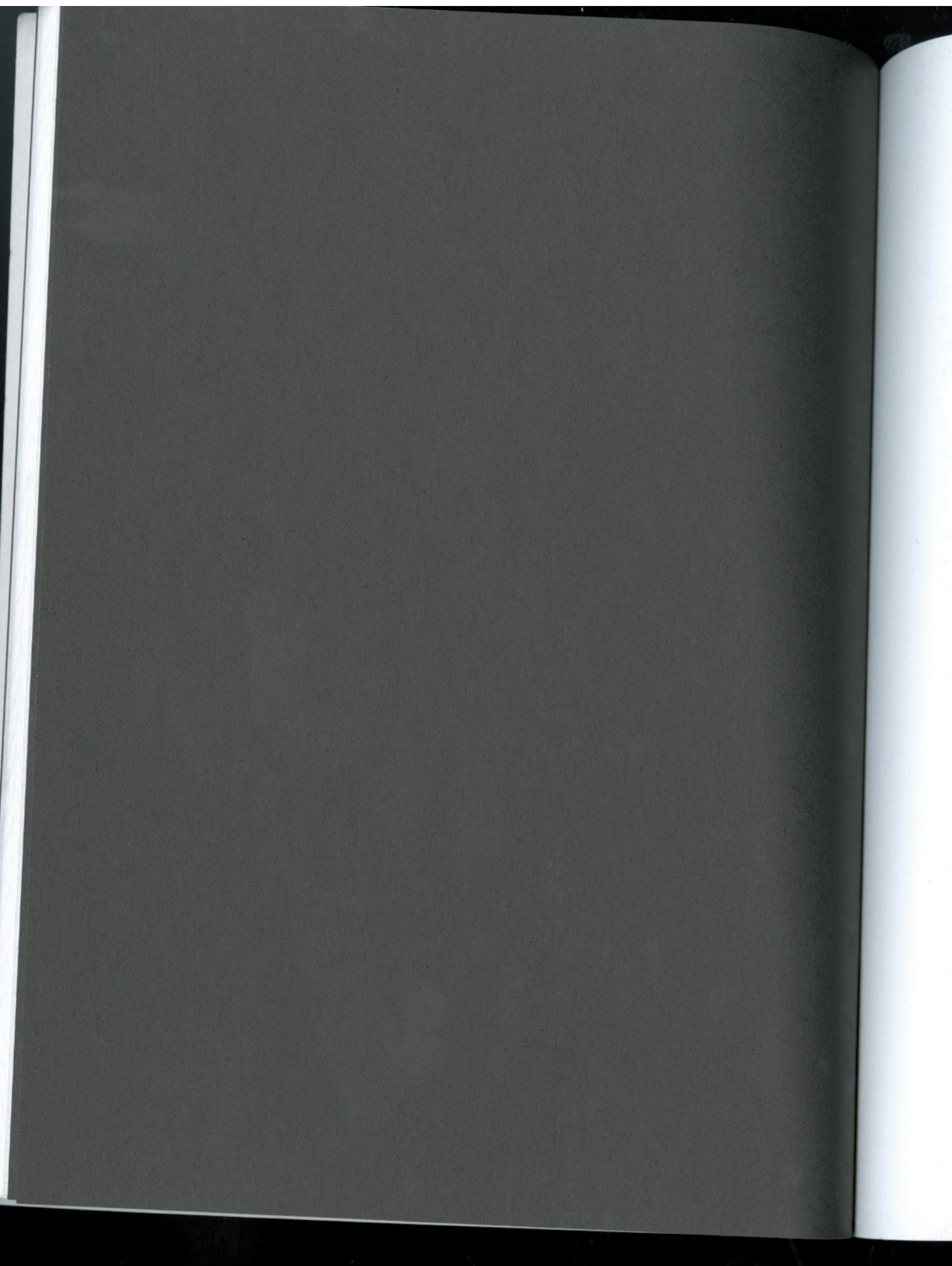
MANGLED, TWISTED,
GRINDING, DAMAGED, HAVOC,
RAVAGE, POLLUTE, POISON,
CONTAMINATED, CANKER, CORRUPT,
ADULTERATE, DECLINE
SENILITY, DECAY, ERODE,
CORRODE, ROT, RUST, BLIGHT,
ATROPHY, DROOP, LAPSE,
BREAKDOWN, CRACK, SHRIVEL,
MOLD, RANKLE, CRUMBLE,
CORRUPT,
TAINT, INFECT, DEFILE, VITIATE,
FUCK UP, DEPRAVE, PERVERT,
DEMORALIZE, BRUTALIZE, IRRITATE,
MAIM, CRIPPLE, MUTILATE,
DISFIGURE, DEFACE, WARP,
BATTER, BEAT, WORN-OUT,
BEYOND HOPE, MORE DESPERATE,
MORE BORED.

