Mass Production: Artists' Multiples and the Marketplace, exh. cat. (general editor and contributor) (Akron, Ohio: Emily Davis Gallery, 2006). Lead essay, object entries, and acknowledgements. Edited student manuscripts (entries). Worked with Graphic Design class under direction of Professor Christopher Hoot to produce book.

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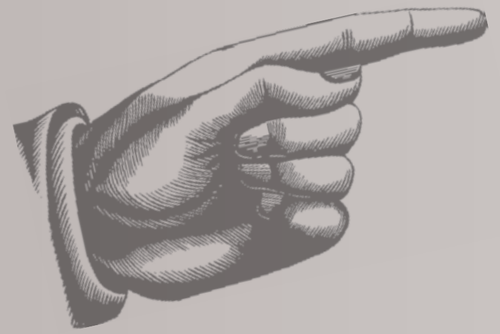
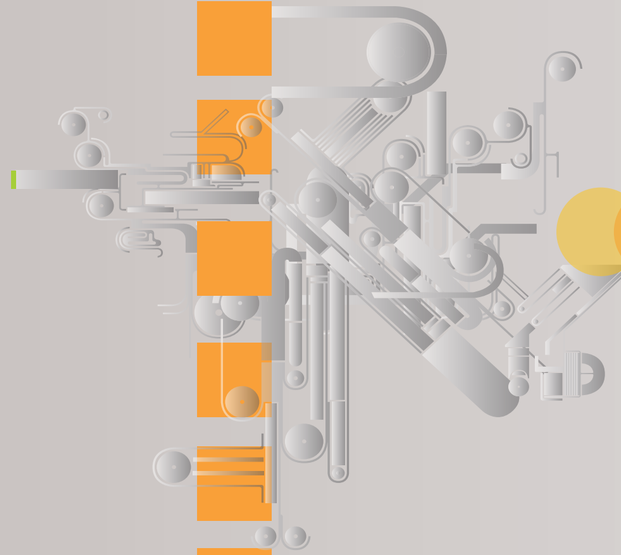


The University of Akron
Mary Schiller Myers School of Art
Emily Davis Gallery
October 30 – December 1, 2006

MARY SCHILLER MYERS School of Art

The University of Akron

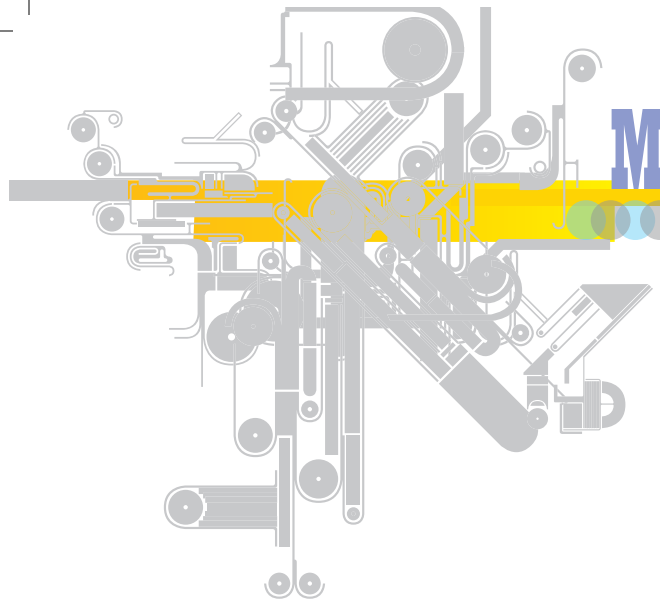


Mass Production: Artists' Multiples & the Marketplace

Emily Davis Gallery
October 30 –
December 1, 2006


TEXT
MAURIZIO NANNUCCI BY INSAM GLEICHER, CHICAGO


EVIL

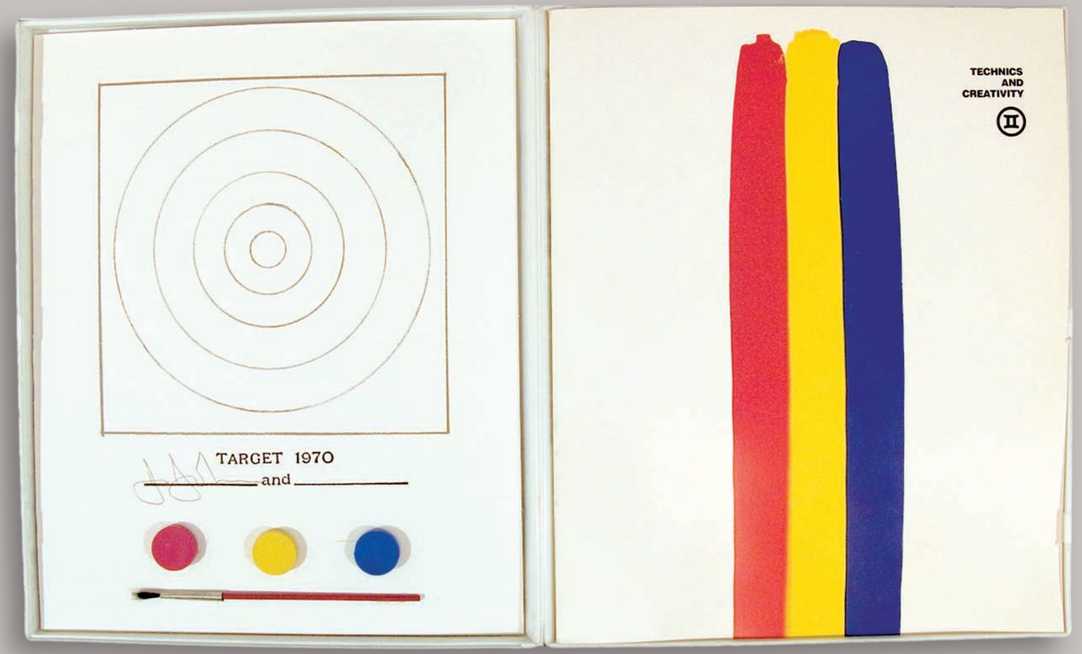


Mass Production

Artists' Multiples & the Marketplace

Emily Davis Gallery
October 30 – December 1, 2006

inside front cover:
Maurizio Nannucci
Text/Exit, 1991
silkscreen on lighted metal box
10 x 8 x 4 inches
Insam Gleicher Gallery



Jasper Johns
***Target*, 1971**
lithography on board with watercolor cakes and brush
11 x 9 x 2 1/4 inches
Published with the catalogue for *Technics and Creativity: Gemini G.E.L.*
Museum of Modern Art, New York, 1971
Art © Jasper Johns and Gemini G.E.L./Licensed by VAGA, New York, NY
Published by Gemini G.E.L.

Mass Production:
Artists' Multiples & the Marketplace

is dedicated to Mary Schiller Myers,

a singular patron.

Lenders to the Exhibition

Akron Art Museum
James H. and Frances R. Allen
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Elizabeth Markovich
Larry Miller
Takashi Murakami, Kaikai Kiki Co., Ltd.
Claes Oldenburg and Coosje van Bruggen
Yoko Ono
Tom Patchett, Los Angeles
Bill Radawec and Ibojka Toth
Reinhold-Brown Gallery, New York
Gilbert and Lila Silverman
Gilbert and Lila Silverman Fluxus Collection
Carl Solway Gallery, Cincinnati
Barbara Tannenbaum & Mark Soppeland
Louis Vuitton North America
Walker Art Center
Robert Watts Studio Archive

Roy Lichtenstein
***Paper Plate*, 1969**
screenprint in yellow, red, and blue, on white paper plate
10 ¼ inches
© Estate of Roy Lichtenstein

Foreword

The exhibition, *Mass Production: Artists' Multiples and the Marketplace*, a powerful highlight in the Mary Schiller Myers School of Art exhibition series for 2006-2007, represents the best educational tradition of integrating faculty scholarship with intensely meaningful student participation.

Professor of Art History, Kevin Concannon, has conceived a superb exhibition of considerable interest to the wider arts and academic communities, and has constructed a learning opportunity for University of Akron students, which has involved them in every phase of this exhibition and its catalog. Drawing from art collections coast to coast, Professor Concannon and his students, supported by Gallery Director Rod Bengston and his staff of graduate students, have assembled a rare selection of artists' multiples. Their unique presentation in this exhibition has particular timeliness as well. When considered against the backdrop of post-modern skepticism about the possibility of artistic originality and the art world's overt commercialization, the collected works of this show both belie the former and betray the latter. The many levels at which these artists engage such issues in these works is deeply intriguing. In the end creative optimism would seem to prevail against all odds.

The project also takes advantage of the wonderful synergy among the various departments within the School. Professor Christopher Hoot worked with students in his summer graphic design class to produce this exceptional catalogue. The book you hold in your hands represents not only the work of art history students but the dedicated efforts of Professor Hoot and some of our very best graphic design students. Additionally, Professors Donna Webb and Sherry Simms, of the Ceramics and Metals programs, respectively, are currently offering a joint class in Production that will culminate in a concurrent exhibition in our Projects Gallery of multiples produced by our own students. It is inspiring to work in such a truly collegial environment!

It is rare for a university project to explore the sometimes esoteric and elite worlds of art criticism and collecting, and to so fully succeed in opening the door for student minds and hands to enter and take part. With this exhibition and catalogue, every stakeholder in our community has been enriched. This success is a credit to the disciplined scholarship of the professor and his students. It is also a tribute to the sponsorship and inspiration this university and its art school have received from art alumna Mary Schiller Myers. Because of her generous commitment to improved opportunity for all students who follow in her steps, this School has confidently moved toward ever more ambitious collaborative, cultural endeavors. Just as worlds of art have been brought to Akron by this School and by its patron, so this School of Art at Akron shall press on in finding innovative ways to bring timeless art and timely scholarship to its hometown, to its region, and to the art scene, nationally and internationally.

Del Rey Loven
Director
Mary Schiller Myers School of Art
The University of Akron

Marcel Duchamp
Rotoreliefs (Optical Disks), 1935
discs 5 3/4 inches (diameter)
Cologne: König
Postkartenverlag (1987 edition)
© 2006 Artists Rights Society
(ARS), New York/ADAGP, Paris/
Succession Marcel Duchamp

Claes Oldenburg
Geometric Mouse
(Scale B), 1971
Published by Lippincott
Courtesy Brooke Alexander
© Claes Oldenburg

Marcel Duchamp with
Rotoreliefs, 1949
uncredited photograph
from: Robert Lebel,
Marcel Duchamp
(New York:
Grove Press, 1959)
Marcel Duchamp
artwork © 2006 Artists
Rights Society (ARS),
New York/ADAGP,
Paris/Succession
Marcel Duchamp

Mass Production:

ARTISTS' MULTIPLES AND THE MARKETPLACE

written by Kevin Concannon

Despite numerous attempts over the years, no single definition of the artists' multiple has yet emerged as authoritative. For some, the conventional artists' print is a subset of the multiple. For others, the multiple is by definition an editioned three-dimensional object. For this exhibition, as its title implies, the artists' multiple is defined by having been mass-produced.

Naturally, the mass production of identical works of art has serious implications for the art market. For much of the history of the artists' multiple, the market has been a prominent concern of those who produce multiples, be they artists, publishers, or dealers. Multiples have traditionally been touted as a 'democratic' medium, intended to make art available to the 'masses.' In retro-

Why Multiply?

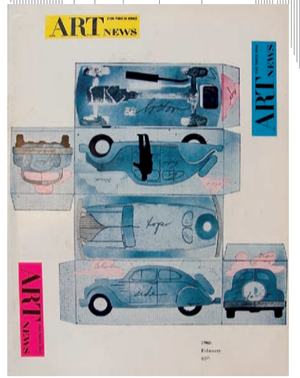
OR HOW ARTISTS CAME TO LOVE AND MANIPULATE POST-STUDIO ART

written by David Platzker

There is a pretty tried and true cliché about multiples— that artists, for the most part, make them in order to make money.

Artists, like other business professionals—after all artists *are* professionals as loath as many are to admit it—pursue their practice with determination to make the best work possible, to disseminate their works widely and to receive appropriate remuneration for their labor in the form of gallery and/or museum exhibitions as well as an appreciable swelling of their bank accounts.

The chain of events flows as follows. Most artists crave recognition for themselves and their artwork, and this necessity, under most circumstances, requires enablers in the form of people with whom the artist must generally work in order to find recognition. A short list of the usual



Claes Oldenburg
'Airflow' Box, 1966
New York:
Newsweek, 1966
four colour offset lithograph
published on coated paper
cover of *Art News* 64, no. 10
(February 1966)
2 x 5 x 2 inches
(when constructed)
edition of c. 36,000 unsigned
and unnumbered copies
© Claes Oldenburg

1. H.P. Roché, "Souvenirs of Marcel Duchamp (translated by William N. Copley)," in Robert Lebel, *Marcel Duchamp* (New York: Grove Press, Inc.: 1959): 84.

1. Shaun White, known as "The Flying Tomato" for his shock of red hair, won a Gold Medal in snowboarding competitions at the 2006 Winter Olympics.

spect, however, it seems these democratic and anti-market imperatives of the original multiples makers were much more quickly neutralized and co-opted by the very market forces they opposed than is generally acknowledged.

More than that of any other artist, the work of Marcel Duchamp has been understood as revealing how the structures of the art world invest individual works with meaning and value. (He remains best known, perhaps, for transforming an ordinary urinal into a work of art, his *Fountain* of 1917, by simply designating it as such.) Not surprisingly, Duchamp is among the earliest artists to have ventured into the territory of the multiple. In 1935, he rented a stall at a Paris inventors fair and attempted to sell his *Rotoreliefs*, a set of six double-sided cardboard discs printed on both sides with designs that produced the illusion of three-dimensionality when "played" on a gramophone turntable. (See pages 26-27.)

According to his friend, H. P. Roché, his motivation was to facilitate "direct contact with the people."[1] Although such a statement might seem to imply a circumvention or subversion of the gallery system—an assault on the art market—Duchamp, as Francis suspects includes (in rough chronological order): dealers (drug or art), galleries (usually owned or controlled by the art kind of dealers—but not always), writers, magazine editors, collectors, curators, museum trustees, museum directors, and lastly, the general public.

Ultimately, reaching the public as a platform for recognition is, by far, the most difficult hurdle, and the reason is clear: the general public generally does not care much about art or museums. The public may have a vague sense that museums are important, but were one to ask the average person *why* they are important (assuming they in fact are), the question would most likely draw a blank stare.

Museum directors love to say that more people go to museums than attend all professional sporting events combined (football, baseball, hockey, basketball, NASCAR, etc.), and statically this may be true. However, the operative word here is *attend*, not *watch*. If one were to substitute the word *watch* for *attend* (thus taking into account a much larger television audience) museum attendance would pale in comparison. Nobody in the United States, or perhaps anywhere else, cheers for Matthew Barney or Louise Bourgeois the same way people cheer for the New York Yankees, Michelle Kwan, or the Olympic Gold Medalist, "The Flying Tomato."[1] Even if we've forgotten The Flying Tomato, on a percentage basis there is no

Naumann and David Joselit have both demonstrated, while frequently engaged in strategies of "institutional critique," was also quite literally invested in the art market for much of his life.[2] Duchamp not only purchased work from artists as speculative investments, but in 1928 he considered accepting a job running the Brummer Gallery in New York City.[3]

Yet, as Naumann noted, when "in 1916 Knoedler Gallery offered him $10,000 a year to turn over his entire production to them, he refused."[4] And when his patron Katherine Dreier suggested that he

"…in 1916 Knoedler Gallery offered him [Duchamp] $10,000 a year to turn over his entire production to them, he refused."

comparison between his recognition and that of today's art superstar, Barney.

Secondly, fine art for the last century (and longer) has rarely escalated to a point where society either significantly notices it, or largely cares about it. Of course, society cares about film, television, and popular music, although for the most part, film, television, and popular music are packaged commodities distributed by multinational conglomerates. Popular formats of entertainment are intended to be just that: popular entertainment.

"Popular" should not be read as "bad," however. Making money certainly isn't bad. Nor should entertainment consist purely of dogma that denies simple pleasures. "Low culture" clearly informs "high culture" How could one watch MTV's *Jackass* and not think about the parallels between this "low" art entertainment and Matthew Barney's "high" art films as well as Chris Burden and Vito Acconci's performance works? Which is more compelling or lasting?

2. See: David Joselit, "The Artist Readymade: Marcel Duchamp and the Société Anonyme" in *The Société Anonyme: Modernism for America*, ed. Jennifer R. Gross (New Haven: Yale University Press, 2006): 32-43 and Francis M. Naumann, "Duchampiana II: Money is No Object," *Art in America* 91, no. 3 (March 2003): 67-73.

3. Joselit, 34.

4. Naumann, 69.

increase the price of his *Rotoreliefs*, he also refused, arguing that the cost of making them did not justify any increase in profit.[5] Clearly, Duchamp understood the necessity of the market, playing it even as he critiqued it. The somewhat conflicted position he occupied can in many respects be understood as characteristic of the history of multiples as a whole.

While the multiple has generally been understood as an implicit challenge to the art marketplace, from the very beginnings of the genre artists have also used the medium to exploit the marketplace as well. Leonor Fini and Salvador Dali are among the earliest artists to lend their names and creative efforts to purely commercial enterprises (see pages 28-29), placing them at the forefront of a now well-established tradition of licensing deals in which artists lend their designs—and the cachet they have accrued in more exclusive precincts of the art market—to producers of luxury goods ranging from perfumes to handbags. Although Dali earned the contempt of his fellow Surrealists for such mercantile activities, by the end of the twentieth century, such deals were commonplace, admired as insightful critiques of consumer culture even as they became fully invested in their "infiltrations" of it. Although many modernists saw such activities as heresy, the postmodern paradigm provides an almost inverse perspective.

Oddly, while (at least a few) Surrealists basked in the currents of fashion and commerce, for the most part their Neo-Dada followers adopted the more critical stance (at least apparently) of their Dada precursors. By the early 1960s, the artists' multiple emerged as a significant force in the art world. Multiples were first defined *as such*, however, in 1956 when the artist Daniel Spoerri suggested the idea of doing multiples to Parisian art dealer Denise René.

According to René, "In spite of the interest of the artists in these editions, I was reluctant. I estimated that it was premature to seek to popularize works of which the public was barely informed."[6] René declined, but Spoerri realized his vision three years later with the launch of his Edition MAT (Multiplication Arts Transformable) in 1959. With the founding of Edition MAT, Spoerri formulated three basic principles for his multiple editions: 1) they shouldn't be manufactured with conventional artistic duplication techniques, thus traditional modes of printmaking, photography, and sculpture were excluded; 2) they should communicate their inherent idea without the personal hand of the artist in the object so that the production of the works could be handled by other persons; and 3) the multiple should be moveable or otherwise alterable, allowing the viewer to participate in the production of the art. The number of copies was limited to 100. They were not prefabricated, but rather made to order.[7]

The first collection, issued for the 1959-1960 season, included works by Jean Tinguely, Jesus Raphael Soto, and Dieter Roth—along with a new edition of Duchamp's *Rotoreliefs*. For the *Rotoreliefs*, Duchamp provided leftover discs from his 1953 edition, and Spoerri had a special turntable fabricated, covered in black mate-

It is also clear that artists making singular artworks in the form of paintings, drawings, sculptures or other unique media are not going to make inroads at repairing the schisms that now exist between artists and the public. Long gone is the notion that "the true artist helps the world by revealing mystic truths" famously announced in neon almost forty years ago by Bruce Nauman (perhaps with more than a hint of irony).

Historically there's no clear date when art stopped mattering to the general public. Perhaps it was early in the twentieth century when a urinal became part of the art historical lexicon. Or it could well have been in the 1890s when the commoditization of photographic images reproduced by photo-lithographic techniques began to permeate society. Either way, the commodification and proliferation of reproduced images no doubt set us on the path we're on today.

Smart artists of the 1960s recognized this. The term Pop Art wasn't the initial coinage for the string of artists working with popular iconography. NeoDada and New Realists were more likely terms that were initially utilized by critics to define a retreat from Abstract Expressionism towards more formally recognizable artworks. If abstraction embodied the raw artistic and emotional spirit of the Post World War II era, then Pop Art artists (most of whom were loath to be grouped together critically) opted to infiltrate and subvert society, manipulating both the economic structure of the art world, and the prevailing currents of popular culture and society as well.

