

# **Bruce Nauman : exhibition catalogue and catalogue raisonné**

**Essays by Neal Benezra ... [et al.], general editor,  
Joan Simon with Janet Jenkins and Toby Kamps**

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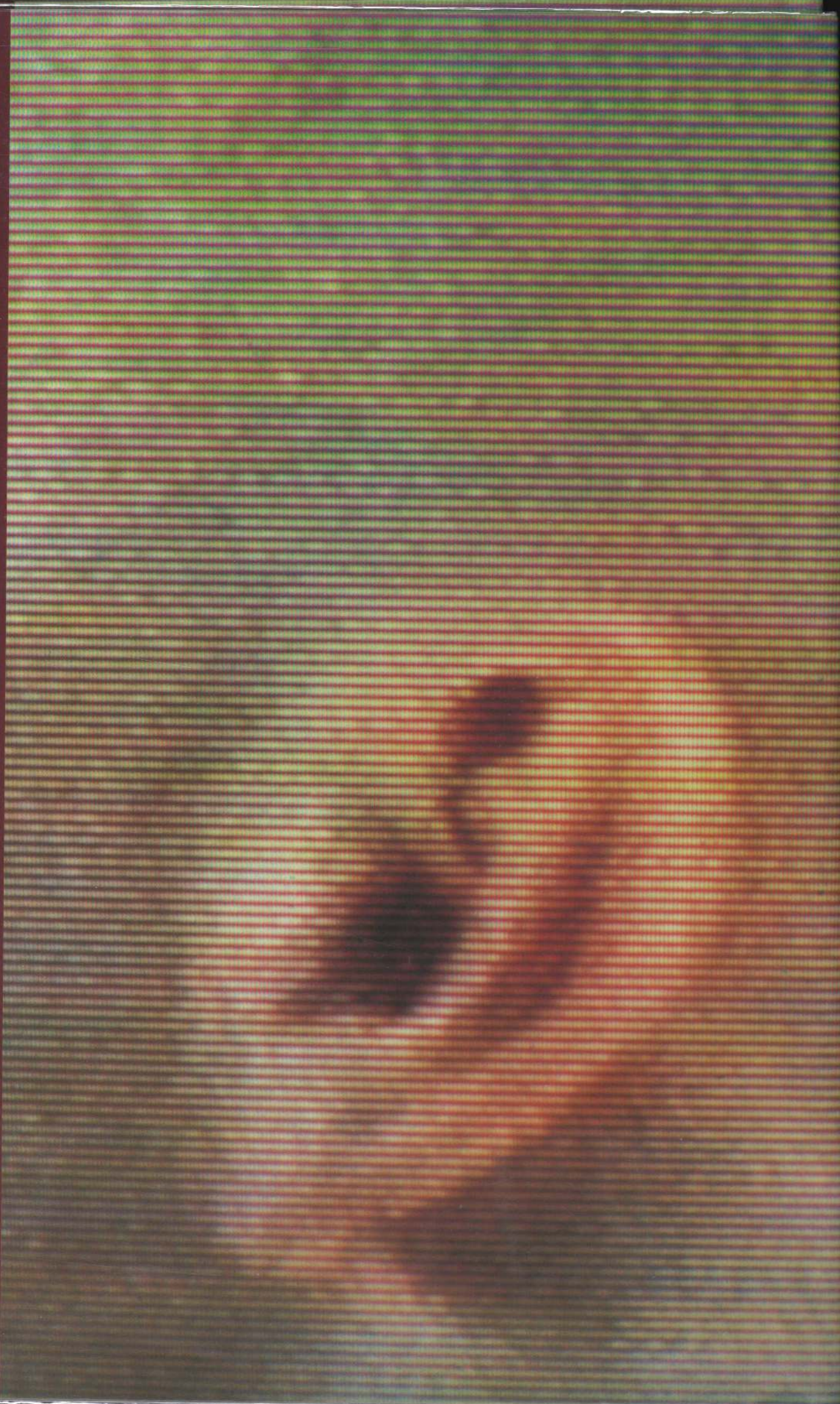
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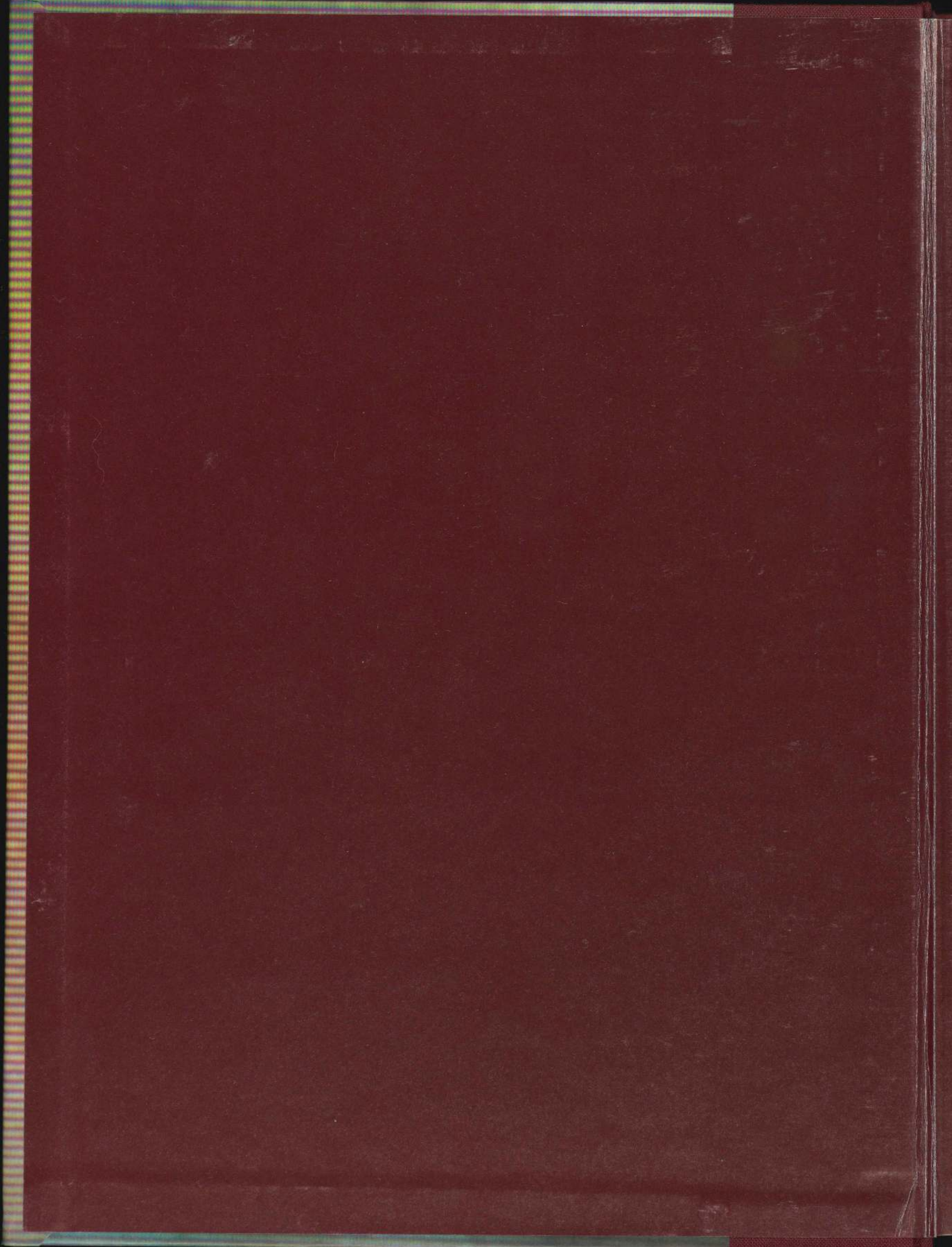
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primary documents, installation views, and an  
index of participating artists.

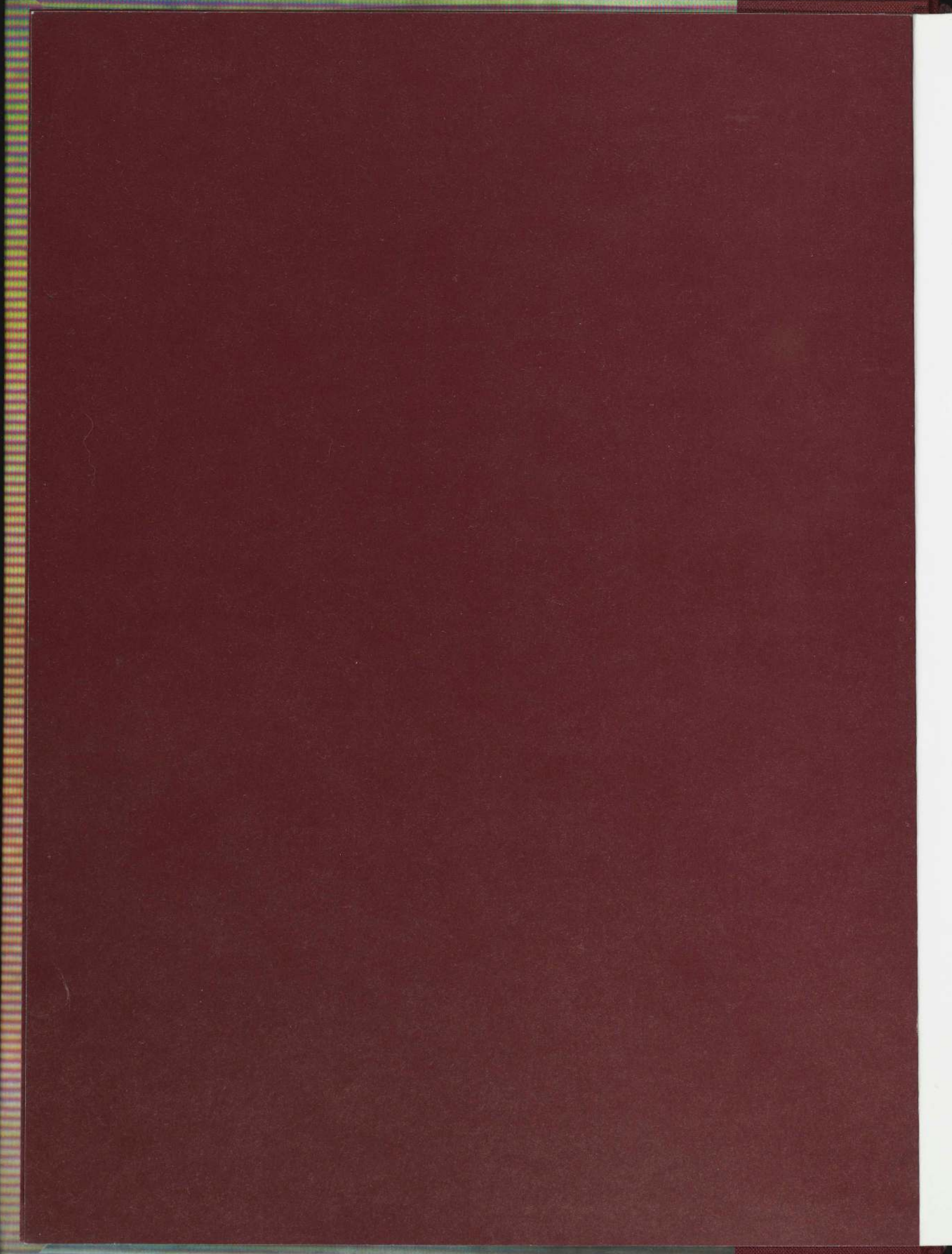
BRUCE MAJMAN





In *Consummate Mask of Rock*, one section of the text begins:

1. This is my mask of fidelity to truth and life.
2. This is to cover the mask of pain and desire.
3. This is to mask the cover of need for human companionship.



**BRUCE NAUMAN**

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MUSEO NACIONAL CENTRO DE ARTE REINA SOFÍA, MADRID

November 30, 1993-February 21, 1994

WALKER ART CENTER, MINNEAPOLIS

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SMITHSONIAN INSTITUTION, WASHINGTON, D.C.

November 3, 1994-January 29, 1995

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March 1-May 23, 1995

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KATHY HALBREICH AND NEAL BENEZRA

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EXHIBITION CATALOGUE AND CATALOGUE RAISONNE

ESSAYS BY  
NEAL BENEZRA  
KATHY HALBREICH  
PAUL SCHIMMEL  
ROBERT STORR

GENERAL EDITOR  
JOAN SIMON  
with Janet Jenkins and Toby Kamps

WALKER ART CENTER, MINNEAPOLIS  
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BRUCE NAUMAN



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## PREFACE AND ACKNOWLEDGMENTS

The extensive retrospective exhibition of the work of Bruce Nauman that this publication accompanies is the first to be organized by an American museum since 1972, when "Bruce Nauman: Work from 1965 to 1972" opened in California just two weeks after the artist's thirty-first birthday. Curated by Jane Livingston and Marcia Tucker for the Los Angeles County Museum of Art and the Whitney Museum of American Art, New York, the exhibition, as its title suggests, surveyed the first eight years of Nauman's career. Its 117 works included drawings, films, holograms, installations, neons, photographs, prints, sculptures, videotapes, and proposals for installations, and its extraordinary diversity revealed the breadth and complexity of the young artist's endeavors.

While no American museum has mounted a Nauman survey of comparable scale or range since 1972, there have been important overviews organized by the Rijksmuseum Kröller-Müller, Otterlo (1981); the Whitechapel Art Gallery, London (1986); and the Museum für Gegenwartskunst, Basel (1990), to cite a few. Additionally, several clearly focused and outstanding exhibitions have examined the artist's achievement in a particular medium. These include "Bruce Nauman: Neons," organized by Brenda Richardson for the Baltimore Museum of Art in 1982, and "Bruce Nauman: Drawings/Zeichnungen 1965-1986," curated by Dieter Koeplin and Coosje van Bruggen for the Museum für Gegenwartskunst, Basel, in 1986.

This brief exhibition history suggests certain significant facts about the development and reception of Bruce Nauman's work and career. First, while Nauman was born, raised, educated, and has lived and worked continuously in the United States, his most consistent audience has been in Europe, not America. While he has not lacked for a public in this country, critical attention in the

United States has waxed and waned according to the changes in his work and the taste of the given moment. Second, there has been a tendency, especially in recent years, to assess his work according to medium. In addition to the aforementioned exhibitions (and related catalogues) devoted to the neons and the drawings, a catalogue raisonné of prints, *Bruce Nauman: Prints 1970–89*, was published to accompany a show jointly organized by the Leo Castelli, Lorence-Monk, and Donald Young galleries in 1989. These exhibitions and publications represent highly accomplished and important contributions. And yet, as Nauman has often noted, he selects a medium not for its intrinsic properties but because it suits a specific visual or conceptual need and a particular body of thought. We thus felt challenged to undertake an exhibition that would reveal the evolving body of form and thought of an artist whose work, in our view, is governed by an aesthetic and intellectual sensibility that often transcends matters of material and process.

All these factors have shaped our thinking in planning the exhibition and its tour. Working closely with the artist, we determined from the outset that the exhibition should have a structure in which thematic and historical considerations complement one another. Because of the often enormous scale of Nauman's work and his use of a variety of complex and nontraditional materials, especially since the late 1970s, our exhibition could not be so large numerically as the 1972 show. That show focused primarily on the discrete objects (drawings, photographs, sculptures) that Nauman made early in his career, which by his own recent standards were relatively small in scale. We have chosen instead some sixty works that concentrate on certain themes and ideas that permeate the artist's endeavor and, at the same time, have retained a historical framework. While works in all of his media—with the exception of prints—have been included, it must be stressed that several important works have not been incorporated due to lack of available exhibition space.

The essays in this catalogue echo the balance we have sought between thematic and historical concerns in our exhibition selections. Nauman's reception in Europe and the United States, his use of a multitude of media, and his generally thematic or conceptual manner of working are subjects that are considered here. There are four essays: Neal Benezra offers an overview of Nauman's career; Robert Storr considers Nauman's use of language; Paul Schimmel analyzes the artist's attitude toward his audience in the context of his installations; and Kathy Halbreich writes on the relation of the artist's work to the human body and the body politic.

In a further attempt to provide a historical framework for the conceptual character of Nauman's work, we determined early on to produce a catalogue raisonné, which is included as the second half of this volume. We had no desire to duplicate the aforementioned exhibition catalogues and books on the drawings and prints. We have focused instead on Nauman's artist's books, audiotapes, films, holograms, installations, neons, paintings, performances, photographs, sculptures, set designs, texts, unrealized projects, and videotapes. To help us shoulder this enormous task, we invited our friend and colleague Joan Simon, who has written extensively on Bruce Nauman over the years and is a close friend of the artist, to join the project. She has worked independently and brilliantly, serving as the general editor of both the exhibition catalogue and the catalogue raisonné. In the course of five years' work with the artist and with us, Simon has uncovered a remarkable body of heretofore unpublished documentation, as well as previously unrecorded works of art.

This exhibition of Bruce Nauman's work has "traveled" a long road, even before its November 1993 premiere. Some notes on its organization are in order, not only to shed some light on the shifting landscape of museum exhibition organization in the late 1980s and early 1990s but to acknowledge fully the complexity of the task, the routes and richness of its gestation, and the extended coordination and cooperation among numerous institutions, sponsors, and individuals involved. The seeds were sown in 1988, when then independent curator Kathy Halbreich proposed an exhibition of Nauman's films and videos to the Art Institute of Chicago, where Neal Benezra was curator of Twentieth-Century Painting and

Sculpture. When Halbreich accepted the newly created position of Beal Curator of Contemporary Art at the Museum of Fine Arts, Boston, in 1989, the two curators teamed up and expanded the exhibition to its present retrospective scope: the two institutions agreed to share organizational responsibility. As the project developed, the exhibition followed both of us to new positions—Halbreich as director of the Walker Art Center in 1991 and Benezra as chief curator of the Hirshhorn Museum and Sculpture Garden in 1992.

In our initial conversations with the artist we determined that, despite a great many inquiries from institutions internationally, this exhibition would be shown principally in American museums. We are exceptionally proud that two of the finest American museums devoted to the presentation of modern and contemporary art have joined the Walker and the Hirshhorn in presenting this show: the Museum of Modern Art, New York, and the Museum of Contemporary Art, Los Angeles. As noted, Nauman's work has been exhibited often in Belgium, England, France, Germany, the Netherlands, and Switzerland. However, there has not been a wide-ranging exhibition in Spain. For this reason, and because of the quality of the exhibition space at the Museo Nacional Centro de Arte Reina Sofía, we agreed with the artist and our colleagues in Spain that Madrid would provide the ideal single European venue.

The fact that Nauman has long worked in a variety of nontraditional forms has necessitated our taking a flexible approach toward the presentation of his work. Media such as audiotape, videotape, film, holography, installation, neon, and performance make special demands on the traditional museum exhibition format. In some cases, working in concert with the artist, we have re-created pieces that have survived conceptually but not materially. In others, due to exigencies of the given medium, we have created exhibition copies of original works. Fragile neon pieces (both those that are unique and those that were produced as part of an edition) have been refabricated from the artist's templates to his specifications and with his prior approval so as not to put originals at risk for exhibition. Films as well as videotapes have been transferred to the more durable medium of videodisc, a technology that not only resolves the problem of film or tape breakage but also offers a portable, international video standard that bypasses the need to convert to various national systems. Since Nauman's videotapes (and some of his early films) were conceived to play in endless, "looped" versions, videodisc affords an additional conceptual benefit: continuity of presentation is assured without lengthy breaks for rewinding tape or film.

In the process of creating these exhibition copies, we have depended to a considerable extent on the advice and effort of two individuals who have been associated with Nauman for several years. Dennis Diamond, of Video D Studios in New York City, has advised us on the videotape and film work. Jacob Fishman, of Lightwriters in Winnetka, Illinois, has created exhibition copies of several of the neons. It should be emphasized that we have consulted continuously with Bruce Nauman in this regard, and no technical changes were made in the refabrication, reconstitution, or installation of the work without his direct participation.

The list of individuals who have supported and assisted us in this complex project is exceptionally long. Given the magnitude of both financial and intellectual support, it is particularly appropriate that we begin with the project's sponsors. If certain philosophical assumptions governed our conception of this project, we were mindful (and, at times, fearful) of certain inescapable financial realities as well. Work on the exhibition began in earnest in early 1989, a time when the international economic climate was still relatively bright, and enterprising curators with far-reaching plans could still locate the sponsorship required to bring complex projects to fruition. And yet it was obvious from the outset that, even in the headiest of economic environments, an exhibition of Bruce Nauman's work—brave, provocative, and searching—would not attract corporate sponsorship. Instead, we focused exclusively on foundation and government support and found our enthusiasm for the artist and his work reciprocated in remarkable ways.

The early research phase of the project was made possible by a 1989 grant from the Andy Warhol Foundation, Inc.; we are grateful to the Warhol Foundation for renewing that grant in 1991. Special thanks are due to Archibald L. Gillies, President; Frederick W. Hughes, former Chairman; Emily Todd, Program Director; and Pamela Clapp, Associate Program Director, for their counsel and patience. Our work was sustained by three subsequent and critically important grants in 1992. We thank the Lannan Foundation, especially Lisa Lyons, Director of Art Programs; Patrick Lannan, President; and Barbara Dalderis, Vice-President and Treasurer, who were crucial and distinctly magnanimous supporters (as well as generous lenders). The Bohlen Foundation, especially Frederick Henry, President, and Linda Cucchiara Behr, Contributions Manager, also has been exceptionally generous. Finally, support from the National Endowment for the Arts was timely and no less crucial to the realization of this exhibition and catalogue. All these sponsors allowed us to dream and to realize our dreams.

We have had the good fortune to work with a number of gifted colleagues employed by the participating museums. Our work at Museo Nacional Centro de Arte Reina Sofía was initiated with former director Tomas Llorens and former curator Margit Rowell; the project, supported from the beginning by María de Corral, was brought to fruition in Madrid when she became director of the Reina Sofía. Carlota Alvarez Basso coordinated the presentation in Madrid, and we are grateful to her, as well as to Conchita Gomez and Marta Gonzalez, for their support. At the Museum of Modern Art we are grateful to Richard E. Oldenburg, Director; Kirk Varnedoe, Director of the Department of Painting and Sculpture; Robert Storr, Curator of Contemporary Art; and his assistant, Alina Pellicer. At the Museum of Contemporary Art, our thanks go to Richard Koshalek, Director; Sherri Gelden, former Deputy Director; Paul Schimmel, Chief Curator; and his assistant, Diane Aldrich. As noted, Robert Storr and Paul Schimmel have contributed essays to this catalogue, and we are grateful to them for both their work and their words.

We have mentioned that our early efforts were conducted on behalf of the Museum of Fine Arts, Boston, and the Art Institute of Chicago. Although this show will not be seen at either museum, we are pleased to thank a number of our former colleagues for their early sustenance: in Boston, Alan Shestack, Director; Trevor Fairbrother, Beal Curator of Contemporary Art; Carl Zahn, Director of Publications; and in Chicago, James N. Wood, Director; Charles F. Stuckey, Curator, Department of Twentieth-Century Painting and Sculpture; Dorothy Schroeder, Assistant Director for Exhibitions and Budget; Susan F. Rossen, Executive Director of Publications; and Eddi Wolk, former assistant, Department of Twentieth-Century Painting and Sculpture. Two former research assistants at the Art Institute, Nancy Owen and Margo Hobbs Thompson, contributed in substantial ways to this publication, and we are especially grateful to them.

Since assuming our new positions in Minneapolis and Washington, we have benefited to an ever greater degree from the contributions of a wide variety of individuals. The staff of Walker Art Center has assumed most of the responsibilities for the project. We are exceptionally grateful to Gwen Bitz, who carried out all registrarial responsibilities with her customary calm, delight in detail, love of art, and buoyant humor. Cameron Zebrun, Program Services Manager, worked closely with Gwen in organizing the many details that accompany a touring exhibition of this complexity, including the technical ones solved with ease by Peter Murphy, Media Specialist, and Gary Krause, Building Engineer. Toby Kamps, first a National Endowment for the Arts intern, now a curatorial assistant, worked long and hard assembling the most comprehensive Nauman exhibition history to date, tracking mountains of correspondence regarding loans and photographs, and fielding countless research questions. His commitment was sure and steady throughout. Rosemary Furtak, Librarian, and George Slade, her assistant, produced an equally complete bibliography. Laurie Haycock Makela, Design Director, and Kristen McDougall, Senior Graphic Designer, created a catalogue design that eloquently frames Nauman's career and accommodates the multitude of pictures and texts relating to it. Their idea that this book should



View of Bruce Nauman's studio, 1993.

reflect the purity and vigor of both a textbook on mathematics and a spiritual text pleased us all. Michelle Piranio, Production Coordinator, Phil Freshman, Editor, and Kathleen McLean, Editorial Assistant, added insight and clarity throughout the design and editing process. Janet Jenkins, editorial coordinator of the catalogue, saved the day daily with her keen eye, care, and intelligence: without her devotion and scholarship this publication would not exist. She was assisted at a crucial stage by Joan Rothfuss, Assistant Curator, and Gerry Smith, intern. David Galligan, Administrative Director, and Mary Polta, Finance Director, oversaw the intricate task of finance and budgeting for this ambitious project. Their faith in the possibility of realizing the project as it was originally conceived was bolstered by the achievements of Kathie DeShaw, Development Director, and her staff. The talents of Martha Limburg, Assistant to the Director, made it possible for the director to be organized. Finally, Gary Garrels, former Senior Curator, was the first to suggest to Kathy Halbreich, in 1988, that she approach the Art Institute of Chicago to see if it might serve as the institutional partner for an exhibition of Bruce Nauman's films and video. His historical perspective, gentle help, and abiding friendship have helped catalyze many such marvelous ventures.

At the Hirshhorn Museum and Sculpture Garden, we are grateful to James T. Demetrian, Director, for his great enthusiasm and sage counsel. Other individuals who have contributed in important ways are Stephen E. Weil, Deputy Director; Beverly Lang Pierce, Administrator; Carol Parsons, Special Assistant; Sidney Lawrence, Public Affairs Officer; Edward Schiesser, Chief of Exhibits and Design; Douglas Robinson, Registrar; Anna Brooke, Librarian; and members of their respective staffs. In the Department of Painting and Sculpture we are indebted to Barbara Bradley, Publications Manager, and especially to Francie Woltz, who offered copious amounts of enthusiastic support.

The artist's gallery representatives have been unfailingly helpful in providing insight, information, documentation, photographs, and useful advice. From the time of our first meeting with the artist at the Sperone Westwater Gallery in 1988, Angela Westwater has been a constant source of support and insight. At the Leo Castelli Gallery, New York, we are immeasurably indebted to Leo Castelli, Patty Brundage, Susan Brundage, Maureen Mahoney, Mary Jo Marks, and Michael Ortoleva; at the Konrad Fischer Gallery, Düsseldorf, Konrad Fischer, Dorothee Fischer, and Gundula Schulze; at the Sperone Westwater Gallery, New York, Gian Enzo Sperone, David Leiber, Joan Hirshhorn, Valentina Pero, and Karen Polack; at the Donald Young Gallery, formerly Chicago and now Seattle, Donald Young, Barbara Mirecki, and Tina Oldknow. In addition, several dealers who have presented Nauman's work over the



years—Bruno Bischoffberger, Laura Carpenter, Barbara Gladstone, Joseph Helman, Rhona Hoffman, Fredericka Hunter, Margo Leavin, Anthony d'Offay, and Daniel Weinberg—all have been helpful to us. We also have been assisted in locating important works by Helyn Goldenberg, Anthony Grant, and Rebecca Tuggle of Sotheby's. Special thanks are due the Artists Rights Society (ARS), New York, for generously arranging permission to reproduce images of Bruce Nauman's work.

We would like to thank, in addition, a wide variety of individuals whose advice, hospitality, and guidance have been of considerable importance since we began this project: Jean-Christophe Ammann, the late Thomas Ammann, Shelly d'Angelus, the late Robert Arneson, Douglas Baxter, Hans Bodenmann, Marianne Brouwer, Coosje van Bruggen, Katherine Bishop Crum, Herman Daled, Elaine Dannheisser, Lisa Dennison, Chris Dercon, Gerald S. Elliott, John and Martha Gabbert, Christian Geelhaar, Anton and Annick Herbert, Alan Kennedy, Judith Kirshner, Kasper and Etta König, Dieter Koeplin, Robert and Carrie Lehrman, Jane Livingston, Tomas Llorens, Linda Macklowe, Lewis and Susan Manilow, David Meitus, Franz Meyer, Bernardo Nadal-Ginard and Vijak Mahdavi, Fumio Nanjo, Maja Oeri, Paul and Camille Oliver-Hoffmann, Giuseppe Panza di Biumo, Urs Raussmüller and Christel Sauer, Jock Reynolds, Brenda Richardson, Ann Rorimer, Margit Rowell, Nicholas Serota, Michael Shapiro, Steve Sugarman, Michael Tarantino, John Vinci, Geertjan Visser, Jack and Nell Wendler, David Whitney, Mike Winton, Cornelia Wolf, and Jörg Zutter.

Without the contributions of Juliet Myers, Bruce Nauman's longtime assistant, this exhibition and publication would have been, quite literally, impossible. Juliet has been the source of information, advice, memory, and, equally important, patient good humor. It has been a great pleasure to work with her.

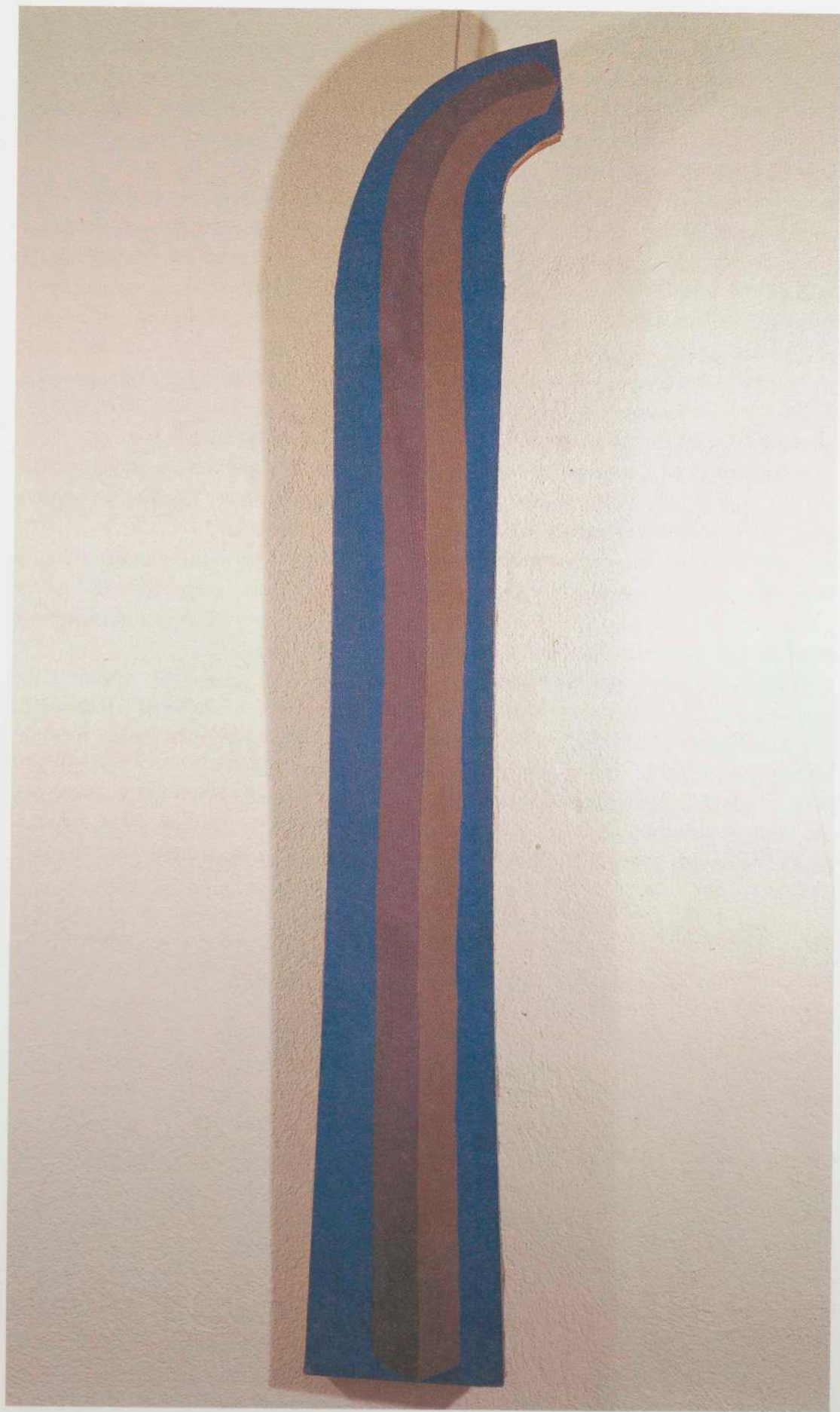
As already noted, the organization of this exhibition has coincided with periods of great change, both personal and professional, in our lives. Indeed, our work on the Nauman project has been bracketed by the birth of a child to each of us: Ava and Henry. We are perhaps most grateful to our respective spouses, Maria Makela and John Kohring, for their special forms of forbearance and support.

Bruce Nauman has been a model of dignity, intelligence, restraint, and wisdom throughout our collaboration, revealing a deep reservoir of patience as our respective careers took challenging new courses, and fielding our questions with quiet understanding. We speak with a single voice in thanking Bruce, as well as his wife, Susan Rothenberg, for giving us such generous access to their lives in New Mexico. The pleasure has been all ours.

NEAL BENEZRA Chief Curator, Hirshhorn Museum and Sculpture Garden

KATHY HALBREICH Director, Walker Art Center

# SURVEYING NAUMAN



#### NEAL BENEZRA

From the outset, Bruce Nauman's work has eluded easy characterization on the basis of medium, style, or content. Initially a painter, Nauman questioned and eventually abandoned the medium. He soon turned to sculpture as the cornerstone of his work, extending the practice by making sculptural installations animated by spoken and written language, film, video, dance, and performance. Beyond this, Nauman's installation work has ranged from environments that include a wide variety of nonart materials to settings that are entirely free of objects, in which perceptual and psychological suggestion and response constitute the sole content.

Although the challenging nature of this body of work suggests an iconoclast, Nauman, particularly as a young artist, looked to the history of art for direction. In so doing, he bypassed most contemporary American art of the early 1960s, which was dominated by the clear, decisive formal statements of Pop Art and Minimalism. Searching farther afield, Nauman focused on Man Ray, whose career epitomized the breadth of activity he sought. Here was an artist who was a painter, sculptor, filmmaker, and photographer; yet he earned his income as a fashion photographer and thereby insured his independence as an artist. Ideas governed Man Ray's work rather than matters of medium or style, and it was this quality that Nauman particularly appreciated: "To me Man Ray seemed to avoid the idea that every piece had to take on a historical meaning. What I liked was that there appeared to be no consistency to his thinking, no one style."<sup>1</sup>

While Nauman has great respect for and an admitted debt to the Dada tradition, he simultaneously considers art to be a type of research endeavor. Having studied mathematics as an undergraduate at the University of Wisconsin in the early 1960s, he has commented: "I didn't become [a mathematician], but I think there was a certain thinking process which was very similar and which carried over into art. This investigative activity is necessary."<sup>2</sup>

<sup>1</sup> Untitled (1964-1965), acrylic on canvas, 66 x 12 1/2 in. (167.6 x 31.8 cm). Solomon R. Guggenheim Museum, New York, Panza Collection Extended Loan.

If Nauman's intellectual commitment to art as an area of investigative activity is strong, he is also firmly dedicated to the moral and ethical purposes of art. Born to a middle-class, Midwestern family, he believes strongly in the value of labor.<sup>3</sup> This work ethic presses him into the studio every day, and through the years it has evolved into a powerful political commitment. Here Nauman credits his art professors at the University of Wisconsin, many of whom had come of age during the Depression and had worked under the auspices of the Works Projects Administration. "They were socialists," he says, "and they had points to make that were not only moral and political, but also ethical . . . people who thought art had a function beyond being beautiful . . . that it had a social reason to exist."<sup>4</sup>

This is a complex and wide-ranging mix of influences and attitudes: a nearly encyclopedic array of contemporary media and materials; an engagement with Dadaist irony and paradox; an interest in art as a form of research; and a growing commitment to the political responsibility of the artist. Uniting the disparate threads of Nauman's work is an ongoing devaluation of traditional formal considerations—"making the thing itself less important to look at," to use his phrase<sup>5</sup>—in favor of a prolonged examination of both the ideas that underlie the object and the role of the artist in contemporary society.

When Nauman was graduated from the University of Wisconsin in 1964, he received a bachelor's degree in science with a minor in painting. In seeking an independent direction for himself, he studied the work of numerous modern masters. He focused on the painting and example of Willem de Kooning, for he appreciated the complex interaction between figuration and abstraction in his work, as well as the challenges he faced in his art.

