

# Bruce Nauman : March 1-May 23, 1995

Author

Nauman, Bruce, 1941-

Date

1995

Publisher

The Museum of Modern Art

Exhibition URL

[www.moma.org/calendar/exhibitions/451](http://www.moma.org/calendar/exhibitions/451)

The Museum of Modern Art's exhibition history—from our founding in 1929 to the present—is available online. It includes exhibition catalogues, primary documents, installation views, and an index of participating artists.



# BRUCE NAUMAN

MARCH 1 - MAY 23, 1995

**You recognize Bruce Nauman's work not by its look, but by its effect.**

Indeed, its lack of consistent style and the great diversity of media employed are among his art's most salient characteristics. Since the late 1960s, when he first appeared on the scene, Nauman has freely chosen his means to suit his specific ends, which, from his earliest experiments onward, have radiated in multiple directions. At the core, his constant aim has been to question received ideas about human nature in terse and emotionally forceful terms. Along with other artists of his process- or conceptually oriented generation, Nauman is a pioneer in the use of new technologies, but he is also capable of extracting the finest expressive nuance from traditional methods, though he often does so by denying the viewer a conventionally "well-made"

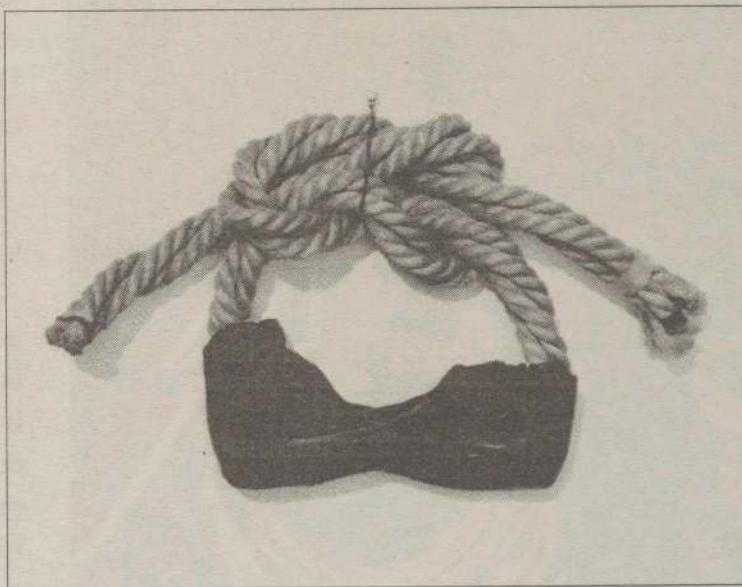
object. With equal strangeness and intensity in the result, he may employ old-fashioned materials such as wax and plaster; modern synthetics such as fiberglass and latex; electronic means of display and reproduction such as neon, holography, video, and recorded sound; or live performance. Examples of all these different approaches are represented in this retrospective, which is the first comprehensive view of the artist's diverse activity to be seen in New York in over twenty years.

Each of Nauman's visual mediums is a language with its own sensory vocabulary, connotations, and ambiguities. Meanwhile, Nauman manipulates verbal language as if words themselves were a sculptural substance. In his hands a single noun or common catch phrase assumes a dynamic shape, qualified by gestural adverbs and adjectives of light and color. Tone of voice is thereby translated into an optical equivalent—or the reverse,

insofar as Nauman is equally likely to render his layered text images as a whisper, rant, or song. "Please/Pay/Attention/Please" reads one of his early collage drawings, and since then the artist has used everything at his disposal to get our attention and hold it.

The distinctive effect Nauman consistently produces in all dimensions of his activity is a purposeful entanglement of the gut and the head. In so doing he has greatly widened

the intellectual, affective, and spiritual scope of conceptual art, which has often been thought of and practiced as a detached mental exercise. In part, the narrower estimate of conceptual art's aesthetic potential derives from a theoretical separation of the mind and the body that is deeply ingrained in Western philosophy. Ideas, according to this schema, are a thing of pure reason, while the body is captive to needs and instincts. Nauman attacks this dichotomy with all the skill of a born logician. Moreover, like others of his demanding and unpredict-



Untitled, 1967

THE MUSEUM OF MODERN ART, NEW YORK



table imaginative disposition—Lewis Carroll, for example, or the playwright Samuel Beckett—Nauman revels in the rational exceptions to reason and the weird poetry of systems gone haywire.

The whimsy of Nauman's punning photographs and sculptural reliefs comes closest to Carroll's style of philosophical word-play, while the stark neon litanies and harsh slapstick of his videos recast the absurd humor and existential dread of Beckett. In the trajectory from works of the first kind, such as *Eating My Words* (1966–67) and *From Hand to Mouth* (1967), to works of the second, such as *Clown Torture* (1987) and *One Hundred Live and Die* (1984), Nauman's vision has darkened in proportion to the increasing brightness and graphic impact of his images. Nauman's refusal to accept the classical mind-body split is not because he holds out any hope of a more perfect unity of being. Rather, he upends the hierarchy that supposes the human intellect to be sovereign over our baser inclinations, showing how every aspect of our consciousness is pitted against another, and every "natural" drive dooms its own satisfaction. If art raises a mirror to humanity, Nauman rigorously calibrates his mirror to distort our reflections to exactly the point where our skewed self-images become inescapably obvious at last, and the reflex behavior to which we are slaves assumes its truly monstrous proportions.

Like other modern masters whose art is premised on turning a grin to a grimace—Pablo Picasso and Willem de Kooning chief among them—Nauman can make you laugh and wince in the same instant. Unlike these predecessors, he not only confronts the public head-on with alternatively comic and horrific images, he surrounds them with nerve-jangling stimuli, leaving little room for distanced contemplation. Filling his environments with flashing lights and deafening noise, Nauman transforms the act of looking into an experience that sometimes tests endurance. The point of these keyed-up installations is not to shock or introduce stylistic novelty for its own sake, but to engage all the

senses in the task of deciphering the metaphorical situation in which the viewer is physically located. In short, Nauman makes us *feel* what it is like to *think* at the highest pitch of perplexity. Conversely, he makes us *think* about what it *feels* like to overflow with frustration, anger, longing, and alienated tenderness. The riddles Nauman has phrased don't have "correct" answers. Furthermore, his shifting but often abrupt forms of address preclude a single appropriate reaction. It is unlikely than anyone entering this exhibition and staying the course will come away with a stable, or entirely coherent, impression of what they have seen or of the fragmented world it describes. The ambivalent

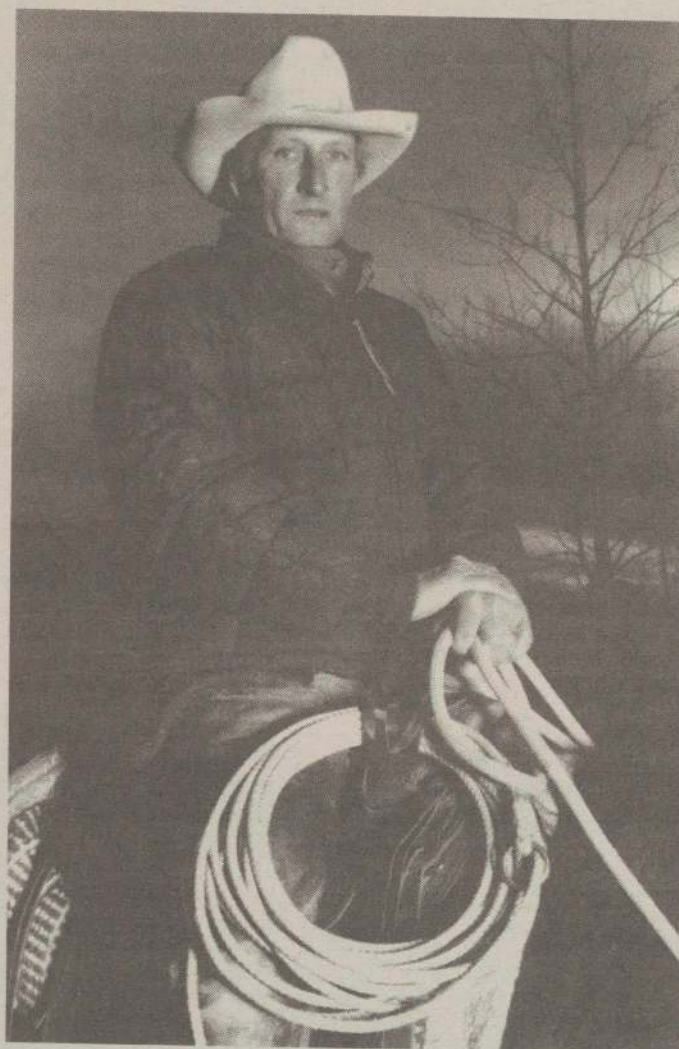
response Nauman's art provokes confirms the truth he means to convey: we are, at heart, contradictory creatures, vulnerable to confusion and denial, but capable also of a range of insights and reactions greater, subtler, and more surprising than we are ordinarily called upon to express. Insofar as art is understood as a heightened and deepened experience of fundamental realities, Nauman's art meets that standard on every count.

Arguably the most internationally influential figure of his generation of Americans (the one which came after that of Jasper Johns and Robert Rauschenberg), Nauman has faced the basic facts of life and death, love and hate, faith and doubt, and examined them closely—more closely, indeed, than is comfortable. His themes are the great themes of art, past and present; his treatment of them bespeaks the quickening disquiet of our age in its own distinct idioms.

