

Eight contemporary artists : [exhibition held at the Museum of Modern Art, New York, October 9, 1974-January 5, 1975]

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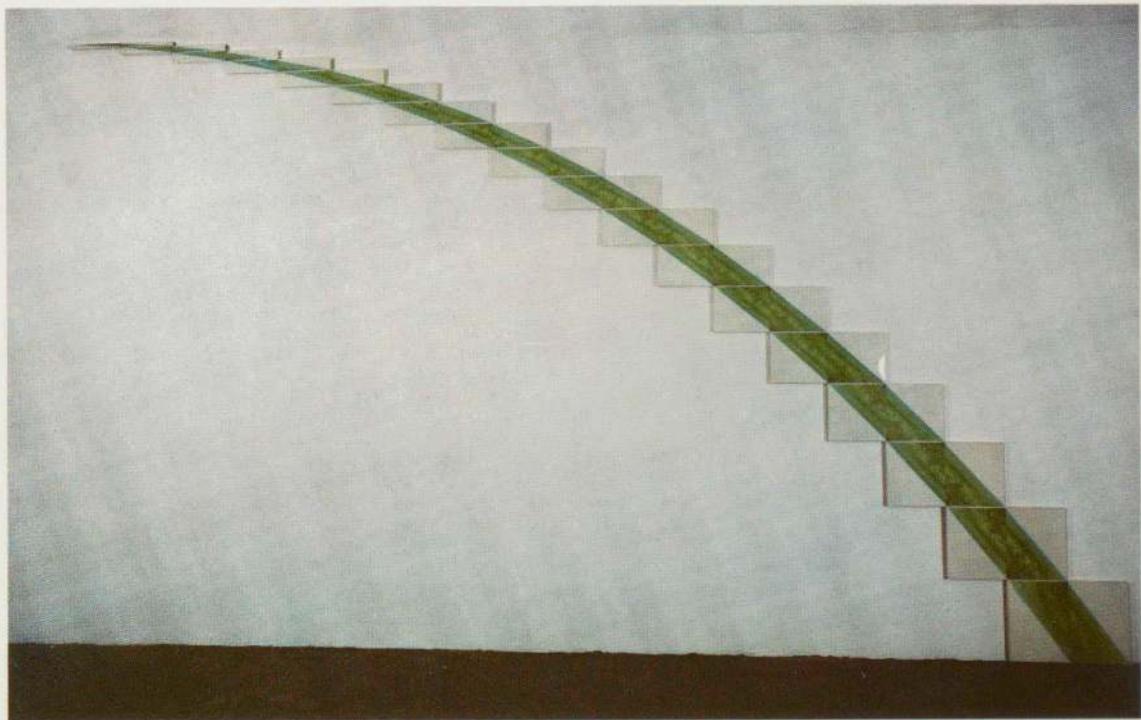
EIGHT
CONTEMPORARY
ARTISTS



THE MUSEUM OF MODERN ART, NEW YORK

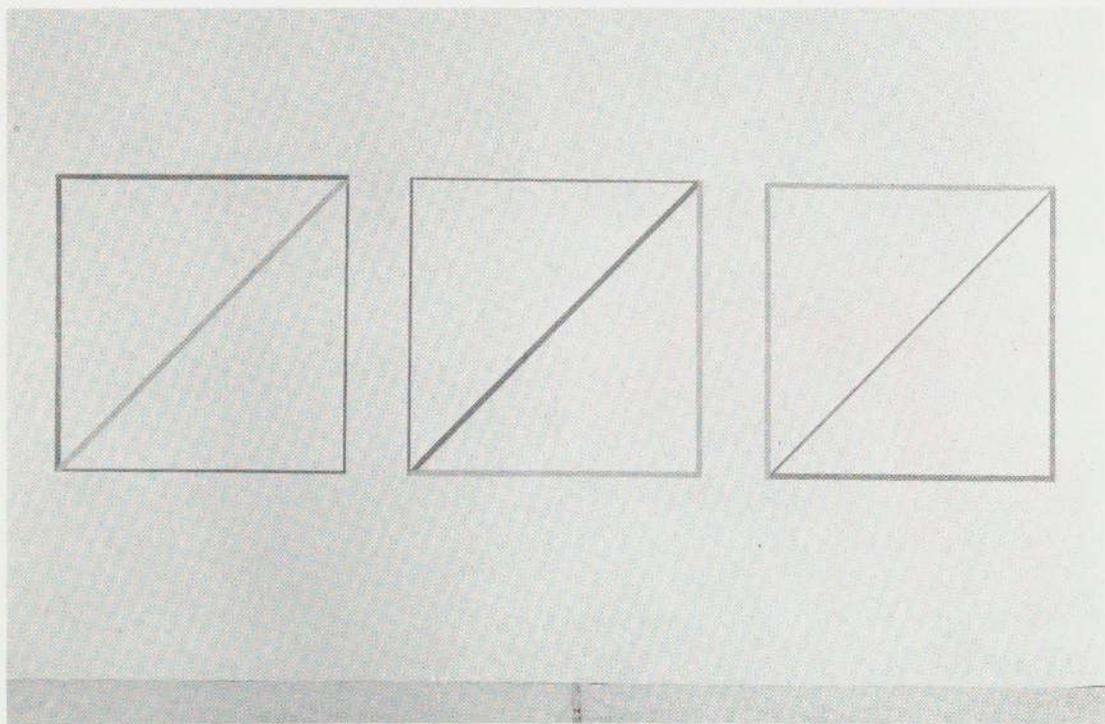
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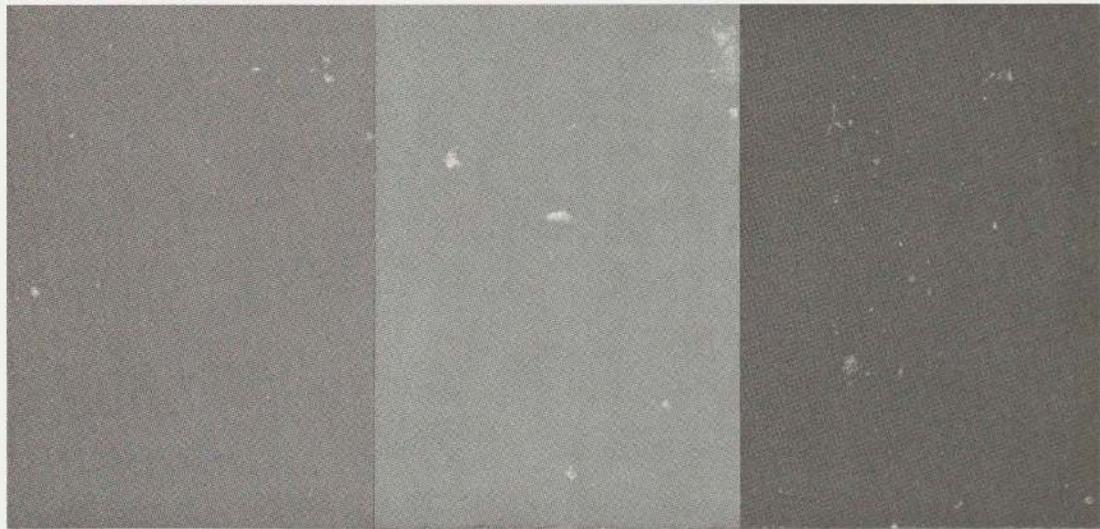
JAN DIBBETS

Big Comet 3—60° Land, 1973. 20 color photographs,
overall, 14' 9" x 19' 8½" (450 x 600 cm).
Galerie Konrad Fischer, Düsseldorf



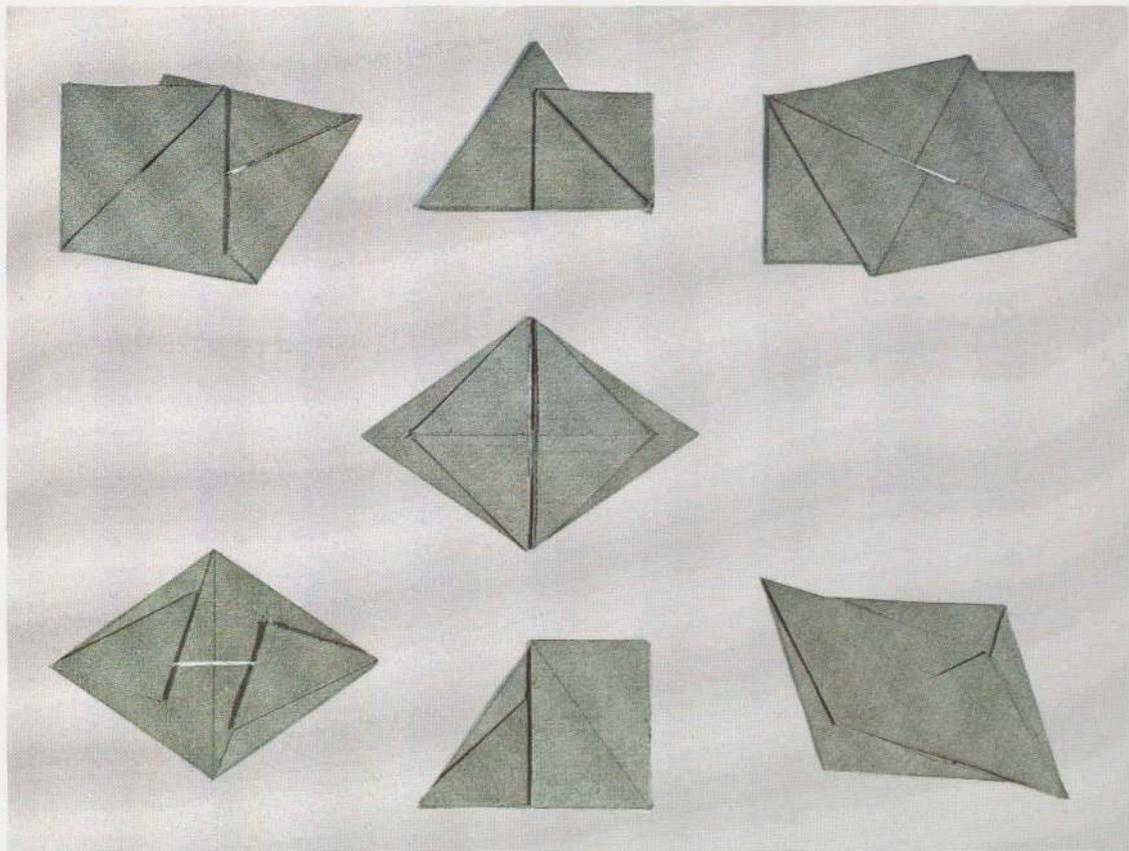
ROBERT HUNTER

Untitled. 1973.
Acrylic stenciled on wall
Pinacotheca, Melbourne



BRICE MARDEN

*Three Deliberate Greys for Jasper Johns.** 1970.
Oil and wax on canvas, 6' x 12' 6" (182.8 x 381 cm).
The National Gallery of Canada, Ottawa



DOROTHEA ROCKBURNE

Prototypes for *Golden Section Paintings*.^{*} 1974.

Folded linen

John Weber Gallery, New York



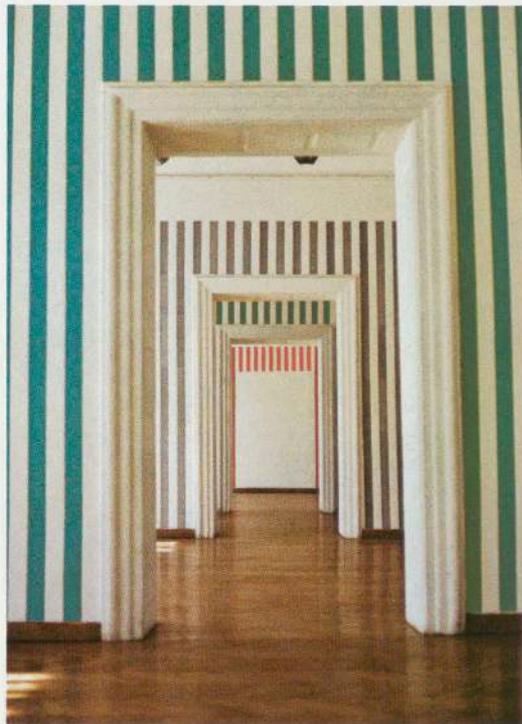
VITO ACCONCI

Intermediaries (Sound-Track for a Self-Image). 1974. Galleria Forma, Genoa



ALIGHIERO E BOETTI

*To Bring the World into the World (Mettere al Mondo il Mondo).**
1972-73. Ball-point pen on paper; 2 panels, each 59½ x 90½" (150 x 230 cm).
Executed by a male and a female assistant.
John Weber Gallery, New York, and Galleria Sperone, Turin



DANIEL BUREN

Installation of *Passage of Color*. 1974.
Striped paper. Galerija Grada, Zagreb.
left: view from Gallery D, colors 4a, 3a, 2a, 1
right: view from Gallery A, colors 2, 3, 4, 5

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HANNE DARBOVEN

Index for Ia/Ib.* 1973

EIGHT
CONTEMPORARY
ARTISTS

JENNIFER LICHT

THE MUSEUM OF MODERN ART, NEW YORK

Archive

MMA

1076

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The Museum of Modern Art

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New York, October 9, 1974–January 5, 1975.



ACKNOWLEDGMENTS

This exhibition presents eight artists, from Europe, America, and Australia, who have emerged within the past decade and are largely independent of schools or movements. Their approaches to art are diverse, as are their techniques, which involve the exploration of artistic problems often in non-traditional mediums. The presentation therefore differs for each artist in the exhibition and in the accompanying catalog, in order to reflect his or her development over the last few years. In several cases, works have been created specifically for the exhibition.

The realization of a large exhibition, especially one involving an international group of artists, can only be achieved through the collaborative efforts of a great many people. On behalf of the Trustees of The Museum of Modern Art, I should like, above all, to thank the artists for their participation. For the gracious support of collectors, museums, and galleries in lending works of art I am also profoundly grateful. In particular I wish to acknowledge the generosity of the Visual Arts Board of the Australian Council for the Arts and the Sony Corporation of America, and the assistance of Leo Castelli, Klaus Kertess, Ileana Sonnabend, and John Weber.

I have constantly relied on the help of my colleagues in the Department of Painting and Sculpture; in particular I am indebted to Jane Necol for her enthusiastic participation in all aspects of the project, and to Charlotte Kantz for her dedicated work throughout the preparation of the exhibition and the catalog. William Rubin's advice and encouragement were greatly appreciated, as were Carolyn Lanchner's thoughtful contributions.

My deepest thanks to Mary Lea Bandy for editing the catalog material and to Frederick Myers for the catalog design.

Among other colleagues who have assisted in various ways I should like to thank Fred Coxen, Jack Doenias, Nancy Englander, Alicia Grant, Rose Kolmetz, Kynaston McShine, Richard Palmer, Waldo Rasmussen, Cora Rosevear, John Stringer, and Jeanne Thayer. In addition, I should like to express my warmest appreciation to Charles Froom, Lucy Lippard, Bruni Mayor, Frances McCarthy, Daniel Thomas, and Sarah Weiner.

J.L.

LIST OF LENDERS

Leo Castelli Gallery, New York
Mrs. John R. Jakobson, New York
Brice Marden, New York
The National Gallery of Canada, Ottawa
Giuseppe Panza di Biumo, Milan
Pinacotheca, Melbourne

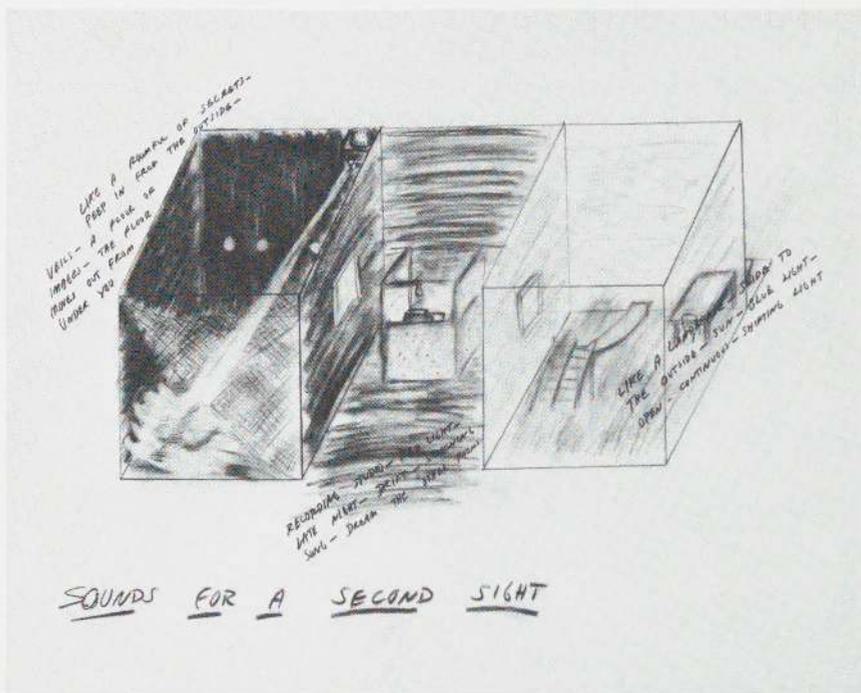
Sonnabend Gallery, New York, Paris
Galleria Sperone, Turin
Stedelijk Museum, Amsterdam
Walker Art Center, Minneapolis
John Weber Gallery, New York
Whitney Museum of American Art, New York

VITO ACCONCI
ALIGHIERO E BOETTI
DANIEL BUREN
HANNE DARBOVEN
JAN DIBBETS
ROBERT HUNTER
BRICE MARDEN
DOROTHEA ROCKBURNE

EIGHT
CONTEMPORARY
ARTISTS

Note: For the works listed in the catalog, dimensions are given in inches and centimeters, height preceding width. Asterisks indicate works in the exhibition or preparatory studies. Also illustrated are examples of other recent works.

VITO ACCONCI

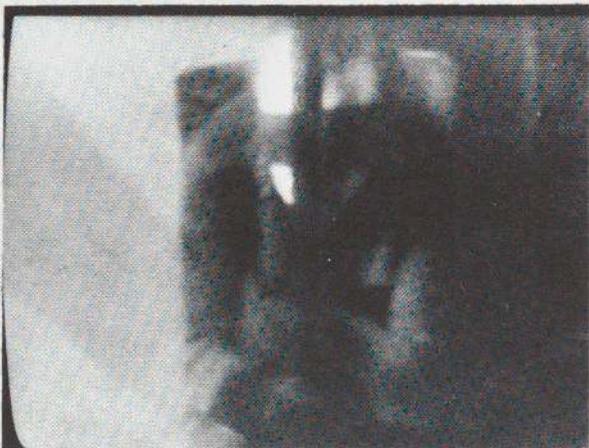


above: *Sounds for a Second Sight*. 1974.*
Preparatory drawing for work in exhibition.

