

impossibility/hypocrisy of showing the night only,

Damien Hirst: One Night Only

"even pizza delivery boys... Bob Dylan - the idea that anybody could be famous for 15 mins"
tour guide of Niland.

Part:

humanist 77



Sketch to do

caligraphy

design

put

Glucosman

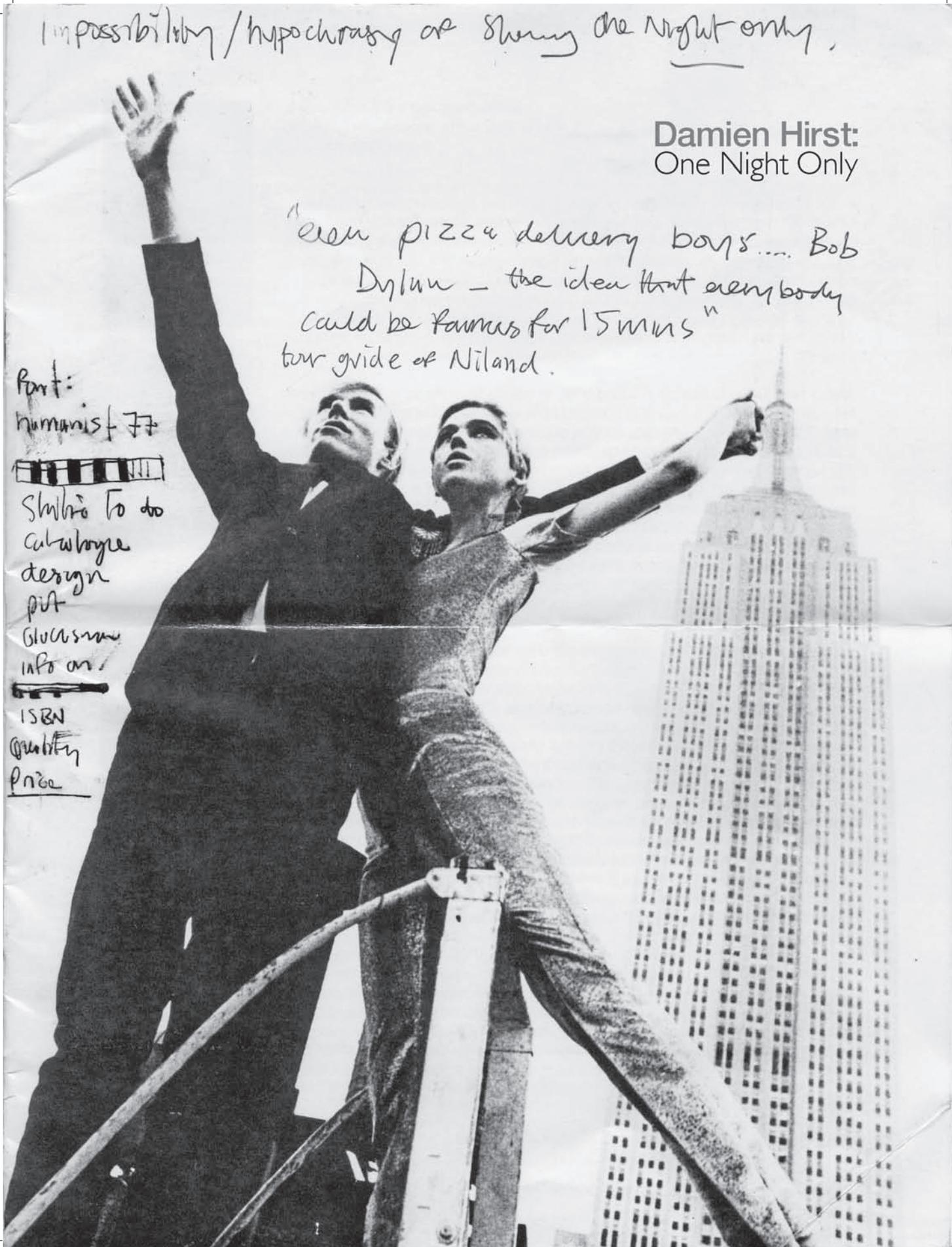
info on



ISBN

Quantity

Price



Introduction

By René Zechlin

The Inevitable Show (reproducing fame)