5. Duchamp, letter to Dreier, December 7, 1935. Box 12, Folder 321, Katherine S. Dreier Papers. Cited in Joselit, 37.

6. Catherine Millet, *Conversations avec Denise René* (Paris: Adam Biro, 1991): 108 (author's translation).

7. FriedrichTietjen "The Multiple as Label" Accessed at: http://www.xcult.org/texte/tietjen/multiple_e.html on 1 May 2006.

rial. Spoerri's ambitions were clear. In a 1959 letter to Joseph Albers, he indicated that the entire collection would have a uniform price, each work costing $50, regardless of the market stature of the individual artist.[8] Yet, from the very beginning, Spoerri recognized the inevitability of market pressures, stating "in ten years time this collection will become, like all others, very expensive, and what I wanted would be lost."[9]

His eventual partner in the publishing enterprise, Karl Gerstner, would slightly shift the focus, emphasizing the concept of "Originals in Series." From the time he joined Spoerri in 1963, the slogan described their aspiration to make each example of a given edition unique. Thus with Niki de Saint Phalle's *Shooting Painting* (1964), the works were produced in the same dimensions, but each example had the embedded bladders of paint placed differently beneath the white surface of the picture. (See pages 36-37.) And while each piece was thus unique when published, purchasers themselves were encouraged to shoot their own pictures (thus releasing the pigments onto the canvas and creating their own "action paintings"), with widely divergent results. Each example in the edition, while technically a multiple, was effectively unique.[10] Gerstner wanted everyone not only to have art available and affordable, but also to have original works.

Andy Warhol
***Brillo Boxes,* 1964**
synthetic polymer paint and silkscreen on wood
14 x 17 x 17 inches
Photo by Richman Haire, courtesy Akron Art Museum
© 2006 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

To a degree rarely recognized, many artists of the "Pop" generation look at themselves as small businessmen, engaged in the commerce of art. The careers and philosophies of Claes Oldenburg and Andy Warhol offer two prominent examples. Warhol famously stated: "Being good in business is the most fascinating kind of art... making money is art and working is art and good business is the best art."[2] Warhol certainly wasn't without artistic sensibilities, but his enduring talent was clearly in product placement, and the product being placed was ultimately himself.

"Being good in business is the most fascinating kind of art... making money is art and working is art and good business is the best art."

8. Cited in Katerina Vatsella, *Produkt Kunst: Wo Bleibt das Original?* (Koblenz, Germany: Ludwig Museum, 1997): 13.

9. Cited in Vatsella, 16.

10. The question of whether or not the purchasers were intended to shoot their own pictures was clarified for me by Dr. Katerina Vatsella, to whom I was directed by Spoerri as the authority on Edition MAT. She generously provided detailed information on the subject in English in an email to the author dated 23 June 2006.

2. Andy Warhol, *The Philosophy of Andy Warhol (From A to B & Back Again)*, (New York: Harcourt Brace Javanovich, 1975): 92.

The first major New York exhibition of multiples opened in October of 1964 at the Bianchini Gallery. *The American Supermarket*, as the exhibition was titled, featured multiples by Andy Warhol, Roy Lichtenstein, Claes Oldenburg, Robert Watts, and others. Warhol featured *Brillo Boxes*, printed shopping bags (as did Lichtenstein), and actual cans of Campbell's Soup that he initialed and sold, 3 for $18. (See pages 40-41.) Oldenburg and Watts showed sculptures of various food items. The exhibition, set up to resemble a neighborhood grocery store, was featured in *Life Magazine*.[11]

Marian Goodman, inspired by both the *American Supermarket* and a small exhibition at the Museum of Modern Art that included works from Edition MAT, opened her own publishing venture and shop, Multiples, Incorporated, in 1965. She characterized her intentions to Constance Glenn as very close to the socialist idea that art should be accessible, and if art were available to everybody—and price was not an object—then artists would have a huge audience.

> It was an important concept for me. I absolutely believed it. And it was an idea that was at least interesting to the people I worked with. We all felt that if young people could buy something really beautiful it could change the audience—an audience that had become elitist because the art was so expensive.[12]

Likewise, Claes Oldenburg also viewed himself in 1961 as being a stereotypical small businessman. Wearing the hand-me-down white button-collar shirts his brother had worn in the publishing business, Oldenburg's storefront studio became *The Store*, a neighborhood one-man gallery on Manhattan's Lower East Side. Taking his business seriously, Oldenburg kept copious typewritten notes, checklists, invoices, and expenses versus sales journals, documenting his venture into retail distribution.[3]

Warhol appropriated popular iconography of early 1960s commercial goods, and in effect lowered the barrier of intellectual access to his art by the public. When is a Brillo box nothing more than a Brillo box? What's more consumable than Elvis, Marilyn, and Liz? Commodification was obtainable and rendered desirable. For a price, anybody could become a faux celebrity through having their portrait executed by Warhol.

Oldenburg wasn't quite so straightforward. Formally, his *Store* consisted of handmade objects crafted of plaster and cloth over

3. See: Claes Oldenburg, *Store Days* (New York: Something Else Press, Inc., 1967).

11. See: Calvin Tompkins, "Supermarket Art Gallery (Art or Not, It's Food for Thought)," *Life* 57, no. 21 (20 November 1964): 138-44.

12. Constance W. Glenn, *The Great American Pop Art Store: Multiples of the Sixties* (Los Angeles: Smart Art Press, 1997): 46.

What's great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest. You can be watching TV and see Coca-Cola, and you can know that the President drinks Coke, Liz Taylor drinks Coke, and just think, you can drink Coke, too. A Coke is a Coke and no amount of money can get you a better Coke than the one the bum on the corner is drinking. All the Cokes are the same and all the Cokes are good. Liz Taylor knows it, the President knows it, the bum knows it, and you know it.[4]

George Maciunas
Smile Machine, 1970
3 2/3 x 4 3/4 x 1 1/8 inches
Courtesy The Gilbert and Lila Silverman
Fluxus Collection, Detroit, Michigan

Even before Goodman opened her shop, Rosa Esman was working on what is now considered a major early example of the genre, her *Seven Objects in a Box*. The *Seven Objects*, a portfolio of multiples, featured three-dimensional works by Warhol, Jim Dine, Lichtenstein, Oldenburg (see pages 42-43), George Segal, Tom Wesselman, and Allan D'Arcangelo in a small wooden crate stenciled with the edition's title. And, while Pop artists would soon seem to be everywhere with multiples galore, so was another group of artists emerging at the same moment: Fluxus. If Pop Art seemed rather pedestrian to connoisseurs of the more elevated Abstract Expressionism that had reigned until that moment, Fluxus seemed downright preposterous—as it was arguably intended to be.

Fluxus artists poked fun at the lofty concerns of the more conventional art world, yet took their own stunningly quotidian concerns quite seriously. Yoko Ono's *Self-Portrait* (1965) offered a simple polished piece of metal—a mirror that reflected back the image of the viewer rather than the artist. A humorous variation

wire frames that resembled products that could be found in real stores of the neighborhood; food and clothing playing the prominent roles. These sculptures were then painted by Oldenburg using standard commercial grade paints. Like the Abstract Expressionists, particularly Jackson Pollock, Oldenburg painted with splashes, layering colors on top of each other to meld his iconography with the art history of his immediate predecessors' style.

Both artists needed enablers, however. Warhol and Oldenburg worked within the gallery structure of their time to insure their works were revealed within the gallery system. Oldenburg's *Store* was produced in collaboration with the Green Gallery, and Warhol quickly became a member of the Castelli Gallery. Oldenburg would later show with Sidney Janis Gallery, a Castelli rival, and ultimately join Castelli in the early 1970s.

Dealers, like sharks, can smell blood. Crafty or intelligent dealers can smell the melding of two distinct varietals—artists and collectors in a symbiotic relationship. Finding equilibrium within the art market is a delicate balance as there is a limited number of desirable, highly valued, artworks to feed a both a ravenous and saturated circle of art dealers and a seemingly finite number of serious collectors. The most intelligent dealers will forever recognize that collectors must sometimes be matriculated from an easy point of access, either financially or intellectually, to new collecting levels.

on the convention of the artist's self-portrait, Ono's Fluxus edition suggests the role of the viewer in investing works of art with meaning. It also addresses the issue of the artist's ego—a subject of particular concern, even contempt, among Fluxus artists (or at least Fluxus "chairman" George Maciunas). "One can say," Maciunas wrote in 1964, "that Fluxus opposes serious art or culture and its institutions…. It is also opposed to artistic professionalism and art as a commercial object or means to a personal income, it is opposed to any form of art that promotes the artist's ego."[13] And in keeping with this idea, many Fluxus works were collective works. *The Fluxus Yearbox* and the *Fluxkit*, both of 1964 (the latter inspired in *form*, at least, by Duchamp's *Valise*), are among the group's first major projects. (See pages 32-33.)

Fluxus aimed not only to expose the pretentions of the art world, but also to undermine the art market itself through the strategies of collective authorship (a response to the problem of ego), direct

Regrettably, however, good art is hard to come by, and artists with public recognition are even harder to cultivate. Like seeding a rain cloud, multiples and editions in many respects are pivotal at this juncture.

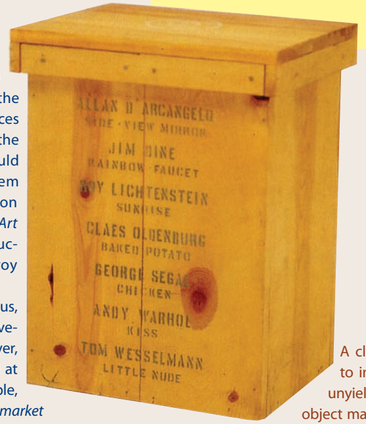
Again, Warhol's observations are pertinent:

> What's great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest. You can be watching TV and see Coca-Cola, and you can know that the President drinks Coke, Liz Taylor drinks Coke, and just think, you can drink Coke, too. A Coke is a Coke and no amount of money can get you a better Coke than the one the bum on the corner is drinking. All the Cokes are the same and all the Cokes are good. Liz Taylor knows it, the President knows it, the bum knows it, and you know it.[4]

4. Warhol, 100-101.

13. Letter to Wolf Vostell dated 3 November 1964, cited in Emmett Williams and Ann Noël, eds., *Mr. Fluxus: A Collective Portrait of George Maciunas, 1931-1978* (New York: Thames and Hudson, 1998): 41-42.

Ben Vautier
***Total Art Match Box*, 1965**
matchbox with offset printed paper label
1 1/3 x 2 x 1/2 inches
Courtesy
The Gilbert and Lila Silverman Fluxus Collection
Detroit, Michigan



Various Artists
***7 Objects in a Box*, 1966**
Handmade crate with die-cut stencil, designed by Rosa Esman and Alan Hackett
18 x 14 x 16 inches
edition of 75 copies with additional 25 lettered A-Y.

sale and mail order (undermining the role of gallery and dealer), and the encouragement of artistic experiences in everyday situations. If Pop made the commonplace precious, Fluxus could somehow make the precious seem commonplace. On a box of common kitchen matches, Ben Vautier's *Total Art Matchbox* (1965) presents the instruction: "Use these matches to destroy all art…."

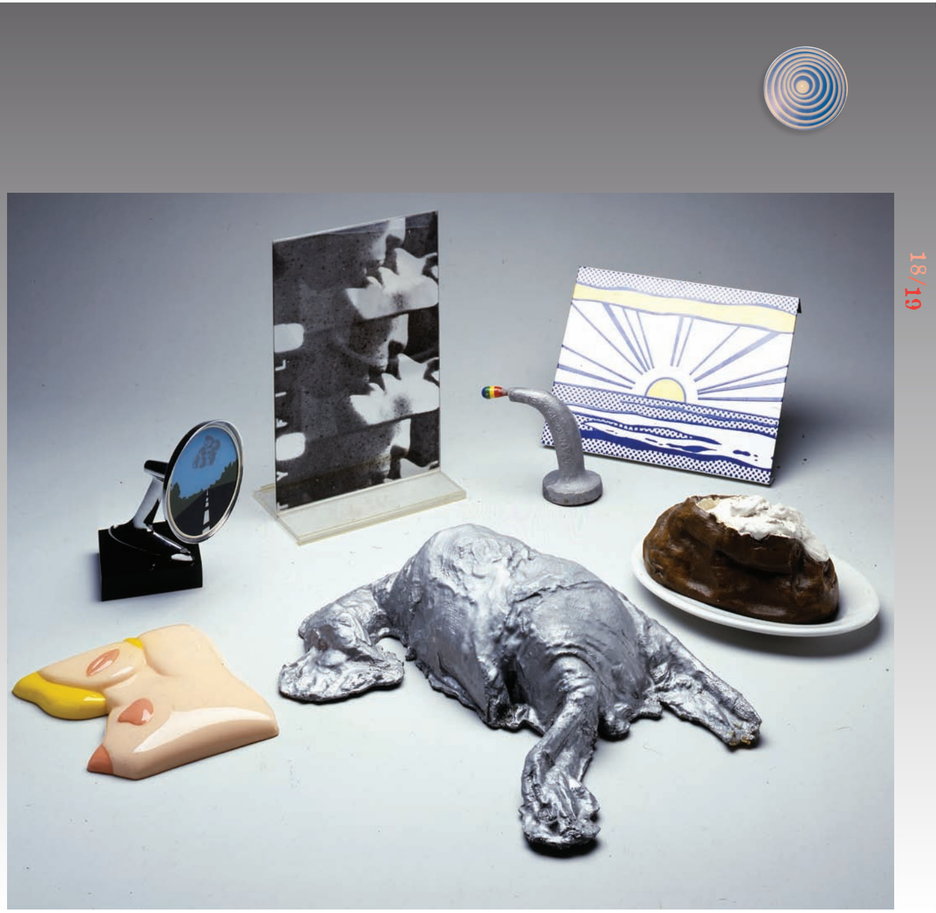
The boundaries between Pop, Fluxus, Nouveau Realism, and other movements of the early sixties, however, seem more fixed now than they did at the time. Claes Oldenburg, for example, participated in the *American Supermarket* exhibition with Robert Watts, an artist most often seen within the context of Fluxus. Oldenburg's multiples were featured in the two major multiple portfolios of the period as well. His *Tea Bag* (1966) was featured in the Multiples, Inc. portfolio, *Four on Plexiglas*, and his *Baked Potato* (1966) was among the *Seven Objects in a Box* produced by Rosa Esman. And Oldenburg was apparently involved in at least the planning of a Fluxus Edition as well.

According to Fluxus scholar Jon Hendricks, "At a meeting with George Maciunas in 1965, Oldenburg discussed a number of

A clearer definition of platonic forms is hard to imagine. We all recognize Coca-Cola as an unyielding icon. Warhol makes clear that one object may be the same as many—just as multiples are editions in which all things are created equal.

However, unlike the monolith that is the Coca-Cola corporation (with its subsidiary divisions and independent bottlers), artists need capital and collaborators to fabricate artworks in edition, distribution services to supply collectors far and wide, and somebody trustworthy to handle the paperwork. Few artists can (or want to) become subservient to paperwork and the outsourcing of fabrication details. For Oldenburg a number of publishers succeeded at filling this role—Gemini G.E.L. in Los Angeles; Multiples, Inc. in New York City; Lippincott in North Haven, Connecticut; and Editions Alecto and Petersburg Press in London, England. Each firm brought a specific talent for fabrication and/or marketing to the table for Oldenburg as well as some geographic diversity in terms of client base.

Roy Lichtenstein… did two intricate designs for a very beautiful little cloisonné enamel pin (*Modern Head Pendant*, 1968).… Determined to sell them for twenty-five dollars each, so that everyone could afford one, we were somewhat dismayed to see the result of our virtually non-profit effort being bought and resold in Europe for ten times the price.… Many [other] artists… were also interested in exploring this direction and in trying to determine whether there indeed was a large popular audience for collecting art. We discovered that collecting was, however, still an elitist pursuit. I believe that this was the experience of many publishers, and the expansive notion of large editions was finally put to rest so that as a result, in the early seventies, the publishing world focused on smaller, and perhaps more personalized editions.[18]



Various Artists
7 Objects in a Box, 1966
including: Allan D'Arcangelo, *Side-view Mirror*, 1965; Jim Dine, *Rainbow Faucet*, 1965; Roy Lichtenstein, *Sunrise*, 1965; Claes Oldenburg, *Baked Potato*, 1966; George Segal, *Chicken*, 1965; Andy Warhol, *Kiss*, 1965; and Tom Wesselmann, *Little Nude*, 1965. © Reserved to the individual artists and their licensees.

Claes Oldenburg
Geometric Mouse (Scale B), 1971
painted aluminum with brass chains
42 x 42 inches (18 inch ear)
Published by Lippincott
Courtesy Brooke Alexander
© Claes Oldenburg

projects for Fluxus with the joint participation of [Goodman's] Multiples [, Inc.]. Fluxus was to handle production and the out-of-town-mail order business, and Multiples was to have exclusive rights in New York."[14] Among the projects discussed and developed was Oldenburg's *False Food Selection*, which would not be issued by Fluxus until 1967.

It appears, however, that the deal ran into some problems. In Oldenburg's official catalogue raisonné of multiples, the *False Food Selection* is conspicuously absent. It is instead relegated to an entry on "Uneditioned Multiples" elsewhere in the book. In an accompanying note, Oldenburg explains this unusual categorization. "To conform to the Fluxus movement's emphasis on found objects, I proposed a selection of purchased food imitations…. Maciunas would obtain as many items as he could from various suppliers. I would choose from among them until I had a group I liked. But little came of this or the other projects about which Maciunas and I so enjoyed brainstorming."[15] But, as the example in the exhibition

In preparation for the book *Claes Oldenburg: Multiples in Retrospect*, Oldenburg stated that he felt that an artist needed to have a line of work for every economic class.[5] For example, a rich individual could buy a drawing or unique sculpture (the more wealthy they are, the larger the artwork they can afford); less wealthy individuals could buy an original etching or lithograph produced in a small edition; an even less wealthy individual could buy a work done in a larger edition; a student could afford an offset-lithograph (a print produced as a high quality photo-mechanical reproduction based upon one of Oldenburg's drawings, signed and numbered); and there should always be something very inexpensive available to the widest possible audience, be it a poster or an unnumbered multiple from an unlimited edition. Oldenburg believes with great conviction that each class of works should be executed with considerable and deliberate care and precision—with the artist himself performing quality control over every copy produced. His *Geometric Mouse* series exemplifies this theory. Like the rodent upon which

14. Jon Hendricks, *Fluxus Codex* (New York: Harry N. Abrams, Inc, 1988): 411.

15. Claes Oldenburg et. al., *Claes Oldenburg: Multiples in Retrospect, 1964-1990* (New York: Rizzoli International Publishers, 1991): 24.

5. Claes Oldenburg, conversation with the author, c.1990-91. The author worked with Oldenburg as Studio Manager during the production of this book.

clearly demonstrates, it was in fact issued as a multiple by Fluxus. It seems highly likely, however, that the Fluxus edition, however limited it appears to have been, was ultimately produced without Oldenburg's consent.

Oldenburg sees his prolific production of multiples as quite natural. "Multiples seemed perfectly suited to a sculptor's approach to printmaking: to work in a hand-held tangible scale. Also, my subjects were mass-produced objects. That there should be more than one seemed a fitting part of their identity."[16] And while Spoerri and Maciunas seemed determined to subvert the gallery system, Oldenburg, even then, had a decidedly more ambivalent attitude towards commerce. In a discussion of his earlier project, *The Store*, art historian Coosje van Bruggen comments:

> In 'The Store' Oldenburg's objects can be seen in relation to their native surroundings. They can be products just like all the other products sold on the Lower East Side. In a museum or gallery uptown, the same things would be shown off on a pedestal in the wrong context, and used for purposes of status or and monetary speculation. However, Oldenburg's attitude is ambivalent; for example, 'The Store' is partly financed by the Green Gallery, which is even indicated on the poster for 'The Store.' He does not consider working completely outside the gallery/museum system.[17]

Twenty years later, artist Keith Haring would open his Pop Shop in New York City as a way to make his work available to a broader it's based—the *Geometric Mouse* was prolifically editioned in every variation of Oldenburg's schema of distribution: unique sculptural versions; editions of six, eighteen, one hundred and twenty copies; an unlimited edition of cardboard multiples; lithographs; offset-lithographs; and posters, each version infesting its unique ecosystem.

