

Conversations with Artists II

Heidi
Zuckerman

| | | | |
|-----|---|-----|---|
| 4 | Introduction: What It Means | 139 | Sarah Lucas: It's Not My Fault (2019) |
| 9 | Doug Aitken: I Feel Like I'm Seeing Old Friends (2006) | 142 | Mark Manders: Nothing to Do with What Happens in the World (2011) |
| 16 | Sarah Cain: I Always Braid My Hair (2018) | 149 | Rodney McMillian: Where Love Is Made (2015) |
| 24 | Zoe Crosher: A Huge Collection of Misremembered Things (2017) | 157 | Ernesto Neto: It's About Tension but with Some Love (2014) |
| 32 | Abraham Cruzvillegas: I'm Not an Activist (2018) | 163 | Gabriel Orozco: There's No Such Thing as a Center (2016) |
| 40 | Jeremy Deller: It's All of Us (2008) | 170 | Jack Pierson: Maybe I'm a Hoarder (2017) |
| 51 | Rachel Feinstein: I Love Things That Have a Beautiful Form (2013) | 177 | Anna Sew Hoy: You Get Energy from the Connection (2017) |
| 58 | Teresita Fernández: I Prefer to Talk About Ideas (2013) | 184 | David Shrigley: I Laugh Alone in My Studio (2013) |
| 66 | Dara Friedman: There's Definitely Light in Darkness (2017) | 191 | Amy Sillman: Finishing is Really Hard (2019) |
| 73 | Ryan Gander: People Get Confused About My Work (2015) | 200 | Diana Thater: I Am an Artist (2015) |
| 81 | Mark Grotjahn: I Have a Recipe (2012) | 208 | Hayley Tompkins: Enjoying That Experience of Noticing (2013) |
| 88 | Jennifer Guidi: Something a Little Mystical (2019) | 215 | Oscar Tuazon: That's When the Work Disappears (2019) |
| 94 | Wade Guyton & Peter Fischli: Funny Situations by Putting Things Together (2017) | 221 | Mary Weatherford: It Takes a Long Time to Become a Painter (2015) |
| 102 | Jim Hodges: I'm Playing Myself (2009) | 229 | Cathy Wilkes: Realities Are Less Defined (2011) |
| 108 | Jacqueline Humphries: Kind of Macho in a Female Way (2019) | 233 | Amelie von Wulffen: I Find It Hard to Paint What I See (2012) |
| 115 | Rashid Johnson: I'm Concerned About Us (2018) | 241 | Anicka Yi: I Respond to the World (2018) |
| 124 | Carla Klein: It's Always Nice to See the Changes (2010) | 250 | Lisa Yuskavage: I'm an Interested Viewer of My Work (2019) |
| 132 | Glenn Ligon: How We Look at the Past (2017) | 257 | Biographies |

Conversations with Artists II

Heidi
Zuckerman

Aspen Art Museum

Funny Situations by Putting Things Together

Heidi Zuckerman
in Conversation with

Wade Guyton
& Peter Fischli

Date: June 21, 2017
Location: Aspen, CO
Occasion: AAM Exhibition

HZ This exhibition is in all six galleries, the Roof Deck Sculpture Garden, the Commons out front, a new gallery on the Lower Level that used to be the prefunction space, the atrium on Level 2, the brochure, and the brochure boxes. It's an unusual, pervasive, collaborative project—we've never done a show that fills all the galleries like this before. We're fortunate to have new work by Wade Guyton, new collaborative sculptures by Wade and Peter Fischli, amazing Fischli/Weiss works—one of which is my favorite artwork of all time, in Gallery 5—and then we also have new works by Peter. This is an incredible opportunity.

Wade, from your perspective, can you begin by talking about how we ended up where we are today in terms of doing this show?

WG A few years ago, you and I talked about doing an exhibition at the museum someday. I'm always putting things off, year after year.... But one time we were together, you mentioned Fischli/Weiss, and I realized that you also wanted to do a show with them. The next time I saw Peter, we were sailing, and he was teaching me how to pull an anchor out of the water—I was doing all the hard work, and he was just pointing and lecturing. So I suggested that we do our shows in Aspen at the same time, and we could go hiking while we're there. The more Peter and I talked, the more we started seeing connections with the work, or funny situations by putting things together.