Damien Hirst, Michael Riedel, Static

One of the characteristics of the Lewis Glucksman Gallery's exhibition programme is the juxtaposition of historic and contemporary art. This juxtaposition has been realised as either two exhibitions on similar themes or as one exhibition incorporating both historic and contemporary art. The Inevitable Show is a particular exhibition within this programmatic interest, as the presented installations and projects were specifically developed in response to the exhibition The Eternal Now – Warhol and the Factory '63 – '68, which is exhibited at the Lewis Glucksman Gallery simultaneously. The title of The Inevitable Show refers to Warhol's "Exploding Plastic Inevitable (show)", which he presented in 1966 together with the band The Velvet Underground and the singer Nico. It also describes the "inevitable" content of an exhibition responding to Warhol and the artistic practise around his Factory: The interest in theatricality and fame on the one hand and documentation and reproduction on the other. These at first sight opposing interests are just different means to turn reality directly into artistic practise, which becomes apparent both in Warhol's work and in the contemporary projects in The Inevitable Show. For Warhol a photograph was not a reproduction of reality – the reproduction became reality. The observation that an event sometimes only becomes recognised through its reproduction in the media is a phenomenon that is evident in the contemporary media world. The art projects developed for The Inevitable Show represent in different ways aspects of documentation and reproduction. **Michael Riedel** is using reproduction and documentation as a distant tool for reflections on the conditions of the presentation of art, while **Static** instead is interested in the power of the reproduced image used within the media. For The Inevitable Show **Static** created a multi-part installation, which is described and examined further in this booklet. Taking the presentation of a single artwork as starting point the installation leads to a repeated circle of presentation and representation. The installation points out the use of images in the media and evokes questions around the owner- and authorship of an artwork.

Prologue

By Paul Sullivan

Sitting at a table in the Red Bar, Cork International Airport on the 4th November 2007 - approximately 24hrs after being invited by the Glucksman Gallery to present a piece of work to accompany their forthcoming exhibition, The Eternal Now: Warhol and the Factory '63 – '68 - Paul Sullivan and John Byrne of Static decided to propose the re-enactment and representation of the infamous Damien Hirst: One Night Only installation previously shown at Static Gallery, Liverpool on the 21st April 2005.

The reason for this decision was that the Damien Hirst event provided the perfect delivery mechanism to further question or examine the effect of celebrity on contemporary art practice, its audience, the art institutions and market place that



Static Projects

Damien Hirst: One Night Only
2005

photo by Paul Sullivan
reproduced digital
photograph
8 x 5 in (20.3 x 12.7 cm)
The Static Dealership



Static Projects

Damien Hirst: One Night Only
2005

photo by Alan Scroggie
reproduced digital
photograph
8 x 5 in (20.3 x 12.7 cm)
The Static Dealership

support it and the multitude of media outlets that distribute it, against the backdrop of a major Andy Warhol retrospective.

The project also confronted the impossibility and the hypocrisy of presenting a re-enactment of a historic one-hour event as part of a four-month art exhibition by scripting two symbiotic events either side of the pivotal moment when the one-hour re-enactment at the Glucksman Gallery ended at 7pm on Wednesday 27th February 2008, and was then immediately represented live as a collection of historic artifacts to the previous 'original' event, in front of the same 'pre' and 'post' event audience.

