

New work on paper 2 : Jonathan Borofsky ... [et al.]

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NEW WORK ON PAPER

JONATHAN BOROFSKY

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MARIO MERZ

A. R. PENCK

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THE MUSEUM OF MODERN ART NEW YORK

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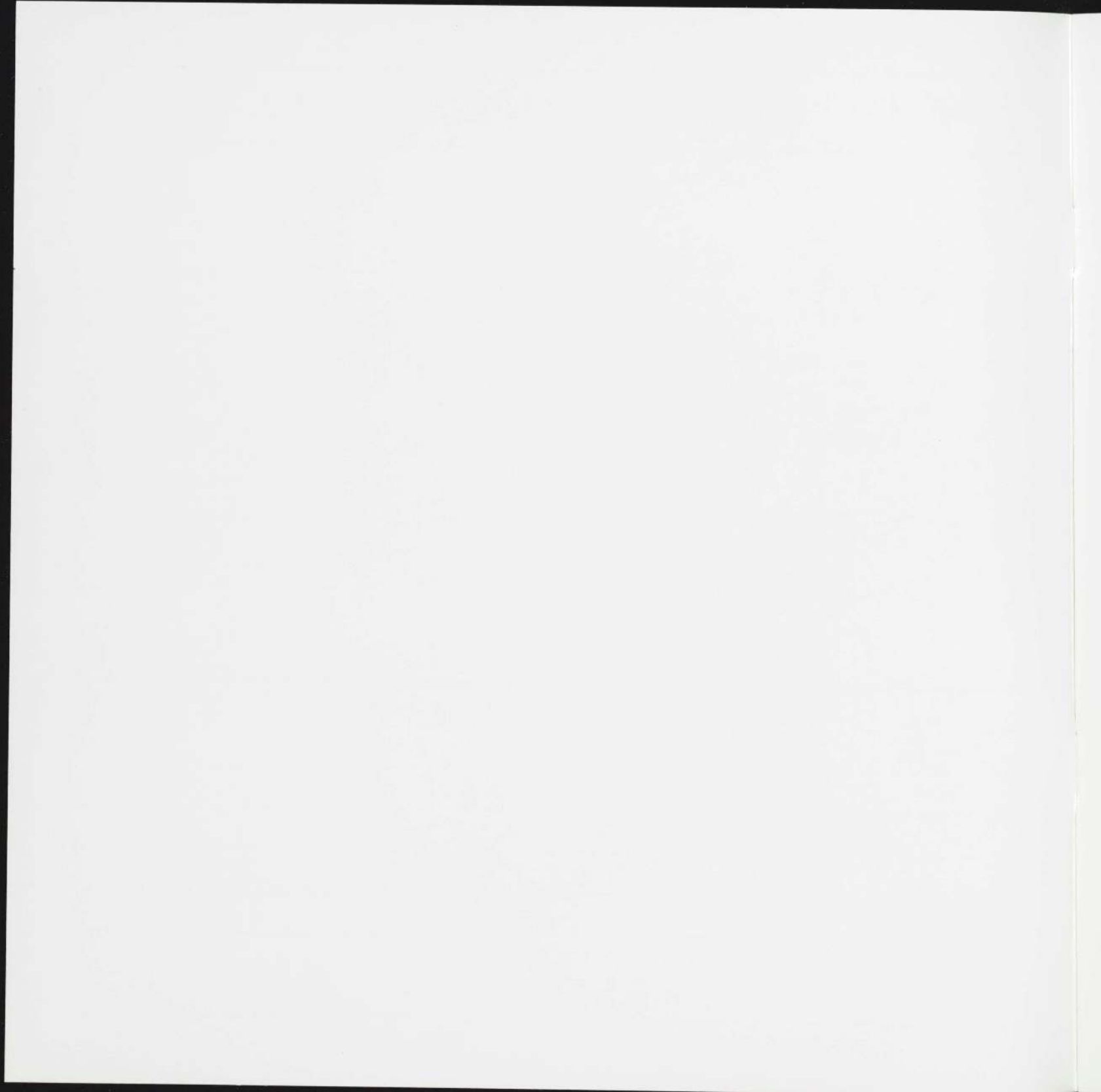
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This is the second in a series of exhibitions organized by The Museum of Modern Art, New York, each of which is intended to show a relatively small number of artists through a representative selection of their recent drawing and work on paper. Emphasis is placed on new work, with occasional glances backward to earlier production where the character of the art especially requires it, and on artists or kinds of art not seen in depth at the Museum before. Beyond this, no restrictions are imposed on the series, which may include exhibitions devoted to heterogeneous and to highly compatible groups of artists, and selection of work ranging from traditional drawing to works on paper in mediums of all kinds. Without exception, however, the artists included in each exhibition are presented not as a definitive choice of outstanding contemporary talents, but as a choice, limited by necessities of

space, of only a few of those whose achievement might warrant their inclusion—and a choice, moreover, that is entirely the responsibility of the director of the exhibition, who wished to share some of the interest and excitement experienced in looking at new work on paper.

The current exhibition departs from the format of works on paper only to include drawings on other supports as well, while the catalog is designed to give the viewer an idea of each artist's work within the strict format of a work on paper.

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Any exhibition is necessarily the result of the cooperative efforts of many people. In this exhibition, we have been particularly fortunate, and especially with reference to the catalog, in having the direct participation of the artists concerned. I should like to thank Jonathan Borofsky, Francesco Clemente, Mario Merz, and Giuseppe Penone for creating original art works and writing texts specially for reproduction in this catalog. I wish also to thank A. R. Penck (Ralf Winkler) and his dealers, Michael Werner in Cologne and Fred Jahn in Munich, for permission to reproduce his suite of fourteen drawings and reprint his text, which appeared originally in a catalog for the Josef-Haubrich-Kunsthalle, Cologne. Borofsky, Merz, and Penone are also creating works directly in the galleries for the exhibition. In addition, many people associated with the artists have been very helpful, as have been a number of my colleagues abroad. I would like to thank Dieter Koeplin of the Kupferstichkabinett, Kunstmuseum, Basel, and Martin Visser, Bergeijk, the Netherlands, for their unfailing generosity to this museum—Mr. Visser in particular for lending two groups of Penck drawings, *K for Karen* (1980), a series of fourteen drawings, and *TE 1* (1980), a series of twenty-five drawings. For lending Francesco Clemente's drawing *the loneliness of the frog, or bruno taut in istanbul, 1937, laughing*, I would like to thank Adriaan van Ravesteijn and Gert van Beijeren of art & project, Amsterdam. The following individuals and galleries have been of assistance throughout: For Jonathan Borofsky: Paula Cooper, Paula Cooper Gallery, New York. For Francesco Clemente and Mario Merz: Angela Westwater, Sperone Westwater Fischer Gallery, New York; Pier Luigi Perro and Gian Enzo Sperone, Gian Enzo Sperone Gallery,

Rome and Turin. For A. R. Penck: Fred Jahn, Fred Jahn Gallery, Munich; Michael Werner and David Nolan, Michael Werner Gallery, Cologne; Ileana Sonnabend and Antonio Homem, Sonnabend Gallery, New York. For Giuseppe Penone: Salvatore Ala and Caroline Martin, Gallery Salvatore Ala, Milan and New York.

At The Museum of Modern Art, I am particularly indebted to my colleague Beatrice Kernan, Curatorial Assistant in the Department of Drawings, for her coordination of all aspects of the exhibition and publication. Others to whom special thanks are due include: Fred Coxen and Jerry Neuner, of the Exhibitions Program, for their coordination of the installation; Antoinette King, Senior Paper Conservator, for her special assistance in installation and general supervision; Francis Kloeppel, who edited this publication; and Rose Kolmetz, for her translation of the Penck text. I am especially grateful to Antony Drobinski, the designer of this publication, for his very inventive format, within which the artists worked to create their contributions, and for his suggestions and help in realizing the catalog project. I would also like to thank Manfredi Piccolomini for his translation of the Penone text and Marcia Feinstein for her translation of the Merz text. The Museum of Modern Art is grateful for generous support from the National Endowment for the Arts, which made this exhibition possible. Finally, on behalf of the Museum, I wish to thank Pinewood Foundation for their generous support; without their help this publication would not have been possible.

Bernice Rose

INTRODUCTION

Within the modern tradition it is possible, broadly speaking, to distinguish two tendencies. One follows the formalist approach of the manipulation of the structure—the linear armature and planar field—of modern art itself, while the other manipulates a variety of elements, especially figures, within that structure. The interplay between the two approaches guarantees a constant excitement. The more formal approach tends to be exclusive; it strives for the absolute, concentrating on elements of the structure alone, on line, or on color, on two dimensions or on three, manipulating these elements either in isolation or juxtaposing them as though independent. In the other approach, the intention is to be inclusive, to exploit the inherent flexibility of the structure so as to incorporate seemingly disparate—even contradictory—elements and expressive currents: to mix modes. Just at the moment the latter tendency is in the ascendant, overcoming national and generational differences.

For drawing this means the incorporation of painterly devices (color, drawing with the brush, watercolor, gouache) and the projection of drawing from the limits of the single sheet into series, onto large sheets of paper, onto the walls, and into the environment, in a mixture of mediums and modes that nevertheless exploit specific characteristics of drawing. It means also, for some artists, the wish to bypass the immediate past in order to explore particular areas of modernism foreclosed in more formalist practice: specifically, the adoption—the adaptation—of the naiveté and primitivism prominent in the expressionist styles of the first two decades of the century, and of automatic drawing as practiced both by Surrealists and Expressionists. There is an increasing interest in drawing as “process,” in the “pre-formal” aspect of drawing, that area of drawing in which form is in the process of being called into order, the process that seemingly precedes structure and is its primordial root. The subjective and expressive are the immediate concern of this kind of drawing. At the same time, there is the continued tendency to regulate these concerns by reference to more conceptual structures, to blend and integrate the two approaches. While each of the artists in this exhibition was chosen because of his difference from the others, they nevertheless have a common interest in that each in

one way or another reaches for beginnings—for the “first communication”—and is involved not only in “visual” but in “semantic” modes, justifying himself by a kind of poetry. For each artist, drawing forms an important part of his practice, either as an independent means of expression or as the indispensable structural center of an eclectic mix of elements.

A. R. Penck, born Ralf Winkler in Dresden in 1939, worked in East Germany until July of 1980, when he came to live in Cologne. He had his first exhibition in the West in 1969, but the style that he continues to evolve today dates from around 1963. Penck has recently influenced a good many younger artists. He and Mario Merz might be considered the senior artists in the exhibition. Penck has gained steadily in prominence since the middle seventies, and his work is by now as widely known and influential as that of the slightly older Cologne master Joseph Beuys, although, properly speaking, Penck's work belongs with that of a group of younger German artists who emigrated from the East into Berlin.

Just as the Penck text reprinted in this catalog is one enormously long sentence, so the drawings, executed in long series, are explorations of one thought, constantly transforming itself with no need for a conventional syntax. Penck works in the mode of figuration in a free trade between the formed and the unformed. His figuration is not the result of observation from nature; rather, figures appear as part of the process of thought, as one aspect of the transformation of thought, or, as he calls them, signals to concrete visual forms, some of which eventually become abstract signs. For Penck, the symbolic pictographic figures are allied to art as communication proceeding from the earliest times, from the pictographs of cave drawings; they link up with the modern tradition in stylistic alliances with Paul Klee, especially the expressionist Klee of the thirties, and in more recent art with the black-and-white canvases of Jackson Pollock. His choice of symbols is eclectic, stemming from a variety of cultures and disciplines, mathematical and technical as well as archaic, but removed from functional association. Indeed “Penck,” his chief pseudonym, comes from

Albrecht Penck, a scientist who in the early part of this century studied the geomorphology of the glacial epoch. At the other extreme of his range is his sense of drawing as a kind of handwriting that organizes form out of a primordial chaos produced by automatic drawing; underlying this attitude is the suggestion of the artist as demiurge.

