No World Order
The Dead Kennedys' "California Uber Alles" was updated by Bicennial artist Joel Morrison. This new version recycles the venom of the original punk classic while spoofing the celebrity-obsessed moment in which we live. The lyricists of the original version, Jello Biafra and John Greenway, condemned the harsh mellow of then-governor Jerry Brown's selling out of progressive politics. Morrison takes on both the steroid overdrive of movie star politics and the macho overdrive of punk. In essence, his remake mirrors the unlikelihood of an Austrian immigrant landing in the sunshine of Muscle Beach, marrying a Kennedy, playing a robot, and having a go at the governor's seat.

Karl Haendel's upside-down portrait of the "Governator," Mapplethorpe is dead, Helms is out, Schwarzenegger is governor, included in the 2004 California Biennial, epitomized the topsy-turvy conditions of that election year and was one of the most overtly political works in the exhibition. And now, two years later, the churning combination of irreverence, sullen disbelief, euphoria, and formal Zen fascists will control you
100% natural
You will jog for the master race
And always wear the happy face
Close your eyes, can't happen here
Big Bro' on white horse is near
The hippies won't come back you say
Mellow out or you will pay
Mellow out or you will pay!

Jello Biafra and John Greenway, "California Uber Alles," 1979

I'm baby oil and Kennedy
A half-robot firmed peck remedy
soon I will be president...
Bush power will soon go away
and I will be Führer one day
I will Commando all of you

Kalifornia über Alles
Über alles Kalifornia


Bicennial artist Joel Morrison's update of the Dead Kennedys' "California Uber Alles" recycles the venom of the original punk classic while spoofing the utter peculiarity of the celebrity-obsessed moment in which we live. While the lyricists of the original version, Jello Biafra and John Greenway, condemned the harsh mellow of then-governor Jerry Brown's selling out of progressive politics, Morrison takes on both the steroid overdrive of movie star politics and the macho overdrive of punk. In essence, his remake mirrors the unlikelihood of an Austrian immigrant landing in the sunshine of Muscle Beach, marrying a Kennedy, playing a robot, and having a go at the governor's seat.

Karl Haendel's upside-down portrait of the "Governator," Mapplethorpe is dead, Helms is out, Schwarzenegger is governor (2004), included in the 2004 California Biennial, epitomized the topsy-turvy conditions of that election year and was one of the most overtly political works in the exhibition. And now, two years later, the churning combination of irreverence, sullen disbelief, euphoria, and formal
No World Order //

significant tendencies in contemporary fluid, and many artists make works that categories are necessarily broad and urban ecologies, adaptive identities, and archival consciousness, social interaction, we call fantasy verité, historical and identified six prominent themes, which premise, after casting a wide net, we steer clear of an overarching curatorial biennial? While initially we wanted to approach the specificity of a California in contemporary art, how would we those represented in the exhibition have agitated by the political climate contemporary artists in the United States Uncertain States of America are not mutually exclusive. As exhibitions like the 2006 Whitney Biennial and Uncertain States of America have shown, contemporary artists in the United States are agitated by the political climate and responding to it in both traditional and atypical ways. Science fiction and fantasy have often provided the allegories with which to critique power structures and to take dark political scenarios to extreme conclusions.

Fantasy verité gets at the free exchange between ways of shaping stories and ways of shaping objects. In some ways, the artists discussed here about the boundaries between fantastic narrative conventions and quasi-scientific ways of ordering knowledge. Sociocultural, anthropological, and photojournalistic traditions are used in concert with the absurd, profane, and grotesque.

The mix of political rage and flights of fancy that permeates the work of performance collective My Barbarian is typical of fantasy verité artists. Its core members—Malik Gaines, Jade Gordon, and Alejandro Segade—freely sample the history of performance art, twentieth-century music, and agitprop to create a genre that they call “show-core,” a combination of mainstream show tunes and hardcore, an invocation of a more demonic energy in rock and punk. The subject matter of their performance scripts reflects their wide-ranging interests: Arthurian legends, Disneyana, class warfare, Bob Fosse, and ecotourism through time travel.

