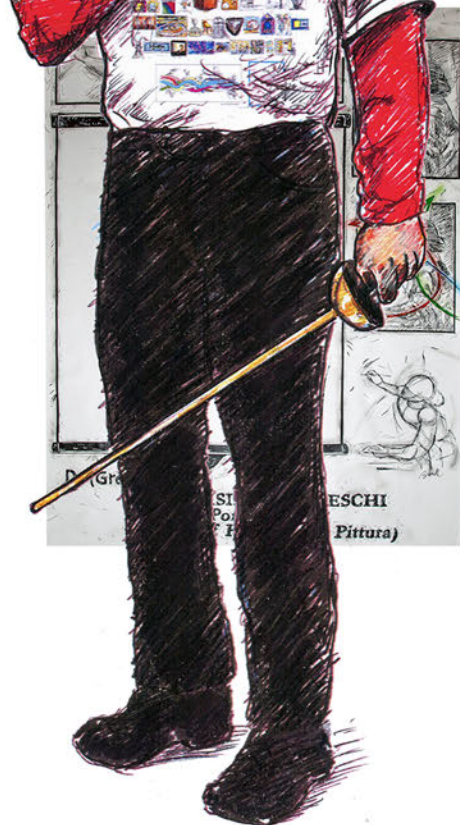
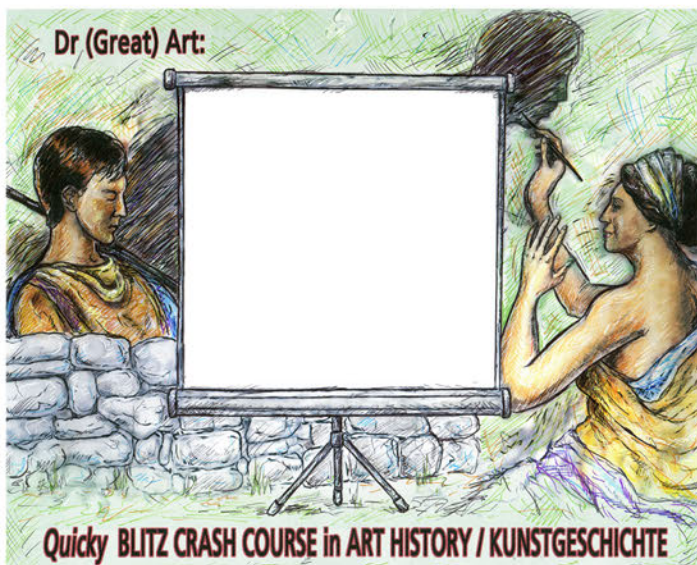
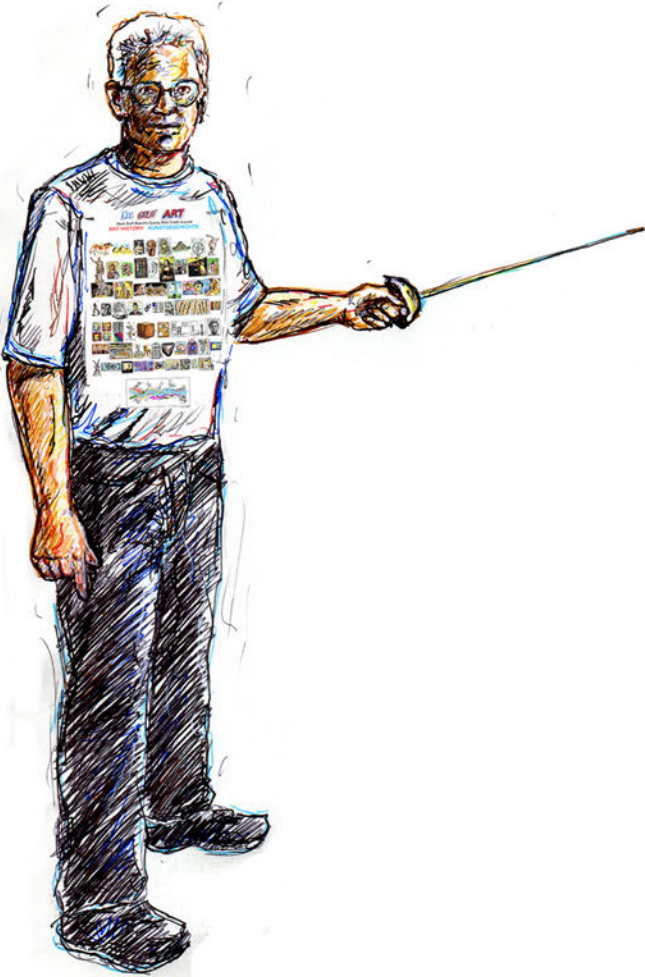


# Dr. GREAT ART & MONGREL ART™

Mark Staff Brandl



A Dossier in Comic /  
Sequential Art Form



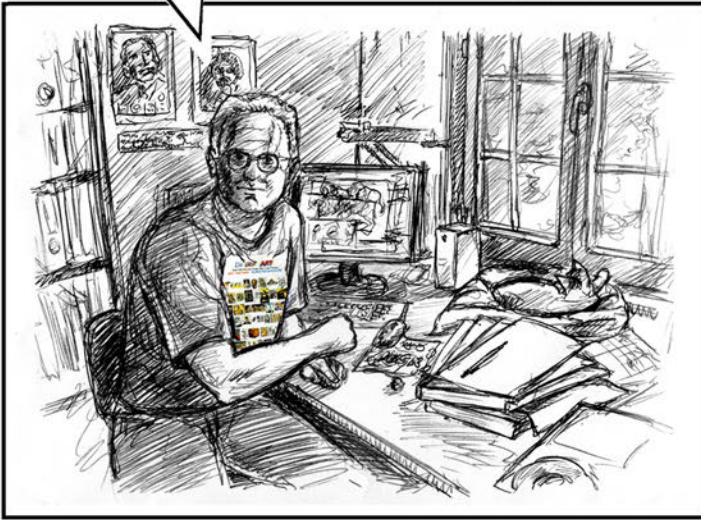
# Dr. GREAT ART & MONGREL ART™

Performance-Lectures, Painting-Installations and other Artwork Curs

As I was sitting at my desk contemplating how to do a new documentation of my art, I realized I really wanted to do a comic, ...

...('sequential art' as I tend to say, so as to avoid confusion over comic vs. cartoon).

I decided to do a quick summary of my development in recent years. Based on a chapter from my PhD dissertation.



The chapter had to do with self-reflection, the application to my own art of Metaphor(m), my Theory of Central Trope in Art, which is a philosophy of visual metaphor. My "Doktorväter" / Advisors Prof. Dr. Philip Ursprung and Dr. Andreas Langlotz insisted on it, although at first I was more than a bit hesitant. I am happy now that they compelled me to do it. I will use my analysis, while updating it, to also encompass my current work.

Philip



Universität Zürich



Andreas



Yes, a comic! However, sorry, it will not be a superhero extravaganza ...



Nor a fine-artworld acceptable Neo-Naive comic.



I'll do it my way, as usual. It will involve hiking and reading and contemplation. Things my wife Cornelia and I frequently do in the company of our dogs.



Additionally, it will be a bit realistic, a bit abstracted, rather resolutely loose, a bit philosophical, very Gene-Colan-esque, perhaps a bit wordy for a standard comic, --- errr "Sequential Artwork"!

These, by the way, are the philosophers and theorists who have most influenced me. At least until now.



Now on to "Excursus"! A Wandrung through parts of France, Switzerland and of my artistic development.



Self- Reflection! Documentation in Comic Form!



Special Cover Variation

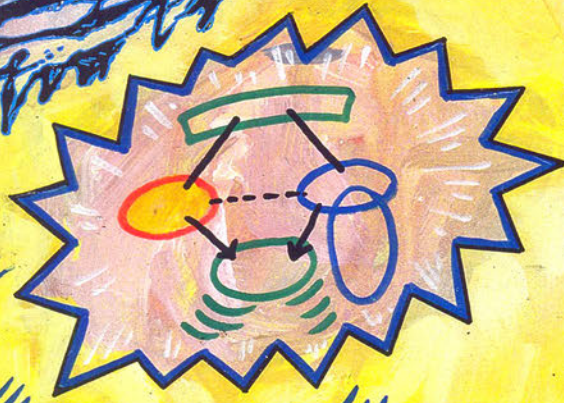
Mongrel Art!

& More

HIKING and THINKING!

# EXCURSUS

TM



ARTIST, THEORIST: THEORIZE, DRAW THYSELF!

MY METAPHOR(M)  
the  
CONVERGENCE  
of FORMATS =  
REFRAMING

Take an earful from me once, go with me on a hike  
Along sand stretches on the great inland sea here  
And while the eastern breeze blows on us and the restless surge  
Of the lake waves on the breakwater breaks with an ever fresh monotone,  
Let us ask ourselves: What is truth? what do you or I know?  
How much do the wisest of the world's men know about where the massed human  
procession is going?  
—Carl Sandburg

(Carl Sandburg, "On the Way," Chicago Poems [New York: Dover, 1994;  
original New York, Henry Holt, 1916], p. 26.)

### Hiking and Thinking

Deciding to do a new documentation book, I had the desire to adapt an extended comic sequence of one of our *Wanderferien*, the hiking vacations my wife Cornelia and I do with our dogs. We not only appreciate the sites and exercise (enduring the physical ordeal is harder for me as I am less fit than Cornelia and the dogs who regularly do dog sport training such as Agility), but also discuss projects and ideas of ours.

This trip was the perfect opportunity, as Cornelia and I along with our then-young dog River, now passed away, decided to hike a section of the ancient Via Francigena from Pontarlier, in the Franche-Comté region in eastern France, to the town of Vevey in Switzerland, in the canton Vaud, on the north shore of Lake Geneva. We planned ten days on this section of the ancient road between Canterbury, England and Rome. It began as a Roman road and in Mediaeval times was an important pilgrimage route.

In 2009, when we hiked this, I was at a point in my dissertation where, after the presentation of the central aspects of my theory of central trope, I was about to apply it to my own artwork. This was an idea of Professor Ursprung's with which Professor Langlotz was very much in agreement. I was a bit reticent, as I generally abhor most so-called artist's statements and the like. Perhaps it is partially the fear of nailing myself down, as changeability has always been very important to me in my art.

However, I realized this was my chance to ruminate on the application of metaphor(m) theory to my work, which ended in a substantial painting-installation in Zurich, both challenges I could not resist. This comic is the sequential representation of our journey and my internal and external dialogues. At its re-creation now in 2019, I grasped that I would enjoy making it into an autobiographical, contemplative journey beyond the theory as well, ending with a collection of pages of more traditional documentation of my current art.

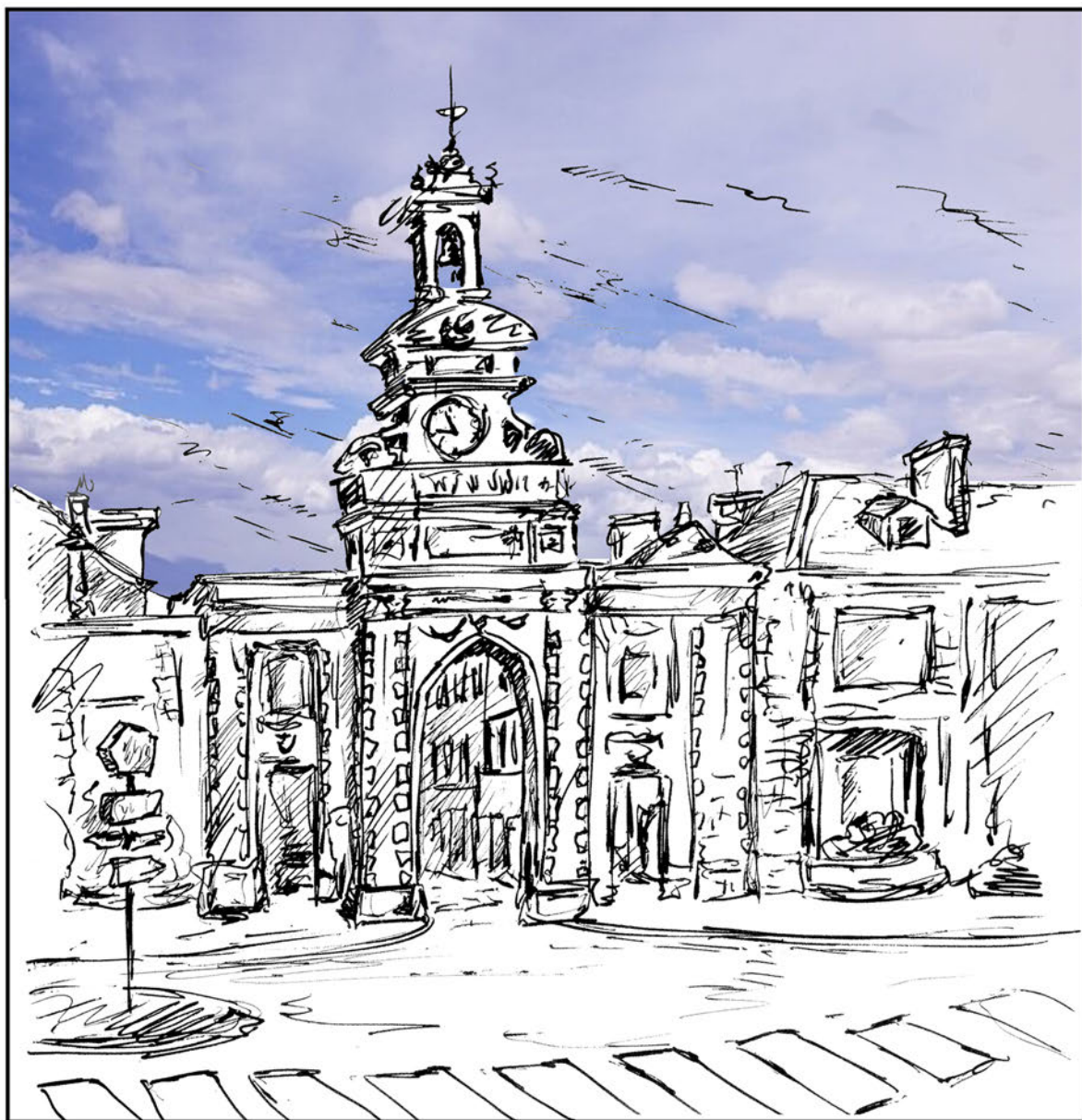
This is what we look like now, in 2019. But in the adventure, we are 10 years younger.



# EXCURSUS

We started from a hotel near one of the city gates of Pontarlier.

Walking through the gate as we began our journey — and my ruminations — felt symbolic, if unplanned. As my friend the author Daniel F. Ammann would say, "No one would believe this in a novel."





Along the way we went by La Cluse, a cleft in the mountain chain, with a castle fortress on the peak of each side. They originally controlled the traffic between the Duchy of Burgundy and the region of Vaud, now in Switzerland, but then belonging to the counts of Savoy. They appeared to me to be like a positive, affirmative pairing, more Cosmas and Damian than Scylla and Charybdis; echoing the condition of doubling that I feel is a part of my own metapho(m).



