

Frenz

Shary Boyle
Able Brown
Lori Damiano
Kyle Field
Jill Gallenstein
Sammy Harkham
Alan Licht
Ashley Macomber
Joanne Oldham
Leslie Shows
Spencer Swelney

AMY ADAMS: *Is this the first visual art project you have organized?*

Shary Boyle, *Moon Hunter* (Installation detail), 2009, paper, ink, tissue, mac-tac, acetate, pins, glitter, fabric, variable materials, dimensions variable



WILL OLDHAM: This is my first hard-and-fast, real-live curatorial project, like in a gallery, and where people can walk in and look and hear things in a shared space.



Able Brown, Fridtjof Nansen, 2009, ink, watercolor and typewriter ink on paper, 9 1/2 x 8 inches

AA: When I first asked you about doing something at Fleisher/Ollman, you said it was a very interesting proposal. What about it appealed to you?



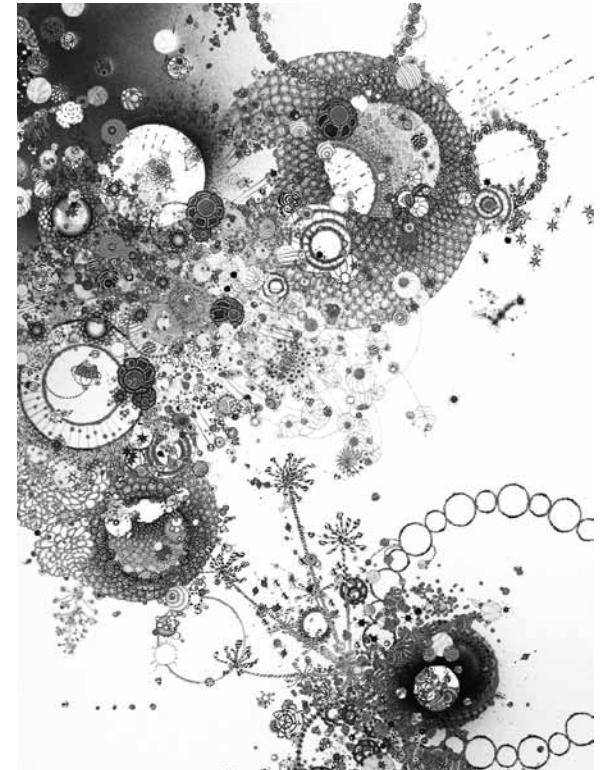
Lori Damiano, Lord 1: The Records Keeper (3rd state), 2003-2009, animation, 14:15

wo: I am interested in this as a way of using my POWER. A huge perk of the project is that the deeper I get into it, the more communication I get to have with both friends and heroes.



Kyle Field, *Ozzy Question ?*, 2008, ink, watercolor on paper, 8 3/4 x 7 inches

AA: *Can you elaborate on power?*



Jill Gallenstein, *Inauguration*, 2008, ink, gouache, spray paint, collage on paper, 40 x 30 inches

wo: From comic book I learned that power corrupts and absolute power does the job full-scale. Here it is within my grasp to facilitate the gathering of these artists' work or some representation thereof. Wow! Let's roll. Phone calls are rendered and mailings projected. The spider web gets bigger and stickier. Through mass media power snowballs (snowballs will melt) and without the evils of technology, "Will Oldham" would not have been put in this fortunate position. I mean that this is an amazing occurrence, an amazing opportunity and it's possible that one could accept it, even as one's due. It could take one to a different plane of thinking and that plane might be good, but it also might very well be awful and alienate a body from those who support the work most fully and need the work most essentially.