HZ Once it became clear that you both wanted to do shows here—which was the easiest ask anyone's ever made of me; of course the answer was yes—my only caveat was that, if you guys take all six galleries, you also had to take the Roof Deck Sculpture Garden and the Commons in front of the building. You both have had, as part of your practices, this collaborative spirit and willingness to be open to the ideas of another artist. Peter, what did you think when the idea first came to you?

PF When Wade told me about this idea, it was interesting for different reasons. One is that I really like his work. We met in Cologne a couple of years ago and started a conversation. We immediately began talking about artists whose work we were interested in, and we liked some of the same ones. Out of this conversation, liking the work, then doing hikes and going sailing came a friendship. When Wade came up with this idea, I had the feeling it would lead to a productive situation.

Over the last few years, when David was still around, we did a couple of retrospectives and then the big show at the

How We Look at the Past
Heidi Zuckerman
in Conversation with
Glenn Ligon

Date: July 21, 2017
Location: Aspen, CO
Occasion: Summer Artist Talk

HZ Throughout your career, you have pursued critical perspectives of American history and its social, cultural, and political relations. Your work was featured in our recent exhibition *The Revolution Will Not Be Gray* and I have been trying to get you to come and talk every year for the last four years, so I am especially excited that you are here now. You have been working on some curatorial projects recently; maybe you could start by talking about those?

GL The two shows I worked on, which incorporated my own pieces, have occupied my practice for the last couple of years. The first, *Encounters and Collisions*, was at Nottingham Contemporary in the UK, in 2015, and then went to the Tate Liverpool. The director of Nottingham Contemporary, Alex Farquharson, had read a book of my writings, *Yourself in the World*, which was made in conjunction with a retrospective I had at the Whitney Museum in New York. From that, he suggested curating a show juxtaposing artists I'd written about with others who have influenced my practice.

Initially, I said no because I couldn't imagine what it would look like. But then he sent me a fantasy football team list of artists that I had written about, artists he thought were influential on my practice, and artists that I have talked about with him. I looked at this PDF and thought it was pretty good, so we decided to work on the show together. I was thinking about artists that were influential, but also trying to think about artists whose work I didn't know very well. In some ways, I used the exhibition to get to know their practices. The title of the show was based on an Alighiero Boetti tapestry. Boetti is one of my heroes—he's an artist that I think is deeply important and influential in a lot of different ways: some obvious, some not so obvious.

HZ In what specific ways does Boetti's work resonate with you?

GL His use of texts and his creation of systems to use text. In my early text paintings, I also created systems to use text. The element that constantly fascinates me in Boetti's work is the giving up of something. Boetti is saying, "Here are the parameters for what I want to make, but I give that up to a craftsperson, and they change it." They add a text at the top of a tapestry or change the color of the sea.

The story I heard about the particular Boetti tapestry we included in the exhibition was that when it was being woven, the weavers had never actually seen the sea. They didn't have

the convention of it being represented with the color blue, so they just used the threads they had the most of, which were pink. I love that Boetti embraced that. The weavers had some agency around the image being produced, even though the outlines were dictated by Boetti—he generated the idea, but the human hand intervened.

HZ In what other ways did you incorporate artists' works into the show and did you learn anything about your own pieces through the artwork of other artists?

GL The exhibition includes one of my American neon pieces juxtaposed with work by artists that I admire and who grapple with the idea of America. For instance, Felix Gonzalez-Torres's "Untitled" (USA Today) [1990], consisting of a pile of candy with red, white, and blue wrappers, and Joseph Beuys's poster from his 1974 performance in New York, *I Like America and America Likes Me*, were both parts of the show.

