

*It's  
gonna  
take  
a lotta  
love*

March 7 - May 24, 2015



## **INTRODUCTION BY TERRI C. SMITH**

*It's gonna take a lotta love* is a group exhibition that curator Liza Statton shared with me as part of an open call for exhibition proposals Franklin Street Works distributed in early 2014. She explained in the proposal that her exhibition “explores ideas about inclusivity, authenticity, and commonality in an age of anxiety, isolated individualism, and virtually lived experience,” and went on to list the beginnings of a strong artist roster. The theme got me thinking about artists I know who would make sense with her curatorial premise. After several generative discussions about the exhibition we decided to work on it together, fleshing out the theme and identifying more artists.

This was an easy decision, in part, because we



Jon Campbell, *It's gonna take a lotta love*, 2009.  
Enamel paint on MDF board.

had collaborated in 2008 on an installation at ArtSpace New Haven, where Liza was the Curator. Since then, I became the Creative Director of Franklin Street Works and Liza relocated to Melbourne, Australia, where she works as an independent curator, making this a cross-continental project between familiar colleagues. It is in Melbourne where Liza got to know artist Jon Campbell's lively, smart, often text-based, works that inspired the themes and attitude of *It's gonna take a lotta love*.

The exhibition's title is also

based on Campbell's painting of the same name (2009), which includes Neil Young's 1978 "Lotta Love" lyrics scripted in puffy green-gray letters against a mustard-yellow background.

Similar to Campbell, the artists in this exhibition include everyday themes, language (visual or written), and/or humble materials in their art to expand each work's signifiers beyond "art about art." These approaches, arguably, give viewers multiple and more democratic points of entry, inviting a broader, more diverse audience to engage in the work. More specifically, they juxtapose familiar places, sights, sounds, and forms of communication with their invented lexicons of images, physical movements, texts, and musical notes to create works that are relatable, yet

still maintain enough mystery to engage the viewer who is asked to fill in the gaps between the quotidian and the newly fashioned elements in each work.

In addition to the existing works loaned to Franklin Street Works for this show, two of the exhibiting artists, Andy Coolquitt and Jon Campbell, were commissioned to make new projects. In the downstairs gallery, Coolquitt, whose assemblages reconsider the materials we unconsciously engage with, created a new mixed media installation entitled **oo oo** using a combination of existing art works and materials (such as fabric and speaker cabinets) purchased exclusively from the Internet. Jon Campbell was also commissioned to make new works. His gallery contributions include a “four letter word” mural and a set list painting, which is based on a Melbourne band’s 1984 performance. Campbell extends his painting practice into the public sphere with an ambitious installation in Downtown Stamford. Campbell, who is interested in representing “the overlooked and undervalued,” is exhibiting flags and banners with the words: Hold, Home, Look, Play, Want, and Yeah. The works will be mounted on existing lamp posts in public parks, on office building flagpoles, and on construction fences throughout Downtown during the month of March and will be on view through June 14, which is Flag Day. Franklin Street Works is excited to work with Campbell (as well as Stamford businesses, the Parks Department, and the Downtown Special Services District) on his first public art project in the United States, which promises to engage the local community as they move about their day outside of our gallery walls.



# It's gonna take a lotta love

BY LIZA STATTON

Against a background of warm gray, a column of hand-written, hot pink words appear below askew strips of black and faded charcoal: *Cross, Slow Kill, Limbo, Rokat USA, Texas, Venus, Mr Ray, Twisted, Walrus, Pay For It, Run Run, Highway 61, Bangkok*. Without context, we take the words at face value. As nouns, verbs, and adjectives, they describe familiar, graspable things, while alluding to states of being

and activity performed. Yet, the knowing viewer recognizes the (shorthand) references to songs by Suicide, The Velvet Underground, The Beatles, Bob Dylan, and Alex Chilton.<sup>1</sup> They were among many influential music touchstones for the 1980s Melbourne post-punk band Sacred Cowboys, whose 1984 Melbourne gig set list is the subject of Jon Campbell's painting.

Marrying the power chords of rock with sardonic lyrics that subvert any grandiose claims, Sacred Cowboys' music "mixed post-punk moodiness and country raunch over a mutant swamp-blues backbeat."<sup>2</sup> The band's collaged sound, raucous dynamism, and provocative performances were an affront to the saccharine denial of the neoliberal idealism found in mainstream Australian culture in the 1980s. At the time, Sacred Cowboys edgy verve and outsider status held sway within certain artistic circles of Jon Campbell's Melbourne.

For Campbell, a painter and musician, art and music have never really been distinct from one another. Rather, it is the convergences and intersecting positions across these disciplines that inform his artistic practice. With *Setlist (Sacred Cowboys)* (2015), what might be ordinarily dismissed as an arbitrary list of words materializing in paint, becomes a recuperated artifact of shared cultural capital between artist and viewer in a dematerialized, digitized age. In effect, a band's

---

1. Suicide, "Rocket U.S.A.," 1977; The Velvet Underground, "Venus in Furs," 1967; The Velvet Underground, "Run Run Run," 1967; The Beatles, "I am the Walrus," 1967; Bob Dylan, "Highway 61," 1965; Alex Chilton, "Bangkok," 1978.

2. [http://en.wikipedia.org/wiki/Sacred\\_Cowboys](http://en.wikipedia.org/wiki/Sacred_Cowboys) accessed February 11, 2015.



discarded list of songs, once taped to the stage floor, now has a new audience.

