





“Within the desk is a wooden pipe organ, which plays with the opening of its drawers. David Blaine commented, ‘The desk is a very cool thing that’s a lot like Darren himself - there’s always another twist and turn.’”

-Wikipedia

“Possibly the reason a lot of artists hate Bader, besides the general impishness, is the refusal to perform any sort of critical consolidation of his practice... Instead, at the cost of any “critical” structure, a near incessant expansion... A lot of artists - despite whatever art’s claims to freedom, and ostensible rejection of cultural values - wouldn’t let themselves behave half this stupidly.”

-C.A.W.D.

This book was meant to coincide with the artist's 20th anniversary SALE OF [ART] PRACTICE (S.o.a.p.) project. Had it, it would have been titled *ADIPOSE*. It's changed a fair bit since (while the artist fairly hasn't).

This book partially resembles three previous books by the artist: *2015*, *2005*, *2021*

pavement piece: bananas and clam chowder
dimensions variable
unique

The work consists of one or more sidewalk panels* made by mixing concrete with bananas and clam chowder**. It's recommended the bananas and clam chowder be entirely concealed/submerged once the concrete has set. The work can be made anywhere anytime.

*If sidewalk panels aren't convenient, any publicly trafficked expanse of concrete can be used: courtyards, terraces, plazas, streets, etc.

**Discarded bananas are recommended. New England clam chowder is highly recommended.

The show would be car keys, preferably ones that don't look obsolete. Each key would have its own shelf on the wall, around 50 in. from the ground. Each key would be a single work. The show might also have a number of plinths in the middle of the floor (i.e. not particularly close to the walls)—on each plinth one or more slices of pineapple. The pineapple slices would be a single work titled "notable slices of pineapple." Alternatively, the car keys could all just be in a single, preferably transparent, bag, each key still a single work.

Having just done an image search for Victor Grippo, I see he was quite good with potatoes

stanza sculpture
video, print media, handwriting
dimensions variable
unique

The work is 12 stanzas distributed across 3 digital files and a pile of posted mail. These 4 parts should be ordered first-to-last as listed below. All parts should be displayed simultaneously within a shared architectural space.

First: the video file should be played on single-screen wall-display technology. Looping the file is recommended.

Middle 1: the 2-page PDF should be printed 1-page-per-side of a single sheet of paper, preferably in multiple and available for guests/visitors to take with them.

Middle 2: the 1-page PDF should be printed once* and displayed on a wall. A paper well-suited to ensuring image details is recommended.

Last: the groupings** of posted mail should be placed together within the space of display.

*This once can be replaced by a new once, just no doubles (or more) on display.

**Defined in an additional PDF accompanying the COA.

watching x while reading y while listening to z (with a hanging on the wall) while having b in your mouth with c the most salient olfactory "object" in the room.

The return of painting can't only be about cutting storage costs and winning the resale lotto... it also has to be a subconscious cultural need to be reminded of things that don't frighten us—painting is *known* and that is enough. Makes me think on how painting and types of sculpture (and many other (if not all) recognized media) might be considered fan fiction/culture. The recent RETURN of appealing and/or competent quite digestible painting (as well as various assemblage-isms harkening back to the 50s/60s neoDada/Fluxus-and-spawn) suggests that rather than anti-generically attenuating itself to a vanishing point (which Conceptualism of many ilk deliberately sought and/or accidentally formalized), Contemporary Art now very much wants to be much like it has already been: formally dependable/relatable.

"Who was St. Peter?" Angie asked the crying man. "I am St. Peter." "But he died a long time ago." "There is no such thing as time, young woman. That is what a saint is." "But the saints are created by the Church," she rebutted. "The saints are created by no one, Miss. There are no saints." "And you?" "St. Peter." "And how does that work?" "Length and honesty are hidden things and so we all come to be ignored." "I'm not understanding, I'm sorry." "Hence the tears, Miss. The tears

are mine.”

Saint Peter bought them tacos and there was some indigestion that night, at least for Joachim. He turned on the lamp around 2:30 and continued reading the book he was reading, “Whyte Happened” by Melanie Linay. It was a paperback with nice white pages but they were thin, and he had a hard time turning them with his paws.

dimensions variable

edition 1/1 + 1 AP

The work is the word-and-punctuation sequence: “Who was St. Peter?” Angie asked the crying man. “I am St. Peter.” “But he died a long time ago.” “There is no such thing as time, young woman. That is what a saint is.” “But the saints are created by the Church,” she rebutted. “The saints are created by no one, Miss. There are no saints.” “And you?” “St. Peter.” “And how does that work?” “Length and honesty are hidden things and so we all come to be ignored.” “I’m not understanding, I’m sorry.” “Hence the tears, Miss. The tears are mine.”

Saint Peter bought them tacos and there was some indigestion that night, at least for Joachim. He turned on the lamp around 2:30 and continued reading the book he was reading, “Whyte Happened” by Melanie Linay. It was a paperback with nice white pages but they were thin, and he had a hard time turning them with his paws.” The work/sequence can be reproduced in any way imaginable: materially*, vocally, psychically, etc.

*In the above photo, the work/sequence appears in a framed photograph.

2019: get some of Zuck’s DNA; start the cloning process

2035: shave pubes off clone; send them back in time

2008: pubes placed on basic white pedestal as sole work in Maurizio Cattelan solo



exhibition

“Thought could find pith to pity me with.”

**Project for outer space (*OSS*): Claudia Cardinale’s DNA
dimensions variable
unique**

The work is sending/”putting” Claudia Cardinale’s DNA into a black hole**. The work predicts that simultaneous to the DNA’s entry, five objects will emerge from the black hole: Emma Leonardi’s left leg, Suharto’s right forefinger, Peter Abelard’s right testicle, a halved laptop from the very early 21st century, and a late 19th century coatrack.

*Being that realization of the work will likely be difficult, a video sketch comes with this certificate as a stand-in.

**Any black hole should do.

City-sponsored streetside readymade competition. Nobody “produces,” they just encounter a chance readymade while walking/running/cycling/etc, then submit GPS and pic.

I watched the second third of *The Last Temptation of Christ* last night; then I watched the second half of *Four Weddings and a Funeral*. My second time watching each movie. After that, lights out, head on the pillow, I picked up my phone, and jotted this down: “The last temptation of Christ was to rewatch *4 Weddings and a Funeral*.” A moment later I remembered the morning would bring Holy Week.

Morning came and that jot-down isn’t as interesting to me as it was last night. Desert highs, desert lows. On Temptation Island, Satan asks me if I’d like to look better in a thong than Robert Barry did in 1968. I say “Sure, Satan. I wanna make good art.” Satan says, “Ok,

idolatrous Jew, there’s a charismatic coming to town later today. He’ll be riding a donkey and people might greet him with palms.” I pause to think on what a hand would look like without palms, then nod my head. Later this week, while Peter’s slicing and thricing, I’ll steal his keys and post them (via Herb Vogel) to Printed Matter. Good news indeed.

Too bad Pasolini, didn’t shoot his *Gospel* around ‘69, casting Sol Lewitt, Eva Hesse, Robert Barry, Lawrence Weiner, Seth Siegelaub, Lee Lozano, Richard Serra/Artschwager, Allan Kaprow, Judy Chicago, Michael Asher, Steve Reich/Philip Glass, and Dan Graham as the disciples; Arne Glimcher as the Baptist; Barnett Newman as [mother] Mary; Peter O’Toole as David Bowie.

**[t-shirt]
dimensions variable
unique**

The work = the consistent production and distribution* of t-shirts** clearly bearing the word sequence: you were here. Letter size and font used can vary. No other words should appear on the outer t-shirt fabric. T-shirts should be made available at low or no cost to as many people as possible.*

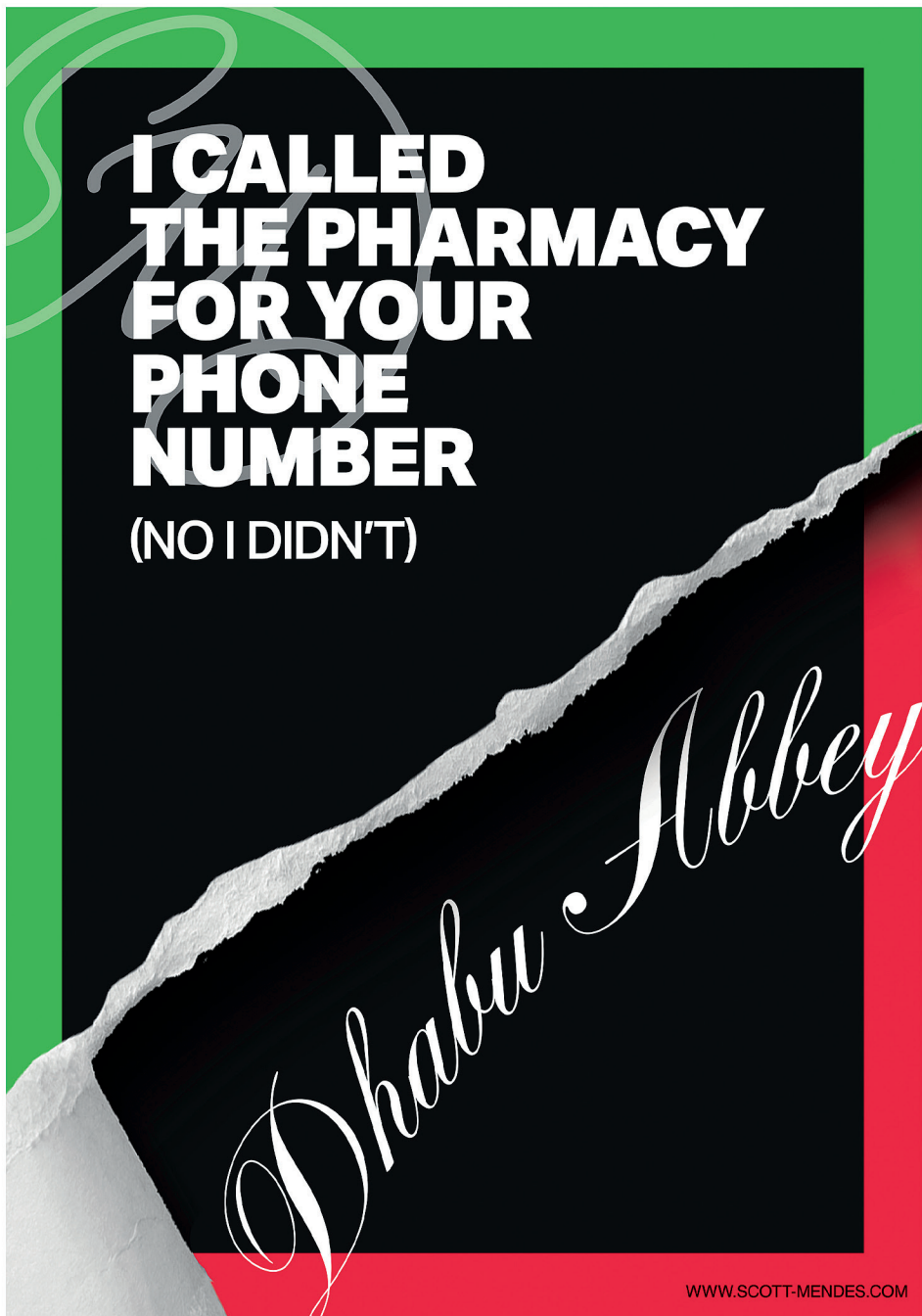
*No more than 100,000 in total.

**Short and/or long sleeved.

Never thought of this one [quoted from BBC]: *Inside his cooler bag was an ancient mummy*.

Shouldn’t AI image-generating models be coded to have inter-image rivalry (and/or inter-systems rivalry) where images attempt to code each other into oblivion; which image(s) triumph? Also, wouldn’t it be fun to have a market-dominant AI image-generator have extreme biases towards [i.e. favor] e.g. Robert Ryman paintings?

All the while, the fine arts are plotting their next epochal coup, very very slowly—the



Hortus and Tear... And might I remark how remarkably silly it seems using prompt-AI to facilitate/generate “new” content under the rubrics of traditional media like poetry/prose/painting/film/etc.? Insist/pretend it’s something new (not that I endorse this, but it’s the obvious move)! Meanwhile in astrophysics...

CS15

[media below*]

dimensions variable

The work is the eight elements listed below* and seen above. They should remain together as often as possible (though perhaps not all the time). The work can be placed(/taken) anywhere.

*Greg Lake’s treadmill; Amy Winehouse’s felt roll; Phyllis Diller’s sheet music; Les Paul’s clocks; Jack Palance’s kalimba; Bill Wyman’s Paul Simons; Paul Stanley’s mug; Peter Criss’s credit card; Burl Ives’s pickle fork.

Fill a mold of a full size mattress with all ingredients used for brie cheese. Caseifaction begins and at some point ends... Behold the brie mattress (it can be slept on).

Those moments when you see it: the presence, oddness, uncanny, composition; the ephemeral/tenuous clarity. What gall to pronounce it art/form. I may need to believe (and delight in the notion) that sculpture is everywhere but there remain limits to what can matter/apply. (Much as there are limits to how many paintings can be considered art? There have to be too many paintings unless painting IS art (which it (alongside drawing and printmaking) arguably is)). The motor of aesthetics is nameless and endless and effortless yet and yet and yet [and yet]: behold the passing form. To thirst for permanence in beauty/meaning is the primary error, and yet (and yet (and yet)) who wouldn’t harbor the notion that it can all be gathered/presented. Behold the impossible moment; note its magnitude, plenum, sanctuary/residence. Here we are (and yet and yet (and yet and yet) and yet). Yet becoming; (truth)fully being until.

Looking Back

13 3/4 × 10 5/8 x 1 1/8 in / 35 x 27 x 3 cm

unique

The work can be placed/taken anywhere.

Actor: “Feels like cottage cheese.” VO/graphics: *Cottage Cheese—what it feels like*™

[The writer] called my work “Capitalist Realism”. I really appreciate that. I also liked being called a “nominalist”.

3 × 3 3/4 × 3 3/4 in / 7.5 x 9.5 x 9.5 cm

unique

The work can be put anywhere.

Fill a premier local modern/contemporary art museum with as many local artists as possible (well over fire code) and shut the doors to the public. This can't go on for too long but it would ideally last the length of a typical show at the museum.

Art that doesn't speak of commerce in a culture-largely-defined-within-commerce isn't necessarily art that means enough. Of course this also can't be true.

Sculpture #3.85

mixed media*

dimensions variable

unique

The work is composed of the following elements (all seen in the above photos): bronze Mercury, bronze upside-down woman, bronze seated woman with/as table, powder-coated bronze upside-down horse head, bronze brain, ceramic seal with plastic welding mask.* None of the six elements need to be proximate to the others. It's recommended the horse head remain upside down and on the ground/floor. It's recommended the seated woman with/as table** remain(s) seated on the ground/floor. It's recommended the seal remain “seated” on the ground/floor with the welding mask covering its face. The brain can be placed/carried held as the owner chooses. Mercury can be placed/carried/held as the owner chooses. It's recommended the upside-down woman remain upside down when placed/carried/held.

*In addition to the media listed above, there's a variety*** of additional media within the bronze components, as well as metals/alloys originally used to seal off the media within.

**Should the owner be interested, the glass table top that the seated lady bears/holds could be removed with relative frequency.

***Some of this variety is perishable in nature. Should it manage to breach/permeate its metal “container”, the owner can certainly consider welding shut any fissures/holes/etc. The owner should never consider emptying the contents contained within the bronzes.

Invite 40 people—at the very least—to choose a living human face not their own that regularly strikes them as unnerving enough to merit status as “citizen” of the Uncanny Valley. Install a collection of these [photographed] faces in a gallery. How to get offended/offput chosen face-havers to agree to exhibit a decent frontal portrait (if not already rights-free available online)...?

Additional eulogy for a brilliant metaphysician: **Chairry Floory Globey Clockey Mr. Window**. Perhaps wise Mr. Window and wise Mr. R[IP] Meisner are co-writers: *And when you're looking for your freedom (nobody seems to care) / And you can't find the door (can't find it anywhere)*.

