



OSWALD SLAIN IN JAIL

The Des Moines Register
The Newspaper
Des Moines, Iowa, Monday Morning

Where to Find It: 14
Weather: 15
Women: 8

Comics
Editorials

THE WEATHER—Monthly cloudy, occasional rain; colder. In week high in 30s and 40s. Partly cloudy and colder Thursday. Sunrise 6:13; sunset 4:45.

ACCUSED AS

Pitt

Kennedy

CUTLEY

DENNIS SCHOLL
WHEN THE LIGHT FADES

This book was published on the occasion of the exhibition Dennis Scholl:
When The Light Fades presented at the LeRoy Neiman Center for Print
Studies Gallery, Columbia University.

Contributors:

Rafael Domenech

Dennis Scholl

Kelly Taxter

Editor:

Photography:

Rafael Domenech

Design:

Isométrico Publicaions

Printed in XX by XX

First edition

ISBN-XXX-X-XXXXXXX-X-X-X



When The Light Fades
Playlist by Dennis Scholl



LeRoy Neiman Center for Print Studies
Columbia University
310 Dodge Hall, MC 1806
2960 Broadway
New York, NY 10027



CONTENTS

3 Memory as Medium:
on Past Lives
and Future Meanings
By Kelly Taxter

18 Conversation between
Dennis Scholl and Rafael Domenech

66 Checklist

72 Acknowledgements

U.S. PRESIDENTS

Examine the bottles of milk delivered to your home has two caps. One to protect the outer pour of the glass milk bottle and the other is your essential cap. Not all of them have the same president's picture. If you save them and watch (and drink) your milk, you will be able to complete the U.S. Presidential year.

SAVE THE CAPS!
IT'S FUN TO LEARN!

OUR 1ST PRESIDENT GEORGE WASHINGTON 1789-1797 "THE FATHER OF HIS COUNTRY" Commander-in-Chief of the Continental Army. Unanimously elected President in 1788.	OUR 2ND PRESIDENT JOHN ADAMS 1797-1801 "THE FIRST PRESIDENT TO LIVE IN THE WHITE HOUSE" Member Committee to draft Declaration of Independence. Vice Pres. to George Washington.	OUR 3RD PRESIDENT THOMAS JEFFERSON 1801-1809 "THE SAGE OF MONTICELLO" Wrote the Original Draft of the Declaration of Independence. Negotiated the Louisiana Purchase.	OUR 4TH PRESIDENT JAMES MONROE 1817-1825 "THE FATHER OF THE CONSTITUTION" Secretary of State during the War of 1812. With England, Thomas Jefferson signed in his administration.	OUR 5TH PRESIDENT JOHN QUINCY ADAMS 1825-1829 "THE FIRST SENATOR" The first Senator to be elected during his administration.	OUR 6TH PRESIDENT ANDREW JACKSON 1829-1837 "THE PEOPLE'S PRESIDENT" First President born an American citizen.	OUR 7TH PRESIDENT MARTIN VAN BUREN 1837-1841 "TIMPELANCE" Served shortest term of any President one month.	OUR 8TH PRESIDENT ZACHARY TAYLOR 1849-1850 "OLD ROUGH AND REEDY" He was the second President to die in office. He defeated Santa Anna at battle of Buena Vista.	OUR 9TH PRESIDENT MILTON A. ERAND 1850-1852 "DARK HORSE" Mexican War began during his administration.	OUR 10TH PRESIDENT JOHN TYLER 1841-1845 "ACCIDENTAL PRESIDENT" He was the first Vice President to succeed to the President's office through the death of the President.	OUR 11TH PRESIDENT JAMES K. POLK 1845-1849 "DARK HORSE" Mexican War began during his administration.	OUR 12TH PRESIDENT ZACHARY TAYLOR 1849-1850 "OLD ROUGH AND READY" He was the second President to die in office. He defeated Santa Anna at battle of Buena Vista.		
OUR 13TH PRESIDENT FRANCIS PICKENS 1853-1857 "ACCIDENTAL PRESIDENT" Compromise Party sent on expedition to open the ports of Japan for commerce during his administration.	OUR 14TH PRESIDENT FRANCIS PICKENS 1853-1857 "HE DELIVERED HIS INAUGURAL ADDRESS AS AN ORATOR" Gathered Pickens. Freely attacked U.S. acquired border territory from Mexico during his administration.	OUR 15TH PRESIDENT FRANCIS PICKENS 1853-1857 "BACHELOR PRESIDENT" Confederate States were formed during his administration.	OUR 16TH PRESIDENT FRANCIS PICKENS 1853-1857 "HONEST ABE" Civil War was fought during his term. He delivered the Gettysburg Address. First President to be assassinated.	OUR 17TH PRESIDENT FRANCIS PICKENS 1853-1857 "FATHER OF THE COUNTRY" He was the first President to be elected during his administration.	OUR 18TH PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 19TH PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 20TH PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 21ST PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 22ND PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 23RD PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 24TH PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 25TH PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	
OUR 26TH PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 27TH PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 28TH PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 29TH PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 30TH PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 31ST PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 32ND PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 33RD PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 34TH PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 35TH PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 36TH PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 37TH PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 38TH PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.	OUR 39TH PRESIDENT FRANCIS PICKENS 1853-1857 "THE PEOPLE'S PRESIDENT" He was the first President to be elected during his administration.

