



une figure  
ultra locale

apparaît

D'AVOIR LA parole.

étonnée

OH!



~ jean-michel alberola, *roi de rien II (king of nothing II)*, 1997~2001, 163x151cm, oil on canvas, courtesy of galerie daniel templon

*Lovely Daze* is a journal of artists' writings and artworks published twice a year in limited editions. The seventh issue: *Good Intentions Lead to Hell?* is a double issue: one side edited by the publisher and the reverse side by guest editor Alessandra Sandrolini reflecting on a shared topic.

The idea for this issue came when I felt that the publication was becoming very personal, so I invited Alessandra to co-edit this issue and bring in new voices. Whereas an average issue takes about a month or two to complete, Alessandra and I have worked on this one for over six months. In the beginning, we disagreed on almost every single choice of artwork. There were times, I was sure when we both wondered if our good intentions of working together are really leading us to hell? However, instead of taking offense in our differences, we worked hard on trying to understand where each other is coming from. Together, we traveled to Faenza (a small town near Alessandra's hometown in Bologna) to attend lectures given by some of the artists who would become contributors of this issue. Listening to the artists' talks and meeting some of them in person - Michelangelo Pistoletto, Dora Garcia, and Alfredo Jarr - was a moving experience. We compared notes and attended numerous exhibitions in and near Paris - where we live - including Francis Alys' exhibition in London and Rirkrit Tiravanija's most recent one in Paris. And we introduced each other our close friends Paola Anzichè and Joaquin Sarmiento, whose works we know intimately and are part of this issue.

There are a couple of artists who we shared previous knowledge of and admiration for, including Jean-Michel Alberola, with whom I exhibited at a show co-curated by Alessandra and Harun Farocki whose work we have followed. For those who we could not meet, we exchanged their information online. This included music performances by Marlie Webber, videos by Icaro Zorbar, Johan Grimonprez, Renata Poljak, paintings by NS Harsha, and performances by Mike Parr and Jean-Baptiste Ganne. This unique journey of collaborating so closely and persistently with someone who views art so differently from me has broadened my knowledge about curatorial practice immensely.

Being an artist myself, I have always gravitated towards works that stimulate spontaneous impulses and expect viewers to understand them as such. Sometimes a body of work does not necessary lead to a conclusion as an essay could, it is more about grasping a gut feeling that linguistically cannot be expressed. Beauty for me is part of this feeling that I cannot describe as a function. Works included in this issue carry on this sensibility with a focus on the artists' good intentions of engaging in broader issues outside of art practice.

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cover ~ jean-michel alberola, *celui qui parle I*, 2002~2003, 100x100cm, oil on canvas,

back cover ~ jean-michel alberola, *roi de rien I (king of nothing I)*, 1993~2004, 163x150cm, oil on canvas, collection of centre georges pompidou, paris, photo courtesy of galerie daniel templon, paris

