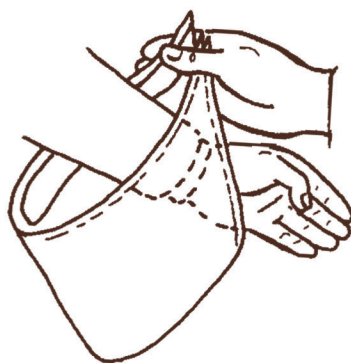
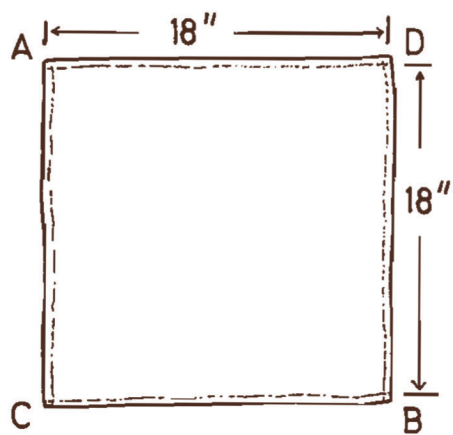




SOME THOUGHTS
ON PRODUCING
A WAND

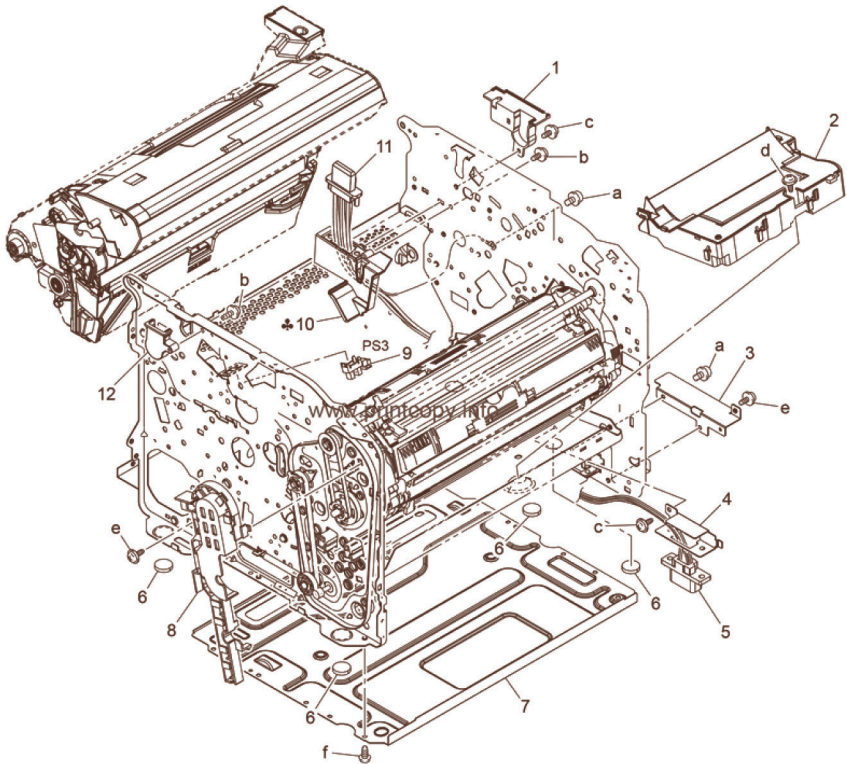
LYNDON
BARROIS JR.

ARTISTS SPACE



PART ONE

In the beginning, there was a printer. Not a remarkable one, but an abandoned printer found among scraps and curiosities on the fourth floor of an Omaha warehouse.





I was interested in the object, and certainly its brown box, which was set off by the bright blue graphics I had come to love in Konica Minolta packaging. The printer's name and model brought to mind an old painting of mine, a dark memory scene of a kid's birthday party at Chuck E. Cheese.

