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## REGIFT

**FEB 18 – APR 4 2009**

A GROUP SHOW CURATED BY JOHN MILLER

### WORKLIST

**1. Renée Green**

*Selected Life Indexes*, 2005  
Single channel DVD  
Producer: Free Agent Media  
Director: Renée Green  
2005, 1 hour, 59 minutes  
Courtesy of the artist

*Selected Life Indexes* tracks the lives of pacifists and internationalists who lived between 1868 and 2003 including: W.E.B. Du Bois: political scientist, Albert Einstein: scientist, Lou Harrison: composer, Muriel Rukeyser: poet, Paul Robeson: vocalist and actor. Some of these figures even met each other. Each exceeded his or her designated role. Each was engaged in producing something that hadn't existed before.

**2. Renée Green**

*Bonvenon!* 2005-2006  
Nylon banner, 39 x 119''  
Courtesy of the artist  
Green's banner welcomes viewers in Esperanto.

**3. Lawrence Weiner**

*Collection Public Freehold*, 2001  
Vinyl letters, dimensions variable  
Courtesy of the artist and Marian Goodman Gallery

While most of Lawrence Weiner's ephemeral language-based installations can be bought and sold via certificates of authenticity, he has entrusted certain pieces to public freehold--thus "breaking off" any claims he or anyone else might have to future ownership of the work.

**4. John Waters**

*Loser Gift Basket*, 2006  
C-print, 40 x 40''  
Courtesy of the artist and Marianne Boesky Gallery

Waters' gift basket offers stink bombs, a Yanni CD, pork brains in milk gravy, hemorrhoid cream, and Pall Malls.

**5. Barbara Bloom**

*Broken (Hexagonal Vase)*, 2001  
Paper, dimensions variable  
Courtesy of the artist and Tracy Williams, Ltd.

Barbara Bloom's *Broken (Hexagonal Vase)* references the Japanese tradition of *kintsugi*, in which valuable ceramics are repaired with gold-laced lacquer. The vase is shown with an x-ray image of Bloom's reconstructed vertebrae and a handmade gift box that held the vase. Of course, opening the gift entails breaking the box.

**6. Felix Gonzalez-Torres**

*Untitled (USA Today)*, 1990  
300 lbs (136 kg) of wrapped candies, each candy 2¼ x 13/16 x 1''  
Courtesy of the Museum of Modern Art, New York

This installation of Felix Gonzalez-Torres' *Untitled (USA Today)* is a 300-pound pile of red, silver and blue candies purchased from the company *Candy Favorites*. Viewers, if they like, can eat these, which, among other things, suggests that the audience for this work might cause it to disappear.

**7. Leigh Ledare**

*The Gift*, 2008  
Single channel projection  
Dimensions variable, approx. 7 minutes

After failing to turn a profit as a porn producer, Ledare's mother gave him this footage, asking that he use it to make a piece of his own

**8a. O. Sogolow**

*Sentinel Louie*, 1940  
Comic drawing, ink on board, 13-1/2" x 21-1/8"  
Courtesy of Jim Shaw

**b. Jim Shaw**

*Sketch for museum installation*, 2009  
Courtesy of the Artist and Metro Pictures Gallery

c. A Quality Tradition; Old Fashion Claxton Fruit Cake; World Famous!  
Fruit cake box, 2-1/2" x 5-1/4" x 8-1/4"  
Courtesy of Jim Shaw

Shaw includes both a fruitcake and a cartoon in his proposal for a museum installation. The artist's father sold fruitcakes like these as a Christmas fundraiser for his men's club, *Civitan*. If Shaw bought all the fruitcakes he needed for his installation from his father, his father, in turn, would be named salesman of the year. Similarly, the cartoon that Shaw had given to his mother would increase in value by virtue of being included in a museum show. Finally, this installation would allow the artist to enact the old cartoon painted-tunnel gag as an artwork.

**9. Jeffrey Charles Henry Peacock**

*Death and the Left Hand*, 2009  
15 framed images, 14 housing works on paper and one (positioned at the bottom right side) housing 6 texts  
22 x 22" each

Courtesy of the artist

Jeffrey Charles Henry Peacock formed in 2005 as a group to produce artworks and exhibitions. After abandoning its project space, JCHP has produced mostly invitation cards, magazine advertisements, internet sites and mail art in an attempt to "coalesce market relations with the gift".

