

INTRODUCTION

BLACK BOX

Decoding the Art Work
of Martin Gantman

Martin Gantman

with Foreword by Lise Patt

Foreword

Martin Gantman grew his artistic bones during the last throes of modernism, when art's autonomy had already been undermined and all that remained of this enduring style were the simple, clean lines of formalism. He cut his intellectual teeth on conceptualism, a short-lived art movement with long-ranging impact on art's *raison d'être*; and developed his visual muscle in the warren of 'posts-' that were coined during the 1980s to lessen history's stranglehold on art's discourses, institutions, and practices. Yet, by the time Gantman hit his stride as a visual artist he had already severed many of the ties that tethered him to these varied movements. If, in 1913, Duchamp drew a line in modernism's sandbox, then by the 1990s Martin Gantman had crossed that line to become a contemporary artist, a practitioner who disavows history and any long-standing art historical style with work that analyses the status of art and the state of the world as they both exist in the here and now.

In the opening pages of this *raisonné*, Gantman likens his process to that of the bricoleur's, someone who brings a number of visual and textual components together to create layered objects that defy any traditional style or medium. Where once these parts might have issued from a tube of paint or a piece of charcoal, the *mélange* of materials, objects, and words he brings together for his projects are more quotidian, chosen not only for their potential as *readymades* but for their capacity to be *remade*— artistically, as well as socially and politically. In this way, a

*Cf. Inconsequential
Fence*

Cf. Tracker Hat

project might feature a baseball cap, chosen not only because it is a readily available cultural icon, but because it can evoke, with equal ease, a sports fan eating a hot dog at a sport stadium *or* a millennial wearing expensive perfume at a gallery opening. The hat might be adorned not with diamonds or a sports team moniker, but with an idiosyncratic, hand-painted visual icon that relates more to current consumer branding trends than Barthesian semiotics. Then, just as a unique color palette once did, this symbol might be used to grow a project's oeuvre, not on traditional grounds like canvas or paper but on more *popular* (and populist) "corporate give-aways" that quietly but precisely expose how certain cultural (corporate) traditions indiscriminately conflate aesthetics, consumerism, and human desire. In a similar way, the desktop computer has become an increasingly indispensable research and production tool within the artist's oft-times recombinant work, as it does not provide its user any clear distinction between the artist and his viewer, between high art and kitsch, nor between intellectual and low-brow culture. This is exactly the point: the bricoleur utilizes not only what is at hand but *only what is at hand*. And what's at hand for today's contemporary artist is that which is available to anyone with a computer— a world whose objects are less likely to be fabricated in a step-by-step factory assembly line, or stored in an easy to locate museum basement, or catalogued in the neat and ordered drawers of an archive, but one that is experienced in bits and pieces; a world powered by a plug and a plug-in.

As a contemporary artist, Gantman has given up modernism's *avant garde* temporality that positioned time and space in a future that was always looking over its shoulder. He operates, instead, in the passing present, which, paradoxically, means he creates not "in time" but "out of time," and

Cf. Tracker Notepad

Cf. Tracker Cooler

Cf. Personal Tracker

Cf. See you when we get home

beyond history where any possibility of 'place' is made vis-à-vis dislocation. The Internet has, of course, greatly contributed to the leveling of time and place in contemporary art. On the computer, art and society use the same means; they can be identical in formal terms; and they often travel similar distribution circuits. By understanding the computer's ability to 'flatten' the cultural, social and political consequences of its own 'visual currency', artists like Gantman have been able to combat this type of reductive leveling through creative acts of complexity; to upset the numbness of internet trolling with sensation and gesture; and to resist a search engine's trend towards standardization with instances of critical thought that depend on the internet's periphery. Gantman uses the endless archive that is the internet not as a collection of antiquities to be discovered and displayed, but as a constantly growing cultural landfill whose content and materials can be continually tunneled through and mined for his many projects. In his hands, the computer is not just a passive dumping ground for data and information but an active place of experimentation and revolt for thoughts and ideas.

