

The background is a complex, abstract composition of various textures and colors. It features large, irregular shapes in shades of magenta, orange, and dark green, which appear to be layered or torn together. There are also areas of dark, swirling patterns and fine, shimmering particles scattered throughout, particularly in the lower-left corner.

# AVAF

assume vivid astro focus

RIZZOLI  
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assume vivid astro focus

RIZZOLI  
NEW YORK

New York Paris London Milan



An abstract collage of various wood and paper textures, including plywood, cardboard, and dark wood scraps. A large, white, stylized graphic, resembling a stylized 'V' or a compass needle, is superimposed over the collage. The graphic has a thick white outline and a solid white rectangular base. The background is a mix of warm brown tones and some cooler, darker shades.

assume vivid astro focus

*RIZZOLI*  
NEW YORK

New York Paris London Milan



## thank yous

Aida Sudbrack, Eliezer Demenezes Simões, Carla Machado, Shoplifter, Patrick Hersant, Yorgos Sapountzis, Alfredo Piola, Vava Dudu e Nikolu, Voin de Voin, Tibo, Fábio Gurjao, Melissa Stabile de Mello, Mel Bel Duarte, Pipa, Silvinha Moraes, Renata Abbade, Dudu Bertholini and Rita Comparato, Kleber Matheus, Roberta Cardoso, Rafa de Jota, Cibelle Cavalli, Rick Castro, Bec Stupak, Malcolm Stuart, Desi Santiago, Viva, Jaiko, Eric Schmalenberger, Michelle McCabe, Los Super Elegantes, Bianca Exótica, Gavin Russom, Delia Gonzalez, Rodrigo Garcia Dutra, Carô, Giles Round, JK5, Lau Neves, Alex Pinheiro, Dearraindrop, Michael Wetzell, Matthew Brannon, Yoko Ono, Gerard Maynard, Aleksandra Mir, Anna Sew Hoy, Giles Miller, Soohang Lee, Marina Parker, Pete Woods, Natalja Kent, Chris Hughes, Kenny Scharf, Japanther, Dick Jewell, Central Park Skaters Association, AA Bronson, ND Baumecker, Slava Mogutin, G.Rizo, Danielle Baldelli, Miho Aoki and Thuy Pham, Joshua White, Tobias Bernstrup, Ann Magnuson, Frankie Martin, Ladytron, Jayne County, Vaginal Davis, Earl Dax, Machine Dazzle, Bruno and Eli Tetine, P-Orridge, Rama Chorpash, Michael Lazarus, Trajal Harrell, Jeremy Paskell, Miss Sissel Kardel, Robert Coddington, Oriana Soddu, Marco Boggiosella and Tiziana Ligorio, Dean Sameshima, Amy and Wendy Yao, Justin Samson, Jim Kanter, Edda Gudmundsdottir, Justin Miller, Yo Smith Kwon, Leo Padilha, LaLaby (Steev, Fede, Yam, Hanayo, Tenko, Sophie, Pablo, Kristina, Nino, Baltazar, Neda, Alessandro), Philip Wiegand, Vlado Velkov, Yusi Etiman, Paola Clerico, Éder Oliveira Príncipe, Fernanda Arruda and Alexander Berscheid, Vanessa Monteiro, Suzy Capó, Gerard Raffray, Ricardo Schetty, Carlos Abelha, Lite Brite Neon, Editions Fawbush, John Connelly, Javier Peres, Jeffrey Deitch, Suzanne Geiss, Meghan Coleman, Julie Machado, Kathy Grayson, Ricardo Trevisan, Hiromi Yoshii, Yuu Takehisa, Chie Ishida, Emi Takahashi, Atsushi Yoshimine, Joanne Kim, Alex Tuttle, Yukii Toda, Daisaku Ohe, Haruka Hashimoto, Stuart Comer, Scott Ewalt, Steve Lafreniere, Cary Leitzes, Kathy Noble, Polly Staple, Justin Jaeckle, Sarah McCrory, Spartacus Chetwynd, Miki Garcia, Tom Eccles, Elizabeth Sabeau, Rosa and Carlos de La Cruz, Mark Fletcher and Tobias Meyer, Stephen Oh, Gabriela Inui, Flávio Triângulo, Ivo Mesquita, Rubens Mano, Ollie Bardhun, Massimiliano Pagliara, Eliza Ryan, Jenny Schlenzka, Yui, Momo, Mizuho, Ayano Nakayama, Yuko Hasegawa, Sachiko Namba, Galini Notti, Xenia Kalpaktsoglou, Dafni Tsatsou, Nadja Argyropoulou, Andrea Zittel, Marina Fokidis, Theodoris and Spiros, Dakis Joannou, Tomie Watanabe, Paul Schimmel, Shamim Momim, Karim Ainouz, Carol Ann, Kirstine Roepstorff, Margherita Belaief, Jessica Backus, John Kleckner, Wilson Chang, Sarah Walker, David Keating, Fernando Oliva, Carlos Basualdo, Helmut Batista, Irene Papanestor, Francesco Bonami, Cosima Parodi, Marcantonio Borghese, JK Brown and Eric Diefenbach, Ernesto Esposito, Sebastian Buerkner, Katy Dove, Michael Bell-Smith, Jim Drain, Ara Peterson, Takeshi Murata, Kembra Pfahler, Zofe Rizzuto, Lillian Schwartz, Grant Worth, Patrick Callery, Dan Cameron, Lisa Phillips, Saul Dennison, Camilla Pignatti, Catherine De Brabant, Tadeu Chiarelli, Xavier Laboulbenne, Heike Foell, Eric Hussenot, Lydia Yee, Nancy Davenport and Amit Primor, Koji, Kenneth Goldsmith, Michael Flechtner, Charlotte and Bill Ford, Studio P, Hunter Gray, Johannes and Andrea Teiser, Theresa Kampmeier, Lisa Ivorian, Barbara Grill, Andy and Jared Gutentag, Edgar Guttzeit, Fritz Haeg, Paul Ha, Catherine Haight, Kit Hammonds, Alan Hassan, Dr. Martin Heller, Kiko Venan, Nobu Kaneko, Simon Watson, Ian White, Matt Keegan, Becky Smith, Francesco Stocchi, Pablo Leon de La Barra, Robin Magid, Christian Rattemeyer, Barbara and Howard Morse, Luster, Lauren Ross, Avo Samuelian, Stephan Urbaschek and Goetz Collection, Geir Haraldseth, Stina Hogkvist, Elisa Nuytendime, Victoria Webster, Kovakistan, The Inkheads, Your Friends, Anderson Rubbo, Isabel Venero, Carlo McCormick, Charles Atlas, Devin Flynn, Paul Schimmel, Bernhard Wilhelm, Brendan Fowler, Amilcar Packer, Fábio Brando, Giulio Sarchiolo, Mauro Restiffe, Jackson Araújo, Taylor Thompson, Dani Soro, Gean Moreno, Monica Lynch, Heidi Kilpelainen, Cory Arcangel, Andre Prodigy, Nelson Sullivan, Julie Atlas Muz, House of Xtravaganza, Carol Aboarrage, Debra Singer, Chrissie Iles, Tammo Rist, Jan Molzberger, Mario Caroli, Paul Laster, Piotr Zamecznik, Richard Lidinsky, Leo Blactot, LoVid, Nancy Portnoy, Rema Hort Mann Foundation, Tiffany Noe, Caroline Corbetta, Allen Frame, Edvar Neon, Jennifer Papparano, Francesca Gavin, Beto Jamal, Juliano Lopes, Douglas Moraes, Erika Palomino, Fabio Motta, crianças de rua da abertura da Bienal, Yvonne Force Villareal and Leo Villareal, Nô Mello

