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Bill Plympton sculpts mesmerizing animation out of caricature. Though he works with just basic drawing materials, he transcends those limitations by imbuing everything he makes with offbeat charm, evident in works such as his Oscar-winning 1987 short *Year Face*. The Criterion Channel has a collection of 22 of Plympton's shorts and features which is expiring at the end of this month. Here are some highlights of the program to check out before it leaves the platform. *Chatin* (2013) A ridiculous war of romance and heartbreak, this movie follows Ella and Jake, a utterly devoted couple who turn on one another after a series of misunderstandings. This Kickstarter-funded feature casts a gimel eye on monogamy and relationships, with some sci-fi twists thrown in for good measure. Watch it here. *25 Ways to Quit Smoking* (1993) His early short is essentially an excuse for Plympton to showcase the breadth of his imagination and ability. Each suggestion for quitting smoking is more absurd than the last, and more entertainingly rendered as well. Watch it here. *The Tune* (1992) Plympton's first feature synthesizes ideas from his earlier shorts for an extended parody of old-fashioned animated movie musicals and kids films, following a songwriter whose quest for the perfect ditty brings him to the bizarre town of Flooby Nooby. It's a loosely structured excuse for Plympton to do whatever comes to mind, and a constant treat as a result. Watch it here. *SAN FRANCISCO* (2011) Diego Rivera once described his paintings as true and complete pictures of the life of the toiling masses. In the 1920s, the Mexican artist turned from the easel to the centuries-old fresco technique in part because murals chemically fused to buildings weren't so easily boarded or resold. As he wrote in an interview with *Hyperallergic*, "It was they're not commodities." In a December 30 statement, which adjunct faculty at the beleaguered, 150-year-old San Francisco State Institute (SFASi) lately verging on insolvency, felt compelled to make the same point, "The union decried board members' consideration of selling 'The Making of a Fresco, Showing the Building of a City,' a 1931 Rivera mural depicting what the artist called a 'dynamic concert of construction' technicians, planners and artists working together to create a modern building." Rivera, in other words, didn't anticipate this situation: The public art appraised at \$50 million has become SFASi's "most liquid asset," school spokesperson Nina Sazevich said in a statement, and "the board is committed to investigating all ways of putting the school's assets to work." The union adjuncts, though, assert that the artwork's social or use value "to use a Marxist formulation befitting Rivera" shouldn't be subordinate to even that much exchange value. "The Diego Rivera mural is not a commodity," reads the statement from SEIU Local 1021-affiliated adjuncts. "Rather it is an artwork, given by a Mexican artist to a predominately white-serving school, that serves among many things as a focal point for complex and ongoing negotiations between artists' commissions that would provide a critical career foothold in City. Oles, curator of Diego Rivera's American engineers, and laborers who created the work, appear on art students watching Rivera painting himself painting the r Depression-era San Francisco with a resurgent Communist reconstruction. Rivera's time in San Francisco cre particular, for the abiding community mural movement asso in a mural commissioned by Nelson Rockefeller, provoked mural, though in one piece, is technically detachable from anywhere is overblown a play to attract donors. A through the practicality, legality, or ethics. And if local legislation intended to prevent the mural's removal by said. The campus is already a landmark, Peskin noted, b "no determinations regarding the possible sale of artw the mural to ensure the future of the school and uphold our July, the school entered technical default on a loan of some disclosed that Boston Private Bank, the school's main out someone from the bank was calling them," Levy explained. "The possibility of a bank auctioning the mural, at least, appears to have been averted. In October, as Mission Local first reported, the University of California Regents acquired SFASi's debt ahead of a foreclosure sale of the landmark campus, becoming the school's landlord. But SFASi teachers, backed by preservationists, argue the mural isn't the board's to sell, either. SFASi finds itself in this predicament directly because of its board members' failures and negligence. Rather than assume fiscal responsibility for these failures, the board attempts to conceal them from the public by translating the school's most important cultural artifact into a monetary instrument. As part of its post-Brexit trade deal with the European Union, the United Kingdom has rejected