

markcranford.com

WARD 4 PEACE (FACEBOOK)

GENERAL AFFIDAVIT

The within named person (Affiant), Mark E.Cranford, who is a resident of Lee County, State of Florida, personally came and appeared before me, the undersigned Notary Public, and makes this his/her statement, testimony and General Affidavit under oath or affirmation, in good faith, and under penalty of perjury, of sincere belief and personal knowledge that the following matters, facts, and things set forth are true and correct, to the best of his/her knowledge:

FROM: Metaphysician Mark Cranford mcdesignarts@mac.com
Subject: Custom Colors Organized By Jade Dellinger 1995

DATE: Jan 1, 2026

PRESS RELEASE: FOR IMMEDIATE REEASE

**ADDRESS TO THE CITY OF FORT MYERS FLORIDA
CITY COUNCIL**

Ward 4 City Councilman Dr. Liston Bochette asked me in the fall of 2021 to write a set of pamphlets and for the explanation of the forces tearing our City of Fort Myers, Florida and nation apart. This writing is especially difficult as I am challenged by my intellectual disabilities and unique intellectual abilities. I am profoundly honored to do this work and yet I am cast into this role by the natural forces of my life and the government, academic and institutional forces that oppose a natural and citizen inventor in visual art history / painting

ONCE AS A FOURTEEN YEAR-OLD BOY STOOD
WATCHING SOME DECORATORS AT WORK
ON A CEILING. WHAT THEY THOUGHT OF
THE GAPING KID IN PAINT-BEDAUBED
BLOUSE AND MANY COLORED WOOD-SHOES
I DIDN'T CARE A BIT. BUT WHAT I THOUGHT
OF THEM AND THE IMPRESSION I RECEIVED, I
REMEMBER AS IF WERE BUT YESTERDAY.
THEY WERE DRESSED IN LONG WRAPPER-
LOOKING COATS, WORE PAPER CAPS... NEV-
ER HAD I SEEN SO ENVIABLE A UNIFORM
AND NEVER HAD I SEEN SUCH BEAUTIFUL
WORK... THE CEILING WAS AN INSPIRATION:
AN IDEAL. HOW I WISHED TO BE ONE OF
THOSE PAINTERS, AND AS THEIR WORK PRO-
GRESSED, SO GREW MY ADMIRATION.

(C N MALM THE COLORIST 1911) ??



To Mark -
Thanks for
your continued
interest...
Best,
WDE
18 March
2020.

Allyson Ser

Have we relegated art and life to such opposed categories that the art-maker has been exiled out of reality? Foucault, Barthes, and others maintained in the 1960s that the confining "ideological product" that is the author prohibited a free and limitless "proliferation of meaning," and they proposed the very death of said author

Carolyn G

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With no discourtesy to the great historian and philosopher intended, the fiction that concerns me here - an illogical opposition between art and life - proves itself unthreatening precisely by the existence of the author, the catalyst that demonstrates their integration. This requires neither arrogance nor a faux proletarian approach: for most, life is not

Custom Colors

organized by Jade Dellinger
at Frazione Di Tempo
March 1995, New York City

BERNARD BRUNON
FILIPPO FALAGUASTA
PHILIP J. REILLY

Sponsored by:

FRAZIONE DI TEMPO
AND ASSOCIATES

72 Warren Street, NYC



145 Avenue of Americas, NYC

With assistance from:

THE BRITISH COUNCIL
PEARL PAINT COMPANY

design by Frazione Di Tempo ©1995
cover by Double Dutch ©1995
interface redesign by Paolo Sancis
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printing: Gunn Printing, Tampa, FL
thanks to David B. Kelley & Mark Verlander

At Your Service

Have we relegated art and life to such opposed categories that the art-maker has been exiled out of reality? Foucault, Barthes, and others maintained in the 1960s that the confining "ideological product" that is the author prohibited a free and limitless "proliferation of meaning," and they proposed the very death of said author as a means of liberating signification within a work. When in place, the critical priority of authorship reduces "the great peril, the great danger with which fiction threatens our world." Foucault means, I believe, that fictions are considered such only because the hegemony of *individualization*, as he calls it, lords a type of ownership over ideas and perspectives.

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necessarily art, and art need not be life, but to insist on their polarity – to smugly discount the artist's vocation as no consequence to "real" quotidian concerns – is absurd. Loredana Parmesani has written: "However secretly, the autonomy of art and the way it reflects upon notions of beauty, aspires to be like the institution, that is to say, real... In his quasi-infidelity to the autonomy of art, the artist of the historical avant-garde was certainly never averse to reality although he never lost sight of his awareness of beauty – an approach that can not be put on a par with business pure and simple."