First published in the United States of America in 2010 by Rizzoli International Publications, Inc.  
300 Park Avenue South, New York, NY 10010, www.rizzoliusa.com

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"assume vivid astro focus overstimulation as situationist dérive and détournement"  
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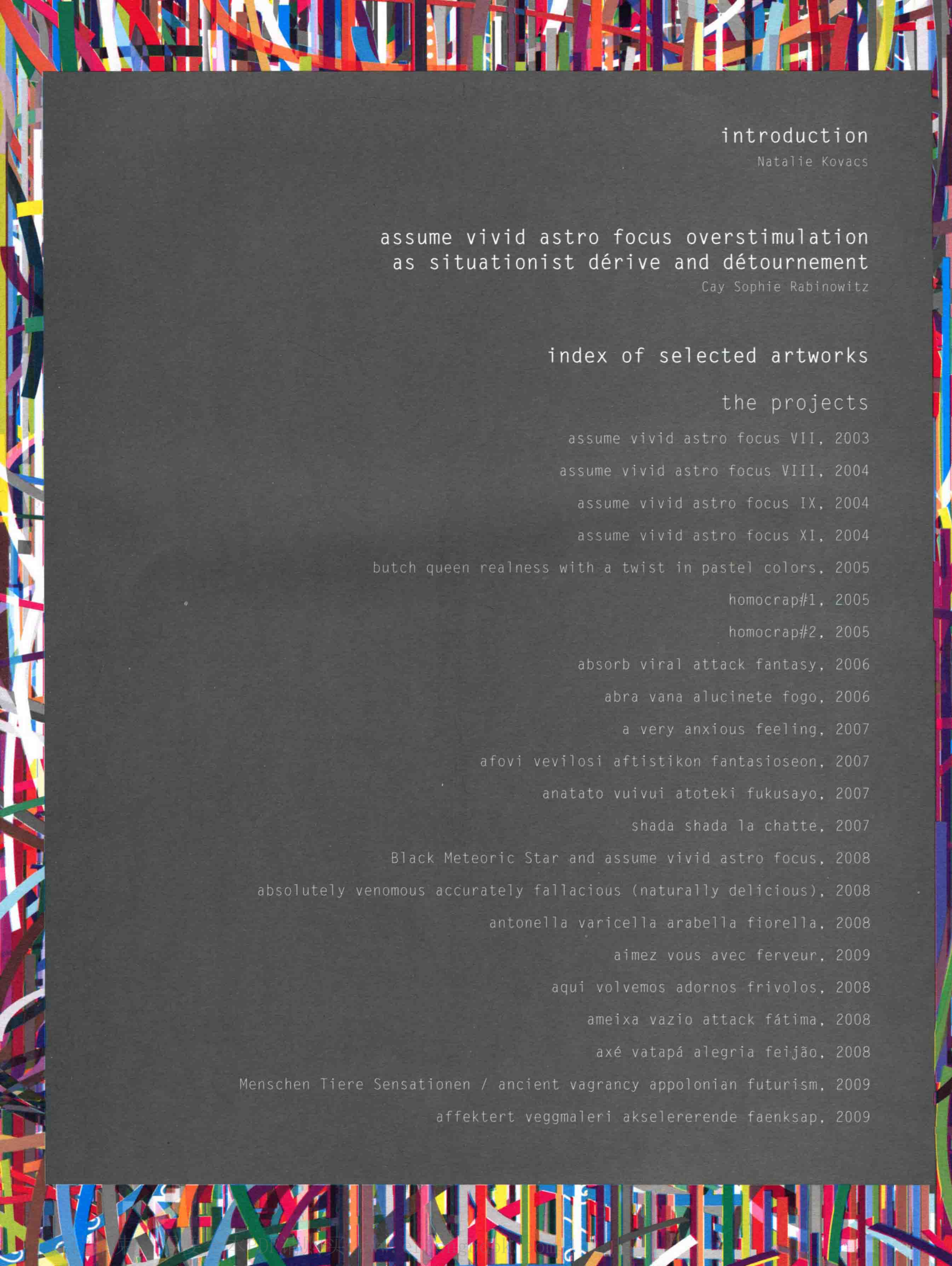
2010 2011 2012 2013 / 10 9 8 7 6 5 4 3 2 1  
ISBN 13: 978-0-8478-3305-4  
Library of Congress Control Number: 2010923334

Designed by Kleber Matheus and Roberta Cardoso  
Type: Alphabet, designed by Mel Duarte

Printed in China





An abstract border composed of numerous thin, overlapping, and crisscrossing lines in a wide variety of colors including red, blue, green, yellow, and black, framing the central text area.

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# introduction

Natalie Kovacs

avaf, which stands for assume vivid astro focus, is both a *nom de plume*, a *nom de jeu*, and an active acronym, or even a metaphor for a collective experience, a message that is composed like music with multiple tonalities, vibrations, and ideas, assembled to transcend the medium.

“avaf” is technically the name of an artists’ collective, whose size morphs on a per-project basis and is activated by the participation of others. It is a catalyst, a stage, or a performative tarmac whereby we lift off from our former notions or preconceptions to embark on a journey within. Those who comprise avaf are at once historians, musicians, curators, installation artists, performers, samplers, DJs, video artists, and cultural political activists.

avaf is more like a connective power than an art practice—avaf is an abstract power. The most powerful point about avaf is not material, not object—it’s a force that is manifested when you become part of “it.” The experience of avaf’s installations/events inspires a Bermuda-triangle / electromagnetic-forcefield / imaginative-liftoff sensation, similar to the first encounter with a rainbow.

avaf even by name reflects a process of collaboration, communication, investigation, navigation, education, elevation, and elucidation. The experience offers an opportunity from which to reflect and refract within a social architecture as a medium for participation or congregation.

avaf is a multiple of definitions to be created, and/or generated, almost a medium in and of itself that employs layers of input, exchange, and “to do” lists that assemble ideas and individuals toward an almost tribal abstraction from the self to embark on some evolutionary process (which becomes the destination).

Similar to live events with a once-in-a-lifetime quality, it is very difficult to describe in words the multisensational sensory overload and distillation that is a spontaneous and simultaneous extravaganza for a collective yet also a quiet moment of togetherness in another forum of solitude. Without sounding evangelistic, there is an almost “gospel-meets-disco” sensation that occurs within the experience of and participation in avaf’s work. This book in itself offers an alternative to the narrative and reflects opportunities to combine and layer reality and documentation with graphic effect. The interventions’ almost graffiti-like nature inhabit and penetrate the pages with a multitude of focal points from which to embrace a perceptual investigation in possibilities. The open-endedness of this work as well as this introduction to an introduction is perhaps a metaphor or parallel with the work which allows the participant to become very engaged at any and every level, celebrating a spirit of inclusion, without conclusion.

It is almost impossible to describe an avaf experience without sounding “New Age” when referring to the work as “life-changing” (an epiphany), which is why it parallels the ephemeral nature of a musical experience with harmonious rhythms and movement movements that reach beyond any words and into a vibrational voyage or excursion similar to the profundity of surround sound.

(If life is a disco then God is the dance floor.)







