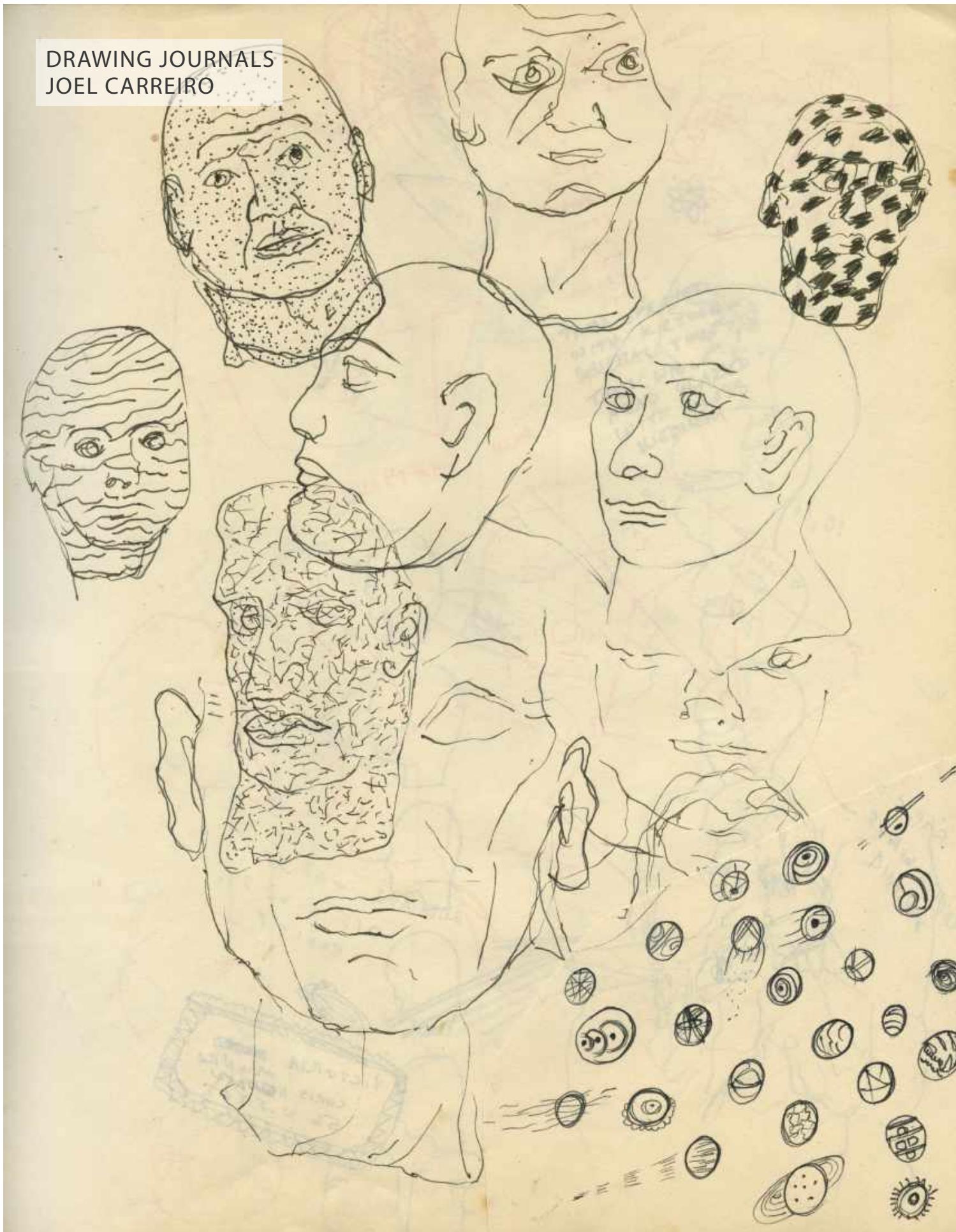


DRAWING JOURNALS
JOEL CARREIRO



joelcarreiro@gmail.com
joelcarreiro.com

DRAWING JOURNALS

JOEL CARREIRO

SELECTIONS 1980-1986

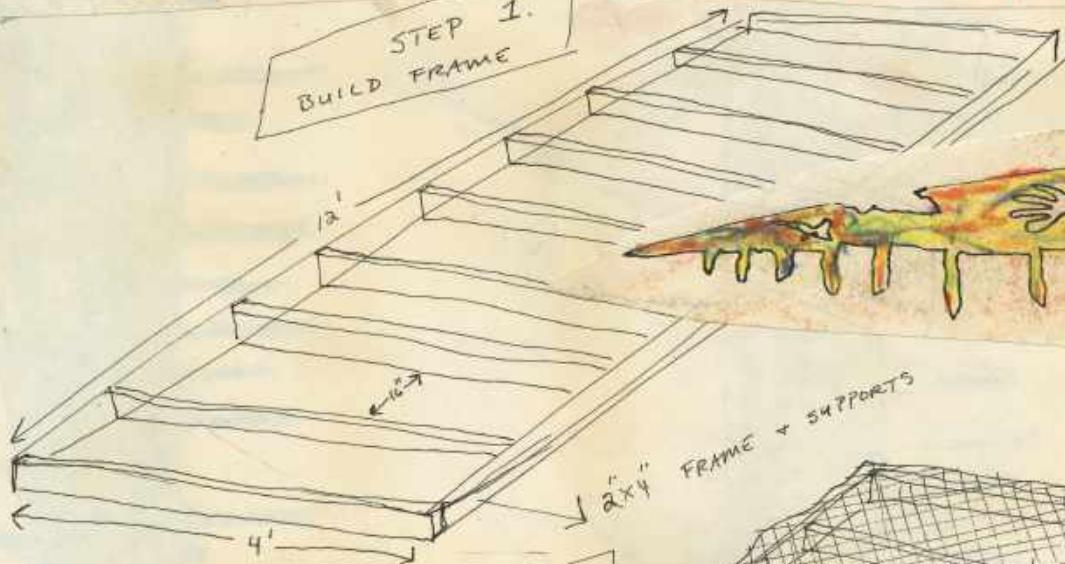


coating schedule

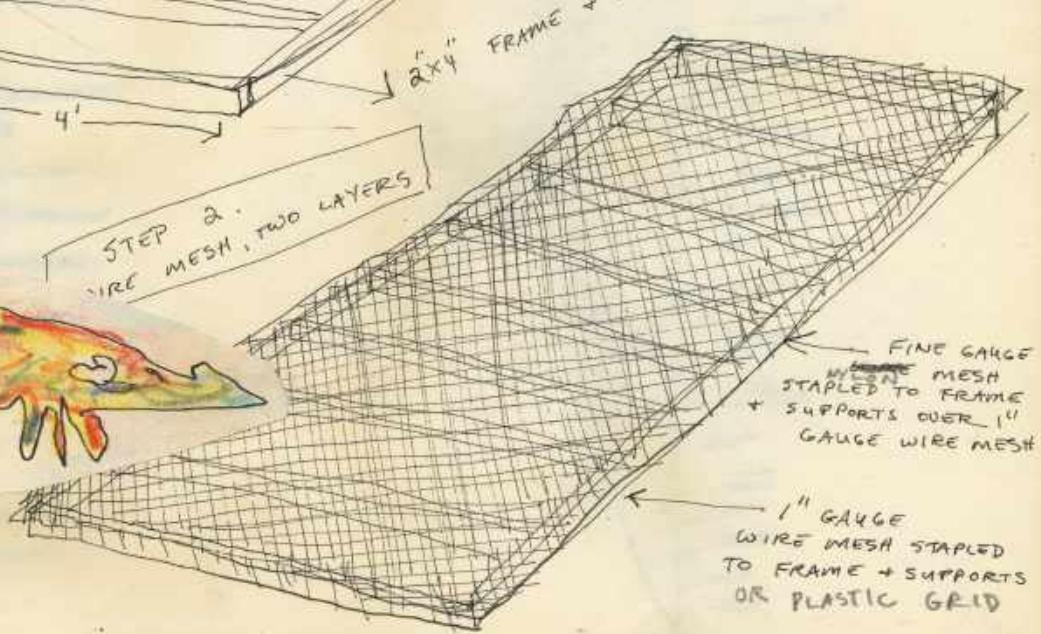
- 4 plain white single coat
- 2 double coat with watercolor inset
"antique wallpaper"
"wrapping paper collage"
- 2 double coat with watercolor collage
- 2 " " " wild collage inserts "



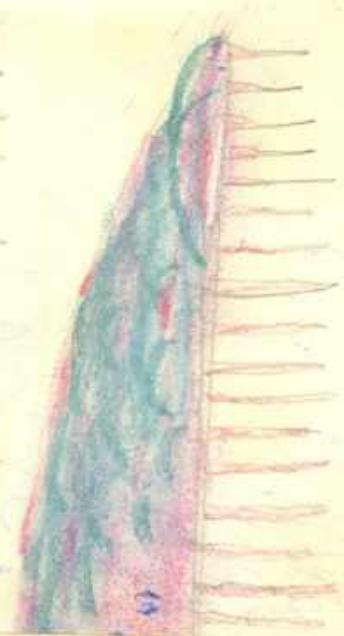
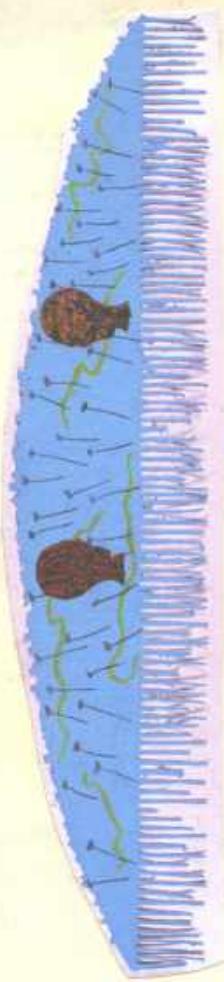
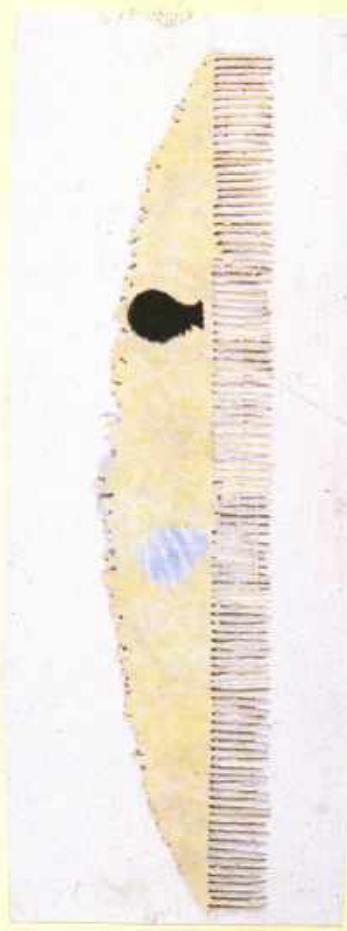
STEP 1. BUILD FRAME

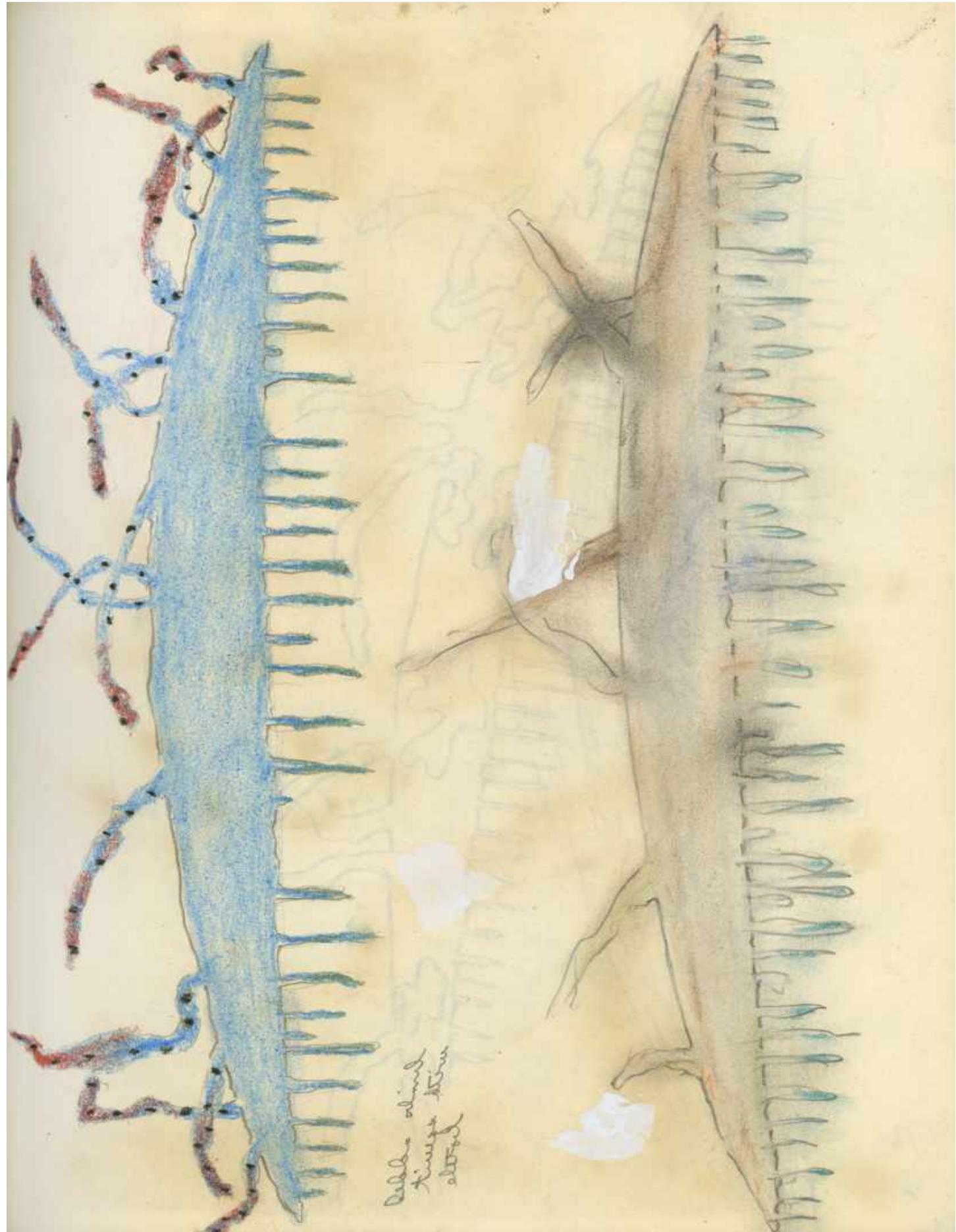


STEP 2. WIRE MESH, TWO LAYERS

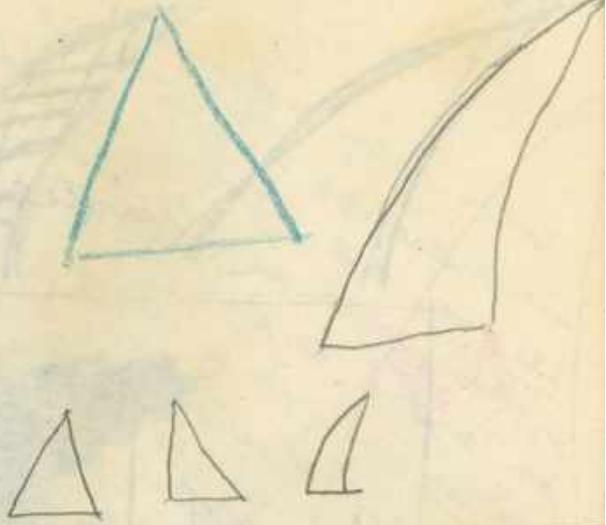


ANGEL WING TOOTHY SEA
CLOTH-OF-GOLD TOOTHY COMB
GLORY-OF-BENGAL TOOTHY COMB
WEST INDIAN TOOTHY COMB
ROOSTER-TAIL TOOTHY COMB
MAGELLANIC TOOTHY COMB