AP

DSchell



MEMORY AS MEDIUM: ON PAST LIVES AND FUTURE MEANINGS

By Kelly Taxter
New York, November 2025

I co-founded Taxter & Spengemann Gallery in 2003 with Pascal Spengemann after graduating with a master's degree from the Center for Curatorial Studies (CCS) at Bard College. The gallery has now been closed longer than it was open for business, and I've since moved on from selling art to working as a curator in museums and non-profit institutions. I fell more or less into being an art dealer, largely due to the fact that in 2003 the curatorial field was not as expansive as it is today.

My classmates were taking jobs in places like Columbus, Ohio, or Memphis, Tennessee; the Europeans were returning home to live and work. I couldn't imagine leaving New York City, which I had briefly abandoned to attend CCS and had often escaped to while growing up in suburban Connecticut. Moving away felt like winding back the clock, needlessly delaying my inevitable future, throwing in the towel. Pascal was also a CCS student, and we took a class with art historian Patricia C. Phillips about public art that often met in the city. We were morbidly obsessed with the idea that we would need to take jobs in "somewhere USA" and were determined instead to find a cheap rental and present exhibitions by our artist friends, loosely understanding that this was opening a business, for which we were woefully underprepared.

Regardless, we found space on a prime block in Chelsea, the most commercially robust gallery neighborhood in the entire world. While I was working six days a week (part time at the gallery and the rest as a personal shopper at Bergdorf Goodman), Pascal had yet to graduate. I slept on a futon behind the kitchen, located behind a false wall that carved out our 150-square-foot gallery in the parlor of my street level apartment on 22nd Street between 10th and 11th avenues.

Much to our surprise, that first year went well. There were New York Times reviews and profiles, sales to people whose names we had only read in magazines and a little spending money to buy our friends drinks at the bar. The following year, we were flush enough to move across the street to the ground floor of a commercial townhouse, and I rented a proper apartment elsewhere. Two years later we expanded, taking over the second floor of that same building. It was around this time that I first met Dennis Scholl.

Dennis and his wife Debra were among a handful of collectors – scattered across New York City, Los Angeles and their hometown Miami – who were fiercely dedicated to supporting emerging artists and by extension the young art dealers who represented them. Dennis came to see an exhibition by Adam Putnam, a show that I can still crisply visualize. Deftly executed charcoal and pastel drawings of vaulted, labyrinthine spaces lined the white walls, and "Sundial (Eclipse)" sat on the ebony-stained oak floor. It comprised two diminutive plywood obelisks, one left plain and the other mirrored. An adjacent tin-hooded lamp was positioned so that its light caused their shadows to cross, producing a singular, shadow-lined obelisk on the wall. Dennis bought this piece, priced at \$3,500, which in its humble, ad hoc form was notably less polished than the works on the walls. I remember that he asked for "the family discount," which to him meant 10 percent but to me took a moment to decipher since we didn't know each other all that well. But I got the sense he would be coming back. The Scholls exemplified the type of collectors who sustained the gallery for almost a decade. Similar to how Taxter & Spengemann shimmied into the sliver of space between the most established and powerful galleries of its day in the heart of Chelsea, the people who bought work from us steadfastly traipsed along and bolstered its edges, looking into the scrappy corners of the art world where people were busy fiddling with shadows.

In those moments, when a work's quiet brilliance met a collector's discerning eye, I began to understand how access and recognition circulate within the art world. The Scholls' support was more than financial; it reflected years of carefully cultivated taste, knowing where to look and attunement to the nuances of value. That sensibility would later become central to Dennis's own artistic practice, transforming the act of collecting itself into a form of making.

He began this pursuit as a child, collecting milk caps and baseball cards with an obsessive fixation to complete whole sets. Ideas of investment, access and currency — which complicate any notion of a “pure” conception of art — are central to works like “Untitled (Bottle Caps)” and “Untitled ('65 Yankees).” Consumption, competition and primacy shaped the creation and circulation of the works' compositional elements, dynamics made even more pronounced when re-presented as art more than a half century later. While those pieces were drawn from Dennis's longstanding personal archive, others like “Untitled (No, No, No)” were more recently assembled through online auctions and Google deep dives for back issues of the New York Post announcing the deaths of beloved female pop icons, from the Queen of England to Whitney Houston. Here, Dennis compels contemplation of the near-worthless media that saturates daily life, flattening all subjects it touches, no matter how profoundly they may have once moved the public. In its creation and display, especially if the artwork enters a collection, “No, No, No” functions as a sort of memorial: to the women pictured, to collective joy and grief, and perhaps most of all to meaning itself. In this work, collecting is less about acquisition and more about how meaning manifests and attaches to things. After all, collecting is an act of meaning, an exchange that converts currency into value lifting an object from the endless flow into the realm of art.

I think it's fair to say that Dennis and I share a restless energy that has led us both to a series of consequential turning points. Our paths, though distinct, trace the porous boundaries between making, presenting and contextualizing art, lines that once felt fixed but now seem increasingly fluid. I started out in 1995 as an art student at the School of the Museum of Fine Arts in Boston, where I surmised that I wasn't a great artist but believed I could do something with my peers that would be important to art. The role of art dealer and the pace of gallery-work never quite suited me. Shows came and went with only a press release and brief reviews to add depth or academic rigor to artists' practices that I felt were deserving of scholarship and sustained contemplation as well as sales. Accepting that my job was limited to commerce and management was hard, and as a result I was frustrated for many years. When the gallery closed, I finally pursued a curatorial path, and became the Barnett and Annalee Newman Curator of Contemporary Art at the Jewish Museum. This in turn led to an overarching interest in the importance of art institutions, and while I still organize exhibitions, I also lead the venerable downtown New York nonprofit Artists Space as Deputy Director.