THE BATTLE CRY OF THE DYSFUNCTIONAL

F.T.W.

How to deal with the swamp of consciousness?

Carl Andre once stated that he was glad to grow up before television. I think that the general air of dysfunction is punctuated by television. I also think that a new form of free-form (abstract) thought was influenced by television. The jump cut, short attention span that most of "educated society" sees as bad becomes a new kind of language, a language of MEDIA MUSH, where everything is equal, no matter how disjunct. The uninitiated can only complain, while those in the know surf on the clashing waves of confusion.



THE ROAD TO ELECTROPHILIA

Aluminum Clouds (CRASH),
for Duella

(by the way,
kiss my ass
you wiggled corpse)

or
Lost Hope and the
End of Painting

(1996)

THE ROAD TO ELECTROPHILIA

I

"Whether or not Steven Parrino knows that the latest in chaos physics attempts to theorize how order can spontaneously emerge from or descend into disorder, he is intuitively a chaos artist."
(Keith Seward. *Artforum*, December 1992)

I remember an early art experience. It was 1972 and I was taken to a Grateful Dead show on Long Island. You have to understand that East Coast Dead shows had a serious HATE VIBE. BLACK LEATHER BADASS SATANIC MUTHAFUCKER SCENE, and the Dead had the same attitude whenever they came to New York in those days. It was not unusual then for the Dead to play three hours of the most hellish feedback. I was 13 years old.

Around this time (1972 -1973), I was turned on to the STOOGES' DISTORTED DIN OF DESTRUCTION. Years later, while writing a piece on my working method, Bob Nickas wrote about seeing the Stooges on TV: "... the Stooges playing, draped under large white sheets, while their lead singer Iggy Pop, completely painted in silver, walked straight offstage onto the hands, heads and shoulders of the audience, only to eventually fall through and disappear from view."

I had this crazy music teacher who would make the large chorus I was in sing the massive dissonant chord from *Psalm 90* by Charles Ives. Everyone sang one note 1/4 tone up from the person next to them. We were supposed to sustain this skull-busting chord for the full time of the class.

1973: Fripp & Eno, *No Pussyfooting*, electronic glam featuring two works: "The Heavenly Music Corporation," and "Swastika Girls."

1974: Lou Reed puts out *Metal Machine Music*, working out of the "Drone cognizance and harmonic possibilities vis-a-vis La Monte Young's Dream Music."

1975: Phil Lesh (Grateful Dead bass guitarist and electronic music historian) and synthesizer player Ned Lagin put out *Seastones*, electronic feedback that they claimed would get the listener high without taking drugs: the ultimate stoner music.

1976: The first Ramones record comes buzzing out. I got out of High School.

1977: I made the first paintings and performance works that were in my own voice, all under the title *Disruption*. I also started playing my own kind of ULTRA LOUD DISTORTED guitar music. "Guitar Grind" comes from this time (this is a piece where I grind two electric guitars into each other at high volume).

1977: Suicide releases first album of electronic contempt. They were on the scene since the early '70s and often played shows with the New York Dolls.

1978: I found out about the NO WAVE bands that were playing in NYC. Lydia Lunch's Teenage Jesus and the Jerks, Mars, and DNA were the most extreme of these bands.

All of what I'm writing about here contained a stark kind of minimalism and did not shy away from the dark side. As a matter of fact, they were into blackness in a big way. All of my work from then to now has grown out of these influences and made me a distortion junkie. Is it any wonder?

II

[Rock and Roll is America! Asshole!]

I always saw Europe as total poser weighed down with history, and America as total substance with disposable history, even if American substance is violence, sex and stupidity. That is why I never had much use for European/French simulation theories. I want reality at all cost. I wanna drop the bomb.

America is the violent schoolyard bully the rest of the world comes to when they want to beat-up on someone. This is truth. Don't mess with U.S. unless you mean it, poser.

[Little Richard is the greatest living artist]

After WWII, the USA took over the world. Everyone wanted to suck life from the U.S. We are the atomic X-treme team, with over 66,000 atomic hot-heads ready to go off: This is ground zero, baby!