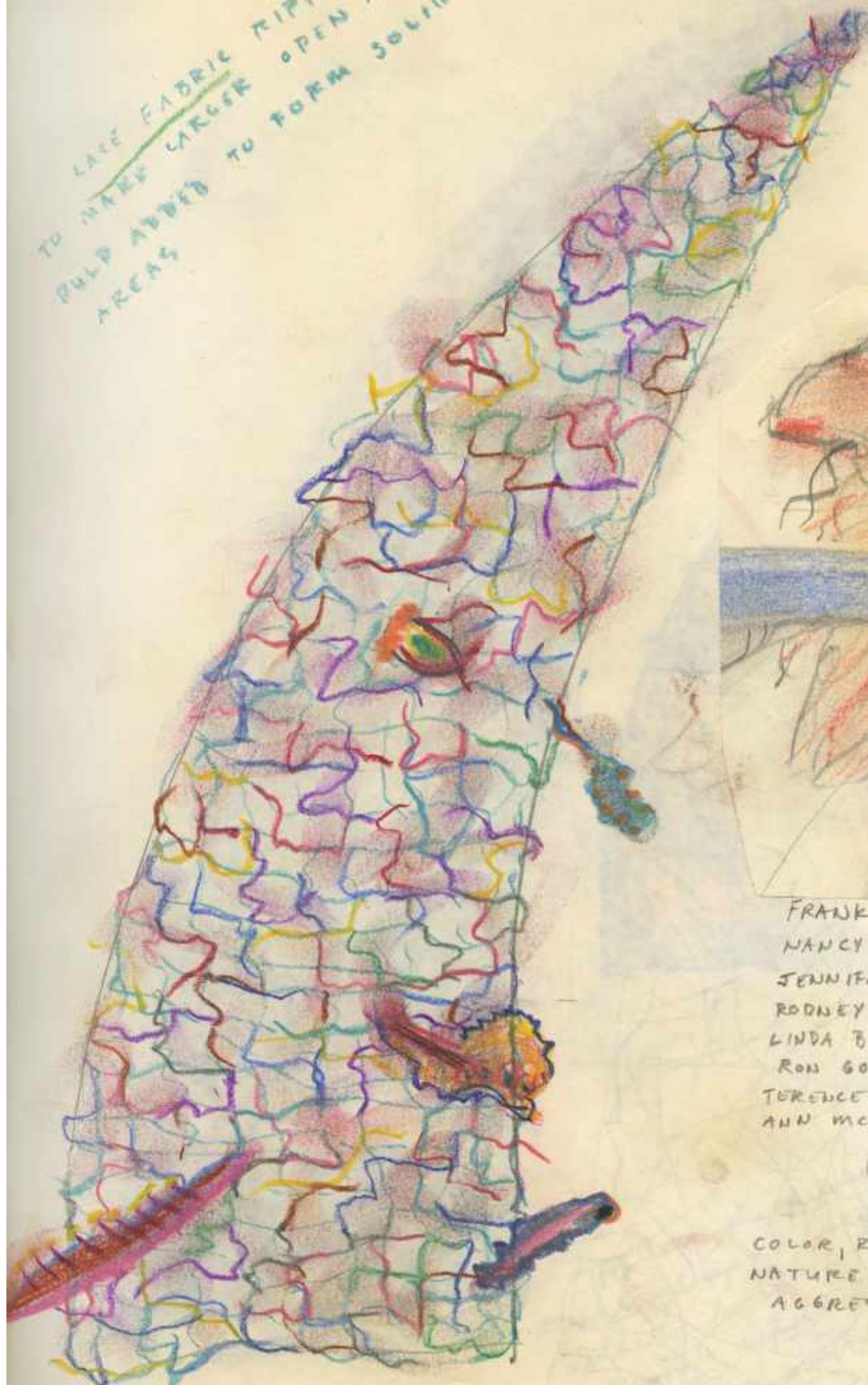




date
of
time
about



TO MAKE FABRIC RIPPED
PULP AREAS LARGER OPEN AREAS
AREAS TO FORM SOLID



FRANK STELLA - BIRDS

NANCY GRAVES - PTOS & SCULP.

JENNIFER BARTLETT - SWIMMERS

RODNEY RIPPS

LINDA BENGELIS - MASKS, PULP

RON GORECHOU - SHIELDS

TERENCE LA NOUE - HIDES

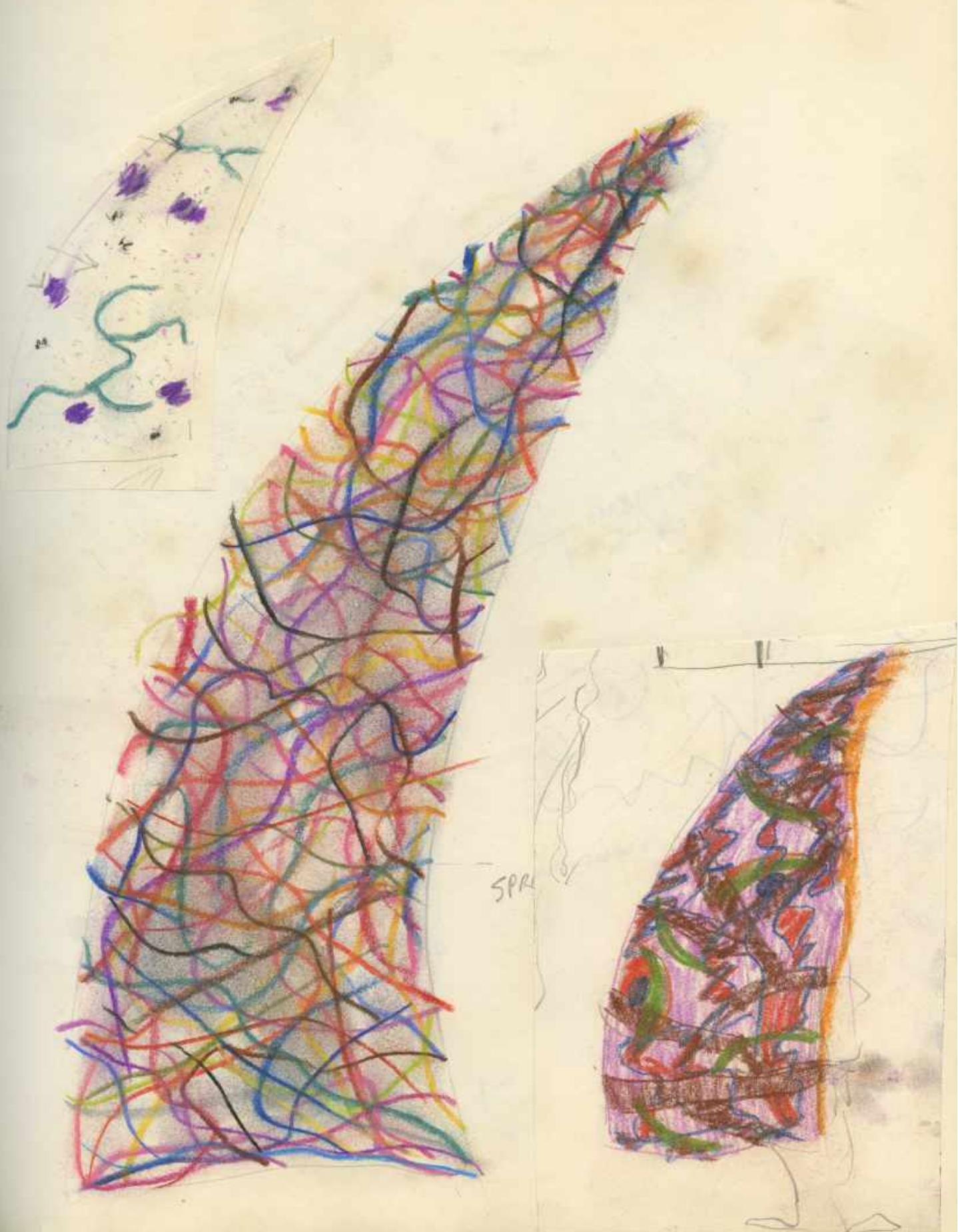
ANN MCCOY - REEFS

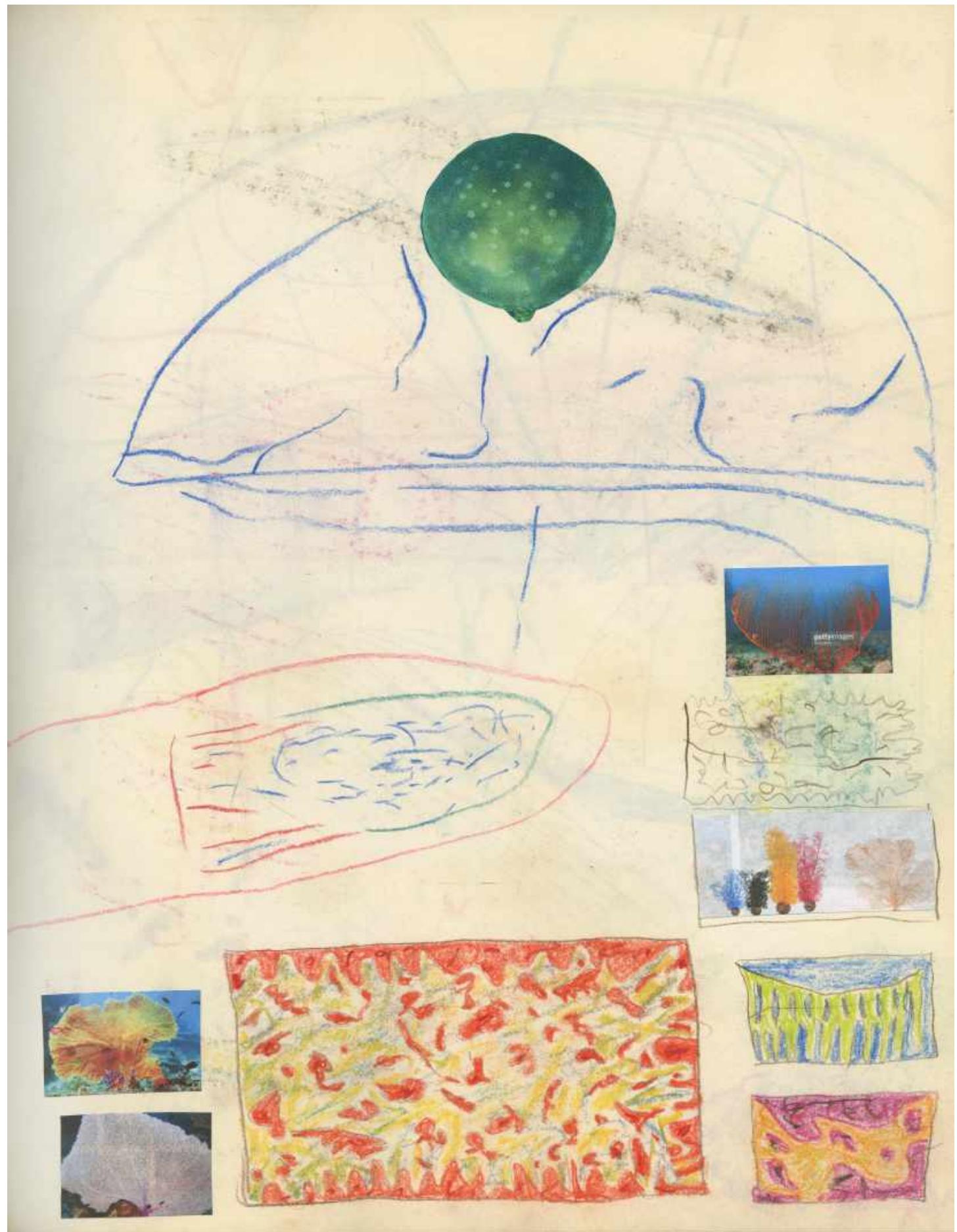
11

COLOR, ROMANTICISM, GESTURE,
NATURE, LARGE SCALE,
AGGRESSIVE



pattern & style pushed beyond good
taste, beyond beauty + beyond an
aesthetic based on transcendence
through repeated patterns (molded)
pattern with major
interruptions



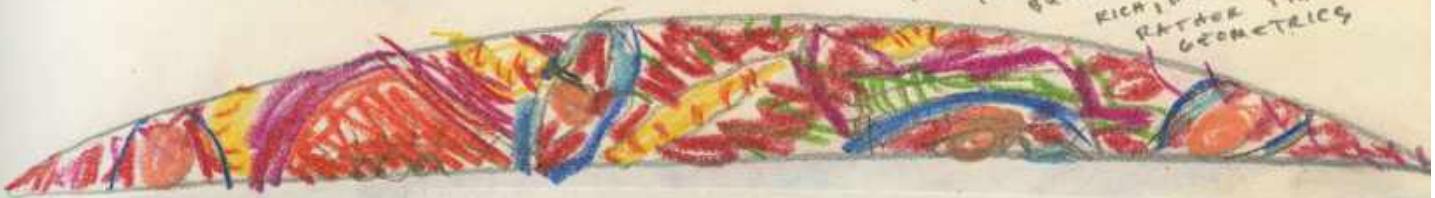


go rock 'skewer' 'wings'