There's a somewhat derogatory (and very misleading) profile that has been attached to artworks in edition—that they are "training wheels" for collectors. Like a drug pusher, this notion implies, art dealers start with the soft sell, establish addiction, and work though a steady progression of increases until the consumer is turned into a life-long collector or is saturated. The artist receives remuneration, continues to make more multiples, which filter out to a larger collecting base and finally provide a broad and diffuse lasting legacy.

Claes Oldenburg
Teabag, 1966
laminated vacuum-formed vinyl, screenprinted vinyl, felt, Plexiglas, rayon cord
39 x 28 x 3 ½ inches
© Claes Oldenburg

16. Claes Oldenburg, letter to the author, 1 November 2005.

17. Coosje van Bruggen. *Claes Oldenburg: Mouse Museum/ Ray Gun Wing*, (Cologne: Museum Ludwig, 1979) : 21.

Claes Oldenburg
False Food Selection, different versions and instruction drawings, including a 1966 prototype. Photo: Brad Iverson. Courtesy The Gilbert and Lila Silverman Fluxus Collection, Detroit, Michigan

public at a time when his gallery prices were escalating. T-shirts, inexpensive prints, badges, and other items were sold in the artist's downtown boutique—his own attempt at "direct contact" with the people. Ironically, he was criticized for being too commercial. (See pages 48-49.)

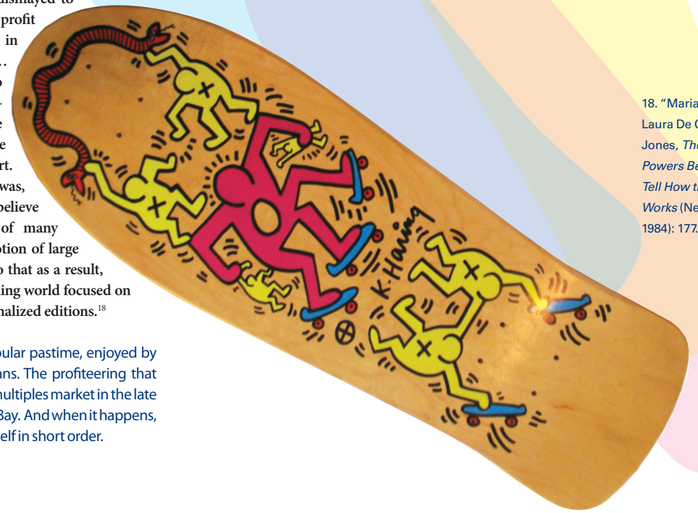
Looking back today, Haring's eighties experiment seems quite prescient. In the Internet age, the idea of a physical shop, however, has given way to the virtual marketplace. A range of companies, most notably Cerealart, offer editioned works by artists at surprisingly reasonable prices. And in some sense, the 'democratic' ambitions of the earliest multiples makers have been realized again. Very inexpensive works by well-known artists are widely available.

Multiples, Incorporated, one of the key publishers and distributors of multiples in the 1960s, would ultimately transform itself into a very conventional—and very successful—gallery: Marian Goodman. In discussing the evolution of her business, Goodman identified a work by Roy Lichtenstein as the turning point.

> Roy Lichtenstein… did two intricate designs for a very beautiful little cloisonné enamel pin (*Modern Head Pendant*, 1968).... [See pages 44-45.] Determined to sell them for twenty-five dollars each, so that everyone could afford one, we were somewhat dismayed to see the result of our virtually non-profit effort being bought and resold in Europe for ten times the price.… Many [other] artists… were also interested in exploring this direction and in trying to determine whether there indeed was a large popular audience for collecting art. We discovered that collecting was, however, still an elitist pursuit. I believe that this was the experience of many publishers, and the expansive notion of large editions was finally put to rest so that as a result, in the early seventies, the publishing world focused on smaller, and perhaps more personalized editions.[18]

Ultimately, very rarely do artists find great financial rewards from multiples. Initial income from sales is typically used to recoup production and fabrication expenses, then promotion costs are accounted for before an artist and publisher split the net income, usually 50/50, with the income often arriving in modest checks over a span of many years (if not indefinitely) until an edition sells out. However, the democratization of the artist's work through creation of multiples that can be acquired by widely diverse economic classes does succeed in assisting in developing new consumers, which in time may climb the stairs of the collecting classes.

Collecting, though, has always been a popular pastime, enjoyed by people of extremely diverse financial means. The profiteering that apparently devastated the prospects for a multiples market in the late 1960s, is today more likely to take place on eBay. And when it happens, more often than not, the market corrects itself in short order.



Keith Haring
Skateboard Deck, 1987
silkscreen on board
10 x 28 inches
© Estate of Keith Haring
Used by Permission

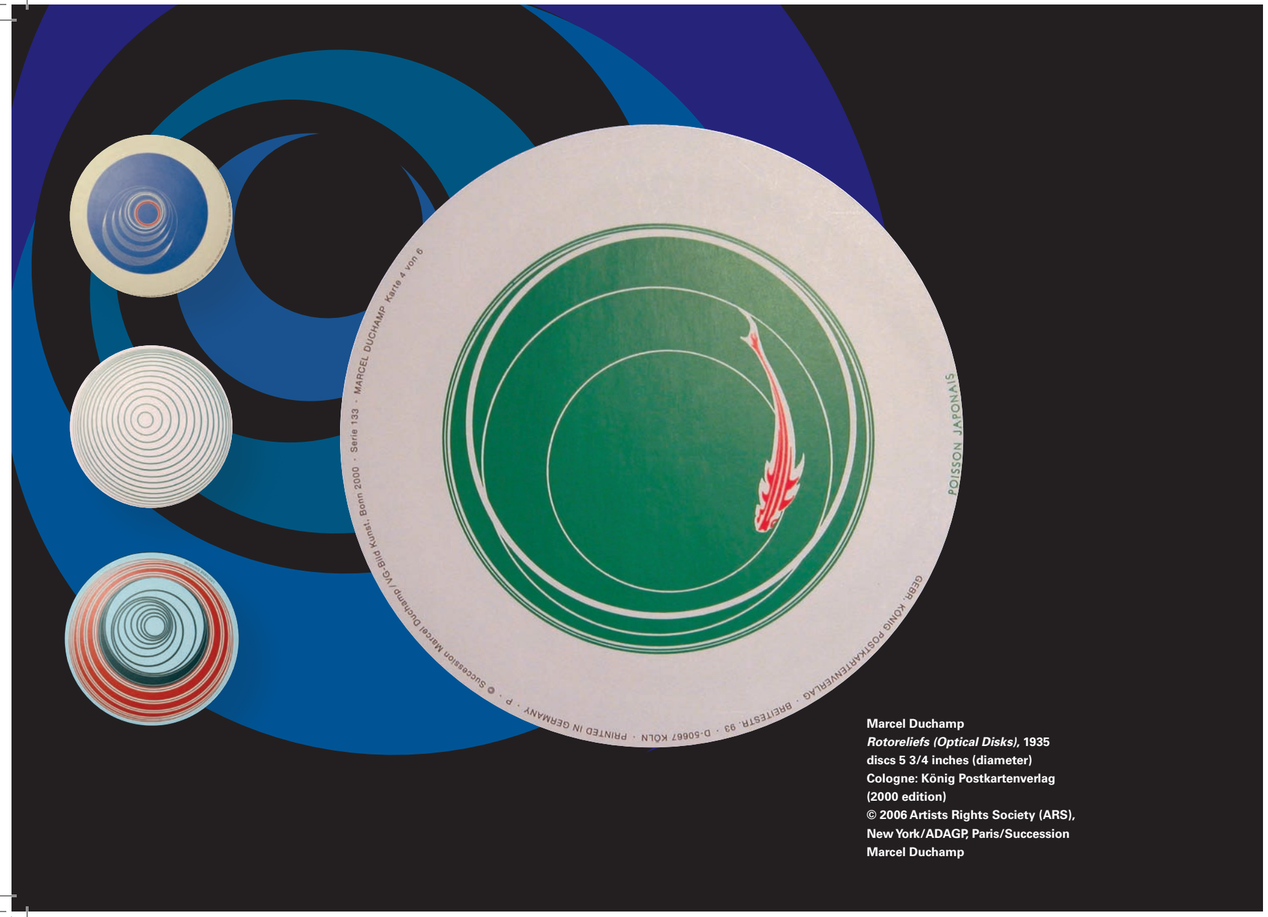
18. "Marian Goodman" in Laura De Coppet and Alan Jones, *The Art Dealers: The Powers Behind the Scene Tell How the Art World Really Works* (New York: C.N. Potter, 1984): 177.

And the distance between the department store and the gallery that seemed so vast when Dali pimped for Schiapareli has all but disappeared in today's globalized culture. In the Superflat world described by Takashi Murakami (see pages 58-61), the gallery, the convenience store, and the luxury goods boutique are simply different outlets for the artist's work. Murakami's designs for Louis Vuitton handbags appeared on canvases exhibited at his New York gallery. His sculptures that fetch record-breaking prices at auction appear in miniature versions for sale at convenience store checkouts in packages of gum. Asked about this unusual distribution network, Murakami replied:

> **Yes, it is something that I chose to pursue intentionally. While it might not have been possible in the past for a single artist to access multiple markets, today's economy and society support this kind of diversity. I think there are obvious benefits to multiple distribution channels. From business benefits, to the potential of accessing a wider audience. I have set up my company around the investigation of various distribution channels, so that I would say, yes, they are very important for both my art and my other work.**[19]

Duchamp's museum in a valise has traveled across the century and around the globe, only to land at hundreds of street corner shops to be consumed by a generation of collectors not old enough to have remembered that Keith Haring had been had been criticized for "selling out" by opening a SoHo boutique.

19. Takashi Murakami, electronic communication with the author, 10 September 2006.



Marcel Duchamp
***Rotoreliefs (Optical Disks),* 1935**
discs 5 3/4 inches (diameter)
Cologne: König Postkartenverlag
(2000 edition)
© 2006 Artists Rights Society (ARS),
New York/ADAGP, Paris/Succession
Marcel Duchamp

written by Jill Judge

Rotoreliefs Marcel Duchamp (1935)

The creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.

Marcel Duchamp[1]

A French/American artist whose work and ideas are pivotal in the development of modern and contemporary art, Marcel Duchamp has traditionally been associated with Dada, an international movement, which at its core was a way of life with the democratic ideals of bringing art to the masses. Duchamp and Dada would exert a tremendous influence on future art movements such as Fluxus and Pop. Duchamp challenged conventional ideas about what is considered art by removing common objects from their normal context and presenting them as art.

Duchamp's *Rotoreliefs* are a series of cardboard disks with images incorporating concentric circles printed on both sides in offset lithography. These disks are meant to be viewed while rotating on a turntable at 33 1/3 revolutions per minute. The effect is one that creates a three-dimensional space in the mind of the viewer. Duchamp indicated that viewing the rotating disks with only one eye could intensify this illusion. While Duchamp famously maintained that the viewer necessarily participated in the construction of an artwork's meaning, with the *Rotoreliefs* the images themselves are literally realized in the mind of the viewer as they turn. The brain interprets the revolving two-dimensional image reflected on the retina as having actual depth. One must suspend disbelief to believe the optical illusion. Duchamp was intrigued by "the concept that two different people watching the disk at the same time would not be perceiving it exactly the same way all the time".[2]

His rejection of traditional tools and materials (canvas, paintbrush, etc.) for a limitlessly reproducible art form (professionally printed cardboard disks) is key in the development of "multiples" as an art form. A large number of the original edition of 500 disks was destroyed in World War II. Several editions of his *Rotoreliefs* were issued, however: 1935 (Paris), 1953 (New York), 1959 (Paris), 1963 (New York), 1965 (Milan), 1987 (Cologne), and 2000 (Cologne).

Duchamp first exhibited his *Rotoreliefs* at the 1935 Concours Lepine in Paris–an inventor's fair. His desire was to circumvent the galleries and instead take his art directly to the people. However, attendees at the fair largely ignored his *Rotoreliefs*. Duchamp's artwork could not tempt visitors' interest away from such practical inventions as vegetable choppers and garbage compactors. He recognized his choice of venue as "Error, 100%. At least it's clear."[3] Daniel Spoerri, who devised principles by which this new 'multiple' art form would be defined, indicated that "the 'multiplicate' should be movable or in another way alterable allowing the viewers to participate in the production of art." When Duchamp delivered 100 pieces from his 1953 New York edition of his *Rotoreliefs* for Spoerri's MAT edition, Spoerri combined the discs with a turntable and motor concealed in black silk. However, multiples, as defined by Spoerri, "shouldn't be manufactured with the normal artistic duplication techniques, whereby the classical reproductive genres of print, photography and sculpture were excluded". Interestingly, Marcel Duchamp's *Rotoreliefs* were already printed as offset lithographs for the MAT edition.

1. Marcel Duchamp, *The Creative Act*. From Session on the Creative Act, Convention of the American Federation of Arts, Houston, Texas, April 1957.

2. Arturo Schwarz, *The Complete Works of Marcel Duchamp*. (NewYork: Delano Greenidge Editions, 2000): 53.

3. H.P. Roché, "Souvenirs of Marcel Duchamp (translated by William N. Copley)," in Robert Lebel, *Marcel Duchamp* (New York: Grove Press, Inc.: 1959): 85.

Leonor Fini
Shocking, 1937
perfume bottle
designed for
Schiapparelli
4 x 2 x 1 1/2 inches

LEONOR FINI
SHOCKING (1937)

written by Kyle Stoneman

The fashion designer Elsa Schiaparelli was intimately acquainted with the leading artists of her day and incorporated much of their imagery into her own work. Artists such as Jean Cocteau, Leonor Fini and Salvador Dali all created designs for her, creating something of a vogue for Surrealist inspired designs.[1] The fashion industry's relationship with Surrealism, however, became more than an appropriation of avant-garde imagery: Surrealism was transformed into a popular marketing device.[2]

In 1937 Schiaparelli commissioned the artist Leonor Fini to design a flacon for her signature perfume *Shocking*.[3] Fini, whose ambiguous sexual images sat uneasily with Surrealist leader Andre Breton, never counted herself as an inner member of the Surrealists, though she often exhibited with them.[4] The small torso she created for Schiaparelli recalls the fragmented body parts of the Surrealists, while the floral head recalls Dali's *Necrophilliac Springtime*, a work from Schiaparelli's own collection.[5] Fini's torso was inspired by Mae West's hourglass figure.[6] A tape measure extends around the neck, forms an X over the chest and is held together by a little seal, while a glass dome covers its minute form. The clear vessel is filled with a dark perfume that seems to act as a liquid dress for the torso; however, as the liquid is consumed the dress seemingly lowers, creating an erotic and playful image with sexual implications.
In 1946 Schiaparelli commissioned Salvador Dali to design a perfume flacon, as well.[7] The result was the baroque object *le Roy de Soleil*. Made of Baccarat crystal, it was produced in a limited edition of two thousand bottles and reflects much of the postwar euphoria in its playfulness and subject matter.[8] The flacon base resembles rocks and waves with a large sun shaped stopper.

1. Richard Martin, *Fashion and Surrealism*. (New York: Rizzoli, 1987): 200.

2. Keith L. Eggener, "'An Amusing Lack of Logic': Surrealism and Popular Entertainment." *American Art* 7, no. 4. (Autumn, 1993): 31.

3. Dilys E. Blum, *Shocking!: The Art and Fashion of Elsa Schiaparelli* (Philadelphia: Philadelphia Museum of Art, 2003): 115.

4. Whitney Chadwick, *Women Artists and the Surrealist Movement*. (New York: Thames and Hudson, 1991): 81.

5. Chadwick, Whitney. *Women Artists and the Surrealist Movement*, 81.

6. Blum, 139.

7. Blum, 115.

8. *Dali: Mass Culture*, exh. cat. (Madrid: Museo National Centro de Arte Reina Sofia, 2004): 142.

Salvador Dali
le Roy Soleil (for Elsa Schiaparelli), 1946
Manufactured by Baccarat
6 x 4 inches
Collection of Ken Leach
Courtesy of Gallery 47, NYC
Perfume presentation:
Kres Publishing
Photograph courtesy Ken Leach/Gallery 47, New York

SALVADOR DALI
LE ROY DE SOLEIL (1946)

The metal clamshell, in which the flacon rests, was probably intended to evoke images of rebirth and renewal, recalling Botticelli's *Birth of Venus*. The sun's face, created by the illusion of birds in flight, is reminiscent of the sun king's famous emblem, the inspiration for the piece. Louis XIV would not have only conjured up images of France's gilded age, but would have evoked happier and more financially prosperous days, as well as the country's newly acquired independence.

Dali may have wished to shock, but he was dedicated to traditional ideas often in opposition to the Surrealists.[9] Dubbed Avida Dollars (an anagram of his name) by Breton, Dali was eventually expelled from the Surrealists.[10]

But Dali's fascination with popular culture set the stage for later artists such as Andy Warhol and Takashi Murakami. And like many pop artists, Dali did not limit the scope of his marketing to fashion; his interest in design extended to everything from jewelry to airline ads, all of which set the stage for future interest in the collapse of high and low culture.[11]

9. Blum, 139.

10. Charles Stuckey, "The Persistence of Dali." *Art in America* 93, no. 3 (March 2005): 116.

11. Dawn Ades, *Dali*. (New York: Thames and Hudson. 1995): 108-109.

LA BOÎTE-EN-VALISE

MARCEL DUCHAMP (1942)

written by Frances Nicholson & Alex Draven

The ultimate example of the artists' multiple might well be Marcel Duchamp's *Boîte-en-Valise*. Duchamp famously transformed everyday objects; a urinal, bottle dryer, and many other quotidian objects by simply placing them in galleries thereby challenging the very definition of art. These objects, known as *ready-mades*, became the signature works of his career. Versions of these items found their way into various edition of the *Boîte-en-Valise*.

In an attempt to save his work from destruction during World War II, as well as supplying friends and followers with collectable objects, Duchamp created his box in a valise that has inspired countless artists to this day. In 1942 before leaving Europe and the war behind him, Duchamp commissioned various European artisans to reproduce in miniature sixty-nine of his best known works and shipped the miniatures to America so they would be waiting for him to assemble once he arrived. The re-fabrications of his works took five years to complete while the various editions of the *Boîte-en-Valise* themselves would take him over three decades.

The seven editions of the *Boîte-en-Valise* contain reproductions that span his works from 1910 to 1954. Duchamp included representative works in every medium, from his *readymades* to his paintings, sculptures, and drawings. These pieces include some of his best known works of art such as the *Fountain*, *L.H.O.O.Q.* and *Nude Descending Staircase No. 2*, the *Rotoreliefs*, *Bottle Rack*, *50 cc Paris Air*, *Why Not Sneeze*, *Chocolate Grinder*, and *The Bride Stripped Bare by Her Bachelors Even*, some of which were multiples to begin with. To produce the multiples, Duchamp hired hardware supply companies, commercial painters, and other artisans to fabricate the constituent elements. Once the replicas were made, Man Ray, Joseph Cornell, and other friends helped with the fabrication of the completed boxes.[1]

Each of the seven editions was given a corresponding letter, the 1968 edition in *Mass Production* is edition G. This edition is distinguished by the change of color from red to green leather and lining and contains 80 items.

The first *Boîte-en-Valise* went to Duchamp's brother, and the first edition was intended for friends and close contacts in the art world. Each time he put one of the boxes together, he would try to include a different unique object from his collection, typically by request from the person buying it. Later editions were to be sold through Peggy Guggenheim's Art of This Century Gallery for $200 each, and again, he tried to include a different unique object within each example as well as changing the color of the box.[2] Much like his *Rotoreliefs*, there have been numerous editions issued since the *Boîte's* debut in 1942.

