

zingmagazine

a curatorial crossing



\$30 USD Standard Edition | \$40 USD Special Edition



BRANDON JOHNSON

Since the days of my youth, I've always enjoyed a nice, weird story. Whether it be the Brothers Grimm, *Alice in Wonderland*, Edgar Allan Poe, Flann O'Brien, or my own father's improvised bedtime stories about cat gangs, the more bizarre the better. With this project, I wanted to give the people a solid piece of strange fiction to delve into, if only for a short while.

Phillip E. Shaw is an old friend, longtime writer compatriot, and fellow weirdo. This is an excerpt from his first full-length fiction manuscript, *The Takes*, featuring a family assemblage thrown into cosmic crisis. I asked the venerable artist Nick Sumida, who once gave me a Leonard Powers (of *Ugly Americans*) shot glass, to illustrate the selection. Luckily, he was kind enough to oblige with some truly sensational visuals.

J PARKER VALENTINE

J. Parker Valentine is the signature of an artist named Jessica who lives in Brooklyn, but also spends a lot of time in Austin where she is from. *Who Made Who* is the title of her project for *zing* – drawings on a series 1950s lithographs of polychrome paintings from Altamira Cave, but also the title of two separate shows taking place in November of 2012 at Galerie Max Mayer in Dusseldorf and Supportico Lopez in Berlin. So in a way, *Who Made Who* is a title for this current period of her work, but is also the name of a Scandinavian band and a song by AC/DC about machines taking over the world.

HEATHER PESANTI/SHASTI O'LEARY SOUDANT

These photographs depict a collection of small objects given to me as gifts over the past several years. They are tchotchkes that have no monetary value, but in my psyche their presence looms large. Each has a story associated with it that evokes a particular memory or moment in time. In my apartment, they are lined up like little soldiers on the mantle of my fireplace. For this project, I invited my friend, the photographer and performance artist Shasti O'Leary Soudant, to collaborate with me and create portraits of them. She chose to monumentalize each object with paper and light.

-Heather Pesanti, Curator, Albright-Knox Art Gallery, Buffalo, New York

MARY ELLEN CARROLL

Mary Ellen Carroll's prolific career as a conceptual artist spans more than twenty years and a range of practices, from art, to architecture, writing, performance and film. The foundation of her practice is the investigation of a single, fundamental question: what do we consider a work of art? Carroll is the recipient of numerous grants and honors, including, a Graham Foundation Fellowship for prototype 180 and the AIA's Artist of the Year Award. She has received a Guggenheim Fellowship, a Pollack Krasner Award, a Rockefeller Foundation Fellowship and a MacDowell Colony Fellowship. Her work has been exhibited at numerous American and international galleries, including the Whitney Museum-New York, ICA Philadelphia, the Renaissance Society-Chicago, ICA-London, Museum für Völkerkunde-Munich, MOMUK-Vienna. Her work belongs to in numerous public and private international collections.

Carroll's opus prototype 180 is a conceptual work of art and urban alteration that entails a radical form of renovation through the physical rotation and reoccupation of a single family house in the aging, first ring subdivision of Sharpstown in Houston, Texas. In conception and planning for over 10 years, the project is temporally, physically, and structurally organized around its catalytic rotational transformation. While the rotation and relocation of the house on its lot interrupt the relation of the house to its context and to existing street typologies they also signal the altered life of the house as a space devoted to a program that will address the issue of aging neighborhoods and their potential futures. prototype 180 strategically intersects conceptual art projects, social activism, urban legislation and economic processes. Its 180 degree reorientation registers aesthetically against a history of critical house alterations and administratively in relation to Houston's unregulated land use policies and its absence of zoning. (www.prototype180.com)

