



SINCERITY



ANDRÉA CAILLOUET

HARRELL FLETCHER

EMILY JACIR

KAREN MAHAFFY

KATRINA MOORHEAD

WILL ROGAN

BOJAN SARCEVIC

DANNY YAHAV-BROWN

SAN ANTONIO LOCATION:

APRIL 14 – JUNE 3, 2006

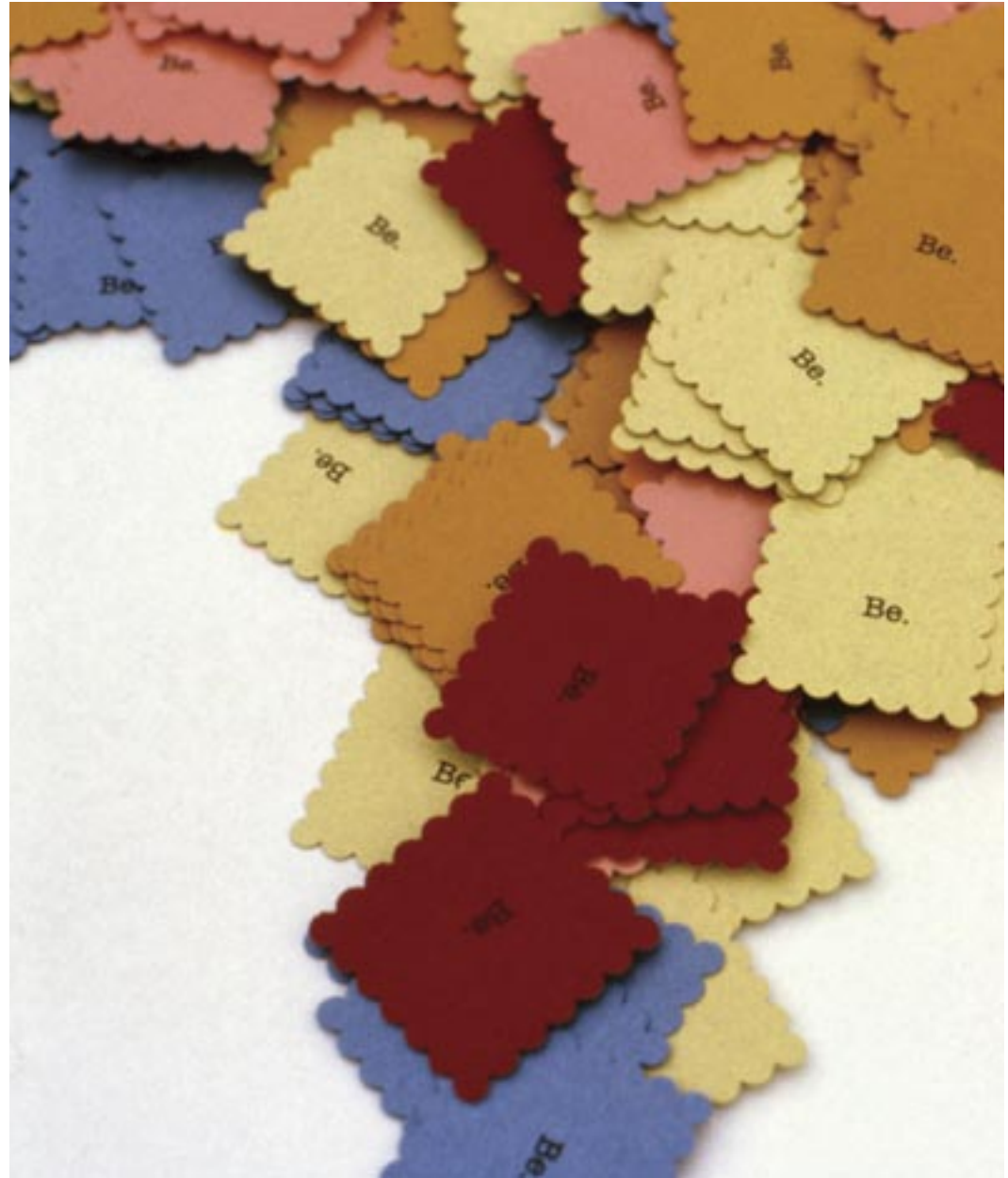
RECEPTION: FRIDAY, APRIL 14, 6:00 – 8:00PM

Can a trite moment possess authenticity? I remember in art school during one of my first critiques, someone called my work trite. It took me a while to understand what that really meant. I was—and still am—interested in personal, revealing, sincere, authentic work and it never occurred to me that such work could be read as *trite*. Granted, there is a thin line between creating something sincere and authentic that keeps people interested and something stale and tired that wants people to care more about it than their own lives, but to me, expressing honest moments was—and still is—a sincere gesture and not something lacking in originality.