As strong as these contemporary art tendencies are in Gantman's work, the artist has not been able to float totally free from his artistic roots. Vestiges of formative traditions can be seen in many of the artist's mature projects although they appear more as apparitions, ghosts that have been around so long we have forgotten why they ever came to haunt us. For instance, Gantman's recurring use of strong framing devices harkens back to his formal roots. But whereas thick black lines were often used in modernism and in the artist's earlier work to visually count off the (almost) identical parts or aspects of a stand-alone edition or as a way to announce the style's rampant colonization of allied creative fields such as advertising

Cf. Old Friends

Cf. Dozens of Things I Want

Cf. Oedipus Rehung

Cf. theartbeauty project

and graphic design, in Gantman's hands, especially in the last two decades, seeming frames are not meant to hold 'one-offs' that are to be guarded from (cultural) infection—as Clement Greenberg might have wished it— but are in actuality *tromp l'oeil* hideaways for coded invitations written by the artists' fingers rather than by a fine ink brush. There, hidden in plain site/sight, in a language we all inadvertently write but often don't read, the artist re-presents the most unrelenting of *observing* machines as an object that can be (and maybe always should be) unrelentingly *observed*. Gantman's frame-like structures are, in actuality, technological tire marks for iterations of an artist proposition that can be realized with a seemingly endless number of different sets of elements. As the digital equivalent of a door cracked open, each frame allows us a peek into the artist's studio and his process. Taken as a whole, they immerse the viewer in the artist's unique style of mediated interactivity.

Cf. *10 Critical Questions*

Cf. *Dozens of Things I Want*

Likewise, we are reminded of postmodernism's love of historical pastiche and word-play more than once in the artist's work, but these links to earlier traditions appear more as shiny lures, invitations that are quickly rescinded. These are not style- or medium-specific objects from a past historical period but a kind of material *jamais vu* the artist incorporates into so many of his objects. In a chronological history these traces might be read as proof of Gantman's frequent prescience about social and political events that have not yet but are about to occur, but they also act as guidelines to revelations proffered by his other works, past and future projects that are never 'in order' but are always shifting their position in time and in the artist's oeuvre. Just as Gantman has chosen to do in this series of books, a person wishing to find moments of confluence in the artist's body of work will quickly abandon chronology for a more rhizomatic ordering.

Cf. *d'art game*

Cf. *Odalisque Suite*

Cf. *Democracy Album*

This seemingly haphazard re-positioning is actually more faithful to the way our own ideas spontaneously form: bits move forward and then slide back, providing strange conjectures about possible destinations before they settle into more productive pathways. This idea-forming activity undoubtedly contributes to the eerie sense of *déjà vu* that accompanies any quick look through these books' images. Artists like Piero Manzoni (*Nocturnale*), Douglas Huebler (*Tracking Identity*), Matthew Barney (*Four Marks*), Bas Jan Ader (*Male Call*), the Lettriste Group (*Words*), and even Andy Warhol (*4 of Twenty Jackies*), slip in and out of our visual impressions, providing the not too wayward idea that this is a catalog of lesser-known works by some of the 20th century's most innovative artists; the art historical equivalent of a B-side, less heard by popular culture but more studied and cherished by fellow artists. Once you take in the catalogue's words and they begin to spider through the images, you quickly surmise that this is not a Side B textbook, nor even a scholarly catalogue *raisonné*. The books before you will more often evoke the fieldworkers' notebook, whose utility is best measured by its ability to provide a new blank page onto which the artist can write down or gather the next urgent idea. Gantman's creative process and his recounting of its varied history, is most akin to the investigatory traditions of the crime scene. The artist is both detective looking for almost imperceptible changes in the mundane and ordinary and the forensics specialist whose work is centered on the unseen and mysterious. Under these dual guises, scene and seen collapse as the artist builds meaning that accrues in subtle detail. Through this process, Gantman "explores all dimensions of the present, tracing lines in all directions of time and space," as Nicolaus Bourriaud describes this activity in his definition of, not the detective, but the contemporary artist.

Cf. *I'll Always Have Spider Solitaire*

Cf. *Atmospheric Resources Tracking, Inc.*

It is Gantman's unwavering and self-confident questioning, including a line of inquiry that is always self-reflexive, that most aligns him with the one formative tradition whose tie he has loosened and tightened over the years but has never severed. Perhaps not surprisingly, conceptualism's influence was able to survive Gantman's turn to the contemporary since it was never an entrenched style but more a habit of interrogation. His allegiance to many of its most basic tenets is found in almost all his works: the use of documentation, word play, everyday objects, and acts of appropriation, all of which are used to transmit an idea instead of any aesthetic tradition. At the same time, Gantman reminds us that the dematerialization of the object did not lead to the dematerialization of the artist, especially in the west-coast, Baldessarian-tinged interpretation of conceptualism he most favors: 'artist as impresario'. Gantman embraces this stance in playful projects that utilize the artist as the art object's main material, in projects driven by an endless number of solutions such as enumerating 'all the things I want,' or in seemingly impossible tasks like representing all the people in the world (or even a large metropolitan city). These latter projects are set up not only to flex the artist's nominative muscle—to use the project to extend the field of what constitutes art—but to hint that the question that fuels contemporary art's conceptual inheritance may no longer be the most relevant one. When Gantman attempts to fulfill a mandate like capturing the visage of all the people on the planet, a task that has been attempted before in art (Huebler, "Variable Piece" 1970) and in science (Galton and Bertillion), he does not obfuscate but spotlights how this accounting can be accomplished today with the touch of a finger on a NSA keyboard. In so doing, we can't help but ponder if Duchamp's dream has become our day-to-day nightmare. We might ask then, not 'Is this art?'

