





## The Anniversary Show

Tom Comitta

Gauss PDF

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## The Anniversary Show



The Anderson Collection of Pop Art

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SCALE IS EXACTLY

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HERE'S  
YOUR PUP TENT,  
BOYS.

OFFICER, WILL YOU PLEASE  
I INSIST!  
PLEASE, FELLOWS  
TELL THESE BOYS THEY HAVE  
I'M IN A HURRY  
NO RIGHT TO PITCH A TENT  
ON A PUBLIC STREET?  
GOOD!  
HERE COMES A  
BETTER LISTEN TO  
POLICEMAN!  
YOUR FATHER,  
KIDS.

WHERE  
THE  
WALL'S  
HAL?

reserved.

EY

SHE SAYS IT  
LOOKED LIKE  
A GRASSY FIELD  
AND SHE TRIED TO TAKE A  
CUT ACROS SHE

Collection (1954) (detail)  
Robert Rauschenberg



Zig-zag chair (Rietveld) *from the series* Where There's Smoke (2004) (side view)  
Maarten Baas



Zig-zag chair (1934) (side view)  
Gerrit Rietveld

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Philadelphia  
  
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LID

How to tackle a fire bomb.  
Food Chart  
Alone-and unafraid!  
There are no islands anymore.  
National Savings.  
Keep it dark.  
Careless talk costs lives  
Going ashore?  
You can help to build me a plane  
" " " " " " " gun  
" " " " " " " ship  
Mightier yet!  
Wanted urgently,125,000 binoculars  
If.  
Keep it under your hat.  
Fill that gap  
"I know ehre he's going..."  
Warning, be on your guard.  
"Dunkerque".....  
The enemy has long ears.  
Be so proud of the race to which you belong  
Help now  
"Let us..I. so bear ourselves that if.. .."  
".. we shall fight on the seas and oceans...."  
You are needed now.  
Air-raid victims.  
British War Relief Society  
We can help them!  
Help now  
Britain must win  
The boys rely on the folks back home.  
Victory Bonds  
Buy victory Bonds

Large mounts

"Come then,let us to the task.. ."  
Every rivet a bullet  
Help Britain finish the job.  
" " " " "  
" " " " "  
Help Britain finish the job  
" " " " "  
Never was so much saved....  
Ernest Bevin says  
Portrait of Churchill  
Post much earlier this Xmas  
It's in your hands  
Keep it up  
Put your trust in the Navy  
To you the torch is thrown  
Help Free French  
Children are safer  
Mothers let them go....  
Here are some hints  
Allied air offensive  
Fire brochures

2 rolled posters

Every day we give thanks to Britain's Navy  
The ships of the British Navy



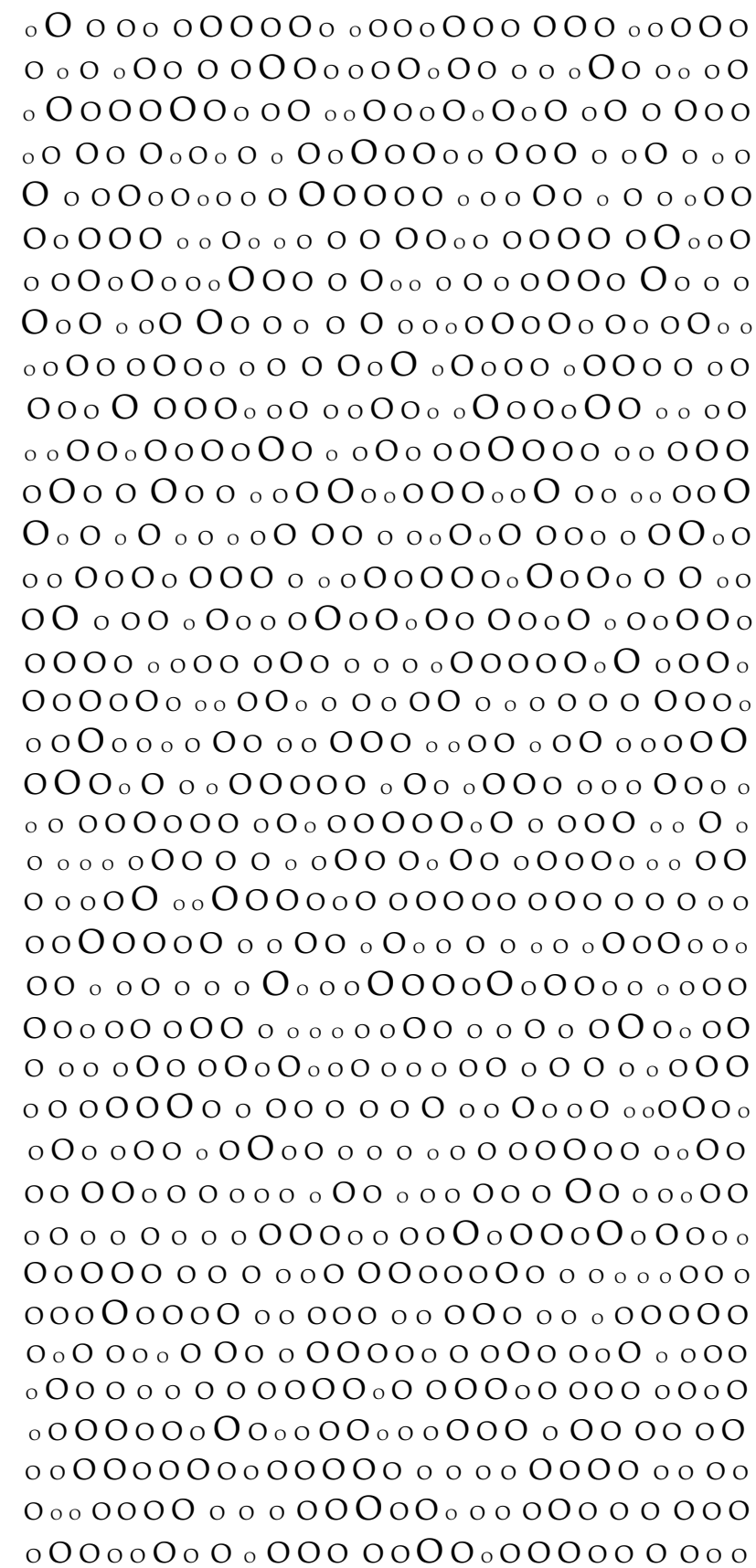
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Presence (1947) (front view)  
Adaline Kent

