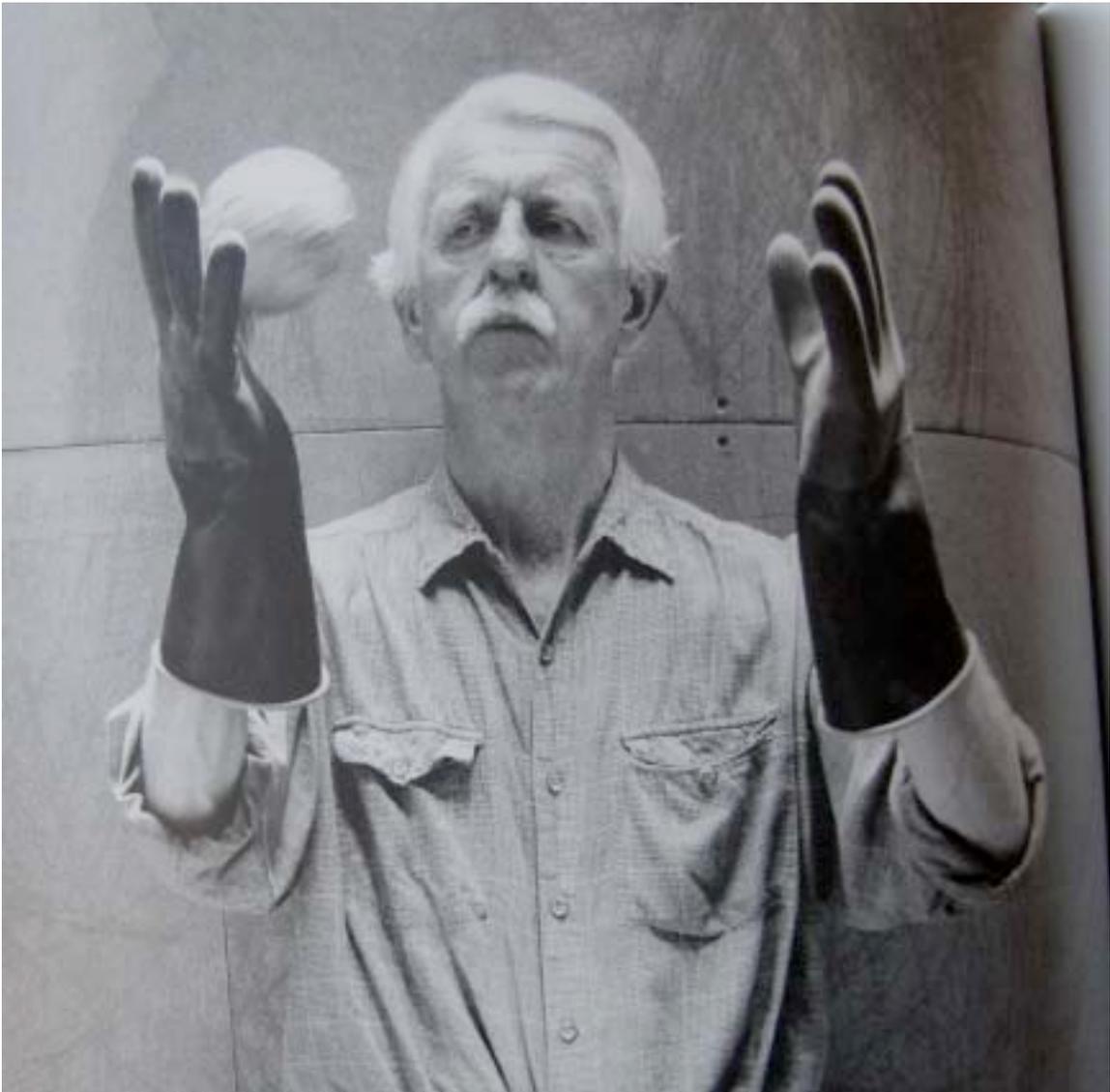


ArtCam

Nov 7

"You Can't Make Art by Making Art," Chandra Cerrito
Contemporary

-DeWitt Cheng



Portrait appropriated from gallery found object (i.e., catalogue).

