
STAN &LOU
TATTOOS
Hungry Hearts
TACO CABANA
ABSOLUT SUITS
Smart Art Press
TRACK 16 GALLERY
sidewalk.com
ArtStacks
ARCTIC ZONE
Budweiser
SAN JOSE MUSEUM OF ART

FRONT COVER
The Art Guys with Todd Oldham
SUITS: The Clothes Make the Man, 1998-1999
Collection of the Museum of Fine Arts, Houston
Photo by Mark Seliger. Courtesy of the artists.

AGENCY:

Art *and* Advertising

Curated by:
Kevin Concannon
John Noga

SEPTEMBER 19 – NOVEMBER 8 : 2008

McDonough Museum of Art
Youngstown State University
525 Wick Avenue, Youngstown, Ohio

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FOREWORD

The aesthetic dimension of human intelligence is being vigorously explored by cognitive psychologists, educators, and artists. The university art museum has the unique potential to play a central role in this exploration, and to substantially change the way the arts contribute to education and public life. Located on campuses that are themselves engaged in serious processes of reinvention, university art museums are in strategic positions to serve as arenas for the exploration of aesthetic experience that defies conventional disciplinary boundaries. We, at the McDonough Museum of Art located on the campus of Youngstown State University, have an exceptional role to play as a laboratory for innovative cross-disciplinary collaborations and ideas, functioning as a catalyst for new knowledge.

It is therefore within this vision for the Museum that we embraced *Agency: Art and Advertising*, promoting the scholarship of two curators, Professor Kevin Concannon from The University of Akron and John Noga, an alum of Youngstown State University, and a candidate for a Masters in Arts Administration from The University of Akron. Many thanks to Kevin and John for proposing this exceptional exhibition, a collaboration of concept and mechanics realized together with the McDonough staff.

Agency: Art and Advertising offers viewers the opportunity to consider the convergence of "high" and "low" art in the context of its close association with advertising, a realm that subsumes many technologies used by artists such as digital, video and electronic media. As in our efforts to overcome the existential angst around seeking the truth in media and advertising, especially during this seminal election year, we are celebrating the power of art as the agent of influence.

Leslie A. Brothers
Director

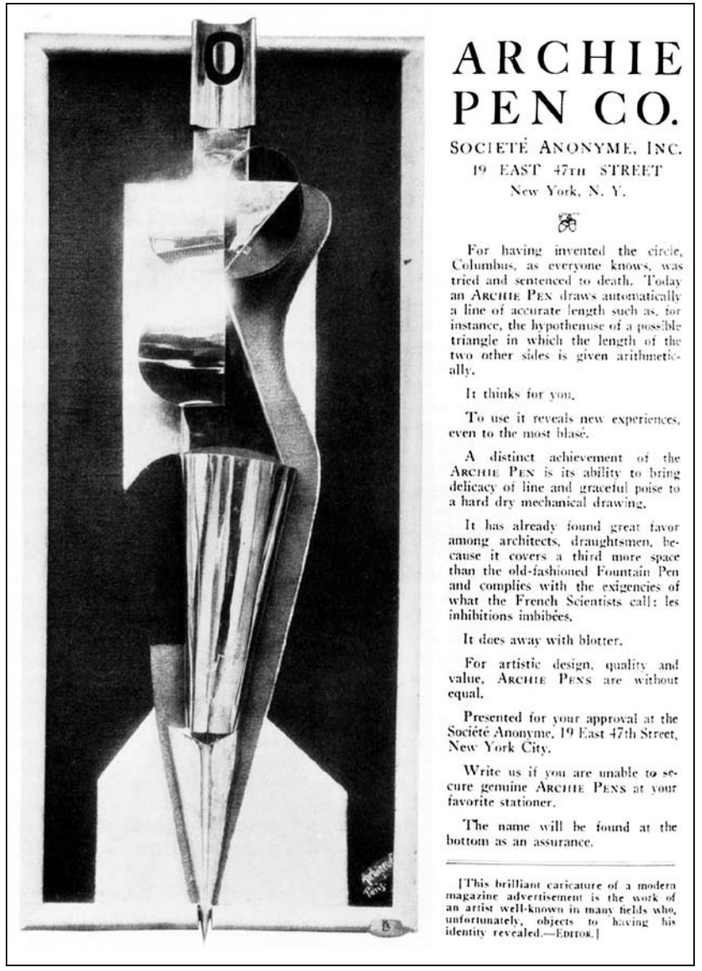
McDonough Museum of Art

AGENCY:
Art *and* Advertising

Kevin Concannon

Since the dawn of modern advertising itself, artists have created works for advertising media. The posters of Toulouse-Lautrec—even the *Ukiyo-e* prints of Hiroshige—were advertising first and foremost. By the mid-twentieth century, however, the relationship between art and advertising had taken on the character of institutional critique. Artists Ray Johnson and Yoko Ono, for example, advertised purely fictional galleries, the *Robin* and the *IsReal,* respectively. Taking their cue from Marcel Duchamp (who had advertised a very real Archipenko exhibition at the Société Anonyme as the *Archie Pen Co.*), Johnson and Ono played with language in their ad works as well.

The *Robin Gallery* can be traced etymologically to various peculiarly Johnsonian origins, including a desire to complement his exhibition at San Francisco's legendary *Batman Gallery* with another at the imaginary *Robin Gallery* in New York. David Bourdon explains the Robin ads that appeared in *The Village Voice* in 1964:



ARCHIE
PEN CO.

SOCIETÉ ANONYME, INC.
19 EAST 47TH STREET
New York, N. Y.

For having invented the circle, Columbus, as everyone knows, was tried and sentenced to death. Today an ARCHIE PEN draws automatically a line of accurate length such as, for instance, the hypothenuse of a possible triangle in which the length of the two other sides is given arithmetically.

It thinks for you.

To use it reveals new experiences, even to the most blasé.

A distinct achievement of the ARCHIE PEN is its ability to bring delicacy of line and graceful poise to a hard dry mechanical drawing.

It has already found great favor among architects, draughtsmen, because it covers a third more space than the old-fashioned Fountain Pen and complies with the exigencies of what the French Scientists call: les inhibitions imbibées.

It does away with blotter.

For artistic design, quality and value, ARCHIE PENS are without equal.

Presented for your approval at the Société Anonyme, 19 East 47th Street, New York City.

Write us if you are unable to secure genuine ARCHIE PENS at your favorite stationer.

The name will be found at the bottom as an assurance.

[This brilliant caricature of a modern magazine advertisement is the work of an artist well-known in many fields who, unfortunately, objects to having his identity revealed.—EDITOR.]

Marcel Duchamp
Archie Pen Co., full-page advertisement in
The Arts 1 (February-March 1921): 64.
Private Collection.
© 2008 Artists Rights Society (ARS), New York/
ADAGP, Paris/Succession Marcel Duchamp.



Ray Johnson
"8 Man Show," advertisement in
The Village Voice (New York),
30 July 1964, 9. Private Collection.
Courtesy of the Estate of Ray Johnson
at Richard L. Feigen & Co., New York.

> The Robin Gallery, which lasted only a season or two, has closed. It never held an exhibition though it was always advertising an 8-man show of George Brecht, George Herms, and Ray Johnson. The eight (two threes make an eight) was usually on its side signifying infinity.... It had no physical location so it simply advertised its existence.... When Ray Johnson was quarantined in Bellevue with hepatitis, his good friend and lifelong admirer advertised the occasion as a Robin Gallery event. The Robin's name was a pun on the former Reuben Gallery, the birthplace of happenings.[1]

The ad that Bourdon attributes to Warhol includes a physical location that the gallery in fact lacked. It also offers very odd hours—and a 38-man show! It turns out, of course, that the address was Bellevue's as were the (visiting) hours. Johnson scholar William S. Wilson speculates that the ad was actually paid for by Warhol, but composed and placed by Bourdon, who worked for the Voice at the time[2]

With the *Robin* and the *IsReal,* Johnson and Ono took Duchamp's playful ploy a step further. While Duchamp transformed art into writing utensils, Johnson and Ono offered intangible goods at galleries that did not really exist. Johnson offered only artists' names (if not name artists), and Ono pitched circles and holes at an *IsReal Gallery* that was not real.

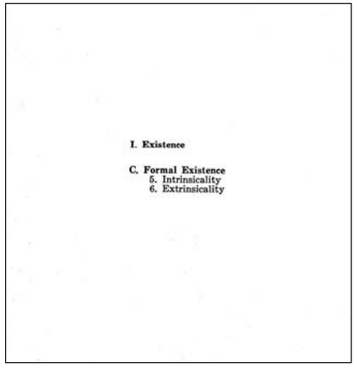
The notion of advertising as a medium for serious art is most commonly associated with conceptualism. And interestingly, Ono's *IsReal Gallery* ads feature the headline phrase "CONCEPT ART." Both Ono and Johnson were more typically associated with Fluxus than conceptualism, however. (Duchamp is widely recognized as a predecessor of both Fluxus and conceptualism.)



[Andy Warhol]
"Ray Johnson," advertisement in *The Village Voice* (New York), 17 September 1964, 13. Private Collection.



Yoko Ono
IsReal Gallery: Drill Hole Event advertisement in *New York Arts* Calendar 2, no. 7 (April 1965): n.p. Private Collection.
Courtesy of the artist.



Joseph Kosuth
'The Second Investigation (Art as Idea as Idea)' *Artforum, January 1969,* advertisement in *Artforum* 7, no. 5 (January 1969): 18. Private Collection.
Courtesy of the artist and Sean Kelly Gallery.

Joseph Kosuth, arguably the very personification of conceptual art, has deployed advertising media in his work since 1968. The *Second Investigation (Art as Idea as Idea), Artforum,* January 1969, is one such instance. The *Artforum* ad work, however, is more accurately described as a detail of a larger work realized across multiple media. Describing this body of work in 1968, Kosuth explained:

> My current work, which consists of categories from the thesaurus, deals with multiple aspects of an idea of something... The latest change has been in its form of presentation—going from the mounted photostat, to the purchasing of space in newspapers and periodicals (with one "work" sometimes taking up as many as five or six spaces in that many publications—depending on how many divisions exist in the category.) This way the immateriality of the work is stressed and any possible connections to painting are severed... [I]t can be brought into the home or museum, but wasn't made with either in mind; it can be dealt with by being torn out of its publication and inserted into a notebook or stapled to the wall—or not torn out at all—but any such decision is unrelated to the art. My role as an artist ends with the work's publication.[3]



Murry N. DePillars
Aunt Jemima, 1968
Open edition offset poster 21.75 x 19 inches
Private Collection
Courtesy of Mary DePillars/The Estate of Murry N. DePillars

While many artists of the 1960s used advertising as a medium for art and a vehicle to escape the conventional institutions of art, for others, advertising itself became the subject of art. The same consumer culture that fascinated so many Pop artists—whose attitudes towards it ranged from celebratory to ambiguous, but rarely disapproving—offered visual evidence of the social injustice others felt and sought to expose. Aunt Jemima, putative purveyor of pancakes provided a particularly potent symbol of racism for many black artists, including Murry N. DePillars, an artist primarily associated with Africobra (African Commune of Bad Relevant Artists). According to DePillars, his *Aunt Jemima* (1968), originally a pen and ink drawing, was so well received by black Chicagoans, that he reproduced it as an open edition print. DePillars's Jemima bursts forth from the pancake box wielding a spatula as a weapon. The trademark image of the smiling, servile domestic that traditionally adorned the top left corner of the box is replaced in DePillars's image by a modern black woman with a natural hairstyle. It would be another 21 years before Quaker Oats removed Jemima's kerchief in what the company describes as an update of the image.

While DePillars was not the first artist to reclaim and empower this symbol of racist subjugation that defined one of America's leading brands for most of the twentieth century, it was perhaps the more democratic distribution of DePillars's image—through the open edition print—that contributed to its relative prominence. For DePillars, the need to respond to such racist imagery took on Biblical proportions: "In conceptualizing Aunt Jemima, I was drawn to the book of Numbers in the *Holy Bible,* chapter 33, verse 52. It reads: 'Then ye shall drive out all the inhabitants of the land from before you, and destroy all their pictures, and destroy all their molten images, and quite pluck down all their high places.'"[5] The clenched fist that appears on the tops of the boxes refers to protests at the 1968 Olympics—and the media's distorted coverage.

> The 1968 Olympic Games were held in Mexico City. To acknowledge the multi-racial coalition of athletes and supporters that sat in Section 22 of Mexico's Olympic stadium, I placed 22 on the side of the boxes. The mass media portrayed this Section as a largely black section of militants. However, many people seated in Section 22 were not black, but were supportive of the Mexican students that were either killed or injured by the Mexican police and military, prior to the opening of the Olympic Games. The students were protesting repressive conditions, the exploitation of the poor, and promises that the Olympic Games would substantially reduce unemployment, and reinvigorate Mexico's economy.[6]

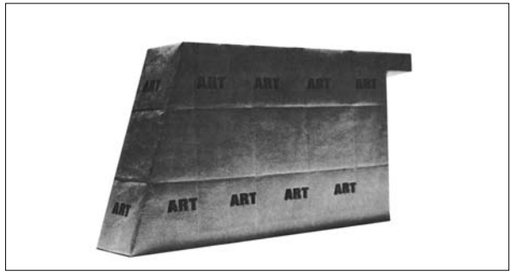
The civil rights, anti-war, and women's movements came to define the 1960s and collectively engendered a deep and pervasive suspicion of "the System." "The System," of course, was capitalism and the political power with which it was associated. Advertising came to be seen by some as a tool of the oppressors, reinforcing a political order increasingly under attack. Soon, the artworld itself came to be seen as part of "the System," too.

Several conceptual artists used the medium of magazine advertisements for their work during this period. Stephen Kaltenbach ran a series of text pieces in *Artforum* from November 1968 through January 1970. Most were short statements in straightforward typography: "Build a Reputation;" "Become a Legend;" and "Teach Art," for example. One of the ads, however, featured an image of a mysterious object—or objects—wrapped in gray paper with the word "ART"—in press type—several times across it. Like many artists of the period, Kaltenbach saw the ads as statements about the artworld.

> These are all "micro manifestos," in other words, there is much content; for example the packaged word art, 1/69, is an argument supporting street works and other environmental conceptual work that happens outside of the collections: gallery, museum, private collection. In my mind, it reads like this: the word art (therefore Art) is covered (surrounded) by wrapping (environment) which identifies it as art but in so doing blunts the communication, hides the meaning, etc. The art environment generates a mindset and in a sense removes the possibility of direct or natural contact between artist (or art) and viewer.[7]



Stephen Kaltenbach
Art Works, advertisement in *Artforum* 7, no. 3 (November 1968): 72.
Private Collection. Courtesy of the artist.