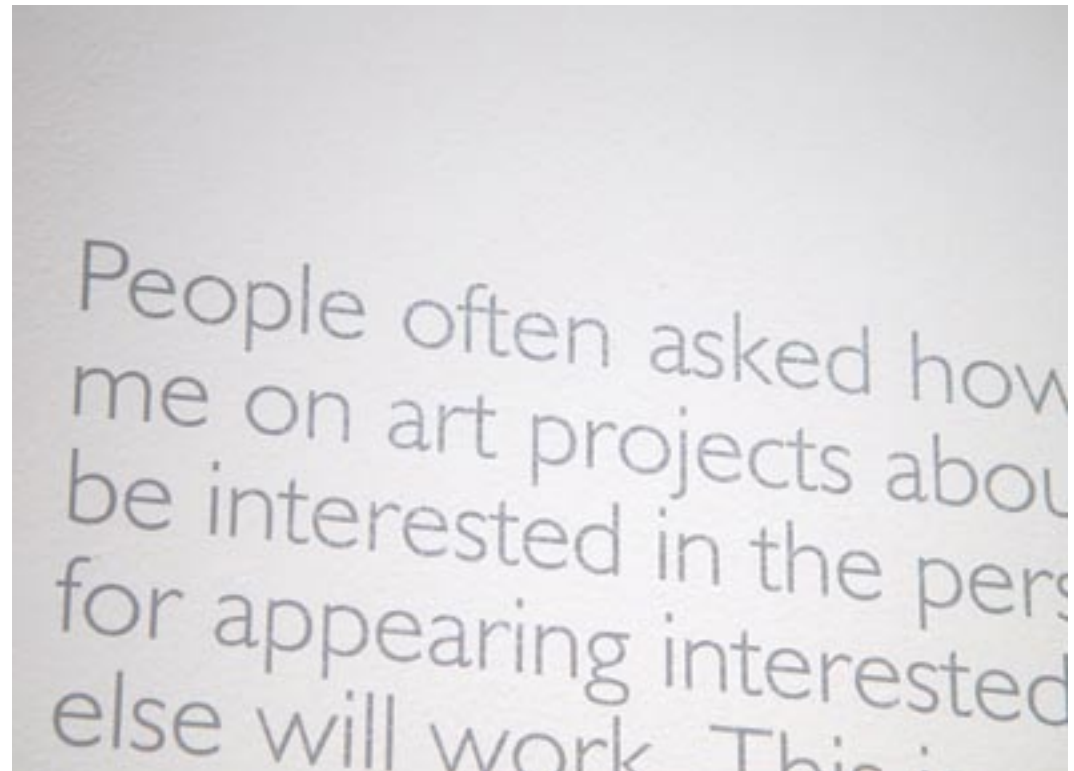
The work of each artist I chose for this exhibition possesses sincerity, authenticity and a certain amount of poetics, which is a quality I am most interested in. Despite the quiet nature of these compiled works, I believe they speak with certainty and confidence. — Taken from "Visual Space," *Artlies Issue 49*



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Andréa Caillouet
Untitled (Be), 2006
1.25 x 1.25 inch Cut paper pieces with the text "Be."
randomly inserted into garment pockets at the Salvation Army
Family Store No. 1, San Antonio, Texas



Harrell Fletcher

Towards a tender society of thoughtful questions and answers
(installatioin detail), 2002

80.5 x 44 inch wall mounted vinyl

People often asked how I'm able to entice random strangers into working with me on art projects about their own lives. The answer is that I appear to actually be interested in the person and his or her activities. And what is the best strategy for appearing interested? The answer is to sincerely be interested in fact nothing else will work. This is not difficult for me, because I actually think that people are interesting. I would even go so far as to say that I have a great fondness for the human race.