Furthermore, Damien Hirst: One Night Only (2008 edition) continued to interrogate a number of recurring themes in Static Projects, in particular the the power of the press release and art's changing relationship with the media, the threshold between public and private space or the threshold between the compulsory realm and the non-compulsory realm of the public's interface with contemporary art, the use of the 'invitation to exhibit' as a vehicle to instigate a wider set of trade opportunities and, finally, the attempt to distribute the project to an audience beyond the actual theatre of the event through a combination of print and electronic media outlets.

Damien Hirst: One Night Only

By John Byrne

For their show at the Lewis Glucksman Gallery, UCC, Cork, Static have chosen to make a critical re-presentation of an earlier work which was first shown in Liverpool in 2005. 'Damien Hirst: One Night Only' is an installation that is specifically designed to un-pack and investigate the relationships which now exist between art, the art market and the media. The installation also acts as a vehicle to critique the lasting impact and relevance of Warhol's work on contemporary society.

Static believe that contemporary art has now become completely and inextricably linked with commercialisation, consumer society and commodity culture – so much so that all art is now produced, distributed and consumed solely within the mechanisms of a globalised media sphere. In this new age of media-based art production, publicity is everything. The celebrity of the artist, the hype surrounding their shows, the power of their press releases and the coverage they secure have all become far more important than the artworks they (or more often their collaborators and technicians) create. Correspondingly, the contemporary art world has become a highly sophisticated machine – a well-tuned commercial enterprise which is now more than capable of gaining publicity by manufacturing controversy, intrigue and hype. Far from being a complaint, Static argue that this is simply the way the art world functions today.

The materials for the work Static produce, as well as the context for the projects they develop, are provided by the changing roles that contemporary art has within a globalised consumer culture. Because of this, Static argue that new kinds of questions must be asked – and that old questions must be answered in new ways: What is an authentic artwork? What does the public regard as an authentic artwork? How does the art market work? What is the role of the internet in the art market? How does the Press release work? How does the media work? How does celebrity influence the art market? Who's more famous: Warhol or Hirst?

By asking such questions, Static hope to examine the implications of a world in which artists can no longer withdraw, or even distance themselves, from a world of commercial culture and media – however distasteful, irrelevant or wrong they may find that world to be. All artists, artworks, exhibitions, events, reviews, dialogues and debates are now coded to their roots with the culture of the commodity. Rightly or



wrongly, this provides the new territory for the production of art that is going to have any meaning or critical value. Static argue that Interventions can no longer come from the outside – they can only happen from within.

Who's more famous – Acconci or Hirst?

The original performance (if that's what you wish to call it) of 'Damien Hirst: One Night Only' took place at 7pm at Static in Liverpool on the evening of Thursday 21st April 2005 and lasted for one hour. At its most basic level, the project attempted to test the celebrity status of Damien Hirst and the pulling power of his name. It did this by attempting to draw away a crowd which was attending the opening of a major Vito Acconci retrospective at Liverpool's FACT centre on the same night. On this level the project was highly successful. Most of the crowd who had been invited to the FACT centre left to attend the Hirst show at Static. What they found was a poster, signed by Damien Hirst, which had been bought by Static over the internet at e.bay for £150.

This poster was one of a series of 5000 which had been signed by Hirst as part of the 'Romance in the Age of Uncertainty' show which was held in London's White Cube Gallery in 2003. Hirst had signed these posters, all photographic shots of the exhibition which had been taken by somebody else, prior to the exhibition and they

**Jacqueline Passmore,
John Byrne, Paul
Sullivan**

2008
photo by Deana Clarke
reproduced digital
photograph
8 x 5 in (20.3 x 12.7 cm)
The Static Dealership



John Byrne, Paul Sullivan, Jacqueline Passmore

2008

photo by Deana Clarke
reproduced digital

photograph
8 x 5 in (20.3 x 12.7 cm)
The Static Dealership

were on sale for the duration of the show at £50. The use of or sale of the poster/postcard is not new in contemporary gallery structures, but the signing of the posters by Hirst elevated these digital photographs into 'authentic artworks' – and potentially provided Hirst and White Cube with the not insubstantial return of £250,000. Although many of the posters were sold to individuals at the private view, a large number were purchased by secondary stage art dealers who were buying in bulk to sell on at a profit. By 2003, many had begun to see the potential in selling signed limited edition reprographics to a much wider buying public via the internet – and especially the emerging global auction platform e.bay.