The instructions around the Gonzalez-Torres pieces are interesting; it's up to the exhibitors to decide what the format of the piece is. He made an object, but not fixed in its form. The institution or the collector has a responsibility in terms of how it's displayed, so it remains a living thing. It relates to one of my early untitled neons from 2006 in an unexpected way. That neon is the word "America" covered with black paint on the front and back. It is in *Encounters and Collisions*, and since it has been installed and deinstalled over the years, the paint has started to chip off, and more light has started coming through. We had to fight tooth and nail to get this piece into the show because the Tate, which owns the piece, was afraid it would get damaged by more paint chipping off the neon tubes. When I originally made the piece, I was thinking about America as a light and eclipsed at the same time, but if the neon is put up enough times, the work will change and might end up being a bright light. We can only hope.

HZ What other pieces of yours featured in the exhibition?

GL We included work I had made using Richard Pryor's jokes. Alex and I talked a lot about how we could situate those paintings in the context of the show. I was born in the sixties, so I was quite young when I saw photographs of the civil rights' protests in Birmingham. My relatives kept copies of the *Life* magazine with those images in their homes. I thought it would be interesting to show my paintings with Pryor's jokes—which

It's Not My Fault
Heidi Zuckerman
in Conversation with

Sarah Lucas

Date: April 27, 2019

HZ For your 2014 Roof Deck Sculpture Garden installation at the AAM, you presented two gigantic gourds. The pieces were both familiar and unsettling, as recognizable everyday objects blown up to furniture-size proportions. They related to your work by concerning the corporeal—you often depict bodies of all shapes and sizes as well as fragmented parts of bodies. What is it about these forms that draws you back to them continually?

SL The sculptures are gestures. Sometimes they are my gestures; sometimes they are things that gesture at me.

HZ Some of your sculptures are more directly graphic in terms of their subject matter. What is appealing to you about making work that is explicit?

SL My aspiration for an object is that it is precisely and clearly expressed—explicit work enables that precision.

HZ When it comes to expressing clearly, you strike a distinct balance in juxtaposing the grotesque with the beautiful and the thoughtful. How do you see your relationship with the grotesque?

SL I take the grotesque personally—though it's not my fault. I like to turn it around and send it back out into the world, unclouded, distinct, and intelligible. Perhaps my self-consciousness goes with it, too.

HZ Interesting. Comedy also surfaces throughout your practice. I frequently find myself chuckling in the gallery when I'm looking at your work. It seems as though you're often playing a joke or poking fun at something awkward or loaded. What role does humor play for you?

SL If you're not laughing, you're not winning.

HZ That's a great way of looking at the world. Many of your objects take the familiar and turn it on its head or present concrete, recognizable items in uncanny or slapstick ways—like your melting toilet. How does the idea of fluidity play into your work?

SL First, there are the visual and tactile sensations, then thought creates an image out of those sensations, and desire is born. You can see this for yourself when looking in a shop window at

a shirt or a dress. On entering the shop, your tactile sensation is aroused when touching the material, and then thought says, “How nice to have that dress!” (In truth, this is a quotation from Krishnamurti. Stuck for an answer, I asked him, and that was his quick-fire response.)

- HZ On the subject of tactility, you have this magical touch in molding and shaping different materials and objects—from concrete to plaster casts to cigarettes to stuffed pantyhose. What materials are you working with at the moment and how do they inform the work?
- SL Right now, I’m working with color. Objects or materials have their own color, of course, and most often, I go along with that. I’m still selecting, but my palette is often quite raw or pared down. Currently, I’m choosing brighter, more deliberate colors and even painting things.
- HZ That seems like a new direction for you, but would you say there’s a theme that imbues all of your work? If so, how do you come back to that over time or how have you moved away from it?
- SL Is there a theme to our lives? Probably, when all is said and done—when we’re dead. Destiny only exists in retrospect though. Then it can be traced. It can be traced before that, too, I suppose, in memory. We look back and select scanty bits and pieces to remember and aggrandize. I’d like to remember something different every time. After all, there is so much. But if I did that, who would I be? How would I hang on to myself?
- Becoming “Sarah Lucas,” I’m aware now—in a way that I wasn’t originally—of people wanting to see a “Sarah Lucas” show. So while they also want to see something fresh and new (as do I), they want to recognize it. That’s tricky. As a younger artist, I used to look at the previous generation and wonder why they kept doing the same stuff—didn’t they get fed up with it? But then one is always in an identity crisis of some sort. A life is just a fragment of what that life might have been, of what our other selves might have done, where our other turnings may have led.