THE PHONE NUMBER  
FOR WHAT EVERYONE  
ELSE IS THINKING  
(415) 522-1623

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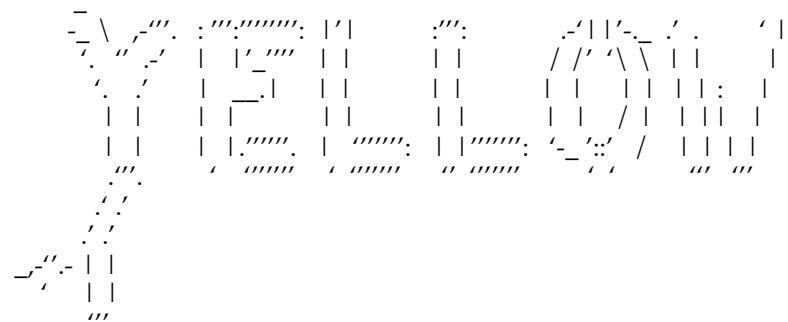
Different Drugs (2009) (detail)  
Simon Evans



5,377,183 Suns from FLICKR (Partial) 4/28/09 (2009)  
Penelope Umbrico

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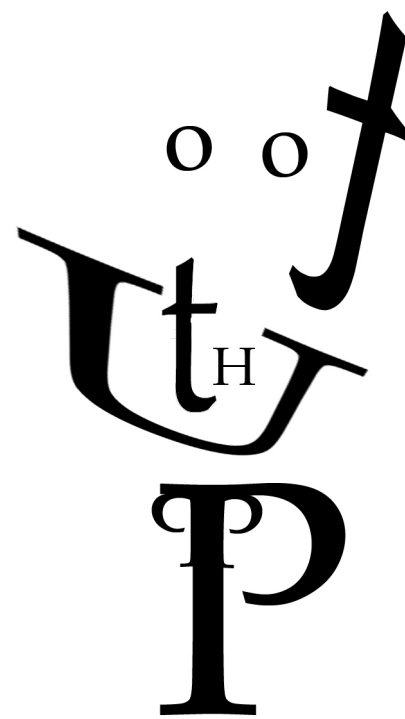
Gebirge/Steiniger Weg (Mountains/Rocky Path) [Formerly Landschaft (Landscape)] (1911-12)  
Franz Marc



DREADFUL SPENT  
FRUIT CUP  
PENNY  
SPILLWAY THIS  
IS A  
DAM  
ROLLED RUINS  
CIRCLE PLEASENT  
CHAPS OFF

## Exhibiting Abstraction





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Fast Getroffen (Nearly Hit) (1928)  
Paul Klee

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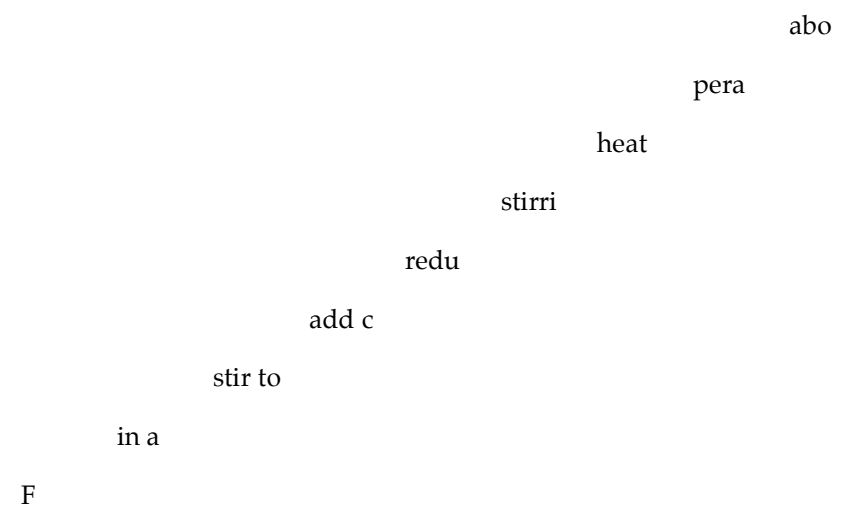
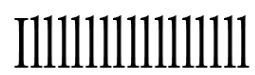
ZEPHYRUS