In the foreground, a table of children surrounding a cake, in the background, occupying most of the composition, a tuxedoed animatronic band. Above the stage is a glittery banner reading 'Magi-' with the 'c' cropped out. I then thought of the famed biblical Magi, the source of numerous depictions throughout the history of painting. I wondered if there was a version painted in 1600. Perhaps I would make my own copy. What magic could be conjured from a printer past its prime?



PART TWO

GIFTS AND GOODS

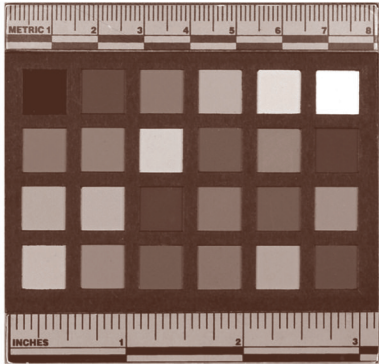
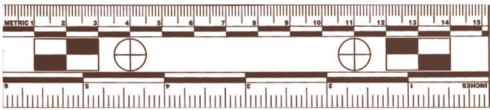
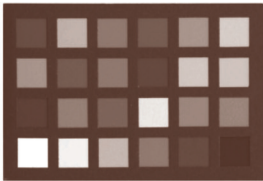
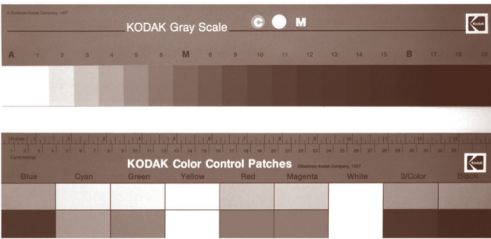


Gerard David (1460-1523) was a Flemish painter that kept emerging in my search, as he painted multiple iterations of the *Adoration of the Kings* genre pictures. The compositional orientation, temperature, density, and the complexions of the traveling kings shift with each pass, I imagine, to suit the tastes of the one commissioning the work. It is said that this genre of picture, in addition to its commemoration of the divine, came to represent merchants and the exchange of goods.



So, separate from its religious connotations, it's interesting to consider the journey of objects in the world. It was something of a miracle to receive an unimaginable object, flavor, or lifeform from a far off, unimaginable place. So we have in these pictures of Adoration, a frame of mirrored gestures.

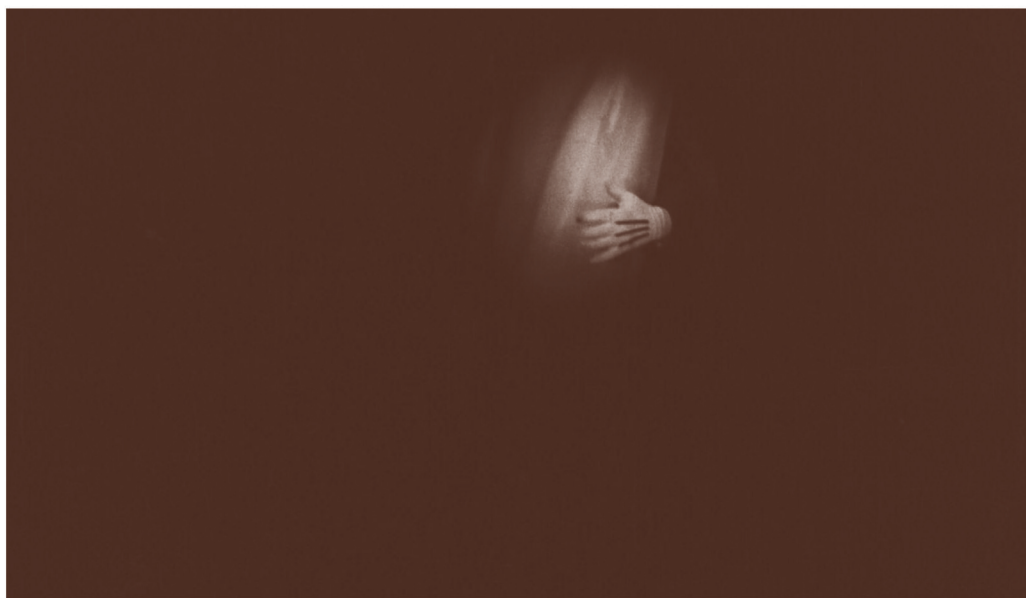




Presenting divine goods to a divine agent.
I wonder the ways our expectations have
changed regarding witnessing a miracle?

