



6. Every third year, destroy  $x$  number of the collected identical objects. To determine  $x$ , blindly choose any number between 1 and  $y$ . If the number of collected identical objects is less than  $y$ , they will all be destroyed except one, which will need to be given away. If left with no collected identical objects, begin the cycle again with a new object of your choosing—this is optional (O2).

7. If you die, the number of collected identical objects should not diminish while dead. Any bequests should make note of this. If O2 has been chosen, a bequest can reflect this format.

*\*This could lead into the infinitesimal, so perhaps it's easier to suggest that its component parts be defined as those immediately perceived by the senses. Language is tricky here, since "parts" and "immediately" can easily contradict one another, but the point is to probe as far as one can without need of sensory prosthetics.*

*\*\*Identical is a difficult word. What exactly is identical? It would be tough to prove anything identical. That being said, in collecting identical objects, one should be as exacting as possible.*

*\*\*\*In collecting ad infinitum, one should keep in mind that any reproduction of the collected object[s] will undoubtedly adversely effect someone(s) and something(s) somewhere(s).*



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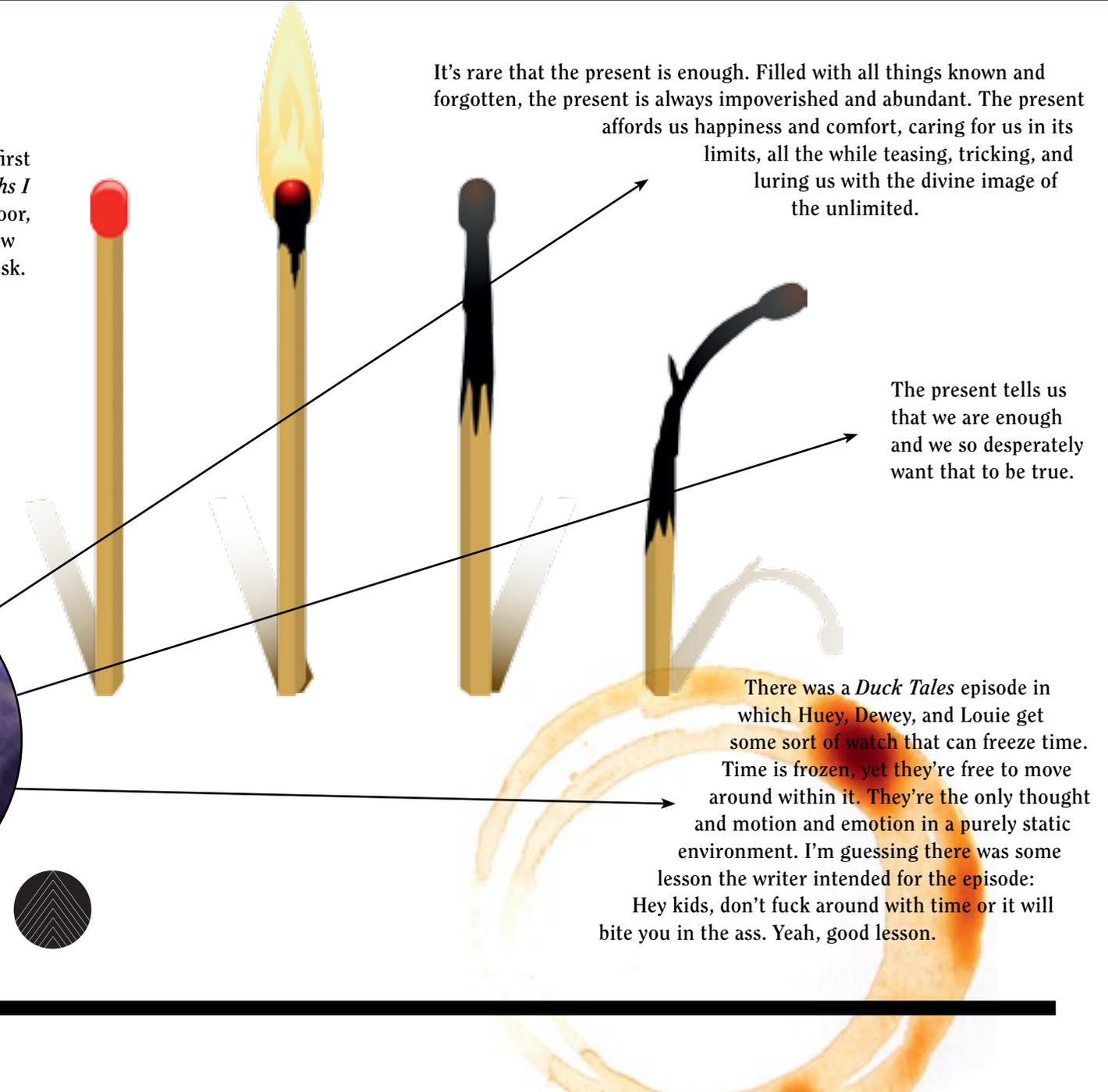
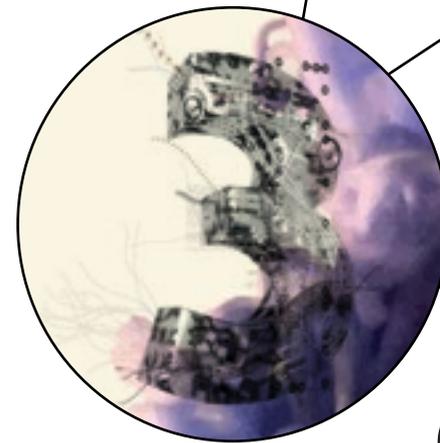
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The show is three shows: the first show is on the walls, *Photographs I Like*; the second show is on the floor, *To Have and to Hold*; the third show is on a piece of paper at the front desk.

