



# Trouble

the drawing issue

volume two  
number two  
fall 2022

t r o u b l e

volume two • number two • fall 2022





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**Lorraine Tuck :**  
**«The Ripe Avocado Waits For No Man»**  
**8 Octobre - 29 Octobre 2022**



«The Ripe Avocado Waits For No Man»

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**Ouvert : Les Samedis, 15h00 - 19h30**

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**trouble**

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**Charlotte Bialas**  
PARIS

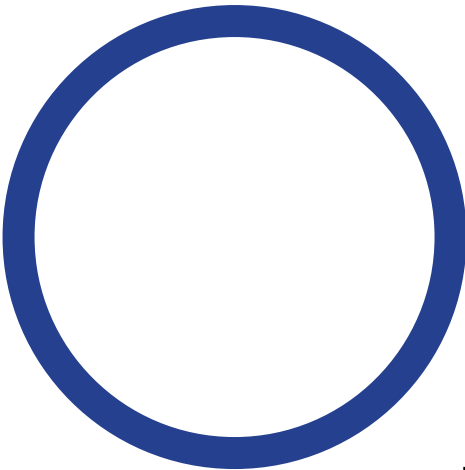
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## How to Draw

**As a child** I got drunk on Crockett Johnson's *Harold and the Purple Crayon* (1955). Banned in 2018 for "encouraging themes of vandalism and destruction of public property," this little book tells the story of a boy, who, armed with a purple crayon, creates an entire universe from his imagination.

The plot is simple enough: It's night time. Harold gazes out his bedroom window and decides to go for a walk in the moonlight. Problem: Harold exists in a void. So he draws the moon, then a straight path so he doesn't get lost. He then draws a single (apple) tree in the forest and a dragon to protect its fruit. Harold becomes scared by the dragon and his hand shakes; accidentally he draws a wavy line (an ocean) that nearly drowns him. But a quick sketch of a sailboat saves him and off he soars.

Harold's moonlight waltz goes on to feature pies, a hungry moose, and porcupine and lots of windows (a sign of home for Harold) when after constructing a city's worth of windows, he finally realizes he must reframe the moon in his own window to orient himself. He ends up drawing his bedroom window and ... he's home.

Harold rejects logic and reason and embraces the magical irrationality children often conjure up. Harold draws a world that is unique and perfect. As a six-year-old, I was thrilled with Harold's belief that he could draw himself into utter and total freedom. My parents weren't too pleased with my attempts, however, on the walls of my room.

\* \* \*

The artist who launched the Renaissance was memorialized by the Tuscan art historian Giorgio Vasari (1511-1574) in his *The Lives of the Artists*. The artist known as Giotto (1267-1337) is approached by a messenger sent from The Pope, according to Vasari's "*The Lives*." The Pontiff was then searching for a great artist to produce a fresco and his messenger sought "samples" to bring

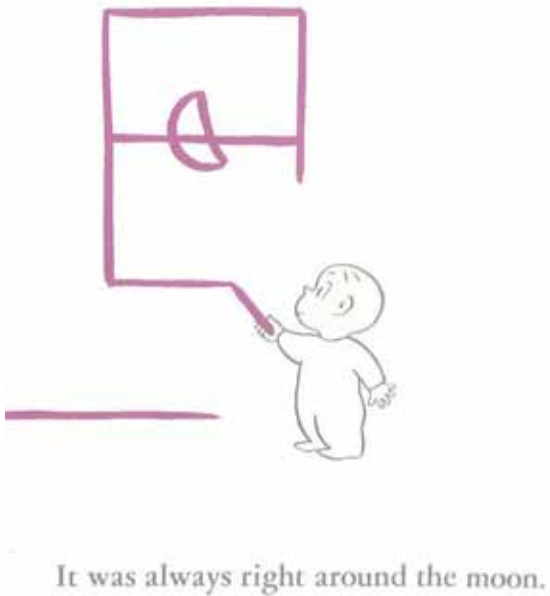




back to Rome. When asked for an example of his work, Giotto picked up a brush laden with red paint and drew a perfect circle. Freehand. This apparently blew the Pope’s mind.

It’s nearly impossible to draw a straight line let alone a circle. Machines casually make perfect circles all the time, but the human hand is a fallible tool. I imagine someone (not me) can surely produce a perfect circle, but it’s a rare talent, probably like having perfect pitch. Try it out at home.

Drawing seems to be about the desire for a kind of perfection, not just a “really good” copy of a waterfall. Drawing demands a special kind of hand-to-eye consciousness – a way of transcribing the mind’s chaotic stardust into an ordered universe – but its genetic code has no particular sequence.



\* \* \*

Mathematician Edwin Abbott Abbott’s *Flatland*, a slender book published in 1884, tells the odd parable of a square who suddenly – and frighteningly – discovers a world beyond his own two-dimensional one. Its full title, *Flatland: A Romance of Many Dimensions*, illuminates a Victorian view of civilization – where men are polygons and women are lines of various lengths.

In Flatland, the hero of the tale, a square slides through his world – a two-dimensional labyrinth – and sees only points and lines that mimic his own sides. His life is simple but complete. Then he encounters a dot that morphs into a line and then a circle (a longer line), then a shorter line until it becomes a point again and poof, it all disappears. Quite puzzling! The visitor, the Square learns, is actually a sphere passing through the plane of Flatland. The Square has to make a leap of imagination to fully comprehend that there is a dimension beyond his own. The third dimension in a two-dimensional world is, of course, time.

In Flatland, one’s status in society is directly attributed from how many sides you possess; circles are the priests and the ultimate arbiters of Flatland. Big trouble begins when the Square, convinced of dimensions beyond his own, attempts to convince others. Not cool. Prison is the new home for the Square. Harold and his purple crayon can’t save this Square with a clever sketch of a getaway car.

\* \* \*

I have a large highly-prized collection of children’s drawings, most of which were acquired directly from kids for coins, trades for food, or books, lucky objects or sometimes trades of my own draw-

ings. I truly love children’s drawings for their energy and directness, the shouting colors (RED! YELLOW! BLUE!) and their flatness, their lack of perspective – their honesty.

Drawings have grown up and out, at least in the art world. Forget about schematics for bombs, computers, suspension bridges, secret tunnels and ball point doodles on high school notebooks. Most drawings are never seen and end up tossed in the trash. Smudgy adolescent failures. Like the majority of graffiti on city walls. But still, why do them? To make visible a map of the mind? To “see” what you think? To advertise your existence – to yourself? Or express something less profound but equally connected to being alive?

Sadly, at about age 10, the magic of flatness begins to molt. Dimension, perspective and the questionable desire to memorialize the world pollutes it all. Children grow up. Perhaps the only real escape is genius. Or maybe not.

Matthew Rose



Withdrawing drawing / Matthew Rose / 2005 / graphite on paper



# Einstein's Wife

By Snezana Gnjiđić

Translation by  
Milena Trobozić-Garfield

Directed by Karin Rosnizeck

Sasha Olinick as Albert  
Cecilia Auerswald as Mileva

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# Anonymous Drawings

A selection of drawings  
curated by Anke Becker



## Anonymous Drawings : Flattening the Art World

*Trouble* asked Berlin artist-curator Anke Becker to curate a selection of her Anonymous Drawings Project for the Drawing Issue. Following are 100 drawings the project collected from all over the world. None of the artist names appears in the magazine, only a number that identifies it in the Anonymous Drawing archive. (<https://www.anonyme-zeichner.de/en/archive-online-sale.html>)

Anke Becker's original idea was to flatten the art world's obsession with artist names and insane prices while creating an archive of contemporary drawings from around the planet. Sixteen years after it was launched in an international open call, Anonymous Drawings has brought together more than 9000 geniuses and their takes on the world in pencil or pen, ink or biro, sometimes water color, sometimes oil stick.

By all measures Anonymous Drawings is one of the most successful underground artist-run projects. The exhibited drawings, never larger than A3, are submitted anonymously – names appear only on the backs of drawings. Works come in via mail, and once sorted, are juried and exhibited; artist names are revealed only when works are purchased for 250 euros: Immediately after a sale, the drawing disappears from the exhibition wall and the name and place of origin of the artist is written on the wall in the resulting blank space. The latest exhibition closed in August at Berlin's Galerie Im Körnerpark where the drawings were affixed to the exhibition walls in a vast open space of a former orangerie. [ <https://www.berlin.de/kunst-und-kultur-neukoelln/kulturorte/galerie-im-koernerpark/aktuelle-ausstellung/>]. Anonymous Drawings has been shown in some 30 venues in Germany, Switzerland, Denmark, Italy and The Netherlands.

Becker's first exhibition took place in a small room in Berlin. Perhaps a hundred anonymous drawings were on view. Two years later, Damien Hirst launched a global sale of his works at Sothebys, generating \$200 million in sales. While Anonymous Drawings has always been about the work, the project puts its finger in the money pot the art world: What happens when you bleach out the name value of the artist? What's left? The drawing of course. The project's open secret is to democratize the art world, or the art market ... or something else. Maybe get people to look at what people are drawing and ask, "What's drawing, anyway?"

When Becker curates an exhibition, she rifles through hundreds of envelopes with piles and piles of drawings. "I could easily reject some blue chip artist's work because I don't see it as being very interesting," she says. "I am in the same situation as those coming to the show – looking at what makes sense to me. I also make the selection anonymously, that is, without looking at the names of the artists."

One of Anonymous Drawings largest iterations could have been the 2022 edition in Berlin which in three months had over 15,000 visitors. That show attracted some 3000 submissions though only 600 were selected by Becker. Some seem like children's drawings, others are thoughtful, difficult works.

The "Anonymous Drawers" project has taught her a lot about curating, the installation of drawings, the differences in the cultural appreciation of art. But above all, the hidden subtext of the current project - the question of the value of things themselves - is something she has been thinking about again and again as she continues to work with hundreds of drawings by other artists.

Becker assembles them into massive installations, complex curatorial arrangements of drawings that together create a work of art in itself.

[www.anonyme-zeichner.de](http://www.anonyme-zeichner.de)

– Matthew Rose

## Anonyme Zeichner: Vom demokratisieren der Kunstwelt

„Trouble“ hat die Berliner Künstlerin und Kuratorin Anke Becker gebeten, eine Auswahl aus dem Projekt „Anonyme Zeichner“ für die aktuelle Ausgabe über Zeichnung zu kuratieren. Es folgen 100 Zeichnungen, die sie im Rahmen des Projekts aus der ganzen Welt gesammelt hat. Keiner der Künstler:innennamen erscheint im Magazin, nur eine Nummer, mit der sie im Archiv der Anonymen Zeichner (<https://www.anonyme-zeichner.de/archiv-zeichnungen-kaufen.html>) identifiziert werden können.

Anke Beckers ursprüngliche Idee war es, die Besessenheit der Kunstwelt von Künstlernamen und irrsinnigen Preisen zu zerstreuen und gleichzeitig ein Archiv mit zeitgenössischen Zeichnungen aus aller Welt zu schaffen. Sechzehn Jahre nach dem das Projekt mit einem internationalen offenen Aufruf zur Teilnahme begann, sind im Archiv Anonymer Zeichnungen mehr als 9000 Genies versammelt, die mit Hilfe von Bleistift, Buntstift, Tusche oder Kugelschreiber, manchmal auch mit Ölkreide oder Aquarellfarbe ihre Sicht auf die Welt zeigen.

In jeder Hinsicht ist Anonymous Drawings eines der erfolgreichsten Underground-Künstlerprojekte. Die ausgestellten Zeichnungen, die maximal A3 groß sind, werden anonym eingereicht - die Namen der Künstler:innen erscheinen nur auf den Rückseiten der Zeichnungen. Die Arbeiten werden per Post eingesandt, sortiert, juriert und ausgestellt. Die Namen der Künstler:innen werden erst bekannt gegeben, wenn die Arbeiten für 250 Euro erworben werden: Direkt nach einem Verkauf verschwindet die Zeichnung von der Ausstellungswand und an die entstehend Leerstelle wird der Name und Herkunftsort der Künstlers an die Wand geschrieben. Die letzte Ausstellung fand von Juni bis August in der Berliner Galerie Im Körnerpark statt, wo die Zeichnungen an den Ausstellungswänden in einem großen offenen Raum einer ehemaligen Orangerie angebracht waren. [<https://www.berlin.de/kunst-und-kultur-neukoelln/kulturorte/galerie-im-koernerpark/aktuelle-ausstellung/>]. Ausstellungen von „Anonyme Zeichner“ wurden an rund 30 Orten in Deutschland, der Schweiz, Dänemark, Italien und den Niederlanden gezeigt.

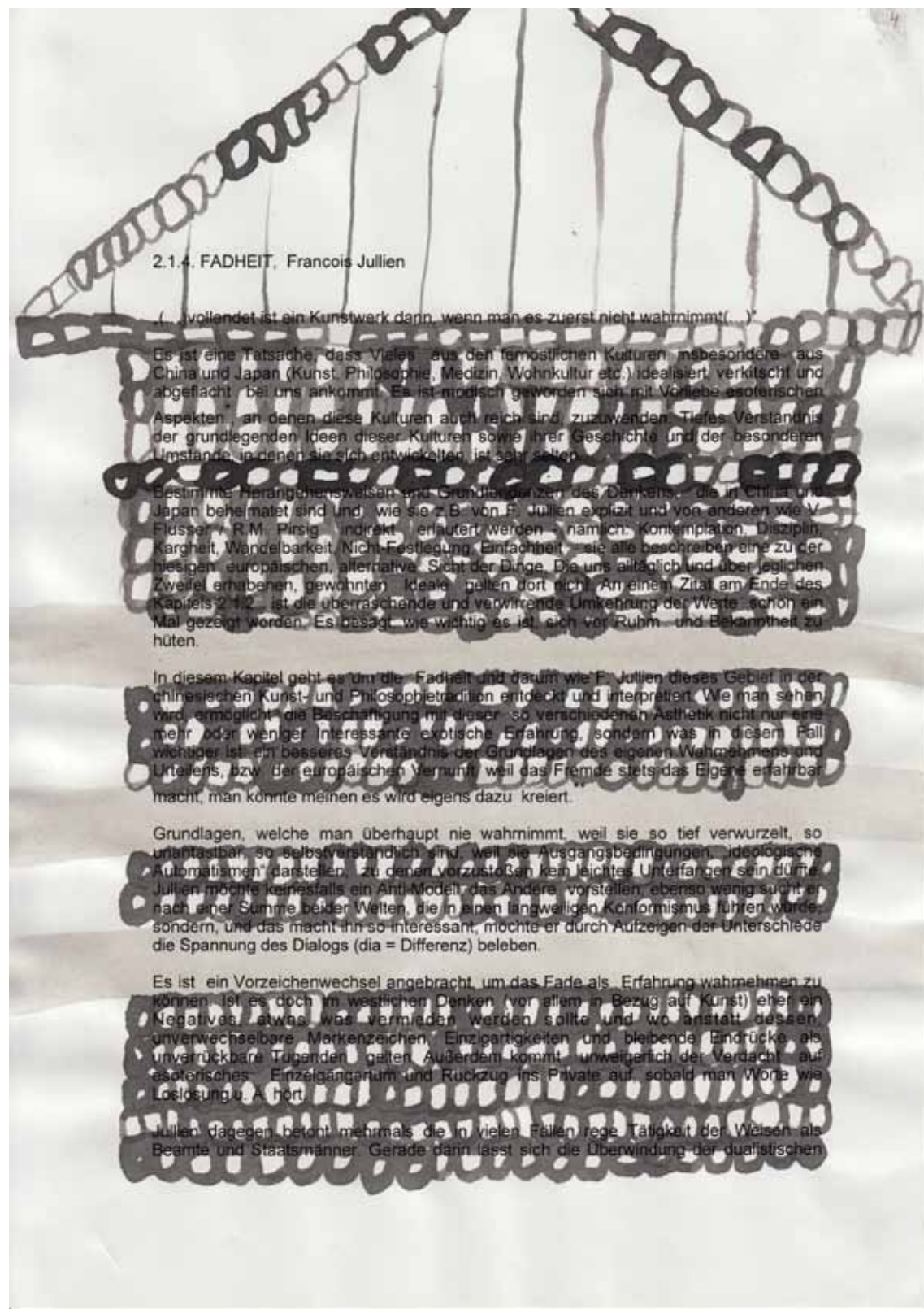
Beckers erste Ausstellung fand in einem kleinen Raum in Berlin statt. Vielleicht hundert anonyme Zeichnungen waren zu sehen. Zwei Jahre später lancierte Damien Hirst bei Sothebys eine weltweite Versteigerung seiner Werke, die 200 Millionen Dollar einbrachte. Während es bei „Anonyme Zeichner“ immer um das Werk an sich ging, legt das Projekt den Finger in den Geldtopf der Kunstwelt: Was passiert, wenn man den Wert des Künstler:innennamens ausblendet? Was bleibt dann übrig? Die Zeichnung natürlich. Das offene Geheimnis des Projekts besteht darin, die Kunstwelt zu demokratisieren, oder den Kunstmarkt ... oder etwas anderes. Vielleicht sollen die Menschen dazu gebracht werden, sich das, was sie zeichnen, anzuschauen und sich zu fragen: "Was ist eigentlich Zeichnung?"

Wenn Becker eine Ausstellung kuratiert, wühlt sie sich durch Hunderte von Umschlägen mit Stapeln von Zeichnungen. "Ich könnte leicht die Arbeiten von auf dem Markt etablierten Spitzenkünstler:innen ablehnen, weil ich sie nicht für besonders interessant halte", sagt sie. "Ich befinde mich in der gleichen Situation wie die Besucher der Ausstellung - ich schaue mir an, was für mich Sinn macht. Die Auswahl mache ich ebenfalls anonym ,das heisst ohne auf die Namen der Künstler:innen zu schauen."

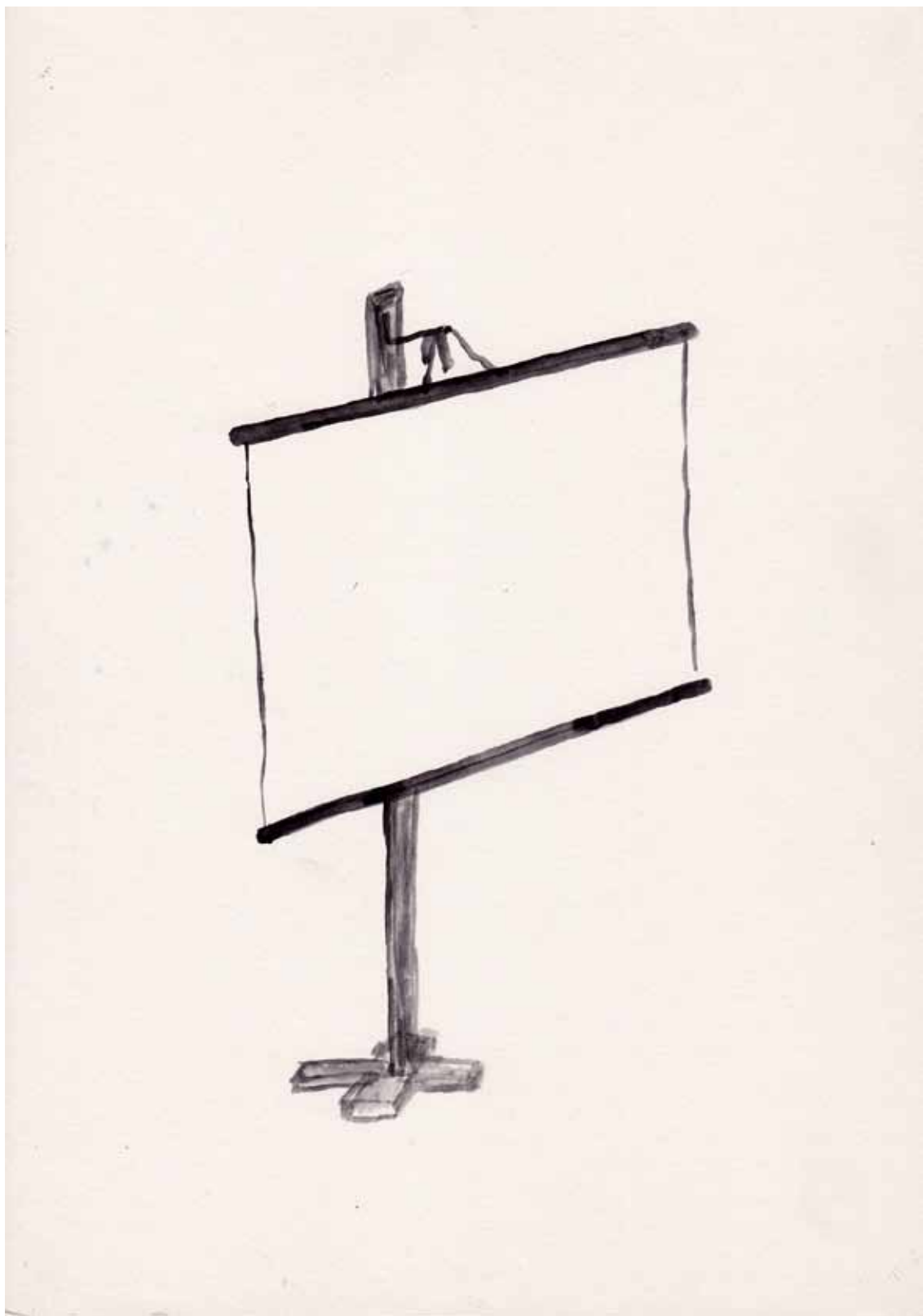
Eine der erfolgreichsten Ausgaben von „Anonyme Zeichner“ könnte die Ausstellung 2022 in Berlin gewesen sein, die in drei Monaten über 15000 Besucher hatte. Für diese Ausstellung gab es etwa 3000 Einreichungen, von denen Becker jedoch nur 600 auswählte. Einige wirken wie Kinderzeichnungen, andere sind nachdenkliche, komplexe Arbeiten.

Das Projekt „Anonyme Zeichner“ hat Becker viel über das Kuratieren, die Installation von Zeichnungen, die Unterschiede in der kulturellen Wertschätzung von Kunst gelehrt. Aber vor allem über den versteckten Subtext des laufenden Projekts – die Frage nach dem Wert der Dinge an sich – hat sie seit 2006 bei der kontinuierlichen Arbeit mit hunderten von Zeichnungen anderer Künstler:innen immer wieder neu nachgedacht. Die einzelnen Werke sind wie kulturelle Puzzlesteine. Anke Becker fügt sie zu gewaltigen Installationen zusammen, zu komplexen kuratorischen Arrangements von Zeichnungen, die zusammen ein Kunstwerk für sich ergeben.



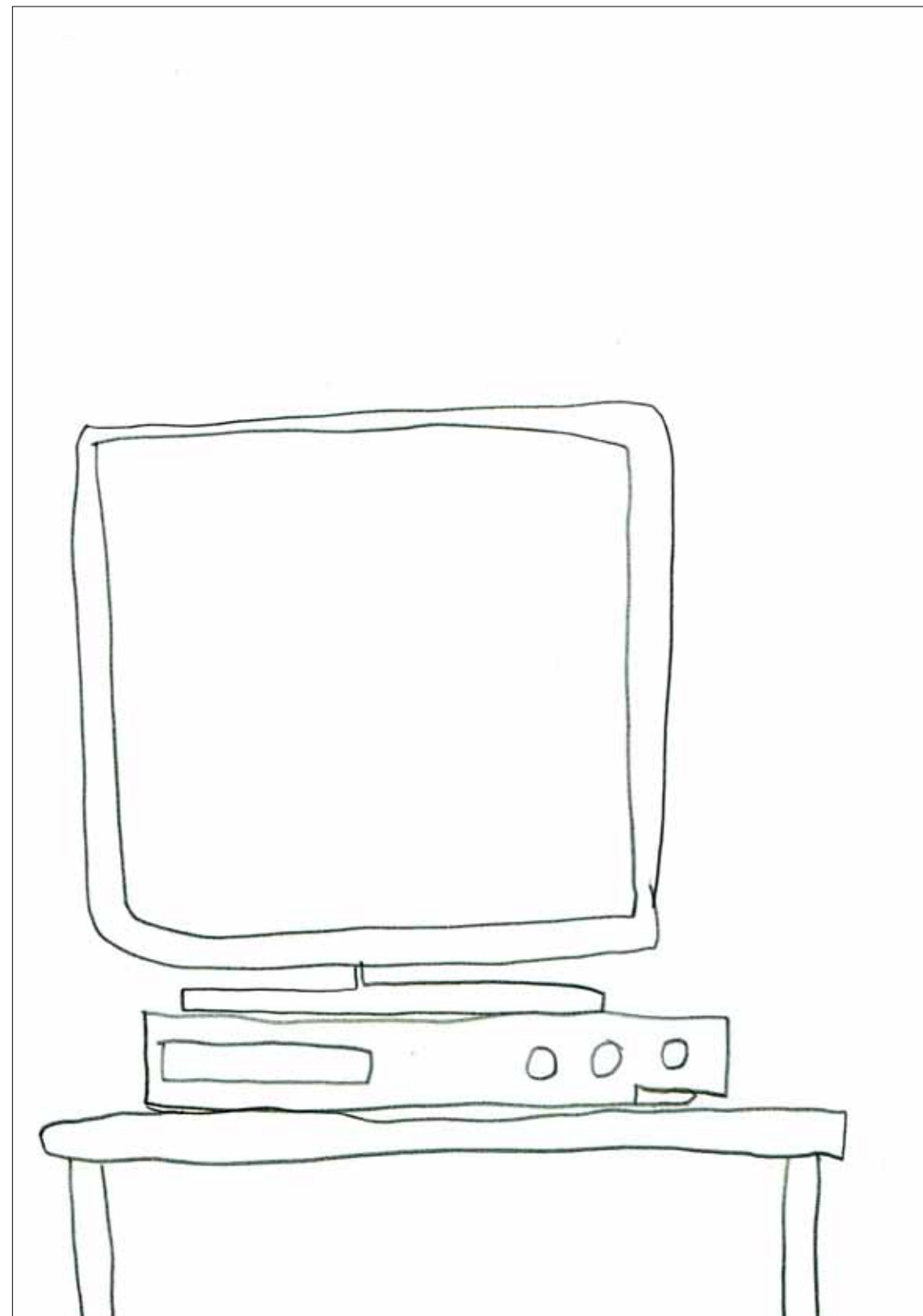






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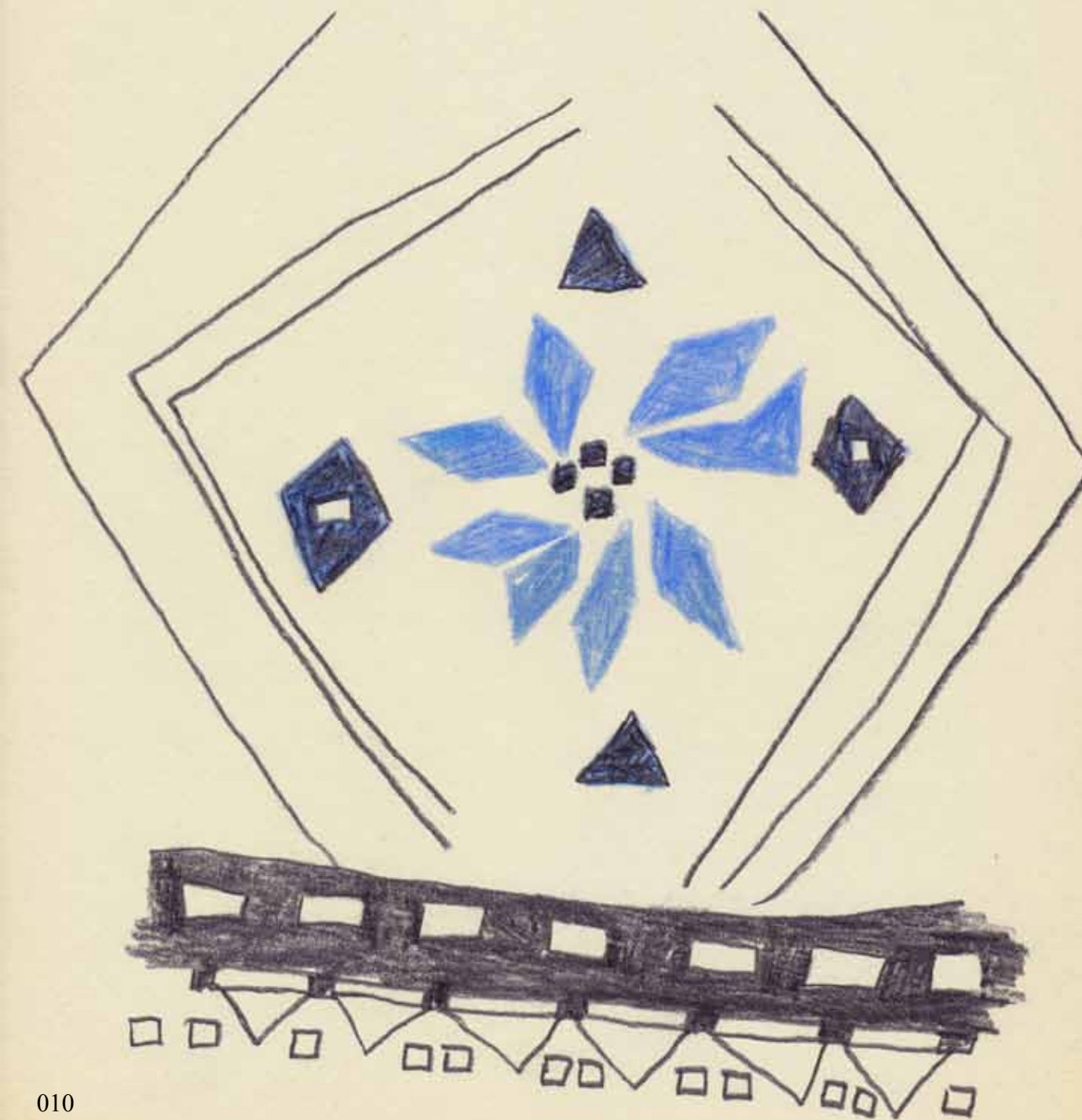
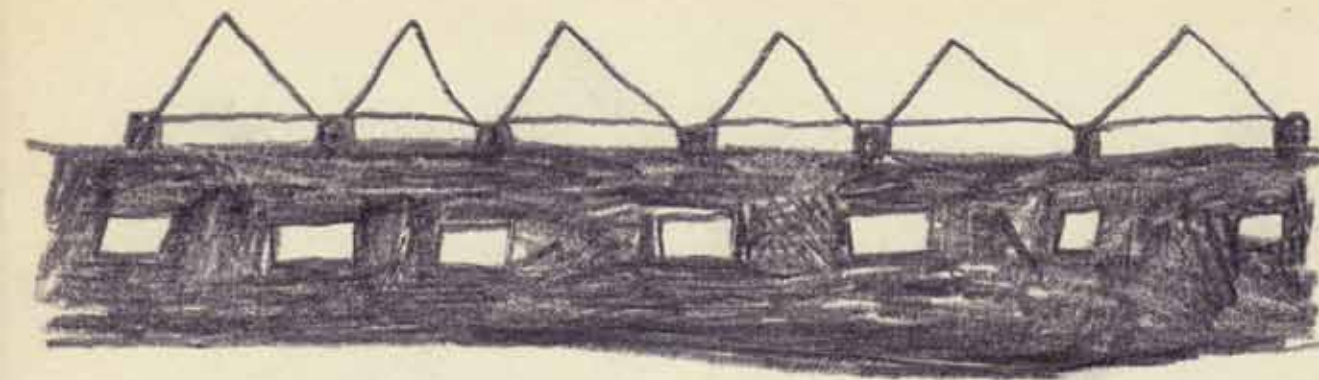
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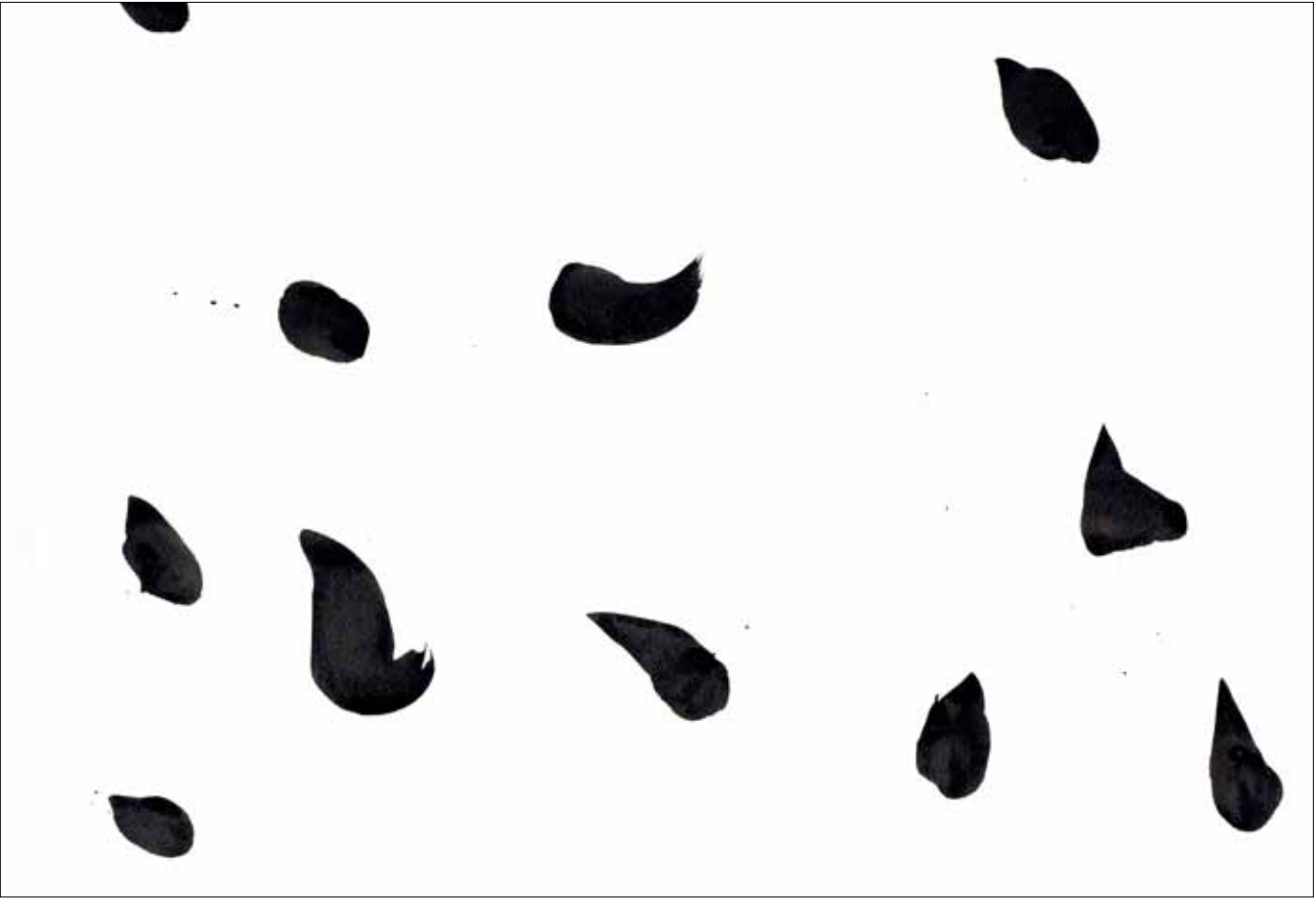
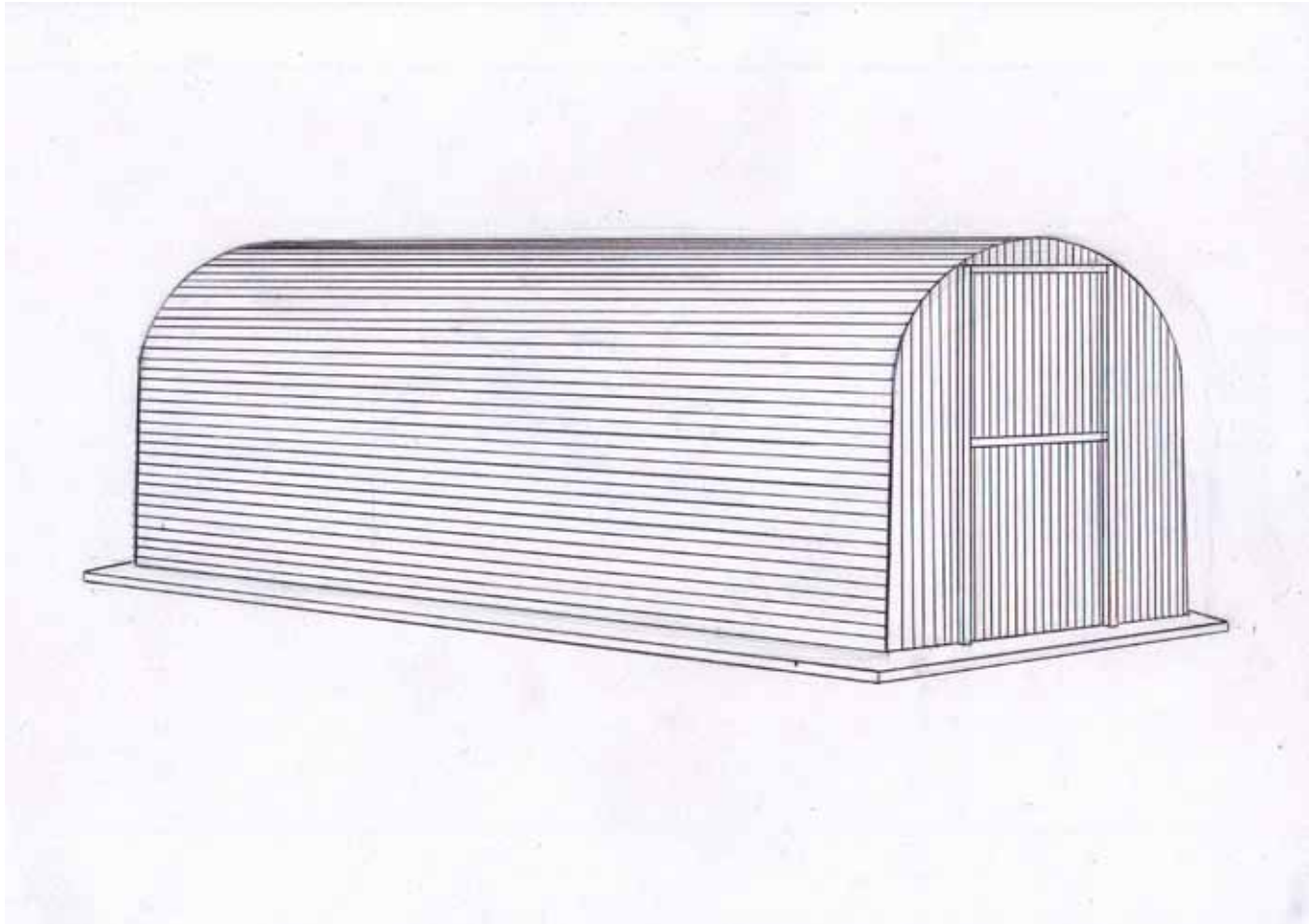
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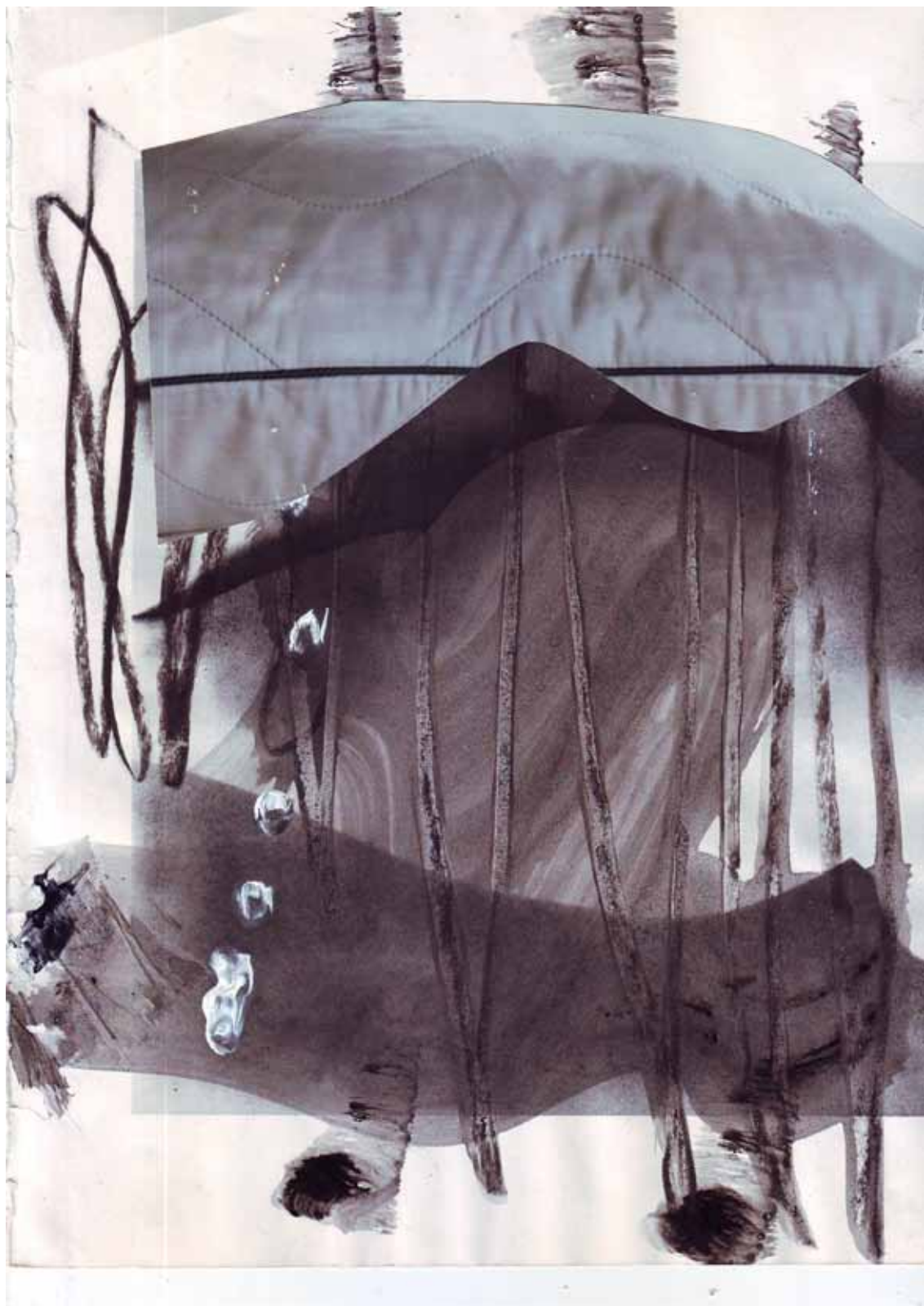
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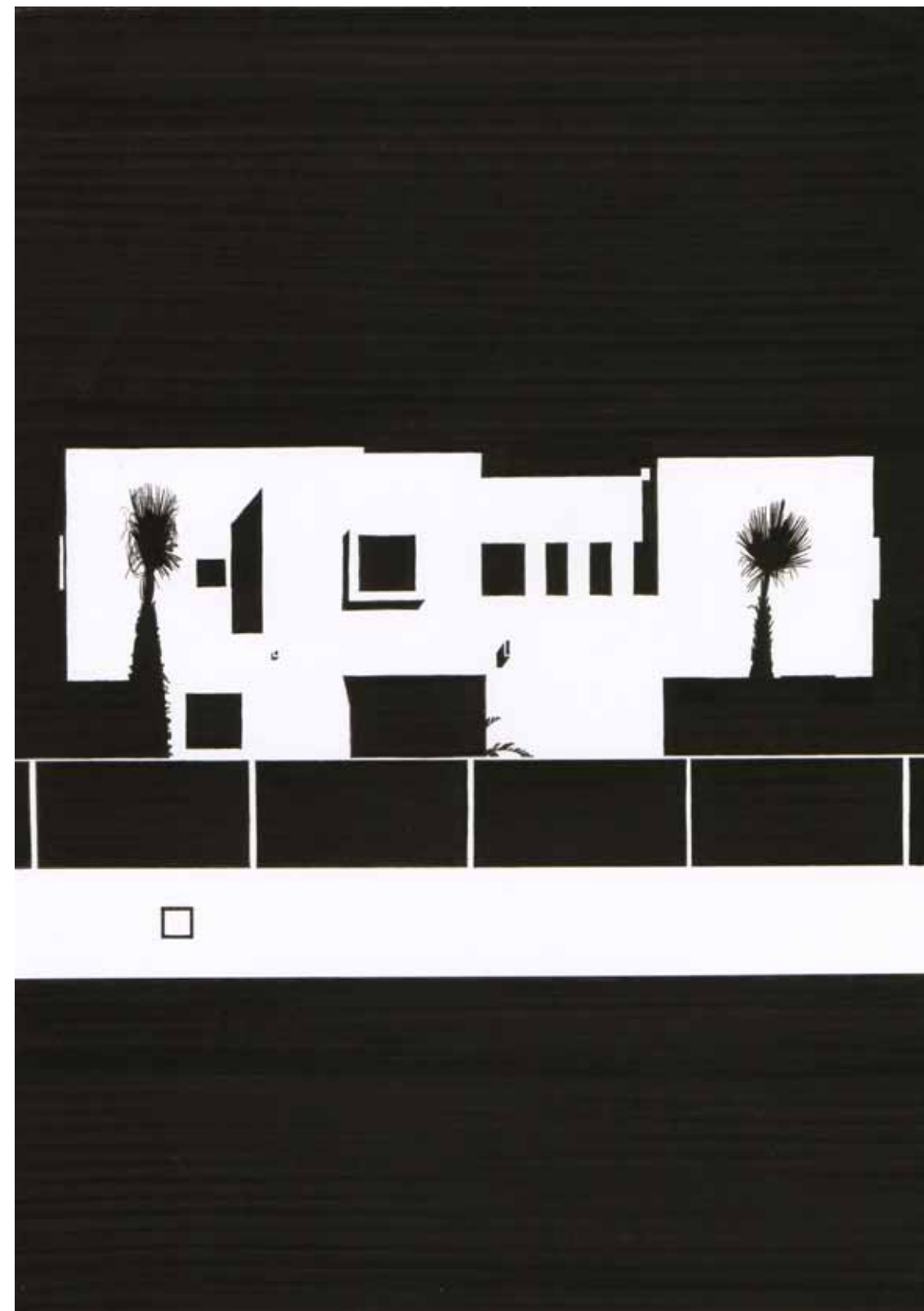
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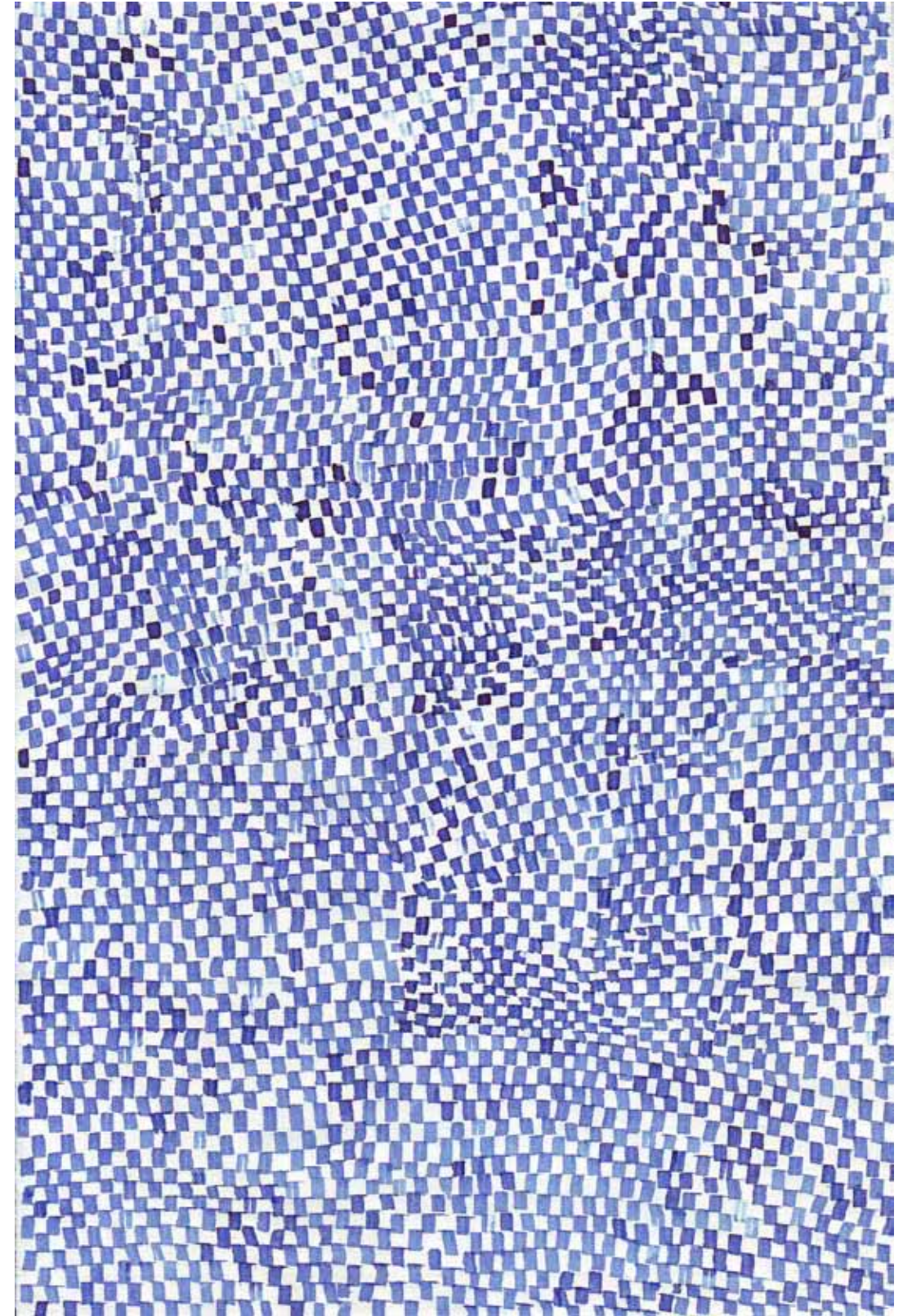
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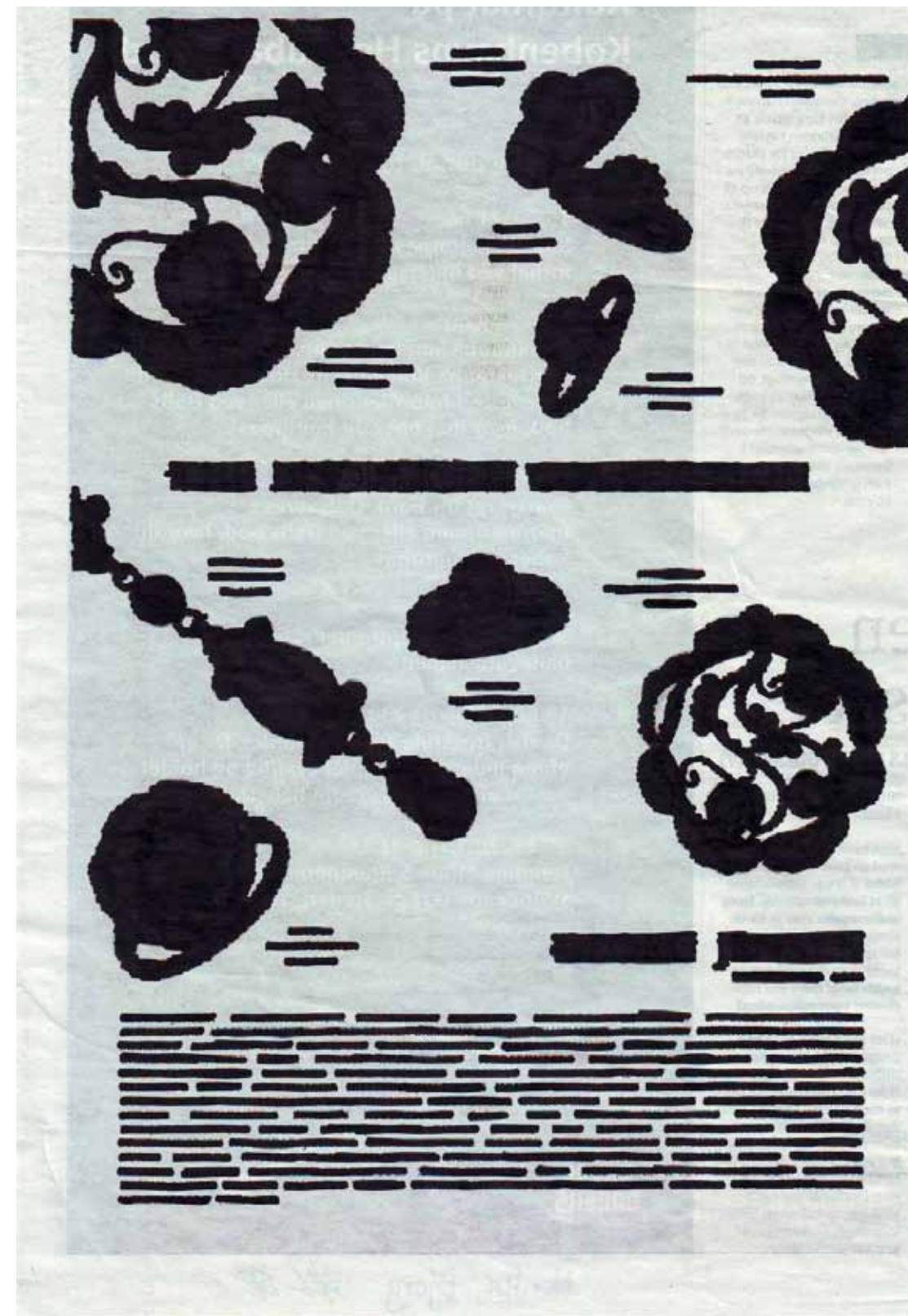
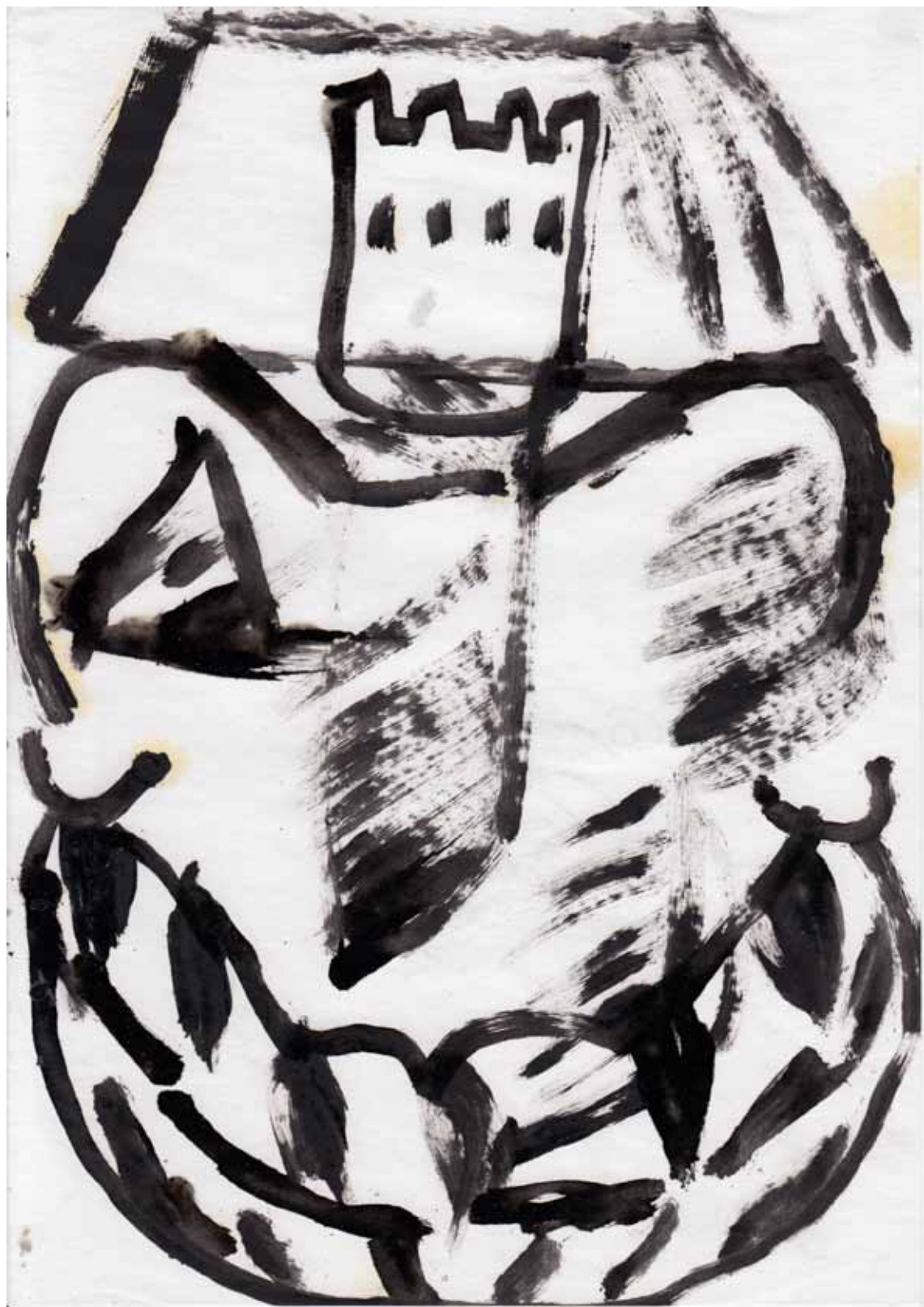
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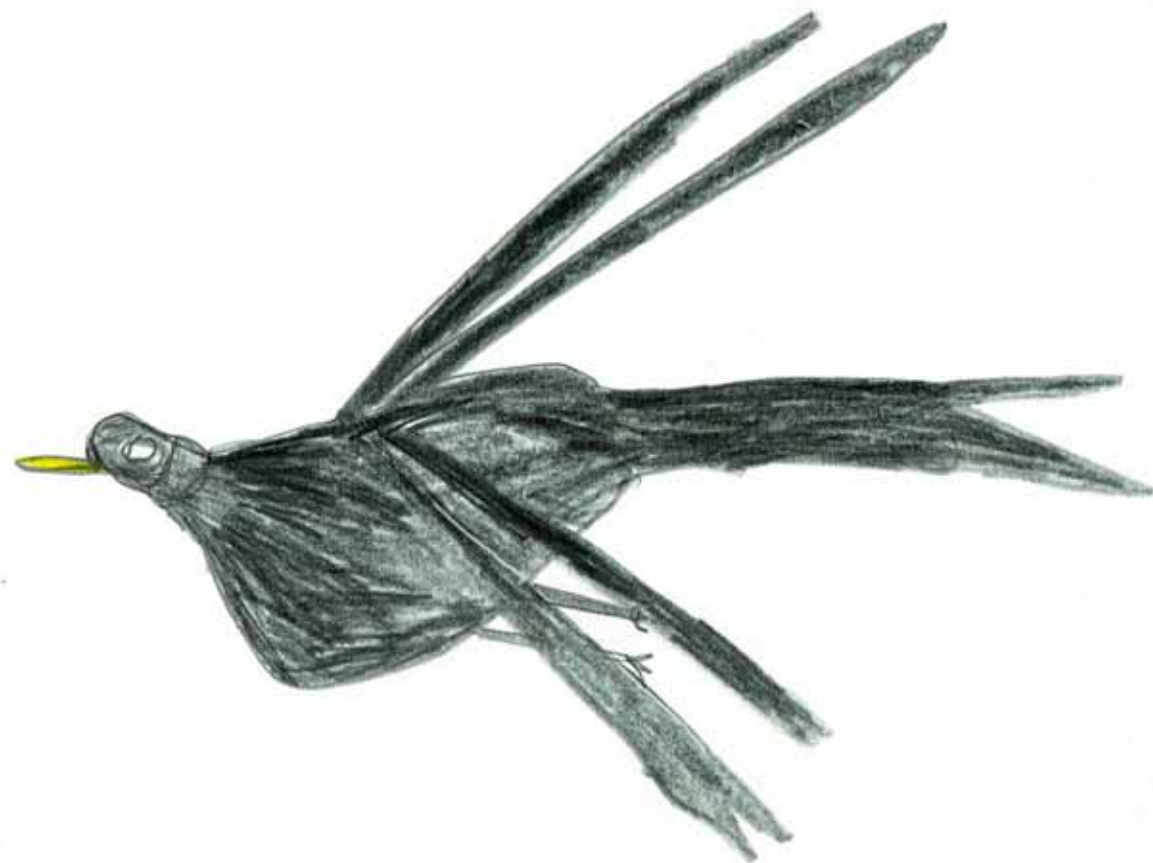


