



TONY

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Time Out

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DRIVING FORCES
Meet the creative engines
of NYC's arts scene

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says Uncle, p.160



ART



A-Z Escape Vehicles

Design for living

Andrea Zittel has a master plan for home, office, travel—and art—at the New Museum **By Bridgett Goodbody**

A lot of artists talk about closing the gap between art and life, but Andrea Zittel, whose work critiques suburban capitalist culture, actually does. *A-Z West*, her home/studio in the desert near Joshua Tree National Park—where Zittel lives with her boyfriend, David Dodge, and their young son Emmet—is also her artwork. The 40-year-old California-born artist started winning acclaim in the early 1990s, when she transformed her Brooklyn studio into *A-Z* (now *A-Z East*), an amalgam of living, working and exhibition space, not to mention of art and design. Her wardrobe consists exclusively of the *A-Z Personal Uniform*—replaced every six months—a blend of homespun and hip; lately it's been made from handmade felt and exudes a craft-meets-Comme des Garçons feel. Other projects include *A-Z Escape Vehicles* (think high-end trailer), *A-Z Carpet Furniture*, even an *A-Z Chamberpot*. *TONY* caught up with the artist while she was installing her midcareer retrospective, “Andrea Zittel: Critical Space,” which opened last week at the New Museum.

Time Out New York: I have this vision of your childhood,

living in a modernist house with an Airstream parked in the driveway, and your favorite book was *Little House on the Prairie*.

Andrea Zittel: [laughs] Not quite. When my parents built our house, they wanted a rural lifestyle. There was only one other house in the area. But by the time I was in high school, my neighborhood got

“I have fantasies about starting a commune that would look like a suburban neighborhood.”

taken over by suburban sprawl. Even back then, it bothered me.

TONY: Is that when you learned to crochet, build and weld?

AZ: My parents subscribed to *Sunset*, a West Coast home-design magazine that teaches you how to build things. Most of the fathers in my neighborhood had wood shops in their garages. California is so DIY.

TONY: Do you build all *A-Z Enterprises* products yourself?

AZ: No, but I could. I paid for my tuition to Rhode Island School of Design by doing bronze casting and welding.

TONY: How does your boyfriend like living in the *A-Z* environments?

AZ: David had no idea how hardcore I was before he moved in. When he started living with me in the desert, I only ate tacos, which is about the only thing I could make on the tabletop grill in the kitchen. He did too—for about six weeks. Then, we got a hot plate and now he does all the cooking.

TONY: Do you think of *A-Z West* as a utopian community?

AZ: It is for me. I don't know if it is for anybody else. My friends come and visit. It's everybody's vacation house now. But it's getting really crowded in Joshua Tree. I have fantasies about starting a commune that would look like a suburban neighborhood. We would have separate dwellings, but there would be one cafeteria in the center with someone who cooks, so I wouldn't have to. It would be in the middle of nowhere, but because there would be a lot of us, we could all chip in and buy an airplane.

TONY: I guess the Internet has made it possible to live anywhere.

AZ: I thought so too, until I moved to Joshua Tree where we can't get a DSL line. We have to drive a half hour to a computer store to use their connection.

TONY: That would certainly get in the way of the utopian vibe.

AZ: I'm really conscious of the fact that a rural environment isn't the most efficient place to live. If I were going to be really ethical, I probably wouldn't be engaged with this back-to-the-land mentality. Instead, it would be back to the city.

TONY: Why?

AZ: Across the Southwest, you can't drive more than two hours without seeing a housing development. It does bother me sometimes to be one more person pouring concrete pads onto virgin land. But with art, I feel I'm making an ethical statement. I'm not always as socially responsible as I could be, but I do like where I end up.

“Andrea Zittel: Critical Space” remains on view at the New Museum through May 27 (see Museums).

DON'T MISS!

“Net Aesthetics 2.0”
(*Electronic Arts Intermix*; see Events)

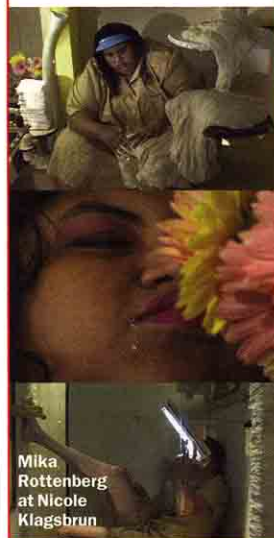
The Web as we know it is barely ten years old. On Mon 6, Lauren Cornell, director of Rhizome.org, moderates a panel that considers the Internet's ramifications for artists. Panelists include artist Cory Arcangel and British Film Institute curator Michael Connor.

Mika Rottenberg, “Dough”

(*Nicole Klagsbrun*; see *Chelsea*) This young artist's last video installation involved a truck-driving female bodybuilder packaging her sweat into candy-colored boxes. Bodies and their by-products are still on Rottenberg's radar, judging by the video, drawings and soundpiece in her much-anticipated first New York solo show.

Jessica Stockholder, “Of Standing Float Roots in Thin Air”

(*PS.1*; see *Museums*) Using everyday objects—extension cords, carpets and furniture—Stockholder creates exuberant, vividly colored abstract installations to remind us, as she puts it, that “the knowledge that we have invented our world does not erase the possibility that we might believe in it.”



Mika Rottenberg at Nicole Klagsbrun

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PHOTOGRAPHS (FROM LEFT, COURTESY NEW MUSEUM OF CONTEMPORARY ART; COURTESY TIZIANA TUCCHERINI)