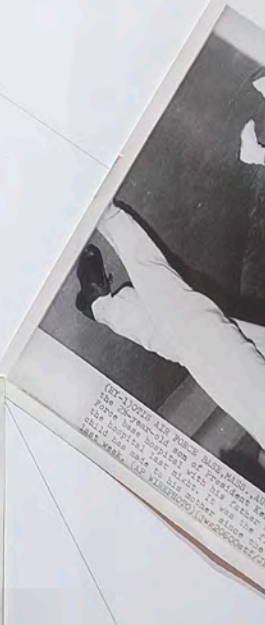
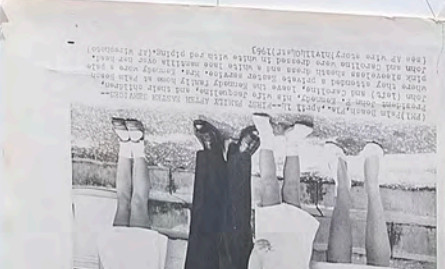
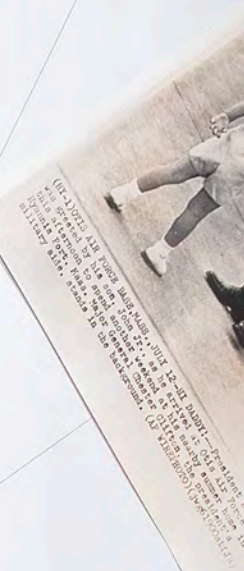
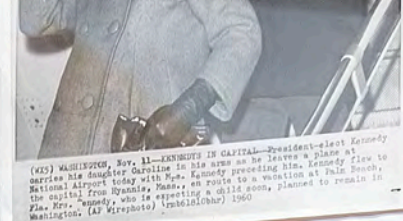
The Scholls also started something new and began collecting Aboriginal art in depth. Dennis joined the Miami-based Knight Foundation, and he also started producing documentary films. He now adds artist to his résumé, taking on a role I lacked the confidence to pursue. While making art and being embedded with artists inspired me to make exhibitions, Dennis's deep and prolonged engagement and investment in the field spurred his interest in making art.

Speaking about his work “Sundial (Eclipse),” Putnam noted that “Shadow and light cancel each other out,” that he was “trying to make a shape completely disappear, an eclipsed image.” I've

often thought about that idea of disappearance, of one form, artist or movement eclipsing another, or when considering how roles in the art world tend to overlap yet remain distinct. While steeped in the language of interdisciplinarity, the field is still structured by boundaries: artist, dealer, curator, collector. Each role casts its own shadow, arguably necessary to carry whatever power each one has to confer and delineate meaning and, ultimately, value. Dennis's evolution from collector to artist invites its own kind of scrutiny, yet both paths stem from the same curiosity, a sustained engagement with art that seeks not just to observe but also to participate.

Lately, Dennis and I have discovered a shared love of the artist and art dealer Betty Parsons (1900-1982), who championed such figures as Jackson Pollock, Mark Rothko and Barnett Newman through her eponymous gallery. At the same time, she was quietly pursuing a dedicated studio practice and produced hundreds of paintings, works on paper and sculpture that are only now coming into view. Parsons surely faced skepticism and a sense of unseriousness toward her work during her lifetime, and while she had many exhibitions, they were never as prominent or influential as those of the artists she exhibited. This lack of acknowledgment was undoubtedly compounded by the misogyny of her era. Her commitment to making art mostly in private, even while shaping art history in public, suggests the rarity of such crossings and how meaningful they become when they occur. Mobility, whether between object and idea or maker and collector, suggests that meaning is never fixed but continually reimagined through the roles we inhabit.









CONVERSATION BETWEEN DENNIS SCHOLL AND RAFAEL DOMENECH

New York City, September 12, 2025

Rafael Domenech: Let's just get right into it. You're a prolific filmmaker - how does filmmaking inform your approach to making art?

Dennis Scholl: I make only documentary films, and much like you would frame a shot in a film, when I am putting together a new work of art, I'm looking for juxtapositions between historical objects that somehow tell a story by the simple nature of their being together.

RD: Is the research for a film analogous to the hunting of historical artifacts for your art making practice?

DS: Most definitely. I think that is why I do this work, because I get such joy out of the research. Generally, you can't make as many films as you can make works of art. If you are making a solo exhibition, you might make up to 15 or 20 works of art. If you make a film, it's a single film. When you finish the research on a film, you begin shooting and editing, but in an art exhibition, particularly a show that's multifaceted, you can go deep into the research, which I love. I always find myself wanting to go down the rabbit hole of learning about the history of each of the objects in each work of art I create. What role did it play in the historical moment that makes the object interesting? I've always said that when I make a film, I hope to feel like I am the second or third smartest person in the world about whoever my subject is. You can't do that with works of art, because some of them are trying to tell stories about broad subjects, and you're only able to capture a little bit. But if you make an omnibus biopic about somebody, you've got to go deep. You've got to know everything about them.

RD: You mentioned that the art works are not animated, versus film, which is a time-based medium. However, I think that there is a strong relationship in the diagrammatic infrastructure that you use to place works that almost creates a space for the objects to float and rotate. Especially the newspaper works, where you have this overlap that creates a moment that feels like 35 millimeter frames going through the gate of the projector, creating this sense of motion for the eye to follow. So I was wondering, is there an unconscious transference from the film process onto this process of using the objects to make a work that appears to be in motion?

