

**D B B S**

**O f f i c e**

**R i o t**

**L**



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## Preface

Drew Beattie and Ben Shepard began to make collaborative paintings, works on paper, and sculpture in 2013. Two years later they exhibited their work for the first time under the name DBBS.

Beattie was born in 1952 in Atlanta, Georgia. His paintings and drawings can be found in numerous collections in the United States. From 1989 to 1998, he worked in the collaboration Beattie & Davidson. In addition to DBBS, he continues to make solo work under his own name. He has taught at Harvard, Cooper Union, the University of Chicago, the University of California at Berkley and the San Francisco Art Institute. Since 2011, Beattie has been a Distinguished Lecturer at Hunter College in New York and the Director of the Kossak Painting Program.

Ben Shepard, born in 1984 in Charlotte, North Carolina, studied political philosophy at the University of Chicago. His projects cover a wide range of interests mixing visual art, new educational models and writing. Shepard is currently working on a screenplay titled *Lucky Baby* and a historical-political interpretation of the works of Kanye West. He oscillates between Shanghai and New York.

**twelve types: tests, shelves, charts, sandwiches, scenes, figures, heads, abstractions, grids, texts, books, and social commentary.**

*Office Riot* is an installation of 335 works on paper created by the duo. The works are being shown exclusively at Lachenmann Art for the first time in Germany.

Due to the large number installed floor to ceiling throughout the gallery, the exhibition rooms are transformed into an almost overwhelming experience. All the works have the same dimensions: 24 x 18 inches / 61 x 45.7 cm., and most are vertical in orientation. The artists came up with a rough taxonomy of the works into twelve types: tests, shelves, charts, sandwiches, scenes, figures, heads, abstractions, grids, texts, books, and social commentary. These aren't strict categories, one type turning quickly into another and then another. Beattie coined the term "ambient figuration" to characterize this sort of ambiguous fusion between the concrete and the abstract.

The works in the exhibition freely mix figuration and abstraction, once seen as polarities in American art of the mid-20th century. They deal with psychological, comedic, literary, political and philosophical themes. And they also picture individual memories of the artists themselves or those of their appropriated or invented surrogates.

In comparison to the large-scale works on canvas that the artists make simultaneously, the works on paper are unofficial, provisional. They are made on the floor, and left there to harvest footprints, spills, and spontaneous additions. The burden of expectation often brought by working on large paintings is released: they don't seem to matter. The freedom of not-counting has given license to constant experimentation. And the artists' embrace of improvisation has brought out work of surprising emotion, beauty, and humor — their conceptual ambitions fully converted to sensual delivery.

**The freedom of not-counting has given license to constant experimentation.**

And in no small way this connects them to the post-war German painters that both admire. Sigmar Polke and Martin Kippenberger have had great influence on contemporary American art, as have many other German painters following their lead in understanding what American Pop Art made it possible to mix together in stylistic and social hybridity. Fractured by war and historical tragedy, Germany has nonetheless held all of art's possibilities of mind and hand together, and become for decades a model for fresh meaning and method in painting across the art world's now global stage.

We met Drew during Gallery Weekend 2016 in Berlin through our friend and artist Alexander Iskin. Our mutual visions for this ambitious project matched and after planning and preparing for several months, we are happy to finally make this extraordinary exhibition accessible to the public.

Welcome to Germany, dear Drew and dear Ben!

Lachenmann Art, January 2018

Drew Beattie und Ben Shepard arbeiten seit 2013 zusammen. Ihre erste gemeinsame Ausstellung fand nur zwei Jahre später unter dem Titel DBBS statt. Bisher entstanden sind Gemälde, Arbeiten auf Papier und Skulpturen.

Drew Beattie, geboren 1952 in Atlanta/Georgia, ist auch allein als Künstler tätig. Seine Gemälde und Zeichnungen sind in zahlreichen Sammlungen in den Vereinigten Staaten vertreten. Eine weitere Zusammenarbeit fand unter dem Namen Beattie & Davidson von 1989 bis 1998 statt. Er unterrichtete in Harvard, an der Cooper Union, der Universität Chicago, der Universität von Kalifornien, Berkeley und am San Francisco Art Institute. Seit 2011 lehrt Beattie am Hunter College in New York, wo er zudem Direktor des Kossak Painting Program ist.

Ben Shepard, geboren 1984 in Charlotte/North Carolina, studierte Politische Philosophie an der Universität Chicago. Seine Projekte entstammen einem weitgefächerten Interesse für unterschiedliche Felder und verbinden Bildende Kunst mit neuen Erziehungsmodellen und Text. Momentan arbeitet Shepard an dem Drehbuch *Lucky Baby* sowie an einer historisch-politischen Interpretation zum Werk von Kanye West. Er lebt in Schanghai und New York.

### **zwölf Typen...Tests, Regale, Diagramme, Sandwiches, Szenen, Figuren, Köpfe, Abstraktionen, Raster, Texte, Bücher und Gesellschaftskritik.**

*Office Riot* ist eine Installation aus 355 Papierarbeiten des Duos, die ausschließlich bei Lachenmann Art und erstmalig in Deutschland zu sehen ist. Die große Anzahl der Arbeiten und ihre flächendeckende Hängung im gesamten Galeriebereich, vom Boden bis zur Decke, macht die Ausstellung zu einer überwältigenden Erfahrung. Alle Arbeiten messen 24 x 18 inches / 61 x 45,7 cm und sind fast durchgängig im Hochformat gehalten. Eine gewisse Taxonomie in zwölf Typen lässt sich den beiden Künstlern zufolge ausmachen: Tests, Regale, Diagramme, Sandwiches, Szenen, Figuren, Köpfe, Abstraktionen, Raster, Texte, Bücher und Gesellschaftskritik. Diese Einordnungen sind nicht als strikte Kategorisierungen zu verstehen; ihre Übergänge sind fließend. Beattie prägte hierfür den Begriff „Ambient Figuration“, was sich vielleicht am besten mit Hintergründige Figuration übersetzen lässt. Der Terminus beschreibt die Art der Mehrdeutigkeit figurativer Formensprache zwischen Konkretem und Abstraktem, wie sie diese Werke charakterisiert.

Figuration und Abstraktion, einstige Polaritäten der Amerikanischen Kunst Mitte des 20. Jahrhunderts, werden in den Arbeiten dieser Ausstellung frei miteinander vermischt. Sie umfassen Themen aus den Bereichen Psychologie, Komödie, Literatur, Politik und Philosophie. Darüber hinaus stehen diese Bilder für persönliche Erinnerungen der Künstler oder jene ihrer erfundenen oder angeeigneten Stellvertreter.

Im Vergleich zu den großformatigen Arbeiten auf Leinwand, die gleichzeitig zu den Papierarbeiten entstanden sind, ist Letzteren etwas Inoffizielles und Provisorisches zu eigen. Auf dem Boden liegend ausgeführt und im Nachhinein dort belassen für Fußabdrücke, (Farb-)Kleckse oder spontane Ergänzungen, sind sie von dem Erwartungsdruck befreit, der großformatigen Arbeiten anhaften kann: Sie scheinen nicht von Bedeutung zu sein. So profitieren sie von der Freiheit, keine tragende Rolle zu spielen und erlauben ein kontinuierliches Experimentieren. Die Hingabe der Künstler an die Improvisation hat erstaunliche Resultate voller Emotionen, Schönheit und Humor hervorgebracht — die konzeptuellen Bestrebungen sind gänzlich verwandelt in sinnliche Übermittlung.

**So profitieren sie von der Freiheit, keine tragende Rolle zu spielen und erlauben ein kontinuierliches Experimentieren.**

In nicht unerheblichem Umfang verbindet sie dieser Aspekt mit jenen deutschen Nachkriegskünstlern, die beide bewundern. Sigmar Polke und Martin Kippenberger haben nach wie vor einen großen Einfluss auf die amerikanische Kunst. Wie auch weitere, ihnen nachfolgende deutsche Künstlerinnen und Künstler haben sie zum Verstehen der Amerikanischen Pop-Art beigetragen, insbesondere der Möglichkeiten, die eine stilistische und soziale Hybridität bereithält. Von Krieg und historischen Tragödien erschüttert, bündelt Deutschland dennoch die geistigen und praktischen Möglichkeiten der Kunst und ist seit Jahrzehnten prägend für innovative Bedeutungen und Methoden in der Malerei auf der mittlerweile globalen Bühne der Kunstwelt.

Wir haben Drew Beattie 2016 während des Gallery Weekends in Berlin durch unseren Freund, den Künstler Alexander Iskin, kennengelernt. Unsere Visionen für dieses ambitionierte Projekt stimmten überein und nach mehrmonatiger Planung und Vorbereitung freuen wir uns nun sehr, diese außergewöhnliche Ausstellung der Öffentlichkeit zugänglich zu machen.

Herzlich willkommen in Deutschland, lieber Drew und lieber Ben!

Lachenmann Art, im Januar 2018.

**Greetings by  
Mr. Jim Herman  
Consul General, U.S. Consulate General in Frankfurt**

Dear Ladies and Gentlemen,

On behalf of the U.S. Consulate General in Frankfurt, it is my pleasure to congratulate Drew Beattie and Ben Shepard, collectively known as DBBS, for their debut exhibition in Germany.

The collaborative spirit that is woven in and out of the work of DBBS exemplifies what we strive for in the United States as a diverse society. Collaboration is also the cornerstone of bilateral relations, so I am thrilled that *Office Riot* is displayed in a country that is a crucial international partner to the United States.

Additionally, I would also like to express my gratitude to Steffen Lachenmann and the team at Lachenmann Art for highlighting American contemporary art with this exhibit and giving DBBS a platform to present their work. Through your efforts, you actively contribute to a strong German-American friendship and showcase an important facet of our multilayered, bilateral relationship. Art plays an important role in keeping this friendship alive and promotes an intercultural understanding that is especially important today.

*Office Riot* offers the prospect to engage in dialogue and deepen our understanding for each other. I hope you enjoy this opportunity to be challenged, energized, and inspired by this exhibition.

Sincerely,

Jim Herman  
Consul General, U.S. Consulate General in Frankfurt



**Grußwort des Generalkonsuls der  
Vereinigten Staaten von Amerika in Frankfurt,  
Herrn Jim Herman**

Sehr geehrte Damen und Herren,

Im Namen des U.S. Generalkonsulats in Frankfurt freue ich mich, Drew Beattie und Ben Shepard, gemeinsam bekannt als DBBS, zu ihrer ersten Ausstellung in Deutschland zu gratulieren.

Der kooperative Geist, der in und aus der Arbeit von DBBS gewoben wird, ist ein Beispiel dafür, was wir in den Vereinigten Staaten als eine vielfältige Gesellschaft anstreben. Die Zusammenarbeit ist auch der Eckpfeiler der bilateralen Beziehungen. Deshalb freue ich mich, dass *Office Riot* in einem Land gezeigt wird, das ein wichtiger internationaler Partner der Vereinigten Staaten ist.

Darüber hinaus möchte ich mich auch bei Steffen Lachenmann und dem Team von Lachenmann Art bedanken, dass Sie mit dieser Ausstellung die amerikanische Gegenwartskunst in den Vordergrund gestellt und der DBBS eine Plattform zur Präsentation ihrer Arbeiten gegeben haben. Durch Ihre Bemühungen tragen Sie aktiv zu einer starken deutsch-amerikanischen Freundschaft bei und zeigen eine wichtige Facette unserer vielschichtigen, bilateralen Beziehungen. Die Kunst spielt eine wichtige Rolle, um diese Freundschaft am Leben zu erhalten und fördert ein interkulturelles Verständnis, das heute besonders wichtig ist.

*Office Riot* bietet die Möglichkeit, in einen Dialog einzutreten und unser Verständnis füreinander zu vertiefen. Ich wünsche Ihnen viel Spaß bei der Gelegenheit, von dieser Ausstellung herausgefordert, angeregt und inspiriert zu werden.

Jim Herman

Generalkonsul der Vereinigten Staaten von Amerika in Frankfurt

**DBBS**



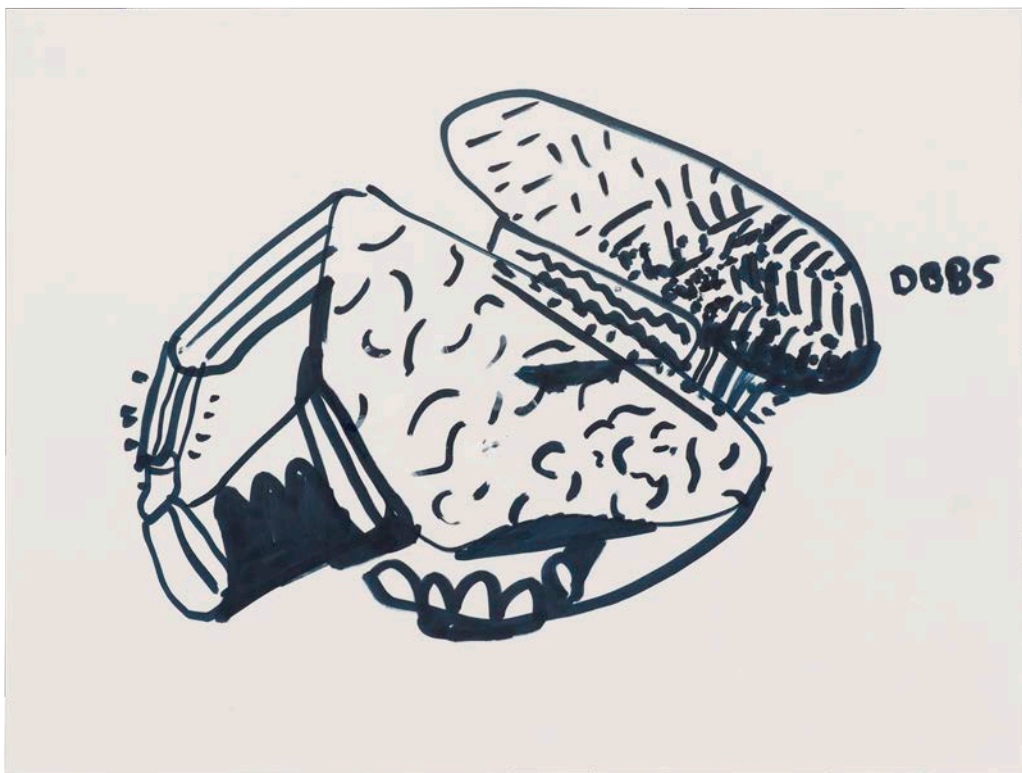
**Ben Shepard**



**Drew Beattie**

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18 x 24 in (45.7 x 61 cm)  
2014





DBBS-DRW-2014-046  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2014





DBBS-DRW-2014-076  
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24 x 18 in (61 x 45.7 cm)  
2014

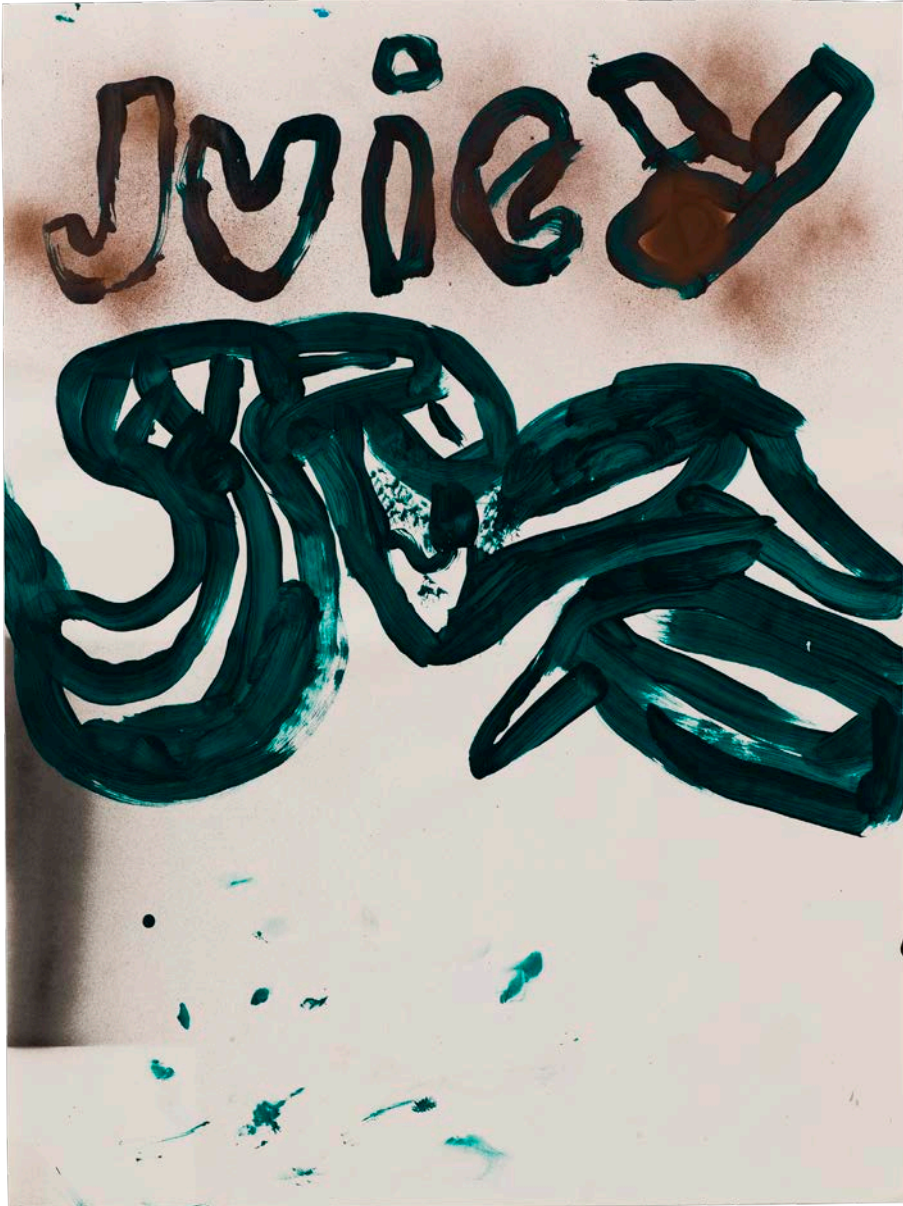




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2015



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24 x 18 in (61 x 45.7 cm)  
2014

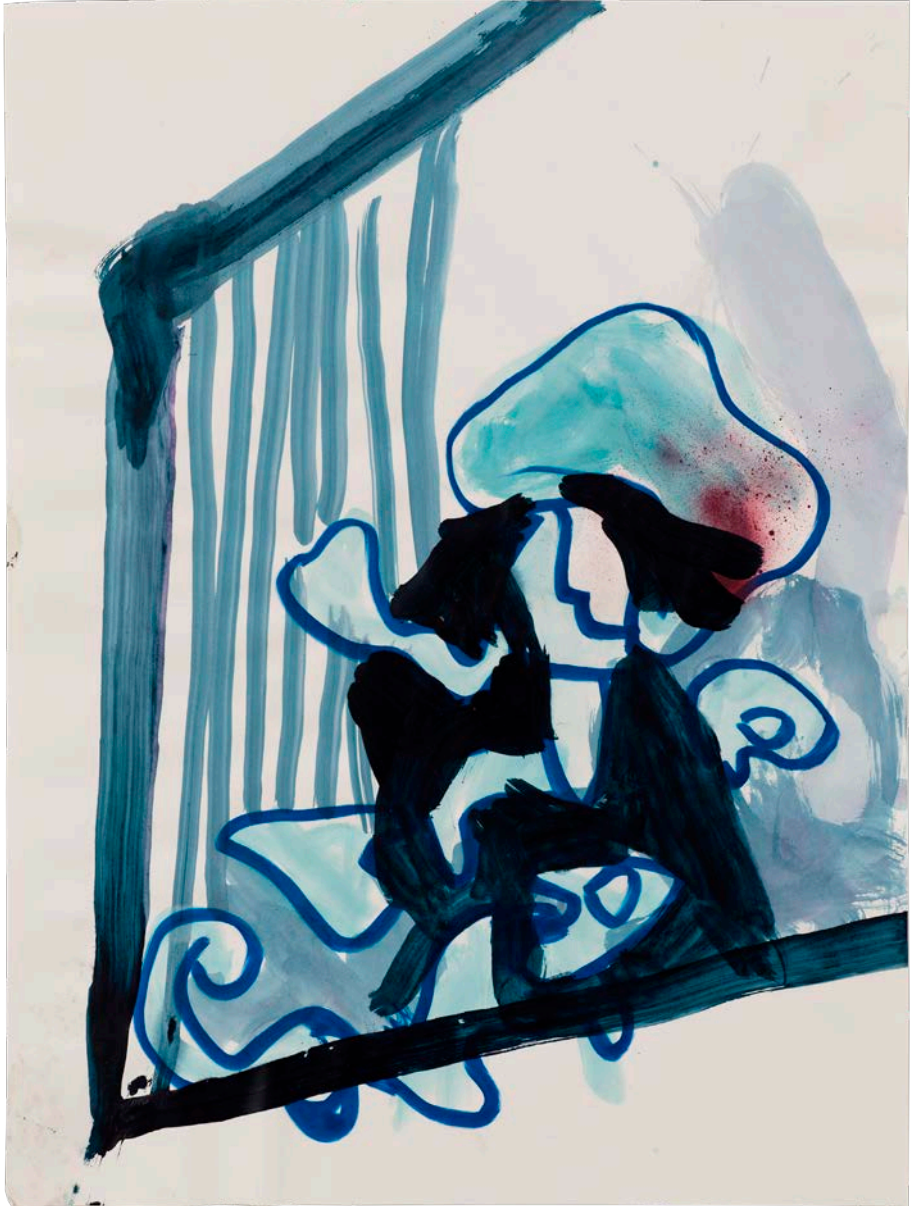




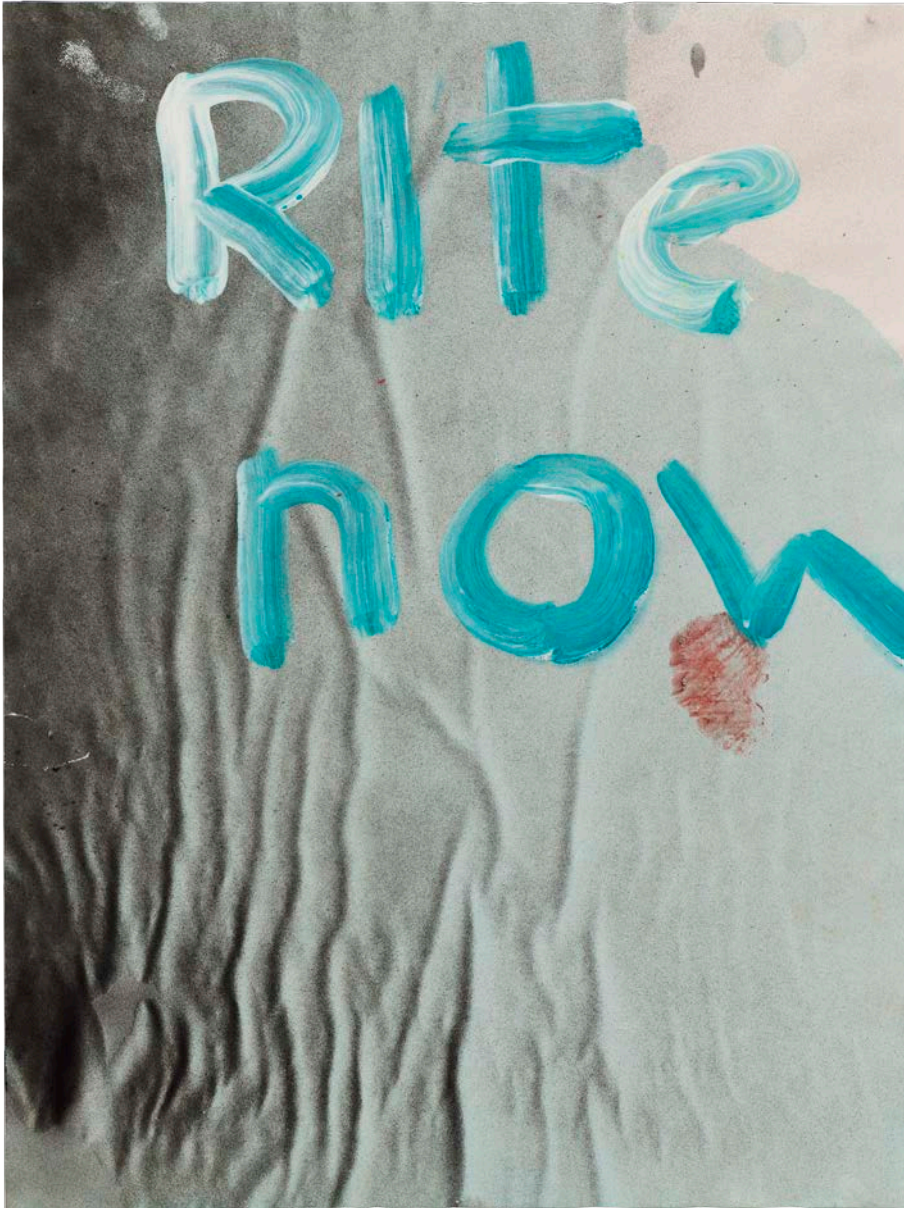
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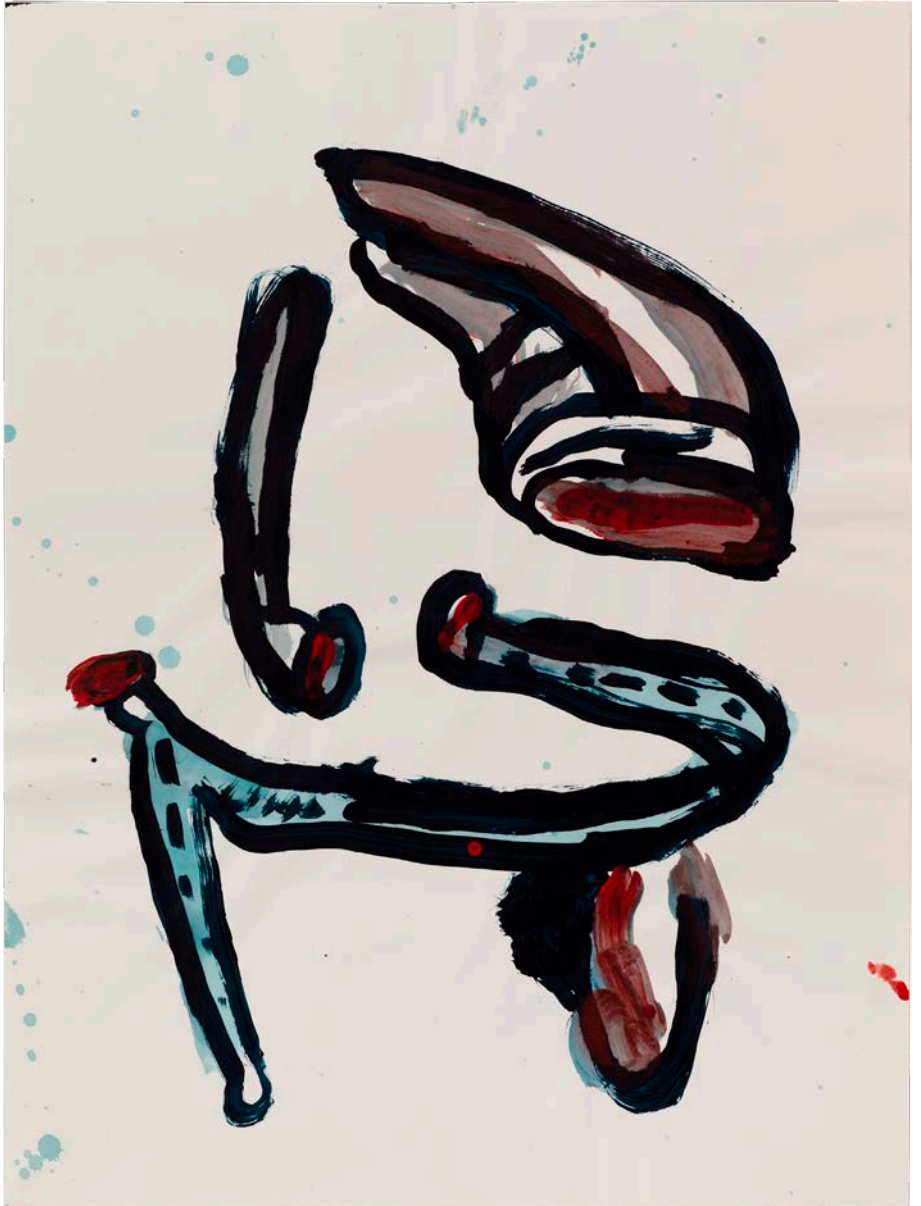
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Acrylic on paper  
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2014



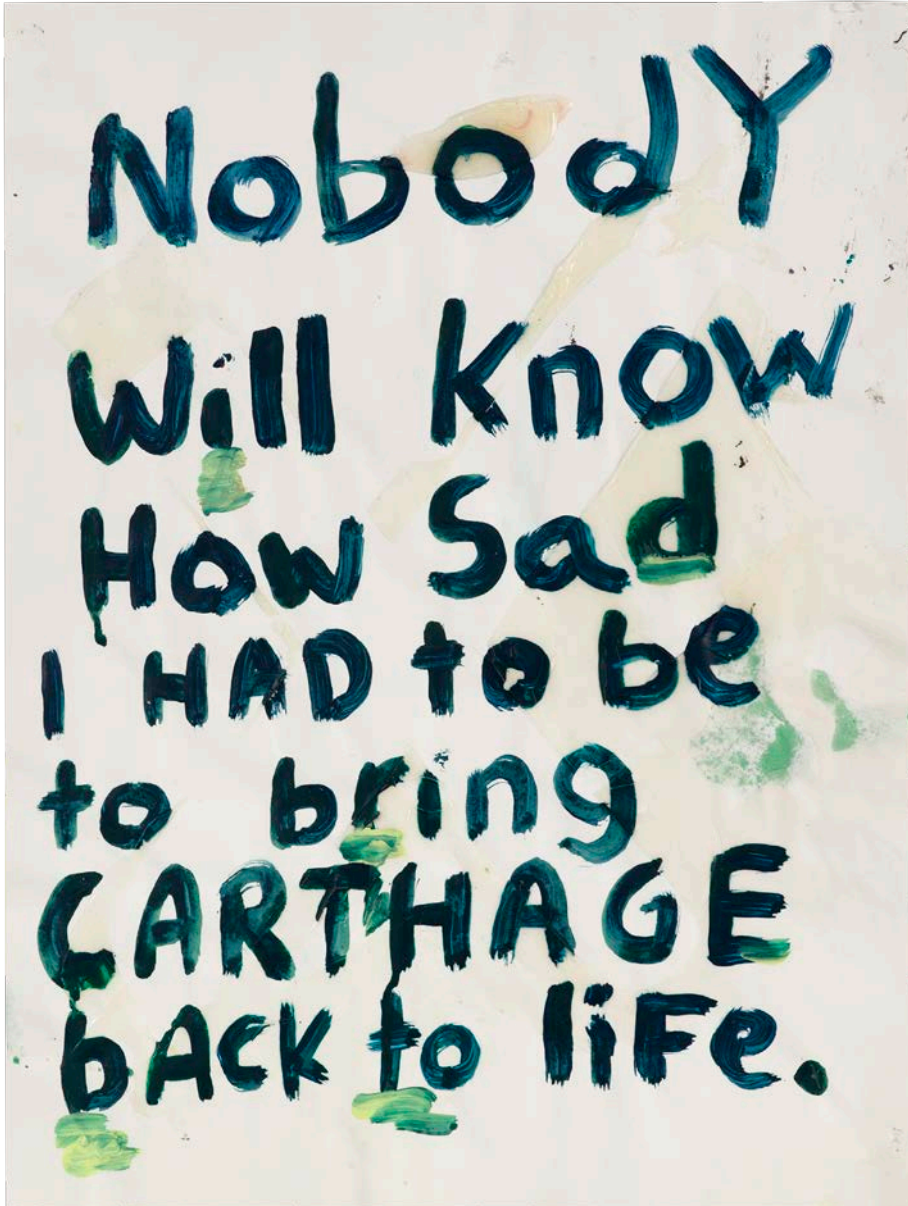
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24 x 18 in (61 x 45.7 cm)  
2014







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Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2014-035  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2014



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2015



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2015



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2015



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2015



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2016



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2015



DBBS-DRW-2015-085  
Acrylic and spray paint on paper  
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2015



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Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016



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2016



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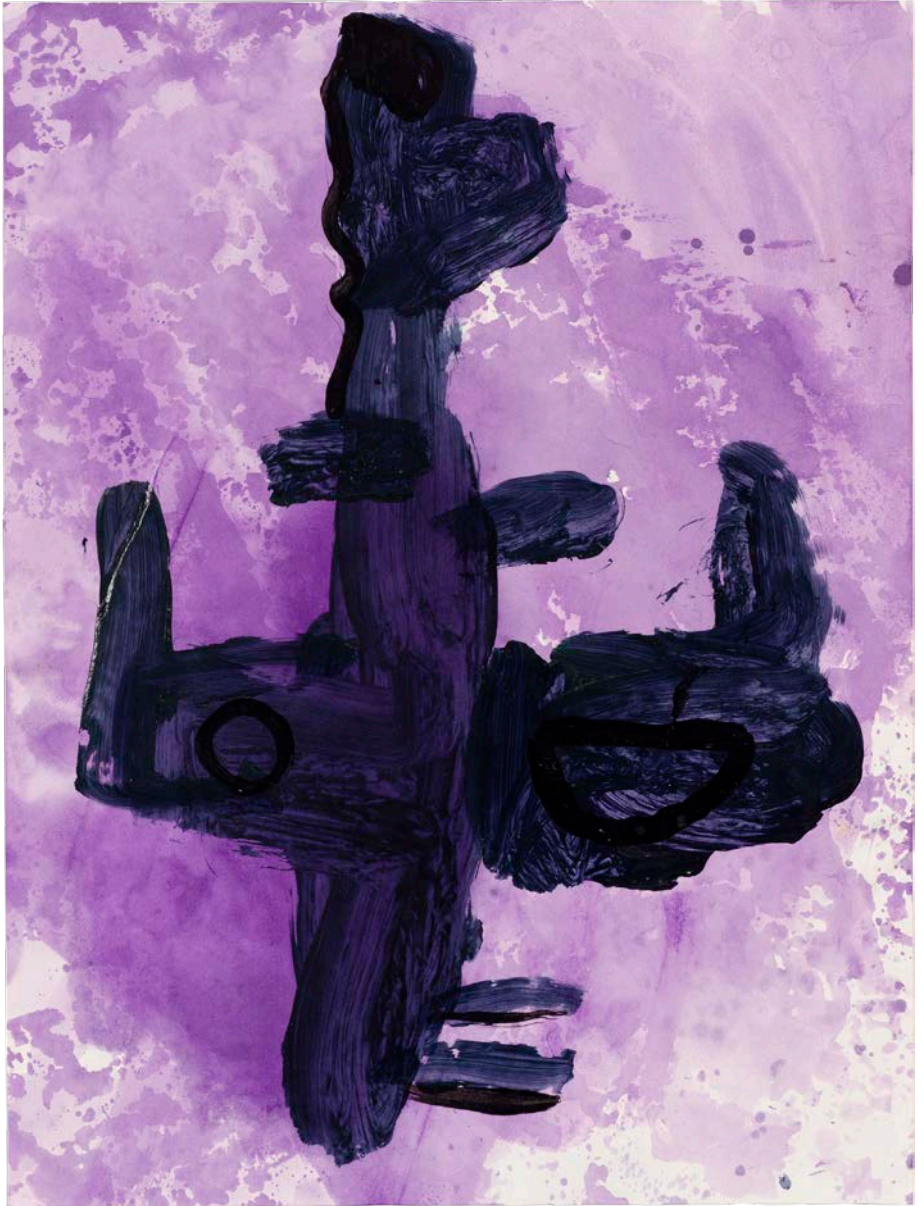