# assume vivid

## overstimulation as situationist

Cay Sophie Rabinowitz

I would like it to be known from the very beginning that this essay will not be conclusive. In fact, it might be in part based on misunderstandings. For in surveying the installations, documentation, literature, and personal memories of various assume vivid astro focus encounters, it will become only clear that this oeuvre collects/attracts as many misunderstandings as it does participants in its wonderfully potent practice. What may be less clear is that these misunderstandings not only inform any sincere attempt to survey the work, but that they are wholly consistent with—even a result of avaf's activity—a practice constantly challenging the social, intellectual, visual, and political standards dominating the way we live, work, and play together.

The artists' collective known by the acronym "avaf" and its most common expanded name, assume vivid astro focus (other variations of the four letter acronym often appear in titles of works and exhibitions), poses various challenges to any critic or writer trying to get to the core of its practice. Not only is its work multitudinous and multifaceted, diverse in media and applications, sometimes static but often ephemeral, performative as well as collaborative, and almost always composed of or incorporating wayward materials, borrowed bits of pop culture, camp classics, Hollywood films and rock music; but it is the deliberately ambiguous classification of the individual elements of its practice, an almost willful blurring of work and commentary, individual and collective, what is produced and what is received that permeates the cosmos that is avaf. If anything, avaf seems to engage in a persistent form of obfuscation of clarity, sometimes expressed as a mischievous form of misdirection, sometimes as a head-on assault on the sensory functions, almost always achieved through a form of overstimulation. Avaf is shape-shifting, gender-bending, many-headed, medusa-like, and the group's practices are communal, collective, inviting (if you stop and look, don't be surprised to become part of it), deliberately blurring the boundaries between performer and viewer, cause and effect, good and bad, as well as understanding and misunderstanding, interpretation and deceit.

I have known avaf's work for some time—I have been in and with several of its elaborate installations, events, and performances. And even though I believed to possess a fairly good sense of the general shape of their practice, of the elements that make up its works, and the experiences they trigger in the viewer who becomes a participant, I was getting lost in trying to understand the intentions and methods, the shape of each project in relation to the larger arc of the entire practice. Somehow, after months of trying to find my way to contributing to this book, time and again, I just couldn't find my way. And although I have been committed to this task, committed to working on this text for too long, for all these months I encountered resistance to the change that had to take place for us to get to this page in this book. What needed to happen?

Every few days I reread Eli Sudbrack's (one of the founders) email reply to my questions wherein he offered to send me a PDF of the book's layout and a recording of himself presenting this PDF to a friend with his own personal narration about the content. But I just didn't feel inspired by the idea of listening to my computer transmitting Sudbrack's voice while I clicked my mouse to get through the digital pages. So much of what I appreciate about the work that I wanted to endorse was based on experiencing it as an active viewer: mouse-clicking and an isolated encounter with a computer screen just didn't seem the way to understand it. Still elusive was what I perceived to be a clear statement of intent, a distinction between what had been done as work and why. Already Sudbrack and I had dedicated several days to meeting in person, and there had transpired between us numerous exchanges about installations, exhibitions, and collaborations. Documentation and dialogue were not lacking, but somehow something was still missing and this text remained on my desktop.

Then, one day, when I yet again reread Sudbrack's reply, I realized that just like in every other encounter this collective stages, there would be no script directing the process of completion, and thus it became clear that this essay would likewise be challenged. By breaking down the standard division of responsibilities between artist, author, editor,



# astro focus

## dérive and détournement

draftsperson, designer, and distributor, avaf challenges the structures that divide our efforts and instead provides a template for participation and misunderstanding, based on a refusal to distinguish between roles.

avaf constantly and actively challenges the structures that socially orient and delimit, the standards of production and distribution, and the basis for making judgments. This often means encountering a bit of discomfort at the point of reception—at the moment when one becomes aware of the work as it is presented. But discomfort in cases such as the art activities of avaf can prove to be productive. So this experience becomes a good thing even when it initially feels awkward or unfamiliar or even “bad.” What I now know is that we have to get right up close and personal with avaf’s work and we have to be willing to give in to it, to become part of it and understand it from within, take its assault on the categories of critique as a challenge to the often applied clichés of easy explanation.

Let me offer a case in point. After nearly every exhibition, performance, or event that avaf has mounted, a deluge of press follows. While the artists of avaf and the large community of individuals with whom they collaborate may enjoy this popularity and attention, writers and critics seem to have adopted a language in response to the work which limits more than it furthers understanding and success. One of the adjectives frequently used to describe avaf’s activities is “psychedelic,” usually made in reference to the group’s vividly colored and patterned installations, hypnotic video edits, and references to 1970s aesthetics, but the artists themselves question and contest its applicability. Often associated with escapism—taking drugs, hallucinating, “checking out,” and generally not dealing with reality, psychedelia and anything that looks like it is commonly considered a throwback to a bygone age of apathy. What avaf does is in no way involved with psychedelic drugs, though to some it may look like psychedelic art or media. Does one have to do exactly as the Merry Pranksters did to make valid now the look and feel of their gatherings?

Bold color, overlapping compositions, and the co-presence

of countering ideologies may seem to mimic historically pathetic movements but being escapist has never been part of avaf’s mission. Arguably, the psychedelic itself may be the more misunderstood category than the collective and therein may lie its potential as a formal style and strategy, even though this might not be the line of inquiry considered when used by various critics as a form of engagement. As Lars Bang Larsen has claimed: “Psychedelia is rife with paradox.”

Instead of drawing on terminology originating in the appearances of avaf’s works, I would like to propose a reading based on its effects. One of the strategies employed most consistently by the collective is that of overstimulation, an all-encompassing positive embrace of multiple influences and artifacts, references and participants. avaf’s preferred method of production—a collaborative, permissive environment of shared contribution and mixing—is also a frequent form of presentation. The group’s installations and environments, video programs and performances bring together a multitude of elements that are culled from many areas of visual culture: videos and musical references are taken from popular culture, with a propensity for what could be called camp; often, homage is paid to protagonists of the underground art and performance scene; and with equal regularity, friends and colleagues from the respective local art scenes are invited to join the collective. The result of their inclusive and celebratory operation often leads to a mode of perception that functions along similar principles: participation in a performative, shared experience.

It is along these parameters of an expanded, shared experience of joyful, overstimulating, and decidedly multitudinous situations that their work might be referred to in relation to the psychedelic. But what gets lost in these descriptions, from which avaf has long tried to distance itself, is the different orientation that the collective’s work assumes in regard to the subjective experience and its implications for a larger underlying utopian proposition at the core of avaf’s intellectual program. As Sudbrack explains:

*Contrary to what people think, we don't feel particularly related to the "Summer of Love" era. From that period,*

