

SUPA  
STORE  
1993  
2020  
RE  
INVENTORY  
SAR  
AH  
STATON



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SHOPPING is arguably the last remaining form of public activity. Through a battery of increasingly predatory forms, shopping has infiltrated, colonized, and even replaced, almost every aspect of urban life. Town centres, suburbs, streets, museums, hospitals, schools, the Internet, and the military are shaped by the mechanisms and spaces of shopping. The voracity by which shopping pursues the public, has in effect, made it one of the principle - if only - modes by which we experience the city.

Project on the City, *The Harvard Guide to Shopping*, 2001.



SupaStore  
Inventory  
1993-2020



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With thanks and appreciation to the artists who have participated in SupaStore 1993 - 2020

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Supastore93, Flyer designed by Simon Josebury, Secondary Modern.

# 1993

December

*Supastore93*

148 Charing Cross Road, London.

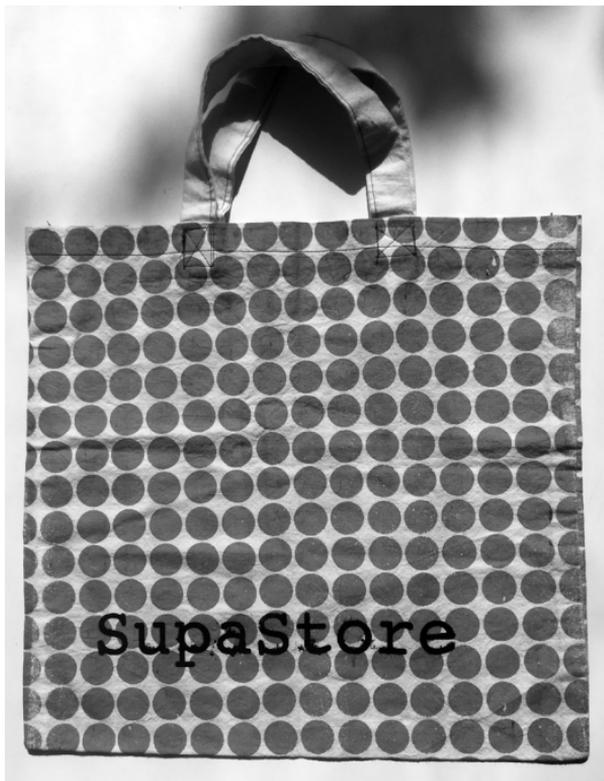
For a few weeks in December 1993, *Supastore93* animated a cavernous, semi derelict, first floor Victorian music hall at 148 Charing Cross Road. Framed as a social space and ad hoc informal shop, vacillating somewhere between an installation and time based event, *Supastore93* was made possible by the keen participation of artists in my immediate and small London network. On its way to cool britainnia, but not there yet, the city was still rich with indeterminate buildings, and we had the opportunity to freely occupy and play with the extraordinary space. Aside from sweeping floors, there was no resource to finesse the interior. The grimy faded glamour of the huge room set the tone, a suitable backdrop for a set of cheap anodised metal shelves providing the display space. And a bright blue wooden prototype sofa loaned from Tom Dixon's studio, meant that there was somewhere to sit. In contrast to the shabby interior, the artwork felt vibrant, fresh and sharp. Artwork made in series or as multiples. A small table concluded the install, where borscht and cheap whiskey shots were provided to keep out the cold.

Subsequently demolished for Crossrail, the slice of airspace where the first *Supastore* took place is now occupied by an empty cookie cutter, 21<sup>st</sup> century, retail unit, metal cladding over a hollow facade. At the time of writing this unit is anticipated to be vacant for sometime.

*Supastore93* came together quickly, organised mainly IRL from around the corner in the Coach & Horses, and a bit by landline, fax and the giant brick phone that came with my day job sales rep for a publishing house. In 93 there was no plan for future iterations, but as it turned out, an invitation for a second iteration, came from Laure Genillard, the London based Swiss gallerist based in London, and this is the subject of the next entry in this inventory.



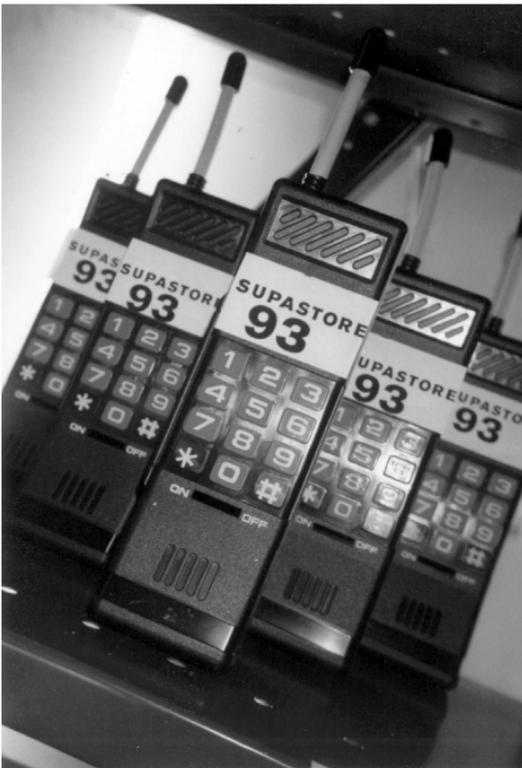
Sarah Staton, *Supastore93*, install sketch, 1993 ink on paper.



Sarah Staton, *Book Bag*, 1993, silkscreen on calico.



Sarah Staton, paper pulp sculpture, 1992.



*Brick Phone*, Supastore Merch.



Supastore93, a day in the shop with friends and borscht.

DECOR



Sarah Staton, drawing to accompany press release, 1994, pen on paper.

# 1994

September, October

## *Supastore boutique*

Laure Genillard Gallery, Foley Street, London.

*SupaStore boutique* took on themes of fashion and beauty which were reflected in the selection of artworks. Working with Laure extended the reach in terms of artist participation which could now stretch across generations, and internationally, out of the tight London centric frame of the first *SupaStore*.

Stephen Willats, 'New Directions, Multiple Clothing' 1992 with accompanying tote bag, and a Rosemary Trockel *Balaclava*, published by Esther Schipper in the mid 1980's were strong additions to the many excellent multiples and editions from the 88 artists presented in the store. A shop, an install, an exhibition and a time based event, for 6 weeks in 1994. A hand drawn catalogue of the contents of the store was produced, some of which is reproduced on following pages.

The boutique sparked interest and attention from press and curators, and many further iterations came about directly or indirectly from the impression that this second store generated.



Hadrien Pigott, *Gender Soap*, 1994, handmade soap, unlimited edition.



Gallery Window, Supastore boutique, 1994,  
Photo credit: Peter White.



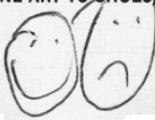
Inside the Supastore boutique, 1994, Sarah Staton dress,  
Clio Barnard t-shirt, Mute pink cargo pants.

**BEAUTY**

4 Sarah *House of Leibowitz*

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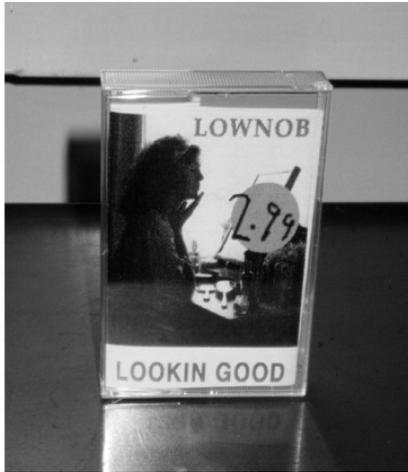
Cary Leibowitz, Filofax and Business Card Ephemera, 1994.



Adam McEwen, *I want to live*, stitched leather, 1/20, 1994  
created for Supastore boutique.



Rosemary Trockel, *Balaclava*, 6/10, 1985 knitted wool, produced  
by Esther Shipper.



*Looking Good*, LOWNOB, 1994, Colin Lowe and Paul Noble, a low purring sound track for the Supastore boutique.



Stephen Willats, *New Directions Multiple Clothing*, 1992, PCV sheet, printed text cards and mixed media 2-parts, one jacket, one dress, edition N°6/10.





supastore ICA 94

Sarah Staton, install sketch, SupaStore ICA.

# 1994

December

*SupaStore ICA*

ICA, The Mall, London.

A short intervention in the ICA gift shop in December 1994. Seasonal artworks and merchandise augmented the stock in the bookstore, creating a pale kind of homage to the lobby shops that appear in certain European hotels.

Later, in 1998, the ICA included some of the work from this iteration in a Tony Blair endorsed 'britaininchina innovations' cool Britannia export show endorsed by the then Prime Minister, Tony Blair.

PRESS RELEASE

09 11 94

**Supastore**

'SUPASTORE 94' @ the ICA Bookshop.

'SUPASTORE 94' is a micro shop within a shop. Located for a five week period, within the ICA Bookshop, 'SUPASTORE 94' presents a selection of competitively priced editioned artworks by European, American and Japanese Artists.

BEST SELLER items include:

'Girl ? Boy' soaps by Hadrian Piggott.

'Humiliate' by Bob Smith is a video compilation of excruciating tales of the trials and tribulations of life as a wannabe Artist.

'Lookin Good' by LOWNOB, the essential audio tape for girls to get dressed to. And NEW ALBUM 'A Man's Man' designed for men to be played in the car.

'Inside Out Aviator Glasses' by Fiona Banner are reflective convex lenses that confuse your perspective.

These are just some of the artworks available from 'SUPASTORE 94' at the ICA Bookshop,

'SUPASTORE 94', where the TALENT is.

c Sarah Staton



Install at the ICA, 1994.



**bookshop**

The ICA's intimate bookshop is at the entrance to the Institute and is an integral part of its activities. It provides a rich selection of books, magazines and films from around the world on subjects from film and visual arts, through to architecture.

Visitors will browse in the bookshop before or after visits to the galleries or cinema but will also make special visits to the bookshop, not least for its wide selection of postcards, some of which will be shown to Beijing and Shanghai.

Government ministers have been seen buying postcards in the ICA.

The ICA bookshop exhibition is devoted to books on design, since design is an important part of the ICA's Talks and Visual Arts programme as well as a key creative area in contemporary Britain.

The books will provide an insight into the ICA's concern in its Exhibitions and Talks programmes to explore design innovation in all its varied forms. The books move from typography to architectural design. From new media design projects to design for album covers, and showcases work by among others, the minimalist architect John Hejduk and Zaha Hadid, the graphic designer David Carson and fabrics of Sarah Broadbent.

With thanks to Thames and Hudson and South Chiswick Publishers, Sarah Stabin's Superstore, Paul St George and Jon Rowley and The Architecture Foundation.

As part of its stock the bookshop also exhibits small multiples by young and established artists and each Christmas has a *Christmas Postcard*, which offers inexpensive multiples as Christmas presents. From its earliest days the ICA has thought hard about art and after used to be called the money, and the multiples are one manifestation of the ICA's continuing commitment to making art available to more than the privileged few. ■

**书店**

当代艺术博物馆内部书店是英国伦敦ICA的书店。它提供世界各地的不同主题的纸质媒介，包括书籍、杂志、海报、明信片和录像带。政府部长们曾来书店买明信片。ICA书店展览是专门关于设计的书籍，因为设计是ICA的谈话和视觉艺术计划的重要组成部分。这些书将提供一个对ICA的展览和谈话计划中设计创新的各个方面。这些书从排版设计到建筑设计。从新的媒体设计项目到设计用于唱片封面，以及展示由其他著名建筑师如约翰·海杜克和扎哈·哈迪德，以及图形设计师大卫·卡森和莎拉·布罗登特的作品。

感谢 Thames and Hudson 和 South Chiswick Publishers, Sarah Stabin's Superstore, Paul St George 和 Jon Rowley 以及 The Architecture Foundation。

作为其馆藏的一部分，书店还展出由年轻和成熟艺术家的作品。每年圣诞节，书店都会提供一套圣诞明信片，为年轻和成熟的艺术家提供经济实惠的礼物。从最早的日子开始，ICA 就一直在思考艺术，而明信片是 ICA 持续致力于让艺术不仅仅为特权阶层所享有的一个证明。■

On view in Shanghai and Beijing is a range of works. It includes works by Damien Hirst, Tony Enns and Fiona Banner, artists who bring to a generation of artists who rose to prominence in the early 90's, a group of minimalist works by Paul St George which were one of the first to embrace modern art works; and works by Eduardo Paolozzi and Richard Hamilton, two of the artists most closely associated with the ICA's early history.

**书店**

书店是 ICA 的重要组成部分。书店提供关于设计的书籍，因为设计是 ICA 的谈话和视觉艺术计划的重要组成部分。这些书将提供一个对 ICA 的展览和谈话计划中设计创新的各个方面。这些书从排版设计到建筑设计。从新的媒体设计项目到设计用于唱片封面，以及展示由其他著名建筑师如约翰·海杜克和扎哈·哈迪德，以及图形设计师大卫·卡森和莎拉·布罗登特的作品。

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britaininchina innovation brochure 1998.



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# 1995

January

## *Supastore West*

San Francisco Art Fair, Phoenix Hotel.

Travelling West with large cases, snake oil salesman like, early in 1995, *Supastore* participated poolside at the San Francisco Art Fair, at the Phoenix Hotel. The display took the form of a table top show of small artwork. In the surrounding rooms, some forty galleries including Maureen Paley, Cabinet, Bloom, Patrick Painter and Jay Jopling, White Cube presented work. Artists came too, Georgie Hopton, Lothar Hempel, Devon Dikeou, Simon Bill, Ellen Cantor, Alan Kane, Jeremy Deller, amongst others. The 1995 SF art fair corresponded to the opening of the vast Mario Botta, San Francisco Museum of Modern Art. On account of a fall out in affairs of the heart, a scandal in the intersections between passion, patronage, loyalty, and vindication developed, and the fair was boycotted by the West Coast buyers. It had instead, been put on a map for occasional tours of disinterested seniors. We, the temporary inhabitants at the Phoenix Hotel, were marooned in a persona non grata situation, masquerading as a three day art fair, and the three days seemed to last for a month. On the last day, out of the blue, like an eagle chasing prey, a rare buyer swooped rapidly on the SupaStock, scooping up many of the paper pulp sculptures that I had made back in 1992, and pushing dollars at me. I guess someone recommended these works to that buyer and if that is the case, thank you to whoever that was.



Table top display, Supastore SF, 1995.



# 1995

February

*Research Trip*

New York City.

In 1995, further exploration into the contextual framing for *SupaStore* was supported by a modest ACE research grant. Following an introduction that had come to me when shop keeping at the *SupaStore boutique*, I went back to ‘the land of free t-shirt with purchase’, to meet Joan Kron, at a glamorous flat on the Upper East Side. Joan had been instrumental in organising the Museum of Merchandise, known as MOM, hosted at the Philadelphia Museum of Art in 1967. This amazing art store, featured wrapped brown paper windows by Christo, an Op Art carpet corner by Richard Artswager, and ‘You’re In’ scent by Andy Warhol, dispensed from silvered Coke bottles, kitschy dishes by Lichtenstein, and the Velvet Underground played at the opening. Joan gave me some press clippings and slides, some of which are shown below.



Museum of Merchandise, 1967, Christo Wrapped Window.



Velvet Underground at the opening of the Museum of Merchandise, 1967.



Joan Kron, Andy Warhol and Audrey Sabol at the Museum of Merchandise, 1967.

*You're In*, Warhol Perfume, at the Museum of Merchandise, 1967.

Standing at the fringe of the commodified art world and at the centre of unfettered creativity, David Hammons Bliz-aard Ball Sale was a pivotal artwork for me, luring me into the activity of street side selling even before the first *SupaStore* opened. Early in 1995, David Hammons exhibited in Knobkerry, the TriBeCa store of Sara Penn, dealer

"All the News  
That's Fit to Print"

# The New York Times

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NEW YORK, FRIDAY

ART REVIEW

## The New, Irreverent Approach

By ROBERTA SMITH

The idea that the contemporary art exhibition is a malleable form to be approached creatively is hardly new. It has asserted itself at regular intervals for most of the 20th century, or at least since the Dadaists and then the Surrealists started making their presences felt. But lately, in certain museum and gallery shows, the convention of the exhibition has seemed more up for grabs than usual: something to be played with, rethought and reshaped like an artistic medium.

A recent prominent example was "Rolywholyover: A Circus," the continuously adjusted extravaganza of object and event at the Guggenheim Museum SoHo last summer, which the composer John Cage set in motion just before his death. (Still touring, it opens at the Philadelphia Museum of Art in May.) Eccentric in a different way was "The Spatial Drive" at the New Museum of Contemporary Art in 1992, a show devoid of wall texts or labels; for information about the art on view, one turned to the museum's guards, who had all the answers.

Shows like these have perhaps been influenced by the grassroots activities of young artists and dealers who, released from the pressures of a high-powered art market, shall we say, have approached show time with an irreverent, improvisational self-consciousness. Over the last few years, there have been additive exhibitions, which take shape while the show is on view (like "One Thing Leading to Another" at the 303 Gallery in Manhattan in 1992). Another variant might be called the insinuated exhibition, in which works of art are displayed in a space already occupied by other things. An example is the group show several artists mounted in and around a solo exhibition of Roni Gorchoy's paintings at the Jack Tilton Gallery in Manhattan in 1991. (Last fall also saw artists living in their exhibitions at Exit Art/The First World and the New Museum, as well as exhibiting work in rented trucks parked on the street.)

At the moment two more departures from the exhibition norm can be seen downtown, one a conversation between curators, the other a conversation between cultures.

"It's How You Play the Game.

..." at Exit Art/The First World in SoHo is an additive affair; an exhibition as work in progress as well as a kind of chess game between four curators, three from prominent uptown museums, who have been responding to one another's choices of artworks with further selections of their own since early December.

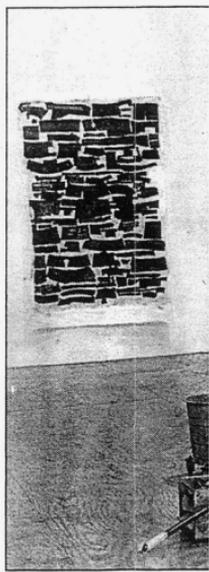
The other, an untitled effort of the insinuated variety, is a witty and subtle game of solitaire by the installation artist and sculptor David Hammons (whose work is also included in the Exit Art show). This occurs at Knobkerry, the TriBeCa store of Sara Penn, a dealer in African and Asian art and artifacts, where Mr. Hammons has orchestrated a kind of Easter egg hunt that includes both rearrangements and temporary assemblages of Ms. Penn's frequently impressive inventory as well as some artworks of his own.

### Exit Art

The players of the "Game" at Exit Art are Thelma Golden, of the Whitney Museum of American Art (organizer of the current "Black Male" exhibition there); Robert Storr, curator of the department of painting and sculpture at the Museum of Modern Art (where his most recent effort was "Mapping"); Nancy Spector, a curator at the Solomon R. Guggenheim Museum, and — working as a curatorial unit — Jeanette Ingberman and Papo Colo, the husband-and-wife team who founded and now direct Exit Art.

The show that they have built together started out as a shadow of its present self with a mere four works and has lately grown to a robust, ecumenical, if sometimes rag-tag collection of 53 works by 34 artists, and counting. It ranges through most of the possible art media (including video and performance) and touches on numerous current trends (from the hyper-real to the resolutely abstract to the political). It includes works made in situ (like Kim Jones's fabulous battle drawing), little-known efforts from the recent past (Vito Acconci's incised door) and unusually good works that seem to be fresh out of the studio (this is especially the case with Faith Ringgold, Dennis Kardon and Ida Applebroeg).

One can approach the show on a



One corner of the constantly evolved, left, by Brad Kahilamer; a Vit "Octopus," right, and Sergio Vega

work-by-work basis, or cross-reference its contents by style or medium. It can also be deciphered, following the color-coded labels, as a series of simultaneous group shows that reflect the sensibilities of the individual curators. Ms. Spector, for example, has a clear preference for pieces of a Minimal-Conceptual nature: her choices so far include works by Roni Horn, Felix Gonzalez-Torres, Janine Antoni, Jim Hodges and Georgina Starr, an English artist represented by a 20-minute video in which she leans against a wall crying softly. Many of Ms. Golden's choices, which

New York Times, Art Review, Jan 1995.

of African and Asian art and artefacts. My NYC research trip was timed to visit this exhibition in a store, to enjoy and absorb and consider the juxtapositions and re-framing that is possible when contemporary art is installed into a commercial context other than the white cube.

# New York Times

SATURDAY, JANUARY 6, 1995

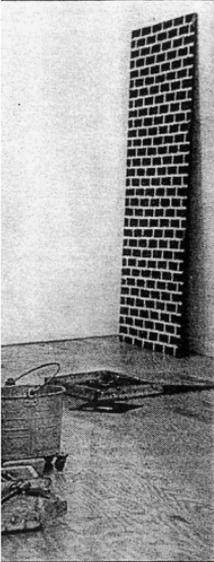
75 cents beyond the greater New York metropolitan area.

