

# M U L T I P L E P L E A S U R E

February 17 — March 16, 1996

\* \* \* \* F O R I M M E D I A T E R E L E A S E \* \* \* \*

It's a brave new world of interactivity and instant communication - or so we read in the newspaper every morning. New technologies will soon obliterate space and time by making information available anywhere, anytime—at the same time inviting us to tailor it to your whims and needs. Just-in-time delivery and sophisticated robotics move industry away from mass production and back towards the custom-made object.

The artists in *Multiple Pleasure* were chosen because their work reflects this world, where the advent of newer, less passive media like the Internet are changing the way we approach the art object. The influence of television on our minds and habits, which inspired so much art about that simulacrum of images, is giving way to an interactive age. The 18 works in this show represent 17 very different artists working over 26 years; but all of them approach the multiple as a possibility, not an afterthought, and invite the viewer to participate in the creation of the work.

*Multiple Pleasure* was put together with the help of Brian Butler.

The works included in the exhibition are as follows:

## **ANGELA BULLOCH**

*Rules Series Edition*, 1993

Silk screened on plastic, slip case, metal ring

10 sheets 11 11/16 x 8 1/4 inches (A4 size)

Edition Size: 20

Artist Proofs: 3

The Rules Series Edition emanates from an ongoing project by Angela Bulloch of found rules coming from various actual sources (e.g. an amusement ride at the London's Trocadero, R360; a topless dance club in New York, Baby Doll Saloon; a Russian modeling school, August VIII Model School...). The rules are individual works. The ten rules are silk screened onto 10 sheets of paper. The ten sheets are hole punched in the top right corner and held together by a ring binder and held in a slip cover. The owner's participation with the multiple can vary from simply hanging the work by its ring or by the holes in the paper, to large scale reproduction such as photocopying. The dissemination of the rules are controlled by the owner.

## **MEG CRANSTON**

*Plunger Candlestick*, 1995

Cast bronze and sterling silver plated

3 x 5 1/2 inches in diameter

Edition Size: 24

Artist Proofs: 4

*Plunger Candlestick* evolved out of an element from Meg Cranston's installation *Everyday is Christmas*. Cranston has elevated the functional and janitorial rubber plunger to an elegant object.

## **JESSICA DIAMOND/SOL LEWITT/LAWRENCE WEINER**

*Do-It-Yourself*, 1993

Mixed media

12 x 10 1/2 x 1 inch

Edition Size: Unlimited Edition  
Signed Edition: 125

A "Do-It-Yourself" kit containing all the necessary materials, diagrams and instructions for creating your own artwork by Jessica Diamond, Sol LeWitt, and Lawrence Weiner. In a good-humored way, *Do-It-Yourself* captures the essence of conceptual art. Each artist has contributed an idea, according to LeWitt "the most important aspect of the work". The execution is left for you to "do-it-yourself". By selecting artists of three successive generations, the project emphasizes the adaptability and strength of the conceptual movement.

The elements of *Do-It-Yourself* are housed in a black cloth-covered box. Jessica Diamond contributes the overhead transparency used to trace her 110" wall work, "Money Dances". Sol LeWitt contributes paper and personalized pencil for the rendering of one LeWitt drawing. Lawrence Weiner delivers his message with a bright yellow stencil MOI + TOI & NOUS. The label, diagrams, and instruction sheets are printed letterpress on Folio paper by Anne Noonan of Soho Letterpress, NYC.

### **MARK DION**

*C.I.A. Tool Bag of Dirty Tricks*, 1991

Edition Size: 10

Artist Proofs: 3

*F.B.I. Tool Bag of Dirty Tricks*, 1991

Edition Size: 10

Artist Proofs: 3

The *CIA Tool Bag of Dirty Tricks* and *FBI Tool Bag of Dirty Tricks* both contain nine tools entirely covered in liquid rubber with enamel inscriptions naming tactics used by the FBI domestically, and the CIA internationally, in their covert operations, i.e., the paint brush found in the *CIA Tool Bag* has the inscription "fund opposition press", while the mat knife from the *FBI Tool Bag* is inscribed with "death threats". Each canvas tool bag contains one extra item, the *CIA Bag* contains a Hawaiian Shirt for working in tropical climates, and the *FBI's Plunger* refers to the "Plumbers" of the Watergate break-in. Each bag also has the respective organizational crest rubber-stamped on a tag attached to the bag's handle.

