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Panoramic view of William S. Burroughs' bedroom in "the Bunker" at 222 Bowery, New York City. Photo: Daniel Pérez

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TFOR 3.08P.M. Rip It Up and Start Again January 19–February 20, 2010

William S. Burroughs presented by John Giorno

Charles Henri Ford presented by Mitchell Algus & Christopher Müller

Ray Johnso presented by

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JESS STOCKSTILL SHOOTERS SUPPLY 2536 ARLINGTON ROAD GRAPEVINE TEXAS 76051 817/481-1593 William S. Burroughs presented by John Giorno b. February 5, 1914, St. Louis, Missouri d. August 2, 1997, Lawrence, Kansas

In the 1980s and 1990s, William S. Burroughs became an icon of pop culture and postmodern literature. Nevertheless, his collages are relatively unknown. Burroughs' art works can be understood as the visual expression of his "cut-up" writing technique, which he used to construct linked scenarios for his protagonists in novels such as Interzone and Imaginary City.

"The photo collage is a way to travel that must be used with skill and precision if we are to arrive [...] The collage as a flexible hieroglyph language of juxtaposition: A collage makes a statement." - William S. Burroughs, 1962.



William S. Burroughs, Target #5 (July 29, 1997), 1997 Courtesy John Giorno, Photo: Adam Reich

Charles Henri Ford presented by Mitchell Algus & Christopher Müller b. February 10, 1913, Brookhaven, Mississipp d. September 27, 2002, New York City

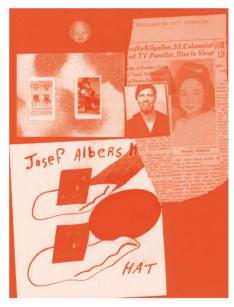
The American poet, artist, and filmmaker Charles Henri Ford is known, among other things, for producing the art magazine View (1940-1948), where he presented a number of European artists who had immigrated to New York City during World War II. The magazine quickly became an experimental platform for New York's vanguard art scene. Surrealist illustrations and collages by artists like Marcel Duchamp, Max Ernst, Salvador Dalí and René Magritte were presented alongside essays by Henry Miller, Tennessee Williams and Paul Bowles, Also published in the magazine were the first English translations of works by Albert Camus and Jean Genet, Charles Henri Ford developed his Poem Posters of the 1960s in the context of surrealist "écriture automatique." Utilizing collage and various printing techniques, Ford's Poem Posters represent a link between Rauschenberg's material collages and Warhol's printing techniques, and anticipate Barbara Kruger's "speaking pictures."



André Breton, Young Cherry Trees Secured Against Hares, Cover by Marcel Duchamp, Published by Charles Henri Ford, View Editions, New York 1946, Collection of Daniel Buchholz and Christopher Müller, Cologne

Ray Johnson presented by Bill Wilson and Stefan Kalmár b. October 16, 1927, Detroit, Michigan d. January 13, 1995, New York City

American artist Ray Johnson attended Black Mountain College between 1945 and 1948. Johnson is regarded as the founder of the "Mail Art" movement which proposed a model for a utopian society where communication takes place without barriers, i.e., where social distinctions have ceased to exist. Ray Johnson's extraordinary collages – which can be understood as a critical commentary on New York's art scene - are as little known today as the fact that he gave Andy Warhol his first camera.



©Ray Johnson Estate, Courtesy Richard L. Feigen & Co.

Philippe Thomas (readymades belong to everyone®) presented by Claire Fontaine b. July 7, 1951, Nice, France: d. September 2, 1995, Paris, France

Beginning in the 1980s, Thomas continued the anti-subjective tendencies in the arts that had begun in the 1960s, analyzing fictional authorships and artistic identities both critically and concretely. Under the cover of a fictional public relations agency named readymades belong to everyone®, he realized various art projects. The main aim of these projects was to undermine the marketing strategies of institutional promotion. Central themes of his creative work are the renunciation of authorship, the contexts of meaning, and the determination of art production by economic processes. Thomas attempted to question art world developments in the 1980s as well as the role of artist mythologies.



Arthur Russell presented by James Merle Thomas b. May 22, 1951, Oskaloosa, Iowa; d. April 4, 1992, New York City

Beginning as a classically trained cellist, Arthur Russell rose to prominence in the late 1970s and early 1980s as both an experimental musician and a producer of eccentric disco music. Associated with other New York City artists and musicians working in and around nontraditional venues for music and performance, Russell performed with minimalist composers, including Glass and Reich, and served as musical director at The Kitchen in the late 1970s. Russell also performed at events alongside Gordon Matta-Clark, Yvonne Rainer, and Allen Ginsberg, worked with pop musicians such as David Byrne and DJ Nicky Siano, and was part of the legendary "Studio 54."