Stephen Kaltenbach
Art, advertisement in *Artforum* 7, no. 5 (January 1969): 15.
Private Collection. Courtesy of the artist.



Stephen Kaltenbach
Artforum ad series:
Start a Rumor (March 1969)
Teach Art (September 1969)
Tell a Lie (February 1969),
You Are Me (December 1969)

Artist Terry Fugate-Wilcox took the idea of the imaginary gallery previously used by Johnson and Ono to its apparent limits during the 1970-1971 season and, in the process, made clear the power of the artworld environment to obfuscate. From September 1970 through March of 1971 the Jean Freeman Gallery placed ads in the major art magazines announcing a series of exhibitions of work by artists who existed only in the ads and press releases of the gallery. Even the gallery itself did not exist. The listed address of 26 West 57th Street was chosen specifically because that number did not exist on 57th Street. Fugate-Wilcox filed a mail forwarding order with the Post Office; a dedicated phone line rang in the artist's downtown loft. His wife and collaborator, Valerie Monroe Shakespeare, played the role of receptionist and recorded each call for the gallery's archives. The imaginary gallery received positive press notices, and its fictional artists were discussed in the editorial pages of art magazines as well.

In November of 1970, *Arts Magazine* ran a preview of that month's exhibition at the gallery by artist Justine Dane. Writer Duncan Mitchell claimed to be familiar with the artist's work. "In the fall of 1969, I was fortunate to see Justine's lightning bug pieces done near Grosse Ponte, Michigan, in which over two thousand lightning bugs were brought together in a definitive statement about the inescapable and unbreakable bond between man and nature, despite the fact (or perhaps because) the pieces' setting was a quasi-classic Greek Grosse Pointe backyard."[8] The preview ends with a suspiciously accurate assessment. "What you will see at the Jean Freeman Gallery in November is evidence of a work of involuntary participation, beyond the gallery walls that most of us refuse to accept."[9] Indeed, Duncan Mitchell turns out to be a creation of Fugate-Wilcox as well.[10] Fugate-Wilcox himself published an article about three of the gallery's artists in the March 1971 issue of the magazine, describing artist Daniel Warren's December exhibition at the gallery.[11]

In January of 1971, Grace Gluek revealed all in *The New York Times.*

> The plain truth, however, is that there is no Jean Freeman Gallery. A conceptual work of art itself, it exists only in the media, conversations about it, and the teeming brain of Terry Fugate-Wilcox, a deadpan young artist-émigré from Kalamazoo, Mich… Fugate-Wilcox is not unpleased with his work as a piece of art sociology. 'It exposes the political structure of the gallery world,' he contends."[12]

The artist was disappointed that the gallery might have to "close" prematurely. "To our astonishment, even after the article came out in *The New York Times,* people still believed the gallery existed. We received notes from people in the artworld saying. 'There's a rumor that you don't exist. Is that true?'!!"[13] Gallery operations ended in March with nearly $8,000 in unpaid advertising bills, all forgiven, according to the artist.[14]

Among the most notorious ad works of this turbulent era is Lynda Benglis's *Artforum* advertisement of November 1974. The Benglis ad features the artist herself, naked and oiled, sporting sunglasses with a double-headed dildo held at her crotch to mimic an enormous erection. The two-page, color spread caused a furor even before its publication. In the issue following the ad's publication, a letter signed by five of the magazine's associate editors denounced the work as "an object of extreme vulgarity."[15] A challenge to both an artworld increasingly shaped by market pressures and a feminist movement not sufficiently playful by the artist's standards, the work was part of a "friendly competition" between Benglis and Robert Morris, whose own recent ad showed him likewise oiled and stripped—to the waist—in his case. The Morris photograph had been taken by Rosalind Krauss (one of the *Artforum* editors), something that went unmentioned (publicly) at the time of the Benglis dispute. The offended editors were clear that they felt the ad was not only vulgar and mocked feminism, but that it also questioned their own integrity as critics. "We are aware of the economic interdependencies which govern the entire chain of artistic production and distribution. Nonetheless, the credibility of our work demands that we always be on guard against such complicity, implied by the publication of this advertisement."[16]

The editors of *Artforum* recognized—or at least perceived—Benglis's challenges to the power of the market. While their ire seems to suggest they took it rather personally, other artists offered broader critiques of advertising itself. Richard Serra's *Television Delivers People* (1973), for example, is an anti-advertisement made for television. *Television Delivers People* is a text-based work. A yellow text scrolls up a blue screen as "Muzak" plays.

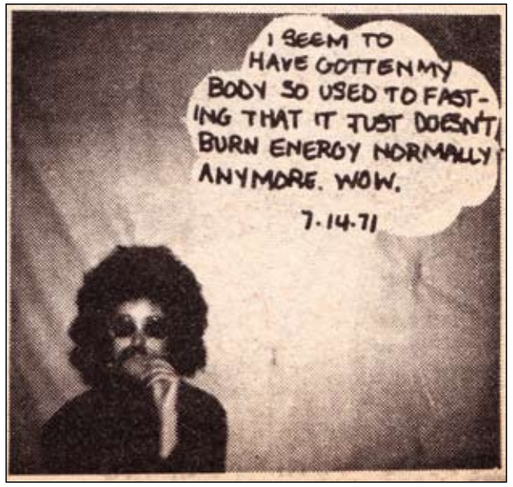
> The product of television, commercial television, is the audience. Television delivers people to an advertiser… There is no such thing as mass media in the United States except for television. Mass media means that a medium can deliver masses of people. Commercial television delivers 20 million people a minute. In commercial broadcasting the viewer pays for the privilege of having himself sold. It is the consumer who is consumed. You are the product of T.V. You are delivered to the advertiser who is the customer. He consumes you.[17]

At the time, video art was emerging onto a scene in which conceptual art was expanding the very notions of what art could be. Serra was among the first generation of artists working in the medium.

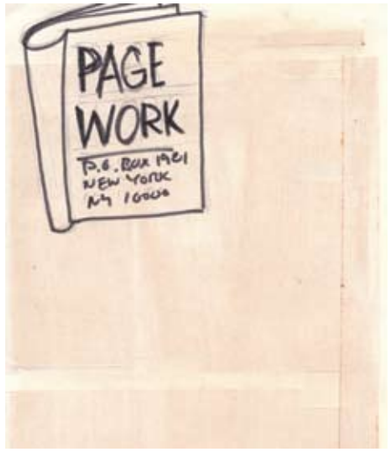
> In '73 I was looking into video; I had gone to Japan and bought video equipment. I immediately began to understand that what people call video and what people call television are very different things, that television in this country had a stranglehold on anybody who wanted to make video. There was an idealistic notion that there would be home video transmitters and alternative stations, but the fact of the matter is that it's controlled by the government. If you want people to see work, you have to contend with those structures of control; and those structures of control are predicated on the capitalist status quo. I simply decided to make that explicit.[18]

Adrian Piper placed a series of ads in *The Village Voice,* approximately one per month, between October 1973 and February 1975. The ads were part of a larger project called *The Mythic Being*. Each featured a photograph of the artist wearing an afro wig, mustache, and sunglasses, transforming her appearance to resemble what Cherise Smith has called the "black American male nationalist" or a figure signaling "international radicalism."[19] The texts accompanying the image, different in each ad, were culled from Piper's teenage diary, creating photographic comic panels in which her male character "spoke" passages from her teenage diary. The juxtaposition was simultaneously humorous and disturbing, prompting questions of identity that would become central to her later work.

Artist-placed ad works had been supported in a variety of ways from the beginning. In some cases, the artists simply paid the going rates. Others received donated space from various publications. Still others were sponsored by organizations or individuals. Given the ambition of many of these artists to escape the institutional strictures of the gallery and museum world through this strategy of ad art, the question of financing was often complicated.



Adrian Piper
Village Voice Ad #7, Mythic Being, Cycle 1:3/67, advertisement in *The Village Voice* (New York), 28 March 1974, 37. Private Collection. Courtesy of the artist and Elizabeth Dee Gallery. (Artwork © Adrian Piper Research Archive)



Davi Det Hompson
Logo Design for *Page Work*, 1981 Paper mock-up (never published), 9 x 4 inches, folded, 8 pages.
Courtesy of Nancy Thompson and the Estate of Davi Det Hompson

Davi Det Hompson, Clive Phillpot, and Billy Apple concocted a scheme to publish ad art as a for-profit corporation in the summer of 1981. Originally called *Bound Space,* their project, though never realized, became known as *Page Work.* Their prospectus begins:

> As the 1980's begin, a significant number of visual artists are showing interest in finding alternatives to the dependence upon the architectural spaces provided by art institutions for the presentation of their art. The offset printed page that uses the commercial photographic and typographic techniques for reproduction, presented as either a self-publication by the artist or a specially designed section in an art issue has become one of the more interesting solutions. In response to this new art form and in recognition of its growing audience a new exhibition arrangement is proposed.[20]

The plan involved purchasing full-page advertising spaces in popular magazines, ranging from *Soldier of Fortune* to *Trouser Press,* and providing the space to artists who would create artworks specifically for those pages. Each ad work would be captioned with the name of the artist, sponsor, and *Bound Space*. Corporate sponsorship would be sought by *Bound Space* for each placement. Additional funding would derive from the sale of boxed archival editions with bibliographic and editorial notation, to be sold at a premium. The original prospectus states: "The sponsorship of an artist by either a commercial gallery, museum, or an art periodical may be in conflict with *Bound Space."*[21] A letter from Hompson to Phillpot dated 10 June 1981, which may or may not have preceded the prospectus, states:

> It is my idea to have a gallery or museum sponsor a sequence of pages in a popular mag; it's Billy's hope to have his page sponsored by a corporation, but it may not be the next artist's desire. Some may not give a hoot how or who makes the page available or what the aesthetic implications may be. Most artists, and I would include myself, would hope that the sponsor would help their career. Everybody wants to be famous.[22]

As the project developed over the summer of 1981, the for-profit *Bound Space* became the non-profit *Page Work*. While Hompson would state in his 10 June letter: "I'm not interested in joining another church, particularly not one where the heating bills are paid by the government or big business," by July things had changed considerably. "I'm really feeling good

about the non-profit, public membership method of funding. It doesn't preclude corporate sponsorship of individual artists or state and federal grants, if some were to be offered."[23] The transformation of *Bound Space* into *Page Work,* and the corresponding accommodation of the prevailing non-profit financing models is a harbinger of what was to come. Soon, the very institutions for which artists sought the alternatives that prompted *Bound Space* in the first place would be producing exactly this type of project. Alternative distribution networks would ultimately be colonized by the very institutions that necessitated them.



Jenny Holzer
Truisms, Inflammatory Essays, Living, Survival, Under a Rock, Laments, Mother and Child (detail) Installation, Gallery E, United States Pavilion, 44th Venice Biennale, 1990. © 2008 Jenny Holzer, member Artists Rights Society (ARS), NY, Photo: Salvatore Licitra

Artists of 1960s and early 1970s had explored and exposed the rules of art, the art market, consumer advertising, broadcast television, and even artworld racism. Artists of the next generation, many of whom appropriated the imagery and technologies of popular culture, would expand the investigation of both art and advertising through strategies of appropriation.

Jenny Holzer's appropriated texts appeared in many forms, from posters pasted on New York City walls to T-shirts, caps, and electronic advertising media, such as LED displays. Holzer's work builds upon the legacy of conceptual art, a well-established genre by the time she arrived in New York in the late 1970s. Kosuth, for example, had used advertising media for his own appropriated texts a decade earlier. Kosuth's work challenged assumptions about the philosophical conditions of art. When postmodern appropriation emerged in the late 1970s, notions of what art could be had expanded exponentially, and this new generation shifted its attention from how we understand art to how art can help us understand the world. Holzer's *Inflammatory Essays,* 1979-82, appropriate texts from disparate sources including political and religious messages. Holzer presents them on public media ranging from fly-posts to LED signs. While a casual reader or viewer might at first take the messages at face value, it soon becomes clear that they do not reflect a consistent voice. Some in fact, seem inherently contradictory.

> A cruel but ancient law demands an eye for an eye. Murder must be answered by execution. Only God has the right to take life and when someone breaks this law he will be punished. Justice must come swiftly. It doesn't help anyone to stall. The victim's family cries out for satisfaction. The community begs for protection and the departed craves vengeance so he can rest. The killer knew in advance there was no excuse for his act. Truly he has taken his own life. He, not society, is responsible for his fate. He alone stands guilty and damned.[24]

One is left to wonder: if only God may take a life, why does the text go on to justify execution? Reading through Holzer's texts, viewers are led to question the power of such messages in everyday life.

Richard Prince, another major appropriation artist who came to prominence at this time, is best known for his appropriated images culled from Marlboro cigarette advertisements. At the time, he worked in the tear-sheets department of Time-Life. "I was working with seven or eight magazines, and Marlboro had ads in almost all of them. Every week, I'd see one and be like, 'Oh, that's mine. Thank you.' It's sort of like beachcombing."[25]

Extracted from the advertisements, the Marlboro Men not only retained their identity as such, but also made clearer the mechanisms through which the image of rugged frontier masculinity was employed to sell cigarettes. Prince's re-photographed advertisements lay bare the visual rhetoric used to push the product, and perhaps reveal something about American self-image in the process.



Richard Prince
Untitled (Cowboy), 1981
C-Print 35 x 40 inches
Courtesy of The Progressive Art Collection

The market mechanisms of the artworld itself did not go unaddressed either. From 1984 through 1990, United Art Contractors, self-proclaimed "minor conceptual artists," produced a series of works in the form of direct mail pieces and advertisements in *Artforum* magazine. The pieces were humorous critiques of an art world then flush with hype and cash. In January 1984, their first advertisement, *Amuse Us,* announced, "United Art Contractors, two middle aged artists who don't have the time or energy to make their own art, have decided to become art patrons to young dynamic up and coming artists with fresh ideas." Their ad described a competition for the "best art proposal," which could involve elements such as "sound, fish, or human excrement but, please, no marble, paint, or canvas." First prize was $500; second prize was a black and white TV; third and fourth place winners were promised toasters!

We're Desperate: We Want to Buy our Way into A Show appeared in the March 1984 *Artforum.* The piece describes "two desperate, middle-aged, small-town, minor conceptual artists without time or talent" that want to buy their way into a large group show. In September's *Brilliant New Work* by *United Art Contractors,* they revealed that they paid for reviews: "Rave review by well known art critic $150, medium review by well known art critic $100, bad review by well known art critic $50, dynamite review by average art critic $75, ok review by average art critic $50, poor review by average art critic $25; any kind of review by unknown art critic (it's all the same anyway) $10."