Maybe I'm a Hoarder
Heidi Zuckerman
in Conversation with

Jack Pierson

Date: February 11, 2017
Location: Aspen, CO
Occasion: Solo AAM Exhibition:
5 Shows from the '90s

HZ Your exhibition here at the Aspen Art Museum is made up of five different gallery shows, which is reflected in the title *5 Shows from the '90s*. The first show was at Simon Watson Gallery in 1990. Can you start by talking about what that show was?

JP It was my first show not only in New York City but also in my life. I'd been having Simon over to my studio for a couple of years and had been making little paintings up until that point, which had to do with surface, the body, and material. He was interested enough to keep coming back. The third time he came over, it was in the midst of this revelation I'd had about a printing process by a mom-and-pop photo store. All of a sudden, they were offering to make twenty-by-thirty-inch prints of your pictures for \$9.99 each. They advertised it like, "Make your memories into posters." I would pass this place and see examples of the work on display—pictures from people's lives that looked great at that scale. At the time, they seemed big, and one of the amazing things about installing this show in Aspen is that they seem small now.

I had a new credit card with a \$500 limit. After printing three of them at this print shop and really liking the way they came out, I selected forty works that I had taken over a seven-year period—a lot of these pictures are dated 1990, but they were actually taken in the early eighties. I charged the whole forty prints on the card and brought them back to my studio after they were done a week later. Because of the basic processing, the low-tech aspects of the printing unified them and somehow made them cinematic and of a piece.

HZ They feel like memories. You said that the images were from a seven-year range. Where did you take them? Where were you living? Who's in them? What drew you to capture these moments?

JP I had moved to New York, lived there six to nine months, had a job, got paid a Christmas bonus, jumped in a car with a friend at the time, and we went to Miami Beach for the Christmas holiday. By the time we got there, we had no money to get back. We had a drive-away car, which was a thing in those days. Old ladies would want their car in Miami from New York, so they would load the trunk and give it to whoever wanted to drive to Miami and deliver it to their house, so you'd get to Miami for free. When we got there and dropped the car off, we only had fifty bucks left. So we took jobs, rented a room, and lived in Miami Beach for the next six months. I was twenty-three years

old and hadn't lived that far from home or everything I knew before. It was a whole new world.

HZ Was the light different?

JP There was light, there were palm trees, and there were things that seemed exotic and cinematic. Also, Florida was the only place I ever went on vacation as a child, so, even at that point, it had memory to me.

HZ Some of the titles have descriptive elements, but some seem more literary. How do you come up with them?

JP Most of the titles that sound literary are from popular music. I was a big fan of music as a teenager and still am. *Some Peaches* [1990] has a nectarine and probably apricots in it, but I was referencing a William Carlos Williams poem. I wish I could recite it verbatim, but it basically asks, "Did you enjoy the peaches that I left for you on the kitchen table, so fresh, so sweet?" When I read his poem, I realized that's how I wanted my photography or artwork to be—a simple description of a setting. But then I also enjoyed the fact that some of these are ten-word titles that have nothing to do with the image itself; they are just poetic and have a sense of humor.

HZ You and your work have so much in common, which seems like an obvious statement, but that's not always the case with artists. The poetic and humor are both applicable to you and your work. It comes out in different aspects: what it looks like, how it's presented, and how it's titled.

JP Right. It is a skill or an affectation. I know what you are saying about people not often being like their work. Someone looking at a Jeff Koons piece might think he's cynical, but when he talks about the work, it's incredibly sincere and magnificent. People looking at my work think I must be so touching and sincere, and, actually, when I talk about it, I tend to be cynical and ironic. Maybe that's a pose, I don't know, but that's how I feel. I enjoy the idea of being a hack or a songwriter.

HZ Where was Simon Watson's gallery?

JP It was right on the edge of SoHo, on Lafayette Street. It was a small project space with wood floors. I'd always heard about places like Bykert Gallery with Klaus Kertess (who just died).

