

CHECKLIST



GIOVANNI ANSELMO

(b. 1934 in Borgofranco d'Ivrea, Italy; lives and works in Turin and Stromboli, Italy)

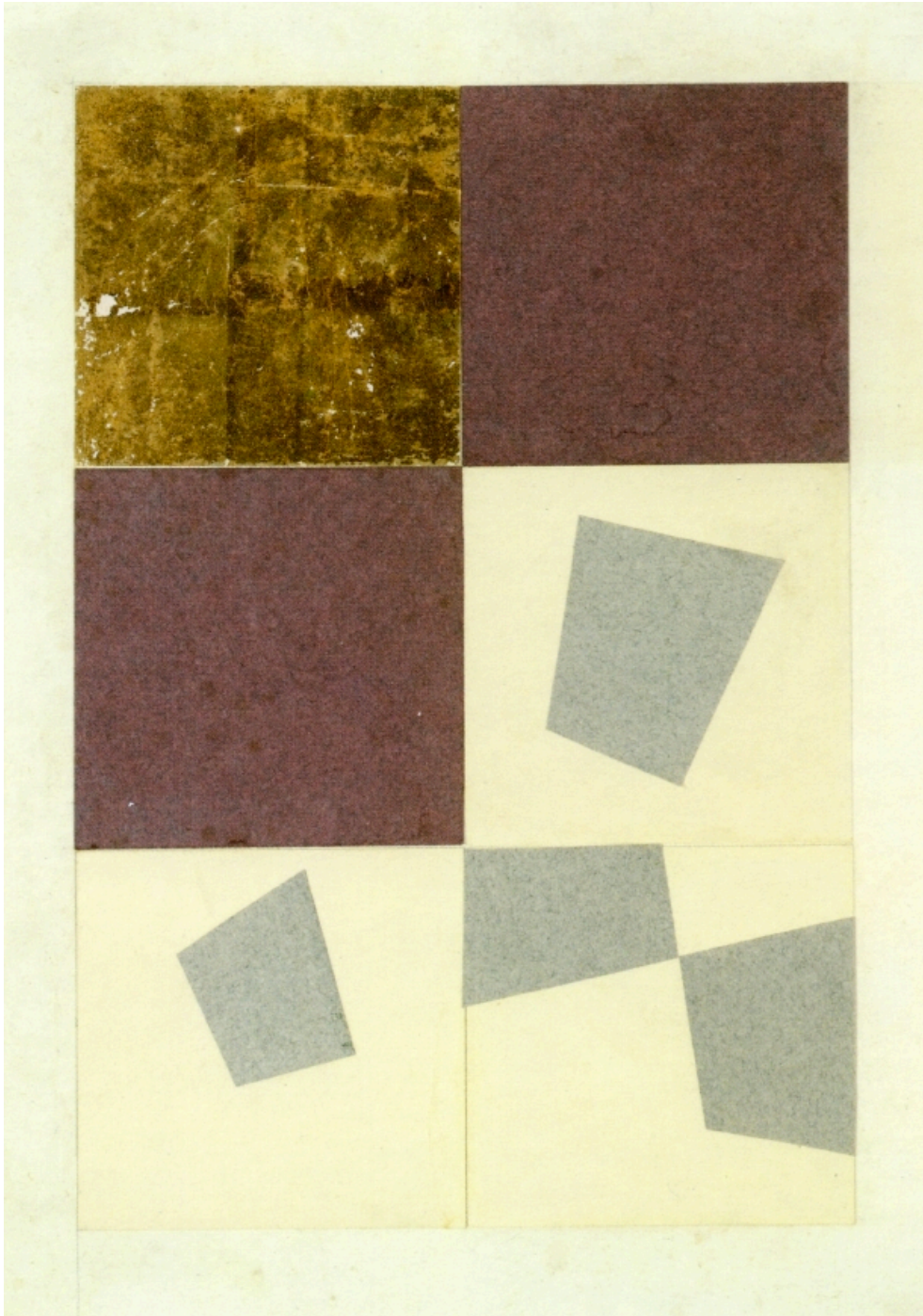
Untitled, 1968

Electric cable, stone, electricity

12 x 35 x 23 in (30 ½ x 89 x 58 ½ cm)

Courtesy Marian Goodman Gallery, New York

A live wire is inserted between a pair of 250-pounds stone slabs such that it's extremities emerge from each side. Anselmo notes, "I wanted to construct a work here that contained the most energy and involved death. One chooses life by touching only one extremity of the cable or death by touching both," (Merz, M. (1989) *Giovanni Anselmo*, Firenze: Hopefulmonster, 25). In this masterpiece of Arte Povera, Anselmo relinquishes both authorial power and the chance for mortal jeopardy to the viewer. The energy of the work emerges from knowing that interacting with it brings risk and the potential for danger.



