

assume vivid astro focus



AUGUST 14, 2016 - JANUARY 1, 2017



TABLE OF CONTENTS

PAGE 4

Essay

PAGE 8

Artist Bio

PAGE 10

Exhibition Checklist

PAGE 18

Activities

PAGE 21

Welcome to the Art Lab

PAGE 22

Events and Programs

مكتبة



assume vivid astro focus avalanches volcanoes asteroids floods

Founded by Eli Sudbrack (born in Rio de Janeiro, Brazil in 1968) in New York City in 2001 and joined by Christophe Hamaide-Pierson (born in Paris, France in 1973) in 2005, *assume vivid astro focus* collaborates with musicians, designers, dancers, and other artists to produce paintings, sculptures, performances, installations, videos and other emerging art forms. *avaf* offers a sense of exuberance and optimism while critically exploring the politics of free speech, equal rights, and freedom of expression.* Often large-scale, multi-sensory, and immersive, Hamaide-Pierson characterizes this artistic approach, "Modifying our way of looking at art, the way we are interacting with it, has always been very important for us. Our all-encompassing installations were always meant to push a bit further the viewers' expectations as to what art is or should be."

avaf draws aesthetic and philosophical inspiration from such varied art histories, artists, and art collectives as Op Art, Neo-Concretism, Felix Gonzalez-Torres, Jenny Holzer, Hélio Oiticica, Gran Fury and General Idea. But their work is also influenced by a host of cultural, political, geographical,

and sociological sources that include Marvel Comics, graffiti, Vogue-ing, 90s raves, or the internet. The conscious adaptation of diverse forms and expressions to create a hybrid outcome is not simply an aesthetic device, but an intentional opportunity to challenge notions of purity and originality encompassed within essentialist thinking. Syncretism, mimicry, inclusion, and re-adaptation has roots in the concept of *antropofagia* (cannibalism)* and other Brazilian traditions such as *Tropicalismo*. *avaf*'s artist statement describes this outlook:

*The world we live in nowadays is a world in which ideas and information disseminate rapidly and reveal themselves in this infinite accumulative unfolding looping process. You have the feeling of being devoured by this infinite swirl of information black hole...This has given way to a new kind of human species, capable of absorbing and digesting loads of information at high speeds. A new cross breed between a human and a virus is born, whose essence is based on the idea of contamination, and the existence in different dimensions and bodies, commuting easily between them...Obsession, curiosity, generosity and anxiety are center elements in our projects - particular mind-sets necessary to cover every single aspect related to the ideas we are discussing at a given moment. Space and time are multi-layered and multi-faceted - and people's perception/experience of the world is finally heading the same way...In our own way and in a very general sense, this is the core belief of all *avaf* projects: freedom to share/spread/absorb/assume/contaminate/inseminate/devour.*

Assume *vivid astro focus* used their *avaf* acronym—a play on words or “combo” as they call it—as *avalanches volcanoes asteroids floods*, a site-specific exhibition at the Museum of Contemporary Art Santa Barbara. The title refers to our collective anxiety around natural disasters (particularly sensitive in California and Brazil at the moment) and the general uncertainty of the times, politically, economically, and socially. In particular, this installation responds to the current climate (pun intended) around transgender issues, the gun lobby in the US, and the Orlando shootings. Intersecting these references, Sudbrack lists other inspirations, “Henri Matisse and Sonia Delaunay; *pixação* (a style of street tagging very common in Brazil); the internet star Inês Brazil; New York in the late 70’s; online fetish spandex culture; Alexander Calder’s *Circus*; Murano glass chandeliers; and Grace Jones—among others.”

In their first official “retrospective” at the National Museum of Art, Architecture and Design in Oslo, Norway, in 2009, *avaf* presented a survey of wallpaper pieces. Sudbrack recalls, “That same year, the publishing house Rizzoli did a monograph of our work and on both occasions we had the opportunity to review documentation material and a lot of (new) thoughts emerged from this process of ‘looking back.’ With the exhibition and a subsequent book lecture tour, “those experiences made us realize that there were many untold stories—details of projects we did in the past that were determinant in their development and outcome that no

one else knows about but us.” *avaf* states, “In many projects, we recycle, reconstitute, and embed visual experiences from previous artworks to create geo-cultural- palimpsests.” With over 10 years experience, the artists keep dozens of external hard drives loaded with images—documentation about work combined with actual images of works—that they have been storing and accumulating and are reinterpreting for this exhibition.

In this quasi-retrospective of images, some utilized and never publicly shown, this methodology is similarly applied. Entering the museum, the viewer passes through a portal into a space wrapped by a hand-painted mural landscape on all four sides of the gallery walls. Within this enveloped chamber the audience is invited to walk on an array of digitally printed rugs placed on the floor. A projection in a side gallery features a video collage of past performances and works as well as a group of personal “home videos,” which until 2016, had also never been publicly presented. Sudbrack writes, “This is the perfect companion to the printed rugs. We often combine wallpaper and video in the same installation as a fluid, seamless continuation of each other.” The combination of art forms in concert with one another is a technique meant to engage the viewer and position them wholly within the sanctuary of the installation. Hamaide Pierson describes, “The rug installation is like a

dismantled book where the soft and tactile pages would be laying down on the floor before being bound, or as if we had torn apart the entire book and kept only the pages we liked!" Altogether, the exhibition is an optically and viscerally powerful setting that is at once overwhelming and satisfying.