At Static the signed Hirst poster was mounted on the wall and flanked on either side by two security guards. The gallery space had also been carefully cordoned off to allow for a line of visitors to move past the image in reverential single file. This was a direct reference to the images taken of the 'Mona Lisa' when it toured America in 1963, and particularly to the shots of it that were taken in the National Gallery of Art, Washington DC. Facing the image was a camera on a tripod and recording equipment, reminding the audience that their homage to Hirst was itself a recordable commodity. As well as offering a critique on the art world's increasing reliance on celebrity and publicity, the installation also acted as an opportunity for Static to explore one of their two recurring motifs – the power of the press release and art's changing relationship with the media. According to Paul Sullivan, Director of Static:

"In the days before the show opened, my phone never stopped ringing. I'd emailed out a press release saying that we were having a Damien Hirst show. Everybody wanted to know if and when Hirst himself might be coming to Static. I gave them all the same answer time and time again – I'm afraid I can't tell you because of security. Eventually, one reporter rang and said that she had a photographer and film crew ready to go. I refused, again, to confirm whether Hirst would be there or not and reminded her that there would still be a new installation of his work. She told me that if he wasn't there then there was no story. Apparently his work was irrelevant."

The power of the press release, and the relationship of contemporary art to the media, has underpinned two other major Static projects which have directly informed 'Damien Hirst: One Night Only'. The first was 'Press Corps for the Liverpool Biennial', which took place in 2004 and 'Press Corps Korea' which took place a year after the original Hirst installation in the summer of 2006.

Press Corps: Static's Adventures in the world of art and media

During the International Press Conference for Liverpool Biennial 2004, Static declared themselves to be the official Press Corps of Liverpool Biennial. They made their space into a fully-equipped press office and offered those journalists who were willing to sign up to their database a free night's accommodation in Liverpool's Adelphi hotel. Static was open to the public during its role as official Press Corps for Liverpool Biennial 04, but only registered members of the press could gain access to the full facilities. Members of the public were allowed to view the operations of the 'press only' area from a first floor balcony. This setting up of deliberate – and often confrontational -





borders and boundaries between physical, institutional, and ideological spaces is a key element of all Static projects. For the duration of Liverpool Biennial, Static personnel scoured the internet, newspapers, magazines and art journals for any mention of Liverpool Biennial. Any findings were photocopied and pinned to the wall in what became a chronological map of Liverpool Biennial's publicity. Central to this project was the attempt to trace the influence of Liverpool Biennial's own press release, which centred around Yoko Ono's city-wide project 'My Mummy Was Beautiful', on subsequent reportage and publicity.

Ono's work, and the intended 'publicity coup' for Liverpool Biennial 04, was a series of posters, badges and carrier bags which sported the image of a female breast or pubis. This was more or less guaranteed to cause a media storm. On one hand it generated a predictable outcry against images of nudity on public display. On the other, it allowed misty-eyed 'welcome homes' to be offered to Ono who is, as the wife of ex-Beatle John Lennon, supposed by many to have some kind of special attachment to the city of Liverpool. This spurious link was confirmed by the appearance of one of her large posters at Liverpool 'John Lennon' Airport. This contrivance seemed perfect for a press release whose purpose, after all, was to garner as much publicity for the show as it could – a work of art by an international celebrity, bearing a tenuous link to the specificity of Liverpool, whose content was racy enough to guarantee free advertising in tabloid news around the world. The selection of Ono's work was then retrospectively justified by the resulting popularity of Liverpool Biennial 04 which was, in turn, evidenced by attendance figures gleaned from the North West Tourist Board. What Static found in 'Press Corps for Liverpool Biennial 04' was that the press release played a major role in leading and directing subsequent debate around the show. As a result of a press release that shamelessly chased Yoko Ono related headlines, the level of debate engendered by Liverpool Biennial 04 tended to be of a low level – and generally focused around issues of celebrity.