DS: I had not thought of the dodecagon pieces as feeling cinematic until recently, but you are spot on. They became much more lively and animated when we started overlapping the corners of the newspapers, photos and documents to create that sense of motion - almost like a flip book. That was a bit of a breakthrough for me. Subconsciously I was searching for that relationship. And when you look at the dodecagon wall pieces, especially those comprised of newspapers or photographs, like in my show about space, "A Day of Four Sunsets," it's clearly cinematic.

RD: You're relying on this kind of architecture that creates systems, and it seems that they prevail as an anchor to situate the elements, almost like a shelf you put books on. I definitely see an interesting reference to filmmaking that bleeds into both worlds, that of director Sergei Eisenstein and his epic silent film "Battleship Potemkin."

DS: It's interesting you say that because the one film I did show in Berlin a couple of years ago was called "The Tools of the Game." It was originally made as a commission piece for the Louisville Orchestra, and it was shown on its premiere night simultaneously with "Battleship Potemkin." The orchestra played the soundtrack to my film live and then to Eisenstein's film. It was an incredible night. I would like to do more of that, incorporating live music into my work. So I think that there's definitely a reference there.

RD: How much has this lifelong desire to collect informed your decision to make art and the art itself? And I don't mean your reputation specifically as an art collector. Collecting is an act that grows with you. First as a child, you collected baseball cards, bottle caps, coins - the list goes on. You create collections of things that create archives that reveal what it is to be human. So how much of this desire of collecting informed your way into making art?

DS: Part of having collecting leads is a strategy, and what I mean by that is when I started to make work almost a dozen years ago now, I felt the pressure of time. I'm a pretty old emerging artist. And I felt like I had to find a way to bring that maturity in certain areas to the work quickly, if you will. The use of the 65 years of collecting was a way to get the work going. I didn't have to start from scratch because it's something I have done obsessively for decades. I have Malcolm Gladwell's 10,000 hours as a collector, five times over. And so it allows me to bring that qualitative aspect to the work quickly and with confidence.

RD: But to clarify, you have always collected?

DS: Always. It started with the cardboard bottle caps on milk cartons. I moved to stamps when I was a kid, then coins. We used to sift through mounds and mounds of coins, looking for that very famous penny called 1909 S VDB. If you could find that penny, it was worth \$100 or something. I never did find it. After that, at age 10, I started with the baseball cards that I now use in my practice. I was always collecting something, and in 1978, when I was 22, 23, I began to collect art, and that coincided with meeting my wife Debra, and we've always collected art together. Even when we stopped collecting for awhile, because we needed the money to pursue our early entrepreneurial goal of acquiring buildings on South Beach. I've viewed that endeavor as a collection, buying 20 buildings on South Beach. That is in fact the way I organize my life, through a project-based system. And there's always some kind of collecting involved. As I've grown as a collector, these projects have become bigger and bigger. The Aboriginal art collection became 400 works within a short period of time. The drawing collection that followed it has grown very quickly. With the art practice, it's a similar way of approaching it, but I think you have to be a lot more thoughtful when you're making a work versus collecting it. I've found that the sweet spot is much narrower than in acquiring art for a collection.







YANKIES
MANAGER
JOHNNY KEANE

YANKIES
PITCHER
WHITEY FORD

YANKIES
1ST BASE
JOE PEPTONE

YANKIES
MIDDLE
JIM BOUTON

YANKIES
OUTFIELD
TOM TRESH

YANKIES
MIDDLE
HECTOR LOPEZ

YANKIES
MIDDLE
PEDRO GONZALEZ

YANKIES
PITCHER
ROLAND SHELTON

YANKIES
PITCHER
PETE MINNELSEN

YANKIES
3RD BASE
CLETE BOYER

YANKIES
SHORTSTOP
TONY KUBEK

YANKIES
2ND BASE
BOBBY RICHARDSON

YANKIES
CATCHER
ELSTON HOWARD



RD: Could you talk a little bit about how in this constant ongoing search, you are subscribed to multiple forms of auctioning platforms? You and I have spent a significant amount of time together, and it is interesting to watch you suddenly stop whatever we're doing and say, "I have to bid!", because you're hunting down this particular thing, and you need to pursue it, right now, because otherwise it is gone forever.

DS: I think we don't talk enough about the pleasure of pursuing objects. And there's a very famous book by Mihaly Csikszentmihalyi entitled "Flow" that has had a profound effect on how I work creatively and, in my earlier years, entrepreneurially. I have gifted this book to more than 100 people. What is flow? To use a baseball metaphor, when you're in a "flow state," the pitcher throws the ball, and when it comes over the plate, it's as big as a beach ball. You couldn't miss it if you tried. When you're not in the flow state and he throws it, it comes across the plate like a BB, and you couldn't hit it if you tried. I've gotten very interested in and focused on finding that state of flow. Asking myself, when I'm in that moment of looking for the objects that might comprise a new work, am I in that flow state? And it's so pleasurable. Time ceases to exist. You know better than most, making art is hard, maybe the hardest thing I've ever done. But there is a tremendous amount of pleasure in searching for the objects that will comprise a work of art. And as a collector, I've had that sensation now for decades in trying to build a collection. And when you shift to making art versus collecting, the pleasure of that doesn't go away. I just acquired a ridiculous object; a three-foot-tall A-Rod bobblehead. I had already bought a bunch of small bobblehead pieces to use for a piece. Debra and I were walking along at the largest antique

market on the east coast. It was massive, hundreds of booths outside, full of stuff. I had been looking for hours and saw nothing useful. Nothing. Suddenly I turn a corner, and I see this thing, and Debra looks at me, and she says, "Oh my God, you must get that!" It is such a pleasurable experience when you're looking at 30,000 objects a month like I do, and suddenly there it is, something that you know will work as a piece of art. It's a very beautiful feeling.

