

People “What You Wish For” Meredith James and Jacques Louis Vidal, “Weekly” True Stories, 2008

People “Weekly”

is the opening exhibition of the newly endowed Amie and Tony James Gallery. It features six projects and an exhibition-within-the-exhibition conceived in response to the building’s location, architecture, history, and status as an active center of advanced education, performance, and public discussion.

“What You Wish For”

is the second installation of **People “Weekly,”** a conventional group show within the extended “group show in time.” It is a meditation on the intertwined histories and often uncannily comparable practices of the department store and the gallery or museum. The featured works call attention to the ways in which fashion and art each contribute to our aggrandized images of ourselves and our heroes. William Pope.L’s colored shelves displaying ephemeral cones of flour, and Jacques Vidal’s and Meredith James’s shelves of inscrutable stuffs set out for delectation were inspirational. They suggested the idea that the shelf as a vehicle for the setting off of objects we value has particular importance in a secular culture, especially a culture as dedicated to acquisition as ours.

Exhibition

October 2, 2008–February 28, 2009

Hours

Tuesday–Friday, 12–8 PM
Saturday–Sunday, 12–6 PM

Exhibition Reception

October 16, 2008
Elebash Recital Hall lobby, 5–7 PM

Performance

October 16, 2008
“Songs of My Cabinet”
by Rachel Mason
The Amie and Tony James Gallery,
6 PM

Design, Jeff Ramsey
Photo, Meredith James and
Jacques Louis Vidal

All exhibitions and events are free
and open to the public

To receive further exhibition
announcements, please email
jamesgallery@gc.cuny.edu



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The Amie and Tony James Gallery
October 8–22, 2008

1 Yunhee Min, For Instance,
October 2–November 30
& February 11–28, 2009

2 “What You Wish For”
October 8–22

Rachel Mason, My Cabinet,
2004–ongoing*

William Pope.L, One Substance, Eight Supports, One Situation,
2008; BIN (Version 2),
2008

Art Spiegelman,
Breakdowns, 2008

Jacques Louis Vidal,
True Stories, 2008

3 Linda Pollack, Habeas Lounge, 2008

October 29–November 6

4 Lucien Castaing-Taylor, with
Lisa Barbash and Ernst
Karel, Sheep Rushes,
November 15–30

Daniel Joseph Martinez,
I am not dead, am I, 2008

5 December 11–January 4, 2009
the west bank is missing,
Thomas Torres Cordova,
Everybody Loves the Sunshine, 2008; I wish you could color correct my films for the rest of my life, 2008

6 January 17–31
Thomas Torres Cordova,
Everybody Loves the Sunshine, 2008; I wish you could color correct my films for the rest of my life, 2008

7 October 2–February 28, 2009
Barbara Kruger, Untitled,
2008 (window installations)

*Rachel Mason, My Cabinet,
continues through November 6

do it with some emotion, a perpetually sarcastic clapping. Maybe no one would listen but at least I'd be entertaining myself.

—M. J.

Hole
Video Tunnel, 2008
Digital video, 2 minutes
Courtesy of the artist

After two minutes the video loops around to the beginning. Time doesn't move forward but that goes. If the surface of the screen appears to continually sink into the two-dimensional space. So I said to my sister Becky, “you can't walk off-screen and expect me to let you walk away. I can find you here between the layers of video.”
—M. J.

Jacques Louis Vidal
Born Columbus, Ohio, 1982
Tower
Wood, steel rod
Scam, Get Scammed, 2008
Courtesy of the artist

On the inside spiral I wrote a scam that I used to try out. It worked once. I would send people an instant AOL message that said I was with the company, that their account was going to be canceled, and that I needed their name, password, and account information. The time it worked was in 1996; with the money I made I bought a clear plastic lap-top. For the outer, larger spiral I used a con I had almost been the victim of recently. I was sent an e-mail that mentioned my mother's job as an administrator in a law firm. They said they wanted to transfer money into my account. I took it seriously—and of audience members and made a of sit there clapping forever, I would

I picked one hand out of a crowd
of audience members and made a
of sit there clapping forever, I would
to sit there clapping forever, I would

gies represented part of the same
logic. There is a demand for this kind
of con. To me they were a kind of
black hole, but instead of making
them a “hole” I thought I'd make
them into a proud tower.

—J.L.V.

Figure
Don't Mind if I Cockle Doodle Do,
2008
PVC pipe, plastic, resin, feathers, tar
Courtesy of the artist

This is a chicken, with one foot and
two lungs. This chicken has dealt
with a lot; its debasement doesn't
phase it, though. This chicken rolls
with the punches. This chicken is an
American chicken. I thought of this
chicken as a go-getter. It has credit
cards—my credit cards! It's ready
to enter society. It can deal with
whatever I give it.
—J.L.V.

Smartest Guys in the Hole, 2008
Bucket, plaster
Courtesy of the artist

In Houston, the building formerly
known as the Enron building still
stands. I once got inside it when it
was empty and took a work eleva-
tor all the way to the top. Enron
scammed us all, in 2000. I decided
their tower should be inverted, an
underground monument. Claes
Oldenberg had a proposal for this
conventional monument all under-
ground, in a hole. This is a proposal
for the hole where we would put the
Enron building. It would be quite an
undertaking.
—J.L.V.

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