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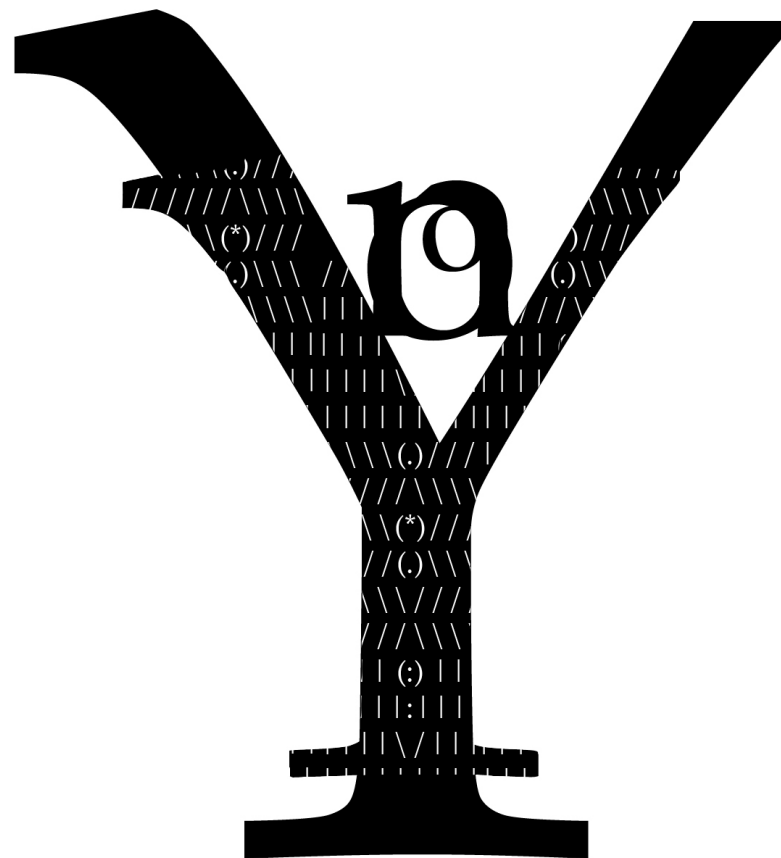
Molotov Press Conference (1945) (detail)  
Anton Refregier

---

*Two or More VIII* (1984) (detail)  
Richard Tuttle

GRUESOME  
LIFE WOULD BE IF  
STARS HADN'T  
OUR GUIDING  
INTRODUCED YOU TO ME  
AND...  
  
TRY OF LIFE...  
ME! I'M TRYING  
TO FIND  
  
WHEN YOU START  
YEAH! IT SMOTHERS  
ING ABOUT  
FATE!  
  
A PLANET THAT'S  
OUR UNIVERSE?  
  
ERWHELMS YOU DOESN'T IT  
YOU REMEMBER WE'RE

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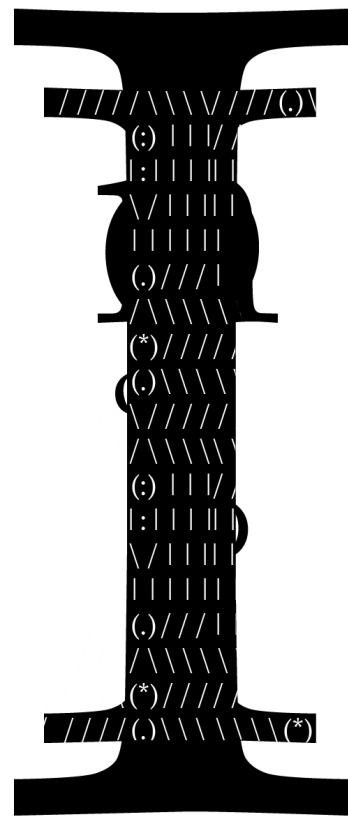
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Sylvania (2006) (front view)  
Mai-Thu Perret

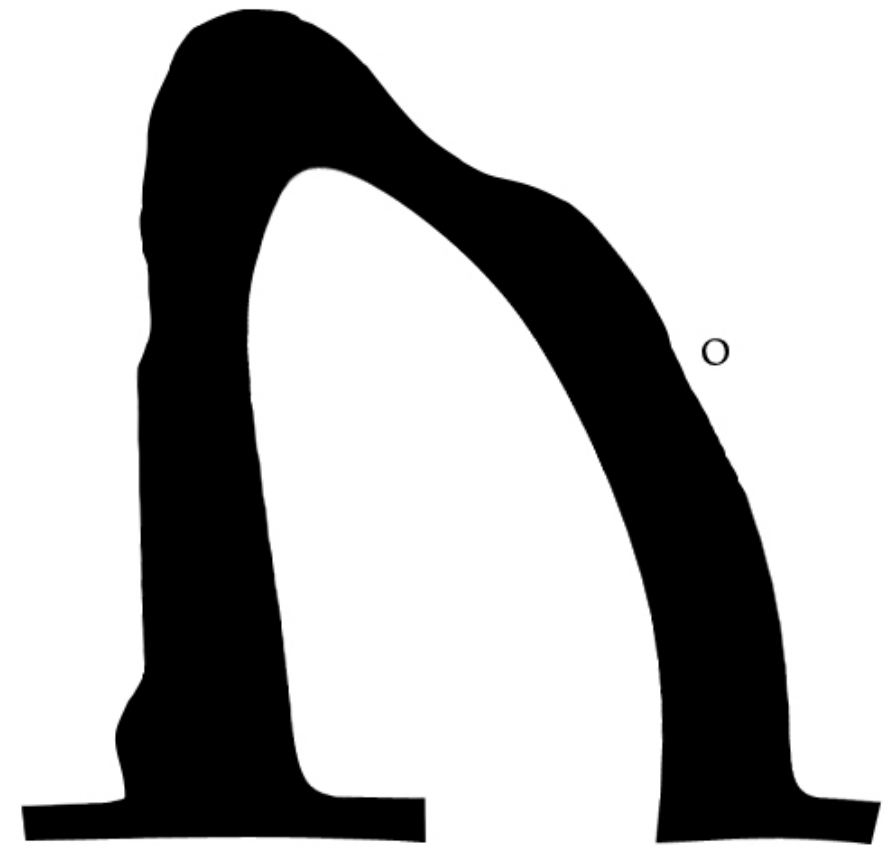
THE WIND'S  
URNING IT

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Collection (1954) (detail)  
Robert Rauschenberg



Sylvania (2006) (side view)  
Mai-Thu Perret



Untitled (1973)  
Jay DeFeo



## Appropriation and the *New Work* Series

As the artist's reputation grew, so did the number of artists who sought his advice and collaboration. In 1984, he was approached by a young artist named Jeff Koons, who was then working on a series of paintings titled *New Work*. Koons was a student of the artist's and had been working on the series for some time. He had been inspired by the artist's work and wanted to create a series of paintings that would be in the same style as the artist's work.