I Laugh Alone in My Studio
Heidi Zuckerman
in Conversation with

David Shrigley

Date: January 11, 2013
Location: Aspen, CO
Occasion: ASC Lift Tickets

HZ Through the lift tickets you designed for this year's ski season, our Aspen audience is being introduced to your drawing practice. Of course, some people saw your 2006 show here, *To the Wall*, which was a site-specific painting installation with one sculpture in it, but maybe you could start by talking a little bit about your overall practice.

DS Was it 2006? That's unbelievable. Time passes. I'm probably best known as a graphic artist because I publish books, and I'm a de facto cartoonist in the UK. I used to do cartoons for newspapers and magazines.

People identify me with this crude, comic drawing style, but I very much see myself as a fine artist. I make sculpture, animation, and do printmaking. It seems like I've covered almost every media without intending to. Somehow my work seems to lend itself to limitless media. I did the libretto for an opera last year, which wasn't something I ever thought I would do in my life. I've also done advertising, fashion photography, and designed clothes. Maybe I'm not very precious, or maybe I'm bad at saying no.

HZ What do you think pulls together your work in all these different mediums?

DS I don't know really. I never thought that much about what I do. It's only on occasions such as this that I'm invited to contextualize my work within the art world. My ambition as an artist has always been to be able to make art and not do anything else—to avoid having a job. I'd never had a strategy to do anything. I've always liked working in my studio and making things. I do a lot of drawing, but I tend to do it in short bursts. When I get bored with it, I do something else for a while.

People ask me to do stuff, like make a record, and I say yes. That's how things happen. I don't know why my work seems mutable in terms of form. Maybe because I'm not hindered by being associated with craft. If I was a painter using oil on canvas, I probably wouldn't end up writing a libretto. Since I use words and images, people don't expect me to render anything particularly well, so I can do anything, in a way.

HZ Humor is also very present in your work.

DS Yeah. I don't think I'm a particularly funny guy, though. People say, "Oh, you incorporate humor into your work. What's that all about?" as if it's a color or some material. As an artist, you have

a voice, and I suppose my voice is a comic one. I don't think my work is that funny—it's not comedy, as such, because it's not quite funny enough. But I suppose there's always a comic resolution to everything I do. It's not that I'm trying to make anyone laugh; I'm probably trying to make myself laugh.

HZ Do you laugh when you make the work?

DS Yeah, I do. I laugh alone in my studio.

HZ I was recently seated next to a famous comedic actor at a dinner. When I told people, they asked if he was funny, but he wasn't particularly. At dinner, he was just a person. Of course, he has a great sense of comic timing, but that's not his personality.

DS I suppose if you're a basketball player, it's not like you like bouncing things.

HZ Right, like at the dinner table...

Also, what's humorous or funny to one person isn't necessarily funny to someone else. And the role of humor in art is like the role of beauty in art. They're both things that some people think you have to stay away from. But it's something that I appreciate about your work.

DS That it's beautiful...?

HZ Sometimes it's beautiful. But that it's funny, more often than not.

DS The thing is, I want the work to be funny. Though not always—sometimes it's far too oblique and minimal to be funny. The problem, in a way, is if it were comedy then it would have to be funny. For it to be funny would be the *raison d'être*, and that would be problematic. When I'm making art, the *raison d'être* is to make a piece that's finished, engaging, and seems to be good enough to show people.

HZ The humor in your work is more about an isolation of the absurd than it is about anything inherently funny. It makes people think of something they hadn't thought of before. It's so surprising or unusual that sometimes you laugh because you're embarrassed. Or sometimes you laugh because it's a better alternative to expressing yourself in a less appropriate way. Your work celebrates all of that.

Finishing is Really Hard
Heidi Zuckerman
in Conversation with

Amy Sillman

Date: January 8, 2019
Location: Amy Sillman's Studio,
New York

HZ A little more than a year ago, I listened to a Tim Ferriss podcast about how people start their days—he talked to around fifty people about their morning practices. I was already doing a lot of what they suggested, but the one thing I wasn't doing—that pretty much everyone talked about—was journaling.