*Setlist (Sacred Cowboys)* is among a range of works in *It's gonna take a lotta love* that explores ideas about inclusivity, authenticity, and commonality in an age of anxiety, isolated individualism, and virtually lived experience. Though disparate in means and approach to art making, the artists in *It's gonna take a lotta love* share certain conceptual strategies and aesthetic concerns. Their work eschews the detachment and slick seduction of screen-based technology that dominates our attention economy. Yet, rather than critiquing the methods of its captivating thrall, they pursue modes of art-making that focus on the aesthetic and conceptual potential of society's offcuts. Often fragmentary and provisional in appearance, the works are open, direct, and unapologetic in their emotional appeal. Humor, joy, and melancholy, among others, mix easily in their work. Such emotional credibility creates a slippage between empathy and alienation.

Some artists make and re-make objects using unprofitable and seemingly inconsequential materials. Using salvaged promotional billboard

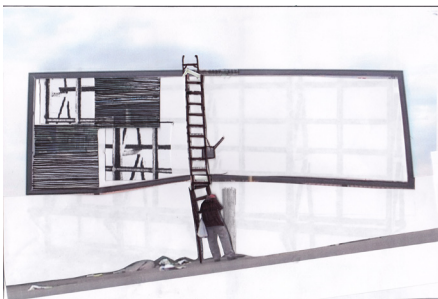


Fig. 1. Jessica Mein, *Billboard*, 2010

paper from her hometown of São Paulo, which banned billboard advertising in 2007, Jessica Mein explores ideas about the materiality and construction of imagery through the processes of its

dismantling and overlay. In her silent, stop-motion animation *Billboard* (2010) (Fig. 1), Mein depicts a laborer pasting sheets of constantly changing imagery onto a hoarding. Projected onto a piece of billboard paper, the initial photographic reality quickly segues into schematized black outs and white voids. Billboard scaffolding dissolves into a view of an iconic modernist home. The natural landscape disappears. Print separation patterns emerge, as do men in military dress, a tower, and a cropped view of an urban dwelling façade. Devoid of any overt narrative, *Billboard* re-animates an obsolete material with a specific history, while simultaneously evoking a pre-digital era when film was cut and spliced in the editing room.

Material origins are also central to Andy Coolquitt, whose expansive sculptural practice complicates definitions of design and functionality. Equal parts scavenger and explorer, Coolquitt revels in the act of finding, collecting, indexing, and recomposing discarded stuff. (Fig. 2) He groups, leans, props, and

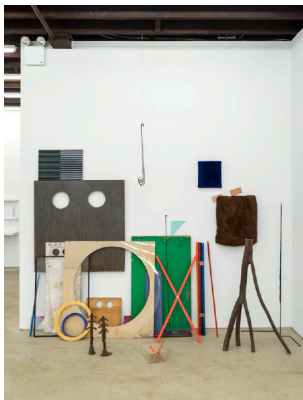


Fig. 2. Andy Coolquitt, *company*, 2015

rests impoverished, rejected things he finds in the streets, dead-end alleys, abandoned construction sites, and other marginalized spaces into arrangements that elicit conversations through communal understanding, rather than singular voices.

Coolquitt's works often resemble functioning furniture in domestic environments, provisional

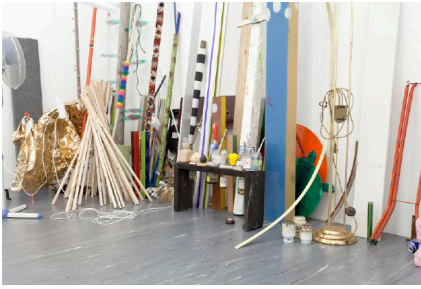


Fig. 3. Andy Coolquitt, *Bau haus, in the middle of our street, Bau haus, in the middle of our...*, 2013

habitats, and gathering areas. Keenly aware of the burden of expectation that viewers bring to their consideration and experience of art, Coolquitt incorporates timeworn objects that facilitate intimacy through familiarity and comfort. (Fig. 3)

His “pipe lights” illuminate overlooked, in between spaces, as well as the scarred, flawed surfaces of reclaimed materials well past their use-by date. Coolquitt’s DIY aesthetic and mode of repurposing hark back to Allan Karprow’s “lifelike” art, yet it circumnavigates nostalgia and didactic agendas by incorporating materials firmly connected to our present.<sup>3</sup> By bringing the outside world in, Coolquitt reveals the wonders and harsh inequities of life. With *oo oo* (2015), Coolquitt makes a slight departure from this method. While he still accumulates objects from the world, the artist decides to combine existing artworks with items purchased exclusively from the Internet—speaker cabinets, fabrics, and audio books—indicating the broadly-reaching economies of digital commerce.

Like Coolquitt, *Whiting Tennis* explores notions of autonomy and social acceptance. Working across multiple media, *Whiting Tennis* considers the

---

3. Rachel Hooper, “jsut that way,” in Andy Coolquitt, exh. cat. (Houston: Blaffer Art Museum at the University of Houston in association with University of Texas Press, Austin, 2012), 22.



Fig. 4. Whiting Tennis, *Hybrid*, 2011

natural materials of our built environment, many of which reside in our own backyards. He mines the aesthetic virtues of plywood, a cheap and plentiful building material, allowing its structure and materiality to determine many of the pictorial forms in his work. Vessels and shelters ranging from washers, dryers, sheds and tents, to pergolas, tarps and huts, frequently appear. His curious makeshift structures often include

windows, portals, gaps, and fissures that imply life within, yet remain hidden from view. (Fig. 4) Forged through fiddled geometry, Tennis's cobbled-together structures elicit an old-worldly, folksy charm. However, his imagery contradicts sentimentality. It wrestles openly with ideas about containment, concealment, and isolation in an increasingly online-sharing only world.



