

*more
or
less*

Downstairs gallery

313 and/with 195
76 with/and 1431
519 and/with 847
(1018 and/with 1004)

These are 3 (or 4) Darren Bader works/sculptures that are able to represent (the) things here in the downstairs gallery space. (The) things in the downstairs gallery space are able to represent the 3 (or 4) Darren Bader works/sculptures listed above. Some things in the space are works by an artist: **Anca Munteanu Rimnic, Michael E. Smith, Darren Bader, Jessi Reaves + Bradley Kronz, or Libby Rothfeld**. Some things are not. If you're interested in purchasing some thing(s), it's encouraged you trust yourself about what is art and what isn't. Things that aren't works by Anca Munteanu Rimnic, Michael E. Smith, Darren Bader, Jessi Reaves + Bradley Kronz, or Libby Rothfeld are also for sale, at a fair/considered price. Should you purchase such a thing, it can be by any artist you choose to name or not name. Should you purchase a work by **Anca Munteanu Rimnic, Michael E. Smith, Darren Bader, Jessi Reaves + Bradley Kronz, or Libby Rothfeld** it will soon be evident that you have. You are of course welcome to attribute it to any (or no) artist*, but Sadie Coles HQ will pay the artist who consigned the work to Sadie Coles HQ that artist's share of the sale as agreed upon by that artist and Sadie Coles HQ (and in some cases additional consigning galleries).

*In doing so, you could run the unlikely risk of future legal action.

Downstairs entryway

untitled (extension cords)

The artist planned an “abundant” installation of this work, but there wasn’t enough time for that. In the meantime, you might refer to Page 1 or speak with the gallery staff.

pavement pieces

The concrete sidewalk is somewhat ubiquitous in the United States and Canada, and likely less ubiquitous in (perhaps all) other countries. It’s generally made of rectangular concrete panels, at times close to square in shape. Sometimes these panels are replaced with newer ones: the old panel will be jackhammered, the rubble removed, creating a cavity to be filled with fresh concrete. It’s in this cavity that a number of things, perhaps waste, could be deposited while the fresh concrete is being poured. The things/waste* would be covered by the concrete, and would be fixed/entombed within it once the concrete has set.

As you can see in the photo, these elegantly dressed women are busy preparing a concrete depository/tomb for expired sea urchins. It’s such expiry of foodstuffs that I’ve been particularly interested in thus far:

- cupcakes from Magnolia Bakery in NYC (in truth not expired, just despised)
- a mix of bananas (not sure if those had expired either) and

New England clam chowder (only found in a can in 2012 London and likely non-expired)

- the sea urchins (smelly but surely(?) deceased)

Please ignore the parentheticals, and think in storage/waste terms. Asphalt and concrete are poured all the time. Why not make use of them?

If you happen to be interested in a poured-concrete work by Darren Bader, you can ask the gallery about availability.

*Liquids are, chemically speaking, not particularly good things/waste to use for this.

Candy (study)
dimensions variable
edition of 15

Each "candy" in the ladylike serving dish is one edition of *Candy (study)*. The candies also represent an additional work by Darren Bader:

Candy #1
dimensions variable
unique

This work has its owner produce any number of these candies, which can be made with the assistance of a

fabricator whose information* is available through Sadie Coles HQ and/or Darren Bader. The work requires at least 2 candies be produced. Candies can be produced at any time.

There are two very similar works available as well:

Darren Bader
Candy #2
dimensions variable
unique

Darren Bader
Candy #3
dimensions variable
unique

Should you be interested, the gallery can provide further information about any of the candy works.

*This is a trusted fabricator. The work's owner is of course welcome to choose another.