(a) collection

mixed media

dimensions variable
edition 1 of 4 + 1 AP

Andrew Kreps
Gallery

22 Cortlandt Alley,
New York, NY 10013

Tue–Sat, 10 am–6 pm
andrewkreps.com

Tel. (212)741-8849
Fax. (212)741-8163

The work is a(ny) number of verbal modifications to/of/for an existing collection.

If you are the owner of the work you may have a collection(s) of your own and/or know of other collections (public or private). As you know, the printed(/written word) is often used to identify things in collections. Information about a collected thing often considered important: its author/producer, its date(s)/period of production, its material aspects, how it can be defined metrically, how it came to be part of a collection.

The work has its owner fabricate this information for things in their and/or someone else's collection. Not all information should be fabricated, but enough should. The work has no recommended number of iterations, nor a recommended duration. Iterations can exist simultaneously. Information can be changed during an iteration.

Turbine Hall commission: *The Insiders*

What we talk about when we talk about “fair use”: liberty, affordances, ingenuity, chance, etc. We can honestly speak of abuses as well. And though the Warhol-pinches-Prince case in some way warrants Justice Kagan's thrilling dissent (hats off to Roberts as well), Warhol's production of *that many* Prince canvases could be attributed to a sort of studio/success complacency. Obviously this isn't what the court ultimately ruled on, but it's the point I want to discuss.

Should I question Sherrie Levine's new *After Stieglitz* work—is there a point to it other than filling a commercial gallery in this instance? I suppose such ostensible repetition could serve as an insurance plan of sorts: reminding viewers *a* and *n* about notions of context that persons *f* and *q* had considered too recently (or never endeavored to consider)—not at all unlike what verses from a prayer book are meant to do for someone of the faith.

Darren Bader

The Plastic Arts (Life Suffuses, Cells Amused)

June 4 - July 10, 2021
55 Walker Street

As many familiar with my work might surmise, I have idle hands. Typing is the closest thing I have to a manual craft. So I often turn to the keyboard to escape myself. For years I had a real romance with emailing. More recently, poetry has returned as semi-routine (routinely imperfect) relief-release.

Like so many things contemporary, contemporary poetry is extensive. Myriad writers can turn a phrase, stagger a sentence, respire the muse, talk in truth. Will a reader ever find/select a poet's volume (or, perhaps more saliently, that (temporarily) salient poem within it) in the brick-and-mortar POETRY section or “in”/“at” online libraries as endless as Google and Amazon? (Not to mention all the poetry not claiming to be such but clearly such to the eye-ear-mind of its percipient.) So goes the poetry.

Like so many other contemporary poets(/makers), I aspire to write(/make) meaningful language(/stuff). Some words(/stuff) I write(/make) make(s) it into public view. This show @ Andrew Kreps Gallery is (likely) the most contemporary instance of this. As an alternative to in-many-ways-anonymous books/content, I've added more potential anonymity to the world of too many goods and meanings.

A question that remains for me: If given the opportunity to publish these poems in/as a traditional book after publishing them as I do in the show, would I?

*I frequently aim to entertain
In game and name (and sometimes in shame) I've kept up/at my apparent vocation
That Pop and Concept are near in kind in my mind
That I feel for things as if they can truly and never be kept
My eye and spirit feast, and again turn enfeebled soon after
The world's harrowed laughter, intransigent glee
If you were me, how often would you reckon with reason?*

Darren Bader is an aging sculpture/literature brand working in AR, elision, found object, humor, permutation/chance, poem, rhetoric, and video.

If the appropriating artist stands to make a profit from the act of appropriation, and as a human habitually/complacently leans into routine with reduced regard for the fortune of the humans one is routinely and directly pilfering from, well that's worthy of ethical (and thus legal) discussion (as is the current SCOTUS ethics code discussions).

Did Warhol produce the Prince portraits in a mechanical haze of habit? Were 12 canvases and 4 prints needed (what bills needed to be paid, which vacations taken, etc?)? Was Prince, Richard preparing himself for lawsuits when he made the works he's been/being sued for; or was he just much in the habit of saying fuck-it, I'm an artist (renowned for fuck-it)? If Koons making multi-millions for deciding the Western canon was *his* to sell isn't alarming (public domain and all), I don't know what is. This may all be self-evident to those educated in contemporary art and appropriationism, but I do think it needs occasional consideration/discussion. Artists shouldn't be holy cows (just as jurists shouldn't). Fair use should always emphasize the fair. Abuse of power/desire comes as no surprise...

PS. I was a signatory on an amicus brief to SCOTUS (in favor of Warhol Foundation).

PPS. 10 years ago, I received a significant cease-and-desist. I disagreed with it but was in no place to legally challenge it.

waste management project for outer space (OSS)*

dimensions variable

unique

The work proposes using the gravitational fields of various astronomical objects in the Solar System as a means of containing excess stuff/things produced on Earth. When following the following instructions, highly energy-efficient means of delivery/transport should be considered...

–Unwanted topical sunscreens will be shot at the Sun**.

–Used infant diapers*** will be sent to Mercury.

–Used printer cartridges and used birthday candles will be sent to Venus.

–Expired, unpurchased [having been for sale] watermelons will be sent to Mars***.

–Gold bars and disused bicycle spokes will be sent to the Asteroid Belt.

–Unused/extra smoking tobacco will be sent to Jupiter.

–Unused/extra table salt will be sent to Ganymede.

–Unused/extra granulated sugar will be sent to Io.

–Unused/extra coffee grounds will be sent to Europa.

–Unused/extra ground peppercorns will be sent to Callisto.

–Lost milk/baby teeth will be sent to Titan.

–Used mascara brushes, nail polish bottles, and Legos® will be sent to Uranus.

–Used extension cords will be sent to Neptune and connected to form a ring(s) roughly around the planet's equator.

–Dry cleaning will be sent to Charon.

–Used bottle caps and car keys will be delivered by the comet Lovejoy to the dwarf planet 2007OR10.

Less related to gravitational fields, but key for completing the project:

–Styrofoam will be amassed in a way suitable for realizing the above-illustrated “interaction” with Saturn****. [see *B*]

–Massive, solar-powered fluorescent tubes will be made from existing disused glass, metals, and gases to realize the above-illustrated “interaction” with Earth****. [see *A*]

*Being that realization of the work will likely be difficult, thirteen explanatory illustrations come with this certificate as a temporary stand-in.

**These should be shot as close to the sun as technologically possible.

***Freezing the diapers/melons is likely necessary. Highly energy-efficient means of freezing should be pursued.

****There's no conceivable way humans have created this much Styrofoam, so the Saturn proposal will very likely remain a sketch.

*****What applies to the Saturn project may apply to the Earth project, although “created” would more likely be “have available”.

Invisible cast iron shrimp (prawn size) that fill up a large, clear glass vase in which they can be seen. To eat invisible cast iron shrimp, stick hand in vase and take one, then dip in condiment option(s) near vase.

Content is nothing if not delimited in some way (and certainly fashion). To comment on/with/as *contemporary content* is not only redundant, but in a (and arguably any) given instance can't but risk being void of content, an obvious antithesis to meaningful/cathected content as known to authentic persons *a, j, or v*. Content, i.e. human understanding (inextricable from human cathexis), learns us and we falsely commit ourselves to it as ourselves.

book (soap)
 soap stamps and soap
 dimensions variable
 edition 2 of 4

The work is a volume of poems to be “printed” by the owner, using the soap stamps that come with this certificate. The soap can be any type of solid soap and must have very recently saponified in order to be stamped effectively.*

Once stamped, the owner can choose to let the soap cure for a while, or not. Once the curing



process is “complete,” it’s recommended the work be used for washing. Multiple volumes can be “printed”/used at once.

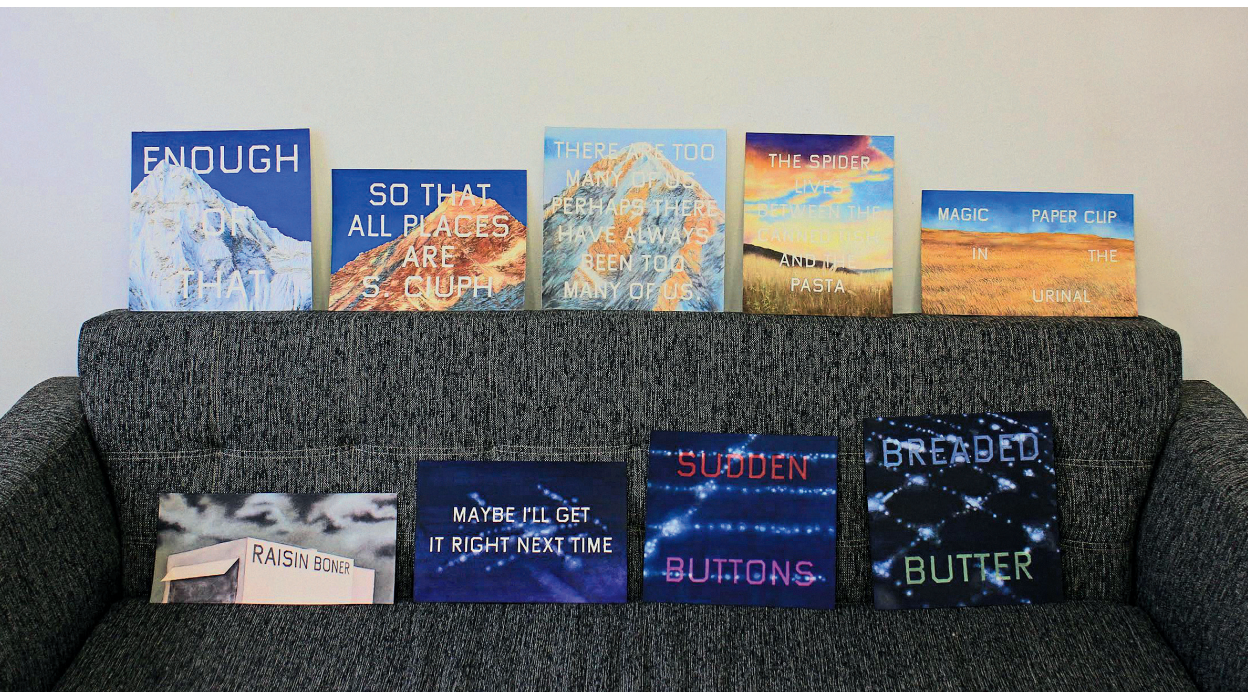
*Working with a soap maker could be the easiest way to effectively/efficiently “print”.

Invite 23 artists to come up with genetic engineering ideas—e.g. citrus peel heels, animal-free pelts-and-fat—as drawings for sale ONLY to for-profit genetics firms.

Jeffrey Epstein [and/with] Noam Chomsky. We Jewish Americans are just bursting with pride—Next Year in Jerusalem!

3 sculptures
 dimensions variable
 unique

The work is 3 sculptures, each a word* sequence. The first sequence is: “Ancient squalor for



\$80. Come and can my hand.” The second sequence is: “the imposters publish dental work”. The third sequence is: “diachronic giving (safely stowed)”. The 3 sculptures can be used however the owner chooses: materially**, vocally, psychically, otherwise.

*1 contains numerals and a symbol; 2 contain punctuation.

**In the above photo, the three sculptures appear on various parts of a framed painting.

eggs that lay their own eggs [not to be mistaken for asexual (re)generation]

The price of an artwork: enough to make a person think it valuable? (Do we bank on not selling because the best value is the incalculable one?) I don't mean to demystify/depreciate art [objects], but I can't help but recognize participation in the ceremony of market stability lacks as much sense as it demands prudence.

Lawrence Weiner study/encomium dimensions variable edition 2 of 3

The work asks its owner to choose words to be “put to” Lawrence Weiner's well-known approach to text-based graphics.* The work can be any words its owner chooses and can appear in as many formal arrangements as its owner chooses.

If the owner is not versed in graphic design software such as Adobe Illustrator, it's recommended they work with a graphic designer. Although the above photo has the work displayed as adhesive wall vinyl, there's no recommended material or substrate for any iteration of the work.

*Being mindful of the words, “study” and “encomium”. The work is not intended to make a mockery of Lawrence Weiner's oeuvre, although it inevitably might.

Install a 2.5 x 2 x 2 in.[ish] washing machine in the side of someone's head (no brain tissue/

function will be affected). This isn't a fully-working washing machine, so no hoses required, but the door can be opened/closed and the drum does spin. If the someone enjoys living like this, a non-working dryer unit can be installed next to the washing machine or anywhere on the opposite side of the head.

NFT (edited down from at least 5 longer texts)

I mean we're 100+ years beyond the fabled/heralded/hostile Readymade, treating a new “file type” as if it were content per se. And perhaps that's the thing (in itself?), content and item/atom are properly indistinguishable (now). We're more or less exchanging pebbles or blades of grass, asking ourselves which one(s) renew our investment in our own sense of meaning.

|

NFTs can be considered the most basic of objects—they simply are (as long as they are). What is the power (inhering) in thingness? If identified as ownable/portable/haveable “goods,” NFTs are easily such objectness, such potency-in-latency.

|

It's like Lippard-school 3.0—you create a form around a fleeting notion. Form and content collapsing upon one another, productively to some extent, with this new format. In many ways, a responsible way to comment on what (contemporary) art is is to confirm that it's everything and nothing both, just a matter of chance tastes, feeling(s), abilities, sites, and encounters. The NFT art-sphere is a further (over-)ripening of this. Circulation-of-immateriality being contemporary content (warts and all) at its finest, why not have ownership of some orderly electricity?

|

This work was a somewhat-improvisatory response to a year's worth of considering what minting “meant,” what it could “materially” be and what it represented as means to not just materiality but unprepared performance (which then informed further materiality and (unprepared) performance—how it generally is...). Making sense of *Outer Preludes* will require a modest degree of persistence. Desktop navigation is recommended.

|

Anticipating the artifact is always a desperate(ly necessary) act.

109 objects to begin a new civilization



dimensions variable
unique

The work asks its owner to foster a new civilization (preferably *ex nihilo*) using the 109 objects* barely discernible in the above photo.**

*All and only*** these objects.

**Please refer to the PDF accompanying this certificate for a more detailed visual inventory.

This will be quite impossible given human* need for a physical environment of some sort—that environment inevitably being constituted of nominal objects [perhaps “things” is a more suitable word in this context].

****The owner may wish to forego a human civilization in favor of another.

aged water (for very long leather)

Shout out to Daren Bader, who I've had the pleasure of creatively brainstorming with twice over the past decade. I owe you one (probably three).

Amazon.com* sculpture
dimensions variable
edition 3 of 5 + 1AP

The work has its owner purchase any number of things** from Amazon.com*. Once all the things are in the owner's possession, they become a sculpture that is also the work. The owner can organize them as the mood strikes. It's recommended the things be regarded rather than used.

If the owner would like to make an additional sculpture, that additional sculpture becomes the work; the previous sculpture(s) is(/are) no longer the work. In/if making additional sculptures, it's recommended the owner continue to purchase things in a quantity similar to that of the first sculpture.

*Any national Amazon site, e.g. Amazon.in, Amazon.co.uk, Amazon.mx, Amazon.etc, is



suitable for the work. Multiple Amazon sites can be used to purchase things.

**NB e.g. a bag of M&Ms is 1 thing and 1 thing only, i.e. the M&Ms inside the bag can be used, but don't amount to additional things purchased from Amazon.

soak various (common) objects in a testosterone solution to see if they become aggressive

“All I hope to (re)present is the potential inherent in meaning (if this isn't tautological in itself).”

“I just wanted to convey that value is a very generous word, tender if you will. Art is no less flexible, though dutifully more abstruse.”

“My art's relationship to time is my (presumably our) relationship to time—helplessly diachronic, thoroughly temporal.”

Relatedly, my question remains: what remains?

holding in []'s pee for them*

dimensions variable

edition 1 of 3

The work asks its owner to hold in the pee of another person. That person can be living or dead, perhaps fictional. It's recommended the pee be held in for a considerable time. Once no longer holding-in-other-person's-pee, the owner can choose a new person's pee to hold in; they can also return to holding in the pee of any person previously pee-held-in-for.**

*Object pronoun will depend on whose pee is held in.