But must necessity ("pure and simple") be met at the expense of creativity? In his 1934 lecture "The Author as Producer," Walter Benjamin philosophized the political potential of art, and the coincidental necessity of its interaction with the "world" outside of itself. Calling for kinship between artists and the proletariat, Benjamin insisted that political correctness depended entirely on literary and artistic correctness, that bourgeois decadents posing as "left-radical intelligentsia" achieved only an

Carolyn Gray Anderson

over-aestheticized illusion of quality and usefulness. The work of art or literature must teach, must serve as a social model, and "political commitment, however revolutionary it may seem, functions in a counter-revolutionary way so long as the writer experiences his solidarity with the proletariat only in the mind and not as a producer." Gratuitous political embellishment, therefore, does not an inspiring novel make: the very production of literature should be inextricable from its ability to effect revolutionary change.

Aside from the obvious assumption that artists and writers have a responsibility to generate political work (and, by implication, the assumption that art and politics are generally at odds), Benjamin also presupposes a rift between art and "the people," a tendency akin to the persistent and widespread notion that there must always exist a distinction between art and life itself. He recalled that "The revolutionary strength of Dadaism lay in testing art for its authenticity. You made still-lives out of tickets, spoons of cotton, cigarette stubs, and mixed them with pictorial elements. You put a frame round the whole thing. And in this way you said to the public: look, your picture frame destroys time; and the smallest fragment of everyday life says more than painting. Just as the murderer's bloody fingerprint on a page says more than the words printed on it." The painted surface fails to bridge the proverbial gap between aesthetic object and mundane reality. The modernist

artists, while the nature of their "services" suggests they moonlight as house painters, decorators, or masons. Indeed, Brunon presides over a professional house painting business, while Falaguasta has performed regularly the duties of handyman for many galleries and individuals; Reilly is a paid art-handler. To say that any of them inhabits an alias would be misleading, however, for their identities as artists imbue these "other" activities with a startlingly pure interest in material and aesthetic possibilities. And, while conceptual issues surface, there remains a constant, and quite traditional, involvement with object and medium.

What Brunon, Falaguasta, and Reilly produce according to their individual impulses distinguishes itself always as art, though it also constitutes something we call a job. The artist-as contractor, Benjamin might postulate, caustically or not. "Custom Colors" furthermore presents the work of these three artists within the context of collaboration among three other artists — Rainer Ganahl and the duo Frazione Di Tempo — in their respective guises of translator, designers, and hosts. Add a non-profit sponsor, a writer, and the curator who instigates the project and in one sense the result comprises the ingredients of any number of art exhibitions staged at any time. Yet the nature of this particular project confuses the hierarchy of players: here it becomes necessarily nebulous which of these characters predominate, working against a backdrop

of the others, and which hover anonymously nearby to facilitate the primary event. What seems like autonomy doubles as collaboration; what should be permanent proves ephemeral; performance collapses into "process" while function evolves into pure form; services are reduced to art, not the other way around.

A great deal of humility and sincerity drives the type of collaboration essential to the success of "Custom Colors." To begin with, the principal trio whose work will be "exhibited" characteristically strives to fulfill needs that exist prior to the rendering of services: given Falaguasta's trademark "I seek work" entreaty, Brunon's honest contractor approach to house painting, and Reilly's second-nature handling of all substances as though they were art materials, they assume no authoritative determination of what a client needs for his or her betterment; they inflict no morals and profess no lessons. They lack the necessary arrogance. The show demands that all the participants concede to follow each other's instructions, or at least those provided on the label of a drum of paint. Whether on the walls or in the pages of the catalogue, we overlap conceptually and spatially, taking turns, tracing one another's steps, adding to work initiated by someone else. This aesthetic and functional stratification of services provides for the dissemination of techniques and information that are finally untraceable to a single impetus. Is

aspiration to transcendence — reduced here to the exclusion of "everyday life" from art — only renders a work devoid of impact, nullifies its political worth. Any clues to truth and integrity will always be found in the blood shed *despire* (not because of) the work of art. With the exhibition "Custom Colors," definitive producers quietly enact their craft, neither confessing nor denying any singular "solidarity with the proletariat" — and surely disappointing Benjamin with their untroubled lack of antagonism toward any other group. Bernard Brunon, Filippo Falaguasta, and Philip J. Reilly calmly concern themselves with the conflation of art and life, not through a dadaist gesture that strives to emphasize the requisite split between the two but rather through the understanding that there need be no conflict in the first place. As Tennessee Williams Violet Venable remarks of her late son Sebastian, the poet: "His life was his work, his work was his life. And vice versa."