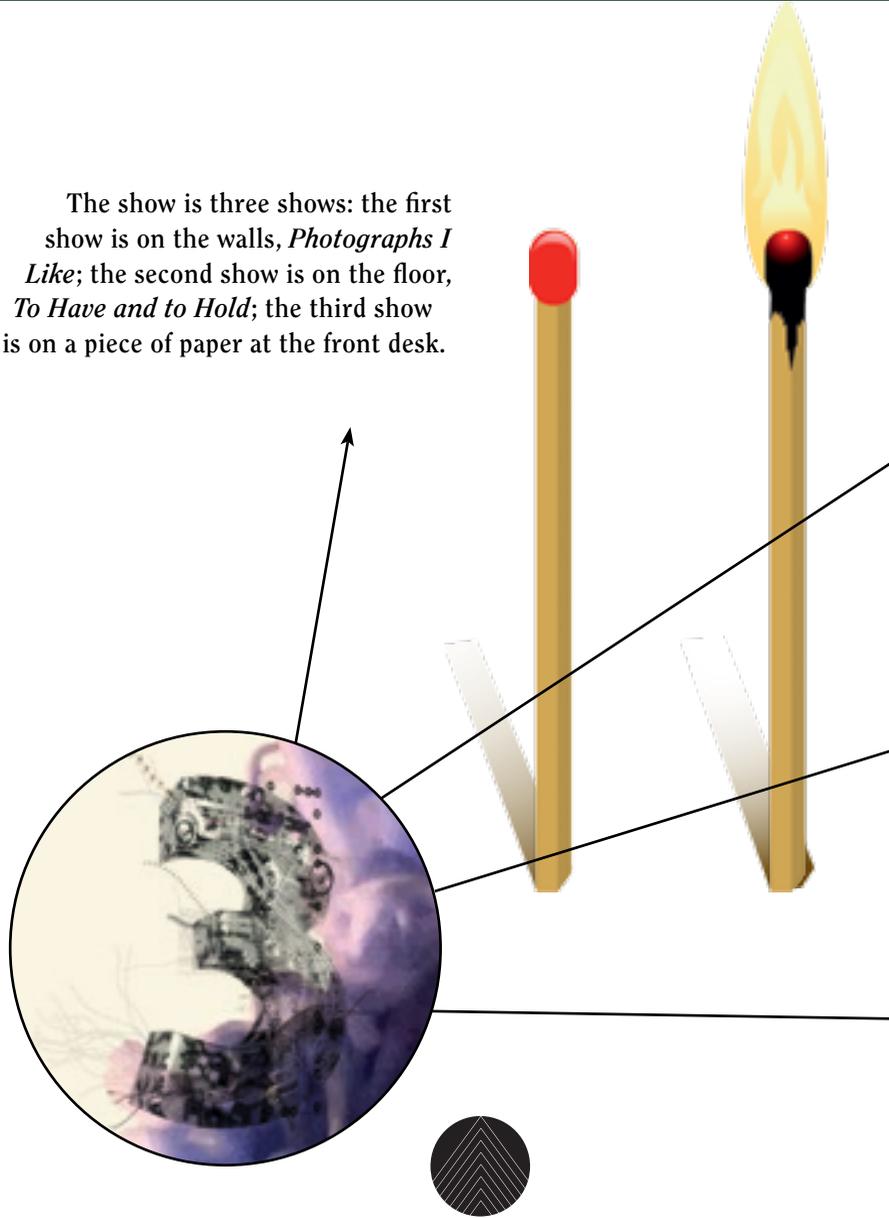


It's rare that the present is enough. Filled with all things known and forgotten, the present is always impoverished and abundant. The present affords us happiness and comfort, caring for us in its limits, all the while teasing, tricking, and luring us with the divine image of the unlimited.

The present tells us that we are enough and we so desperately want that to be true.

There was a *Duck Tales* episode in which Huey, Dewey, and Louie get some sort of watch that can freeze time. Time is frozen, yet they're free to move around within it. They're the only thought and motion and emotion in a purely static environment. I'm guessing there was some lesson the writer intended for the episode: Hey kids, don't fuck around with time or it will bite you in the ass. Yeah, good lesson.

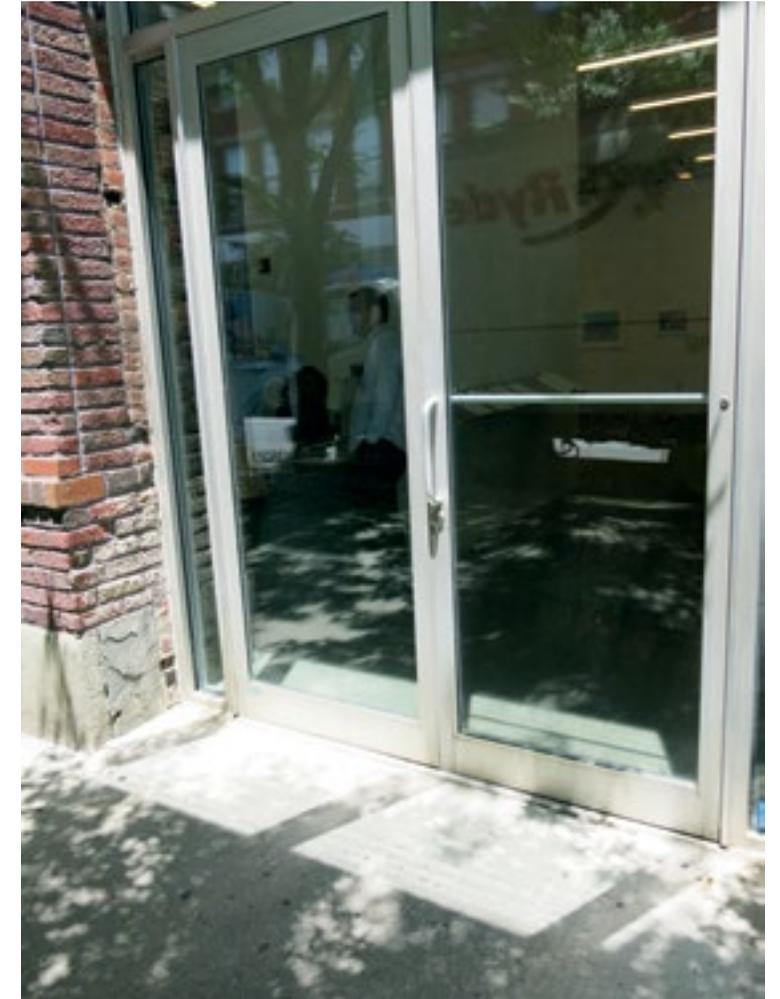
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Darren Bader