(left:) *The feel here is of a secret room being looked in upon . . . it is lush here—secrets wished for, maybe secrets that aren't here.* (center:) *The feel here is that of a recording studio—late night radio program, quiet, drifting talk through the music, rambling voice, hushed voice. . . . The rooms to the side are dreamt from this room.* (right:) *The feel here is that of a landscape: picnic on the grass. . . . This is a room for meeting, quiet lazy talk, perhaps an argument. There are interaction areas . . .*

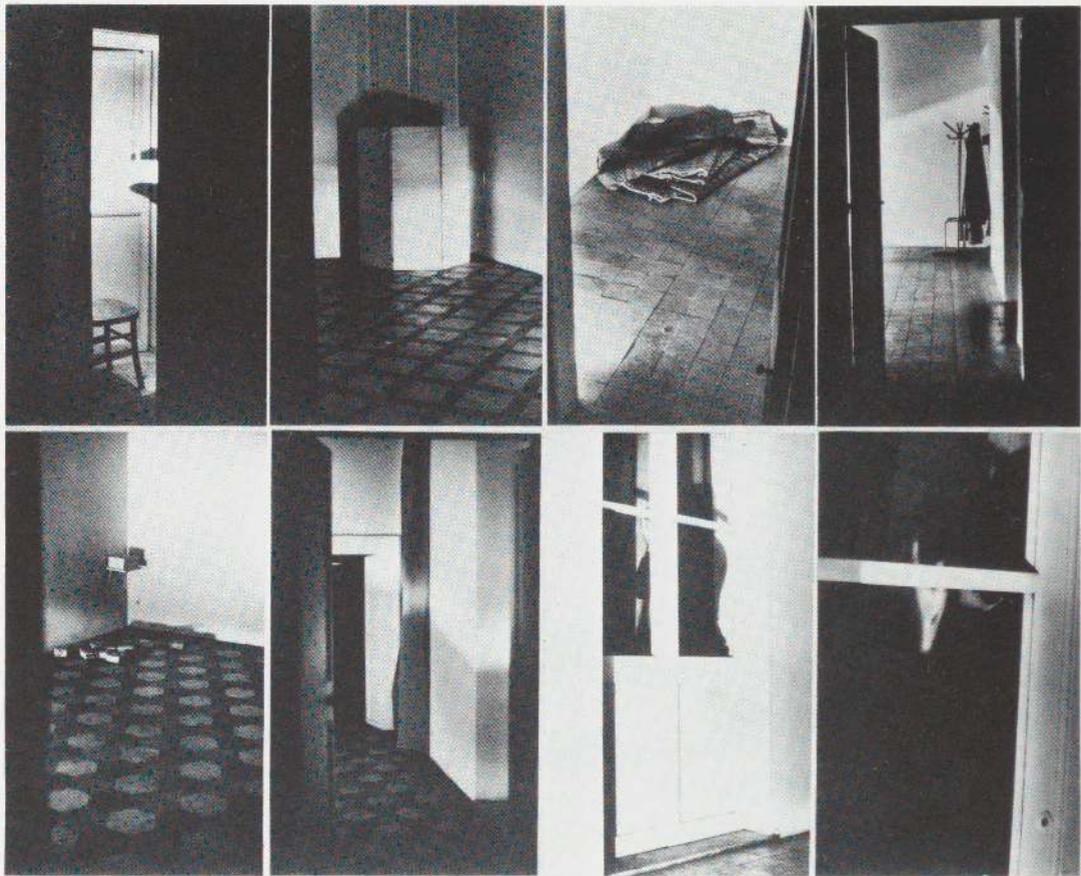
WORK IN EXHIBITION

Sounds for a Second Sight. 1974. Audiotapes, slides, furniture, and netting. Made for exhibition.
(Courtesy Sonnabend Gallery, New York, Paris)



Claim. 1971.
Performance with video, three hours.
New York

A two-level loft—at street level, next to the stairway door, a TV monitor records my activity and functions as a warning to viewers (a viewer decides whether he wants to open the door and come down). . . . I'm in the basement, blindfolded, seated on a chair at the foot of the stairs—I have at hand two metal pipes and a crowbar—I am talking aloud, continuously, to myself—talking myself into a possession obsession.

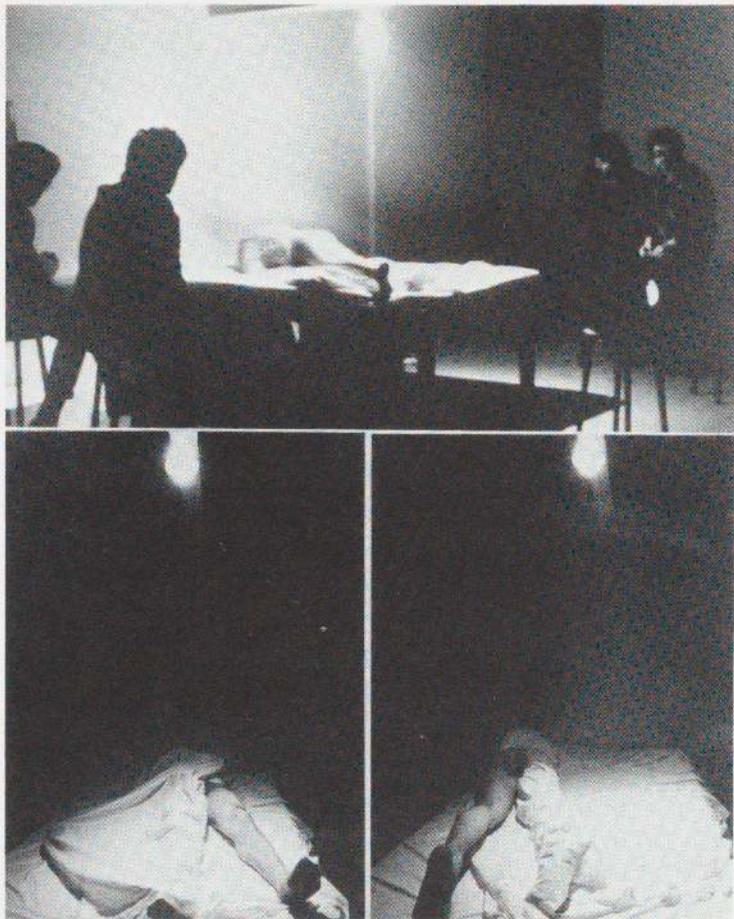


Public Domain. 1972.

Performance set: constructions and audiotapes with live performance.

Galleria L'Attico, Rome

The gallery is a winding, labyrinthine space: a corridor with entrances to every room, one room leading into another. The method of the piece was to "fit out" the space, map my way around, personify the irregularities.



Reception Room. 1973.

Performance set: furniture and audiotapes with live performance. Modern Art Agency, Naples

I'm lying on the table, covered by the white sheet: I turn regularly, slowly, back to front, front to back—my leg is exposed, I turn over, my ass is exposed. . . . The whole revelation might be a ploy, and all I'm doing is making myself passive, I'm taking the easy way out, I'm avoiding the real exposure of face-to-face contact with viewers in the gallery.

BIOGRAPHY

- 1940 Born in New York
 1962 A.B., Holy Cross College, Worcester, Massachusetts
 1964 M.F.A., University of Iowa, Iowa City
 Lives in New York

SELECTED INDIVIDUAL EXHIBITIONS

- 1970 Nova Scotia College of Art and Design, Halifax
 Gain Ground Gallery, New York
 1971 Protetch-Rivkin Gallery, Washington, D.C.
 John Gibson Gallery, New York
 1972 Sonnabend Gallery, Paris and New York
 Galleria L'Attico, Rome
 California Institute of the Arts, Valencia
 1973 Modern Art Agency, Naples
 Galerie D, Brussels
 Galleria Schema, Florence
 Sonnabend Gallery, New York
 1974 Galleria Forma, Genoa

SELECTED GROUP EXHIBITIONS

- 1968 "Tiny Events," Longview Country Club, New York
 1969 "Street Works," Architectural League of New York, New York
 Performances, Hunter College, New York
 1969-70 "557,087/955,000," Seattle Art Museum and Vancouver Art Gallery
 1970 "Body Works," Museum of Conceptual Art, San Francisco
 "Recorded Activities," Moore College of Art, Philadelphia
 "Software," Jewish Museum, New York
 "Information," The Museum of Modern Art, New York

- Performances, Wadsworth Atheneum, Hartford, Connecticut
 1971 "Projected Art," Finch College Museum of Art, New York
 "Body," New York University, New York
 "7^e Biennale de Paris," Musée d'Art Moderne de la Ville de Paris
 "Prospect 71," Städtische Kunsthalle, Düsseldorf
 "Projects: Pier 18," The Museum of Modern Art, New York
 "Art Systems," Museum of Modern Art, Buenos Aires
 "Sonsbeek 71," Arnhem, The Netherlands
 Performances, Rhode Island School of Design, Providence
 1972 Alea Encuentros, Pamplona
 "420 West Broadway," Festival of Two Worlds, Spoleto
 1973 "American Drawings," Whitney Museum of American Art, New York
 Trigon Festival, Graz, Austria
 "American Art: Third Quarter Century," University Gallery, University of Seattle
 "Contemporanea," Parcheggio di Villa Borghese, Rome
 "Festival d'Automne," Musée Galliera, Paris
 1973 "Videotapes by 17 Americans," XII Bienal de São Paulo, São Paulo
 1974 "Some Recent American Art," The Museum of Modern Art, New York, for circulation in Australia and New Zealand
 "Idea and Image in Recent Art," Art Institute of Chicago
 "Art Now 74," Kennedy Arts Center, Washington, D.C.
 "Projekt 74," Kunsthalle, Cologne

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"Notebook. Vito Acconci on Activity and Performance," *Art and Artists* (London), May 1971, pp. 68-69.

Notebook excerpts in "Body Works," *Interfunktionen* (Cologne), September 1971, pp. 21-26.

Notes on "Drifts" and "Conversions," *Avalanche* (New York), Winter 1971, pp. 82-95.

"Performances," *Interfunktionen* (Cologne), January 1972, pp. 14-26.

Pulse (for my mother). Paris: Multiplicata, 1972.

Notes on "Seedbed" and "Transference Zone," *Flash Art* (Milan), May-June 1972, p. 20.

"Notes for a Performance at Documenta 5," *Artitudes* (Paris), October-November 1972, pp. 7-9.

Notes Toward Performing a Gallery. Notes on the Development of a Show. Hamburg: Hossmann, 1973.

Notes on "Conversions II" and "Passes," in *Körpersprache*. Haberl and others, Graz, 1973.

About Acconci

"A Discussion with Terry Fox, Vito Acconci and Dennis

Oppenheim," *Avalanche* (New York), Winter 1971, pp. 96-99.

Avalanche (New York), Fall 1972. Issue on Acconci. Bear, Liza. "Vito Acconci: Command Performance," [Interview,] *Avalanche Newspaper* (New York), May-June 1974, pp. 21-23.

Bourdon, David. "An Eccentric Body of Art," *Saturday Review of the Arts* (New York), February 1973, pp. 30-32.

Celant, Germano. "Vito Acconci," *Domus* (Milan), April 1972, pp. 54-56. English translation by G. C., p. 58.

Kurtz, Bruce. "Documenta 5: A Critical Preview," *Arts Magazine* (New York), Summer 1972, p. 43.

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Morris, Robert. "Some Splashes in the Ebb Tide," *Artforum* (New York), February 1973, pp. 42-49.

Nemser, Cindy. "Interview with Vito Acconci," *Arts Magazine* (New York), March 1971, pp. 20-23.

Perrault, John. "Cockroach Art," *The Village Voice* (New York), April 8, 1971.

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Pluchart, François. "Acconci's Performances," *Artitudes* (Paris), December 1972-January 1973, p. 29.

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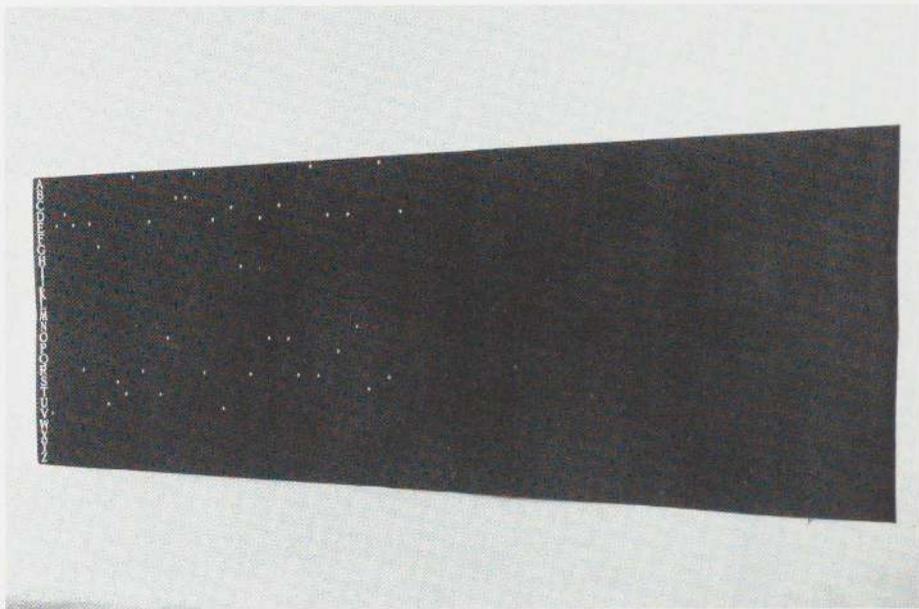
———. "Le Tour des Expositions. Acconci la Baille Belle," *Combat* (Paris), December 4, 1972.

Ratcliff, Carter. "New York Letter," *Art International* (Lugano), March 1972, pp. 30-31.

Sharp, Willoughby. "Body Works," *Avalanche* (New York), Fall 1970, pp. 14-17.

Stephano, Effie. "Image Changes," [Interview with Vito Acconci,] *Art and Artists* (London), February 1974, pp. 24-27.

ALIGHIERO E BOETTI



WORKS IN EXHIBITION

above: *toseetotastetotouchtoheartosmelltothink*
(*vederegustaretoccareudireodorarepensare*). *

1974. Ball-point pen on paper, 61½" x 13' 1½" (156 x 480 cm). John Weber Gallery, New York, and Galleria Sperone, Turin

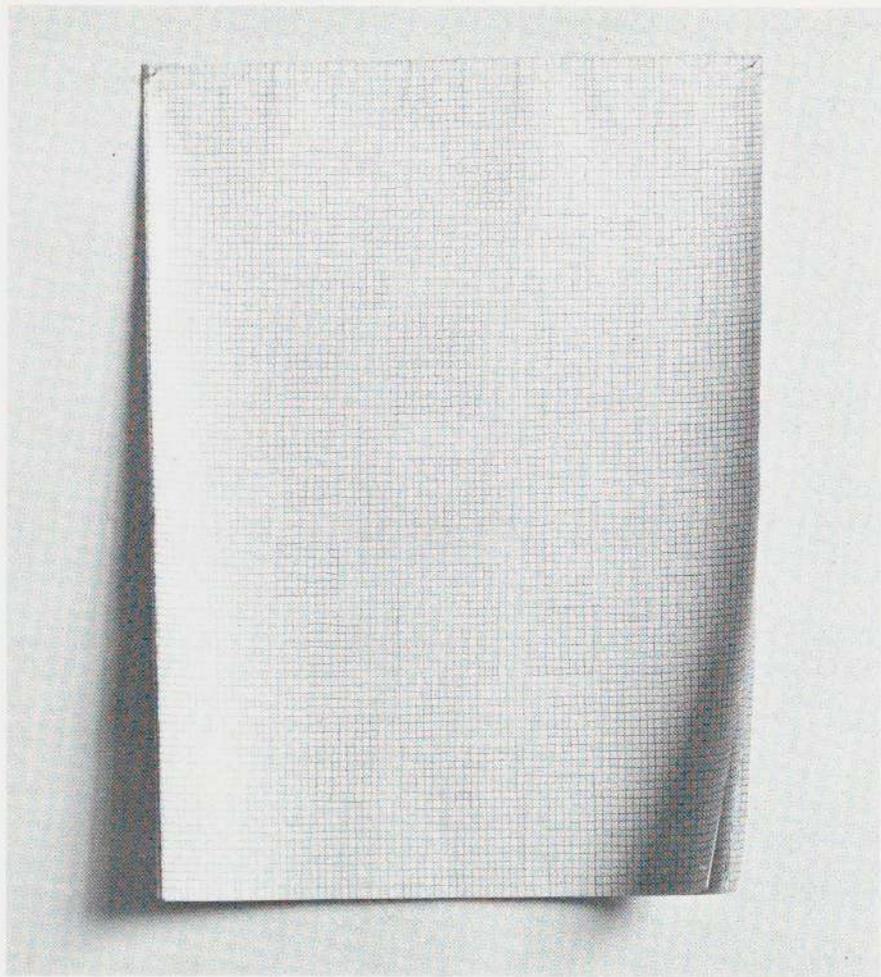
To Bring the World into the World
(*Mettere al Mondo il Mondo*).

1972-73. Ball-point pen on paper; 2 panels, each 59¼ x 90½" (150 x 230 cm). Executed by a male and a female assistant. John Weber Gallery, New York, and Galleria Sperone, Turin

I left my skin and feathers among my blue papers. Now I
am back to the rocking-snake position. 1974

toseetotastetotouchtoheartosmelltothink
(*vederegustaretoccareudireodorarepensare*).

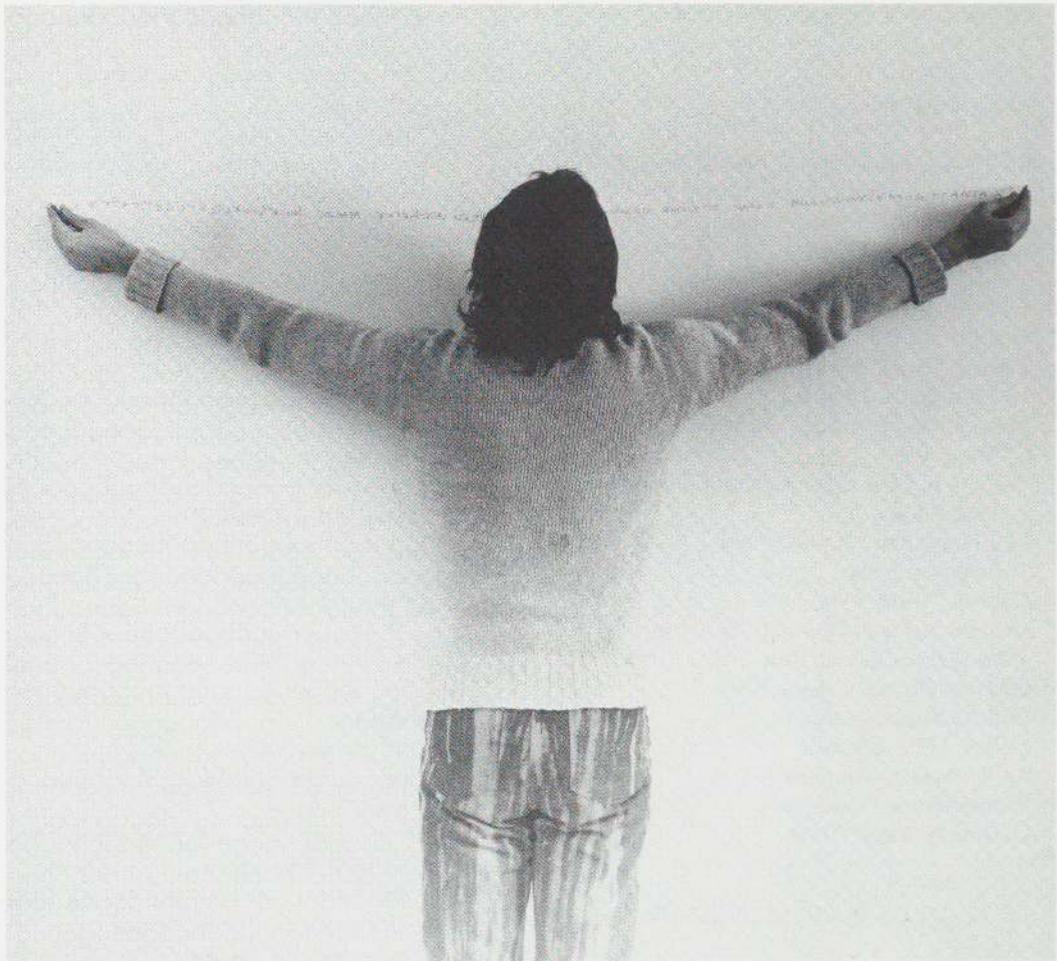
1974. Ball-point pen on paper; 11 panels, each 59¼ x 47¼" (150 x 120 cm). Executed by 11 assistants. John Weber Gallery, New York, and Galleria Sperone, Turin



42 Hours. 1969.

Redrawing 8 sheets of graph paper, with sound registration of the noise and rhythm of the work process; each sheet, 23½ x 18¾" (60 x 48 cm).

