

Buy Me

Colin Lloyd

On the mantelpiece, at the end of a row of blue and turquoise vases, sits a tin of Heinz Beanz. Its label has been scanned and modified, its blue, green colour intensified, its logo manipulated to give the illusion of vibrating neon light, an overall effect of a positively glowing object. Its a multiple by Graham somebodyorother? Bought at the Institute for Contemporary Art shop for £15 some ten years ago, I lost the receipt immediately, its of no consequence to me that I don't know the artists name.

The object attracts through its resonance across my own and shared subjectivities and histories, within a context of what used to be called 'the working class'. Beanz Meanz Minez.

It also reflects, in my now art educated eye, complex multi referencing to the tin can in art (see Robert Galeta and Pat Harvey text), ironic comment on the media scape and consumerism and a play with form and function, aesthetics, taste and meaning. Unlike Manzoni's tin of shit, its not from the body, its for the body, its not specific to the artists persona/body in such a direct way, maybe this is why it doesn't matter who its by, its general rather than specific, points outside the gallery rather than in.

As far as I am aware the beanz have never been exhibited in a gallery, like many contemporary multiples, its made with the gallery shop in mind, the ICA, the Guggenheim, the Whitechapel, the Serpentine and the Tate have all commissioned multiples to accompany exhibitions. The ICA in the early 90s was slightly ahead of the game, in that it promoted multiples which sat independently of its exhibitions, including the Art for a Pound vending machine, a bit of a lucky dip, you might get a piece by named artist you might get a good piece or crap. I liked the way the machine toyed with the consumption of art and the art market, even though I got the crap. So these multiples in shops, albeit arty shops, are a kind of reversal of Duchamps ready mades, in that the object is not so much rarefied and transformed by the context, but the context is changed by the object, a rarefied object in the everyday context of shopping. This strategy was further exploited by the Haute Couture designer Agnes B, who invited artists to discretely and tastefully insert and add artworks to her clothes in certain stores. It's not exactly the radicalism of out of the gallery and on to the streets happenings and posters of the Situationists, more of a out of the gallery and into the shops.

Does the kind of shop give authenticity to the multiple, or is it a matter of transformation and intention contained within the work itself, particularly as its meaning is no longer guaranteed by it being displayed in the gallery. Is the tin of Beanz art because I bought it at the ICA? Or because it's a modified commodity, which plays with aesthetics and meaning, makes me think, that it engages with the possibility of a political intention via comment on mass production, advertising and distribution. If it was to be in the supermarket, rather than the ICA or Agnes B, then maybe, but then we might not recognise it, so whilst it's out of the gallery and into the shop, it still needs to be the right shop, with the right associations. The tin of Beanz does point in part to a critical engagement, but it is 'extra special', a limited edition from the multiples cabinet and it was £15 a lot of money for a tin of beans.

Warhol talked about the democratic nature of Coca Cola (TM), how it tasted the same wherever it was drunk and by who ever and that it was available around the globe and affordable to all. The real thing for everyone. Dream on, the Tesco local and the global super market, is awash with original copies of the real thing, its sweet taste of pleasure available to suit our limitations or aspirations, our shopping trolleys differentiate us in much the way our occupations used to.

So, the reliable signature tune 'of Its the real ting' has receded, Andy's comfort zone of Campbell's Soup washed down with delicious coke has splintered into an array of product, stratified consumption according to status, knowledge, money and other economies. The contemporary multiple, similarly operates within this 'multiple choice' shopping environment and often with self referential irony, plays with this.

'I shop therefore I am' (Barbara Kruger) applies to art as much as any product, but if I were to rewind to Descartes 'I wonder therefore I am' and re look at my tin of Heinz Beanz, I return to a more provocative, cerebral experience. Thoughts emerge around late night supper eaten round the telly before my dad left for the night shift at Bulmer & Lumbs. (fine worsteds). If it was beans, it was always Heinz Beanz, just as his 'jock' was always wrapped in Wonderloaf. Small pleasures, reliable, and available, taken between my mums shift finishing at 9pm and my dads starting at 11pm. This may be sentimental of me, but this object, by somebodyorother, works on me like this, It 'makes me think me' (Bruce Nauman), re awakens and affirms some pride and pleasure in the place where my subjectivity emerged, and in turn causes pause on the thought that whilst class identities may be shattered, fragmented and evermore open to exploitation in our global economy, multiple strategies and multiples, may offer some space, in shops, in galleries in market places, for resistance to simply accepting the multiple choice myth of contemporary formations of subjectivity.