JEAN (HANS) ARP

(b. 1886 in Strasbourg, France; d. 1966 in Basel, Switzerland)

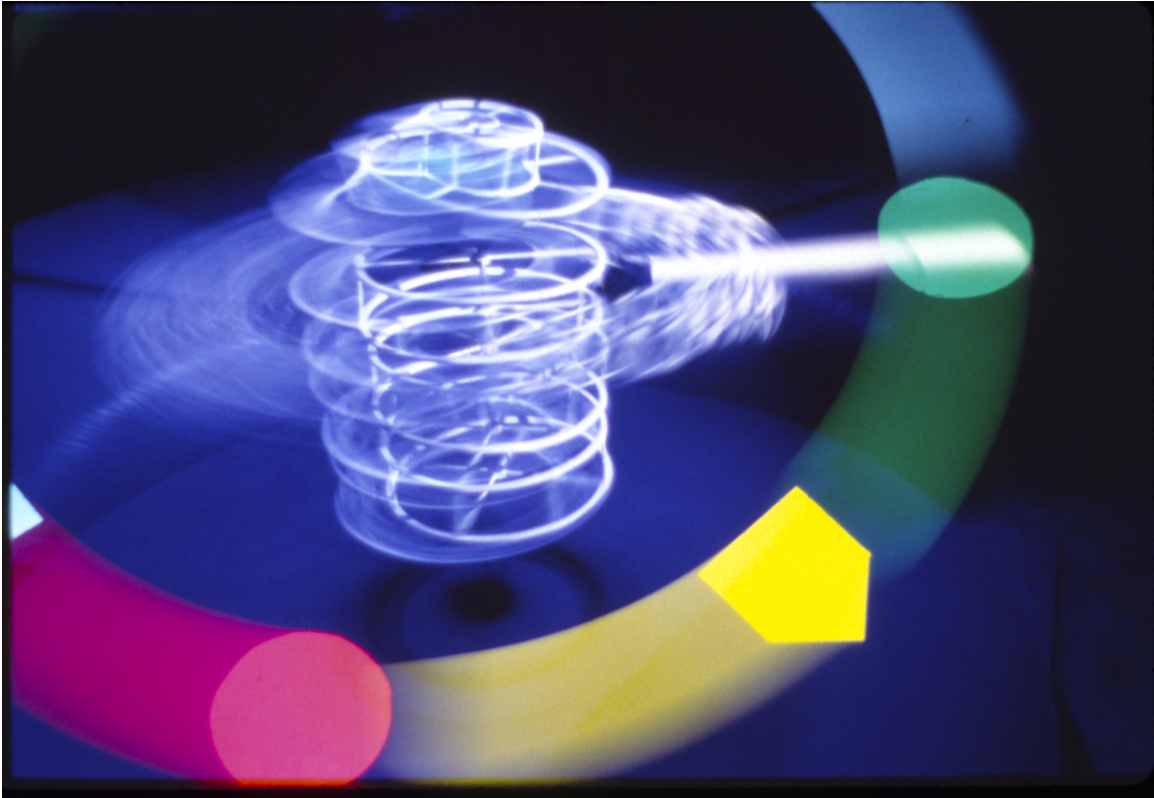
Collage Géométrique, 1916

Collage on artist's mount

12 ½ x 9 ¼ in (31 ¼ x 23 ½ cm)

Courtesy Mark Kelman, New York

One of the founders of the Dada movement in Zurich in 1916, Arp challenged existing notions of art and experimented with spontaneous and seemingly irrational methods of artistic creation. Skeptical of reason in the wake of World War I, Arp and other Dadaists turned to chance as an antidote. An early exercise in suspending artistic agency, Jean Arp's 1916 *Collage géométrique* is one in a series of collages that privilege chance over artistic intention by experimenting with the random composition of tossed pieces of paper. He and other Dada artists embraced this notion of chance as a way to relinquish control – a kind of depersonalization of the creative process that would influence many subsequent generations of artists.