However, this is not a situation which is specific to the Liverpool Biennial. Over the last decade or so, the content of many international art shows and events has increasingly become centred around artworks that are guaranteed to generate publicity and therefore revenue. Because major non-gallery art events are now condemned to deal in this kind of publicity seeking, any press debate which surrounds them now tends to be evaluative, or critical, in the crudest and most general of terms – e.g. 'what makes a good biennial', 'is this a truly international/inclusive arts festival', 'are biennials and festivals concerned enough with local specificity'. These arguments – or lines of inquiry - have now become somewhat of a journalistic joke, a no-win situation for any curator or director of a major festival. If there is a commitment to challenging new art, they are not international enough. If there is a commitment to procuring major pieces of art, they are not specific enough. This conundrum is often compounded when a provincial town or city enters the arts festival fray. At one and the same time they are expected to join in the 'New Internationalism' of the Biennale set whilst distinguishing themselves from the more traditional nodal points of contemporary art practice (which are usually based in their countries' capitals). An example of this situation was brought to light in Korea when Static undertook



Static Projects
Damien Hirst: One
Night Only
2004

photo by Mark Fleming
 reproduced digital
 photograph
 8 x 5 in (20.3 x 12.7 cm)
 The Static Dealership



Static Projects
 PressCorps
 David Briers of Art Monthly
 Magazine
 2004

photo by Paul Sullivan
 reproduced digital
 photograph
 8 x 5 in (20.3 x 12.7 cm)
 The Static Dealership



Static Projects
 PressCorps
 David Briers of Art Monthly
 Magazine
 2004

photo by Paul Sullivan
 reproduced digital
 photograph
 8 x 5 in (20.3 x 12.7 cm)
 The Static Dealership



Static Projects

PressCorps

2004

photo by Mark Fleming

reproduced digital

photograph

8 x 5 in (20.3 x 12.7 cm)

The Static Dealership

'Press Corps' for Gwangju Biennale 06. For this project, Static transformed INSA space in downtown Seoul into an international press facility. A barrier was again drawn up to separate the public realm of the gallery from the private realm of the official press room. This time the public could only partially glimpse the activity of the press through three letterbox 'peep holes' cut into a dividing wall. Static also exploited the unique and duplicitous role that developed for them during the production of this project. Whilst they were invited as artists to set up the 'Press Corps' office in Seoul, they were invited to Gwangju Biennale as members of the Press. This was because 'Press Corps' proved too controversial for the board of Gwangju Biennale to accept as a work of art – though Kim Hong-hee (Director/Curator of Gwangju Biennale) insisted that it form a part of the overall programme. As a result of the hybrid artist/press position that Static began to occupy, they were able to embed themselves as a kind of Trojan horse within Gwangju Biennale 06 – using their unlimited access to provide materials that questioned both art world, press world and their increasingly symbiotic/exploitative relationships.

The result of this unique situation was the 'Press Corps for Gwangju Biennale 06' Website, in English and Korean, which featured up to date news, information and video interviews with artists and curators. The site was offered to the world's press as a free online resource. It also contained some slight misinformation. Static placed a folder on the Gwangju Biennale shared drive which contained images and information about the fictitious artist Francis Gallagher. Static also claimed that artist Mark McGowan had made a performance at Gwangju Biennale in which he ate 656 portions of Bibinbap (a popular Korean rice-based dish)- one for every Ethiopian Soldier who died in the Korean War. The effect of this headline was picked up on when Andrew Hunt interviewed McGowan for 'The International Project Space' later that year.

