

Daniel Eatock:
Extra Medium

Exhibition Checklist
(annotated by the artist
and exhibition curator
Richard Torchia)

works on platform
(front gallery, listed clockwise)

1) Jigsaw Puzzle

2007
digital print on paper mounted to die-cut
cardboard, edition of two puzzles (one
assembled, one in pieces)
36" x 48"

This work was created for the Deptford
Design Challenge, an annual project in
which thirty artists/designers are invited to
redesign discarded objects from the Deptford
Thrift Market (London). Eatock selected a
2000-piece "JR" puzzle depicting a thatched
English country cottage, photographed
the loose puzzle pieces on a tabletop and
used the resulting print as the image of a
second puzzle. Gallery visitors are invited to
assemble the loose pieces.

2) Glass of Sea Water

2001/2008
Duralux glass filled with evaporating
ocean water (with beach sand) and video
documenting its hand-delivery from Atlantic
City to the gallery using public transport and
pedestrian walkways (two hours, 56 minutes,
49 seconds)

The list of recorded efforts and desires
printed on the end sheets of Eatock's Imprint
book starts with this entry: "I have collected
a glass of seawater in Brighton and carefully
carried it back home on a train trying not to
spill it, then placed it at the side of my bed
until the water evaporated."
As part of a plan to re-enact this project for
"Extra Medium", I suggested that the process
be documented on videotape in a manner
that might become analogous to the activity
of carrying the glass of seawater. We agreed
that the glass should be filmed continuously
on its passage from the Atlantic shore to
the gallery and that the person operating
the camera would attempt to maintain an
equivalence between of the size of the actual
glass and its image on the video monitor
used to display the resulting footage. The
forgiving conditions that determine many
of Eatock's other projects here define both
the act of carrying the water as well as its
documentation.
Cameraman: Aaron Iglor.

3) Fall and Rise

2008
one colored balloon (filled with helium)
touching the ceiling connected by a white
ribbon to a second balloon (of a different
color) filled with breath (exhaled by a
member of the gallery staff) resting on a
pedestal
28' high x 9" diameter

Articulating the interior height if the gallery
building, this work demonstrates gravity's
pull on the weight of human breath.

4) Price-Tag Gift Wrap

2003
offset on paper, edition of 1000, wrapped
book
19 3/4" x 28"

The decorum of removing the price tag from
gift items generates a wrapping paper that
plays with this propriety.

5) Best Before October 26, 2008

2008
Collection of products stamped "Best before
October 26, 2008", the date coinciding with
the closing of this exhibition
Dimensions variable

In exchange for any items donated,
contributors will receive two signed
photographs of the collection. The first will
be taken on the day of expiration, the second
will be taken the day after expiration.

This work addresses the question the
"digital" (or "binary" or "on/off") calibrations
that establish the parameters of things
we experience in ways that are actually
more "analog" or graded. By organizing a
variety of products around their expiration
date, Eatock alters the primary function
and identity of these items, pushing them
into a new, contingent category that
creates a relationship to the last day of
his exhibition, another "product", albeit
a cultural one. (Although "Extra Medium"
will close promptly at 4 PM on October
26, 2008, will the exhibition also expire at
this time?) The two photos taken of these
objects (one on October 26 and one on
October 27) will ostensibly be identical but
the subjects of these images (according to
their manufacturers) will have gone from a
state of being edible to that of being unsafe
to consume. The identical images will
underscore the gap between believing and
questioning that is at the core of a practice
grounded in speculative curiosity about the
given.

Packages of coffee and biscuits contributed
by Elisa Platteau (Brussels, Belgium).

6) Quarter-Mile Groove

2008
33RPM, vinyl disc, 20 minutes, edition of 25

The recording on this disc translates the
length of its vinyl groove into audible signals
allowing listeners to experience the 1/4 mile
length of the spiral as the record is played.
Every inch of the needle's path is audible
in the form of a click whose pace gradually
slows as the stylus approaches the center.
(This decrease in pace is analogous to the
manner in which runners racing along the
inside track cover less distance than those
running along the perimeter of the track
within the same time period.) Distances of
one foot along the vinyl groove are heard as
a beat and distances of 10 feet are heard as
a blip. Along the way, the voice of the narrator
mentions the horizontal dimensions of
particular objects. Starting with the length of
a blue whale and an Olympic-size swimming
pool, he progresses to less familiar distances,
such the number of feet a dragster can cover
in 4.5 seconds.