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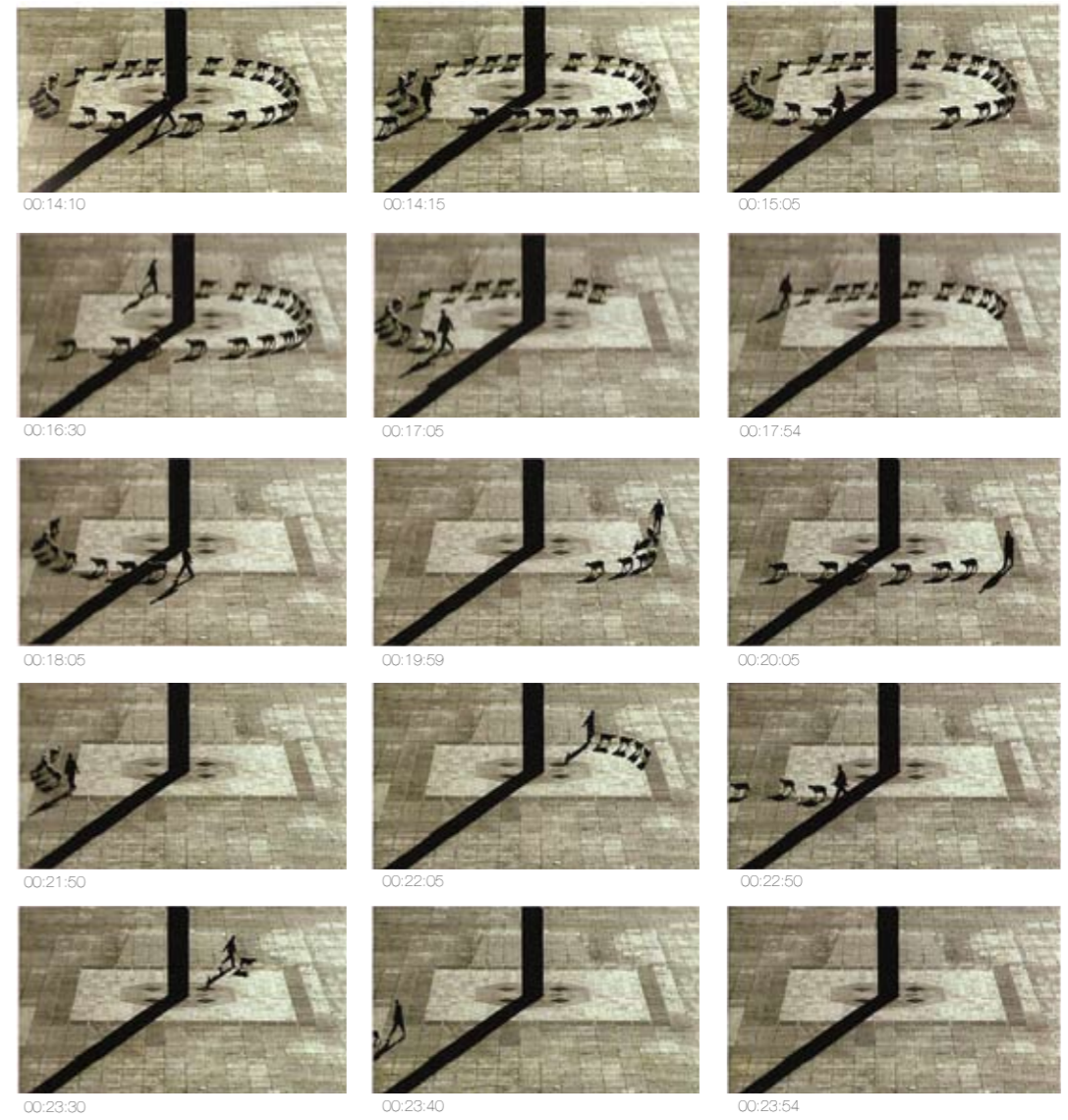
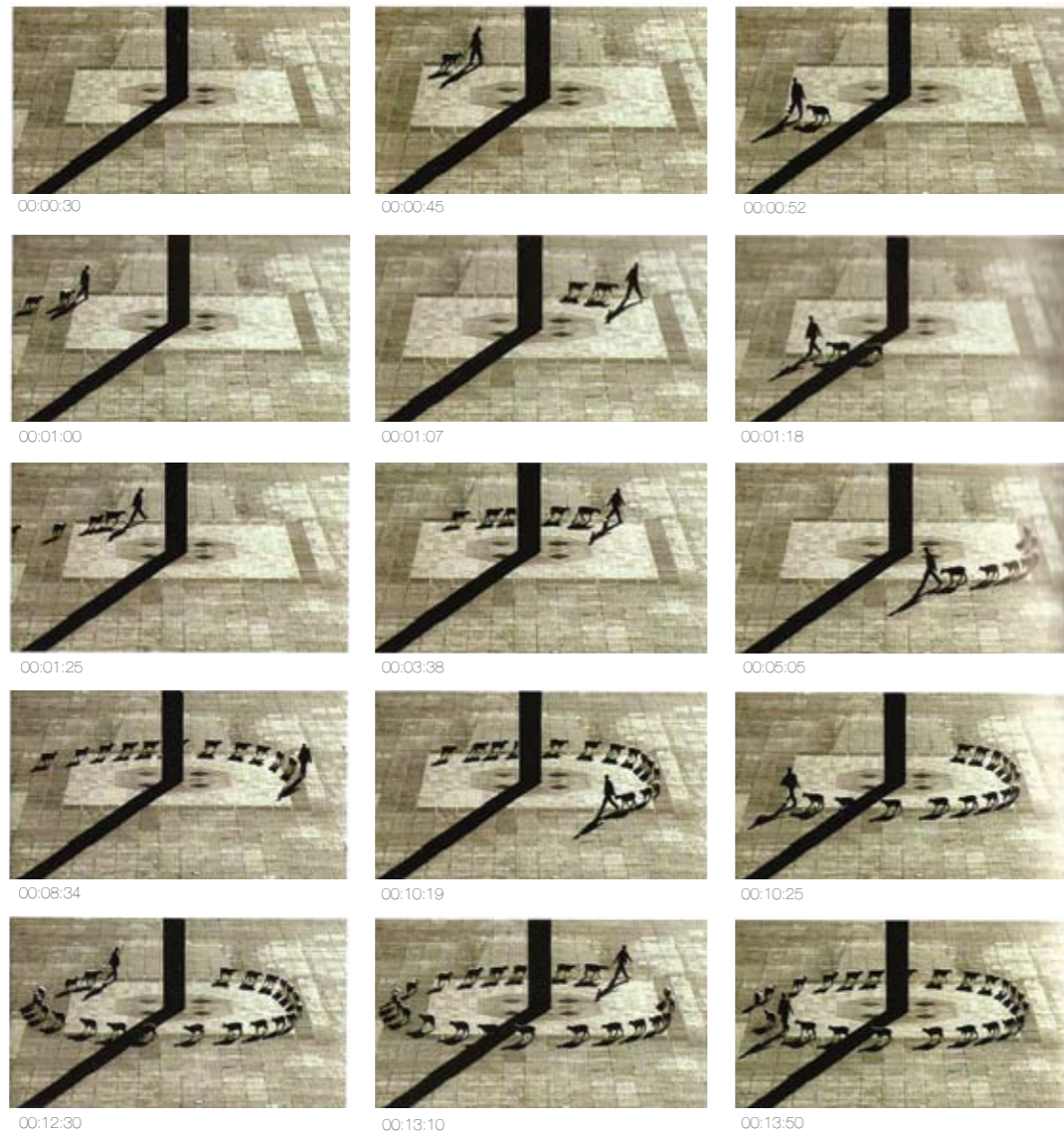
printed in my beloved formosa