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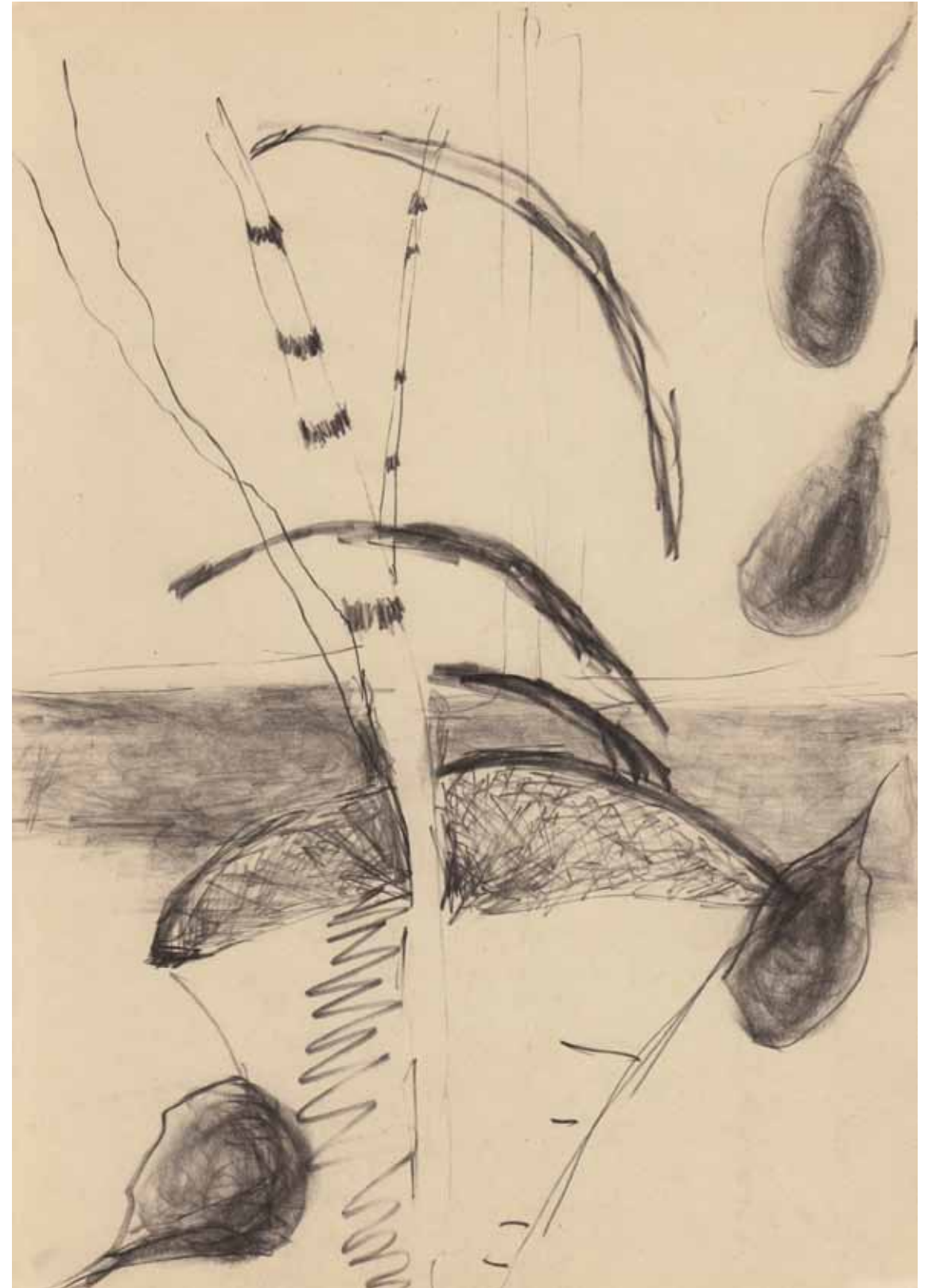


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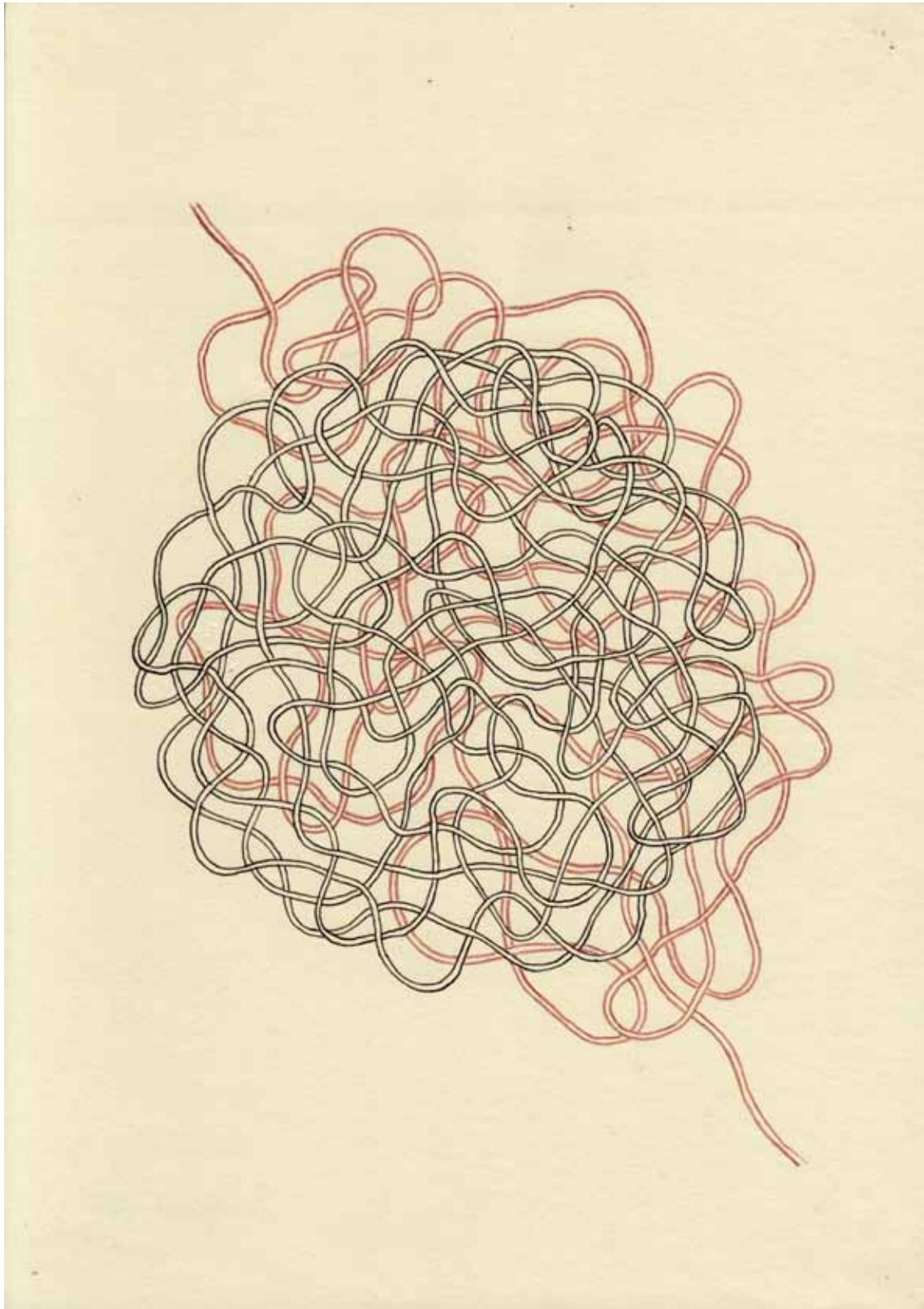












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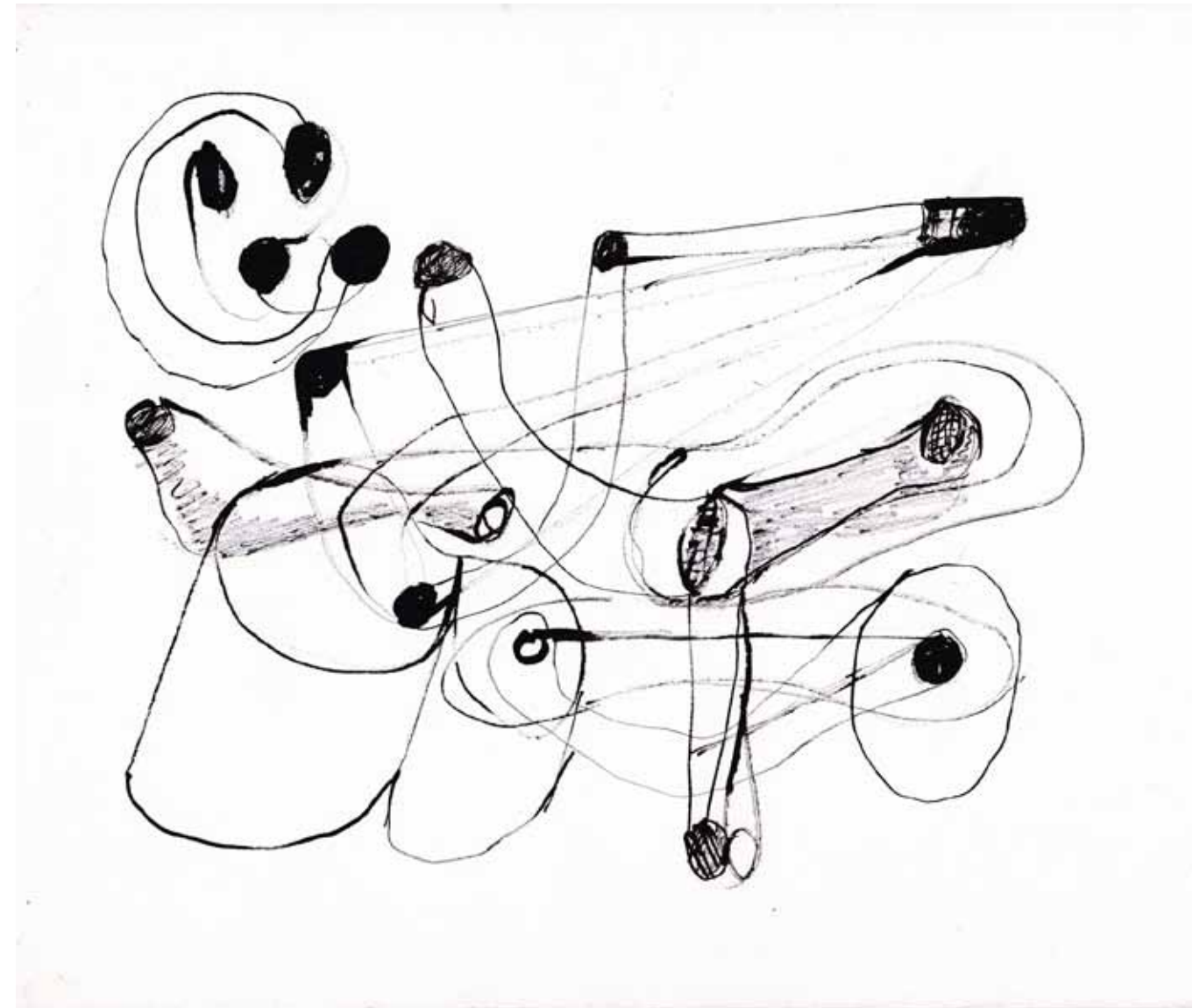
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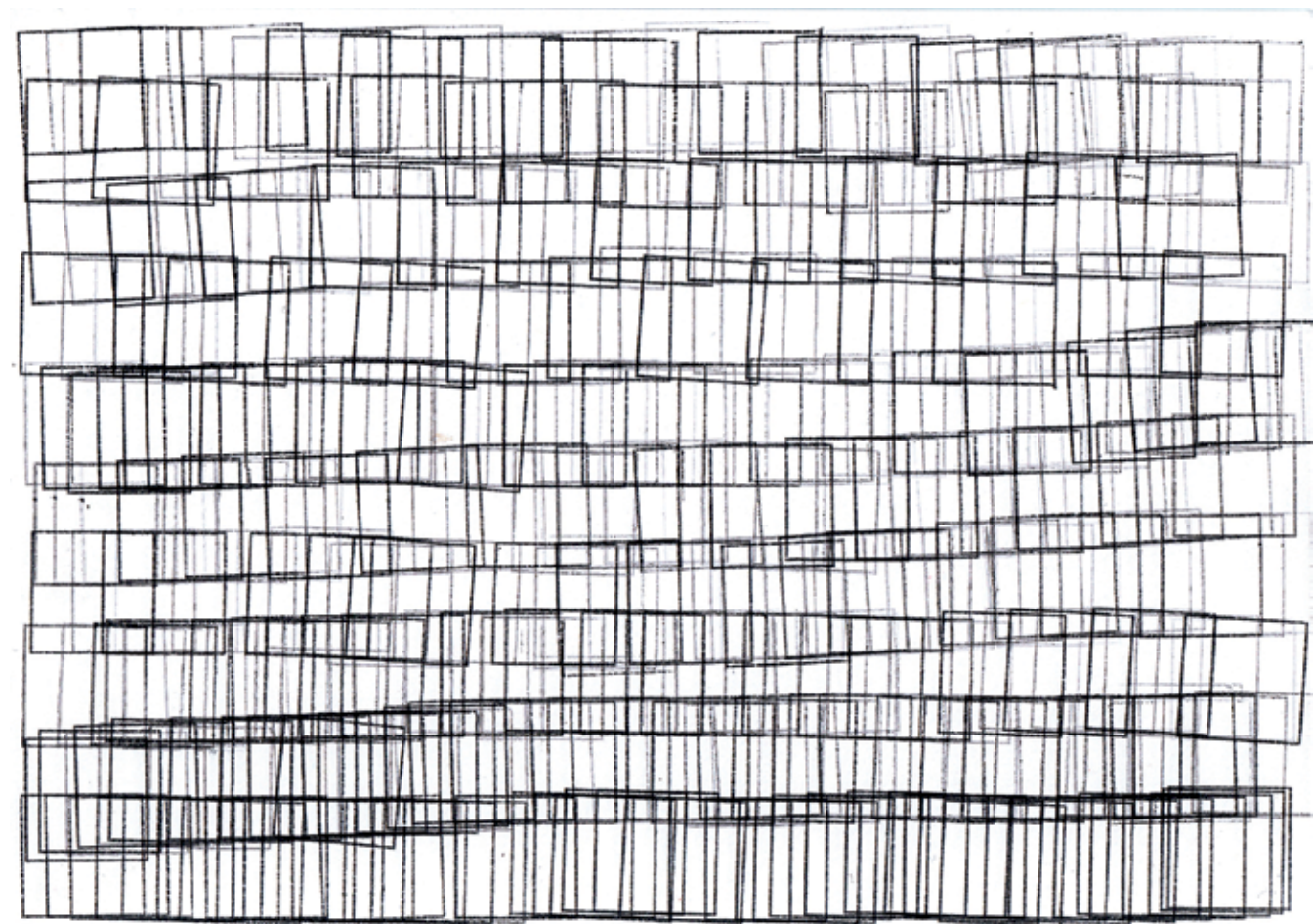
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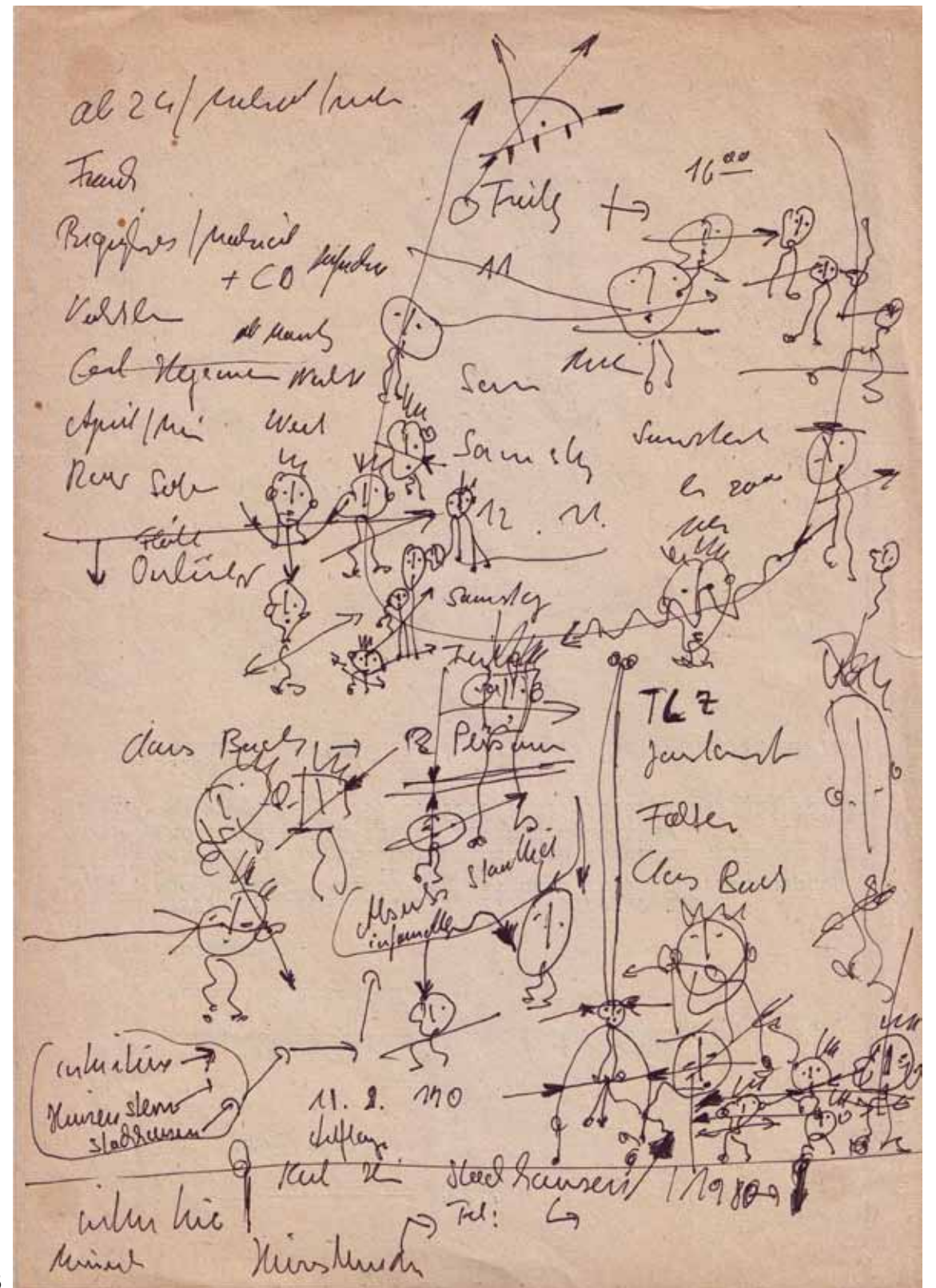














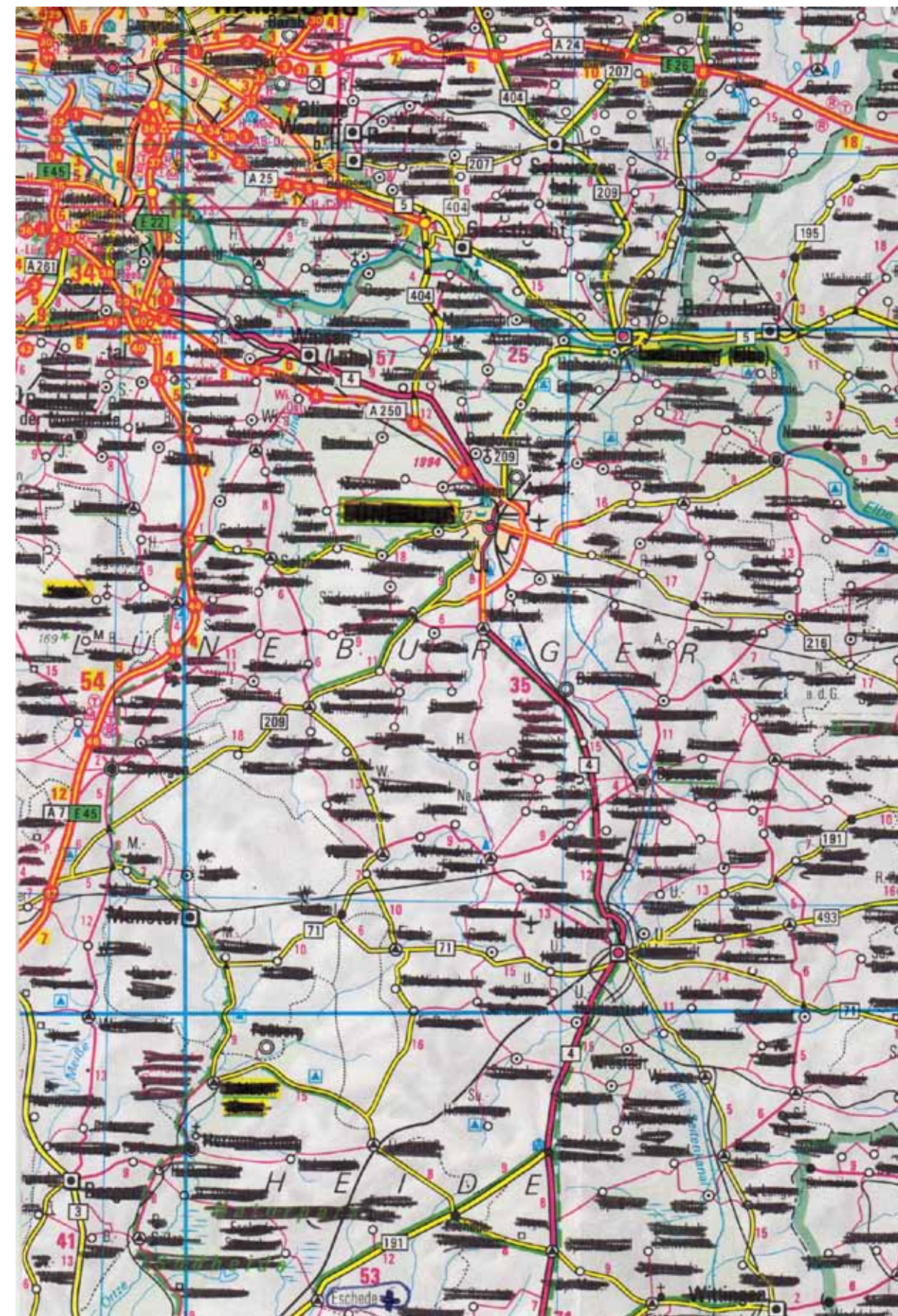






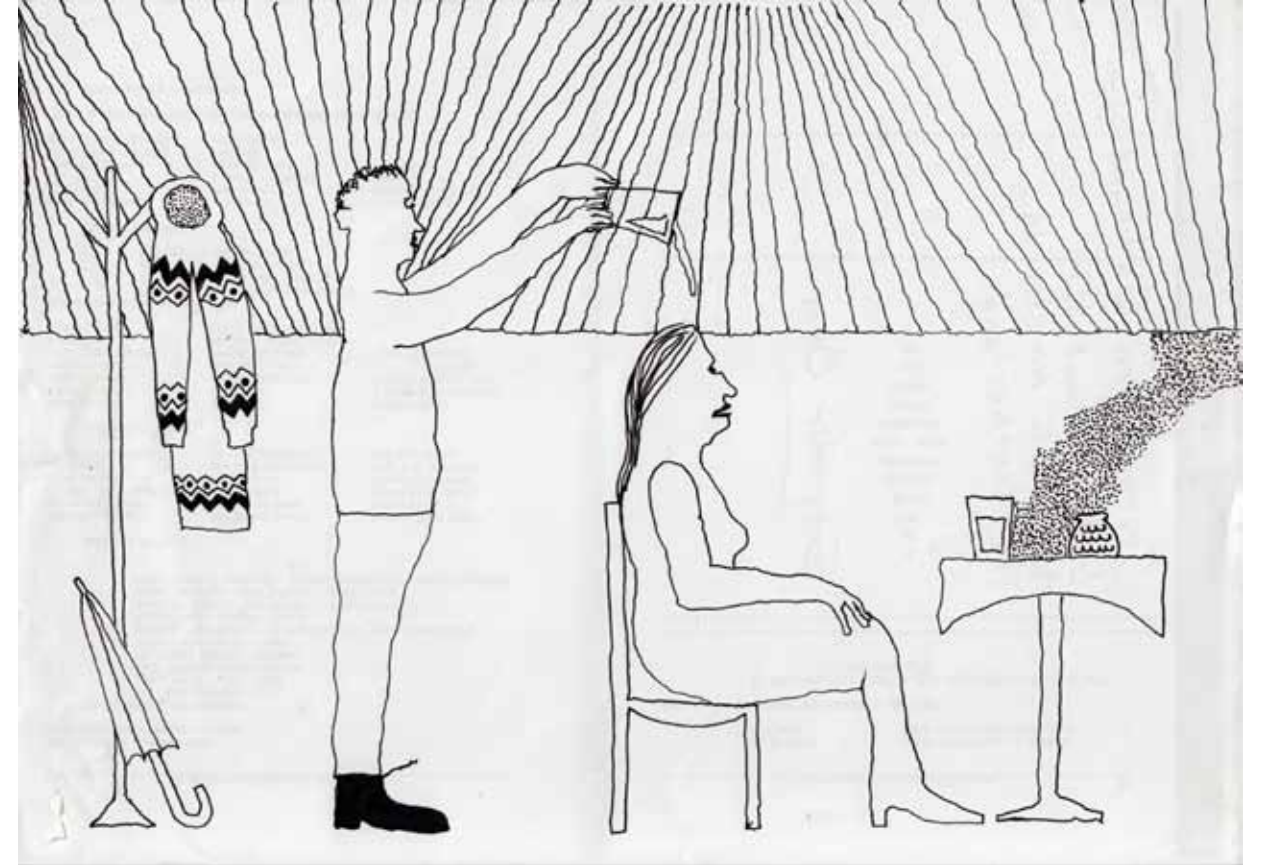
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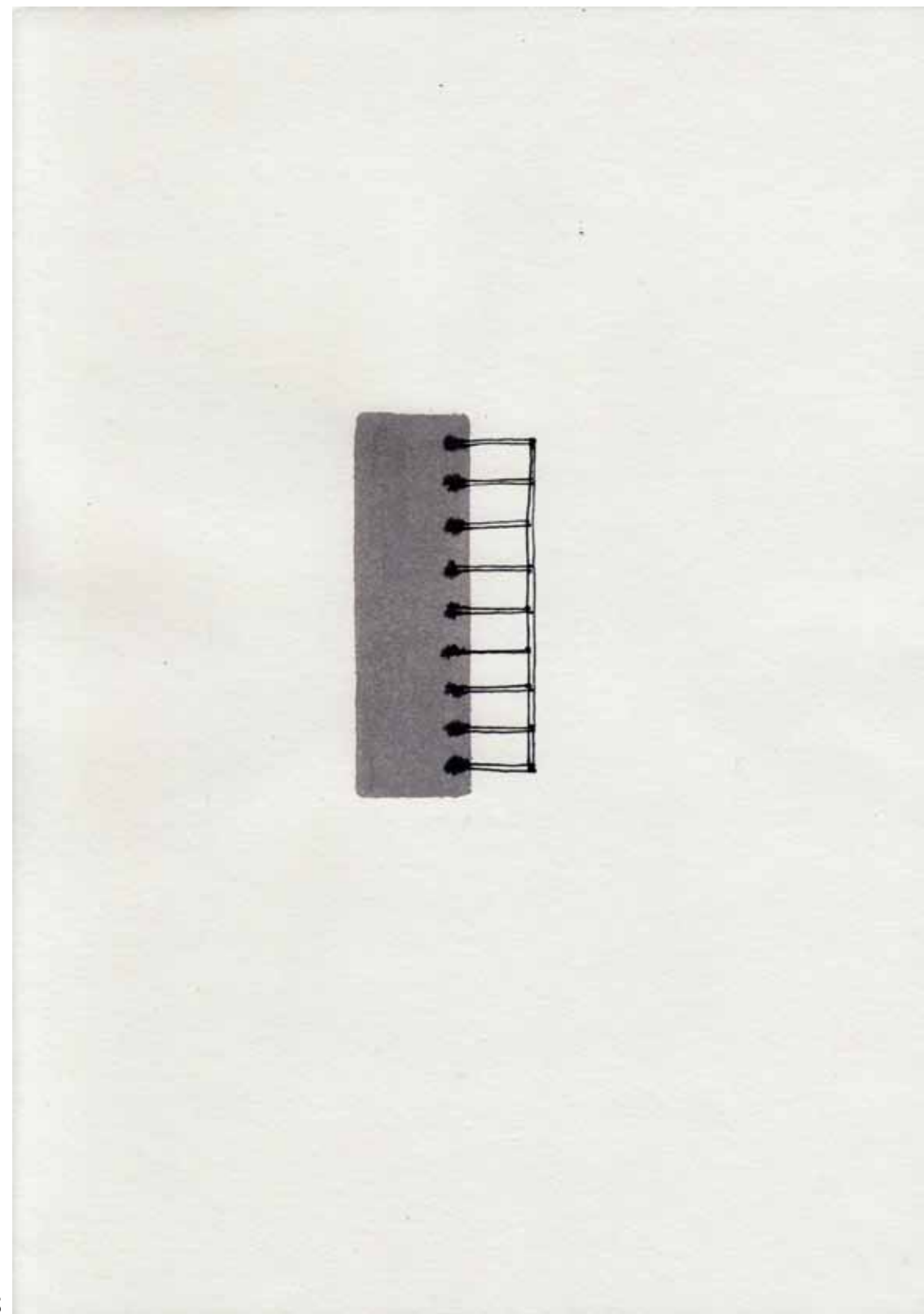
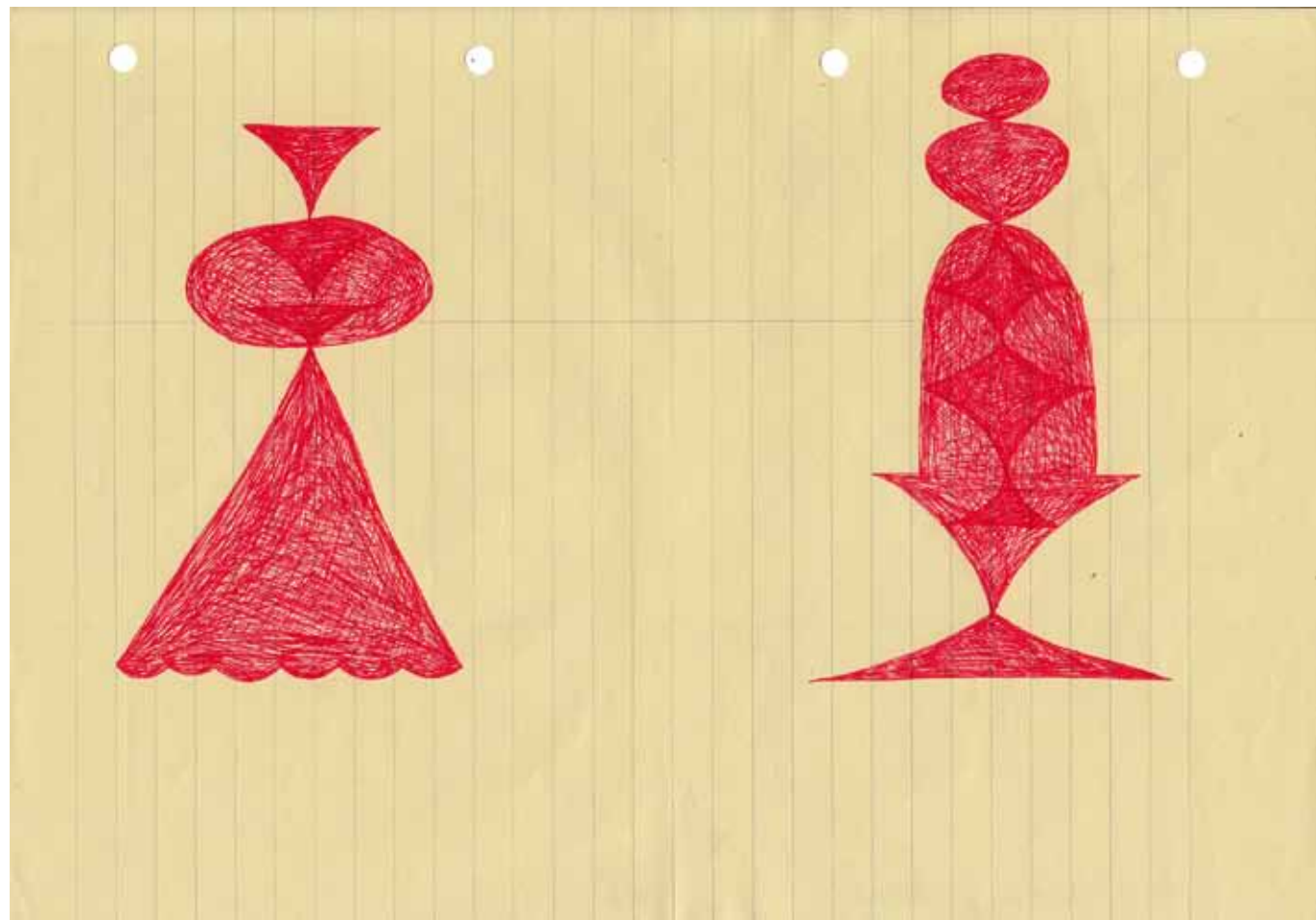


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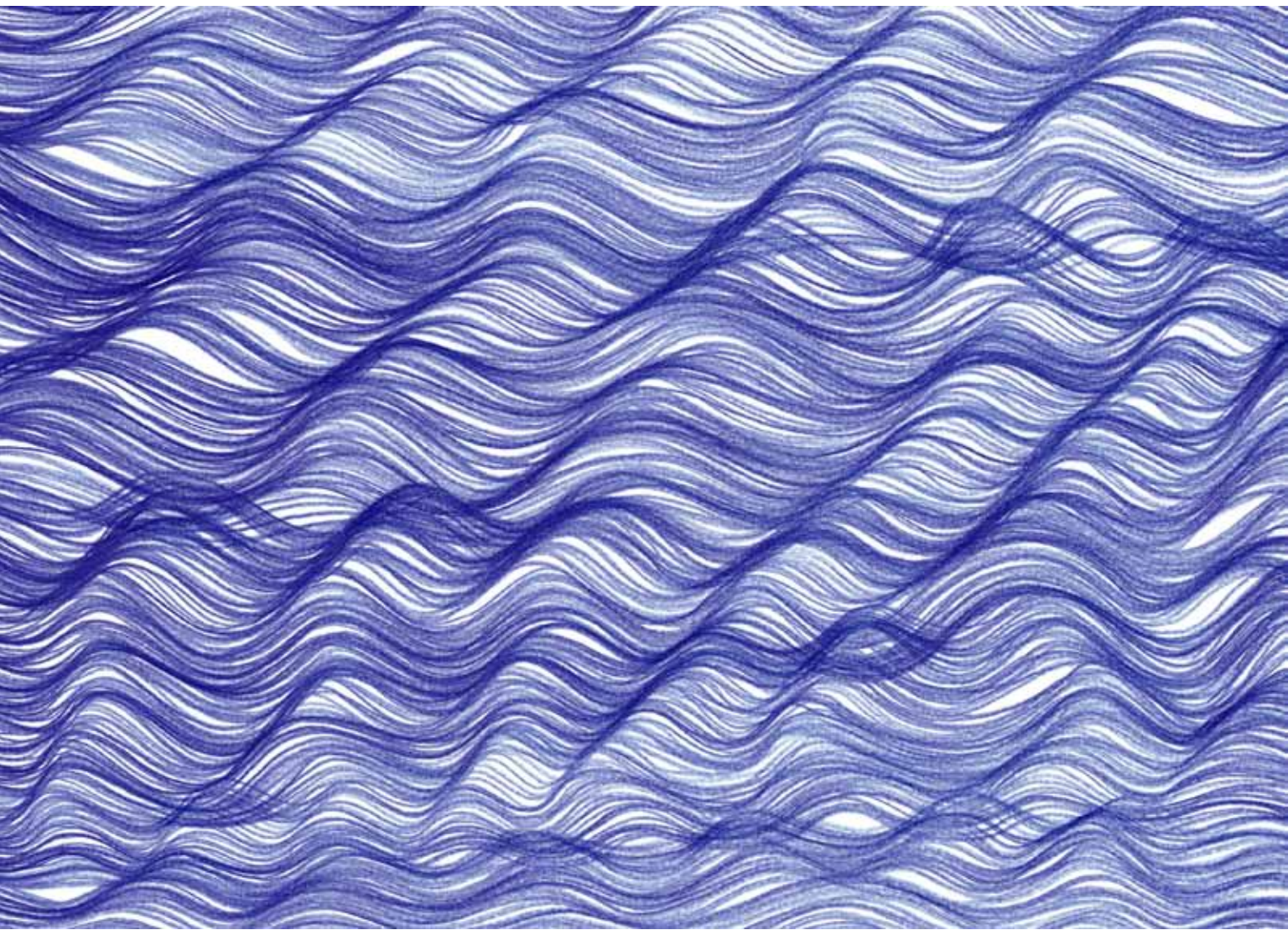


