**10. Greg Parma Smith**

*Science Classicism Lycanthropy*, 2007

Oil on canvas, 30 x 40''

Courtesy of the artist

Smith's painting depicts the contents of a holiday gift basket in a poignant yet ambivalent academic style. Since this particular gift basket can be ordered online, one can send one almost instantly, in stark contrast to Smith's painstaking rendering.

**11. Leigh Ledare**

*Upon the Death of My Grandfather (A Promised Re-gift to the Museum of Modern Art, New York, July, 29 2008)*

Ink on paper, 3 framed works

8.5 x 11" each

Courtesy of the artist and Greene Naftali Gallery

Here, Ledare offers to donate a grave plot that his grandfather purchased for him to the Museum of Modern Art. Were the museum were to accept the work into its permanent collection, it would be obliged to maintain the plot in perpetuity.

**12. Mike Kelley**

*Love, Theft, Gifting, and More Love*, 2009

Dimensions variable

Courtesy of the artist

Kelley's girlfriend once surprised him by wearing a t-shirt that had a heart with a dagger through it. Kelley originally made this design for *Slave Sonnets*, a book of Bob Flanagan's poetry and, unbeknownst to him, a small t-shirt company had stolen it. The couple decided to reclaim the image, Kelley by redistributing it as an iron-on patch, his girlfriend by tattooing it on her chest.

**13. Walter Robinson**

*Birthday Sculpture*, 2009

Painted wood, 23 1/3" x 25 2/3''

Courtesy the artist and Metro Pictures Gallery

Robinson's sculpture is a small wooden box painted as a birthday present. It is a present that cannot be opened.

**14. Mai-Thu Perret**

*Untitled (Atomic Cake)*, 2008

Papier Mâché and metal pedestal

Sculpture: 23 2/3'' x 25 2/3'' / Pedestal: 27 1/2 x 35 1/2 x 35 1/2 ''

Courtesy of the artist and Galerie Barbara Weiss

Perret's work refers to an actual cake made in 1946 to celebrate the atomic bomb tests in the Bikini Atoll.

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15. **Sam Durant**

*American Hospitality (biological)*, 2006

Blanket, pedestal, and Jack Daniels

Blanket folded: 5 x 18 ½ x 18 ½" / Pedestal: 23 ½ x 23 ½ x 23 ½"

Courtesy of the artist and Bruno Delavallade

Durant alludes to what may have been the first instance of biological warfare. At the close of the French and Indian War (1754-1763), British commander Lord Jeffrey Amherst allegedly distributed smallpox infected blankets to American Indians. In studies published between 1994 and 2003, the controversial historian Ward Churchill charged that the U.S. Army also gave whiskey and infected blankets to Native Americans in 1837, resulting in a widespread smallpox epidemic.

16. **Trisha Donnelly**

*Celestial Muse*, 1982

Plush flip flop box, 14 x 6 ¾ x 4 ¼"

Courtesy of the artist and Casey Kaplan Gallery

This *Objet trouvé* is a box in the form of a flip-flop rendered in plush fabric. While it may be impossible to unravel what, exactly, this concatenation of materials and functions might mean, for Donnelly it represents a sarcophagus for a "baby-mummy," a figure from a story that has haunted her since childhood.

17 a. **Allan McCollum**

*Visible Markers*, 1997

Plaster

2 x 2 ¾ x 8"

Courtesy of the artist and Aura Rosenberg

Although McCollum offers these castings for sale, he also distributes them as gifts

17b. **Jeffrey Charles Henry Peacock**

*Announcement*, 2008

Mailed text card

Edition 4/300

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17 c. **Dan Graham**

*Dan Graham's Greatest Hits*, n.d.

3-volume CD mix, 5 x 5 ½ each

Dan Graham's legendary mixed CDs contain some surprisingly mainstream music, e.g. The Beach Boys and the Kinks.

17 d. **Louise Lawler**

*WHO ARE YOU CLOSE TO*, 1990

Set of 4 cards: red, blue, black, and green, each card 4 ¼ x 6 ¼"

Courtesy of the artist

Lawler produced the cards *WHO ARE YOU CLOSE TO* for an exhibition at The Israel Museum in Jerusalem. These were available in two-sided, Flexiglas boxes. One was installed like a conventional artwork, next to a large photograph of the same name. The second was placed next to the museum brochures.

