

Issue 10  
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# Art Review:

LA and the artworld are lucky that Hawkinson's back in the saddle, ears alert for the call of the Sensory Homunculus Scout

APRIL  
2007

**Julius Shulman:**  
The godfather  
of architectural  
photography

**Focus on  
Design:**  
New works from  
the Campana  
Brothers and  
Ross Lovegrove  
+ what's gone  
wrong with US  
design?

**Tom Burr:**  
The rules of  
attraction

**Milan & Turin:**  
Our guide to  
Italy's two  
art capitals

A man with glasses, wearing a black long-sleeved shirt and blue jeans, stands in the doorway of a dark wooden fence. The ground in front of him is paved and covered with various colorful chalk drawings, including circles and abstract shapes. The background shows a house with a chimney and trees.

**Tim Hawkinson**

*Is this man about to  
take over the world?*

**Documenta 12**

*The hottest art show  
of the summer*

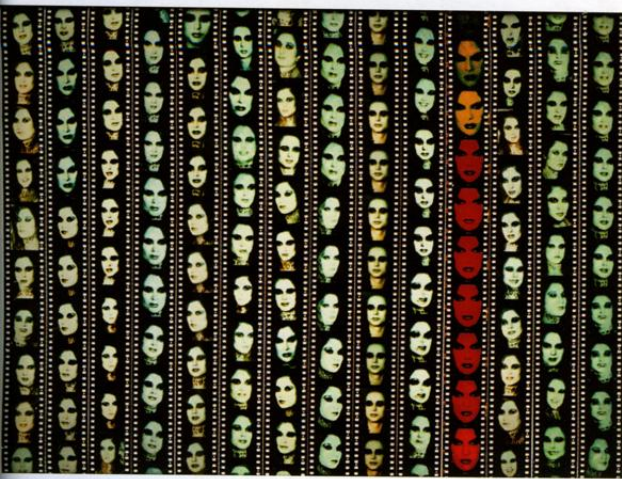


MAKE AND DO... ART, MUSIC, ARCHITECTURE, FILM, SHOPPING, NEWS AND THINGS TO M

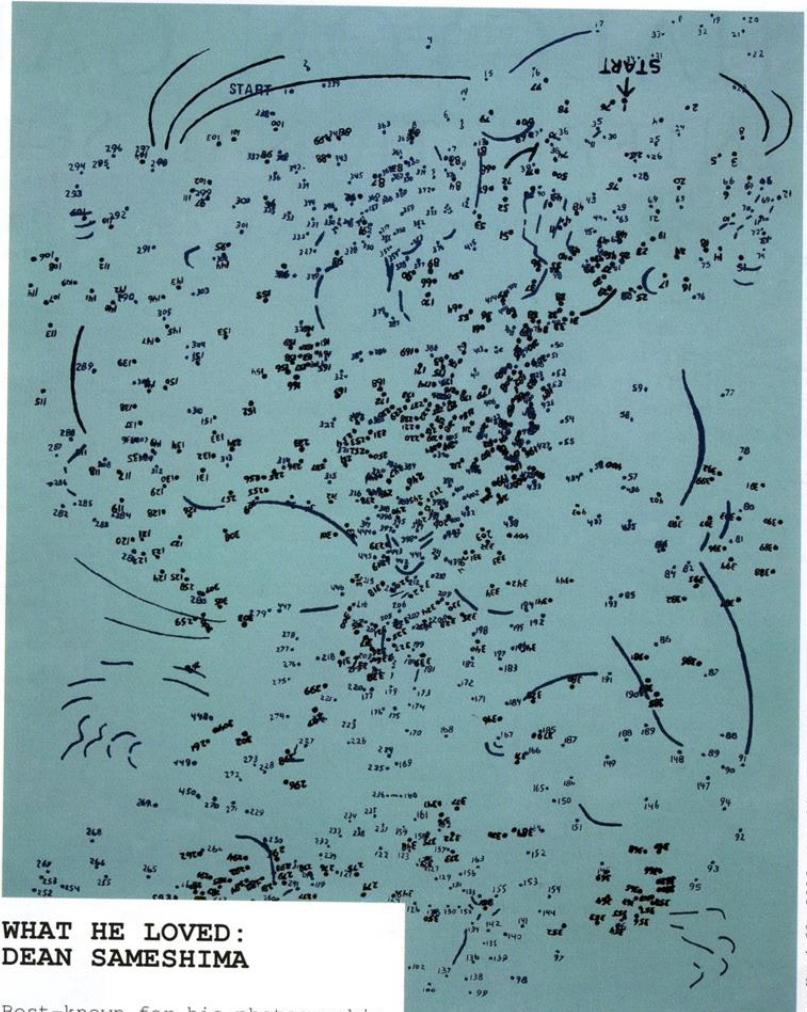
**SWING-OUT SISTERS: WACK! ART AND THE FEMINIST REVOLUTION**

*WACK!*, opening at MOCA LA this month, examines the feminist movement in the 1970s and the proliferation of its influences on subsequent generations of women artists from very different historical, political, cultural and social contexts. Representing the work of 119 artists from 21 countries, this juggernaut of diversity celebrates the dynamic and unruly breadth of the art being made by women in the wake of a global revolution of ideas about feminine identity. The intense performance-based installation and sculptural work of Marina Abramovic, Yoko Ono and Joan Jonas, as well as the extreme example of Orlan's repeated plastic surgeries, all address the physical imperatives of inhabiting a woman's body. The reassignment of historical perspectives is shared in the photography of Eleanor Antin, Cindy Sherman and Martha Rosler, and in the stridently confrontational images and writings of VALIE EXPORT and Valerie Solanas (of 1996's *I Shot Andy Warhol* fame). Painters Alice Neel and Jay DeFeo each mounted a separate assault on the male-dominated world of Modernism, as have both Louise Bourgeois and Annette Messager in their elaborately crafted and emotionally charged sculptural objects and installations. Judith Baca's historical murals and the revitalisation and recontextualisation in the mixed-media works of both Faith Ringgold and Betye Saar all build from the perspective of the artists' ethnic heritages in conjunction with their gender. If there is one single idea to take away from *WACK!