Galleria Sperone, Turin



Today Is Friday, March 27, 1970. 1970.
Writing on wall with both hands.
Galleria Sperone, Turin



DANIEL BUREN

1938 Born in Boulogne-Billancourt, France
Lives in Paris and Berlin

WORK IN EXHIBITION

Corridor-Passage. 1974.

Transparent and white striped paper.

Made for exhibition.

(Courtesy John Weber Gallery, New York)

QUIS, QUID, UBI, QUIBUS, AUXILLIS, CUR, QUOMODO, QUANDO?

My work since 1965 rules out a biography which would consist only of an enumeration of dates, places, and signatures. Indeed, such a biography would provide information not about the nature of the work, but only about the artist's career and his "respectability."

In order that a biography of my work be devoid neither of truth nor interest, it must give for each exhibition not only the place, the time, and the names of those responsible for it, but also the method used, the way the show was hung, the materials and colors used, the announcements, the catalog text, and, where necessary, the relation of a given exhibition to others.

The first bio-bibliography of this kind can be consulted in the Documenta 5 catalog and deals with my work from November 1965 to March 1972. The present catalog makes it possible for me to continue from that point. The entries follow the method used in the first part of the bio-bibliography. I think that readers wishing to refer to the first part will not find it difficult to consult the Documenta 5 catalog, which was widely distributed.

D.B.
June 1974

EXPOSITION-POSITION-PROPOSITION, PART II

Note: The artist has permitted Part II of his bio-bibliography to appear here in abbreviated form. No portion of this section may be reprinted without the permission of the artist. (Ed.)

INDIVIDUAL EXHIBITIONS AND INDEPENDENT PRESENTATIONS OF WORK

- A35 April 1972—"Peinture suspendue," Galleria Sperone, Turin. In 1971-72, gallery presented only a miscellany of works by gallery artists. I utilized courtyard so work could be seen from windows without disturbing group exhibition inside. White and red striped fabric, 2 white outside stripes painted white front and back, 420 x 420 cm, suspended 9 m above the ground (see C67).
- A36 May 1972—"Peinture affichée—Pittura affissa," Incontri Internazionali d'Arte, Rome. 2 works, white and yellow striped paper, of identical form and color, visible through gallery's window. Work in street on a wall, width limited by flanking portes cochères, height determined by height of gallery walls. Identical work repeated on gallery wall directly opposite work in street. Thus the 2 works, inside and outside, must be seen in relationship to each other, viewer unsure if he is looking at 1 piece in 2 parts or 2 parts of 1 piece. Question: How do 2 identical paintings differ because of surrounding space, of point of view? Window serves as axis, channels eye from interior to exterior. Detailed explanation distributed (see C66).
- A37 June 1972—Wide White Space Gallery, Antwerp. Continuation of A6, A25; see also A51, A65. Invitation-poster recalling the 2 previous exhibitions and furnishing material for A37; color (blue) chosen by gallery. Same principle, location permits accentuation of differences: 1) new color; 2) time elapsed; 3) almost complete eradication of gesture still apparent in A25; 4) reaffirmation of work as means of interrogation not as new idea changing with seasons; 5) accentuation of rôle of memory and of knowledge.
- A38 June 1972—Two panels, in Paris, no gallery, no invitation. Colors: white and red, white and brown (see A4, A7, A9, A11, A14, A27, A29, A33, A39, A41).
- A39 July 1972—Execution of a piece, white and orange, c. 12 m, on bridge in Venice; no invitation, no gallery (see refs. in A38).
- A40 September 1972—"Act 2," Belgrade, Théâtre de la Ville. Work painted white and red, 430 x 430 cm, to replace the stage curtain, which was raised. After an hour of waiting, spectators

- were given pamphlets describing performance they had just "attended" (see C72; also A42, B5). Accentuation of setting of every work of art in "neutral" space through installation on stage.
- A41 October 1972—Five works in Paris, no gallery, no invitation. Colors: white and violet (see A38).
- A42 January 15, 1973—"Act 3," New Theater, New York; sponsored by John Weber Gallery. Continuation of work in B5. White and orange striped fabric, 420 x 420 cm, 2 white end stripes painted white front and back. Text distributed (see C74; also A40, A49, A57).
- A43 March 1973—"Manipulation," Jack Wendler Gallery, London. Invitation: "Painting by D. Buren, presented by J. Wendler." Proposition explained by text which I read by means of video (see C79, C89, D10). Paintings, each of a different size and color, were folded in a drawer and were unfolded by Jack Wendler on demand. For large paintings, aid of a spectator was enlisted. Title to be understood in active sense of manipulating, displacing, moving with the hands.
- A44 March 20, 1973—Passage du Bailli, Brussels, no gallery, no invitation; with help of the Daleds (see A7). Panel c. 4 x 6 m dominated arcade at one end; shops on both sides of passage somewhat surround this panel. It was decided that a different work will be pasted on the panel for each new show at surrounding galleries, without invitations or publicity. Openings: Acconci at Galerie D, Broodthaers at MTL, Kosuth at Paul Maenz; future openings will determine change of work (see A46, A54, A56, A60, A66).
- A45 March–April 1973—"Sanction of the Museum," Museum of Modern Art, Oxford. Title resulted from slip of the tongue by Director, Peter Ipsen: it should have been "Function of the Museum" (see C80). The works installed used the existing architectural structures of museum ceiling from which they were suspended and which determined size and number. 5 colors used (black, orange, blue, green, red, brown). Each piece 420 x 420 cm. Transformation of area through placement of works. Problem of true perspective and its effect on works being looked at, here wholly visible only when walking and looking up (see color photo, C90; 2 black and white photos, C88, C97, C111).
- A46 April 26, 1973—Passage du Bailli, Brussels. Continuation of A44. White and green (on white and orange) paper, pasted by M. Chauvier during the openings of Feldman at Maenz; Oppenheim at Galerie D; van Elk at Wide White Space; Dan Graham at MTL (see A54, A56, A60, A66).
- A47a April 12–23, 1973—"Fragment 1," Mezzanine Gallery, Halifax, Nova Scotia. "A work of white and brown striped paper glued onto various supports along a continuous line 150 feet long": description on invitation cards for 3 exhibitions, readable only when 3 cards joined (Fragment 1, Fragment 2, Fragment 3). Piece began in Mezzanine Gallery at ground level, wound through gallery and passed through balustrade of small balcony overhanging the large gallery of the College (Gallery Anna Leonowens), wound around this gallery wall (see A47b) to first window, passed through it, encircled exterior walls of the college as far as the door (first obstacle) some 50 m farther on, where it came to a stop (see A47c). Such a piece to be read visually only at different moments in different spaces. Fragment 1, visible at one's feet, by lowering one's head. Fragment 2, visible by lifting one's eyes. Fragment 3, visible in street. General height determined by situation in Fragment 1. Duration of exhibitions varied for each fragment; all began at same time. Impossibility (as for A5, A25, A37, A51, A57, A64, A65, B18, B30, B77) of encompassing entire work in one glance.
- A47b April 12–21, 1973—"Fragment 2," Anna Leonowens Gallery, Halifax (see A47a,c).
- A47c from April 12, 1973—"Fragment 3," 6152 Coburg Road, Halifax (see A47a,b).
- A48 April 11–17, 1973—"Permutation: 7 Days, 6 Panels, 7 Colors," Granville and Buckingham Sts., Halifax. No gallery; invitation explaining work (see C117). On 6 panels, right to left, papers of different colors arranged in alphabetical order. As there are 7 colors, 1 always missing. Every day, panels redone by pasting on left panel papers of missing color and advancing other colors, until the seventh day, when cycle complete. Each panel c. 265 x 130 cm (see C118; regarding problem of color, see A6, A25, A37, A44, A51, A64, Sec. 1, A65, A69).
- A49 April 23–30, 1973—"Part 2," John Weber Gallery, New York (see C82). Continuation of A21 (see also A42, A57). Title indicates 2nd part of work begun 3 years earlier, 2nd exhibition in collaboration with John Weber Gallery. For details see A21; this time the telephone number is that of a gallery. Demonstration of differences caused by whether work sponsored by gallery. Several works of the last exhibition (e.g., 13A Bleecker St.) could still be seen, "refreshed" by changing color (see A6, A25, A37, A51, A65). See color photos, *Art News*, April 1971, and *Artforum*, September 1973; also "The Wonder Wheel" in C123.
- A50 May 1973—"Transparence." Front: Galerie des Locataires; back: French Window, Paris. White and yellow paper pasted on gallery window front and back. Visible from street night and day (French Window); on inside during gallery hours (Galerie). See photos, C95. For exhibitions using transparency with a translucent material, see A12, A15, A16, A20, A30, A32.
- A51 June 1973—Wide White Space, Antwerp. Continuation of A6, A25, A37 (see A65, B13). Same principle as in the preceding; color chosen by gallery (yellow). Each year, lag greater between artists' new forms and formal repetition of work in question.
- A52 June 1973—Gallery A-402, California Institute of Art, Valencia. Gallery in college of art. White and blue paper pasted on bulletin boards in various corridors, gradually covered with usual announcements until obliterated. Reverse process of my work that completely covers, for example, advertising on billboards used as supports. On covering up a work with extraneous objects, see

- B51, C78.
- A53 June–July 1973—"140 Stations du Métro Parisien." Sequel to A13. Arrangement below and to left of all billboards advertising theatrical events. White and orange striped paper. No gallery, no invitation. For details, see A13. Recapitulation of both in C101.
- A54 September 11, 1973—Passage du Bailli, Brussels. Sequel to A46. White and purple-pink striped paper (on white and green) pasted by M. Chauvier during openings of Beuys at Wide White Space, van Severen et + Kern, Burgin at Maenz (see A56, A60, A66).
- A55 September 1973—"Three Paintings," presented by Konrad Fischer, Düsseldorf. White and gray striped fabric, 300 x 210 cm, painted front and back, hung on flagpoles in outer court of Kunsthalle. Presentation at same time as "Prospect 73," an exhibition (on painting!) in which I refused to participate; concurrent dates already set at time of A10. Relationship with "Prospect" critical, 1) because of installation of my 3 "paintings" outside museum but directly opposite it and on same dates as exhibition, 2) because of the distribution of a text revealing contradictions and commercial significance implied by such an exhibition. My work endured wind and rain, served as "flagpole" for exhibition, as well as criticism. Text published by Fischer, the organizer of "Prospect" (see photos, C107, C112, C117).
- A56 October 30, 1973—Passage du Bailli, Brussels. Sequel to A54. White and blue striped paper (on white and purple-pink) pasted by M. Chauvier during openings of Manzoni at Maenz, Wery at +Kern, Pannamarenko at Wide White Space (see A60, A66).
- A57 October 1973—"Within and Beyond the Frame," John Weber Gallery, New York. 19 black and white striped panels, 140 x 190 cm each, the outside stripes of each covered with white acrylic paint front and back. Work constructed and installed as follows: a) height of panels determined by height of gallery window; b) width determined by width of commercially bought fabric; c) space between, 100 cm.; d) cable stretched perpendicularly to windows across the gallery, through window, across street to building opposite; e) cable height determined by height of upper framework of window; f) length of Weber Gallery being greater than width of street, total length of work on outside (9 elements equidistant from each other) repeated inside, thus determining size and placing; g) in window, 19th element serving as balance beam for entire work. 2 parts thus identical in number, dimensions, colors (see A36). 2 settings completely change the aspect according to spectator's viewpoint: conflict between the calm of 9 elements inside and turbulence of 9 elements in open air. Interaction of piece that "leaves" gallery, "hurls" itself out of window, and re-enters it at same time, since size of elements in street determines dimensions and installation in gallery—very important because it limits and specifies work in its entirety and should have prevented certain critics from thinking that this piece could be extended to infinity! On the contrary; it was strictly limited. Effect of rain and sun made 9 outside pieces change from black to brown; part inside became color testimony (see C117).
- A58 November 1973—"Jugoslavenska Vitrina," Tomiceva Ul., Zagreb. White and blue striped paper, pasted inside a shop-window (c. 120 x 90 cm), facing the street. Sequel to A50.
- A59 December 1973—"Démultiple," Städtisches Museum, Mönchengladbach. Work done October 1973; 422 x 340 cm, white and orange, divided in 2 equal vertical parts, then horizontally into 34 elements, in all $34 \times 2 = 68$. Theme of 1972 exhibition in which this work not presented was the multiple. The 68 parts broke down original work into 68 fragments which themselves became "originals" (not multiples). Work cut up at museum, numbered and coded. Thus, each dispersed element installed in new location in exact position in original work before cut up (see C102, A64 Sec. 2, B74). Each owner should attempt to reinstall fragments in space corresponding to original installation. Price of fragment: $1/68$ of price of whole.
- A60 January 8, 1974—Passage du Bailli, Brussels. Sequel to A56. White and yellow striped paper (on white and blue), pasted by M. Chauvier during openings of Bochner at Maenz, Bochner at Galerie D, anonymous at +Kern, Andre at Wide White Space, non-objective painting at Herve Alexandre (see A66).
- A61 February 1974—"Trasposizione," Galleria Toselli, Milan. 3 identical pieces of cloth, striped white and orange, each 17.10 x 2.65 m, sizes determined by gallery length and ceiling width (ceiling separated into 3 equal parts by 2 rows of neon lights). a) left part of ceiling covered for entire length; b) middle part, fabric is slid halfway down wall opposite entrance, drawn across ceiling, allowed to fall symmetrically, as a loose panel of same height as fabric on facing wall; c) right part, cloth, stretched, covers wall, continues across ceiling, falls symmetrically as a loose panel (not stretched) of same height as wall. Viewer faced by a wall divided, on the same plane, as: a blank wall (left); half covered (middle); completely covered (right). If one turns around, sees same size fabric falling, vertically dividing not a single plane but a space, and in different places. Reality of pieces which look so different yet which are identical. Dialectic of opposites: stretched/slack; horizontal/vertical; plane/space; front/back; painted/unpainted. Text, indispensable to the work (see C108; photos, see B40, B51, C86, C123).
- A62 February 1974—"Triptyque," Galerie Rolf Preisig, Basel. Invitations sent in 3 installments with, on back, parts of word TRIPTYQUE, to be read only by putting 3 together (see C109). "Division 1": white-and-blue work, 2 outside bands painted white, front and back. Use (and replacement) of door separating "gallery" space from "office" space, as both framework and support. Visibility from gallery or office. 250 x 140 cm. February 22–March 3, 1974. "Division 2": white and red painting, same installation, size; March 4–13. "Division 3": white and brown painting, March 14–23. 3 pieces form a whole (see A30).
- A63 March 1974—"Transparency," Art & Project, Bulletin 75, Am-

- sterdam (see C114), in correlation with Bulletin 76 (in preparation). Cellophane paper printed with white stripes, on windows overlooking street and those opposite, making evident problem of transparency and support. What becomes of a "painting" directly behind which is reality of the exterior world? Passage of light (forming shadows on ground and walls) and passage of one's view through work to outside (see R. Fuchs, *NRC/Algemeen Handelsblad*, April 26, 1974). Work using cellophane, see A64, A67, A68, A70, A71, B69, B71, B77.
- A64 April 1974—"Three Passages," Galerija Grada, Zagreb.
- 1) "Passage of Color": Galleries A, B, C, D. Striped white and colored paper pasted on front and back of doors leading from one gallery to another. 7 colors, arranged in Serbo-Croatian alphabetical order. Repeated on Wall 5 in same alignment as doors (see color photos in foldout in this catalog). In the street, repetition of arrangement using next color in alphabetical sequence (see A45, A48, A49, B70).
 - 2) "Passage of Form": Gallery E plus entrance corridor. a) black and white fabric (height of molding x 140 cm) installed to left of first wall; b) bottom of fabric cut off, placed on right of same wall at same height as in "a"; c) bottom of fabric cut off, installed as in "b," placed on left of opposite wall at same height; d) bottom of fabric cut off, placed on right of same wall, at same height as in "c"; e) piece cut off from remaining fabric, placed on wall facing entrance stairs at same height as in "d," so that viewer encounters, on entering, last fragment of work in question; f) covering of 2 white outside stripes of fragments, front only, with white acrylic and spilling paint onto wall (see A13, A36, A53, A59, A61, B74, B75, B77).
 - 3) "Passage of Light": Galleries A, B, C, D, E. Pasting of cellophane paper striped with white bands on windows, visible front and back from inside and outside (see A63, A67, A68, A70, A71, B69, B71, B77).
- With regard to these different passages: I) Passage of colors from one door to another (see foldout in this catalog): a) front-back to Wall No. 1, visibility of colors B, D, F, A; b) back-back to Wall No. 5, visibility of G, E, C, A. Awareness of entire work by moving from one gallery to another, from museum to street. II) Passage from one fragment to another by line/design created by cutting/sculpting of canvas. Passage from paint (white) to fabric to wall. III) Identical passage of work (pasted striped cellophane) from one window to another; from windows to galleries. Use of architectural arrangement as link with all passages, of white as link with all colors; luminosity makes it possible to discern work in entirety. Passage of one's visual attention through transparent bands from inside to outside, from I to II to III, their interferences and correlations (see C112, C114).
- A65 April 1974—Wide White Space Gallery, Antwerp. Continuation and end of A6, A25, A37, A50. Same principles: color (brown) chosen by gallery. WWS, having to change premises, terminated the series and demonstrated implications in work, its relationship contingent on time, space, and social purposes of the gallery (publication in preparation).
- A66 April 30, 1974—Passage du Bailli, Brussels. Sequel to A60. White and gray striped paper (on white and yellow) pasted by M. Chauvier during openings of Oppenheim at Galerie D; Mollenhoff at Galerie Oppenheim; Stazewski at Wide White Space; Morellet at +Kern, and "Last Tango" at Maenz (closing of last 2 galleries). To be continued . . .
- A67 May 1974—"Transparency-Opacity," Max Protetch Gallery, Washington, D.C. Transparent and white material, transparent and green material (see A63, A64, A68, A70, A71, B69, B71, B77). Downstairs, use of wall and floor, with transparent plastic and white. Material sliding from wall to floor (see A61, from ceiling to wall). Opacity provided by white color on wall and floor, and transparency between white painted bands allowing white wall and gray floor to appear. Thus, 1 part almost all white on white, appears on wall, other part stands out against floor in white and gray. Upstairs, Gallery 1, use of transparent plastic and green, at 4 corners to right of 4 walls for their entire height, width being that of material itself. Gallery 2, use, with cellophane and white bands, of windows facing street, visible inside and outside (see C121).
- A68 May 1974—"Between and Through," Cusack Gallery, Houston, Texas. Invitation on transparent plastic (see C114). Use of all gallery windows. Visibility inside and outside, front and back. Impression of total emptiness, although c. 20 works installed/glued, because of the non-utilization of usual places for hanging (walls), which reveals how habitual is our way of seeing things (see A63, A64, A67, A70, A71, B69, B71, B77).
- A69 May 23-29, 1974—"On the Hang Up," 11501 West Pico, Los Angeles. No gallery; help of the Grinsteins (see A17). Invitation (see C122). Title given because publicity billboard used for presentation of work was hung above a bar with this name. Work carried out during 7 days, change of color each day. Billboard 48 x 19 ft.; impossible to reach upper part, so one saw both progress of work and support. Single color used each day, in alphabetical order. 1) blue; 2) brown, with traces of previous day's color left visible (width of paper 53 cm), blue at extreme right and left; 3) gray, with traces of blue and brown; 4) green, with traces of blue, brown, gray; 5) red; here symmetrical traces take on too much decorative importance with regard to idea, so kept as they were only at left—blue, brown, gray, green—rest red (covering previous traces on the right); 6) purple, traces on left blue, brown, gray, green, red; 7) yellow, traces of all of day 6 visible. I decided to try to cover billboard, but traces became too anecdotic, too "beautiful," so much so that panel remained on public view for a month, covered with last color (yellow) from left to right and from bottom to top. Visibility day and night. Works based on daily change within a defined lapse of time, and its consequences, see A10, A21, A48, A49, B11.
- A70 May-June 1974—"Passage Between Inside and Outside Works," at Portland Center for Visual Arts. On billboard downtown, pasting of transparent and green paper, leaving visible "between" stripes the poster that preceded the work. On win-

dows in center of town, pasting of transparent and white paper, leaving visible what is going on outside. Passage, between green bands, of billboard (pink and white), entire work in 2 dimensions. Passage, between white bands, of landscape, entire work in 3 dimensions. Passage between white and green and vice versa. Passage between site of museum and billboard (see A63, A64, A67, A68, A71, B69, B71, B77).