All that thought for 15 quid, not bad eh!



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- 1 Hayvend "Promoting Art, News, Gossip and Dreams" 1998 Vending machine in the ICA.
- 2 Anon, Flyer "Pogue Mahone"
- 3,4 Dalziel and Scullion "Television Cloth (21)" 1994 Commissioned for the Royal Festival Hall, "Made for Touring" exhibition Unlimited
- 5 Keith Haring, untitled
- 6 Sticker Mambo "Howling Dog" Circa 1996
- 7 Tretchikoff Coasters "mantelpiece masterpieces"
- 8, 9 Solidarite Flyer for magazine 'The Journal of Free Aesthetics and Protest' and accompanying book written by the artist. 2004
- 10 Sticker Keith Haring
- 11 Franz West "Adaptive" 2003
- 12 Robert Galeta, "Split Personality ESP" 2006

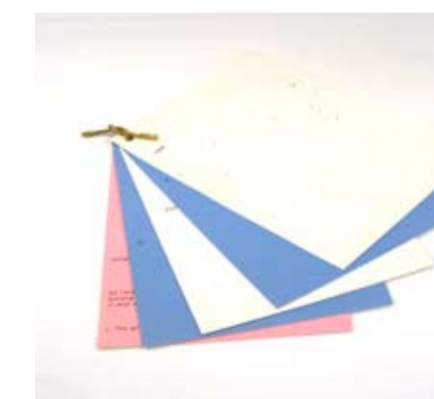
- Colin Lloyd's Mantelpiece: From left to right:
- 13 Graham Martin, Yoko Ono Exhibition catalogue 2006 Limited Edition book
- 14 Rhiannon Silver "Colin and Al Care About Art" 2006 process edition
- 15 Richard Wilson "Watertable" Pressing no 312 1994 made for the Arts Council show: Art Unlimited
- 16 Brass Paper Knife 1951 Festival of Britain 1951
- 17 Phoebe Washburn 2007 Purchased from Dueche Guggenheim "Regulated Fools Milk Meadow"
- 18 Graham Somebodyorother, "Tin of Beans" circa 1995 purchased ICA £15.00
- 19 Victorian multiple: "Scenes from the Swiss Alps"
- 20 Tretchikoff Coasters "mantelpiece masterpieces"
- 21 Otmar Ault 2006 unique piece made in glass for Ault retrospective (Cartwright Hall)
- 22 Hayvend "Promoting Art, News, Gossip and Dreams" 1998 Vending machine in the ICA.
- 23 Victorian multiple: "Scenes from the Swiss Alps"



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Buy Me

Sdubversion

Robert Galeta and Pat Harvey 2007

Historically, the term Multiple was coined in the 1960's." to describe an artwork that was neither a print nor an editioned cast sculpture but was still intended to be produced in a large number of copies." The term might also be applied to a range of ephemeral yet powerful visual and textual productions which were prolifically generated by the strong counter-culture of the time.

The concept of the Multiple applies where artists make reproducible work that is saleable, collectable and accessible whilst retaining an artistic ambition. Multiples are a neat way of playing with ideas about the tensions generated between originality/ uniqueness/reputation, signature and style, and mass-production, availability and low cost.