*Metro Pictures - Arrangements of Pictures - Louise Lawler, 1982*  
*No Smoking, circa 1980*  
*An Evening with Julian Schnabel, 1982*  
*A Picture Is No Substitute For Anything, 1982*  
*A Spot On the Wall - she made no attempt to rescue art from ritual, 1995*  
*Squid In Its Own Ink, 1992*  
*This Takes The Cake, 1992*  
*The Cheese Stands Alone, 1992*  
*Conventional Art, 1983*  
*Borrowed Time, 1983*  
*Plowmans Lunch (For Lawrence Weiner), n.d.*  
*Passage to the North (For Lawrence Weiner), circa 1981*

Matchbooks  
2 x 2'' each  
All matchbooks courtesy of the artist

*Leo Castelli Gift Certificate, 1983*  
3  $\frac{3}{4}$  x 6  $\frac{1}{2}$   
Courtesy of Metro Pictures Gallery

Lawler made this certificate for the exhibit *Drawings/Photographs* at the Leo Castelli Gallery in 1983. The public could buy these certificates and use them to pay for artworks.

**18. Fabrice Gygi**

*Christmas Tree, 2009*  
Stainless steel  
54 x 26''  
Courtesy of the artist and Guy Bartschi Galerie and Galerie Chantal Crousel

Ominously suspended over viewers' heads, Gygi's metal Christmas tree suggests an over-size medieval weapon.

**19. Aura Rosenberg**

*Schokolade (1999)*  
54  $\frac{1}{2}$  x 43  $\frac{3}{4}$ ''  
From the series *Berlin Childhood (1993-2000)*  
Courtesy of the artist and Sassa Truelschz Galerie

Aura Rosenberg's *Schokolade, 1999* is inspired by "The Colors," an entry from Walter Benjamin's memoir, *Berlin Childhood* in which Benjamin wrote about a special candy wrapped to resemble a stack of Christmas presents. By eating one, color gave way to taste.

**20. Sam Lewitt**

*From A to Z and Back, display versions, 2009*  
Coins, 35  $\frac{1}{2}$  x 24'' each  
Courtesy of the artist and Miguel Abreu Gallery

Lewitt's poster documents fifty commemorative coins that he minted and circulated as a project commissioned for *Regift*. He distributed them both in person and through the mail.

**21. Maria Eichhorn**

*Gift, Regift, 2009*  
Dimensions variable  
Courtesy of the artist and various participants

For this work, Eichhorn requested submissions from the public that meet these criteria:

- 1) The gift shall have been given to the participant.
- 2) The gift shall not have been used.
- 3) The gift shall be re-wrapped.
- 4) The gift shall be exchanged with another participant.

The various gifts will remain on view until the exhibition ends, at which point participants will exchange them. A lottery will determine the order of selection.

## 22. **Sophie Calle**

*The Birthday Ceremony (1980)*, 1997

Glass vitrine w/assorted objects, 67 x 33 ¼ x 21''

Courtesy of the artist and Paula Cooper Gallery

To insure that her friends would not forget her birthday, Calle decided that every year, if possible, on 9 October, she hold a dinner party where the number of guests always corresponded to her age. In addition, she asked one of her guests to invite a stranger. Calle ended this ritual in 1993. She never used the presents she received on these occasions, choosing instead to present them in glass cabinets.

## 23. **Jamie Isenstein**

*Egressess (prop)*, 2007

Prop from an undisclosed television show about LGBT friends

Wood, foam and paint, 80 x 30 x 1 3/8''

*Unbird (prop)*, 2007

Prop from an undisclosed television show about LGBT friends

Wicker cage, foam, metal, enamel paint, 64 x 18 x 11 ¼ ''

Courtesy of the artist and Andrew Kreps Gallery

The artist agreed to have her work rebuilt as props for a television set. She was not allowed to identify show and was compensated with what were cheap reproductions of her own work.

## 24. **Sylvie Fleury**

*I Love You: February 14, 2009*, 2009

Cello-wrapped teddy bear, 20 x 16 x 15''

Courtesy of the artist, John Miller, Piper Marshall, Séverine Saas, and RITE-AID

Fleury's conceptual approach is often based on instructions. In *I Love You, February 14, 2009* she asked John Miller to find, alternately "teddy bears thermo wrapped with red and green ribbons," "an eBay Psychic bear," or "a thermo-wrapped Valentine object." Miller purchased a stuffed bear at Rite Aid on February 14 and, with help from Piper Marshall and Séverine Saas, wrapped it in a festive way.