

Agency: Art and Advertising

Kevin Concannon and John Noga, curators

Exhibition Prospectus August 2008



Art Guys. *The Suits*, 1999

Collection of the Museum of Fine Arts, Houston

Agency: Art and Advertising

19 September – 8 November 2008

McDonough Museum of Art, Youngstown State University

Kevin Concannon, PhD, and John Noga, curators

Sometimes puzzling, sometimes provocative, works in advertising media by artists ranging from Marcel Duchamp to Jeff Koons to 0100101110101101.ORG have both delighted and disturbed audiences that are sometimes left to wonder exactly what it is that they're seeing. Indeed, artists have used the media of advertising to communicate content that often defies viewers' expectations and frequently challenges them. *Agency: Art and Advertising* is an exhibition that explores artists' use of advertising media as sites for works of art (as opposed to the more conventional use of advertising for the *promotion* of work) as well as its subject. The exhibition, scheduled for the fall of 2008 (19 September – 8 November) at the McDonough Museum of Art at Youngstown State University, will focus on works of art in and about advertising media from the 1960s to the present.

Artists themselves, who were largely critical of commercial culture when this “ad art” phenomenon first flourished in the 1960s, are now often ambivalent about—or even embracing of—the commercialism they once critiqued. Others simply choose to use advertising media in order to extend their reach beyond conventional contemporary art audiences. *Agency: Art and Advertising*

examines the history of art in advertising spaces—and art that addresses commodity culture through the appropriation of advertising—as it has evolved over the past 50 years.

Preliminary Checklist

Introductory Illustrated Didactic



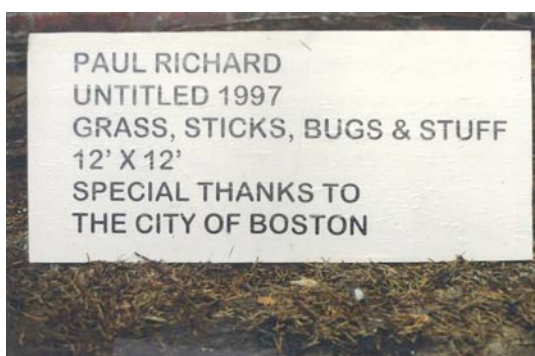
Los Angeles Museum of Contemporary Art (Chiat-Day Agency)

2001 Brand Awareness Campaign, 2001.



Britart.com (Mother Agency)

Artalizers, 2000.



Paul Richard

Designated Art (details), 1997-1999.

While much of the work on view in *Agency: Art & Advertising* could be characterized as institutional critique, the guerilla strategies employed by radical artists of the 1960s had been successfully co-opted by their targets by the 21st century. Most dramatically, perhaps, is the case of the *2001 Brand Awareness Campaign* mounted by LAMoCA in 2001. While many artists purchased billboard spaces for their work in order to escape the institutional strictures of the museum in the 1960s (especially Fluxus and Conceptual artists), it is now fairly common for museums to extend their own reaches through just such strategies. The *Brand Awareness Campaign* mimics the very structures and aims of these artists, advertising the museum as it lightheartedly spoofs the notion of everyday life as art with such devices as billboards bearing “museum labels” for such things as strip clubs. Mimicking the classic forms of conceptual art, *LAMoCA’s Brand Awareness Campaign* also demonstrates the dramatic cooptation of institutional critique by the institutions that were most commonly its targets.

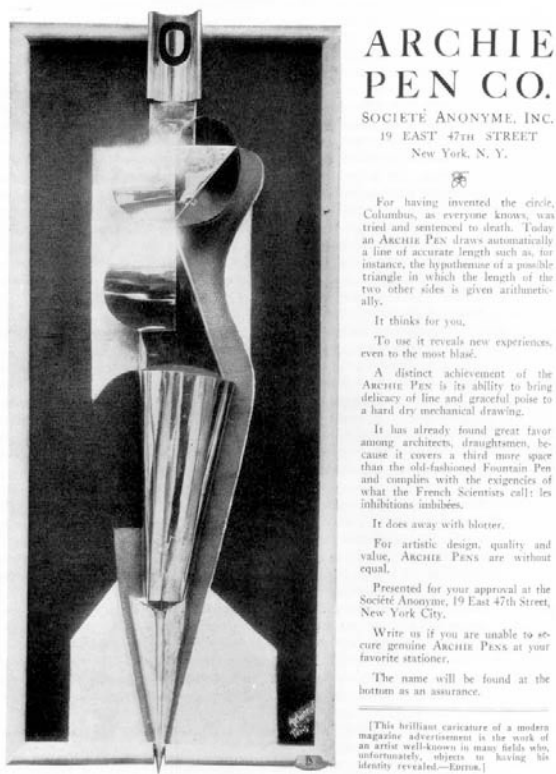
The propensity of artists to “borrow” from commercial advertising practices—and vice-versa—is surprisingly common in the art of our time. The *LAMoCA Campaign* is remarkably similar, it turns out, to a British firm’s virtually identical project for an online art seller, Britart.com, the previous year. Further complicating the situation, however, are the claims of artist Paul Richard, who began making works of this type on the streets of Boston and

New York as early as 1997. In fact, the *New York Times* featured his street works in a 1998 article.

It has been argued that while it used to take a few months for ideas to migrate from Soho to Madison Avenue (the iconic precincts of Art and Advertising at the time), it now takes only minutes (and not just because Chelsea is closer than Soho). It is equally true, however, that ideas travel in both directions.