- A71 June 1974—"Ink on papers," in *Interfunktionen* (Cologne), No. 11. Work consisting of distributing throughout magazine, beginning with cover, a band of black on papers of differing qualities, separating articles, whose number determined by number of sheets of paper interleaved, total number recapitulated at end of magazine. Papers/supports chosen by printer. Use of magazine for specific application of the work, in same way as premises of gallery or museum (see B28, B37, C104). Work rendered difficult to understand because of several technical errors.

PRESENTATION OF WORK IN GROUP EXHIBITIONS

- B51 June 1972—"Exposition d'une Exposition," Documenta 5, Kassel. White stripes serigraphed on white paper. Invited to participate in the section "Idea," directed by K. Fischer, and "Die Realität von Kunst als Thema der Kunst," by J. Cladders. See section 16, pp. 1-16, section 17, pp. 28-34 (C65, C83). Work installed 15 days before opening and hanging of other works in 7 sections in 2 buildings. In "Idea," white on white paper ran height of wall, between 2 entrance doors (works in gallery by LeWitt, Long, Marden, Ryman, Darboven). In other sections, white on white paper installed as in "Idea" but serving as background/wall for other works. Is it a painting in one hall and decorative wallpaper in another? Or is it always art, always painting, and in that case what becomes of "paintings" hung on top of it? Revelation of spaces "between." Thus painting on painting. White on white. "Wall on wall." Text in publication.
- B52 July 1972—Venice Biennale. Video previously carried out with Gerry Schum (see B56, D7).
- B53 October 1972—Kunstmarkt, Cologne. Works especially executed for WWS: 4 paintings in different colors on fabric, mounted on stretchers and precisely spaced on wall, showing 8.7 cm wide stripes between (see B61, B62, B73).
- B54 November 1972—"Actualité d'un Bilan," Paris, organized by M. Claura, on Yvon Lambert's activities. Invitation, 2 announcements for my 2 exhibitions at Lambert (see A8, A22), in catalog (C75). In exhibition, bay window covered with white and blue striped paper. Piece visible equally well inside and outside. Transparency. Different points of view modifying same piece.
- B55 December 1972–January 1973—"The World Uprisings," Naganoken, Japan. Work not carried out. To be done twice next year (see B42, B66).
- B56 February 1973. "Identification," Hayward Gallery, London. Works made in collaboration with Gerry Schum (see B52, D9).
- B57 April 1973—"Bilder-Objekte-Filme-Konzepte," Städtische Galerie im Lenbachhaus, Munich. Catalog cover: white and orange stripes, on which were printed title and artists' names; stripes thus covered and served as background (see A52, C84). A 16th-century Gobelin tapestry was pretext for work of white and black striped fabric, 2 outside white stripes painted white front and back; hung to exactly cover tapestry (426 x 462 cm).
- B58 May–June 1973—"Une exposition de peintures réunissant certains peintres qui mettraient la peinture en question," Place Vendôme, Paris, organized by M. Claura and R. Denizot (see B63, B69). Text and photos, C88. 2 paintings of blue and white striped fabric of identical surface area, different shapes, placed opposite each other. Work suggested by possible use as support of large 19th-century painting. 2 white outside stripes painted white. Work served as reference for 2nd painting hung opposite and running through 3 rooms in front of windows overlooking Place Vendôme. Size of work hiding painting: 2.80 x 5.43 m = 15.20 m². Size of work running through rooms: 16 x 0.95 m = 15.20 m². On latter piece, color painted on every 7th white stripe front and back; seams joined alternately on right side, on reverse. Inside, view fragmented by each room, outside, by window frames. Surfaces of identical area, identical color, relating completely different works.
- B59 June 1973—"Tendencije 5," Galerija Suvremene umjetnosti, Zagreb. White and blue striped fabric cut in strips 12 x c. 140 cm. Not enough room to use entire wall, so I distributed work over 5 walls, alternating placement flush with ceiling, flush with floor, continued sequence outside. Every 5th white stripe painted white. 5 pieces "framed" exhibited works (by LeWitt, Gilbert & George, Flanagan, Delina, Ruthenbeck), producing an effect they could not have produced by themselves (see B51). What do always identical spaces between works on exhibition mean, no matter what their nature, the museum, the country?
- B60 June 1973—Summer exhibition, John Weber Gallery, New York. Red and white striped canvas, c. 250 x 210 cm, 2 white outside stripes covered with white acrylic paint.
- B61 June 1973—Kunstmarkt, Basel. Works exhibited by Weber, Lambert, Skulima (see B53, B62, B73).
- B62 October 1973—Kunstmarkt, Cologne (see B53, B61, B73). Works for WWS: white and green striped paper in corner booth at top of wall. For Yvon Lambert: wall broken up by 5 paintings arranged in a diagonal. For Paul Maenz: an 11 m x 140 cm piece arranged at an angle on wall and floor, as well as presentation of the book *Passage* (see C64).
- B63 November–December 1973—"Eine Malerei-Ausstellung mit Malern, die die Malerei in Frage Stellen Könnten," Städtisches Museum, Mönchengladbach, organized by M. Claura and R. Denizot (see B58, B69; catalog C97). Work made for site. White and brown striped fabric, 13 x 2.80 m, 2 white outside stripes covered on both sides with white paint, installed in 3-story

- stairwell, visible from different angles and in fragments as viewer climbs stairs. Painting using no wall space (see B30, B65).
- B64 November 1973—Galleria Sperone-Fischer, Rome. Black and white canvas (150 x 140 cm), hung opposite entrance.
- B65 December 1973—"Contemporanea," Rome, garage of Villa Borghese, organized by A. Bonito Oliva. Use of opening in garage, from which suspended white and red canvas, the white outside stripes painted white on both sides. Painting outside, but visible only from inside. Work for catalog destroyed through negligence of those in charge (see C100): question of bringing together, in text and photos, work done here and at Guggenheim (see B30), allusion/collusion between garage and museum.
- B66 December 1973–January 1974—"The World Uprisings," Naganoken, Japan. 2 pieces made in Paris, one relating to B55. White and orange striped paper glued to front of world's oldest painting gallery, at 9, rue Clauzel, Paris, now an art supplier's (see B42, B55).
- B67 January 1974—"Carl Andre, Marcel Broodthaers, Daniel Buren, Victor Burgin, Gilbert & George, On Kawara, Richard Long, Gerhard Richter," Palais des Beaux-Arts, Brussels, organized by Yves Gevaert. 6 pages of different colors in the catalog serigraphed with a white stripe on both sides (see C105). Work consisted of replacing 8 awnings suspended horizontally from ceiling in 3 galleries with pieces of white and blue striped fabric, on which 1 painted directly once they were installed. Each element 250 x 500 cm; white center stripe, where sections of fabric were joined, painted white. Horizontal stripes hung over works on exhibition (by Andre, et al). "To be continued . . .", i.e., kept by museum for use as usual awnings and during future exhibitions: B67a—February 8–March 1—exhibition of acquisitions. B67b—March 15–April 10—exhibition of Octave Landuyt. B67c—May 17–June 16—"Finland 1900," "The Flowering of Art Nouveau . . ." What transpired was complete change of "horizontal painting" according to environment below it.
- B68 February 1974—"Political Art," Max Protetch Gallery, Washington, D.C. Installation of a piece (white and red striped paper) by gluing it onto the gallery façade and threshold of door, letting it go "its way" on floor to first obstacle (see A6).
- B69 March–April 1974—"Een Schilderijentoonstelling van een aantal schilders die wellicht het schilderij als mogelijkheid onderzoeken," ICC, Antwerp (see B58, B63). Organized by M. Claara and R. Denizot. Catalog C111. Work made for exhibition: 1) at museum entrance, front and back of 2 swinging doors covered with white and orange striped paper; 2) inside, use of windows in Agnes Martin gallery, of transparent plastic striped with white bands. Front visible in gallery, back from courtyard. Use of traveling exhibition to prove impossibility of work being shown exactly the same way from one place to next. Idea of object/painting signifying its own world, self-contained, no matter where it is shown.
- B70 April 1974—"On Art—Kunst über Kunst," Kunstverein, Cologne, organized by P. Maenz on occasion of publication of *Artists' Writings on the Changed Notion of Art after 1965*, by Gerd de Vries (see C115). Few works by each of artists in book. Since a retrospective contradicts very nature of work undertaken since 1965, a special work was made on site. Use of concrete beams supporting trapezoidal roof (see photos, cover of C117). Use of striped paper in different colors (gray, blue, orange, green, yellow, purple). Because of its position, work covered whole of exhibition and contrasted with essentially white, gray and black look of the show through its use of color. A true colored perspective. To be looked at while walking around (see C110, C115, C116, C117).
- B71 June 1974—Summer exhibition, John Weber Gallery, New York. 2 interior windows, in 2 offices, were used. Cellophane with white stripes. Work visible from gallery and inside offices, from where it also afforded partial, 3-dimensional view of the other works (see A64, A67, A68, A70, A71, B69, B77).
- B72 June 1974—"Art Then," Max Protetch Gallery, Washington, D.C. Work done on windows for A67 kept for this exhibition.
- B73 June 1974—Kunstmarkt, Basel. 1 work, white and red striped fabric (c. 140 x 150 cm), shown by Max Protetch Gallery (see B53, B61, B62, C106).
- B74 June 1974—Galerie Rolf Preisig, Basel. "Une peinture en deux," white and red striped fabric, 2 outside stripes painted white on both sides; cut in 2 irregular parts, top part flush with ceiling, bottom flush with floor, lined up. Within framework of this group exhibition, installation to make possible hanging other works in space between top and bottom parts of work; work can be reinstalled anywhere following same principle, with variation of ceiling height. Explanatory text accompanies work (see A36, A64 para 2, B75, B77).
- B75 July–August–September 1974—"Projekt 74," Kunsthalle, Cologne. Catalog, text, photos, C123. White and dark gray paper, height of piece that of placards on Cologne tramways. Form repeated (width varies) in different places: inside museum, on billboards. Work appears to be parcelled out, taking on a different significance depending on placement, whether inside or out, etc. Work explodes in given spaces, in defined cultural environment which it both dodges and returns to incessantly. Work inside censored, destroyed by director after the opening; about 20 artists withdrew.
- B76 September–November 1974—"Aktionen der Avantgarde," Berlin. In preparation.
- B77 October 1974–January 1975—"Corridor-Passage" (working title), The Museum of Modern Art, New York, organized by J. Licht. In catalog, continuation of bio-bibliography (see C69). Proposal: use of corridor leading to galleries; in corridor, use of windows separating museum and garden by means of pasting transparent and white paper. This form, dictated by architecture of the windows, repeated on marble wall in garden outside, at

right angle to corridor. Problem of transparency in 2 and 3 dimensions. Form discovered in this way then taken outside museum and put on a billboard downtown. Its site and complete explanation of the work to be given in a text posted at entrance to exhibition. (On use of identical form and colors in different places, see A13, A17, A36, A52, A53, A57, A61, A64 para 3, A68, A76 [inside]; use of transparency, see A63, A64, A67, A68, A69, A71, B71; use of passageways, see A3, A4, A7, A9, A10, A11, A13, A14, A17, A21, A23, A29, A33, A52).

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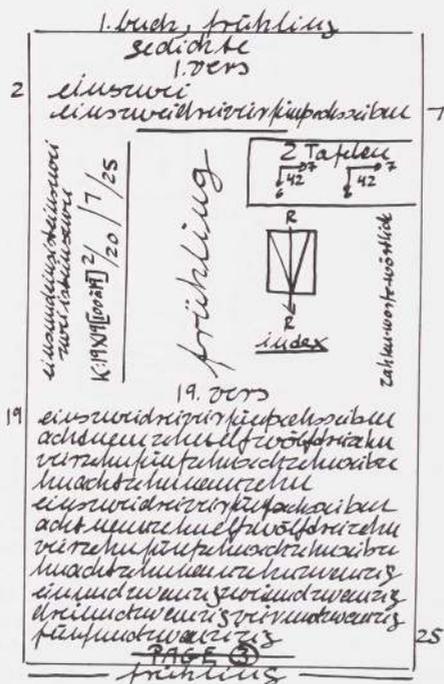
- C66 "Pittura affissa," text for A36, written in Rome, May 1972.
- C67 "Invito a leggere come indicazione di quello che c'è da vedere," text sent from Turin.
- C68 Open letter to *Clé pour les arts*, sent from Antwerp June 2, 1972 (see also C3, C5, C13, C50, C52, C53, C56, C76, C77, C106, C120).
- C69 "Exposition-Position-Proposition," Part I, of works executed November 1965-March 1972, in *Documenta 5*, section 17, pp. 30-34, written March 1972 (see B51).
- C70 "Posizione-Proposizione, Riferimenti-Reperimenti + Limiti Critici," in *Data* (Milan), Summer 1972 (see C38).
- C71 Explanation of the biography in *Data* (written June 1972; see C70).
- C72 "Act 2," text distributed at end of "performance" in Belgrade, September 1972 (see A40).
- C73 "Une Exposition exemplaire," written May 25, 1972 on police intervention during the opening of "Pompidou;" in *Flash Art* (Milan), September 1972.
- C74 "Act 3," text distributed at end of "performance" in New York, October 1972 (see A42).
- C75 "Pages déchirées," in catalog, *Actualité d'un Bilan*, Paris, Yvon Lambert, October 1972, pp. 41-44 (see B54).
- C76 Open letter to Jean Clair, author of *L'Art en France, une nouvelle génération*, from Los Angeles, January 1, 1973.
- C77 Open letter to ICA, London, on "French Month" in London, dated December 26, 1972, in *Studio International* (London), March 1973.
- C78 "Papiere mit weissen und farbigen (blauen) Streifen, Rechts . . .," text explaining the (5) photos and cover in C84, March 1973.
- C79 "You Are Watching a Television Screen," text explaining A43, London, March 1973 (see C89, D10).
- C80 "Function of the Museum," text, written in 1970, and photos, Oxford, Museum of Modern Art, March 1973 (see A45).
- C81 "Is Teaching Art Necessary?" text written in June 1968 (see C9), in *Six Years: The Dematerialization of the Art Object*, by Lucy Lippard, New York, Praeger, 1973, pp. 51-54.
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- C84 *Bilder-Objekte-Filme-Konzepte*, catalog, Munich, Städtische Galerie im Lenbachhaus, April 1973, pp. 61-64 + cover (see B57, C78, C85).
- C85 "es regnet, es schneit, es malt," in C84 (see C24).
- C86 "Souvenirfoto van een Markt in Pointe-à-Pitre, Guadeloupe 1960," in *Openbaar Kunstbezit*, photo, pp. 85, 86, 87 (copy in C122).
- C87 Colloquium on the Semiotics of Painting, May 21-26, 1973, in Urbino. Distribution, reading, discussion of "Limites-Critiques" (see C38).
- C88 "La Contre-attaque de Micheletto de Catignola, of Paolo Uccello," in catalog, *Une Exposition de peinture réunissant certains peintres qui mettraient la peinture en question*, Paris, May 1973 (see B63). Text and photos, see pp. 4, 7, 8, 9 (see C97, C111).
- C89 "Art Is Not Free," text for A43, given title by editors of *Studio International* (London), June 1973, p. 254.
- C90 Interview with J. M. Poinot, in *Art and Artists* (London), July 1973, pp. 22-27; illustrations p. 22 (see A3), p. 23 (see A10, A14), p. 24 (see A4), p. 25 (see A27), p. 27 (see A45).
- C91 "Pourquoi des textes ou Le Lieu d'où j'interviens," written in August 1973 (see C119).
- C92 "Function of the Museum," reprinted from C80, in *Artforum* (New York), September 1973.
- C93 *Es Malt*, Düsseldorf, Konrad Fischer, September 1973: "Die Funktion einer Ausstellung" (written in August 1973) on Prospect 73; "Die Funktion des Museums" (see C80); "Es Malt" (see C24).
- C94 "It Rains, It Snows, It Paints," in *Idea Art*, by G. Battcock, New York, Dutton, 1973 (unauthorized reprint of C24).
- C95 "French Window," Zagreb, Galerija Studentskog Centra, October 1973 (see A50).
- C96 Conference, reading of "Fonction du Musée" and "Il pleut il neige il peint," at Portland Center for Visual Arts, November 1973.
- C97 C88, Mönchengladbach, Städtisches Museum, November 1973 (see B63).