Fig. 5. Wayne White, *Homade*, 2014

Wayne White, Jon Campbell, and Jeremy Deller similarly toy with narrative understandings of folk and anti-folk in their art in ways that elicit inclusion and affirmation. They employ everyday language, forms of direct address,

and popular imagery in order to destabilize notions of authority and exclusivity. Known for his whimsical design for the 1980s television show *Pee-wee's Playhouse*, multi-media artist Wayne White makes art that seeks to free us



Fig. 6. Jon Campbell, *Garage Sale*, 2008

from our own culturally imposed insecurities. White combines three-dimensional words and phrases into appropriated vintage reproductions of generic nineteenth century-style landscapes and genre scenes to humorous effect. (Fig. 5) While his work



Fig. 7. Jon Campbell, *Declined*, 2009

takes potshots at the rarified status of art in society, White openly implicates himself in its continual commodification.

The vernacular plays a central role in the work of Jon Campbell. In his paintings, flags, and banners, Campbell uses words, phrases, and cultural motifs that aestheticize our common experiences. Equally attuned to the principles of commercial typography and the legacy of modernist abstraction, Campbell relays a post-pop

sensibility in text works that engage with the social nature of daily life. His works acknowledge the trips

we've taken to garage sales, moments when our credit cards were declined, our dreams of winning



Fig. 8. Jon Campbell, *Up Shit Creek*, 2009

millions, and obscenities we've shouted in frustration and joy. (Figs. 6-8) That his works reference his musical influences, working-class background, and aspirations, connect to the social, utilitarian nature of design rather than other forms of high art. These personal and cultural links become part and parcel of Campbell's "relationship-seeking" ethos.<sup>4</sup>

Like Campbell, British artist Jeremy Deller puts people's lived experience at the core of his practice. Over the past two decades, Deller has created interactive projects, documentary films, and staged ephemeral situations in which popular and traditional culture come into conflict within the context of art. Deller borrows freely from British visual culture, often subverting the meaning of iconic imagery. In *Meek/Turing* (2012) (Fig. 9), for example, Deller overlays smiling portraits of British music producer Joe Meek with the computer scientist Alan Turing. Although history has judged both men as pioneering visionaries in their respective fields, the two were openly persecuted for their sexuality, and their lives ended tragically.

Many of Deller's multi-dimensional projects

---

4. Lisa Radford and Jarrod Rawlins, Jon Campbell (Melbourne: Uplands Publishing, 2010), 106.

explore the social meaning of music. Ranging from folk and techno, to brass band music to mainstream pop, and more in between, Deller considers how different music subcultures encompass collective experience



Fig. 9. Jeremy Deller, *Meek/Turing*, 2012

and personhood. In the documentary film *Our Hobby is Depeche Mode* (2006) Deller and collaborator Nick Abrahams, chronicle the fans of 1980s British synth-pop band. Although the band never appears, the film narrates the influence of its music across cultures. Capturing the people, styles, rites and rituals of fandom, Deller and Abrahams create a genuine portrait of people's passions and devotion.

Like Andy Coolquitt, Jeremy Deller and Jon Campbell, sound artist and musician Stephen Vitiello creates art that functions as a form of place-making within contemporary culture. In his expansive practice, Vitiello finds, collects, borrows, records, and invents sound that connects us to things in our world. He has recorded atmospheres in diverse locations ranging from the former World Trade Center and the streets of New York, to the Brazilian rain forest to the fields of Virginia, forging soundscapes from manipulated, processed sound to expose how sound affects our understanding of place.

Music features strongly in many of Vitiello's projects and collaborations. In addition to his



live field recordings, Vitiello has also sampled and modified commercial tracks, creating a new relationship between the source material and the listener. For his four-channel audio installation, *Dolly Ascending* (2005), Vitiello sampled a live recording of Dolly Parton covering Led Zeppelin’s iconic “Stairway to Heaven” (1971). Seeking a way to transform the track, but retain its vitality, Vitiello stretched the sound into different lengths, allowing the source to become “elastic.”<sup>5</sup> His manipulations distort and transform the country singer’s distinct voice into a collection of sound that approaches the ambient and spectral nature of choral music. In its altered state, the music achieves a new realm of emotional possibility.

Music, together with dance and video, also figures prominently in the collaborative work of photographer and filmmaker A.L. Steiner, and the



Fig. 10. A.L. Steiner + Robbinschilds, *C.L.U.E. (color location ultimate experience), Part 1*, 2007

two-woman dance team, Sonya Robbins and Layla Childs, robbinschilds. Set to a dynamic soundtrack by the Seattle rock group Kinski, the trio’s digital video, *C.L.U.E. (color location ultimate experience), Part I* (2007), depicts robbinschilds dancing

through locations across America. (Fig. 10) The duo perform choreographed movements wearing matching, brightly colored costumes, which change,

5. Vitiello in email conversation with the author, January 2015.



depending on their physical location. As they move through municipal plazas, suburban backyards, rocky rises, sea beds, and forests, the accompanying music creates an emotional connection, ranging from anxiety to euphoria, to our multifaceted landscape.

As an exhibition, *It's gonna take a lotta love* gathers a collection of objects and experiences together that converse about how the way we live conditions the purposes of art in our lives. It raises questions, at times obliquely, about the social value of art, signaling the ways in which our modes of seeing and desire are culturally constructed. For many of the participating artists, the found object provides a conceptual basis for their practice because of its contingent nature and the renewal of narrative possibilities.<sup>6</sup> Through this process of taking, disassembling, and remaking the already-made thing, a displacement of any absolute meanings or singular readings occurs.<sup>7</sup>

Their art addresses the physical environments and structural systems that are encoded with symbols and rituals that link us together. And, while the works remind us of our shared present, they openly acknowledge that their existence is linked to Western modes of art-making now ascribed to past decades—such as those of the 1960s and '70s. Like many of their predecessors, these artists approach making work with a participatory mindset that goes hand-in-hand with creating art that has an inherently social nature.