Arthur Russell, photo courtesy Audika

Philippe Thomas (readymades belong to everyone®), Pétition de Principe, 1988. Collection M.J.S., Paris -Deposit Collection Musée d'Art Moderne Grand-Duc Jean, Mudam Luxembourg



John Giorno

Writer and performance artist John Giorno,

is seen as one of the key figures (alongside

William S. Burroughs) of the New York "Beat

Generation." In 1965. Giorno established the

network in which a variety of New York artists

Smith, and Robert Rauschenberg. The network

experimented mainly with video, music, and

recordings of conversations. The piece "DIAL-

A-POEM" grew out of these experiments,

for which various poems were recorded

on a daily basis on answering machines. In

1975, this piece was exhibited in New York's

Museum of Modern Art. In 1975, Burroughs

and Giorno produced the vinvl record "William

S. Burroughs/John Giorno, GPS 006-007," on

Since 1989, Mitchell Algus has built his gallery

which both artists present fragments of their

own texts as a collage-style medley.

label "Giorno Poetry Systems," an artistic

participated, including Andy Warhol, Patti

Christopher Müller

Together with Daniel Buchholz, gallery owner and art historian Christopher Müller has been running Daniel Buchholz Gallery, Cologne/ Berlin since 1996. During the last years he was engaged in the the work of the artist Charles Henri Ford. Together with Daniel Buchholz and Mitchell Algus he organized an exhibition called Charles Henri Ford – The Garden of Disorder, providing an overview of the artist's work. Amongst others, this exhibition was shown at Wolfgang Tillman's exhibition space Between Bridges in London in 2007.

Claire Fontaine

Taking their name from a brand of French stationary, the Paris-based artists collective Claire Fontaine was founded in 2004. The group's members defined themselves as a "ready-made-artist" and developed a variation of neo-conceptual art revolving around the subject of political impotence. Claire Fontaine's interest in Philippe Thomas derives from his critique of the artist's authorship that led to the creation of the imaginary agency readymades belong to everyone® and artistic publications authored by various alter egos. The implication of the collector into the artist's work and the presence of advertisement as an unavoidable aesthetic form are the points that Claire Fontaine considers as being truly contemporary within Philippe Thomas' artistic practice.

James Merle Thomas

James Merle Thomas lives and works in San Francisco as an independent curator, critic, and researcher. He is currently completing his doctoral dissertation in contemporary aesthetics and politics at Stanford University. His ongoing curatorial project, I'm Sorry, But This is How I Learn takes its name from a lyric by Arthur Russell, and is an exploration of the conceptual linkages between repetition and education. To date, the project has been presented in various exhibition projects, lectures, and essays, including a symposium on post-Minimalist aesthetics at Stanford University in April 2008, and in the essay "Let's Go Swimming" (published in Look Behind Us, A Blue Sky, Hatie Cantz, 2007). James Thomas was assistant curator for several group exhibitions, including the 7th Gwangju Biennale (South Korea 2008) and the 2nd Seville Biennale (Spain 2006/07).

Rip It Up and Start Again January 19–February 20, 2010

Programs

Sunday, January 31, 12 pm Book Launch, Be Nice, Share Everything, Have Fun, edited by Stefan Kalmár and Daniel Pies. published by Walther König

Wednesday, February 3, 7:30 pm Poetry recital with John Giorno

Wednesday, February 10, 7:30 pm Screening of Charles Henri Ford's Poem Posters (1967) 16mm, color. sound, 24 mins

Rip It Up and Start Again was conceived by Stefan Kalmár as a dual exhibition-his last for Kunstverein München (*Rip It Up*) and as one of his incoming exhibitions (Start Again) for Artists Space, which Kalmár has been heading since July 2009.

The exhibition brings together works by William S. Burroughs, Charles Henri Ford, Ray Johnson, Arthur Russell and Philippe Thomas (readymades belong to everyone®), each presented by another invited artist, acquaintance, friend, academic and/or admirer.

In the spirit of artistic strategies that could be characterized by the title of the exhibition *Rip It Up and Start Again**, all of the exhibited artists worked with collage in the broadest sense: reconfiguring existing image worlds.

In their lifetimes these artists were admired by artist peers, but have received only marginal recognition within art historical discourse and amongst a younger generation of artists working today.

Mitchell Alaus

practice around tracking down and exhibiting artists such as Kathe Burkhart, Willoughby Sharp, and Charles Henri Ford, whose onceemergent recognition and vanguard status within the art world was rendered obsolete by institutional conservatism and shifting market trends. These artists, whose work once refused to adapt to the demands of their times, are revealed by Mitchell Algus to be prescient harbingers of postmodernism. Stating that 'the gallery is oriented toward work that looks interesting in terms of making art now,' Mitchell Algus' exhibitions reciprocally place the booms, recessions, and fluctuations of the contemporary art market into startling perspective. In an industry where a gallery's profitability is contingent on cultivating consensus around a group of artists they represent, Algus, in contrast, works to dismantle such consensus.

Sunday, February 14, 12 pm Book Launch. Re-make/Re-model. by Michael Bracewell, published by Faber & Faber

Additional programming to be announced. Please visit www.artistsspace.org for details.

Entrance \$5 Members free

The exhibition presents aspects of their multifaceted artistic practices: Burroughs' little-known "Collages;" Philippe Thomas' fictive agency readymades belong to evervone®: Ray Johnson's "Mail Art:" Arthur Russell's experimental minimalist compositions; and Charles Henri Ford's collages, double exposed photography, and films.

Rip It Up and Start Again focuses on the noninstitutionalized contexts of production and the closely intertwined networks of music, art, literature, publishing and popular culture. The exhibition also explores the ways in which these strategies could be regarded as anticipating contemporary cultural practice and discourse, alternative publishing, minimal music, issues of authorship and transgressive identity politics.

* The title, *Rip It Up and Start Again,* is taken from the title of a book by Simon Reynolds who in turn took the title from a song by the Scottish post-punk band Orange Juice.