First exhibited at Art of This Century, the work was displayed in a unique manner. The viewer would look through a peephole in the wall to see the *Boîte-en-Valise*. Through the peephole the items of the *Boîte-en-Valise* were setup in a way the viewer would have to turn a wheel to have the items revolve so each item could be seen individually.[3] The *Boîte-en-Valise* at Art of This Century was the first time Duchamp used a peephole presentation. During the time of making the *Boîte-en-Valise*, Duchamp swore off making art for the rest of his life. He spent his days playing chess. It wasn't until after his death in 1968 that it became apparent he had been working all those years on the *Étant Donnés*. In its unusual form of presentation, this piece relates to the Art of This Century display of the *Boîte-en-Valise* in that viewers must stand in front of a large door to look through holes in the door to see the work on the other side.

An attempt to conserve his work, and supply art for the masses, Duchamp's *Boîte-en-Valise* became a model for future artists' work. The *Flux Boxes*, *Seven Objects in a Box*, and Murakami's *Superflat Museum* are a few of many later multiples that have been inspired by *Boite-en-Valise*.

1. Calvin Tomkins, *The World of Marcel Duchamp* (New York: Time Incorporated, 1966), 156.

2. Ecke Bonk, *The Box in a Valise* (New York: Rizzoli International, 1989), 155.

3. William A. Camfield, *Marcel Duchamp Fountain* (Houston: Fine Art Press 1989), 74.

Marcel Duchamp
la Boîte-en-valise
From or By Marcel DuChamp
or Rrose Selavy
***(The Box in a Valise)*, 1941**
(1968/Series G)
mixed media
16 1/4 x 15 x 4 inches
© 2006 Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp

FLUXUS MULTIPLES: SAME DIFFERENCE

written by Larry Miller

Profit comes from what is there; usefulness from what is not there.
Lao–Tse

George Maciunas began organizing Fluxus in 1961, and since then, Fluxus has become associated with the practice of producing low cost multiples destined for the "masses." But the products of Fluxus push the boundaries far past the implications of art commodification.

FLUX-ART-NONART-AMUSEMENT FORGOES DISTINCTION BETWEEN ART AND NONART, FORGOES ARTIST'S INDISPENSABILITY, EXCLUSIVENESS, INDIVIDUALITY, AMBITION, FORGOES ALL PRETENSION TOWARDS SIGNIFICANCE, RARITY, INSPIRATION, SKILL, COMPLEXITY, PROFUNDITY, GREATNESS, INSTITUTIONAL AND COMMODITY VALUE. IT STRIVES FOR MONOSTRUCTURAL, NON-THEATRICAL, NON-BAROQUE, IMPERSONAL QUALITIES OF A SIMPLE NATURAL EVENT, AN OBJECT, A GAME, A PUZZLE, OR A GAG.
from a Fluxus Manifesto by George Maciunas, 1966

Fluxus Collective
***Fluxkit*, 3 examples assembled by George Maciunas between 1965 and 1969. Photo: Brad Iverson. Courtesy The Gilbert and Lila Silverman Fluxus Collection, Detroit, Michigan**

Maciunas encouraged Fluxus editions tending toward "functionalism" and "concretism"— which also translate as objects that are conceptually oriented. They tend to be concerned less with image than with information directed to the form of the object itself (functionalism) or information constituted mainly of the brute physical facts of the work (concretism). Many of the works then depart from that strict adherence to information to "play" with the methodology of how one presents information sets, classifications, matrices, or taxonomies. Content can then be transformed into the realms of the banal subject, the illogical, the puzzle or game.

A larger point to be taken from the flux-boxes is that they are foundationally event-driven in their invitation to *interactivity*. There are boxes with a genuinely hands-on sense—to be handled as much as seen—similar to a book or a game. Perhaps the most readily obvious of these kinds of works are Takako Saito's *Flux Chess* sets.

Of similar invitation to action are *Flux Music Box* by Joe Jones, *Please Wash Your Face* by Ben Patterson, Yoko Ono's *Box of Smile*, George Maciunas's *Smile Machine*, Ay-O's *Finger Box*, Alison Knowles's *Bean Rolls*, Larry Miller's *Orifice Flux Plugs*, Ben Vautier's *Total Art Match Box*, Geoffrey Hendricks's *Reliquary* and Robert Watts's and Maciunas's *Flux Tattoos* and *Flux Stamps (Affixations) for Implosions, Inc.* Intrinsic humor or an apparent "catch" to these boxes are often connected to their titles.

Some Fluxus editions in compartmentalized boxes suggest an indexical approach to things, offering the opportunity to compose a set of objects that have a taxonomical schema; numerous things-that-have-sameness-yet-difference uniting them. Robert Watts's *Flux Atlas* is a collection of small stones sent from around the world, with cards in each compartment identifying their geographical origin, a mimic of familiar kits of stones labeled with their geological names. These boxes can be seen as the completed result of an event carried out. One sees the word "trace," as in *Trace Event*, often used by Watts in his performance pieces to describe the evidence of an action that has transpired. George Maciunas's *Excreta Fluxorum* (an assortment of animal feces) and Mieko Shiomi's *Spatial Poem No. 1* also fit this description. *Spatial Poem No. 1* represents the result of an event in which Shiomi instructed numerous people around the world to execute a "word event" and she plotted the results on a map.

Other Fluxus boxes offer the opportunity to actually carry out printed event scores, as in Brecht's *Water Yam* and the seminal anthology, *Fluxus 1* (the first Fluxus multiple to be designed by Maciunas, but not completed for release until 1964). Maciunas's *Flux Kits*, as well as *Year Box 2* are compendium boxes containing numerous individual items and many Fluxus graphics. The actual realizations of the Fluxus event scores are literally infinite in possibility, and have shown a resilient appeal to young performing artists today.

Epilogue:

LM: Do you have any idea of what you totally spent [on Fluxus]?
GM: Probably about fifty thousand.
LM: Has it paid off?
GM: No, it will never pay off …
LM: May I ask a stupid question? Why didn't it pay off? Because, isn't part of the idea that it's low cost and multiple distribution?
GM: No one was buying it, in those days. We opened up a store on Canal Street in … 1964. We didn't make one sale in that whole year… We did not even sell a fifty-cent item, a postage stamp sheet …
— transcribed from Interview with George Maciunas by Larry Miller, 1978

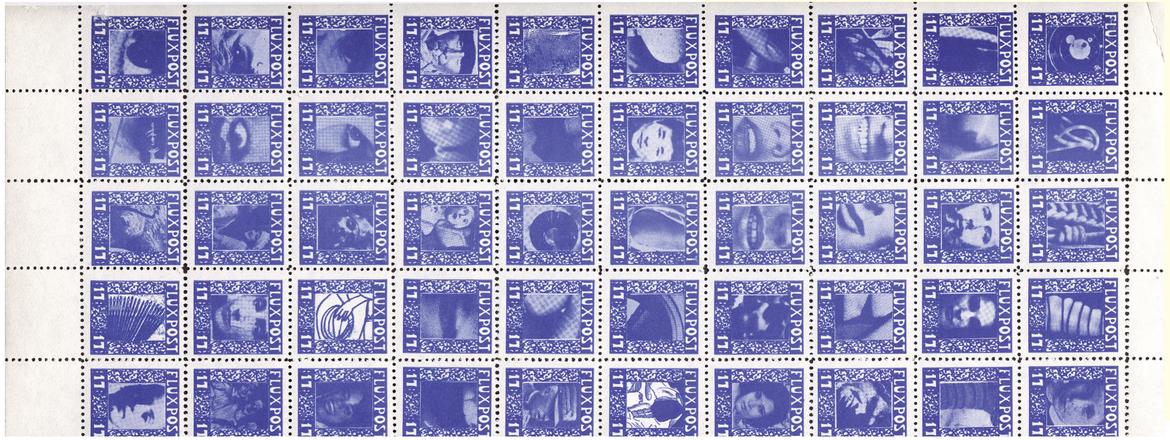
Major League baseballs are manufactured to be consistently identical multiples and cost about $10. They are used in a game for about 6 pitches before a new one is brought in. When Mark McGwire, of the St Louis Cardinals, hit home-run number 70 in 1998 and set the then current record, that unsigned ball was retrieved by a scientist from Washington University. The baseball was virtually indistinguishable from thousands of others. In 1999 he sold the ball for three million dollars.

Takako Saito
***Flux Chess (Grinder Chess)*, 1965**
Fluxus edition
4 3/4 x 4 3/4 x 2 1/2 inches
Photo: Brad Iverson. Courtesy The Gilbert and Lila Silverman Fluxus Collection, Detroit, Michigan

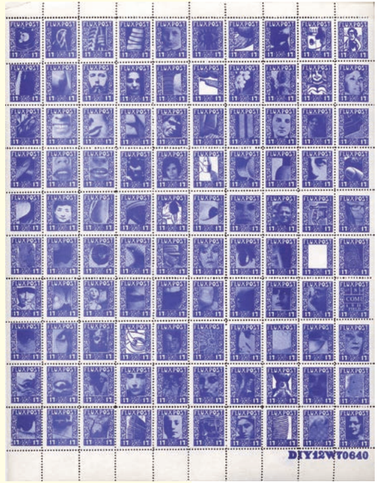
Willem de Ridder
***European Mail-Order Warehouse/Fluxshop*, Winter 1964-65**
Photo by Wim van der Linden. Courtesy The Gilbert and Lila Silverman Fluxus Collection, Detroit, Michigan

FLUXPOST 17/17

ROBERT WATTS
(1964)



Robert Watts
Fluxpost 17/17, 1964
8.5 x 11 inch sheet
of 100 stamps
© Robert Watts Estate



written by Katie Ardner

FLUXPOST 17/17 is an 8 1/2 by 11 inch sheet of 100 stamps designed and fabricated by artist Robert Watts in 1964. Each stamp features a found image from pop culture. These images include partial and full faces of pop icons of the day, parts of hands, and other partial abstractions of images. The images feature a combination of photography, drawing and engraving. All of the images are similar in color, produced in a half-tone reproduction, with a glossy finish. The stamps have been printed in black and white as well as in blue and white with a printing plate number appearing at the bottom right corner. The original stamps were a complete sheet and not perforated like U.S. postage stamps are but there is glue on the back.[1]

Robert Watts is not the first artist to use postage stamps as a medium. In 1919, for example, Dada artist Raoul Hausmann used a self portrait as a postage stamp and later, in 1957, Yves Klein arranged with the postmaster to have a special blue stamp he created used to mail the invitations for his upcoming show.[2] Watts began designing postage stamps in 1961. *Fluxpost 17/17* is the fourth in his postage stamp collection. Before *Fluxpost 17/17* Watt's technique for printing had been rough, and the resolution was poor. His experience working with this medium helped make *Fluxpost 17/17* one his most enduring works. The work was used for many years in the *Fluxkits* produced by George Maciunas.

The Mail Art genre itself was arguably born out of a necessity. Michael Crane, author of *Correspondence Art: Source Book for the Network of International Postal Art Activity* writes:

> The parallel between centers of Fluxus and mail art activity was not coincidence but a result of Fluxus travels, performances, encounters, and communication. The mails became an important means to meet organizational needs. Most of the Fluxus artists initiated or carried on an activity paralleling Mail Art among themselves, friends and collaborators. The mails allowed these artists to exchange scores, notes, instructions, as well as graphic works and 'unobjects' for exhibitions, reproductions (e.g. multiples) or publications.[3]

Fluxpost 17/17 transforms stamps themselves from mere tools of the mail artist into works themselves, a fitting conflation of art and design. Robert Watts exhibited with both Fluxus and Pop artists; these two genres influenced him not only in his Mail Art but in the rest of his art career.

1. John Held, Jr., "Robert Watts: The Complete Postage Stamps," http://www.mailartist.com/johnheldjr/RobertWatts.html (accessed 15 April 2006).

2. Held.

3. Michael Crane and Mary Stofflet, eds., *Correspondence Art*: Source Book for the Network of International Postal Art Activity (San Francisco: Contemporary Arts Press, 1984): 88.

Niki de Saint Phalle
Schützenbild (Shoot-it-yourself-picture)-Edition MAT, 1964
paint, plaster, plastic, wood
28 5/8 x 21 5/8 x 2 5/8 inches
ed. 81/100
Collection Stedelijk Museum, Amsterdam
© Niki Charitable Art Foundation, All Rights Reserved
Photo credit: © unknown

Shoot Paintings, (1964) Editions MAT Niki de Saint Phalle

written by Cristina Ciarula

Niki de Saint Phalle's shoot paintings are unique. Unlike other interactive art, her paintings include something considered violent. When people think of guns, they think of men going hunting or even to war. It is an unusual sight to see a woman shooting at all. Yet the image of artist Niki de Saint Phalle wielding a .22 rifle aimed at a canvas bleeding paint remains her signature image. After a career spent mainly on other bodies of work, most people remember these paintings.

Niki de Saint Phalle
Untitled from Edition MAT 64, 1964
plaster, paint, plastic, wood
28 3/8 x 21 5/16 x 2 13/16 inches
ed. 22/100
Collection of the Walker Art Center, Minneapolis
Gift of Mr. and Mrs. Edgar Nash
Photo: Walker Art Center
© Niki Charitable Art Foundation, All Rights Reserved

Her paintings started out with a flat wooden board. The containers, made of cans or bags, of different color paint were then laid on. They were then held in place with a few layers of plaster or wire. During the exhibition she would stand them up and shoot at them with a .22 rifle. There is a very famous picture of Robert Rauschenberg shooting at one of her paintings. The paint would then burst out of the newly made hole and drip down over top the plaster. In later exhibitions people in the audience were also invited to come and shoot the paintings. Later she would also add things like:

> high heel shoes, curlers, kitchen utensils, plastic toys, tin pistols, air fighters, weapons and arms, countless dolls, soldiers, clowns, masks of the world leaders in those days, such as Kennedy and Khrushchev, statues of angels and of the Virgin Mary, devils, monsters, spiders, snakes, artificial flowers, as well as wool threads and cloths.[1]

Adding things like this showed her involvment with assemblage.

She started these paintings because it was a way to vent her anger. It was "anger that made her feel like she was suffocating."[2] She shot for the "moment of magic"[3] and because it was a way to make her anger into something productive. The paintings started out as murder without a victim, since it looked to her like the painting was dieing. She suddenly stopped making her shooting paints because she had "become addicted to shooting, like one becomes addicted to a drug"[4] and moved in to her *Nana* creations.

In 1964 she was invited by Daniel Spoerri to make her art into a multiple. This was possible to do because it followed the three rules of a multiples that he had laid down in 1956. The piece is not made in conventional ways, it can communicate an idea without the artist there, and it also involves the viewer in some way. The way they pulled this off was to have Spoerri's team make each one, but to make the person who bought the art shoot the painting and complete it.

Nike de Saint Phalle
Tir Neuf Trous (Untitled from Edition MAT 64), 1964
ed. 100
plaster, paint, plastic, wood
28 3/8 x 21 5/16 x 2 13/16 inches
© Niki Charitable Art Foundation, All Rights Reserved
Photo credit: © Laurent Condominas

1. Yoko S. Masuda, "Birth of Shooting Painting and Nana Power," in Michele de Grece, *Niki de Saint Phalle: Monographie: Mlerei, Tirs, Assemblages, Reliefs* (Lausanne: Acatos, 2001): 330.

2. Masuda, 330.

3. Carla Schulz-Hoffmann, "All-Devouring Mothers: On Niki de Saint Phalle's Artistic Programme," in Carla Schulz-Hoffmann, ed.,. *Niki de Saint Phalle: My Art, My Dreams* (NewYork: Prestel, 2003): 10.

4. Niki de Saint Phalle, quoted in "Shooting Picture 1961," Tate Online: http://www.tate.org.uk/servlet/ViewWork?workid=13063 (accessed 15 April 2006).

Arman
(Pierre Fernandez Armand)
Poubelle (Wastepaper Basket), 1964
contents of wastepaper basket in perspex container and black wood frame
23 x 15 x 4 inches
Paris: Edition MAT; Cologne: Galerie Der Spiegel, 1964
ed. 35/100, signed and numbered
© 2006 Estate of Arman/Artists Rights Society (ARS), New York

Arman

Papier Poubelle 1964

written By Elizabeth Tyran

French born artist Arman was a member of an art group established in the 1960 s called the Nouveaux Realistes or New Realists. It was their goal to reconsider the significance of real objects as produced, collected, and discarded by society. Arman worked in several media, including printmaking, performance art, sculpture, and assemblage. *Poubelle* is a French word for trash can and is therefore appropriately given to this work as it is literally trash encased and displayed within a vitrine.

The concept of accumulating and showcasing trash stems from Arman s exposure to a post-war industrialist era in which objects were mass-produced, consumed, and ultimately forsaken. Much of his previous work involved the destruction of objects ranging from cars to musical instruments that he could then reassemble as alternate compositions. The process, or transformation, that the object has undergone then became an essential part of the finished work. The same can be said of the trash within his *Poubelles*. It too has undergone change, at the hands of society as a whole and of those individuals specifically responsible for its fate up until the point that the artist collected it. He then recycles the waste by turning it into art.

The *Poubelle* presently on display contains random trash gathered on the streets of Paris, bringing attention to cultural waste. Arman also created *Poubelles* that profiled persons familiar to him. In these instances he assembled personal effects that reflected the life of the individual. Some, for example, featured the leftover materials of well-known artists such as Andy Warhol and Roy Lichtenstein. Scraps of paper or canvas with Lichtenstein's signature dots or stripes on them made the contents of these vitrines easily recognizable. Arman's statement was, to some degree, a response to American Pop Art.

Also reflected in Arman's work, though not as plainly, are the influences of Dadaism and Surrealism, art movements dating to the early twentieth century. Dadaism can be defined as rediscovering the irrational in the visual arts and has been linked to Sigmund Freud's questioning of rationalist views of the world. The unconventional media and processes used by Arman seem to relate well to such theories. In 1960 he filled an entire gallery space, the Galerie Iris Clert, with trash. It was his response to his friend Yves Klein's 1958 exhibition entitled *Le Vide* or *The Void* which was simply that same gallery space exhibited completely empty. Arman entitled his piece *Le Plein* or *Full-Up*.

Andy Warhol

Campbell's Soup Can Shopping Bag (1964)

written by Stacy L. McClain

Perhaps no one is better known for a singular signature image more than Andy Warhol. Warhol's trademark images of Campbell's soup cans have arguably made him the most popular of the Pop artists. The famous series of *Campbell's Soup Cans* Warhol exhibited in 1962 at the Ferus Gallery in Los Angeles were painted by hand and featured all 32 varieties of Campbell's soup then offered. While these original works were each unique, the leap from original to multiple that would soon take place seems somehow inevitable.

Andy Warhol
Campbell's Soup Can Shopping Bag, 1964
screenprint on shopping bag
20 x 18 inches
© 2006 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York. ™ Licensed by Campbell's Soup Co. All rights reserved

Andy Warhol
Campbell's Special Edition Andy Warhol Tomato Soup Cans, 2004
Special four-pack Campbell's tomato soup distributed exclusively through Giant Eagle supermarkets. The pack features the Warhol-inspired labels instead of the trademark red and white labels that have adorned the can for more than 100 years.
4 x 5 1/4 x 5 1/4 inches (4 can pack)
© 2006 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York. ™ Licensed by Campbell's Soup Co. All rights reserved

Andy Warhol made multiples of this (literally) trademark image on shopping bags for the *American Supermarket* exhibition in 1964. The shopping bag was a plain white paper bag with handles that had a painted silkscreen image of a Campbell's tomato soup can centered on the front of the bag. The bags sold for $12 each and were the best selling item in the show. Most items in the *American Supermarket*, held at New York's Bianchini Gallery, were of two and three dimensional representations of food products. Warhol also autographed actual Campbell's soup cans that were sold for 3/$18. Other artists in the *American Supermarket* included Robert Watts, Claes Oldenburg and Roy Lichtenstein.

The connection between consumerism and pop art is made clear with this exhibition. The shopping bag is a symbol of consumerism, and art was becoming big business in this era of postwar prosperity. A keen observer of contemporary society, Warhol famously stated, "Business is the best art."