The artist was initially skeptical of Koons's work, but he was impressed by Koons's talent and his ability to create a series of paintings that were in the same style as his own. He decided to collaborate with Koons on the series, and Koons was given the freedom to create the paintings in his own style. The series was a success, and it established Koons as a major artist in his own right.

The artist's collaboration with Koons was a turning point in his career. It showed that he was still relevant and that his work was still being appreciated. It also showed that he was willing to collaborate with other artists, which was a new direction for him. The series was a success, and it established Koons as a major artist in his own right.

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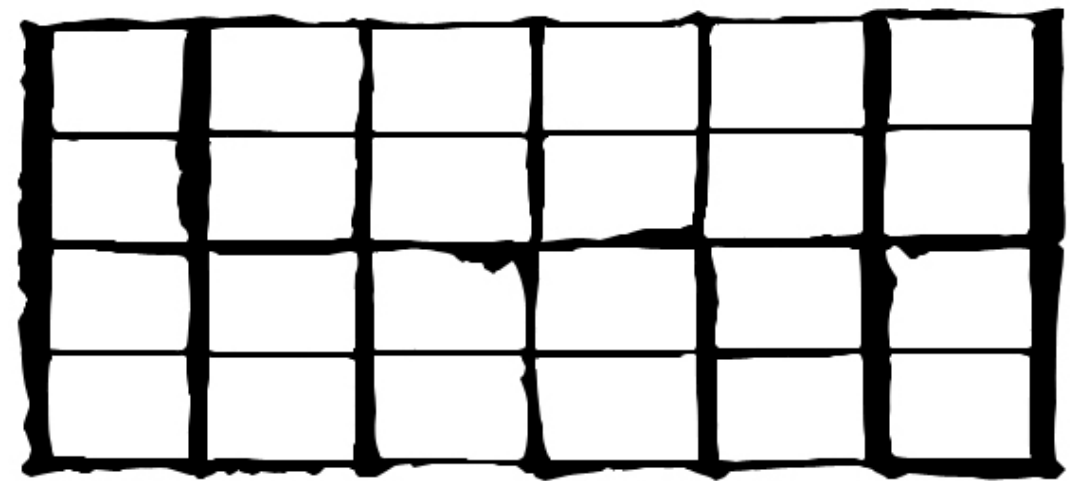
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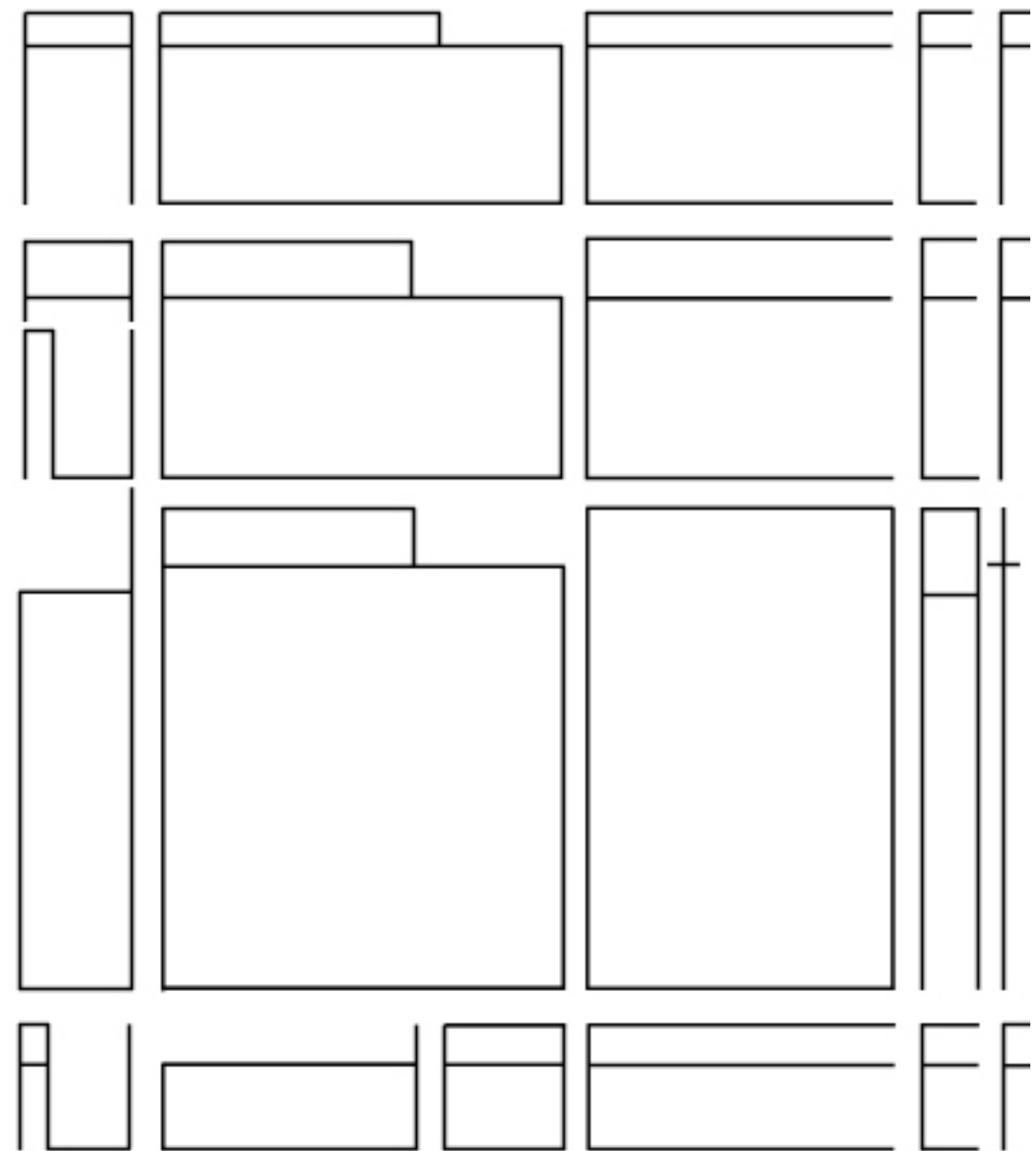
Nº1 Press Trigger to —  
open Jaws of mop