Newspaper/Magazine Works:

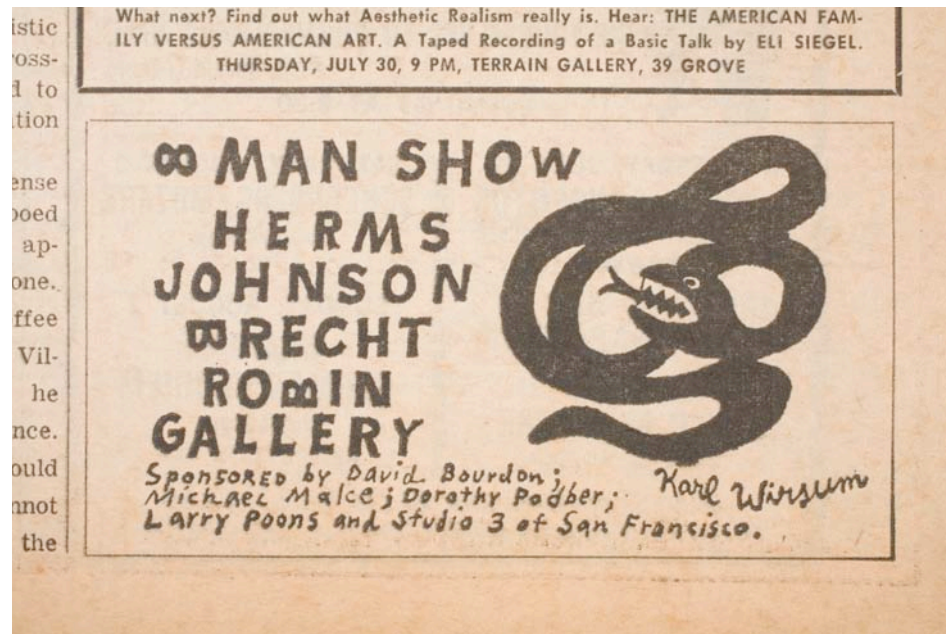
The exhibition proper begins with a selection of works placed in the advertising spaces of magazines and newspapers. The ad works will be reproduced on a series of uniformly-sized, dry-mounted panels, each featuring a single work. A representative selection of original magazines and newspapers will be displayed along with the panels to give viewers a sense of the original scale and contexts of the work. A video lounge will offer visitors the chance to select from a library of artists' television spots that they can view as well.



Marcel Duchamp

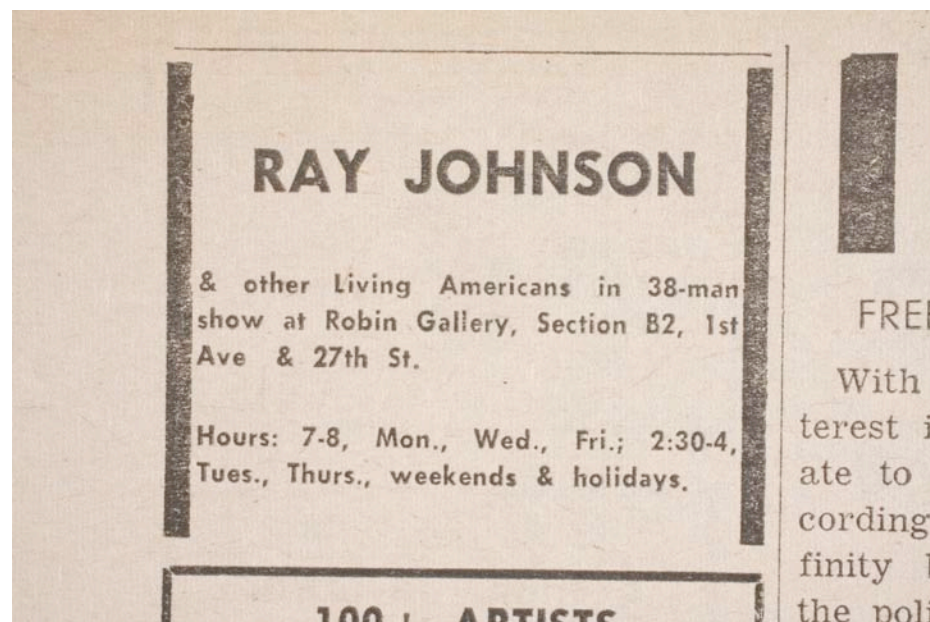
Archie Pen Co., 1921

Advertisement in *The Arts* 1 (February-March 1921): 64



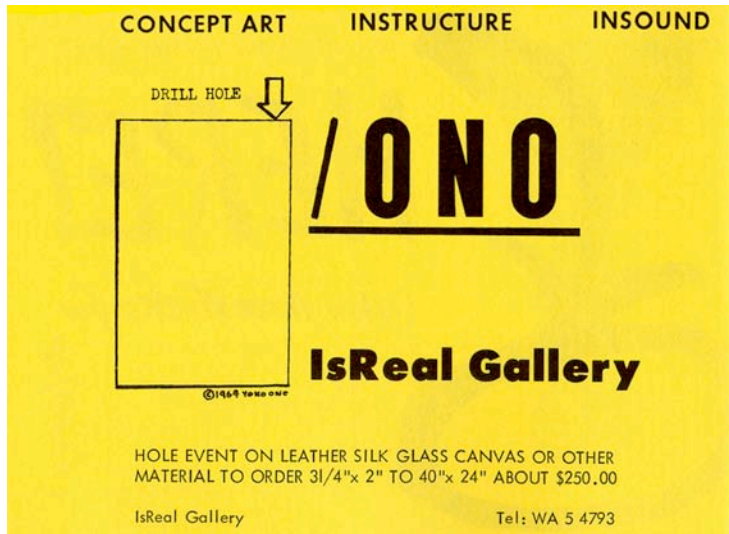
Ray Johnson

"8 Man Show," advertisement, *Village Voice* (New York), 30 July 1964, 9.