In a truly impressive posthumous business deal, the Warhol Estate licensed back to Campbell's his early interpretations of the Campbell's labels. In 2004, Pittsburgh area Giant Eagle Supermarkets issued limited editions four packs of special "Warhol Edition" Campbell's soup. The images on the labels of tomato soup were in vibrant Warhol designs of green and red, pink and orange, aqua and indigo or gold and yellow. Each four pack contained two colored soup cans based on earlier Warhol silk-screens. Even in death, Warhol has again transformed ordinary soup cans into collectible art.

CLAES OLDENBURG

N.Y.C. PRETZEL (1994), BAKED POTATO (1966), & WEDDING SOUVENIR (1966)

written by Ashley Presutto

Claes Oldenburg's *Baked Potato* (1966), from the portfolio *Seven Objects in a Box,* is considered to be one of the first multiples made in a "regulated" commercial edition. For *Baked Potato*, Oldenburg gathered an assembly line of friends and associates and first made a plaster master shaped around a sewn potato, which was then used to form the mold for the resin casting. John Wesley laid on the color, following explicit instructions. To finish, Oldenburg himself flipped on the chives with an ordinary toothbrush loaded with green paint. The potato sits atop a white plate purchased from a restaurant supply store on Manhattan's Bowery.

Claes Oldenburg
***N.Y.C. Pretzel*, 1994**
printed cardboard
6 ½ x 6 x ¾ inches
I C Editions
New York U.S.A.
© Claes Oldenburg

A single slice of white wedding cake served as the *Wedding Souvenir* for the April 23, 1966 wedding of James Elliot and Judith Algar. Oldenburg created the original in New York and sent it to be mass produced; by the morning of the wedding approximately 250 slices were made. The pieces were not numbered and no one can remember the exact number of pieces that was made. Most of the pieces were stamped "Claes Oldenburg Wedding Souvenir Los Angeles 1966," but not all. According to the groom, seventy-two pieces were tinted silver with spray enamel, eighteen of which formed a cake that was given to the Elliotts. Approximately forty-five of the other silver slices were given to members of the wedding party. The remaining unpainted white slices were left for guests to take home.

In many ways, Oldenburg's multiples are insignias of a particular generation, locale, or culture. His inspiration often comes from objects surrounding him at a given moment in time – the *N.Y.C. Pretzel* (1994) serves as an omnipresent icon of the city in which Oldenburg lives. His studio manager, David Platzker, purchased a pretzel from the street below the studio that was used as the pattern. More than 1000 pretzels made of three-ply cardboard which was laser-cut and silk-screened were produced. One could argue that there are actually six variations of this multiple due to the six different salt patterns that were used to silk-screen. The burnt odor resulting from the laser-cutting process reminded Oldenburg of bakery production and the smell of toasted chestnuts sold on the street next to the pretzels.

Oldenburg described his work as embodying a "love for the rejected, inexplicable and simple." By transforming ordinary, everyday objects into works of art, Oldenburg breathes new life into the ordinary and playfully tests our perception of reality. In 1960, Oldenburg not only began creating his art from the objects, materials, signs, and garbage of life on Manhattan's Lower East Side, he also began to articulate the ideas that would influence the earliest multiples; Oldenburg can be recognized as a forefather in the early development of the multiple form.

Oldenburg used the medium of the multiple as a logical extension of his sculpture; the multiple was Oldenburg's solution to printmaking. Oldenburg's multiples are sculptures produced in editions of 26 or more and are to be viewed as a vital part of his sculptural preoccupations. For Oldenburg, the multiples offered a foundation for the experimentation and development of ideas for his work.

Oldenburg summarized his idea about the art form:
"Anyone who owns a multiple is aware of there being others. It's a shared thing… I think of them as going out into the world and having different experiences all over the world. Some are lying in drawers and some are being carried in planes, and so on. They're always changing hands. They have adventures."[1]

1. Oldenburg, quoted in: Wendy Weitman, "Printmaking in the Pop Era: The Medium and the Message," in *Pop Impressions Europe/USA: Prints and Multiples from the Museum of Modern Art*, exh. cat. (New York: Museum of Modern Art, 1999): 17.

Claes Oldenburg
***Baked Potato*, 1966**
cast resin, painted with acrylic, Shanango china dish
7 x 10 ½ x 4 ½ inches
© Claes Oldenburg

Claes Oldenburg
***Wedding Souvenir*, 1966**
cast plaster, 'silver edition' is spray painted
5 ¾ x 6 ½ x 2 ½ inches
© Claes Oldenburg

Roy Lichtenstein
Modern Head Pendant, 1968
enamel on metal
3 x 2 3/8 inches
Multiples, Inc.
© Estate of Roy Lichtenstein

ROY LICHTENSTEIN
MODERN HEAD PENDANT
(1968)

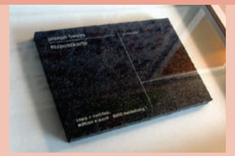
written by Ashley Braid

Jewelry multiples have been very popular throughout the contemporary art world due to their relative ease of production, versatility, and the popularity of "wearable art" with consumers. One of the best-known jewelry multiples is the brooch done by Roy Lichtenstein.

Lichtenstein was a prominent pop artist known primarily for images reminiscent of comic books that were very graphic with bright, mainly primary, colors and representations of Benday dots. It is in this style that he created his brooch multiple as well. The brooch was issued in 1968 and was based on one of his lithographs. It features four colors: mustard yellow, red, burgundy and navy blue. The image consists of a woman's face with various linear compositional elements surrounding it. The woman has blonde hair and her face is polka-dotted; there is a serene expression on her face and the right side of her hair is reminiscent of a lightning bolt. The brooch is made of silver and colored and painted with a type of enamel.

The brooch was created in collaboration with Multiples, Incorporated and Castelli Graphics. The Castelli Gallery in New York was a place Lichtenstein exhibited some of his other works and became a partner for him when he decided to do a jewelry multiple.

Lichtenstein is not the only artist to use jewelry as a medium for making multiples. Alexander Calder produced kinetic earrings which resembled the mobiles for which he is famous; Takashi Murakami produces a wide variety of whimsical jewelry which appeals to both children and adults alike; and Keith Haring sold many types of jewelry multiples in his Pop Shop. Salvador Dali and other artists also produced jewelry multiples as well.



Joseph Beuys
Filzpostkarte (Felt Postcard), 1985
silkscreen on felt
4 x 6 x 1/2 inches
Heidelberg: Edition Staeck
unlimited edition
plus 100 signed, numbered
© 2006 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

felt suit (1970)
felt postcard (1985)
joseph beuys

written by Julie Crilow

Joseph Beuys' interest in felt as an art material is generally traced to a key myth about the artist, one that he propagated himself, and one that is now widely believed to be without basis in truth. It is the story of his wartime experience as a German pilot in World War II, during which his plane crashed in the Crimea in 1943. According to the story, after days buried in the snow, he was rescued by nomadic Tartars who rubbed him with fat and wrapped him in felt to heal his body, thus saving his life.[1] But Beuys would also claim that the story was overly emphasized and that he had other reasons for choosing felt as a material. According to author Julie Luckenbach:

> Felt exemplifies materiality, density, entanglement while it connotes the properties of insulation and protection. But the material and physical qualities of felt contain broader social implications: the fibers of felt, consisting of a pressed mass of animal hair or wool, become so intertwined through the transformative process of construction as to be inseparable. This material construction is analogous to "the social dimension of humanity, man is his milieu. He cannot cast off his communal bonds: he cannot defend himself against the dangers of life and develop his potential alone."[2]

Beuys' use of felt, then, can be understood in terms of both survival and warmth in a very literal sense—and as a metaphor for human interdependence. Beuys has defined his artistic practice as "Social Sculpture—how we mold and shape the world in which we live: sculpture as an evolutionary process, everyone an artist."[3]

While, as an article of clothing, the *Felt Suit* might suggest the warmth provided Beuys by the mythic Tartars, the *Felt Postcard* more obviously brings to mind the notion of human interdependence. As a vehicle for sending communications throughout the world (through the postal system), it surely suggests human interconnectedness.

Beuys' desire to reach broad and democratic audiences is suggested as well by the postcard format—and in his propensity for making multiples as well. In a 1979 interview, he indicated his conflicted attitude toward the institutions of art—particularly the art market.

> This relates to the production of art articles—giving in the art market—so I cannot completely stop this production of sculptures, art objects, which result in this capitalist system for money. One must see that I try to overcome the political system and try to develop a kind of enterprise, with other descriptions than the capitalist enterprise and understood as a so-called free market, in business and all the other things. [For] surely every work has to be organized in a kind of enterprise or structure.[4]

Here, Beuys adopts an unusual position; he seems to see the art market itself as first and foremost a distribution system—a system of human interconnectedness. Asked about the intellectual or political value of his multiples by Art Papier, he stated: "It is a kind of vehicle, you know. It is a kind of making, spreading out ideas, that is what I think. It spreads out the idea."[5]

1. For a standard account of this story, see: Caroline Tisdall, *Joseph Beuys* (New York: Thames and Hudson, 1979): 16-17.

2. Julie Luckenbach, "Beuys/Logos," Walker Art Center online "hyperessay:" http://www.walkerart.org/archive/9/AB4369FDA7EEDB746169.htm (accessed 10 September 2006). The concluding quote from Beuys is from: Friedhelm Mennekes, "On the Cosmological Christology in the Oeuvre of Joseph Beuys," in *Beuys on Christ: A Position in Dialog* (Stuttgart: Verlag Katholische Bibelwerk GmbH, 1989), 105.

Joseph Beuys
Filzanzug (Felt Suit), 1970
felt suit, sewn and stamped
67 x 24 inches (variable) Berlin:
Edition Rene Block, 1970.
ed. 100.
© Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio.
Fund for Contemporary Art, 1972.
Color transparency by
John Seyfried, April 1999
© 2006 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

3. Joseph Beuys, "Introduction," in Carin Kuoni, Energy Plan for the Western Man: Joseph Beuys in America (New York: Four Walls Eight Windows, 1990): 9.

4. Art Papier, "I put me on this train! [interview with Beuys] in Kuoni, 42.

5. Papier, 44.

Pop Shop
(1986–2005)
Keith Haring

written by Kevin Concannon

In April 1986, when graffiti artist Keith Haring opened his Pop Shop on Lafayette Street in downtown Manhattan, the art world was in transition. Haring recognized this shift, commenting on it explicitly only a few years later:

> What's happening now is the emergence of a new group of artists, who are suddenly receiving the attention that had been bestowed upon me and Jean-Michel [Basquiat] and Julian Schnabel. I'm talking about these Neo-Geo artists–people like Jeff Koons, Ashley Bickerton, Peter Halley, and Meyer Vaisman, who hold long intellectual discourses about language and get really bogged down in themselves. They become exactly what the elitist art world wants and needs to separate itself from the masses and the rest of the culture–because it's so anal and self-referential. What's interesting is that this movement purports to be conscious and reflective of the whole consumer aspect of the art world, which, of course, I had been doing all along with ideas like the Pop Shop. But these people have the blessings of the museums and the critics because they played the game and went through conventional art channels as opposed to starting on the streets.[1]

Haring, of course, had started on the streets—and famously, in the subways. His chalk drawings of dogs, babies, and other iconic figures appeared regularly on empty subway station advertising spaces in the early 1980s. By 1986, he had stopped because his gallery prices were putting the subway drawings in jeopardy; people were stealing them in the hopes of cashing in on Haring's escalating market.

Keith Haring in Pop Shop
Photo by Charles Dolfi-Michels
Keith Haring artwork
© Estate of Keith Haring
Used by permission

1. Cited in John Gruen, *Keith Haring: The Authorized Biography* (New York: Simon & Schuster, 1992): 193.

Keith Haring
***Pop-Shop,* 1986**
offset lithograph on poster paper
34 x 22 inches
© Estate of Keith Haring
Used by permission

His solution was to open the Pop Shop, a downtown boutique stocked with items bearing the artist's signature designs. The shop, in the netherworld between SoHo and the Lower East Side, sold T-shirts, inflatable baby-shaped pillows, AM-FM radios, refrigerator magnets, Swatch watches, posters, and buttons—all with Haring's distinctive and unmistakable graphics. Toward the end of his tragically short life, he explained the philosophy of the Pop Shop:

> I wanted to continue the same sort of communication as with the subway drawings. I wanted to attract the same wide range of people, and I wanted it to be a place where, yes, not only collectors could come, but also kids from the Bronx…. The main point was that we didn't want to produce things that would cheapen the art. In other words, this was still an art statement. I mean, we could have put my designs on anything. In fact, *Newsweek* came out with a story that we were selling sheets and pillowcases, which we never did! And we didn't sell coffee mugs or ballpoint pens or shower curtains. We sold the inflatable baby and the toy radio and, mostly, a wide variety of T-shirts, because they're like a wearable print–they're art objects.
>
> Of course, the Pop Shop was an easy target, and it was attacked from all sides. People could now say, "What do you mean Haring isn't commercial? He's opened a store!" But I didn't care, because it's still going strong–and it's an art experiment that works.[2]

By 1988, Haring had opened a Pop Shop in Tokyo. And while the Tokyo Pop Shop would last only a year, the original shop on New York's Lafayette Street would survive until September 2005.

2. Gruen, 148.

yoko
ONO
(1996)
FLY BOX

written by Elizabeth Markovich

In 1996 Yoko Ono produced an exhibition catalogue in the form of a multiple: *Fly* is, at once, a catalogue for her 1996 exhibition of the same name at the Anderson Gallery in Richmond, Virginia, and a work of art unto itself. *Fly* contains a printed catalogue with exhibition essay, nine cards depicting various pieces within the exhibit, tissue paper wrapped acorns with text for *Wish Piece* rubber stamped on it, and two stones wrapped in the same paper with a text, *Cleaning Piece*, stamped on it. A copy of the original instruction piece, *Fly*, appears within the boxed multiple, as well as a narrow card with five stills from her film, *Fly*. The instruction, on which all these other works are based, states:

FLY PIECE

Fly.

1963 summer

The word "Fly" is direct and prompts, not only the artist's various realizations of the work, but the viewer's execution(s) of the piece as well. It can be realized in multiple ways, understood as a noun, adjective or verb, but in the context of an instruction piece, seems to imply action. The verb "fly" dangles between the notion of ultimate, unrestricted freedom and the risk of death. It implies that that we should detach ourselves from what we know in reality and overcome fears of height, gravity, or death.

Ono's instructional works and event scores are rooted in poetic language and the subsequent image the audience develops. They employ a sense of playfulness as well as self-reflection, slightly reminiscent of George Brecht's Fluxus instruction pieces.[1] With *Grapefruit* (1964), a collection of instruction pieces in book form, Ono has compared herself to a grapefruit that, in its taste, has a "hybrid" nature being neither orange nor lemon flavor. She symbolizes her experiences growing up with the metaphor of a grapefruit, as she was considered an outsider in both Eastern and Western cultures.[2] But beyond this, Ono is a hybrid of many things; walking a fine line between the poetics of play and Zen enlightenment.

Fly has seen many incarnations, originally a printed instruction piece in 1963, as an element of *Grapefruit*, realized as performance, film, billboards, a conceptual exhibition, *Museum of Modern (F)art*,[3] and in 1996 as the boxed multiple that appears in this exhibition, which stems from a legacy of Fluxus boxed multiples, such as the *Fluxus 1* (see pp. 32-33).

Within the context of this exhibition, we see how Ono's work transcends the boundaries of artistic genre and, whether or not it has been reproduced in print, how her instructional works and event scores were intended to be reproduced by anyone at any time–through either mental or physical actions that complete the work. In the work's ability to have multiple manifestations and be distributed inexpensively, it demonstrates a democratic aspect of art as multiple. In any form, *Fly* is a figurative and literal work on how to slip between the gap of art and reality.

Yoko Ono
Fly (Anderson Gallery Box), 1996
mixed media
7 3/8 x 7 3/8 x 3/4 inches
Courtesy of the artist

1 See: Julia Robinson, "Something About Fluxus," in *George Brecht Events: A Heterospective,* exh. cat. (Cologne: Walther Konig, 2005).

2 Bruce Altshuler, "Instructions for a World of Stickiness: The Early Conceptual Work of Yoko Ono," in *Yes Yoko Ono*, exh. cat. (New York: Harry N. Abrams, Inc., 2000): 82.

3 Midori Yoshimoto, "Works," in *Yes Yoko Ono,* exh. cat. (New York: Harry N. Abrams, Inc., 2000): 154.

"Message is the Medium"

The *Fly* box was designed by Jean Crutchfield in collaboration with the artist.

Vik Muniz
〈1999〉

written by Jessica Schleifer

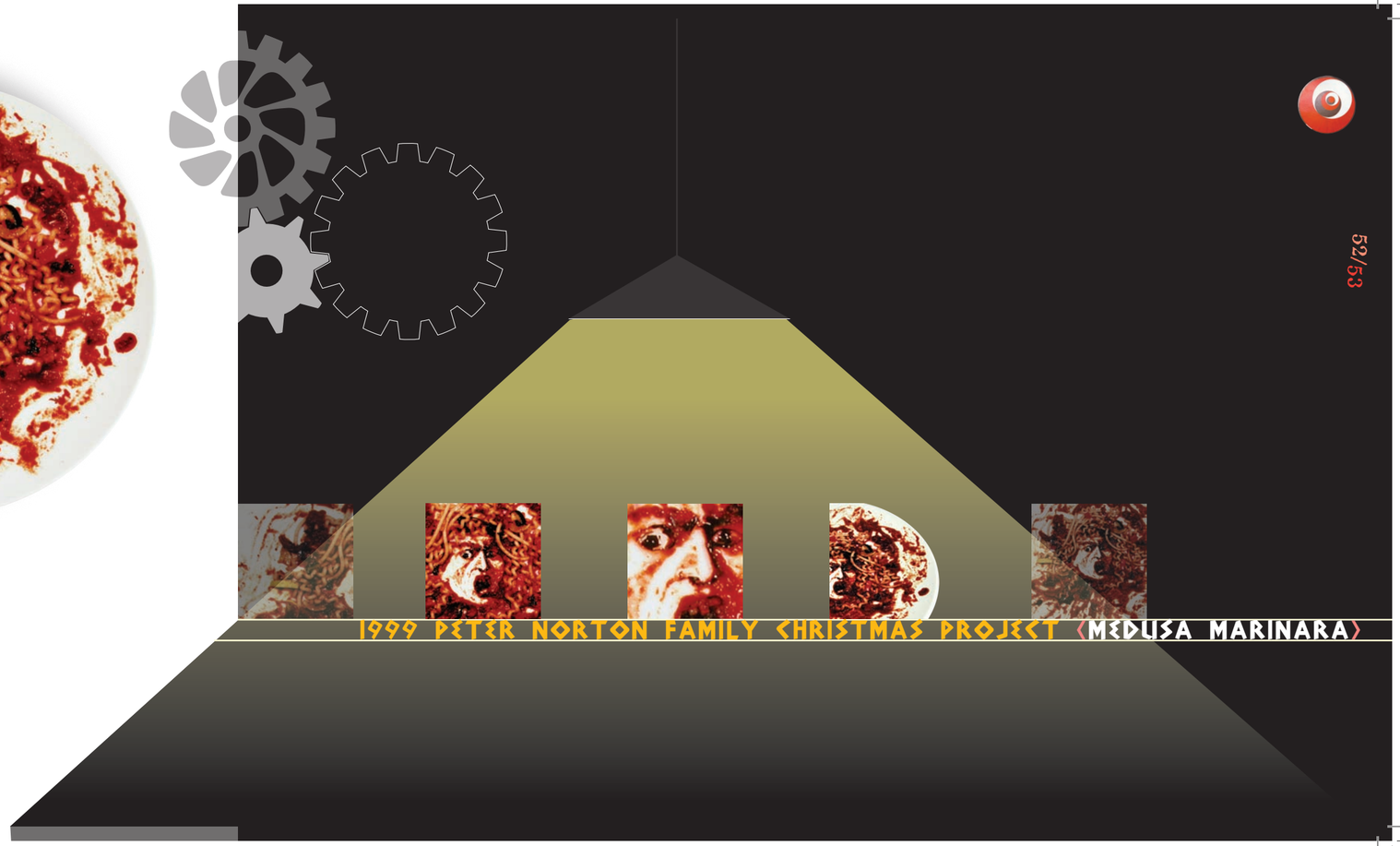
Vik Muniz, a Brazilian born artist now residing in New York City, is known for using unconventional media—and playing with his food. His *1999 Peter Norton Family Christmas Project (Medusa Marinara)* consists of a plate displaying a photographic image of his reconstruction of Carravagio's *Medusa* (1590) in spaghetti and marinara sauce. Thin tendrils of pasta create her hair while the marinara sauce forms the features of her face.