?
skewers
in the sky's seat, skewers
mirrors, seats, in the mirrors, & mirrors
wings



SPACESHIP CATERPILLAR WINGS AS
PAINTING MACHINES; CARRIERS OF VISUAL
INFORMATION BEYOND THE GRID; MORLEY DON'T GO AWAY
BARTLETTI SCHABEL; MORLEY DON'T GO AWAY
BEYOND THE GRID; SQUARE OR RECTANGLE AS THEIR
FORMAT ALTHOUGH CHALLENGE OTHER ACCEPTED
GIVENAS PAINTING - HUMPHREY BUILDS
SPECIFIC SHAPES TO CARRY THE INCIDENTS IN
HIS PAINTING BUT SINCE HE BUILDS
GEOMETRIES AS STRUCTURES, INCIDENT
REMAINS SIMPLE & GEOMETRIC - HOW
TO GO BEYOND GEOMETRIC - HOW TO
THE ACT OF PAINTING - HOW TO
BUILD A VEHICLE TO CARRY
RICH HUMAN CONTEXT
RATHER THAN SIMPLE
GEOMETRIES



AFRICANA



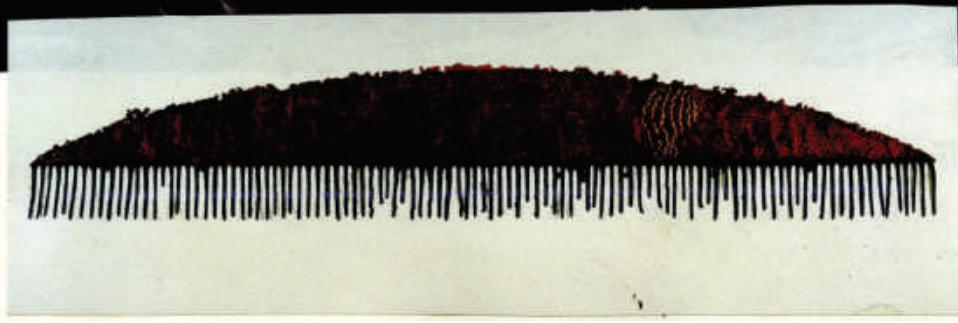
Julian Schnabel: *The Death of Fashion*, 1978, oil, ceramic plates and wood, 90 by 120 inches, at Mary Boone.

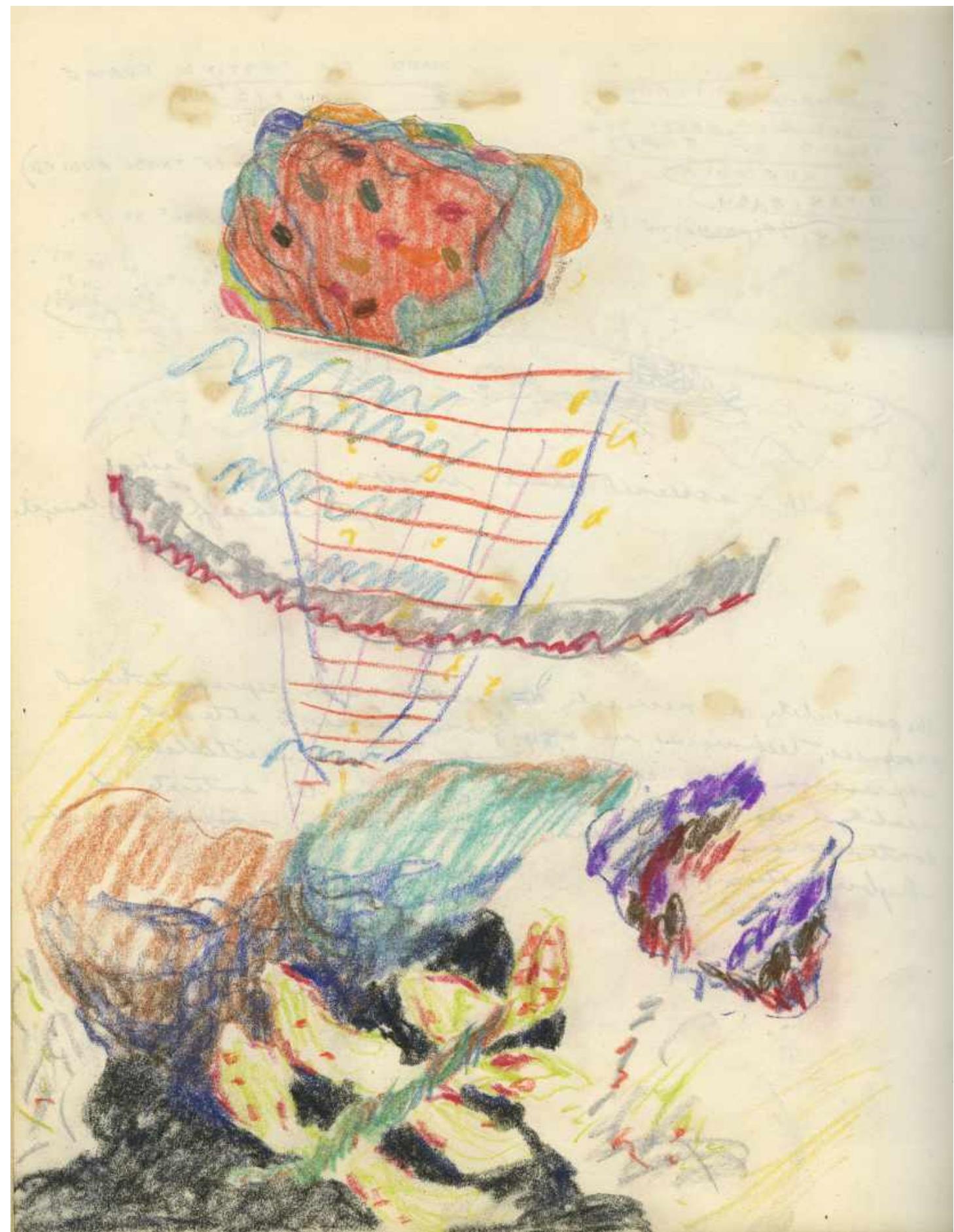


Towns
1972









THE
BLACK
CAPONE

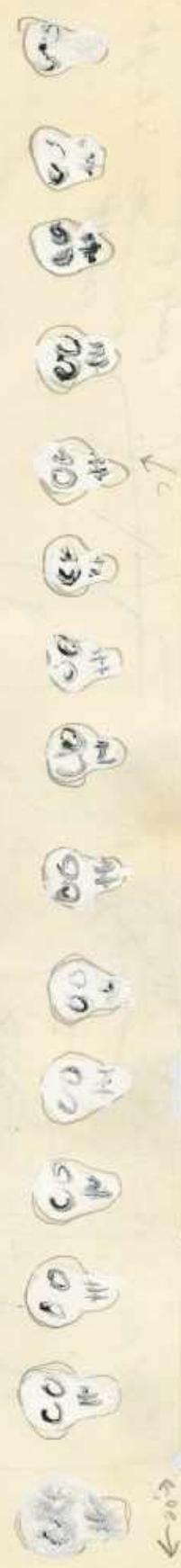


Covered with
unprinted or
printed
material
of 50 mm
height



PULP ON
WIRE OR PLYWOOD RIBS

1



FORM CORD
BACKING

STACKED
PAPER PLED
TO FORM

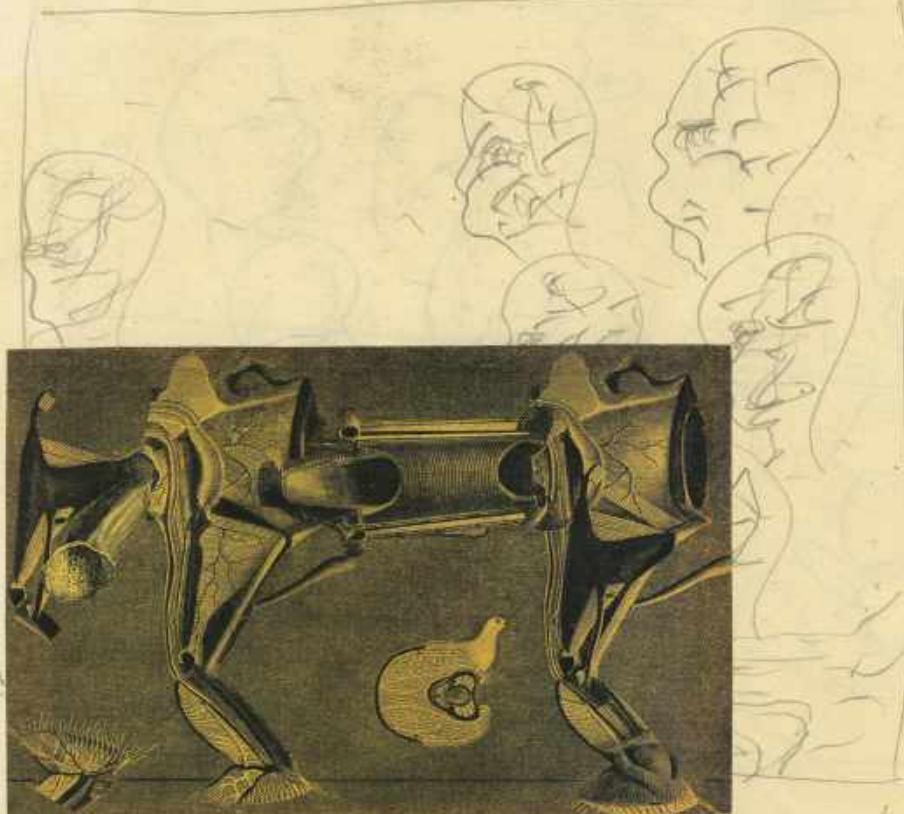
plus reduced
plus rotation
plus figure without
palate position without
plus repeat on pattern
plus rotation

11
DEB
30 x 40



1 mint green
 1 off-orange underpainting
 2 deep blue overpainting
 3 white fogged water lines

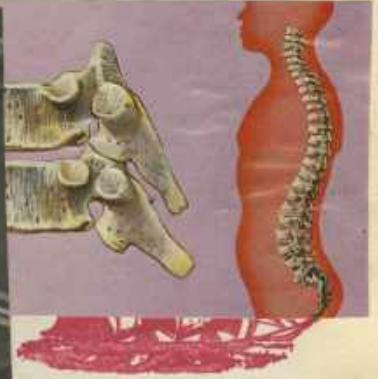
down 1985



blue
 black head
 white base - dropped
 white outline
 colored top
 black figure
 dark needs
 deep blue field
 white grapes
 in needs
 white base
 - dropped in
 faces + top
 skeletal
 figure