While works such as #IX, Central Park, Public Art Fund, New York, 2004 and *alarmante vision absolutement furieuse*, Galerie Hussenot, Paris, 2010, comprised large vinyl floor coverings, this is the first time the artists have used digitally printed rugs at this scale. Hamaide Pierson writes,

Digital prints on rugs we are in some ways exploring a new type of printing process, having in mind still this idea of occupying and transforming the space, especially when it comes to give the viewers a new, unexpected experience of their own relationship with what they tread on—floors and other horizontal surfaces. Having the viewers walk on your work requires that they participate in it with their body, almost dancing over it, going to and fro, turning back, squatting down, why not lying down to watch it closer, changing perspectives as they try to see what's under them rather than on a wall. It can be the apex of performative viewing. I would say that the medium we use—be it something more commonly seen as an art or a design object, or any kind of object—is chosen for its communicative/insemination/aesthetic power—be it a poster, a logo, a song, a collage, a scaffolding structure, a mask, a cape, a neon, a balloon.

While the artists cite Maurizio Cattelan's *Toilet Paper*, 2011 and Franz West's *Auditorium*, 1982 as influences for this commission, they also drew material inspiration from Bedouin tents and Maison Pierre Loti in Rochefort, France.

The images selected for the rugs have no chronological order, neither do they follow a specific pattern. Yet, they tend to break down into two categories of abstraction and color and various manifestations of subjects related to LGBT politics. At times raunchy and scatological, the rugs are not simply a look back at past work, but a reaction to the devastating homophobic killings in Orlando—a painful reminder of the ongoing struggle of the LGBT community to achieve equal rights, personal autonomy, and freedom of expression. While LGBT topics have been recurrent themes from the beginning of *avaf's* collaboration, often referencing the Gay Rights Movement of the 1970s, both Sudbrack and Hamaide-Pierson felt compelled to take a stronger stand at this critical moment. Hamaide-Pierson writes, "I think that our selection of images and the intended exhibition could be described quoting Larry Kramer's text in *Esquire*: Happy. Frightened. Worried. Hopeful."

When asked to describe how *avaf's* work has matured since forming, Sudbrack opines that it is, "evolving and it will always be evolving." It is for this reason that the Museum of Contemporary Art Santa Barbara chose to newly commission this "retrospective" rather than select past work. While artists work to establish themselves in the field, it is important to encourage risk-taking, experimental work and to champion artists who have the passion and courage to open themselves to new ideas and aesthetic possibilities while reflecting and communicating thought-provoking documentation of our time.

- **Miki Garcia**, Chief Curator and Executive Director, Museum of Contemporary Art Santa Barbara

NOTES TO ESSAY

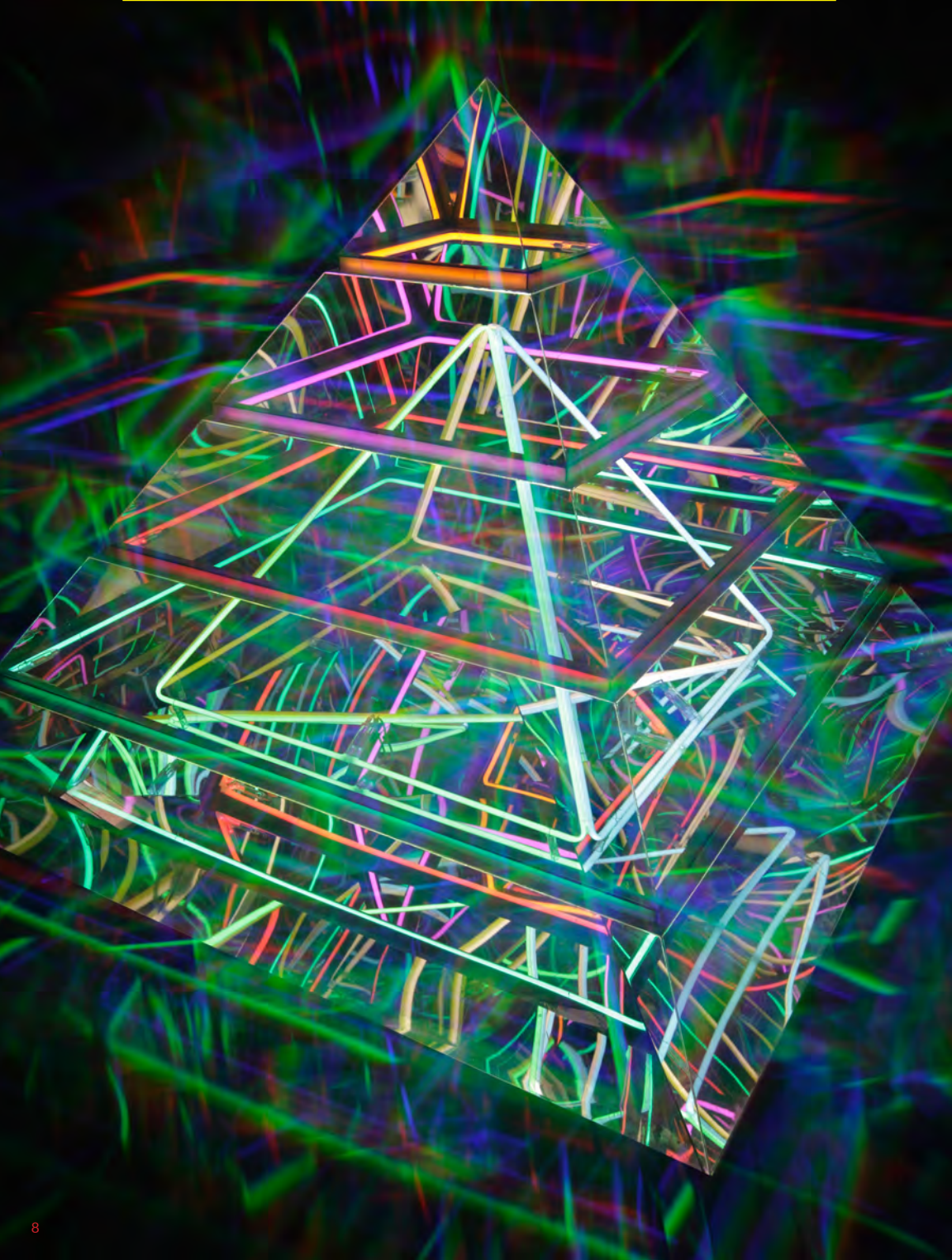
*On the name assume vivid astro focus as told to Dr. Cornelia Gockel from Sammlung Goetz, Munich Germany, 2016: When I founded *avaf* in 2000, I did not want my identity to be its focus. I was therefore looking for a cryptic pseudonym, a longer name, like Andy Warhol's multimedia events entitled "Exploding Plastic Inevitable." I wanted a long sentence that was hard to remember and which people could easily err. And then this guy, who ran my favorite thrift store in East Village, asked me if my name was Astro. It was very strange, but I loved the name and decided that "astro" should be part of a longer name. Around the same time, the exhibition "Cover Me", curated by Carlo McCormick (author and Senior Editor of Paper Magazine) was happening at Exit Art. On view were 3,000 record covers from the entire history of pop music. I was fascinated not just by the cover designs, but also by the band names and the album titles, so I took notes and fiddled around with the words without regard to their original context. That's how the name of assume vivid astro focus came to be.