I had so many journals from my high school years through to my twenties, but then I stopped. In the last year, I picked it up again—beginning with a gratitude practice and writing what I'm grateful for each morning. A friend of mine sent me a five-minute journal that prompts me every day, and it's the first thing I do when I wake up now.

AS Do you ever skip forward in the book and find out about tomorrow?

HZ No. Every day is different, but the same, just like life. Each entry begins with a quote that gives you something to think about throughout the day. Then it asks you three things that you're grateful for, three things that would make your day great, and one affirmation. I talked about this in a conversation I had at *Galerie* magazine in their offices recently. It inspired them to come up with the assignment I'm working on, and that you'll do, where I'm writing my responses to specific questions for a week, and they'll be featured on their website.

AS It's not embarrassing?

HZ I don't know. I had dinner with a friend last night, and when I told him that one prompt was to write one thing that made me feel loved that day, he looked pained; it was interesting. Maybe thinking about how we feel love made him uncomfortable.

AS My shrink once said that anytime you peel away someone's defense structure, they get angry. This doesn't only apply to defensive people, but when anyone's defense mechanism is removed. She said you could expect people to get mad if they lose protection. It was incredibly useful advice.

HZ Did she share anything else that stuck with you?

AS She was old school, so didn't say much, but wrote a lot in a notebook. In our last session, I finally asked her a question: what had she been writing in her book all those years? And what was she going to do with that notebook now I was leaving? Where would she put it? Would she ever read it again,

or show it to anyone (which made me a little nervous)? She looked at me in horror when I asked that final question and said, “NO! This book is *my* reverie!”

It was the most interesting way to end. I realized that the whole time we were doing these sessions, she considered herself to be engaging in a form of reverie. I didn’t even know what that was exactly. A dream state? But she was writing things down.... It was a creative, imaginative space for her own thoughts. It was interesting to think about the concept of reverie and reflection as a quiet or private form of engagement.

HZ I’m struck by the word “reverie.” She had to be so present to be able to describe it in that manner. When you are painting, do you ever think about being in a state of reverie?

AS No, but when she said that, I felt like running home and *being* in a state of reverie! As a shrink, she’s clearly attentive to the dream, which is beautifully collapsed into the word “reverie.” I guess I would more describe it as getting my mojo. I’m not lucid-dreaming; it’s not a dream state.

Maybe one reason to work alone and not be interrupted by the phone, or work late until you’re ridiculously tired (which I do all the time), or push yourself really far only to destroy perfectly nice things is to get yourself past whatever limitation you feel, way past commodity, past “likability”—someone else’s or your own. Is “liking” even a thing to care about? (Is “you” even a thing?)

When we go beyond our normal boundaries, we get into this mode of attention—an attentive flow. It’s like an intensely responsive, alive, observant, gentle, but also fearless state. And that fearlessness can provide the possibility for incredible destruction. There’s nothing to be protective of—you just do a thing and try to go really far with it.

HZ You’re using terms that I think about a lot, like this notion of the flow state, or being hyper-present and grounded, but also free.

AS Also, not being there anymore. I’m talking like I’m a Buddhist, which I’m not—I have no spiritual practice whatsoever. But these ideas about free association also exist in jazz, psychoanalysis, and dance, as well as in meditation.

HZ I think about these seeming contradictions as the both/and. I became interested in this idea in the context of postmodernist

I'm an Interested Viewer of My Work

Heidi Zuckerman
in Conversation with

Date: May 20, 2019
Location: New York
Occasion: In advance of Solo
AAM Exhibition

250

Lisa Yuskavage

HZ This morning, I listened to a meditation that was talking about the three temperatures to feeling in Buddhism: positive, negative, and neutral. Most people spend their time feeling the first two. This meditation was about bringing yourself back to neutral.

LY I used to think that insomnia was a disease that happens because you're middle-aged. I didn't know that negative thoughts were the reason for insomnia. Everything that happens during the day tends to come up at night. When parents help their kids get back to sleep after a nightmare, they comfort them and tell them it's all going to be OK. We need to do that for ourselves. There is a meditation where you're supposed to imagine what you fear most, clench everything in your body, picture it happening, and just let go. You have to be able to imagine it just being OK.