David Ireland exercised a huge influence on Bay Area conceptual art through his various roles as teacher at SFAI, CCA, and Fiberworks; as guiding spirit of the Headlands Center for the Arts; and artist/curator of his home at 50 Capp Street. In 1980, writes curator **Chandra Cerrito**, Ireland entitled a retrospective entitled *You Can't Make Art By Making Art*, a reflection of his paradoxical sensibility, shaped by **Marcel Duchamp's** playful intellectualism, **John Cage's** embrace of chance, and the conundrums of Zen Buddhism. Cerrito has assembled a kind of tribute show here, featuring ten artists found his ideas inspiring, some of them his friends and former students. **Mari Andrews, Ray Beldner, Jordan Biren, Randy Colosky, Sheila Ghidini, Daniel Nevers, Mie Preckler, Sabine Reckewell, Kerry Vander Meer** and **Stephen Whisler**. (Incidentally, Ireland's work is currently being shown at Gallery Paule Anglim in San Francisco.) The artists have written about Ireland's influence of them —as Cerrito has: "Thank you, David Ireland, for your work and point of view that inspired me to move across country to further my studies in art. You have opened my eyes to new ways of seeing. We still have a lot to learn from you."

Through November 19. Chandracerritocontemporary.com



Overview, front gallery.



Overview, front and rear galleries.



Overview, rear gallery.



Ireland poster with Mari Andrews' *Lineup*. Andrews: "[Ireland's] sense of humor, curiosity and openness all influenced me. He used the mostly mundane and ubiquitous material with ingenuity. By simply altering it, or working with it in a way not intended, he made it new and wondrous."



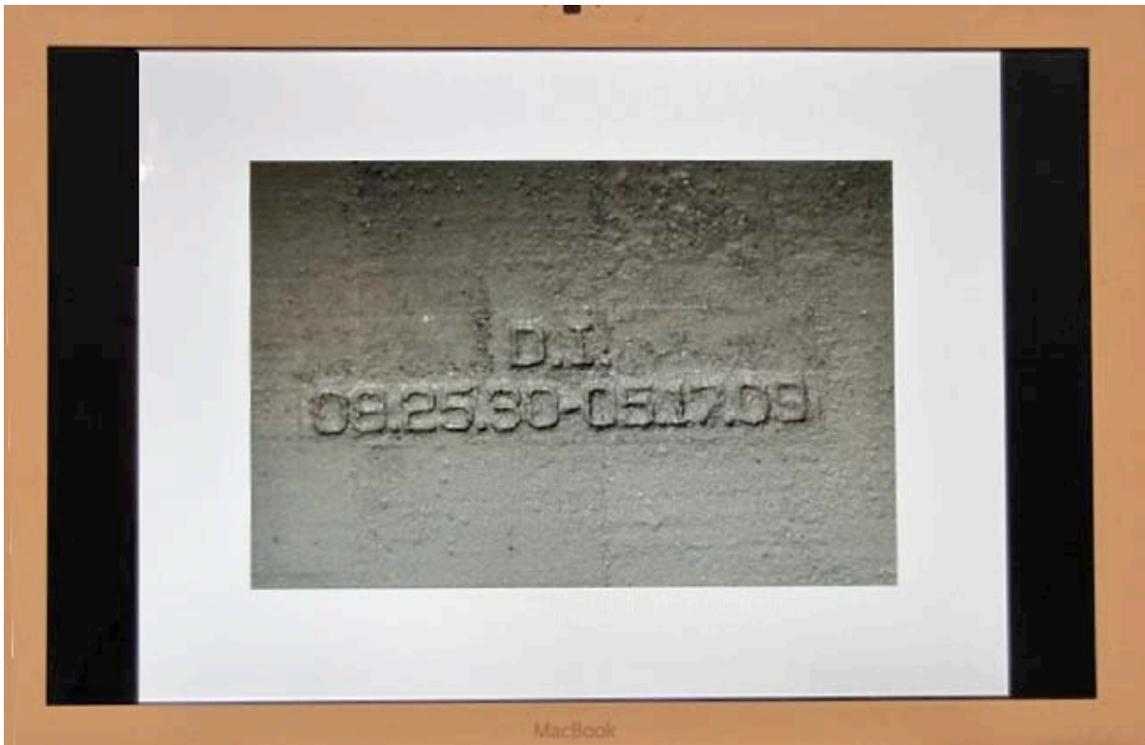
Mari Andrews, *Lineup*.



Mari Andrews, *Ball for David*.