*Cf. Tracking the
Right to Exist*

Cf. Tracking Identity

but 'Why art?' – why is our 'passing present' the most important time for an artist to attempt a Herculean task where desire is rooted in the very idea of its failure?

From 'What is art?' to 'Why art?' is not intended as a coy twist on conceptualism's most enduring sound bite; the role of the artist has undoubtedly changed as we march into the 21st century, adding administrator, courier, translator, storyteller and computer programmer to any typical contemporary artist's job description. Curating, especially, has come to dominate as the primary creative act of the contemporary artist, including Martin Gantman. Yet, just because artists are now expected to don a multitude of hats, many of which are also worn by practitioners in other fields, it does not mean their role in society has diminished. In fact, these varied jobs required of contemporary artists might best poise them to make us think of, for instance, not only how the computer has leveled the world to digital pixels but conversely, how the digital is modulated through different (non-computer) materialities, especially social and institutional formations that are opaque and incomprehensible to most of us. As Terry Smith, an art historian and theorist of contemporary art, has warned "a different politics, a different ethics, a different imagery is needed to deal with contemporaneity." These are not separate pleas to be realized in different traditions but a single clarion call for a new image that is political, ethical and aesthetic, all at the same time. Art and politics are no longer (if indeed they ever were) two separately constituted fields between which a certain work of art might be able to act as bridge. As the political theorist Chantal Mouffe puts it so succinctly, "there is an aesthetic dimension in the political and there is a political dimension in art. Because of this, art is well

Cf. Empire: Witnesses

positioned to make visible what the dominant consensus obscures and obliterates.” Contemporary art just might be the last refuge of political and intellectual radicalism. It still has the potential to function as a critical self-consciousness for issues of power, domination, myth, and exploitation as they are constituted by the technological normative regime. Through projects that provoke and nudge, instead of lecturing and admonishing us, Gantman challenges us to become engaged viewers and at times, even active subjects in a kind of physical or symbolic participation that empowers us to determine our own social and political reality.

Cf. Coloring: Red Square

Cf. Empire: Letters from Davos

Cf. Life/time

Why art? It may be that by now we have all drunk the Kool-Aid, but maybe that doesn't have to be the end of the story. Through a body of work that has ranged over four decades, through projects that challenge us to look outside the insular worlds of both art and ourselves, Gantman, forcibly and unrelentingly, reminds us: whether it's poison-laced sugar water, a venomous tweet from an errant leader, or the endless number of assaults to body and mind that happen in between, just because we drink something, it doesn't mean we have to swallow it.