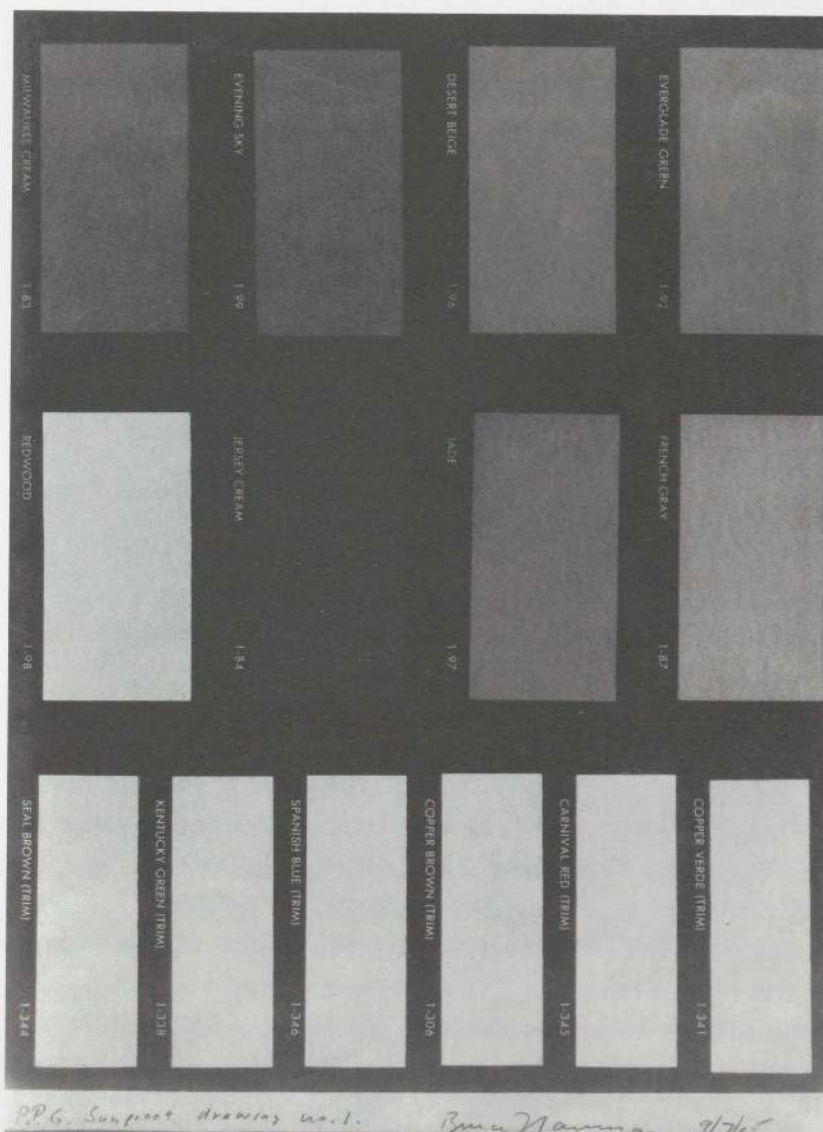
He's a beautiful draftsman and a powerful artist—and also somebody who was struggling. Artists from that generation, and even after that, had to struggle with Picasso. Their problem was basically how to get beyond Picasso. De Kooning finally found a way, and so I trust him in his choice of how to proceed.<sup>6</sup>

While Picasso and de Kooning have remained important touchstones for Nauman, the young painter questioned, fairly quickly, more recent and more formal work in the medium, particularly as represented by Frank Stella.

I think where I finally ran into trouble was at Frank Stella, someone a little bit ahead of me in time. I was very interested in his early paintings because I saw incredible possibilities in the work of how to proceed as an artist, but then it became clear that he was just going to be a painter. And I was interested in what art can be, not just what painting can be.<sup>7</sup>

Nauman's decision to study art on the graduate level at the University of California, Davis, was a fortuitous one because many of the attitudes he was developing were already being explored by artists teaching at Davis. His principal professors were Robert Arneson and William T. Wiley, each of whom espoused an informal approach to art rather than one based on medium or style. Both artists' work involved healthy doses of irony and humor, a wide variety of nonart materials, often whimsical compositions, and punning titles. Yet these artists' ironic wit and humor masked the altogether serious nature of their teaching and work. In particular, Wiley's open-ended approach to teaching encouraged the young artist's critique of formalist art.

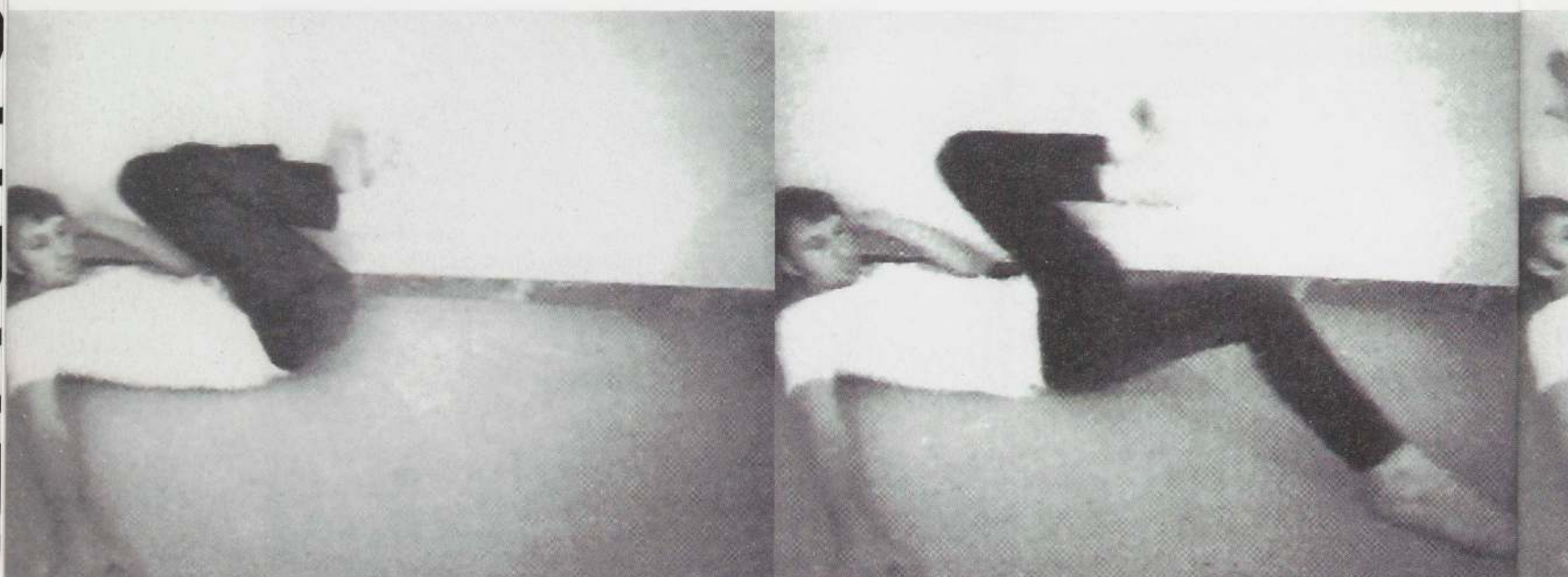
Nauman's paintings of these years often included welded steel elements that were incorporated into abstract or landscape compositions and then painted. Others, such as *Untitled* (1964–1965) (fig. 1), are shaped canvases and convey his engagement with then-current aesthetics. This



2 P.P.G. Sunproof Drawing No. 1 (1965), sepia tone blueprint on paper, 11 $\frac{7}{8}$  x 8 $\frac{1}{2}$  in. (30.2 x 21.6 cm). Richard L. Nelson Gallery and The Fine Arts Collection, University of California, Davis. Gift of the artist.

painting—tall and slender like the artist himself and painted in tan, brown, and blue acrylic bands—is Nauman's last canvas. For it was in the antiformalist environment of Davis that he determined to abandon painting. As he noted, "I loved moving the paint and the manipulation of materials. It was very serious, but it also got in the way. I still don't trust any kind of lush solution, which painting was, and so I decided—it was a conscious decision at some point—that I was not going to be a painter. The decision was hard, but I was young enough that it wasn't *that* hard."<sup>8</sup>

It is important to note that while Nauman discarded paint at this early moment in his career, he did not abandon color. In fact, color plays a remarkably important role throughout his work, and from the time he stopped painting Nauman has consistently invented ways in which to integrate it into his art.<sup>9</sup> Perhaps the earliest example of a more conceptual engagement with color is his **P.P.G. Sunproof Drawing No. 1** (1965) (fig. 2), an appropriated industrial color paint chart, transferred to blueprint and presented in sepia tone, which is rotated on its side and signed by the artist. Unlike the color-chart paintings Gerhard Richter began in 1966, in which bars of color are presented and displayed undescribed and unadorned, Nauman's color chart is based on a found object; but it is one in which the ironic absence of color whimsically defies our linguistic expectations.



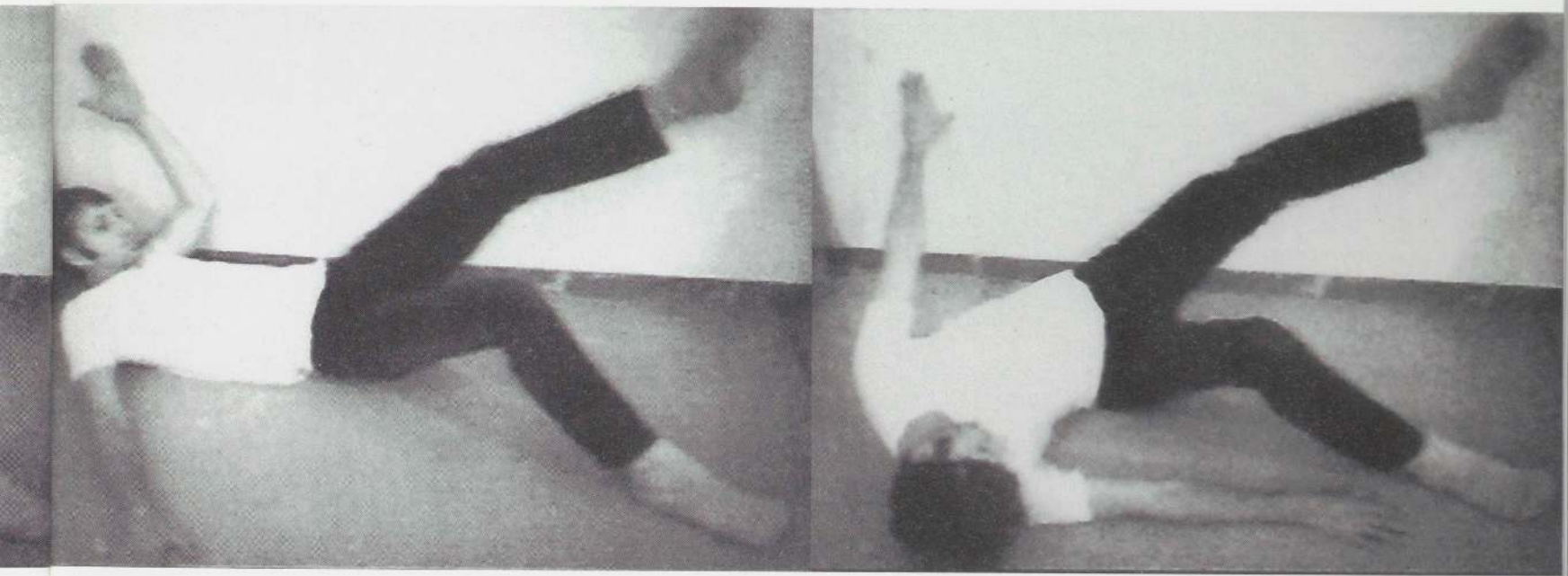
3 Images from *Wall-Floor Positions* (1968). videotape, black and white, sound, 60 min.

When Nauman stopped painting he explored a number of media virtually at once. In 1965 and 1966 he made nine films (six of them collaboratively), simply using the camera as a recording device. The best known of these is *Fishing for Asian Carp* (1966), in which he filmed the painter William Allan attempting to catch a fish. While the project parodied traditional notions of narrative and duration in film, ultimately, it depended on a linear storyline, a device that Nauman avoided in subsequent films. For *Revolving Landscape* (1965–1966), Nauman employed a mechanical device in order to rotate the camera continually while filming. The chance effects he achieved were similar to those realized by Man Ray, who in 1926 threw a camera in the air while filming *Emak Bakia*.

Nauman also presented two performances while at Davis. In the first, which would form the basis for a later videotape, *Wall-Floor Positions* (1968) (fig. 3), he performed an untitled piece

standing with my back to the wall for about forty-five seconds or a minute, leaning out from the wall, then bending at the waist, squatting, sitting and finally lying down. There were seven different positions in relation to the wall and floor. Then I did the whole sequence again standing away from the wall, facing the wall, then facing left and right. There were twenty-eight positions and the whole presentation lasted about half an hour.<sup>10</sup>

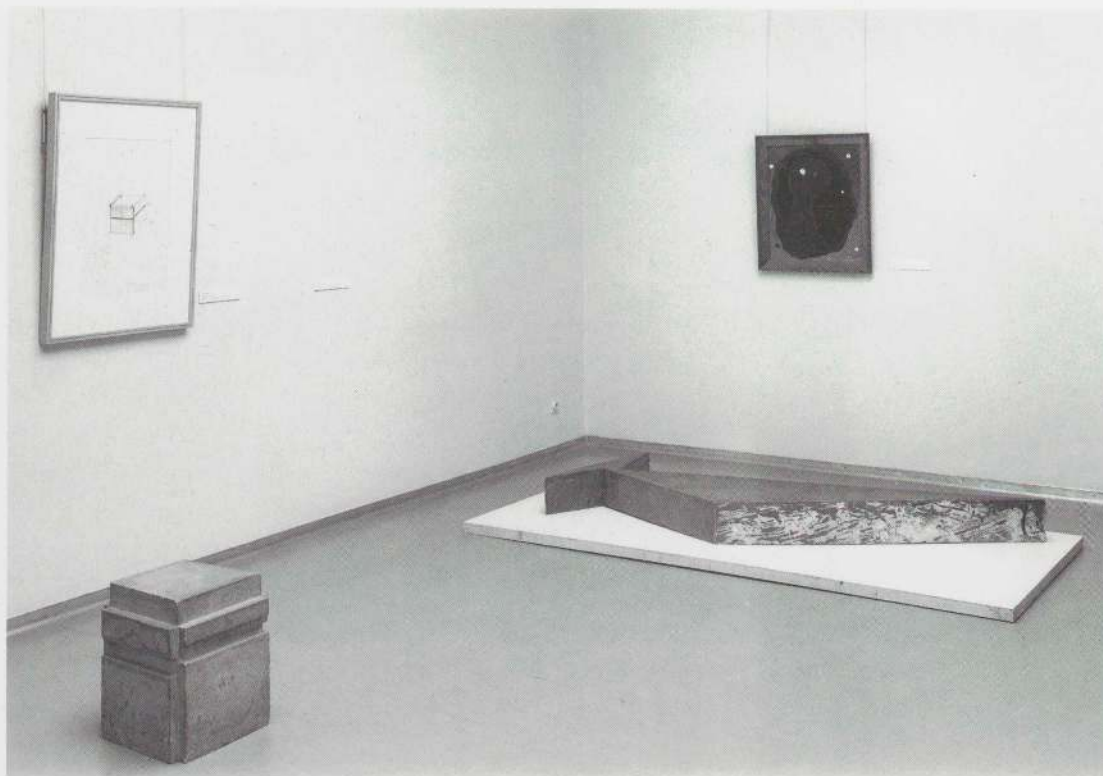
In the second performance, which later became the videotape *Manipulating a Fluorescent Tube* (1969) (pl. 30), Nauman worked with artificial light, moving an eight-foot-long fluorescent tube into varying positions in relation to his body. In both works, he treated his body as a type of theatrical sculptural material, assuming a number of allusive and even suggestive poses and then holding them for extended periods of time.



The human scale and slim proportions of Nauman's last paintings and the evocation of his own body in the films and performances also formed the basis for the artist's first sculptures. Rather than producing durable objects in plaster or bronze, he focused on the process of *making* itself by analyzing the venerable tradition of casting. In 1965 and 1966 he completed a number of fiberglass sculptures in which a pair of forms were cast from the same plaster mold, with pigment added to the polyester resin. Many of these elongated forms were mounted on, or lean against, a supporting wall. As a group they seem willfully eccentric: they possess neither front nor back, inside nor outside. Most troubling for sculpture purists, Nauman made no attempt to refine the finished surfaces; remnants of the casting process often remain prominent in the completed work. In short, his first sculptures defy the tradition of sculpture in almost every regard. They are constructed of nonart materials, and their unorthodox and casual appearance places them at odds with the history of the medium.

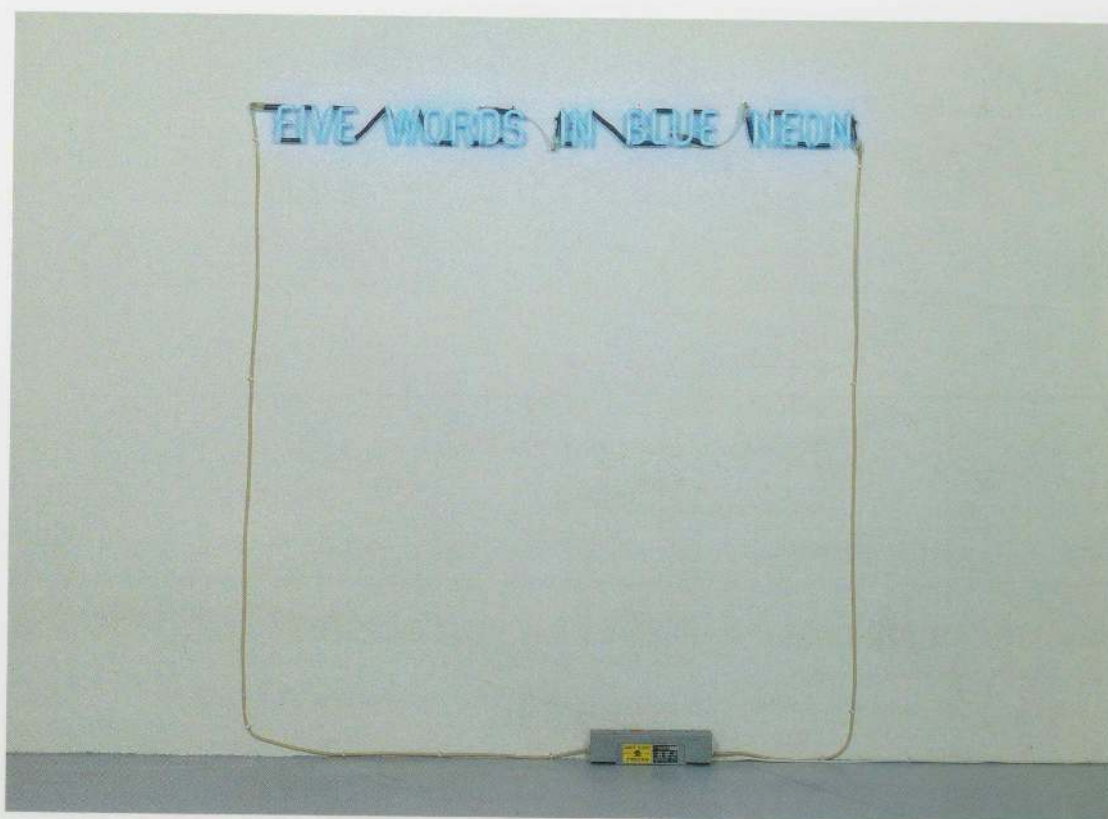
Nauman's first sculptures have much in common with the early work of Walter De Maria, Robert Morris, and Richard Serra (all of whom, it is interesting to note, either grew up or studied in the San Francisco Bay Area). In the mid-1960s these artists were pressing beyond the rigorous geometry and seamless fabrication of Minimalism by employing industrial materials such as fiberglass, lead, and plywood and by allowing their labor to remain prominent in the final work. Nauman made works such as *Untitled* (1965–1966) (pl. 3), in which he explored gravity as a sculptural principle by simply hanging lengths of latex rubber on the wall, while simultaneously suggesting a figure by virtue of the composition. In other works he parodied the Minimalist obsession with the formal organization of space. *Shelf Sinking into the Wall with Copper-Painted Plaster Casts of the Spaces Underneath* (1966) (pl. 8), for example, consists of objects lying casually on the floor as though they had simply dropped after being cast by the underside of a now-sloping shelf, which seems to sink into the wall. In the case of *Platform Made Up of the Space between Two Rectilinear Boxes on the Floor* (1966) (fig. 4), Nauman eliminates the ostensible mold altogether and simply presents a fiberglass representation of the space separating two illusory boxes.





4 **Platform Made Up of the Space between Two Rectilinear Boxes on the Floor** (1966) (on floor at right), fiberglass, polyester resin,  $7\frac{1}{2} \times 86\frac{1}{4} \times 42\frac{7}{8}$  in. (19 x 219 x 109 cm). Collection Geertjan Visser, on loan to the Rijksmuseum Kröller-Müller, Otterlo, the Netherlands.

Elaborate, fully descriptive titles such as these now become ubiquitous in Nauman's work, signaling both the artist's disaffection with the formalism of his initial cast sculptures and a desire to load his work with ideas.<sup>11</sup> Nauman was influenced here by the writings of Ludwig Wittgenstein, particularly the *Tractatus Logico-Philosophicus* (1922) and the *Philosophical Investigations* (1953). The titles Nauman employed at this time suggest Wittgenstein's "picture theory of meaning," which holds that language consists of propositions that image the world. This notion served as a foundation for language-based artists such as Joseph Kosuth and Lawrence Weiner and influenced Nauman's early titles as well. Yet if we compare his *My Last Name Exaggerated Fourteen Times Vertically* (1967) (pl. 13), one of the artist's first works in neon, with Kosuth's *Five Words in Blue Neon* (1965) (fig. 5)—in which object, title, and the language used to describe them are as one—obvious distinctions arise. While Kosuth's neon is conceived and formed analytically, Nauman's employs language as one of several means to enrich and complicate his work. Nauman remains committed to the formal appearance and the linguistic transformation of his objects as well as to the process of generating both simultaneously. Beyond this, he has continually questioned his own identity as an artist. In *My Last Name Exaggerated Fourteen Times Vertically*, this led him to exaggerate his own signature, as he simultaneously parodied the time-honored notion of artists developing a "signature style."



5 Joseph Kosuth, *Five Words in Blue Neon* (1965), neon, 4 x 63 in. (10.2 x 160 cm). Collection Herbert, Ghent, Belgium.

At this time, Nauman became especially interested in Wittgenstein's *Philosophical Investigations* and, in particular, the way in which the philosopher pursued

an idea until he could say either that it worked or that life doesn't work this way and we have to start over. He would not throw away the failed argument, but would include it in his book.<sup>12</sup>

The notion of displaying one's processes and failed notions in a completed work provided an armature for Nauman's early sculptures, and he now tested these ideas in an apparently more public context. In 1966 he borrowed the phrase "a rose has no teeth" and made a small lead plaque. When complete, *A Rose Has No Teeth (Lead Tree Plaque)* (1966) (pl. 7) was mounted temporarily on a tree, with the expectation that the growth of the tree would subsume both the words and the plaque. Implicit here is Nauman's skepticism concerning the fixed meaning of language, as well as a critique of the Earthworks movement, for he disagreed with the heroic gestures then being made in nature by Michael Heizer, Robert Smithson, and others.<sup>13</sup> Nauman took the phrase directly from the *Philosophical Investigations* and followed Wittgenstein's pursuit of an illogical premise to its self-evident and absurd conclusion.<sup>14</sup> The piece subtly reveals both Nauman's debt to the philosopher and the artist's iconoclastic view of public sculpture, with its tradition of permanent placement, monumental scale, and ennobling purpose.

When Nauman was graduated with a master's degree from the University of California, Davis, in the spring of 1966, he moved his studio into an abandoned grocery store in San Francisco. Although he began to teach that fall at the San Francisco Art Institute, he felt isolated:

I didn't know many people there, and being a beginning instructor I taught the early morning classes and consequently saw very little of my colleagues. I had no support structure for my art then . . . there was no chance to talk about my work. And a lot of things I was doing didn't make sense so I quit doing them. That left me alone in the studio; this in turn raised the fundamental question of what an artist does when left alone in the studio. My conclusion was that [if] I was an artist and I was in the studio, then whatever I was doing in the studio must be art. . . . At this point art became more of an activity and less of a product.<sup>15</sup>

Nauman's confrontation with himself was not unlike that faced by many artists who experience sudden isolation after leaving graduate school. Yet his situation was exacerbated by his emphatic early decision not to work in established media. Having determined that "painting is not going to get us anywhere, and most sculpture is not going to either,"<sup>16</sup> he now found himself in a terrible bind. Isolated in the studio, with little money for materials and no clear direction, he determined to trust himself and his instincts by exploring the very problem of being an artist and his own activities inside the studio and out.

The window of the San Francisco grocery storefront in which Nauman lived and worked displayed a beer sign. He was captivated by the clear, concise, utterly unproblematic advertising logo in glittering neon, a logo that nevertheless was illegible when seen from inside the studio.<sup>17</sup> Characteristically, he determined to explore this tension and two works resulted. In 1966 he purchased a Mylar window shade and around the edges printed the words "The true artist is an amazing luminous fountain" (fig. 6). While functionally reminiscent of Jasper Johns' *Shade* (1959) (fig. 7), an opaque, painted window shade mounted on canvas and revelatory of the older artist's penchant for concealment, Nauman's shade displayed his doubt publicly. The artist installed it in the window of his storefront studio and, alongside it, mounted a spiral-shaped neon, *The True Artist Helps the World by Revealing Mystic Truths (Window or Wall Sign)* (1967) (pl. 15), composed of the titled words.<sup>18</sup> Nauman was responding to his circumstances with idealism and irony in roughly equal measure. Although he possessed a youthful belief in himself as an artist hoping to follow in a great tradition, he already had come to doubt and even reject important elements of that tradition, as well as to question his own position and activity.

Rather than abandoning sculpture altogether, however, Nauman began working with one of the most hallowed of sculptural subjects, making casts of body forms and, in the process, parodying his own insecurity. Three works from 1967, all of which were included in his first solo exhibition in New York at the Leo Castelli Gallery the following year (fig. 8), are particularly important here: *Untitled* (pl. 16), a thick length of double-knotted rope above a pair of folded arms; *Henry Moore Bound to Fail*



6 *The True Artist Is an Amazing Luminous Fountain (Window or Wall Shade)* (1966) (opposite), transparent rose-colored Mylar, 96 x 72 in. (243.8 x 182.9 cm). Collection Hallen für neue Kunst, Schaffhausen, Switzerland.

7 Jasper Johns, *Shade* (1959) (above), encaustic on canvas with objects, 52 x 39 in. (132 x 99 cm). © Jasper Johns/VAGA, New York 1993. Collection Mrs. Leo Steinberg, New York.





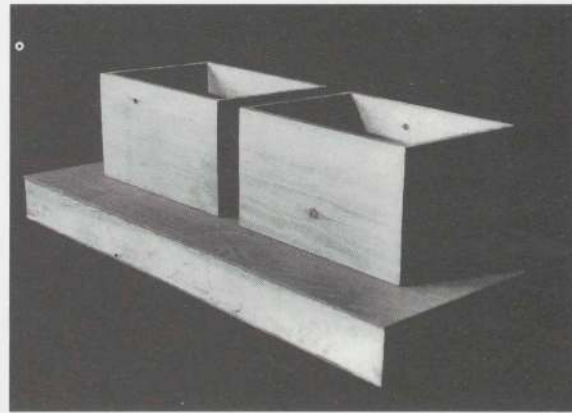
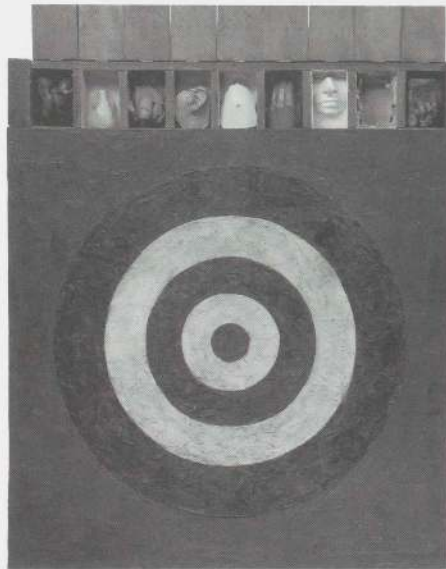
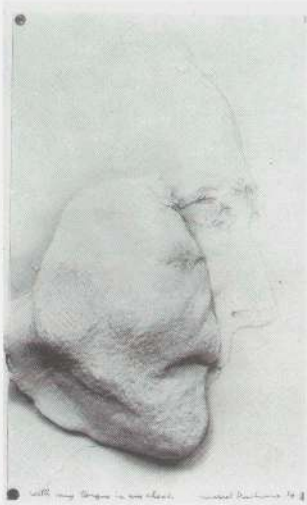
8 Installation view of exhibition "Bruce Nauman," Leo Castelli Gallery, New York, 1968. Pictured left to right: **From Hand to Mouth** (1967), **Untitled** (1967), **Henry Moore Bound to Fail (back view)** (1967), **My Last Name Exaggerated Fourteen Times Vertically** (1967), **Plaster Cast Based on Neon Templates** (1966), and **Neon Templates of the Left Half of My Body Taken at Ten-Inch Intervals** (1966).

(back view) (pl. 11), a wax cast of a human back bound with rope; and **From Hand to Mouth** (pl. 10), in which the title is made literal by the fragmentary human form. Although Nauman scarcely knew the work of Marcel Duchamp at this point, the spirit and essential character of pieces such as **With My Tongue in My Cheek** (1959) (fig. 9) were conveyed to the young artist indirectly by Jasper Johns. Nauman was fully conversant with Johns' work; pieces such as **Target with Plaster Casts** (1955) (fig. 10), with its small, fragmented body parts, were of great importance for him. While Duchamp is often credited as a crucial influence on Nauman, the lighthearted intellectual gamesmanship of the French artist was, in fact, much less important than the restrained psychological tension underlying Johns' work at this point.<sup>19</sup>

Also close to the spirit and content of Nauman's body casts are several of Walter De Maria's early sculptures. His **Boxes for Meaningless Work** (1961) (fig. 11), a pair of simple wooden boxes, bears the inscription: "Boxes for Meaningless Work. Transfer things from one box to the next box back and forth, back and forth, etc. Be aware that what you are doing is meaningless." A taut, self-conscious humor prevails in both artists' work, as well as an obsession with art as a highly subjective, personal activity that need not yield objects nor have any public meaning whatsoever.<sup>20</sup>

Nauman's mock-expressionist commentary assumed similar forms in other media. After seeing a Man Ray retrospective at the Los Angeles County Museum of Art in 1966, he made a group of eleven photographs. Several of these strike at the heart of his continued self-absorption in the studio. The bound artist also appears—this time without the reference to Moore—in **Bound to Fail** (1966–1967) (pl. 9); and **Self-Portrait as a Fountain** (1966–1967) (pl. 9) finds Nauman stripped to the waist in a darkened room in the guise of a self-generating fountain, parodying both the tradition of public sculptors engaged with the heroic male nude and his own youthful preoccupations.

Photography, and soon, film and video, provided Nauman with new media for his ideas. The camera offered a seemingly straightforward means to document activity without aesthetic or narrative impulses entering the process. When Nauman found himself obsessively pacing in the studio, he began to consider how his behavior might be documented. As a substitute for public performance, he filmed, and later videotaped, a variety of these apparently mundane activities. He made some twenty-five



- 9 Marcel Duchamp, *With My Tongue in My Cheek* (1959) (top, left), plaster, graphite on paper, mounted on wood, 9 <sup>13</sup>/<sub>16</sub> x 5 <sup>7</sup>/<sub>8</sub> x 2 in. (24.9 x 14.9 x 5 cm). © 1993 ARS, New York/ADAGP, Paris. Collection Musée Nationale d'Art Moderne, Centre Georges Pompidou, Paris.
- 10 Jasper Johns, *Target with Plaster Casts* (1955) (top, right), encaustic and collage on canvas with plaster casts, 51 x 44 x 3 <sup>1</sup>/<sub>2</sub> in. (129.5 x 111.8 x 8.9 cm). © Jasper Johns/VAGA, New York 1993. Collection Leo Castelli, New York.
- 11 Walter De Maria, *Boxes for Meaningless Work* (1961) (above), wood, 13 <sup>3</sup>/<sub>4</sub> x 48 x 24 in. (34.9 x 121.9 x 61 cm) overall. Collection the artist.

films and videotapes in the late 1960s; these involve walking, pacing, stamping, jumping, bouncing balls, and playing the violin. The actions were always performed before a stationary camera that was placed so that Nauman often disappeared offscreen as he performed. On occasion he mounted the camera upside-down or sideways so that the resulting film would further disorient the viewer. Throughout, Nauman explored the problem of physical self-awareness: "I thought of them as dance problems without being a dancer, being interested in the kinds of tension that arise when you try to balance and can't."<sup>21</sup>

Nauman found confirmation for these ideas in his reading—specifically, in the plays and stories of Samuel Beckett and the novels of Alain Robbe-Grillet. While Robbe-Grillet describes nuances of behavior and environment in minute detail in *Jealousy* (1957), Beckett's plays are full of characters who engage in obsessive behavior. Nauman was particularly interested in the activities of Beckett's character Molloy: ". . . transferring stones from pocket to pocket. . . . They're all human activities, no matter how limited, strange, or pointless, they're worthy of being examined carefully."<sup>22</sup> In

1968 Nauman actually invoked Beckett's name in titling several works, among them a drawing, *Untitled (Study for Slow Angle Walk)* also known as *Beckett Walk Diagram II* (pl. 29), and a corresponding videotape, *Slow Angle Walk (Beckett Walk)* (pl. 28).

In addition to these literary sources, Nauman's work at this time benefited from his awareness of recent developments in dance and music. In 1968 he met the dancer-choreographer Meredith Monk and the composer-musicians Steve Reich, Terry Riley, and La Monte Young. All were committed to transforming the chance effects that John Cage and Merce Cunningham had explored into planned compositions that nonetheless incorporated process as an integral element. Monk, as well as Ann Halperin, Steve Paxton, and Yvonne Rainer, often worked with untrained dancers who performed task-oriented or simple motor movements in which purposeful repetition played a prominent role. Similarly, Reich, Young, and Karlheinz Stockhausen (whose work Nauman also knew), explored the relationships of duration and repetition, boredom and intensity, creating "pieces of music that are, literally, processes," in Reich's phrase.<sup>23</sup> All employed tape recorders in their work—Stockhausen to introduce new forms of tempo and discontinuity, and Reich to create new forms of pacing with both word and sound.