ERICKA BECKMAN

(b. 1951 in Hampstead, NY; lives and works in New York, NY)

YOU THE BETTER, 1983

HD video from 16mm

30 min

Produced with funds from The National Endowment for the Arts and the New York State Council on the Arts

Courtesy the artist

YOU THE BETTER is a film based on games of chance and as games such as roulette or craps go, this one is closed. This means that the player cannot really affect the outcome. Here a team of uniformed players, led by artist Ashley Bickerton, performs the mechanics of a game servicing an off-camera betting entity, the "House." Although the game keeps changing and players are swapped out, one thing remains the same: the "House" is hidden and controls the bets and so the "chance" of winning is nil. The game, in fact, is not between the players, but rather between the "House" and the "Bettor."



BARBARA BLOOM

(b. 1951, lives and works in New York, NY)

Never Odd or Even, 1992

Artist's book

Never Odd or Even: Butterfly case (Thalamophora Kammerlinge)

Never Odd or Even: Butterfly case (Reichskanzlei, Ehrenhof, Albert Speer, Berlin, 1938)

Never Odd or Even: Butterfly case (Tetracoralla)

Never Odd or Even: Butterfly case (Haus der Kunst, P.L. Troost, München, 1937)
1992

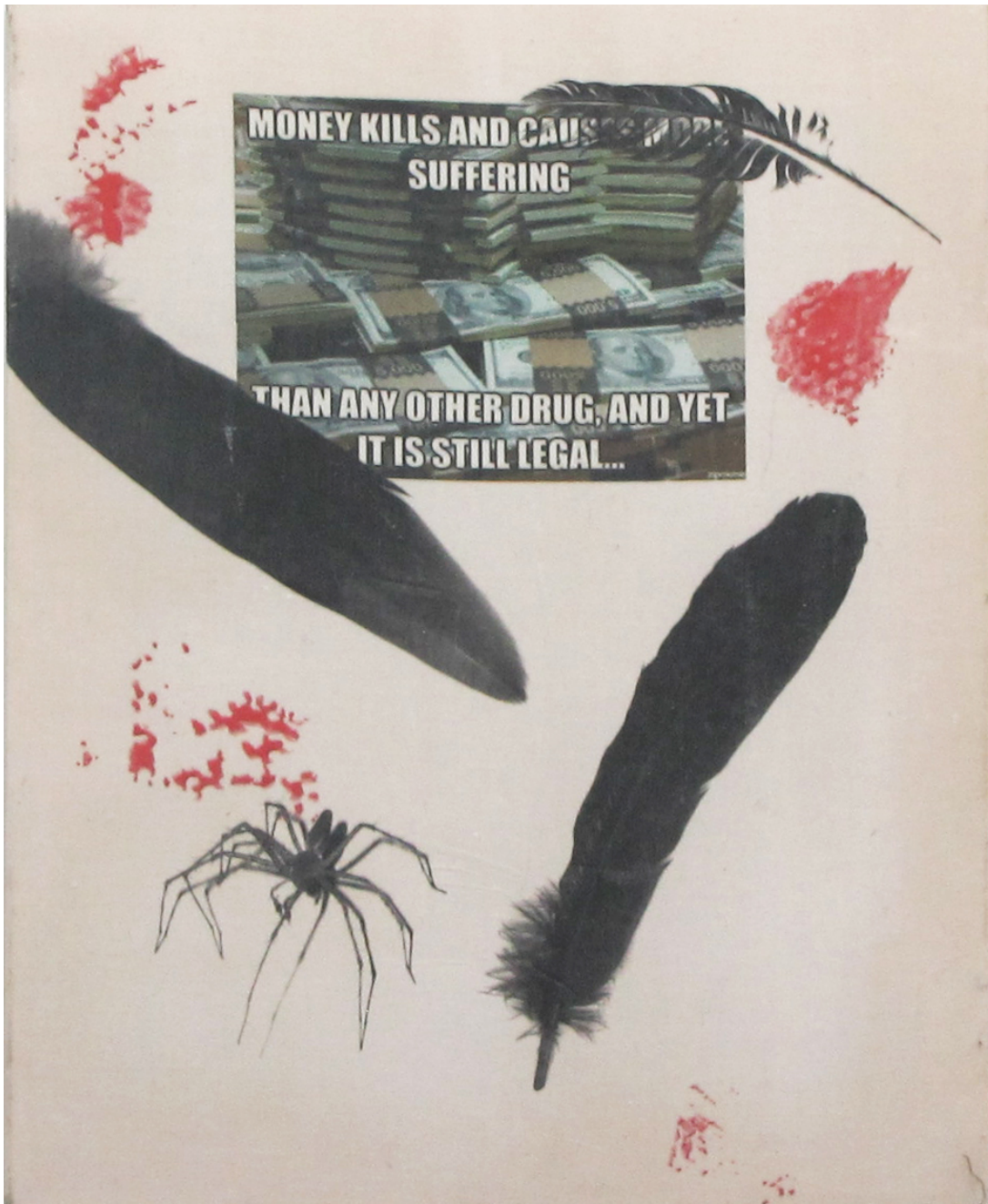
Entomological case with folded and pinned digital photograph