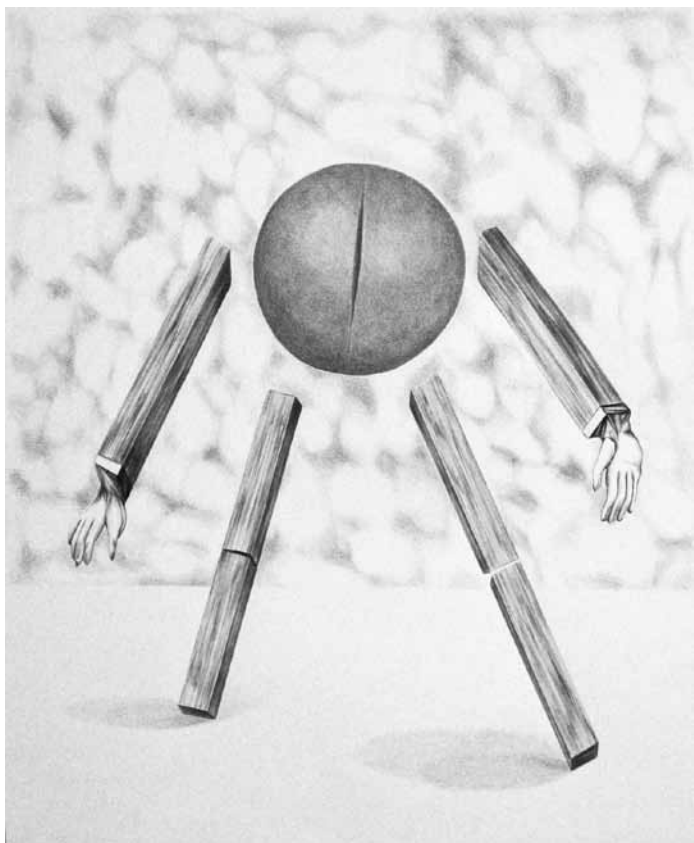
AA: *What attracts you to the work of the artists in the exhibition?*

Sammy Harkham, *Los Angeles* (Forthcoming in *Crickets #3*), 2009, pencil, ink on paper, 15 x 11 inches



wo: *The work of these people is my joy, my deep and responsible and guilty pleasure.*

Alan Licht's, *A New York Minute*, 2003, audio installation with cd player & speakers, 15:17



AA: Can you put the work of these artists in context of your music?

Ashley Macomber, *hoo-ha nose man*, 2008, gouache, colored pencil on paper, 14 x 17 inches



Joanne Oldham, *Too many mummies, no room for me.*, 1993, cut paper, colored pencil, 22 x 15 3/4 inches

wo: The works can only be contextualized in my own practice, insofar as the works are things that I hope to find sustainable, and more nourishing, possibly, through proximity.



Leslie Shows, *Rachel (blood)*, 2008, archival inkjet with collage on rice paper, approx. 41 x 38 inches

AA: *What do you expect from the exhibition?*



Spencer Sweeney, *tbc*, 2009, acrylic on canvas, 24 x 18 inches

wo: I expect this exhibit to be, at least, a locus for these freaks of nurture to feel-and-be-feeled by each other, and by those silly and lucky enough to wander through the Fleisher/Ollman doors. When one's work is inherently public, all one has to do is work in order to represent. In this situation, us people on this side of the curtain get to bring our wares together and also get some backstage labor done. New friends, new visions, and the elusive corroboration of old friends and ideas.

Acknowledgments

I would like to express my profound thanks to the artists who have contributed their lovely work to the exhibition: Shary Boyle, Able Brown, Lori Damiano, Kyle Field, Jill Gallenstein, Sammy Harkham, Alan Licht, Ashley Macomber, Joanne Oldham, Leslie Shows and Spencer Sweeney.

I am also very thankful for the help and guidance of the amazing and talented Meg Baird, as well as Greg Weeks, Andy Lampert, K.C., DJ Hiding Place, Sam Cusumano, and Jesse Trbovich, all of whom join Alan Licht and Able Brown in sharing their talents and expertise for a special night of performances.

My appreciation to colleagues at Johansson Projects, Jessica Bradley Art Projects, Jack Hanley Gallery, Gavin Brown's Enterprise and Taylor de Cordoba, and to dear Philly friends, Michaela Majoun at WXPN, Vox Populi, The Institute of Contemporary Art (Philadelphia), Moore College of Art and Design, Esther Klein Art Gallery, Keith Wilkins and Jack Sloss.