Nicolás Vergueiro invests materials with magical qualities while excavating images and icons from U.S. and Brazilian popular culture. He choreographs extreme polarities within his work—high and low references, hard and soft materials. Equally interested in confusions of extremes, Peirce C. Hisung makes paintings and installations that seem to reflect the instability of California’s psychic and physical landscapes. Her gurgling, erupting geological forms provoke inescapable associations with the most object of human experiences. Eschewing traditional notions of landscape as a locus of the sublime and transcendental, Hisung’s works instead suggest the seanness and absurdity of the wild gone wild.

The installations and drawings of Scoll Acosta conjure dreamscapes with historically resonant landscapes, from Parisian monuments to the Badlands of South Dakota. A recent installation at Daniel Reich Gallery took Terrence Malick’s film Badlands (1973) as the starting point in an excursion that involved Maxfield Parrish’s Daybreak (a print of which appears in the film), a moonshine distillery, and an altered (a print of which appears in the film), starting point in an excursion that day, a site for California secession, a dream the eyes of Sissy Spacek. Acosta’s work falls in that twilight space somewhere between the verite aesthetic of Malick and the psycho-psychedelic hues of Parrish.

Expanding narrative cinematic codes into the gallery, Marie Jager overlays literary and cinematic references onto real locations, and since her move to Los Angeles in 2000, she has been especially interested in using the city as the site of her reimagining of early science fiction narratives. Jager’s most recent project adapts the 1901 science fiction novel The Purple Cloud by British writer M. P. Shiel, relocating this “last man” narrative to the Southland. Guided by a similar interest in materializing fictive worlds, Andy Alexander has reworked minimalist objects into science fiction props. Think of the resemblance of the monolith from Stanley Kubrick’s 2001 to John McCracken’s planks, and then enter the space of Alexander’s works. His drawings of architectural forms with mechanized entails have provided a new way to convey the seemingly unbridgeable arena of fantasy yet also relate to the artist’s interests in the themed environments and scripted spaces that play a large role in our daily experience.

Brian Fahlstrom’s recent paintings are fantastic, dramatic, and surreal, exuding an internal energy propelled by swirling gestures, intense colors, and sinuous lines. Hovering between abstraction and representation, his pastoral pastiches recall aspects of Renaissance painting, Japanese woodblocks, and the late work of Willem de Kooning. Fahlstrom’s dreamlike paintings evoke an ambiguous, unconscious sense of place as they consciously comment on the process and history of painting.

Shana Lutker’s ongoing projects (involving drawings, bookmaking, and sculptures) take the methodologies of the archive and apply them to dream logic. While her use of dream material allies her with fellow L.A. artist Jim Shaw, Lutker’s approach is to find exacting ways to cobble and disseminate this content. While tracking the unconscious, her diaristic narrations comment on the blurring of Fact and fiction in the media, on the Internet, and at the highest levels of government.
Historical and Archival Consciousness

3

No World Order

plays with the erosion of historical images
military engagement in Iraq. While Danh Vietnam War but has more recently
He has recuperated images from the
him to print images directly onto leaves.
a photosynthetic process that allows
the history of photography and in
Like Beshty, Binh Danh engages with
ruins in the twentieth century.
explored the seemingly at-odds escalation
in the creation of both monuments and
abandoned Iraqi diplomatic mission in
displaying blown-up photographs of the
a muted white-walled waiting room and
dispossessed archival images, creating
Perhaps the suppression of images in
Iraq has further challenged artists not
so much to visualize the invisible but to
visualize the networks of power that
are responsible for withholding. The
Speculative Archive, the collective made up of
Julia Meijer and David Thorne,
has worked with declassified material
to construct videos that are part
of Julia Meltzer and David Thorne,
the methodologies of history's
and documentary techniques, so too
serving as an antidote to depersonalized spaces
and public isolation, their work creates
convivial moments in which viewers may
interact with one another in different
social contexts.

Like Beshty, Binh Danh engages with
the history of photography and in
particular looks at the photo-object's role as
reminiscent of memory--as
souvenir and amulet. Danh works with
a photosynthetic process that allows
him to print images directly onto leaves.
He has recuperated images from the
Vietnam War but has more recently
extended his interest to the current
military engagement in Iraq. While Danh
plays with the erosion of historical images
in his transposition of photojournalistic
images to organic materials, Hank
Wells Thomas appropriates the most
blatant and ubiquitous images of
American material culture to comment on
the commodification of race and
culture. Thomas co-opts commercial
advertisements in both his Branded
and Unbranded photographic series. In
Branded, he places the logo as wound
directly on the body, quite literally
representing the concept of targeted
ads. Unbranded serves as an emporium of
images whose corporate identifiers have
been removed, leaving a hollowed-out
history of the uses of race in advertising.