Photographs I Like

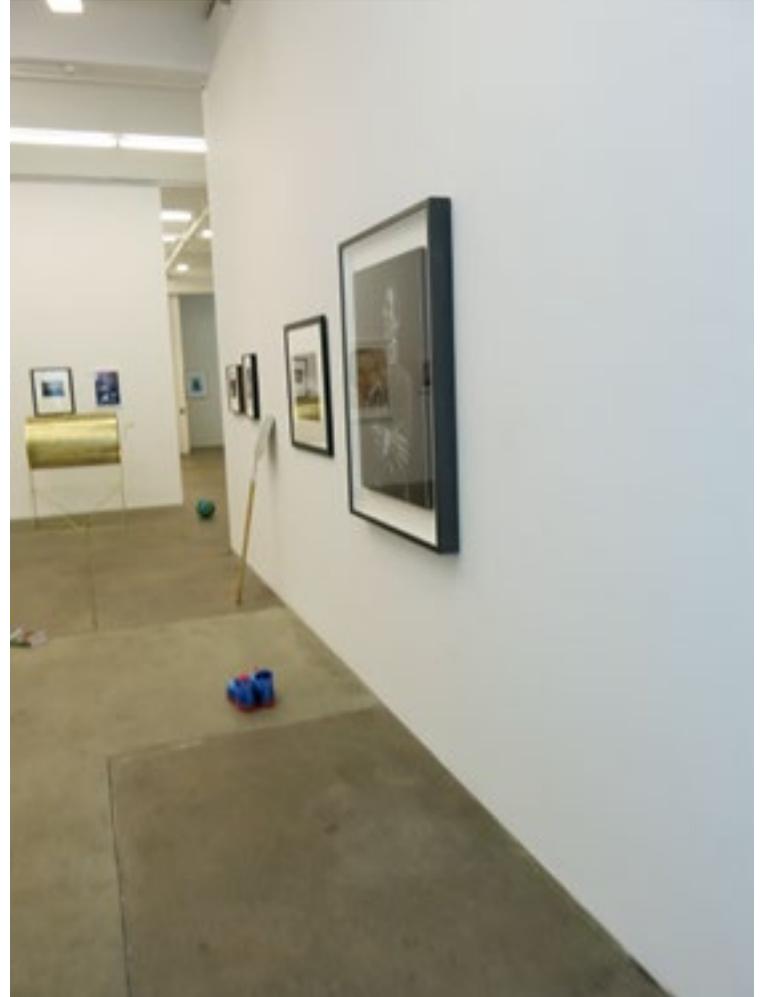
To Have and to Hold

[a show on a piece of  
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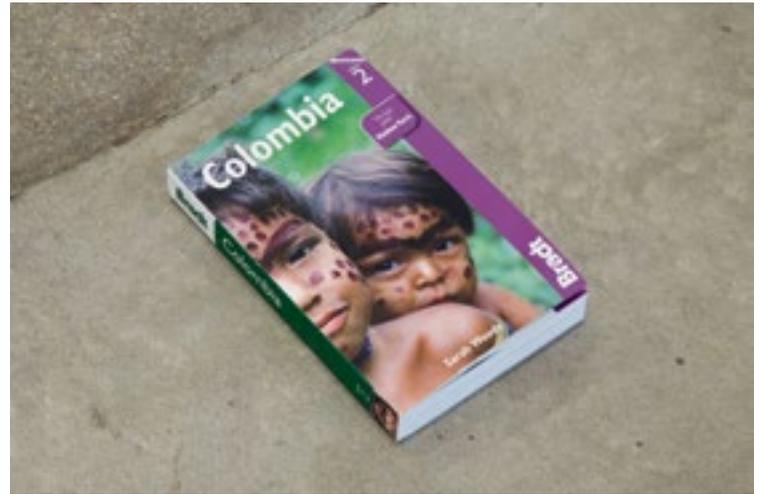
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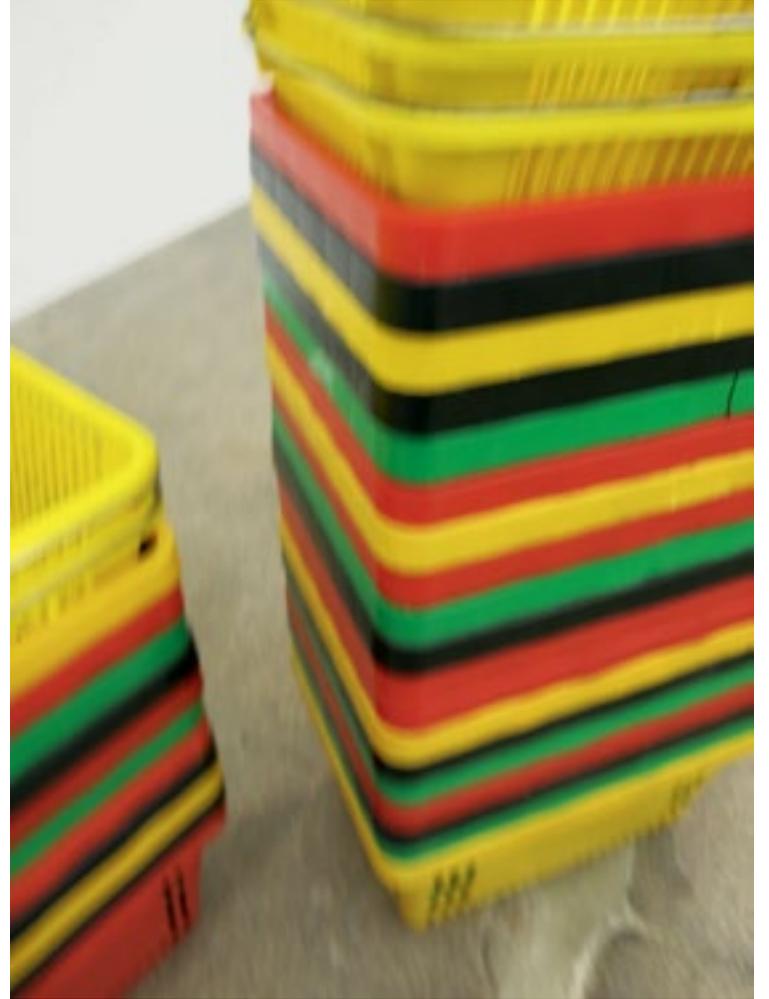