I am indebted to my co-workers John Ollman, Ann Ollman, Claire Iltis, Heather Shoemaker and Patrick Blake, whose talents are boundless.

Lastly, my deep and sincere gratitude to Will Oldham for his generosity and astute eye.

Frenz has been a pleasure.

Amy Adams

Frenz

June 18–August 29, 2009

Shary Boyle
Able Brown
Lori Damiano
Kyle Field
Jill Gallenstein
Sammy Harkham
Alan Licht
Ashley Macomber
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Spencer Sweeney

Fleisher Ollman Gallery
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*Will Oldham is thankful
to have been allowed
to invite these artists
to participate in this show.*

Design: Claire Iltis

List of works in the Exhibition

SHARY BOYLE

Moon Hunter, 2009
paper, ink, tissue, mac-tac,
acetate, pins, glitter, fabric,
variable materials
dimensions variable

Netsuke, 2007
ink on paper
11 1/2 x 8 1/4 inches

ABLE BROWN

Candy Spider, 2009
ink, watercolor and type-
writer ink on paper
9 1/2 x 8 inches

*My Interpretation of the Cars
Song*, 2009
ink, watercolor and type-
writer ink on paper
9 1/2 x 8 inches

Big Dogs Lick Hands, 2009
ink, watercolor and type-
writer ink on paper
9 1/2 x 8 inches

Big Horny Sheep, 2009
ink, watercolor and type-
writer ink on paper
9 1/2 x 8 inches

Christ on Water, 2009
ink, watercolor and type-
writer ink on paper
9 1/2 x 8 inches

Pablo, 2009
ink, watercolor and type-
writer ink on paper
9 1/2 x 8 inches

Die With the Surf, 2009
ink, watercolor and type-
writer ink on paper
9 1/2 x 8 inches

Serena, 2009
ink, watercolor and type-
writer ink on paper
9 1/2 x 8 inches

Fantail, 2009
ink, watercolor and type-
writer ink on paper
9 1/2 x 8 inches

Vulture, 2008
ink, watercolor and type-
writer ink on paper
9 3/4 x 8 inches

Snowy Owl, 2009
ink, watercolor and type-
writer ink on paper
9 1/2 x 8 inches

Sea Soldier, 2009
ink, watercolor and type-
writer ink on paper
9 1/2 x 8 inches

Great Brown Death, 2009
ink, watercolor and type-
writer ink on paper
9 1/2 x 8 inches

Dolly, 2009
ink, watercolor and type-
writer ink on paper
9 1/2 x 8 inches

Waylon, 2009
ink, watercolor and type-
writer ink on paper
9 5/8 x 8 inches

Merle, 2008
ink, watercolor and type-
writer ink on paper
11 1/2 x 9 inches

Fridtjof Nansen, 2009
ink, watercolor and type-
writer ink on paper
9 1/2 x 8 inches

Captain Tyson, 2009
ink, watercolor and type-
writer ink on paper
9 1/2 x 8 inches

Hairy Pecker, 2009
ink, watercolor and type-
writer ink on paper
9 1/2 x 8 inches

LORI DAMIANO

*Lord I: The Records Keeper
(3rd state)*, 2003-2009
animation
14:15

KYLE FIELD

A Place in the Park, 2008
ink, watercolor on paper
7 x 8 3/4 inches

Ozzy Question ?, 2008
ink, watercolor on paper
8 3/4 x 7 inches

Rats in a Huddle, 2008
ink, watercolor on paper
8 3/4 x 7 inches

Rats in a Huddle, 2008
ink, watercolor on paper
7 x 8 3/4 inches

Folksword Preservation Esq.,
2008
ink, watercolor on paper
10 x 7 inches

JILL GALLENSTEIN

Inauguration, 2008
ink, gouache, spray paint,
collage on paper
40 x 30 inches

*Inside My Broken Heart Is a
Pocket for You*, 2009
ink on paper
triptych, 40 x 30 inches ea.

SAMMY HARKHAM

Australia, 2009
colored pencil, ink on paper
8 x 8 inches

Kramers Ergot 7 (cover), 2008
pencil, ink on paper
24 x 19 inches