Lise Patt
Los Angeles, 2017

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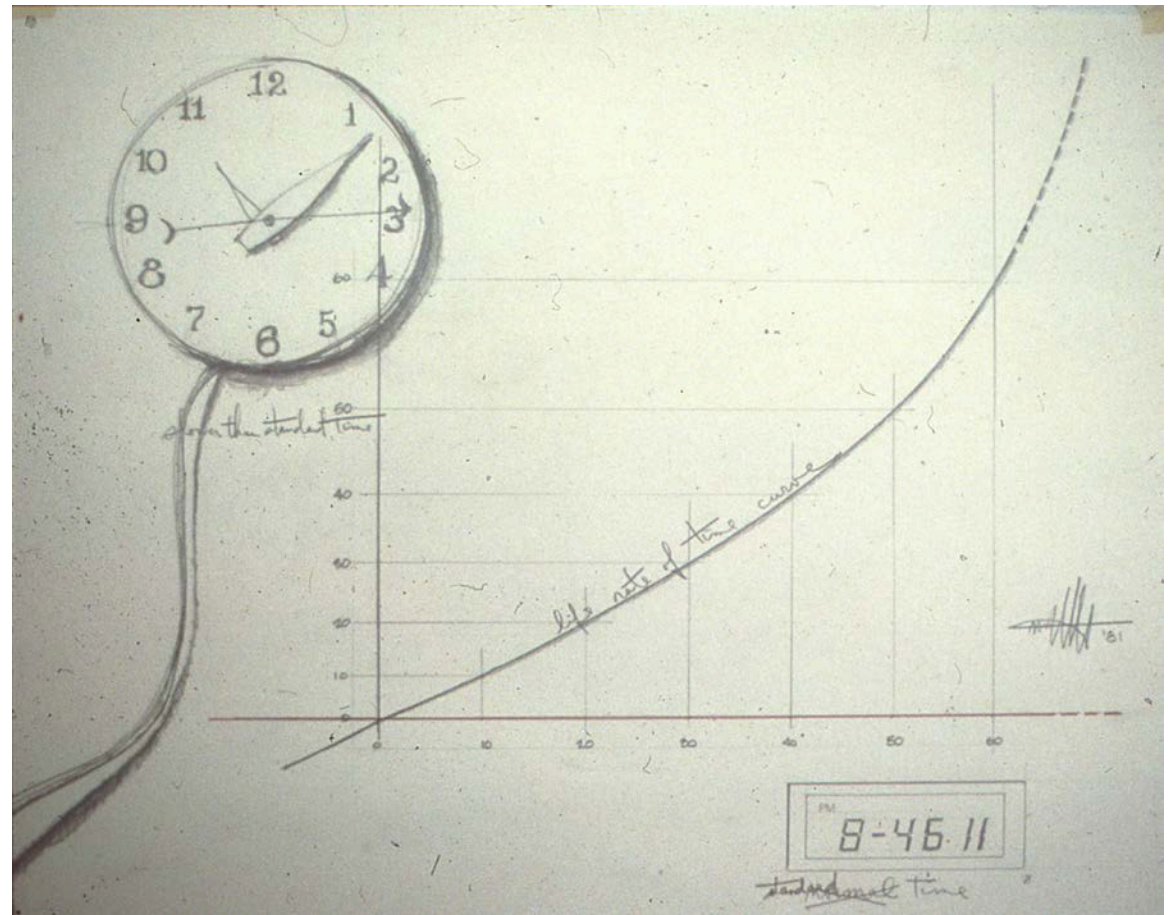
Acknowledgements

When I began this project, even further back, when it first occurred to me, I had little comprehension about what would be required; and when I say “what” I mean anything and everything that goes into the process of accomplishing a book. Thank goodness there are people one can count on during times like this who are willing to offer their time and expertise in helping to navigate such an unfamiliar course.

First, I do not have enough words to thank Lise Patt who wrote the foreword to this project; but also, during the course of many meetings and discussions, shared her knowledge, advice, and particularly her encouragement. Brian Lewis, who when I confessed that I didn’t know how to write, said, “You are a writer.” Suzanne Mantell did an amazing job of copy editing; maintaining, while at the same time enhancing, my awkward prose style, and Andrea Reider, book editor, who displayed immense patience in responding to my never ending, and sometimes infinitesimal, design changes. I also want to thank my daughters, Debora and Jennifer, for continuing to be themselves; else how would I know who I am.

And most important my wife and partner, Abbe Land, who during the course of the last twenty-five years has unhesitatingly supported, encouraged, and embellished this bizarre, yet extraordinary, life direction that I have chosen.

INTRODUCTION



Life/Time

At heart I consider myself a bricoleur, an artist who gathers pictures and words from all kinds of sources and puts them together in some new way. Whether grabbing images or words from the Internet, or borrowing parts of texts, elements of an installation, or even someone else's ideas, I arrange my selected sources and put them together as if pasting swatches of paper or cloth, one partially on top of the other, sometimes obscuring but never completely hiding the original elements, in order to come to a final unity that I always hope says something, or coalesces to make meaningful sense.



To M No. 3

1995

I try to work all over or around whatever represents the canvas in a particular project, and when I say canvas, I really mean the “notion” of the project. The notion is different from the “concept,” because the concept is simply the beginning, the conscious idea around which the “project” is formulated, or the “intention” (the desired effect or result) that I hope the project will achieve. Notion is the overall sense, a “trace,” related to but slightly different from Jacques Derrida’s use of the word. Derrida’s trace speaks, loosely, to an acknowledgement of the absence of a presence, but the notion I speak of refers to the necessity to acknowledge and fulfill an imperceptible presence before a work can be completely realized. It is the intangible possibility that is available to the project, or the potential that resides inherently within the concept.