March of 1985 brought *You Get What You Pay For: No Talents Buy Their Way In.* Michael Selic, president of Works, San Jose, took the Contractors' thousand dollars—along with their stipulation that he spend it entirely on himself—not the gallery. The show consisted of "one hour of polite conversation with wine and cheese (but only polite conversation, we don't want any criticism)." If the postmodern cynicism of the United Art Contractors found humor in what they clearly were suggesting was a decadent, even corrupt, artworld, the positions of other artists of the period relative to the market were more ambiguous.


AMUSE US

United Art Contractors, two middleaged artists who don't have the time or the energy for making their own art, have decided to become art patrons to young dynamic up and coming artists with fresh ideas.

We hope other older artists will also put down their painting palettes and accept their natural role as patrons for the new generation.

$750 IN PRIZES

Contest Rules: United Art Contractors is sponsoring a competition for the best art proposal. Applicants should submit entries, photos or documents by March 1, 1984 to P.O. Box 704, Battle Mountain, Nevada 89820. Proposals may involve elements such as sound, fish, or human excrement but please no marble, paint or canvas. Artists bid proposals may not use terms such as light, movement, space, questions or answers. Prizes to be awarded: $500 first prize; black & white tv, second prize; toasters for third and fourth prize. Guaranteed winners. No entries will be returned unless accompanied by a stamped self-addressed envelope.

United Art Contractors
Amuse Us, advertisement in *Artforum* 22, no.5, (January 1984): 92.
Private collection.


We're Desperate

We Want To Buy Our Way Into A Show

Two Desperate, Middleaged, Small Town, Minor Conceptual Artists, without time or talent to wait to be invited to participate in a gallery exhibition, are willing to buy their way into a large group show.

We make very acceptable conceptual art. We just want to know where to pay our dues.

Send group show invitations to: United Art Contractors, 163 S. Broad St., Box 704, Battle Mountain, Nevada 89820.

United Art Contractors
We're Desperate: We Want to Buy Our Way Into a Show, advertisement in Artforum 22, no. 7 (March 1984): 112.
Private Collection. Courtesy of the artists.


"Terri & Dave Still Funnier Than Hell"

Brilliant New Work By United Art Contractors

UAC Pays For Reviews

UAC, P.O. Box 704, Battle Mtn., Nevada 89820

United Art Contractors
Brilliant New Work by United Art Contractors, advertisement in *Artforum* 23, no.1 (September 1984): 16.
Private collection.


YOU GET WHAT YOU PAY FOR

"No Talents Buy Their Way In"

REVIEW

United Art Contractors Jan. 18, 1985 7 - 8 p.m. WORKS/San Jose 248 Auzerais Ave.

One hour of polite conversation with wine & cheese (but only polite conversation, we don't want any criticism)

United Art Contractors
You Get What You Pay For: "No Talents Buy Their Way In," advertisement in *Artforum* 23, no.5 (January 1985): 31.
Private collection.


Your Art Ideas May Already Be Worth A Clock

Your ideas might be worth more than you think! Christo's Running Fence was worth millions! Art is now more than drawing and painting and it's easy — no special talent is needed. Why, one art idea is as good as another! We know you already have art ideas in your head, but you may not know it. We'll tell you and you'll have the opportunity to receive a clock at the same time. Send your art ideas to **United Art Contractors**: One Hallidie Plaza, Suite 701, San Francisco, Ca. 94102.

United Art Contractors
Your Ideas May Already Be Worth a Clock, advertisement in *Artforum* 22, no.10 (Summer 1984): 107. Private collection.

If any single artist exemplified the booming market of the 1980s, it was Jeff Koons. Koons came to prominence with a series called *The New,* a term loaded with connotations of consumer product marketing and planned obsolescence. For many of his early works, he simply purchased consumer goods and re-contextualized them through display strategies. *New Hoover Convertible, New Shelton Wet/Dry 10 Gallon Doubledecker,* 1981, for example, consists of two off-the-shelf vacuum cleaners displayed in a Plexiglas vitrine illuminated with built-in fluorescent lights. In much of his work of the 1980s, consumerism is as much subject as strategy

For his 1988 *Banality* exhibition at Sonnabend, he produced a series of advertisements for the major U.S. art magazines, and then created an edition of these ads as lithographs. The advertisements did not reproduce art featured in the exhibition, but were transformed into art themselves. Koons himself was the featured subject in the ads.

> I wanted to make ads without any specific image of my work, just allude to the ideas in the show. At the time, it felt like our culture was so Hollywood-based that you weren't participating in it unless you were involved with film.... I decided I would design these ads and use myself as subject. I was trying to compete as a cultural identity with the Hollywood system.[26]



Richard Prince
MTV Artbreak, 1985
video still
Courtesy of the artist and MTV Networks

Of course, Hollywood came calling on the artworld—at least New York did. MTV Networks produced a series of *Artbreaks* beginning in 1985 to run in commercial spots during their programming—which largely consisted of music videos, which are themselves commercials for records and CDs. Between 1985 and 1987, independent curator Connie Rogers produced the original series, which featured Charles Clough, Jonathan Borofsky, Richard Prince, Richard Tuttle, Luigi Ontani, Jean-Michel Basquiat, Dara Birnbaum, Lynda Benglis/Robert Kovich, and Tony Cragg. Rogers remembers it as an exciting moment.

> MTV at this time was a new, cutting edge cable channel, so the goal was to invite a wide spectrum of cutting edge contemporary artists to contribute their creativity to the programming. You have to remember that this was the early to mid-eighties, pre-cell phone, pre-blackberry, pre-internet and email and computers for all. MTV almost felt like a new form of communication, a new twist on an old medium, generating energy and enthusiasm, so everyone was excited to participate in forming the shape of this new and radical channel.[27]

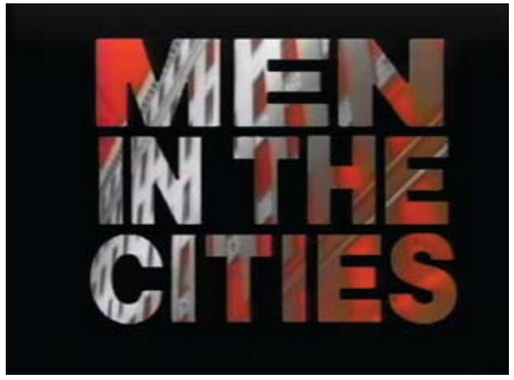
The series continued after Rogers's tenure, and later spots featured The Wooster Group, Jenny Holzer, Survival Research Laboratories, and Robert Longo.

Characteristically, the Prince spot takes off on a popular American Express commercial. Prince appears at an ice cream truck in front of the Guggenheim Museum. Walking toward the camera, ice cream in hand, with the iconic Frank Lloyd Wright building as a back drop, he asks viewers: "Do you know me? I'm one of the best-kept secrets in the art world. But even the best-kept secret carries MTV." Cut to the "MTV card," an adaptation of the American Express card. Prince's name types out on the card, and Prince appears again: "Art and MTV. Hey, don't stay home without them." Produced in 1985, it precedes Koons' self-promoting advertisements by 3 years, and follows Lynda Benglis's notorious *Artforum* ad—which was, among other things, a send-up of the art star system already well established—by 11 years.

Indeed, Chris Burden had produced and broadcast a self-promotional television ad in 1976, *Chris Burden Promo*. A series of names of artists appeared on the screen, one after the other, which Burden spoke as they appeared: "Leonardo da Vinci, Michelangelo, Rembrandt, Vincent van Gogh, Pablo Picasso, Chris Burden." Burden chose the names because they were the best-known artists in America (except, of course, himself) according to a national survey of the period.



Charles Clough
MTV Artbreak, 1985
video still
Courtesy of the artist and MTV Networks



Robert Longo
Men in the Cities (MTV Artbreak) 1988
video still © Robert Longo
Courtesy of the artist and MTV Networks

The *MTV Artbreaks* ranged in approach from comical and critical to perplexing and thought-provoking. Each spot, however, included the MTV logo at the end. *Agency: Art and Advertising* features examples of similar projects produced by curatorial and cultural organizations. Art Metropole, for example, recently curated a series of ad works in a variety of publications by a disparate group of artists. Each ad work includes the Art Metropole logo.

Artists themselves, who were largely critical of commercial culture when this ad art phenomenon first flourished in the 1960s, are now often ambivalent about—or even embracing of—the commercialism they once critiqued. Others simply choose to use advertising media in order to extend their reach beyond conventional contemporary art audiences. *Agency: Art and Advertising* examines the history of art in advertising spaces—and art that addresses commodity culture through the appropriation of advertising—as it has evolved over the past 50 years.

While much of the work on view in *Agency: Art and Advertising* could be characterized as institutional critique, the guerilla strategies employed by radical artists of the 1960s had been successfully co-opted by their targets by the 21st century. Most dramatic, perhaps, is the case of the *2001 Brand Awareness Campaign* mounted by LAMoCA in 2001. While many artists purchased billboard spaces for their work in order to escape the institutional strictures of the museum in the 1960s (especially Fluxus and Conceptual artists), it is now fairly common for museums to extend their own reaches through just such strategies. The *2001 Brand Awareness Campaign* mimics the very structures and aims of these artists, advertising the museum as it light-heartedly spoofs the notion of everyday life as art with such devices as billboards bearing "museum labels" for such things as strip clubs. Mimicking the classic forms of conceptual art, *LAMoCA's Brand Awareness Campaign* also demonstrates the dramatic co-optation of institutional critique by the institutions that were most commonly its targets.



Los Angeles Museum of Contemporary Art (Chiat-Day Agency)
Nudes, from the 2001 *Brand Awareness Campaign,* 2001. Courtesy of the Museum of Contemporary Art, Los Angeles.





Paul Richard
Designated Art (details), 1997-1999.
Courtesy of the artist.

The propensity of artists to "borrow" from commercial advertising practices—and vice-versa—is surprisingly common in the art of our time. The *LAMoCA Campaign* is remarkably similar, it turns out, to a British firm's virtually identical project for an online art seller, Britart.com, the previous year. Further complicating the situation, however, is the fact that artist Paul Richard, made works of this type on the streets of Boston and New York as early as 1997, a project he called *Designated Art*. In fact, the *New York Times* featured his street works in a 1998 article.[28]

It has been argued that while it used to take a few months for ideas to migrate from Soho to Madison Avenue (the iconic precincts of Art and Advertising at the time), it now takes only minutes (and not just because Chelsea is closer than Soho). It is equally true, however, that ideas travel in both directions.

WORK IN PROGRESS
Untitled, mixed media, 2008

This public art piece is a work in progress. The intent of the artist is yet to be realized, and the issues it will address have not yet been resolved. We look forward to its completion and I thank you for your patience.

Paul Richard

Paul Richard *Work in Progress 2008,* adhesive sticker

Takashi Murakami, for example, created a narrative for a group of 2004 sculptures, the *Inochi* series, using the television commercial format. The sculptures represent an adolescent male cyborg; "inochi" is a Japanese term for "life," suggesting, in at least one of its meanings, a vitality—an animating force. Three short "television commercials," *Thumpity-Thump, Milk,* and *Sha-la-la,* loop endlessly on monitors adjacent to the sculptures in the works' gallery installations. It is arguably these "commercials" (never intended for actual broadcast) that infuse Murakami's sculptures with "life." Over the course of the commercials' 45 seconds, *Inochi,* in a series of school day vignettes, discovers his "growing" sexuality. Is it a comment on the use of sex to sell off-the-rack identity? Or is Marakami commenting on the collapse of marketing and criticism in the artworld?



Britart.com (Mother Agency)
Artalizers, 2000. Courtesy of Mother.Advertising Limited.

Agency: Art & Advertising features not only work in print publications and broadcast media, but also a host of objects and installations by some of today's most compelling visual artists, discussed in the illustrated entries that follow.

Some, critique commodity culture: Hank Willis Thomas, Nicola Costantino, 01000101110101101.ORG, David Shapiro, and Cliff Evans. Some take a more humorous and possibly more ambivalent approach politically: Mark Flood, the Art Guys, Takashi Murakami, Xavier Cha, the Institute for Infinitely Small Things, Emily Berezin, and Justin Lieberman,

Others, such as Robert Wilson and Swetlana Heger simply work within—and expand—the context of commercial advertising. And others still, particularly those artists whose billboards are featured throughout the Youngstown area as part of the exhibition, see advertising media, as yet another medium in which to present their work (Geoffrey Hendricks, Felix Gonzalez-Torres, and Marylin Minter). In all cases, however, consumer advertising has had a profound impact on their work and the agency is their own.

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1 David Bourdon, "Art: The Robin Gallery," *The Village Voice*, 8 April 1965, 14.

2 Wiliam S. Wilson, undated correspondence with the author (March 2008). Wilson provided annotated copies of an exchange of letters between May Wilson and Bourdon. May Wilson, in a letter dated 19 September 1964, states, for example: "I saw the ad in *Village Voice*. I enjoyed your description of Ray's hospital environment, and his visitors." Bourdon's letter to May Wilson of a few weeks earlier describes the details of Johnson's hospitalization with similar information. Courtesy of William S. Wilson Archive, New York.

3 Joseph Kosuth in: *Live in Your Head: When Attitude becomes Form: Works-Concepts-Processes Situations-Information*, exh. cat., London: Institute of Contemporary Arts, 1969, n.p.

4 See: http://www.auntjemima.com/aj_history. A more critical history of the brand, complete with a gallery of historical images not available on the official site, can be found at: http://gawker.com/tag/aunt-jemima/?i=397129&t=just-how-racist-was-aunt-jemima (accessed 4 August 2008).

5 Murry N. DePillars, "Aunt Jemima, 1968, by Murry N. DePillars (Unpublished Artist's Statement)," March 2007. Courtesy of Mary DePillars/The Estate of Murry N. DePillars.

6 DePillars

7 Stephen J. Kaltenbach, letter to the author, n.d. (January 2001).

8 Duncan Mitchell, "Justine Dane at Jean Freeman," *Arts Magazine* 45, no. 2 (November 1970): 52.

9 Mitchell.

10 This is confirmed in an electronic communication with the Fugate-Wilcox and Shakespeare, 14 August 2008. "Duncan Mitchell was a writer/critic who also did not exist. We wrote the articles, submitted under that name & they were printed as is."

11 Terry Fugate-Wilcox, "Force Art: A New Direction," *Arts Magazine* 45, no. 5 (March 1971): 28-30. The article attempts to define a new genre of art, "Force Art," exemplified by Jean Freeman artists!

12 Grace Glueck, The Non-Gallery of No Art," *The New York Times* (24 January 1971): section 2, page 24.

13 Fugate-Wilcox and Shakespeare quoted in their unpublished autobiography, *"It's the Artist's Life for Me!"* courtesy of the artist. A summary of the autobiography project can be found at: http://artistslife.books.officelive.com/default.aspx (accessed 1 August 2008).