60 CENTS

## From the Back to Mounting Exhibitions

**Late Edition**

New York: Today, becoming cloudy. High 39. Tonight, brief period of snow, then rain, windy. Low 36. Tomorrow, windy, rain. High 45. Yesterday, high 27, low 15. Details are on page A24.



change shape and direction with each addition. In the back gallery, for example, realism as well as depictions of bricks or grids unify a wall that includes the tiny portrait-scenes of Mark Greenwald, a tondo by Martin Wong, an installation painting by Y. Z. Kami and an abstract painting by Jack Whitten that loses some of its abstractness in this company.

A cluster in the front gallery revolves around tears as a theme and glass as a material, beginning with the dramatically rendered crying faces of Ms. Applebrook's watercolors, chosen in the first round by Ms. Ingberman and Mr. Cole. From the other curators came: Ms. Starr's crying video; a sculpture made of dozens of big glass tears, by Kiki Smith; an untitled wheel made from empty liquor bottles and resting on a pile of coal, by Mr. Hammons, and "Ikou," a tiny sculpture of a single eye that cries real tears, by Mary Carlson.

While Mr. Hammons's piece becomes a stepping-off point of another sequence that includes Mr. Jones and Mr. Acconci, the glass-and-tears group is finished off by a work by Mary Del Monaco that consists of dozens of hand mirrors strung from the ceiling by their handles. Their shimmering plentifulness echoes Ms. Smith's floor piece, while their reflections enable viewers to compare their own eyes to Ms. Carlson's. Most important, the mirrors' suspension sends one's gaze eerily, yet unerringly, back to the image of a figure hanging upside down that appears on one of Ms. Applebrook's watercolors. (It is hard to believe that Ms. Del Monaco's work, which is a bit simplistic on its own, will ever look quite as good as it does here.)

This exhibition is hardly perfect: the back gallery, for example, doesn't "cluster" as well as the front one. But that's the point. It's interesting to see curators step outside the confines of their usually slow-moving institutional schedules and pre-ordained checklists to respond reflexively, making it up as they go along.

**Knobkerry**

At Knobkerry, Mr. Hammons engages in a similar, also responsive form of thinking out loud, and seems very much at home. He is, after all, well known for juxtaposing culturally charged objects and materials in ways that startle: one work consisted of fried chicken wings wired to an Oriental carpet at regular design-conscious intervals. Here, he echoes that combination by adorning a kilim rug with about two dozen drumsticks (the kind used on drums) and titling it "Carpet Beater."

Working on a number of different levels — as artist, expert window-dresser and general smart-aleck rearranger — Mr. Hammons then proceeds to infiltrate much of the store, crossing racial, cultural and geographic boundaries, mixing old and new, high and low, East and West. He converts a deflated basketball into a rice bowl and places a tiny lounge chair with chewing gum on its underside in a glass case whose shelves hold Japanese dolls, Indian bronzes and African figures in wood and iron.

Most startling of all, he temporarily turns dignified African masks into fountains. As might be expected, Mr. Hammons's own works, which have always begged the distinctions between contemporary, folk and so-called primitive art, nearly blend into the surroundings.

Sometimes his efforts are too casual: an old group portrait of a black family doesn't do much hanging within the folds of a Japanese kimono, and a pyramid of toilet paper looks plain silly. But often there's a double-edged quality to his decisions: covering the bottom of a small Shinto shrine with black-eyed peas is at once obvious and didactic in the political sense, and beautiful, even reverential, in the visual one.

Committing numerous acts of sacrilege, depending on one's religious or esthetic viewpoint, Mr. Hammons gets away with them because of an evenhanded playfulness. While seeming to hold nothing sacred, he implies that everything is, and this may be the message in the bottle of his strange, nearly invisible exhibition.

*"It's How You Play the Game..."* at Exit Art/The First World, 549 Broadway (near Prince Street) in SoHo is on view through Feb. 11.

David Hammons's exhibition at Knobkerry, 211 West Broadway (near Franklin Street) in TriBeCa, is on view through Jan. 28.

Rachel Cobb for The New York Times

Viewing show at Exit Art: "I.D. Tarp," by Mr. Acconci work from the project "Paradise Island," foreground.

include Ms. Ringgold, Nan Goldin, Oliver Herring and a newcomer, Cirilo Rayos Domine — who crochets athletic supporters from unraveled lace doilies — frequently address ever-present issues of race and gender, but in a way that has a great deal more stylistic breadth than her "Black Male" exhibition uptown.

But the "Game" is most entertaining for the way its conversation breaks down into a series of smaller discussion groups: clusters of artworks unified by a certain theme, material or formal device that

## Contextual Review:

Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, 1935.

Marcel Duchamp, *taking a booth at the 1935 Concours Lépine*, a trade fair for inventors, where he 'smiled like a Cheshire Cat' in the hope of selling his Rotoreliefs.

Claes Oldenburg, *The Store*, 1961, E. 2<sup>nd</sup> Street, NYC.

*The Museum of Merchandise*, 1667, Philadelphia Museum of Art.

Andy Warhol working in series and editions, 1960s-1970s.

Joseph Beuys, *Economic Values*, 1980

Beuys and Editions Stäeck, 1974-1984.

David Hammons, *Bliz-aard Ball Sale*, 1983.

Twentieth century Mail Art and Fluxus.

The Buchholz & Schipper room for multiples, edition & books at Albertusstraße in Cologne.

Iza Genzken '*World Receivers*' (concrete radio series)

*1990 ART COLOGNE*: Where Buchholz and Schipper installed identical booths in different locations in the fair, complete with an extra deep luxurious carpet to create a subtly transformative booth experience. Julia Scher connected the booths with a live CCTV circuit, in 1990 this was technically complex.

Susan Sontag, collector of egalitarian cultural artefacts. Writing in the 1980's Sontag cited books, vhs, cassette, prints and editions as non proprietary artworks.

The extended findings of this research became the subject of a series of drawings, which were later bought by the South London Gallery.

M. KIPPENBURGER  
MISC. TRAVELLING SALESMAN  
EQUIPMENT FROM  
THE 1980'S.



Sarah Staton, *Kippenberger Travelling Salesman Equipment*, 1995, ink on paper.

Sarah Staton, Oldenburg Store, 1995, ink on paper.







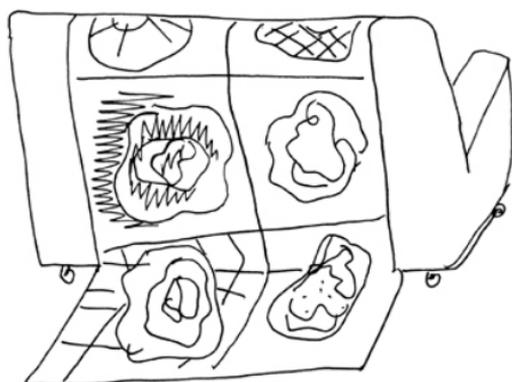
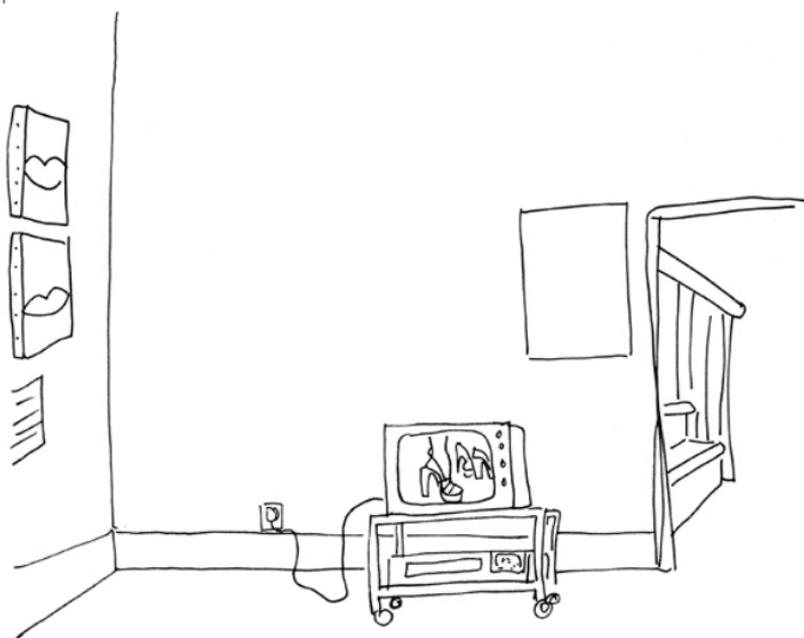
Sarah Staton, Installation drawing, 1995, ink on paper. Courtesy of MIMA Collection.

# 1995

May, June

## *SupaStore Middlesbrough*

Middlesbrough Art Gallery,  
Linthorpe Road, Middlesbrough, Cleveland.



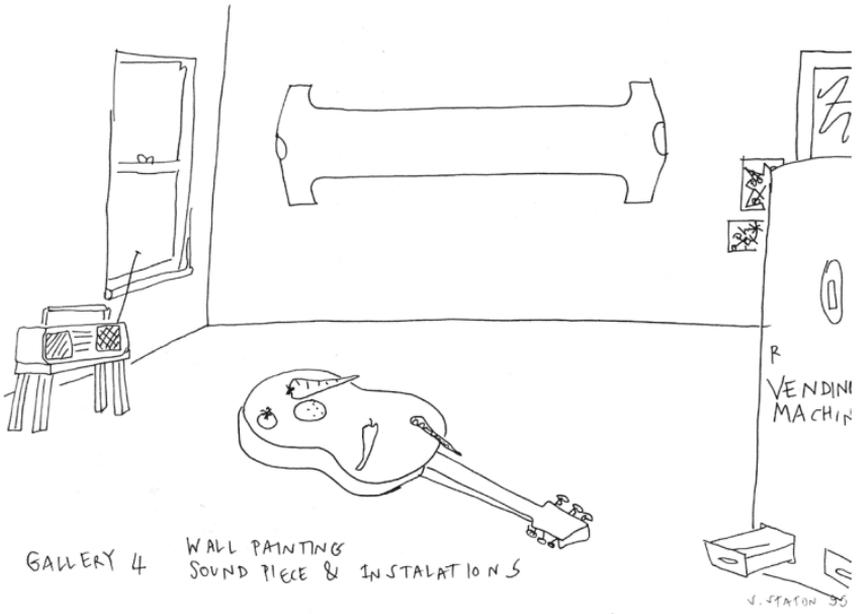
## GALLERY 2

Sarah Staton, Installation drawing, 1995, ink on paper. Courtesy of +MIMA Collection.

*Supastore Middlesbrough* was instigated by Alison Lloyd, at that time, curator at Middlesbrough Art Gallery. For this Northern iteration of the *SupaStore*, transport was organised for the artists and artworks — a road trip headed to Teesside, everyone and everything crammed into a large vehicle. Compilations on cassette playing from the tape player, which sometimes jarred, and the plastic cassette had to be extracted, the tape carefully rewound using a pencil or finger in the tiny cog. A motley cru, Andrea and Philippe, Simon Bill, Jeremy Deller, Matthew Higgs, Alan Kane, Simon Periton, Toby Webster, and the writer, at the time quite clearly pregnant.

These were the days before artisan coffee, before internet, before lottery funding had transformed the UK's regional museum sector. Middlesbrough Art Gallery was located in a converted residential house with the gem of the collection hidden on the first floor of the gallery behind a velvet curtain, a small and immaculately executed school of Bosch painting, on loan and exquisite and at odds with Middlesbrough's other attributes.

Later, the install and catalogue drawings reproduced here, at Alison's request were acquired by the Middlesbrough Art Gallery, now +MIMA. Alison has become an artist and continues to promote the *SupaStore*, recently ensuring those drawings were shown in what is now +MIMA, a shed like regional lottery built gallery, with program that actively serves the town.



Sarah Staton, Installation drawing, 1995, ink on paper. Courtesy of +MIMA Collection.

- 11 Martin Creed  
 'Work no. 101' IMPRINT  
 EDITION 1993  
 musical score in paper tube  
 5 x 5 x 25 cm £ 10.00



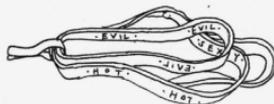
- 12 Lownob  
 'Lookin Good' 1994  
 audio tape 45sec £2.99



- 13 Martin Creed  
 'Work no. 88' 1994  
 screwed up paper  
 5 x 5 x 5 cm £ 10.00



- 14 Sarah Schwarz  
 'Rubbers' 1990  
 printed rubber bands  
 3 pac £ 1,00



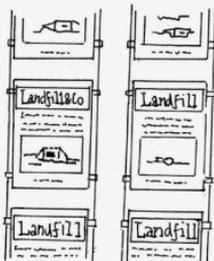
4

Excerpt from the hand drawn catalogue Supastore Middlesbrough.

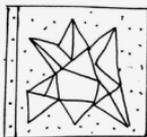
27 Jeremy Deller  
 'Tee Shirts' 1994/5  
 printed cotton  
 small/medium/large sizes  
 £ 20.00



28 Bradshaw & Mason  
 'Landfill' 1995  
 mixed media interactive  
 project £500.00



29 Georgie Hopton  
 'What goes on in my mind?'  
 acrylic on canvas 1993  
 41 x 41 cm  
 £425.00



30 Georgie Hopton  
 'Who's zooming who?' 1993  
 acrylic on canvas  
 32 x 42 cm  
 £400.00



Excerpt from the hand drawn catalogue Supastore Middlesbrough.

Supastore MIDDLESBROUGH is one in a series of notable exhibitions held under the Supastore title.

Supastore is the convergence of exhibition and shop. Supastore MIDDLESBROUGH has a prevalent theme of fashion & beauty which is taken up by the diverse range of artists and explored thru many different media.

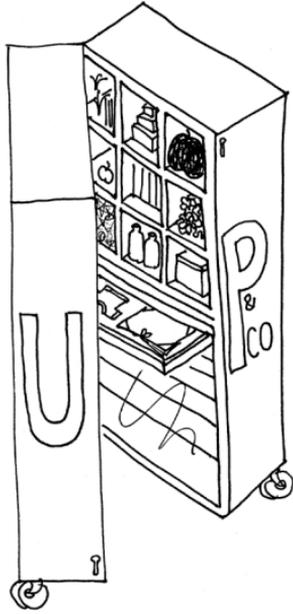
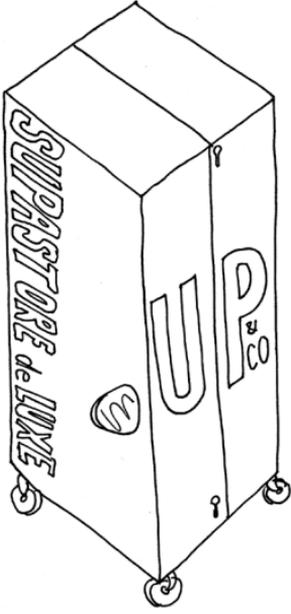
Contextual and thematic drawings pasted unto the wall of gallery 2 locate the Supastore within a broader art context. The video monitor plays a selection of artists videos.

Gallery 3 is the location of the Supastore 'shop'. A subtext of replication or multiplicity can be found in gallery 3. Artists multiples in the form of t shirts, hats, bags and editioned jewellery and unique pieces composed from replication of a single unit are all for sale in the Supastore shop.

Gallery 4 is host to interventionist, interactive and installation works.

The focus of the education program is located in gallery 4. Visitors are invited to make a car or purchase a local pill box fitted to your specification.

Stretched wall drawing and soft sculpture activate the remaining space in gallery 4.



Visualisation of the SupaStore steamer trunk.

1996

1997

*SupaStore Luxe*

Very & Co, Tribeca, NYC.

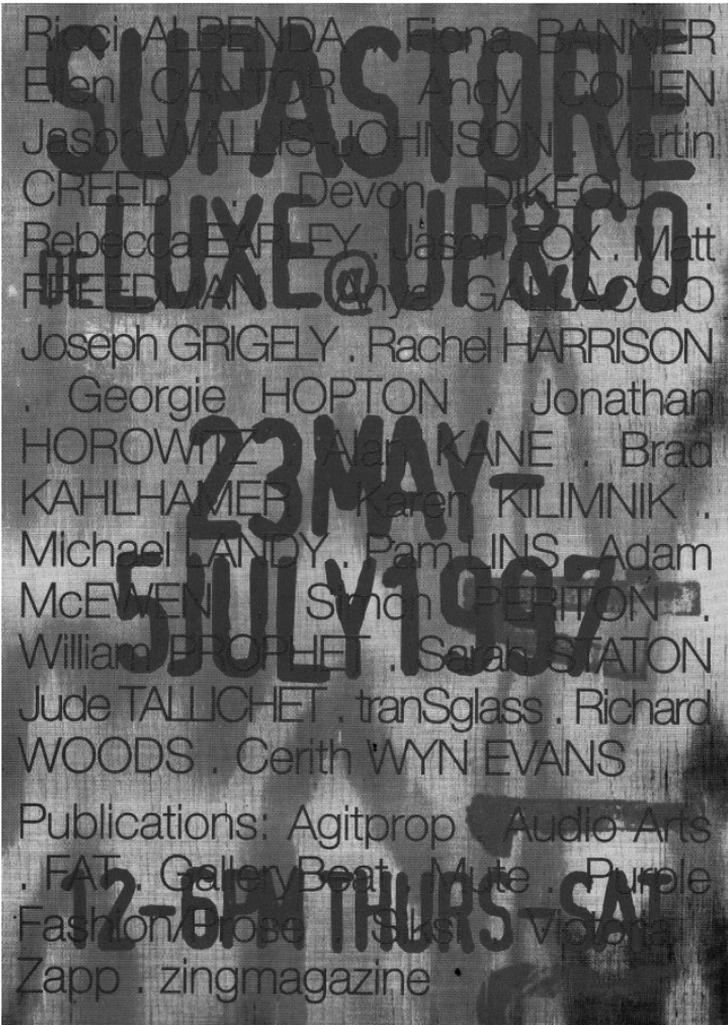
*SupaStore Noir*

Very & Co, Tribeca, NYC.

*SupaStore NYC*

Very & Co, Tribeca, NYC.

Between 1996 and 1998, Usha Pohl hosted three iterations of *SupaStore* at the UP&CO, Tribeca, NYC. To house the artworks between iterations, Usha generously commissioned an extraordinary, huge steamer trunk type cabinet, to open and close as the stores came and went.



Invitation card, SupaStore de Luxe, NYC, at UP&Co, 1997.



Supastore de Luxe @ UP & CO works by:

Franz ACKERMANN . Lolly BATTY . Huma BHABHA  
Simon BILL . GRAW BÖCKLER . Christine BORLAND  
Angela BULLOCH . Ellen CANTOR . Jake & Dinos CHAPMAN  
Cedric CHRISTIE . Michael COHEN . Ray COOKE  
Meg CRANSTON . Pauline DALY . Jeremy DELLER  
Devon DIKEOU . Tracey EMIN . FIL:a . Jason FOX . Anya  
GALLACCIO . Liam GILLICK . Nan GOLDIN . Wayne  
GONZALES . Joseph GRIGELY . Stephen HEPWORTH  
Damien HIRST . Georgie HOPTON . Rachel HOWARD  
Gary HUME . Michael JOO . Simon JOSEBURY . Alan  
KANE . Ali KAYLEY . Abigail LANE . Cary LEIBOWITZ  
Adam McEWEN . Christina MACKIE . Jonathan MONK  
Paul NOBLE . Chris OFILI . Kirstie OGG . Ricardo  
DE OLIVEIRA . Janette PARRIS . Mark PAWSON  
Simon PERITON . Graham RAMSAY . Barry RATOFF  
Tessa ROBINS . Michelle SEGRE . Kenny SCHACHTER  
Mike SALLE . David SHRIGLEY . Ross SINCLAIR . Jane  
SIMPSON . Nancy SPERO . Georgina STARR . Sarah  
STATON . Jemima STEHLI . Rirkrit TIRAVANIJA . Gavin  
TURK . Keith TYSON . Nicola TYSON . Toby WEBSTER  
Stephen WILLATS . Anand ZENZ . Andrea ZITTEL

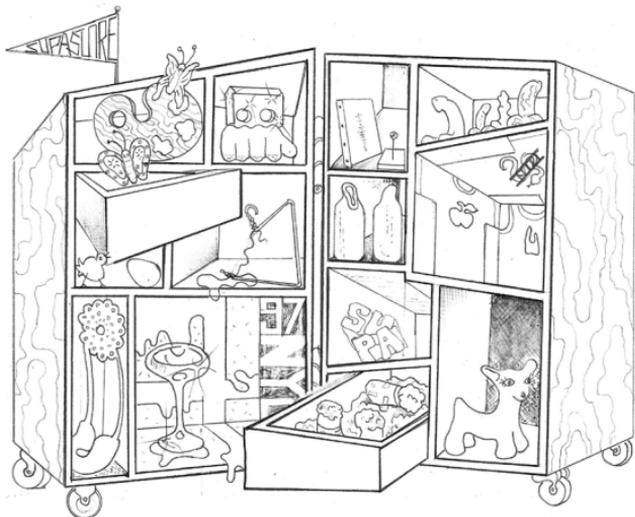
Invitation card, SupaStore de Luxe at UP&Co, 1996.