white based on dark blue
 field - many more in
 lower section fading out

1985
 1985
 view
 of
 1985



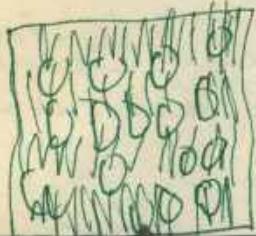
July 21 1982

GREENPEACE



Dangerous Sports Club, St. Moritz, 1983

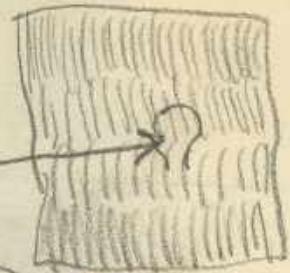
Box 3720, Washington, D.C. 20007



color
spikes/streaks
black for
monotype heads
overlaid heads

5x8

OVERALL PATTERN BY
CAP



Black
+ Thread



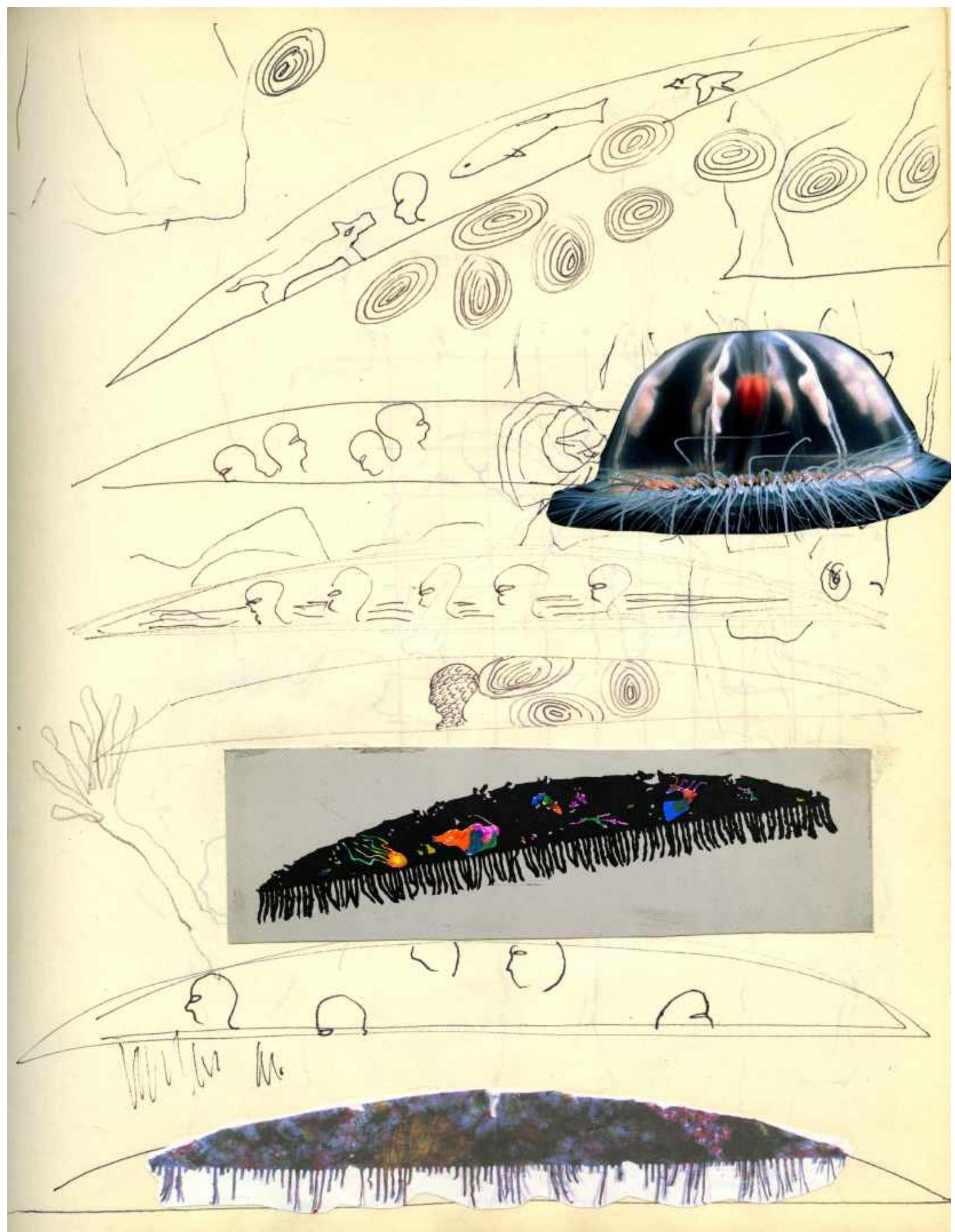
painting
PAINT. YELLOW & RED
background

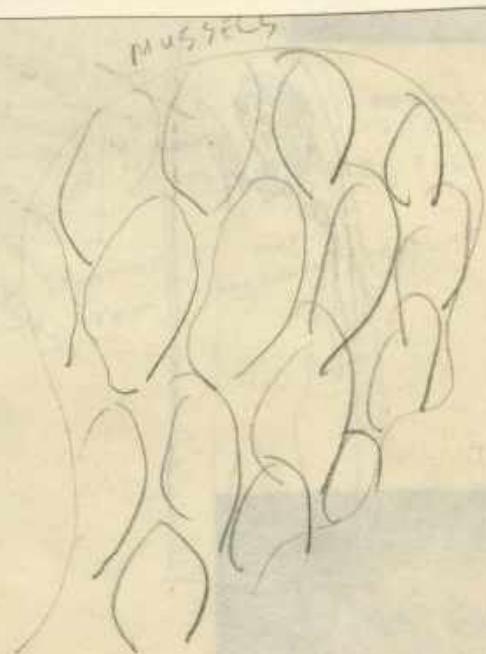
Mono-Print
HEADS

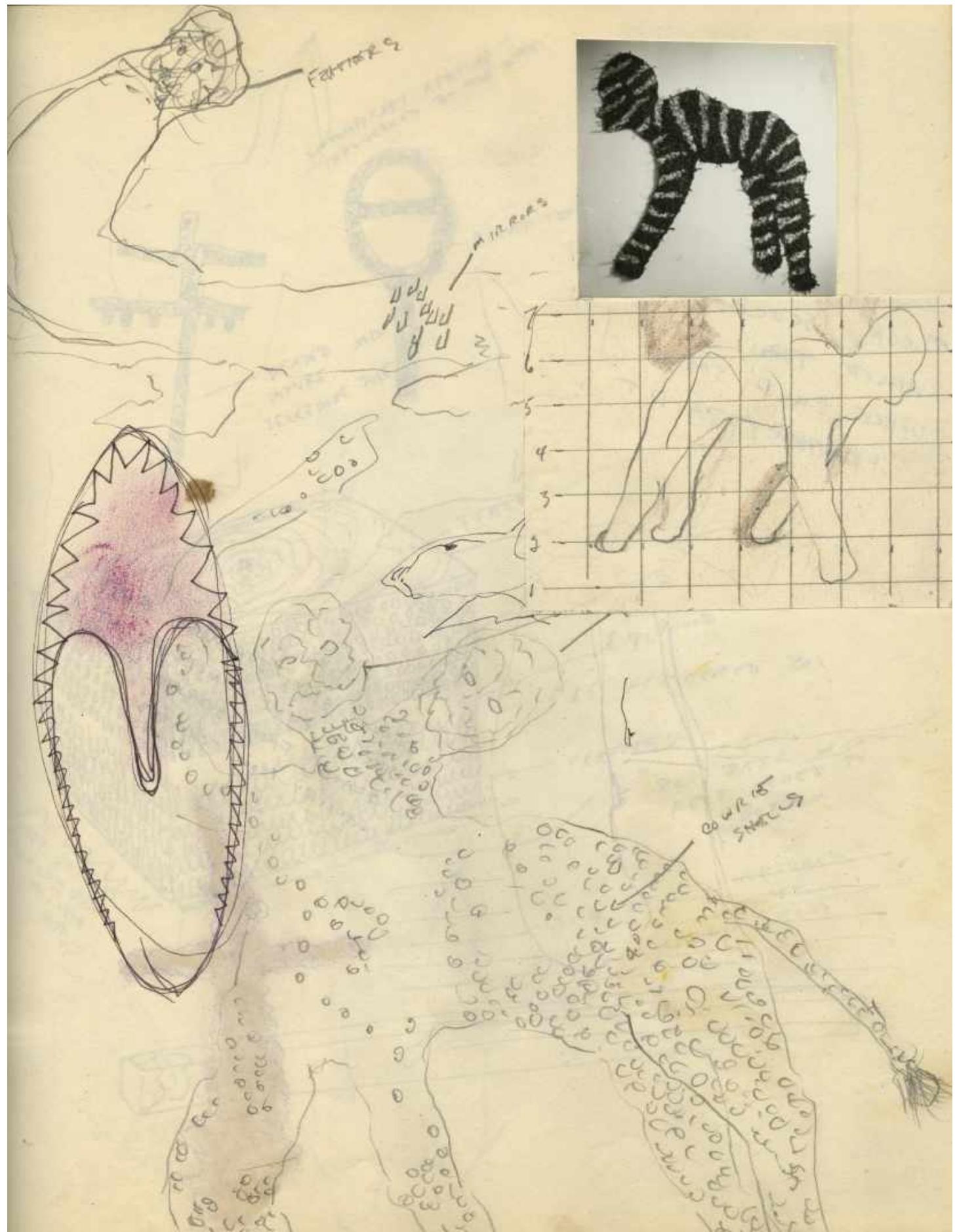
one large head
HUMAN BODY PARTS



process
using all
colors available
in acrylics
paint using dif.
colors with an
able-length
brush -
strokes -
then start second







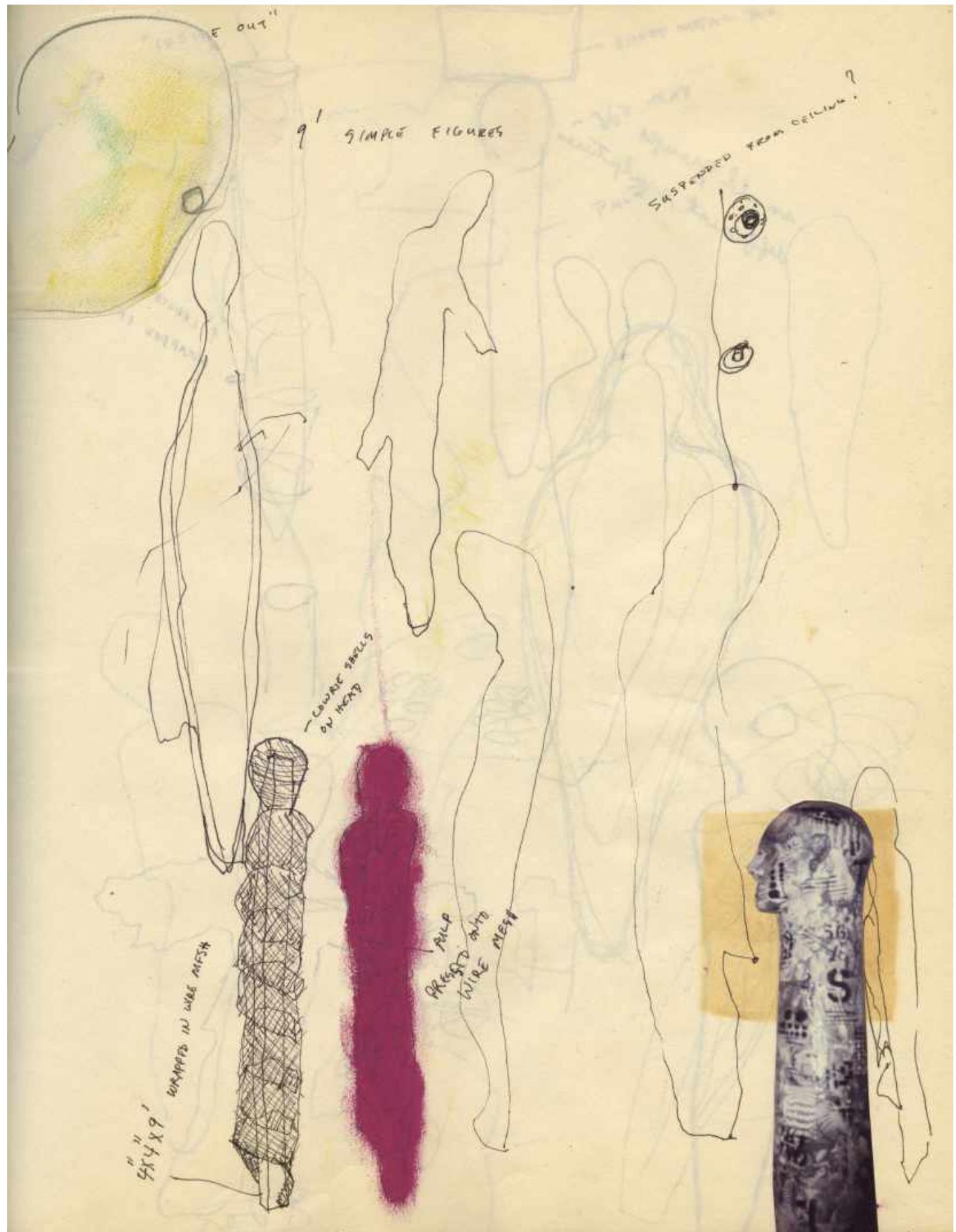


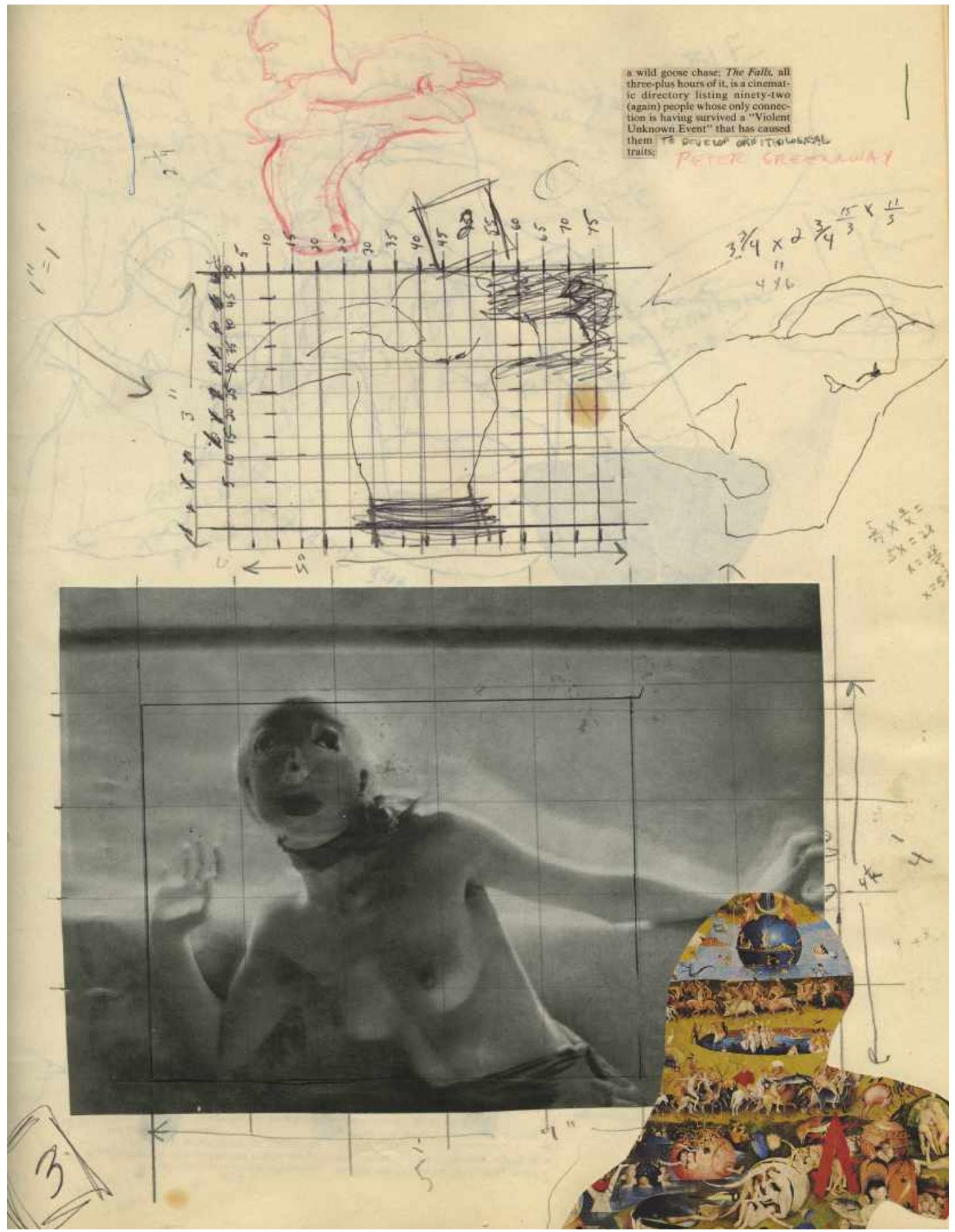
SCULPTURE - THE OPPOSITE
OF LARGE-SCALE EXTERIOR
PIECES USING INDUSTRIAL
MATERIALS - MACRO STRONG -
NO SOURCE OF ITUMA - REFLECTS
ARCTIC FOLKLORE / TECHNOLOGY /
IMPERIALISM

RED PULP +
FEATHERS
9 FOOT
ELEPHANT

the idea of something
being pulled along
over there or
of other things or
being pulled at other
things or something
that contains other
things