I've played in bands since junior high, and whether I'm making music, painting, getting dressed, whatever, it turns out to be the same disaster. I have an extreme, chaotic, fucked-up, misfit point of view.

[From disaster paintings to total hardcore disaster art/life]

When the Beatles were singing "Taxman," the Velvet Underground were singing "Heroin." It's one thing to sell your out-put after the fact; it's another to manufacture yourself and your work to fit corporate need. I have no time for the later shit (the Beatles suck).

My relation between Rock and visual art: I will bleed for you.

I was sitting with my friend Cat (a pretty blond girl from Detroit by way of Chicago with a love for AC/DC and explosives) in Queens, looking across the East River at Manhattan; just sitting, smoking a joint. It must have been three or four A.M. Cat noticed the constant din of Manhattan, all cars, trucks, and electricity. That's the sound of mankind in the year 1999. I am sure that if E.T. is listening to Planet Earth, it hears the electro-din. Music to my ears, art for my soul, buzzing power chords and feedback ... a movie of the Empire State Building for eight hours.

[Live free or die, muthafucker]

The music that formed my idea about life and how to live is "free" music. Punk is total in its freedom because of the D.I.Y. thing. You want to make music, films, books, whatever: Do it yourself. Everything is cool as long as it's honest. Hardcore, No Wave, Old School, New School, Garage, Electronic, Noise; however you chose to express yourself, just do it and fuck the system, fuck the industry. Be beyond politics, beyond society. Freedom at all cost.

If you're not into what I am doing with my life, I don't care.

Most are afraid of total freedom, of nothingness, of life. You try to control everything, but nature is uncontrollable. It doesn't matter how you express yourself (words, image, electric guitar), what matters is that you have something to express.

TOWARD EXPANDING THE POST-MODERN

(after Robert Smithson)

- Toward an allegory of the chaotic.
- Toward an anti-systemic.
- Toward the Process Church of Final Judgment.
- Toward a collapse of history.
- Toward an abstraction of apocalyptic vision.
- Toward a responsible anarchy.
- Toward a structure in dissolve.
- Toward a Stealth Satanic.
- Toward a post-punk existential.
- Toward a supersession.
- Toward a psychedelic meltdown.
- Toward a hall of mirrors.
- Toward a totality of effect.
- Toward a resistant resonance.

TEXT 2002

- The titles of these works point towards a loaded discord.
- I'm interested in how factuality and subjectivity exist within total abstraction.
- Cataclysm is of nature.
- The work sustains phenomenon.
- A formalism that stands against form.
- Art as a mirror that creates a feedback loop.
- Black, white, and aluminum are elemental non-colors that exploit light in an actual manner.
- All structures will fall to chaos.
- Appropriation as a theoretical distortion.
- Blankness is not a void.
- Appropriation is not parody.
- The iconography of the negative.
- Construct music that becomes a megalith that collapses into a black hole.
- Painting is an area where things occur, a non-site.
- Painting as a space that is warped and distorted

THE DISORDER OF BLACK MATTER

(A personal lament and High-Mannerist tendencies in Modernism - of late)

It may sound strange to say, but I still think that painting should strive towards the highest quality (advanced painting). Painting can be beautiful and vital (maybe more now, since the art world is based, or shall I say debased, by the ordinary on a colossal scale).

I have personal reasons for repainting certain paintings BLACK, reclaiming them like so much dead, bringing them power, honor; facing my newly-risen zombie-abstraction, no longer a pure formalism.

I want to be profoundly touched by art, by life. I came to painting at the time of its death, not to breathe its last breath, but to caress its lifelessness. The necromancy of the pietà, Pollock's *One*, timed with the birth of a synthetic star, 1958 BLACK PAINTINGS, DEATH & DISASTERS, modernism at its most powerful, before the point where circuses began.

The dust clears (just barely), and I stand in my own graveyard. I hear the constant din of BLACK NOISE.

Self-Mutilation Bootleg

Existential Trap for Speed-Freaks (STOCKADE)

Corpse-Grinder

Jutta and I had a discussion about failed paintings. Maybe the color wasn't right, or they were fucked-up in some way (physically, ideologically, or by situation). Our solution was to save them by blacking them out, canceling the image/object. A positive/negative, deconstruct to reconstruct, chaos to order to chaos ... like cities, civilizations, planets, suns, galaxies, universes.

We decided to show these reclaimed paintings and dedicate the show to Georg Grosz's DEATHDADA, caught in the flux between dissonance and consonance.

