

DEPRECIATION AND DEVASTATION

List of Works

Clockwise from entrance:

Wolfgang Tillmans

Tony Just was chatting with Andy Stillpass. Andy told Tony that when a Wolfgang Tillmans photo is damaged or faded, Tillmans instructs the owner of the photo to cut a hole in it and send it back to his studio. Hearing of this, Gavin Brown went in search of one of these fabled works. Asking Wolfgang about works with holes cut into them, Gavin received this reply: "no holes in da house (only mice tonight, lots). i have one nice inkjet print actually which is completely faded and was returned by the collector folded neatly for reprinting. unfolded it's beautiful with the grid of the folds."

Andy Warhol

The piece was acquired from the Andy Warhol Foundation. Another canvas (fig 30) is painted over with a coat of red casein paint. It represents a rare example of Warhol effacing and abandoning a work, although the prior composition shows through the layer of paint. He might have intended to reuse the canvas for a new work, but such a possibility is highly unlikely. The casein canvases of 1961 and early 1962 were never painted over colored or opaque backgrounds; they invariably were laid directly upon the neutral base of their primer, which varied in tone from a warm Off-white to a light gray-blue. The composition under the red paint in fig 30 is in the same state as the composition in cat. no 46. (Tomato Soup can) Warhol worked both compositions from top to bottom. -Andy Warhol Catalogue Raisonne - p064

Courtesy the Stephanie and Peter Brant Foundation, Greenwich, CT

Piotr Uklanski

WARSAW. One of Poland's best known actors and film stars is currently under police investigation and faces a possible prison sentence for slashing a portrait of himself, in an exhibition last year in Warsaw's leading contemporary art gallery. The events happened shortly after "The Nazis" opened at the publicly funded Gallery Zachęta. The show consisted of an uncaptioned series of photographs of actors in Nazi uniform, taken from film stills without the actors' agreement, by the Polish artist Piotr Uklanski. Accompanied by TV cameramen and reporters and as the cameras rolled, the actor Daniel Olbrychski, featured in one of the portraits, entered the gallery, pulled a sword from under his greatcoat and slashed some of the exhibits, then tore the two featuring himself from the wall and left. The choice of the sword was significant: it was one used in a film about a swashbuckling Polish hero and patriot Kmicic. Mr Olbrychski later declared: "I defend the right to say that there are some frontiers of decency which were clearly overstepped in this exhibition, and I reacted violently in the hope that my gesture will highlight my objections. I did it in the spotlight of the camera and flashlights because I wanted for Poland to know about my feeling about such 'artistic practices'. Furthermore I received the agreement of other actors whose portraits were in the show, including the French film star Jean-Paul Belmondo who agreed that I should protest in their name. I can

understand that there are opportunistic artists but I cannot understand why the director of such a serious institution as Zachenta has accepted this.

Robert Rauschenberg

One year in the late 80s, Rauschenberg made a gift of a print to each of the employees of Sonnabend Gallery. One of the Sonnabend employees, Rob Pruitt, had heard that the previous year Rauschenberg had given the employees a bottle of his own homemade brand of hot sauce. Rob was naturally disappointed to be stuck with a print instead of the hot sauce. So, he decided to white-out the print in conversation with "Erased de Kooning Drawing". He showed the finished result to Rauschenberg, who gave it the thumbs-up.

Charles Henri Ford

Tony Just was visiting Mitchell Alpus Gallery one day, and he asked Mitchell about a broken sculpture sitting on the coffee table. As Tony recalls... Mitchell told him: 'Charles Henri Ford was out for a walk one day along Canal St. He was checking out the goods of the street vendors and saw something rather familiar: one of his own sculptures (sans its original wooden base, and with crowning elements broken off). He decided to buy it back from the vendor.' Tony was fascinated by this, and after several visits to the gallery, decided he had to buy it from Mitchell.

Elizabeth Peyton

Painted in 1988. "The face wasn't working out. This was the only solution."

Richard Prince

There was a major fire at Richard Prince's Rensselaerville, New York studio in June of last year. One of the many casualties was a door.

On the floor:

Sarah Lucas

"It is a work called IT SUCKS from the 90s that originally was in a show at CFA Berlin and Damien [Hirst] bought it. Then Damien had a damp problem in his studio and the work got water damage and got mouldy. Sarah remade the entire piece for Damien and kept this mouldy one wrapped in plastic." -Pauline Daly, Sadie Coles Gallery

Tony Smith

When Arnold Lewis and Linda Mandel purchased their Weston, Connecticut home, it came with a metal lawn sculpture. The sculpture's was looking a bit weathered. So, Arnold had the gardener take it away and spruce up the paint job. The gardener's paint of choice was Krylon spray paint. Upon visiting the Lewis/Mandel home last summer, Ara Dymond mentioned that the sculpture looked like a spray-painted Tony Smith. He was right.