The sense of frustration and the insistence on art as a system for creating signals for personal liberation seem entirely appropriate for an artist caught in Penck's particular political and geographic situation. Yet if it were only personal or political, Penck's art would be of limited interest. His situation (and his use of it for artistic purposes) seems symbolic—paradigmatic. It gives a particular edge to the insistence on art as a means of personal communication that is ultimately universal: artistic freedom as the model for freedom for all. His position is eventually that of the artist as anarchist who becomes the architect of his own peculiar destiny, organizing his own system. Pictorial organization becomes moral. The artist must therefore, like a child, insist always on his own innocence. As an artistic personality he must constantly begin over again to maintain his position, while transforming it as he develops. Thus Penck's constant string of pseudonyms: A. R. Penck, Mike Hammer, Y. T.M., T.E. (The Eagle). Thus formally he relies on a seemingly naive and brutal aesthetic, one that is governed by necessity. Its refinement lies in the distilled urgency imparted to the sign. While his urgent scrawl is associated with handwriting, it is not *écriture* but belongs to another order of expression, in which touch is generalized and become systematic and "typical" rather than signatory. Perhaps Penck, like Antonin Artaud, believes that "Art will be redemptive when, like the redeemed body, it transcends itself—when it has no organs (genres), no different parts. In the redeemed art that Artaud imagines, there are no separate works of art—only a total art environment, which is magical, paroxysmic, purgative and, finally, opaque."*

The three Italian artists in the exhibition, Mario Merz, Giuseppe Penone, and Francesco Clemente, represent three different generations in time but only two distinct artistic generations. Merz is the senior artist in the exhibition, Clemente the youngest; yet they both are now affected by (and affect) the broader movement of current trends. Merz could justly be called the most "classical" in his approach to drawing. One of his concerns is tied to the dawn of man's artistic endeavors, the beasts drawn on the cave walls at Lascaux and Altamira. Like the ancient artists, Merz wishes to precipitate magic. In

the past he has even utilized a system of magic numbers, a system adopted from the thirteenth-century mathematician Fibonacci, or Leonardo da Pisa. The Fibonacci series—0, 1, 1, 2, 3, 5, 8, 13, 21, etc.—wherein each number is the sum of the two preceding numbers, was used to explain proliferation in plants and animals. Merz's drawings in the catalog refer to the glacial epoch, but another aspect of Merz's concern with proliferation is his concern with time, his concern to establish a metaphysic of time. This metaphysic finds its realization in a dialogue between continuity and diversity: the unification of the natural and the "manufactured" to produce the ultimate artifice, the art object. The "timelessness" of drawing is part of the metaphysic of Merz's time. He practices the oldest, yet most modern form of drawing, simple outlines that enclose areas and take advantage of irregularities and accidents of the surface for color and chiaroscuro effects. Unlike the cave artists, however, Merz must create his own irregularities and surface accidents. But Merz's drawing is not the product of the observation of the animal in nature; it springs from observation of the tradition of twentieth-century drawing. His figurative drawing remains, as does his earlier work, a conceptualization, one allied to Henri Matisse's contour drawing that proceeded from observation to conceptualization. Merz has eliminated the step from naturalist observation to observation of art.

His contour line is elegant, summary, bold, incorporating to the nuances of the contour the movement and speed, the volume, power, and weight of his subject. Shadow and color, as in the cave drawings, are withdrawn to the ground, where they serve as both ground and figure. The soft charcoal on unprimed canvas tacked to the wall evokes the nuance of prehistoric line and the magic of making form out of a few strokes. Indeed it is hard to define a boundary between drawings and paintings in Merz's work, since color, line, and tone are always used in concert, whatever the support; the coloristic black of the charcoal is always used to draw the skeleton, and the color is expressive and "non-structural." The support, frequently unprimed canvas unstretched and tacked to the wall, makes the drawing part of an environment. The drawing is juxtaposed with natural and artificial elements (trees, neon tubing) and with words and numbers as part of a *mise-en-scène*. Real and constructed elements are deployed in three dimensions on a skeletal structure that is no less classical or conceptual than the structure of the drawings themselves. Merz himself likens drawing to the initial impulse: to a kind of electrical charge, probing rapidly, cross-connecting different elements, illuminating and uniting them in swift strokes. Painting is more considered: more stable and static. In the end, Merz's

*Susan Sontag, introduction to *Antonin Artaud: Selected Writings* (New York: Farrar, Straus and Giroux, 1976), p. L.

work is yet another manifestation of the constant dialogue between the two-dimensional and the three-dimensional, between the linear and the coloristic, that characterizes the century. Drawing, providing structure and in this case "skin," mediates these concerns.

Giuseppe Penone, younger than Merz, is also from Turin. Around 1968 both were interested in a new approach to nature and natural materials, to environment and history—an attitude that led to the use of humble materials and images taken from nature and that resulted in what they eventually named "Arte Povera." In 1974 Penone made his first "Pressione" drawing, and he continues to come back to it cyclically, developing new variations. The drawing in this exhibition is a new variant generated by the cast sculpture that is part of the work.

Penone works primarily as a sculptor. His drawing is another aspect, and extension, of the concerns governing his sculpture. If we were to continue on in the same vein from Penone's description of the roots of his sculptural experience in his catalog essay, the concerns of his drawing would follow very naturally. Process is preeminent. Penone analogizes the surface of the skin and the surface of the wall as mutually responsive mediums; he is primarily interested in the sense of touch—drawing as seeing with the hand as well as with the eye and recording the eye's kinetic sensations through the touch of drawing. His process is one of interchange between touch and sight. An area of skin is pressed against a receptive surface and leaves an imprint to be photographed, or an imprint is left directly on a glass slide. The image then is projected on a wall by means of a slide projector and is translated back to touch—its outlines and surface markings traced with a graphite stick that responds to the surface quality of the wall as the skin had responded to the initial pressure of the printmaking. Thus correspondences can be made between the sense of touch and the sense of sight in concert, and a connection is also made between his touch in sculpture and his touch in drawing. Everything has its beginnings in matter, and the property of individual materials is susceptible of constant transformation by the artist's action and also by the action of time, as he explains in his text. One especially important transformation is a change in scale: the microscopic structure becomes a world model.

Much of Francesco Clemente's work looks as if he'd like to renovate the Renaissance according to modernistic principles. The mix from art history is dazzling; Clemente is a dandy eclectic in the best modern sense. Clemente's frescolike drawing is in fact panhistoric in its references: late Byzantine, Baroque as well as Renaissance, and ancient Indian wall paintings. It looks back to Max Beckmann, Egon Schiele, Paul Klee, Marc Chagall—and perhaps Lucas Samaras and the

naughty high style of David Hockney. His large drawings, like the one in this exhibition, are relatives of the ghostly frescoes to be found on the walls of Pompeii and at Ajanta in India, and relatives of the contemporary drawings in powdered pigment done on the streets of Madras, where Clemente has lived a part of the year for some years and where this drawing was made. Both the frescoes and Clemente's drawing surface have lost their paint quality, and their underdrawing shows, so that it is the quality of draftsmanship quite as much as the color that counts. Here Clemente shows himself a child of the modern tradition: contour drawing is accommodated to the conditions of the plane, light is relegated to an ambient ground modulating the color. What is sought in the old is family resemblances across time, what they hold for invigoration of the new.

In his pastels, like the Fauves, he draws directly in color—any tradition will do as long as it works for a particular objective, for that moment. One might ask if this is specific to this moment, to Clemente's generation. The modern tradition was the first to uphold the drawing of the naïve and the insane, to make a cult of obsessional drawing, but Clemente runs a big risk with his drawing. Regression as a principle and naïve drawing as its double make a difficult position to hold. Innate skill is difficult to deny; even Klee eventually had to acknowledge it. Clemente works under the shadow of Artaud and of French existentialism (perhaps emulating Penck); his text refers directly to Céline, a doctor as well as writer, who drew lines on his cadavers. Clemente's constant confrontation with himself, in the form of repeated self-portraits, is both obsessional and allegorical: the artist's progress. The ghostly ground with its softly inflected glowing surface is really the ground of a palimpsest: the fresco emerges as a twice-told tale. His constant reference to orifices makes it seem that Clemente is not concerned so much right now in developing as in devouring and excreting. The bodily process is the artist's process: sex is creation, art its "reproduction," and the artist himself is constantly recreated in new yet familiar personae.

In the late sixties Jonathan Borofsky found it impossible to continue making images. To pass the time, he began to spend part of each day in writing numbers. He began with one and has continued in sequence up to the present. Borofsky sees the numbers as structural, not simply in the sense of structuring his time, but related to the grids of minimal and conceptual art being practiced in New York at that time. At first a great deal of Borofsky's time was spent in writing numbers; within about a year he had counted almost to one million. Gradually the rate of con-

sumption of numbers slowed, and the writing of numbers began to open to small drawings of images in tiny notebooks, extremely subjective and automatic, almost "cranky" in their rendering, with lots of self-portraits. He also began to write little stories and to record his dreams, almost as one would write them down for the analyst. He linked the number sequence to the drawings, so that while he continues to count between images, when an image appears it is numbered in turn and becomes part of the conceptual structure of his work. The drawing in this catalog is composed of many of these small images, drawn on plastic and superimposed over one another; the numbers in the catalog begin with the number Borofsky reached on March 11, 1982, the date of his submitting his text for the catalog, and continue until the space of the page is used up.

For Borofsky the next step after the small drawings was to begin to draw and write on the walls, simultaneously disposing paintings, objects, furniture, and giant cutout figures to create environments, which have grown steadily larger and for the last several years have dominated his work. These environments really began as extensions of the sketchbook images but placed the spectator, in a certain sense, inside with the artist, watching the projection of his images from somewhere inside his head onto the walls and into space. Borofsky is the only artist in the exhibition to deal with television, and in his environments you have the sense that you are inside the black box with Borofsky (who indeed did his earlier wall drawings from slide projections). His idiosyncratic fine-line drawing technique and his psychodramatic images remind one inevitably of Dali, and as one stands in a room of his with strings leading to objects and paintings spinning like

tops, one thinks of descriptions and photographs of Kiesler's designs for Peggy Guggenheim's Art of This Century Gallery, of Happenings, and of Vladimir Tatlin's reliefs. Borofsky's images are galvanized by anxiety—the obsessive magic of the number system is translated in the images into a totally contemporary expression of existential doubt, incorporating comic-strip figuration with what has become, at this date, really knowing, sure, and crabbily elegant drawing. For Borofsky, drawing is indeed a beginning, the initial impulse that releases all of his work.

Diversity is the rule of the moment in contemporary drawings, but such diversity is implicit in the existing heritage of modern art. That heritage, rich and inclusive, provides a flexible, yet ultimately unified conceptual structure within which to work. Figurative and coloristic and expressionist styles now coming into prominence have existed for some time alongside so-called purist styles; all share the same basic assumptions within the structure of modern art. For the artist the question is one of exploring every possible opening; younger artists will always look for new points of entry, inventing afresh while saddled and provisioned with the baggage of their heritage. Older artists enjoy the advantage of having both invented and discarded a great deal (including their own early prejudices) to reach the core of an individual identity that constitutes a style and that, even so, by participation in the ongoing dialogues of art, remains responsive to change. Drawing itself remains the primary tool of this exploration as well as the underlying structural assumption against which everything else is measured.

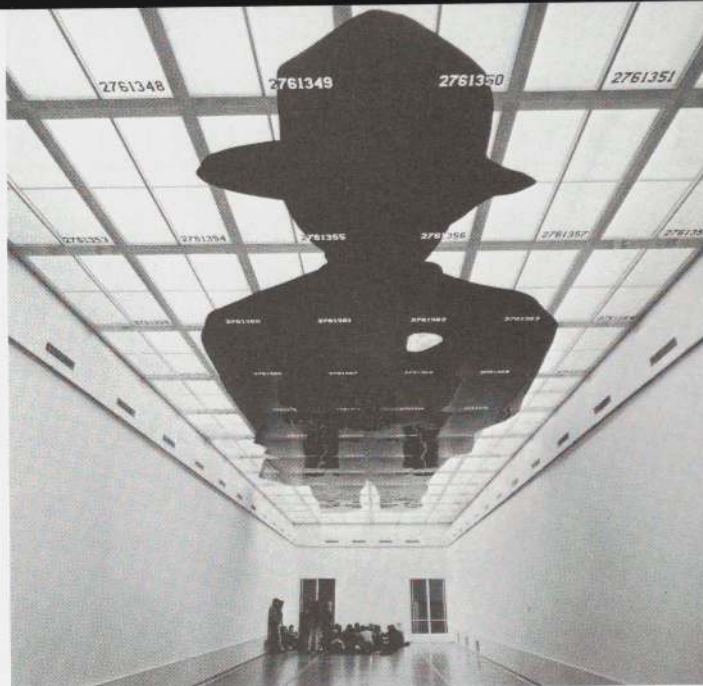
B.R.

JONATHAN BOROFKY

Born 1942, Boston. Received B.F.A. from Carnegie Mellon University, 1964, M.F.A. from Yale School of Art and Architecture, 1966. Lives in California.