The creation of artists' Multiples, before they were so named, has a history throughout the 20th Century and often subversion was a key point of their making. Around 1913 Marcel Duchamp bought various utilitarian objects from a hardware shop, placed them in an art gallery, gave them playful titles and said they were art. So we have had to give them the attention we give to art, as opposed to all the other bicycle wheels and snow-shovels in the world. Coming after Duchamp's "ready mades" a notable list includes Manzoni's cans of Artist's Shit and Warhol's screenprints. Both have used or referred to the ultimate consumer multiple - the tin can - and both demonstrate an intriguing slipperiness in the relationship between form, content, intent and subsequent market value of art. Around 1967 Robert Rauschenberg showed an object/sculpture titled *Monogram*, which featured a stuffed goat with a tyre round its neck standing on a factory pallet, its face covered in lots of paint. It is a one-off, but in the highest tension with the banal mass-produced with which we live.

For Joseph Beuys, Multiples were important to a more clearly optimistic and even utopian overlap of art and life. They represented a vehicle for communication- a means of disseminating his ideas far beyond his own range. His near 600 multiples between 1965 and 1985 included found objects, audiotapes and films, many resulting from his work as a teacher.

But, like, times have changed. If the borders between high art and top-end commercial productions are ever more porous, poor us - the Multiple as a critical boundary-challenger is in trouble. Looming alongside on a parallel track is "the collectable", Franklin Mint commemorative plaques, or prints and "hand-finished finished" paintings from the \$4billion Thomas Kinkadee Christmas Cottage Idyll empire. Is buying a Damien Hirst spin or spot painting entirely different? Ironising the one or the other of these made possible, at the time, the "jokey post constructionist asstrays" of Tracey Emin and Sarah Lucas - "The Birds" in their shop in south London. The shelf life of that strategy was limited precisely because of the postmodern environment which suggested it in the first place.

Continuing within this environment is the über-cool example of Mambo surfwear. Definitely on the shop side of the high/low divide in terms of item-cost, its encouragement of an extended sense of jokeyness and cultural reference put it, until recent management change, more on the gallery side. Anna Stephenson, in the first essay for their 1994 survey-catalogue underlines the debt to surrealism via *Monty Python*. Then she makes the interesting comment: "In deference to Breton it must be said that upon matters of mass production and patent, MAMBO diverges from the hard-core Surrealist path and favours instead the ready-mades of Duchamp."

For us, the choice to use the Multiple form by a practising artist requires a continuing critical edge. According to the British Council's accompanying literature to their Multiplication :a touring Exhibition of 62 multiples by 46 artists, 2002 onwards, many Multiples are "commissioned works produced by third parties, whilst others are by artists who work solely with the concept of the Multiple. In either case, the challenge to the artist is in finding ways of realising an idea that can be repeated time and again. Part of the creative challenge comes in researching new methods and sourcing new materials, leading to some unlikely collaborations between artist and fabricators. For example Dan Hays' *Lenticular* was sourced in Japan and uses some 20 plus lenses to create an illusionistic animal cage. Langlands and Bell have employed the latest Russian laser cutting techniques to create the conundrum of an etched map of airline routes of the world, diamond etched inside a crystal cube."

If Multiples are to be worth their making, they have many pitfalls to avoid: not just being in-jokes, yet more bits of art about art, shopping bags about shopping, or money-making off-cuts of conceptual already-mades. Back in 1919, Stepanova produced Gaust Chaba, a book of 8 poems and 6 collages printed on newspaper pages. Nearly a hundred years later, the challenge is to find where and how such criticality can now take place.

1 <http://www.britishcouncil.org/arts-art-drawings-prints-multiples-multiplication.htm>

2 Joseph Beuys: Multiples <http://www.artefacts.net/index.php/pageType/exhibitionInfo/exhibition/13743>

3 Adrian Searle "Guff and Nonsense" (2006) <http://arts.guardian.co.uk/critic/review/0,,1719814,000.html>

4 Anna Johnson "Spleen and Ideal, The Surreal Roots of Mambo" in *Mambo, Art Irritates Life*, Sydney 1994.

5 <http://www.britishcouncil.org/arts-art-drawings-prints-multiples-multiplication.htm>

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MULTI- is supported under the Bradford Council neighbourhood renewal programme.



