



to
market
we go

art, advertising, and the multiple

september 24 - october 11, 2014

armory gallery, virginia tech

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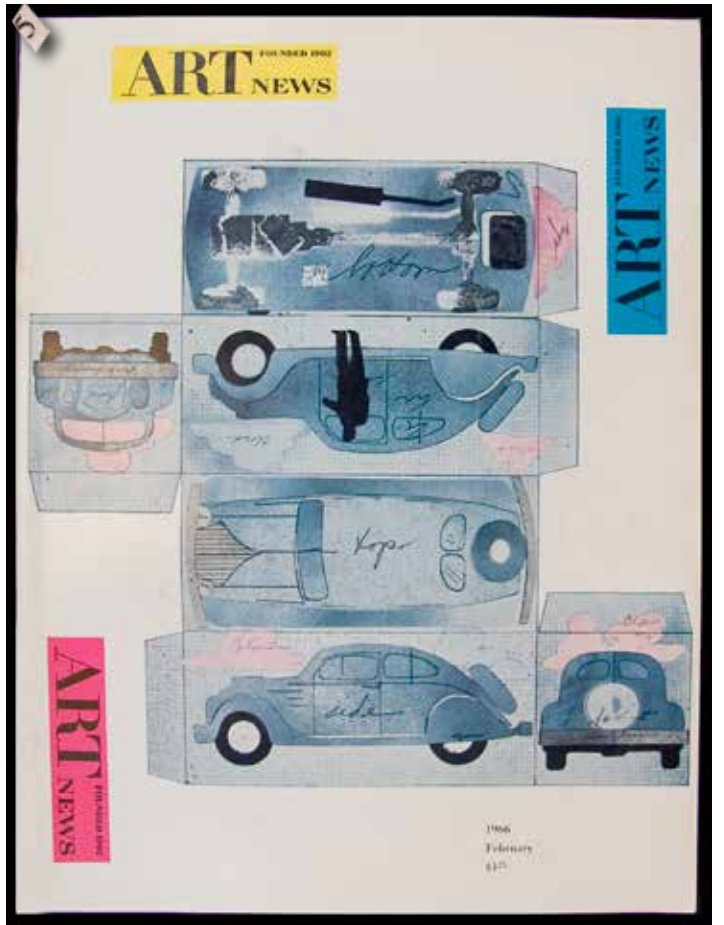
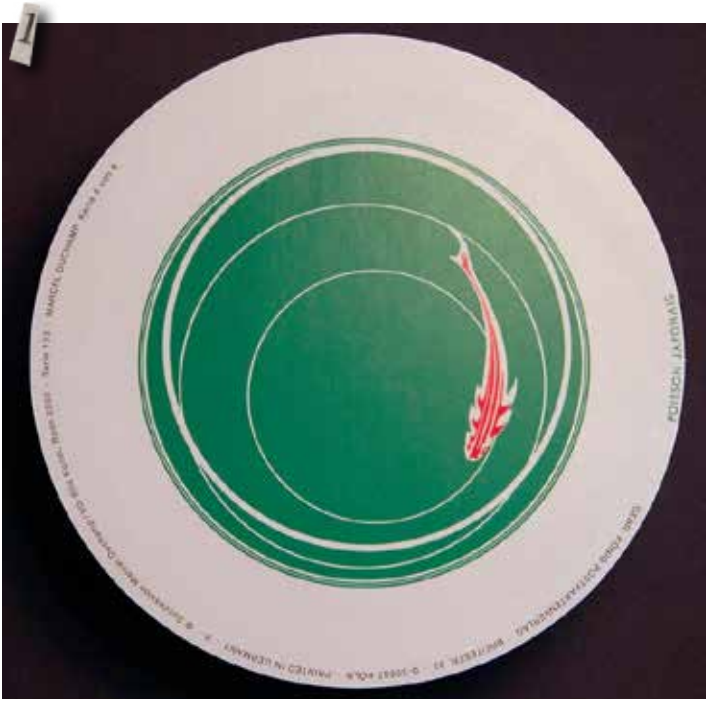
***To Market We Go: Art, Advertising, and the Multiple* explores two aspects of contemporary art practice that challenge long-held notions of craft, technical skill, and transcendent affect in unique works of art as defining features of art itself. A generation of artists emerged in the 1960s as broader cultural attitudes towards authority, power and money took a left turn, in many cases upending the notion of the “uniqueness” of the art object. The art of the sixties often reflects this—perhaps nowhere moreso than in the genres of art for advertising media and the multiple. And not surprisingly, both genres emerge in the work of Dada artist Marcel Duchamp in the early twentieth century, a major influence on artists of the 1960s and later.**

As the marketplace for contemporary art began to heat up in the Pop era of the early 1960s, artists began to tackle to gallery system itself in playful, yet clearly critical works that took the form of conceptual art in the form of advertising. Ray Johnson’s *Robin Gallery* is a purely fictional enterprise, as is Yoko Ono’s *IsReal Gallery*. Implicitly addressing the commodification of the art object, Ono offers circles and holes, purely conceptual and literally immaterial works. Years later, United Art Contractors tackle art world politics more directly.