My then-current form of art had to do with the convergence of sign-painting and comics with "fine art" painting and installation. And later with the addition of performance-lectures.

Sign-painting techniques are a love I acquired from my father; sequential images I became enamored with chiefly through famed artist Gene Colan's fluid and unusual style of comic art (he later became my mentor). A dash of display art, which both my father and mother also did, certainly primed me for installation as well. BUT metapho(m), according to my theory) has to be broader in one's oeuvre and more concretely specific, to be the integer of insight and tool I envision it to be. So what is mine? This is what I decided to contemplate on our journey.



I frequently was a bit behind Cornelia and River, being less fit! So this is a sight I saw often.



The first day and evening I was much too exhausted, my muscles ached and my feet were tormenting me. So, I didn't do much thinking about my theory!

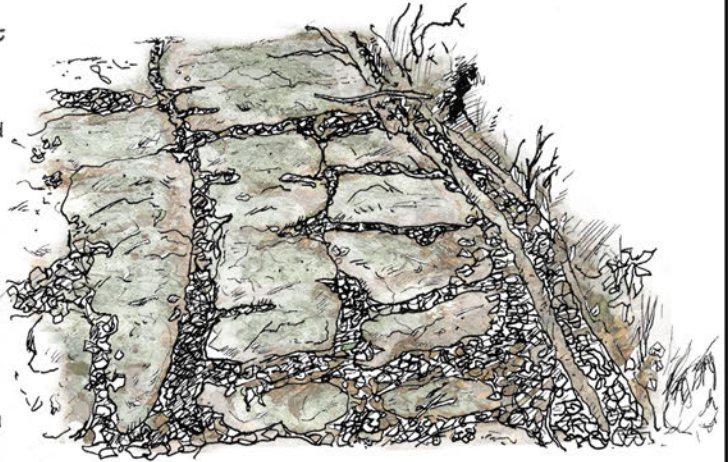


We stayed overnight in St. Croix. We set off the next day, still stiff but refreshed. Along the way, we went through some delightful and varied stretches of path: forest, open fields, sunlight, shadow. Many fallen and falling leaves. I decided to use images of falling leaves in the sequential panels of my installation paintings.

The via Francigena, is still now relatively unknown and unused in comparison with the St James Way, which means that travelling along it can be arduous, but in many ways more enjoyable. It was also known at various times as the Iter Francorum, Chemin des Anglois, Chemin Romieux and others.

The first part of this route was created by the Emperor Claudius to connect Rome with the then new province of Britannia. In 990AD the Archbishop of Canterbury, Sigeric the Serious, traveled the via Francigena to receive his pallium from the Pope. It is also part of this route that Chaucer's characters travel in the Canterbury Tales.

One marvelous discovery we made that second day was the remnants of the "Salt Trail," another subsection of the Via Francigena. The road served the ancient transport of salt. Until the end of the 18th Century, wagons had no brakes to stop them on this steep, rocky path. They could only block wheels with chains and drag the wagons into the valley. The Lords de Grandson, who ruled the area, had deep grooves carved to serve as wheel ruts. We saw these clearly, often filled with fallen leaves. The amount of labor that went into them was obvious, probably carried out by artisans who were not much more than servants.



It shows how not doing your own work can even lead to the stultification of inventiveness. I'll bet if Lord de Grandson would have had to carve them himself, brakes would have been invented much earlier.



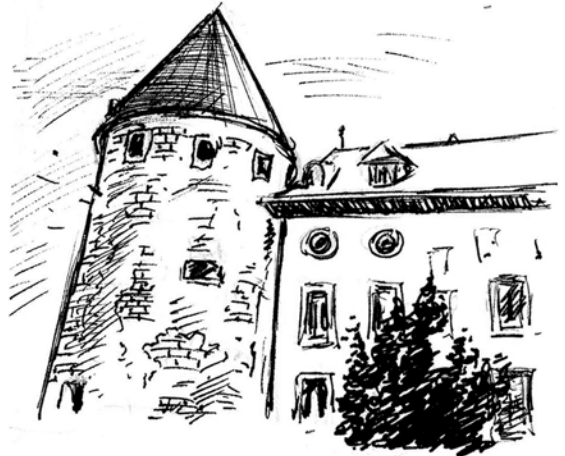
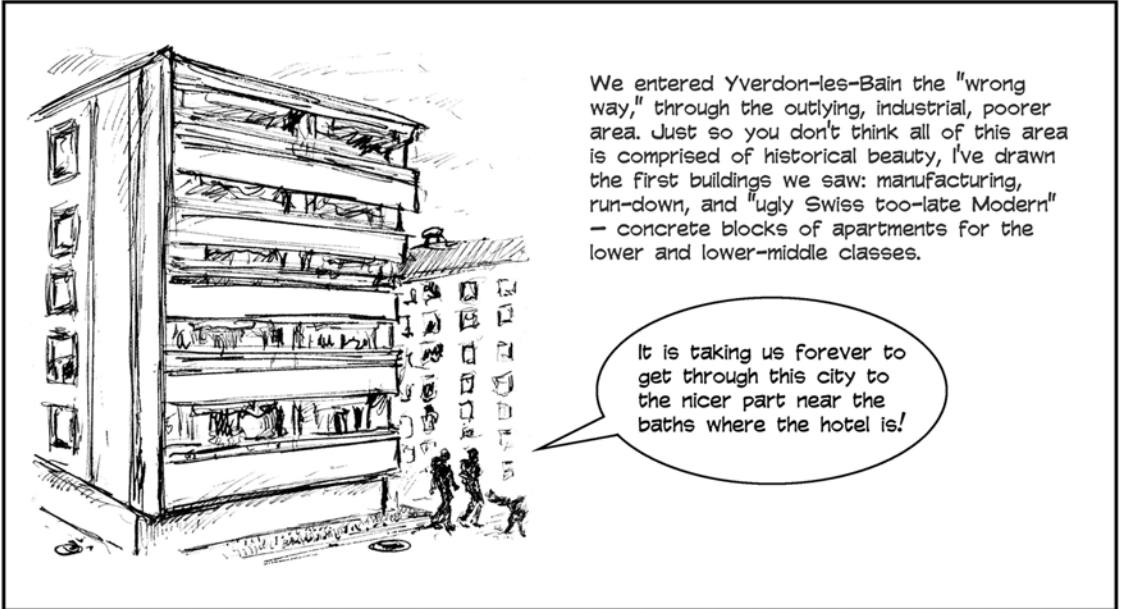
Claudius



Sigeric



Geoffrey Chaucer

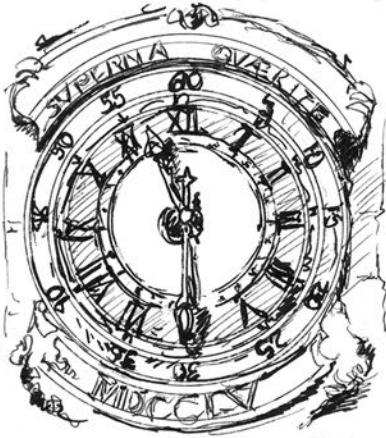


I am using waaay too many words for a good comic. And ones that sometimes mirror the images. So my doc-book is somewhere between a true comic and a sequentially illustrated journal. But that may be the necessary nature of this endeavor, in order to cover much ground quickly.



(Silhouettes with apologies to Carmine Infantino!)

The next day we took a break and wandered the streets a bit. The church, called "The Temple."



Inscription on clock  
"SVPERNA QVÆRITE":  
"Seek Things Above."

In the Maison d'Ailleurs there is a Musée de la Science-Fiction, de l'utopie et des voyages extraordinaires (Museum of Science Fiction Utopia and Extraordinary Journeys), with a Jules Verne exhibition.



And a surprising show of the illustrational art of Marvin Peake, now mostly known as an author. In particular, his darker works were incredible. I enjoyed his preliminary and preparatory studies most.

We also took River to the lake.



Where there were many ducks, diving birds we call *Taucherli* in Swissgerman (Blässrallen, Coots, *Fulica atra*), a swan and a feather floating on the water.

What about your  
Metaphor(m)? –  
And why don't you put more  
of the verbiage in word  
balloons?

Suggests Cornelia in a  
combination of Swissgerman  
and English, our typical mix.



I psychologically resisted applying my theory to myself, as I stated. I suppose this was due to the standard antagonism artists have to being delimited by words. Even our own. Also, I have always loathed the now-revalent "artists' statements" which we are all forced into writing, particularly in the US. I find most to be generally boring, academicist attempts to manipulate viewers or to clothe art in quasi-intellectual jargon. On the other hand, a small number are created in opposition to this and present coyly mannerist, "cutesy" jokes or the like. So I was afraid of navel-gazing or reactionary irony.

Nevertheless, when Professor Ursprung suggested it and Professor Langlotz supported the idea, I reconsidered. They inspired me to attempt it. Did Sigmund Freud ever analyze himself? There are claims that he resolutely refused to do this and that he did so and failed, yet there is no scholarship to prove either allegation. Theorist, theorize thyself. It is true, that if I feel my idea embraces all artists, than it must extend to me as well.

I went through this difficult analytical process while hiking the route in this comic. The process and result are described here. It is then concretized in the room-filling painting-installation I did in Jedlitschka Gallery in Zurich.

I knew a few basics about my current struggles in art, but wanted to both specify and expand my understanding to include my entire mature body of work from about 1979 until now, which includes roughly eleven groups of artworks thus far.

The following is one big thought balloon.

Before we went hiking, I had several important dialogues, in order to give me the food for thought I needed for our hike. First, my wife, being a management consultant, business coach, (a.o. things such a social-system administrator, permaculture gardener and animal advocate) had some suggestions. We did a brainstorming session with all my ideas about my art, foundational cognitive metaphors, and so on.



We wrote these on Post-Its and arranged and rearranged and rearranged them on a flip chart.

I tried to perceive some order and discussed the results of that session with two close friends of mine who have known and been involved with most of my art for years.



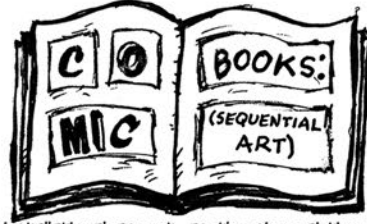
I did this by email with Prof. Th. Emil Homerin, PhD, who has been my best-friend for years, as we declared in 5th grade in 1965. He lives in Rochester, New York. A scholar of religious studies, poetry, Arabic literature, mysticism, art and literature in general. He has participated in my whole development, has a collection of my art, has written about it and collaborated with me in art projects.



I also discussed metaphor(m)'s bearing on my art with Daniel F. Ammann, PhD in his home in St Gallen, Switzerland. He is my closest friend in Europe and is an author, scholar of English literature, German-language literature, and literary theory. He has written about my art and has also collaborated with me on art projects.

Then I contemplated all that while hiking.

I knew that my current work combines the influences of



(with its necessarily exhibitional/ presentational/ installational aspect, as the sign painting also has window display components). And performative facets as well, but more about that later!

But what are the processes, conceptions and key formal element(s) I use metaphorically in my work – ones which, most importantly, were also present in my previous work such as ...



The Conceptual Performance Art pieces ...



Their accompanying "Certificate Paintings" ...

...These were the genuine beginning of my "resolute" art vocation (not purely student works, although I still did those and was still in the university). From 1977 till 1979. In these I felt my calling. The first was even titled *Hiding/Starting*. I concentrated on concretizing personally tropaic images through actions, using them in paintings, beginning to slowly assemble my own vocabulary.

One of my favorites was *Will to Form / Will to Inform*, (seen left) wherein my father hand-lettered those words in various styles on stretched canvases in a museum. I wish I had done one of my mother's display work in addition.



The "Distances Between" Installations, videos and 2D works...



... were from 1979 through 1981, although I continued to use the ideas behind that phrase and these works for many years afterwards, even today (as well as symbols, images and metaphors from the performance artworks before them). (And where I began to have soundtrack music for my installations, the first often with Matthew Swyers.) They segued directly into the following "+Art" or "Stations" works.



The Mail Art works and the paintings (primarily those for Egypt), performances (done in collaboration with Th. Emil Homerin and Nora Walter) and installations resulting from them – roughly 1980 to 1984 – can be seen either as an experimental parallel "aside" (a habit of mine), or as a contextually specific combination of the two previous groups of work...



OPUS 3: SHAPE OF THE DISTANCE BETWEEN THE SPHINX' PAWS. First body length marked.



The "Stations" installations, paintings and performances went for a comparatively long time, overlapping other groups of works as well, from 1980 to 1986. The most successful one was probably +Art 3 in Rawspace in Chicago with music by Roar Schaad and a month-long performance by me; most extensive was the last one with 12-channel music by Kyle Gann in its own space as part of a "Kunsthalle" in Chicago. There were many. This is where the 'painting-installation' became crystallized and the performance aspect vanished (to reappear later in my instructional work and performance-lectures). First huge paintings as well.

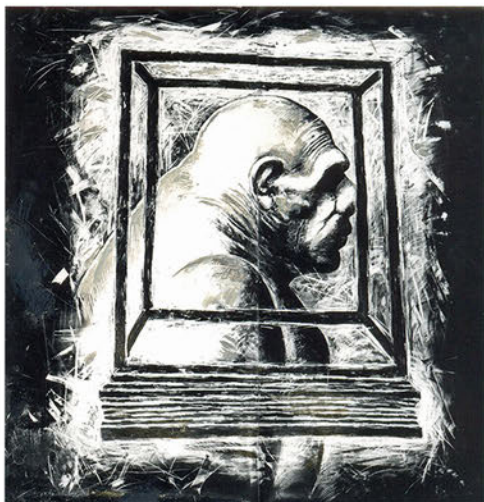


The "Staff 'n' Eddie" collaborations with Jeff Hoke were short-lived, 1983, but important. Highly critical and yet humorous works in many media.



Our "attitude" has reappeared in my analytical, critical and polemical articles, art-political cartoons, etc., published in various venues print and online, as well as my podcast series.

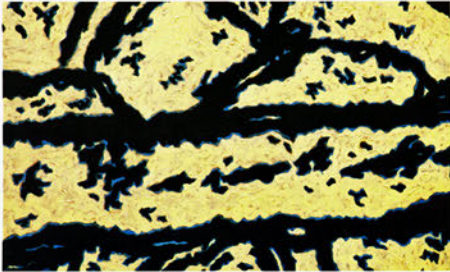
The "Museum Works" ran from 1986 or 87 to 1991, if the "Kunstschitterbiige" and "Ausgefüllte Formulare" are included, and I felt them all to be linked at the time. These were highly influenced by my work as a diorama builder and exhibition builder at the Field Museum of Natural History (and Anthropology). In these, I began to really hone in on my central trope, I now see in retrospect. Important discoveries for me were the attempt to focus on the relativity of culture and of truth, yet in an anti-nihilistic way.



