

Irredeemable Skeletons—List of works and artists' statements

Carmel Buckley

Gemelos-2, 1983/97

Carved wood

Two carved heads that can be seen as guardians, talismans and twins. You can carry them around in your pocket or more importantly wear them as cuff links in your shirt. You can stand them by your bed and think of them as guardian angels.

I made my first pair in 1983, I wanted to make a sculpture that would live with its owner – something that couldn't be left behind.

Kathe Burkhart

Untitled (Victim), 1980

Painting on paper

I make few studies, but I have always made drawings in and of themselves. I probably made this Untitled Victim watercolor sometime in 1980 or 1981 while still at CalArts. It looks like an older body of work, consisting of large drawings. But its combination of frozen expression, female subjectivity and violence link it to the entire stream of my work, up to the present.

Luca Buvoli

Point of View #13, Exercise in Perspective, 1991

Found plexiglass, clothing and wire

What about a left-over? A piece made of fragments collected from the homeless in the East Village, and on the sidewalk became one of the various "Points of View".

The different "Points of View" of the series Exercises in Perspective originated from a motif I was familiar with in my years spent in Vicenza and Venice, that is the central perspective view of a red and white checkerboard floor visible in my Renaissance paintings (by Giorgione, Mantegna, Lorenzo Lotto, etc.). This fragment of the painting, the floor, often undermined as secondary to the representation of the Sacred Scene, becomes in my work the primary element, both because it is the basis for the construction of the space, and because it signified our contact with the earth. I transported this element in three-dimensions, as a floating plane precariously supported by thin wire, with pieces of old sweaters and clothes playing the role of the red and white tiles; in that way the authority of anthropocentrism and the rigidity of rationality, of which the perspective system was questioned, and permeated by a new physicality.

The present piece was never shown. It was a bit too "ugly", quirky, maybe even too close to the original intention. Of that series it was the one which couldn't easily fit the company of other "points of view". It stayed squeezed in a cardboard box, which was moved from studio to studio without being opened for years.

Fabian Cerejido

Spotting Argentina, 1995

Photographs and album

The present work revolves around the subject of the frontier between the intimate and the foreign and the freeing of the intimate from the overly framed, endemically moralistic notion of identity.

When some years ago I made it, I was primarily painting and I saw it as a personal isolated experience in which my everyday wandering around the town and my art could fuse. I went around with the mask and the camera and just asked friends and strangers to wear it for me to photograph them. A number of interests I have were toyed with in doing it: The relative remoteness of people I don't know; relaxing in traffic, being in my own assignment, turning strangers into Argentina and Argentina into passersby and bringing the personal past into the public present in a flat-footed gesture.

The generic belonging of this activity was much looser than that of painting and I didn't know what to do with it.

A year or so ago I started making videos. For these videos I placed the camera and a photograph of my hand on a stick so that the image of it is present in every shot, always at 50 centimeters from the lens. Though I did not realize it as I conceived it, there are striking similarities with the photo album *Spotting Argentina*. As I look at the album today I see it as a whimsical founding father.

Rose Finn-Kelcey

Nipped in the bud, 1996

Architectural model

Model towards a work that never happened for a show that never happened at the Irish Museum of Modern Art.

Joel Fisher

Soap, 1971

Soap, wooden box, documentation
(Courtesy of the Collection of Robin Klassnik)

I have several such irredeemable monsters – sorry skeletons – but they are all in States and difficult to unearth and expensive to ship over. So I suggest that we borrow a work of mine owned by Robin Klassnik, and whose history has a central involvement of Nigel Greenwood.

The piece was documented in an early *Avalanche* magazine – it shows me making “stones” or blocks of soap out of butter. Something about value, spinning straw out of gold, that sort of thing.

I suppressed the work for a while because it embarrasses me. Now I am more relaxed about it. Only one of the many blocks I made has survived.

Mark Harris

Untitled, 1994

Canon prints from digital images

In New York my routine walk across the East Village to the studio passed by these great walls of posters, with their continually changing disjointed images. Perhaps because I work with layers of fragile paper the ephemeral materiality of these information systems had always fascinated me. I started casually to photograph them as I walked along. I enjoyed the etiquette of the posters who usually respected each others' work, locating new posters around the existing layout instead of just covering over what was there. I'd also take shots of my small apartment before setting out in the morning. I must have been marking the urban frame of a life that was mostly spent in the studio.

No one ever really saw these photographs. I'd scan them in to a computer during down-time at my night job in a design agency, colour-correcting them before sending them down to the canon printer.

Denise Hawrysió

Pier 70, Todd's Shipyard, S.F., 1982

Lithographs

Between the years of 1980 and 1983 I worked in print and used to visit urban and rural areas of North America and invite people I met at different locations to participate in the making of a print by writing or drawing anything they wish on to an offset lithograph plate. I would often photograph them with their plate and present both their printed image and a printed photographic image of them side by side. These two prints are a set from a series I did in San Francisco at a shipping yard in 1982, they were the last prints I did in this method because I believed them to be unsuccessful and consequently never showed them.