Each 13 x 16 ¾ in (33 x 42 ½ in)

Courtesy the artist and Tracy Williams, Ltd., New York

Barbara Bloom's 1992 artist book *Never Odd or Even* (whose title itself is a palindrome), amplifies ideas of order and symmetry by complicating them, suggesting their use in other disciplines. It is dedicated to Vladimir Nabokov with whom Bloom shares a fascination with ephemerality and symmetry. Bloom's book opens with two photographs of Nabokov studying butterflies, a serious passion for him, indeed certain butterflies have even been named after him. Starting with butterflies, Bloom builds and expands to consider the broader implications of collecting, propagandistic architecture, twins, etc. The book contains twenty folios printed with textual excerpts, some in English and some in German (thereby thwarting the reader's desire to completely understand everything). Bloom inserts photographs of doubles (twins, matching vases) and symmetrical objects (shells, buildings, garden plans) to illustrate yet another story. She incorporates charts, including one that orders the Latin names for butterflies; a page from a mythological dictionary (an analogy to a museum as storehouse of knowledge) that explains the history of Romulus, with his "double" Remus, founded Rome; essays on symmetry in architecture and nature; "scientific" studies on twins – their physical, mental, and emotional relationships; and a page from the recent bestseller *Chaos* that describing the "butterfly effect."

It is shown along with four works from her eponymous series of vitrines, in which she arranges butterfly specimens from the Carnegie Museum of Natural History with plaster casts, photographs, and texts to amplify the principals of symmetry and order. Bloom's installations have always presented ideas and suggested nuances in the same way that museum exhibitions do – through the juxtaposition of fragments. This presentation of objects and accompanying artist's book give the viewer bits and pieces of information, allowing them to form their own conclusions. Bloom thereby reveals the arbitrariness and relativity of meaning, reality, truth, forcing the viewer to participate in the production of meaning.



ALEX MACKIN DOLAN

(b. 1990 in Vail, CO; lives and works in New York, NY)

Suffering and Money, 2014

Mixed media on printed cotton

13 x 16 in (33 x 40 ½ cm)

Courtesy the artist

This work features a composition formed around a found meme image. The weathered surroundings of the reproduced meme extend the drama of the image's content, meditating on the stress, fatigue and poverty that inform the meme's original production.



MARCEL DUCHAMP

(b. 1887 in Blainville-Crevon, France; d. 1968 in Neuilly-sur-Seine, France)

Monte Carlo Bond, 1938

Original lithograph on wove paper

Printed in XXe Siecle, Christmas Issue No. 4, in an edition of approximately 1200

and published in Paris by San Lazzaro

12 3/8 x 8 3/4 in (31 1/2 x 22 1/2 cm)

Courtesy Rhonda Roland Shearer, New York

Courtesy Roger Walton, Miami

A parody of a financial document in a system for playing roulette, this work revolves around the idea of monetary transactions. Giving himself the position of Administrator, Marcel Duchamp conceived of a joint stock company designed to raise 15,000 francs to "break the bank" in Monte Carlo and underwrite his own interest in gambling. The company was to be divided into 30 numbered bonds for which Duchamp asked 500 francs each.