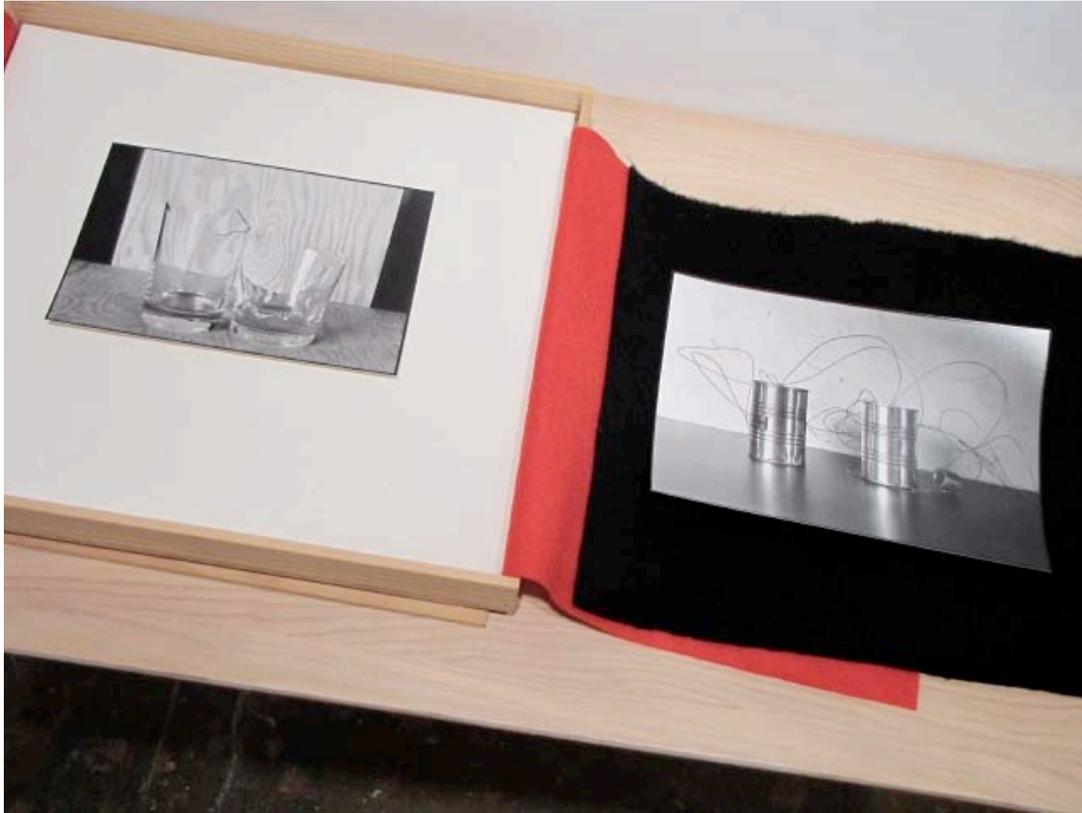
Ray Beldner, *D.I.*, 08.25.30-05.17.09, concrete site-specific installation and slide-show documentation. Beldner, a student of Ireland's: "His ideas and artistic legacy became even more evident to me during my time as a Headlands artist in residence and board member. There, with the labor of many young artists, he literally uncovered the history of those former military buildings by stripping away the many layers of old paint.. creating new spaces where the past and present could co-exist within those light-filled walls... In 1976 he... repaired the sidewalk in front of his house and had artist Tom Marioni videotape the event... creating art during the process of living itself. Beldner's text-stamped square of cement in front of the gallery and the documentation of its construction constitute an "homage, an act of labor transformed into a functioning work of art, and as a memorial, a headstone that commemorates an influential and humble man, using the means materials that were his artistic signature."





Jordan Biren, *Performance Relation, and Relation (Disuse)*: " a simple box devised to consider specific relations: the performative in relation to performance ... to materiality... to a photographic differential; and, too, its

relation to disuse, the performative collapsed into the material, the lexical, the photographic body." Biren, who is related to Ireland through marriage, sees his work also as homage, offering and thanks.



Randy Colosky, *Cinderblock with Great Stuff Expansion Foam*. "I think everything David Ireland made had a deep conceptual base no matter what material he used whether it was cement or his entire house [referring to 50 Capp Street]."