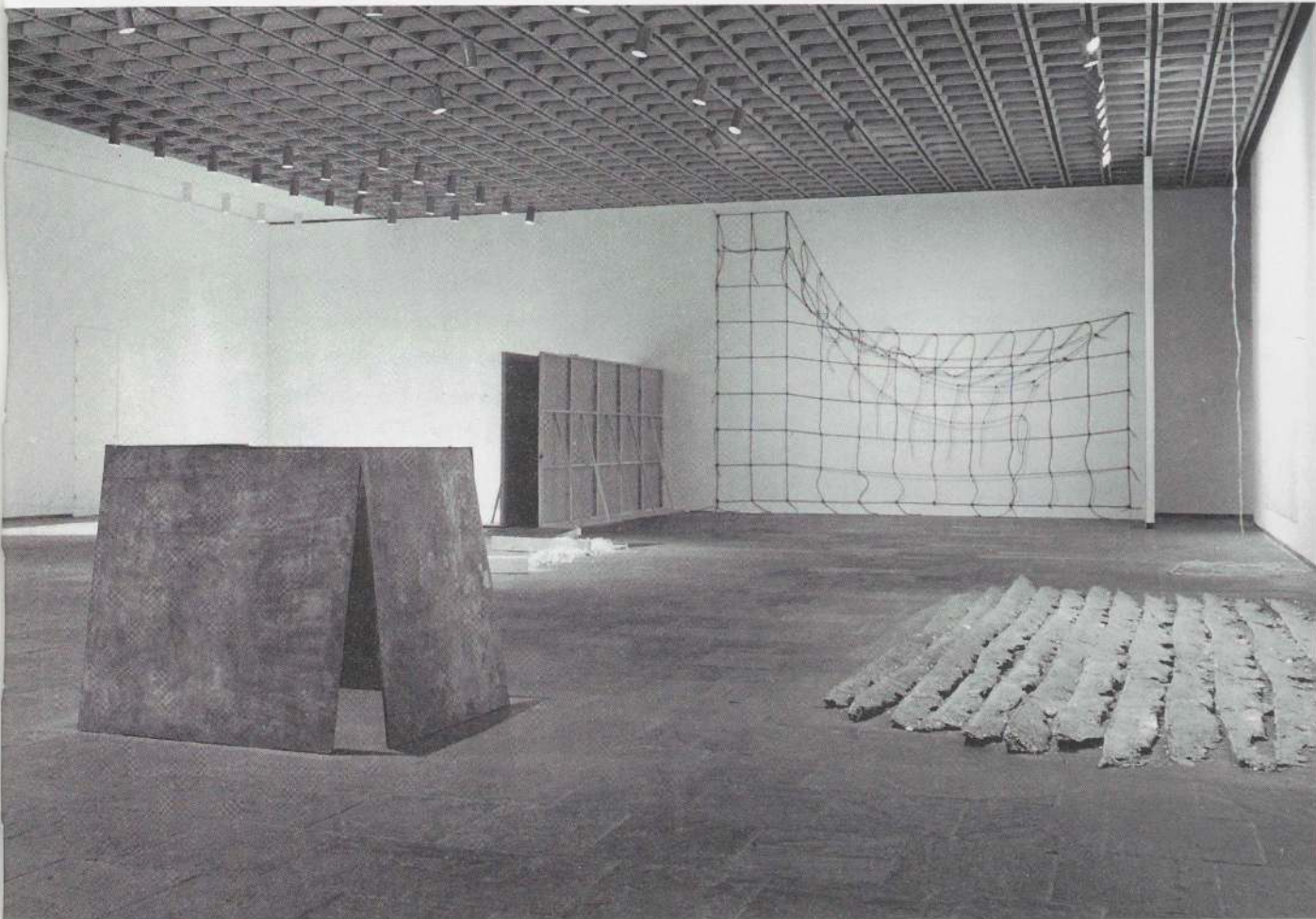
Nauman knew Reich's *Violin Phase* (1967), in which "one basic pattern is played simultaneously by several violinists in a variety of different phase relationships."<sup>24</sup> This piece, and Stockhausen's experiments with fast-paced tempi, had a particular impact on the two works of the period in which Nauman employed both music and dance: the film *Playing a Note on the Violin While I Walk around the Studio* (1967–1968) (see pp. 74–75) and the videotape *Violin Tuned D E A D* (1969) (pl. 34). For both of these Nauman purposely chose an instrument with which he was unfamiliar in order to "set a problem, where it wouldn't matter whether I knew how to play the violin or not. What I did [in the video] was play as fast as I could on all four strings with the violin tuned D-E-A-D."<sup>25</sup> The latter piece no longer simply records Nauman's activity: the work now suggests an element of fear and violence, both in the title and in the unnerving combination of sound and image.

Nauman's work of the late 1960s culminated in two installation pieces: *Six Sound Problems for Konrad Fischer* (1968) (pl. 26), shown at the Galerie Konrad Fischer in Düsseldorf in 1968; and *Performance Corridor* (1969) (fig. 12), included in the exhibition "Anti-Illusion: Procedures/Materials," which was held at the Whitney Museum of American Art the following year. In both cases the artist was suddenly absent from the work.

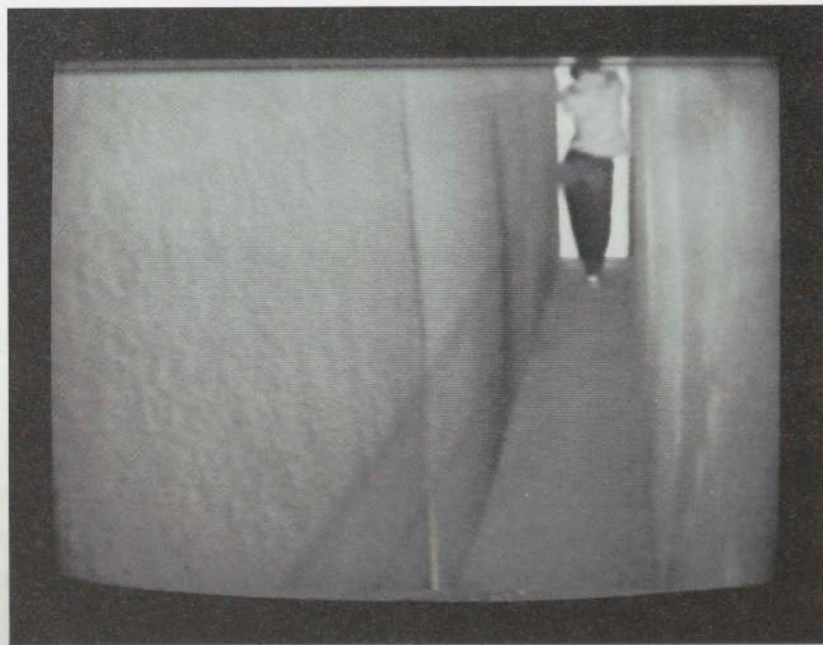
*Six Sound Problems* consisted of audiotapes based on six of his recent films and videotapes, which Nauman rerecorded in the Fischer Gallery and presented individually over a six-day period. As Coosje van Bruggen has noted, the gallery resembled a set for Beckett's 1958 play *Krapp's Last Tape*:

There was nothing in the space but a chair and a table, placed off center in the room. On the top of the table was a tape recorder playing the smallest loop of sound tape. On the following day, however, a visitor would find, strung diagonally across the space, ever larger loops of sound tape, at one end threaded through the recorder head and at the other wound loosely around a pencil fastened to the chair with masking tape. Each day the chair would be located in a different spot, with the tapes eventually forming a radiating pattern.<sup>26</sup>

*Performance Corridor* began as a prop for Nauman's videotape *Walk with Contrapposto* (1968) (fig. 13). The artist wanted to record himself walking back and forth in a narrow space, so he constructed two freestanding walls, each eight feet high and twenty feet long. When placed twenty inches apart with the ends abutting a wall, they formed a closed and quite narrow corridor. He remade this makeshift corridor for the Whitney, with the implicit invitation to viewers to enter and experience the cramped space. Indeed, the critic Peter Schjeldahl described *Performance Corridor* at the time as "ruthless," a "somber corridor" that induces "claustrophobic discomfort."<sup>27</sup>



12 **Performance Corridor** (1969) (center background), installation at the Whitney Museum of American Art, New York, 1969, wallboard, wood, 96 x 240 x 20 in. (243.8 x 609.6 x 50.8 cm). Solomon R. Guggenheim Museum, New York, Panza Collection, 1992. Photo by Peter Moore.



13 Image from **Walk with Contrapposto** (1968), videotape, black and white, sound, 60 min.



**Walk with Contrapposto**, the videotape that Nauman had made in the corridor, was not included in the Whitney exhibition, but it, too, suggested the adversarial nature of space in the artist's new installations.<sup>28</sup> The videotape shows the artist in the guise of a prisoner, his hands clasped and implicitly bound behind his head, monotonously pacing in the tightly circumscribed corridor space. Nauman placed the camera in an elevated position, suggesting that it no longer simply recorded mundane studio activity but now acted as a surveillance device.

Surveillance would become an important theme in Nauman's work in the early 1970s, with numerous installations utilizing video equipment to record and represent the movement of visitors. For an exhibition at the Nicholas Wilder Gallery in Los Angeles in 1970, he constructed **Corridor Installation (Nick Wilder Installation)** (pl. 35), a series of walls dividing the space into six passages, only three of which were passable. Three live video cameras were mounted at the top of the walls, and corresponding monitors offered images of empty corridors as well as of any visitors who might enter, always seen from behind. The claustrophobic effect Nauman had achieved in **Performance Corridor** was now escalated. *Los Angeles Times* critic William Wilson noted his feelings of "dread" and "invisibility," as well as the very notion of being under video surveillance causing "the back of your neck to prickle slightly as if someone were watching."<sup>29</sup>

In other cases Nauman found that he could achieve equally compelling and disorienting effects by altering lighting conditions or the configuration of his spaces. In **Green-Light Corridor** (1970–1971) (fig. 14), he left both ends of the corridor open, encouraging the intrepid to traverse its entire length. Claustrophobia was nonetheless induced, both by the narrow width and exaggerated length of the corridor, and by the eerie light cast by green fluorescent tubes that ran its length. For **Yellow Room (Triangular)** (1973) (pl. 41), Nauman flooded the triangular room with a particularly disconcerting yellow light. The shape of the room added to the discomfort: "I find triangular spaces really uncomfortable, disorienting kinds of spaces. There is no comfortable place to stay inside them or outside them. It is not like a circle or square that gives you security."<sup>30</sup>

All traces of Dadaist wit and irony, integral to the earlier work, were replaced in these audio and architectural installations by a fascination with phenomenology and behaviorism and, in particular, with Gestalt psychology and the exploration of human behavior in anxious or uncomfortable situations. In a set of "Notes and Projects" published in the December 1970 issue of *Artforum*, Nauman set out his new concerns under the heading "Withdrawal as an Art Form." By his own account, he was now experimenting with "sensory manipulation and overload" and the "denial or confusion of a Gestalt invocation of physiological defense mechanisms. Examinations of physical and psychological response to simple or even oversimplified situations which can yield clearly experientable phenomena."<sup>31</sup>

Nauman's phrase "withdrawal as an art form" is indicative of this shift. While on the one hand the phrase refers to sensory deprivation, it also suggests his withdrawal as a subject of his own work. Earlier Nauman had prepared the way for his departure in four **Art Make-Up** films (1967–1968) (pl. 19), in which the artist sequentially applied different colors of makeup to his face and upper body, self-consciously masking, and even erasing, his identity.

If Nauman's work was aided to some extent by his readings in Gestalt psychology, his processes were far more intuitive, and he often found parallels in literature as well as science. Robbe-Grillet's aforementioned **Jealousy**, for example, is the story of a husband's meticulous surveillance of his wife, while his **In the Labyrinth** (1959) is filled with images of a soldier's movements through mazelike streets and interiors filled with stark and disorienting colored light. In 1970 Nauman read Elias Canetti's **Crowds and Power** (1962), a study of human behavior patterns in a variety of physical and spatial environments. As its title suggests, Canetti's book is a meditation on the profound impact that context has on behavior and the resulting implications for political and social control. By removing himself as a subject, Nauman effectively turned his work away from his personal concerns in the studio and delivered it, quite literally, into the public realm.



14 **Green-Light Corridor** (1970–1971), wallboard, four green fluorescent tubes, 120 x 480 x 12 in. (304.8 x 1219.2 x 30.5 cm) overall, Solomon R. Guggenheim Museum, New York, Panza Collection, 1992.

The changes that took place in Nauman's work of 1968–1973 coincided with the artist's move to Southern California in 1969 and with the widespread exhibition of his work in the United States and Europe. As noted above, his first solo exhibition in New York was at the Leo Castelli Gallery in 1968, and he was also included in several important group shows, among them "9 at Leo Castelli," organized by Robert Morris, also in 1968; the aforementioned "Anti-Illusion: Procedures/Materials" at the Whitney in 1969; and "Information," held at the Museum of Modern Art in 1970. Interest in his work was even stronger in Europe. Following close on the heels of the 1968 Galerie Konrad Fischer show, his work was included in "Documenta 4" (1968); "When Attitudes Become Form," held at the Kunsthalle Bern in 1969; and "Op Losse Schroeven," organized by the Stedelijk Museum in Amsterdam, also in 1969. All of this activity culminated in late 1972, when an extensive survey of Nauman's work was organized by Jane Livingston and Marcia Tucker for the Los Angeles County and Whitney museums; this show toured widely in the United States and Europe.

Nauman's emergence as an important young artist yielded a flurry of opinion among artists, critics, curators, and collectors. Whereas a number of curators in Europe and the United States alike immediately gravitated toward his work, many American critics rejected him from the outset. In part, their critique stemmed from a peculiar but still pervasive denigration of California artists by New York critics. But there were seriously considered rejections as well. Typical was Robert Pincus-Witten's review of the 1968 Castelli show, in which he heaped abuse on Nauman's work with the figure ("infantile narcissism") and with language ("seeks comfort at the bosom of Rose Sélavy").<sup>32</sup>

When Nauman began to involve the viewer as both subject and audience in 1972, Pincus-Witten was equally critical, dismissing these environmental pieces as "a tired idea."<sup>33</sup> If Pincus-Witten held a pervasively negative view of Nauman's work, at least he was engaged in his criticism. In reviewing the touring exhibition in 1973, *New York Times* critic Hilton Kramer simply dismissed the artist out of hand: "Mr. Nauman's exhibition is no easier to describe than it is to experience, for there is pathetically little here that meets the eye—a few sculptures of no sculptural interest, a few photographs of no photographic interest, a few video screens offering images that somehow manage to be both boring and repugnant."<sup>34</sup>

This is not to say that Nauman had no defenders among American critics: from the outset Peter Schjeldahl took note of the challenging and paradoxical nature of the work, and Marcia Tucker, two years before the touring exhibition, wrote about the importance of the artist's shift from punning self-reference toward an engagement of the viewer.<sup>35</sup> These assessments notwithstanding, from the beginning Nauman's reputation in the United States was modest in comparison to the nearly universal respect he was accorded by the European art world. The influential critic and curator Germano Celant devoted a 1970 article to Nauman;<sup>36</sup> there was widespread discussion of the work among European artists; and the majority of his pieces were entering European—not American—public and private collections. While Nauman's reputation among artists in the United States has fluctuated, he quickly achieved a position of lasting prominence and influence among European artists that is exceeded perhaps only by that of Joseph Beuys.

There are several reasons for this. While American critics such as Kramer rejected the antiformal nature of the artist's work, in Europe the pioneering example of Beuys and the Italian Arte Povera group (both scarcely known in the United States around 1970) created an atmosphere in which formal concerns were suspect. The collector Giuseppe Panza di Biumo touched the pulse of European taste for contemporary art at that time when, in a 1972 interview, he noted his disinterest in formalist painting with its "systematic way of working."<sup>37</sup> Panza, who quickly developed a definitive collection of Nauman's early works, recognized their "disturbing" nature as well as the subtlety with which they addressed "the relationship between the perceiver and the environment, the reality around man, and his reaction to this reality."<sup>38</sup>

Nauman's antiformalism was embraced in Europe, as were the presence of the artist and his ideas, which were not considered narcissistic there. Whereas American critics such as Pincus-Witten found fault with Nauman's employment of his own body as a vehicle for his ideas, in Europe Nauman's admitted early debt to Man Ray, Duchamp, and Johns was of secondary concern to the manner in which he transformed the Dada tradition in his work with neon, film, and video. Indeed, Nauman's use of alternative media held greater interest in Europe than did his early sculpture. If post-World War II Europe has been generally suspicious of charismatic politicians, it often has embraced artists such as Beuys. While Beuys' dynamic personal presence was indistinguishable from his work throughout his career, Nauman's early work with his body, signature, and recorded presence also found a ready audience. And yet, the shift away from using his own body that occurred around 1970 resulted in a much more discrete profile for the artist in both Europe and America in succeeding years.



15 Man Ray, **Rebus** (1938) (left), oil on canvas, 21 3/8 x 18 1/8 in. (55 x 46 cm). Collection Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

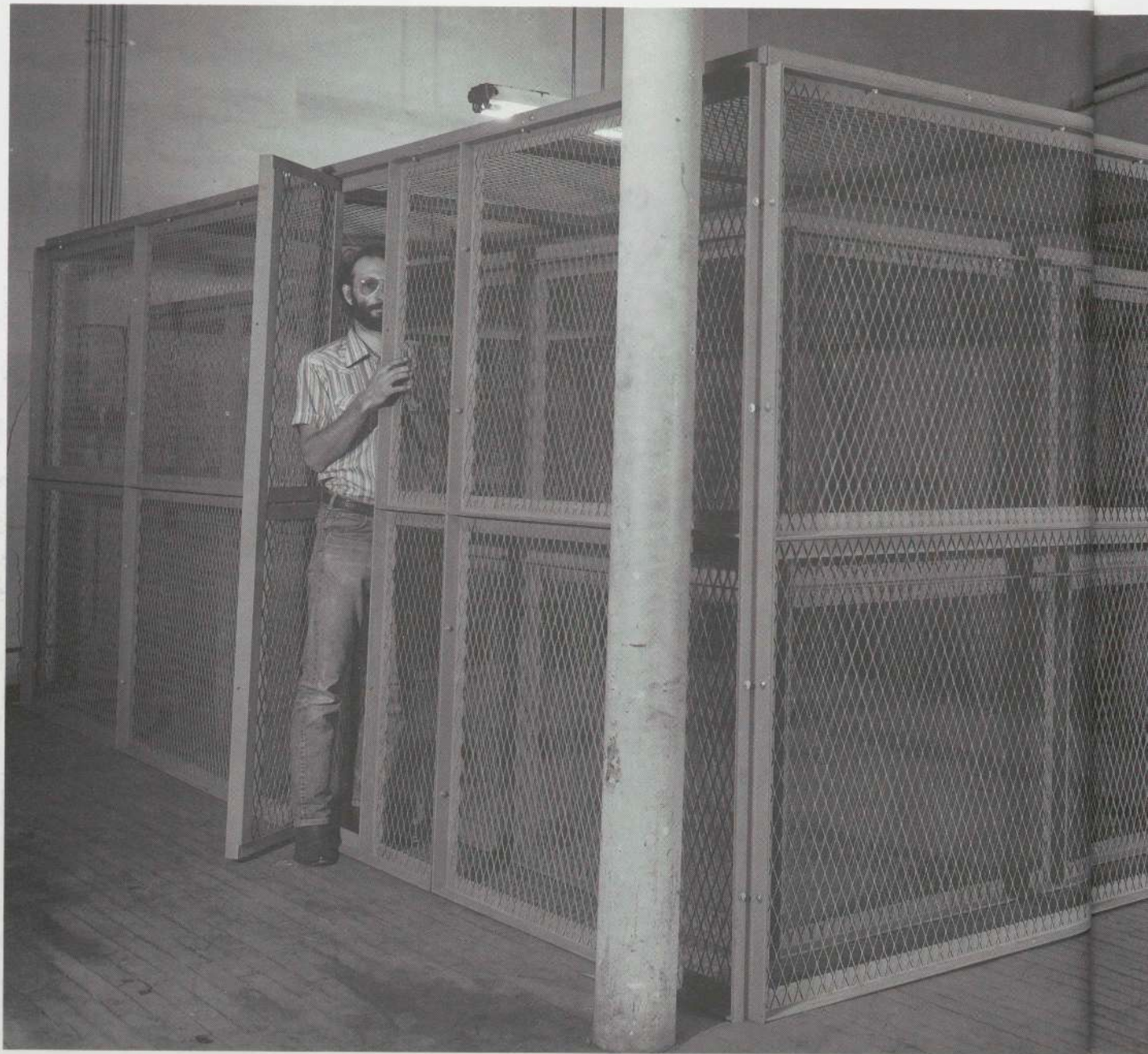
16 Robert Morris, **Voice** (1974) (above), installation at Leo Castelli Gallery, New York, April 1974, eight loudspeakers mounted on four pairs of wall panels, fourteen boxes approx. 18 x 36 x 15 in. (45.7 x 91.4 x 38.1 cm) each, covered with white felt. Collection the artist.

Ironically, just when Nauman had shifted his attention from generalized private concerns to more public issues, the artist found *himself* beneath the microscopic lens of art-world attention, much of it critical. An intensely private man, he suffered from the exposure that the round of exhibitions, especially the 1972 Los Angeles County-Whitney show, brought him. In retrospect, he feels

it made it really difficult to go back to work and led to the longest dry spell I've ever had. That was pretty frightening. I guess I was inhibited by the fact that I felt expectations around my work were so high; plus I think that show made me examine my work in a way that probably wasn't good for me.<sup>39</sup>

Having produced a flood of work between 1966 and 1972, Nauman's output reduced to a trickle through the mid-1970s. A tenuous balance now developed between the understatement of the corridors and rooms, and a voice, plaintive and angry by turn, that was discernible in the language Nauman used in his prints, drawings, and neons. Phrases such as "Please/Pay Attention/Please" and "Placate My Art" found their way into the work, as the artist vented feelings of frustration and anger. On several occasions he wrote lengthy texts to accompany and elucidate his exceedingly subtle sculptural installations.

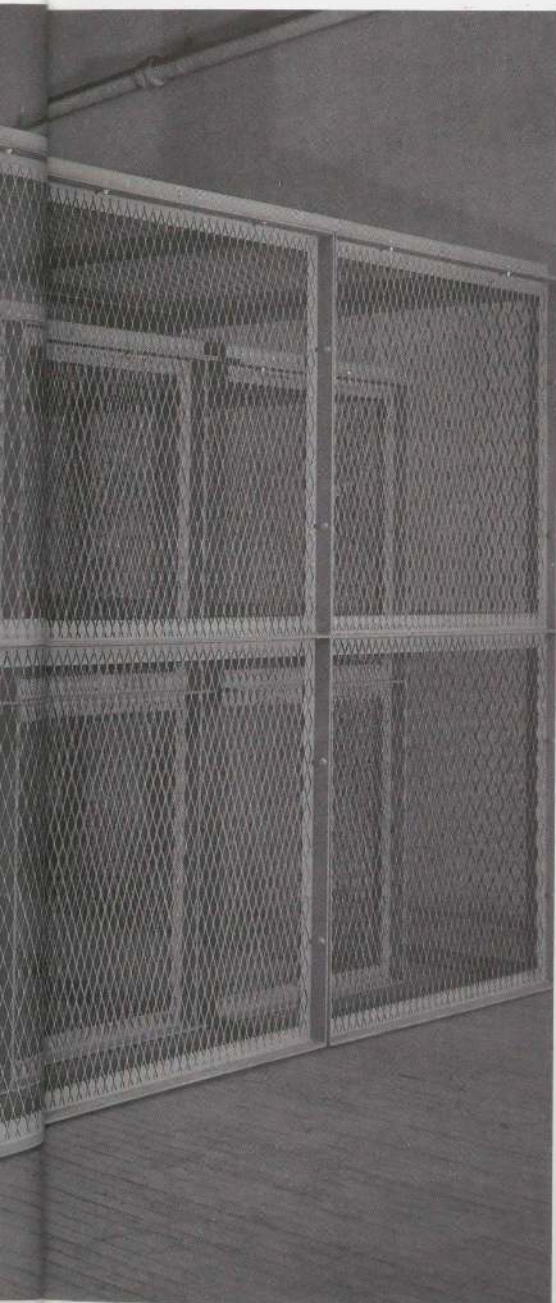
**Consummate Mask of Rock** (1975) (pl. 44) is perhaps the most important of these installations. Consisting of eight pairs of sandstone blocks with one block in each pair slightly larger than the other, the installation produced an unusual sense of dislocation in which the floor no longer seemed flat. Both Man Ray's **Rebus** (1938) (fig. 15) and Robert Morris' **Voice** (1974) (fig. 16) also consist of ground planes filled with stonelike forms. The subtly disconcerting spatial perceptions that are central to all three works are, in Nauman's case, however, almost secondary to his emotionally loaded text for the installation. Here, for the first time, he employed references to a children's game—"rock/paper/scissors"—and crafted his words to the cadence of the nursery rhyme "The House That Jack Built."



17 **Double Steel Cage** (1974) (Nauman at left), steel, 84 x 162 x 198 in. (213.4 x 411.5 x 502.9 cm). Collection Museum Boymans-van Beuningen, Rotterdam.

These games and rhymes, in Nauman's hands, are transformed into elaborate, meandering exercises in veiled revelation. In **Consummate Mask of Rock**, one section of the text begins:

1. This is my mask of fidelity to truth and life.
2. This is to cover the mask of pain and desire.
3. This is to mask the cover of need for human companionship.

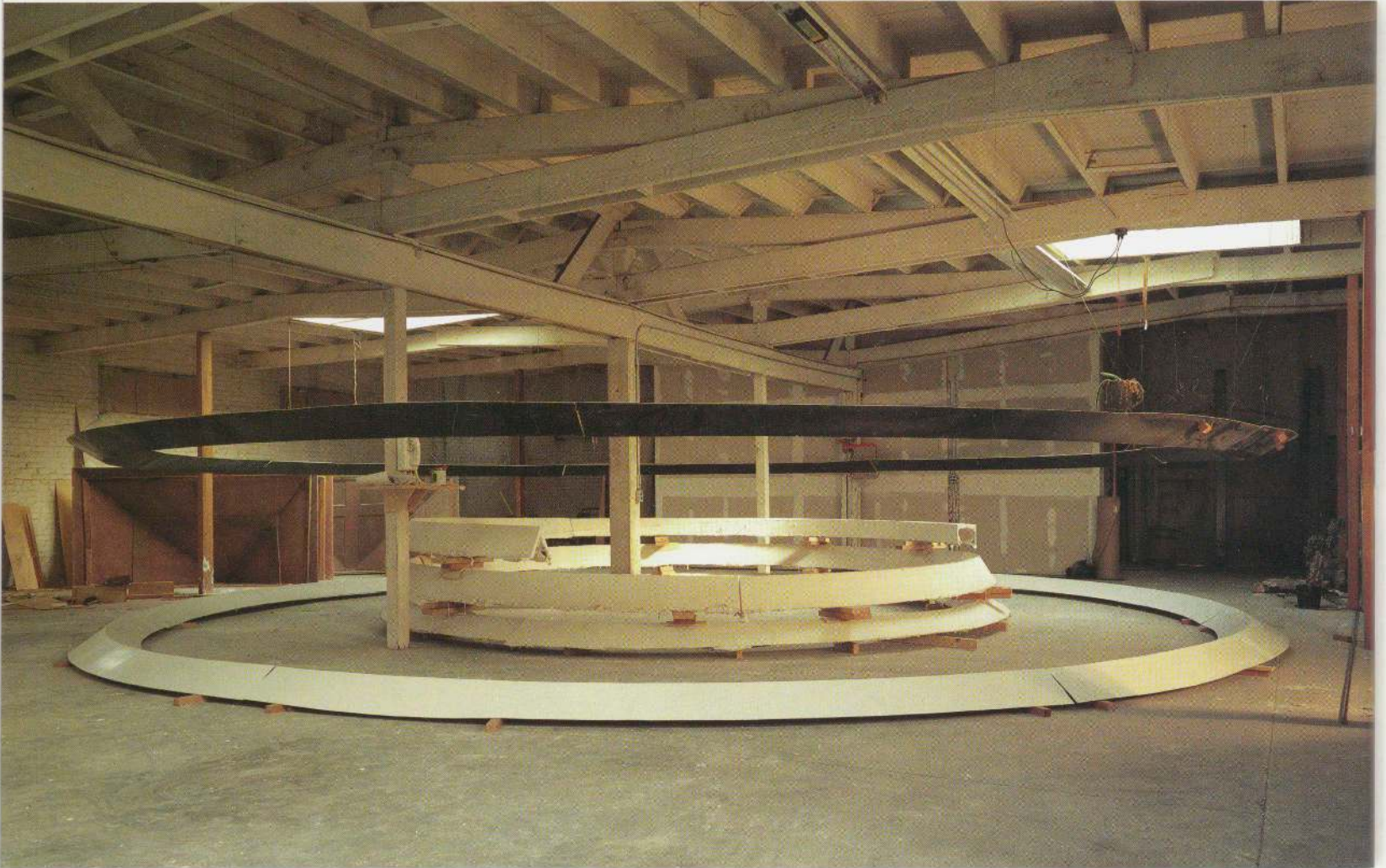


and concludes:

16. This is the distortion of truth masked by my painful need.
17. This is the mask of my painful need distressed by truth and human companionship.
18. This is my painless mask that fails to touch my face but floats before the surface of my skin my eyes my teeth my tongue.
19. Desire is my mask.  
(Musk of desire)
20. Rescind desire  
cover revoked  
desire revoked  
cover rescinded.
21. PEOPLE DIE OF EXPOSURE.

Nauman's difficulty here, and in other, similar works of the mid-1970s, was one of integrating such compelling words with his much more opaque sculptural objects.<sup>40</sup> In several of these language-aided installations of the mid-1970s, we sense that the environments functioned in part as masks to conceal words and feelings. Nauman had made the mask a subject of his work previously, in his *Art Make-Up* films of 1967–1968, for example; and yet *Consummate Mask of Rock* bears none of the direct, quite physical “masking” of the earlier piece. In the work of the 1970s, he often created a tenuous balance between expression and concealment. As he would state in 1979: “Whenever I give a public presentation of something I did in the studio, I go through an incredible amount of self-exposure which can function, paradoxically, as a defense. I will tell you about myself by giving a show, but I will only tell you so much.”<sup>41</sup> In fact, language was Nauman's most powerful and sustaining medium at this time, representative of a body of thought too potent and personal to be integrated effectively into the corridors or room environments. Although he had previously employed short, emphatic phrases such as “Raw War” or “Eat Death” in his neons, their brevity suggested public slogans rather than the private narrative implied above. Ultimately, if the absence of his physical presence in the work of the early and mid-1970s made this the artist's most difficult body of work to date, his disembodied voice was, nonetheless, never absent.

As Nauman struggled to integrate his voice into his work, he also sought—throughout the mid-1970s—a sculptural form that might amplify it in a more directly public way. Whereas the corridors and room installations traced individual behavior, Nauman now conceived works that “were really about a certain kind of frustration and anger—creating uncomfortable spaces and shapes even on a very large scale for lots and lots of people.”<sup>42</sup> These included *Double Steel Cage* (1974) (fig. 17), a seven-foot-high steel-fence prison, as well as models for fantastic underground shafts and trenches. Although he had made drawings for these latter structures as early as 1972, the first “model tunnel” sculpture, *Model for Trench and Four Buried Passages* (fig. 18), was not made until 1977.<sup>43</sup> While the piece is quite large—more than thirty feet in diameter—Nauman nonetheless considered it a “model” for something much larger. In fact, he used this subliminal tension between the size of the piece itself and the scale of the ideal conception as a psychological tool:

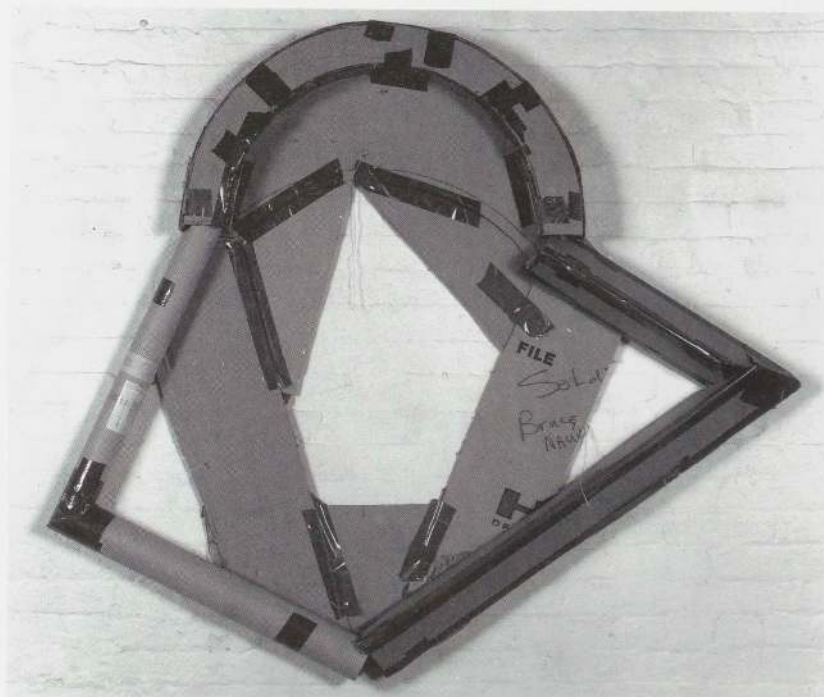
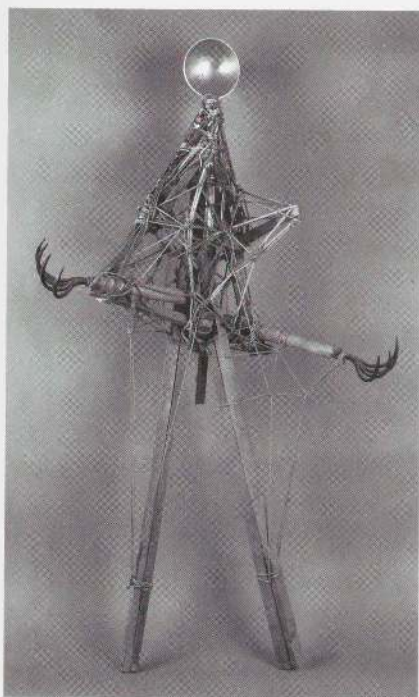


18 **Model for Trench and Four Buried Passages** (1977), plaster, fiberglass, diam. outer circle: 360 in. (914.4 cm), diam. inner circle: 192 in. (487.7 cm). Collection Jay Chiat, New York.

The information about scale gives you two kinds of information: visual and physical information as well as the intellectual information which indicates that the sculpture is only a model. Immediately you begin to imagine what it would be like and how you would respond to it at the proper scale.<sup>44</sup>

Nauman began to construct paradoxical physical relationships in order not to lay bare the work. By withholding information, or by introducing a contradiction as he does here, he at once enriches the work and demands a more complex response from the viewer.

If the discrepancy between physical fact and imaginative possibility served Nauman as a point of creative tension, so, too, did his manner of making the works. Because he wanted the "model tunnels" to be without place—possibly buried, conceivably floating in an indeterminate space—Nauman developed new methods of construction and presentation. The model tunnels, in fact, do everything except sit securely on the ground: some are lifted inches off the floor by small blocks of scrap wood, some hang by wire from the ceiling, and some are both raised and hung, as is the case with **Model for Trench and Four Buried Passages**. All of the model tunnels are constructed roughly of



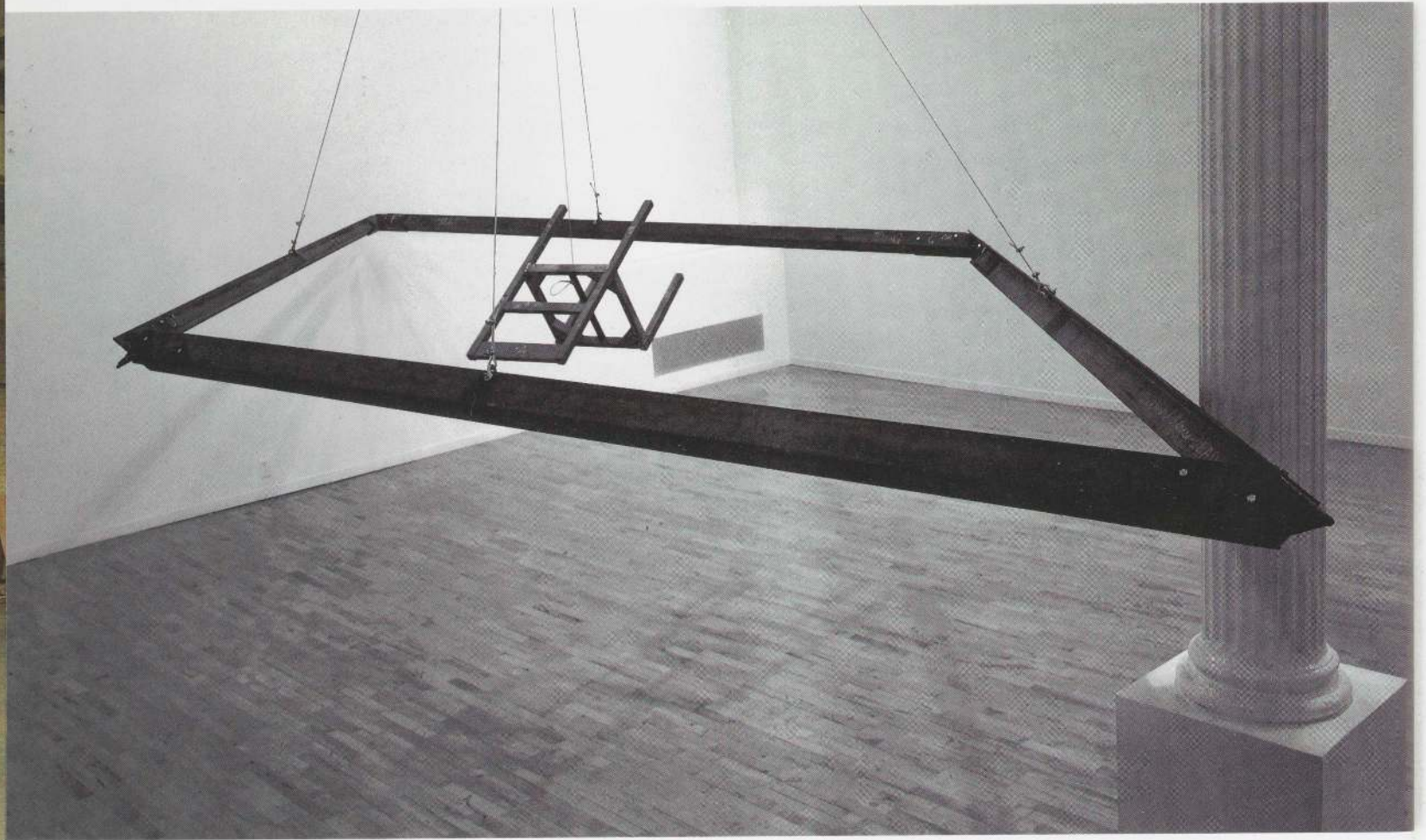
- 19 **Model for Underground Tunnel** (1981) (above), cardboard, tape, string, 49 x 58 x 5 in. (124.5 x 147.3 x 12.7 cm). Courtesy Leo Castelli Gallery, New York.
- 20 Pablo Picasso, **Figure** (1935) (above, left), wood, string, ladle, rakes, 44 1/8 x 24 3/8 x 11 1/4 in. (112.1 x 61.9 x 28.6 cm). Collection Musée Picasso, Paris.

plaster, wood, wire, glue, and any other material that Nauman had in the studio, and all are thrown together as if to suggest that they are, in fact, models and not finished works.