Taken singly or together, Nauman's sculptures, drawings, and environments may in some cases be difficult to comprehend and hard to take. Over time, they are harder still to forget. That, ultimately, is the test of art of the first order.

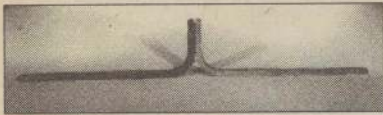
Robert Storr  
Curator

Department of Painting and Sculpture



Bruce Nauman





1

**UNTITLED 1965**

fiberglass, polyester resin

Courtesy Anthony d'Offay Gallery, London

An example of Nauman's early "soft-shape" fiberglass sculptures, this is a two-part work, each part cast by laying liquid polyester resin (colored by various dyes) and fiberglass mats into a single handmade clay mold. When the work was made, its strong organic associations and crude finish differentiated it from the rigid geometries and pristine surfaces of Minimalist sculpture, the movement that dominated American artistic practice at the time. Like many of Nauman's works, this one makes reference to the human form; many have read the work as the legs of a dancer "doing the splits."



2

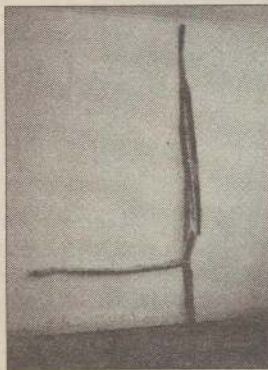
**UNTITLED 1965**

fiberglass, polyester resin

Collection The Saint Louis Art Museum

Museum Purchase: National Endowment for the Arts and Matching Funds raised by the Contemporary Arts Society

Resembling a piece of unfinished Art Deco architecture, this is an example of Nauman's "hard-edge" fiberglass sculptures, which were cast in plywood-and-corrugated-cardboard molds that produced smooth shapes with sharp edges. While the work shares the regular, abstract forms and architectural associations of Minimalist sculpture, its rough surfaces and mottled colors set it apart from the purity of sculpture by artists such as Carl Andre, Donald Judd, and Sol LeWitt.



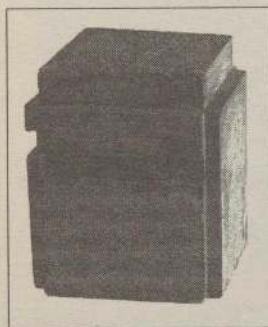
3

**UNTITLED 1965-1966**

latex rubber with cloth backing

Solomon R. Guggenheim Museum, New York, Panza Collection Extended Loan

Made from a single sheet of latex and slit into strips, this sculpture is an early example of Nauman's experiments with Process Art, a movement in which the properties of the chosen material dictated the work's final form. Despite its seeming casualness, the work clearly evokes the human body, specifically that of a dancer. It also has been noted that the work bears a resemblance to Nauman, who is tall, thin, and long-waisted.



4

**A CAST OF THE SPACE UNDER MY CHAIR 1965-1968**

concrete

Collection Geertjan Visser

Exhibition copy

The drawing for this work was inspired by a remark Nauman attributed to the painter Willem de Kooning: "If you want to paint a chair, don't paint the thing, but paint the spaces between the rungs of a chair." Like *Shelf Sinking into the Wall* . . . (exhibition no. 8), the completed object gives a normally unnoticed, intangible space a real physical existence. In works made all through Nauman's career, chairs—and their arms, legs, and backs—have served as surrogates for the human body. This piece is dated 1965-68 because in those years Nauman made preparatory drawings and a plaster test cast of the space underneath a chair in his studio, tying cardboard around the chair's legs to make the mold.



5

**COLLECTION OF VARIOUS FLEXIBLE MATERIALS SEPARATED BY LAYERS OF GREASE WITH HOLES THE SIZE OF MY WAIST AND WRISTS 1966**

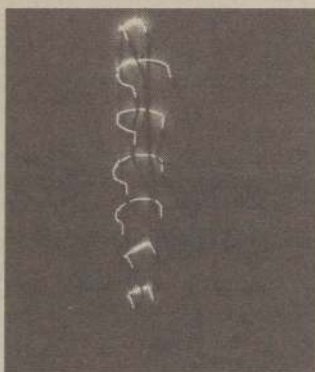
aluminum foil, plastic sheet, foam rubber, felt, grease

Collection Linda and Harry Macklowe, New York

This sculpture is exactly what its title states it is. It also reflects Nauman's characteristic practice of enlivening seemingly abstract works by incorporating traces of a human presence. As the Nauman scholar Coosje van Bruggen writes, "[Nauman] sets up an ambiguity between two kinds of observation—one in which materials follow their own course and another in which the process of thinking renders the object in its lyrical form." The association with stocks, the old wooden device for locking the feet and hands of criminals while they are on public display, also relates the work to the many sculptures Nauman made that heighten awareness of the body by isolating or limiting the movement of one or more of its parts.

The numbers in this brochure refer to the catalogue numbers in the publication *Bruce Nauman* that accompanies the exhibition. Gaps in sequence are due to the fact that certain works are not included in this installation.



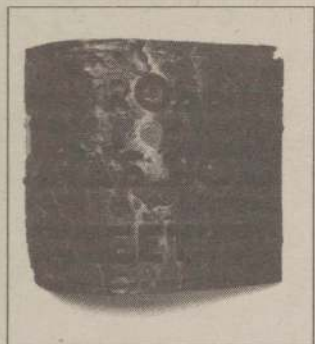


6

**NEON TEMPLATES OF THE LEFT HALF OF MY BODY TAKEN AT TEN-INCH INTERVALS 1966**

neon tubing on clear glass tubing suspension frame  
Collection Philip Johnson  
Exhibition copy

Early in his career, alone in his studio, Nauman began dealing with the day-to-day reality of being an artist. Instead of making traditional art objects, he focused on his social role as an artist, on his name, on his body, and on the very process of making art. This self-portrait, an exhibition copy of an original fabricated in "uranium green" neon, is an analysis of his own physical being as well as of the tradition of figurative sculpture. Like Leonardo da Vinci's famous image of a male figure inscribed in a circle and a square (circa 1487), this sculpture takes the measure of a man—Nauman.

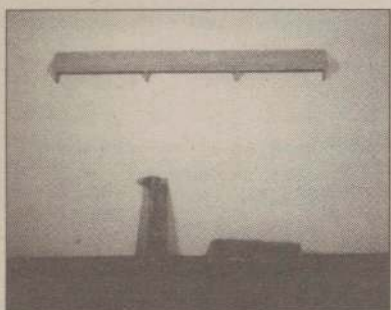


7

**A ROSE HAS NO TEETH (LEAD TREE PLAQUE) 1966**

lead  
Courtesy Thomas Ammann Fine Art, Zurich

Bearing a cryptic fragment from the writings of the Austrian-born British philosopher Ludwig Wittgenstein, this plaque is meant to be nailed to a tree, which in time would grow to cover it completely. The work questions both the fixity of meaning in language and the permanence of monumental outdoor sculpture. According to Nauman, "[Wittgenstein] . . . says to think about the difference between 'A rose has no teeth' and 'A baby has no teeth.' With the first one, you don't know what he means, because you've made an assumption outside the sentence. So when I thought of what to put on this plaque I thought of these words, because they have as much to do with nature as anything I could think of." This fragile sign also stands as an ironic critique of the various enormous Earth Art sculptures then being excavated or built in natural settings by artists such as Michael Heizer and Robert Smithson. This work seems to say that despite the heroic attempts of artists to dominate the landscape, Nature prevails.

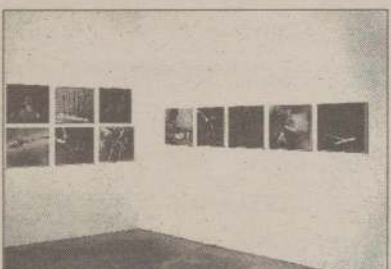


8

**SHELF SINKING INTO THE WALL WITH COPPER-PAINTED PLASTER CASTS OF THE SPACES UNDERNEATH 1966**

wood, painted plaster  
Froehlich Collection, Stuttgart

In this work, two plaster forms ostensibly cast from the bays on the underside of the oddly sloping (and hence nonfunctional) shelf rest as if they had fallen from above. The work's descriptive title, handmade quality, and seemingly accidental composition make it something more than a simple abstract sculpture. By using plaster to make the casts for this piece, instead of more customary materials such as copper or bronze, Nauman comments on traditional technique and on the sense of value typically accorded to sculpture.