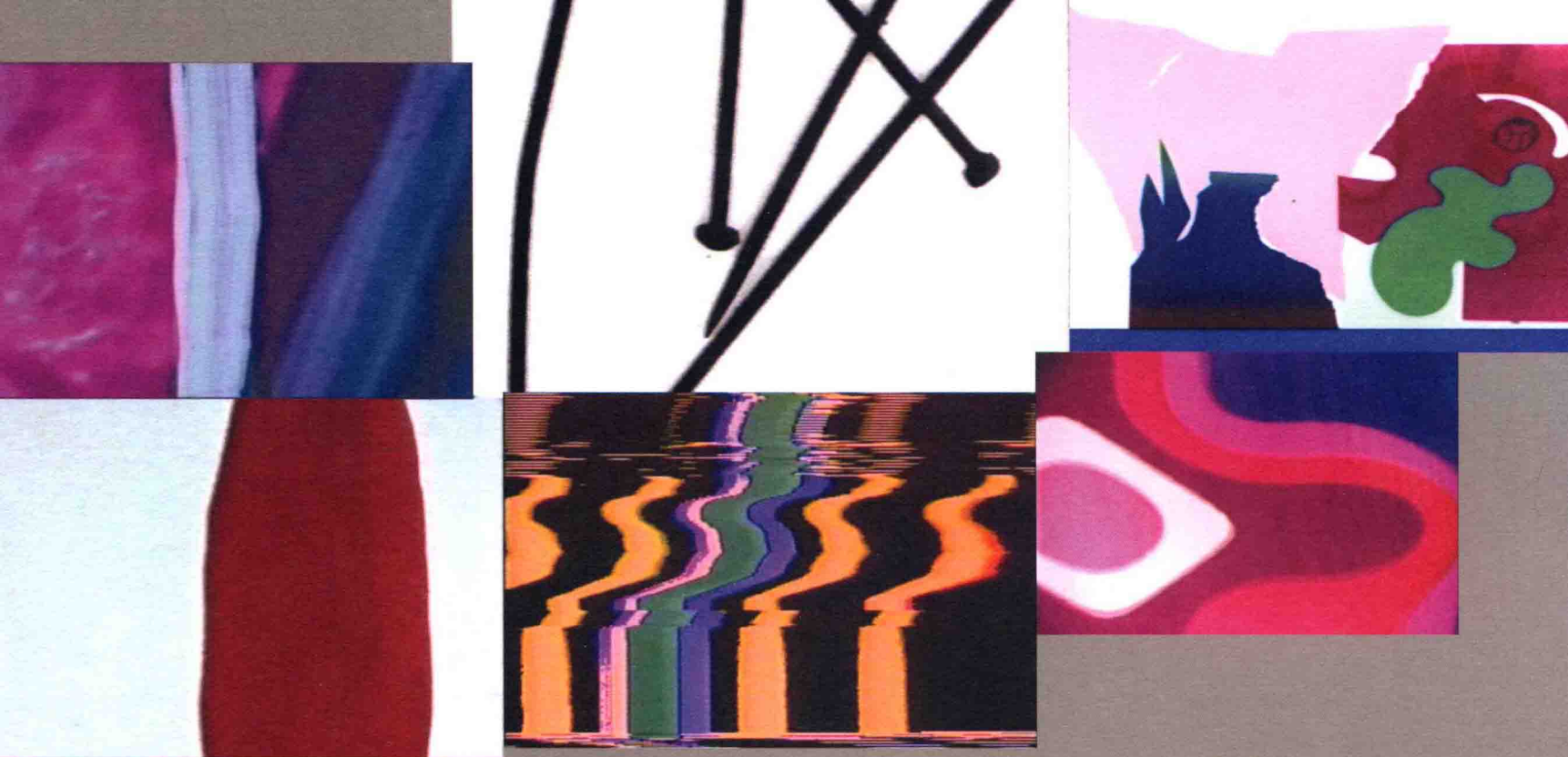












we're more interested in the street manifestations for various political causes: women's and gay rights, protests against racism and the war in Vietnam, etc. The "Summer of Love" era symbolizes a burst of hippie utopias that had reflections throughout the whole world, but the reality was much more layered. That general time does represent the birth of many political fights and beautiful struggles against ruling powers, but those movements were rather naïve. The '70s and '80s solidified those revolutions in many ways, but nothing's finished yet.<sup>1</sup>

Rather than understand avaf's work in psychedelic terminology as a process of interior expansion, their program must be discussed through its effect on (or at least promise toward) social change: the experience of pleasure, desire, and disorientation is not only directed at increasing psychological self-awareness but is a decidedly communal, and thus social enterprise.

A better comparison may be found in the practices of the International Situationists, a group of artists, writers, filmmakers, and intellectuals in 1950s and '60s Paris whose immensely influential theories protested the effects of capitalism on everyday life. Guy Debord coined the phrase "society of the spectacle" to designate postwar consumer culture and its mechanism to substitute real experience, immediacy, and social interaction in urban societies for a totalizing field of representation, mediation, and symbolic domination. Debord perceived an increasing fragmentation of traditional aspects of civic life, public space, and forms of experience, with what were once directly experienced forms of conviviality replaced by representations. In the first paragraphs of his eponymous 1967 book, Debord wrote:

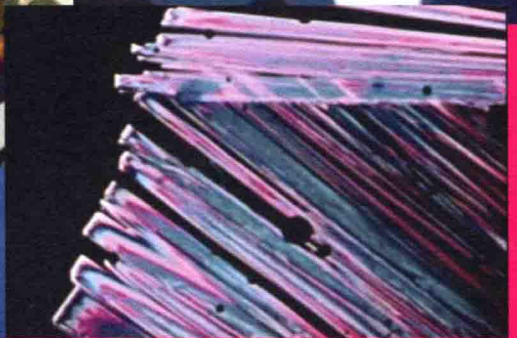
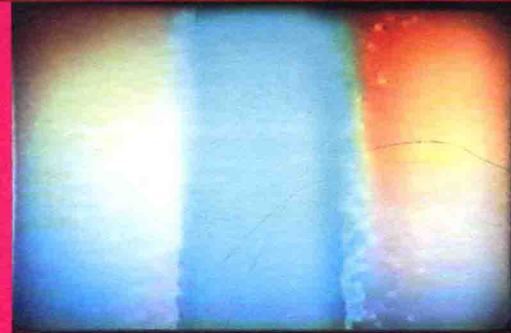
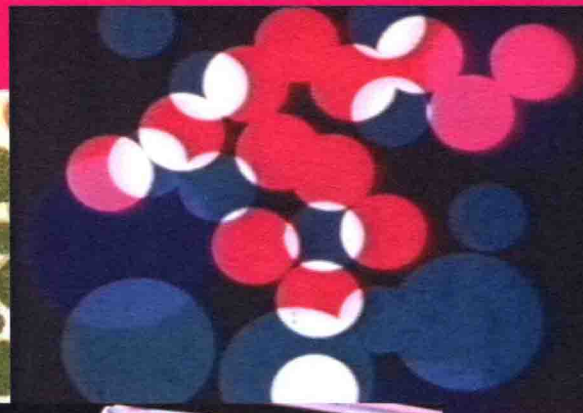
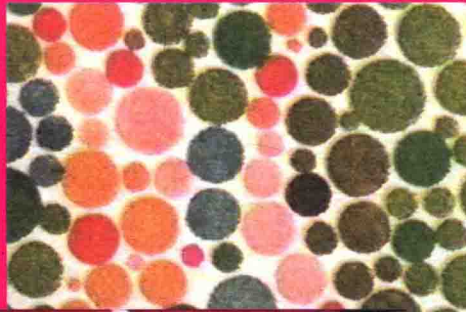
(1) In societies dominated by modern conditions of

production, life is presented as an immense accumulation of spectacles. Everything that was directly lived has receded into a representation. (2) The images detached from every aspect of life merge into a common stream in which the unity of that life can no longer be recovered. Fragmented views of reality regroup themselves into a new unity as a separate pseudoworld that can only be looked at. The specialization of images of the world evolves into a world of autonomized images where even the deceivers are deceived. The spectacle is a concrete inversion of life, an autonomous movement of the nonliving.... (4) The spectacle is not a collection of images; it is a social relation between people that is mediated by images.<sup>2</sup>

Images had come to substitute for experience, Debord reckoned, and constituted a new order of representation that no longer allowed distinction between a real experience and its depiction. Today, forty years on, this argument is well rehearsed, particularly in regard to the psychological hold of advertising on the behavior of consumers. In particular it serves as a relevant interlocutor for the mastered work-cum-works in social progress of avaf.