Nauman's unorthodox sculptural methods and his inventiveness with scrap materials are both conspicuous here. Often direct in revealing his processes and then in employing descriptions of these as titles, he called one of these sculptures **Model for Tunnel Made Up of Leftover Parts of Other Projects** (1979–1980) (pl. 46). Surviving from his studio is a maquette for another, similar work, **Model for Underground Tunnel** (1981) (fig. 19), in which the artist simulated the hollow tunnels by tying and taping together discarded mailing tubes, paper-towel rolls, and various packing materials.

Here Nauman's studio methods bear an uncanny resemblance to those employed by Pablo Picasso decades earlier. His inventiveness with cast-off materials suggests Picasso's own dexterity as a sculptor throughout his career. In fact, Nauman's cardboard, wall-mounted **Model for Underground Tunnel**, with its allusion to head, arms, and torso, recalls nothing so much as Picasso's assemblages. **Figure** (1935) (fig. 20), for example, is a remarkable sculpture in which wood, string, a ladle, and two rakes are tied together, literally, and transformed into a rugged figurative presence.





21 **Diamond Africa with Chair Tuned D E A D** (1981), steel, cast iron, 285 x 138 1/4 in. (723.9 x 351.2 cm), suspended 60 in. (152.4 cm) above the floor. Collection The Art Institute of Chicago, Mr. and Mrs. Frank G. Logan Prize.

Rugged construction and industrial materials occupied Nauman in the late 1970s, as did the possibility of composing a sculpture entirely of suspended elements. In contrast to Alexander Calder, whose mobiles are characterized by their playfulness and grace, Nauman's hanging sculptures are deliberately heavy-handed and refer to the world outside the studio. They are infused with metaphor, dominated as they are by inverted chairs, which serve as explicit surrogates for human victims. Although Nauman had worked previously with the chair as an abstract form—in particular, in *A Cast of the Space under My Chair* (1965–1968) (pl. 4), which was built exactly as the title suggests—he now had in mind images of electric chairs or chairs in which suspects are seated while being interrogated. "I thought of using a chair that would somehow become the figure: torturing a chair and hanging it up or strapping it down."<sup>45</sup>

In order to demarcate a space for the suspended chair, Nauman made a triangle of three steel I-beams and then hung the overturned chair within the surrounding triangle roughly at eye level. *South America Triangle* (1981) (pl. 47) was the first of several "suspended chair" sculptures, and within a year he made two other works, similar in title, form, and content—*South America Square* and *South America Circle* (both 1981)—as well as variations on the theme, among them: *Diamond Africa with Chair Tuned D E A D* (1981) (fig. 21), a reprise of the video *Violin*

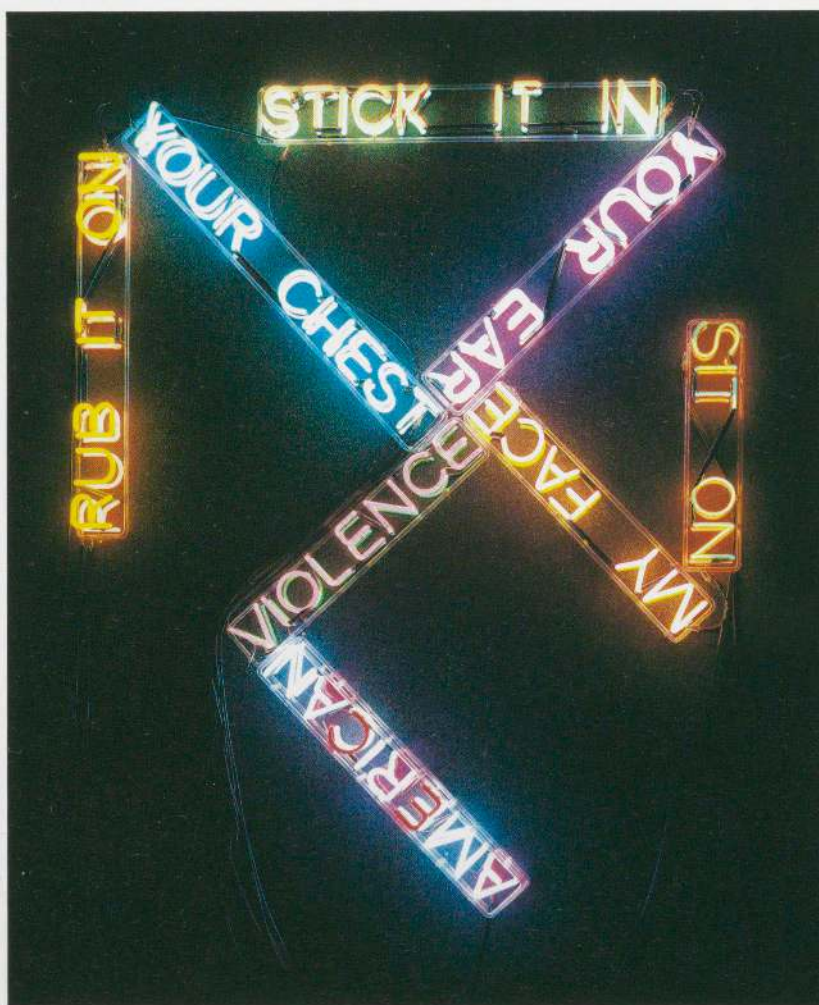
**Tuned D E A D**, now with the legs of the chair (and not the strings of the violin) tuned to these notes; and later, **Musical Chairs: Studio Version** (1983) (pl. 51), a thoroughly slapdash construction of scavenged materials involving three chairs, a circle, and a triangle—yet one of his most compelling sculptures.

The political implications of Nauman's work now came to the fore as these sculptures provided an unmistakable critique of totalitarian regimes in South America and of apartheid in South Africa. Just as his sculpture had become more explicitly political, so had his reading habits. In the late 1970s, when he made the model tunnel sculptures, he found support in books such as Beckett's **The Lost Ones** (1971), which describes, as Nauman put it, "a large number of people in a strange, very accurately and clearly described space. . . . A greenish yellow light, circular space with no top to it. . . . When I read this, a very powerful connection to a lot of the work I had done before encouraged me in the direction of the 'tunnels' and the kind of oblique comment they make on society."<sup>46</sup>

The evocative, existential Beckett was supplanted, around 1980, by nonfiction accounts of contemporary oppression and terrorism. "I was reading V. S. Naipaul's stories about South America and Central America, including 'The Return of Eva Peron' and especially 'The Killings in Trinidad.' . . . Reading Naipaul clarified things for me and helped me to continue. It helped me to name names, to name things."<sup>47</sup> The other influential book was the Argentine newspaper publisher Jacobo Timerman's **Prisoner without a Name, Cell without a Number** (1981), the writer's autobiographical account of his 1977 imprisonment and torture at the hands of the Argentine military. While the book is replete with wrenching descriptions of the author strapped in a chair and tortured with electric shocks, equally important for Nauman was Timerman's indictment of the malicious use of language in the service of political control and repression.<sup>48</sup>

Given the directness of Nauman's sculpture in the early 1980s, it is hardly surprising that his use of language evolved correspondingly. He now made his first important neons in nearly a decade, among them: **American Violence** (fig. 22) and **Violins Violence Silence** (pl. 48) (both 1981–1982). Whereas the earlier neons were simpler in form and content, Nauman now employed far more provocative and complex language patterns, as well as a blinding array of color and programming effects. Words appear suddenly and surprisingly—in the shape of a swastika in **American Violence** and read backward as well as forward in **Violins Violence Silence**. While muted mechanical sounds characterize the earlier neons, these pieces buzz and hiss, underscoring the reference to violins and silence, as well as to violence. Nauman had been attracted to neon in part because of advertising signs he had seen in the 1960s; in 1984 he made a billboard-size neon. **One Hundred Live and Die** (pl. 53) consists of four nearly ten-foot-high columns of sequentially changing words relating to life and death. Comprising a staggering barrage of color and light, the words are by turns poetic and vulgar, representing an encyclopedia of human expression and activity.

By the early 1980s, the dry spell that Nauman had undergone in the early and mid-1970s had definitely ended: the understated corridor pieces and text-driven installations were now exchanged for neons and sculptures that are aggressive in form and more obviously narrative in content. Whereas the work of a decade earlier was often perceived to be too elliptical, particularly for an American public, the early 1980s work was simply too dynamic to ignore. Nauman had no fewer than six solo exhibitions in museums and galleries in the United States and Europe from 1982 to 1984, and the breadth of their subject matter and visual effect attracted a new audience.<sup>49</sup> The early 1980s were the heyday of Neo-Expressionism—a time dominated by enormous paintings bearing images derived from earlier art as well as popular culture. Although Nauman was never considered a Neo-Expressionist, the heightened theatricality and political reference of his new neons and "suspended chair" sculptures seemed to parallel prevailing taste: and American collectors, in particular, now sought to acquire the work.



22 **American Violence** (1981–1982), neon tubing with clear glass tubing suspension frame. 78 x 62 x 3 ¼ in. (198.1 x 157.5 x 8.3 cm). Anne and William J. Hokin Collection.

While this sudden popularity produced greater public awareness and increased sales, ironically, within the context of Nauman's development, it often yielded a misunderstanding of the work. For if his works of 1981–1984 possess the same large scale and theatrical presentation of Neo-Expressionist painting and sculpture, their plain-spokenness masks a deeper layer of paradox and contradiction. One need only look again at the *South America* and *South Africa* sculptures, with their references to "tuned chair legs," and to the children's rhymes and "musical chairs" games to sense the idiosyncrasy of Nauman's enterprise. Peter Schjeldahl put it best when he described this gap between idea and object in Nauman's work: "The idea will not mesh with the physical facts. The objects, allusions, and real and implied spaces cling to their separate orders of experience. One yearns to resolve them in vain."<sup>50</sup>

This is not to cast doubt on the sincerity of Nauman's political commitment, which since the late 1970s has often been expressed quite directly in both his work and his published interviews. However, his rather unsettling detachment and compulsion for paradox remain firmly in place. Perhaps because of the low point his career reached around 1974, he developed a distrust of simple solutions to complex issues. Perhaps his move to New Mexico in 1979—where he still lives self-consciously apart from the art world—allowed Nauman to make his unique form of political work in the early 1980s, a decidedly nonpolitical moment in American history. Whatever the case, despite the renewed interest in his work at this time, Bruce Nauman continued to stand apart.

Since 1984, Nauman has pursued a wide variety of social themes. And yet, rather than "naming names" as he had done in the South America and South Africa sculptures, he has now developed a more universal commentary. Continuing to invent new means for presenting ideas, he also has revisited a number of options explored previously—a working method that is possible because, like Duchamp, Nauman, throughout his career, has addressed ideas without exhausting them.

In 1988, for example, after a hiatus of nearly two decades, Nauman resumed his work with cast objects. Rather than casting abstract spaces or human forms, however, he now turned to ready-made molds—taxidermy forms used in molding stuffed animals. He found these strangely unnatural, featureless polyurethane foam models—including deer, wolf, bear, fox, and others—in a taxidermy shop in New Mexico and developed several ways to incorporate them into his work. Returning to a formal device he had used previously, he suspended the animal forms in midair. In *Carousel* (1988) (pl. 60), Nauman employed a mechanical device to rotate the hanging animals. While the piece is reminiscent of a merry-go-round, he intended that the animals drag across the floor, thereby calling forth a more visceral allusion to a slaughterhouse. Following *Carousel*, Nauman pressed the animal molds in two distinct directions. On the one hand, he was interested in them sculpturally and used them as raw anatomical material, dismembering and reassembling them, often in violent defiance of anatomical correctness, as in *Untitled (Two Wolves, Two Deer)* (1989) (pl. 63). More traditionally, he used them as ready-made maquettes, as in *Animal Pyramid* (foam version) (1990) (fig. 23), the full-scale sculpture of which was commissioned and installed outdoors by the Des Moines Art Center.

Pursuing the idea of anatomical casting even further, Nauman made several "suspended head" sculptures in which wax heads cast from life supplanted the chairs and animals and were suspended plaintively from wires. While such works as *Ten Heads Circle/Up and Down* (1990) (pl. 66) might be seen as evidence of Nauman returning to a traditional sculptural idiom, he also included the cast heads and animals in other, re-complicated installations. For example, in *Hanging Carousel (George Skins a Fox)* (1988) (see p. 80), he included a video monitor as an additional suspended, rotating element. With the video we see—and, above all, hear—a hunter methodically skin a fox, a process that is simultaneously mundane and grotesque and which evokes the daily labor of butchers as much as it does the many art-historical representations of the flaying of Marsyas.

Equally compelling as the multivalent content of the work is Nauman's integration of video monitors and sculpture. Video had been conspicuously absent from his work from 1973 until 1985, when he returned to it as perhaps his principal medium, especially as a component of his sculptural installations.<sup>51</sup> The first of these more recent videos is *Good Boy Bad Boy*, which Nauman made in 1985 as part of a three-room installation at the Museum Haus Esters in Krefeld, Germany, which has come to be known as *Chambres d'Amis (Krefeld Piece)* (pl. 55). The *Good Boy Bad Boy* room was bare except for two monitors mounted at head height on pedestals. Seen on each was the frontal view of an actor—a black man on one, a white woman on the other—reciting one hundred phrases, which, like those in the neon *One Hundred Live and Die*, admit no ambiguity: "I am a good boy; You are a good boy; We are good boys," etc. Superficially, the monotonous repetition suggests grammar-school recitation; and yet the onslaught of two competing voices repeating the same cycle of phrases five times each suggests indoctrination rather than education. Added to this is the eye contact that the actors make with us and the steadily increasing intensity of their delivery throughout the course of the videos. The woman becomes more agitated than the man, taking longer to complete the task. This throws the performance out of synchronization, and in the process creates an effect that recalls the phased pacing in the music of Steve Reich.<sup>52</sup>



The aural intensity of the piece carries over into the two adjacent rooms of *Chambres d'Amis*: in one we hear—emanating from a separate audiotape played in an otherwise vacant adjoining room—the phrases from *One Hundred Live and Die* repeated in a fiendishly paced, singsong manner; and in the other we see Nauman's installation of his first full-figure neon, *Hanged Man* (1985). This last derives from the children's game in which incorrectly spelled words result in the delineation of a stick figure who ultimately dies by hanging. Nauman's customary transformation of a children's game into an object of tension is exacerbated here by the erection that appears when the man is finally hung, an apparent allusion to Beckett's *Waiting for Godot* (1954), in which the characters Vladimir and Estragon discuss such matters while contemplating suicide.<sup>53</sup>

Aggressive, mean-spirited games and language that escalate to violence characterize the video installation *Violent Incident* (1986) (pl. 58) as well. Here the subject of the videotapes is domestic violence: in a contrived domestic setting, a clumsy joke transforms a romantic dinner into violent conflict. As a couple seat themselves, the man pulls the chair away, causing the woman to fall. They exchange insults, and the situation quickly turns from angry words to violent action as they struggle for a knife. The pace, as well as Nauman's direction of the text and actors, is critical. As he describes it: "Now this action takes all of about eighteen seconds. But then it's repeated three more times: the man and woman exchange roles, then the scene is played by two men and then by two women. The images are aggressive, the characters are physically aggressive, the language is abusive."<sup>54</sup> Following on *Good Boy Bad Boy*, with its implications for racial as well as gender conflict, *Violent Incident* concentrates on the latter, specifically, the shifting roles of men and women and the escalation of aggressive words to violent action. The effect is multiplied by the presentation of these actions in four different videotape versions on twelve monitors (three rows of four). Besides staggering the pacing, Nauman introduces dramatic changes in color, slow motion, and, in an interesting reprise of his early cast-fiberglass sculptures (in which remnants of the process remain visible in the completed piece), he even includes preliminary rehearsals in the finished work.

While Nauman introduced numerous variations into these new videotapes, for the moment he maintained a traditional mode of presentation with the monitors either mounted on or placed against a single wall. In 1987 he began to place the monitors on three sides of a room, adding a sculptural component and making his installations still more compelling. The breakthrough work here is the installation *Clown Torture* (1987) (pl. 59). On entering an enclosed room we encounter videotapes projected in large scale directly onto the two lateral walls, as well as two pairs of stacked monitors placed frontally on pedestals. Only two of the four monitors are correctly oriented: one is upside-down, one is turned on its side. The large-scale projected images are similarly displaced and therefore disorienting to the viewer. The five sequences—*Clown Taking a Shit*; *Pete and Repeat*; *No, No, No, No*; *Clown with Goldfish Bowl*; and *Clown with Water Bucket*—play simultaneously and create a cacophony of image and sound emanating from three sides of the room. The content replays a number of characteristic Nauman themes: surveillance (one observes a clown using a public toilet); untenable physical situations (clowns unable to balance goldfish bowls and buckets of water); torture and interrogation (a clown repeatedly screaming "no" under the threat of an unseen antagonist); and absurd word games (a clown repeating the story: "Pete and Repeat were sitting on a fence, Pete fell off; who was left? Repeat. Pete and Repeat were sitting on a fence . . .").

23 *Animal Pyramid* (foam version) (1989) (opposite), foam, iron, wood, wire, 144 x 84 x 96 in. (365.8 x 213.4 x 243.8 cm), Marx Collection, Berlin.



For Nauman—who had masked his own likeness in his *Art Make-Up* films of 1967–1968—the clown provided a step beyond the artifice of actors. Although we expect humorous behavior from clowns, Nauman emphasizes that vaudeville and circus clowns often behave cruelly, with their costumes lending them a necessary shield of anonymity and providing an additional level of unreality for the viewer. Although he did incorporate several different costumes—the Emmett Kelly dumb clown; the old French Baroque clown; one is a sort of traditional polka-dot, red-haired, oversize shoed clown; and one is a jester<sup>55</sup>—as historical references, this did not differentiate them. The range and tempo of the different videos—as in a circus where actions take place on many levels simultaneously—is simply too fast-paced and continuous, making them all but impossible for the viewer to follow. Whereas

Nauman's early corridor and room installations had been discomfiting due to the deprivation of sensory information, *Clown Torture* overloads the senses, making it difficult to remain for long in the installation. This is not merely a matter of the sheer bombardment of sounds and rush of images; the combination of violence and innocence, of absurd situations and behavior, leaves the visitor thoroughly unnerved.

In more recent installations, Nauman has explored new ways to integrate video and sculptural elements while continuing to renew themes from previous work. The focus of *Learned Helplessness in Rats (Rock and Roll Drummer)* (1988) (pl. 61) is a yellow Plexiglas maze placed in the center of a darkened room with video images projected on the wall. These projections alternate between a rat coursing through the maze and an untutored rock drummer pounding away on a set of drums. (His amateurish efforts remind us that Nauman was a musician as a youth, and that he had played the violin in his early videotapes.)

In a related work, *Rats and Bats (Learned Helplessness in Rats II)* (1988) (see p. 81), Nauman retained the maze and the videotaped images of the rat but now replaced the drummer with a man noisily beating the unknown contents of a duffle bag with a bat. A third segment is included as well: images of the viewer standing in the space as filmed by a panning closed-circuit camera. In order to disorient the rats while making the videotapes for both works, Nauman had directed monitors bearing these images at the Plexiglas maze. He had similarly bewildered visitors to the *Wilder Corridor Installation* by the disparity between what was seen on the video monitors and what was actually experienced in the corridor. In both cases, either human or animal was made "helpless" by the experience.<sup>56</sup>

The intensity of these recent video installations is pressed further still in *Shadow Puppets and Instructed Mime* (1990) (figs. 24, 25). In a darkened room, Nauman installed a wide array of video equipment, creating a futuristic minefield of technological hardware. The room is dominated by two impressions. One is of cast-wax heads, which hang in three corners of the room and are also seen in video projections on sheets of linen hanging nearby. Whereas in previous works he hung the heads motionless, in these video images he now shows them rotating and being beaten.<sup>57</sup> The second set of impressions derives from video images of a mime, who is compelled by a loud, authoritative voice to assume a series of convoluted positions—many of them in relation to a chair. Silently, sadly, she attempts to comply. The poses she strikes and holds seem a powerful allusion to Nauman's own first performances as a student, the series of twenty-eight unorthodox postures that he later recorded in the videotape *Wall-Floor Positions*. The inclusion of the chair as an illusionistic prop enriches the relationship to earlier works, whose suspended chairs had served as surrogate figures. The mime now, however, acts as an apt and quite helpless victim. Beyond these references to previous works, the informal arrangement of



25 **Shadow Puppets and Instructed Mime** (1990), installation at Sperone Westwater, 1990, three wax heads, linen, wood, four color monitors, four video projectors, six videotape players, six videotapes (color, sound), dimensions variable. Collection Emanuel Hoffmann-Stiftung, Museum für Gegenwartskunst, Basel.

**Shadow Puppets and Instructed Mime** suggests the artist's studio: everywhere we see projectors and monitors resting atop the packing boxes in which they had been transported. Electrical tape holds wiring in place, and we walk timidly through it all as though we are trespassing in the artist's darkened studio.

Yet while Nauman here creates what may be the ultimate process sculpture by recreating the immediacy, as well as the confusion, of various works simultaneously in progress in the studio, we sense something more bleak, more profound. Throughout the recent video installations—beginning with **Clown Torture** and continuing through **Shadow Puppets and Instructed Mime**—there is a visceral sense of foreboding. Because he places the monitors and other objects in our space—indeed, in our path—the images we see and the sounds we hear are inescapably frightening. Particularly in the case of **Shadow Puppets**, the utter darkness of the room, the eerie images emanating from the floor, walls, and corners, all press us well beyond the boundaries of static, two- and three-dimensional art. Seldom in the history of art has the experience of looking at objects and images in public been so fraught with challenge and emotion. At this point the multipart installation begs comparison directly with film and theater. We recall Nauman's model tunnels and the artist's suggestion that we visualize the gargantuan yet claustrophobic spaces at inhabitable scale. We no longer need project ourselves intellectually into these "model tunnels": we now inhabit this Beckett-like world ourselves.



I am indebted to Nancy Owen for her research assistance, and to Barbara Bradley, Kathy Halbreich, Maria Makela, and, in particular, Joan Simon and Bruce Nauman, for their careful readings of this essay.

1 Nauman in Coosje van Bruggen, *Bruce Nauman* (New York: Rizzoli, 1988), p. 14. In 1966 Nauman saw and was impressed by a Man Ray retrospective organized by the Los Angeles County Museum of Art.

2 Nauman in Ian Wallace and Russell Keziere, "Bruce Nauman Interviewed," *Vanguard* (Canada) 8, no. 1 (February 1979), p. 16.

3 Nauman in conversation with the author, September 30, 1991. See also Joan Simon, "Breaking the Silence: An Interview with Bruce Nauman," *Art in America* 76, no. 9 (September 1988), p. 143.

4 Nauman in Simon, "Breaking the Silence," p. 143.

5 Nauman in Joe Raffaele and Elizabeth Baker, "The Way-Out West: Interviews with 4 San Francisco Artists," *ARTnews* 66, no. 4 (Summer 1967), p. 75.

6 Nauman in Bruggen, *Bruce Nauman*, p. 8.

7 Ibid.

8 Ibid., p. 7. For Nauman's relationship to the Davis environment, see Thomas Albright, *Art in the San Francisco Bay Area, 1945-1980* (Berkeley: University of California Press, 1985), p. 120. Brenda Richardson, "I Am My Own Enigma," in *William T. Wiley*, exh. cat. (Berkeley: University Art Museum, University of California, 1971), p. 10; and Neal Benezra, "Empowering Space: Notes on the Sculpture of Bruce Nauman," in *Affinities and Intuitions: The Gerald S. Elliott Collection of Contemporary Art*, exh. cat. (Chicago: Art Institute of Chicago, and New York: Thames and Hudson, 1990), pp. 58-61.

9 This discussion owes to Joan Simon who, in the course of her research on Nauman, has recognized the important role of color in his work. While color plays an obvious role in his neons, its importance has been much less apparent in the work in other media. In large part this can be explained by the fact that Nauman's work is often large and difficult to install; for that reason good color photography is often lacking, with black-and-white photographs dating to the moment the work was completed in the studio serving as the only record.

10 Nauman in Willoughby Sharp, "Nauman Interview," *Arts Magazine* 44, no. 5 (March 1970), p. 26.

11 To some extent, Nauman was influenced here by Jasper Johns, whom he considered "the first artist to put some intellectual distance between himself and his physical activity of making paintings." See Bruggen, *Bruce Nauman*, p. 23. It is noteworthy that several Minimalist sculptors, in particular Donald Judd, have not titled their sculptures; Nauman may have opted for lengthy, descriptive titles as part of his reaction against formalism.

12 Nauman in Bruggen, *Bruce Nauman*, p. 9. See also Nauman's comments in Jane Livingston, "Bruce Nauman," in Jane Livingston and Marcia Tucker, *Bruce Nauman: Work from 1965 to 1972*, exh. cat. (Los Angeles County Museum of Art, 1972), p. 13.

13 Nauman in conversation with the author and Kathy Halbreich, November 3, 1992.

14 The passage is: "A newborn child has no teeth"—"A goose has no teeth"—"A rose has no teeth"—This last at any rate—one would like to say—is obviously true! It is even surer than that a goose has none—And yet it is none so clear. For where should a rose's teeth have been?" (Ludwig Wittgenstein, *Philosophical Investigations*, trans. G. E. M. Anscombe [1953; repr. New York: Macmillan, 1958], p. 221e).

15 Nauman in Wallace and Keziere, "Nauman Interviewed," p. 18. Early in his career, Johns came to a similar realization: "Before, whenever anybody asked me what I did, I said I was going to become an artist. Finally, I decided that I could be going to become an artist forever, all my life. I decided to stop *becoming*, and to *be* an artist" (Michael Crichton, *Jasper Johns* [New York: Harry N. Abrams, 1977], p. 27).

16 Nauman in Jan Butterfield, "Bruce Nauman: The Center of Yourself," *Arts Magazine* 49, no. 6 (February 1975), p. 55.

17 Nauman in conversation with the author and Kathy Halbreich, November 3, 1992. See also Brenda Richardson, "Bruce Nauman: Neons," in idem, *Bruce Nauman: Neons*, exh. cat. (Baltimore Museum of Art, 1982), pp. 19-20; and Bruggen, *Bruce Nauman*, pp. 15-16.

18 The composition of *Window or Wall Sign* recalls *Anemic Cinema*, the film made by Duchamp, with the assistance of Man Ray and Marc Allégret, in 1925-1926, in which punning phrases were displayed in a spiral format.

- 19 Nauman in conversation with the author and Kathy Halbreich, November 3, 1992. Nauman was still an undergraduate at the University of Wisconsin at the time of the major Duchamp retrospective organized by the Pasadena Art Museum in 1963, and most of the major English-language publications on the artist did not appear until the early 1970s.
- 20 In valuing the activity rather than the product, Nauman here approaches Fluxus attitudes toward art. See La Monte Young, ed., *An Anthology* (New York: La Monte Young and Jackson MacLow, 1963), which included De Maria's theory of "meaningless work." In addition, see Michael Kirby, "The Activity: A New Art Form," in *The Art of Time: Essays on the Avant-Garde* (New York: E. P. Dutton, 1969), pp. 153–170.
- 21 Nauman in Willoughby Sharp, "Bruce Nauman," *Avalanche*, no. 2 (Winter 1971), p. 27.
- 22 Nauman in Bruggen, *Bruce Nauman*, p. 18. Nauman read *Jealousy* and *In the Labyrinth* in 1967, and he discusses Robbe-Grillet in Butterfield, "The Center of Yourself," p. 55. See also Bruggen, *Bruce Nauman*, p. 112, and Livingston, "Bruce Nauman," p. 24.
- 23 Quoted in Thomas DeLio, "Avant-Garde Issues in Seventies Music," in Gregory Battcock, ed., *Breaking the Sound Barrier: A Critical Anthology of the New Music* (New York: E. P. Dutton, 1981), p. 257. Reich's use of tape recorders to create "phased" pacing, as well as sound which hovers between music and speech, has been particularly important throughout Nauman's career. See Emily Wasserman, "An Interview with Composer Steve Reich," *Artforum* 10, no. 9 (May 1972), pp. 44–48. For Nauman's comments on music, performance, and dance, see Sharp, "Bruce Nauman."
- 24 DeLio, "Avant-Garde Issues," p. 261.
- 25 Nauman in Sharp, "Bruce Nauman," p. 29.
- 26 Bruggen, *Bruce Nauman*, p. 233. *Six Sound Problems* bears comparison with Robert Ashley's *Chair* (1963), in which the artist provided a set of instructions for the alteration of a chair to be carried out over a period of six days. See Kirby, "The Activity," p. 159. In effectively making sound visible, Nauman here approaches Fluxus attitudes both in regard to intermedial work and to the idea of placing the viewer at the center of the process of making. See Peter Frank, "Fluxus Music," in Battcock, ed., *Breaking the Sound Barrier*, pp. 13–19.
- 27 Peter Schjeldahl, "New York Letter," *Art International* 13, no. 7 (September 1969), p. 71. During the course of the "Anti-Illusion" exhibition, Bruce Nauman, Judy Nauman (his wife at the time), and Meredith Monk staged a performance, Nauman's last to date. See Sharp, "Bruce Nauman," pp. 25–26.
- 28 The term *adversary* was used by Carter Ratcliff to describe a number of works included in "Documenta 5" (1972), among them, Nauman's *Kassel Corridor: Elliptical Space* (1972). See Carter Ratcliff, "Adversary Spaces," *Artforum* 11, no. 2 (October 1972), pp. 42–44.
- 29 William Wilson, "Bruce Nauman's Unsettling Art Given a Masterful Touch," *Los Angeles Times*, March 23, 1970, sec. 4, p. 6.
- 30 Nauman in Simon, "Breaking the Silence," p. 147.
- 31 Bruce Nauman, "Notes and Projects," *Artforum* 9, no. 4 (December 1970), p. 44. He had read *Gestalt Therapy: Excitement and Growth in the Human Personality* by Frederick Perls, Ralph F. Hefferline, and Paul Goodman (New York: Delta, 1951) in 1968, and although the films and videotapes he made at the time reveal an awareness of Gestalt, around 1970 the artist began to concentrate on behavioral observation almost exclusively. See also Nauman's comments in Livingston, "Bruce Nauman," pp. 16, 21.
- 32 Robert Pincus-Witten, "Bruce Nauman: Leo Castelli Gallery," *Artforum* 6, no. 8 (April 1968), p. 63.
- 33 Idem, "Bruce Nauman: Another Kind of Reasoning," *Artforum* 10, no. 6 (February 1972), p. 31.
- 34 Hilton Kramer, "In Footsteps of Duchamp," *New York Times*, March 30, 1973, p. 28.
- 35 Marcia Tucker, "PheNAUMANology," *Artforum* 9, no. 4 (December 1970), pp. 38–44.
- 36 Germano Celant, "Bruce Nauman," *Casabella* (Italy) 345, no. 34 (February 1970), pp. 38–41.
- 37 Bruce Kurtz, "Interview with Giuseppe Panza di Biumo," *Arts Magazine* 46, no. 5 (March 1972), p. 42.
- 38 Ibid.
- 39 Nauman in Kristine McKenna, "Bruce Nauman: Dan Weinberg Gallery," *Los Angeles Times*, January 27, 1991, "Calendar," pp. 4, 84.

- 40 Nauman originally entitled this work *The Mask to Cover the Need for Human Companionship*, prior to its first installation at the Albright-Knox Art Gallery, Buffalo, New York, in 1975. Other works in this vein are *Flayed Earth*, *Flayed Self: Skin Sink* (1974) and *Cones Cojones* (1973–1975). See Bruggen, *Bruce Nauman*, pp. 193–196.
- 41 Nauman in Wallace and Keziere, "Nauman Interviewed," p. 16.
- 42 Nauman in Bob Smith, "Bruce Nauman Interview," *Journal* 4, no. 2 (32) (published by Los Angeles Institute of Contemporary Art) (Spring 1982), p. 36.
- 43 See *Bruce Nauman: Drawings 1965–1986*, exh. cat. (Basel: Kunstmuseum Basel and Museum für Gegenwartskunst, 1986), cat. nos. 260–264.
- 44 Nauman in Wallace and Keziere, "Nauman Interviewed," p. 16.
- 45 Nauman in Simon, "Breaking the Silence," p. 147. In this interview, Nauman discusses the implications of the chair in some detail, making reference to the Shaker practice of hanging chairs on walls and to Joseph Beuys' *Fat Chair* (1964). Numerous artists have employed chairs in their work, notably, Robert Rauschenberg, *Pilgrim* (1960), and Jasper Johns, *According to What* (1964).
- 46 Nauman in Smith, "Nauman Interview," p. 36.
- 47 Nauman in Simon, "Breaking the Silence," p. 147.
- 48 Timmerman's book includes numerous references that have importance for Nauman's recent work. The writer rails against the irresponsible public use of language ("Newspapers write virtually in code, resorting to euphemisms and circumlocutions, speaking in a roundabout way, as do leaders, politicians and intellectuals") and cites a number of Peronist slogans ("Violence from above engenders violence from below"), the meanings of which are intentionally ambiguous. In addition, he analyzes the dynamics of torture and interrogation in considerable detail ("The police . . . have orders from their superiors to shout all the time in order to intimidate and confuse prisoners. Therefore, whenever they talk, they shout, which adds to the puzzle"). See Jacobo Timmerman, *Prisoner without a Name, Cell without a Number* (New York: Vintage Books, 1981), pp. 23, 24, 83, respectively.
- 49 In addition to being the focus of gallery exhibitions, Nauman's neons were the subject of an exhibition organized by Brenda Richardson for the Baltimore Museum of Art in 1982. In conjunction with that exhibition, an enlarged, horizontal version of *Violins Violence Silence* was commissioned for the facade of the Baltimore museum and was later acquired by the institution.
- 50 Peter Schjeldahl, "Profoundly Practical Jokes: The Art of Bruce Nauman," *Vanity Fair* 46, no. 3 (May 1983), p. 93.
- 51 In 1973 Nauman made the videotapes *Elke Allowing the Floor to Rise Up over Her, Face Up* and *Tony Sinking into the Floor, Face Up and Face Down*. These were the first instances in which Nauman employed actors, a practice that became common when he returned to the medium in 1985.
- 52 For Nauman's comments on *Good Boy Bad Boy*, see Chris Dercon, "Keep Taking It Apart: A Conversation with Bruce Nauman," *Parkett* 10 (1986), pp. 54–61.
- 53 Simon, "Breaking the Silence," p. 147.
- 54 Nauman in *ibid.*, p. 148. See also Dercon, "Keep Taking It Apart."
- 55 *Ibid.*, p. 203.
- 56 Nauman has disclosed that the phrase "learned helplessness in rats" derived from an article that he had read in *Scientific American*. The article is E. Collins, "Stressed Out: Learned Helplessness in Rats Sheds Light on Human Depression," *Scientific American* 257, no. 5 (November 1987), p. 30. See Antje von Graevenitz, "Geloof en twijfel in het werk van Christo en Bruce Nauman: Rituele aspecten in het existencialistisch perspectief," *Archis, Maanblad voor Architectuur, Stedebouw, Beeldende Kunst* (the Netherlands) 6 (June 1990), p. 28.
- 57 Nauman recalls the source of this image in V. S. Naipaul's *Among the Believers* (1981), in which the author describes executions being carried out in an unusual manner. "When they executed someone, they hung a cloth up and lit a fire behind it. They placed the victim between the fire and the cloth so that his or her shadow fell on the cloth. Then they shot at the shadow, whereby the person behind it was naturally shot, too." See Jörg Zutter, "Human Nature, Animal Nature: Videoinstallationen und Skulpturen von 1985–1990," in *Bruce Nauman: Skulpturen und Installationen 1985–1990*, exh. cat. (Basel: Museum für Gegenwartskunst, in association with DuMont Buchverlag, Cologne, 1990), pp. 71–72.

# BETWEEN WORDS



1 **Room with My Soul Left Out, Room That Does Not Care** (1984), installation at Leo Castelli Gallery, New York, 1984, celotex and other media, 408 x 576 x 366 in. (1036.3 x 1463 x 929.6 cm). Demolished November 6, 1984. Collection the artist.

2 **One Hundred Live and Die** (1984) (detail, opposite), neon tubing mounted on four metal monoliths, 118 x 132 1/4 x 21 in. (299.7 x 335.9 x 53.3 cm). Collection Fukutake Publishing Co., Ltd., Naoshima Contemporary Art Museum, Kagawa, Japan.