PART THREE

MIRACLE IN THE MAKING

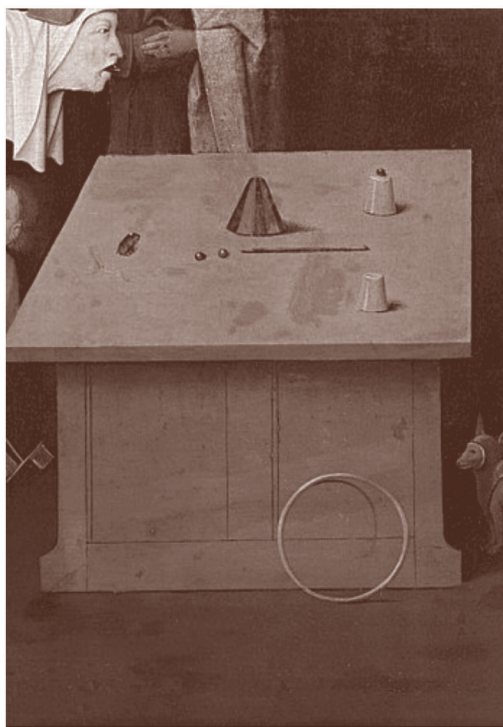


I am watching a man build a *currach* out of hazel rods and sally twigs. A brief archival clip shows him sticking pliable rods into the ground, in the outline of what will become a stout paddle boat. He bends them towards each other to form a frame, then weaves twigs across the grid to fill it out.

In a different episode, a woven basket begins in the same way with the same stuff. The same method towards different means. It's quite simple, but even as it unfolds before my eyes, it still feels like a trick. This is one of many glorious episodes from *Hands*, an Irish documentary series produced by David and Sally Shaw-Smith during the 1970s and 80s, capturing traditional Irish crafts before their inevitable disappearance.



I am enraptured, because while I know there are hands behind these objects, to see is to believe. To know that every basket seen is a basket hand-made is something put aside in our brains. Quality objects have the feeling of arriving readily made, as if procured through a process of divination.



Diverses EXPERIENCES par la BAGUETTE.



Perhaps interdisciplinarity (as a movement away from specialization), the availability of fabrication, and the increasing pace of our access to seeing *results*, has made any painstaking activity unfathomable. Through these films (and cinema at large) I travel back in time to move slower. These quaint and quirky profiles of quiet craftspeople—from candle makers to stone carvers to bookbinders—remind me that “technology” doesn’t always have a power switch. They reveal the miracle of things being made, that magic production is a devoted orchestration of skills.

PART FOUR

A DONKEY CON



The donkey is both my mascot and timepiece. A sort of sundial that interrogates our sense of time's linearity. They have always been here, working.