Selected Individual Exhibitions / **1975** Paula Cooper Gallery, New York / **1976** Wadsworth Atheneum, Hartford / Paula Cooper Gallery, New York / **1977** University of California, Irvine / **1978** Protetch-McIntosh Gallery, Washington / Thomas Lewallen Gallery, Los Angeles / University Art Museum, Berkeley / Corps de Garde, Groningen, Holland / Projects Gallery, Museum of Modern Art, New York / **1979** InK, Halle für Internationale Neue Kunst, Zurich / Portland Center for the Visual Arts, Oregon / **1980** Paula Cooper Gallery, New York / Hayden Gallery, Massachusetts Institute of Technology, Cambridge / **1981** The Contemporary Arts Museum, Houston / Galerie Rudolf Zwirner, Cologne / Kunsthalle, Basel / Institute of Contemporary Art, London / **1982** Museum Boymans-van Beuningen, Rotterdam

Selected Group Exhibitions / **1969** "No. 7," Paula Cooper Gallery, New York / **1970** "558,087," Seattle Art Museum and Vancouver Art Gallery / **1973** Artists' Space, New York (selected by Sol LeWitt) / **1974** Paula Cooper Gallery, New York / **1975** Paula Cooper Gallery, New York / "Lives," Fine Arts Building, New York / "Auteography," Downtown Branch, Whitney Museum of American Art, New York / **1976** Paula Cooper Gallery, New York / "Style and Process," Fine Arts Building, New York / "International Tendencies 1972-1976," Venice Biennale / "SoHo," Akademie der Künste, West Berlin, and Louisiana Museum, Humlebaek, Denmark / "New York/New York," Fine Arts Gallery, California State University, Los Angeles / **1977** "New York: The State of Art," New York State Museum, Syracuse / "Critics' Choice," Lowe Art Gallery, Syracuse University/Group Show, Paula Cooper Gallery, New York / **1978** "Contemporary Drawing, New



Man with a Briefcase. (Installation: Museum Boymans-van Beuningen, Rotterdam, 1982.) Enamel paint on 90 plexiglass panels mounted to the skylight

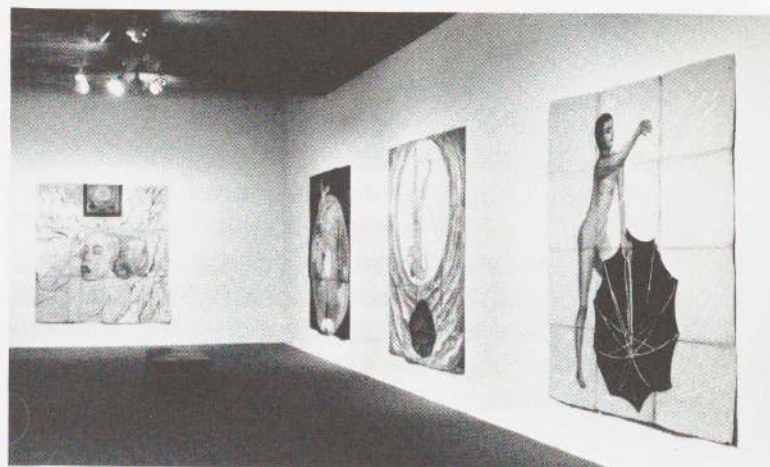
York," Art Museum, University of California, Santa Barbara / **1979** "Whitney Biennial," Whitney Museum of American Art, New York / "Born in Boston," De Cordova Museum, Lincoln, Massachusetts / "Sixth Anniversary Exhibition," Artists' Space, New York / "Ten Artists/Artists' Space," Neuberger Museum, State University of New York, Purchase / "Tendencies in American Drawings of the Late Seventies," Städtische Galerie im Lenbachhaus, Munich / "Invitational," Bell Gallery, Brown University, Providence / **1980** "Dammi il tempo di guardare," Padiglione d'Arte Contemporanea, Milan / "Drawings: The Pluralist Decade," American Pavilion, Venice Biennale (and traveling) / "Open 80," International Pavilion, Venice Biennale / "Visions and Figuration," Art Gallery, California State University, Fullerton / **1981** "Whitney Biennial," Whitney Museum of American Art, New York / "Twenty Artists," Yale University Art Gallery, New Haven / Internationale Ausstellung (Westkunst), Cologne / "L.A. 1981 — The Museum as Site: Fifteen Projects," Los Angeles County Museum of Art / "Baroques 81," ARC, Musée d'Art Moderne de la Ville de Paris / "The Image in American Painting and Sculpture 1950-1980," Akron Art Museum, Akron

FRANCESCO CLEMENTE

Born 1952, Naples. Lives and works in Rome, Madras, and New York.

Selected Individual Exhibitions / 1971 First exhibition in Rome / **1974** Galleria Area, Florence / **1975** Gian Enzo Sperone, Rome and Turin / Massimo Minini, Brescia / Franco Toselli, Milan / **1976** Gian Enzo Sperone, Rome / Lucrezia de Domizio, Pescara / **1977** Paola Betti, Milan / **1978** Centre d'Art Contemporain, Geneva / art & project, Amsterdam / Paul Maenz, Cologne / **1979** art & project, Amsterdam / Lisson Gallery, London / Emilio Mazzoli, Modena / Giuliana de Crescenzo, Rome / Lucio Amelio, Naples / Gian Enzo Sperone, Turin / Paul Maenz, Cologne / **1980** Sperone Westwater Fischer, New York / Paul Maenz, Cologne / Padiglione d'Arte Contemporanea, Milan / art & project, Amsterdam / Mario Diacono, Rome / Gian Enzo Sperone, Rome / **1981** Sperone Westwater Fischer, New York / Museum van Hedendaagse Kunst, Ghent / Anthony d'Offay, London / Bruno Bischofberger Gallery, Zurich / California State University, Long Beach / **1982** Wadsworth Atheneum, Hartford

Selected Group Exhibitions / 1973 "Italy Two," Civic Center Museum, Philadelphia / **1974** Studenteski Center, Belgrade / **1975** Bienal, São Paulo / "24 hours out of 24," Galleria l'Attico, Rome / "Campo Dieci," Galleria Diagramma, Milan / **1976** "Merz, Pisani, Clemente," Gian Enzo Sperone, Rome / **1977** "Drawing/Transparency," Studio Cannaviello, Rome / "Wednesday 16 February 1977," Gian Enzo Sperone, Rome / Biennale de Paris / "Progetto 80," Bari / **1978** "Pas de deux," Galleria la Salita, Rome / **1979** "Perspective 79," Artfair, Basel / "Arte Cifra," Paul Maenz, Cologne / "Clemente, de Maria,



Sun, Earth, Moon, Rain. (Installation: "Matrix/Berkeley 46," University Art Museum, University of California, Berkeley, 1981.) Four paintings, oil on canvas

Paladino," Annemarie Verna, Zurich / "Europa 79," Stuttgart / "Parigi, O Car...," Yvon Lambert, Paris / "Opere Fatte ad Arte," Palazzo di Città, Acireale / "Le Stanze," Colonna Castle, Genazzano / **1980** "Die Enthauptete Hand—Zeichnungen aus Italien," Kunstverein, Bonn; Städtische Galerie Wolfsburg; Groninger Museum / "Egonavigatio," Kunstverein, Mannheim / "Aperto 80," Venice Biennale / Kunsthalle, Basel; Museum Folkwang, Essen; Stedelijk Museum, Amsterdam / "Neuerwerbungen," Galerie Rudolph Zwirner, Cologne / **1981** Daniel Templon, Paris / Gian Enzo Sperone, Turin / "Westkunst," Rheinhallen der Kölner Messe, Cologne / "Italians and American-Italians," Crown Point Gallery, Oakland / Sperone Westwater Fischer, New York

MARIO MERZ

Born 1925, Milan. Lives in Turin.

Selected Individual Exhibitions 1962 Galleria Notizia, Turin / 1967 Gian Enzo Sperone, Turin / 1969 Galleria l'Attico, Rome / Galerie Ileana Sonnabend, Paris / 1970 Galerie Konrad Fischer, Düsseldorf / Ileana Sonnabend Gallery, New York / Galleria Françoise Lambert, Milan / 1971 Gian Enzo Sperone, Turin / John Weber Gallery, New York / 1972 Walker Art Center, Minneapolis / Jack Wendler Gallery, London / 1974 Haus am Lützowplatz, Berlin / 1975 Kunsthalle, Basel / Kunstmuseum, Lucerne / 1976 Galerie Konrad Fischer, Düsseldorf / 1977 Galleria Salvatore Ala, Milan / 1978 Jean and Karen Bernier Gallery, Athens / Lucio Amelio, Naples / 1979 Museum Folkwang, Essen / 1980 Whitechapel Art Gallery, London / Stedelijk van Abbe-museum, Eindhoven / Sperone Westwater Fischer Gallery, New York / 1981 ARC, Musée d'Art Moderne de la Ville de Paris / Kunsthalle, Basel / 1982 Sperone Westwater Fischer, New York

Selected Group Exhibitions / 1968 "Prospect '68," Städtische Kunsthalle, Düsseldorf / 1969 "When Attitudes Become Form," Kunsthalle, Bern; Museum Haus Lange, Krefeld; Institute of Contemporary Art, London / "Op Losse Schroeven—situaties en cryptostructuren," Stedelijk Museum, Amsterdam / "Hidden Structures," Museum Folkwang, Essen / 1970 "Processi di pensiero visualizzati," Kunstmuseum, Lucerne / 1970-71 "Vitalità del negativo," Palazzo delle Esposizioni, Rome / 1971 "Arte Povera—13 Italian Artists," Kunstverein, Munich / "Projects: Pier 18," Museum of Modern Art, New York / "Prospect '71 / Projection," Städtische Kunsthalle, Düsseldorf / 1972 Documenta V, Kassel / 1973-74 "Contemporanea," Parcheggio di Villa Borghese, Rome / 1974 "Project '74—Aspects of International Art in the Early



Canvas with a series from 1 to 377 and burlap bags with series from 8 to 10946; salamino with lance of light and Igloo of broken glass having a diameter of 3 meters. (Installation: Sperone Westwater Fischer, New York, 1979.) Metal, glass, burlap bags, acrylic, metallic paint on canvas, blue neon, cotton

Seventies," Kunsthalle, Cologne / 1976 "Ambiente/Arte," Venice Biennale / 1977-79 "Europe in the Seventies: Aspects of Recent Art," traveling exhibition, Art Institute of Chicago; Hirshhorn Museum, Washington; San Francisco Museum of Modern Art; Fort Worth Art Museum; Contemporary Arts Center, Cincinnati / 1978 "Dalla natura all'arte. Dall'arte alla natura," Venice Biennale / 1978-79 "Poetic Elucidation in European Art of the Present...History Today and Tomorrow," InK, Halle für Internationale Neue Kunst, Zurich / 1980 Venice Biennale / 1981 "A New Spirit in Painting," Royal Academy of Arts, London

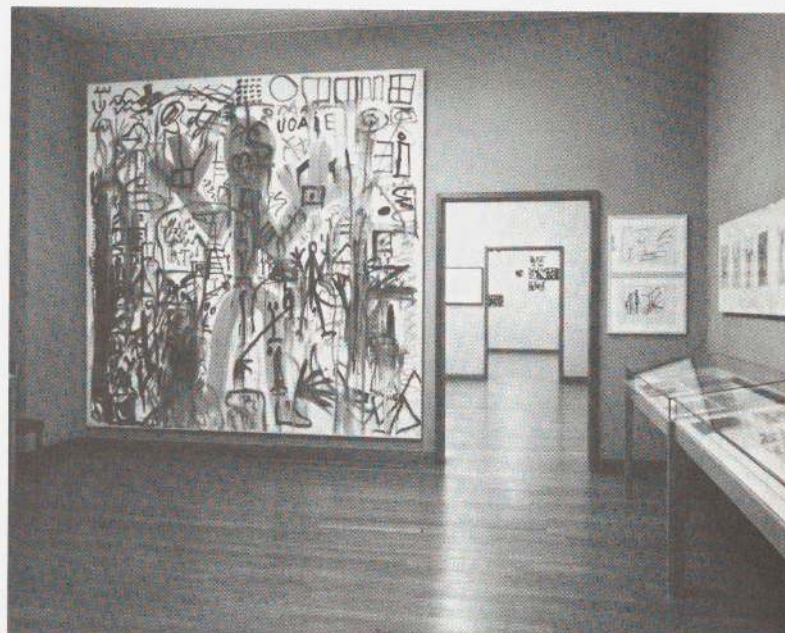
A. R. PENCK

(RALF WINKLER.) Other pseudonyms: MIKE HAMMER, T.M. (Tancredi Mitchell or Theodor Marx), Y(psilon), T.E. (The Eagle).

Born 1939, Dresden. Lives and works in Cologne since 1980.

Selected Individual Exhibitions / **1956** First exhibition in East Germany / **1969** Galerie Michael Werner, Cologne / **1971** Galerie Heiner Friedrich, Munich / Museum Haus Lange, Krefeld / **1972** Wide White Space Gallery, Antwerp / Galerie Stampa, Basel / Kunstmuseum, Basel / Galerie im Goethe-Institut, Amsterdam / **1973** L'Uomo e l'Arte, Milan / Nova Scotia College of Art, Halifax / Daner Galleriet, Copenhagen / **1974** Galerie Nachst St. Stephen, Vienna / Wide White Space Gallery, Antwerp / Galerie Michael Werner, Cologne / Galerie Heiner Friedrich, Munich / **1975** Kunsthalle, Bern / Galerie Neuendorf, Hamburg / Stedelijk van Abbemuseum, Eindhoven / **1977** Galerie Seriaal, Amsterdam / **1978** Kunstmuseum, Basel / Mannheimer Kunstverein, Mannheim / Museum Ludwig, Cologne / Galerie Helen van der Meij, Amsterdam / Galerie Rudolf Springer, Berlin / **1979** Museum Boymans-van Beuningen, Rotterdam / Galerie Michael Werner, Cologne / **1980** Galerie Fred Jahn, Munich / Städtisches Museum, Leverkusen / Galerie Michael Werner, Cologne / **1981** Kunsthalle, Cologne / Gewad 23, Ghent / Kunsthalle, Bern / Galerie Helen van der Meij, Amsterdam / Sonabend Gallery, New York

Selected Group Exhibitions / **1971** "Prospect '71," Kunsthalle, Düsseldorf / **1972** "Documenta V," Kassel / "Drawings 2," Städtisches Museum, Leverkusen / **1973** Neue Staatsgalerie, Munich (with Beuys) / "Prospect '73, —Maler/Painters/Peintres," Kunsthalle, Düsseldorf / **1974** "Kunst NA 1960 int Het Kunstmuseum Basel," Museum Nijmeegs, Nimwegen / **1975** "Functions of Drawing," Rijksmuseum Kröller-Müller, Otterlo / **1976** "Drawing—Designating," Kunstmuseum, Basel / Venice Biennale / **1977** Stedelijk van Abbemuseum, Eindhoven, and Kunsthalle, Bern / **1978** InK, Zurich / **1979** "Symbols as Signals," Kunstverein,



Penck exhibition. (Installation: Kunstmuseum Basel, 1972.) Paintings, drawings, and sketchbooks

Hamburg/ "Works of Art from the Crex Collection," Städtische Galerie, Munich/ "Y. 35 Objects in Wood," InK, Zurich / **1980** Museum Haus Lange, Krefeld / "The Bent Horizon—Art in Berlin 1945-1967," Akademie der Künste, Berlin / Moderna Museet, Stockholm / "After Classicism," Musée d'Art et d'Industrie, Saint-Etienne / **1981** A New Spirit in Painting, Royal Academy, London / "German Art Today," ARC, Musée d'Art Moderne de la Ville de Paris / "Der Hund stösst im Laufe der Woche zu mir" (with Immendorff, Kirkeby, Lüpertz), Moderna Museet, Stockholm / "Schilderkunst in Duitsland 1981 / Peinture en Allemagne 1981," Paleis voor Schone Kunsten, Brussels / Palais des Beaux-Arts, Brussels

GIUSEPPE PENONE

Born 1947, Garessio Ponte (Cuneo), Italy. Lives and works in Turin.