Writing in anticipation of this exhibition which, because it challenges distinctions between "art" and "life" and throws into doubt the very status and location of the object, has potential to materialize in unexpected ways, ironically I find myself tempted by trite (yet no less provocative) binarisms — futility vs. productivity, absurdity vs. pragmatism, obsolescence vs. innovation, simplicity vs. complexity. Brunon, Falaguasta, and Reilly contribute to "Custom Colors" as

among three other artists — Rainer Ganahl and the duo Frazione Di Tempo — in their respective guises of translator, designers, and hosts. Add a non-profit sponsor, a writer, and the curator who instigates the project and in one sense the result comprises the ingredients of any number of art exhibitions staged at any time. Yet the nature of this particular project confuses the hierarchy of players: here it becomes necessarily nebulous which of these characters predominate, working against a backdrop

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the result, then, the single work of many authors? Will credit be claimed according to individual contribution? Does it matter for whom the services are provided? Has authorship been sacrificed altogether?

Perhaps it is the task of the critic to predict a complicated metastasis of usurpation, misguided emulation, inauthenticity. Where, in fact, does simple utility end and a nasty plagiarizing appropriation begin? In "Custom Colors" object and process agglomerate, and should they both eventually disappear their loss is not mourned. The difference between the work in "Custom Colors" and pricey do-it-yourself art kits officially authorized (not authored!) by other artists

is that Brunon, Falaguasta, and Reilly do not seek

attribution if someone else paints an interior. As must be clear by now, this is the crucial distinction between "wall painting" and the painted wall.

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Notes for UNTITLED, 1974

CUSTOM COLORS: THE PAINTED WALL

A CONVERSATION WITH BERNARD BRUNON AND PHILIP J. REILLY

by JADE DELLINGER: As the project organizer for *Custom Colors*, I was quite interested in contracting the services of participating artists in an effort to address the "fine art" of interior and exterior "house painting."

BERNARD BRUNON: What you are organizing is a conceptual house painting exhibition. . .

J.D.: Yes. *Custom Colors* is an attempt to investigate the conceptual, systems, process and the service-based art of house painting. The artists included in the exhibition achieve similar results - a quality uniform paint job - yet their approach and concerns are dramatically varied.

B.B.: These distinctions are the core of the exhibition and the key to defining our individual interests. They reveal



exactly why this diverse group of artists can paint the same "white wall" - differently.

PHILIP J. REILLY: The quality that results from painting a wall is dependent upon many aspects that include the manufacturers' commitment to a high quality product; the physical differences of the walls; the dimensions of the interior and the act of painting itself. There is a sort of compliance to making a "quality uniform job" by both the painter and the manufacturer.

J.D.: There is no difference between your work and the job of any first-rate house painter. It's primarily a question of context. . .

B.B.: And a question of awareness - there is more to it than Duchamp's Fountain. In my case, I have chosen to paint houses because it is a form of



Bernard Brunon. Untitled (Marseille), 1974. [details] Latex paint on ceiling, walls and floor. Courtesy of THAT'S PAINTING Productions, Inc., Houston.

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Bernard Brunon. Untitled (Marselle), 1974. [details] Latex paint on ceiling, walls and floor. Courtesy of THAT'S PAINTING Productions, Inc., Houston.

not only paint but, I clean, shine, tile and fit; generally being involved within a scheme.

J.D.: Bernard, your "house-paintings" have extended the work outside of traditional "object-making," yet you claim authorship by signing the painted wall upon completion. At the same time, both you and Filippo are "painting out" an entire room. . .

B.B.: Yes, for me the painted wall and also the act of painting it is what truly matters. The signature is a way to inscribe this work in the tradition of Painting, where a work is signed and dated. The signature is the physical manifestation of the awareness we mentioned earlier.

P.J.R.: I really want to keep it visible and thus imply the decision-making process. I want something that is never fully subsumed by the architecture and its dimensions. The paint sits on the wall rather than being painted into it; it remains separate and resistant to the decorative interior.

J.D.: Filippo takes snapshots and makes instructional videotapes to record



Filippo Falaguasta, Services Offered No. 01 Waiter, 1991. Courtesy of Studio Guenzani, Milan.

the work in progress. What are your stances on the role of photography?

B.B.: Photography for me serves only as documentation of this process, like slides in an artist's portfolio.

P.J.R.: I use photographs to calibrate some of my actions. They attempt to reveal a physical involvement with instructions and procedures - the transparent activity of turning on water taps, folding and unfolding furniture or cleaning windows. There is a dialogue between a sort of logic of the photograph and that of the engagement that occurs.

J.D.: Filippo Falaguasta's slogan is "Give me a job - I can do it!" Bernard provides references upon request and gives estimates - then offers a "service" in painting the clients' home.

