

**IN DEED:  
CERTIFICATES OF  
AUTHENTICITY  
IN ART**

**Ruben Aubrecht  
Judith Barry  
Robert Barry/Stefan Brüggemann  
Hemali Bhuta and Shreyas Karle  
Pierre Bismuth  
Marinus Boezem  
George Brecht  
Daniel Buren  
André Cadere  
Marcel Duchamp  
Maria Eichhorn  
Urs Fischer  
Dan Flavin  
Andrea Fraser  
Liam Gillick  
The Felix Gonzalez-Torres Foundation  
Hans Haacke  
Edward Kienholz  
Yves Klein  
Joseph Kosuth  
Sol LeWitt  
Ken Lum  
Piero Manzoni  
Gordon Matta-Clark  
Josiah McElheny and Allan Kaprow Estate  
Jonathan Monk  
Robert Morris  
Antoni Muntadas  
Yoko Ono  
Cesare Pietroiusti  
Adrian Piper  
Emilio Prini  
Robert Projansky and Seth Siegelaub  
Raqs Media Collective  
Robert Rauschenberg  
Sharmila Samant  
Joe Scanlan  
David Shrigley  
Daniel Spoerri  
Haim Steinbach  
Superflex  
Rirkrit Tiravanija  
Ben Vautier  
Lawrence Weiner  
Franz West  
Ian Wilson  
Cerith Wyn Evans  
Carey Young  
Andrea Zittel  
Heimo Zobernig**

## INTRODUCTION

Artists' certificates of authenticity have played a crucial role in contemporary art during the past five decades. These certificates, and other administrative documentary forms, gained prominence during the 1960s, when artists were experimenting with radically altered production methods and even challenging the very physicality of the art object. Sometimes, certificates come to stand in for the artwork itself, while referring to it, serving as its deed, legal statement, and fiscal invoice. In this exhibition, dozens of documents have been digitally scanned, and are presented in facsimile format. They offer a glimpse of the behind-the-scenes workings of many contemporary artists, exposing what is usually protected securely in inventory files, yet what in many cases actually constitutes the work of art. These documents serve at least two crucial functions—they validate the authorship and originality of the work, and they allow the work of art to be positioned in the marketplace as a branded product, no matter how immaterial or transient this product may be. They may also prescribe a set of instructions to be followed in order to make the work, which has been carried out in this presentation in select cases.

Certification, like delegation, is the new frontier—along with the battle on copyright boundaries—in the ever-changing landscape of intellectual property.

Susan Hapgood  
and Cornelia Lauf,  
curators

## CHECKLIST

*Note: All works are reproduced in facsimile format from high-resolution digital images.*

1. Ruben Aubrecht, *Invoice No. 21 (Rechnung Nr. 21)*, 2011, ink on paper, signed, 12.7 × 4.3 cm, (5 × 1<sup>5</sup>/<sub>8</sub>"), courtesy the artist

2. Judith Barry, *Certificate of Authenticity Template*, 1991–ongoing, ink on paper, 21.6 × 28 cm (8<sup>1</sup>/<sub>2</sub> × 11"), courtesy the artist

3. Robert Barry/Stefan Brüggemann, certificate for *Shift*, 2009, ink on paper, signed, 29.7 × 21 cm (11<sup>3</sup>/<sub>4</sub> × 8<sup>1</sup>/<sub>4</sub>"), courtesy the artists  
→ *This document reflects an exchange between Robert Barry and Stefan Brüggemann, in which authorship for one artwork is traded off, in five-year increments, with corresponding peaks and drops in financial value.*

4. Hemali Bhuta and Shreyas Karle, *Gift Voucher Coupon*, 2010, offset print and pen on paper, signed, 10.2 × 15.2 cm (4 × 6"), courtesy Sree Goswami, Mumbai

5. Pierre Bismuth, *Certificate of Authenticity—Ed Ruscha*, 2000, digital pigment print on archival paper, inscribed, 29.7 × 21 cm (11<sup>3</sup>/<sub>4</sub> × 8<sup>1</sup>/<sub>4</sub>"), courtesy the artist

6. Marinus Boezem, *The Lost Volume of the Artist's Body*, 1976, offset print, stamp, and handwritten ink on paper, 70 × 50 cm (27<sup>1</sup>/<sub>2</sub> × 19<sup>2</sup>/<sub>3</sub>"), courtesy the artist

7. George Brecht, *Relocation*, ca. 1963–64, printed paper, 8.6 × 9.2 cm (3<sup>3</sup>/<sub>8</sub> × 3<sup>5</sup>/<sub>8</sub>"), courtesy Joanne and Jon Hendricks, New York  
→ *George Brecht struck out into virgin territory in 1963 with his work Relocation, which allowed the "subscriber" to define the locational bounds of the work and to relocate it up to five times per year, whatever it was.*

