

Anarchism Without Adjectives:
On the Work of Christopher D'Arcangelo
(1975-1979)



Published on the occasion of *Anarchism Without Adjectives: On the Work of Christopher D’Arcangelo (1975–1979)*, Artists Space, New York, September 10 – October 16, 2011

Curated by Dean Inkster and Sébastien Pluot, together with Richard Birkett and Stefan Kalmár of Artists Space

This project is co-produced by Solang production paris brussels, Centro Cultural Montehermoso Kulturunea, Vitoria-Gasteiz and Centre d’art contemporain de Brétigny, in partnership with Artists Space, New York

This exhibition is made possible through the generous support of Étant donnés, the French-American Fund for Contemporary Art, a Program of FACE; Ministère de la Culture et de la Communication, France; Foundation for Contemporary Arts; The New York State Council on the Arts, a State Agency; public funds from the New York City Department of Cultural Affairs, in partnership with the City Council; and The Friends of Artists Space

With thanks to Cathy Weiner and the D’Arcangelo Family Partnership

The Christopher D’Arcangelo Papers can be viewed by appointment at the Fales Library and Special Collections, New York University. For more information visit www.nyu.edu/library/bobst/research/fales/

P. 19 & 29: Documents produced and distributed by Christopher D’Arcangelo and Peter Nadin in January and June 1978, in order to invite people to view “functional constructions” completed in those months.
Courtesy Peter Nadin and the D’Arcangelo Family Partnership.

All texts copyright the authors and publishers as listed. All efforts have been made to contact the rightful owners with regards to copyrights and permissions. Please contact info@artistspace.org with any queries.

Graphic Design: Manuel Raeder with Manuel Goller

Printed by: GM Printing

ISBN: 978-0-9663626-5-7

Board of Directors

Kynaston McShine
Irving Sandler
Cindy Sherman

Igor DaCosta, President
Allan Schwartzman, Vice President
Christopher Apgar, Treasurer
Liam Gillick, Secretary

Shane Akeroyd
Carolyn Alexander
Negar Azimi
Saskia Bos
Jonathan Caplan
Virginia Cowles
Schroth
Martin Cox
Carol Greene
Rachel Harrison
Joan Jonas
Lawrence Luhring
Seth Price
Amanda Sharp
Andy Stillpass
Rirkrit Tiravanija
Gordon VeneKlasen
Andrew Weinstein

Core Contributors

Bloomberg
Philanthropies
Louise Bourgeois Trust
Carnegie Corporation of New York
Lambent Foundation
Fund of Tides
Foundation
The Andy Warhol
Foundation for the Visual Arts
The New York State Council on the Arts, a State Agency

Contributors

The Milton and Sally Avery Arts Foundation, The Brown Foundation
Con Edison, Cowles Charitable Trust, Credit Suisse, The Danish Cultural Council, The Federal Cultural Foundation of Germany, Foundation for Contemporary Arts, Gesso Foundation, Graham Foundation for Advanced Studies in the Fine Arts, Herman Goldman Foundation, The Horace W. Goldsmith Foundation, The Robert Mapplethorpe Foundation, Puffin Foundation Ltd. The New York City Department of Cultural Affairs, The National Endowment for the Arts

Friends of Artists Space

Helene Winer

Sadie Coles HQ
Maja Hoffmann / LUMA Foundation
Dirk & Natasha Ziff
Anonymous

Alexander Brenninkmeijer
Michael Ringier
Jerry I. Speyer

Shelley Fox Aarons & Philip Aarons, Gavin Brown, Gladstone Gallery, Greene Naftali, Hauser & Wirth, David Kordansky, Lisson Gallery, Matthew Marks, David Zwirner

Brooke Alexander, Charles Asprey, Blum & Poe, Tanya Bonakdar Gallery, Suzanne Deal Booth, Cecily Brown, Spencer Brownstone, Melva Bucksbaum & Raymond Learsy, Constance Caplan, Paula Cooper, Peter Darrell & Jane Ormerod, Elizabeth Dee, Beth Rudin DeWoody, Thomas Dozol & Michael Stipe, Martin & Rebecca Eisenberg, Frederick & Diana Elghanayan, Francis & Rosa Feeney, Peter Freeman, Marian Goodman Gallery, Wade Guyton, Marieluise Hessel, Rocio & Boris Hirmas, Marguerite Steed Hoffman, Jill & Peter Kraus, Andrew Kreps, Yvon Lambert & Olivier Belot, Galerie Lelong, Toby Devan Lewis, Dorothy Lichtenstein, Joshua Mack, Jose Martos, Anthony & Celeste Meier, Daniel M. Neidich and Brooke Garber Foundation, Maureen Paley, Friedrich Petzel Gallery, Brian Phillips, Galerie Eva Presenhuber, Richard Prince, Cindy & Howard Rachofsky, Deedie & Rusty Rose, Andrea Rosen Gallery, Alex Sainsbury & Elinor Jansz, Cindy Sherman, Brent Sikkema, Ann Tenenbaum & Thomas H. Lee, Alice Tisch, Kelley Walker, Weil Gotshal & Manges LLP, Thea Westreich & Ethan Wagner

Up to date at the time of going to print, Monday August 22, 2011; for most recent list please refer to our website.

Between 1975 and 1979 the US artist Christopher D'Arcangelo (born Governor's Island, New York City, 1955; died New York City, 1979) developed an artistic practice notable for its radicality and critical import concerning the role of the artist, the status of the art object and the institutionalization of art. A desire for a democratization of the production and reception of art motivated D'Arcangelo's critique of art institutions. His position as an artist was voiced in a statement on anarchism that accompanied, in various stenciled and typewritten forms, the majority of his actions and interventions. The statement, which contains an ellipsis between brackets in the place of an adjectival definition of anarchism, recalls the historical expression "anarchism without adjectives".

In 1975, D'Arcangelo carried out a series of unauthorized, disruptive actions at the Guggenheim Museum, The Whitney Museum of American Art, the Museum of Modern Art, and the Metropolitan Museum of Art in New York, followed by similar actions at the Norton Simon Museum in Pasadena (1976) and at the Louvre in Paris (1978). In 1977, D'Arcangelo contributed a work titled *LAICA as an Alternative to Museums* to an edition of *LAICA: Journal of the Los Angeles Institute of Contemporary Art* edited by Claire Copley – the work invited readers to make interventions using the blank pages of the journal in the space of the Institute itself. In response to an invitation to participate in a group exhibition at Rosa Esman Gallery, New York, in 1978, D'Arcangelo proposed a work that was later excluded from the exhibition. He instead mounted an uninvited action at the opening of the group show that highlighted the conditions of his exclusion.

Concurrently with these actions, and until his suicide in 1979, D'Arcangelo worked in collaboration with the artist Peter Nadin carrying out construction work in exhibition spaces and downtown lofts. Their work became the subject of a series of flyers in which the two artists subtly questioned the separation between their means of subsistence and their artistic practice. Each flyer detailed the amount of labor involved and the materials used, and extended an invitation to view the work.

In September 1978, D'Arcangelo participated in a group exhibition at Artists Space, along with Louise Lawler, Cindy Sherman and Adrian Piper. His contribution consisted of exhibiting a series of texts, titled *Four Texts for Artists Space*, in which he elucidated on the ideological conditions of the gallery's status as an independent art space. As a conclusion to his analysis, he chose to withdraw his name from all material promoting the exhibition outside the gallery. A blank space in place of his name in the title and list of exhibiting artists formally indicated this erasure.

Published on the occasion of *Anarchism Without Adjectives: On the Work of Christopher D’Arcangelo (1975–1979)*, Artists Space, New York, September 10 – October 16, 2011

Curated by Dean Inkster and Sébastien Pluot, together with Richard Birkett and Stefan Kalmár of Artists Space

This project is co-produced by Solang production paris brussels, Centro Cultural Montehermoso Kulturunea, Vitoria-Gasteiz and Centre d’art contemporain de Brétigny, in partnership with Artists Space, New York

This exhibition is made possible through the generous support of Étant donnés, the French-American Fund for Contemporary Art, a Program of FACE; Ministère de la Culture et de la Communication, France; Foundation for Contemporary Arts; The New York State Council on the Arts, a State Agency; public funds from the New York City Department of Cultural Affairs, in partnership with the City Council; and The Friends of Artists Space

With thanks to Cathy Weiner and the D’Arcangelo Family Partnership

The Christopher D’Arcangelo Papers can be viewed by appointment at the Fales Library and Special Collections, New York University. For more information visit www.nyu.edu/library/bobst/research/fales/

P. 19 & 29: Documents produced and distributed by Christopher D’Arcangelo and Peter Nadin in January and June 1978, in order to invite people to view “functional constructions” completed in those months.
Courtesy Peter Nadin and the D’Arcangelo Family Partnership.

All texts copyright the authors and publishers as listed. All efforts have been made to contact the rightful owners with regards to copyrights and permissions. Please contact info@artistspace.org with any queries.

Graphic Design: Manuel Raeder with Manuel Goller

Printed by: GM Printing

ISBN: 978-0-9663626-5-7

Board of Directors

Kynaston McShine
Irving Sandler
Cindy Sherman

Igor DaCosta, President
Allan Schwartzman, Vice President
Christopher Apgar, Treasurer
Liam Gillick, Secretary

Shane Akeroyd
Carolyn Alexander
Negar Azimi
Saskia Bos
Jonathan Caplan
Virginia Cowles
Schroth
Martin Cox
Carol Greene
Rachel Harrison
Joan Jonas
Lawrence Luhring
Seth Price
Amanda Sharp
Andy Stillpass
Rirkrit Tiravanija
Gordon VeneKlasen
Andrew Weinstein

Core Contributors

Bloomberg
Philanthropies
Louise Bourgeois Trust
Carnegie Corporation of New York
Lambent Foundation
Fund of Tides
Foundation
The Andy Warhol
Foundation for the Visual Arts
The New York State Council on the Arts, a State Agency

Contributors

The Milton and Sally Avery Arts Foundation, The Brown Foundation
Con Edison, Cowles Charitable Trust, Credit Suisse, The Danish Cultural Council, The Federal Cultural Foundation of Germany, Foundation for Contemporary Arts, Gesso Foundation, Graham Foundation for Advanced Studies in the Fine Arts, Herman Goldman Foundation, The Horace W. Goldsmith Foundation, The Robert Mapplethorpe Foundation, Puffin Foundation Ltd. The New York City Department of Cultural Affairs, The National Endowment for the Arts

Friends of Artists Space

Helene Winer

Sadie Coles HQ
Maja Hoffmann / LUMA Foundation
Dirk & Natasha Ziff
Anonymous

Alexander Brenninkmeijer
Michael Ringier
Jerry I. Speyer

Shelley Fox Aarons & Philip Aarons, Gavin Brown, Gladstone Gallery, Greene Naftali, Hauser & Wirth, David Kordansky, Lisson Gallery, Matthew Marks, David Zwirner

Brooke Alexander, Charles Asprey, Blum & Poe, Tanya Bonakdar Gallery, Suzanne Deal Booth, Cecily Brown, Spencer Brownstone, Melva Bucksbaum & Raymond Learsy, Constance Caplan, Paula Cooper, Peter Darrell & Jane Ormerod, Elizabeth Dee, Beth Rudin DeWoody, Thomas Dozol & Michael Stipe, Martin & Rebecca Eisenberg, Frederick & Diana Elghanayan, Francis & Rosa Feeney, Peter Freeman, Marian Goodman Gallery, Wade Guyton, Marieluise Hessel, Rocio & Boris Hirmas, Marguerite Steed Hoffman, Jill & Peter Kraus, Andrew Kreps, Yvon Lambert & Olivier Belot, Galerie Lelong, Toby Devan Lewis, Dorothy Lichtenstein, Joshua Mack, Jose Martos, Anthony & Celeste Meier, Daniel M. Neidich and Brooke Garber Foundation, Maureen Paley, Friedrich Petzel Gallery, Brian Phillips, Galerie Eva Presenhuber, Richard Prince, Cindy & Howard Rachofsky, Deedie & Rusty Rose, Andrea Rosen Gallery, Alex Sainsbury & Elinor Jansz, Cindy Sherman, Brent Sikkema, Ann Tenenbaum & Thomas H. Lee, Alice Tisch, Kelley Walker, Weil Gotshal & Manges LLP, Thea Westreich & Ethan Wagner

Up to date at the time of going to print, Monday August 22, 2011; for most recent list please refer to our website.

