

**you can have it all  
new york**

you can have it all  
New York

Feb 24 - March 17, 2007  
Salvation Gallery

[www.yehia.com](http://www.yehia.com)

Through human understanding and coexistence, lies the ability to know oneself and to know others in a deeper way. With all of this work in the exhibitions, there is no interest in changing public opinion or agenda, but instead to dismantle certain perceptions about the art market and in turn a gift economy. These works are about the everyday, the mundane, and the complex notion of generosity.

*You Can Have It All* is occurring at a time when many artists are making objects and creating services that are given freely. They do not require a fee, nor is there an expectation of reciprocity. Instead, these artists are trying to find a way of creating community, and indirectly, long lasting relationships with the receiver. Much like the gaia hypothesis, these artists hope to create a change within their own community that will then ripple out, creating far reaching effects that penetrate beyond their local territories.

Lori Gordon and Ashley Neese, curators.

This is not the first time artists have given things away. In the world of high-priced, highly commodified art objects, making a gift of a piece has been a gesture of resistance or conversation, or sometimes simply an integral part of a work itself. Fluxus artists wrote scripts for circulation and recreation; Edward Ruscha made early artists books in large numbers, available on the cheap for interested viewers; Feminist art practice proposed exchange and work as a central aspects of art making and performance; printers and graphic artists of the Chicano Arts Movement built centers for mass-production of silkscreened posters given away and put to use throughout their cities; Felix Gonzalez-Torres stacked posters and candies with instructions for visitors to remove them from the gallery or museum, take them home, make them theirs. The possibility for free and inexpensive art for giving or trading is, of course, made that much more possible by the multiple—the more there are of a thing, the less it's worth individually, or, seen another way, the more there are to circulate, distribute, the better the thing proliferates and affects.

The artists in *You Can Have It All* are in great company, then, even as they make their work in a new era of hyper-commodity. With ideas of interaction and "giving" well-known and increasingly folded into contemporary art practice and, in particular, art exhibition, a show made up entirely of freebees takes us to another

level. The curators and artists in this exhibition have worked the challenges of giving and receiving into their pieces: How can you offer something that will have meaning beyond you?, How do you take of someone's personal memories or belongings?, How will greed, desire, personal sentiment, or hesitation change the work, the artist, or the visitor? Rather than offering a straightforward challenge to the idea of art as commodity, or to commodity culture itself, *You Can Have It All* enters into a conversation with consumerism and economies of exchange. The artists become gift-givers, and depending on what's being offered and what will be taken away, this process begins to raise the specters of intimacy, intrusion, compulsion, memory, and wealth. Collect them all.

Shana Agid, guest author

Shana Agid is a visual artist, activist, and cultural critic with an MFA in Printmaking and an MA in Visual Criticism from California College of the Arts. Her critical writing has been published in FLOW ([flowtv.org](http://flowtv.org)) and Clamor Magazine. Her visual art has been shown at The San Francisco Center for the Book, Southern Exposure, Art Caucasus 2005, and Fresh Meat. Shana is currently in residence at the Lower East Side Printshop in New York City and teaches printmaking and book arts.

# Jen Delos Reyes

Jen Delos Reyes is prepared to show you just how far friendship can go. In two related pieces, she explores giving connection away—in the form of felt hands cut in the shape of the hands of people who have touched her in some way and as "business" cards announcing her desire to be your friend (or for the viewer to use to invite another person's friendship). In keeping with Reyes' community-building gallery projects—choirs built for a day, exercises in drawing the faces of strangers, listening to another person's heart or stomach—the hands and cards she offers here are signs of commitment to the idea of proximity and closeness. She reminds us to look around us for what we have or might have to gain.