Mambo Manifesto Poster Reg Mombassa 1994



1 Felt Suit Joseph beuys 1970
2 Campbell's Soup Can Andy Warhol 1964



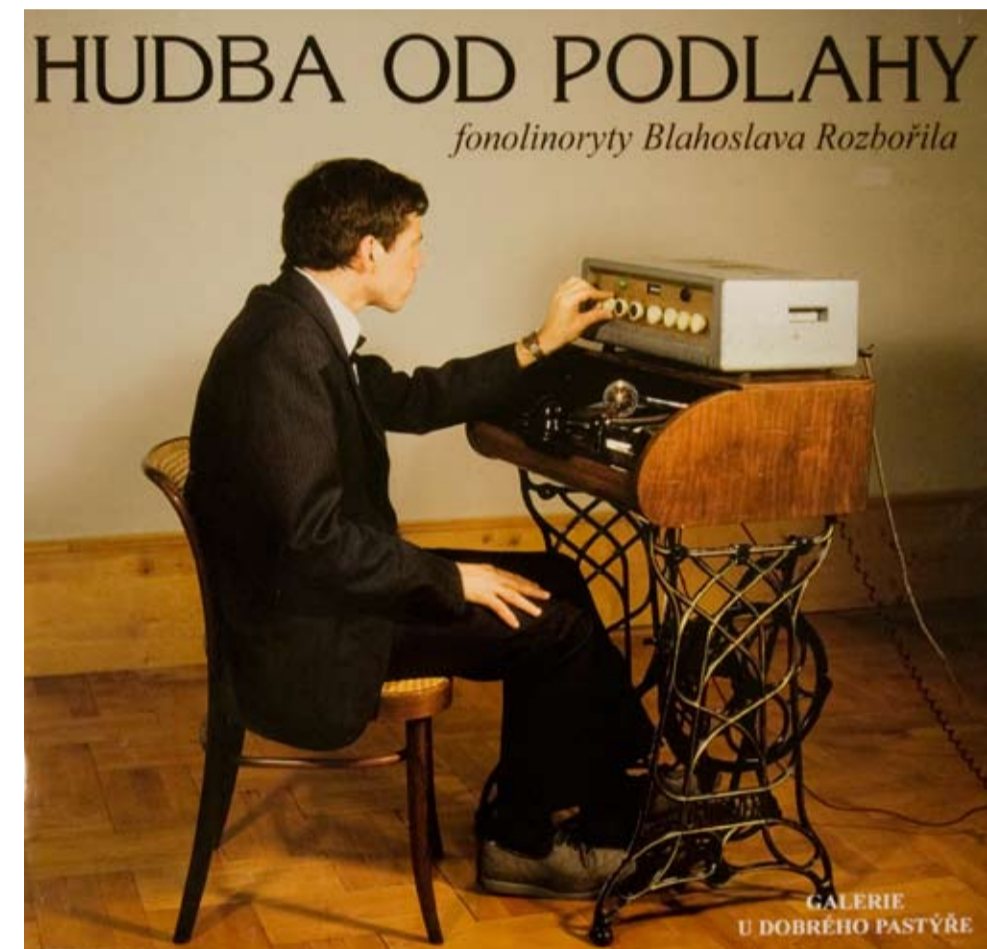
Gauf Chaba Varvara Stepanova 1919



Artist's Shit Piero Manzoni 1961



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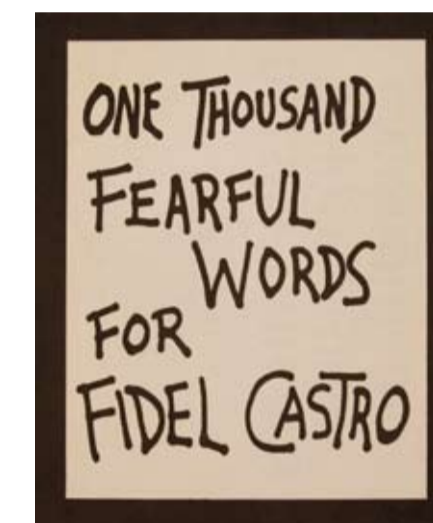
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1,8,9 Rhiannon Silver "waiting for Saatchi" edition of 3 designs (collaboration)

