Object Project
Object Project is an arm of our ongoing and ever-evolving Carla portrait series that began in issue 9 and will continue through issue 12. The project has shifted focus from portraits of artists themselves to instead zoom in to examine the objects that live in the much-mythologized artist studio. Using the “chain-letter” format, Rebecca Morris was chosen to begin this year-long project, and each artist then chooses the one that follows, forming an organic networked chain. Tasked with a studio visit, the artists have gone on scavenger hunts in each other’s spaces, hoping to uncover an object that speaks to them. The goal is to discover something idiosyncratic, objects which, by proxy, provide a tangential portrait of each artist included.

Issue 9: Rebecca Morris, Linda Stark, Alex Olson
Issue 10: Rosha Yaghmai, Dianna Molzan, Patrick Jackson

Lindsay Preston Zappas
Photos by Jeff McLane
This puzzle book is one of the many Michael collected while living in Rome. America keeps its word games and celebrities in separate checkout stand periodicals, but the Italians bring them together into one singular rag.

The name of this publication (Enigmistica) translates as enigmatography, which is “the art of making or solving puzzles.” When I think of Michael’s work, the city is his puzzle. He walks its streets, excavating materials like an archaeologist in Pompeii, navigating mystery and cultural factors.
LA SETTIMANA ENIGMISTICA

Periodico di parole crociate, rebus, enigmi, passatempo, varietà, umorismo, ecc.

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PAROLE CROCIATE

(A. Cozzolino)

VERTICALI


A pag. 34, a concorso: PAROLE CROCIATE CON LE EQUAZIONI
“The devil’s finest trick is to persuade you that he does not exist/ La plus belle des ruses du diable est de vous persuader qu’il n’existe pas.”

—Charles Baudelaire

Michael Queensland on Lauren Halsey
I met EJ a few years back as roommates in Harlem. After a handful of dinner convos and around the house chit chat, we realized we’ve always lived minutes, sometimes only blocks, from each other in L.A. since childhood. I love EJ’s studio. We brainstorm, swap our myths ’n visions, play songs, kick it. I deeply believe in and hope to always be part of EJ’s visions of liberation and neighborhood transcendence: roller coasters, sculpture, space-making, his guitar, our family homes, gardening, nature, building, love.