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2015





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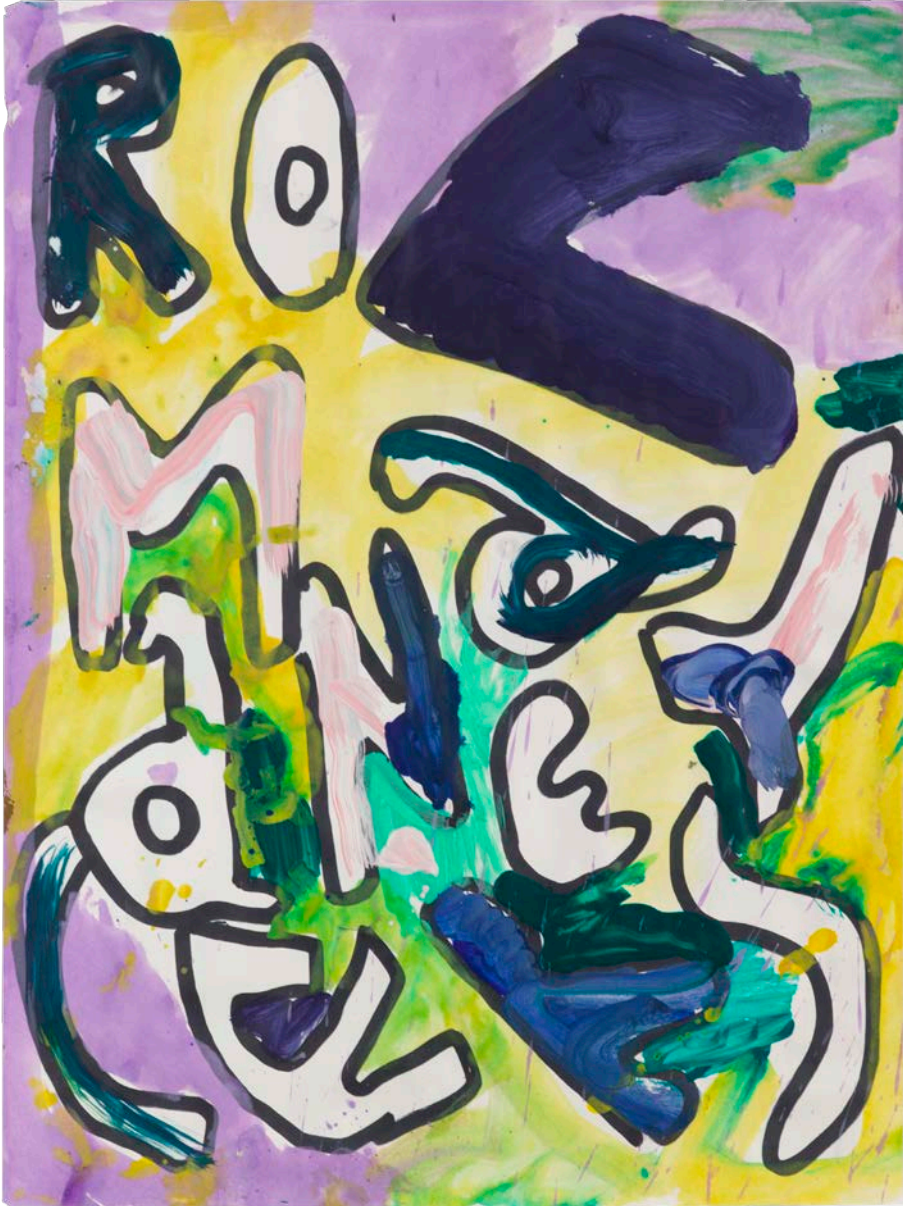




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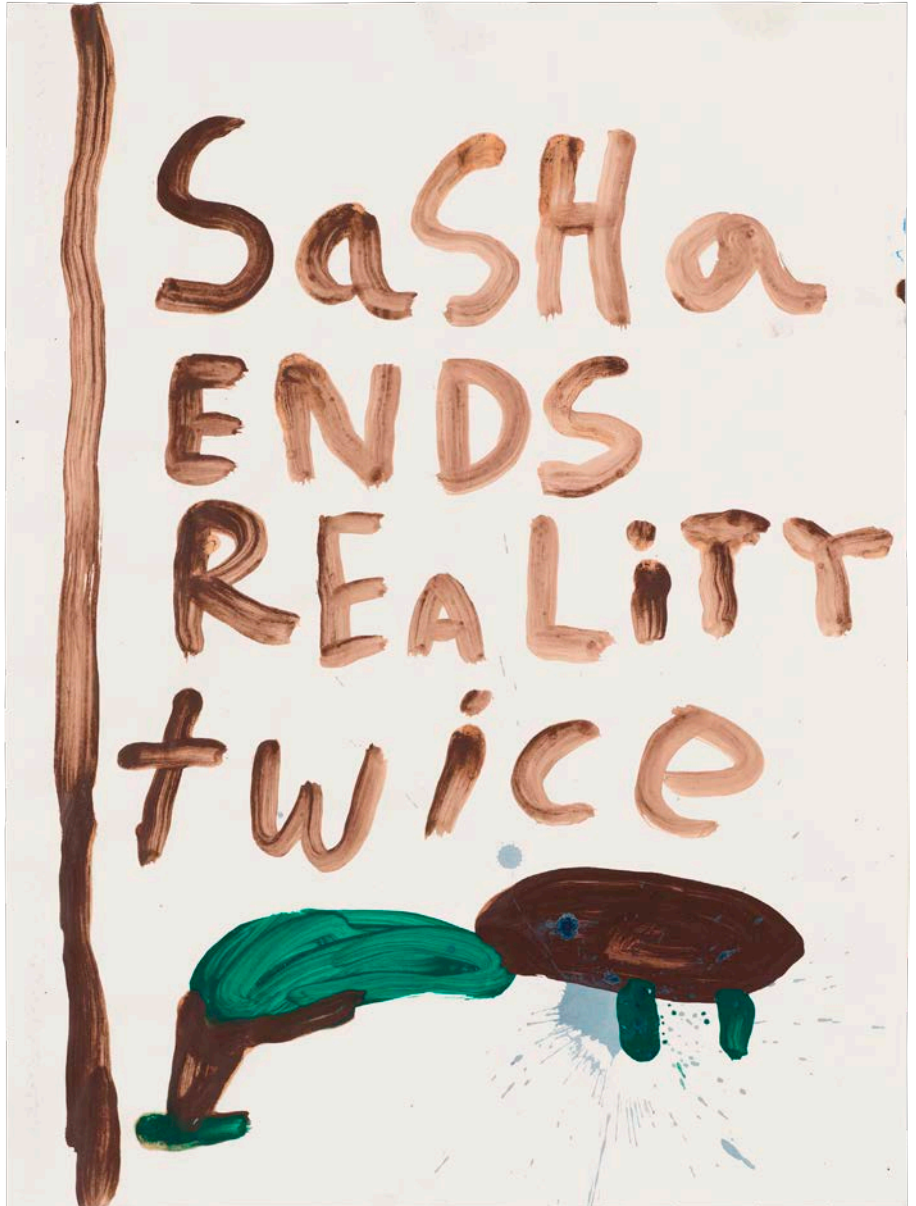
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2016





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2015





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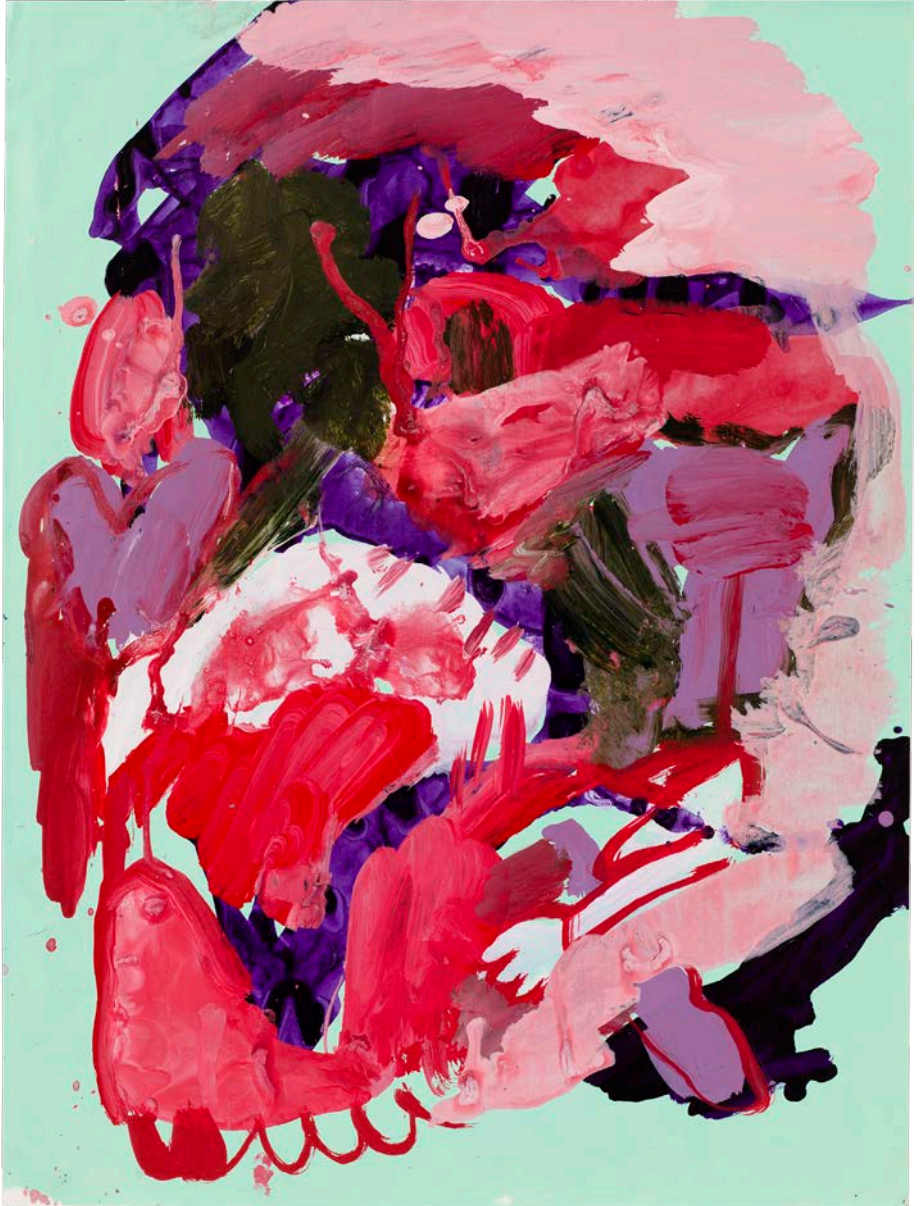
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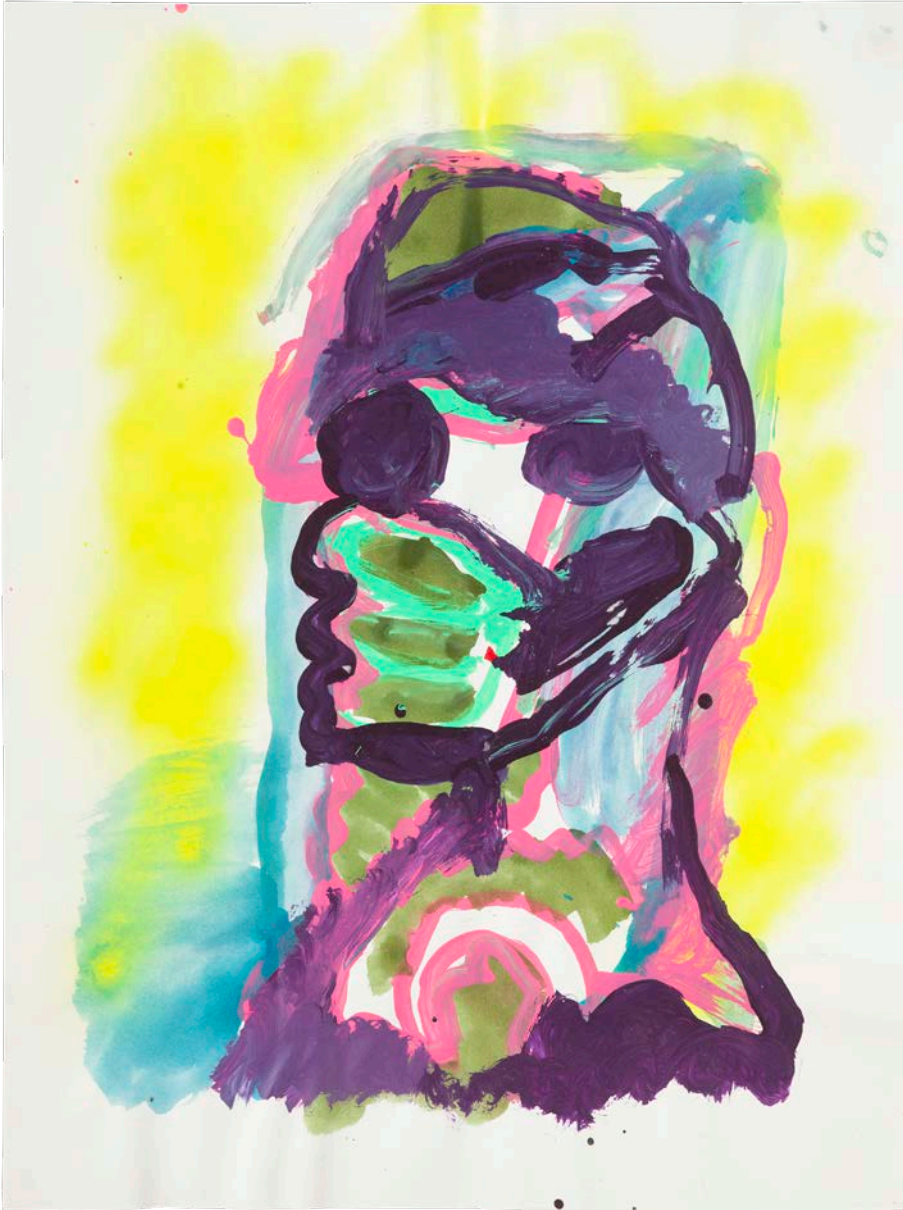
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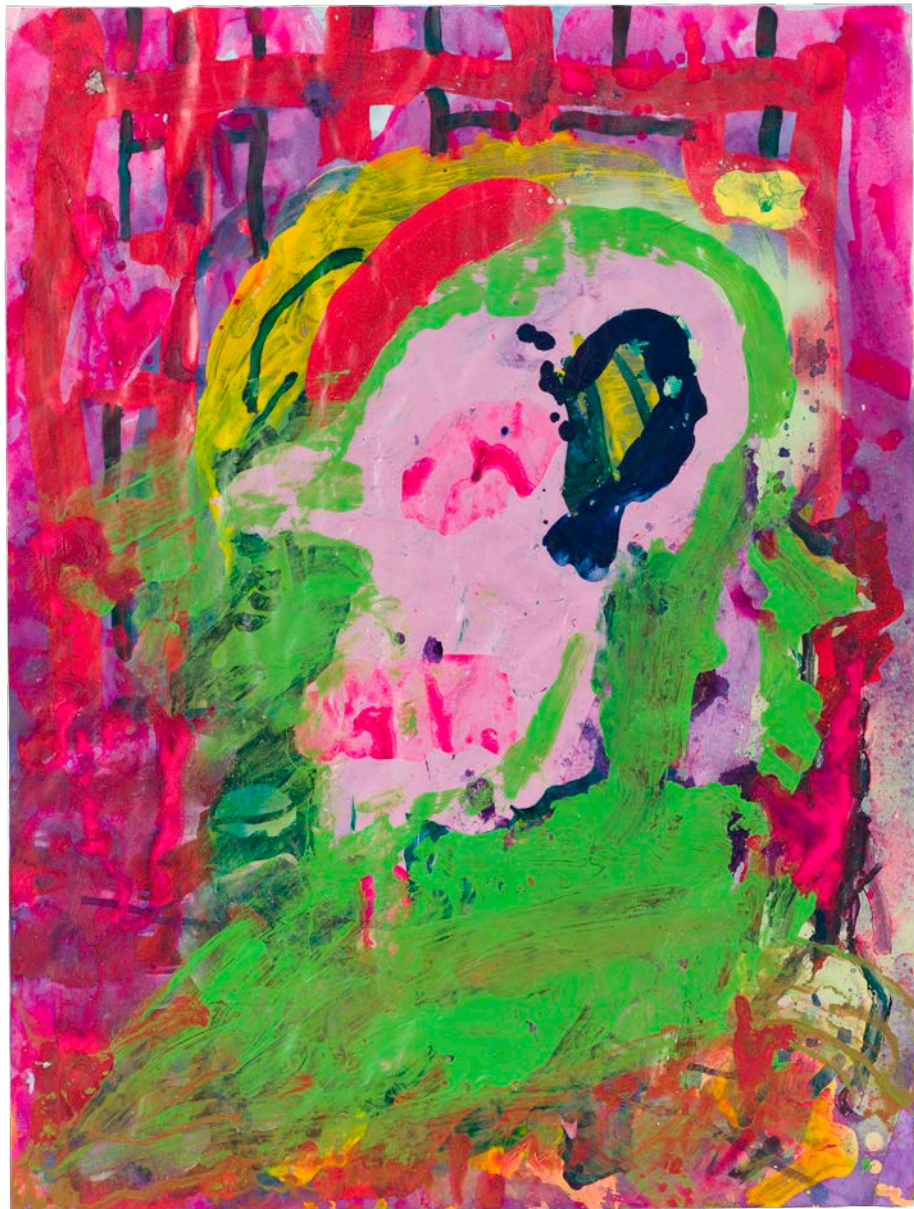
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24 x 18 in (61 x 45.7 cm)  
2015





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Acrylic, spray paint and ink on paper  
24 x 18 in (61 x 45.7 cm)  
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2016



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2015



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Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



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Acrylic and spray paint on paper  
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2015





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24 x 18 in (61 x 45.7 cm)  
2015



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Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



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Acrylic on paper  
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Acrylic on paper  
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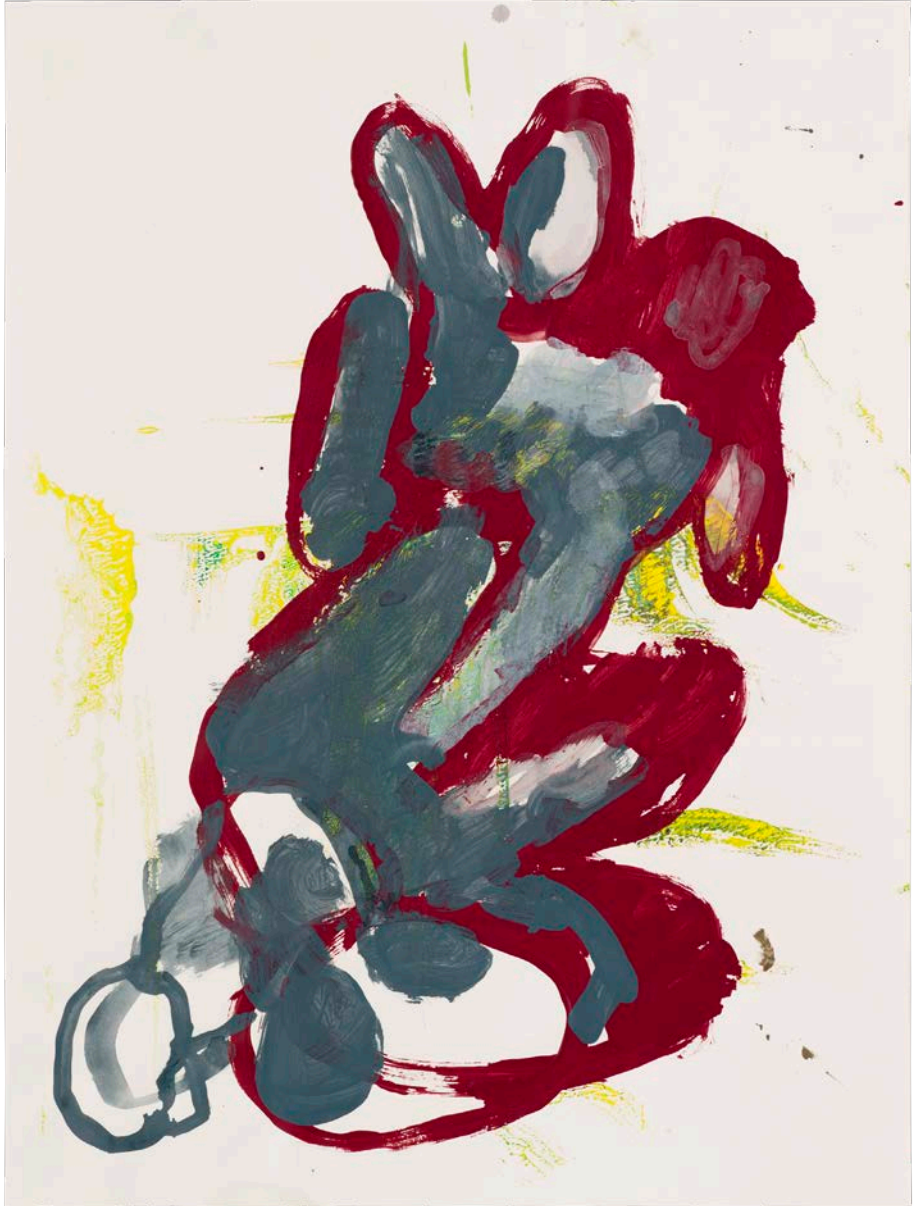
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2016



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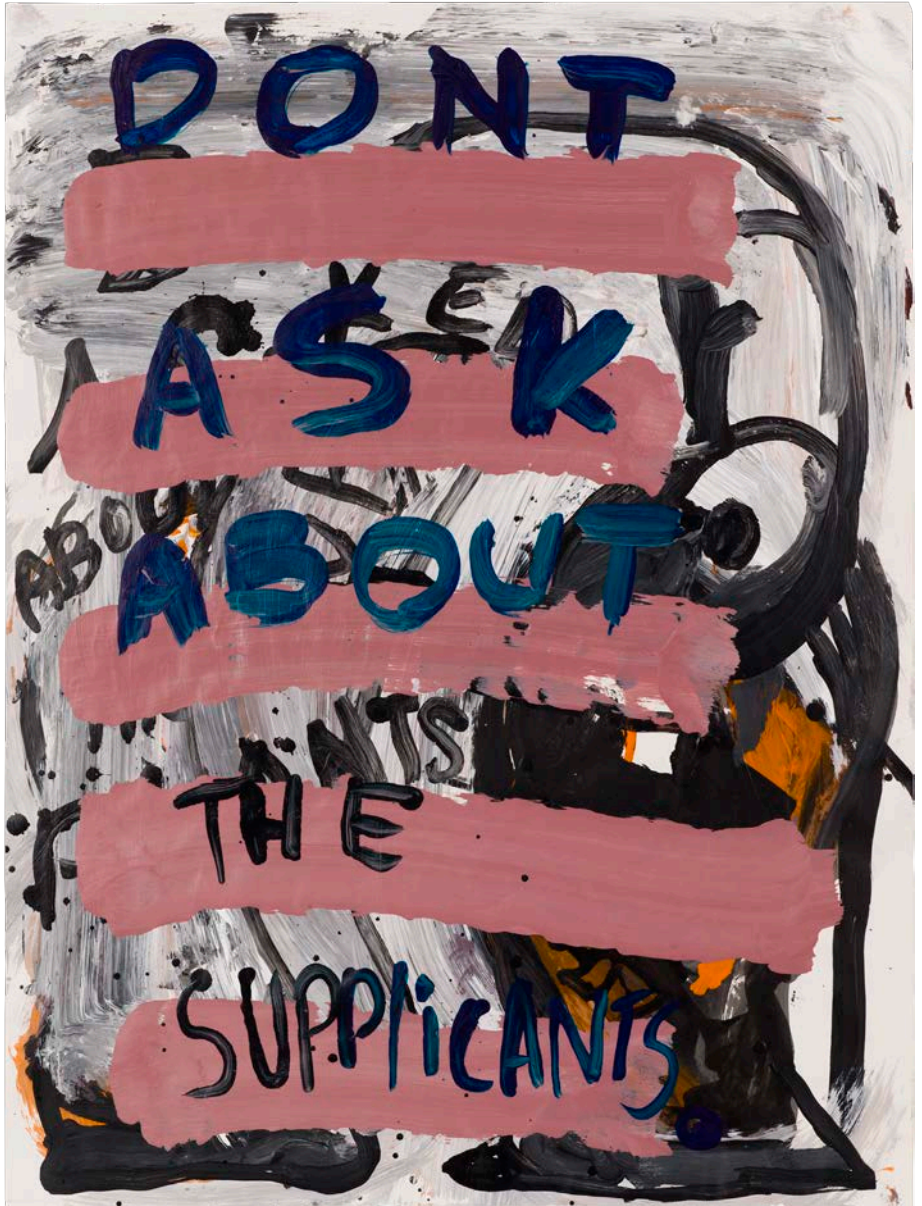


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2016



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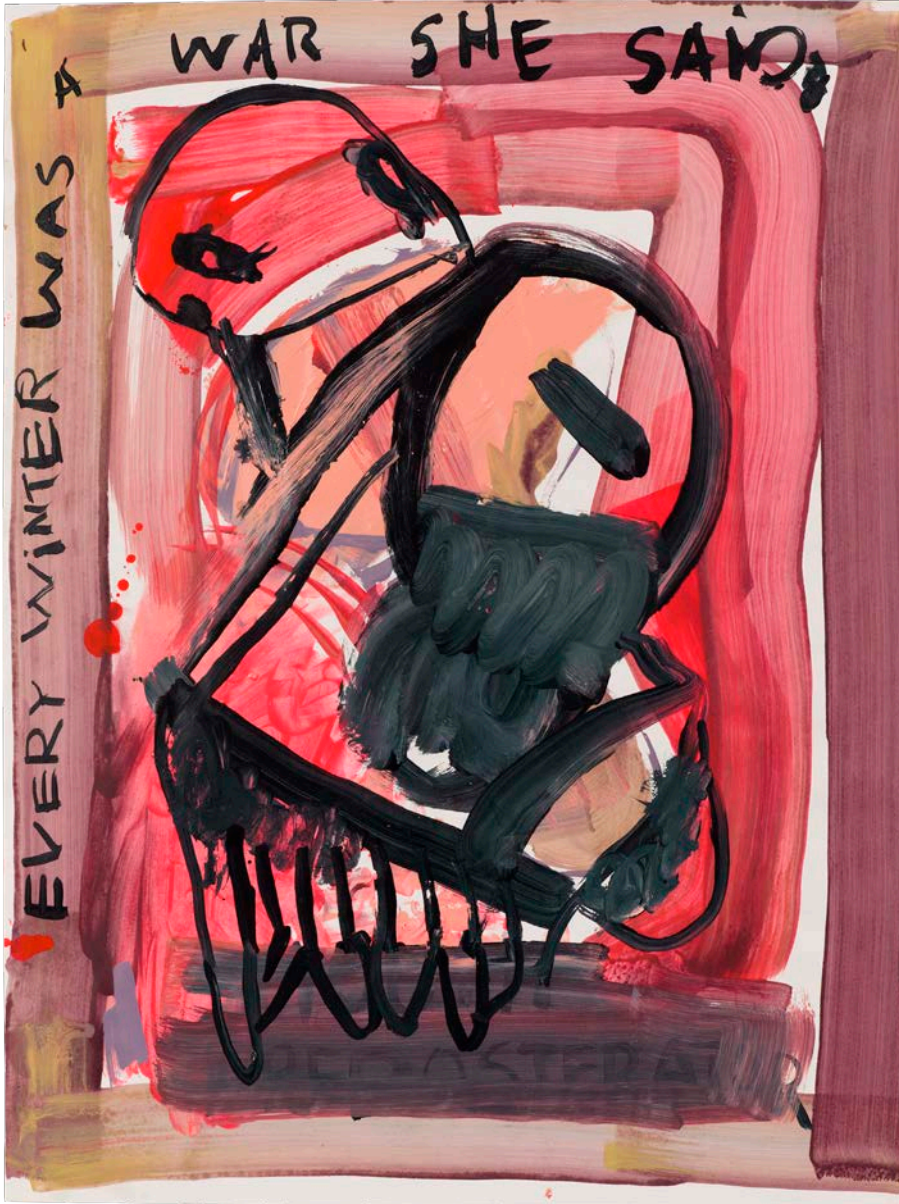
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2015



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Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016



DBBS-DRW-2015-428  
Acrylic on paper  
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2015







DBBS-DRW-2015-551  
Acrylic and pencil on paper  
24 x 18 in (61 x 45.7 cm)  
2015



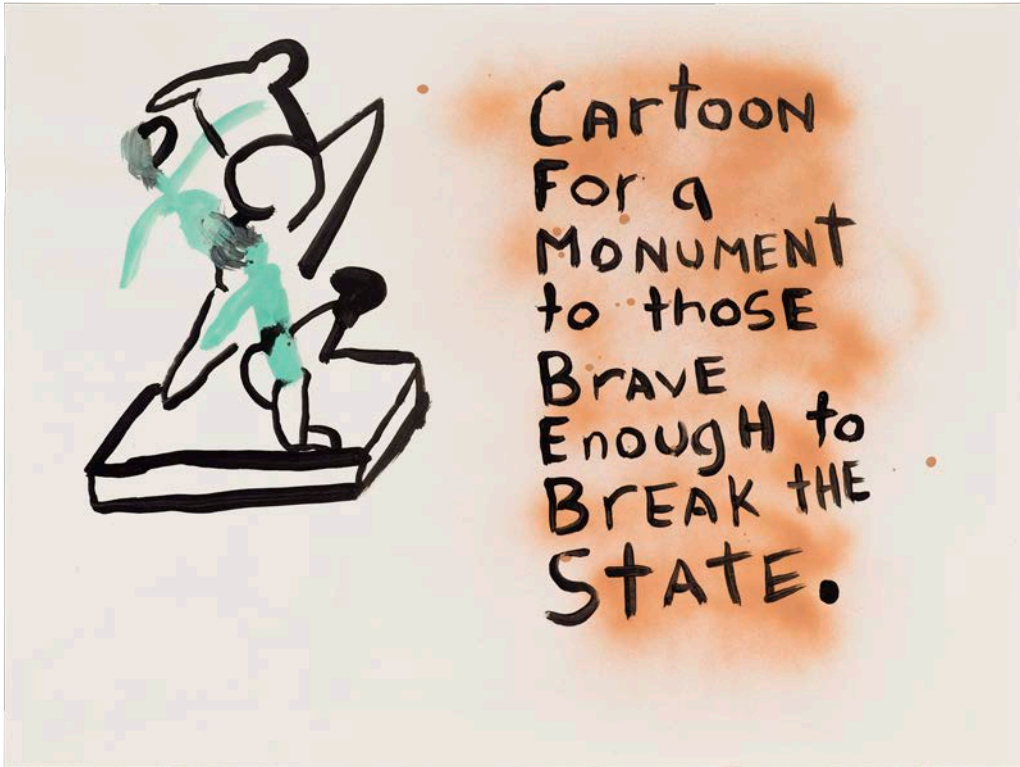
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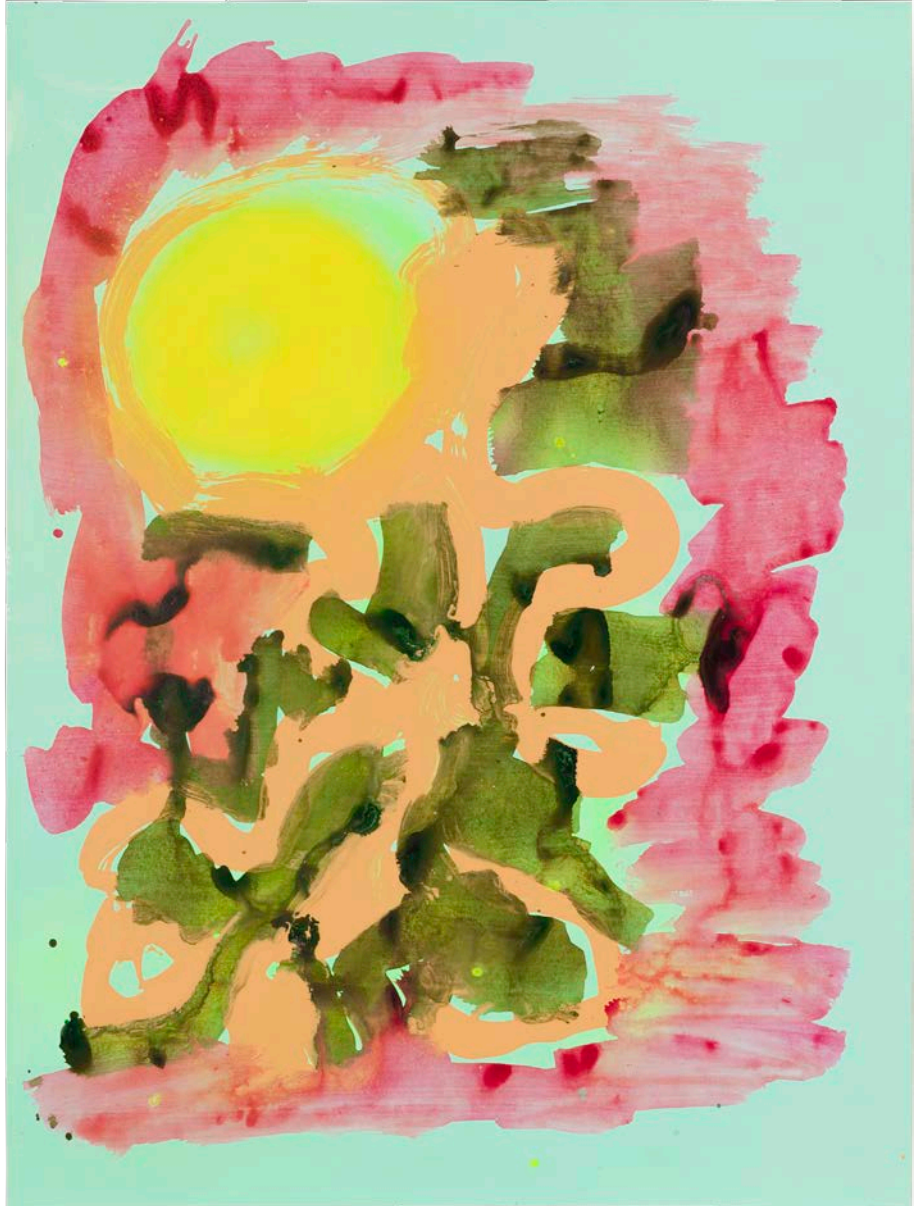