A.H. 'Press Corps', the organisation that terrorised the Liverpool Biennial in 2004, have recently turned the tables on you. They falsely advertised an action called Artist Eats 656 Portions of 'Bibinbap' (2006) and attributed it to you at the launch of the Gwangju Biennale. They even put your contact details on the material that they sent out. What do you think of this?

M.M. I thought it was really good. I spoke to the man in charge of it and he thinks he understands what I'm doing. I've had lots of press calls asking about it. 'Can we see it?' they say. What they do is very similar to what I do. They want to take part in everything.

A.H. So you're not telling the people that respond that it's false, you're just forwarding it on.

M.M. Oh I'm forwarding it on to loads of people. We're just about to go to The South London Gallery, and the curator Kit, he sent me an email back about it. It said something like 'I hope that you get on the plane alright after eating all of those things.' He thought I was there: like, 'oh, Mark's gone to the Gwangju Biennale.' Obviously Kit flies around to all of those events, so it's not unusual for him. He thinks I've been invited out there.



Static Projects

PressCorps

2004

photo by Mark Fleming

reproduced digital

photograph

8 x 5 in (20.3 x 12.7 cm)

The Static Dealership

McGowan is an artist whose work is carefully made to have an impact upon the media of television, radio and newspaper – so much so that McGowan refers to television companies who cover his performances as providing 'readymade' video documentation of his work. For Static, the 'Bibinbap' incident helped to underline

their theory that all contemporary art production now takes place within the framework of the media. This is because a fundamental change has taken place in the production, distribution and consumption of contemporary art. In a world increasingly dominated by the spectacle of commodity exchange, contemporary art is now more popular than it has ever been. This has been evidenced by the exponential increase in art festivals around the world (estimates vary, but most agree that there are now more than two hundred biennales – the equivalent of one opening every week) and the key role that international museums and galleries such as Tate Modern and Guggenheim Bilbao now play in the global tourist industry. As a result of this, arts success is now measured in box office receipts and contributions to gross national product. It has long since lost the veneer of a romantically autonomous activity – pursued by outsiders and capable of escaping from the cut and thrust of everyday concerns. As museums and galleries are increasingly stripped of government funding and have to ‘stand on their own two feet’, successful curators have to make shows which balance aesthetic concerns with the necessity to pull crowds and sell associated merchandising. More often than not, this has meant a return by many artists to the crowd-pleasing antics and shock tactics of the earlier avant-garde (though often with a conspicuous lack of content). However, the use of shock tactics alone is no longer any guarantee of success in a world where most advertising agencies have long since learnt the syntax and grammar of avant-gardism – and use their skill, and considerable financial resources, to deploy these lessons far more effectively than most artists can hope to do. The result, art is now just one contemporary product amongst many. It has long lost its cultural right to stand at the apex of Western civilisation, dispensing higher truths to the masses below.

Under these circumstances, if art is to fight for its contemporary relevance then it must do so across a new territory of high speed, interchangeable and globalised media. For Static, one of the keys to understanding this conflict can be found in the work produced between 1963 and 1968 in Andy Warhol’s Factory. They argue that this work still points towards the limitations and conventions of our historic and artistic understanding. The experimental nature of the texts, recordings, performances, films, photographs and documents – as well as the complexity of their production by Warhol and numerous other people – still defy the usual processes of categorisation, accountability and authorial intent. This is because Warhol’s work marked a seismic shift in what art does and how it can do it. After the Factory, Art’s success could no longer be measured in terms of its technical innovation, its ability to progress beyond outmoded forms of existing art, or even its ability to reflect or re-present the social, historic and economic conditions of its production. Instead, art’s success began to be measured in terms of its direct impact on popular culture and, by extension, the way we see and represent ourselves in the world today. Warhol’s work of this period let the genie of modern art escape from the confines of the gallery space – only for it to be trapped behind the glare and surface of the media screen. By the end of the twentieth century, art was beginning to struggle for the oxygen of hype – and for its own fifteen minutes of fame – alongside pop shows, chat shows, sitcoms, fashion, news, sport and online social networking.