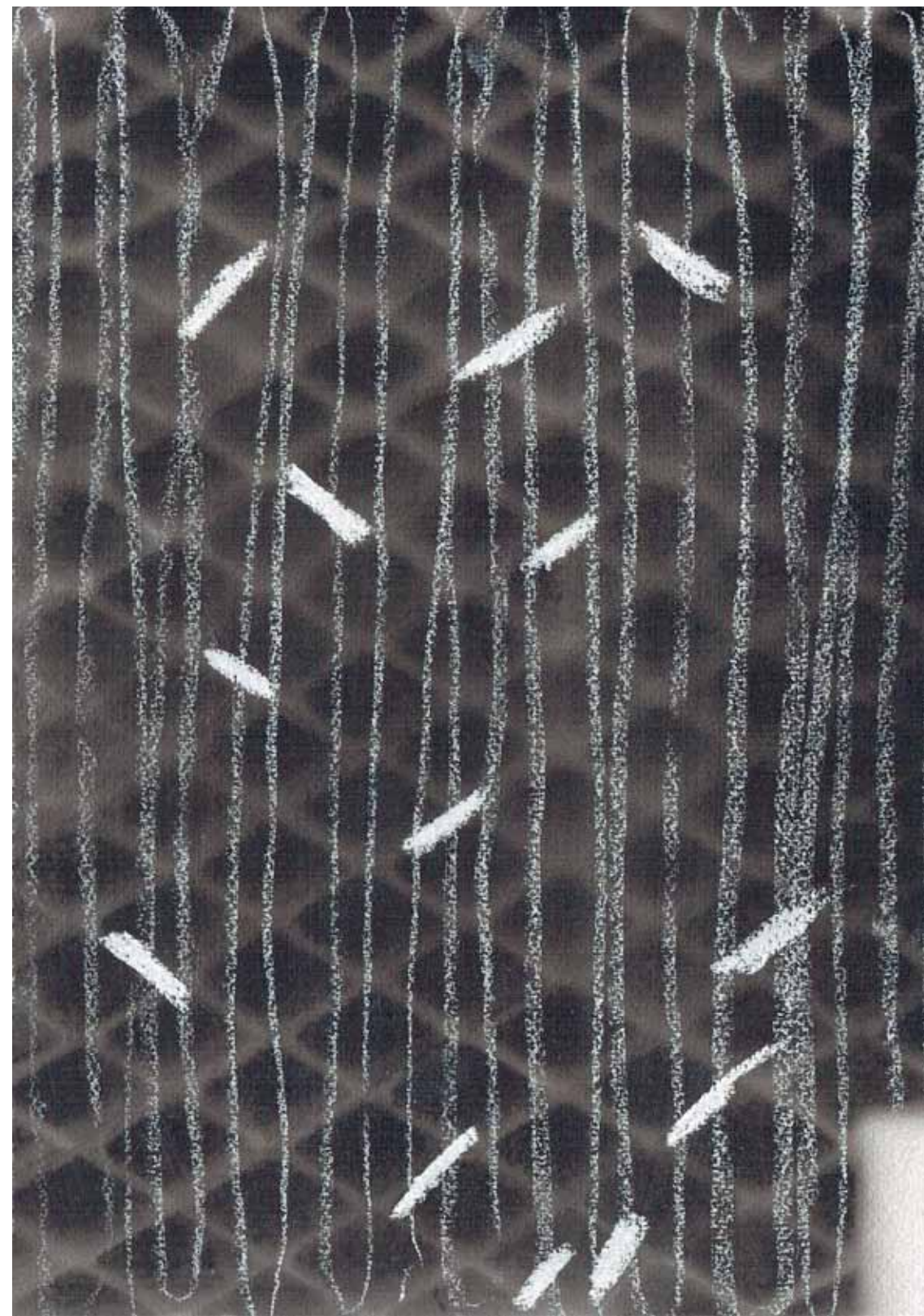






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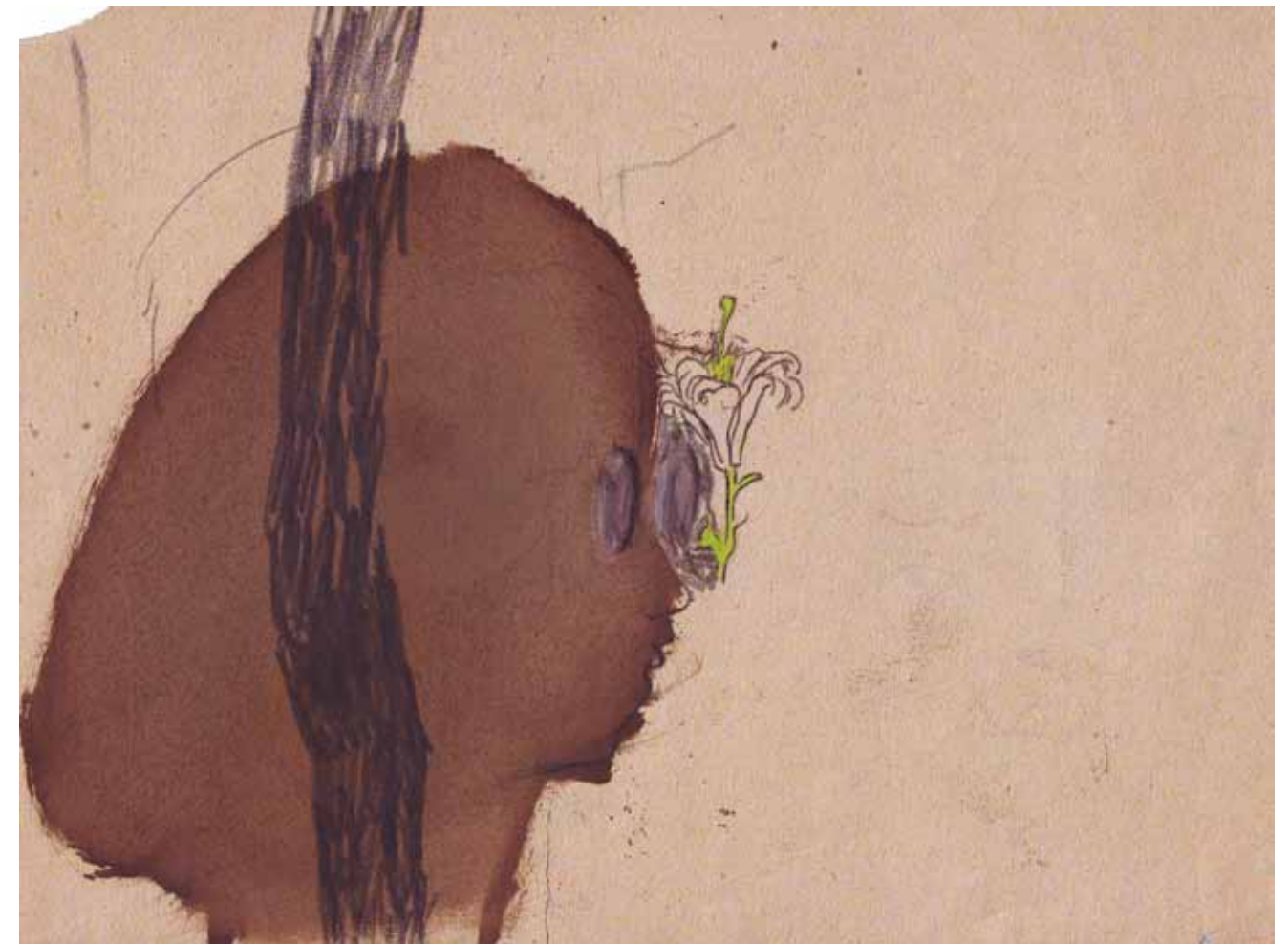
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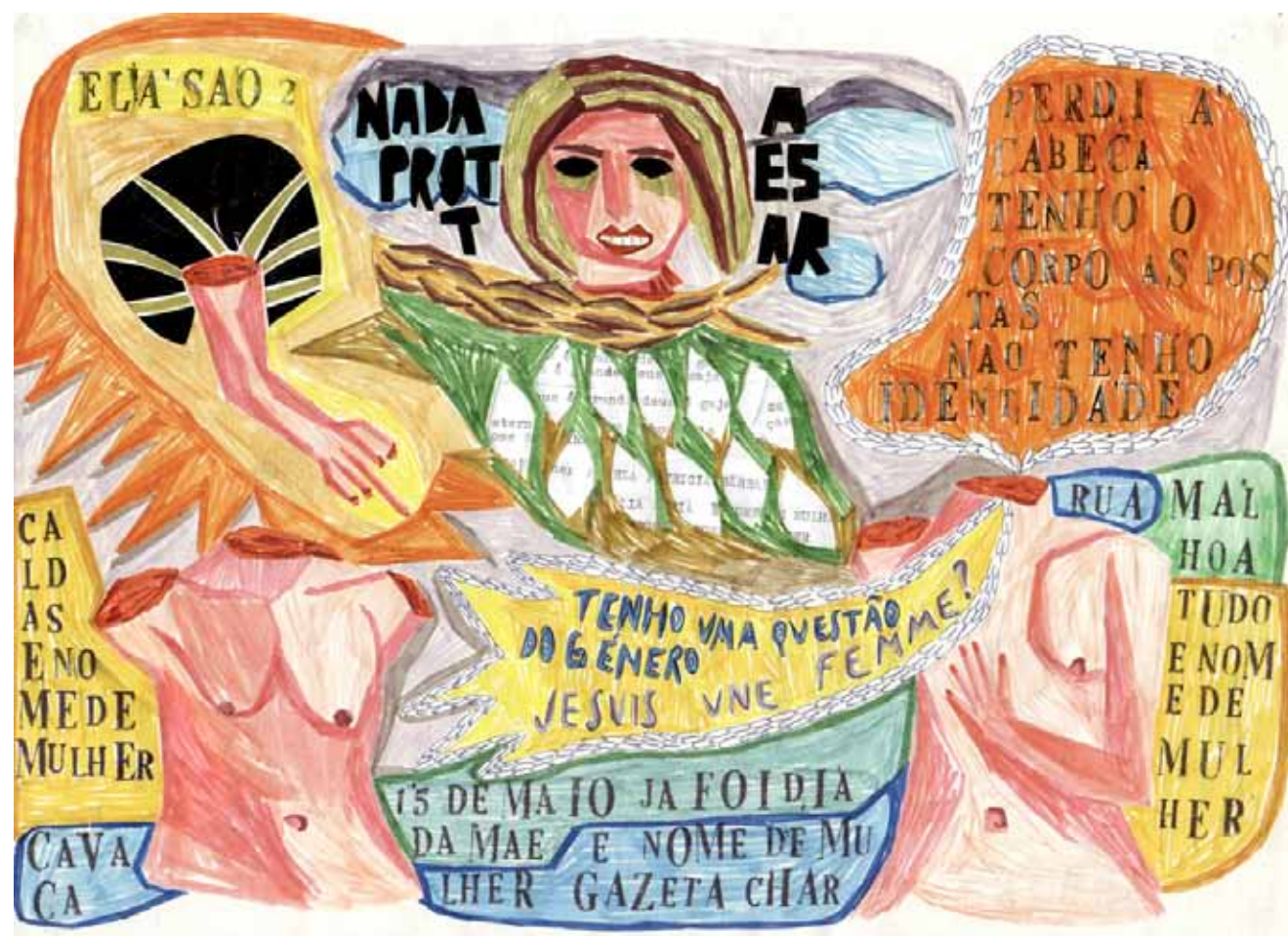
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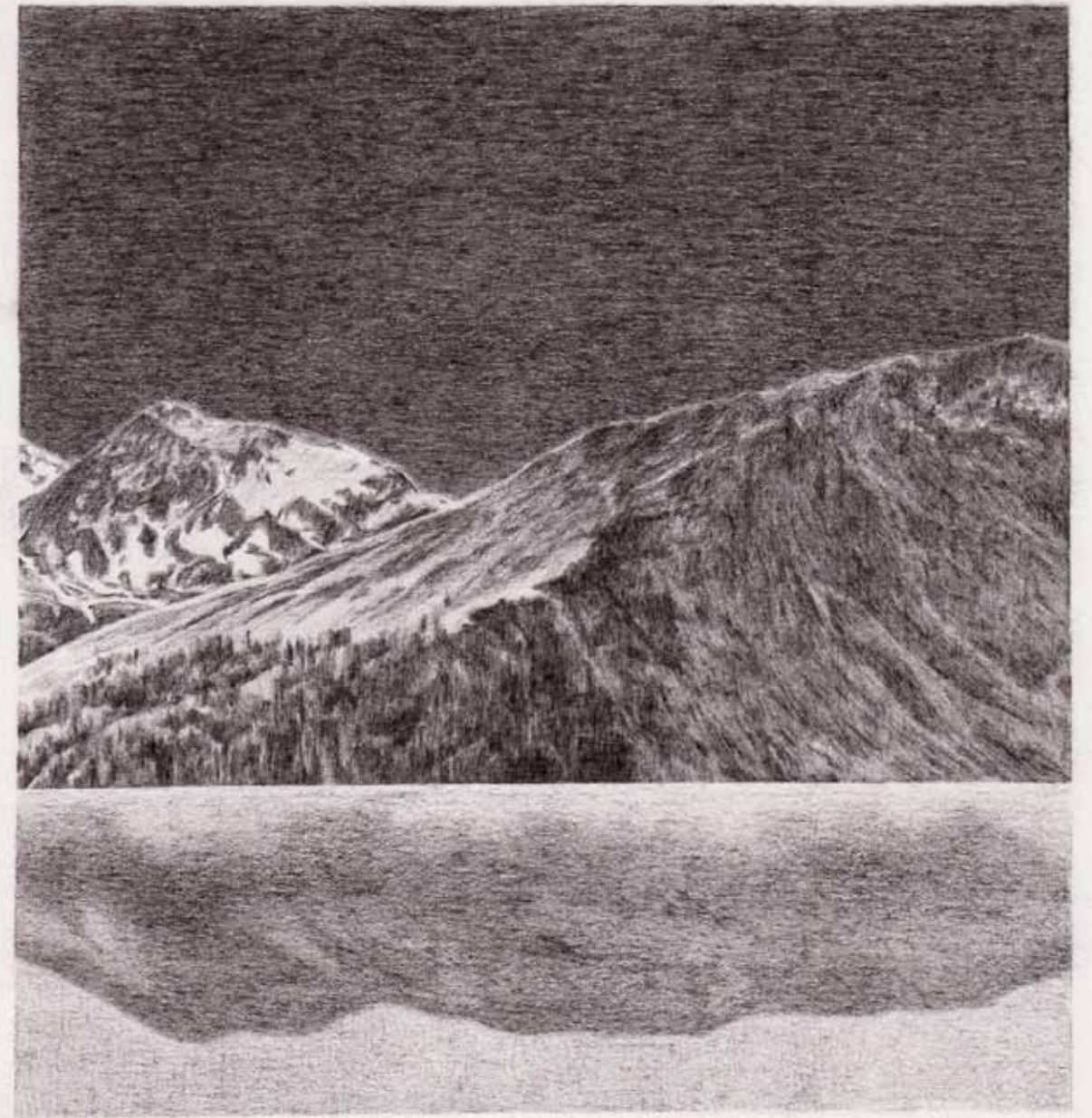
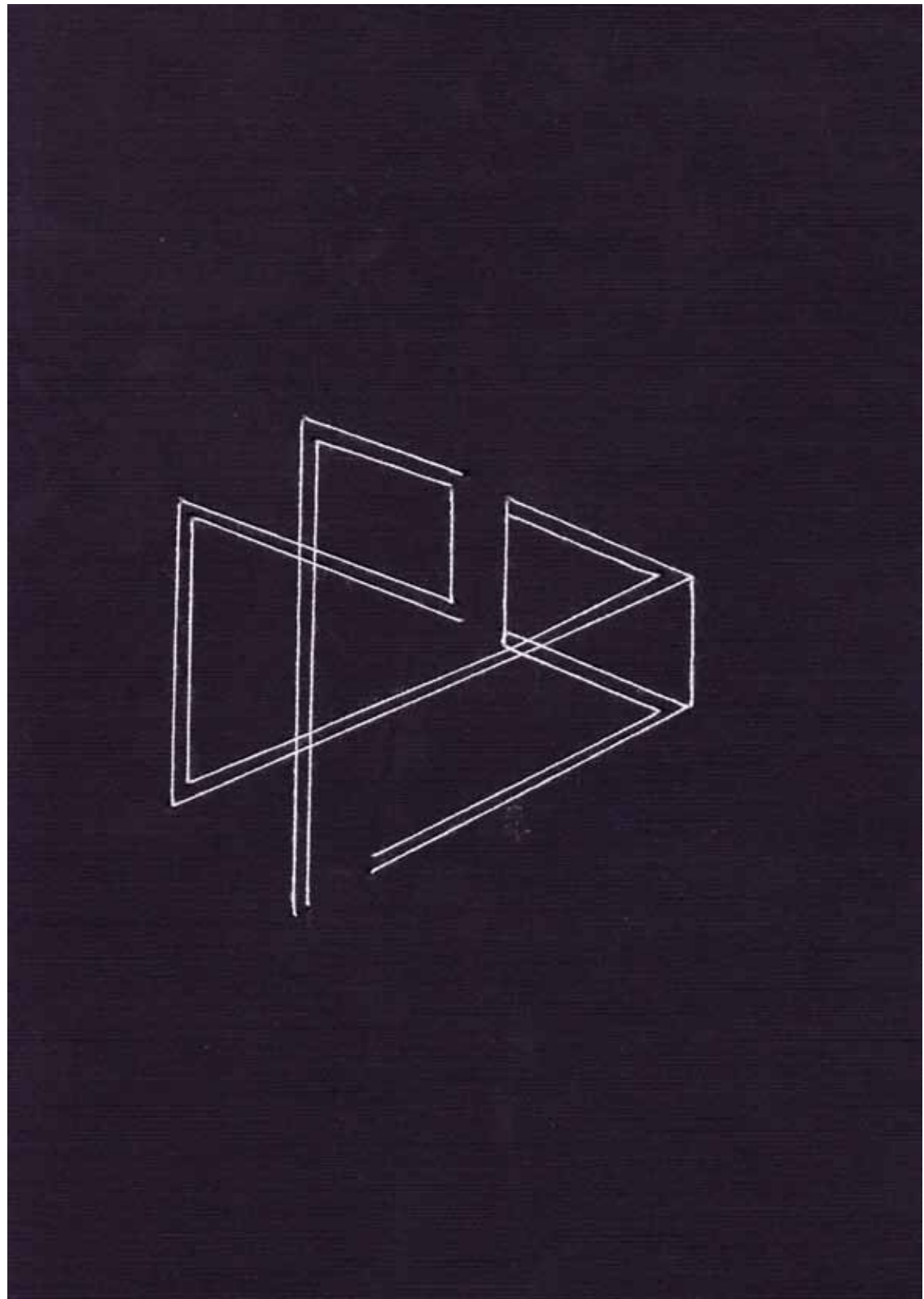




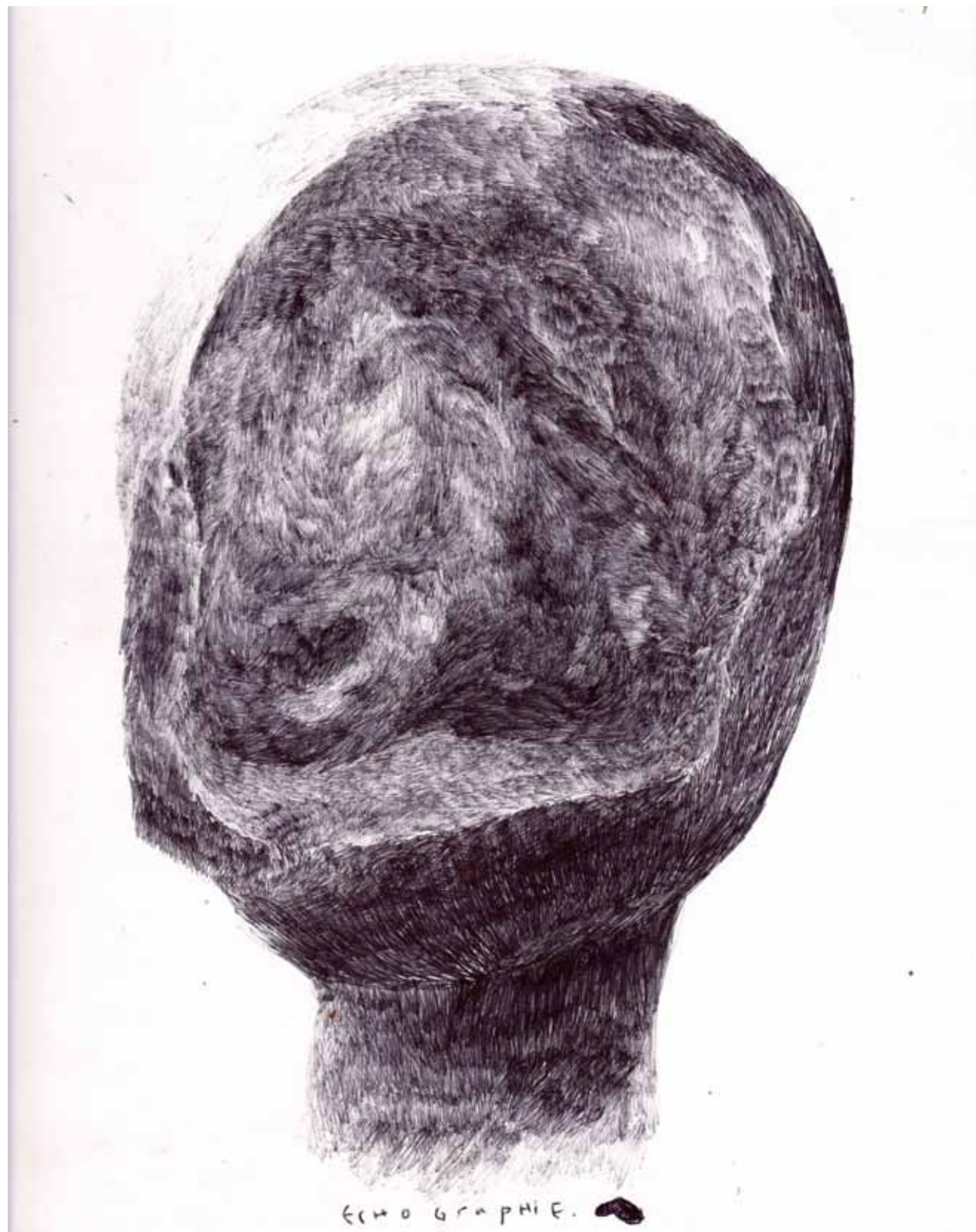




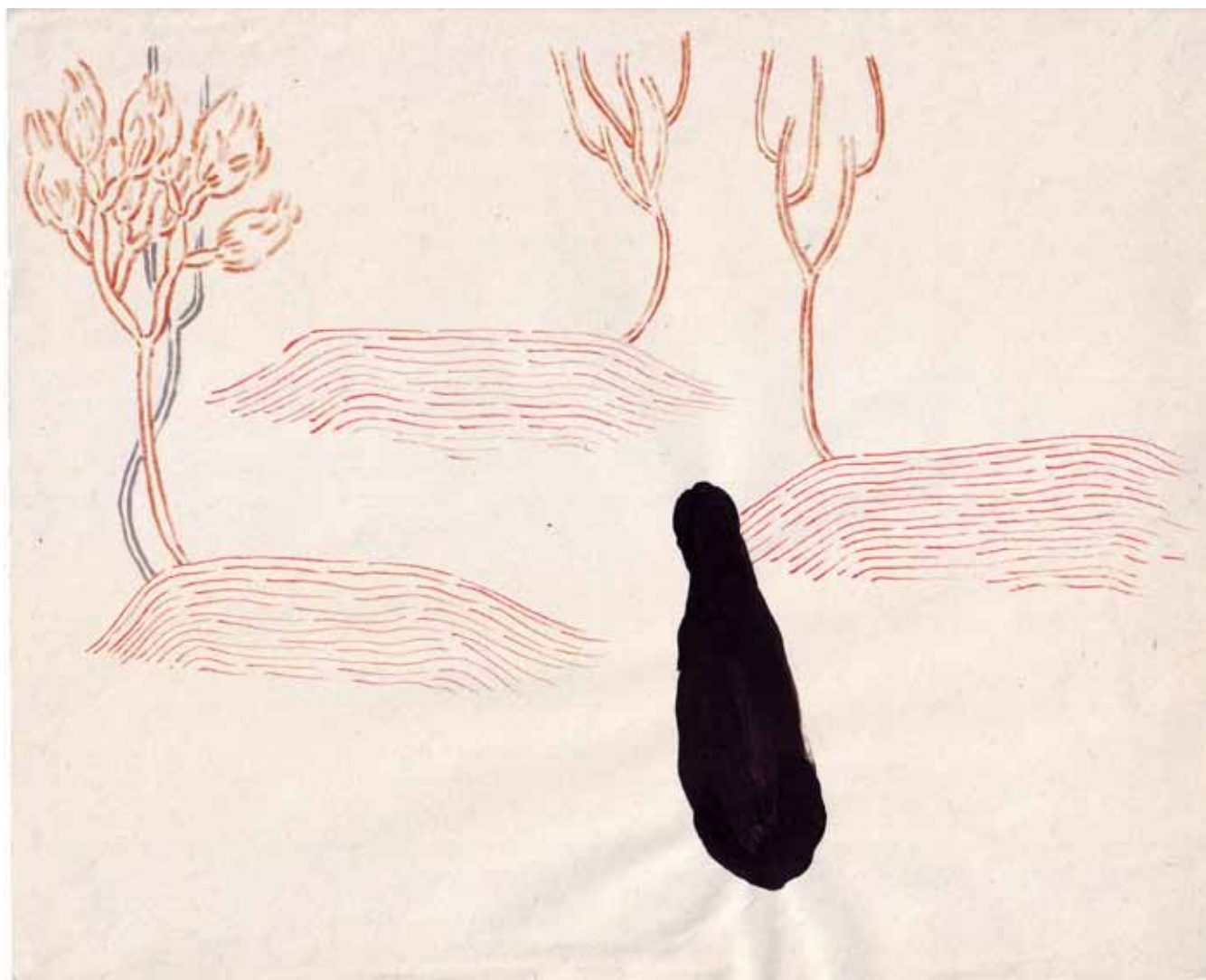




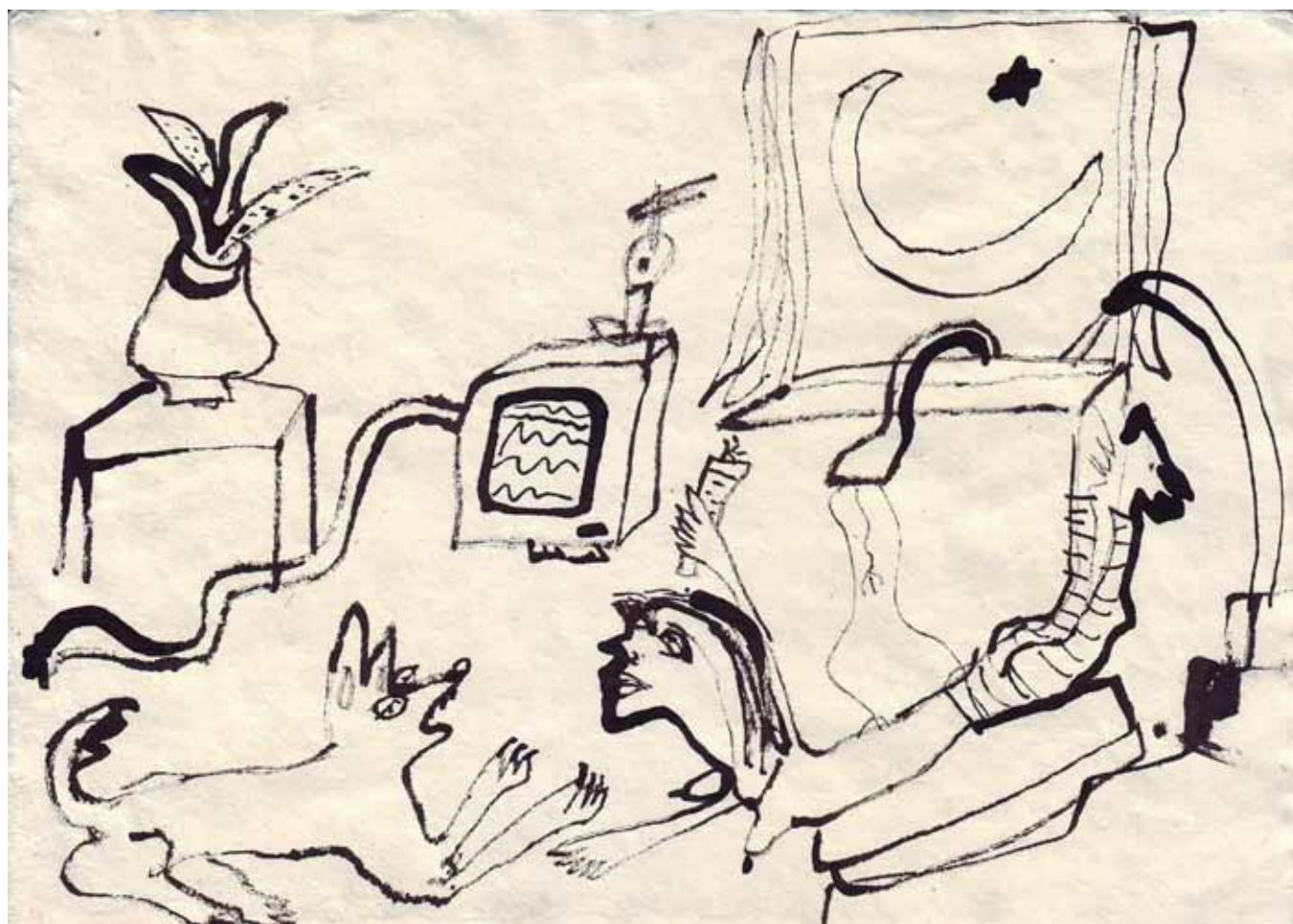




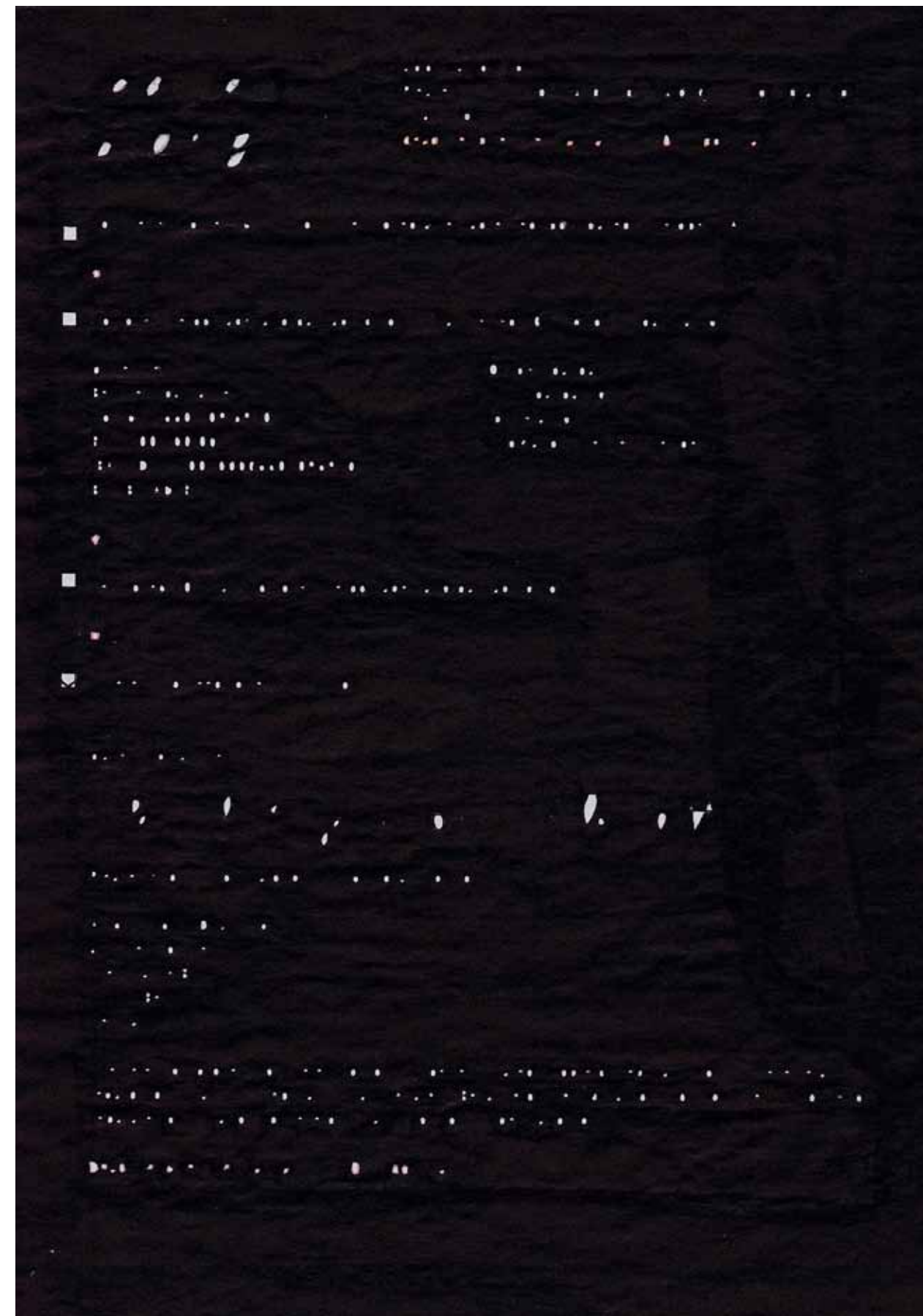
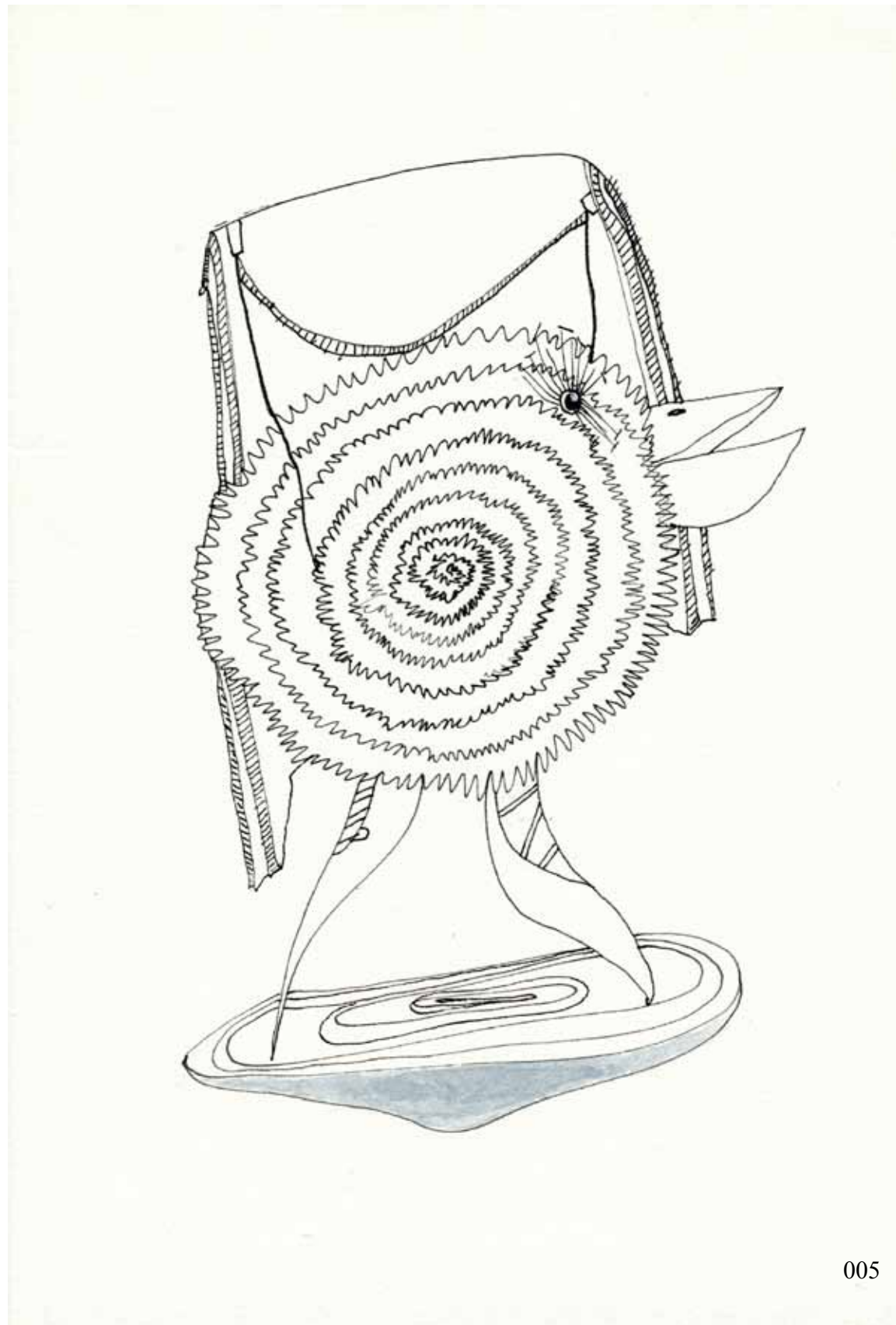














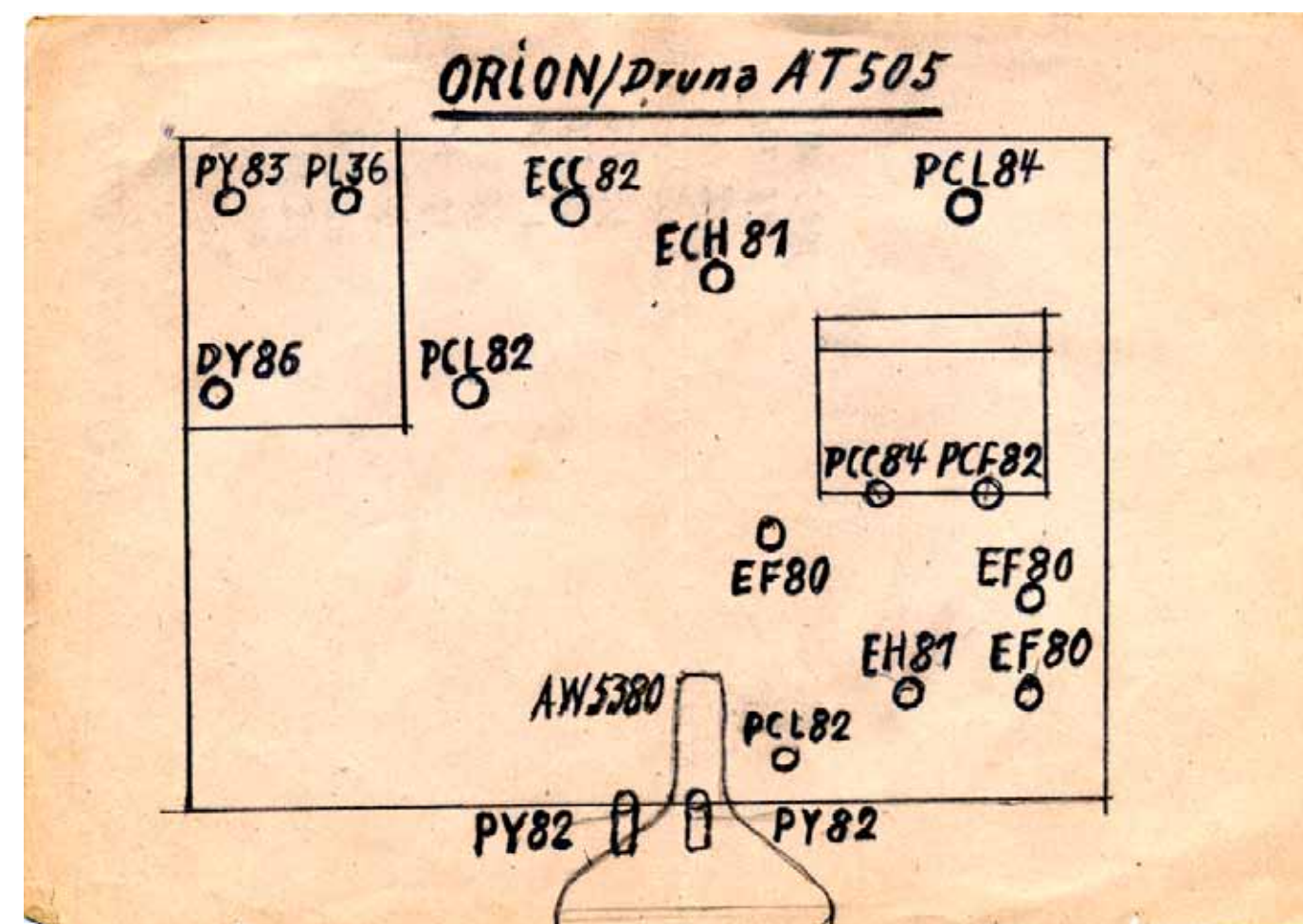
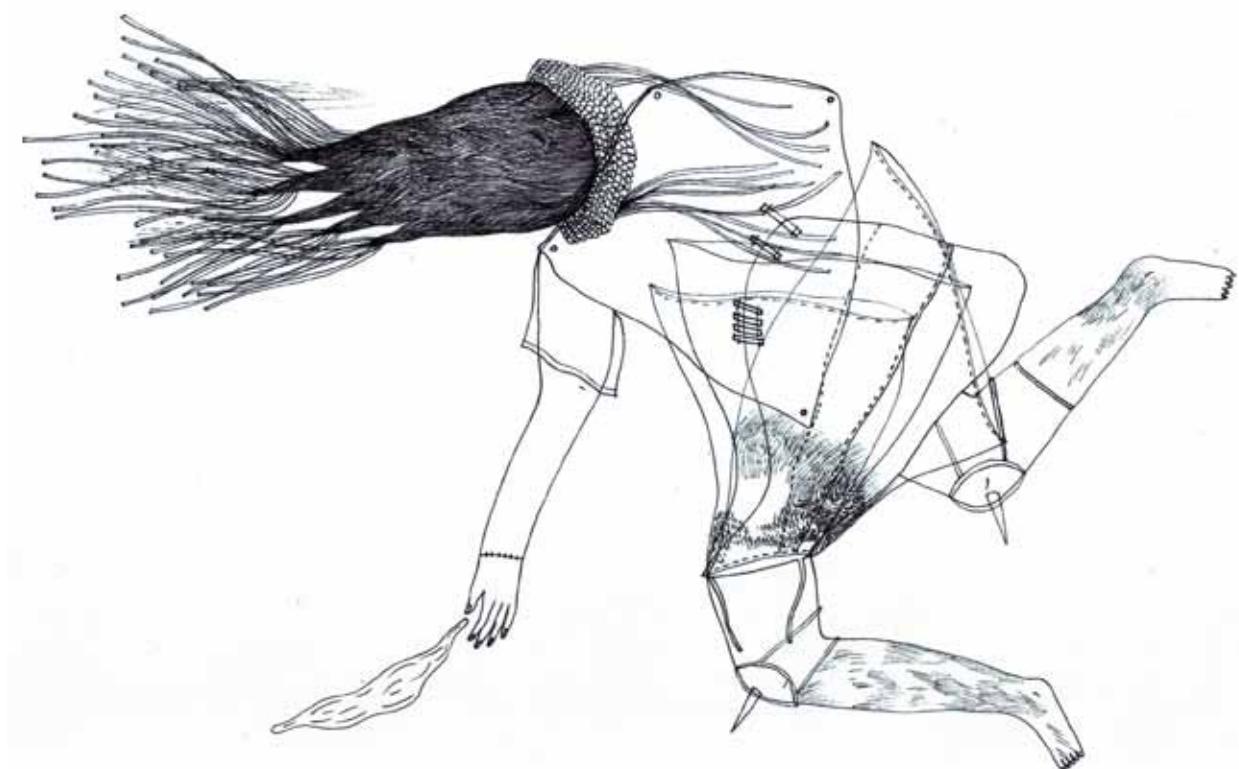


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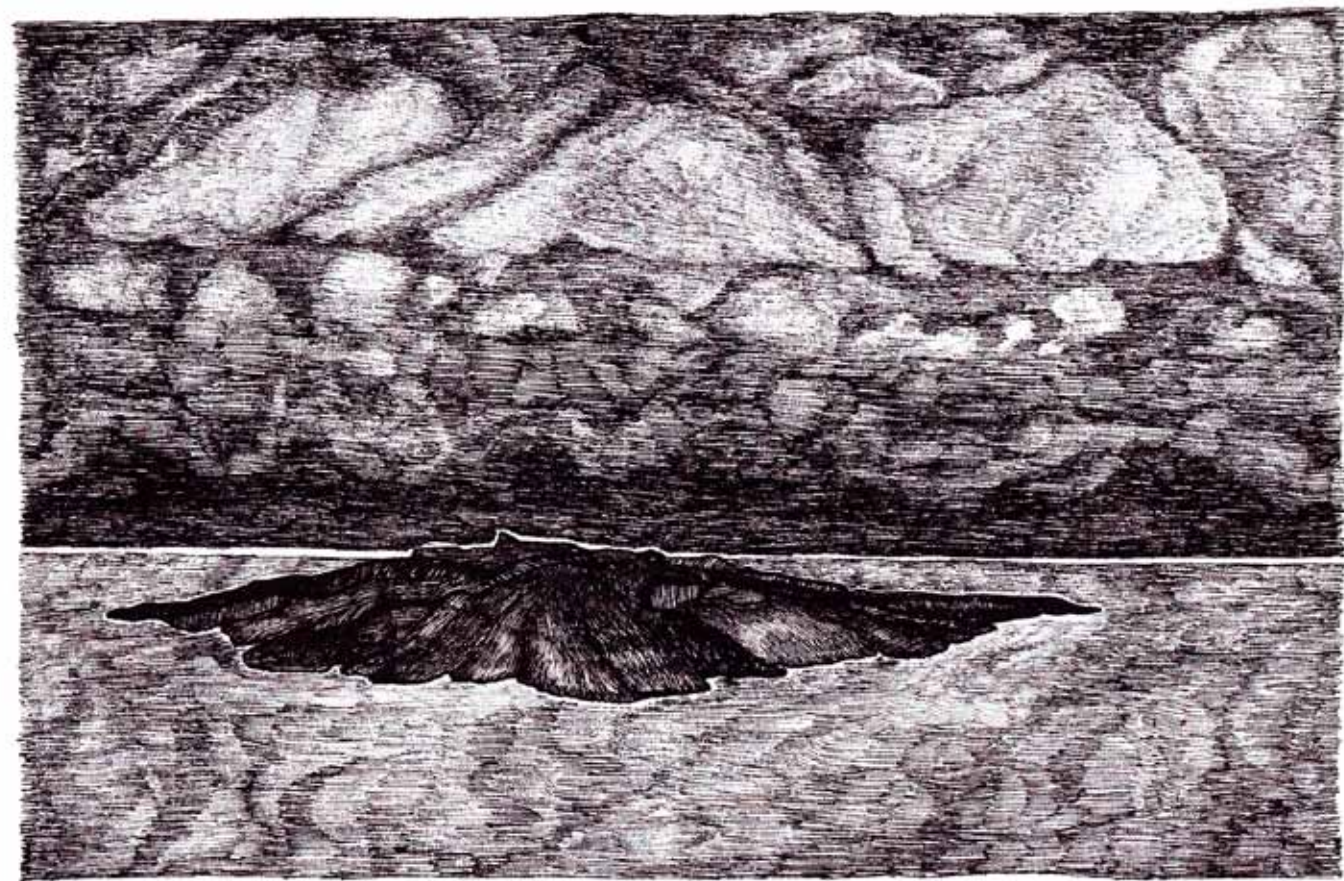
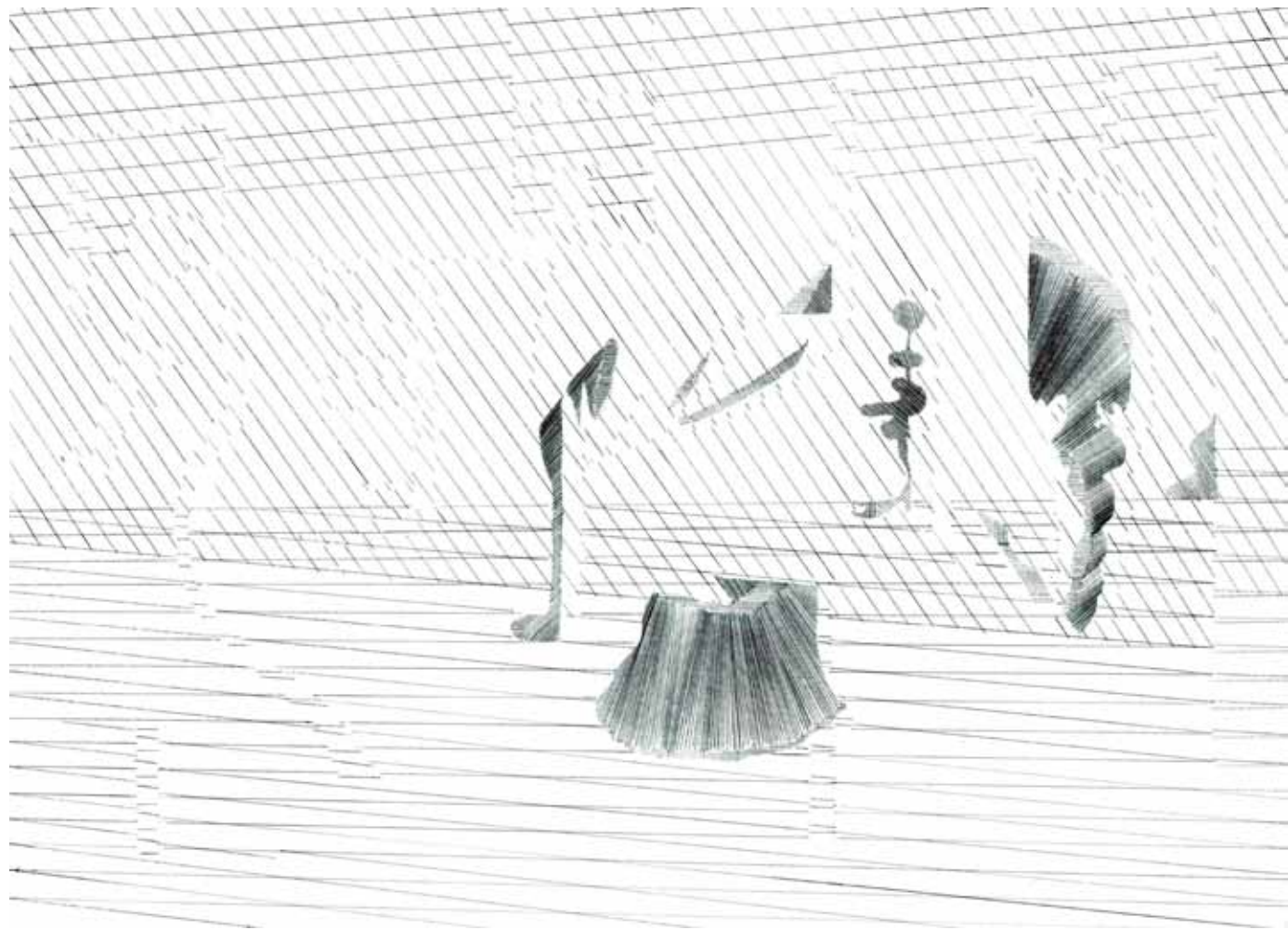


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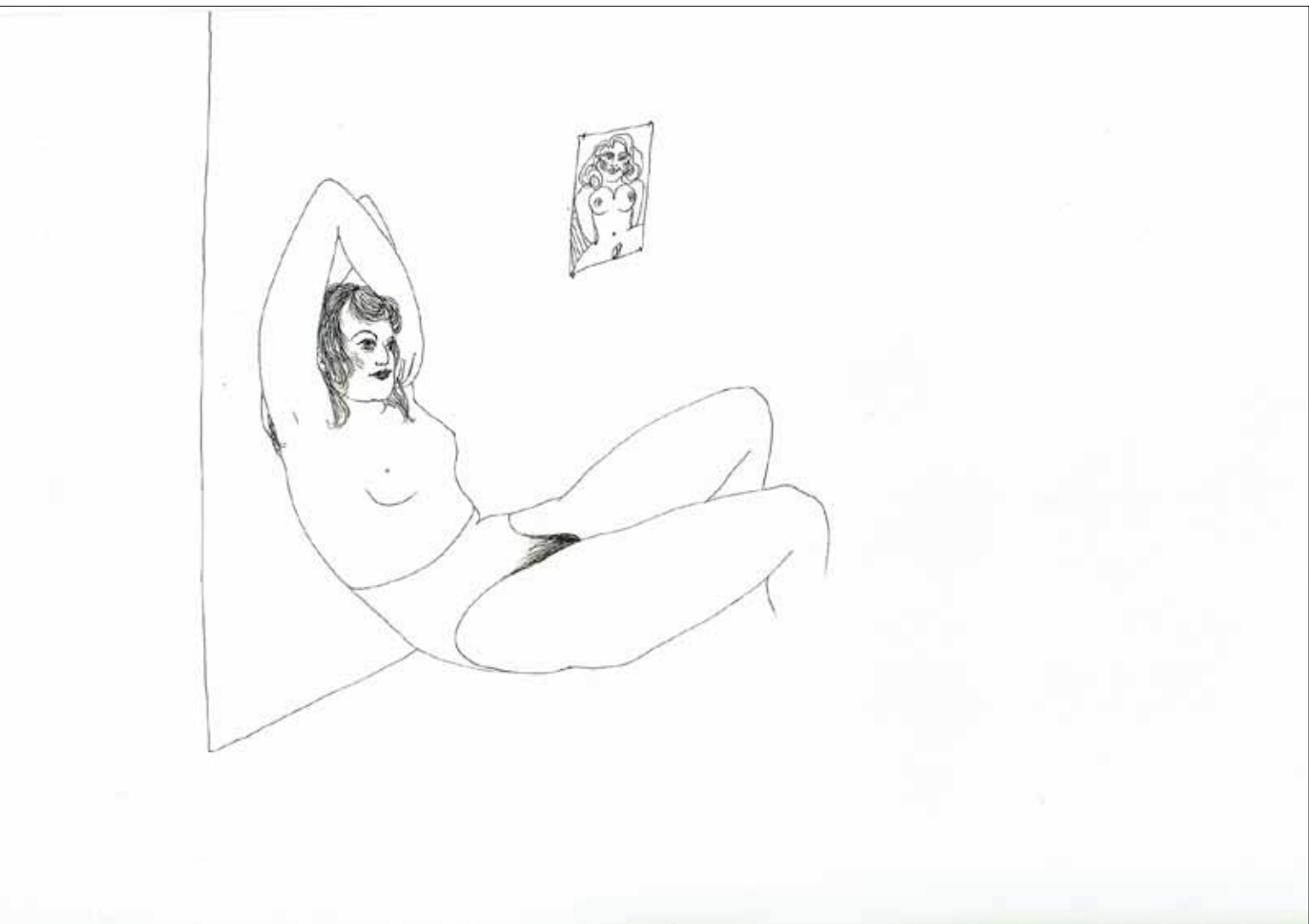