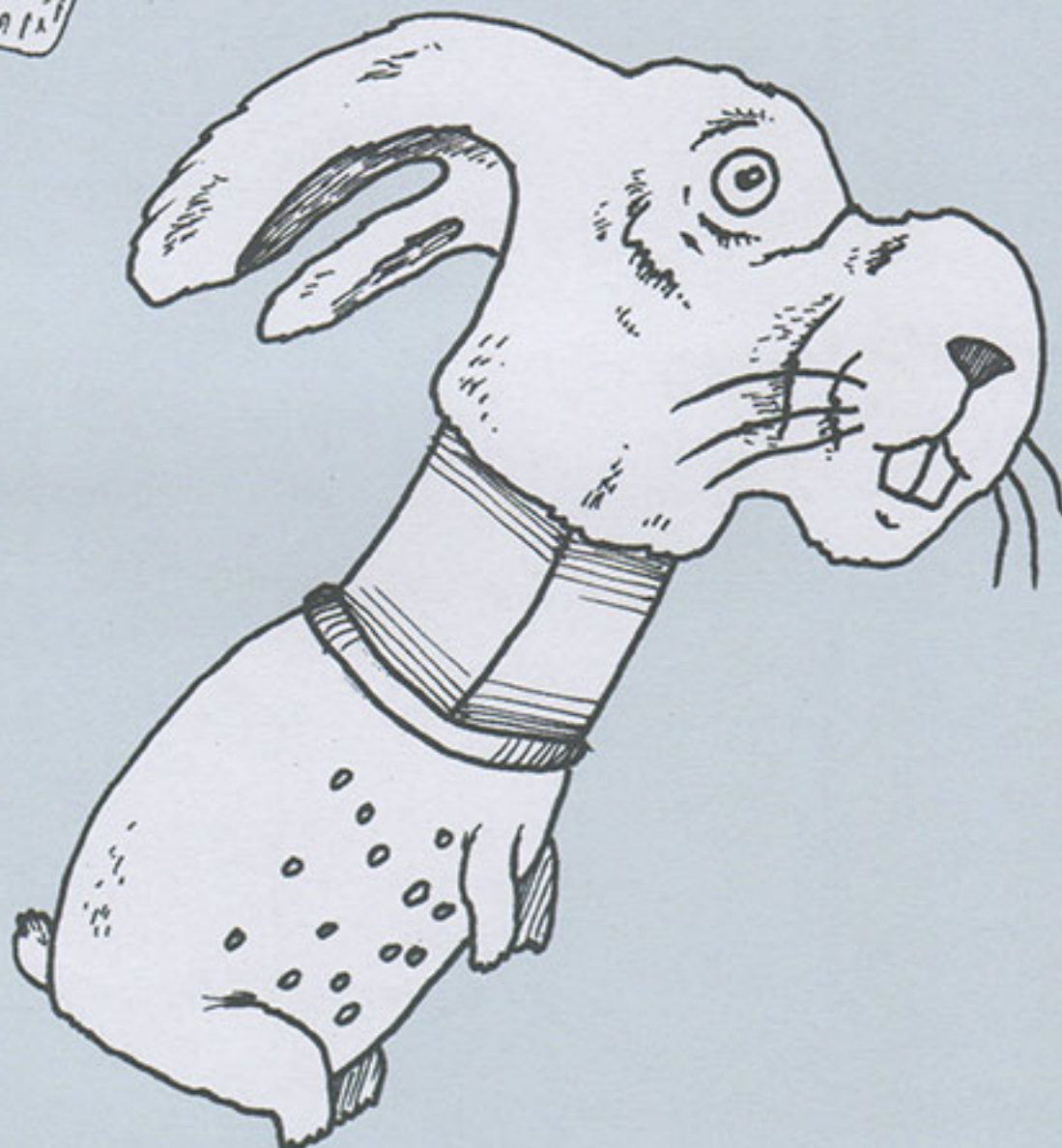
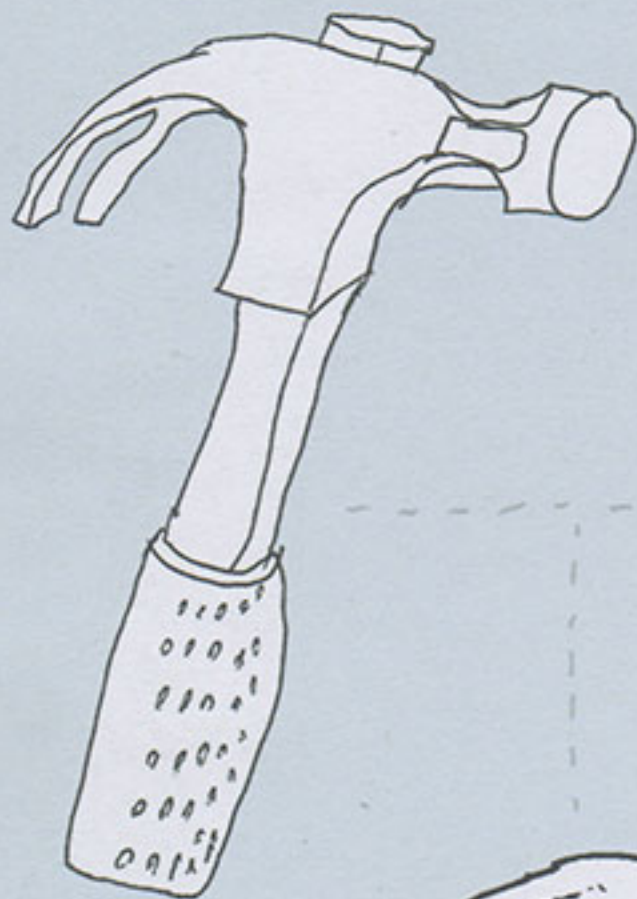
A monograph of her work published by SteidlMACK (London and Gottingen) received the AIGA's 2010 Book of the Year Award.