This wasn't always the case; as a child and adolescent, I was extremely shy and preferred to stay clear of most people. Dogs, books, and cheeses were all preferable companions to me. When, later in life, I decided to become a participant in society, I realized that I had no social skills for constructively engaging with people. Small talk had always made me feel dead inside, so that wasn't going to work. Instead, I decided to actively push conversations in the direction of "bigger talk." I asked people real questions about their lives, their work, their histories, their favorite foods, etc. Sometimes this was perceived as invasive, but I tried to be very sensitive. I became an increasingly capable listener and asker of related follow-up questions. As a result, my social self has been very intentionally constructed. This isn't as bad as it might seem, though. I think everyone's social (and personal) selves are constructed, just not usually very consciously.

As it turns out, people really like to be paid attention to. Perhaps they are even starved for thoughtful attention. From these interactions of mine, I have formed collaborations with people to produce exhibitions and public art projects about aspects of their lives that might otherwise have gone unnoticed, sometimes even by themselves. I've worked with neighborhood residents in Oakland, mall shoppers in a Bay Area suburb, developmentally disabled adults in San Francisco, office workers in Minnesota, a ten-year-old boy in Seattle, etc. One project that was produced here in Portland involved Cleveland and Joan Williams' lawn sculptures, which had been vandalized. I created twenty reinforcement sculptures that looked like the original three, but were based on the Williams and their friends and family. All of the sculptures were shown at PICA last summer as part of a show I did there and are now permanently displayed in the Williams' front yard. After the project was completed, I continued to spend time with the Williams and eventually bought a house in their neighborhood that had belonged to Cleveland's mother, who had recently died. So, my relationship with the Williams not only developed into an art project; it created a way for me to become a part of a neighborhood in a very real way.

Through asking strangers questions, I have learned to have more meaningful interactions with people outside of my work—friends, family, neighbors, even people at art openings, sometimes. I try to be willing to discuss subjects that are really important in my life, too. When my sister died last summer, I talked with several people about it (sometimes people I didn't know very well) and found out that most of them had also faced death in some way. It was very comforting, and it caused me to believe that people in general have the ability to relate to all sorts of things, if they are given the chance.

Since I've been paying attention, it's become incredibly obvious how few meaningful questions people ask each other: I recommend that people try a little harder: How much do you really know about the people who you encounter on a daily basis? Try asking these people what they really care about. Show them that you are truly interested. Perhaps it will rub off on them, and they will ask you a question back. Whole complex conversations might ensue. You'll learn things from each other; trust and honesty could develop—the world (and the art world with it) might become a better place.

Harrell Fletcher

Towards a tender society of thoughtful questions and answers (copy), 2002
80.5 x 44 inch wall mounted vinyl



Emily Jacir
Crossing Surda (a record of going to and from work), 2002
two-channel video installation, with text
1 DVD (32' 45'') for monitor
1 DVD (132' 48'') for projection
Edition 52/100