B.B.: That's right. This type of painting allows me to make a living from my art. At the same time it sets me free from the art market and the gallery system. But this is not why I decided to approach house painting as art. What I'm trying to do is to figure out the "nuts and bolts" of representation, and a way that Painting can relate to reality.

J.D.: Filippo sends a "comment card" upon completion of services, allowing his clients to express their approval or dissatisfaction.

B.B.: In the "real" world, where I operate, the rules of the market will let

painting that can stand completely outside of the codes and systems of representation. To paint a room is not to represent it, but to inscribe it in its real space.

P.J.R.: One of the comments that I made to Jade in an earlier fax was that "I paint within a room." What I am thinking of here is the act of painting that occurs within a room, a house, an interior; within a kind of matrix; within some sort of scheme.

J.D.: Imbianchino, or "house painter" is number three on Filippo Falaguasta's list of twenty-four "Services Offered." Our participant from Italy has cooked at Esther Schipper and Monika Spruth; served as an electrician to Studio



Guenzani and a waiter to Cindy Sherman. He is a plumber, welder, bricklayer and baby sitter - a butler, bartender, disc-jockey, driver and mechanic.

B.B.: Yes. But if contracted does Filippo do windows?

P.J.R.: Yes, I was interested to hear of Filippo's various activities. I suppose there is some similarity here with him (apart from Christian names!) in that I

Philip J. Reilly, 1993. Courtesy of Lisson Gallery, London.

you know if you are competent or not. THAT'S PAINTING Productions is prospering - recommendations and repeat business are the seals of approval given by my clients.

P.J.R.: I find the service based aspects of the work of both Bernard and Filippo most interesting. Whereas, my activity is perhaps best understood in the "do-it-yourself" context. I have been working as an art handler at the Tate Gallery for nearly five years. My day-to-day work has consisted of arranging art objects. I arrange them in accordance with the wishes of the curator and museum policy. Therefore, you could say, my own situation at this moment is of someone who goes out to work and then whose activity with the domestic interior is based upon my decisions but with some recommendations and suggestions from manuals and decor magazines.

J.D.: An esteemed list of artists (including Willem de Kooning) have taken a brush or roller in hand to paint houses or walls in times of financial need. Often then incorporating the materials of this "trade" into their fine art process and practice. Industrial enamels and latex house paint were frequently used in and

poured upon the canvases of Cy Twombly and Jackson Pollock.

B.B.: And also Frank Stella. . . But all these artists were still making pictures. Even a Pollock dripping or a squiggle by Twombly, once put on the wall became an image.

to il 10. Filippo Ca Sarmat

la sua costituzione, e una

J.D.: Pollock had described an interest in moving away from the easel - "into some kind of wall." And Robert Mangold provided an important distinction between the "Painting as Object," "Painting as Window" and "Painting as Wall" - claiming to generally prefer the latter. . .

B.B.: When I paint a room the painted wall is not an image, it is not a picture. It is just that: a painted wall. Instead of producing a visual construction, i.e. a picture, house-painting in this context provides the viewer with the physical perception of a mental space.

J.D.: *Custom Colors* replaces the notion of "wall painting" with the "painted wall." HERE/art is sponsoring the project - but, the event is being hosted and the catalogue designed by Frazione Di Tempo with a translation provided by Rainer Ganahl.

B.B.: Why did you decide to present *Custom Colors* "off-site" that is, in a private residence instead of the HERE/art gallery space?

J.D.: I suppose to intervene in a "non-art" context - in the same way that you provide services to clients who perhaps remain unaware of your concerns as an artist. I have always enjoyed working in varied situations - the nomadic approach to "renegade spaces"

has the potential to offer as much to artists and audience as an established gallery, museum or alternative venue. And a private space seemed most appropriate for *Custom Colors* given the personal nature of the interactions and exchanges that transpired in developing the exhibition. Frazione Di Tempo provides the arena as "art supporters"; supplies their customized paint, coversalls and dropcloths; and as with the *Full Service* exhibition - FDT Design has created a complete identity package.

B.B.: Perhaps like both Rainer Ganahl through his Basic Linguistic Services and Frazione Di Tempo through FDT Design - by painting houses, I find myself involved in everyday life. I don't feel that my work is an interference with the real world, it is an integral part of it. I don't think it has the artificiality of an "intervention."

P.J.R.: At the moment, I find the activity between definitions perhaps most interesting. Within given situations these definitions need not exist.

from Full Service at HERE, Frazione Di Tempo customized dust-cover for Martin Zimmermann Model no. 920125-96330, 1994



A J A T A
el S. Giovanni (PC) - residente a
Coste Sotile. II - celibe - di statura
onché ottimi principi morali.