The nonsensical pun "*moustiques domestiques demistock*" (translating as "domestic mosquitoes half stock") is repeated continuously at the top of the piece. Complicating the notion of authorship, the photo of the artist that appears on the bond, his head covered in shaving cream and his hair shaped into little horns like the son of the gambling god, the mythical Pan, was taken by his close friend and confidante Man Ray. The two signatures on the piece together illustrate a further complication. As a type of collaboration between Duchamp and his transvestite alter ego, "Rose Selavy" is printed in ink on the lower left while "Marcel Duchamp" simultaneously appears on the lower right.



TEMPORARY IMAGE

CAYETANO FERRER

(b. 1981 in Honolulu, HI; lives and works in Los Angeles, CA)

Remnant Recomposition, 2014

Carpet remnants, seam tape

18 x 60 ft (5 ½ x 18 ¼ m)

Courtesy the artist

Cayetano Ferrer is interested in the spatiotemporal dislocations created by architecture, especially in Las Vegas, a city in which time and space often appear to be suspended. Once the fastest-growing city in the country and a hot spot for tourists, Vegas has become a place where casinos are constantly being demolished and new construction projects are begun and then halted due to the dismal economy. Ferrer has spent the past several of years collecting scraps and remnants of casino carpeting, examining the colors and designs and finding precedents in the long history of carpet making, such as symbols and patterns reminiscent of pre-Columbian tapestries. Patching together remnants in this site-specific installation, he has created a pattern even more dizzying than that of a single carpet, a hypnotic mosaic that takes you deep into the void, evoking the lulling world of the casino. Each seam of each scrap is simultaneously a rupture and a convergence. The carpet compresses designs from different casinos while suggesting a compression of time (not unlike the architectural experience of Las Vegas), with patterns and images derived from multiple cultures, times, and places.

Bad Faith

Dear Mr. Stein Bauer,

Here is my idea for the final show of 1994 and the last project you will make in the Staatstheaterhaus Stuttgart before you leave.

I propose that you should give me the entire budget for the exhibition and I would like to gamble this money on some event; the outcome of which is beyond our control.

I prefer not to involve the project with usual betting scenario like sporting events or the public lottery. Rather, I will gamble in the hope that something special will happen; that some will fall for you in Stuttgart on Christmas Day, December 25th 1994.

I have been in contact with a betting agency in London and they are prepared to make the wager with us so I think we should go ahead, no matter what the odds are.

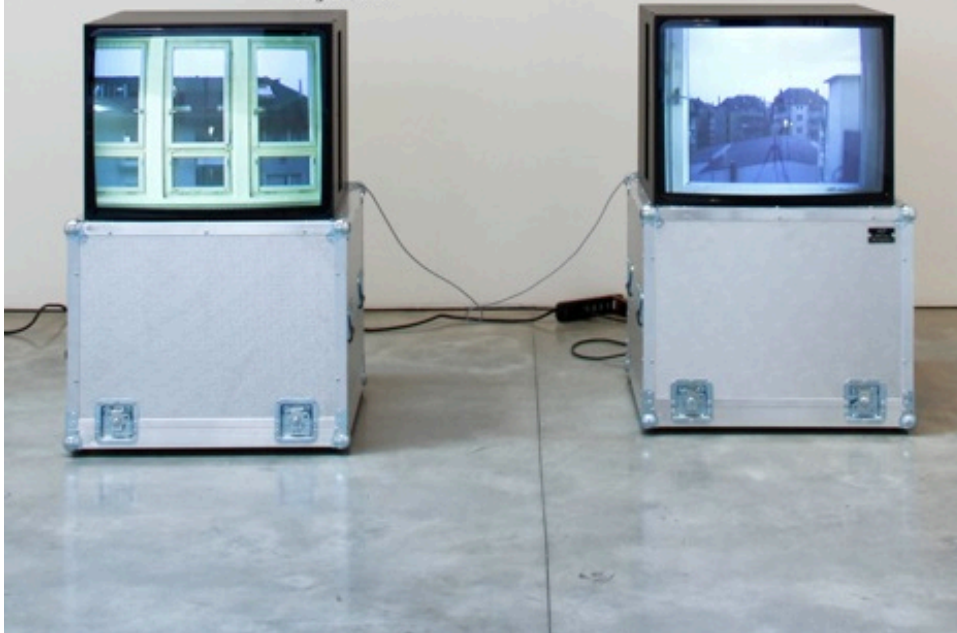
So, all we can do is to hope for some on Christmas Day and if we win then we can declare the event a miracle and spend the winnings on an exhibition of the project in the Staatstheaterhaus. However, if we lose, and there is every chance that we will, then we have been courting disaster; we will have no money left to make an exhibition, but worse than this, the people of Stuttgart will be sad because there is no snow on Christmas Day – a true cultural tragedy.