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Acrylic and spray paint on paper  
18 x 24 in (45.7 x 61 cm)  
2015

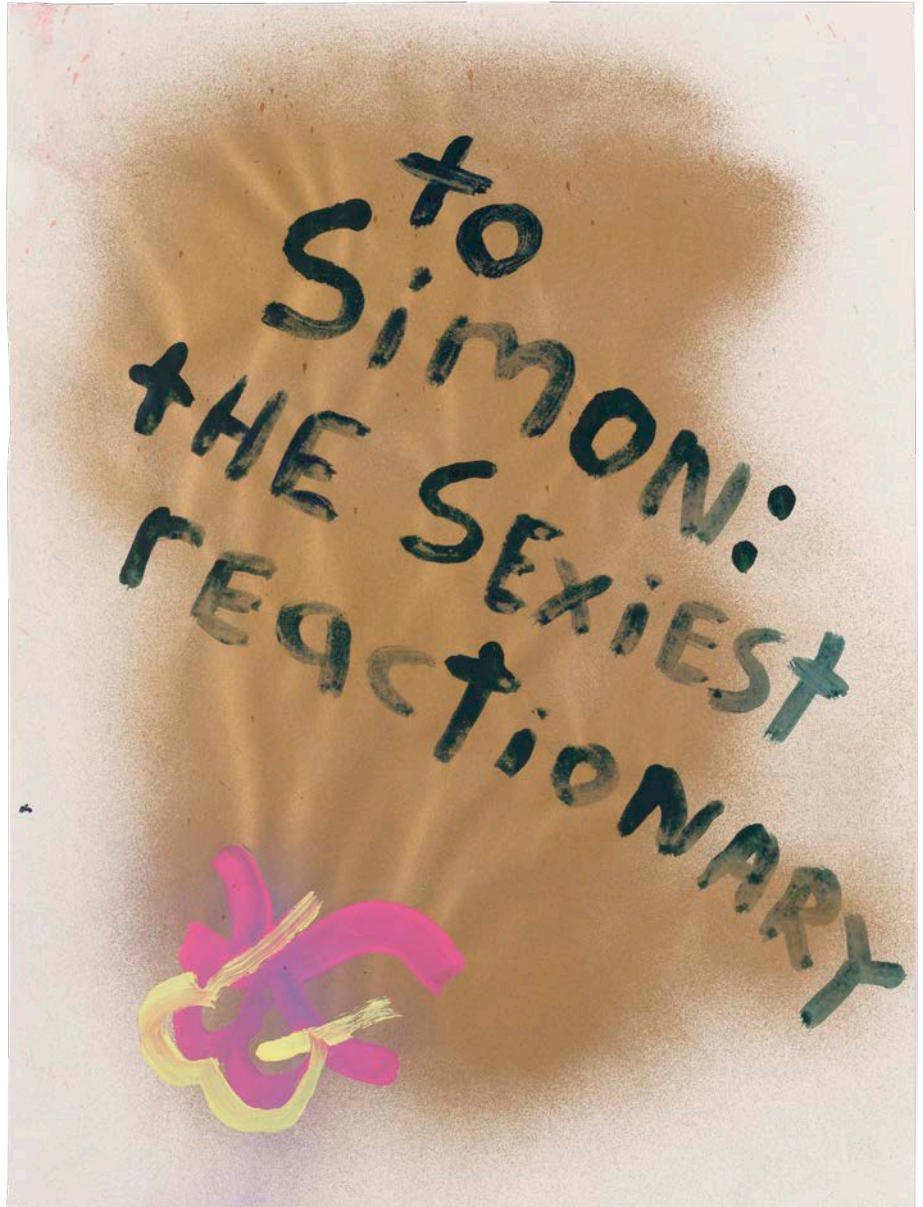




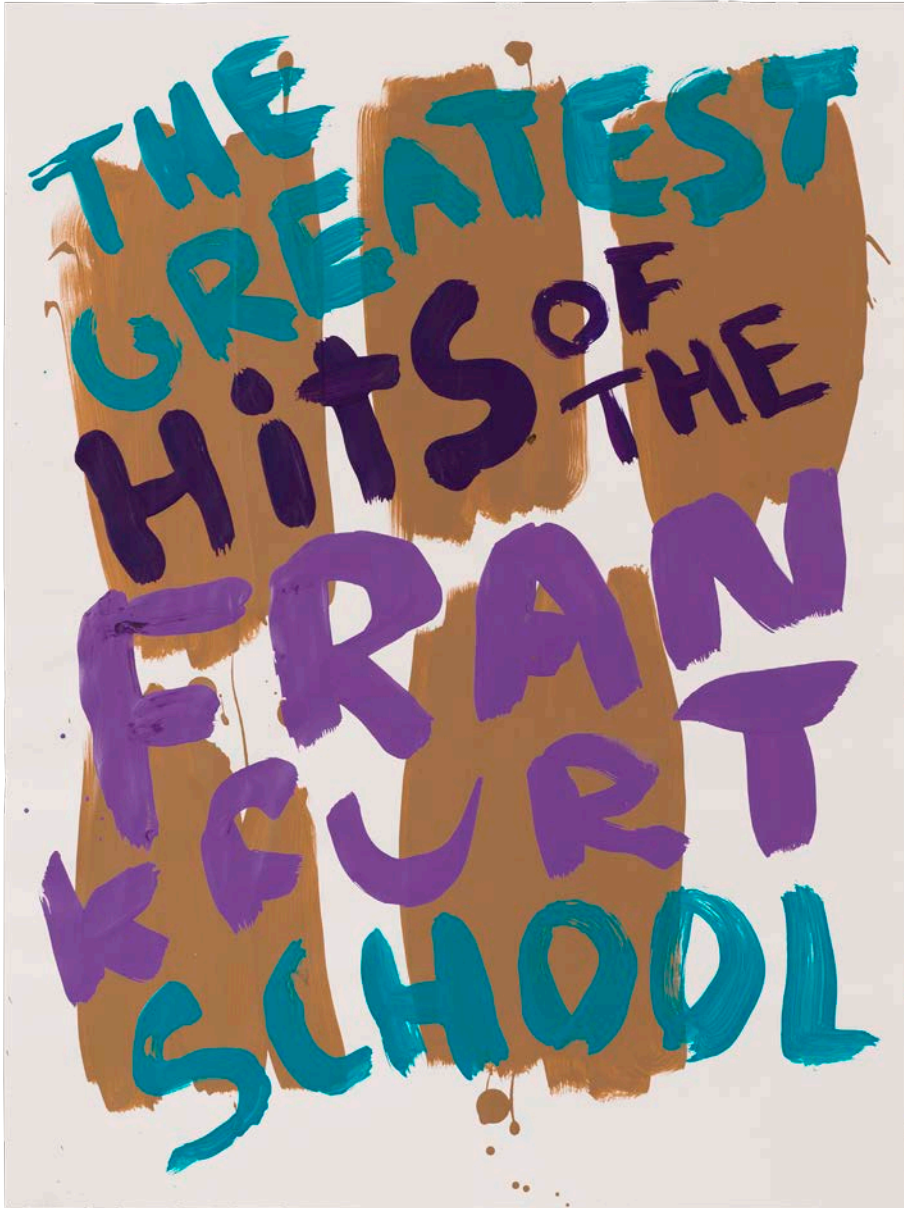
DBBS-DRW-2015-276  
Acrylic on paper  
18 x 24 in (45.7 x 61 cm)  
2015





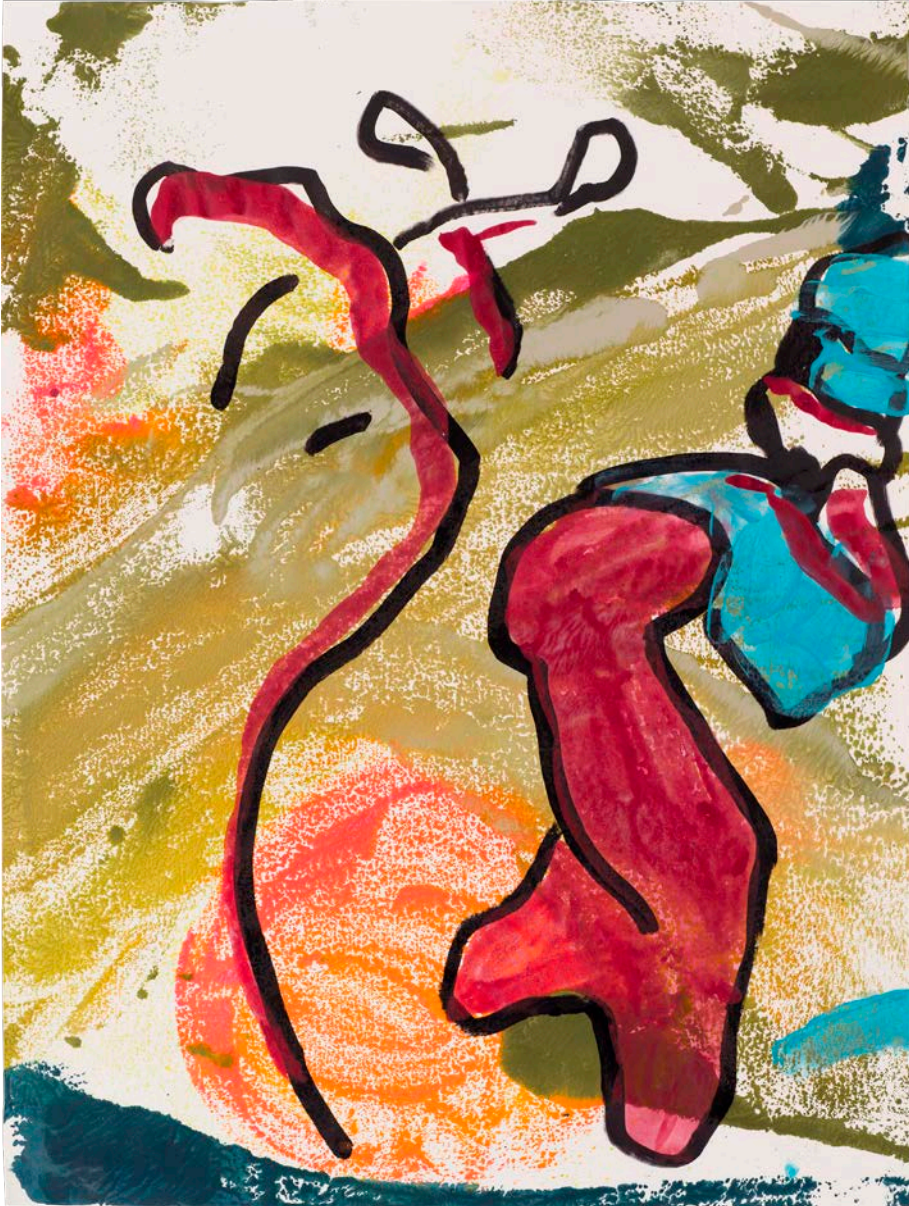


DBBS-DRW-2015-437  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



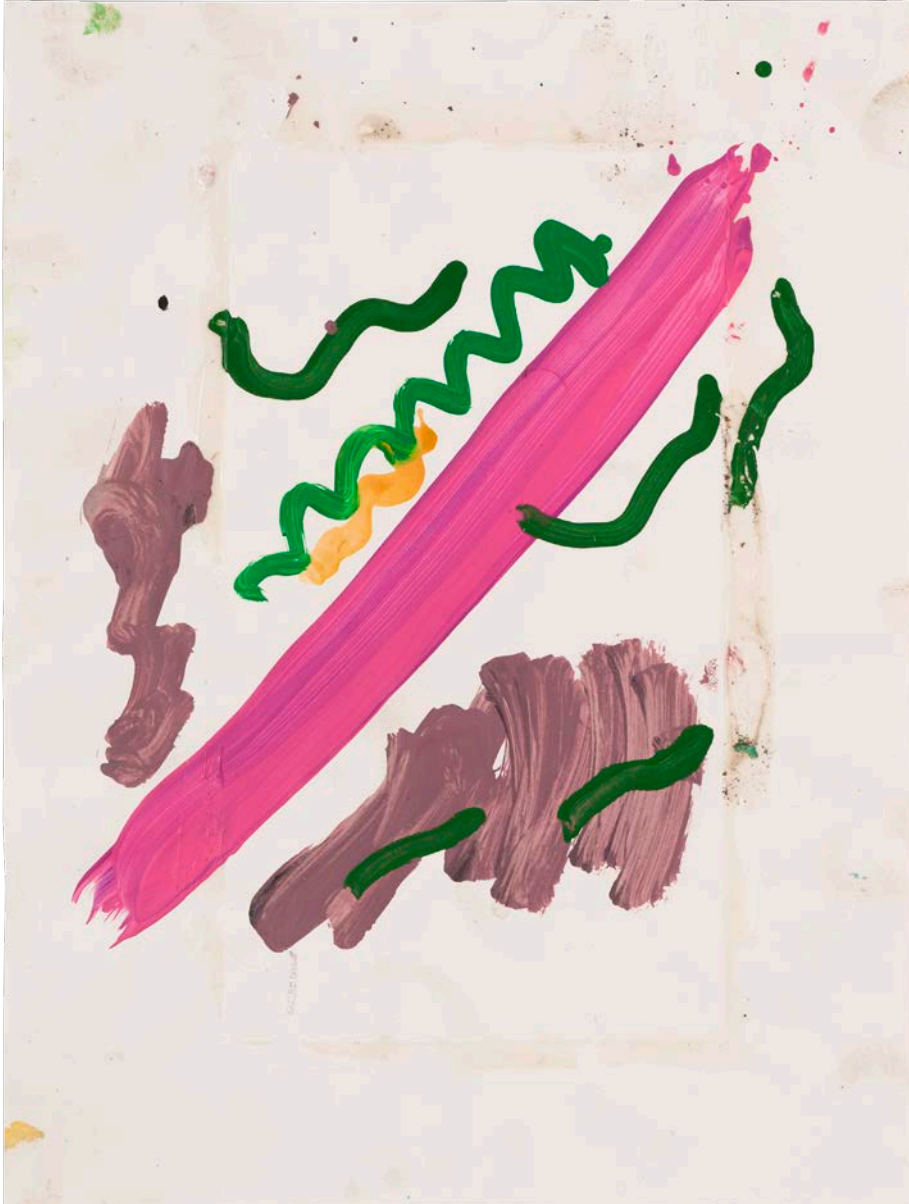


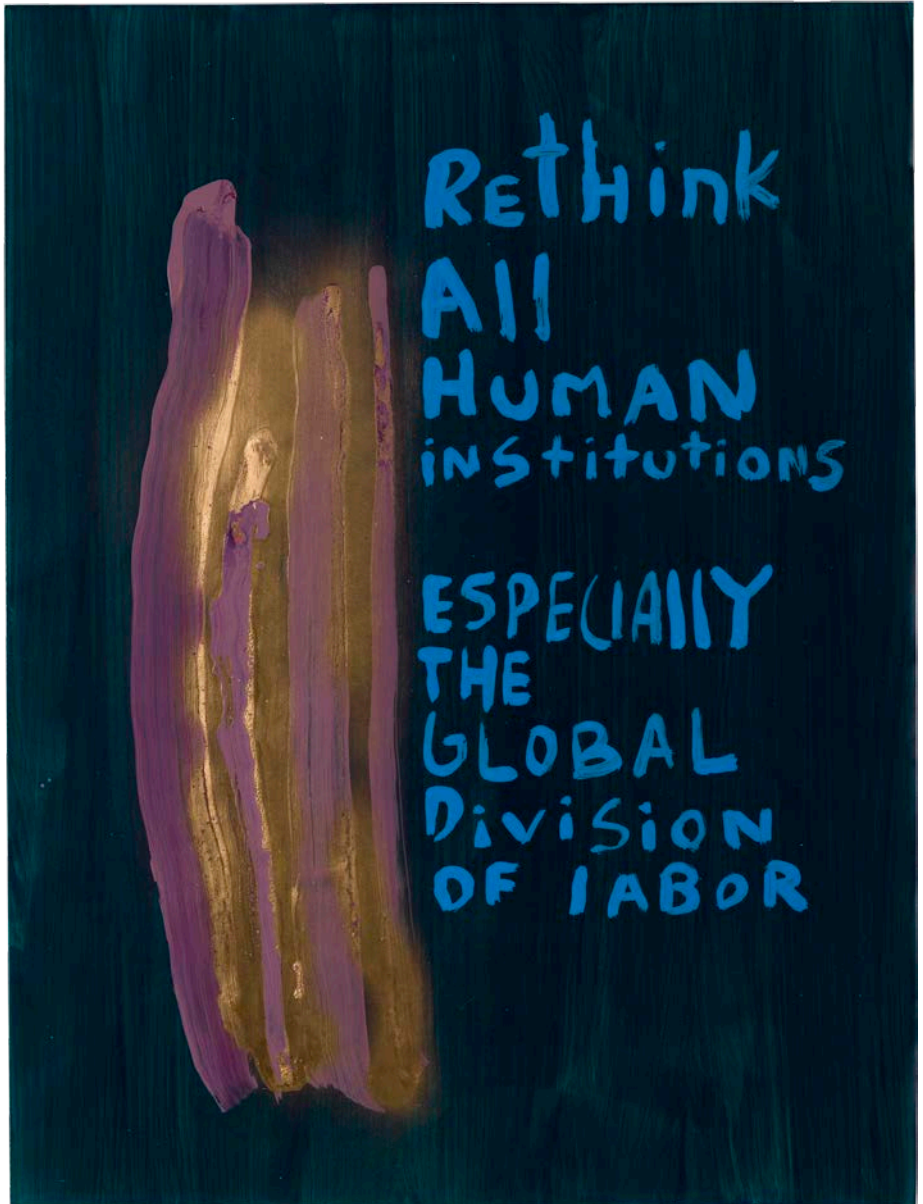
DBBS-DRW-2014-050  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2014



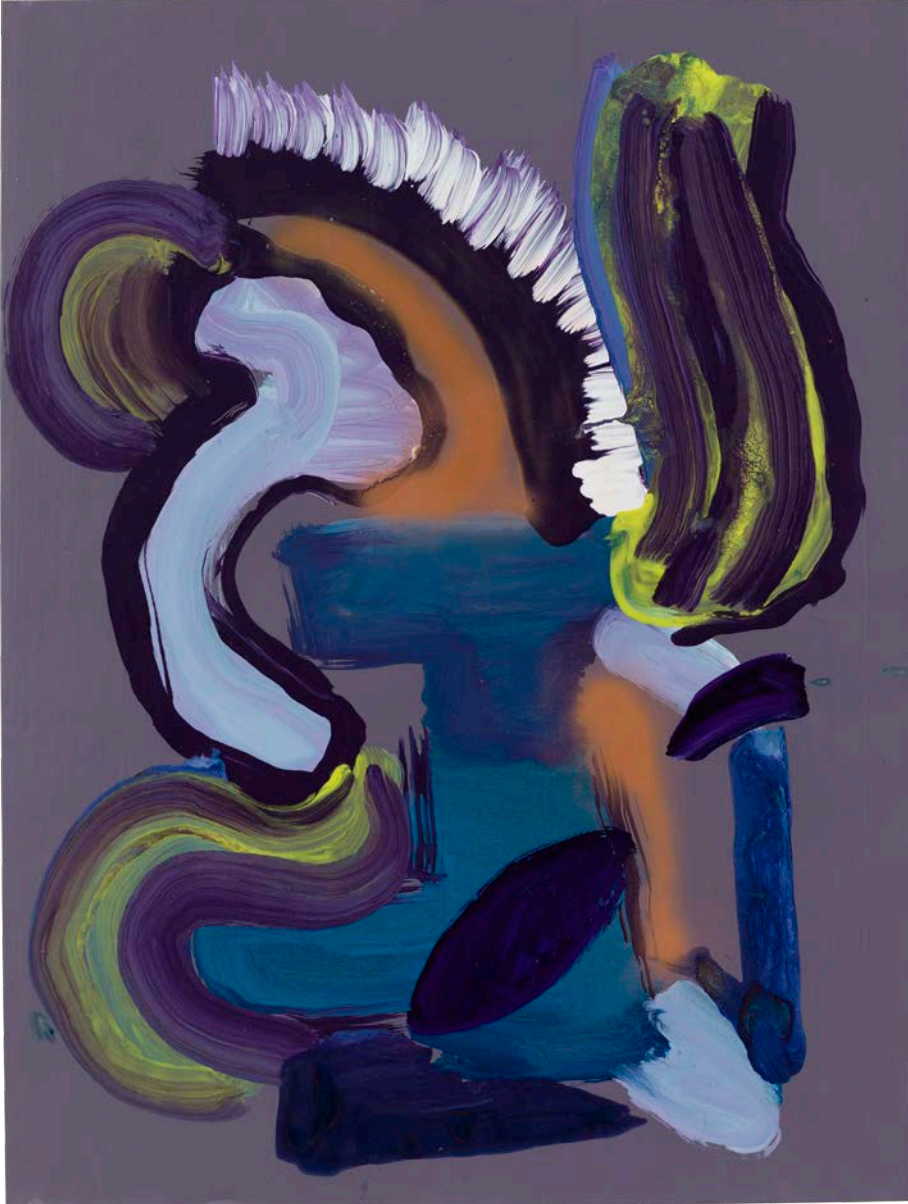


DBBS-DRW-2015-278  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2015-217  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2016-046  
Acrylic and collage on paper  
24 x 18 in (61 x 45.7 cm)  
2016



DBBS-DRW-2016-135  
Acrylic and collage on paper  
24 x 18 in (61 x 45.7 cm)  
2016





DBBS-DRW-2015-237  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2016-052  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016



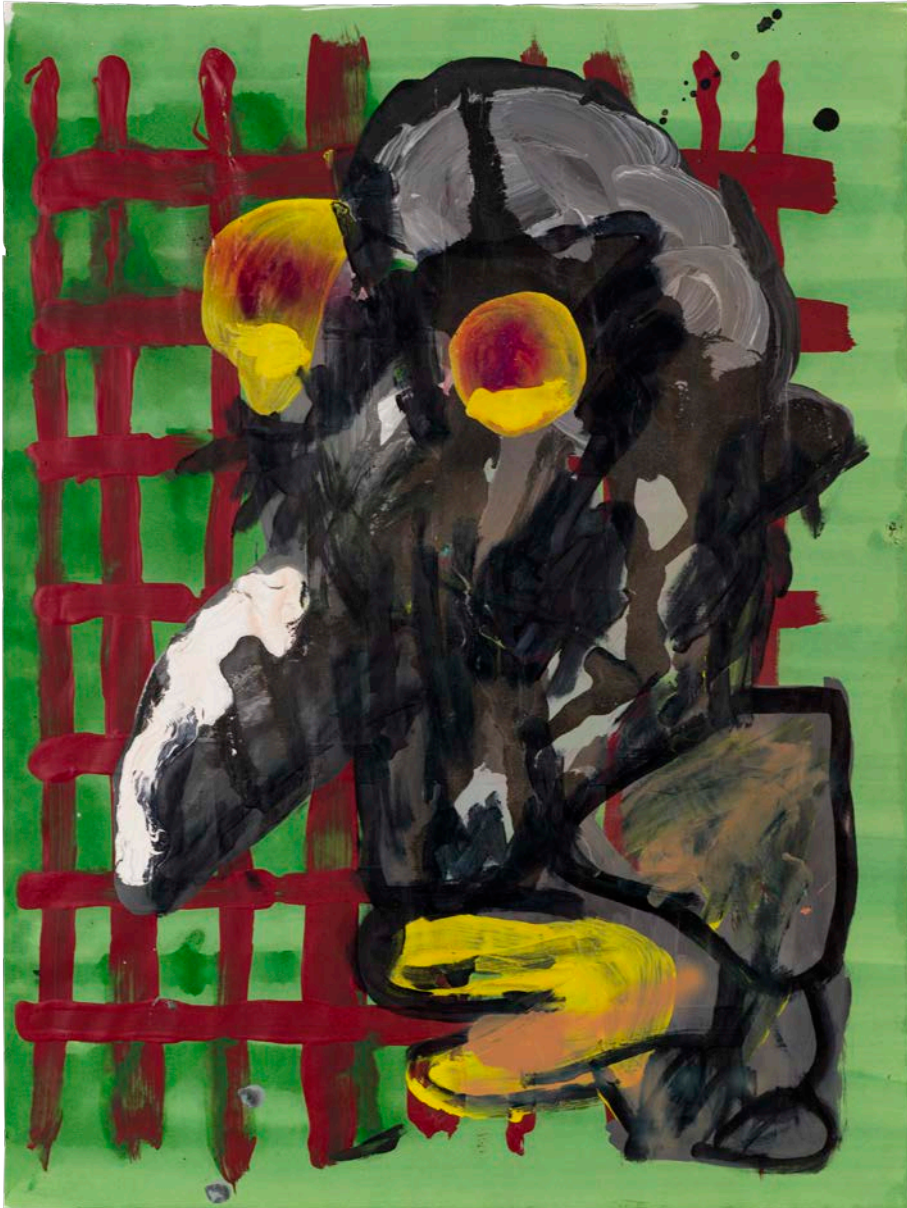
DBBS-DRW-2015-023  
Acrylic and spray paint on paper  
18 x 24 in (45.7 x 61 cm)  
2015



DBBS-DRW-2015-509  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



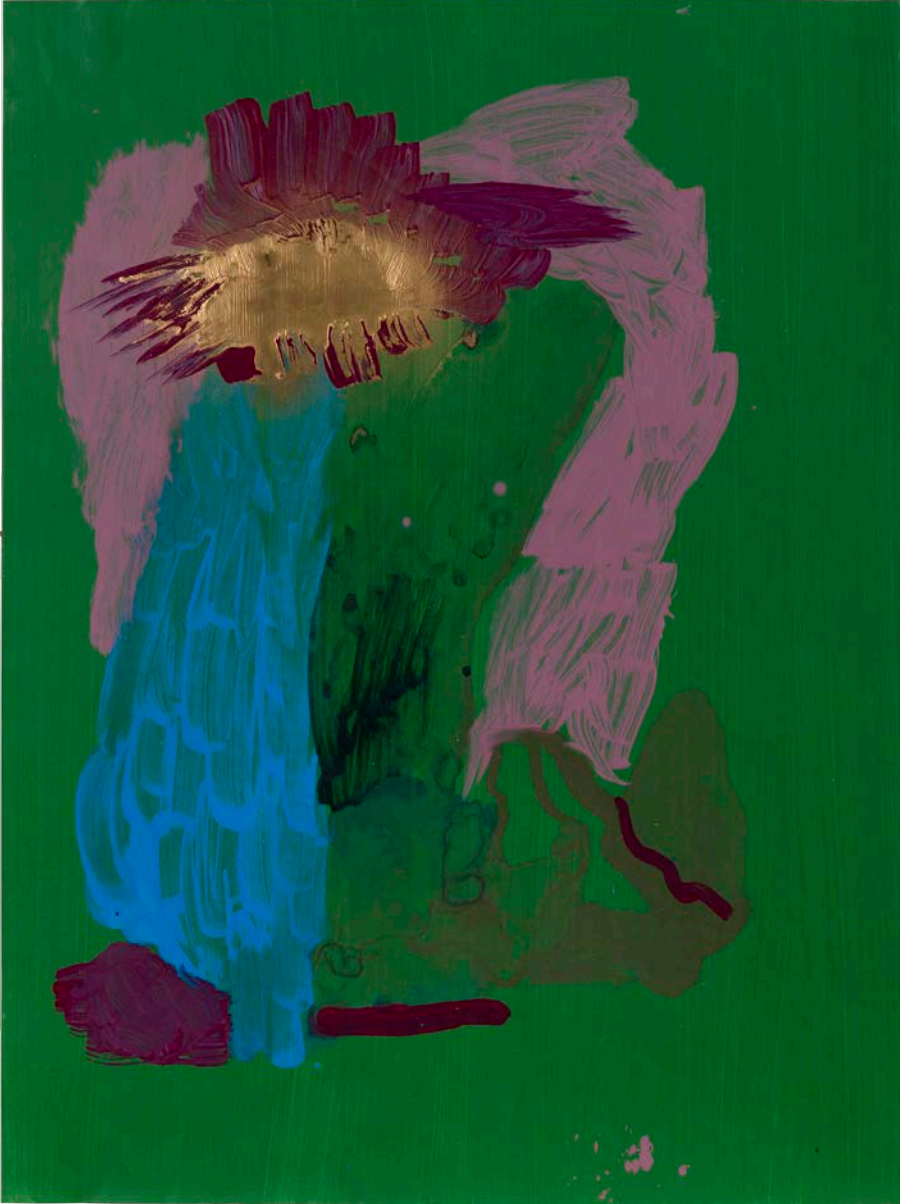
DBBS-DRW-2015-484  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015







DBBS-DRW-2015-081  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-040  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



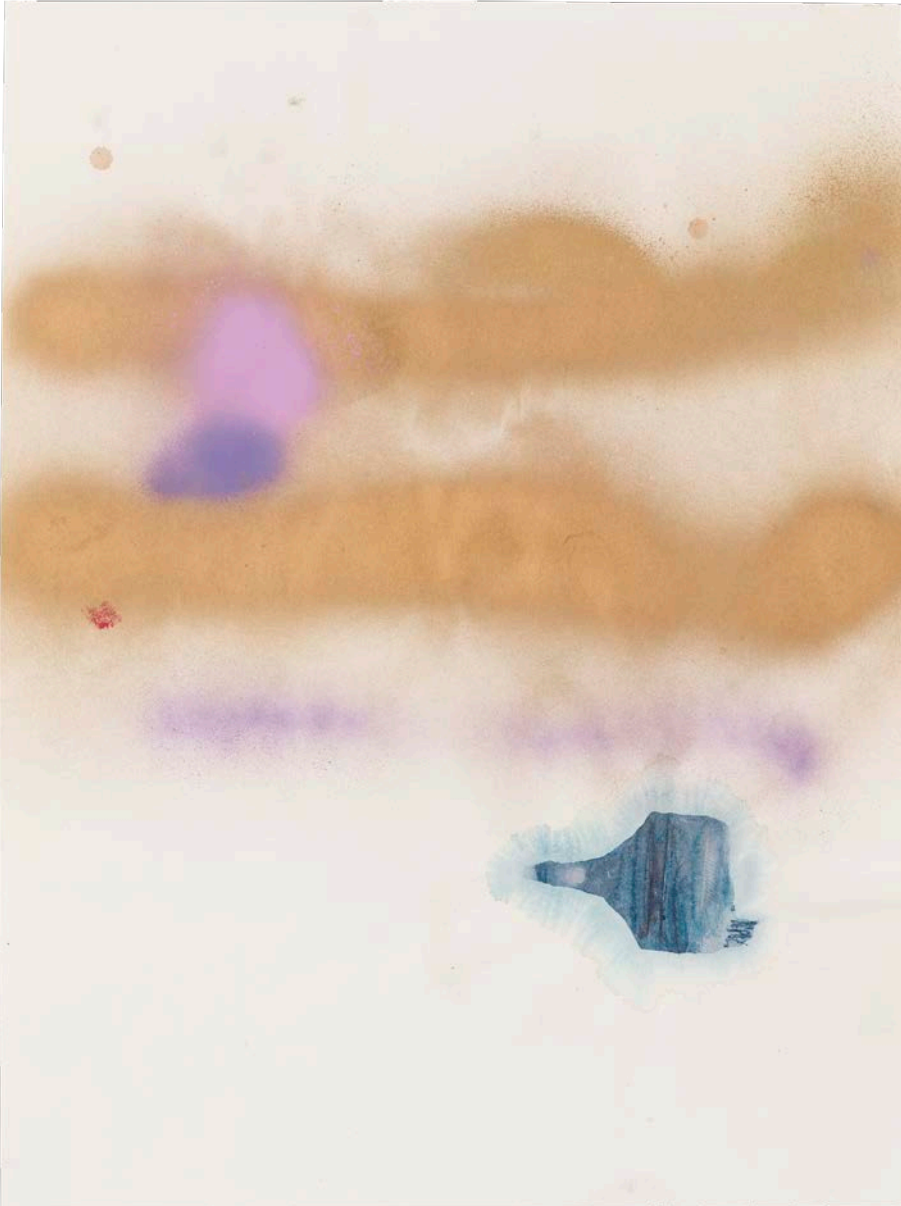
DBBS-DRW-2016-055  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016



DBBS-DRW-2016-065  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016



DBBS-DRW-2015-517  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-082  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-548  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015