8. Daniel Buren, *Avertissement (Notice)*, 1968–ongoing, offset print on paper, 29.7 × 21 cm (11<sup>3</sup>/<sub>4</sub> × 8<sup>1</sup>/<sub>4</sub>"), courtesy the artist

→ *Buren's Notice stipulates that if any of the agreement's fairly stringent rules are not followed, then the work of art cannot be attributed to him. Among the more extreme points are the clauses saying that the financial value of the work is only what the purchaser has decided it is worth, and that after the artist's death, any transfer of his work must entail payment of 15% of the sales price to his heirs.*

9. André Cadere, certificate for *Barre de bois rond (noir, jaune, rouge) [Round Wood Bar (black, yellow, red)]*, 1973, offset print and pen on paper, 29.7 × 21 cm (11<sup>3</sup>/<sub>4</sub> × 8<sup>1</sup>/<sub>4</sub>"), private collection, courtesy Galerie Art Attitude, Nancy

10. Marcel Duchamp, *Tzanck Cheque* (detail from *Boîte-en-valise [Box in a Valise]*), 1919/1938, printed facsimile, two-color offset lithograph with hand stamped number, 21 × 38.2 cm (8<sup>1</sup>/<sub>4</sub> × 15"), courtesy Francis M. Naumann Fine Art, New York, © Succession Marcel Duchamp, 2011, ADAGP, Paris/ARS, New York  
→ *Surprisingly, Marcel Duchamp did not use certificates to authenticate his art, but he did make several documents that entered into his oeuvre as works of art, including the Tzanck Check, a drawing very carefully crafted to represent a check drawn on the fictitious "Teeth's Loan and Trust Company, Consolidated, 2 Wall Street" and actually used to pay his dentist for services rendered. This wry joke that nonetheless functioned as money, was considered important enough by Duchamp to find a place in his Box in a Valise, the portable suitcase containing sixty-eight miniature replicas of works.*

11. Maria Eichhorn, *Erwerb des Grundstückes Ecke Tibusstraße/Breul, Gemarkung Münster, Flur 5, Nr. 672 (Purchase of the Plot at Corner Tibusstrasse/Breul, Münster Province, Hall 5, No. 672)*, 1997, inkjet print on paper, 29.7 × 21 cm (8<sup>1</sup>/<sub>4</sub> × 11<sup>3</sup>/<sub>4</sub>"). Sculpture. Projects in Münster 1997. *Media, materials, events*: Property corner of Tibusstrasse/Breul, Province Münster, Hall 5, No. 672. Text "What is the origin of a city? Land register and cadastre. To whom does the city belong? How public is public space? How private is private property? The city of Münster. Purchase of land (acquisition of land). Which piece of land? Location/position. Change of ownership/change of property. Real value/symbolic value." Purchase and sale of plot at corner Tibusstraße/Breul, Province Münster, Hall 5, No. 672. Notarial registration of the real agreement. Signing of the bill of sale. Bills of sale. Entry of the changes in the land register. Extract from the land register. Cadastral map. Documentation of the property purchase. Documentation of the work of the "Verein zur Erhaltung preiswerten Wohnraums e.V.," Münster. Publications, city maps, photographs. Resurveying of the property. Transfer of the proceeds from the property sale to the building renovation budget of the "Verein zur Erhaltung preiswerten Wohnraums