Invitation card, SupaStore Noir at UP&Co, 1997.



Rirkrit Tiravanija, *Untitled* (apron and thai pork sausage recipe), 1993, hot pressed decal on brown paper apron, Edition 25  
Janette Parris, Warhol and Basquiat, 1996, hand stitched cloth dolls.



SARAH STATON'S SUPASTORE @ UP&CO NYC 1997

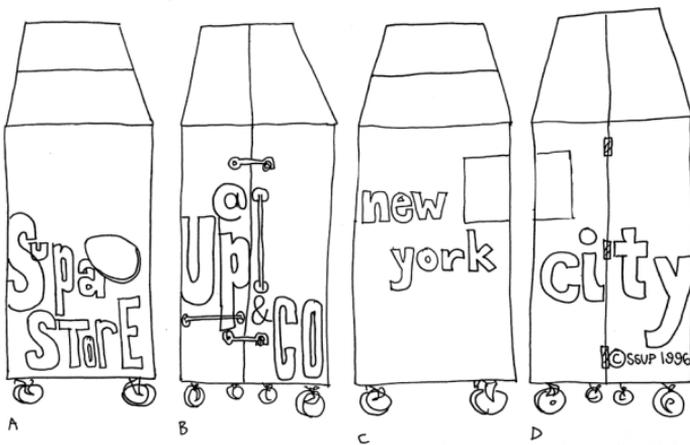
Visualisation of the SupaStore steamer trunk with artists multiples.



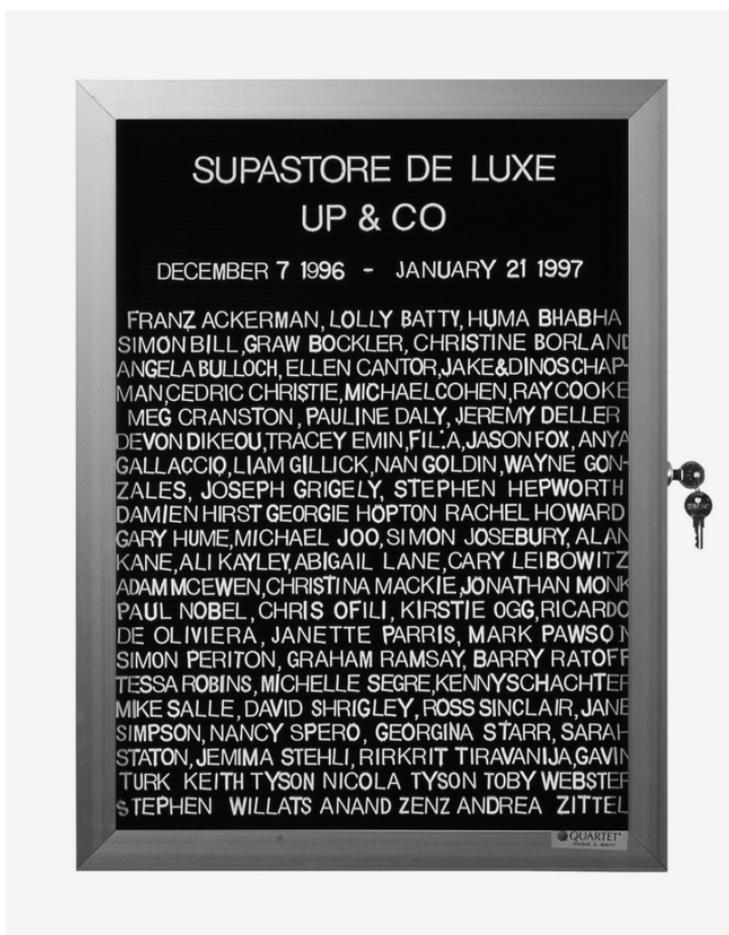
Sarah Staton, Printed tea towels, 1995,  
paper pulp sculptures, 1992.



Install at UP&Co, clothes rail and SupaStore steam trunk with artists multiples.



Sarah Staton, Design for UP&Co Steamer Trunk 360, 1996, pen on paper.



“WHAT’S LOVE GOT TO DO WITH IT?”

Supastore de Luxe 1997

1991: Ongoing

Lobby Directory Board Listing Artists, Gallery, Curators, Exhibition Titles, Dates Replicating the Lobby Directory Board at 420 West Broadway.

(Series Initialized for the 1<sup>st</sup> Group Show in which the Artist Exhibited, and Made for Every Group Show Thereafter)

18" x 24".

SUPASTORE DE LUXE  
UP & CO

MAY 23 - JULY 5 1997

RICCI ALBENDA	JONATHAN HOROWITZ
FIONA BANNER	ALAN KANE
ELLEN CANTOR	BRAD KALHAMER
ANDY COHEN	KAREN KILIMNIK
JASON WALLIS-JOHNSON	MICHAEL LANDY
MARTIN CREED	PAM LINS
DEVON DIKEOU	ADAM MC EWEN
REBECCA EARLEY	SIMON PERITON
JASON FOX	WILLIAM PROPHET
MATT FREEDMAN	SARAH STATON
ANYA GALLACCIO	JUDE TALLICHET
JOSEPH GRIGELY	TRANSGLASS
RACHEL HARRISON	RICHARD WOODS
GEORGIE HOPTON	CERITH WYN EVANS

PUBLICATIONS

AGITPROP AUDIO ARTS FAT  
GALLERYBEAT MUTE PURPLE FASHION-PROSE  
SIKSI VICTORIA ZAPP ZINGMAGAZINE

QUARTET



**truly super**

**SupaStore**

**1993-2000AD**

Paul Kuzemcak, *truly super Post Card*, 1996.

# 1997

November, December

*Truly SupaStore*

Norwich Gallery, East Anglia.

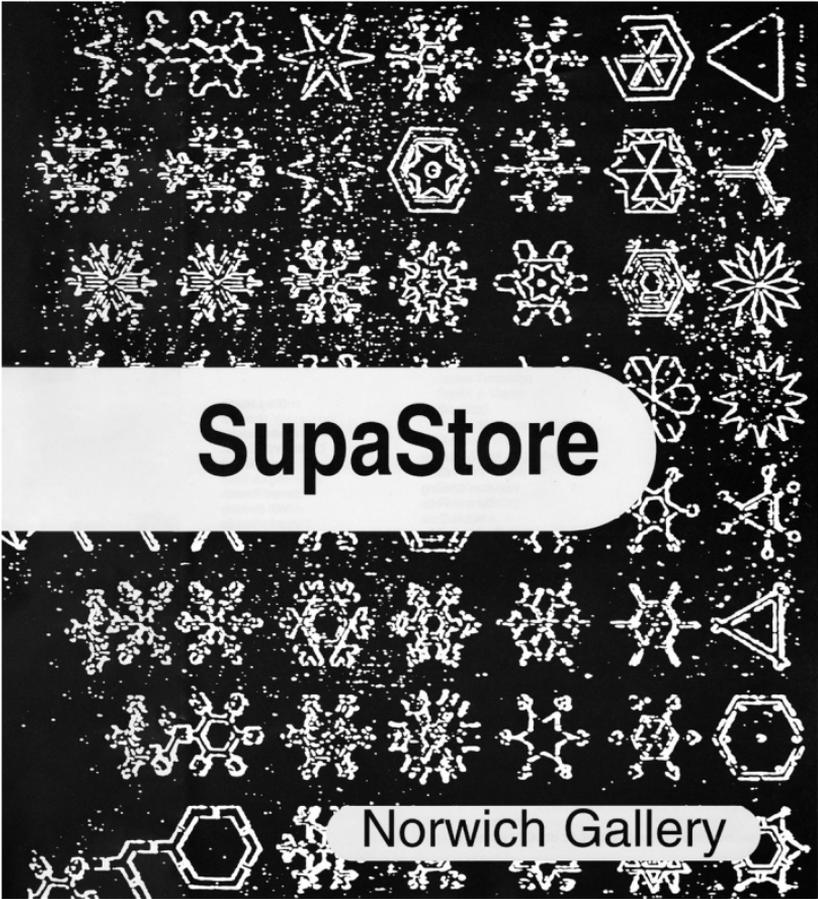
Curated by Kirstie Ogg and Lynda Morris, for the Norwich Gallery. In the fifth *SupaStore* iteration, Norwich Art School students exhibited alongside the other artists. We were honored to have Colin Self, the Norfolk based political pop artist in the show (with drawings) and at the private view (in person), he came with his twins, who I met again decades later at the RCA when Col came for MA studies. In Norwich the artwork was displayed on an informal store architecture composed of trestle tables with plywood tops. Loans from the Arts Council Collection, a Warhol print and an Oldenburg edition, provided a further historical context. The edition and the



Gallery flyer, Norwich Art Gallery, Dispatch 40, Truly SupaStore.

series as core methodologies of Pop Art, were articulated through their inclusion. A vending machine dispensing tiny artworks devised by Landfill, was installed in the store. Andrea and Phillippe brought another artwork in the form of a customised Landfill caravan that was parked outside the gallery. This work lived up to its title, while the artists were celebrating the post private view moment in an adjacent pub, an annihilating arson act, destroyed the caravan, and tragically melted its contents.

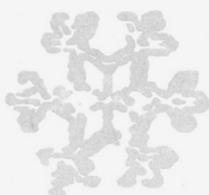
Kirstie suggested capitalising the second *S* in *SupaStore* which has endured.



**SupaStore**

Norwich Gallery

**Norwich Gallery**  
Norwich School of Art & Design  
St George Street  
Norwich NR3 1BB  
Tel. 01603 610 561  
Fax 01603 615 728  
nor.gal@nsad.ac.uk



# S u p a S t o r e

**Sarah Staton's  
truly super SupaStore**

a supastore of small works,  
editions and multiples  
by local, national and interna-  
tional artists including;

Gary Hume  
Landfill  
April Crichton  
Cerith Wyn Evans  
Andy Warhol  
Sarah Tripp  
Simon Periton  
Will Bradley



David Shrigley  
Claire Corrigan  
Stuart Cumberland  
Aurora Papafava  
Jeanine Richards  
Adam Kay

Gallery flyer, Norwich Art Gallery, Dispatch 40, Truly SupaStore.



United Aliens  
Jessica Voorsanger  
Mark Pawson  
Eva Rothschild  
tranSglass  
Claes Oldenburg  
Franc Brown  
Jeremy Deller  
Eva Rothschild



Simon Costin  
Matt Hunt  
Peter Fillingham  
Toby Webster  
Dee Meaden  
Patrick Brill  
Tessa Robins  
Emma Smith  
Devon Dikeou

# S u p a S t o r e

26 November to 19 December  
10.00 to 17.00 Monday to Saturday  
open to the public and admission free

**Opening 17.30 to 19.30 Wednesday 26 November**



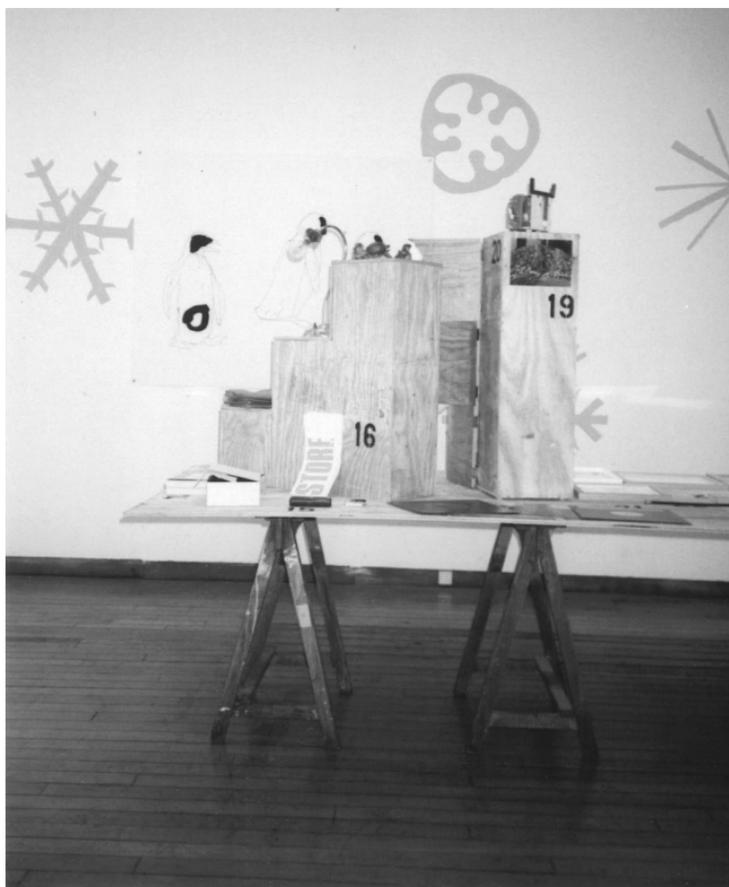
Claus Oldenburg, *London Knees*, 1966, flexible latex and coated in polyurethane, published in 1968, two knees with their base and the complete set of three folders containing postcards, reproductions and notes related to The Knees as London Monument Project.

Edition: 120, plus proofs

Courtesy of the Arts Council Collection.



Oldenburg, *London Knees*, 1968, at SupaStore Norwich.



SupaStore Norwich, Table Top Install.



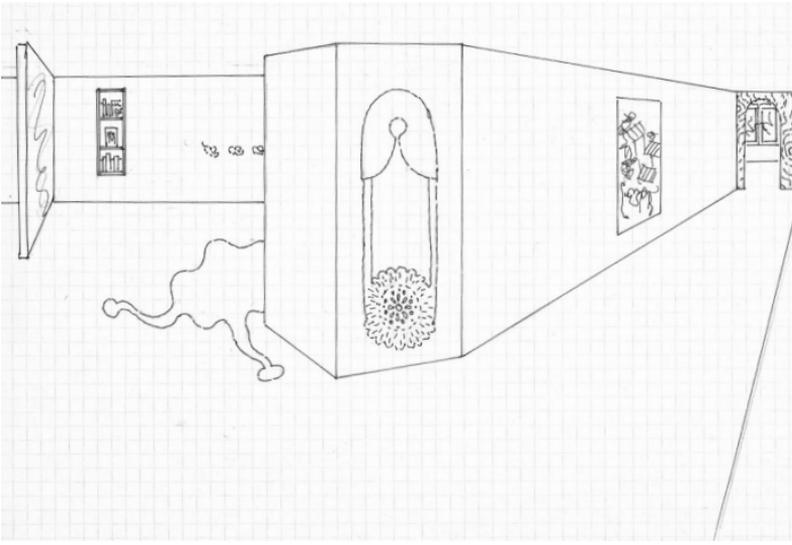
SupaStore Norwich, Gallery/Store front, George Street.



Dr Sabina Checketts, Lynda Morris, Professor Krzysztof Fijalkowski, Colin, Jess, Col, Emily Self.



*Landfill Caravan, on George Street.*



Sarah Staton, Installation sketch, 1998, pencil on paper.

# 1997

October, November

*SupaStore  
Manchester*

Cornerhouse Gallery, Manchester.

# 1998

January, February

*SupaStore Bristol*

Arnolfini Gallery, Bristol, UK.

*Truly SupaStore* generated an invitation to take the project to the Cornerhouse, Manchester and then on to the Arnolfini, Bristol.

Working with what were, at that time reasonably well funded regional public galleries opened up the scope for developing display aspects of the project. Working remotely via fax and phone with the curator and gallery techs, a series of crate like display cases were constructed at the Cornerhouse. The galleries walls were painted entirely in generous swathes of yellow (Manchester) and red (Bristol). Diabolical Liberties, the poster people and under the radar supporters of art across the UK, generously pasted the galleries promotional poster around the city.

Manchester in the late 1990s occupied a limbo between its rave days and reinvention as loft living Northern hub. The Hacienda had recently closed and much of the centre where the Cornerhouse was located was semi derelict. Artists were invited to the opening and we stayed within the giant faded glory of a vast station hotel. In a modest attempt to address the discrepancies of British regionalism, artists from Manchester were invited to participate in the *SupaStore*. An insurance claim ensued when the artwork from David Mackintosh, a large scale hand cut puzzle pieces was apparently stolen from the gallery, but was this too a part of the concept of his piece?



Simon Periton, Jeff Koons, Simon Bill and David Mackintosh at SupaStore Manchester.

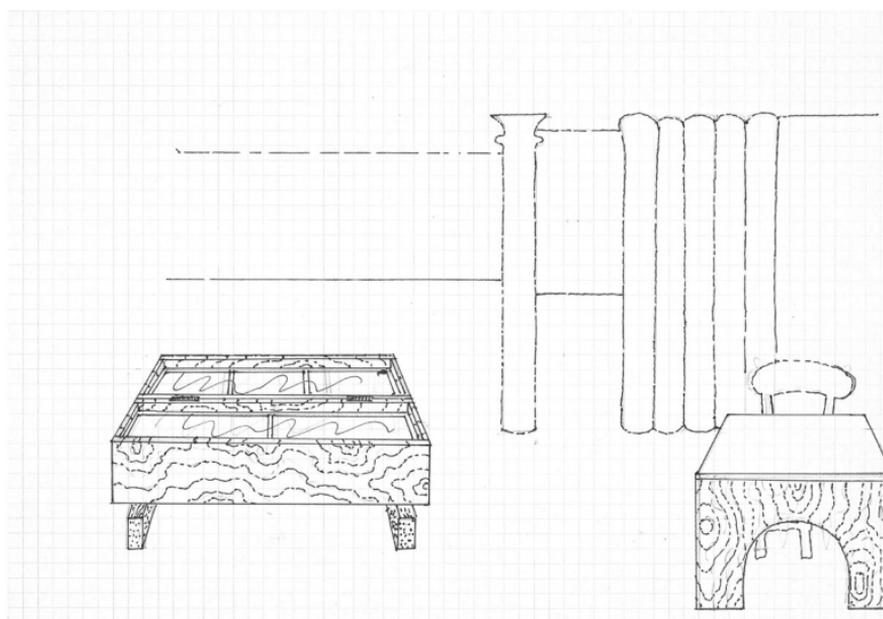
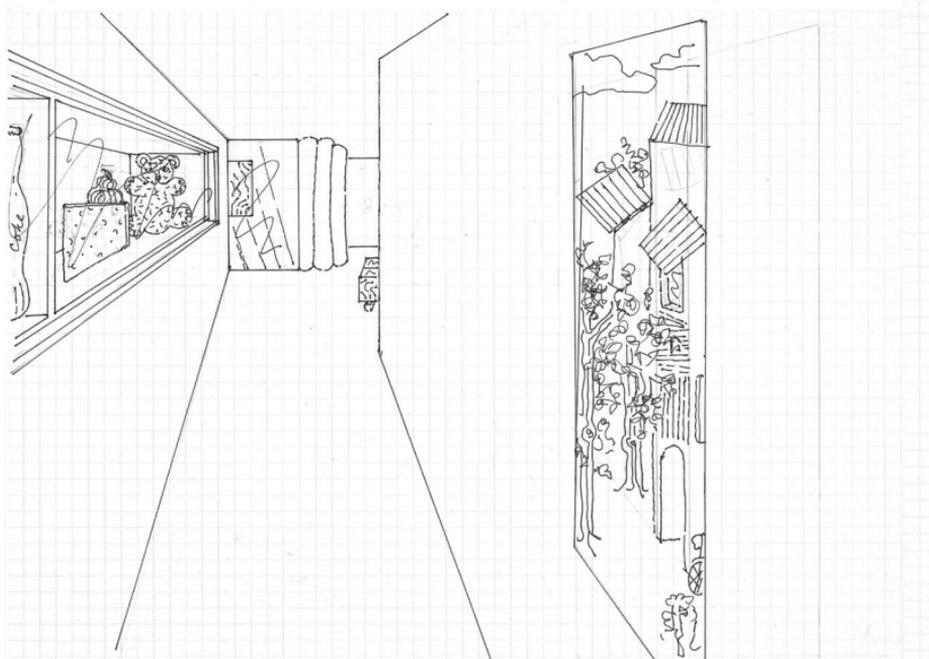


Jane Simpson and Simon Periton at SupaStore Manchester.

