

“The Niney Chronicles”
1963 Ongoing

Certain things come and go but not Niney.

“The Niney Chronicles” outlines the relationship between me and my Security Blanket, Niney, through a series of pieces that use several modes and icons of Conceptualism to demonstrate the power of her existence.

THE NINEY TIME LINE is an ongoing painting installation of commissioned hand painted sign paintings replicating John Baldassari’s “A Painting that Is Its Own Documentation” (1968) that chronicles the life and times of my security blanket adding new canvases as things happen to her, both in and out of the art world.

HOSPITAL is an intimate mapping of all the people who have repaired Niney. Color coded, flagged and pinned, stretched and strewn, we see her seams revealed like Matta-Clark’s Hair piece, “Hair, 1972, 28 E 4th St”.

“CALGON TAKE ME AWAY” looks to another canonical Conceptualist, this time the duo, Kate Erickson and Mel Ziegler—and their use of the archiving of memory through found and manipulated objects—and cites this employing some 50 Gerber Baby Food jars filled with the dirty Woolite rinsings of Niney’s annual bath.

“LA BOHÈME” is the performance artist Niney aspires to be or a fashionista extraordinaire: as a functioning baby sweater, Niney is camouflaged from the regular world of objects. Because of the shoe bomber incident, “LA BOHÈME” allows Niney airline access as she is transformed into the world of High Concept Fashion and she can be worn as a sweeping and dazzling bracelet. She fits into every category . . . including the all important . . . soap operatic roles to which she has always aspired—being a friend of Three as Four helped.

NINEY CARBON DATING documents a tiny spec of Niney that was sent to the only University that would participate in the challenge of actually performing a carbon dating process on her, to ultimately find out her DNA make up and how old she actually is. Following a long history of investigative work exploring the history of objects from Vito Acconci to Mark Dion this work profoundly and humorously scrutinizes Niney’s essence and existence, all of which is noted and annotated.

Niney’s hero worship, in “A VERY NINEY CHRISTMAS” is her annual ode to Linus, where she warms to his holiday spirit. She knows about Jannis Kounellis’s “Untitled (Tragedia civile)”, but nothing uncivil here, just idol worship.

Finally, SECURITY NINEY is the first in the series. Made for Collins and Milazzo’s exhibition, “Needlepoint, Embroidery, Macrame, and Crochet”, she traveled to a

daytime slumber party at Postmasters as an abject sleepytime object . . . Channeling her inner Mike Kelly.