14 Ibid.

15 The letter, signed by Lawrence Alloway, Max Kozloff, Rosalind Krauss, Joseph Masheck, and Annette Michelson, appeared in the December 1974 issue of *Artforum*.

16 Alloway et al, 9. Both quotes here are included in Richard Meyer, "Bone of Contention: Richard Meyer on Lynda Benglis's controversial advertisement," *Artforum* 43, no. 3 (November 2004): 73 ff. Meyer offers an excellent history, analysis, and bibliography on the work. The episode is also explored in: Amy Newman. *Challenging Art: Artforum* 1962-1974. New York: Soho Press, 2000.

17 Richard Serra and Carlota Fay Schoolman, *Television Delivers People*, 1973, color videotape with sound. The texts are taken from several other sources.

18 Richard Serra, quoted in: Annette Michelson, Richard Serra, Clara Weyergraf, "The Films of Richard Serra: An Interview," *October 10* (Autumn 1979): 84.

19 Cherise Smith, "Re-Member the Audience: Adrian Piper's *Mythic Being* Advertisements," *Art Journal* 66, no. 1 (Spring 2007): 46-58. Smith's article offers an especially insightful examination of the ads. Quoted descriptions are from page. 50.

20 Davi Det Hompson, *Bound Space,* unpublished prospectus, courtesy Nancy Thompson, The Estate of Davi Det Hompson, n.p. Related correspondence runs from June through August of 1981; the prospectus itself is undated, but was no doubt created early in this time frame; by the 15th of July, *Bound Space* had become *Page Work*.

21 *Bound Space*, n.p.

22 Davi Det Hompson, letter to Clive Phillpot, 10 June 1981. Courtesy Nancy Thompson, The Estate of Davi Det Hompson.

23 Davi Det Hompson, letter to Clive Phillpot dated 16 July 1981. Courtesy Nancy Thompson, The Estate of Davi Det Hompson.

24 From: Jenny Holzer, *Inflammatory Essays,* 1979-82.

25 Karen Rosenberg, "Artist: Richard Prince (interview)," *New York* (25 April 2005). Accessed at: http://nymag.com/nymetro/arts/art/11815/ on 15 August 2008.

26 Katy Siegel, "Jeff Koons Talks to Katy Siegel," *Artforum* 41, no. 7 (March 2003): 253/283.

28 Connie Rogers, personal communication to the author, (19 August 2008).

28 Corey Kilgannon, "Neighborhood Report: New York Up Close; One Man's Fire Hydrant Is Another's Objet Trouvé," *The New York Times*, 24 May 1998, section 14, page 5.

Mark Flood, *Painting with Advertisements,* 1989

Kevin Concannon

With its neatly gridded surface and abundance of text, Mark Flood's *Painting with Advertisements* might well be mistaken for the work of a minimalist painter-cum-conceptualist. Except that the texts are indeed actual advertisements—for nightclubs, galleries, shops, and even a local newspaper. Each of them paid $100 per square foot of canvas to promote their goods and services!

Painting with Advertisements is, in fact, one of 18 large silkscreen paintings featured in a 1989 Houston exhibition, *Primal Screen*; almost all of them included advertisements. Flood, who organized the show, sold the ads in advance to purchase canvas and other art supplies that he provided to a dozen other artists—real and fake—with the stipulation that they leave a certain amount of space blank so he could silkscreen on the ads; sponsors had been promised that at least half the paintings in the exhibition would include each ad. One of the paintings, for example, included a silk-screened driver's license photo of Art Guy (and fellow Houstonian), Jack Massing—and was falsely attributed to him—along with the ads.

The exhibition was a send-up of the *Fresh Paint* show organized by the Museum of Fine Arts in Houston a few years earlier—and that exhibition's argument for a Houston art "movement," something the artists of *Primal Screen* mocked with a "movement" of their own. Press materials for *Primal Screen* included a spoof of the *Fresh Paint* catalogue essay and phony reviews of a show not yet opened. "I think the media that surrounds art exhibits in Houston is as much a form as the art itself," Flood told *The Houston Post*.[1] "What bugged me most about the catalogue essay was that it was a laughably contrived art movement. Through its incoherence they tried to make it coherent."[2] *Primal Screen*—and the fake movement it represented with its fake artists and fake reviews—was the response.

Flood told another reporter that he was tired of trying to sell his work to "the three collectors in town," so he decided to sell advertising.[3] *Painting with Advertisements*, perhaps the purest painting in the show, exemplifies the frustrations many artists continue to face trying make a living—and does so with unusual humor and practicality. For despite its biting critique of curatorial pretensions, obtuse criticism, and market machinations, *Primal Screen* succeeded brilliantly in each arena.

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1 Susan Chadwick, *"Primal Screen* lampoons local art movement," *The Houston Post,* 8 December 1989, E-1.

2 Chadwick, E-20.

3 Kevin Cunningham, "This is Not an Art Show," *Houston Press*, 7 December 1989, 17.



Mark Flood
Painting with Advertisements, 1989 Acrylic on canvas 60 x 60 inches
Courtesy of Mark Flood

The Art Guys with Todd Oldham *SUITS: The Clothes Make the Man,* 1998-1999

Kevin Concannon

Conceived by The Art Guys (Michael Galbreth and Jack Massing) and designed by Todd Oldham, the *Suits* transformed America's Greatest Artists (as they call themselves) into walking billboards for a full year. The project was conceived on the first of January 1996 as they watched a televised football game and recovered from the previous evening. "The announcers didn't introduce it as simply the 'Fiesta Bowl.' It was called something like the 'Taco Bell Fiesta Bowl brought to you by Miller Beer.' Then that familiar light went off inside our heads."[1]

Their inspiration to obtain corporate sponsors ultimately evolved into the *Suits*. After convincing fashion designer Todd Oldham to design the *Suits* themselves, The Art Guys shifted roles from artists to organizing institution. In this new role, they set about assembling an Advisory Board to assist in the process of securing sponsors for their project. The Advisory Committee was impressive indeed, including Paul Gottlieb, President, Harry N. Abrams, Inc.; critic Dave Hickey; curators Walter Hopps and Richard Martin; Anne Pasternak, Director, Creative Time, Inc.; and, amazingly, Texas Governor Ann Richards! Together, they identified more than 800 prospects, and in a "selling phase" that lasted a year and a half, sold space for 62 embroidered logos from 56 different companies. Their pitch letter explained.

> *Suits* is a project that weaves art, fashion, advertising, and media into a compelling social fabric. In today's world of high profile marketing and corporate sponsorship of the arts, we know that many opportunities exist for VISA to get its image out. As artists who understand this and who work in the public eye, we believe that we have developed a dynamic, unusual, and thought-provoking project to help you do just that—and it's all on us![2]

They promised clients they would wear the *Suits* constantly, at art openings, galas, television talk shows, sporting events, and anywhere else they would be seen by large numbers of people. "Finally, we will produce a handsome book and video documentary that will highlight each sponsor and document the project from beginning to end."[3] While they sold far fewer than the 101 spaces they had hoped at the start, the project succeeded beyond all reasonable expectations. "We hope it contributes to questions and dialogue regarding media, marketing, and commerce, and the roles they play in society today. *The Suits* project was our way of investigating these phenomena."[4]

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1 Art Guys, "Introduction," in *Suits: The Clothes Make the Man; The Art Guys with Todd Oldham* (New York: Harry N. Abrams, Inc, Publishers, 2000): 11.

2 The Art Guys, [*Suits* pitch letter], reproduced in *Suits: The Clothes Make the Man*, 36.

3 Ibid.

4 The Art Guys, "Introduction," 11.



The Art Guys with Todd Oldham
SUITS: The Clothes Make the Man, 1998-1999
Courtesy Museum of Fine Arts, Houston

Swetlana Heger
Playtime, 2002-2003

Kyle Stoneman

Born in the Czech Republic and presently based in Berlin and New York, Swetlana Heger's work examines the connections between art, consumerism, patronage, and the economy, by absorbing the language of luxury brands and marketing devices.[1] Heger views brands, chic consumer goods, and other artists' works much sought after by collectors as found-objects to subsume within her own output: "To me, the brands I present as an artist are like ready-mades that I have combined in a collage to create a new image or new brand."[2]

Playtime, 2002-2003, is a two-part series of installations and self-portraits formulated around the notion of Swetlana Heger as a brand, which the artist describes as being "bohemian bourgeois and new mobiles."[3] (New mobiles are, in Heger's words, "people who are 'frequent travelers,' 'urban nomads' who are moving from A to B for professional and private purposes."[4]) "All this of course," Heger claims, "illustrates somehow the daily life of a 'successful' artist nowadays."[5] For the initial stage of the project she collaborates with a Frankfurt design agency to select companies that agree with the Swetlana Heger ideal.[6] Each company is represented on a platform, where an installation of objects is arranged to resemble a home décor magazine and meant to reflect the company's goals and products.[7] Reminiscent of glossy fashion images, the second phase consists of a series of individual photographs of Heger essentially acting out the brand, with logos, clothing, and other products from the companies perceived as embodying the Swetlana Heger brand (Aidias, Levi Strauss, Dior, and Bucherer) integrated into a unified whole.[8]

Playtime cannot be understood as mere corporate sponsorship, but rather something more akin to collaboration, something Heger freely acknowledges.[9] "I see the ad campaign as a platform on which the various brands are playfully reinterpreted in collaboration with the photographers as co-directors."[10] Thus, *Playtime* not only questions the impoverished outsider identity of the artist, but also the autonomy of the art object and the role that the individuality and authorship of the artist plays within the art market.[11] For Heger, the business of art is made manifestly visible in luxury goods and brands.

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1 Comer, Stuart. "Capitalist Neo-Realism." Parkett. 2003, 143.

2 Susa Pop, "Swetlana Heger: Playtime." *Flash Art.* May/June 2002, 93.

3 Pop, 93.

4 Swetlana Heger, electronic communication with the author, 18 August 2008.

5 Heger, electronic communication..

6 Pop, 93.

7 Ibid.

8 Ibid.

9 La Tourelle, Rodney. "Swetlana Heger: Mode and Production." *Border Crossing.* 27 no. 1 48-57, 2008, 49.

10 Pop, 93.

11 Pecol, Vincent. "Brand Art." *Art Monthy.* April 2003, 265.



Swetlana Heger
Playtime (SH & Hermes #4), 2002. Lambda print mounted on aluminum and plexiglas. 70 x 50 inches, edition of 3.
Private Collection. Courtesy of Thierry Goldberg Projects, New York

Hank Willis Thomas *Scarred Chest* and *Priceless,* 2004

Kyle Stoneman

Hank Willis Thomas's wide artistic output includes photographs, installations, three-dimensional objects, and films, all of which navigate the complex labyrinth of race, violence, loss, and consumerism in American society. Thomas appropriates imagery from brands and advertisements targeted to African American audiences, specifically advertisements that rely on racial stereotypes to market their goods.[1] For Thomas, the prevalence and simplicity of advertising language allows viewers accessibility to meditate on the complex issues that underlie the surface of such images. "By employing the ubiquitous language of advertising in my work, I am able to talk explicitly about, race, class, and history in a medium that almost everyone can decode."[2] Exposing these representations for the clichéd identities and lifestyles they are, Thomas highlights the media's role in the creation and circulation of racial stereotypes—and the processes by which they are packaged and marketed to African Americans.[3] Ultimately, the work reveals the record of exploitation and commoditization of the African American body, and once invisible histories—erased by seemingly benign marketing campaigns—are manifested again, upsetting the polished and politically correct surface of media imagery.

Branded, 2004, is a collection of works that deploy advertising imagery and techniques. In the *Branded* series, the utilization of race by the media is unveiled as a slick marketing device used to sell goods back to members of the race from which they were co-opted, and with grave consequences.[4] Thomas explains the intent of his series is "to draw connections and provoke conversations about issues and histories that are often forgotten or avoided in our commerce-infused daily lives."[5] *Scarred Chest*, 2004, depicts the torso of an African American male with Nike logos branded (digitally) into the model's chest. In *Scarred Chest* Thomas parallels the history of slavery in United States with the ongoing commoditization of the African American male body through packaged identity, brands, and consumer goods. The figure's scars, for example, call to mind disfigured and tortured slaves while the well-defined and segmented body reflects the continued fetishization of the black male body.[6] Thomas compares the trading of African American athletes with the buying and selling of slaves, explaining: "I am interested in the connections between this body type and the cotton and slave industries that brought this country so much wealth."[7] In *Scarred Chest* the pernicious effects of consumerism on the individual become palpable.

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1 Murray, D.C. "Hank Willis Thomas at Lisa Dent." *Art In America*, 94 no. 11, December 2006, 165.

2 Hank Willis Thomas's official Website, "B(r)anded," http://hankwillisthomas.com/splash.html.

3 Mack, Joshua. "Hank Willis Thomas." *Modern Painters*, June 2006, 112.

4 Cotter, Holland. "Art in Review; Hank Willis Thomas." *The New York Times,* April 7, 2006.

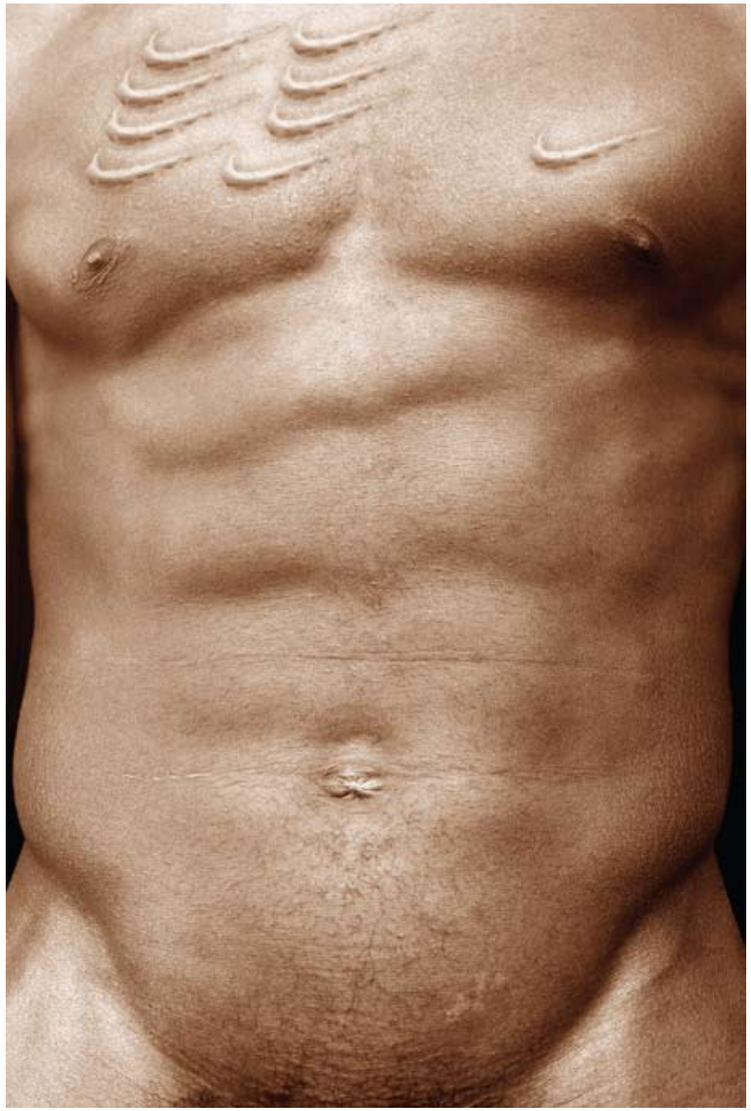
5 Thomas's Website.