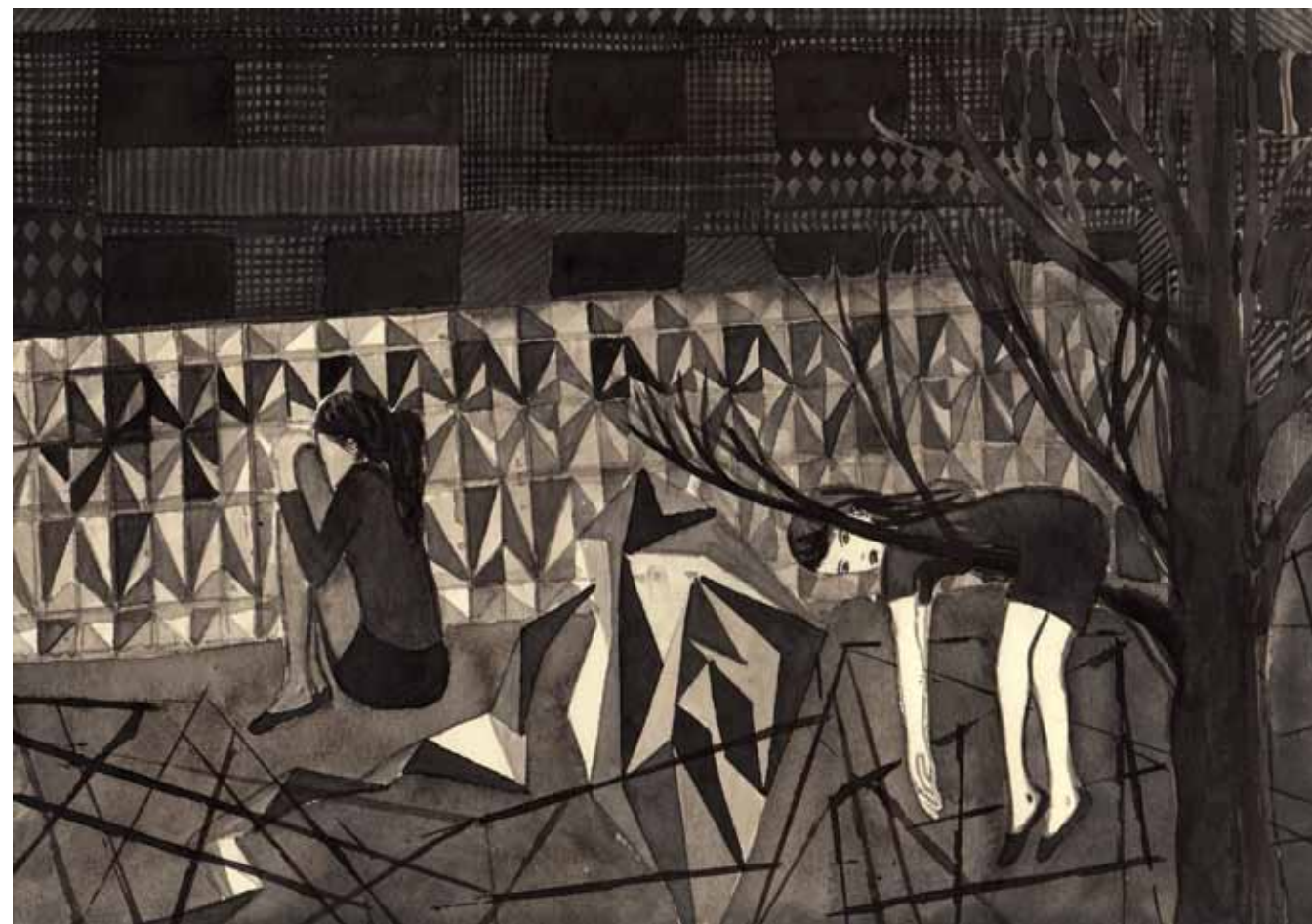
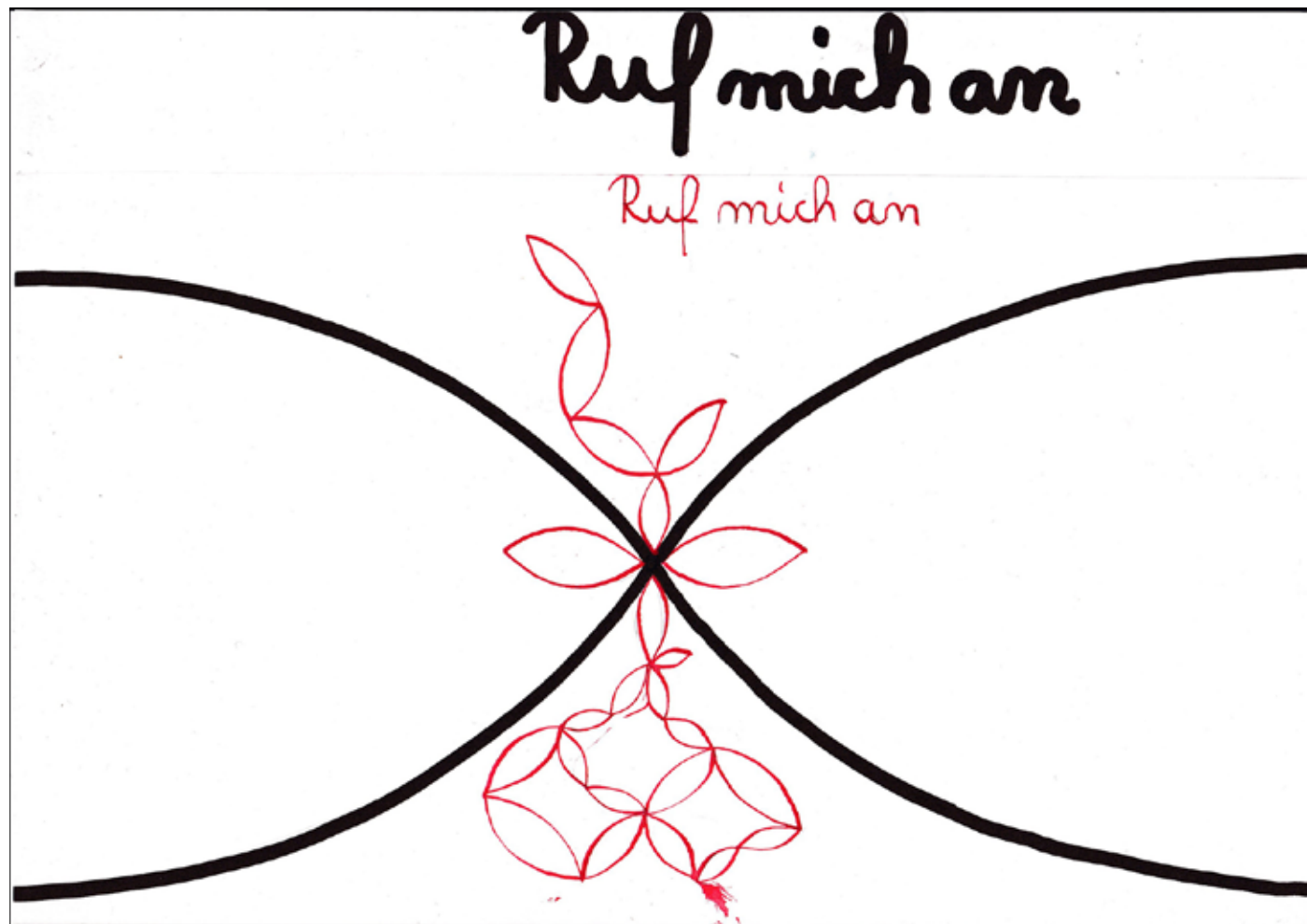




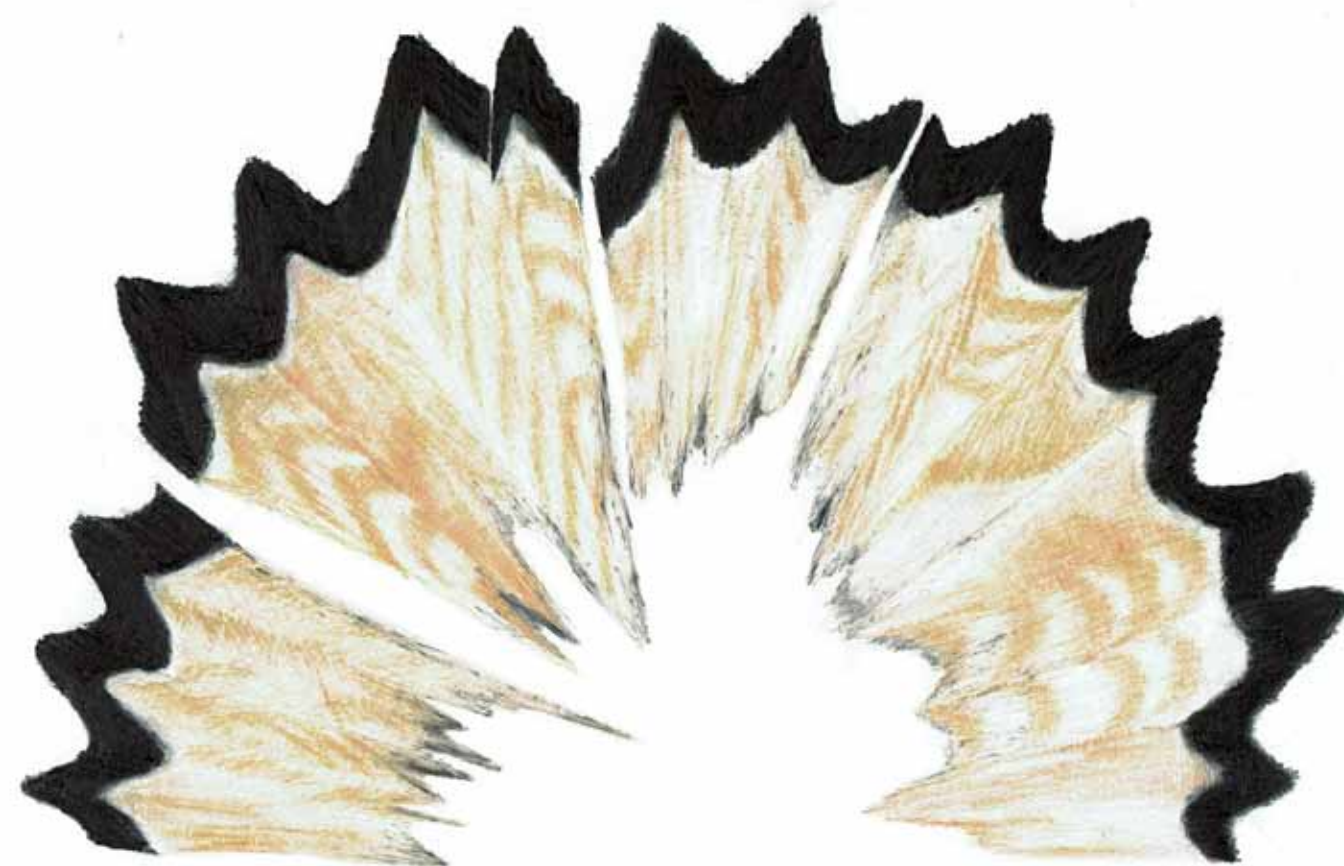








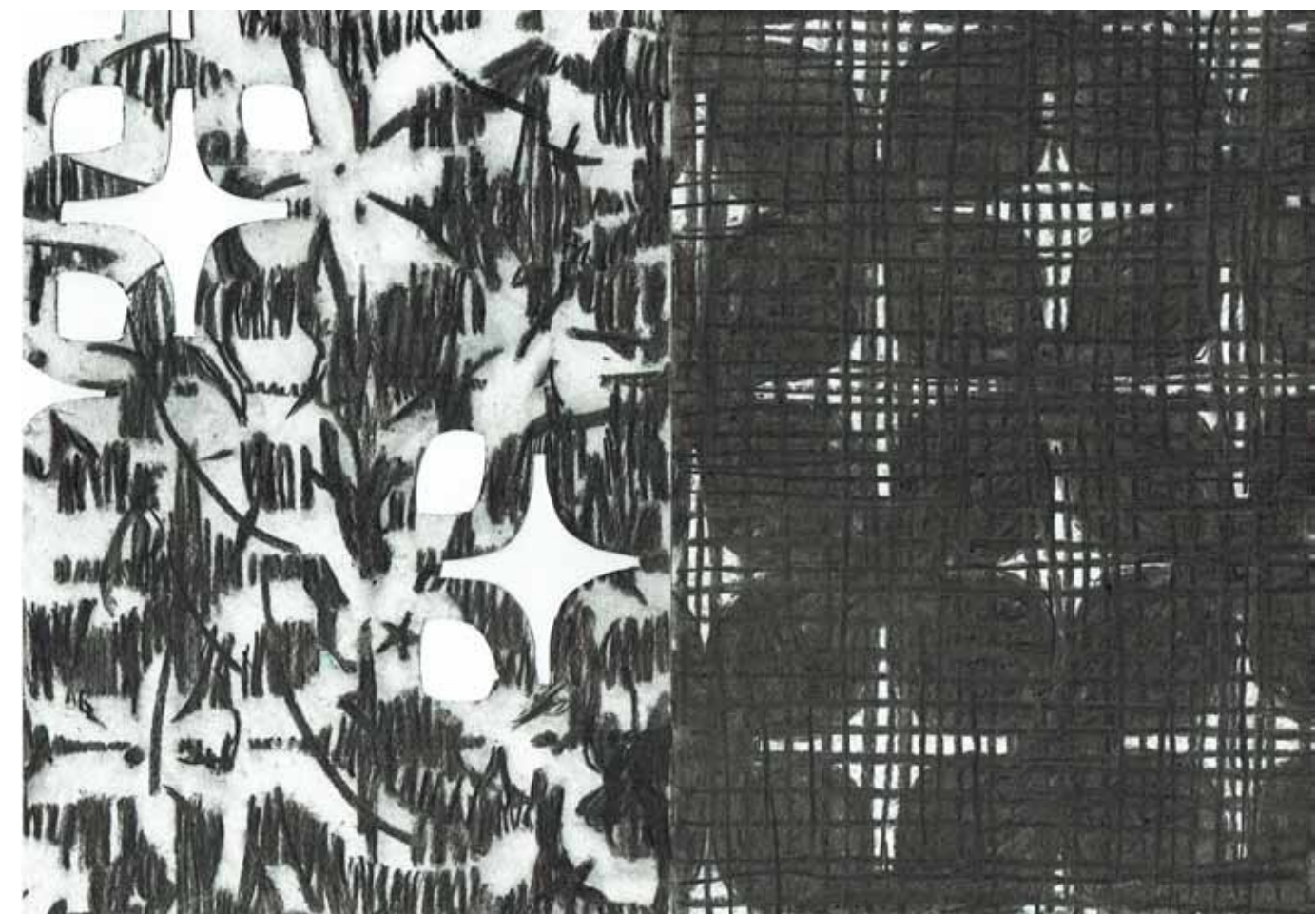
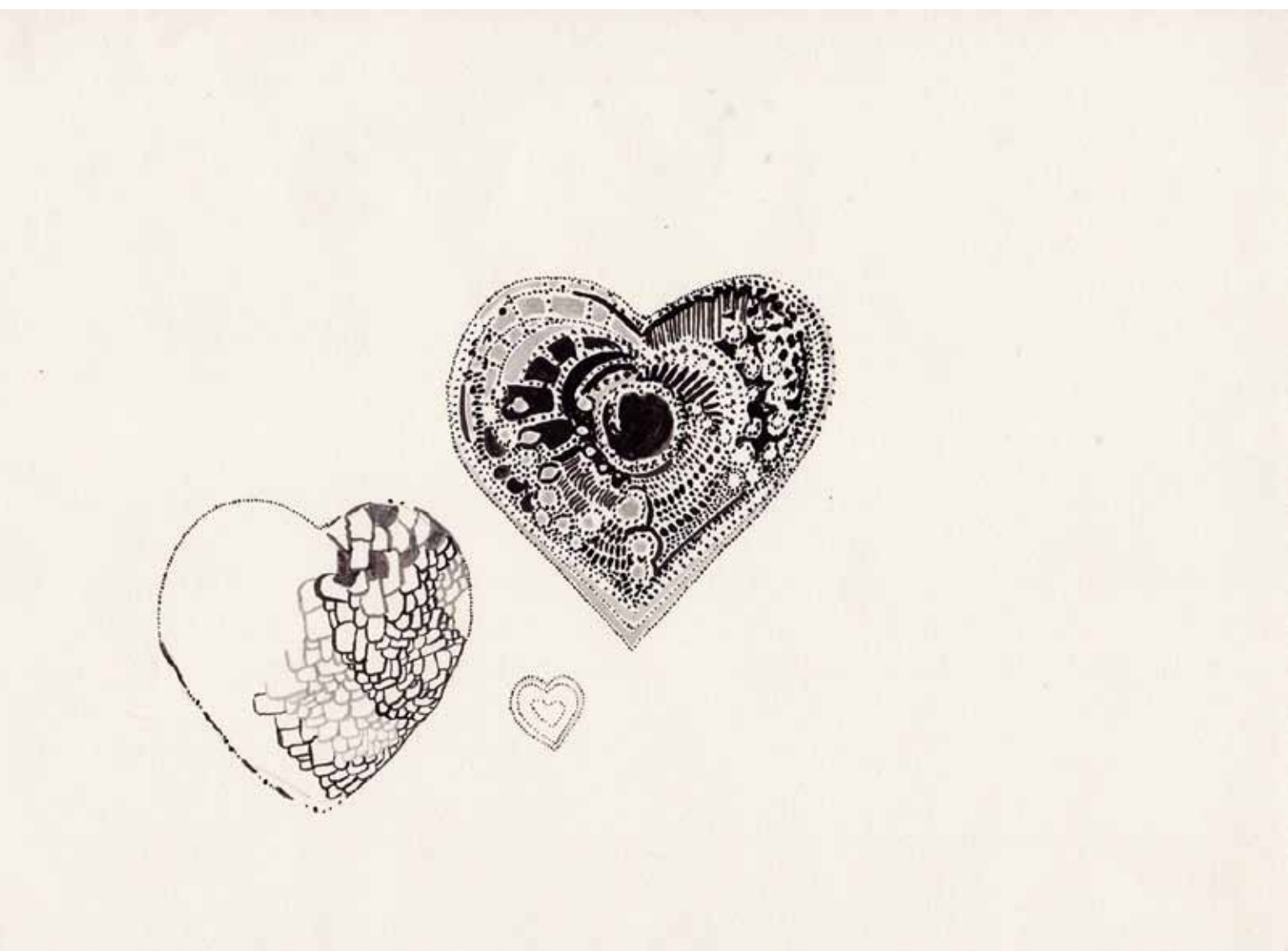




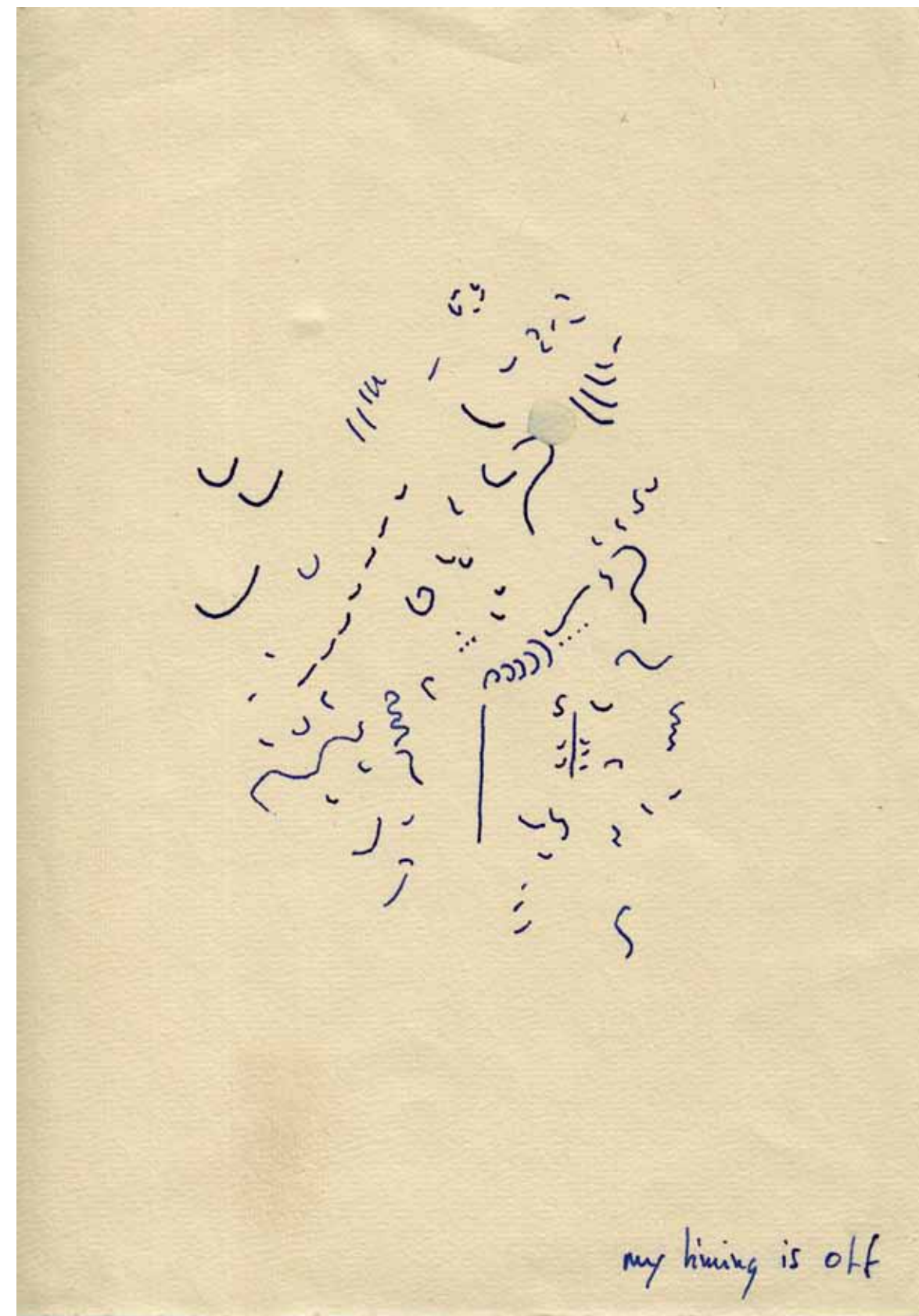
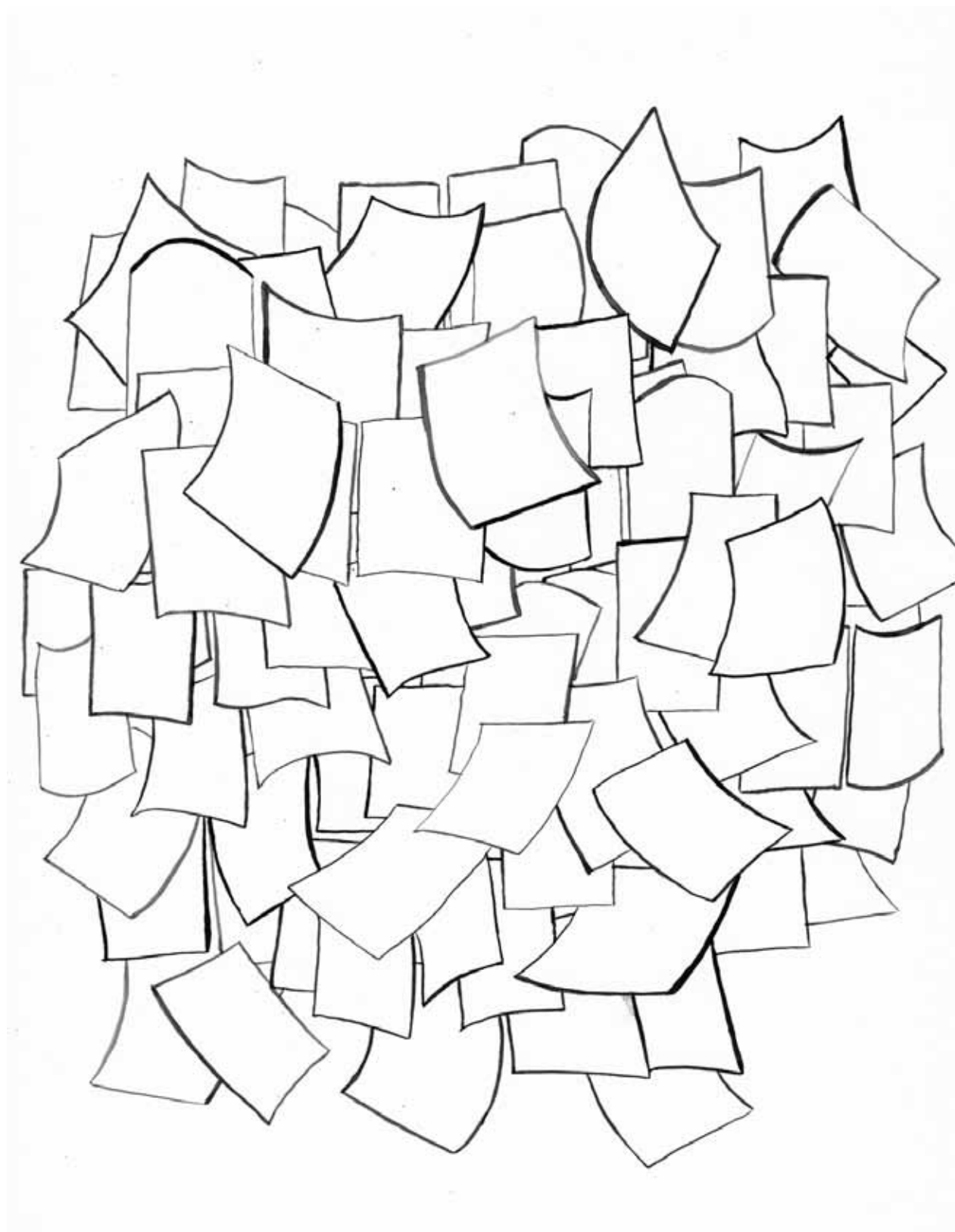




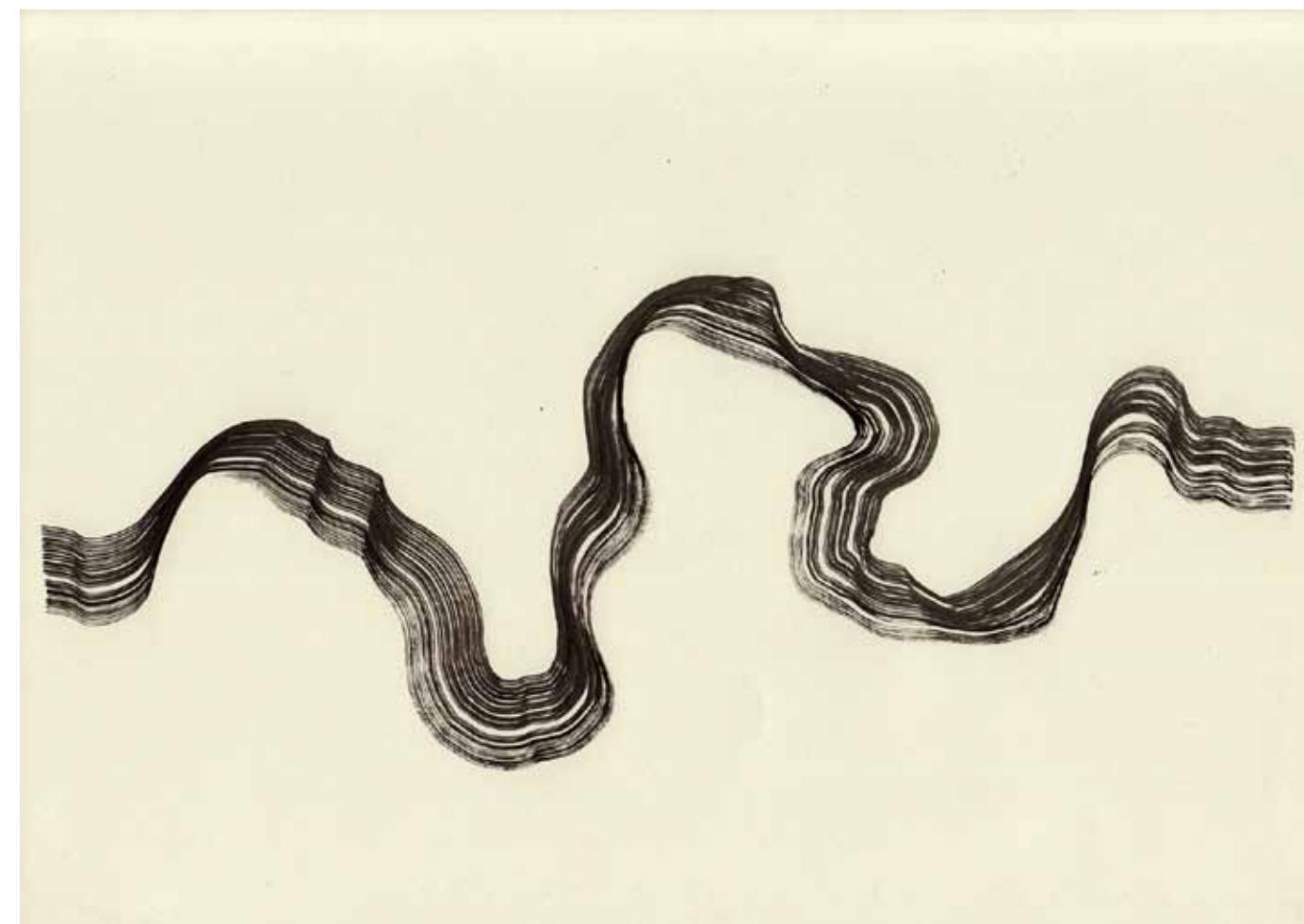
















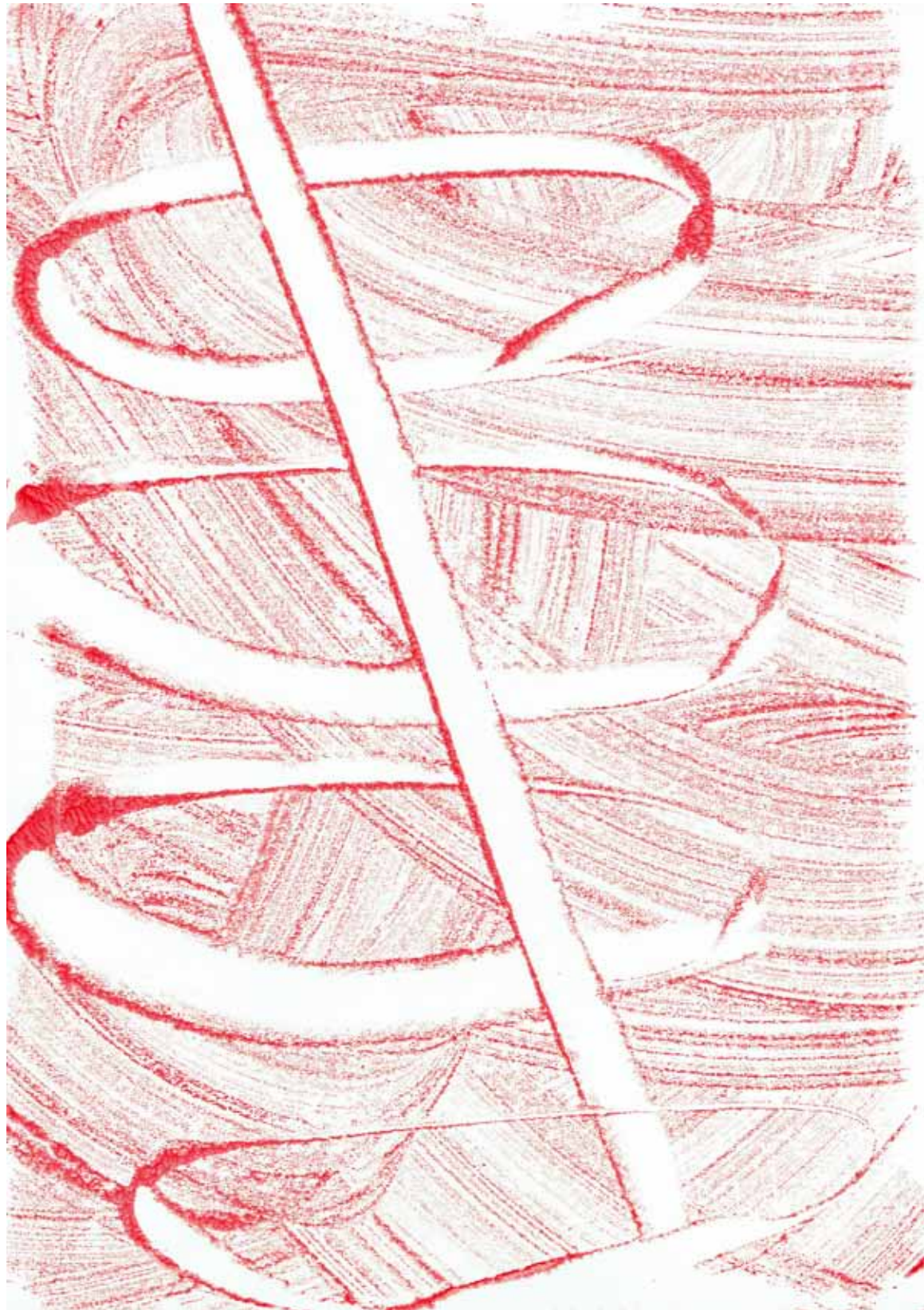
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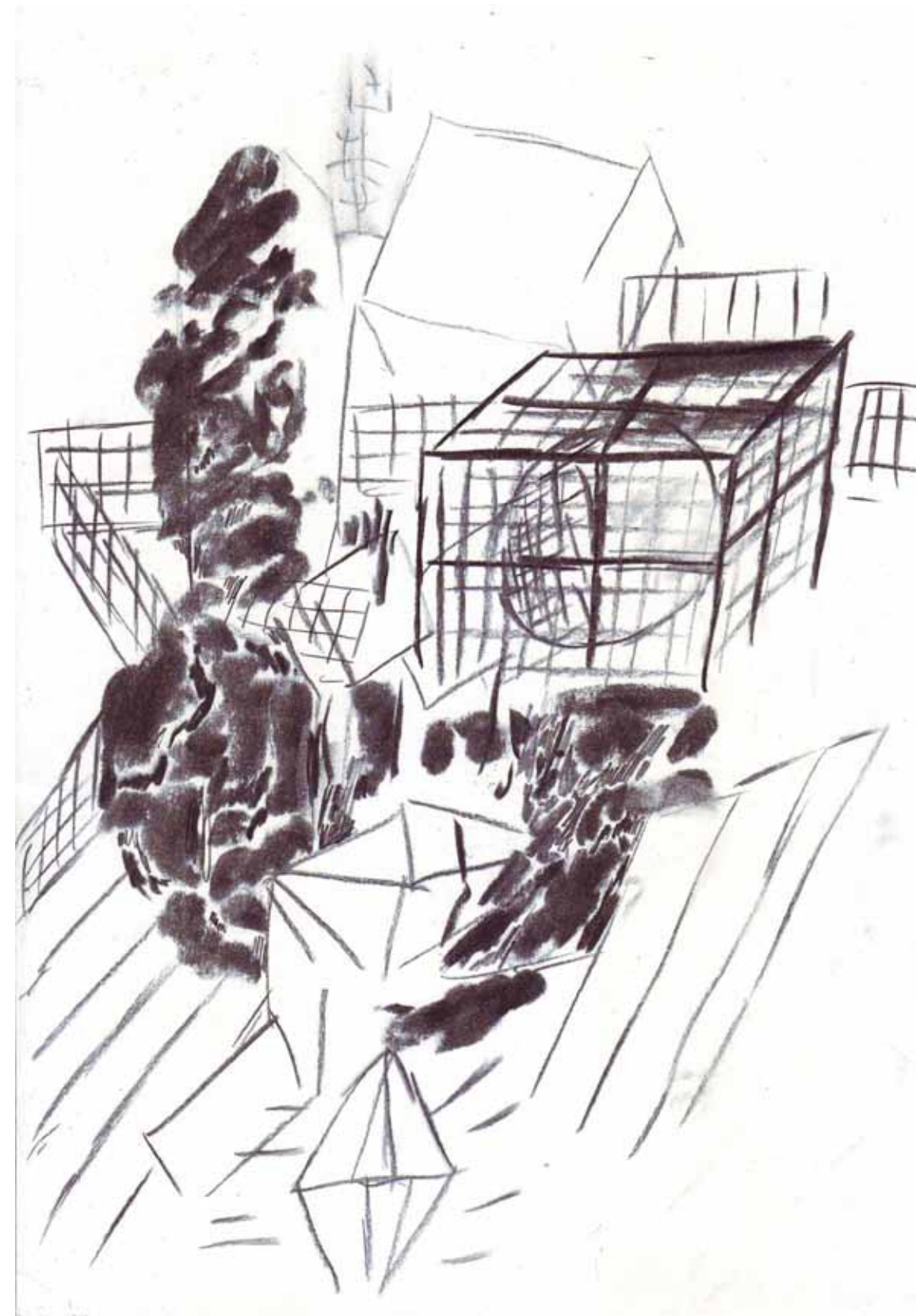
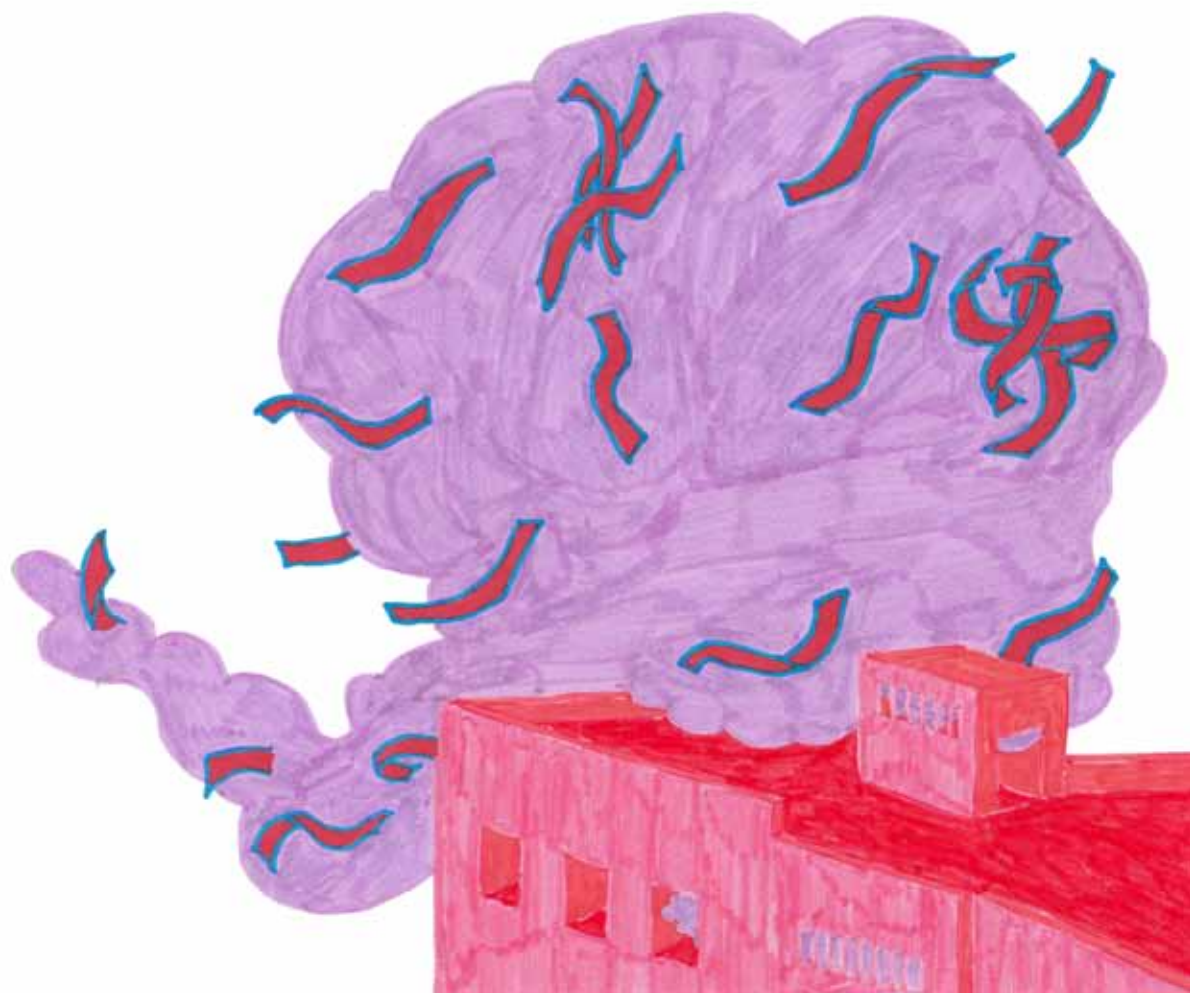
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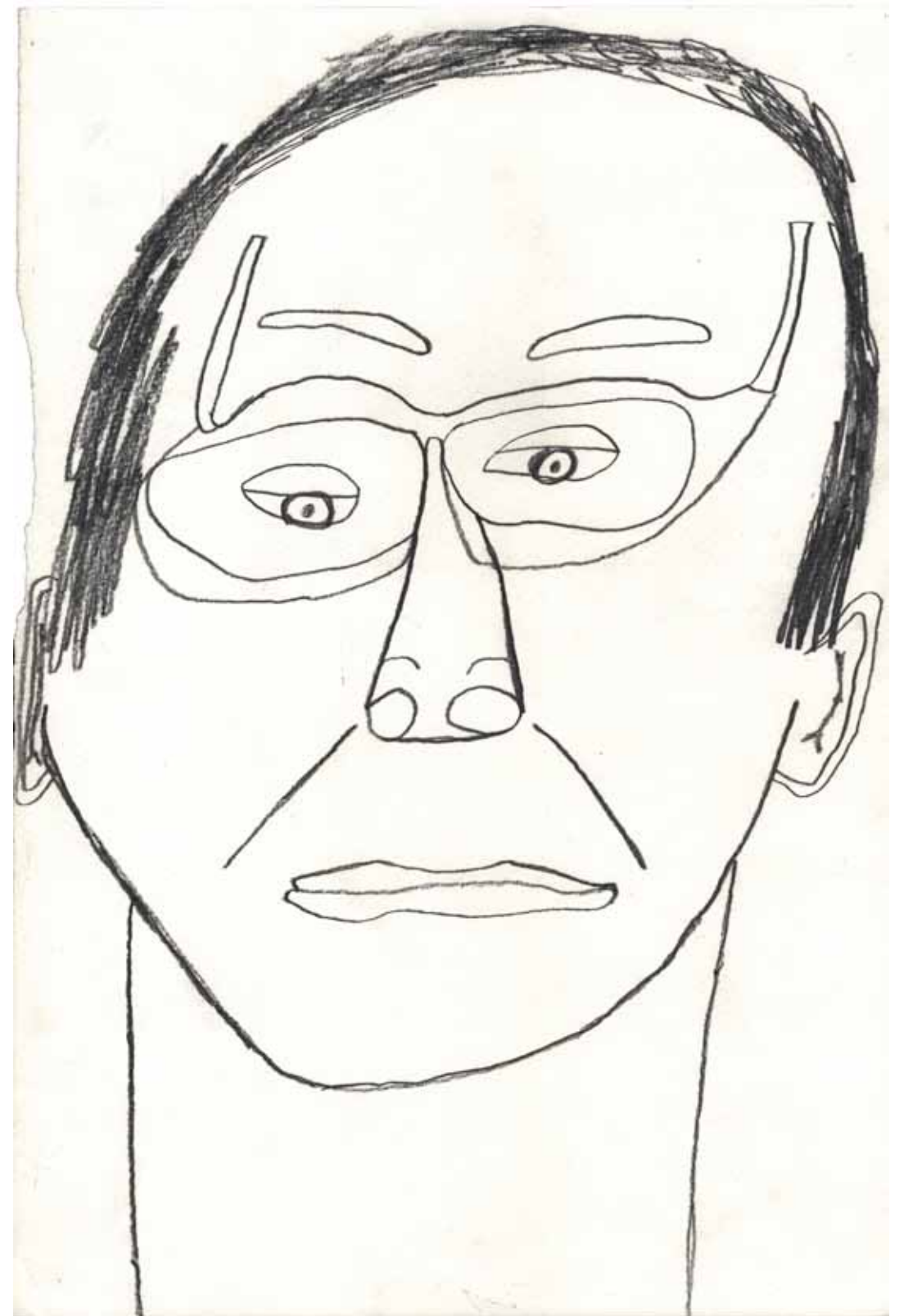
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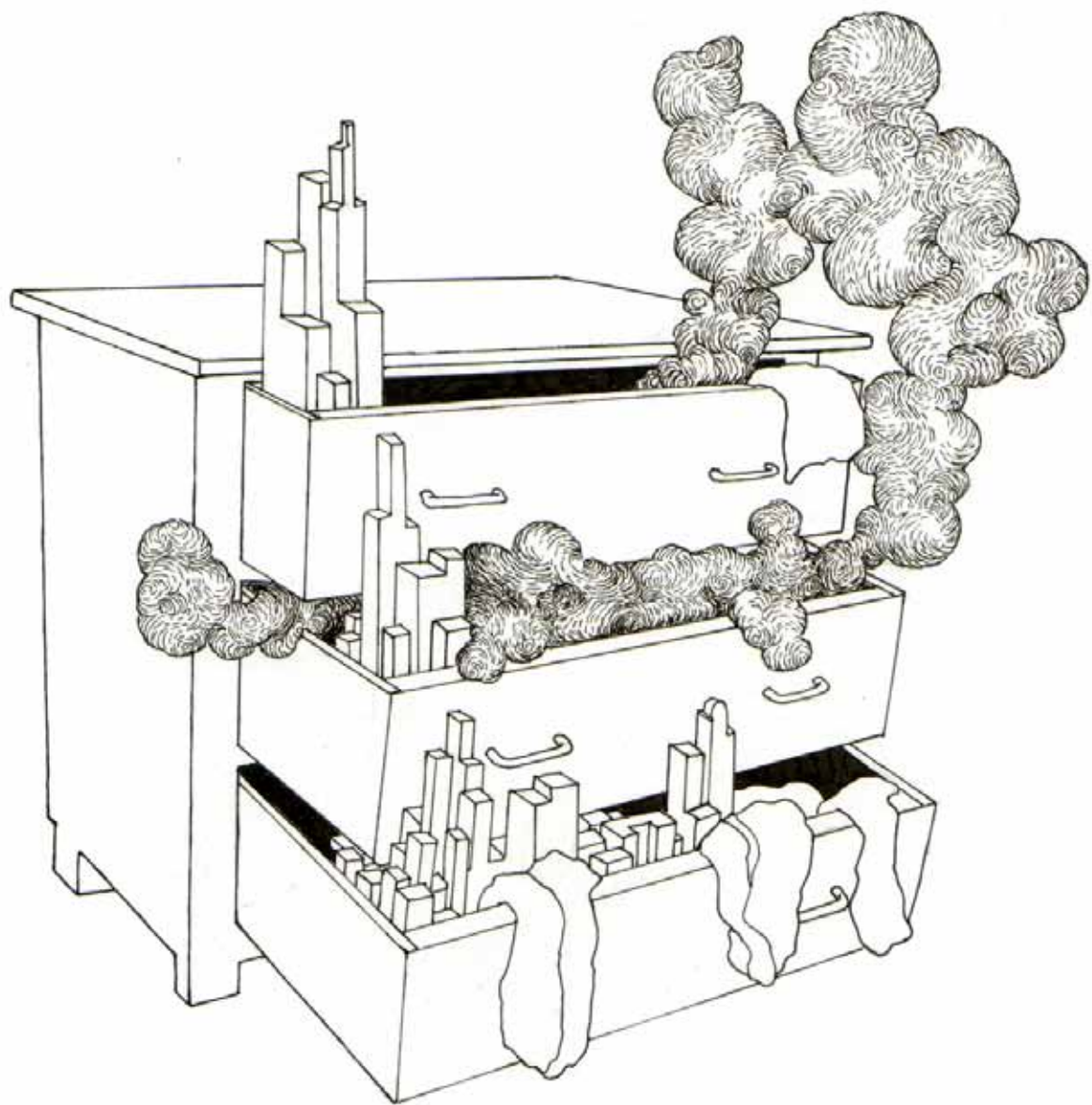