What's in a Name and Why it Matters

Dean Inkster

Anarchic gestures in America do not do well. They tend to refute the official optimism born of hope. Accumulating below the threshold of good form and acceptable style, they tend to be forgotten.

Brian O'Doherty, *Inside the White Cube* (1976)

Recognition maybe, may not be useful.

Louise Lawler, *Artscribe International* cover (May 1989)

In an abandoned tobacco factory in Roverto, Northern Italy, a small, inconspicuous wall-text appeared among the exhibits at the 2008 contemporary art biennial, Manifesta 8:

In September 1978, the New York based artist
accepted an invitation to
take part in a group exhibition at Artists Space.
His contribution consisted in rigorously deleting
all references to his person. This removal of his
name left gaps on invitation cards and in catalogues.
Since then his trace has been lost.

Such a claim, made here by the German art group Famed, proves misleading; for no matter how concealed it may be, if one looks attentively, the "gap" left in the absence of a name constitutes the very "trace" the authors of the text allege is lost. Indeed, anyone interested need only consult Artists Space's archives¹ where the material relevant to the September 1978 exhibition can be found in an archival binder. Included there is a small strip of type, set in preparation for the exhibition's invitation card, with the date and location also constituting traces, which the wall-text in Roverto

¹ The content of this binder is available for researchers at the Fales Library & Special Collections, New York University Libraries

replicated in layout and typography. It reveals that the artist's "missing" name had, in fact, been typeset along with the other exhibiting artists, only to be cut out prior to printing:

, Louise Lawler
Adrian Piper and Cindy Sherman are
participating in an exhibition organized by
Janelle Reiring at Artists Space, September 23
to October 28, 1978.

Along with the invitation card, the binder also contains the pages of a "text-based" work, titled *Four Texts for Artists Space*, laid out in the format of the exhibition catalog. In turn, the four texts reveal that the artist had not, "rigorously" or otherwise, "deleted all references to his person." For although a blank space replaced his name on the invitation card, press release and catalog, he had duly signed and dated his work as it appeared on the walls of each of the gallery's three rooms.

Without reading *Four Texts for Artists Space*, one is simply unable to ascertain the reasons why the artist Christopher D'Arcangelo chose, in September 1978, to withhold his name from the promotional material designed to circulate outside the gallery, nor why he left blank the four pages allotted to him in the catalog. All the more misinformed in the absence of that reading is the thoroughly mythical – indeed mystifying – idea of an artist who leaves no trace. Misconstrued as such, one is left to believe that D'Arcangelo's intervention discloses an unrelenting will for obscurity, one that somehow presages his untimely death at the age of twenty-four. Nothing could be further from the truth. Again all the evidence is there in the binder. For if one reads further, one discovers that it was precisely the order of appearance and myth (he preferred the rather charged and discredited term "propaganda") that he sought to confront in his work for Artists Space – and indeed throughout his practice. Beginning with the question "Where are you and what's in a name?" he had, in his wall-text and the *strategic* withholding of his name, subjected the status of Artists Space as

a space of artistic exemption to critical scrutiny, at once contextual and *para*-textual.

D'Arcangelo carried off that critique adeptly, not least of all when one considers that "the ideology of the gallery space" had, for the first time, come under sustained analysis a mere two years earlier in Brian O'Doherty's influential essay *Inside the White Cube*.² While D'Arcangelo begins *Four Texts for Artists Space* by examining the conventions of exhibition display and reception, he does so in order to point out how their purported neutrality is, in this instance, mirrored discursively in the name Artists Space itself. If convention dictates that the name of a given space, a "divided space", as he describes it, include a qualifier, and accordingly serve to designate its function ("street, store, bank, museum," etc.), why he asks is the name Artists Space left both qualified and unqualified, marked and unmarked, by the generic term "Space". D'Arcangelo unravels this departure from the norm in an artful analogy with the name of the bank, which at that time stood directly across the street from Artist Space at its Hudson Street location. Not only does Citibank "not call itself Citibank Space", he argues, but taking "the analogy one step further", in contrast with Artists Space:

... it is a bank owned by the Citi Corporation, the people who have invested in Citibank. [...] Just as bank is qualified by Citi, Space is qualified by Artists. But Artists Space is not directly owned by artists. It is supported by federal and state tax dollars and some private money. It is not controlled by artists, though artists do have some input into what happens at Artists Space. What does seem to be the case is that Artists Space is for artists; a space for artists to make visible their objects/works of art to themselves and each other.³

2 Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space* (Berkeley: University of California Press, 1999), p. 93.

3 Ibid.

That analogy becomes all the more apposite when he carries his argument further still by questioning, through a reading of the gallery's promotional brochure from 1977-78, the purported claim of Artists Space to be exempt from the nexus of outside commercial and institutional demands and influences:

It is implied in the brochure that Artists Space shows work that is not shown in galleries or museums. Perhaps this is so. But the support for Artists Space is, in an indirect way, the same as support for galleries and museums. Artists Space receives its main support from tax dollars, galleries and museums from private money. The government invests our money to maintain itself and at the same time, to maintain the full social, cultural, and economic system (capitalism). This is the very system that Artists Space implies does not support the art and artists it shows.⁴

In light of that reading, one might be tempted to return to D'Arcangelo's decision to withhold his name from the conventions of catalog, invitation card, and press release, and read there a straightforward strategy of negation. In turn, this raises the objection, often quoted in response to what has since come under the rubric of institutional critique, that such strategies of dis-identification remain threaded to – and ultimately dependent upon – the very apparatus from which they claim to distance themselves; or furthermore, that the radicalism of such a gesture serves to buttress that same apparatus by lending it an added dynamism, one that it would otherwise lack if it required the full identification of its adherents. This did not however elude D'Arcangelo's attention. For it was through that very dynamism, the claim to show "serious new art" free from institutional and commercial demands, as he understood it, that Artist Space fulfilled "one of its functions in the system." And yet, as he states, the "[w]orks of art shown at Artists Space, of art in general, need not be seen as serious or new or even art."

4 Ibid.

At the same time, D'Arcangelo's authorial withdrawal not merely asserted a distance from what he saw as the untenable claim of Artists Space as a space of exemption, but also took that claim at face value: "So what's in a name? In this case, the name Artists Space is literal [...] by design and name this space is for artists." In withholding his name from the gallery's promotional material and rendering blank his contribution to the catalog, D'Arcangelo determined his work to accrue meaning from within the context and confines of the gallery alone.⁵ And it was, moreover, precisely that subversive endorsement of exemption that engendered its dialectical opposite outside the gallery. What might therefore appear to have been a direct strategy of negation was, as such, underpinned by an equal if not more subversive strategy. Just as his work encompassed, as its enunciative framework, both the spatial conventions of exhibition display and the protocols of publicity and self-promotion, so too it entailed both negation and affirmation. That dialectical strategy becomes all the more evident in D'Arcangelo's concluding statement that, one might add, is not without analogy with Lawrence Weiner's *Declaration of Intent*:⁶

This work may or may not be a work of art.

This work is the removal of propaganda about this work.

This work is propaganda, i.e., the frame of this work is the frame of the propaganda about this work.

This work is propaganda in its context, Artists Space.⁷

5 As curator Janelle Reiring succinctly mentioned in her press release for the exhibition: "The fourth artist is concerned only with the immediate exhibition situation and wants the viewer to have information about the piece only as it exists in itself. Consequently, this artist has asked to remain unnamed except in the work at Artists Space."

6 My thanks to Benjamin Buchloh for, amongst other things, pointing out the analogy. Weiner's 'Declaration of Intent', the enunciative mainstay of his practice since 1968, was first published in *January 5-31, 1969*, exh. cat. (New York: Seth Siegel, 1969), n.p. The declaration reads: "1. The artist may construct the piece. 2. The piece may be fabricated. 3. The piece need not be built. Each being equal and consistent with the intent of the artist the decision as to condition rests with the receiver upon the occasion of receivership."

7 Ibid.

Louise Lawler's recollections of the exhibition shed light, albeit discreetly, on what that context embodied and inspired in 1978. As she recalls, the extensive conversations she and D'Arcangelo had in preparing their work initially led them to devise a plan whereby all four artists, D'Arcangelo, Lawler, Cindy Sherman and Adrian Piper, would select and exhibit a single work and claim it as a group endeavor. The plan subsequently fell through, however, when Piper did not respond to a letter they sent seeking her consent.⁸ In a later interview with Douglas Crimp, Lawler gives a slightly different account, in which the "selected work" would have disconcertingly "appeared under the guise of a one-person show" with each artist claiming the work as their own.⁹ In either case, one would be hard pressed to conceive of a bolder subversion of group exhibition protocols. Surprisingly, the "initial idea", abandoned as it was, did not go entirely unnoticed. At least not for the reviewer from the *Village Voice* who expressed amazement, in her article on the exhibition, "at the willingness with which young artists interweave their works with one another's, produce collaboratively, or simply remain anonymous."¹⁰ The question of anonymity aside, the temerity of youth does not entirely explain such a willful disregard for authorial decorum. Rather, that disregard may be understood as a response to what guest-curator Janelle Reiring described in her exhibition proposal as an invitation to the four artists to "reflect an analysis of the art-world system and their individual attempts to deal with it" and, specifically, "the context of the Artists Space."¹¹

In this way, Lawler and D'Arcangelo's plan can be read as a response to a prior tradition – or founding principle – at Artists Space, whereby curatorship was entrusted to the community it was

8 Louise Lawler, interview with Valerie Smith, February 21, 1997 in Valerie Smith ed., *5000 Artists Return to Artists Space: 25 Years* (New York: Artists Space, 1998), p. 100.