AMORPH

JUST MASTERY IS
NOT YOU'RE NOT
YOU BEGUN TO GAIN
STRUGGLE) & WITH
ALY COMBINING
NICS & FEAT
OF CHANCE &
THE MATERIALS



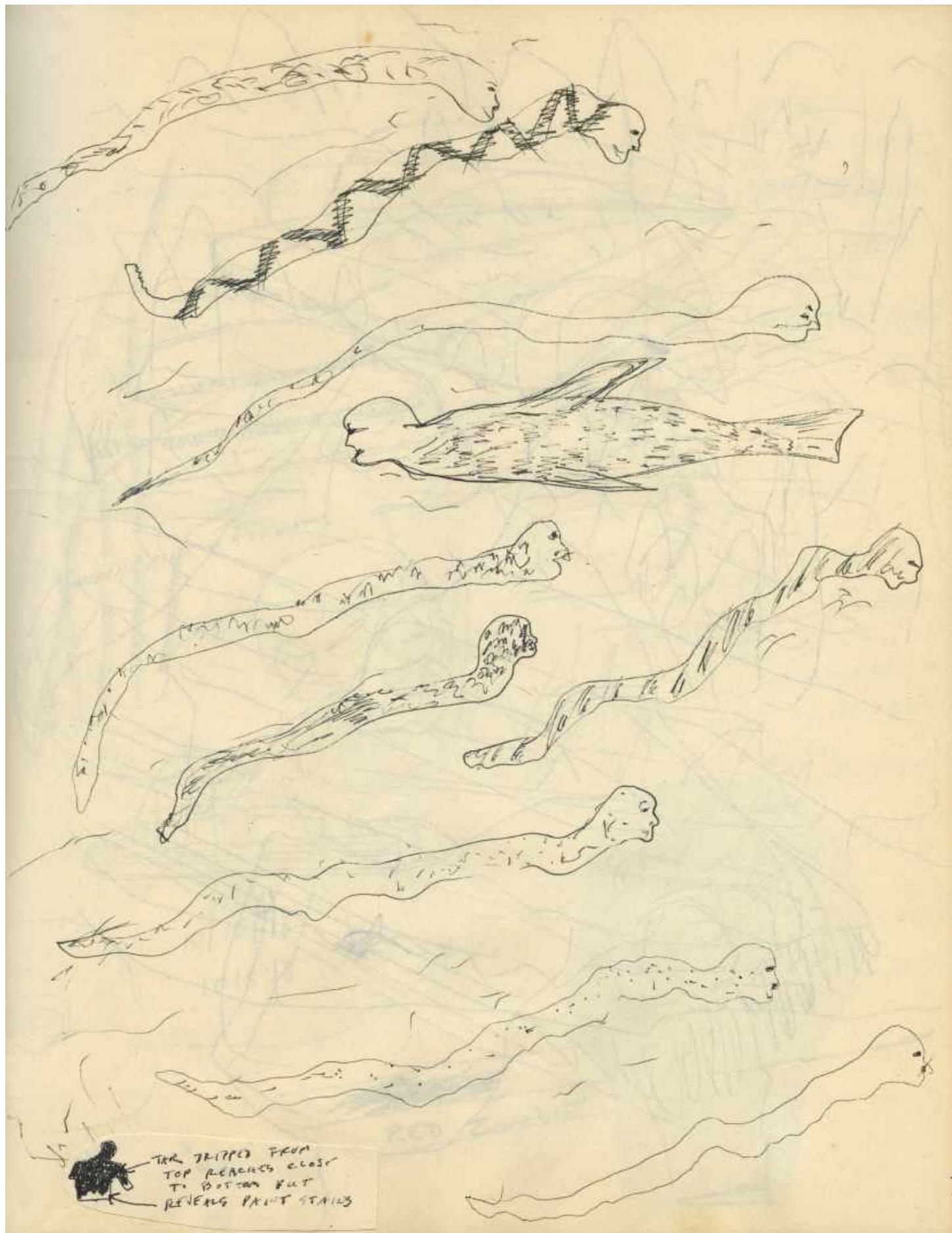
ACCIDENTS,



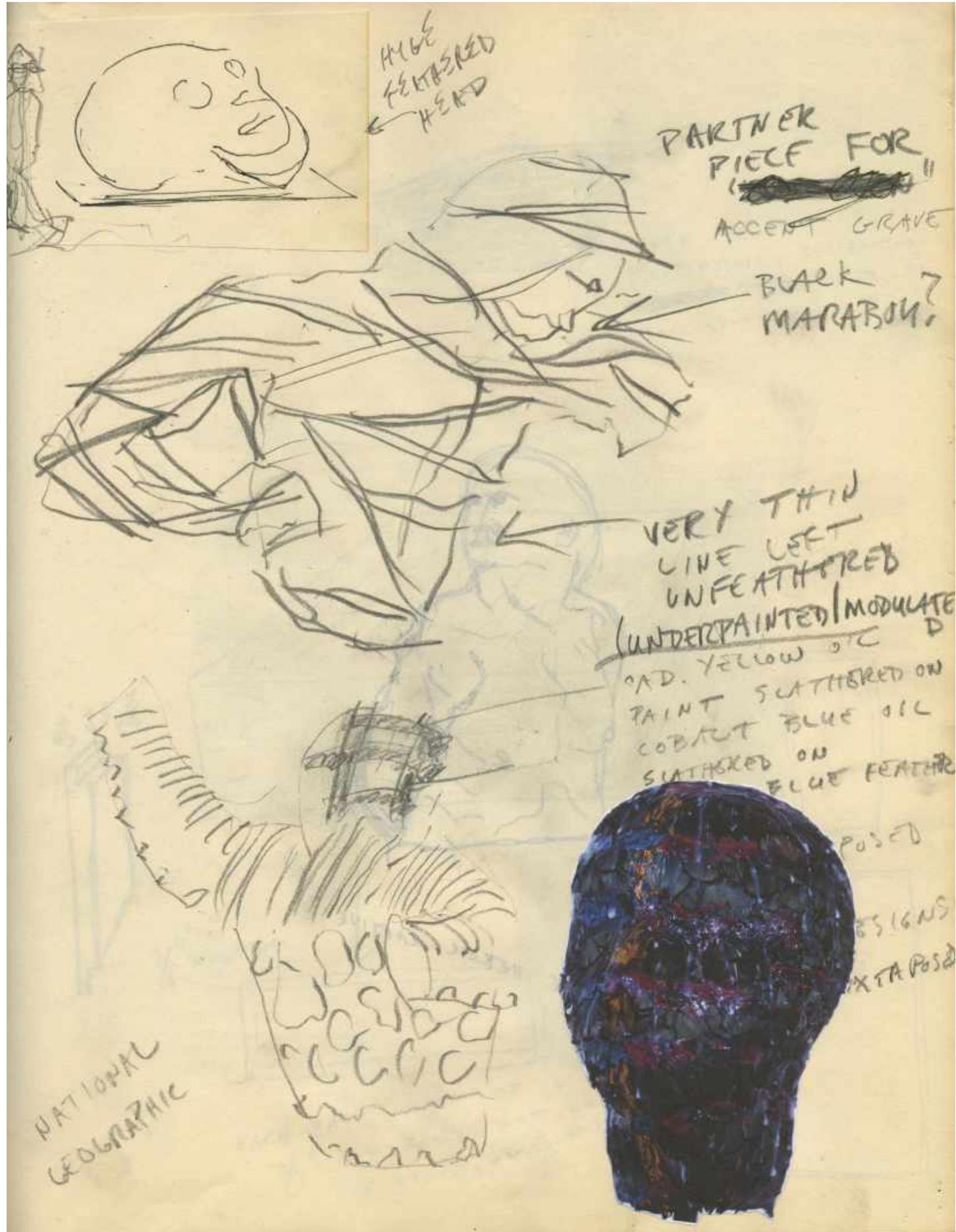
POLYKLETTOS KLASSENISCHE STÄDTE, 1974



An illustration from a recent book shows Roman copies of the Doryphorus (top) and the Farnese Antinous (bottom).



TOP STRIPPED FROM
TOP REACHES CLOSE
TO BOTTOM BUT
REVEALS PAINT STAINS





Adolph Hagengrieffen, author of "LLHUROSER ANTIKE KUNSTWERKE," identifies the urn, from the Temple of Shoor-Noo, as a memorial to a Sacred Ape. The Temple priests arranged liturgical banquets for the sacred apes whose seasonal appearances served as a harbinger of the gastronomic rituals. As a consequence these recurrent visits, strong attachment were often formed between the visitors and Temple priests. Eventually all arboreal mitages were closed.

Eric Froehner ("Kunst und Leben der LLHU p. 126) places the urn in the Lamploor of Archaic Period chiefly on the basis of velinear treatment of the Orant Figure of the "quatrine." He believes the d' of the small figure suggests it had later, probably by Naciremian crafts developed a naturalistic manner of depicting animals. Professor Froehner offers this interpretation, however, of the iconographic arrangement on the sides of the "boremor."

Ex. Collection: Viscount Jean Louis



Daly News

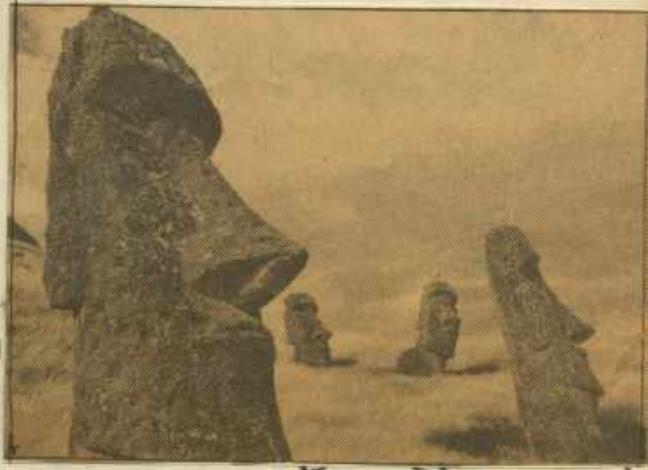
Professor of art emeritus Norman Daly has completed his forty-first year of teaching at Cornell. One of Dean Gilmore D. Clarke's earliest appointees, Daly joined the faculty in 1942. Although he formally retired in 1977, he continues to teach courses in the Department of Art and in 1981 received the college's John A. Hartell Distinguished Teaching Award.

Daly leads an active professional life. Early in December he attended the opening of the exhibition "Imaginary Lands," at the Gallery of the Rotterdam

*Retired
Associate*



MAD'S
FATHERS
INTIMATELY



Michelangelo, Dying Slave, Musée du Louvre, Paris.

(BLACK MARBLE)

(CARRARA
MARBLE
OR YANKEE
QUARTZ)



STYLIZED
FORM

BLACK
MARBLE
FORMS
ONIC



FEATHERS
PRINT
STEREOSCOPE



POSSIBLE COVERINGS:
WHALING PRINTS
ANTIQUE WALLPAPER
ART REPRODUCTIONS (PAINTINGS)
LANDSCAPES
FIGURES
ANIMALS
PLANTS/VEGETATION
CROTONY OF DAD

FIGURES
STEREOLLED
ON

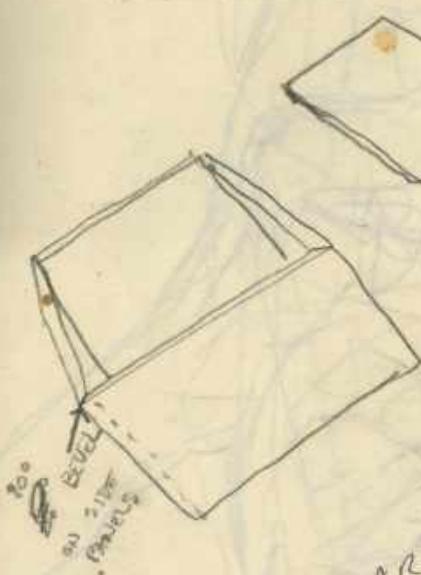


NAPOLEON CLAIMED THAT
DRUIDS BUILT HUGE FIGURES
OUT OF BRANCHES WHICH
THEY FILLED WITH LIVE MEN
AND THEN BURNED AS
SACRIFICES TO THE GODS





314. E. 71
17.20



TOP BEVELLED
PO ON ALL
SIDES

ARTPARK
LIVING STIPEND 450
FEE 975
TRAVEL 250 MAX.
MATERIALS 150 MAX.

ROUTED TO 3/8

JAN. 2

ONEONTA

FEB. 1

N.Y.U.

MAR.