Produced by Malcolm Goldie

works in (or on) plexiglas vitrine
(listed left to right, top to bottom)

7) Card Card

2000
6" x 4" (closed)
offset lithograph on greyboard, laminated,
edition 2000

8) Circle Drawings (Imprint edition)

2008
pencil on yellow copier paper, two of 4,000
bound into copies of Daniel Eatock: Imprint,
each drawing 8 1/2" x 11"

The two open copies of Imprint display
hand-drawn circles inscribed onto sheets
of yellow copier paper randomly positioned
and bound into each of the 4,000 copies of
the book. Disrupting the two-page spread
(as designed), the randomly inserted circle
drawing creates an unforeseen relationship
with the printed page it faces in every copy.

9) Tube Ticket

1998
rolled London Underground ticket

Transformed to echo the name given
to the city's subway, the ticket presents
itself as an almost inevitable pun. The
work demonstrates Eatock's awareness of
language and its capacity to manipulate
objects and how we read them.

10) Cassette Loop
1999
modified cassette

This example is from a collection of related looping objects. In their physical articulation of how the beginning of a circle (or loop) by necessity connects with its end, these and other examples demonstrate one of the principals of Eatock's systematic approach.

11) Polaroid Photograph
2008
Polaroid photograph
4.25" x 3.5"

This image was published in the May 2008 issue of Icon Magazine to coincide with Polaroid's announcement that it would cease producing instant film. The photograph depicts Polaroid's logo perfectly framed by the raised, white mat of the print. Thanks to inaccuracies in the viewfinder of Polaroid's instant camera, which rarely align with what the lens of these cameras actually see, framing the logo with the camera became a trial and error endeavor requiring the use of an entire package of film. This photograph, the best example from a total of ten attempts, was the last one taken.

12) Neckclasp
2005
silver clasps
dimensions variable depending on neck size

This necklace can be fastened/unfastened at any point along its length, celebrating the frustrating problem of the clasp working its way to the limelight at the front. Manufactured and distributed in Japan
www.bytrico.com

13) Silver Pen Cap
2008
solid silver, cast from the cap of a Bic pen (edition prototype)
6" x 3/8" diameter

By replacing the cap of a standard Bic pen with a cast silver replica, Eatock invests this ubiquitous, generic writing implement with aspirations of luxury and trophies of academic and corporate achievement. The silver cap transforms the Bic pen it covers from a disposable tool into a hybrid carrier of value its owner might not want to misplace.

14) My Favorite Cup
2004
four ceramic cups, edition of 100
3 3/4" x 3 1/4 diameter

This edition activates the tension between subjective, personal preferences and objective design considerations and places these contradictions within the space of the everyday.

15) I went to my parents' house for Easter and I noticed a clementine in the kitchen covered with fruit stickers that my Mom had removed from all the fruit in the fruit bowl in the living room because she thought the stickers made the fruit look unnatural.
2004

clementine, fruit stickers
approximately 3" diameter

16) Groove
2008
vinyl
approximately 2" diameter

This tangle is the unbroken, vinyl residue resulting from the initial master cutting of Quarter Mile Groove. Unraveled, this thread of vinyl would be 1/4 mile in length.

17) State of Play
catalogue for exhibition presented at Serpentine Gallery, London
2004
7 1/2" x 6 1/2"

The exhibition catalogue was designed to be available for people to purchase on the night of the opening reception. To make this possible, the catalogue was printed in two parts: One: a book, designed and printed the week the work was being installed in the gallery. It functions as a manual providing concise introductions to each of the twelve artists and offers reproductions of their past works. Two: a set of twelve postcards documenting the works in situ in the Serpentine Gallery, printed the day/night before the opening reception and inserted within the book. The catalogue and postcards are held together with a selection of colored rubber bands camouflaged by the printed cover.

18) Rubber Stamp Postcard
1999
color offset lithography on card stock with original, hand-stamped, ink impression on verso, edition of 1000
4" x 6"

The front of each postcard in this edition depicts the implement (Rubber Stamp I, see below) that was used to ink the impression of a first-class British postage stamp on the top right corner of its verso.