DBBS-DRW-2015-546  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





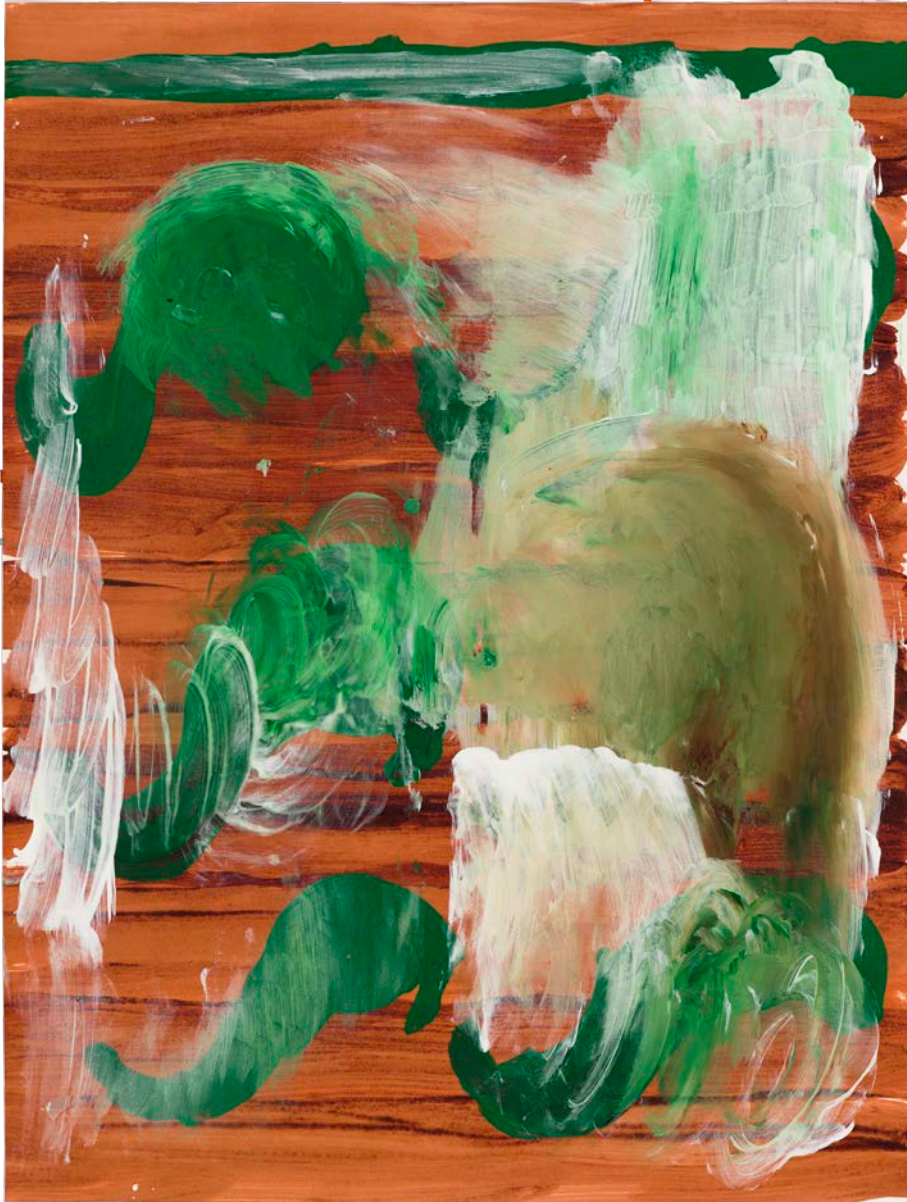
DBBS-DRW-2015-097  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2014-001  
Acrylic and spray paint on paper  
18 x 24 in (45.7 x 61 cm)  
2014

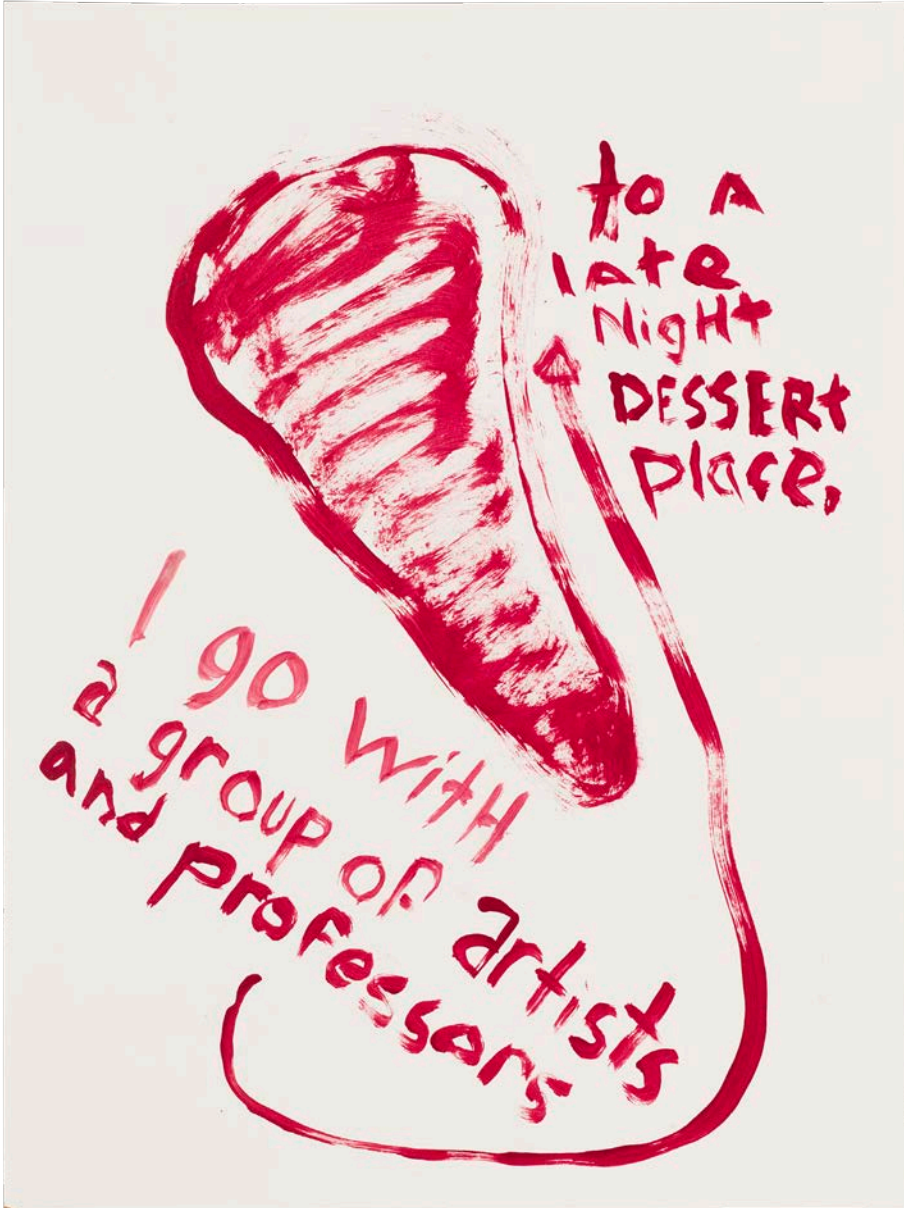


DBBS-DRW-2015-171  
Acrylic on spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2015-191  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2016-004  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016



DBBS-DRW-2015-573  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-543  
Acrylic on paper  
18 x 24 in (45.7 x 61 cm)  
2015



DBBS-DRW-2015-574  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2015-292  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015



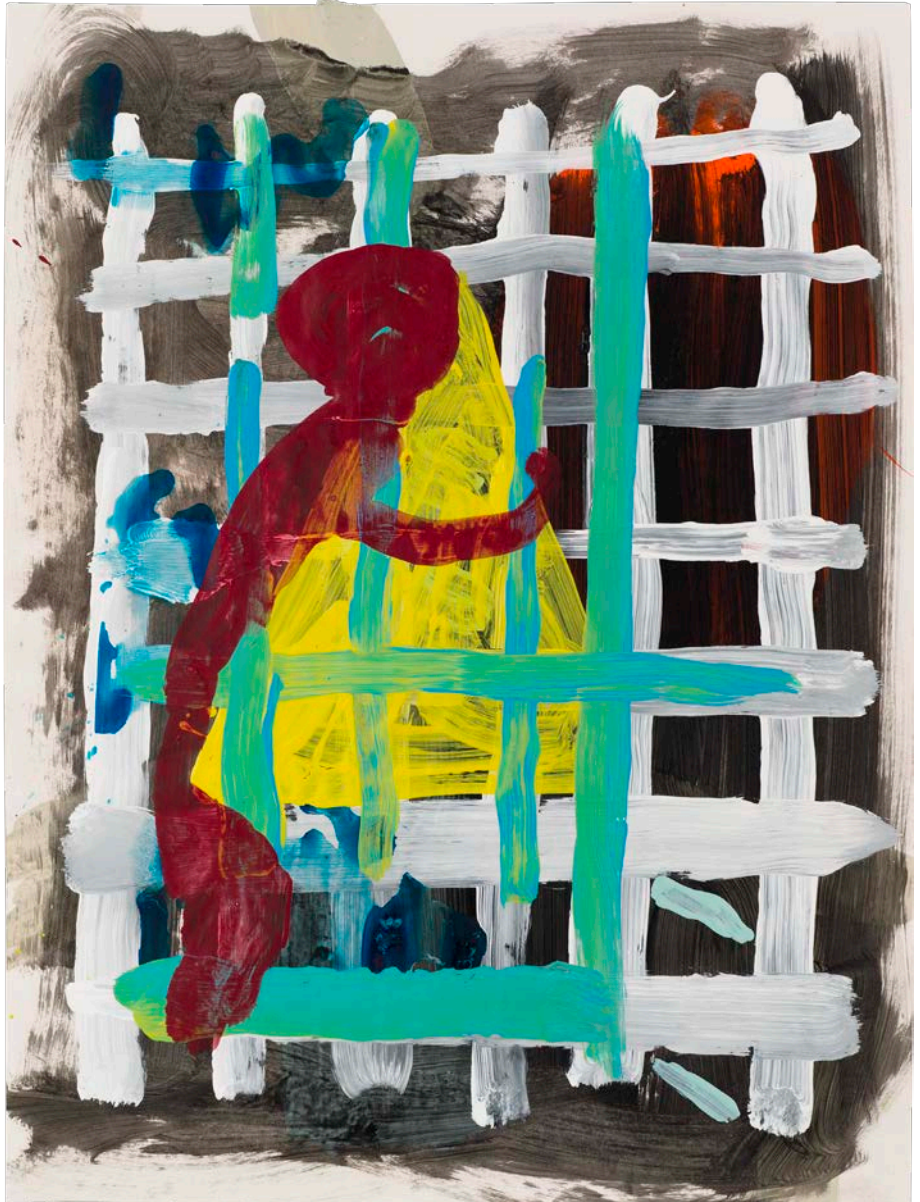


DBBS-DRW-2015-491  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2015-487  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-495  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2015-514  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



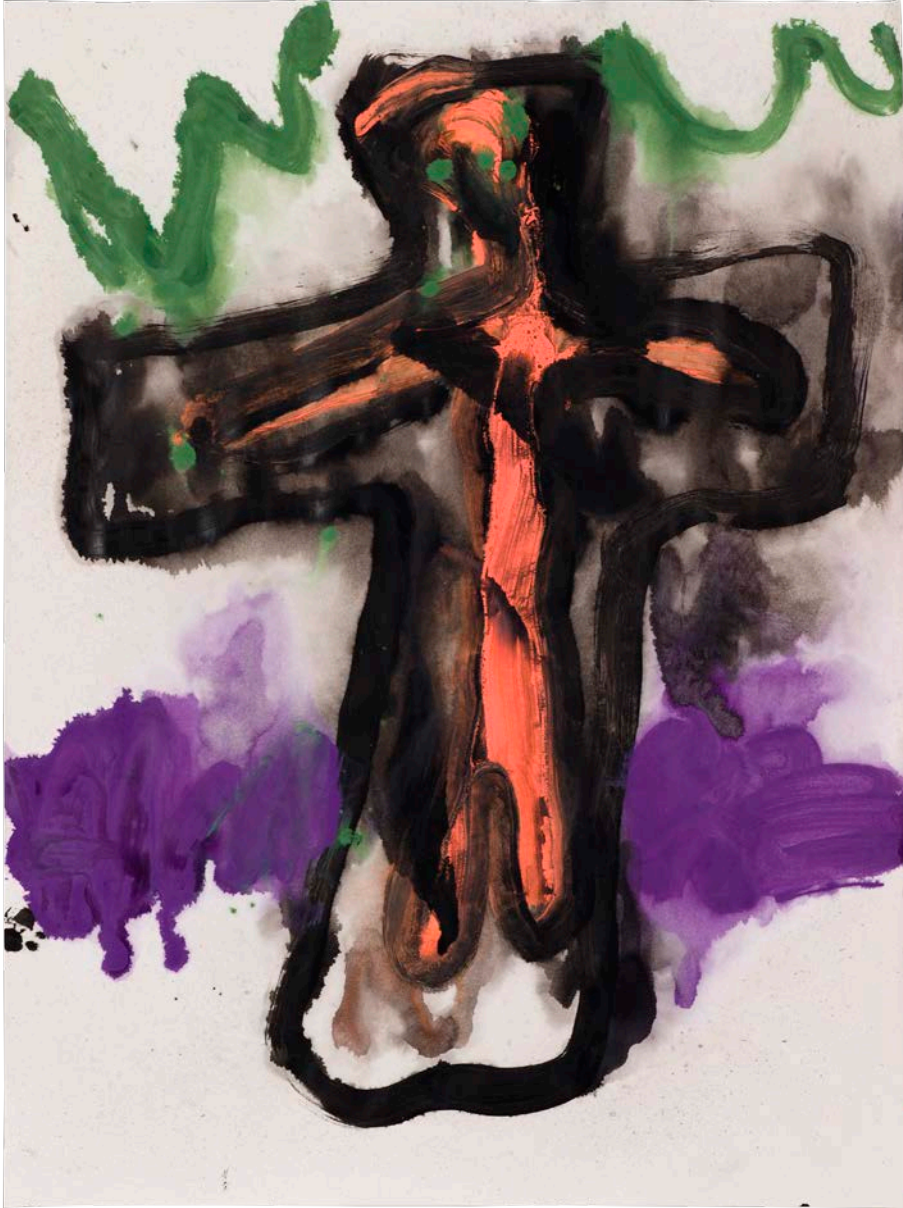


DBBS-DRW-2015-178  
Acrylic and collage on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2015-387  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015

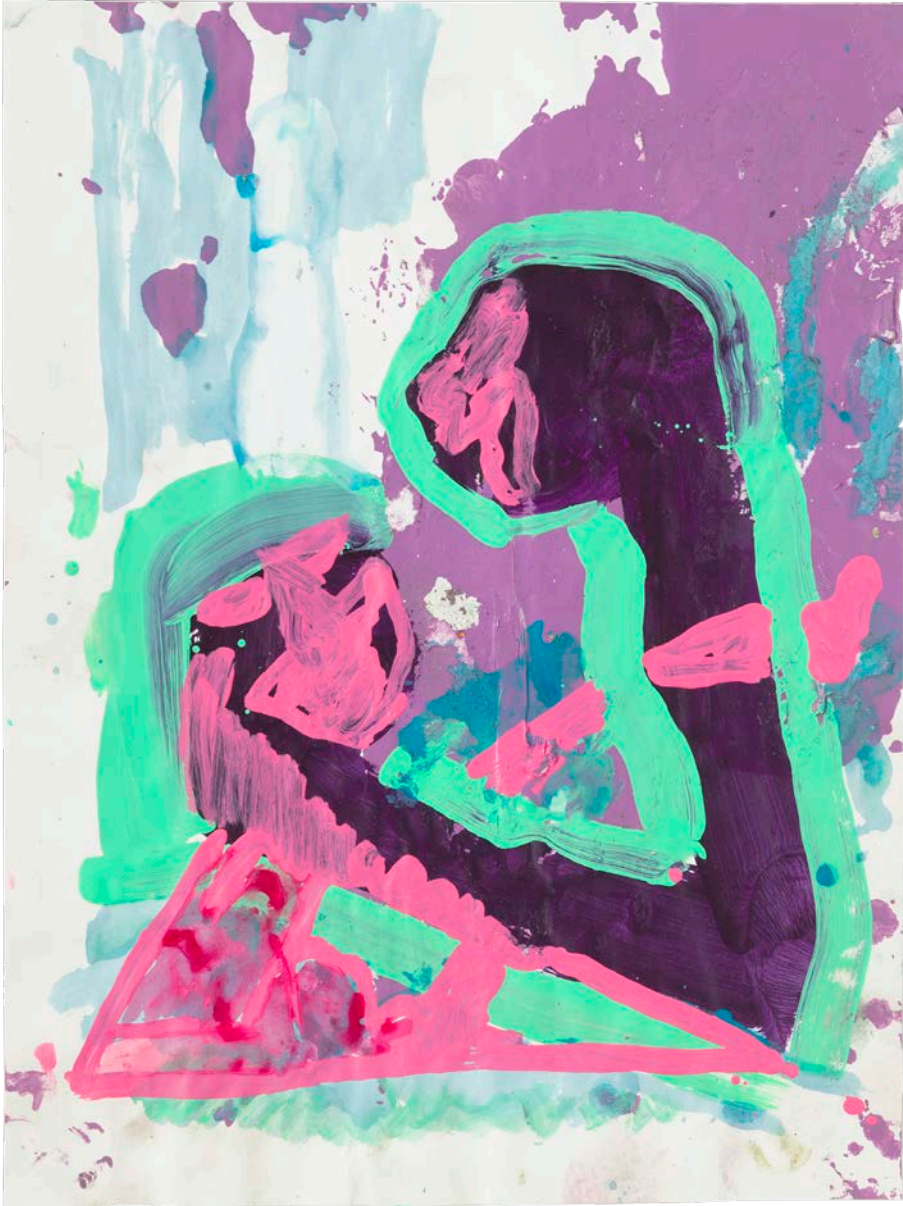




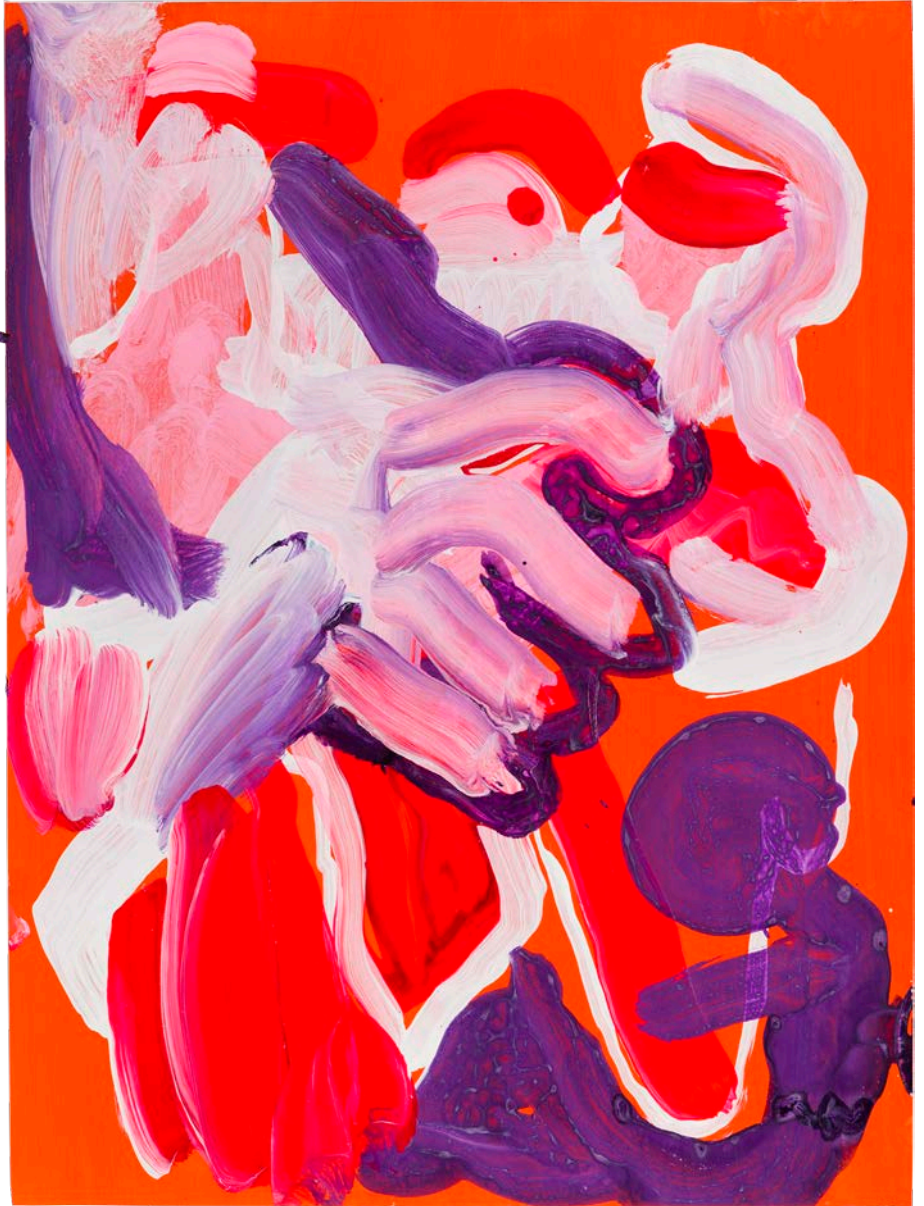
DBBS-DRW-2015-120  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015



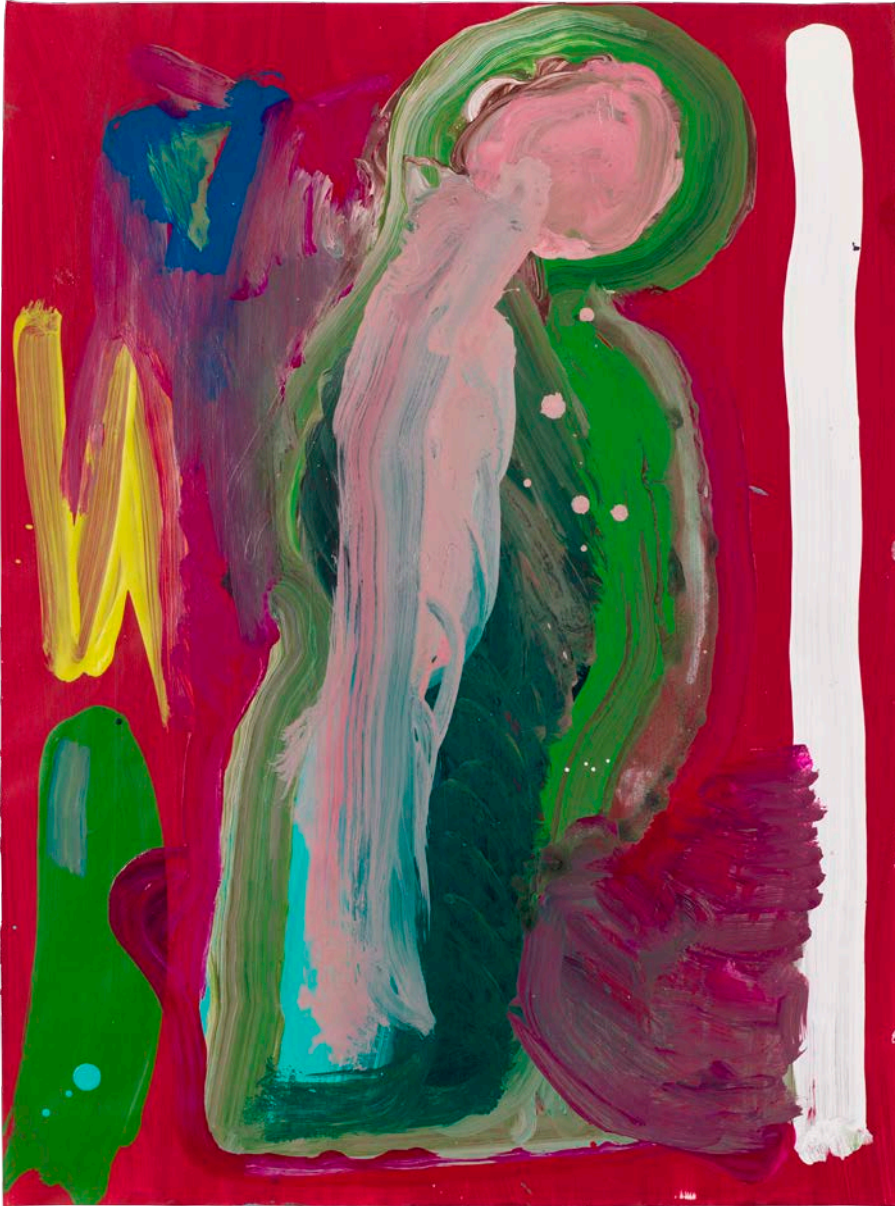
DBBS-DRW-2015-134  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-094  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-505  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-507  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-244  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-490  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-497  
Acrylic and oil stick on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2015-492  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2016-188  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016



DBBS-DRW-2015-421  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015



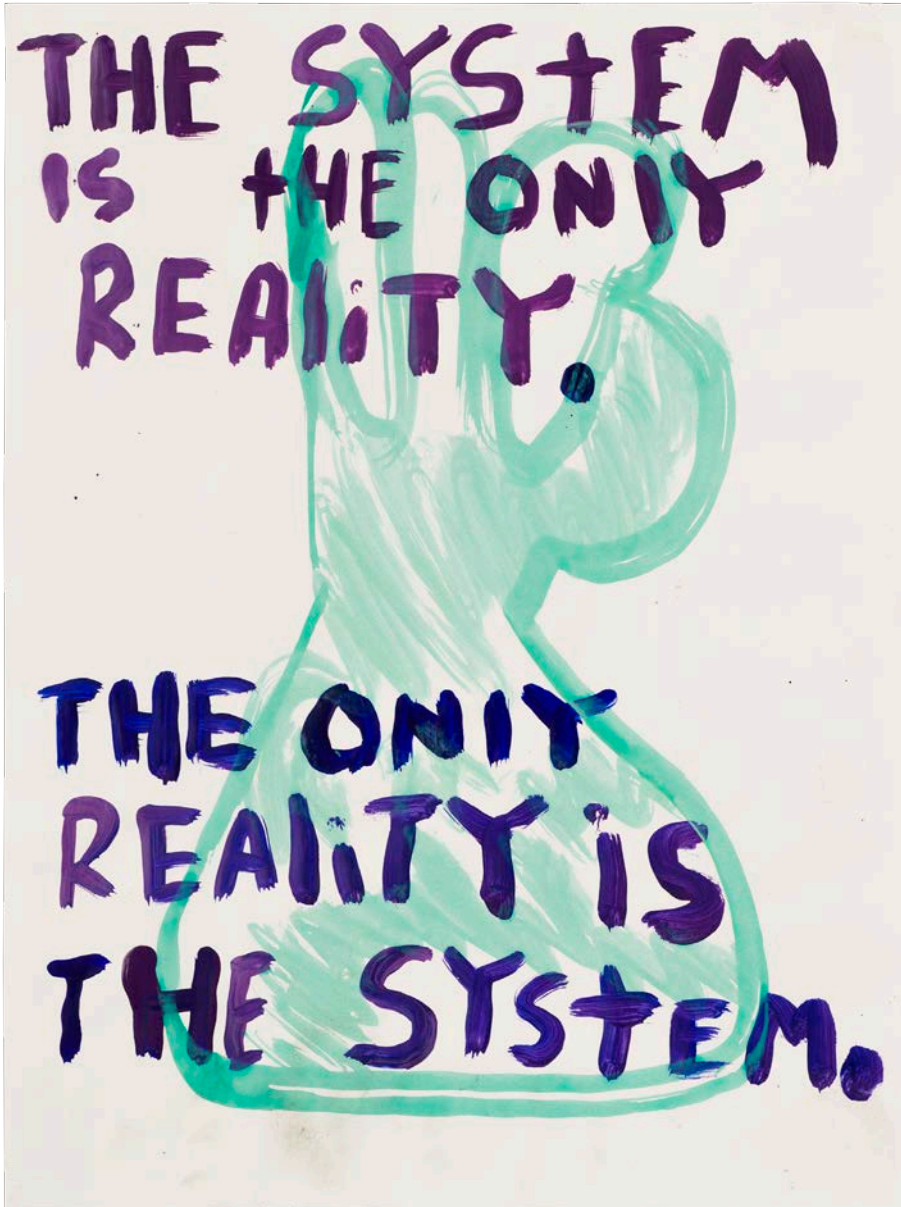
DBBS-DRW-2015-303  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-263  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-192  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-005  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-011  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015







DBBS-DRW-2016-115  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016



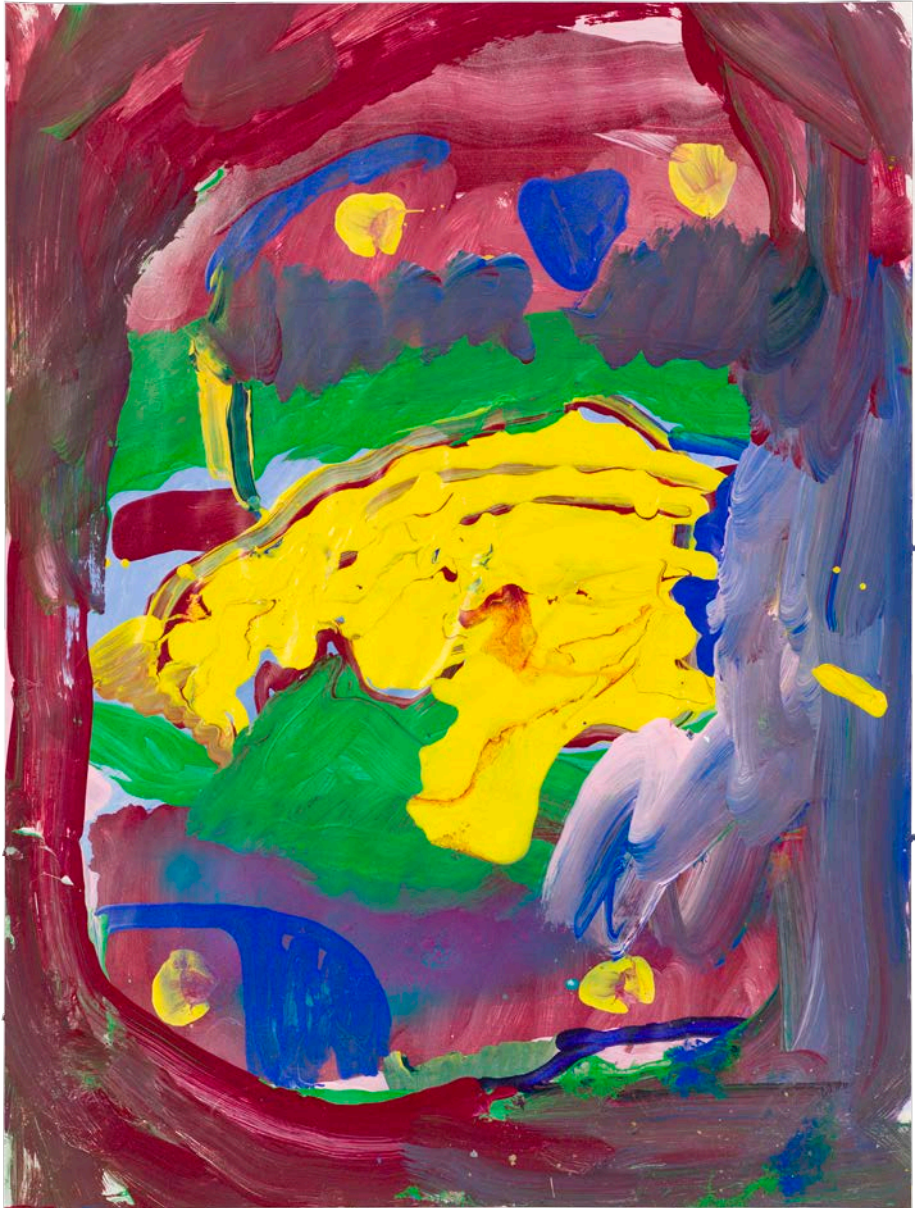
DBBS-DRW-2016-120  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2016



DBBS-DRW-2015-165  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-570  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-378  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



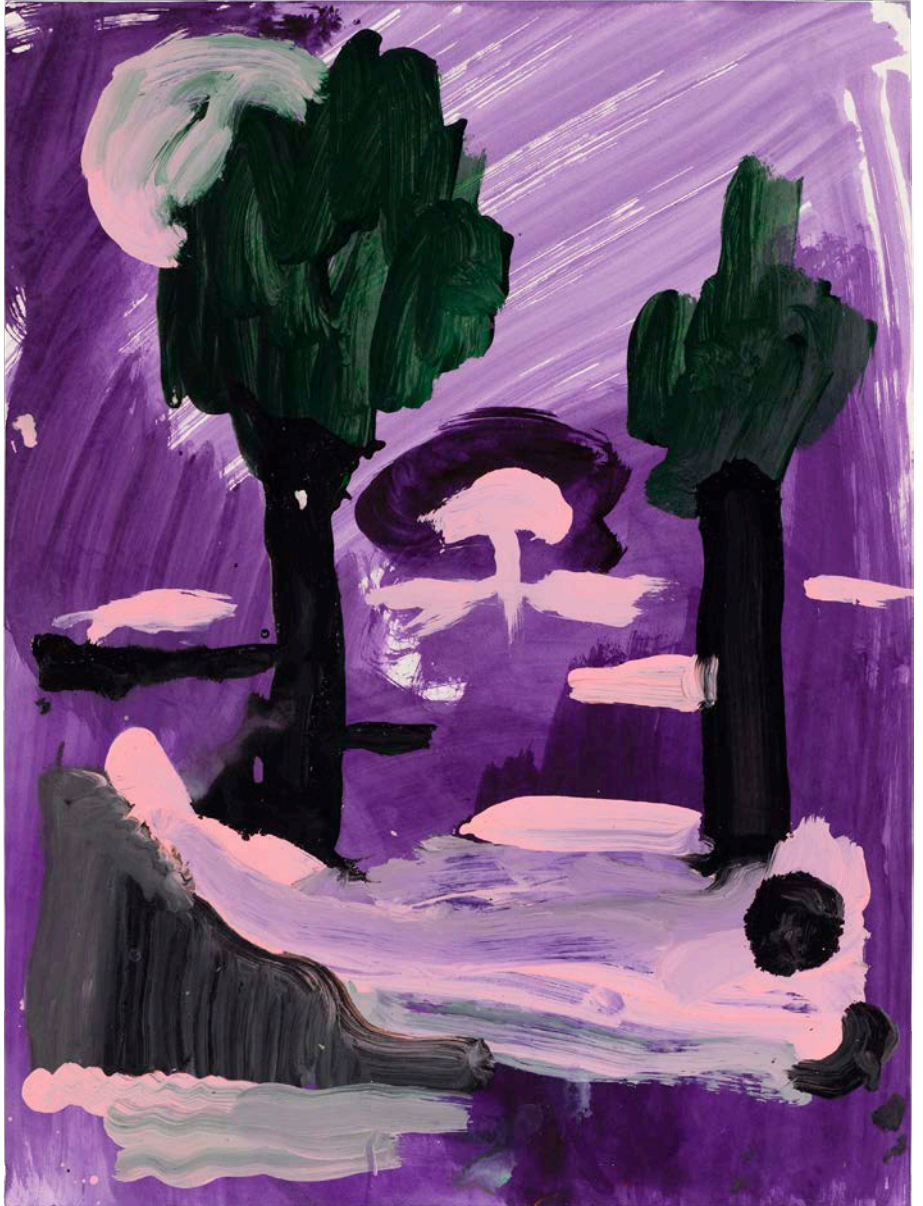


DBBS-DRW-2015-520  
Acrylic and spray paint on newsprint  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2015-241  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