Nº2 Slide Mop out



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Male and Female (ca. 1942)  
Jackson Pollock



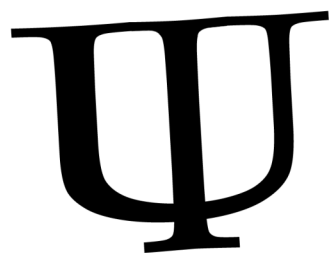
New York City 2 [Unfinished, Formerly New York City III] (1941)  
Piet Mondrian

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Evidence (1977) (detail)  
Mike Mandel and Larry Sultan

La Famille nombreuse (The Numerous Family) (1926)  
Max Ernst



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television

*Canoe 1987    Genome Project 2001    Watercolors 1964    Paris 1985    Berlin 1999    Rosa  
1991    Wawannasia Lake 1987    Barack Obama 2009    Supreme Court 1986    Mother 1986*

1977    *Lymington Road* 2000    *Blue Lake* 1986    *Bay of Pigs* 1961    *VCR* 1978    *Dino*  
*Myriam* 1990    *A view to remember* 1995    *On The Edge* 1997    *Our Own Apartment* 1976

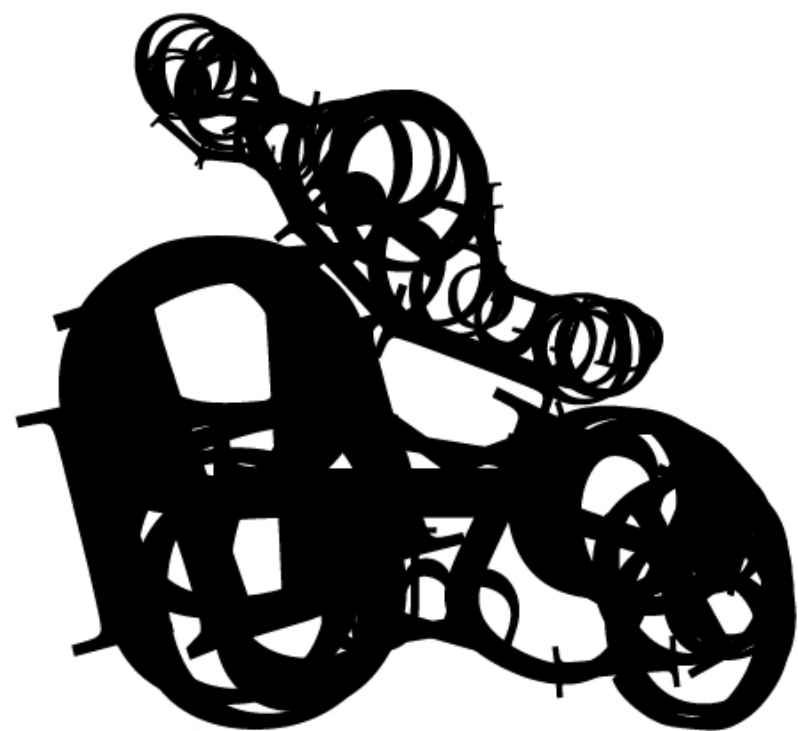
1994    *Carnegie International* 1999    *Güaimaro* 1957    *New York City* 1979    *Jeff* 1978  
*D-Day* 1944    *Ten Year Anniversary* 2000    *Interferon* 1989    *Twenty-fourth Street* 1998

*Elian* 1999     *May* 1968     *New York Times* 1996     *Pebbels and Biko* 1985     *Civil Rights Act*  
*Silver Ocean* 1990     *H-Bomb* 1954     *San Francisco Weddings* 2004     *The World I Knew Is*

*1964*     *Mariel Boatlift* 1980     *Resolution* 1999     *White Shirt* 1984     *Julie* 1987     *An Easy*  
*Gone* 1991     *Bruno and Mary* 1991     *Madrid* 1971     *MTV* 1981     *Rafael* 1992     *CNN* 1980

*Death* 1991     *New War* 2001     *Placebo* 1991     *Serpentine* 1994     *Black Monday* 1987  
*Serpentine* 2000     *Andrea* 1990     *Twenty-fourth Street* 1993     *Sloan Kettering* 1995     *George*

*Berlin Wall* 1989     *Penelope* 1999     *Great Society* 1964     *Venice* 1985     *L.A.* 1990     *Red*  
*Nelson Clocks* 1993     *Sprengel Museum* 1997     *Ross* 1983     *U.N.* 1945     *#24* 2000     *Dad*



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Concretion humaine sans coupe (Human Concretion without Oval Bowl) (1933)  
Hans Arp

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Try these on (2003) (detail)  
John Bankston



## Art in Your Life

Kid AtE doG Kid dugS  
Wall off I run Atom offn Log  
sit not pun not now quICK  
MuD heX Fat Axe ACT MiT  
quILL sTuff TiLL WiLL hiLL hop ODD  
sod sop nip q FuN quILL mit miLL  
xerIous hAlt doLL duLL LuLL AtE it  
ALL dANCE duLL dANCE duLL doLL baLL  
buLLy baLL kiLL IULL duLL duCK bill  
niL AIR nAIR MALL noW KiCK X heX  
haLt raN Pat pull will ACT TorE nuLL  
sip At ALL pAT saP Y U Jump undeR  
Fun UP FacT CAT nAP U luLL ALL duLL nuLL  
pAD

Wall-Floor Positions (1968) (detail)  
Bruce Nauman

ART    ART

left, we follow a fox through  
nd find a metaphor.