**The owner can consider holding in multiple persons' pee at once, though this may prove more difficult.

my dog gave birth to baby carrots / elk fights in the factcream / trees that live inside birds / rabbit skin smoothie / lemon skin condom / etc

why not just send [works] directly to collectors unsolicited (non-payment no issue)

number[s]

dimensions variable

edition 1 of 3 + 1 AP

To create the work, the owner begins by choosing two natural numbers* with a considerable number of natural numbers* between them. The two chosen numbers and the numbers between them should then be legibly displayed as numerals, running horizontally across no less than three contiguous walls**. Numerals should be displayed in traditional numerical order***.

Each number(/numeral)—the chosen two as well as those in between—should be considered an object per se. Any thing in the space facing**** the walls should be (if material, can be if immaterial) considered an object [per se]. Just as each number[-object] is a unit*****, each of these objects is a unit. Each object-unit that is not also a number on the wall should replace a number-object-unit—chosen by the work's owner or a proxy—on a wall. To do this, either: consider/choose the placement of the object-unit before putting—in line with the object-unit—a chosen number-object-unit on the wall; remove a number-object-unit already on the wall and move the object-unit in line with the space between the two number-object-unit-s flanking the now-removed number-object-unit. As soon as all [non-number-]object-unit-s are accounted for on the wall, all object-unit-s will appear in proper sequence.

It's recommended that an [non-number-]object-unit with any point flush to a wall be the only object-unit***** on the wall area its dimension-parallel-to-the-wall spans***** (examples of this can be seen in the above photo). It's recommended that any object-unit not in direct contact with the wall replace a number-object-unit as described above.

*The work's owner could opt for other types of numbers if they wish.

**Door(way)s and windows forming part of a wall can either be considered part of the wall's architectural continuity or an object-unit as described above.

It's recommended there be occasional exceptions to this, following this logic*: 36, 37, 38, 40, 79, 45, 46, 47, 48, 62, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 220, 221, 222, 223, 223, 224, 225, 226, 227...

****Perhaps this is a logic perceived in ways other than the one perceived by the mathematically unadept/inept artist writing here.

****Including things obliquely “facing” (possibly from above and/or below).

*****See***

*****This includes number-object-unit-s.

*****Its dimension-parallel-to-a-wall doesn't need to be entirely flush to the wall. For example, a cylindrical object placed vertically against a wall would span/cover an area wider than its points of contact. It's this “width” area—from wall-top to wall-bottom—that should present/have no additional object- unit-s. Other examples could be the tip of an ostrich plume or a leaning mattress.

Joke painting: *Jess and me adopted 2 puppies. Decided to name them NIMBY and YIMBY.*

I used to cringe at museum artworks that feel pitifully dated, once-novel materials in slow and steady (discoloring) decay. Being at MoMA today, I realized I'd love to be one of those artists whose work looks like shit. Maybe this is a sign of maturity.

Scott Mendes

Star Alliance Suite #2

Watercolor and graphite on paper*

[Various dimensions]**

*Gouache and/or metallic ink may have been used in some instances.

** (clockwise from left in photo above): 50 x 76 cm; 28.5 x 34.5 cm; 28.5 x 38 cm; 44 x 44 cm; 38 x 50 cm.

Commission hundreds/thousands of local artists (can include anyone, school children for sure), each assigned “their own” NYC pothole to fill with what they find aesthetically appropriate (and under \$1000). Let the city accept all proposals and bear the consequences.

Imaginary Mirror (Drop into Ocean)



Music (Drop into Ocean)

Menus (Drop into Ocean)

Dead Cattle (Drop into Ocean)

Decadence (and its attendant exhaustion([s])) is a notion thrown around more often than might be convenient, but perhaps its mention is a sacrament of sorts, whereby the living are forced to remind themselves they're never more than a small encampment of generations.

Sculpture #1

mixed media*

86 1/2 x 26 1/2 x 63 inches / 220 x 65 x 160 cm

edition 3 of 5

The work can be placed/installed anywhere, although it's recommended it be placed/installed standing on all four feet with the fiberglass drinking straw pointing downward at roughly the angle it does in the above photo.

The work is composed of several parts and may require occasional maintenance. The fiberglass legs can be covered/adorned as the owner chooses. A manual (PDF file) with all particulars of assembly and care comes with this certificate.

*Mixed media includes media not mentioned in the manual. This certificate certifies the owner has been made aware of this media prior to purchase of the artwork. This media rests inside the main body of the sculpture and is perishable in nature. In an instance of this media being exposed to air, there is no reason to worry about the quality of the artwork. If the owner finds this exposure too unpleasant to the senses, they may contact the company who published the manual for advice (N.B. they are not committed to provide assistance).

latest fashion show idea (not my finest but what the hell):women's swimwear for gummy bears [textiles can vary as long as [mini-]swimwear is made from materials commonly used for women's swimwear]

Choice cuts from *Spike* "Beauty" issue:

- Value's troubling deficiency, its absence at exactly a site in which it is

claimed.

- Kant is not being pedantic here; he is simply observing that we are no longer talking about art the moment we seek to gain anything from a work of art.
- This instability is what drives us crazy, because beauty "removes itself from the everyday context of effects into a form of taboo area." Come to think of it, we probably shouldn't discuss this any further.
- It delights our tissue in ways we can't comprehend beyond mere identification, as if we could say "beautiful" and hope a huge swath of humankind suddenly hums in unisons (even as we might not desire the company).

video file (BTD)

dimensions variable

edition 2 of 3 + 1 AP

The file can be used/displayed however the owner chooses.

***tbt* historical-figure dating show**

Contestants hail from the annals of world history and go out on 21st-century-style dates (sometimes via apps) to see who can find love (so to speak). Matchmaking provided by the whims/designs of the show's principals. For instance: Dakudonu has (boozy) brunch with Boudica; Ptolemy [the astronomer] plays mini-golf with Murasaki Shikibu; Rigoberta Menchú and Arnouphis have a double date with Bronzino and Florence Nightingale. At least 2 10-episode seasons with at least 18 contestants per season. True Love Is Immortal™

creators should start calling themselves genitals

***Mundial* #4**

neon work*

44 x 20 1/8 in. / 112 x 51 cm**
edition 1 of 2 + 1 AP

The work can be used as the owner chooses.

*A common contemporary art genre existing at the time of this COA's printing.

**The height and width of the letters (as seen above). Hanging height is the owner's choice.

whole wheat cactus
whole wheat chemist
ww hair/ ww lentils/ ww lenses
ww rbbt
whole wheat comet
etc

Just saw that someone had AI review their art show; good candidate for good AI art.

Project for outer space (OSS)*: football stadium in Ziploc bag**
dimensions variable
unique

The work is a football stadium***, previously owned by a professional football club, that has been:

- removed from its original location intact.****
- placed inside a Ziploc® bag large enough to accommodate the entirety of the intact stadium.
- sealed within the bag using Ziploc® technology exclusively.
- placed in outer space beyond Earth's orbit.*****

*Being that realization of the work will likely be difficult, a video sketch comes with this certificate as a stand-in.

**The bag used doesn't have to be an authentic Ziploc® (i.e. one produced by S.C. Johnson & Son, Inc. or subsequent owner of I.P.), but must feature the sealing technology commonly

associated with Ziploc®.

It's recommended the stadium be one best known for its use by a local football club**.

****Though the owner of the work may be fortunate enough to find an intact football stadium idling about and already removed from its site of origin, it's likely to be the responsibility of the work's owner to initiate stadium "extraction".

*****It may prove efficacious to unite stadium and bag after both have entered outer space. This would in no way compromise the work.

*****Though football of any sort could be considered, it's recommended it be the football best known as such around the world.*****

*****"The world" being another name for Earth.

Masturbating in sync to David Gilmour's first *Comfortably Numb* solo* while standing over [non-music-celebrity]'s grave.

*several Gilmour solos will do, but since this one might be the most famous...

Getting [for instance] Shaquille O'Neal to follow me on Instagram—shouldn't this be some sort of paradigm-for/quintessence of contemporary sculpture? Getting [for instance] Larry Summers or [for instance] Peggy Noonan to follow me on Twitter before the other does. Etc. Of course contemporary sculpture could just as well be Biennials installed in [for instance]: the middle of a raging Canadian wildfire; the luggage of various migrants paid a salary to keep an artwork in a bag until Biennial's end; in/on/under the turbines of an offshore wind farm; in every Sweetgreen within a 100 mile radius. Etc.

sound study

dimensions variable

edition 2 of 2 + 1 AP

The work has 4 to 8 wind musicians play to/at unpopped popcorn kernels. The quality of the instruments' sound may or may not pop the kernels. Popcorn kernels should be on a flat

In that all that was
convinced by it could
not lose it;

in that it more-than-might
be determined;

in that any seditious rue
could not outthink it;

in that all hands
were hands only if;

so that hands only if—
ll conjunctions become
barred.

wever hard a look
pierces and evacuates
all it sees.

However why a please;

It's 8AM the day before this show opens. Sitting down to revise and/or write, it just dawned on me that "trivia" is likely to have roots in the Latin 3. Looking it up, yes, that's right (of the quality copy-paste options I'm now able to implement, I'm choosing *this*.)

Growing up, I was quite good at trivia. In my early 20s I learned I couldn't compete on TV as stage fright vitiated the trivia cells in my brain.

The art moment doesn't entirely preclude repetition, but there's an undeniable autonomy to it, an utter lapse of identicality. To quote someone: "Discovery bears manifest primacy." Context doesn't preclude/proscribe [re]context. Is art honest? Of course (not).



surface accessible to all musicians at any time. Musicians can play: all at once, in various combinations, one-by-one, all of the preceding. It's recommended the work have a duration of no less than 10 minutes. The work can be repeated as desired. Recommended instruments include: bagpipes, piccolo, trombone, trumpet/cornet/flugelhorn, alpine horn or didgeridoo, baritone or bass saxophone.

stapling at least 8 Instagram stories together. To be clear: a single, IRL staple [zinc-plated steel or aluminum or whatever metal you might commonly find.]

Erik Hoel: *[O]nly dumb species purposefully create potential rivals to get a financial return on investment. Only dumb species create rivals because they think it's a cool career, or because it's fun to play around with in a chat window...*

fred

dimensions variable

edition 1/1 + 1 AP

The work is the word, "fred". The work/word can be used however the owner chooses: materially, vocally, psychically, otherwise.

Once a year (or twice (or three or four or eight times)), a brand new cast sculpture is dropped into an active volcano. Casting has to be done in a metal/alloy strong enough to withstand the heat of the magma—tungsten for instance. No sculpture should be smaller than 1m at its narrowest and 30m at its widest. Ideally the cavity of each sculpture will be filled with some sort of human-made waste product. Project should be kept going for as long as funding/will exists.

This tool begins as an extension of our desire to imitate "the appearance of nature," but the relationship reverses, we become its extension, addicted to images. We become the

camera's instrument, the takers of images. The parasitic goal of images is to proliferate, and we have become their servile hosts. —RJT

@mined_oud
dimensions vary
unique

The work is: the @mined_oud Instagram account, the @mined_oud Twitter account, the mined.oud@gmail.com Gmail account.

The work can be used however the owner chooses.

160th day of room-temp snowman [you have a snowman indoors at a steady 68°F and on the 160th day you document what's left.]

Along those lines I'd like to think game engines will become increasingly invaluable (as long as the hardware continues to price down and network speed up)—perhaps Matthew Barney's "late work" all comes about in virtual space (does he dream of such opera?)

Ruscha starter kit
dimensions variable
edition 2 of 2

The work begins with the 11 watercolors the owner purchased.* Based on these, the owner should consider making additional Ed Ruscha**'s, choosing backgrounds they'd consider suitable for words they'd like to illustrate. There's no recommended medium, size, or period of-execution for additional Ruscha's.

*Hopefully visible enough in the above photo.

**If it's not already apparent to the owner, the 11 watercolors imitate one of the major styles of the well-known artist Ed(ward) Ruscha.

Everyone in the USA sends their smartphone to the Lincoln Memorial reflecting pool till pool is filled in full and then further piled upon until all phones in place.

Art-as-limpidity (if questionable quiddity)

Lou Reed Memorial
Candy, Lisa, Stephanie, Caroline
dimensions variable
unique

The work requires the participation of 4 people: 1 person regularly going by the name Candy; 1 person regularly going by the name Lisa; 1 person regularly going by the name Stephanie; 1 person regularly going by the name Caroline. The 4 remain together in a common space, conversing among themselves and/or via telecommunication with persons (and perhaps animals) not bodily present. Common-space conversation should last no less than 25 minutes (accommodating natural pauses of course).

The common space can change per work iteration. If the common space is frequented by other people, some wishing to converse with Candy/Lisa/Stephanie/Caroline or any combination of these, Candy/Lisa/Stephanie/Caroline are welcome to converse in return. A shared video call could be considered a common space, but the work generally discourages that.

"Microsoft asked me [among others] to propose a work for their campus. I proposed deeming all the windows in their buildings readymades."

Abundant IG-poster Matthew Higgs IG-posted his abundant collection of Richard Prince books. He says there are more than 100 RP books (some of which he doesn't have). How apropos: Richard Prince embodies sheer abundance/mediocrity. (This is my tendency as well.) Abundance ultimately contaminates, assuming mediocrity no matter its qualities to the contrary—at least that's my sophisticated surmise while not pausing to ponder.

should be made on the work.

*Silkscreen printed on primed, stretched (though not necessarily so) linen

**I.e. available for purchase as far as Darren Bader is aware of.

***Darren Bader or a representative of Darren Bader will periodically be in touch with up-to-date information.

solo show: *soiled ottomans collected from the street over the past 15 months*

PS. Thinking a tiny tiny bit more about Hans Peter Feldmann [RIP], it strikes me that so much “Conceptualism” from the 1990s moving forward (and certainly some moving backward) can be considered Power Pop.

Ely Fink & Todd Reime

The Douglas Fir Affair, 2017

Wood, hardware, adhesive tape

17” (L) x 16” (W) x 37.5” (H)

during an art auction (of note), someone should aim to win at least 3 lots in a row and then combine the 3(+) works to create a single sculpture. The buyer would then claim authorship of the new work (or assign it to an artist not one-of-the-3(+)). I suggest at least 2 people do this (same or different auction both fine). I wonder if the auction house contract would be a legal deterrent to this (I have no interest in reading one to find out)...

Time is an awfully unoriginal medium. Correction: Time is *the* awfully original medium.

32 audio files

dimensions variable

edition 1 of 2 + 1 AP

The work is a group(ing) of 31 audio files played through twenty pairs* of speakers, and an additional audio file played through a subwoofer. Each of the speaker-pairs plays either two or one file(s). Please consult the PDF file that accompanies this certificate [and the 32 audio files] to determine which speaker-pairs play two files and which play one. File #28 should be played on a subwoofer only. (Additional subwoofers can be used for (any of) the other audio files if desired.) Speakers should be as identical as possible. The work can be installed anywhere within a single space and can be played at any volume. The volume should be roughly equal on all speakers.

Each audio file relates to a specific list of words. Please consult the accompanying PDF file to identify which word-list goes with a given audio file. (The artist is likely available to consult if consulting the PDF isn’t productive enough.) When the 32 audio files are being played, word-lists should appear written and/or printed** on a label, tag, or wall adjacent to each speaker-pair, or on the speaker housing. Alternatively, a guide/diagram can be used for matching word-lists to speakers. There is no recommended order for presenting/displaying audio-files+word-lists.

*All 32 audio files are mono files. Speaker-pairs don’t need to be stereo speakers.

**QR codes and/or bar codes and/or similar scanning technology can be used as a way to present word-lists as well.

I was never able to realize my 4th Rogaine® sculpture, which has Rogaine® (alternatively Regaine®) somewhat generously applied to a live third rail. The area of application should be no less than 1m in length.

I see a white wall and I want it painted white™

BOTOX® and/with Poe socks

dimensions variable

unique

The work has its owner inject a total of 100 units of BOTOX® into a pair of socks featuring Edgar Allan Poe's likeness(es)*. Consult BOTOX® literature for diluent ratios best suited to this procedure. Repeating the procedure on the same and/or additional pair(s) of Poe socks does not alter the work.

*Several options can be found doing a web search.