9 Louise Lawler, in 'Prominence Given, Authority Taken: An Interview with Louise Lawler by Douglas Crimp', in *Louise Lawler: An Arrangement of Pictures* (New York: Assouline, 2000), n.p.

10 April Kingsley, 'Art Goes Underground,' *Village Voice* (October 16, 1978), p. 122.

11 Janelle Reiring, , *Louise Lawler, Adrian Piper and Cindy Sherman are Participating in an Exhibition...* (New York: Artists Space, 1978), n.p.

established to serve; this primarily entailed inviting recognized artists to nominate emerging or “unaffiliated” artists to exhibit. Given that D’Arcangelo had in his previous works called for the dismantling of all hierarchical constraints in the production and reception of art – including the role of the curator – he would have been well aware of this attempt to introduce a level of democracy into the gallery’s curatorship.¹² The initial plan, however, did not simply look back to the primary initiative of Artists Space to offer an atmosphere of egalitarianism, for its paradoxical expression points to an attempt to bridge the gap between that model and a newly found mode of sociability to which those principles no longer attained.

When Helene Winer replaced founding director Trudie Grace at Artists Space in October 1975, she voiced her skepticism over the collegial system that had been set in place. In her opinion, the monthly roster of three simultaneous and allegedly unrelated solo exhibitions lacked a sense of cohesion. Along with a tacit but growing feeling that collegiality had given way to nepotism, she gradually phased out the very principles on which Artist Space had been founded five years earlier; and by 1977, she and her staff had taken full responsibility for the exhibition program. Winer’s desire for cohesion led her, later that same year, to call upon the services of the gallery’s first guest curator, culminating in what would become the most renowned exhibition in Artist Space’s history: Douglas Crimp’s pivotal *Pictures*.¹³ As a critic and historian, Crimp too was looking for coherency as a way of countering what he saw as a pervading “notion of pluralism,” which at that time asserted itself in the form of an unfettered artistic freedom otherwise “stripped of any and all historical determination and conflicts.”¹⁴

12 D’Arcangelo’s magazine work ‘LAICA as an Alternative to Museums,’ in which he appeals for the suspension of “curatorial control,” is his most succinct statement on the subject, published in *LAICA Journal*, no. 13 (January-February 1977), pp.31-34.

13 *Pictures* opened on 24 September and ran until 29 October with works by Troy Brauntuch, Jack Goldstein, Sherrie Levine, Robert Longo, and Philip Smith. See Valerie Smith ed., *5000 Artists Return to Artist Space*, *ibid.*, pp. 89-91.

14 Douglas Crimp, *On the Museum’s Ruins* (Cambridge, Mass.: The MIT Press, 1993), p. 18.

Coherency would however prove to be close at hand. It came in the form of a newly emerging peer group that had begun to gravitate toward Artists Space at the beginning of Winer's tenure; at its center, a group of CalArts alumnae from Winer's native Los Angeles along with a coterie of artists and students from the co-operatively run gallery, Hallwalls, in upstate Buffalo, many of whom would go on to individual success and acclaim. A major part of that group's subsequent critical reputation would be founded on what was perceived as a critique of traditional modes of subjectivity, originality, and authorship. While following the post-minimalist dismantling of traditional media, they sidestepped the legacy of Conceptual Art's anti-pictorialism and critically embraced a renewal of the Duchampian readymade, albeit at the level of the image or "picture" culled for the most part from its mass-media circulation.

Yet what would come to be known as the "Pictures Generation" achieved success not merely through the cohesion of shared historical interests and formal concerns but to a large extent through the very sociability and camaraderie with which those interests initially circulated. It is surprising therefore that the critical reception and interpretation it prompted belies the social basis from which it arose. For as the story goes, the undermining of traditional modes of subjectivity, originality, and authorship served to underscore the way in which identity and selfhood are ostensibly formed under the conditions of spectacle: not in the lived complexity of social experience, but through the equally complex negotiation of an endless circulation of commensurate signs. As flawed as that reading is, in that it not only risks collapsing sign and referent, self and other, but also any distinction among signs themselves, it has the added disadvantage of undermining the very reasons why Crimp sought that work out – and, indeed, why that work might have mattered in the first place. For it extends the notion of pluralism and the subsequent collapse of distinctions, which Crimp sought to counter within the field of art, to all forms of sociality. As John Roberts has cogently pointed out in response to that reading:

One of the reasons that the [...] model of surrogate authorship became so successful for a younger generation in the late 1970s and early 1980s is that it appeared to rewrite the language of the readymade for a new emergent world of the simulacrum and mediafication of experience. As a consequence the last thing on the minds of artists working through the critique of authorship in conditions of apparent social closure was the desire to build new models of artistic sociability.¹⁵

The critique of authorship that D'Arcangelo undertook at Artists Space, coming almost one year to the day after *Pictures* opened, issued from a very different set of aspirations. These were motivated by the understanding that a critique of authorship could – and indeed should – lead to a renewal of “artistic sociability,” evident in the fact that his work for the exhibition in September 1978 took the form – or the medium – of public dialogue. For the last of his *Four Texts for Artists Space*, titled ‘Being in a Public Space’, reads: “When any work is open to the public (shown), it is open to physical discourse. Because of this fact, you may add or subtract from this work.”¹⁶ This proves to be the very discourse or dialogue that had served to guide and support, moreover, the innovation of contemporary art practices since the 1960s, and had given those practices a sense of shared aims and values through which an understanding of historical development and coherency could be ascertained and debated. As indeed it continued to do at Artists Space in the late 1970s. And it is the “collective language” or physical discourse, and not a solipsistic gesture of withdrawal that is sealed in the absence of D'Arcangelo's name.

It is clear that if the ‘ellipsis’ he left on the invitation card and other promotional material in 1978 was to have any meaning at all – in other words, if it was to function *at the level of syntax* – it had to be arranged in a sentence and, as such, placed among other

15 John Roberts, *The Intangibilities of Form: Skill and Deskilling in Art After the Readymade* (London and New York: Verso, 2007), p. 170.

16 Christopher D'Arcangelo, *ibid.*, p. 97.

names, indeed in a group. In the absence of those names it would simply remain unreadable. Yet the ellipsis also points to another level of “physical discourse,” one in which D’Arcangelo had been intensely involved: a dialogue not only with his immediate peers, but also his predecessors. For this was not the first time he had used an ellipsis, nor was it the first time he had referred to Lawrence Weiner’s work. A less discreet citation than the one alluding to Weiner’s ‘Declaration of Intent’, found in *Four Texts for Artists Space*, figures in D’Arcangelo’s “statement on anarchism”: in this case, an ellipsis set off by square brackets, a rhetorical device of polysemy and non-closure similar to that which Weiner began to employ in his statements from the early 1970s.¹⁷ D’Arcangelo’s own statement – upon which he had based, as he later claimed, his entire practice since his first unauthorized action at the Whitney Museum in early 1975 – is also premised, like the withholding of his name, on a rhetorical strategy of declaration and its paradoxical subversion:

“WHEN I STATE THAT I AM AN ANARCHIST, I MUST ALSO STATE THAT I AM NOT AN ANARCHIST IN ORDER TO BE IN KEEPING WITH THE (_ _ _ _) IDEA OF ANARCHISM. LONG LIVE ANARCHISM.”¹⁸

17 For a reading of the ellipsis as a rhetorical device “prohibiting closure and perfection” in Lawrence Weiner’s statements, see Benjamin Buchloh, ‘The Posters of Lawrence Weiner’ in Benjamin Buchloh, *Neo-Avantgarde and Culture Industry: Essays on European and American Art from 1955 to 1975* (Cambridge, Massachusetts: MIT Press, 2000), pp. 564-565.

18 It is not clear how versed D’Arcangelo was in the history of anarchism. Although he made a number of notes on the subject, the only historical reference he makes is to Pierre-Joseph Proudhon; D’Arcangelo quotes Proudhon’s renowned, antinomial statement “property is theft”: “Property is theft; Art is property; Art is theft”. It is possible however that he was familiar with George Woodcock’s *Anarchism: A History of Libertarian Ideas and Movements* (1962), the first major post-war study of the anarchist movement, widely available as a paperback in the 1970s. The chapter devoted to Proudhon, the first self-proclaimed anarchist, is fittingly titled ‘The Man of Paradox’. D’Arcangelo’s ellipsis uses four dots instead of the standard three, which seems to have derived from his initial intention (as found in his notebooks) to place the word ‘true’, albeit upside down, between the square brackets.

As congruous to the origins of anarchism as that statement is, its antinomical formulation was in fact inspired by another Conceptual predecessor, Ian Wilson, who had encouraged D'Arcangelo to read Plato's notoriously enigmatic dialogue *Parmenides*, in which a young Socrates attempts to overcome the antinomies of Parmenides's Law of non-contradiction. It appears, however, that D'Arcangelo retained an interest in antinomy itself, rather than its Platonic resolution in a sphere of ideal Forms. Platonic Form had inspired Wilson in the late 1960s to move his work beyond the reductive chalking of a circle on the gallery wall or floor, to the circle's ultimate refinement as a discrete verbal utterance. As a means of fulfilling the self-referential aims of modernist abstraction, Wilson purged the art construct of its specific medium or support, arriving at what he initially titled *Oral Communication* (1969-1972). In every respect, however, Wilson's recourse to informal verbal exchange clearly issued from the burgeoning art world constituency of the late 1960s and the manifest sociability upon which that exchange initially depended. That practice, as it first appeared on the fringes of established circuits of display, would nevertheless lead to its official endorsement and patronage: in the form of the accustomed prosthetics of catalog and invitation card. Wilson would subsequently test the limits of that endorsement when, in June 1971, he restricted his entry in the exhibition *Art Systems* at the Centro de Arte y Comunicación, Buenos Aires, to the publication of his name alone. Thus, D'Arcangelo's withholding of his name, in September 1978, can be seen as an astute reversal of, and dialog with, Wilson's practice.

Yet that dialog went further. For Wilson's Socratic extrapolation on the unknown and the known as pure abstract entities, a staple of his later more formal "Discussions" in the mid to late 1970s, turns up in D'Arcangelo's reflection on anarchism: "There can be no communist, socialist or Marxist in a capitalist society. An anarchist can exist in any social system because his is in both the known (that social system) and the unknown (no social system)."¹⁹

19 Miscellaneous writings; date unknown; Christopher D'Arcangelo Papers; MSS 264; box number 3; file number 4; Fales Library and Special Collections, New York University Libraries.

D'Arcangelo's wholly unprecedented embrace, beginning in 1975, of the denigrated term anarchism at that time points to the fact that he was fully aware, as were a number of his immediate peers,²⁰ that Conceptual Art's initial linguistic claims of neutrality and self-referentiality could no longer be sustained. For those artists who, like D'Arcangelo, sought to further Conceptual Art's linguistic turn – as necessary as this was in the mid to late 1970s – had to reckon with the dominant and instrumentalized forms of language that had stifled its underlying ambitions.