*The term was used in **Manifesto Antropófago** (1928) by the Brazilian poet and polemicist Oswald de Andrade. The "Manifesto's" argument is that Brazil's history of "cannibalizing" other cultures is its greatest strength, while playing on the modernists' primitivist interest in cannibalism as an alleged tribal rite. Cannibalism becomes a way for Brazil to assert itself against European post-colonial cultural domination. The Manifesto's iconic line is "Tupi or not Tupi: that is the question." The line is simultaneously a celebration of the Tupi, who practiced certain forms of ritual cannibalism (as detailed in the 16th century writings of André Thévet, Hans Staden, and Jean de Léry), and a metaphorical instance of cannibalism: it eats Shakespeare.

- wikipedia

*all quotes from email correspondence between myself and the artists, June 2016

ARTIST BIOGRAPHY



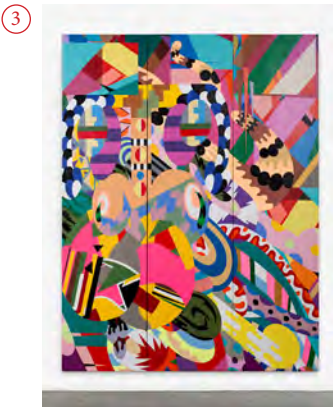
ASSUME VIVID ASTRO FOCUS WAS FOUNDED BY ELI SUDBRACK (B. RIO DE JANEIRO, BRAZIL, 1968) IN 2001. SUDBRACK BEGAN WORKING WITH CHRISTOPHE HAMAIDE PIERSON (B. PARIS, 1973) IN 2005 AS A DUO THAT OFTEN MORPHS INTO A COLLECTIVE, DEPENDING ON THE DIFFERENT PROJECTS THEY ARE INVOLVED IN. AVAF WORKS IN A VAST ARRAY OF MEDIA, INCLUDING PAINTING, DRAWING, INSTALLATIONS, VIDEO, SCULPTURE, NEONS, WALLPAPER, DECALS, AND OFTEN CONFRONTS GENDER, POLITICS, AND EMBEDDED CULTURAL CODES THROUGH POP IMAGERY AND NEON COLORS. THE DUO BRINGS A PASSIONATE COLLABORATIVE SPIRIT TO EVERY ASPECT OF THEIR WORK—FROM CONCEIVING PROJECTS IN TANDEM, TO EMPLOYING AN EXTENSIVE RANGE OF REFERENCES AND MATERIALS, TO EXECUTING LARGE-SCALE INSTALLATIONS WITH EXPERT, ANIMATED, DIVERSELY TALENTED TEAMS. AVAF APPROACHES EVERY PROJECT WITH A COMBINATION OF ALL-ENCOMPASSING, UNBRIDLED VISION AND KEEN PRAGMATISM.