If you snap with phone, the framed portion of the real world you snap unleashes a tide of e.g. Bonne Maman preserves (flavor pending).

this that is purportedly “now”/new: imperative[evenimmanent]transcendence. Yet all has to be metabolism and/or fantasy. Absolute illegibility while approximating form/order. perhaps/meanwhile/desperately/assuredly: art = transcendent recognition and/or the unknown suddenly materialized [+ medium specificity/familiarity]

63 × 9 7/8 × 5 3/4 in / 160 x 25 x 14.5 cm

unique

The work can be put anywhere.

How about Peter Greenaway's *Pee-wee's Playhouse*? (Wes Anderson directing, perhaps self-immolating on camera?) Working title: *Robbing Peter to Pay Paul*. Peter Paul Rubens renditions commissioned by Jeffrey Deitch (Jr.).

Art can't but be imaginary space and what strikes me as so remarkably stupid (not that it hadn't before) about my experiments in “fine” art making is that I wasn't even embracing incompleteness/imperfection as so many of the later Avant-Garde (70s, 80s, 90s) have, I was more likely just chasing an impossible and filling in the blanks with the means at hand (often (as evi(de)nced here) the comfort/company of [verbal] language). I suppose



this is all most artists end up doing: finding an inferior means to an impossible end. But so many artists are fortunate enough to have a consistent medium. Perhaps I should have stuck with the moving image—and its consort, montage—but lacking funds/equipment, I had to busy myself with “freedom”.

patience insists

74 × 48 x 1 1/2 in / 188 x 122 cm × 3 cm

unique

The work is meant for purchase.

pants in your ants: an open call for micro-sculpture

Invite sculptors to submit a 3D model of a sculpture they'd like to make or have already made (and hopefully like). Models will be printed and “painted” on the micro- or nano-level. Micro-/nano- sculpture will be “installed” inside various cells as additional organ-elles. And/or micro-/nano-sculpture will be “installed” in some subatomic quarter (this may well be physically impossible, but the show is more or less impossible, so let's keep subatomic in the mix for now).

The task at hand is! To find a regained appreciation of:

- 1) the task at hand
- 2) the incentive to define
- 3) the space available/provided/defined
- 4) the discernment to semi-abandon competing discernment
- 5) the impossibility of “mere” acceptance
- 6) the proof of further impossibilities
- 7) etc

two sculptures

mixed media

dimensions variable

unique

The work is 2 sculptures: *CS21*, *poem* (tags).* The 2 should remain together.**

–**CS21* comprises 7 elements: Kali Uchis's jacket; Kevin Garnett's shirt; Sarah Silverman's t-shirt; Charlton Heston's uwagi; Jerry Lewis's necktie; Norman Schwarzkopf's overalls; Jane Fonda's bedsheet. These elements can be worn/displayed/stored as the owner chooses.

–**poem* (tags) is 7 custom clothing tags, each presenting a different section of a single poem (i.e. each tag = roughly 14% of the poem). Means of tag attachment should be modeled on those common in the pret-a-porter/RTW industry. This is edition 2 of 3 of *poem* (tags).

**Specifically with the tags stitched onto the clothing, 1 tag per item of clothing. Tags can: vary in location from 1 clothing-item to another; change locations on a single clothing-item; be transferred from 1 clothing-item to another (as long as the other has a new tag transferred to it).

For a while now I've wanted to make lip balm “paintings” directly on the wall (a gallery wall being a good place to start). You just project the image you want to “paint” onto the wall and then use the lip balm stick [classic plastic cylinder thingy] as brush/pen/etc. I guess that's all I have to say, except large “paintings” are what I had in mind.

Commodifying everything isn't the same as courting the possibility of appreciating every()thing (at risk of inevitable satiety). I abide by these latter means, trusting there's a substantial good in them, a good that [temporarily] foils the redundant, saturated, prosaic, practical, and dismissed. Abundance is a service, best used in moderation.

proposal for *Sculpture* #8

designated object, video sketch

dimensions vary

unique

I KNOW OF A MUSICIAN WHO HAD THE FEELING AS SHE WAS LYING IN BED HALF AWAKE DURING AN ILLNESS THAT IF SHE COULD ONLY FIND THE POSITION F SHARP MINOR SHE WOULD FALL ASLEEP

The work asks its owner to produce and install *Sculpture #8*.

Sculpture #8 is the ceramic-object-seen-above proportionately enlarged to no less than 8m tall, no more than 70m tall. Materials used for *Sculpture #8* are chosen by the owner. If the owner is unable to see the proposal through, the work remains the proposal. Whoever first sees the proposal through receives the COA for *Sculpture #8*.*

The video sketch accompanying this COA depicts a possible presentation of *Sculpture #8***
The artist hopes to be available for any questions.

*Unless they'd prefer not to receive.

**Of note: the artist likes the idea of *Sculpture #8* on the premises of a federal postal building, where it would function as a receptacle for dead letters or junk mail. There's no need to take this idea into consideration.

so-and-so's pants pocket to be designated National Park

The floor is a place. The wall is a place. But what of the no-place that mutually condemns them to marginal disuse? To be less cryptic: what is sculpture that comes to form through the partial denial of form, or rather the faith in the high-formalism of informal expansion. To be less oblique: How to find a material site for multiple languages, a material site that aspires to be an unapologetic consonance rather than a chance coalescence—or perhaps vice versa. To be less ambiguous: The way things come to become stations of formalism and how sculpture's endless search for proto-formed space becomes monument or artifaction. To be less florid: sculpture's claims are myriad, but strangely underappreciated.

Document (1)*

watercolor and colored pencil on paper

17 1/4 x 30 in / 44 x 76 cm

unique

The work is a document, *perhaps the first of its kind.

I have (too) many Contemporary Art[work(?)] ideas, but some people have more.

Words do have indelible (at least undeniable) spatial abilities... Trying to harness them in a meaningfully “sculptural” way continues to feel like a ridiculous pursuit (at least in my experience), i.e. Solomon presented with a single child recommends relegating the child to the realm of images, while relegating the very same child to the world(s) of word...

anchor #3

112 x 101 x 25 cm / 44 1/8 x 39 3/4 x 9 7/8 in

unique

The work is an anchor, to be expanded on vertically, verbally, visually, vehicularly, virtually vaguely, vacillatingly, variously, etc.

Commission a writer to write a new book or license an existing work that will be printed on a single strand of barricade tape long enough to bridge the Pacific Ocean from (e.g.) the Philippines to Peru. Barricade tape would be secured to poles on either side of the Ocean at a height of no less than 6m. Font size would that of the letters in generic yellow CAUTION tape.

...in considering the category of Art, we always need a referent; if communication becomes stripped of referents, a (hi)story—its so-called truth—is lost. “AI as collapse of archive” is a caveat and premature lament, something presumed to be hostile/indifferent to conservation of story. Art, as we generally understand the word, is a reality; it isn’t a given.

|
The point of a painting is to be that which cannot be photographically reproduced and/or

digitally replicated. (A successful forgery is of course the same as the original.)

|
An artwork is indivisible from its status of having an author. Art cannot be an anonymous encounter except in the case of the encounterer deeming this anonymity “authorship”—either as valorized Anonym (akin to a proxy) or assuming authorship by creating a (revised) context for the thing encountered.

|
The obvious issue vis-a-vis intelligent machines is they risk never being human.

chess: audio: music

dimensions variable

unique

The work is a standard game of chess, played between two people, in which the chess pieces are thirty-two (sets of) identical speakers playing single, looped songs (off thirty-two identical media players*, one player per speaker (set)), all looped songs playing simultaneously. The pieces can be directly on the chess squares or mounted/elevated on identical tripods/platforms.

The audio (and platforms) should be organized as follows:

–Eight pawns play the same looped song** ; the opposing eight pawns play a different same-looped-song**.

–Two rooks play the same looped song** ; the opposing two rooks play a different same-looped-song**.

–Two knights play the same looped song** ; the opposing two knights play a different same-looped-song**.

–Two bishops play the same looped song** ; the opposing two bishops play a different same-looped-song**.

–One queen plays a looped song** ; the opposing queen plays a different looped song**.

–One king plays a looped song** ; the opposing king plays a different looped song**.

The sixty-four squares of the chess board should be the same size and color***.

*I.e. external media players, should the speakers not accommodate Bluetooth, Wifi, or a

technology that postdates the wording of this certificate.

The song should be chosen by somebody who won't be playing the game of chess. It's recommended the song-chooser follow his/her taste. All songs should be sent to media players** by somebody who will not be playing the game of chess.

***Color can be colors, as long as the same colors are used on each tile (the pattern needn't be identical, just one that blends/blurs well with the patterns of the other tiles). Words can be used to identify the tiles as $32a$ and $32b$, as long as all letters conform to the color(s) of the tiles.

****User interfaces for media players (whether external or internal) should be obscured to maintain “identity”.

smoked salmon packaged in dirty diaper and/or seared salmon hunts live frog

The more I see of the work, the more I think Thornton Dial is pretty major

On (starter kit)
dimensions variable
edition 1 of 2

The work is an open-ended series of 2-part sculptures based on English* idioms/titles/phrases composed of an a “on” b structure—e.g. meals on wheels, good on you, living on the edge. The work comes with 3 existing “on” sculptures: strangers** on a train; still on point; do it on the fly.

The work's owner is encouraged to add to these with some frequency, first deciding on a previously unused a “on” b , then finding object*** equivalents for a and b , and finally placing a on top of b .**** There's no limit to the number of “on”s the owner can make.***** Multiples of the same “on”, whether using identical objects or not, may affect the nature of the work.

“On”s can be displayed as the owner chooses, though adhesive agents aren't recommended. Perishable “on”s can be discarded/remade as the owner feels appropriate.

*Other/multiple languages are by no means prohibited, but it's recommended the work's owner



have familiarity with any language chosen.

**If *a* and/or *b* is plural, its object-equivalent should be [re]presented in multiple.

***To avoid any confusion: object as material thing, not as grammatical component.

****For instance, a copy of Henry Green's *Living* placed on top of an image/recording of U2's *The Edge*.*****

****There is one other edition of this work; no "on" should be considered exclusive to an edition, including the 3 "on"s that come with each edition.

*****The *Edge* in person (or, should he pass and choose interment, his grave) is certainly a viable option as well. And should *The Edge* have a copy of the Green book in his vest pocket, the English language would consider such placement "on".

–Host one of the big art fairs in the email inbox of one of the 28 richest people in the world; the person changes per fair iteration. DO NOT SEND PDFs, rather have each artist [asked to show [by their galleries accepted to exhibit in the fair]] to send image/media files directly to inbox with "Booth" info in email subject line.

–"Riace Warrior 3.0": All sea-freight art shipments bound for an art fair are dumped crate by crate into the ocean/sea. No nautical positions documented when dropping a crate. No crate should be dropped within 3 nautical miles of previous crate drop.

–Using Amazon (for instance) returns, package artworks in the return boxes rather than the item originally purchased. Never remove artworks from boxes. All art lives on from there (how is unclear—hopefully someone wise and powerful decides (perhaps makes some sort of museum for all-art-received)).

–Most realistically, sell unmarked/unlabeled crated art in fair booths. Collector then chooses whether to display crated-art as art or unpack to see what they've paid to live with.

That we live in/as processes of endless naming and forgetting... Finding is labor?
Forgetting is expense? And perhaps ignoring is the commerce of the world.

AES-PoPRSI

36(L) x 32(H) x 36(D) in

unique

When placing the work/'s 5 components, refer to the photo above and/or hi-res images provided by person/entity the work was purchased from (or gifted by). DO NOT use adhesives/hardware to fix work components to the floor or one another.

Work sits on the floor at least 18 in. from all walls.

ricotta and red beets at the beach

Find a beach that a jurisdiction has designated a single beach. Get a visual sense of how much sand sits in front of the waterline (mid tide perhaps a good time to sense it out). Add equal parts cooked red beets and whipped ricotta cheese to the sand so that the sand constitutes roughly one third of the collective volume. To be clear, this is for the entirety of the beach.

I've fought for the sought, sometimes sucker for the aught. Art me an art-art ("I'm searching for a real love...")... Trying foolhardily hard to find the words to find the way to the world, the art, and the art world (where else to find the audience that would most likely understand what I was meaning after (where else to find such an audience that might give me a chance at a career)?). A career. I suppose I'm trying to sell mine. Selling oneself selling oneself.

Pensée 2

ink and graphite on paper

9 x 6 in / 15 x 23 cm*

unique

*Unframed dimensions. Framing+matting+glazing seen above isn't part of the work, though useful

all things being equal [show title]

The only hero I still seem to have is Rachel Harrison

four editions

dimensions variable

edition of 38

The work is the three editioned works on this flash drive*—audio file; digital image; of farewells without confessions—plus an ice cube**.

audio file can be used(/presented) however the work's owner chooses. digital image can be used(/presented) however the work's owner chooses. of farewells without confessions is a word sequence that can be used(/presented) however the work's owner chooses. **The ice cube should be no smaller than 2 x 2 x 2 inches and no larger than 9 x 9 x 9 inches when first used, and can be used however the work's owner chooses.

*This flash drive is in no way the work.**

Should the flash drive's files (have) move(d) elsewhere, the text above would better read*

“The work is three editioned works originally-on-flash-drive-that-you-may-or-may-not-recall/know-of...”

****Everything you've read in this PDF constitutes the certificate of authenticity for the work “four editions”. If you wish to print the certificate and have the artist sign it, you are welcome to reach out.

casserole ingredients: the flesh of many famous emperors, [defrozen] broccoli, mascarpone, hazelnuts, shishito skin, paprika, salt, thyme

Had a good idea



(as/when/while 5 = 1)

stained oak, words
dimensions variable
unique

The work is the map in the above photo and the words that relate to it (which come as a digital file with this certificate). One can use the work as guide, guidance, possibility, probability, study, review, artifice, charm, occupancy, or whatever else...

A person marries into a family of roofs in hopes that one of the kids inherits enough roof genes to go undetected by the secret service and successfully assassinate a President.

Please place your work in context so that we may better evaluate it. What are the main influences upon your work as an artist? How does your past work inform your current project? Please use concrete examples, which may include other artists' work, art movements, cultural heritage, research/work from outside your field, etc. (150 words)

My work is about faith and its demands. My work is about the elusive (and thus ineluctably comical) "ipseity" of art when sought in a presumed contemporary "common tongue". I endlessly arrive at unintentional heterodoxy, where the altar is indelibly the marketplace, i.e., the vast world of marketed and marketable things. So one can't help but laugh (or not take one's disappointment too gravely). One can covet preferred economies, but one also must make do with the limitations of the known, i.e. the habitual. My past work was an un[der]coordinated pas-de-deux of faith and failure. So my new work—including this project I aspire to groom—is one where faith has been given something like a sabbatical. Where I once was serious and discovered degrees of comedy; here I'd like to invite comedy (though not require it) and see what disquiet and dormant divinity might come to light.

antipodes: celebrities, group 3

Artist's Text

I had plenty to say about this show—a doc of roughly 3,000 words. But as the show's come together these past couple weeks, I see that little of what I thought crucial—and in part critical—is in fact needed. Nevertheless, some pull quotes:

My partner's pregnancy called for additional social precaution. I was going to have a dependant. The waning light was worrisomely waxing toward winter...

I then drove my teeming trove back across the East River.

Lots of humans = lots of makers = lots of ways to create new stuff = plenty of ways to further trash the planet.

On to that which remanes germaine... Last fall I imprudently ran up my company Amex to buy materials for a body of sculpture I wanted to make. It was a 3-month buying and bidding binge—a rigorous, eye-numbing, online search-research-spend-ship-repeat cycle. Once I'd binge-paused (blanching at my debt tally), I got myself a small studio (my first in 10 years).

8 months later, this show. A sculpture series primarily meant to tread ground I hadn't considered since 2011, an approach to found-object sculpture requiring no words (let's pretend you're not reading this). No homage to the assisted

Real Pain

30 Orchard St, 10002 ◦ 212-970-3284 ▪ 1819 3rd Ave, 90019 ◦ 310-982-4004 ▪ info@realpain.com

readymade, no attempted monuments to the used and discarded, rather a means to fortuitously compose in texture-color-image-context—to see what compositions I'd find legitimate. A key tenet was/remains: no adhesives or fastening hardware used, except when hanging objects commonly intended for walls.