The multiple, a mass-produced art object, served, at least initially, to circumnavigate the gallery system, offering affordable art to the masses. Duchamp’s *Rotoreliefs*, for example, were offered to consumers at a trade fair, completely outside the gallery system. As we arrive in the twenty first century, we see more and more artists that have come to terms with market forces with notables such as Takashi Murakami designing for luxury brands such as Louis Vuitton.

While Murakami, Jeff Koons, and others problematize the narrative of market criticality with their apparently celebratory works, Murakami, at least, successfully collapses the notions of high and low, producing not only phenomenally expensive works of art, but convenience store “collections” within the reach of consumers working with childhood allowances.

The exhibition is presented in conjunction with the course, *Art, Advertising and the Multiple*, taught by Professor Kevin Concannon. Students in the class worked on didactic materials for the exhibition: Grace Barry, Diana Bayless, Briana Blanchard, Katie Choe, Casey Davis, Brandon De Agüero, Christin Guthrie, Mariah Jones, Samantha Keck, Erica Kowalski, Kathryn Laverdiere, Kelsey Lucas, Shannon MacArthur, Meghan Macera, Jessica Marsh, Briana Marshall, Dale Mina, Janai Rau, Kelley Schrader, Rhakim Smith, Henry Thompson, Maxwell Vandervliet, Emily Walden, and Chloe Young.





ARCHIE PEN CO.

SOCIÉTÉ 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 hypotenuse of a possible triangle in which the length of the two other sides is given arithmetically.

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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.

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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.]

8

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 89620.

9

MARILYN MINTER

100 FOOD PORN

November 1999

SEBASTIAN WATSON / 231 LAUREL ST. NYC
Formerly W&A PRODUCTIONS GALLERY

PAPER WILLA GRIMSBACH
25 AUCTIONS

10

RAY JOHNSON

8 other Living Americans in 28-hour show at Sakis Gallery, Section 82, 1st Ave & 27th St.

Hours: 78, Mon., Wed., Fri.: 3:00-4:00
Tue., Thurs., weekends & holidays.

FREE With recent issue to curating many the net

11

80 MAN SHOW

HERMS JOHNSON
BRECHT ROMIN
GALLERY

Openings at Sakis Gallery, 231 LaFayette St., NYC
Larry Press and Photo 2 at Sakis Gallery.

1. Marcel Duchamp
Rotoreliefs (Optical Discs), 1935

4. Yoko Ono
Bottoms Commercial, 1967

7. Marcel Duchamp
Archie Pen Co., 1921

10. Andy Warhol
Ray Johnson, 1964

2. Emily Berezin
Parasitic Advertising (Nike Strider), 2005

5. Claes Oldenburg
"Airflow" Box, 1966

8. United Art Contractors
We're Desperate: We Want to Buy Our Way Into a Show, 1984

11. Ray Johnson
8 Man Show, 1964

3. Marilyn Minter
Billboard (Shitkickers), 2006

6. Claes Oldenburg
N.Y.C. Pretzel, 1994

9. Marilyn Minter
Still from 100 Food Porn TV Commercial, 1989

CHECKLIST FOR THE EXHIBITION

ADVERTISING

MAGAZINES & 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: Draw Circle Event, advertisement in *New York Arts Calendar* 2, no. 6 (March 1965): n.p. Private Collection.

Yoko Ono

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

Ed Ruscha

Ed Ruscha Says Goodbye to College Jays, 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 advertisement in *Art in America* 58, no. 6 (November/December 1970): 28

Adrian Piper

Village Voice Ad #11, Mythic Being, Cycle 1:7/14/71, advertisement in *The Village Voice* (New York): July 23, 1974, 31. Private Collection.

Adrian Piper

Village Voice Ad #13, Mythic Being, Cycle 1: [End of Cycle 1], advertisement in *The Village Voice* (New York): September 26, 1974, 38. Private Collection.

Adrian Piper

Village Voice Ad #17, Mythic Being, Cycle 2: [Thanks], advertisement in *The Village Voice* (New York): February 3, 1975, 97. Private Collection.

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.

BILLBOARDS (documentation)

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/ NY

TV ADS

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, Performer; 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.

Marilyn Minter

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

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.

Yoko Ono

Bottoms Commercial, 1967. Black and white film transferred to video, 2:40. Yes TV Spots (Planet Propaganda for Walker Art Center): *Sphere, Water, and Yes*, 2001. 3 30-second television advertisements. Courtesy of the artist; © Yoko Ono, 2014.

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.

Takashi Murakami

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

Takashi Murakami

Inochi Commercials, 2004. ©2004 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.

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, 1989. 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.

MULTIPLES

Joseph Beuys

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

Joseph Beuys

Filzpostkarte (Felt Postcard), 1985.
Heidelberg: Edition Staeck
Silkscreen on felt. Unlimited edition plus
100 signed, numbered
4 x 6 x 1 1/2 inches.
Private Collection.

