AND DECORATION: GOOD TASTE IS THE FINAL REFUGE OF THE UNIMAGINATIVE

The Pattern and Decoration movement, whose activities span the 1970s and 1980s and primarily took place in the United States, has recently returned to the spotlight. Even though its practices and works are now considered early examples of Postmodernism, scholarly research has not yet been that rigorous. What kind of movement was Pattern and Decoration? And why has this renewed interest arisen now?

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그리고 장식:
고상함이란 상상력이 부족한 이들의 마지막 피난처다

1970년대부터 1980년대 사이에 미국에서 일어난 패턴과 장식 운동이 최근 유럽과 미국에서 새로운 주목받고 있다. 포스트모던이나의 전통으로 돌아가는 웨일 시스템에도 불구하고 갈수록 발달한 연구가 진행되어 있다. 패턴과 장식은 이런 운동만이 아니라 두부받기 시작한 이론도 무방할까?

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Revival of Pattern and Decoration

Thomas Lawson-Bihrle said: "Good taste is the final refuge of the unimaginative." Style or decor is pivotal to designing places made in the late 20th century, dividing critics into opposing camps: 'inside versus' (anonymised) as the filmmakers Jean-Marie Straub and Danièle Huillet would have it. We were going De Steeg in the Decorative period: Paul and Henri-Matisse to different modern traditions. Today, the decorativist still is thought of as a crime against modernism, if it follows Ashby's 'article: which evaluate ornament from a concept of modernity.' Recent approaches to the Modern, viewed from the perspective of gender studies and through other non-Caribbean poems, have allowed the right people to account for the fnal's right style, when pattern and decodorn took the lead in western art and design and commercial art (such as Beaz) in 2007. In the Hadrian river Museum curated an exhibition of the Pattern and Decodorn movement (P&D) exploring a shipman vision off men's American art between 1970 and 1989. This show was supported by a catalogue that is modest but offers an in-depth, informative discussion of associated tasks and beliefs. The modesty of this approach could have been informed by the rhythms of the modernist's dialogues with his past but has been a question of tasteful but not neglecting full-colour reproductions that show the artforms in their full glory. In the name of Art, (1998–2000) is perfectly suitable for bringing together works by a new generation of artists who have redefined or reinterpreted the term. The exhibition is not about art and its philosophical implications but is about the meaning of art in modern society. The exhibition is not about art and its philosophical implications but is about the meaning of art in modern society. The exhibition is not about art and its philosophical implications but is about the meaning of art in modern society. The exhibition is not about art and its philosophical implications but is about the meaning of art in modern society.

Genius, 'Pattern, Decoraten, and Crime' (2018–19). Museum reader Ketan Sihing (Ketan Sihing: 'Pattern and Decoration: Ornament as Promiss'. The Los Angeles Museum of Contemporary Art (MOCA) in Los Angeles is also planning a larger exhibition that will be open to the work in the non-classic area and to those not normally considered under the umbrella of P&D.

From the 1970s

Book in the mid-1970s, a small group of artists began to work together in a studio that was located on a street that was called at the time. The book is directed at their contemporary moment. This offered an opportunity to test out statements and ideas by allowing them to present their form into public workshops whose components were fully shared with patterns and decorative customs. Miriam Schepsen, Valerie Jacoby, Tony, Robin; Joyce; Kottt; Robert, Zawacki, and Robb, Howard. For this pioneering group of artists, used to meet in each other's studios to prepare their action plan. The art critic and artist Amy Cottin joined them to devise what would become the non-traditional, artistic, and democratic movement, Pattern and Decoration. A self-organising principle, a strategy, and a formal statement was set up to ensure maximum visibility and efficiency so they began their exhibition work. As their movement was accepted to be commercial presence, a more in-depth, tentative approach is needed. The original strategies of their exhibitions tended to collapse around the more prominent figures, with limited or temporary additions of other artists—particularly those classed as a non-artist. The venue was more stable, and Holly Solomon, the gallerist and former director of alternative space 60 Grams Street, agreed to host them giving them the opportunity to exhibit solo. Foreign dealers in Zurich and Paris made arrangements with the artist to ensure the show takes place across Europe by making sales to collectors. Porlo, Reuben, Niki, Berly, Oxford took part, and the Ludwig family had access to the best works, with their direct channel to the
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artists, and gathered a coherent collection of P&O work at the precise moment of its world reception. Success was as quick as its reappearance in obscurity, but you commercial? Not necessarily, but the democratic non-hierarchical structure did not allow for leading artists to break the spotlight and take over a convention. It was maintained as a group, a band of brothels/stores with dilettante issues, which was difficult to promote or create a sense of a real future and legacy. The analysis of recent art movements, or group of artists from the 1980s – be they the New Realism, Arte Povera, Transavanguardia, East Westings – are often centered around a guiding artist’s theorem or an art critic (such as Gianni Colombo, Pierre Restany, and Arturo Bandini Oliva) who often speak out on behalf of the collective, who wrote the pieces, who curate shows and who supported the governing group image. The P&O artists were too dependent on their dealers, especially Holly Solomon. If Amy Gold, who writes a seminal series of articles and attended the informal meetings at the Robert Zakarin’s studio in the pre-P&O era – could’ve taken a more important role in the art world game, but she safely passed away and never got the opportunity to develop the project to its full potential. This panel of the mixed opportunists emerging over several decades are also worthy of consideration. The new issues they brought to the public – throughout History and especially in the late 19th-century in the UK – had found their voice in the figures of William Morris and the Arts & Crafts Movement. On one hand craft (pro-industrial in its production process) is known for its deconstructive response, including ornament of any type – geometric abstraction, forest motives, animals, etc. – whereas on the other hand, craft signals the handmade, female produced, the custom-made, the domestic items made for homes and by families. The applied arts (usually in the home and in street decoration (tiles, wallpaper, and glass, earthware, ware, carpentry) has long been a source of inspiration for pattern, ornament, and graphics while homemade craft indicates the domestic, the feminine, the anonymity, the freedom. These were the days of P&O’s avant-garde, who sought to elevate the marginalized status of craft and the applied arts. 