I will call you on December 25th to hear if something special has happened.

In the meantime we have to hope, without faith.

Yours,

Douglas Gordon



DOUGLAS GORDON

(b. 1966 in Glasgow, UK; lives and works in Berlin, Germany and Glasgow, UK)

Bad Faith, 1994

2 Beta NUM transferred to DVD and cut vinyl letters

Dimensions variable

45:10 min (left), 65:37 min (right)

Courtesy the artist and Yvon Lambert, New York

Bad Faith juxtaposes two views taken in two different windows. Referencing both Hitchcock's *Rear Window* (1954) and Warhol's *Empire* (1964), this work is the result of a bet between the artist and the Künstlerhaus Stuttgart. In a letter to the director, Gordon proposed that he be given the full amount allocated to the next exhibition to bet on whether or not it would snow in Stuttgart on December 25, 1994. If the bet were won, the gains from it would go to the exhibition; if lost, the exhibition would not occur. This video, filmed at the windows of the institution, reveals the outcome of the bet.



JOHN MILLER

(b. 1934 in Cleveland, OH; lives and works in New York, NY and Berlin, Germany)

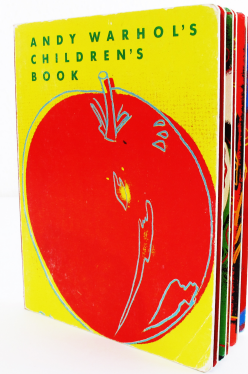
Labyrinth I, 1999

Acrylic on canvas with sound component

54 x 70 in (137 x 178) cm

Courtesy the artist and Metro Pictures, New York

Labyrinth I is composed of a still image from “The Price is Right” stretched onto a canvas and reformatted into the shape of a television set, and a sound component, which is motion activated to play the brouhaha of conversations in a park whenever a visitor steps in front of the work.



KASPAR MÜLLER

(b. 1983 in Schaffhausen, Germany; lives and works in Berlin, Germany and Zürich, Switzerland)

Tropic of Cancer, 2014

Laser prints on A3 paper

Each 12 x 15 ½ in (30 x 42 cm)

Courtesy Galerie Francesca Pia, Zürich, The Green Gallery, Milwaukee, and Federico Vavassori, Milan

Kaspar Müller collects, arranges and lists his belongings as an exercise of comparison and distraction. For years he has created documentations of his possessions and living spaces, and then, in 2013, he began to photograph and scan these documentations into a work that is at once both a personal portrait and generic list. The aesthetic of *Tropic of Cancer* is similar to that of Airbnb and Ebay, where the borders between personal and random vanish for the sake of disposal and in the construction of financial value.

Conflating the notions of the sale of a work of art and the sale of personal items on the internet, Müller states, "If you want to buy something, expect that some objects have more and some have less value, and it does not always seem reasonable. All the posters have a number and a description on the back, and if you purchase the item, you will have the photo, the description and the item itself. Maybe this can be an artwork, or a simple trade. If you want, I can sign the objects with my name." All of these items are available for sale via a dedicated phone line (+4917690988107, 24/7).



(TEMPORARY IMAGE)

SARAH ORTMEYER

(b. 1980 in Frankfurt am Main, Germany; lives and works in Vienna, Austria)

