OPEN
June 9 through July 30, 2004

Arcadia University Art Gallery
Glenside, Pennsylvania

Works sited in locations other than the Gallery proper:
10. Yane Calovski
22. Lisa Issa
25. Alan Kaprow
27. Kocot and Hatton
40. Jeremiah Misfeldt
42. James Mills
49. Rebecca Quayyman
54. Lawrence Weiner
57. Linda Yun
58. Linda Yun

GALLERY DOOR

▲ = Work located floor level to 3’ high
◆ = Work located 3’ to 8’ high
● = Work located above 8’ high to ceiling
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~ Exhibition Checklist ~

[Unless otherwise indicated, all works courtesy of the artists; Height precedes width precedes depth.]

1. Dave Allen (Berlin)
   For the Dogs: Satie’s 'Véritable Préludes Flasques (pour un chien)' 1912, rendered at tone frequencies above 18Khz, 2002
   Wall-mounted audio monitor/DAT player

   Erik Satie’s Flabby Preludes for a Dog transposed to frequencies between 18 and 36 Khz, just out of reach of human aural perception yet audible to canines whose range peaks at about 42,000.

2. Myfanwy Ashmore (Toronto)
   Enarmoured Euphorbia, 1997-98
   Wall socket, circuit, sound sample

3. David Blamey (London)
   Concealed Cavity, 2004
   12 feet x 26 feet 10 inches x 8 7/8 inches

   "Calculate the total volume of the exhibition space. Divide the calculated size equally between the number of artists in the show to provide a dimension for my fair share of the space. Next, separate off my space using stud partition, or another appropriate building process, in order to reduce the size of the gallery by the apportioned amount. The carpentry work should suit the integrity of the building in order to blend in with the existing walls and floors, thus rendering the cavity invisible."

4. Robert Barry (New York)
   Wire Installation, 1968/2004
   Nylon monofilament
   119 x 283 x 540 inches

   The two monofilament wires cross at the mathematical center of the Gallery space.
5. Marina Borker (Philadelphia)
Milton, 2004
Graphite, gallery paint
66 x 60 inches

6. George Brecht (Cologne)
Word Event, 1961
Exit

7. George Brecht
Three Telephone Events, 1961

When the telephone rings, it is allowed to continue ringing until it stops. When the telephone rings, the receiver is lifted, then replaced. When the telephone rings, it is answered.

8. Angela Bulloch (London/Berlin)
Chewed Gum, 1998
(color: Hubba Bubba)
6 of 8 painted tin casts of chewed gum
each approximately 1/2 x 1/4 inches
Edition of 37 sets
Courtesy Clayton Press and Gregory Linn

9. Angela Bulloch
Chewed Gum, 1998
(color: Airwaves)
2 of 8 painted tin casts of chewed gum
each approximately 1/2 x 1/4 inches
Edition of 37 sets
Courtesy Clayton Press and Gregory Linn

10. Yane Calovski (Maastricht/Macedonia)
Extra Day, 2004

Gallery hours extended by a continuous 24-hour period starting 4 pm on Friday, June 25 through 4 pm on Saturday, June 26.

11. Yane Calovski
Wall Space, 2004
98 1/2 x 5 inches

Exposed (and un-repaired) void resulting from the removal of T-shaped wall that had previously divided the exhibition space into two rooms
12. Francis Cape (London)
Wainscot III, 2000
Wood, paint
34 x 73 3/4 x 3 1/4 inches
Courtesy of the artist and Murray Guy, New York

13. Peter Coffin (New York)
Untitled (Endless Bean Stalk), 2002
Adhesive vinyl
Height variable, 4 inches wide
Courtesy Andrew Kreps Gallery, New York

14. Martin Creed (London)
Work No. 158, something on the left, just as you come in, not too high or low, 1999/2004
Ink on paper
11 1/2 x 8 1/4 inches, edition 6/10
Courtesy Gavin Brown’s Enterprise, New York

15. Geoff DiMasi (Philadelphia)
seeds, 2004
Samaras (winged maple seeds)
dimensions variable

Samaras from maple tree (adjacent to gallery) placed on ceiling girders and poised to float down to the floor over the course of the exhibition.

