June 21 – July 31, 2002

selected by
Sara Meltzer

"222" is our summer program comprising two, two-person, two-week exhibition. Each is "curated" by a gallerist selecting two artists; they do not represent for a "dia -logue". For this season the selection of the galleries was done by Omar Lopez-Chahoud.

July 16 - July 31, 2002

cover: Laura Cotton Untitled #7, 2002, digital print 22 x 36"
Star Dust

Let’s celebrate memories and dreams by embracing the mundane and pop elements of our lives. Star Dust is a mix of: heap Submarine with Saturday Night Fever. Assume Vivid Astro Focus and Kalaman are not afraid to defend the beauty of commodities. They produce, exploit, and expose their works in many ways. They are not afraid to accept personal attachment to corporate culture. The Beatles, Adidas, soccer, cartoons and Atari can still inflict a cynical-eyed unconditional innocence. Both artists employ pseudonyms, but for different reasons: Robert Lutz uses Kalaman as a brand name for his art; Emil Sudzuk founded Assume Vivid Astro Focus as a commercial lifestyle. Both images stem from advertising and the belief that their attitude should be shared.

Kalaman leverages the brand equity of Germany by appropriating Adidas iconography, as well as more banal standardized industrial products including pencils, shirts and ladders. Through a wildly imaginative manipulation of German products and their relationship to their price production and highly considered craftsmanship “Made in Germany” in this case. “Made by Kalaman”. Without apology “he is a company, an idea factory.”

Another point of entry is his critique of criticism. Playing on politically correct language he has employed children to produce pieces (Guaranteed Child Labor) and created works such as a moustache with the word “inflatable.” Other work takes a less sarcastic view. The ladder series (First Step, Startway to Heaven) is an attempt to suggest the innocent aspiration of becoming famous. Industrial ladders are covered with mottled tiles, capitalizing on our obvious desire for stardom. Reflective tiles also cover three-dimensional bubble script sculptures. Decentralized glowing words like “happiness” and “dope” float into one mind like disco balls hypnotizing the dance floor.

Assume Vivid Astro Focus is a dynamic project, which operates as a collective. Audience members can take part in the process. Premises or at home via postcards, stickers, etc. At its core, it is art as fan club. AISF has developed a universe and philosophy. Influenced by memories of childhood and wonder, it is a world of fantasy and dreams, where happiness replaces despair and diazepam.

Even though AISF embraces similar ideas on Kalaman regarding commercial pop culture, the approach is more surreal and ironic. Manipulating “commercial art” references such as Peter Max and Milton Glaser, AISF creates a dis- torted world of personal introspection, Redecoration and unorthodox innocence conjure up a romantic déjá vu. Using 50’s inspired mural installations where fluorescent imagery and cartoonish details float on graphic backgrounds, pheromone memories emerge from this kaleidoscope of illustrations.

Star Dust is a state of being. It draws on our fading memory and allows it to be present. Through the process of painting, pheromones held by the public, they become personal and meaningful. Without preconception, both artists celebrate the popular culture of “glam-rock,” stardom and an accumu-

lation of seemingly shallow experience. It is about letting go, having fun, celebration and bliss.

Fernanda Amuda
Anton Kern Gallery