THE NO TEXTS

- A catastrophic systemic failure.
- The Decline is Post-Modern, the mannerist expanding mirror of modernism's build-up.
- Works that are an attack on painting. The attack manifests as a visual and mental strobe (chaos, disturbance).
- "With so-called advanced painting, for example, you should drop composition. That would be terrifically avant-garde. That could be a really good idea."
(Frank Stella. 'Questions to Stella and Judd,' interview with Bruce Glaser, edited by Lucy R. Lippard, *Art News*, September 1966)
- The reluctant elegance of the gesture (denied).
- Life is a theater of cruelty.
- Works against the absolute (thus Satanic).
- Works that partake in Black Ops.
- Works that are the fly in the soup.
- The entropic manifests as spectacular object.
- Art on the other side of the blank Warholian stare-at modernism, caught in the mirror's reflection: Alice through the looking-glass.
- Think of surrealism as the interior, and DADA as the exterior of the same body.
- The paintings have a stealth capability that gives access to "multibilty." This may be a trait of the viability of post-modernism.

- Caught between action and nullification.
- Nihilism is love.
- I went to see Raymond Pettibon's work, and I was thinking about Ad Reinhardt.
- "The picture appropriates the image, and the painting disappropriates the structure."
(Collins & Milazzo. 'Steven Parrino: Designerly Violence,' 1984)
- Appropriate: 1. To set apart for a particular use.
2. To take; seize.
- Appropriate and Nullify.
- Collapsing image ... collapsing picture ... collapsing monochrome ...
collapsing abstractions ... collapsing history ... collapsing meaning ...
collapsing structures ... collapsing ideas ...
- Nullification of the structure is the New Order.
- Weirdomentary
- "I'm Against It."
(The Ramones, *Road to Ruin*, 1978)
- These works are situationist, rather than simulationist.
- These works are not about me. The making denies my presence. I exist as a shadow figure in this pursuit. These works are engaged in chance and the automatic ... with free association.
- Public Image Limited.

- Extremists are shadow figures, or maybe they are forced to be, in order to maintain a severe, uncompromising, free position.
- God is your license to kill.
- There is no such thing as EVIL. There is fear, obsession, delusion, confusion. There is a prime motivating drive: SURVIVAL. Your view of survival may not be their view of survival.
- "The most contemporary aspect of the kaleidoscopic image draws from a direct comparison between delinquency on the one hand and failure or inadequacy on the other. Delinquents are regarded either as failures as people or as failures as members of society, or both. There is no satisfactory definition of personal failure, and any attempt to arrive at a definition involves a high degree of conceit.
 "A female delinquent is very much part and parcel of society - at times she reflects its sick values, at other times here action is a positive rebellion against the values of society. The question of who is, or what constitutes, a female delinquent is (outside the strictly legal sphere) a ridiculous one and should not have been the subject of so much thought and effort."
 (Sally Anne. 'Four Studies of Women and Crime: 1. To Be or Not to Be a Female Delinquent,' *ANARCHY* 113, July 1970)
- Works that stand in the face of oblivion.
- Strike a blow for the self-determined.
- Works that are obstinate in their discord.
- Works that are compelled to search and destroy.
- Works that implode mythologies within the Goetic Circle of Pacts.
- Time compression.
 Time collapses.
 Space is in question.

- Playing the lead in the Misfit theater.
- The Red and The Black.
The inversion of signs.
The Infernal Texts.
- The dissenting voice is Satanic.
- Stand and deliver.
- Live Free or Die.
- All creation hinges on destruction.
- An artist should not feel content sitting in utopian armchairs, lounging in the mindlessness of geometric gymnastics, mesmerized by technology, reaping the benefits of band-wagoning. Self-righteous and ineffective, the new court artists serving the master capital: Your only worry is your only comfort. You are a performing monkey in designer clothes, fiddling while Rome burns. When did thinking become as disposable as fashion?
- You can live life in protest. Alone you affect change.
- The artist does not have to waste time sitting content in the backwash of modernism with no questions asked, regressive.
- Your focus should not be on maternal fetish and how to generate a supply of mindlessness for a society that largely does not care. Your job is to be the exposed nerve, the mirror.
- There may be no comfort in the truth.
- REFLECTION DIVERSION DISTRACTION EVASION CONFUSION