16. Ceal Floyer (Berlin)
Spotlight (Wall), 1997
Lens, spotlight
Courtesy of the artist and Lisson Gallery, London

17. Liam Gillick (London/New York)
Wall Diagram #12, 1989/2004
Colored pencil
dimensions variable
Courtesy of the artist and Casey Kaplan, New York

Using a pipe and cable detector locate all the cables and metalwork hidden below the surface of a chosen wall. Loosely make their location using a light blue pencil.
Drains, 1990  
Cast pewter  
Edition of 8 with 2 APS, AP #1/2  
3 3/4 inches diameter x 1 3/4 inches deep  
Courtesy of the artist and Matthew Marks Gallery, New York

19. **Phil Grauer (New York)**  
Detector, 1996  
Turned wood  
7 x 7 x 2 inches  
Courtesy Canada, New York

20. **Mustafa Gur (London)**  
Rainbow, 2002  
Colored thread  
dimensions variable

21. **Rebecca Holland (Santa Fe)**  
Reflected Line, 2002  
Mirror cut to rest flush on top of gallery baseboard  
131 running feet x 5/8 to 1 inches

Initially presented in 2002 for "A Given Circumstance (gestures in situ).” This piece has been modified for its presentation in this exhibition.

22. **Lina Issa (Amsterdam)**  
To be determined

23. **Koo Jeong-a (Paris)**  
*Olive Twist*, 1993  
Sugar cubes, glue  
39.4 x 118.11 x 1 centimeters  
Courtesy of the artist and Galerie Judin Belot, Zürich

24. **Ivan Jurakic (Ontario)**  
*Lure*, 2004  
Peephole, spotlight  
1 1/4 x 1 1/4 inches
25. Allan Kaprow (Los Angeles)
*Chores*, 1998
Event Plan

“Sweeping the dust from the floor of a room/Spreading the dust in another room so it won’t be noticed/Continuing daily…”

26. Scott Kip (Philadelphia)
*Analemma*, 2004

Computerized digital camera on west windowsill photographs the solar shadow of the window cast onto east gallery wall at 6:30 pm each day. At the conclusion of the exhibition, the resulting arc of 52 superimposed photographs will chart the solstice portion of the analemma, the graphic delineation of the movement of the earth around the sun.

27. Kocot and Hatton (Philadelphia)
*Open Installation Photograph*, 2004
Silver gelatin print
dimensions variable
Courtesy Larry Becker Contemporary Art, Philadelphia

For this work, conceived for the exhibition catalog, the two artists will document the installation employing their method of the in-camera multiple exposure, fusing their independent views into a single, black and white photograph. Printed as a negative image, the photograph will render all white surfaces and objects depicted in the print as dark gray or black, and vice versa.

28. Dietmar Krumrey (Buffalo)
*Duct*, 2004
10-inch galvanized round pipe
96 inches long

29. Sol LeWitt (New York)
*Wall drawing No. 62*, 1971
Graphite
78 1/4 x 84 inches
Courtesy Andrew Kreps Gallery, New York

Vertical and horizontal straight lines intersecting, drawn as long as the draftsman can reach with one stroke.
30. Micah Lexier (New York)  
_______, 2004  
Courtesy of the artist and Jack Shainman Gallery, New York

“The gallery is to keep count of the number of visitors to the exhibition. The artwork does not have a title until the moment when the exhibition closed and the visitor count is concluded. From that point forward the artwork will then be titled with the number of visitors to the exhibition.”

31. Siobhan Liddell (New York)  
Daily Life Daily Death, 2001  
Pins, paint, thread  
17 1/2 x 23 inches

32. Cynthia Lin (New York)  
Shelf Drawing #7, 2001  
Silver on gesso on paper on shelf  
9 3/4 x 29 3/4 inches/on shelf 10 x 29 3/4 x 4 inches

33. Cynthia Lin  
Shelf Drawing #3, 2001  
Graphite on gesso on paper on shelf  
6 x 21 1/2 inches/on shelf 6 1/4 x 21 1/2 x 4 inches

34. Michael MacFeat (Philadelphia)  
Sorry We’re Closed, 2004  
Laminated sign for gallery window  
8 x 8 1/4 inches

35. Jan Mancuska (Prague)  
800 Ways to Describe a Chair, 2004  
Gunshot remnants on wall  
59 x 36 inches  
Courtesy Andrew Kreps Gallery, New York

36. Tom Marioni (San Francisco)  
From Painting to Sculpture, 1989  
Graphite, steel nail, string, edition of 5  
24 x 15 inches  
Courtesy of the artist and Margarete Roeder Gallery, New York

37. Paul McCarthy (Los Angeles)  
Untitled (In your backyard paint the dirt silver), 1969  
Earth, silver paint  
dimensions variable
38. Eleonora Meier (Zürich)
lemon, lemon, 2004
Phosphorescent mural
dimensions variable

39. Govinda Mens (Amsterdam)
windowpain, 2004
Found bullethole

40. Jeremiah Misfeldt (Philadelphia)
uneartthy pronouncment and celestial means, 2004

Artist-designed curse affecting a single building and its occupant. Curse reactivated at noon each day. Please contact gallery staff for antidote. Comprehensive description in gallery notebook.