Sculpture #9

If you're able to produce the work proposed in this illustrated narrative, and the first to send photographic documentation of its realization to Sadie Coles HQ and/or Darren Bader, Darren Bader can shortly thereafter issue you a signed certificate of authenticity for the work:

Darren Bader
Sculpture #9
[dimensions TBD]
edition 1 of 2

If you've produced the work proposed in the illustrated narrative and are the second to send photographic documentation of the work to Sadie Coles HQ and/or Darren Bader, Darren Bader can issue you a signed certificate of authenticity for the work:

Darren Bader
Sculpture #9
[dimensions TBD]
edition 2 of 2

If you're neither the first nor second to produce the work + send photos of it and/or if you don't have any interest in a signed certificate of authenticity issued by Darren Bader, Darren Bader hopes to send very sincere thanks for producing the work/thing you produced.

If you're interested in purchasing the illustrated narrative, that work is titled:

Darren Bader
proposal for *Sculpture #9*
digital image
dimensions variable
edition of 2

Top of stairwell

The illustrated narrative is also this work:

Sara Rabin
The Agoraphobe's Dream, 2017
Inkjet print
17 x 11 inches
edition of 3

4.2 x 4.2 x 85 cm [piece of poplar]

Start with one piece of poplar* cut to 420 x 420 x 850 mm.
Live with it for a while, keeping it close to you, often in hand.
Add additional pieces of the same size as becomes emotionally necessary.

*If poplar can't be found, another light wood (except perhaps pine) should do. If poplar can't be found, all additional pieces must be the same light wood as the first piece.

[This is (also) a Darren Bader work, for sale in an edition of 3.]

[white] towel

<http://koelnischerkunstverein.de/wp/edition-darren-bader/>

Upstairs gallery

Sculpture #6

Please refer to the 4 paintings and wall text for almost all information about the to-be-realized Darren Bader work, *Sculpture #6*. *Sculpture #6* is too costly to produce at this time, but is for sale if you're interested in producing it. The gallery staff should be able to help with all additional information.

Each of the 4 paintings is also its own work:

Vicki Khuzami
Paratactic morphine: Samuel's metamorphosis?, 2018
Oil on canvas
30 x 40 inches

Maria Konder
Trumpfrey, 2018
Mixed media on paper
122.5 x 86.5 cm

Spencer Sweeney
Bitburger Draft No. 1, 2018
Acrylic and distemper on canvas
22 x 31 inches

Oliver Clegg
The Florida Project, 2018
Oil on canvas
28 x 24 inches

42: 6 and/with 7

The work described by the wall text becomes a Darren Bader work as soon as photographic documentation of its realization has been received by Sadie Coles HQ and/or Darren Bader, at which point Darren Bader will issue a signed certificate of authenticity for the work*.

*if photographic documentation is submitted, please include contact information for the work's now-owner.

proposals for *Sculpture #3.95, Sculpture #3.985, Sculpture #4, (Sculpture #5,) and Sculpture #7*
video file
dimensions variable
edition 3 of 3 + 1 AP*

*This artist's proof is available to be streamed free-of-charge on the Moses Hosiery public Vimeo** page. This artist's proof will never be sold.

**If, in the future, Darren Bader decides Vimeo is no longer the best online platform for posting/hosting proposals for *Sculpture #3.95, Sculpture #3.985, Sculpture #4, (Sculpture #5,) and Sculpture #7*, (an)other platform(s) will be used.

XPLEX (proposal for *exes*)
video file
dimensions variable
edition of 3 + 1 AP*

XPLEX is a video work by Darren Bader, illustrating/explaining *exes*, a to-be-realized Darren Bader "live action" sculpture. If you're interested in realizing *exes*, the gallery would be happy to answer any questions you might have. *exes* is available in an edition of 2 + 1 artist's proof.

*This artist's proof is available to be streamed free-of-charge on the Moses Hosiery public Vimeo** page. This artist's proof will never be sold.

**If, in the future, Darren Bader decides Vimeo is no longer the best online platform for posting/hosting *XPLEX*, (an)other platform(s) will be used.

