

Dario Robleto, *(Don't Even) Think About Livin'*, 16-color screenprint (18 x 18 in.), 2003. All images courtesy of MS Editions.



Dario Robleto, *A Sound Odyssey in Vulcanology*, 9-color screenprint (18 x 18 in.), 2003.

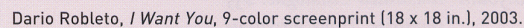
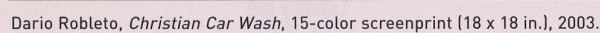
Dario Robleto

Four screenprints, each in an edition of thirty-five plus ten proofs. Each measures 18 x 18 inches and was printed on Somerset Satin Radiant White paper by Michael Mueller Studio. Published by MS Editions, New York.

Robleto's work draws much of its inspiration from hip-hop music culture, particularly its re-combinatory methods and paraphernalia. He often grinds up vinyl records and recasts them into new forms to make sculpture, such as in *Our Sin Was in Our Hips* (2001–2), which consists of two cast pelvic bones: a male pelvic bone molded from the dust of his father's record collection, and a corresponding female pelvic bone made from his mother's collection. For every sculpture he makes, he usually makes a corresponding painting, or "album cover." These collages (usually ink and collage on paper), which include design elements from a variety of sources, including albums, books, and signs, evoke a range of period graphics. The texts—which masquerade as compilation titles, songs, or album notes—are from the artist's own writings, and are often the titles of his sculptures.

This series, which consists of four album covers, represents Robleto's first effort to translate his collages into silk-screen prints. In contrast to the collages, which wear evidence of the process of their creation, the prints have a uniform surface. With the cut-and-paste aesthetic rendered invisible, they are more visually akin to the record covers that inspired them.

(Don't Even) Think About Livin' seduces with its bright orange, red, and kelly green. The words "Think About Livin'" are printed in orange, so upon first glance the cover has an upbeat, whimsical feel. But closer scrutiny reveals the words "Don't Even" printed in white on the pale orange background. As it turns out, this theme album has fictionally been produced by "the Hemlock Society," the not-for-profit organization that promotes end-of-life choice. According to the artist, the work is an attempt to imagine what a



Another cover, titled *A Sound Odyssey in Vulcanology*, is less explicit in its meaning. The work consists of a bright, sun-

The other two prints evoke mid-1960s and early 1970s album design. *Tell It Like It Is* is presented as “a folk musical about God (in 6 parts).” Composed and directed by “The Christian Car Wash,” its graphics spurt and splash. Finally, *I Want You* consists of a silhouetted figure in a circle, with arms spread to evoke the image of a peace sign. The text, which emanates from the center in concentric rings like sound, toys with notions of hippie culture—peace, sex, drugs, transcendence, and spirituality. □