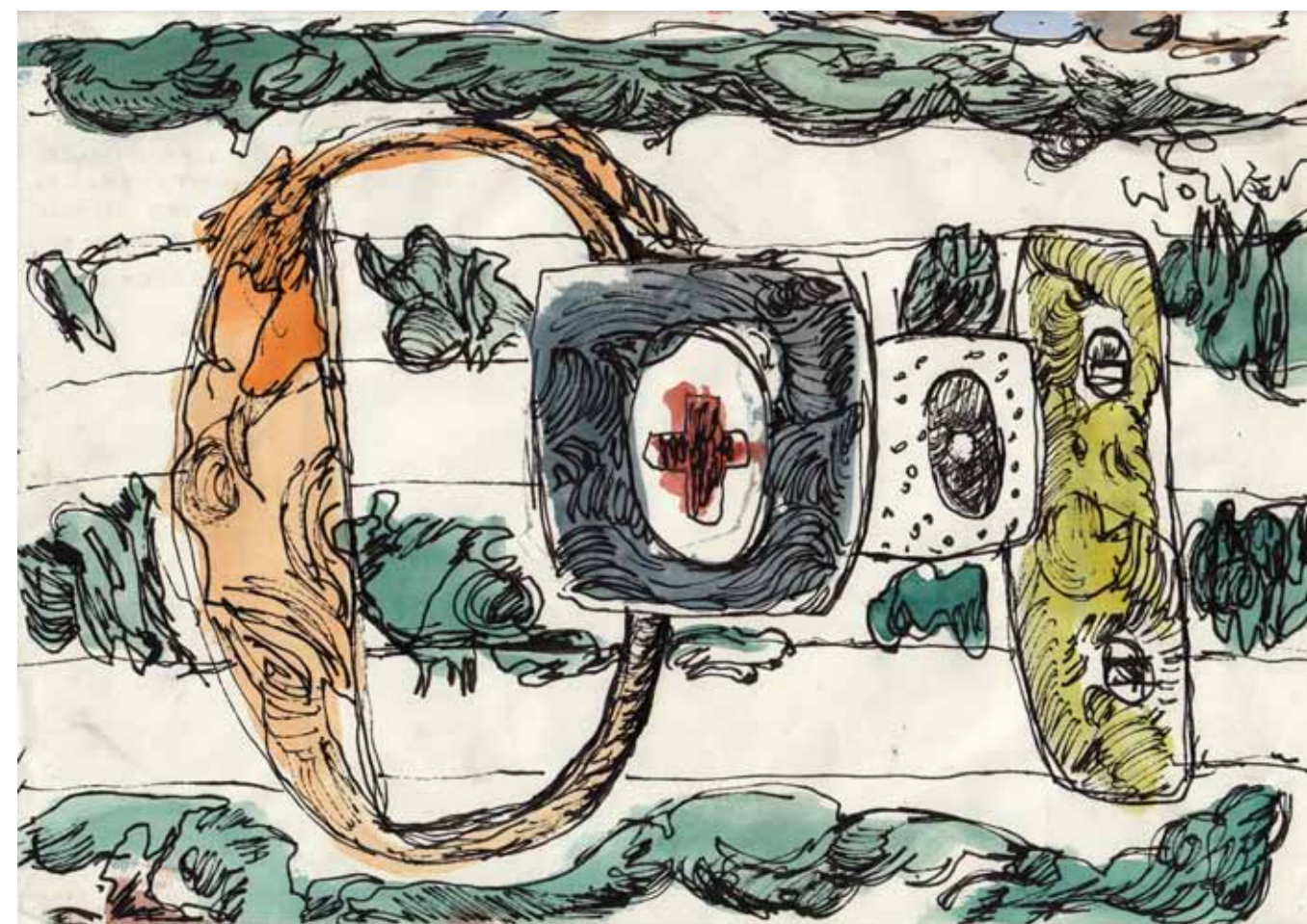








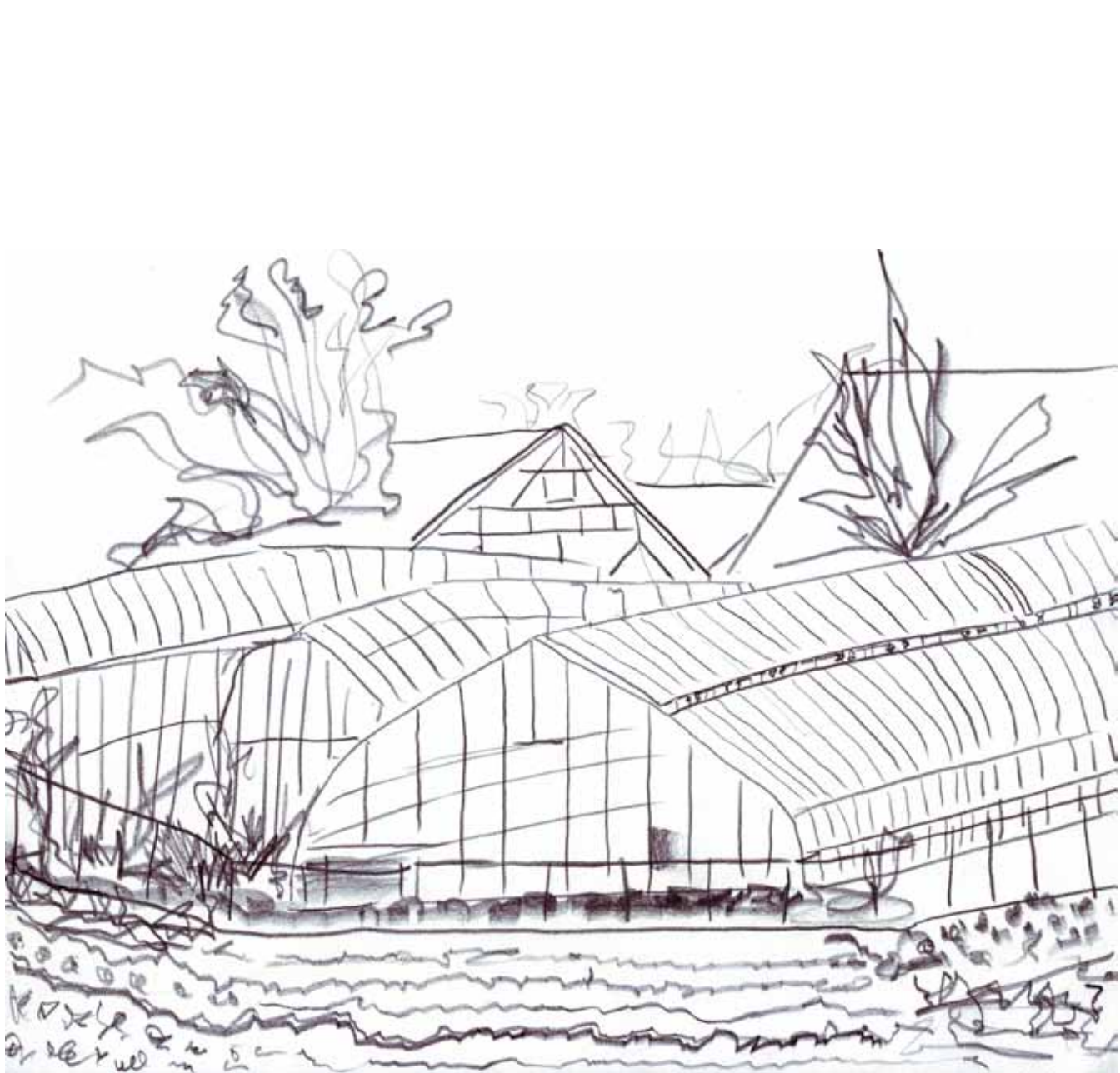
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The Anonymous Drawings 2022 exhibition at Berlin's Galerie Im Körnerpark this past summer brought more than **18.000 visitors** to the gallery. It was a great success: **160 drawings were sold** and found a new home. In addition, **270 artists were generous enough to donate** their unsold drawings to the Anonymous Drawings **ARCHIVE**. These new entries can now available **HERE** : [<https://www.anonyme-zeichner.de/en/archive-online-sale.html>]. Sales from the archive make it possible to keep the Anonymous Drawings project going.

Anonymous Drawings featured in the fall issue of Trouble are all available. Follow the archive number below each drawing to purchase directly on the Anonymous Drawings website.

Vor drei Wochen ist die Ausstellung Anonyme Zeichner zu Ende gegangen. In 10 Wochen hatten wir mehr als **18.000 Besucher:innen** in der Galerie im Körnerpark, **160 Zeichnungen wurden verkauft** und haben ein neues Zuhause gefunden. Wir sind sehr glücklich darüber! **270 Künstler:innen** waren darüber hinaus **so großzügig, ihre** nicht verkauften Zeichnungen unserem **ARCHIV** zu schenken. Diese Neuzugänge können ab sofort **HIER** [<https://www.anonyme-zeichner.de/archiv-zeichnungen-kaufen.html>] eingesehen werden. Die Verkäufe aus dem Archiv ermöglichen es uns, das Projekt Anonyme Zeichner weiterzuführen. Unser großes Dankeschön geht an alle, die ihre Werke gespendet haben und an diejenigen, die im Archiv einkaufen!

Anonyme Zeichnungen, die in der Herbstausgabe von Trouble vorgestellt werden, sind alle verfügbar. Folgen Sie der Archivnummer unter jeder Zeichnung, um direkt auf der Website von Anonymous Drawings zu kaufen.



# STRAUSS STUDIOS

## Somewhere in Line-land: The line is the thing

By Caterina Verde

I like a good line. A line pushing you across the page, perhaps pushing itself, you push it, it pushes you. It flops, languishes and then races ahead. It is violent, sensitive, twisted and so are you. The paper is rough, the line changes, angst marks hang on nooks and crannies, spreading across smears; a blur results and gives you speed. Smooth paper sends you on your way, picking up momentum, allowing for a lighter touch. A dotted line is good, too, because it's still connected to the main thing but directs you to a place, telling you to follow it.

Thought balloons, line balloons, context, conversation, sweetly and imperceptibly transport you through time and space. Maybe this is the afterlife revealing itself just a few moments early? But by now the next frame has appeared and new characters introduce themselves.

Saturday morning cartoons were “the thing.” They were the theatrical moment you waited for all week. You’d wake up and make your way down to TV land – your mind still filled with slow moving dreams of your own – where you’d stare mesmerized by Popeye’s pointy elbows and the anchor holding his arms together and the over-cooked spaghetti lines of Olive Oyl moving across the screen in a “Save me, Popeye”



flailing motion. And here comes Brutus, coarse and savage like the lines containing him, giving him a rough and crashing form. These characters, who started out as comic strips in the funny pages became even more famous as they morphed across the 4:3 landscape at 24 frames per second.



Free falling into Alaska Daze, an insane 1932 Krazy Kat (sans Ignatz) looking like a ringer for Mickey Mouse, is featured in an animation about ice skating; this cartoon tells you so much about line. Moving across ice is about carving a line in space: You can still hear the sound of the blade on ice and you know that that blade is creating line.

The snow man about to melt with frilly lines tells you what’s happening – and what’s going to happen.

In 1924, art critic Gilbert Seldes called Krazy Kat, “the most amusing and fantastic and satisfactory work of art produced in America today.” The originator of Krazy Kat and Ignatz, which ran from 1913 to 1944, was George Herriman. A genius in his own right.

Alaska Daze was produced by Adolph Zukor and Max Fleischer, the famous animator who changed the face of





animation. Fleischer was a different kettle of fish than Walt Disney though they came up in cartoon world together. Ultimately, the competition between Disney and Fleischer was harsh, and one that Fleischer lost though he deserved the honors in his lifetime. His contributions were enormous. Working with his brother David, Max Fleischer developed the rotoscope, the cue meter, the stereo optical process and other important technology that advanced animation and filmmaking. A founding member of the American Academy of Motion Pictures, Fleischer produced Betty Boop, Popeye, Superman and Koko the Clown among others. The animators who came on board, Roland Crandall, Seymour Kneitel, Dick Huemer honed and refined the characters over time, working exclusively with Fleischer for years until his place was usurped by Disney.



Caterina Verde / Blam

the land of sentimental reverie while action lines flew across the foreground as characters grew from a mud puddle, invading the atmosphere.

Betty Boop started out as a cute dog and later morphed into a leading female character. Interesting when we consider the term for a female dog; I wonder if that was even in the animators' own thought balloons since Betty was so sweet.

Typography is a great purveyor of the line. In these cartoons and animations, typography is used to

These animators and early cartoonists created a new visual form. It was a miracle we all witnessed on the small and large screen. You might find something vaguely similar in a remote glyph-carved cave from pre-history, but up to that point the style of a line had never been used in quite that way.

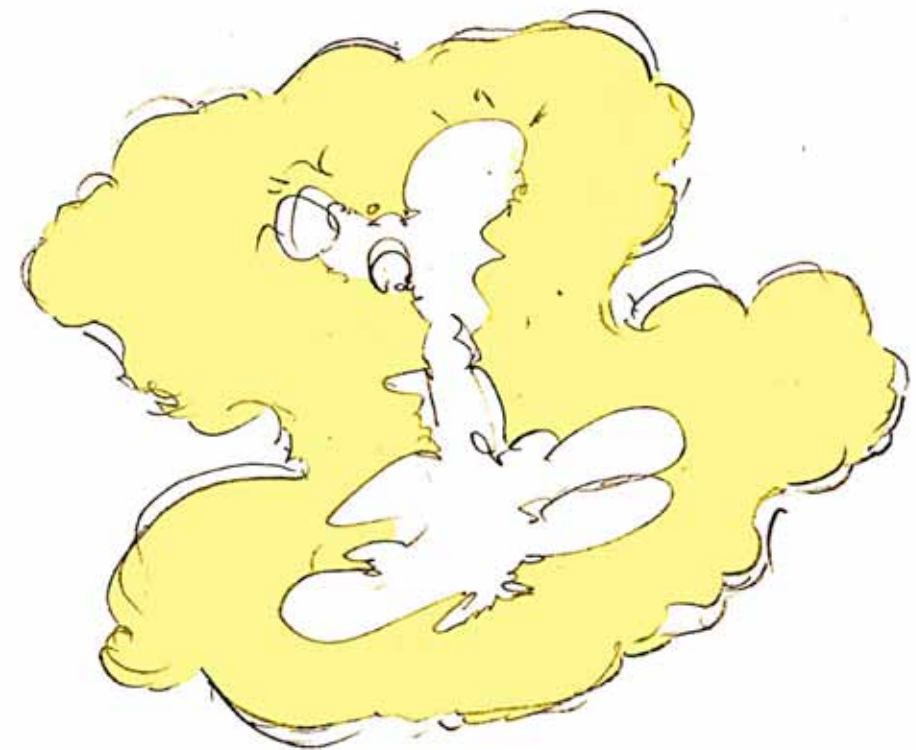
What always took me away as a kid was the thickness or thinness of a line, how it ended, and how started up again. It was magical. Or perhaps a wavy line of perfect evenness pulled my eyes into its dance for a fraction of a second. It was a not-to-be-forgotten quantum moment. The line breaking up into a series of dots and then reconvening back into line form was hypnotic. The line then might be filled, colors emerging, and the form taking over but still, the line maintains itself holding it all together.

Background specialists were the animators who drew the interiors, exteriors – the landscapes, the skies and trees. The landscapes were often dreamy, with washes of color, allowing the mind to rest somewhere in

full magnitude to play with words, using puns and expressions twisted about to allow the characters full throttle abandon to indicate where this story might go, though surprise still seemed to be a primary element of these older animations.

One can see influences of cartoons and cartoon animation in the works of Sue Williams, Roy Lichtenstein, Joyce Pensato, Andy Warhol, Takashi Murakami, Raymond Pettibon, Kenny Scharf and younger artists like Kristen Liu-Wong and Tala Madani. The line is the thing.

You even see it in some of work of Salvador Dalí and Francis Picabia. Although who is influencing



Caterina Verde / Dervish Talk Balloon

who in this latter case may be up for cross examination – Walt Disney and Dalí met in the mid-1940s to work on *Destino* an animated short. (Dalí produced 22 paintings in 1946 for the project; 135 storyboards were produced. The result was 20 seconds of animation.) Ultimately, no matter the media or the medium, the style or the technique, the line is undeniable. Not knowing where it's going to go.

Drawing is the one art activity that reveals itself to me as I do it; rather than using my mind to shape, research and plan, with drawing, I generally do not know how or where it's going to go. I make a pact with myself to allow the drawing to be whatever IT decides IT wants to be. So I often end up making a number of different series; they seem to come naturally in packs, each quite different from the other. Some emerge from old kindergarten days, with a blend of other sidelined information pulled out from some forgotten cerebral archive. Others are more swarthy, others issue from high school, and still others are influenced by subliminal information my unconscious has gathered along the way. One thing I don't do is set rules for myself. When I'm being controlling and forget my pact, I think I know what "it" will be but if I'm totally honest with myself "it" usually goes in a direction I



hadn't anticipated. Sometimes I like the thing right away. Sometimes I'm thinking, "Edit this damn thing." But my arm refuses. At times it takes a while to appreciate it because I am thinking, "What is this? What does it relate to?" But it doesn't seem to matter what it relates to because the beauty of



Caterina Verde / Extended Brainstyle

drawing – for me – is in the not knowing. The pressing on the paper, the release, the speed, the graphite, or crayons or whatever I've got going in the moment is what excites me. At times, I torture myself by holding back and not drawing. But I always come back to the piece, because drawing is a bit like driving a car: you slow into the curve then speed up coming out of it and step on the gas on the straightaway. It's always a huge thrill in the moment.

Thought balloons: I like to think of the thought balloon as the containment – the embryonic moment to talk about the idea before it's really said. And I like to make thought balloons without words but action only.

High School Year Book: During the pandemic, I sat down and made several series of drawings. One in particular declared itself to be a High School Year Book. Beings shouted out to me from pencil and paper, presenting themselves fully dressed. Initially, I was kind of upset by them, but then acquiesced. I particularly like "Mike in One of

his Meltdowns" because of the changing nature of the lines. Sometimes sketchy, a few bold ones thrown in for his earlier years, and then he carries various half-baked images in his head with room for further development.

Morphing lines: A good morphing line is needed under a multitude of circumstances. That's why we have all those different pencil weights. We're not just sticking with the old number 2. We need to go into B mode and H mode. We need a bleedin' line, we need a hard line, and a good kick in the smudge.

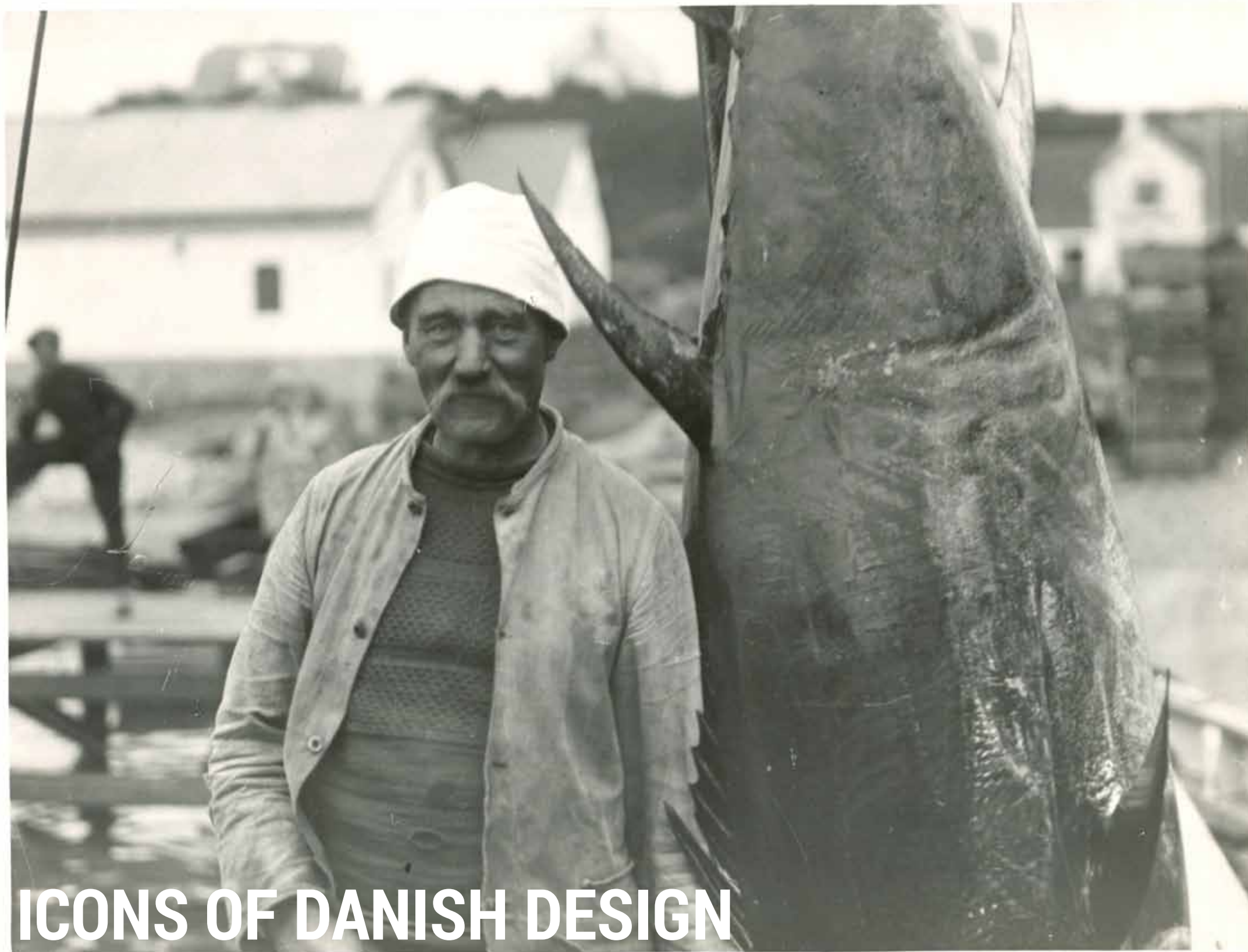


Caterina Verde / Mike in One of his Meltdowns

Erasure: In the mid-1990s, I made a video with animation sequences called, Rhythms of Erasure. The work was built on the idea that no matter how many times you erased a line, no matter how hard you rubbed it, nor how good the eraser is once there the line remains there forever, however imperceptible. It's a never-forgotten action in time. After all, you pressed down on the paper and that's not going away. In the beginning was the verb and, as such, the action. In the end though, I'm wondering, why do you need a stone marker to remind us of your existence when you've got a line. That's "the thing."

Caterina Verde is an artist living and working in New York. She is the curator of the art house edition collective Peat and Repeat. Her most recent group exhibition was "Potential Fields" at CR10 arts in Linlithgo, New York in August, 2022. You can find her work [caterinaverde.com](http://caterinaverde.com) and [peatandrepeat.org](http://peatandrepeat.org)





# ICONS OF DANISH DESIGN







Snailstorm



### Lauri Lynnxe Murphy's Snail Trails

The artist and curator, Lauri Lynnxe Murphy, collaborates with snails. Her work involves managing a small colony of snails as they lazily criss-cross large sheets of paper the artist sets out for them. It's something of an unmapped trail in which the single spiral mollusk travels, leaving races of its slime. Once produced, Murphy then carefully records, cuts and preserves their silvery trace paths.

"In collaborating with snails to make a drawing, I follow a set of rules," says Murphy who lives and works in Denver, Colorado. "I only move the snails when they have traveled off of the paper, I never attempt to redirect them for aesthetic reasons, I am a mere observer while they do their part." The "drawings" are pure animal dada, a result of a spontaneous response to the environment. The slime that the snails (and sometimes slugs) leave is a mucus employed for the purpose of lubrication/crawling, adhesion and even sexual activity. Its viscosity varies according to the snail's state. Agitated, the snails mucus is clear and foamy; when stimulated non-aggressively, the slime is thick and sticky, allowing it to adhere to rocks and other objects; sexual stimulation yields a clear and viscous slime. The slime is 91 to 98 percent water; the rest is a combination of glycoproteins. The slime is secreted by a gland in the snail's mouth.

Murphy's art is passive but not without design. "I endeavor to accurately record their journeys and the crossing of their paths," she explains. "The line carries an internal logic. As I cut and manipulate the paper, the actions of my hand erase the very history I am attempting to preserve. Despite taking care to preserve their delicate trails, their paths slowly disappear, and it becomes harder to see their history and accurately remember the contours."





It's not unlike watching grass grow, but the act of corralling the snails and setting them up on their journey is a slow, contemplative one.

"The work becomes a meditation on what is lost and what is in the process of being lost," she says. "It is a prayer about the erasure of the delicacy of nature, but also its folly; in the process of trying to record what's there, the traces are lost. One cannot interact with nature without impacting it, and our best attempts towards benevolent actions always carry unintended consequences."







See more of Lauri Lynnxe Murphy's *Snail Drawings*  
as well as her collaboration with bees: <http://www.lynnxe.com/>

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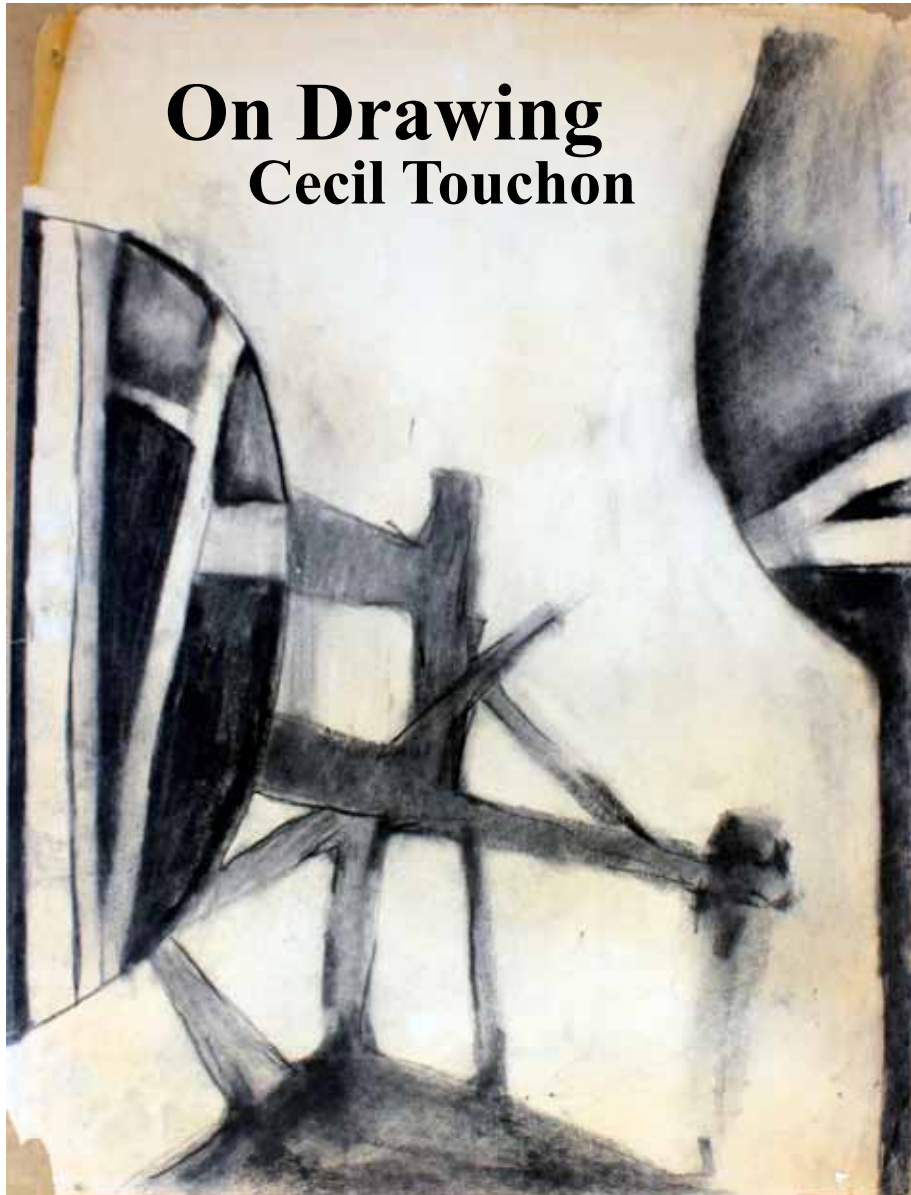
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# On Drawing Cecil Touchon



Cecil Touchon  
1975

*“Drawing is among the most fundamental forms of communication. Long before any formal written language was developed, humans most likely grunted, cried, yelled, gestured, and hit each other on the head with sticks. Then, they undoubtedly pointed and by extension, drew – in the dirt, on walls, on each other. Drawings often referred to a place or perhaps an idea or event that was not directly present. Drawing became a record, a map of sorts for ancient humans indicating food, danger, the presence of water. We know this because archeologists have found marks that were purposefully drawn or scrawled, scratched or carved or even painted onto walls and rocks.*

*I’m fascinated with what happened in human consciousness that allowed our ancestors to leap ahead of all other breathing creatures and dominate the planet. It is a mystery and as significant as man leaving the first footprint onto the moon.”*

– Cecil Touch in conversation with Matthew Rose / Trouble

**Trouble:** *Since you are acutely conscious of making marks on paper and you practice Asemic writing, we thought you would have keen insight into the act of drawing, marking up a surface as it relates to what is happening in your brain.*

**Cecil Touchon:** The brain is a very complicated thing of which I know almost nothing. I think of the brain more as “mind.” The brain seems to be a sort of processor for the mind; the mind is consciousness, an awareness, or better, a focused awareness. And in that, I like to consider the act of drawing, where it comes from and what drawing does; how the activity and the results of drawing make connections and ultimately built civilization by making the mind more apparent to itself, that is, more conscious.

**T:** *Is drawing a direct connection then, to the mind?*

**CT:** I would say yes in so far as the mind can filter itself through a physical network (the body) through a system of nerves, muscles and tissues to the hand – an astonishing type and amount of work! Of course, years of practice is needed to focus the hand and the mind on a task – to create a picture that exists in the mind or seen through the eye onto an exterior surface.

The mind learns how to manipulate the body to express its own subtleties and also to understand itself. This requires a great deal of technical and conceptual development. This activity is essentially what makes us human – learning to know our minds. Drawing – with a stick in the dirt or a No. 2



Cecil Touchon  
1976



Cecil Touchon, 2019



pencil, enables a direct communication from the mind to the body and to other minds, to a community, perhaps, of minds.

**T:** *What is your process?*

**CT:** With Asemic writing, I try to observe what the hand and the mind are doing in concert with each other or independently: When I am spontaneously ‘writing’ abstract markings, I think of it like a musician practicing...but not a set piece, more like the making of sounds, the timbre and pitch of notes; and the notes in concert with each other without deliberately making phrases. So what do these kinds of drawings mean? Why would I produce marks that don’t add up to something that can be read? I think about that as the language of the body without the restraints or inhibitions of representing meaning as its purpose.

**T:** *What if you remove the purpose-driven idea and just let the hand do what comes to it? Connect the unconscious mind to the hand and its activity?*

**CT:** Yes, that’s the idea. Sometimes I make fairly elaborate lines and marks that flow over the top of each other. It’s like listening to music but listening with the eye. When ‘reading’ them I realize that Asemic writing deals with a very small, focused area in our eyes; the rest is blurry, peripheral vision. Our focal point is about the size of a coin at a reading distance – approximately the same distance as when we are looking at a drawing. To see with clarity, we shift our focus around the surface to see and understand the detail; exactly like reading the words on this page.

Reading an image or the words on a page depends on the constant movement of our focal point. Asemic writing takes the idea of reading as a way to manage a viewer’s focal point across time. One can’t really see everything at once, or read a page in one fell swoop except in a very general way. Try it: Discerning each mark from a bird’s eye view is impossible. It will be mostly blurred.

So, it is one thing to draw and another thing to see a drawing, to read it, study it and analyze it. I felt like I had never really seen the world around me until I had to interpret it and draw it on paper. We are usually very lazy with seeing. Seeing is the main thing in drawing, either seeing the world around you or the world within you, your imagination. Drawing is an interpretation of what is seen.

**T:** *What about erasing?*

**CT:** I like erasing as a technique not just to get rid of unwanted marks but also to use it as a reverse drawing tool. I often use an eraser to remove or change marks. But what I really like are the ghosts of the erased markings that leave evidence of previous activity. It’s obviously another kind of mark making.



**T:** *You embrace the full history of your mark making – what’s there, what you’ve removed...*

**CT:** Yes, but it’s not always just about removing mistakes. Sometimes when we draw we are experimenting in a tentative way with how we want our drawing to look. Matisse was a master of drawing all over the sheet and then editing with an eraser, rubbing out the marks with his fingers but leaving the evidence of his process, making the drawing that much more interesting, at least for me. Matisse embraced the process of drawing in an exuberant and unapologetic way. There is nothing to apologize for, this is how drawings are made.

**T:** *What about “mistakes”?*

**CT:** There are various kinds of mistakes a person can make in a drawing depending on the kind of drawing a person is making. Most of these mistakes happen before the first mark is made on the paper. A lot of times it is a miscalculation of how your image is going to fit on the paper. For instance, if you are making a portrait and at a certain point you run into the problem that the drawing, from the nose up, is going to run off of the top of the sheet. That’s a mistake. But maybe you decide, ‘I am just going to glue more paper to the top to accommodate the missing space’. That’s one solution and maybe you like it. It might lead you to some new ideas.



**T:** *Mistakes are opportunities to be creative, to come up with solutions to unanticipated problems.*

**CT:** I couldn’t have said it better myself. I don’t see mistakes as something to worry about. Still, if you are making an ink drawing and you spill your bottle of ink on the sheet, maybe you just have to throw it away and that is okay, too. If it is something you have 30 hours of work into, then that will be painful but the best thing about mistakes is that you learn something about yourself or your process that will cause you to make the needed improvements in the future. It is a vital part of the process. That’s how you get good at it. Research and development includes mistakes and learning how to fix them or how to not make them to begin with.

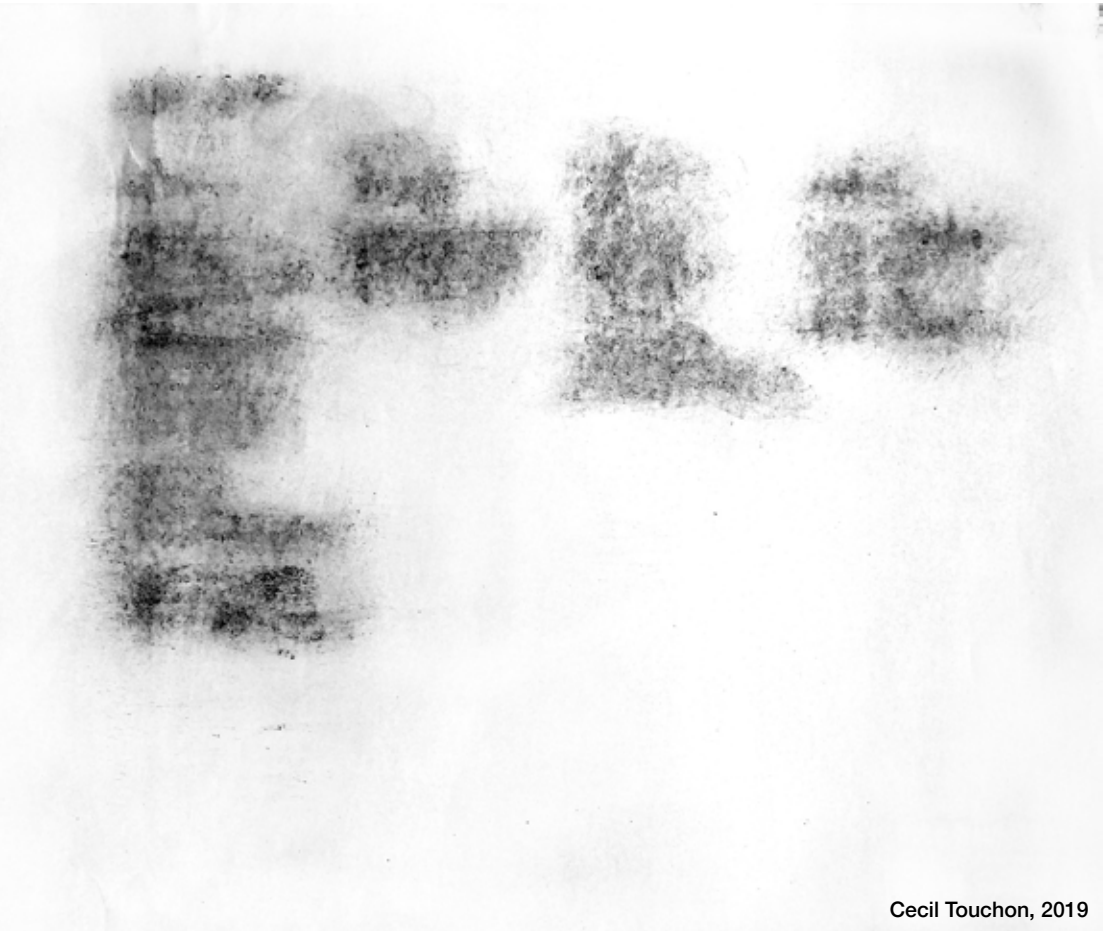
**T:** *What’s your take on smudges?*

**CT:** What’s not to love about smudges? I use smudging as a technique in my drawings all the time just as Matisse did. You get a much more subtle range of shading in a very efficient way. In drawing class one of my professors thought I was crazy with all of the smudging, he wanted all of the drawing marks pure and exacting without any smudging but they do make drawing stumps exactly for



smudging your drawing, so it is a well-accepted technique if somebody makes a tool for it.

**T:** *Drawing, you are suggesting, is a primal urge, and thousands of years after the Lascaux and other cave drawings were found and analyzed, civilization has constructed millions of tools that enables this primitive need – to scratch out an idea that grew in the mind and onto a surface. It’s stunning when you think about it.*



**CT:** If we watch a child grow, we will see a human pass through every stage of evolution on the planet starting from a single cell and then, once born, through every stage of human development. At a very young age we can see the beginnings of drawing through scribbles and scratches suggesting that some form of drawing or mark making was an early part of human evolution. Learning to communicate verbally and then understanding images as representing physical things and later learning to read is the powerful and unique evolution of the human mind.

**T:** *Everyone can draw.*

**CT:** Many people do not practice drawing and then say they cannot draw. But of course this is not true. Everyone can draw. What they are really saying is they do not know how to draw like a Renaissance master. But that’s a very specialized form of drawing. One does not have to be or aspire to become an artist. If you take a pencil or pen and make a mark on a surface, you are making a drawing. That is all there is to it. It is that simple. If you start there, and keep going, you will eventually

be able to express yourself, your mind, your imagination in drawing. It is an innately human ability – your birthright, an essential part of your human inheritance.

**T:** *If you visit the Louvre or the Musée d’Orsay, you’ll see young artists planted in front of a Rembrandt, a Vermeer, a Veronese or a Van Gogh, you’ll see art students studying their works and mimicking their drawings in order to learn their techniques. That’s quite a jump from crayon scribbling on bathroom walls.*

**CT:** True, however, if you decide to train yourself, you could start by studying and mimicking simple children’s scribbles. Children come up with amazingly creative solutions for expressing their ideas in drawing and any adult can train themselves by starting with the study and practice of these techniques that children come up with. Children’s drawings are a primitive and powerful form of self-expression. Once you have mastered the ability to draw like a 3-5-year-old, you are well on your way. That makes you an artist in the ‘Art Brut’ tradition. Curiosity and ongoing engagement create an internal relationship that will then propel you to whatever technical heights you decide to reach especially if you think of drawing as a form of play.

**T:** *When did you first consciously draw something?*

**CT:** I went to a Catholic grade school all the way through the 8th grade, altar boy and all that. My earliest encounter with drawing that I can remember was learning how to write and getting in trouble from my nun English teacher for my interest in embellishing the letters with curlicues and other ‘innovations.’ I liked what I was doing. I was engaged, excited about the possibilities. Seeing my work, the teacher shot it down right away saying: “That’s not how you do it. Do it the way you are taught like all the other children.” I felt deflated.

**T:** *It’s not uncommon. Sounds like failing upward!*

**CT:** Yeah, right? But it was maybe a year or two later when an artist came to our class and drew some lines on the chalk board. Then he held up a block of wood and, pointing at the drawing on the blackboard, announced “This is a cube.” All the sudden the chalk drawing became three dimensional in my mind. It was some kind of satori or revelation to my little head. I never forgot that feeling of deep insight from the transformation of seeing some simple two-dimensional lines become a three-dimensional cube floating in my mind. It was like magic. It seems like a simple thing but for a child, it was a transformative moment. I saw something powerful in that simple drawing that stayed with me my entire life.

**T:** *Curious when something happens that alters the course of one’s life...*

**CT:** Indeed. A few years after that, another breakthrough moment for me was my first trip to the Saint Louis Art Museum. We were wandering about in the Oriental art collection and I noticed a scroll that at first just looked to me like some random ink marks on a piece of paper. I read the title:





Mount Fuji. Then I looked again, and all of the marks coalesced and instantly made perfect sense to me: a snow-covered mountain surrounded by clouds. On reflection I realized that what confused me at first was that the snow on the mountain was untouched, unused paper. What one might interpret at first as just the bare background with ink marks on it but then reversed to being the positive space of the image – Snow! Another magic moment in my mind – the reversal of the negative space into positive.

**T:** *Tell me about adolescent doodling...*

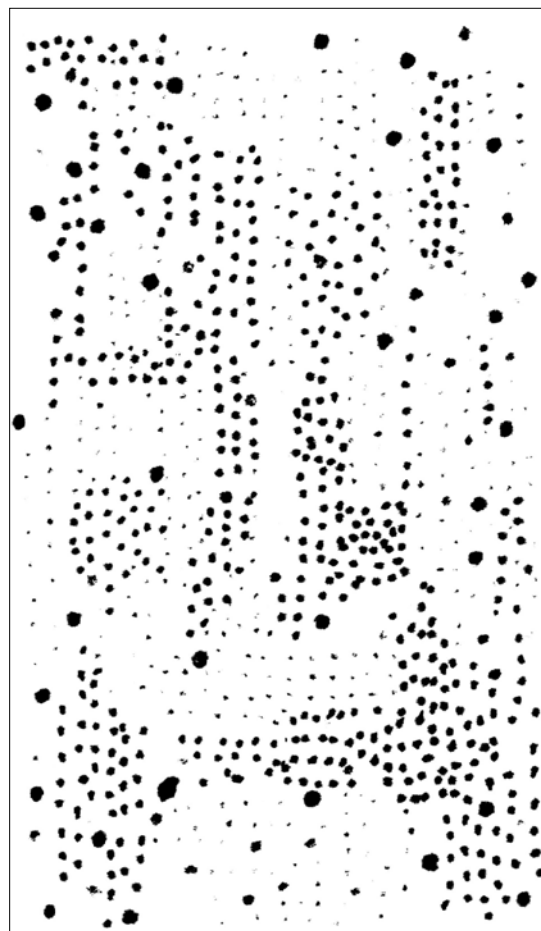
**CT:** Like most kids in 7th and 8th grade I was making funny subversive drawings of the nuns in class, showing them to my friends and getting plenty of laughs. I spent the summers with my grandparents in Texas. To keep me entertained and occupied, my grandmother bought me sketchbooks and colored pencils. While my grandmother noticed I had an interest in drawing and encouraged me, my grandfather on the other hand, thought it would be ‘fun’ if he gave me a huge dictionary to read cover to cover like a book. Yes! To increase my vocabulary! He’d occasionally ask me what interesting new words I had learned. I say to this day that I am still learning English. Somewhere in there, as a child, I decided that I wanted to be an artist.

After high school I went straight into art college and spent a great deal of time in drawing and figure drawing classes. I later took an interest in collage art which I still pursue today which also falls into the general category of drawing or at least works on paper.

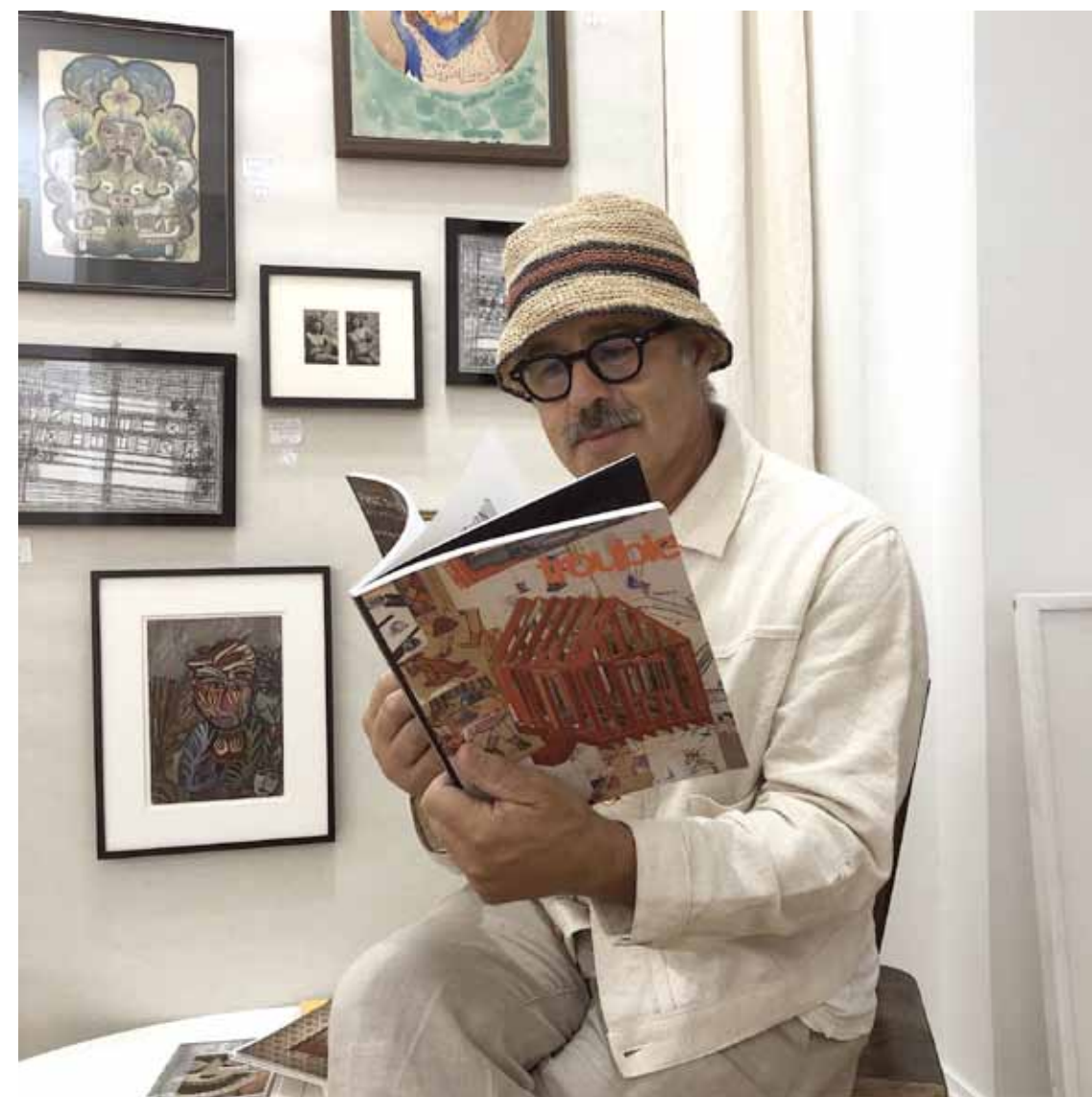
**T:** *And today, you’re a professional mark maker!*

**CT:** Yes, every and all kinds of mark making interest me. As I mentioned, in the last few years I’ve taken an interest in Asemic writing and have published several books of these drawings. I call them ‘the body language of writing.’ I love all of the techniques, the processes, the materials, and the tools of drawing. For me, and I trust for others, drawing is the most personal, the most intimate and evocative way an artist can work. It is through the drawings and sketches that we have a deeper understanding of the masters of the past and, maybe more importantly, our own minds.

*Cecil Touchon is an artist living and working in Sante Fe, New Mexico. He is the author of a dozen books on collage, art, poetry, Fluxus, Asemic writing and drawing. <http://ceciltouchon.com>*



Cecil Touchon, 2019



**Museum of Everything director, James Brett**, checks out the House & Garden issue of *Trouble* at The Outsider Art Fair held in Paris, this past September 2022. The Museum of Everything, a phenomenal collection of Outsider Art, exhibited a wide range of art works by Henry Darger, Janet Sobel, Chomo, Eugene von Bruenchenhein, Hector Hyppolite, Morton Bartlett and a formidable retrospective of carved wooden sculptures by Italian farmer and self-taught artist Pietro Moschini.