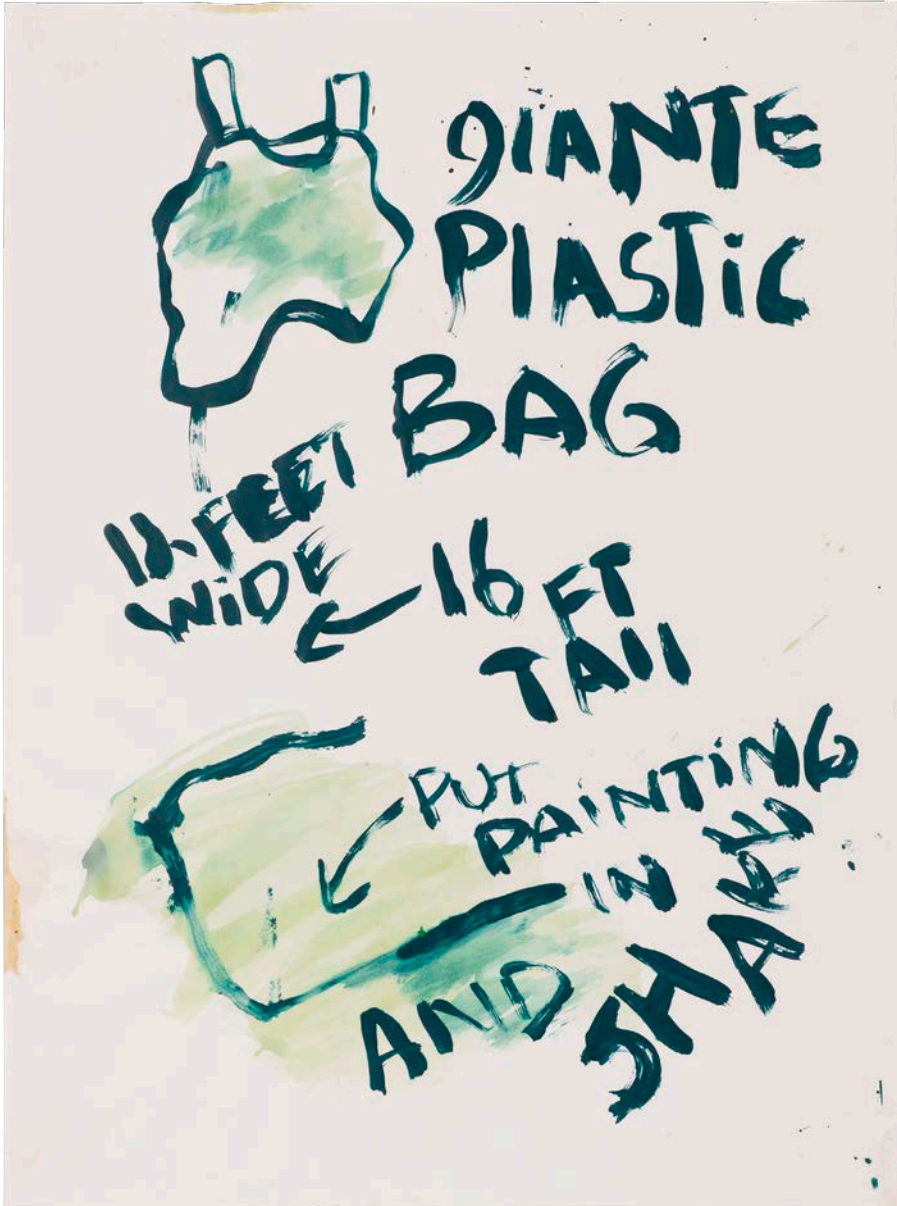
DBBS-DRW-2016-002  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016

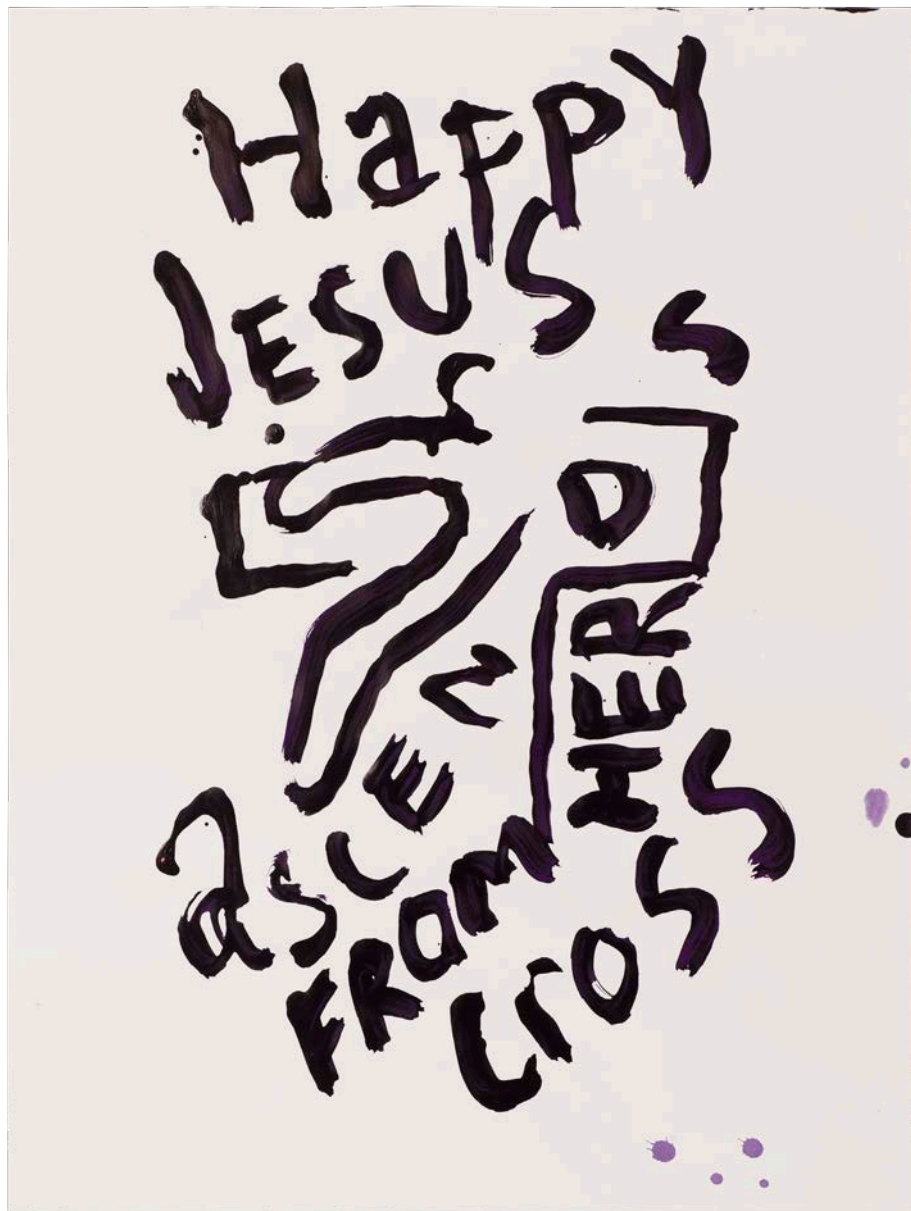


DBBS-DRW-2016-167  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016



DBBS-DRW-2015-439  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2015-390  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2016-104  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016





DBBS-DRW-2014-047  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2014



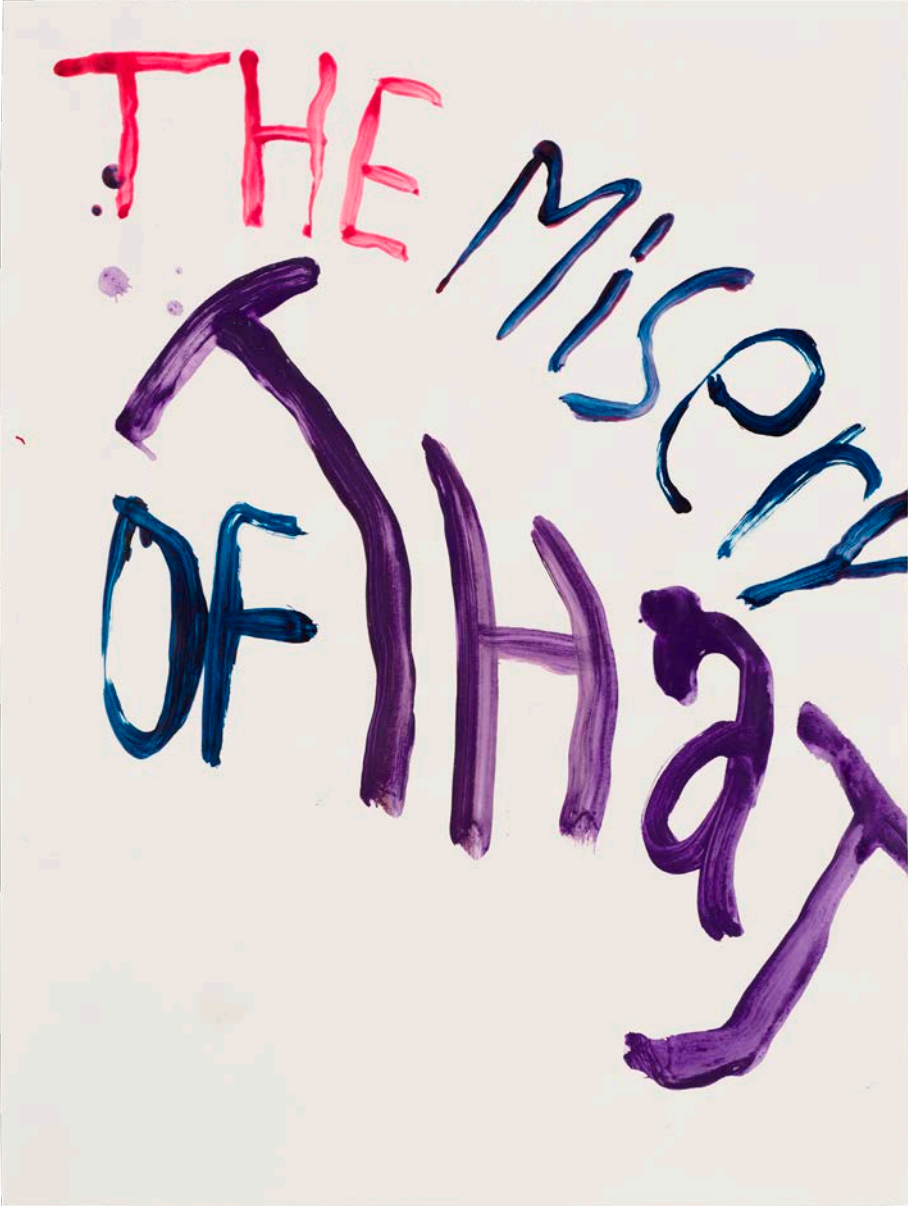
DBBS-DRW-2015-188  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015

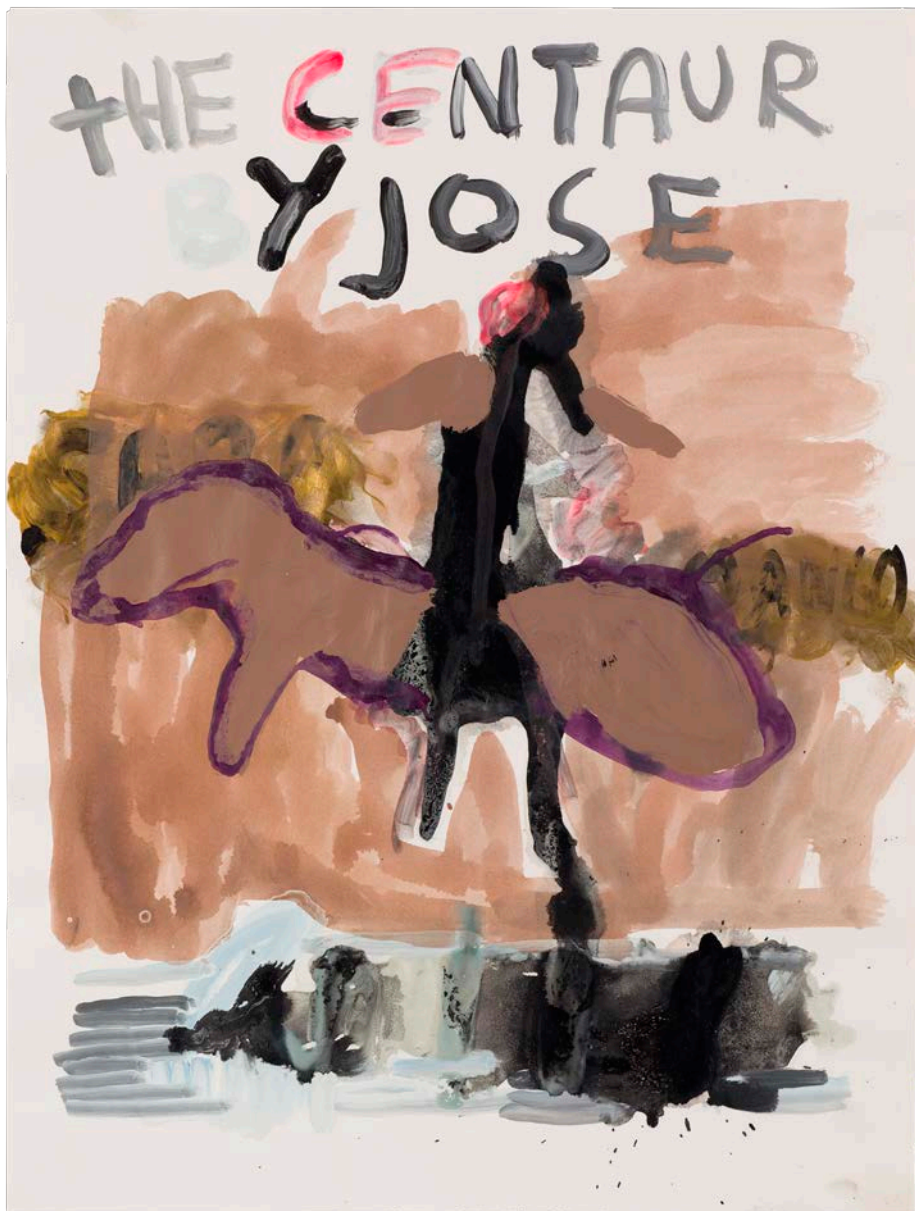


DBBS-DRW-2016-114  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016



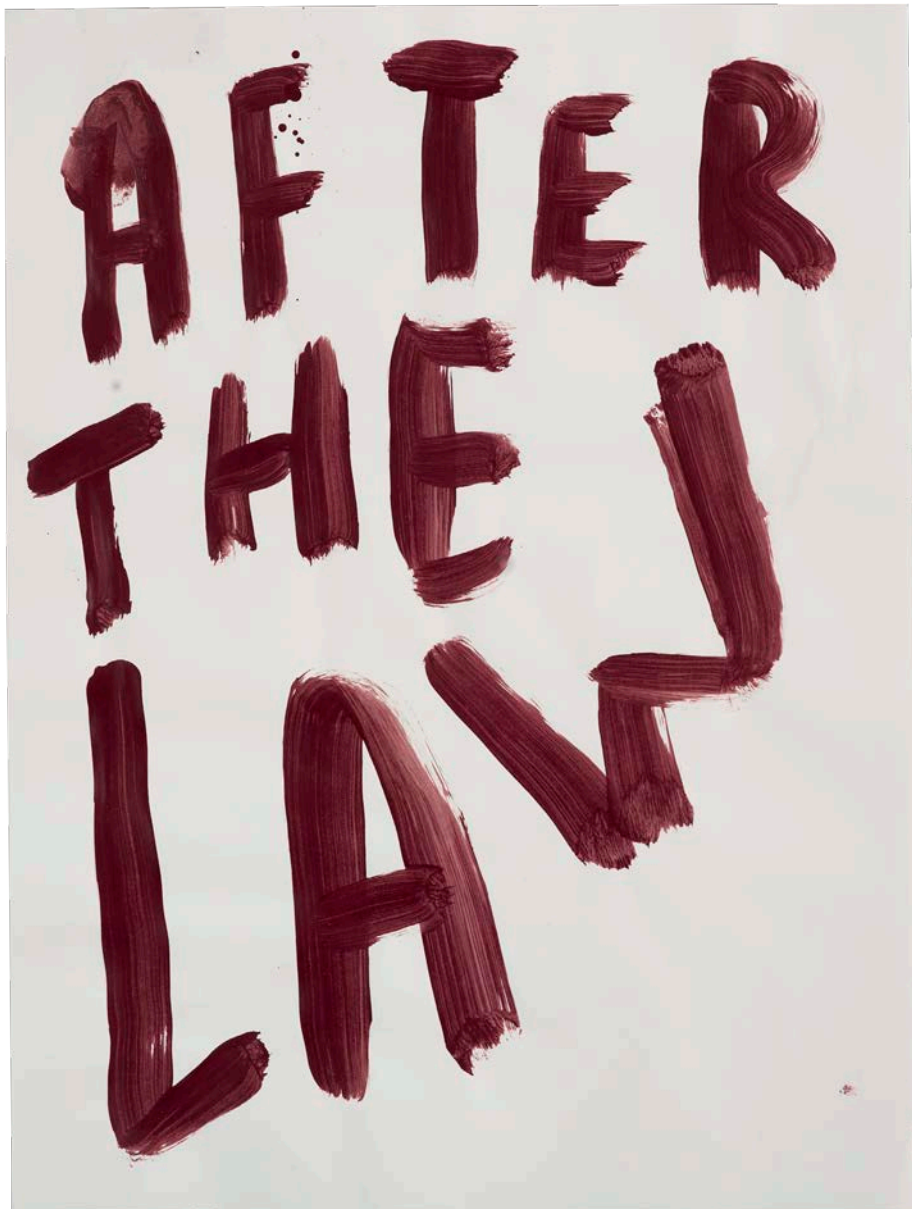
DBBS-DRW-2015-282  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2014-083  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2014





DBBS-DRW-2015-371  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2015-417  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-376  
Acrylic and collage on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-382  
Acrylic on paper  
18 x 24 in (45.7 x 61 cm)  
2015



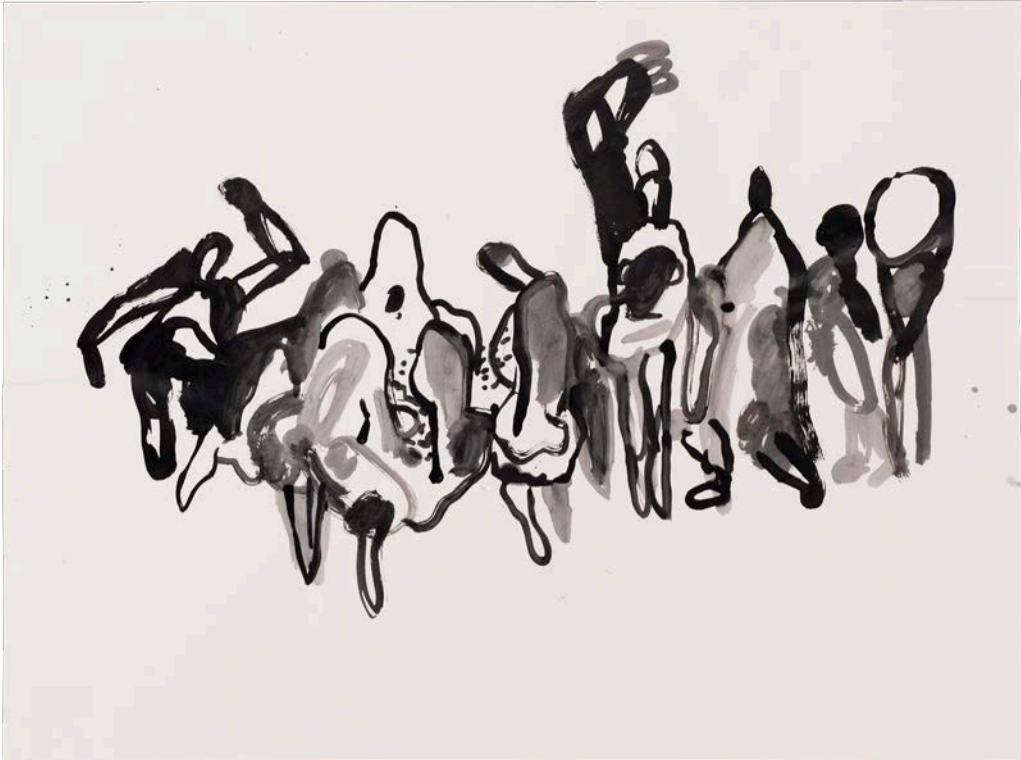
DBBS-DRW-2015-420  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-458  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-383  
Acrylic on paper  
18 x 24 in (45.7 x 61 cm)  
2015





DBBS-DRW-2015-099  
Acrylic on paper  
18 x 24 in (45.7 x 61 cm)  
2015





DBBS-DRW-2015-586  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2016-136  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016



DBBS-DRW-2015-501  
Acrylic and spray paint on paper  
18 x 24 in (45.7 x 61 cm)  
2015



DBBS-DRW-2015-460  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2015-269  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2014-038  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2014





DBBS-DRW-2015-250  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015

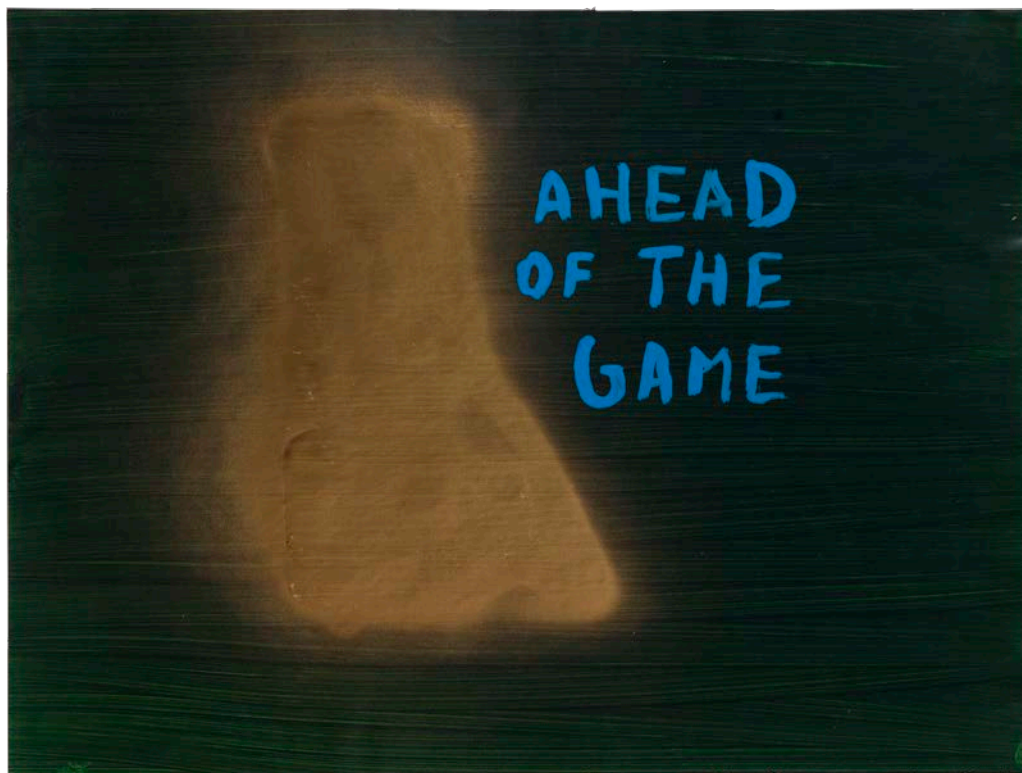


DBBS-DRW-2015-122  
Acrylic on paper  
18 x 24 in (45.7 x 61 cm)  
2015





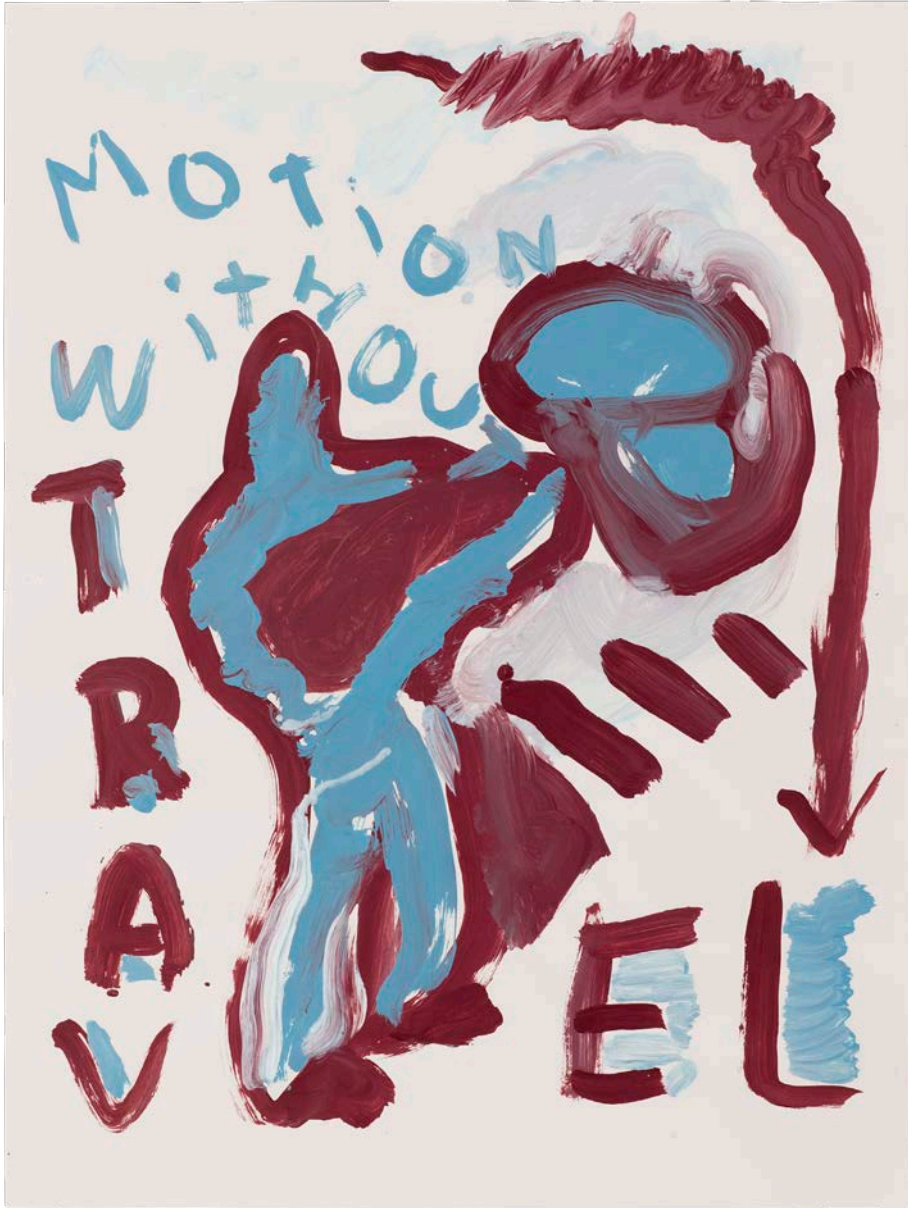
DBBS-DRW-2015-068  
Acrylic and spray paint on paper  
18 x 24 in (45.7 x 61 cm)  
2015



DBBS-DRW-2015-080  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015

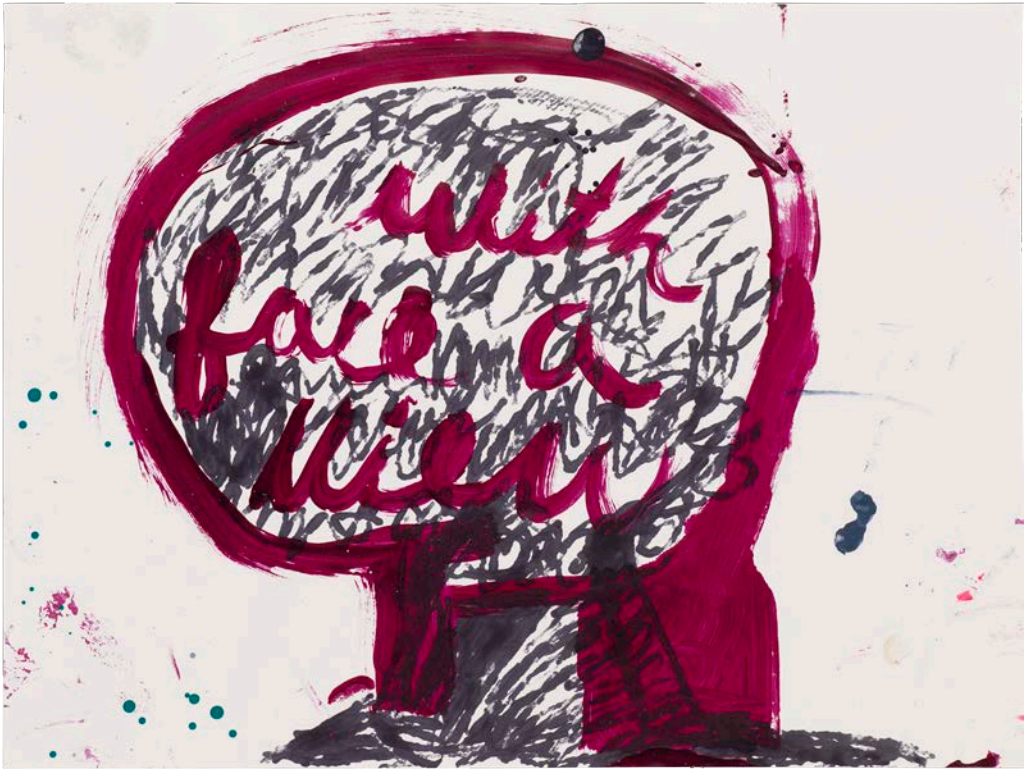


DBBS-DRW-2015-373  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2014-002  
Acrylic and ink on paper  
18 x 24 in (45.7 x 61 cm)  
2014





DBBS-DRW-2015-442  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2013-137  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2013



DBBS-DRW-2013-146  
Acrylic, pencil and ballpoint on paper  
18 x 24 in (45.7 x 61 cm)  
2013



DBBS-DRW-2015-220  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-070  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-024  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2014-009

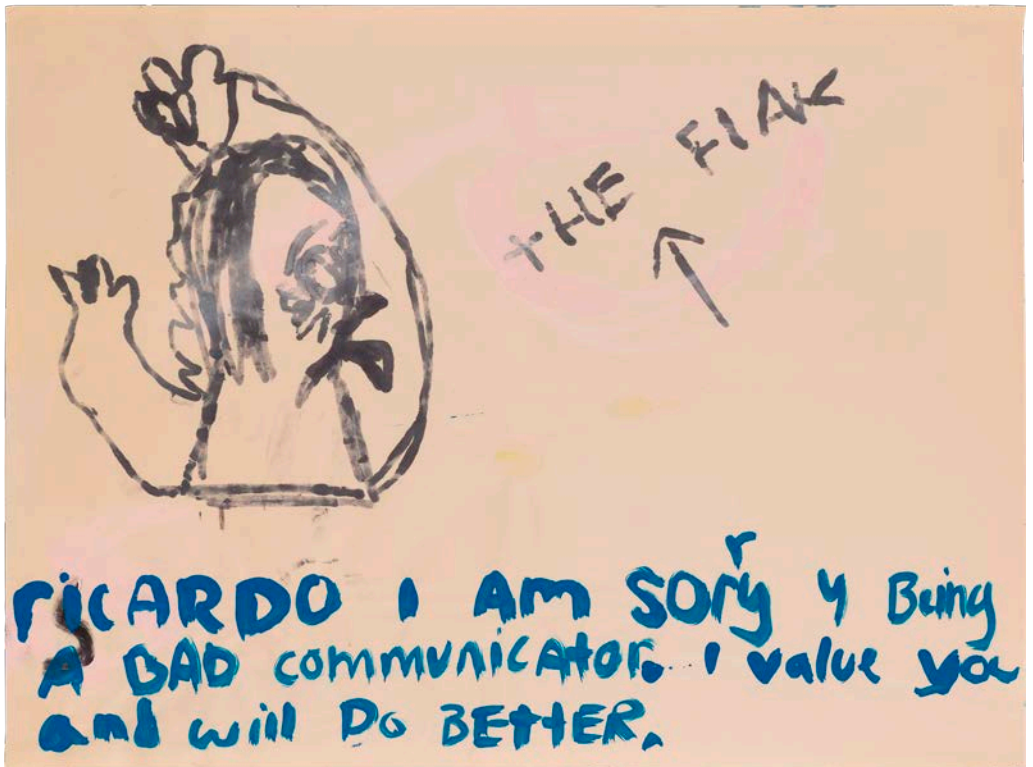
Acrylic, spray paint, crayon and ballpoint on newsprint

18 x 24 in (45.7 x 61 cm)