I enjoy YouTube stand-up from the seventies. George Carlin's late work is really interesting. He has one bit about "Save the Earth"—about how the Earth is not going to be destroyed by us; it's just going to shake us off. We're always talking about saving the Earth, but we are really trying to save ourselves.

HZ One of my favorite quotes is, "Everything will be OK in the end, and if it's not OK, it's not the end." When it comes to the trajectory of climate change, we're not actually trying to save the planet; we're trying to save humanity. Most people can't face death. They can't face their own death let alone the death of pretty much everyone that they know, their children know, and their children's children could ever know.

LY We have to try and enjoy life and keep to our own conscience.

HZ Right. If we're honest about how much time we have and what we can do, then we have to think about how we want to spend the time while we're here. I want to spend it with people that I love.

LY When I'm swimming in the ocean, I think I am already in heaven.

HZ At this party on Saturday night, one of my college roommates, who is one of my best friends, turned to me and said, "This is how I imagine heaven to be: dancing at a castle party with all of our friends, whenever we want." You have both thought about what heaven might be like. I don't know if that's nomenclature, but it's an interesting notion.

- LY I think we're saying slightly different things. If I was already dead, and this is where I was, then I did OK. And if I'm alive, then I'm already ahead. I don't know what I imagine the afterlife to be like. I assume it's the highest or most positive imagining of what life on Earth is.
- HZ Through ritual and ceremony, we have an opportunity to take stock of our lives, for example, through a house-warming party or reunion. I've been thinking a lot about knowing where we are and then figuring out what our next trajectory is. I spent the last few years intentionally downsizing, getting rid of lots of things, including commitments and things that I had worked hard to get. I wanted less of everything. I recently realized that I don't actually want less for the rest of my life, and decided to up-size again. It's not about the pure number of things; it's about the quality of fewer things. Throughout all of this, however, art has been a consistent part of my life.
- LY I don't feel like I'm at home unless I have my art. I don't exist well without it. On one level, the experience of it is an addiction. I don't expect my viewers to participate in it as an addiction. Time alone with it is my meditation. I like to work alone, which surprises most people when they come to my studio because though I have an assistant, she's almost never there. I'm addicted to entering a zone of checking out and checking in to myself. I peel away layers and layers and achieve a self that I can't be anywhere else. It requires going into a particular kind of room that I create, which is physical as well as mental.
- If someone asks me whether I love painting, I'll say yes. But if the question is, "Do you always love what you get?," the answer is no. I'm obsessed and in love with the process. I often hate what I get and eliminate it. It's so challenging and complex.
- HZ You describe the process of painting as going into this space and peeling away layers, but you get there by how you feel, what you remember, or what is evoked by being with the works you live with. That's pretty great because in between those things are terror, self-judgment, elation, and success. That's the messy part and the struggle, but you're so clear on both the start and the end.
- LY I'm as good as my next painting, and I'm always anxious to make the next one. That's why I can't retire. It's a good problem—I'll never get to retire because I'll always want to see what's next.

Biographies

Doug Aitken (b. 1968, Redondo Beach, CA) lives and works in Venice, CA, and New York. He studied at the ArtCenter College of Design, Pasadena, CA, and Marymount College, Palos Verdes, CA. Recent exhibitions have taken place at: Modern Art Museum of Fort Worth (2017); Museum of Contemporary Art, Los Angeles (2016); Seattle Art Museum (2013); and Hirshhorn Museum and Sculpture Garden, Washington, DC (2012).

Sarah Cain (b. 1979, Albany, NY) lives and works in Los Angeles. She studied at Skowhegan School of Painting and Sculpture, Maine, University of California, Berkeley, and San Francisco Art Institute. Recent exhibitions have taken place at: Momentary Museum, Bentonville (2019); CCA Wattis Institute for Contemporary Arts, San Francisco (2018); Institute of Contemporary Art, Los Angeles (2017); Museum of Contemporary Art San Diego, San Antonio Museum of Art (both 2016); Columbus Museum of Art, OH, and Contemporary Art Museum Raleigh, NC (both 2015). Cain has forthcoming exhibitions at: National Gallery of Art, Washington, DC, Colby College Museum of Art, Waterville, ME (both 2020); and Tang Teaching Museum at Skidmore College in Saratoga Springs, NY (2021).