- In the deck of Tarot, Death represents change, for better or worse, not an end.
- When those two buildings came down it was a spectacle of strange, dark beauty; the same with the fatal descent of Columbia. Nature is merciless and captivating. Humanity is of nature, although we are always shocked by this fact. We try to use technology with the fantasy that it sets us above nature. Humanity is not above existence. We have technology to defy nature. We are of nature. What we produce is of nature. Technology is of nature. We must recognize the fact of nature within in order to survive. Nature does not care if humanity survives.
- Belief in ANY GOD or leader is giving in to Fascism. Do you want to live free, or do you want to be your master's submissive?
- Hitler was a utopian idealist, a purist: the ultimate modernist.
- These paintings can be considered as Satanic in that they are the sublime destruction of systemic absolutes.
- When I started making paintings, the word on painting was PAINTING IS DEAD. I saw this as an interesting place for painting ... death can be refreshing, so I started engaging in necrophilia ... approaching history in the same way that Dr. Frankenstein approaches body parts ... Nature Morte ... my contemporaries were NO WEVERS ... BLACK FLAG-ERS ... and this death painting thing led to a sex and death painting thing ... that became an existence thing ... that became a "Cease to Exist" thing ... a kind of post-punk existentialism. I am still concerned with "art about art," but I am also aware that "art about art" still reflects the time in which it was made.
- Content is not denied ...
Content is not obvious ...
Content is sustained in the air or vibe of the work.

in the book of Job, Death represents the end of the world.
and all.

When these two paintings came down it was a spectacle of things
that beauty, the same with the final descent of Christ. Nature is
monstrous and capricious. Humanity is of nature, although we are
always shocked by this fact. We try to be technology, with the land-
scape that is above nature. Humanity is not above existence
the have technology to defy nature. We are of nature. When we die
there is of nature. Technology is of nature. We must recognize the fact
of nature within in order to survive. Nature does not care if humanity
survives.

Death is ANY GOD or leader's giving in to fate. Do you want to
live, then or do you want to die? That is the question.
There is a certain beauty in death. It is the ultimate freedom.
The only way to escape death is to die. It is the only way to escape
the pain of living. It is the only way to escape the pain of being
alive. It is the only way to escape the pain of being alive.

When I started making paintings, the word on painting was PAINT-
ING IS DEAD. I saw this as an interesting piece for painting. Death
can be a religion. I started painting in a way that was
different from the rest. I saw this as an interesting piece for painting.
My contemporaries were NO WATERS ... BLACK
... and the death painting thing led to a sea and death
... that became an existence thing. I became a
... a kind of post-war expressionist. I was still
concerned with "art about art", but I am also aware that "art about art"