Andy Warhol

"Ray Johnson," advertisement, *Village Voice* (New York), 17 September 1964, 13.



Yoko Ono

IsReal Gallery: Drill Hole Event, 1965

New York Arts Calendar 2, no. 7 (April 1965)



Ed Ruscha

Ed Ruscha Says Goodbye to College Joys, 1967

(from *Artforum* 5, no. 5 January 1967: 7)



Dan Graham

Figurative, 1968

(from *Harper's Bazaar*, March 1968: 90)

he surprise center for arts in soap sity of an builds an- or itself by hat. Watch- ng how far e a middle- go into the it out or in at seems to out of sight end returns here. movie, the ple stray- ing or wait- able. The e the depth articular sh- of women. sales, ask- quers, enter- who does ing around ir — no rush

out-of-practice. It's very good on a woman making sure, greedily and nearly out of her mind at the possibility of making it with a young cat: she palyates with suicidal abandon and blatant lust. There's a tantalizing excitement in the work with Carlin, a delectable young girl full of touches, still postures suddenly dropped, and prissy lips that never stop working up into the movie's unspoken themes is the desperate disparity between this sun- worldly woman and her husband, an only actor (John Marley) who suffocates the movie with human rights- ization. The top moment is a profile shot catching this actress at the end of a marathon, having smoked of too many cigarettes, busy drinks, and faded chances. The movie ricochets from a drunken semi-comic dance to the colder close-up of Carlin's twisted side in the face, an innocent mouth that evokes the feeling of a long night's journey into draining detail.

—MANNY FARBER

JACK YOUNGERMAN
Watercolors & Drawings
Nov 19 - Dec 7
RUTH VOLLMER
Sculpture
BETTY PARSONS GALLERY

H. SHAPIRO - THORPE
JEFFERSON PLACE
washington dc november 12

REGINALD MARSH
FRANK REHN GALLERY
655 MADISON AVENUE
(NEAR 66th STREET)

ART WORKS

RICAN MOVIE CRITIC:
ANNY FARBER
by
Richard Thompson

retrospective of Farber's writings; articles
dard, Anger, monster movies; AND
ticles on the lit scene, etc.

on • Poetry • Opinion • Graphics

ember
ne is a much better buy than the *New*
Commentary, *Commonweal*, *Encounter*,
and *Grit* all bound into one: I think—
t.

—Tenth Anniversary Issue—\$2.00
tern Springs, Ill. 60558

Stephen Kaltenbach

Artforum ad series:

Art Works (November 1968)

Art, (January 1969)

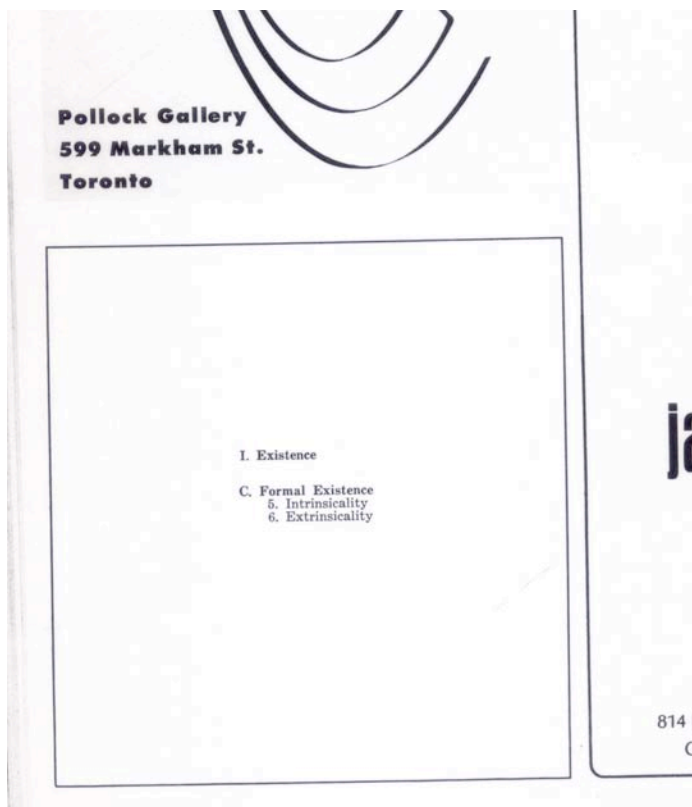
Tell a Lie (February 1969),

Start a Rumor (March 1969),

Perpetrate a Hoax (April 1969), and

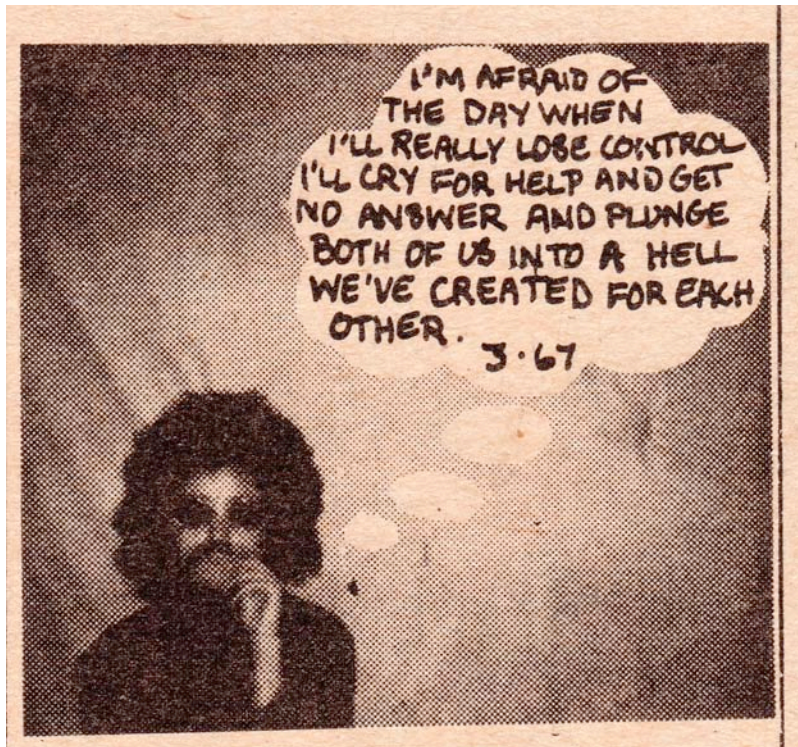
Teach Art (September 1969)