- C98 "Funkcija jedna izložbe," in *Novine*, No. BR48, Zagreb, 1973 (see C93).
- C99 "Function of an Exhibition," in *Studio International* (London), December 1973, p. 216 (see C93).
- C100 On "Cadre-Lieu," text and photos, in catalog, *Contemporanea*, Rome, December 1973, pp. 46, 47 (text mutilated; see B65).
- C101 "Légende I, Légende II," photographic recapitulation of work executed in the Paris Métro (see A13, A53). Texts written in 1970 and 1973; 2 vols., London, Warehouse, 1973.
- C102 "Démultiple—Hinweis für die Anbringung," text and photo/diagram, Mönchengladbach, Städtisches Museum, December 1973 (see A59).
- C103 "Fonction d'une exposition," in *Artitude* (Paris), December 1973–March 1974; 12 photos from "Légende I, Légende II" (see C93).
- C104 "Sur les pages suivantes . . .," in catalog, Brussels, Palais des Beaux-Arts, January 1974. Text explaining use of color in the following 12 pp. (see B67).
- C105 "Peintures horizontales," text explaining B67.
- C106 Open letter objecting to galleries using names of artists for publicity, sent from Paris, January 1974, in collaboration with Andre LeWitt, Mangold.
- C107 "Se Upp," in *Grisalda*, No. 1, Lund, Sweden, February 1974 (see C23).
- C108 "Soit trois toiles A.B.C.," text for A61, written in Milan, February 1974.
- C109 "Triptyque," invitation/text, sent at 3 times, in February 1974, from Basel (see A62).
- C110 "A propos de . . .," text written in March 1974 for C117.
- C111 C88, Antwerp, ICC, March 1974 (see B69).
- C112 Catalog accompanying A64, Marijan Susovski, Galeria Grada Zagreba, 4100 Zagreb, Katarinin Trg. 2, Yugoslavia, April 1974. 8 photos/documents of the sites with and without the work (see also A55, B30, B57).
- C113 "Opomena" and "Funkcija Muzeja" (see C80) in C112.
- C114 "3 passages," descriptive text and plan, for A64, serving as basis of book in preparation.
- C114 Invitation, Amsterdam, Art & Project, Bulletin 75 (see A63). bis
- C115 *Über Kunst—On Art*, Cologne, Gerd de Vries, Dumont, April 1974, pp. 50–75 (see C116 + pp. 13, 14 of Index photos; A3, A4; B11, pp. 15, 16, index).
- C116 "Achtung!" (see A23) in C115, April 1974.
- C117 *Kunst über Kunst*, catalog, Cologne, Kunstverein (see B70, C115); p. 90, text (see C110); p. 91, first chapter of "Achtung!" (see C116); pp. 92, 93, 4 photos (see B11, A14 and B22, A55, A57).
- C118 *Halifax*, book of 1 black and white and 7 color postcards, after A48, Paris, Multiplicata, and Halifax, Lithography Workshop of N.S.C.A.D., April 1974.
- C119 *Five Texts*, New York, John Weber Gallery, and London, Jack Wendler Gallery, April 1974. 65 pp., diagrams in 5 colors. 5 texts written between 1967 and 1970, including "Critical Limits," plus preface "Why Write Texts? or The Place from Where I Act," August 1973 (see C91). Bibliography for the 5 texts.
- C120 "Communiqué," letter sent April 20, 1974, on defamation campaign launched by Galerie Templon, Paris, with aid of false invitations, letter, signature, etc.
- C121 "Transparency-Opacity," text for A67, May 1974.
- C122 "On the Hang Up," invitation on yellow poster, with explanation of A69, sent from Los Angeles, May 1974.
- C123 *Projekt 74*, catalog, Cologne, July 1974 (see B75); reprint of adaptation of C65. 2 color photos of trip to Guadeloupe in 1960 (see C86) and of work carried out in New York in 1973 (see A49). Photos of some sites where works for exhibition were executed.
- C124 "Função do Museu," in *Polen* (Rio de Janeiro), August 1974.
- C125 *Eight Contemporary Artists*, catalog, New York, The Museum of Modern Art, October 1974–January 1975 (see B77). Biobibliography *Quis, Quid, Ubi, Quibus, Auxiliis, Cur, Quomodo, Quando?* part II, and recapitulation of work undertaken since April 1972. 2 color photos (part I, see C69).

PROJECTION—FILMS—DIAPOSITIVES

- D7 July 1972. Gerry Schum at the Venice Biennale (see B52).
- D8 July 1972. Work for video, filmed by Gerry Schum in Venice. Sequel to D4.
- D9 February 1973. "Identification," London (see B56).
- D10 March 1973. Reading of text presented at A53, recorded on video. 4½ minutes. Jack Wendler Gallery, London (C79, C89).

HANNE DARBOVEN



above: Index for Four Seasons: Spring *

WORKS IN EXHIBITION

I only use numbers because it is a way of writing without describing (Schreiben, nicht beschreiben). It has nothing to do with mathematics. Nothing! I choose numbers because they are so steady, limited, artificial. The only thing that has ever been created is the number. A number of something (two chairs, or whatever) is something else. It's not pure number and has other meanings. If I were making it up I couldn't possibly write all that.

Four Seasons. 1973. Ink on paper, 8 framed sections each containing 42 pages; each section 70¾ x 59⅞" (180 x 150 cm); overall, 70¾" x 39' 4" (180 cm x 12 m). Leo Castelli Gallery, New York

Ia/Ib. 1973. Ink and typewriting on paper, 60 framed sections each containing 4 pages; each section, 11⅞ x 33¼" (30 x 84 cm); overall, 71" x 27' 6" (180 x 840 cm). Leo Castelli Gallery, New York

1. buch, Sommer
gedichte
1. vers

2
7

ei u u w u e i
ei u u w i d r i v i r i p i u p e d e s i b e u

ei u u w u e i u u w u e i u u w u e i
 K: 19X19 [100+19] 2 / 20 / 7 / 25

Sommer



index

2 Tafeln
 $\sqrt[4]{42^{27}}$ $\sqrt[4]{42^{27}}$
 z a k l u u - w o r t e - w o r d l i c h

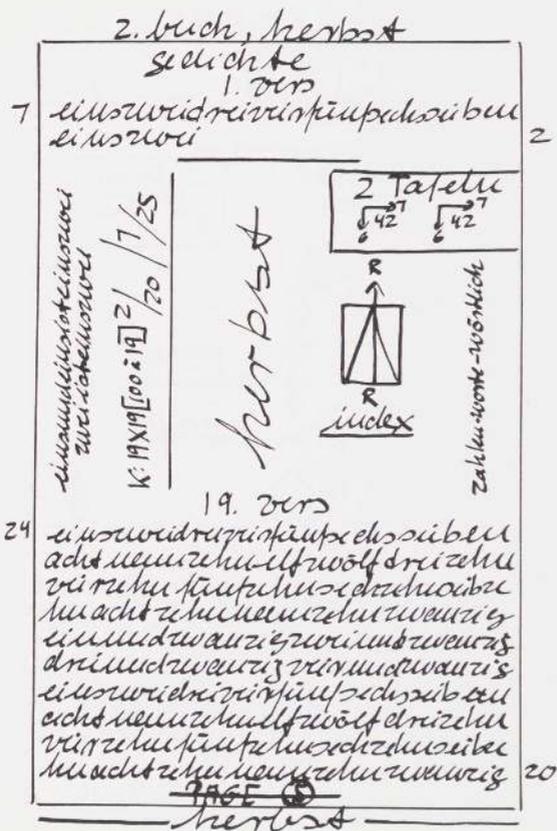
19. vers

20
7

ei u u w i d r i v i r i p i u p e d e s i b e u
 d e h t u e u u z e h u e l f z w o l f d r i z e h u
 v a n z e h u p i u p e h u o c h z e h u s i b e z
 h u e i c h t z e h u u e u u z e h u z w e u u s
 ei u u w i d r i v i r i p i u p e d e s i b e u

~~PAGE (4)~~
Sommer

Index for Four Seasons: Summer *



Index for Four Seasons: Fall *

I try to move, to expand and contract as far as possible between more or less known and unknown limits. At times I feel closer while doing a series, and at times afterwards. But whether I come closer or not, it is still one experience. The materials consist of paper and pencil with which I draw my conceptions, write words and

numbers, which are the most simple means for putting down my ideas; for ideas do not depend on materials. The nature of idea is immateriality. All things have plenty of variations and varieties, so they can be changed.

(in correspondence with Lucy Lippard)

2. buch, winter
sdi chte
1. vers

7 ein swidri rir fup xehos ibau
li swidri

2

2 Tafeln

$\sqrt[4]{42}$	$\sqrt[4]{42}$
$\sqrt[4]{42}$	$\sqrt[4]{42}$

winter

index

19. vers

25 ein swidri rir fup xehos ibau
acht neu zeh u f zw. l f dri zeh u
ri rch u fup zeh u xehos ibau
hu acht zeh u neu zeh u zw. l f dri
li u u d zeh u r i g zw. l f dri u d zeh u r i g
dri u d zeh u r i g zw. l f dri u d zeh u r i g
fup u d zeh u r i g
li swidri

2

~~PAGE ①~~
winter

Index for Four Seasons: Winter*

BIOGRAPHY

- 1941 Born in Munich
 1961– Hochschule für Bildende Kunst,
 65 Hamburg
 Lives in Hamburg

SELECTED INDIVIDUAL EXHIBITIONS

- 1967 "Konstruktionen-Zeichnungen," Galerie Konrad Fischer, Düsseldorf
 1968 Galerie Konrad Fischer, Düsseldorf
 1969 "6 Filmprojektionen nach 6 Büchern über 1968," Städtisches Museum, Mönchengladbach
 "1968 und 1 Jahrhundert," Galerie Heiner Friedrich, Munich
 1970 Galerie Michael Werner, Cologne
 "Das Jahr 1970," Galerie Konrad Fischer, Düsseldorf
 "00/366—1./99/365—100.," Art & Project, Amsterdam (Bulletin 28)
 Galleria Sperone, Turin
 1971 "Ein Jahrhundert in einem Jahr," Galerie Konrad Fischer, Düsseldorf
 Westfälischer Kunstverein, Landesmuseum, Münster
 "42 x 100/100 x 42," Videogalerie Gerry Schum, Düsseldorf
 1972 Galerie Heiner Friedrich, Cologne
 Galerie MTL, Brussels
 Jack Wendler Gallery, London
 Galleria Marilena Bonomo, Bari, Italy
 Galleria Toselli, Milan
 Lia Rumma, Studio d'Arte, Naples
 1973 Leo Castelli Gallery, New York
 1973– Palais des Beaux-Arts, Brussels, and
 74 Museum of Modern Art, Oxford
 1974 Kabinett für aktuelle Kunst, Bremerhaven

SELECTED GROUP EXHIBITIONS

- 1967 "Opening Exhibition: Normal Art," Lannis Museum of Normal Art, New York
 "Art in Series," Finch College Museum of Art, New York
 1968– "Sammlung 1968 Karl Ströher," Nationalgalerie, Berlin; Städtische Kunsthalle, Düsseldorf; Kunsthalle, Bern
 69
 1969 "When Attitudes Become Form," Kunsthalle, Bern; Museum Haus Lange, Krefeld; ICA, London
 "Prospect 69," Städtische Kunsthalle, Düsseldorf
 "Konzeption/Conception," Städtisches Museum, Leverkusen
 1969– "557,087/955,000," Seattle Art Museum and
 70 Vancouver Art Gallery
 1970 "Conceptual Art/Arte Povera/Land Art," Galleria Civica d'Arte Moderna, Turin
 "Information," The Museum of Modern Art, New York
 Städtisches Museum, Leverkusen
 Kunsthaus, Hamburg
 Kunstverein, Munich
 "Formulation," Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts
 1971 "Guggenheim International Exhibition," Solomon R. Guggenheim Museum, New York
 "Biennale Nürnberg 1971," Kunsthalle, Nürnberg
 "Sonsbeek 71," Arnhem, The Netherlands
 "Prospect 71," Städtische Kunsthalle, Düsseldorf
 "7^e Biennale de Paris," Musée d'Art Moderne de la Ville de Paris
 1972 "Konzept'-Kunst," Kunstmuseum, Basel
 "Documenta 5," Kassel

- 1973 Moore College of Art, Philadelphia
 1974 "Idea and Image in Recent Art," Art Institute of Chicago
 "Contemporanea," Parcheggio di Villa Borghese, Rome
 "Projekt 74," Kunsthalle, Cologne

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By Darboven (arranged chronologically)

- "6 Manuskripte '69,'" in *Kunstzeitung* no. 3, Verlag Michelpresse (Düsseldorf), July 1969 (with text by Johannes Cladders).
 "Index für ein Jahrhundert," in "July/August Exhibition," *Studio International* (London), July–August 1970, pp. 45–48.
Ein Jahrhundert. Amsterdam: Stichting-Octopus, 1971.
 "Words," in *Avalanche* (New York), Spring 1972, pp. 42–51.
35 Drawings. Milan: Flash Art Editions, 1973.
Hanne Darboven 1973. Brussels: Daled, 1973.

About Darboven

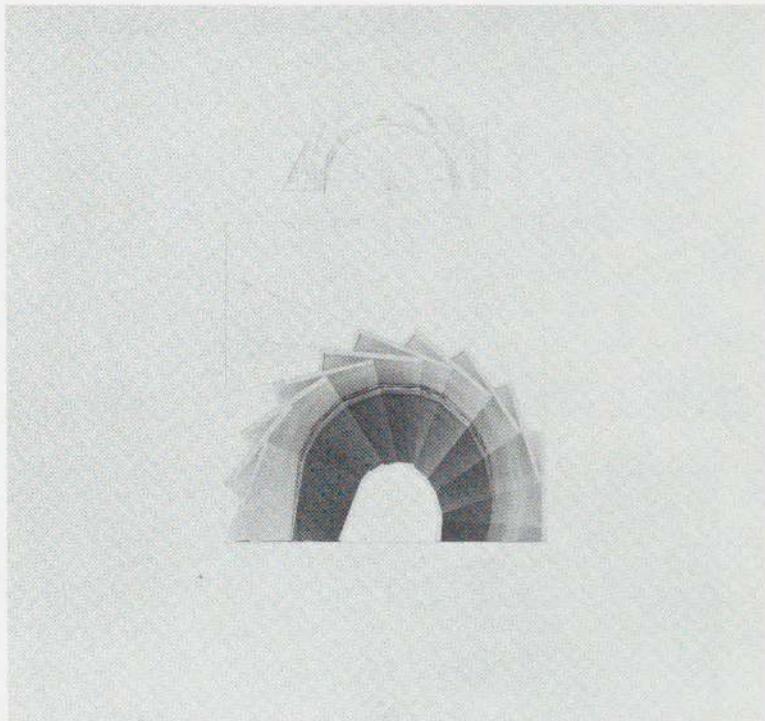
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 Crimp, Douglas. [Review.] *Art News* (New York), Summer 1973, p. 100.
 Groh, Klaus. *If I Had a Mind . . . : Concept Art, Project Art*. Tübingen, Milan, New York: International Editions, 1970.
 "Hanne Darboven," *Domus* (Milan), December 1972, p. 55.
 Honnef, Klaus. *Concept Art*. Cologne: Phaidon, 1972.
 Jappe, Georg. "Interview with Konrad Fischer," *Studio International* (London), February 1971, pp. 68–71.
 ———. "Young Artists in Germany," *Studio International* (London), February 1972, p. 71.

- Lippard, Lucy R. "Hanne Darboven: Deep in Numbers," *Artforum* (New York), October 1973, pp. 35–39.
 ———. *Six Years: The Dematerialization of the Art Object*. New York: Frederick A. Praeger, 1973.
 Martin, Henry. "Milan in Autumn," *Art International* (Lugano), January 1973, p. 36.
 [Review.] *Avalanche* (New York), Spring 1972, p. 4.
 Strelow, Hans. "Zahlenblätter als Bilder für das geistige Auge," *Rheinische Post*, November 15, 1968.
 ———. "Zeit als Zahl," *Frankfurter Allgemeine Zeitung*, March 22, 1969.
 Thwaites, John Anthony. "The Numbers Game," *Art and Artists* (London), January 1972, pp. 24–25.
 Trini, Tommaso. "Strategie dopo le avanguardie," *Data* (Milan), Winter 1973, pp. 34–39. English translation by Eve Rockert.

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 Munich. Galerie Heiner Friedrich. "1968 und I Jahrhundert." 1969. Text sheet by Johannes Cladders.
 Münster. Westfälischer Kunstverein, Landesmuseum. *Hanne Darboven*. 1971. Text by Klaus Honnef and Johannes Cladders.