9

**ELEVEN COLOR PHOTOGRAPHS 1966-1967/1970**

portfolio of eleven color photographs, published as an edition of eight by Leo Castelli Gallery, 1970  
Edition: 8/8  
Collection Museum of Contemporary Art, Chicago; from the Gerald S. Elliot Collection

**BOUND TO FAIL**

**COFFEE SPILLED BECAUSE THE CUP WAS TOO HOT**

**COFFEE THROWN AWAY BECAUSE IT WAS TOO COLD**

**DRILL TEAM**

**EATING MY WORDS**

**FEET OF CLAY**

**FINGER TOUCH NO. 1**

**FINGER TOUCH WITH MIRRORS**

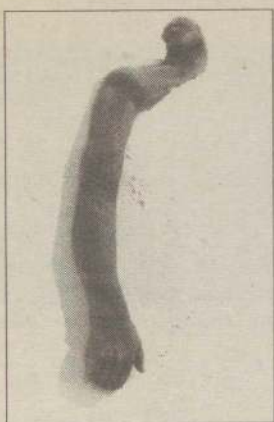
**SELF-PORTRAIT AS A FOUNTAIN**

**UNTITLED (POTHOLDER)**

**WAXING HOT**

In this series of photographs, made in 1966 and 1967 and reprinted and sold as a portfolio edition in 1970, Nauman pairs a common phrase or word with a simple, deadpan image to create visual double entendres. By joining an image of himself eating slices of bread cut to form the word *words* with the expression "eating my words," he transforms a worn-out phrase into a powerful one-liner. These images, most of which feature Nauman's body, also bear on his perception of himself as an artist. *Self-Portrait as a Fountain*, a photograph of him stripped to the waist, spewing water in an arc, presents the artist as a work of art and parodies the tradition of heroic male nudes in sculptures and fountains. His staging of figures of speech recalls the punning humor of William T. Wiley and Robert Arneson, two Funk artists who were Nauman's teachers at the University of California, Davis.





10

## FROM HAND TO MOUTH 1967

wax over cloth

Collection Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.  
Joseph H. Hirshhorn Purchase Fund, Holenia Purchase Fund, and Museum Purchase, 1993

This work, which Nauman calls a "visual pun," gives literal form to the expression "living from hand to mouth." The humorous transformation of the phrase, particularly appropriate to a young artist, into a hyperrealistic sculpture may be a response to his friend and teacher William T. Wiley's admonition to "see with the dumb eye," to "[look] at things innocently and unlearnedly so you can see them for what they are instead of what they are named for." Nauman made the cast from the body his first wife, Judy, using moulage, a molding process employed in criminal investigation that allows for great detail. Despite their seeming straightforwardness, Nauman's works are carefully composed. For instance, the marks on the elbow that appear to be stitches were made when he shortened the arm.



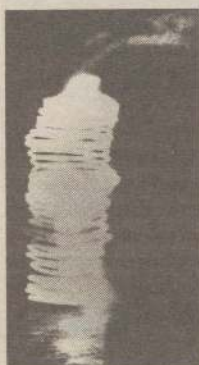
11

## HENRY MOORE BOUND TO FAIL (BACK VIEW) 1967

wax over plaster

Collection Ralph and Peggy Burnet, Minneapolis  
Courtesy Leo Castelli Gallery, New York

Made from a cast of Nauman's torso, arms tied behind his back, this fragile, ghostlike relief is a typically multivalent and tongue-in-cheek symbol of the artistic quandary in which he found himself early in his career. Produced amid the Vietnam War and the civil rights-movement years, the piece expresses his doubts about the relevance of the tradition of freestanding figurative sculpture and his anxiety about transcending the influence of its then greatest living practitioner, the English artist Henry Moore.



12

## LIGHT TRAP FOR HENRY MOORE, NO. 2 1967

black-and-white photograph

Collection Hallen für neue Kunst, Schaffhausen, Switzerland

Made by twirling a flashlight in a darkened room, this photograph was Nauman's response to reading that many young British artists were rejecting the influence of the sculptor Henry Moore. Of two related drawings of body-shaped containers for the sculptor, Nauman said, "Moore had been the dominant presence in British art for years; he was pretty powerful. I figured the younger sculptors would need him some day, so I came up with the idea of a storage capsule." The streamlined, cocoonlike shape of this work recalls many of the forms found in Moore's own drawings and sculptures.



13

MY LAST NAME EXAGGERATED FOURTEEN TIMES VERTICALLY 1967

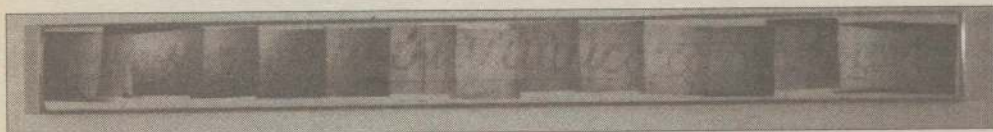
neon tubing with clear glass tubing suspension frame

Solomon R. Guggenheim Museum, New York

Panza Collection Extended Loan

Exhibition copy courtesy Leo Castelli Gallery

To make this work, Nauman first tried extending his signature vertically by a multiple of seven, according to the classical ideal ratio stating that the height of a man should be equal to seven times the height of his head. But when this did not produce the degree of abstraction Nauman desired, he doubled the formula. This glowing signature simultaneously turns the artist into the work of art and parodies the time-honored notion of artists developing a readily identifiable "signature" style.



14

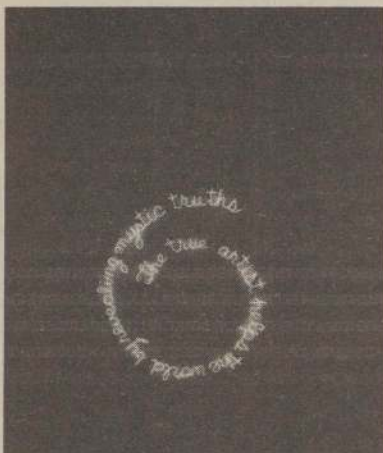
MY NAME AS THOUGH IT WERE WRITTEN ON THE SURFACE OF THE MOON:

BBBBBBBBBBBBBBBBBBBBUUUUUUUUUUUCCCCCCCCEEEEEEEEEE 1967

fifteen black-and-white photographs mounted in a frame  
Sonnabend Collection, New York

Nauman was fascinated by the first close-up photographs of the moon's surface, taken by United States-launched unmanned spacecraft from 1966 to 1968. These images, which were often assembled to make composites, inspired him to make this series of black-and-white photographs. Using a camera suspended from a cord so that it swung in an arc, Nauman photographed a series of pieces of paper taped together bearing an extended version of his first name. The resulting variations in focal length and perspective make the letters appear to be resting on a curved surface. The idea of slow motion—and the accompanying sense of estrangement and abstraction—involved in actions such as walking on the moon's surface and in speaking along this distended version of his name is a running theme in Nauman's work. He made a neon version of this work in 1968.





15

**THE TRUE ARTIST HELPS THE WORLD BY REVEALING MYSTIC TRUTHS (WINDOW OR WALL SIGN) 1967**

neon tubing with clear glass tubing suspension frame  
Edition: 2/3  
Collection Rijksmuseum Kröller-Müller, Otterlo, the Netherlands  
Exhibition copy

This sculpture was among the early products of the artistic self-examination Nauman conducted in his first studio in San Francisco. He had the sign fabricated in neon tubing and installed it in the studio's front window, where it could compete with the neon advertisements crowding the street. "[It] was a kind of a test," he said. "Like when you say something out loud to see if you believe it. Once written down, I could see that the statement . . . was on the one hand a totally silly idea and yet, on the other hand, I believed it."

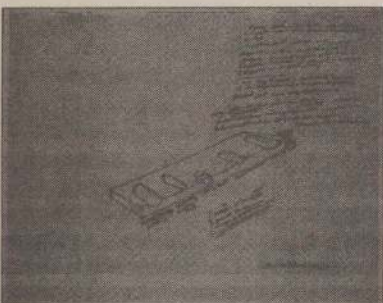


16

**UNTITLED 1967**

wax over plaster with rope  
Courtesy Thomas Ammann Fine Art, Zurich

Here Nauman presents two kinds of information that do not, at first glance, seem to correspond. What might a length of coarse rope have to do with a fragile cast of forearms and hands? On second glance, however, the crossed arms do bear a resemblance to the square knot. This is one of several sculptures and drawings, including *Westermann's Ear* (exhibition no. 18), that liken knots to body parts. Nauman made this work after looking at trees in Santa Cruz, California, that were trained to grow in the shapes of a ladder, a heart, and a knot.



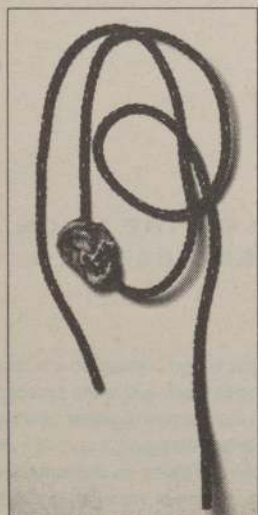
17

**UNTITLED (AFTER WAX IMPRESSIONS OF THE KNEES OF FIVE FAMOUS ARTISTS)**

**1967**

ink on paper  
Collection Emanuel Hoffmann-Stiftung, Depositum Öffentliche Kunstsammlung Basel, Museum für Gegenwartskunst, Basel

Nauman often draws to pursue ideas he has expressed in earlier works; in the process, he frequently uncovers new themes. Made a year after a fiberglass sculpture bearing the same title, this drawing introduces a variety of elements, including the idea of identifying the knee marks, which were unlabeled in the sculpture. At first, he lists four important San Francisco Bay Area artists, plus the Abstract Expressionist painter Willem de Kooning. But then he amends the list by crossing out de Kooning—an artist with whom he closely identified—and posing the question whether he himself should be included. Another note excludes the possibility of including Marcel Duchamp, an artist many critics had accused Nauman of imitating. In this way, he plans a more humble, personal version of the assemblage of movie star hand- and footprints found in the forecourt of Mann's Chinese Theater in Hollywood.