Project for outer space (OSS): dead elephant
Project for outer space (OSS): traffic signal
Project for outer space (OSS): football stadium in ziplock bag
Project for outer space (OSS): *Bygmester Solness*
Project for outer space (OSS): giant human hand
Project for outer space (OSS): Saturn and/with human semen
Project for outer space (OSS): Monticello
Project for outer space (OSS): moving the stars in a constellation
Project for outer space (OSS): dreaming in outer space

These 9 works are presented on the smaller screen. They are all unique works and available for purchase. They are explained to some degree by/in the video* on the larger screen.

If one of these works is purchased, the owner of the work is encouraged to realize the work. As the owner works on this realization, the video sketch serves as a proof-of-purchase along with a signed certificate of authenticity issued by Darren Bader.

*This video isn't available for purchase at this time.

Sculpture #8

This ceramic piggy bank serves as the model for a large sculpture* by Darren Bader. You can see a 3D rendering of it on the screen next to the plinth. That work would be 11.25 meters high. It can be produced by ACRUSH in Zurich for a fair sum. It would likely be produced in aluminum, although

this is subject to the joint discretion of the owner and the fabricator. A height of 11.25 meters will require combining a number of aluminum fragments to create a complete form (unless a technology presents itself that renders this “patchworking” unnecessary). The surface of the sculpture can be patinated, anodized, painted, etc. as the owner chooses**. The opening in the groin area of the aluminum (or other material) figure/sculpture is meant as a deposit hole for any unwanted things the owner and/or invited depositors want to deposit inside. Once the hollows of the sculpture are filled with such deposits, the opening can be sealed.

*A unique work, titled *Sculpture #8*.

**Certain types of painting may increase costs. ACRUSH is best suited to discuss this matter.

tb

Gather 280 or more of these containers, and fill* each with a different something. Stack them as evenly as possible and water them three or more times a week**, never exceeding twelve waterings a week.

*Upwards of 80% full is recommended.

**Weeks upon weeks upon weeks upon...

If you'd like to do this and have it be a work by Darren Bader, that work comes in an edition of 2 + 1 AP

Upstairs office

available works

This Darren Bader work is an edition of 3. When* a work listed in this work** becomes/is no longer available, it can be crossed out or erased from the list. When* a work not listed or crossed out in this work** becomes available it can be added to the list.

*If you purchase one of the three editions, you can provide an email address, or other contact, for Darren Bader and/or Sadie Coles HQ to reach you when a (listed) work becomes (un)available.

**Just to be sure we're on the same page, none of the listed works are to be confused with the work available works, except where available works is listed.

Mostly elsewhere

Darren Bader
vellerities*
dimensions vary
edition of 2

*Your vellerities within a given place and time. Please visualize/consider this as you please.

Darren Bader
tb(?) work for the back of a web browser
dimensions variable
edition of 3

Darren Bader has designed an artwork for the back of www.sadiecoles.com when viewed in either Firefox or

Safari*. If the work is purchased, it can be transferred* to the back of other domains.

*At present only Firefox and Safari are able to “host” this work. We are working on figuring out how to place the work in other web browsers.

A Proposal for Henderson Island*

<https://www.theguardian.com/environment/2017/may/15/38-million-pieces-of-plastic-waste-found-on-uninhabited-south-pacific-island> [I know you can't access the webpage through this booklet—I'm sorry about that.]

Multiple journalistic reports have named Henderson Island—a remote island in the South Pacific—the great mecca for plastic trash. Thoroughly littered with plastic litter, the island's shores are host to the world's highest concentration of such litter.

