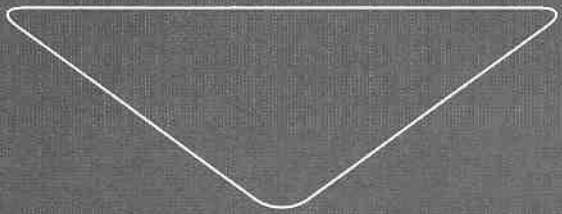
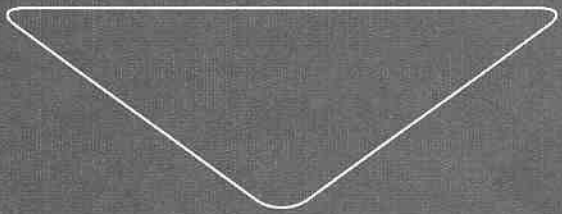
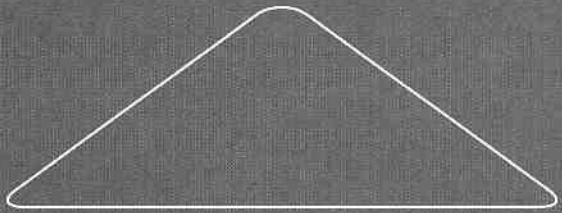
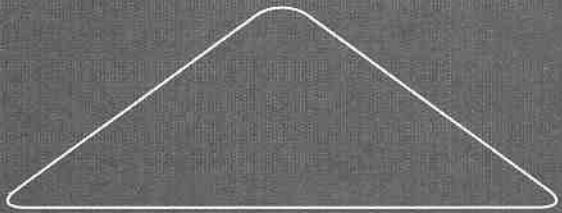




EXIT MUSIC (FOR A FILM)





GRIMM | ROSENFELD

530 W 25th St. 2nd Flr
New York, NY 10001

Theresienstr. 56/Rgb
80333 München

Exit Music (For a Film)
2007 Michelle Lopez

Printed at Rolling Press, Brooklyn, NY
Book Design by Donjiro Ban

>> TABLE OF CONTENTS

Exit Music (for a Film) 1-31

Images & Footnotes 32-38
Additional Quotes 39-43

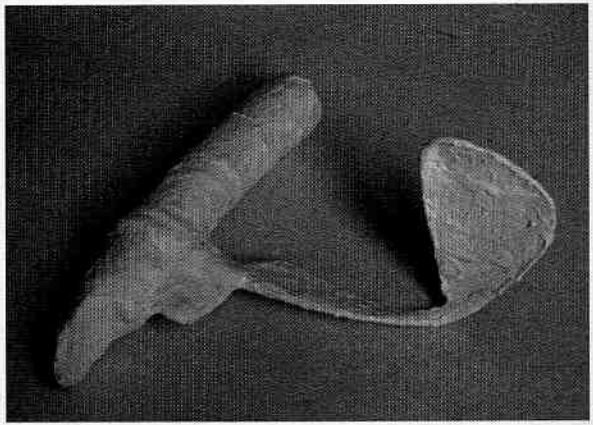
Interviews with Artists

Vincent Fecteau 44-47
Katie Grinnan 48-51
Rita McBride 52-53
Kelly Nipper 54-57
Mindy Shapero 58-60
Giovanni Anselmo 61
Patrick Hill 62-64
Evan Holloway 65-67
Anna Sew Hoy 68-71
Christian Maychack 72-75
Jeff Ono 76-79
Will Rogan 80-82
Judith Scott 83
Paul Sietsema 84-85
Franz West 86
Amir Zaki 87-90

Interview with Wim Delvoye 91-101
The Wrong Gallery interviews Michelle Lopez 102-103

Notes 104-107
Acknowledgments 108

>> FRANZ WEST



Franz West, *Passstück*
13.8 x 11.4 x 5.5" / Plaster, metal (1973)
Galerie Krinzinger

>> AMIR ZAKI

What's your relationship to cultural "objects"?

I relate to them as "cultural" objects.

How do you feel about the word "sculpture?"

Indifferent.

What does "title, dimensions, material" mean to you?

That a piece is finished.

Title	A name given to describe something.
Dimension	A size in units of something.
Materia	A substance of which something is made.

When you're in your process, where are you?

Usually in front of a computer.
Sometimes in bed waking or dozing.

What is the rhythm in which you work?

Syncopated.

If you could take one thing out of your work, what would it be?

Self-consciousness.

Amir Zaki, *Untitled*
17.5 x 19.5"
Ultrachrome archival
photograph (2004)
Perry Rubenstein Gallery,
New York

What do you make of Ree Morton's statement: *"Myth is the best detergent for a dirty history?"*

It seems inaccurate. It's like saying "Lying is the best solution for truth".

If you could keep one thing, what would that be?

Disjunctive-ness. Poetics. Those are two things.

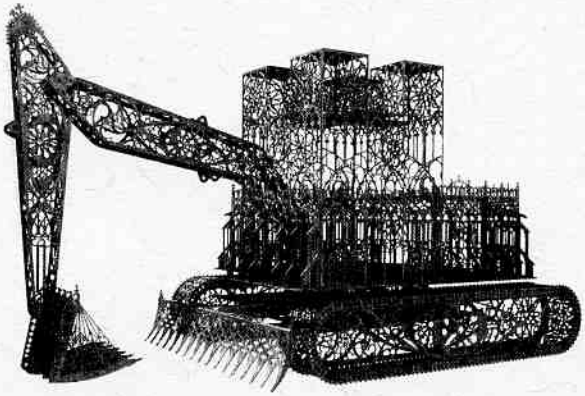
What content/context are you interested in these days and how do you try and get it into the work?

I'm into the most well known version of Taijitu as a subject and as a symbol that transcends language and simplifies an idea simultaneously. Usually, when I try to get into my work, I feel uninspired and frustrated. I get excited when I fall into my work or it falls into me.

Finally, in your opinion, what's been most misunderstood about your work in the public sphere? Linguistically, creatively, etc...

People generally don't find my work as humorous as I do. (This is a sign of a bad comedian.) I suppose the aspect of humor in my work is less apparent… or just bone dry. <<

>> A CONVERSATION WITH WIM DELVOYE



Wim Delvoye, *Caterpillar*
30 x 8 x 15' / Laser-cut corten steel (2003)

Michelle Lopez: You said that making art is like playing guitar. Can you elaborate?

Wim Delvoye: You have to be young when making art. Art is not intellectual. It's a luxury. Art is hormonal. Look at all the artists who have made great work and then can't anymore — except maybe for Mick Jagger and me [smiles]. You need a fantastic assistant or a young girlfriend to continue to make good work [another smile]. We used to envy Picasso's life and the way he carried on in terms of acting as a child, but now we all do this. Everyone took over Picasso's lifestyle. It's mind-