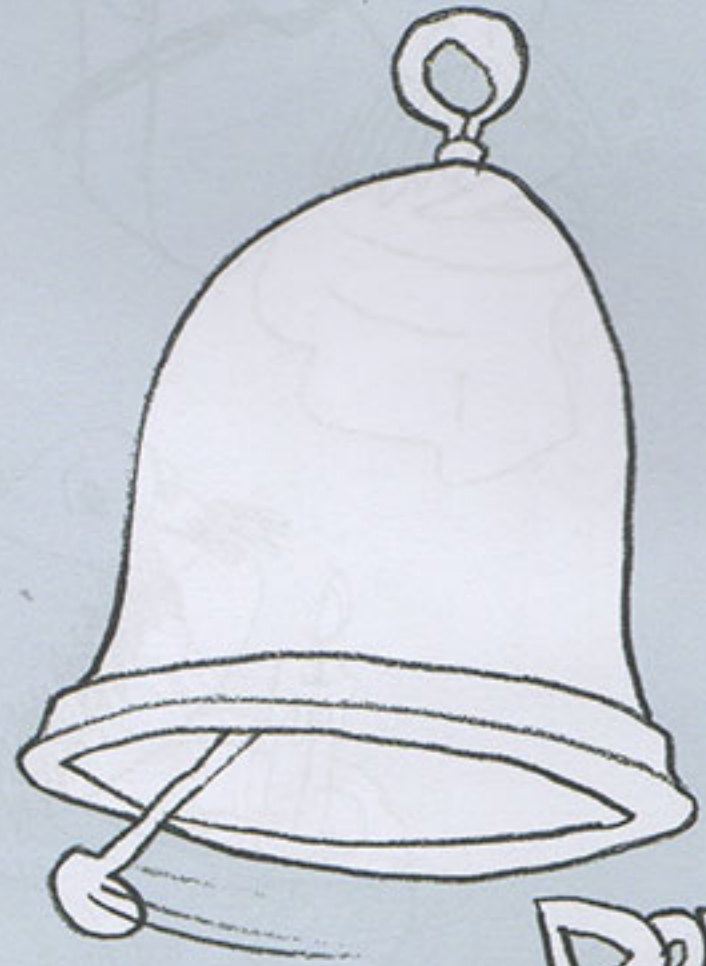
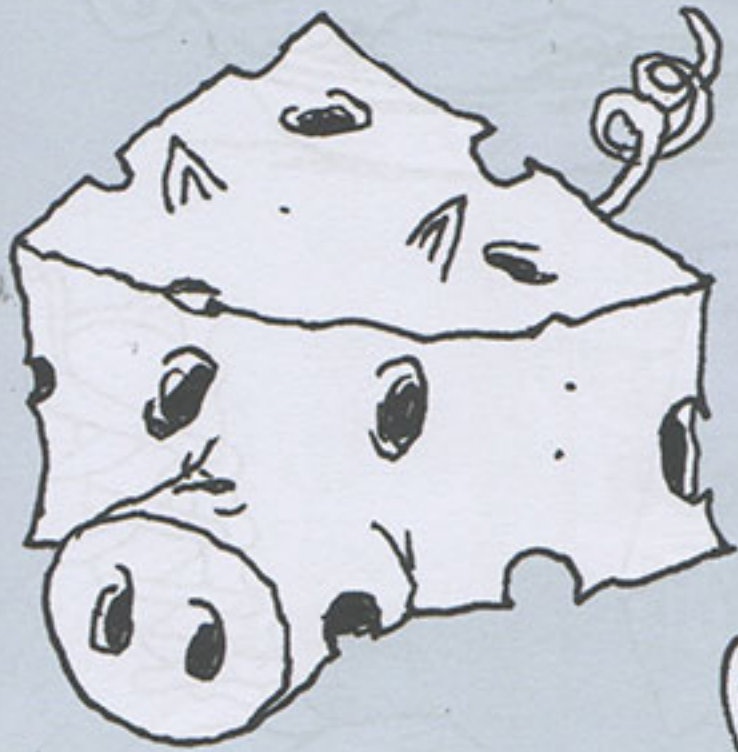
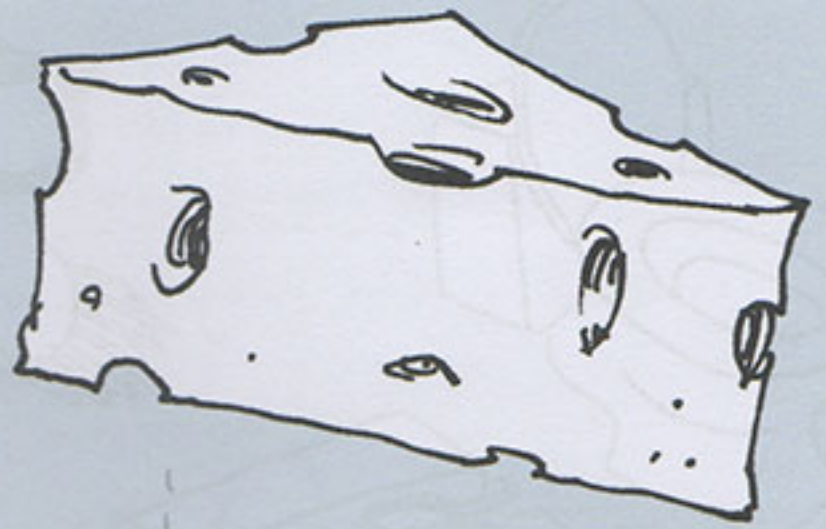
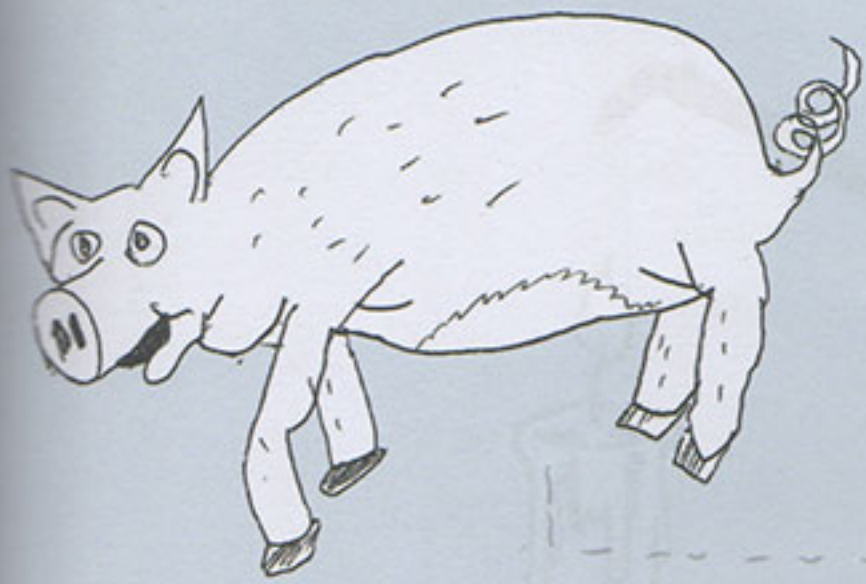
No. 18 is an architectural insertion that locates itself in the important historical area of Jwacheon, Dong-gu District, Busan, South Korea that connects the natural surroundings to the built environment. Retrofitting and the use of renewable materials are the foundation of the work. It is a commission realized for the 2012 Busan Biennale, directed by Roger Buerger. This year Carroll's work was also included in the exhibition Counter/Production at the Generali Foundation in Vienna, Austria, Open Outcry at R20th Century Gallery in New York and will be a part of Love and Progress at the Menil Collection in Houston, Texas.