PERSONAL EXPRESSION AND A LUST FOR LIFE ARE PROMINENTLY EMPHASIZED IN PROJECTS THAT ARE SIMULTANEOUSLY ROOTED IN POLITICS OF FREE SPEECH, CIVIL RIGHTS, CLASSIFICATIONS OF CLASS, GENDER AND NATIONAL IDENTITY. INFUSED BY POP CULTURE AND POLITICAL REFERENCES, AVAF IS INFLUENCED BY MULTIPLE SOURCES AND VISUAL TRAITS FROM ART, CULTURE, POLITICS, SOCIOLOGY, FASHION AND MUSIC, CREATING STUNNING AND VISUALLY EXPLOSIVE MASH-UPS OF TRANSFORMED AND RE-CONTEXTUALIZED REFERENCES. AVAF OPERATES WITH A HEDONISTIC SPIRIT, AND ENGAGES IN FREQUENT COLLABORATIONS WITH MUSICIANS, DESIGNERS, DANCERS AND OTHER ARTISTS, CHALLENGING CONVENTIONAL ASSUMPTIONS ABOUT AUTHORSHIP AND THE ROLE OF THE ARTIST'S PERSONA IN SOCIETY AND THE CONTEMPORARY ART WORLD WITH THEIR CORE BELIEFS AS FOUNDATION: "SHARE, GENEROSITY, CONTAMINATE, BE CONTAMINATED, DEVOUR, BE DEVOURER, TRAVEL AND SPREAD".

AVAF HAS ALSO BEEN THE SUBJECT OF MAJOR EXHIBITIONS AND PUBLIC ART PROJECTS AROUND THE WORLD. THESE INCLUDE CONTEMPORARY ARTS CENTER, CINCINNATI (2015); THE FAENA ART CENTER, BUENOS AIRES, ARGENTINA (2014); MUSEUM OF CONTEMPORARY ART (MOCA), NORTH MIAMI (2013); THE NATIONAL MUSEUM OF ART, ARCHITECTURE AND DESIGN, OSLO, NORWAY (2009); SÃO PAULO BIENAL, SÃO PAULO, BRAZIL (2008); MUSEUM OF MODERN ART (MOMA), NEW YORK (2008); MUSEUM OF CONTEMPORARY ART (MOT), TOKYO, JAPAN (2007); 1ST ATHENS BIENNALE, ATHENS, GREECE (2007); THE GEFFEN CONTEMPORARY (MOCA), LOS ANGELES (2005); THE WHITNEY BIENNIAL, NEW YORK (2004); AMONG OTHERS.

EXHIBITION CHECKLIST

- ① *Nothing Novel, Nothing Strange Part 2*, 2008, Neon, one way mirror poleax glass, controller, motor, aluminum. This pyramid sculpture was part of avaf's solo show at Peres Projects, Berlin, Germany, 2008, 2016. Digitally printed carpet. Courtesy the Artist.
- ② *Artboredom (Shitty)*, 2008, Proposal for an Artforum ad for avaf's solo show at Deitch Projects, Long Island City, New York, in 2008 (rejected). Picture depicts the magazine issue that featured a negative review of avaf's solo show at John Connelly Presents, New York, USA, in 2007, 2016. Digitally printed carpet. Courtesy the Artist.

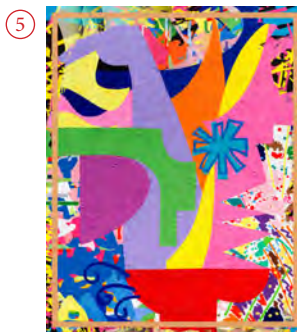
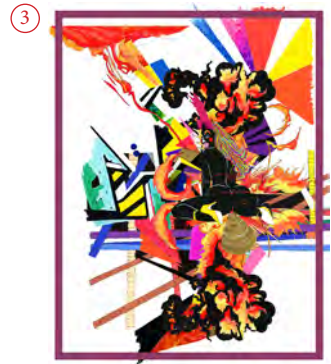


- ③ *why do boob vases lactate inside a tesseract rotating aimlessly in hyperspace?*, 2015. Acrylic on panel. Courtesy of Laurie Recordon, and AVAF.
- ④ *Nazi Dick Mandala (Jamaica)*, 2008, Flag design for avaf's participation at Glasgow International, Glasgow, Scotland, UK., 2016. Digitally printed carpet. Courtesy the Artist.
- ⑤ *Pleasure Vessel (Boob Forest)*, 2014, Paint marker on paper, Color scheme for the painting of the same name, 2016. Digitally printed carpet. Courtesy the Artist.
- ⑥ *antes vulgar agora fino*, 2012, Wallpaper Design for the installation of this wallpaper on the ceiling of a private collector's house, in New York City, 2016. Digitally printed carpet. Courtesy the Artist.

① *Poop Trannie on Fire*, 2010, Drawing on acetate, 2016. Digitally printed carpet. Courtesy the Artist.

② *Mertrannie*, 2015, Paint marker on paper, Design for painted wall mural featured in "Coney Island Walls", Coney Island, New York, USA., 2016. Digitally printed carpet. Courtesy the Artist.

artistiquement voué au feu, 2010, Detail of floor graphics featured in avaf's solo show at Galerie Hussenot, Paris, France, in 2010, 2016. Digitally printed carpet. Courtesy the Artist.