Selected Individual Exhibitions / 1968 Deposito d'Arte Presente, Turin / 1969 Gian Enzo Sperone, Turin / 1970 Aktionsraum I, Munich / Galleria Toselli, Milan / 1973 Galerie Klaus Lüpke, Frankfurt / Gian Enzo Sperone, Turin / 1974 Sperone-Fischer, Rome / Galerie't Venster, Rotterdam / Galleria Schema, Florence / 1975 Galleria Multipli, Turin / Samangallery, Genoa / 1977 Kunstmuseum, Lucerne / 1978 Paul Maenz, Cologne / Staatliche Kunsthalle, Baden-Baden / Galerie Rudolf Zwirner, Cologne / Museum Folkwang, Essen / Galleria Salvatore Ala, Milan / 1979 "Giuseppe Penone. Zucche e Nero assoluto d'Africa," InK, Zurich / 1980 Stedelijk Museum, Amsterdam / Galerie Helen van der Meij, Amsterdam / Galleria Christian Stein, Turin / Atelier Ausstellung, München-Gladbach / InK, Zurich / Lisson Gallery, London / Gewad, Ghent / 1981 Salvatore Ala Gallery, New York / Konrad Fischer, Düsseldorf

Selected Group Exhibitions / 1969 "Konzeption-Conception," Städtisches Museum, Leverkusen / "Prospect 69," Städtische Kunsthalle, Düsseldorf / "Mostra delle Gallerie di tendenza," Ente Modenese Manifestazioni Artistiche, Modena / 1970 III Biennale Internazionale della giovane pittura, Museo Civico, Bologna / "Conceptual Art, Arte Povera, Land Art," Galleria Civica d'Arte Moderna, Turin / "Information," Museum of Modern Art, New York / 1971 "Formulation," Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts / "Arte Povera. 13 Italienische Künstler," Kunstverein, Munich / International Festival of Theater, Belgrade / Biennale de Paris / 1972 Documenta V, Kassel / 1973 "La ricerca estetica dal 1960 al 1970," X Quadriennale, Palazzo delle Esposizioni, Rome / "Kunst aus Fotografie," Kunstverein, Hannover / "Combattimento per un'immagine," Galleria Civica d'Arte Moderna, Turin / 1974 "Die verlorene Identität: Zur Gegenwart des Romantischen," Städtisches Museum, Leverkusen / "Projekt '74," Kunsthalle, Cologne / 1975 Bienal, São Paulo / 1976 "Identité-Identifications," Centre d'Arts Plastiques Contemporains, Bordeaux / Biennale, Art Gallery of New South Wales, Sydney / 1977



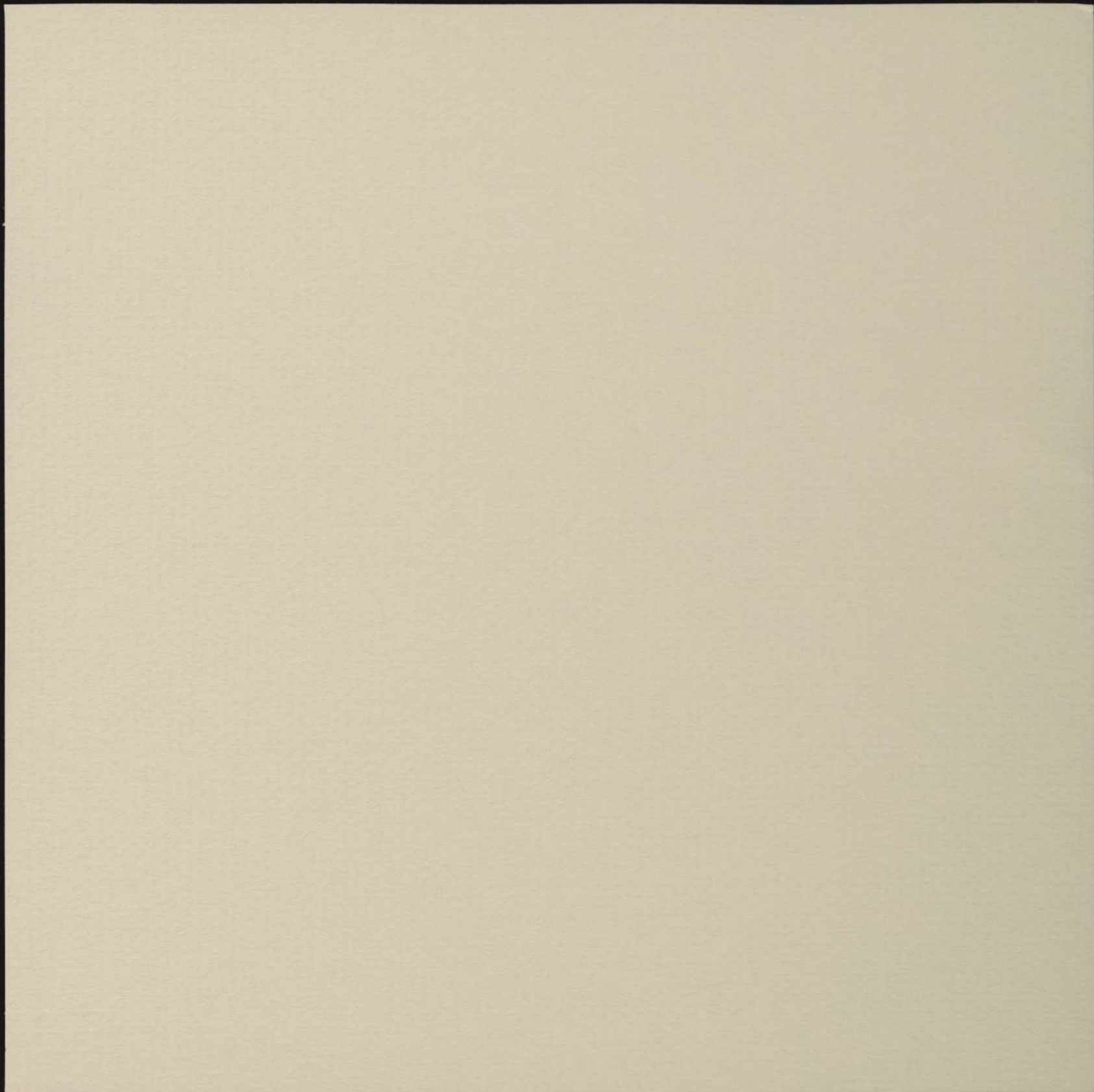
Pressione I. (Installation: Kunstmuseum Luzern, 1977.) Charcoal

"Arte in Italia 1960-77," Galleria Civica d'Arte Moderna, Turin / 1978 Venice Biennale / "Das Bild des Künstlers. Selbstdarstellungen," Kunsthalle, Hamburg / "Door beeldhouwers gemaakt" ("Made by sculptors"), Stedelijk Museum, Amsterdam / "Museum des Geldes. Ueber die seltsame Natur des Geldes in Kunst, Wissenschaft, und Leben L/LL," Städtische Kunsthalle, Düsseldorf; Kunstverein für die Rheinlande und Westfalen; Stedelijk van Abbemuseum, Eindhoven / "Musée des sacrifices/Musée de l'argent. De la nature étrange de l'argent dans l'art, la société et la vie." Centre Georges Pompidou, Musée National d'Art Moderne, Paris / 1980 Venice Biennale / "Westkunst," Cologne / "Identité Italienne," Centre Georges Pompidou, Paris / 1981 "Murs," Centre Georges Pompidou, Paris

JONATHAN BOROFSKY

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JONATHAN BOROFSKY

Left:

Untitled. 1981

Pen-and-ink composite drawing

18 $\frac{1}{8}$ x 17 $\frac{1}{8}$ " (46.1 x 43.5 cm)

3. The 4th space dimensions (sp, dimension) of the Universal desire to be in time in two

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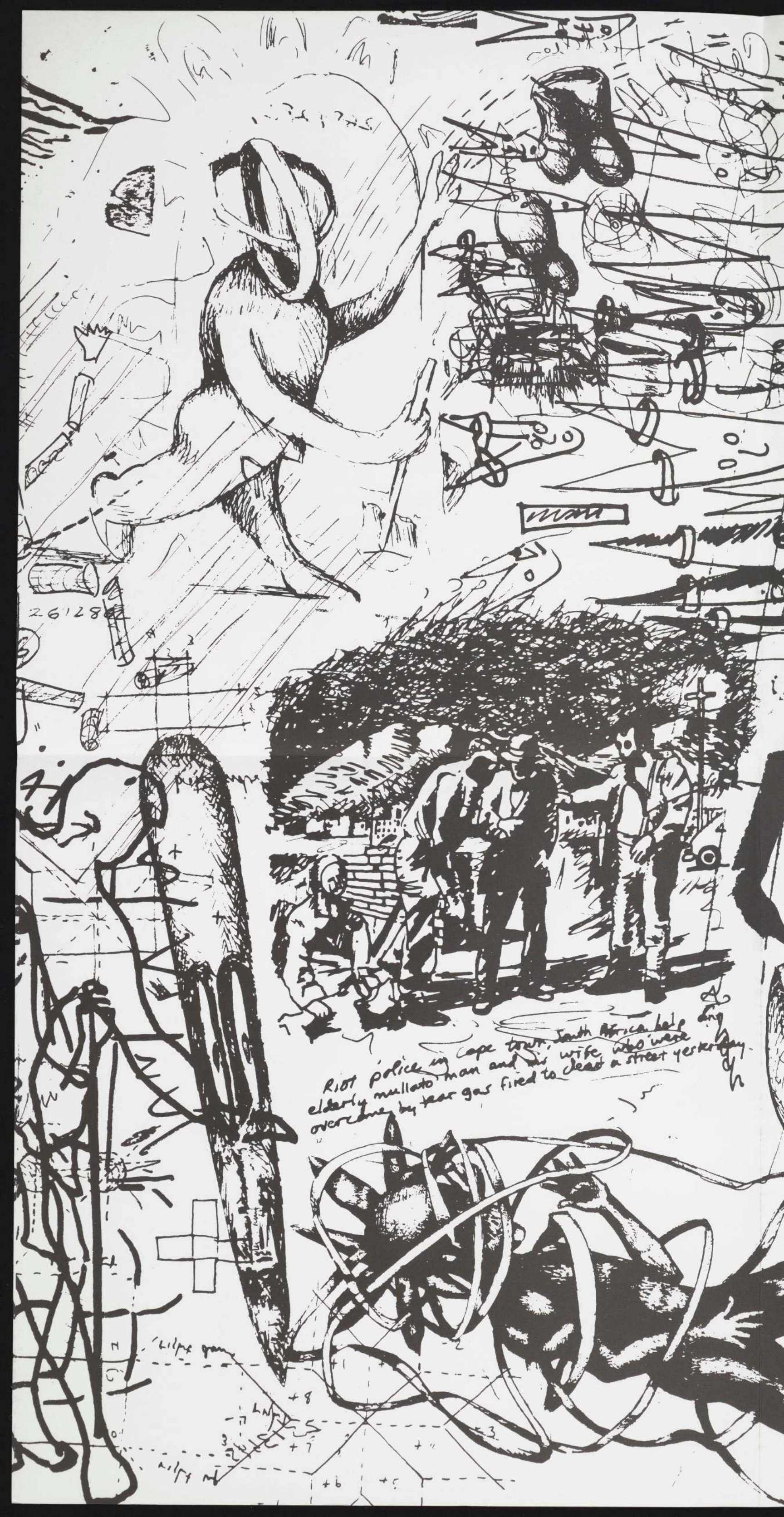
JONATHAN BOROFSKY

Right:

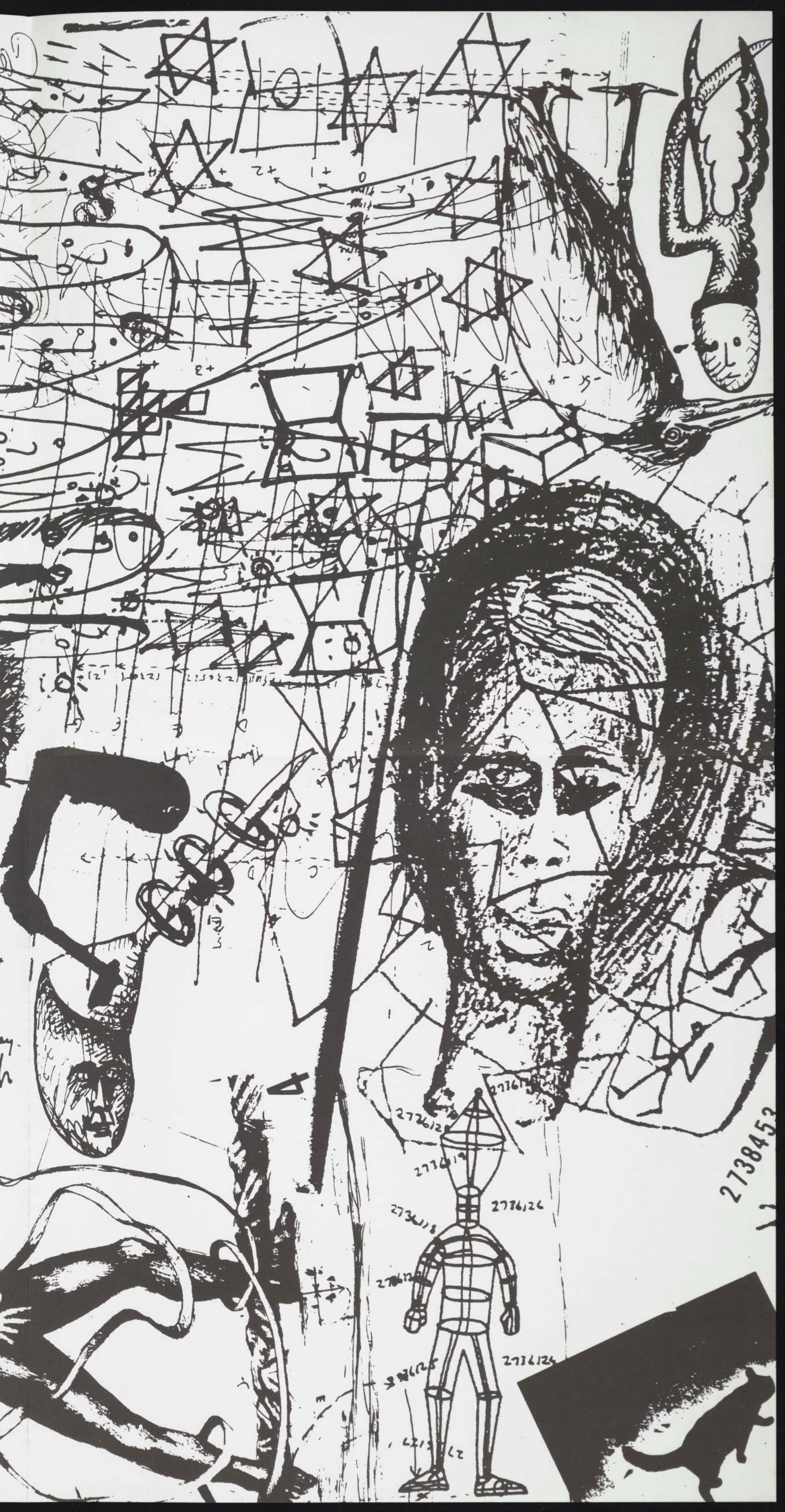
Untitled. 1981

Pen-and-ink composite drawing

18 $\frac{1}{8}$ x 17 $\frac{1}{8}$ " (46.1 x 43.5 cm)



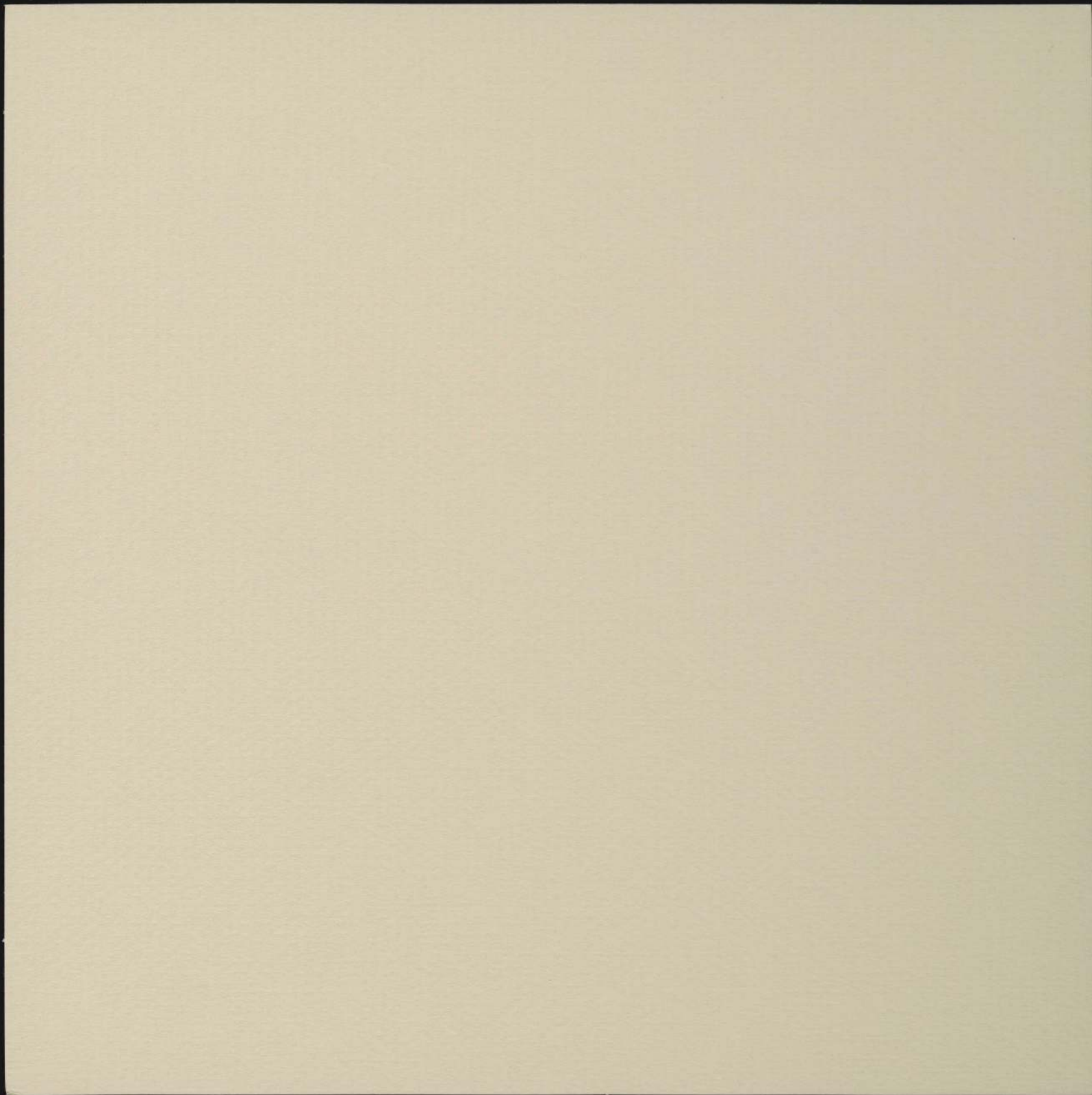
Riot police in Cape town, South Africa help
elderly mulatto man and his wife who were
overcome by tear gas fired to clear a street yesterday.

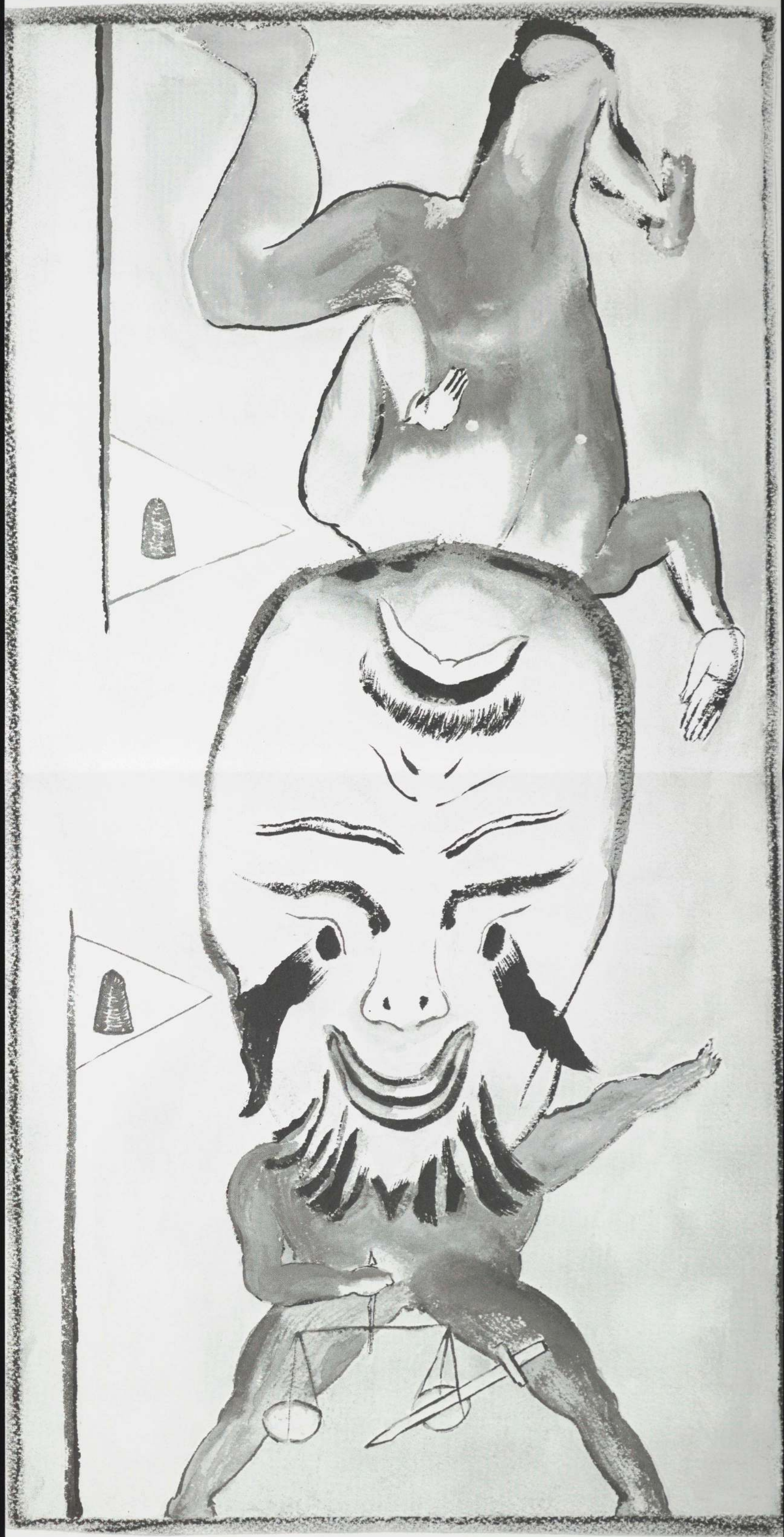


FRANCESCO CLEMENTE

Playful crucifixion, east side, west, downtown, up. Eastern hope, western fear, northern delusion, southern pleasure, ups to go up, and down the other way. Animals who have territory fight each other. As soon as I spell the language I leave the country. Animals with no territory don't fight. My door is often unlocked. And I'm scared to go through the door in the air by the sea. In fact I travel all the time. Crucified on the cross of winds or at Dave's Corner late, my first winter here, as when five years ago I drew myself always facing south, not knowing yet of the Black Hills killings. My model has so many lines on her body and yet she is not a dancer nor a

dissected body. Is this the only difference between 1946 and '82? War is over. "Sunday is over," said Mario. Every other time he lied to me 'cause he was never drunk, he can't be drunk. On Monday Arnaldo was shot, on the hills of Rome, this time, 1977 not '39. Feeling embarrassed I went in a Spanish restaurant, in London. There Francis Bacon didn't look at me, and said about me being a good artist. "I don't believe it." "He can be drunk," I thought. Luckily I'm crucified only on paper between erotic objects: sexed male/female still life of a sombrero, balls and bowls all tight close together. Always in danger, caught in between fighting races: men and women.





FRANCESCO CLEMENTE

Untitled (No. 2). 1981

Charcoal

8 $\frac{7}{8}$ x 8 $\frac{7}{8}$ " (22.5 x 22.5 cm) (irreg.)