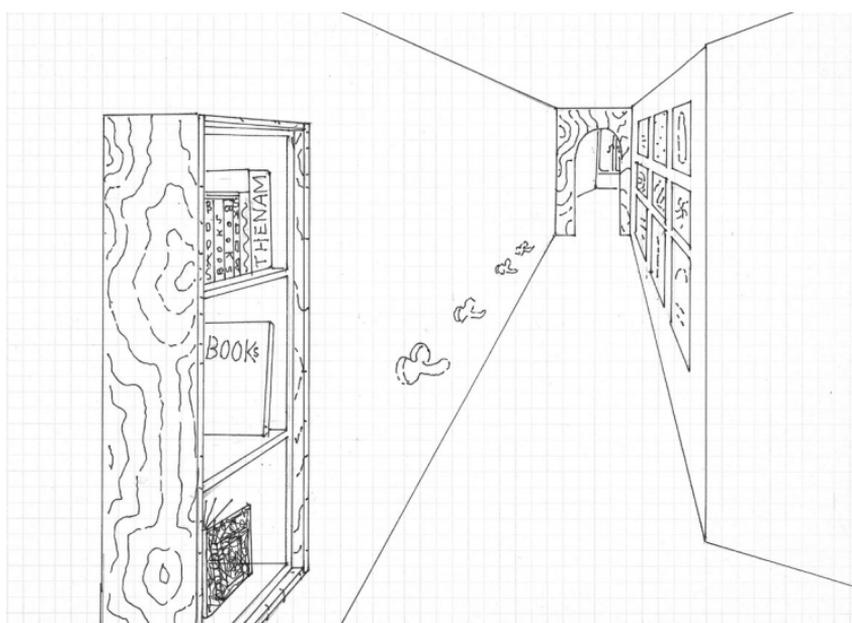
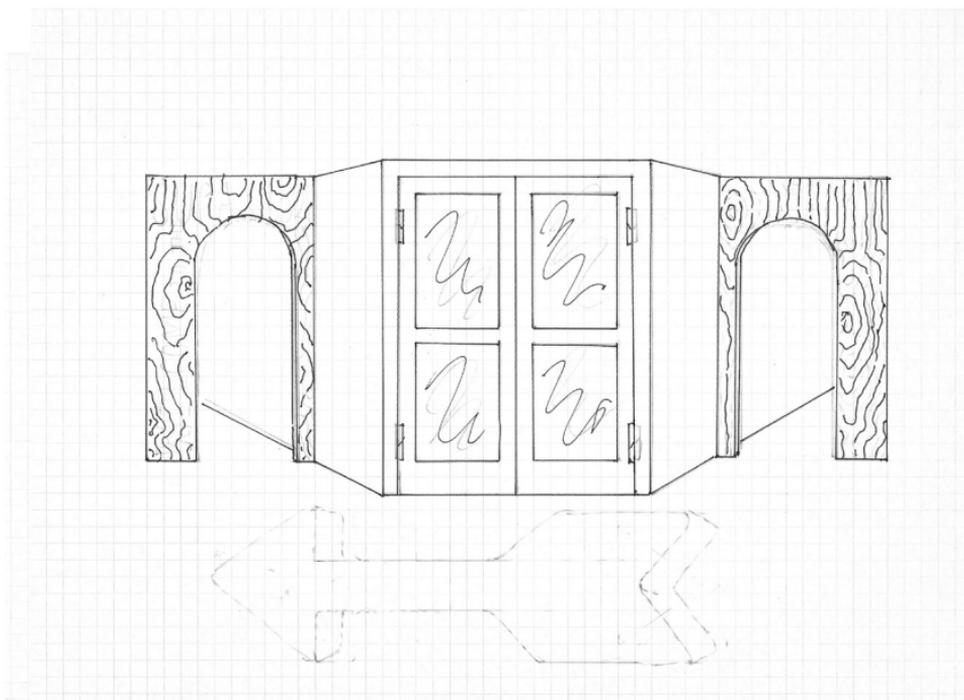


Jeff Koons and David Shrigley at SupaStore Manchester.

Later, the Manchester iteration was taken to Bristol and installed at the Arnolfini. As with the Manchester exhibition, the challenge was to disrupt the generic white cube with the props and methods of retail display. To bring audience into an unexpected arrangement, and to play with expectation. There is little in my memory of this iteration, nor have any aide-memoire photographs been located in the making of this book. I do clearly remember the 1987, Bruce McClean / David Chipperfield Arnolfini bar, looking quite brilliantly wrong by the late 1990s, atypically bold, for a UK publicly funded gallery. Unfortunately it is no longer there, was it just too exuberant?



Sarah Staton, Installation sketches, 1998, pencil on paper.



Sarah Staton, Installation sketches, 1998, pencil on paper.



SupaStore treasure chest, 1998, acquired by the South London Gallery.

1994

1998

*SupaStore Sales*

South London Gallery, the British Council and the Library  
Collection at Chelsea College of Art and Design.

In addition to the numerous sales of individual artworks from the various iterations of *SupaStore*, between 1994 and 1998, small collections of artwork and drawings associated with the project were acquired by +MIMA, Teesside, the South London Gallery, the Arts Council, the British Council and the Library Collection at Chelsea College of Art and Design. Excerpts from publications associated with these purchases are shown below.

**95**

Adam **McEwen**

*I Want to Live* 1993

Suede gloves

23.9 x 10

Unlimited edition

Purchased from Sarah Station 'Supastore boutique', London.



**96 a, b, c**

Heddon **Pigott**

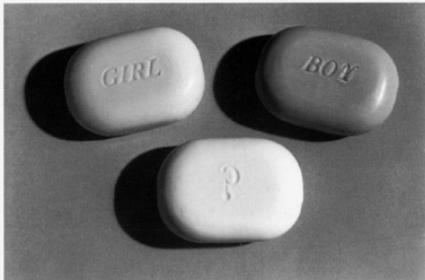
*Boy, ?, Girl* 1994

Soap

Each 3 x 8.3 x 5.9

Unlimited edition

Purchased from Sarah Station 'Supastore boutique', London.



87

**74**

Fiona **Banner**

*Inside-Out Aviator Glasses* 1994

Aluminium, mirrored glass

6.5 x 14.5 x 14.5

Edition of 50

Purchased from Sarah Station 'Supastore boutique', London.

Photos: Fiona Banner




Excerpts from the publication *Art Unlimited, Multiples of the 1960s and 1990s*, Arts Council Collection, Pub. South Bank Centre 1994, page 77, 87.



44 Staton: Phone Card 93 from 'Supastore' (1993)



45 Staton: Supastore (1993)

**Whitread, Rachel (b. 1963, London)**

*Untitled*

[London]: Whitread, 1993 (distributed by

Karsten Schubert, London).

7 × 7 × 21 cm.

Bronze.

Edition of 14.

Collection: Arts Council Collection, London.

Literature: *AU* no. 102 (reproduced).

**1994 Armleder, John M. (b. 1948, Geneva)**

*AP*

Amsterdam: Galerie van Gelder, 1993/94.

23 × 17 cm.

Enamel.

Edition of 6, signed and dated.

Literature: *JM* no. 175 (reproduced).

**Banner, Fiona (b. 1966, Merseyside)**

*Inside-out Aviator Glasses*

London: Banner, 1994 (distributed by Sarah

Staton's 'Supastore Boutique').

7 × 15 × 15 cm.

Aluminium, mirrored glass.

Edition of 50.

Collection: Arts Council Collection, London.

Literature: *AU* no. 74 (reproduced).

**Barclay, Claire (b. 1968, Paisley)**

*Anodyne*

London: Arts Council, 1994.

11 × 39 × 30 cm.

Leather, cotton.

Unlimited edition.

Collections: Arts Council Collection, London.

Literature: *AU* no. 63 (reproduced).

**Blume, Bernhard Johannes**

**(b. 1937, Dortmund)**

*Holz – 100 typographische Unfälle = Wood – 100*

*Typographical Accidents*

Kiel: Edition Carsten Koch, 1994.

30 × 20 × 2 cm.

Text on woodchip.

Edition of 30, signed, numbered and stamped

on reverse.

Literature: *JM* no. 188 (reproduced).

Excerpt from the publication *Artists Multiples of the 1935-2000* Stephen Bury, pub. Ashgate, 2001, page 145.



Inside the cabin, SupaStore SE1.

# 1998

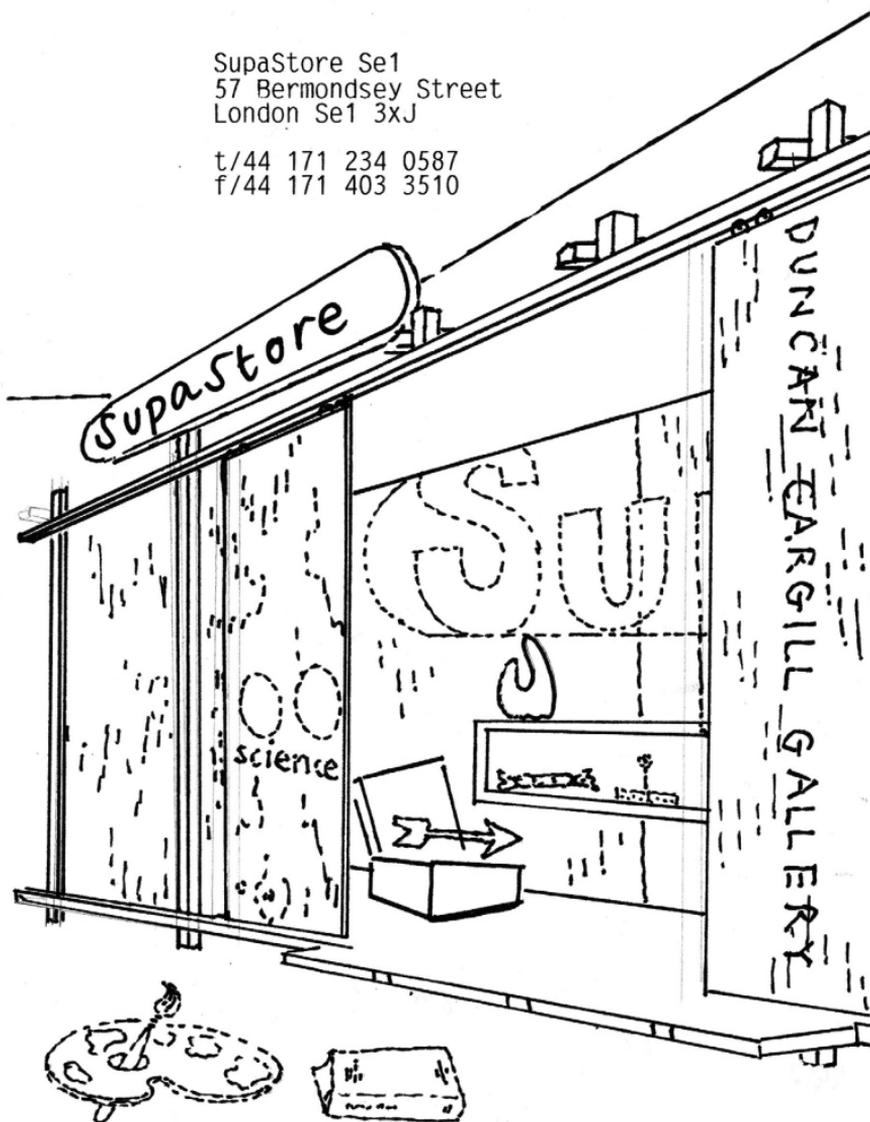
January, June

*SupaStore Se1*

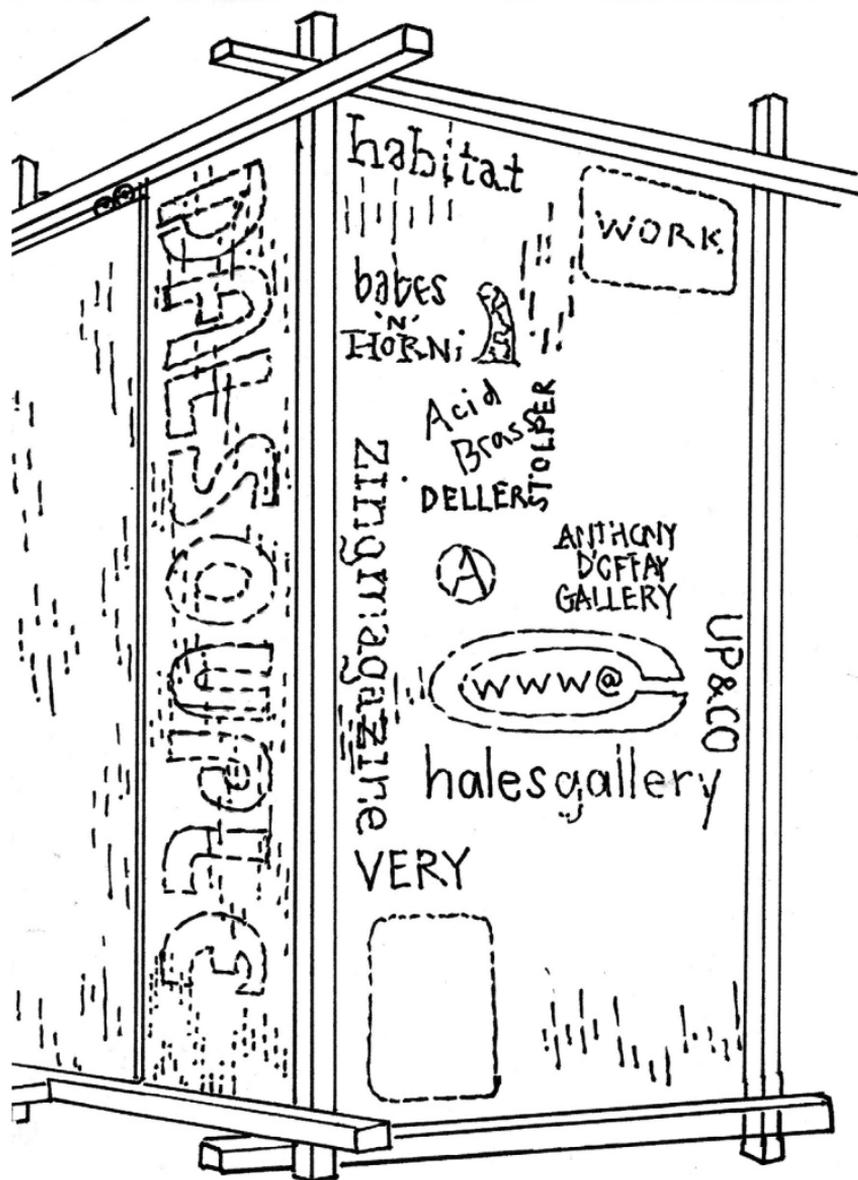
57 Bermondsey Street, London.

SupaStore Se1  
57 Bermondsey Street  
London Se1 3xJ

t/44 171 234 0587  
f/44 171 403 3510



Sarah Staton, Installation sketch, 1998, ink on paper.



*SupaStore SE1* took the form of a narrow cabin constructed using the self build housing methods promoted by Walter Segal. Constructed with ten 8 × 4 sheets of plywood, off the shelf and arranged so as to create a long thin accessible box with sliding doors that open to reveal the artworks. *SupaStore SE1* was located on the ground floor of the Tannery at 57 Bermondsey Street. A kind of retail concession to the artist project space known as The Tannery. *SupaStore SE1* was funded by the sale of 'ad space' on the exterior of the cabin. Later, when deconstructed, the wood sheets were reused to create *SupaStore in the Mountains* in Bregenz.



Within the cabin, visitors viewing artwork including Cerith Wynn Evans, Death Factory 1997, Mark Pawson, Novelties 1997, Fiona Banner, The Nam 1998.

# SupaStock 250398

**Simon Bill**

sB 01 Pineal Gland  
x1 £120

**Pierre Bismuth**

pB 01 Humming 1997 CD  
x1 £15

**Patrick Brill**

pBr 01 Concrete Vegetables  
x2 £100

**Cedric Christie**

cC 01 Billiard Ball  
x1 £300  
02 Bronze Chips  
x15 £50

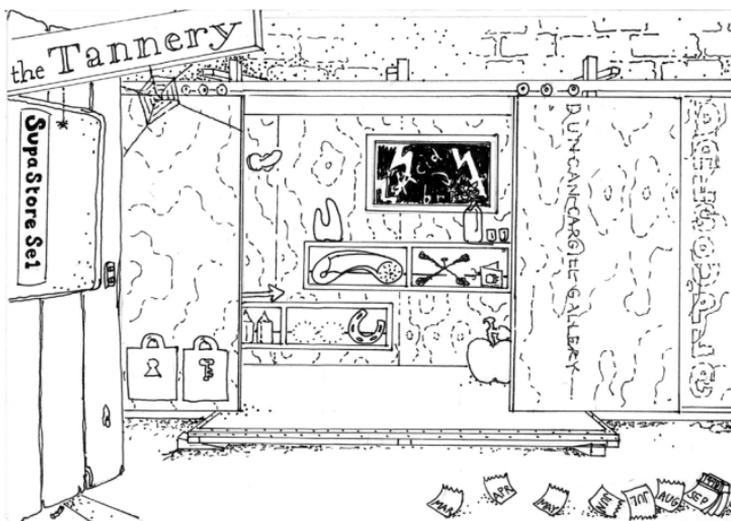
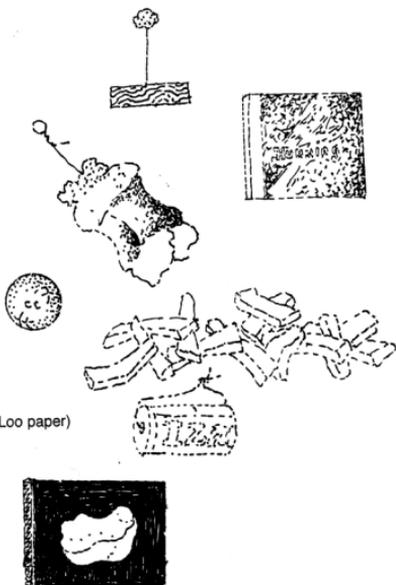
**Dallas Collins**

dC 01 Better For the Family (Loo paper)  
x3 £23

**Ray Cooke**

rC 01 Small Photographs  
x4 £300

**April Crichton**



Sarah Staton, catalogue and install drawings, 1998, pen on paper.



SupaStore SE1, in the cabin and visitors, Andrew Wilson, the Stolpers, and Pauline Daly with a Periton Safety Pin and History of the World in the background.

**SIMON BILL – ELLEN CANTOR –  
TRACEY EMIN – ANYA GALLACCIO  
GEORGIE HOPTON – GARY HUME –  
SIMON PERITON – SARAH STATON  
TOMATO – TIM NOBLE & SUE  
WEBSTER – MICHAEL MARRIOTT –  
TORD BOONTJE – TRANSGLASS**

## **SUPASTORE AT TOMATO**

**09 DECEMBER 1998 – 23 DECEMBER 1998  
SATURDAYS BY APPOINTMENT  
PRIVATE VIEW – 08 DECEMBER 1998 – 19.00–21.00PM  
RSVP – KATY SENDER/JUANITA BOXILL  
TOMATO BUILDING  
29–35 LEXINGTON STREET W1  
0171 434 0955**

SupaStore SupaStars, Invitation Card, 1998.

# 1998

December

*SupaStore*  
*SupaStars*

Tomato Gallery, Soho, London.

# '10 SupaStoreSupaStars'

Published on the occasion of an exhibition from Dec. 7th - 23rd 1998, at Tomato Building, Soho, London.

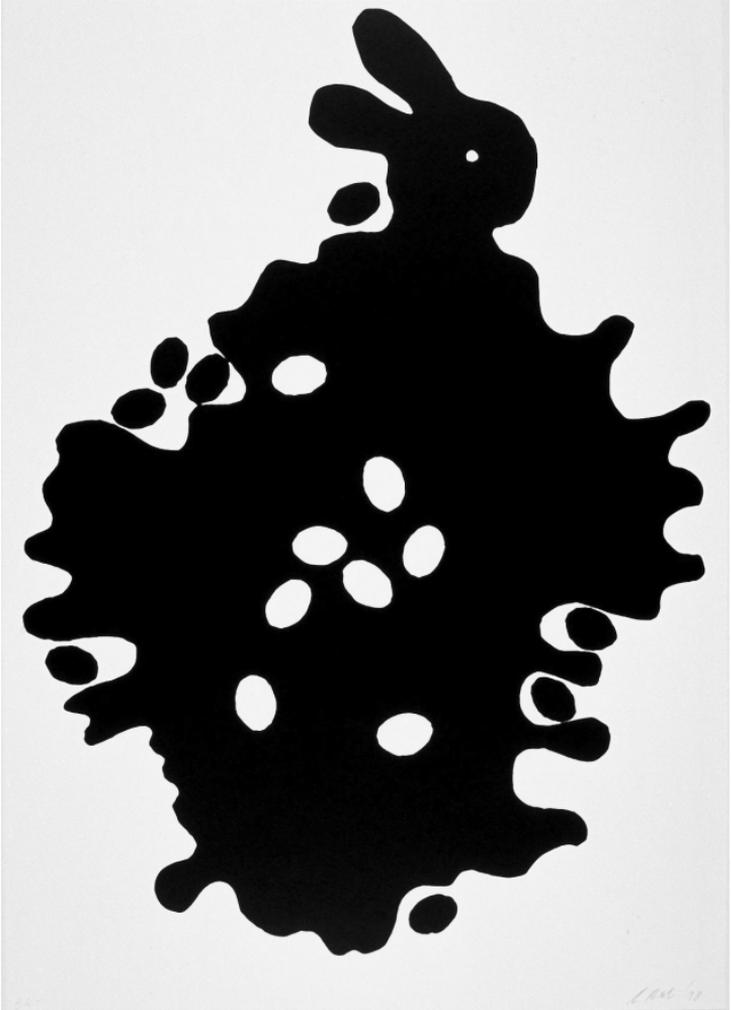
A print portfolio of 10, B/W, A2, artists lithographs, signed, numbered, and published in an edition of 50. Prints 1-35 are available in Portfolios with title page and colophon. Prints 36-50 are available individually.