6 Mack, 112.

7 Thomas's Website.



Hank Willis Thomas
Priceless, 2004
Lambda photograph
70 x 96 inches
Courtesy of the artist and Jack Shainman Gallery, New York



Hank Willis Thomas
Scarred Chest, 2003 Lambda photograph 30 x 20 inches
Courtesy of the artist and Jack Shainman Gallery, New York

Nicola Costantino
Savon de Corps, 2004

Cristina Alexander

Originally created in 2004, Nicola Costantino's *Savon de Corps* consists of an installation advertising Costantino's unusual body soap. The soap, in the shape of a woman's torso and bottom, has a sweet fragrance of milk and caramel. The installation includes a complete soap kit (package with soap dish and bar of soap), an advertising poster, a window display, and a 40 second long commercial. The poster depicts Costantino as the model, sitting semi-nude in a swimming pool. The slogan, in French—the language of luxury, glamour, and the world of cosmetics—is an invitation to bathe with her: "Prends ton bain avec moi" ("Take a bath with me"). In the commercial she enters her bath and washes with the soap, as evocative music plays. The viewer is enticed by this promise of a product that can fulfill one's desire for sensuality through the soap, but it is not what it seems. Costantino is not only the seductress, but also the raw material of the soap, each bar of which contains three percent of her body fat (amounting to two kilograms), harvested through a liposuction procedure.[1]

Psychologist Carlos Kuri wrote of Costantino's work, "The objects produced by Costantino expose those states of the body that must be suppressed from view: the cadaverous in the food, the inhuman in fashion, leather, skin, and human hair in clothing, and now the field of cosmetics and surgery."[2] *Savon de Corps* challenges society's ideal of beauty and the designer body created and supported by mass consumerism. Costantino's view of the body industry takes shape in a bar of soap, with which the public is not buying the model's image but rather her body.[3]

The poster and the commercial in the display are seductive, and the eroticism goes even further with the idea that the consumer who bathes with the soap will be making contact between his or her own body and another body; this is referring to the physical aspect of the soap in the shape of a woman's body, as well as the conceptual idea that the soap is made from the actual body of the artist.

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1 Nina Colosi. *Codes of Culture: Video Art from 7 Continents* (exh. cat.) New York: Chelsea Art Project Room, 2007: 8.

2 Colosi, 7.

3 http://www.galleri-se.no/artist/nicola_costantino/, (accessed 21 August 2008).





Nicola Costantino
Savon de Corps, 2004 Installation with: counter unit, video, and lightbox duratran (detail)
Courtesy of Nicola Costantino

Xavier Cha
Human Advertisements, 2004

Kevin Concannon

Inspired by the automobile culture of Los Angeles, where she went to graduate school at UCLA, performance artist Xavier Cha created a series of human advertisements that she performed—unannounced and uninvited—in front of unsuspecting Los Angeles businesses, including a nail salon, a sushi bar, and a fortune-teller.

> Everything is experienced so fleetingly—a constant stream of images as you're driving. Certain ones leave a lasting impression. There's that Subway sandwich guy—several versions of him—and I couldn't believe the job really exists. I'm sure they're being paid shit out there in the heat in this humiliating costume. I chose locations that wouldn't normally have human ads so it would disorient you when you saw them. You wouldn't be sure if what you were seeing was real. It seemed off somehow—like a fortune-teller would never hire a human ad.[1]

Dressed as a human nail, a dancing shrimp, and a fortune-teller in a giant crystal ball, Cha performed for about an hour in front of each of her chosen locations. Cha's human advertisements certainly made an impression.

> I got a lot of honks and people yelling out of their cars, especially at the crystal ball. Cars literally slowed to a stop on Wilshire Boulevard where there isn't a light. People were like "What the fuck?" and "This place really went all out for this ad!" I took human ads to an absurd level because I think they're absurd to begin with.[2]

The guerilla nature of Cha's unusual performance art lends it a peculiar power. While gallery and museum visitors are in on the game from the start, viewing documentation that, by its very context, makes the art ambitions of the project clear, its success as art depends, ironically, on the lack of any institutional framework in its original setting. The uncomfortable possibility that her human advertisements are sincere is what gives them their edge. "I don't want it to be … some kind of joke. I wasn't interested in that. I was commenting on the occupation itself. I wanted to implant an image in the minds of the drivers who passed by.[3]

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1 Cha, quoted in: Ken Mori, "Guerilla Gardener," *Giant Robot,* issue 36 (Spring 2005): 42.

2 Ibid.

3 Ibid.



Xavier Cha
Human Advertisement Series, 2004
Courtesy of the artist and Taxter & Spengemann, New York



Xavier Cha
Human Advertisement Series, 2004
Courtesy of the artist and Taxter & Spengemann, New York

The Institute for Infinitely Small Things , 2004-

Cristina Alexander

The Institute for Infinitely Small Things describes itself as a research organization whose mission is to invent and distribute new practices of political engagement in everyday life.[1] Co-founded by Kanarinka (Catherine D'Ignazio) and Pirun (Savic Rasovic), the Institute's strategy involves an infinite series of maps, guidebooks, instructions, and scripts that guide public expeditions, performative interventions, and collaborative investigations from anywhere in the world to anywhere else in the world.[2] As a performance collective, the Institute investigates the nature of public space through a mixture of pseudo-social research and street theater. Dressed in white lab coats, members conduct their "research" throughout such public arenas as streets, museums, and parks in an effort to intervene in the operations of everyday life. These performances are designed to make visible the "infinitely small," or unnoticed corporate or political agendas at work in our everyday lives.[3]

One of these projects, *Corporate Commands*, began in 2004, and is based on the imperative statements of advertising slogans seen in urban landscapes. The Institute is interested in seeing what happens when these commands are taken literally, right where they occur.[4] It is the hypothesis of the Institute that these commands, largely and consciously ignored by a public over-saturated with advertisements, function very effectively as infinitely small things.[5] *Corporate Commands* performed by the Institute include *Rollover, Run, Say It With Flowers, Add Lines, Hop To It,* and *Go Play. Rollover* was performed in front of a Cingular Wireless store at Central Square in Cambridge, Massachusetts in February 2004. An advertisement displayed in the window of the store simply read "Rollover." Members of The Institute, dressed in white lab coats, lay on the ground in front of the advertisement and literally rolled over, back and forth, for ten minutes.

There have been more than fifteen performances of *Corporate Commands* in the United States and Canada in public and private commercial, urban spaces.[6] The Institute welcomes submissions from the public for *Corporate Commands*. Their website, www.ikatun.com, invites people to add to a database of commands by uploading photographs of commanding advertisements and to suggest ways in which one might go about performing the command as literally as possible.

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1 James Manning. "A Conversation With iKutan," *Big Red and Shiny: An Art Journal*, http://www.bigredandshiny.com/cgibin/retrieve.pl?issue=issue40&section=article&article=CONVERSATION_WITH_IKATUN_494550, (accessed 18 August 2008).

2 "The Institute for Infinitely Small Things/Mundane Journeys," *Walking in Place* http://www.walkinginplace.org/weblog/archives /000079.html, (accessed 18 August 2008).

3 "The Institute for Infinitely Small Things," DeCordova Museum and Sculpture Park, http://www.decordova.org/Decordova/exhibit/2008/2008%20Annual/The%20Institute.htm, (accessed 18 August 2008).

4 "Kanarinka Projects," The Institute for Infinitely Small Things, http://www.ikatun.org/kanarinka/category/art/institute/, (accessed 18 August 2008).

5 The Institute for Infinitely Small Things, http://www.ikatun.com/institute/infinitelysmallthings/, (accessed 18 August 2008).

6 "Kanarinka Projects"





The Institute for Infinitely Small Things
Corporate Commands, 2005
Courtesy of The Institute for Infinitely Small Things





0100101110101101.ORG (Eva and Franco Mattes), *United We Stand,* 2005

Melissa King

In early December 2005, in the midst of the holiday movie season, advertisements for an action-packed blockbuster began appearing on the streets of Berlin, Brussels, Barcelona, and New York. Featuring grandiose explosions, sleek jet fighters and Hollywood megastars Ewan McGregor and Penelope Cruz, the glossy posters for *United We Stand* took these major urban cities by storm and by surprise. The film—in which Europe, rather than archetypal 'gung-ho' America, "saves the world from impending doom,"—did not actually exist.

The masterminds behind this cleverly constructed ad campaign were 0100101110101101.ORG, nom de guerre of Eva and Franco Mattes, a pair of Italian art guerillas and Second Life sensations with a strong dedication to turning the advertising industry upside down and inside out. *United We Stand* was not their first faux ad campaign; their *Nike Ground* (2003) attracted worldwide attention, and legal troubles, when the duo attempted to disseminate rumors, through an international ad campaign, purporting that the sportswear conglomerate had purchased Vienna's Karlsplatz, a busy square and popular tourist attraction, and had renamed it "Nikeplatz." An important element of these media manipulations, as curator Mercedes Vincente observes, is the ability "to demand freedom of information and bring forward omitted information."[1]

Touching on highly relevant themes of European identity, the Iraq war, and the proliferation of U.S. political propaganda, *United We Stand* is a fabricated epic that serves to highlight the insidiousness of marketing strategies.

Serving as a critique of modern-day popular culture, and reminiscent of early Pop art juxtapositions of analysis and uncritical admiration, such as James Rosenquist's immense *F 111*, the promotional campaign for *United We Stand* is a compelling vehicle with which to confront not only the marketing machine, but also the anesthetized aura that saturates consumer society.

With a barrage of posters, magazine advertisements, light boxes, and even a webcam installation to capture the reactions of the public—all exhibited at Postmasters Gallery in New York in conjunction with the urban ad campaign—0100101110101101.ORG's *United We Stand* is both a disturbing and aesthetically pleasing token of current "trend-warfare." As Holland Carter observed, however, "What's really on offer, though, is conceptual substance: ideas about surveillance, ownership and the pervasiveness of the cultural propaganda otherwise known as popular entertainment."[2]

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1 Mercedes Vincente, brochure for "If It's Too Bad to be True, It Could Be 'Disinformation':" http://www.apexart.org/images/vincente/VincenteBrochure.pdf, (accessed 19 August 2008).

2 Holland Carter, "The Collective Conscious." http://www.nytimes.com/2006/03/05/arts/design/05cott.html, (accessed 19 August 2008).



Eva and Franco Mattes (0100101110101101.ORG)
United We Stand (lightbox), 2005 Digital Print, aluminum, Plexiglas, neon lights 5 feet 7 inches x 4 feet 6 inches
Courtesy of Postmasters Gallery

Emily Berezin *Parasitic Advertising,* 2005-2008, *Brands,* 2006

Susanne Slavick

Products, logos and messages besiege us daily, rendered nearly invisible by their ubiquity. Nonetheless, they are internalized in ways both insidious and delightful. In co-opting and transforming the language of commerce, Emily Berezin renews its visibility, often with humorous clarity. Consumption, whether it is of food, fashion or energy, is core to her work, but Berezin digs deeper than the attendant absurdities we all recognize; she probes the origins and consequences of what is consumed. Visual and verbal puns raise questions of content and authenticity. The bumper-sticker slogan "Proud to Be American" is laser-etched onto a slice of American cheese, a culinary cultural icon. The appeal of the one-liner so prevalent in comedy and advertising unfolds into increasing complexity. Such juxtapositions create simple yet incisive prompts to reconsider definitions and assumptions underlying each and every component.

The cycle of consumption and the language that drives it has enormous impact on nature, a fact that the world is barely starting to address. Berezin's "Growing Systems" series shows us how easily and arbitrarily natural phenomena can be manipulated. Subjected to sensors and servos, plants are consigned to perpetual heliotropic behavior. Solar power storage and LED's induce cacti to glow all night long, replacing the garish neon of urban nocturnes with diminutive windowsill intimacy that does not try to sell anything. Yet, there is something spookily Sisyphisian even in these modest experiments.

Berezin's recent forays into nature include tiny corporate logos hand-painted onto carefully chosen live insects. A June beetle bears a VW emblem. A water strider sports a Nike swoosh. The bifurcated back of the ladybug converts perfectly to the Pepsi circle. FedEx is minutely emblazoned on the leg of a grasshopper. Humans have already voluntarily surrendered their bodies and apparel as tools of trade. By releasing these miniature marketeers into the wild, Berezin expands the field of advertising, wittily increasing its biodiversity.

Such works may exist as sculptures and unpublicized performances, but also have other lives as photographs — straight or digitally altered. The cursive logo of *Coca Cola*, in all its slimy elegance, trails a lowly slug, literally establishing its own advertising agency. In assigning such roles to enduring and prolific species, Berezin both embraces and examines how far we will go in our efforts to persuade and be persuaded.



Emily Berezin
Shopper's Dress (Frozen Foods), 2006
Digital print 22 x 29.5 inches
Courtesy of Emily Berezin



Emily Berezin
Parasitic Advertising (Nike Strider), 2005 Digital print 16 x 20 inches Courtesy of Emily Berezin

Adam Dant *Foul Times,* 2006

Kevin Concannon

The ground zero for flashing, digital, animated advertising in America is surely Times Square, New York. The famous Spectacolor sign looms over a blinding vision of electrified hype. With the opening of the NASDAQ MarketSite (the largest electronic stock market in the U.S.) at the turn of the millennium, Times Square's status as the face (if not the cold heart) of market capitalism was secured. The skin of the circular MarketSite Tower is the largest stationary video screen in the world, standing seven stories tall and spanning 10,000 square feet, broadcasting market information and advertising 24 hours a day.[1] Adam Dant's *Foul Times* presents a rather different image of the famous intersection, however. Instantly recognizable as Times Square at first glance, the details are off. They are more than a little disturbing. The signs promote, not the products of NASDAQ-listed corporations, but "groped fannies," "felt pricks," and "hurt organs," among other carnal indignities. The sepia tones of Dant's ink on paper composition lend his subject the air of the antique; perhaps a comment on the Times Square of a few decades earlier, before the seedy streets lined with porn palaces and prostitutes were transformed in the 1990s. The toga-clad denizens on the streets below are, according to the artist, engaged in a "very innocent and joyful bacchanal/parade, the antithesis of the disgusting advertising slogans above (which I commissioned from copywriters at a big ad agency) so as to place a huge gulf between humanity and marketing/consumption in a very crass fashion."[2]

Dant has frequently been compared to his fellow Londoner, the 18th century social satirist William Hogarth known for his "moral progresses" such as, A *Harlot's Progress* and *A Rake's Progress*. Hogarth laid bare the depravities of contemporary life in an effort to teach moral virtue by bad example. As with Hogarth's famous engravings, Dant's images teem with witty visual clues to delight the careful viewer. Lest the moral lesson go unnoticed, on the central Spectacolor screen, Dant has drawn the message "SHAME ON EACH AND ALL" flashing under a stormy sky. While much has been made of the Disneyfication of Times Square, Dant's image suggests that under the glitz and sparkle of the millions of light-emitting diodes, little has changed. Excess and consumption have simply been hijacked in the interests of corporate greed. The whores are still there after all, it seems.