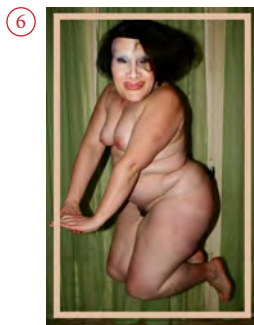
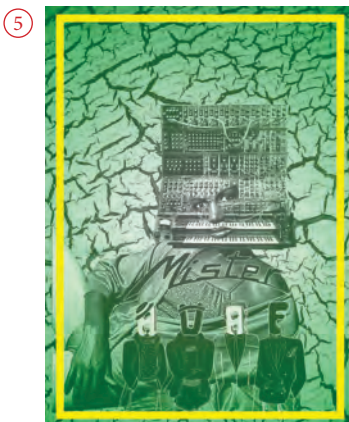
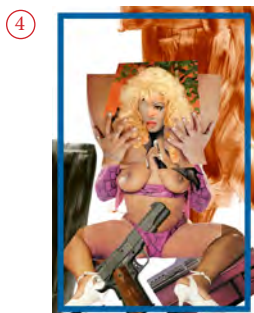
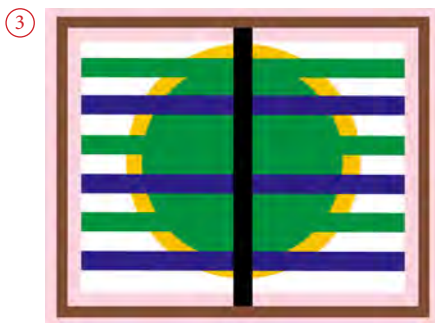
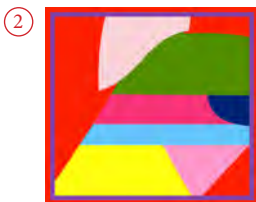
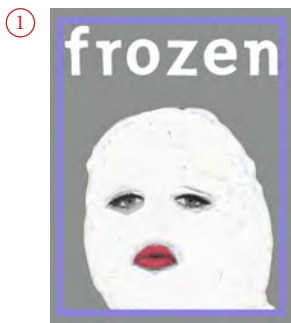


④ *Carla and Garden 9*, 2003, Photos of Carla Machado inside the wallpaper installation "Garden 9", part of avaf's solo show at Deitch Projects, New York, USA, in 2003, 2016. Digitally printed carpet. Courtesy the Artist.

⑤ *Hairy Chin, Longshot Eye Glow, Spiky Toupee, Carnival Dreadlocks, Yellow Pink Nose, Face*, 2015. Acrylic paint on printed canvas, 2016. Digitally printed carpet. Courtesy the Artist.

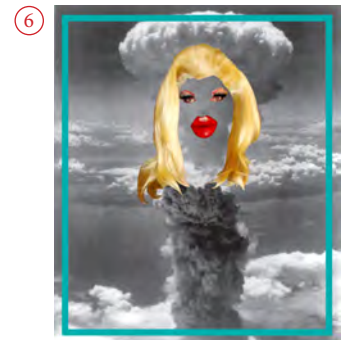
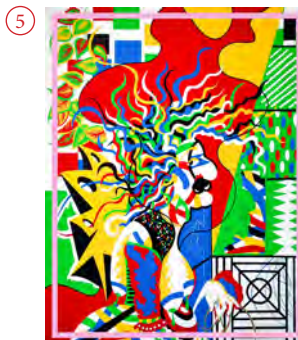
⑥ *Basso Explosion (4 Yusi)*, 2009, Collage for poster insert in Basso Magazine, 2016. Digitally printed carpet. Courtesy the Artist.

- ① *Frozen*, 2014, Print, 2016, Digitally printed carpet. Courtesy the Artist.
- ② *Pink Helmet, Glam Body Armor*, 2016, Digital image, Color scheme for acrylic painting of the same name, 2016. Digitally printed carpet. Courtesy the Artist.
- ③ *abstraído vestígio acebolado fuzuê (Caçamba Brasil)*, 2016, Color scheme for wallpainting of the same name included in the group show "Soft Power. Arte, Brasil" at Kunsthall KAdE, Amersfoort, The Netherlands, 2016. Digitally printed carpet. Courtesy the Artist.



- ④ *Weapon Femme*, 2014, Silkscreen print, 2016. Digitally printed carpet. Courtesy the Artist.
- ⑤ *Grace Carlos (Mr. avaf)*, 2007, Poster for avaf's solo show at John Connelly Presents, New York, USA, in 2007, 2016. Digitally printed carpet. Courtesy the Artist.
- ⑥ *Gravity Zero (Jumping Trannie Mask)*, 2006, Photo by Alfredo Piola , 2016. Digitally printed carpet. Courtesy the Artist.

- ① *ameixa vazio attack fatima*, 2008, Poster for avaf's solo show at Galeria Casa Triângulo, São Paulo, Brazil, in 2008, 2016. Digitally printed carpet. Courtesy the Artist.
- ② *Man Enough to Be a Woman (Tribute to Jayne County)*, 2007, Balloon design for group exhibition at Museum of Contemporary Art (MOT), Tokyo, Japan, in 2007, 2016. Digitally printed carpet. Courtesy the Artist.
- ③ *"Life Before Cell Phones"*, 2009, Written page from avaf's sketch book featuring a text by actress and performance artist Ann Magnuson in the "Downtown Book", 2016. Digitally printed carpet. Courtesy the Artist.