THAT'S PAINTING PRODUCTIONS

February 27, 1995
KODAK 400-5

THAT'S PAINTING PRODUCTIONS
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Painting of Dividing Wall
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Bamburgh wall - coat of "resonating"
KODAK 400-5

Hand/roll two coats of "resonating"
I recommend Benjamin Moore's "Superior", which is a strong, durable
latex paint with a low sheen satin finish.
KODAK 400-5

Cost of Materials
900 sq. ft. wall
1 gallon Resonating
KODAK 400-5

Cost of Labor
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KODAK 400-5

THANK YOU for the opportunity to present this proposal for your
consideration. If you have any questions please feel free to call me.
Sincerely,
Bernard Brunton
Bernard Brunton
KODAK 400-5

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Zu Ihren Diensten

Carolyn Gray Anderson

Haben wir Kunst und Leben zu derartig gegensätzlichen Kategorien degradiert, daß der Kunstschaffende aus der Realität verbannt wurde? Foucault, Barthes und andere behaupteten in den 60er Jahren, daß das beengende "ideologische Produkt", welches der Autor ist, eine freie und unbegrenzte "Ausbreitung von Bedeutung" verhinderte. Sie schlugen den Tod des genannten Autors als das Mittel vor, die Bedeutung innerhalb eines Werkes zu befreien. In dem Falle reduziert die kritische Priorität der Autorschaft "das große Unheil, die große Gefahr, mit der Fiktion unsere Welt bedroht". Foucault meint, glaube ich, daß Fiktionen nur als solche betrachtet werden, weil die Hegemonie der *Individualisierung*, wie er es nennt, eine Art Eigentumsrecht über Ideen und Perspektiven ausübt.

Ohne dem großen Historiker und Philosophen gegenüber unhöflich sein zu wollen, erweist sich die Fiktion, mit der ich mich hier befaße - ein unlogischer Gegensatz zwischen Kunst und Leben - gerade durch die Existenz des Autors, der ihre Integration demonstriert, als ungefährlich. Dies erfordert weder Arroganz noch einen falschen proletarischen Ansatz: das Leben ist keine Kunst und Kunst kein Leben, aber auf deren Polarität zu bestehen, selbstgefällig die künstlerische Berufung als konsequenzlos für die "wirklich" alltäglichen Belange abzutun ist absurd. Loredana Parmesani schrieb: "Wenn auch heimlich, die Autonomie der Kunst und die Art, wie sie die Ideen der Schönheit erreichen läßt, erstrahlt

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Kunst und die Art, wie sie die Ideen der Schönheit erscheinen läßt, strebt danach, so wie die Institution zu sein, das heißt wirklich. . . In seiner Quasi-Untreue zur Autonomie der Kunst war der Künstler der historischen Avantgarde bestimmt nie der Wirklichkeit abgeneigt, obgleich er nie sein Bewußtsein für Schönheit aus den Augen verlor – ein Ansatz, der sich nicht schlicht und einfach mit Gewerbe vergleichen läßt."

Doch muß Notwendigkeit ("schlicht und einfach") zu Lasten der Kreativität gehen? In seiner Vorlesung "Der Autor als Produzent" (1934) philosophiert Walter Benjamin über das politische Potential der Kunst und die zufällige Notwendigkeit ihrer gegenseitigen Wechselwirkung mit der "Welt" außerhalb ihrer selbst. Indem er eine Verwandtschaft von Künstler und Proletariat forderte, bestand Benjamin darauf, daß die politische Korrektheit völlig auf die literarische und künstlerische Korrektheit angewiesen ist, und daß die bürgerlichen Dekadenten, die sich als "links-radikale Intelligenz" ausgeben, nur eine überästhetische Illusion von Qualität und Nützlichkeit erzielten. Ein Werk der Kunst oder Literatur muß lehren, muß als soziales Modell dienen. "Politische Verpflichtung, so revolutionär sie erscheinen mag, funktioniert solange gegenrevolutionär, als der Schriftsteller seine Solidarität mit dem Proletariat nur *im Geiste* und nicht als Produzent erlebt". Eine überflüssige politische Ausschmückung ergibt daher keinen Roman. Die Produktion von Literatur an sich sollte untrennbar sein von ihrer Fähigkeit, revolutionären Wechsel hervorzurufen.