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1 NASDAQ MarketSite Fact Sheet. http://www.nasdaq.com/reference/marketsite_facts.stm (accessed on 20 August 2008).

2 Adam Dant, electronic communication with the author (21 August 2008).



Adam Dant
Foul Times, 2006 Ink on paper 152 x 122 inches
Courtesy of Hales Gallery

Justin Lieberman Selections from *Agency: Open House* and other works

Kevin Concannon and Samantha Sullivan

In the center of a Chelsea gallery, stuck on a support pillar appears a hand-lettered poster with an image of the artist in the center, "I am a manipulative careerist sellout evil egomaniac junky exploiter who uses people for my own ends then tosses them away like garbage. I will stop at nothing to further my art world connections, popularity, and success. I don't care about anyone but myself so if you think you're my friend, think again." Welcome to Justin Lieberman's *Agency: Open House,* his 2007 one-person show at Chelsea's Zach Feuer Gallery.

The works in *Agency* explore consumer culture with a twisted sense of humor and keen sense of design. In a statement accompanying the exhibition, Lieberman offers, "We are an independent, creatively led advertising agency that exists to create strong and provocative relationships between companies and their consumers. Our key strength is brand building. We find the cultural truths about, or intersections between, product, consumer, and business."[1] Sometimes the truth is hard to swallow.

In *National Peanut Board,* for example, Lieberman blocks out letters on a series of six reproduced subway advertisements. "Why pay a therapist to get in touch with your inner child?" becomes "Why pay a rapist to touch your child?" With this simple act of graffiti vandalism, Lieberman metamorphoses a peanut butter and jelly sandwich from a comfort food radiating memories of childhood innocence into a pedophile's piece of bait. It isn't Kansas anymore.

Lexapro, 2006, shows Lieberman in a wheelchair on railroad tracks as an oncoming train approaches. "Don't let it come to this," the copy reads, a Lexapro logo in the corner. Lieberman swears that he is not mocking the company and their usually cheery ads, confessing "it works for me, so I really don't mind advertising for them."[2] "A lot of the ads … are products that I personally use."[3] Indeed, Lieberman's position is not nearly as clear as the slogans he creates: the work, he says, is "meant to lie somewhere between the calculated polish and ironic complicity of Takashi Murakami and the material poverty and uncompromising refusal of Thomas Hirschorn,"[4] The contemporary angst expressed in Lieberman's product defacements might well be understood as a conundrum of any philosopher of consumerism. Please don't. Stop! Please don't stop.

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1 Justin Lieberman, "Our Mission: Some texts relating to the exhibition, *Agency: Open House,* 2007. www.zachfeuer.com/justinlieberman_2007exhtxt.html (accessed 2 August 2008).

2 Justin Lieberman in: "Justin Lieberman: Agency (Open House)/ Zach Feuer Galery/part 1," *Vernissage TV,* http://vernissage.tv/blog/2007/03/03/justin-lieberman-agency-open-house-zach-feuer-gallery-part-1/ (interview with Theodore Bouloukos), part 2 (accessed 2 August 2008).

3 Lieberman, *Vernissage TV.*

4 Lieberman, Our Mission.



Justin Lieberman
Lexapro, 2006 Transparency on lightbox 48 x 60 x 3.5 inches
Courtesy of McCaffrey Fine Art

David Shapiro
Rock Iraq, 2007

Kevin Concannon

On a six by six foot table in the middle of the gallery, a vaguely haunting sound and vision beckons the gallery visitor. An unseen crowd cheers in a low level drone. It seems distant, unreal. But so does the Lilliputian spectacle on the table. A miniature drum kit, framed by a scaled-down lighting scaffold, anchors a stage that seems strangely enormous. Microphones, guitars, amplifiers fill the stage. The set suggests a major production. A stack of oversized letters apparently hewn from solid rock spell out the theme of this odd event: *Rock Iraq*. There is no sign of the performers, but the marketing department is clearly first-rate. Sponsor logos fill the walls flanking the stone-hewn centerpiece. GE, CNN, ABC, HBO, CBS, BP, IBM, MSNBC, MTV, ESPN, even *TV Guide.* VISA, Mastercard, Starbucks, Coca-Cola, and Disney logos appear as well. Bizarrely, Hallmark cards, "Quaker" oats, and Hooters are featured too. More telling are the logos for Gulf, Hess, Mobil, and Halliburton. Upon closer examination one sees oil drums scattered across the stage, serving as tables—or perhaps peculiarly appropriate percussion instruments ready to sound the drumbeat for war. Backstage, among the catering tables and wardrobe, are army helmets and backpacks. A bottle of champagne and a couple of open beers suggest that the party's over, even as the crowd cheers. But what exactly just transpired is not clear. According to artist David Shapiro,

> I wanted to do a piece about the current war.... And while it is called "Rock Iraq", and on the surface, critiques complicity and the theatrical quality of the war, I don't think it's entirely locked in time and space. By picking something in the not too distant future, an event that might or might not happen, an ambiguous, hypothetical benefit concert without clearly defined beneficiaries, I thought that would be an interesting way to come at it.

> I think there is compassion in these types of benefit concerts but, again, it is complicated, loaded. There certainly is an urge to help someone less fortunate, and something that touches upon a specifically American ideal or form of noblesse oblige, and yet, these benefits often seem condescending, even tasteless. Surely they offer more a commentary about the sponsors and patrons themselves: guilt, psychic band aids, ultimately, another form of self-absorption.... But there is compassion too. I don't think there is one right and wrong reading. I find that ambiguity interesting.[1]

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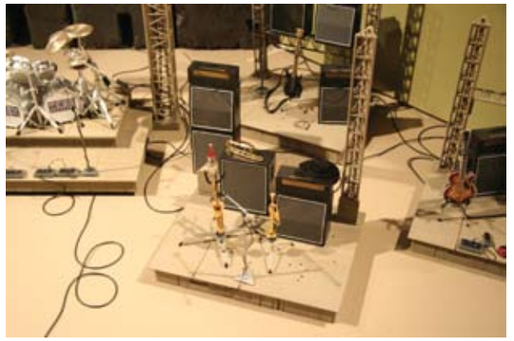
1 David Shapiro, electronic communication with the author (21 August 2008).







David Shapiro
Rock Iraq, 2004-2007 (details)
Courtesy of PIEROGI Brooklyn





Cliff Evans *Bare Life: Booth Girls and Storm-troopers: Accumulation,* 2007

Kevin Concannon

Resembling a bizarre altarpiece or perhaps a product display at a munitions fair, Cliff Evans's *Bare Life: Booth Girls and Storm-troopers: Accumulation* combines images of booth girls and storm-troopers in a dizzying multi-channel video montage viewed on an LCD screen and four personal media players below. As the (virtual) camera pulls back, an inscrutable wheel of vaguely futuristic military vehicles turns slowly on its axis of evil. Gradually, the shot reveals a bevy of booth girls—images of scantily clad young women like those employed at industrial trade shows—who emerge from some sort of escalator (the bowels of the Death Star, perhaps) onto the stage. A translucent turning globe appears that seems to be either composed entirely of gas or the holographic communications system that ought rather bring a message from the Rebel Princess. It looks eerily like a mushroom cloud. The booth girls multiply and glide endlessly across the screen in both directions like sitting ducks in a carnival shooting gallery. Several Sony IPELA™ surveillance cameras fly into the screen, obscuring the "shooting gallery." As the cameras clear the screen another troop of booth girls appears, ascending from below, filling the frame. The transitional element of the cameras is a telling device. Originally developed for internet communication, the cameras are now widely touted for surveillance applications. The connection with *Bare Life's* content is striking. As the Sony website explains, the word "IPELA" is "created from the IP of IP networks and the Italian for beautiful, BELLA. The identity of this new solution expresses the SONY vision for the workplace of the future."[1]

In the endless pan backwards, we see the storm-troopers literally shielded by alternating rows of shapely booth girls. The surveillance cameras appear again and the screen momentarily becomes a skin of female flesh as tight shots of tight young stomachs transform viewer into voyeur. A flashing red button (*the* button?) appears alone onscreen. The antiseptic armor of the futuristic warriors is endlessly obfuscated by beautiful flesh. The smell of sex and death, just below the seductive surface, is digitally deodorized. In the "predella panel" below a naked human herd sprints across a desolate mountainous landscape. They wear desiccated, horned animal skulls as masks and appear to have surgically altered backsides. Is it future, or is it past? Perhaps it is bare life, just as it always was.

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1 Sony Corporation website, http://www.sonybiz.net/biz/view/ShowContent.action?logicalname=ssw-ipela0305&referer=http%3A%2F%2Fwww.google.com%2Fsearch%3Fclient%3Dsafari&site=biz_en_EU, (accessed on 21 August 2008).



Cliff Evans
Bare Life: Booth Girls and Stormtroopers: Accumulation, 2007 (detail)
Courtesy of Cliff Evans

Robert Wilson
Air Max 90 Video Portrait, 2008

Kevin Concannon

A plasma portal to an alternate cartoon universe, Robert Wilson's *Air Max 90* transports the viewer into an unstable, uncharted, vertiginous unknown—a virtual romp through outer space. It is also a trip through the history of Nike's signature high-tech sports shoe, the Nike Air. It is a work of art by internationally renowned theater artist Robert Wilson—and an advertisement commissioned by Nike, one of the world's leading producers of athletic shoes.

Asked about the experience of working in advertising, Wilson replied: "A brand or an advertiser brings another challenge but it is always approached as a creating a work of art. Art can be advertising and Advertising can be art. Work can be constructed where one cannot make those distinctions. The line can be blurred."[1] His process reflects this philosophy.

> For the Air Max 90 we wanted to reference air (for obvious reasons) but also space, which signifies futuristic technological advancement. Air Max shoes fly through space in a chronological series hurtling towards the viewer one after another, from the very first designs right up to the 2008 model. Our initial concept of deep space turned to the Big Bang symbol--a defining explosion that propels history forward. To show what we are able to do in terms of coloration and pacing, we illustrated a cartoon explosion, an explosive pop piece.[2]

As with theater, video and advertising are collaborative enterprises. For the *Nike Portraits,* Wilson worked with a host of collaborators, including producer Noah Khoshbin, Chris Green of Dissident Industries, lighting designer Urs Schoneabaum, editors, and engineers. Technically, one of the works' distinguishing features, along with its phenomenal high definition imagery, is the fact that each portrait is a seamless loop designed to play perpetually. (Any advertiser's dream!) Known for theater pieces distinguished by unusual duration, measured isolated movements, saturated color, and a singular treatment of space and light, Wilson's Nike works share the sense of color, light, and space, but the slow measured movement has been accelerated. With *Air Max 90,* the viewer becomes an adrenalin-pumped cosmic sprinter. The proscenium has given way to the virtual space of the plasma screen, simultaneously endless and flat, sending the viewer through the looking glass into a place that is both strange and familiar.

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1 Robert Wilson, "Questions for Robert Wilson: Nike Portrait Series," unpublished document kindly provided by Noah Khoshbin, n.p.

2 Kunur Patel, "Video Art for Nike Stores: Experimental theater director Robert Wilson makes video portraits for Nike store retail displays," *Creativity*-online.com, 21 August 2008: http://creativity-online.com/?action=news:article&newsId=130481&sectionId=behind_the_work (accessed 24 August 2008).



Robert Wilson
Voom TV Portraits (The Airmax 90 for Nike), 2008 (detail)
Courtesy of Robert Wilson and Nike ©

ALONG THE ROAD

John Noga

The automobile, and the roadways it transverses, is a distinct signifier of American culture. Cars, small and contained compartments of personal existence, transport drivers and passengers to and from the many activities that define a daily routine. Along these travels, billboards are frequently encountered: sometimes noticed, but quite often unobserved or ignored. These oversize print ads, fabricated in vinyl or paper, are built of images and text designed to attract attention and elicit a desired response. Generally, these ads fall into two distinct categories: imperatives that urge consumer spending or those public service announcements connected to a wide variety of civic concerns and issues. But in an extreme and rare occurrence, the billboard is pulled out of its usual context, emancipated by contemporary artists whose message is unexpected and thought provoking.

In 1966, Geoffrey Hendricks was among the earliest artists (if not the first!) to utilize billboard space to craeate an artwork. Entitled *Sky Billboard,* the image was installed against a building's expanse of brick wall at the northeast corner of Fifth Avenue and 42nd Street in midtown Manhattan. This billboard, made up of two skyscapes stacked atop one another, appeared to pierce the structure behind, freeing the blocked vista of sky from the building obstructing its view. Hendricks recently revised the design of the original 1966 billboard. Now, formatted as an elongated rectangle (the current 14 x 48 foot industry standard template) the billboard features three separate images placed next to each other. The two outer images reference the original *Sky Billboard.* They are recent photographs by the artist that capture the upper atmosphere in all its powder blue glory. The image placed in the center depicts the artist from the knees down, bare foot, clad in white trousers, while he performs a handstand. Strung between his outstretched limbs is a length of twisted cloth from which a white sign dangles. In a shade of blue echoing the sky in the accompanying images is text that spells out one word: PEACE. Much like the heavens themselves, peace, as an idea and a situation, is in a constant state of flux and transformation.

At the height of the Vietnam and United States conflict, and during the last year of the turbulent decade of the 1960s, Yoko Ono and John Lennon combined their artistic sensibilities and launched their famous billboard and poster campaign *War is Over!* Taking its cue from Ono's earlier conceptual and Fluxus works, the simple black Helvetica typeface placed upon the stark white background, implored: "War Is Over! If You Want It." Lennon the singer-songwriter and Ono the artist, in a straightforward yet poetically nuanced proposition, appealed to both an individual and shared consciousness. With this statement they asked the world to imagine the ceasing of strife, conflict, turmoil and hatred at all levels, hoping that the resulting peace and love would permeate human existence.