ROBERT STORR

And James' introspection shewed, not the meaning of the word "self". . . nor any analysis of such a thing, but the state of a philosopher's attention when he says the word "self" to himself and tries to analyse its meaning. (And a good deal could be learned from this.) —Ludwig Wittgenstein<sup>1</sup>



In 1984 Leo Castelli exhibited the most recent work of Bruce Nauman in his now defunct gallery annex at 142 Greene Street. There were two large pieces and a maquette. The first of the large works was a truncated cruciform structure lit with industrial fixtures that bathed its axial corridors and central shaft in a sickly greenish glow. The installation was called **Room with My Soul Left Out, Room That Does Not Care** (fig. 1; see also model, pl. 52). In the tenebrous rear of the gallery was the second piece, a massive neon signboard that flashed its multiple texts in color-coordinated groups and, at the end of the sequence, flashed all of them at once before going dark. The work was called **One Hundred Live and Die** (fig. 2; pl. 53). Its messages were short and *unsweet*: "Live and Die/Die and Die/Shit and Die/Piss and Die/Eat and Die/Sleep and Die/Love and Die/Hate and Die/Fuck and Die/Speak and Die/Lie and Die/Hear and Die/Cry and Die/Kiss and Die/Rage and Die/Laugh and Die/Touch and Die/Feel and Die/Fear and Die/Sick and Die/Well and Die/Black and Die/White and Die/Red and Die/Yellow and Die"

ran the first vertical column. In the next, all these phrases ended with "Live," with the two remaining columns alternating in the same way around a new set of words: Sing, Scream, Young, Old, Cut, Run, Stay, Play, Kill, Suck, Come, Go, Know, Tell, Smell, Fall, Rise, Stand, Sit, Spit, Try, Fail, Smile, Think, Pay.

Between the focused barrenness of the installation and the desolate brilliance of the clicking neon, spectators wandered like wraiths in an urban netherworld. As chance would have it, the morning I first visited the show, I came upon two young girls standing in front of the signboard. Raising and lowering their arms in shadow-puppet semaphore, they read aloud as the texts blinked on and off, repeating each phrase in turn with the same cheerful equanimity—"Feel and Die, Fuck and Live, Hate and Die, Play and Live . . ." Rather than soften the words, the sing-song of the girls' voices amplified their harshness and at the same time transformed the staccato visual cadence of the lights into bright sound.

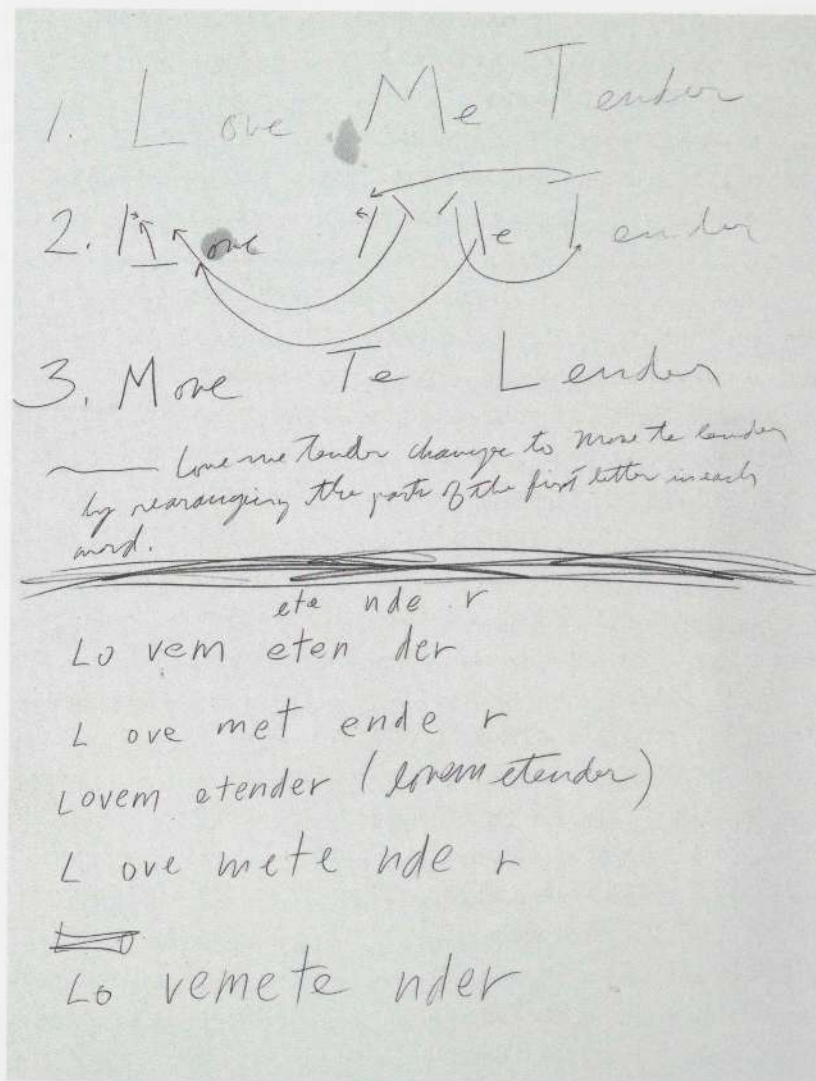
This experience has stayed with me ever since. Perhaps it is because I have two young daughters who mimic adult talk with the same uncomprehending clarity, making me painfully aware, with each parroted phrase, of the violence and disappointment that threaten them. Or perhaps it is because such childlike forthrightness exposes grown-up evasions of these simple facts of life and death. In either case, the two girls I overheard that day have in my mind almost become a part of the work, as if the artist had all along intended to create a Célinesque nursery rhyme to be recited at twilight.

Nauman has often turned from images and text to performance in like manner, and from the very outset of his career he has found his meaning in mismatched words and contexts, actions and affect. Of late increasingly prone to brutal fun, he began his verbal play innocently enough. Puns were the favorite artistic sport of his teachers Robert Arneson and William T. Wiley, with whom Nauman collaborated in 1966 on a neo-Dada experiment, soon abandoned, that involved replicating in neon randomly dropped lengths of string suggesting the letters V-E-L, and then submerging the yellow tubing in a box of glaucous motor oil. And it was Funk-wizard Wiley who in that same spirit encouraged his former student to "see with the dumb eye."<sup>2</sup> Nauman's early work does just that. *Untitled (Set of Eleven Color Photographs) (1966-1967)* (later published as **Eleven Color Photographs**; see pl. 9), for example, includes a shot of two feet mounded with clay, called **Feet of Clay**; a shot of two hands polishing a red wooden H, O, and T, called **Waxing Hot**; and another showing the artist spreading jam on bread-letters, called **Eating My Words**. The series also includes an image of Nauman's arms tied behind his back, entitled **Bound to Fail**, which in a relief version would become this multifarious artist's deadpan salute to sculptural tradition, **Henry Moore Bound to Fail (back view) (1967)** (pl. 11).

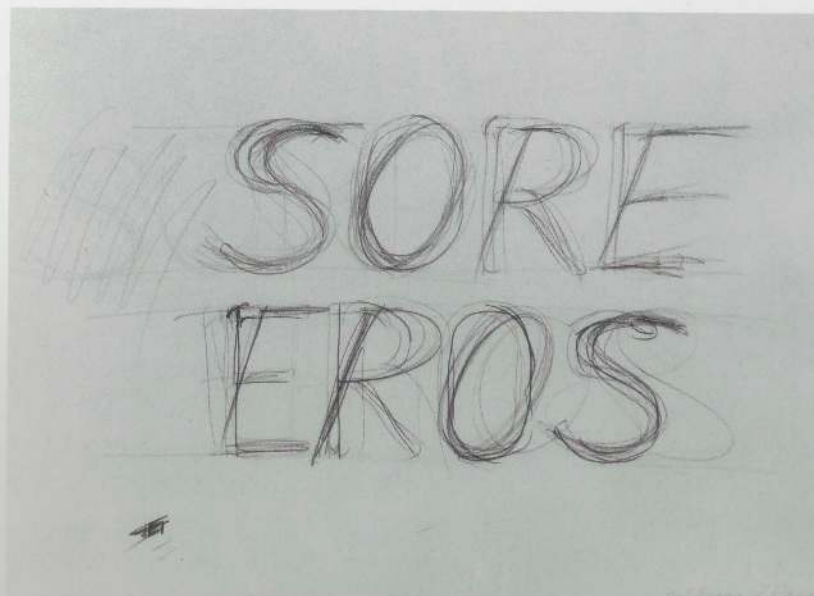
These *are* one-liners, but like the best of the genre they are memorable because they turn on a logical dime without any wasted effort. So doing, they permanently inconvenience future use of the clichés they parody. The ingratiating whimsicality of these early pictures is noticeably similar to that found in the work of William Wegman and Neil Jenney. This is the same spirit found in the paintings of Ed Ruscha, of which Nauman became aware at this time. On the whole, however, Nauman's temperament is more saturnine and his work more hermetic than theirs.

His way of playing "dumb" focuses on words that smart. Often attributed to the influence of Marcel Duchamp and Jasper Johns, about whom, in fact, he knew very little at the beginning, Nauman's initial involvement with linguistic gamesmanship was prompted instead by reading Samuel Beckett and Alain Robbe-Grillet, in whose work repetition, syntactic slippage, and unexpected changes of word order have primary functions.

Having identified these techniques, Nauman quickly realized that almost any source would yield results. In a study from 1966 (fig. 3), for instance, he used arrows to reorder the letters in the title of the Elvis Presley song "Love Me Tender," resulting in tongue-twisting gibberish syllables that lend an oddly affecting resonance to the sugary sentiment of the original. Whether drawn, bent into neon, or executed in some other medium, the terms arrived at by such recodings were consistently surprising.



3 Love Me Tender, Move Te Lender (1966), graphite on paper, 38 x 25 in. (96.5 x 63.5 cm). Collection The Saint Louis Art Museum, Gift of Mr. and Mrs. Joseph A. Helman.



4 Sore Eros (1974), red, orange, and green colored pencil on paper, 19 5/8 x 25 5/8 in. (49.9 x 65.1 cm). Collection Ileana Sonnabend.





The simple reversal of letters thus coupled the noun WAR with the adjective RAW (pl. 36) or sardonically paired SORE[ness] with EROS (fig. 4). A comparable reversal of letters in several words produced the benign "NONE SING/NEON SIGN," the predatory oxymoron "RUN FROM FEAR/FUN FROM REAR" (pl. 38), and the creepy "Articulate Art/Tar a Lucite Rat." The simplest of Nauman's operations was to isolate the hidden "root" of a longer word. "SUITE" thus emerges when intermediate letters are dropped out of the neon "SUBStItUTE": "EAT" is separated from and then re-embedded in "dEATH" by the same means. What are we to make of these derivations? Do we eat to live or to forestall death—and what is the difference? Is the need to eat therefore a sign of our vitality or of our mortality? Of course, Nauman does not ask these questions himself—much less answer them—but the natural urge to explain the simultaneous incidence of these words is by itself an interrogative formulation.

Much of Nauman's wordplay occurs in his titles: some simply restate the texts used in the pieces, others reiterate verbally or comment on the visual evidence of the object, using the differences between the two means of expression to underscore, but also to complicate, the reading of the work. Examples of the first strategy are the various **White Anger, Red Danger, Yellow Peril, Black Death** works. The words appear first in two drawings (fig. 5) and later in a neon version (1985), and as the title of a sculpture (1984) (see pp. 100–101). At one level, this sequence simply associates and emblazons warnings with intense colors, like a road sign. At another, it plays on reflex fears by using terms that are, or approach being, emotional clichés, as well as examples of social and political namecalling. Livid with anger becomes "White Anger," which also might mean the anger of whites; "Red Danger" suggests the Red (Communist) Menace; "Yellow Peril" is of course a virulent, antique epithet for the Asian "hordes"; and "Black Death" is the plague, which in context could mean AIDS, but in symmetry with "White Anger" also raises the specter of racial conflict. At a more remotely aesthetic level, Nauman's color indexing of words recalls the Symbolist poet Arthur Rimbaud's experiment in assigning hues to letters in order that a word flash in the mind's eye like an hallucinatory image that *is* before it *says*.<sup>3</sup>

The second way in which Nauman has used titles is, meanwhile, exemplified by **From Hand to Mouth** (1967) (fig. 6; pl. 10), a greenish wax cast of the lips, neck, and arm of a figure that reproduces with a haunting, even morbid, exactitude the passage from part to anatomical part named. An exquisitely detailed product of "seeing dumb," this piece illustrates the catchphrase "living hand to mouth," but, more significantly with respect to Nauman's concerns and subsequent work, it also concretely links utterance to gesture, speech acts to manual activities, the word to the object that is the body and to the objects the body makes.

Unlike the body elements found in Jasper Johns' work, Nauman's piece of body is not really a symbolic or formal fragment, as it may first appear, but a sculpturally and logically self-sufficient statement of the relationships between its components.<sup>4</sup> Rather than being part of, or the metonymic representation of a larger whole,



5 **White Anger, Red Danger, Yellow Peril, Black Death** (1984) (opposite), graphite and acrylic on paper, 50 x 38 1/4 in. (127 x 97.2 cm), Collection Robin Symes, New York.

6 **From Hand to Mouth** (1967) (above), wax over cloth, 28 x 10 3/8 x 4 3/8 in. (71.1 x 26.4 x 11.1 cm), Collection Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., Joseph H. Hirshhorn Purchase Fund, Holenia Purchase Fund, and Museum Purchase, 1993.

**From Hand to Mouth** is a whole unto itself: a richly ambiguous but complete grammatical unit. This high concentration of meaning within a seemingly "obvious" shape is typical of Nauman's work, but never has it been realized with greater or more disturbing economy than in this signal object.

Often startling in its particular variants, the essential product of Nauman's exercises is new sense rather than non-sense. Even in cases where the latter seems to be the only interpretation, the eccentric element is defined by its difference from the seemingly "normal" usage that provides its context and, in turn, adds to and redefines that common parlance. This principle of definition by difference is the governing law of language formation. In the neon **Perfect Door, Perfect Odor, Perfect Rodo** (1973), for example, the first two fragments are intelligible but at different levels of experience. One can imagine an objective standard that could determine a door's being described as perfect of its kind or for its function, but a perfect odor is a wholly subjective judgment. The meaningless "Rodo," on the other hand, makes one question the actual sense of *perfect*, the only "meaningful" term left to hold onto.<sup>5</sup>

As his favorite modernist writers proved, entire phrases could be turned inside out or backward, and reconstituted in ways analogous to the creation of one-word puns, palindromes, and anagrams. For his pure textual pieces of the early to mid-1970s, Nauman further adapted this lesson to his own purposes. "I think it is almost like reading Robbe-Grillet: you come to a point where he has repeated what he said earlier, but it means something altogether different, because even though he has changed only two words, they have changed the whole meaning."<sup>6</sup>

All by itself, the title **Left or Standing, Standing or Left Standing** (1971) demonstrates the potent ambiguity of such reiterative shifts. Like this ten-line work, his longer writings of the 1970s (which often accompanied his sculptural installations) elaborate upon a particular difficulty of orientation and articulation by means of a series of incomplete or run-on statements that circle the point being made but never definitively make it. The densest of them are littered with and at the same time carried forward by the kinds of clichés or truisms that were previously the pretext for his joke-pictorial paraphrases. For example, the second section of **Flayed Earth/Flayed Self (Skin/Sink)** (1974) goes as follows:

Rushing:

I AM AN IMPLODING LIGHT BULB

(imagine a more perfect abstract sphere)

Draw in energy rushing toward you -

toward your center.

(Fools rush in - Russian fools)

Try to get it down on paper - try to

get it in writing (try to get it written down -

try to write it down): Some evidence of a

state - a mark to prove you were there: Kilroy

(make a mark to prove you are here)

Suspension of belief, suspension of an object

object of suspension - to hang.

The "Kilroy" who haunts this text is at once the ambiguous "I" of the first sentence, a person anxious to leave his distinctive mark in language, and the equally anonymous Everyman who gargles worn-out locutions such as "Fools rush in," "get it in writing," and "suspension of belief." Zeroing in with each phrase on this binary alter ego—the subject who hopefully tries to name himself with precision and the subject who is hopelessly lost in speech conventions—the identity of that persona nevertheless persists in eluding the artist and the reader, and with that is deferred the unified consciousness of self and situation that Nauman seeks to describe.

Meaning thus slips away from the net of words that would capture but also confine it. In a literal visual sense as well as a figurative logical one, Nauman's technique of rendering ideas depends on a kind of linguistic "chiaroscuro"—that is, an artful alternation of clarity and obscurity. Therein lies his work's beauty, though like the chiaroscuro painters of the Baroque, his partially hidden and partially revealed content is often alarming. Ascertaining the substance and direction of his thought is a game of hide-and-seek, of frustrated intent and pleasurable, albeit disturbing, accident.

I think the point where language starts to break down as a useful tool for communication is the same edge where poetry or art occurs. Roland Barthes has written about the pleasure that is derived from reading when what is known rubs up against what is unknown, or when correct grammar rubs up against nongrammar. . . . If you only deal with what is known, you'll have redundancy; on the other hand, if you only deal with the unknown, you cannot communicate at all. There is always some combination of the two, and it is how they touch each other that makes communication interesting.<sup>7</sup>

Nauman's prose pieces are charged with the friction generated by just this scrambling of a few basic sentences or sentence fragments. Such scrambling at times renders his words opaque, but that conceptual opacity is matched by an emotional intensity beyond ordinary parlance. Although he finds poetry in prose, he is not much given to reading verse; nor is the layout of his printed works meant to suggest stanzas. Instead, these longer texts are based upon a curious mix of childlike rhyme and formal argument. The combination is mentally jarring but eminently readable. Unlike many conceptualists, Nauman has a keen ear for plain American English, and no matter how ambiguous his meaning, the pace and accents of his writing are sharply defined. Even on the page you *hear* him. This aural acuity allows for dense orchestration of verbal tones of voice. At the extreme, Nauman may thus conflate "This is the house that Jack built" doggerel, "rock, paper, scissors" sequencing, and the rhetorical construction of the classic syllogism.

After a long string of simple declarations that share a handful of common and deceptively obvious terms—*mask, cover, diminish, desire, need for human companionship, lack, etc.*—Nauman concludes his "argument" in his text for *Consummate Mask of Rock* (1975) (fig. 7; pl. 44) with a string of bleakly elliptical deductions:

THIS IS THE COVER THAT DESIRES THE MASK OF LACK THAT CONSUMES THE NEED FOR HUMAN COMPANIONSHIP.

THIS IS THE COVER THAT DESPISES THE TASK OF THE NEED OF HUMAN COMP.

THIS IS THE TASK OF CONSUMING HUMAN COMP.

Then, farther on:

THE CONSUMING TASK OF HUMAN COMPANIONSHIP IS FALSE.

THE CONSUMMATE MASK OF ROCK HAVING DRIVEN THE WEDGE OF DESIRE THAT DISTINGUISHED

TRUTH AND FALSITY LIES COVERED BY PAPER.

Closing in upon their psychic import without ever fully stating it, these linked but incommensurable propositions tighten the vise that holds the reader and increases painful awareness of the breakdown of the subject's relation with itself and with other subjects. Rock is obdurate and stupid; the consummate mask is mute. From such stony silence Nauman squeezes blood.

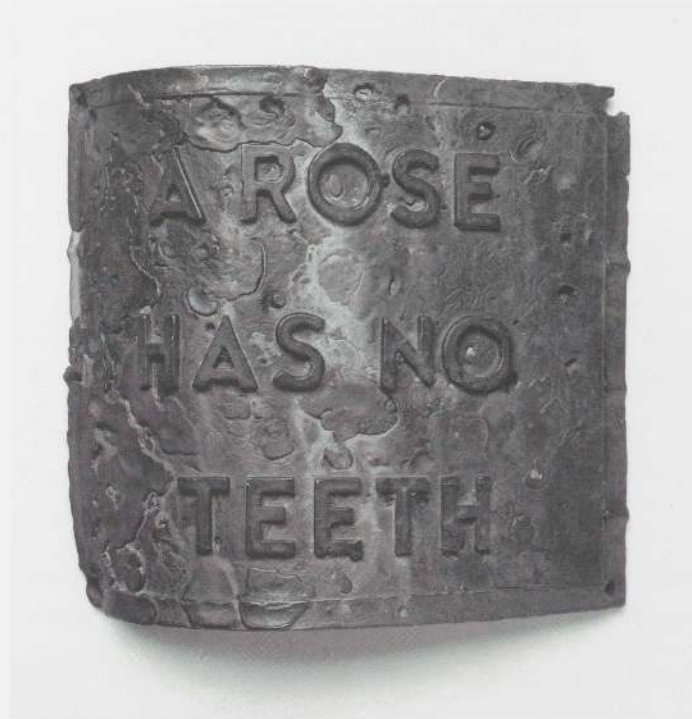
2

1. This is my mask of fidelity to truth and life.
2. This is to cover the mask of pain and desire.
3. This is to mask the cover of need for human companionship.
4. This is to mask the cover.
5. This is to cover the mask.
6. This is the need of cover.
7. This is the need of the mask.
8. This is the mask of cover of need.
9. Nothing and no
9. No thing and no mask can cover the lack, alas.
10. Lack after nothing before cover revoked.
11. Lack before cover  
paper covers rock  
rock breaks mask  
alas, alack.
12. Nothing to cover.
13. This is the
13. This is the mask to cover my infidelity to truth.
- 14.
13. This is the mask to cover my infidelity to truth.  
(This is my cover.)
14. This is the need for pain that contorts my mask conveying the message of truth and fidelity to life.
15. This is the truth that distorts my need for human companionship.
16. This is the distortion of truth masked by my painful need.
17. This is the mask of my painful need distressed by truth and human companionship.
18. This is my painless mask that fails to touch my face but floats before the surface of my skin my eyes my teeth my tongue.
19. Desire is my mask.  
(Musk of desire)
20. Rescind desire  
cover revoked  
desire revoked  
cover rescinded.
21. PEOPLE DIE OF EXPOSURE.

3

## CONSUMATION/CONSUMNATION/TASK

7 Text for Consummate Mask of Rock (1975) (detail), typewriting, paper, and tape on paper, 39 1/2 x 19 1/2 in. (100.3 x 49.5 cm), framed. Courtesy Leo Castelli Gallery, New York.



8 **A Rose Has No Teeth (Lead Tree Plaque)** (1966), lead, 7 ½ x 8 x 2 ¼ in. (19.1 x 20.3 x 5.7 cm).  
Courtesy Thomas Ammann, Zurich.

Nauman's method—which includes his acceptance of improper but interesting hypotheses or deductions—has much in common with that of Ludwig Wittgenstein, whose treatises the artist read, and on occasion drew upon directly. One example is the metal plate that carries the legend "A Rose Has No Teeth" (1966) (fig. 8; pl. 7):

[Wittgenstein] is talking about language, and he says to think about the difference between "A rose has no teeth" and "A baby has no teeth." With the first one, you don't know what it means, because you've made an assumption outside the sentence. So when I thought of what to put on this plaque I thought of these words, because they have as much to do with nature as anything I could think of.<sup>8</sup>

Mounted on a tree that would then grow around and conceal it, Nauman's borrowed text is surreal in effect but arrived at by syntactic substitution rather than by dreamy imagining. The distinction is significant. Surrealism pursued mental rapture in a calculated disruption of the senses, whereas Nauman's work, as strange and enthralling as it can be, is motivated by a quest for knowledge about our given circumstances rather than for aesthetic transport.

A more detailed look at Wittgenstein's definition of linguistic play would be instructive at this point inasmuch as it succinctly laid the foundation for many of the types of play in which Nauman has engaged. Explaining in the *Philosophical Investigations* how language should be understood as a continuum of sign systems and behaviors and not just as a strictly verbal construct, Wittgenstein wrote,

Here the term "language-*game*" is meant to bring into prominence the fact that the *speaking* of language is part of an activity, or of a form of life.

Review the multiplicity of language-games in the following examples, and in others:  
 Giving orders, and obeying them—  
 Describing the appearance of an object, or giving its measurements—  
 Constructing an object from a description (a drawing)—  
 Reporting an event—  
 Speculating about an event—  
 Forming and testing a hypothesis—  
 Presenting the results of an experiment in tables and diagrams—  
 Making up a story; and reading it—  
 Play-acting—  
 Singing catches—  
 Guessing riddles—  
 Making a joke; telling it—  
 Solving a problem in practical arithmetic—  
 Translating from one language into another—  
 Asking, thanking, cursing, greeting, praying.<sup>9</sup>

Nauman delved into all the possibilities mentioned above, although he has seldom used foreign languages.<sup>10</sup> In 1966, moreover, he composed his own parallel list of basic artistic modes. Entitled "Codification," the list read:

1. Personal appearance and skin
2. Gestures
3. Ordinary actions such as those concerned with eating and drinking
4. Traces of activity such as footprints and material objects
5. Simple sounds—spoken and written words
  - Metacommunication messages
  - Feedback
  - Analogic and digital codification

Implicit in his title and last entry, as Marcia Tucker pointed out, is the fundamental interchangeability of these various discursive means, such equivalence being the basis of the concept of "codification" as it is understood in analogic computer theory.<sup>11</sup> Explicit in the next-to-last item, "Feedback," is the principle that all communications await a response and derive meaning from that expectation, whether or not it—like Beckett's always immanent Godot—ever comes.

Since he began work in the mid-1960s, Nauman has thus played virtually all of Wittgenstein's language games along with those of his own invention. And he has often played rough. In recent years particularly, video has afforded him the chance to probe the gap between words' denotations and connotations by contrasting a gamut of enacted emotions to a litany of phrases. The taunting parallel delivery of the two performers in *Good Boy Bad Boy* (1985) (pl. 55) is a prime example of this practice of working with "the tension of two kinds of information that don't quite line up."<sup>12</sup> Based in part on a pair of spiral neons from 1985 entitled *Having Fun, Good Life, Symptoms*, the video installation consists of a pair of side-by-side monitors. On one is seen a woman conjugating a series of judgments and attitudes while the man on the screen next to her spits them out in a slightly staggered sequence. A hellish and badgering description of the "good life," the script inventories many of the same states of mind and bodily functions found in *One Hundred Live and Die*, but it ends with the plaintive "I PAY, YOU PAY, WE PAY, THIS IS PAYMENT. I DON'T WANT TO DIE. YOU DON'T WANT TO DIE. WE DON'T WANT TO DIE. THIS IS FEAR OF DEATH."

This last sequence unites the speaker and listener in a common wish for reprieve, and it separates them by a common fear of a certain and always individual fate. The superego that in the beginning dictates "good" and "bad" values cannot compete finally with the primitive id that craves satisfaction but most of all demands survival on any terms. "So how does it feel to be on your own?" Nauman, in essence, demands to know. Finding out is the whole purpose of the exercise, and as devised by him these exercises are fully consistent with Wittgenstein's existential investigation of word sense: a word's meaning is not intrinsic or dictionary-derived but is rather something manifest in its use. This applies especially to the vocabulary of human suffering and aspiration that, by its abstract but nevertheless consequential nature, can never be "verified" in physical or logical fact but only in its apparent effect on conduct. Under these conditions, the programming of behavior is an exploratory linguistic discipline.

"What is fear?" Wittgenstein asked himself:

What does "being afraid" mean? If I wanted to define it at a *single shewing*—I should *play act* fear. . . .

Describing my state of mind (of fear, say) is something I do in a particular context. (Just as it takes a particular context to make a certain action into an experiment.)

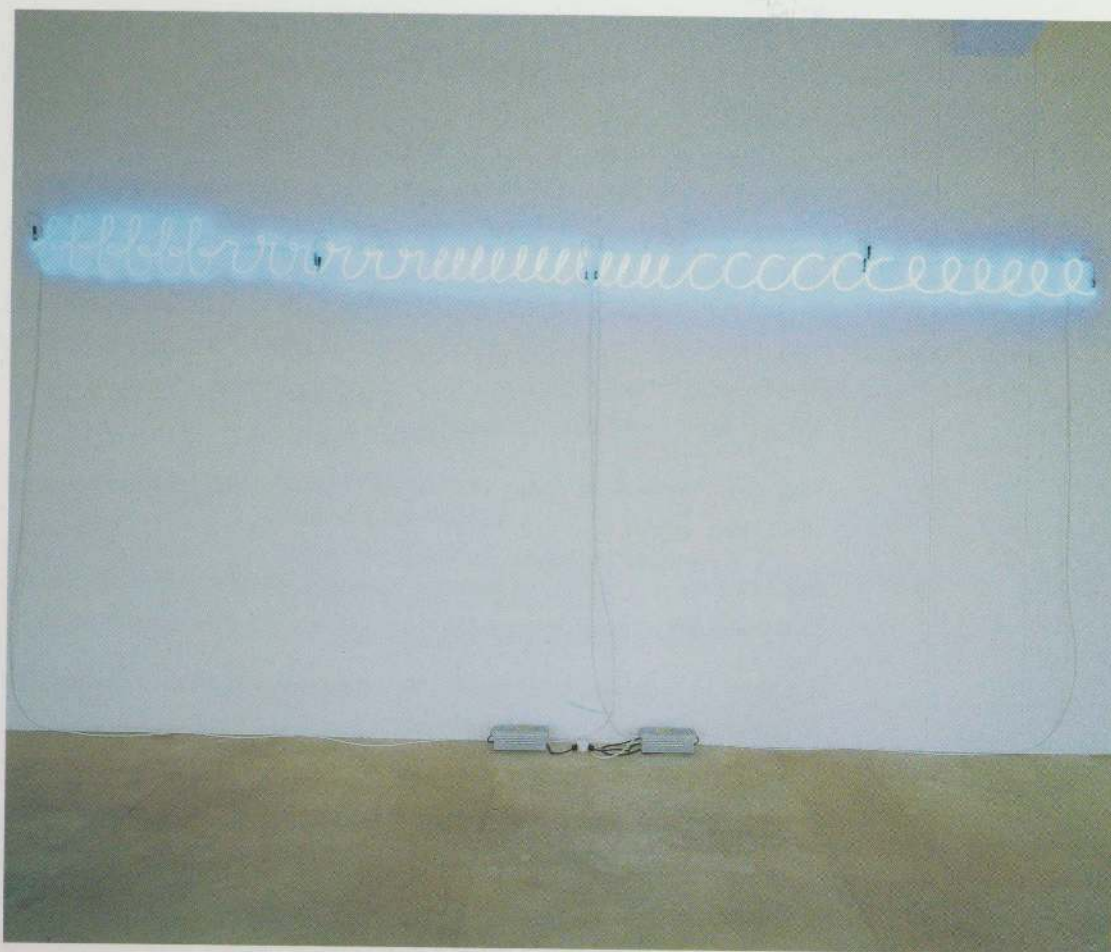
Is it, then, so surprising that I use the same expression in different games? And sometimes as it were between the games?<sup>13</sup>

Nauman's appreciation of and adaptation to differences among aesthetic modes and his interest in the conceptual and physical "spaces" between them are the keys to his varied production. It should come as no surprise that he, too, uses "the same expression in different games." I have already mentioned a few of the many instances in which a given text will appear first as a drawing, then as a neon or print or a video script—or as all three. A full description of these media crossovers would take up the balance of this essay. What matters more for now than such art-historical or formal cataloguing is to draw attention to the diversity of options Nauman has opened and kept open. It is also worth mentioning the cost of this effort, which in Nauman's case has amounted, on the one hand, to a polymorphous, hence easily lost-sight-of, public profile and, on the other, to the suspicion that he is trifling with serious matters for his own impenetrable, narcissistic reasons. His reason, however, is the one obvious thing about his work: he wants to go in any direction his thought takes him and pragmatically finds ways to account for what he finds when he gets there.

If, in this context, each artistic genre is its own language, then instead of using style to synthesize genres or inflect them with a recognizable accent, Nauman speaks in tongues. The variousness of his output may suggest to some the mandarin stylistic transvestism of Duchamp, but in fact it owes more to the dedicated amateurism of Duchamp's American sidekick, Man Ray. "I wanted to put ideas into the works—mainly to put language into the work," Nauman once explained. "I would say that my interest in Duchamp has to do with his use of objects to stand for ideas. I like Man Ray better; there's less 'tied-upness' in his work, more unreasonableness."<sup>14</sup>

Man Ray's inventive "unreasonableness" generally came in modest packages. Big gestures and powerful feeling were beyond his aesthetic range. The rifts in Nauman's imagination are far deeper, by comparison, and his capacity to give form to the emotions and ideas they grind and spit up is equally large. Moreover, not only is every genre a language for Nauman, but language itself is a plastic material. "If you can manipulate clay and end up with art," he once said, "you can manipulate yourself in it as well. It has to do with using the body as a tool, an object to manipulate. That's what the photographs and drawings for making faces are about."<sup>15</sup>





9 *My Name As Though It Were Written on the Surface of the Moon* (1968), neon tubing with clear glass suspension frame, in four parts, 11 x 204 x 2 in. (27.9 x 518 x 5.1 cm). Collection Hallen für neue Kunst, Schaffhausen, Switzerland.

Movement is a verb, position an adjective, and the artist's physical presence a unit of transformational grammar. (In such terms one might think of Nauman's timed, figurative neons of the 1980s as being sentences describing actions or relations.) Turned around, the same logic holds true for raw linguistic materials. One is tempted, for instance, to think of the distended "bbbbbrrrrrrruuuuuuccccceeeee" of *My Name As Though It Were Written on the Surface of the Moon* (1968) (fig. 9; see also pl. 14) as issuing from the contorted mouths of the drawing *Mouth* (1967) and the *Making Faces* holograms (1968) (pls. 20, 21). Meanwhile, the seismic "Nauman" of *My Last Name Exaggerated Fourteen Times Vertically* (1967) (pl. 13) looks like the voiceprint of a ululation. All told, Nauman's "way with words" approaches a process-oriented synesthesia, in which sign is manipulated as substance and substance is articulated as sound. In a triangulation of three sibilants in the neon *Violins Violence Silence* (1981–1982) (pl. 48), for example, the superposition of colored tubes results in a chromatic buzz comparable to the assonance of the text. Such visual-aural interchange is the explicit origin of the lithograph *Tone Mirror* (1974). As Nauman has said, "I was thinking in terms of sounds: the word 'tone' and a sound or note, plus the idea of reversing a sound"<sup>16</sup>—that is, mirroring something heard as if it were something seen.

Nauman's early musical involvements—he played classical guitar, piano, and jazz bass—and his abiding interest in contemporary composition have resulted in the plain-chant vocals of the two versions of the video installation *Anthro/Socio: Anthro/Socio (Rinde Facing Camera)* (1991) (fig. 10) and *Anthro/Socio (Rinde Spinning)* (1992).<sup>17</sup> On these tapes, Nauman's collaborator



10 *Anthro/Socio (Rinde Facing Camera)* (1991), video installation at Ydessa Hendeles, Toronto, first installed at the Museum of Modern Art, New York, 1991, videodisc players, monitors, video projectors, three videodiscs, dimensions variable. Collection Ydessa Hendeles Foundation, Toronto.

Rinde Eckert engages in two Wittgensteinian language games—play-acting and singing catches. The mixed message of his libretto “Help me, hurt me sociology: Feed me, eat me anthropology” is scored to the initially stressful but eventually calming harmonics of his solo canon. “All those messages have to do with making contact,” Nauman has said. “‘Help me hurt me’ communicates a personal appeal and ‘placate art’—my art—is a more general appeal to put art outside yourself, where it becomes something you don’t have any control over.”<sup>18</sup> Contact can be risky, however, as *Human Companionship*, *Human Drain* (a lithograph of 1981) and numerous other pieces attest. “PEOPLE DIE OF EXPOSURE” shouts the last line of one section of text for *Consummate Mask of Rock*.<sup>19</sup>

In this respect, making art can be a painfully one-sided affair. Withholding meaning is a defense against being sucked dry by communicating with an individual or a public that cannot or does not reciprocate. However, to refuse to say something is also a way of saying it; it points toward an idea by pointing in the opposite direction, indicating an implicit presence by an explicit absence. “When you display a piece of art, normally you add something to the environment,” Nauman has reasoned. “You give extra information. I thought why not remove some of the information.”<sup>20</sup> The spaces Nauman has emptied are thus imbued with a self-protective malice—a desire “to make [things] hard to read, to be contrary.”<sup>21</sup> At the same time, they serve as echo-chambers to sounds that otherwise are barely audible. Rather than listen in Cageian fashion to the noise of one’s biological systems, Nauman directs one’s attention to one’s contradictory inner voices. The experience of such self-reflexive spaces can be upsetting in ways presaged by Nauman’s *First Poem Piece* of 1969. “You May Not Want to Be Here . . . You May Not Hear,” it says.