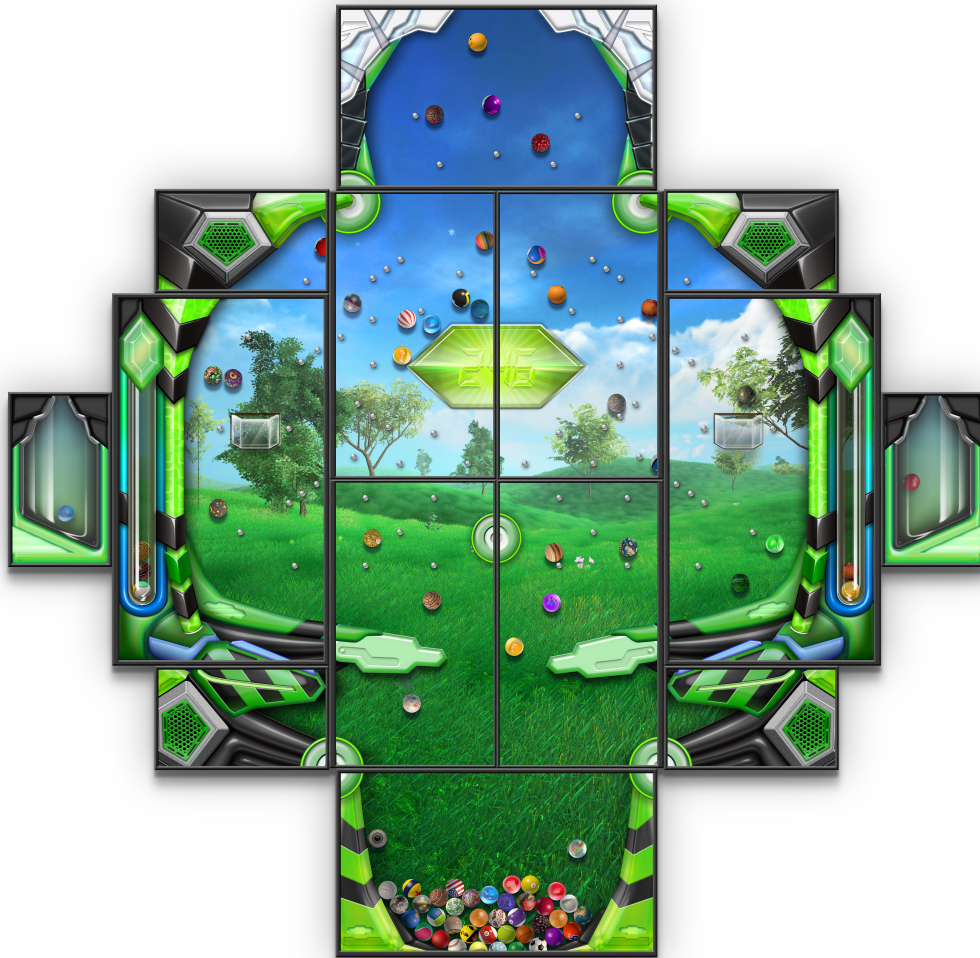
SANKT PETERSBURG PARADOX, 2014

Marble chessboards; copper, iron, brass and aluminum chess tables; natural (ostrich, rhea, goose, chicken, mallard, quail, emu, and duck) eggs; artificial (marble obsidian, alabaster, and onyx) eggs

Dimensions variable

Courtesy the artist and Dvir Gallery, Tel Aviv

In *SANKT PETERSBURG PARADOX*, Sarah Ortmeyer continues her investigation of themes related to the game of chess by scattering a miscellany of 47 chessboards across the main gallery, along with 109 eggs of various sizes and types in a precarious equilibrium. In ancient civilizations, eggs were used as currency, thus the eggs here function, not as replacements for chess pieces, but rather as markers for varying notions of value that could be attributed to size, shape, color and origin.



TABOR ROBAK

(b. 1986 in Portland, OR; lives and works in Brooklyn, NY)