- e.V." Etc. *Places, institutions*: Land registry, Münster district court. Westfälisches Landesmuseum. Landschaftsverband Westfalen-Lippe. Plot at corner Tibusstraße/Breul, Province Münster, Hall 5, No. 672. Verein zur Erhaltung preis-werten Wohnraums e.V., Münster. Real Estate Office (Liegenschaftsamt) of the City of Münster. Detail: Auszug aus dem Liegenschaftskataster. Courtesy the artist
12. Urs Fischer, certificate for *Untitled*, 2011, digital certificate, downloaded and printed, inkjet print on paper, 29.7 × 21 cm (8 $\frac{1}{4}$  × 11 $\frac{1}{4}$ " ), courtesy Urs Fischer LLC, New York  
→ *Fischer's certificate is part of a new documentation system initiated by the company Blue Label, which collaborates with artists to record information about their works and then keeps them safe in standardized digital format for posterity and for future research.*
13. Dan Flavin, certificate for *Untitled*, 1970, marker, typewritten and handwritten ink on gridded paper, signed, 27.6 × 21 cm (10 $\frac{7}{8}$  × 8 $\frac{1}{4}$ " ), collection Ghislain Mollet-Viéville, Paris
14. Andrea Fraser, *Preliminary Prospectus: For General Audience Public or Private Nonprofit Cultural Institutions* (excerpt from the *Preliminary Prospectuses* series), 1993, two-sided printed document, ink on paper, 27.9 × 21.6 cm (11 × 8 $\frac{1}{2}$ " ), folded, courtesy Friedrich Petzel Gallery, New York  
→ *The primary focus of these prospectuses is the interaction between artist and owner. In these documents, Fraser offers the purchaser interpretive and interventionary services, stipulating a precise sequence of procedures. These prospectuses manage to pack practicality, performance script, and biting institutional critique into neat contractual documents.*
15. Liam Gillick, *Starkmann Certificate*, 1994, ink on paper, signed, 29.7 × 21 cm (11 $\frac{1}{4}$  × 8 $\frac{1}{4}$ " ), courtesy the artist
16. The Felix Gonzalez-Torres Foundation, correspondence, 2010, ink on paper, 29.7 × 21 cm (11 $\frac{1}{4}$  × 8 $\frac{1}{4}$ " ), courtesy The Felix Gonzalez-Torres Foundation, New York
17. Hans Haacke, *Agreement of Original Transfer of Work of Art*, ca. 1968–ongoing, digital certificate, downloaded and printed, ink on paper, 29.7 × 21 cm (11 $\frac{1}{4}$  × 8 $\frac{1}{4}$ " ), public freehold
18. Edward Kienholz, documents from *The World Tableau*, 1964, offset print and typewritten ink on paper, three pages, 27.9 × 21.6 cm (11 × 8 $\frac{1}{2}$ " ) each, © Kienholz, courtesy L.A. Louver, Venice, California
19. Yves Klein, certificates and receipt book for *Zones of Immaterial Pictorial Sensibility (Zones de Sensibilité Picturale Immatérielle)*, 1959, booklet of perforated and printed paper, with inscription, 8.7 × 29.8 cm (3 $\frac{3}{8}$  × 11 $\frac{3}{4}$ " ), courtesy Yves Klein Archives, Paris  
→ *Klein sold immaterial artworks, providing printed receipts to acknowledge the payment, in pure gold, for their purchase. To "absolutely and intrinsically" own the fundamental immaterial value of the work, the buyer had to burn the document. If the gluttonous purchaser chose to keep the receipt, then the immaterial zone was still transferable and had to be sold for double its previous price.*
20. Joseph Kosuth, certificate of ownership for *Frammenti di Vitruvio #22 (Fragments of Vitruvius #22)*, 2001, ink on paper, inscribed and signed, 21 × 29.7 cm (8 $\frac{1}{4}$  × 11 $\frac{3}{4}$ " ), private collection
21. Sol LeWitt, certificate for *Wall Drawing #1217*, 2006, offset print, typewritten ink, and inscription on paper, signed, 27.9 × 21.6 cm (11 × 8 $\frac{1}{2}$ " ), courtesy the Estate of Sol LeWitt
22. Ken Lum, certificate for *Melly Shum Hates Her Job*, 1990, ink on paper, signed, 29.7 × 21 cm (11 $\frac{1}{4}$  × 8 $\frac{1}{4}$ " ), courtesy the artist
23. Piero Manzoni, *Declaration of Authenticity No. 50 (Carte d'authenticité No. 50)*, 1961, ink on paper, inscribed and signed, two-sided, 7 × 10.5 cm (2 $\frac{3}{4}$  × 4 $\frac{1}{8}$ " ), courtesy Joanne and Jon Hendricks, New York
24. Gordon Matta-Clark, *Certificate of Authenticity and Ownership*, 1976, offset print and inscription on paper, signed, 21 × 15 cm (8 $\frac{1}{4}$  × 5 $\frac{3}{4}$ " ), private collection
25. Josiah McElheny and Allan Kaprow Estate, letter of agreement for *Yard*, 2009, ink on paper, signed, two pages, 29.7 × 21 cm (11 $\frac{1}{4}$  × 8 $\frac{1}{4}$ " ) each, courtesy Josiah McElheny  
→ *After Kaprow died, his Estate invited several artists to reinvent one of his works, the famous installation titled Yard. The reinventors all envisioned radically different works that bore some relation to the first work, but in no way resembled it.*
26. Jonathan Monk, certificate for *Meeting #81*, 2001, ink on paper, signed, 29.7 × 21 cm (11 $\frac{1}{4}$  × 8 $\frac{1}{4}$ " ), courtesy the artist
27. Robert Morris, *Document* [detail], 1963, typed and notarized statement on paper, signed, 27.9 × 21.6 cm (11 × 8 $\frac{1}{2}$ " ), part of larger work that includes sheet of lead mounted in imitation leather mat, 44.8 × 60.4 cm (17 $\frac{3}{8}$  × 23 $\frac{3}{4}$ " ), gift of Philip Johnson, 516.1970 © 2011, digital image, The Museum of Modern Art, New York/Scala, Florence  
→ *Robert Morris sold a work to the collector Philip Johnson, who failed to pay as quickly as Morris expected him to. Morris then wrote a statement and had it notarized and sent to Johnson, saying he was withdrawing esthetic quality and content from the work. His statement prompted both payment for the old work, and the purchase and incorporation of the statement into a new composite work.*
28. Antoni Muntadas, certificate for *Retrat de Pep Suñol (Portrait of Pep Suñol)*, 2009, ink on paper, 27.9 × 21.6 cm (11 × 8 $\frac{1}{2}$ " ), courtesy the artist
29. Yoko Ono, *Line Pieces I and II*, 1964, printed ink on paper, 14.3 × 13.3 cm (5 $\frac{5}{8}$  × 5 $\frac{1}{4}$ " ), courtesy the artist
30. Cesare Pietroiusti, *Untitled (Transient Possession)*, 2008, Union beer and ink on Modigliani 200 grams paper, signed, 29.7 × 21 cm (11 $\frac{1}{4}$  × 8 $\frac{1}{4}$ " ), courtesy the artist
31. Adrian Piper, *Agreement of Original Transfer of Work of Art*, 1997–ongoing, offset print on paper, three pages, 29.7 × 21 cm (11 $\frac{1}{4}$  × 8 $\frac{1}{4}$ " ) each, courtesy the artist  
→ *For Adrian Piper, a three-page printed legal agreement specifies numerous responsibilities that a collector assumes in purchasing her work, including the duty to inform the artist of its provenance and exhibition history, and to discuss reproduction rights. It mentions that both artist and purchaser expect the value of the artwork to increase over time and not fluctuate in the same manner as "ordinary chattel."*
32. Emilio Prini, *Autentica (Authentication)*, 2010, digital scan of offset print on paper, 21 × 14.8 cm (8 $\frac{1}{4}$  × 5 $\frac{7}{8}$ " ), courtesy the artist  
→ *Emilio Prini's certificate studies the role of criticism and publications*