Whereas the concept is an initial idea, the notion becomes the project’s incipient – but continuing and malleable – opportunity. The notion is fulfilled by the artist’s desire as he or she develops the initial concept into meaningful information, and it emerges as the layers of art material, including the artist’s choices, are applied, just as layers of paint emerge from within a painting to fuse into a luminous and articulate expression.

Yes, layers are what are most important to me in the production of art; layers of thinking, layers of choices, layers of meaning. The only other constant is that it is always about me, or you, the viewer, or both of us within the swirl of some unacknowledged, unperceived, Sufi-like dance.

I have tried to create my own sense of what art is, rejecting the influence of those who I thought try to limit the boundaries of art within some artificially constructed preconception. And I have striven to be open to those whose work I have at first been reluctant to accept. In fact, I long ago devised a test for myself. If I ever felt an immediate dislike of, or negative reaction to, a work that I was viewing, I would stick with that feeling until I resolved it into a response that I thought was justified, or until I perceived the block that may have been preventing me from appreciating a new thing. With work that I respond to positively, it is always interesting to analyze why that is so. It might just be a case of it speaking to my choir, but more likely such work might show me how to better articulate ideas that I have had difficulty illustrating.



Newton's Falling

1992

Beyond these types of comparisons and analyses, it is also important for me to see how art occurs and acts beyond its own sphere of influence. I use art to help me come closer to understanding my personal world-view, but I also try to use my observations about the world to help me hone my idea of what art is. There is a constant interplay of looking out, seeing what is happening beyond my normal perspective, and then bringing those perceptions back into the continually changing brew that is my interpretation of art.

The ten volumes of this collection are meant to be read in any order. However, there are projects and thoughts mentioned in some of the volumes that are only described fully in one of them. In this way I hope that each section will be interesting and engaging, but also that the aggregate of all of the volumes will present a comprehensive understanding of my process, intention, and work.

These separate volumes do not represent stages of my art, nor do I intend them to directly chronicle my creative development. Rather, they describe issues that have come to me or questions that have become important to me at one time or another. Often individual works or projects might incorporate several of the titled topics at the same time.

This overlay of interests actually attests to the fact that an artist's development is not necessarily linear, but can integrate issues from the past and the present, combining thoughts that have lain dormant or old conceptions that have never been activated, together with ideas generated from contemporary or immediate information. The overlay also indicates the patterns of layering that flow, in many directions, throughout the course of these slim volumes.

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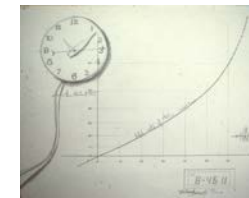
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Catalog of Artworks

INTRODUCTION



Life/Time
Pencil on Paper
17.5"x22" (22.5"x27" framed)
1981

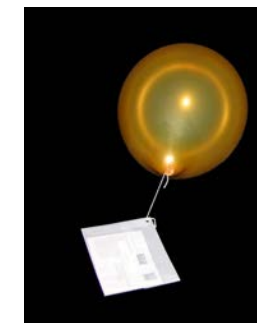


TO M. 3
Digital print and graphite on paper
Dimensions unknown
Ca. 1996



Newtons Falling
Maquette
1992

JUNCTURE



Nocturnale
C print
15.5"x11.5" (21.5"x17.5" framed)
2005



Atmospheric Resources Tracking Inc.
Installation view, Seyhoun Gallery
2007



Evidence: Bill of Rights
Archival digital print
28"x23"
2008



Inconsequential Suite: Inconsequential Reflection
Archival digital print
18"x54" (24"x60" framed)
2014



**Atmospheric Resources Tracking Inc.:
September 15, 2004**
Manipulated photo and text on newsprint paper
23"x13" (28"x18" framed)
2005



Atmosphere Resources Tracking Inc.: Survey Card 72
Postcard (front and back)
4"x6"
2004



Empire: Witnesses Page 19
Archival digital print
13"x17"
2011



The Democracy Album: Page 16
Still from video
2011



The Odalisque Suite: Titian
BW photograph of collage
11"x14" (14"x17" framed)
1997



Atmospheric Resources Tracking Inc.: July 10, 2004
Manipulated photo and text on newsprint paper
23"x13" (28"x18" framed)
2005



**Atmospheric Resources Tracking Inc.: Crime Scene
13**
Manipulated C print
13"x16" (18"x21" framed)
2005



**Atmospheric Resources Tracking Inc.:
Survey Card 80**
Post Card (front and back)
4"x6"
2004



The Odalisque Suite: Velazquez
BW photograph of collage
11"x14" (14"x17" framed)
1997