Seeds of my later work are all clearly present in these - along with the further concentration on painting as a "great absorber" of installation, conceptual art, popular, fine and scientific culture and more. Collaborations with Daniel F. Ammann started as well.

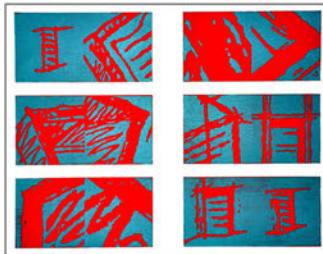
My following rejection of overt Conceptualism came as I witnessed it turning into Neo-Conceptualism and the hegemonic academy. I moved to Switzerland, following my soon-to-be wife Cornelia. I began to development my current combination of so-called popular, or vernacular, artforms from my life wth fine-art painting and installation – still intellectual, but jettisoning vestiges of Neo-Duchampian forms and investing in the range of knowledge and experiences that had contributed to the shaping of my own mind. Forms for which I had paid my dues in life.

This began first with "Metonymic Paintings" ...



Which Ammann described thus: "In this series, interference, 'noise', mistakes or irregularities only become apparent through a 'microscoping' technique. What we perceive as perfect contours on a painting prove to be far more complex in fractal magnification, dissolving and simultaneously resolving themselves in that the broken-down details in close-up or zoom allow new structures to originate."

They were usually from my own studies of comics and sign-painting images. "Context was even in the details," as Homerin said.



I had a mini-retrospective of my art in the University of Rochester New York in 1992. The "Metonymic Works" also included all the paintings and temporary wall painting installations I did when Cornelia and I lived on the island of Tortola in the British Virgin Islands in the Caribbean, which was very influential on me. Back in Europe after a year, there were also lithographs, installations, drawings and Kunst-am-Bau art-in-architecture works, publication pieces and an extensive litho leporello book with Ammann *Das Auge der Verfolgung*, but mostly paintings.

Many many many exhibitions including a show in Paris with music composer Duncan Youngerman. The first appearance of my art on the cover of an international art magazine. Much else. This series lasted from 1992 till 2001, when the works evolved slowly into the next phase, as first seen in a show at the Art Museum of Thurgovia (*Kunstmuseum Thurgau*) and *Kunstraum Kreuzlingen*. This direction went from 2002 till roughly 2008, with development ...



These became sequential ...



... and installational, as they transformed into the "Panels Painting-Installations." These installations consist of groups of paintings with additional painting directly on the wall, all of which combine to create several huge, walk-in, "readably" sequential "comic pages." The idea of "panels" resonates with the small framed areas in comics, as well as portable panel paintings, or panel-segments of a fresco. The first one had an excellent, evocative and even humorous soundtrack by composer James Swyers.

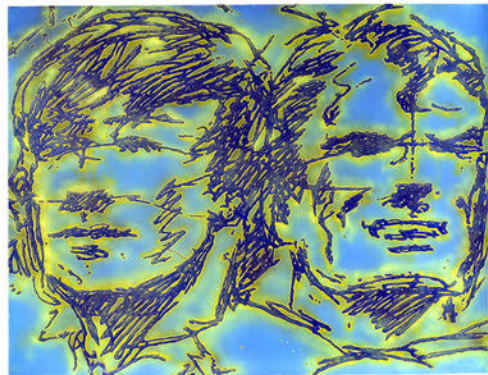


The "Covers" works joined them: paintings which recognizably utilize the structure of comic-book covers (thus also showcard sign-painting), with title, bold lettering, price, date, numbering, image and so on. The pieces were numbered sequentially. I ended up with some 450+ "Covers" works.

In them I engaged these forms as an inherited yet incomplete grammar, coaxing it to proclaim celebrations and complaints, desires and critical thoughts. The paintings are usually exhibited in groups as installations in spinner racks and the like. They also featured in a cool theme-song created and recorded for my by Brad Elvis, Chloë Orwell, The Handcuffs: Shut Up & Paint."



The "Panels" and "Covers" are frequently united in single installations. Ever more aggressively mongrel, as seen in the one to the left, which was in three museums in the US.



They also sporadically merged, while also bearing ever more clearly representational images. ...



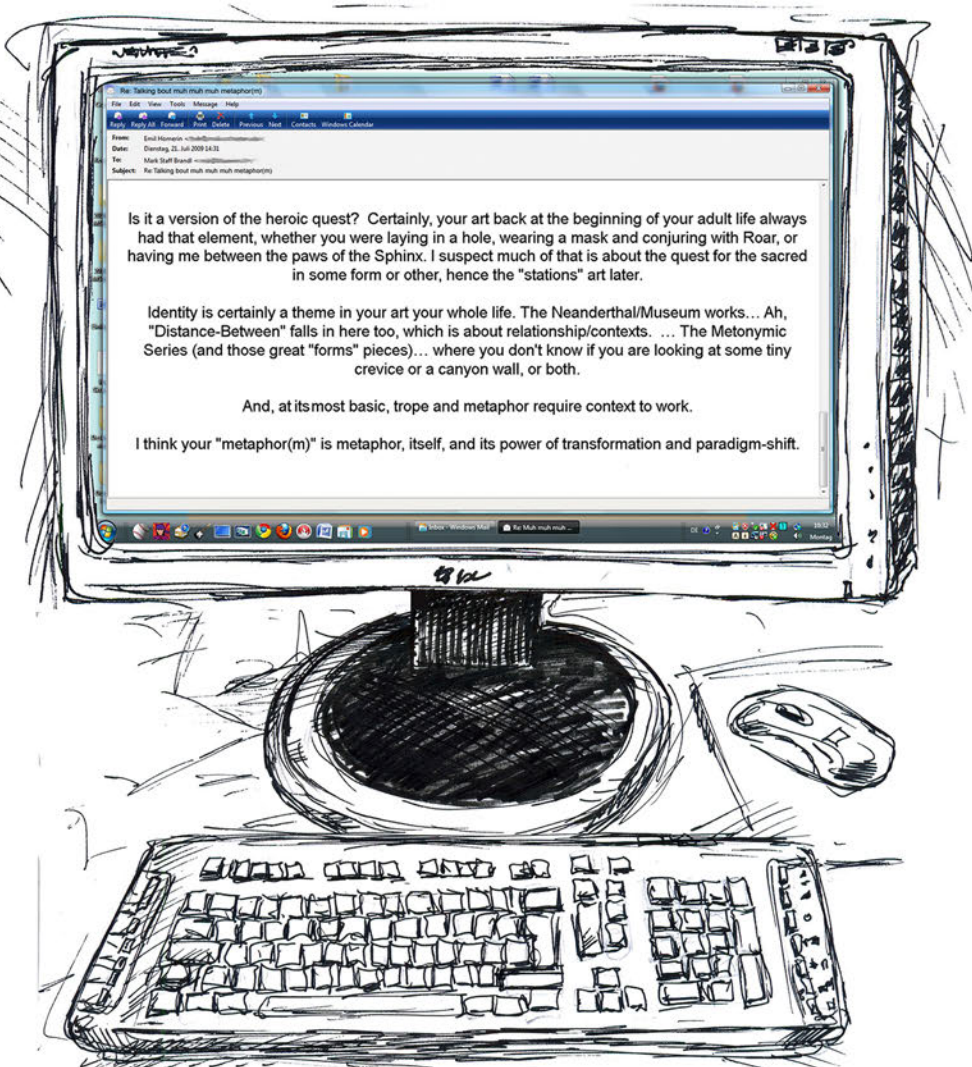
So — after this Cliff Notes version of my career up to c. 2008 — what is "der rote Faden," the common thread running metaphor(m)ally through all this?

As we hiked, I pursued this in my mind. I went back to trying out my theory on various artists and authors, contemporary and of the past. I realized that discovering creators' central tropes takes much time: it is not a one-liner, rather a condensation of much reflection and knowledge of their works.

In the smattering of example-subjects I tackled, those in the Modernist period worked most expediently. Pre-Modernist artists from the Renaissance to Impressionism were also relatively straightforward. Earlier than that, metaphor(m) appears to also work, yet the central tropes appear to be wider, more generally shared across communities. In Postmodernism, and the unnamed works that are now appearing which seem to be Post-Postmodern, a certain self-reflexive convolution complicates the analysis, markedly more so than in Modernism, which began the notion of foregrounding the processes of signification. This may be the nature of the beast now. I will have to compare this to artworks from earlier transitional periods in the future.

Indeed, I suspected that my own metaphor(m) exhibited this trait.

Tom (which I still call Emil Homerin, his childhood nickname), started me on this train of thought. He had several insights in his email dialogues with me. The most pregnant one being ...



Dani, (Daniel F. Ammann's nickname), supplied a supplementary key observation – that his version of the concept of "format" fit my work to a T. (Format, according to Ammann, consists of the package of details of the particular data-carrier, the singular vehicle bearing that text – magnetic-tape cassette sound recording; middle-sized, easel, oil painting on canvas; square-bound, trade paper-back book, DVD; mp3 encoding; and so on. The specifics of the holder and displayer of communication. These particulars affect to final artistic creation even more so than medium at this time.

I have described Dani's inventive theory of format in various publications, my PhD dissertation and elsewhere. I had, however, not thought to apply it to me! He proposed that my artworks were concerned with transformation, as Tom observed, and added the thought that they are transformative convergences – and convergences of formats.

The accuracy of these estimations struck me as we hiked. It hit me: my work on this dissertation on cognitive metaphor theory and art is itself a synecdoche of my own agon of discovering and creating a central trope! I am so deep in the middle of it, and of my own art, to never have seen that before.

I sketched a few notes and applied them to my metaphor(m) chart.

A vital foundation metaphor in my approach is that "UNDERSTANDING IS CONSTRUCTING A PICTURE." This is related to "IDEAS ARE CONSTRUCTED OBJECTS." Important related metaphors being "Mind is a Builder" and "Think is Forming," as well as a conception that causes that result in change are central, from the metaphor "CAUSES ARE FORCES." (See Berkeley's Master Metaphor List.)

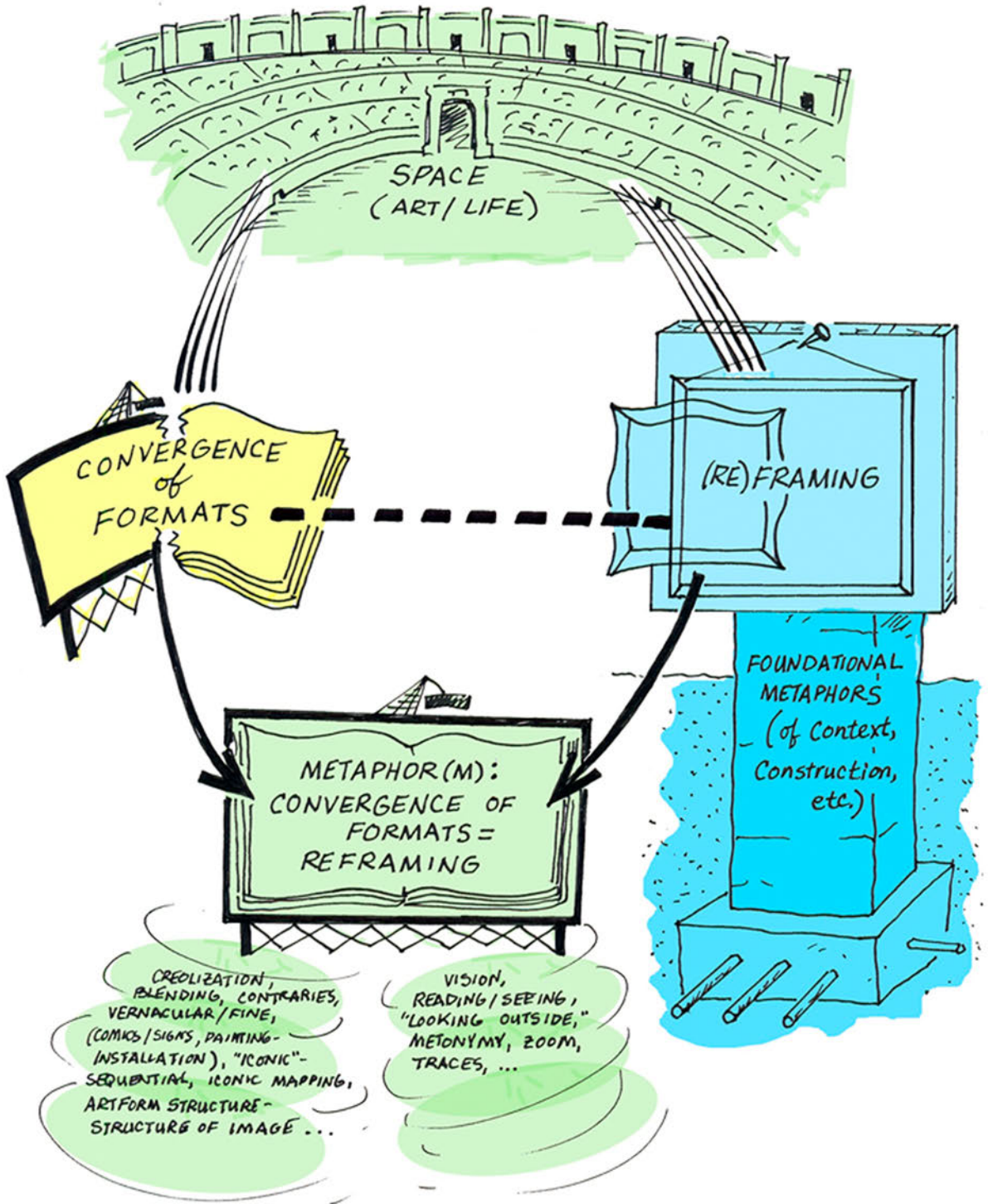
I could sum up my approach, or belief perhaps, as "Art is the process of transforming personal experience by changing metaphors (paradigm shift)."

One equation being "visual transformation = metaphoric transformation."

Now – End of the thought balloons, the chart follows and then back to pictures and hiking!



The chart I made up to try to envision my own metaphor(m).



And, Mark, more cartoon characters would also be pleasing!



Especially us!

But not here, guys!

\*Fleece and Flock, or, in German, Vlies und Flügel, the stars of a year-long comic strip by me and Homerin in a Swiss newspaper in 1998. © and TM 2019, MSB & TBH.

The next day we hiked from Yverdon-les-Bain to Orbe. There were some parts that would have been beautiful – except we had to walk 7 hours in steady rain!

It rained...




And rained...



And rained.



Along the way, pausing for lunch under a tree, we saw one of the ubiquitous half-hidden Swiss army posts.



They look very different, one from another, but always suggest Romantic ruins of Land Art projects to me.

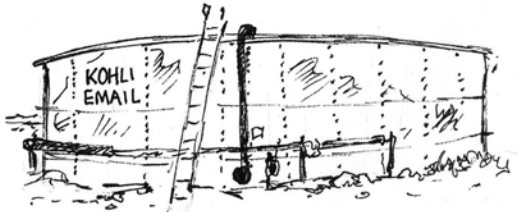


But always great cows, too, right?