Paula Hayes

Untitled, 1996

Drawing on paper

Susan Hiller

The Aura (Studies in the Visible World, I) 1975

14 drawings and text on paper

In the 1970's I made a number of works for groups of people to participate in/perform. Some of these events produced material traces or residues, while the only remaining evidence for others is the shared memories of the participants.

In 1975 I made this set of gridded drawings showing participants' hands with their auras, during one group event that had a pseudo-scientific twist and presentation. Since I've always been intrigued by what's considered to be visible and what's supposedly invisible, I titled the drawings “Studies in the Visible World”, a heading I used again later for related works.

The aura drawings are the material residue of a group investigation event that was never documented outside its original context. Retrospectively, I'm intrigued that I've held onto the material in its original form for so long. It seems strange that although framed and ready to exhibit, the drawings have never been shown publically, unlike the remnants of other group works of mine from the same period.

Perhaps this project was just too weird, or maybe it's the powder-blue frames?....

Christine Hohenbüchler

Berge, 1987-88

Foam and fibreglass

My work grew in a more or less unreflected way. Kind of pure atmosphere. Somehow the joy of making something 3-dimensional in a kind of female form (=this had been per purpose) like provocation.

Irene Hohenbüchler

tes, nan tut es!, 1990-92

Oil on linen

The work took years, because I had the silkscreen prints on canvas hanging in my atelier, waiting for being worked out... after two years I suddenly started to paint on the prints...

Peter Lloyd Lewis

The Biggest Painting in the World, 1992

Acrylic on canvas

The text is taken from the headline of a Sunday Paper. It represents the artist as a fallible being making all the wrong decisions. Wrong size text, running out of space, the statement non-sensical. Dada meets Pop. Originally planned for an empty gallery space where the work would be hung in the corner, the remaining text was going to be painted on another canvas that was to be exhibited in another country, appearing out of a corner of that gallery. This would make it the biggest painting ever executed incorporating the geographical space in between. It never happened.

Charles Long

Felt, 1980

Felt cloth

Collection of Maria Jersky, (courtesy of Tanya Bonakdar Gallery, New York)

Rut Blees Luxemburg

Die Winzer Königin, 1985/86

Wine bottle

1985 was a good year. The slate ground held the intense summer heat well into the night, and the morning earth was soaked wet with dew. Such conditions made for an exceptional harvest. The bottle ended up on hundreds of tables throughout the land. Die Winzer Königin uncorked an intensity of flavour combined with the thirst for more which led on to other things.

Suzanne McClelland

91195g, 91195, 1995

Gesso on sandpaper

Steve Parrino

Silicone Huffer (John Lydon versus Jack Pollock), 1991

Silicone on plasterboard

Simon Patterson

Ballots, 1992/7

My 'Irredeemable Skeleton' is a work entitled Ballots, 1992/7. It was originally conceived for a group show called *Il Misterio Dei 100 Dollari Scomparsi* (aka *Instructions received*) curated by Liam Gillick at the Marconi Gallery, Milan at the end of 1992. The show's concept was that the invited artists would fax or post their instructions for their work which would then be executed by the curator and gallery staff; the artists themselves would not necessarily attend the show. My instructions were:

- 1) Obtain two ballot boxes from the appropriate government agency.
- 2) Obtain a voting booth from the appropriate government agency or have one constructed to the correct specifications.
- 3) Obtain blank ballot papers or print new ones to the correct design.
- 4) Visitors to the exhibition should request ballot papers from the front desk of the gallery. Their names and addresses should be logged in the visitors' book, in order to ensure that the number of votes cast can be checked against the names registered.
- 6) Visitors to the exhibition should be invited to vote on an issue to be announced by the artist.

As I had never seen the show, nor had I had a 'direct hand' in the fabrication of the work, my only evidence that these instructions had been carried out were the photographs taken of the work in situ.

The work is intended to be remade in the 'political vernacular' of the country in which it is shown. In the present version, the work relates to the British electoral/Parliamentary system, except that there are two ballot boxes, referring to the Upper and Lower Houses of Parliament.

London, March 1997.

Amy Sillman

Honey, hops, wood, chalk, cheese, charcoal, 1992

oil and gouache on wood

The Title refers to the 6 items the European Jews were taxed on in the middle ages—(maybe in 18th C.) (my scholarship sucks) and as I said, made me laugh 'coz it's a beer + a cheese sandwich in an art studio.

Kim Sweet

Still Life, 1993

Metal and thread

Although small, this work exists (as do lucky charms) in a way that has meaning, for the wearer or owner, beyond the actual object. It functions as a reminder of possibilities. *Still Life* is also the title of a song by Suede.

Amikam Toren

Portrait of the Artist as Decorative Fabric, 1993
Cloth and pulped cloth on canvas

Sue Webster & Tim Noble

Untitled, 1991
Found objects and electric motor

We were based in Bradford at the time, and just started making a whole bunch of these things based on the two of us. Most of the works were macabre and sexually twisted. The remaining ones I think my Mum has.

Fred Wilson

Untitled (Ponder), 1997
Porcelain assemblage