Tracking Identity: Identity 0,000,000,033
Archival digital print on Red River premium matte
11"x11"
2007



Male Call
C print
17.5"x11" (23.5"x17" framed)
1979

IDENTITY



Tracking Identity: Identity 0,000,001,155
Archival digital print on Red River premium matte
11"x11"
2007



Male Call
C print
17.5"x11" (23.5"x17" framed)
1978



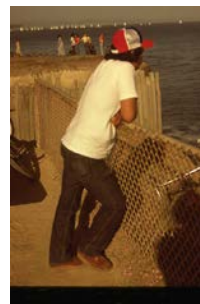
Tracking Identity: Identity 0,000,001,144
Archival digital print on Red River premium matte
11"x11"
2007



Tracking Identity: Identity 0,000,000,057
Archival digital print on Red River premium matte
11"x11"
2007



Inconsequential Suite: Inconsequential Fence
Archival digital print
18"x54" (24"x60" framed)
2013

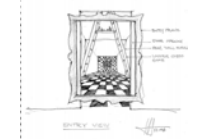


Male Call
C print
17.5"x 11" (23.5"x17" framed)
1978



Tracking Project: Personal Tracker
Silver leaf and acrylic on canvas
54"x54"
2006

FRAME



Journal Sketch
Graphite on paper
12"x9"
1994



Scimitar: Crisis of Authority
Mixed media
18.75"x22.25"
1998



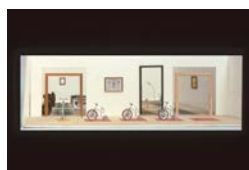
Vermeer, Where Are We?
Mixed media
Installation view, Site Gallery
84"x62"x120"
1992



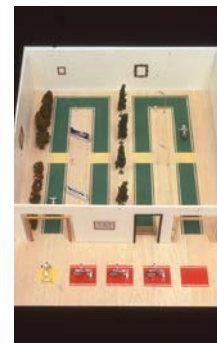
Acquaintance
Mixed media
Installation view, Site Gallery
48"x120"x216"
1992



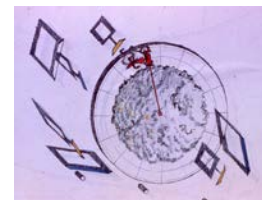
Runaway Away
Maquette
1994



Runaway Trek
Maquette
1994



Runaway Trek
Maquette
1994



The First Downtown L. A. Tricycle Rental
Proposal for Community Redevelopment Agency
Los Angeles, California
1995



Scimitar: 4 of Twenty Jackies
Silver leaf, scrim, wood and BW print
18"x18" (approx.)
1998



Oedipus Rehung
Mixed media
36"x96" (approx.)
1998



Worldview: 19th Street No. 18
C print
Dimensions variable
2014



Worldview: Federal Avenue No. 10
C print
Dimensions variable
2014



Worldview: Hayworth Avenue No. 4
C print
Dimensions variable
2014



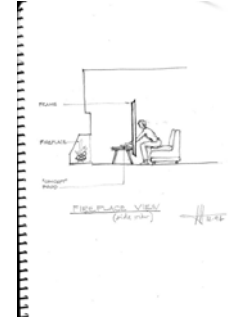
Worldview: Norwich Avenue No. 3
C print
Dimensions variable
2014



Worldview: Westmount Drive No. 10
C print
Dimensions variable
2014



Worldview: Reservoir Drive No. 7
C print
Dimensions Variable
2014



Journal Sketch
Graphite on paper
12"x9"
1994

APPROPRIATE



D' Art Game
Mixed Media
16"x32"x4"
1995



Great Mysteries: Le Carre'
Mixed Media
5.25"x3.63"x1.25"
1992



Inconsequential Suite: Inconsequential Plane
Archival digital print
18"x54" (24"x60" framed)
2013



Inconsequential Suite: Inconsequential Library
Archival digital print
18"x54" (24"x60" framed)
2013



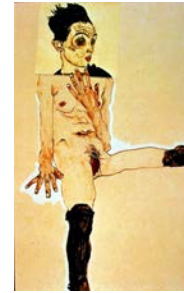
Inconsequential Suite: Inconsequential Reflection