RD: We should talk about all the artists who have used collecting as a strategic process. How do they collect? What are they looking for?

DS: I think of Joseph Cornell, Robert Rauschenberg and even Damian Hirst. Do they get pleasure out of the act of collecting? Another artist whose work I admire in this space is Jean Shin. I like to describe my art as being comprised of "acquired objects," only because it reflects a more purposeful and less random approach.

RD: Yeah. I think the difference between you and Mark Dion is that he's interested in volume. You're interested in process. I think that those are really interesting avenues to explore. You are asking the question: How do you deal with cultural ephemera that lingers and the emotional baggage that those objects have? Talk a little bit more about mining that emotional content and in relationship to this particular show.

DS: One of the things I like to do is look at the geographic location of the exhibition. When I did a show in London, I included a piece that had a very oblique London reference. In this case, this show is in New York City, and there happens to be two pieces, both baseball card pieces, one of the Yankees and one of the Mets. And they're chosen specifically because I like to give the audience something where they will definitely form an opinion. In this case, you know as a New Yorker, you're either a Yankees fan or a Mets fan. Nobody is both. The other thing I think that's important about the work is that we don't try to take these cultural references head on. I try to work around the margins of the story. An example is the Michael Jackson piece in the exhibition entitled "Untitled, (Tears for Daddy)." It is a series of six newspaper front pages, showing Michael Jackson's daughter's hands clasped together at the funeral. It doesn't tell you it's about Michael Jackson right away. I like to nibble around the edges of these cultural, iconic figures as opposed to shouting, "Here's Marilyn Monroe's autograph."

RD: Back to film director Eisenstein for a moment: I see a connection between you making documentaries with this complicated composite of fragments to make a whole, then doing the same thing in the art, aggregating a composite of fragments to complete something.

DS: I think it is an important reading of the work, this idea of juxtaposing two independent shots which when viewed together get the audience to go to a third place intellectually that is not reflected in the initial shots. Consider the "steps" scene in "Battleship Potemkin" and how it is a metaphor for the oppression of the Russian people, yet the director makes

no direct statement to that effect. It's an impressive piece of filmmaking. In my work, I can see where the photos of John Glenn preparing to go into space, shaving, eating breakfast, putting on his space suit, when viewed collectively can induce a feeling of longing for that moment again, when our country held such promise. Or a feeling of concern and anxiety as he is launched into the cosmos.

RD: There seems to be a strong connection that you are making to the picture generation and on this idea of repositioning cultural imagery. We talked about Cindy Sherman and Robert Longo specifically, and then I mentioned Barbara Kruger and Richard Prince. I think that the repositioning for them was different in the sense that it had to do with a singular image, Prince's Marlboro Man as an example. Your repositioning is more about repetition and cadence, which I think is interesting.

DS: I've collected works by all of those artists and have lived with their works in my home for decades. They are my generation and were the leading artists when I emerged as a serious collector, so it would be near impossible to not have some of that conceptual theory rub off. One thing I like about Richard's work is that he does very little to the pre-existing work. He simply rephotographs it. I aspire to do as little as possible to the historical material I acquire, but to date I have felt the need to create this dodecagon system of scaffolding to display the work. Perhaps I will evolve to a point where I acknowledge that the effort is in the search and just put a singular historical artifact on a plinth or a wall and admit that that is the true art. Not there yet though!









RD: When you look at an image of an object online that you are thinking about acquiring and then acquire it, what changes do you see and feel when you physically receive and view it? How much does that experience determine the cadence and grouping of the objects?

DS: You're playing a little bit of a guessing game when you're looking at an online image or in an auction catalog, but I think that's a risk we have all assumed in modern-day society as we gather things by sourcing them online. I have gotten pretty good at knowing what works for the practice. Sometimes I will bid on and get big folders full of photos or documents after seeing only a sampling of the lot. For example, I just acquired 108 photographs of Edward R. Murrow, the famous journalist that George Clooney is playing on Broadway now. I've always admired Murrow as my favorite journalist of all time. And I only got to see about six or eight of them beforehand. The first thing you figure out is it's a crapshoot. You're going to pay good money to acquire a series of objects, some of which you have never seen. You're just hoping it works out. And surprisingly, I can't say that I've been disappointed too many times. I think it's because my initial sifting process is so tight.

Sometimes the object arrives, and you open it up and go, "Oh, wow, this is way better than I thought." I just acquired a series of photos of Dr. Martin Luther King Jr. with his family, and when they came I almost wept because they were so beautiful. Other times, I thought the objects that I acquired would make a discrete piece just by themselves, but they do not. Now, while that is disappointing, it doesn't mean that you give up on the object. It means you set it on a shelf in the studio, and you stare

at it for a long time and begin a search for additional objects to combine with this object and turn them collectively into something where you can tell a story.

The space show “A Day of Four Sunsets,” which I opened just before this show, was difficult in that way. I put all these wonderful NASA photos in the traditional dodecagon that I use, and it just wasn’t quite there. I had to go out searching for something else, and I wound up getting a bunch of objects for the middle of the pieces. And now most of them work formally for me.

One of the issues I struggle with is that while I’m trying to do as little as possible to the objects, for certain works, it might not be enough. That’s why I built this kind of aesthetic architecture. But I really don’t want to do much to the objects because as my Aboriginal Australian artist friends like to say, the objects have a power of their own, and often that is enough. It’s an approach that I have chosen and embraced. That has helped me remain committed to that idea of minimal intervention.

