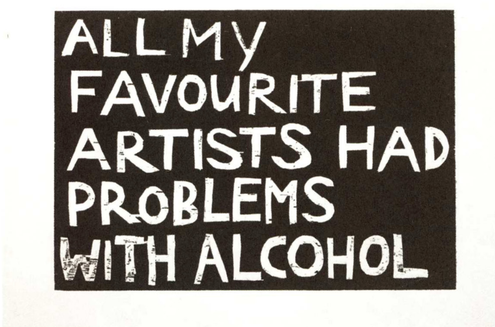
Vishal Jugdeo & Jesse Aron Green, "A Decorative Impulse," Anxiety of Influence, New Wight Gallery, The Eli and Edythe Broad Art Center, University of California, Los Angeles.

2006 Wight Biennial:

ANXIETY OF INFLUENCE

Nov. 9-30, 2006 | UCLA New Wight Gallery

Eli and Edyth Broad Art Center | Tel: 310.825.3281 | Gallery Hours: Monday-Friday 9AM - 4:30PM | Reception: Thursday, Nov. 9, 5 - 8PM



Andrea Büttner, *All my favourite artists had problems with alcohol*, 2005
Woodcut on paper, 16 x 24 in. (75 x 46 cm)

The following short passages are connected only insofar as they were written in response to works made by the artists in the 2006 Wight Biennial. These writings, however, are not made in an attempt to see each individual piece as a representation of a larger whole.

Justin Beal, Andrea Büttner, Ben Dowell, Derek Dunlop, Peter Jaques, Michael James Jones, Paul Kajander, Manuela Leal, Oliver Lutz, Emilio J. Narciso, Michael Euyung Oh, Yo Okada, Isabelle Pauwels, Luis Romero & Suwon Lee, Kim Schoen, Tris Vonna-Michell

We are graduate students in art, first and foremost, and curators only incidentally, and so we are interested in conversing with our peers instead of organizing their work under the aegis of a particular curatorial strategy, or subsuming their work into a synthetic example of that which is current or emerging in art. As Okwui Enwezor has noted, artwork "in any case, is understood a priori to be extraterritorial to an exhibitions logic,"* which we take to mean that artworks have an autonomy resistant to the misreadings given to them under the systematizing attempts of an exhibition. What we have then, might be described as an exercise in extraterritoriality: that is, an exhibition, a catalogue, and a satellite of conversations that seek to emphasize a discursive site, with an international purview, over and above the physical and temporal site of the gallery alone. (JAG)

*Enwezor, Okwui. "The Black Box." *Documenta11. Platform V: Exhibition. Catalogue.* Ostfildern-Ruit: Hatje Cantz, 2002. 42.

Ben Dowell, " ", 2006, video still
Video: DVD, 6:20 minutes

Derek Dunlop, *The correct way to hold your weapon*, 2006, detail
Acrylic, oil, pencil, carbon, pen, crayon, pastel on paper, 66.5 x 104 in. (169 x 264 cm)

A Decorative Impulse

In JUSTIN BEAL's studio there is a sculpture made of component parts, joined together by a mass of compound slathered on in heaps. This substance holds the disparate parts together, and in this sense it is practical; but as a hardened oozing excess, it gestures also towards both decadence and decoration. By embellishing the material's utility, Beal makes a sculpture that engages with a central concern of design and architecture: the way in which a structure is defined by its points of assembly. By extension, he renders visible the fault lines of Modernism: that a decorative impulse is central to the practice of building.

MANUELA LEAL no longer makes sculpture, although in the past her sculptural work addressed the architectures of Brazil. Now her work uses images of architecture in warring regions, which she culls from online sources such as Google. Printed on letter-size copy-paper using an ink-jet printer, the images are then drawn upon, mounted on thin board, and covered with materials such as sawdust or spray-paint. This treatment serves a triple purpose: to lend the otherwise stolid images defining shade and texture, and to thereby draw attention to the aspects of the image that deserve particular critical attention, and to pose the problem of images of war as forms of decoration. In this way, Leal is aligned with the Situationist tradition of re-imaging the built environment: her works question the ways in which a city's design can be seen as constructed, and in turn, destroyed.

DEREK DUNLOP scribbles a lot, perhaps to the point of excess, but his scribbles are also tied to issues of construction and destruction, to decoration and concealment. Simply put, Dunlop uses colored pencil in thick blocks to conceal other drawings underneath. These other drawings may be the actual site of that which is excessive. Without these overdrawn markings, however, the underdrawings would swim on otherwise empty and huge sheets of white paper; the overdrawings, then, not only conceal, but also give context, and both literally and figuratively construct connections between the excessive, and otherwise disconnected, bits down below. (VJ, JAG)