---

6. Laura Hoptman, "Unmonumental: Going to Pieces in the 21st Century, in *Unmonumental*, exh. cat. New Museum, NY, 2007 (London: Phaidon, 2007), 134.

7. Dave Hickey, "Romancing the Looky-Loos," in *Air Guitar: Essays on Art & Democracy* (Los Angeles: Art Issues. Press, 1997), 149.

In “Romancing the Looky-Loos,” an essay in his pioneering book *Air Guitar* (1997), cultural critic Dave Hickey discusses this attitude: “Thus, while spectators must be lured, participants just appear looking for that new thing—the thing they always wanted to see—or the old thing that might be seen anew—and having seen it, they seek to invest that thing with new value. They do this by simply showing up...” Though static in nature, the works expand upon Hickey’s ideas of “showing up” and continuous looking. Through these acts of doing and making, Hickey relates, the social value of art increases. In this sense, Neil Young’s “Lotta Love” (1978) lyrics soundly resonate: It’s gonna take a lotta love / to change the way things are / It’s gonna take a lotta love / or we won’t get too far.”

*It's gonna take a lotta love* essay illustration list:

- Fig. 1.  
Jessica Mein  
*Billboard*, 2010  
Video animation, silent  
4:15 minutes  
Courtesy of the artist and  
Simon Preston Gallery, NY
- Fig. 2.  
Andy Coolquitt  
*company*, 2015  
Mixed media  
Dimensions variable  
Courtesy of the artist and  
Lisa Cooley, NY
- Fig. 3.  
Andy Coolquitt  
*Bau haus, in the middle of our street,*  
*Bau haus, in the middle of our...*, 2013  
Mixed media  
Dimensions variable  
Courtesy of the artist and 21er Haus,  
Vienna
- Fig. 4.  
Whiting Tennis  
*Hybrid*, 2011  
Acrylic and collage on canvas  
60 ¼ x 44 inches  
Courtesy of Derek Eller Gallery, NY
- Fig. 5.  
Wayne White  
*Homade*, 2014  
Acrylic on offset lithograph  
20 x 24 inches  
Courtesy of the artist and  
Joshua Liner Gallery, NY
- Fig. 6.  
Jon Campbell  
*Garage Sale*, 2008  
Enamel and acrylic on cottonduck  
62 x 94 inches  
Courtesy of the artist and  
Darren Knight Gallery, Sydney
- Fig. 7.  
Jon Campbell  
*Declined*, 2009  
Enamel on MDF  
63 x 13 inches  
Courtesy of the artist and  
Darren Knight Gallery, Sydney
- Fig. 8.  
Jon Campbell  
*Up Shit Creek*, 2009  
Enamel and acrylic on mdf  
18 1/2 x 12 inches  
Courtesy of the artist and  
Darren Knight Gallery, Sydney
- Fig. 9.  
Jeremy Deller  
*Meek/Turing*, 2012  
Silkscreen print on paper,  
Edition 1 of 10  
19 ½ x 23 ½ inches  
Courtesy of the artist and  
Gavin Brown's Enterprise, NY
- Fig. 10.  
A.L. Steiner + Robbinschilds  
*C.L.U.E. (color location ultimate experience), Part 1*, 2007  
Single channel video  
10:47 minutes  
Courtesy of the artist and  
Video Data Bank, Chicago

# Interview Between Terri C. Smith and Andy Coolquitt on **oo oo**, his Franklin Street Works Commission

**Terri C. Smith:** When you came to the gallery to install you seemed to have an outline of a plan in mind, but you also seemed to be improvising. You had purchased the materials prior so aspects of that were planned, of course. Is this mix of planning and improvisation the norm in how you approach an installation or is it just a necessary evil of installing in a space you haven't seen in person prior?

**Andy Coolquitt:** i didn't have a plan. every time i thought about the piece it only went so far and then fell apart. a few weeks ago i made a very crude model out of brown paint swatches from the home depot. i cut out some basic shapes that were roughly to scale, like squares and sticks. but this turned into a totally different work! this tableau was different because some of the objects were ordered online and shipped directly to the gallery, so it's a bit tricky to consider them as found objects. this approach left out a crucial part of the process - of tinkering, of passing by the thing in your studio, and of rearranging it over a period of months. so there was an in-between time frame of clicking the objects as images, and the IRL rendezvous a month later. i can't make these spatial decisions, or think about these relationships until i'm touching the things, pushing them around the room.

**TCS:** In this installation, you have fabrics draped and stacked on pedestals, rolled up like small bedrolls, and resting inside large speaker cabinets designed for car trunks. What inspired the choice to include fabrics in **oo oo** ? What were your criteria when purchasing the fabrics, which range from cat patterns to gold lamé with a colorful chevron pattern?

**AC:** as to the initial choice to include fabrics, this decision was practical. a pattern translates quite well from image to object, so it was a bit easier to click the button. but the criteria is solely based upon my primal desires, because i had no idea what i would do with them. online purchasing is different from picking an object up off the street, not only because you can't encounter it, but because the possibilities are endless. i guess there's a minor psychic adjustment...then the impulse is the same.