Pagina 2 100% cc DC

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Abgesehen von der offensichtlichen Annahme, daß Künstler und Schriftsteller eine Verantwortung haben, politische Werke zu schaffen (impliziert ist die Annahme, daß Kunst und Politik allgemein nicht übereinstimmen), setzt Benjamin auch eine Spaltung zwischen Kunst und "dem Volk" voraus, eine Tendenz, die der beharrlichen und weitverbreiteten Idee gleich kommt, wonach immer ein Unterschied zwischen Kunst und Leben selbst bestehen müsse. Er entsann sich, daß "die revolutionäre Stärke des Dadaismus darin lag, Kunst auf ihre Echtheit zu prüfen. Man machte Stilleben aus Fahrscheinen, Garnspulen, Zigarettentummeln und vermischte sie mit bildlichen Elementen. Man machte einen Rahmen um das Ganze. Und so sagte man dem Publikum; schaut, euer Bildrahmen zerstört die Zeit; und das kleinste, echte Fragment des Alltäglichen sagt mehr aus als die Malerei. Ebenso wie der blutige Fingerabdruck eines Mörders auf einer Seite mehr aussagt als die auf sie gedruckten Wörter." Die bemalte Fläche schafft es nicht, die sprichwörtliche Kluft zwischen ästhetischem Objekt und mondäner Realität zu überbrücken. Das modernistische Streben zur Transzendenz, hier reduziert auf das Entfernen des "alltäglichen Lebens" aus der Kunst, schafft nur ein einflußloses Werk und erklärt seinen politischen Wert als nichtig. Jeder Hinweis auf Wahrheit und Integrität ist immer im vergossenen Blut zu finden, *ungeachtet* (nicht wegen) des Kunstwerks.

In der Ausstellung "Custom Colors" stellen bestimmte Produzenten einfach ihr Handwerk dar, ohne irgendeine besondere "Solidarität mit dem Proletariat" zuzunehmen oder zu leugnen – und enträuschen

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dem Proletariat" zuzugeben oder zu leugnen - und enttäuschen sicherlich Benjamin mit ihrem unbeschwerten Mangel an Antagonismus gegenüber jeder anderen Gruppe. Bernard Brunon, Filippo Falaguasta und Philip J. Reilly befassen sich gelassen mit der Vermischung von Kunst und Leben. Dies geschieht jedoch nicht durch eine dadaistische Geste, die die erforderliche Spaltung zwischen den beiden zu betonen bestrebt, sondern durch das Verständnis, daß überhaupt kein Konflikt nötig sein. Man ist erinnert an Violet Venable von Tennessee Williams, die über ihren verstorbenen Sohn Sebastian, den Dichter, aussagte: "Sein Leben war sein Werk, sein Werk war sein Leben, und umgekehrt."

Während ich dies in Erwartung dieser Ausstellung schreibe, die, weil sie die Unterschiede zwischen "Kunst" und "Leben" herausfordert und den Status und die Position des Objekts an sich bezweifelt, das Potential hat, sich auf unerwartete Weise zu verwirklichen, finde ich mich durch banale (jedoch nicht minder provokative) Binarismen in Versuchung geführt - Nutzlosigkeit versus Produktivität, Absurdität versus Pragmatismus, Veraltung versus Neuerung, Einfachheit versus Komplexität. Brunon, Falaguasta und Reilly tragen zu "Custom Colors" als Künstler bei, während das Wesen ihrer "Dienstleistungen" andeutet, daß sie als Hausanstreicher, als Ausstatter oder Steinmetz schwarzarbeiten. Tatsächlich leitet Brunon berufsmäßig einen Malereibetrieb, während Falaguasta regelmäßig für Galerien und Einzelpersonen Hilfsarbeiten übernimmt; Reilly ist ein bezahlter Kunsttransporteur. Es wäre aber irreführend zu sagen, daß irgendeiner von ihnen unter einem Decknamen lebe, denn ihre Identität als Künstler

von ihnen unter einem Decknamen lebe, denn ihre Identität als Künstler verleiht diesen "anderen" Tätigkeiten überraschend reines Interesse an Materialien und ästhetischen Möglichkeiten. Und obgleich konzeptuelle Fragen auftauchen, bleibt ein beständiges und ganz traditionelles Verhältnis zum Objekt und Medium bestehen.