Zoe Crosher (b. 1975, Santa Rosa, CA) lives and works in New York and Los Angeles. She studied at Yonsei University, Seoul, University of California, Santa Cruz, and CalArts, Valencia. Recent exhibitions have taken place at: El Segundo Museum of Art, CA (2018); UB Art Galleries, Buffalo, NY (2017); Palm Springs Art Museum, Cleveland Museum of Art (both 2015); California Museum of Photography, Riverside (2013); Dallas Contemporary, Museum of Modern Art, New York, and Los Angeles County Museum of Art (all 2012).

Abraham Cruzvillegas (b. 1968, Mexico City) lives and works in Mexico City. He studied at the Universidad Nacional Autónoma de México. Recent exhibitions have taken place at: Kunsthaus Zürich (2018); Museum Boijmans Van Beuningen, Rotterdam, Palais de Tokyo, Paris (both 2017); Musée d'art Contemporain de Nîmes, France (2016); Tate Modern, London, Museo de Arte de Lima (both 2015); Museo Jumex, Mexico City, Museo Amparo, Puebla, Mexico, Haus der Kunst, Munich (all 2014); Walker Art Center, Minneapolis (2013); REDCAT, Los Angeles, and CCA Wattis Institute for Contemporary Arts, San Francisco (both 2009).

Jeremy Deller (b. 1966, London, UK) lives and works in London. He studied at the Courtauld Institute of Art, London, and the University of Sussex. Recent exhibitions have taken place at: Royal Academy of Arts, London (2019); Tate Britain, London, Museum of Contemporary Art, Cleveland, MoMA PS1, Long Island City (all 2017); Hirshhorn Museum and Sculpture Garden, Washington, DC, New Museum, New York, Hammer Museum, Los Angeles, and Museum of Contemporary Art, Chicago (all 2009).

Rachel Feinstein (b. 1971, Fort Defiance, AZ) lives and works in New York. She studied at Columbia University, New York, and Skowhegan School of Painting and Sculpture, Maine. Recent exhibitions have taken place at: Jewish Museum, New York, Hudson Yards, New York, Chatsworth House, Derbyshire, UK (all 2019); Minsheng Art Museum, Shanghai (2015); Madison Square Park, New York (2014); SCAD Museum of Art, Savannah, GA (2012); and Le Consortium, Dijon, France (2011).



Glenn Ligon. Photo: Paul Mpagi Sepuya



Rodney McMillian. Photo: Courtesy the artist and Vielmetter Los Angeles



Sarah Lucas. Photo: Julian Simmons



Ernesto Neto. Photo: Camilla Coutinho



Mark Manders. Photo: Cedric Verhelst



Gabriel Orozco. Photo: Ana Hop. Courtesy the artist and kurimanzutto, Mexico City / New York



Jack Pierson



David Shrigley



Anna Sew Hoy. Photo: Joe Pugliese



Amy Sillman

In Volume II of *Conversations with Artists*, Heidi Zuckerman continues to explore the critical practices, daily lives, and philosophical interests of artists working today. Her insightful questions reveal equally thoughtful responses, providing illuminating perspectives not only on each of the artists' processes but also on the subjects that underline contemporary society.

Doug Aitken

Sarah Cain

Zoe Crosher

Abraham

Cruzvillegas

Jeremy Deller

Rachel Feinstein

Teresita

Fernández

Dara Friedman

Ryan Gander

Mark Grotjahn

Jennifer Guidi

Wade Guyton

& Peter Fischli

Jim Hodges

Jacqueline

Humphries

Rashid Johnson

Carla Klein

Glenn Ligon

Sarah Lucas

Mark Manders

Rodney

McMillian

Ernesto Neto

Gabriel Orozco

Jack Pierson

Anna Sew Hoy

David Shrigley

Amy Sillman

Diana Thater

Hayley Tompkins

Oscar Tuazon

Mary Weatherford

Cathy Wilkes

Amelie

von Wulffen

Anicka Yi

Lisa Yuskavage

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