Painter Martin McInroy also unleashes
ubiquitous images of national identity but
draws them from a seemingly boundless
inventory of fallen political leaders
and military machinery. McInroy uses an
almost anachronistic and flatteringly
painterly technique to ruminate on the
tragically comical of global history.

Social Interaction

documentary film done in collaboration
with Vicky Funari and feminist worker
groups from Tijuana, as well as the
alternative art space Lu Velozquez,
"a site for developing cross-over,
interdisciplinary projects.

Like Ybarra, Kate Pocrass chose to delve
deep into Orange County to create
her Mundane Journeys, a series of site-
specific itineraries that encourage
museum-goers to experience public
space. Pocrass is identifying destinations
and creating tours that will take
participants to easily overlooked places
throughout Orange County, diverting
them from its omnipresent Culture of
consumption. Using her hand-drawn maps
or a telephone hotline to find out about
unique destinations, visitors can take
part in social interactions in the gallery or
travel together to track down uncanny,
unnoticed locales.

In a similar vein, Kianga Ford, Kate
Pocrass and Mario Ybarra Jr. both
collect snippets of urban culture
that they remix into interdisciplinary
installations. In his Branded
(2005), museum visitors can sit on inviting
red sofas and listen to an ambient sound
track sampled and remixed from various
commercial spaces in Los Angeles, ranging
from yoga studios and karaoke bars to
gospel church services. Even though the
sounds are familiar to some and foreign
to others, the process of sitting and
listening creates a collective experience
that promotes social interaction
Mario Ybarra also sampled culture in
his Maquilapolis campaign for the 2006
California Biennial, visiting bridal shops,
old motels, movie theaters, and swap meets
in search of overheard phrases that
reflect stereotypes about Orange County.
These phrases will appear in sculptural
word bubbles installed in the museum's
cafe. Ybarra will also collect do-it-yourself
(DIY) ephemera from the public and then
disseminate it at clubs, malls, and the
museum to create a two-way distribution
and exchange system that attempts to
deconstruct stereotypes by allowing
ideas to rise through the DIY process.

Sergio De La Torre's media projects
also function as intermediaries, incor-
porating actual dialogues and social
interactions. De La Torre's projects are
fundamentally collaborative in spirit and
practice, including Maquilapolis (2006), a
multilayered projects capture aspects of
everyday life, popular culture, and
social codes in specific urban sites.

Kianga Ford and Mario Ybarra Jr. both
collect snippets of urban culture
that they remix into interdisciplinary
installations. In his Branded
(2005), museum visitors can sit on inviting
red sofas and listen to an ambient sound
track sampled and remixed from various
cultural spaces in Los Angeles, ranging
from yoga studios and karaoke bars to
gospel church services. Even though the
sounds are familiar to some and foreign
to others, the process of sitting and
listening creates a collective experience
that promotes social interaction
Mario Ybarra also sampled culture in
his Maquilapolis campaign for the 2006
California Biennial, visiting bridal shops,
old motels, movie theaters, and swap meets
in search of overheard phrases that
reflect stereotypes about Orange County.
These phrases will appear in sculptural
word bubbles installed in the museum's
cafe. Ybarra will also collect do-it-yourself
(DIY) ephemera from the public and then
disseminate it at clubs, malls, and the
museum to create a two-way distribution
and exchange system that attempts to
deconstruct stereotypes by allowing
ideas to rise through the DIY process.

Sergio De La Torre's media projects
also function as intermediaries, incor-
porating actual dialogues and social
interactions. De La Torre's projects are
fundamentally collaborative in spirit and
practice, including Maquilapolis (2006), a
multilayered projects capture aspects of
everyday life, popular culture, and
social codes in specific urban sites.

