



"The Touch of Greatness, Joe DiMaggio," 1995, by Devon Dikeou

## Opening

### The Hole

Postmasters

80 Greene Street, between  
Spring and Broome streets,  
(212) 941-5711

Our favorite menu of the month is the peephole at Postmasters gallery, a one-and-a-half inch opening into a hidden six-foot room that has been a site for special project exhibitions since last spring.

As we write, the hole is occupied by a work by Devon Dikeou (through November 11th), a young woman who works with what could be called "hyperreadymades," in this case a real baseball actually signed by Joe DiMaggio himself.

Titled "The Touch of Greatness," the installation places the ball right up against the opening so you can touch the Yankee Clipper's penmanship yourself, a rare brush with fame.

Other exhibitors in the peephole have included Janine Antoni, whose videotape "Ready or Not Here I Come" had her father with the camera gamely searching for his playful and foxy grown daughter. Upcoming (November 18th to December 23rd), is an installation by Laurie Simmonds that features props from her photo-shoots accompanied by sound effects and a rain machine.

W. R.

# the village VOICE



♦ **MARILYN MINTER/ELLEN CANTOR/DEVON DIKEOU:** Cantor's "The Cinderella Syndrome," a narrative cycle of 64 drawings, is definitely worth a close look. Minter's photographs of her mother are unexpected and unexpectedly powerful. And Dikeou hits back at the peephole format in a mini-installation called "The Touch of Greatness: Joe DiMaggio." Through 10/8. Postmasters, 80 Greene, 941-5711.



「アート・アフター・コレクティング」 展示風景

Photo Victor Dahmen Courtesy Galerie Philomene Magers, Köln

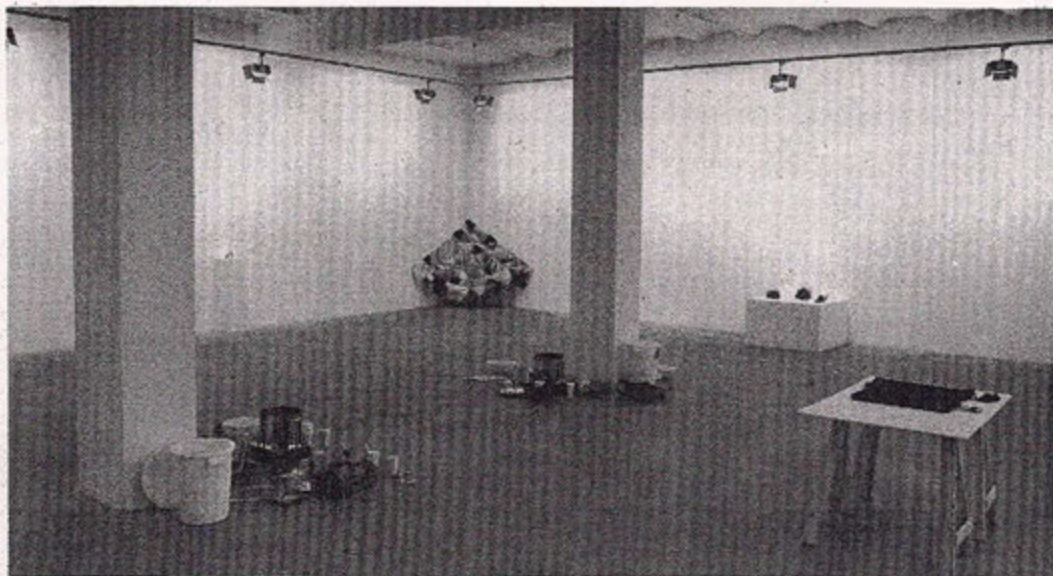
have about star worship, but also an experience, that the artist had in the past. When Dikeou worked for a senator, she operated a signature printing machine. This is a machine which can print signatures like hand-writing, at the end of the letter, so that a voter thinks that a senator speaks to him or her individually. Dikeou showed another signature in "Art after Collecting" at Galerie Philomene Magers, which an artist, Rainer Ganahl curated for his friends in New York. In this exhibition, Dikeou put two balls, on which famous American baseball players signed, on the shelf. It seemed that these two balls were expecting that baseball fans reverently touch the balls. Other artists also used materials in our daily life. In the center of the space, there was a trace of cooking, such as a full garbage bag, pots and pans, and utensils, on the floor around two poles. At the opening reception, a Thai artist, Rirkrit Tiravanija cooked lemon grass soup. Most works were attractive and humorous, but at the same time they made viewers have an antipathy towards these works. For example, there were a couple of clods of mud on the white pedestal. Next to it, there were bags for