Francis Alÿs

*Cuentos Patrióticos (Patriotic Tales)*, 1997

In collaboration with Rafael Ortega, Mexico City  
Video, 24min 40sec

In the midst of the social upheaval of 1968, thousands of bureaucrats were herded into the Plaza de la Constitución (Zócalo) to demonstrate in favor of the government. Showing their frustration in an act that was both rebellious and ridiculous, they turned their backs on the official tribune and began to bleat like a vast flock of sheep.



Francis Alijs

*Cuando la fe Mueve Montanas (When Faith Moves Mountains)*, 2002

In collaboration with Cuauthemoc Medina and Raffael Ortega, Lima, Peru

Video, 30min

The motto of *When Faith Moves Mountains* is 'maximum effort, minimum result' - simultaneously stating the ridiculous disproportion between an effort and its effect, referring to a society in which minimal reforms are achieved through massive collective efforts. But the action also wants to suggest an alternative to imported models of development, to modernity's concept of linear progress.

Speaking of *When Faith Moves Mountains*, I always found it quite ironic that some people criticized the project for its gratuitousness, when voluntary collaboration was the *sine qua non* condition of the action, I suppose nowadays political correctness has moved on to economic correctness. But more to the point, I think today it's difficult to pass on an attitude that doesn't conform with the climate of skepticism or systematic criticism, an attitude that's more optimistic or even naively utopian. Words like 'change', 'faith', or 'bridge', when they are not coming out of the mouth of politicians or evangelical preachers, seem somehow out of place.

~ excerpt from interview between the artist and russell ferguson, published by phaidon, 2007