Thus it is in D'Arcangelo's obdurate insertion of a linguistic "gap" between a performative utterance and the suspension of its claim to legitimacy – a *caesura*, as in the withholding of his name – that the import of his work can be found, stemming as it does from the adamant belief that even in times of impending social closure discourse can circulate without authority and yet still attain meaning.

Dean Inkster currently teaches art history and theory at the Ecole Supérieure d'Art et Design Grenoble/Valence in the south of France. He has contributed texts to various journals and artistic monographs, and is the author of *Valerie Jouve* (Paris: Hazan, 2000). In 2009 he co-curated the exhibition *Cornelius Cardew and the Freedom of Listening*, which opened at the CAC Brétigny in France, before traveling to Germany and Portugal.

20 D'Arcangelo's archives contain copies of Jenny Holzer's early truisms (1977), which along with the work of Adrian Piper, Martha Rosler and Barbara Kruger are pivotal examples of how Conceptual Art came to be rewritten during the mid to late 1970s with this awareness in mind.

Christopher D'Arcangelo

Jeffrey Deitch

Last January 31st, during the noon hour, Christopher D'Arcangelo approached the entrance to the Whitney Museum of American Art with a battered suitcase. In the bitter cold, he removed his shirt, and proceeded to chain himself to the front door, making it impossible for anyone to open it. The following statement was stenciled onto D'Arcangelo's back in magic marker: "When I state that I am an anarchist, I must also state that I am not an anarchist, to be in keeping with the (_ _ _ _) idea of Anarchism. Long Live Anarchism." A crowd began to gather very quickly. The concrete ramp bridging the moat between the building and the sidewalk filled to capacity, and the curious spilled out onto Madison Avenue.

It didn't take long for the Whitney security force to respond. A side door was opened so that traffic could continue to flow freely in and out of the museum. A maintenance man came out with a pair of 3 foot long metal snips, but before he attempted to clip the chain, a supervisor asked D'Arcangelo whether or not the chain and padlock were case hardened. When the artist answered affirmatively, the guards put away the snips and apparently went off to consult with the curatorial staff.

People in the crowd kept firing questions at D'Arcangelo about the purpose of his performance and the meaning of his cryptic statement. Some of the questioners were extremely insistent about knowing exactly what he was doing, and he made an effort to explain himself as well as he could under the circumstances.

After about half an hour, several security officials emerged from the side door with a large wooden folding screen. They squeezed their way onto the ramp leading to the front door and set the screen up directly in front of D'Arcangelo, shielding him from public view.

D'Arcangelo reached for the key in his boot, opened the lock, put his shirt back on, and after listening to a few of the remaining observers berate him for "giving up," he picked up his suitcase and took the subway home.

D'Arcangelo's second museum action took place in the Museum of Modern Art, on February 28th, the first anniversary of Tony Shafrazi's famous desecration of the Guernica. D'Arcangelo had purchased a placement sized reproduction of the Guernica in the museum giftshop a few days before. Referring to a photograph of the defaced Guernica which appeared in the New York Times on February 29, 1974, he carefully duplicated Shafrazi's mysterious spraypainted statement (Kill Lies All) onto his little Guernica reproduction. Around 1:00 P.M., he walked up the stairs to the Guernica room on the museum's third floor and stapled the imitation Shafrazi Guernica to the wall next to the painting on which various preparatory sketches are displayed. He then stapled a stencil of his standard statement on top of the reproduction. He was about to spray the stencil with black paint when a slow moving security guard collared him. He was dragged into a nearby men's room where he was interrogated by museum security supervisors. D'Arcangelo at first refused to identify himself, but tried to remain fairly cooperative. After a while, the police arrived. He was handcuffed and led out through the main door into the waiting cruiser. The police draped his coat over his wrists so that the handcuffs wouldn't be visible.

D'Arcangelo spent about two hours in the station house, where he was formally arrested. Some of the police officers, after talking with him about his action, mentioned that they hoped that the museum would drop the complaint. The Museum of Modern Art decided to press charges, however, and he was sent to the Tombs to await arraignment. He sat there for eight hours until he was finally brought in to night court just before it was about to close. It was Friday night, and if he hadn't been called up, he would have had to remain in jail until Monday morning. He was set free without bail and given a trial date.

After about a month of negotiations with the museum, D'Arcangelo agreed to sign a statement that he would never again attempt to perform unauthorized activities in the Museum of Modern Art in return for a conditional withdrawal of the charges. The museum will be able to reactivate the case at any time if it feels that D'Arcangelo's activities are suspect.

The Solomon R. Guggenheim was next on D'Arcangelo's list. He arrived there on May 3rd, about 1pm, and positioned himself in the center of the lobby floor. He removed his shirt, and handcuffed himself at his ankles, and again at his wrists. He lay down on his stomach with his arms and legs extending out along the axis of his spine. The standard statement was again stenciled to his back with magic marker. The keys to the handcuffs were in a small envelope beside him on the floor on which the same statement was rubber-stamped.

The museum was not very crowded at the time, even though it was noontime on a Saturday. A small group formed around D'Arcangelo's shackled body, and some people on the upper floors gathered at the railings to look down at him. But a good number of museum visitors, including some of those on the lobby floor, continued to look at the artwork by Max Ernst and ignored D'Arcangelo's presence. The woman who takes tickets at the entrance rushed over to D'Arcangelo to tell him that he was not allowed to do what he was doing. Security personnel soon followed. Apparently, the police had been called almost immediately, since they arrived soon after the action started.

A cop approached D'Arcangelo from the rear and violently wrenched him up off the floor by grabbing the handcuffs between his wrists. He started pushing D'Arcangelo toward the door, but a woman who had been standing nearby began to protest that the man couldn't possibly walk to the door with his ankles still bound. She pointed to the envelope containing the keys. The cops were at first hesitant to touch it, but they finally decided it was safe, and proceeded to free D'Arcangelo by unlocking the handcuffs. He was told tersely to leave the museum premises, which he did. No arrest was made.

D'Arcangelo decided to enact his performance in public museums because museums are places where people go to look at art. Though his Whitney and Guggenheim actions could have taken place anywhere, their performance in the museum context endowed them with automatic artistic direction. Those two pieces would have attracted the same sort of curious interest as an auto accident if they

had taken place on the streets. As D'Arcangelo takes real human situations and brings them into the realm of high art, he challenges the ability of museum class art to compete with a live human crisis. He tests and compares the interests and reactions of museum goers and museum personnel to a situation of semi-danger.

As his statement indicates, D'Arcangelo is conscious of the multiplicity of vectors affecting the outcome of his actions. He balances his political outrage with his realization of the pragmatic limits of protest. He looks forward to a utopian open museum where people could deal with art on a personal level, instead of operating within imposed institutional values. Yet he is still able to sympathize with the museum's vested interests. He understands that his ties to society make it impossible for him to blindly advocate a certain specific point of view. That would only result in his own punishment by society's disciplinary structure.

D'Arcangelo is a dedicated political activist, but he is essentially an artist. His actions are all performed with a delicate sensitivity to architecture and space. The Whitney event made clever use of Breuer's medieval entrance, and the Guggenheim performance took advantage of the museum's open interior. His stark, bound body looked horribly vulnerable lying face down on the round lobby floor, yet its presence was unavoidably frightening. At the Museum of Modern Art, his small-scale post Guernica sketch fitted right into Picasso's group of working drawings.

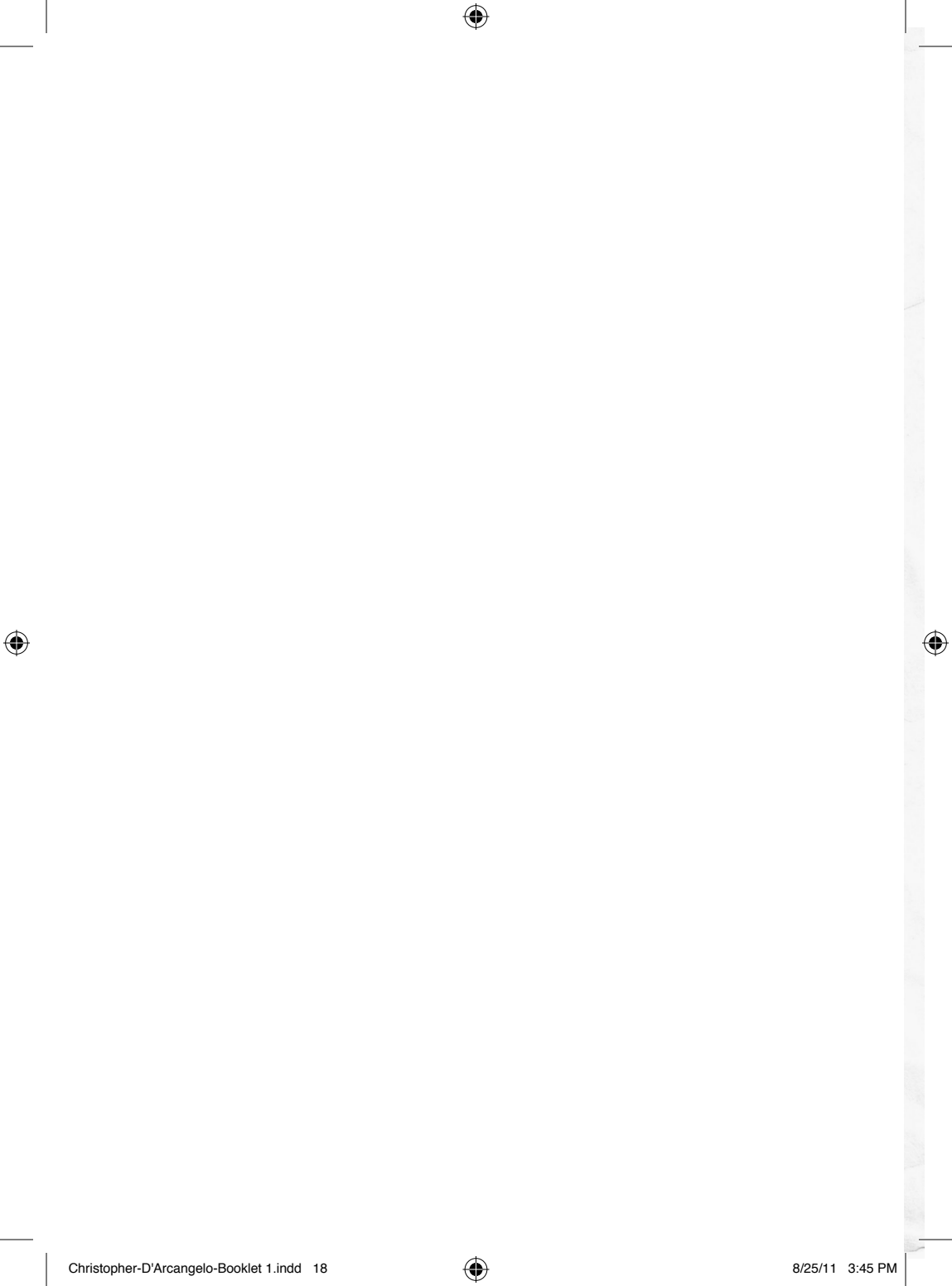
D'Arcangelo's aesthetic stance is intentionally confused and circular. He has worked extensively with Ian Wilson, debating Plato's position in the Parmenides about the inverse nature of knowledge. The position leaves one with the conclusion that if a certain thing is the case, then it must also not be the case, and that statement too is both the case and not the case, etc. D'Arcangelo tries to apply this sort of turned around logic to his work. He delighted in the fact that in his Guggenheim piece, the cops were forced to unlock his handcuffs in order to solve the problem that his body presented.