Was Brunon, Falaguasta und Reilly durch ihre individuellen Impulse produzieren, unterscheidet sich immer als Kunst, obgleich sie auch etwas ausmacht, was wir "eine Arbeit verrichten" nennen. Benjamin könnte, bissig oder nicht, den Künstler als Auftragnehmer postulieren. Außerdem präsentiert "Custom Colors" das Werk dieser drei Künstler im Kontext der Zusammenarbeit mit drei anderen Künstlern - Rainer Ganahl und dem Duo Frazione Di Tempo - in ihrer jeweiligen Gestalt als Übersetzer, Designer und Gastgeber. Fügt man einen gemeinnützigen Sponsor, einen Autor und dem das Projekt initierenden Kurator hinzu, so umfaßt das Resultat in einer Weise die Zutaten aller möglichen und jemals veranstalteten Ausstellungen. Jedoch verwirrt das Wesen dieses besonderen Projekts die Hierarchie der Mitspieler: hier wird es notwendigerweise nebulös, welche der Beteiligten dominieren, welche im Hintergrund der anderen arbeiten und welche ungenannt herumschweben, um das Hauptereignis zu ermöglichen. Was als Autonomie erscheint, verdoppelt sich zur Zusammenarbeit; was permanent sein sollte, erweist sich als flüchtig; Durchführung bricht in "Prozess" zusammen, während sich Funktion in reine Form verwandelt; Dienstleistungen sind zur Kunst reduziert, nicht anders herum.

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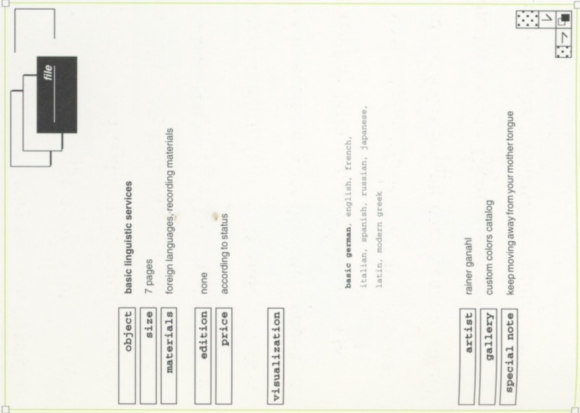
Bescheidenheit und Aufrichtigkeit in großem Maße ist der Antrieb für die Art der Zusammenarbeit, die wesentlich für den Erfolg von "Custom Colors" ist. Vorerst ist es charakteristisch für das Haupttrio, dessen "Werk" ausgestellt wird, zu versuchen, die vor der Dienstleistung bestehenden Ansprüche zu erfüllen: Falaguastas' bezeichnende, dringende Bitte "Ich suche Arbeit", Brunons Einstellung zum Malerigewerbe als ehrlicher Auftragnehmer und Reillys in Fleisch und Blut übergegangene Art, alle Substanzen wie Kunstmaterialien zu behandeln. Sie setzen sich keine maßgebenden Bestimmungen dafür, was ein Kunde für seine Verbesserung braucht. Es wird nicht gelehrt und nicht moralisiert. Ihnen fehlt die dazu nötige Arroganz. Die Ausstellung verlangt von allen Teilnehmern, sich an die gemeinsamen Anweisungen zu halten, oder zumindest an jene, die sich auf dem Farbtropf befinden. Ob an den Wänden oder in den Seiten des Kataloges wir überschneiden uns konzeptuell und räumlich, wechseln uns ab, zeichnen einander die Spuren nach und fügen zum angefangenen Werk eines anderen hinzu. Diese ästhetische und funktionelle Aufteilung der Dienstleistungen sorgt für die Verbreitung der Techniken und Informationen, die am Ende keinem einzelnen Impetus zuzuschreiben sind. Ist dann das Resultat ein Werk von vielen Autoren? Wird die Anerkennung nach dem individuellen Beitrag verteilt? Ist es wichtig, für wen die Dienstleistungen zur Verfügung stehen? Wurde die Autorschaft vollkommen geopfert?

Vielleicht ist es die Aufgabe des Kritikers, eine komplizierte Metastase der Aneignung, irreführender Nacheiferung, Emulation und

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der Aneignung, irreführender Nacheiferung, Emulation und Authentizitätslosigkeit nachzuspüren. Wo endet wirklich simple Zweckmäßigkeit und wo beginnt eine üble, plagiartige Vereinnahmung? In "Custom Colors" fallen Objekt und Prozeß zusammen. Sollten sie beide schließlich untergehen, wird ihren Verlust nicht betrauert. Der Unterschied zwischen der Arbeit in "Custom Colors" und teuren, offiziell autorisierten (jedoch nicht selbst ausgeführten) "do-it-yourself art kits" ist, daß Brunon, Falaguasta und Reilly keine Zuschreibung suchen, wenn jemand anders ein Interieur ausmalt. Wie es unterdessen klar sein muß, ist dies der entscheidende Unterschied zwischen Wandmalerei und der bemalten Wand.



References

Benjamin Walter "The Author as Producer" [1934]

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Custom Colors
 organized by Jade Dellinger
 at Frazione Di Tempo
 March 1995, New York City

BERNARD BRUNON
FILIPPO FALAGUASTA
PHILIP J. REILLY

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 thanks to David B. Kelley & Mark Verlander

PHILIP J. REILLY
 Born 1957 in County Durham, England. Lives and works in London.