Cuban born artist Felix Gonzalez-Torres (1957-1996) frequently employed the billboard as a tableau for his post-conceptual-ist and post-minimalist messages. The artist gently nudged viewers to meander emotionally and intellectually towards a personal relevance and attachment through his uncomplicated, though evocative images. In his rarely seen work, *"Untitled" (The New Plan),* 1991, the artist uses a photograph of well-worn blue denim fabric to infer the body that lies beneath, as well as the various connotations that denim symbolizes at differing social strata.[1] The artist deliberately imbued his work with coexistent meaning, simultaneously vague and specific. His work continues to foster interpretations that evolve along-side shifting sociopolitical realities, and that allow the artist's generous spirit to gift his audiences almost twenty years after his untimely death.

With her paintings that recall the urbane and polished imagery of fashion advertising and photography, New York based artist Marilyn Minter has harnessed her visceral imagery for billboard placement. *Shit-Kicker,* 2006 depicts the lower portion of a woman's legs, her feet shod in obviously expensive, luxury brand footwear. Set against a black background, charms dangle suggestively from the shoe's ankle straps as the protagonist in this mise en scéne strides purposefully through the splashing muck and mud. Like *Sex in the City's* Carrie Bradshaw, the unseen wearer pursues her conquests – men, love and shopping - with abandon and dogged determination.

When artists choose to extend their aesthetic vision outdoors onto a billboard's surface, the amalgam of ideas and composi-tional form take on an intensity and forcefulness proportional to the shear size of the presentation. But this intensity and forcefulness are ultimately tempered by the vastness of the landscape in which they are placed. On this scale, they act almost like exaggerated post-it-notes, triggering observation, contemplation and assimilation of the artist's ideas - along the road.

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1 Nancy Spector, *Felix Gonzalez-Torres* (New York: Solomon R. Guggenheim Museum, 1995), 140.



FPO, USE FOLD OUT DOCUMENT FOR ACTUAL PAGES!
SEE JOHN NOGA WITH QUESTIONS

WAR IS

IF YOU

Happy Christmas

previous billboards:

Geoffrey Hendricks
Sky Billboard, 1966/2008
Billboard, Dimensions vary with installation
Courtesy Geoffrey Hendricks

John Lennon and Yoko Ono
War Is Over!, 1969
Billboard, Dimensions vary with installation
Courtesy of Lenono Archive/Studio One, New York

following billboards:

Felix Gonzalez-Torres
"Untitled" (The New Plan), 1991
Billboard Dimensions vary with installation
Installation in Basel for ArtBasel 39, 2008
Photo: Ellen Paige Wilson
© The Felix Gonzalez-Torres Foundation.
Courtesy of Andrea Rosen Gallery, New York

Marilyn Minter
Shit-Kicker, 2006
Billboard, Dimensions vary with installation
Courtesy of the artist and Salon 94/New York


Isfeldstrasse
FELDPAUSCH


FPO, USE FOLD OUT DOCUMENT FOR ACTUAL PAGES!
SEE JOHN NOGA WITH QUESTIONS

EXHIBITION CHECKLIST

Compiled by Cristina Alexander and Donna Deluca

Paul Richard
Designated Art, 1997-2008
Photo documentation
Courtesy of Paul Richard

Paul Richard
For Sale, 2008
Acrylic on canvas
8 x 10 feet
Courtesy of Paul Richard

Paul Richard
Work in Progress, 2008
Adhesive stickers
4 x 5 inches
Unlimited Edition

Britart.com (Mother Agency)
Artalizers, 2000
Photo documentation and adhesive stickers
Courtesy of Britart.com and Mother Agency

Los Angeles Museum of Contemporary Art
(Chiat- Day Agency)
2001 Brand Awareness Campaign, 2001
Photo documentation, mouse pad and cup sleeve
Courtesy of the Los Angeles Museum of Contemporary Art

MAGAZINES AND NEWSPAPERS

Marcel Duchamp
Archie Pen Co., full-page advertisement in *The Arts* 1 (February-March 1921): 64.
Private Collection.

Ray Johnson
"8 Man Show," advertisement in *The Village Voice* (New York), 30 July 1964, 9.
Private Collection.

[Andy Warhol]
"Ray Johnson," advertisement in *The Village Voice* (New York), 17 September 1964, 13.
Private Collection.

Yoko Ono
IsReal Gallery: Drill Hole Event, advertisement in *New York Arts Calendar* 2, no. 7 (April 1965): n.p.
Private Collection. Reproduction in vinyl.

Ed Ruscha
Ed Ruscha Says Goodbye to College Joys, advertisement in *Artforum* 5, no. 5, (January 1967): 7.
Private collection.

Dan Graham
Figurative, advertisement in *Harper's Bazaar,* (March 1968): 90.
Private collection.

Stephen Kaltenbach

Art Works, advertisement in *Artforum* 7, no. 3 (November 1968): 72.
Private collection.

Johnny Appleseed, advertisement in *Artforum* 7, no. 4 (December 1968): 74.
Private collection.

Art, advertisement in *Artforum* 7, no. 5 (January 1969): 15.
Private collection.

Tell a Lie, advertisement in *Artforum* 7, no. 6 (February 1969): 71.
Private collection.

Start a Rumor, 1969, advertisement in *Artforum* 7, no, 7 (March 1969): 96.
Private collection.

Perpetrate a Hoax, advertisement in *Artforum,* (April 1969): 80.
Private collection.

Teach Art, advertisement in *Artforum* 8, no. 1 (September 1969): 69.
Private collection.

You Are Me, 1969, advertisement in *Artforum* 8, no.4 (December 1969): 75.
Private collection.

Joseph Kosuth
Synopsis of Categories: Category One "Existence", 1969
From the *Second Investigation* series, advertisement in *Artforum* 7, no. 5 (January 1969): 18.
Private collection.

Terry Fugate-Wilcox
Jean Freeman Gallery/Justine Dane ad
Art in America 58, no. 6 (November/December 1970): 28
Private collection.

Adrian Piper
Village Voice Ad #7, Mythic Being, Cycle 1:3/67, advertisement in *The Village Voice* (New York), 28 March 1974, 37.
Private Collection.
Courtesy of the artist and Elizabeth Dee Gallery (Artwork © Adrian Piper Research Archive).

Larry Miller
Thrill, advertisement in *New York Review of Books 20,* no. 16 (18 October 1973).
Private Collection

Robert Morris
Untitled, 1974
Paper poster,
37 x 24 inches
Private collection

Lynda Benglis
Untitled, advertisement in *Artforum 13,* no.3 (November 1974): 4-5.
Private collection.

Endre Tot
I Am Glad if I Can Insert an Advertisement, advertisement in *PZC* (Middleburg Holland), (14 September 1976).
Courtesy of the artist.

Davi Det Hompson
Logo Design for *Page Work,* 1981
Paper mock-up (never published),
9 x 4 inches, folded, 8 pages.
Courtesy of Nancy Thompson and the Estate of Davi Det Hompson

United Art Contractors

Amuse Us, advertisement in *Artforum* 22, no.5, (January 1984): 92.
Private collection.

We're Desperate: We Want to Buy Our Way Into a Show, advertisement in *Artforum* 22, no.7, (March 1984): 112.
Private collection.

Yoko Ono Be Our Patron, advertisement in *Artforum* 22, no.8 (April 1984): 94.
Private collection.

Your Ideas May Already Be Worth a Clock, advertisement in *Artforum* 22, no.10 (Summer 1984): 107.
Private collection.

Brilliant New Work by United Art Contractors, advertisement in *Artforum* 23, no.1 (September 1984); 16.
Private collection.

United Art Contractors Ride Andy Warhol's Coattails to Success, advertisement in *Artforum* 23, no.3 (November 1984): 118.
Private collection.

You Get What You Pay For: "No Talents Buy Their Way In", advertisement in *Artforum* 23, no.5 (January 1985): 31.
Private collection.

Please Tell Us How Pretty We Look, advertisement in *Artforum* 24, no.1 (September 1985): 46.
Private collection.

We Caused the Shuttle Disaster, advertisement in *Artforum* 26, no.1 (September 1986): 62.
Private collection.

We Can't Get our Hair Right, advertisement in *Artforum* 26, no.3 (November 1987): 179.
Private collection.

Grand Lawyering: A Legacy of Understated Elegance, in *Artforum* 28, no.3 (November 1989): 179.
Private collection.

Still Wet Your Pants at Age 40?, advertisement in *Artforum* 28, no.5 (January 1990): 166.
Private collection.

Jeff Koons

Advertisement, in *Artforum* 27, no.3 (November 1988): 23.
Private collection.

Advertisement, in *Art in America* 76, no.11 (November 1988): 51.
Private collection.

Advertisement, in *Arts* 63, no. 3 (November 1988): 23.
Private collection.

Advertisement, in *FlashArt* 143 (November/December 1988): 86.
Private collection.

Art in the News, 1999
Newspaper advertisements, curated by Jade Dellinger and Margaret Miller, appearing on the back page of the *Baylife* section of the *Tampa Tribune,* once a month throughout 1999: William Wegman (17 January); Lucy Orta (21 February); Matthew Barney (21 March); Leslie Lerner (18 April); The Art Guys (16 May); Allan McCollum (20 June); Ed Paschke (18 July); Andrea Zittel (22 August); Keith Edmier (19 September); Lorna Simpson (17 October); Mariko Mori (14 November); Mark Mothersbaugh (19 December).
Courtesy of University of South Florida Contemporary Art Museum.

Art Metropole: *Advertising by Artists*
Curated by Andrew Zealley

Yoko Ono
Imagine Peace, 2007
Magazine advertisement
Wire, Issue 284 (October 2007): 91
Courtesy of *Wire*

Stephen Ellwood
Until Our Skulls Are In The Walls, 2007
Magazine advertisement
Border Crossings, Vol. 26 (Issue No. 104): 80
Courtesy of *Border Crossings*

Cecilia Berkovic
Untitled, 2007
Magazine advertisement
Cabinet, Issue 27 (Fall 2007): 110
Courtesy of *Cabinet*

Yoko Ono
War is Over!, 2007
Magazine advertisement
Butt, Issue 21 (Autumn 2007): 3
Courtesy of *Butt*

Cecilia Berkovic
Untitled, 2007
Magazine advertisement
Wire, Issue 277 (March 2007): 83
Courtesy of *Wire*

Nestor Kruger
Untitled, 2007
Magazine advertisement
Border Crossings, Vol. 26 (Issue No. 101): 101
Courtesy of *Border Crossings*

Yoko Ono
From My Window, 2007
Magazine advertisement
Border Crossings, Vol. 26 (Issue No. 102): 9
Courtesy of *Border Crossings*

Stephen Ellwood
A Pool of Saliva in the Palm of a Hand, 2007
Magazine advertisement
Butt, Issue 19 (Spring 2007): 43
Courtesy of *Butt*

Nestor Kruger
Untitled, 2007
Magazine advertisement
Wire, Issue 280 (June 2007): 81
Courtesy of *Wire*

Cecilia Berkovic
Untitled, 2007
Magazine advertisement
They Shoot Homos Don't They?, Issue 4 (Summer 2007): 33
Courtesy of *They Shoot Homos Don't They*

Stephen Ellwood
A Body Disappearing Inside Another, 2007
Magazine advertisement
Cabinet, Issue 26 (Summer 2007): 122
Courtesy of *Cabinet*

Stephen Ellwood
A Room, Lined In Grey Glass, 2008
Magazine advertisement
Wire, Issue 287 (January 2008): 90
Courtesy of *Wire*

Cecilia Berkovic
Untitled, 2008
Magazine advertisement
Border Crossings, Vol. 27 (Issue No. 105): 116
Courtesy of *Border Crossings*

Nestor Kruger
Untitled, 2008
Magazine advertisement
Cabinet, Issue 28 (Winter 2008): 106
Courtesy of *Cabinet*

Yoko Ono
War Is Over, 2008
Magazine advertisement
Cabinet, Issue 29 (Spring 2008): 106
Courtesy of *Cabinet*

TV ADS

Chris Burden

Through the Night Softly, 1973
10-second television advertisement

Poem for LA, 1975
10-second television advertisement

Chris Burden Promo, 1976
30-second television advertisement

Full Financial Disclosure, 1977
30-second television advertisement
Courtesy of Electronic Arts Intermix

Joan Logue
30-Second Portraits/Spots (New York Artists), 1980-82
Portraits by Joan Logue; Co-Produced, Directed, Videographer, and Edited; Executive Producers The Kitchen NYC; Production; Howard Grossman, Camera, Lighting; Funded by NEA, New York State Council on the Arts and Joan Logue. Including: John Cage, Composer; Meredith Monk, Composer; Arnie Zane and Bill T. Jones Choreographers; Maryanne Amacher, Composer; Robert Ashley, Composer Writer; Charlemagne Palestine, Composer; Simone Forti, Choreographer; Carles Santos, Composer, Performance; Spalding Gray, Writer Performer; Richard Teitelbaum, Composer; Steve Reich, Composer; George Lewis, Composer; Tony Ramos, Performance; David Behrman, Composer; Charlemagne Palestine, Performance; Alvin Lucier, Composer; Douglas Ewart, Composer; Max Neuhaus, Composer; Joan Jonas, Performance; Steve Reich, Composer; Liz Phillips, Composer Sound Installation; Arnie Zane and Bill T. Jones, Choreographers; Philip Glass, Composer; Laurie Anderson, Composer; Yoshi Wada, Composer; Joan Jonas, Performance; Lucinda Childs, Choreographer; Nam June Paik, Fluxus Composer; all ©1981.

MTV Artbreaks, 1985-1992:

Charles Clough, (White Version), 1985, 20 seconds

Charles Clough, *Bigfoot,* 12 seconds.

Jonathan Borofsky, *Ruby Dream,* 1985, 30 seconds

Richard Prince, 1985, 20-seconds

Richard Tuttle, 1985, 17 seconds

Luigi Ontani, 1985, 10 seconds

Jean Michel Basquiat, 24 seconds

Lynda Benglis/R. Kovich, 30 seconds

Tony Cragg, 1986, 29 seconds

Dara Birnbaum, *Artbreak, MTV Networks, Inc.,* 1987 *(Music/Audio Collaboration: Dara Birnbaum, Peter Eggers. Commissioned by MTV Networks, Inc.),* 30 seconds. © Dara Birnbaum.
Courtesy of the artist.