Kianga Ford and Mario Ybarra Jr. both
collect snippets of urban culture
that they remix into interdisciplinary
installations. In his Branded
(2005), museum visitors can sit on inviting
red sofas and listen to an ambient sound
track sampled and remixed from various
cultural spaces in Los Angeles, ranging
from yoga studios and karaoke bars to
gospel church services. Even though the
sounds are familiar to some and foreign
to others, the process of sitting and
listening creates a collective experience
that promotes social interaction
Mario Ybarra also sampled culture in
his Maquilapolis campaign for the 2006
California Biennial, visiting bridal shops,
old motels, movie theaters, and swap meets
in search of overheard phrases that
reflect stereotypes about Orange County.
These phrases will appear in sculptural
word bubbles installed in the museum's
cafe. Ybarra will also collect do-it-yourself
(DIY) ephemera from the public and then
disseminate it at clubs, malls, and the
museum to create a two-way distribution
and exchange system that attempts to
deconstruct stereotypes by allowing
ideas to rise through the DIY process.

Sergio De La Torre's media projects
also function as intermediaries, incor-
porating actual dialogues and social
interactions. De La Torre's projects are
fundamentally collaborative in spirit and
practice, including Maquilapolis (2006), a
multilayered projects capture aspects of
everyday life, popular culture, and
social codes in specific urban sites.
and blatant artifice, provides an endless reordering of space as well as regional and national boundaries. The New Topographics photographers of the 1970s, such as Robert Adams and Lewis Baltz, focused attention on the overdevelopment of the landscape through the proliferation of industrial parks, strip malls, and suburban subdivisions. Throughout the 1980s and 1990s, as commercial development further displaced natural habitats and environmental mismanagement became increasingly evident, artists such as Joel Sternfeld and Richard Misrach echoed these concerns in photographs that could have served as Illustrations for Mike Davis’s 1998 Ecology of Fear, a biting critique of the sociocultural dysfunction that allowed for the obliteration of nature by developers. Today, as the dire effects of global warming are borne out, the environment has only taken on renewed urgency.

As Robert Smithson wrote in 1968, “One’s mind and the earth are in a constant state of erosion.” Leslie Shows’s large-scale collage paintings, in which representation seems to dissolve into abstraction, play with the idea of geological and cerebral decomposition. Despite their fantastic appearance, her paintings of apocalyptic landscapes, composed of hundreds of tiny scraps of paper collage onto their surfaces, are based on real photographs of man-made and natural ruins. Lordy Rodriguez shares Show’s interest in these concerns in photographs that could have served as Illustrations for Mike Davis’s 1998 Ecology of Fear, a biting critique of the sociocultural dysfunction that allowed for the obliteration of nature by developers. Today, as the dire effects of global warming are borne out, the environment has only taken on renewed urgency.

As Robert Smithson wrote in 1968, “One’s mind and the earth are in a constant state of erosion.” Leslie Shows’s large-scale collage paintings, in which representation seems to dissolve into abstraction, play with the idea of geological and cerebral decomposition. Despite their fantastic appearance, her paintings of apocalyptic landscapes, composed of hundreds of tiny scraps of paper collage onto their surfaces, are based on real photographs of man-made and natural ruins. Lordy Rodriguez shares Show’s interest in these concerns in photographs that could have served as Illustrations for Mike Davis’s 1998 Ecology of Fear, a biting critique of the sociocultural dysfunction that allowed for the obliteration of nature by developers. Today, as the dire effects of global warming are borne out, the environment has only taken on renewed urgency.

As Robert Smithson wrote in 1968, “One’s mind and the earth are in a constant state of erosion.” Leslie Shows’s large-scale collage paintings, in which representation seems to dissolve into abstraction, play with the idea of geological and cerebral decomposition. Despite their fantastic appearance, her paintings of apocalyptic landscapes, composed of hundreds of tiny scraps of paper collage onto their surfaces, are based on real photographs of man-made and natural ruins. Lordy Rodriguez shares Show’s interest in these concerns in photographs that could have served as Illustrations for Mike Davis’s 1998 Ecology of Fear, a biting critique of the sociocultural dysfunction that allowed for the obliteration of nature by developers. Today, as the dire effects of global warming are borne out, the environment has only taken on renewed urgency.