Info: [www.gallevery.com](http://www.gallevery.com)



# RU

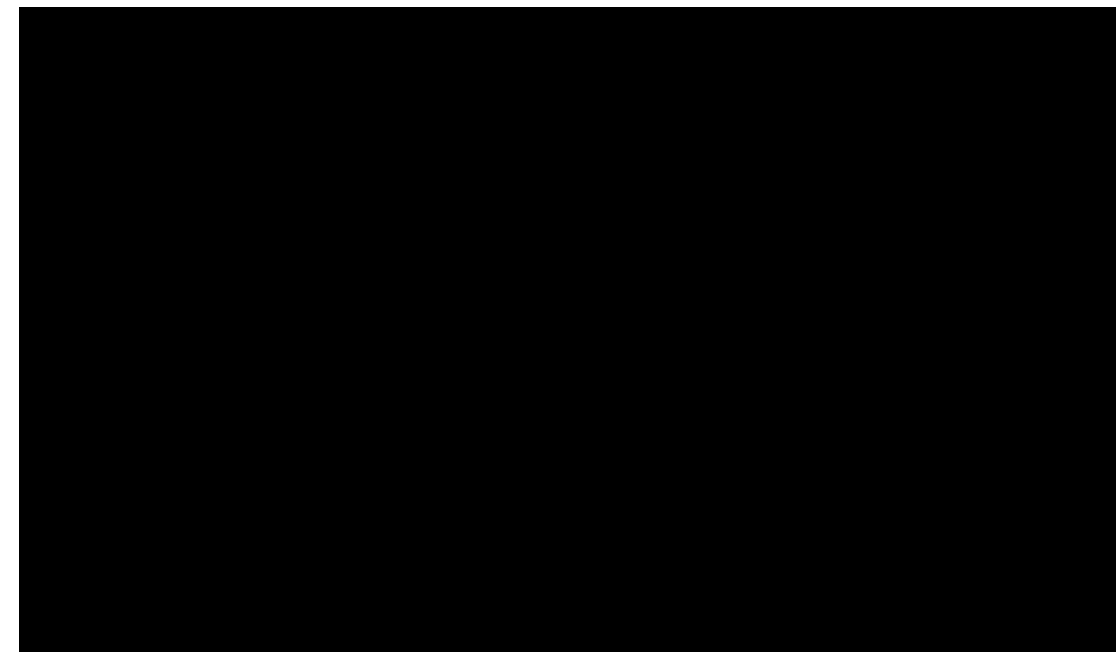
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RU Summer 2021 Artists-In-Residence Group Show





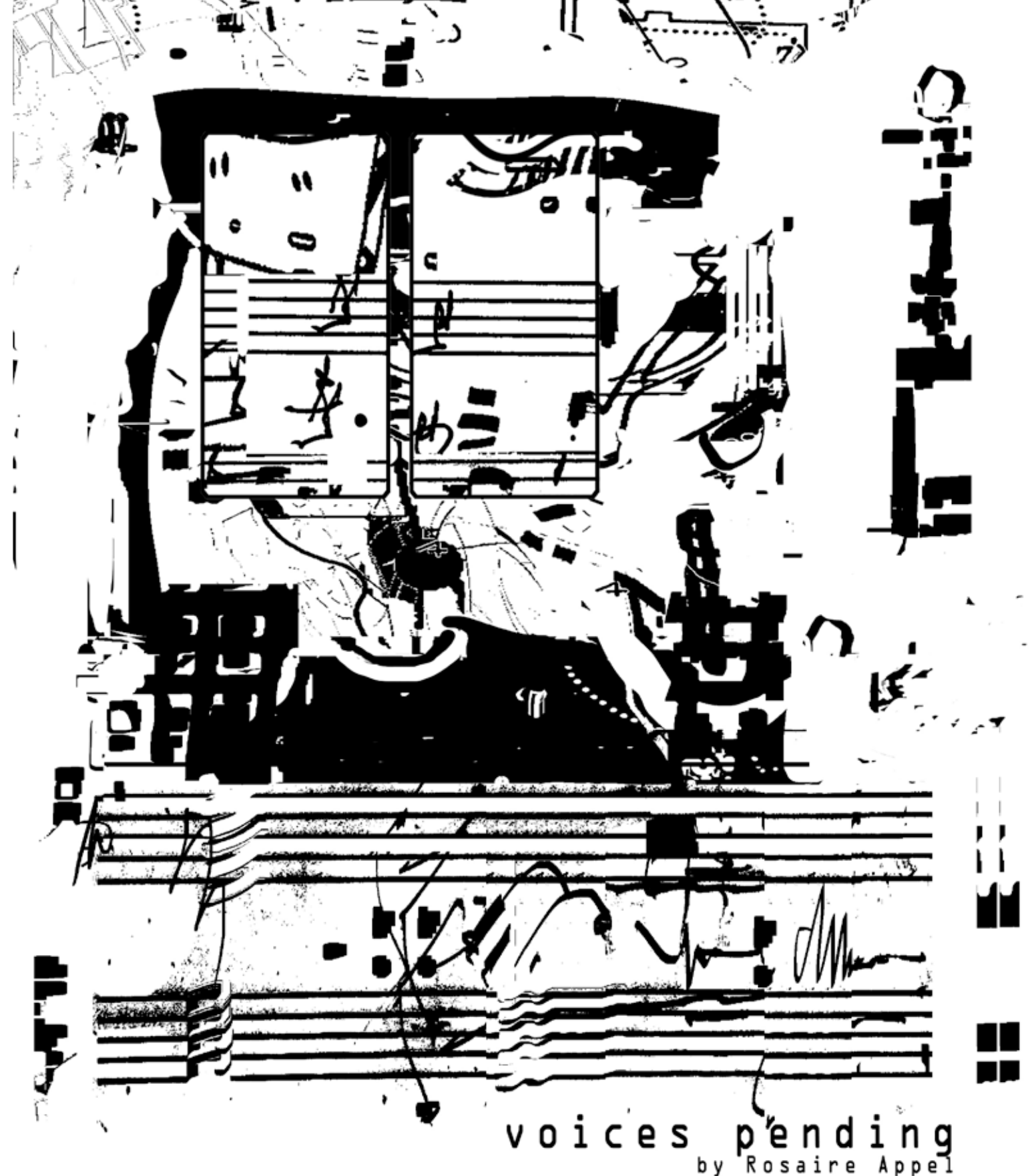
# Rosaire Appel

Rosaire Appel (NYC) is a visual-verbal artist whose work takes place on paper – either as drawings or as books. Her focus is instances of non-codified language and includes ambient sound. She uses both analogue and digital strategies, and combinations of the two. Some of her books are unique or limited editions but many are commercially available through Amazon.

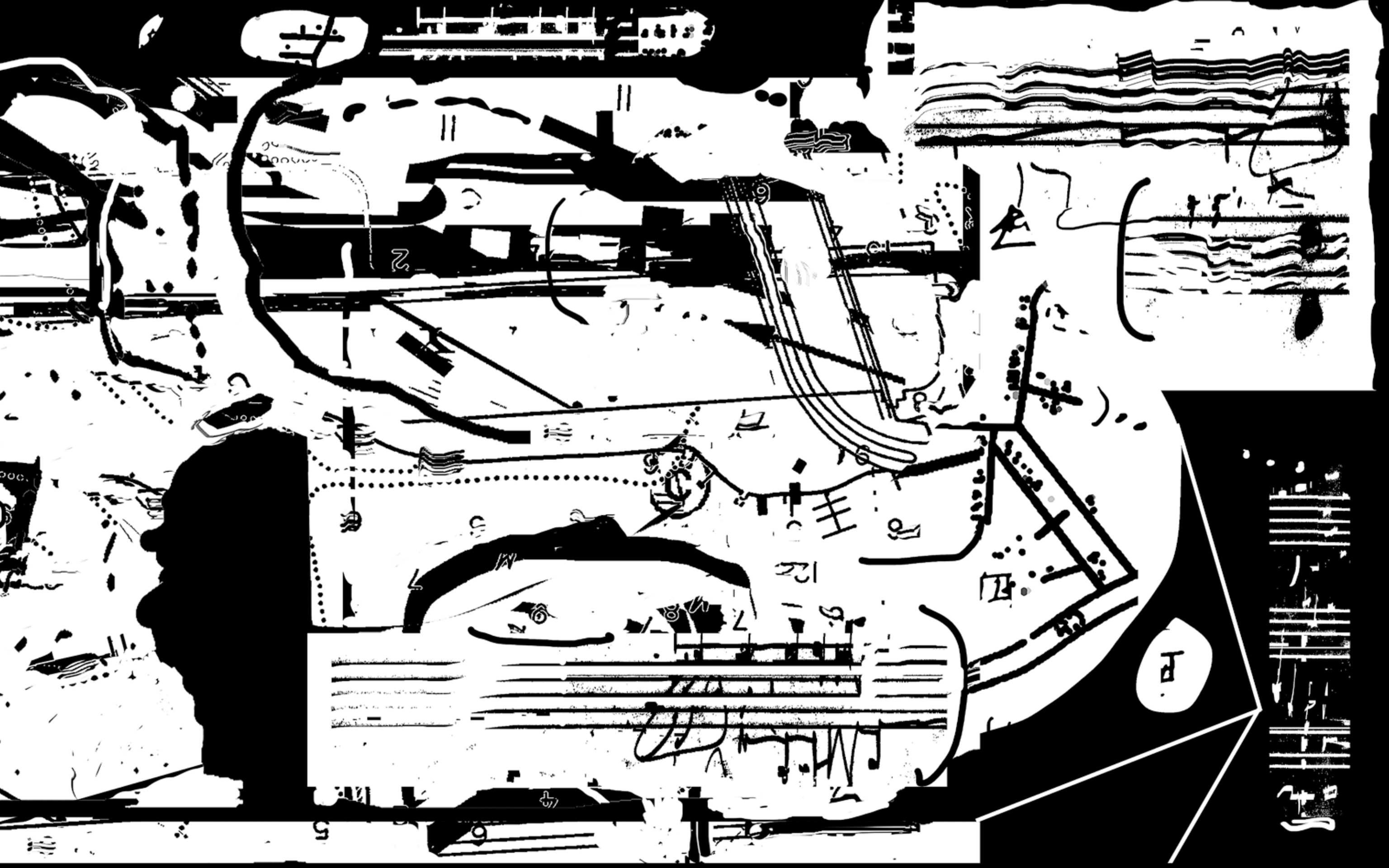
The following pages are a segment from ‘Voices Pending,’ an on-going graphic meditation on singing and speaking.

[www.rosaireappel.com](http://www.rosaireappel.com)

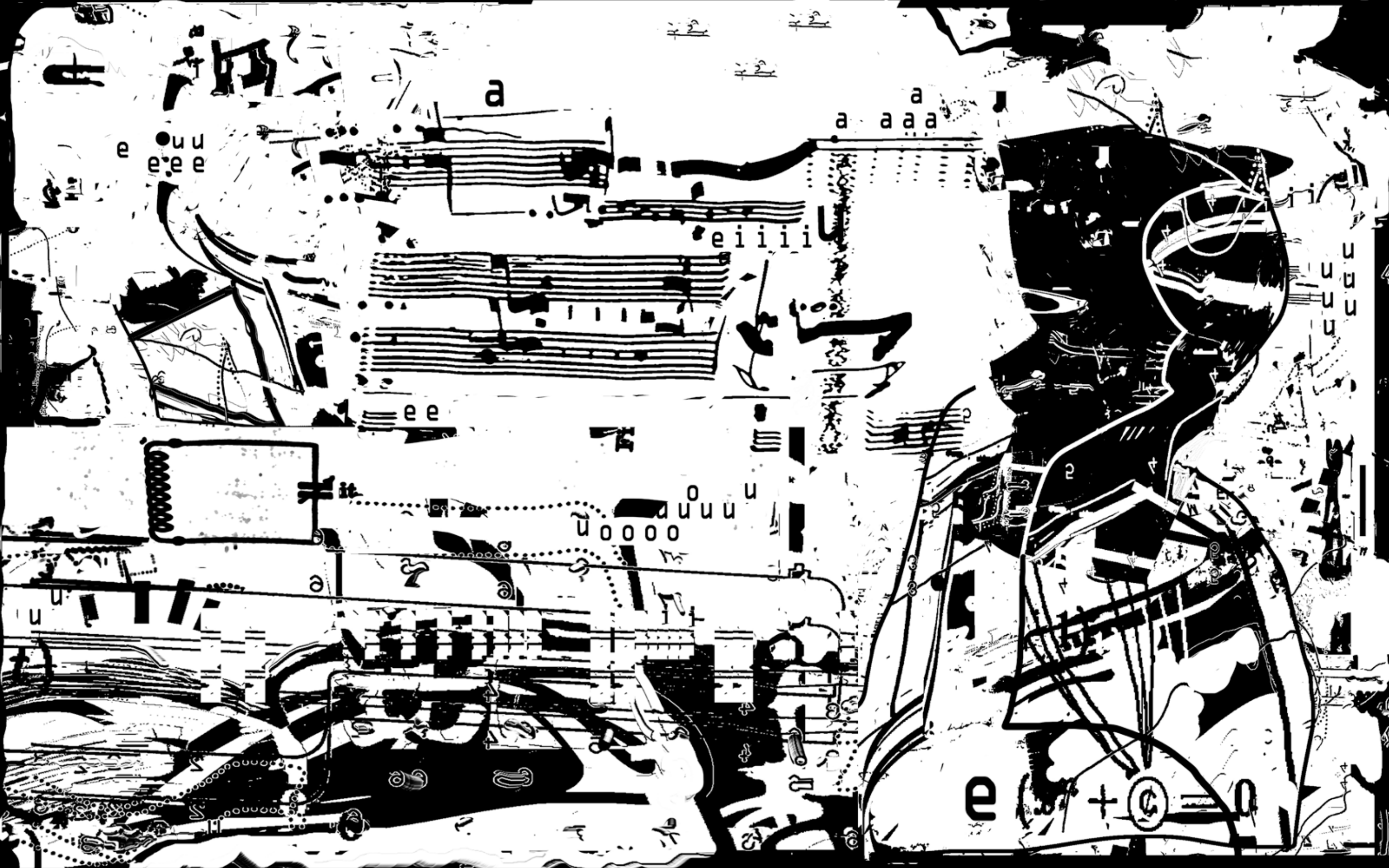
144 trouble



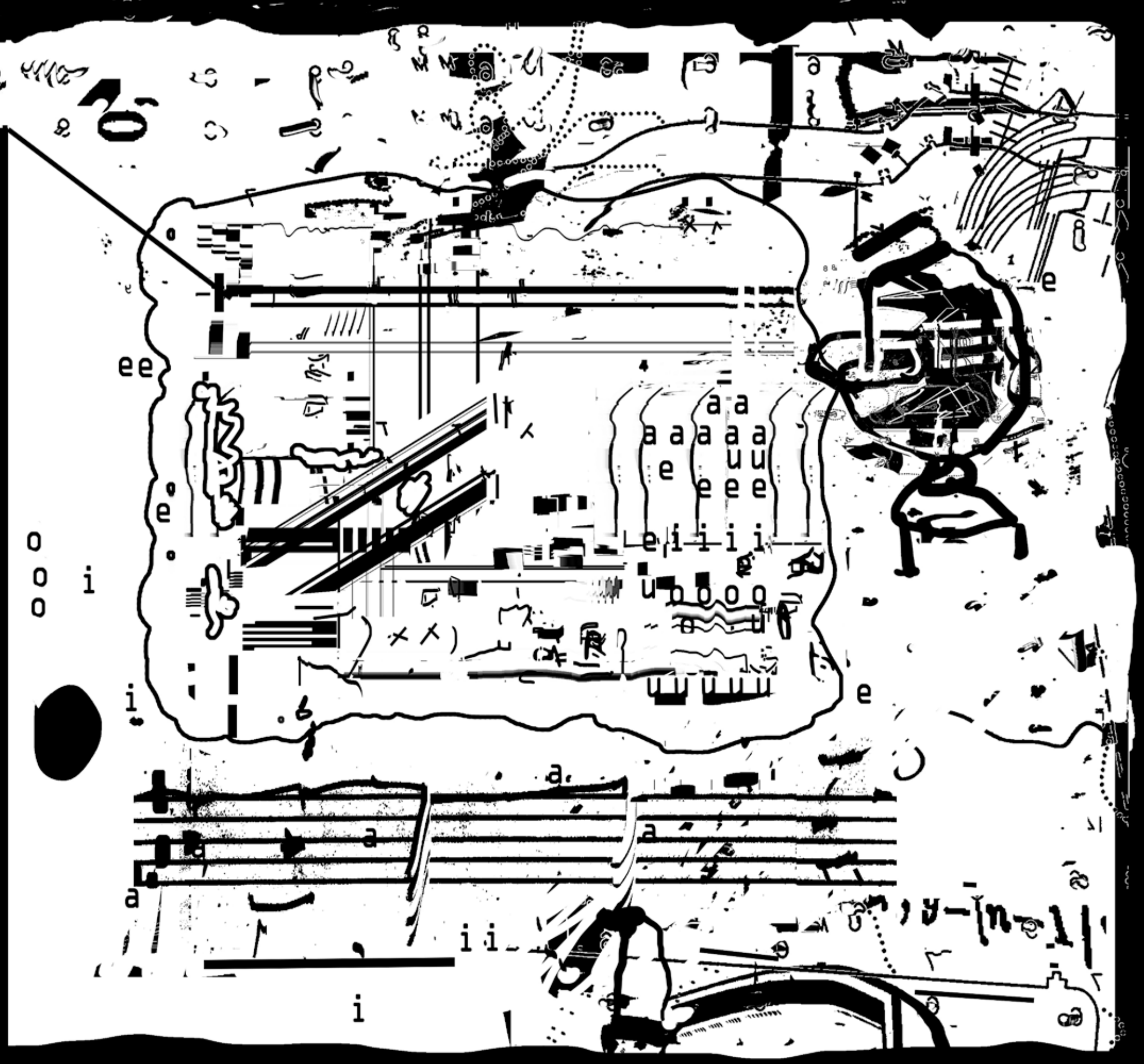
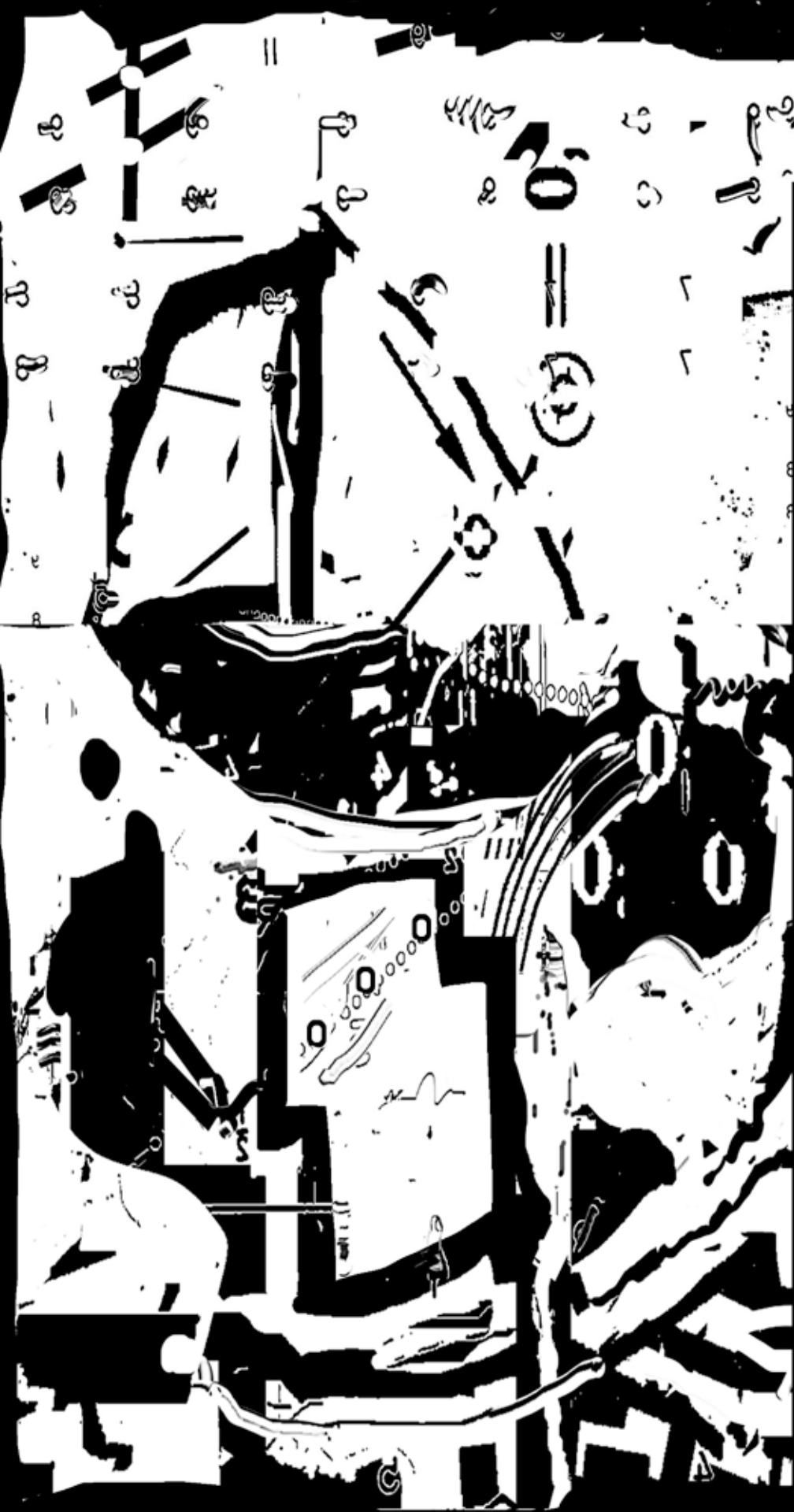




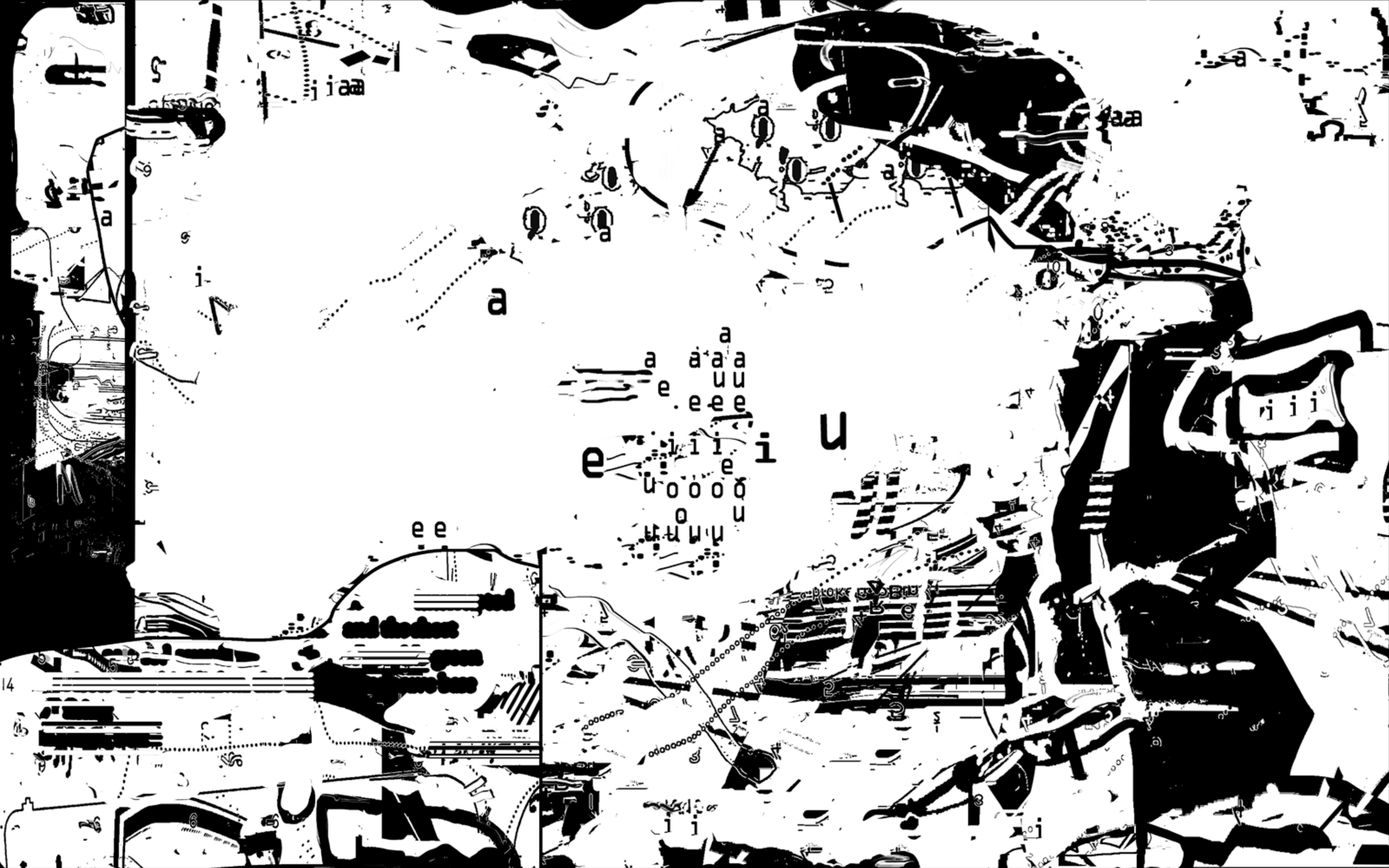














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Trouble is an art and literary quarterly. It is mostly about trouble.

There's lots of trouble going  
trouble at home, trouble  
disasters, brilliant fuck ups  
trouble, friends.

Here in Trouble, you will  
fresh) contemporary art and  
with smart cartoonists and  
and druggy PLAYA or inhale  
on the planet.



around. Trouble in the arts,  
in the garden. Beautiful  
and elegant scams. We've got

brush up against great (and  
writing, find yourself in bed  
poets, ride out on the hot  
the smokey ends of our days

Yes, you'll laugh and cry at art world billionaires, double down on DIY disasters, toke up the biology of  
muchies or just give yourself a good swift kick in the ass. Pain and pleasure and everything in between.

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# Rosario Güiraldes's #Daily Drawing

Rosario Güiraldes, Associate Curator of The Drawing Center, ponders the nature of drawing and offers up some of her favorites.

In 2020, Rosario Güiraldes, dove deep into her favorite archive of drawings and the artists who made them. For three months that year, while a pandemic raged around the world, the curator found solace in the graphic and colored lines of artists she admired and who simply wowed her. Here's a small sample of her series #daily drawing.

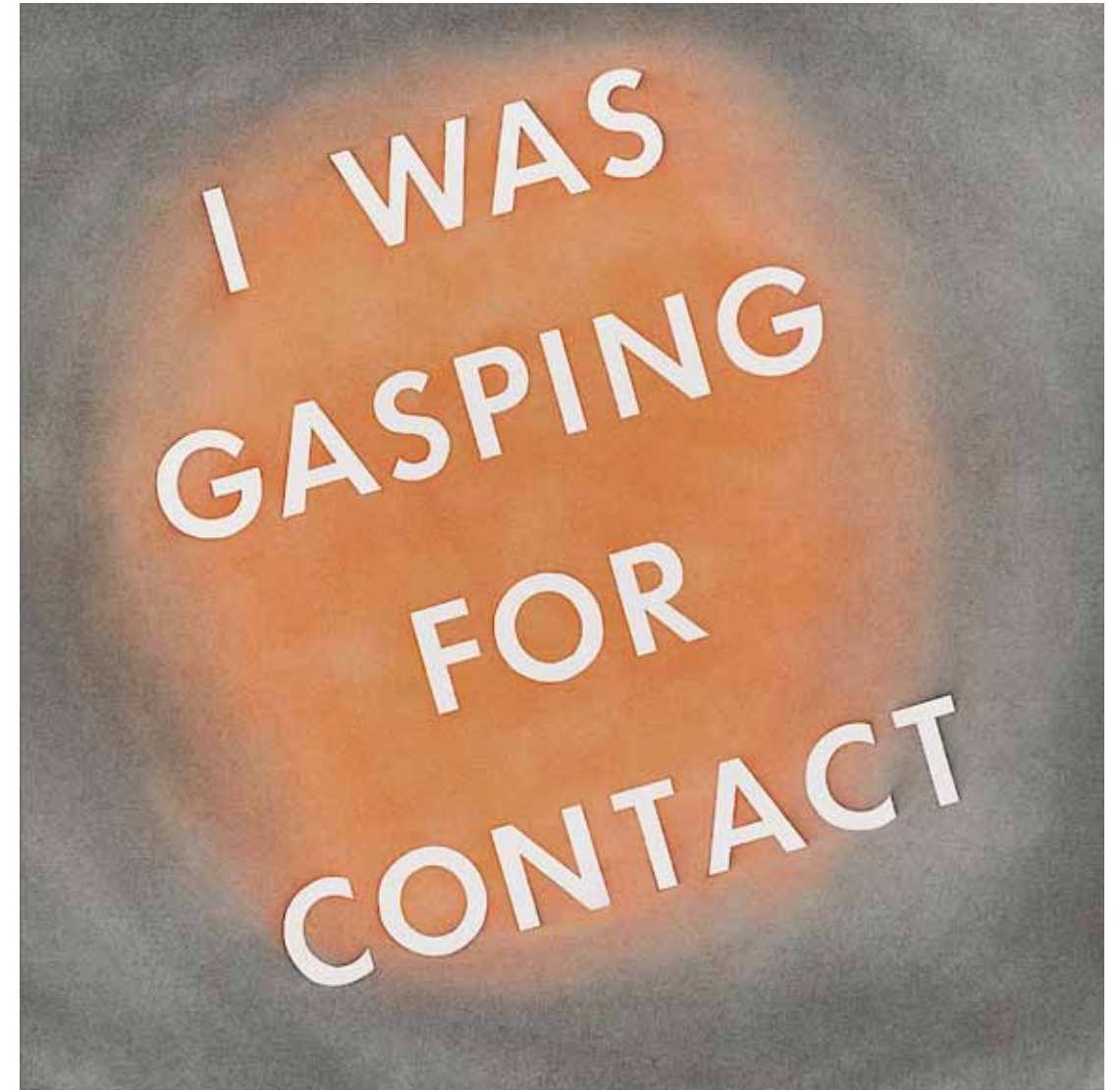


**Remedios Varo**

Visita al pasado (Visit to the Past), 1957. Graphite and pigment on paper.

Remedios Varo (b. 1908, Madrid, d. 1963, Mexico City) was raised in Madrid, where she learned observational drawing from her father and studied painting. She

abandoned her academic roots in the 1930s, when she moved to Barcelona and Paris, where she developed close ties with a group of Surrealist artists and was exposed to modernist thinkers. Fleeting Fascism in France and Spain, in 1941, Varo emigrated to Mexico, where she rapidly built a new creative life with other expatriate artists and intellectuals, including Leonora Carrington, who became a very close friend. The trauma of war and displacement is evident in her earlier works, but by 1947 her practice flourished. Drawings and paintings during this time present otherworldly narrative scenes loaded with symbolic meaning and characterized by an often-female protagonist encountering supernatural forces. By the time of her death 1963, Varo had created over 500 works, most produced in Mexico, through which she aspired to reveal hidden metaphysical wonders by way of close observation and extreme detailism. An exhibition of her work made between 1938 to 1963 recently opened at @museomalba I highly encourage you to check out the museum's IG posts and virtual tours.



**Edward Ruscha**

I Was Gasping for Contact, 1976. Pastel on paper.

Edward Ruscha (b. 1937, Omaha, Nebraska) moved to Los Angeles in 1956 to study at the Chouinard Art Institute (now California Institute of the Arts). He carved a place for himself in the 1960s art world when he moved away from Abstract Expressionism into Pop Art and became interested in typography while working in a print shop. Soon, he showed at the Ferus, Leo Castelli, and Gagosian. Ruscha's work is heavily influenced by LA, a city he never left, exploring the city's iconography "in a deadpan style that wavers between mundane and philosophical." Ruscha is perhaps best known for his clever use of text in his drawings and paintings, which he continues to incorporate into his works today. In his own words: "I'm not trying to wrap things up or make final statements or capture anything in a big way," he says. "It's more like, whatever the voyage is, that's where I am. I'm just traveling along the tops of things, not trying to bring an answer to anything, necessarily, but just to keep making pictures."





### Norah Borges

At the young age of eleven years old, artist and critic Norah Borges (1901-1998, Buenos Aires), sister of the acclaimed Argentine writer Jorge Luis Borges, moved with her family to Switzerland. While living in Geneva at the height of World War One, Norah studied at the Ecole des Beaux-Arts, where she discovered the work of the German Expressionists, deepened her study of woodcuts, and learned about the European avant-garde. After the war ended, in 1919, the family settled in Palma de Mallorca, Seville and Madrid, where she became the illustrator of the Ultraist movement's literary magazines. Back in Buenos Aires, in 1921, Norah joined the Argentine avant-garde through her contributions to the books of young poets and literary magazines. After a brief stint in Madrid, until the outbreak of the Spanish Civil War, she collaborated with renowned Spanish writers, including Federico García Lorca. Back in Buenos Aires, where Norah spent the rest of her days, she divided her time between illustrating books by some of the best known writers, such as Silvina Ocampo, Adolfo Bioy Casares and Julio Cortázar, participating in several exhibitions, and contributing art criticism pieces to the magazine "Los Anales de Buenos Aires" using her nom de plume, Manuel Pinedo. Art critic Julio Payró defined Norah's work as belonging to the magical realism movement, a style associated with Latin American literature that is understood to depict a realistic view of the modern world while also adding magical elements, which he argued as being especially attracting to idealistic spirits.



### Kerry James Marshall

Study for Blue Water, Silver Moon, 1991. Conté crayon and watercolor on paper. MoMA Collection. © 2020 Kerry James Marshall.

Even though Kerry James Marshall (b. 1955, Birmingham, Alabama) is essentially known as a painter, his work incorporates many other mediums, including drawing. In a style that is defined by its idiosyncrasy, Marshall combines elements from Western and African art history, classical mythology, comic books, and film and civil rights history, in order to "articulate the cultural, social, and political history of black people in America." As someone who lived in Birmingham during the 1963 church bombing, near the Watts area of LA during the 1965 riots, and went to junior high school close from the Black Panthers headquarters in LA, Marshall's commitment towards this goal is deeply informed by his own relationship to the civil rights movement. In this drawing, Marshall critiques femininity stereotypes while disclosing his interest in tradition. A dark-skinned mermaid, a figure that evokes a mythic idea of white beauty, half immersed in a pond with her gaze boldly directed at the viewer, reminds us of our own voyeuristic acts. Questioning pre-existing notions, Marshall proposes "a stylized representation of a beauty that [is] unequivocally black."









**Vija Celmins**

Ocean, 1975. Pencil on Paper. © Vija Celmins.

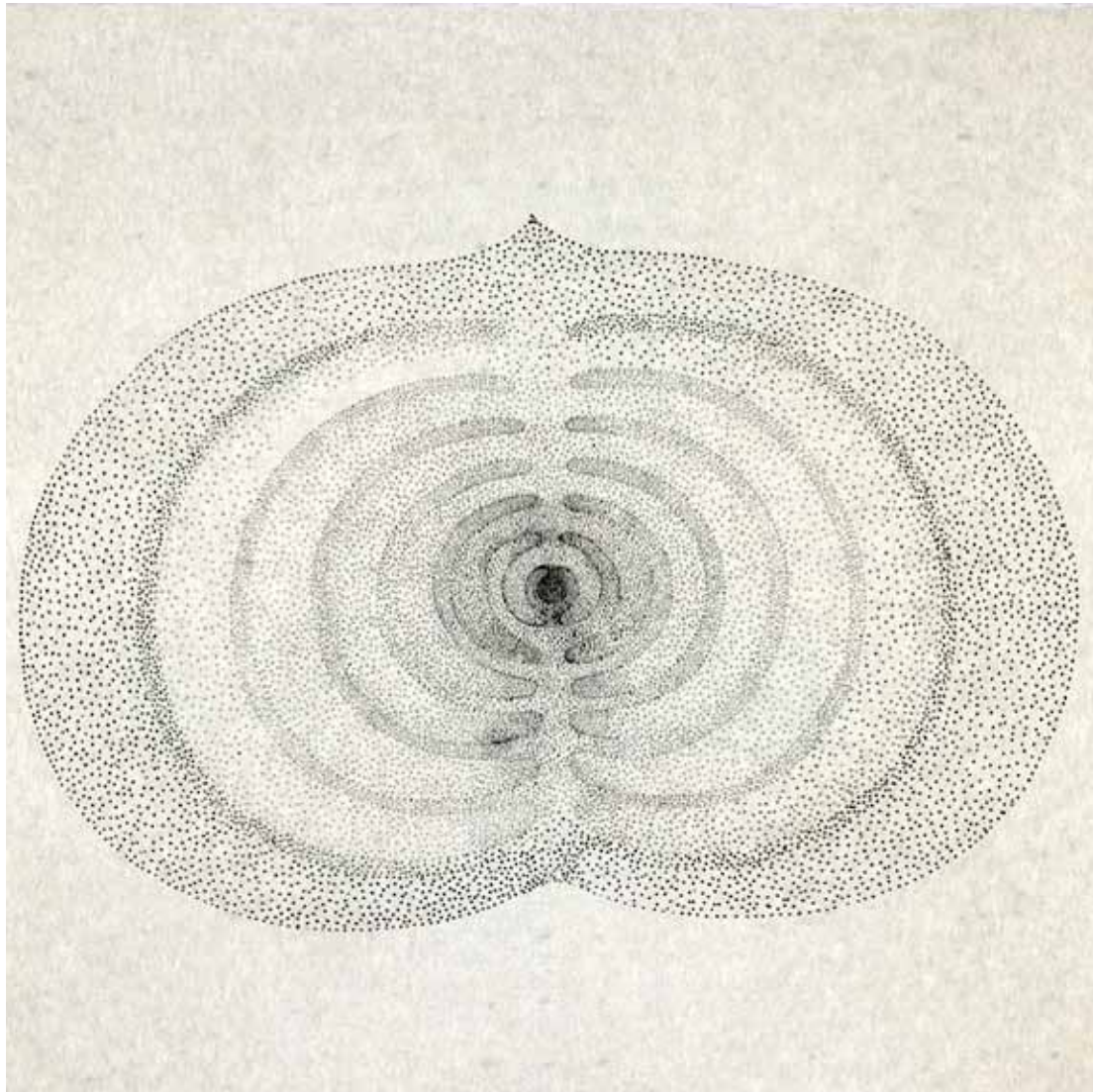
*I wasn't aware of how much I missed watching the horizon until I remembered Vija Celmins' drawings of the Pacific Ocean. Vija Celmins (b. 1938, Latvia) has been making art for more than 50 years. After immigrating to the United States as child, she began her career in art in Los Angeles in the 1960s, and moved to New York in the early 1980s, where she continues to live. Celmins is best known for her extraordinarily meticulous drawings, which she sometimes draws from direct observation, and other times from photographs. There is a kind of magic to her drawings, regardless of whether they're drawn from a photo of the ocean in Los Angeles, from a snapshot taken from the inside of Celmins' car looking onto the Santa Monica Freeway, or of a starry night. In this drawing, particularly, there's also a specific kind of silence, the silent humming of the ocean, that I love.*



**Paul McCarthy** Dopwhite, WS, 2009. Oil stick, charcoal, and collage on paper. Hauser & Wirth Collection, Switzerland (via Hammer Museum).

*Best known for his work in performance, sculpture, installation, and film, Paul McCarthy (b. 1945, Salt Lake City) has a daily drawing practice. Approached as a “way of thinking”, McCarthy's drawings are diagrams for future projects and tools to synthesize, or spell out ideas. Drawings made with charcoal, graphite, ink, marker, and collage, as well as less conventional materials, like ketchup and peanut butter, include countless references from pop-culture to art history. Produced in thematic groups, the drawings share the same crude, visceral visual language as the rest of his work to address themes of violence, humor, sex, and politics. “Paul McCarthy: Head Space, Drawings 1963-2019”, the artist's first survey of drawings in the United States, opened at the Hammer Museum on February 2nd. The show remains temporarily closed.*





**Ruth Asawa** Estate of Ruth Asawa.

*Widely known for her sensual mesh sculptures developed in the 1950s after attending Black Mountain College, the great Ruth Asawa (1926, Norwalk, California—2013, San Francisco) was a devoted draftsman. Asawa learned how to draw as an adolescent from the Walt Disney Studio Animators who were incarcerated at the same Japanese-American internment camp than she and her family during World War II. Throughout her life, she maintained a daily regular practice. Drawing helped her calibrate her perception and strengthen her concentration “so that she was always ready to see.” Inspired in organic forms, Asawa’s drawings most exclusively consist on swirling lines and patterns that present explorative iterations of recurring subjects and motifs. But what Asawa cared about was not the thing-in-itself, the drawing, but the act of drawing. As she said: “I realized that if I was going to make these forms, which interlock and interweave, it can only be done with a line because a line can go anywhere.” Watch out for the new set of stamps dedicated to her work in sculpture created by USPS.*



**Bill Traylor**

*Woman in a Spotted Dress and Man in Blue with Doctor's Bag, 1939-1942. Tempera & graphite on card.*

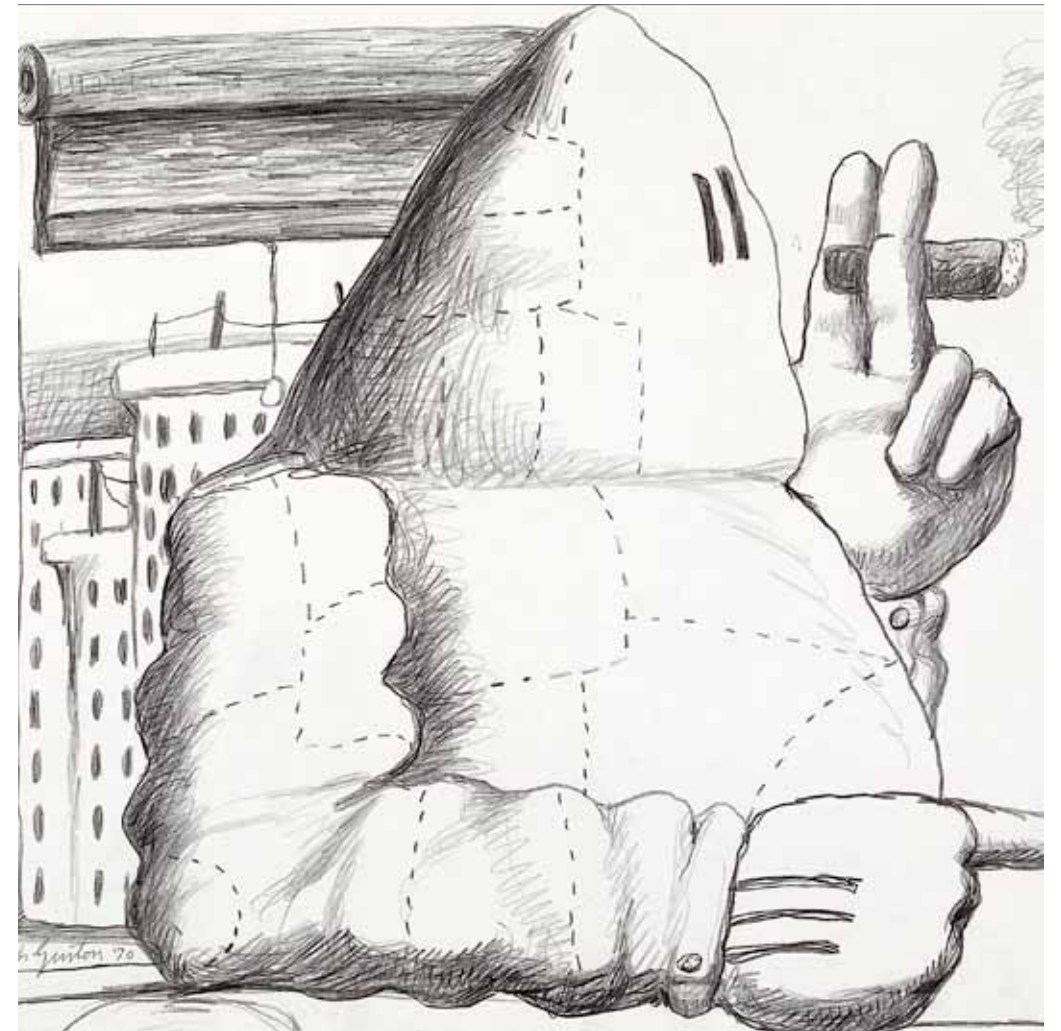
*One of the most important American artists of the 20th century, Bill Traylor (ca. 1853–1949) was among those artists who, through drawing and paintings, laid the foundation for the civil rights movement. Traylor was born into slavery in Alabama and spent most of his life as an emancipated sharecropper. Around 1939, in his late 80s while living on the streets of Montgomery, an artist called Charles Shannon encouraged him to draw and provided him with materials. Without any previous arts education, Traylor began to draw and paint his experience as a black man, in a distinct figurative style and a striking palette. Taylor’s drawings consist of powerful synthesis of personal memories and experiences, and include a symbolic vocabulary of people, animals, and plants to reconstruct personal histories. Taylor’s drawings are today lauded for their unique visual language and accurate documentation of oppression in the Deep South. Taylor died in 1949, aged 96, leaving behind more than one thousand works of art.*





**Marcia Schwartz** Fumando (Smoking), 1978. Courtesy the artist and The National Exemplar.

If I had to introduce Marcia Schwartz to a international contemporary art audience, I would probably begin by saying that she is an extraordinary artist, our local Alice Neel. Schwartz (b.1955, Buenos Aires) is an Argentine artist known for her Expressionistic portraits of underprivileged and marginalized characters, but also of poverty, sex work, and solitude. With a precise use of line—and a vibrant use of color in her paintings—she captures the interior life of her subjects with a critical eye and with deep emotional gravitas, as well as the social and political context in Argentina. “I wake up in the morning full of anger. For the Greeks, anger was a positive energy, close to a state of inspiration,” she explained. “Then I go to the studio and procrastinate for a while. Mate used to be my companion, but now I can’t drink it. I can’t smoke either. So I paint alone with my soul.” Schwartz is also known for her series of landscape, cacti paintings, and suburban portraits; all of which refer to her experiences in the Argentine provinces. During her 20s, Schwartz was a militant for the Peronist Youth, which led to her exile in Barcelona during the Dictatorship. This time in her life was followed by persecution, exile, and the death of close friends, that marked her life and work. Schwartz is one of the artists of the “nueva imagen” (new image), that in the 1980s emerged from the Dictatorship.



**Philip Guston**

Window (1969-1970). Graphite on paper.

Philip Guston (1913, Montreal-1980, Woodstock) was a key figure among the artists who abandoned Abstract Expressionism adopting instead a singular personal style. Although Guston is best known for his lugubrious cartoonish paintings, drawing was central to his practice, not just as a means to invent new settings and configurations for his objects and characters, but as an expressive means in its own right. As he said: “The act of drawing is what locates, suggests, discovers. At times, it seems enough to draw, without the distraction and mass. Yet it is an old ambition to make drawing and painting one... On a lucky day, a surprising balance of forms and spaces will appear and I feel the drawing making itself, the image taking hold. This, in turn, moves me towards painting—anxious to get to the same place, with the actuality of paint and light.” Guston’s childhood was marked with trauma - he discovered his father’s body who had hung himself when he was ten years old. Soon after, Guston began to draw characters from his favorite comics inside of a small closet, lit by a hanging bulb. Guston’s interest in cartoon figures resurfaced in his later and best known work, like the drawing in this post, where a globby hooded figure holding a cigar between its thick fingers, dominates the composition. Mysterious, frightening, but also funny, the drawing hints towards Guston’s loaded past.





**Francis Picabia** (1879-1953, Paris)

La Bête Jaune, 1927-28. Courtesy Galerie 1900–2000, Paris / ARS, NY / ADAGP, Paris.



**Cecilia Vicuña**

Paro Nacional, Bogotá, 1977-78. Oil and pastel on paper.

Today's #dailydrawing is from the inimitable Cecilia Vicuña (b. 1948, Santiago, Chile), one of the most prolific voices in contemporary poetry and an artistic superwoman working across painting, drawing, poetry, documentary film, sculpture and performance. After studying fine arts at the University de Chile in Santiago, where she made her first important artworks, Cecilia moved to England to complete a master of fine arts at the Slade School of Fine Arts in 1973. The military coup that overthrew Salvador Allende in 1973 led Cecilia, who had been a member of the leftist coalition Unidad Popular, to seek asylum in England, where she published her first book of poems, *Saborami* (taste of me). After a sojourn in Colombia, Cecilia moved to New York in 1980, where she continues to live and work. Cecilia and her then partner César Paternosto had an “evolving” exhibition at The Drawing Center in 2002. Titled “DIS SOLVING: threads of water and light”, the exhibition included drawings from the 1960s through the early 2000s and a hand-woven spatial drawing by Cecilia, as well as a wall drawing by Paternosto. During the course of the show, Cecilia expanded her installation of lines in space while Paternosto's drawings were gradually removed. In 2017, she returned to TDC in the context of a series of female artist-curator conversations that I organized when I first started to work there.





### Sigmar Polke

Untitled (Woman with Spray Can), 1963. Ballpoint pen on paper. Moma collection.

© 2020 Estate of Sigmar Polke / Artists Rights Society, New York / VG Bild-Kunst, Bonn, Germany.

*I've been dreaming of getting a salon hair wash and haircut, but for now I'll have to acquiesce in looking at this marvelous twee drawing by the great Sigmar Polke (1941, Olesnica-2010, Cologne).*

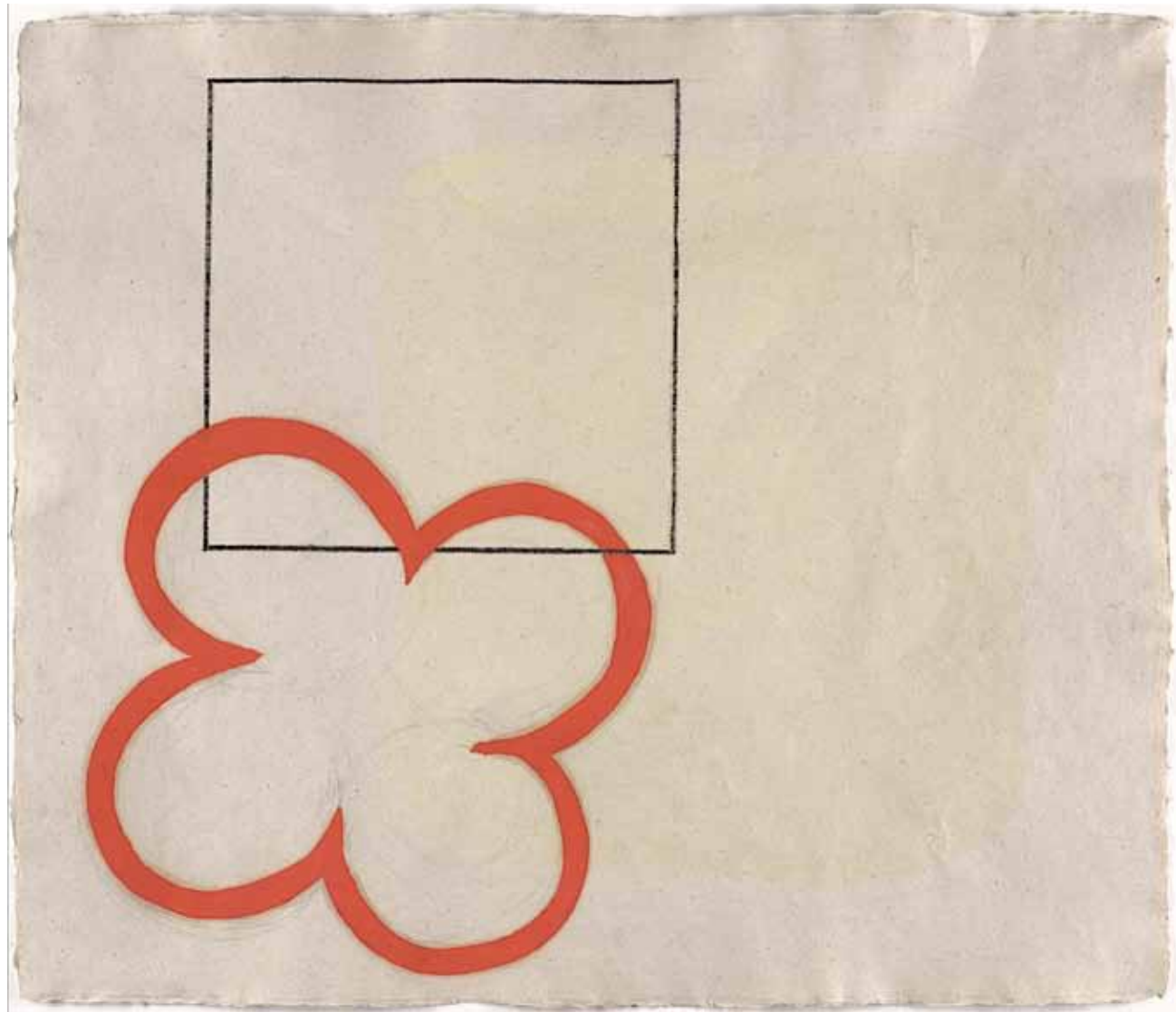


### Sadie Benning

Detail of Ghosty Jr., 1997, gouache on paper.