19) Rubber Stamp I
1998
rubber stamp that prints an inked impression of a British first-class postage stamp
2" x 1" diameter

20) Rubber Stamp II
2006
rubber stamp that prints an inked impression a silhouette of a British first-class postage stamp
2" x 1" diameter

21) Late Card
1999
offset lithograph on card stock, edition of 1000
6" x 4" (closed)

22) Postcards Back Compositions
2006
offset lithography on card, set of seven with envelope, edition of 1000
six 4" x 6", one 6" x 4"

continuing clockwise on platform

23) Transitions
2007
black & white video (projected onto moveable wall), 100 seconds
Microsoft Powerpoint transitions, running in sequence, switching from black to white

This projection appropriates a readymade computer program of segues that segue to other segues. A standard framing device becomes looping content. Collaboration with Timothy Evans.

24) Aerial Views
1999
15 color photographs, each 4" x 6"

Taken during a single walk in Minneapolis, these photographs document Eatock's attempt to align the lens of his camera with the tops of car aerials. The more precise the alignment, the less of the designated subject we see.

25) Scissors (and Nippers) that Need Scissors (or Nippers) to be Opened

2008
3 unopened scissors (nippers)
8" x 3 1/2", 8" x 2", 5 1/2" x 3"

Three examples of a burgeoning collection that enact a form of circular, if not familiar frustration induced by the conflicting imperatives of consumer packaging and product safety.
Contributors: Daniel Maarleveld, Michael Marriott.

26) Pen Print
2006/2008

complete set of 156 Prismacolor Markers (arranged following manufacturer's numbered color chart) held within inverted glasses, one ream of 25" x 38" uncoated, 40 lb. paper, divided into two stacks

This work is adapted from a 2006 edition of a total of 73 prints using a full set of Pantone markers. Over the course of the exhibition the paper will absorb all the ink from the pens, the sheets near the top of stack soaking up more ink than those further away from the tips. The result is an edition of organically related prints, each unique.

Note: The prints are available for purchase from the gallery and priced according to the following system: The edition number will be determined by the quantity of sheets the ink bleeds through from the possible 500. The numbering of each sheet corresponds to the position it was within the stack and determines its value. The final sheet the ink reaches will be number 1 and sold for \$1, the one above it number 2 and sold for \$2 etc. Each print is sold unseen.

works on shelf under windows
(listed from left to right)

27) One-Mile Scroll
2008
website

This website allows viewers to experience vertical, physical distance in a virtual space. Scrolling the mouse transforms the computer screen into something that resembles a tape measure tracking the movement of a mile-high elevator. Visitors are invited to participate by adding heights of persons, objects, buildings, mountains, etc., using the data entry area at the bottom of the scroll. Please only add the vertical heights of things (as opposed to horizontal lengths) and be sure to check your measurements (using Google or other sources). Once submitted, the entries can only be modified or deleted by the site administrator.
Site assembled by Jeffrey Vaska.

28) Fixed Pen/Signature Book
2008

inverted "space" pen secured in shelf, gallery sign-in book
10" x 7 1/2" (closed)

Visitors are invited to write their names in the spiral-bound notebook by moving a blank page over the tip of the fixed pen. Designed by NASA at great expense, this implement (also called a "moon pen") can write at any angle. Scientists working in the Russian space program exploring the problem of how to mark surfaces in zero-gravity determined that lead pencils worked well enough.

29) Drinking Water Color Wall Paintings
2007/2008

water colors on gallery wall painted using drinking water from the bottles depicted; brushes, jars, towels, tray
dimensions variable

This work is adapted for this exhibition from a previous series of four individual works on paper. The water in the each of the small glass jars used to mix the paints also comes from the bottles of drinking water depicted. Paintings executed by Lauren Garvey (Arcadia University, Class of 2009)

works on walls (listed clockwise)

30) Untitled Beatles Poster
2000

offset poster, edition of 1000
23" x 16 1/2"

On this single sheet are compiled the lyrics of every Beatles song ever recorded in the order in which it was released.

31) Hand Drawn Circles
2008

pencil on copier paper

This drawing was selected by Matthew Borgen as the most ideal example from a total of 500 circles hand-drawn by the artist on sheets of white copier paper. The remaining 499 drawings from the ream have been added to stacks of scrap sheets located near printers and copiers in the offices and studios of the Spruance Art Center and Murphy Hall. The drawings are being distributed randomly via the paper trays and may or may not be discovered on the versos of these printed sheets.