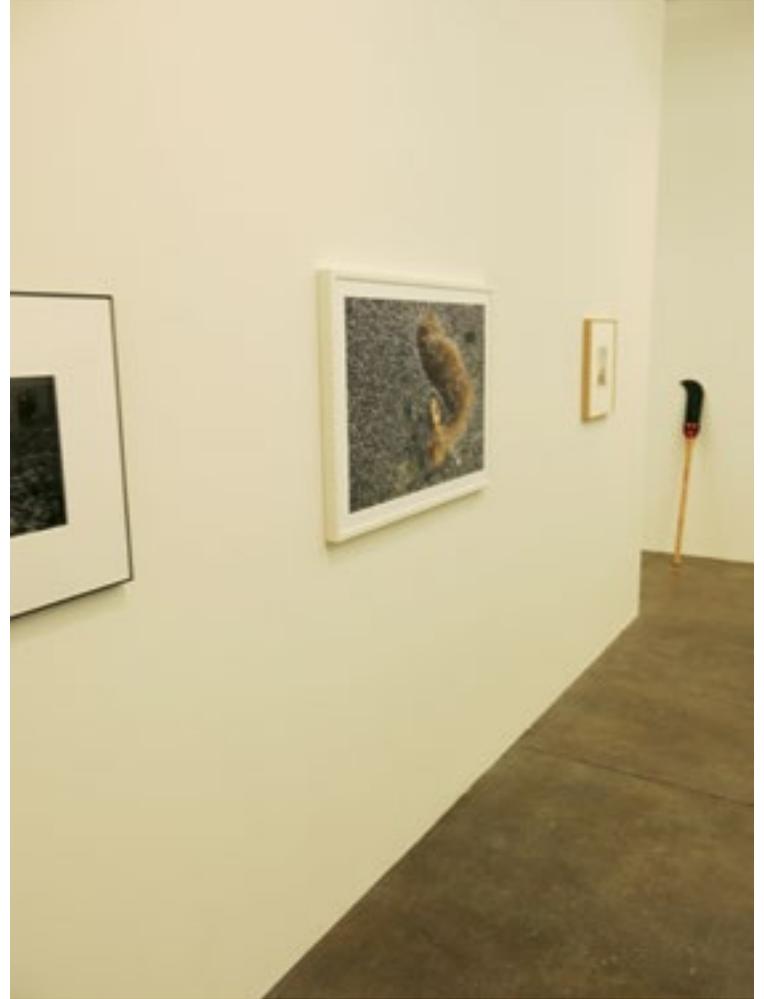


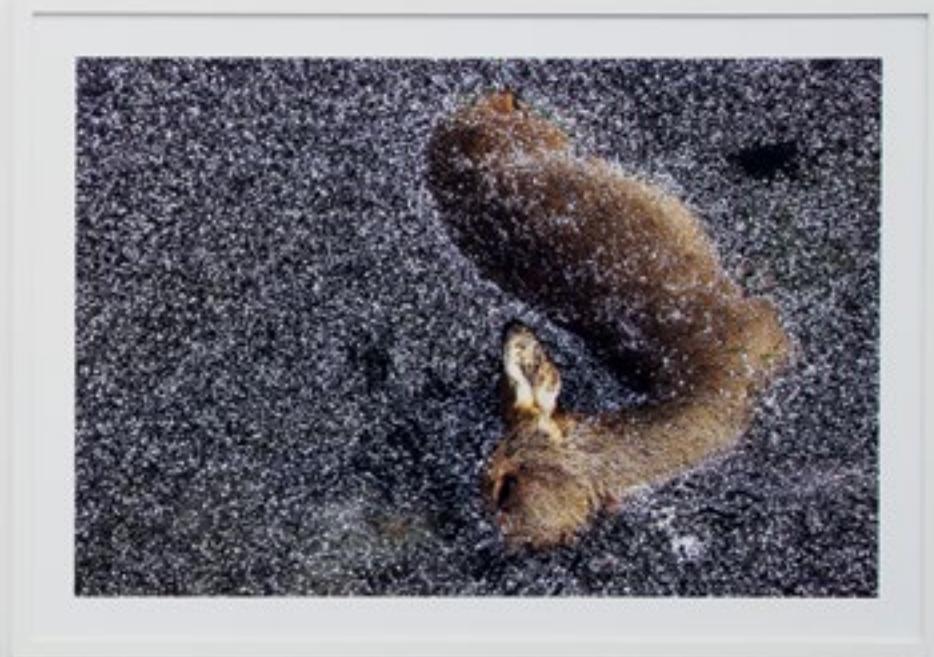




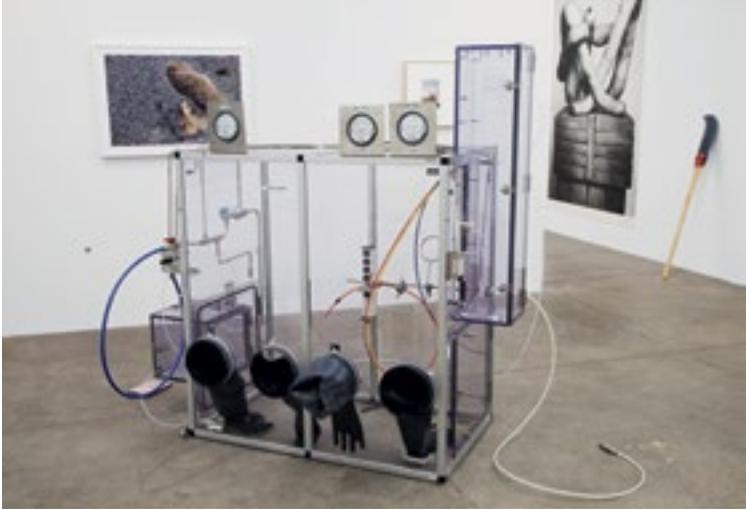










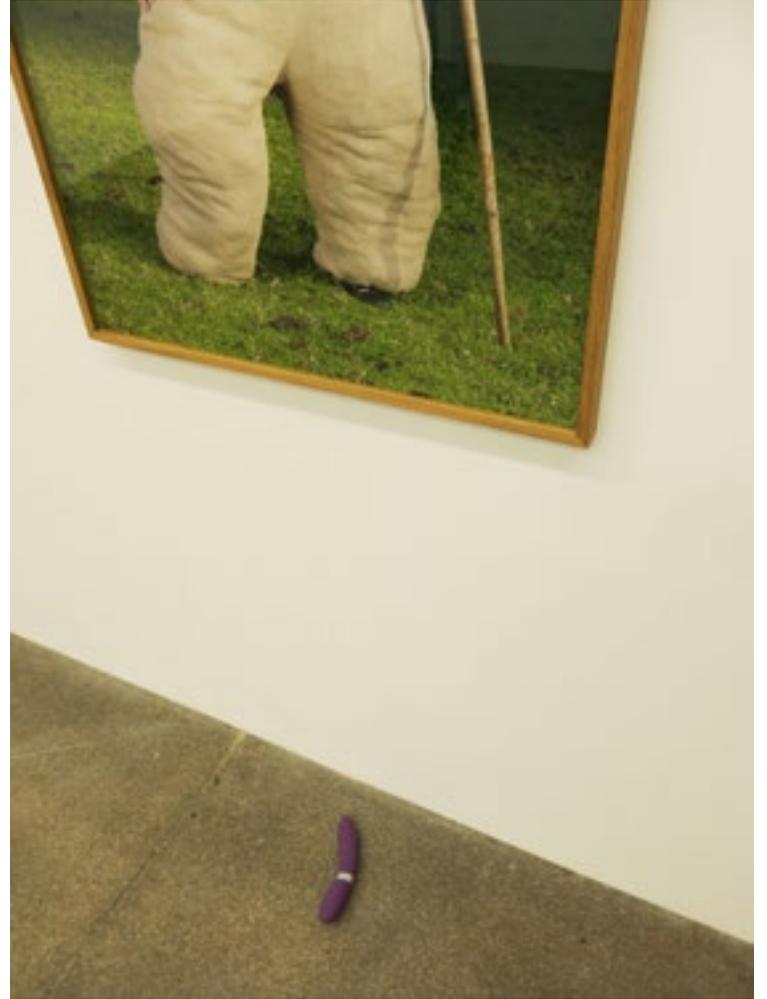


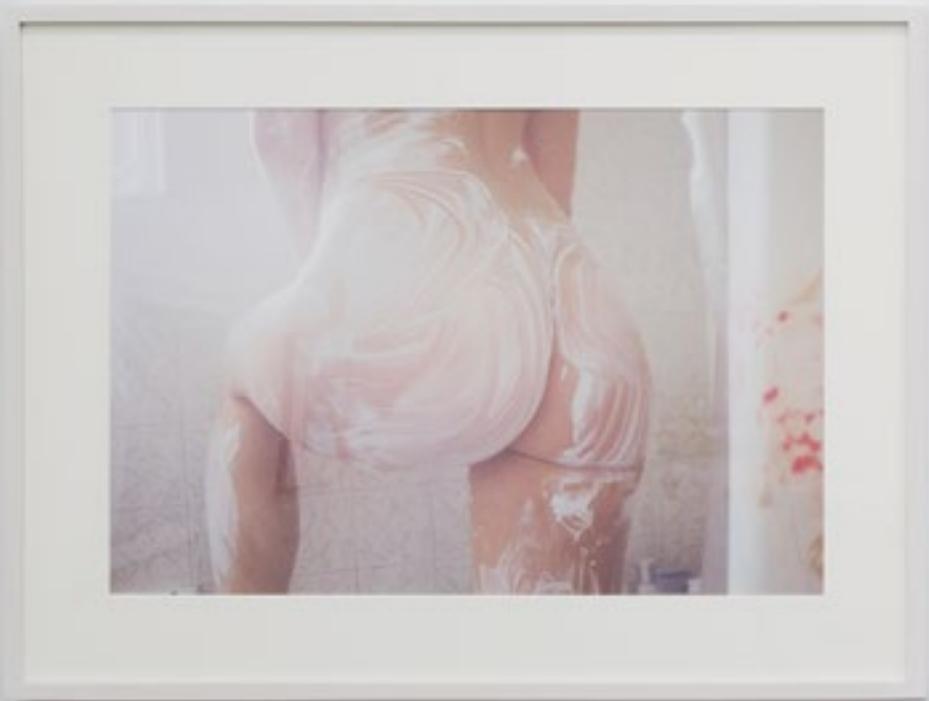










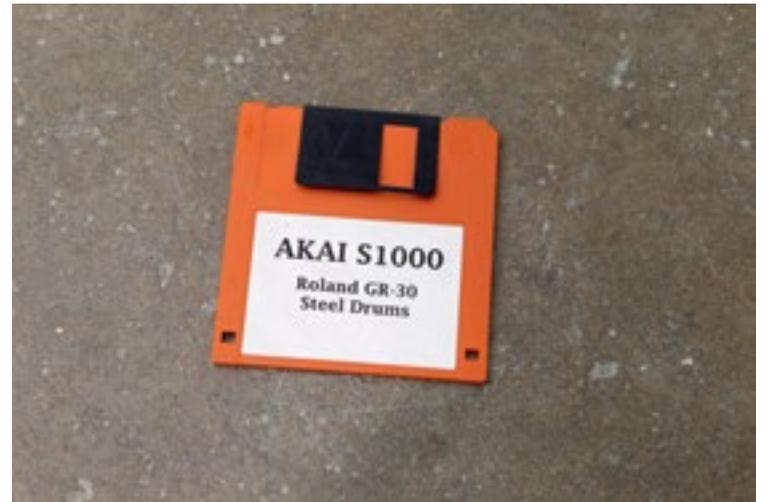










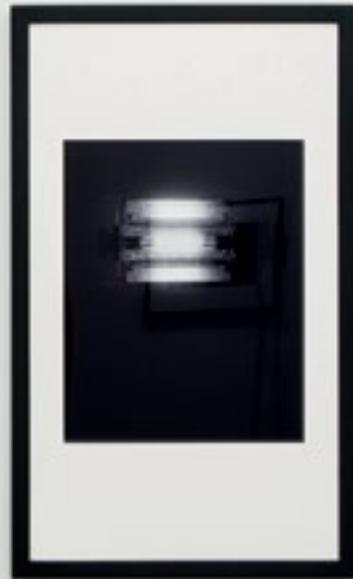


















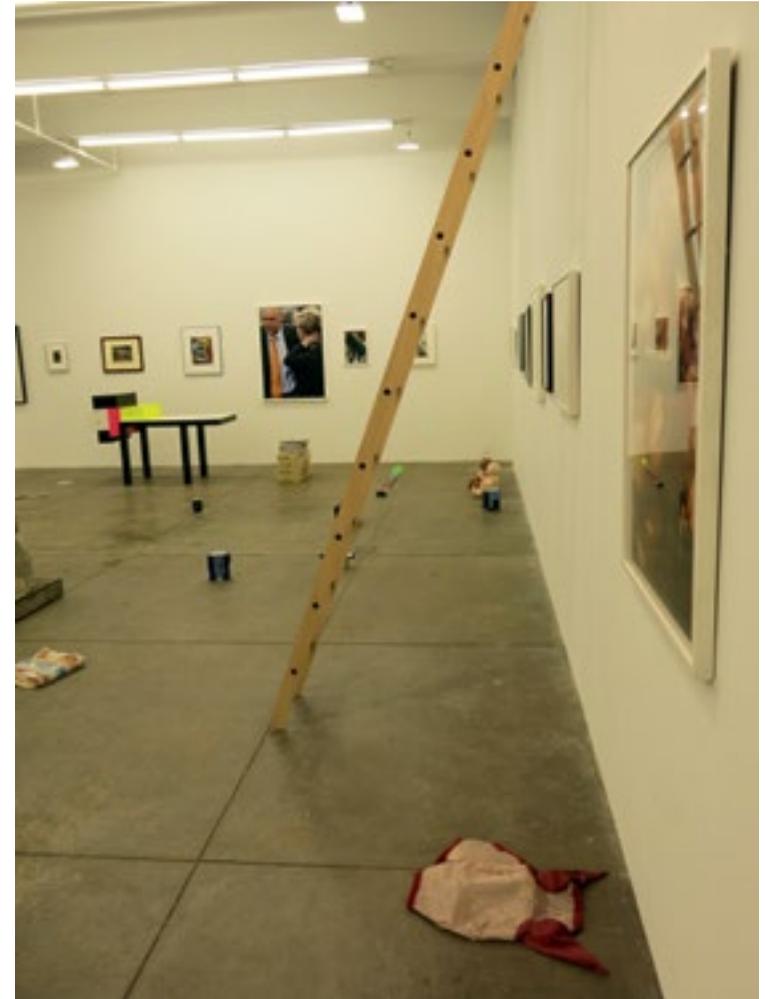