*Loving this drawing by Sadie Benning (b.1973, Milwaukee) from a series about a ghost with a big ear who can eavesdrop on conversations and who appears in places where you can overhear others looking at and discussing things, like an airport, a restaurant, or a museum. In this one, Ghosty Jr. is overhearing comments made at Ellsworth Kelly's Guggenheim Museum retrospective (one of them reads: "I'm gonna kill myself, that painting breathes suicide.") As in most of Benning's work, Ghosty Jr. is a kind of a foil for thinking about how people see things. Or, as she says, with "understanding the complication between how people see things and how they verbalize what they see. It also has to do with identity and gender, with how complicated it is to be seen the way you feel you are. There are always these kinds of inaccurate or difficult perceptive things happening. I'm often trying to deal with some of those anxieties with the work I'm making."*





**Anne Chu** (1959-2016, New York City)

Listen, 1994. Oil, cut-and-pasted embroidery, watercolor, colored pencil, and pencil on paper.  
Moma Collection © 2020 Anne Chu.

*Comment by Marty Eisenberg: Ann Chu was a great artist in every way. Highly adventurous.. always making sculptures that made you say how the Hell did she do that and why? ...many times I just couldn't wrap my head around the work but I bought it anyway because it was challenging and I knew it was good ... she was so smart and determined...I couldn't resist. This drawing is different ..it's shows her other side.. very delicate and intimate but like her sculptures complex. I was lucky to know her well and I think about her all the time when walking past the works I'm so lucky to own... Good choice.*

*Rosario Güiraldes comment to Marty Eisenberg: Such beautiful words and memories, Marty! Thanks for bringing her essence back into life. And bravo to collectors like you, who take leaps of faith for artists like Anne. I have a lot to learn about her life and work!*

## Rosario Güiraldes,

who was named one of Cultured Magazine's curators to watch, is currently preparing an exhibition at New York's The Drawing Center this fall. The Argentina-born Güiraldes is based in New York City.

Recent curatorial projects at The Drawing Center include the contemporary drawing survey Drawing in the Continuous Present (2022), with Michael Armitage, Christine Sun Kim, Helen Marten, Walter Price, and others; 100 Drawings from Now, with Lauren Halsey, Jennifer Packer, Christina Quarles, Rirkrit Tirivanija, and others (2020); The Pencil is A Key: Drawings by Incarcerated Artists (2019); and monographic exhibitions by Fernanda Laguna (2022); Ebecho Muslimova (2021); Guo Fengyi (2020); and Eduardo Navarro (2018). In 2017, she organized Forensic Architecture: Towards an Investigative Aesthetics; a major survey of interdisciplinary collective Forensic Architecture that toured the Barcelona Museum of Contemporary Art (MACBA) and at the University Museum Contemporary Art (MUAC) in Mexico City earning Forensic Architecture a Turner Prize nomination. Güiraldes holds a Master of Arts focused in Curatorial Studies from the Center for Curatorial Studies (CCS Bard) and is currently on faculty in the Department of Painting and Printmaking at Yale School of Art.

Instagram <https://www.instagram.com/rosarioguiraldes/>  
<https://www.culturedmag.com/article/2022/06/22/curator-rosario-guiraldes-protects-the-significance-of-drawing>



# Peat & Repeat

October and December events:

elke luyten

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philip greene

francine hunter mcgovern

pasha radetzki

jack greene

anna sang park

matthew rose

caterina verde

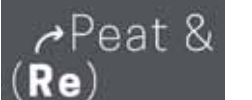
daniel rothbart

mandy morrison

see our website for exact dates

[peatandrepeat.org](http://peatandrepeat.org)

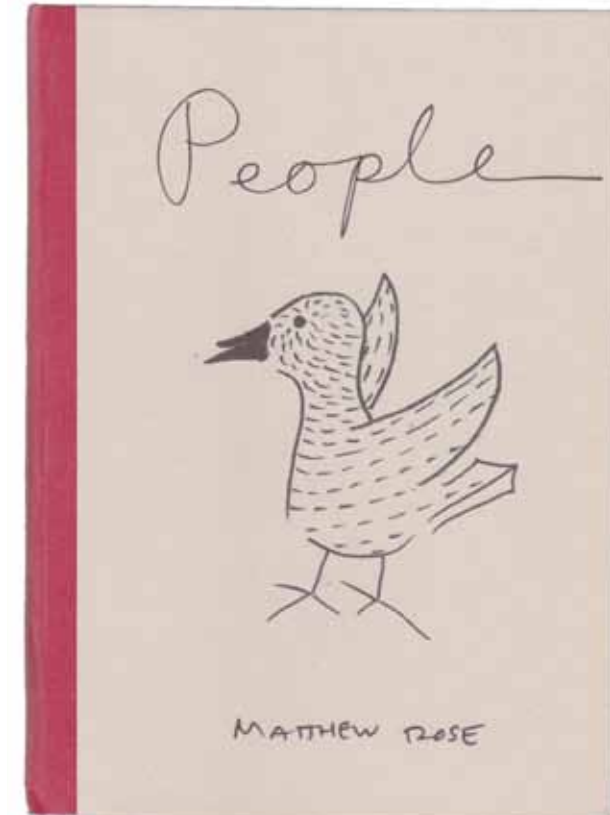
instagram: @peatandrepeatcosmos





# Matthew Rose

## People : Drawings



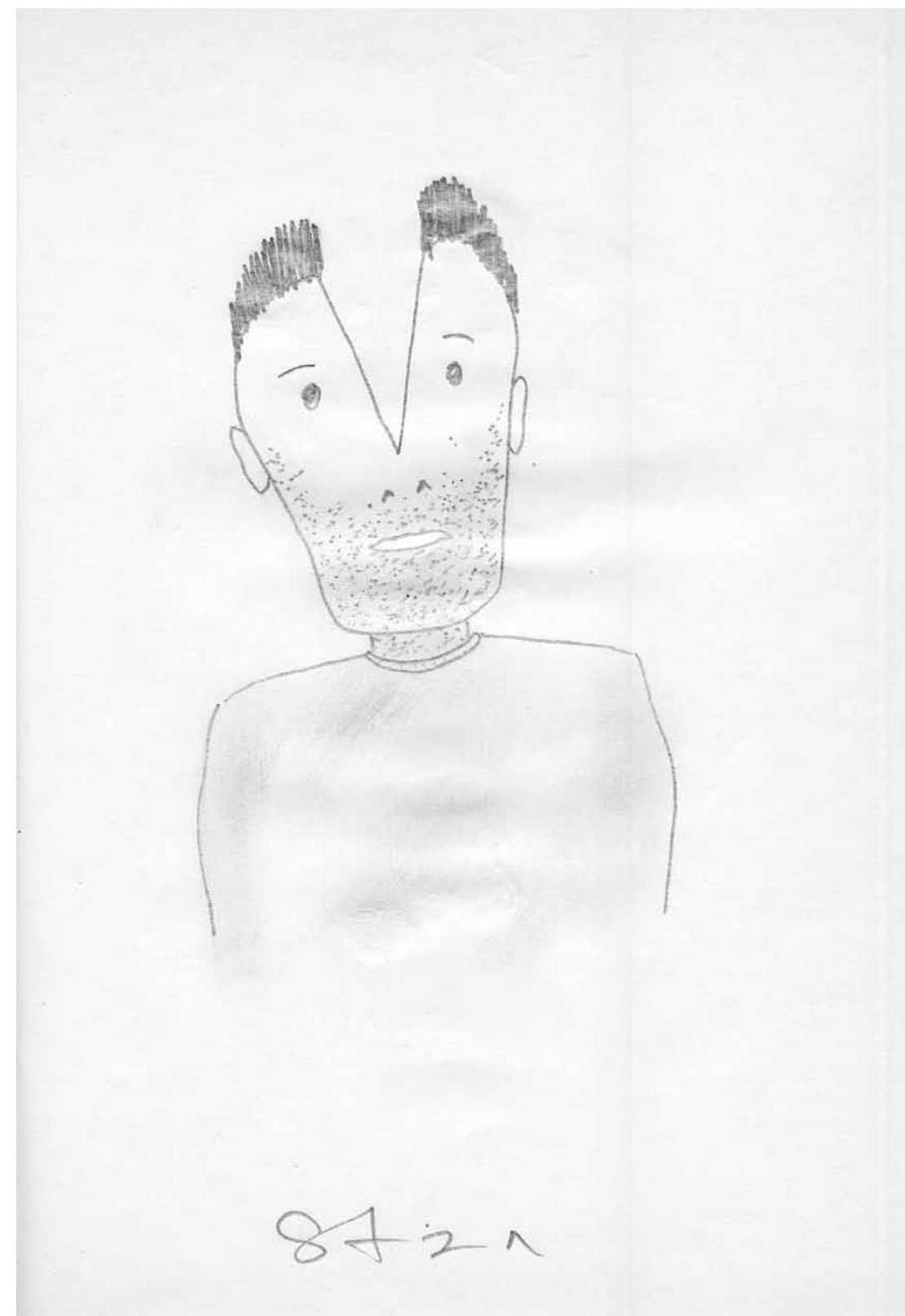
In 2015 I published a small book of drawings with Red Fox Press, the small art book publisher on Achill Island, Ireland. Run by Belgian book artist Francis Van Maele and South Korean book artist Antic-Ham, the series of drawings, “*people*,” produced almost daily in a sketchbook, found their way to the world.

The drawings are often renditions of objects (irons, tree stumps, screw drivers) or cartoon-like beings wedded to a short caption describing either who they are or what mischief they are up to. Some drawings are autobiographical (of course), while others are surreal projections of friends, family and acquaintances in smudgy graphite.

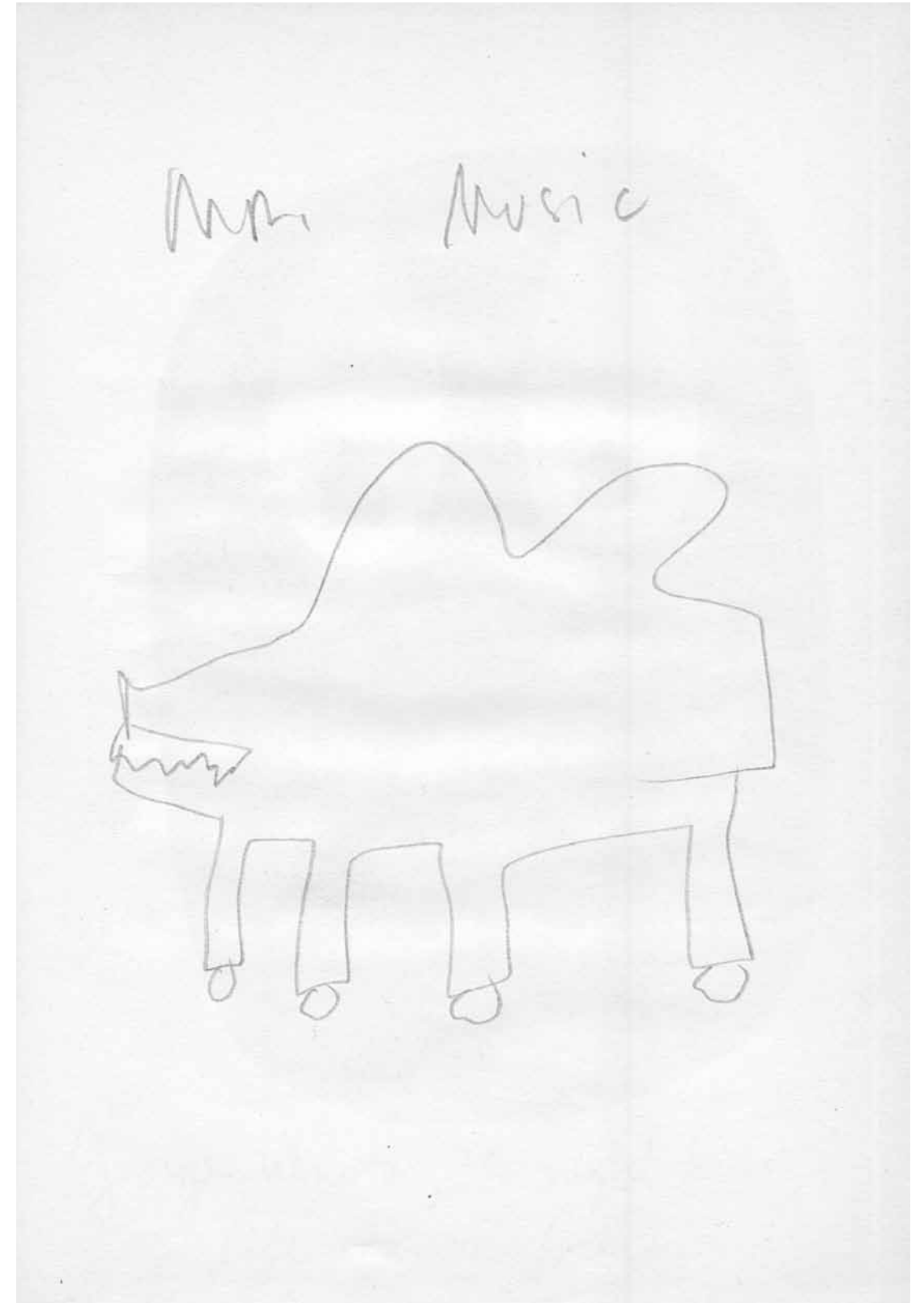
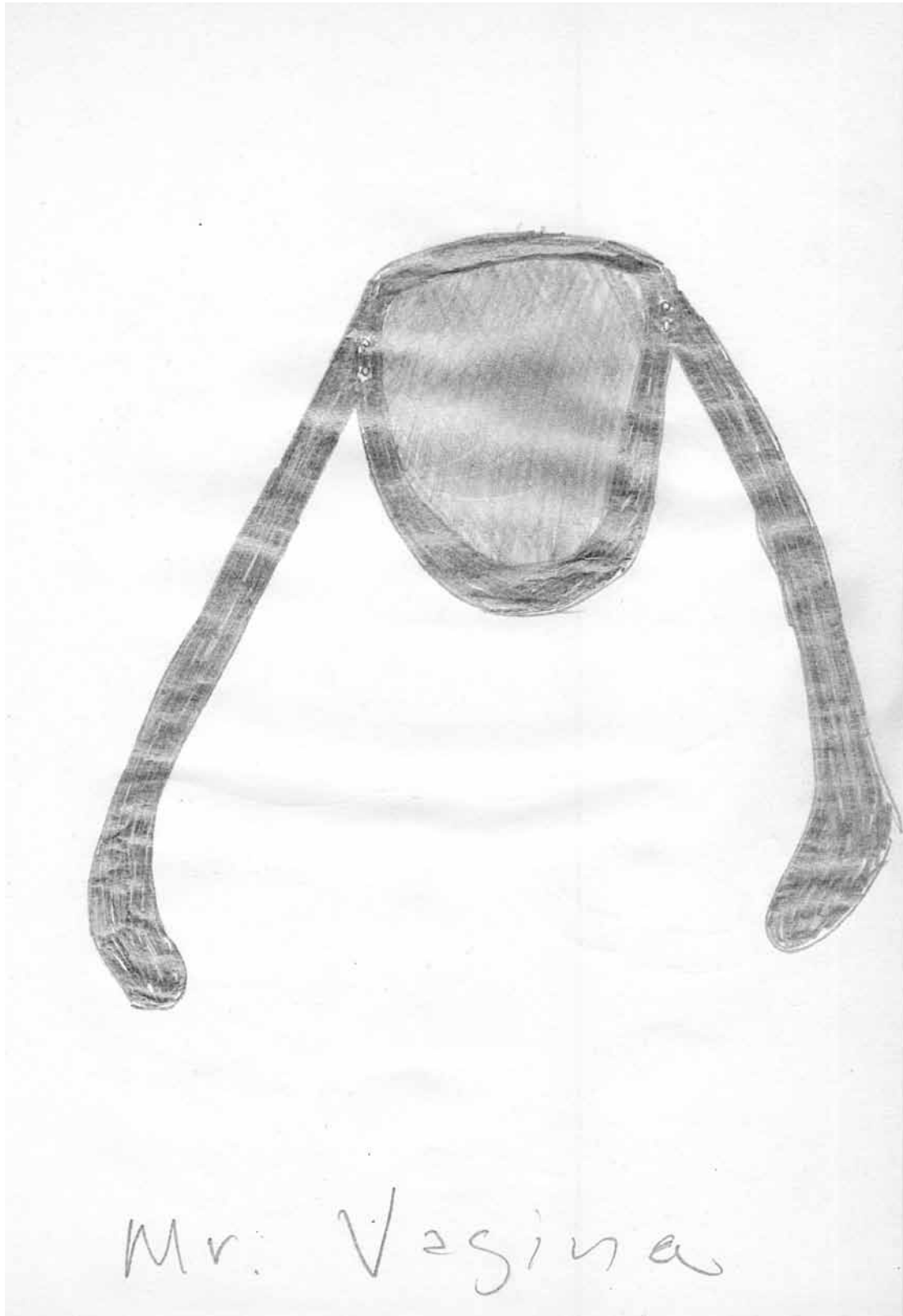
The edition however did not include the nearly 80 other drawings I had produced. Here is a small selection of some of those from the Red Fox book and others included here.

If you are interested in *People* and my collage book *The Self Improvement Alphabet Book* from Red Fox Press, connect with them here: <http://www.redfoxpress.com/>

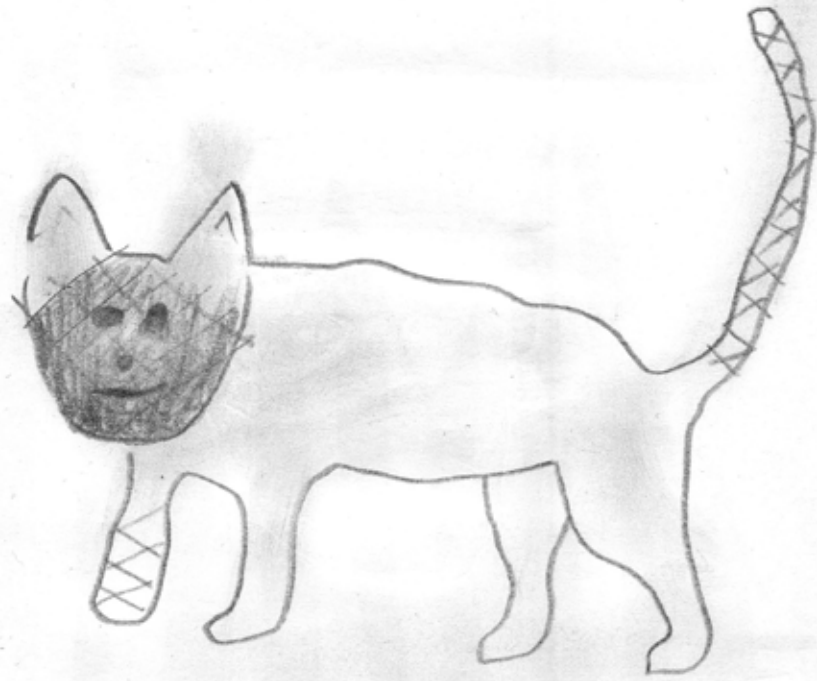




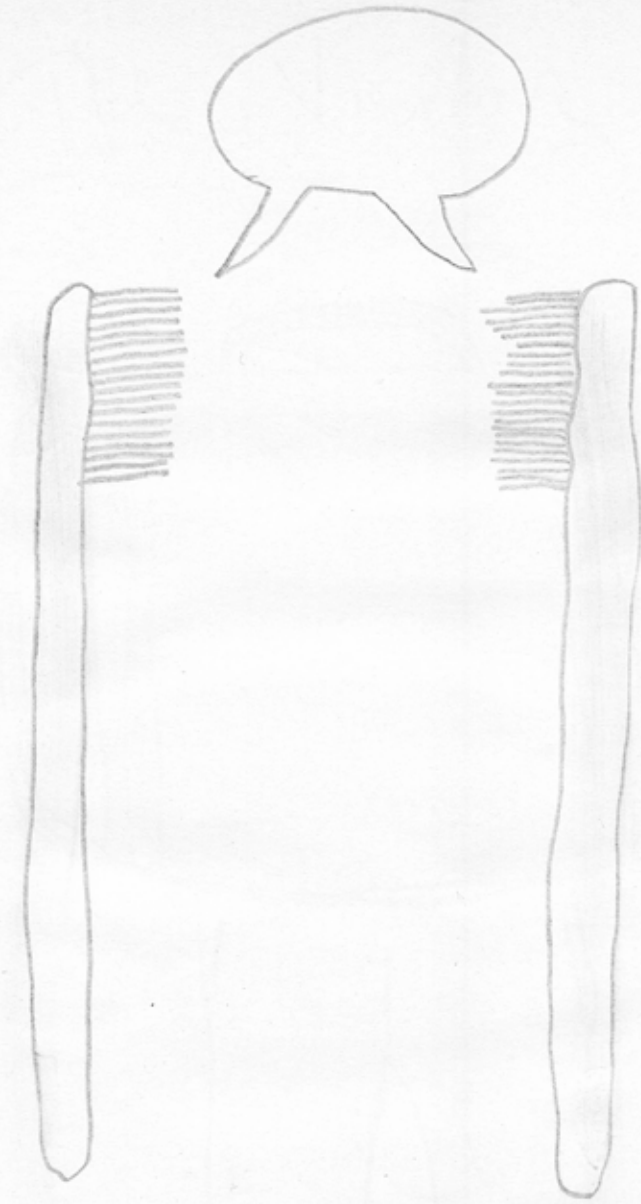






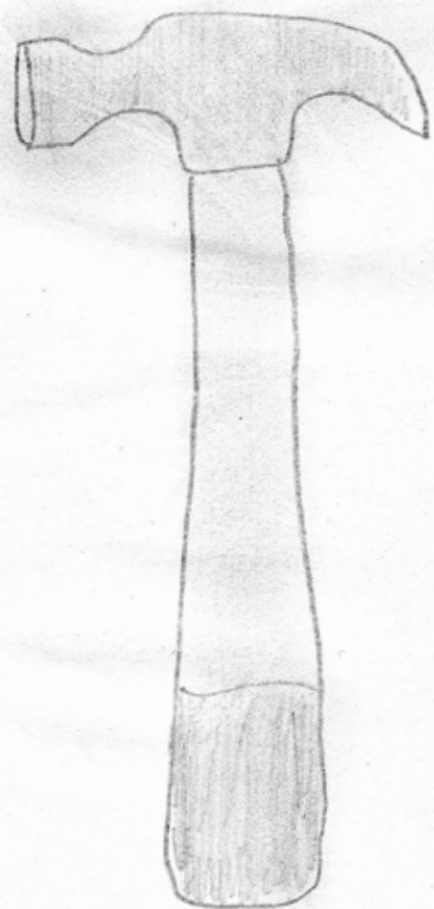


My accident-prone  
Pussy.



The Neighbors One Night  
Last Summer



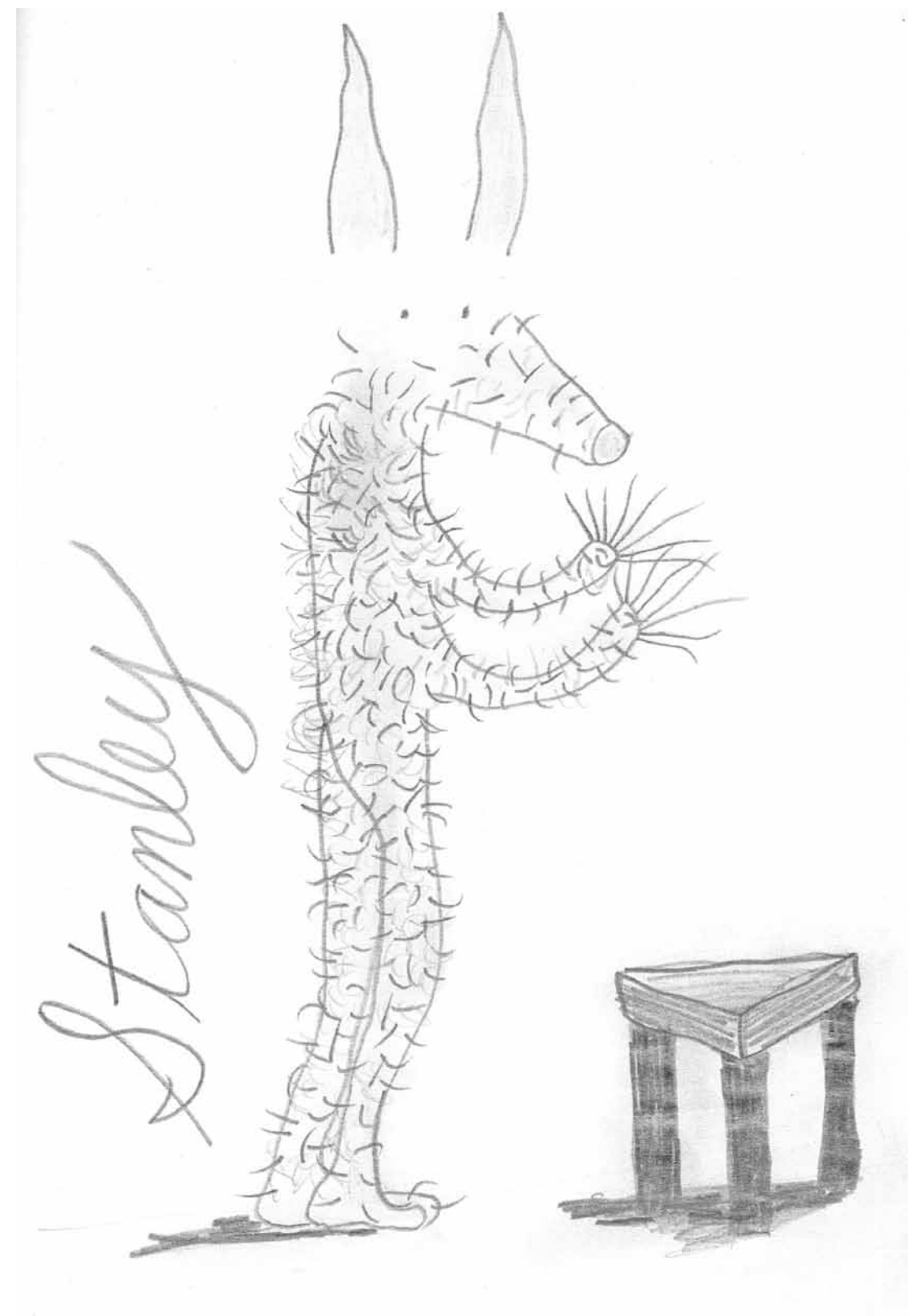
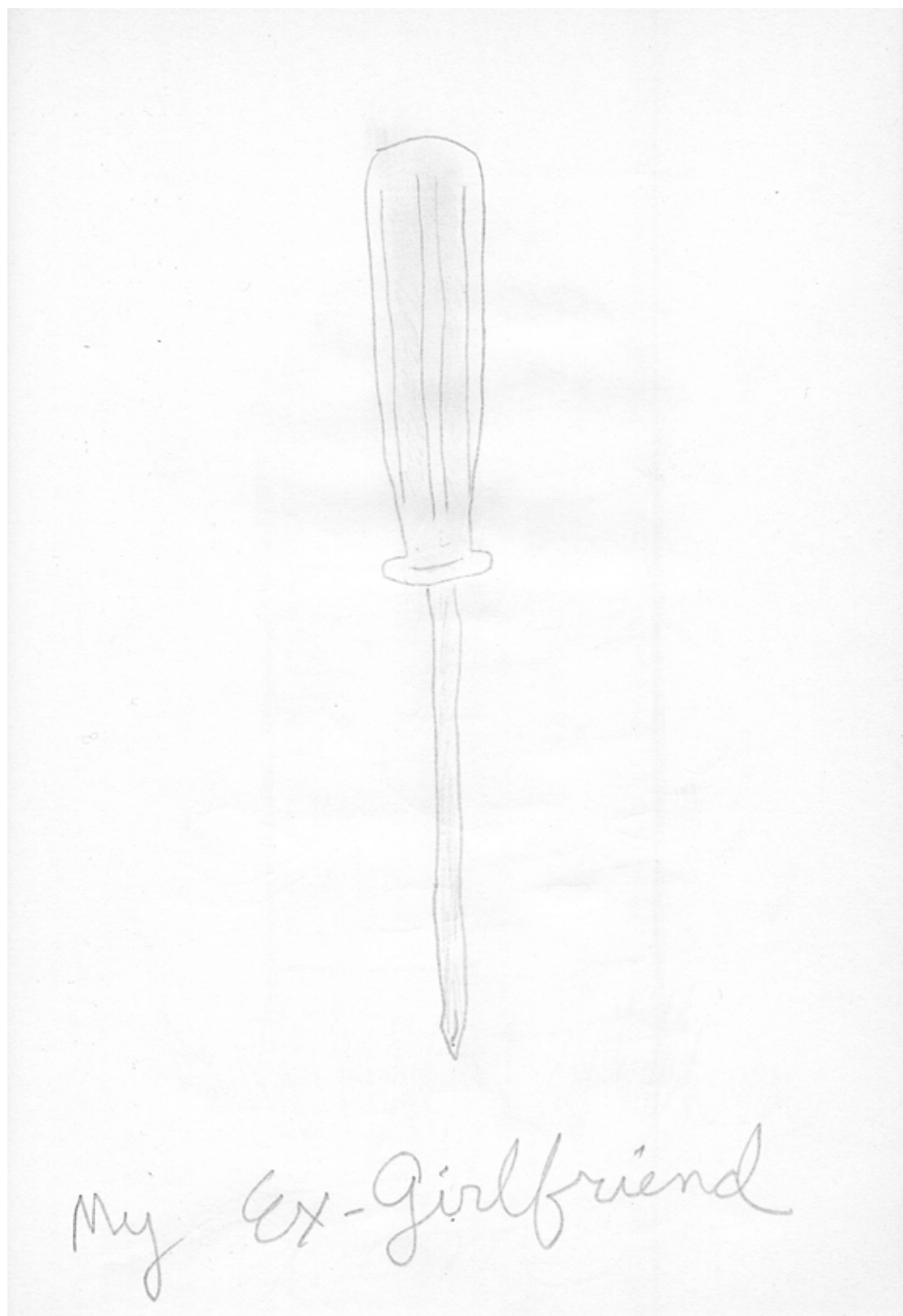


My Twin Brother, Ham

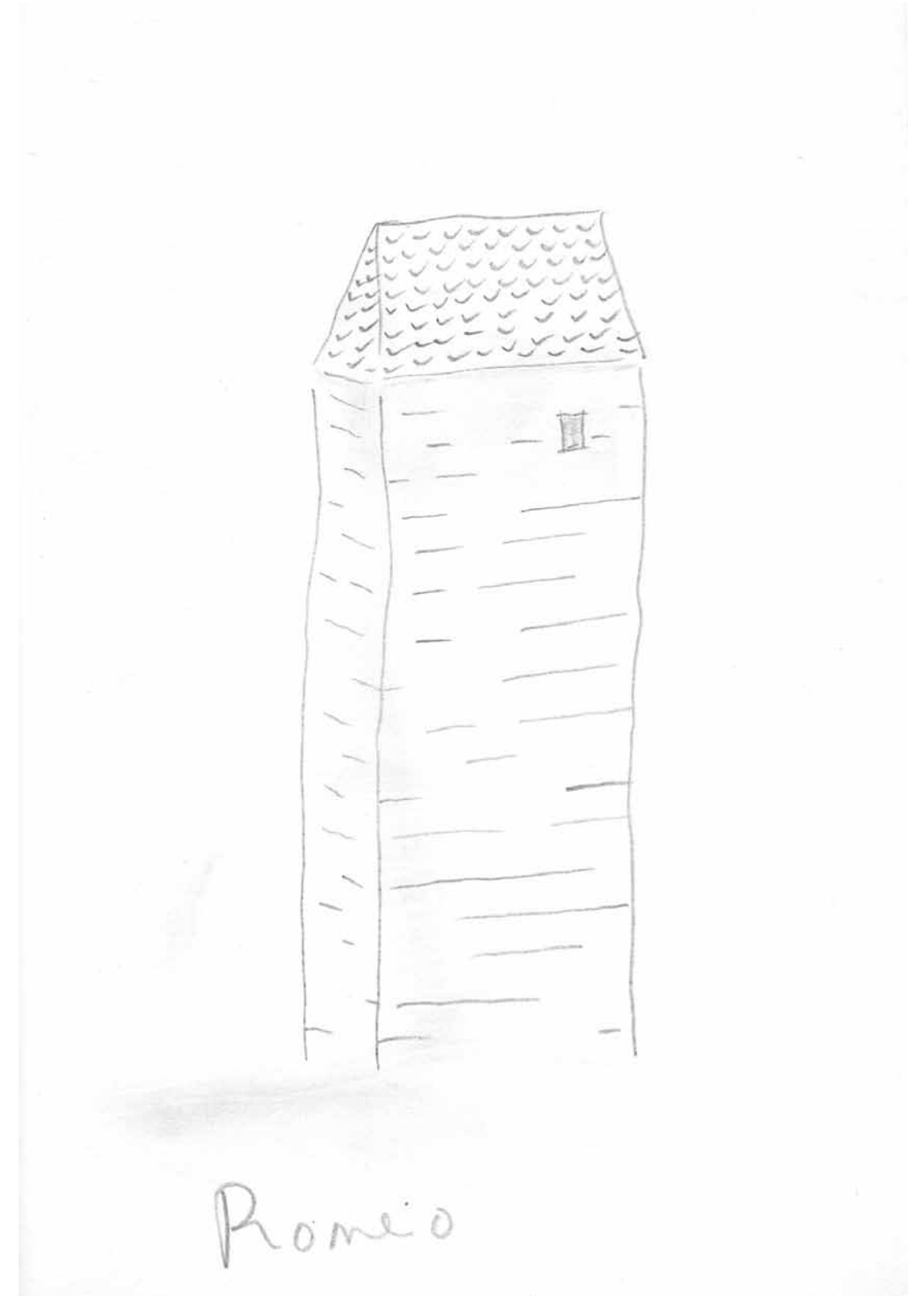
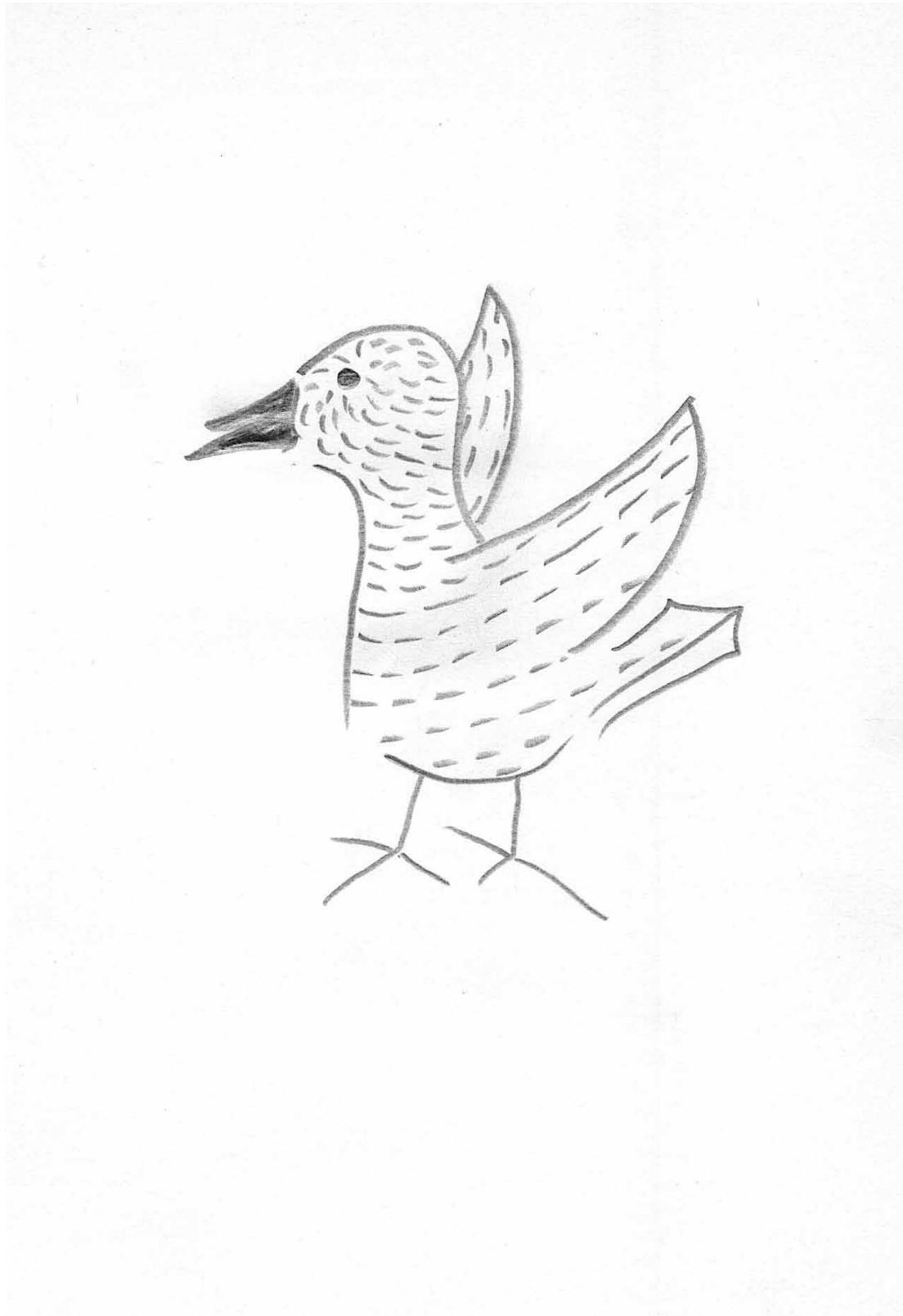


My other Twin Brother, Nit

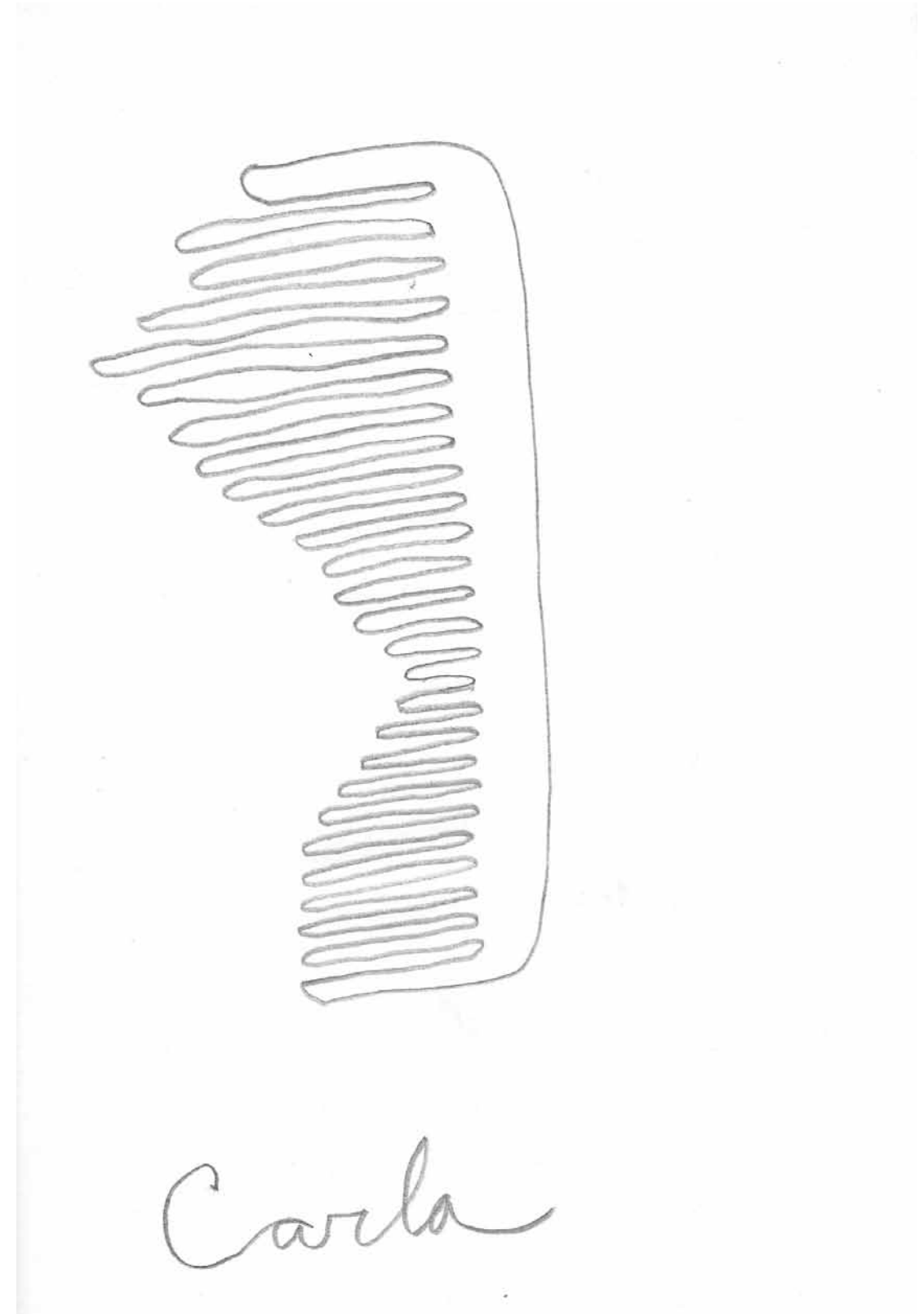
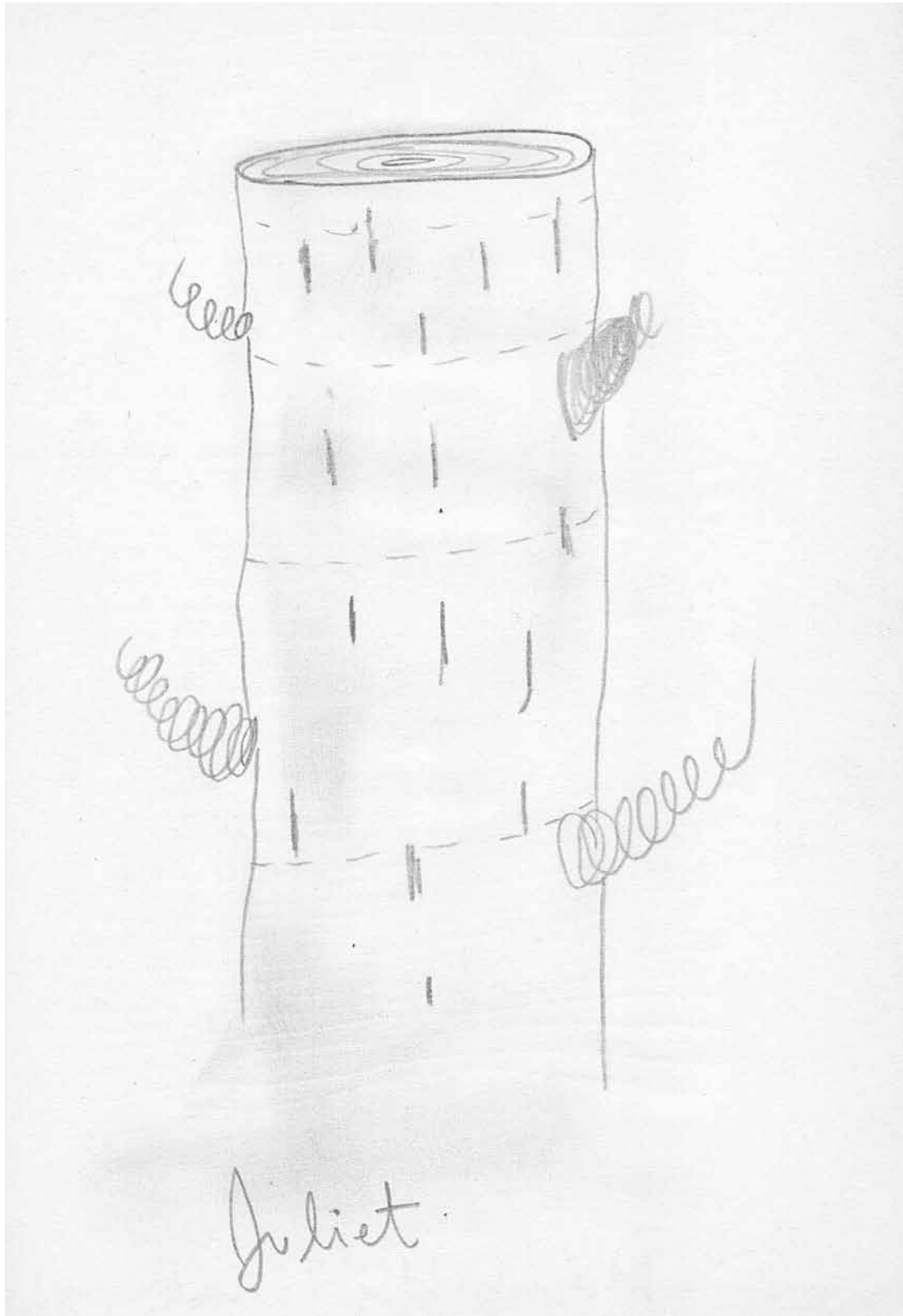
















*hat in the cat.*



**BELLE et BEAU**  
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# Walter Robinson

## c o n f e s s i o n s

When I was in first grade I liked to draw. I won attention for my pictures of high noon showdowns, the sheriff with his star facing off against a bandit in a bandana. Sometimes I would draw both figures with both attributes.

I had a crush on a girl named Dana. One day at lunchtime I was sitting on the playground, idly toying with the dirt, picking up a handful and letting it sift through my fingers. She came up to me and said, “Why are you messing with that, it’s dusty enough out here already.”

We would summer at the Jersey Shore, where everyone collected shells. They were so beautiful when wet, a bit drab when dry. Some people would take them home, others would collect the prettiest shells only to discard them when leaving the beach. Much later I realized that searching for ugly shells was more fun.

At the beach I had a friend named Debbie, who was a tomboy. One day we had to pee, and the grownups sent us over to the jetty pilings. As I snaked my tiny cock out the leg of my suit, Debbie simply spread her legs and peed through her one-piece. “I don’t have to do that,” she said.

In junior high I would make little paintings by copying pictures from magazines, not from real life. Where would I ever see a refugee child looking through a fence or a marlin leaping from the sea? One time I copied the cover illustration from “The Cross and the Switchblade,” a Christian paperback. Some adult friend of my mother’s said, “That’s just a copy, it’s not really art.” My mother defended me.

In seventh grade I went to a “make-out party” at the house of a girl who lived up the street. She was cute, but “bad.” Her parents weren’t home. We did a lot a kissing. They had an old slot machine that took nickels. On my first pull I won three nickels, then subsequently lost them all.

One time I had to do a “chalk talk” on Jack London’s “Call of the Wild,” which meant I had to draw a picture on the blackboard while i delivered my report. I practiced the night before so I could draw my picture of a rearing snarling dog, copied from the book cover, in disjointed pieces, so that a recognizable image would only come together at the end. It was a success, but now I can’t imagine what made me think of doing that.

I remember the first dirty joke ever told to me by a girl. It was eighth grade, in the hall between classes. What was her name? She was a healthy young woman, I remember that. Here’s the joke: why doesn’t grass grow on playgrounds? Well, hair doesn’t grow on a woman’s chest either. She must have had big brothers.



In high school I had an art teacher - incredibly, we had art classes - who drew a cartoony face with chalk on the blackboard. It looked really real to me. Then he drew the same face, but in a more realistic style. Suddenly it looked really real and the first looked cartoony. It was a shock.

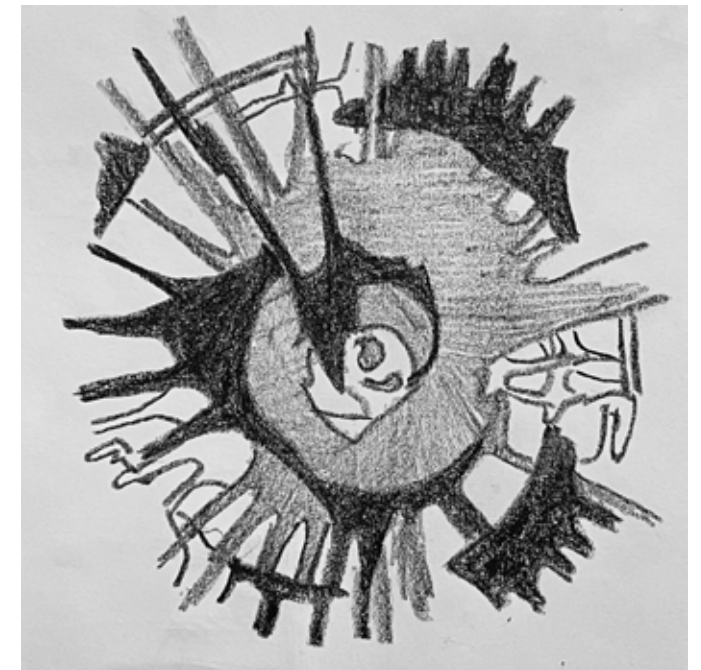
In Tulsa we had this cultish youth organization called Demolay, complete with officious rituals and creeds we were supposed to memorize and recite. We only joined the group for the field trips without parents to Little Rock, where we could drink. I had a pint of cherry vodka, and puked my guts out. It was pathetic in more ways than one.

As a teen I was clueless and hardly motivated. I liked art but my parents tried to steer me into a more conventional field, such as art therapy

or architecture. They set up a chat with a young architect they knew. He hated his job and told me as an architect I’d spend ten years drawing stairway elevations. So much for that idea.