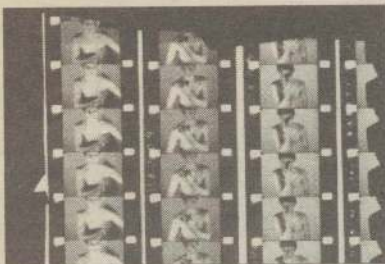
18

**WESTERMANN'S EAR 1967**

plaster, rope  
Collection Museum Ludwig, Cologne

Nauman and his artist friend William T. Wiley had unsuccessfully tried to "get the ear" of the reclusive sculptor H. C. Westermann by engaging in an absurd correspondence with him. (Once, they mailed him a letter containing carbon paper, which they hoped would pick up interesting marks en route.) Nauman's recognition of the resemblance between the ear and a knot is particularly appropriate to Westermann, who carved knots out of wood.





19

**ART MAKE-UP, NO. 1: WHITE 1967**  
**ART MAKE-UP, NO. 2: PINK 1967-1968**  
**ART MAKE-UP, NO. 3: GREEN 1967-1968**  
**ART MAKE-UP, NO. 4: BLACK 1967-1968**

four 16mm films, color, silent  
 Collection Stedelijk Museum, Amsterdam  
 Exhibition copies

Throughout his career, Nauman has explored and sought to expand his knowledge of his body, using it, and his name, as raw materials. In each of these four films he uses his face and upper torso as a canvas for applying successive layers of colored makeup. He masks himself literally, and his title implies that he is fashioning a new identity—making himself up. He first proposed that this work be included in a sculpture exhibition, with the films screened simultaneously on all four walls of a gallery room. However, the work was rejected because it did not meet the curator's criteria for a work of sculpture.



B



C

20 and 21

**HOLOGRAMS B AND C FROM FIRST HOLOGRAM SERIES: MAKING FACES (A-K) 1968**

holographic images on glass  
 Exhibition copies  
 B: Courtesy Leo Castelli Gallery, New York  
 C: Courtesy Sperone Westwater, New York

Nauman posed for these works and employed the then-new technology of holography, which uses laser light to record and display three-dimensional images. As in many of his early pieces, he treats his body as a sculptural medium. He accentuated the abstract possibilities inherent in his face by distorting his features.

22

**GET OUT OF MY MIND, GET OUT OF THIS ROOM (ONE OF FIVE AUDIOTAPES IN THE SERIES STUDIO AIDS II) 1968**

audiotape played in a room; six-minute segment looped to play continuously  
 Courtesy Jack and Nell Wendler, London  
 Exhibition copy

Originally part of a series of recorded sounds, this audiotape has been exhibited on its own, played in a small room. According to Nauman, "The tape says, over and over, 'Get out of the room, get out of my mind.' I said it a lot of different ways: I changed my voice and distorted it, I yelled it and growled it and grunted it. The piece was installed with the speakers built into the walls, so that when you went into this small room . . . you could hear the sound, but there was no one there. You couldn't see where the sound was coming from . . . It was a very powerful piece. . . . [I]t's so angry it scares people." Nauman's experience as a jazz bassist may have influenced the work's complex patterns of rhythm and intonation.

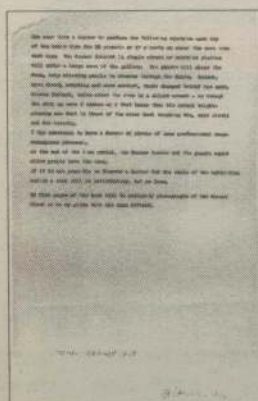


23

**JOHN COLTRANE PIECE 1968**

aluminum with mirror-finish bottom face  
 Collection Ludwig Forum für Internationale Kunst, Aachen, Germany

The bottom side of this aluminum slab, which is too heavy for any one person to lift, is polished to a mirror sheen. Minimal in form and memorial in content, the tombstonelike sculpture was made shortly after the death of the jazz saxophonist John Coltrane, who was known for being reticent to talk about his music.



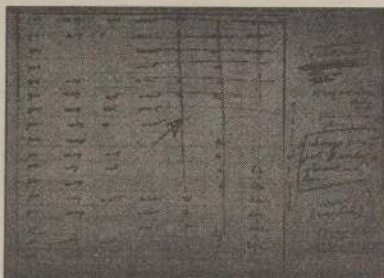
24

**PERFORMANCE (SLIGHTLY CROUCHED) 1968**

a dancer hired at each venue to follow the instructions for a 20-min. or 40-min. performance  
 Courtesy the artist

When Nauman moved into his first studio, he was daunted by the complete freedom facing him. "I didn't know what to do with all that time," he later said. "There was nothing in the studio because I didn't have much money for materials. So I was forced to examine myself and what I was doing there." He turned his attention toward himself, using his body as both material and subject matter. Gestalt psychology, which stressed body awareness as an alternative to more intellectualized forms of knowledge, also inspired a number of his studio exercises. A meeting with dancer-choreographer Meredith Monk, who was then basing her work on simple everyday movements, also encouraged Nauman to present his experiments publicly in performances, films, and videotapes. *Performance*, which requires the dancer to hold a difficult squatting position while he or she moves across the room, draws attention to the usually automatic process of bodily locomotion. It is not known whether this work has been performed prior to this retrospective.





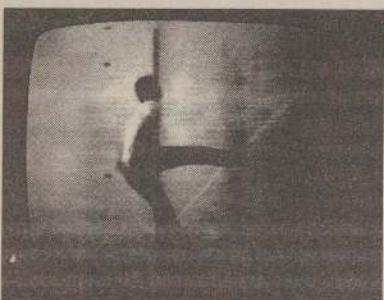
25

**STUDY FOR POEM PIECE (YOU MAY NOT WANT TO BE HERE . . .) 1968**

graphite and ink on paper

Collection Rijksmuseum Kröller-Müller, Otterlo, the Netherlands

In this drawing Nauman traces the permutations of meaning possible in systematic arrangements of the words you, may, not, want, to, be, and here (or hear). Following the example of the philosopher Ludwig Wittgenstein, whose writings on language he greatly admired, Nauman constructs an exhaustive list of phrases to point out the ways in which word meanings can shift. He also made a steel sculpture in 1968 with the same words incised on a grid on the surface. His 1969 sculpture *Second Poem Piece* substitutes the word screw for be.



28

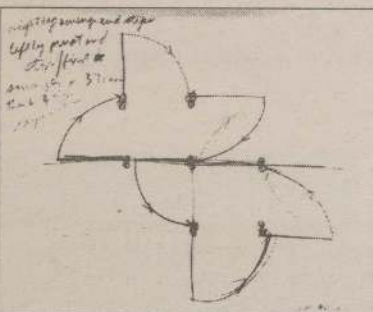
**SLOW ANGLE WALK (BECKETT WALK) 1968**

videotape, black and white, sound; 60 min., repeated continuously

Courtesy Leo Castelli Gallery, New York

Exhibition copy

The absurdist plays of the late Samuel Beckett, who created many characters engaged in obsessively repetitive behavior, were important influences on Nauman. Here, as the related drawing (exhibition no. 29) illustrates in great detail, Nauman abstracts his movements. He swings his legs like a drafting compass to move in regular increments along a square marked in masking tape on the studio floor. The fixed point of view of the video camera, which is turned on its side, further abstracts the performance, sometimes cropping parts of his body out of the frame and sometimes cutting him out altogether so that all that remains is the sound of his footsteps. Nauman's conversations with the dancer-choreographer Meredith Monk convinced him that if he were serious and focused enough, he could present his "amateur" movements as art.



29

**UNTITLED (STUDY FOR SLOW ANGLE WALK) ALSO KNOWN AS BECKETT WALK**

**DIAGRAM II 1968-1969**

graphite and colored pencil on paper

Courtesy the artist

See *Slow Angle Walk (Beckett Walk)* (exhibition no. 28).



30

**MANIPULATING A FLUORESCENT TUBE 1969**

videotape, black and white, sound; 60 min., repeated continuously

Courtesy Leo Castelli Gallery, New York

Exhibition copy

This videotape is a reprise of a performance Nauman staged in 1965, while he was a graduate student at the University of California, Davis. By striking and holding a number of poses in relation to a lighted fluorescent tube on the floor in a darkened space, he brings together two disparate media—his own body and a mass-produced light fixture. While artists such as Dan Flavin were then using fluorescent lights to make static sculptures, Nauman's dynamic use of a fluorescent tube as a prop and source of illumination for a performance was singular.



31, 32, and 33

**HOLOGRAMS E, H, J FROM SECOND HOLOGRAM SERIES: FULL FIGURE POSES (A-J)**

**1969**

holographic images on glass

E: Courtesy Sperone Westwater, New York

H: Courtesy Leo Castelli Gallery, New York

J: Courtesy Sperone Westwater, New York

Exhibition copies

As in his 1968 set of holograms (exhibition nos. 20 and 21), Nauman posed for these three images, which are from a set of ten. Their three-dimensional quality—Nauman seems to float in an otherworldly space—makes them compelling documents of his artistic experiments with the body. Originally lit with arc lights that imparted a greenish cast, the holograms are here illuminated by lasers that produce red images.