JAN DIBBETS



above: *Dutch Mountain-Sea*. 1971.
Color photographs and pencil on paper,
25½ x 27¼" (65 x 70 cm).
Stedelijk Museum, Amsterdam

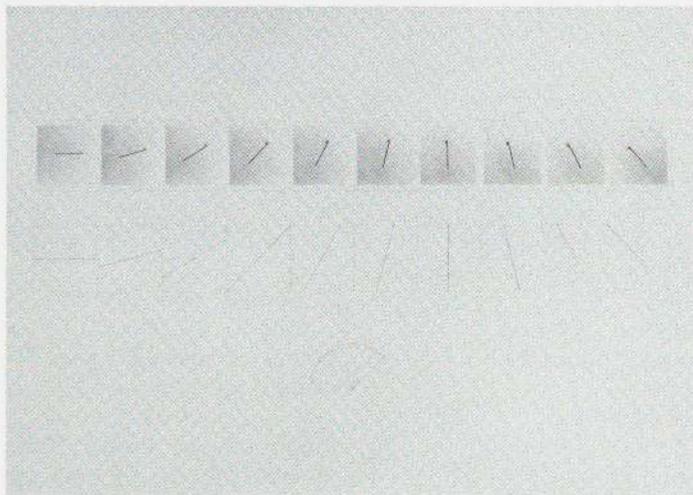
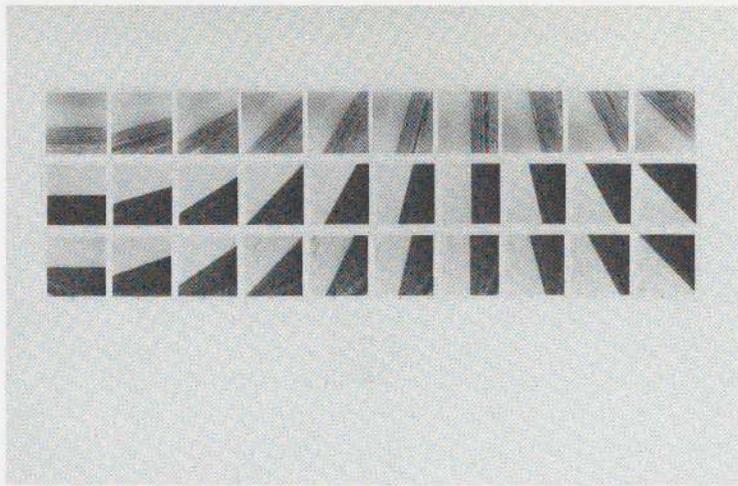
WORKS IN EXHIBITION

Big Comet 3-60° Sea. 1973. 20 color photographs,
overall, 14' 9" x 19' 8½" (450 x 600 cm).
Stedelijk Museum, Amsterdam

Comet 6-72° Sea. 1973. 12 color photographs, overall,
10' 2" x 9' 5¼" (309.8 x 287.3 cm).
Private collection

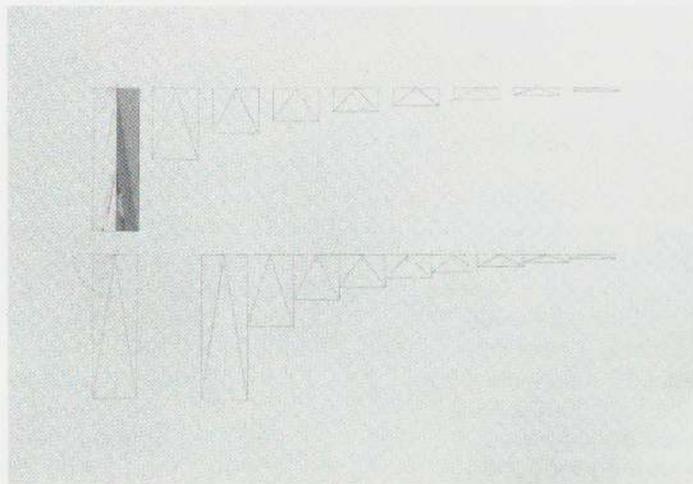
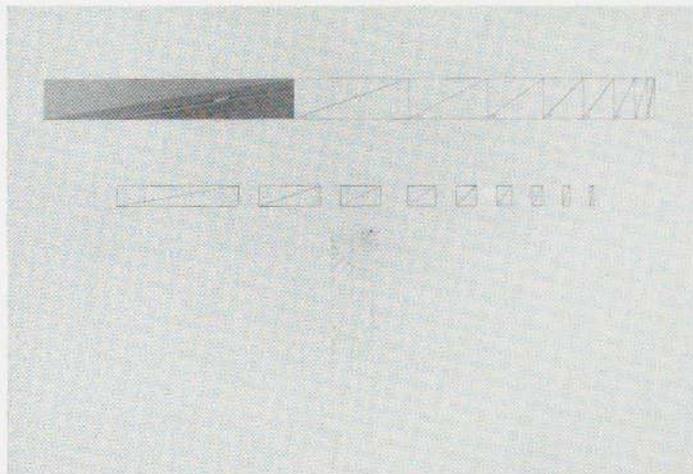
Horizon 1-10° Land. 1973. 10 color photographs,
height 48" (122 cm), width variable.
Leo Castelli Gallery, New York

Little Comet 9-81° Sea. 1973. 9 color photographs,
overall, 90¾ x 53⅜" (229.3 x 135 cm).
Private collection



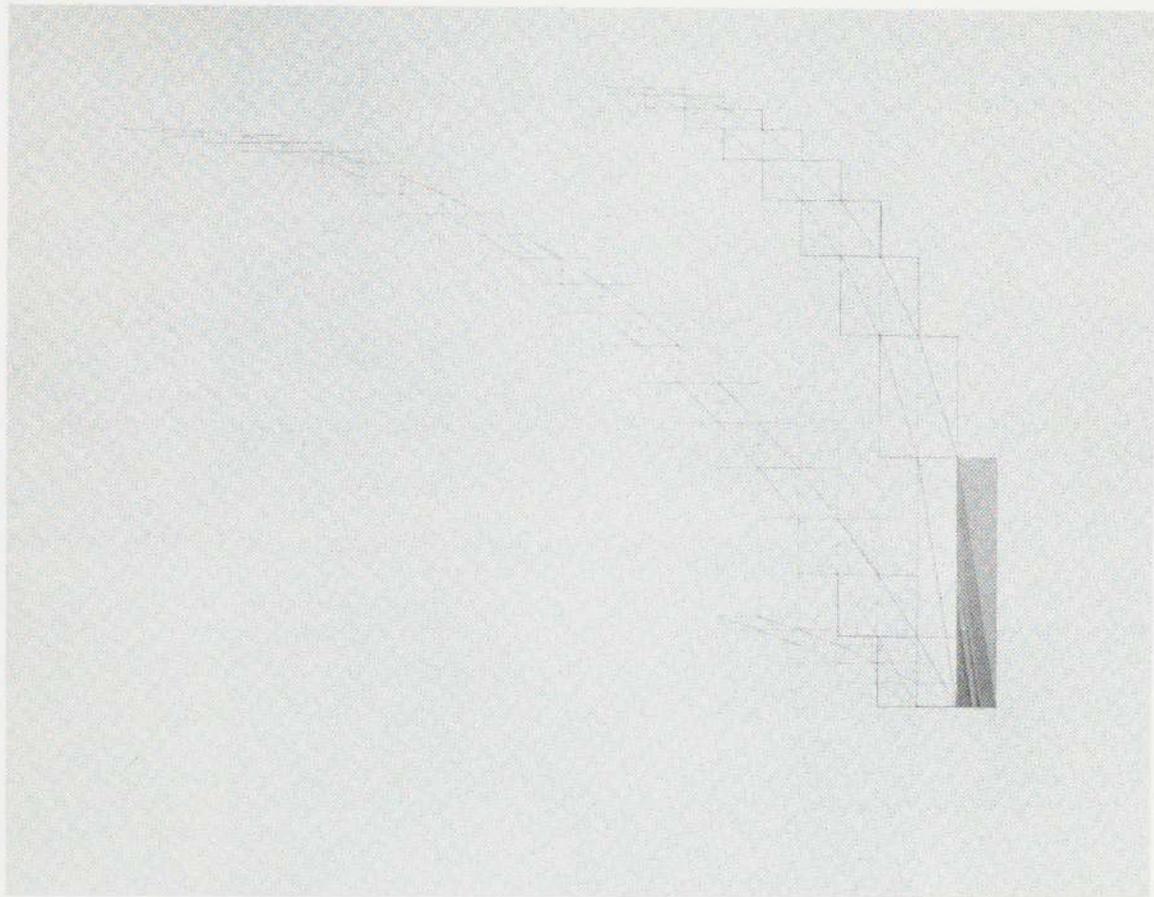
above: *Horizon 0-135° Sea/Land/Land*. 1974. Color photographs and pencil on paper, 25½ x 39½" (65 x 100.5 cm). Private collection

below: *Horizontal 0-135°*. 1972. Photographs and pencil on paper. 27½ x 39¾" (70 x 100 cm). Private collection



above: *Horizontal Construction of a Sea 9-81°** 1973.
Color photograph and ink on paper, 27¼ x 39⅜" (70 x
100 cm). Private collection

below: *Triangle Sea and Land** 1973. Color photograph
and pencil and ink on paper, 27¼ x 39⅜" (70 x 100 cm).
Galleria Sperone, Turin



Construction of Sea 3-60° and 9-81°. * 1973. Color photograph and pencil and ink on paper, 28 $\frac{3}{4}$ x 37 $\frac{3}{8}$ " (73 x 95 cm). Private collection

BIOGRAPHY

- 1941 Born in Weert, The Netherlands
 1959-63 Academie voor Beeldende en Bouwende
 Kunsten, Tilburg
 1967 St. Martin's School of Art, London
 Lives in Amsterdam

SELECTED INDIVIDUAL EXHIBITIONS

- 1965 Galerie 845, Amsterdam
 1966 Galerie Swart, Amsterdam
 1967 Galerie Swart, Amsterdam
 1968 Galerie Konrad Fischer, Düsseldorf
 1969 Exhibition by mail, Seth Siegelau, New York
 "TV as a Fireplace," Videogalerie Gerry Schum,
 Düsseldorf
 Art & Project, Amsterdam
 "Jan Dibbets, Audio-visuelle Dokumentationen,"
 Museum Haus Lange, Krefeld
 1970 Galerie Yvon Lambert, Paris
 Galerie Françoise Lambert, Milan
 Zentrum für aktuelle Kunst, Aachen
 Aktionsraum I, Munich
 Videogalerie Gerry Schum, Düsseldorf
 1971 Galleria Sperone, Turin
 Galerie Konrad Fischer, Düsseldorf
 Art & Project, Amsterdam (Bulletin 46)
 1971-72 Stedelijk van Abbemuseum, Eindhoven
 Galerie MTL, Brussels
 1972 Galerie Yvon Lambert, Paris
 Jack Wendler Gallery, London
 Galleria Toselli, Milan
 Israel Museum, Jerusalem
 XXXVI Biennale, Venice
 1972-73 Stedelijk Museum, Amsterdam
 1973 Leo Castelli Gallery, New York
 Sperone-Fischer Gallery, Rome
 Galerie Konrad Fischer, Düsseldorf

- Art & Project, Amsterdam, and MTL, Brussels
 Kabinett für aktuelle Kunst, Bremerhaven
 Jack Wendler Gallery, London
 1974 Galleria Sperone, Turin

SELECTED GROUP EXHIBITIONS

- 1967 "Serielle Formationen," Universität, Frankfurt
 1968 "RA3/Arte povera più azione povera," Amalfi
 1969 "Earth Art," Andrew Dickson White Museum of
 Art, Cornell University, Ithaca, New York
 "Op Losse Schroeven," Stedelijk Museum, Amsterdam
 "When Attitudes Become Form," Kunsthalle,
 Bern; Museum Haus Lange, Krefeld; ICA,
 London
 "Land Art," Videogalerie Gerry Schum,
 Düsseldorf
 "Prospect 69," Städtische Kunsthalle,
 Düsseldorf
 "Konzeption/Conception," Städtisches Mu-
 seum, Leverkusen
 "Art by Telephone," Museum of Contemporary
 Art, Chicago
 1969-70 "557,087/955,000," Seattle Art Museum and
 Vancouver Art Gallery
 1970 "18 Paris IV.70," Paris
 "Tokyo Biennale 1970 (Between Man and Mat-
 ter)," Tokyo Metropolitan Art Gallery
 "Conceptual Art/Arte Povera/Land Art," Gal-
 leria Civica d'Arte Moderna, Turin
 "Information," The Museum of Modern Art,
 New York
 1971 "Formulation," Addison Gallery of American
 Art, Phillips Academy, Andover, Mas-
 sachusetts
 "Guggenheim International Exhibition," Sol-
 omon R. Guggenheim Museum, New York
 "Sonsbeek 71," Arnhem, The Netherlands
 "Prospect 71," Städtische Kunsthalle,

- Düsseldorf
- 1972 "'Konzept'-Kunst," Kunstmuseum, Basel
 "Documenta 5," Kassel
- 1974 "Contemporanea," Parcheggio di Villa Borghese, Rome
 "Projekt 74," Kunsthalle, Cologne

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- "Laten we Zeggen" Galerie Swart, Amsterdam, 1966. Text sheet.
- Art & Project, Amsterdam, Bulletins 15, 1969; 36, 1971; 56, 1972.
- "Send the right page . . ." in "July/August Exhibition," *Studio International* (London), July–August 1970, pp. 41–44.
- Robin Redbreast's Territory*. Cologne: König; New York: Seth Siegelau, 1970.

About Dibbets

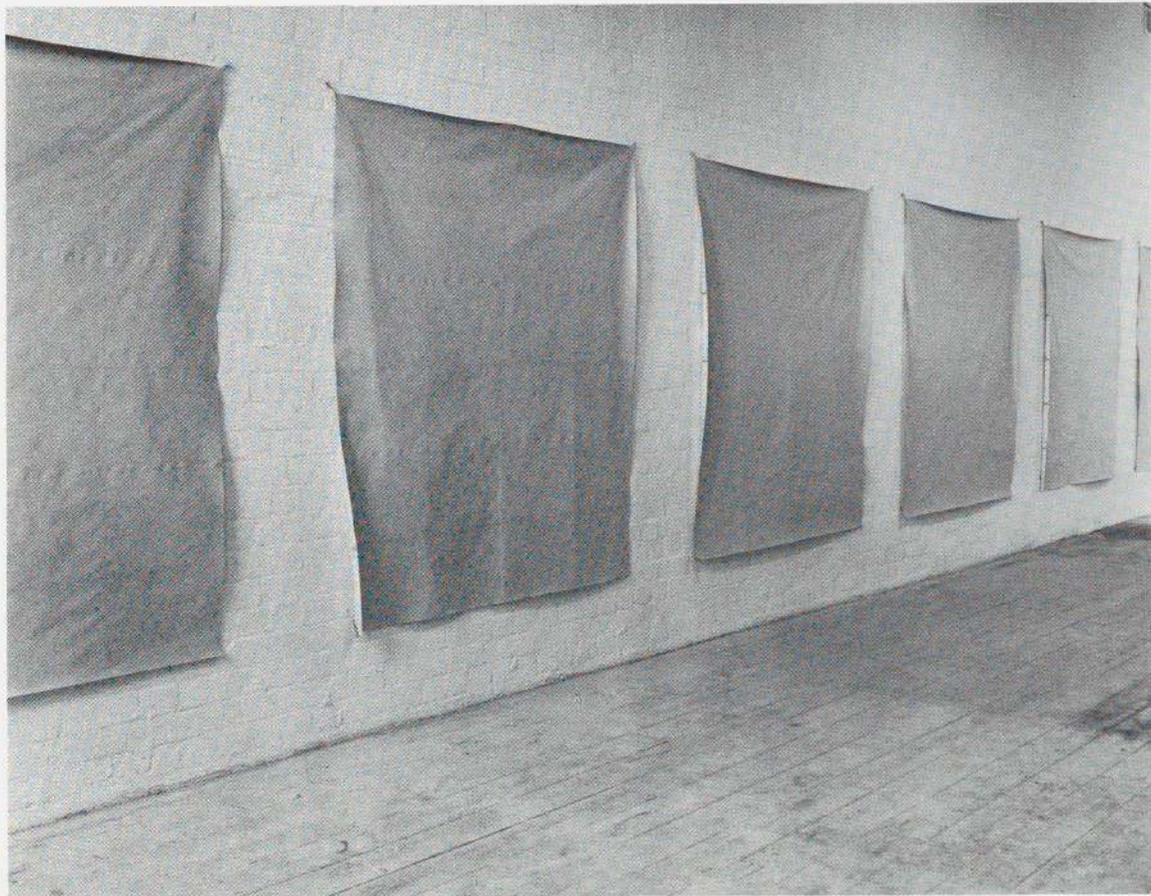
- Baker, Elizabeth C. [Review.] *Art News* (New York), April 1973, p. 82.
- Blotcamp, Carel. "Notities over het werk van Jan Dibbets," *Museumjournaal*, Stedelijk Museum, Amsterdam, July 1971, pp. 139–44.
- Boice, Bruce. "Jan Dibbets: The Photograph and the Photographed," *Artforum* (New York), April 1973, pp. 45–49.
- Celant, Germano. "La Natura è insorta," *Casabella* (Milan), August–September 1969, pp. 104–07.
- Domingo, Willis. [Review.] *Arts Magazine* (New York), June 1971, pp. 52–53.
- Fuchs, R. H. "Modes of Visual Experience: New Works by Jan Dibbets," *Studio International* (London), January 1973, p. 37.

- Graevenitz, Antje von. "The Art of Discovering Conflicts in Perception," *Data* (Milan), Summer 1973, p. 107.
- Honnef, Klaus. "Audio-visuelle Dokumentationen in Krefeld," *Das Kunstwerk* (Stuttgart), February–March 1970, pp. 76–77.
- "Interview with Jan Dibbets," *Avalanche* (New York), Fall 1970, pp. 33–39.
- Reise, Barbara. "Jan Dibbets: A Perspective Correction," *Art News* (New York), June 1972, pp. 38–41.
- . "Notes¹ on Jan Dibbets'² Contemporary³ Nature⁴ of Realistic⁵ Classicism⁶ in the Dutch⁷ Tradition,"⁸ *Studio International* (London), June 1972, pp. 248–55.
- Solier, René de. "Venise '72," *Art International* (Lugano), October 1972, pp. 97–102.
- Townsend, Charlotte. "Jan Dibbets in Conversation with Charlotte Townsend," *Artscanada* (Toronto), August–September 1971, pp. 49–50.
- Vos, Marcel. "Some Work of Jan Dibbets," *Flash Art* (Milan), January 1973, p. 18.

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- Krefeld. Museum Haus Lange. *Jan Dibbets: Audio-visuelle Dokumentationen*. 1969. Text by Paul Wember.
- Eindhoven. Stedelijk van Abbemuseum. *Jan Dibbets*. 1971. Text by R. H. Fuchs and J. Leering.
- Venice. XXXVI Biennale. *On Jan Dibbets*. 1972. Amsterdam: CRM/Rijswijk and Studsdrukkerij. Text by R. H. Fuchs.
- Amsterdam. Stedelijk Museum. *Jan Dibbets*. 1972. Text by E. L. L. de Wilde, Rini Dippel, Marcel Vos.