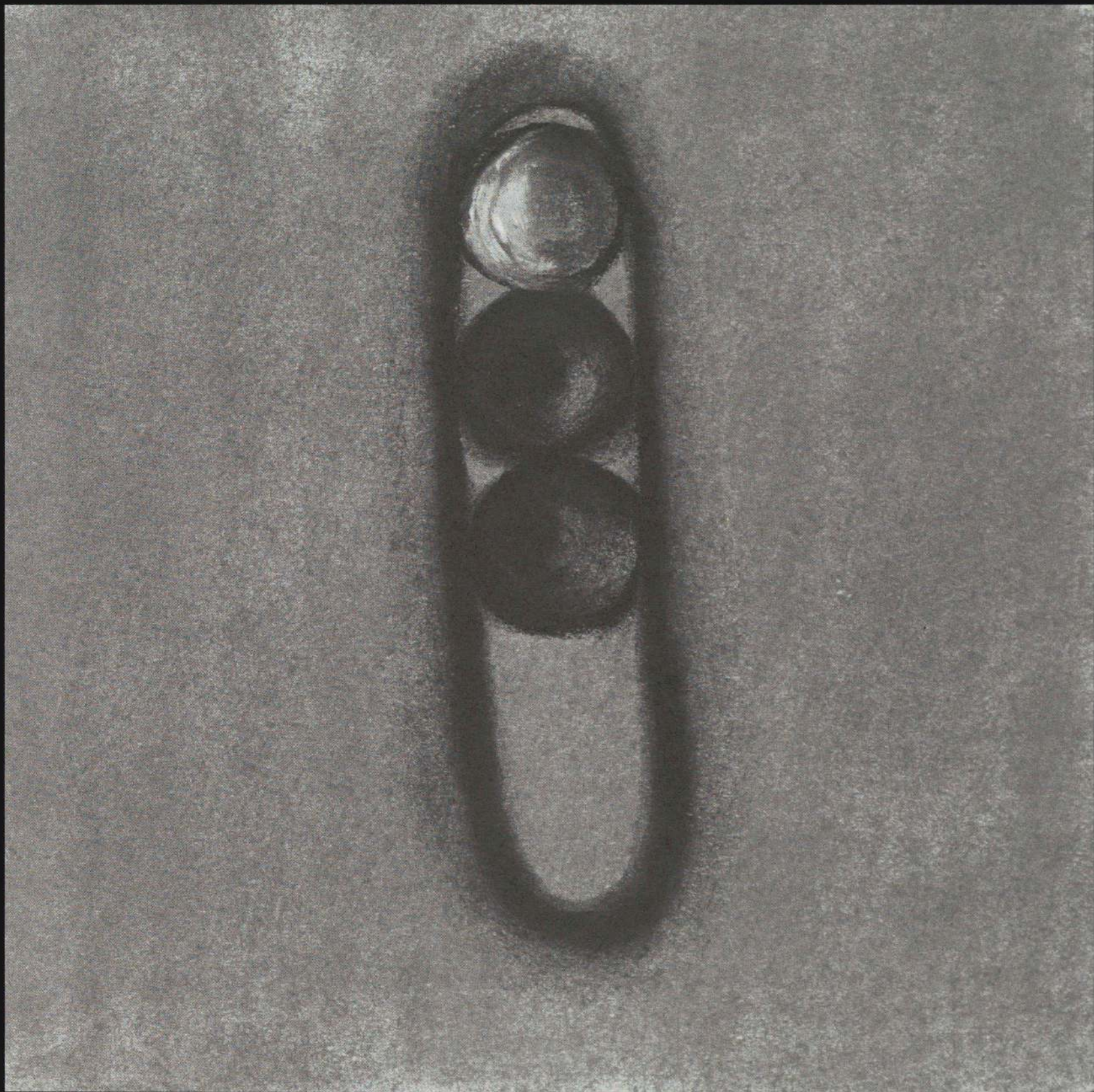


FRANCESCO CLEMENTE

Untitled (No. 3). 1981

Pastel, charcoal, and gouache

8 $\frac{7}{8}$ x 8 $\frac{7}{8}$ " (22.5 x 22.5 cm) (irreg.)



FRANCESCO CLEMENTE

Untitled (Self-Portrait) (No. 4). 1981

Gouache and pastel

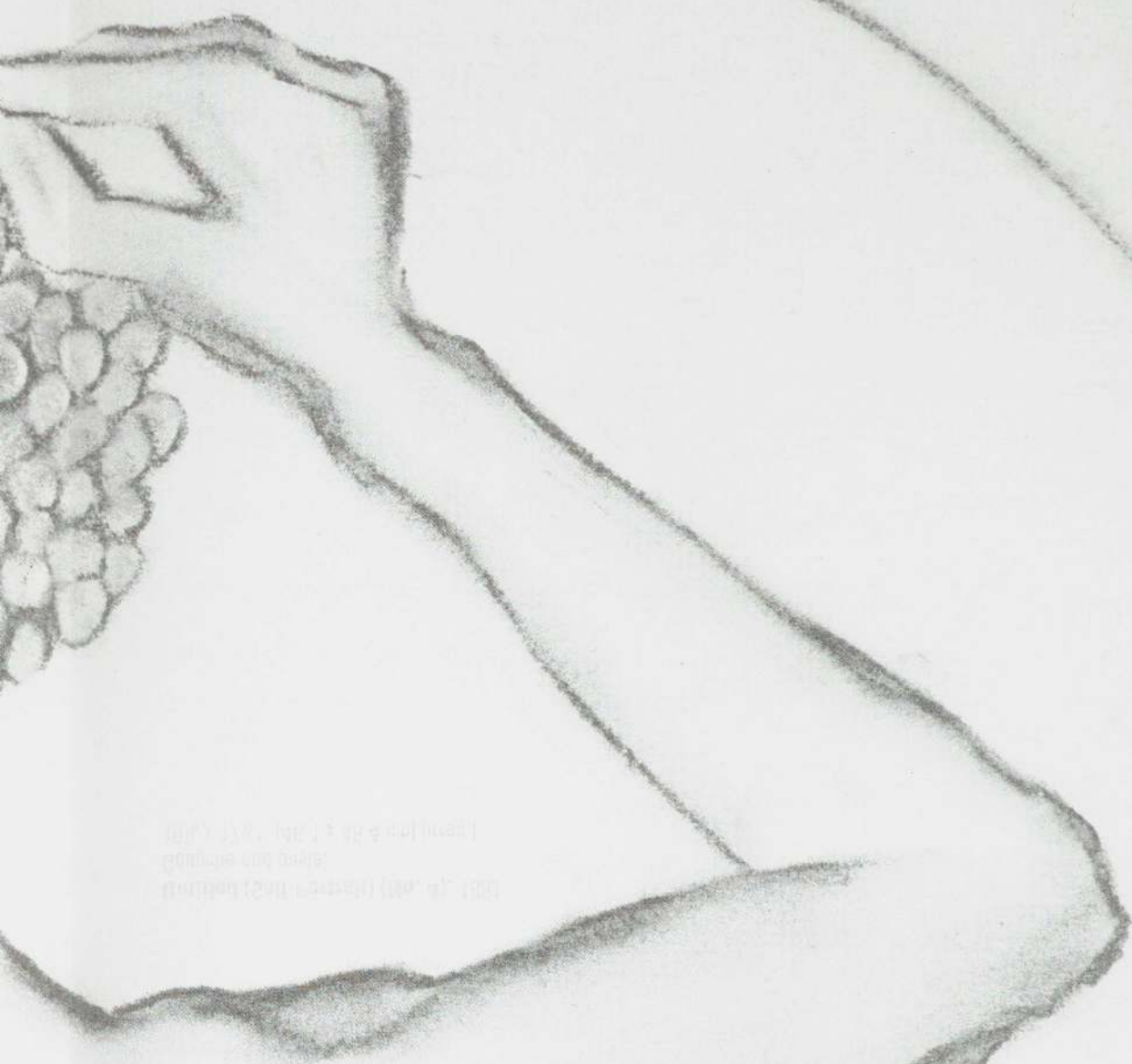
18 $\frac{1}{8}$ x 17 $\frac{7}{8}$ " (46.1 x 45.4 cm) (irreg.)

MALINCONIA



SPERANZA

TIMORE



FRANCESCO CREMONA



GAUDIO

MARIO MERZ

from ancient men
the proliferation of eyes

the eye no longer looks fixedly
the eye is a revolving probe
a radar

a gyroscopic object
and visits around the darkness of the position

Arte Povera raised materials from industrial and technological destiny to the destiny of representing an artistic idea. It destroyed, or simply forgot, a certain number of supports in order to reconfirm for a reduced number of supports the pregnant value of destiny in a larger sense. For instance, it removed the frame as a support to give value to more elementary yet, at the same time, more complex supports, from the static of the ground, static of the field, to the vertical-static of the brick, stone, or cement wall. This art clings to the beams or clings to the trees. These alternative-destiny supports allowed art to be freed from fixed programs, not to create a new iconography, but to liberate the sentiment of art in order to probe between diverse and opposite realities. Instead of closing art or nailing it to traditional supports, it thereby reaffirms for art the values of relations with iconography or between iconographies.

We cannot speak of relations between expressionism, Goya, Pre-Raphaelite iconography, Fauvism, etc., etc.

This strong sense of novelty does not protect art, does not open art into multiplicity; rather it gives art the capacity, once in a while,

to act as a probe between realities, among objects and languages dedicated to other values, or to other types of interpretation—as, for instance, conceptual art is a probe between printed words and illuminated words or notes written in rapid, instinctive, nervous handwriting.

Objects or natural things, far from being art themselves, or supports for art, come together in this new art.

A geometrical construction of iron tubes becomes the frame to stretch a flying canvas, a mass of branches brings—drags—into art a natural density, pits its natural opacity against the luminosity of electrical energy and unites both into art. An image on a canvas rapidly sprayed—ten minutes of workmanship—elicits the image. The possibilities opened by probing in this way unite the seemingly disparate elements: the branches, the electricity, the image. The probe stops and starts: it creates fleeting or lasting contacts, quick and slow images, linked or alternating, depending on the current, like scores for actors who simply speak or stand in place.

This is today's art.

The rapid images are entered into the dimension of this art for the purpose of drawing the image, in distinction to "painting," which is consecrated from another, more stable iconography.

It would be absurd to "cross" the lamp with static, painted iconography, but it is possible to cross the lamp with the quick image and "let the chips fall where they may" from a few seconds of workmanship, because it is inherent in the intuition of the "crossing."

That's the way it is.