CAYMAN

APRIL

21 BOND 37

MAY

BROOKLYN

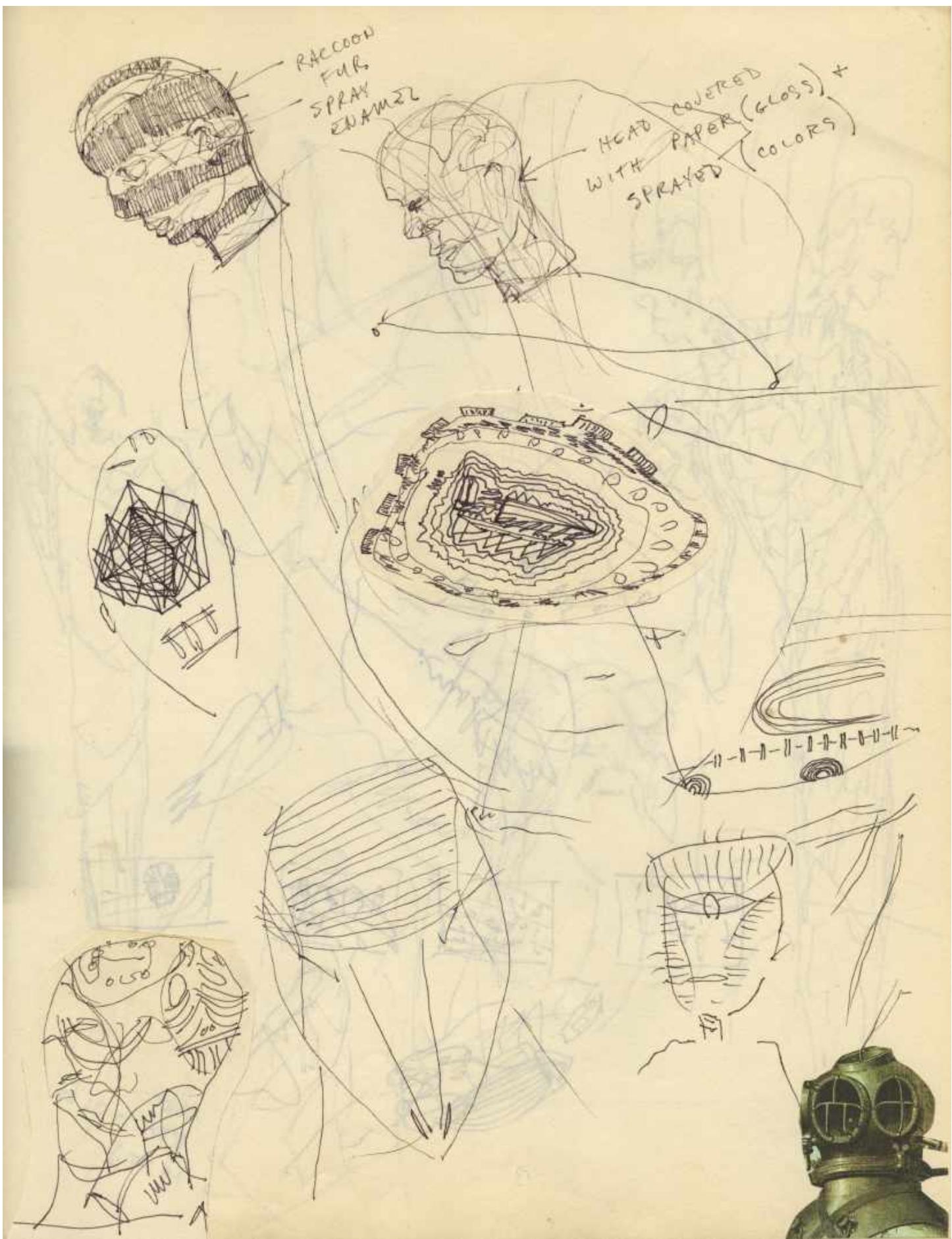
ROTUNDA

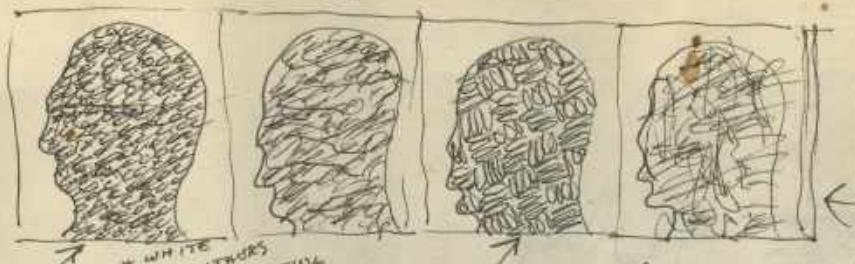
JUNE

JUTAR

1973 ART PARK







BLACK + WHITE
FEATHERS
DOTTED FEATHERS
OVERLAPPING
FEATHERS

↓
BLACK + WHITE



THE WORLD OF FEATHERS



STYRENE FRAME SCULPTURES
ENCRUSTED WITH SHELLS OR FEATHERS
OR FUR, PAINTED



SOUTH
PACIFIC
ISLANDS

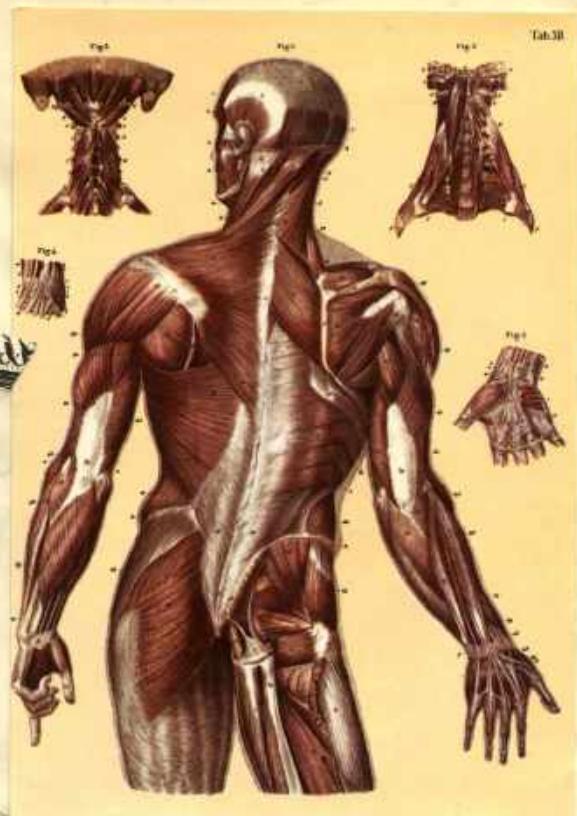
BO. 2
ART PARK



Giant Sasquatch, Williams Lake, British Columbia, 1981.



DRAWINGS
OF RUINS
ON FIGURES
OF YMANDIAS



PROSPECT
PARIS
ARCH

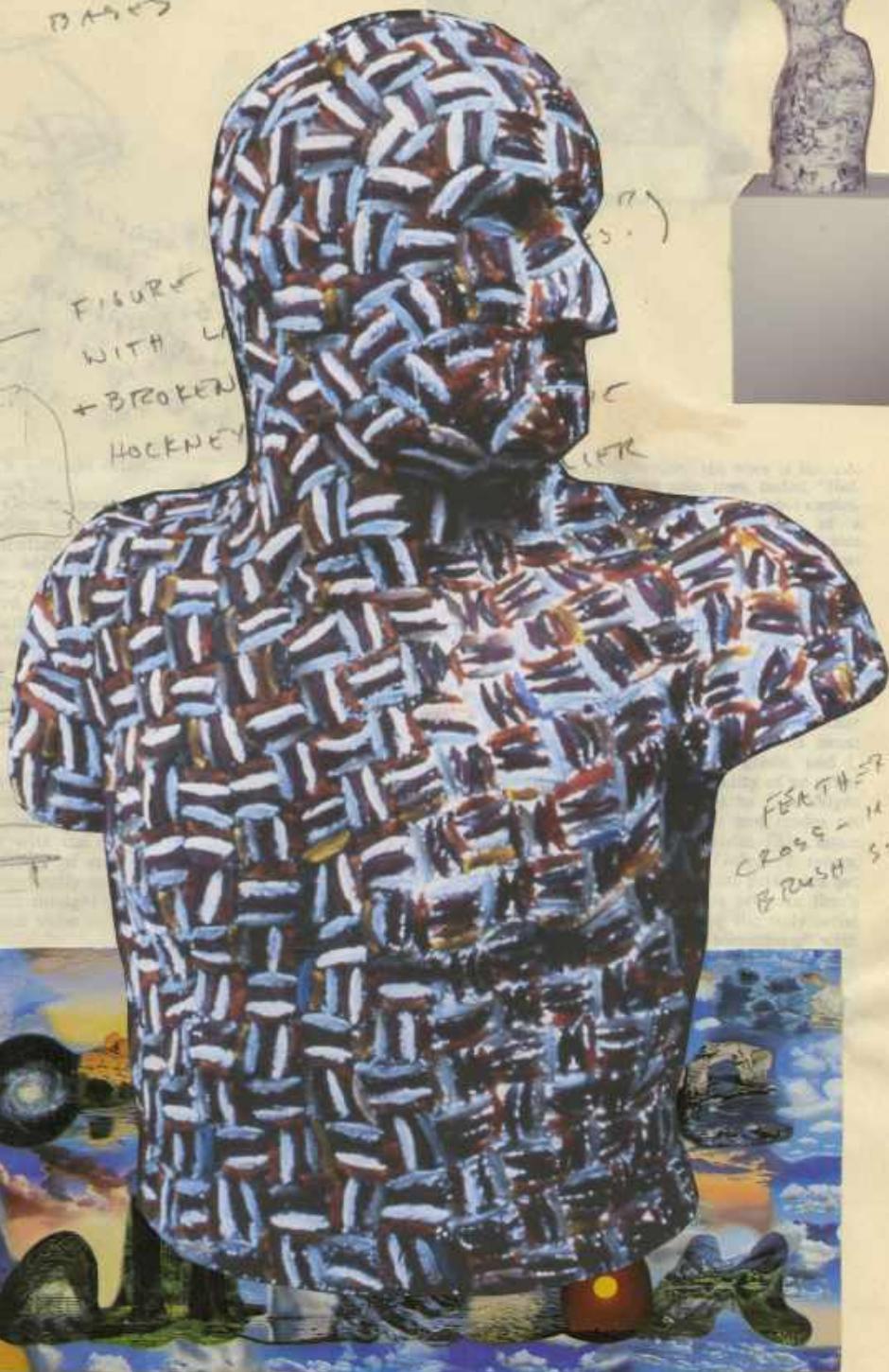
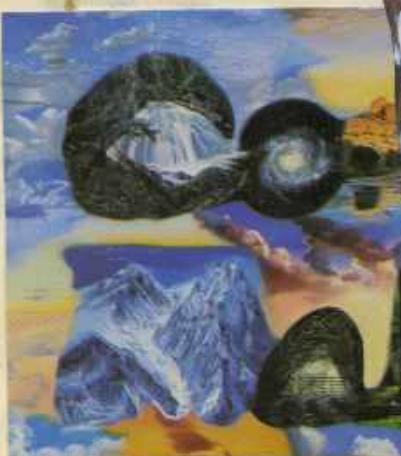
2 3-7 ONE-WHEELED
PLATFORM BANKS

FIGURES ON 2¹ HIGH

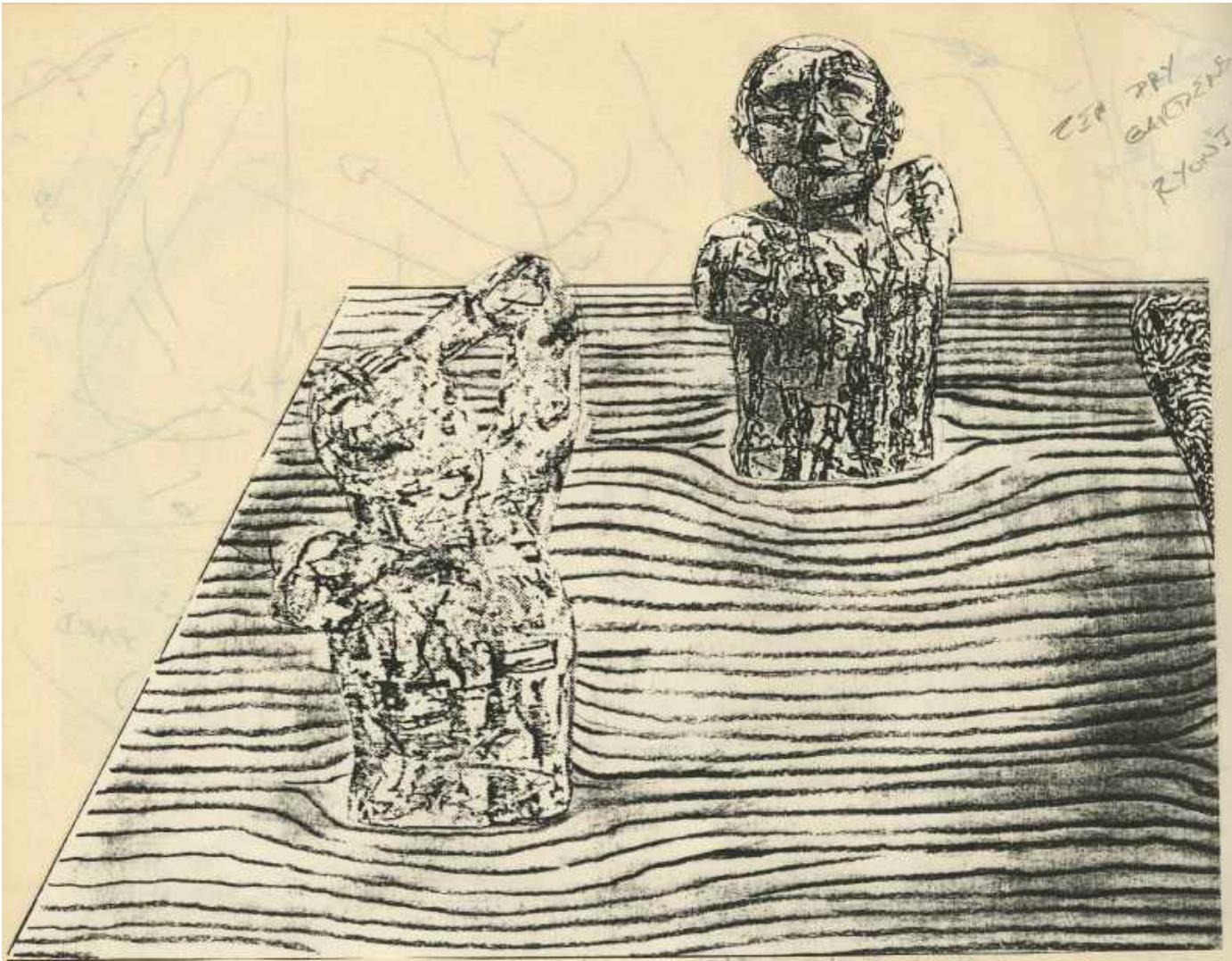
FIGURE
WITH L
+ BROKEN
HOCKNEY



→ GASP
TOMBS
CROSS,
HORN
TERMINUS
FROM
PRINTS?







63rd 7th
MARCH
R. H. ST.

↑
FIGURES IN RAKED
VERMICULITE

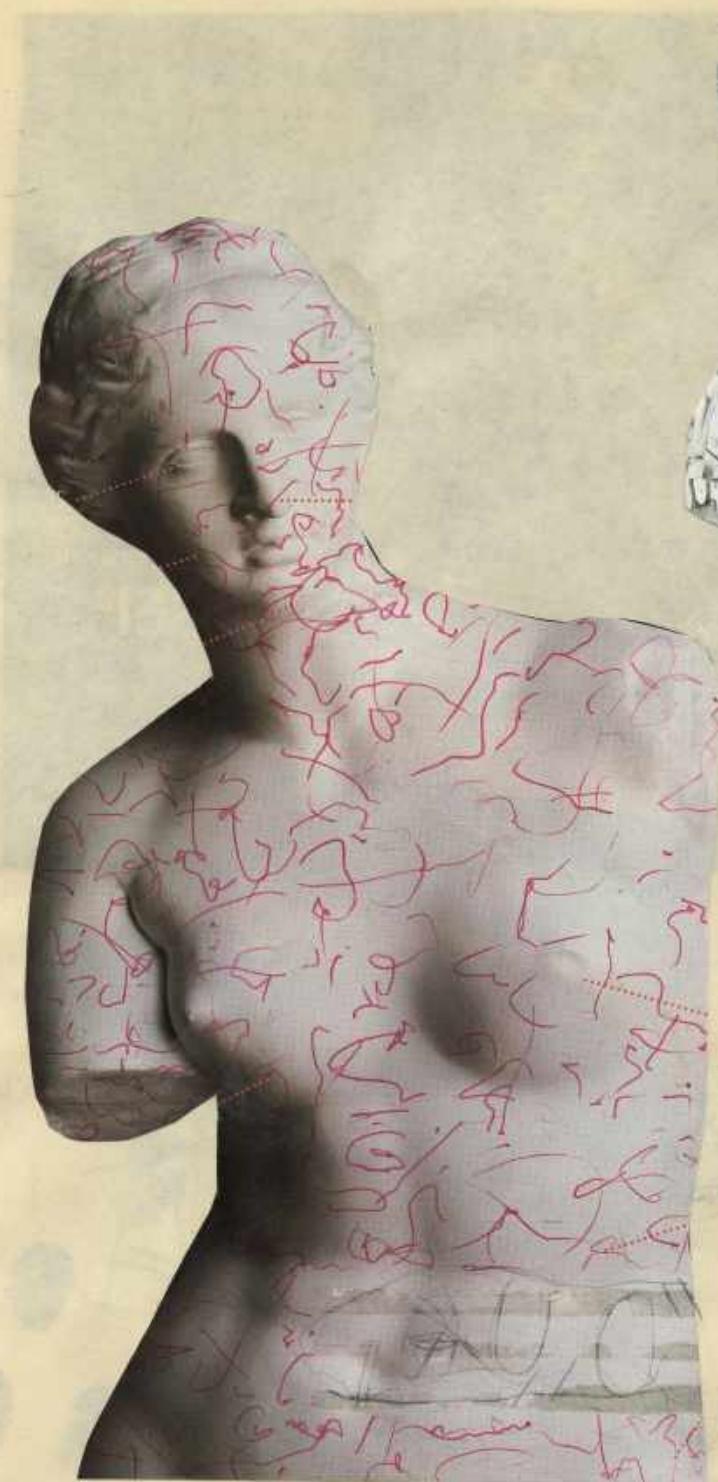
WIRDSWORTH - THE TRUE POET MUST
CREATE THE TASTE BY WHICH HE CAN
BE APPRECIATED.