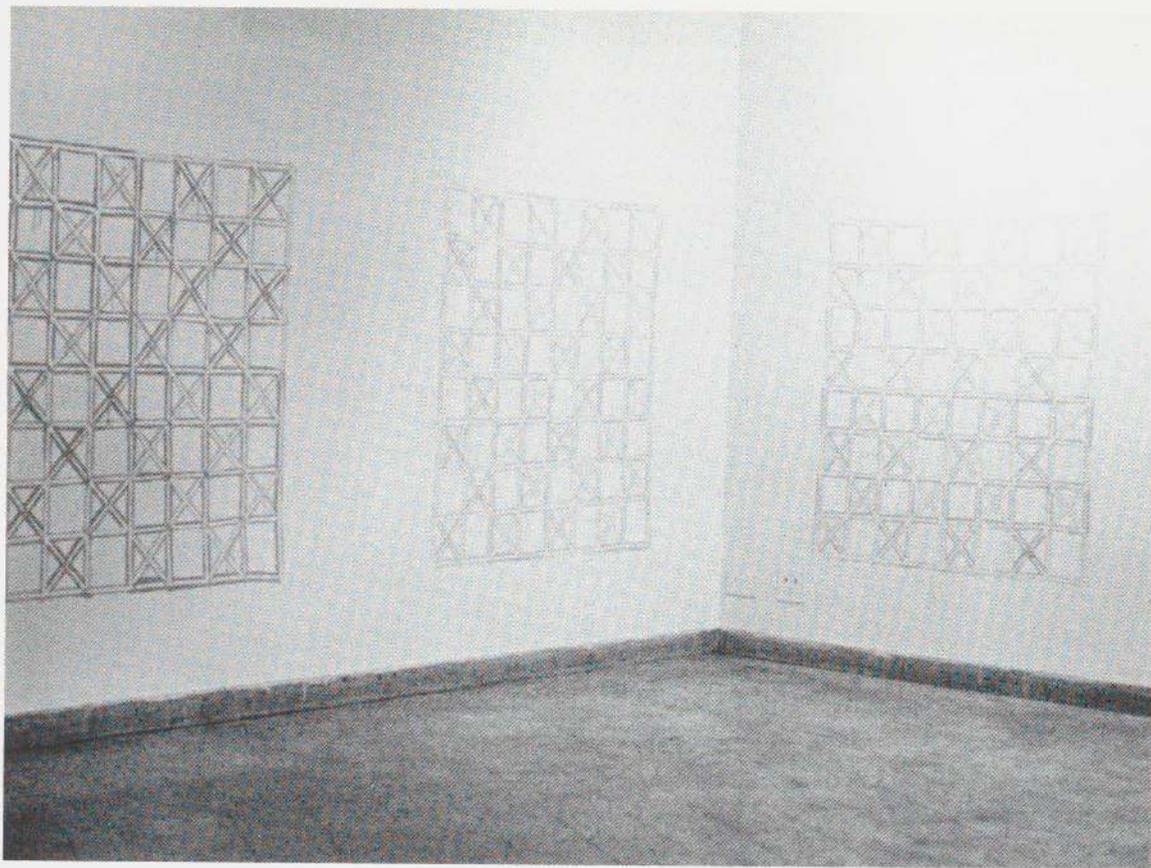
ROBERT HUNTER



above: Untitled. 1970.
Acrylic on paper.
Pinacotheca, Melbourne

WORK IN EXHIBITION

Untitled. 1974.
Acrylic stenciled on wall. Made for exhibition.
(Courtesy Pinacotheca, Melbourne)

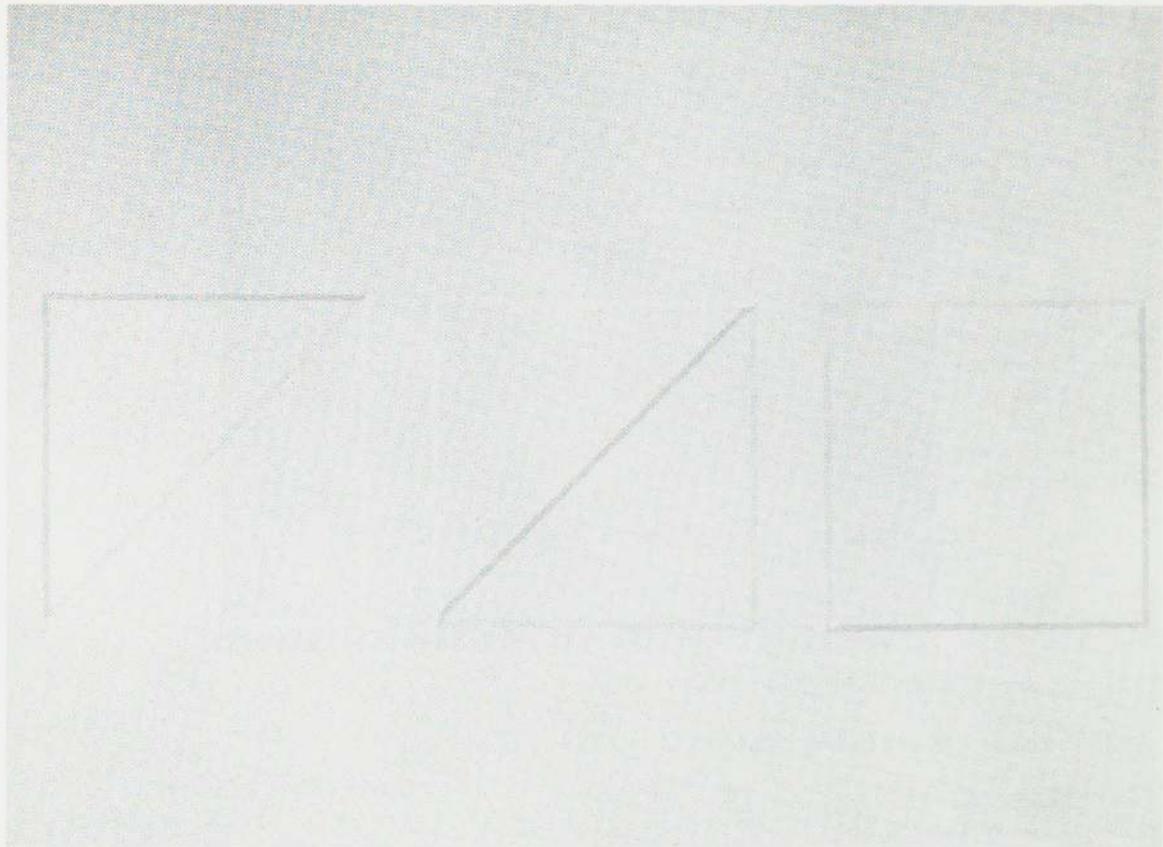


Untitled. 1971.

Acrylic stenciled on wall.

Installation in Lalit Kala Akademi, New Delhi, for Second Indian Triennale of Contemporary Art

I want to make something alien—alien to myself. I want to produce something that is neutral—if it is neutral enough it just is. I suppose that these are questions about existence. If something is to exist simply then all symbols and associations have to be eliminated. Looking back, I think that my paintings on canvas probably looked precious, even though I was not involved in appearances—that is too much like making objets d'art.



Untitled. 1973.
Acrylic stenciled on wall.
Pinacotheca, Melbourne

I was, and still am, concerned with the specifics in as straight a way as possible: that is why the mathematical progressions are obvious. What seems to have happened recently is a greater acceptance of what is in a material sense. I used paper after canvas because it was there and available. In my last exhibition I accepted what was there in the form of walls.

1971

BIOGRAPHY

- 1947 Born in Melbourne
1964– Preston Technical College
65
1966– Royal Melbourne Institute of Technology
67
Lives in Melbourne

INDIVIDUAL EXHIBITIONS

- 1968 Tolarno Galleries, Melbourne
1970 Pinacotheca, Melbourne
1971 "Second Indian Triennale of Contemporary
Art." Lalit Kala Akademi, New Delhi
Pinacotheca, Melbourne
1973 Pinacotheca, Melbourne

GROUP EXHIBITIONS

- 1968 "The Field." National Gallery of Victoria, Mel-
bourne, and Art Gallery of New South Wales,
Sydney
1971 "Situation Now," Contemporary Art Society
Gallery, Sydney
1973 "Minimal," Ewing Gallery, University of Mel-
bourne
"Recent Australian Art," Art Gallery of New
South Wales, Sydney

SELECTED BIBLIOGRAPHY

About Hunter

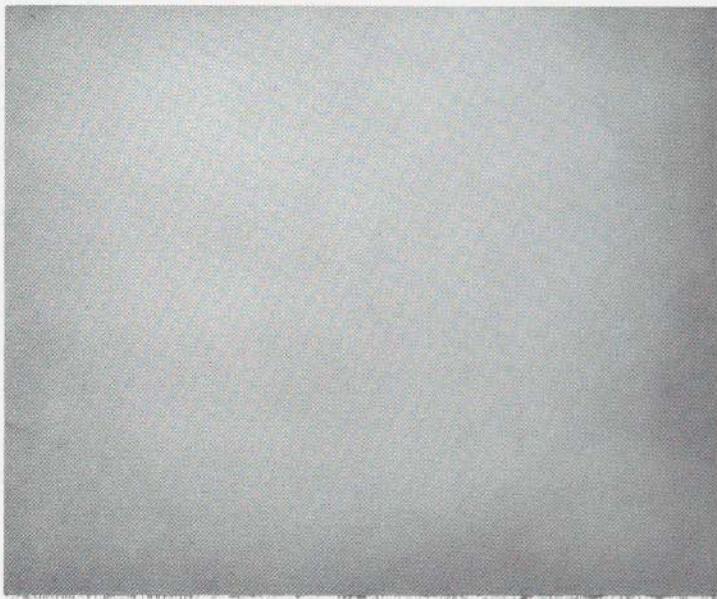
- "The Arts." *Link* (New Delhi), February 7, 1971, pp.
34–35.
Galbally, Ann. "Is It New . . . or Updated Old?" *The Age*
(Melbourne), July 29, 1970.
Lansell, G. R. "Paintings for a Fortnight," *Nation*
(Melbourne), August 8, 1970, pp. 16–17.

- . "Small Mercies," *Nation* (Melbourne), May 25,
1968, pp. 20–21.
Lynn, Elwyn. "In a Womb-room," *The Bulletin*
(Sydney), August 15, 1970.
McCaughey, Patrick. "Dazzling Debut by Young Artist,"
The Age (Melbourne), May 15, 1968.
McCulloch, Alan. "Letter from Australia," *Art Interna-
tional* (Lugano), October 1970, pp. 69–72.
Smith, Terry. "Ghostly Glowing Presence," *The Sunday
Australian* (Sydney), October 10, 1971.

Exhibition Catalog

- New Delhi. Lalit Kala Akademi. *II Triennale India*. 1971.

BRICE MARDEN



above: *Nebraska*. * 1966

WORKS IN EXHIBITION

Nebraska. 1966. Oil and wax on canvas.
4' 10" x 6' (147.3 x 182.8 cm).
Owned by the artist

Three Deliberate Greys for Jasper Johns. 1970.
Oil and wax on canvas. 6' x 12' 6" (182.8 x 381 cm).
The National Gallery of Canada, Ottawa

Untitled. 1971-72. Oil and wax on canvas.
7' 6" x 8' (228.6 x 243.8 cm).
Walker Art Center, Minneapolis

Summer Table. 1972-73. Oil and wax on canvas.
5' x 8' 9" (152.4 x 266.7 cm).

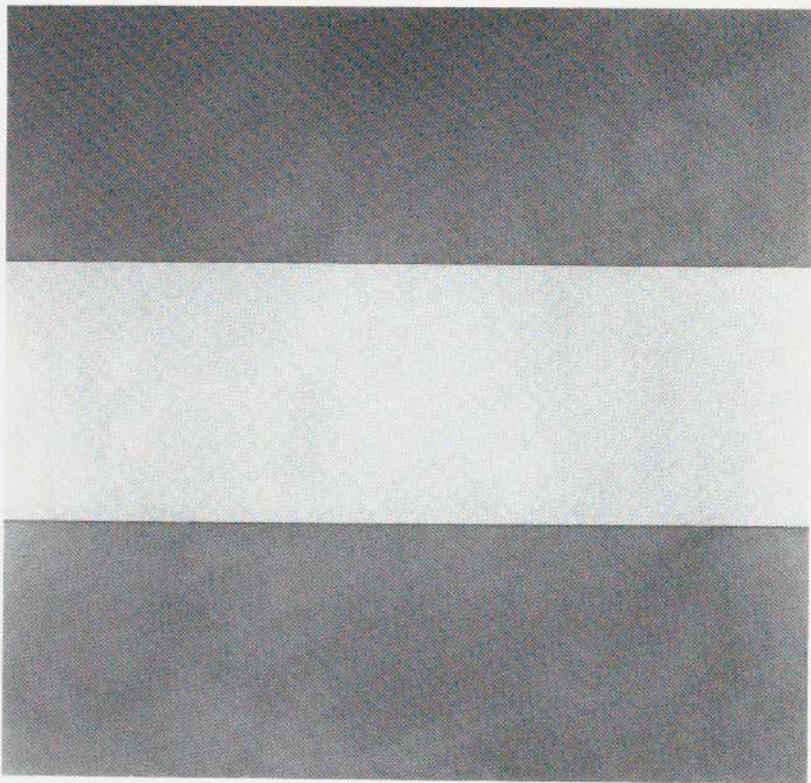
Whitney Museum of American Art, New York. Purchased with the aid of funds from the National Endowment for the Arts

Grove Group. 1973. Oil and wax on canvas.
6 x 9' (182.9 x 274.3 cm).

Collection Mrs. John R. Jakobson, New York

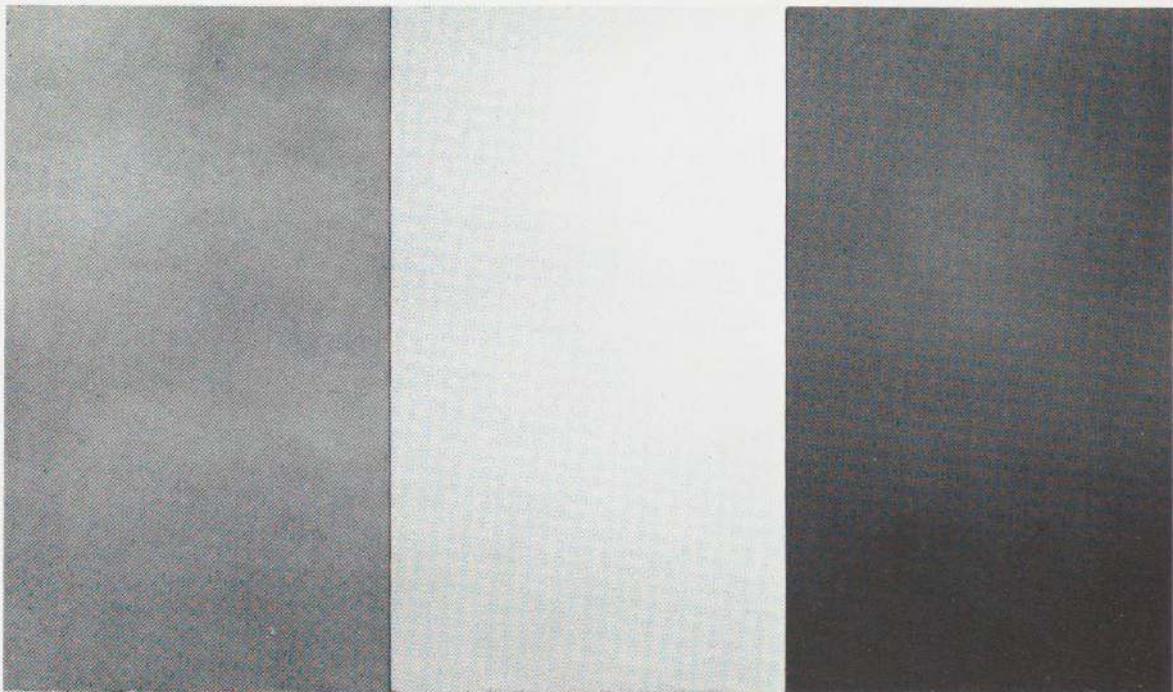
Untitled. 1974. Oil and wax on canvas.
6' x 6' 2" (182.8 x 188 cm).

Collection Giuseppe Panza di Biumo, Milan

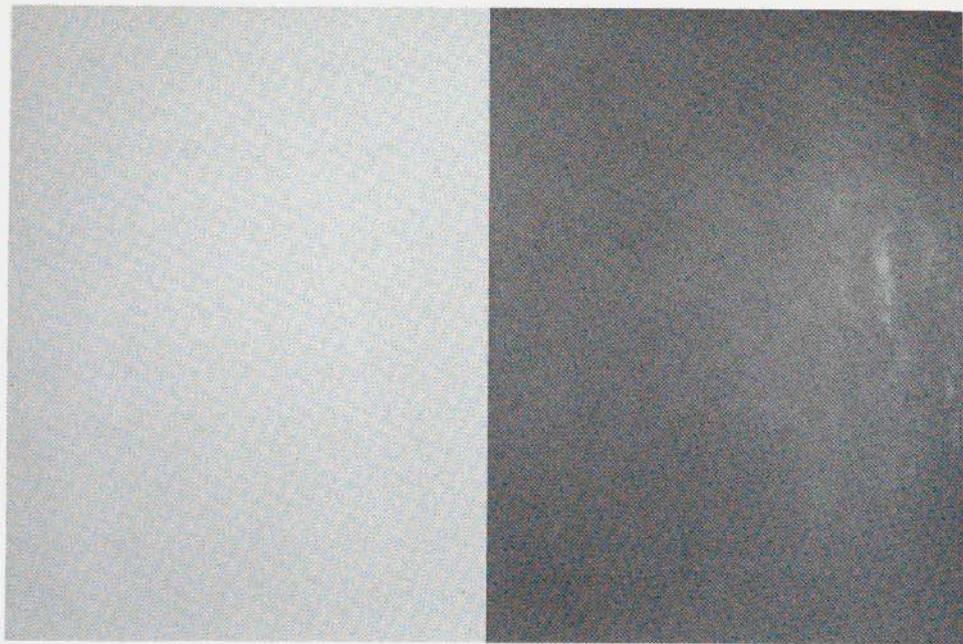


Untitled.* 1971-72. Oil and wax on canvas,
7' 6" x 8' (228.6 x 243.8 cm).
Walker Art Center, Minneapolis

I paint paintings made up of one, two, or three panels. I work from panel to panel. I will paint on one until I arrive at a color that holds that plane. I move to another panel and paint until something is holding that plane that also interestingly relates to the other panels. I work the third, searching for a color value that pulls the planes together into a plane that has aesthetic meaning. This process is not as simple as explained. There is much repainting of panels which follows no given order. The ideas of a painting can change quite fast and drastically or they can evolve very slowly. I want to have a dialogue with the painting; it works on me and I work on it. 1973



*Summer Table** 1972-73. Oil and wax on canvas,
5' x 8'9" (152.4 x 266.7 cm).
Whitney Museum of American Art, New York



*Grove Group** 1973. Oil and wax on canvas.
6 x 9' (182.8 x 274.3 cm).
Collection Mrs. John R. Jakobson, New York

We swam in the sea today as lovers. The sea was blue, so very blue, the blues of the Madonnas, those most precious blues. One look up and there are the rocks, Hydra rocks, the pines bending to the winds, echoing the bends the rocks have undergone for so many more years. Nature. Forces.

We turn together. I say, "What a beautiful hill, mountain." "I've seen it so often." But she is of it.

I am of the stuff to be of it, but, only through my work which, unfortunately (but I am young), is my life.

Remember immersion—water—land—sky—the all.

Most unforgettable is the joy. The joy.

Must joy always be saddened?

Painters are amongst the priests—worker priests of the cult of man—searching to understand but never to know.

As a painter I believe in the indisputability of The Plane.