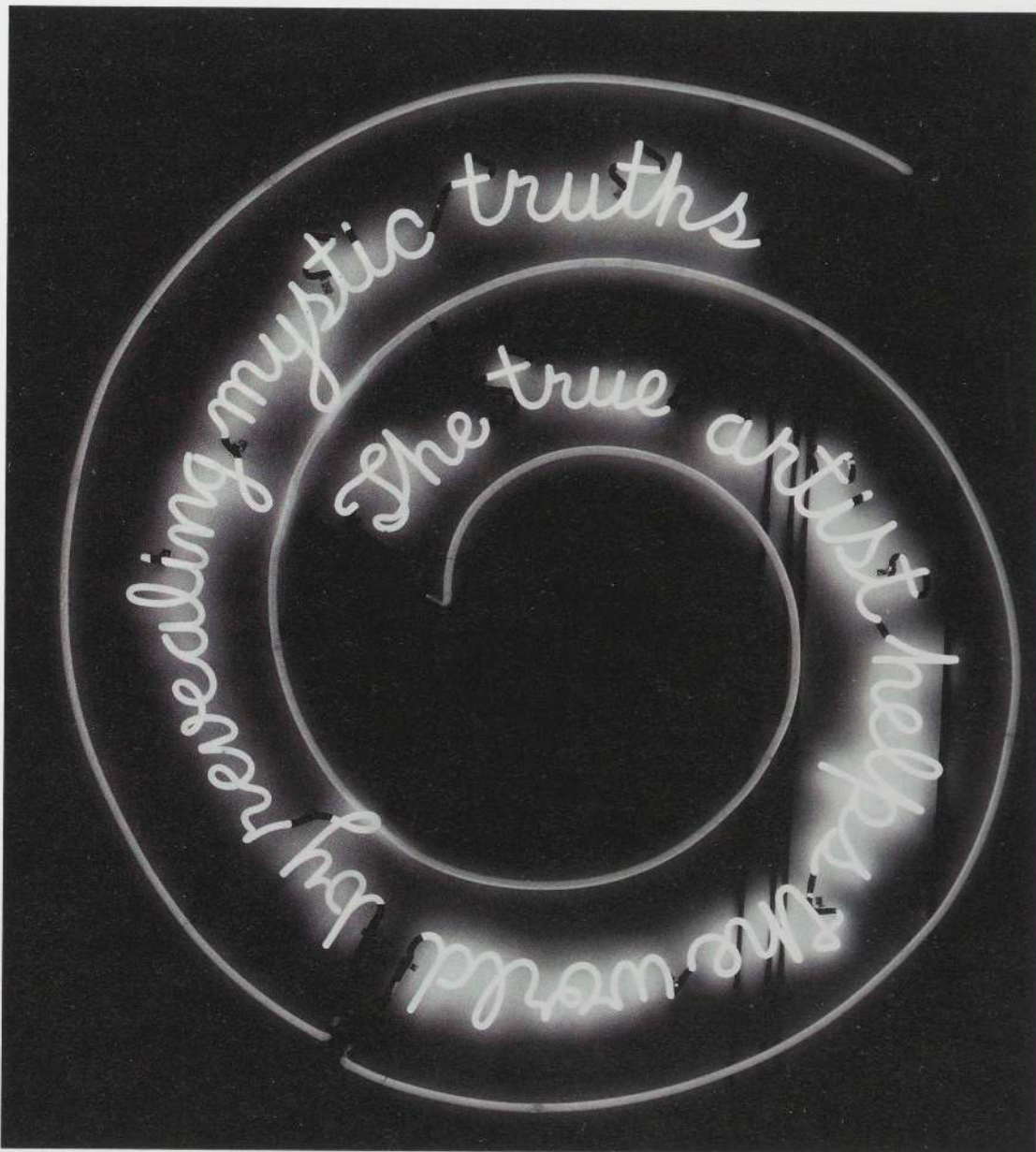
The barren rooms and corridors Nauman has created all have their origin in the empty studio that is his daily environment. There, left alone to his own devices, the artist explores the limits of his consciousness and the efficacy of his available languages. The terrors of this loneliness can be like those faced by a child reconnoitering a vacant house. Nauman has spoken of the experience in terms of having "to whistle down a dark space—say cellar stairs—and fill the void to make sure nothing else is in there."<sup>22</sup> The rewards of such isolation are more tenuous. As with confronting fears of the dark, however, one is forced to respond to the primordial impulses of belief and disbelief. When no one is around to second guess or gainsay them, fragile intuitions may be attended to with all the care the solitary spirit wishes to devote to them. This Nauman has been doing from the outset.

Among Nauman's first text pieces—indeed, his first works of any sort—were a plastic window hanging and a neon (along with their preparatory drawings) that articulated two closely related propositions. The first declared in block letters, "The True Artist Is an Amazing Luminous Fountain" (see p. 23); the second, in spiraling script, read, "The True Artist Helps the World by Revealing Mystic Truths" (fig 11, pl. 15). Nauman placed the latter piece, suggested by a beer sign that hung in the window of his storefront studio, on open view in similar fashion. Contrasting these inspirational words with the garishness of the tinted-glass tubing in a way that recalls, simultaneously, the spare poetry of Edward Hopper's cityscapes and the romanticized vulgarity of the neon-lit hotel in Alfred Hitchcock's *Vertigo*, this was a classic case of Nauman's use of "public means of communication for private purposes":

The most difficult thing about the whole piece for me was the statement. It was a kind of test—like when you say something out loud to see if you believe it. Once written down, I could see that the statement, 'The true artist helps the world by revealing mystic truths,' was on the one hand a totally silly idea and yet, on the other hand, I believed it. It's true and it's not true at the same time. It depends on how you interpret it and how seriously you take yourself. For me it's still a very strong thought.<sup>23</sup>

In our day, and from Nauman's aesthetic point of departure, it is an unusual thought as well. The deconstructive play of signs that is the basic strategy of so much contemporary work has tended with ever greater consistency toward chain-reaction ironies that lead eventually to absolute and universal skepticism.<sup>24</sup> From the philosophical agnosticism of early modernism we have lurched into a refusal to lend credence to any set of terms and so, in essence, have moved toward a rigid aesthetic atheism. This turn of events is far indeed from the end sought by Wittgenstein when he admonished philosophers that "Whereof one cannot speak, thereof one must be silent."<sup>25</sup> Excluding artistic, ethical, and religious discourse from the realm of meaningful speech, Wittgenstein had no intention of banishing these subjects from the realm of human concern. Quite the contrary, he wished to restore them to their proper place and prominence by pointing out that, rather than being subject to logical proof or disproof, statements of these kinds only make sense through experience and the faith invested in them.

Unlike those of his peers who have confined their conceptual involvement with language to Saussurian or post-Structuralist gambits that toy with the discrepancy between things or thoughts and the names they are given, Nauman, in his own multifarious way, has gone directly to the heart of the existential problem Wittgenstein's inquiries pose.<sup>26</sup> Based on disciplined wondering rather than proscriptive doubting, Nauman questions words in order to return them to use and uses them in unexpected ways and contexts in order to fathom their potential significance. To that end, he sticks to a familiar idiom that by simple displacements he makes unfamiliar, thereby obliging us to confront the world as if our habitual means of contact with it needed to be relearned. Whether videos, neons, drawings, prints, or spatial constructions, each of his works asks the same question: how does being resonate in language? Can we hear ourselves—can we hear each other—who is speaking—who is listening—is anyone paying attention—is anyone there?



11 **The True Artist Helps the World by Revealing Mystic Truths (Window or Wall Sign)** (1967) (detail), neon tubing with clear glass suspension frame, 59 x 55 x 2 in. (149.9 x 139.7 x 5.1 cm). Collection Rijksmuseum Kröller-Müller, Otterlo, the Netherlands.

Amplified by the spaces in which the artist gives them voice, these questions and their reverberations will not go away. In memory, however, their emphasis may change. Thus, after leaving Nauman's show at the Castelli Gallery a decade ago, one word began to nag at me, a word that, as time passed, seemed more shocking than the "Shit, Fuck, Piss, Die" chimed by the two girls standing in front of **One Hundred Live and Die** in 1984 and more aggressive in its discrete occurrence than the compound assertions issuing from the video monitors of **Good Boy Bad Boy** in 1985 or the stentorian solo song of **Anthro/Socio (Rinde Facing Camera)** in 1991. As if whispered down the vacuum tunnel of the 1984 show's cruciform environment in whose title it appeared, the word was *soul*.

What Nauman may mean by it remains unknown, but by creating a room that has left out the "soul," the artist has made room for all the things his viewers may understand by the term to reenter their private thinking and public discourse. Nauman's toughness of mind has earned him the privilege of doing this, inasmuch as the otherwise caustic tenor of his work has rid mention of the concept of all conventionally sacred or sentimental overtones. Like a set of nested Russian dolls, this installation was—and, in a larger way, his work as a whole is—constructed around this final empty category. Such emptiness begs to be filled.

Posited in language because our inner promptings and the confused pleasures and pains of our outer sensory existence require it, the idea of *soul* is just that—an idea in its pure state. If many of us avoid the word, the motive for that may have less to do with the implausibility of the notion it represents or distaste for the pieties that cling to it than with its power to evoke an ultimate, infrangible but unconfirmable selfhood. Braving logic, the embarrassed sophistications of the contemporary art world, his own evident uncertainty, and most of all the mind-bending ramifications and exigent emotional hold of this simple combination of letters, Nauman has broken the silence. So doing, he has helped the world by intimating spiritual truths.

1 Ludwig Wittgenstein, *Philosophical Investigations*, trans. G. E. M. Anscombe (1953; repr. New York: Macmillan, 1958), no. 413, p. 125e.

2 Wiley quoted in Coosje van Bruggen, *Bruce Nauman* (New York: Rizzoli, 1988), p. 107. In conversation with Bruggen, Wiley defined this as "looking at things innocently and unlearnedly so you can see them for what they are instead of what they are named for." In this context, and in the context of much else being done at that time in his and Nauman's milieu, "seeing with the dumb eye" also involved a certain amount of obvious humor—that is, playing the fool so as not to be taken in by conventional wisdom.

3 Wittgenstein's analysis of the incapacity of language to account for sense data such as color bears on Jasper Johns' dissociation of painted and named hues in works such as *Jubilee* (1959), *False Start* (1959), *Out the Window* (1959), and *By the Sea* (1961). By contrast, in the various *White Anger*, *Red Danger*, *Yellow Peril*, *Black Death* pieces, Nauman matched the hues of his neon or drawing materials to their color-terms. Uncertainty enters into Nauman's work not so much between word and referent—"signifier" and "signified" in linguistic jargon—but between literal content and actual context, and between denotation and connotation.

4 Johns' use of body parts during his career has been intermittent, beginning with a 1954 construction incorporating a full face mask. This was followed by *Target with Plaster Casts* (see p. 25) and *Target with Four Faces* (both 1955). In 1959 and 1961 he cast teeth and lips to make two sculptures, *The Critic Smiles* and *The Critic Sees*, respectively; and in 1964 he attached a casting of part of a bent leg in two paintings, *Watchman* (see p. 97) and *According to What*. Two bas-relief knees appear in *Subway* (1965), various sections of limbs and a torso in *Untitled* (1972), and hanging arms, singly or in a row, are evident in several more recent works, such as *In the Studio* and *Perilous Night* (both 1982).

The impact of Johns on Nauman and the reciprocal interest of the former artist in the latter are too complex to be dealt with here. Suffice it to say that, in regard to anatomical casts, the two artists have meant different things when employing them and, correspondingly, have approached the sculptural possibilities differently as well. In any event, precedent for both Johns' and Nauman's work in this vein exists in Marcel Duchamp's untitled "Prière de toucher" (1947) and in *With My Tongue in My Cheek* (see p. 25) and *Torture-Morte* (both 1959). The complete installation of and various sketches for *Étant Donnés: 1' la chute d'eau, 2' le gaz d'éclairage* (1946–1966) antedate as well as overlap with Johns' and Nauman's similar experiments but were unknown to them or anyone until just before Duchamp's death in 1968. Hence they cannot be counted as a precedent of any significance to the two artists' work.

5 This explanation is based directly on views expressed by the artist in "Talking with Bruce Nauman: An Interview by Christopher Cordes," in Christopher Cordes, ed., with the assistance of Debbie Taylor, *Bruce Nauman Prints: 1970-89: A Catalogue Raisonné*, exh. cat. (New York: Castelli Graphics and Lorence-Monk Gallery; Chicago: Donald Young Gallery, 1989), p. 27.

6 Nauman in Jan Butterfield, "Bruce Nauman: The Center of Yourself," *Arts Magazine* 49, no. 6 (February 1975), p. 55.

7 Nauman in Cordes, "Talking with Bruce Nauman," p. 25.

8 Nauman in Joe Raffaele and Elizabeth Baker, "The Way-Out West: Interviews with 4 San Francisco Artists," *Art News* 66, no. 4 (Summer 1967), p. 76.

9 Wittgenstein, *Philosophical Investigations*, no. 23, p. 11e-12e.

10 The fact that Nauman has rarely translated his texts may be explained by a number of considerations, but as Joan Simon has suggested, in conversation with the author, the overriding reason is the terse "matter-of-factness" of plain English. Nauman's preference for formal understatement—"It also has to do with trying to make the thing look less important," he said of the material decisions behind one piece—applies to language as well. The big topics—life, death, human intimacy, human antipathy—are best spoken of in the most concise and least highfalutin manner.

This said, the intent is not to speak "naturally" but rather the opposite, to use everyday words so nakedly that they begin to sound strange and their significance regains a potency lost by casual usage. Although Beckett, one of Nauman's favorite authors, wrote in two languages in part to achieve such verbal estrangement, the central character of his novel *The Unnameable* (1958) argues that the same conditions of alienation are manifest in linguistic behavior in all tongues, such that it is unnecessary to know more than one in order to grasp the essence of the difficulty. Nauman's use of different visual idioms might be thought of as the rough equivalent of Beckett's bilingualism—that is, as a means of getting away from a certain inherent fluency in order to get closer to a sense of the inevitable artificiality and ambiguity of communication.

It should be added that there is one instance—*Wedge Piece* (1968)—in which a foreign term is in fact the key to the wordplay on which the piece is based: *keil*, the German word for "wedge," is an anagram of *like*, which is the other word in Nauman's equation. The sculpture is made up of a pair of wedges, one of which is inscribed "Like/Keil"; the other, "Wedge/Keil."

11 Marcia Tucker, "Bruce Nauman," in Jane Livingston and Marcia Tucker, *Bruce Nauman: Work from 1965 to 1972*, exh. cat. (Los Angeles County Museum of Art, 1972), p. 41. *Codification* is reproduced on this page.

12 Nauman in Bruggen, *Bruce Nauman*, p. 108.

13 Wittgenstein, *Philosophical Investigations*, II ix, p. 188e.

14 Nauman in Jane Livingston, "Bruce Nauman," in Livingston and Tucker, *Work from 1965 to 1972*, p. 11.

15 Nauman in Bruggen, *Bruce Nauman*, p. 109.

16 Nauman in Cordes, "Talking with Bruce Nauman," p. 28.

17 Earlier, in 1981, Nauman drew and constructed a group of "Musical Chairs" pieces. One in the series—*Diamond Africa with Chair Tuned D E A D* (see p. 36)—was literally musical, with the four legs of the chair tuned to ring the notes D, E, A, and D when struck against the four lengths of its I-beam frame: it is perhaps the most economical demonstration in Nauman's work of the punning fusion of word, sound, and object. Along with *Raw War* (1970), done during the Vietnam conflict, it is a prime example of the subtle but unsettling political overtones his work has had over the years.

Although the text and performer are the same in the two versions of *Anthro/Socio*, the two versions differ significantly. The one done for "DISLOCATIONS" at the Museum of Modern Art (1991) was the first and more confrontational of the pair. In it, the unblinking Rinde Eckert sings lines directly at the viewer. In the second version, made for "Documenta 9" (1992), Eckert's head spins like that of Nauman himself in his 1990 tape *Raw Material*—"MMMM," making him the turning center of an apparently stationary but in fact slowly rotating world. With eyes closed, the humming artist in *Raw Material*—"MMMM" is withdrawn in a state halfway

between that of someone meditating and someone drunk trying to achieve equilibrium in a whirling room. In the second version of *Anthro/Socio*, Eckert stares out as he revolves, like someone trying to shout from a merry-go-round even as the centripetal motion isolates him from those around him.

In these pieces, as in *Good Boy Bad Boy* (1985), Nauman leaves wide open the question of who is being addressed, but as noted in his remarks to Coosje van Bruggen about *Good Boy Bad Boy*, the imaginary potential for any exchange or conversation between viewer and speaker is excluded. Whether argumentative, plaintive, authoritarian, or ruminative, Nauman's basic dramatic form is the monologue (see Bruggen, *Bruce Nauman*, p. 239).

18 In Cordes, "Talking with Bruce Nauman," p. 29. The words "Help Me Hurt Me" first appear in a 1975 Nauman lithograph of the same title, which he is discussing with Cordes at this point in their interview. The phrases "Placate Art" and "Placate My Art" appear in the neon, and related fabrication drawings for, *Silver Grotto* (1974), whose full text reads: "This is the Silver Grotto; You Cant Help Me. I Cant Hear You; Placate Art; Placate My Art."

19 *Consummate Mask of Rock* (1975), the sculptural installation of which this text was an element, was in fact originally entitled *Mask to Cover the Need for Human Companionship*.

20 Nauman in Livingston, "Bruce Nauman," p. 24.

21 Nauman in Cordes, "Talking with Bruce Nauman," p. 31.

22 Nauman in Livingston, "Bruce Nauman," p. 12.

23 Nauman in Brenda Richardson, *Bruce Nauman: Neons*, exh. cat. (The Baltimore Museum of Art, 1982), p. 20.

24 Wittgenstein exposed the illogic of total skepticism in the following terms: "Scepticism is *not* irrefutable, but palpably senseless, if it would doubt where a question cannot be asked. / For doubt can only exist where there is a question: a question only where there is an answer, and this only where something can be *said*." Wittgenstein hastened to add, however, that "There is indeed the inexpressible. This *shows* itself; it is the mystical." See Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, trans. C. K. Ogden, with an introduction by Bertrand Russell (1922; repr. London and New York: Routledge, 1990), p. 187.

25 *Ibid.*, p. 189. This famous caveat is the concluding sentence of the *Tractatus*, punctuating his argument with an open question in the form of a declaration.

26 The ethical dimension of Nauman's aesthetic approach is complex and deeply ingrained. In part, at least, it had its origins in the attitudes of the artists he frequented in California when he was starting out. Recalling those days, Nauman has spoken of the "powerful, almost moral attitude most West Coast artists have" (Bruggen, *Bruce Nauman*, p. 226). At one level, this involves a personal commitment to the seriousness of a profession often disdained in the United States. "When I think about doing art," Nauman told Christopher Cordes, "I think about it as an investigation of the function of an artist, or the function of myself as an artist. Each piece of work is a result of what I do in the studio every day, year by year. I think: 'How do you spend your life being an artist?' and I attempt to be honest with myself about that, while having some sort of moral or ethical position and some integrity about being an artist. Individual works point at this from different directions, so when you experience a body of work over a long period of time, you get a little more understanding of what an artist is" (Cordes, "Talking with Bruce Nauman," p. 34).

At a social level, this ethical concern expresses itself in the indirectly political works, but also in its most ambiguous way in *Seven Virtues and Seven Vices* (drawings, 1983; stone sculpture, 1984) and related neons. Suffice it to say that this overtly moral catalogue is an all but unheard of subject in contemporary art, and Nauman's treatment of it is by no means a superficially ironic dismissal of the evocative power of the fourteen terms involved: PRUDENCE over PRIDE, FAITH over LUST, JUSTICE over AVARICE, HOPE over ENVY, FORTITUDE over ANGER, TEMPERANCE over GLUTTONY, and CHARITY over SLOTH.

Ultimately, all moral questions revert to questions of conduct—of what one does and how one does it. That concern in turn links the intellectual discipline of philosophy to the rigorousness of the "practical" or experimental disciplines the mind devises. Thus, Wittgenstein maintains that "Philosophy is not a theory but an activity" (*Tractatus*, p. 77). Achieving clarity is the sole purpose of that activity. An artist by method, Nauman is a philosopher by reason of his comparable desire to elucidate obscurity, even when the essence of what has been obscure cannot be "said" in Wittgenstein's terms, but only "shown."

# PAY ATTENTION



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1 **Pay Attention** (1973), lithograph on Arjomari paper, 38 1/4 x 28 1/4 in. (97.2 x 71.8 cm). Published by Gemini G.E.L., Los Angeles.

PAUL SCHIMMEL

Bruce Nauman's relationship to the viewer has never been ambivalent. He not only makes art for us but also tells us how to see it. He creates situations and objects that demand extended concentration from the viewer. In *Pay Attention* (1973) (fig. 1), Nauman gives us an order, printed in reverse in stacked block letters: "PAY ATTENTION MOTHER FUCKERS." We follow his command before we know it. "By describing both our experience and its specific existence," the critic and poet John Yau has written, "*Pay Attention* . . . successfully integrates our awareness with our sensations. We do what we see."<sup>1</sup> Throughout Nauman's career he has baited, controlled, bored, infuriated, scared, insulted, angered, imperiled, experimented with, and manipulated us—his viewers—into experiencing his work within his parameters. He establishes a uniquely instructional relationship with his audience. The meaning of the piece is what it does to us.

In a 1971 interview Nauman described an early corridor piece and offered a metaphor to explain its effect on the viewer:

It had to do with going up the stairs in the dark, when you think there is one more step and you take the step, but you are already at the top . . . or going down the stairs and expecting there to be another step, but you are already at the bottom. It seems that you always have that jolt and it really throws you off. I think that when these pieces work they do that too. Something happens that you didn't expect and it happens every time. You know why, and what's going on but you just keep doing the same thing. It is very curious.<sup>2</sup>

More recently, Nauman described his "jolt" to the audience as a feeling "like getting hit in the face with a baseball bat. Or better, like getting hit in the back of the neck. You never see it coming; it just knocks you down."<sup>3</sup>

Despite the example Nauman cites for the serendipitous transformation of the familiar into the unexpected and the dramatically surprising—even aggressively stunning—experiences that can result, he leaves little to chance. To these ends, he has employed a variety of experiential, temporal, and situational means. Never satisfied with a sculpture that just “sits there,” Nauman makes sculptures that demand not only the viewer’s attention but the viewer’s participation, too.

Throughout his oeuvre, Nauman demonstrates an interest in using time to structure the way the viewer sees. We must take the time to see the film, video, and performance; we must spend the time to read the programmed sequence of words or images in the neons; we must give the time to enter and interact with the corridors, tunnels, and room constructions. The temporal and experiential engagement of the viewer has been the real armature on which Nauman’s sculptural aspirations are realized. The works are often open-ended in terms of duration, but they are authoritarian in terms of the artist’s expectations of the rules of the viewer’s participation, if not the parameters of the viewer’s experience. We must pay attention.

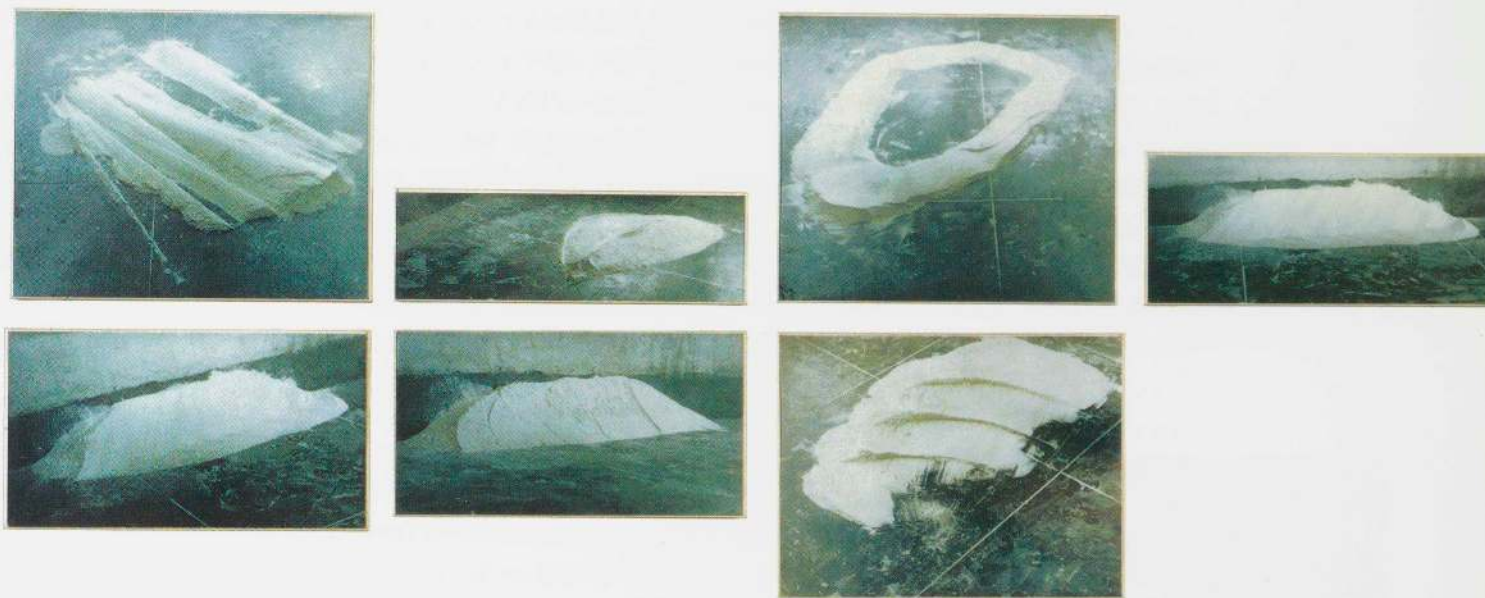
In the mid-1960s, when Nauman was maturing as an artist, time, duration, and action were at the forefront of avant-garde thinking. Video, performance, and installation art were increasingly viewed as alternatives to the static and collectible arts of painting and sculpture. For Nauman, this development fit well with his desire to control an event, and hence the viewer’s specific experience of it. Whether freezing time through photography, capturing it on film and video, or embracing “real” time for performance and installation works, Nauman presents the viewer with a situation in the process of occurring, rather than delivering it as a *fait accompli*.

In order to understand the various media and concerns of Nauman’s early work, it is important to be aware of the temporal influences from outside the visual arts that were affecting him. “I ended up drawing on music and dance and literature, using thoughts and ideas from other fields to help me continue to work. In that sense, the early work, which seems to have all kinds of materials and ideas in it, seemed very simple to make because it wasn’t coming from looking at sculpture or painting.”<sup>4</sup>

One key to understanding the use of the temporal in Nauman’s sculpture is his early and continuing interest in music. He studied classical guitar, as well as a little piano, during childhood; and while an undergraduate at the University of Wisconsin, he took courses in music theory, composition, and counterpoint, and briefly played jazz bass. Nauman went on to study art at the University of California, Davis, and after receiving an M.A. in 1966, he moved to San Francisco. There, many of his friends were musicians. “It always seemed to me as if they were the court jesters,” he has commented. “They were responsible for providing something interesting for everybody else. . . . I always thought that was wrong and that everybody ought to be putting in a little more effort.”<sup>5</sup>

Of greater importance to Nauman’s art than his friendship with the San Francisco musicians, however, was his introduction to Steve Reich in Denver in 1968 and later, during a brief period in New York City, his meeting Philip Glass and his further encounters with the music of Terry Riley and La Monte Young. “That was really important for me. . . . There was never anything you could really take from them, but their attitude about time and the things going on were very supportive. . . . I was a musician . . . although I wasn’t really making music at that time. . . . The way I used . . . video tape was to incorporate their ideas about the way time should be.”<sup>6</sup> For Nauman, a significant aspect of these musicians’ work was “the continuousness you feel in the music.” There was no beginning or end. This idea of a continuous “loop” became an important aspect of his films and videotapes, and it was implied in the performances, neons, video installations, and sculptures.

As early as 1965, when he was still a graduate student in California, Nauman began exploring the relationship between his real-time studio activities and his sculpture. One of his performances of the time had the artist assuming seven different positions in relation to the floor and wall—



2 *Flour Arrangements* (1966), seven color photographs, h. dimensions vary, w. all approx. 24 in. (61 cm).  
Collection Hallen für neue Kunst, Schaffhausen, Switzerland.

among them bending, squatting, sitting, and lying. Each position was held for forty-five seconds, and each, like a Schönberg composition, was repeated in four orientations. Thus, facing the wall, standing away from it, and turning left and right, he created twenty-eight positions that took one-half hour to complete. For Nauman, there was a direct correspondence between these private performances—"presentations"—and the fiberglass sculptures he was making at the same time. "Take the twenty-eight positions piece and the fiberglass pieces. I vaguely remember making lists of things you could do to a straight bar: bend it, fold it, twist it; and I think that's how the performance piece finally came about, because it was just that progression of actions."<sup>7</sup> As Jane Livingston has pointed out, "the fiberglass sculptures . . . do not literally imitate body positions, they suggest them."<sup>8</sup> For Nauman, the performances and sculptures addressed the same problems. "I think of it as going into the studio and being involved in some activity. Sometimes it works out that the activity involves making something, and sometimes that the activity is the piece."<sup>9</sup>

One of the first works in which Nauman used photography to document such activity (as opposed to using photography to create the work itself) was a series of seven photographs of *Flour Arrangements* (1966) (fig. 2). Emptying his studio of everything else, Nauman, over a period of a month, exclusively manipulated the flour and photographed the varying arrangements on his studio floor. Every day he would make a sculpture of this pile of dust, photograph it, and start all over the next day. In 1967, in his first published interview, he discussed the power of the camera to document and capture an activity over time and make it real, truthful: "I guess the film becomes a record of what went on. Maybe also because you tend to believe what is shown on a film is really true—you believe a film, or a photograph, more than a painting."<sup>10</sup>

Nauman's early work in film and photography differed, however, from much of what was being done in the surrounding artistic community. "All the people using film that I knew in the Bay Area were making movies, stories, and abstract works. I was just doing straightforward recording of an activity."<sup>11</sup> The *activity* was the art, as much as the resulting film or photograph. In the photographic documents *Light Trap for Henry Moore, No. 1* (fig. 3) and *Light Trap for Henry Moore, No. 2* (pl. 12) (both 1967), for example, Nauman takes on and parodies the figurative drawings of Henry Moore from the early 1940s, not as static objects for contemplation but through the captured movement of light. Making circular motions with a flashlight, Nauman formed figures in space. The movement of that activity is frozen in a photograph.



In 1968 Nauman went one step farther in his search for the "believability" and "truthfulness" of the photographic document, as he found in holography an added quality of participation. Drawing directly on his experience with the performance works, with holography he was able to incorporate into the photographic object a temporal aspect of the body-manipulation activities from the studio. Of his *First Hologram Series: Making Faces (A-K)* (1968) (pls. 20, 21), Nauman commented:

The idea of making faces had to do with thinking about the body as something you can manipulate. I had done some performance pieces—rigorous works dealing with standing, leaning, bending—and as they were performed, some of them seemed to carry a large emotional impact. . . . If you perform a bunch of arbitrary operations, some people will make very strong connections with them and others won't. . . . When you make photographs of the manipulations the emotional connections are more confusing than in the performance pieces, but the same idea was behind the images.<sup>12</sup>

After these series of holograms of his facial manipulations (and studies for them in the form of prints), Nauman never again used photography—essentially a static medium—to the extent he had during the 1965–1970 period.

"In most cases . . . I find still photography limiting for my interests," he said in a 1979 interview. "I don't know how to get everything I want into a photograph. I am a little more comfortable with film. In general and recently, I have been frustrated in my attempts to do something in two-dimensional media; I can get a certain amount of what I want into it, and then I feel blocked."<sup>13</sup>

For Nauman, art is made real by isolating and extending mundane activities into a commitment to learn from those activities. Only by executing an action with dedication, in an almost obsessive desire to explore all the possibilities, can the "true artist" come to learn from the activity of making art. In his corridor pieces of the early 1970s and in many subsequent works, Nauman set up a task (or a place) almost as a test to see what would happen in unfamiliar situations. Except for the film he made of and with William Allan, *Fishing for Asian Carp* (1966), which ends when a fish is caught, his work eschews narrative closure. Instead, the films, videos, performances, programmed neons, and recent carousel sculptures all suggest ongoing activities and processes.

Ongoing activity as a subject for the visual artist figured importantly in a fortuitous meeting Nauman had in San Francisco in 1968 with the dancer and choreographer Meredith Monk. This encounter helped reinforce his feeling that the movements of even an amateur could be made into art. His interest in physical exercises had been previously catalyzed by his reading of a seminal book on Gestalt therapy, which "was important because [it] has to do with awareness of your body."<sup>14</sup> As he explained:

3 *Light Trap for Henry Moore, No. 1* (1967), black-and-white photograph, 64 x 40 in. (162.6 x 101.6 cm). Collection Angelo Baldassarre, Bari, Italy.

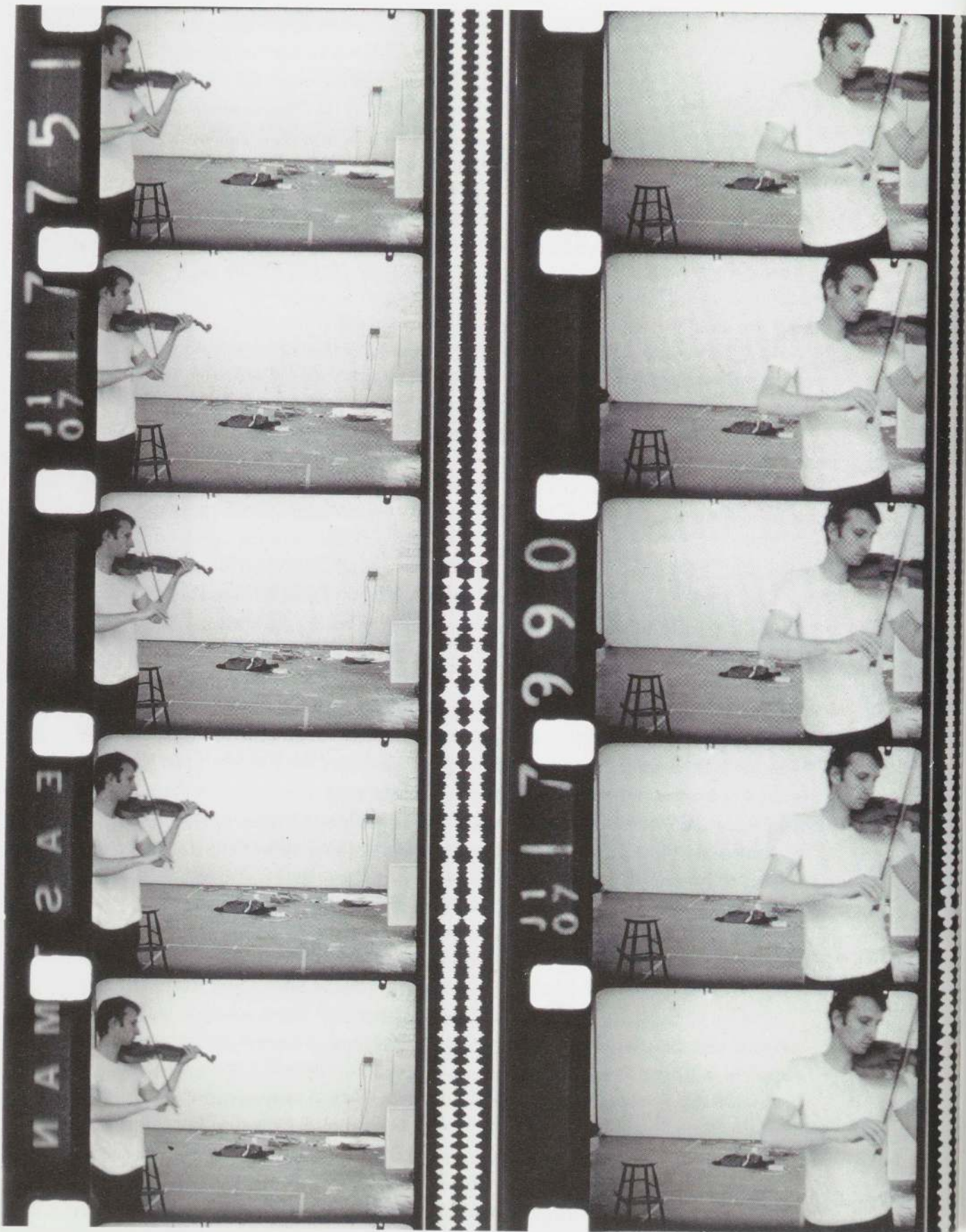
The earliest performance things that were filmed were things like you sit in the studio and what do you do. Well, it turned out that I was pacing around the studio a lot. . . . That was an activity that I did so I filmed that, just this pacing. So I was doing really simple things like that. . . . I was familiar with some of the things that [Merce] Cunningham had done and some other dancers where you can take any simple movement and make it into a dance just by presenting it as a dance. I wasn't a dancer, but I sort of thought if I took things I didn't know how to do, but was serious enough about them, that they would be taken seriously, which sort of works if you pick the right things. . . . But anyway, talking to Meredith helped, because she is a dancer and thought about things in that way.<sup>15</sup>

Dance and simple movements have played a significant role in Nauman's oeuvre, beginning with his performances, films, and videos of the 1960s and continuing in the 1970s corridor pieces, the models for tunnels of the 1980s, and the figurative neons and carousels of the late 1980s. Simple actions repeated endlessly and with no sense of beginning or end provided Nauman with a means to force the viewer into his process, his "loop." Denying the viewer the usual building of involvement and subsequent cathartic release, Nauman opts for a more consistent repetition, a ruthless droning that can wear us down; we are receptive in our exhaustion. A tension is set up that engages the viewer, but it is never resolved.