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Somehow

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OM MARIONI

Fox’s piece for *San Francisco* magazine is part of his labyrinthine quest. He was born in Seattle in 1943 and now lives in San Francisco.

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sauber

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TRAL A LA

sauber

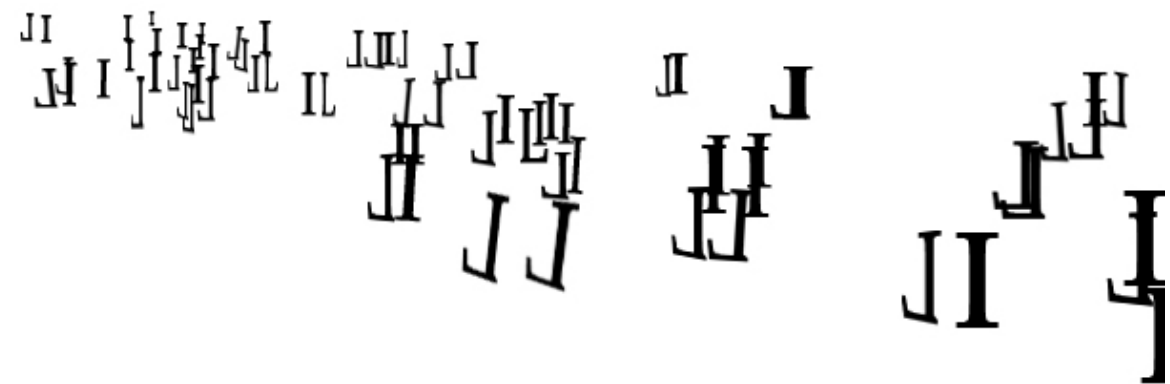
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LIKE WORKING  
PAINT IN OILS  
OR MAKE  
OUT OF  
WITH TOOLS?  
A POTTERY  
LEATHER  
VASE  
MAKE A COVER  
TRY THE  
FOR YOUR ALBUM  
CARPENTRY SHOP—  
OF SNAPSHOTS  
MAKE A KIDDIE CAR  
FOR LITTLE JOE  
A PICTURE OF THAT OLD VILLAGE  
OR A DOLL'S  
- OF THE FARM BACK HOME  
CRADLE  
- OR THE NURSE IN NO. 7

HAVE IT COLORED, GLAZED,  
AND BAKED, AND SEND IT HOME  
FOR SUZIE  
- OR WHATEVER YOU WANT  
OR... MAKE A SCULPTURE  
OR-  
OUT OF CLAY  
AN ASH TRAY  
OR—  
A BILLFOLD  
A STUDDERED BELT  
A HAND, BAG  
OR A LEATHER COVERED  
OR A CIGARETTE BOX  
OR— A PAIR  
CIGARETTE BOX  
OF BOOKENDS



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100 Boots (1971-1973) (detail)  
Eleanor Antin

GOD WE TRUST  
IN  
LIBERTY

2004  
D

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Untitled (1996/2009) (detail)  
Barry McGee

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Untitled works from the exhibition *Paintings by Young Africans of South Rhodesia* (1957) (detail)  
SFMOMA Archives

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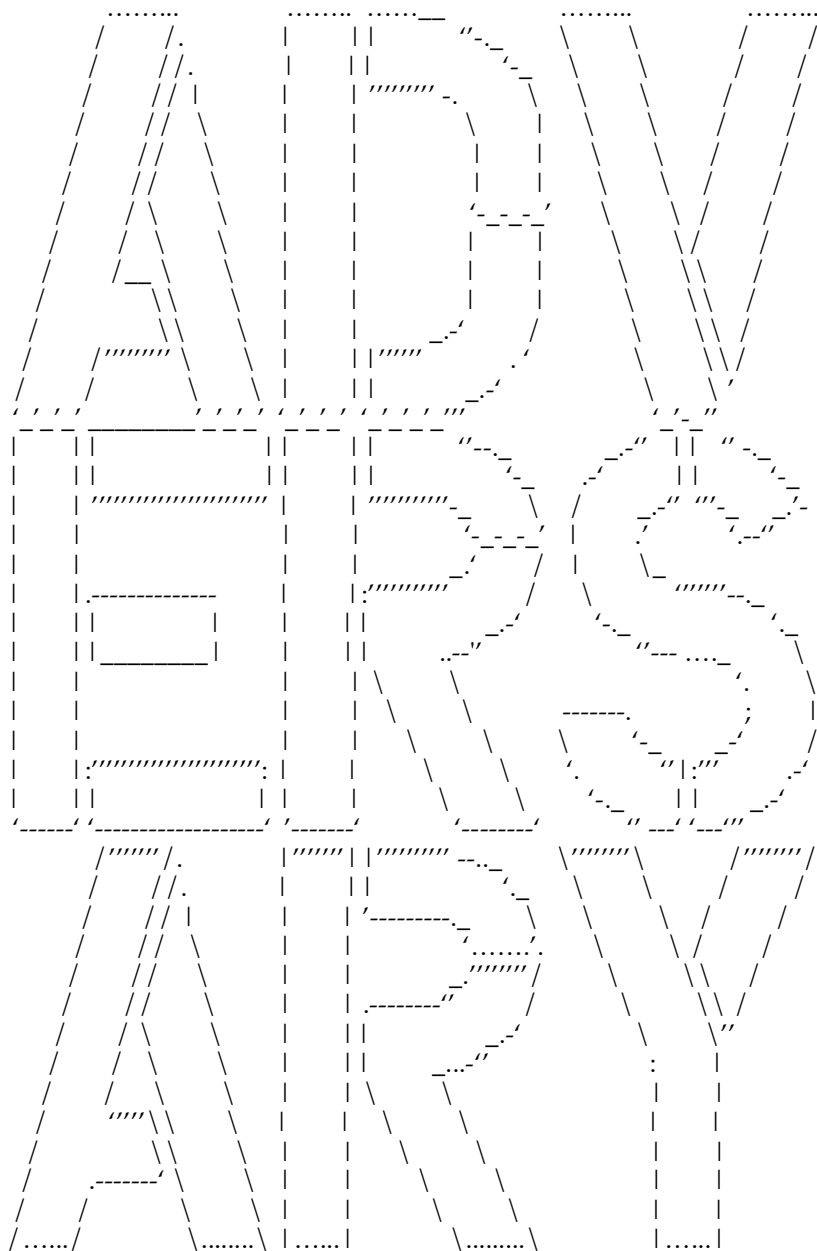
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MAR. 16, 1993 from the *"Today" Series* (1993) (detail)  
On Kawara