Crucial notes on the show's pricing structure:

- Each sculptural component purchased using my company AMEX card ending in 5006: **\$1400**
- Each sculptural component purchased without using my company AMEX card ending in 5006: **\$0**
- Any additional production costs: **\$0**

To be clear, the sculptures you see are mostly mixes: items bought with Amex-5006; objects previously collected for studio use; objects found on the bountiful streets of Carroll Gardens and elsewhere. Also of note, many Amex-5006 items were not used.

To briefly lapse into my habitual writing style... Art: protean (r)elations, spiritual instantaneousnesses, pattern recognitions, many-faced proxy, the wind beneath some wings, the gift that may yet keep on giving. Here I present a holiday show. Gifts for those you feel like gifting to. Works for wall-and-floor (and a few for floor-only).

Happy Holidays,

Darren B[ader]

DO YOU
WANT TO BE
DUMPED
WATER ON?

dimensions variable
unique

The work is a quartet of celebrities sharing a first name* and placed** according to the logic of *antipodes* (see page 2). All four should be chosen by the owner of the work, at least two of the four being alive and showing no sign of imminent demise. Once the four have been chosen***, the work's owner should remain committed to them until her/his/their [own] passing.

*The first name most commonly known, if different from a legal first name.

**It's most likely they'll be placing themselves, and that's ok. The owner(s) should keep *antipodes* in mind whenever possible.

***None need be informed they've been chosen.

A colossal couch (or loveseat) that floats on the ocean. It's at least 20m wide and proportionate to most couches found in human homes. All frame, filling, and upholstery material should be relatively well-suited to withstanding the elements (including avian feces), but shouldn't feel too synthetic to the touch (of humans (colossal or not)). The couch shouldn't be anchored, but can be weighted in such a way as to keep it afloat in the upright position. The couch should stay at sea for 20 years or more.

As the category of art inexorably broadens to accommodate seemingly endless "things" logically appropriable to it[s very category], its potency *as category* weakens in ways. One could call it a process of inertia, of quality defined by quantity and vice versa, to ultimately serve the ends of neither.

me

dimensions vary
edition 1 of 3

A work bringing no fewer than 40 participants* together in a single, enclosed** space. A non-participatory audience is optional.

As soon as prompted, each and every participant begins playing pre-recorded music from their smartphone*** (via streaming service, local files, etc). Speakers can be the phone's*** internal speaker or wireless, portable speakers (presumably bluetooth). Volume should be medium-loud. Headphone use is not permitted.

Minimum work duration = 50 continuous minutes of music. If a participant wishes to fashion their 50 minute playlist in real time, they should be instructed in advance to play each new**** track immediately after their most recent track ends.

Standing/walking(/dancing) is recommended; sitting/lying on the floor/ground should be politely discouraged; if a wheelchair or medically-required seat/bed is needed, it is welcome.

*Humans, with sufficient presence of mind to understand their participation.

Up to code is of course advisable; participants should be able to leave if needed.**

***Tablet if preferred, but no concurrent or alternate use of phone/tablet.

****Repetition of songs should be discouraged.

****Participants should be politely encouraged to stay.

Count Vronsky seduces Siri App with left hand / Russian AI donates Easter Mass to Anna Akhmatova's lover "Lord Byron"

"Christopher Lloyd estimates that between 1580 and 1800, approximately 5,000 Dutch artists produced between nine and ten million paintings, of which less than 1% have survived."

Scott Mendes's Venice
dimensions variable
edition 1 of 2

The work is both a comic book* and a vending machine for dispensing it. The work's owner chooses pay-per-copy or complimentary dispensation.**

If the owner wishes to print additional copies of the comic book, a print-ready file comes with this COA. The vending machine may need repairs from time to time. If it entirely ceases to function, the owner can consider purchasing/producing a new one. If doing so, the original files for the machine's custom exterior will be needed—these files come with this COA.

Scott Mendes's Venice*, a comic book originally produced for the Venice Biennale (print-run of 100,000).*

**The owner can de/activate pay-per-copy as they'd like. To de/activate pay-per-copy, it's recommended they contact a technician familiar with the vending machine's make/mechanics.

***Additional *Scott Mendes* comic books have been produced since; dispensing them via the vending machine may or may not compromise the work.

ensuring < in all coding languages always represents something other than it represents

Why these torqued tensions between immaterial and material, tangible intang-ibles and intangible tangibles, chronic chthonic and synchronic sublime, the mind and the behind, etc?

Substitutions: Evangelists
various media
dimensions variable
unique

Following the logic of *Substitutions*, which states any one thing/name can become a substitute for any other, the work substitutes: 4 (nameable) things for each of the 4 canonical Christian Evangelists; 4 (nameable) things for each of the 4 beings traditionally associated with these Evangelists (e.g. Ox to Luke). Each being-substitute should be nearest the substitute for its traditional Evangelist.

The work is never the (nameable) things used as substitutes: The work is always the act/possibility of substitution. The photo above depicts the first (nameable) things used for the work.

“Customer service needed in the talking clothes department”

footnotes–

- 1 No results found for “guilt is the glue of the modern world”.
- 2 “Society is a necessity to me,” she said on another occasion. “We all depend dreadfully on each other.”
- 3 As long as you have good bacterial activity, you can decompose in probably a month.
- 4 Bidding has ended for Barbara Streisand Genuine Celebrity Earthquake Ruins

video file (*uni*)
 dimensions vary
 unique

The work is both: the video file provided for the owner on a thumb drive; the identical video file minted as a(n) NFT*, then transferred by the artist to the [original] owner’s Ethereum wallet.**

The work can be used as the owner chooses.

*Contract address: 0x3B3ee1931Dc30C1957379FAc9aba94D1C48a5405

Token ID: 1066

file IPFS address: <https://ipfs.io/ipfs/QmTANeknAmLkPQHAd2Lt5YA1uamVNgNzXwY4izW78bwVm/nft.mp4>

**The owner may end up transferring the work to a new owner. If so, both files should be trans-ferred.

Government initiatives... for instance The National Stepmother Monument. Or French Parliament votes to rename the aubergine, “Paris Spleen”. Hmm need to think harder.

Perhaps a/the razorblade is the perfect readymade

Sadie Coles HQ



Darren Bader

Wonths every few Monce
 22 September - 25 November 2022
 62 Kingly Street W1

Download Press Release

JLG died last week. He was old (I'm not young). I've largely refrained from reading the obits/tributes because I want to continue to regard him and his preternatural gifts as I do (or prefer to): word and image, word and image, word and image, word and image, word and image, word and image—their confluence and dissonance (their never-to-be-consonant), their hauntings and their bliss. Spectac(ul)arity.

I finished reading *The Recognitions* a few days before. It couldn't but bring to mind persistent thoughts from my mid-aughts: (don't) pity the artist who wishes to speak with new voice in this vast, decades-old organism of global cultural exchange—its audacious optimism, its shipwreck of meaning across countless shores—that artist was born decades late.

Postmodernism, as it was once quasi-commonly called. Not that (fairweatherly) fashionable, frequently-Francophonic facet of it fashionably denigrated in the conservative press, nor the ghoulish neoliberalism and/or late capitalism dogging many on the left. Rather [I reverently write]: the righteously quixotic embrace of everything—the utopia and vertigo of information, of exuberant semiotic superabundance, insatiable maw of manic (panoptic) panoply, sublimely fanciful farce.

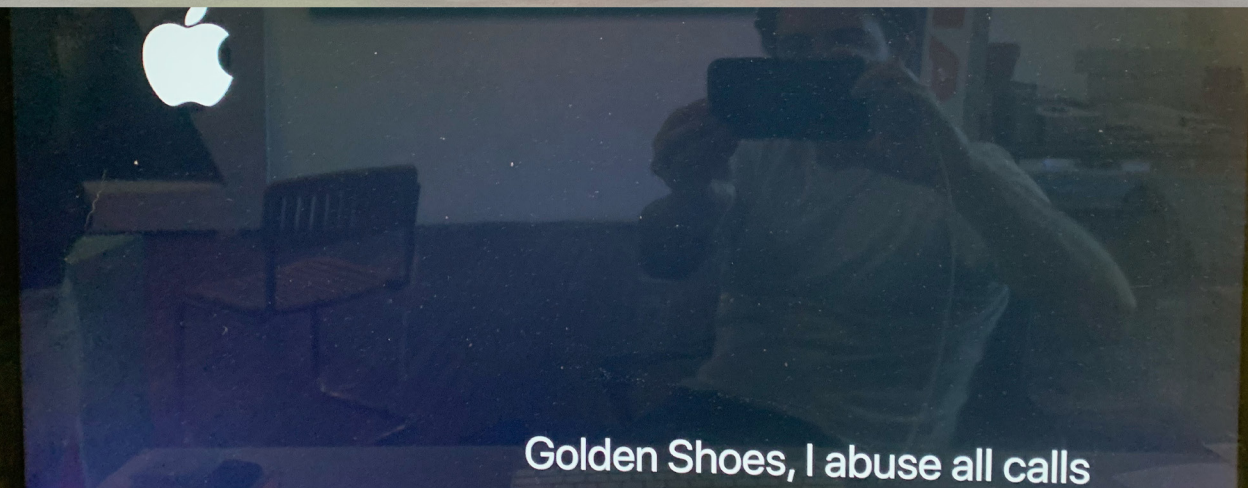
Decadent indeed, but damn gorgeous. (Strange that it's spiritual twin, and aesthetic opposite, could be Warhol's *Screen Tests* (among other early films.) The recent update appears to be: *augmented* profligacies/protheses of truth, buffering blindly, dined-on by digital cancers, waiting for age-old enchanted relief. And how can I fail to mention the travesties of Instagram and Twitter (with endless content they lack form?)?

Though there's a compulsory madness/stupidity to embracing "all," there's nothing particularly Postmodern [nor Modern] about that all-too-human (always-already-artificially-intelligent) habit. A supragenerational reeling.

In any case, I didn't intend to write this [no shortage of people writing about similar things of late]. But perhaps it will highlight and color both this exhibition and some of my prior arting. Though in no way trying to embrace an "all" in this exhibition, the works herein are (mostly) new documents of word and image. They speak as (partial) me: one who finds extraordinary comfort in the parade of cinema[tics] and literature that flowed over the course of the latter half of the last century, and is still bleeding into the present one. Word and image, word and image, and image and word, and image and word and image (and word).

Enough is never enough. But aesthetic transport, not to mention sheer amusement, is rousing compensation.

DB22 (@44)
 (AA
 L I
 L d
 - e
 E r)
 n



Document (5a)*
mixed media
dimensions variable
unique

The work is a document, *perhaps the fifth-and-a-third of its kind.

It's recommended the work/document be painted directly on a wall** using (semi-)matte paint. PNG and PDF files come with this COA to assist with paint application. The work's owner chooses the size of the painting. Size can change from iteration to iteration. Concurrent iterations of the work/document aren't likely to affect its quality.

Handwritten words should be applied to the white door seen in the rightmost frame of the document. Words can be written in any medium the owner chooses (medium can change from iteration to iteration). The original words (as seen above): "eight exams for juvenile drain flies- astral masses". If choosing new words for an iteration, the owner is welcome to reach out to the artist for possible options.

The work retains a 750 USD value in perpetuity. Any future sale or purchase for less or more (excluding taxes/duties/premiums/etc) renders the work a forgery.

**A white or light-hued wall may work best.

Training an LLM exclusively on ("data") culled from an open landfill. (Photograph (and frame) candidates for landfills in style of Bechers?)

Leaving us longing (we longing leavers)

extension cords
dimensions variable
edition 2 of 3

To begin the work (again), select any number of walls with electrical outlets.* You'll be plugging extension cords into (some of) these outlets.* But before doing this, look around for walls nearby these walls, those walls also having electrical outlets.* You'll be plugging extension cords into (some of) those outlets* as well, each extension cord connecting two walls, outlet-to-outlet.* You could also consider walls you'd like to use that don't have outlets, or walls that don't have outlets* in places you'd like them to, i.e. you could always install outlets* in these walls.**

Walls and outlets decided upon, you'll need to turn the female end of the cord into a male end.*** Additional, probable modifications should render the twice-plugged-in cords as taut as possible. A "twice-plugged-in" being successfully plugged in, it's recommended it be in proximity to numerous other "twice-plugged-ins".**** The work can be installed in multiple locations simultaneously.

*BE CAREFUL! It goes without saying that the fewer live outlets used, the better. Unless you're an electrician yourself, please work with an electrician when installing the work. A PDF of installation instructions accompanies this certificate—please review THOROUGHLY!***

**Outlets can be installed at any height. Floors and ceilings may also be used.

***See BE CAREFUL note above. Male to male is very dangerous. These cords are referred to as "suicide cords." Perhaps male outlets will proliferate in the future, and you could mix-and-match. But for now BE CAREFUL!

****The architectural spaces in which the work is installed may be inhabited. If so, the density of extension cords could be less dense than in a less inhabited space.

Depeche Mode 2023 by Charles Ray (2024)

Terence Trent D'Arby 1989 by Charles Ray (2023)

Pavement 2004 by Charles Ray (2004)

Shakira 1894 by Charles Ray (1996)

Ray Charles 1977 by Charles Ray (2038)

Tony Visconti 2032 by Charles Ray (1974)

"A commodity appears at first sight a very trivial thing and easily understood. Its analysis shows that it is in reality a very queer thing abounding in metaphysical subtleties and

theological niceties... So soon as it steps forth as a commodity it is changed into something transcendent." –Karl Marx, 1867

garden (study)

dimensions variable

edition 2 of 2

Gather 280 or more of the lidded container seen in the photo above.* Fill** each container with a different something; then secure the lid. Stack all the containers as evenly as possible and water them three or more times a week for many weeks, never exceeding twelve waterings a week. No fixatives should be used when stacking.

If a container cracks, it's recommended it be responsibly disposed of and its contents*** transferred to an unused container.*

*I.e. clear, plastic, 8 ounce deli containers. Containers don't need to be 100% identical, but do need to look very similar and be dependably interchangeable.

**Upwards of 75% full is recommended.

If its contents have spoiled/toxified, they should be transferred all the same.*

****Up to a sanitary point, best discerned by the work's owner (or proxy).

[LLM writes Papal Bull](#)

As an overture to the solar panel industry, the Roman Catholic Church agrees to phase out foot-washing by 2029, with back-washing introduced no later than late 2026.

'I would say social media gets to decide a lot of things... Although I think at the end of the day, we'll see if it matters at all. But it's bound to affect something... I don't think it's germane to the art. I just think it's noise. But I think it's powerful noise. Nothing is secret anymore, nothing... But it's more difficult because there are still secrets to be discovered if one is not, how can I say... is not overly influenced by the opinion of others.' –Barbara Gladstone

another surfboard

75 1/2 × 21 × 2 3/8 in / 192 x 53 × 6 cm

unique

The work is a surfboard. It can be used however the owner chooses.

[graff] tagging as: **Liberty Mutual**

Can't figure out who wrote (ain't me): "Pulling teeth during eclipse (but takes various efforts and 1 of [the] 4 toothpullers backs out after second pull results in nothing.

Transport to 6-pack portal with 3 other loose cans." Impressed!

energy study

dimensions vary

edition 2 of 2

The work has its owner fuel a motor vehicle with frozen/thawing* rodents originally packaged for reptilian/avian consumption. It's recommended the rodents be inserted directly into the vehicle's fueling port. Once rodents have been inserted, the vehicle should be turned on and used for routine transit.

*Fully thawed isn't recommended.

