

# LITERARY DEVICES: LOBBY/LIBRARY/STAIRWELL

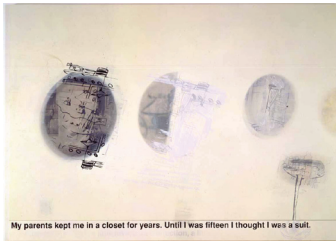
## LOBBY/ LIBRARY



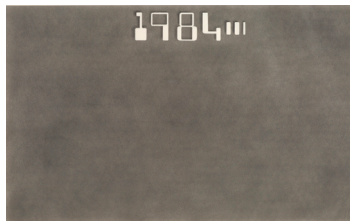
**Kerry Tribe, *Dad's Books, My Film Equipment*, 2006.**  
C-type print, 36 x 47 inches.



**Edward Ruscha, *Lion in Oil*, 2002.**  
Acrylic on canvas,  
64 x 72 inches.



**Richard Prince, *Most of the Time*, 1991.**  
Acrylic and silkscreen on canvas,  
82 x 116 inches.



**Edward Ruscha, *1984*, 1967.**  
Graphite and gunpowder on paper,  
14 7/16 x 23 inches.

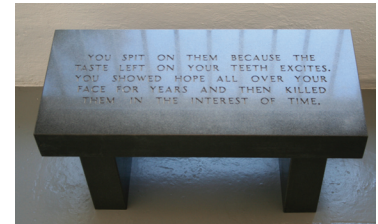


**Edward Ruscha, *The Act of Letting a Person Into Your Home*, 1983.**  
Oil on canvas, 84 x 137 3/4 inches.



**Donald Baechler, *AUTONOMY OR ANARCHY #2*, 2003.** Acrylic, paper, and fabric on canvas, 99 x 114 inches.

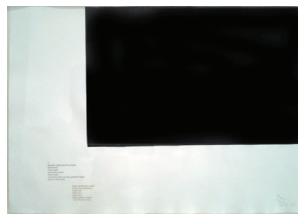
## STAIRWELL



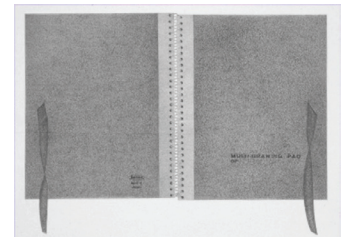
**Jenny Holzer, *Untitled (Selection from UNDER A ROCK)*, c.1986.**  
Misty granite, 17 1/4 x 48 x 21 inches.



**Jenny Holzer, *Selection from 'THE LIVING SERIES'*, 1989.**  
Bethel granite, 17 x 36 x 18 inches.



**Robert Motherwell, *Black 4*, 1972-9.**  
Aquatint and etching,  
25 1/2 x 38 inches.



**Steve Wolfe, *Untitled*, 1990.**  
Graphite and silkscreen on paper,  
22 x 30 inches.



**Donald Judd** "Desk Set", 1985. Solid black walnut with clear matte finish.

**Rodney Graham** "Parsifal / Transformation Music Act I", 1989 & "Parsifal (1882-32, 969, 364, 735)", 1990.

Focusing on Richard Wagner's last opera, Graham presents a sequence of music by Wagner's assistant Engelbert Humperdinck (1854–1921), written as an addition to the original opera.

**Rodney Graham** "Dr. No", 1991. A bookmark with text by Graham (derived in part from Alain Robbe-Grillet) that can be inserted between pages 56 and 57 of the original first edition, to extend and loop a scene in which a poisonous centipede transverses James Bond's naked body.

**Rodney Graham** "Freud Supplement (170a - 170d)", 1989. A process of "annexation" vs. appropriation, where by Graham's artwork annex's itself into the existing text of Freud.

**Rodney Graham** "Nouvelles Impressions d'Afrique", 1989. Written by Raymond Roussel (1877-1933), an eccentric millionaire who traveled the world in a motor coach with the blinds drawn, writing and taking vast quantities of drugs. His novel is comprised of endless loops & riddles, that create stories within stories. Graham renders the book unfathomable by making it impossible to open & presents it in a ebony box that references the sculptures of Donald Judd.

**Rodney Graham** "The Piazza 4.1", 1989. Two identical bookmarks inserted into a hard-back copy of *The Piazza Tales and other Prose Pieces 1839–1860*, from the writings of Herman Melville. The bookmarks add an extra page (4.1) & refer to the concept of an architectural element, which is described in detail as Melville's veranda.

**Rodney Graham** "La Véranda", 1989. Two French translations of Herman Melville's "The Piazza" held together by a printed paper sleeve, with pictures of the actual veranda from Melville's cottage in Massachusetts, that Graham added an architectural element onto in 1987.

**Rodney Graham** "The System of Lander's Cottage. A Pendant to Poe's Last Story", 1987. Graham extends Poe's narrative by inserting a series of stories within stories in the spirit of Raymond Roussel. The bookmark & back cover plate feature a drawing by Jeff Wall, that depicts a wooden bridge over a stream from the back of Lander's cottage, where Poe died in 1849. It is now a museum in the Bronx.

**Jenny Holzer** "Survival Series", 1991. Multiple published by Albright-Knox Gallery, Buffalo, NY.

Cardboard box containing 12 unsharpened pencils with erasers, text in red gold on unpainted light brown wooden pencils.

**THE FUTURE IS STUPID  
 PROTECT ME FROM WHAT I WANT  
 MEN DON'T PROTECT YOU ANYMORE  
 THE BEGINNING OF THE WAR WILL BE SECRET  
 WHAT URGE WILL SAVE US NOW THAT SEX WON'T?  
 YOU ARE TRAPPED ON THE EARTH SO YOU WILL EXPLODE**