RD: I don’t care how long it takes to make a work - I operate on different metrics. I think that cultural practices are much more complicated than that. One thing that we have established is that the first material of any project is a conversation. For you, the first material of any work is a research project.

DS: That’s right. If you think about the amount of time it takes to sift through thousands of objects a day, I believe that is as complicated, as rich and as intense an experience as that of someone who spent hours rendering a painting by hand. Like you, I never think about how long it is taking me to make a work. If it’s

not a piece yet, then it’s not a piece yet. I have things that sit in my studio for months, and then suddenly I say, “Oh, if I connect this new object with that, collectively it could be a new piece.”

I guess with all strategies, you have some fears or some worries. In my work, the strategy is not to spindle, fold or mutilate the objects. That has troubled some artist friends who have come to see the work. They’ll say, “You’ve got to f-ck this thing up!” And while I understand what they are saying, it’s just not what I am seeking or who I am. It’s not what I do. I have reverence for the objects, maybe too much reverence sometimes. But I think that decision still allows the work to be a conceptually interesting practice.

RD: You’re using cultural ephemera that was often mass produced and mass consumed. But in this particular show at Columbia University, you are presenting ephemera that is completely dislocated to a generation. Is that something that you think about?

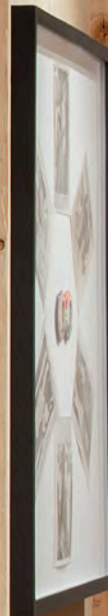
DS: Oh gosh, I think about it all the time. I feel the separation of myself from most of the people who are looking at my art, and that separation is primarily age based. I experienced the Kennedy assassination. I experienced Walter Becker, (co-founder of Steely Dan, a 1970s band I was obsessed with). And yet, despite the lack of context, post digital divide people will come and look at my pre digital divide artworks. Kennedy’s assassination for them may be something they covered for a day in civics or read in a history book somewhere. Walter Becker, unless you’re of a certain vintage, you’re not going to know who he is and what he represents in music. That’s why I think that the works’ visual aesthetic has to hold up without relying

on the backstory to get the viewer through it. The work has to be aesthetically inviting. That's why I'm so enamored with symmetry and repetition. You said something before about how the symmetry in my works reminds you of a film. To me, that symmetry and repetition is an equally important component as the objects I'm choosing, because that is what will get your audience to look.

RD: I think that the act of making art is not to arrive at a conclusion but to grapple with conversations with oneself and in a larger context. I'm relatively new to the U.S. I've only been here for 16 years. Still, I can see that there is a gap between the materiality of the culture of this ephemera that you are using versus the digitalization of the culture of new generations, including mine, who don't necessarily have a relationship to newspapers or postcards or bottle caps. On the other hand, they have an intense relationship to screens. And that, I think, creates this trompe l'oeil to the work that's interesting. Let's take it back to the show in Berlin, the letters from the Civil War? Are they a real thing or a facsimile of the real object? There's this magical moment that exists where you're not just trying to understand what it is but also questioning the validity of the object itself. It's behind glass most of the time, so it feels important. But one doesn't expect to see a letter that is 165 years old in an art gallery as part of a contemporary art work. Do you agree that there has been a shift in how culture is consumed?

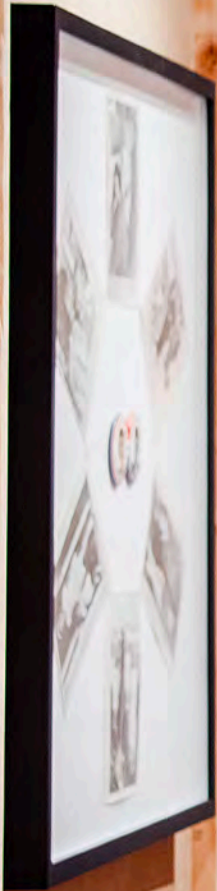
DS: I spent a long time at Knight Foundation, the largest philanthropic journalism funder in the United States. While I helped build the arts program there, I was in a lot of high level meetings where the journalism crisis was discussed.











And the conclusion I drew was simply that newspapers were dead. Not journalism itself, just newspapers as a delivery mechanism. I had not felt that way previously because I grew up with newspapers. I adore newspapers. I still read a physical newspaper every day. I won't continue to do that in the future because soon there won't be any physical newspapers. So my view on news consumption is so different from the generations that have come after me. One statistic I think about all the time is that in the next two years, 90 percent of what we consume is going to be video. And if you don't understand that, then you're doomed, as that shift is a big deal.

RD: Your reply jumps us back to the conversation about whether you, the artist, need to modify or edit the object. Because of the aforementioned digitalization of culture and image, it's more prone to editing versus the physical object. So I think that presenting the object as it is and not doing anything to it makes sense, right?

DS: It goes back to what you were saying before. If the generations that come after don't really know that object, then you don't have to do anything to it. You can just show it to them. And they will think, "Wow, you know, that's an interesting new thing for me." Whereas if you're showing them something in a format that they see all the time, then you're gonna have to do something beyond that to engage them. So far, I think the objects I have been presenting by themselves engage the viewer.

RD: I want to discuss your use of the geometrical structure as a placeholder for things to exist. It's a repetitive pattern that you have used with past work, and it appears you're going to

continue to use in the near term. That vectorization of the picture plane extends into the physician physical? structure of this exhibition, requiring the viewer to move through the space as opposed to merely looking at the existing four walls which will not have any art work on them. Your eyes will wander through the geometrical distribution of six double sided panels, as all the exhibition walls will be free standing, created on site and placed in the center of the space. Can you talk a little bit about how you arrived at that particular distribution and why you continue to use it across different imagery?

