

# CÓDIGO

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67

EN ESTA EDICIÓN

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Nuevos directores, nuevas estrategias

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CITEN 05-ABR-12



+ ideas  
+ ciudad

# WILLIAM POWHIDA

Uno de los proyectos que realizó William Powhida (Nueva York, 1976) para Marlborough Gallery en 2011 fue la producción de dos videos en torno a un personaje de ficción que lo representaba, de manera irreverente y escandalosa, en la escena *mainstream* del mundo del arte. Estos videos son la continuación de un trabajo que cuestiona y satiriza la ética institucional del arte. La propuesta devela una crítica a los vicios colectivos, los comportamientos y las deficiencias que suceden en la escena del arte actual, además de mostrar un humor obvio puesto en la ironía. Su propósito no es el humor en sí mismo, sino el ataque a una realidad que desaprueba. En esta edición te presentamos una selección de obras de este polémico artista.

## NEW<sup>ISH</sup> TIPS AND UNIMPROVED FOR ARTISTS WHO WANT TO SELL

1. ACCEPT CAPITALISM. YOUR ART IS A LUXURY COMMODITY.
2. TWO WORDS. **DIAMONDS + GOLD.**
3. VIOLATE **STANDARDS.** CREATE CONTROVERSY.
4. SHOW THEM SOME **SKIN.** TITS AND COCKS!
5. REMAIN SEXUALLY AVAILABLE. YOU'RE ON **SALE.**
6. AVOID 'LABELS'. NO FEMINIST OR IDENTITY ART, EVER!
7. **NEVER MAKE THEORY** THE SUBJECT OF YOUR ART.
8. MAINTAIN A **VAGUE** POLITICAL **SUBTEXT.**
9. **DO NOT GET SPECIFIC.** THEY HATE THAT SHIT,
10. UNLESS YOU'RE DEALING WITH **CELEBRITIES!**
11. THEN MAKE **LOTS** OF **SILKSCREENS.**
12. **PERFORMANCE + VIDEO** ARE FOR **PORN.**
13. PAINT **EVERYTHING**
14. **ANYTHING** LOOKS LIKE ART IN **GLASS VITRINES**
15. INVOLVE **DRUGS** WHENEVER POSSIBLE.
16. LIE ABOUT YOUR AGE. STAY THIRTY.  
OR JUST **SELL** YOUR SOUL TO **LARRY.**



NO ONE HERE GETS OUT ALIVE

# ARTISTS STATEMENT

Normally ~~being~~ SANE artists take this opportunity to try and explain what their work means, reveal something of their intentions, and/or tell you about their sources of INSPIRATION. Usually, they end up being dull, PAINFULLY earnest, generic affairs about revealing some hidden truth like the human condition, BEAUTY, or the interminable process behind the work. Reciprocally, most people NEVER read them. In fact, ~~most~~ most artists hate writing them as they struggle to translate their visual IDEAS and reasoning into dreaded language. Often we hear the refrain "I CAN'T WRITE!" or "If I wanted to use WORDS I would've been a writer."

Perhaps this problem stems from the reflective artist's fear of sounding stupid less intelligent preferring to retreat into academic jargon and generalities. OR, it may be the well-intentioned sense of FALSE modesty or even guilt that prevents them from admitting the immodest, GRANDIOSE, self-serving, contradictory impulses that compel ~~me~~ us to make 'art' in the face of INCREDIBLE ODDS of failure and a strictly-ordered, ELITIST socio-economic POWER structure masking itself as a meritocracy rooted in traditional indicators of skill and talent.

THIS IS NOT A PROBLEM FOR ME. The ~~displaying~~ ~~display~~ INCREDIBLE display of wealth and power in the art world ~~terrifies~~ fascinates me even as it reminds me that no matter what, I will always be an OUTSIDER. Lacking any other means for social mobility, I have embraced the COMPETITIVE ethos of CAPITALISM and make art to DESTROY my competition so that I can LIVE forever, make MILLIONS, drive an expensive EUROPEAN sedan with leather seats, FLY FIRST-CLASS, eat at fucking 5-star restaurants, marry an Italian porn star, design Louis Vuitton handbags, make 3<sup>HOUR</sup> movies with no PLOT, edition diamond encrusted GOLD didos, and have a retrospective that TRAVELS THE GLOBE to become the GREATEST ARTIST to EVER exist PERIOD

I know, you're asking yourself 'is it even possible to become such ~~an~~ a GENIUS?' I doubt it, but Koons, Murakami, Hirst, Barney, and Schnabel (sorry ladies) have come pretty close. I've only got about \$400 and some pencils left after this latest attempt to ~~SELL OUT~~ realize my AMBITION. OK, OK, OK I'm absolutely FUCKING desperate! PLEASE just BUY ~~everything~~ EVERYTHING. This may be your last chance, I don't know how long I can keep doing this ~~but~~ AMAZING work.

William Powhida 

2009

A BIASED AND INCOMPLETE

GUIDE TO SOME

# CRITICS

IN NEW YORK (WHERE I LIVE AND LOOK AT ART)