Perhaps the most interesting aspect of D'Arcangelo's recent work is its ability to engage the institutional personalities of the various museums that he confronts. The Whitney's reaction was certainly

the most comical, but it was a down to earth curatorial solution. D'Arcangelo was dealt with as an art problem, and he was screened from public view so that he wouldn't compete for attention with the meticulously chosen work that was housed upstairs in the Biennial exhibition. The Whitney staff wanted to make clear that they did not endorse D'Arcangelo's work, being that he did not go through the proper channels. The Modern's reaction was typically bureaucratic, and the Guggenheim's was, as usual, absolutely paranoid.

D'Arcangelo is careful to emphasize that his actions are not glamorous, and in fact are probably more boring to watch than to read about. Like a number of other young artists today, he is seriously interested in developing art forms that could successfully combine political action with intrinsic artistic interest. Only a very few have arrived at a successful synthesis, and D'Arcangelo perhaps isn't there yet, but he seems to be on the right road, that is, if he can continue to stay one step ahead of the law.

Jeffrey Deitch is a gallerist, writer, curator, art advisor, and currently the Museum Director at the Museum of Contemporary Art, Los Angeles. In 1975 he curated the exhibition *Lives: Artists Who Deal With Peoples' Lives (Including Their Own) As The Subject And/Or The Medium of Their Work*, a group exhibition that included the work of Christopher D'Arcangelo. In 1976, at the time this essay was written, Jeffrey Deitch and D'Arcangelo were working together at John Weber Gallery. He founded the gallery Deitch Projects in 1996, which ran until 2010.



Nine days work:

912 sq. ft., 33' x 24'

Function by Louise Lawler

Design by Function

Execution by Peter Nadin and Christopher D' Arcangelo²

Materials: Celatex, Drywall, Lath, and Nails

Purchased by Louise Lawler

The product of nine days work may be seen on January 23rd and 30th, 1978, between 3:00 and 6:00pm. at 407 Greenwich St. N.Y.C., 3rd floor, front.

Five and a half days work:

2,548 sq. ft., 22' x 11' x 10'; 12 1/2' x 6 1/2' x 10',
12 1/2' x 6 1/2' x 10'

Function by Jeane, Philip, Mia, and Ann Harper

Design by Function

Execution by Robert Janiger and Christipher D'Arcangelo²

Materials: Plaster, and Latex paint

Purchased by Jeane and Philip Harper

The product of five and a half days work may be seen on January 17th, 1978, between 10:00 am. and 5 pm., at 166 1/2 East 81st St. N.Y.C.

²We have joined together to execute functional constructions and to alter or refurbish existing structures as a means of surviving in a capitalist economy.

Peter Nadin and Christopher D'Arcangelo can be contacted to execute future works at: 84 West Broadway N.Y.C., N.Y. 10007. Tel. 732 1153 or 260 Elizabeth St.



It Rains, It Snows, It Paints

Daniel Buren

Back there in the distance, within the realm of stupidity, the battle still rages, and it takes all the desperate efforts of the merchant class (critics, galleries, museums, organizers, *avant-garde* magazines, artists, collectors, art historians, art lovers) to keep reports of the combat on the front pages of today's paper. Panic strikes the art establishment as its members begin to realize that the very foundation on which their power is established – art itself – is about to disappear. Faithful to their arch-conservative or arch-*avant-garde* positions, they continue to champion art vs. anti-art, form vs. anti-form, creating today's news so as to have something to talk about, to analyze, to sell tomorrow. Black and/or white, hot and/or cold, pop and/or op, pro and/or con, object art and / or conceptual art, subjective and/or objective, maximum and/or minimum, are their stock in trade, their way of thinking, their way of dividing to conquer. But their conquests now are at an end, for the question of art, which is the only question, cannot be contained within their confusing and archaic frame of reference, their primitive dualism of pros and cons.

"Art-and-anti-art" now constitute a single unit, defining limits within which art is continually bounced back and forth. What finally happens is that the notions of art and anti-art cancel each other out, and all our cherished beliefs: art as affirmation, art as a protest, art as the expression of individuality, art as interpretation, art as aestheticism (art for art's sake), art as humanism, are stripped of all significance. The artist's task is no longer to find a new form of art or counter art with a new anti-form; either pursuit is henceforth totally pointless.

Why then, even as it is about to disappear, when its existence has lost all justification, "does art appear for the first time to constitute a search for something essential; what counts is no longer the artist, or his feelings, or holding a mirror up to mankind, or man's labor, or any of the values on which our world is built, or those other values of which the world beyond once held a promise.

Yet art is nevertheless an inquiry, precise and rigorous, that can be carried out only within a work, a work of which nothing can be said, except that it is.”¹

We cannot hope to answer this question here. In any case it seems to us less remarkable as a question than as an observation of what is occurring, of an inevitable tendency.

“A work of which nothing can be said, except that it is;” there’s the crux of the issue, the nucleus, the central tension around which all activity falls into place. Painting will henceforth be the pure visibility of painting; it will create a means, a specific system not to direct the viewer’s eye, but simply to exist before the eye of the viewer.

This central tension has many implications. We will deal here with only one; which follows from what has been said, i.e. the neutrality of a work, its anonymity or better still, its impersonality. By that we do not mean the anonymity of the person or persons who put out or produce the work. For them to remain anonymous would be a cheap solution to a problem demanding much more: the neutrality of the statement – painting as its own subject – eliminates all style and leads to an anonymity which is neither a screen to hide behind nor a privileged retreat, but rather a position indispensable to the questioning process. An anonymous, or rather, impersonal (the word is less ambiguous) “work” offers the viewer neither answer nor consolation nor certainty nor enlightenment about himself or the “work,” which simply exists. One might say that the impersonal nature of the statement cuts off everything we habitually call communication between the work and the viewer: Since no information is offered, the viewer is forced to confront the fundamental truth of the questioning process itself.

The producer of an anonymous work must take full responsibility for it, but his relation to the work is totally different from the artist’s to his work of art. Firstly, he is no longer the owner of the work in the old sense; he takes it upon himself, he puts it out, he works on common ground, he transforms raw material. He carries on

1 Maurice Blanchot, ‘L’Avenir et la Question de l’Art,’ *L’Espace Littérature* (Paris, Éditions Gallimard, 1955), p. 295

his activity within a particular milieu, known as the artistic milieu, but he does so not as an artist, but as an individual. (We find it necessary to make this distinction because particularly at this time, the artist is increasingly hailed as art's greatest glory; it is time for him to step down from this role he has been cast in or too willingly played, so that the "work" itself may become visible, no longer blurred by the myth of the "creator," a man "above the run of the mill." This impersonal effort, without style, inevitably produces a result poor in, if not totally lacking form. Such form, as ineffective as it may be, is none the less essential, for it is the work simply being, and not the image of something or the negation of an object. This form is the object questioning its own disappearance as object. It is not the result or the reply to the question. It is the question, the question endlessly being asked. Let us also make it clear that if an answer does exist, it is understood *a priori* – lest any illusions remain lest the act of questioning itself become a comfortable pose – that one possible answer to the question is that the question – as to the essence of art and its theoretical formulation – ought not to have been asked. Moreover, no solutions to enigmas are to be expected; the fundamental question does not necessarily imply an answer, whatever it may be. Form, art's quest throughout the centuries, obliged to incessantly renew itself to keep alive, becomes a matter of no interest, superfluous and anachronistic. Of course then art is bound to disappear, at least its traditional mainspring is. Creating, producing, is henceforth of only relative interest, and the creator, the producer, no longer has any reason to glorify "his" product. We might even say that the producer "creator" is only himself, a man alone before his product; his self is no longer revealed through his product. Now that he is "responsible for" an impersonal product he learns, putting out the product, that he is no longer a "'somebody' at all." His product, devoid of style could, by, extrapolation have been put out, that is to say, made, by anyone. This possibility neither adds to nor detracts from the product itself. It is simply another implication of the impersonal nature of the product, not a way of affirming that the product is neutral/anonymous. While putting out a product is not at all the same, as we have seen, as "creating a

work of art," the person responsible for the product does have a certain form of attachment to his work. His relation to his product is similar in nature to the relation between a demonstrator and the product he is demonstrating. His function in relation to the product is purely a didactic one.

The impersonal or anonymous nature of the work/product causes us to be confronted with a fact (or idea) in its raw form; we can only observe it without a reference to any metaphysical scheme, just as we observe that it is raining or snowing. Thus we can now say, for the first time, that "it is painting," as we say, "it is raining." When it snows we are in the presence of a natural phenomenon, so when "it paints" we are in the presence of an historical fact.

Excerpt from Daniel Buren, *Five Texts*, John Weber Gallery, New York, 1973, pp. 24-6.
Translated by Suzanne Ruta

Report to the County of Lanark,
of a Plan for Relieving Public Distress,
and Removing Discontent, by Giving
Permanent, Productive Employment,
to the Poor and Working Classes; Under
Arrangements Which Will Essentially
Improve Their Characters, and Ameliorate
Their Condition; Diminish the Expenses of
Production and Consumption, and Create
Markets Co-Extensive With Production.

Robert Owen

That which can create new wealth, is of course worth the wealth which it creates. Human labour, whenever common justice shall be done to human beings, can now be applied to produce, advantageously for all ranks in society, many times the amount of wealth that is necessary to support the individual in considerable comfort. Of this new wealth so created, the labourer who produces it is justly entitled to his fair proportion; and the best interests of every community require that the producer should have a fair and fixed proportion of all the wealth which he creates. This can be assigned to him on no other principle, than by forming arrangements by which the natural standard of value shall become the practical standard of value. To make labour the standard of value, it is necessary to ascertain the amount of it in all articles to be bought and sold. This is, in fact, already accomplished, and is denoted, by what in commerce is technically termed, "the prime cost," or the net value of the whole labour contained in any article

of value – the material contained in, or consumed by, the manufacture of the article, forming a part of the whole labour.

