

### ***Gifts go in one direction***

curated by Alexander Nagel

July 5 - August 12, 2006

#### **clockwise from left:**

#### **Richard Phillips**

*Christy*, 2002

pencil on paper

30 x 25 in

given to Inez van Lamsweerde and Vinoodh Matadin, 2002

Richard Phillips: "I made a finished drawing for Inez and Vinoodh based on a photo they took of Christy Turlington that was itself styled in the mode of my paintings. During the shoot they went through a whole repertoire of looks. I watched as Christy Turlington literally reproduced in her body and face the images they showed her. She was like paint in their hands. I then made a large scale painting based on this drawing, which is now paired with one of their photographs from that session. Only together as a diptych do they exist as a work of art, called *Stereo Christy*. The whole process became a sort of meditation on each other's work."

#### **Eric Walker**

*Exploded View*, 1994

mixed media on plywood

18 x 48 in

given to Eliza Griffiths, 1994

This was the one piece left over from a show of a body of work called *Government Buildings*. "It was the best one, and so I decided to give it to Eliza [Griffiths] out of respect for her and her work." Walker points out that he never does trades. "I want the gift to be one-sided," he says, "with no preconditions. If someone is interested in a trade, I explain that I don't trade, I only give, and sometimes I receive" (About a year later a painting came from Eliza, made for him.)

#### **Eliza Griffiths**

*Flashers*, 1996

linocut

3 x 22-1/4 in

given to Julie Voyce, 2000

These linocuts fall under a loose category that Eliza Griffiths calls *Follies*. She prefers to give this light work as gifts because, as she says, "if I give one of my paintings I feel I am imposing the

relation. The figures in my paintings demand a strong personal interaction, and that is asking a lot of the viewer. So I want people to choose the paintings, to buy them and invest in them." For her, making paintings as gifts can actually put restraints on the exploration. "Strangely, making a gift can become similar to a commission."

**Julie Voyce**

*Untitled, 1978*

ink on paper

18 x 24 in

given to Stephen Andrews, 1982

This work was made during Julie Voyce's student years, and given to Stephen Andrews four years later. "You come across old stuff," she says, "and most of it rolls over and dies pretty quick. But when you look at the stuff and it doesn't roll over and die, you're pretty happy. That's the gamble whenever you make something. You make it and you think it might even stay alive. Sometimes I keep things locked up for a while, to test them. You can't determine whether they are going to emanate some life 15 to 20 years down the line."

**Paul P.**

*Untitled, 2000*

drawing on paper

5 x 6-1/2 in

given to Stephen Andrews, 2001

This drawing was given to Stephen Andrews as a birthday present.

**Stephen Andrews**

*Crowd, 2002*

linocut on parchment

72 x 57 in

given to Glenn Ligon, 2003

This piece was given to Glenn Ligon for no other reason than that he liked it. "I don't like to give gifts," Stephen Andrews says, "on designated occasions, like birthdays or Christmas."

**Harriet Sigal**

date/manufacture unknown

table given to Byron Kim and Lisa Sigal, 1994

Given to Lisa Sigal and Byron Kim as a housewarming gift. It is still used as kitchen table and dining table, and has served as the platform, they say, for "innumerable" offerings and exchanges.

**on table: Glenn Ligon and Paul Ramirez Jonas**

*Untitled, 2002-6*

14 x 14 x 4 in

given to Byron Kim, 2002

Given to Byron Kim on his fortieth birthday. Glenn Ligon: "Each square carries words that describe something that is either black or white. It was actually blank when we gave it to him, but he knew that was the idea, and now we've finished it. Between friends a gift can take a long time to complete."

**Harrell Fletcher**

*Untitled*, 2005

photo

4 x 4 in

given to Byron Kim and Lisa Sigal,

Byron Kim: "When Harrell was asked to curate a show at apexart, he asked a number of people to give lectures for 10 minutes each on a non-art subject—on Emily Dickinson, or on how to make chicken parmigian, etc.. This one was a holistic exercise routine. He gave this photo to us on one of the occasions when he came to stay with us. In Harrell's work you don't ask whether this is a snapshot, something that is subsidiary, or an art work. It is all part of his *modus operandi*."

**Byron Kim**

*Emmett at 12 months*, 1994

on paper

11 x 14"

Given to Harriet Sigal, the artist's mother-in-law, on the first birthday of the artist's son.

**Lisa Sigal**

*Sad Horse*, 2001

felt, tube sock, and yarn

13 x 16 x 6 in.

given to Paul Ramirez Jonas

This was made as a toy for Lisa Sigal's daughter Ella. "Paul Ramirez Jonas lent us the movie *Perfumed Nightmare* about a fanclub formed in the Philippines for the German rocket scientist Wernher von Braun. When I made the puppet for Ella it was purely an idea for playing. But the hand-made quality of the mock rocket in the film made me think of Paul's work, and made me want to give him the horse's head, so I gave it to him without asking Ella. It is a sad horse, and he says he puts it on if anyone around the house needs cheering up. I never told Ella about it, and then we went over there and she said, 'What is my horse's head doing here?'"

**Paul Ramirez Jonas**

*Observance (Felix)*, 2004

12 bottles and rockets

given to Amy Sillman, 2004

Paul Ramirez Jonas: "Each label is a commemoration. When Amy's dog died, I gave her a case of twelve, and each one is an anniversary of her dog's death. I have done other pieces like this for different kinds of commemorations. This body of work has a prescribed use, and does not make sense unless the owner fires off the rockets on the designated days. The empty bottles tell you the piece and the commemoration have been observed."

**Amy Sillman**

*Go Paul Go*, 2005

ink and gouache on paper

6 x 7-3/4 in

given to Paul Ramirez Jonas, 2005

Amy Sillman: "When I saw the books that had been given to Paul's baby, Indra, I discovered this whole genre of baby books! It was a month before Paul's 40th so I thought I would make something based on *Go Dog Go*, Indra's favorite book. I followed the story and tried to keep the characters and even the typeface the same, except that the party at the end becomes a retrospective of Paul's work."

**Amy Sillman**

*What a Week*, 2006

ink and gouache on paper

7-1/2 x 6 in.

given to Eric Banks, 2006

This was a gift on the occasion of Eric Banks' 40th birthday. Amy Sillman: "I was trying to help close an issue. It just seemed that he deserved something excellent--the misery index was great enough. That's what makes a good gift."

**Eric Banks**

*The Biggest Game in Town* by A. Alvarez, 1983

185 pages

given to Jutta Koether, 2002

Eric Banks: "I wrote a piece on the history of chance in which I discussed Alvarez' book about gambling. Jutta read the piece and was interested in the topic so I gave her the book."

**Jutta Koether**

*New York, October 1st*, 2002

pencil on paper

17-5/8 x 13-1/4 in

given to Richard Phillips, 2002

This work belongs to a normally unexhibited body of grid drawings. "I tried every day to determine what makes you decide on certain forms and certain colors. For my own drawings I made that decision according to how I would be involved. Today emotional, today ordered, today striped, today green. When I made them for others I tried to think of my relation to them. One person has a sparkly character, another is moody, or depressive. I depict my view of them through the color arrangements, and how scattered or lively or punctured it is. I envision Richard as the person who has 40 red squares with a halo."