Invited by the Nortons, prominent collectors of contemporary art, to produce their *1999 Christmas Project,* he created the *Medusa* plate as well as an ashtray based on Caspar David Friedrich's *The Wanderer above the Sea of Fog* (1818). The Norton Christmas list was begun in 1988 by Peter Norton, and his then wife Eileen Harris Norton. Each year an artist is selected who creates a large edition for the Nortons' list. Each person on the list, which can grow to five thousand people per year, and includes artists, curators, and other key figures in the contemporary art world, receives the much-anticipated Norton gift each holiday season.[1]

The 12 1/2-inch Limoges plate presents an image of the famous gorgon, Medusa, a Greek and Roman mythological character whose stare could turn a man into stone, and whose hair was composed of coiling snakes. As is Muniz's custom, the original image was created, photographed, and then destroyed. The only evidence left is the photograph—in this case reproduced on dinner plates. The use of porcelain stoneware to create a creature that could turn people to stone is humorous. The use of spaghetti as a medium for a tale told within Italy is equally amusing. And, of course, the shape of the plate recalls Medusa's ubiquitous presence on warriors' shields during ancient times—intended to petrify the enemy. The plate is funny, intriguing, and, as stated on the back of the plate, "Dish Washer Safe."

1. Kino, Carol. "Yes, Virginia, There is a Resale Market." *New York Times* (18 December 2005).

Vik Muniz
***Untitled (Peter Norton Family Christmas Project),* 1999**
photographic image on porcelain
12 3/8 (diameter)



Larry Miller (1992)

Genetic Code Copyright certificate & DNAid™ deli cup (2000)

written by Larry Miller

When the U.S. Supreme Court allowed General Electric Corporation to patent genetically-engineered bacteria in 1980, I grew convinced that patents of life forms were likely to advance to more complex organisms, and eventually to the patenting of human genomes. I began my *Genetic Code Copyright* project in 1985-86, when I tried to convince two different attorneys to draft a document claiming "copyright" of my personal genome. They both declined, not finding a legal basis for my concept.

By 1989, I decided to take matters into my own hands and create the proclamation myself. I made a handwritten document claiming copyright and ownership of my personal DNA, which was notarized in the Empire State Building. I also published my illustrated text *RE NOAH*, a satirical argument on why genetic samples from Original Humans, Animals, and Plants should be protected from alteration and concealed for safe-keeping. In the following years I made performances around the world on the subjects of genetic engineering, natural law, identity, and privacy, commenting on the degradation of life into a commodity. In 1992, I began publishing the *Genetic Code Copyright* certificates: ornate, fill-in forms for other Original Humans to declare ownership of their genomes. In 1994 I made the certificate available on the first Fluxus website which I co-curated with Nam June Paik.

In 2000, Creative Time in New York commissioned several artists to create designs on paper coffee cups for its DNAid™ Project. The cups were distributed in selected New York delicatessens. My coffee cup design demonstrated that by normal use, people were leaving a sample of their DNA on the cup, which then could be harvested. It guided them to the Creative Time website for more information, along with the certificate, in English, free to download. To date, the certificate has been issued in eight languages. The original certificates have been distributed to over 2000 individuals who have proclaimed their rights. Uncounted thousands have also been downloaded from the internet since 1994. Ongoing at present, it is still available at: http://www.creativetime.org/programs/archive/2000/DNAidBillboard/dnaid/copyright.html or by visiting <onlyoneLarryMiller.com>. Larry Miller © 2006

Larry Miller
DNAid™ Deli Cup (a Creative Time Project, www.creativetime.org), 2000
paper coffee cup
3 7/8 x 3 3/8 inches
Photo by Robert Glasgow
Courtesy Larry Miller
© Larry Miller

Larry Miller
Genetic Code Copyright certificate, 1992
paper certificate
8 1/2 x 11 inches
Courtesy Larry Miller
© Larry Miller

GENETIC CODE COPYRIGHT

I, Larry Vernon Miller,
Born a natural human being on the 17th day of March in the year 1944,
In the town, state and country of Marshall, Missouri U.S.A.,
Of my mother, Frances Marie and my father, Alfred Vernon Miller,

DO HEREBY FOREVER COPYRIGHT MY UNIQUE GENETIC CODE,
HOWEVER IT MAY BE SCIENTIFICALLY DETERMINED, DESCRIBED OR OTHERWISE EMPIRICALLY EXPRESSED.

Any reproduction, regeneration or facsimile duplication, whether in whole or in part, whether physically manifested or technologically represented is UNIVERSALLY PROHIBITED. All rights and permissions are reserved and may only be assigned, in whole or in part, to a specified agent via legal, written authorization by me or by my legal heirs upon my decease.

Sworn to and subscribed before me as witness on this 31st day of August in the year 1992 in the town, state and country of Köln, Germany

WITNESS

Sworn and declared by me, an Original Human, with fingerprint affixed herein

PROCLAIMER

UNIVERSAL NOTICE ONLY ONE ORIGINAL HUMAN

LITHO IN U.S.A.

GENETIC CODE CERTIFICATE © LARRY MILLER 1992

written by Bonnie Stipe

Yoshimoto Nara's Dish is, in fact, a large ceramic ashtray, 10 inches in diameter, and not particularly suitable for dining. Based on a painting entitled *Too Young To Die* (2001), the imagery is typical of Nara's style: large crescent eyes, minimal nose and mouth, rubbery arms and legs protruding awkwardly from a flat, flared dress. The young girl, known as Ramona (inspired by the punk band the Ramones) puffs on a cigarette with smoke billowing out in a form similar to a thought bubble.[1] The writing on the outside, "Too Young To Die," seems self-explanatory at first, but lends itself to deeper questioning. Is this meant to be an ironic statement about the loss of innocence in contemporary culture?

Yoshitomo Nara
***Dish (Too Young to Die)*, 2002**
ceramic
10 (diameter) x 1 1/4 inches
open edition
Courtesy Cerealart

yoshimoto**nara**

DISH/ASHTRAY

too young to die
(2003)

"nostalgia for childhood"

Nara's works tend to be described by critics as "nostalgia for childhood."[2] His works seem too calculated and self-mocking to simply be described as that, however. He grew up as a "latchkey kid" in postwar Japan. It has been said that Nara's work can be viewed as an expression of an infantilizing culture that suppresses adult emotion among young and old alike.[3] Ramona expresses the malevolence and self absorption of youth, while at the same time, his work evokes a sense of innocence that can be somewhat disconcerting. While Nara's style seems to be clearly tied to *manga* and *anime*, Nara insists otherwise. "My art represents my childhood experiences. It is not influenced by Japanese pop culture. I played with sheep, cats and dogs when I came home from school." [4]

Although Nara does not like to be associated with Japanese pop-culture, he does claim influence by British and American punk counter-culture. In fact, his catalog for his traveling exhibition, *Nothing Ever Happens* (2003), features essays by western pop culture icons such as Billie Joe Armstrong of Green Day, author Dave Eggers, and Debbie Harry of Blondie. Much of his fan base emerged from this same counter-culture.

With affordable multiples sold by major retail chains like Urban Outfitters, Nara has purposely marketed himself to a younger "hip" generation. Nara has created multiples that range from T-shirts to toys such as the *Little Wanderer* and *Pup Cup*, also featured in the exhibition. In a culture that is increasingly global, Nara has positioned himself with imagery identifiable with a Japanese aesthetic; his merchandise has catapulted him to rock star status.

Nara is aligned with an emerging group of Japanese artists whose style emphasizes flat color while blurring the line between high art and pop-culture. *Dish* is an excellent example of this strategy. The object is relatively inexpensive, and seems to have dual purposes. Many collect it as an art object as insinuated by the title, *Dish*, while others use it as a functioning ashtray. The compression of these two functions reflects the overall tendency of the group to flatten the difference between high and low culture.

1. Glen Helfand, "Asian Pop Nara Land." *SF Gate* (30 July 2004). http://sfgate.com/cgi-bin/article.cgi?f=/g/archive/2004/07/30/nara.DTL&type=entertainment (accessed 15 April 2006).

2. Nancy Princenthal, "Yoshitomo Nara at Boesky," *Art in America* 93, no. 10 (November 2005): 171.

3. Eleonor Heartney, "Yoshitomo Nara at Marianne Boesky." *Art in America* 91, no. 5 (May 2003): 151-52.

4. Indepth Art News: Yoshimoto Nara: Nothing Ever Happens, http://www.absolutearts.com/artsnews/2004/01/26/31751.html (accessed 15 April 2006).

written by Leah Singleton

ALMA MONOGRAM Multicolore

(2003) takashi**murakami**

Takashi Murakami
Alma Monogram Multicolore, 2003
multicolor canvas, leather handle,
microfiber lining and brass
13 x 9 1/2 x 6 1/2 inches
Courtesy Louis Vuitton North America

Internationally recognized Japanese artist Takashi Murakami studied traditional Japanese painting during his schooling. He is best known for his distinct *anime* style and his concept *Superflat*. His idea of the *Superflat* proposes the blurring of high and low culture in Japanese society as well as the long-lasting tradition of flatness in Japanese paintings. His more modestly priced, mass-produced work, such as his *Superflat Museum Convenience Store Editions* and stuffed animals, is very much in demand by the Japanese sub-culture of the *otaku*, which is usually translated as "geek" or "nerd." His work for the Louis Vuitton fashion house however is in demand as the must-have status item for the well-heeled all around the world.

When Murakami was commissioned by Mark Jacobs to develop a variation of the Louis Vuitton pattern with the company in 2003, he applied the same concepts of the *Superflat* to the design, such as the palette of colors. The new look bombards the viewer with a splash of color and pattern on a white and sometimes black leather background. The variation of this bag from the past brown and tan collection is simply the change of color; the design otherwise remained the same.

Murakami has a widely varied art market, served by products ranging from convenience store collectables of his *Superflat Museum* sets (complete with bubblegum) for $3 to major sculptures and paintings selling for six figures. The Vuitton work is just another example of his exceptionally broad market. The handbag collection is so successful that, as of 2005, it had reported sales of around $300 million. The market for this item is global, but it is desired for different reasons in western culture than in eastern culture. In Japan, this item is highly desirable not only because it is a Louis Vuitton bag, but because Murakami designed the graphics. In western culture, most women who purchase this handbag do not have any idea who Murakami is. This market is also very different in Japan as it is in western cultures due to the value placed on "fine art." In the Japanese language, there was not even a word for "fine art" until after 1868. Japan is used to having galleries amongst shopping places, and when Murakami's dealer Tomio Koyama was asked why he hadn't shown the monogram work in his gallery setting, he explained, "In Japan, a gallery has no meaning, and a Louis Vuitton shop is a more powerful place to see something."[1]

1. Tomio Koyama, quoted in: Arthur Lubow, "The Murakami Method," *New York Times Magazine* (3 April 2005): 48.

Takashi Murakami
Superflat Museum, 2003
Edition: *Convenience Store*, 2003
plastic figures and figure assembly kits
Packaged with gum, brochures,
and certificates
Box: 5 x 3 ½ x 1 ½ inches
Planning and production of figures:
Takashi Murakami, Kaiy d Co., Ltd.,
and Kaikai Kiki Co., Ltd.
Prototype modeling: Bome
and Enoki Tomohide
Released by Takara Co., Ltd
Distributed by Dreams Come True Co., Ltd.
©Takashi Murakami/Kaikai Kiki Co.,
Ltd. All Rights Reserved.
The characters in the Convenience Store
edition are: Mr. DOB & Mushrooms/Indigo
Kaikai Kiki & Flower/Pink Mr. Oval
the Mediator Melting DOB/Positive
Mushrooms Flower Ball/Silver
Machikado-kun Rumble-kun in a Jar
Miss Ko2/Basic HIROPON/Blue

takashi murakami

written by Debra Lamm

At times referred to as the "Japanese Warhol," or the "Pop Art Messiah,"[1] Takashi Murakami takes the hyper-cute to the extreme with *The Superflat Museum Convenience Store Edition*, released in December of 2003. The ten miniature, three-dimensional reproductions of some of his sculptural works and paintings, ranging in height from one to four inches, emphasize the Japanese sub-cultural influences of *anime* and *manga*, particularly popular among *otaku*.[2] "Eroticism and nonsense," according to Murakami, "which the West looks for in the realm of art, have always been a part of Japanese subculture and *manga*; perhaps to the extreme."[3] These diminutive figures stand in opposition to the covert culture that inspired them, effectively bridging the gap between high and low art.[4] Similar in form to the cheap *anime* figurines popular with *otaku*, Murakami's *Superflat Museum* figures also stem from the legacy of Marcel Duchamp's *Boite en Valise*, Fluxus *Yearbooks*, and the landmark pop collection, *Seven Objects in a Box*. In collaboration with toy manufacturers Kaiyodo and Takara, this line of *shokugan*, or "snack toy," was crafted after prototypes by master figure designer Bome.[5] They could be purchased at convenience stores—complete with certificate of authenticity, mini-portfolio of information and interviews with Murakami about the works that inspired them, and two pieces of chewing gum—much like dime-store baseball cards, prompting buyers to collect them all. *Superflat* began as a reference to the two-dimensionality that Murakami finds inherent in the Japanese visual experience throughout history from woodblock prints to *anime*. It now endeavors to answer the question, "What is Japan's own post pop-culture?"[6]

Takashi Murakami
DOB, 1999
plush toy
12 inches high
© 1999 Takashi
Murakami/Kaikai
Kiki Co., Ltd.
All rights reserved

"The world of the future might be like Japan is today–super flat"
Takashi Murakami, 2000

1. Crown Dozen, *"Takashi Murakami Superflat Museum Convenience Store Edition."* http://www.crowndozen.com/main/archives/000231.shtml (accessed on 23 March 2006).

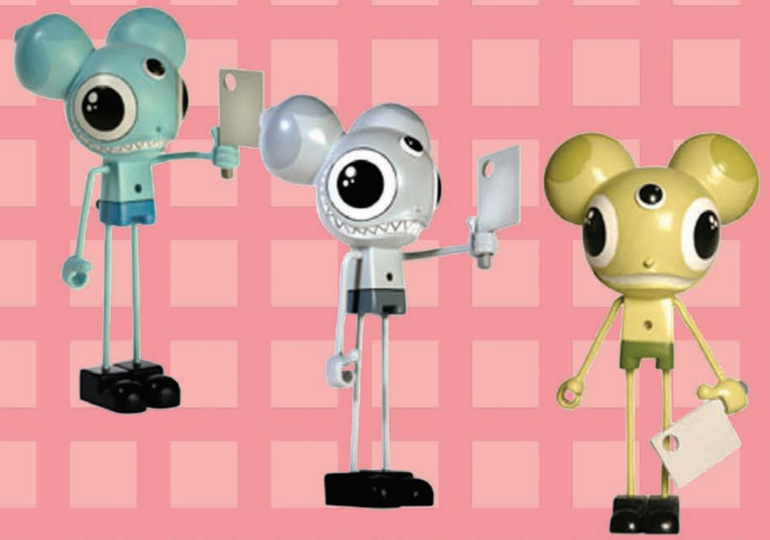
2. *Otaku* is a derogatory term that refers to Japanese who are obsessed with *anime* and *manga*. There is no exact English equivalent, except possibly "nerd" or "geek."

3. Takashi Murakami, *Superflat* (Japan: MADRA Publishing Co., Ltd., 2000): 17.

4. The *Superflat Museum* insert included with Miss Ko2 tells us that the *bishojo* (beautiful girl) was not welcomed at all by the *otaku*. The original, miniaturized for the *Superflat Museum*, is a life-sized, three-dimensional model based on a two-dimensional drawing. The sculpture challenges the *otaku* aesthetic.

5. Crown Dozen, "Takashi Murakami." http://www.crowndozen.com/main/archives/000231.shtml (accessed on 23 March 2006). Information on Bome is also found in the inserts of the Superflat Museum. Bome is an artist and model-maker with Kaiyodo toy manufacturer and an artist in his own right, well known for his *bishojo* (beautiful girls). He was involved in the production of Miss Ko2 and Hiropon. Toru Saegusa, an artist specializing in battle-related masks, also collaborated on the project.

6. The Royal Academy of Arts: "The Superflat Revolution." http://www.royalacademy.org.uk/?lid=831(accessed on 2 February 2006). Murakami defines Superflat as a direct descendant of pop art. Using Richard Hamilton's bullet points of 1956 as a model, he describes it as–childish; introverted; shabby; amateurish; cute; ambiguous, full of contradictions; anti-western; multi-focal; improvised; absence of hierarchy; plane and flat; ephemeral; erotic.



space monkey

dalek (2004–2006)

Dalek
Space Monkey
(four versions),
2004-2006
resin
9 inches high
ed. 500 each
Courtesy Cereal Art

written by Kathleen Hinkle

The *Space Monkey* figure is a multiple based on Dalek's ongoing collection of paintings featuring these characters. The figure is made of resin and stands 9 inches tall. There is a degree of interaction with the figure. It seems quite toy-like. A bonus eyeball can be inserted in either the hole in the *Space Monkey's* stomach or the back of its head. The *Space Monkey* figure is available in four different colors: green (2004), grey (2005), blue (2005), and pink (2006). The figure is a limited edition of only five hundred of each color.[1] The *Space Monkey* figure is produced by Cerealart and can be purchased on the company's website, www.cerealart.com.

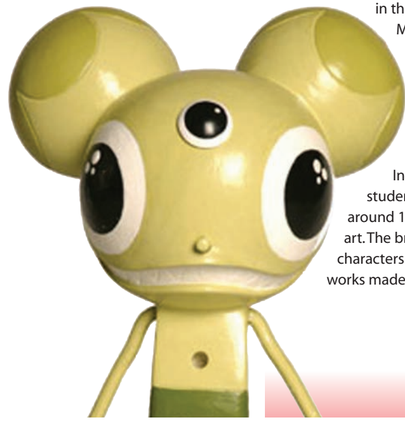
[1] See: www.cerealart.com (accessed 20 April 2006).

[2] Nicholas Ganz, *Graffiti World: Street Art From Five Continents* (New York: Harry N. Abrams Inc., 2004): 50.

[3] Ganz, 50.

Dalek takes his inspiration for the *Space Monkeys* from two different sources, both of which relate to Dalek's artistic background. The first is a visual connection with Japanese art. Dalek lived for a time in Japan during his childhood.[2] He also was an assistant to Takashi Murakami in the artist's New York Studio from October 2001 to March 2002. This Japanese influence is most visibly seen in the *Space Monkey* paintings as the figures read from right to left.

The second is his connection with youth culture in the realm of graffiti art. Dalek first noticed graffiti art while attending the Art Institute of Chicago where he was a photography student. He started making his own graffiti works around 1993.[3] The *Space Monkeys* were born out of this art. The bright colors and clear, simple forms of these characters in his paintings are reminiscent of these graffiti works made earlier in his career.



written by Kevin Concannon

Opened in the fall of 2002, the Wrong Gallery was a collaborative project by artist Maurizio Cattelan along with editors/curators Massimiliano Gioni and Ali Subotnick. During its short life (approximately three years) in the heart of Chelsea's gallery district, the Wrong Gallery mounted exhibitions of work by 40 world-class contemporary artists. The gallery, however, was never actually open. And if it *had* been, it certainly wouldn't have been a welcoming space; it occupied all of two and a half square feet of prime New York real estate. The Wrong Gallery was little more than a locked glass door with a shallow exhibition space behind it. As the three organizing artists explained, "The Wrong Gallery is the back door to contemporary art, and it's always locked."[1] Yet, Cattelan, Subotnick, and Gioni managed to convince major artists to exhibit.