*Butch queen realness with a twist in pastel colors* is an ongoing work-cum-moving-image program that was first assembled and installed by avaf as part of *Summer of Love: Art of the Psychedelic Era* at Tate Liverpool in 2005 (another example of a contextualization of their work as psychedelic, which *bqrwtpc* was partially designed to upend). As an ongoing work in progress, each subsequent version of *bqrwtpc* is different and directed according to the local conventions, the local community, and the collaborators at the given site. *bqrwtpc* occasionally stands alone, but more often it gets integrated into a wider range of installation and event structures set up by the artists and their collaborators. *bqrwtpc* is part of avaf's project at the de la Cruz collection in Miami.





for example, and it has also traveled to festivals and has been developed at residencies; it celebrates diversity, openness, and generosity; it empowers and is celebrated by a countless community. The core concept behind this program of color, music, dance, and performance videos (many by artists or of artists' works) is the extension of moments of climax, "as if we could make them eternal and never go away or fade."<sup>3</sup> The intention is to keep adding videos to the show as it travels, "as if the program's own duration replicated this utopian view of an extended climax."<sup>4</sup>

*Bqrwtpc* juxtaposes film and video material by artists (Ara Peterson, Forcefield, Cory Arcangel, Devin Flynn, Black Leotard Front, LoVid, Takeshi Murata, Dearraindrop), with original footage of light shows from the 1960s, music videos (Les Rita Mitsouko, Sylvester, Blondie, Jefferson Airplane, Devo, The Residents, Kraftwerk), some documentation of nightlife and performances by Nelson Sullivan in New York in the 1980s (including performances by Jane County, Sister Dimension, and Lady Hennessy), some anonymous documentation of vogue balls in Harlem, excerpts from Charles Atlas's films from the 1980s with Michael Clark and Leigh Bowery, documentation of live shows (such as "Divine at Hacienda"), dance clips from music programs aired on TV in the 1970s and '80s (including *Soul Train* and *Graffiti Rock*), as well as clips from movies (Derek Jarman's *Jubilee*, Tony Silver's *Style Wars*, Michael Winterbottom's *Code 46*, Lynne Ramsay's *Morvern Callar* and Claire Denis' *Beau Travail*).

Debord and fellow Situationists such as Gil Wolmann proposed a number of strategies to disrupt what they perceived as the hegemonic control of representation over experience, most notably two strategies known as the "dérive" and the "détournement." The dérive is a strategy of movement, most commonly an aimless stroll or a deliberate act of getting lost in order to allow oneself to experience one's

surroundings afresh. One famous example is the attempt to navigate the streets of London using a map of Venice. The Dutch artist Constant expanded the concept of dérive for a large-scale project called "New Babylon," which consisted of a utopian plan of a labyrinthine, meandering city in the air, elevated above existing structures and entirely constructed to make possible ludic encounters, to create a society of play through what he called "the principle of disorientation." While dérive and disorientation are strategies of spatial defamiliarization, the détournement is a practice of "false use." Predicated on the strategic appropriation of all manners of material—without any respect for the original context whatsoever—détournement implies a strategic misuse of existing elements in service of a new, revolutionary situationist program.

Just as Debord, Wolman, and Constant had done, such strategies of dissent, disrespect, and critique may have intended to disrupt and radically reverse social norms, avaf applies them positively toward an equally transgressive outcome. In a number of installations and particularly in the continuous and shifting video program *bqrwtpc*, avaf reimagines détournement and disorientation for a new society in which the past no longer presents a lost authenticity of experience, but a quarry of images more or less well understood. Pleasure, for avaf, becomes a principle of economy along whose axis the world gets radically reoriented.

1. Eli Sudbrack quoted in "Interview," *Artkush.com*, June 27, 2007.

2. Guy Debord quoted in *Situationist International Anthology* (Berkeley, CA: Bureau of Public Secrets, 2007).

3. Sudbrack.

4. Ibid.



assume vivid astro focus VII  
Mixed-media installation  
Deitch Projects, New York, NY  
June 26-August 15, 2003  
Photos by Tom Powell Imaging and  
assume vivid astro focus  
Courtesy Deitch Projects, New York



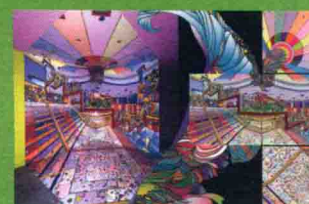
Garden V, 2003 (wallpaper and floor and ceiling decals); *Walking on Thin Ice* (featuring Carla Machado), 2002 (video)



Contagious, 2003 (plywood, paint, neon, and electric hardware); Garden V, 2003 (wallpaper and floor and ceiling decals); Garden VI, 2003 (wallpaper and floor decal); drawings, stencils, toys, and paintings by JK5 (aka Joseph Ari Aloi)



Garden V, 2003 (wallpaper and floor and ceiling decals)



Garden IX, 2003 (in collaboration with Gerard Maynard); 2003 (wallpaper and floor and ceiling decals)



Detail of Garden V, 2003 (wallpaper and floor and ceiling decals); Carla Machado in Garden IX (in collaboration with Gerard Maynard), 2003 (wallpaper and floor and ceiling decals)



Slava Mogutin and JK5 (aka Joseph Ari Aloi) tattoo performance on opening night; detail of Garden VII (in collaboration with Michael Wetzel), 2003 (wallpaper)



"Guerilla action" in SoHo neighborhood, New York City, with offset poster for assume vivid astro focus VII exhibition; avaf poster 2 (in collaboration with Matthew Brannon), 2003



Video stills from *Walking on Thin Ice* (featuring Carla Machado), 2002 (video)

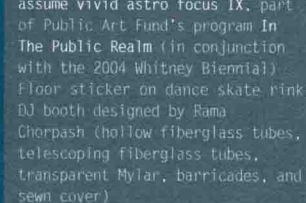
assume vivid astro focus VIII,  
part of the 2004 Whitney Biennial  
Mixed-media installation  
Whitney Museum of American Art,  
New York, NY  
March 11-May 30, 2004  
Curated by Shamim Momim,  
Chrissie Iles, and Debra Singer  
Photos by Mauro Restiffe and  
assume vivid astro focus  
Courtesy Whitney Museum of  
American Art, New York, and Peres  
Projects, Los Angeles/Berlin



Garden X, 2004 (wallpaper); Milena's Camel Toe, 2004 (decal mounted on Gator board); Marty, 2004 (spray on Plexiglas on wheel); Crushed City Parks, 2004 (floor sticker); Cocktails, 2004 (ceiling sticker); Pills, 2004 (print on Plexiglas); Jørgen, 2004 (decal mounted on plywood); spiral staircase and color-blast LED lights



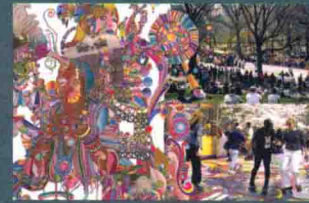
Stills from *Oligs and Pills* (featuring Los Super Elegantes; in collaboration with Honeygun Labs), 2004 (video)



