

Today, I have a very special episode for you- the kind of bonus minisode that we usually would post for our patrons on Patreon, here in your podcatcher, on your feed. On the road trip, I got to go to so many museums with so many friends, and while we were in Arizona, we had the absolute treat of getting to go to the Phoenix Art Museum with podcaster and critic Wil Williams. They're here to tell you about a piece of art that we saw that day that means so, so much to them, and I can't wait for you to hear it.

Now, look, if I were playing the game and doing what good business practice dictates that I should, this is definitely the part where I should take a minute to talk to you about all the amazing essays and minisodes that you can find over on our Patreon for just \$1 a month. But I'll make you a deal. If you promise to listen to this episode all the way till that progress bar winds down to zero seconds left, I'll give you the good conversation about art now, and afterwards, I'll do the spiel for Patreon.

Deal? A promise is a promise! All right, I trust you. Welcome to Accession.

The way that I experienced this, I did not know that it was in the museum when we were there. And I turned around and I was hit by a wall of green. Just green was the first thing I experienced. But then as my eyes focused on it a little bit more, from the top of the painting down, we have a gradient of dark kind of forest mossy greens with some black and darker tones. And as it goes down there is sort of one final dark streak before it blends with a sort of pumpkiny orange, and then blending down further, it goes to a neon green and then kind of like a minty nice, almost key lime green at the bottom. And when I say blended and a gradient, I don't want it to seem like it is smooth. It's not smooth. There are little sort of jagged areas where the edges are blurred but it juts out into the middle of the painting from each side as it kind of goes from the darker to the lighter where they'll be an odd smudge of a darker green or you know, kind of that great black. And then with that pumpkiny orange in the middle there is painted in very, very, very clean lettering, sans serif, but with sort of squared corners, "High-Speed Gardening", hyphen in the middle of high and speed. Gardening, especially the middle of the letter's G and A, blend into the pumpkiny orange which is blended into the greens in the background. So the G and the A are a little bit harder to make out than the rest of the letters. But otherwise it's a great contrast with the letters and the rest of the green in the background.

I have read a lot about Ed Ruscha and a lot from Ed Ruscha, and he is part of this movement that, and I don't know anything about art or art history, but I know that there was a movement in which people made sort of strange, not quite pop art, not quite abstract, not quite really anything else. And while there is a lot of feeling there, the artists shy away a lot from being prescriptivists about it. So Ed Ruscha, one of his his trademarks is that he'll use very strange phrases that just kind of pop into his mind. He'll use those on paintings, less so to be something specific or explicit and more because the words sounded correct to him. And he feels like, you know, from what he has said, the point is for you to feel something or not and that is up to you.

Well, he's like so he's hilarious. A lot of his paintings are so funny. The first one I ever saw in person was a painting called Actual Size. And again, it's this huge canvas. And the painting is of the surface of the moon, and a can of Spam falling to the surface. And it's called Actual Size, because the can of Spam is the actual size of a can of Spam. And it's so funny. That's such a surreal, bizarre thing to paint on this huge canvas. But he's, I love that weird humor. I love that idea of... I think with High-Speed Gardening like, and this is so obviously anachronistic and taking this out of the time it was made, but, you know, this idea of almost like gamifying and optimizing self care, you know, where there is like, you know, there's like checklist online for self care, and it's like, bath bomb, sugar scrub, make a hair mask, and you know, these sort of like quick things that you can check off to fix something that is less tangible than I think the internet wants it to be. And I think that that feels so hyperbolic and High-Speed Gardening in a way where, like, it's hilarious, but it's also gorgeous to look at. Like, it's the contrasts is wild. For a long time I didn't know how he did the lettering, because it's just so pristine. And then when I saw the first one in person like, "Oh, that's just painted, it's just pristinely painted like a flawless San Sarah font." And yeah, I just I love. I love that he dedicates such a, like, traditionally respected art, these huge canvases, these like really specific choices in painting, to things that are like at the end of the day, really hilarious.

Alright, I don't normally talk at length about the Patreon campaign, I usually try to keep it pretty short, but since we made a promise, I'm gonna take just a minute to tell you about all the amazing things we have in store for you over at patreon.com/accessionfm. (I also snuck a little bonus clip at the end so you've got even more incentive to listen!)

First off, if you enjoyed Wil's musing's on Ed Rusha, do I have some good news for you! There is a whole nother minisode up on our Patreon that is the rest of my conversation with Wil. There's no overlap, so the best way to listen is to head over to patreon.com/accessionfm and listen as soon as you're done with this one. But there are so many more amazing things you'll find over on our Patreon. Every month we're putting out a minisode, some of them with guests, some of them just delightful little pieces that couldn't quite make a whole episode. As well we're releasing travel essays from the road trip, additional art essays on the subject of the month, and behind the scenes conversations and commentaries, like the annotated script we put up for the last episode, that shows you all the places I quoted Calder's autobiography. Accession will never go behind a paywall, but if one episode a month just isn't enough, we've got loads more Accession-y goodness for you over at patreon.com/accessionfm.

But that's not even the best part. The truth is, a good patreon campaign has its strength in numbers. That's why everything we put on the Patreon becomes available when you contribute just a \$1 a month to the show. That's right- just \$1 a month for all the minisodes, all the essays, all the behind the scenes content. And boy do those dollars go far. They cover hosting, our amazing music, our incredible voice actors, and getting to bring in really cool guests like Wil! Because patreons grow bigger the more people support them, your \$1 is essentially telling ten other people "Yes! This is a show that you should listen to, believe in, and support. They are

doing good work and they are worth this dollar every month! I want to support independent podcasting and art education, and I think you should too!"

So- our goal this year is to reach 100 patrons. If we had 100 people support the show with just one dollar, this show would no longer be an out-of-pocket expense. We're at 16 patrons right now, but to incentivize the journey, we're going to be releasing an additional bonus episode each time we hit a 20 patron mark. Those episodes will be on such amazing pieces of art as the Bean in Chicago, Sapce Donkey, and the Dragon Trombone. "But wait a minute," you might have just said, "every 20 patron mark and you already have 16 patrons? You're just four patrons away from your first goal!" Yes, we are! And when we hit 20 patrons we're doing a minisode on the World's Largest Hat. So act fast. You could be one of the four future patrons whose listening to this now who will get the chance to know that they made the Accession episode on the World's Largest Hat possible. Again patreon.com/accessionfm. Just \$1 a month gets you minisodes, essays, and more, gets us closer to our goal of 100 patrons, and goes directly to sustaining independent podcasting and art education. Thank you so much for listening, and as promised, here is hands down my favorite moment from my conversation with Wil.

Art is time travel.

It is I make the least complicated time travel podcast.

Watch out arsParadoxica! arsParadoxica, more like art Paradoxica. Sorry.

Oh jeez, okay.