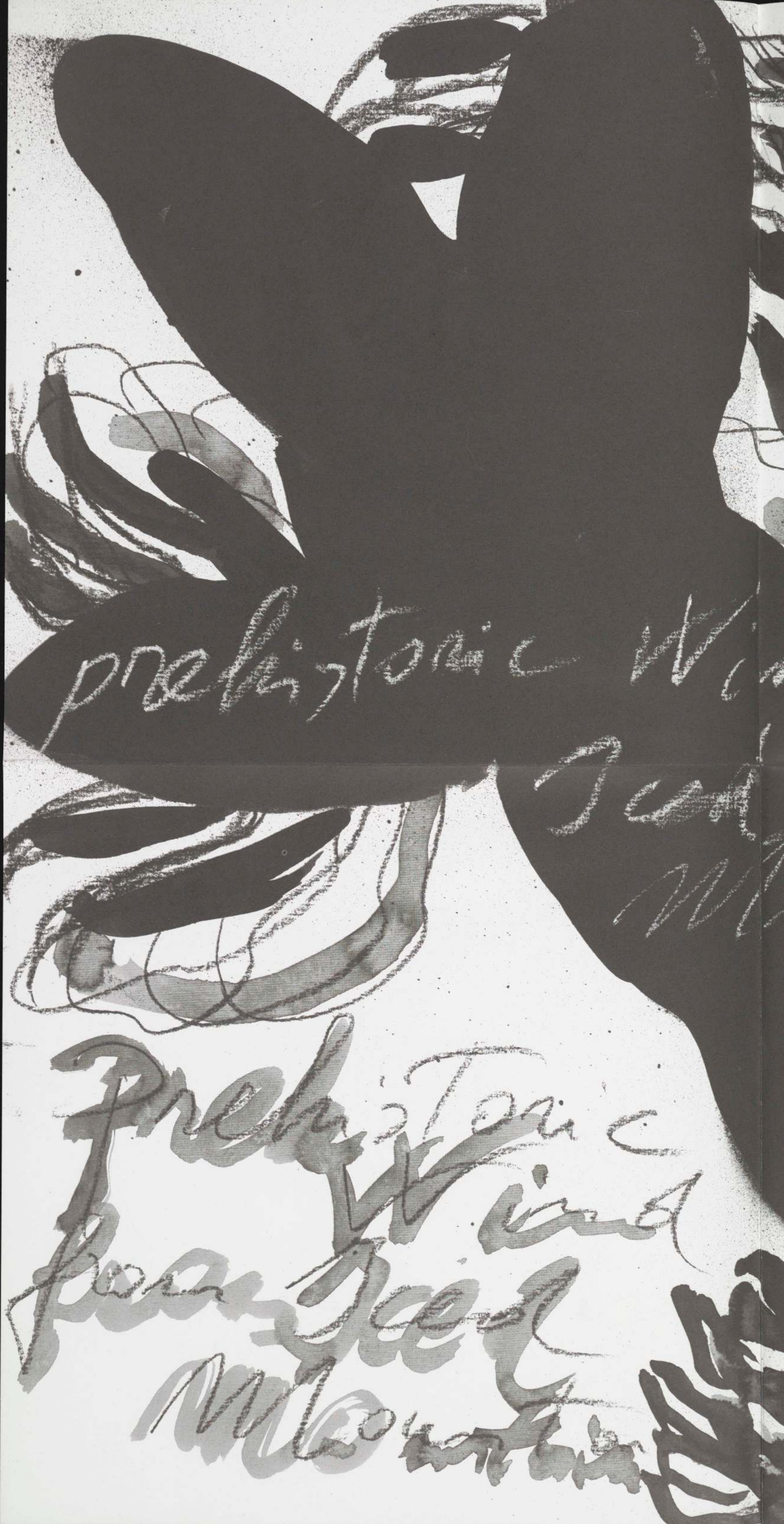


MARIO MERZ

Prehistoric Wind from Iced Mountain (No. 1). 1981

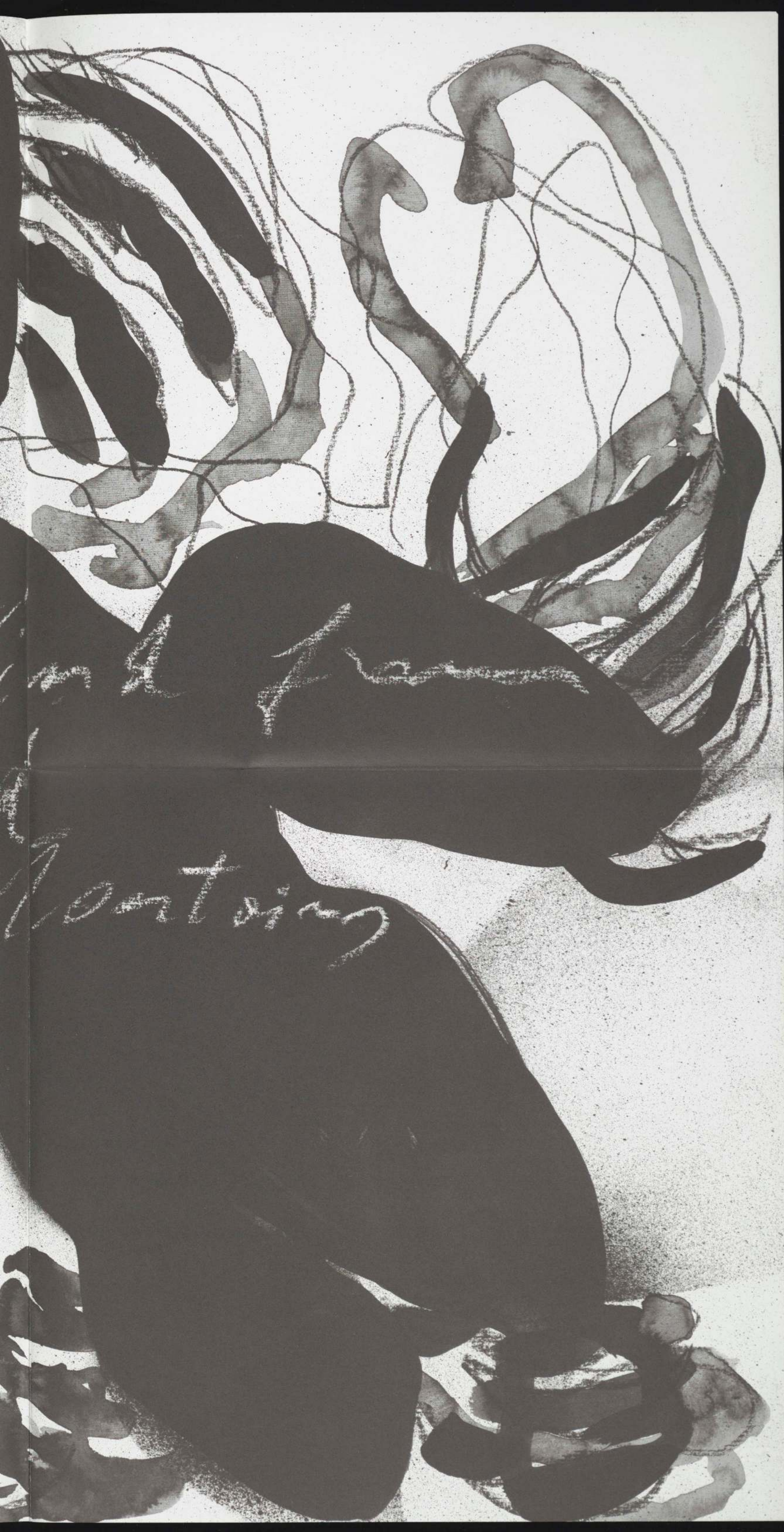
Brush and ink

17 $\frac{3}{8}$ x 17 $\frac{3}{8}$ " (44.2 x 44.2 cm)



prehistoric wind

prehistoric
wind
has been
blowing



Fountain

MARIO MERZ

Prehistoric Wind from Iced Mountain (No. 2). 1981

Brush and ink, charcoal

17½ x 8¾" (44.4 x 22.2 cm)





MARIO MERZ

Prehistoric Wind from Iced Mountain (No. 3). 1981

Brush and ink, charcoal

8¾ x 8¾" (22.1 x 22.1 cm)



MARIO MERZ

Prehistoric Wind from Iced Mountain (No. 4). 1981

Brush and ink, charcoal

8 $\frac{7}{8}$ x 8 $\frac{3}{4}$ " (22.7 x 22.2 cm) (irreg.)



A . R . P E N C K

We now know a great deal about signals and the production of space by means of signals, but the perception of signals and the mastering of space trail behind production, so that it has become necessary to make reductions yet to avoid erosion of the basic accumulation of knowledge; only the form of this production lies outside this knowledge, which has already covered a great deal of ground and which invites dialectical controversy, since this is the only way in which we can make progress and demonstrate to others their own individuality and uniqueness, as well as the validity of their reactions to an infinite number of possibilities and the limitations of talent, and we can tell them that their techniques will be equal to the tasks undertaken, because abstraction and sensuality come together to form a synthesis which allows time for other experiences as dictated by our destiny and our outlook and permits us to eliminate space from the problem, thus releasing us from the great anxiety of pos-

sible rejection by others and affording us an opportunity to develop a new technical system that will clarify the concept of the system because a new identity has emerged, favoring a new simplicity which now makes us smile again after all the horror we have endured and for which we have waited for so long, because we have done so much for others without succeeding in making them understand and because there now seems to be a new form of indifference, an acceptance of uniformity and a formal concern with balancing individuality against the opportunities created for others when we generate new space, thus guaranteeing a new life for others without achieving a new life for ourselves, and this compensation satisfies the ego of the others and their prodigious demand for freedom, self-assertion, and independence, which we understand and which serves to regulate our own behavior, and forces us into the production of still more space.



A . R . P E N C K

Series of 14 *Standart* Drawings



Time-landscape in Flux. (1.) 1981

Brush and ink

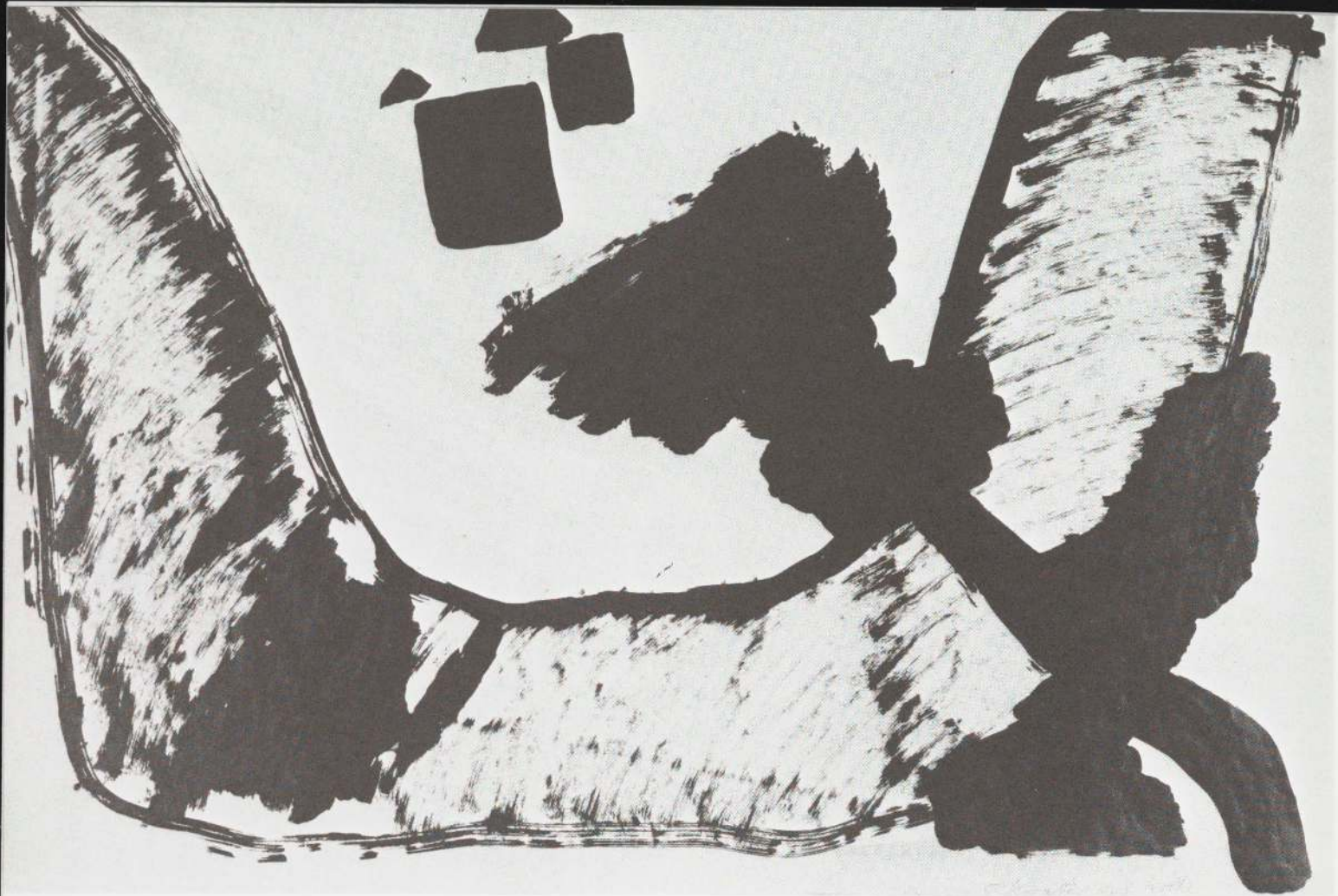
19³/₄ x 29¹/₂" (50 x 75 cm)



Question about Causes. (2.) 1981

Brush and ink

19¾ x 29½" (50 x 75 cm)



Crater and Cloud. (5.) 1981
Brush and ink
19¾ x 29½" (50 x 75 cm)



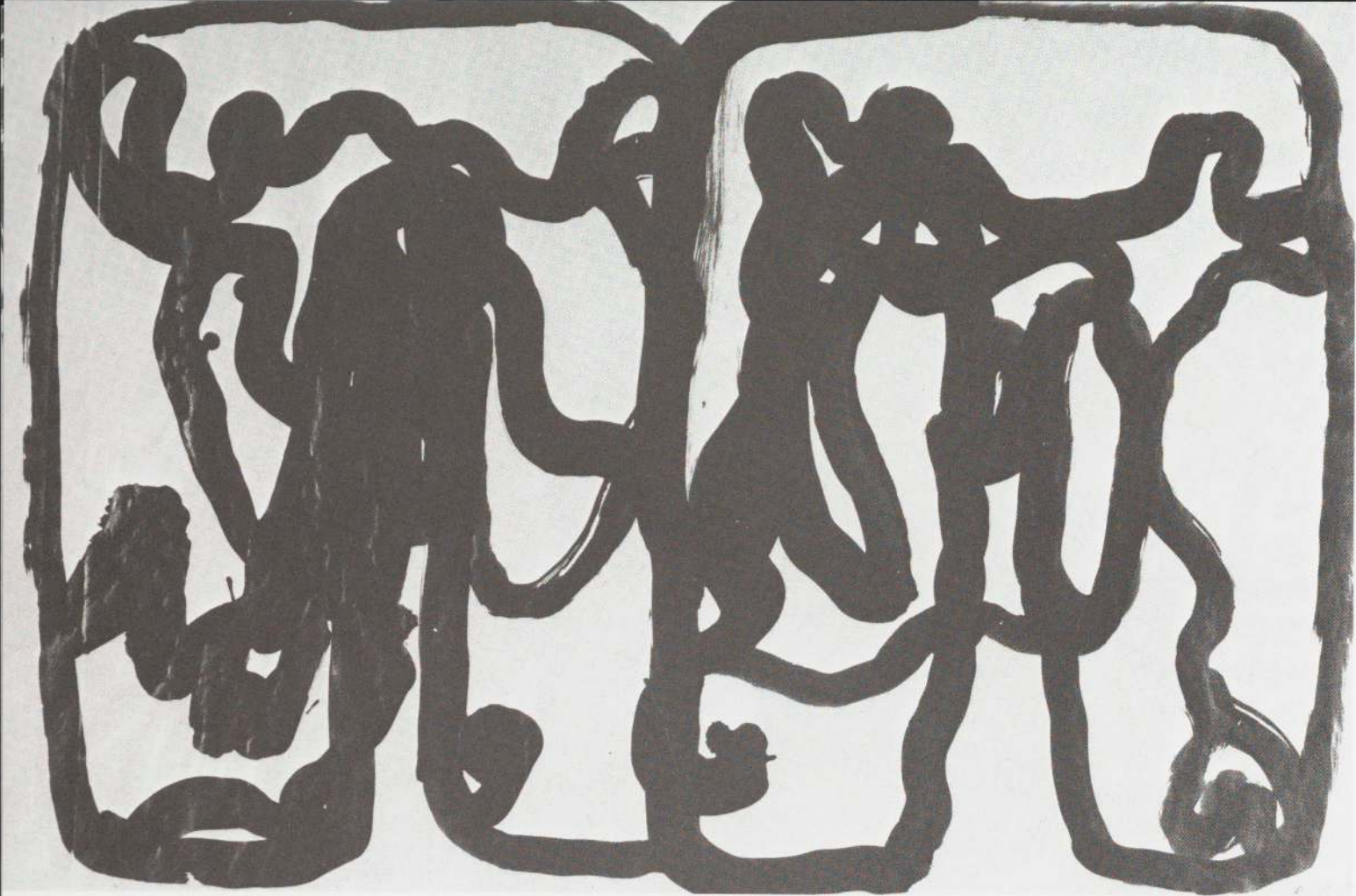
Lollipops HH. (6.) 1981
Brush and ink
19¾ x 29½" (50 x 75 cm)



