

Bucky Balls

The production of Bucky Balls started during the demount of the *Superstars* exhibition (Kunsthalle Wien, 2005/6.) The project's impetus came from a musing upon contemporary art production, global movements of work, the waste it generates and its overall appetite for resources, I suppose I also responded to the Kunsthalle's practice, which was pretty lax on the recycling front. But also to their assertion that the art space should be considered a creatively activated space.¹ The work responds to my situation : an artist working in the global art industry in a lateral and quasi creative way, that is, working as an art handler (preparator/technician), rather than as an artist per se. However, as this wasn't the first time that I had supported myself in this way, I embraced the opportunity to incorporate this labour into my practice and to access raw materials and space and time for art production. Their moulding provided a sensual and material multitasking, a counterpoint to an often otherwise mundane routine of lifting, screwing and mathematics.

During this time I was also thinking a lot about art production in a humorous way and specifically at institutional and industry conundrums, see [\(The \(Conspiracy\) Theory of Art, 2007\)](#). *Bucky Balls* were an aesthetic reaction to perceived inequities within the institution's structure specifically, but extending to a wider critique of the exchange values within the art economy itself. To this extent they are a confrontation between labour and capital. The worker/artist relationship, has turned work itself into art. Modes and spaces of work have become confused as the production flows between that of art and money, it takes advantage of paid but institutionally "dead" time to create a concept and a material of art. Is this institutional critique, or institution as muse?

The installation of the Bucky Balls within their generative space creates a device by which the institution reincorporates, consumes and validates its own waste by imputing it value(s.) In this way they complete their circuitous journey, from consequence to cause. The work also functions as a documented archive, they are from exhibitions and art movements at the Kunsthalle Wien, MuMoK, Kunsthistorische, MuSA, TBA 21 and other spaces, public and private. Through their archival function, Bucky Balls are fetish objects, each one a mnemonic for the "famous" work(s) that it came with. They are the documentary remains that gather in clusters of exhibitions, mapping out global movements. Within their conceptual schema is a determination that new balls should be created from the packaging of their own exhibition movements, thus the work grows as it consumes itself.

Scott Hayes, June 2010.

¹ "The Kunsthalle Wien considers itself a workshop, a lab, a forum for contemporary aesthetic and social positions and as a hot zone of communicative transfer. And as a bridge between classical modernity and the visions of the future that redefine the strategies, venues, and materials of present-day art." Gerald Matt, [Kunsthalle Wien website](#)