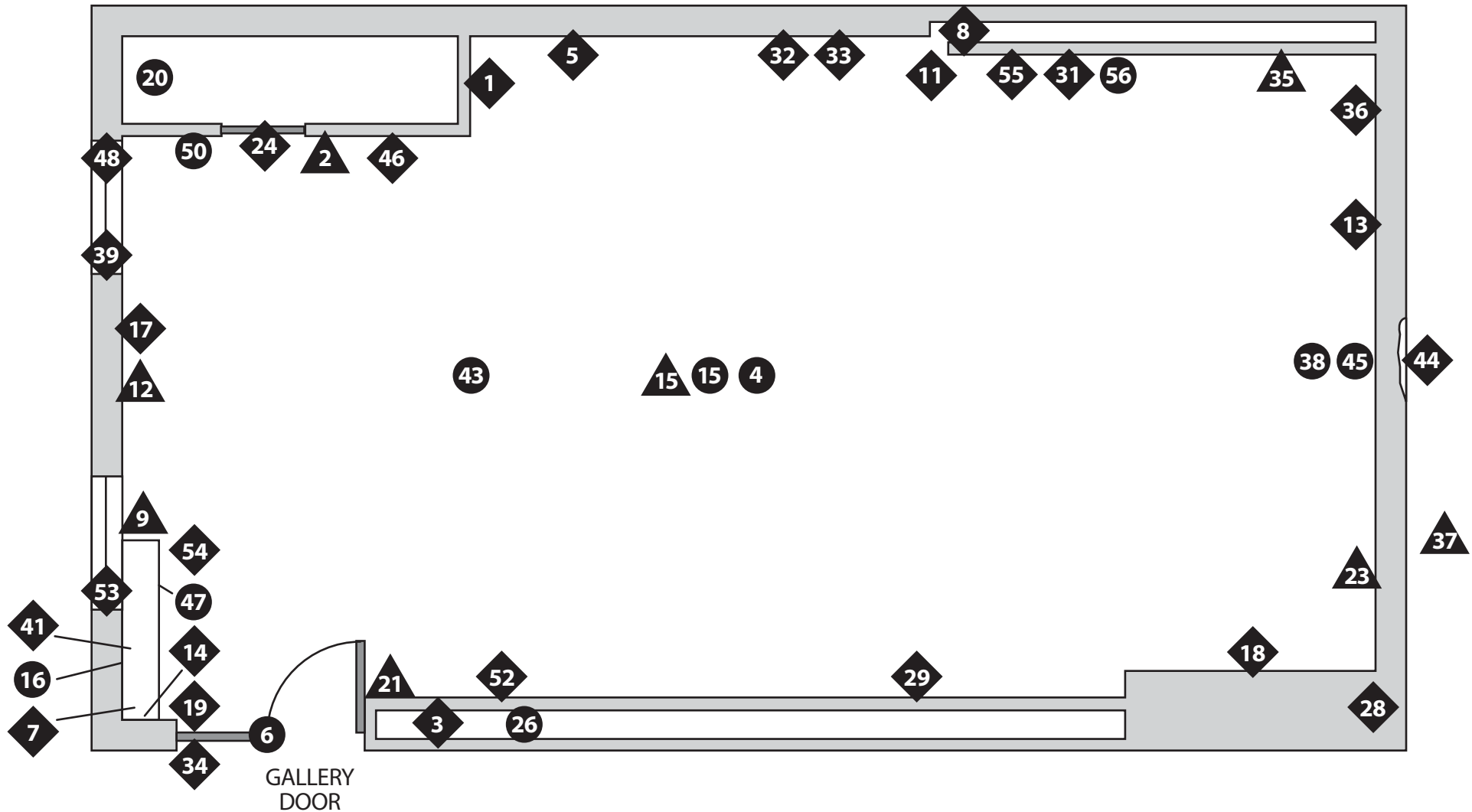


# OPEN

June 9 through July 30, 2004

Arcadia University Art Gallery  
Glenside, Pennsylvania



- ▲ = Work located floor level to 3' high
- ◆ = Work located 3' to 8' high
- = Work located above 8' high to ceiling

Works sited in locations othe than the Gallery proper:

- |                       |                      |
|-----------------------|----------------------|
| 10. Yane Calovski     | 42. James Mills      |
| 22. Lisa Issa         | 49. Rebecca Quayyman |
| 25. Alan Kaprow       | 54. Lawrence Weiner  |
| 27. Kocot and Hatton  | 57. Linda Yun        |
| 40. Jeremiah Misfeldt | 58. Linda Yun        |

## OPEN

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~

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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.

**18. Robert Gober (New York)**

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)**

*unearthly pronouncement 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](http://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.”)