~ photo courtesy the artist & galerie peter kilchmann, zurich

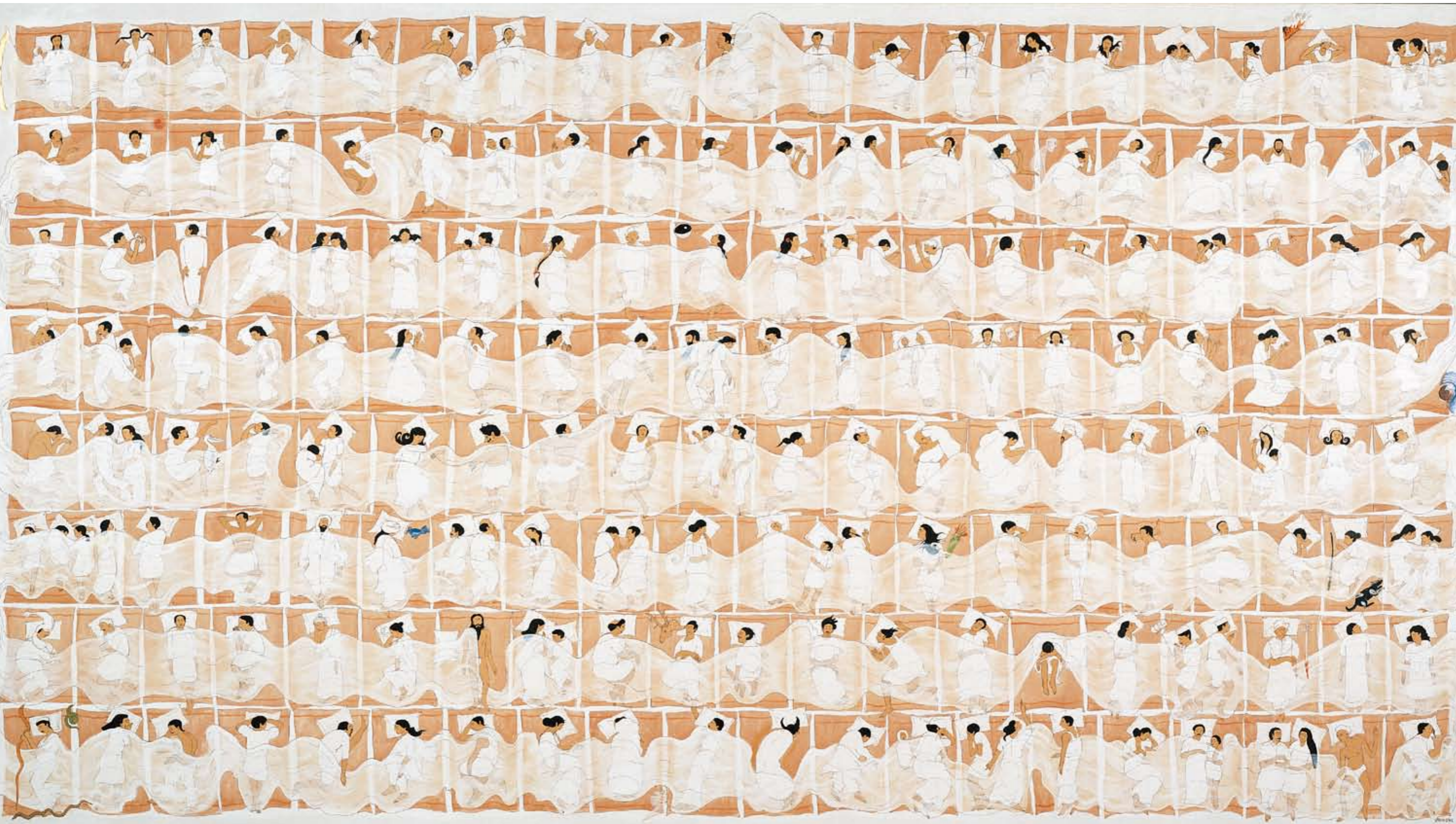


ನಾವು ಬರುತ್ತೇವೆ

- ns harsha, 'we come, we eat, and we sleep', 1999-2001, synthetic polymer paint on canvas, 172 x 289cm  