41. James Mills (Philadelphia)
Official Souvenir Sticker, 2004
Edition of free adhesive stickers, 2 inches diameter

The piece is not activated until the viewer leaves the gallery and affixes the sticker to something.

42. James Mills
Have your next function here, 2004

Display advertisement promoting rental of exhibition space on gallery website (www.arcadia.edu/gallery)

43. Jonathan Monk (Berlin/Glasgow)
During the exhibition the gallery will be open, 2003
AM radio transmission, microphone
Courtesy Galerie Jan Mot, Brussels

Microphone suspended from lighting track broadcasts live sound from inside exhibition space to zone outside the gallery building. Signal audible by tuning to approximately 1200 on AM radio dial. (Title references Robert Barry’s 1969 Closed Gallery, the description for which read, “For the exhibition the gallery will be closed.”)

44. Gregg Moore (Philadelphia)
Window Space (Pleural Construct), 2004
Cast plastic
17 1/2 x 14 3/4 x 1 3/4 inches
45. Christopher Musgrave (Antwerp)
_Diversion_, 2004
Mirror
28 x 21 inches

Mirror attached to south gallery window diverts usual path of afternoon sunbeam across gallery wall.

46. Yoko Ono (New York)
_Line Piece_, 1964
[Proposition from _Grapefruit_]
Charcoal
dimensions variable
Courtesy Yoko Ono Exhibitions, New York
“Draw a Line, Erase a Line”

47. Roxana Pérez-Méndez (Philadelphia)
_Hongo_, 2004
Steel wool, varita, and coffee beans
dimensions variable

48. Rob Pruitt (New York)
IDEA No. 81, Pull the tree branch just outside your window into the room [From Pruitt’s 101 art ideas you can do yourself], 1999/2004
Tree branch, window
Courtesy Gavin Brown’s Enterprise, New York

49. R. H. Quaytman (New York)
_Arcadia_, 2004
Silkscreen on wood, bubble wrap
24 3/4 x 40 inches

When a visitor asks where this work is, the curator, guard or intern can respond “It’s not included.”

50. Kevin Reay (Philadelphia)
_fuck all_, 2004
Glue
dimensions variable

Over the course of the exhibition airborne particulate matter in gallery adheres to wall to render the text more legible.
51. Karin Sander (Berlin)
*Tapenstück (Wallpaper Piece)*, 1995
Wallpaper
Edition 58/100
11 5/8 x 8 1/4 inches
Courtesy of the artist and D'Amelio Terras, New York

“The piece of wallpaper should be pasted to the wall with regular wallpaper paste (mix 1:20 with water). The entire wall, including the wallpaper, should then be painted with the previously used color.”

52. Randall Sellers (Philadelphia)
Untitled, 2004
Graphite
1.5 x 2.5 inches

53. Bill Walton (Philadelphia)
*Bright Sill*, 2004
Linen, gesso
3/4 x 4 3/4 x 5 inches

54. Lawrence Weiner (New York)
*Enough of This Enough of That*, 2003
Language and the materials referred to
dimensions n/a

While working, gallery attendant wears a temporary tattoo provided by the artist.

55. Charmaine Wheatley (Brooklyn)
*The 100th person to find true love, please collect your prize from Sandra and Richard*, 2004
Silver point pen on white wall
144 x 185 inches

56. Paula Winokur (Philadelphia)
*Brick*, 2004
Salt glazed porcelain
3 1/2 x 8 1/2 x 2 5/8 inches

This work fills a void created by a brick that has been missing from the east wall of the gallery for an unknown period of time.
57. Linda Yun (Philadelphia)

Ghost in the Graveyard, 2004
Essential oil

Each evening at 4 pm, a platform on wheels that supports a power strip into which three air fresheners have been plugged, is removed from the gallery utility closet and brought into the exhibition space and turned on. The warmed oils—a mixture of ginger and spices—generate a fragrance that continues to fill the gallery until 10 am the next morning when the power strip is unplugged and wheeled out of sight and the windows opened.

58. Linda Yun

The Pink Ladies, 2004
Prayer card

Courtesy of the Convent of Divine Love and the Holy Spirit Adoration Sisters, Philadelphia

For this work, the artist has contracted the devotional services of the Holy Spirit Adoration Sisters. These nuns, who dress from head to toe in rose-colored habits and are known as the “Pink Ladies,” reside in a cloistered building at the 2200 block of Green Street where they can be found praying 24-hours a day. A color facsimile of the certificate purchased by Yun has been placed in the gallery notebook. (Readers of this document may note a serendipitous allusion to Yun’s other work in the exhibition: “Through the hands of His angels, may our prayers for you rise like pleasant fragrance before the Lord.”)