Hydra, Greece, Summer 1974

BIOGRAPHY

- 1938 Born in Bronxville, New York
 1957– Boston University School of Fine and Applied
 61 Arts
 1961 Yale Summer School of Music and Art, Norfolk,
 Connecticut
 1961– Yale University School of Art and Architecture,
 63 New Haven
 Lives in New York

SELECTED INDIVIDUAL EXHIBITIONS

- 1964 Swarthmore College, Swarthmore, Pennsylv-
 ania
 1966 Bykert Gallery, New York
 1968 Bykert Gallery, New York
 1969 Galerie Yvon Lambert, Paris
 Bykert Gallery, New York
 1970 Bykert Gallery, New York
 1971 Galerie Konrad Fischer, Düsseldorf
 Galleria Sperone, Turin
 1972 Bykert Gallery, New York
 Locksley-Shea Gallery, Minneapolis
 Galerie Konrad Fischer, Düsseldorf
 1973 Bykert Gallery, New York
 Galerie Konrad Fischer, Düsseldorf
 1974 Bykert Gallery, New York
 Contemporary Art Museum, Houston; Loretto
 Hilton Gallery, Webster Groves, Missouri;
 Bykert Gallery, New York; Fort Worth Art
 Center Museum

SELECTED GROUP EXHIBITIONS

- 1967 "Contemporary American Painting and Sculp-
 ture." Krannert Art Museum, University of
 Illinois, Champaign
 "Drawing 1967," Ithaca College Museum of Art,
 Ithaca, New York

- "A Romantic Minimalism," Institute of Contem-
 porary Art, Philadelphia
 "Rejective Art," American Federation of Arts:
 University of Omaha; Museum of Fine Arts,
 Houston; Clemson University, Clemson,
 South Carolina
 1969 "Annual Exhibition: Contemporary American
 Painting," Whitney Museum of American
 Art, New York
 "Concept," Vassar College Art Gallery, Pough-
 keepsie, New York
 1970 "Modular Painting," Albright-Knox Art Gallery,
 Buffalo, New York
 "L'art vivant aux Etats-Unis," Fondation
 Maeght, St.-Paul-de-Vence, France
 1971 "The Structure of Color," Whitney Museum of
 American Art, New York
 Utah Museum of Fine Arts, University of Utah,
 Salt Lake City
 "Aspects of Current Painting—New York," Uni-
 versity of Rochester Art Gallery, Rochester,
 New York
 University of Massachusetts Gallery, Amherst
 1972 "White on White," Museum of Contemporary
 Art, Chicago
 "Painting and Sculpture Today 1972," Indi-
 anapolis Museum of Art
 "Eight New York Painters," University Art
 Museum, University of California, Berkeley
 "70th American Exhibition," Art Institute of
 Chicago
 "Painting: New Options," Walker Art Center,
 Minneapolis
 "Documenta 5," Kassel
 1973 "Options and Alternatives: Some Directions in
 Recent Art," Yale University Art Gallery,
 New Haven, Connecticut
 "American Drawings, 1963–1973," Whitney
 Museum of American Art, New York

- "Biennial Exhibition; Contemporary American Art," Whitney Museum of American Art, New York
- "Young American Artists," Genthofte Kunstenner and Genthofte Kommune, Denmark, for circulation in Europe
- "American Art: Third Quarter Century," University Gallery, University of Seattle
- 1974 "Some Recent American Art," The Museum of Modern Art, New York, for circulation in Australia and New Zealand
- "Contemporanea," Parcheggio di Villa Borghese, Rome
- "New Painting: Stressing Surface," Katonah Gallery, Katonah, New York
- Hess, Thomas B. [Review.] *New York Magazine* (New York), March 19, 1973, p. 75.
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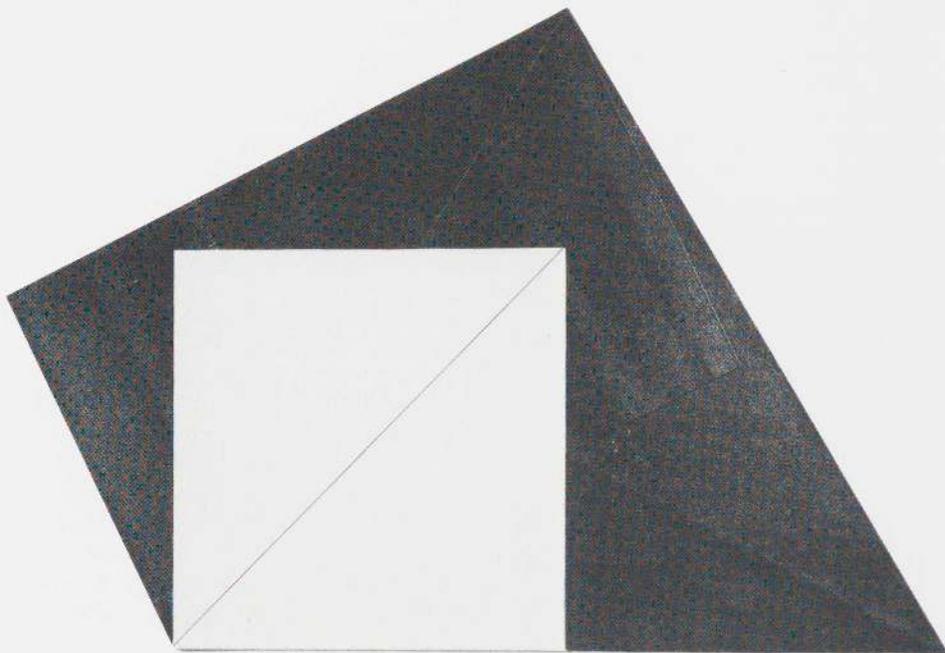
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New Haven, Connecticut. Yale University Art Gallery. *Options and Alternatives: Some Directions in Recent Art*. 1973. Statement by Marden.

DOROTHEA ROCKBURNE



above: *Golden Section Painting*.^{*} 1974

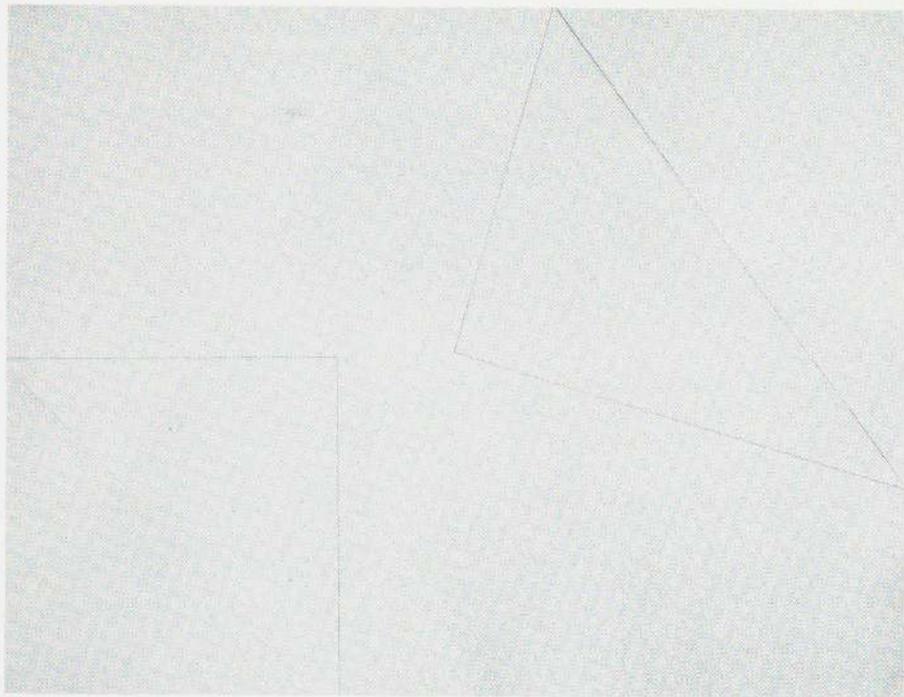
WORKS IN EXHIBITION

Golden Section Paintings. 1974. Gesso on sized and folded linen, base size 68" (172.8 cm).
John Weber Gallery, New York

As one's thought and experience are formed and used a delicate moment occurs when the discovered becomes understood, known, and consequently incorporated. This then is substructure, those many irretrievable operations behind the frontally evident.

I had wanted to approach painting in a way which takes as a given certain conventions while questioning others. Consider the convention of the rectangle itself. When I focus my seeing, my peripheral vision does not frame itself into a rectangle. It therefore became necessary to consider the rectangle as perhaps generating itself through itself. With this in mind I chose a Golden Section and the square of that as a beginning format. The choice of the Golden Section is based on the notion of substructure. The opened size of linen from which the work is made measures 68 x 178 inches. The Golden Section is 110 inches long, combined to the determining square of 68 inches. The square and the Golden Section remain joined throughout.

1974

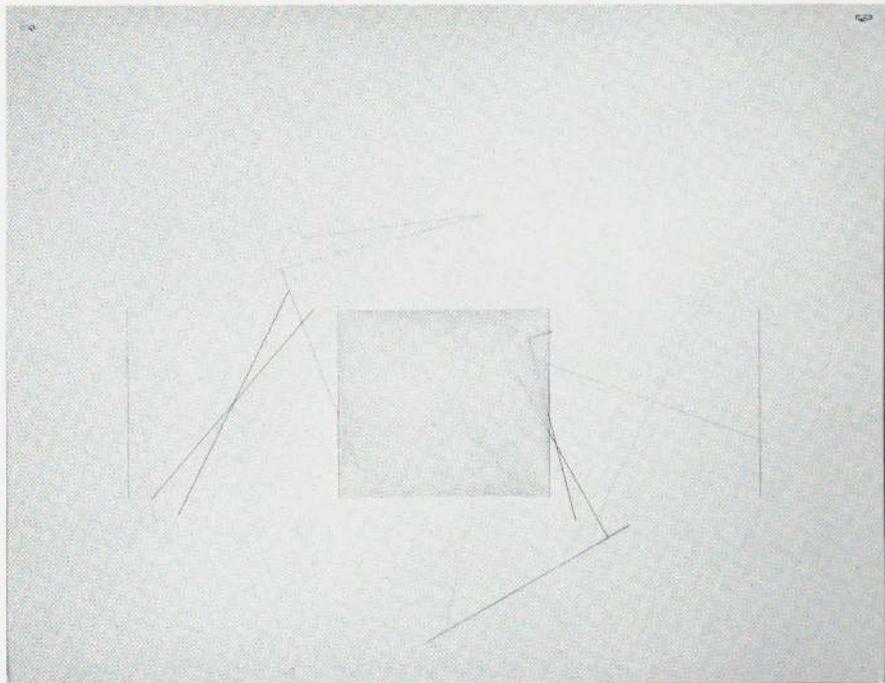


Drawing Which Makes Itself: FPI 16. 1973.
Folded paper and ink. 30 x 40" (76.2 x 101.6 cm).
The Museum of Modern Art, New York.
Mrs. John D. Rockefeller 3rd Fund

Notes to Myself on Drawing

1. *How could drawing be of itself and not about something else?*
2. *Construct an investigation of drawing which is based on information contained within the paper and not on any other information.*
3. *Thought acts upon itself.*
4. *It seemed reasonable that paper acting upon itself through subject imposed transitions could become a subject-object.*
5. *The subject-object draws on relationships which are not intrinsic to the thing itself, but rather which inform through some action imposed by the situation.*

April 1973



Indication drawing of installation of the series *Drawing Which Makes Itself: Neighborhood*. 1973.

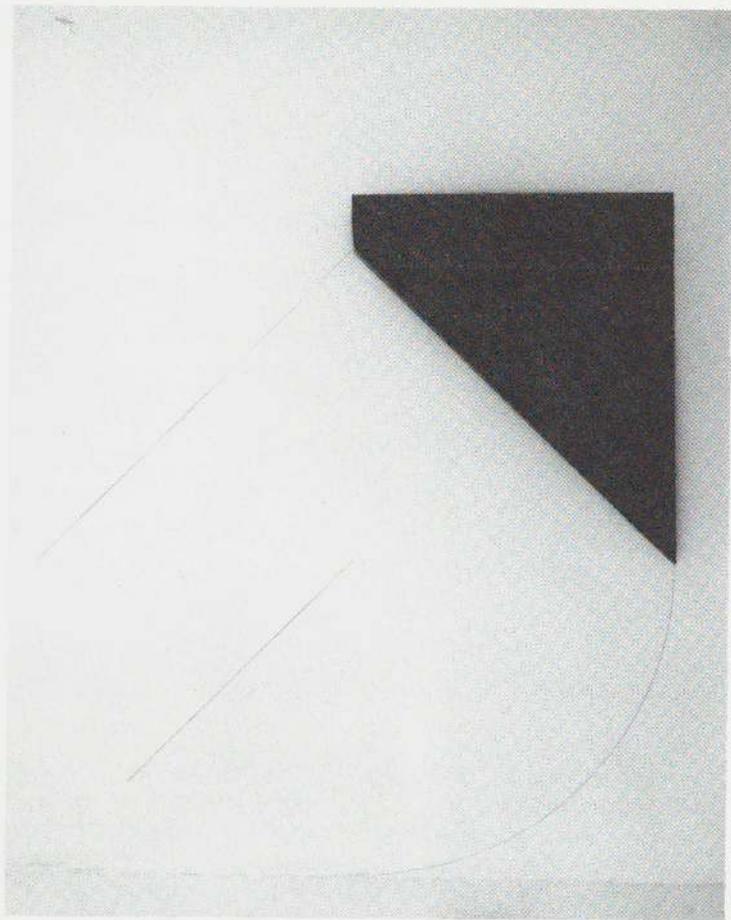
Transparent vellum paper and colored pencils and black ink on paper, 38 x 50" (96.52 x 127 cm).

John Weber Gallery, New York

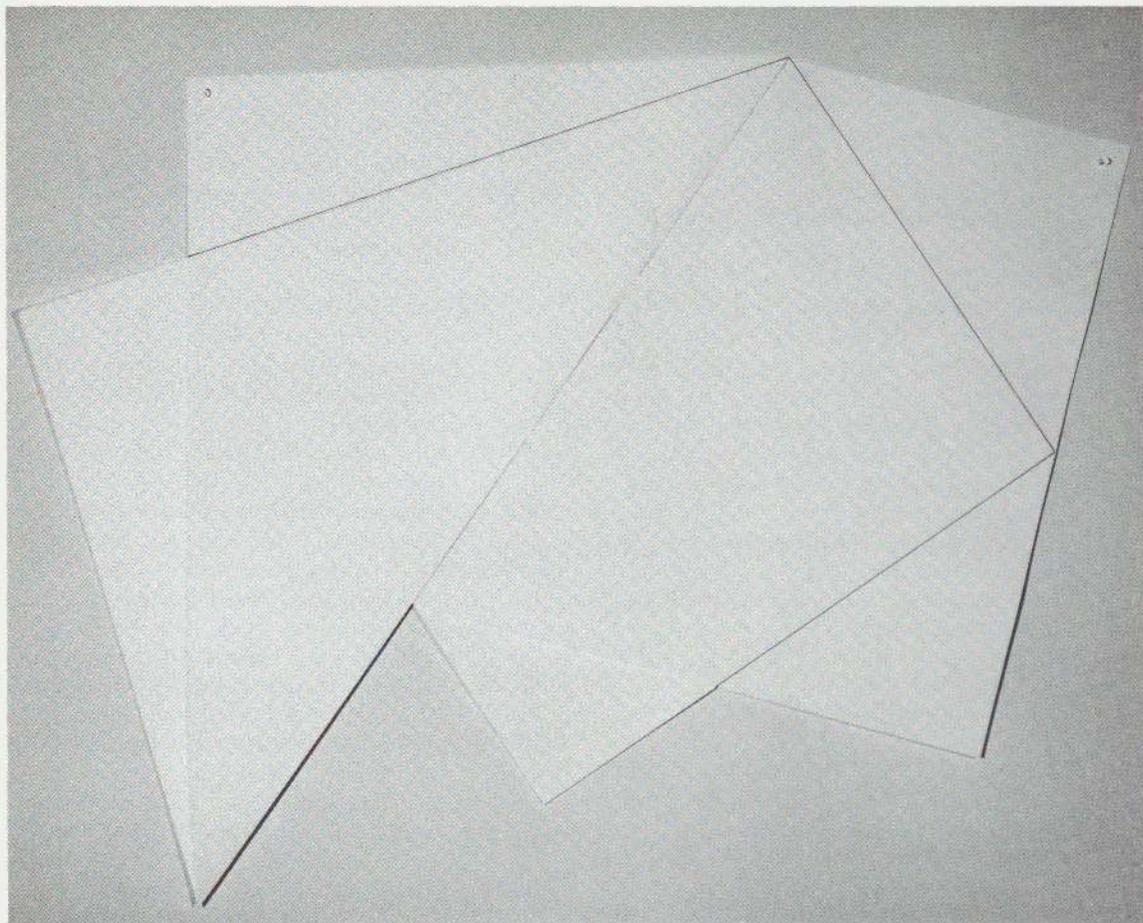
It became necessary to do a work which utilized all the discovered operations from the large carbon series: Drawing Which Makes Itself, while maintaining in the work the conditions of transitive properties. I did not want these operations to be necessarily retrievable, nor to deal with the innate transitive properties of carbon paper.

Transparent vellum paper has been used so that the determining lines of placement appear through the paper. The work is called Neighborhood, which refers to the topological relationships of neighborhood, continuity, closure, and approaching limits in relation to boundaries. The way in which external borders of territories shift by being informed through interior and internalized functions is in part the content of this work.

March 1973



Installation of the series *Drawing Which Makes Itself: Arc*.
1973. Lines generated from folds in carbon paper.
c. 8' 6" x 6' (259 x 182.8 cm).
Private collection



Identity Class #5. 1973. Folded paper and ink.
49 $\frac{3}{4}$ x 54 $\frac{3}{8}$ " (125.2 x 137.5 cm).
Galleria Toselli, Milan

It is difficult to separate the element of transformation from that of identity. It is as though identity only should be reserved for reason, as though every transformation necessarily involved an irrational factor. The concepts of transformation and identity are always inseparable; it is the possibility of arranging them with respect to each other which is the excitement of reason. 1973

BIOGRAPHY

Born in Verdun, Quebec
Has lived in the U.S.A. since 1951
Educated in Canada and the U.S.A.
Lives in New York

SELECTED INDIVIDUAL EXHIBITIONS

- 1970 Bykert Gallery, New York
1971 Galerie Sonnabend, Paris
1972 Bykert Gallery, New York
Galleria Toselli, Milan
"Ipanema Suite," University of Rochester Art
Gallery, Rochester, New York
Galleria D'Arte, Bari, Italy
1973 Bykert Gallery, New York
Lisson Gallery, London
Hartford Art School, Hartford, Connecticut
Galleria Toselli, Milan
Daniel Weinberg Gallery, San Francisco
1974 Galleria Toselli, Milan

SELECTED GROUP EXHIBITIONS

- 1970 "Annual Exhibition: Contemporary American
Sculpture," Whitney Museum of American
Art, New York
1971 "Projected Art—Artists at Work," Finch College
Museum of Art, New York
"Materials and Methods, A New View,"
Katonah Gallery, Katonah, New York
"Twenty Six by Twenty Six," Vassar College Art
Gallery, Poughkeepsie, New York
"Works for New Spaces," Walker Art Center,
Minneapolis, and Bykert Gallery, New York
"Paintings without Supports," Bennington Col-
lege, Bennington, Vermont
"Art of the Twentieth Century," Stedelijk van

- Abbemuseum, Eindhoven
"Art Systems," Museum of Modern Art, Buenos
Aires
"Changing Terms," School of the Museum of
Fine Arts, Boston
University of Massachusetts, Amherst
1972 "White on White," Museum of Contemporary
Art, Chicago
"Art in Process," Finch College Museum of Art,
New York
University of Rochester Art Gallery, Rochester,
New York
"Documenta 5," Kassel
"420 West Broadway," Festival of Two Worlds,
Spoleto
"70th American Exhibition," Art Institute of
Chicago
1973 "Options and Alternatives: Some Directions in
Recent Art," Yale University Art Gallery,
New Haven, Connecticut
"Works in Spaces," San Francisco Museum of
Art
"Young American Artists," Genthofte Kunst-
venner and Genthofte Kommune, Denmark,
for circulation in Europe
1974 "Dealer's Choice," New York Cultural Center,
New York
"Line as Language: Six Artists Draw," Princeton
Art Museum, Princeton, New Jersey
"Some Recent American Art," The Museum of
Modern Art, New York, for circulation in
Australia and New Zealand
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ghese, Rome

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Hartford, Connecticut. Hartford Art School. *Dorothea Rockburne*. 1973. Text by Bruce Boice.
New Haven, Connecticut. Yale University Art Gallery. *Options and Alternatives: Some Directions in Recent Art*. 1973. Statement by Rockburne.
Princeton, New Jersey. Princeton Art Museum. *Line as Language: Six Artists Draw*. 1974. Text by Rosalind Krauss.

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Caterina Sieverding, Rome: 9.
Steve Sloman, New York: 44.
Stedelijk Museum, Amsterdam: 33, 34.

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