Jenny Holzer

Truisms: *Power, Action, Alienation, Inactivity, Boredom, Deviants, Stupid, Contempt, Babies, Murder, Crime, Boys & Girls, Revolution, Madness, and Wishing* (each approximately 7 seconds);

Survival Series: *Environment, Explode, Government, Bloodbath, Spit, Urge, Communists, Men, Extreme, Secret War, Poor People, Protect, Killing, Picnicking, and Silly Holes* (each between 6 and 10.5 seconds);

Living Series: *Noses, False, Knifing Victim, Sleep, Sensation, Damage, Students, Little Queenie, Fragile, Drooling, Gifted Children, Worry, Devices, Bodies, and Unappealing* (each between 7 and 16 seconds), all 1989. © Jenny Holzer.
Courtesy of the artist.

Robert Longo, *Men in the Cities, Imperial City, Popcorn; History Lesson; Tonight, Tonight, Tonight;* and *Barrage,* 1988. Each 20 seconds. © Robert Longo.
Courtesy of the artist.

The Wooster Group, *Hunchback,* 1992
(Director: Elizabeth LeCompte; Performers: Kate Valk and Jeff Webster; Editor: Laura Belsey), 60 seconds. © The Wooster Group 1992.
Courtesy of the artists.

Stan Douglas
Television Spots, 1987-1988
12 television spots, 10-40 seconds each.
Courtesy of the artists.

Marilyn Minter
100 Food Porn Commercial, 1989
30-second television advertisement
Courtesy of Marilyn Minter and Salon 94, New York

Laurie Anderson
Personal Service Announcements, 1990
Including: *Television PSA* (:55); *Women and Money PSA* (1:45); *National Anthem PSA* (1:45); *Military Research PSA* (1:10); and *National Debt PSA* (2:10). Produced by Michael Owen. Directed by Laurie Anderson. © 1990 Warner Bros. Records Inc.
Courtesy of the artist and Sean Kelly Gallery.

***Do It* (TV),** 1995-1996
Curated by Hans Ulrich Obrist
Shere Hite (2:07), Dave Stewart (1:44), Gilbert & George (2:12), Michelangelo Pistoletto (1:46), Steven Pippin (2:08), Yoko Ono (1:01), Erwin Wurm (1:23), Leon Golub (1:09), Nancy Spero (1:28), Lawrence Weiner (:59), Eileen Miles (2:25), Rirkrit Tiravanija (:59), Jonas Mekas (2:16), Ilya Kabakov (1:29), Michael Smith (2:57), Damien Hirst (1:35), Robert Jelinek (1:49).

Yoko Ono
Yes TV Spots (Planet Propaganda for Walker Art Center): *Sphere, Water, and Yes,* 2001. Three 30-second television advertisements.

OBJECTS/INSTALLATIONS

Murry N. DePillars
Aunt Jemima, 1968
Open edition offset poster
21.75 x 19 inches
Private Collection

Jenny Holzer
Inflammatory Essays, 1979-1982
LED sign, ed. 11/20
16.5 x 2.5 inches
Collection of Jim and Karen Johnson, Pittsburgh, PA

General Idea
Nazi Milk, 1979/1990
Chromogenic Print (Ektachrome)
30 x 21 inches
One from an edition of 12, signed and numbered
Collection of AA Bronson, New York/Toronto

General Idea
Nazi Milk Glass, 1980
Drinking glass with offset adhesive label in plastic box with gold hot-stamping
Box: 6 x 4 (diameter) inches; glass: 5 x 3.5 (diameter.) inches
One from an unlimited edition (approx. 50 produced), unsigned and unnumbered
Collection of AA Bronson, New York/Toronto

Richard Prince
Untitled (Cowboy), 1981
C-Print
35 x 40 inches
Courtesy of The Progressive Art Collection

Mark Flood
Painting with Advertisements, 1989
Acrylic on canvas
60 x 60 inches
Courtesy of Mark Flood

The Art Guys with Todd Oldham
SUITS: The Clothes Make the Man, 1998-1999
Michael Galbreth's Suit, Overcoat and Accessories
Wool, silk cotton with embroidered logos, plastic buttons
Gift of Nina and Michael Zilkha in honor of Lynn Wyatt
Courtesy Museum of Fine Arts, Houston

The Art Guys with Todd Oldham
SUITS: The Clothes Make the Man, 1998-1999
Jack Massing's Suit, Overcoat and Accessories
Wool, silk cotton with embroidered logos, plastic buttons
Museum purchase with funds provided by the Karen and Eric Pulaski Philanthropic Fund of the Houston Jewish Community Foundation, Mary and Roy Cullen, and Doris and Don Fisher
Courtesy Museum of Fine Arts, Houston

The Art Guys
The Art of Dressing: SUITS Concept Drawing, 1998-1999
Collage
Image: 10 1/8 x 7 3/16 inches
Sheet: 11 1/4 x 8 5/8 inches
Frame: 23 x 19 1/2 x 1 1/4 inches
Gift of Cecily E. Horton
Courtesy Museum of Fine Arts, Houston

The Art Guys
Business Savvy: SUITS Concept Drawing, 1998-1999
Collage
Image: 10 3/16 x 7 5/16 inches
Sheet: 11 1/4 x 8 11/16 inches
Frame 23 x 19 1/2 inches
Gift of Cecily E. Horton
Courtesy Museum of Fine Arts, Houston

The Art Guys
The Wailing Wall (excerpts): From: SUITS: The Clothes Make the Man, 1998-1999
Mixed media on paper
Nine Rejection letters, framed
11 3/8 x 8 7/8 x 15/16 inches, each frame
Gift of Cecily E. Horton
Courtesy Museum of Fine Arts, Houston

The Art Guys
Preparatory Diagrams: SUITS: The Clothes Make the Man, 1998-1999
Ink on paper mounted on foam-core
No. 1&2, Image/sheet: 21 7/8 x 16 7/8 inches
No. 3&4, Image/sheet: 11 x 34 inches
Courtesy Museum of Fine Arts, Houston

Swetlana Heger
Playtime (SH & Hermes #4), 2002
Lambda print mounted on aluminum and Plexiglas
Edition of 3
70 x 50 inches
Collection of Nilda and John Belizaire

Swetlana Heger
Playtime (SH & Hermes), 2002
Lambda print mounted on aluminum and Plexiglas
Edition of 3
70 x 50 inches
Courtesy of Thierry Goldberg Gallery

Hank Willis Thomas
Scarred Chest, 2003
Lambda photograph
30 x 20 inches
Courtesy of the artist and Jack Shainman Gallery, New York

Hank Willis Thomas
Priceless, 2004
Lambda photograph
70 x 96 inches
Courtesy of the artist and Jack Shainman Gallery, New York

Takashi Murakami
Inochi Commercials, 2004
Video loop and monitor
©2004 Takashi Murakami/Kaikai Kiki Co., Ltd.
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Nicola Costantino
Savon de Corps, 2004
Installation with: counter unit, video, and lightbox duratran
Courtesy of Nicola Costantino

Xavier Cha
Human Advertisement Series, 2004
Digital video, color, sound and posters (variable dimensions with installation)
TRT: 1 minute, 1 second
Courtesy of the artist and Taxter & Spengemann, New York

The Institute for Infinitely Small Things
Corporate Commands, 2005
Project documentation in five digital frames
Each is: 10 (height) x 13 (width) x 3.5 (depth) inches
Courtesy of The Institute for Infinitely Small Things

Eva and Franco Mattes (0100101110101101.ORG)
United We Stand (lightbox), 2005
Digital Print, aluminum, Plexiglas, neon lights
5 feet 7 inches x 4 feet 6 inches
Courtesy of Postmasters Gallery

Eva and Franco Mattes (0100101110101101.ORG)
United We Stand (slideshow), 2005-2008
DVD
Courtesy of Postmasters Gallery

Justin Lieberman
For Successful Living (Diesel), 2004
Mixed media on paper
30 x 22 inches
Courtesy of Zach Feuer Gallery, New York

Justin Lieberman
Homage to Paul Rand (Mohegan Sun), 2005
Mixed media on paper
40 x 26 inches
Collection of Lisa Roumell and Mark Rosenthal

Justin Lieberman
Lexapro, 2006
Transparency on lightbox
48 x 60 x 3.5 inches
Courtesy of McCaffrey Fine Art

Justin Lieberman
Motivational Poster, 2006
C-Print
39 x 27 inches
Collection of Margaret and Daniel Loeb

Justin Lieberman
National Peanut Board (Blue), 2006
Mixed media
22 x 28 inches
Collection of Margaret and Daniel Loeb

Justin Lieberman
National Peanut Board (Green), 2006
Mixed media
22 x 28 inches
Collection of Steven Bauer

Justin Lieberman
National Peanut Board (Yellow), 2006
Mixed media
22 x 28 inches
Collection of Steven Bauer

David Shapiro
Rock Iraq, 2004-2007
Mixed media table installation with sound
6 x 6 feet (approximate)
Courtesy of PIEROGI Brooklyn

Emily Berezin
Parasitic Advertising (Pepsi Ladybug), 2005
Digital print
16 x 20 inches
Courtesy of Emily Berezin

Emily Berezin
Parasitic Advertising (Nike Strider), 2005
Digital print
16 x 20 inches
Courtesy of Emily Berezin

Emily Berezin
Parasitic Advertising (FedEx Grasshopper), 2005
Digital print
16 x 20 inches
Courtesy of Emily Berezin

Emily Berezin
Parasitic Advertising (Volkswagen June Beetle), 2005
Digital print
16 x 20 inches
Courtesy of Emily Berezin

Emily Berezin
Apple Brand, 2006
Bronze metal brand
18 x 1.5 x 2 inches
Courtesy of Emily Berezin

Emily Berezin
Addidas Brand, 2006
Bronze metal brand
18 x 2.75 x 1.5 inches
Courtesy of Emily Berezin

Emily Berezin
Nike Brand, 2006
Bronze metal brand
18 x 4.25 inches
Courtesy of Emily Berezin

Emily Berezin
Shopper's Dress, 2006
Grocery bags, hook and loop tape, thread
38 x 30 inches (flat)
Courtesy of Emily Berezin

Emily Berezin
Shopper's Dress (Hot Dogs), 2006
Digital print
22 x 29.5 inches
Courtesy of Emily Berezin

Emily Berezin
Shopper's Dress (Frozen Foods), 2006
Digital print
22 x 29.5 inches
Courtesy of Emily Berezin

Adam Dant
Foul Times, 2006
Ink on paper
152 x 122 inches
Courtesy of Hales Gallery

Cliff Evans
Bare Life: Booth Girls and Stormtroopers: Accumulation, 2007
Five-channel moving image object with stereo sound:
8 minute loop
13 x 26 inches
Courtesy of Cliff Evans

Robert Wilson
Airmax 90 Video Portrait, 2008
HD video loop on plasma screen
Commissioned by Nike for its 2008 global launch of Nike Sportswear; Exhibition made possible by Voom HD Networks; Produced by Dissident Industries, New York City.

BILLBOARDS

Geoffrey Hendricks,
Sky Billboard, 1966/2008
Billboard
Dimensions vary with installation
Courtesy Geoffrey Hendricks

John Lennon and Yoko Ono
War Is Over!, 1969
Billboard
Dimensions vary with installation
Courtesy of Lenono Archive/Studio One, New York

Felix Gonzalez-Torres
"Untitled" (The New Plan), 1991
Billboard
Dimensions vary with installation
Collection Andrea Rosen and The Estate of Felix Gonzalez-Torres

Marilyn Minter
Shit-Kicker, 2006
Billboard
Dimensions vary with installation
Courtesy of the artist and Salon 94/New York

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ACKNOWLEDGEMENTS

Kevin Concannon and John Noga

For the opportunity to realize this exhibition, we are extremely grateful to Leslie Brothers, Director of the McDonough. Her strong support of the project from its very beginnings has made it all possible. Assistant to the Director Angela DeLucia has been supportive in many ways as well, but we are especially grateful for her diligent and thoughtful editing of the manuscripts. Exhibition Design and Production Manager Robyn Maas is responsible for the exceptional installation; John Johnson of Murray Hill Fine Woodworking designed and built custom exhibition furniture. Joan Johnston at Ohio Desk kindly provided the elegant seating arrangement for comfortable viewing of the TV ads. We were inspired throughout by the singular contributions of the many extraordinary artists in the exhibition as well as the other writers: Kyle Stoneman, Cristina Alexander, Susanne Slavick, Melissa King, and Samantha Sullivan.

In assembling an exhibition as diverse as *Agency,* we have depended upon the kindness of individuals at galleries, museums, advertising agencies, artists' studios, and elsewhere. At the Museum of Contemporary Art, Los Angeles, Jessica Youn, PR Coordinator, facilitated our presentation of their *2001 Brand Awareness Campaign*. At Mother, the upstart London ad agency, Jessica Thornley, kindly provided *Artalizers* and permissions. At Planet Propaganda Ann Sweeney and Shelley Meuer provided the *Yes Yoko Ono* spots.

Much of the work featured in *Agency* is made available to us only through the generous assistance of galleries that arranged permissions and loans. Frances F. L. Beatty, PhD of Richard L. Feigen & Co.; Cecile Panziera and Maureen Bray of Sean Kelly Gallery; Andrea Rosen of Andrea Rosen Gallery; Elizabeth Dee of Elizabeth Dee Gallery; Dianne Vanderlip and Laura Gatewood at Gagosian Gallery; Nicola Vassell at Deitch Projects; Fabienne Stephan at Salon 94; Ron Segev at Thierry Goldberg Projects; Stefania Maso and Brooke Mellen at Jack Shainman Gallery; Paul Hedge and Kathleen Landy at Hales Gallery; Margot Norton at Taxter and Spengemann; Magda Sawon at Postmasters; Zach Feuer, Grace Evans, and Lumi Tan at Zach Feuer Gallery; Cora Muennich at Sutton Lane; Susan Swenson, Sarah Hotchkiss, and Justin Amrhein at PIEROGI Brooklyn; and Andrea Pollan at Curator's Office.

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Brittyn DeWerth, designer extraordinaire, outdid herself once again with the catalogue, signage, and collateral materials! Clinton J. Nikas and Brian Conley at Lamar Advertising waited patiently and held out choice locations for the billboards. Lamar's designer, Jerry Cramer, skillfully formatted the artists' billboards. Charlie Eiben, along with Tim Carney and Nick Matos at Midwest Fine Arts Service & Transportation managed truckloads of art with grace and economy. Tina Krause and Ev Stone at Mana Fine Arts saved the day consolidating pickups on our behalf.

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Last, but certainly not least, we thank our friends and families for abiding this insanity, especially Margo Crutchfield and Alice Noga.

A Center for Contemporary Ideas, Art, Education, and Community

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The Museum is the public access facility for the Department of Art supporting faculty and student work through exhibitions, collaborations, courses and ongoing discussions.

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BACK COVER
The Art Guys with Todd Oldham
SUITS: The Clothes Make the Man, 1998-1999
Collection of the Museum of Fine Arts, Houston
Photo by Mark Seliger. Courtesy of the artists.


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