2014







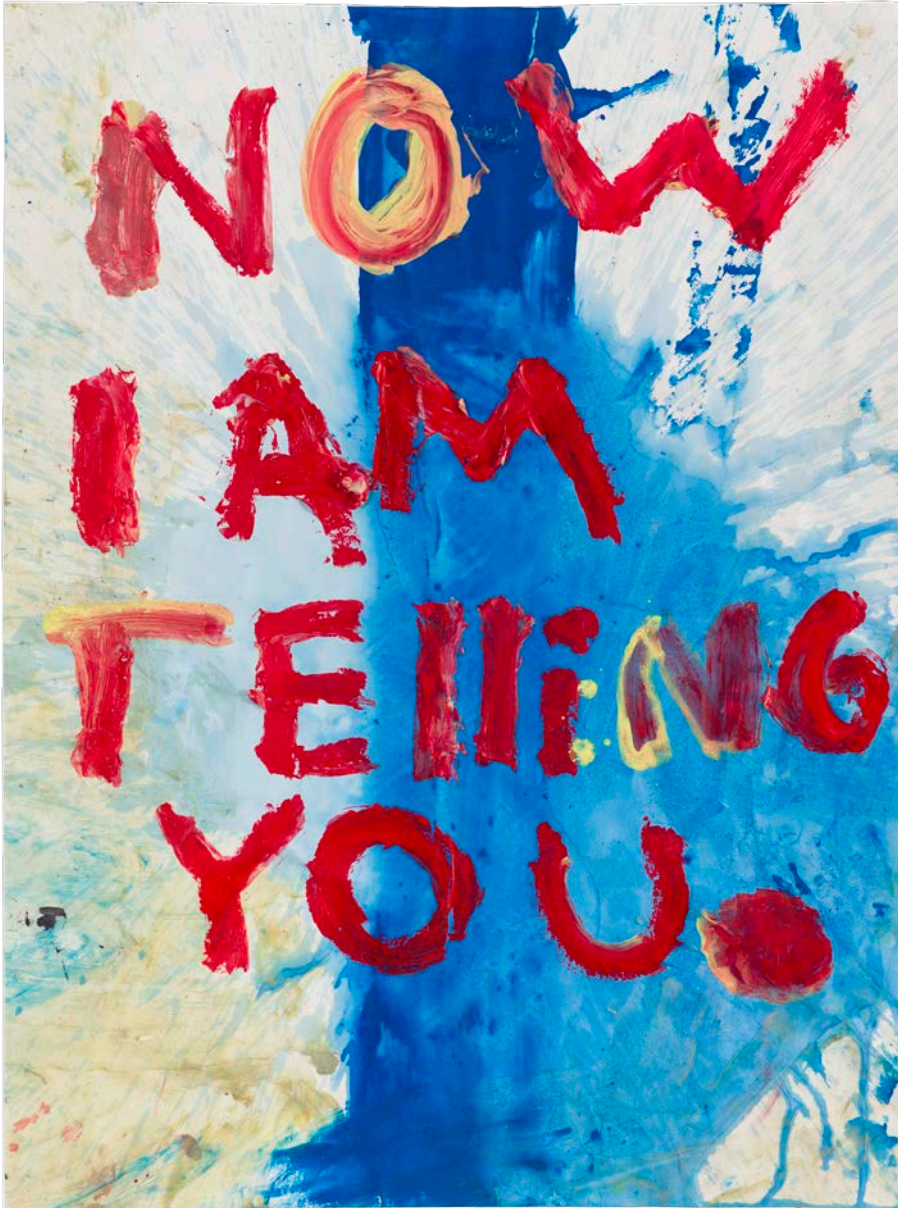
DBBS-DRW-2015-055  
Acrylic and spray paint on paper  
18 x 24 in (45.7 x 61 cm)  
2015



DBBS-DRW-2016-069  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016

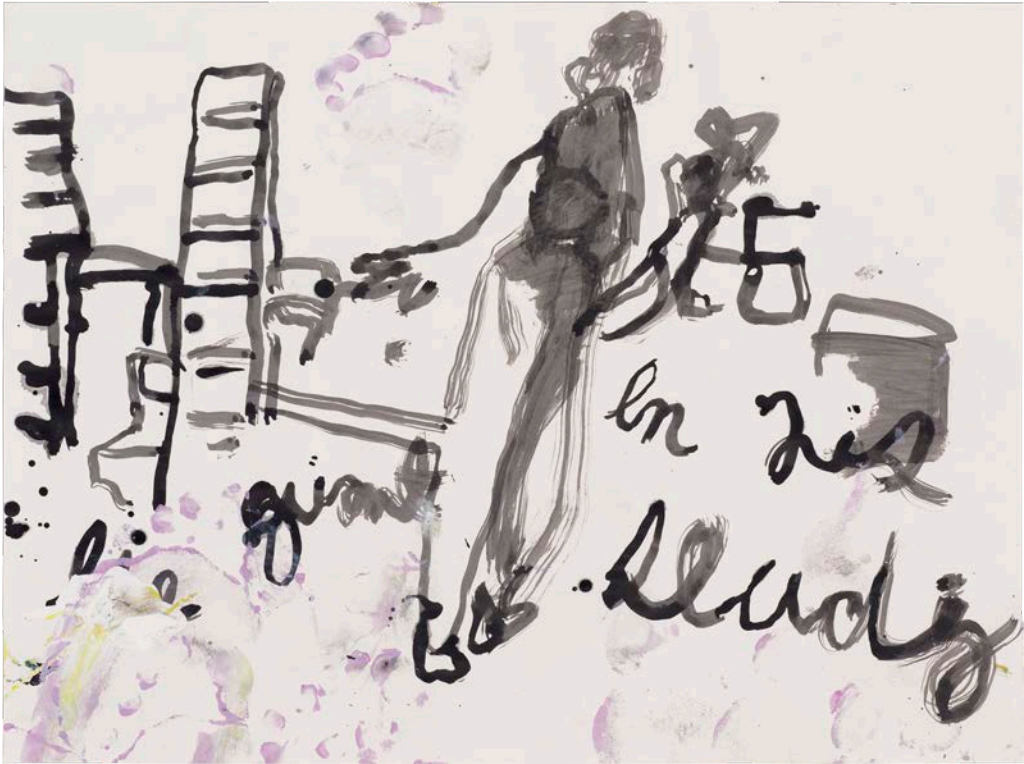


DBBS-DRW-2015-075  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2014-049  
Acrylic on paper  
18 x 24 in (45.7 x 61 cm)  
2014



DBBS-DRW-2015-074  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



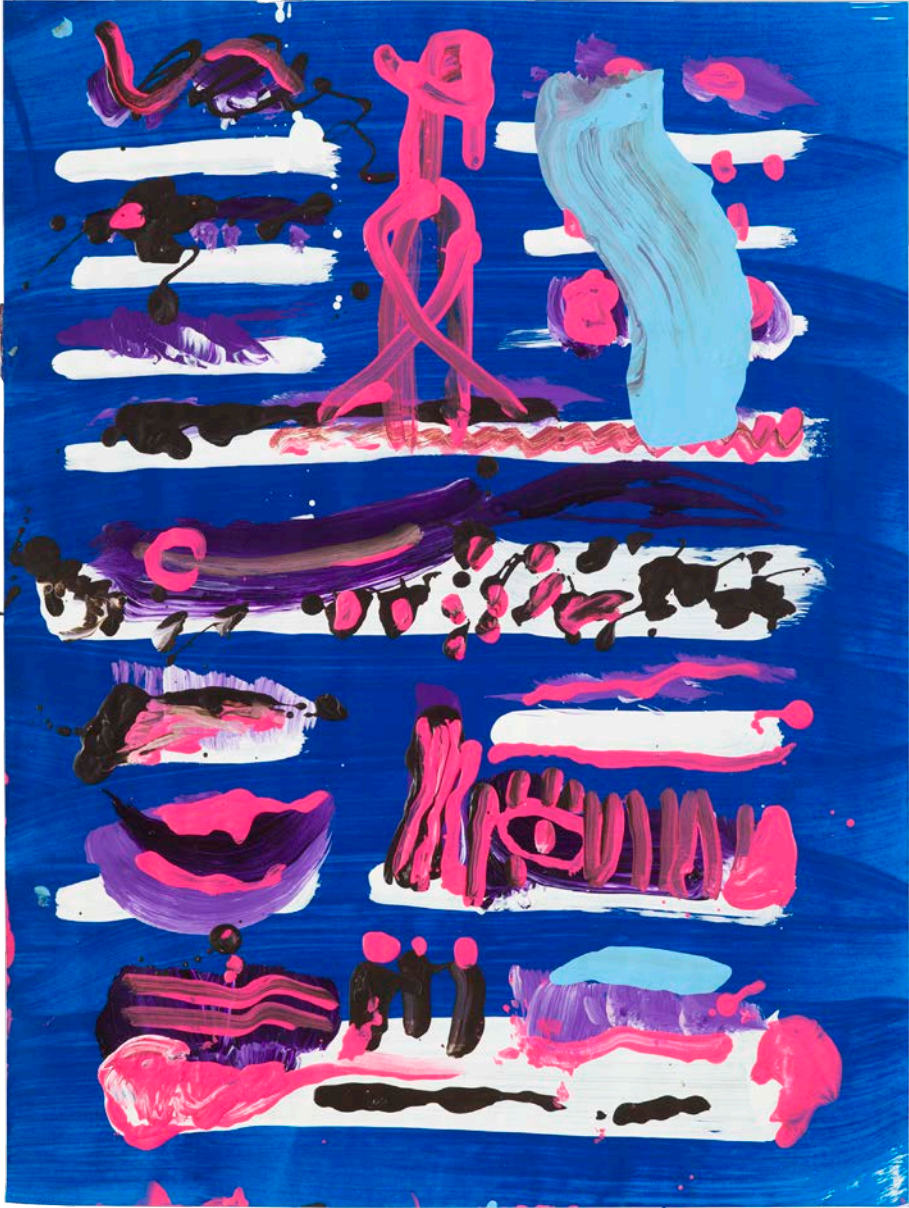
DBBS-DRW-2016-157  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016







DBBS-DRW-2015-117  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-083  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2016-024  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016





DBBS-DRW-2016-054  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016



DBBS-DRW-2016-063  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016



DBBS-DRW-2015-186  
Acrylic and spray paint on paper  
18 x 24 in (45.7 x 61 cm)  
2015





DBBS-DRW-2015-443  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



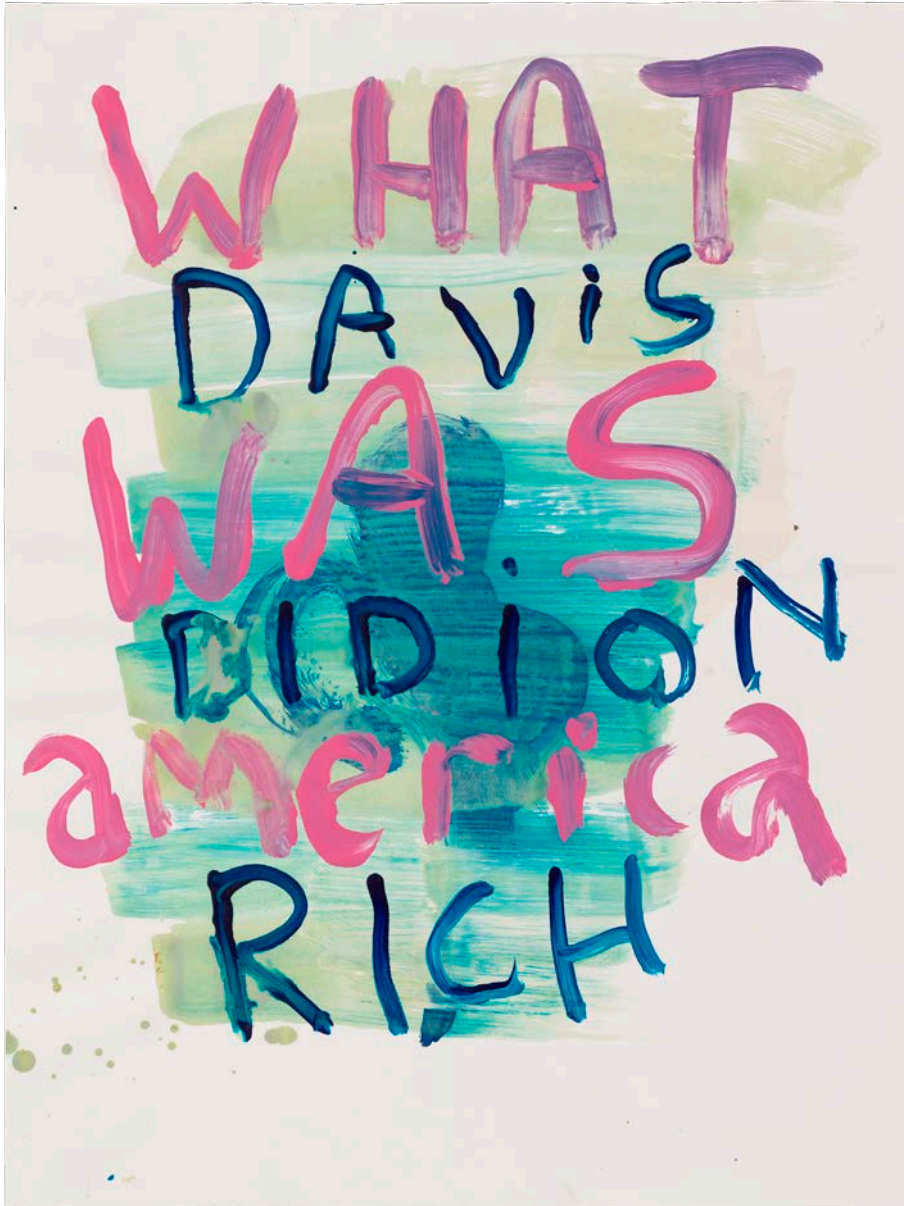
DBBS-DRW-2015-219  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-252  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-450  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2015-522  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-425  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-125  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015







DBBS-DRW-2015-431  
Acrylic on paper  
18 x 24 in (45.7 x 61 cm)  
2015





DBBS-DRW-2015-440  
Acrylic and spray paint on paper  
18 x 24 in (45.7 x 61 cm)  
2015



DBBS-DRW-2015-459  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-185  
Acrylic and spray paint on paper  
18 x 24 in (45.7 x 61 cm)  
2015



DBBS-DRW-2015-301  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015

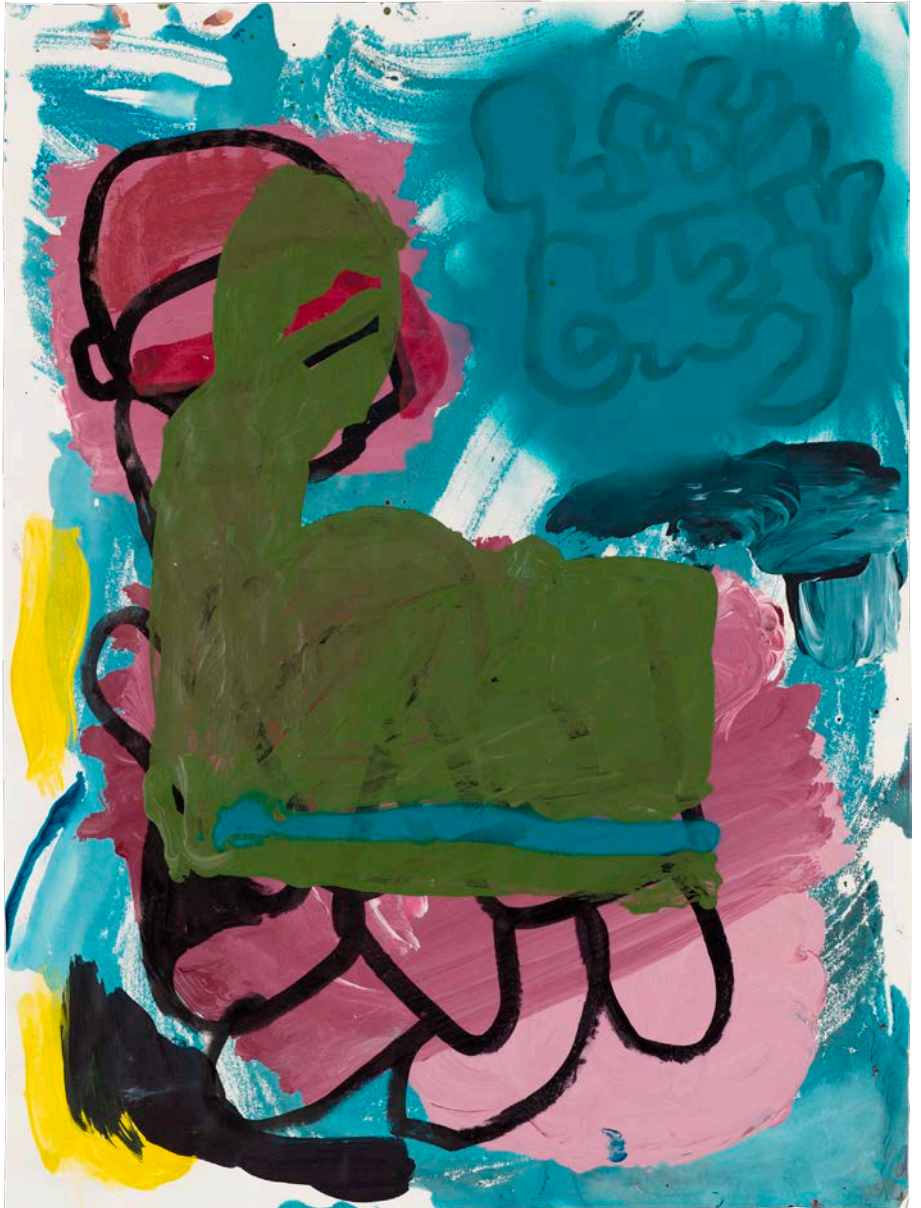


DBBS-DRW-2015-348  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015

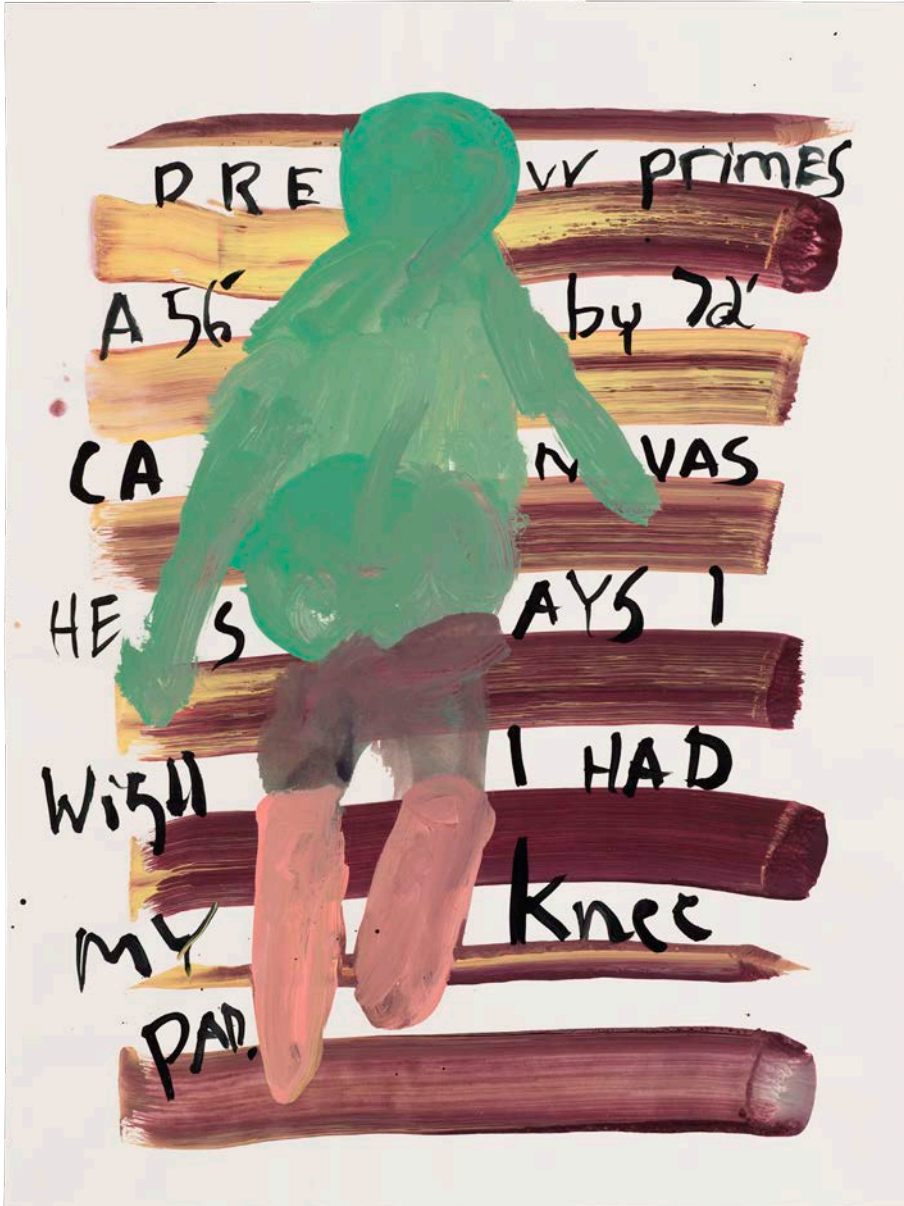


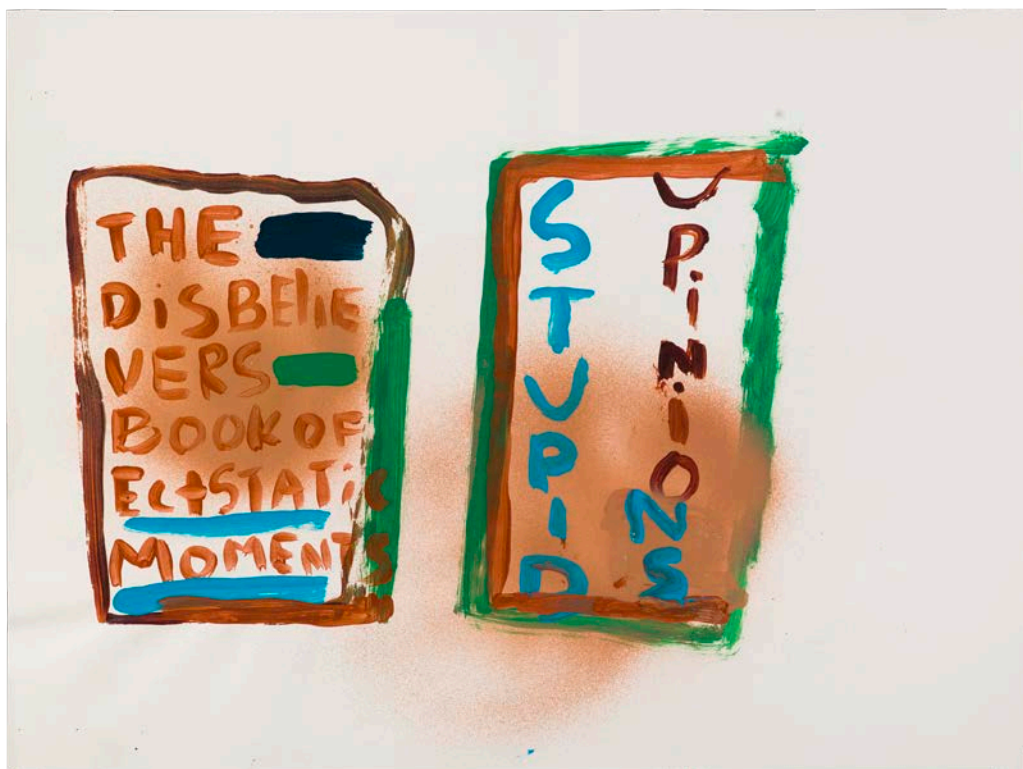


DBBS-DRW-2015-293  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015

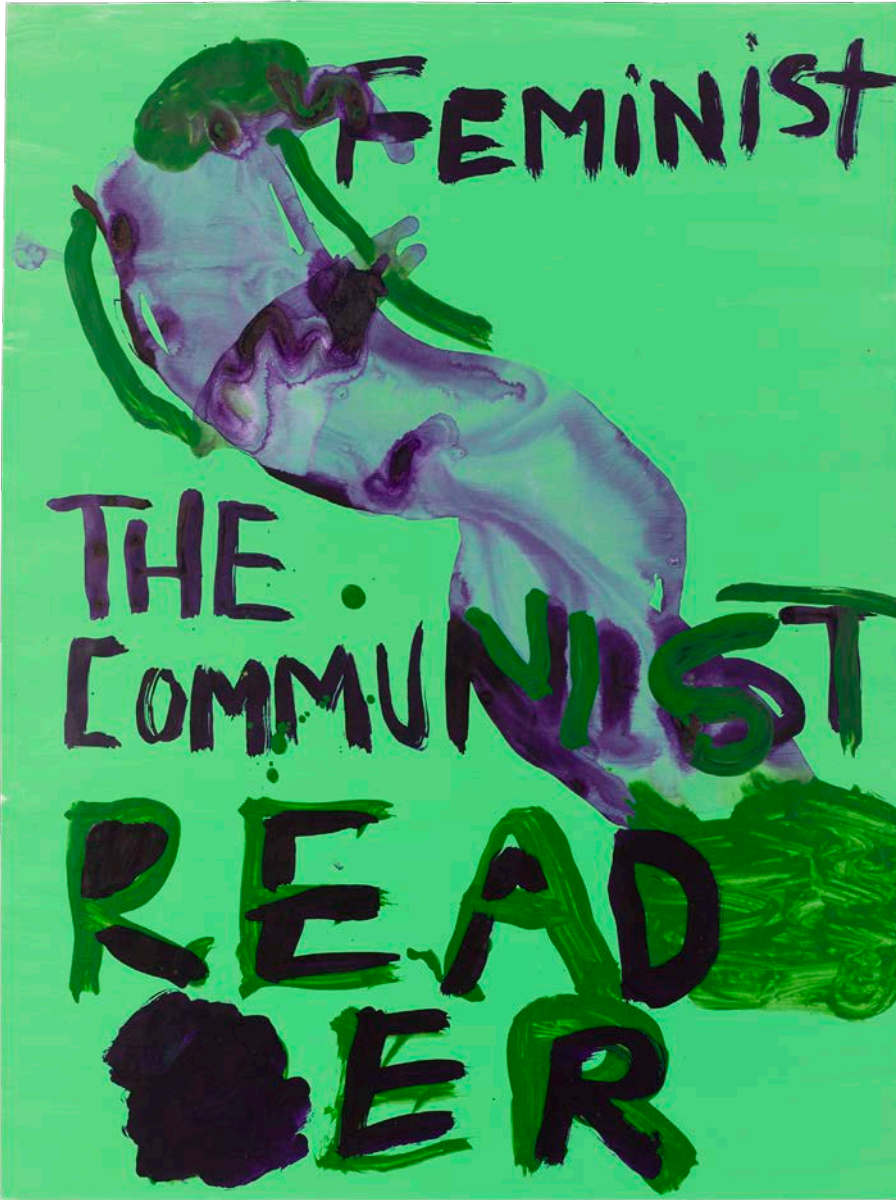


DBBS-DRW-2015-307  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2015-511  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2016-039  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016





DBBS-DRW-2016-021  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016







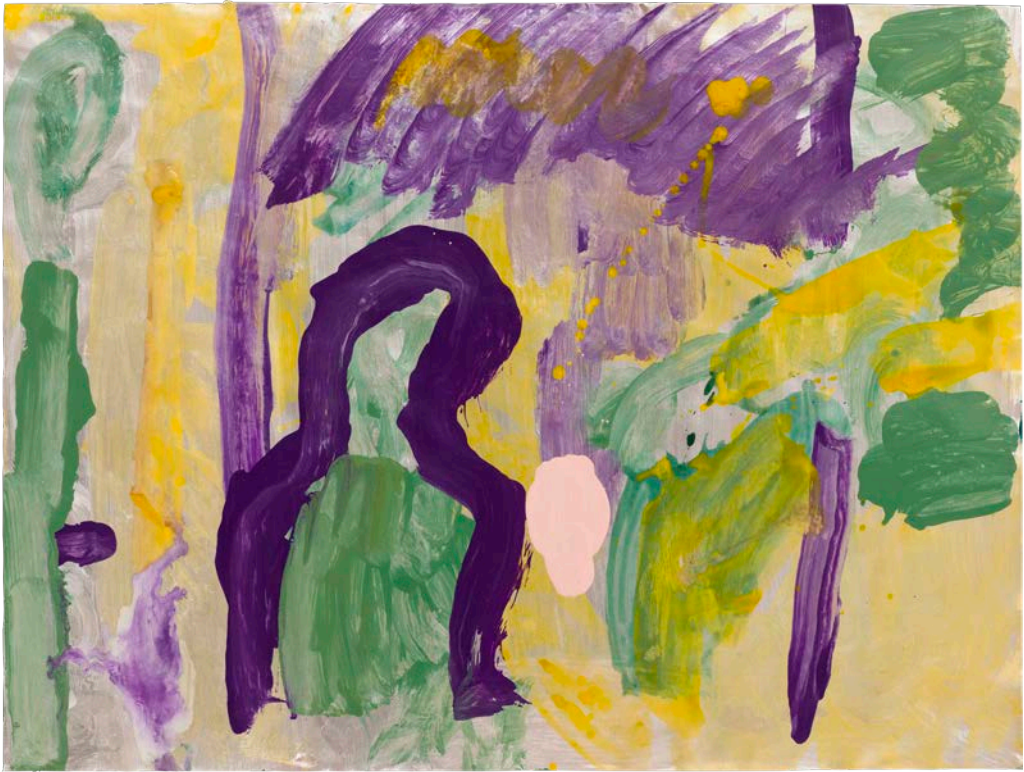
DBBS-DRW-2016-036  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016

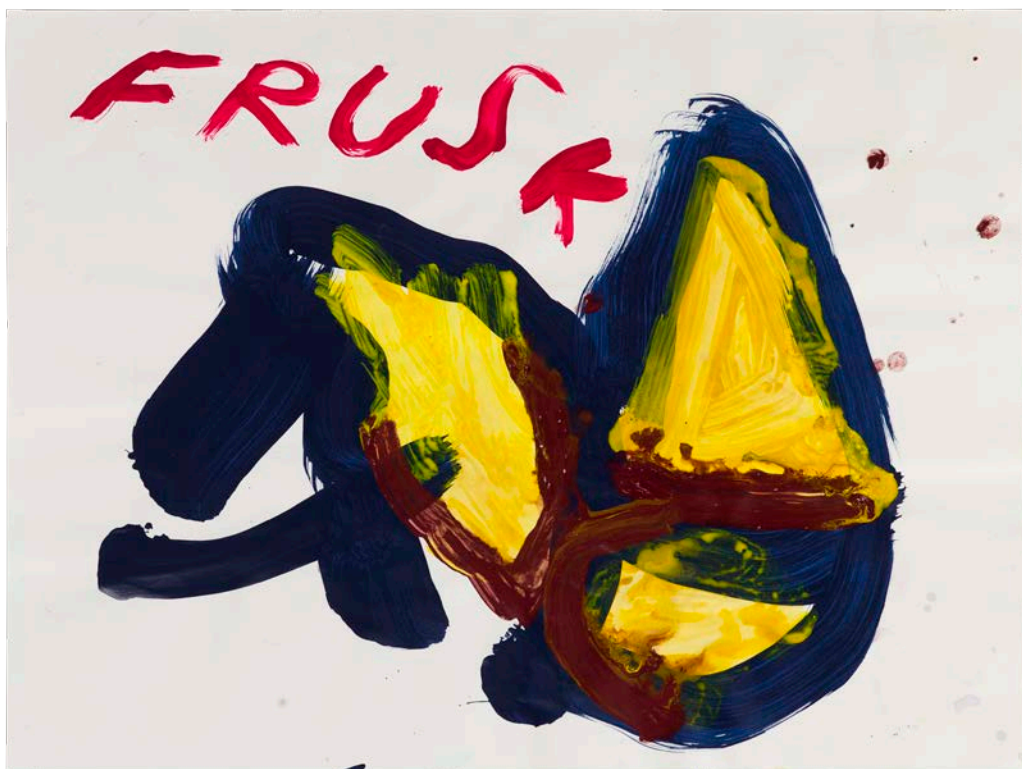


DBBS-DRW-2016-060  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016



DBBS-DRW-2016-095  
Acrylic on paper  
18 x 24 in (45.7 x 61 cm)  
2016





DBBS-DRW-2015-464  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015





DBBS-DRW-2016-079  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016







DBBS-DRW-2014-080  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2014



DBBS-DRW-2015-091  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-461  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2015-110  
Acrylic and spray paint on paper  
24 x 18 in (61 x 45.7 cm)  
2015



