

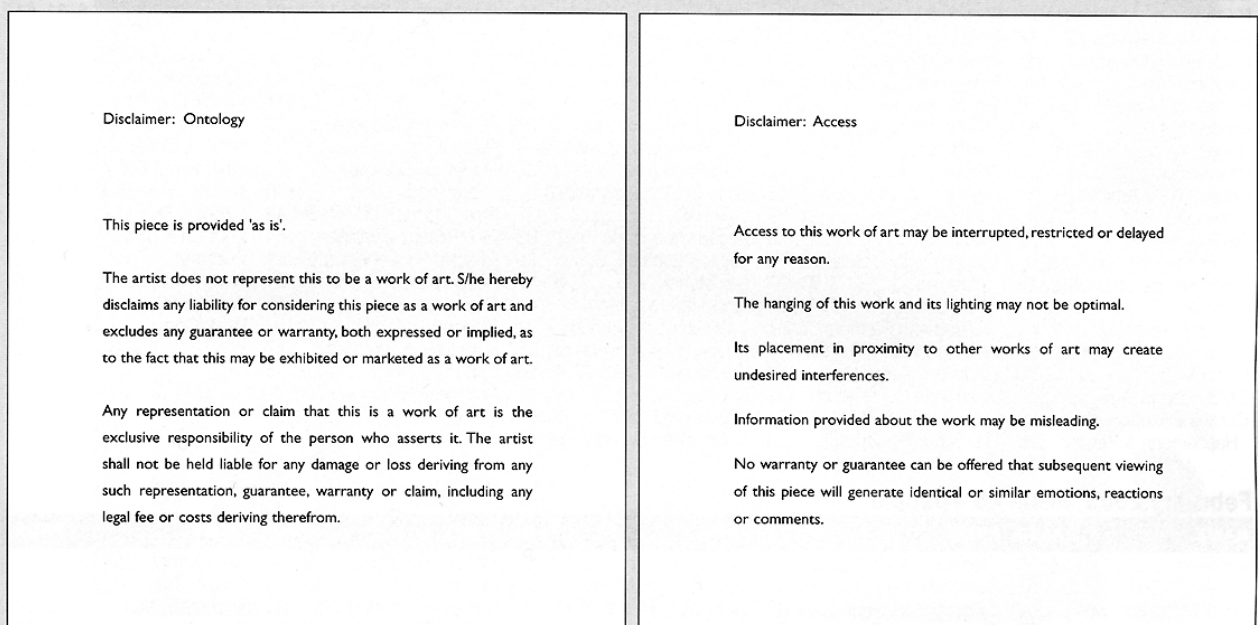
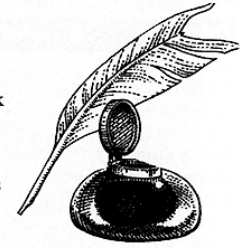
Simply by being a disclaimer it could only speak in negative terms, and thus, as an artwork it could remain as inclusive as possible. Art galleries, which are typically 'white cubes' with white walls and a churchly air, are about the removal of the outside world, heightening the experience of the artwork through a trial separation with the everyday. Somehow my disclaimer project would be about both at once.

Once we started working, the one disclaimer became three. I had expected to

renowned British artist Henry Moore.

Each of the disclaimer-pieces proposes its own kind of void. In 'Disclaimer: Ontology' (below), for example, the work proclaims in no uncertain terms that it is not necessarily a work of art, and that the artist can take no responsibility for any actions the viewer may take as a result of interpreting it as a work of art. Of course, it is hard to describe this piece without actually quoting it, but that is also part of its meaning – this series asks us to consider whether such language will

the gallery's responsibilities towards one work may be true for everything else it does as well. This piece creates a slippage in terms of our expectations of an art institution, and a gap in which critical thoughts are planted in the mind of the viewer, while also raising questions in terms of the work's meaning. If we can



Two of the three pieces of Disclaimer artwork created by Carey Young and Massimo Sterpi

work with Massimo on the basis that he would provide a kind of 'ready made' – an existing text that I would then present as a work of art (a tradition that runs right through 20th century art practice, from Marcel Duchamp onwards). But Massimo's input into the disclaimers became that of an equal creative voice, in the same way that I have collaborated with other artists, such as Liam Gillick. So these works, which I produced as text panels, are credited with he and I as co-artists and were first exhibited at the Henry Moore Institute in Leeds, a UK centre for the study and appreciation of sculpture funded by the estate of the

continue to spread itself like a virus through all aspects of life until everything has its own asterisk.

'Disclaimer: Access'(above) makes a specific reference to an exhibition context. The text highlights the often unspoken power relationships between artist and host gallery/institution by stating ways in which 'access' to the work – particularly the work's siting and lighting, plus any accompanying information – may not follow the artist's specific intentions. I hope that the viewer experiences the work's exhibition situation differently after seeing the piece, since the suggested disavowal of

never really see the piece as the artist intended, then by implication the piece can never be understood. It is as if any exhibition may conceal the work, rather than revealing it to us. ■

Carey Young is an artist based in London who exhibits internationally. Her work is held in the public collections of the Arts Council England and the Centre Pompidou. For more information see www.careyyoung.com. The artworks mentioned in this article will be exhibited at IBID Projects, London from 17 March to 14 May 2005. For further information see www.ibidprojects.com

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