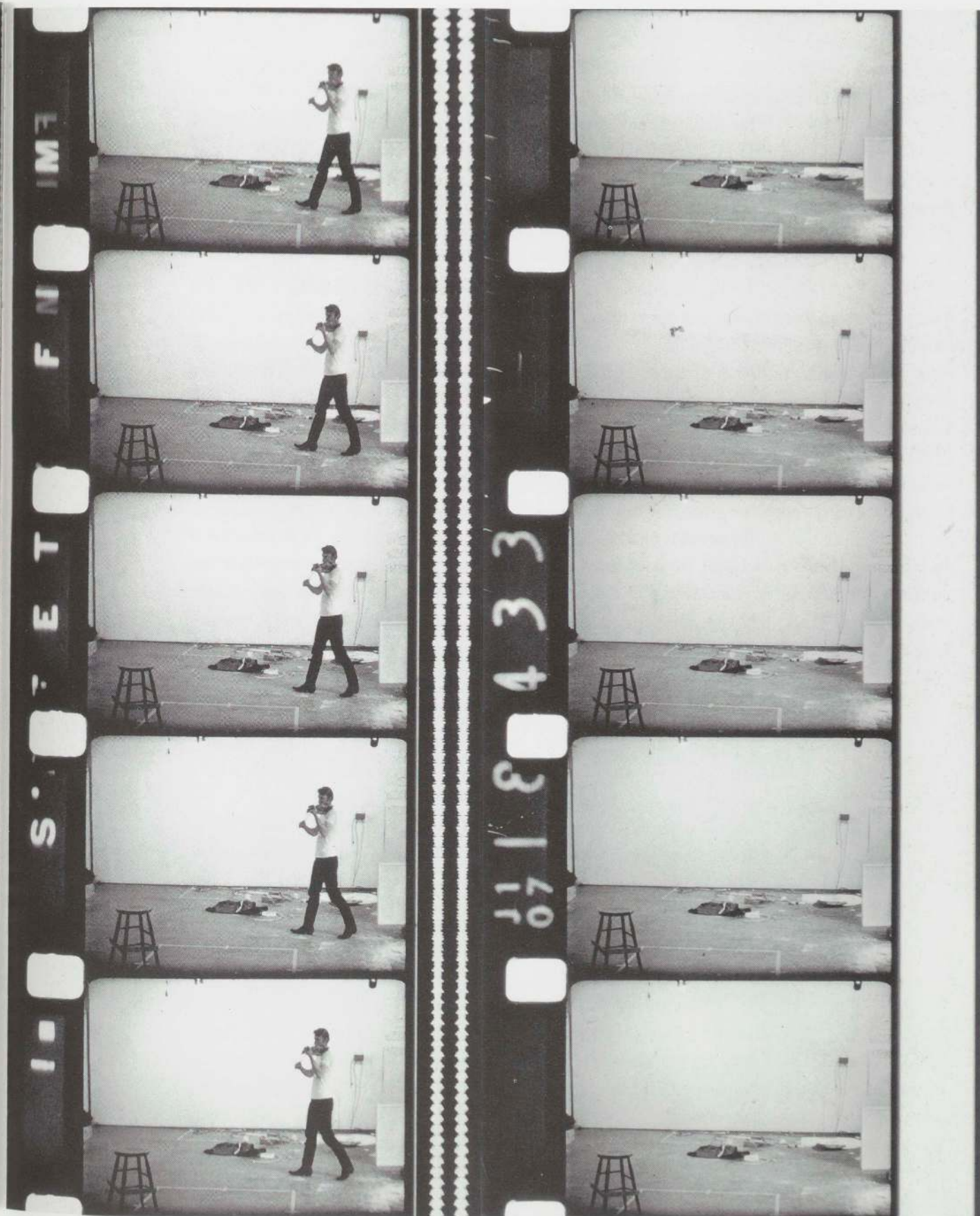
Nauman conceived of his studio activities and actions as performances that could be presented in museum settings (that is, publicly as opposed to privately, which he had already been doing). But, as he recalls, "I went to some museums and nobody wanted to do them. So I filmed them."<sup>16</sup> Film provided a means of recording an activity that would otherwise be lost for lack of a public forum. At first, Nauman used the medium simply to document. He quickly began, however, to manipulate time, camera angles, and framing to exploit further the qualities inherent in film. The studio action was sculpted into something quite different from what the viewer would see if the same action were presented as a performance.

Nauman began by making films that lasted the duration of a standard roll of 16mm film (approximately ten minutes). When he moved briefly from San Francisco to New York City in 1968, however, he began using videotape, which dramatically lengthened his potential recording time. As opposed to the reel-length films, which were conceived to play repetitively as "a loop that could continue all day or all week," the standard duration of a single videotape was sufficient to impart a sense of ongoing temporality. As Nauman has said, they were "long enough to know what's going on."<sup>17</sup> He later returned to film for **Bouncing Balls, Black Balls, Gauze, and Pulling Mouth** (all 1969) in order to slow time down through extreme slow motion. (Working with an industrial camera, Nauman was able to shoot up to four thousand frames per second to create these so-called Slo-Mo films.) Each switching of medium—from photography to film to video and back to film—was driven, in part, by the temporal qualities inherent in each.

While the early films and videotapes impart a tension to the ordinary or everyday, after 1967 they take on the quality of extended tests, challenges, and discomfiting experimentation. In films such as **Playing a Note on the Violin While I Walk around the Studio** (1967–1968) (fig. 4) (during much of which Nauman's activities take place outside the frame) and **Bouncing Two Balls between the Floor and Ceiling with Changing Rhythms** (1967–1968), Nauman sets up difficult situations in which a tension is created by the varying difficulty of the activity. In the latter film, he created an action so difficult to execute that it made him angry: he could not keep control of the game.<sup>18</sup> He was trying to get a rhythm going with the balls, bouncing one off the floor and ceiling and then catching it, or bouncing it twice off the floor and once off the ceiling. In a videotape of the same period, **Stamping in the Studio** (1968), he creates an annoying, disorienting view of his



4 Images from *Playing a Note on the Violin While I Walk around the Studio* (1967–1968).  
16mm film, black and white, sound, 400 feet, approx. 10 min.





studio that has no point of reference except for a spot on the floor. Nauman stamps on the floor with seeming randomness (although the rhythmic patterns are, in fact, quite complex), his figure never completely visible. The combination of strange angles, noises, and unconventional framing produces an atmosphere that is simultaneously boring and tortuous.

The same discomforting quality is exploited through the disjunctive use of sound and image in the video *Lip-Sync* (1969). By inserting a lag between image and sound (as he was to do later between touch and sound in the installation *Touch and Sound Walls* [1969]), Nauman emphasizes time and makes it palpable. This is also true of the Slo-Mo films of 1969, discussed above, in which the recorded actions have been slowed to such an extent that "you don't really see any motion but you sort of notice the thing is different from time to time."<sup>19</sup>

For Nauman, being in control is partly determined by his ability to alter time through repetition, slow motion, and desynchronization. He is able to guide our perceptions of what is recorded by changing the conditions that determine how we see or hear it. Initially, these conditions had been determined by technical demands of the medium. Nauman, for instance, had experienced difficulties getting the sound and image in *Playing a Note on the Violin While I Walk around the Studio* to be in sync because as "the [magnetic audio] tape stretches and tightens it goes in and out of sync. I more or less wanted it to be in sync but I just didn't have the equipment and the patience to do it."<sup>20</sup> He turned this technical difficulty to his advantage in *Lip-Sync*, however, and the use of a time lag became increasingly important in the later corridor pieces that employed closed-circuit video.

The specific and limited parameters for Nauman's activities are an indication of the precision with which he scripts the activities. What may look like a random or casual action is in fact carefully predetermined. In two drawings of 1968–1969 that are studies for the videotape *Slow Angle Walk (Beckett Walk)* (1968) (pl. 28)—*Untitled (Study for Slow Angle Walk)* (pl. 29) and *Film with Sound: 1. Stamping, 2. Beckett Walk?*—Nauman diagrammed the steps down to the last detail:

In the diagrams the squares indicate the length of a step. These steps are made by raising the leg, without bending the knee, until it is at a right angle to the body, then swinging 90 degrees in the direction indicated in the diagram. . . . The body then falls forward onto the raised foot and the other leg is lifted to again make a straight line with the body (which now forms a T over the support leg). The body swings upright with the non-support leg swinging through the vertical and into the 90-degree position, as at the start, and proceeds into the next 90-degree position, as at the beginning. Three step-turns to the right and then three step-turns to the left will advance you two paces—each three steps advances you one step.<sup>21</sup>

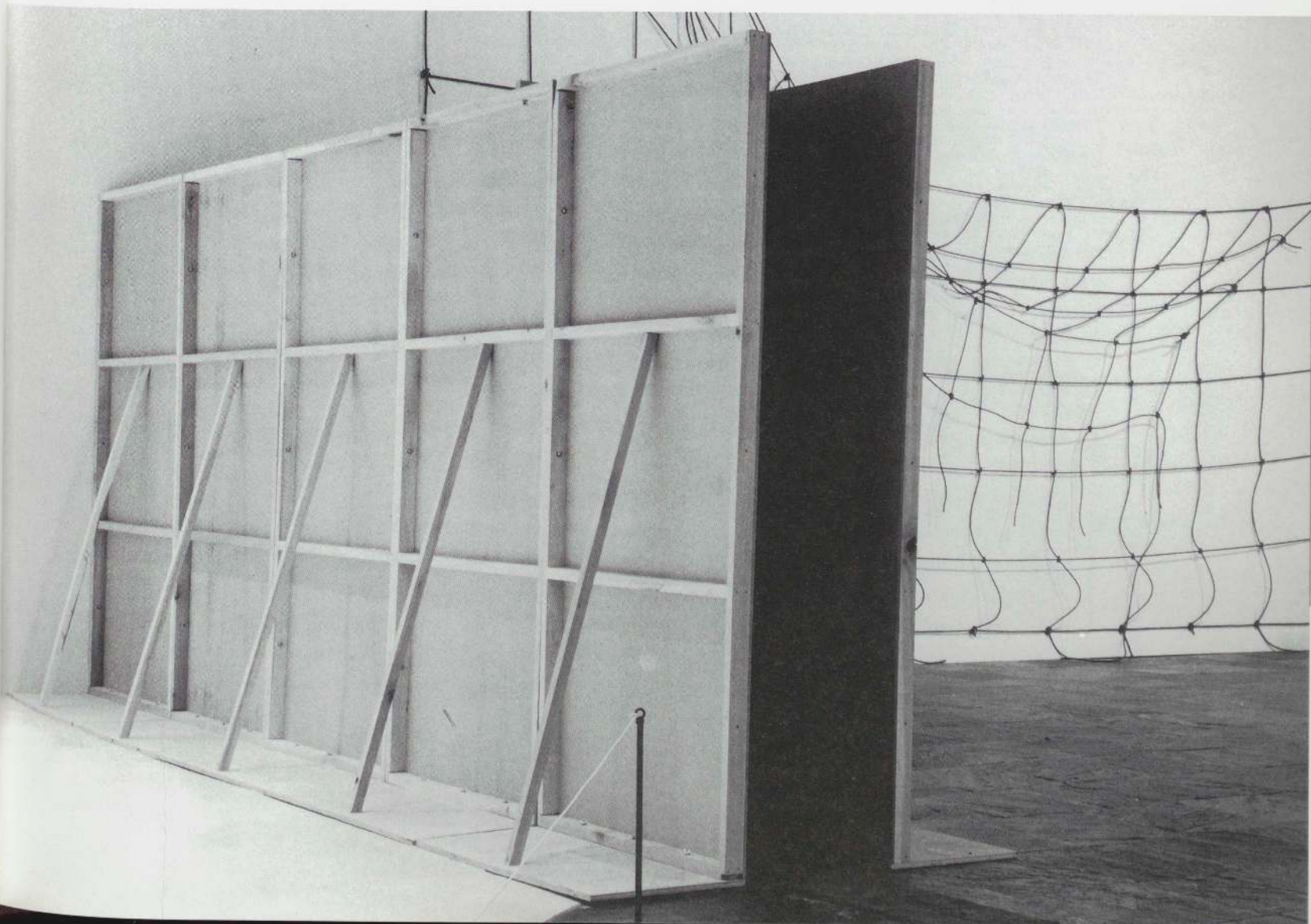
Such concern with pacing, timing, and precise scripting continued as an important element of Nauman's subsequent work.

The distinctions between performance activities, film and video, and sculptural installations were gradually eliminated as the work of the 1970s moved toward situations that require activation by the viewer in order to be completed. As Nauman stated in 1970, "It is only in the last year that I have been able to bring them together. . . . Even last year it seemed pretty clear that some of the things were either performance or records of performance activities, and others were sculptural—and it's only recently that I have been able to make the two cross or meet in some way."<sup>22</sup> Although his object sculptures had held a great interest for him for three or four years in the 1960s, the inherent issues of process and activity transformed into sculpture were more limited than those afforded by the more ephemeral and transitory "alternative media." He thus abandoned object sculpture for temporality.

**Performance Corridor** (1969) (fig. 5), included in the Whitney Museum of American Art's "Anti-Illusion: Procedures/Materials" exhibition of that year, was the work that most decisively marked the transition. The piece itself began as the set for a videotape in which Nauman walked up and down the corridor for an hour in a stylized manner.<sup>23</sup> At the Whitney, the audience was allowed to interact with this architectural object. The work was a twenty-foot-long, twenty-inch-wide corridor in which "a lot of strange things happened to anybody who walked into it."<sup>24</sup> He realized that he could make a participatory work that would be as defining for the viewer as the actions he himself had performed. "That piece is important because it gave me the idea that you could make a participation piece without the participants being able to alter your work."<sup>25</sup> Or, as Nauman said about another corridor from 1970 with TV camera and monitor, "It's another way of limiting the situation so that someone else can be a performer, but he can do only what I want him to do. I mistrust audience participation. That's why I try to make these works as limiting as possible."<sup>26</sup>

The corridors became environments of controlled response. As Nauman told Lorraine Sciarra in a 1972 interview, "I don't like the idea of free manipulation, like you put a bunch of stuff out there and let people do what they want with it. I really had some more specific kinds of experiences in mind and without having to write out a list of what they should do. I wanted to make the kind of play experiences unavailable just by the preciseness of the area."<sup>27</sup> Playfulness was not what Nauman was after at all. He wanted the viewer to participate, but nobody was going to play with, rearrange, or alter the rules or tangible elements that the artist had fixed.

5 **Performance Corridor** (1969), wallboard, wood, 96 x 240 x 20 in. (243.8 x 609.6 x 50.8 cm). Solomon R. Guggenheim Museum, New York, Panza Collection, 1992.





6 Image from *Elke Allowing the Floor to Rise Up over Her, Face Up* (1973), videotape, color, sound, 40 min.

Yet while the corridor works must be completed by the participation of the viewer, there is a fragility to the relationship between the viewer and the setting. The works, finally, elicit very individual and private experiences. The corridors had been first explored by Nauman in the privacy of his studio and are thus most successful when experienced by one person at a time. As Nauman said in 1972, however, "if [the corridors] get stuck in a museum, which doesn't happen very often anyway, it's a real problem where you have a lot of traffic. . . . It's just ridiculous to have guards sending in one person at a time, regulating time. . . . I'd rather have a piece fail in the majority of cases because there are too many people than to have a guard out there."<sup>28</sup> (In view of the increasing public interest in Nauman's work—as witness the present retrospective—this comment now carries a certain irony.)

The corridors were a key development because, in changing his relation to the viewer, Nauman eluded the problem of the artist as "court jester," putting on a show; instead, he made work in which "somebody else would have the same experience instead of just having to watch me have that experience."<sup>29</sup> The viewer did not so much become the artist as find an equivalency by doing what the artist had already done.

Beginning with a simple corridor, Nauman's work became increasingly interactive, first by incorporating mirrors and then closed-circuit video (an electronic mirror) in increasingly complex configurations. Using formal strategies with which he had experimented in the individual videotapes, including odd framing, inverted cameras, and time delay, Nauman created a specific sensation:

When you realized that you were on the screen, being in the corridor was like stepping off a cliff or down into a hole. It was like the bottom step thing—it was really a very strong experience. You knew what had happened because you could see all of the equipment and what was going on, yet you had the same experience every time you walked in. There was no way to avoid having it.<sup>30</sup>

Although Nauman was to continue expanding the architectural repertoire of his work to include models for large-scale underground depressions, tunnels, passages, and increasingly complex multiple corridors, rooms, and structures, the intersection of psychology and physical matter was perhaps most compellingly imparted in the last videos he would make until the mid-1980s, two of his most frighteningly interesting "pure experiments": *Tony Sinking into the Floor, Face Up and Face Down* (1973) (pl. 40) and its counterpart, *Elke Allowing the Floor to Rise Up over Her, Face Up* (1973) (fig. 6).

In 1966 Nauman had made a photograph, *Failing to Levitate in the Studio*. This time, however, he attempted the reverse experiment: to get Tony to sink into the floor or to get the floor to rise above Elke. One should not think of these as humorous exercises; to Nauman, they were serious and logical extensions of his corridors as experiential environments. The year after he made these tapes, he spoke several times in interviews of the shocking outcome of the video experiments:

I was working on the exercise in the studio for a while and wanted to make a tape of it, a record, to see if you could see what was happening. When I did the things, they made me tired and I felt good when I finished, but they were not relaxing; they took a lot of energy and a lot of concentration and paying attention. . . . I thought it would be nice if somebody else could do it other than myself. . . . The problem was to make the exercise take up a full hour—which I had never been able to do. . . . It became extremely tense: the guy who was trying to sink into the floor started to choke, and almost got the dry heaves. I got pretty scared, and didn't know what to do. I didn't know if I should "wake him up" or what, or if he was kind of sleepwalking. I didn't know if he was physically ill, or if he was really gasping and choking. He finally sat up and kind of controlled himself, and we talked about it. The tape was running, but unfortunately the microphone did not pick it up, but I wish it had because it was really beautiful—he was really scared. He said, "I just tried to do it too fast, and I was afraid I couldn't get out." What had happened was that as his chest began to sink through the floor, it was filled up and he just couldn't breathe any more, so he started to . . . to choke. . . . He said, "I was afraid to move my hand, because I thought if I moved it some of the molecules would stay there and I would lose it—it would come all apart and I couldn't get it out." Interestingly, the night before, the same thing had happened to the girl in the other tape. She broke out into an incredible sweat, and she couldn't breathe. It was pretty scary. It was, first of all, amazing that someone else could do this exercise, that they could even get into it. It was such an intense experience that it was really frightening for both of them to do. As nearly as I can tell, the tapes don't show any of that, which I thought was also interesting."<sup>31</sup>

For Nauman, the proof of the power of an artist and his idea lay in his ability to create a mental situation that could, at least in the minds of the participants, alter matter to the extent that they physiologically, as well as psychologically, experienced its "projection." The realm of sculpture is matter itself; here Nauman had created a perfect sculpture of Herculean mental proportions. Although he finally had "no idea how I feel about them as works," these powerful experiments in slowed time, tension, duration, and serious belief on the part of the participants furthered Nauman's conviction in the power of mental spaces over physical properties.



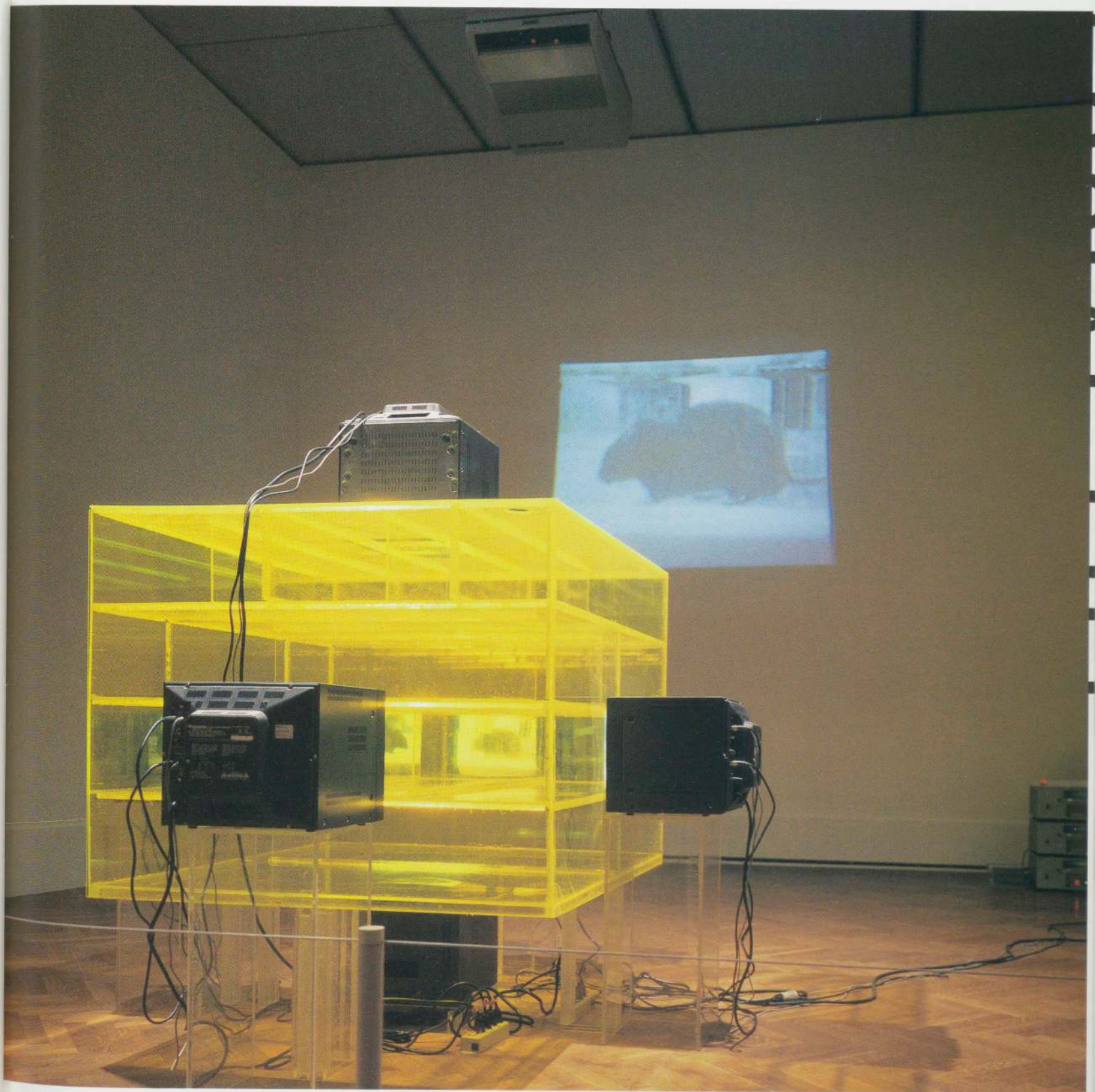
In the mid-1980s Nauman began making increasingly complex video installations. *Clown Torture* (1987) (pl. 59) recalled his early work as a filmmaker and video artist, both in its structure and in the tensions it sets up between actions and sounds. Like the tests Nauman had set up for himself in his early performances, he had the clowns support themselves on one leg while the other leg was held crossed, as if sitting down. This difficult physical task was coupled with the further requirement that the clowns tell a story. When the clown fell over, the tape stopped.

This circular kind of story, for me, goes back to Warhol films that really have no beginning or end. You can walk in any time, leave, come back again and the figure was still asleep, or whatever. The circularity is also a lot like La Monte Young's idea about music. The music is always going on. You just happen to come in at the part he's playing that day. It's a way of structuring something so that you don't have to make a story.<sup>32</sup>

Circularity is important in Nauman's early films and videos, inherent in his video feedback environments, and increasingly significant in both his 1980s neon and video installations. It has always played an important role in his desire to control and sustain the viewer's attention without providing a cathartic release of tension. When he exhibited his first moving circular carousel, *Hanging Carousel (George Skins a Fox)* (1988) (fig. 7), he chose to include it in an exhibition with two installations, *Around the Corner Piece* (1970) and *Going Around the Corner Piece with Live and Taped Monitor* (1970). All three works have obvious circular structures that encourage viewers to circumnavigate the installations: our very movement is defined by the environment Nauman has created.

Nauman explored this kind of control over behavior in two other quasi-scientific works of 1988, *Learned Helplessness in Rats (Rock and Roll Drummer)* (pl. 61) and *Rats and Bats (Learned Helplessness in Rats II)* (fig. 8), in which the earlier, mazelike corridors were replaced by an actual Plexiglas rat-maze at the center of the room-sized video installations. Almost twenty years after producing his first corridors, he had now created works that made explicit to every viewer who had ever experienced a Nauman corridor what perhaps had only been implied in the earlier work. The *Learned Helplessness in Rats* works might be seen as ironic illustrations of what Nauman had put us through, the control he had had over us, the precise parameters of experimentation he had established for us. This aspect of his work—whether in film, video, performance, or in the corridors, models, and video installations—has been one of the most difficult to resolve. As we resist his call for us to "PAY ATTENTION MOTHER FUCKERS," he continues to direct our experience. *We* become the subjects of his sculpture.

7 *Hanging Carousel (George Skins a Fox)* (1988) (detail, above), installation at Sperone-Westwater, New York, steel, polyurethane foam, monitor, videotape, diam. 204 in. (518.2 cm), suspended 74 1/2 in. (189.2 cm) above the floor. Collection Gerald S. Elliott, Chicago.



8 **Rats and Bats (Learned Helplessness in Rats II)** (1988), installation at the Art Institute of Chicago, 1990. Plexiglas maze, closed-circuit video camera, six monitors, video projector, videotape, dimensions variable. Collection Gerald S. Elliott, Chicago.

- 1 John Yau, "Words and Things: The Prints of Bruce Nauman," in Christopher Cordes, ed., with the assistance of Debbie Taylor, *Bruce Nauman: Prints 1970-89: A Catalogue Raisonné*, exh. cat. (New York: Castelli Graphics and Lorence-Monk Gallery; Chicago: Donald Young Gallery, 1989), p. 18.
- 2 Nauman in Willoughby Sharp, "Bruce Nauman," *Avalanche*, no. 2 (Winter 1971), p. 30.
- 3 Nauman in Joan Simon, "Breaking the Silence: An Interview with Bruce Nauman," *Art in America* 76, no. 9 (September 1988), p. 142.
- 4 *Ibid.*, p. 143.
- 5 Nauman in Kristine McKenna, "Bruce Nauman: Dan Weinberg Gallery," *Los Angeles Times*, January 27, 1991, p. 4.
- 6 Nauman in Jan Butterfield, "Bruce Nauman: The Center of Yourself," *Arts Magazine* 49, no. 6 (February 1975), p. 53.
- 7 Nauman in Willoughby Sharp, "Nauman Interview," *Arts Magazine* 44, no. 5 (March 1970), p. 26.
- 8 Jane Livingston, "Bruce Nauman," in Jane Livingston and Marcia Tucker, *Bruce Nauman: Work from 1965 to 1972*, exh. cat. (Los Angeles County Museum of Art, 1972), p. 11.
- 9 Nauman in Sharp, "Nauman Interview," p. 26.
- 10 Nauman in Joe Raffaele and Elizabeth Baker, "The Way-Out West: Interviews with 4 San Francisco Artists," *Art News* 66, no. 4 (Summer 1967), p. 40.
- 11 Nauman in an unpublished interview with Lorraine Sciarra, Pomona College, Claremont, California, January 1972, p. 7.
- 12 Nauman in "Talking with Bruce Nauman: An Interview by Christopher Cordes," in Cordes, ed., *Bruce Nauman: Prints 1970-89*, pp. 25-26.
- 13 Nauman in Ian Wallace and Russell Keziere, "Bruce Nauman Interviewed," *Vanguard (Canada)* 8, no. 1 (February 1979), p. 17.
- 14 Sciarra interview, p. 7. The book, by Frederick Perls, Ralph Hefferline, and Paul Goodman, is *Gestalt Therapy: Excitement and Growth in the Human Personality* (New York: Delta, 1951).
- 15 Sciarra interview, p. 8.
- 16 *Ibid.*, p. 6.
- 17 Nauman in Sharp, "Nauman Interview," p. 26.
- 18 Sharp, "Bruce Nauman," p. 28.
- 19 *Ibid.*, p. 24.
- 20 *Ibid.*, p. 28. In making a film, image and sound are usually recorded separately. A device that connects camera and audio tape recorder synchronizes the speeds at which the two apparatuses record, thus creating the basis for matching picture and sound when the two tracks are later "married" onto a print of the film. If either track becomes altered (as in Nauman's case, when the tape stretched), the film will no longer be in sync.
- 21 Nauman in Coosje van Bruggen, *Bruce Nauman* (New York: Rizzoli, 1988), p. 115.
- 22 Nauman in Sharp, "Bruce Nauman," pp. 27-28.
- 23 *Ibid.*, p. 28.
- 24 *Ibid.*
- 25 Nauman in Sharp, "Nauman Interview," p. 23.
- 26 *Ibid.* As part of the same Whitney exhibition, Nauman gave a performance with his then-wife, Judy Nauman, and Meredith Monk. In using other—even professional—performers, he has said that he must "make the instructions really explicit, because I trust myself as a performer more than I do others. What I try to do is to make the situation sufficiently specific, so that the dancer can't interpret his position too much."
- 27 Sciarra interview, p. 9.
- 28 *Ibid.*, p. 10.
- 29 *Ibid.*, p. 8.
- 30 Nauman in Sharp, "Bruce Nauman," p. 30.
- 31 Nauman in Butterfield, "The Center of Yourself," pp. 53-54.
- 32 Nauman in Simon, "Breaking the Silence," p. 203.

# SOCIAL LIFE





Photograph of Bruce Nauman on an exhibition-announcement postcard issued by Galerie Konrad Fischer, Düsseldorf, 1969.

KATHY HALBREICH

**It is said art is a matter of life and death; this may be melodramatic but it is also true.** —Bruce Nauman<sup>1</sup>

From day one, what we are called is how we are seen; it is a voice heard from outside one's self. Here, at the beginning, commences the most essential dialogue between inside and out, me and you, the individual and the body politic. While this mandatory pattern of social negotiations grows more complicated over time, weaving together disruptive as well as seductive encounters, the question "Who am I?" initially must be an anxious one, grounded as it is in the recognition that to be singular is to be separate—a condition we henceforth seek to repeal even in our dreams. Yet, in a maze of our own making, we circle regressively around delight and denial: once bent under the weighty loss of connection, we yield gratefully to the imposition of another voice, only to yearn, upon occasion, for enough distance to stand straight and speak singularly again. The stutter of toddlers gorgeously reflects the urgency and, poignantly, the fear of expression. Exhortation moves from the body into space and then into place so that when we speak we enter the world, then a particular drama.

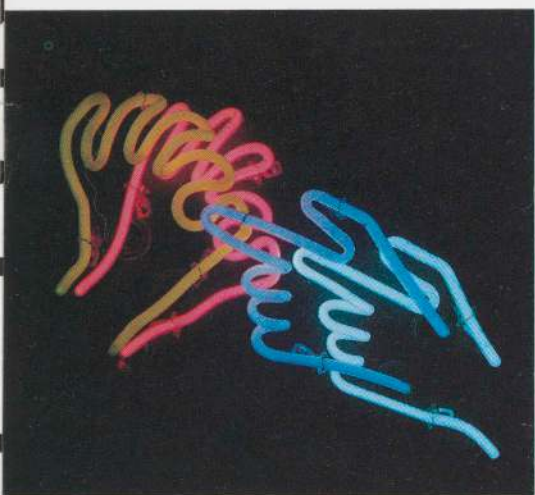
Like the great seventeenth-century metaphysical poet John Donne, who, faced with a world of expanding information and concomitant chaos, mastered paradox through meditation—commandeering satire, love song, elegy, and hymn in order to grapple with loss and finally to write with detachment of his own demise—Bruce Nauman creates art that is a drama of a particularly physical sort of imagining. Here the artist tests his faith against his knowledge by preparing his body (a guide to meditation published in 1614 advises on when to kneel, walk, sit, or stand) and applying his five senses (the same text suggests that spirituality is attained initially through attentiveness to the everydayness of smell, sight, hearing, touch, and taste). Despite the drive toward a transcendent truth, one prepares for meditation (or for making art) in as factual a manner as possible. Yet Samuel Johnson's eloquent

description of the method of the metaphysical poets, tinged with a wise resignation more characteristic of the end of the twentieth century than of his own, suggests the futile logic of any symbolic endeavor: "Their attempts were always analytick: they broke every image into fragments: and could no more represent, by their slender conceits and laboured particularities, the prospects of nature, or the scenes of life, than he, who dissects a sun-beam with a prism, can exhibit the wide effulgence of a summer noon."<sup>2</sup>

Yet, as if forecasting the more fragile and humane possibilities for creative action inherent in Nauman's own approach, Johnson fondly described metaphysical poetry as "a combination of dissimilar images, or discovery of occult resemblances in things apparently unlike."<sup>3</sup> Indeed, Nauman's work, often reflecting a close study of the intricacies and workings of language, functions as an oxymoron, using self-contradiction to great effect: like the chill that runs across skin burned by sun. The often fatal wounds sustained from either secular or spiritual devotion are displayed by a sometimes violent, sometimes witty lashing of extremes: of abstraction and concreteness, of self-analysis and colloquial speech. For someone inclined toward the metaphysical, correspondences also occur across the kingdoms of animal and human, man and woman, and between the storms outside and within. Through imagination one touches another's pain.

More than twenty sculptures by Bruce Nauman refer directly to dying and include in their titles the words *death* or *dead*—as in *-end* or *-center*. As the staccato blinking of colorful neon phrases in his morbidly magisterial **One Hundred Live and Die** (1984) (pl. 53) spell out over time, we do many

things *in time*; finally, however, all can be summarized with the on-and-off, black-and-white clarity of a child: live and die. Often dying is linked to sex, as in **Crime and Punishment (Study for Punch and Judy)** (1985) (pl. 56) and **Hanged Man** (1985) (pl. 55); in both, the pleasure of childhood pursuits is tinged with violence. Anger and degradation are witnessed both in **Seven Figures** (1985), a fifteen-foot-long frieze of life-size figures rising and falling as each penetrates another, and in **Circle of Death**, a drawing from 1986 for a mixed-media event in which a victim's death by a chorus of bat-wielding figures is contemplated from a number of angles and with a number of representational methods. While it is tempting to think of this conflation of sex and pain as some Shakespearean conceit in which small deaths bring sonnets to an exquisite climax, the pleasures of either love or lust are mostly smothered by the obscenity bred by the mingling of onanism and violence. **Masturbating Man, Sex and Death: Double 69**, and **Sex and Death by Murder and Suicide**, three neons from 1985, chillingly come together in **Human Sexual Experience** (fig. 1), of the same year, in which intimate—potentially procreative—experience is symbolized by one extended finger poking into emptiness: the hole made between another hand's thumb and forefinger. Eroticism is frustrated, frozen, even when the artist applies theatrical makeup to his own testicles (**Black Balls** [1969] [fig. 2]) or when he exposes his need to control both the hole and the whole in a room-size installation, purporting to be a two-dimensional allegory connecting the center of the earth to the universe, made of masking tape and text (**Cones Cojones** [1973–1975]): here the word for balls is cloaked in Spanish slang and masquerades as simple geometry. Still, no matter how clinically engineered or remotely autobiographical, neither death nor sex fails to arouse feeling, including fear.



1 **Human Sexual Experience** (1985) (above), neon and glass tubing mounted on aluminum, 17 x 23 x 9 1/2 in. (43.2 x 58.4 x 24.1 cm). Collection Edward Ruscha, Los Angeles.



2 Image from **Black Balls** (1969), 16mm film, black and white, silent, 8 min.

**Whenever I give a public presentation of something I did in the studio, I go through an incredible amount of self-exposure which can also function, paradoxically, as a defense. I will tell you about myself by giving a show, but I will only tell you so much. Again, it's like using two orders of information; the tension is intentional.<sup>4</sup>**

Bruce Nauman has been both accused of trafficking in many media and movements and praised for doing so. He has been called many things: a Dadaist, an eccentric abstractionist, anti-formalist, anti-Minimalist, a phenomenologist, puritan, narcissist, moralist, sadomasochist, and a body, process, or conceptual artist. The fluidity of his ideas, approaches, and materials makes the most primitive of critical acts—that of labeling—a fleeting and not terribly potent practice. He is impossible to pin down, and critics, like the rest of us, like certainty. Only in retrospect, when hindsight and history permit us to see the flood of Nauman's imagery as a deep reservoir of related psychological imperatives and social inquiries, do we connect the lack of signature with the way the body is distorted and cropped, as well as with the way linguistic and facial masks are employed continually; each is a device that allows the individual both nameless anonymity and an infinitely flexible identity. While these disguises deliberately conceal, they also reveal an unambiguous distrust in the ability to locate finally either oneself or another. For an artist so immersed in locating the fleetingness of self, it is interesting to note that Nauman used himself and his name as both material and model in his earliest work and continues to do so today.