RECENT INDIVIDUAL EXHIBITIONS

1990
 Art Handling Mess Room, Tate Gallery London

RECENT GROUP EXHIBITIONS

1995
Custom Colors (Organized by Jade Dellinger) HERE/art, New York

1994
Give me a job- I can do it! Bellinzona (CH)

• *Züge, Züge, Städtische Galerie, Göttingen, Germany*

Universe (Organized by Kay Palister) John Gibson Gallery, New York

1993
Wonderful Life, Lisson Gallery, London

1992
Riverside Studios, London

FILIPPO FALAGUASTA
 È nato nel 1965, vive e lavora a Sarmato (PC), Italia.

PRESTAZIONI PRINCIPALI

1995
Video-Imbianchino, HERE/art, New York, "Custom Colors" Galerie Sophia Ungers, Colonia

1994
Autista, Giorgio Pansano, Torino

Artista Concertuale, Bellinzona (CH)

Give me a job- I can do it! Europa '94, Monaco

Video-Cuoco, Fac-simile, Milano, "Arte in Video"

Scultore, Sala Espositiva del Palazzo Giuina Regionale, Torino, "Premio Mastroianni"

1993
Cuoco, Casino Container, Biennale di Venezia

Muratore, Philomene Magers, Colonia

Cuoco, Esther Schipper, Colonia

Barrista, Frà Diavolo, Castana (PV) per Studio Oggetto, Milano

Comeriere, foyer Teatro Carlo Felice, Genova. "Utopie del possibile fra America ed Europa"

1992
Comeriere, Monika Spruth, Colonia

Fotografo, Le Case d'Arte, Milano

Imbianchino, Studio Oggetto, Milano

Cuoco, Monika Spruth, Colonia

Imbianchino ed elettricista, Studio Guenzani, Milano

Comeriere, Luciano Inga-Pin, Milano

Disegnatore tecnico, Studio Oggetto, Milano

1991
Scultore, Diecidue Arte, Milano

Imbianchino, Le Case d'Arte, Milano

Comeriere, Studio Guenzani e Le Case d'Arte, Milano

Barrista, Piacentia Arte, Piacenza

BERNARD BRUNON
 Born 1948 in St. Etienne, France. Lives and works in Houston, Texas.

RECENT INDIVIDUAL EXHIBITIONS

1994
 Inwood Theatre, Dallas, Texas

Jérôme Sans (private residence), Paris, France

Greenway 3 Theatre, Houston, Texas

Nicole Tuffelli (private residence), Paris, France

1993
 River Oaks Three Theatre, Houston, Texas

Art Guys Gallery, Houston, Texas (catalogue)

1992
 St. James Place, Houston, Texas

RECENT GROUP EXHIBITIONS

1995
Custom Colors (Organized by Jade Dellinger) HERE/art, New York

Rezone (Curated by Don Carroll and Mark Frohman)

DiverseWorks, Houston, Texas (catalogue)

1994
The Big Show 1994 (Curated by Tom Moody) Lawndale Art & Performance Center, Houston, Texas (catalogue)

Anonymous, The West End Gallery, Houston, Texas

1993
Drawing Conclusions, Inman Gallery, Houston, Texas (catalogue)

1992
Fax of Life, Aart Guize Collection, Houston, Texas

1991
Artists' Books, Lorence-Monk Gallery, New York



Photo captions: Bernard Brunon, 1) *Crème Harmonie-09/94* (Paris) [work in progress], 2) and 3) *Chili Bean-04/89* (Houston) [work in progress], Courtesy of THAT'S PAINTING Productions, Houston; Filippo Falaguasta, 4) and 5) *Services Offered No. 03 Housepainter*, 1991. Courtesy of Le Case D'Arte, Milan; Philip J. Reilly, 6) and 7) *New York, New York* 1994, Two gallons of Apple Green, Pratt and Lambert Aqua Satin. Courtesy of John Gibson Gallery, New York; Filippo Falaguasta, 8) *Services Offered No. 07 Baby Sitter*.

Practicing a form of painting freed from representation might seem to be rather limited formally. But it is very rich conceptually. First of all, the work and its end product do not belong to the realm of aesthetics, but to that of ethics. Abandoning the picture allows one to go beyond the formal level which can be very limiting, and opens onto other fields, such as economics and sociology. Art becomes an integral part of life.



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Subject: Custom Colors Organized By Jade Dellinger 1995
DATE: Jan 1, 2026

Signature

Printed Name

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COUNTY OF _____

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