collection & photo courtesy of queensland art gallery, brisbane



ನಾಳೆ ಕೆನ್ನಕೆವೆ



ನಾವು ಮಲಗುತ್ತೇವೆ



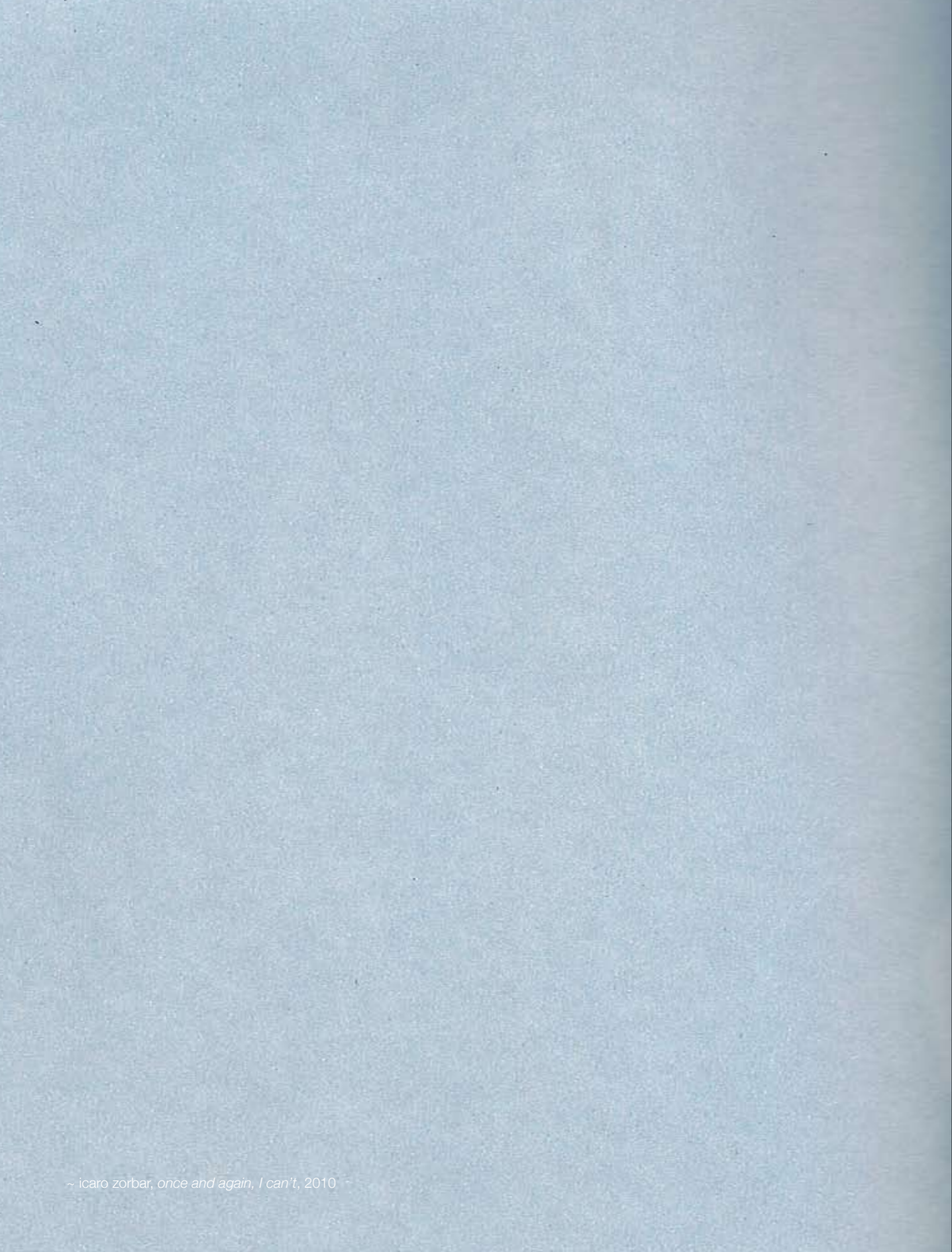
Joaquin Sarmiento  
*Um Olhar (One View)*, 2005~2008