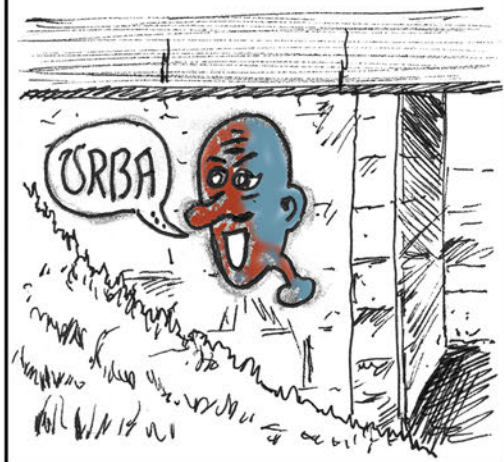
With the Neo-Liberalization (supply-side Reaganomics for you Americans), this sign we saw tacked to a barn expressed my thoughts too.



We saw two of these huge containers marked "Kohli Email." We wondered if they were compost heaps for all the deleted emails of the world – or where authorities raked through emails for "security reasons." They are, in fact, water tanks or "Güll" tanks (liquid manure) coated with enamel paint ("Email") – I looked it up later.



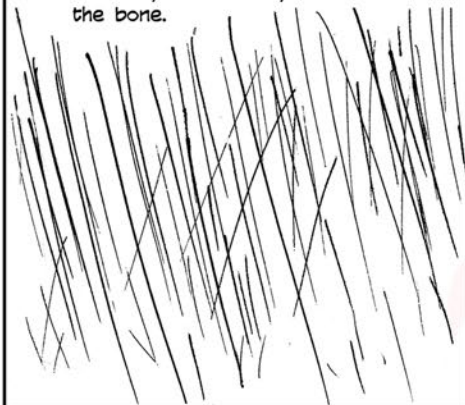
In the midst some of fields, a nice artwork.



We also visited some rediscovered ancient Roman mosaic floors from the destroyed Villa at Orbe-Boscéaz. These mosaics paved eight of the 100 rooms in a huge, luxurious inn/hotel/villa that was built around 160 A.D.



We arrived in Orbe (in Latin originally *Urba*), all three of us, Cornelia, River and I, soaked to the bone.



The following day, we walked from Orbe to La Sarraz, then on to Cossonay.



In Switzerland, the *Wanderwege*, hiking paths, are usually well-marked. Sometimes here the markings were difficult to see.



It didn't rain that day at all! — Despite predictions. Unfortunately, River smelled and saw wild deer, so he had to walk on the roll-line a lot. He was still learning not to flip-out and hunt.

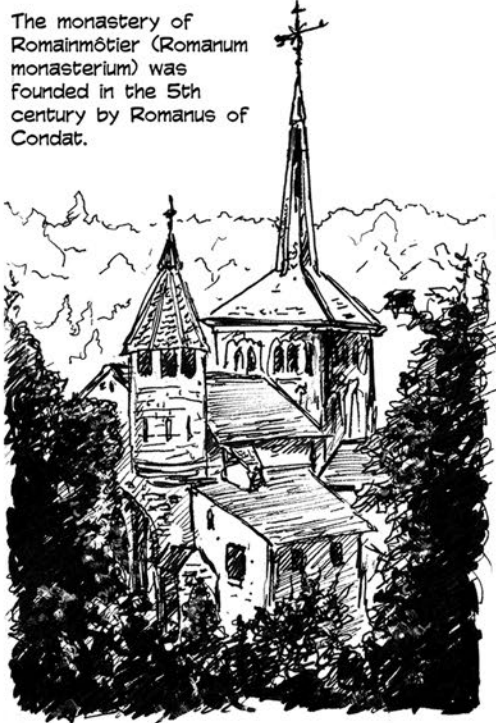


These woodland paths are incredible. Mostly wild, natural, mixed forest with paths that are well taken care of. And varied.

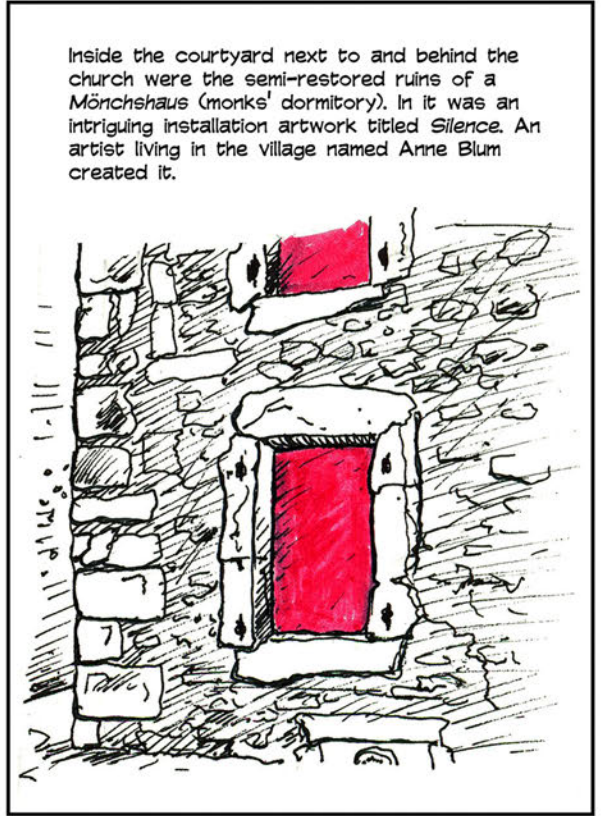


The enchanting surprise was Romainmôtier. A totally charming village on the Nozon river of about 450 inhabitants. The town has a famous Romanesque church, which is a strangely pleasing eclectic collage of elements from the 11th - 15th centuries.

The monastery of Romainmôtier (Romanum monasterium) was founded in the 5th century by Romanus of Condat.



Inside the courtyard next to and behind the church were the semi-restored ruins of a *Mönchshaus* (monks' dormitory). In it was an intriguing installation artwork titled *Silence*. An artist living in the village named Anne Blum created it.



A creative, little "bio" (organic) bakery, with delectable goods, and two small hotels.

Let's come back for a longer stay sometime and not just this "hike-through!"



La Sarraz was OK, but we marched through it. We were tired and hurried on to Cossanay: We did look quickly at the Chateau from the outside.



The next day, we hiked from Cossanay to Bussigny-près-Lausanne.

Once again, it rained cats and dogs.





Within 2 hours — soaked through my expensive, yet worthless, raincoat.

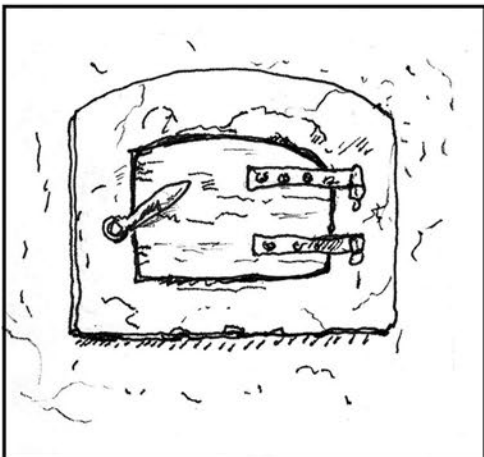


On most of the journey we almost no one else. Especially on such rainy days. Today we crossed three young bikers. Also waterlogged.

How far is it to the next village?  
(spoken in French)



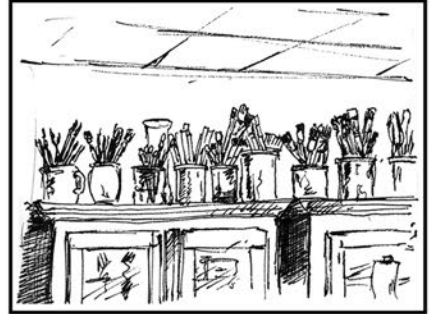
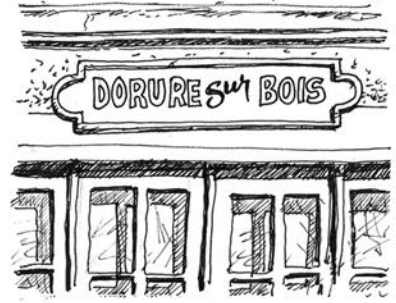
From Bussigny to Lutry.



Lutry. Roman: Lustriacum. Where they have even found Neolithic remains. Picturesque. But why does every such place have a "bad art shop"? Easy abstractions, tricks, recipe art, even conceptual and tourist video kitsch.



Moreover, nearby there were some REAL artisans. A fascinating shop of a restorer. Even the brushes were beautiful and the sign hand-painted, old and far better art than the wannabe will ever reach.



Let's stay here and do a day excursion by foot through the vineyards!



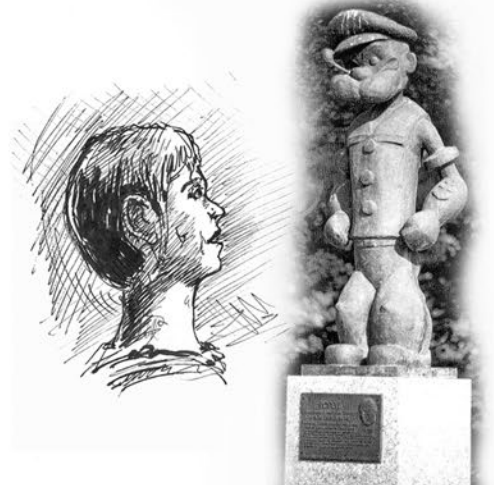
In Grandvaux. A tiny village far above the lake, surrounded by exquisite vineyards, with a statue to Corto Maltese!



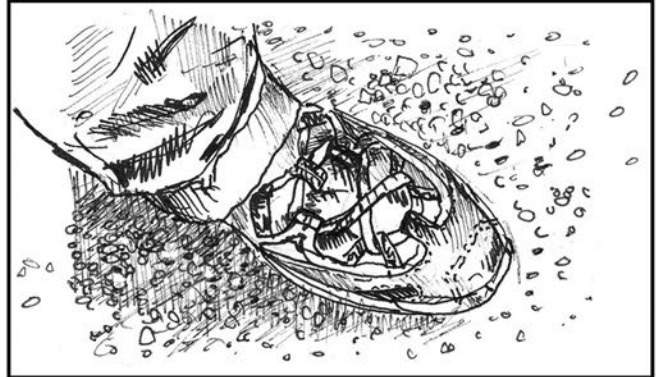
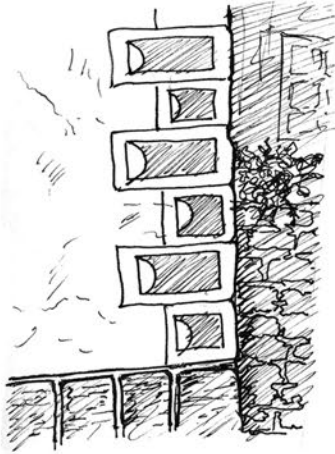
Corto Maltese, the sailor and adventurer, a character created by Hugo Pratt, the Italian comic book artist and author.



Amazing! Like our accidental discovery of the Popeye statue in Chester, Illinois. We were looking for the grave of Tom's ancestor, Shadrach Bond, the first governor of Illinois, and forgot it was also E.C. Segar's hometown. That's another story.



Ancient-style, traditional Sgraffito corner decor, produced by applying layers of plaster tinted in contrasting colors to a moistened surface and "scratched" through. Reminds me of true artisanship, abstract painting, mural-painting, comics and sign-painting.



Back in Lutry.



Lac Léman (Lake Geneva).  
Sunshine the whole day.



One of Cornelia's and my favorite activities. We read non-stop, and did so every day of our journey too. It is so prevalent I forgot to draw it until now!



Lese-Ratte und Book-Worm sind verliebt.



Tomorrow - getting the car in Pontarlier.



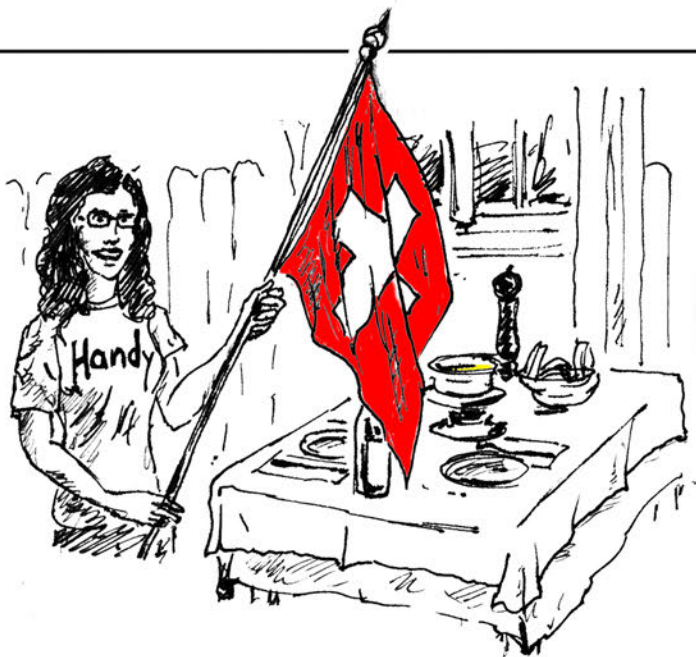
We took the train and buss because of the weather forecast – but it rained only intermittently anyway.

We got the car and drove to Vevey, where we had dinner in an amusing, kitschy hippy/"Ethno" restaurant, Le Trois Sifflets (The Three Whistles). It had been arranged for us. They served the Swiss-French version of cheese fondue.

When they brought the fondue, they also carried a huge Swiss flag and loudly played a recording of the General Guisan March.

Somewhat embarrassing.

\*Her T-shirt really said this – European for cell phone !



In town we saw many trendy, fashion and gift shops, but also a window full of accordions.

The next morning we tried to visit the Jenisch Museum, but it was closed for renovation till 2011! So we saw the sights and went shopping, strolled with River along the lake front. Ate some great sandwiches by the lake in the warm sun. then we drove off for home.



Vevey and warm autumn –  
goodbye!



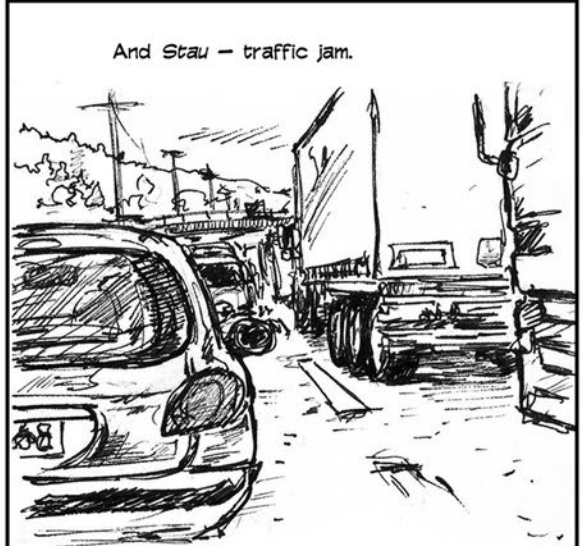
It appears Shepard has been here too.



