

THE TEMPERATURE --- DECEMBER 2018 - THE RISE OF AN ART WORLD SUPER VILLAIN



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## Introduction

Define your purpose through opposition.

In 2016, that awful year, I, like many (though not every) other white cis gendered individual in the arts, really began to notice the complacency that was the bi-product of the privilege we had enjoyed throughout the Obama administration; having been catered to for most of my adult life at that point by Amazon and Facebook with the products and information I “wanted” and starved of the things I actually needed, such as the knowledge of how to do taxes as an artist or a bi-partisan view of American politics, or a roadmap to dismantling the Capitalist patriarchy. Likewise, I had just come away from my first foray into curating in Miami during art fair week the previous December.

So it was that, alongside the results of the election, I was utterly disenfranchised with my profession and my country. The Rise of an Art World Super Villain was in reaction to this disenfranchisement.

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The Superhero is a keeper of the status quo. Conceived by the prevailing system in a seemingly momentary lapse of that system’s powers, the superhero becomes a vigilante imbued with a moral code to never let what happened to them happen to anyone else. Bruce Wayne’s billionaire philanthropist parents are

murdered during a robbery; Peter Parker's Uncle Ben is murdered while trying to stop a robbery (both criminals, products of their impoverished environment) – so, they both don their masks, initially in revenge, to keep the streets free of this sort of riff raff. (Essentially, fighting the effects, as opposed to the cause.) These mantles are also carried to their conclusion in the forms of Captain America, who was literally created to inspire and spread the American Way...the same ideological morality picked up by Superman (who just happened to land in America). Superheroes are products of the dominant ideology of the time of their creation. They are the brightly colored star-studded examples of the way that world “should” be, any deviation, squashed in this week's issue.

Super villains, however, cover a great range of worldviews, ideologies and goals. While certainly one end of the spectrum is world domination, or in the case of villains which are actual demons, to do literal evil...often the spectrum of villainy begins with those individuals left out of the system: the impoverished, the marginalized, the neglected. They oppose the status quo, because it has done nothing for them. They are simply fighting for their right to survive, be seen, and to thrive.

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In 2016, the status quo (the “silent majority”) was very much centered around the racist, isolationist,

misogynist, and backsliding individual-driven twitter feed of one of America's billionaire elites.

The same elites who had co-opted the art world's creativity into pure investment commodity, with artworks being auctioned and traded on their future investment value, only to be shipped around the world and stuck into invisible storage units in duty-free airport facilities.

If this was the status quo...what do those of us who fall outside of those ideologies become?

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The concept of the Art World Super Villain is an opposition to that status quo. If they view themselves and their leaders as the heroes, then we must begin to accept that we are the villains.

~ Ian Breidenbach  
Curator, The Neon Heater

# **WELCOME TO MIAMI**

# **13**

## **THE TEMPERATURE**

**THE RISE OF AN  
ART WORLD SUPER VILLAIN**





Exhibition 13

**Welcome to Miami**

Exhibiting Artists:

**Casey Dressell**

**James Schenck**

**Kristin Hough**

**Matt Spahr & Valerie Molnar**

**Roxana Azar**

**Sair Goetz**

**The Neon Heater Art Gallery**

**400 1/2 S Main St. Rm 22**

**Findlay, OH**



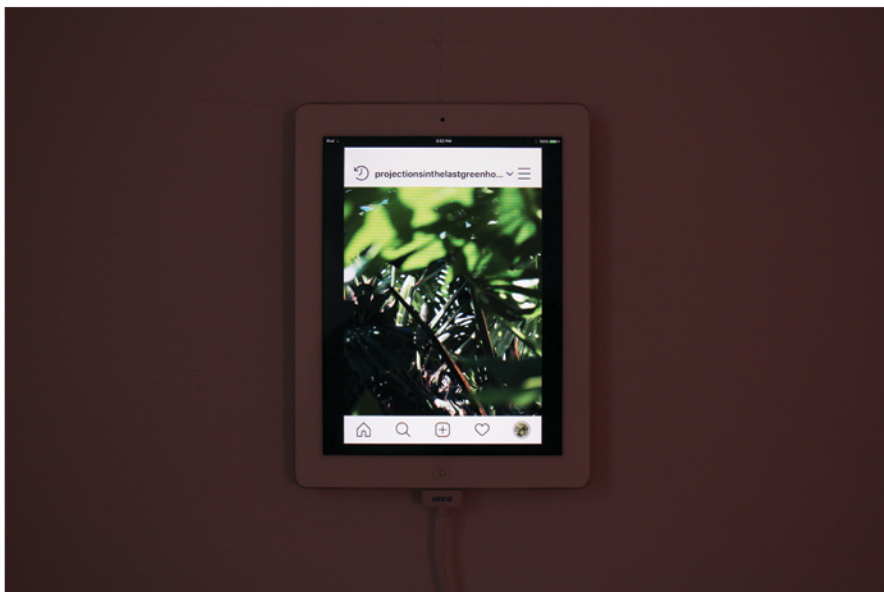










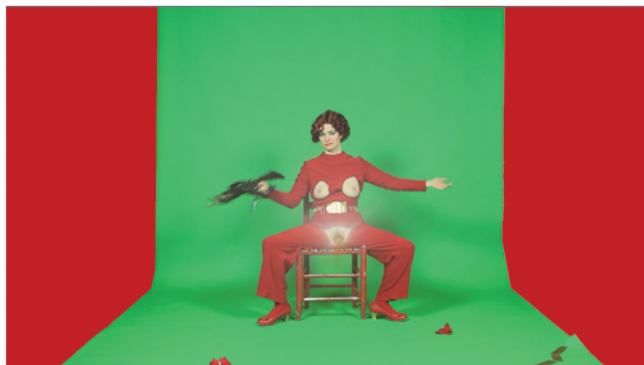
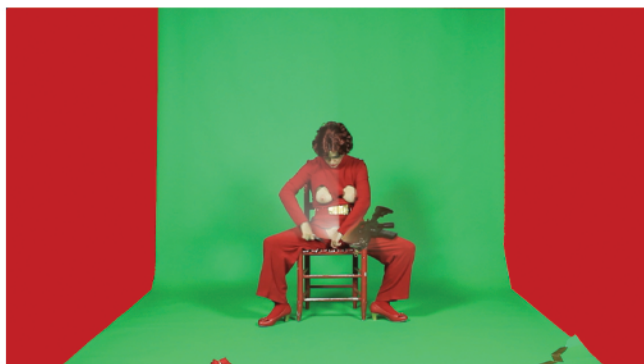




Who on earth could that be?







**ME AND MY ARMY**