To cite the infallible Wikipedia: *The beaches contain an estimated 37.7 million items of debris together weighing 17.6 tonnes. In a study transect on North Beach, each day 17 to 268 new items washed up on a 10-metre section.*

See here the panoply, the scourge, the plethora:

<https://www.google.com/search?biw=1164&bih=726&tbm=isch&sa=1&ei=12BGWtueC6OvggeXvle4Cg&q=hen>

derson+island+plastic&dq=henderson+island+plastic&gs_l=psy-ab.3..0l2j0i24k1l2.8659.9640.0.10136.8.3.0.5.5.0.70.189.3.3.0....0...1c.1.64.psy-ab..0.8.202....0.gfV5iiKKsKg [again, my apologies]

As you may be well aware, it's been somewhat of a genre in the contemporary fine arts to create sculptural works out of discarded bits, bobs, flotsam, jetsam, flux, mucks, stash, trash, dubious quiddity, and curious dreck.

Names of such genre-ists who quickly come to my mind are: Robert Rauschenberg, Sarah Sze, Dieter Roth, Jason Rhoades, Tomoko Takahashi, Nari Ward, Tony Feher, Mike Kelley, Richard Tuttle, and Yuji Agematsu. Many others may come to yours.

In short, there are many. And in short, there is much trash on Henderson Island. So in short, it would be fitting, and perhaps appealing (even strongly so), to invite a number of these genre-ists to the island to make sculpture out of the available rubbish.

In short, this process would not be quite so short, nor easy. An artist residency program of sorts would have to be set up on the island, which is both uninhabited and a World Heritage Site. Henderson Island is a United Kingdom Overseas Territory, one of the Pitcairn Islands group (commonly known courtesy of *Mutiny on the Bounty*). In order to gain legitimate access to the plastic bounty, considerable bureaucratic

dedication would be required in the long run, beginning with a petition of the government—perhaps the office of Jonathan Sinclair, British High Commissioner to New Zealand and Samoa, and Governor of the Pitcairn Islands.

Therefore I am asking for your help. I'm not sure who you are of course—an individual, a tight-knit group of partners and friends, or a future committee or organization—but I would ask you to fund this undertaking.

Fund what exactly you ask? The artist residency. The climate on the island is agreeable, but necessities such as shelter, food, potable water, and medical assistance are essential. This artist residency could ultimately pay off its expenses via high-end art tourism and/or art sales (dedicated shipping once every x months). Etc. etc.

Let me end with a potentially preachy précis and a para-pragmatic postscript:

There's a lot of non- and/or barely- biodegradable trash in the world. We all know we are to blame. Many of us try to do something about it at home or in familiar environments, but it's clear that humans produce obscene amounts of waste. Arts and crafts can make use of some of this waste. It certainly can't eradicate it, but it can take a stab at not stabbing nature in the eye quite as much (yes, one could argue that anything that humans do is nature, humans being a product of nature and all, but let's roundly ignore that

argument here). Humans aren't going anywhere anytime soon (although according to some sources, imminent catastrophe could significantly deplete our population). Our technology may improve our means of safeguarding nature, but such technology is rather unlikely to be universally implemented anytime soon. Hence it's us and our debris (this includes our children and theirs and theirs and so on). We and our debris. So before 2022 (good year for it I think), I'd ask you—whoever you may be—to consider Henderson Island as one starting point for an experiment in recycling. (Islands like Midway are also deleteriously affected by ocean-borne plastics—there are other Hendersons to help clean up.) *Please consider this appeal/petition something thoughtfully considered and shared in earnest.*

P.S. There are numerous native flora and fauna on the island. These need to be respected. There's obviously no way to protect each and every creature and plant—humans, like most organisms, are inevitably killers—but in participating in efforts to deter ecological crises, we should be as mindful as we possibly can be. Although it should be mentioned that evolution ever steers its own course[s]:

The study noted that purple hermit crabs (Coenobita spinosus) make their homes in plastic containers washed up on beaches

*This is not a work by Darren Bader.

Darren Bader
Anca Munteanu Rimnic
Michael E. Smith
Rodrigo Trombini Pires
Jessi Reaves + Bradley Kronz
Libby Rothfeld
Vicki Khuzami
Maria Konder
Oliver Clegg
Spencer Sweeney
James Oates
Sara Rabin