Randy Colosky, *Simpsons in the XYZ Axis*. Simpson metal straps are used for earthquake-proofing houses. "The great thing about construction work is there are so many opportunities to see amazing formal properties in the processes.... David Ireland's house at 20th and Capp St. [is] one of the ultimate expressions of this concept."



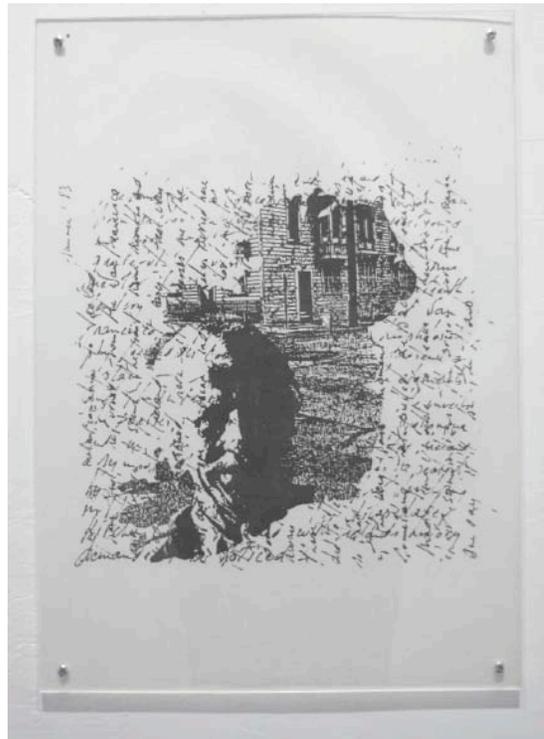
Sheila Ghidini, *Chair of Heightened Perception*. Ireland's Zen attentiveness to his surroundings is the subject of this sculpture, "ther legs on the ground, balanced, grounded (one's presence), while the upper portion is uplifted, [symbolizing]... heightened awareness. For me, as for David Ireland, chairs are micro-architecture. They are powerful reminders of presence and absence."



Daniel Nevers' statement.



Daniel Nevers, *Gestalt Theory*.



Mie Preckler, *500 Cap's Treat, a Project for Ireland*. Chair, Irish woolen caps, documentation.



Sabine Reckewell, *Square #17*. "In 1978, David led a graduate student seminar at Fiberworks in Berkeley...few of us had been exposed to the kind of work David did... I ended up stripping my work of all extraneous embellishments and made it as minimal and transparent as possible. I crocheted squares, using nontraditional materials such as metal wires, strips of plastic, fishing line, etc. For each square I used one tool and one stitch."



Sabine Reckewell: "David's favorite piece.... was a box of tangled-up strings and nails—a remnant from an installation I had done... At the end of the 2-day installation I swept the strings and nails into a plain cardboard box [which]...., David liked more than the installation itself..."



Kerry Vander Meer, *Bones of Eire*. "While in a residency program.... I visited Skelligs Michael, a small island of the coast of West Ireland.... after docking, [you] climb 670 steep steps to the top where 12 monks lived beginning about 550AD. The monks transcribed religious and classic texts. I was greatly moved... and began cutting up potatoes [that staple of Irish cuisine] and reassembling them... David also visited Skelligs Michael..."





Kerry Vander Meer, *490 Grams*.





Stephen Whisler, who had met Ireland through his wife, Sabine Reckewell, invited the artist to show at Claremont in 1980. That show inspired this one, of course. "[David's] poster arrived and it looked beautiful! It said in large Helvetica type... YOU CAN'T MAKE ART BY MAKING ART... I started getting... rather negative comments from my fellow MFA candidates: "What the fuck is this crap, Whisler?" That's the stupidest thing I ever read; why are you inflicting this nihilistic attitude on us?" "Hey, I'm paying a lot of money to learn how to make art here; this is ridiculous!"... One student actually ripped the posters off the wall. Luckily we had a whole stack. Then David arrived.... David rolled up that day's copy of the *LA Times* and put it on the [concrete] shelf [that we'd made]... Almost all of the other students hated [the show]. I thought it was a great success. David really made the art in the show with the most economical means, almost like he didn't make it."



David Ireland, *Untitled Shelf*.



Stephen Whisler, *A Couple of Pages from Ulysses Soaked in the Last of My Coffee* (detail).