34

**VIOLIN TUNED D E A D 1969**

videotape, black and white, sound; 60 min., repeated continuously  
 Courtesy Leo Castelli Gallery, New York  
 Exhibition copy

Of this piece, Nauman said, "I wanted to set up a problem where it wouldn't matter whether I knew how to play the violin or not. What I did was to play as fast as I could on all four strings with the violin tuned D, E, A, D. I thought it would be just a lot of noise, but it turned out to be musically very interesting." The tuning of the strings to the notes D, E, A, and D (rather than the customary G, D, A, and E), the horizontal orientation of the image, and Nauman's mistakes and hesitations all add meaning and complexity to the piece, which tests his endurance as well as that of the viewer. He was influenced here by the music of Steve Reich, which relies in part on the repetition of sounds, and by the early films of Andy Warhol, which document prolonged activities such as sleep.

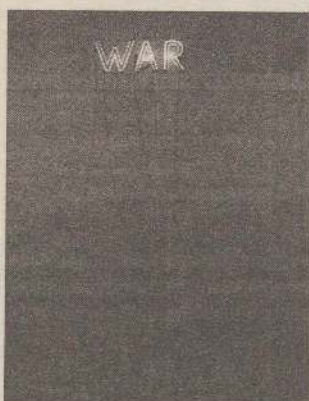


35

**CORRIDOR INSTALLATION (NICK WILDER INSTALLATION) 1970**

Reconception of installation at the Nicholas Wilder Gallery, Los Angeles, 1970  
 wallboard, three closed-circuit video cameras, scanner and mount, four  
 20-in. black-and-white monitors, videotape player, videotape (black and white, silent)  
 Courtesy the artist

In 1968 Nauman built a single corridor as a prop for the staging of a videotaped performance entitled *Walk with Contrapposto*. The next year he exhibited the corridor as an independent work, entitled *Performance Corridor*, in the exhibition *Anti-Illusion Procedures/Materials* at the Whitney Museum of American Art in New York. While *Performance Corridor* was a simple, narrow architectural space, *Corridor Installation (Nick Wilder Installation)*, was quite complex. At the Wilder Gallery, and as reconstructed for the current exhibition, the piece consisted of two lighted and four unlighted corridors. These were of varying widths: three were passable and three were not. The confusion and claustrophobia that the work induces were heightened by three closed-circuit video cameras and a videotape, with images displayed on four monitors installed in the spaces. This work marked the beginning of Nauman's interest in surveillance, a subject he has treated often since 1970.

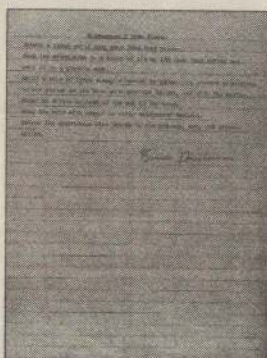


36

**RAW WAR 1970**

neon tubing with clear glass tubing suspension frame  
 Edition: 1/6  
 Collection The Baltimore Museum of Art  
 Gift of Leo Castelli, New York  
 Exhibition copy

This animated neon sign flashes a simple word and an anagram to form an especially appropriate palindrome—a word, verse, or sentence that reads the same backward or forward. In 1968, at the height of the Vietnam War, Nauman had made a drawing incorporating these words and labeled "sign to hang when there is a war on." That year, he also made a device to flash the words in Morse code with the lights of a room.



37

**MICROPHONE/TREE PIECE 1971**

typewriting and ink on paper  
 The Grinstein Family Collection, Los Angeles

Nauman has long questioned the validity of monumental outdoor sculpture. This work is an attempt to bridge the gap between the natural and man-made worlds by bringing the sounds from inside a living tree into an indoor environment. Nauman sold the work in its present certificate form, and the owners had it constructed in their backyard and home. However, the tree died soon after the microphone was implanted in it.



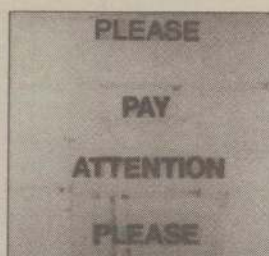
38

**RUN FROM FEAR, FUN FROM REAR 1972**

neon tubing with clear glass tubing suspension frame  
 Collection Museum of Contemporary Art, Chicago; from the Gerald S. Elliot Collection  
 Exhibition copy

From the outset of his career, Nauman has found meaning in mismatched words and contexts. This interest in wordplay was perhaps inspired by his graduate-school teachers Robert Arneson and William T. Wiley. "The phrase 'Run from Fear' was spray-painted on a bridge across an arroyo in Pasadena," recalls Nauman, who kept a photograph of the graffiti in his studio for a long time before using it in this piece. "The bridge [Coronado Street Bridge] is known as Suicide Bridge, and is in a number of movies and Dashiell Hammett—but I didn't know that till later."





39

**PLEASE/PAY/ATTENTION/PLEASE 1973**

collage and Letraset on paper  
Private collection, Italy

By reading the words on this collage, one automatically grants their plaintive request. Much of Nauman's work is similarly confrontational and manipulative: it draws the viewer into its constructs and often controls the way it is absorbed, either by demanding feats of concentration or imagination or by limiting the viewer's movements.



40

**TONY SINKING INTO THE FLOOR, FACE UP AND FACE DOWN 1973**

videotape, color, sound; 60 min., repeated continuously  
Collection Stedelijk Museum, Amsterdam  
Exhibition copy



Of this video, his first to feature color and a performer other than himself, Nauman says, "What I was investigating at that time was how to examine a purely mental activity as opposed to a purely physical situation which might incur some mental activity." In the tape the male performer concentrates on sinking into the floor or allowing the floor to rise up over him. During the filming, an unexpected drama occurred: the man succeeded in completing the exercise but started choking, Nauman says, when he became afraid his molecules would disappear into the floor. Also in 1973 Nauman made the video *Elke Allowing the Floor to Rise Up Over Her, Face Up*, in which a female performer undertook a similar exercise.



41

**YELLOW ROOM (TRIANGULAR) 1973**

wallboard, yellow fluorescent light  
Solomon R. Guggenheim Museum, New York  
Panza Collection, 1991  
Exhibition copy

As part of his long-running exploration of body awareness, Nauman focused on our sense of spatial awareness and our responses to various environmental stimuli. The present work is designed to create an unsettling experience. The triangular room is a particularly discomfiting space, he believes, and the yellow light, which produces a purplish afterimage when one looks out from the room into the white gallery, also produces anxiety, he says. Nauman has often employed triangular forms and colored lighting. He also has played with the language of color, frequently ascribing to a color an emotional or even a socio-political value, as in the sculpture *White Anger, Red Danger, Yellow Peril, Black Death* (1984) in the permanent collection of The Museum of Modern Art.

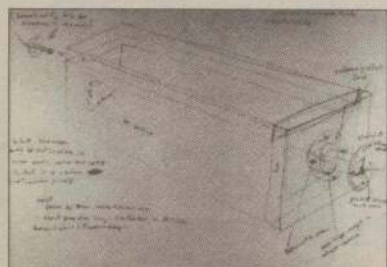


42

**AUDIO-VIDEO UNDERGROUND CHAMBER 1972-1974**

concrete chamber, closed-circuit video camera, microphone, rubber gasket, steel plate, bolts, cord, black-and-white monitor  
Lohaus-De Decker Collection, Antwerp, Belgium  
Exhibition copy

The image and sounds on the gallery monitor are live transmissions from a rectangular concrete chamber buried in the Abby Aldrich Rockefeller Sculpture Garden. The space is equipped at one end with a video camera (which picks up infrared radiation and needs no visible light source) and a microphone at the other. This clearly morbid work, conceived in 1972 and first executed in 1974 in its owners' backyard, relates both to Nauman's abiding interest in the implications of surveillance and to his penchant for drawing attention to normally unseen spaces and unheard sounds.

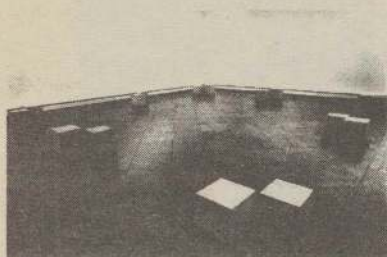


43

**UNTITLED (STUDY FOR AUDIO-VIDEO UNDERGROUND CHAMBER) 1974**

graphite on paper  
Lohaus-De Decker Collection, Antwerp, Belgium  
See *Audio-Video Underground Chamber* (exhibition no. 42).



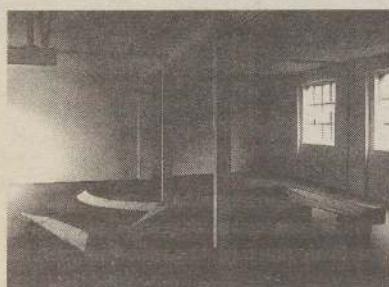


44

# CONSUMMATE MASK OF ROCK 1975

sculpture and text  
Sculpture: limestone  
Courtesy Anthony d'Offay Gallery, London  
Exhibition copy  
Text: typewriting, paper, and tape on paper  
Courtesy Anthony d'Offay Gallery, London

Made three years after his first major retrospective exhibition, this work reflects the artistic frustration and growing sense of overexposure Nauman was feeling at the time. The installation of 16 sandstone blocks, accompanied by a long typewritten text, strikes a tenuous balance between self-revelation and self-protection. The pairs of blocks are arranged in an austere and regular pattern of relationships. This image of control clashes with the writing, which is filled with stark expressions of fear and loneliness. Nauman often made it his practice in works such as this to juxtapose two kinds of information that together worked to demand a complex response.