The closer we got to the *Ostschweiz*,  
Eastern Switzerland, the colder it got.



And *Stau* – traffic jam.



We got home. It was extremely cold. We couldn't pick up our two cats, Babette and Emma, from the "*Chätzli-Hotel*" (cat hotel), where they had stayed for the ten days, because the caretaker was spending the entire evening and night at *OLMA*, the Eastern Swiss equivalent of a state fair (cows, bratwurst, beer, carnival, etc.) ...



We reached home. We got the cats the following morning.

And I now had the description of my own metaphor(m), that is, the application of my cognitive metaphor/art historical theory to my art, and the basis for the painting-installation that would follow the completion of my studies. My metaphor(m): The Convergence of Formats = Reframing.

But that does not end it!  
I finished my dissertation and got my PhD. Both my wife's and my hair got gray.



I created a huge painting-installation, just mentioned. It was 3 years in the making. 4.5 meter H x 45 meter L, 15 feet H x 148 feet L. In Jedlitschka Gallery in Zurich, Switzerland.

One detail.



Another detail shot.

A panorama view (constructed of separate photos).



A panorama view in the camera, thus with lens distortion.



Shortly thereafter I began developing my idea of **MONGREL ART**

(I also began writing my metaphor(m) theory up as a book of philosophy for Bloomsbury Press.)

Mongrel Art is a syncretistic unifying of a variety of artforms, disciplines, tendencies and philosophies. It often involves popular/vernacular or democratic and street artforms outside the "standard" fine art ones, yet also does not eschew so-called traditional, that is time-honored, nor technologically "new" disciplines, as it seeks to revitalize and transform them all.

This is not appropriation, fusion or cross-over, but a personal and disjunctive dialogue of arbitration. 'Syncretism' or 'Creolization' refers to such a practice of truly uniting different doctrines or practices with each other. Mongrel Art. An art of mixed or indeterminate breed, often one found on the street as well as in art institutions.

Mongrel Artists for me include:



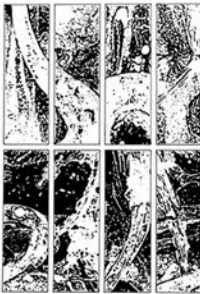
Christa Donner



Raoul Deal



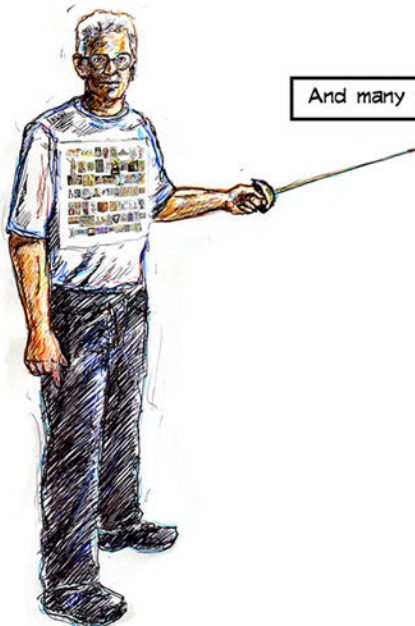
Tom Sanford



Andrei Molotiu



Meszmer/Müller



And many more, including, of course, me.

As a further enhancement of my painting-drawing-sequential art-installation Mongrel amalgam, I decided to add in a form of performance-lecture.

'Dr Great Art' is a series performance-lecture installations (and podcasts), where I take viewers inside visual art and art history. Entertainingly, yet educationally and aesthetically I analyze and discusses the reasons why a work of art is remarkable, or go through entire eras, or indeed through the entirety of art history. or look at your desired theme through the lens of art history. The performance-lectures are art themselves, as well as informative and fun, especially as they occur on and within painted background screens and painting-installations custom made for the pieces. (The title arose out of student witticisms and is explained here in a later page.)

Excerpted documentation follows.

# Dr. GREAT ART & MONGREL ART™

Short Documentation of Recent Works  
Kurzdokumentation über mein jüngstes Schaffen  
(in English und Deutsch)



## Art History as Performance Art und Installation Art

Dr Great Art! (Sometimes even with a "?") Through his performance-lecture installations, art Dr Mark Staff Brandl takes viewers inside visual art and art history.

Entertainingly, yet educationally and aesthetically he analyzes, underlines, and discusses the reasons why a work of art is remarkable, or through entire eras, or indeed through the entirety of art history. The artist and art historian's "Dr Great Art" series is about devoted seeing, which is more than merely glancing at art.

Brandl stands for an understanding of art in which art historical knowledge and aesthetic pleasure merge into a new artistic experience. His Performance-Lectures are art themselves, as well as informative and fun, especially as they occur on and within paintings and painting-installations custom made for the pieces.

Art history is, or can be, exciting, fun, and even a relevant source of analogies to contemporary life and art. It is crucial to know history as personal empowerment for artists, other artworld denizens, and interested viewers: to test the present with the often surprising facts of the past, to note how and why "official" history has often changed, in order to put temporary claims of omniscience into perspective; and to discover one's own personal, vital artistic ancestry and realms of interest; and finally, in order to value it, but also criticize and change it. It is friendship and conversation with the dead and the living, to paraphrase philosopher José Ortega y Gasset. Art History encourages humanity and sympathy by teaching about our own and other individuals', cultures and times through their highest visual artefacts. *Historia est vitae magistra*, (History is the tutor of life), wrote Cicero.

"Dr Great Art," the name of this project, or indeed for Brandl, arose out of witticisms a few students of his made. As he teaches "from the hip," usually the entire survey of Art History, and in 5 various programs, He does not always immediately know exactly how far into history he made it in the last class session. Therefore, he is known to ask at the beginning of class, "When are we?" One student found this reminiscent of the famous British time-travelling science-fiction character Dr Who. She commented that Brandl was a "Dr When." The class and Brandl laughed. Others joined in, and, as they also know he has an interest in comics, suggested that he was more Dr Strange or Dr Fate-like, thus "Dr Art." Finally, a few others revealed that they most appreciated that he helped them enjoy what was great, or not, in art. This reminded Brandl of the wonderful radio program on music by Rob Kapilow titled "What Makes It Great," which he often promotes. The students thus settled on Brandl being "Dr Great Art." So, as egocentric as it may sound, he does not mean he personally is great, but that the works he highlights are. As he has been known to say, "If you don't like or understand art, then you haven't met me."

— Daniel Ammann

Kunstvermittlung als Performance Art und Installation Art.

In diesen Performance-Vorträgen und Podcasts, in Malerei-Installationen, nimmt Dr Mark Staff Brandl sein Publikum mit auf eine faszinierende Reise durch die Kunst und ihre Geschichte.

Brandl zeigt hingebungsvolles Sehen in "live" Aktion und erklärt, warum es sich lohnt, mehr als nur einen flüchtigen Blick zu riskieren. Er analysiert, beschreibt und diskutiert in einer Mischung aus Unterhaltung, Bildung und Ästhetik in Kritiken, Ausstellungen, Podcasting, aber hauptsächlich in Performance-Vorträge die unterschiedlichen Epochen und erklärt, und was ein Kunstwerk denn genial macht, oder nicht.

Dr Great Art steht für ein Kunstverständnis ein, bei dem sich kunstgeschichtliches Wissen und ästhetischer Genuss zum modernen Kunstereignis vereinen. Die Performance-Vorträge werden selbst zur Kunst, besonders wenn die Referate auf der Bühne der "Malerei-Installationen" zur Aufführung kommen.

Kunstgeschichte ist spannend, sie kann sogar spassig sein und sie ist eine relevante Quelle für Analogien zu zeitgenössischem Leben und der Gegenwarts-Kunst. Die Geschichte zu kennen ist wichtig, denn sie verschafft Künstler/innen und anderen interessierten Betrachtern gedankliche Eigenständigkeit - "Empowerment". Kunstgeschichte befähigt uns alle, die Gegenwart, mit den oft überraschenden Fakten der Vergangenheit, zu vergleichen und zu beobachten, wie und wieso sich die "offizielle" Geschichte oft verändert hat. Das hilft uns, vorübergehende Behauptungen der Allwissenheit zu relativieren sowie in die richtige Perspektive zu bringen. Schliesslich muss man die Geschichte kennen, um sie zu schätzen oder auch um sie zu kritisieren und zu ändern sowie um die eigene künstlerische Abstammung und Interessen zu entdecken. Kunstgeschichte ist Freundschaft und Konversation mit den Toten und den Lebenden, in Anlehnung an dem Philosoph José Ortega y Gasset. Sie fördert Menschlichkeit und Mitgefühl, durch die Lehre über die Kultur und Geschichte von uns und anderen durch visuelle Artefakte höchster Qualität.

Der Name dieses Projektes ist aus Witzeleien von einigen Brandls Studenten/innen entstanden. Dies weil er oft "aus der Hüfte" unterrichte, hauptsächlich in Übersichtskursen. Das hat eine Studentin an den berühmten britischen Science-Fiction-Figur "Dr Who" erinnert. Sie bemerkte, dass Brandl eher ein "Dr When" wäre. Die Klasse und er lachten. Andere schlossen sich dem Spiel an. Weil sie auch wussten, dass er sich für Comics interessiere, meinten sie, dass er Dr Strange oder Dr Fate ähnlich wäre, so im Sinne von "Dr Art". Aus den Gesprächen ergab sich, dass sie es am meisten schätzen, dass er ihnen helfe zu verstehen und geniessen, was an Kunst grossartig, "great" ist. Die Student/innen entschieden sich letztendlich, Brandl von nun an "Dr Great Art" zu nennen. So egozentrisch das klingen mag, damit meinen wir nicht, dass er selbst "Great" ist, sondern, dass die Kunstwerke, die er bespricht, "Great" sind.

— Daniel Ammann

## Dr Great Art Projekt ab/since 2016

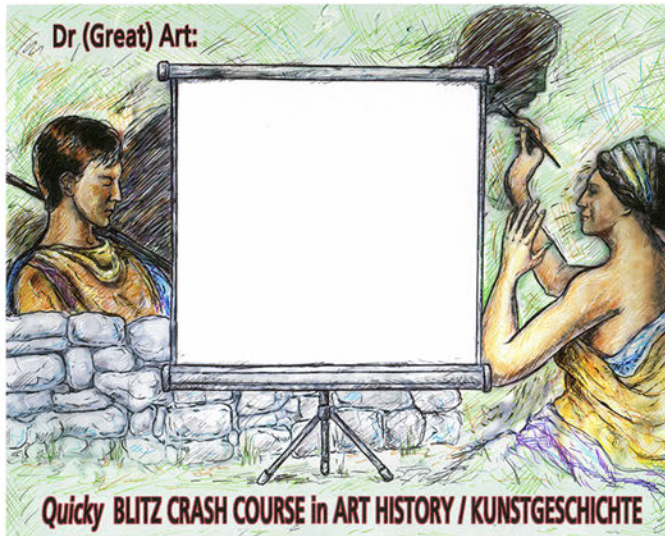


# „Blitzkurs Kunstgeschichte: Das volle Programm von der Vorgeschichte zur Postmoderne“

Das volle Programm von der Vorgeschichte zur Postmoderne in nur eineinhalb Stunden, in einer Malerei-Installation.

## 'Blitz Course in Art History – the full program from Prehistoric through Postmodernist Art'

in an hour and a half in a painting-Installation



### Veranstaltungsorte (Auswahl)

- dOCUMENTA 13 (mit Critical Art Ensemble)
- Kunstst Au Altstätten
- Remise Kunstraum, Weinfelden
- Liechtenstein Vortragsreihe
- Kunstmuseum Liechtenstein
- Alpenhof Obereggen /
- Höhere Fachschule Bildende Kunst, St. Gallen

2 | 01/09/2013, 17. Februar 2014

## Im Laufschrift durch die Kunstgeschichte

Der Trogener Künstler und Kunsthistoriker Mark Staff Brandl im «Alpenhof» Obereggen

Voller Energie und mit ganzem Körper bei der Sache. Das war der Vortrag von Mark Staff Brandl, der alle Stationen der Kunstgeschichte durchlief und dabei mit erstaunlichen Anekdoten und blätigen Details überreichte.

Michael Hiltner

Im gut besetzten «Alpenhof» auf St. Anton in Obereggen fanden sich am Freitagabend rund 50 Zuschauerinnen und Zuschauer ein, um bei Dr. Mark Staff Brandl eine Lektion in Kunstgeschichte zu erleben. Der in Trogen wohnhafte Künstler aus Chippis ist bekannt für seinen Humor und seine empathische Art. Der Vortrag begann in der prähistorischen Zeit, führte über das alte Ägypten, Mäken, China, und Italien bis zu den alten Griechen. Stückweit ging Brandl die Geschichte der Kunst an, bis er bei den Renaissance-Malern von Florenz angekommen war und dann zum Barock überging. Er erzählte von den grossen Meistern der Barockmalerei wie Michelangelo, Rembrandt und Caravaggio. Er sprach über die Kunst der Aufklärung und des 18. Jahrhunderts bis zur Romantik.



Der Künstler und Kunsthistoriker Mark Staff Brandl bei seiner tempo- und passantenreichen Vorlesung. (Bild: Michael Hiltner)

Im Modernismus war für ihn besonders wichtig, dass die meisten Namen von Kunstströmungen eigentlich negative Bemerkungen positiv umarmten. So bezeichnete ein Kritiker auch einen Werk des französischen Malers Claude Monet, welches die Kunst Impressionen – «Eindruck» – enthielt, diese ganze Kunstströmung als «schlecht» bezeichnete. «Was dieser Maler sehr gut fand!» später meinte ein Kritiker über andere Kunst, die niemand in bloom Würfel malen, wodurch der Kubismus einen Namen erhielt. Wichtig in der Schweiz ist für Brandl Dada, bei wem er als einer Marc Chagall und die konkrete Kunst. Nur die Geiste von Dada, aber nicht den subversiven Geist, sollte er bei absichtlich schlecht gemaltem Bild Painting. Er nennt dies immer wieder als Beispiel für die Kunst. Mit solchen humorvollen Sprüchen zeigte sich Brandl als positiver Redner, der die Dinge beim Namen nennt. Der «Quicky Crash Course» von Brandl enthält mit klaren Malbeispielen und Kunstwerken die wichtigsten Meisterwerke und Ideen einbringen – «eine negative Erfahrung ist nur dann, aber wir versuchen es nicht zu sein». Ein der Postmoderne zu überwinden hatte Brandl dann auch das postmoderne Stage – «Malen ist immer, malen ist immer» – Oder in anderen Worten: «Wie auf die Sinne in der».