Who’s More Famous - Warhol or Hirst?

For ‘The Inevitable Show (reproducing fame)’, Static have chosen to critically re-present their original ‘Damien Hirst: One Night Only’ project within the context of a major Andy Warhol exhibition which will also be running at the same time in Cork’s Glucksman Gallery. This show, ‘The Eternal Now: Warhol and the Factory 1963-68’, is a collection of works produced under the name ‘Andy Warhol’ during the period that his famous ‘Silver Studio’ was open house to New York’s burgeoning creative scene. Many of the works in this show are either not by Warhol himself – and feature the creativity of the misfits, transvestites, speed freaks, musicians and fashionistas who made up the ever changing ‘community’ of his Factory at this time –

or are purely pieces of documentary evidence (poster, event flyers, photographs, audio/television interviews etc). Some of the works on display in this Warhol show are 'fake' - due to the value or delicate condition of the original pieces, they have been carefully reproduced. Some pieces, like the Warhol 'Cow' Wallpaper and the Helium 'Silver Cloud' balloons, are contemporary re-prints and re-makes produced under strict guidelines and security measures. Others are common transfers of 'original' film footage and pioneering video work on to DVD. Presented as a whole, the show uses the conventional syntax and grammar of the contemporary art exhibition to re-present a collection of museum pieces kindly loaned to the Glucksman by the Andy Warhol Foundation in Pittsburgh. The Andy Warhol Foundation is not only the largest collection of Warhol's work available for public display, it has now become the 'official' authority on the authenticity of Warhol works that have been left to us – no mean feat when one considers how much work was produced, and under such random and frequently collaborative conditions, during the lifetime of Warhol and his friends. The new version of 'Damien Hirst: One Night Only' not only exploits its physical and ideological proximity to 'The Eternal Now' show by asking the question 'Who's more famous – Warhol or Hirst?', it also uses the location of the gallery space to explore (and further blur) the boundaries between curated show, retrospective re-creation of 'event' based art, media hype and shameless publicity stunt.

At 6pm on the evening of Wednesday 27th of February 2008 – the night that 'The Eternal Now: Warhol and the Factory 63-68' and 'The Inevitable Show (reproducing fame): Damien Hirst, Michael Riedel, Static' will open to the public - Paul Sullivan (Director of Static) and John Byrne (Co-Director of Static) will publicly sign 500 copies of an A2 Poster. The image on this poster will be a photograph of two security guards flanking the 'original(?)' Damien Hirst work mounted on the wall of the Glucksman gallery. The 'original' Hirst image, it must be remembered, was itself one of 5,000 posters signed by Hirst before the opening of his 'Romance in the Age of Uncertainty' show at London's White Cube Gallery in 2003. Whilst this is happening, the two security guards featured in the poster will guard the original Damien Hirst work - which was bought by Static over the internet [eBay] for the initial 'One Night Only: Damien Hirst' event held in Liverpool 2005 - in the Glucksman Gallery itself. A mock up of this live signing event will already have been professionally photographed for syndicated distribution in the media before the event itself occurs.

After the live poster signing, and while the private view is still on, the security guards will remove the Hirst image and place it on an adjacent gallery wall as part of the shows 'documentary evidence' of the original 2005 project. Whilst this is happening a billboard scale image of the two security guards – and the original Hirst image – will be pasted on to a large wooden hoarding in the gallery space. At the same time as this, vinyl texts which describe/document the re-presentation of the original 'Damien Hirst: One Night Only' event will then be applied to the gallery walls. In effect, this one-hour performance will move from a live re-creation of the project by Static within the context of the Glucksman and become, instead, a deliberate fabrication of a past event. This fabrication will use the common conceit of the public display – the available syntax and grammar of the gallery/museum exhibition - to re-situate the original piece within the media/image world of the contemporary art museum and gallery circuit.