THE WRONG GALLERY
(2005)
Maurizio Cattelan,
Ali Subotnick,
& Massimiliano Gioni

In July of 2005, the Wrong Gallery was evicted from its 20th Street location by the building's landlord. It was actually part of the property occupied by the Andrew Kreps Gallery; Kreps loaned his basement door to the guerilla curators.[2] Of course, with Cattelan and company, it's difficult to sort fact from fiction. He told *The Guardian's* Christopher Turner that they *leased* the space with the condition that they exhibit the work of the landlord's wife. "Once a year, we had the Landlord's Wife Show."[3]

By the time the Chelsea location had closed, however, they had already planned for a more outrageous follow-up. They opened a "bootleg" franchise of Gagosian Gallery in Berlin as part of their curation of the 4th Berlin Biennial. The illicit gallery opened well before the Biennial itself! They were also invited to install the Wrong Gallery within the 2006 Whitney Biennial, creating an exhibition within an exhibition. And last December, at the invitation of curators there, the Wrong Gallery relocated to the Tate Modern in London, where it is expected to remain for the next few years.

Although the Wrong Gallery might seem a humorous attack on the contemporary art world—and perhaps it is—Cattelan and company aren't exactly socialist critics of our capitalist economy. Concerning their Gagosian Gallery, Berlin, Massimilio Gioni told *Contemporary* magazine: "I think Gagosian sets a good example, because it states that we are not against the consumerist or provisional. We are not so 60s. We are apocalyptic and integrated at the same time."[4]

Although neither the Wrong Gallery nor the Gagosian Gallery, Berlin, actually sold anything, the *Wrong Gallery* itself is now available for sale as a 1:6 scale model multiple, complete with a continuing series of "exhibitions" (also multiples) that are also available for sale. In *Mass Production*, the featured exhibitions include Elizabeth Peyton, Adam McEwen, and Lawrence Weiner. As Cattelan says, "The idea is that anyone can play at being a dealer at home. It is a sign of the times. In the 1960s every man could have become an artist; now everyone wants to make money."[5]

1. Quoted on Cerealart's website: http://www.cerealart.com/shopexd.asp?id=423 (accessed 20 August 2006).

2. Krep's "patronage" of the gallery is noted in Carly Berwick, "A Right Kind of Wrong," *Artnews* 102, no. 1 (January 2003): 25.

3. Christopher Turner, "The Greatest Little Gallery on Earth," *The Guardian* (London) (21 December 2005): 22.

4. Michele Robecchi, "Maurizio Cattelan and Massimilio Gioni," *Contemporary* 77 (2005). See: http://www.contemporary-magazine.com/issue77.htm (accessed 18 September 2006).

5. Quoted in Turner, 22.

Maurizio Cattelan, Ali Subotnick and Massimiliano Gioni *The Wrong Gallery*, 2005 aluminum, glass and printing 15 x 6 1/2 inches Cerealart editions Courtesy Cerealart

Works

in the Exhibition

Compiled by John Noga
(with Tracy Graham & Aaron Martin)

Arman (Pierre Fernandez Armand)
Full-up, 1960
tin can
1 x 4 1/2 x 3 inches
Paris: Iris Clert
ed. 500, signed and numbered
Gilbert and Lila Silverman Collection,
Detroit, Michigan

Arman (Pierre Fernandez Armand)
Poubelle (Wastepaper Basket), 1964
contents of wastepaper basket in Perspex
container and black wood frame
23 x 15 x 4 inches
Paris: Edition MAT; Cologne: Galerie Der
Spiegel, 1964
ed. 35/100, signed and numbered
Courtesy of the Arman Estate

Arman (Pierre Fernandez Armand)
Accumulation, 1973
rubber stamps & paper in wooden box with
Plexiglas lid
19 x 7 x 2 3/4 inches
Edition Schellman
ed. 100
Courtesy of the Arman Estate

Ay-O
Finger Box, 1964
paper, cardboard, various contents
3 1/3 x 3 1/2 x 3 2/3 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus
Collection,
Detroit, Michigan

Ay-O
Prototype for Finger Box, 1964
paper, cardboard, various contents
4 x 4 1/2 x 4 1/8 inches
The Gilbert and Lila Silverman Fluxus
Collection,
Detroit, Michigan

Joseph Beuys
Filzanzug (Felt Suit), 1970
felt suit, sewn and stamped. Tailored on one of Beuys's own suits with lengthened trouser legs and sleeves. Edition of 100, numbered in felt pen on label fastened with safety pins inside breast pocket, unsigned and 10 hors commerce.
67 x 24 inches (variable)
Berlin: Edition Rene Block, 1970
Collection Tom Patchett, Los Angeles

Joseph Beuys
Holzpostkarte (Wood Postcard), 1974
silkscreen on pine
4 x 6 x 1 1/2 inches
edition: unlimited, unsigned, unnumbered
(c. 600 copies signed and some stamped),
Heidelberg: Edition Staeck
Private Collection

Joseph Beuys
Filzpostkarte (Felt Postcard), 1985
silkscreen on felt
4 x 6 x 1/2 inches
Heidelberg: Edition Staeck
unlimited edition plus 100 signed, numbered
Private Collection

George Brecht
Water Yam, 1964
cardboard box with 68 event cards
6 x 7 x 2 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus
Collection,
Detroit, Michigan

George Brecht
Water Yam (Parrot Impressions edition), 1972
cardboard box with event cards
8 x 8 x 1 1/3 inches
The Gilbert and Lila Silverman Fluxus
Collection,
Detroit, Michigan

George Brecht
Water Yam (Editions Leeber Hossman), 1986
cardboard box with event cards
6 3/4 x 6 3/4 x 1 3/4 inches
Private Collection

George Brecht
Water Yam (Gallery 360° edition), 2002
cardboard box with event cards
5 x 7 x 1 3/4 inches
The Gilbert and Lila Silverman Fluxus
Collection,
Detroit, Michigan

John Cage
Not Wanting to Say Anything About Marcel, Plexigram II, 1969
8 panes of screen-printed Plexiglas
in walnut base
ed. 125
14 1/2 x 24 x 14 1/2 inches
Carl Solway Gallery, Cincinnati

Maurizio Cattelan, Ali Subotnick,
and Massimiliano Gioni
The Wrong Gallery, 2005
aluminum, glass and printing
15 x 6 1/2 inches
Cerealart editions
Courtesy Cerealart

Christo (Christo Javacheff)
Wrapped Look Magazines, 1964
(possible prototype for Edition MAT, 1965)
wood, plastic wrap, magazine, twine
19 x 7 x 2 3/4 inches
Gilbert and Lila Silverman Collection,
Detroit, Michigan

Christo (Christo Javacheff)
Package (Yellow Rose), 1965
plastic rose, plastic wrap, twine
14 1/2 x 4 x 4 inches
Fluxus Editions, 8/10
The Gilbert and Lila Silverman Fluxus
Collection, Detroit, Michigan

Christo (Christo Javacheff)
Empaquetage of Roses, 1968
plastic roses, plastic wrap, twine
22 7/8 x 5 1/2 x 2 1/3 inches
publisher not identified, 63/100
(similar to Feigen edition of 75)
Gilbert and Lila Silverman Collection,
Detroit, Michigan

Allan D' Arcangelo
Side-view Mirror, 1965
silkscreen print on plexiglas in chrome
sideview mirror mounted on black acrylic base
7 x 6 x 6 inches.
New York: Tanglewood Press, 1965
fabricated by Knickerbocker Machine and
Foundry, New York
From the portfolio: *7 Objects in a Box* (1966)
Dr. Aaron H. and Rosa Esman Collection

Dalek
Space Monkey (green version), 2004
resin
9 inches high
Cerealart Editions
ed. 500
Courtesy Cereal Art

Dalek
Space Monkey (blue version), 2005
resin
9 inches high
Cerealart Editions
ed. 500
Courtesy Cereal Art

Dalek
Space Monkey (grey version), 2005
resin
9 inches high
Cerealart Editions
ed. 500
Courtesy Cereal Art

Dalek
Space Monkey (pink version), 2006
resin
9 inches high
Cerealart Editions
ed. 500
Courtesy Cereal Art

Salvador Dali
le Roy de Soleil (for Elsa Schiaparelli), 1946
Manufactured by Baccarat for Schiaparelli,
this special edition perfume bottle celebrated
the Allied victory in World War II as well as the
reopening of the House of Schiaparelli.
6 3/8 inches high
Collection of Ken Leach
Courtesy of Gallery 47, New York

Jim Dine
Rainbow Faucet, 1965
aluminum, cast and painted
2 ½ x 6 x 5 inches
New York: Tanglewood Press, 1965
From the portfolio: *7 Objects in a Box* (1966)
Dr. Aaron H. and Rosa Esman Collection

Marcel Duchamp
Rotoreliefs (Optical Disks), 1935
New York: Duchamp, (1953 edition)
Six discs with offset lithographic print on
each side.
(Montgolfiere/Cage; Lampe/Coralle; Oeuf a la coque/Lanteme chinoise; Spirale blanche/ Eclipse totale; Poisson japonais/Escargot; Verre de Boheme/Cerceaux)
ed. 1000
discs 7 7/8 inches (diameter)
collapsible cardboard stand 4 1/2 inches
(standing)
Collection of Michael Lowe and Kimberly
Klosterman

Marcel Duchamp
Rotoreliefs (Optical Disks), 1935
Milan: Galleria Schwarz, (1965 edition)
Six disks, offset printing on both sides, with a
black velvet-covered motorized machine on
which the disks are mounted and rotated.
One of 150 examples with the machine, signed
and numbered on a brass plaque affixed to
the interior.
discs 7 7/8 inches (diameter)
machine 14 3/4 x 14 3/4 x 3 3/8 inches
Collection of Virginia Green
Courtesy Ubu Gallery, New York

Marcel Duchamp
Rotoreliefs (Optical Disks), 1935
Cologne: König Postkartenverlag (1987
edition)
discs 5 3/4 inches (diameter)
Private Collection

Marcel Duchamp
Rotoreliefs (Optical Disks), 1935
Cologne: König Postkartenverlag (2000
edition)
discs 5 3/4 inches (diameter)
Private Collection

Marcel Duchamp
la Boite-en-valise
From or By Marcel DuChamp or Rrose Selavy (The Box in a Valise), 1941
(1968/Series G)
mixed media
16 1/4 x 15 x 4 inches
Collection of the Akron Art Museum
Purchased with funds from the Walter P. and
Fama Keith Foundation in memory of Walter P.
Keith; the Arts Council; and John Coplans
Accession number: 1978.2

Leonor Fini
Shocking, 1937
perfume bottle designed for Schiapparelli
4 x 2 x 1 1/2 inches
Private Collection

Fluxus Collective
Fluxus 1, 1964
box w/ book and various inserts
8 7/8 x 9 1/2 x 2 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus
Collection, Detroit, Michigan

Fluxus Collective
Fluxkit, 1965
mixed media
12 x 17 1/2 x 5 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus
Collection, Detroit, Michigan

Fluxus Collective
Flux Yearbox 2, 1966
mixed media
8 x 8 x 3 1/3 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus
Collection, Detroit, Michigan

Fluxus Collective (Maciunas/Watts)
Flux Tattoos (Implosions/ Fluxus Editions), 1967
5 x 7 x 3/8 inches
The Gilbert and Lila Silverman Fluxus
Collection, Detroit, Michigan

Lucio Fontana
Untitled (Slashed Pink Area), 1968
multiple packaged with the book:
Ugo Mulas, Lucio Fontana (Milan:
Achille Maurie Editore, 1968)
plastic
11 7/8 x 11 7/8 inches
Gilbert & Lila Silverman Collection,
Detroit, Michigan

General Idea
AIDS Stamps, 1988
offset on perforated paper, 4 pp., color
illustration (Parkett 15, 1988, artist project/
insert, pp. 117-127)
8 1/4 x 10 inches (sheet)
edition size unknown, unsigned and
unnumbered
Publisher: Parkett, Zurich
Collection of Barbara Tannenbaum and
Mark Soppeland, Akron, Ohio

Keith Haring
AM-FM Radios (2), 1985
examples in blue/black and black/red
6 x 6 x 3.5 inches each
Courtesy Estate of Keith Haring

Keith Haring
Pop-Shop (Short Messages #39), 1986
offset lithograph on poster paper
34 x 22 inches
poster for Pop Shop opening in New York
Courtesy Estate of Keith Haring

Keith Haring
Swatch by Keith Haring poster (Short Messages #42), 1986
offset lithograph on glazed poster paper
36 x 25 inches
Courtesy Estate of Keith Haring

Keith Haring
Swatch Watches (3), 1986
wristwatches designed by the artist
for Swatch
Courtesy Estate of Keith Haring

Keith Haring
Inflatable Baby, 1987
inflatable plastic
31 1/2 x 19 1/2 inches
Courtesy Estate of Keith Haring

Keith Haring
Magnet Set, 1987
set of six magnets in original cardboard
packaging
approximate 9 x 20 inches
Courtesy Estate of Keith Haring

Keith Haring
Pop Shop Quad I, 1987
silkscreen
24 3/4 x 30 inches
ed. 45
(*Editions on Paper*, pp. 80-81)
Courtesy Estate of Keith Haring

Keith Haring
Skateboard Deck (mass produced for Pop
Shop), 1987
silkscreen on board
10 x 28 inches
Courtesy Estate of Keith Haring

Keith Haring
Pop Shop Buttons (6), n.d.
varying sizes and dates
Courtesy Estate of Keith Haring

Keith Haring
Pop Shop T-shirts (2), n.d.
varying sizes and dates
Courtesy Estate of Keith Haring

Geoff Hendricks
Flux Reliquary, 1970
mixed media
4 3/4 x 3 2/3 x 7/8 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus
Collection,
Detroit, Michigan

Damien Hirst
Relationships, 1991
glass, ping-pong ball in cardboard tube with
diagram
7 1/2 x 3 inches (diameter)
edition of 125 signed and numbered copies
London: Institute of Contemporary Arts, 1991.
Collection of Bill Radawec and Ibojka Toth

Jim Hodges
Two Way Mirror, 2005
silkscreen on chalkboard with
2 boxes of chalk and eraser
4 x 18 inches
Publisher: Museum of
Contemporary Art, Cleveland
ed. 13/35
Collection of Margo Crutchfield

Robert Indiana
Love Stamps, 1976-77
offset printed sheet of fifty postage stamps
publisher: United States Postal Service
3 1/4 x 3 1/4 inches
Private Collection

Jasper Johns
Target, 1971
lithography, watercolor cakes
and paint brush in
plastic case with catalogue
11 x 9 x 2 1/4 inches
three examples, one framed
Accompanies the exhibition:
Technics and Creativity: Gemini G.E.L
Museum of Modern Art, New York
May-6 July 1971
Private Collection

Joe Jones
Flux Music Box, 1965
plastic box with music-box mechanism
10 x 12 x 4 inches
Fluxus Editions
unlimited edition
The Gilbert and Lila Silverman Fluxus
Collection,
Detroit, Michigan

Yves Klein
Blue Stamp, 1959
postage stamp painted with International
Klein Blue paint
Collection of Michael Lowe and Kimberly
Klosterman

Yves Klein
Vial of IKB Paint, n.d.
Collection of Michael Lowe and Kimberly
Klosterman

Alison Knowles
Bean Rolls, 1964
can, 13 scrolls, beans, label
3 x 3 x 3 1/2 inches
unknown/unlimited edition
Fluxus Editions
The Gilbert and Lila Silverman
Fluxus Collection,
Detroit, Michigan

Shigeko Kubota
Flux Medicine, 1966
3 2/3 x 4 3/4 x 1 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus
Collection,
Detroit, Michigan

Sol LeWitt
Ricci-Club Perfume, 1989
offset printed box, designed by LeWitt
unlimited edition
4 3/4 x 2 3/8 x 2 3/8 inches
Private Collection

Roy Lichtenstein
Turkey Shopping Bag, 1964
screenprint on shopping bag
20 x 18 inches
Collection of Benjamin Birillo

Roy Lichtenstein
Sunrise, 1965
enameled plaque
8 ½ x 11 x 1 inches
New York: Tanglewood Press, 1965
From the portfolio: *7 Objects in a Box* (1966)
ed. 75 (with 25 lettered A-Y and
2 artist's proofs)
9 x 11 x 11 inches
Dr. Aaron H. and Rosa Esman Collection

Roy Lichtenstein
Modern Head Pendant, 1968
enamel on metal
3 x 2 3/8 inches
Multiples, Inc.
Courtesy of James H. and Frances R. Allen

Roy Lichtenstein
Paper Plate, 1969
screenprint on white cardboard plate
10 1/4 inches (diameter)
Private Collection

George Maciunas
Smile Machine, 1970
mixed media
3 2/3 x 4 3/4 x 1 1/8 inches
The Gilbert and Lila Silverman Fluxus
Collection,
Detroit, Michigan

George Maciunas
Excreta Fluxorum, 1973/1978 (large version)
8 2/3 x 13 1/8 x 2 1/4 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus
Collection,
Detroit, Michigan

George Maciunas
Smile Stamps/Fluxpost, 1978
lithography on gummed paper
11 x 8 1/3 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus
Collection,
Detroit, Michigan

Man Ray (Emmanuel Rudnitsky)
Objet Indestructible/ (Indestructible Object), 1964
metronome, photograph of eye, in black,
felt lined wooden case
9 1/2 x 5 1/2 x 5 1/2 inches
ed. 100, signed and numbered
Paris: Edition MAT; Cologne: Galerie der
Spiegel
Gilbert and Lila Silverman Collection, Detroit,
Michigan

Piero Manzoni
Merda d' artista (Artist's Shit), 1961
can, containing artist's excrement, with label
in 4 languages: "Contents: 30 gr. NRT./Freshly
preserved/Produced and tinned/in May 1961"
2 x 3 inches (diameter)
ed. 90, signed and numbered
Gilbert & Lila Silverman Collection,
Detroit, Michigan

Christian Marclay
Peter Norton Family Christmas Project Music Box by Christian Marclay, 2005
music box with inscriptions
2 3/4 x 5 x 3 7/8 inches
Collection of Margo Crutchfield

Vincent Mazeau
Evil/Exit, 2001
plastic sign
9 x 12 inches
Published by *Cabinet Magazine*
Private Collection

Adam McEwen
Untitled (Sorry) and Untitled (Closed): The Wrong Gallery Installation, 2005
4 static cling plastic signs
2 x 1 ½ inches each
open edition
Cerealart editions
Courtesy Cereal Art

Larry Miller
Orifice Flux Plugs, 1974
mixed media
8 3/4 x 13 1/8 x 2 1/4 inches
Fluxus Editions
The Gilbert and Lila Silverman
Fluxus Collection,
Detroit, Michigan

Larry Miller
Genetic Code Copyright certificate, 1992
paper certificate
8 1/2 x 11 inches
Courtesy of the Artist, © Larry Miller

Larry Miller
DNAid™ Deli Cup, a project of Creative Time,
New York, 2000
paper coffee cup
3 7/8 x 3 3/8 inches
Commissioned by Creative Time, New York
Courtesy of the Artist, © Larry Miller

Vik Muniz
Untitled (Peter Norton Family Christmas Project), 1999
photographic image on porcelain
12 3/8 (diameter)
Collection of Margo Crutchfield

Takashi Murakami
DOB, 1999
plush toy
12 inches high
©1999 Takashi Murakami/Kaikai Kiki Co., Ltd.
All Rights Reserved.
Private Collection

Takashi Murakami
Oval (Peter Norton Christmas Project), 2000
polychromed plastic containing a mini-CD
10 inches high
produced by Cube
ed. 5,000
©2000 Takashi Murakami/Kaikai Kiki Co., Ltd.
All Rights Reserved
Collection of Margo Crutchfield

Takashi Murakami
Alma Monogram Multicolore, 2003
multicolor canvas, leather handle, microfiber lining and brass
13 x 9 1/2 x 6 1/2 inches
Courtesy Louis Vuitton North America

Takashi Murakami
Superflat Monogram, 2003
Created by Takashi Murakami
Producer: Tsuyoshi Takashiro
Co-producer: Takeshi Himi
Director: Mamoru Hosoda
Executive Producer: LVMH Louis Vuitton
Time: Approximately 5 minutes
Format: DVD
©2003 Takashi Murakami/Kaikai Kiki Co., Ltd.
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Courtesy of the Artist