"I'll Be Your Mirror: A Global Survey of Recent Pita Drawings"

Contemporary Art as medium, as "genre" [as I recently read it qualified]... It's not just late(-late) Avant-garde; it's a reef of weaker voices, a web of hamlets and compounds, a place where creative energy of most-any-sort stands a chance to find a name. Even so, many painters and certain types of sculptors aren't weak in the least—they are

painters and sculptors, sometimes known by a broader (if not properly broad) public. And though the public[s] may not understand what style the painters/sculptors practice or what school they emulate/resemble, they will recognize the cultural constant in these categories/means-end(s). Any concomitant distaste for the contemptibly arcane "Modern" will not depreciate the public's basic acknowledgement of painting and sculpture's legitimacy—therefore, both are strong. Whereas I and my sundry ilk are chimeras post-nascently crossed into the realm of the real—we're the tentative inheritors of the kingdom of art (of course a certain someone was reputed to favor the weak). Art as anything-goes as long as you sign up with the right cleric/charismatic. The defining quality of Contemporary Art is the tacit limits of its permissiveness.

hors d'oeuvres

dimensions variable

unique

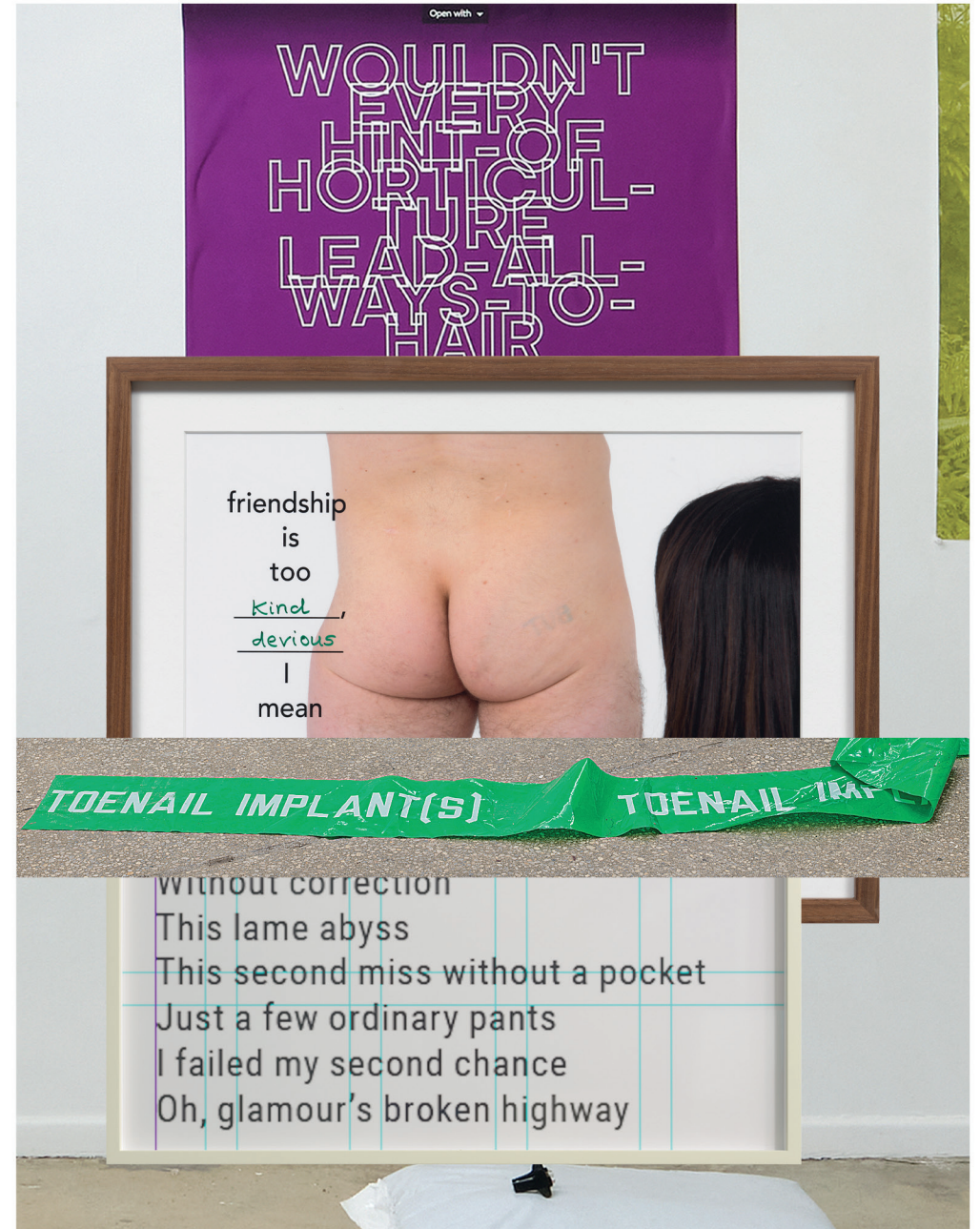
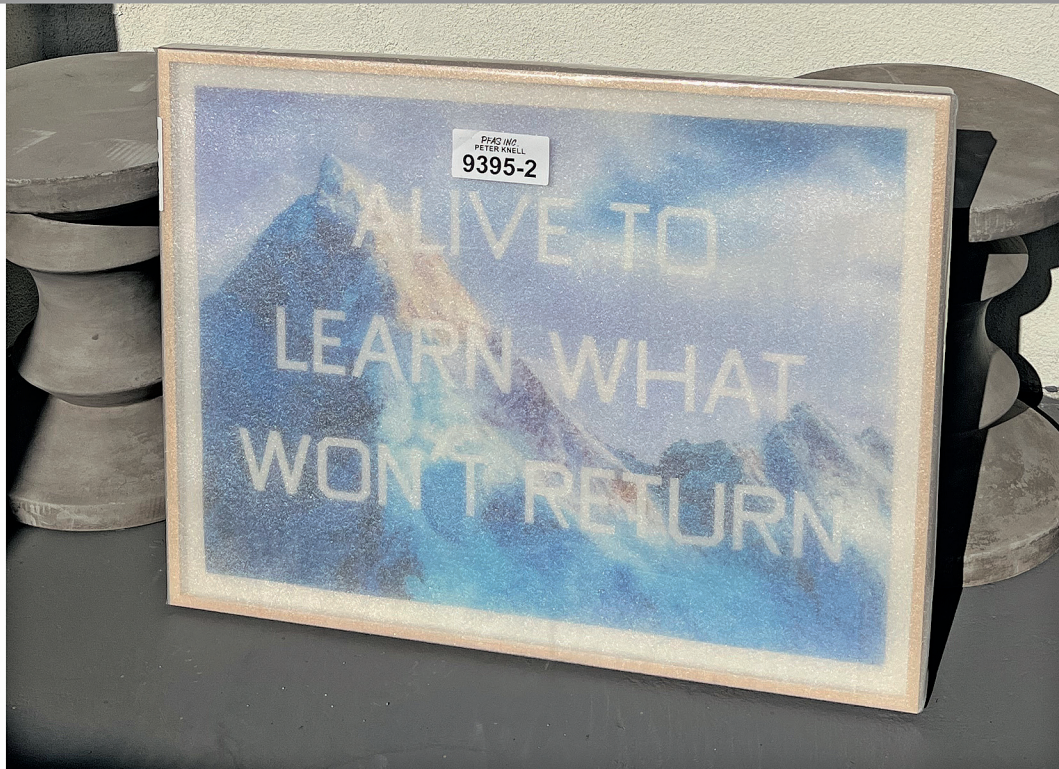
The work consists of 4 hors d'oeuvres to be offered to guests of the owner:

1. Served in a vessel of the owner's choice: at least 35% labneh; at least 20% aioli; at least 10% mayonnaise; at least 15% unscented moisturizing cream/lotion; 0% other ingredients. Mix together. The mix can be eaten directly with spoons/forks/fingers/etc or via savory surfaces like cracker, chip, etc.
2. A cheese plate, hosting at least 3 varieties of cheese, on which a remote control drone* frequently lands. The drone should idle at least 6m from the cheese plate when away from the plate.
3. A stereo microscope on whose eyepieces a hot sauce** is applied and on whose stage a savory food that pairs well*** with the hot sauce sits.
4. A bowl containing at least 45% presoaked chick peas, at least 45% fresh blueberries, 0% other ingredients.

The work can be served on any surface. It should be available to guests no more than once every 5 days, and no less than once every 2 years. All 4 hors d'oeuvres should be present at all servings. Hors d'oeuvre #1 can be opted out of if the owner has experienced significant legal and/or medical fallout; if opting out, please contact the artist to discuss a replacement hors d'oeuvre.****



One idea brings nudity back into the conversation. The designer I would collaborate with would need to already have a store/showroom/pop-up in NYC. At Brookfield, there would be a donation box for clothing (much like those steel containers in parking lots or on the street) --all clothing would go to charity. If the Brookfield visitor were to follow the instructions on the donation box, s/he would take off all his/her clothes and then have to walk a mile or two naked through the city to the designer's boutique. The designer would then dress her/him for free (up to a certain pre-determined spending limit --written clearly on donation box). Also on the donation box, would have to be some disclaimer saying something to the effect of: anyone who participates in this runs the risk of arrest/fines for indecent exposure; additionally the NYPD cannot guarantee your protection from molestation/assault/heckling/etc.



*A consumer drone used for photography, no wider in diameter than the plate the cheese sits on.

Hot as in spicy.** Less-viscous sauces are recommended.

***In the gustatory/culinary sense.

****The artist may expect payment in return.

****Spicy as in rather spicy.

.Rene Girard hunts Sam Altman

.Selena Gomez cleans Sam Altman's teeth

.Robert Altman's ashes fill Sam Altman's pants pockets

.Sam Altman eats 8 (of) club(s) sodas

.Rene Girard drinks sparkling "his blood"

.Sam Altman "sips" blood of Jayson Tatum through IV tube

.Art Tatum (posthumously) elopes with Marisa Tomei

.*(Dario Amodei dreams* in imagined Phoenician while baking in his sister's oven*)

Here in the unenchanted realm we flirt with attractions, curiosity, affect(at)ion, and communication. This is all art could be, except magic.

eBay sculpture

dimensions variable

edition 3 of 3 + 1AP

The work has its owner buy every item a single eBay seller has for sale.* The owner can then do whatever they'd like with the items, though it's recommended they keep the items somewhat near them** and keep the group of items in its entirety as long as possible.

*After which it's probable the seller will start to sell new items. The work's owner can continue to purchase from this seller, adding to the work.

**At times.

Corporate name swap (e.g. Panasonic becomes Apple, Chase becomes B of A, Lowe's becomes Target, Netflix becomes Exxon, Lady Gaga becomes Adele, etc)—legally binding.

I spoke with a fellow artist about what drives art-making. Fellow artist appeared shocked (scandalized?) to hear me announce my muse: Boredom. Fellow artist championed: Curiosity. I don't really discern a great distinction, unless of course fellow artist is somehow never bored.

4.2 x 4.2 x 85 cm [piece of poplar]

Edition 2 of 3

Start with one piece of poplar* cut to 420 x 420 x 850 mm. Live with it for a while, keeping it close to you, often in hand. Add additional pieces** of the same size as becomes emotionally necessary.

*Specifically, *Liriodendron tulipifera*, and preferably its sapwood. If poplar can't be found, an alternate light wood (except perhaps pine) could be used.**

**If poplar can't be found, additional pieces must be the same light wood as the first piece. If poplar was used for the first piece and can no longer be found, additional pieces are not recommended.

A municipality collects as many orphaned socks (dryer disappearance, unpleasant hole(s) in sock twin, loss in transit, etc.) as possible—preferably just one sock per person (if person wants to contribute). Each of these socks becomes a musical note in a transcription of a Schubert Concerto or Mahler Symphony or Bartok quartet, etc. How to display this: there must be some good walls the municipality has access to. Socks can be used to represent multiple musical compositions as well. Or all socks can be made available to a commissioned composer who then uses all socks to write a new composition.

I'm still into the idea of signing a contract with a (mega-)gallery, as might an athlete. Contract negotiations could be made public (though only a few would care). It would be especially interesting to get traded from one gallery to another.

rocks and mirrors
dimensions variable
unique

The work is a sizable group of rocks and mirrors displayed on/at a single property—indoor, outdoor, or both.

Rocks should be placed directly on the ground/floor*. Mirrors should be hung/placed to easily meet the average, upright, human glance. Rocks and mirrors should be near as many other rocks and mirrors as possible. Although there's no fixed/ideal number of rocks and mirrors to be displayed at a given time, there should never be less than 15 of each and the rock:mirror/mirror:rock ratio should be as close to 1:1 as possible, never exceeding 1.2:1.

The work can be added to as the owner pleases. Additional rocks should be distinct from other rocks in the work. Additional mirrors should be distinct from other mirrors in the work. When adding rocks, a similar number of mirrors should be added; when adding mirrors, a similar number of rocks should be added.

*A carpeted/rugged floor is ok.

(Pitch for telecom corp 60 second spot:) Real carrot dangles from comms satellite in Earth's orbit (dangle cord is serious engineering stuff). Sensors in carrot/cord know how close to ground to get + how to nav thru crowds and around objects. Carrot range: 3 ft from Earth surface to 3K ft above. Hmm, but would carrot travel or merely dangle in sync with Earth's rotation? If the latter, some other type of satellite perhaps. But 60 second spot for sure, very good budget, great CG team.



Read a brief piece on Stanley Brouwn (whose work sadly bores me (though I'd really like to be unbored-ed/onboarded (and hope to somehow see the current traveling show (traveling there by foot))) and was reminded(?) of this: *an artist who once claimed all the shoe stores in Amsterdam as his exhibition.*

Pushing Brouwn's pedal/pedestrian interests/aesthetics to the periphery, I think it's a great work, halfway between photobook-Ruscha and Broodthaers—the latter perhaps by proximity more than kinship. Too bad Sturtevant didn't take over all of Amsterdam's shoe stores; too bad she didn't do her own Roden Crater. So many “too bad”.

Mundi 56

aluminum, steel, phosphate base coat, acrylic paint printed Scotchcal foil, epoxy adhesive; USDZ file

85 × 35 × 38 cm / 33 1/2 x 13 3/4 x 15 in

edition 1 of 2 + 1 AP

The work is two sculptures (arguably one and the same). The first is painted-aluminum-etc (as seen above)*; it can sit on any surface. The second is its 3D animated version, ideally experienced as AR**.

Note, the 3D files were created with the capabilities of 2020 mobile phones in mind, so the AR quality may appear primitive as more powerful devices become available. The owner of the work is welcome to rework the USD files (or even build a new 3D model based on the 2020 model and/or the painted-aluminum-etc sculpture) to upgrade it to current/future graphics standards.

*See PDF that accompanies this COA for notes on installation and care.

**Augmented Reality.

prompt generative AI to find all stand-up comedy videos featuring the words: *x y z* etc in order to create a(n edited) sequence of videos (1-word per video) that recite an complete canonical written work, e.g. *Gettysburg Address*, Marianne Moore poem, “(Sittin’ On) the Dock of the Bay,” etc.

So in giving definition to sculpture while divesting it of any traditional, albeit venerable, trappings, it's the recognition of sculpture as isolated presence (as distinct from readily legible image or syntax) that is of crucial value/quality [to me]. I now see how it's in some ways very much like the static/slow-track longshot in a film, where time clearly lapses but you are forced to remain; this is also what the icon asks of its percipient: moving stasis. Perhaps I've always “simply” wanted to be a static-movement (of course, a movement-staticist too)..

Finley James / James Finley

*CSIA: Neil Young's soldering iron; Maya...**

[2020]

Dimensions unnecessary

*...Angelou's cleaver; Robin Leach's sculpture; Philip Roth's phone.

(Whether static or taken from place to place, the four elements* should remain proximate to one another –D.B.)

A game studio that only develops games based on early Bruno Dumont movies.

The farce of authorship and the chance rewards of anonymity... I suppose the question is—once again for me (and me®)—why in/as art do we seek the name of the artist to justify the experience of the work? I trust not everyone does, more commonly the temple guards/acolytes: behold this monographic show of Person H43; behold proof of talent/value/meaning/reward/beauty/etc.

Do monographic Warhol or Basquiat (nevermind their collaborations) do a greater service to either's legacy than the common (mis)understanding of their work in the broader cultural milieu (popular culture, let's call it)? Why is it that I can admire Sturtevant's take on Rainer while knowing it couldn't retain value if it wasn't framed by her historians; knowing I may likely have found it as puerile in person as I did Merlin Carpenter's 2007

INNATE VALUE

The show title ideally speaks for itself. The premise is simple:

Exhibit artworks collectors get to determine a permanent monetary value for. That value will remain "innate" to the art work. For instance if the artwork is valued at \$22,500, it will always be valued at \$22,500; if the artwork is valued at \$2252, it will always be \$2252. The artwork's COA will state as much:

The work retains a _____ USD value in perpetuity. Any future sale or purchase for less or more (excluding taxes/duties/premiums/etc) renders the work a forgery.*

Over the course of the show, prospective buyers [pb] propose the value they'd like a work to be. (If a pb proposes a value already proposed by another pb, they'll be asked to propose a value at least 1% higher.) At show's end, the artist compares various offers and decides on the proposed-value best suited to the work. The gallery then invoices the buyer who proposed the value. Once a buyer pays (they have up to 3 business days to send funds), the artist finalizes the COA defining the work's value.