You Are Me (December 1969)



Joseph Kosuth

'Synopsis of Categories': CATEGORY ONE 'EXISTENCE', from the Second Investigation series (Artforum, January 1969).



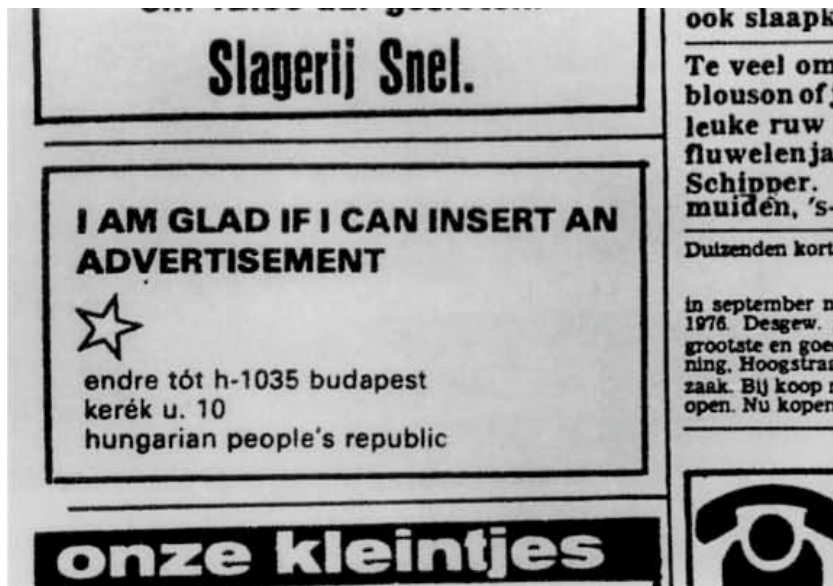
Adrian Piper

Mythic Being ad series (in the *Village Voice*, September 1973 through February 1975)

<p>IF PRINT</p>	<p>WANTED. Man of integrity who loves life, has many interests to share with young lady of 60. Los Angeles area college community. NYR, Box 6540.</p>
<p>WE'LL GET IT! Free search. CHICAGO BOOK MART. Box 1061-RB, Washington, DC.</p>	<p>MALE, YOUTHFUL 50s, recently divorced, strongly involved professional, searching for a woman. NYR, Box 6163.</p>
<p>A BOOK? Free search. Large stock. Write Q. M. 1061-RB, Washington, DC.</p>	<p>WHAT I NEED IS A THRILL, I THINK. L. Miller, NYR, Box 6542.</p>
<p>PHOTOGRAPHS</p>	<p>OUR HAPPINESS if you are unattached, intelligent, and want to get married. Confidential. Free documentation. Nationwide. Write MYH, Dept. 108, PO Box 686, Oyster Bay, New York 11771.</p>
<p>WANTED. Authors, scientists, musicians, American collections and important art and sold. Especially rare material. Catalogues Benjamin Autographs, Inc.,</p>	<p>CONFIRMED EASTERNER, not Established,</p>

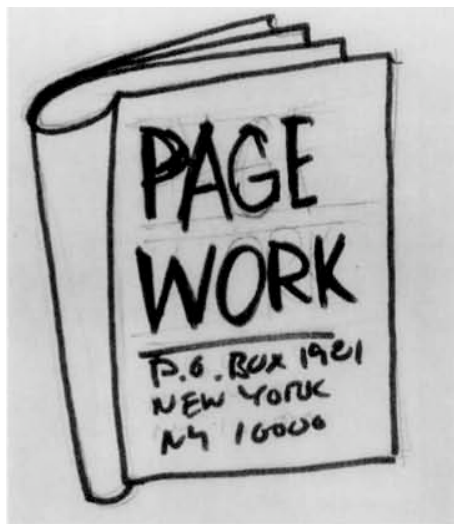
Larry Miller

Thrill (in the *New York Review of Books*, 18 October 1973).



Endre Tot

I Am Glad if I Can Insert an Advertisement, published in *PZC* (Middleburg, Holland), 14 September 1976



Davi Det Hompson

Logo Design for *Page Work* (with Clive Phillpot and Billy Apple), 1981.