**TCS:** The materials in this installation include a mix of purchases from online stores and sculptures you've made for past exhibitions. From reading about past exhibitions, it sounds like your installations usually include found, discarded objects you call 'in between objects.' In a way, the artworks are the existing found objects that are being 'reincarnated' (as one reviewer put it) so there still is an element of redux involved. Why did you decide to include new purchases only here? Have you cycled existing works through different projects and exhibitions in the past?

**AC:** yes everything is always getting cycled through different works. even after the work goes into a specific collection. the survey exhibition is an ideal opportunity to bring these long-separated things back together and complicate their existence. the best example is when a discrete object is installed into a second or third location, and ends up getting sucked into a tableau, then decides to stay together if it feels right.

**TCS: oo oo** has an audio component that involves two books on tape. What are the titles of the books you chose? Can you explain the process in choosing which two books on tape to use? You mentioned that you wanted a woman's voice and a man's voice and that the books you chose touch on issues of class. Can you elaborate on how the content of the audio informs this installation?

**AC:** the idea came from a random click-drift through eBay, and landing on these objects that fell into a category of my most recent collection, which is called "boards with two holes." this collection is about three years old, and i have only 10 or 12 pieces. the www objects i came upon that fit into the collection happened to be speaker enclosures, and this led to thinking about listening in addition to looking. i guess the idea of choosing two sources came from the fact that there are two holes! then i started playing with superimposing two voices together, and it sounded best with a male and a female talking on top of each other. so i fiddled around with the sounds from the laptop and the phone, and landed on these two different accents. one distinctly east coast american, the other, i'm not sure what to call it, and i won't try, only to say it's the accent that is spoken in parts of NW London. the fact that these two accents came from stories that deal with money in two distinctly different ways was just dumb luck.



# Interview Between Terri C. Smith and Jon Campbell on “*Hold, Home, Look, Play, Want, Yeah: Four Letter Words For Stamford,*” his Franklin Street Works Public Art Commission

**Terri C. Smith:** Jon, how does where you live influence your work?

**Jon Campbell:** I think where I live influences my work. I grew up in a kind of working class suburb of Melbourne, which has had an effect on my outlook. I still live in a suburb of Melbourne. Since my work is involved with the everyday, where I live has a big influence on my work and the language people use in the community has a big influence on my work.

**TCS:** So how would you describe your approach to coming up with project ideas?

**JC:** Usually with projects, one leads to the next. Whatever I'm working on, I end up looking ahead. You are always looking for the next thing to do. So working on things all the time in the studio, I'm always thinking what might be the best output for that idea. Also, sometimes you get opportunities to work on a project in a particular environment which will have influence on the work or when I'm working outside the gallery walls it might have



some influence on what the work is. And, of course, sometimes you work with curators and you collaboratively form an idea or a project with them.

**TCS:** What type of materials do you use and why?

**JC:** Essentially all of my work comes out of painting. I work within fairly simple means in painting. I usually work with house paint and those materials seem to suit the subject matter and have the look and feel I'm after. Sometimes those materials get turned into flags or banners, sometimes they go into neon, occasionally they become sculptural works.

**TCS:** When did you start making flags?

**JC:** The first flag I made was in 2004. I was in New Zealand and did a little exhibition in Auckland, New Zealand, and went down to the town of Hamilton to give an artist talk at the art school down there. While there, I met some artists who, soon after that, invited me to make a flag design for an exhibition they were putting on in central Hamilton, New Zealand. They had two flagpoles and they asked for one design for a flag. I gave them a design with the word "yeah" on it, and that, I guess, kick started the idea of how I could use flags or how flags could become part of my work.

**TCS:** What do flags represent to you?

**JC:** I'm not so mad on flags generally, like flags of countries. I guess maritime flags have a little bit more appeal because of the design form. I think the design for most countries' flags is fairly boring, in my opinion. I am interested in Australia's flag because we have another country's flag in the corner of our flag. We've got the union jack in the corner of our flag, and I'd like to see that

changed one day. So I've been interested in flags in a political sense. Australia had a referendum one time to become a republic and that would have meant changing the flag. That got voted down so we still have the flag as it is with union jack in the corner.

That was something when I made the first "yeah" flag it was around some ideas of what we might do to change the Australian flag. We did make a little exhibition and petition around the idea that the "yeah" flag could become the new Australian flag. I guess in using flags I see that it is a space into which I can place another subject or image. The flag is a known space. Some people love their flags and some people have no regard for flags. It can become a contested area, flags. I think there's room to use that kind of environment or context and insert something else into it. While it's a known area once you put other words into it maybe it opens it up a little bit.

**TCS:** You make paintings out of band setlists and flags out of everyday words. Why do you like to use words and phrases in your art?

**JC:** The words and phrases allow me to talk about the subject. I started out making figurative paintings, for five or ten years of making art. I found it limiting in some ways. I'm still interested in figurative painting in looking at it. But the words suddenly opened up the subject, opened up the range of what I could communicate. Words are in everybody's life but not necessarily as a painted word. Once the word or phrase is isolated as a painting it suddenly resonates in a different way. So I think there is a lot of power in the word as an artwork. It also allows for a sense of humor and allows a lot of freedom in terms of design. In color composition, existing typefaces, made up type, the possibilities are endless. There is always something new to do with it.

**TCS:** You tend to use bright colors in your work. What influences your choices on color and how does color add to the meaning in your work?