The photograph here captures a view from the favelas (shantytowns) of Paraisópolis in São Paulo looking towards city center. Each one of the white balconies in the background lies a private swimming pool.





a song beating  
my head once and again,  
a song beating my head once  
and again, a song beating my head  
once and again, a song beating my head  
once and again, a song beating my head on  
ce and again, a song beating my head once an  
d again, a song beating my head once and again,  
a song beating my head once and again, a song bee  
ting my head once and again, a song beating my head  
once and again, a song beating my head once and again,  
a song beating my head once and again, a song beating  
my head once and again, a song beating my head once and  
again, a song beating my head once and again, a song bea  
ting my head once and again, a song beating my head once  
and again, a song beating my head once and again, a song  
beating my head once and again, a song beating my head on  
ce and again, a song beating my head once and again, a so  
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once and again, a song beating my head once and again, a  
song beating my head once and again, a song beating my h  
ead once and again, a song beating my head once and agai  
n, a song beating my head once and again, a song beating  
ng my head once and again, a song beating my head onc  
e and again, a song beating my head once and again,  
a song beating my head once and again, a song beat  
ing my head once and again, a song beating my he  
ad once and again, a song beating my head once  
and again, a song beating my head once and a  
gain, a song beating my head once and aga  
in, a song beating my head once and ag  
ain, a song beating my head once  
and again, a song beating m  
y head once and again,  
a song





Johan Grimonprez  
*DIAL H-I-S-T-O-R-Y*, 1997

Couldn't homogeneity possibly trigger a creative context to read mainstream imagery in deviant ways, to read against the grain? Homogeneity, as a vocabulary, actually did provide a huge source of inspiration to explore certain themes in *Dial H-I-S-T-O-R-Y*. How do you struggle as an artist or filmmaker to position yourself vis-a-vis mainstream media? Art and mainstream media seem to remain mad twin sisters, always arguing. Hence the rivalry between a novelist and a terrorist staged as a metaphor in *Dial H-I-S-T-O-R-Y*. In this plot it's the terrorist who holds the winning hand, since he's able to play the media. The narrative is taken from DeLillo's book *Mao II*, which contends that the novelist's role within society has been replaced by that of bombmakers and gunmen. "What terrorists gain, novelists lose," says the book. The end of the film though alludes to the fact that the media nowadays outplays the terrorist.

~ excerpt from interview between the artist and Hans Ulrich Obrist, first published in *camera austria* #66 (Graz), 1999  
 ~ images from stills of the 67-minute film, *dial h-i-s-t-o-r-y*

August 1969  
 Leila Khaled commandeers  
 TWA Boeing 707 into 7- min  
 detour over occupied homeland.