SupaStore Productions is a Sarah Staton Art Business. Telephone 0171 403 3510. Facsimile 0171 967 9037.

Printed by Mike Taylor, Paupers Press, Hoxton. The paper is 350gsm Fabriano 5. Text set in Helvetica.

With special thanks to the SupaStore SupaStars, and Juanita Boxhill, Jeremy Cooper, Pauline Daly, Katy Sender, Paul Stolper.

© Simon Bill, Ellen Cantor, Tracey Emin, Anya Gallaccio, Georgie Hopton, Gary Hume, Simon Periton, Sarah Staton, SupaStore, Tomato, Tim Noble & Sue Webster.

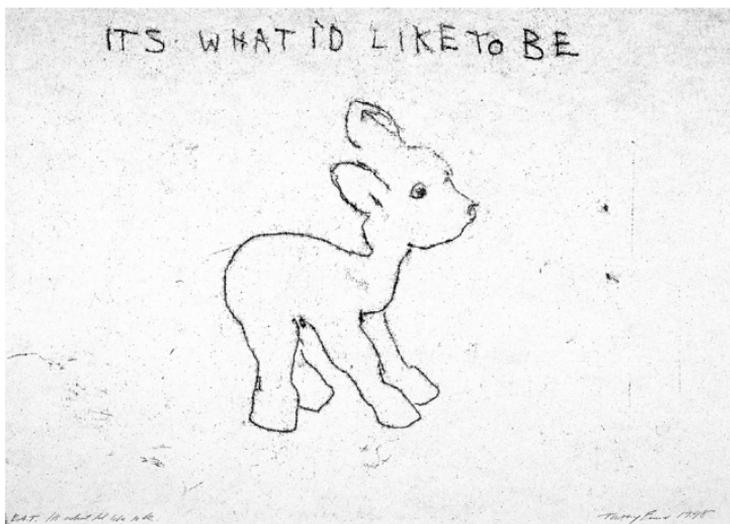


Simon Bill.



Ellen Cantor.

IT'S WHAT I'D LIKE TO BE



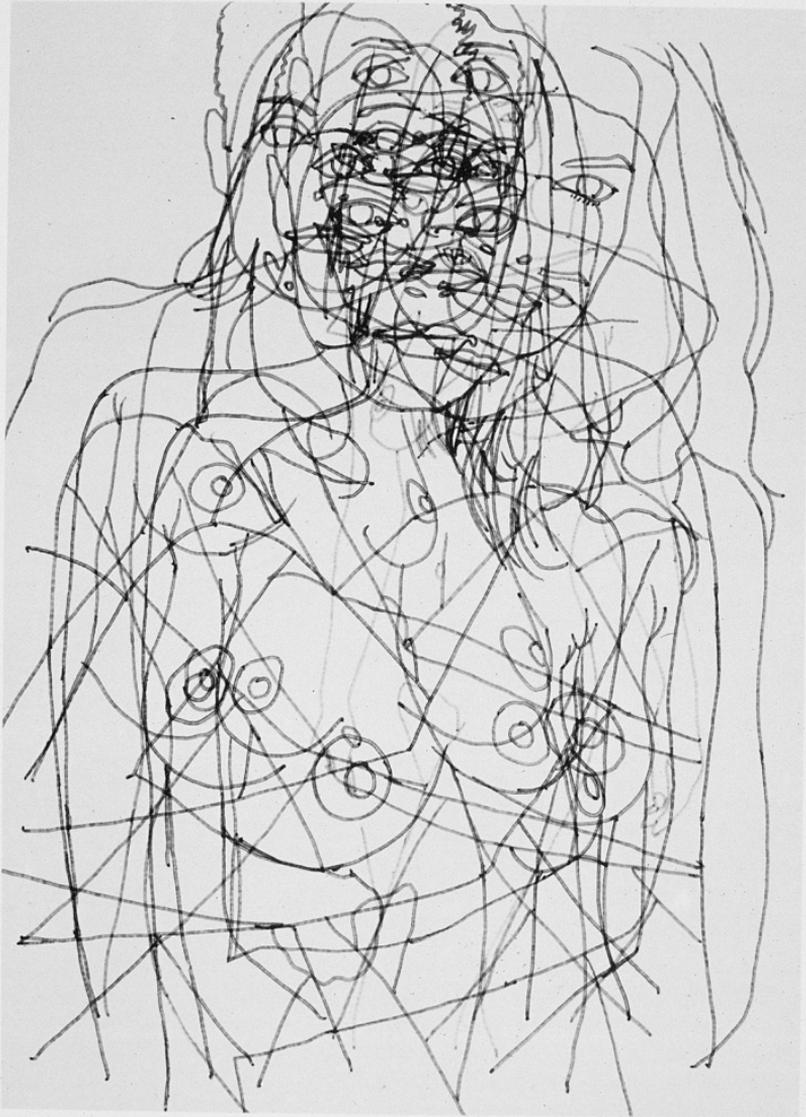
Tracey Emin.



Anya Gallaccio.



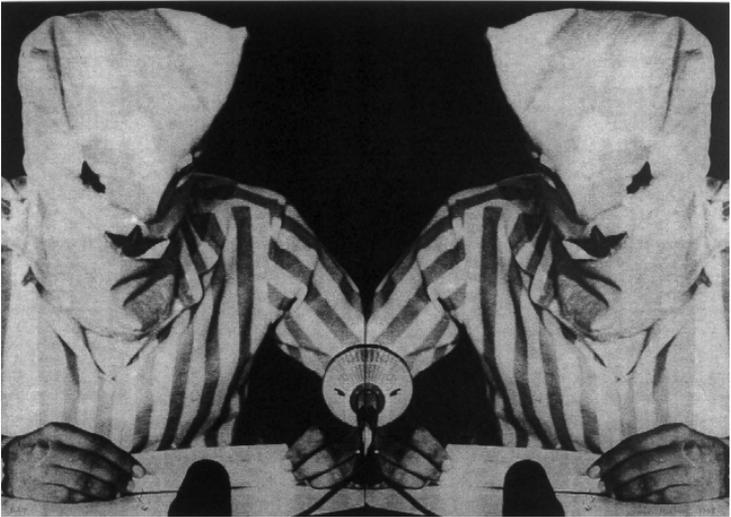
Georgie Hopton.



87

Gary Hume 88

Gary Hume.



Simon Periton.

Shall  
Not  
Want

Sarah Staton.

I REMEMBER BEING SURPRISED BY HOW WARM, SOFT AND WET IT FELT. IT SEEMED LIKE THIS MOMENT, THIS VERY SECOND WAS THE MOST PERSONAL AND TRUSTING MOMENT WE HAD EVER SPENT TOGETHER. MY FINGERS MOVED SLOWLY AND GENTLY INSIDE HER, MY EYES WATCHING HERS FOR ANY SIGN. I COULD NOT THINK OF ANY SENSATION I HAD EVER EXPERIENCED EQUAL TO THIS, I REMEMBER BRIEFLY THE IMAGE OF WET FLOWER PETALS ENTERING MY HEAD.

Tomato.



Tim Noble, Sue Webster.

*SupaStore SupaStars* portfolio was acquired by the British Council in 1999, and is also held in a number of private collections. In December 1999, the portfolio was shown at *La Lettre Volée* in Brussels. Ellen Cantor and I went to the opening. During this visit we spent some fine and treasured sparkling moments searching and shopping for the best lace lingerie in the tiny boutiques that line the cities mirrored arcades. In 2014 the portfolio was permanently installed above the vinyl collection, at the Dikeou Pop Up on Colefax in downtown Denver, 3 years later *SupaStore Human* opened in the same space.

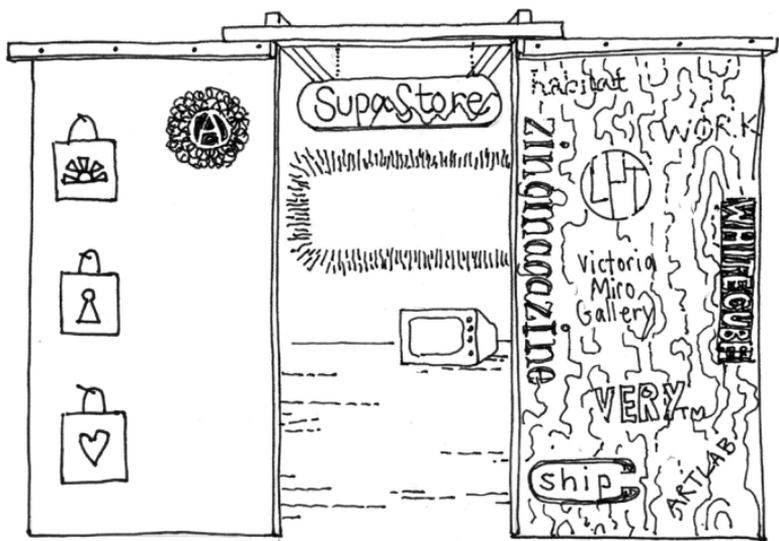


10 SupaStore SupaStars, Dikeou Pop Up, Denver, Colorado  
Dikeou Collection's Vinyl Archive with:

Lizzi Bougatsos, Born 1974, USA.  
In God We Bust, 2012, neon, plexiglass, wood

Sarah Staton's SupaStore Productions.  
10 Supastore Supastars (detail), 1998

Photo by Mike Straka courtesy of The Dikeou Collection.



Sarah Staton, installation sketch, 1998, ink on paper.

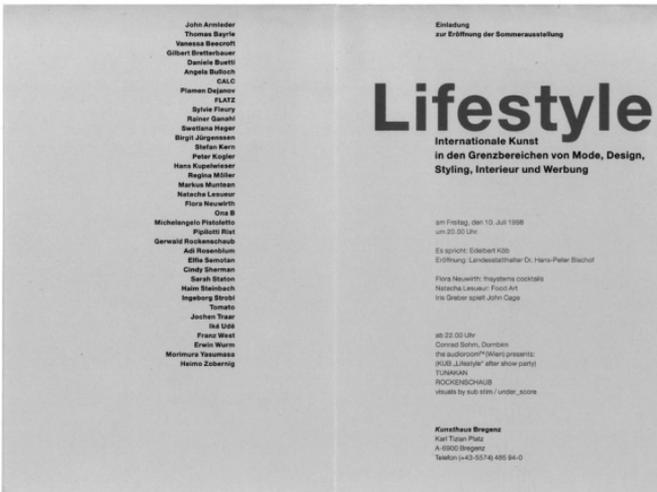
# 1998

July, September

## *SupaStore in the Mountains*

Lifestyle, Kunsthaus Bregenz.

Reuse, repurpose, rewind, the *SupaStore SE1* cabin was decommissioned and the wooden panels were shipped to Austria to be reconfigured as a satellite element of *Lifestyle*, a survey show of international art, that looked at the grey space between fashion, design, styling, interiors and advertising. *SupaStore in the Mountains* included a generous panoramic exuberant paper work by Tomma Abts, and the raw wooden walls, together evoked a kind of filmic frontier town vibe, set incongruously within a chic furniture store in Bregenz. Due to Sagmeister family connections we were able to can water from Lake Constance, making 'tinned water', a bespoke, local and ethically sourced product from the store.



Printed matter from the Lifestyle exhibition.

Curated by Edelbert Köb.

Participating artists:

John Armleder	Thomas Bayrle
Vanessa Beecroft	Gilbert Bretterbauer
Daniele Buetti	Angela Bulloch
CALC	Plamen Dejanov
FLATZ	Sylvie Fleury
Rainer Ganahl	Swetlana Heger
Birgit Jürgenssen	Stefan Kern
Peter Kogler	Hans Kupelwieser
Regina Möller	Markus Muntean
Natacha Lesueur	Flora Neuwirth
Ona B	Michelangelo Pistoletto
Pipilotti Rist	Gerwald Rockenschaub
Adi Rosenblum	Elfie Semotan
Cindy Sherman	Sarah Staton
Haim Steinbach	Ingeborg Strobl
Tomato	Jochen Traar
Iké Udé	Franz West
Erwin Wurm	Morimura Yasumasa
Heimo Zobernig	

International Kunst in den Grenzbereichen von Mode, Design, Styling, Interieur und Werbung:

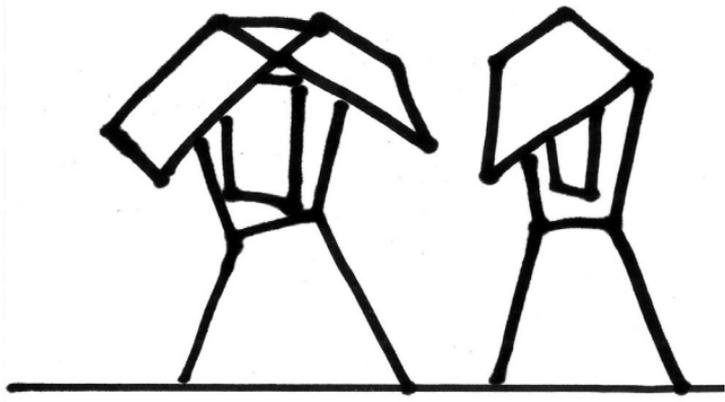
In einem Geschäftslokal der Innenstadt hat Sarah Staton ihren *SupaStore* eingerichtet und bietet hier kostengünstige Produkte – Multiples und Editionen – bereits arrivierter wie junger, noch unbekannter KünstlerInnen an, u.a. Damian Hirst, Abigail Lane, Nancy Spero, Georgina Starr, aber auch in einem Lifestyle-Mix Magazine, Bücher, Design-Produkte und andere Artikel. Seit 1993 ist *SupaStore* jeweils temporär an zehn verschiedenen Orten präsent gewesen u.a. in New York, San Francisco und London.



SupaStore in the Mountains, Bregenz, Austria.



*Canned Water*, 1998, at SupaStore in the Mountains.



Sarah Staton, Asymmetric Cabin sketch, 2000, pen on paper.

# 2001

February, April

## *SupaStore Kiosk*

Century City, Tate Modern, London.

An asymmetric kunstammerkiosk inspired by Czech cubism housed an eclectic array of giant sequins, paint blobs, and bright papier mache sculpture, the whole appearing as a shock of highlighted colour within the immensity of the immensely grey turbine hall.

**Press Release sourced from Tate website:**

**Century City explored the relationship between cultural creativity and the metropolis, by focusing on nine cities from around the world at specific moments over the previous hundred years.**

**The cities and periods are:**

<b>Bombay / Mumbai</b>	<b>1992-2001</b>
<b>Lagos</b>	<b>1955-1970</b>
<b>London</b>	<b>1990-2001</b>
<b>Moscow</b>	<b>1916-1930</b>
<b>New York</b>	<b>1969-1974</b>
<b>Paris</b>	<b>1905-1915</b>
<b>Rio de Janeiro</b>	<b>1955-1969</b>
<b>Tokyo</b>	<b>1969-1973</b>
<b>Vienna</b>	<b>1908-1918</b>

**All of these cities, at particular periods, have acted as crucibles for innovation, not only in art but in other disciplines, from architecture and dance, to film, literature, music and design. While each of the nine cities featured here generated a distinct artistic culture, they can also be seen as emblematic of wider global tendencies. Century City is a celebration of creative flashpoints, the pivotal artistic and intellectual movements that have emerged in and reflect the context of the metropolis.**

## City as Found Object

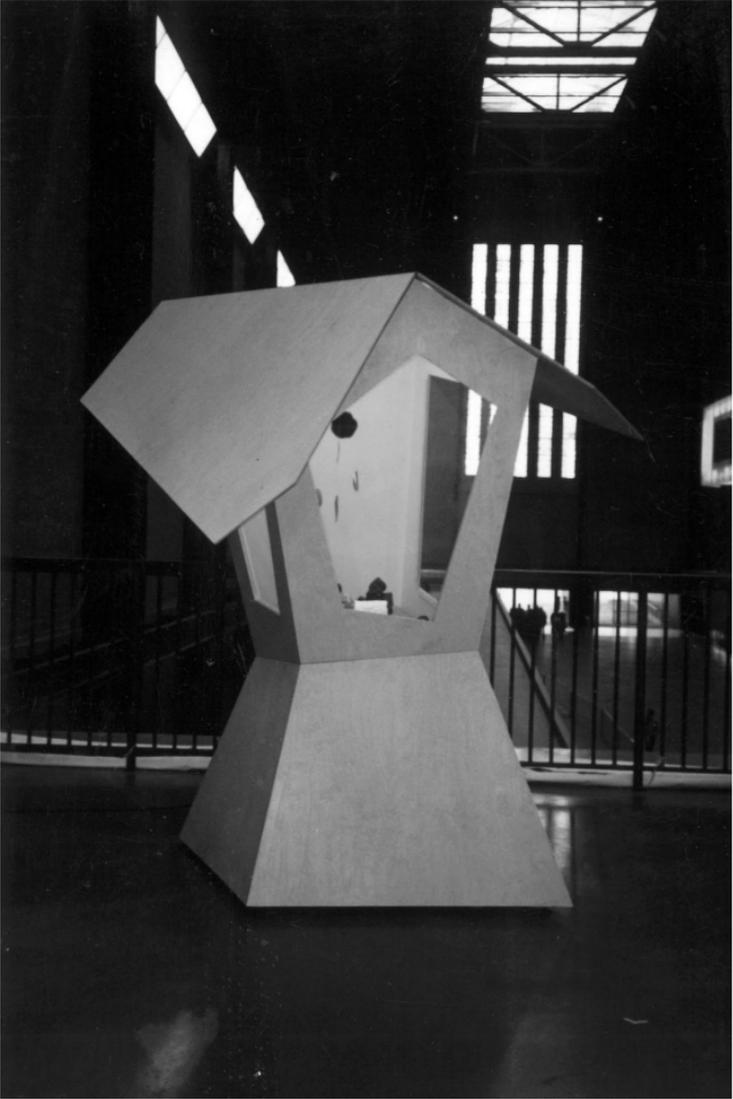
The end of the twentieth century has seen London proclaimed 'the world's coolest city' by *Newsweek* magazine. Restaurants, clubs and bars are thriving. At the same time, homelessness has risen, and public transport is on the verge of collapse. At the beginning of the 1960s, half of the jobs in London were in manufacturing. That figure is now less than one in ten, and financial services have become the most significant source of revenue. London has been transformed into a post-industrial metropolis.

Ironically, it was a recession that laid the groundwork for London's thriving art scene. In 1987, £ 50 billion was wiped off share values in a single day, signalling the end of a stocks and property boom. Former shops, offices and warehouses became available on cheap, short-term leases as studios and exhibition spaces. Young artists, some still at art school, began to promote themselves outside the established gallery system. Their work was clever, accessible and often funny. A nation rarely concerned with modern art woke up and began to take notice.

Since the 1990s, an aesthetic that is particular to London has linked the worlds of fashion, music, design and fine art. It is vernacular, recycled, humorous, able to draw poetic beauty from the ordinary and humdrum. The city is more than just a platform for international success: it has become a catalyst, a theme, and a source of inspiration.

Curated by Emma Dexter, senior curator at Tate Modern.





SupaStore, *kunstammerkiosk*, 2001.



Exhibition design in progress at the British Council workshops.

2001

2007

*SupaStore  
Multiplication*

British Council Touring Exhibition with SupaStore.