**JC:** The choice of color is very intuitive. I don't necessarily set out with a color scheme in mind. I might have a sense if the text might be white on a dark background or pink on a grey background, etc. I do a lot of color mixing to get the color I'm looking for. Sometimes I'll have a painting where I'll put down a yellow ground and I might be thinking, maybe I'll put some pink lettering there, but once I've got the yellow down there, for who knows what reason I might change my mind. Maybe things around me influence my decision or I have some green paint sitting there, and I think, "Maybe I'll try the green paint and see if that works." The work can then take on a life of it's own. After that, it's just some fine-tuning. I guess I like warm colors in some ways. I like using grays around colors. It sort of warms colors up and let them breathe in a certain ways. I look around me all the time for colors whether it's looking at paintings or signage on the street or what people are wearing. I am kind of constantly looking around for color combinations. Those seep in and then, in an intuitive way, come out when I'm in the studio.

Note: This is an edited version of the transcript from a video interview between curator Terri C. Smith and artist Jon Campbell. The video was created for Stamford middle and high school students as part of an educational packet for art classes.

**Jon Campbell**

*Fuck Yeah* (Wall Painting), 2015

Acrylic paint and cotton duct

104 x 122 inches

Courtesy of the artist and Darren Knight Gallery, Sydney

**Jon Campbell**

*Hold, Home, Look, Play, Want, Yeah: Four Letter Words for Stamford*, 2015

Digital prints on fabric or vinyl placed out of doors in the city of Stamford

Dimensions variable

Courtesy of the artist and Darren Knight Gallery, Sydney

Note: Please take a map from the gallery for more information on flag locations.

**Jon Campbell**

*Setlist (Sacred Cowboys)*, 2015

Acrylic paint and cotton duck

72 x 30 inches

Courtesy of the artist and Darren Knight Gallery, Sydney

**Jon Campbell**

*Yeah Flag* (green), 2015

Digital print on fabric

36 x 60 inches

Courtesy of the artist and Darren Knight Gallery, Sydney

**Jon Campbell**

*Yeah Flag* (yellow), 2015

Digital print on fabric

36 x 60 inches

Courtesy of the artist and Darren Knight Gallery, Sydney

## Andy Coolquitt

oo oo, 2015

1/4" black tinted translucent acrylic  
3/16" orange opaque acrylic  
3/16" red opaque acrylic  
painted plywood  
Scuba Knit Stripes Black/Cream  
Pon Te Am Scuba Knit Orange  
Misty Stretch ITY Slub Jersey Knit Stripe Orange/Multi  
Stretch ITY Jersey Knit Stripes Black/Multi  
Stretch Rayon Jersey Knit Stripes Black/Blue/Green  
Cat & Puppy Spandex Print  
Holographic Spandex Polka Dots (Black/Kelly)  
Onion Skin Striped Jersey Knit Royal/White  
Onyx Ponte Knit Multi Stripes White/Black  
Scuba Knit Stripes Black/Cream  
Rainbow Chevron Metallic Spandex Gold  
Charmeuse Satin Large Polka Dots White/Pink  
Charmeuse Satin Mod Dot Hot Pink/Jade  
Chiffon Multi Stripe chevron Aqua/Coral/Yellow  
Charmeuse Satin Large Polka Dots Black/Multi  
Spandex Polka Dots (Red/Black/Nude/Multi)  
painted plywood  
plastic MP3/CD packaging, styrofoam, paper, cardboard  
CD packaging, CD's  
aluminum  
wood  
1/8" clear acrylic  
cellophane  
1" solid white butcher block acrylic  
painted plywood  
WinterFleece Chevron Black  
1/4" black tinted translucent acrylic  
3/16" clear acrylic  
painted plywood  
The Great Gatsby

Exhibition Checklist

Fitzgerald, F. Scott

Axess PB2706 Portable Boombox MP3/CD Player with Text Display, AM/FM Stereo and USB/AUX Inputs - Black

NW: A Novel

Smith, Zadie

Jensen CD-490 Sport Stereo CD Player with AM/FM Radio and Aux Line-In

glass

plastic straws

wood

duct tape

painted steel tubes

electrical wire

lightbulbs

plastic

brown paper bag

Car Audio Dual 10" Reg Cab Truck Subwoofer Universal MDF Sub Box Enclosure New

Sugar Frosted Mongolian Fake Faux Fur Turquoise

Sugar Frosted Mongolian Fake Faux Fur Neon Orange

Car Audio Single 15 Inch Sub Box Rear Fire Subwoofer

Sealed Speaker Enclosure 15

Faux Fur Mongolian Pink

Q-POWER 15" Dual Sealed Car Audio Subwoofer Sub Box Enclosure | 34 x 16.5 x 13

Sugar Frosted Mongolian Fake Faux Fur Neon Orange

Sugar Frosted Mongolian Fake Faux Fur Turquoise

Car Audio Dual 15 Inch Sub Box Rear Fire Subwoofer

Sealed Speaker MDF Enclosure

Faux Fur Mongolian Olive

Faux Fur Mongolian Ivory

Painted plywood

1" solid white butcher block acrylic

1/8" clear frosted acrylic

1/4" black tinted translucent acrylic

WinterFleece Desert Valley Grey

WinterFleece Canyon Turquoise

found double-knit polyester fabric  
wood  
painted MDF  
Faux Fur Mongolian White  
1/4" clear acrylic  
Courtesy of the artist and Lisa Cooley, NY

**Jeremy Deller**

*Attention all DJs*, 2012  
Silkscreen print on paper, Edition 1 of 100  
16 1/2 x 20 1/2 inches  
Courtesy of the artist and Gavin Brown's Enterprise, NY

**Jeremy Deller**

*Meek/Turing*, 2012  
Silkscreen print on paper, Edition 1 of 10  
19 1/2 x 23 1/2 inches  
Courtesy of the artist and Gavin Brown's Enterprise, NY