As Robert Smithson wrote in 1968, “One’s mind and the earth are in a constant state of erosion.” Leslie Shows’s large-scale collage paintings, in which representation seems to dissolve into abstraction, play with the idea of geological and cerebral decomposition. Despite their fantastic appearance, her paintings of apocalyptic landscapes, composed of hundreds of tiny scraps of paper collage onto their surfaces, are based on real photographs of man-made and natural ruins. Lordy Rodriguez shares Show’s interest in these concerns in photographs that could have served as Illustrations for Mike Davis’s 1998 Ecology of Fear, a biting critique of the sociocultural dysfunction that allowed for the obliteration of nature by developers. Today, as the dire effects of global warming are borne out, the environment has only taken on renewed urgency.

As Robert Smithson wrote in 1968, “One’s mind and the earth are in a constant state of erosion.” Leslie Shows’s large-scale collage paintings, in which representation seems to dissolve into abstraction, play with the idea of geological and cerebral decomposition. Despite their fantastic appearance, her paintings of apocalyptic landscapes, composed of hundreds of tiny scraps of paper collage onto their surfaces, are based on real photographs of man-made and natural ruins. Lordy Rodriguez shares Show’s interest in these concerns in photographs that could have served as Illustrations for Mike Davis’s 1998 Ecology of Fear, a biting critique of the sociocultural dysfunction that allowed for the obliteration of nature by developers. Today, as the dire effects of global warming are borne out, the environment has only taken on renewed urgency.

As Robert Smithson wrote in 1968, “One’s mind and the earth are in a constant state of erosion.” Leslie Shows’s large-scale collage paintings, in which representation seems to dissolve into abstraction, play with the idea of geological and cerebral decomposition. Despite their fantastic appearance, her paintings of apocalyptic landscapes, composed of hundreds of tiny scraps of paper collage onto their surfaces, are based on real photographs of man-made and natural ruins. Lordy Rodriguez shares Show’s interest in these concerns in photographs that could have served as Illustrations for Mike Davis’s 1998 Ecology of Fear, a biting critique of the sociocultural dysfunction that allowed for the obliteration of nature by developers. Today, as the dire effects of global warming are borne out, the environment has only taken on renewed urgency.

As Robert Smithson wrote in 1968, “One’s mind and the earth are in a constant state of erosion.” Leslie Shows’s large-scale collage paintings, in which representation seems to dissolve into abstraction, play with the idea of geological and cerebral decomposition. Despite their fantastic appearance, her paintings of apocalyptic landscapes, composed of hundreds of tiny scraps of paper collage onto their surfaces, are based on real photographs of man-made and natural ruins. Lordy Rodriguez shares Show’s interest in these concerns in photographs that could have served as Illustrations for Mike Davis’s 1998 Ecology of Fear, a biting critique of the sociocultural dysfunction that allowed for the obliteration of nature by developers. Today, as the dire effects of global warming are borne out, the environment has only taken on renewed urgency.

As Robert Smithson wrote in 1968, “One’s mind and the earth are in a constant state of erosion.” Leslie Shows’s large-scale collage paintings, in which representation seems to dissolve into abstraction, play with the idea of geological and cerebral decomposition. Despite their fantastic appearance, her paintings of apocalyptic landscapes, composed of hundreds of tiny scraps of paper collage onto their surfaces, are based on real photographs of man-made and natural ruins. Lordy Rodriguez shares Show’s interest in these concerns in photographs that could have served as Illustrations for Mike Davis’s 1998 Ecology of Fear, a biting critique of the sociocultural dysfunction that allowed for the obliteration of nature by developers. Today, as the dire effects of global warming are borne out, the environment has only taken on renewed urgency.

As Robert Smithson wrote in 1968, “One’s mind and the earth are in a constant state of erosion.” Leslie Shows’s large-scale collage paintings, in which representation seems to dissolve into abstraction, play with the idea of geological and cerebral decomposition. Despite their fantastic appearance, her paintings of apocalyptic landscapes, composed of hundreds of tiny scraps of paper collage onto their surfaces, are based on real photographs of man-made and natural ruins. Lordy Rodriguez shares Show’s interest in these concerns in photographs that could have served as Illustrations for Mike Davis’s 1998 Ecology of Fear, a biting critique of the sociocultural dysfunction that allowed for the obliteration of nature by developers. Today, as the dire effects of global warming are borne out, the environment has only taken on renewed urgency.