SURROUNDED BY GRAY RATED VERMICULITE,
REPRESENTING DEATH, A GRAVEYARD - THE FIGURE'S
THE MONUMENTS STANDING FOR THE RESULTS OF
THE HUMAN DESIRE + LONGING - REPRESENTATIVES
OF TIME - AN END TO ALL TEMPORAL THINGS

A FIGURATIVE ZEN GARDEN





JOIN PAPER
WITH VARIOUS IMAGES
ZEROED ONTO DRAWING
PAPER - POSTERS
LARGE BOOKS

SCULPTURE
QUIQUE





SOUTH HILL PARK
STRETCHING
0344 427272
BERKSHIRE
SUSSEX

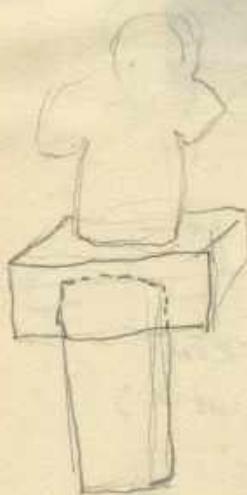
SOUTH HILL PARK
OXFORD
OF → LONDON

BETWEEN



(4) THREADED ROB SCREWED
onto connector & into
PLATE WITH REFLIC
SCREW ONTO THREADED
ROB SCREW

(5) PLATE MOUNTED
TO WALL WITH SCREWS



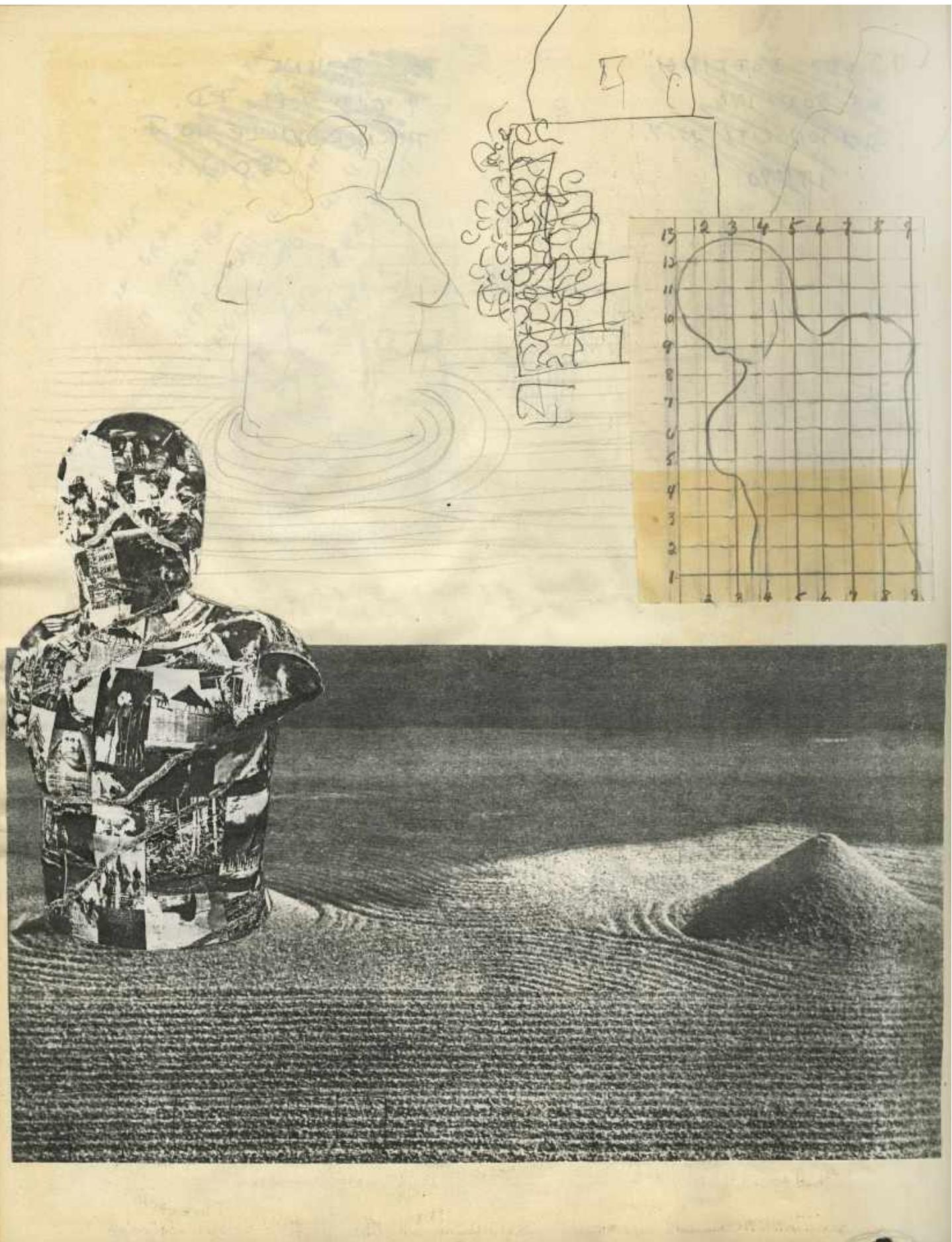
FIGURES
ARE DRAWN
CONVENTIONAL
EXCEPTING
OF ROCK

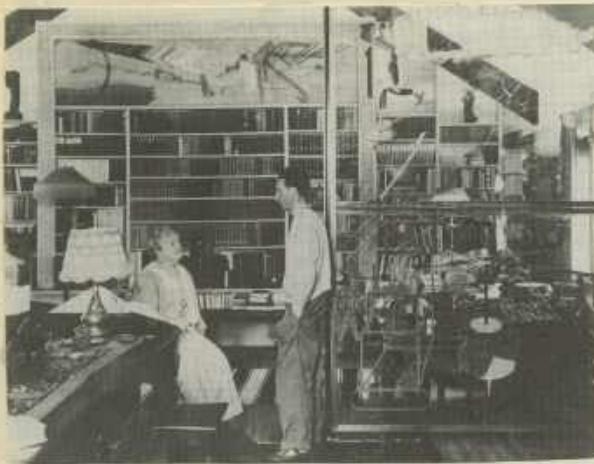


METAL CLIPS
4 1/2" ROCK SIZE
+ BOTTOM

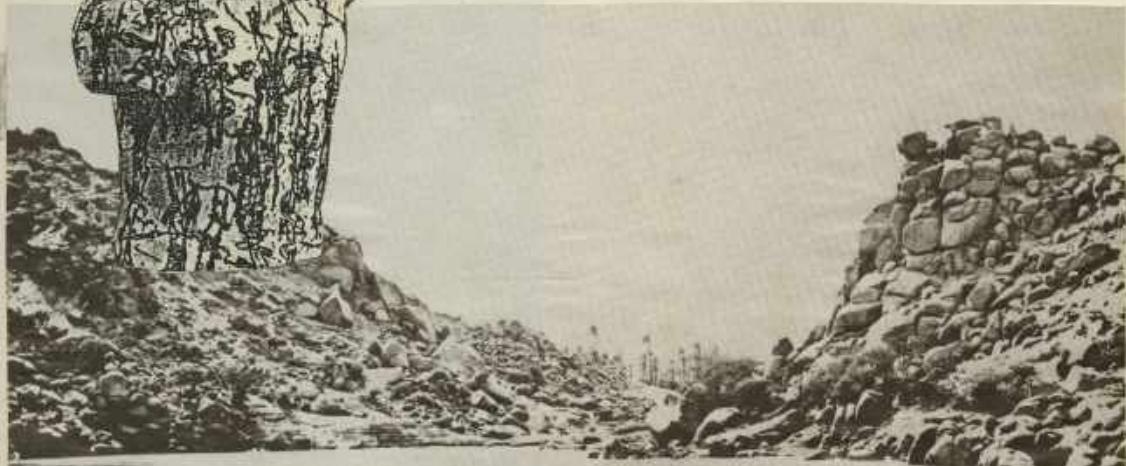


DRILLED
HOLE
IN BOTTOM
SO THAT
WATER
CAN FLOW
OUT

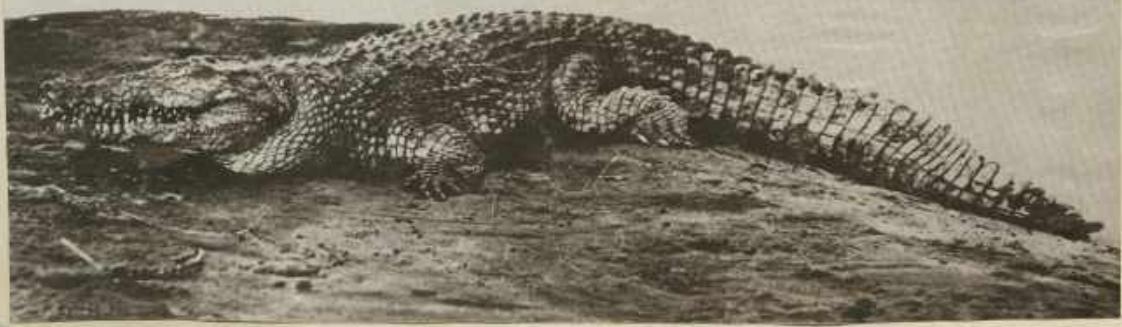




Marcel Duchamp and
Katherine Dreier,
Duchamp's 'T' 4' above
bookcase and
Large Glass to the right.
Photographed in West
Hollywood, 1936.



Nov. 8/
1986

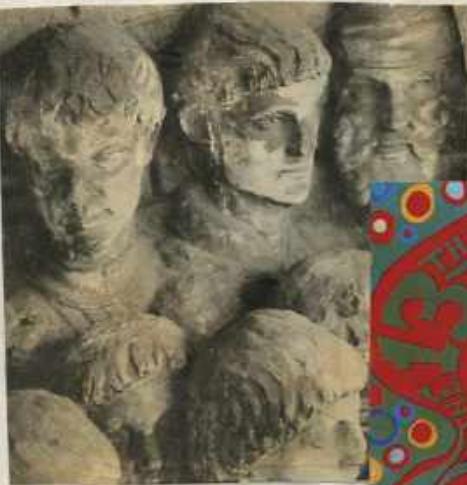




MISNOMER
MANUFACTURERS AND
CUSTOMERS



The image is a black and white photograph of a group of people in a room filled with large, textured objects, possibly artifacts or specimens. They are gathered around a table covered with various items. Handwritten cursive text is overlaid across the entire image, appearing to describe the scene.



MAN AS AN ISLAND

A black and white photograph of a man's torso and head, heavily covered in a collage of various images and text. The man has short hair and is looking slightly to his right. The collage includes a city skyline, cars, people, and abstract patterns. Handwritten text is overlaid on the image, describing it as a 'man as an island' where letters and text are superimposed on imagery, decorative words, and graphics. The text also discusses the concept of a 'photograph as a painting' and mentions names like Ger van Elk and Karel Appel.

(GERMAN ELLI) OK
LETTERS OR TEXT ON TOP OF
PHOTOGRAPHIC IMAGE



FENTHORN



PISTOLETTO
JOHN CASSADY



FREE STONE BASES (ISLANDS)
~ RIVER CHASIS
CERRAZ WITH
CHILDREN'S PLASTIC BEW KEROK
WADING POOLS
FIGURE

YOU ONLY LIVE TWICE
DICK TRAVEL
COMBINATION OF THE TWO
NAME IS AN ISLAND

BUTTER & WHITE XEROX PRINTS

WITH BLACK IMAGERY OR TEXT
SPRAYED ON TOP - JOINS WITH
THE XEROX IMAGERY AND ALTERS IT

EACH SET OF IMAGES
IS READABLE BY ITSELF
BUT MOST INTERESTING IS
THE THIRD LANGUAGE
FORMED BY THE
COMBINATION AND INTERACTION
OF THE TWO -
ACHIEVE A 50/50
BALANCE



Rodin's Tragic Muse, plaster,
photographed ca. 1884 in his studio.
It was recently on view at the
Hayward Gallery.

GEUDOS
DRAUGES
FLOW CRYSTAL PLASTIC

TRIPLE FRONT

WHAT IS THE OVERLAY?
IMAGERY?
LETTERS?
WORDS?
TEXT?
NUMBERS?