OKAY MOUNTAIN

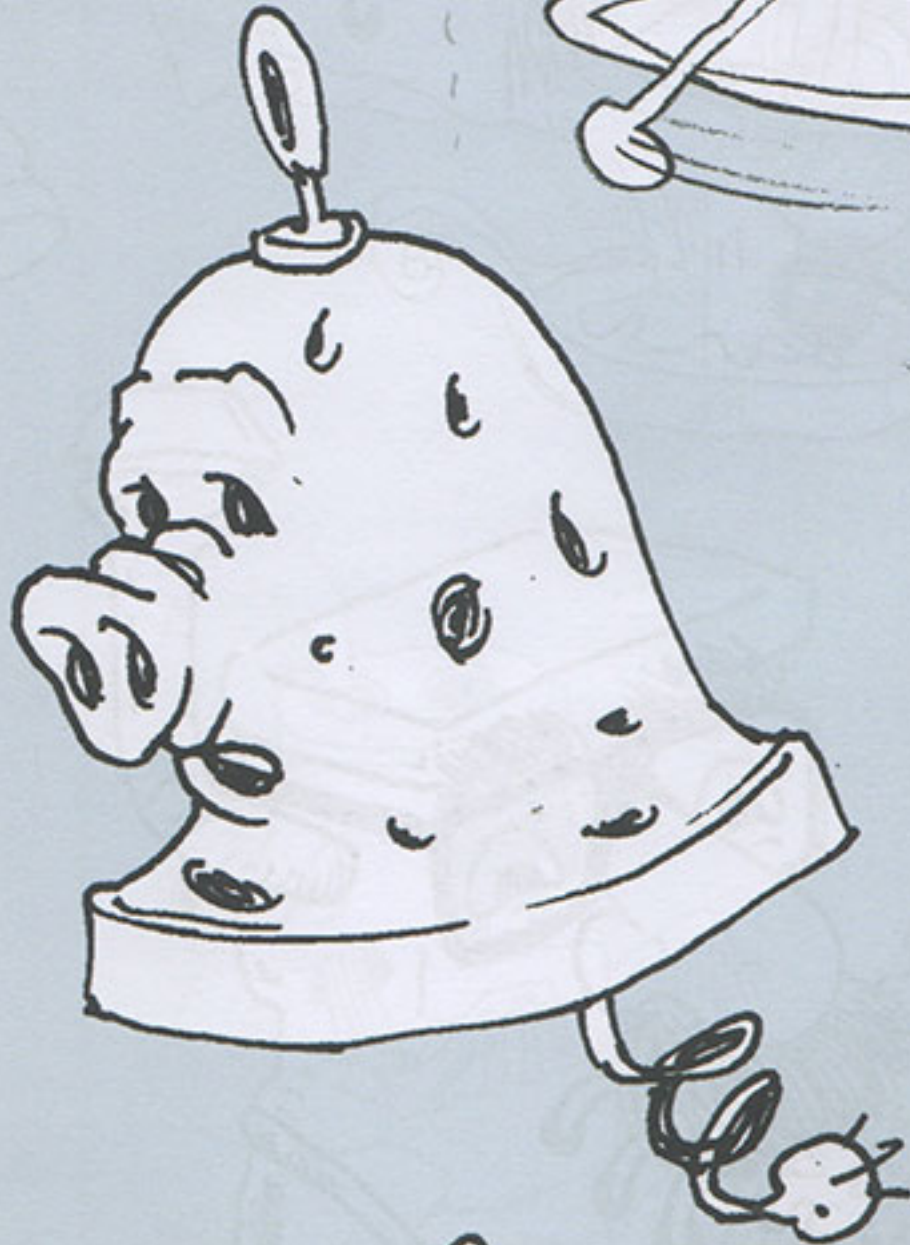
Okay Mountain is a nine member artist collective based in Austin, Texas. Formed in 2006 as an artist-run exhibition space, Okay Mountain has shown a diverse array of projects throughout the United States. Their contribution to *Zing* is an excerpt from an ongoing series of drawing exchanges within the collective. Family Tree charts the blind pairing of the animate and inanimate alike over what becomes increasingly grotesque generations of offspring.

PAWPRINTS ARE TREES





DONG!



DOINK!