Nancy Thompson/Estate of Davi Det Hompson



United Art Contractors

Artforum series:

"Amuse Us." *Artforum* 22, no. 5 (January 1984): 92

"We're Desperate: We Want to Buy Our Way Into a Show." *Artforum* 22, no. 7 (March 1984): 112

"Yoko Ono Be Our Patron." *Artforum* 22, no. 8 (April 1984): 94

"Your Ideas May Already Be Worth a Clock." *Artforum* 22, no. 10 (Summer 1984): 107

"Brilliant New Work by United Art Contractors." *Artforum* 23, no. 1 (September 1984): 16

"United Art Contractors Ride Andy Warhol's Coattails to Success." *Artforum* 23, no. 3 (November 1984): 118

“You Get What You Pay For: ‘No Talents Buy Their Way In’.” *Artforum* 23, no. 5 (January 1985): 31

“Please Tell Us How Pretty We Look.” *Artforum* 24, no. 1 (September 1985): 46

“We Caused the Shuttle Disaster.” *Artforum* 25, no. 1 (September 1986): 62

“We Can’t Get our Hair Right,” *Artforum* 26, no. 3 (November 1987): 179

“Grand Lawyering: A Legacy of Understated Elegance.” *Artforum* 28, no. 3 (November 1989): 179

“Still Wet Your Pants at Age 40?,” *Artforum* 28, no. 5 (January 1990): 166



Jeff Koons

Advertisement, 1988 [from *Artforum* 27, no. 3 (November 1988): 23]

Advertisement, 1988 [from *Art in America* 76, no. 11 (November 1988): 51]

Advertisement, 1988 [from *Arts* (November 1988):]

Advertisement, 1988 [from *FlashArt* (November 1988): 51]



Art in the News/Tampa Tribune inserts, 1999

TV Works



Chris Burden

TV Ad: Through the Night Softly, 1973

Poem for L.A., 1975



Chris Burden Promo, 1976

Full Financial Disclosure, 1977



Joan Logue
30-Second Spots (New York), 1982



***MTV Artbreaks*, 1985-1992**

Charles Clough
Jonathan Borofsky
Richard Prince (illustrated)
Richard Tuttle
Luigi Ontani
Jean Michel Basquiat
Dara Birnbaum
Lynda Benglis/R. Kovich
Tony Cragg
The Wooster Group
Jenny Holzer
Survival Research Labs
Robert Longo



Stan Douglas
Television Spots, 1987-88



Marilyn Minter
100 Food Porn Commercial, 1989



Laurie Anderson
Personal Service Announcements, 1990



***Do It (TV)*, 1995-96**

Including works by:

Shere Hite, Dave Stewart, Gilbert & George, Michelangelo Pistoletto, Steven Pippin, Yoko Ono, Erwin Wurm, Leon Golub, Nancy Spero, Lawrence Weiner, Eileen Myles, Rirkrit Tiravanija, Jonas Mekas, Ilya Kabakov, Michael Smith



Yoko Ono

Yes TV Spots (Planet Propaganda for Walker Art Center), 2001.

Objects/Installations

Most of the Museum's galleries will feature objects and installations ranging from prints, drawings, and paintings (Hank Willis Thomas, Adam Dant, and Mark Flood) to video and mixed media installations (Nicola Costantino and Justin Lieberman).



Jenny Holzer

Inflammatory Essays, 1979-82.

LED sign, ed. 11/20,

16.5 x 2 x 1/2 inches.

Private Collection, Pittsburgh.

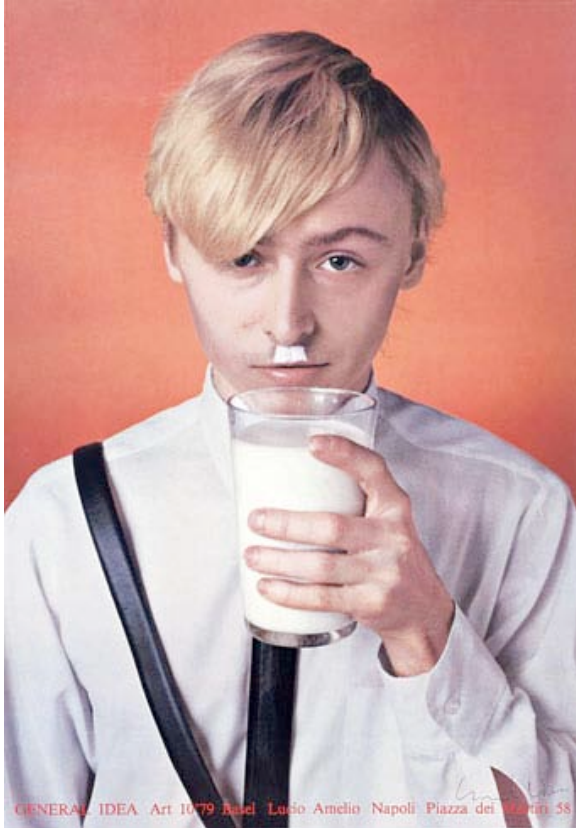


Richard Prince

Untitled (Cowboy), 1981.

C-print, 35 x 40 inches.

The Progressive Collection



General Idea

Nazi Milk, 1979/90

Chromogenic print (Ektachrome)

76.2 x 53.3 cm (framed at approx. 81 x 55 cm)

One from an edition of 12, signed and numbered

Self-published

General Idea

Nazi Milk Glass, 1980

Drinking glass with offset adhesive label in plastic box with gold hot-stamping

Box: 15.3 x 10 (diam.) cm; glass: 15 x 9.2 (diam.) cm

One from an unlimited edition (approximately 50 produced), unsigned and unnumbered

Self-published



Swetlana Heger

Playtime (SH & Hermes #4), 2002.

Lambda print mounted on aluminum and plexiglas.

70 x 50 inches, edition of 3

Private Collection, courtesy of Thierry Goldberg Projects, New York



Swetlana Heger

Playtime (SH & Hermes), 2002.