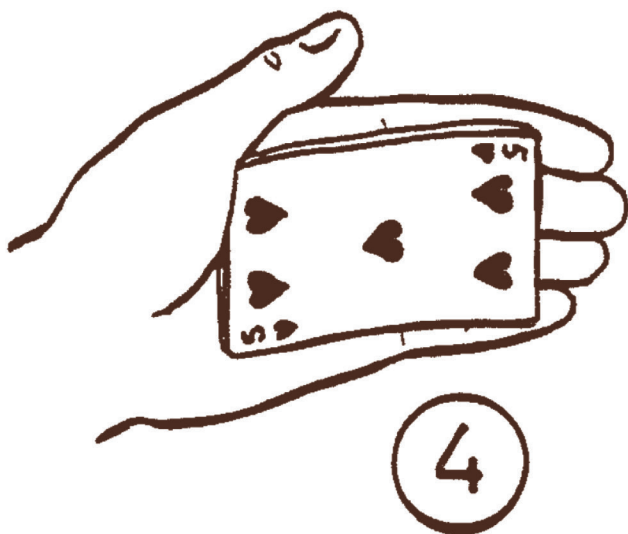
From *Black Narcissus* (1948) to *Big Top Pee Wee* (1988), the donkey has traversed time, geography and genre on screen, which echoes its condition as a laborious body around the world for millennia. The donkey is a transnational icon whose image has persisted in the periphery of civilization around the globe. Like watches, they are instruments of measurement that remain useful, not by changing themselves, but in how change over time is measured against them.





Confidence requires conviction. And conviction is contingent on expectation, either in crime or on a stage. In the 1999 film *The Thomas Crown Affair*, forgery is a gesture of mastery that *elegant* men are expected to conduct, and in the context of criminality, heists are made to be heroic. The forged work in question is guessed to be made by the son—not daughter—of an imprisoned notorious forger. We live in such a world of shorthand imagination that to cast a woman as the source of this niche technical expertise begs an equity of expectation. It becomes a transgressive act.







Why would we expect a modellesque painter in her 20s (her brooding pout, fashionability, and perceived shallowness made her an apt agent of misdirection) to be capable of such adeptness? Such labored touch and technology? Our words and images have told us otherwise for such a long time. And in the presence of MagiColorful printers, paintings of a certain kind find company in the repository of waning traditions.