2 Allan Kaprow "Pose" envelope to item below

3 Allan Kaprow "Pose" (7 pieces) 1969

4 Eduardo Paolozzi for Aleco International "Flicker Book" circa 1965

5 Blahoslav Rozbořil "Hudba Od Podlahy" record

6 Lawrence Ferlinghetti "One Thousand Fearful Words for Fidel Castro" Broadsheet. City Lights Publishing 1961 SF

7 Lawrence Ferlinghetti "One Thousand Fearful Words for Fidel Castro" Broadsheet (folded) City Lights Publishing SF

10 Pat Harvey "Easy Listening" and "Tough Looking" 2006

11 Anon "Fuck off John" found outside The Chippenham - a pub in Kilburn

12 Anon "Don't Stop the World" Betty Bright punk gig bag 1977

13 Anon "Don't Stop the World" Betty Bright punk gig bag 1977

14 Lawrence Ferlinghetti "Where is Vietnam" Broad-sheet 1965 City Lights Publishing SF

15 Jo Dolan "One Dolan" silkscreen currency, 1976

Barbara Greene "Queen Anne's Lace" Cyanotype, edition limited to 250 for MULTI-Catalogue. This image is your free multiple give away. November 2007



1,4,5 Paul Smith, promotional record, cover and inside. 1992 Aboud/Sodano

2 Paul Smith, 3D Viewer and cards, 1994, Aboud/Sodano

3 Nicholas Zurbrugg "The pilgrims Souvenir" Photocopied postcard (objet trouve) 1976

6 Paul Smith, Gaming Cards, 1995, Jim Spencer Aboud/Sodano

7 Paul Smith, Book, 1991, Aboud/Sodano

8 Lawrence Weiner "A Box Made of Wood" 1987

9 Paul Smith, Sticker Book, 1993, Aboud/Sodano

10 Paul Smith, Pack of Cards, 1996, Aboud/Sodano

11 Richard Brautigan, San Francisco Weather Report, 1967 Given away free in Golden Gate Park.

12 Paul Smith, Snap like card game, 1990. Aboud/Sodano

13,14 Simon Cutts 'A Parisian-American arranges art to music - Whistler, Nottingham 1973

15 Telegraph and Argus, Hockney newspaper give away, 1987

16 Telegraph and Argus, Hockney newspaper give away, 1987

17 Hockney Bradford BT Telephone Directory 1989

18 Hockney menu, for Salts Diner, menu card

19 Otmar Ault, unique piece made in series, 2006, made for retrospective at Cartwright Hall. Gift

20 Emma Cattell "Untitled" Felt Figure

Displayed in the exhibition:

Gilbert and George Download

Tracey Emin "Everybodies Been There"