DBBS-DRW-2016-122  
Acrylic on paper  
24 x 18 in (61 x 45.7 cm)  
2016





DBBS-DRW-2015-294  
Acrylic on paper  
18 x 24 in (45.7 x 61 cm)  
2015

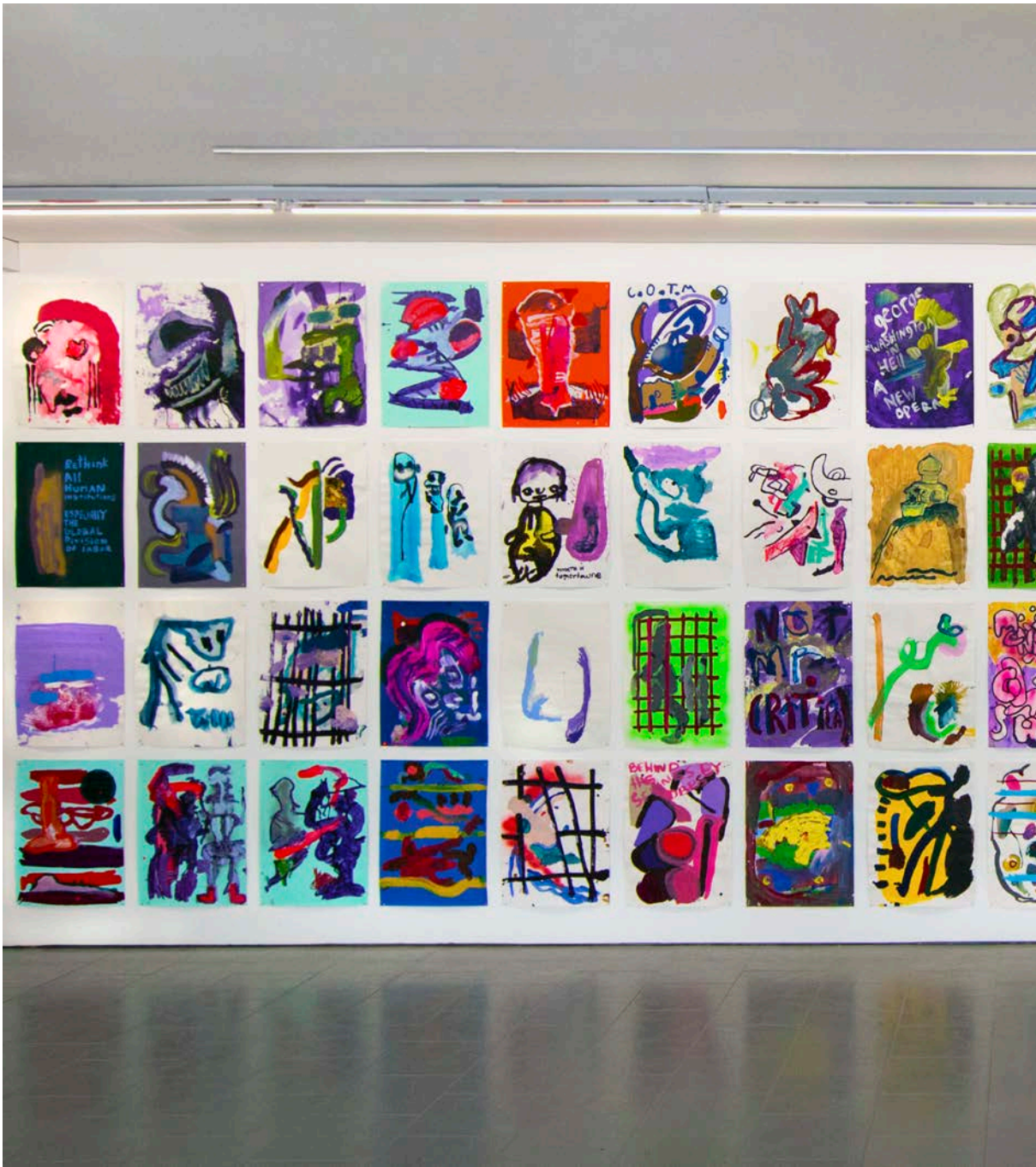


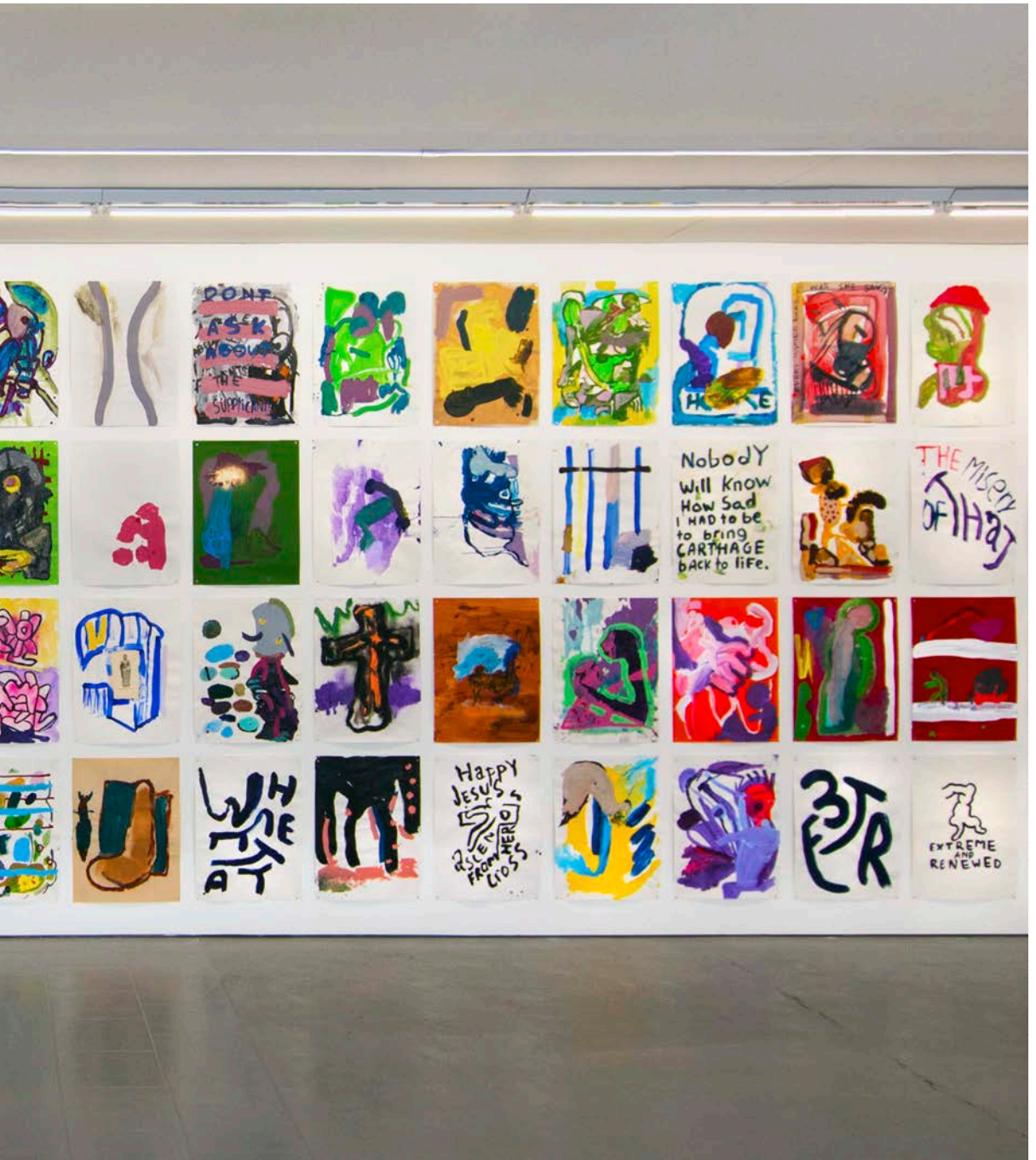




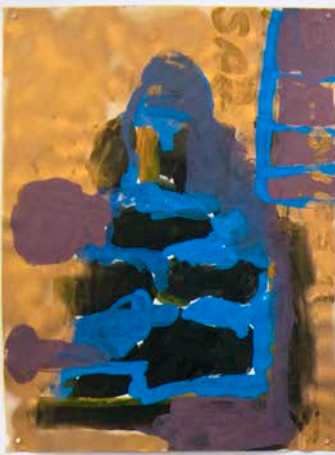





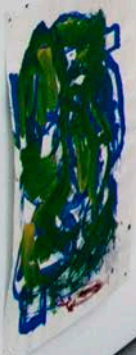
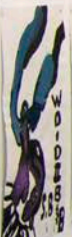
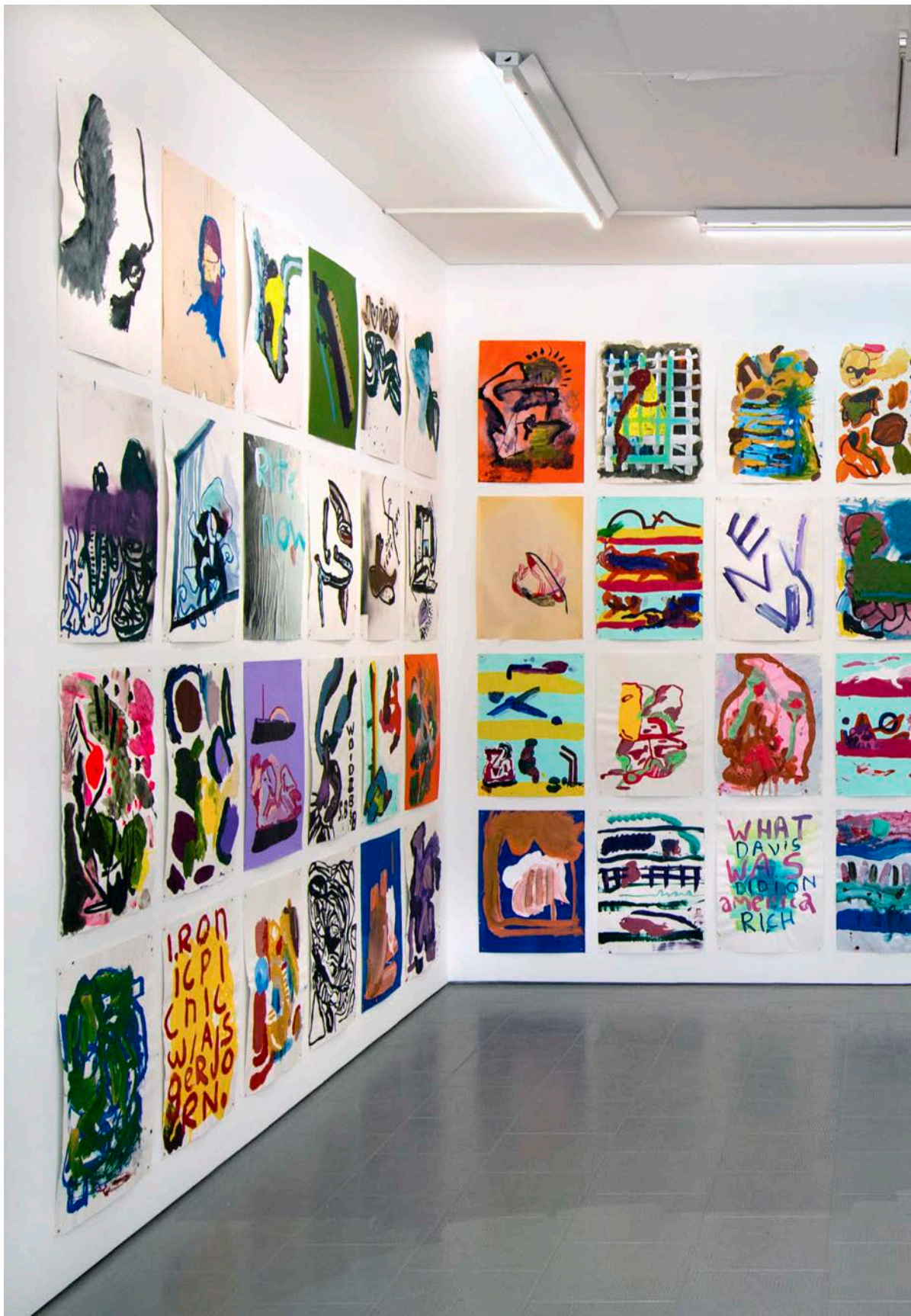




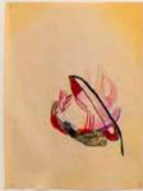
Sasha  
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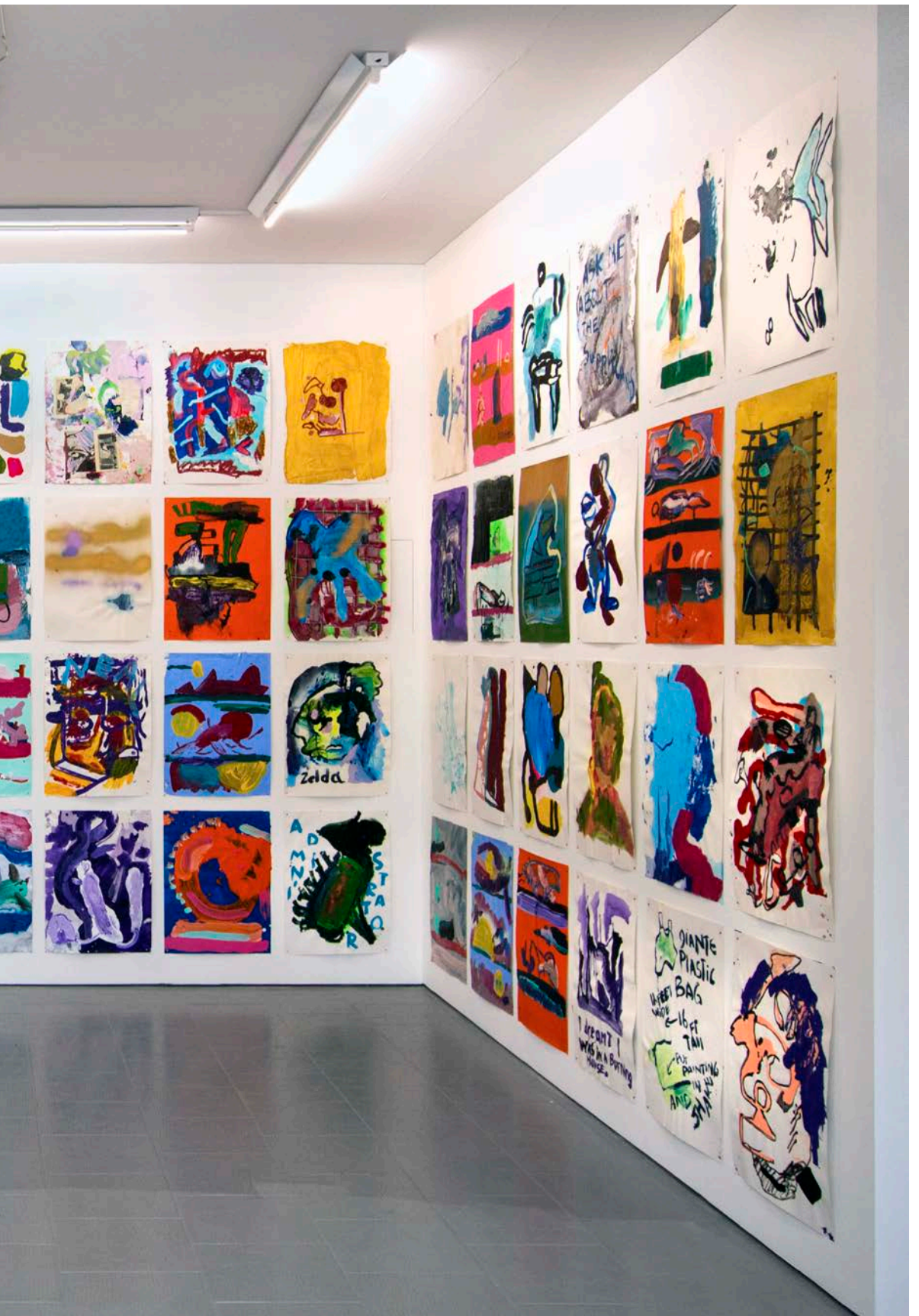
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**A Conversation between Drew Beattie and Ben Shepard  
on December 10, 2017, over the Internet**

Image information for paintings and drawings reproduced, p. 315

Drew Beattie: So maybe we should say where we are...

Ben Shepard: I'm in...

DB: ...where are you?

BS: ...in my living room in West Shanghai, on the fifth story of a walk-up building that was probably built in the eighties.

DB: And I'm on the fifth floor of a walk-up building in the West Village of New York, in the little office of my apartment at Bank Street and West 4th. We've been talking about this large body of works on paper *slash* drawings. It's been running continuously since the fall of 2013, when we started working at Hunter's former MFA Studios at 41st and 10th Avenue, just as the program moved to new quarters in Tribeca. The building had a sort of disheveled allure, a famous location in the world of those who came to New York to pursue art through graduate study at Hunter. Regarding the drawings, at first we used all sorts of different kinds of paper, newsprint, small scale, copy paper, but eventually we settled on 18 x 24 inch paper that had a nice surface, not excessively fancy, but not ephemeral.

BS: We got several big boxes of the paper, so the sheets were available en masse, in counterpoint to the singular larger paintings, so we could run experiments, work out themes, ideas, methods, palettes for the bigger paintings.

DB: Right, the paper came in boxes of five hundred, affordable and expendable, so they could be on the floor; they could be used as a mat for some other project, a test of any kind, they were just completely not valuable. Of course, that was a bluff. But they had no obligations. They were whatever, and could be a record of the creative mess in the studio. They were not done in a nice way on a nice drafting table. They were rough, fast, spread out on the floor or piled up, never counted until now. We've kept making them on the same paper in pretty much the same way, and it turns out there's 1850 of them.

BS: With this exhibition arriving there's a culling process now. A grading system, where they're ranked, in the traditional American method: A, B, C, D.

DB: The A drawings are the candidates for the show. It's a sadly hierarchal labeling system.

BS: I've just read a lengthy biography of Michael Jackson, so this is reminding me of the production process for *Thriller*. He recorded several hundred songs and then narrowed them down to the ten best.

DB: You go into something either with or without intentions and it turns into something else. In 1991, working in collaboration with Daniel Davidson, we started a series of 100 drawings as a small-scale survey of all the ideas and methods we had used or anticipated up to that point. It was a very literal project with specific limitations: we have a hundred sheets of 14 x 11 inch paper,

we will complete them and put them in a stack. That was immediately aborted, we just blew that off, and made three hundred to get the hundred we really wanted, thought good enough. It took six months solid at the end of what was more than a year of making, and we learned more about our future than our past. It's unruly like that. You're just getting a section of the sea. You're not sure which drawings are minnows, which are whales.

BS: But with these DBBS drawings you've got a taxonomy going, don't you? You identified twelve theme groups. Let's see, I wrote them down, there's tests (often palette testers for the paintings), shelves, charts, sandwiches, scenes, figures, heads, abstractions, grids, texts, within which there's a bunch of book covers and a lot that are social commentary. Maybe I missed one but...

DB: I think that's all. Many if not most of the drawings have multiple identities, as we were also talking about earlier — they morph back and forth between figure and abstraction or are simultaneously seeable as shelf and sandwich — or as figure, scene, abstraction, head and text all at once.

BS: They're also related to these bodies of work we're making more officially. There's a branch, for instance, that's clearly connected to the big purple paintings we showed at The Chimney in the fall of 2015 (p. 300, p. 310, top). You see palettes, patterns, moves from these 120-foot- tall paintings forecasted in many of these drawings. Those paintings aren't really 120 feet tall.





DB: Fourteen feet feels pretty tall. We made them in about ten days in mid-August of that year, returning to work one more session on the last day of the month, which turned into an all-nighter. I remember meeting

my Hunter class at MoMA, coming straight from the studio the next morning, which is always fun when you've had a great night working, to just go straight to teaching! I've always loved that. Students don't know what hit them. But they know enough to believe in the good energy that arrives from a night like that.

BS: So this subset of drawings, they're coming out of the keyboard that we used to make those purple giants.

DB: By keyboard we mean a limited selection of colors from which we can then mix any number of different variations for the work, or body of works. Gallon containers full of this Blue, this Red, this Black, this Yellow. We were looking for a way to unify these purple grounds that had come out of an upstate outdoor studio where I've been making grounds for both solo and collaborative paintings for about five or six years. All my recent large paintings have been made there unstretched and brought back to the studio in Bushwick to stretch. The palette for these purple paintings was very limited: the Dioxazine Violet that made the grounds, Indanthrone Blue, Cadmium Yellow Light, Paynes Grey and Titanium White. Cadmium Yellow Light and Indanthrone Blue make a beautiful and subtle green that shows up a little in these paintings, and in the drawings as well. I can imagine some archaeological moment where somebody had a date sheet of the paintings, and from that could literally create a chronology of all these works on paper by looking at their imagery, handling and color.

BS: I'm glad you have a date sheet.

DB: True to say that this huge body of drawings with many digressions is a sort of wilder, crazier road next to the more official highway of the discrete big paintings.

BS: Grand opera vs. cabaret. Novel vs. short story. Grand banquet vs. casual dinner.

DB: The drawings became a sort of diary of visual questions and ideas, slipping in and out of concurrent life. Many really fabulous things are captured, frankly, better than in the big paintings. They're an incentive for new paintings.

BS: Things get mixed together a little more in these works on paper.

DB: Yeah! Yeah! They're more fucked up, for sure. And they've affected my standards about looking at the big paintings.



BS: That's something you've been saying since the start. That you want the big paintings to have the energy of the drawings.

DB: Taking something that's 24 x 18 inches to a 14 x 11 foot scale — or the eight foot scale of the majority of paintings to which these drawings are keyed — is very difficult because you have to operate in such a different way, you cannot just scale it up, you've got to wing it. You've got to be alive in the moment improvising or it won't hold on. And to do something at that physical scale is just athletically demanding, visually demanding — hard to see — especially if you're working flat like these drawings are made. So much of it has to do with the technical and physical side of painting, as with late Picasso working flat and therefore those late paintings, the *Mosqueteros*, look so much like loose drawings because he's making them like he would on a table. Things don't drip, they puddle. All the technical stuff becomes huge. It's so easy to look at one of these drawings and say, "Wow! That would look so great on an eight-foot scale!" Doing it is a whole other matter. And then, when you actually do it as we did most successfully in one of the paintings from 2016, *Spotted God* (above), and it really is as wild and loose, even more so than some of the drawings, you don't know if it's just an ungoverned mess. I remember when that one was first stretched in the studio after you had flown out of town. I didn't know what to do with it! I thought, "Wow! Is that just terrible? Or is that ahead of me, like, what is that?" I think it's really good now — I think it's one of the best paintings we've made, and it was a fucking meltdown when working on it. We were walking all over it. It was so hopeless that it became fun and turned into something by just giving into it more and more. It turned out to be not hopeless at all, but became really, really good to me after it was stretched and I could see its unbroken interconnectedness, its big clarity — a freedom and surprising arrival that the drawings have allowed all along...



DB: We aren't able to look at some of the images for the exhibition via digital files because a lot of the new photography isn't quite available yet. But we do have about 200 of these on a PDF.

BS: I have that PDF open, so...

DB: Yeah, I'm going to open that up, too. I have it on my screen. Let's start with number *DBBS-DRW-2016-067* (left) from the new shoot.

BS: A shelf drawing.

DB: A beautiful example of how loose the shelf idea can be, right? Anybody looking at this is going to actually try to call this an abstraction which is such a weird word really and concept, because it's a shelf painting, that's stuff on shelves, what's the problem?

BS: There are figures there, abstracted figures.

DB: Why do we still have these words?

BS: From a historical angle, they seem less in use than fifty years ago.

DB: The words "abstraction" and "figuration" are still somehow usable in a looser way, to capture a crude summary of paintings that are still operating within those separations. But in the vast majority of work I see going on now, the common denominator is the fusion of abstraction and figuration.

BS: For ourselves, for our version of that, we've been calling it "ambient figuration."

DB: Younger artists aren't too motivated by orthodoxy about pureness, they're looking for hybridity, inclusivity, combination, profiting from abstraction as much as figuration, from figuration as much as abstraction. What's motivating it is the search for ways of making that can sustain a lot of different meanings over time, right? Look at this one (*DBBS-DRW-2015-011*, p. 304, bottom). On the one hand, there are two figures looking at each other, and then there's a head, too, a sort of profile facing to the viewers left, and within that head conglomeration, there's a psychological relation between two figures.

BS: Three figures, to my eye, two on the left, one bigger holding onto the smaller one, one on the right waving hello, or goodbye.

DB: Maybe children's book illustration isn't exactly the right way to describe it, but there's a sort of fairy tale sensibility here. Some nonliteral environment or experience.

BS: Well, I think we went through a time where you could seem stupid to discuss Rothko as landscape, but from this vantage point now, it's not a problem to see it both as abstraction and landscape.

DB: Obviously his paintings come out of the history of landscape, there's no way around that, as do so many other abstract artists of the 20th century. It's not a diss, not a lessening of them, it's just the complexity of what the origins are and what the conversation is with history and how art evolves. Subversion of tradition is renewed tradition, muscle torn down to build new muscle. New work becomes a lens with which to look at past art, changing its character as we change ours.

BS: Speaking of complexity: there's multiple faces here in this drawing, (p. 304, bottom) faces looking each way.

DB: There's a morphing of recognition in terms of who's the lead talker in front of us when looking at the piece.





What is submerging, what is emerging, and it doesn't stop moving. I think we're both really interested, number one, in how much meaning can be made seeable based on what you physically do with color and handling and imagery...

BS: Like what, exactly?

DB: Like the mist of spray paint, or whether something's a wash versus more opaque. I don't love the word "formal" but these are certainly material opportunities and limitations getting played out: the way the color works on the minty green field, for example.

BS: Here's another connection to the big paintings. We were trying to figure out a painting on top of that green as a background, so this is us working out a palette with, let's see, Red, Dioxazine Violet, Paynes Grey, White.

DB: One thing that's really beautiful are those little booties on the figure to the right. Very comical and silly, in a way, but also tragic.

BS: Tragic Boots.

DB: They really identify the figure unmistakably, but if you look above, it's already a symmetrical thing. It's a body, it has arms, it has a head, it has a chest, and then it doesn't at all, it breaks down, it's constantly transforming, they're sort of unstable and stable at the same time.

BS: Like the situation in the studio, all these crops all over the place.





DB: By crops you mean drawings all over the studio, getting stacked up and put away so there's space for more of them to show up, right? Sometimes they get stacked a little prematurely, but often they're out all over the place drying. They have citizenship with the floor, so they're dirty and they're rough and they get hit with this and that.

BS: Rapid action patina.

DB: They do have a beautiful patina of making that comes out of their habitat where they grow, like the paintings I make outdoors upstate that profit from animals walking on them at night, that get altered by the weather, by berries dropping into them and rolling down the slight incline where I'm working. I'm especially fond of the caterpillars, amazing mark makers moving through the wet paint. It's the same thing.

BS: Animals have walked on these drawings too.

DB: Uh-huh.

BS: We are those animals.

DB: Gotcha.

BS: Although I think of myself more as a semiconscious plant.

DB: The way we're going to show them in the gallery, held to the wall by tiny magnets, just as they are, not framed, in extensive grids floor to ceiling, will be a very different way of showing them than the catalog's sequence of individual images. So they'll be presented in two different ways.

BS: Three, if you count the opera. For the opening, the two of us will be doing an improvised opera called George Washington in Hell. Drew is going to be playing George Washington and I will be Hell.

DB: Backing up a little bit to what we were talking about re abstraction. German painting in the '60s, '70s, into the '90s, went a long way to break down orthodoxies in painting. I'm remembering a time when Stephen Ellis, who had lived in Cologne in the 1980s, said to me walking down 10th Avenue looking at shows in Chelsea, "Well, the Germans took over painting in 1968." I was kind of thrown by his remark because it was such a sudden thing to say. And then I thought "Yeah that's pretty true, that's pretty much true." Right now, there's such an expansive possibility for painting, and the great liberator of that diversity, that hybridity of innovation, tradition, figuration, abstraction, performance, etc. is German painting in the late 20th century. I think it's going to be seen as one of the most amazing and fertile periods of painting...Polke, Richter, Kippenberger, Baselitz, Kiefer, Oehlen, Meese, on and on.



BS: There was this whale of a Kiefer painting in the lobby of the Smart Museum in Hyde Park. I'd always go and spend a lot of time around that. Do you remember it?

DB: Oh yeah, it had those glass shards that it was shedding all the time. Someone from the Smart had the job of sweeping under it every day, I think.

BS: Maybe we should make more paintings that grow, shed, maybe even give birth to other paintings. In the future, thanks to applied bioengineering, humans

will be able to create paintings that have living skin surfaces on them.

DB: I'm remembering those Polke paintings that change in different humidities, if that's what it is, that aren't stable. Conceptualism would have their delivery to one's imagining mind as almost complete from just announcing the set up. Except that Polke was such a sublimely good maker, it's what he does with the idea visually that thrills me.

BS: Like a mood ring.

DB: Yeah, right. My first exposure of Polke was the exhibition curated by John Caldwell at the San Francisco Museum of Modern Art in 1990. I remember these giant paintings with these huge pours of resin and meteorite dust and little arrow heads. Since then I can never look at something that I would have once thought simply a technical spillage and not see how Polke remade my sense of meaning in that. It was a whole different take on abstraction. Not at all the American notion of Abstract Expressionism equaling a sort of emotional drama. They were beautifully distant from that literalness. Though I'm much older than you are, Ben, we may both be dead before we actually know how epic German painting from that period was and remains.

BS: Because of the coming singularity we may never experience death.

DB: I'm good for that if that happens, you know. I think your chance is a little better than mine.

BS: It's already a simulation, so it doesn't really matter. If you go to <https://www.simulation-argument.com/> you can read a very rigorously formulated argument that we're living in a simulated universe.



DB: I think that what you're saying, however one interprets it, has at least one very general application, which is appropriate to this large body of work on paper: that there's a mutability and a mobility and a transmogrification in process here, where things are just not stable. They're not limited. They exist in multiple ways of seeing and understanding.

BS: Look at this one (*DBBS-DRW-2015-068*, below). It's basically three elements. There's a sort of brushy dark green background. And then there's the text, "AHEAD OF THE GAME" written in a kind of upbeat blue. And then there's this golden element. That's spray paint, right?

DB: Yeah.

BS: A spray-painted figure that looks like a triumphant nose in profile to me, but it could be other things that...

DB: It could be a building.

BS: It could be a building.

DB: Could be just a lump.

BS: It could be a lump.

DB: A chunk, a rock. It could be anything.

BS: If you get these different elements together in your mind, they reflect off one another, and that's when the transmogrification happens. Where one thing becomes different things.





DB: Well, one that's kind of related but reverses the placement of text and image is the the dying fish (*DBBS-DRW-2015-055*, left). As you read the text, which is also kind of a miniature shelf painting, you start to think that's the dying fish

next to it. But then, it won't really work with you on that. I look at this element, and I don't know what it is. It lives in the in-between space between indicators. Is it a bowed figure? Is it a head?

BS: It's like a drawing of a fish by someone who has forgotten what fish are.

DB: Well, exactly. And that's what we're always doing, all of us, about everything. We're forgetting what it is. We're wanting it to be something it isn't yet. We're wanting understanding and clarity and not having it. And we're naming stuff that eludes our naming.



DB: Being a long-time insect collector and lover of caterpillars, I cannot help but see a caterpillar on a diagonal limb here with this one (*DBBS-DRW-2015-051*, left). But then of course it's not that at all. It won't be — it won't stay that.

BS: As an unlicensed urban designer and utopian real estate developer, I see a city, a portion of a city.

DB: Exactly. I see it too. It keeps moving. And it's all of those things and none of them. And...

BS: Most importantly, it's also a very tasteful abstraction that would be great interior decoration.

DB: That green IS beautiful. The whole palette, it's got a lusciousness to it.

DB: This one (*DBBS-DRW-2015-048*, right) belonged to the section of works on paper that were looking for the palette for the big purple paintings. It's almost got a letter form on the left, but it doesn't collapse into that. For me, this is so connected to insect life, pupae, or larvae, or a slug or a cicada.

BS: That was actually a self-portrait of me when I was in a bad mood.

DB: Well, there you go.

BS: That was a joke.

DB: It's also a head with an eye and a nose, right?

BS: Maybe even multiple heads. One downward looking, humanoid, and pensive; the other looking upward, amphibian, and outrageously intoxicated.

DB: And so it functions in all these different ways.

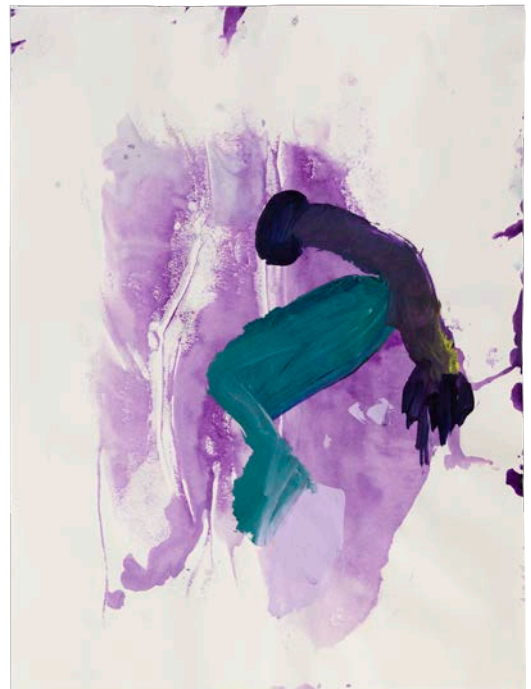
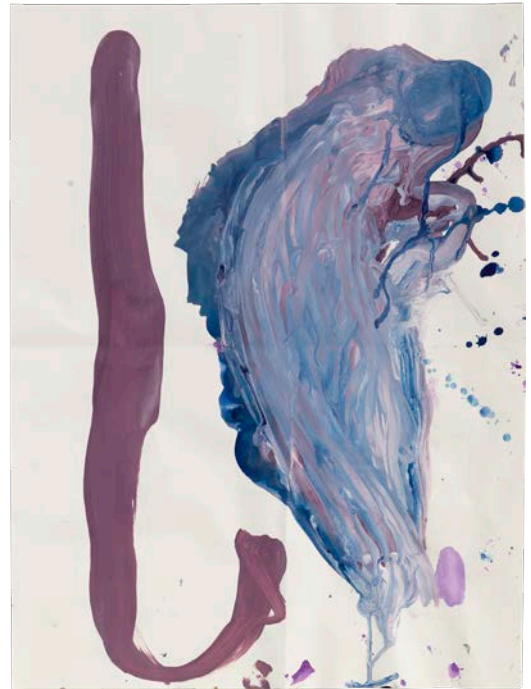
BS: This would be a great decoration for a gastro-pub.

DB: For a what?

BS: Like a very fashionable gastro-pub.

DB: This one (*DBBS-DRW-2015-040*, right) is an abstraction. And it's totally a figure. It's totally a face. It's all of these and none of these. It's simple. It's quiet.

BS: It started out as a blot of some purple paint.





DB: A sort of unofficial opportunity.

BS: Then you have this mark over the blot.

DB: Very directed, but also very ambiguous. It has a

certain agency, but it also profits from everything that is unauthorized: the blot, the way the paper got beautifully fucked up by being on the floor, by sharing spills from other things that were on the floor.

BS: The floor is there, yeah, for me, too, but I also see the Internet here. If you spend a lot of your time interneting, as I think I have, everything is mixed up with everything and anything can become anything else, and your attention is always moving from point to point to point.



DB: I think you're right. And I think it's changing how we define things like meaning. It's so big, it's almost unseeable. It's just an enormous experiential shift. And we're witnessing that with the Trump presidency in the sense that, not only is it odious and malignant, but it's actually much more complex than that.

BS: Trump's the real-life version of Nietzsche's comic-book hero "The Superman." He's beyond good and evil. You know what I mean?

DB: I just don't even know what to make of it. Each person is carrying their load of self-limitations, value judgements that are eroding, values that are maybe getting revived and reinterpreted and are ongoing. You know, what tradition is, fascinates me. I mean, tradition operates

by its own subversion and regrowth. That's what actual visual tradition is. Not some slavish attention to past methods or manners. That's not tradition. So, you know, Albert Oehlen's work becomes a remake of abstraction that Clyfford Still would completely deny as being abstraction at all. Things are just kind of constantly being reborn.

DB: There's something underneath them — and this would be my take on “the canon” — the canon exists beyond who is named to be in it at any particular moment. When I look at the canon, for me, you know, Native American totem poles from the Northwest are there as much as Vermeer. Unfortunately, I don't hear much intelligent conversation about the big stakes, the bigger patterns of history. I see a lot of special pleading, a lot of careers being built on small points, a lot of over-honoring of past theory. It's almost like art is some very smart animal looking at the humans that manage it with kind of glazed and knowing eyes, saying “okay, manage me, you can't own me though. You know? I'm a rhino; I don't speak to you. I don't. Yeah, okay, I'm in the cage. Now I'm in the wild. Okay, thanks. Or not thanks.”

BS: In the Botanical Gardens in Ho Chi Minh City there's a cage that used to have a lion in it, back during the French Colonial time. Now there's just a statue of a lion in the cage, looking out at you.

DB: I'm remembering going with El and Alexander Iskin to the Berlin Zoo. And the hippo (aka lakehorse) area of that zoo is just so great. And when you hang out there and look at those hippos, you just think like, okay, I don't know what to do now. I don't know what's going on. These creatures are so amazing, and they're just doing their thing. And they're in Berlin and swimming around and defecating in the water and having babies and stuff — it's like, this is just so out there. And it just defeats so many things.

BS: Hippos kill more humans than any other animal.

DB: I'm not sure I believe that.

BS: One of the so-called “monumental relations” I've been working on for a long time is called THE HUMAN ZOO. It's a zoo with different kinds of humans living in it. You could be in it. You could be in the human zoo. Your studio could be in it.