Three of the works in the show are "mutations" whose value increases somewhere between 1.25% and 5.8% every calendar year (beginning in 2025)—their COA texts will reflect this. A buyer won't know they own a "mutation" until receiving its COA.

***The artwork may outlive the existence of USD. If this occurs, it's recommended the work's (then) owner use the CSC** of the global financial community (assuming such a thing remains in existence), e.g. 46,794 USD becomes 46,794 CSC.**

****Contemporary standard currency.**

Reena Spaulings show? How can I admire Sturtevant's double-take (premeditated or not) on Raysse, while finding her Duchamp unuseful, her Johnsing often disappointing, yet her Warhol flowers impressive, etc.? I don't much care for Van Gogh but I trust there's a high chance any given painting from 1888 as an anonymous stand-alone would catch my eye more than seeing 10 works of his from that year. Etc.

Untitled #3

silkscreen on stretched canvas

40 x 60 x 1 in / 101.5 x 152.5 x 2.5 cm

edition 1 of 2

The work can be used as the owner chooses. Filling in empty text fields is welcome.

What if CVS isn't in fact a pharmacy chain, rather CVS corporate always intended CVS to be art, i.e. CVS as brick-and-mortar and brand is art (each store a unique work?)

Umbrella View [metaphysics] still makes the most sense to me.

velleities

dimensions variable

edition 1 of 2

The work is velleities, most likely the work's owner's.

New surgery that can implant a clitoris where a corn [heloma] used to be. No limit on number of clitorises per pair of feet.

"The exhibition comprises"

(A) presentation

The approximation of order/meaning

A place for various thingness

Artwork(s)

Your presence/interest

The purposes(/intentions) of at least one person

AES-PoPRS9

approx.* 104(L) × 64(H) × 87(D) in

unique

When placing the work/s components, refer to the photo above and/or hi-res images provided by the person/entity the work was purchased from (or gifted by). *Slight variance from dimensions listed above is unlikely to affect the work adversely. DO NOT use adhesives/hardware to fix work components to the floor or one another.

- Hanging hardware for framed-poster shouldn't be visible (at least when viewing work from front).
- Hang baby boots from a discreet screw/nail/etc.
- If keeping explosives inside canister shell, exercise caution!
- Medical mask can be replaced if needed. Replacement should look very similar to previous mask.
- Rug can be vacuumed as desired.
- Folded cardstock may yellow (conservation is welcome).

[deleted]

To believe in the thing that is the thing that is the thing—this isn't to be confused with immanence.

video file (*XPLEX*)

dimensions variable

edition 1 of 3 + 1 AP

The work can be used/displayed however the owner chooses.*

*The work can be considered instructions for the sculpture "exes".**

**By the same artist(?); edition 1 of 3

A(G)I writes itself as earrings that do nothing but be worn in human ears as earrings generally are

PS. should have included a couple things in *The Typist*

<https://www.sadiecoles.com/usr/library/documents/main/darren-bader-more-or-less-booklet.pdf>

<https://mendesmundi.com/columbalivia/about/org/>

+

Scott Mendes stuck at sea

Doting on catastrophe

Myriad merfolk spit out socks

To keep him free of salmon pox

The bark is bowed in a bad way

It soaks itself with night and day

S.M. watches without cause

Giving his blank mind to pause

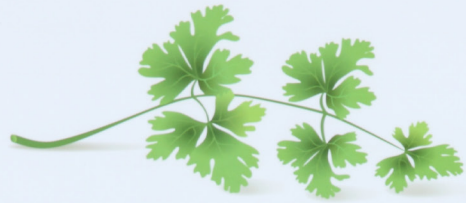
Idea strikes and quite far off

A mind is stirred and sounds a cough

The oars combust in magic mist

Scott Mendes sighs a pigeon's kiss

Substitutions: Periodic Table



THE VENGEFUL APPLIANCE



DANNY NAMED
KEEP IN BINS

various media
dimensions variable
unique

Following the logic of *Substitutions*, which states any one thing/name can become a substitute for any other, the work substitutes 118 (nameable) things for the 118 elements represented* on the Periodic Table.

The work is never the (nameable) things used as substitutes: The work is always the act/ possibility of substitution. The photo above depicts the first (nameable) things used for the work.

*New elements may come into being. It's recommended the most recent tally be the number of substitutes to use.

sushi/sashimi poker games where money is raw fish (and winner is expected to eat that fish)

“One thing art can do is resolve physical objects in your life. Any item with a burdensome duty or heavy sentimentality can enter a higher realm of attention and care simply by declaring it as art, or more abstractly as finished. In this transaction the object is never again your problem. It is possible here too that actual feelings contained in the object are moved to the more benign category of symbolic feelings. We should not take this for granted as it may only be a temp-rary aspect of the field, and instead enjoy it while it lasts. –Br. Kronz

Sculpture #3.5

27 18 × 141 × 3 78 in / 69 x 358 x 10 cm*

unique

The work is 1) a form based on an existing form** 2) filled with unwanted, human-produced stuff. 3) as many of these forms, at the *size above, as the owner finds suitable, each filled with

unwanted, human-produced stuff 4) any presentation of these various identical forms. Surface treatment of each identical-esque form is up to the work's owner.

An art historical form.

***Perhaps of no import.

2 paired earbuds, each put in fuel tank of a different car. Cars are put next to each other and/or tracked to “monitor listening experience”

Thank you Jeff Poe

framed suite (pillows 1)
dimensions variable
unique

The work is a quartet of framed images, one framed image residing in each of the four pillows seen above. The pillows can be used however the owner chooses, keeping in mind the framed images shouldn't be removed unless absolutely necessary.*

*Of note, glass has been used for glazing.

Random illegal US Southern Border crossers get chosen for Trivia Night. Trivia Night is run in English. 16 questions are asked. If border-crosser gets 9 out of 16 (no less, no more) right, they get a 3-year work visa.

I saw Elizabeth Banks last night. She wasn't wearing much make-up (she looks very nice without), so it took me a minute. I like her, she's a quality Hollywooder. I woke up this morning thinking it would be ideal if she'd be the one to buy my practice. If she offered anything \$399,000 or above, I think I'd accept.

Vs. (starter kit)
twenty* audio files
dimensions variable
unique

The sculpture is twenty existing audio files, as well as files the sculpture's owner can make following the parenthetical instructions below.*

Each of the twenty audio files functions as half of a pair. Each file (re)presents a category with some relation to the category (re)presented by the file it's paired with.** (Categories can be explored in depth in the accompanying PDF.) No file should be played without its paired file. The number of pairs simultaneously played is up to the work's owner.

When listening to more than one pair, any additional pair should be played from its own set of [loud]speakers. Any working pair of speakers will do. No set of speakers needs to be identical to another. Audio files played simultaneously should be played at equal volumes.

*(The owner of the sculpture can create additional Vs. pairs of their choosing. When creating additional Vs. audio files, the following should be kept in mind:

All twenty audio files that come with this sculpture were created by mixing previously recorded-and-published songs—each song chosen for its title. In the accompanying PDF, each of the twenty (re)presented categories is followed by a column of all words the category comprises: each line of the column represents the title of a recorded-and-published song***—not a part of a title, the full title—this is key!

To create additional Vs.: once all song[title]s to sufficiently construct two Vs. categories have been selected, each of the two song groups is then mixed down as evenly/balanced as possible. The audio files created from the two mixdowns become two files to add to the original twenty Vs. files and any additional Vs. files created since.)

** e.g. Kardashians and Karamazovs = well-known families with a 4-syllable surname beginning with K; airlines and caprines = end in -ine[s]; gin and vodka = widely popular clear spirits.

Most commonly a pop* song, but not restricted to pop songs.

****Pop meaning “popular,” not the (sub)genre “pop” specifically—although this (sub)genre can

be used freely.

Important artwork: spending a couple minutes thinking about *Cloud Atlas* [the movie] again

“Literature allows us to see people as they truly are, even though those people do not exist, but will, with luck, always exist, which is why literature will never entirely lose its prestige.” I wish I had full faith in the “entirely”; I have no shortage of hope.

proposal for a fragrance
dimensions variable
edition 2 of 3

The work has its owner collect commercially-produced fragrances to create a single, composite fragrance they'll then attempt to market as a new commercial fragrance.* The composite should contain no less than 37 different pre-existing commercially-produced fragrances, none exceeding 8% of the composite liquid volume. When selecting fragrances for the composite, the owner should place emphasis on variety of packaging and pricing. Failure to earnestly attempt to market the composite fragrance effectively voids the work.**

*Multiple marketed composite fragrances are an option, but do not become multiple works.

**Earnest attempt(s) in the past do(es) not void the work in its post-marketed state.

Finally figured out how to pull myself out of debt: *10 x 10*, in which 10 sought-after artists with primary prices well into the 6-figures contribute a work to a 10-work show. Prospective buyers need to “check off” at least x of the 10 personal “boxes” purchase of a work requires. X will be determined by a simple press of a button that prompts a basic algorithm, spitting out a number from 1 to 10. If for instance a button-press brings about a 6, the potential buyer of the work will need to prove 6 of the 10 requirements are personally met (appropriate documents will be required). 10% of each sale (no discounts

unless -10% please) will go to the curator/organizer/etc of the show: me.

This could be in conjunction with another *10 x 10* show which would be all new works by me; each can be editioned up to 10. Edition size depends on how many potential buyers can meet x of the 10 requirements (same requirements as those for the group show); x will here be determined by guessing how many fingers the artist is holding up behind his back (the artist can be trusted to tell the utter truth); if the guess is correct, the potential buyer can choose how many of the 10 requirements will be required for purchase of the work. If the guess is incorrect, the difference between the fingers-held-up number and the guessed number will be the number of requirements required for purchase (again, no discounts, unless -10%). Works might be priced quite modestly (with a 10% increase per edition).

“All cats are purple. Pee Wee Herman is a cat. Therefore, Pee Wee Herman is purple. Valid argument.”—Henrigillis & Gimbel

65 x 44 x 2 in / 165 x 112 x 5 cm

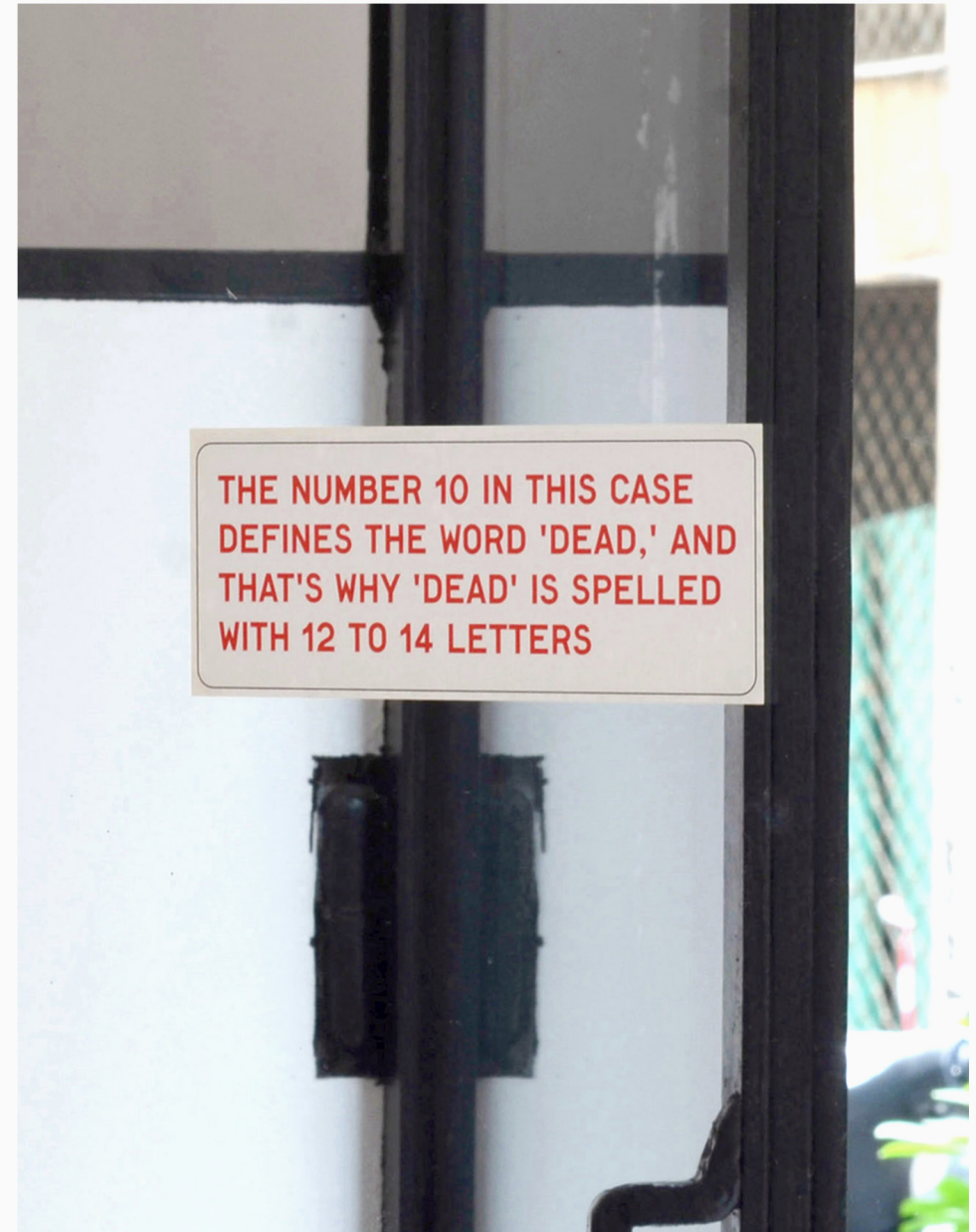
unique

The work can be placed(/taken) anywhere.

(sign up) to be that person who wrote about that thing that nobody had ever written about before

At a young age we learn that ugliness is punished; it takes longer to grasp that the world cannot abide beauty.—SthPrc[e] / For Beauty's nothing but beginning of Terror we're still just able to bear, and why we adore it so is because it serenely disdains to destroy us.—WllmGdd[i]s

Document (11)*



12 3/8 x 12 3/8 x 3/8 x 10
dimensions variable

The work is a document, *perhaps the eleventh of its kind. The document is in fact 10 very similar documents, each provided to the owner on a schedule agreed upon between the owner and the artist.

The document[s] contains an audio component that isn't the document.

Organize celebrity organ donation so that there's one celebrity organ donation per each of the human body's 78 organs. No repeats. What means of presentation? Definitely no reanimation.

One must merely be in the world, wish as one would to know it.

Prototype I.
12 x 10 x 10 in / 30.5 x 25.5 x 25.5 cm
unique

The work is a quartet of documents. It's recommended they be stacked as seen* in the photo above. Documents should not be adhered/fastened to one another, nor the surface the stack sits on.

The work retains a 24,000 USD value in perpetuity. Any future sale/purchase for less or more (not excluding taxes/duties/premiums/etc) renders the work a forgery.

*1 of the 4 documents generally remains out of view.

An exhibition that sedulously documents artable things occurring between the hours of 11:12 to 12:20 (traveling exhibition to accommodate all local time zones, or global exhibition of great scope and patience/discernment)

Every major advance in AI's ability to produce visual art and literature seems like a red herring, a momentary passing of a meaningless torch and a distraction from the real problem: There is already an unimaginable surfeit of content, which humans needed no help overproducing. Automating its creation doesn't solve the more urgent problems of people needing to keep themselves busy and feel important (it obviously makes those problems worse). –Rob Horning

Candy #2
gold, chocolate*
dimensions variable
unique

The work is meant to be experienced orally/gustatorily, as well as visually (from time to time). Chocolate coating can be reapplied whenever the owner wishes. The owner is free to add near-identical** pieces to the work. If the work is swallowed, that's ok***.