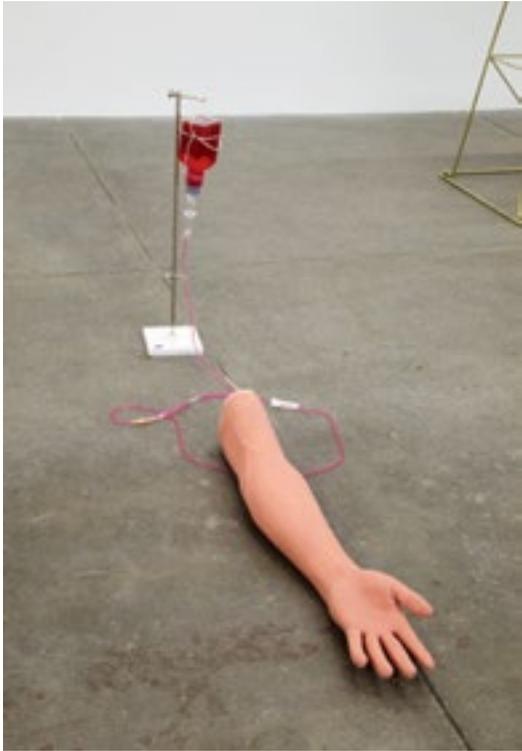


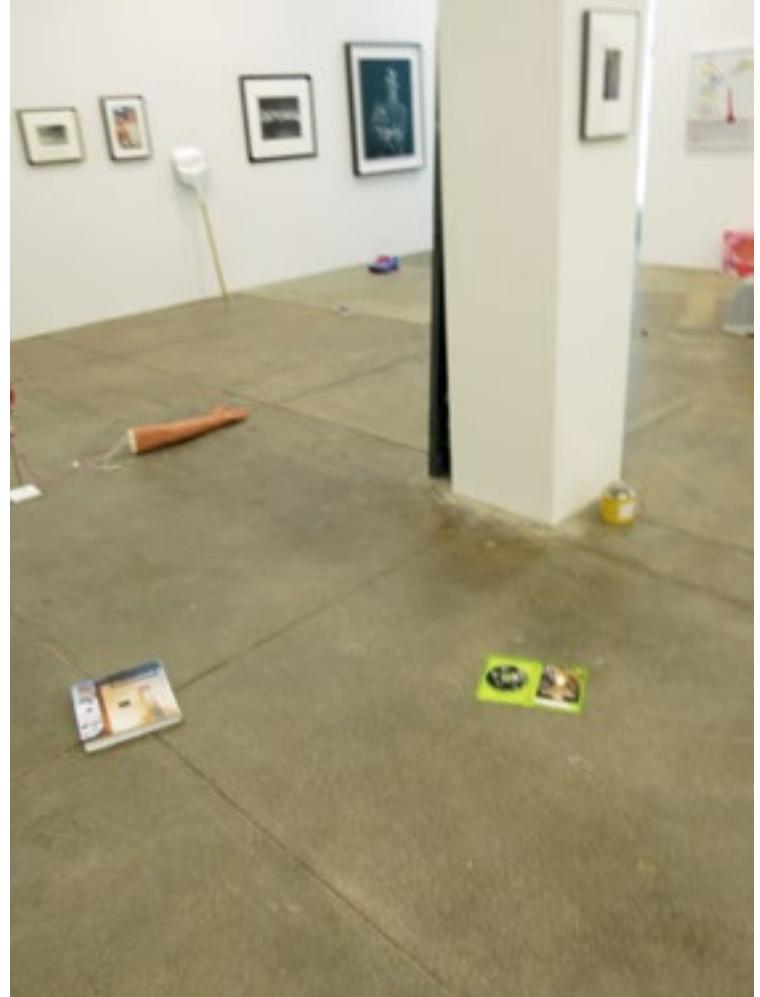














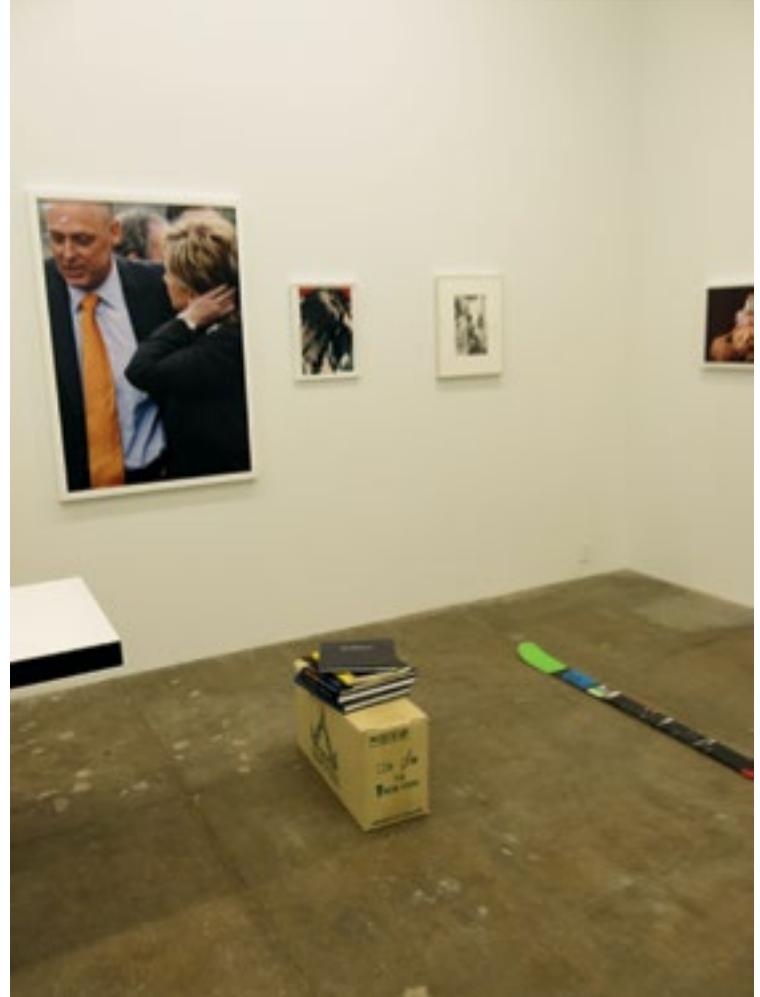




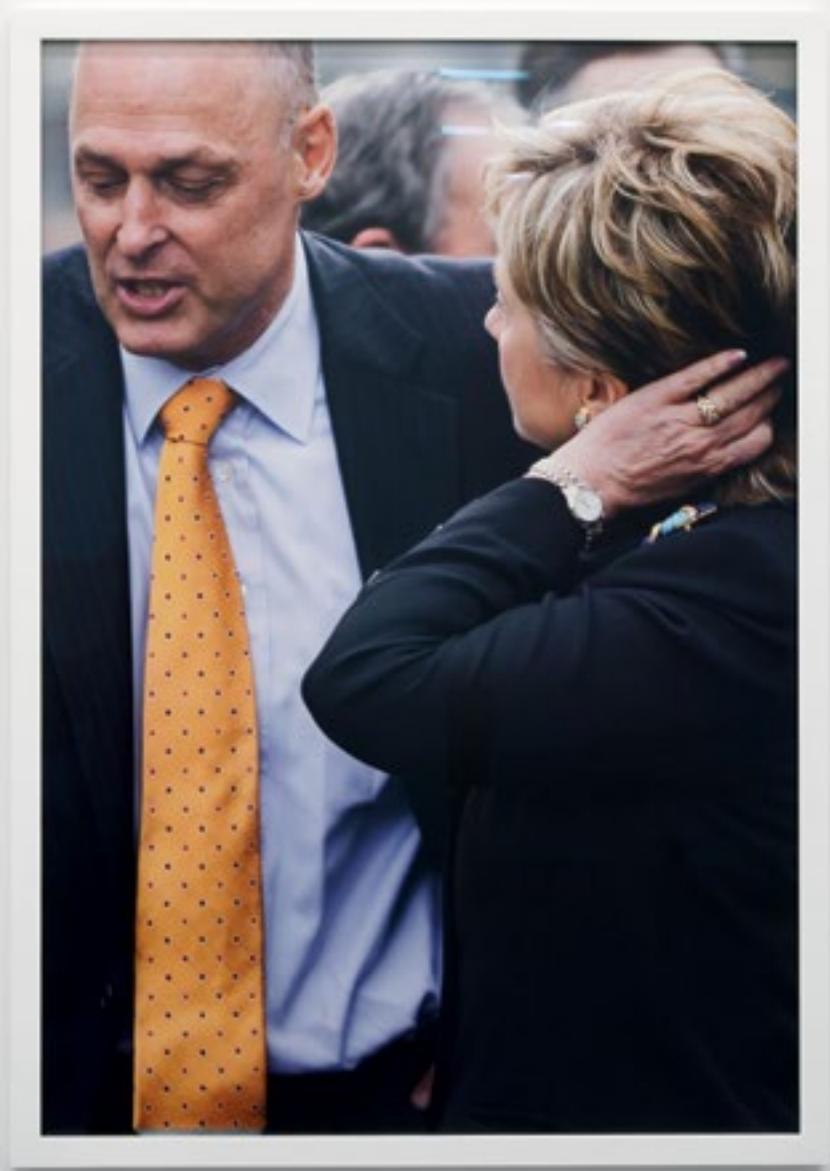
















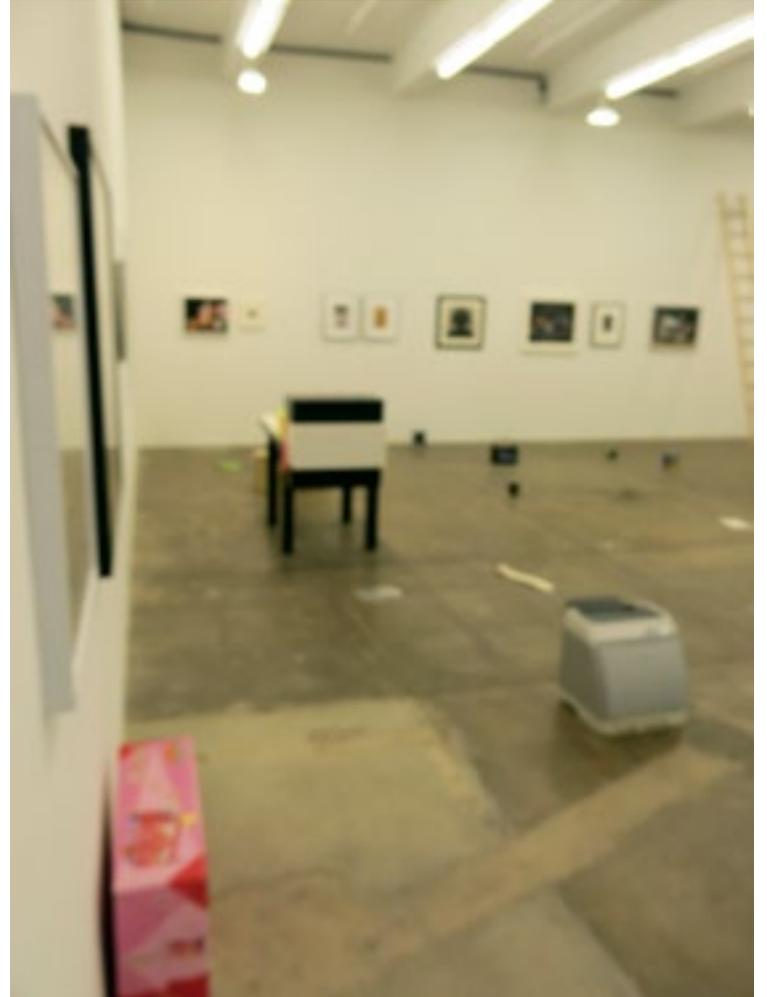








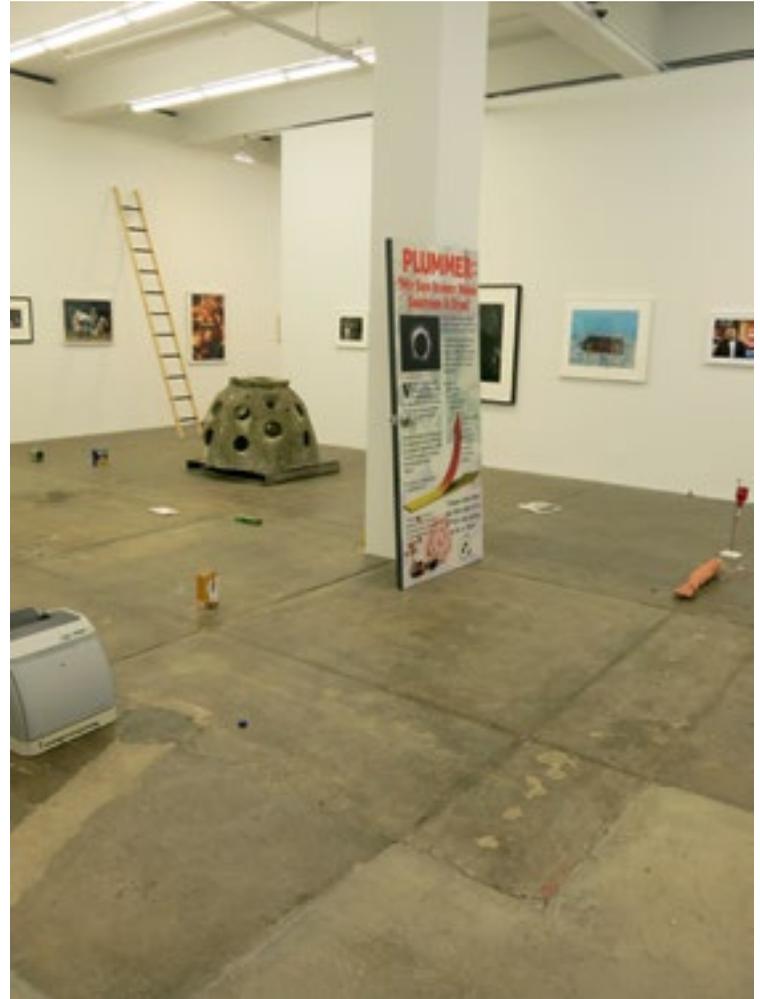












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Darren Bader