* it is simply that women artists, like all artists, respond to their situations as fiercely independent individuals. *Shana Nys Dambrot*

*WACK! ART AND THE FEMINIST REVOLUTION*, TO 16 JULY AT MOCA, LOS ANGELES, WWW.MOCA.ORG



Katharina Sieverding, *Transformer* (detail), 1973. Photo: Klaus Mettig. © the artist.



**WHAT HE LOVED: DEAN SAMESHIMA**

Best-known for his photographic works documenting the gay club scene in Silverlake, LA artist Dean Sameshima this month presents a solo show of new silk-screen paintings at Peres Projects, Berlin. Titled *Numbers*, the show comprises a series of dot paintings - delicate, wispy forms whose shapes are outlined by small numbered dots. The title is taken from John Rechy's 1967 novel of the same name, in which the main character revisits Los Angeles to trace his sexual past. Dispensing with the names of former lovers, the protagonist opts for an impersonal cataloguing system, in which each encounter is referenced by a number.

Including instructions telling you where your pen should start, Sameshima's paintings recall a child's connect-the-dots exercise. But as titles such as *Star-Fucker Sucker* (2006) suggest, the subject matter is far from childish.

If you were to connect the dots, Sameshima says, an erotic image would emerge: "The source material comes from rare issues of *Drummer* magazine [a gay US title] - rare in the sense that they only published a handful of these erotic connect-the-dots in the late 1970s and 80s."

The works are also colour-coded to reflect the artist's own sexual preferences according to the 'hanky code', a signalling system developed among gay men in the 1970s that deployed coloured handkerchiefs to communicate different interests. Mourning the loss of this coded language, Sameshima's work communicates a personal nostalgia for these disappearing aspects of gay culture. *Laura Allsop*

DEAN SAMESHIMA: *NUMBERS* TO 21 APRIL, PERES PROJECTS, BERLIN WWW.PERESPROJECTS.COM

Cop Head 69, 2006, acrylic and silk-screen ink on canvas, 193 x 152 cm. Courtesy Peres Projects, Los Angeles and Berlin