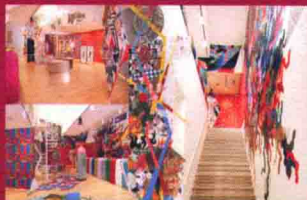
assume vivid astro focus IX, part of Public Art Fund's program In The Public Realm (in conjunction with the 2004 Whitney Biennial) Floor sticker on dance skate rink; DJ booth designed by Rama Chorpash (hollow fiberglass tubes, telescoping fiberglass tubes, transparent Mylar, barricades, and sewn cover) Skate Circle's Rink, Central Park, New York, NY, public art project for the Central Park Dance Skaters Association, April 17-May 4, 2004 Photos by Mauro Restiffe and Eric Weiss Courtesy Public Art Fund, New York



Garden XI, 2004 (floor stickers) and pictures of opening day

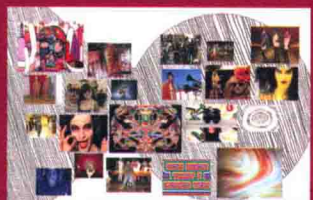


assume vivid astro focus XI  
Mixed-media installation  
Rosa and Carlos de La Cruz  
collection, Key Biscayne, FL  
December 1, 2004-present  
Photos by CM Guerrero and assume  
vivid astro focus  
Courtesy Rosa de La Cruz



Butch Queen I, 2004 (wallpaper); Butch Queen II, 2004 (wallpaper and floor and ceiling decals); Butch Queen III, 2004 (wallpaper); Garden I, 2002 (wallpaper); avaf Roller Bumpers, 2004 (Nalgayde vinyl fabric, plywood, foam, and hardware); avaf Spiral Staircase, 2004 (steel and hardware); Rotating Diamond I and II, 2004 (laminated digital print on Gator board, and hardware); Morris Inverted K, 2004 (drywall, wood, and paint); Disco Judd Stage Set, 2004 (aluminum, Plexiglas, wood, light fixtures, battery packs, and fans); Vasarely, 2004 (decal mounted on plywood); Folding Suspense Screen with Big Sur wallpaper, 2004 (HDF, poplar, mirror, and hardware); Stylewars Graffiti, 2004 (floor decal); avaf Paper Graffiti (in collaboration with Natalie Kent), 2004 (newsprint); avaf Doorway (in collaboration with Peter Woods), 2004 (decal mounted on plywood and bending board); General Idea, AIDS, 1989 (wallpaper); Justin Samson, The Magical Mystery Mystical Mountain Man, 2004 (mixed media sculpture); Michael Lazarus, Move On, 2003 (enamel paint on shaped canvas); Michael Lazarus, Untitled, 2003-04 (oil and enamel paint on wood panel); Felix Gonzales Torres, Untitled, 1995 (billboard); Marco Boggio Sella, The Benefactor, 2004 (aquaresin, acrylic, rice, and beeswax)

Opening night performance by Trajal Harrell Dance Style, costumes by Steel and Knife Style (Shoplifter and 800s Budmondsdottir), makeup by Andrea Helgadottir



butch queen realness with a twist in pastel colors, 2004 (video program curated by assume vivid astro focus, featuring videos by Dearraindrop, Sylvester, Giles Round, Blondie, Andre Prodigy, Devin Flynn, Kembra Pfahler, Klaus Nomi, The Joshua Light Show, Les Rita Mitsouko, Miguel Calderon, Soul Train, Grae Jones, Takeshi Murata, Nelson Sullivan, Dick Jewell, Le Tigre, NK119, among others)



Preparatory sketches for assume vivid astro focus XI



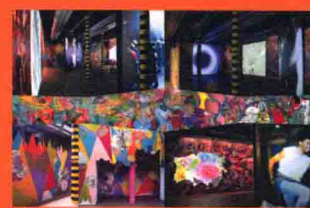


Element, Cigs, and Picture Disks, all 2004 (paper masks for assume vivid astro focus XI); General Idea, AIDS, 1989 (wallpaper)

butch queen realness with a twist in pastel colors (featuring Dick Jewell) Mixed media installation Tate Liverpool, England April 23-October 23, 2005 Photos by Tate Images, Roger Sinek, and assume vivid astro focus Courtesy Tate Liverpool, England



Butch Queen 4, 2004 (wallpaper); butch queen realness with a twist in pastel colors, 2004 (video program curated by assume vivid astro focus); avaf vs honeygun labs#1 (in collaboration with honeygun labs), 2004 (video); Dick Jewell, The Jazz Room, 1984-85 (video) and Kinky Gerlinky, 2002 (video)



Performances by The Good Good, Esa, and Ladytron



Stills from avaf vs honeygun labs#1; Dick Jewell, The Jazz Room, 1984-85 (video) and Kinky Gerlinky, 2002 (video)



Stills from butch queen realness with a twist in pastel colors, 2005, featuring videos and film works by Afrika Bambaataa, Cory Arcangel, The B-52's, Chicks on Speed, Brigitte Bardot, Mike Bell-Smith, Jordan Belson, Stan Brakhage, Robert Breer, Black Leotard Front, Boredoms, Pablo Bronstein, Spartacus Chetwynd, Dearraindrop, Sebastian Buerkner, Fischerspooner, Devin Flynn, Forcefield, Derek Jarman, Chris Burden, Cabaret Voltaire, Dick Jewell, M Henry Jones, László Moholy-Nagy, Devo, Divine, Andre Prodigy, Katy Dove, Len Lye, John Maybury, Les Rita Mitsouko, Mumble Boy and Solex, Gary Numan, Oskar Fischinger, Ian White, Paul Sharits, Yoko Ono, George Maciunas, James Whitney, Nelson Sullivan, Grace Jones, Lillian Schwartz, HK119, Kraftwerk, Yayoi Kusama and Jud Yalkut, Mark Leckey, Rob Base+DJ E-Z Rock, Frankie Martin, Harry Smith, Soul Train, Takeshi Murata, Klaus Nomi, Ronald Nameth, Ara Peterson, Giles Round, Talking Heads, Bec Stupak and Phillip, Jeff Scher, The Residents, Paperrad, Hans Richter, Zoe Rizzuto, Jefferson Airplane, and LoVid, among others

homocrap#1, part of Ecstasy: In and About Altered States Mixed-media installation Geffen Contemporary at MOCA, Los Angeles, CA October 10, 2005-February 20, 2006 Curated by Paul Schimmel Photos by Josh White and assume vivid astro focus Courtesy MOCA, Los Angeles, and Peres Projects, Los Angeles/Berlin



Giant Lady, Neon Dick, and Couch, 2005 (Giant Lady: vacuum-formed sculpted foam sculpture, LED lights, confetti machine, synthetic hair, Plexiglas, metal, and supports; Neon dick: animated neon sculpture; Couch: plywood structure, Naugahyde vinyl, and egg strobes); Crying Triangles, 2005 (mixed-media sculpture, neon, and fixtures); Disko Ceiling, 2005 (6 GAW color gels, two 120-volt flood lights, Plexiglas sheets, and DMX system); Tom Cruising 1, 2005 (wallpaper); The Ecstasy of Pope Benedict, 2005 (mixed-media sculpture: colored chain curtain, walls, metal roll-up door, neon, wheat-pasted homocrap poster/zines, Mylar, cluster of disco balls, fragmented disco balls, and adhesive); Klaus Nomi Window, 2005 (two-sided

wall structure with animated neon, Venetian blind, glove, rhinestones, and roll-up door); Sphinx Paws, 2005 (speaker platforms, plywood structure, Formica, acrylic, lights, and Plexiglas); Paradise Garage, 2005 (3 rotating beacon light fixtures: red/green, blue/yellow); Anna Sew Hoy, Boombox 1 and 2, 2005 (polyurethane foam, speaker, papier-mâché, stickers, stool, and mirrors); Giles Round, Quantum Structure #05, 2005 (wood, automotive paint, and animated neon); avaf vs honeygunlabs #2 (in collaboration with honeygun labs), 2005 (video); mirrored plexi-glass floor, mirrored tiles, and Line Dancer disco lights