46

# MODEL FOR TUNNEL MADE UP OF LEFTOVER PARTS OF OTHER PROJECTS

1979-1980  
fiberglass, plaster, wood  
Collection Hallen für neue Kunst, Schaffhausen, Switzerland

This sculpture is one of many "models" Nauman made for proposed underground structures. The fact that this already large work is called a model for an even larger structure, Nauman says, means that the viewer needs to grapple with "two orders of information" imparted by the scale of the piece: "visual and physical information as well as the intellectual information which indicates that the sculpture is only a model. Immediately you begin to imagine what it would be like and how you would respond to it at the proper scale." The fiberglass arm of the work, which is propped on wooden blocks to accentuate its theoretical existence as a tunnel structure suspended underground, was made as a temporary replacement for a section broken when the piece was being shipped to an exhibition. Nauman liked it and decided to make it a permanent element. This embracing of an accident recalls the work of John Cage, a composer whose attempts to break down the distinctions between art and life by incorporating

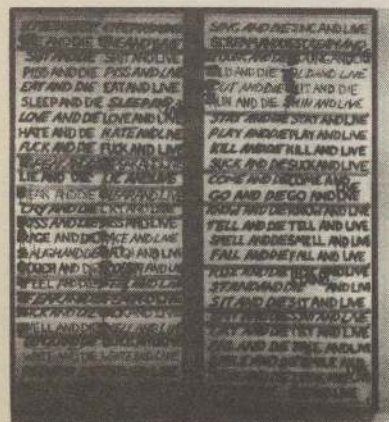


48

# VIOLINS, VIOLENCE, SILENCE 1981-1982

neon tubing with clear glass tubing suspension frame  
Oliver-Hoffmann Family Collection, Chicago  
Exhibition copy

This sign displays Nauman's continuing interest in both wordplay and the human propensity for aggression. In 1982 a larger, outdoor version of the work was installed around the top of the outside of the Baltimore Museum of Art.

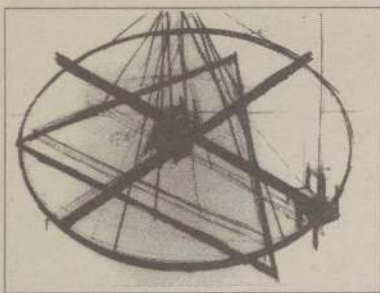


49

# LIVE AND DIE 1983

graphite, pastel, charcoal, and watercolor on paper  
Collection Annick and Anton Herbert, Ghent, Belgium  
See *One Hundred Live and Die* (exhibition no. 53).





50

**UNTITLED (STUDY FOR MUSICAL CHAIRS: STUDIO VERSION) 1983**

charcoal and graphite on paper  
Collection Franz Meyer, Zurich  
See *Musical Chairs: Studio Version* (exhibition no. 51).

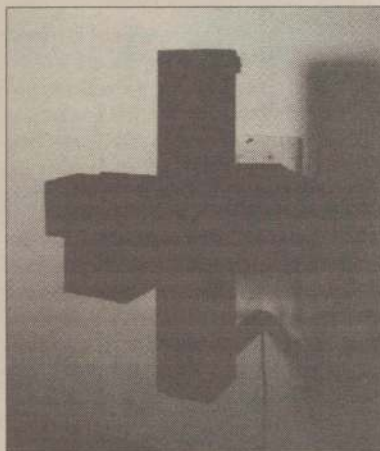


51

**MUSICAL CHAIRS: STUDIO VERSION 1983**

wood, aluminum, three chairs, steel cable  
Collection Hallen für neue Kunst, Schaffhausen, Switzerland

This work was built in Düsseldorf in two days when Nauman and his German dealer, Konrad Fischer, learned that a fiberglass sculpture they had planned to exhibit could not be successfully fabricated. They had to scour the city to find materials for the present work because the kind of rough scrap lumber Nauman prefers is scarce in Europe. The idea for the sculpture, however, was not new. In his studio he had made several full-scale models out of scrap wood to test ideas for hanging sculptures.

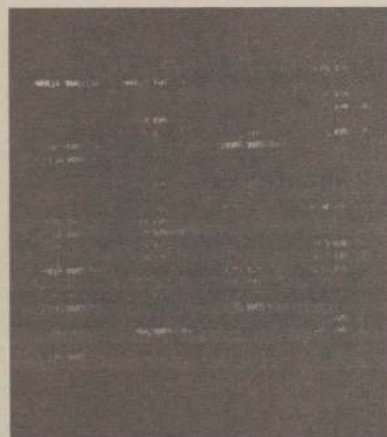


52

**MODEL FOR ROOM WITH MY SOUL LEFT OUT, ROOM THAT DOES NOT CARE 1984**

wood, Foamcore, wire, graphite  
Collection Ralph and Peggy Burnet, Minneapolis  
Courtesy Leo Castelli Gallery, New York

This is one of a series of "dream passage" sculptures Nauman made in the 1980s. All these sculptures consist of corridors leading to a square central chamber. This version is distinguished by its vertical shafts, elements that Nauman incorporated in two full-scale works. It is the model for a large indoor environment he built the same year at the Leo Castelli Gallery. There, he connected the main floor to the basement through an existing shaft, the opening of which was covered with a metal grate. That form was realized again in *Center of the Universe* (1984-1988), an architecturally scaled outdoor sculpture Nauman made for the campus of the University of New Mexico, Albuquerque. This concrete structure contains two vertical shafts, one of which extends belowground and the other of which projects up from the hollow central core. It also contains four horizontal corridors. Standing on the mark in the center of the grate over the sunken shaft, the visitor has the feeling of hovering in a void.

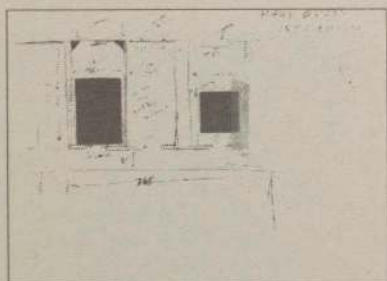


53

**ONE HUNDRED LIVE AND DIE 1984**

neon tubing mounted on four metal monoliths  
Collection Fukutake Publishing Co., Ltd.,  
Naoshima Contemporary Art Museum, Kagawa, Japan  
Exhibition copy

Nauman was greatly influenced by the philosopher Ludwig Wittgenstein's analysis of the role language plays in forming philosophical questions. "Philosophy," Wittgenstein wrote, "is a battle against the bewitchment of our intelligence by means of language." *One Hundred Live and Die* shares Wittgenstein's approach to existential inquiry. It tests the validity of an idea by subjecting it to a careful and open-ended examination of the ways in which it is spoken and written about. Nauman compiles a representative selection of variations on the themes of life and death. With the insistent rhythm of a nursery rhyme, this sequentially illuminated list delineates much of the scope of human life with brutal frankness. One can take the litany of commands literally: at one time or another, we all "LOVE AND LIVE," just as we all "LOVE AND DIE." Or, one can consider the many connotations of the often violent and sexual phrases.

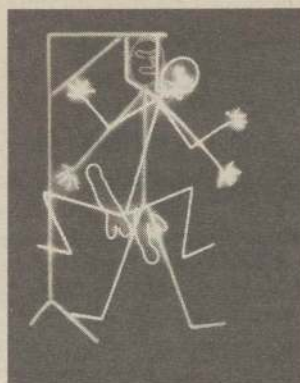


54

**UNTITLED (HAUS ESTERS INSTALLATION) 1985**

graphite and collage on paper  
Courtesy the artist  
See *Chambres d'Amis (Krefeld Piece)* (exhibition no. 55).





55

**CHAMBRES D'AMIS (KREFELD PIECE) 1985**

videotapes, audiotape, and neon

Collection Museum of Contemporary Art, Chicago; from the Gerald S. Elliot Collection

**HANGED MAN**

neon tubing mounted on metal monolith

Exhibition copy

**GOOD BOY BAD BOY**

two 26-in. color monitors, two videotapes (color, sound)

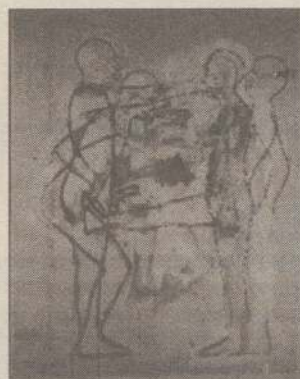
Exhibition copy

**ONE HUNDRED LIVE AND DIE**

audiotape played in a room

Exhibition copy

Each of the works in this installation paints a different and highly suggestive image of the human condition. In the first of the three rooms, the animated stick figure in the neon sign *Hanged Man* presents an image of death taken from a children's word game that is at once comical, obscene, and macabre. The video installation *Good Boy Bad Boy*, shown in the second room, features a male and a female actor, one African-American, the other, white, simultaneously (but not synchronously) repeating a litany of comments that cover a broad range of activities and emotions in simple declarative sentences such as: "I was a good boy. You were a good boy. We were good boys. That was good." The audiotape in the third, empty room is a singsong version of the text of *One Hundred Live and Die* (exhibition no. 53), which describes the human fate in oppositions such as "Live and Die, Live and Live; Hate and Die, Hate and Live; and Laugh and Die, Laugh and Live." This installation was first shown at the Museum Haus Esters in Krefeld, Germany, after which it was informally dubbed "The Krefeld Piece." Later, it was included in the group exhibition *Chambres d'Amis* ("spare rooms" or "guest rooms"), organized by the Museum van Hedendaagse Kunst in Ghent, Belgium, where it was shown in a private home. Nauman liked the name and decided to keep it. All three rooms have been exhibited as independent works.