32) Buried Treasure Re-Buried
2002/2008

photocopy (8.5 x 11") sealed in a hole approximately one foot beneath gallery floor (location indicated by a red dot)

The gallery floor was resurfaced in July of this year after much deliberation regarding the actual date that the procedure would begin. Upon learning that the process would finally commence the following day, I contacted Eatock and encouraged him to consider taking advantage of the chance to capitalize on this unusual opportunity. He immediately emailed to me a pdf documenting a work entitled Burying Treasure illustrating his placement of a sheet of letter-size paper printed with the word TREASURE into a hole that was dug on the street in front of studio in 2002 (see page 212 of [Imprint](#)). The following day, I shared a printout of this pdf with the team laying the new floor in the gallery. They promptly pointed out a panel that opened like a lid in the floor exposing a rectangular cavity full of dirt and broken bricks that they were about to cover with plywood. Using a photocopier, I quickly enlarged the detail of the photograph from Eatock's pdf showing the word TREASURE that he had placed in the hole in the street in front of his studio six years earlier. I then deposited this photocopy in the opening in the gallery floor, photographing the page with my cell phone camera. Before the hole was sealed, I removed one of the broken bricks, which is now resting on one of the shelves in the work [Do Not Touch](#) (Couterbalanced Shelves).

33) Jérôme Saint-Loubert Bié Posters
2007

two silkscreen posters, each 35" x 23 1/2"
edition of 1000

This edition was developed in response to an invitation from artist and graphic designer Jérôme Saint-Loubert Bié to create announcements for an exhibition in the form of a poster. The show took place in two Paris galleries: Atelier Cardenas Bellanger and Galerie de multiples. Saint-Loubert Bié asked thirteen other artists and graphic designers to create two poster/invites (one for each venue). The posters/invites were to be sent out as invitations and but were also the works on view in each exhibition venue. The posters/invites to the first gallery were displayed in the second gallery and the posters/invites to the second gallery were displayed in the first. Eatock proposed two composite posters made by overprinting the other twelve poster designs to form a thirteenth, thus combining while eradicating them all. Extra copies from the printing run of the first poster were overprinted with the image for the second. These were then overprinted with images from the third, and so on. Because Eatock's design did not entail any additional information or add any production costs, the project budget was used to extend the print run of the other posters.

34) Missing

35) Vandalized Trees Reoriented / Frame
2006 – present (four examples from an ongoing collection)
ink-jet prints from digital photographs
dimensions variable

Re-aligning the fallen trunks with the vertical edges of the frame, these photographs of damaged saplings give their subjects a second life as representations.

Note: the total square inches of white border surrounding each of these four photographs is equivalent to the surface area of the printed image. As such, it constitutes Eatock's application of a method by which to avoid subjective decisions regarding the margins surrounding any image.

36) Missing

37) Camera Strap / Frame
2006 - present (twenty-five examples from an ongoing collection)
dimensions variable (averaging at 5" x 7")

Each of these digital photographs was submitted to Eatock's website in response to the following instruction: "Photograph the strap attached to your camera (like a dog chasing its own tail) and email to: daniel@eatock.com." The images that result—sent to Eatock from contributors around the world credited on his website—are readily confused with what appear to be photographic mistakes. Inverting the usual relationship between figure and ground, they address questions of authorship, artistic intention, and interpretation. Each is sized in relation to the original digital file submitted by the photographer.

Note: The total square inches of white border surrounding each image is equivalent to the surface area of the printed image and constitutes Eatock's application of a method by which to avoid the subjective decisions regarding the matting of any image.