Drawings for Tom Cruising#1



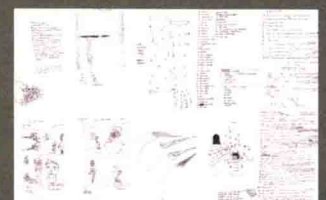
Preparatory sketches for homocrap#1



Opening night



Trannie Masks (in collaboration with Paloma Mentirosa), 2005 (paper mask with 3D fireworks lenses)

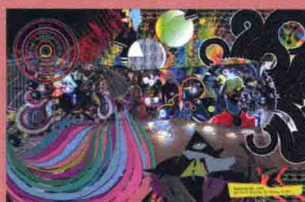


Preparatory sketches for homocrap#1



homocrap#00 and #01, 2005 (poster/zine)

homocrap#2 Mixed-media installation Galleria Massimo de Carlo, Milan, Italy November 24, 2005-January 14, 2006 Photos by Alessandro Zambianchi and assume vivid astro focus Courtesy Massimo de Carlo, Milan, and Paola Clerico



Tom Cruising 2, 2005 (wallpaper); Blade Runner, 2005 (neon); Eye Neon, 2005 (neon); Circles, 2005 (neon); Sodomy Is Not a Civil Right, 2005 (balloons filled with helium); peanuts



absorb viral attack fantasy Mixed-media installation Hiromi Yoshii Gallery, Tokyo, Japan April 1-28, 2006 Photos by Atsushi Yoshimine and assume vivid astro focus Courtesy Hiromi Yoshii Gallery, Tokyo



Bus Placard, 2006 (self-adhesive vinyl print mounted on plywood); Hexagon Floor Piece, 2006 (adhesive vinyl, Plexiglas, and plywood); Colored Pillows (in collaboration with United Bamboo), 2006 (40 colored pillows); Sodomy Is Not a Civil Right, 2005 (balloons); Bladerunner on Hexagon, 2005 (neon on painted plywood base); Colored Triangles, 2006 (neon); Butch Queen 5 (Le Sportsac), 2005 (wallpaper); Quillow 1, 2006 (wallpaper); Natalja Kent, We Meet in the Dark, 2005 (floor decal)

Preparatory sketches for absorb viral attack fantasy





Quillow 1, 2006 (wallpaper); Pete Woods and Natalia Kent, Quillow 2, 2006 (bass amplifier, cloth cover, light-sensitive thermostat, sound-sensitive light controller, 4 light sets, casters, and delay effect pedal); Julieta's Studs, 2006 (timber and wood studs, wigs, and fans); Hairy Chico Devil, 2005 (self-adhesive vinyl print mounted on plywood); Pop Ghetto Up, 2006 (painted Plexiglas and FRP, blings, rhinestones, fake brick wallpaper, and drywall); Ghetto Nails, 2006 (self-adhesive vinyl print mounted on plywood); Pete Woods, Skeleton Dance, 2006 (video); Hexagon Floor Piece, 2006 (adhesive vinyl, Plexiglas, and plywood)



Pop Ghetto Up, 2006 (painted Plexiglas and FRP, blings, rhinestones, fake brick wallpaper, and drywall); stills from LSE ABBA/Fasspinder (in collaboration with Los Super Elegantes), 2004 (video)



Tramie Mask Takes the Bus to Tokyo #1, 2006 (colored chain curtain); Mel Duarte, avaf logo, 2006; Bottom Up Top Down, 2006 (wallpaper); avaf vs honeygun labs #2 (in collaboration with honeygun labs), 2005 (video); Bus Placard, 2006 (self-adhesive vinyl print mounted on plywood); Hexagon Floor Piece, 2006 (adhesive vinyl, Plexiglas, and plywood); Sodomy Is Not a Civil Right, 2005 (balloons); Natalia Kent, We Meet in the Dark, 2006 (floor decal); entrance to Graffiti Disco Tavern



Graffiti Disco Tavern, 2006 (spray painted graffiti/stencils, mask wall for video projection, and portable record player/mixer); 2007 (vintage records, avaf decals printed as xeroxes, and pillows); butch queen realness with a twist in pastel colors, 2004 (video program curated by assume vivid astro focus)

#### abra vana alucinete fogo

Mixed-media installation  
Casa Triângulo, São Paulo, Brazil  
September 1-October 7, 2006  
Photos by Mauro Restiffe, Renata Abbade, Rafa de Jota, and assume vivid astro focus  
Courtesy Casa Triângulo, São Paulo, Brazil



2 Fanzine Abravation 1, 2006 (wallpaper); 2 Fanzine Abravation 2, 2006 (wallpaper); Mulheres (in collaboration with Kleber Matheus), 2006 (decal, feathers, plywood, and neon); Spinning Top Bananas (in collaboration with Kleber Matheus and Fábio Gurjão), 2006 (plywood, wicker baskets, color lights, neons, Plexiglas bananas); Índio Fryin' Hot, 2006 (neon, recycled wood panels placed on gallery floor, and paper flags installed on gallery ceiling); Dick Contortionist, 2005 (decal, feathers, and plywood); Contortionist VIII, 2005 (decal, feathers, and plywood); Cara Renata (in collaboration with Renata Abbade), 2006 (airbrushed wood panels and metal ladder); Kleber Matheus, Portal, 2006 (neons and Plexiglas); avaf vs honeygun labs #3 (in collaboration with honeygun labs), 2006 (video); window installation by Fábio Gurjão and Ricky Castro; recycled wood panels placed on gallery floor; paper flags installed on gallery ceiling



Mulheres (in collaboration with Kleber Matheus), 2006 (decal, feathers, plywood, and neon)



Índio Fryin' Hot, 2006 (neon); abra vana alucinete fogo (in collaboration with Kleber Matheus), 2006 (paper mask for abra vana alucinete fogo)



Preparatory sketches for abra vana alucinete fogo



Cara Renata (in collaboration with Renata Abbade), 2006 (airbrushed wood panels and metal ladder); Kleber Matheus, Portal, 2006 (neons and Plexiglas)



Tramie Mask Takes the Bus to Tokyo #2 (detail), 2006 (colored chain curtain); Butch Queen 5, 2005 (wallpaper); Relevee (in collaboration with Delia Gonzales and Gavin Russom), 2006 (video); Cara Renata (in collaboration with Renata Abbade), 2006 (airbrushed wood panels and metal ladder); Spinning Top Bananas (in collaboration with Kleber Matheus and Fábio Gurjão), 2006 (plywood, wicker baskets, color lights, neons, and Plexiglas bananas); Kleber Matheus, Estrela Cadente, 2006 (neons); decal corner installation by Ricky Castro; Rutilantes corner installation (cardboard and paint) by Rafa de Jota; beach blankets by Fábio Gurjão; sand and drums