Simon Ford and Colin Lloyd "Hats" Unlimited Edition 2006



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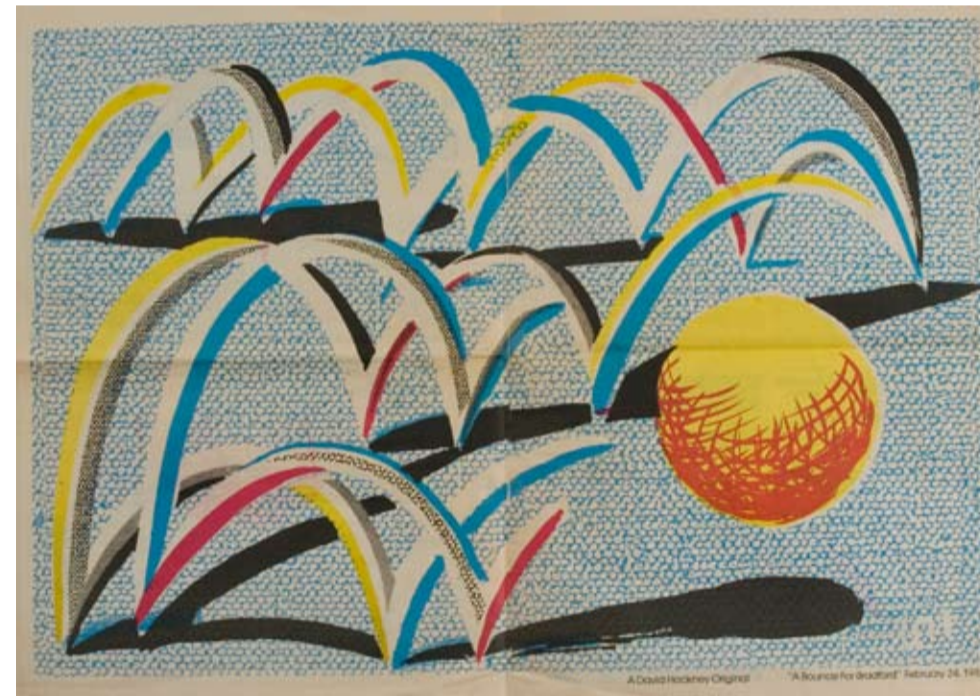
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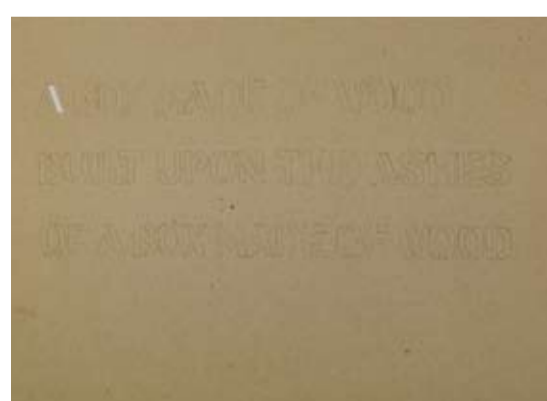
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A multiple is an editioned work of art conceived and planned from the beginning to exist in quantity. Mostly they reinvent existing mass-produced objects but they can also be extensions of one off art works. Unlike limited editioned prints, multiples tend to be three dimensional, smaller and more affordable than unique art objects such as paintings and sculptures. Their culture and political commentary combined with a witty and playful approach serve to make them accessible and available to a wider audience.

Art Unlimited - Multiples of the 1960's and 1990's (A national touring exhibition from the South Bank Centre 1994)



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Multi

Multi- will be an international centre for critical debate, production and distribution of contemporary printmaking, reproducible and digital arts based in the UK in the city of Bradford. The centre will be for artists working professionally and will include a printmaking and multiples retail outlet, an archive and a publishing house.

Why Multi-? The traditional boundaries between Fine Art Printmaking, Multiples, Photography, Time Based and Digital Media are no longer tenable, contemporary arts practice has seen their demarcations becoming less distinct. Multi aims to provide a centre for the changing needs of contemporary arts practitioners in terms of production, research and dissemination, this includes the exploration of traditional printmaking integrated with digital arts.

Multi- is set against the backdrop of Bradford's unique reputation for supporting printmaking including the series of International Print Biennales held at Cartwright Hall in the 1970's, 1980's, 1990's. The HIBRIDA series of exhibitions and publishing initiatives began in 2001 which built on the biennales distinguished history with an extended - at present European wide - remit to establish the region as a centre for contemporary multimedia approaches to printmaking.

Multi- values excellence, criticality, diversity, multiplicity, flexibility, creativity, professionalism, experimentation and debate.

Magical Things

Robert Chevara

I suppose I have been collecting things since I was a child. I remember London being very grey in the 1960s when I grew up. Not swinging at all. We had no money and very little beauty in our lives and no Art on our walls.

The first thing I remember thinking of as Art were record covers. I covered the empty space of our flat with beautiful 45 covers and tacked LPs that I loved, to the walls.

One of my Aunts said that I had treated these commercial products as if they were Art.

To me they were more than that.

They were a stepping stone to something I did not even know at that time I wanted.