Exhibition Text: Shana Agid

Jennifer Delos Reyes is a MFA Candidate at the University of Regina, Canada. Her theoretical and studio research interests include: relational aesthetics, interactive media and artists' social roles. She has exhibited videos, installations, and site-specific participatory work in New York, Illinois, Manitoba, Halifax, Ontario and Saskatchewan, and had recently completed an intensive workshop *Come Together: Art and Social Engagement* at The Kitchen. She was involved in the arts community in her hometown of Winnipeg, Manitoba where she was one of the founding members of The Outworks Gallery, an artist run centre and arts space. She is currently involved in the local arts community in Regina as a member of the VAC at the University of Regina and the creator of an online arts events listing for the Regina arts community. She has received awards from the University of Regina's Faculty of Graduate Studies, the Faculty of Fine Arts, the University of Manitoba, the Order of the Knights of Rizal, and the Social Sciences and Humanities Research Council of Canada.

[www.jendelosreyes.com](http://www.jendelosreyes.com)



We Should Be Friends | paper | 2006



I Want To Hold Your Hand | felt | 2006

# Jason Fulford

It's a road trip maybe you never took, or a place you've never been, but it's worth sending all the same. Jason Fulford's postcard documents moments of space and place in *Nevada* (we presume, from the helpful location information on the back of the card) that are seemingly unspectacular and unrelated, but a document nonetheless of things we recognize—a smashed up car, a shifting brick wall, ranch houses with big trees out front. In this piece, the life of the card grows and changes as it is put to use, and Fulford's aim is for the viewer to put the card to good use. The content is only half finished. He's giving it to you to do the rest.

Exhibition Text: Shana Agid

I love opposites - especially when they exist at the same time - like emotion & logic, aesthetics & morality, genuine & artificial, sad & funny. Also, I love associations and the way one picture can affect another.

[www.jasonfulford.com](http://www.jasonfulford.com)



Nevada | postcard | 2007

# Lori Gordon

A hug held for an hour. A ticket to redeem an embrace. Untrained, free aura paintings in the park. Messages to the world (*Thank you world*). Lori Gordon's work explores the possibilities presented by the faith of even the self-professed faithless, and oftentimes places her in the center as catalyst. Gordon's two pieces for the New York-based *You Can Have It All, Askruss*, in which viewers are invited to ask the artist's dad any factual question via email, and *I Cheese Sandwich You*, which questions the ways we have to express our attachments to those we love, propose modes of communication and trust that are at first glance seemingly unconventional. With a moment or two of consideration, however, Gordon's schemes are revealed as helpful invitations to what we already hope to do: ask that thing we've been dying to know and find a way to make sense of love, even in its intangibility.

Exhibition Text: Shana Agid

My work investigates the structure and power of belief. By creating projects that question the reductive notion that a person can exist in the world without faith, I am demonstrating in the process that art itself cannot function without the willing participation of a faithful audience. I am deciphering both humanity's and my own connection with the universe. I am exploring the gap between coincidence and intention, with an emphasis on presenting moments that deviate from the expected. I am attempting to make the ineffable visible.

[www.lorigordon.com](http://www.lorigordon.com)



Askruss | postcard | 2007



I Cheese Sandwich You | c-print | 2007

# Ben Guttin

When was the last time you got a medal? Or the last time you lost one? Usually the adult purview of Olympians, heavy competition, or pranks, Ben Guttin wants you to have this medal just because you are. Number One. It's almost sweetly rendered—hand-drawn in solid gold—and this makes the message ring that much truer, the wish for simple and earnest recognition that much more believable. Take it. Put it around your neck and don't hold back.

Exhibition Text: Shana Agid

*Everyone is a winner* is a celebration and recognition of people - a very basic wish or action of letting someone know that they are extraordinary.



Everyone is a winner | plastic medal | 2007



# Hope Hilton

We look everywhere for signs and instructions. Hope Hilton provides both in small, stoppered glass bottles neatly arranged on a shelf, handwritten paper messages within. Not unlike a weekly horoscope, a Magic 8 Ball, or the pop songs that cross a desk over the course of a day at work, these small, possibly random, notes get us where we're most vulnerable and in need—at the base level of hopeful suggestion. Hilton's vials give twice over, once as free objects and again as shreds of simple possibility.