## 'PETR JAN BRANDL, the Baroque, Prague and Me, a personal story'

Performance-Vortrag und Gemälde-Präsentation, eineinhalb Stunden, als ein Teil von dem Festival Brandl in Prag, Czech Republik, Vila Štvanice

Invited performance-lecture and painting presentation in an hour and a half in a painting-Installation, as part of the Festival Brandl in Prague, Czech Republic, Vila Štvanice



Petr Jan Brandl, 1660-1735

# Festival BRANDL

Divadlo versus výtvarné umění?  
23. A 24. března 2019  
(nejen) ve Vile Štvanice

Saturday 23. March 2019  
16:00 / 4 pm  
Dr Great Art / Mark Staff Brandl  
Performance-Lecture  
projected on and with an exhibition of a  
large painting!:  
"PETR JAN BRANDL, the Baroque and Me;  
A Personal Story"  
Vila Štvanice, Prague Czech Republic



GEISSLERS  
HOF COMEDIANTEN



### Veranstaltungsorte

Vila Štvanice, Prag, Czech Republik, Geisslers  
Schule für Gestaltung, St. Gallen

„Ein Kunstwerk szenisch betrachtet: Artemisia Gentileschi, La Pittura“

Was ist daran so genial - in 45 Minuten.

‘Why Artemisia Gentileschi’s ‘La Pittura’ is so Great!’ 45 Minutes



Detail from one installation:  
projection screen painting



Detail aus der Installation:  
Projektions-Leinwand-Gemälde



Still photo from a video  
Fotostill aus einem Video dazu

Veranstaltungsorte (Auswahl) / Exhibition and Performance venues (selected)

Remise Kunstraum, Weinfeldern  
Remise Kunstraum, Weinfeldern  
Lichtenstein Vortragsreihe

# „Blitzkurs Postmoderne Kunst“

Von 1979 bis heute. Unsere Zeit in der Kunst! 45 Minuten

'Blitz Course in The History of Postmodernist Art' 1979 to today. Our time, our art, for better or worse!  
45 Minutes



Installation, Weinfelden



dOCUMENTA 13

## Veranstaltungsorte (Auswahl)

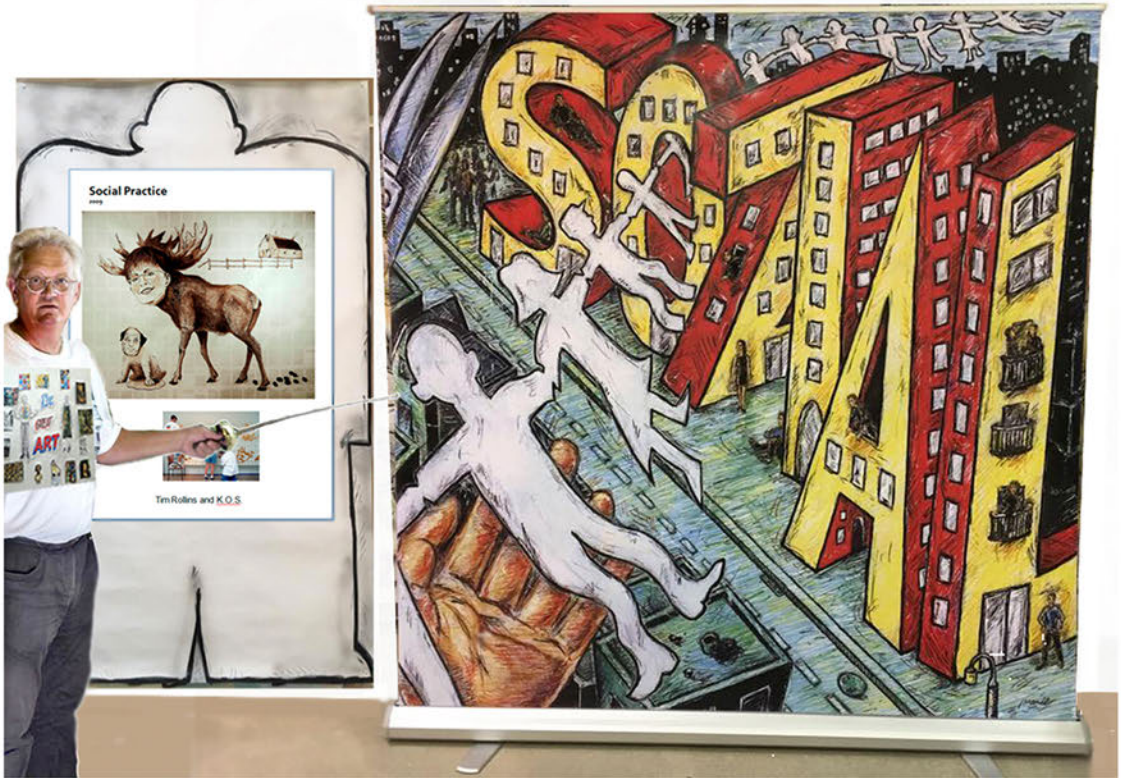
Remise Kunstraum, Weinfelden  
dOCUMENTA 13 (mit Critical Art Ensemble)  
Volkshochschule Rheintal, Heerbrugg

## „Kunstgeschichte im Schnelldurchlauf / Sozialarbeit in der Kunst“

In diesem massgeschneiderten Programm präsentiert Dr. Great Art Bilder der Sozialarbeit im Spiegel der Kunst von der Frühgeschichte bis heute - in 90 Minuten.

### 'Social Work in Art History, a Blitz Course'

In this custom-made program, Dr. Great Art presents Social Work as mirrored in art history from prehistory through today. 90 Minutes



#### Veranstaltungsorte (Auswahl)

Institut für Soziale Arbeit IFSA-FHS Fachhochschule St.Gallen  
GBS Höhere Fachschule Bildende Kunst, St. Gallen

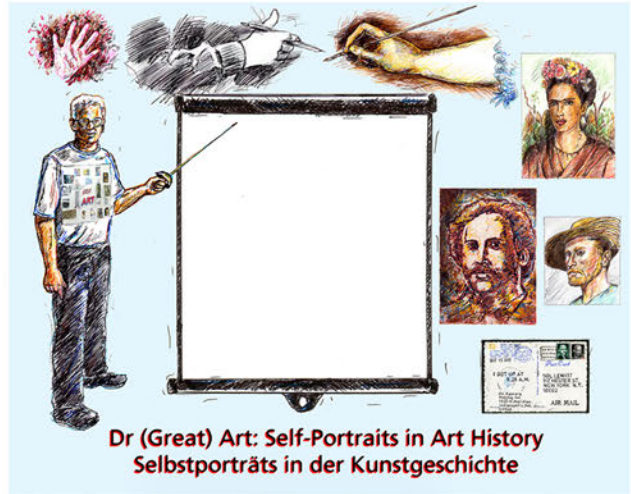


## „Blitzkurs Kunstgeschichte des Selbstporträts“

Die Welt im Selfie-Rausch?, aber Selbstporträts sind an sich kein neues Phänomen. Von der Vorgeschichte zur Postmoderne. - 60 Minuten

### 'Blitz Course in Self-Portraits'

The world is now addicted to "Selfies"?f but Self-Portraits are not something new. From Prehistoric through Postmodernism' 60 Minutes



Detail aus der Installation: Projektions-Leinwand-Gemälde

#### Veranstaltungsorte (Auswahl)

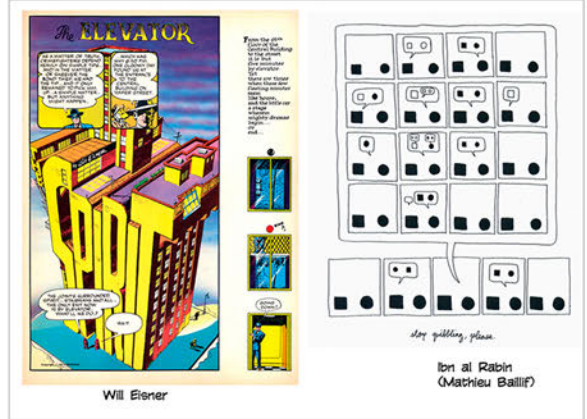
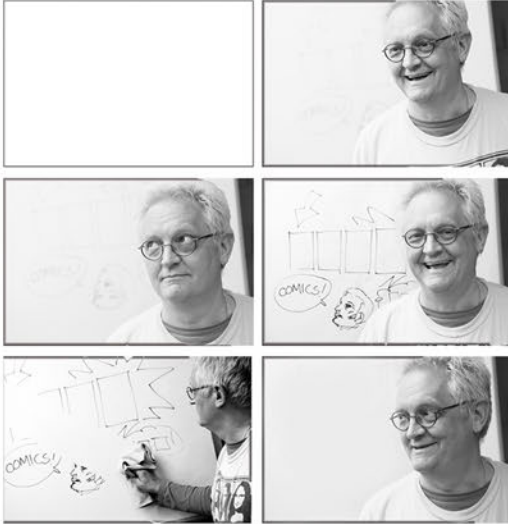
Nextex, St.Gallen, Switzerland  
GBS Höhere Fachschule Bildende  
Kunst, St. Gallen

# „Die Geschichte und die Ästhetik sequenzieller Kunst / Comics“

Einleitung in die Grundlagen der Comics als Kunstform. - 60 Minuten

## 'The History and 'Language' of Comics / Sequential Art'

The history and aesthetic of comics explained. 60 Minutes



### DEFINITION (English):

1. **Sequentiality**, (a series of images)
2. **Panels**, a single image in the series is clearly also separate in some sense
3. **Closure**, (the narrative flow of the piece is completed by the viewer/reader in the "gutters" between panels)
4. And the reciprocal dependence/ independence of viewing and reading  
- **The interdependence of text and images**

### DEFINITION :

1. **Sequenzialität**, (eine Folge von Bildern)
2. **Panels**, ein Einzelbild in einer Sequenz
3. **Closure**, 'Ergänzung', (das Narrative oder der Ablauf von den Betrachter/Leser in "gutters"/den Spalten zwischen Panels)
4. Und die gegenseitige Abhängigkeit/ Unabhängigkeit von Anschauen und Lesen  
- **die Verschränkung von Text und Bild**

## Rodolphe Töpffer



(20 Mai 1766 - 10 August 1847)  
Erfinder der Comics: 1831

### Veranstaltungsorte (Auswahl)

Theatre am Saumarkt, Feldkirch, Österreich  
CAA, U.S. Art Historians' Association, Chicago, US  
Borusan Art Center, Istanbul, Türkei  
Krannert Art Museum, Champaign, Illinois, US  
BZR Berufs- und Weiterbildungszentrum Rorschach-Rheintal

## 'My Metaphor(m)'

Metaphor(m): zur Theorie der Kernmetapher in der Kunst, ein Performance-Vortrag zu seiner These, dass Kunstschaffende in den formalen, technischen und stilistischen Aspekten ihrer gestalterischen Schaffensprozesse besondere Tropen oder Metaphern entdecken, die antithetisch auf kulturelle und historische Ausdrucksformen reagieren. Brandl's Theorie stützt sich auf Untersuchungen zur konzeptuellen Metaphorik. Die Theorie der Kernmetapher wird auf die Malerei, Installation Kunst, elektronische Medien, das Konzept des erweiterten Textbegriffs, Zeitleisten der Kunstgeschichte, Comics und künstlerisches Kulturerbe angewandt. - 60 Minuten

Metaphor(m): Engaging a Theory of Central Trope in Art, a Performance-Lecture about Brandl's PhD dissertation which presents and embodies his thesis that the formal, technical and stylistic aspects of artists' approaches concretely manifest content in culturally and historically antithetical ways through a uniquely discovered trope. His philosophy, termed metaphor(m) or the theory of central trope, is grounded in conceptual metaphor and cognitive science. Brandl's concept is applied to painting, installation art, electronic media, the expanded text concept, art history timeline models, comics, and artistic cultural inheritance.



Painting-Installation mit Projektionsfläche in der Mitte



Podiumsdiskussion in Zürich mit Dr Daniel Ammann, Dr Andreas Langlotz and Alex Meszmer

### Veranstaltungsorte (Auswahl)

CAA, U.S. Art Historians' Association, Boston, US  
Neue Kunst Halle, St. Gallen  
Jedlitschka Galerie, Zürich  
Krannert Art Museum, Champaign, Illinois, US

## **Andere "Portfolio" Performance-Vorträge Other previous "Portfolio" Performance-Lectures**

1. "Eine Geschichte und Analyse der Komposition in der Malerei"  
"A History and Analysis of Composition in Painting"
2. "Post-Hysterisch: Zeitstrahlen, Comics und ein plurogene Blick auf Kunstgeschichte"  
"Post-Hysterical: Timelines, Comics and a Plurogenic View of Art History"
3. "Crazy Artists: Geisteskranke Künstler"
4. "Mein Metaphor(m) Theorie: zur Theorie der Kernmetapher in der Kunst"  
Philosophie, visuelle Metapher, Kunst, Kognitionswissenschaft  
"My Metaphor(m) Theory: a Theory of Central Trope in Art,"  
Philosophy, Visual Metaphor, Art, Cognitive Science
5. "Blitzkurs Kunstgeschichte – Künstlerinnen, Frauen: Das volle Programm von der Vorgeschichte zur Postmoderne"  
"Blitz Course in Art History – Women Artists; the full program from Prehistoric through Postmodernist Art"
6. "Blitzkurs Kunstgeschichte – Exzentriker-innen: Das volle Programm von der Vorgeschichte zur Postmoderne"  
"Blitz Course in Art History – Eccentrics; the full program from Prehistoric through Postmodernist Art"

### **IHRE WÜNSCHE**

Performance-Vorträge exklusiv auf Kunstwerke aus privaten Sammlungen abgestimmt oder zu besonderen Anlässen individuell entwickelt.

Der Inhalt und Umfang wird auf Ihre Vorstellungen ausgerichtet.

**YOUR DESIRES!** Custom-made and exclusive performance-lectures created for artworks from private collections, for special events, and more.

The content and scope is individually tailored to your wishes and requirements.

## Podcasts und / and Videos



Short, Fun Art History Artecdotes!

All Episodes Archives Categories

### Dr Great Art! Short, Fun Art History Artecdotes!

By Dr Mark Staff Brandl

To listen to an audio podcast, mouse over the title and click Play. Open iTunes to download and subscribe to podcasts.



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**Free**

Category: Visual Arts  
Language: English  
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#### Description

Dr Great Art! (Sometimes even with a "?"), Short, Fun, Art History Artecdotes. Through his podcasts and performance-lecture installations, artist and art historian Dr Mark Staff Brandl takes viewers inside visual art and art history. Entertainingly, yet educationally and aesthetically he presents and discusses stimulating tidbits of knowledge from art history. Brandl stands for an understanding of art in which art historical knowledge and aesthetic pleasure merge into a new artistic experience.