DS: I think about the signifiers of your practice, certain color palette, certain design elements that repeat themselves and the typologies. Your practice allows you to do that from whole cloth. You start from nothing. I have denied myself that option, because I've chosen to make a commitment to these objects. I give myself a definable situation by displaying them in a particular way that declares that this is this presentation model, if you will. I chose this particular presentation model, the 12-sided figure, because what I'm doing is almost time based. The objects that I use all go back in time. The 12-sided structure gives you the numbers on a clock, the 12 months of the calendar and the 12 signs of the zodiac. All of those things remind the viewer that, in addition to the object itself, that the work is about the passage of time. As I get older, I feel the passing of time, and I feel the pressure to keep going.

When Miles Davis plays the first note, you know it's Miles right away. And I want my work to be considered that way. It still leaves room for expansion of the practice. You and I are talking about a new piece that I'm working on for a show this summer, where I am

going to use a very tall, double helix design in 3D, but it'll still have the 12 data points in it. I am looking forward to morphing that idea and trying it in different situations, particularly in sculpture.

RD: The geometrical structure is like a template, right? I think it's an interesting idea to think about form, as it is a template the same way newspapers have templates for information. I think that that's the way I look at the dodecagon diagram, like it's a diagram where an image or information is placed, and it always follows a particular sequencing, and you use it again and again. Most artists would never dare to use the word template because they would see it as some sort of handicap. For me, a template brings interesting conceptual cultural phenomena.

DS: And it also gives me the repetition and the symmetry that I think is best for the work.

RD: I think that when you look at the work, there's a distinct relationship between this line that emanates from the center. It is almost concentric, and then you see the circle of images gravitating around. And I think that relationship is in a strange way connected but at the same time separated visually.

DS: And [there's] a vortex. I'm interested in the vortex.

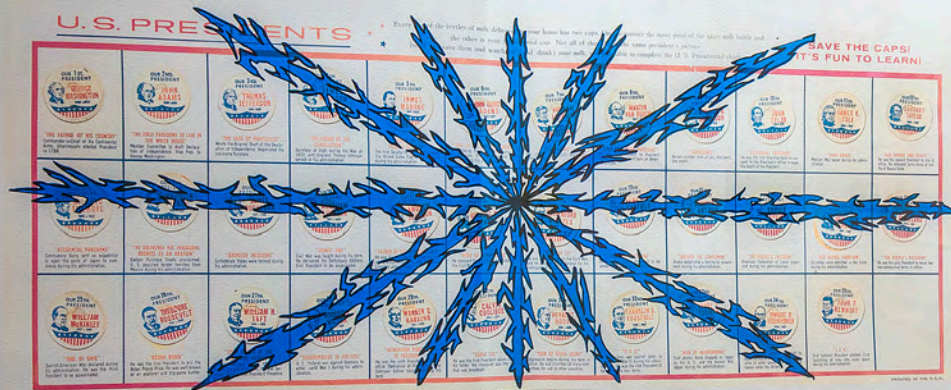
RD: With this presentation, there's this idea of repetition that comes back, from the object alone to the work with the object in it to the space that contains the work. We're trying to impact how people will inhabit that room. We are doing with the visitors what you do with the object.

DS: To take the work and install it in a reflection of the architecture of the work itself, and then, when people walk around, have them participating as part of that architecture, is what we are both interested in. The other element of the show that is created because of the architecture is the question of what the juxtapositions are going to be between the 12 works. What works will speak to each other? Because when you think about the hexagonal layout of the show, with 12 panels to show work on, in each case, you will have two pieces that are facing each other. Do we try to make that meaningful or just let the 12 works speak collectively?

RD: I think that will be a challenge.

DS: I'm also making two prints for the first time. And that's been liberating for me because I've been strict in the practice about only using original objects. For the first print, I've taken a large copy of my draft card. I was part of the last group of American males who were required to register for the draft. The year after I registered, they stopped the draft, and it became an all volunteer army, and it has stayed that way ever since. That was a pretty scary year for me. People are going to Vietnam, and I am just waiting to see what my randomly selected call-up number would be. I actually got a very good number, which meant there was little chance I would be called. I think about that a lot. What would I have done? This piece is a reflection of that uncertainty.

Then to come back full circle, the other print that I'm making is a print of the first objects I ever collected. When I was a boy, the milkman used to bring milk in a glass bottle every morning,



AP

JSchell





with a cardboard cap on top. The milk company had the idea of saying, “We’re gonna print stuff on top of the cap, and we’re going to encourage you to collect it.” So they printed the presidents on the top of the caps. They sent you out a paper template that had all the presidents’ names, and then you put your cap on the sheet and glue it in, filling the sheet with every president from Washington to Kennedy. I was completely obsessed with that as a five- year-old boy. Every night I would go to sleep, and I would curse Millard Fillmore, the 13th president, because I could not seem to get his bottle cap. I eventually did get him and completed the whole list! Those prints are very much about seminal moments in my life. Making a print has liberated me to stretch my envelope a little bit, which is important because I can get pretty rigid about what I’m doing and how I am doing it. That can be a bit dangerous when you’re making work. So it is a chance to stretch and bring in a reinterpretation of the drawing practice into the print-making practice. For me, that has been a really big plus of this show, the opportunity to open things up a bit, media wise, which feels really special.

RD: Let’s end on this note of seeing the way that an object had a previous life and, as time goes by, becomes an object of desire. And then you acquire the object of desire and reposition it through an artistic practice, which is a revaluing tool. It becomes source material for another object or a gesture for another object. It raises the question: What is the real thing, and where do we assign the real value?