new import licensing regulations imposed by the EU designed to safeguard cultural heritage from illegal trafficking, according to the Art Newspaper. The regulations were introduced by the European Union in April 2019 and are meant to protect against the illicit trade in cultural property, including terrorist financing and money laundering. The legislation requires import licenses for art, antiques, books, and other artifacts that are more than 250 years old before they can enter any EU country. To acquire the rights, importers must prove that their goods were legally exported from the country of origin. Under the new rules, there are no licensing requirements for importing objects of cultural interest into the UK. (Travelers will still need to comply with individual EU countries' export licensing laws.) The legislation, the first common EU law of its kind concerning imports of cultural property, attempts to control the looting and trafficking of antiquities, a thriving, multi-billion-dollar industry that has repercussions far beyond the arts sector. For example, the illegal trade of cultural goods often contributes to funding organized crime, according to Interpol. In one crackdown last year, organizations recovered over 19,000 archaeological artifacts and other artworks looted from war-stricken countries or stolen from museums and archaeological sites. According to the text of the 2019 legislation, pillaging of archaeological sites has always happened, but has now reached an industrial scale. Together with trade in illegally excavated cultural goods, [it] is a serious crime that causes significant suffering to those directly or indirectly affected, the text continues. The illicit trade in cultural goods in many cases contributes to forceful cultural homogenisation or forceful loss of cultural identity, while the pillage of cultural goods leads, inter alia, to the disintegration of cultures. The law was not met with widespread enthusiasm among commercial art dealers, some of whom feared that tightened trade regulations would negatively impact the industry. Vincent Geerling, chairman of the International Association of Dealers in Ancient Art, told the Art Newspaper last year that [the] proposal is based on inaccurate information; members of the European Parliament have shown a distinct lack of understanding of, and curiosity about, the issues at hand as they press ahead with measures that would greatly damage the international art market. John Arts Council board member Susan Allan Block resigned on Friday, January 8, following social media comments in which she referred to incoming vice president Kamala Harris as a whore and called for no peace during the recent pro-Trump mob attack on the United States Capitol. Block's incendiary comments on social media propagated President Trump's lies about election fraud while directing vulgar threats at Harris and president-elect Joe Biden, whom she called an illegitimate president. Block has since made her Facebook page private and deleted her Twitter account, but screenshots and copies of her comments have been circulating on social media. NO PEACE! NO UNITY! NO CONCESSION, Block wrote in a since-deleted Facebook comment, first surfaced by Blade journalist Nolan Rosenkrans. "THERE WILL BE NO HEALING, she continued. WE WILL DRAG THIS ILLEGITIMATE PRESIDENT, HIS WHORE VP AND ALL OF THE DEMOCRATS THROUGH THE SAME SHIT THEY DRAGGED PRESIDENT TRUMP & HIS SUPPORTERS THROUGH FOR THE LAST 5 YEARS! Checking in on how the family that owns The Blade and Pittsburgh Post Gazette is handling yesterday's coup attempt and OH MY GOD, pic.twitter.com/0TjX0tVxWl; Nolan Rosenkrans (@NolanRosenkrans) January 7, 2021 According to the Cincinnati Enquirer, Block made similar comments on Twitter, writing, THIS ELECTION WAS A TOTAL FRAUD!! The backlash was meant to follow, with local artists, art organizations, museums, and politicians calling for Block's immediate removal from the arts council. Greater Columbus Arts Council (GCAC) President and CEO Tom Katzenmeyer sent a proposal to Ohio Governor Mike DeWine and Lt. Governor Jon Husted on Friday morning, requesting Block's removal from the council's board. Incendiary hate speech cannot be tolerated in Ohio, he wrote by Ohio's high-ranking government appointee. Katzenmeyer wrote in his letter. The Columbus Museum of Art backed Katzenmeyer in a statement, also calling for Block's removal. So did the Ohio Senate Democratic Caucus. Katzenmeyer also wrote a letter to Governor DeWine, Block, a resident of Toledo, was first appointed to the arts council in 2015 by former Ohio Governor John Kasich. DeWine, a Republican who supported Trump's reelection, reappointed her in July 2019 for a term that was supposed to end in 2024. Prior to Block's resignation, DeWine said in a comment to the Columbus Dispatch that her comments are highly offensive.

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