Archival digital print
18"x54" (24"x60" framed)
2013



Empire: 25 Migrant Journeys

Archival digital print
32"x42"
2011



The Odalisked Suite: Catkin

Color photograph of collage
39.5"x25.5"
1997



Your Primary Home

Pages 4 and 5 from book: *Dozens of Things That You Want*
12"x13.5" each
2015



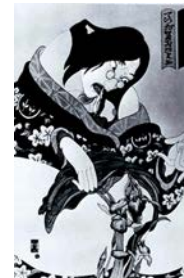
Empire: 25 Big Macs

Archival digital print
32"x42"
2011



Empire: 25 Credit Default Swaps

Archival Digital Print
32"x42"
2011



The Odalisk Suite: Teraoka

BW photograph of collage
14"x11" (17"x14" framed)
1997



Your Second Home

Pages 8 and 9 from book: *Dozens of Things That You Want*
12"x13.5" each
2015



Empire: 25 Sweatshops

Archival digital print
32"x42"
2011



The Odalisk Suite: Ingres

BW photograph of collage
11"x14" (14"x17" framed)
1997



Your Third Home

Pages 12 and 13 from book: *Dozens of Things That You Want*
12"x13.5" each
2015



Your Personal Island

Pages 16 and 17 from book: *Dozens of Things That You Want*
12"x13.5" each
2015



Your Hotel Rooms

Pages 44 and 45 from book: *Dozens of Things That You Want*
12"x13.5" each
2015



Your Megayacht

Pages 24 and 25 of book: *Dozens of Things That You Want*
12"x13.5" each
2015

PARTICIPATE



Empire: Letters from Davos

Responses to survey letters mailed to the heads-of-state of all of the member nations of the United Nations, to the CEOs of the one hundred largest international corporations, and to the executive directors of certain non-governmental organizations (NGOs).
2015



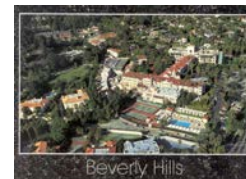
Still Life

Mixed media
Installation view, Site Gallery
Los Angeles, California
72"x144"x144"
1992



Runaway Trek

Maquette
1994



See you when we get home.: 8.21.1 Castlereia

Postcard (front and back)
4"x6"
2001



Old Friends: 11.7.2 Sintra

Postcard (front and back)
4"x6"
2002



Old Friends: 12.29.2 Qaanaaq

Postcard (front and back)
4"x6"
2002



Atmospheric Resources Tracking Inc.: Survey Card 36

Postcard (front and back)
4"x6"
2005



Atmospheric Resources Tracking Inc.: June 27, 2004

Manipulated photo and text on newsprint paper
23"x13" (28"x18" framed)
2005



Atmospheric Resources Tracking Inc.: Survey Card 100
Postcard
4"x6"
2005



Atmospheric Resources Tracking Inc.: December 19, 2004
Manipulated photograph and text on newspaper paper
23"x13" (28"x18" framed)
2005



Empire: Witnesses Page 4
Archival digital print
13"x17"
2011



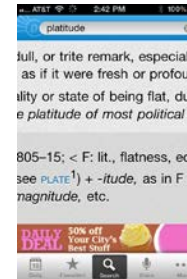
Empire: Witnesses Page 5
Archival digital print
13"x17"
2011



Empire: Witnesses Page 6
Archival digital print
13"x17"
2011



Empire: Witnesses Page 7
Archival digital print
13"x17"
2011



The Democracy Album: Page 2
Still from video
2011



The Democracy Album: Page 28
Still from video
2011



The Democracy Album: Page 29
Still from video
2011

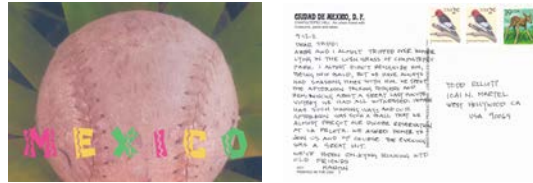


The Democracy Album: Page 42
Still from video
2011

LANGUAGE



Words Are Not Words
Graphite on paper
40"x26"
1988



Old Friends: 9.12.2 Mexico City
Postcard (front and back)
4"x6"
2002



See you when we get home.: 9.12.1 Cardigan Bay
Postcard (front and back)
4"x6"
2001



Atmospheric Resources Tracking Inc.: October 7, 2004 (detail)
Manipulated photograph and text on newsprint paper
2005



theartbeautyproject
Front and back
Fabric and metal
96"x24"
2002



DuSable Park: An Archeology
Plates 1 through 10
10"x8" (each)
2001

NET



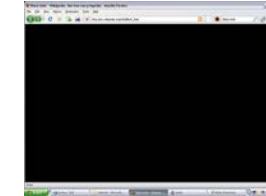
Empire: Witnesses Page 2
Archival digital print
13"x17"
2011