Exhibition Text: Shana Agid

Hope Hilton was born in Atlanta, Georgia, USA and resides in Brooklyn, NYC where she is pursuing her MFA at Hunter College in New York City. Hilton is a cum laude graduate of the Atlanta College of Art (2003) and co-founder of the Atlanta artist collective Dos Pestaños, which organized *Use Your Illusion I* in 2003 (hailed by the local weekly *Creative Loafing* as "one of the best locally produced exhibitions of the year") and *This is the Future* at Saltworks Gallery in 2004. Her work often questions what truth and belief are, using her personal history and popular culture as inspiration. She has exhibited widely and has been the recipient of numerous awards. In May 2005, *You are My Salvation*, an exhibition space for collaboration and events, opened in her studio in Manhattan. As an artist, Hilton curates, collaborates, designs, writes and walks. She is a recent recipient of the "Good Earthling Award", presented in the form of a grant by the artist Harrell Fletcher. Recently, Hilton completed a twenty-mile walk in the Southern United States, recognizing the walk a slave named Henry made to announce the birth of her great-great grandmother.

[www.hopehilton.com](http://www.hopehilton.com)



Message in a Bottle | glass vials, pen on paper | 2005-7

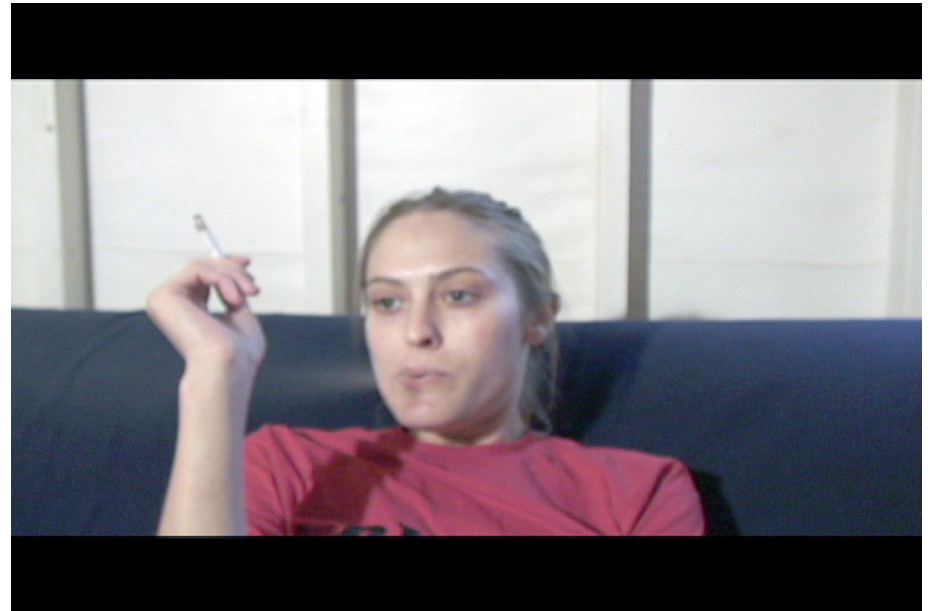
# Virginia Kleker

Virginia Kleker is giving you a moment she herself forgot. In an edition of 100 labeled DVDs, the artist reads a recently discovered, and unused, suicide note aloud to the camera (and therefore you, the viewer) before going over it herself, thereby taking it in as you do, every word, one at a time. This piece asks the receiver to hover in that space between continued, nearly inevitable life and the prospect of a proposed death, and the mundane and heartfelt moments that suspend and propel us along the way. In keeping with Kleker's interest in bringing people face to face with the idea that some things we imagine to be private are almost never just that, *Suicide Note* makes a formidable, if honest, present.