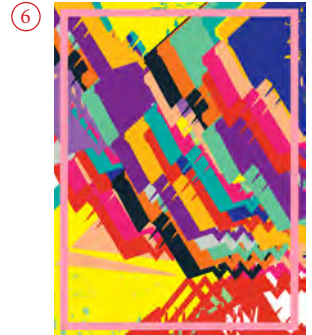
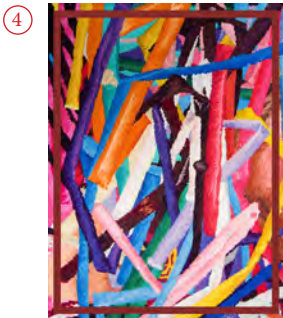
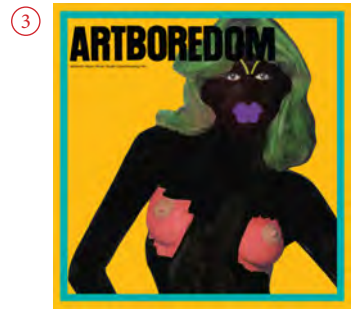
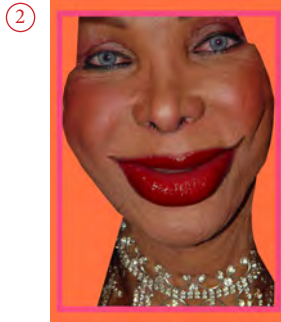
- ④ *Birds Sing Tribute to Vanish Sand Mountain After Twilight Acid Rain*, 2015, Paint marker and collage on paper and acetate, Color scheme for acrylic painting of the same name, 2016. Digitally printed carpet. Courtesy the Artist.
- ⑤ *Medusa*, 2014, Krink paint on canvas, 2016. Digitally printed carpet. Courtesy the Artist.
- ⑥ *Nuke Trannie*, 2008, Paper collage, 2016. Digitally printed carpet. Courtesy the Artist.

- ① *Obama Ladies Circus*, 2009, Mixed media sculpture paper, cardboard, marker on magazine pages, acrylic paint, wood, modeling clay, hay straws, table, Detail view of the sculpture at ABC, Berlin, Germany in 2009. 2016, Digitally printed carpet. Courtesy the Artist.
- ② *Butch Queen Realness With a Twist In Pastel Colors*, 2003, Still of a Vogue Ball Competition footage featured in the BQRWTPC video program curated by avaf. 2016, Digitally printed carpet. Courtesy the Artist.
- ③ “*alterações vividas absolutamente fantasiosas*”, 2011, Plastic bottles filled with different color dishwashing liquid that the local community at Favela da Maré (Maré’s Shanty Town) could exchange for empty bottles. This piece was part of a group show named “Projeto Travessias” at Favela da Maré, Rio de Janeiro, Brazil, 2016. Digitally printed carpet. Courtesy the Artist.



- ④ *Demolition Trannie*, 2008, *Mask*, 2016. Digitally printed carpet. Courtesy the Artist.
- ⑤ *Sodomy is Not a Civil Right*, 2005, Sketch for avaf’s installation “Homocrap #1” part of the group show “Ecstasy” at MOCA, Los Angeles, in 2005, featuring “Sodomy is Not a Civil Right” balloons, 2016. Digitally printed carpet. Courtesy the Artist.
- ⑥ *avaf mask Champagne Suzy*, 2004, Photograph, 2016. Digitally printed carpet. Courtesy the Artist.

- ① *Trannie Mix*, 2012, Print, 2016. Digitally printed carpet. Courtesy the Artist.
- ② *Trannie Mix*, 2007, Print, 2016. Digitally printed carpet. Courtesy the Artist.
- ③ *Artboredom (adderall valium ativan focalin)*, 2014, Artforum ad for avaf's solo show at The Suzanne Geiss Company, New York, USA, in 2014, 2016. Digitally printed carpet. Courtesy the Artist.

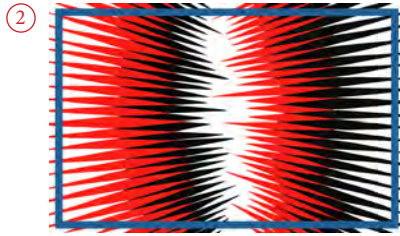
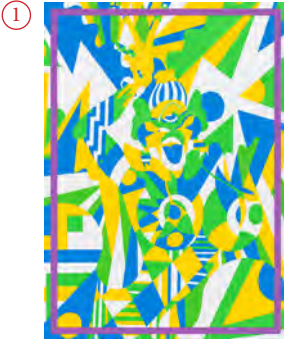


- ④ *axé vatapá alegria feijão*, 2008, Wool, silk and artificial silk tapestry, Detail of a rug produced for The Rug Company, 2016. Digitally printed carpet. Courtesy the Artist.
- ⑤ *Xana Dragão, Peito Trepadeira, Pinto Flor, Delaunay*, 2016. Paint marker and color pencil on paper, Color scheme for a wallpainting project for the group exhibition "Cordão dos Mentecaptos" at Pivô, São Paulo, 2016. Digitally printed carpet. Courtesy the Artist.
- ⑥ *Explosion Landscape*, 2014, Digital image, Detail of pattern created for MAC Cosmetics, 2016. Digitally printed carpet. Courtesy the Artist.

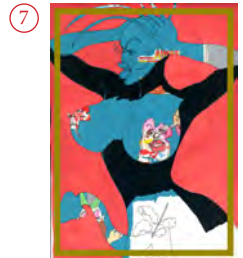
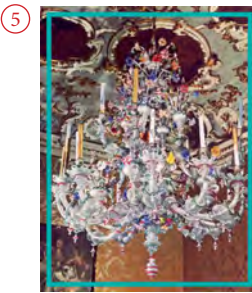
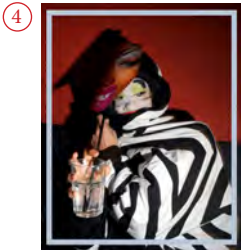
① "nês Brasil (Mostra a Tua Cara), 2013, Krink paint and automotive paint on mdf panel, 2016. Digitally printed carpet. Courtesy the Artist.