Lips clenched on the pipe's amber stem, his beard flattened against his amethyst choker, his big toes nervously arched in his silken slippers, Kublai Khan listened to Marco Polo's tales without raising an eyebrow. These were the evenings when a shadow of hypochondria weighed on his heart.

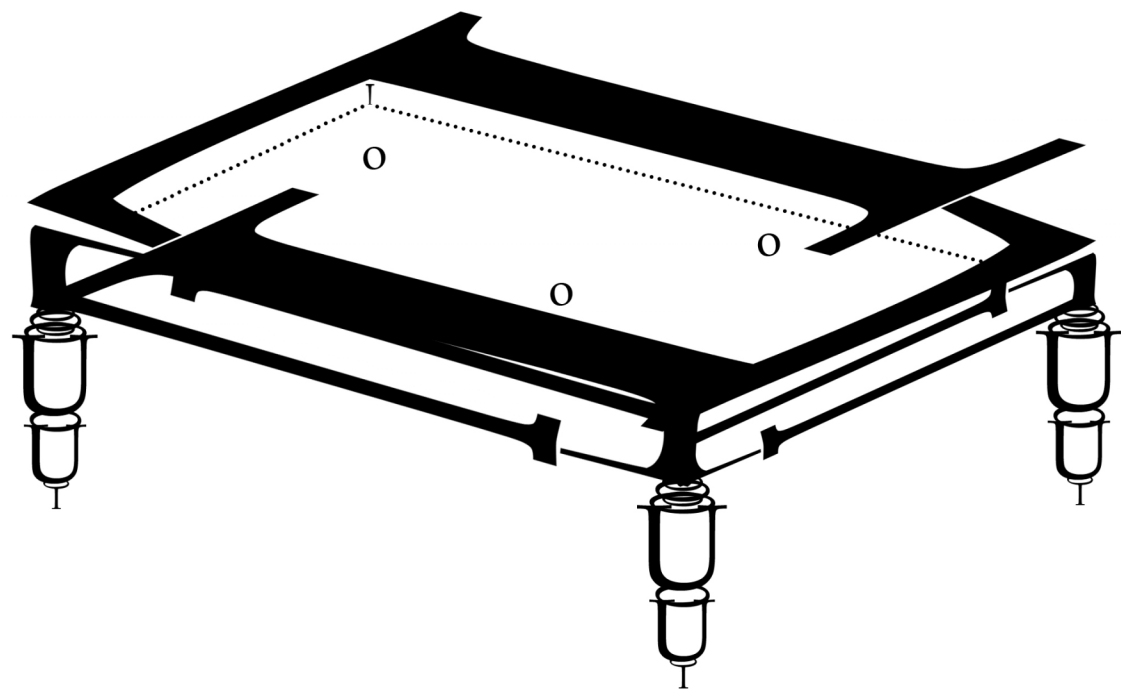
"Your cities do not exist. Perhaps they have never existed. It is sure they will never exist again. Why do you amuse yourself with consolatory fables? I know well that my empire is rotting like a corpse in a swamp whose contagion infects the crows that peck it as well as the bamboo that grows, fertilized by its humors. Why do you not speak to me of this? Why do you lie to the emperor of the Tartars, foreigner?"

Polo knew it was best to fall in with the sovereign's dark mood. "Yes, the empire is sick, and, what's worse, it is trying to become accustomed to its sores. This is the aim of my explorations: exclaiming the traces of happiness still to be glimpsed. I gauge its short supply. If you want to know how much darkness there is around you, you must sharpen your eyes, peering at the faint lights in the distance."

At other times, however, the Khan was seized by fits of euphoria. He would rise up on his cushions, measure with long strides the carpets spread over the paths of his feet, look out from the balustrades of the terraces to survey with dazzled eye the expanse of the palace gardens lighted by the lanterns hung from the cedars.

"And yet I know," he would say, "that my empire is made of the stuff of crystals, its molecules arranged in a perfect pattern. Amid the surge of the elements, a splendid hard diamond takes shape, and immense, faceted, transparent mountain. Why do your travel impressions stop at disappointing appearances, never catching this implacable process? Why do you linger over inessential melancholies? Why do you hide from the emperor the grandeur of his destiny?"

And Marco answered: "While, at a sign from you, sire, the unique and final city raises its stainless walls, I am collecting the ashes of the other possible cities that vanish to make room for it, cities that can never be rebuilt or remembered. When you know at least the residue of unhappiness for which no precious stone can compensate, you will be able to calculate the exact number of carats toward which that final diamond must strive. Otherwise, your calculations will be mistaken from the very start."