### **DAMIEN HIRST**

*Pharmaceutic Wall Painting, Five Blacks*, 1993

Wall painting in enamel paint, to be executed according to the artist's instructions.

Size variable.

Edition Size: 10, each work unique in color combination with a signed and numbered certificate.

Installation instruction as given in the certificate: "Dimensions variable, depending on the wall. 15 spots to be placed horizontally and 10 spots vertically. All the spots must be of equal size. The size of the spots is equal to the size of the gaps in between them. The spots are to be applied randomly using one of the 150 colors for each spot." The edition can be reproduced as many times as the owner wishes.

Components and tools provided: Wooden box containing 150 tins of enamel paint, each color different (except that there are 5 tins of black), 150 brushes, and a compass.

### **MIKE KELLEY**

*We Communicate Only Through Our Shared Dismissal of the Pre-linguistic*, 1995

15 ektacolor prints mounted on museum board, xerox papers and computer disc

24 x 29 inches each

Edition Size: 5

The photographs are of paintings by Kindergarten students. Mike Kelley taught elementary school art for one year in the early Seventies; the paintings are ones that he kept from that time. The texts on the computer are an "analyses" of each student work. The analytic approaches are derived from various art therapy texts he has read. Each photo is accompanied by its analyses, which has been edited in red. These changes are not rewrites, just simple copy editing, but they imply a reconsideration of the validity of the analysis. The viewer is encouraged to rewrite the texts to conform to their personal analytic projections upon the paintings.

### **SOL LEWITT**

*Wall Drawing*, 1992

To be written on wall in the hand of the owner

medium and size to be chosen by the owner

Edition Size: 10, with a signed and numbered certificate photo

Installation Instructions as given by the artist: "The owner will write the words "Wall Drawing" in his own hand on any wall of choice, in any medium of his choice, in any size of his choice."

Certificate: An 8 x 10 inch black and white photograph of the installation must be sent by the owner to the artist, who will sign, number and return it.

### **CHARLES LONG**

*Amorphous Baby*, 1995

Lacquer on plastic, Stereolab CD, headphones and jacks

9 x 7 1/2 x 8 1/2 inches

Edition Size: 100

*Amorphous Baby* evolved from a collaboration between Charles Long and the British music group Stereolab. This collaboration resulted in an exhibition entitled "The Amorphous Body Study Center". The sculpture explores the physicality that is latent in music and its distribution. It functions as a body that transfers different ideas and feelings, so when the viewer puts on the headphones, there is an equivalency between one body and another.

### **NAM JUNE PAIK**

*Sonatine for Goldfish*, 1992

TV casing (RCA Victor, 1946), with aquarium

15 1/4 x 19 1/2 x 16 1/2 inches

Edition Size: 12

A recurring element in Nam June Paik's work is the television. In this instance he has taken the guts out of the TV set and replaced it with a fish tank to provide an alternative form of entertainment.

### **JORGE PARDO**

*Ten People, Ten Books*, 1994

Cloth cover book with unfoldable velum, architecture plan and 4 inserted velum pedestals

10 1/2 x 7 1/2 inches (& variable)

Edition Size: 10

Since 1994, Pardo has been working on a major piece that uses the conceptual properties of painting and sculpture in such a manner that it functions as a house. It is his intention to realize the plans already designed, in the book/sculpture piece *Ten People, Ten Books*. It is fascinating how one object can have as many intentions as interpretations, how this piece simultaneously functions as a book and architectural plan while incorporating principles of color and geometric form found in painting. Here architecture provides a theoretical framework through these issues and which non conventional elements of painting and sculpture are realized.

During the building and upon completion, the house serves the community as an educational location illustrating the concepts of merging art and life. Furthermore it is in keeping with the Los Angeles architectural tradition of blurring the distinction between architecture and sculpture towards public art. And like public art, the design for the house strives to bring the aesthetic pleasure of art out of the institutional context of the museum/gallery.