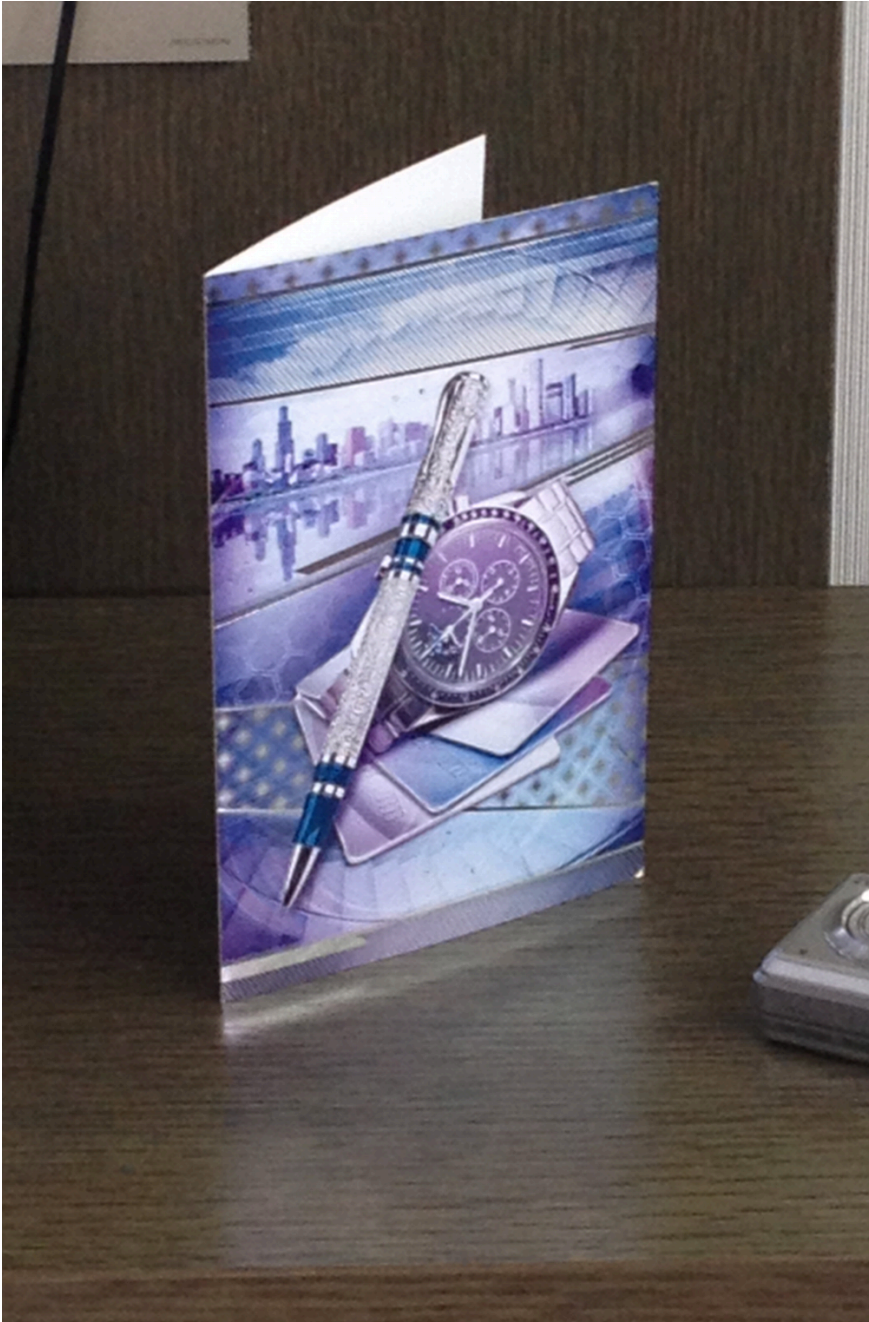
A*, 2014

14-channel HD video

9:46 min

Courtesy the artist and team (gallery, inc.)

Commissioned for this exhibition, *A** illustrates the emotion felt by artificial intelligence through the imagery of gaming in games such as Pachinko, Brick Breaker, Pinball, and Dungeons and Dragons. The loop of the video is divided into seasons, demonstrating the cycle of emotions that players feel when ricocheting between the euphoria of an elusive win and resignation to inevitable loss.



AMALIA ULMAN

(b. 1989 in Argentina; lives and works in Los Angeles, CA and Gijón, Spain)

Best Wishes (Ambition), 2014

Found Russian birthday cards

Digital prints face-mounted to acrylic

59 x 43 ¾ in (150 x 111 cm) each

Framed C-prints

17 x 13 (43 x 33 cm) each

Courtesy the artist

Translation:

*You know how to achieve the cherished goal,
(how to) accomplish everything you wish!*

*To be proud of such a great son (as you)
is a fat lot of good!*

*There's gonna be no limit to your achievements,
all your plans will come to fulfillment,
all your affairs will work out brilliantly,
(I wish you) victories, joy and happiness!*

These series of found Russian postcards show the desire that a mother has for her son to succeed, in Ulman's words, in a "a safe journey towards class ascension." Ulman thus deconstructs the sentimentality that we have come to align with coming of age and yearning for upward class mobility.