*The protective foil surrounding the work in the photo above is not part of the work.

**I.e. a new piece must be made of gold and look a whole lot like the original twelve pieces when not chocolate-covered (as well as when chocolate-covered).

If swallowing leads to significant injury and/or death, the owner* cannot blame this on the work or the artist.

****And/or the person to whom the owner has given power of attorney.

putting mascara on my ear hair

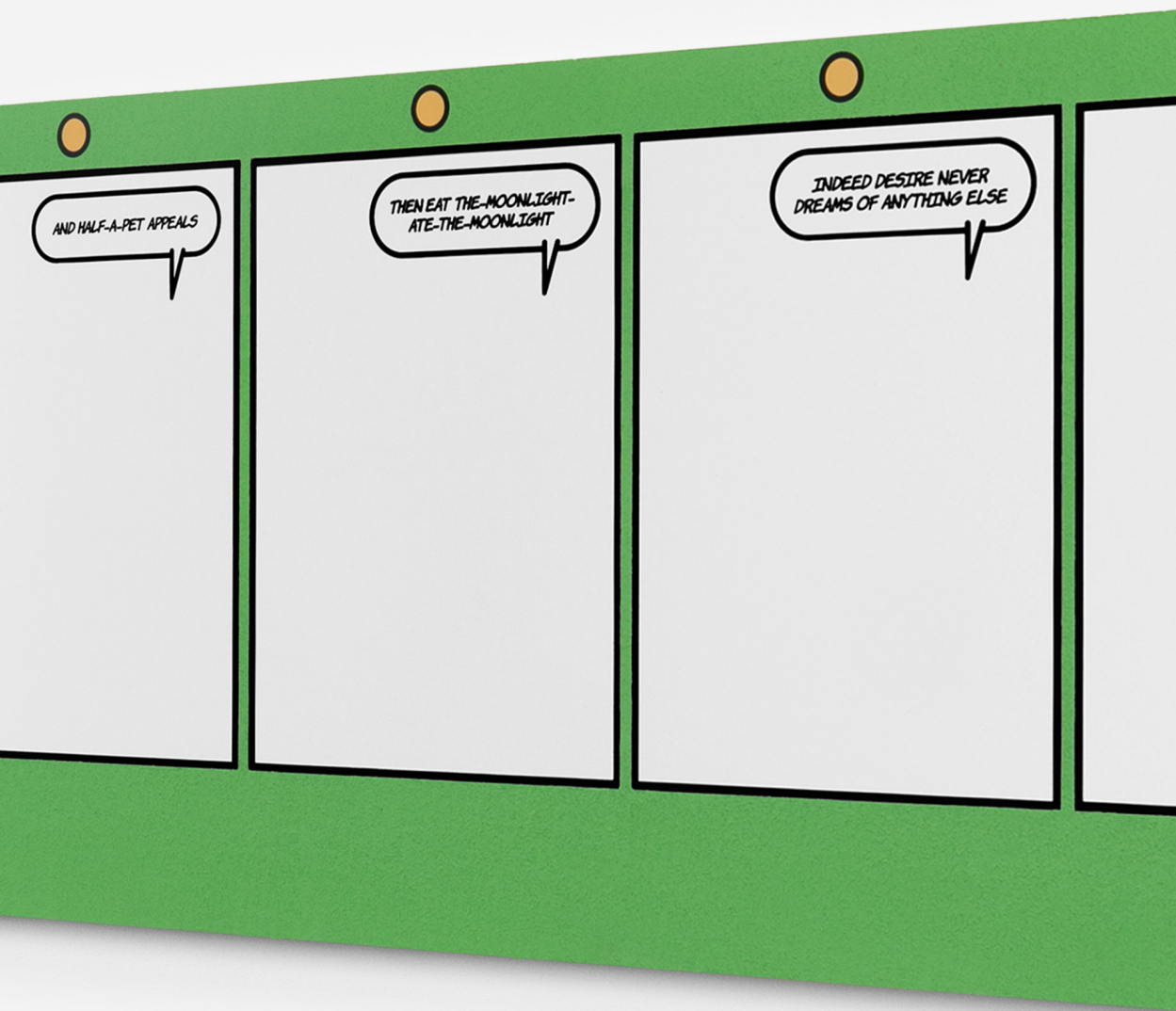
“technology is lust removed from nature” –D.D.

“nothingness is the stuff of thought” –F.J. / “intelligence is the purest contingency” –S.S.

“love is always forgiving that we are not” –??.?

“joy is an ecstatic injury” –??.?

“to live is to play at the meaning of life” –E.B. / “the living are beyond comparison” –M.S.



photographs I like
dimensions variable
edition 1 of 3

The work is a group of no less than 5 and no more than 50,000ish photographs its owner likes. The majority of the photographs should be visually accessible* to people other than the owner.** Photographs should not be displayed in duplicate, triplicate, etc. The owner shouldn't include more than a (relative) few photographs they've personally taken/created.***

If a photograph once liked is no longer liked, it can be removed from the group. The work could be repeated****; repeats should be undertaken sparingly.

*Presumably printed***** and/or on-screen.

**And non-owners the owner (regularly) lives with and/or regularly shares a workplace with.

***Which isn't to say they should include any.

****By the owner, not by proxies.

*****Framing (and/or mounting) isn't necessary, but obviously brings its own qualities to an experience.

An inflatable yacht (not big, let's say 2-2.5m long). Sitting on top of its deck is a sizable (let's say 50 in. long) cast concrete strawberry—no paint. Assuming the physics hold up there (as they're sure to), the strawberry has a somewhat fulsome amount of whipped cream applied to it.

What originally perplexed me about making art was a notion(/station?) of ephemerality—how an object exists only for a time—an ineffable poetry “resident” to that dynamic. Add the endless paradox of the timeless and one might arrive at the kernel of what art most commonly means: meaning itself, chancely material, arguably inviolate. How to preserve and protect—and consummately pretend?

chess: relatives

dimensions variable
unique

The work is a standard game of chess, played between two people, in which the chess pieces are living human beings. The pieces can be standing or seated*, but never a combination of both.

Prior to commencing a game, all thirty-two pieces, i.e. living human-beings, must be present, to be organized as follows:

–All sixteen pawns must be related to people (either absent or present) in the same way, e.g. daughter, first-cousin**, nephew.

–All four rooks must be related to people (either absent or present) in the same way, e.g. aunt, brother, grandson.

–All four knights must be related to people (either absent or present) in the same way, e.g. mother, great-uncle, son.

–All four bishops must be related to people (either absent or present) in the same way, e.g. granddaughter, grandmother, brother-in-law.

–Both queens must be related to people (either absent or present) in the same way, e.g. step-father, father, niece.

–Both kings must be related to people (either absent or present) in the same way, e.g. step-sister, daughter, great-grandfather.

The sixty-four tiles of the chess board can be made of any material, and should be the same size and color***

*If seated in/on seats, all thirty-two seats should be identical. If the piece is a person unable to stand or unable to sit in one of the identical seats, exceptions should be made.

**It's not recommended cousin degree beyond first-cousin be considered (although first-cousin once-, twice-, thrice- (etc.) removed is ok).

Color could be colors, as long as these same* colors are used on each tile (the pattern needn't be identical, just one that blends in adequately with the patterns of the other tiles). Words could also be used to define tiles, as long as the words are the same color(s) as the tiles.

****Same should suggest similar-enough-to-be-easily-visually-confused.

PPS. What do glass baby bottles, chapstick tubes, standard “format” Sharpie®s, the Hudson River, some sort of box, and a poorly cut carpet have in common? I proudly stand with all unions + am proud owner of artificially intelligent teeth, each its own intelligence (behold the coruscating circuitry within). *From circuitry to marquetry, digital injury is the eye's bride/groom* –Paul Valéry

Re: grets

- Issuing a COA for a work that should have remained a strict resident of *JES*.
- Trusting the dictionary.com pronunciation of “Lachesis”
- That one shot (and a couple others) in “proposal for Sculpture #4” video
- Not getting the AR app to work well
- Making too many fortune cookie word-works
- Failing to find a venue for a 2-man show with Daren Bader
- Dedicating a work to someone's kid (no disrespect to the parents or kid)
- Error-riddled representation of *number[s]* in *oaint*
- Being sheepish promoting artist friends during critical “emerging artist” years
- Never being able to finish the *Chad Ochocinco* narrative
- Not pushing harder for a different title for 2017 Naples show

+

8linksthatlinger[4me]

https://www.instagram.com/p/CdIo1sSLoju/?hl=en&img_index=3

https://www.instagram.com/p/ChhUho-OUcI/?hl=en&img_index=1

https://www.instagram.com/p/CQWS7fvgx8_/?hl=en&img_index=1

https://www.instagram.com/p/CM4ZNHXFgbI/?hl=en&img_index=1

https://www.instagram.com/p/CMR53RAF1JS/?hl=en&img_index=1

https://www.instagram.com/p/Cbui7AIL4fl/?hl=en&img_index=1

https://www.instagram.com/p/CdIo1sSLoju/?hl=en&img_index=1

https://www.instagram.com/p/CqfqgPwL9Np/?hl=en&img_index=1

framed suite (blue)
dimensions variable
unique

The work comprises the 4 framed images seen above. They can be placed/taken anywhere. Each can be as proximate-to/remote-from the other 3 as the owner chooses.

No image should be reframed (reglazing is ok) unless its frame has been considerably damaged. Any reframe should be more or less identical to the original framing.

On the third day God created yogurt, dividing land [hand] and sea

Some concocted conclusion like we all bear illusion / In 43 years I'll be Aaron Copland's brother-in-law.

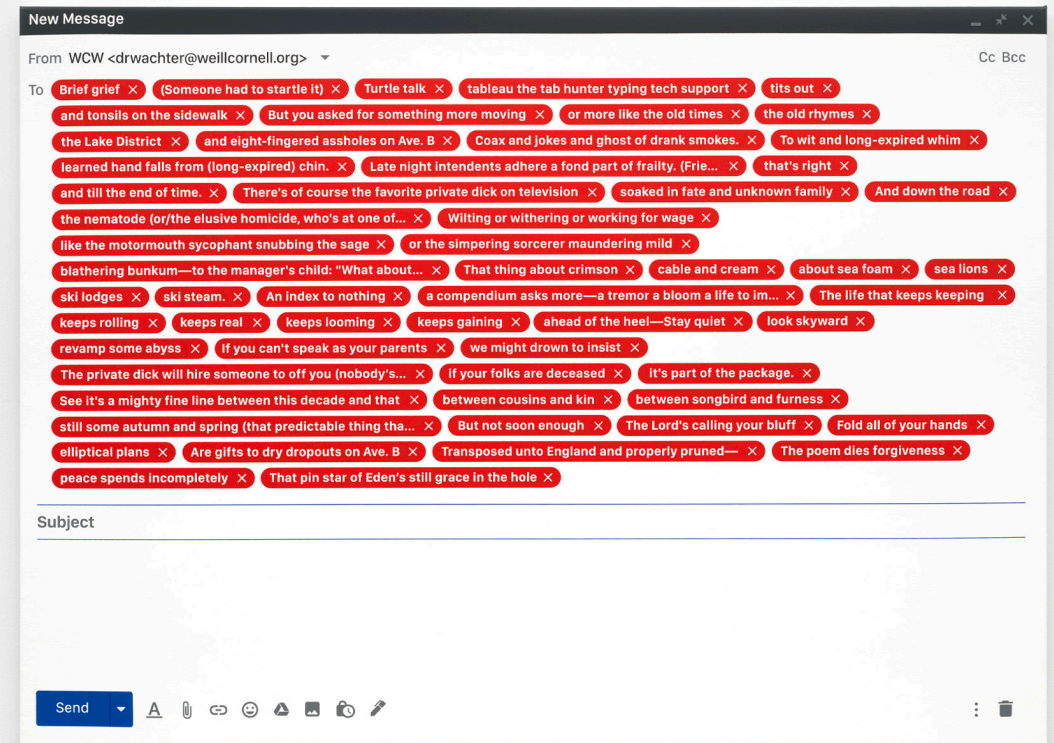
Sculpture #10
dimensions variable
edition 1 of 2

The work has its owner choose a pre-existing, hollow, durable sculpture [PHDS]* to fill with viable DNA samples collected from (all) human** visitors to PHDS's location. Samples should be deposited in PHDS until PHDS is (nearly) full. PHDS should have no apertures/fissures samples could escape through.

DNA sample = any dependable material for genetically IDing a specific human: nail clipping(s), blood, dead skin, etc.*** A PHDS's DNA samples should be entirely consistent, e.g. if collecting head hair, all samples deposited in PHDS should be head hair.

It's not recommended any visitor provide more than a small sample for deposit. Repeat visitors should not provide new samples unless a new PHDS has been activated since their previous visit/deposit. If a visitor refuses to provide a sample, the work's owner is encouraged to escort them from the premises.

There's no limit on number of PHDSs employed for the work. PHDSs can be employed at various locations and/ or simultaneously.



*The photo above documents the work's original PHDS.

**Samples from non-human species aren't recommended.

***Note: violent and/or lethal means of collection aren't recommended.



homophone *and/with* works I'd still like to get done: eunuchs/Unix; farrow/pharoah; apps/apse

tbc[?]

word visualists [pp.]

Jesse Willenbring 34(a), 58, 82-83

Erica Ohmi 12, 29, 51(a), 64(a/c), 75, 92, 104

Mathew Cerletty 2, 64(b)

Antoine Catala 24

Dominique Clausen 89

Karl Haendel 97

RIP:

Jill Green

Ara Dymond

Richard Horowitz

Donald Baechler

Mark Weiner

Brice Marden

Also: Richard Serra / Frank Stella /

Barbara Gladstone / James Earl Jones /

Fredric Jameson / Willie Mays / et Al

Always: Dad — “derf’s up”



Darren Bader is an American content producer. He has had success in the contemporary art business.

Early life and education

Born to Diane (née Cohen) and Fred Bader in Bridgeport, CT, Darren was primarily raised in Fairfield, CT. He has a sister Elise and a brother Alex. Most of his family was local: children, grandchildren and great-grandchildren of Jewish immigrants from Lithuania, Hungary, and Belarus who settled in Bridgeport soon after arriving in the USA.

Bader attended Stratfield School, Fairfield Woods Middle School, and Fairfield High School. He went to New York University to study film, attempting a double major in art history. He had and sustains a great affection for Old Masters painting.

2000s

After a short stint in Madrid, Bader headed to Los Angeles with a bunch of his film school friends, hoping to figure out whether he could find stimulating film industry work and/or perhaps gain admission to fine arts MFA program. He ended up working in the store of MoCA, LA, where he met Kathryn Garcia, Mateo Tannatt, and Olivian Cha, among others. He wrote a couple screenplays and was accepted to the Art Center College of Design MFA program, though he didn't attend (already in student debt, he opted to not take on additional loans). As well as being fortunate enough to have access to MoCA's rich programming at the time, Bader was further educated by Bruce Hainley, Jeffrey Rosen, Kerry Celan Freeman, David Greenberg and David Lewis. By 2003, he immersed himself in the body of work later compiled in *James Earl Scones*.

Returning to New York City in 2004, Bader had his first solo show at Rivington Arms. He found rewarding work with Donald Baechler and Gavin Brown. He was invited to curate a show for Rivington Arms in 2005. In 2006, he and Jesse Willenbring co-curated *Grupe*, at Gavin Brown's Passerby (NY) and The Mandrake (LA). In 2007 he had his second solo show with Rivington Arms. In 2008, he had a joint show at LA spaces Pauline (run by artist Mateo Tannatt) and 2nd Cannons Publications (run by Brian Kennon)—*pulturebook (B&W version)* was published in conjunction with the latter. During this period, he worked closely with Willenbring, and artists: Ara Dymond, Carter Mull, and Michael Zahn, among others. In 2009, Bader opened a solo show at T&S'nKreps and announced a solo show at 303 Gallery. 2010 brought a solo show with Alex Zachary, inclusion in PS1's quinquennial *Greater New York* and the publication of *oaint*.

That's all for this Wikipedia entry. Please see [links missing] for more information