## Multiplication Tour Venues

National Museum of Art, Bucharest, November 2001  
Muzeul De Arte Brasov, Brasov, Romania, December 2001  
Museum Brukenthal, Sibiu, Romania, January 2002  
Palaca Sponza, Dubrovnik, Croatia, February 2002  
Galerija Umjetnin Narodnog Muzeja, Zadar, Croatia, March 2002  
Muzej Suvermene Umjetnosti, Zagreb, Croatia, April 2002  
Awagarda Gallery, Wroclaw, Poland, May 2002  
Masarakova Art Pavilion, Belgrade, Yugoslavia, July 2002  
Podgorica Gallery, Podgorica, Yugoslavia, Aug 2002  
Husove Street Gallery, Czech Museum of Fine Art, Prague, Czech Republic, October 2002  
Tallinn Town Hall, Tallinn, Estonia, January 2003  
Kibla Centre, Maribor, Slovia, March 2003  
Contemporary Arts Gallery, Celje, Slovenia, April 2003  
Mestna Gallery, Ljubljana, Slovenia, May 2003  
Nicosia Municipal Arts Gallery, Nicosia, Cyprus, September 2003  
Evagoras Lanitis Centre, Nicosia, Cyprus, October 2003  
Sofia City Art Gallery, Sofia, Bulgaria, April 2004  
Plovdiv City Art Gallery, Plovdiv, Bulgaria, May 2004  
Varna Art Museum, Varna, Bulgaria, June 2004  
Museum of Modern Art, Skopje, Macedonia, Jul 2004  
Galeria Kombetare E Arteve, Tirana, Albania, September 2004  
Museo Arte Contemporaneo De Zuloa, Maracaibo, Venezuela, July 2005  
Museo De Artes Visuales Alejandro Otero, Caracas, Venezuela, November 2005  
Galeria Santa Fe De Bogota, Bogota, Colombia, July 2006  
Museo La Tertulia, Cali, Colombia, July 2006  
Museo De Arte Moderno, Barranquilla, Colombia, August 2006  
Instituto De Arte Moderno, Santiago, Chile, November 2006

Press Release sourced from BC website:

*Multiplication* is a touring exhibition of artist's multiples initiated by the British Council's Visual Arts Department. The works in this exhibition are united by their lack of uniqueness, usually regarded as a prerequisite in a work of art. Many are commissioned works produced by third parties, whilst others are by artists who work solely with the concept of the multiple. In either case the challenge to the artist is in finding ways of realising an idea that can be repeated time and again.

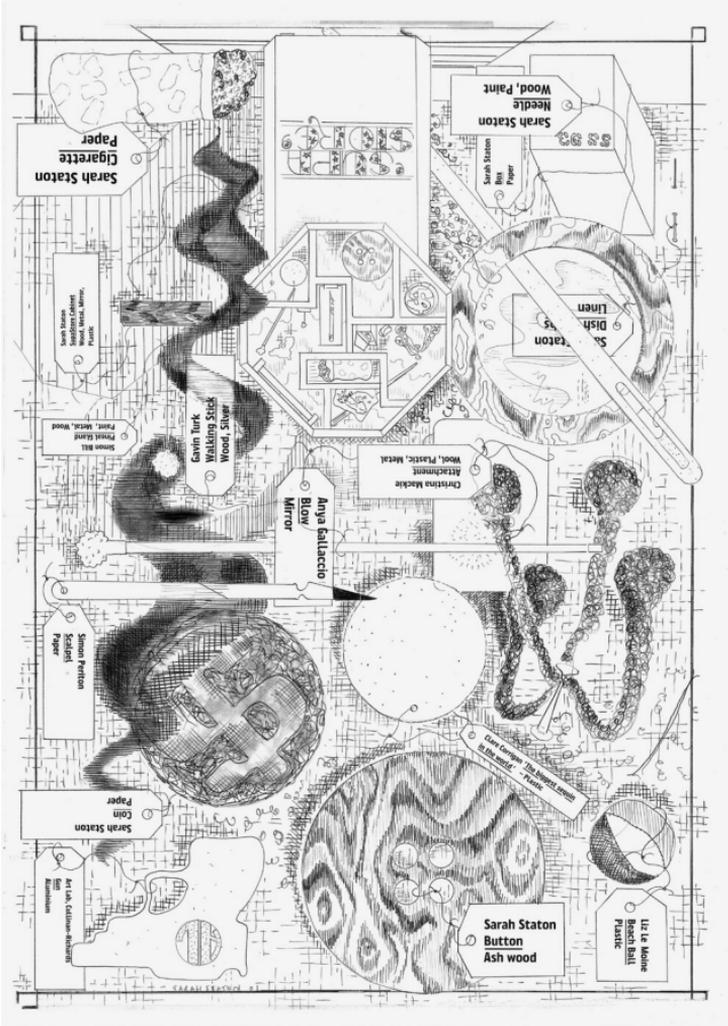
The exhibition comprises 62 multiples by 46 artists. The works are displayed in plywood cases that slot together in a system designed especially for *Multiplication* by the artist Sarah Staton. Each work is identifiable by its catalogue number clearly stencilled throughout the exhibition display system. A selection of items from Staton's celebrated *SupaStore* collection, have been incorporated in an additional "Wunderkammer".

The exhibition has been selected with the help of Jacqueline Jefferies from Camden Arts Centre, Sarah Staton *SupaStore* and Sally Townsend of The Multiple Store. All the works in the exhibition have been drawn from the British Council Collection, and many were acquired specifically for this exhibition.

A2 Graphic's design for the accompanying catalogue with introductory text by Dr. Stephen Bury, Head of Modern English at The British Library and author of *Artists' Multiples 1935-2000* is included along with 41 tipped-in colour plates and fold-out drawing by Sarah Staton, and statements by the artists.



Sarah Staton, *Multiplication Book Bag*, 2007, silkscreen on canvas.



Insert for the Multiplication catalogue 2001.

After almost a decade of creating themes and variations of the *SupaStore*, and the subsequent inclusion of the project in survey and touring shows that took the project to other continents, by 2001 *SupaStore* was on a break.

Some years later, following the discovery of the *Supastore boutique* iteration on the vhs, Zapp magazine, *SupaStore* re-ignited. The find was made by curator Egija Inzule, during her research into the art worlds of the 1990's. Jack Jaeger had interviewed me for Zapp in 1994, here on the following page is a lovely photo of Jack and Lily, sent as a New Years card at the end of that transformative decade. I am astonished, and delighted that *SupaStore* has attracted this renewed interest and support. The pause in producing iterations has allowed for other aspects of the project to come into their own and for further experimentation in this new era of unbounded tech. Egija has curated *SupaStore* into exhibitions in Vienna and Minneapolis, and at the time of writing, has recently opened the first permanent iteration, *SupaStore Academy*, at Nida, all of which you can find more about in subsequent pages of this inventory .

2007

2014

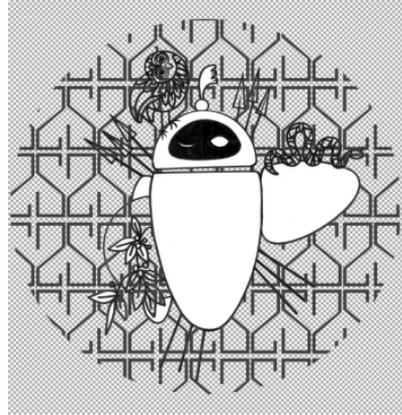
*Intermission*

## Mr Blobby and Minerva

From the outset, Mr Blobby aka Gustav joined the *SupaStore* as a mascot. In the 1990s, this immensely popular, swollen, strange and slightly sinister, light entertainment TV character, populated living rooms across the UK. I think of Blobby, a kind of abject, one outfit only, Leigh Bowery for the masses. At Christmas 1993, Blobby hit number one in the UK singles chart, vastly increasing his celebrity of sorts. Beyond his mainstream 90's personification of 1980's niche club culture, there was something about his pink and yellow blobby abject stupidity, that resonated strongly with the time; those last years of the long run of a previous Conservative Government. In power from 1979-1997, perversely transforming the social fabric, and inscribing a deep north south divide, through closure of heavy industry and its replacement with deregulated service industries towards the gig economy of today.



Jack Jaeger and Lily van der Stokker at home in Amsterdam.



Sarah Staton, *Eva as Minerva*, digital image.

After the intermission, Mr Blobby reappeared in Vienna, Berlin, Minneapolis, and Denver, always wearing his embroidered skull hat, but once he arrived stateside, he has moved aside, now sharing his mascot status with Minerva. And Minerva is more powerful. Minerva, the ancient Goddess of wisdom, commerce, handicrafts, poetry, the arts, and war. (Known as Menrva, when serving Etruscans, and before that, the Grecian Athena). Minerva with her strong palette of attributes could not resist the *SupaStore*, and although the visualisation, and transformative strength of her presence has not yet been strongly and fully articulated, she is there in a supporting role, which is welcomed and will be fully acknowledged in future iterations going forward.



SupaStore Sleep, Sean Kimber; Fiona Banner; Stephen Willats, Lesley Smalles.

# 2014

October, November

## *SupaStore Sleep*

Century of the Bed, Excerpts From,  
Galerie Emanuel Layr, Vienna.

## Press Release:

### Excerpts From... How They Met.

Part 1: Mother and Her House, SupaStore, The Issues of Our Time (1&3), Fille/Garçon, In the Middle of Affairs is a group exhibition based on “remakes” of pre-existing exhibitions with works by artists Dominique Gonzalez-Foerster, Morag Keil, Mélanie Matranga, Bonny Poon, Josephine Pryde and Sarah Staton. Curator Egija Inzule selected and brought them together as her contribution to Vienna’s annual curated by festival.

The original exhibitions came from different languages, spaces, contexts and times. Within this “thinking through exhibitions,” the miniature shows are listed one after the other (along with corresponding material, such as original press releases and ephemera), in the four separate gallery rooms of the Gallerie Emanuel Layr. To insist on quoting the context of a work’s “original” exhibition can be seen as an exaggeration thought to underline the specific social relations, situations and conditions that frame the artworks and modes of working and which define the reasons for the artworks’ and working approaches specific forms.

How They Met. Part 1: Mother and Her House and Part 2: Sex was a collaborative project by the artists Josephine Pryde and Sarah Staton, presented in form of two exhibitions simultaneously on view at Galerie Bleich-Rossi and the Gabriele Senn Galerie in Vienna in 2008. The artists’ central themes of their exhibition – how they got together, how they started to know each other, and where they came from – were meant to refer to the social relations running through art practices. In their press text in 2008, when referring to the “results” of their collaboration and re-viewing it they wrote: “Now, thankfully

at last fully socialised, they review the tropes. How feeble were they? Why attempt to establish a working partnership? Even as a fake? Now? Where can you drive the autobiographical? Where will it drive you? What does the labour that is self-knowledge look like anyway.”

The Issues of Our Time (1&3) was part of a series of three exhibitions put together by the team of the exhibition space castillo/corrales. Parts 1 and 2 took place in the exhibition space in Paris in 2013, while part 3 was conceived for the event-based program of Artists Space Books & Talks in New York City in 2014. Part 3 included a carpet with cables running underneath it, designed by artist Mélanie Matranga, among other elements and artworks specifically conceived as stage and backdrop for the two-week public program. The Issues of Our Time series began with discussions about approaches to the thinking and making of art that were described as the dynamics of self-portraiture through projection. The exhibition generated a kind of fluent whole, based on separate works by different authors.

Within the space of The Issues of Our Time (1&3) another exhibition (also co-curated by Egija Inzule) In the Middle of Affairs (Künstlerhaus Stuttgart: 2010) was mentioned, more as a footnote. Within the context of this exhibition the artist Bonny Poon performed her Re-Enactment of The Cool-Down, Body Movement Workshop (help for breathing and bending). The performance and the installation consisted of water bottles by an internationally-known Austrian brand and white exercise towels, as a trace in the space, a brand of the artist herself, a tag of an artwork almost invisible, but simultaneously inscribed in many attitudes and gestures of the gallery and the exhibition's everyday lifestyle.

The exhibition *Fille/Garçon* was a solo gallery show by the artist Dominique Gonzalez-Foerster realized in 1995 at Gallery Koyanagi in Tokyo. The installation was an homage to the *sentō*, the Japanese public bath. Gonzalez-Foerster captured its emblematic formats: including a gender based colour-split of the space – baby blue and pink. Previously gender-mixed, separate bathing was introduced in Japan during 1868–1912, a time of modernization and westernization. Further elements in Gonzalez-Foerster’s installation adopted from the *sentō* were little wooden chairs and buckets, low mirrors (here represented as baby blue and pink tinted acrylic glass plates: story-boards with cut-out magazine collages). The middle of the space is filled with a large tiled area in the same colour-split code, a baby blue and pink reference to Carl Andre’s work *Steel-copper plain* (1969), here as a signifier for the *sentō* hot tub. A text by Benjamin Weil that accompanied the two parts of the exhibition – *The first part goes with the pink side, the second with the blue* – describes the many notions, including the cinematic perspective of this work, discussing “intimacy within the public place where one is exposed and simultaneously protected by convention. It occurs in a particular type of time frame: the body takes over the mind”.

Sarah Staton’s *SupaStore* was an art-translation-of-fashion pop-up store, a seven-year project that the artist ran from 1993–2000. Light gestures and works by artists, made specifically for the “store” context, were installed to resemble and mimic what fashion does and how fashion and shopping circulates. *SupaStore* was a pre-internet hub, materialized in a collection of smaller objects, or things with a definable “use”. The project was backed up by the strongly-developing notion of shopping: “Shopping is melting into

everything and everything is melting into shopping.” (The Harvard Guide to Shopping: 2001) The re-enactment in Vienna of Sarah Staton’s *SupaStore*, entitled *SupaStore Sleep 2014*, includes excerpts from *SupaStore Boutique* (1994), *SupaStore NYC* (1997) and *SupaStore Manchester* (1997). Books, music and video references have been included in the installation to suggest a meta-level notion, a kind of theatrical gesture to provide evidence to the whole idea and the large acceptance of network-lifestyle, consumerism and “shopping” in general.

**1**  
**How They Met**  
 Part 1 – Mother and Her House  
 Part 2 – Sex

Josephine Pryde  
 Georgie, Emma and Anna Execute  
 Attitudes of Motherhood

Self-doubt (2007/2008)  
 Silber gelatin print  
 48.5 x 35 cm

Tendresse (2007/2008)  
 Silber gelatin print  
 48.5 x 35 cm

Ambivalence (2007/2008)  
 Silber gelatin print  
 48.5 x 35 cm

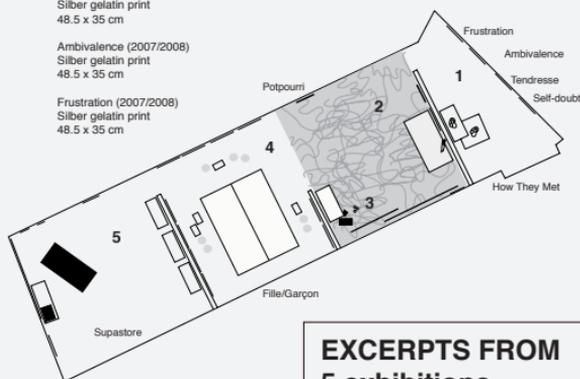
Frustration (2007/2008)  
 Silber gelatin print  
 48.5 x 35 cm

Sarah Staton  
 Small Stack Pine (2006)  
 Pine  
 16 x 24 x 28 cm

Small Stack Oak (2006)  
 Limed oak  
 20 x 28 x 31 cm

Vitrine:  
 Invitation card, both sides

Ellen Cantor, pamphlet of a poem especially written for the exhibition



**EXCERPTS FROM**  
**5 exhibitions**  
**Curated by Egija Inzule**

**2**  
**The Issues of Our Times**  
 pt. 1, pt. 2

Morag Keil  
 Issues (2013)  
 Oil on canvas  
 60 x 92 cm

Driftwood (2013)  
 Found object

Reality Bites (2013)  
 Digital Video  
 24:00 min

Potpouri (2013)  
 Digital Video  
 07:15 min

Mélanie Matranga  
 White Noise (2013)  
 Bedsheet soaked in polyester resin,  
 sofa  
 Dimensions variable

Emotional not Sentimental (2014)  
 Carpet, cables  
 Dimensions variable

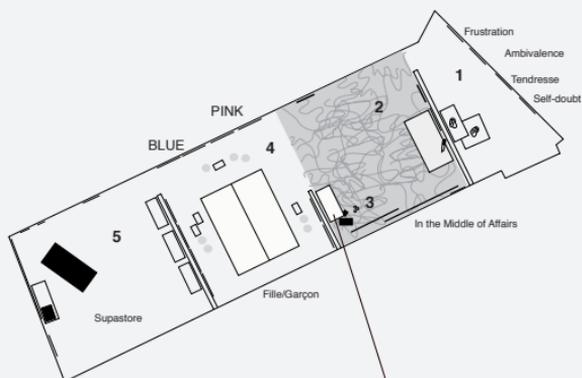
Overreacted (2014)  
 2 curtains: silkscreen and silicone  
 on fabric  
 320 x 172 cm  
 285 x 250 cm

Bonny Poon  
 Still Riding the Rave  
 Tag: part of the installation  
 Holiday (2011)  
 Dimensions variable

### 3 In the Middle of Affairs

Bonny Poon  
Re-Enactment of The Cool-Down,  
Body Movement Workshop (2010–ongoing)

Help for breathing and bending (performance)  
Installation: poster, soundtrack, 3 white  
small hand towels from a hotel nearby,  
4 Vöslauer Water O'NE 1,5l bottles



### 4 Fille/Garçon

Dominique Gonzalez-Foerster  
Fille/Garçon (1995/2014)  
Room installation

Pink Story Board 5 & 6, 30 x 80 cm  
Pink Story Board 7 & 8, 30 x 80 cm  
Blue Story Board 1 & 2, 30 x 80 cm  
Blue Story Board 3 & 4, 30 x 80 cm  
Blue Story Board 5 & 6, 30 x 80 cm

4 blue buckets  
4 pink buckets  
4 stools

Pink and Blue Tiles  
20 x 20 cm / 280 x 200 cm  
(dimensions variable)

Vitrine:  
Invitation card –  
Pink side, blue side  
Pink envelope,  
Exhibition pamphlet

## 5 Sarah Staton's SupaStore/Sleep 2014

Includes excerpts from:  
SupaStore Boutique 1994  
SupaStore NYC 1997  
SupaStore Manc 1998

Shelves:  
Sean Kimber  
Anarchy Cardigan (1994)  
Marta Nowicka Collection

Sean Kimber  
Football (1994)  
Marta Nowicka Collection

Lesley Smailes  
Porn Porn (1994)  
Wool  
Collection of the artist

Gavin Turk  
Chewing Gum Jewellery (1999)  
Gavin Turk Collection

Mark Pawson  
Plug Book (1993)  
Jeremy Cooper Collection

Fiona Banner  
Aviators (1994)  
Fiona Banner Collection

Simon Bill  
Mr Blobby (1994)  
Collection of the artist

Sarah Staton  
Camel (1992)  
Jeremy Cooper collection

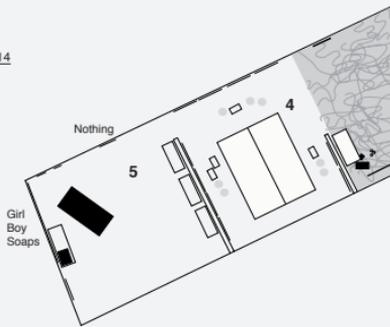
Sarah Staton  
Skull&XBones Hat (1991)  
Collection of the artist

Sarah Staton  
SupaStore NYC Pencil Drawing (1997)  
For more details, contact the gallery

Sarah Staton  
SupaStore Manc 5 x Ink Drawings (1998)  
For more details, contact the gallery

Sarah Staton  
Blindfolds (2014)  
For sale at the gallery, 370€  
Edition of 3

Stephen Willats  
Multiple Clothing (1965)  
Laure Genillard Collection



Walls:  
Merlin Carpenter  
Cartier Chanel (1989)  
Acrylic on canvas  
45 x 60 cm  
Cassius Mattias Collection

Hadrian Piggott  
Girl Boy Soaps (1994)  
Posters, magazine cover of Paletten Nr. 219, 4/1994  
Collection of the artist

Cerith Wynn Evans  
Death Factory (1997)  
Collection of another artist

Matthew Higgs  
Nothing (1994)

Sofa:  
Sarah Staton  
Boy Blanket (2014)  
For sale at the gallery, 1300€  
Unique

TV:  
Zapp Magazine  
Issue 3 (November 1994)

## 5 Sarah Staton's SupaStore/Sleep 2014

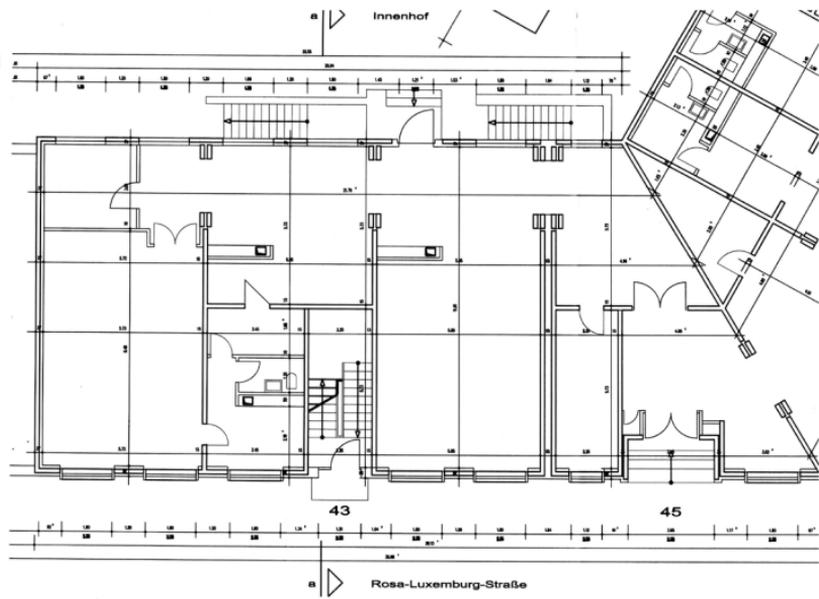
Includes excerpts from:  
SupaStore Boutique 1994  
SupaStore NYC 1997  
SupaStore Manc 1998

Reading List:  
(Books/Texts/Music)

Roland Barthes: *Mythologies des Alltags*. Frankfurt am Main 1957.  
Jean Baudrillard: *America*. London/New York 2010 (1986).  
Zygmunt Baumann: *Consuming Life*. Cambridge 2007.  
Walter Benjamin: *Das Passagen-Werk*. 2 Bde. Frankfurt am Main 1982.  
Michael Bracewell: *When Surface Was Depth. Death by Cappuccino and Other Reflections on Music and Culture in the 1990's*. Cambridge (MA) 2002.  
Chulhua Judy Chung: *Harvard Design School Guide to Shopping. Project on the City 2*. Köln 2001.  
David Harvey: *A Companion to Marx's Capital*. 2 Vol. London/New York 2010.  
Nina Power: *One-Dimensional Woman*. Winchester/Washington 2009.  
Neil Smith: *The New Urban Frontier. Gentrification and the revanchist city*. London et al. 1996.  
Shopping: "Consumer Complaints," LP. 2013.  
Susan Sontag: *On Photography*. London 1979 (1977).  
Robert Venturi/Denise Scott Brown/Steven Izenour: *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*. Cambridge (MA) et al. 1977 (1972).  
Zapp Magazine Issue 0/November 1993.  
Zapp Magazine Issue 2/July 1994.  
Zapp Magazine Issue 4/April 1995.  
Zapp Magazine Issue 7/March 1996.