Mike Parr

*Family Under Water*, 1977-1981

Ku-ring-gai Chase National Park, Sydney, Australia

A pool I know in Kur-ring-gai Chase. This pool is a largish expanse of very clear water. Shallow (2-3 feet), with a sand bottom containing a small amount of sedimentation. Over a period, I will take every member of my family to this spot: My father, my mother, my wife, my sister (eldest), my brother (youngest), my brother's wife, my brother's daughter, my youngest sister's husband, my cousin on my father's side, my eldest sister's three boys, my eldest sister's husband, my cousin's husband (17 people). I am also immersed. Each person lies at the bottom of the pool, face up (this can be done quite easily if the person exhales. Immersion 5-10 seconds). Take (Felizitas takes) a b/w photograph of the face and upper body of each person as she or he lies on the bottom of the pool. (The immersion will stir up a small amount of sedimentation, this will make each shot slightly indistinct).



~ photo courtesy of anna schwartz gallery, sydney

## CONTRIBUTORS~

JEAN-MICHEL ALBEROLA was born in 1953 in Algeria in a French family and currently lives and works in Paris. He studied at the Marseilles Academy of Art and has been teaching at L'École Nationale Supérieure des Beaux Arts, Paris since 1991. His paintings, graphics works, sculptures, and installations have been exhibited broadly in France and abroad including at the Centre Georges Pompidou (1983, 1985, 1987, 1993, 2007, 2008); Echigo-Tsumari Art Triennial (2003); Musée du Louvre (1993, 2005); Musée d'Art Moderne de la ville de Paris (1981, 1992, 1997, 2009), Venice Biennale (1982), and Galerie Daniel Templon (since 1982).

FRANCIS ALÿS was born in 1959 in Antwerp. He attended the Institute of Architecture in Tournai and the Istituto di Architettura in Venice before living in Mexico City in 1986 where he currently resides. His work encompasses various media often involving the participation and presence of the artist. These performed events are then documented as videos, photographs, writings, paintings, and animations. Alÿs' work has been shown in many international institutions including a recent exhibition 'A Story of Deception' at Tate Modern, London (2010).  
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KELLY CARMENA lives and works in New York City.

JOHAN GRIMONPREZ was born in 1962 in Roeselare, Belgium and currently lives in Brussels and New York. He studied at the School of Visual Arts and attended the Whitney Museum Independent Study Program in New York. Grimonprez achieved international acclaim with his film essay, *Dial H-I-S-T-O-R-Y*. With its premiere at Centre Pompidou and Documenta X in Kassel, 1997, it eerily foreshadowed the events of September 11th. Grimonprez's productions have traveled the main festival circuit from Telluride, Los Angeles, Rio de Janeiro, to Tokyo and Berlin. Curatorial projects were hosted at major exhibitions and museums worldwide such as the Whitney Museum in New York, San Francisco Museum of Modern Art, Pinakothek der Moderne, Munich and the Tate Modern in London. Grimonprez is currently a faculty member at the School of Visual Arts (New York).

NS HARSHA was born in 1969, currently lives and works in Mysore, India. He studied painting at the Faculty of Fine Arts, Baroda in 1995. Since then he has taken part in a variety of collaborative projects and exhibitions internationally including Serpentine Gallery, London (2008), Maison Hermes, Tokyo (2008); the Singapore Biennale (2006); The House of World Cultures, Berlin (2005); the 2nd Fukuoka Asian Art Triennial (2002); and the Asia Pacific Triennial of Contemporary Arts, Australia (1999). Harsha won the third Artes Mundi prize in 2008.  
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LESLEY MA is a Ph. D. student in art history, theory, and criticism at the University of California, San Diego. Her most recent research project is on the "modern" choices made by members of the Chinese Women's Calligraphy and Painting Society in 1930s Shanghai. She is also an official groupie of Cloud Gate Dance Theatre of Taiwan.  
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MIKE PARR was born in 1945 in Sydney. In 1968, he enrolled to study painting at the National Art School. In 1970, with Peter Kennedy, he established 'Inhibodress', an artists' cooperative and alternative space for conceptual art, performance art, and video. Widely known as a

performance artist, Parr also works with drawings, prints, paintings, photographs and videos. His work has been exhibited in Australia and overseas including most recent exhibitions: *MIRROR/ARSE, Revolutions - Form That Turn* at Sydney Biennale (2008) and *Volte Face: Mike Parr Prints & Reprints 1970-2005* at Museum of Contemporary Art, Sydney (2006).