DB: Thank you. I would so want to do that.

BS: There's a subsidy for the residents! It's all consensual, too.

DB: Can't wait for that.

BS: This reminds me of Rilke's poem “The Panther In Jardin des Plantes, Paris.”

DB: By the way, have you ever read Rilke's letters on Cezanne's paintings right after he died?

BS: Ah, no, send me the title later.



DB: Will do. I think late Cezanne is relevant to us. Maybe that's too grand a claim. But those late bather paintings are still defeating a lot of people's understanding. I mean...

BS: What defeats the understanding?

DB: Well, because they're so willfully awkward. They're so not behaving. And they're so easy to dismiss. They are everything interesting about "bad painting" as coined by Marcia Tucker in the 70s, way before that was a label. So that...

BS: And what was interesting about that kind of painting?



DB: Regarding late Cezanne, if you remove the patina of art history and date sheets and undergraduate classes and just look at them -- they are so dismissible so quickly. Unfinished, so awkward, so clumsy. They are instantly rejectable. But then they will not budge. They will not leave. They have an authority and a kind of dignity and odd presence that just does not stop. And Cezanne has given up on every obvious attribute of skill. Do you know how to do a foot? Can you make figures that look like they can actually walk? I mean, they are so messed up. But it's in no way showy, it's in no way bad-ass. They have no camp; they have no irony; no quotation. It's incredible. I don't know what they are. They fell out of the sky. As with the great last Pietà of Michelangelo in Milan, that late carving of his that is basically forecasting German Expressionist sculpture by 400 years. What is that? It's not explainable, what he's doing. And he's working that thing in his eighties, right before he dies.



DB: Too much marble is already gone. Nothing conventionally successful is going to work out. He's got a floating arm in it. He has recarved it continuously to such a degree that there's a former arm left suspended, standing in the narrative that it cannot join but propels toward even greater tragedy.

BS: This is not the one in St. Peter's, is it?

DB: No, no. It's the — I'm trying to think of the name of it. Hang on, one second. I think I have the book very near me that I was just showing to a bunch of students. Hang on, Ben. Let me find this. Because I want to name it.

BS: I'm looking this up on the Internet.

DB: I have this book on Michelangelo's sculpture. And now of course, when I need it, I can't find it. And I just had it the other day. Here it is, here it is, here it is. I will name it immediately.

BS: Is it the Rondanini?

DB: Oh, yes. The Rondanini Pieta. And you can see that there's a former arm of Christ just hanging out there, completely left in the sculpture. And this is Matisse's *Bathers by a River* hundreds of years early. The Matisse painting is tracking its own evolution as a subject, so notably, but what about this sculpture so much earlier?

BS: Oh, wow. Look at this. Yeah...

DB: Right? So, what the hell is that thing? But Michelangelo left that arm in there. This was not a reject. But it has no stylistic relationship to its time. It's completely from another planet. And to be doing this so long ago.

BS: 1564.

DB: ...1564, he's forecasting 1920, 1930. This kind of thing fascinates me. The ultimate example of this you can see in Werner Herzog's film *Cave of Forgotten Dreams*. In that film, you are looking at things that are literally cubism. It's not "like" cubism. It is cubism. So, what does that say about the evolution of art? I mean, what does that say about style? What does it say about temporality? To me, this is a fascinating problem. But unfortunately art history is under the command of art historians.

BS: You should be the commander of art history.

DB: I know you're partly making fun of me. And that's fine. But in the past, artists used to teach more art history.



BS: Everyone should want to be around artists. At all times. And yet more people around the world than ever eat burgers every day. Besides the faked Moon landings, the great accomplishment of American civilization is the McDonald's double cheeseburger, an engineering operation of terrifying sophistication and success.

DB: I recently reread an essay that Larry Rinder wrote on some Beattie & Davidson paintings from the late '90s. He called out something about how we spoke that was

funny, but also made me flinch a bit, which was how plainspoken we were about the dailyness of stuff. The kinds of examples we were giving as a way to talk about art, how nontheoretical it was. And for all your massive theoretical knowledge and amazingly well-read history, I think we do tend to talk about our collaborative work in terms of double cheeseburgers as well.

BS: A McDonald's Double Cheeseburger is highly theoretical.

DB: Well, there you go. I think there are ways to talk about all this stuff that's just much more integrated with lived experience and with daily life. So the analogies to other human activity are hugely interesting and relevant to making art and talking about it. We're humans looking at a visual pattern that has meaning to us because of the way we live.

BS: If you look at these drawings for long enough, in the right way...how should I put it ... deep ineluctable truths of religious and political consequence will become clear to you in the same way that, you know, you could perceive the essence of American history in a McDonald's Double Cheeseburger.

DB: I actually think this is not just a funny way to conclude this, but actually it's totally real, and I'm totally with you on it. Because I know we've been witnessing these things in so much of this work on paper, valuing them for that, being surprised and excited about work no one has seen. So here's a chance for them to really take over a big space and be seen. And thanks to Juliane and Steffen Lachenmann for being willing to do it. Do you have any further thoughts?

BS: No, I'm good. I'll send you the recording.

DB: Okay. I'm gonna just hit stop on my thing here. Which is at exactly 100 minutes long.

BS: Oh, me too. Yeah, perfect.

### Image Information

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- page 300         Installation view, *Purple Cycle One*, The Chimney, New York  
left: DBBS, *The Remedy*, 2015  
Acrylic on canvas, 166 x 134 in (421.6 x 340.4 cm)  
right: DBBS, *The Sword*, 2015  
Acrylic on canvas, 166 x 134 in (421.6 x 340.4 cm)
- page 301         DBBS, *Spotted God*, 2016  
Acrylic and spray paint on canvas, 96 x 76 in (243.8 x 193 cm)
- page 302         *DBBS-DRW-2016-067*  
Acrylic and marker on paper  
24 x 18 in (61 x 45,7 cm), 2016
- page 303         DBBS, *Shelves on Pink*, 2014  
Acrylic and spray paint on canvas  
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- DBBS, *Blue Chart*, 2014  
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- page 304         DBBS, *Shelves on Silver*, 2016  
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- DBBS-DRW-2015-011*  
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- page 306         DBBS, *Cages in Blue*, 2016  
Acrylic and spray paint on canvas  
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- page 307 DBBS, *Old Testament*, 2014  
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*DBBS-DRW-2015-068*  
Acrylic and spray paint on paper  
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- page 308 *DBBS-DRW-2015-055*  
Acrylic and spray paint on paper  
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- page 309 *DBBS-DRW-2015-048*  
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*DBBS-DRW-2015-040*  
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- page 310 Installation view, *Purple Cycle One*, The Chimney, New York  
left: DBBS, *The Sword*, 2015  
Acrylic on canvas, 166 x 134 in (421.6 x 340.4 cm)  
right: DBBS, *Night Garden*, 2015  
Acrylic on canvas, 166 x 134 in (421.6 x 340.4 cm)  
  
DBBS, *Boys in Trees*, 2015  
Acrylic and spray paint on canvas  
96 x 76 in (243.8 x 193 cm)
- page 312 DBBS, *Primal Scene*, 2016  
Acrylic and spray paint on canvas  
96 x 76 in (243.8 x 193 cm)  
  
DBBS, *Bathers*, 2015  
Acrylic on canvas  
96 x 76 in (243.8 x 193 cm)
- page 314 DBBS, *Sandwich on Peach*, 2014  
Acrylic and spray paint on canvas  
96 x 76 in (243.8 x 193 cm)

All photographs, Jason Mandella, New York.

Ben Shepard, born 1984, Charlotte, North Carolina, USA  
Studied 2003 – 2008, University of Chicago, BA, Philosophy

In March 2008 at the Design Laboratory at the University of Chicago, Michael Yong and I created *Linda*, a performance piece about a post-apocalyptic all-woman utopian posthuman community. In May of that year, we created *Midway Free City*, another temporary performance of a utopian community. Yong and I then wrote two screenplays, *The Periscope*, a comedy about the destruction of linear time, and *Nobody Will Understand Your Pain*, a horror film about persistent genital arousal disorder.

Yong and I were recruited by a producer at Bad Robot in Los Angeles to write *Coachella*, pitched as *The Hangover* but for moms. Our script ends with a sequence where the heroic mothers release bags of cocaine into the Coachella wind farm and dose the entire valley. The script was not produced.

In 2012, I returned to Chicago and began an experimental educational residential commune called *Home School Three* in collaboration with Laura Shaeffer and Andy Wong. While at Home School Three, I began to research the history of Hyde Park and the South Side of Chicago. The result was the *2014 Kanye For Mayor* project, proposing that Kanye run on a campaign of municipal anarcho-communism. The project first began as a word-of-mouth campaign, then a website, then a viral meme around the Internet. Regretfully, Rahm Emanuel, and not Kanye West, became the mayor of Chicago.

In the fall of 2013, I began to collaborate with Drew Beattie at the recently vacated Hunter College MFA Studios in Hell's Kitchen, New York. The elective affinities worked out right, and we gave birth to a creative force. Call it *DBBS*. In the spring of 2014 we moved our operations into expanded studio space adjoining Drew's studio in Bushwick and started to work on a body of paintings in a large-scale vertical format. Within the range of paintings, there are certain subsets: the shelf paintings, the sandwich paintings, the chart paintings, and those belonging to less nameable subjects.

*DBBS* was our first eponymously titled show at Storefront Ten Eyck in June of 2015. That summer, on megascaled grounds that Drew had produced in his outdoor studio in upstate New York, we made the paintings that became *Purple Cycle One* at The Chimney in November of 2015.

In Shanghai, I've been collaborating on a television show about the near future, advocating for a metapark to run from the Bund along the Suzhou Creek all the way to Lake Tai, as well as creating murals and commercial art with Job Zheng under the name Mushroom Tintoretto.

Ben Shepard, geboren 1984 in Charlotte, North Carolina, USA  
Von 2003 bis 2008 studierte er an der Universität von Chicago und schloss sein Studium mit dem BA Philosophie ab.

Über seine Arbeit sagt Ben Shepard folgendes:

›Im März 2008 haben Michael Yong und ich am Design Laboratory der University of Chicago ›Linda‹ kreiert, ein Performance-Stück über eine postapokalyptische, rein weibliche utopische posthumane Gemeinschaft. Im Mai desselben Jahres erschufen wir mit ›Midway Free City‹ eine weitere temporäre Performance einer utopischen Gemeinschaft. Yong und ich haben dann zwei Drehbücher geschrieben, ›The Periscope‹, eine Komödie über die Zerstörung der linearen Zeit, und ›Nobody Will Understand Your Pain‹, ein Horrorfilm über anhaltende Erregungsstörungen im Genitalbereich.

Yong und ich wurden von einem Produzenten der bekannten TV-Produktionsfirma Bad Robot in Los Angeles rekrutiert, um ›Coachella‹ zu schreiben, das als ›The Hangover für Mütter‹ lanciert werden sollte. Unser Drehbuch endet mit einer Sequenz, in der heldenhafte Mütter Säcke mit Kokain in den Windpark Coachella werfen und das gesamte Tal unter Drogen setzen. Das Drehbuch wurde nicht verfilmt.

Im Jahr 2012 kehrte ich nach Chicago zurück und begann eine experimentelle pädagogische Wohngemeinschaft namens Home School Three in Zusammenarbeit mit Laura Shaeffer und Andy Wong. Während meiner Zeit an der Home School Three begann ich, die Geschichte des Hyde Park und der South Side von Chicago zu erforschen. Das Ergebnis war das Projekt ›Kanye For Mayor 2014‹, das vorschlug, Kanye West (amerikanischer Rapper, Musikproduzent und Modedesigner, Anm. d. Übersetzers) in einer Kampagne zur Bürgermeisterwahl von Chicago als Anarcho-Kommunistischen Kandidaten aufzustellen. Das Projekt begann zunächst als Mundpropaganda-Kampagne, dann als Website, dann als virale Meme im Internet. Bedauerlicherweise wurde nicht Kanye West, sondern Rahm Emanuel zum Bürgermeister von Chicago gewählt.

Im Herbst 2013 begann ich mit Drew Beattie in den kürzlich geräumten Hunter College MFA Studios in Hell's Kitchen, New York, zusammenzuarbeiten. Diese Wahlverwandtschaft funktionierte gut, und wir brachten eine schöpferische Kraft zur Welt und nannten sie DBBS. Im Frühjahr 2014 zogen wir in den erweiterten Atelierraum neben dem Atelier von Drew in Bushwick um und begannen mit der Arbeit an großformatigen Gemälden im Hochformat. Im Bereich der Gemälde gibt es bestimmte Untergruppen: die Regalbilder, die Sandwichbilder, die Chartgemälde und diejenigen, die zu weniger namhaften Themen gehören.

DBBS war unsere erste gleichnamige Show in Storefront Ten Eyck im Juni 2015. In diesem Sommer haben wir auf mega-skaliertem Boden, welchen Drew in seinem Outdoor-Studio im Bundesstaat New York produziert hatte, die Gemälde gemalt, die im November 2015 in der Galerie ›The Chimney‹ zur Ausstellung *Purple Cycle One* wurden.

In Shanghai habe ich an einer Fernsehsendung über die nahe Zukunft mitgearbeitet, mich für einen Metapark eingesetzt, der vom Bund entlang des Suzhou Creek bis zum Tai-See reicht, und mit Job Zheng unter dem Namen ›Mushroom Tintoretto‹ Wandmalereien und Werbegrafiken geschaffen.“

## Drew Beattie / Vita

Drew Beattie, born 1952, Atlanta, Georgia, USA

### EDUCATION

1975-78

MFA, School of the Museum of Fine Arts/Tufts University, Boston and Medford, MA

1976

Skowhegan School of Painting and Sculpture, Skowhegan, ME

1972-73

Drake University in Florence, Italy

1970-74

BFA, University of North Carolina, Chapel Hill, NC

### AWARDS AND PROFESSIONAL ASSOCIATIONS

2009–2014

President, Society of Fellows, American Academy in Rome, New York, NY

1998–2002

Society of Fellows Council, American Academy in Rome, New York, NY

1994

Rome Prize in Visual Arts, American Academy in Rome, Rome, Italy \*\*

1993

Institute for Contemporary Art, P.S. 1, International Studio Program, New York, NY \*\*

Marie Walsh Sharpe Art Foundation, Studio Space Program, New York, NY \*\*

1987

Eureka Fellowship in Painting, Mortimer Fleishhacker Foundation, San Francisco, CA

### COLLECTIONS

San Francisco Museum of Modern Art, San Francisco, CA \*\*

Museum of Contemporary Art, San Diego, San Diego, CA \*\*

Achenbach Foundation for Graphic Arts, California Palace of the Legion of Honor, San Francisco, CA \*\*

Brooklyn Museum, Brooklyn, NY

Greenville County Museum of Art, Greenville, SC \*\*

Berkeley Art Museum, Berkeley, CA \*\*

San Jose Museum of Art, San Jose, CA \*\*

### SOLO EXHIBITIONS

2018

*Office Riot*, Lachenmann Art, Konstanz, Germany \*

2015

*Purple Cycle One*, The Chimney, New York, NY \*

*DBBS*, Storefront Ten Eyck, New York, NY \*

2014

*Betty re Testers 2*, Hansel and Gretel Picture Garden Pocket Utopia, New York, NY

*Betty re Testers*, Hansel and Gretel Picture Garden, New York, NY



2013

*stair Z*, Hansel and Gretel Picture Garden, New York, NY

2012

*My Cookie*, Hansel and Gretel Picture Garden, New York, NY

2007

Gescheidle, Chicago, IL

2003

Scott White Contemporary Art, San Diego, CA

2002

Stephen Wirtz Gallery, San Francisco, CA

1998

Hanes Art Center, University of North Carolina, Chapel Hill, NC \*\*

Track 16 Gallery, Los Angeles, CA \*\*

Stephen Wirtz Gallery, San Francisco, CA \*\*

1997

Joseph Helman Gallery, New York, NY \*\*

SOMA Gallery, La Jolla, CA \*\*

1996

Jeffrey Hartz Gallery, St. Louis, MO \*\*

Joseph Helman Gallery, New York, NY \*\*

Stephen Wirtz Gallery, San Francisco, CA \*\*

1995

Greenville County Museum of Art, Greenville, SC \*\*

White Room, White Columns, New York, NY \*\*

1994

Stephen Wirtz Gallery, San Francisco, CA \*\*

*Matrix/ Berkeley 164*, University Art Museum, Berkeley, CA \*\*

1993

Gallery Paule Anglim, San Francisco, CA \*\*

Germans Van Eck, New York, NY \*\*

1992

Gallery Paule Anglim, San Francisco, CA \*\*

1990

Stephen Wirtz Gallery, San Francisco, CA \*\*

1988

Gallery Paule Anglim, San Francisco, CA

1985

Gallery Paule Anglim, San Francisco, CA

1983

Gallery Paule Anglim, San Francisco, CA

\* DBBS, collaboration with Ben Shepard

\*\* Beattie & Davidson, collaboration with Daniel Davidson (1989-1998)

GROUP EXHIBITIONS

2016

*Salon*, Sexauer Gallery, Berlin, Germany

2015

*Your Bad Self*, Arts & Leisure, New York, NY

2013

*The Jewel Box Review*, Hansel and Gretel Picture Garden, New York, NY

2012

*Billpost 4*, Eli Ping, New York, NY

*Salon Zurcher*, Galerie Zurcher, Paris, France

*Can't Stop Rock Lobster*, Martos Gallery, New York, NY

2011

*Assembly*, Edward Thorp Gallery, New York, NY

*Snowclones*, Art Blog Art Blog, New York, NY

2010

*Born to Die*, Secondhome Projects, Berlin, Germany

*Portable Caves*, HKJB, Long Island City, New York, NY

2009

*Forgotten in the Smile*, Envoy, New York, NY

*Bad Graphic Design*, HKJB, Brooklyn, NY

2007

*Art Club*, Gescheidle, Chicago, IL

*Sharkstock 2*, Art Chicago, Chicago, IL

*Faculty Exhibition*, Carpenter Center, Harvard University, Cambridge, MA

2006

*Psycho Ideology*, Roebbling Hall, New York, NY

*Darling Project*, Wendy Cooper Gallery, Chicago, IL

*Year\_06 Art Projects*, Wendy Cooper Gallery, London

2005

*Life and Limb*, Feigen Contemporary, New York, NY

*Drawn Out*, Gallery 400, University of Illinois at Chicago, IL

*White Box Benefit*, White Box, New York, NY

2004

*Painting Now*, Museum of Contemporary Art, San Diego, CA \*\*

2003

*Inside Scoop (by design)*, Geoffrey Young Gallery, Great Barrington, MA

*Terrible Beauty*, Satellite, a division of Roebbling Hall, New York, NY

2002

*25th Anniversary Selections Exhibition*, The Drawing Center, New York, NY

*Afflicted*, Roebbling Hall, Brooklyn, NY

*Artist to Artist, Marie Walsh Sharpe Foundation, ACE Gallery*, New York, NY

*Faculty Small Works*, Leubsdorf Art Gallery, Hunter College, NY

2001

*Lateral Thinking: Art of the 1990s*, Museum of Contemporary Art, San Diego, CA \*\*

2001

*Pulp Fictions*, University Art Gallery, Sonoma State University, Rohnert Park, CA

2000

*Faculty Exhibition*, Hunter College, New York, NY \*\*

1999

*25th Anniversary Exhibition*, Southern Exposure Gallery, San Francisco, CA*Dystopia*, Roebling Hall, Brooklyn, NY \*\*

1998

*Art from Around the Bay: Recent Acquisitions*, San Francisco Museum of Modern Art, San Francisco, CA\*\**Summer Group Show*, Joseph Helman Gallery, New York, NY \*\**Double Trouble: The Patchett Collection*, Museum of Contemporary Art, San Diego, CA; traveled to: Museo de Monterrey, Monterrey, Mexico; Museo Universitario Contemporáneo de Arte, Mexico City; Auditorio de Galicia and Iglesia San Domingos de Bonaval, Santiago de Compostela, Spain \*\**Matrix/Berkeley: 20 Years*, Berkeley Art Museum, Berkeley, CA \*\*

1997

*Prosthetic Garden*, Silverstein Gallery, New York, NY \*\**Allegory*, Joseph Helman Gallery, New York, NY \*\**Testwall: The Chalkboard Chronicles*, TZ Art & Co., New York, NY \*\**NU-GLU*, Joseph Helman Gallery, New York, NY \*\*

1996

*In the Flow: Alternate Authoring Strategies*, Franklin Furnace, New York, NY \*\**Far Out*, View Room Exhibitions, New York, NY \*\**Explosion in a Tool Factory*, Hovel, New York, NY \*\**San Francisco Art Institute: Illustrious History 1871 - Present*, Salander O'Reilly Galleries, New York, NY and San Francisco, CA \*\**Summer Group Show*, Joseph Helman Gallery, New York, NY \*\**Exposure*, SOMA Gallery, San Diego, CA \*\**Views from a Golden Hill: Contemporary Artists and the American Academy in Rome*, The Equitable Gallery, New York, NY \*\*

1995

*Radical Ink*, Spaces Gallery, Cleveland, OH \*\**Transformers*, Palazzo dei Priori, Fermo, Italy \*\**Transfers, Exit Art / The First World*, New York, NY \*\**Update 1995*, White Columns, New York, NY \*\**Pasted Papers: Collage in the 20th Century*, Louis Stern Fine Art, W. Hollywood, CA \*\**Annual Exhibition*, American Academy in Rome, Rome, Italy \*\**New Acquisitions*, University Art Museum, Berkeley, CA \*\*

1994

*Drawing to the Nth Degree*, Baxter Art Gallery, Maine College of Art, Portland, ME \*\**unSuccess Story*, Kenny Schachter, New York, NY \*\**P.S. 1 Studio Artists 1994*, P.S. 1 Museum, The Institute for Contemporary Art, Long Island City, New York, NY \*\*

GROUP EXHIBITIONS

*I Could Do That*, Kenny Schachter, New York, NY \*\*

*Can You Always Believe Your Eyes: Contemporary American Drawings*, The Museum of Contemporary Art De Beyerd, Breda, Netherlands \*\*

*Pre-Existing Condition*, Kenny Schachter, The Puffin Room, New York, NY \*\*  
1993

*43rd Biennial Exhibition of Contemporary American Painting*, The Corcoran Gallery of Art, Washington, DC \*\*

*Art on Paper*, Weatherspoon Art Gallery, Greensboro, NC \*\*

*The Return of the Cadavre Exquis*, The Drawing Center, New York, NY (traveled) \*\*

*Group Show*, Germans Van Eck, New York, NY \*\*

*Selections/Spring '93*, The Drawing Center, New York, NY \*\*  
1992

*One By Two, Artists In Collaboration*, Sonoma State University, University Art Gallery, Rohnert Park, CA \*\*

1989

*Four California Painters*, Fay Gold Gallery, Atlanta, GA

1988

*Contemporary Artists: Selections from the High Museum's Collection*, The High Museum at Georgia Pacific Center, Atlanta, GA

*Chicago International Art Exposition*, Chicago, IL

*New Work by Gallery Artists*, Gallery Paule Anglim, San Francisco, CA

*Recent Etchings From Made In California*, The Allport Gallery, San Francisco, CA,

*Young Bay Area Artists*, Colorado State University, Fort Collins, CO

1987

*Recent Figurative Works*, Southern Exposure Gallery, San Francisco, CA

*Bay Area Small Works Invitational*, Janet Steinberg Gallery, San Francisco, CA

*The House in Contemporary Art*, California State University Art Gallery, Stanislaus, CA

1986

*Skowhegan: A Ten Year Retrospective*, Leo Castelli Gallery, New York, NY

*Selections From the Rutgers Archives for Printmaking Studios*, Zimmerli Art Museum, Rutgers University, New Brunswick, NJ

*Process/Prints*, Richmond Art Center, Richmond, CA

1985

*Pro Arts Annual Exhibition*, Pro Arts, Oakland, CA

*Faces: Identity and Ritual*, Richmond Art Center, Richmond, CA

1983

*West Coast Realism*, Laguna Beach Museum of Art, Laguna Beach, CA

1982

*Critic's Choice*, Eaton/Schoen Gallery, San Francisco, CA

*Works on Paper*, Gallery Paule Anglim, San Francisco, CA

*New Bay Area Painting and Sculpture*, San Francisco Art Institute, San Francisco, CA  
and California State University at Northridge, Los Angeles, CA

1981

*Architectural References*, Boston Museum School Gallery, Boston, MA

1980

*New Acquisitions*, Claremont Colleges, Lang Art Gallery, Scripps College, Claremont, CA

1979

*Gallery Group Exhibition*, Touchstone Gallery, New York, NY

1978

*New Talent*, Touchstone Gallery, New York, NY

*Childe Hassam Purchase Fund Exhibition*, American Academy and Institute of Arts and Letters, New York, NY

1977

*Berkshire Art Association Exhibition*, Berkshire Museum, Pittsfield, MA

1974

*North Carolina Artists Annual*, Museum of Fine Arts, Raleigh, NC

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2015

*In conversation with Zachary Keeting and Christopher Joy, Gorky's Granddaughter*

<http://www.gorkysgranddaughter.com/2015/12/drew-beattie-nov-2015.html>

*Drew Beattie and Ben Shepard in conversation on Purple Cycle One*, The Chimney, New York, NY <http://www.thechimneynyc.com/dbbs/>

2013

Sonia Coman, "The Jewel Box Review at Hansel and Gretel Picture Garden", *NYArts Magazine*, December 7

2012

Damian Sausset, "La Scene New-Yorkaise S'installe Chez les Zurcher", *Le Quotidien de l'Art*, October 20

Chris Bors, "Drew Beattie/Hansel and Gretel Picture Garden", *Artillery*, April/May

2009

David Humphrey, *Blind Handshake*, Periscope Publishing

Elizabeth Thomas, *MATRIX / Berkeley: A Changing Exhibition of Contemporary Art*, University of California, Berkeley Art Museum and Pacific Film Archive

2007

Josh Tyson, *Time Out Chicago*, April 12

Paul Klein, "On view in Chicago", *Art Letter*, March 17

2005

Jessica Hough, "In the Spirit of Collaboration", *Karkhana: A Contemporary Collaboration*, The Aldrich Contemporary Museum and Green Cardamom

David Cohen, "Gallery-Going", *The New York Sun*, June 30

Ian Green, "Between You and Me: 'Life and Limb' at Feigen Contemporary", *NY Arts Magazine*, June

2002

"Artist to Artist," *The New Yorker*, May 27

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1998

Lawrence Rinder, "Cars without Shadows: Recent Paintings by Beattie & Davidson," *Beattie & Davidson*, Smart Art Press

"Weedy Snowball: David Humphrey Talks with Beattie & Davidson", *Beattie & Davidson*, Smart Art Press

Lawrence Rinder, "Drew Beattie & Daniel Davidson", *Matrix / Berkeley, Twenty Years 1978-1998*, University of California, Berkeley Art Museum and Pacific Film Archive

Peter Frank, "Pick of the Week", *LA Weekly*, Vol. 28, June 5

Kenneth Baker, "Hexagons Create Puzzle at Wirtz", *San Francisco Chronicle*, February 12

1997

Grace Glueck, "Art Guide", *The New York Times*, November 14

Kim Levin, "Voice Choices: Beattie & Davidson", *The Village Voice*, November 25

Robert Pincus, "Out of this World", *San Diego Union-Tribune*, June 18

Stuart Servetar, "NU-GLU at Joseph Helman", *Artnet Magazine*, March

Kim Levin, "Voice Choices: NU-GLU", *The Village Voice*, February 11

1996

Roberta Smith, "Chelsea Works in Progress", *The New York Times*, November 29, 1996

Reagan Upshaw, "Drew Beattie & Daniel Davidson at Joseph Helman", *Art in America*, September

Daniel Georges, *In the Flow: Alternate Authoring Strategies*, (Interview with Beattie & Davidson), [franklinfurnace.org/research/projects/flow/BeaDavf.html](http://franklinfurnace.org/research/projects/flow/BeaDavf.html)

Sarah Borruso, "Double Vision", *HotWired*

"Self Portrait," (Beattie & Davidson drawing), *The New Yorker*, April 1, 1996.

Tom Sokolowski, "Of Traces and Tracing", *Views from a Golden Hill: Contemporary Artists and the American Academy in Rome*, (exhibition catalogue), American Academy in Rome, March

David Bonetti, "Gallery Watch", *San Francisco Examiner*, March 6

Kenneth Baker, "Confounding Creations", *San Francisco Chronicle*, February 27

1995

Richard Schindler, "Radical Ink", *Radical Ink* (exhibition catalogue), Spaces Gallery, Cleveland, OH

Frank Green, "Radical Ink", *Cleveland Free Times*, November 22

Kristi York, "Real Enough", *Edge Magazine*, November 11

Roberta Smith, "Art in Review: 'Transfers, Exit Art / The First World'", *The New York Times*, October 27

1994

Kenneth Baker, "Deflating the Myth of the Artist", *San Francisco Chronicle*

Roberta Smith, "For the New Galleries of the '90's, small (and cheap) is Beautiful", *The New York Times*, April 22

Howard Risatti, "43rd Biennial, Corcoran Gallery of Art", *Artforum*, March

Robert G. Edelman, "Report from Washington, D.C., The Figure Returns", *Art in America*, March

Jean Lawler Cohen, "43rd Biennial Exhibition of Contemporary Painting, Corcoran Gallery of Art", *Artnews*, February

1993

Jeff Kelley, "Drew Beattie & Daniel Davidson", *Artforum*, November

Kenneth Baker, "Contemporary Painting Celebrated in D.C.", *San Francisco Chronicle*, November 7

Terrie Sultan, "The Themes That Reflect Us", *43rd Biennial Exhibition of Contemporary American Painting*, (exhibition catalogue), The Corcoran Gallery of Art, Washington, D.C.

Maria Porges, "Drew Beattie & Daniel Davidson", *43rd Biennial Exhibition of Contemporary American Painting*, (exhibition catalogue), The Corcoran Gallery of Art, Washington, D.C.

David Humphrey, "Drew Beattie & Daniel Davidson at Germans Van Eck", *Art Issues*, September/October

Kenneth Baker, "Sketch Artists' Raves", *San Francisco Chronicle*, August 22

Kim Levin, "Voice Choices: Drew Beattie & Daniel Davidson", *The Village Voice*, June 29

1992

Marlene Tait, "One By Two: Artists in Collaboration at Sonoma State University", *Artweek*, May 7

Mark Blumberg, "The Joy of Joint Authorship, Artists Who Work in Pairs", *Artweek*, May 7

Kenneth Baker, "Shows Illustrate the 'Why' and 'How' of Painting", *San Francisco Chronicle*, March 14

1990

Frank Cebulski, "Drew Beattie & Daniel Davidson", *Artweek*, July 19

Kenneth Baker, "Painters Team Up on Playful Canvases", *San Francisco Chronicle*, June 16

1989

Catherine Fox, "California Artist Explores His Past in Local Exhibit", *The Atlanta Journal and Constitution*, April 22

1988

Carol Wood, "Skowhegan: A Ten Year Retrospective", *New Art Examiner*, April

Kenneth Baker, "Eerie Faces Limned with Beauty", *San Francisco Chronicle*, January 8

1987

Hope Werness, *The House in Contemporary Art*, (exhibition catalogue) University Art Gallery, California State University

Alexandra Mochary, "Bay Area Art: Take Another Look", *Fine Arts and Antiques*, December

1986

Skowhegan: *A Ten Year Retrospective*, (exhibition catalogue), Leo Castelli Gallery

Jacqueline Brody, *The Print Collector's Newsletter*, November/December

1985

*Pro Arts Annual Exhibition*, (exhibition catalogue), Pro Arts

Pam O'Connell, *East Bay Express*, December 27

Jamie Brunson, "Seeking the Personal", *Artweek*, October 26

## Drew Beattie / Vita

1985

Kenneth Baker, "New Beattie Paintings No Joke", *San Francisco Chronicle*,  
September 6

1983

Lynn Gamwell, *West Coast Realism*, (exhibition catalogue), Laguna Beach Museum  
of Art

Mark Van Proyen, "Seeking Out the Picturesque", *Artweek*, December 24

Jeff Kelley, "*New Bay Area Painting and Sculpture*", *Vanguard*, April

1982

Christopher Brown and Judith Dunham, *New Bay Area Painting and Sculpture*,  
(exhibition catalogue), Squeezer Press

Thomas Albright, "New Bay Area Painting and Sculpture", *Artnews*, December 25

William Wilson, "Recycling of New And Neo", *Los Angeles Times*, November 7

Suzaan Boettger, "An Eclectic Group of Works of Art on Paper", *San Francisco*,  
June 2

Frank Cebulski, "Gestures and Freedom", *Artweek*, May 15

1978

Peter Frank, "To Be Young and Gifted, and Avant-Garde: IV", *The Village Voice*, July 31

### ARTIST LECTURES

2017

Columbia University, New York, NY

2014

Pocket Utopia, "The Anxiety of Painting", New York, NY

Hansel and Gretel Picture Garden, "Drew Beattie and David Humphrey in  
Conversation", New York, NY

2007

Harvard University, Cambridge, MA

2003

University of Chicago, Chicago, IL

2002

Hunter College, New York, NY

1998

University of North Carolina, Chapel Hill, NC

University of California, Berkeley, CA\*\*

1997

Massachusetts College of Art, Boston, MA \*\*

1996

New York University, New York, NY \*\*

School of Visual Arts, New York, NY \*\*

1995

Columbia University, New York, NY \*\*

Greenville County Museum of Art, Greenville, SC \*\*



1994

San Francisco Art Institute, San Francisco, CA \*\*

1993

University of California, Los Angeles, CA \*\*

University of California, Berkeley, CA \*\*

#### TEACHING POSITIONS

2011-present

Distinguished Lecturer, Hunter College, New York, NY

2007-11

Visiting Associate Professor, Hunter College, New York, NY

2007-10

Lecturer in Visual and Environmental Studies, Harvard University, Cambridge, MA

2003-07

Assistant Professor, University of Chicago, Chicago, IL

2000-03

Visiting Assistant Professor, Hunter College, New York, NY

2001-02

Visiting Artist, Cooper Union School of Art, New York, NY

1990-93

Visiting Assistant Professor, University of California, Berkeley, CA

1987-89

Visiting Assistant Professor, San Francisco Art Institute, San Francisco, CA

1987

Visiting Lecturer, Santa Clara University, Santa Clara, CA

1983-85

Visiting Lecturer, University of California, Davis, CA

1982-83

Visiting Lecturer, University of California, Berkeley, CA

1978-80

Assistant Professor, Scripps College, Claremont Graduate School, Claremont, CA

1975-78

Instructor, Tufts University, Medford, MA

## **Drew Beattie / Acknowledgements**

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