SupaStore Sleep, work by Merlin Carpenter, Hadrian Piggott, Sarah Staton, Cerith Wynn Evans, Matthew Higgs.



Gallery Floor Plan, Yvonne Lambert, Berlin.

# 2015

September, October

## *SupaStore Tina*

There is No Alternative, Spike, Berlin.

## Press Release:

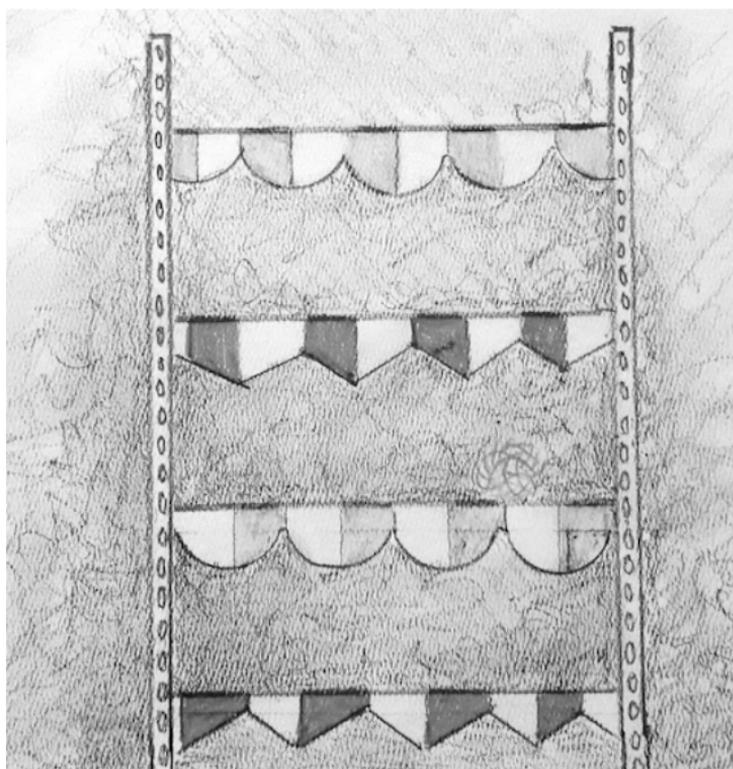
Croco Chanel	Mitchell Syrop
Mikołaj Małek	Nobutaka Aozaki
Manfred Erjautz	Juliette Blightman
Bonny Poon	Sarah Staton
Margaret Honda	Stano Filko
Nils Bech	

Organised by: Rita Vitorelli and Christian Kobald  
with Tenzing Barshee.

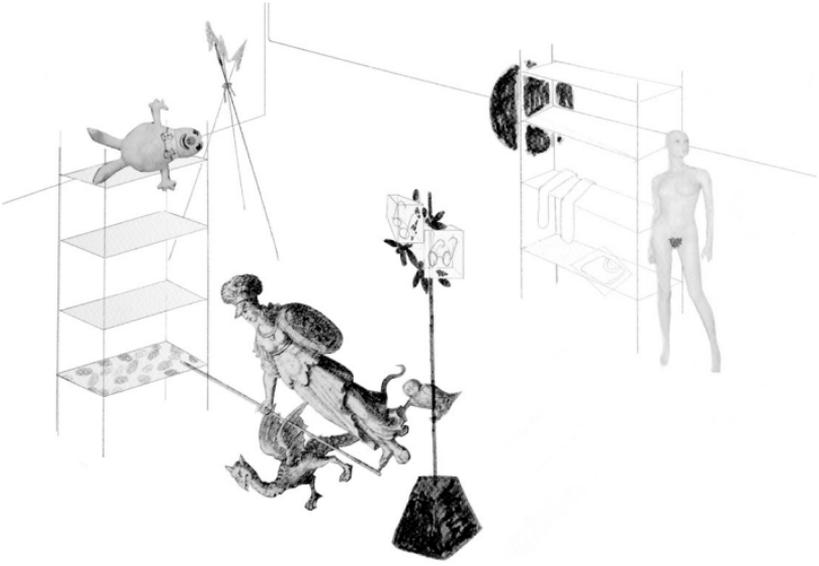
Royal dragons – painted like murals on glass doors – are charging against some invisible rival. Seen from the front, they are clearly headed left. Their power and glory echoes the hopelessness of the mantra: “No alternative!” – as it has been uttered in countless speeches by Margaret Thatcher. No alternative to economic liberalism, says the milk snatcher. The only valid remaining ideology. It still is an oblique and gloomy topic. Consumer culture, as it emerged in the eighties, in the wake of the historical defeat of the working classes. Peeking at these occurrences through the smudgy looking glass that is a group exhibition, we ask ourselves: Is this bloated bag of crisps half full or even less? The excess volume, usually pumped with nitrogen, is called “slack fill”. Keeps them crunchy. The crisps, that is. The ongoing mechanization of the reception of culture keeps us equally fresh. The constant feedback is supposed to keep us on our toes. But we find ourselves stuck in the lobby of streamlined thought patterns: Watch it, think it, watch it... Violence seems like the only possible intermittence. Imagine a wounded wolf: “Attracted by the scent of blood but confused over the absence of a carcass, other members of the pack attack each other until they are destroyed.” Or the violence becomes microscopic,

brewing like bacteria in the dirt. Like hungry worms that manage to escape, only to realise there is nothing to escape to. So what do we lose when epistemes change? There definitely are closures. But things keep being made in a certain way. Things do die and they don't live forever. But there is water on Mars. Maybe we've just lost the ability to mourn. The historical loops that we are witnessing are important. It is equally important to acknowledge whether they cycle into a continuum or a vicious circle. And when does something simply end? When there is no alternative. But please, let's refuse. In so many happy returns we do manage to make out actual shapes and figures through the milky glass. The human figure stays relevant with all its potential of distortion and disfigurement. The Internet can kill the land of Tina. There are enough artists' proposals that deal with the idea of transcription and repetition, not as dogma but as insistence. In order to keep weaving blurry utopias and to not stop believing. Like the student in the front row of Lacan's lecture performance: She's not an artist or famous, but she's in the picture, shy, charming. After all: The world is full without you.

Tina is  
a series of potato chip  
bags by Nobutaka Aozaki,  
some live singing by  
Nils Bech,  
a TV on a nightstand and  
buttermilk by Juliette  
Blightman, a diptych on  
glass by Croco Chanel,  
a mannequin and patches  
by Manfred Erjautz,  
a coloured performance  
and object by Stano Filko,  
two pieces of paper  
by Margaret Honda,  
a chair and a spine  
by Mikołaj Małek,  
a composting device  
by Bonny Poon,  
a shop on shelves  
by Sarah Staton,  
and a commercial  
by Mitchell Syrop.



Sarah Staton, install sketch, pencil on paper.



Sarah Staton, Install collage sketch, 2016, pen on paper.

# 2016

November, December

## *SupaStore Air*

Midway Contemporary Art, Minneapolis.

*The Geo Politics of  
Monetized Airspace -  
Come Fly with Me,  
I meet you by  
the Airside Gucci  
Concession at 4,  
Fox Fur Hat*

## Press Release:

The exhibition **THE GEO POLITICS OF MONETIZED AIRSPACE — Come Fly with Me, I Meet You** by the Airside Gucci Concession at 4, Fox Fur Hat features two works by artists Martha Rosler (b. 1943, USA) and Sarah Staton (b. 1961, UK).

Rosler's *In the Place of the Public: Airport Series* (1983 – present) uses installation, photo-text and video montage to look at seemingly abstract and interchangeable spaces of air travel, and at the logistics of labor management associated with them. With her *SupaStore* (1993–2000, 2014–present) Staton examines ways of organizing labor and lives within retail, trade and network structures. Both artists connect these scenarios to the visualization and materialization of public space. The airport and its extended retail space become a showcase for the organization of production chains, in which their embodiment becomes the main cargo. Seen as a method, the airport reaches far beyond its borders, into cities, offices and coffee shops.

Structured as complex and extensive bodies of ongoing work, or as a box-in-a-box set-up, both projects are remarkable for the broad timeframe they capture. Both were started in the early 1980s and 1990s, before internet-based communication, and span through the introduction and widespread adoption of web-based tools we use every day. Continuously and at close range, these projects document the spread of these new communication structures, and allow us to reexamine how they have become embedded within contemporary culture.

Exhibited for the first time in 1993 at Jay Gorney Modern Art in New York, Rosler's *In the Place of the Public: Airport Series* consists of a series of photographs taken during her travels as an artist flown to inviting institutions, beginning

in 1983. Through this system she became part of a traveling class which, in the 1980's, was out of the reach of most commuters or tourists. Rosler writes about the transition of her own identity from an artist of long-distance buses to one of commercial flights in an early version of her 1998 essay, *In the Place of the Public: Observations of a Frequent Flyer*. Here Rosler explores Henri Lefebvre's concepts (c.f. *The Production of Space*, 1974) in connection to air travel and airports in matters of simulation and representation. She states that "air travel introduces a dislocation or destabilization so complete that it suppresses the realization of where one is, in favor of illusion."

These photographs, accumulated over a long period of time, are installed accompanied by text printed in vinyl letters: single words, word combinations, short sentences, anaphoras, alliterations, and analogies. Together they generate a poetic language where there was once only an opaque one, based on the functional tone of directions, do's, and don'ts, designed for transfer and border zones. As in Rosler's well-known and broadly discussed *The Bowery* in two inadequate descriptive systems (1974–1975), her text-image combinations generate awareness of these spaces as constructed ones. In 1998 *In the Place of the Public: Airport Series* was installed at the Frankfurt International Airport by Museum für Moderne Kunst. That same year, Rosler's essay and text-image montages from the *In the Place of the Public: Airport Series* were published by Hatje Cantz.

1998 marked a moment when air travel first opened to widespread tourism and low-cost airlines. Seen this way, *In the Place of the Public: Airport Series* does not address the politics of air travel today; in her essay, Rosler does, however, use still-current vocabulary to describe the

basic aspects of air travel and the way travelers cope with the spaces that surround them. After the 2001 attacks in New York and the tightening of border and immigration controls that followed, Rosler updated the installation text to focus more strongly on the politics of scrutiny and to demonstrate how they have spread beyond airports to include the spaces of everyday life. A newer reading of *In the Place of the Public: Airport Series* reaches beyond *Observations of a Frequent Flyer* into the *Observations of a life of an Artist today*. These are also the observations of a self-employed commuter, a professor, a contractor, a care worker, an Army officer, a special effects technician — the whole range of a labor force (both legal and illegal) that is in constant movement from one place to another.

The installation presented at Midway shows printed and framed color photographs from the years 1986 to 1992 and a 19-minute-long digital movie with sound and material Rosler shot from 1983 to 2016.

*SupaStore Air* at Midway Contemporary Art recreates the proto pop-up *SupaStore*: Sarah Staton's *SupaStore93*, established by the artist in Charing Cross Road in London, in 1993. *SupaStore* was launched at eleven locations during the nineties — including museums, galleries and artist-run exhibition spaces — and was included in an exhibition organized by the British Council, that toured the Balkan Region and South American continent between in 2001 and 2007. *SupaStore* exploits retail processes to critique the notion of our branded age, thereby posing an ironic comment on the marketing of artistic genius, questioning notions of originality and copying.

Interested in retail as artistic practice, Staton observed the rapidly-changing function of public space within the UK in the early 1990s, marked

by the introduction of shopping malls replacing the high street. Staton looked among precedents and her contemporaries for critiques of the role of the artist as unique “author” of their own work; points of reference included Duchamp’s multiple *La Boîte en Valise* and the *Rotoreliefs* (Optical Discs), multiples as artforms in general, Oldenburg’s *The Store* and Keith Haring’s long-running *Pop Shop*, and Sarah Lucas and Tracey Emin’s *The Shop*. The set-up for the various *SupaStore*’s was always the same. Sarah Staton invited artists to produce multiples and small artworks that fit in the suitcase of a traveling-artist-as-saleswoman. Staton herself worked on displays and ran the stores, which were set up as exhibitions and as spaces for exchange of various kinds, all under the umbrella of “retail”.

Prior to *SupaStore*, Staton, in collaboration with Lawren Maben, formed *Milch*, a gallery space within a large squated house at 64-65 Guilford Street, London. They presented exhibitions and dinners and generated a social space within the loose network of the London’s young artists. The first exhibition in 64-65 Guilford Street took place in 1990 under the title *Peace and anarchy & I love form but she doesn’t love me & strange flowers & homage to Schnabel equals freedom and fun forever with Merlin Carpenter, Nils Norman and Sarah Staton*. Staton continues to collaborate with other artists, an ongoing thread of her broad practice that encompasses exhibition making, production of artists’ books and creating sculpture for the public realm. Since 2013 she has been Senior Tutor in Sculpture at the Royal College of Art.

Like *Milch*, Staton’s *SupaStore* was conceived as a meeting point for a London artists’ community. Staton has described the period of this community as one where it felt like there was no outside. Beginning with presentations from the

loose social network of young artists in 1990's London, through the web of social connections, artists from further afield, both generationally and geographically participate in *SupaStore*. *SupaStore* was a pre-internet hub, materialized through a collection of small objects or things with a more or less definable "use". The accessibility and straightforward handling of artworks in the *SupaStore* context enabled an exchange of works primarily within the artists' community itself.

Exhibited at Midway Contemporary Art, *SupaStore* takes on various forms of presence in space and meaning. On the one hand, it is a historic document as an installation, as a reflection and documentation of the past project, simultaneously updated and performed. *SupaStore Air* includes some of the objects originally presented at the stores from 1993–2000. Books and videos there suggest a meta-level notion, and provide historical points of reference to today's wide acceptance of network-lifestyle, consumerism and "shopping" in general. On the other hand, *SupaStore Air* takes on a new iteration through the participation of many artists new to *SupaStore*.

The store display by Sarah Staton includes the symbols of Minerva, the Roman goddess of handicrafts, protector of intellectual and manual skills, and patron of warlike goods and heroes. She is also the goddess of wisdom and reason, represented through her symbols: the owl, the shield and the snake. *SupaStore* is a shop for the time-honoured rituals of trade and exchange.

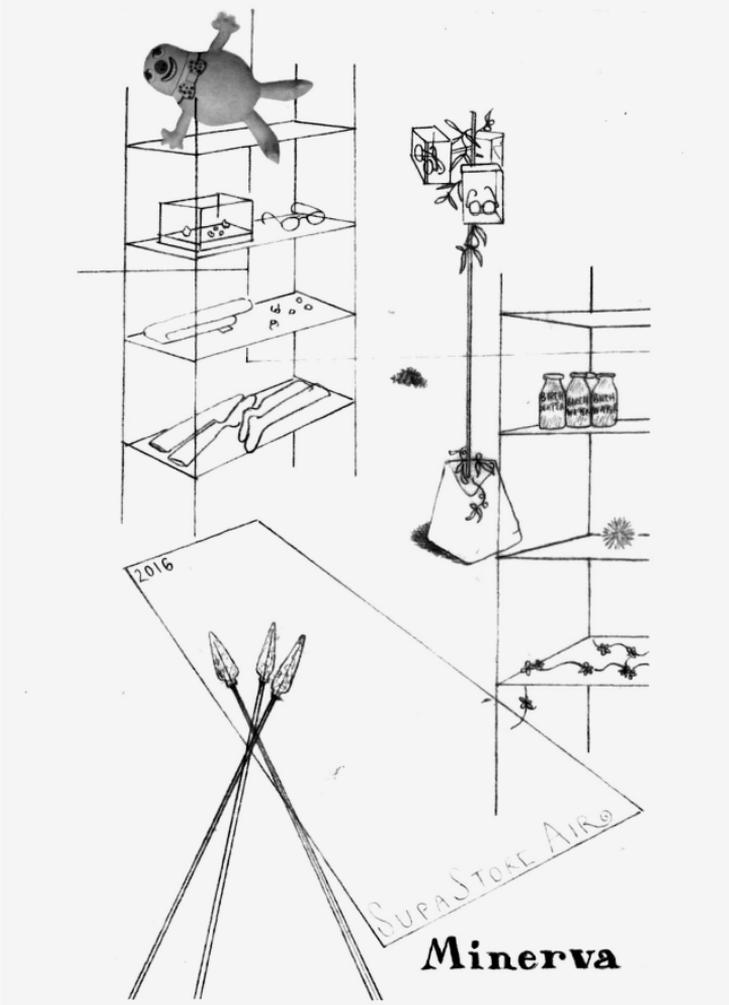
*SupaStore Air* includes:

T-Shirts designed by Saelia Aparicio, Gerry Bibby & Henrik Olesen, Merlin Carpenter, Jeremy Deller, Dominique Gonzalez-Foerster, NSRD (designed by HIT), Ken Kagami, Josephine Pryde, Sarah Staton, Paula Linke, Demelza Watts as well as Nolan Simon for PROVENCE.

*SupaStore Air* includes objects such as Gamarelli stockings from Rome, artists' books, magazines and fanzines, SupaStock: objects from the previous *SupaStore* iterations and other artworks by:

Agenzia delle Entrate, Tash Amini, Fiona Banner, Ejaz Christilano, Clare Corrigan, Jude Crilly, Aaron Flint Jamison, Freee art collective, GAS (Kelsey Olson and Katelyn Farstad), Alison Gill, Chiara Giovando, Anthea Hamilton and Julie Verhoeven, Matthew Higgs, Alex Israel, Alison Jones & Milly Thompson, Steve Kado, Tobias Kaspar, Lito Kattou, Miguel Soto Karelovic, Nina Könnemann, Adriana Lara, Paula Linke, Adam McEwen, Sean McNanney, Ariane Müller, Hadrian Pigott, Giulia Piscitelli, Lesley Smailes, Gavin Turk, Nicole Wermers, Seyoung Yoon and Anand Zenz.

Many of the objects at *SupaStore Air* are for sale, please visit the gallery's front desk to speak with a Midway staff member if you are interested in making a purchase.



Invitation Card, SupaStore Air.