Takashi Murakami
Superflat Museum Convenience Store Edition, 2003
plastic figures and figure assembly kits packaged with gum, brochures, and certificates
5 x 3 1/2 x 1 1/2 inches (box)
Private Collection

Maurizio Nannucci
Text/Exit, 1991
silkscreen on lighted metal box
Publisher: Insam Gleicher Gallery
10 x 8 x 4 inches
Collection of Jean Crutchfield and Robert Hobbs

Yoshitomo Nara
Dish (Too Young to Die), 2002
ceramic
10 (diameter) x 1 1/4 inches
Cerealart Editions
open edition
Private Collection

Yoshitomo Nara
Little Wanderer, 2003
plastic
12 inches high
Cerealart Editions
Private Collection

Yoshitomo Nara
Pup Cup, 2003
plastic (with battery-operated motor)
9 1/2 x 8 x 8 inches
Cerealart Editions
open edition
Private Collection

Claes Oldenburg
'Airflow' Box, 1966
four color offset lithograph published on coated paper cover of *Art News* 64, no. 10 (February 1966)
2 x 5 x 2 inches (when constructed)
New York: *Newsweek*, 1966
ed. c. 36,000 unsigned and unnumbered copies on cover
Private Collection

Claes Oldenburg
Baked Potato, 1966
cast resin hand-painted with acrylic on Shenango china dish
7 x 10 1/2 x 4 1/2 inches
From the portfolio: *7 Objects in a Box* (1966)
ed. 75 (with 25 lettered A-Y and 2 artist's proofs)
New York: Tanglewood Press, 1966.
Dr. Aaron H. and Rosa Esman Collection

Claes Oldenburg
False Food Selection, 1966
mixed media
2 x 7 x 5 1/4 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus Collection,
Detroit, Michigan

Claes Oldenburg
False Food Selection (Label), 1966
printed label
4 1/4 x 3 1/4 inches
The Gilbert and Lila Silverman Fluxus Collection,
Detroit, Michigan

Claes Oldenburg
False Food Selection (placement drawing), 1966
ink on paper
9 x 11 5/8 inches
The Gilbert and Lila Silverman Fluxus Collection,
Detroit, Michigan

Claes Oldenburg
False Food Selection (Prototype), 1966
8 x 17 3/4 x 8 inches
The Gilbert and Lila Silverman Fluxus Collection,
Detroit, Michigan

Claes Oldenburg
Notes on projects for Fluxus, 1966
pencil on paper
8.5 x 11 inches
The Gilbert and Lila Silverman Fluxus Collection,
Detroit, Michigan

Claes Oldenburg
Tea Bag (from *4 on Plexiglas*), 1966
vacuum-formed Plexiglas, cardboard, and cloth
39 x 28 x 3 1/2 inches
Multiples, Incorporated
ed. 125
Courtesy Carl Solway Gallery, Cincinnati, Ohio

Claes Oldenburg
Untitled (Notes for False Food selection on mouse stationary), 1966
ink on paper
8.5 x 11 inches
The Gilbert and Lila Silverman Fluxus Collection,
Detroit, Michigan

Claes Oldenburg
Wedding Souvenir, 1966
cast plaster
5 3/4 x 6 1/2 x 2 1/2 inches
Courtesy of Claes Oldenburg and Coosje Van Bruggen

Claes Oldenburg
The Soap at Baton Rouge, 1990
mixed media
7/16 x 4 3/4 x 2 3/4 inches. (soap)
3/4 x 9 1/2 x 12 1/2 inches. (bed)
9 1/2 x 12 1/2 inches. (acetate)
Carl Solway Gallery, Cincinnati, Ohio

Claes Oldenburg
N.Y.C. Pretzel, 1994
printed cardboard
6 1/2 x 6 x 3/4 inches
I C Editions, New York
Private Collection

Yoko Ono
FLY (Ladder), 1963
dimensions variable
realization by Elizabeth Markovich, Aaron Martin
and John Noga, 2006
The Gilbert and Lila Silverman Fluxus Collection,
Detroit, Michigan

Yoko Ono
Untitled (Birth Announcement), 1963
offset on paper
9 x 10 inches (unframed)
Private Collection

Yoko Ono
Grapefruit, 1964
book
5 3/8 x 5 1/2 x 1 3 /16 inches
ed. 500
published by Wunternaum Press, Tokyo
Private Collection

Yoko Ono
Self-Portrait with Imaginary Frame, 1965
metal and paper envelope
1 3/4 x 1 3/4 inches (portrait)
5 1/2 x 3 inches (envelope)
Distributed by Yoko Ono and Fluxus
Private Collection

Yoko Ono
Card for Sky Machine, 1966
pencil on cardboard
1 x 1 3/4 inches
Private Collection

Yoko Ono
Box of Smile, 1967
sterling silver box & mirror engraved in front,
A BOX OF SMILE Y.O. '67
2 1/2 inch cube "approx."
Collection of the artist

Yoko Ono
Box of Smile, 1971
plastic box with mirror
2 1/8 x 2 1/8 x 2 1/8 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus Collection,
Detroit, Michigan

Yoko Ono
Box of Smile, 1971
wood box with mirror, (unique)
5 x 5 x 2 3/4 inches
The Gilbert and Lila Silverman Fluxus Collection,
Detroit, Michigan

Yoko Ono
One Woman Show Museum of Modern Art, 1971
catalogue
12 x 12 x 3/8 inches
Private Collection

Yoko Ono
One Woman Show Museum of Modern Art, 1971
printed flyer
12 x 12 x 3/8 inches
Private Collection

Yoko Ono
Box of Smile (One-to-One version), 1972
cardboard and mylar
3 x 3 1/4 x 3 1/4 inches
Private Collection

Yoko Ono
Box of Smile, 1984
two examples, one white, one black
plastic box with mirror and embossing
2 1/2 x 2 1/2 x 2 1/2 inches.
New York: ReFlux Editions
ed. 1,170
Private Collection

Yoko Ono
Yoko Ono: Color, Fly, Sky, 1992
box with paper inserts
8 1/4 x 8 1/4 x 1 1/4 inches
Private Collection

Yoko Ono
FLY, 1996
Virginia Commonwealth University
Anderson Gallery, 1996
The catalogue for the exhibition *Fly* in 1996 and multiples. A 20 page pamphlet and inserts of the exhibition at the Anderson Gallery in 1996: an essay by Kevin Concannon, nine works in the form of printed cards from the 60's and the 90's. The multiples included in the catalogue box: two small stones in white tissue paper titled *How To Clean* and two small acorns wrapped in white tissue titled *Wish Piece*.
7 3/8 x 7 3/8 inches
Private Collection

Yoko Ono
FLY (Poster for Anderson Gallery exhibition), 1996
offset poster
29 1/2 x 19 1/2 inches
Collection of Elizabeth Markovich

Yoko Ono
Box of Smile (Xmas gift edition with Sky patina), 1997
bronze with mirror and engraving
2 1/2 x 2 1/2 x 2 1/2 inches
ed. 35
Collection of the artist

Yoko Ono
Freight Train, 2005
mixed media (with internal lighting system and accompanying audio compact disc)
7 1/2 x 16 x 4 3/4 inches including base
Publisher: Detroit Institute of Art
ed. 19/60
Private Collection

Ben Patterson
Instruction No. 2 (Please Wash Your Face), 1965/1969
plastic box with soap, wrapped in paper napkin
4 3/4 x 3 2/3 x 2/3 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus Collection,
Detroit, Michigan

Elizabeth Peyton
593 Napoleon After His Bath: The Wrong Gallery Installation, 2005
photo-silkscreen on glass, resin frame
ed. 500
Cerealart editions
Courtesy Cerealart

Niki de Saint Phalle
Tir Neuf Trous (Untitled from Edition MAT 64), 1964
plaster, paint, plastic, wood
28 3/8 x 21 5/16 x 2 13/16 inches
Catalogue Raisonné # 433
Cologne: Edition MAT
ed. 100
Private Collection

Niki de Saint Phalle
Untitled from Edition MAT 64, 1964
plaster, paint, plastic, wood,
28 3/8 x 21 5/16 x 2 13/16 inches
Cologne: Edition MAT
ed. 22/100
Collection of Walker Art Center, Minneapolis

Niki de Saint Phalle
Niki de Saint Phalle First Edition (perfume bottle), 1982
3 x 1 x 1 inches
Private Collection

Niki de Saint Phalle
Le Serpent (Snake), 2002
inflatable PVC sculpture
36 inches high
Jnf Productions, Paris
Private Collection

Niki de Saint Phalle
Nana Jaune (Yellow Nana), 2002
inflatable PVC sculpture
32 inches high
Jnf Productions, Paris
Private Collection

Niki de Saint Phalle
Petit Nana Rose (Little Pink Nana), 2002
inflatable PVC sculpture
25 inches high
Jnf Productions, Paris
Private Collection

Takako Saito
Flux Chess (Grinder Chess), 1965
wood board with metal grinding tips
4 3/4 x 4 3/4 x 2 1/2 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus Collection,
Detroit, Michigan

Takako Saito
Flux Chess (Nuts and Bolts), 1965
wood board with nuts and bolts
4 3/4 x 4 3/4 x 2 1/2 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus Collection, Detroit, Michigan

George Segal
Chicken, 1965
cast acrylic and fiberglas
17 ½ x 13 x 5 inches
New York: Tanglewood Press, 1965
From the portfolio: *7 Objects in a Box* (1966)
Dr. Aaron H. and Rosa Esman Collection

Mieko Shiomi
Endless Box, 1964/1965
interlocking folded paper boxes in wood box
6 x 6 x 3 1/4 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus Collection, Detroit, Michigan

Mieko Shiomi
Spatial Poem No. 1, 1965
world map on cardboard with printed flags
11 7/8 x 17 1/3 x 1/2 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus Collection,
Detroit, Michigan

Various Artists
An Anthology, 1963 (1970)
book with die-cut pages and attached envelopes
containing various objects
8 x 9 inches (book)
Private Collection

Various Artists
Aspen 5+6: The Minimalism Issue, 1967
mixed media
12 1/4 x 9 x 5/8 inches
Collection of Michael Lowe and Kimberly Klosterman

Various Artists
SMS (Shit Must Stop), 1968
(William Copley, Editor)
Issues 1-6, 1968
mixed media
each issue: 13 5/8 x 7 1/2 x 1 3/4 inches; contents variable dimensions
Publisher: The Letter Edged in Black Press, NYC
ed. 2000
Courtesy of Reinhold-Brown Gallery, New York City

Ben Vautier
Flux-holes, 1964
plastic box with label and transparent drinking straws
4 x 5 x 3/4 inches
Fluxus Editions
unlimited edition
The Gilbert and Lila Silverman Fluxus Collection,
Detroit, Michigan

Ben Vautier
Total Art Match Box, 1965
commercial matchbox and matches with offset printing
1 1/3 x 2 x 1/2 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus Collection,
Detroit, Michigan

Leo Villareal
Bulbax 3.0, 2004
circuit board, LED'S, microcontroller and aluminum
9 x 9 x 3 inches
Publisher: Museum of Contemporary Art, Cleveland
ed. 14/25
Collection of Margo Crutchfield

Andy Warhol
Brillo Box, 1964
synthetic polymer paint and silkscreen on wood
14 x 17 x 17 inches
Gilbert and Lila Silverman Collection,
Detroit, Michigan

Andy Warhol
Campbell's Soup Can Shopping Bag, 1964
screenprint on shopping bag
20 x 18 inches
Collection of Benjamin Birillo

Andy Warhol
Kiss, 1965
screen-print on Plexiglas
12 ½ x 8 inches
New York: Tanglewood Press, 1965
From the portfolio: *7 Objects in a Box* (1966)
Dr. Aaron H. and Rosa Esman Collection

Andy Warhol
Aspen: The Magazine in a Box, Issue 3 (Fab issue), 1966
mixed media
12 1/4 x 9 x 5/8 inches
Private Collection

Andy Warhol
Brillo Box, 1970
signed cardboard box
14 x 17 x 17 inches
Gilbert and Lila Silverman Collection,
Detroit, Michigan

Andy Warhol
Self-Portrait (U.S. Postage Stamps), 2001
7 1/4 x 10 inches (sheet)
Private Collection

Andy Warhol
Campbell's Special Edition
Andy Warhol Tomato Soup Cans, 2004
Special four-pack Campbell's tomato soup distributed exclusively through Giant Eagle supermarkets. The pack features the Warhol-inspired labels instead of the trademark red and white labels that have adorned the can for more than 100 years.
4 x 5 1/4 x 5 1/4 inches (4 can pack)
Private Collection

Robert Watts
Chrome Cabbage (Edition Francesco Conz), 1964, 1984 edition
5 of 10 Artists Proofs (5/10 AP)
chrome metal on bronze
8 x 7 x 7 inches
Robert Watts Estate

Robert Watts
Stamp Machine, 1962/1992
painted metal U.S. issue stamp vendor loaded with stamps by Robert Watts and four packets of vintage stamps
17 1/2 x 6 1/2 x 5 1/2 inches
Robert Watts Estate

Robert Watts
Fluxpost 17/17, 1964
blue ink on dry gum stock, perforated
8.5 x 11 inch sheet of 100 stamps
Robert Watts Estate

Robert Watts
Objects from the Produce Section of American Supermarket, 1964
(re-fabrications, 2002)
including *Chrome Cantaloupe, Chrome Pepper, Flocked Apple, two Chrome Pears*
and other items
in wooden crate with tissue paper
17 3/8 x 14 1/4 x 5 1/4 inches
(the box containing the objects)
Robert Watts Estate

Robert Watts
Affixations by Implosions, 1967
(3 examples)
sheet of stamps *Yam Flug 5-Post-5*
in cellophane wrapper with paper label and grommet
8 5/8 x 11 3/4 inches
Robert Watts Estate

Robert Watts
Flux Atlas, 1973/1975
plastic box with labeled rocks
8 1/3 x 12 7/8 x 2 1/4 inches
Fluxus Editions
The Gilbert and Lila Silverman Fluxus Collection,
Detroit, Michigan

Lawrence Weiner
Get & Give and *Have & Take: The Wrong Gallery Installation*, 2005
brass stencils
6 ½ x 2 inches and 7 ¼ x 2 1/8 inches
Cerealart Editions
ed. 1000
Cerealart editions

Tom Wesselmann
Little Nude, 1965
vacuum-formed plastic
7 ½ x 7 x 1 1/3 inches
From the portfolio: *7 Objects in a Box* (1966)
New York: Tanglewood Press, 1965
Dr. Aaron H. and Rosa Esman Collection

Acknowledgments

This exhibition offered a rewarding opportunity to move beyond the typical slide lecture and research paper format of undergraduate art history and to provide students with the opportunity to deal with real works of art in real-life art history contexts. *Mass Production: Artists' Multiples and the Marketplace* is the culmination of a pair of classes offered in the spring and summer of 2006 at the Mary Schiller Myers School of Art at The University of Akron. Students in my *Current Scene* class in the spring chose from a list of objects projected for inclusion in the exhibition—along with other objects of their own choosing—each "adopting" one as his or her research project for the semester. In many cases, the objects were available and on-hand for the students' close inspection. Their assignment was to prepare a short catalogue entry on their chosen work for inclusion in the exhibition catalogue. The project was inspired by a similar exhibition, catalogue (*Ten Pop Artists on Paper*), and class organized by David McCarthy and Marina Pacini at Rhodes College in 2000.

A series of guest speakers were invited to address the class over the course of the semester on different aspects of the project. Barbara Bradley, an editor at the Cleveland Museum of Art, spoke to the class about various models of catalogue entries. Fluxus artist, Larry Miller, spoke about Fluxus (including his own work). David Platzker, currently the principal of Specific Object (an online seller of artists' multiples, books, and ephemera), former executive director of Printed Matter in New York, and former curator for Claes Oldenburg and Coosje van Bruggen, spoke to the class about Pop multiples. These visits were made possible through a Daschiell Student Tools and Materials Grant written by Kyle Stoneman. Students in the class, most of them undergraduates, were Katie Ardner, Ashley Braid, Cristina Ciarula, Julie Crilow, Alex Draven, Kathleen Hinkle, Jill Judge, Debra Lamm, Liz Markovich, Stacy L. McClain, Frances Nicholson, Ashley Presutto, Kendon Rogers, Jessica Schleifer, Leah Singleton, Bonnie Stipe, Kyle Stoneman, and Elizabeth Tyran.

In the summer, my colleague, Associate Professor Christopher Hoot, worked with his graphic design students on the design and production of the catalogue. Andrew Boukis, Dominic Caruso, Geoffrey Cox, Anthony Fleece, Matthew Graber, Jon-Michael Jackson, Jasen Melnick, Don Quinlan, and Susan Strohmaier participated in this special summer class. Professor Hoot, Dominic Caruso, Matthew Graber, Jon-Michael Jackson, and Don Quinlan carried on into the fall semester realizing the concepts developed in class and putting the entire catalogue project together. We are incredibly proud of our students in both these classes. My colleagues, Donna Webb and Sherry Simms, professors of Ceramics and Metals, respectively, are organizing "production" classes—and a parallel exhibition for the fall 2006 semester. I thank my colleague in the Art History program, Dr. Laura Gelfand, for her ongoing support. Dana Richards brought her formidable editorial skills to bear on the lead essays, and they benefited greatly from her attention. Joshua Bengston resurrected the antique turntables so visitors can play with the *Rotoreliefs*.

Ultimately, the project was made possible through the generosity of our patron, Mary Schiller Myers, who underwrote this catalogue. Rod Bengston, University Galleries Director, was an early and ardent advocate for the project and worked over the course of two years to secure funding. Mr. Bengston also managed the many administrative aspects of the project and oversaw the design and installation of the exhibition. As the project neared its ultimate realization, his graduate intern, John Noga, stepped in to manage countless details of the project as they all came careening together! I am greatly indebted to them both. Aaron Martin, Tracy Graham, Ashley Presutto, and Christi Esterly, the other Graduate Interns at the University Galleries, have also contributed in significant ways to the project. And during the 2005-2006 school year, graduate intern Lee Weber managed various aspects of the project. Diana Watt, the School's Art Events Coordinator, managed contracts, lectures, ad placements, and other key details with her usual incredible efficiency and good cheer. Dominic Falcione fabricated special exhibition display cases.

Del Rey Loven, stepped in as the School's new Director as the project was coming to fruition. His wholehearted endorsement of *Mass Production*–and his boundless enthusiasm for ambitious efforts from all corners of the School is an inspiration. James Crowe, Director of Visual Resources, kindly proofread manuscripts. Rita Meighen has kept our books in order with necessary good humor. Assistant Director, Sue McKiernan, has encouraged and facilitated the project by making us aware of opportunities that would otherwise have been missed. Karen Matthiesen has kept us sane and reminded us to smile!

Early research for the exhibition was made possible by a Folk Grant through the Mary Schiller Myers School of Art. The Folk Grant supported research in London, Detroit, and New York.

During a visit to London in 2003, a number of individuals shared their expertise, introduced me to their collections, and pointed me to other key resources and collectors. Adrian Glew, Archive Curator at the Tate Gallery; Clive Phillpot, Research Officer at the British Council; Elizabeth Lawes, Assistant Librarian, Chelsea College of Art and Design; Sally Townsend at The Multiples Store, London; and Stephen Bury, Head of European and American Collections at the British Library, were all generous with their knowledge and contacts.

Claes Oldenburg very kindly answered questions about his early multiples. Other people on whose knowledge and wisdom I came to depend during the organization of the project include my wife Margo Crutchfield, Senior Curator at the Museum of Contemporary Art, Cleveland; Jon Hendricks, Curator of the Gilbert and Lila Silverman Fluxus Collection; Barbara Moore, whose former shop, Bound & Unbound, was both a trove of treasures and a place where the other visitors were full of information and happy to share it; and David Platzker, principal of Specific Object, a source of all sorts of important information. My friend, Richard Joly, has brought countless articles, obscure and otherwise, to my attention over the past few years. Likewise, my friend and colleague Dr. Scott A. Sherer, Assistant Professor of Art History and Director of the University of Texas at San Antonio Art Gallery, has discussed various aspects of the project with me over the course of its development.

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Kevin Concannon, Phd
Curator of the exhibition and
Assistant Professor of Art History
Mary Schiller Myers School of Art

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School of Art,
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