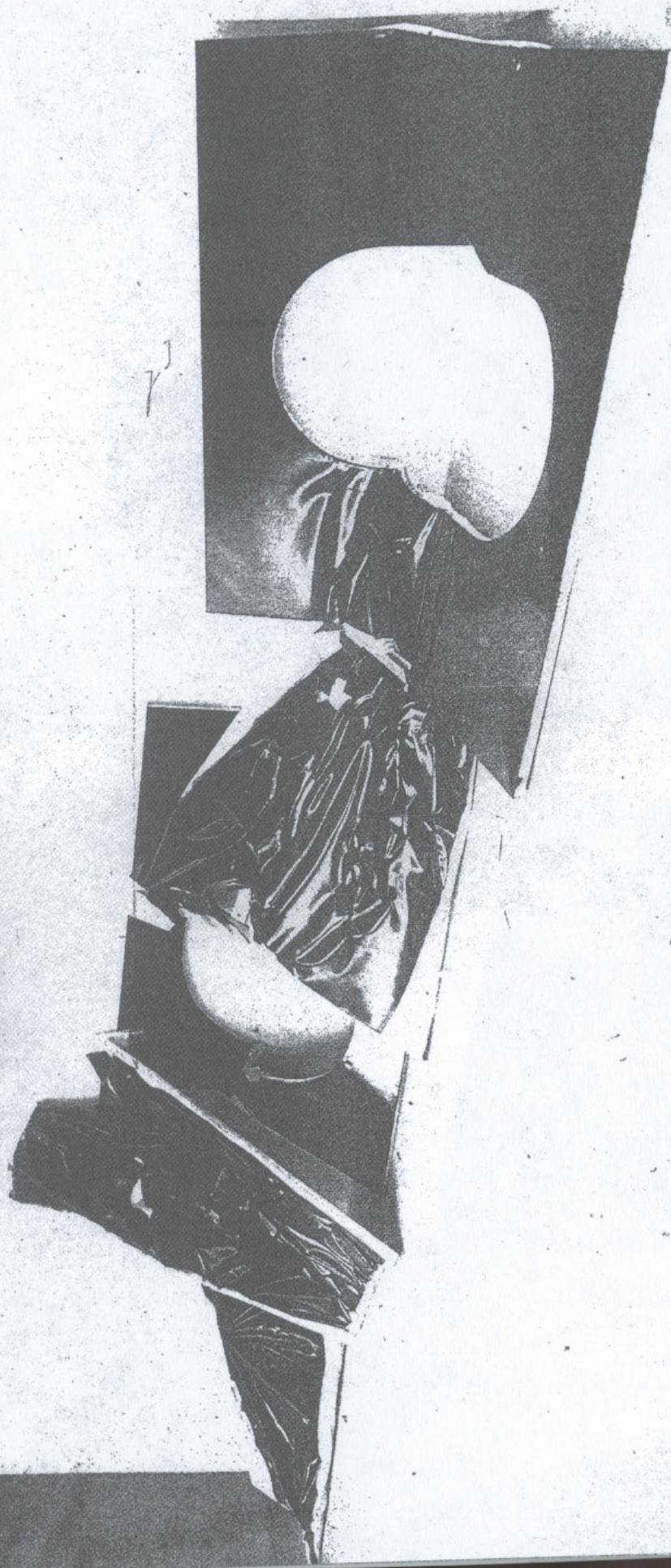
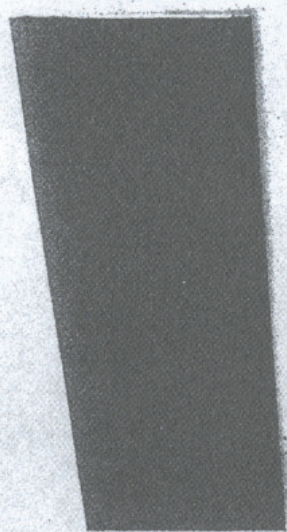
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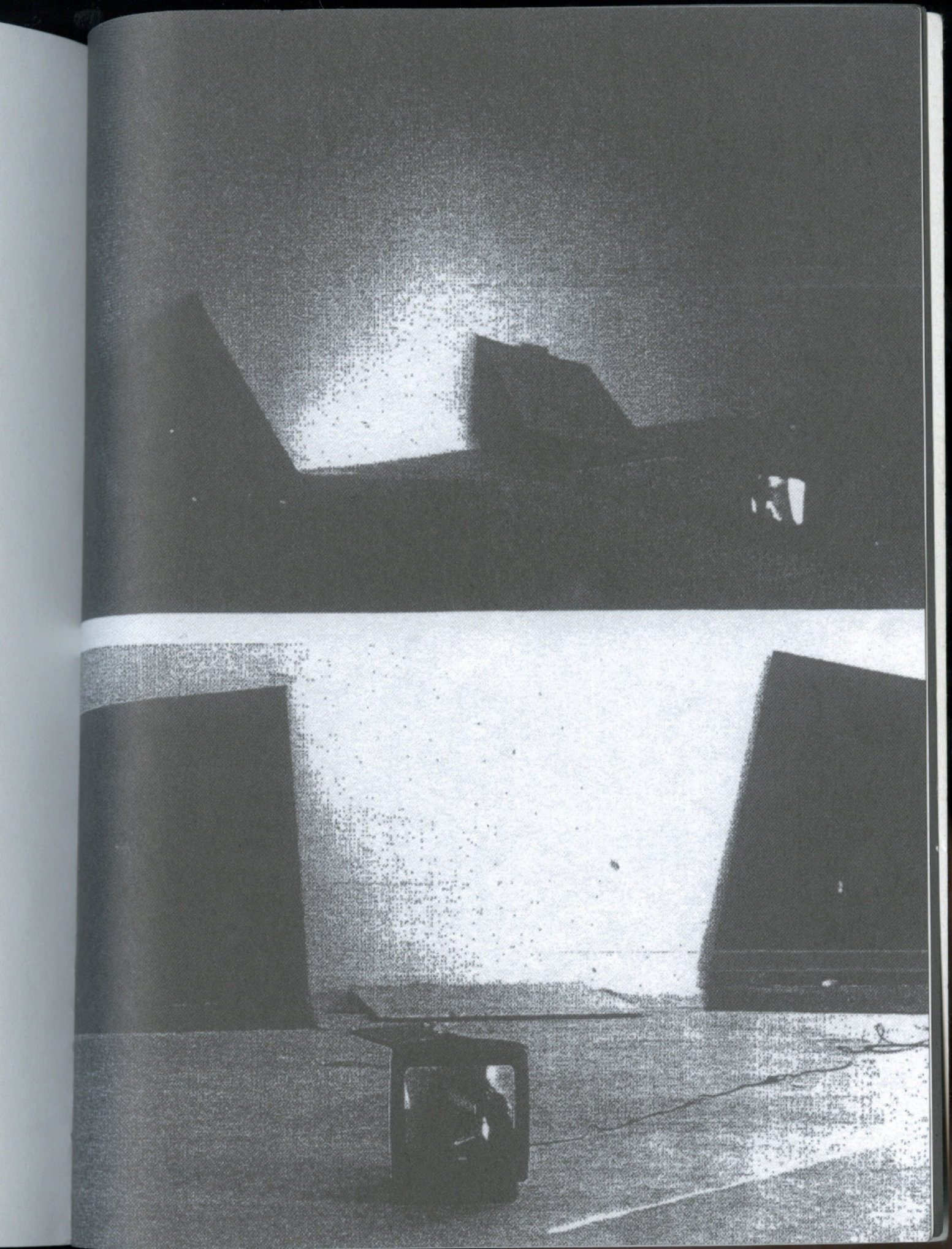
Site of societal divergence
Site of regressive rebellion
Site of Dionysian convergence
Site of self-destruction
Site of no hope
Site of Satanic rites
Site of heavy metals
Site of darkness
Site of endless distortions
Site of the deformed
Site of cascade effects
Site of twisted thoughts
Site of cult working
Site of dislocation
Site of historical collapse
Site of future dread
Site of sado-masochism
Site of hysterical paralysis
Site of necromancy
Site of dissent
Site of THE DECLINE
Site of alien encounter
Site of nervous tick
Site of frozen gestures
Site of still life
Site of systematic torture
Site of negative spectacle
Site of painting as NON-SITE
Site of expanded consciousness
Site of disappearance