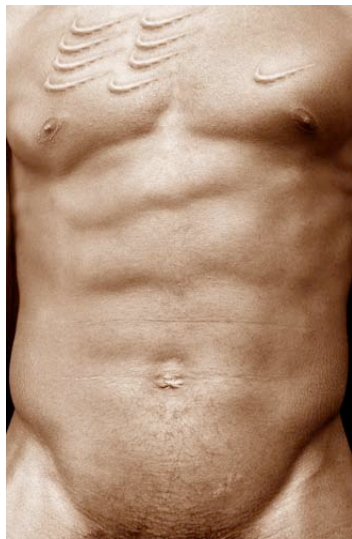
Lambda print mounted on aluminum and plexiglas.

70 x 50 inches, edition of 3

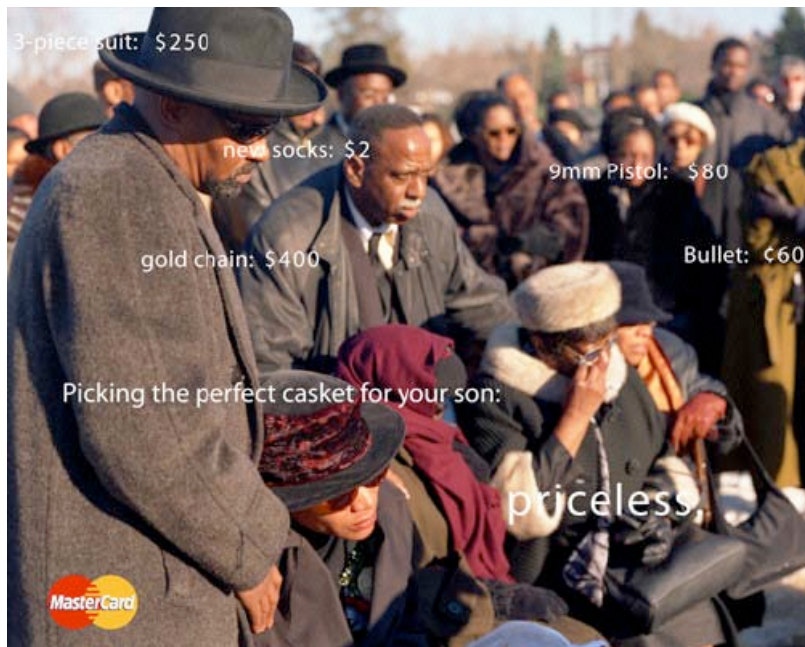
Private Collection, courtesy of Thierry Goldberg Projects, New York



Murry N. DePillars
Aunt Jemima, 1968
 Open edition poster



Hank Willis Thomas
Scarred Chest, 2003
 Lambda photograph
 30 X 20 inches
 Courtesy Jack Shainman Gallery, New York



Hank Willis Thomas

Priceless, 2004

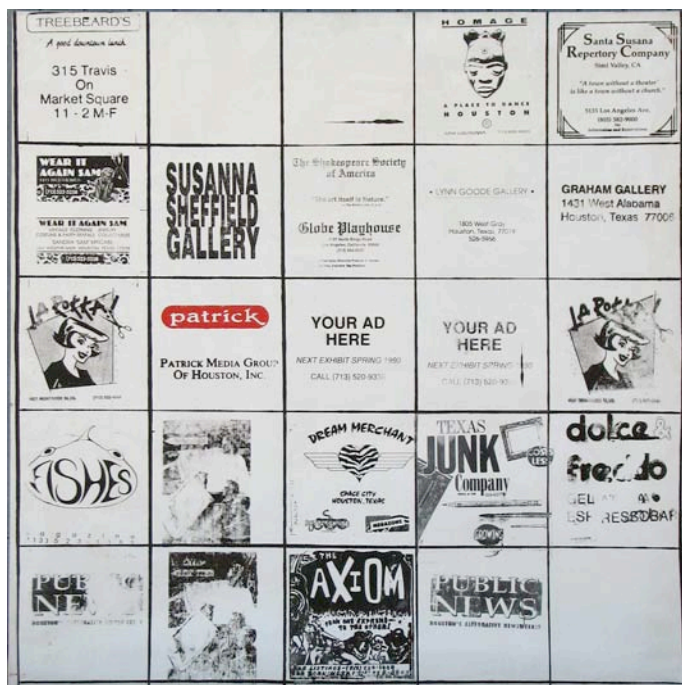
Courtesy Jack Shainman Gallery, New York



Adam Dant

Foul Times, 2006.

Courtesy Hales Gallery, London



Mark Flood

Painting with Advertisements, 1989

Courtesy of the artist



"SUITS: The Clothes Make The Man", 1998-99, nylon and rayon on wool and silk suits.
The Art Guys leased advertising space on suits designed by Todd Oldham and wore them
for a year throughout the United States. Photo by Mark Seliger.

The Art Guys with Todd Oldham

Suits: The Clothes Make the Man, 1998-1999

Collection Museum of Fine Arts, Houston

including:

The Wailing Wall (selected individual units):

(Citizen Advisors)

(McDonalds)

(Harley-Davidson)

(Nike)

(MTV)

(Intel)

(Dominos)

(Tropicana)

(Playboy)

Preparatory Diagrams

The Art of Dressing: SUITS Concept Drawing

Business Savvy: SUITS Concept Drawing



Takashi Murakami

Inochi Commercials, 2004.

Video loop and monitor



Nicola Costantino

Savon de corps, 2004

Showcase: Acrylic, marble, soap and soapdish 19.7 x 13.4 x 6.7 in. with light box and video

Courtesy of the artist



Xavier Cha

Nail (Human Advertisements series), 2004.

