EXHIBITION:
MACRO Museum, Rome, ITALY
September 20 – November 1, 2009
Curated by Kathy Grayson
Exhibition design by: Rafael de Cardenas
The exhibition was generously produced by the >Depart Foundation, Italy
in collaboration with MACRO, Museo d'Arte Contemporanea Roma
Exhibition team: Damiana Leoni, Valerio Mannucci, Luca Lo Pinto
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CATALOGUE:
Creative Direction by Al Moran
Edited by Kathy Grayson
Visual language for exhibition and book provided by Eric Elms
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assume vivid astro focus is a live, cultivated culture as much as an art collective. In it, rotating casts of artists produce large-scale, site-specific installations that combine technologically based work with rugged architectural remnants or local art supplies. Computer-designed video loops, imagery plastered onto surfaces via massive stickers, wallpapers, and decals, neon sculptures, bijoux, fur, and feather boas indicative of drag culture, all works its way into disco-like environments in which radical musicians and performers celebrate present moments as discrete art events. By collaborating with changing members of avaF, viewers, event participants, and avaF's host institutions, the group seeks to destroy traditional power structures in favor of creating spaces in which associates catch avaF's pure aesthetic expressions of joy like a virus.

This construction is from a Brooklyn-based installation called Absolutely Venomous Accurately Follacious (Naturally Delicious) featuring several visual blasts from what avaF call "bombs": vinyl stickers applied to three-dimensional plywood shapes that create spastic, sensual, carnivalesque collisions. In these Bombs, trannies are worshipped as "goddesses of change," as they always are in avaF's exhibitions. In the Bombs' original setting, a gargantuan sculpture of a transgender heroine lounged in the room's center, like a parade float declaring gay pride, tolerance, and a luscious craving for variety. TRINIE DALTON