② Red White and Black Rays, 2014, Paint marker on paper, 2016. Digitally printed carpet. Courtesy the Artist.

③ avaf comboworks, 2012, Project for a repeating wallpaper design (not realized), 2016. Digitally printed carpet. Courtesy the Artist.



③



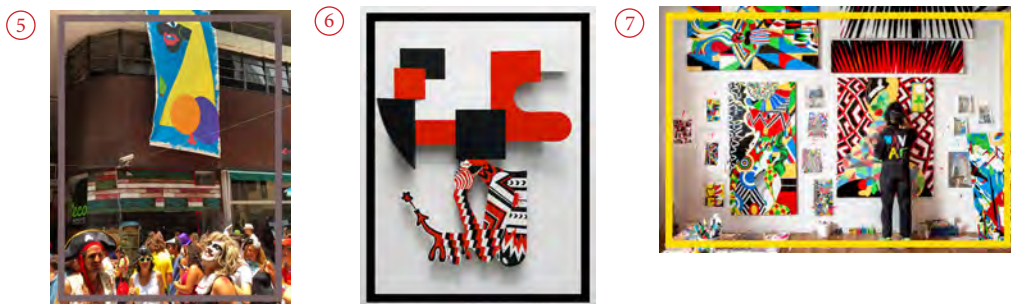
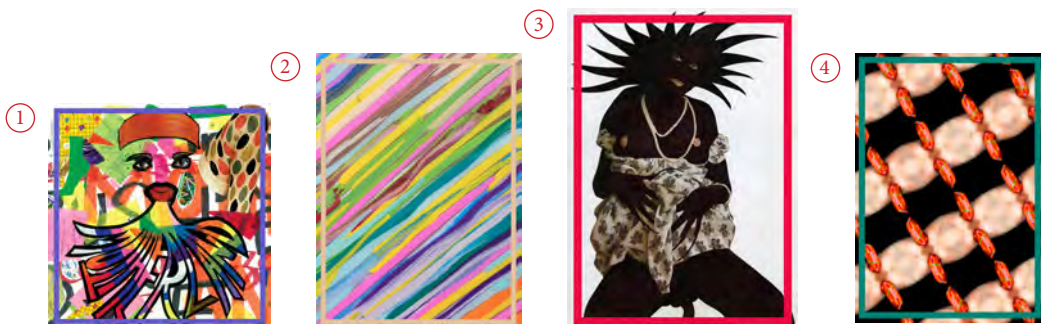
④ Demolition Trannie, 2008, Mask, 2016. Digitally printed carpet. Courtesy the Artist.

⑤ Chandelier (Venice), 2003, Print, 2016. Digitally printed carpet. Courtesy the Artist.

⑥ Monique, 2010, Drawing on acetate, 2016. Digitally printed carpet. Courtesy the Artist.

⑦ Kiss (Éder and Gerard), 2003, Ink on acetate, 2016. Digitally printed carpet. Courtesy the Artist.

- ① *Motherland*, 2009, Collage for the cover of a record by a music group named "Motherland", 2016. Digitally printed carpet. Courtesy the Artist.
- ② "*Sapucaí (Carnaval)*", 2016, Paint marker on acetate, Detail of a pattern composing an avaf wallpaper for Maharam, 2016. Digitally printed carpet. Courtesy the Artist.
- ③ *Obama Lady*, 2008, Paint marker on cut out magazine page, 2016. Digitally printed carpet, 81 x 58.66 in., Courtesy the Artist.
- ④ *Extra Wurst*, 2009, Invite for avaf's solo show at Kunstverein Arnsberg, Arnsberg, Germany, in 2009. 2016. Digitally printed carpet. Courtesy the Artist.



- ⑤ *TransApoteose #3*, 2016, Painted banner installed on the building façade during opening performance of group show, "Cordão dos Mentecaptos" at Pivô, São Paulo, Brazil, 2016. Digitally printed carpet. Courtesy the Artist.
- ⑥ *Transgeométrica #3*, 2013, Paint marker and automotive paint on mdf Photo by Edouard Fraipont, 2016. Digitally printed carpet. Courtesy the Artist.
- ⑦ *avaf NY Studio (I Love the Guerrilla Girls)*, 2014, Working on paintings for our solo show at The Suzanne Geiss Company, New York, in 2014, Photo by Mathu Placek, 2016. Digitally printed carpet. Courtesy the Artist.

A SELF-GUIDED TOUR THROUGH avalanches volcanoes asteroids floods

assume vivid astro focus: avalanches volcanoes asteroids floods presents a newly commissioned, site-specific retrospective installation of rugs printed with never before seen imagery from the artists' archives, hand-painted and stenciled murals, and a complementary video installation.

QUESTIONS

The following questions and suggestions may act as a guideline when engaging with the exhibition.

- The idea of personal freedom and the freedom of expression is essential to the work of *assume vivid astro focus*. Where in the art can we see that? How are you free? How do you express yourself?
- Why do you think the artists decided to have a retrospective in the form of rugs? How does the placement of the art on the floor change your perception of it? How is your experience viewing art on rugs different from viewing art that is hanging on the walls?
- In which ways do you think the wall painting relates to the rugs?
- Consider the imagery. What do you think connects the various images? How are they the same? How are they different?
- The artists collect images from popular sources like comics, club culture, and contemporary media, as an inspiration for his art. Can you identify some of the sources? What do you collect? What do you do with your collection?
- Find a rug that speaks to you and move on it. Stand, crouch, lay, jump, dance! Tune into the spotify playlist curated by *assume vivid astro focus* and move to the tunes. (*insert spotify link here*)

COLOR ME!