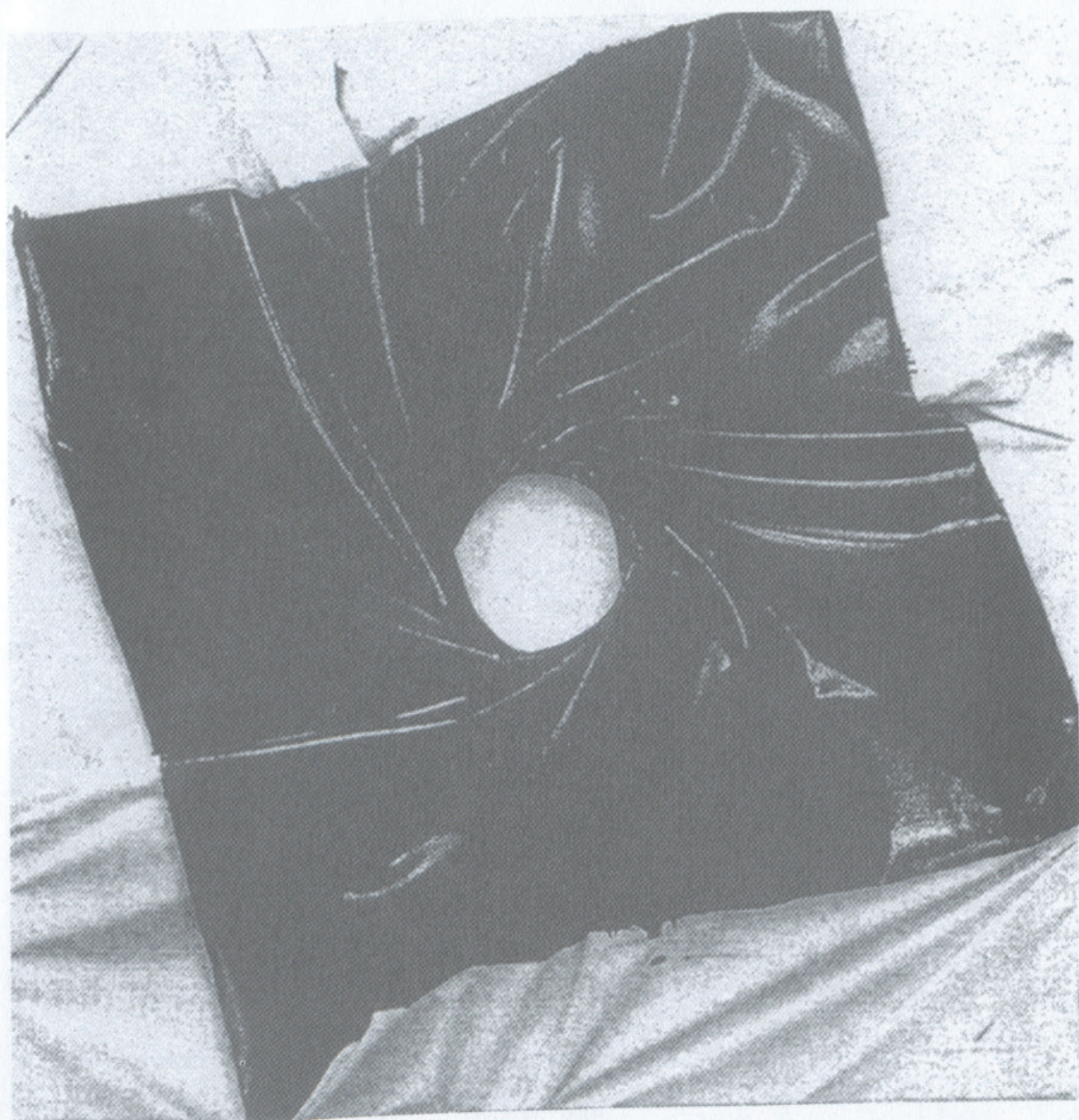
- Radicality comes from content and not necessarily form. The forms are radical in memory or by way of continuing the once radical, through extension of its history. The avant-garde leaves a wake and, through mannerist force, continues forward. Even on the run, we sometimes look over our shoulder, approaching art with intuition rather than strategy. Art of this kind is more cult than culture.
- As the vanguard of modernism moves towards the systemic ... a utopian ideal ... through industry and capital ... refinement ... the pure ... the absolute.
- The avant-garde, starting with Edouard Manet and consolidating with surrealism and DADA, spoke to the discord and horror of the modern ... a break with modernism, striking dissonant chords. The main figures (André Breton, Marcel Duchamp) fled the war in Europe for America, giving birth to American existential art, art of dissent, a disappearing act.
- Line of discord, expansion and disappearance.
- The existence of the artist in relation to the work of dislocation.
- Technology is the cause of human disappearance, be it a robot on the assembly line or the nuclear bomb.
- Distance & Disappearance.
- MN: The space in your painting reminded me of the space in Abstract Expressionist painting. But what you're putting within that space, images of power and destruction which suggest something about its origin, which is concealed in the apocalyptic abstraction of a painter like Jackson Pollock, but is foregrounded by the sorts of images which you put in that space.
- JG: I totally agree. I can look at Pollock, Rothko and Newman now and I think of myself as a literal interpretation of that work - a representational and not an abstract interpretation. The Europeans dealt with a very practical kind of space, whereas the Americans dealt with a metaphysical space: it was theatrical, above the physical, transcendental.
- (Michael Newman talks to Jack Goldstein. *ZG Magazine*, #3, 1981)

- A situation of continuous space ... a blankness ... still ... expansive ... a situation of spatial distortion ... spatial disturbance ... space warp ...
- "As a negative movement which seeks the supersession of art in a historical society where history is not yet lived, art in the epoch of its dissolution is simultaneously an art of change, and the pure expression of impossible change. The more grandiose its reach, the more its true realization is beyond it. This art is perforce avant-garde and it is not. It's avant-garde ... disappearance."
(Guy Debord. *The Society of the Spectacle*, 1967)
- Enlightenment is a Luciferian pursuit.
- All systems of control are bound to fail.
- Fear and stupidity will cause man to destroy himself.
- Good Riddance.
- The dream of a lifeless glass desert.
- Total simultaneous human enlightenment is a utopian fantasy.
- Total simultaneous human annihilation is lovingly graspable.
- The supersession is the reconciliation of yin and yang.
- Kill all kings.
- ZODIAC ... THE CYCLE OF STARS IN THE SKY
ZODIAC ... THE NAME HE USED TO KILL
- Mass destruction agent
Mass disruption agent
- The apocalypse can be an event of compassion.
- The ENDGAME is the snake eating its own tail throughout time. The ENDGAME is without END.









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