in the ontology of an artwork. He has simply requested that a page from one of his catalogs be scanned for this exhibition. Then he rethought this, and decided that a phrase stating that he authenticates, would also suffice. And then he changed his mind once more, and thus *In Deed* shows the critical apparatus as certificate.

33. Robert Projansky and Seth Siegelaub, *The Artist's Reserved Rights Transfer and Sale Agreement*, 1973, photocopy of offset print on paper, seven pages, 27.9 × 21.6 cm (11 × 8½") each, public freehold  
→ The most significant template for the artist's certificate was codified in this systemic model written by an art dealer (Siegelaub) and a lawyer (Projansky). Even though it did not find widespread adoption, this template has served as a precedent for protecting artists' interests for generations.

34. Raqs Media Collective, *Please. Do Not Touch the Work of Art*, 2008, metallic foil embossed on gold card, 20.3 × 20.3 cm (8 × 8"), courtesy the artists

35. Robert Rauschenberg, *This Is a Portrait of Iris Clert if I Say So*, 1961, ink on paper and two paper envelopes, 34.5 × 44 cm (13⅝ × 17⅜"), envelopes approximately 11 × 22 cm (4⅜ × 8⅝") each, Ahrenberg Collection, Switzerland

36. Sharmila Samant, certificate for *Hand-Picked Rejects*, 2003–ongoing, screenprint on paper bags, signed, 15.6 × 15.6 cm (6⅛ × 6⅛"), courtesy the artist

37. Joe Scanlan, *Fair Use*, 2010, offset ink on paper, two pages, 26.7 × 26.7 cm (10½ × 10½") each, courtesy the artist  
→ Validation, the central tenet of the certificate, takes the form of art criticism in a work by Joe Scanlan. Published in *Artforum* magazine and laced with literary asides, his text deals with the work of fellow artist Tino Sehgal. Scanlan indicates that by writing on the work of an artist, even in criticizing it, he is helping to create the opus, as well as anchoring it historically and economically. Such "homage" always creates additional meanings.