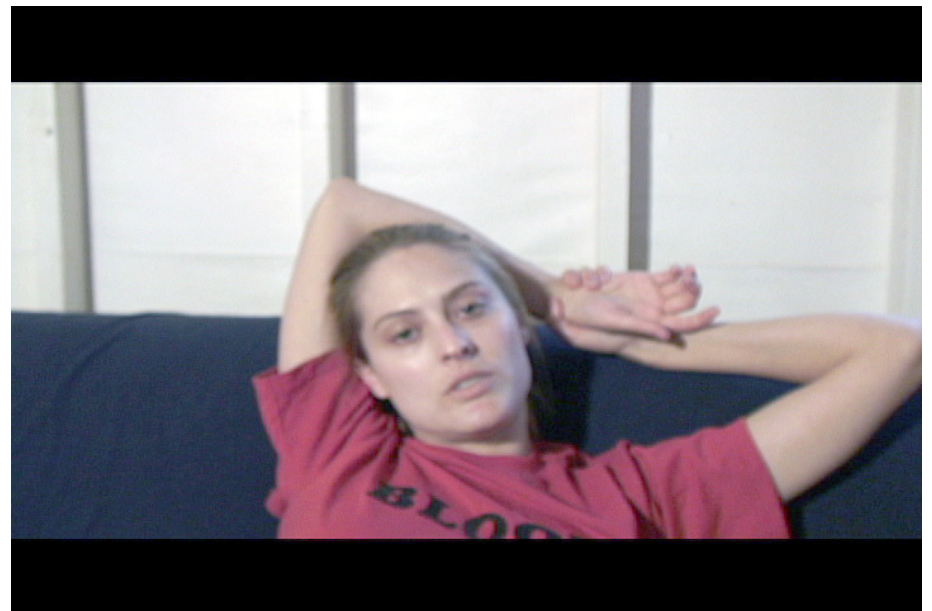
Exhibition Text: Shana Agid

Virginia Kleker is an Oakland-based artist who creates works that combine aspects of video and performance. Her art often uses mimicry or delusion to focus on issues of disjuncture or pretense. Particularly, she explores the dissonance that occurs between corporeal, psychological, and emotional identity. Kleker earned her BFA from the University of California Santa Cruz in 2000 and received her MFA from California College of the Arts in San Francisco in 2005. She has shown at the Jack Hanley Gallery and Southern Exposure in San Francisco, and at The Pacific Film Archive, Works/San Jose, and The Mary Porter Sesnon Gallery in the greater Bay Area.

[www.virginiakleker.com](http://www.virginiakleker.com)



Suicide Note | video still | 2006



Suicide Note | video still | 2006

# Megan McCready

Megan McCready is making an invitation to bake. And to put her, at her first birthday, surrounded by well-loved family, on your cake (frosted in white, and ideally 9" x 9", for best results). Using printable icing sheets and an edible ink printer, McCready delivers ...and eat it, too, a personal photo of the artist's own first-cake thrill to be eaten, in turn, by the viewer—a kind of meta-cake decoration. This portable food-based art is a play on the larger installation work McCready typically creates—rooms full of Jell-o squares, a peanut butter and cracker quilt, a message in pancakes—taking the familiarity of the materials for those pieces and their intangibility as actual food-items and turning it over to see the other side: a fully edible, but intimately personal photo, free for the taking.

Exhibition Text: Shana Agid

Megan McCready was born and raised in the great wide wonderful world of Winona, MN, a beautiful city located in the Mississippi river valley. She grew up in a very supportive, middle class mid-western household where she ate chicken-wild rice hotdish and built forts in her backyard. After receiving her BA in Studio Art from Gustavus Adolphus College in St. Peter, MN, she took off for the west coast to pursue her master's degree at San Francisco's California College of the Arts. In May of 2005 she received her MFA and shortly thereafter a notice in the mail reminding her of the 'tens of thousands' she owed the Department of Education. Megan is currently a Minneapolis-based artist. Her work and research continues to focus on the social, political, and scientific issues related to food, combined with her own personal experiences and nostalgia.



...and eat it too'| ziplocs, icing sheets, food coloring | 2007

# Ashley Neese

Ashley Neese regularly turns herself inside out to see where it will take you. *One (Atlanta, Change and Coming Full Circle)* continues this approach, bringing her own childhood memories to bear on the dilemmas presented by changing city landscapes. In this work, Neese gifts a sound portrait of the city in which she grew up—a directed rush to document monuments to her youth, to her varying degrees of happiness and unhappiness, to the idea that when the places we remember being cease to be, we're left alone somehow. Her stories of Atlanta and home swing into action, reminding us of our own well-worn tales and the physical spaces that serve as provocation and demand for our memories.