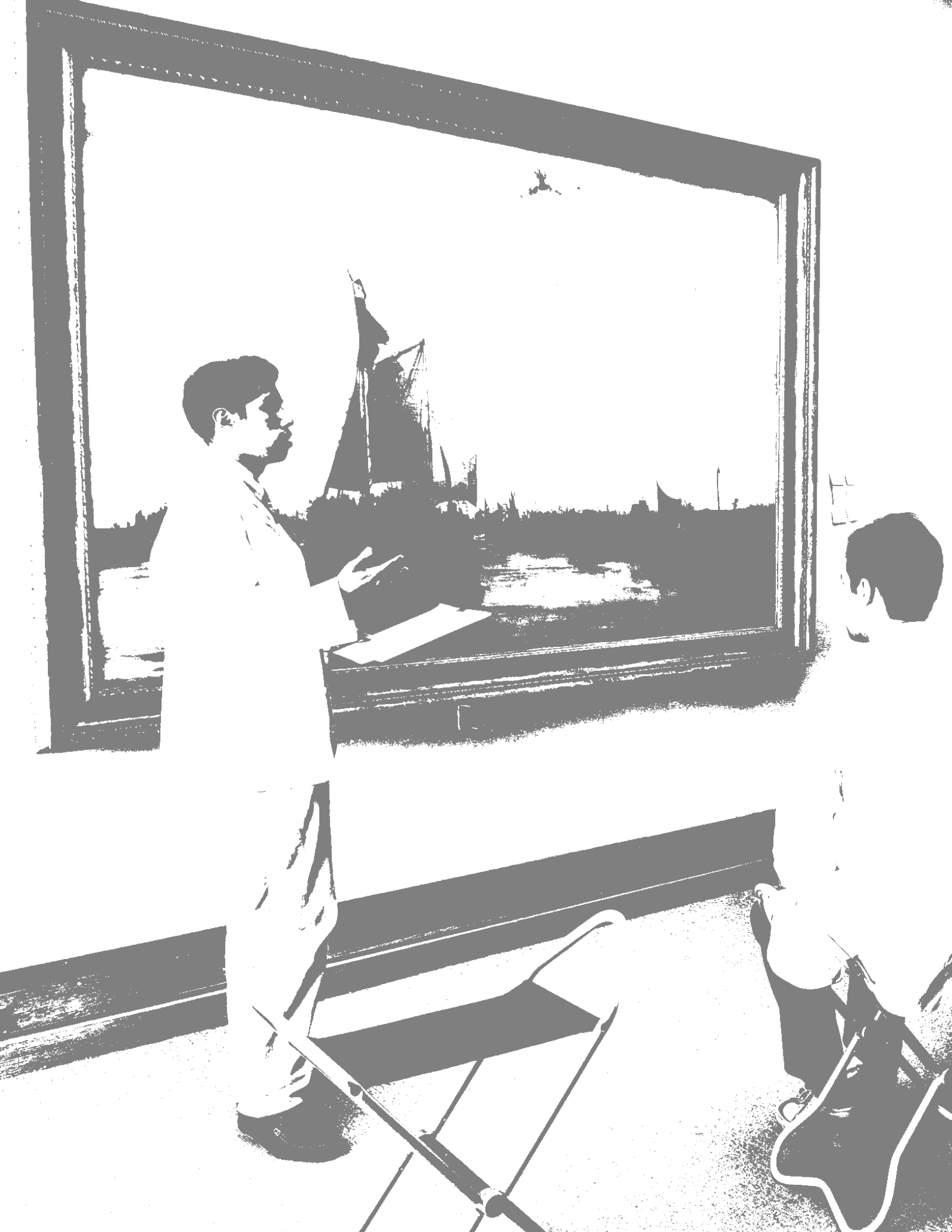


La Fortune (After Man Ray: 1) (1990)  
Sherrie Levine

DOGS STILL DRIVE  
WAY

Different Drugs (2009) (detail)  
Simon Evans

o!



## Note

If this is dictation, it is driving  
Me wild

-Jack Spicer

*The Anniversary Show* is a curatorial project. It is an assemblage of text found on, in, and as objects on display at SFMOMA’s 75<sup>th</sup> anniversary exhibition.

Elaboration:

Here an “object” consists of something made by an artist or artists as well as those things placed by the curatorial team as a supplement to something made by an artist or artists.

“Text” consists of alphabetical, numerical, and punctuation symbols, as well as alphabetical-, numerical-, and punctuation-like lines, shapes and objects.

Text = Mark = Mass.

Each object and its text were read through a grid identical to that of the conventional page in English: first from left to right, then from top to bottom.

Transposed to the page, the resulting text reflects this gridded reading in a graphic/concrete or lyric representation. In the lyric renditions, hard returns replace rows while tabs replace columns.

Elaboration:

This book took shape from March 2010 to January 2011.

Notation:

Jack Spicer’s words on page 89 were found on a work in R.H. Quayman’s installation *The Eyelid Clicks/ I See/ Cold Poetry, Chapter 18* at SFMOMA.

Gratification:

Thank you to these people who supported this project with their thoughts, encouragement and friendship: Samantha Boudrot, Kevin Killian, Steven Trull, Emily McVarish, Denise Newman, Eric Olson, Joseph Lease, Ashley Brim, Janey Smith, Daniel Ishofsky, Brian Ang, Alex Nichols, Gabriel Matthey Correa, Sandra Duli, the unnamed tourist from England who spoke to me in the gallery, Bev Hix, Tom Comitta Jr., Carolyn Comitta, and Anne Comitta.

Thank you to David Brazil and Sarah Larsen for including four panels of this collection in their magazine *Try!*

Dedication:

for Samantha Boudrot