Members of the public who view this work after this initial event will see a collection of evidence, accompanied by a textual description, which will give them a re-presentation of the original 'Damien Hirst: One Night Only' event. This will be accompanied by a specially made 'documentary' video of the work (by Static member Jacqueline Passmore) which describes both the original 2005 event and the intentions of the 2008 re-presentation. This dual screen installation (echoing the dual screen installation of Warhol's 1965 video work 'Inner and Outer Space') will be located in a garden shed in the gallery space and only available to one viewer at a time. The intention of this video installation is to reveal the nature of the project to individual members of the public whilst, at the same time, implicating them in the media feedback loop

of today's contemporary art world. As members of the public 'discover' the nature of the work through the once-trusted language of documentary filmmaking (already compromised and subverted, in this case, by the interested subject position of documentary maker/Static member Passmore) they will become aware of their own role in the solipsistic fiction of the project as a whole. Not only will they find out that the descriptive texts which accompany this installation are not by any trusted 'third party interpreter' (and are in fact just other parts of the installation), they will also discover that their viewing of the work has been broadcast via webcam to the homepage of the Glucksman Gallery as an essential part of the work's production and publication. In this way Static hope to critically collide the famous Duchampian adage – it is the viewer who completes the work of art – with the inevitable Warholian cliché - that one day everybody will be famous for fifteen minutes.

Notes towards a Conclusion

So, what happens when the public attend a private view for the sole reason of seeing an authentic piece of Damien Hirst's work and find that they are looking at a signed poster? What happens when the same audience is confronted with the evidence that they have travelled to a show purely on the name/hype/reputation of the artist's name? What happens to the 'original' art work when it is displaced across a series of re-presentations, dislocated from its referent and collapsed into a flattened out re-presentation of contemporary art's mechanically and digitally reproduced solipsism? How do audiences react when they are confronted with the reality that they pre-judge work on the name and star quality of the author which, in the current climate of media and celebrity hype, is the same set of judgement criteria that are applied to all celebrity endorsed commodities and products? What does the valuation of art - culturally, economically, aesthetically - mean when it is reduced to the status of the artist as celebrity? Has the aura of the original art work, which Benjamin so wanted to erase though the means of mechanical mass reproduction, now become re-located in the image of the artist as living icon? If this is so, has the artist become a commodity? Can contemporary art still make a meaningful impact and also, perhaps, serve as a new space for discussing and developing alternative political, economic and social strategies for change and challenge to the current status quo? If so, and Static would argue that this is the case, then it has to be supported by a radical re-think of the way we imagine, write, theorise, practice and reproduce culture – one which accepts that the territories for making art, as well as the terms and conditions for its very existence, are becoming irrevocably altered. Ironically, this may be the only way to save art from complete complicity with a celebrity culture which survives solely on the oxygen of scandal and publicity. It may also be the challenge which prevents contemporary art simply becoming another global franchise and, in turn, makes real sense of the work of those artists who are willing to self-critically and self-reflexively occupy and utilise our growing technological networks and shared media images.



Static Projects

PressCorps
Paul Sullivan and John Byrne
give Press Conference prior
to flying to Korea
2006
photo by Mark Fleming
reproduced digital
photograph
8 x 5 in (20.3 x 12.7 cm)
The Static Dealership

Centerfold

Static Projects
Damien Hirst: One Night
Only
2008
photo by Paul Sullivan
reproduced digital
photograph
8 x 5 in (20.3 x 12.7 cm.)
The Static Dealership

Front Page

Andy Warhol, Edie
Sedgwick and the empire
state building
1965
photo by David McCabe
gelatin silver print
14 x 11 in (35.6 x 27.9
cm.)
The Andy Warhol Museum,
Pittsburgh; Museum
Purchase