Micro. (7.) 1981
Brush and ink
19¾ x 29½" (50 x 75 cm)



T(?). (8.) 1981
Brush and ink
19¾ x 29½" (50 x 75 cm)

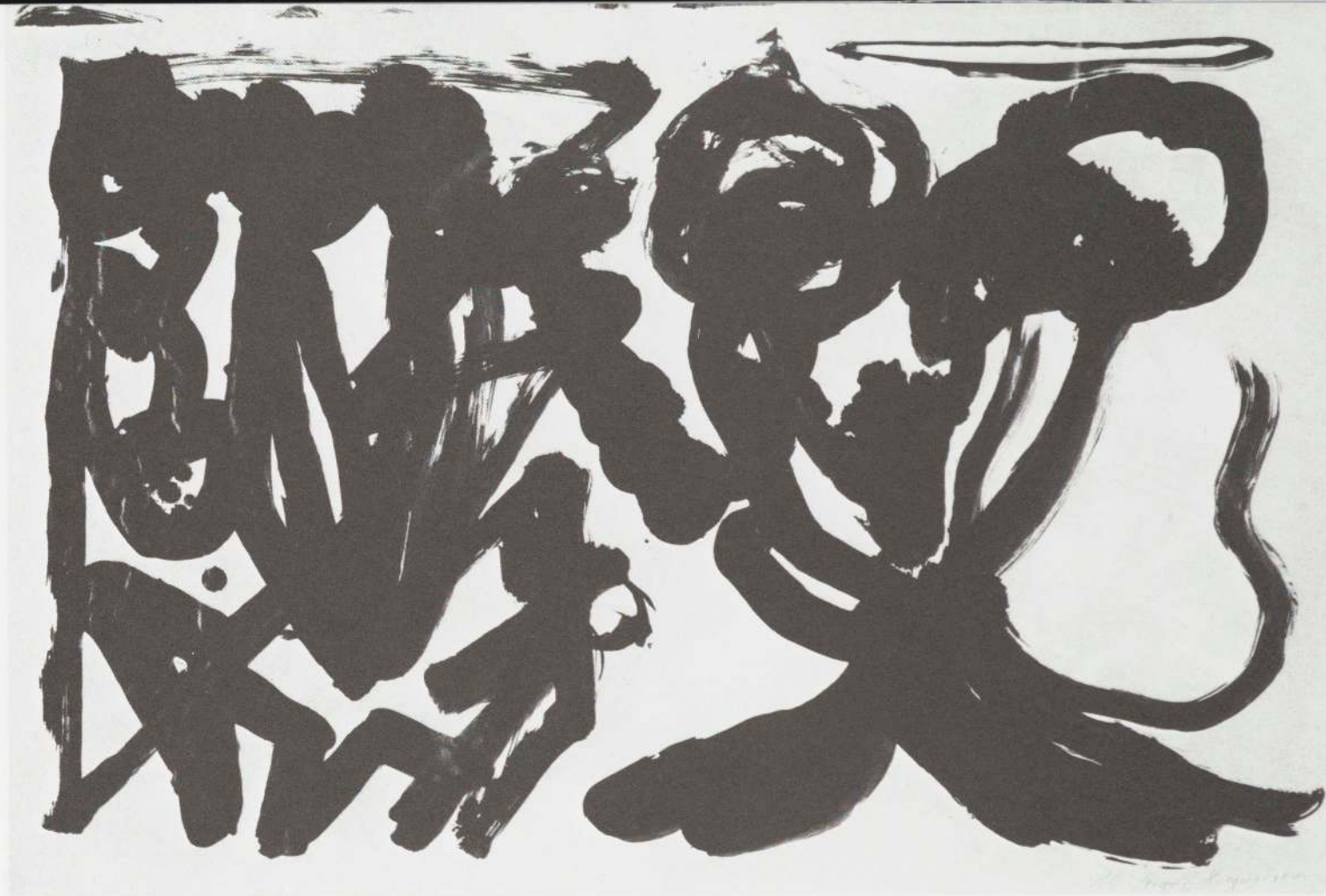


Lullaby of Birdland. (9.) 1981

Brush and ink

19¾ x 29½" (50 x 75 cm)

© 1982 The Museum of Modern Art, New York



Mainstream Attack. (10.) 1981

Brush and ink

19¾ x 29½" (50 x 75 cm)



T.T.T. (11.) 1881
Brush and ink
19¼ x 29½" (50 x 75 cm)



T.5. (12.) 1981
Brush and ink
19¾ x 29½" (50 x 75 cm)



Correction of the Substructures. (13.) 1981

Brush and ink

19¾ x 29½" (50 x 75 cm)



System. (14.) 1981
Brush and ink
19 $\frac{3}{4}$ x 29 $\frac{1}{2}$ " (50 x 75 cm)

Arrived at the Observatory 11:00 AM

Jan. 20, 1900

Day 1. Clear, cold, 75° F.

11:00 AM

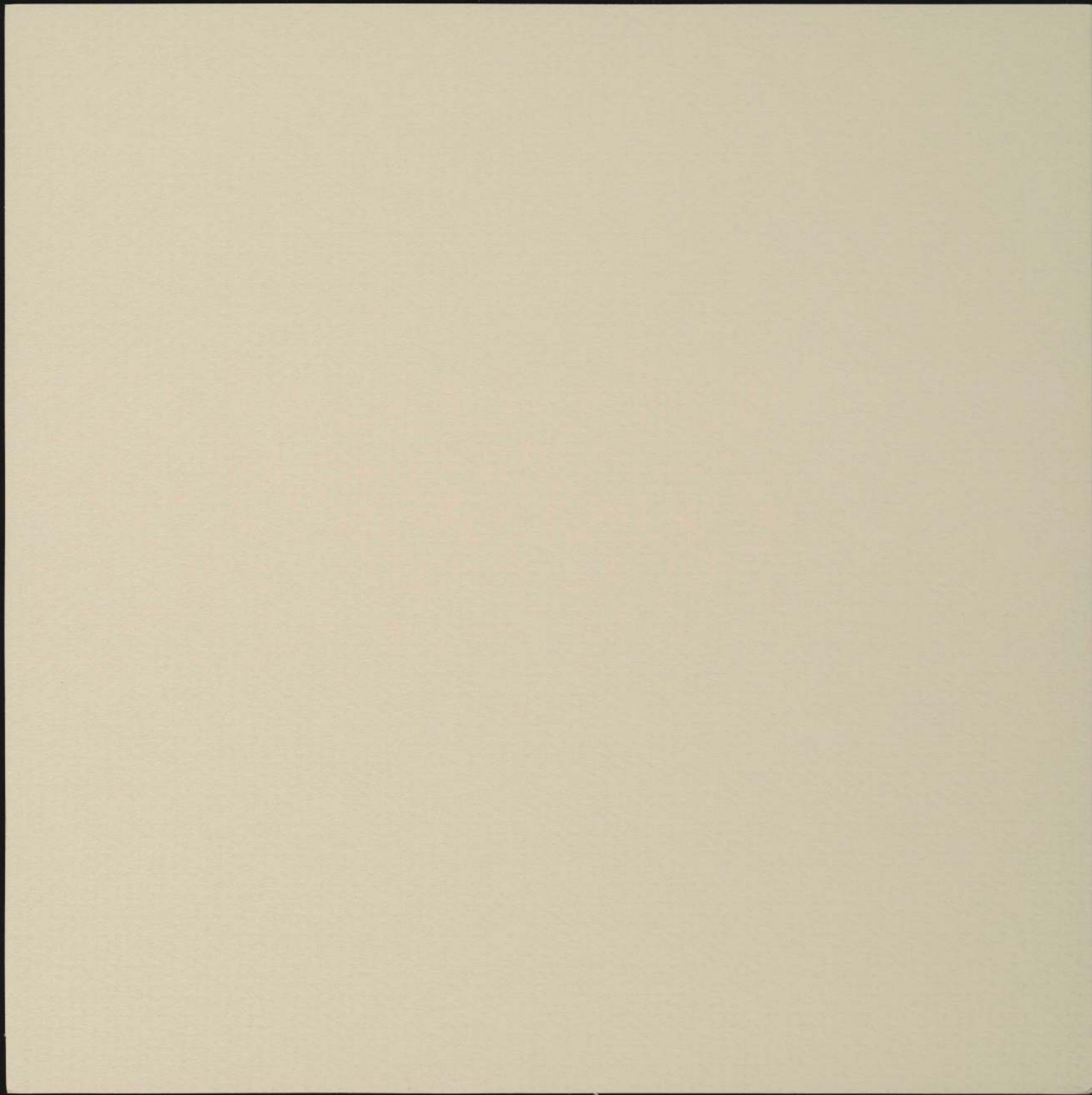
11:15 AM

11:30 AM

GIUSEPPE PENONE

The water one takes in one's mouth, the act of drinking, the verticality of the horizontal liquid, the investigation of the surface, the repetition of a preexisting form, the idea of river, the adaptation of one element to another, of one substance to another, of the tree to the stone, of the living to the dead, of fullness to emptiness, of fluidity to solidity, of light to shadow, the incredible precariousness of the concepts of solidity, fluidity, hardness, softness, positivity, negativity, climatic variations, heat differences, all contribute to increasing the uncertainty about the limits of action and experimentation on sculpture, a craft in which the sculptor himself, totally lacking form, acquires, from time to time, from one moment to the next, the semblance of hardness, softness, of that which encloses, and of fluidity and solidity. Just as a stone thrown into a river quickly drops through the water without reaction and reaches the bottom by the fastest way, completely entrusting itself to the force that pulls it down, and once it rests on the other stones it becomes an enclosing element and forms one totality whereby that which encloses is also enclosed, so the sculptor, to shape his sculpture, eases down, lies back on the floor, letting himself drop, without hurry, softly, little by little, and finally, once he has reached the horizontal position, concentrates on his body pressed

against the ground, and this makes him see and feel the elements of the earth; it is exactly at this point that immobility becomes the most natural and active condition; any movement, thought, or desire to act is superfluous and undesirable in such a state of quiet and of slow sinking without laborious convulsions, words, or affected gestures that would only distract him from his happy state. It is in such a way that the sculptor arrives at his sculpture and that clay was chosen for his craft, a hard material, dry, plastic, muddy, and the sculptor has been taken to be a casual interference with a weighty earthy intelligence, the servant of the eyes and the hands, closely attached to real things and not separating the idea from the tool which, with time, alters the soil, flattens it, drills it, opens it up, levigates it and is levigated by it, and produces wear and tear in the sculptor himself. The adherence to the tool, to matter, the imprint, produce the image: this is the point at which the skin disappears and the tactile reading begins, and where, shortly after, the imprinted image appears. The two, perfected, a totality of images, having abolished all individual physical barriers, fluidity and solidity, immersed in the slow flowing of the greenish body of water, give birth to the sculpture, and this was the intention.



GIUSEPPE PENONE

Untitled (No. 1). 1981

Cut-and-pasted papers, gouache, charcoal, pen and ink
9 x 9 1/8" (22.8 x 23 cm)



GIUSEPPE PENONE

Untitled (No. 2). 1981

Oil crayon, pen and ink

9 $\frac{1}{8}$ x 9" (23.2 x 22.9 cm)



GIUSEPPE PENONE

Untitled (No. 3), 1981

Charcoal, pencil, and cellophane tape

17 $\frac{3}{8}$ x 17 $\frac{3}{8}$ " (44.2 x 44.2 cm)





GIUSEPPE PENONE

Untitled (No. 4). 1981

Oil crayon, pen and ink

9 $\frac{1}{8}$ x 9 $\frac{1}{8}$ " (23.2 x 23.2 cm)



GIUSEPPE PENONE

Untitled (No. 5). 1981

Gouache, charcoal, pen and ink

9 x 9 $\frac{7}{8}$ " (22.8 x 23 cm)