vacuum cleaner that Lisa Hien made in the shape of horn of goat for the size of each clod of mud. At the corner of the space, Janine Antoni hung colorful, triangle cloth that she joined pockets of used trousers together. The ultimate one was a written petition to German collectors and cans for his request by Todd Alden. This is his attempt to make collectors collaborate on making art works. This was homage to Piero Manzoni. Until now, he sent his petition to collectors like Ludwig and Hoffman, but his impudent request that makes collectors producers, and makes the artist a collector is not accepted yet. It was said that many collectors in the United States accepted his request. However, in Germany, almost all cans were still empty.

Frankfurt Art Fair was, if anything, conventional, but some of exhibitions were great. One of the significant ones was an exhibition which was organized by Fred Jahn (Monchen). It was the exhibition of drawings by post-war German artists. Artists included Sigmar Polke, Jorg Immendorf, Gerhard Richter, and Georg Baselitz. (Reviewed by Gabriele Rivet)

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Blick in die Ausstellung „Art After Collection“ in der Galerie Philomene Magers. (Bild: bma)

## Paper Bags Are Turned into Horns

New York Artists with “Art After Collecting” at Galerie Philomene Magers

Under the title “Art After Collecting” the artist Rainer Ganahl (born 1961) organized an exhibition that shows sculptural works by New York artists and himself. It is less collecting—as indicated in the title—as a preference for daily household articles that combines these works. In the middle of the room are the messy remains of a cooking action lying on the floor. The artist Rirkrit Tiravanija (visiting Buenos Aires) had prepared for the opening guests on two facing cooking areas the same exotic mushroom dish leaving the used tools as relics. The mutually repulsive and attractive aspect of this trash landscape in a clean neutral gallery space finds its continuation in the “cornucopia” series by Lisa Hein. Vacuum cleaning bags from different manufacturers had been turned to horns and combined with perverted dirt-balls looking altogether as filled “cornucopia”.

The fact that the word “After” (in German: anus) can also be read in German proves the subject matter in the art work of Todd Alden, entitled “Collector’s Shit, German Section”. As an ironic reminiscence to Piero Manzoni’s “merda d’artista” from the year 1961, are the labeled, yet to be filled cans—and the related letters to German art collectors. All this intends to turn the collector into a producer and the artist into a collector. The humor of these young New Yorkers is also expressed through the work of Andrea Zittel, entitled “A-Z Products” who is delivering profound comments on the standardization of daily life. The presented “Apron Dresses” are providing a resolution to her efforts to find the most efficient and most simple textile design: The universal, made from one single square piece of textile could—according to the artist—help to clear the chaos of dressing clothes for ever. Janine Antoni (born 1964)

as well is using textiles. A big number of pockets from pants are sued together to make a triangle. It is named “grope” and hanging in a corner. In the lapidary and banal moments of these artistic gestures one can see an attitude that has its starting point in the generally non-appreciated things. Their playfulness and their satirical aspect is reminiscent of Dada and Fluxus. That this understanding can also relate to the highly respected sphere of society is exemplified with the work by Devon Dikeou: Two baseballs with the autographs of American superstars are awaiting like magical objects the highly respected touch of their fans—a works that probably only can unfold its true meaning in the land of the stars’ provenience.

**Galerie Philomene Magers**, Maria Hilf, Stra. 17; Tues.-Fri. 11:00-1:00, 3:00-6:00. Sat. 11-2:00. Open through March 25th, 1994.