Photographs I Like  
To Have and to Hold  
[a show on a piece of  
paper at the front desk]

May 15 – June 21, 2014  
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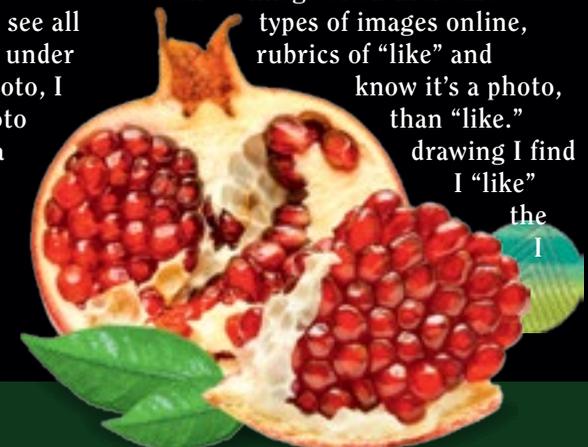
Images are fascinating of course. The image is something fundamentally ourselves, an immediacy that can be difficult to manage; sensations will be sensations and mirrors will be mirrors. A concept like art is a means of image management. It employs the strategies of: look, but do not touch; think about what an image is doing rather than what it is. Art, part and parcel of art history, assumes spiritual guidance: there is no divinity represented in or by the image; the image itself becomes the divine.