Name	Description	Released	Price
1 Episode 26: Artists Create...	Cognitive Metaphor an...	19 11 2017	Free <a href="#">View in iTunes &gt;</a>
2 Episode 25: Exhibition Co...	Two New Terms and Id...	3 11 2017	Free <a href="#">View in iTunes &gt;</a>
3 Episode 24: MIA Marietta ...	An Artist to be Redisco...	16 10 2017	Free <a href="#">View in iTunes &gt;</a>
4 Episode 23: Genius in Art	A New Look at Genius i...	25 9 2017	Free <a href="#">View in iTunes &gt;</a>
5 Episode 22: Representatio...	What Representation R...	17 9 2017	Free <a href="#">View in iTunes &gt;</a>
6 Episode 21: Giotto and Ha...	The Star of Bethlehem ...	3 9 2017	Free <a href="#">View in iTunes &gt;</a>
7 Episode 20: Mongrel and ...	For an anti-purist, syn...	27 8 2017	Free <a href="#">View in iTunes &gt;</a>
8 Episode 19: (No) Rules in ...	Against supposed Rule...	18 8 2017	Free <a href="#">View in iTunes &gt;</a>
9 Episode 18: Meaning is in...	The object itself, not a...	31 7 2017	Free <a href="#">View in iTunes &gt;</a>
10 Episode 17: Provinciality i...	Provinciality is a State ...	17 7 2017	Free <a href="#">View in iTunes &gt;</a>
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12 Episode 15: Paradigms an...	Understanding art's de...	17 6 2017	Free <a href="#">View in iTunes &gt;</a>
13 Episode 14: Th. Emil Horn...	Introducing an inspirin...	24 5 2017	Free <a href="#">View in iTunes &gt;</a>
14 Episode 13: Nine Arts and...	A new, contemporary v...	15 5 2017	Free <a href="#">View in iTunes &gt;</a>
15 Episode 12: Why 'Dr Great...	Why are the podcast, p...	1 5 2017	Free <a href="#">View in iTunes &gt;</a>
16 Episode 11: Syncretism, E...	Syncretism is an impor...	20 4 2017	Free <a href="#">View in iTunes &gt;</a>
17 Episode 10: Why Art Histo...	What are the lessons a...	27 3 2017	Free <a href="#">View in iTunes &gt;</a>
18 Episode 9: Mannerism is ...	Postmodernism is man...	8 3 2017	Free <a href="#">View in iTunes &gt;</a>
19 Episode 8: African Art His...	The difficulty in teachi...	19 2 2017	Free <a href="#">View in iTunes &gt;</a>
20 Episode 7: Art Beyond Co...	A short podcast about ...	28 1 2017	Free <a href="#">View in iTunes &gt;</a>
21 Episode 6: Genius in Smal...	A short podcast about ...	3 1 2017	Free <a href="#">View in iTunes &gt;</a>
22 Episode 5: Santa Claus's L...	A short podcast about ...	12 12 2016	Free <a href="#">View in iTunes &gt;</a>
23 Episode 4: The 'Problem' ...	The fourth Dr Great Ar...	4 12 2016	Free <a href="#">View in iTunes &gt;</a>
24 Episode 3: Pluralism, Plur...	The 3rd Dr Great Art P...	15 11 2016	Free <a href="#">View in iTunes &gt;</a>
25 Episode 2: Art Mottos, Mo...	The second Dr Great A...	30 10 2016	Free <a href="#">View in iTunes &gt;</a>
26 Episode 1: Illegal to Teach...	The first Dr Great Art p...	19 10 2016	Free <a href="#">View in iTunes &gt;</a>

54 Episodes

## 'Enough'

Eine Malerei-Installation, im Freien  
c. 250 H x 250 cm B x 80 cm T  
Öl und Acryl auf Leinwand, Lehrtafel-Schulwandkarte und Würstler  
14. März - 3. April, 2019  
Hiltibold Ausstellungsort, St. Gallen

An Outdoor Painting-Installation  
c. 98 in. H x 98 in. W x 31 in. D  
Oil and Acrylic on Canvas, Classroom Instruction Map and Sausage Plates  
14. March - 3. April, 2019  
Hiltibold Exhibition Space, St. Gallen Switzerland



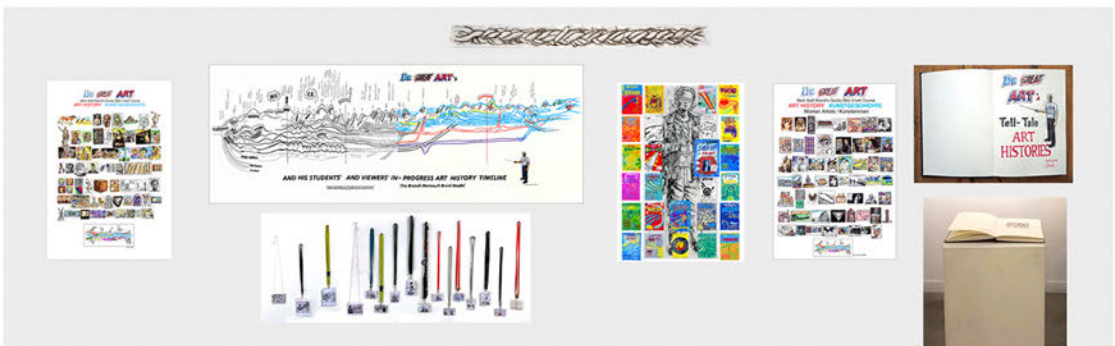
## 'The Telltale-Project'

Eine Wand-Installation, mit 6 Objekten und einem Buch,  
Wall-Installation with 6 Objects and an Artist's Book  
c. 180 H x 500 L cm / 71 in. H X 197 in L  
8. März - 25. März, 2018  
Central Booking Art Space, New York

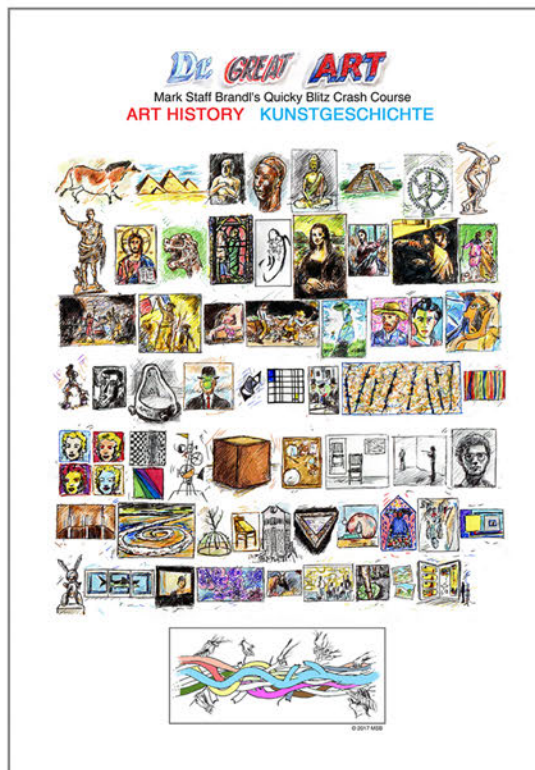
Central Booking Art Space, eine Kunsthalle in New York City, stellt eine Ausstellung von Künstler und Kunsthistoriker Mark Staff Brandl aus, zusammen mit der Thurgauer Künstlerduo Alex Meszmer und Reto Müller. Die drei Kunstschaffenden reflektieren über die mitunter auch fiktionale Konstruktion von Geschichten und (Kunst-)Geschichte.

Central Booking Art Space featured an exhibition by artist and art historian Mark Staff Brandl together with the Thurgovian artist-duo Alex Meszmer and Reto Müller. The three artists' works were reflections on the construction of history and art history in our minds.

### Brandl Wand-Installation



### Ausschnitte / Details

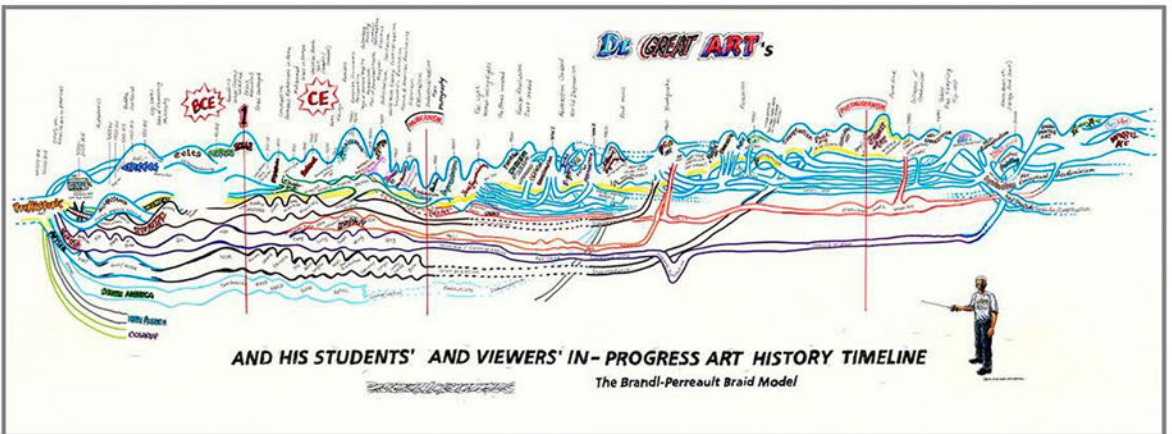


# Dr. GREAT ART

Mark Staff Brandl's Quicky Blitz Crash Course

## ART HISTORY KUNSTGESCHICHTE

### Women Artists / Künstlerinnen

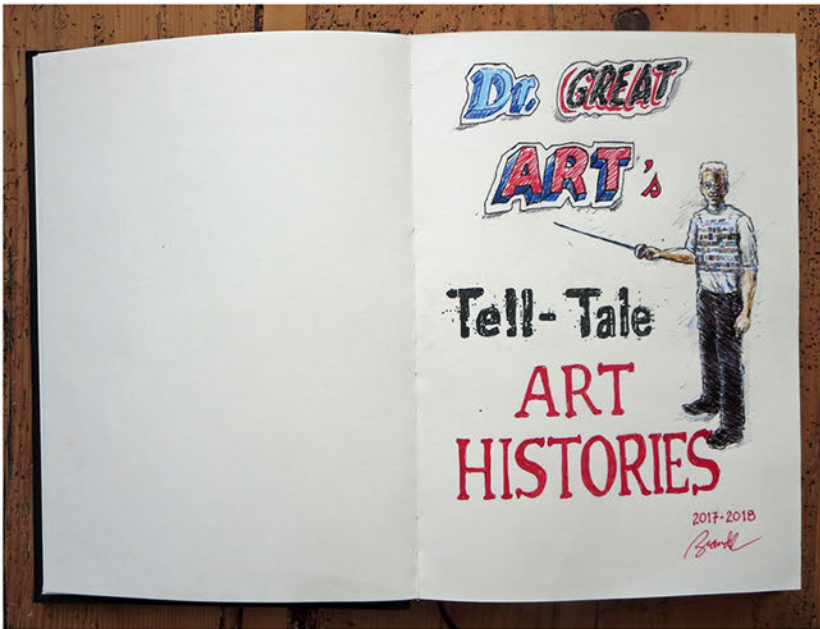




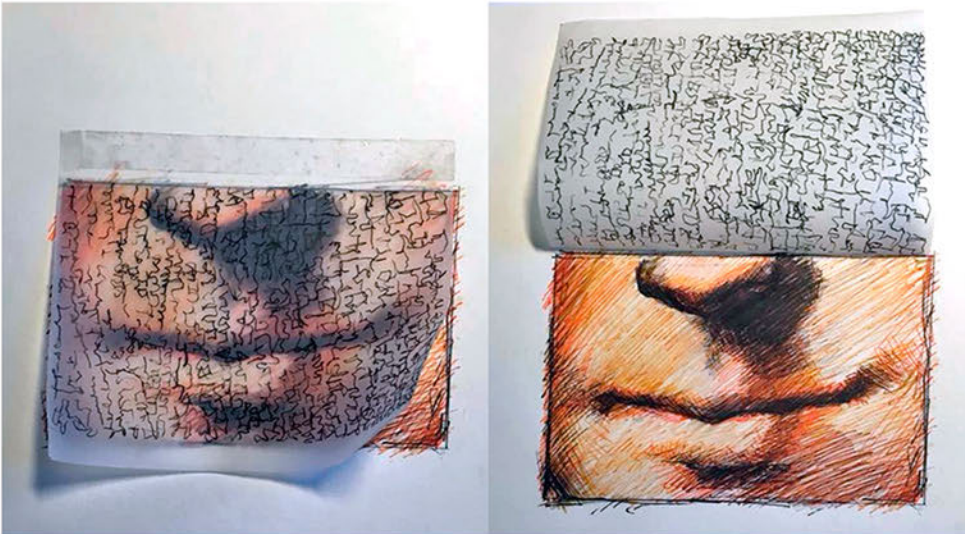


Close up von zwei „Badge“-Panel-Zeichnungen  
Close-up of two "Badge"-Panel Drawings





das Buch / the Book



zwei Seiten aus dem Buch / Two Pages from the Book

**THE TELLTALE PROJECT**  
MARCH 8-25, 2018

OPENING: THURSDAY, MARCH 8TH 6PM  
PRESS NIGHT: THURSDAY, MARCH 8TH 6:30PM

ALEX MESZMER / RETO MÜLLER  
& MARK STAFF BRANDL

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2018  
CENTRAL ART MUSEUM OF CULTURAL HISTORY

Appenzell Ausserrhoden  
kulturstiftung  
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## "The 'Hood in miim Chopf"

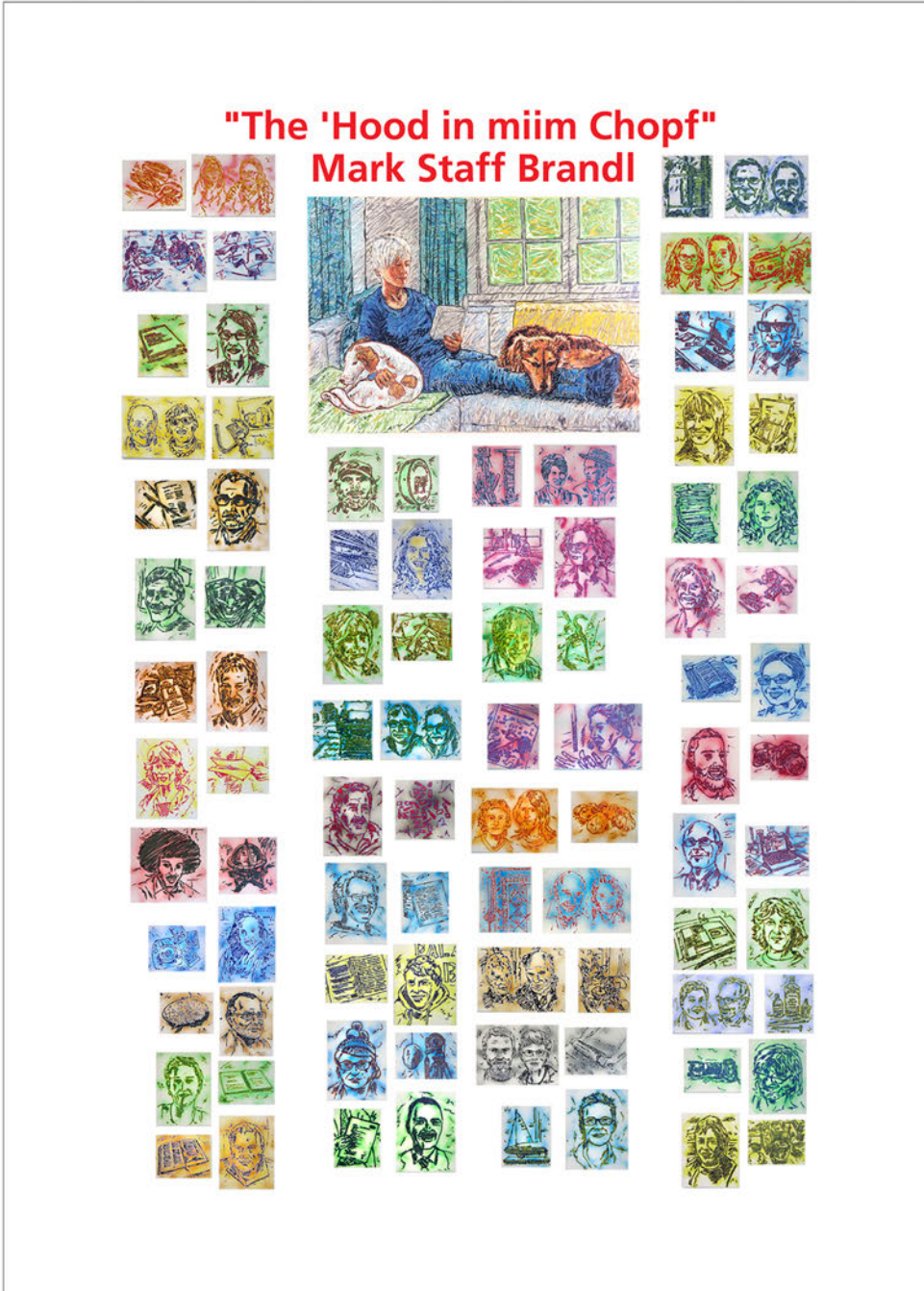
89 Bilder, je c. 40 x 30 cm oder 24 x 30 cm, 89 Paintings, ea. 16 in. x 12 in. or 9.5 in. x 12 in.