Relax and add color to the detail from the mural in the Art Lab, designed by the artist using archival imagery from an earlier time in their career. Choose your favorite colors and make this design your own! Colored pencils are available in the engagement area in the front lobby.



Fill Me With PATTERNS!

Take a black marker and fill the empty spaces of the logo of assume vivid astro focus with a variety of patterns "zentangle-style". Experiment with lines: thin, thick, straight, and curved, and shapes: circles, ovals, squares, rectangles, and triangles, coloring some in and leaving others blank.



assume vivid astro focus

WELCOME TO THE ART LAB

During your visit to the museum please pop into our Art Lab, an interactive learning space that encourages active engagement with the art and artists featured in our exhibitions. Via educational resources and hands-on activities, we invite you to play to explore art and ideas.

- Play with the acronym decoder! The artists like to play with new phrases starting with the letters a v a f. What do you think avaf stands for?

a _____

v _____

a _____

f _____

- **Contribute** to the interactive mural, coloring shapes, adding patterns and additional materials as suggested.
- **Make** a mask! Masks give us the opportunity to take on another identity. Who do you want to be? Collage images and add additional materials on the template provided.
- **Check out** the videos of the artist on the iPad, look for additional resources on the iMAC, flip through the artist's books, and read some of the picture books for kids.
- **Listen** to the tunes from the artists' spotify playlist!

As a courtesy please respect the space and clean up after your visit. Please note that art supplies are only to be used in the Art Lab and are not allowed in the galleries.

For visitors that might not be comfortable viewing the exhibition with children we offer an engagement area in the front lobby with selected kids books and additional drawing activities!

EVENTS

All programs are FREE to the public unless noted otherwise

MEMBER OPENING

Saturday, August 13, 2016, 6 - 9 pm

DJ Dan Wilcox, KCRW and DJ Christophe Hamaide-Pierson, assume vivid astro focus

CURATED COCKTAILS

Join us for happy hour at the Museum with signature cocktails, hands-on art activities, special DJ sets, and free admission to the current exhibitions *assume vivid astro focus: avalanches volcanoes asteroids floods* and **Bloom Projects: Khvay Samnang**. Part of Downtown Santa Barbara's 1st Thursdays.

September 1, 2016 – Curated Cocktails: *Summer Nights with KCRW*

DJ Travis Holcombe, KCRW

October 6, 2016 – Curated Cocktails: *assume vivid astro focus*

DJ SkyPounce

November 3, 2016 – Curated Cocktails: *Yantra Man*

DJ Freestyle Jam with DJs Blasko, Magneto and Murj

December 1, 2016 – Curated Cocktails: *assume solstice focus*

DJ Darla Bea

MCASB is proud to welcome a variety of community partners for this series of Curated Cocktails. For more information on community partners, DJs, featured artists, and art activities visit mcasantabarbara.org/calendar

THIRD THURSDAY STUDIO: ART LAB ACTIVATED

Thursdays, 6 - 8 pm

The FREE Third Thursday Studio program invites participants to explore techniques and themes of contemporary art inspired by artists in the exhibition through conversation and hands-on experimentation.

During the exhibition *assume vivid astro focus: avalanches volcanoes asteroids floods* Third Thursday Studio workshops examine key concepts of the artistic process with teaching artist Monika Molnar-Metzenthin and featured guest artists.

Space is limited to 12 participants. Please RSVP to engagement@mcasantabarbara.org to reserve your spot.

Thursday, August 18, 2016 *assume abstract visions*

What is abstraction? Experiment with a fun process to find and define shapes, then create abstract compositions in a variety of materials.

Thursday, September 15, 2016 *massive mask making*

Who are you? Who could you be? Join us for a fun filled mask making workshop *assume vivid astro focus* style!

Thursday, October 20, 2016 *vivid color focus*

What makes colors pop? Learn about color, color schemes, and color harmony collaging, drawing, and painting inspired by *assume vivid astro focus*.

Thursday, November 17, 2016 *assume dada focus*

More than words with friends! Be part of an evening of art and creativity with games around words, poetry, mots trouvés, and other Dada inspired creative endeavors.

Thursday, December 15, 2016 *powerful pattern prints*

How do you design a pattern? Be inspired by the designs on the gallery walls and rugs, create stamps, then print on a variety of surfaces.

Materials are provided, artistic talent optional, and an open mind encouraged.

ASSUME VIVID ASTRO FOCUS

CURATOR TALK WITH MIKI GARCIA

Tuesday, September 13, 2016, 6 pm

Join us for a special evening with Executive Director and Chief Curator Miki Garcia, as she discusses the exhibition and examines key concepts in the work of *assume vivid astro focus*.

STUDENT NIGHT OUT! ART, MUSIC, AND MORE

Tuesday, September 20, 2016, 6 - 8 pm

MCASB welcomes Santa Barbara students as part of Paseo Nuevo College Night Out! Explore the provocative exhibitions *assume vivid astro focus: avalanches volcanoes asteroids floods* and Bloom Projects: *Khvay Samnang, Footprints of Yantra Man*, listen to beats selected by the artists, sip signature mocktails, and engage in art activities.



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TWITTER: [@MCASANTABARBARA](https://twitter.com/MCASANTABARBARA)

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