I started collecting my first multiples when I was eighteen. I had almost no money but was ambitious to buy something that engaged my mind more than just a surface image. I was developing my aesthetic without knowing it.

A good friend explained patiently to me once that one knows great art (by now I had dropped the capital) as soon as you saw it. The same with bad art; it is instantly recognizable. But the majority of art is middling. How does one judge that?

I bought only what absorbed me and challenged my pre-conceptions. I thought less about beauty.

I was in the grip of a fever and would spend half my earnings from each opera or play that I directed on art, and the other half I would save.

I attended some of the final year shows or gallery openings but found that I could not go from show to show. It tired me and cluttered my head alarmingly.

I subscribed to Parkett and other magazines but found that most of my best purchases were random and almost accidental.

I read once that Diana Vreeland had thrown away a piece of clothing a month that she loved. This kept her constantly looking for new things and that she did not stay complacent in her wardrobe: she stayed hungry.

My hunger was gargantuan and felt like it would consume me.

When I discovered the Internet a whole new world of possibilities opened up to me. No longer did I have to fax or ring and worry about the New York or LA time difference, or negotiate with a galleryist who did not know me or even like me.

It was a cool clear world where artists that I had been interested in, but had no access to, were only a message away. I could also find people whose work I had heard about but never seen.

I now sometimes buy directly from artists and have developed the confidence to visit an artist's studio and even discuss the work in a reasoned and informed way. It is somehow very grown up but also impossibly polite.

My passion is now purer, maybe even calmer, but is still passion.

Like a fond parent I still love the pieces which I bought before I learned to question too closely or discuss provenance or buy guiltily.

My collecting is still voracious and the pleasure principle in the need to collect is almost sexual. A frightening clarity descends if the piece speaks to me; I am still at the whim of my instincts.

A piece which forces me to engage or think differently can thrill my senses instantly. I am released from the guilt of buying something I cannot afford or do not need. I do need it.

If my thoughts are engaged I know I must have it. It tells me.

It never fails to amaze me just how mutual this inter-action between the watched and the watching, object and spectator, is.



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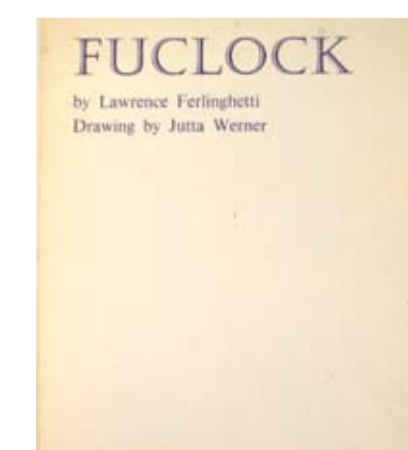
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- 1 Claus Oldenburg "New York Pretzel" 1985
- 2, 4 Yoko Ono "A Box Of Smile Y.O. '71"
- 3 Joseph Beuys "Felt Postcard"
- 5 Mark Wallinger "Ghost 2001"
- 6 Louise Parsons "Hybrida Clock"
- 7 Richard Wilson "Watertable" pressing no. 312, 1994, made for the Arts Council show: Art Unlimited March 1994
- 8 Anya Gallacio "Couverture" Made in Switzerland March 1994
- 9 Graham Martin "Yoko Ono Catalogue" altered book
- 10, 11 Jenny Holzer "With You Inside Me Comes The Knowledge Of My Death" Parkett limited edition
- 12 Jasper Johns "Target 1970"
- 13 Victorian Multiple "Scenes from the Swiss Alps"
- 14 Eileen Boxer "Yoko Ono Key"
- 15 Sophie Slater "Gait" 2006, Ink Jet homage to Eadweard Muybridge
- 16, 17, 18 Katherine Fritsch "Unken" "Muhle" "Krankerwagen" 3 x 7" singles Parkett limited edition.
- 19 Lawrence Ferlinghetti "Poster Poem" (drawings by Jutta Werner) Fire publication, London 1968
- 20 Gerhard Richter "Sils" 1992 £20.00

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