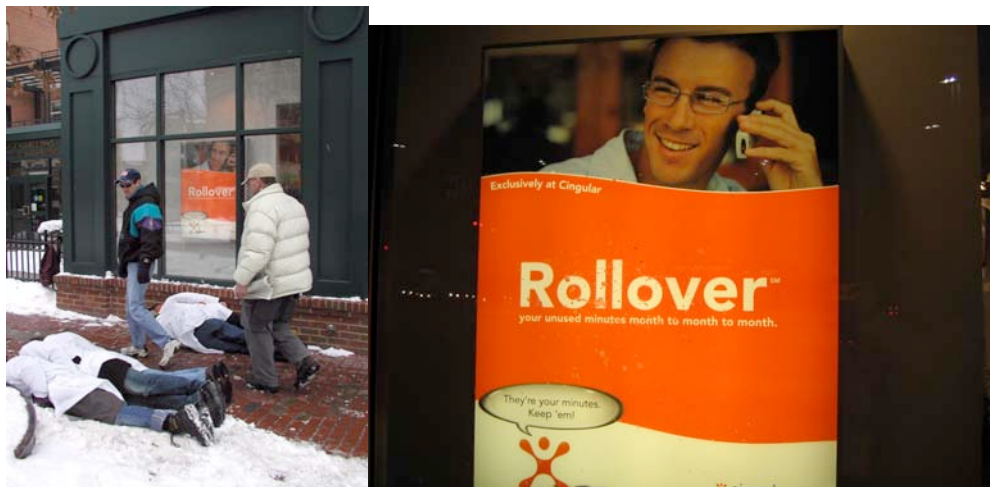
Performance documentation (Video loop and posters)

Courtesy of the artist and Taxter & Spengemann Gallery, New York



0100101110101101.ORG

United We Stand, 2005 (poster and dvd projection)
 Courtesy of the artists and Postmasters Gallery, New York



Institute for Infinitely Small Things
Corporate Commands (details), 2005. (photo documentation)
 Courtesy of the artists



Emily Berezin

Parasitic Advertising (Pepsi Ladybug, Nike Strider, FedEx Grasshopper, VW Beetle Bug), 2005-2008.



Emily Berezin

Brands (Apple, Adidas, and Nike), 2006.

DON'T LET IT COME
TO THIS.



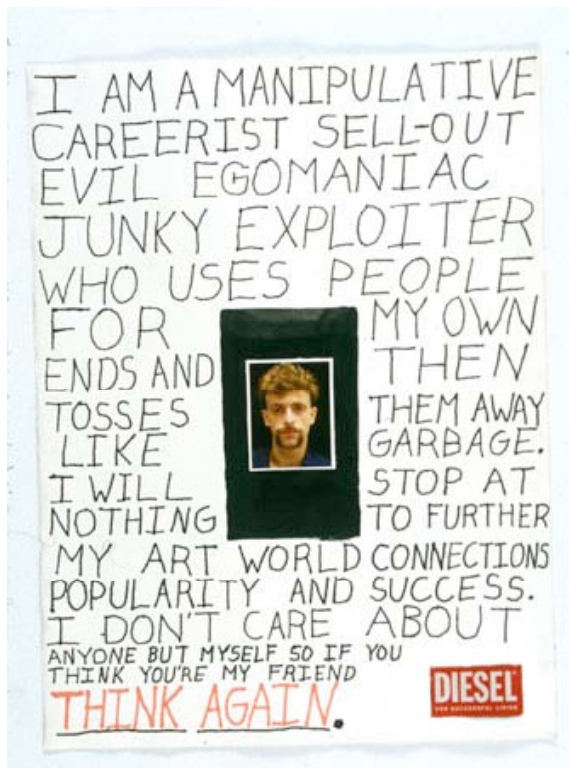
Lexapro
escitalopram oxalate
Equivalent to 10mg escitalopram

For additional information, visit www.LEXAPRO.com.

Why pay a therapist
to get in touch
with your inner child?



A friendly reminder from the National Peanut Board



Justin Lieberman

Selections from Agency: Open House, 2007 (mixed media installation)

Various private collections, courtesy Zach Feuer Gallery, New York



David Shapiro
Rock Iraq, 2007
Courtesy Pierogi Gallery, New York



Bare Life: Booth Girls and Stormtroopers: Accumulation (2007) Installation views

Cliff Evans

Bare Life: Booth Girls and Stormtroopers: Accumulation, 2007

Five-channel moving image object with stereo sound,

8 minute loop - dimensions 13" x 26"

Courtesy of the artist and Curators Office, Washington, DC



Robert Wilson

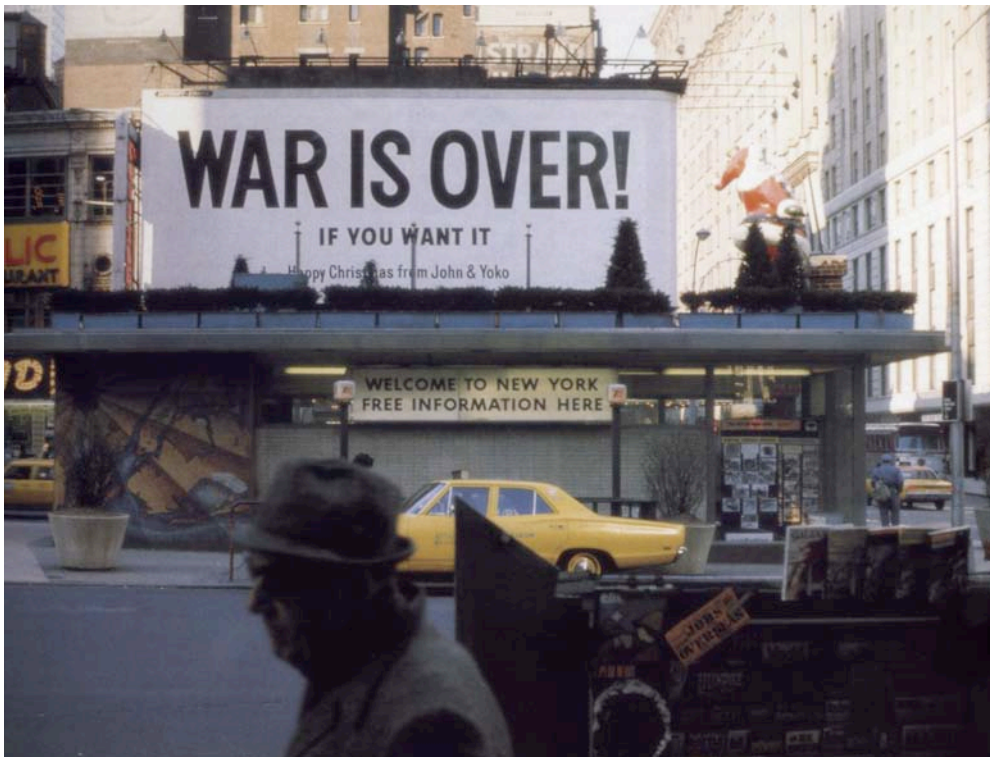
Voom TV Portraits (The Airmax 90 for Nike), 2008.
HD video loop on plasma screen.