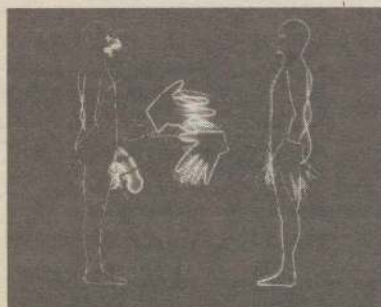
56

**CRIME AND PUNISHMENT (STUDY FOR PUNCH AND JUDY) 1985**

graphite, charcoal, and watercolor on paper

Collection Kunstmuseum Basel, Kupferstichkabinett, Basel

Based on the classic puppet-show characters Punch and Judy, who argue and fight continuously, this study for a neon sculpture (also made in 1985) graphically links sex and violence. While in the puppet shows Punch always gains the upper hand, these figures, drawn from cardboard templates of Nauman's body and that of a female friend, engage in a battle of equivalent and rapidly escalating aggression. Nauman compares the combative relationship of these figures to his own childhood experiences with a friend, who would retaliate for any act of violence against him with a more extreme act.



57

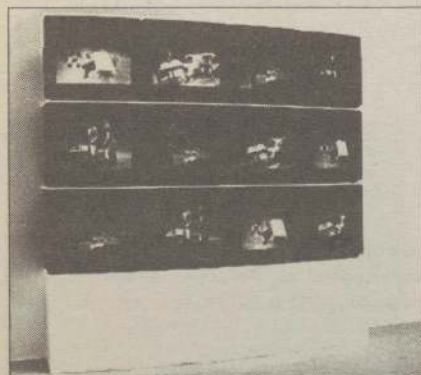
**MEAN CLOWN WELCOME 1985**

neon tubing mounted on metal monolith

Collection Udo and Anette Brandhorst, Cologne

Exhibition copy

The two clown figures in this animated neon sign are programmed to flash at different rates. As they stand and crouch to greet each other with handshakes and waving penises, the piece becomes a mass of disconnected body fragments. Nauman likens his oft-repeated practice of making events go in and out of synchronization to the composer Steve Reich's technique of playing sound tracks at slightly different speeds in order to produce new sounds, rhythms, and harmonies.



58

**VIOLENT INCIDENT 1986**

twelve 26-in. color monitors, four videotape players, four videotapes (color, sound)

Collection Tate Gallery, London

Exhibition copy

Of this "video wall" made up of a dozen monitors displaying four videodiscs simultaneously, the Nauman scholar Coosje van Bruggen says, "Nauman goes through a wide range of variations in this work: reversing the roles of the man and woman . . . carrying out the actions in slow motion; and finally changing the color scheme. In this way he sets up a nearly ritualistic, highly formalized pattern of action that is gradually deconstructed and analyzed. By including rehearsal takes in the finished piece Nauman stresses this process even more: 'It takes 18 seconds to carry out the action correctly, and then 45 seconds when you take it apart and talk about it. I liked all this—I wanted to keep taking it apart, taking it apart.'"





59

**CLOWN TORTURE 1987**

two 20-in. color monitors, two 25-in. color monitors, four speakers, two video projectors, four videotapes (color, sound)  
Collection Lannan Foundation, Los Angeles  
Exhibition copy

This installation presents five videotape segments of clowns in frustrating or embarrassing situations that are repeated simultaneously and continuously. Nauman has long seen the clown as emblematic of the artist's role in society. Make-up and costume take the people who play clowns out of the realm of the everyday and enable them to do and say things that ordinarily would not be tolerated. Nauman believes that artists, like clowns, are expected to fulfill collective social fantasies. The tension he feels between his identity as a private person and as a public figure informs the segment *Clown Taking a Shit*. "If you think of times when [being an artist] is difficult as mental constipation, then the image of a clown taking a shit (not in a household bathroom but in a public restroom—a gas station, an airport—places where privacy is qualified or compromised) can show a useful parallel." By torturing these clowns, and torturing us by making us watch them repeat and repeat their struggles, Nauman shows both his brutally humorous and nasty sides.



60

**CAROUSEL 1988**

steel, aluminum  
Collection Haags Gemeentemuseum, The Hague, the Netherlands

The aluminum bobcat, bear, deer, and two coyotes in this mechanized sculpture were cast from polyurethane forms Nauman discovered on a visit to a taxidermy shop near his home in rural New Mexico. As they spin on their arms, which resemble slaughtering racks more than they do the arms of a carousel, these flayed animal forms bear a strange resemblance to people. When the work was installed in the Galerie Konrad Fischer in Düsseldorf, the animals crashed into the outer wall of the gallery, damaging the plaster.



61

**LEARNED HELPLESSNESS IN RATS (ROCK AND ROLL DRUMMER) 1988**

Plexiglas maze, closed-circuit video camera, scanner and mount, switcher, 13-in. color monitor, 9-in. black-and-white monitor, video projector, two videotapes (color, sound)  
Collection Elaine and Werner Dannheisser, New York  
Original maze, exhibition copies of videotapes

This installation derives its title from an article Nauman read in *Scientific American* describing how a test group of rats reacted helplessly when subjected to strong auditory stress. The sound-and-image barrage of this work—which combines Nauman's long-standing interest in both mazes and surveillance—is his attempt to understand how this stress reaction might be felt by both animals and human beings. The rock 'n' roll drumming also reflects his continuing attraction to the expressive power and symbolic potential of music. A closely related installation of 1988, *Rat and Bats (Learned Helplessness in Rats II)*, includes a similar maze and the video footage of the rat, but it substitutes the images of a man beating a stuffed duffel bag with a bat.



62

**MODEL FOR ANIMAL PYRAMID II 1989**

photographic montage, tape  
Collection The Museum of Modern Art, New York  
Gift of Agnes Gund and Ronald S. Lauder

This rough montage was made to test a configuration for a sculpture made of polyurethane-foam taxidermy forms. The foam sculpture was in turn used as the model for the bronze outdoor sculpture *Animal Pyramid* (1990, Des Moines Art Center). Nauman often makes such montages to test possible configurations for sculptures and to present new views of works. Despite its apparent slapdash appearance, this work was carefully photographed and constructed to maintain a consistent scale and perspective.



63

**UNTITLED (TWO WOLVES, TWO DEER) 1989**

foam, wax, wire  
Private collection, New York

Nauman used hot glue to reattach the severed limbs of these polyurethane-foam taxidermy forms to all four sides of the torsos. Hanging on wires from an X-shaped armature, the strangely streamlined animal forms resemble sea creatures or spaceships. The disjointed composition also makes this piece resemble a Cubist painting. The silver color on the hindquarters of one of the animals is mold release used to make a cast-aluminum version of this work.





64

**HAND PUPPET 1990**

aluminum, chromed lead, cardboard, tape, wire, shoelace, lamp, glassine  
Courtesy Sperone Westwater, New York

Although it is made up of simple elements—a cardboard silhouette, a shoelace, a light bulb, and a sheet of translucent glassine—this work creates a haunting illusion at the same time as it reveals its artificiality. The inspiration for his works involving shadow projections, Nauman says, came from his reading about certain Hindus who, although their religion prohibited them from killing, executed people by placing them behind a sheet and in front of a fire and shooting at their shadows.

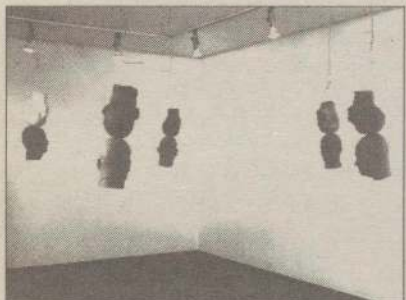


65

**SHIT IN YOUR HAT—HEAD ON A CHAIR 1990**

chair, wax head, rear-screen projector and screen, videotape (color, sound)  
Colección de Arte Contemporáneo Fundació "la Caixa," Barcelona  
Original objects, exhibition copies of videotapes

Mixing sculpture and video, this installation—like much of Nauman's work—presents two disparate kinds of information. A rear-screen projector displays a videotape of a mime haplessly trying to perform the often confusing and humiliating commands issued by a man offstage. (Ironically, the mime's contortions recall the poses Nauman himself struck in early performances and videotapes such as *Manipulating a Fluorescent Tube* [exhibition no. 30].) Hanging in front of this screen is a wax cast of a disembodied head resting on the exposed seat frame of a chair. It is up to the viewer to invent the story that connects the moving image with the static object.

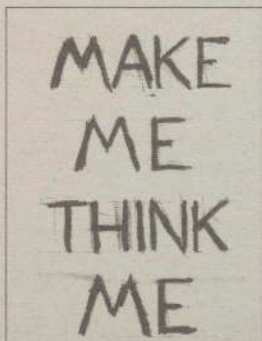


66

**TEN HEADS CIRCLE/UP AND DOWN 1990**

wax, wire  
The Eli and Edythe L. Broad Collection, Los Angeles

Like his early wax sculpture *From Hand to Mouth* (exhibition no. 10), this arrangement of suspended cast-wax heads made from live models treats a body part as sculptural material. The tension in the work arises from the powerful associations the fragments carry and from their treatment as abstract sculptural elements. Any identification of the heads with the human body or spirit is counteracted by the fragments' unnatural colors and their systematic arrangement.