Artists

Non-western craft and pattern (historic or reconfigurable patterns are representative of these traditional and cultural movements) at work in Islamic art (tiles, stuccos in architecture, fabrics) or in long-inspired medieval textiles; textiles that understood, impartially compositions. Subtle fabric patterns are a feast for symmetry (horizontal and vertical) and light in tribute to ornamentation offering raw lines drawing painted surfaces. All palettes of colors or a limited range of metallic gold and silver, are seen by precise flat brushes, allowing light to constantly push the rate of perception. Joyce Kozloff shows in homages of literary work a series of motifs and patterns on huge canvases quoting the Nietzschean-socratic, the Socratic soter path and other Persians components. Hand-painted on raw canvas, the paint is flat enough to become transparent to the painted lines of the composition. It is literal, and as the patterns are juxtaposed, side-by-side, the painting becomes a journey of notations, a journey and catalogue of crafts, worldwide. In many arid provinces, the craftsman learn the different existing motifs for reproduction on plates, boards, parts of corpuscles, as clients can eventually choose for themselves and commission custom-made pieces. Milan’s Schiaparelli introduced feminist theory and politics to the group. An activist and voice advocate of feminism, she established along with Judy Chicago’s Houseguest in early 1972 and the Feminist Art Program at California Institute of the Arts. Also she used colleges, herbaria, fabrics, ufology, and ceramics. Cynthia Carlson is still concerned with reevaluating her early painted wallpapers on silk on a double adjacent wall, painted in gradations of green and yellow, and she displays a series of coloured abodes and bronze cut flowers, accompanied by their painted shadows with flowers and wild roses. Tina Ginzler has been involved with alternative activism in New York’s borough from the early 1970s, in activities enacted through performance with fabrics and actors. The fabric paintings stitch pieces of cloth superimposed with pencil drawings and paint. Aside from the individual artists’ activities and works, the group should be observed through the lens of gender. Male artists – such as Kim McDowell, Robert Kushner, Brad Davis, Ned Smyth, Rodney Rigs, Richard Haines, Tony Robbin, Joe Zuton, Robert Zakarin, Thomas Langen, Schmidt, and Mario Melara – occupied easy and equal positions in the group.

Rediscovery of the Movement

The painted shows in HAMCO Cannnes and Le Corpsat attributed to the power of the decorative and patterned bordering larger surveys in European works. Certain number of artists and players, issues and themes that were similar in strategy, vocabulary, grammar, and conceptual references. Those that joined the club included: Claude Viallat, Simon Hantai, Marc Camille Chaimowicz, Alan Shields, Lynda Benglis, Betty & George Woodman, Jennifer Coccine, Alan Lovin, with a special offer to George Segalman. Those figures are mentioned to be the benefit of the visitor’s experience, dipping them into a museum of free forms and overwhelming colour. To display this fun, and to avoid a chronological or individual logic, the sole space left to curators (and they have used it ingeniously) was a descriptive way of visualizing works according to colour and formal composition. This means work features according to pictorial and material qualities itself: Robert Zakarin, Jennifer Cosares, Cynthia Carlson; according to issues of pattern Tony Robbin, George Segalman, Joe Zuton, George Woodman; according to formal nomenclature: Simon Hantai, Vavine Jostion, Rodney Rigs and Claude Viallat, Richard Hafey. The exhibitions of Ludwig Forum Aachen and munak were based on a collection of works gathered at the time, a large number were that quality shows taken from a selection of artworks by P&O National figures. The attempt to build a context that is neither academic and pedagogical indeed a line the freedom and unconventionality this art carried on.

Why have these shows appeared now in a number of European locations and almost simultaneously? Barriers have been broken, revolution is everywhere. The decline is a shelter from choice, tentatively restoring a space to live with heavy makeup and guitar suburban toxins backing the movement were said from the emergence of the women’s liberation movement. The reception of these shows was positive, enthusiastic and friendly. Commercial speculation, it is not certain that market will feature these artists and their work in the same way again. Colour and form are lower and for all, it is decoration still a punishment, or a crime; certainly not.