DS: I’ve thought about it a lot, particularly in the context of when other people use “found” objects, they’re generally of little or no value. They find them on the street or at the dump. I

never used the word “found” in my work. I always used the word “acquired.” And that’s because I’m not out searching randomly. Secondly, the big issue for me is, as you described these objects, they morph into something else, but so does their value. One of the interesting things that happened in the Berlin show is I made a work using the actual handwritten royalty statements of John Lennon and Paul McCartney for songs like “You’re Gonna Lose That Girl,” “Michelle” and “ Yellow Submarine.” And I made a work out of that. During that time period, and subsequently, other people found out that these royalty statements were floating around, and something I had paid X for became worth 10X. So the objects in the work were worth substantially more than when I was asking for the work. And somebody could have bought the work, taken the objects out, sent them to the auction house and made a profit. Well, it encouraged me to make sure that when I’m making something that it’s good enough to survive that inspection. I want somebody to have the work and to want to have it as opposed to dismantling it.

However, the works are like little sailboats on the pond in Central Park. You make the work, you put it in the sailboat, you push it off, and away it goes to serve as one more iteration of the objects. I find the value question extremely interesting when it comes to art.

RD: It goes back to the question of strategy. Objects used in art or artistic practices have always been thought of as ascending in value. Thinking about Marcel Duchamp and the readymade. He takes a urinal, or Rauschenberg, he takes a taxidermied goat. They recontextualize the object, and then it goes from X to 3X in value, which is an ascending value

trajectory. However, in your practice, sometimes the way you use objects is in a descending value trajectory.

DS: Not always but sometimes. A skilled collector will buy something that ascends in value, but if you put objects in a work that has ascended in value but your asking price for the work has not, it becomes a really complicated value question that I ponder all the time.



Untitled (Kennedy 3X), 2024
acquired objects and graphite
42" x 42" x 2"



Untitled ('80 Moscow II), 2023
acquired objects and graphite
42" x 42"



Untitled (Walter Becker's Wallet), 2024
acquired objects and graphite
45" x 45" x 2"



Untitled (Kennedy Family), 2023
acquired objects and graphite
40" x 40" x 1.5"



Untitled (Givenchy), 2025
acquired objects and graphite
38" x 38"



Untitled (Dr. No), 2023
acquired objects and graphite
43" x 43" x 2"



Untitled (Tears for Daddy), 2024
acquired objects and graphite
37" x 37" x 2"



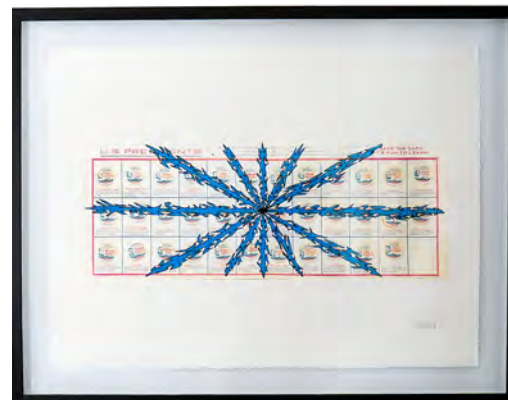
Untitled (No. No. No.), 2024
acquired objects and graphite
30" x 30"



Untitled ('65 Yankees), 2025
acquired objects and markers
on paper
24" x 24"



Untitled ('65 Mets), 2025
acquired objects and markers
on paper
24" x 24"



Untitled (Bottle Caps), 2024
screenprint on paper
30" x 24"
edition of 12 plus 3 AP



Untitled (Draft Card), 2025
screenprint on paper
30" x 24"
edition of 12 plus 3 AP

ACKNOWLEDGEMENTS

When one announces a “solo exhibition” it sounds like the artist has done every facet of the show by his self. In fact, nothing could be further from the truth. It was as a filmmaker I learned that it takes an army of talented folks behind the scenes to bring off any creative project. and this exhibition is no different.

This catalogue exists because of the generosity , intelligence and care of many people, each of whom carried the exhibition forward in ways seen and unseen. I'd like to thank , firstand foremost, Rafael Domenech, whose clarity of vision, design sense and rigor shaped the exhibition, but even more so for our conversation and his friendship.

I would also like to thank the following contributors to the exhibition. Tomas Vu, Director, Leroy Neiman Print Center at Columbia University for providing me with a home for this exhibition, his encouragement toward my first prints and his continued advice on my practice. Samantha Rippner, Associate Director, Leroy Neiman Print Center whose guidance and problem solving anchored the practical realities of the exhibition. Ema Ri for his nine years of service as my studio manager and aesthetic advisor. Your presence in the studio will be missed. Kelly Taxter, Deputy Director of Artist Space for her thoughtful essay exploring our decades long art world relationship and how it is reflected in my work. Connie Ogle, our editor, whose discernment and restraint, especially as she approached a free ranging and colloquial conversation between

Rafa and me, strengthened this catalogue, for her masterful editing skills. Khai Vu, for making sure it was all always in the right place at the right time. Quality Picture Frame and Sal Avila, for being willing to experiment with me, and for being a family business that I have worked with for over four decades. Columbia University, the Leroy Neiman Print Center and the Neiman Gallery for providing me with such an august venue for my first New York solo exhibition and encouraging me to make my first prints. Matthew Forehand, master printer at Oolite Arts for his technical mastery and guiding me through the printing process' And as always, Debra Scholl for her unwavering support and love.

Dennis Scholl
December, 2025