Karen Mahaffy
Damask Bath, 2006
21 x 17 inch vinyl on paper



Karen Mahaffy
Damask Chair, 2006
21 x 17 inch vinyl on paper



Karen Mahaffy
Large Damask Kitchen, 2006
21 x 17 inch vinyl on paper



Karen Mahaffy
Damask Sink, 2006
21 x 17 inch vinyl on paper



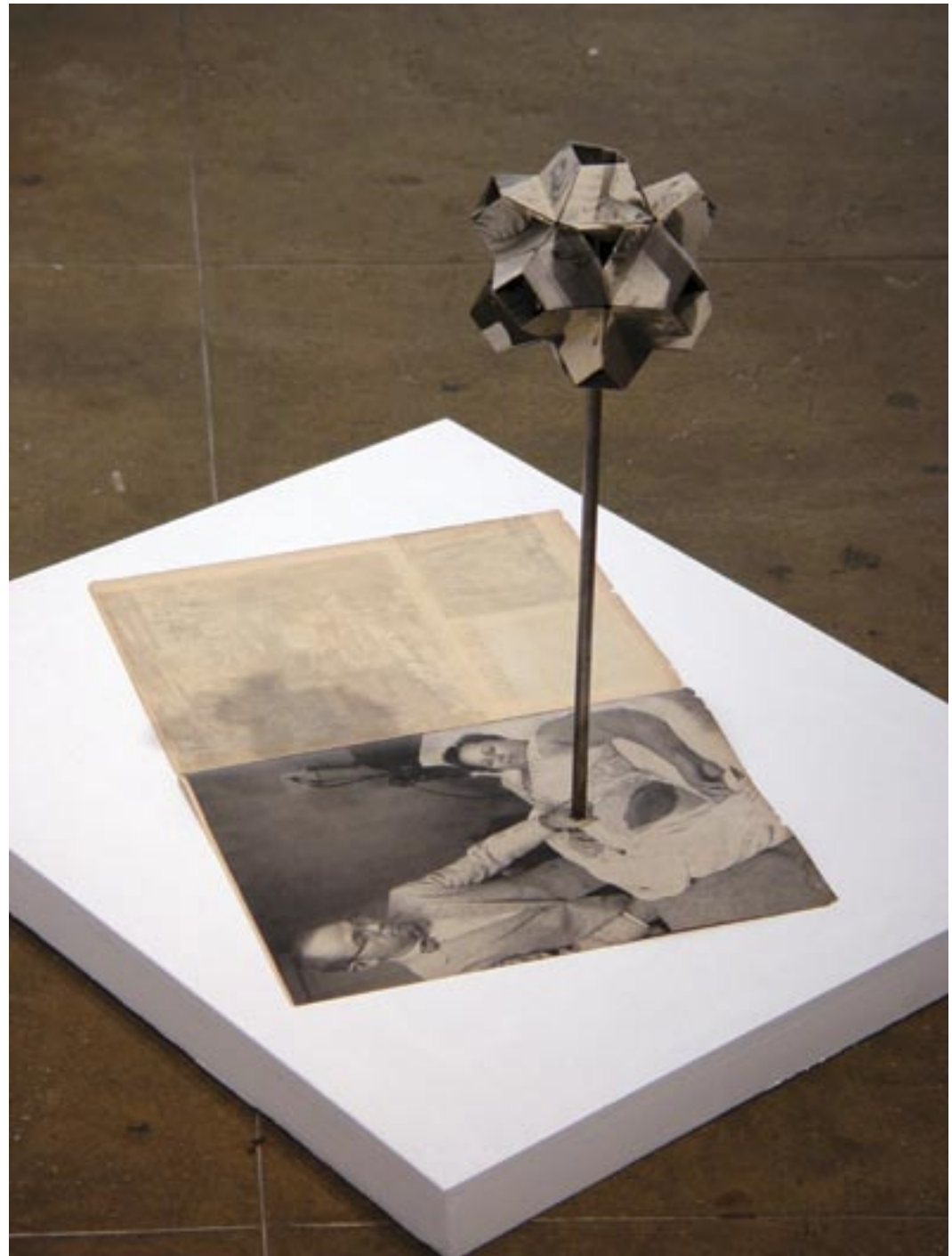
Enter the Dragon
 OR THE FRAMING OF BEAUTY

I was sitting, representing reality, through the waning moments of a great discourse on the subject of "What's Happening Here?" Having noticed a paper on a yellow pad and vaguely remembering a certain Dr. Grading's point and advice, when I realized that I was being observed from the audience, I leapt quickly and bent forward to the pad and was uttering my response as to what "The Issues of the Nineties" would be, framed from my remarks, I said, "Beauty," and then, more firmly, "The Issues of the Nineties will be Beauty"—a loud impetuous yell—as if the wall, "Beauty," was a wall that was a barrier to my life that I had known where, or perhaps I was being told, while it is not not believing it itself? I don't know, but the total, unambiguously allows that created the initial proposal but I immediately, suddenly for you.

My interlocutor stopped back into his seat, smiling slightly, and, out of sheer politeness, I moved to a new location where it became the evening improvising, I began to talk again. I recalled that Beauty was not a thing—"the beautiful" was a thing, in images, I thought, Beauty was the agency that insured visual pleasure in the beholder, and any theory of beauty that was not grounded in the pleasure of the beholder begged the question of their efficacy and seemed null in themselves. This seemed a reasonable to me, but the audience continued to

Katrina Moorhead
The Issue of the Nineties, 2005
 30 x 22 inch pencil and watercolor on paper

Will Rogan
Bruise, 2006
40.5 x 20.5 inch mixed media



Will Rogan
Safe, 2006
32 x 47 inch c-print, Edition of 5





Will Rogan
Safe, 2006
32 x 47 inch c-print, Edition of 5



Bojan Sarcevic

It Seems that an Animal is in the World as Water in the Water, 1999

8 minute video



Danny Yahav-Brown
Bird (negative space of the artist's middle finger), 2005
3.75 x 9 x 4.5 inch stack of show cards (mistakenly) printed blank



Danny Yahav-Brown
All the Lies that I Have Ever Told, 2006
printed email mounted to gallery wall
dimensions variable, Edition of 5



Danny Yahav-Brown
Untitled, 2005
24 x 30 inch c-print mounted on Plexi

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