IMAGERY
SPRAYED THROUGH
TOP

REPORT WEIGH IT

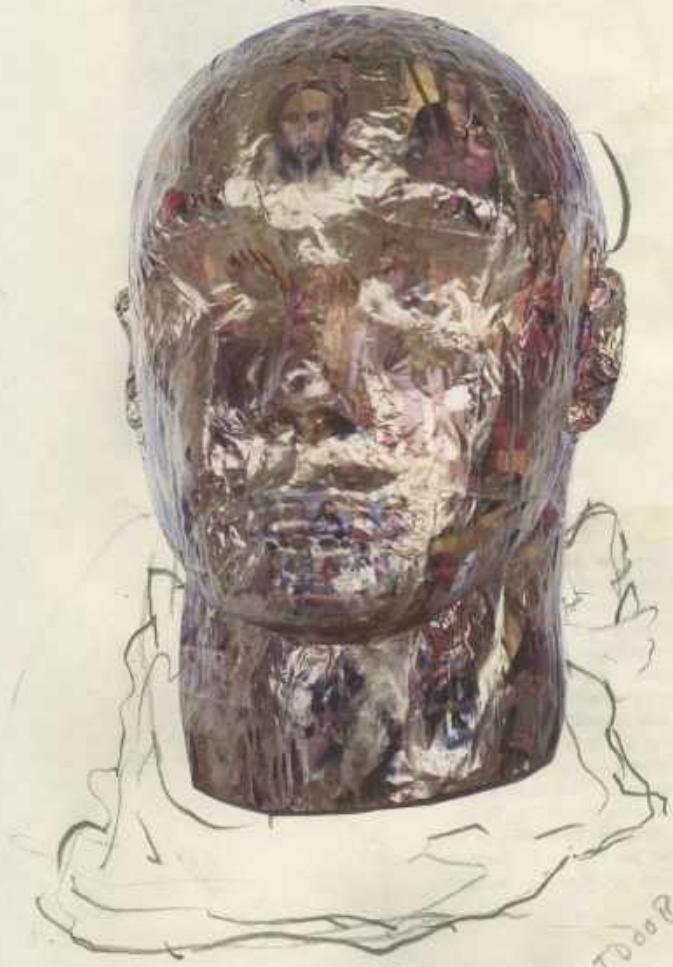
EARLIER
2003
TRAGEDY



SPLIT SPRAY
HOTWAX
COPPER
CAT
WITH
ACRYLIC
FOR
MAYBE
HORN
Blue, Red
C.A.P. Yellow D.M.

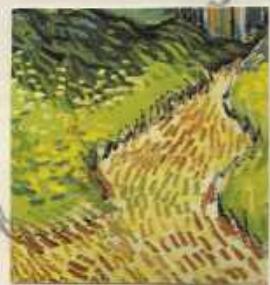
"ECHOLALIA"

SURREALISM WAS ANTI-CUBIST
IMAGINATIVELY FOR NEXT
PIECE - MAX ERNST - WOMAN WITH 100 BREASTS AND
MASTER OF THE PHOTO-COLLAGE NOVEL
THE COLLAGE NOVEL



QUATTROCENTO

SPRING 1917



JOD GOGG BRUTZER
SASPER JOHN CROCK
HATCH → FEATHERS AS
BRAID STRINGS



NOT TOOK FIRE CORKE BASES
MINI ISLANDS

FOR OUTDOOR PIECE,
CARVE A REGULAR FIGURE
THEN SPAY IT WITH ENAMELS
OF DIFFERENT COLORS
ALLOWING THE PAINT TO SET
INTO THE FORM & DISFIGURE
THE PIECE WITH SOME DURABLE
EXTERIOR MATERIAL -
SOMETIMES CLEAR!



ARCIMBOLDO

MERTLS, 1670.

PIECES WITH SHIPS OR
STICKING INTO/OUT OF
FIGURES -
SPRAY PAINTED.



SPONGE MEN. THE JOHN CANOE FESTIVAL BY IRA DE A. RE

Fetish, Yombe tribe from Zaire, Africa.

MICHAELANGELO
BOURGEOIS

6/9/97

CRATING OF EARLY PASTERS



Y¹
1/2 - 10
Ft 3' 2"
Front
11' 6 1/2"

6 POLES 1' 7" (blue fan)

GRANOLA

SPIDER

BUTTERFLY

BUCK CAN

WHITE END

CORDS (ORANGE) 1' 7"

PICO (RED, GREEN) 1' 11"

PIKO (Blue)
(Yellow)

PIKET (red)
yellow piece
yellow piece
(fan)



Wings over Park
Show
Prospect Park Area



Joel Carreiro
LO SCULTORE DEGLI «UOMINI ILLUSTRAZIONI»

Fisicamente ricorda Rick Ocasek, il leader dei Cars. Di origine portoghese, nato a Filadelfia 34 anni fa, newyorkese d'adozione, Joel Carreiro ha iniziato come pittore, ma è con la scultura che si è imposto finalmente all'attenzione della critica. E i suoi uomini illustrati si confermano tra gli esperimenti più significativi dell'avanguardia hispano-americana.

Le sue opere sono esposte sia alla Longwood Arts Project, nel Bronx, sia alla galleria Intar di Manhattan. Perché questi scelti? Perché li considero due spazi simili, due galassie alternative, non commercializzate, dove si tiene ancora in considerazione la cooperazione tra gli artisti.

Come ha iniziato la sua carriera?
Dipingeva quadri su carta fatta a mano. Poi c'era già una certa tridimensionalità, una for-

workshop, un nutrito calendario di mostre feste sia al lancio di artisti emergenti della zona sia, più in generale, a far luce sulle personalità di rilievo dell'arte nera e ispanica e, infine, il progetto per un murale gigante che ricopre la facciata dell'edificio con le immagini di un paesaggio urbano. Coordinato da Fred Wilson, questo spazio ha già organizzato rassegne di grande interesse, spesso realizzate in collaborazione con altre gallerie: con Fashion Moda e la Bronx River Gallery è nata, nel giugno '85, «The South Bronx Show», con il gruppo Fotografico, invece, è stata recentemente presentata «Los Americas Towards A New Perspective», una sfilata di visti e situazioni riprese da giovani fotografi.

Da segnalare anche «Natural Disaster Show», una collettiva che ha riportato lusinghieri commenti dal «New York Times» e che ha presentato, fra i tanti elaborati, gli uomini illustrati di Joel Carreiro, che scolpisce busti di polistirolo volutamente mutilati, sui quali applica carta dipinta. Un procedimento adottato anche dal cubano Humberto Chavez che sulle sue opere (generalmente in legno o in linoleum) attacca del collage di piani a olio e ad acrilico. Il risultato, dice l'artista, «è un insieme di forme dinamiche contrapposte ma al tempo stesso complementari, di stampo costruttivista». Dal 9 maggio al 13 giugno la Longwood Arts Project ospiterà «The Prevalence of Myth», tele e sculture che rivisitano in una prospettiva contemporanea le varie espressioni del mito.



Joel Carreiro
e, in alto, una sua opera.

za positiva e aggressiva nello spazio. Il passaggio alla scultura è stato inevitabile, anche se lento. Il cambiamento sostanziale, comunque, è avvenuto quando ho incominciato a creare figure - prima mi dedicavo all'astrattismo - che ornavo con delle piume. Sentivo molto l'influenza dell'arte primitiva delle tribù delle Isole dell'Oceania.

Nei suoi lavori recenti si nota, invece, un ritorno al classico... Si, i miei busti richiamano la tradizione scultorea greco-romana. Ma lo altero l'immagine classica e quel concetto di umanità perché le mie figure sono incomplete, mutilate, colte in posizioni inquietanti. Tutto questo suggerisce l'impossibilità di qualsiasi azione, e metaforicamente implica un'imperfezione spirituale.

Qualcuno ha definito le sue opere «ironiche»... Forse perché uso il polistirolo, un materiale «finto» ma ormai accettato per la scultura. Al di là del lato estetico e tecnico, però, mi interessa di più l'essenza, il contenuto.

Intar BACK TO MANHATTAN

Lo stabile a due piani si chiama semplicemente Intar (contrazione di International Art Relations), ed è nei suoi locali che l'onda creativa espresso dalle zone periferiche del South Bronx riesce ad assumere un carattere ufficiale, arrivando a toccare la cosiddetta cultura «mainstream» nel cuore di Manhattan. Giunto quest'anno al suo ventesimo compleanno, l'Intar (420 West 42nd Street, tel. 695-6134) è in realtà un centro specializzato: le sue tre sezioni indipendenti ma interattive - quella di produzione e rappresentazione drammaturgica e quella espositiva - hanno infatti in comune l'obiettivo di garantire il lancio e lo sviluppo dell'arte latino-americana. Nel teatro ospitato al primo piano (il direttore artistico è Max Ferro e il manager amministrativo Dennis Ferguson-Acosta), vengono messi in scena testi di autori di grosso calibro quali Mario Vargas Llosa («La Chinga», che ha avuto la premiata in febbraio), María Irene Fornés («Lovers And Keepers», inaugurato in aprile), Fernando Arrabal («The Red Madonna or Damself for A Gorilla», dicembre dello scorso anno) fino alle opere del nuovo astro nascente, Milcha Sanchez-Scott (autrice di «Rooster», dato in prima mondiale nel marzo scorso), la scrittrice che forse più di chiunque altro si è spinta

avanti nella ricerca linguistica, dando particolare importanza allo «span-english», sintesi di due culture apparentemente diverse che, in futuro, potrebbe diventare l'idioma dell'intero continente americano.

Al secondo piano, la galleria diretta da Inverna López dedica ampio spazio a collettive di arte «chicana» o a retrospettive dedicate a notissimi personaggi del Centro e Sudamerica. Un nome per tutti: Lydia Cobo, singolare figura di pittrice-scrittrice oggi ottantenne, celebre per aver raccontato in uno stile fantalioso la vita del Havana durante gli anni Trenta.

Oltre a primi (come nel caso di Jerry propone anche newyorkesi). Qualche assemblea disegnata all'iconografia molto diffusa lungo il cosiddetto installazioni evocanti autobiografici, con Liliana Durán, relaborata, in una ci, i segni dell'ince-

gio 1987

PER IL FESTIVAL DEL GRUPPO VOGUE

Tyrene Mitchell, uno dei due organizzatori della mostra «The Prevalence of Myth» in cartellone alla Longwood Arts Project.

Qui: «Banana Kelly Double Dutch», un'opera di Roberto Torres e John Ahern. Sopra: Pedro Serrano, un meccanico del Bronx davanti a un'opera di John Akomfrah che lo riprende in grande naturale.

delle mie figure.

Come mai ricopre le statue con la carta dipinta a inciostro? Che ricatto hanno i suoi disegni? Sono ogni automatici, alla maniera dei surrealisti. Il mio è un tentativo di esprimere la complessità della vita interiore, un modo di suggerire stati d'animo, situazioni emozionali e psicologiche. Inoltre la carta tende ad annullare, in certi casi, i particolari del volto, quasi a significare un freno alla comunicazione esterna, cioè un'intravisione di base.

Attualmente di cosa si sta occupando? Mi affascina molto il viaggio, è quasi un'ossessione, forse perché da piccolo con mio padre ero costretto a compiere molti spostamenti. Ecco perché adesso le mie statue sono ricoperte da disegni che rievocano mappe antiche. È un modo per ricordare la mia infanzia, la figura paterna e nello stesso tempo per esplorare il significato dell'odissea, vista come metafora dell'inconscio sempre alla ricerca di verità non trovate.

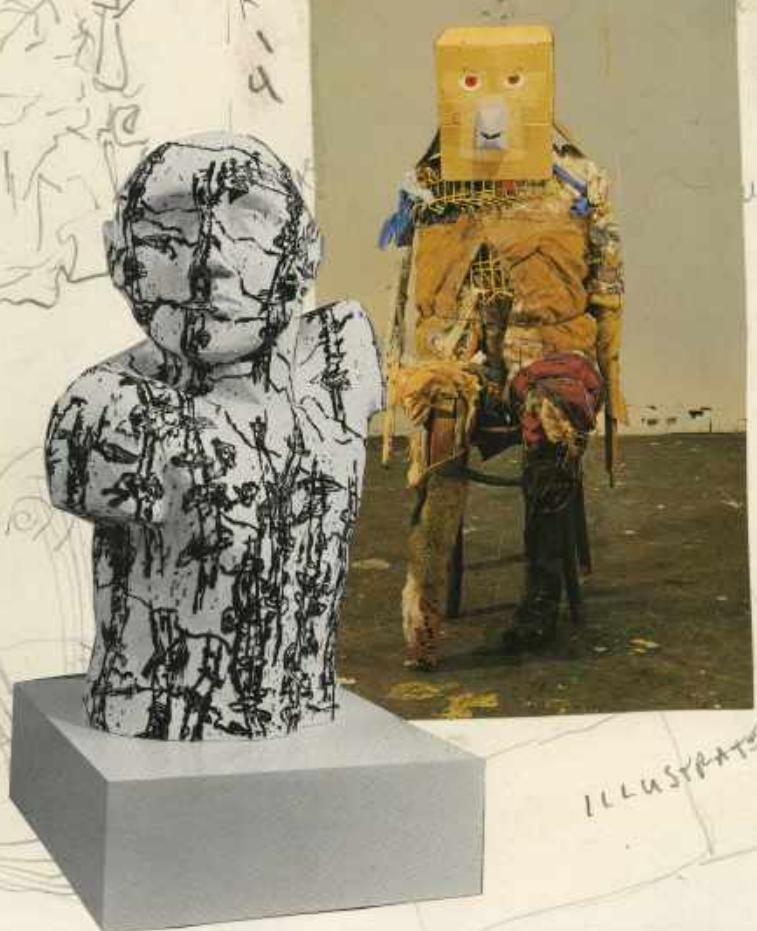
L'ALTRA FACCIA DEL BRONX

Uno dei peggiori «ghetti» di New York sta cambiando faccia. E sull'onda della rinascita edilizia, economica e sociale, il Bronx è oggi un'area ad alto tasso di creatività. Volti e spazi, idee e progetti di un quartiere in fermento

di Tony Lay



■ 10 · 99
Nam June Paik, *Captain Ahab*, 1990.



A black and white photograph of a person from the waist up, facing slightly to the left. The person is wearing a camouflage-patterned zip-up hoodie and a yellow knit beanie. They have their hands in their pockets. The background is a light-colored wall featuring a colorful mural of a dragon-like creature on the right side. Handwritten text is overlaid on the image:

1 Bosch
2 Mountain
3 Fighters
10 Downtown
Show
on lava/rock bases

PIECE
PIECE

DISPLAY TABLES PERFECTLY
MANUFACTURED IMPLY MUSEUM OR
MUSEUM DISPLAY / OPERATION
FURNISHED STEEL? SHEET METAL (PLATE)?

BASES MORE
LIKE TABLES
THAN BLOCKS

TOM
OTTENHOFF
BROWNS

OUR
COLLABORATION

GEORGIC?



PATRICK
MARBLEY PH.
PHOTO BUGGIAPPI



HOW DO THE
PLATFORM BASES
LET SUPPORT?
4 HUMAN LEGS? TOO
IMMORTAL!
ONE CENTRAL SUPPORT?
NOT CONFINED WITH PLATES.
VERY FRAGILE SUPPORTS.
EXAGGERATES THE FEELING
OF TENUEOUSNESS,
POIGNANCY, LACK
OF CONTROL OR
SUPPORT.

SCULPTURE IS
REINFORCED
BY EXCERPTS
WRAPPED
WITH
TRANSPARENT



THE INNER LIVES
OF HIDDEN MEN