The great object of society is, to obtain wealth, and to enjoy it. The genuine principle of barter was, to exchange the supposed prime cost of, or value of labour, in one article, against the prime cost of, or amount of labour contained in any other article. This is the only equitable principle of exchange; but, as inventions increased, and human desires multiplied, it was found to be inconvenient in practice. Barter was succeeded by commerce, the principle of which is, to produce or procure every article at the lowest, and to obtain for it in exchange, the highest amount of labour. To effect this, an artificial standard of value was necessary; and metals were, by common consent among nations, permitted to perform the office. This principle, in the progress of its operation, has been productive of important advantages, and of very great evils; but, like barter, it has been suited to a certain stage of society. It has stimulated invention; it has given industry and talent to the human character, and secured the future exertion of those energies which otherwise might have remained dormant and unknown. But it has made man ignorantly, individually selfish; placed him in opposition to his fellows; engendered fraud and deceit; blindly urged him forward to create, but deprived him of the wisdom to enjoy. In striving to take advantage of others, he has overreached himself. The strong hand of necessity will now force him into the path which conducts to that wisdom in which he has been so long deficient. He will discover the advantages to be derived from uniting in practice the best parts of the principles of barter and commerce, and dismissing those which experience has proved to be inconvenient and injurious. This substantial improvement in the progress of society, may be easily effected by exchanging all articles with each other at their prime cost, or with reference to the amount of labour in each, which can be equitably ascertained, and by permitting the exchange to be made through a convenient medium, to represent this value, and which will thus represent a real and unchanging value, and be issued only as substantial wealth increases. The profit of production will arise, in all cases, from the value of the labour

contained in the article produced, and it will be for the interest of society that this profit should be most ample. Its exact amount will depend upon what, by strict examination, shall be proved to be the present real value of a day's labour; calculated with reference to the amount of wealth, in the necessities and comforts of life, which an average labourer may, by temperate exertions, be now made to produce. It would require an accurate and extended consideration of the existing state of society to determine the exact value of the unit or day's labour, which society ought now to fix as a standard of value: – but a more slight and general view of the subject is sufficient to show, that this unit need not represent a less value than the wealth contained in the necessities and comforts of life, which may now be purchased with five shillings. The landholder, and capitalist, would be benefitted by this arrangement in the same degree with the labourer, because labour is the foundation of all values, and it is only from labour, liberally remunerated, that high profits can be paid for agricultural and manufactured products. Depressed as the value of labour now is, there is no proposition in Euclid more true, than that society would be immediately benefitted, in a great variety of ways, to an incalculable extent, by making labour the standard of value. By this expedient, all the markets in the world, which are now virtually closed against offering a profit to the producers of wealth, would be opened to an unlimited extent; and in each individual exchange, all the parties interested would be sure to receive ample remuneration for their labour.

Before this change can be carried into effect, various preparatory measures will be necessary; the explanatory details of which will naturally succeed the development of those arrangements which your Reporter has to propose, to give all the advantages to the spade cultivation, of which that system of husbandry is susceptible.

Excerpt from Robert Owen, Report to the County of Lanark, of a Plan for Relieving Public Distress, and Removing Discontent, by Giving Permanent, Productive Employment, to the Poor and Working Classes; Under Arrangements Which Will Essentially Improve Their Characters, and Ameliorate Their Condition; Diminish the Expenses of Production and Consumption, and Create Markets Co-Extensive With Production., University Press, Glasgow, 1821, pp. 19-22.



Four days work:

1875 sq. ft., 75' X 25'

Function by Allan D'Arcangelo

Design by function

Execution by Peter Nadin*

Materials: Sandpaper, Polyurethane

Purchased by Allan D'Arcangelo

**The product of four days work may be seen on
June 16th, 1978, between 12 noon and 5 PM. at
99 Prince St. N.Y.C., 5th floor, west.**

One hundred and ninety nine hours work:

5,000 sq. ft., 50' X 100'

Function by Stephen and Naomi Antonakos

Design by function

Execution by Christopher D'Arcangelo*

**Materials: Ceiling metal, Caulking compound,
Steelwool, Plaster, Naphtha, Screws,
Nails, Latex paint, Primer, Alcohol**

Purchased by Stephen and Naomi Antonakos

**The product of one hundred and ninety nine hours
work may be seen on June 16th, 1978, between 10:00
AM. and 5 PM., at 435 West Broadway N.Y.C., 4th
floor.**

***We have joined together to execute functional
constructions and to alter or refurbish existing
structures as a means of surviving in a capital-
ist economy.**

**Peter Nadin and Christopher D'Arcangelo can be
Contacted to execute future works at: 84 West
Broadway N.Y.C., N.Y. 10007. Tel. 732-1153 or
260 Elizabeth St. N.Y.C., N.Y. 10012. Tel. 966-6139**



Painted Politics

Maurizio Torealta

In September, the Movement of 77' or, if you prefer, the Metropolitan Indians launched a mass meeting in the city of Bologna. More than a hundred thousand people responded to the call. The second part of our screenplay on the Metropolitan Indians is concerned with analyzing the structure of this scene with the hundred thousand extras.

The disposition of men and things is always the result of strategies for war and control. Most European cities maintain the architectonic structure of military camps and medieval fortresses.

At the meeting in September against repression, there was a superimposition of two groups of people and two different cities of language. One part of the Movement chose as its territory a circular location with sloping seats that surrounded a central platform. It was a sports arena, a place designated for athletic (*agnoistiche*) events (*agonism* etymologically derives from *agon*, the war song that Greek combatants sang dedicating themselves to death.) This part of the Movement, about 8000 people, was divided and clashed among themselves, smashing chairs over one another's heads and failing to arrive at any solution (generally, a political solution is represented by a written motion approved by a majority). Another part of the Movement, the majority, entered the city, sleeping anywhere in the streets, under porticoes, creating an enormous curtain, exploiting a few upright sculptures in a small square, conveying furniture and chair outdoors, conducting discussions and seminars in thousands of small groups, passing out the little illegalities that had been produced for the occasion (fake train tickets, drugs, keys to open telephone coin boxes and traffic lights, etc.).

Thus a very interesting situation was created. One part of the Movement sought the establishment – in the order of signs and discourse – of a city fortress (the sports arena), the “new” bastion of the future people, in reality, the mark of an old passion for collecting imported practices. The majority or, rather, the remaining part of the

Movement chose not to establish a city; they decided to continue being nomads, but at the same time enter the city of the enemy's language – a city that is always strengthening its fortifications – even if only to remain silent, sitting around, smoking, sleeping. We have termed them nomads, but perhaps it is more correct to call them sophists, in a position to simulate, to enter and leave the walls, to master diverse languages as the situation demands, in a position to play-act, falsify, create paradoxes, sabotage, and disappear once again. This type of sophist is a figure who can intervene in languages with an exact and distinct action, without taking them as a despotic and unyielding totality. This gift is of course not innate; it is a consequence of the relation to wages (wages' general equivalence with the rest of things, exactly like language).

The Metropolitan Indians have stopped using the metaphor of wages, because their enterprise is no longer producing metaphors for institutions, but rather effecting the metamorphosis of them. They wanted to compel Italian youth to reckon with wages, but also to force them all to realize that the Movement is tired of reckoning merely with money. And this break in the scope of the struggle is at once a break in language and the forms of the encounter.

For a brief time, the irreality, the displacement, the revolution of existing relations is no longer the prerogative of capital and its accumulated intelligence. An unforeseen variable has been created in the Italian political scene: a social sector which is illegal more in its behavior than in its relation to wages, and which is at the same time not clandestine, even though clandestine groups can float around within it. This sector is not reduced and not reducible to the productive order; it is intersected and made labyrinthine so as to be rendered indefinable, but even before this, it is subjectively not obligated to any determination of identity.

We can foresee that the forms of the organization, corresponding to whoever leaves his own distinctive marks, will not be precisely symbolic. Rather, they will be and are formations which can be constructed as the need arises and dissolved immediately after, not bound to the criteria of professionalism, notwithstanding all the Leninism of those who bide their time. The immediate step to be

taken by those the press has dubbed the Metropolitan Indians is the production of projects in the field of simulation, falsification, and paradox. The program which guides and will guide the Movement aims at giving their projects the same precision as a knitted work, the same collective participation as a common home, the same rhythmic breathing as that we find in our own lives and in the phases of our collective study, the same range as our journeys, the same organization as our emotional relations, as always illegal but never clandestine.

What is left for us to do before concluding is finally to forget about the Metropolitan Indians and once again prevent a Movement from becoming a fetish, a hypostasis, shortcircuited by the media's diffusion. There will always be animal reserves and Indian reservations to conceal the fact that the animals are dead, and that we are all Indians. There will always be factories to conceal the fact that production is dead, and that it is everywhere and nowhere. We follow the momentum of our projects with our song and occupy ourselves with other things.

Excerpt from Maurizio Torealta, 'Painted Politics,' *Semiotext(e) Intervention Series 1: Autonomia: Post-Political Politics*, ed. Sylvère Lotringer and Christian Marazzi, MIT Press, Cambridge, 2007, pp. 104-6.

Translated by Lawrence Venuti

Letter to Libération

Christopher D'Arcangelo

Dear Editor,

On the 8th of March, 1978 at 12:00 pm, the following demonstration / question was put forth in the Louvre, without invitation.

One painting (*Conversation in a Park* by Gainsborough) was removed from its installation on the wall and re-installed on the floor with its back leaning against the wall. Then a copy of the following text was installed on the wall where the painting was hanging.

When you look at a painting,
where do you look at that painting?

What is the difference between a painting on the wall and a painting on the floor?

When I state that I am an anarchist,
I must also state that I am not an anarchist,
to be in keeping with the (_ _ _) idea of anarchism.

The demonstration/question remained, as described above for thirty minutes. The person responsible for its execution was not seen and left the museum without being stopped. After thirty minutes the painting was put back on the wall. A photographer that was in the same room with the work was questioned and an attempt was made to confiscate his film. The attempt was not successful.

My reason for wishing to expose this work through "Liberation" is to point out a weakness in the present controlling power (the Louvre being one of many institutions representing that power). By making contextually correct demonstrations (in this case the dismantling

of the installation in the Louvre) we can open questions, the answers to which can not be followed or trapped by that power.

It is important to note that the Louvre (and other institutions of the power) could have and still can put an end to such demonstrations by the use of force or corruption and in so doing will try to obscure the questions and destroy the answers.

Can the present controlling power be dismantled?

Yes.

New York City
March, 1978

'Letter to Libération', 1978; Christopher D'Arcangelo Papers; MSS 264; box number 3; folder number 5; Fales Library and Special Collections, New York University Libraries.