Poster for abra vana alucinete fogo



Opening night



Stills from Rodrigo Garcia Dutra and Rick Castro, Abravation Reversor, 2006 (video); stills from Relevee (in collaboration with Gavin Russom and Delia Gonzales), 2006 (video)

a very anxious feeling  
Mixed-media installation  
John Connelly Presents,  
New York, NY  
May 3-June 30, 2007  
Photos by Joanne Kim and  
assume vivid astro focus  
Courtesy John Connelly  
Presents, New York



a very anxious feeling (in collaboration with Pipa Ambrogli), 2007 (3D wallpaper, wrapping paper, and fabric); wrapping walls and floor, various gallery objects (fan, frames, crate, swivel chair, ladder, paint brushes, extension cord, broom, vacuum cleaner, and drill, among other items) and other gallery artists' works (Ara Peterson, Marco Boggio Sella, and Justin Samson); Sodomy Is Not a Civil Right, 2005 (balloons); visitors wearing half tranmie mask, 2007 (3D paper glasses); visitors putting their heads through the hidden performance room walls; Carla Machado, Wigs, 2007 (wigs)

a very anxious feeling (in collaboration with Pipa Ambrogli), 2007 (3D wallpaper, wrapping paper, and fabric)



Performance program curated by Eric Schmalenberger and assume vivid astro focus: performance room with miniature version of installation of absorb viral attack fantasy at Hiromi Yoshii Gallery; performances by Fancy Nancy, Frankie Martin, Tristan Parish, BARR, Ann Magnuson, Animental, Philly, Julie Atlas Muz, Bambi the Mermaid and Eric Schmalenberger, Loconuts, Zhen, Muffinhead and Amber Ray, Malcolm Stuart and Bee Stupak, Lucky Dragons, Japanther, Glenn Marla, Tobias Bernstrup, Machine Dazzle, Karen Azoulay, Viva Ruiz and Lady Fag, among others



Magic Cube, 2007 (Hi-Fi print); Favela, 2007 (Hi-Fi print); Chain, 2007 (Hi-Fi print); Hands, 2007 (Hi-Fi print); preparatory sketch for a very anxious feeling



nakesha mimi ki toy supriya ferrari tocarra dark tamala latoya skye, 2007 (neon, synchronizing DMX system, and music); installation in the gallery's basement

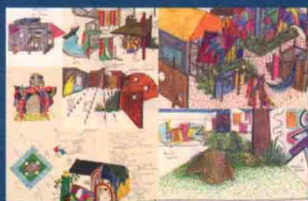


afrovi veylosi aftistikon fantasioseon, part of 1st Athens Biennale, Destroy Athens Mixed media installation Technopolis, Gazi, Athens, Greece September 10-November 18, 2007 Curated by Xenia Kalpaktsi, Poka Yio, and Augustine Zenakos Photos by Tassos Vrettos, Vassilis Polychronakis, and assume vivid astro focus Courtesy Athens Biennale, Athens, and Peres Projects, Los Angeles/Berlin



Various avaf decals printed on billboard paper and mounted on trashed wood pieces; wooden scaffolding structure; different color plastic strips and sheets; bamboo, bamboo mountain, teletext, balloons; construction disc, mesh, rope, bamboo screens; plastic lead balloons, neons, among other items; painted and silk-screened fabrics by Fábio Gurgão; Yorgos Samardakia, Samsok Key (The Key), 2007 (bamboo and plastic tubes, and T-shirts) and Samsok (Pondus), 2007 (plastic tubes, tarp, and fabric); balloons with Greek text; Butt Plug, 2007 (flags)

Preparatory sketches for afrovi veylosi aftistikon fantasioseon



Preparatory sketches for afrovi veylosi aftistikon fantasioseon

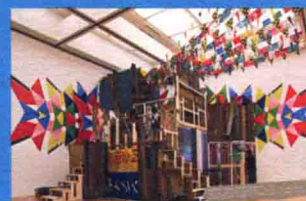


Cocoma Mountain and stray dogs, 2007 (poster)



Opening night

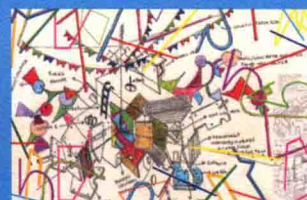
anatato vuivui atoteki fukusayo, part of Space For Your Future: Recombining the DNA of Art and Design Mixed-media installation Museum of Contemporary Art (MOT), Tokyo, Japan October 27, 2007-January 20, 2008 Curated by Yuko Hasegawa Photos by Keizo Kioku and assume vivid astro focus Courtesy MOT Museum, Tokyo, and Hiromi Yoshii Gallery, Tokyo, Japan



Various avaf decals printed on billboard paper and mounted on trashed wood pieces; wooden house structure, different color plastic strips and sheets, corrugated material, flags, tarp, and neons; painted and silk-screened fabrics by Fábio Gurgão; Volpi Disco, 2007 (wall decal)



Various avaf decals printed on billboard paper and mounted on trashed wood pieces; wooden house structure, different color plastic strips and sheets, bamboo screens, corrugated material, net, flags, tarp, sand, and neons; painted and silk-screened fabrics by Fábio Gurgão; Giles Round, come and dance with me at the edge of time and space, 2006, Everything Dissolves Into Nothing, 2007, and The Fall, 2007 (videos); Volpi Disco, 2007 (wall decal); Jayne County Rabbit, 2007 (balloons)



Preparatory sketch for anatato vuivui atoteki fukusayo

shada shada la chatte One-night performance with La Chatte for Noche en Blanco Matadero, Madrid, Spain Organized by Museo Nacional Centro de Arte Reina Sofia, Madrid, and ARCO, Madrid September 22, 2007 Photos by Alfredo Piola Courtesy Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain, and ARCO, Madrid, Spain



Music by La Chatte, choreography by Voïr de Voïr, and costumes by Yava Dudu; Giles Round, come and dance with me at the edge of time and space, 2006, Everything Dissolves Into Nothing, 2007, and The Fall, 2007 (videos); laser, strobe, and smoke machine

Black Meteoric Star (aka Gavin Russom) and assume vivid astro focus One-night performance part of Super#3-DFA Meets Dalbin Organized by Dalbin, Paris Maison des Arts de Créteil, Paris April 5, 2008 Photos by Yves Malenfer Courtesy Dalbin, Paris, and Galerie Hussenot, Paris

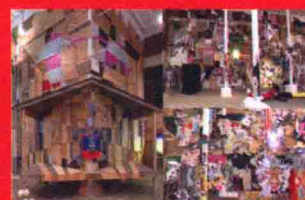


Music by Black Meteoric Star (aka Gavin Russom), choreography by Voïr de Voïr, costumes by Yava Dudu; Giles Round, come and dance with me at the edge of time and space, 2006, Everything Dissolves Into Nothing, 2007, and The Fall, 2007 (videos); Notating Pyramid, 2008 (two-way mirror rotating pyramids with neons); Smiley, 2008 (paper mask with 3D fireworks lenses); balloons

absolutely venomous accurately fallacious (naturally delicious) Mixed-media installation Deitch Projects, Long Island City, New York May 10-August 10, 2008 Photos by Tom Powell Imaging, Kristy Leibowitz, Steph Goralnick, and assume vivid astro focus Courtesy Deitch Projects, New York



Nuke Trannie, 2008 (poster); Demolition Disco, 2008 (poster)



2008 (mixed media); Michael Lazarus, Walking Next to Me, 2008 (acrylic, oil, enamel, collage, and mirror on canvas, wood and wall structure, and installation); Desi Santiago, Black Box, 2008 (French polish and wood); Masa, 2008 (fluorescent lights and wood), and No Performance, 2008 (steel, rubber, and wood); Kleber Matheus, avaf Letters and Triangle, 2008 (fluorescent lights, wood, colored gel, and tubes); Malcolm Stuart, Sexy Long Nails, 2008 (acrylic on canvas)