

## DO I KNOW YOU

1991 Ongoing

So when I started my career as an artist, I learned very quickly how important it is to know, understand, and recognize all the players and the importance of what is now called a data base, but back then it was called a Rolodex . . . Well I learned this as a young intern for Tibor De Nagy and as nefarious as it might have been, I did get my hand on a mimeographed copy of that De Nagy Rolodex, and that of their Top Dog, Fairfield Porter. Later but not much, an old flame who worked for Joseph Kosuth passed Kosuth's xeroxed Rolodex to me, and at the behest of Paul Ramirez Jonas I started creating and collecting my own data base by putting them, the Kosuth, the De Nagy/Porter, and small combined group of friends into some kinda electronic system. Building on that, Natalie Rivera and I—along with her data base probably combed from Sandra Gering—dutifully copied these disparate contacts, phone numbers, and addresses into our now electronic data base. Much later, one the many Simon's, Simon Henwood gave me—because of my love of autographs and ephemera, a list he bought of Warhol's London Rolodex . . . Then a bit later, in the early 2000s, on the occasion of my exhibit of the very first “Ideal Office”, I regifted Simon's Warhol list to Gèraldine Postel, founder of Outcasts Incorporated and brain child behind “Ideal Office”. So back in the day, I meticulously started keeping my own lists and . . . now it's some crazy number of people, businesses etc and is exhibited on all those long ago instruments called Rolodexes . . . All swiped, stolen, regifted. But open to the public too . . . To browse, peruse, scrutinize, be bored, or borrowed, even potentially grab. A chain letter . . . A love letter.