There is No Alternative: The Future is Self-Organised

Stephan Dillemath, Anthony Davies,
and Jakob Jakobsen

As workers in the cultural field we offer the following contribution to the debate on the impact of neoliberalism on institutional relations:

- Cultural and educational institutions as they appear today are nothing more than legal and administrative organs of the dominant system. As with all institutions, they live in and through us; we participate in their structures and programmes, internalise their values, transmit their ideologies and act as their audience/public/social body.
- Our view: these institutions may present themselves to us as socially accepted bodies, as somehow representative of the society we live in, but they are nothing more than dysfunctional relics of the bourgeois project. Once upon a time, they were charged with the role of promoting democracy, breathing life into the myth that institutions are built on an exchange between free, equal and committed citizens. Not only have they failed in this task, but within the context of neoliberalism, have become even more obscure, more unreliable and more exclusive.
- The state and its institutional bodies now share aims and objectives so closely intertwined with corporate and neoliberal agendas that they have been rendered indivisible. This intensification and expansion of free market ideology into all aspects of our lives has been accompanied by a systematic dismantling of all forms of social organisation and imagination antithetical to the demands of capitalism.
- As part of this process it's clear that many institutions and their newly installed managerial elites are now looking for escape routes out of their inevitable demise and that, at this juncture, this moment of crisis, they're looking at 'alternative' structures and what's left of the Left to model their horizons, sanction their role

in society and reanimate their tired relations. Which of course we despise!

In their scramble for survival, cultural and educational institutions have shown how easily they can betray one set of values in favour of another and that's why our task now is to demand and adhere to the foundational and social principles they have jettisoned, by which we mean: transparency, accountability, equality and open participation.

- By transparency we mean an opening up of the administrative and financial functions/decision making processes to public scrutiny. By accountability we mean that these functions and processes are clearly presented, monitored and that they can in turn, be measured and contested by 'participants' at any time. Equality and open participation is exactly what it says - that men and women of all nationalities, race, colour and social status can participate in any of these processes at any time.

- Institutions as they appear today, locked in a confused space between public and private, baying to the demands of neoliberal hype with their new management structures, are not in a position to negotiate the principles of transparency, accountability and equality, let alone implement them. We realise that responding to these demands might extend and/or guarantee institutions' survival but, thankfully, their deeply ingrained practices prevent them from even entertaining the idea on a serious level.

- In our capacity as workers with a political commitment to self-organisation we feel that any further critical contribution to institutional programmes will further reinforce the relations that keep these obsolete structures in place. We are fully aware that 'our' critiques, alternatives and forms of organisation are not just factored into institutional structures but increasingly utilised to legitimise their existence.

- The relationship between corporations, the state and its institutions is now so unbearable that we see no space for negotiation – we offer no contribution, no critique, no pathway to reform, no way in or out. We choose to define ourselves in relation to the social forms that we participate in and not the leaden

institutional programmes laid out before us – our deregulation is determined by social, not market relations. There is no need for us to storm the Winter Palace, because most institutions are melting away in the heat of global capital anyway. We will provide no alternative. So let go!

The only question that remains is how to get rid of the carcass and deal with the stench:

- We are not interested in their so-called assets; their personnel, buildings, archives, programmes, shops, clubs, bars, facilities and spaces will all end up at the pawnbroker anyway...
- All we need is their cash in order to pay our way out of capitalism and take this opportunity to make clear our intention to supervise and mediate our own social capital, knowledge and networks.
- As a first step we suggest an immediate redistribution of their funds to already existing, self-organised bodies with a clear commitment to workers' and immigrants' rights, social (anti-racist, anti-sexist, anti-homophobic) struggle and representation.

There is no alternative! The future is self-organised.

- In the early 1970's corporate analysts developed a strategy aimed at reducing uncertainty called 'there is no alternative' (TINA). Somewhat ironically we now find ourselves in agreement, but this time round we're the scenario planners and executors of our own future though we are, if nothing else, the very embodiment of uncertainty.
- In the absence of clearly stated opposition to the neoliberal system, most forms of collective and collaborative practice can be read as 'self-enterprise'. By which we mean, groupings or clusters of individuals set up to feed into the corporate controlled markets, take their seats at the table, cater to and promote the dominant ideology.
- Self-organisation should not be confused with self-enterprise or self-help, it is not an alternative or conduit into the market. It isn't a label, logo, brand or flag under which to sail in the waters of

neoliberalism (even as a pirate ship as suggested by MTV)! It has no relationship to entrepreneurship or bogus 'career collectives'.

- In our view self-organisation is a byword for the productive energy of those who have nothing left to lose. It offers up a space for a radical re-politicisation of social relations – the first tentative steps towards realisable freedoms.

Self-organisation is:

- Something which predates representational institutions. To be more precise: institutions are built on (and often paralyse) the predicates and social forms generated by self-organisation.
- Mutually reinforcing, self-valorising, self-empowering, self-historicising and, as a result, not compatible with fixed institutional structures.
- A social and productive force, a process of becoming which, like capitalism, can be both flexible and opaque - therefore more than agile enough to tackle (or circumvent) it.
- A social process of communication and commonality based on exchange; sharing of similar problems, knowledge and available resources.
- A fluid, temporal set of negotiations and social relations which can be emancipatory – a process of empowerment.
- Something which situates itself in opposition to existing, repressive forms of organisation and concentrations of power.
- Always challenging power both inside the organisation and outside the organisation; this produces a society of resonance and conflict, but not based on fake dualities as at present.
- An organisation of deregulated selves. It is at its core a non-identity.
- A tool that doesn't require a cohesive identity or voice to enter into negotiation with others. It may reside within social forms but doesn't need take on an identifiable social form itself.
- Contagious and inclusive, it disseminates and multiplies.
- The only way to relate to self-organisation is to take part, self-organise, connect with other self-organising initiatives and challenge the legitimacy of institutional representation.

We put a lid on the bourgeois project, the national museums will be stored in their very own archive, the Institutes of Contemporary Art will be handed over to the artists unions, the Universities and Academies will be handed over to the students, Siemens and all the other global players will be handed over to their workers. The state now acts as an administrative unit - just as neoliberalism has suggested it – but with mechanisms of control, transparency accountability and equal rights for all. END

Disclaimer:

This text can be freely distributed and printed in non-commercial, no-money contexts without the permission of the authors.

It was originally conceived as a pamphlet with the aim of disrupting the so-called critical paths and careers being carved out by those working the base structure of the political-art fields. We're aware of contradictions, limits and problems with this text and invite all to measure the content in direct relation to the context in which it may appear. In fact, it has come as no surprise to us that its dodgy legitimizing potential has been most keenly exploited by those it originally set out to challenge. Having let it fly we now invite you, the reader, to consider why it's in this publication/exhibition, whose interests it serves and the power relations it helps to maintain.

There is No Alternative: the Future is Self-organised. Postscript. December 2010
Given the situation, the global social crisis that we confront on a daily basis, the struggle of comrades everywhere and at all times - we welcome and support the actual self-organisation taking place on the streets, in the non/workplace, the school, the home. In the same breath, if we can be bothered to even draw it, we hold in utter contempt the sad farce, the vacant charade that passes for political action and engagement in the art system.
Destroy the museum.....

For more information visit: www.societyofcontrol.com

Stephan Dillemath, Anthony Davies, and Jakob Jakobsen, *There is No Alternative: The Future Is Self-Organised*, Society of Control, June 12, 2005.
<http://abstractpossible.org/2011/03/22/there-is-no-alternative-the-futures-is-self-organised/>

Published on the occasion of *Anarchism Without Adjectives: On the Work of Christopher D’Arcangelo (1975–1979)*, Artists Space, New York, September 10 – October 16, 2011

Curated by Dean Inkster and Sébastien Pluot, together with Richard Birkett and Stefan Kalmár of Artists Space

This project is co-produced by Solang production paris brussels, Centro Cultural Montehermoso Kulturunea, Vitoria-Gasteiz and Centre d’art contemporain de Brétigny, in partnership with Artists Space, New York

This exhibition is made possible through the generous support of Étant donnés, the French-American Fund for Contemporary Art, a Program of FACE; Ministère de la Culture et de la Communication, France; Foundation for Contemporary Arts; The New York State Council on the Arts, a State Agency; public funds from the New York City Department of Cultural Affairs, in partnership with the City Council; and The Friends of Artists Space

With thanks to Cathy Weiner and the D’Arcangelo Family Partnership

The Christopher D’Arcangelo Papers can be viewed by appointment at the Fales Library and Special Collections, New York University. For more information visit www.nyu.edu/library/bobst/research/fales/

P. 19 & 29: Documents produced and distributed by Christopher D’Arcangelo and Peter Nadin in January and June 1978, in order to invite people to view “functional constructions” completed in those months. Courtesy Peter Nadin and the D’Arcangelo Family Partnership.

All texts copyright the authors and publishers as listed. All efforts have been made to contact the rightful owners with regards to copyrights and permissions. Please contact info@artistspace.org with any queries.

Graphic Design: Manuel Raeder with Manuel Goller

Printed by: GM Printing

ISBN: 978-0-9663626-5-7

Board of Directors

Kynaston McShine
Irving Sandler
Cindy Sherman

Igor DaCosta, President
Allan Schwartzman, Vice President
Christopher Apgar, Treasurer
Liam Gillick, Secretary

Shane Akeroyd
Carolyn Alexander
Negar Azimi
Saskia Bos
Jonathan Caplan
Virginia Cowles
Schroth
Martin Cox
Carol Greene
Rachel Harrison
Joan Jonas
Lawrence Luhring
Seth Price
Amanda Sharp
Andy Stillpass
Rirkrit Tiravanija
Gordon VeneKlasen
Andrew Weinstein

Core Contributors

Bloomberg
Philanthropies
Louise Bourgeois Trust
Carnegie Corporation of New York
Lambent Foundation
Fund of Tides
Foundation
The Andy Warhol
Foundation for the Visual Arts
The New York State Council on the Arts, a State Agency

Contributors

The Milton and Sally Avery Arts Foundation, The Brown Foundation
Con Edison, Cowles Charitable Trust, Credit Suisse, The Danish Cultural Council, The Federal Cultural Foundation of Germany, Foundation for Contemporary Arts, Gesso Foundation, Graham Foundation for Advanced Studies in the Fine Arts, Herman Goldman Foundation, The Horace W. Goldsmith Foundation, The Robert Mapplethorpe Foundation, Puffin Foundation Ltd. The New York City Department of Cultural Affairs, The National Endowment for the Arts

Friends of Artists Space

Helene Winer

Sadie Coles HQ
Maja Hoffmann / LUMA Foundation
Dirk & Natasha Ziff
Anonymous

Alexander Brenninkmeijer
Michael Ringier
Jerry I. Speyer

Shelley Fox Aarons & Philip Aarons, Gavin Brown, Gladstone Gallery, Greene Naftali, Hauser & Wirth, David Kordansky, Lisson Gallery, Matthew Marks, David Zwirner

Brooke Alexander, Charles Asprey, Blum & Poe, Tanya Bonakdar Gallery, Suzanne Deal Booth, Cecily Brown, Spencer Brownstone, Melva Bucksbaum & Raymond Learsy, Constance Caplan, Paula Cooper, Peter Darrell & Jane Ormerod, Elizabeth Dee, Beth Rudin DeWoody, Thomas Dozol & Michael Stipe, Martin & Rebecca Eisenberg, Frederick & Diana Elghanayan, Francis & Rosa Feeney, Peter Freeman, Marian Goodman Gallery, Wade Guyton, Marieluise Hessel, Rocio & Boris Hirmas, Marguerite Steed Hoffman, Jill & Peter Kraus, Andrew Kreps, Yvon Lambert & Olivier Belot, Galerie Lelong, Toby Devan Lewis, Dorothy Lichtenstein, Joshua Mack, Jose Martos, Anthony & Celeste Meier, Daniel M. Neidich and Brooke Garber Foundation, Maureen Paley, Friedrich Petzel Gallery, Brian Phillips, Galerie Eva Presenhuber, Richard Prince, Cindy & Howard Rachofsky, Deedie & Rusty Rose, Andrea Rosen Gallery, Alex Sainsbury & Elinor Jansz, Cindy Sherman, Brent Sikkema, Ann Tenenbaum & Thomas H. Lee, Alice Tisch, Kelley Walker, Weil Gotshal & Manges LLP, Thea Westreich & Ethan Wagner

Up to date at the time of going to print, Monday August 22, 2011; for most recent list please refer to our website.