Billboards will be placed throughout the Youngstown area.

Billboards:



Geoff Hendricks
Sky Billboard, 1966/2008.
Courtesy of the artist



John Lennon & Yoko Ono
War Is Over!, 1969
Courtesy of Lenono Archive/Studio One, New York



Felix Gonzalez-Torres

Untitled (The New Plan), 1991.

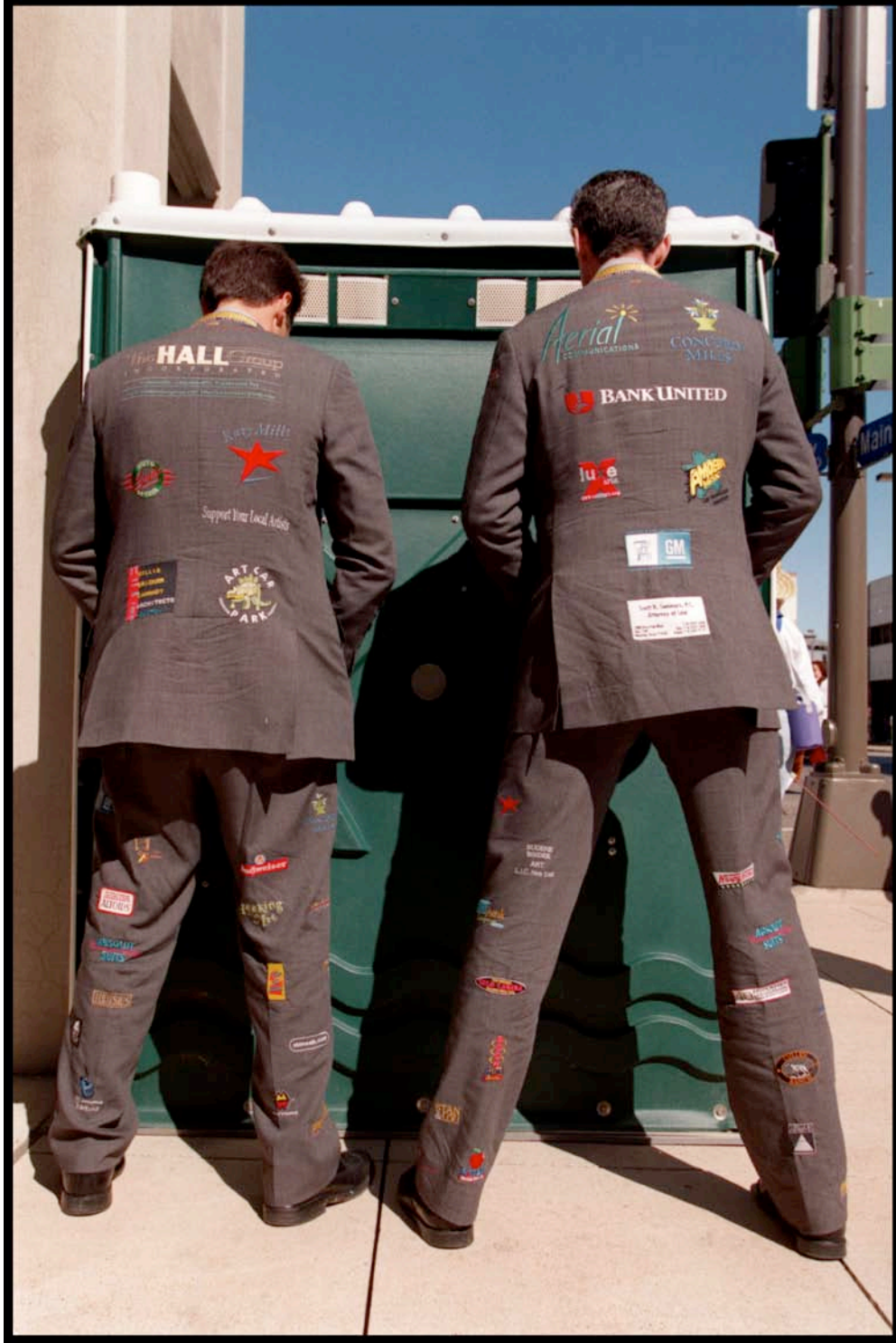
Courtesy Felix Gonzalez-Torres Foundation/



Marilyn Minter

Billboard (Shitkickers), 2006.

Courtesy of the artist and Salon 94, New York



Catalogue:

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