**Jeremy Deller**

*Our Hobby is Depeche Mode*, 2006  
Single channel video  
Running time 1:12:00  
Courtesy of the artist and Gavin Brown's Enterprise, NY

**Jessica Mein**

*Billboard*, 2010  
Video animation, silent  
Running time 4:15 minutes  
Courtesy of the artist and Simon Preston Gallery, NY

**A.L. Steiner + Robbinschilds**

*C.L.U.E. (color location ultimate experience), Part 1*, 2007  
Single channel video  
Running time 10:47 minutes  
Courtesy of the artist and Video Data Bank, Chicago

Exhibition Checklist

**Whiting Tennis**

*Birdbath*, 2007

Acrylic and collage on canvas

24 x 20 inches

Courtesy of Derek Eller Gallery, NY

**Whiting Tennis**

*Hybrid*, 2011

Acrylic and collage on canvas

60 1/4 x 44 inches

Courtesy of Derek Eller Gallery, NY

**Whiting Tennis**

*Nola Sculpturettes*, 2013

Mixed media

18 x 17 x 5 inches overall

Courtesy of Greg Kucera Gallery, Seattle

**Whiting Tennis**

*Red Trellis*, 2011

China marker on paper

18 x 14 inches

Courtesy of Derek Eller Gallery, NY

**Whiting Tennis**

*Smoker*, 2006

Crayon

9 1/2 x 11 inches

Courtesy of Private Collection

**Whiting Tennis**

*Untitled Drawing*, 2011

Charcoal on paper

14 3/4 x 12 1/4 inches

Courtesy of Derek Eller Gallery, NY



**Whiting Tennis**

*Untitled Object*, 2014

Collage on paper

18 1/2 x 15 inches

Courtesy of Greg Kucera Gallery, Seattle

**Stephen Vitiello**

*Dolly Ascending*, 2005

Four Channel Sound Piece

Running time 45:00 minutes

Courtesy of the artist and American Contemporary, NY

**Stephen Vitiello**

*When Miley Met Steve*, 2010

Stereo

Running time 9:56 minutes

Courtesy of the artist and American Contemporary, NY

**Wayne White**

*Homade*, 2014

Acrylic on offset lithograph

20 x 24 inches

Courtesy of the artist and Joshua Liner Gallery, NY

**Wayne White**

*Instgrat*, 2014

Acrylic on offset lithograph

14 x 26 inches

Courtesy of the artist and Joshua Liner Gallery, NY

**Wayne White**

*See Do*, 2013

Acrylic on offset lithograph

27 x 38 3/4 inches

Courtesy of the artist and Western Projects, LA

**Andy Coolquitt** is a sculptor who lives and works in Austin, Texas. Coolquitt is currently an artist-in-residence at c3:initiative in Portland, Oregon (2015). He creates individual objects, assemblages, and experimental, improvisational spaces using found materials that address the social contract between artist and viewer. He has realized new projects at Chinati Foundation in Marfa, Texas (2014) and 21er Haus in Vienna, Austria (2013). Recent solo exhibitions include the artist's first retrospective: *attainable excellence* at AMOA-Arthouse in Austin, Texas and the Blaffer Museum, Houston in 2013. Other recent exhibitions include *Burn these eyes captain, and throw them all in the sea!*, Rodeo Gallery, Istanbul, Turkey; *The Ghost of Architecture: Recent and Promised Gifts*, Henry Art Gallery, University of Washington, Seattle; and *Illuminations*, curated by Matthew Higgs at Richard Telles Fine Art, Los Angeles.

<http://www.coolquitt.com>

<http://lisa-cooley.com>

**Jon Campbell** is a painter who lives and works in Melbourne, Australia. Marrying the design principles of modernist abstraction with Pop vernacular, Campbell creates text-based paintings, banners, and flags that aestheticize common experiences. In 2013, Campbell was commissioned by the National Gallery of Victoria (NGV) to create new public works for the comprehensive group exhibition, *Melbourne Now*. In 2012, Campbell was awarded the Basil Sellers Art Prize for his multi-panel painting *Dream Team*. Recent solo exhibitions include *Spring 1883*, Darren Knight Gallery, Sydney (2014); *DUNNO*, Kalimanrawlins, Melbourne (2012); *Pure Bewdy*, Darren Knight Gallery, Sydney (2011); and *Stacks On*, Melbourne Art Foundation Commission (2010). Campbell is an Associate Professor at the VCA at Melbourne University.

<http://darrenknightgallery.com>

**Jeremy Deller** is a conceptual artist who lives and works in London, England. Frequently working in collaboration with other artists, individuals, and collectives, Deller employs documentary video, installations, and staged situations to explore British culture--its contradictory nature in a post-industrial, capitalist society--and the role art plays in forming collective interaction and activist positions. Deller is the recipient of many awards including, The Albert Medal of the Royal Society for the encouragement of Arts, Manufactures & Commerce (2010) and the Turner Prize (2004). In 2013, Deller represented England at the Venice Biennale. Recent solo exhibitions include the artist's first retrospective: *Jeremy Deller: Joy in People*, organized by Ralph Rugoff, director of the Hayward Gallery, London (2012); it traveled to Wiels Contemporary Art Centre in Brussels, the ICA, Philadelphia and the Contemporary Art Museum, St Louis. Other exhibitions include, *It Is What It Is: Conversations About Iraq*, New Museum as part of the Three Museum Project, New York (2009); Folk Archive at Palais de Tokyo, Paris (2008).  
<http://www.jeremydeller.org>  
<http://www.gavinbrown.biz>

**Jessica Mein** is a mixed media artist who lives and works in Dubai, UAE, Sao Paulo, Brazil and New York, U.S.A. Mein explores memory and obsolescence through imagery produced in post-industrial, technologically-driven Western societies. Her works on paper, canvas and textile, and stop motion animation reveal the physical and metaphorical ruptures between source material and the images they produce. She is currently an artist-in-residence at Art Dubai (A.i.R). Mein's work has entered numerous collections, including that of The Museum of Modern Art, New York, and the Julia Stoschek Collection, Düsseldorf, Germany. Recent solo or duo exhibitions

## About the Artists

include *Obras*, Simon Preston Gallery, New York (2013); and *Sliced Sky*, New York University, Abu Dhabi, UAE (2013). Recent group exhibitions include *Drawing Informal*, Gallery Isabelle van den Eynde, Dubai, UAE (2015).