Lyndon Barrois Jr.: <i>Mirage Collar</i> is on view at Artists Space from February 11 – April 23, 2022.	Shane Akeroyd Negar Azimi Jonathan Caplan Stephen Cheng Martin Cox Claire Distenfeld Olshan Darby English LaToya Ruby Frazier Barbara Gladstone Carol Greene Rachel Harrison Ebony L. Haynes Joan Jonas Philippa Polskin Seth Price Eleanor Heyman Propp Allan Schwartzman Amanda Sharp Rirkrit Tiravanija	Founding Artists	Imperfect Family Foundation Robert Rauschenberg Foundation The Stavros Niarchos Foundation The Willem de Kooning Foundation The Fox Aarons Foundation Herman Goldman Foundation The Destina Foundation The Luce Foundation May and Samuel Rudin Family Foundation The Milton and Sally Avery Arts Foundation Laurie Tisch Illumination Fund Arison Arts Foundation NYU Community Fund The David Rockefeller Fund The Jacques and Natasha Gelman Foundation The Jill and Peter Kraus Foundation The Richard Pousette- Dart Foundation	Friends Pedro Barbosa & Patricia Moraes Cecily Brown Lonti Ebers Marty & Rebecca Eisenberg Wade Guyton Jeanne Hardy Hauser & Wirth Marieluise Hessel kurimanzutto Joshua Mack Matthew Marks & Jack Bankowsky Modica Carr Art Advisory, LLC Barbara & Howard Morse Laura Poitras Emily Russell & John Charles Thomas Andrew Ruth & Gabe Catone Steven Schindler Marsha Soffer Jean-Edouard van Praet & Tappan Heher Christopher Wool David Zwirner
For much help and guidance on this project, we thank: Kahlil Robert Irving, Christian Scheidemann and the team at Contemporary Conservation, Holly Kranker (Bemis Center of Contemporary Art), Carol Mancusi-Ungaro, Margo Delidow, and Clara Rojas-Sebesta (Whitney Museum Conservation), Addoley Dzegede, Lydia Rosenberg, Isla Hansen, Tucker Marder, Laura Hudspeth, Nisa Mackie, and Theo Downes- Le Guin. Dedicated to Olivia Ross Thibodeaux	11 Cortlandt Alley Founders Visionary Eleanor Cayre Barbara Gladstone Eleanor Heyman Propp Allan Schwartzman Leader Shane Akeroyd Stephen Cheng Claire Distenfeld Olshan Lonti Ebers Lucy Freeman Sandler in Memory of Irving Sandler Carol Greene Alex Logsdail Stavros Niarchos Foundation Maja Oeri Anonymous	Yuji Agematsu Richard Aldrich Harold Ancart Ed Atkins Darren Bader Trisha Baga Barbara Bloom Cecily Brown Nicolas Ceccaldi Moyra Davey Trisha Donnelly Jana Euler Tomoo Gokita Rachel Harrison Charline von Heyl Alex Hubbard Jacqueline Humphries Aaron Flint Jamison Rashid Johnson Sanya Kantarovsky Jutta Koether Jeff Koons Michael Krebber Louise Lawler Margaret Lee Sam Lewitt Mathieu Malouf Nick Mauss Lucy McKenzie Albert Oehlen Laura Owens Charlemagne Palestine Adrian Piper Pope.L Seth Price Walter Price Josephine Pryde Sam Pulitzer RH Quaytman Carissa Rodriguez David Salle Richard Serra Amy Sillman Josh Smith Haim Steinbach Hito Steyerl Cheyney Thompson Rirkrit Tiravanija Tom of Finland Stewart Uoo Peter Wächtler Kara Walker Kelley Walker Jeff Way	Super Friends Shane Akeroyd Eleanor Cayre Virginia Cowles Schroth Gladstone Gallery Marian Goodman Gallery Eleanor Heyman Propp David Josefitt & Steven Incontro Lisson Gallery Allan Schwartzman Amanda Sharp Diana Wege Carolyn Alexander & Ted Bonin Daniel Buchholz & Christopher Müller Jonathan Caplan & Angus Cook Paula Cooper Gallery Brendan Dugan Greene Naftali Sara Meltzer Ales Ortuzar Philippa Polskin Michael Ringier Ronnie Sassoon & James Crump Amy Sillman Josh Smith Andy Stillpass Alice Weiner Christine Wentz Thea Westreich Wagner & Ethan Wagner	Olivier Babin Thomas Berger Bortolami Christine Burgin James Cahn & Jeremiah Collatz Eileen & Michael Cohen Martin Cox Daniel Giddings Alex Glauber Susan Harris Elisabeth Ivers Catriona Jeffries Jacob King Glenn Ligon Lily Lyons Fernando Mesta & José Rojas Sophie Mörner Maureen Paley Francesca Pia Andrea Rosen Alexander S.C. Rower & Elan Gentry Cordy Ryman Stephanie Snyder Emily Sundblad Toby Webster Martin & Teresa Weinstein
Staff of Artists Space Jay Sanders Miriam Katzeff Danielle A. Jackson Stella Cilman Rezarta Seferi Kate Temple Witts Maya Hayda Riley Wesolowski	Murray A. Abramson Julie Ault Candy Barasch Daniel Buchholz & Christopher Müller James Cahn & Jeremiah Collatz Martin Cox Horace W. Goldsmith Foundation Stephanie LaCava Mónica Manzutto & José Kuri Friedrich Petzel Steven Schindler Mari & Peter Shaw David Simkins Marsha Soffer Andy Stillpass Diana Wege Thea Westreich Wagner & Ethan Wagner Helene Winer David Zwirner	Core Contributors The Andy Warhol Foundation for the Visual Arts The Cowles Charitable Trust The Cy Twombly Foundation The David Teiger Foundation The Helen Frankenthaler Foundation The Horace W. Goldsmith Foundation The New York Community Trust		
Design: Eric Wrenn				
Board of Directors				
Cindy Sherman Honorary Lifetime Member				
Eleanor Cayre President				
Steven Schindler President				
Andy Stillpass Treasurer				
Liam Gillick Secretary				