**MAKE ME/THINK ME 1993**

graphite, charcoal, and masking tape on paper  
Froehlich Collection, Stuttgart  
(This work not included in the *Bruce Nauman* catalogue.)



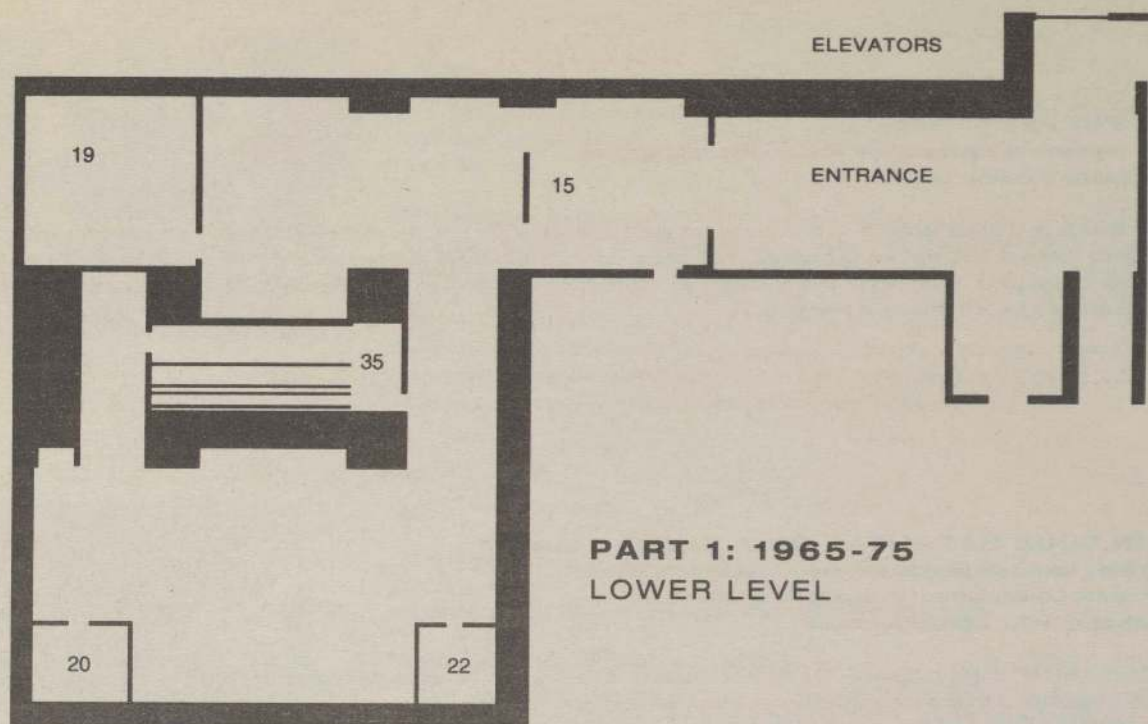
67

**POKE IN THE EYE/NOSE/EAR 3/8/94 EDIT 1994**

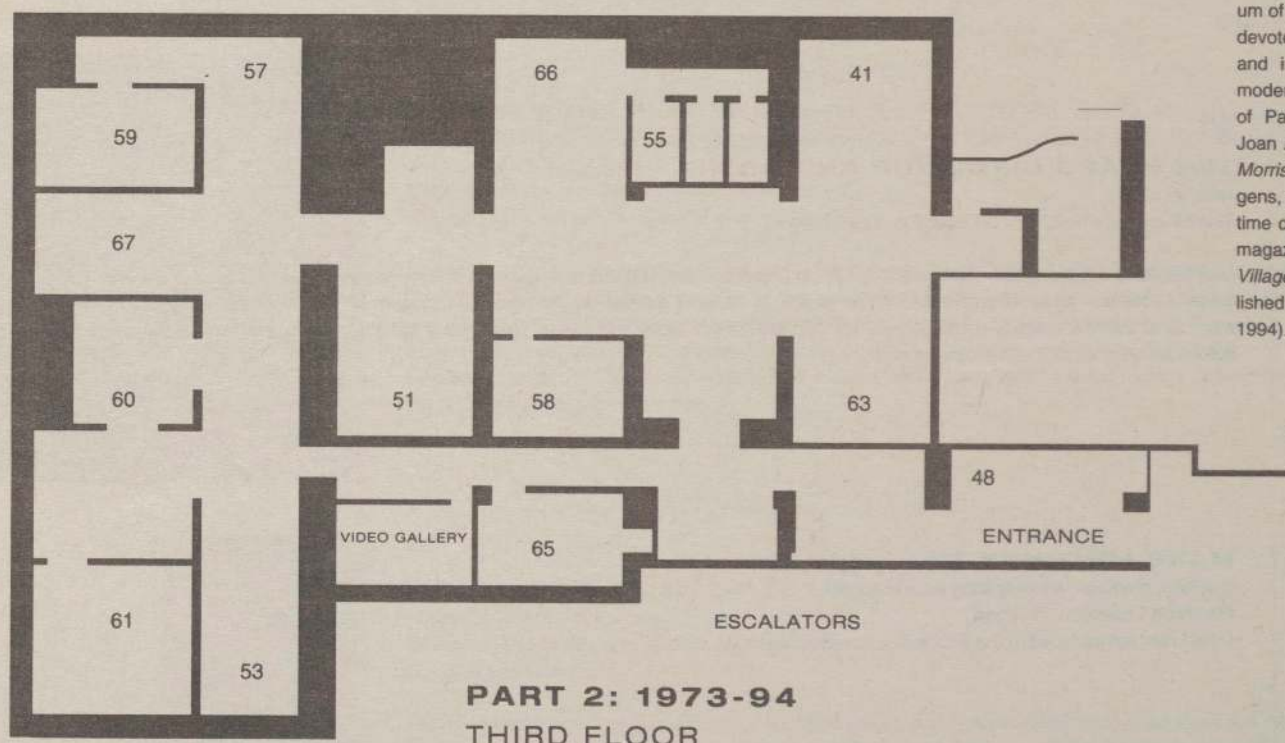
video projector, videodisc (color, sound)  
Collection Walker Art Center, Minneapolis  
T. B. Walker Acquisition Fund, 1994

Nauman used a high-speed industrial video camera to record a series of extreme close-up images of himself brutally poking a finger in his eye, nose, and ear. Around 1969, he employed a similar technique to make a series of films showing himself manipulating a variety of body parts—including his testicles—in extreme slow motion. This video combines his interest in the abstracting effects of slow motion and in the nature of violence. (This work not included in the *Bruce Nauman* catalogue.)





**PART 1: 1965-75**  
LOWER LEVEL



**PART 2: 1973-94**  
THIRD FLOOR

## PUBLICATIONS

*Bruce Nauman*, with essays by Neal Benezra, Kathy Halbreich, Paul Schimmel, and Robert Storr. 216 pages. 155 illustrations; 93 in color. Published by the Walker Art Center, Minneapolis; distributed by Distributed Art Publishers, New York. Paperbound, \$35.00; available in The MoMA Book Store.

*Bruce Nauman: A Catalogue Raisonné* (including complete *Bruce Nauman* exhibition catalogue), compiled by Joan Simon. 400 pages. 729 illustrations; 229 in color. Published by the Walker Art Center, Minneapolis; distributed by Distributed Art Publishers, New York. Hardbound, \$110.00; available in The MoMA Book Store.

## PANEL DISCUSSION

### BRUCE NAUMAN: IDEA INTO IMAGE

TUESDAY, APRIL 11, 7:00 P.M.  
THE ROY AND NIUTA TITUS  
THEATER 2.

Organized on the occasion of the retrospective exhibition *Bruce Nauman* (on view at The Museum of Modern Art through May 23), this panel is devoted to critical reactions to Nauman's varied and influential production. The discussion is moderated by Robert Storr, Curator, Department of Painting and Sculpture. Panelists include Joan Acocella, dance critic and author of *Mark Morris* (Farrar Straus Giroux, 1993); Peter Plagens, painter, art critic of *Newsweek*, and long-time contributor to *Art in America* and other art magazines; and Peter Schjeldahl, art critic of the *Village Voice*, and author of the recently published *Columns & Catalogues*, (The Figures, 1994).

This exhibition has been organized by the Walker Art Center in association with the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. Major support for the exhibition has been provided by the Lannan Foundation, The Bohen Foundation, the National Endowment for the Arts, and The Andy Warhol Foundation for the Visual Arts, Inc. Additional support for the New York showing has been provided by the Lannan Foundation and by the Contemporary Exhibition Fund of The Museum of Modern Art, established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Mr. and Mrs. Ronald S. Lauder.

This publication was printed by the *Star Ledger*, Newark, New Jersey.

OWING TO THE NATURE OF SOME OF THE MATERIAL IN THIS EXHIBITION, VISITORS ACCOMPANIED BY CHILDREN MAY WISH TO EXERCISE DISCRETION.

**The Museum of Modern Art Library**

© 1995 The Museum of Modern Art, New York  
Captions adapted from a Walker Art Center brochure.