George Brecht

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

Jim Dine and Rory McEwen

Songs-Poems-Prints, 1969.
Phonograph LP record with Mylar prints
in gatefold sleeve, 12 inches square
Published by MoMA/Atlantic
Records, 1969.

Marcel Duchamp

Rotoreliefs (Optical Disks), 1935.
Cologne: König Postkartenverlag (1987
edition) discs 7 7/8 inches (diameter)
Private Collection.

Marcel Duchamp

Rotoreliefs (Optical Disks), 1935.
Cologne: König Postkartenverlag (2000
edition) discs 7 7/8 inches (diameter).
Private Collection.

Jenny Holzer

Truisms, 1996.
Silkscreened postcards on balsa wood,
3 1/2 x 5 1/2 inches each.
Published by the artist.

Jasper Johns

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

Roy Lichtenstein

Paper Plate, 1969.
Silkscreen on white cardboard plate
10 1/4 inches (diameter).
Private Collection.

Christian Marclay

Bottled Water, 1990.
Sealed bottle with text-printed label and
prerecorded magnetic tape inside,
12 1/2 x 4 inches.
New Museum Editions.
Edition of 150.
Private Collection.

Christian Marclay

Untitled (Music Box), 2005.
Wooden box embossed with text and
music box mechanism,
2 3/4 x 5 x 3 1/2 inches closed.

Vik Muniz

Untitled (Medusa Plate), 1999.
Photographic image on porcelain
12 3/8 (diameter)
Peter Norton Family Christmas Art Projects
Private Collection.

Takashi Murakami

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

Takashi Murakami

Oval (Peter Norton Christmas Project),
2000, polychromed plastic containing a
mini-CD, 10 inches high.
Edition of 5000.
Produced by Cube.
©2000 Takashi Murakami/Kaikai Kiki
Co., Ltd. All Rights Reserved
Collection of Margo Crutchfield.

Takashi Murakami

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

Yoshitomo Nara

Dish (Too Young to Die), 2002.
Ceramic. 10 (diameter) x 1 1/4 inches.
Open edition. Private Collection.

Yoshitomo Nara

Little Wanderer, 2003.
Plastic, 12 inches high.
Private Collection.

Yoshitomo Nara

Pup Cup, 2003.
Plastic (with battery-operated motor),
9 1/2 x 8 x 8 inches.
Open edition. Private Collection.

Claes Oldenburg

'Airflow' Box, 1966.
New York: Newsweek, 1966
Four color offset lithograph published on
coated paper cover of *Art News* 64, no.
10 (February 1966). Edition of c. 36000
unsigned and unnumbered copies.
2 x 5 x 2 inches (when constructed) on
cover 1 1/4 inches.
Private Collection.

Claes Oldenburg

NYC Pretzel, 1994.
Printed cardboard,
6 1/2 x 6 x 3/4 inches.
5 1/2 x 3 inches (envelope).
I C Editions, New York.
Private Collection.

Yoko Ono

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

Yoko Ono and George Maciunas

Fluxus Wallpaper (Assholes Wallpaper),
1968/1973.
Offset lithograph on paper,
22 1/4 x 17 inches.
Private Collection.

Yoko Ono

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

Yoko Ono

A Box of Smile, 1984.
New York: ReFlux Editions, 1984.
2 1/2 x 2 1/2 x 2 1/2 inches.
Edition of 1170.
Private Collection.

Yoko Ono

Freight Train, 2005.
Mixed media (with internal lighting system
and accompanying audio compact disc),
7 1/2 x 16 x 4 3/4 inches including
base. ed. 19/60.
Private Collection.

Niki de Saint Phalle

Le Serpent (Snake), 2002.
Inflatable PVC sculpture, 36 inches high.
Jnf Productions, Paris
Private Collection.

Niki de Saint Phalle

Nana Jaune (Yellow Nana), 2002.
Inflatable PVC sculpture, 32 inches high.
Jnf Productions, Paris.
Private Collection.

Niki de Saint Phalle

Petit Nana Rose (Little Pink Nana), 2002.
Inflatable PVC sculpture, 25 inches high.
Jnf Productions, Paris.
Private Collection.

Various Artists

SMS (Shit Must Stop), 1968.
(William Copley, Editor)
Issue 5, 1968 .
Edition of 2000.
Mixed media.
Each issue: 13 5/8 x 7 1/2 x 1 3/4
inches; contents variable dimensions.
Publisher: The Letter Edged in Black Press,
NYC. Private Collection.

+ Kosuth texts from issue #3

Kara Walker

*Freedom, a Fable: A Curious Interpretation
of the Wit of a Negress in Troubled Times*,
1997. Pop-up book, 9 1/2 x 8 x 3/4 inches.
Peter Norton Family Christmas Art Projects.
Private Collection.

Andy Warhol

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

Andy Warhol

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

Kehnde Wiley

After La Negresse, 1872, 2006.
Cast Marble dust and resin,
11 x 10 x 9 inches.
Produced by CerealArt, edition of 250.
Private Collection.