Exhibition Text: Shana Agid

Ashley Neese grew up in Atlanta, Georgia. She was born on a cold winter morning in 1980. She loves her family and wishes they were not so far away. Ashley moved to San Francisco, California in August of 2003 to go to graduate school. To this day she is unsure how she got accepted and tends to think they made a mistake in choosing her. Ashley has been making art in various media since she was a little girl. She has always had a strong desire to connect with the world. At times this desire has made her do things normal people would think crazy just to connect with those around her or those just out of reach. She has two cats, Franklin and Falcore that keep her very busy. She adores the family she has created in the city by the bay. Ashley gets her inspiration from those around her. She cries just as much as she falls in love and she hopes one day to learn to speak Spanish.

[www.ineedyouso.com](http://www.ineedyouso.com)



*One (Atlanta, Change and Coming Full Circle)* |  
c-print | 2007

# Daniel Purbrick

Daniel Purbrick has things to give—his money, his ID cards, his personal photos. But you have to take them from him, or at least from his wallet. In an environment where spying is increasingly common-place, technologies for guarding money and personal information increasingly advanced, and the deification of personal property ever-present, being invited to take from a person's wallet presents some compelling, and unforeseen, dilemmas. Can you take? If so, how much? Will you take cash or something of personal value? Will you hang on to it, spend it, pin it on your wall, make it yours? In this piece, Purbrick proposes a twist on the show's theme: How much of giving is, in fact, about the taking?

Exhibition Text: Shana Agid

Work is seen as a physical occupation for the males in my family. Laying brick, working with concrete and your physical strength are the materials and involvement needed to complete a hard day's work. This is what work is and this is how it is understood. How does my labor within a conceptual art practice measure up to these strict criteria and how do I justify my working when financial reward is rarely received? Looking at my own working and that of others in my field I investigate the place of labor within our practices, our gestures and our output.



Wallet | c-print | 2007

# Sal Randolph

This is not exactly just free money, Sal Randolph wants you to take one and pass it on. This is Randolph's third *Free Money Release*, and in this iteration, visitors to the gallery or the show's website are invited to take a dollar from the stack (or request one be sent through the mail). In perhaps the most straightforward commercially recognizable gesture of giving in the exhibition, Randolph's distribution of hard cold cash might touch a nerve or even someone's more greedy tendencies. Or it might raise questions about the rule of the gallery space as one of specificity and restraint—a controlled space for visitors, if not for the artists.

Exhibition Text: Shana Agid

Sal Randolph lives in New York and produces independent art projects involving gift economies and social architectures, including *Free Words*, *Free Manifesta*, and *Opsound*. She has recently been developing work in the areas of experiential and participatory art, including *intheconversation*, a website for texts on experiential art, as well as a new artists cooperative, be something. She is also a member of the artist network Glowlab.

[www.salrandolph.com](http://www.salrandolph.com)  
[www.freemoneyrelease.org](http://www.freemoneyrelease.org)



Free Money Release #2 | 2007

# Mike Slack

100 pieces all the same and none alike. Mike Slack took to his roof to photograph the same small slice of sky from sunrise to sunset, and the results, one hundred Polaroids with slight variations, make up this edition of originals. Playing with the idea of the one-of-a-kind versus the multiple, these photos are reminiscent of postcards but more specific. The photographs portray both the specificity of location and the shifting chance of the atmosphere. The story they tell—of one Los Angeles day's weather—will be broken into pieces as visitors take one shot at a time, bringing a piece of Slack's sky home with them.

Exhibition Text: Shana Agid

Mike Slack lives and works in Los Angeles. His Polaroid photographs have been published in two volumes – *Ok Ok Ok* (J&L Books, 2002; reissued by The Ice Plant, 2006) and *Scorpio* (The Ice Plant, 2006). His work has appeared in Harper's Magazine, The New York Times and other publications. He is working on a new book of Polaroids called *The Savage Detectives*.

[www.mike-slack.com](http://www.mike-slack.com)



A Multitude of Unlike Events | polaroids | 2007

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Shana Agid  
Jen Delos Reyes  
Jason Fulford  
Lori Gordon  
Ben Guttin  
Hope Hilton  
Virginia Kleker  
Megan McCready  
Ashley Neese  
Daniel Purbrick  
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Mike Slack