

“CONTRIVANCE”

2017 Ongoing

Traveling across America in rainstorm that never lifted, I've got a book that I'm reading published by Phaidon, titled *Art is the Greatest Form of Hope* and it is a collection of insights by various contemporary artists, lots of friends and lots of people I admire . . . It is organized by some 50 different categories, and I thought to myself that it might be a nice exercise to use those categories as format for a lecture I was preparing at the Denver Art Museum, in a lecture series called the “Logan Lectures”. Sooooo I begin to work on my spin . . . (on a side note, a young filmmaker Dylan Redford was making a film in my NYC loft, and knowing that he would need to find certain things in the tool room, I take a photo for purposes of guidance from afar) . . . And needing visuals for the lecture, I use the same photo for the category, “Tools”. The lecture went fine . . . And thinking about it, the tool image spurred a suggestion from the Director of The Dikeou Collection, Hayley Richardson, to commission the Tool Room to be painted à la Baldassari . . . I did, and I titled the series of all my tool rooms CONTRIVANCE . . . Tools one uses, or in my case, doesn't . . . Tools those things between the artist and what the artist produces, Art. They are an in-between platform of their own, but in my case, simply window dressing: a Contrivance.