<http://www.jessicamein.com>

<http://simonprestongallery.com>

**Robbinschilds** are choreographers and performers, Sonya Robbins and Layla Childs. They live and work in New York. Often performing in site-specific locations beyond the confines of the theater and the stage, robbinschilds use the body as a means of physical and psychic exploration. Employing photography, video, music, and dance, robbinschilds present captivating journeys that describe alternative relationships to nature and our built environments.

<http://robbinschilds.org>

<http://www.vdb.org>

**A.L. Steiner** is a conceptual artist who lives and works in New York. Steiner utilizes constructions of photography, video, installation, collage, collaboration, performance, lecturing, writing and curatorial work as seductive tropes channeled through the sensibility of a skeptical queer eco-feminist androgyne. Steiner is a collective member of Chicks on Speed, co-curator of Ridykeulous, co-founder + current Board member of Working Artists and the Greater Economy (W.A.G.E.) and collaborates with numerous visual and performing artists. Steiner is Visiting Assistant Professor at the University of Southern California and MFA Faculty at Bard College in New York. Recent group exhibitions include the *Whitney Biennial*, New York (2014); and *New Modern Hair*, The Pacific Design Center, Los Angeles (2013).

<http://www.hellomynameissteiner.com>

<http://www.vdb.org>

**Whiting Tennis** is a painter and sculptor who lives and works in Seattle. Using materials found in our natural and built environment, such as plywood and stone, Tennis forges modernist abstraction into quirky, provisional spaces and pictorial forms that speak to ideas of isolation and containment. Tennis recently completed his first public art commission, *The Laundry Strike* (2014); a 14-ft tall, bronze sculpture as part of the South Lake Union development in Seattle. Recent solo exhibitions include *Quilts and Monsters*, Greg Kucera Gallery, Seattle (2014); *My Side of the Mountain* at Hallie Ford Museum in Salem, Oregon (2014); *Whiting Tennis*, Derek Eller Gallery, New York (2012); *Whiting Tennis: Opener 22* at the Frances Young Tang Teaching Museum at Skidmore College, New York (2012). Recent group exhibitions include *California-Pacific Triennial*, Orange County Museum of Art, Newport Beach, California (2013); *Summer at The Olympic Sculpture Park*, Seattle Art Museum, Seattle (2010)  
<http://derekeller.com>  
<http://www.gregkucera.com>

**Stephen Vitiello** is an artist and musician who lives in Richmond, Virginia. Vitiello uses sound as his medium, exploring its physical and conceptual properties in ways that seek to redefine our relationship to place. Vitiello is a professor of Kinetic Imaging at Virginia Commonwealth University. Recent exhibitions include *All Those Vanished Engines*, MASS MoCA, North Adams, Massachusetts (2011-2016); *A Bell For Every Minute*, The High Line, New York (2010-2011), *Soundings: A Contemporary Score*, Museum of Modern Art, New York (2013), and the *Whitney Biennial*, New York (2002). Vitiello has performed nationally and internationally, at locations such as the Tate Modern, London; the San Francisco Electronic Music Festival; The Kitchen, New York; and the Cartier

## About the Artists

Foundation, Paris. Awards include Creative Capital (2006) and a Guggenheim Fellowship (2011-2012).

<http://www.stephenvitiello.com>

<http://americancontemporary.biz>

**Wayne White** is an artist and performer who lives and works in Los Angeles. Born and raised in Chattanooga, Tennessee, White has worked in film, television, and the fine art world. White began his career as an illustrator in New York for the New York Times, and the Village Voice, among others. He then worked as a set and character designer on television shows including *Pee-wee's Playhouse*, for which he won three Emmy awards, and *Shining Time Station*. He has also won Billboard and MTV Music Video Awards for his art direction on music videos including The Smashing Pumpkins' *Tonight, Tonight* (1996) and Peter Gabriel's *Big Time* (1986). Recent exhibitions include *Invisible Ruler*, Joshua Liner Gallery, New York (2014); and *WAYNE WHITE: Masterworks 2000-2009*; Western Project; Los Angeles, CA (2013).

<http://waynewhiteart.com>

<http://joshualinergallery.com>

<http://www.western-project.com>



This exhibition is sponsored, in part, by

**The Bacon Family  
First County Bank  
The Levenson-Bailey-Lupinacci Family  
PlowShare Group  
Purdue Pharma  
SL Green Realty Corp.  
and Video Data Bank**

Jon Campbell's participation has been assisted by

**The University of Melbourne  
Victorian College of the Arts  
and the Australia Council for the Arts**

**FRANKLIN  
STREET  
WORKS**

41 Franklin Street  
Stamford, CT 06901  
Art Space: 203-595-5211  
Cafe: 203-595-5581  
info@franklinstreetworks.org  
www.franklinstreetworks.org