Published on the occasion of *Anarchism Without Adjectives: On the Work of Christopher D’Arcangelo (1975–1979)*, Artists Space, New York, September 10 – October 16, 2011

Curated by Dean Inkster and Sébastien Pluot, together with Richard Birkett and Stefan Kalmár of Artists Space

This project is co-produced by Solang production paris brussels, Centro Cultural Montehermoso Kulturunea, Vitoria-Gasteiz and Centre d’art contemporain de Brétigny, in partnership with Artists Space, New York

This exhibition is made possible through the generous support of Étant donnés, the French-American Fund for Contemporary Art, a Program of FACE; Ministère de la Culture et de la Communication, France; Foundation for Contemporary Arts; The New York State Council on the Arts, a State Agency; public funds from the New York City Department of Cultural Affairs, in partnership with the City Council; and The Friends of Artists Space

With thanks to Cathy Weiner and the D’Arcangelo Family Partnership

The Christopher D’Arcangelo Papers can be viewed by appointment at the Fales Library and Special Collections, New York University. For more information visit www.nyu.edu/library/bobst/research/fales/

P. 19 & 29: Documents produced and distributed by Christopher D’Arcangelo and Peter Nadin in January and June 1978, in order to invite people to view “functional constructions” completed in those months. Courtesy Peter Nadin and the D’Arcangelo Family Partnership.

All texts copyright the authors and publishers as listed. All efforts have been made to contact the rightful owners with regards to copyrights and permissions. Please contact info@artistspace.org with any queries.

Graphic Design: Manuel Raeder with Manuel Goller

Printed by: GM Printing

ISBN: 978-0-9663626-5-7

Board of Directors

Kynaston McShine
Irving Sandler
Cindy Sherman

Igor DaCosta, President
Allan Schwartzman, Vice President
Christopher Apgar, Treasurer
Liam Gillick, Secretary

Shane Akeroyd
Carolyn Alexander
Negar Azimi
Saskia Bos
Jonathan Caplan
Virginia Cowles
Schroth
Martin Cox
Carol Greene
Rachel Harrison
Joan Jonas
Lawrence Luhring
Seth Price
Amanda Sharp
Andy Stillpass
Rirkrit Tiravanija
Gordon VeneKlasen
Andrew Weinstein

Core Contributors

Bloomberg
Philanthropies
Louise Bourgeois Trust
Carnegie Corporation of New York
Lambent Foundation
Fund of Tides
Foundation
The Andy Warhol
Foundation for the Visual Arts
The New York State Council on the Arts, a State Agency

Contributors

The Milton and Sally Avery Arts Foundation, The Brown Foundation
Con Edison, Cowles Charitable Trust, Credit Suisse, The Danish Cultural Council, The Federal Cultural Foundation of Germany, Foundation for Contemporary Arts, Gesso Foundation, Graham Foundation for Advanced Studies in the Fine Arts, Herman Goldman Foundation, The Horace W. Goldsmith Foundation, The Robert Mapplethorpe Foundation, Puffin Foundation Ltd. The New York City Department of Cultural Affairs, The National Endowment for the Arts

Friends of Artists Space

Helene Winer

Sadie Coles HQ
Maja Hoffmann / LUMA Foundation
Dirk & Natasha Ziff
Anonymous

Alexander Brenninkmeijer
Michael Ringier
Jerry I. Speyer

Shelley Fox Aarons & Philip Aarons, Gavin Brown, Gladstone Gallery, Greene Naftali, Hauser & Wirth, David Kordansky, Lisson Gallery, Matthew Marks, David Zwirner

Brooke Alexander, Charles Asprey, Blum & Poe, Tanya Bonakdar Gallery, Suzanne Deal Booth, Cecily Brown, Spencer Brownstone, Melva Bucksbaum & Raymond Learsy, Constance Caplan, Paula Cooper, Peter Darrell & Jane Ormerod, Elizabeth Dee, Beth Rudin DeWoody, Thomas Dozol & Michael Stipe, Martin & Rebecca Eisenberg, Frederick & Diana Elghanayan, Francis & Rosa Feeney, Peter Freeman, Marian Goodman Gallery, Wade Guyton, Marieluise Hessel, Rocio & Boris Hirmas, Marguerite Steed Hoffman, Jill & Peter Kraus, Andrew Kreps, Yvon Lambert & Olivier Belot, Galerie Lelong, Toby Devan Lewis, Dorothy Lichtenstein, Joshua Mack, Jose Martos, Anthony & Celeste Meier, Daniel M. Neidich and Brooke Garber Foundation, Maureen Paley, Friedrich Petzel Gallery, Brian Phillips, Galerie Eva Presenhuber, Richard Prince, Cindy & Howard Rachofsky, Deedie & Rusty Rose, Andrea Rosen Gallery, Alex Sainsbury & Elinor Jansz, Cindy Sherman, Brent Sikkema, Ann Tenenbaum & Thomas H. Lee, Alice Tisch, Kelley Walker, Weil Gotshal & Manges LLP, Thea Westreich & Ethan Wagner

Up to date at the time of going to print, Monday August 22, 2011; for most recent list please refer to our website.

Published on the occasion of *Anarchism Without Adjectives: On the Work of Christopher D’Arcangelo (1975–1979)*, Artists Space, New York, September 10 – October 16, 2011

Curated by Dean Inkster and Sébastien Pluot, together with Richard Birkett and Stefan Kalmár of Artists Space

This project is co-produced by Solang production paris brussels, Centro Cultural Montehermoso Kulturunea, Vitoria-Gasteiz and Centre d’art contemporain de Brétigny, in partnership with Artists Space, New York

This exhibition is made possible through the generous support of Étant donnés, the French-American Fund for Contemporary Art, a Program of FACE; Ministère de la Culture et de la Communication, France; Foundation for Contemporary Arts; The New York State Council on the Arts, a State Agency; public funds from the New York City Department of Cultural Affairs, in partnership with the City Council; and The Friends of Artists Space

With thanks to Cathy Weiner and the D’Arcangelo Family Partnership

The Christopher D’Arcangelo Papers can be viewed by appointment at the Fales Library and Special Collections, New York University. For more information visit www.nyu.edu/library/bobst/research/fales/

P. 19 & 29: Documents produced and distributed by Christopher D’Arcangelo and Peter Nadin in January and June 1978, in order to invite people to view “functional constructions” completed in those months.
Courtesy Peter Nadin and the D’Arcangelo Family Partnership.

All texts copyright the authors and publishers as listed. All efforts have been made to contact the rightful owners with regards to copyrights and permissions. Please contact info@artistspace.org with any queries.

Graphic Design: Manuel Raeder with Manuel Goller

Printed by: GM Printing

ISBN: 978-0-9663626-5-7

Board of Directors

Kynaston McShine
Irving Sandler
Cindy Sherman

Igor DaCosta, President
Allan Schwartzman, Vice President
Christopher Apgar, Treasurer
Liam Gillick, Secretary

Shane Akeroyd
Carolyn Alexander
Negar Azimi
Saskia Bos
Jonathan Caplan
Virginia Cowles
Schroth
Martin Cox
Carol Greene
Rachel Harrison
Joan Jonas
Lawrence Luhring
Seth Price
Amanda Sharp
Andy Stillpass
Rirkrit Tiravanija
Gordon VeneKlasen
Andrew Weinstein

Core Contributors

Bloomberg
Philanthropies
Louise Bourgeois Trust
Carnegie Corporation of New York
Lambent Foundation
Fund of Tides
Foundation
The Andy Warhol
Foundation for the Visual Arts
The New York State Council on the Arts, a State Agency

Contributors

The Milton and Sally Avery Arts Foundation, The Brown Foundation
Con Edison, Cowles Charitable Trust, Credit Suisse, The Danish Cultural Council, The Federal Cultural Foundation of Germany, Foundation for Contemporary Arts, Gesso Foundation, Graham Foundation for Advanced Studies in the Fine Arts, Herman Goldman Foundation, The Horace W. Goldsmith Foundation, The Robert Mapplethorpe Foundation, Puffin Foundation Ltd. The New York City Department of Cultural Affairs, The National Endowment for the Arts

Friends of Artists Space

Helene Winer

Sadie Coles HQ
Maja Hoffmann / LUMA Foundation
Dirk & Natasha Ziff
Anonymous

Alexander Brenninkmeijer
Michael Ringier
Jerry I. Speyer

Shelley Fox Aarons & Philip Aarons, Gavin Brown, Gladstone Gallery, Greene Naftali, Hauser & Wirth, David Kordansky, Lisson Gallery, Matthew Marks, David Zwirner

Brooke Alexander, Charles Asprey, Blum & Poe, Tanya Bonakdar Gallery, Suzanne Deal Booth, Cecily Brown, Spencer Brownstone, Melva Bucksbaum & Raymond Learsy, Constance Caplan, Paula Cooper, Peter Darrell & Jane Ormerod, Elizabeth Dee, Beth Rudin DeWoody, Thomas Dozol & Michael Stipe, Martin & Rebecca Eisenberg, Frederick & Diana Elghanayan, Francis & Rosa Feeney, Peter Freeman, Marian Goodman Gallery, Wade Guyton, Marieluise Hessel, Rocio & Boris Hirmas, Marguerite Steed Hoffman, Jill & Peter Kraus, Andrew Kreps, Yvon Lambert & Olivier Belot, Galerie Lelong, Toby Devan Lewis, Dorothy Lichtenstein, Joshua Mack, Jose Martos, Anthony & Celeste Meier, Daniel M. Neidich and Brooke Garber Foundation, Maureen Paley, Friedrich Petzel Gallery, Brian Phillips, Galerie Eva Presenhuber, Richard Prince, Cindy & Howard Rachofsky, Deedie & Rusty Rose, Andrea Rosen Gallery, Alex Sainsbury & Elinor Jansz, Cindy Sherman, Brent Sikkema, Ann Tenenbaum & Thomas H. Lee, Alice Tisch, Kelley Walker, Weil Gotshal & Manges LLP, Thea Westreich & Ethan Wagner

Up to date at the time of going to print, Monday August 22, 2011; for most recent list please refer to our website.