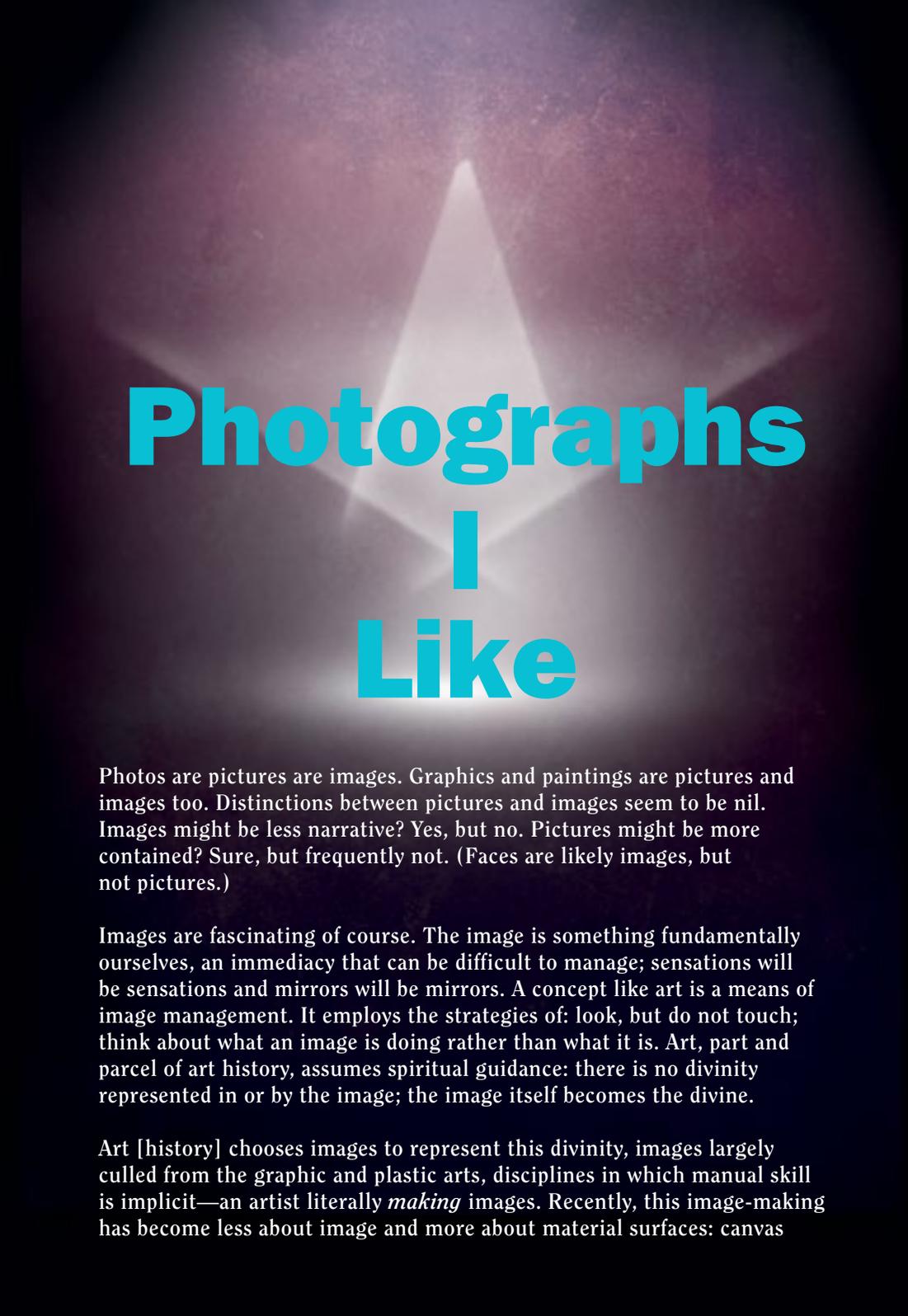
Art [history] chooses images to represent this divinity, images largely culled from the graphic and plastic arts, disciplines in which manual skill is implicit—an artist literally *making* images. Recently, this image-making has become less about image and more about material surfaces: canvas is fetishized as canvas, paint as paint, veneer as veneer, debris as debris, figment as figment, etc. as etc. Meanwhile, images remain images.

The photographic image is the closest to “pure image” we have short of our in-built optics. Perhaps that’s why the photograph scared the shit out of art when it first showed up. Perhaps that’s why it still scares the shit out of iconoclastic image-makers. The photograph has neither surface nor volume; it is both. A photograph can graphically remind us of a painting or illustration, but is inexorably a photograph.

Of late, a photograph is from other images. We can see all each one brought together under “share.” When I “like” a photo, I but the medium is less photo. An image of a painting or a online may be something because I like the idea or memory of that painting;

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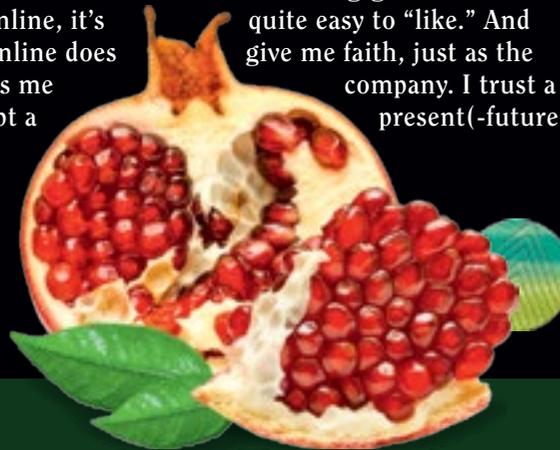
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Of late, a photograph is an image often indistinct from other images. We can see all types of images online, each one brought together under rubrics of “like” and “share.” When I “like” a photo, I know it’s a photo, but the medium is less photo than “like.” An image of a painting or a drawing I find online may be something I “like” because I like the idea or the memory of that painting; I might just like the reproduction itself (72 dpi can often work some magic).

Can one “like” art? “Like”ing is prosthetic touch, and art is fairly defined by proscribed touch. If art was a way to manage the spirituality of images in an increasingly secular world, it now prioritizes safeguarding the materials of the graphic and plastic arts over tending to images and their immutable power. Might “like”ing manage the spirituality of images? Is this spirituality now part and parcel of the multiple means of viewing and culling at our “immediate” fingertips? Me-dium specificity; I “like” to “like”...

I came to like art because it made me believe in something greater than myself (even if in my cloister). I don’t know if the art I see in its contemporary quarters makes me believe in that something-greater. Much like with the images I see online, it’s quite easy to “like.” And yet, the infinity of images online does give me faith, just as the spiritual infinity of art keeps me company. I trust a present(-future) I can’t see.



# To Have and to Hold

On the gallery floor are objects. When any of these objects leave the gallery, the following is prescribed:

1. Live with the object.

2. After a year or so of living with the it, inquire into its origin. This could mean tracing it back to the source(s) of all its component parts\*. This could also mean imagining its source(s) as other than those of the physical aggregate achieved by man or nature. Either way, a dedicated inquiry is recommended.

3. Some time after this inquiry into the object’s origins—not much longer than 2 years at most—make an effort to collect objects identical\*\* to the

object. These should be collected *ad infinitum*\*\*\*.

4. Once a certain, indeterminate quantity of identical objects has been collected, destroy/lose the original object. This is optional (O1).

5. Within 8 years of having begun the collection process, select one of the collected identical objects at random and give that object to someone, telling him/her to copy it within 6 years. Repeat this gift every 6 years, each time to a different person.



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