Empire: 25 Young Prostitutes
Archival digital print
32"x42"
2011



Empire: 25 Stock Exchanges
Archival digital print
32"x42"
2011



Coloring: Black Hole
Archival digital print
13"x17"
2010



Coloring: Red Square
Archival digital print
60"x60"
2010



I'll Always Have Spider Solitaire: Don't Panic!
Archival digital print
13"x17"
2010



I'll Always Have Spider Solitaire: War Games
Archival digital print
13"x17"
2010



Dozens of Things That I Want: Listing 5
Archival digital print
10"x8"
2016



I'll Always Have Spider Solitaire: Campaign (Plates 1 through 7)
Archival digital print
13"x17" (each)
2011



Tracking Project: Tracker
Gold leaf and acrylic on canvas
54"x54"
2002



Dozens of Things That I Want: Listing 4
Archival digital print
10"x8"
2016



Dozens of Things That I Want: Listing 11
Archival digital print
10"x8"
2016

INVESTIGATORY



Tracking Project: 10 Critical Questions, Query 1
Gold leaf and acrylic on canvas
54"x54"
2003



Tracking Project: Tracker Hat
Fabric and thread
13"x6"x5"
2004



Tracking Project: Tracker Notepad
Mixed Media
4"x5"x1/2" (approx.)
2004



Tracking Project: Tracker Cooler
Mixed media
10"x6"x4" (approx.)
2004



Culture Tracker
Silver leaf and acrylic on canvas
54"x54"
2004



The Odalisque Suite: De Kooning
BW photograph of collage
14"x11" (17"x14" framed)
1997



The Odalisque Suite: Ray
BW photograph of collage
11"x14" (14"x17" framed)
1997



The Odalisque Suite: Hefner
BW photograph of collage
11"x14" (14"x17" framed)
1997



Male Call
C print
12"x18" (18"x24" framed)
1979



Male Call
C print
18"x12" (24"x18" framed)
1979



Male Call
C print
18"x12" (24"x18" framed)
1978



Empire: 25 Insurgencies
Archival digital print
32"x42"
2011



Empire: 25 Stock Traders
Archival digital print
32"x42"
2011



Empire: 25 Slum Environments
Archival digital print
32"x42"
2011



Tracking the Right to Exist (Plates 1 through 10)
Archival digital print
10"x8" (each)
2006

SKETCH



What Is Repose?
Acrylic, wood, and branch
52"x52"x15"
1989



Untitled
Graphite on paper
17.5"x11.5"
1983



Untitled
Graphite on paper
17.5"x11.5"
1983



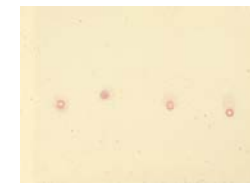
Untitled
Graphite on paper
11.5"x17.5"
1983



Untitled
Pastel and graphite on paper
11.5"x17.5"
1983



Untitled
Pastel, Charcoal, and Graphite on paper
11.5"x17.5"
1983



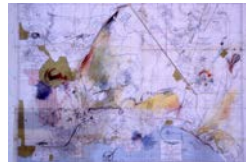
4 Marks No. 11
Padauk, oil, and flame on paper
8.5"x11"
1983



4 Marks No. 22
Padauk, oil, and flame on paper
11.5"x17.5"
1983

**4 Marks No. 28**

Padauk, oil, and flame on Chromecoat paper
8.75"x11"
1983

**Untitled Map**

Pastel, charcoal, and graphite on paper map
Dimensions unknown
1984

**Looking at L. A. from the North**

Pastel, charcoal, and graphite on paper map
Dimensions unknown
1984

**Untitled Map**

Acrylic on paper map
Dimensions unknown
1984

**Real Change No. 72**

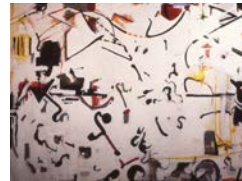
Acrylic on canvas
47.5"x36"
1988

**Real Change No. 68**

Acrylic on paper
40"x26"
1988

**Feeling State Self-Portrait No. 16**

Acrylic on canvas
72"x48"
1984

**Nerve Endings**

Acrylic and latex on canvas
50"x70"
1983

**All Things That Dribble**

Asphalt roofing, gold leaf, and acrylic on river rock
14"x6"x8"
1990

**Homage to False Gods**

Broom, scarf, rope, pillow, plastic pumpkin, and acrylic
12"x54"x108"
1992

Black Box: Decoding the Art Work of Martin Gantman
by Martin Gantman with Introduction by Lise Patt

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