The examples displayed here (listed from left to right, top to bottom), were taken by: Adam Squires, Adam Squires, Loul Bond, James Greenfield, Maria Gabriell Astolfo, Eli Rikter-Svendsen, Emma Alper, Sophia Ben Yedder, Laura Bordin, Sebastian Greenall, Rik Moran, Zakary Jensen, Denis Lirette, Sam Stephens, Peter Clarkson, Chris Svensson, Ben Little, Jack Crossing, Greet Derudder, Andrea Balzarini, Adrienne Yancey, Kate Payne, Tom Vanwelkenhuyzen

38) Car Alarm Dances (1- 4)
2007
color video with sound, four examples (each ranging from between approximately 5 seconds to 35 seconds) presented on a small monitor affixed to the wall near the gallery alarm panel

Eatock's response to this ubiquitous urban phenomenon demonstrates the manner in which standard, entitled reactions to such disturbance (i.e., irritation and anger) are transformed into an opportunity for play and possibly joy. The following text referencing this work by Bill Griffin appears on Eatock's website: "At the start of the 90s/end of the 80s, the underground rave scene reached a peak. As the last excesses of an increasingly totalitarian, Thatcherite government intensified, the criminal justice act was passed in parliament. This prohibited 'gatherings', as I remember it, of more than four individuals in venues where repetitive beats could be heard. To an increasingly pill-up and blissed-out group of hardcore ravers, this was seen as a fundamental invasion of human rights, quite rightly. There were many acts of defiance, including (when warehouse parties were raided by the police), evicted ravers dancing to the 'repetitive beats' of squad car and riot van sirens pulled up outside the venue. To this day, my friend Will and I, despite the fact that we are now in our mid-thirties and attempting to hold down senior management positions, will wave our hands in the air like idiots if we hear police sirens. Those were the days."

works on walls (back gallery)

39) Holley Portraits
1993/2008
pencil, pen, marker on tracing paper
each 17" x 14"

These 29 works on paper by first-year students at Arcadia University were solicited in late August, 2008 during a meeting in which they were given print outs from Eatock's website showing a set of posted examples accompanied by the following introductory text and instructions: "On the first day of my degree at Ravensbourne College each student had to present a typographic self-portrait. 13 years later I can only remember one, made by Richard Holley. His response to this simple brief is one of the best pieces of graphic design I have seen. I have been bugging Richard for about a year, asking him to find his original portrait. He is still looking. I invite you to create your own version of the Holley Portrait. Instructions: Write a short text about yourself (300 words minimum/500 words maximum); include interests, likes, dislikes, future plans, etc. Using black ink, make a careful print from your thumb. Enlarge your black and white thumbprint to approximately the size of your face. Using a clean sheet of 11" X 17" paper, handwrite your text following the contour lines from your thumb print (you can use tracing paper, or thin copier paper). Final result: You should have a combination of your own words, in your handwriting, in the pattern of your

fingerprint forming a personal self-portrait. Email your finished portrait to daniel@eatock.com."

Top row left to right:
Joshua Hitchner, Hailey Barger, Victoria LeMay, Keara McIlamil, Sarah Graybill, Christina Rogers, Brita Krempasky, Lekothea Stephanou, Jennie Clay;

Middle row left to right:
Amanda Sharp, HoangUyen Nguyen, Chelsea Foster, Mark Mangan, Amanda Tozer, Ryan Priest, Beth Osipowitz, Lauren Reid, Brittany Subers;

Bottom row left to right:
Taryn O'Reilly, Cory Andrews, Charlene Uban, Emily Pagnotta, William Nelson, Jared Greene, Lauren Reid, Jennifer Samson.

40) Missing

41) Do Not Touch (Counterbalanced Shelves)
2008
5 pine planks (each 6 feet), 5 metal brackets, tools and materials from the gallery utility closet or found on the gallery grounds
84" x 72" x 10"

Each of the five shelves that comprise this work is balanced on a single bracket. All maintain their level balance by the precise placement of the objects they bear.

42) Numerical Time-Based Sound Composition
2001
CD (60 minutes), wall-mounted CD player with digital time display, CD covers

A digital time display counts to one hour using four units: seconds; tens of seconds; minutes; tens of minutes. Numerical Sound Composition has been constructed using the ten sequential digits: 0, 1, 2, 3, 4, 5, 6, 7, 8, 9. Each digit has been assigned a tone. The tones are mathematically selected from the range of 20Hz to 20,000Hz; the two extremes audible to the human ear. The tones are logarithmically divided between the ten digits providing tonal increments that produce a musical scale. Every second a different combination of four tones is heard, directly determined by the numbers displayed on the time counter. The CD cover is a diagram that represents the hour-long composition.
Collaboration with Timothy Evans.

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