38. David Shrigley, *Certificate*, 1997–ongoing, offset print on paper, 29.7 × 21 cm (11¼ × 8¼"), courtesy Wolfgang Berkowski, Rome

39. Daniel Spoerri, *Certificate of Authenticity, Snare Picture, for So Easily Made No. 13 (Brevet de Garantie, Tableau-Piège)*, made under license

for Jack Youngerman), 1964, printed ink and inscription on paper, signed, 10 × 13.5 cm (4 × 5⅜"), gift of the Gilbert and Lila Silverman Collection, Detroit, American Friends of the Israel Museum, courtesy The Israel Museum, Jerusalem

→ Daniel Spoerri has printed up a label for one of his "so easily made" works, which are comprised of the remains of a 1969 meal, which is called a painting and a snare picture at the same time. Written on the certificate is the following affirmative text for his patrons: "Faith in something—for those who have eyes, and will see, I authenticate ... (signed) Daniel Spoerri."

40. Haim Steinbach, *Certificate of Authenticity*, 2009, ink on paper, signed, 29.7 × 21 cm (11¼ × 8¼"), courtesy Three Star Books, Paris

41. Superflex, *Contract*, 2011, ink on paper, signed, 29.7 × 21 cm (11¼ × 8¼"), courtesy the artists  
→ A final assertive "non-assertion" is supplied by the certificate of Danish critical art ensemble Superflex. Asked to participate in the 54th Venice Biennial's Danish Pavilion, they proposed what amounted to a censorship of the pavilion curator and agency's efforts to promote the show. When the parties refused to sign the contract, the group withdrew its involvement.

42. Rirkrit Tiravanija, *Tirabanongoo Inc. Import/Export*, 1995, offset print and inscription on paper, embossed, 19.9 × 27.9 cm (7⅞ × 11"), private collection

43. Ben Vautier, certificates for *Geste (Gesture)*, 1961, offset print on paper, 4.5 × 14.3 cm (1¼ × 5½"); 6.8 × 5.4 cm (2⅝ × 2⅛"), courtesy the artist  
→ An artist affiliated with the Fluxus art movement, Vautier made a series of art works that included physical actions such as kicks, slaps, and kisses. In these French and English versions of the same document, he authenticates the performative gesture of kicking someone in the derriere as his art.

44. Lawrence Weiner, certificate for *Still Water Placed upon the Stream*, 1982, handwritten ink on paper, signed, 29.7 × 21 cm (11¼ × 8¼"), courtesy the artist

45. Franz West, certificate for *Lamp*, 2010, ink on paper, signed, 29.7 × 21 cm (11¼ × 8¼"), private collection

46. Ian Wilson, untitled statement, n.d., typewritten ink on paper, signed, 27.9 × 21.6 cm (11 × 8½"), courtesy David Tomas, Montreal

47. Cerith Wyn Evans, certificate for *With the Advent of Radio Astronomy... (Clear)*, 2010, ink on paper, signed, 29.7 × 21 cm (11¼ × 8¼"), courtesy the artist

48. Carey Young, *Donorcard*, 2005, offset printing on card stock, signed, two-sided, 5.6 × 8.7 cm (2⅜ × 3⅜"), courtesy the artist  
→ Carey Young's Donorcard resembles the wallet-size ones the British use to contribute their body organs after they die. In this case, completion requires that both artist and recipient sign it, creating a visceral "sculptural" connection via paperwork that lasts only during the pair's lifetime.

49. Andrea Zittel, certificate of authenticity for *Chamber Pot*, 1993, ink on paper, signed, 29.9 × 21.6 cm (11 × 8½"), collection Steven Johnson and Walter Sudol, New York

50. Heimo Zobernig, *Zertifikat für eine finanzielle Unterstützung um Visionen und Reales in der Kunsthalle Basel zu ermöglichen (Certificate for Financial Support in Order to Realize Visions and Reality at the Kunsthalle Basel)*, 2002, ink on paper, 29.7 × 21.7 cm (11¼ × 8⅝"), courtesy the artist

#### OPTIONAL ARTWORKS TO BE FABRICATED ONSITE

51. Sol LeWitt, *Wall Drawing #1217*, 2006–ongoing, site-specific wall drawing, dimensions variable, courtesy the Estate of Sol LeWitt

52. Yoko Ono, *LINE PIECE to La Monte Young I*, 1964, drawn and erased line, dimensions variable, courtesy the artist

53. Raqs Media Collective, *Please. Do Not Touch the Work of Art*, 2008, metallic letters affixed to wall, dimensions variable, courtesy the artists

54. Lawrence Weiner, *Still Water Placed upon the Stream*, 1982, language + the materials referred to, dimensions variable, courtesy the artist