### **SIGMAR POLKE**

*Apparat, mit dem eine kartoffel eine andere kartoffel umkreisen kann (Machine Enabeling A Potato To Revolve Around Another Potato), 1969*

Motor with battery attached to stool, potato circling around second potato (or other object)

15 3/4 x 31 1/2 x 15 3/4 inches

Edition Size: 30

### **STEPHEN PRINA**

*Monochrome Painting: A Posterior Prototype: Average Size, 1994*

Delstar acrylic enamel (VW1985, LB6V, #45893, Papyrus Green Poly) on linen on wood panel, and on wood

Painting: 53 3/16 x 53 3/16 inches    Crate: 57 1/2 x 57 1/2 x 5 3/4 inches

Edition Size: 14

This multiple consist of one painting and it's crate. It relates to an installation Stephen Prina had at the Renaissance Society in Chicago. The installation was entitled 'The History of Monochrome Paintings' and consisted of 14 paintings, which referred to important monochrome paintings by artists such as Gerhard Richter. The multiple is the average size of these 14 paintings. If one multiple is purchased, the owner may place the crate perpendicular to the wall, so that it can be used as a bookcase. If two multiples are purchased, the owner may lay one crate flat on top of another with a sheet of glass, so that it can be used as a table. If three multiples are purchased the artist will provide the owner with cushions, so that the crates can be used as a seat.

### **CHARLES RAY**

*Bench, 1974*

Wood

120 x 11 1/2 x 1 1/2 inches

Edition Size: 12

Artist Proofs: 1

The object is a plank of wood. In its rest state it is placed on the floor lengthwise and remains propped against the wall. In its active state, one person takes hold of each end of the plank. Standing with their backs to the ends of the plank, each person slowly lowers the plank along the

back of their legs and places the end of the plank directly behind their knees. Together, each person slowly squats into position on the plank, attempting to keep their heels on the floor. It is easiest to do this when both persons are approximately the same height. When sitting on the bench, each person should keep their back straight and their hands on their knees. Most people are able to hold this position only for a short while.

### **JASON RHOADES**

*Blue Room and Love Seat*, 1995

Blue poly tarp, McCulloch Air Stream XXV, rabbit skin, red gas can, repair kit, screwdriver, Ensemble de Sortie, One Shot engine oil, plastic window, AC adapter fan, love seat pad, paper, galvanized steel trunk

Room: 72 x 120 x 72 inches; Trunk: 18 x 40 x 18 inches

Edition Size: 12

Artist Proofs: 4

Each piece has been individually named after one of the National Parks in California that have hiking and handicap restrooms. The *Blue Room and Love Seat* is a multi-use object that has different uses and positions, but the primary use being a portable structure / device to perform the solo copulatory act in a rural setting (masturbating in nature).

The *Blue Room and Love Seat* is a completely portable unit that can be used deep in the forest, at local parks, or even in your own room and also as an object of furniture and architecture it can be installed in various different ways depending on the use and or space requirements. It is a good idea to explore all the options to discover what suits your personal needs and desires.

### **CINDY SHERMAN**

*Untitled*, 1990

Puzzle and complete image, framed.

15 x 22 inches

Edition Size: 50

The completed image is framed by the top of the box. Inside the box are puzzle pieces that if put together would comprise the image.

### **RIRKRIT TIRAVANIJA**

*Without Title (Tent Installation)*, 1995

Tent, color images printed to inside

Tent: 102 x 59 x 49 inches; Bag: 23 1/2 x 13 1/2 x 6 inches

Edition Size: 9

This multiple is a continuation of "Without Title, Rucksack installation, 1993" and consists of a yellow tent with images printed to the interior. These images have to do with the relationship of sheltering and basic need for existence, the relationship of nomadic to domestic and architecture as private and social space.

Both editions, the rucksack- and the tent installation, are studies for "Without Title, 1994 (de Barajas a paracuellos de Jamara, a Torrejon de Ardoz, a Costada y al Reina Sofia)" which was shown at the Reina Sofia, Madrid in 1994.

*Untitled (Apron and Thai Pork Sausage), 1993*  
Hot pressed decal on brown paper with recipe  
47 x 28 inches  
Edition Size: 25  
Artist Proofs: 5

A basic invitation to cook Thai pork sausage. The owner should wear the apron when cooking.