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- 50-50 **ROBERTA SMITH** A LIVING EMBODIMENT OF THE **Grey Lady**; ERUDITE AND RESERVED TRADITIONALIST WITH A BIAS FOR PAINTING AND THE ARTIST'S HAND.
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- 30-70 **HOLLAND COTTER** SENSITIVE EXPLORER OF THE LESS COMMERCIAL GALLERIES, NON-PROFITS, UNDER REPRESENTED ARTISTS AND OTHER FRINGES OF THE UNCOOL
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- 25-75 **MARTHA SCHWENDENER** THOUGHTFUL PRAGMATIC LESS INTERESTED IN THE COMMERCIAL CANNON THAN CHALLENGING THEORY-CRIT DOGMA
- 70-30 **RADDY JOHNSON** PRUITT AWARD<sup>TM</sup> NOMINEE AVANT-BLOGGER WHOSE INTEREST IN NEW MEDIA PARALLELS THE EMERGENCE OF THE DIY DIGITAL PUBLISHING MODEL.
- 65-35 **HRAG VARTANIAN** THE OTHER AVANT-BLOGGER WHOSE INTEREST IN STREET ART PARALLELS HIS 'BLOG-O-ZINE'S' GENERAL DIS-CONTENT... AND CRITICISM OF THE STATUS QUO.
- 80-20 **HOWARD HALLE** REALLY DOESN'T LIKE SHIT LIKE THIS, BUT HE'S A REASONABLE GENERALIST WRITING FOR A TOURIST LISTING MAG.
- 45-55 **KEN JOHNSON** PROBABLY THE ONE CRITIC I'D MOST LIKE TO GET DRUNK WITH AT ANY ART Gala/BENEFIT JUST FOR THE STORIES
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- 55-45 **C-MONSTER** THE IRREVERENT MODEL OF MICROAGGREGATICISM (OR THE BULLET POINT CRITIQUE) AND ALIAS OF THE POLITICALLY MINDED **CAROLINA A. MIRANDA**
- 5-95 **MIRA SCHOR** OTHER ARTISTS SHOULD STUDY HOW SHE BRINGS HER PERSPECTIVE AS A FEMINIST ARTIST TO BEAR ON THE PRACTICE AND OCCASSIONALLY OTHER ARTISTS... LIKE

A YEAR OF POSITIVE THINKING FB INDEX \* BASED ON TOTAL SUBJECTIVE BULLSHIT

VISIBILITY- ARBITRARY # BASED ON CIRCULATION, VIEWERSHIP, HITS, FOLLOWERS, REPUTATION, SOCIAL MEDIA CRITICALITY- ARBITRARY # BASED ON WORD COUNT, DESCRIPTION, REGISTER, ANALYSIS, NEWS ITEMS

Dear Art World,

I feel you sitting there trying to process the **CRAZY** shit going on. I've been there for months, and it's driving me **INSANE**. Fuck, it seems counterproductive to **EVEN** talk about this shit, because **EVERYONE ALREADY KNOWS WHY "SHIT IS REALLY FUCKED UP,"** or why I'm wrong.

**BUT**, I've come to some conclusions about shit. One is that we spend **ALOT** of time **BLAMING** each other for **not understanding WHAT** the problem actually is - **TRANSPARENCY**, Barack Obama, mandates, **LOBBYISTS**, immigrants, **RESPONSIBILITY**, **FREEDOM**, Truth, **LIZARD PEOPLE**, **FLUORIDE** in the water... **TOO MUCH OR TOO LITTLE OF ANY OF IT.**

I mean, everyone **ALREADY** has the Answer, it's just that everyone **ELSE** has 'it' all wrong. It's really simple, apparently, to fix everything by applying some **JESUS™**, **REGULATION®**, or **CONSTITUTION™** to it. If only we'd just free the Market, convict some bankers, spiritually channel the Founding Fathers, regulate **derivatives**, **STOP** eating GM corn syrup, spend more... time with our Family, or **LEGALIZE DRUGS**.

**EXCEPT** **WE** don't do shit, because this is **AMERICA**, Land of the Mr. Softee® and home of the **BRAVES®** where we are **FREE** to **ARGUE** about the **CAUSES** of social and **ECONOMIC** inequalities until the grass-fed cows come home. We argue in comment threads, on **Facebook™**, and **twitter™**. And, when we aren't arguing, We agree with our favorite 'experts' on **FOX®**, **CNBC™**, and **CNN™** as we slide into **RECESSION 2.0**.

One of the other **OBVIOUS** conclusions I've arrived at is that a **FEW** people **LIKE** it that way. **WHILE SHIT** is bad for **MOST** of us - **9%+ unemployment**, **\$14 TRILLION+ debt**, and a perpetual **War on Terror®** - **"PEOPLE"** hope we'll all just pull a lever next fall "PROBLEM SOLVED" and argue some more about the **INTENTIONS** of the **CLIMATE**, **BECAUSE** the **1%** is doing fine.

The only **FACTS** worth stating are that **20%** of the population controls **85%** of the networth and earned **49.4%** of the income last year. In the **AMERICAN SPIRIT™** of **BLAME** and recrimination I'm going to point the finger at... **deREGULATED CAPITALISM®!** It is in the very **spirit** of Capitalism to **ACQUIRE MORE CAPITAL**. To quote @O\_SattyCripnAzz, fellow citizen and member of **#Team#1amy**, "Money is money no matter how u get it."

Unfortunately, the same **1%** also supports the rest of us by **BUYING SHIT** and funding almost everything else (museums, residencies, grants...) putting some of us in an awkward position (You too **NATO** and **Pedro**), **BUT** that doesn't mean we should **SHUT THE FUCK UP**, take their **MONEY**, and say 'Thank you!' The Art World **IS NOT** separate from **SOCIETY** and **THIS** is how **SHIT** gets all **FUCKED UP** - **PLUTARCHY**, motherfuckers.

So, in my useless capacity as a **tool** artist, I've made some pictures about this **SHIT** that are **FRIGID** to look at, and they're **ALL DERIVATIVES**.

Sincerely,

\* #OWS?

\*\* Bring a chair

Dear Art World (Derivatives), 2011.

Imagen: Cortesía Postmasters Gallery, Nueva York.

Página opuesta:

A Provisional Guide of Art World Success Relative to Ed Ruscha (detalle), 2011.

Imagen: Cortesía Postmasters Gallery, Nueva York.