24 April - 12 Juni 2015

Vadian, St. Gallen

This exhibition and series was titled "The 'Hood in miim Chopf." This is a combination of American English slang and Swissgerman dialect. In full English "The Neighborhood in My Head" and in Hochdeutsch, "Die Nachbarschaft in meinem Kopf." It was portraits of people who live near me, with whom I regularly interact. Each portrait consists of two panels. The first is an image of their face. The second panel is of a thing they chose that they felt represents them in some way.

Der Ausstellungstitel "The 'Hood in miim Chopf" ist eine Kombination aus amerikanisch-englischem Slang und Schweizerdeutsch. In korrektem Englisch hiesse der Titel "The Neighborhood in My Head" oder in Schriftdeutsch: "Die Nachbarschaft in meinem Kopf". Porträts von Personen, die in meiner Nähe wohnen und mit denen ich regelmässigen Kontakt habe – also meine Nachbarn. Es sind die Menschen, die die Nachbarschaft in meinem Kopf, in meinem Gedanken bilden. Die zweite Leinwand ist ein Bild von einem oder mehreren Objekten, das/die Person repräsentiert und die von der Person ausgewählt ist/sind.





## "Painting Acted Artists"

Ausstellung / Exhibition

20 Bilder, 2 Objekte, zwei Video-Installationen, 20 Paintings, 2 Video Installations

20 November 2015 - 15 Januar 2016

Jedlitschka Gallery, Zürich

From Cinema to Canvas – Portrait of the Actor as Artist on the Screen. As the exhibition title implies, this is a series of paintings wherein famous artists from art history are portrayed. Yet in truth the images are of actors playing these figures.

Vom Kino zur Leinwand - eine Bilderreihe berühmter Maler-innen aus der Kunstgeschichte. In Wirklichkeit handelt es sich jedoch nicht um die Künstler selbst, sondern um Bilder jener Schauspieler, die diese Künstler im Kino verkörpert haben.

## Mark Staff Brandl Painting Acted Artists



Rembrandt (Charles Laughon)  
Alkyd auf Leinwand, 70 x 50 cm, 2015

Georgia O'Keeffe (Joan Allen)  
Alkyd auf Leinwand, 80 x 60 cm, 2015



Three Art Books. Alkyd auf Leinwand, 80 x 120 cm, 2015

## Mark Staff Brandl Painting Acted Artists

### Vernissage:

Freitag 20. November 2015, 17.00 - 20.00 Uhr

### Laudatio:

Freitag 20. November 19.00 Uhr

Mit Markus Landert, Direktor Kunstmuseum Thurgau

### Roundtable:

Freitag 18. Dezember 18.30 Uhr

Diskussion über "Metaphor(m) und Kunst"

Mit Dr. Daniel Ammann, Dr. Andreas Langlotz,  
Alex Meszmer, Dr. Mark Staff Brandl

### Finissage:

Freitag 15. Januar 2016, 17.00 - 20.00 Uhr

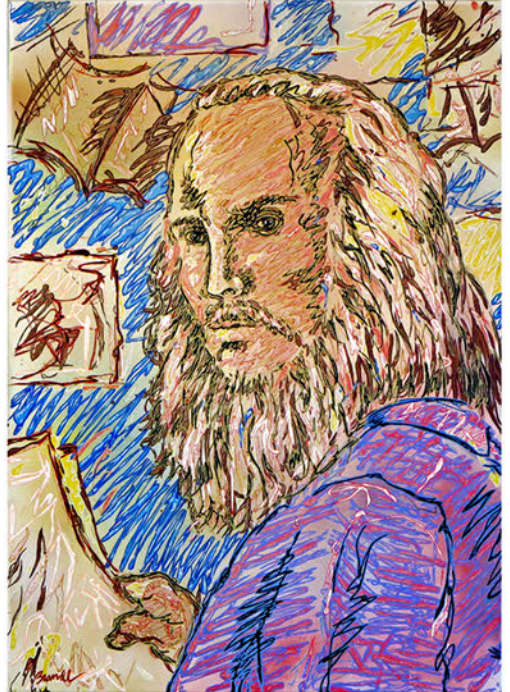
Geschlossen vom 25.12 - 04.01.2016

Seefeldstrasse 52  
8008 Zürich - Switzerland  
Tel. +41 (0)44 252 35 30  
info@jedlitschka-gallery.ch  
www.jedlitschka-gallery.ch  
Öffnungszeiten:  
Di. - Fr. 11.00 - 18.00  
Sa. 11.00 - 14.00

Mit bester Empfehlung

Jedlitschka Gallery







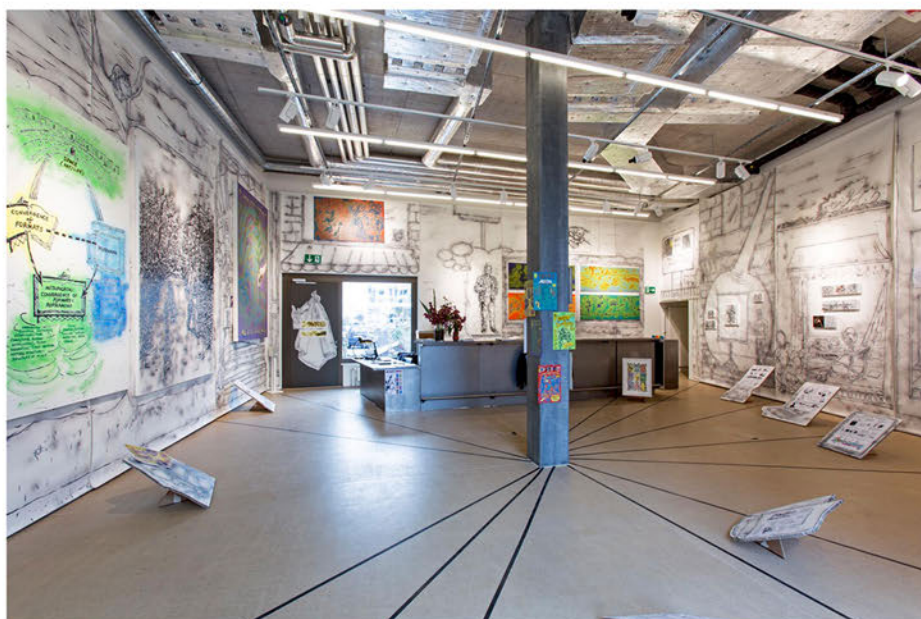
## "My Metaphor(m)" Malerei-Installation

Öl auf Leinwand; Acryl auf Papier und Wand, Oil on Canvas; Acrylic on Paper and Wall

4.5 meter H x 45 meter L, 15 feet H x 148 feet L

28 February - 18 April 2013

Jedlitschka Gallery, Zürich







## "Covers" Gemälde / Paintings

The "Covers artworks are paintings or drawings in oil, acrylic and ink on paper, canvas or board in various sizes. They recognizably utilize the structure of comic-book covers, or Show-Card lettering posters, with title, bold lettering, price, date, numbering, image and so on. They usually have been usually exhibited in groups, as installations and as "footnotes" to my large painting-installations. There are some 450+ "Covers" artworks created from 2001 until 2015, and on occasion afterwards.



## Short Bio

### English:

Mark Staff Brandl is most well-known for his enthralling and entertaining teaching and lectures, as well as his "Mongrel Art" hybrids of installation and sequential paintings, often including these performance-lectures. Brandl is Dozent/Assoc. Professor at the Kunsthochschule Liechtenstein and the Höheren Fachschule St. Gallen. Under the alias "Dr. Great Art" since 2016, he offers the public his inimitable performance-lectures concerning art history. Whether they are a journey through art history, or concern particular art subjects seldom discussed.

Brandl is active internationally as an artist since 1980, has won various awards, had many publications and had numerous exhibitions. He was born in 1955 in Peoria, Illinois near Chicago. He lived in Chicago for many years. He has lived primarily in Switzerland since 1988. He studied art, art history, and metaphor theory at the University of Illinois (BFA), Illinois State University, Columbia Pac. University (MA), and received his Ph.D. in Art History magna cum laude from the University of Zurich in 2011 in Art History. has won various awards, had many publications and had numerous exhibitions. His shows include galleries and museums in the US, Switzerland, Germany, Italy, Egypt, the Caribbean; specific cities include Paris, Moscow, Chicago, Los Angeles and New York.

As an art historian and critic, he has been a contributor to London's *The Art Book*, a podcaster for *Bad at Sports* as well as his own "Dr Great Art" podcast, Theory Editor for Chicago's *Proximity* magazine and a Contributing Editor for New York's *Art in America*. He is also the curator of the Kunstgrill Zurich. Works of his have been acquired by the Museum of Modern Art in New York, Victoria and Albert Museum in London, The Whitney Museum in New York, the Museum of Contemporary Art in Chicago, the St. Gallen Art Museum, The Thurgau Museum of Fine Art, The E.T.H. Graphic Collection in Zurich, The Museum of Contemporary Art in Los Angeles, the International Museum of Cartoon Art, the Art Museum Olten and others.

Deutsch:

Mark Staff Brandl ist vor allem für seine selbst ernannte „Mongrel Art“ (Mischlingskunst) bekannt: Kreuzungen zwischen Installation und sequenzieller Malerei oder Zeichnungen, die mitunter sogar Vorträge als Performances beinhalten. Er kam 1955 in der Nähe von Chicago zur Welt und hat lange Zeit dort gelebt. Seit 1988 ist er in der Schweiz ansässig; wohnt seit 15 Jahren in Trogen AR und ist Dozent an der Kunstschule Liechtenstein und der Höheren Fachschule St. Gallen.

Seine Ausbildung in Kunst, Kunstgeschichte und Literaturtheorie machte er an der University of Illinois, Illinois State University, Columbia Pac University und wurde am 20. Mai 2011 *magna cum laude* an der Universität Zürich in der Geschichte der Kunst zur Doktor von seinem Doktorvater Prof Philip Ursprung promoviert.

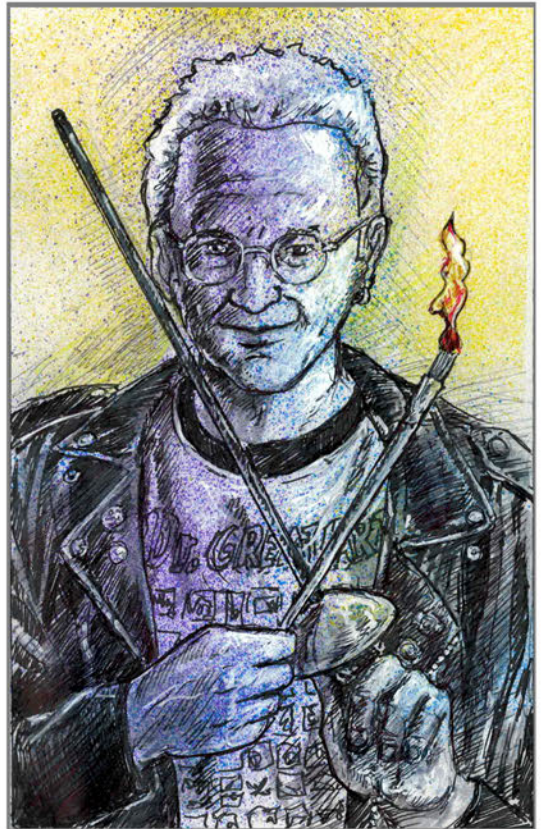
Brandl ist international seit 1980 als Künstler tätig, hat verschiedene Auszeichnungen erhalten und ist mit zahlreichen Publikationen und Ausstellungen an die Öffentlichkeit getreten. Seine künstlerischen Arbeiten wurden unter anderem von Galerien und Museen in der Schweiz, Deutschland, Italien, Ägypten, der Karibik sowie in Städten wie Paris, Moskau, Chicago, Los Angeles oder New York gezeigt.

Als Kunsthistoriker und Kunstkritiker schrieb er für *The Art Book* (London), *Proximity* (Chicago, Theory Editor), *Bad at Sports* (international podcasts) sowie sein eigenes „Dr Great Art“ podcast, und *Art in America* (New York), bei denen er Corresponding Editor war. Er ist auch Kurator vom Kunstgrill in Zürich.

Einige seiner Werke wurden auch vom Museum of Modern Art in New York, dem Whitney Museum in New York, dem Museum of Contemporary Art in Chicago, dem Victoria und Albert Museum in London, dem Thurgauer Kunstmuseum, dem Kunstmuseum St. Gallen, dem Kunstmuseum Olten, dem Museum of Contemporary Art in Los Angeles, dem Krannert Art Museum Champaign USA, dem International Museum of Cartoon Art, der Graphischen Sammlung der ETH Zürich und anderen aufgenommen.

Mark Staff Brandl  
Schopf-Acker 22  
CH-9043 Trogen  
Switzerland  
drgreatart@bluewin.ch  
www.drgreatart.com  
www.markstaffbrandl.com

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**Dr (Great) Art: Self-Portraits in Art History**  
**Selbstporträts in der Kunstgeschichte**





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