# THE GEO POLITICS OF MONETIZED AIRSPACE

Come Fly with Me, I Meet You by the  
Airside Gucci Concession at 4,  
Fox Fur Hat

**Sarah Staton**  
**SUPASTORE AIR**  
(1993–2016)

Curated by Egija Inzule

November 5 – December 17, 2016

Installation sketch for Supastore Air at Midway Contemporary Art, 2016

Midway  
Contemporary  
Art

527 Second Ave SE  
Minneapolis  
Minnesota 55414  
[www.midwayart.org](http://www.midwayart.org)

# Midway Contemporary Art

THE GEO POLITICS  
OF MONETIZED AIRSPACE  
Come Fly with Me, I Meet You by the  
Airside Gucci Concession at 4,  
Fox Fur Hat

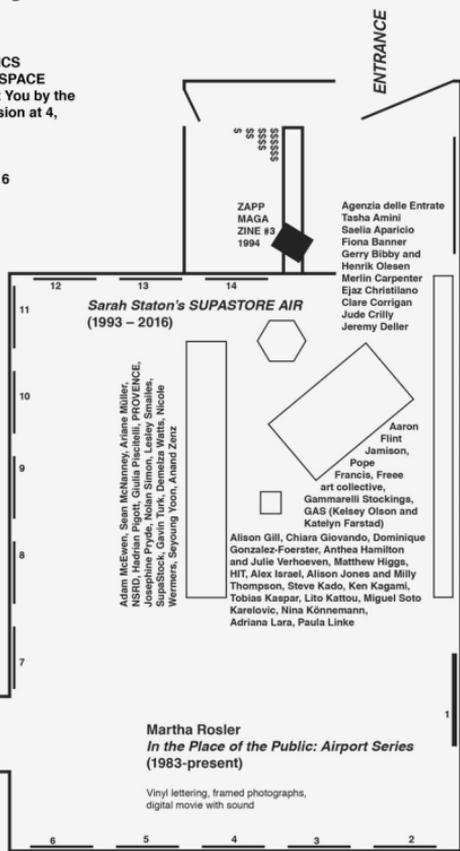
November 5 – December 17, 2016  
Curated by Egija Inzule

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SUPASTORE  
FOOTNOTES

Sarah Staton's  
SUPASTORE  
ARCHIVE INSIGHTS

← WALKWAY TO  
LIBRARY



Floor Plan, SupaStore Air, Midway Contemporary.

Sarah Staton's SUPASTORE AIR  
(1993 – 2016)

## SUPASTORE FOOTNOTES

Barthes, Roland. *Mythologies*. New York, NY: Hill and Wang, 1972.  
 Baudrillard, Jean. *America*. London: Verso, 1988.  
 Benjamin, Walter. *The Arcades Project*. Cambridge, MA: Harvard University Press, 1999.  
 Bode, Steven; Jeremy Millar. *Airport: The Most Important New Buildings of the Twentieth-Century*. London: The Photographers' Gallery, 1997.  
 Buchholz, Daniel; Gregorio Magnani. *International Index of Multiples: From Duchamp to the Present*. Köln: Verlag Der Buchhandlung Walther König, 1993.  
 Bracewell, Michael. *When Surface Was Depth: Death by Cappuccino and Other Reflections on Music and Culture in the 1990's*. Boston, MA: Da Capo Press, 2002.  
 Chung, Chuihua Judy; Jeffrey Inaba; Rem Koolhaas; Sze Tsung Leong; Tae-wook Cha. *Harvard Design School Guide to Shopping*. New York, NY: Taschen, 2001.  
 Duchamp, Marcel. *Salt Seller: The writings of Marcel Duchamp*. Oxford: Oxford University Press, Inc., 1973.  
 Smith, Neil. *The New Urban Frontier. Gentrification and the revanchist city*. New York, NY : Routledge, 2005.  
 Sontag, Susan. *On Photography*. New York, NY: Picador, 1990.  
 Venturi, Robert; Denise Scott Brown; Steven Izenour. *Learning from Las Vegas*. Cambridge, MA: The MIT Press, 1972.  
 Warhol, Andy. *America*. New York, NY: Harper and Row, 1985.

### VIDEO

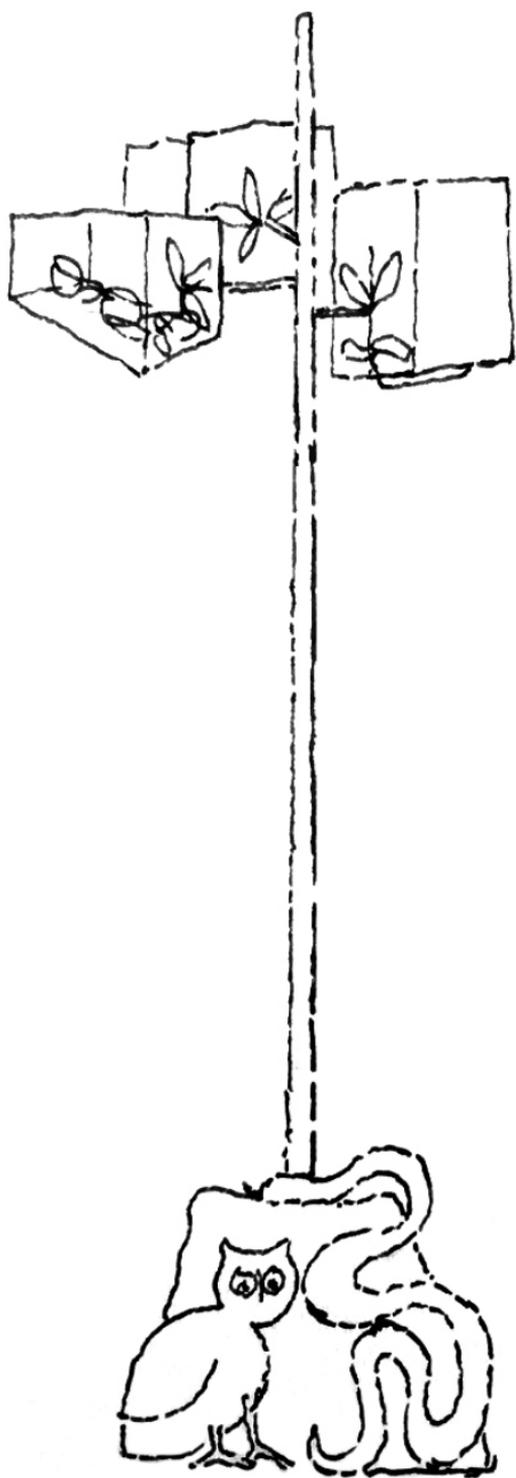
ZAPP Magazine #3 (1994)  
 Features SUPASTORE BOUTIQUE and POSTERSTUDIO "TATE GALLERY ARCHITECTURAL COMPETITION" BANKSIDE ARENA LONDON

### NSRD Bimocular Dance Lessons

In between the store items are placed various sunglasses made by the participants of the workshop on November 1, 2016, at the SupaStore Air in Chicago. Erija, James, Jay, Jan, John, Katy, Kelsey, Megan, Nick, Nina, Pete, Risa, Sarah, Tetsuya, Tobias and Vita



SupaStore Air T shirt, NSDR Workshop for the Restoration of Unfelt Feelings.



Sarah Staton, Install sketch 2016, pen on paper.



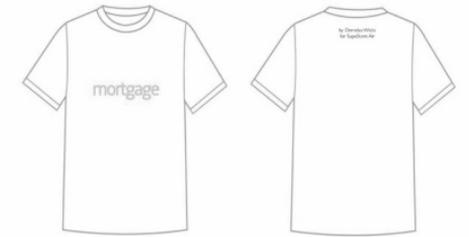
SupaStore Air, works by Hadrian Piggott, Jude Crilly, Lito Kattou.



Merle Carpenter



Pamela Watts



This white gold lettering to be printed in an ink that sits off the surface of the shirt, could be a gold flock or a metallic ink that is very plastic.

Sallia Aparicio



Pope Francis

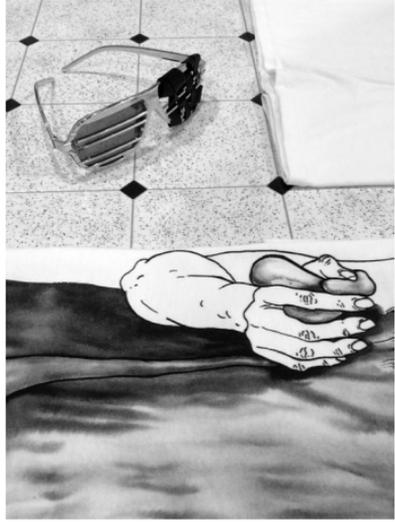
Lettering at neck to be 10cm long approx 48pt





Installation shots, SupaStore Air, Midway Contemporary.





Installation shots and sunglasses workshop, SupaStore Air, Midway Contemporary.



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Name

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Title

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Category

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Date

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Time

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Cost

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Location

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Description

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Workshop for the Restoration of Unfelt Feelings (NSRD)

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Binocular Dances and Sunglasses Making Workshop

---

Workshop

---

Nov 3, 2016

---

5:00 – 7:00 pm

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Free

---

Midway Contemporary Art

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During the workshop participants will follow a recipe for making sunglasses, written in 1987 by musician Imants Žodžiks within the framework of activities of Workshop for the Restoration of Unfelt Feelings (NSRD). NSRD included a number of collaborators — artists, musicians, architects and others — active in Soviet Latvia from 1982 to 1990. Collectively, they made music, worked on performances and actions, and organized long-lasting walks along the peripheries of Riga, all of which are documented in videos that they produced. They also made sunglasses.

The recipe for sunglasses says: "When considering a new design for the sunglasses form or color combination, first think about a literary theme, visual concept, title, or legend. This will help produce a vision for a finished work that makes you feel there is more than sun protectors stamped "Made in Italy" on your nose. Neither symmetry nor asymmetry is necessary. Ornamentation, used by architects, interior and furniture designers, and textile producers, can also be used for the design of sunglasses. Fractures, used to alter perception, can be achieved by incorporating materials found in the kitchen."

Within the works of NSRD, especially Binocular Dances, sunglasses played a central role — they were, as Žodžiks writes, "especially necessary for the beginners of Binocular Dance Lessons to avoid losing their balance in the first three minutes of the dance." Glasses were altered so that only little openings were left for light to reach the eye, in order to physically intervene in the perception of the wearer's surroundings.

Please bring one or more pair of sunglasses to the workshop.

NSRD's videos of the Binocular Dance Lessons will be screened during the workshop.

Presented in collaboration with the archive of NSRD at the Latvian Centre for Contemporary Art.



LATVIJAS LAIKMETIĢĀS  
MĀKSLAS CENTRS



SupaStore  
Human  
You are the  
Please

**BUY  
BUY  
BUY**

IG post, found web content.

2017

2018

December, March

*SupaStore Human*

Dikeou Pop Up, Denver.

*We are the Product*

## Press Release:

The Dikeou Collection is thrilled to welcome artist Sarah Staton to Denver as she presents *SupaStore Human – We are the Product* at Dikeou Pop-Up: Colfax. A plaster casting workshop will be held prior to the opening on Thursday, December 14<sup>th</sup> from 6-8pm. *SupaStore Human* will open with a public reception and artist talk on Friday, December 15<sup>th</sup>, from 6-8pm. All items presented in the *SupaStore* will be available for purchase.

Sarah Staton (born 1961) is an artist based in London, England, whose diverse practice melds sculpture, painting, architecture, design, publishing, fashion, and technology to create objects and spaces that are simultaneously aesthetic and utilitarian. Staton is Senior Tutor in Sculpture at the Royal College of Art, and has exhibited internationally at museums and galleries like Tate Modern, Hauser and Wirth, Mount Stuart, and Osan Museum of Contemporary Art among many others. Her bleach on denim anti-painting, *Endless Column*, is represented at Dikeou Collection and her 10 *SupaStore SupaStars* portfolio comprised of lithographs by past *SupaStore* artist participants is exhibited at Dikeou Pop-Up: Colfax. She has also curated projects in *zing* magazine issues 4 and 15, as well in forthcoming issue 25.

One of Statons most well-known projects is the Sarah Staton *Supastore*, a peripatetic shop selling works by up-and-coming contemporaries, unknowns and established artists such as Sol LeWitt, Mike Kelley and Steve Willats. The *Supastore* has appeared in Laure Genillard Gallery, the ICA in London, the San Francisco Art Fair, Middlesbrough Art Gallery, Galerie Emanuel

Layr, and most recently at Midway Contemporary Art in Minneapolis.

Initiated in 1993, Sarah Staton's *SupaStore* started as a parody on art's commodification and has since grown into a documentation of the developments and movements in contemporary art, and the subsequent correlations that ebb and flow with the market and consumer habits. *SupaStore Human – We are the Product* reflects on current trends of how technology and automation has impacted social interaction, commerce, and manufacturing. As the goddess of Art, Trade, Handicrafts and Wisdom, Minerva (in her many guises) has become the face of the *SupaStore* and represents the classical origins of these now mechanized exchanges.



Devon Dikeou, SupaSupporter, artist, patron and co founder of the Dikeou Foundation.

On Thursday, December 14<sup>th</sup> (6-8pm) Sarah will lead a plaster casting workshop at Dikeou Pop-Up: Colfax where participants will cast their hands, arms and feet. These castings will become part of the *SupaStore Human* installation. Please join us for the official public opening *SupaStore Human – We are the Product* on Friday, December 15<sup>th</sup> (6-8pm) at Dikeou Pop-Up: Colfax with artist talk at 6:45pm. Both the workshop and the opening reception are free and open to the public. *SupaStore Human* will be on view through February 2018.



Install shots, *SupaStore Human* 2017.



IG, post, found web content, John Carpenter, THEY LIVE.



IG post, *Could robots be marking your homework?*, BBC article.



Saelia Aparicio, Necklaces, 2017.



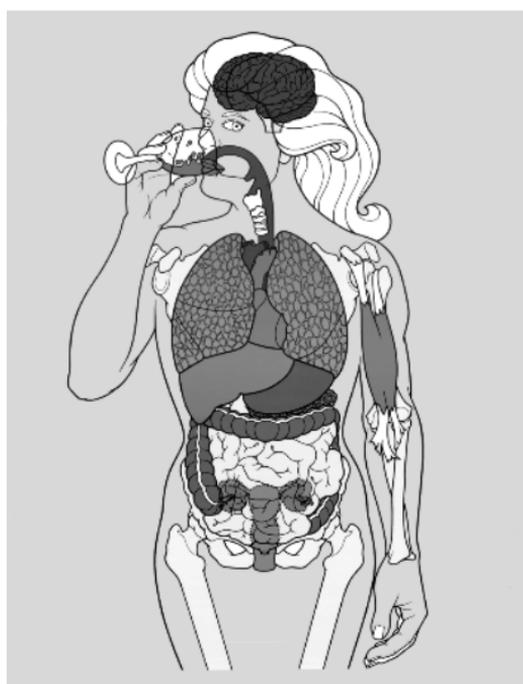
Nicola Tyson, Seed Pod Friends, 2017.



Demelza Watts, Mortgage, Digital Collage, 2015.



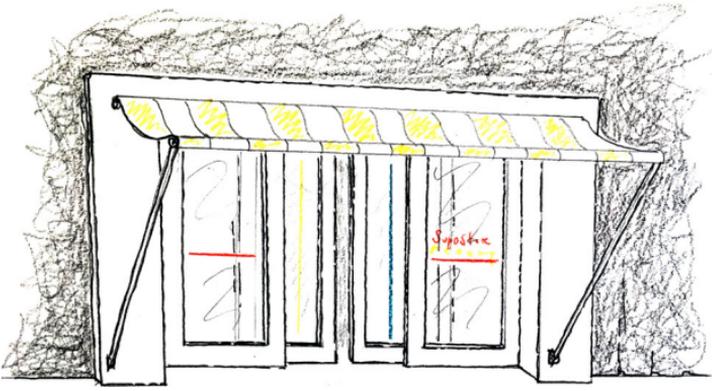
IG post, found web content, HBO series Westworld.



Natalie Price Hafslund, Bruce's Algorithm, 2015, produced as a printed metallic balloon for SupaStore Human.



Plaster Casting Workshop at SupaStore Human.



Sarah Staton, sketch for the store front at Nida, pencil on paper, 2020.

# 2020

July

## *SupaStore Academy*

Nida Art Colony, Lithuania.



SupaStore Academy viewed from the board walk.  
Photo credit: Ansis Starks.

Nida Art Colony of the Vilnius Academy of Arts  
SupaStore Academy  
E. A. Jonušo str. 3  
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## Press Release:

*SupaStore Academy*, a permanent installation by the artist Sarah Staton at Nida Art Colony of Vilnius Academy of Arts, opens on 17<sup>th</sup> July 2020.

*SupaStore* is a lively trading platform for artists and ideas, a mutable pop up that presents small artwork, multiples, and editions from a diverse selection of artists.

The first *SupaStore* opened in 1993 in London and was repeated with nuanced variance several times throughout the decade. As installations, functioning as working retail stores for artist-made multiples, and smaller artworks, the *SupaStore* series both facilitated exchange, referred to, and commented on the paradox of the increasing marketing of creativity. Commercialisation of public space, public spaces formed by infrastructure and architecture for commerce, artists communities, networks, and digitalisation of trade and exchange have been the topics recurring in Staton's project since the 90s.

*SupaStore Academy* at the Nida Art Colony, is contained within a bespoke kiosk on the board walk. In summer time the doors open wide, with an adorned striped awning offering some shade. Come winter the snowfall transforms the kiosk into a bright vitrine for the display of artworks.



Inside SupaStore Academy.  
Photo credit: Ansis Starks.

Not merely focused on price point, nor just an exhibition space or concept store, *SupaStore Academy* is a dialogical platform, where professors, students, and shoppers exchange equally. *SupaStore Academy* assembles all kinds of smaller works, transportable works, mail art, conceptual art, design, and craft by students and faculty of Art Academies in our networks, a platform for exchange to those working with and interested in reflecting on formats of the commodification of culture. Developed remotely over the pandemic summer of 2020, *SupaStore* has been brought together with contributions from a dispersed team working from Nida, London and Vilnius.



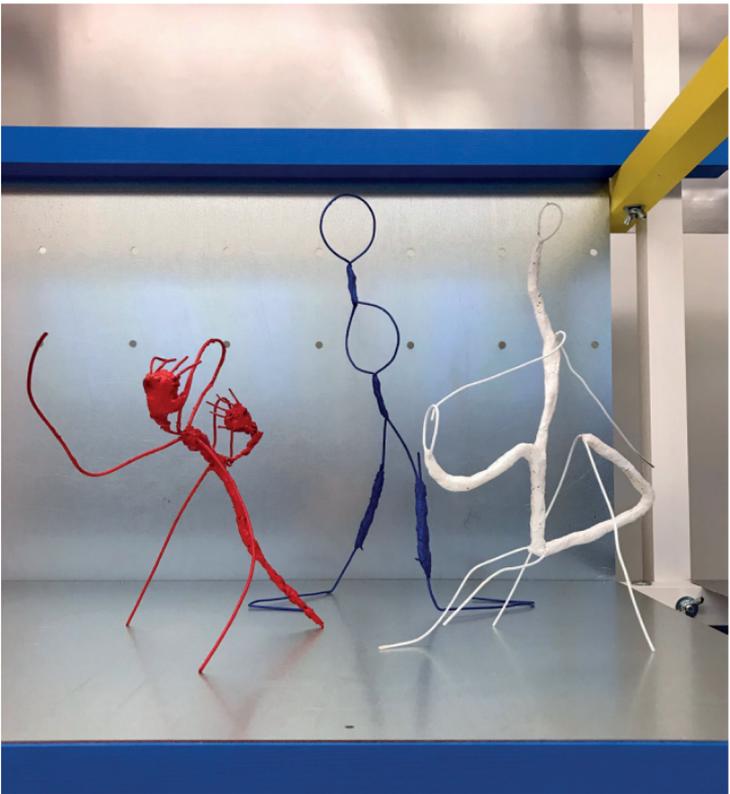
Francesca Anfossi, Utensil brown semicircle, 2019, ceramic, metal, string, approx 10 × 4 cm.



Awning drawing by Flore Mycek, at SupaStore Academy.  
Photo credit: Ansis Starks.



Lito Kattou, *Knives*, 2019, Steel, Dimensions Variable.  
Photo credit: Ansis Starks.



Julia Frank, *Forming the unknown 1, 2, 3*, 2020, Wire, modelling paste, concrete granulat, paint, 30 × 15 × 17 cm.



SupaStore Academy looking on to the board walk, through *Minerva* drawing by Flore Mycek.  
Photo credit: Ansis Starks.

# SupaStore Academy

Nuolatinė menininkės Saros Staton instaliacija  
Vilniaus dailės akademijos Nidos meno kolonijoje.



Veikia antradieniais–sekmadieniais 12–19 val.

E. A. Jonušo str. 3  
93127 Nida, Lithuania

V | ilni | a | us d | a | ilė s  
a | k | a | de m | ij | o | s  
Nido | s | meno | k | o | lonija

SupaStore Academy Poster, designed by Nerijus Rimkus with drawing by Flore Mycek.



Philippe Daerenidnger, *Passengers*, 2020, Watercolour and graphite pencil on paper, glass, 34.5 × 25 cm.



Severija Inčirauskaitė-Kriaunevičienė, *Sport at Home 1*, 2020. Sports equipment collected from teenagers (from my son and his friends) during the quarantine period (balls, socks, sneakers...), 65 × 45 × 2 cm.

**Design concept:**  
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“TATE GALLERY ARCHITECTURAL COMPETITION” BANK-  
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1993-2020  
Sarah Staton



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Postgraduate Art & Design

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of V | iln | i | us | A | c | ademy of  
Arts







SupaStore is the event  
based durational  
artwork of the artist  
Sarah Staton,  
an ongoing series of  
stores as exhibitions  
established in 1993.  
SupaStore Inventory  
maps the iterations  
1993-2020.



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