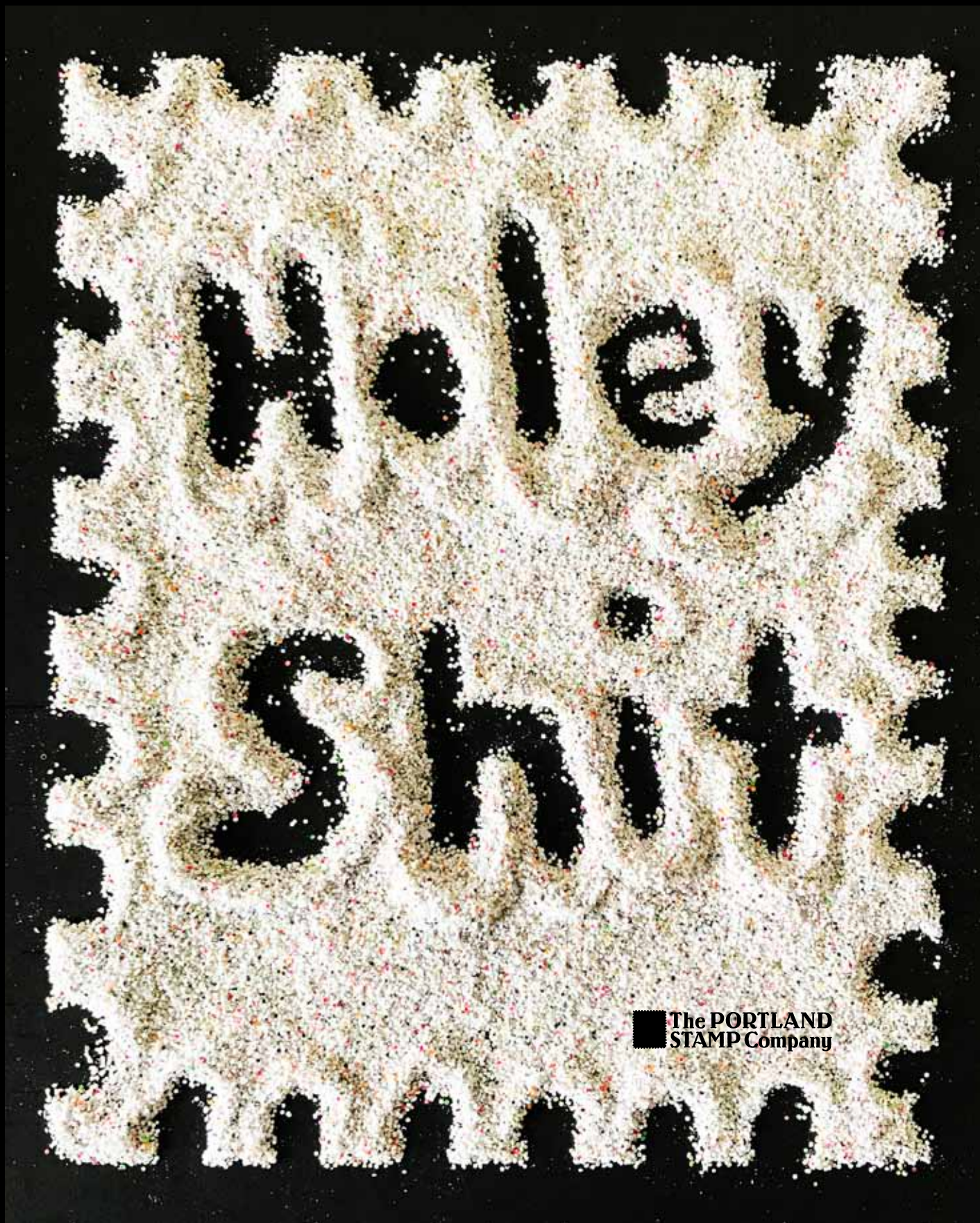
As a senior in high school I dated a beautiful girl named Ann. A woman’s affections for a man are a miracle, and she was the first for me. After the prom we went somewhere to “pet.” I was inept and Ann guarded her virtue, which was a thing girls did back then. It was bewildering and uncomfortable. We were on track to get married and settle down, but I went to New York and my family moved to North Carolina, and I broke it off in a letter. The end was a beginning.

– Walter Robinson, New York  
July 1, 2022



*Walter Robinson is a New York painter and art critic. Recently he has exhibited with Air de Paris, Galerie Bertrand in Geneva, Jeffrey Deitch, and Charlie James in Los Angeles, among others. As an art writer, Robinson was founding editor of Artnet Magazine (1996-2012) and of Art-Rite (1973-1977), and also wrote on art for Art in America, Artspace.com, the East Village Eye and the Observer. He keeps a blog at [WalterRobinsonStudio.blogspot.com](http://WalterRobinsonStudio.blogspot.com).*





現在の美術館の様子（2022年8月23日現在）→ [こちらから](#)

### 軽井沢ニューアートミュージアムとは

軽井沢が陽光に輝く4月、JR軽井沢駅から目抜き通りを真っ直ぐに8分あまりそぞろ歩いた通り沿いに、軽井沢ニューアートミュージアムがオープンしました。この「軽井沢ニューアートミュージアム」は、主に日本の戦後から現在までの優れたアートを、新しい視点から日本の現代アートとして再領域化し、国際的な評価にたえうる諸作品を、広く国内外に普及してゆくことを目的として誕生しました。企画展では、世界の第一線で活躍中の日本の現代アートの作家やそのグループ展だけでなく、海外作家も含めて、日本国内のみならず海外からの美術ファンの期待にも応えられるような斬新な切り口の展示を展開していきます。また近年顕著に国際的評価が高まっている「具体美術協会」に所属した前衛作家たちの作品など、日本の前衛作家の作品を積極的にコレクションしていく方針です。美術館の設計は建築家・西森陸雄によるもので、総ガラス張りをベースにカラマツ林をイメージした白い柱をデザイン的に林立させた構造は、さわやかな高原リゾート地・軽井沢に心地よく溶け込んでいます。この美術館は、2007年に商業施設として建てられたものを新たに美術館として内装のリニューアル工事を行い2012年にオープンいたしました。軽井沢には美術館をはじめとして数多の文化施設がありますが、そうした既存の文化施設、団体の方々も協働し、軽井沢町を国際的な芸術文化の拠点としてさらなる繁栄へと導くことを目指します。また、「軽井沢ニューアートミュージアム」は、上記の目的実現のために「軽井沢国際芸術文化都市推進協議会」（略称 KIAC）の後援を受け、地域と連携した様々な活動を展開していきます。

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## DRAWING TREES Jamie Newton

These drawings are made with ink and a piece of the tree being drawn. They also incorporate, when chance allowed, passing spring showers, the drops catching the ink and creating new arrays of black and grey. Sometimes the stick would catch a drop and draw it farther along, blooming or stretching the line that was describing limb or trunk.

The maples were drawn with a four-foot switch pruned from one of the low sweeping branches. The kusunoki (camphor tree) and keyaki (Japanese elm) were drawn with three-foot twigs found shed around the base of the trees.

Drawing from the end of a three or four foot stick brings together a number of elements, additions to the process, that subtract from the known and move just to the side of the formal. Fortuity enters, the addition of chance, of the serendipitous. The extension of the arm is different. The remove from the ink is four feet to hand and seven to eye. The subject drawn is participating in the process: the flex of the switch, the retention of the ink. And then the rain, in some cases dropping through the leaves and branches of the subject itself as they stretched out over the drawing surface, adds another layer, a further involvement of the fortuitous.

There is a relationship between these drawings and some of my other work – drawing machines that depend on the wind, sun or passing birds; water journals that record their immersion in various waterways; frostcatchers – an attempt to involve the processes that surround us. There is something very rewarding about feeling your way toward being an element within a larger picture, a participant rather than an observer. Not a new idea, certainly, but no less enthralling each time you become caught up in the practice.





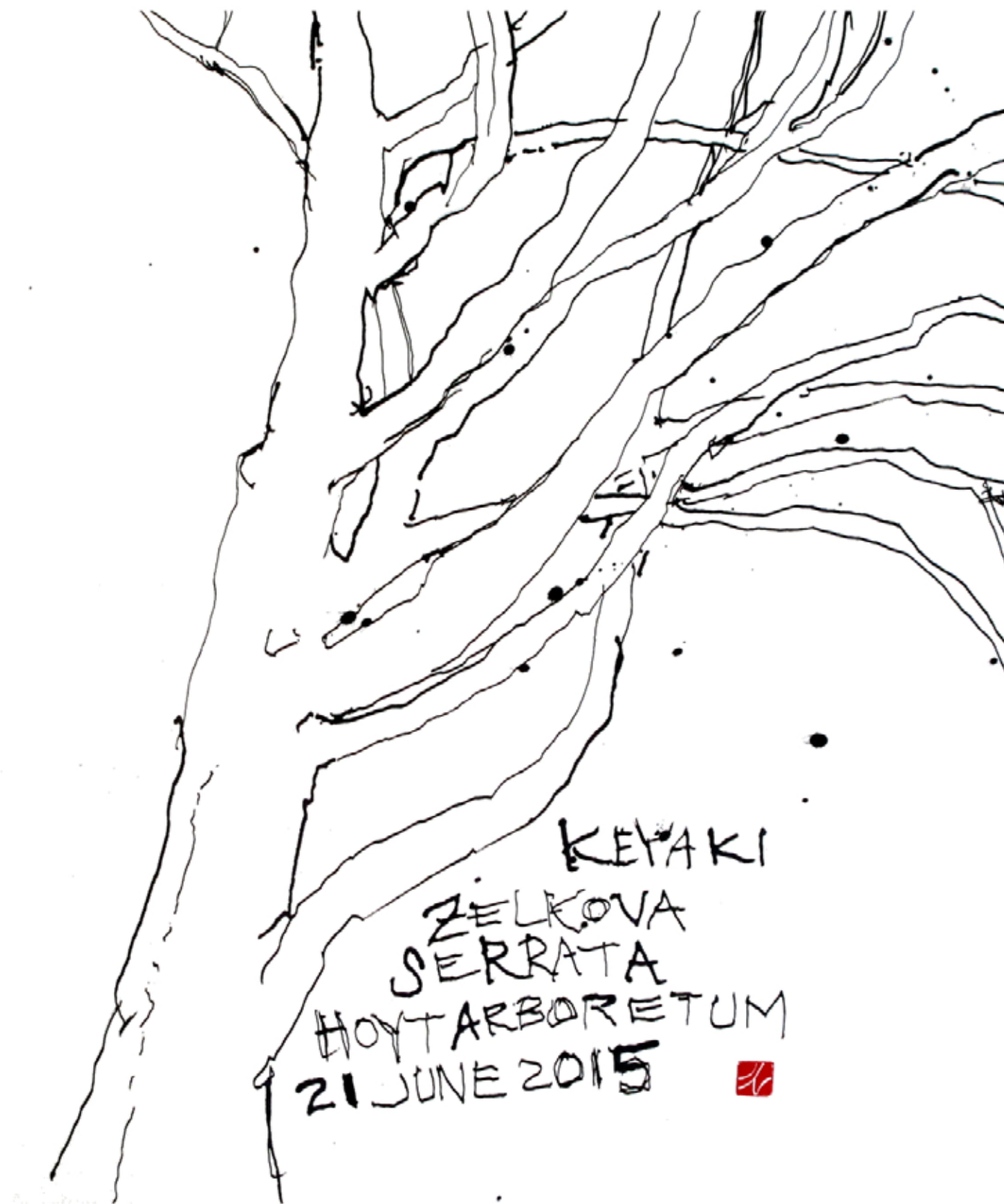
Large maples just in flower  
(*Acer macrophyllum*)  
23" x 30"  
06 April 2015  
North Willamette Valley  
Oregon USA

200 trouble



Kusunoki  
(*Cinnamomum camphora*)  
Kyoto, Japan  
10.50" x 7.75"  
14 June 2018





Large maple in the yard / spring rain  
(Acer macrophyllum)  
14" x 17"  
08 April 2015  
North Willamette Valley  
Oregon USA





Large maple in the yard

Drawing w/ a maple stick  
just as it starts to rain

14" x 17"  
10 April 2015  
North Willamette Valley  
Oregon USA

204 trouble



Take (bamboo)  
Arashiyama, Japan  
7.75" x 10.50"  
10 April 2015

Drawn w/ a twig shed from the bamboo

trouble 205





jamie newton lives and works  
in the coast range foothills  
west of portland, oregon  
he is an artist, writer &  
co-creator of *trouble*  
@concretewheels  
@mocostabafo







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Located at 45°39'08"N, 123°06'54"W, the museum is currently open by appointment only. Admission is free.

the collection of collections

(A partial list. Not all collections are on view at any given time.)

- bottle cap sculptures
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- water journals
- sweeper tines
- walk boxes
- not robert rauschenberg's erasers
- soils, sands and stones
- bones
- wishbones
- snakeskins
- paint books/journals
- travel journals
- 3D postcards, old & new
- globes
- lists of skipped stones
- mosses, seeds and cones
- ricers
- braces (hand drills)
- map boxes
- recordings
- tin tubes
- tin/steel boxes & cans
- church keys
- toy postal vans / various countries
- how to cut out a nori bunny kit
- sardine gytaku

this is not  
the  
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This ad paid for by The Friends of MoCoStBaFo





## Chalk Lines

This summer I couldn't help but notice the hundreds of children's chalk drawings on Boulevard Edgar Quinet in Paris's 14th arrondissement. There's a median where dozens of children gather, roller skate, jump rope, scratch out their names or portraits of their animal friends. Here's a sample. (Some photos were taken during the day, others at night.)

– MR











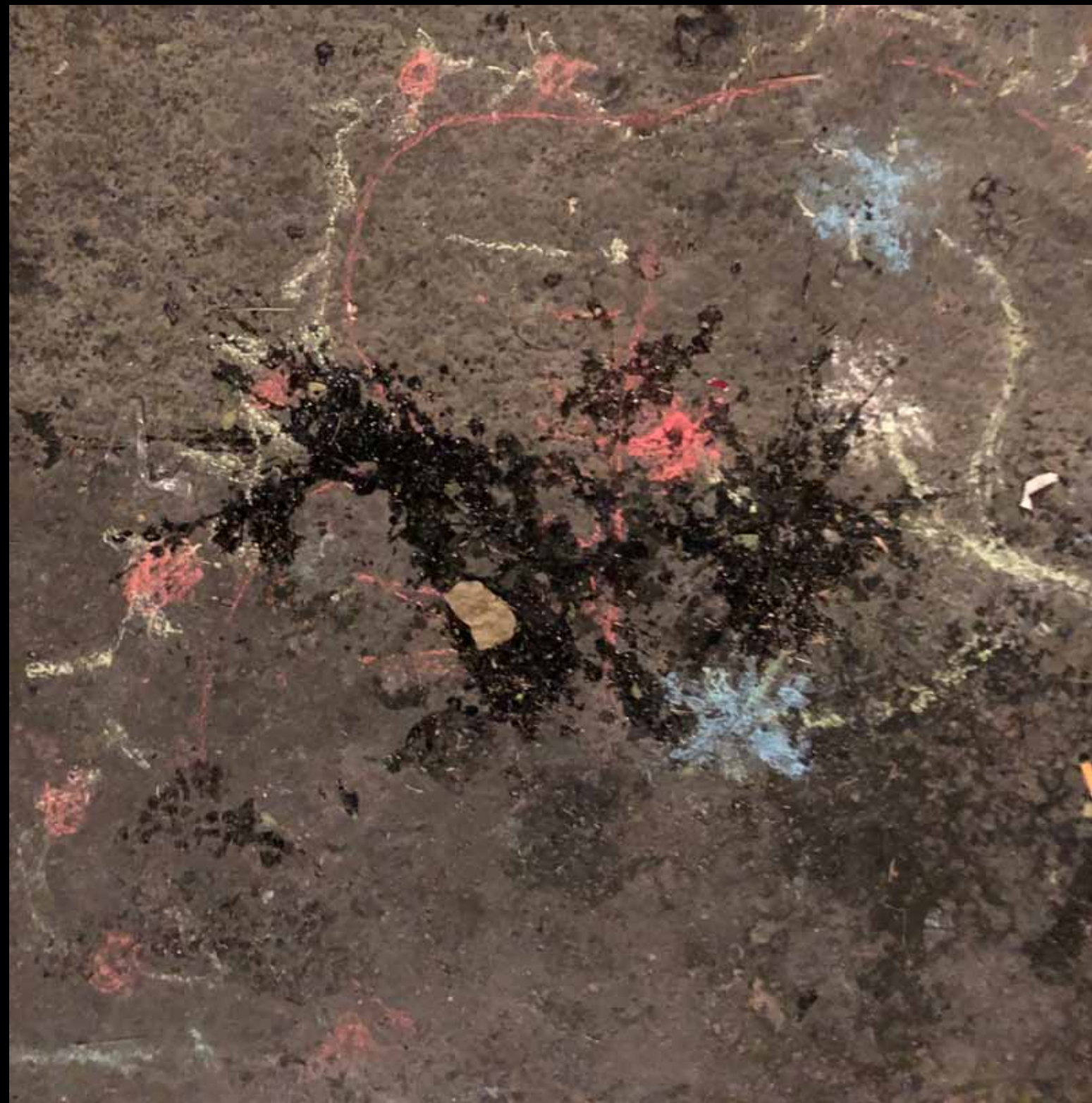










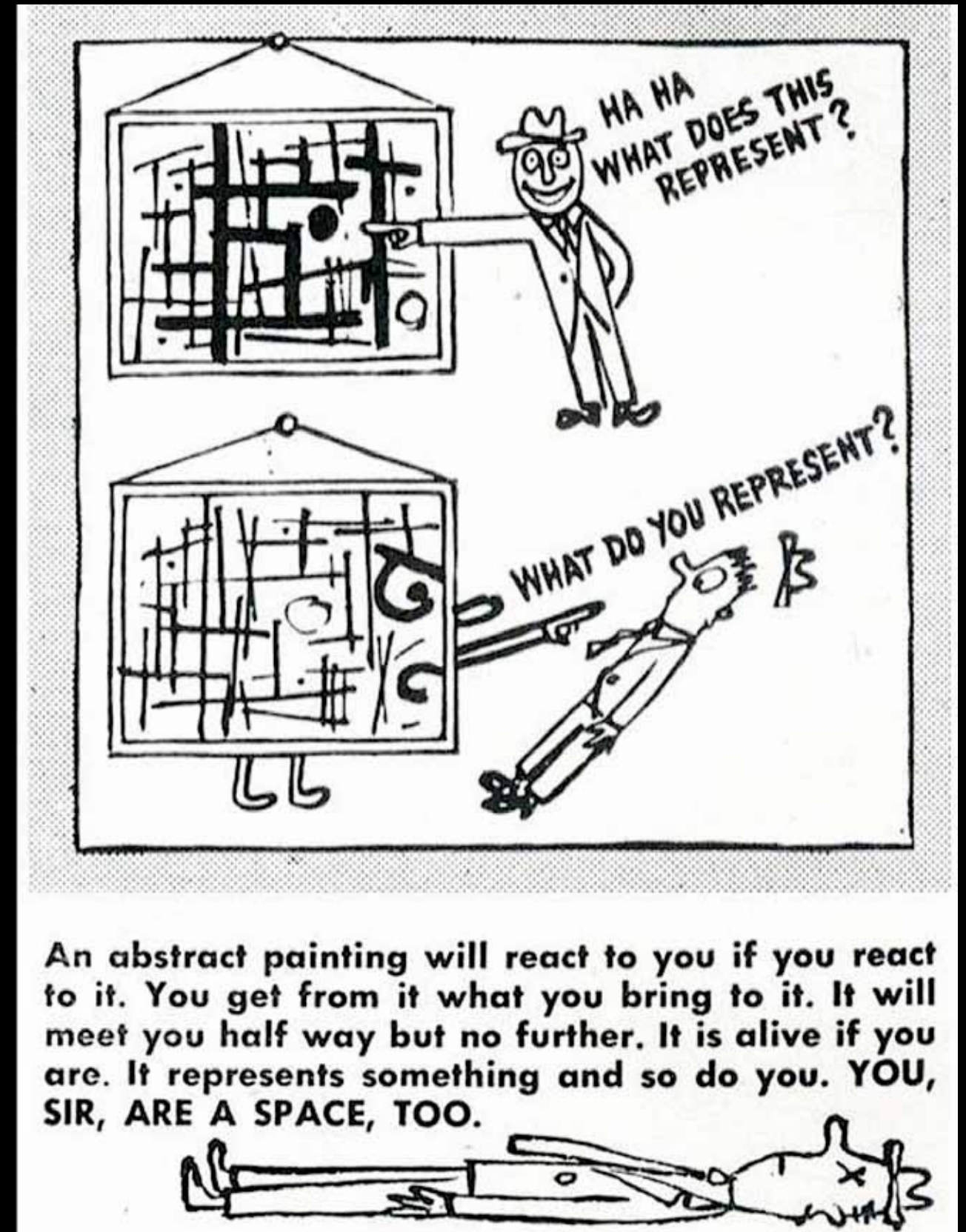






**Izabela Czarna of The Lue Lu Gallery/Foundation** catches up on the Summer Sex, God & Art issue of *Trouble* while working the gallery booth during The Outsider Art Fair in Paris, in September 2022. The Polish gallery was showing the work of outsider artist Władysław Grygny (1936 - 2017), known for his drawings as letters that record his thoughts on the universe. The drawings and texts on paper are often finished with a seal and post-marked postage stamps.

Info: <https://luelu.pl/>



From Ad Reinhardt's *How to Look at Looking*, 1947

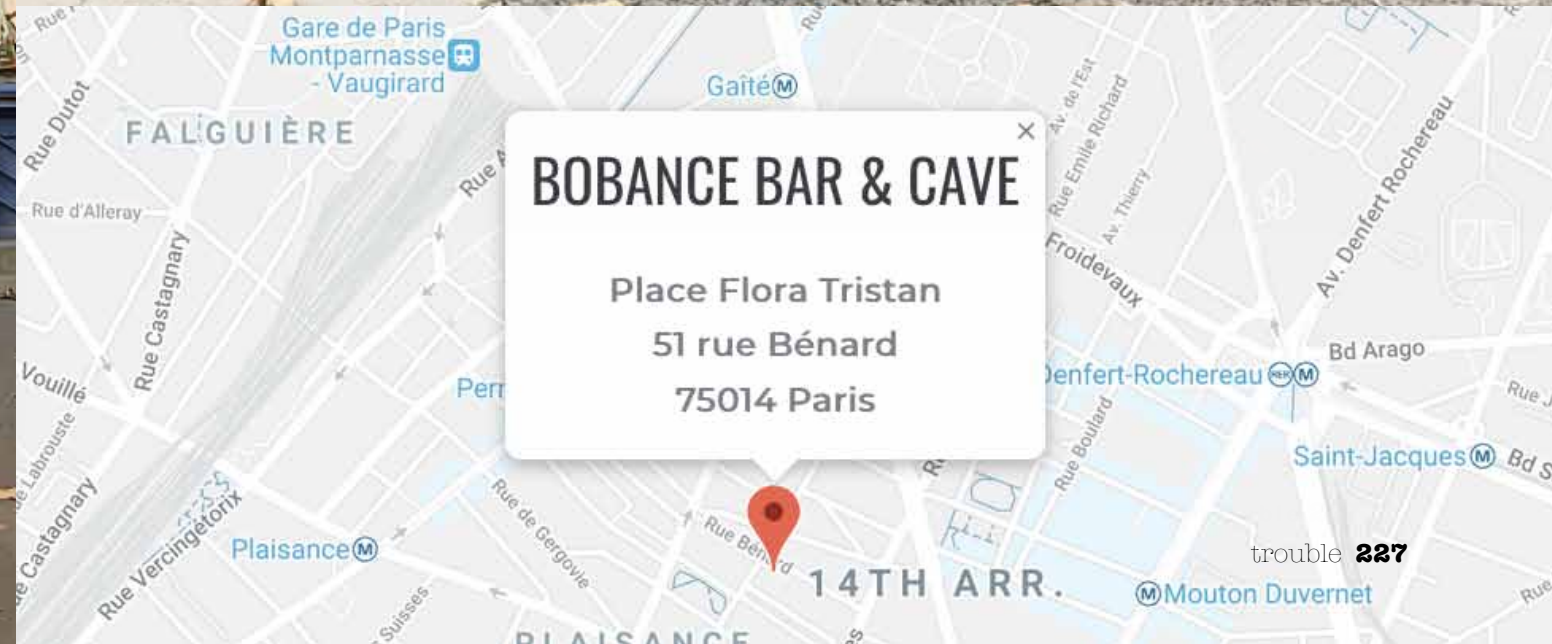




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artists & collectors

# tattoos

Daniel Didine van der Platenvlotbrug



Peter Schuyff  
Tattoos by Neil Campbell







Anushka  
Artist  
Lisbon/Berlin  
@dear.anushka



Anke Becker artwork



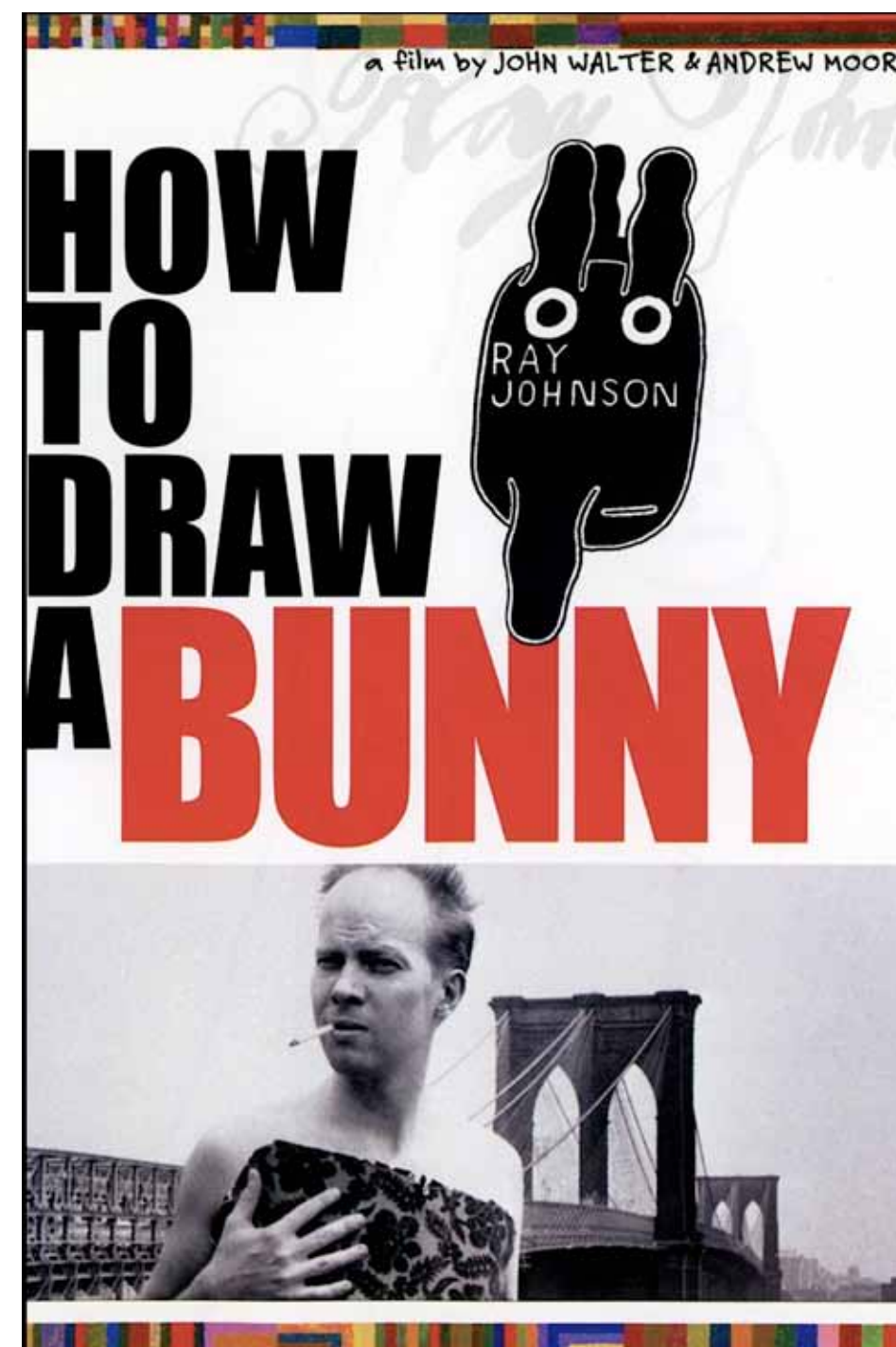
David Hytone  
Stacy Rozich artwork

Barry Robbins  
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Noah  
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# More Trouble Subtraction Contraption

By Matthew Rose

Most art is made by way of addition, adding layers of lines, colors, paint, clay, ideas. While there might be some scraping or shaving or editing, removal is in general not a feature of art making – with the exception of perhaps Michael Heizer. But think of all the shit graffiti artists spray on walls, covering up other artists’ shit; in a non-art context, the accumulation of garbage in streets, forests, oceans and the air.

One of my favorite installation pieces is Frenchman Yves Klein’s “Le Vide.” In 1958 the artist produced an art work consisting of nothing beyond “sensitizing” the walls of Iris Clert’s Paris gallery. The show never “opened” but was memorialized by the unique invitation featuring Klein’s blue artist stamp on the posted letter. Without value, once cancelled the stamp became legendary. But I digress.

What interested me was the removal of all traces of art or object in the gallery space. A glorious cleaning; a fantastic erasure. Apparently going blank was a thing in the 1950s. Thing to remember: Yves Klein was a champion of the monochrome.

In 1953 artist Robert Rauschenberg cooked up the idea to make a drawing by erasing one. He claimed he needed a drawing worthy of being called “art.” Something interesting, important, or, as Willem de Kooning proposed when he gave one of his to Rauschenberg, something the Dutch artist would “miss.”

Rauschenberg was one of de Kooning’s neighbors in a loft building in downtown New York City – a warren of studios almost completely occupied by artists.

The notion of erasing a drawing followed a series Rauschenberg produced in 1951 known as the “White Paintings.” These five monochromes in different iterations of white vary in size; the largest is a seven-panel piece. According to Rauschenberg, they should look untouched by human hands. Most art world curators and critics see the white paintings as precursors to Minimalism and Conceptualism. John Cage, according to The San Francisco Museum of Modern Art, which owns the works, said the paintings were “airports for lights, shadows and particles.” Rauschenberg once alluded to them as “clocks” indicating that changes in light would reveal the time of day on the canvases.

One can only suppose that Rauschenberg, known for his throw-in-the-kitchen-sink aesthetic, needed to bleach whiter and inch towards some outrage in his work. De Kooning seemed to intuit this when he rifled through his drawing portfolios and pulled out one particularly dense graphite work and handed it over to Rauschenberg.



*Robert Rauschenberg with Willem de Kooning and Jasper Johns. Erased de Kooning Drawing, 1953. A de Kooning drawing, graphite, and other mediums on paper, erased by Rauschenberg and mounted in a gilded wooden frame with label inscribed using a metal template in blue ink on paper by Johns.*

*San Francisco Museum of Modern Art  
Purchase through a gift of Phyllis C. Wattis, 1998*

According to Leah Dickerman on SFMOMA’s website for “Robert Rauschenberg Among Friends” : “When I just erased my own drawings, it wasn’t art yet. And so I thought, Aha, it has to be art. And Bill de Kooning was the best-known acceptable American artist....so...I was on a very low-budget situation...But I bought a bottle of Jack Daniels...and hoped that he wouldn’t be home when I knocked on his door. And he was home. And we sat down with the Jack Daniels, and I told him what my project was. He understood it. And he said, ‘I don’t like it. But, you know, I—I understand what you’re doing.’”

De Kooning flipped through one portfolio and said, the piece would have to be something ‘that I’ll miss.’ Rauschenberg recalls: “So I’m – I’m just sweating, shitless, ya know? And then I’m thinking, like – like, it doesn’t have to be something you’re gonna miss. [they laugh] And—then he went through a second portfolio. Which I thought was kind of interesting, things he wouldn’t miss and things he would miss and then ... he pulled something out... and said, ‘I’m gonna make it so hard for you to erase this.’ And it took me about a month, and I don’t know how many erasers, to do it. It’s not a negation, it’s a celebration. It’s just the idea.”

The result was a splotchy yellowed piece, measuring 64.14 cm x 55.25 cm x 1.27 cm, matted, in a gilded wooden frame to which friend and neighbor Jasper Johns added an inscription in blue ink: “ERASED DE KOONING DRAWING ROBERT RAUSCHENBERG 1953.” One can see the erasures and the graphite traces of the Dutch artist’s work. The back of the frame is plastered with stickers detailing its exhibition history. Many agree that the Rauschenberg “Erased de Kooning” is a Duchampian readymade on steroids.

Duchamp’s Mona Lisa is produced from a cheap postcard reproduction with the text “L.H.O.O.Q.”\* written below the portrait and a goatee penciled in on Mona’s face; its connection to the “Erased de Kooning” is its readymade history. Both Duchamp and Rauschenberg went to town on existing objects, albeit Duchamp chose a copy (of a comb or postcard), Rauschenberg an original. The readymade concept – something that had already come into existence, even another artist’s work, rather than, say, a shovel – keeps these these works orbiting each other.

Trying to see de Kooning’s drawing that Rauschenberg erased is also what makes the piece so arresting. Undoing the puzzle of the erasure is an attempt in someways to reconstruct a murder crime scene. Using an infrared scan in 2010 and various digital enhancements, curators at SFMOMA did, in fact, generate an image of de Kooning’s original drawing. A triumph of technology, persistence and obsession.

Rauschenberg’s “Erased De Kooning” has more than 20 pages of exhibition history (according to SFMOMA’s website) and oddly might be Rauschenberg’s most well-known work, perhaps even his signature piece. It’s a wonderful conundrum – a drawing that is not a drawing made by someone who is not the author is born from a strangely forced collaboration. A joke, a crime, a magic act. Art over substance? Don’t let your art get in the way of my art.

*\*Sounded out, the letters say “Elle a chaud au cul” or “She has a hot ass”.*







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### SUPPORT FOR UKRAINE

One of our planned Artist Series collaborators for The Portland Stamp Company is Nina Dzyvulska, a Ukranian artist based in Kyiv/Kherson.

Since the Russian invasion of her country she's been creating art that can be used in support of Ukraine. We worked with Nina to make a sheet of stamps using this art to support relief efforts.

All proceeds benefit Voices of Children, a Ukrainian foundation helping children affected by war.

We asked Nina a few questions as we completed production of the stamps.

**A stamp represents communication from the heart. You have illustrated many hearts on these stamps. What do you want to communicate?**

I drew a lot of hearts in my illustrations because I really want to support all the people who are having a hard time right now. And I feel the support of so many people. Showing love to each other is something we can do now. When there is a war near the house and hostilities are going on, the soul really needs love.

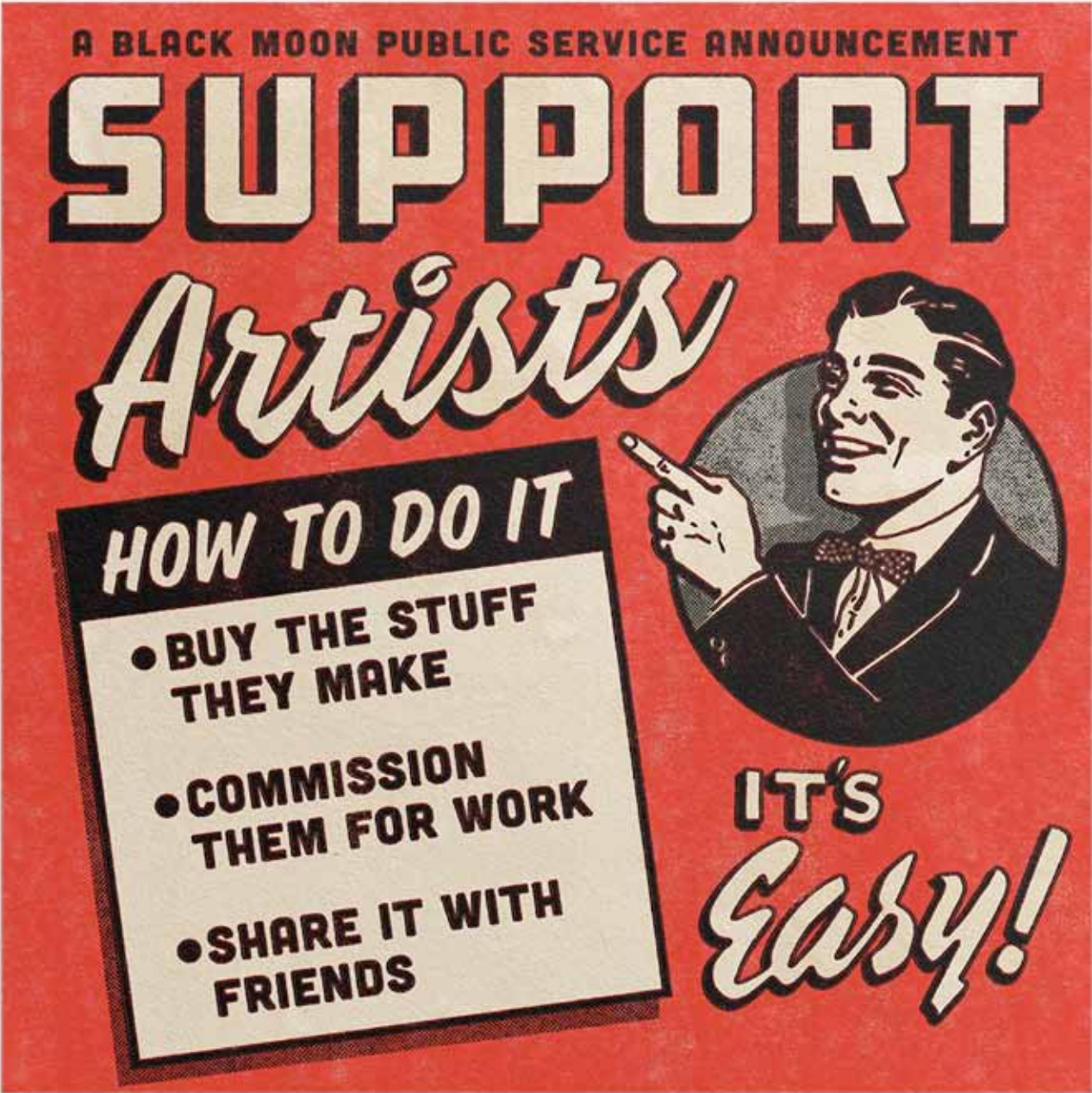
**What do you want to tell the world about what it's like where you are?**

I am now on the outskirts of a small town with my family. The first days everyone hid in the basements, as there were battles. Everyone prayed. Now we hear explosions from the neighboring city at night. People all unite and try to help in every way they can, to keep in touch with each other. We can't go anywhere because it's not safe, so we wait and hope. Everything that happens is very scary and difficult to accept, it is very supportive that there are so many kind people around.

**Does creativity help you process what is happening?**

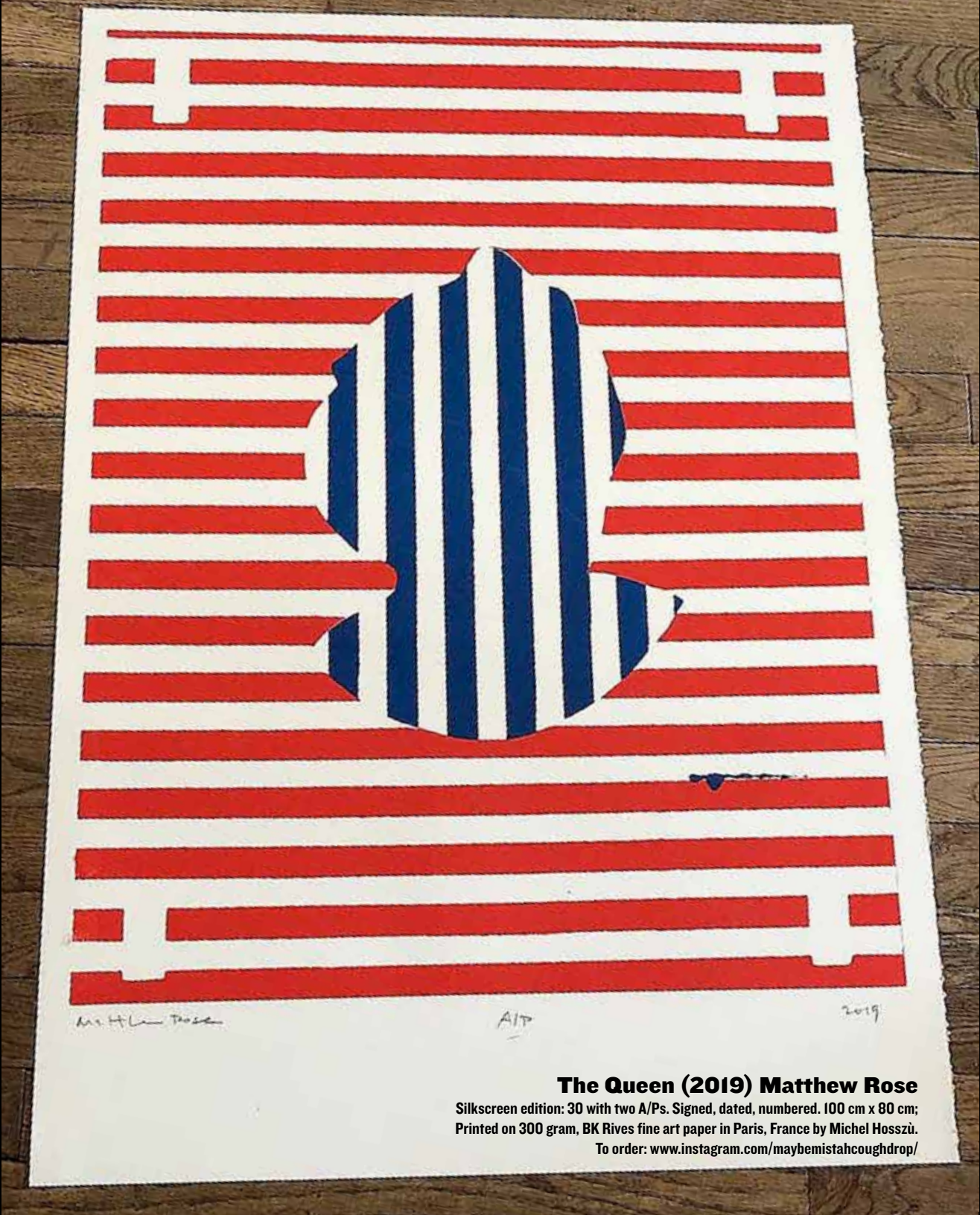
Yes, I am very glad that I have the opportunity to draw. I have hope that in this way I can do something small that can help my country.

**Thank you Nina – for these words and for your illustrations – they are making a difference. We will do everything we can to help from our side of the world and continue working and praying for peace.**





Nancy panel by E.B.



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## Most Art Sucks : Charlie Finch (1954 - 2022)



Charlie Finch was a big character in my life in New York during the 1980s. Fear and loathing. Love and hate. His look was classic: An odd sloppy ragged out prep style, sporting dirty Izods and khakis, blown out boat shoes, messy blond hair, overweight and flat-footed and often seen walking with plastic I Love NY shopping bags and canvas man purse. And he was always spitting and foaming at the mouth, ranting loudly about something. Always taking notes. A lud-dite, he never owned a computer. Hand wrote and dictated all his writings to scribes and editors.

I met the art critic Charlie Finch through Willoughby Sharp, a colorful gallerist I was showing with in New York. Among his many jobs to survive, Charlie partnered with artist Melinda Hackett in the mid-1980s, forming a short-lived gallery called Real Art. They thought up a show called “Battle of the Popaprazis.” It was me and Patrick McMullen. I showed my Polaroids which sold well. When Charlie got wind that I had sold some work after the show without telling him, he had a very explosive moment riding up in an elevator headed to my girl friend Lee Authur’s loft on Bond Street.

He said “You know I was a campaign advisor for Colorado senator Gary Hart during his unstoppable rise for president. I ended that man’s career with one phone call – (whistle-blowing Gary Hart and Donna Rice affair on the boat Monkey Business). ”Can you imagine what I could do to YOU?” he screamed, spitting in my face. He was red in the face very lit up.

Like Rene Ricard, Charlie was a notorious screamer and ego trasher at public openings and later in print or on the radio and with the magazine Coagula under the pen name Janet Preston. Unbearable to watch but at the same time fun drama to tag along with. He and Willoughby Sharp would be seen out and about a lot together often with the artist Collette under his arm. After moving back to Colorado in 1991 I followed his tirades and reviews on ArtNet with great interest. He told it like it was with no filters. Big shows would be loved and gushed by critics and then came fearless Charlie’s frothing. I loved it...and I still do.

Several years ago Charlie’s editor Walter Robinson came to Denver to talk about art criticism and the book “Most Art Sucks: Coagula Art Journal,” and the Art of the 1990s at RedLine Contemporary Art Center. Charlie’s essays appear in this sizzling tome of late 20th century New York Art that has been dubbed “the National Enquirer of the Art World” by The New York Post.

Last week New York Magazine art critic Jerry Saltz wrote about Charlie Finch: “The greatest stone in the art world’s shoe for 15 years of raging, making enemies, shit talking, writing terribly inappropriate sexist comments on women artists while cutting to the core of a lot of important things. A mad captain on a mad ship of art world state who shook things up and wrote well.”

People who know me know I have a bit of Charlie’s influence of speaking my mind unfiltered. It’s one reason I am never asked on museum and art organization boards anymore.

A recent reunion exhibition Love Among the Ruins at the Howl gallery, curated by Bill Stelling, Patti Astor and Manard Monroe, was a survey of artists who showed at the 56 Bleecker Gallery in the 1980s. [<https://www.howlarts.org/event/love-among-the-ruins/>] Charlie Finch was there as well as Collette, Lee Arthur, Patrick McMullen and many other old 1980s encrustations.

“SINK! It’s YOU!” he said. What the hell are you doing here?” I wish I noted what we talked about. He was not very happy.

So long Charlie. Rest in peace. You are a bigger literary star than you know.

– Mark Sink, Denver, Colorado September 2022

Note Bene: Here is Charlie Finch’s Obit for art dealer Willoughby Sharp:  
<http://www.artnet.com/magazineus/features/finch/finch12-18-08.asp>



Au Revoir  
Au Revoir  
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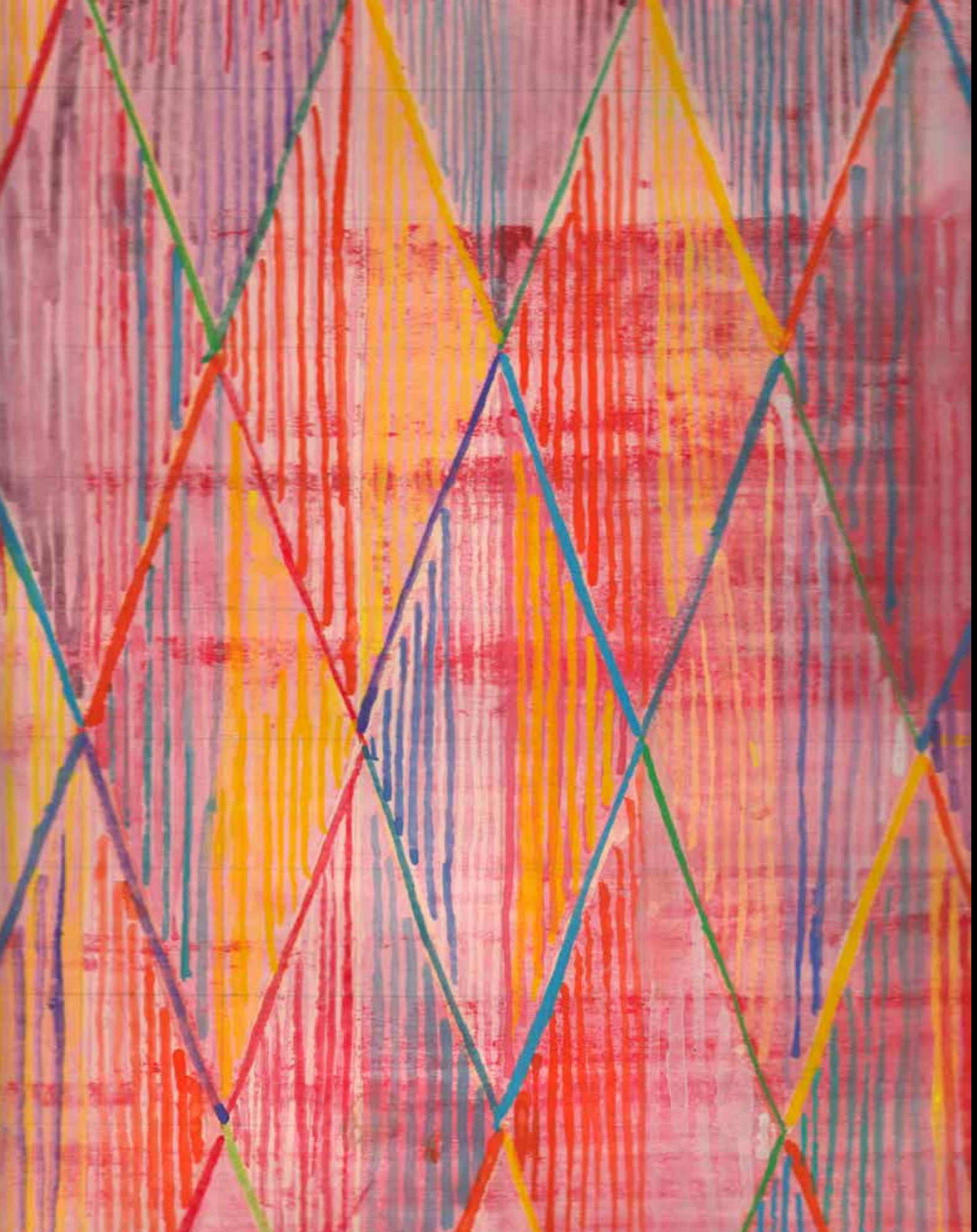
## Au Revoir

trouble and its editors and contributors  
dedicate this sixth issue to all those  
who have recently left the planet,  
including those listed below:

Henry Martin, Claes Oldenburg, Bill Russell, Mikhail Gorbachev  
Ramsey Lewis, Nichelle Nichols, Paul Sorvino, Tony Sirico  
David McCullough, Arthur Secunda, Queen Elizabeth II  
Jean-Luc Godard, William Klein, Issey Miyake  
Takahiko Iimura, John Stearns, Toshiko Taira  
Shinzo Abe, Bob Rafelson, James Lovelock  
David Warner, Mark Wilkins  
James Caan, Maury Wills  
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Ivana Trump







t r o u b l e

volume two • number two • fall 2022