JOAQUIN SARMIENTO was born in 1977 in Bogota. He graduated with a degree in Mechanical Engineering from Tufts University in the United States. After working as an engineer for several years, he decided to pursue his passion in photojournalism. Sarmiento completed a postgraduate program in Photography at the SENAC School in Sao Paulo and has worked as a freelance photographer since. In 2005, the city of Sao Paulo awarded him a grant which initiated *Um Olhar (One View)*. The *Um Olhar* project brought cameras and photography lessons to youngsters living in local favelas. After three years in Brazil, Sarmiento moved back to Colombia where he currently resides and continues his work in photography with a focus on the Caribbean region. Following *Um Olhar*, he has moved on to organizing workshops in schools and prison facilities in Bogota. His work has been published in various news magazines throughout Latin America and has been exhibited in Colombia, Brazil, and Portugal.  
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SABRINA SHAFFER is marrying Christopher Finlay this fall.  
[www.otabo.com](http://www.otabo.com)  
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CHARWEI TSAI is grateful to all her dear friends who are the vital force of *Lovely Daze* reaching its fifth anniversary. At times it has been hard on the mind to live with a suitcase and without a real base, so she is truly thankful especially to those who made the short encounters become lasting friendships. She looks forward to attending her best friend's wedding this fall in Dominican Republic.  
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ICARO ZORBAR is a Colombian artist who works with machines and songs. His work is of a performative character; using cassette tapes, fans, and music boxes, sometimes his presence among machines and sound takes on the form of "assisted installations". Icaro holds an MFA from the Universidad Nacional de Colombia. He has shown in Buenos Aires' Museum of Contemporary Art, Galeria Vermelho in Sao Paulo, New York's 'Younger Than Jesus' exhibition at the New Museum of N.Y., and the Beijing Biennale. Zorbar currently lives and works in Bogotá, Colombia.  
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~ special thanks: first to alessandra; (asia) grandma, especially kiri + takun + their mom + dad, lots of aunts + uncles + cousins, sarah + family, irene + baby, joyce + family, bebe, ronnie + family, jason, mandy, mier, bobby, yulin jie, jesse, pao-lin, ali, faustina, heather, eugene, rudy, agnes, andre, chia-en, shilpa, harsha, yongwoo, taka, jeffrey, elisa, nahoko, alisa, tig + sora staff, doggie. (us) sub, mr. & mrs. shaffer, ryan, lesley, kelly m, kelly c, angelita + family, tina, ido, naoto, ani, maria, aoi, teresa, duke, erica, eugene, jason, chris liu, yonatan, leif, pat, alex, shunyi, nigel, mingwei, john, vicson, linda, dunbar, arron, hisham, julien, mark, pete, willow, cai + family + studio, bridget, carol, printed matter staff, aa, max, cat, james, peter, fiona. (europe) asun, gerry, alba, louise, charles, grigoris, su-mei, jean-lou, lili, nico, valentine, george, shing, kahn, pablo, pier, guillaume, julie, johan, david, tony, vincent, herve, grazia, jean d l, ariane, antoine, louise, marie, francois, karmen, eloi, m-o, virginie, aurelie, joanna, gilles, claude, louis-albert. (latin america) cristina, cata leon, barbie, federico, joaco, nathalie, sebastien, maria, andres, icaro, thiago, mateo, rosario, cata casas. (australia) suhanya, michael + family, shihoko, mellissa, robyn, qag team, gene + brian + team, voiceless, anna schwartz gallery, simeon, mike.