He has covered himself with four colors of body paint (starting with white, then red, which made pink before green was layered on to make gray, which then was covered with black) in the **Art Make-Up** films (1967–1968) (pl. 19) (conceived originally as an installation for a sculpture exhibition at the San Francisco Museum of Art but rejected for not meeting the media



3 Untitled (1978), black-and-white photograph, 7 3/8 x 9 1/2 in. (18.7 x 24.1 cm). Courtesy the artist. First reproduced on back cover of *LAICA Journal*, January–February 1978.

requirements); turned **Flesh to White to Black to Flesh** (1968) like some permutation of John Howard Griffin's 1960 first-person book **Black Like Me**; revealed his despondent inability to communicate truthfully—"this is the distortion of truth masked by my painful need"—in **Consummate Mask of Rock** (1975) (pl. 44), which followed the mixed reviews accompanying the widely toured 1972 retrospective of his work; and directed costumed performers in **Clown Torture** (1987) (pl. 59) and an appropriately androgynous mime in **Shit in Your Hat—Head on a Chair** (1990) (pl. 65) to stand in for the anonymity of the victimized and marginal—a clown, after all, distracts the raging bull or interrupts the circus action so that the main act can shift rings.

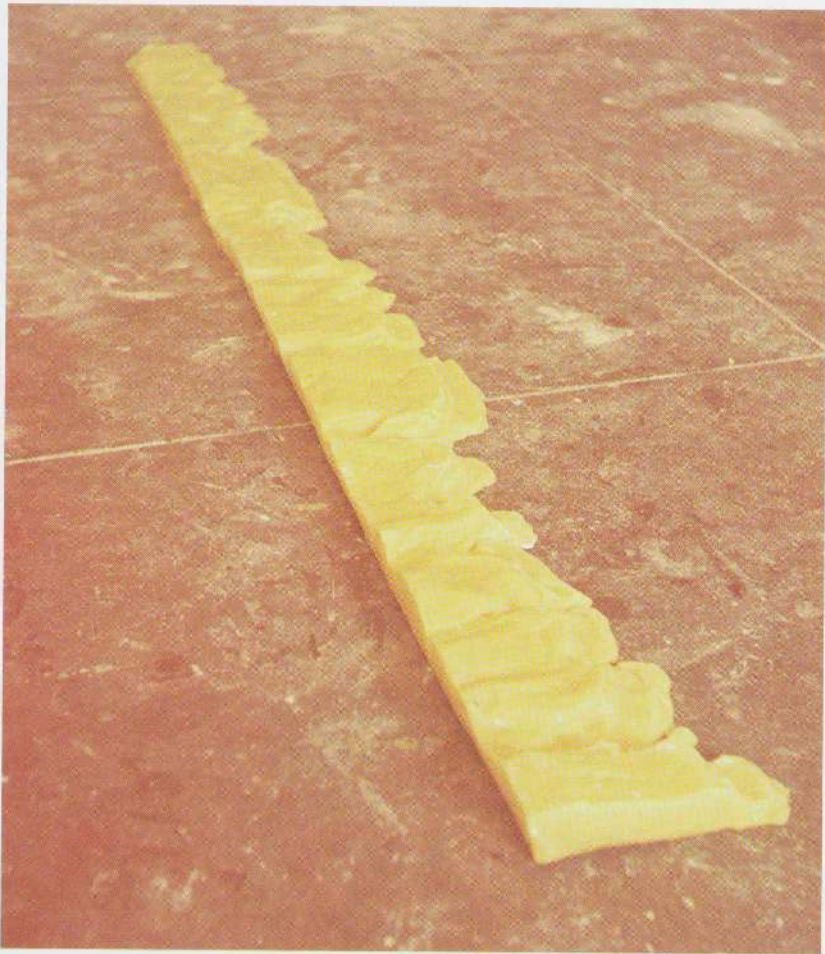
Nauman, in fact, is a master of inversions and secrets. People and objects are turned upside-down, disguised, buried, and hidden. An actor, directed to concentrate on sinking into the floor, experiences the loss of his body (pl. 40); a microphone buried in a tree trunk apparently charts on an indoor speaker the sound of growth (pl. 37); the raw lick of lipstick-red hides behind a



fiberglass shell; and humor is used to sidestep the pain. Each device is repeated until it looks familiar enough to fool you into thinking you really know something special about this guy. But Nauman, like Duchamp as Rose Sélavy in Man Ray's famous photograph of 1921, has used cover and artifice to reveal more than one thing, more than one man, more than one vision of man. Like Duchamp's punning female alter ego, whose very name suggests that "éros c'est la vie," Nauman's masks seduce, titillate, bid us come hither while holding us at bay. As is suggested by the palindromic drawing *Sore Eros* (1974) (see p. 51), the seduction, however, gives way to anxiety before the party really starts or the gender roles reverse.

Nauman's constant reinvention of his own formal signature is a strategy more common among European artists and a drive that explains why his interest in Frank Stella's work waned once he understood that Stella wanted to be a painter ("what you see is what you see") rather than an artist. It may further explain why his reputation in the United States has rollercoasted from adulation to damnation and back. But this uneven reception hinges equally on the formalist doctrines that until recently colored criticism in this country, in which the only serious art was abstract art: composition and craft, not content, were the characteristics that determined innovation. By introducing the figure and by abandoning the traditional finish of art, Nauman allowed the imagery and making to become muscular enough to reflect the urgency of the research, which, suggesting scholarly pursuits, particularly of a scientific nature, also entails repeated investigations into the nature of truth. Artists more often are likened to manufacturers than thinkers, but Nauman, who even while using the most sophisticated video technology is apt to turn the monitor or the camera upside down to see what the head looks like in that position, links the hand and mind while remaining an artist with a decidedly analytical burden.

Worrying about how to make art and what it means to be an artist gave way early in Nauman's career to the making of lists, done both to make anxiety visible and to restore control. These lists, not unlike a list of verbs enacting the possibilities for sculpture made by Richard Serra in 1967–1968, detailed the actions he could do with a bar and became the basis for his first performance in 1965 and, later, for both fiberglass and video works. In order to keep the ideas and work alive, Nauman stops short of finish, an action (not to be confused with an affectation) that accurately deflects the way only death completes the process of being alive. However, his work *is* determined and wrought. And certainly the "not nice" finish of some of his work houses the roughness of the socially unacceptable behavior depicted within it: swearing, beatings, hangings, shitting, masturbation, mean jokes, goosings, group sex, the smell of sweat, and, in our day of processed foods, skinning a fox. It is strange, then, that his purposeful lack of finish sometimes has been confused with a lack of tough-mindedness. However, while the struggle sometimes is evident in the long time that lapses between works or in the handling of materials—in the way things explicitly and precariously connect at a point of tearing, like meat ripped partially from bone, for example—it most often serves as an invisible foundation. Nauman, in fact, is capable of nimbly executing work in many media; yet, suspicious of facility alone, he deliberately has set up obstacles to block his own talents and poke fun at graceful drawing (fig. 3). The struggle, then, rarely is technical but rather intellectual and moral.

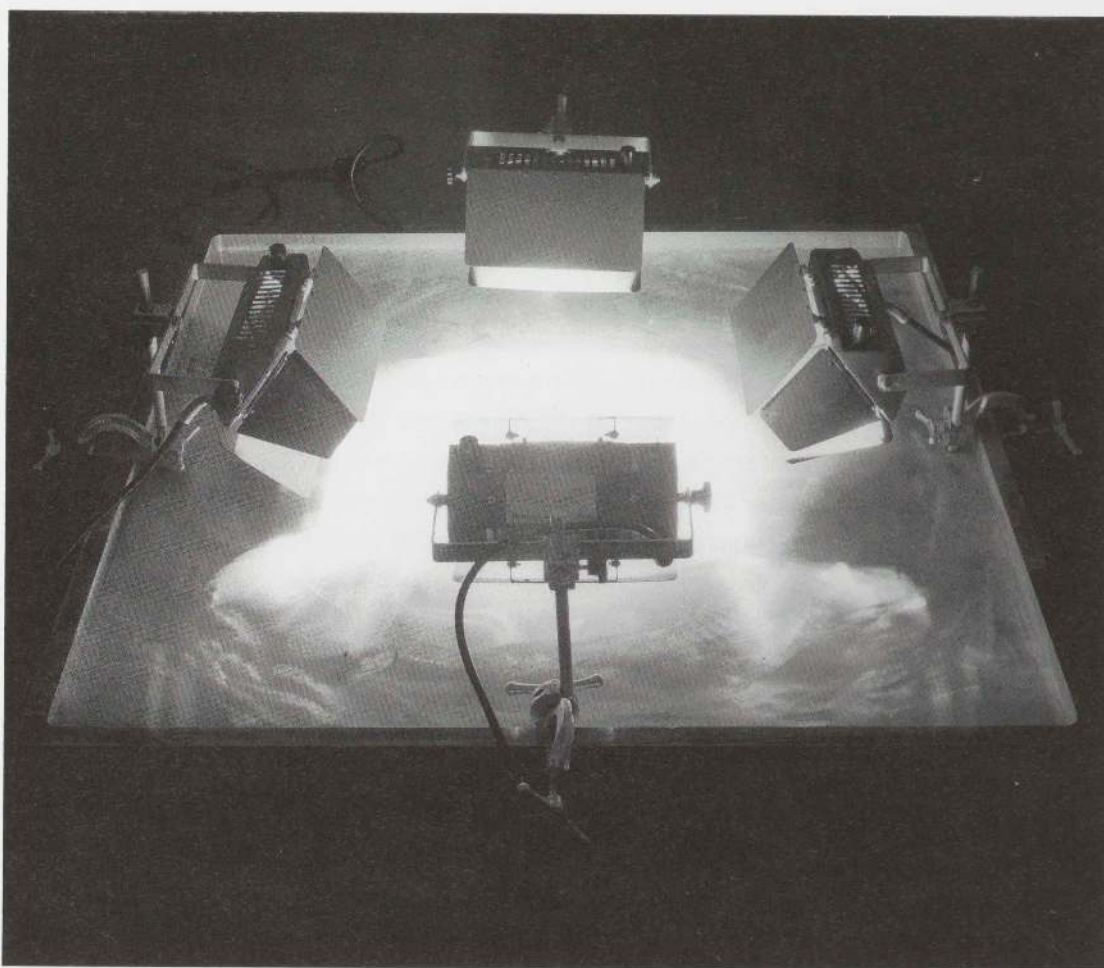


4 *Space under My Hand When I Write My Name* (1966), wax, approx. 96 in. (243.8 cm). Destroyed.

**An awareness of yourself comes from a certain amount of activity and you can't get it from just thinking about yourself.<sup>5</sup>**

Throughout his career, Bruce Nauman has focused persistently on the knowableness of the self. This drama is no narcissistic play, as Nauman's plot permits neither the erotic gratification nor intellectual heroics derived from self-love. Despite its insistence, the question affords no answer and, today certainly, cannot find appropriate expression in a simple illustration of the profoundly disquieting, isolated, and seemingly out-of-body muttering of Descartes' "I think, therefore I am." Rather, Ludwig Wittgenstein's drive to plot the limits of factual discourse, the frustrations and difficulties of which are elegantly described by the philosopher David Pears, suggests Nauman's own dilemma as well as his procedures:

Anyone who undertakes it will naturally tell himself that on the other side of the limit lies nonsense. But this needs to be qualified in more ways than one. There is no other side to the limit, and so the task of plotting it is more like calculating the curvature of space itself. If the senses of factual propositions are points in logical space, nonsense is nowhere. There is also another qualification that is needed. If the limits of sense are the limits of factual discourse, all nonfactual discourse will be nonsense. So it looks as if anyone who sees the task of demarcation in this way will be a positivist of the destructive type.<sup>6</sup>



5 **Lighted Center Piece** (1967–1968), aluminum plate, four 1000-watt halogen lamps, 2 ½ x 36 x 36 in. (6.4 x 91.4 x 91.4 cm). Solomon R. Guggenheim Museum, New York. Panza Collection, 1992.

Whether you think of someone as a friend or stranger, the facts of your reality cannot be entirely separated from his or hers: the space between is crucial to understanding posture, position, place, pleasure, peril. The space between people and things, between himself and the world, has preoccupied Nauman since the beginning of his career. Both **Space under My Hand When I Write My Name** (1966) (fig. 4), a yellow-wax sculpture that looks like an invented biomorphic abstraction, and **A Cast of the Space under My Chair** (1965–1968) (pl. 4), a concrete block, make tangible the invisible. But other works, such as **Lighted Center Piece** (fig. 5), an installation from 1967–1968 in which intense light is focused on nothingness, deal more indirectly with what Frederick Perls in **Gestalt Therapy Verbatim** called the “fertile void,” or the possibility of the future. Perls believed that, given the insanity of modern society, there was no healthy reason to attempt to adjust to it, leaving the basic personality neurotic. “My definition of anxiety,” he wrote, “is the gap between the now and the later. . . . We have no future if we fill this void, we only have sameness.”<sup>7</sup> As a means of undermining the easy or beautiful or predictable solution, Nauman remembers learning from his readings of Gestalt therapy to follow resistances—to not interrupt awareness when it becomes unpleasant by starting the “intellectualizing, bullshitting, the flight into the past, the flight into expectations . . . jumping like a grasshopper from experience to experience, and none of the experiences are ever *experienced*, but just a kind of flash.”<sup>8</sup> Perls also wrote disparagingly of how one’s fear of the “authentic” shapes one’s dependence on clichéd patterns of behavior, an idea that Nauman has circled back to repeatedly.



We all are the basis of abstraction, since abstraction is based on experience in and the facts of the world. Nauman, something of an everyman, traces the tense trajectory, which only apparently is seamless, from thought to speech, action, and social system. Many of his works involve—take—time, forcing the viewer's experience of moving through something physical or mental closer to the artist's own creative and moral dilemmas. He places the difficulty of freedom on everyone's lips: how do we create something meaningful and decent out of history? Be they private or global, these experiences are impossible to separate from one another for longer than a moment. The artist's imperative is to select—to separate or distinguish or establish boundaries—in order to make something coherent, even fleetingly true, out of scraps of daily experience.

Nauman has confronted head on the pain and pleasure of self-consciousness. The crazed **Get Out of My Mind, Get Out of This Room** (1968) awfully and seamlessly links inside and out. Anyone wounded in love knows how obdurately the history of the other's voice insinuates itself, distorting the day's routine: how words approximate the body and how thought oppresses as the flesh cannot. So speech requires courage (or madness), since when we speak we bring something from the inside out without knowing how it will be received. "Here I am, hear me," we say, knowing we are connected by little more than a breath—a colorful word, an act of aspiration, held only to be expelled. In addressing another, we make something of ourselves available and, no matter how secure we are in our gift (as well as in our ability to shape precisely our expression and consequently exert some measure of control over the engagement), we momentarily risk everything, including seeing ourselves reflected back as an unrecognizable image.

**Sunsets, flowers, landscapes: these kinds of things don't move me to do anything. I just want to leave them alone. My work comes out of being frustrated about the human condition. And about how people refuse to understand other people. And about how people can be cruel to each other. It's not that I think I can change that, but it's just such a frustrating part of human history.?**

Just as it is difficult to speak directly to another, it is difficult to draw a straight line of influence among generations, media, disciplines, and artists. The risk is that the portrait becomes one of dominance, of mastery and linear evolution. In truth, influence usually can be pictured only as a distortion of the original. For an artist such as Nauman, whose concept of art has more to do with the fragile rules that govern human conduct, influence is best seen as raw material for a conversation. In constructing the armature for a body politic from the politics and poetry of the body, Nauman has remained a student in a multidisciplinary university of his own making. Guided by a curiosity that ranges comfortably and democratically across scientific and humanistic borders, he multiplies his voices and overlaps his concerns. His most devoted readers constantly recycle their critical annotations as they hunt down and circle back to the images and words that agitate Nauman's own imagination and conscience.

**And then there is that one-man movement, Marcel Duchamp . . . a movement for each person and open to everybody.** —Willem de Kooning<sup>10</sup>

**If you take a Campbell's Soup can and repeat it fifty times, you are not interested in the retinal image. What interests you is the concept that wants to put fifty Campbell's Soup cans on a canvas.** —Marcel Duchamp<sup>11</sup>

Nauman's own work reflects a close reading of Marcel Duchamp's visual and verbal double entendres (or masks), as well as Andy Warhol's sullen talent and morbid fascinations, which nearly overshadow his conceptual strategies. A man who enjoyed conundrums and conceits, Duchamp's greatest secret was the fact that, between 1946 and 1966, he continued to make art. The result of his effort was *Étant Donnés: 1° la chute d'eau, 2° le gaz d'éclairage . . .* (Given: 1. the waterfall, 2. the illuminating gas . . .), an extraordinary tableau in which the viewer, standing in the apparently neutral space of a museum's gallery, peeks through two holes in an old Spanish door set into a plaster wall and spies the body, but not the face, of a naked woman, lying in landscape, holding a gas lamp. While the finished work at first appears elaborate, elegant, and oddly lifelike, the notebook of Duchamp's installation instructions depicts the theatrical illusion of it all. Materials are put together in the most improvisational, almost factual fashion: bits of wood, cheap lamps, plastic sheets, and twigs are taped, clamped, tied, hung, and wired together. The construction of the female dummy is documented in great detail; photographs of individual limbs and the genitals are curiously explicit. Despite the loose stagecraft, the notebooks convey a precise vision—points of potential impact are diagrammed—and a consistently efficient informational style. Many of the Polaroid photographs documenting construction of the structure foreshadow Nauman sculptures in appearance and attitude. The work itself is a mysterious blend of the cinematic, scientific, mystic, erotic, innocent, and unwholesome—qualities that color some of Nauman's own efforts.

Nauman, whose work often deals with the circuitry of time, fatigue, and mortality, was attracted to Warhol's non-narrative, seemingly empty and endless movies, which appeared to Nauman more like life than most cinema, because they fit his idea of what a film of his own making should be: "I would prefer that it went on forever," without beginning or end.<sup>12</sup> Warhol's films, unlike his paintings of Marilyn Monroe, Elvis Presley, Tab Hunter, and Elizabeth Taylor, made ordinary people into celebrities: a drag queen became a princess, a pretty boy with pimples a prince, a fat girl a queen; this is not only a democratic process but an alchemical one. Often, everyday shit—or, as is the case in the Warhol Oxidation paintings, piss—becomes the vehicle for a certain kind of opulence, the patina of gold. But Warhol knew that the glitter of fame, like beauty and youth, is easily dulled, fleeting; consequently, his work desperately links sex and death, the individual and the society that conditions desire. Warhol's prints from the 1970s—hammers and sickles, skulls, sex parts, gems, grapes, and the impressions produced to commemorate President Jimmy Carter's inauguration—vividly suggest the intersections between fame and power, the body and the body politic.

But ultimately, it is not the recessive, conceptual brilliance of these two innovators that is most visible in Nauman's own work. Rather, it is the warmer illumination that springs from the friction between Abstract Expressionism as performed by Willem de Kooning and Pop Art as it was steadily defined and refined by Jasper Johns' loaded but dry brush. Nauman, able to observe and filter both de Kooning's expressive touch and the repressed or hidden hand of Johns, gets to play all fields.



6 Willem de Kooning, *Excavation* (1950), oil on canvas, 80 x 100 in. (203.2 x 254.3 cm). Collection The Art Institute of Chicago. Gift of Mr. and Mrs. Noah Goldowsky and Edgar Kaufman, Jr., Mr. and Mrs. Frank G. Logan Prize Fund.

The first artwork to make an abiding impression on Nauman was Willem de Kooning's oil-and-enamel painting *Excavation* (1950) (fig. 6), which at more than six-by-eight feet remains one of that artist's most monumental efforts. It is densely worked—mark made and covered, space opened and rubbed closed—and populated by a network of nervous, staccato strokes that sometimes, like fragments of a repressed dream, surface to approximate cartoonlike human forms. The center is marked by distinct slashes of red and blue, a blending of body and landscape characteristic of de Kooning's painting. Finished in June 1950 for that year's Venice Biennale, *Excavation*, with its latent sexual imagery seeming to hibernate ambiguously in its heavily worked sheets of black and white paint, represented for de Kooning a way of painting himself "out of the picture." It was followed immediately by early drawings for *Woman 1* (1950–1952). While very much an Abstract Expressionist, de Kooning, unlike many of his contemporaries, grounded his paintings in the orgiastic rather than in the transcendental.

Thomas Hess wrote of de Kooning that he "dislikes conclusions almost as much as he hates systems."<sup>13</sup> However, de Kooning accepted, perhaps with the forlorn wisdom of a Buster Keaton, the need for some faith in an overarching structure. He wrote:

Insofar as we understand the universe—if it can be understood—our doings must have some desire for order in them; but from the point of view of the universe, they must be very grotesque. As a matter-of-fact, the idea of "order" reminds me of something Jack Tworlov was telling me that he remembered of his childhood.

There was the village idiot. His name was Plank and he measured everything. He measured roads, toads, and his own feet; fences, his nose and windows, trees, saws, and caterpillars. Everything was there already to be measured by him. Because he was an idiot, it is difficult to think in terms of how happy he was. Jack says he walked around with a very satisfied expression on his face. He had no nostalgia, neither a memory nor a sense of time. All that he noticed about himself was that his length changed!<sup>14</sup>

This story in defense of shadows echoes the repetitive devices, the unending search along external boundaries for internal measures, that often are found in Nauman's work. One cannot help hearing, "It was a dark and stormy night. Three men were sitting around a camp fire. One of the men said, 'Tell us a story Jack.' And Jack said, 'It was a dark and stormy night. Three men were sitting around a campfire. One of the men said, 'Tell us a story, Jack.' And Jack said . . .'" which circulates throughout *Clown Torture: Dark and Stormy Night with Laughter* (1987).

Nauman also may have been attracted to the "stylelessness" of the early paintings that de Kooning "made his creative principle."<sup>15</sup> Well known as a painter who had a difficult time finishing work, de Kooning often wiped away the epic surfaces of his canvases. The way he built his paintings out of contradictions (such as the tumultuous tension between the romance of the color and the violence of the line, between coming together and falling apart) mirrors Nauman's drive in early sculptures such as *Studio Piece* (1979) (made out of major elements from two previously destroyed works) to later works such as *Good Boy Bad Boy* (1985) (pl. 55) (in which a black man and a white woman, on separate video monitors set side by side, confront each other across the abyss of space) to bring different kinds of information into a precarious balance. De Kooning kept very little of the work he made before 1947. Hess explains, "Because de Kooning wanted to put everything into his paintings, each thing he got into it not only had its own presence, but represented the absence of something else."<sup>16</sup> Nauman states that his interest in capturing the space between things, what is "not there" or invisible, springs from de Kooning's comment, "When you paint a chair, you should paint the space between the rungs, not the chair itself." For an artist so celebrated for the painted grandeur and gradations of his marks, it is interesting to note that in the 1940s de Kooning sometimes started a painting by spelling words such as *art* or *rapt* on his blank canvas.

**I loved de Kooning's work, but Johns was the first artist to put some intellectual distance between himself and his physical activity of making paintings.<sup>17</sup>**

Nauman's images, particularly those relating to the body, often have been linked to Jasper Johns' paintings containing cast body parts of himself and his friends. But more revealing is the shared attitude toward working and reworking. Nauman's declaration of his process—"What I tend to do is see something, then re-make it and re-make it and re-make it and try every possible way of re-making it. If I'm persistent enough, I get back to where I started. I think it was Jasper Johns who said, 'Sometimes it's necessary to state the obvious.'"<sup>18</sup>—perhaps consciously reflects Johns' famously simple yet characteristically oblique notation to himself:

Take an object  
Do something to it  
Do something else to it  
" " " " "

Both of these statements describe the quotidian nature of an artist's invention—the day-in, day-out work and observation out of which obsessions are made. In Johns' numerical studies, the everyday act of counting from one through nine leads to something like a visual stutter, a purposeful canceling of clarity. Which, then—at least in painting—dominates and is more believable: the name or the visual sensation? Doubt masked as sensuality halts the inevitability of mathematical logic. Both men, in characteristically American fashion, set, sometimes with humor, sometimes with pain, one straightforward thing (be it a number, vice, or virtue) on top of another until only the most enigmatic reality remains. Meaning cannot be fixed, so the word *gray*, painted in red, migrates to a patch of yellow.

Like Johns, Nauman has held onto his privacy, allowing his work rather than his person to be influential. The circle, which gracefully describes the separation of inside and out, is a geometry with which both men have felt comfortable, both as a form (in Johns one sees balls, testicles, targets, zeros, and devices to draw circles, as well as cartoonlike shapes in which central motifs rather than words are captured, while in Nauman one moves from balls to testicles to tunnels to carousels to the center of things, even the universe) and as means of thinking. In the 1970s Nauman, his sculpture turning decidedly architectural, focused his gaze away from questions concerning his own actions as an artist in order to see more clearly the relationship between inside and out, between physical and intellectual information, between the individual and the social system.

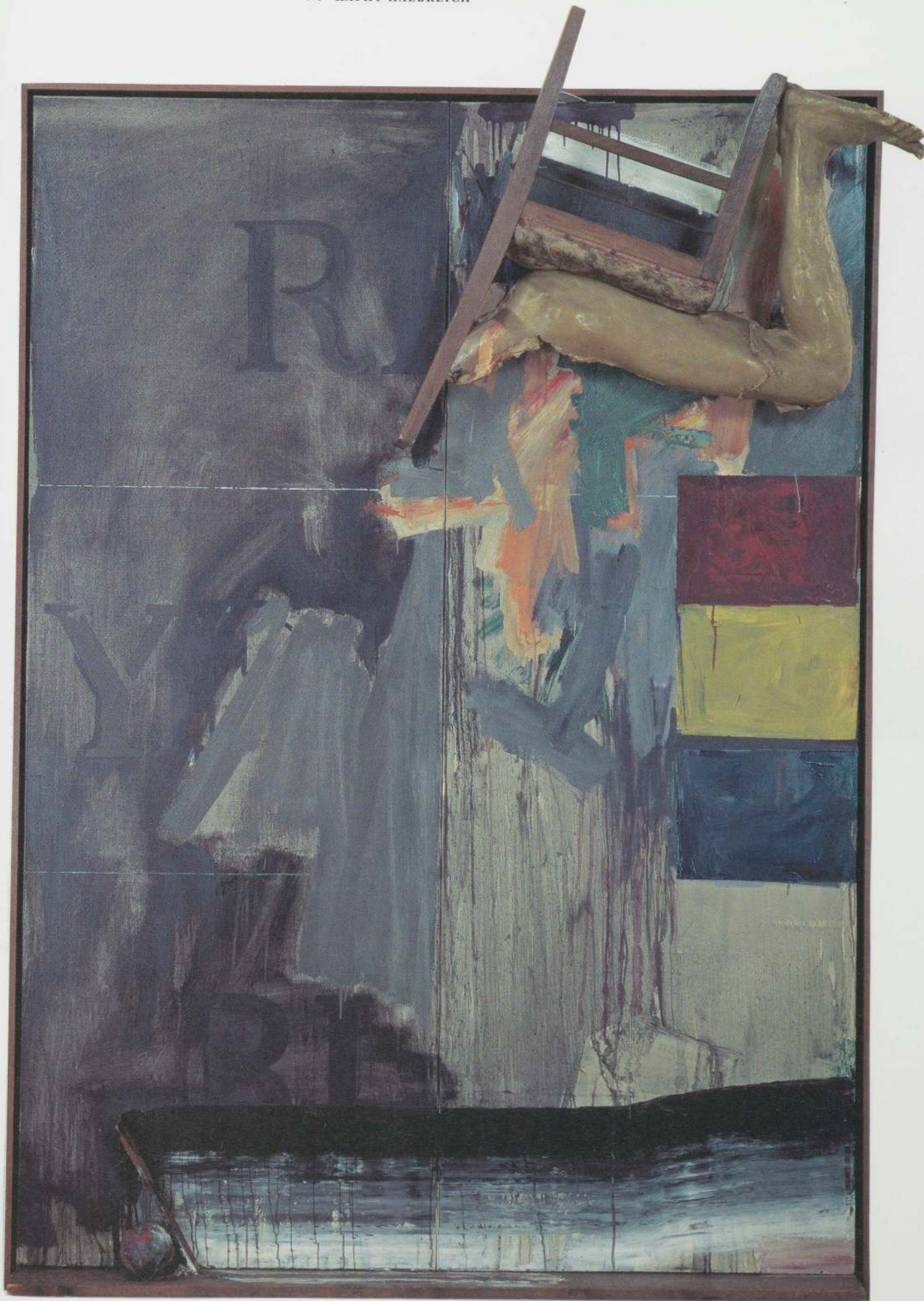
Sometimes, as in *Corridor Installation (Nick Wilder Installation)* (1970) (pl. 35), the artist operated as Big Brother, creating installations in which video cameras, spying on spectators as they passed innocently but quizzically through anonymous and claustrophobic labyrinths, captured their bodies rather than the artist's or pictured a space they could not see because it was intentionally closed off. Nauman, knowing both how disconcerting and seductive it could be to catch oneself publicly in either a mirror or monitor, knowingly thrust the viewer into an uncomfortable relationship with the artist, who knew his audience would only gradually come to understand it was under surveillance. His work was alternately testy, all-knowing, and beseeching.

Johns, in notes relating to *Watchman* (fig. 7), his painting from 1964 that includes an arsenal of representational devices (the drama revolves around a half-painted figure with a cast leg sitting upside-down in a real chair, falling through painted space), toys with the difference between spying and looking but exposes little about the painting itself except that seeing must not be considered a passive act and cannot be separated from experience: ". . . there is continuity of some sort among the watchman, the space, the objects," he writes.<sup>19</sup> The title, parsed to create an imperative, demands the spectator's participation—Watch, man!—an injunction that mirrors Nauman's inverted demand *ЗРЯКСУФ ЯЭНТОМ ИОИТНЭТТА ЯАР* and fits his hanging-chair pieces, built around ideas of margins, isolation, interrogation, and torture, equally well.

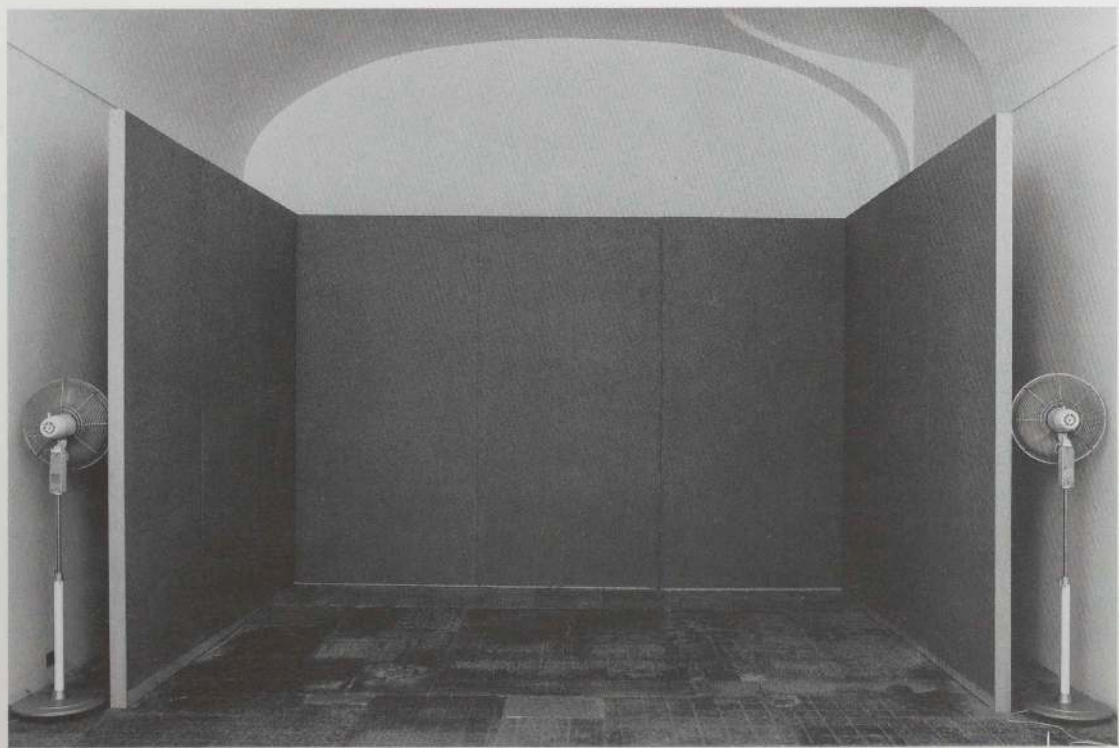
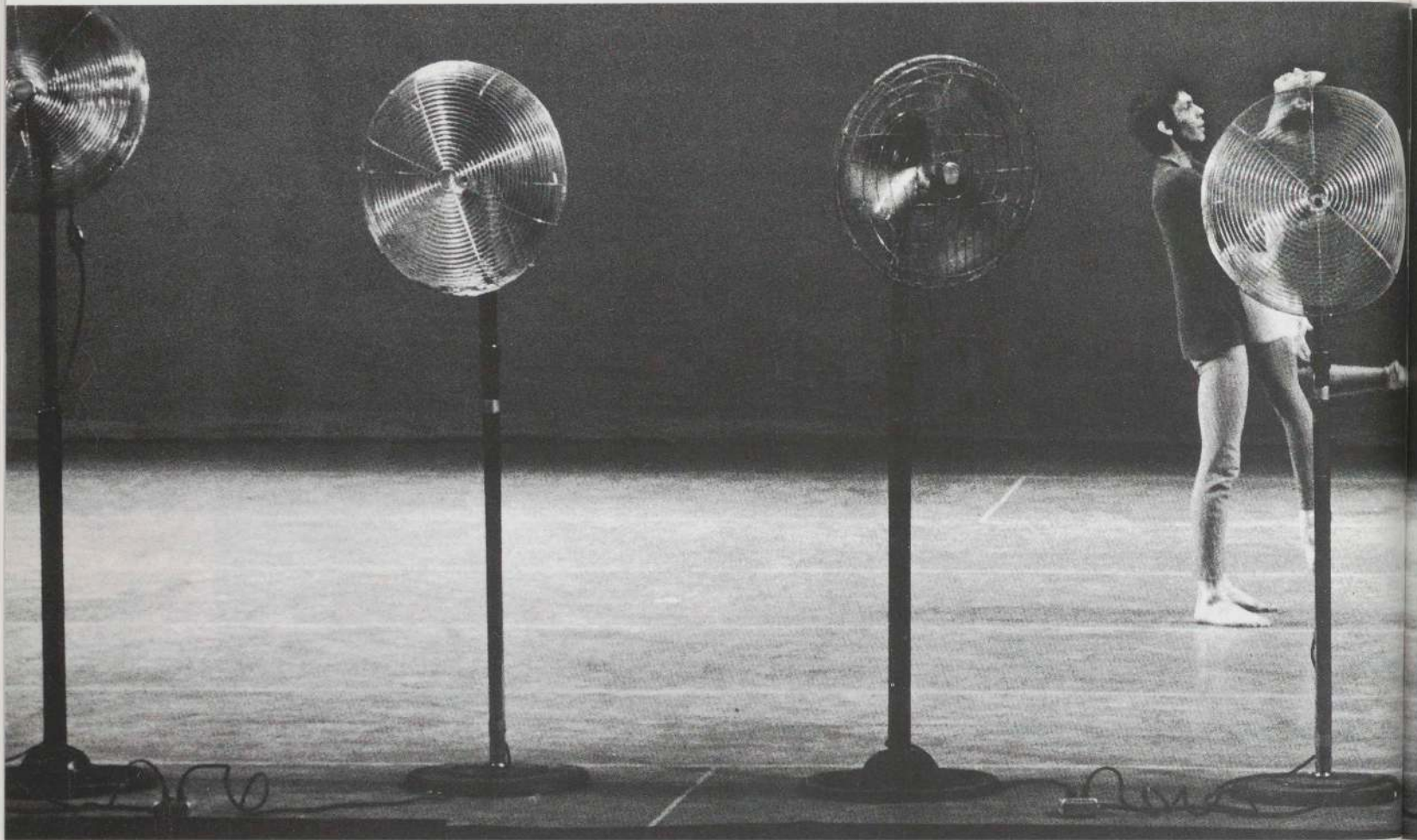
For two artists with such a virtuoso command of concealment, it is odd that so much emotion remains. Yet while autobiography—the observation of real things of differing scale, sometimes intimate such as Johns' George Orr pots or Nauman's handmade knives, sometimes political and global such as the onslaught of AIDS or the Vietnam War—informs the work, it does not make it confessional. Johns says:

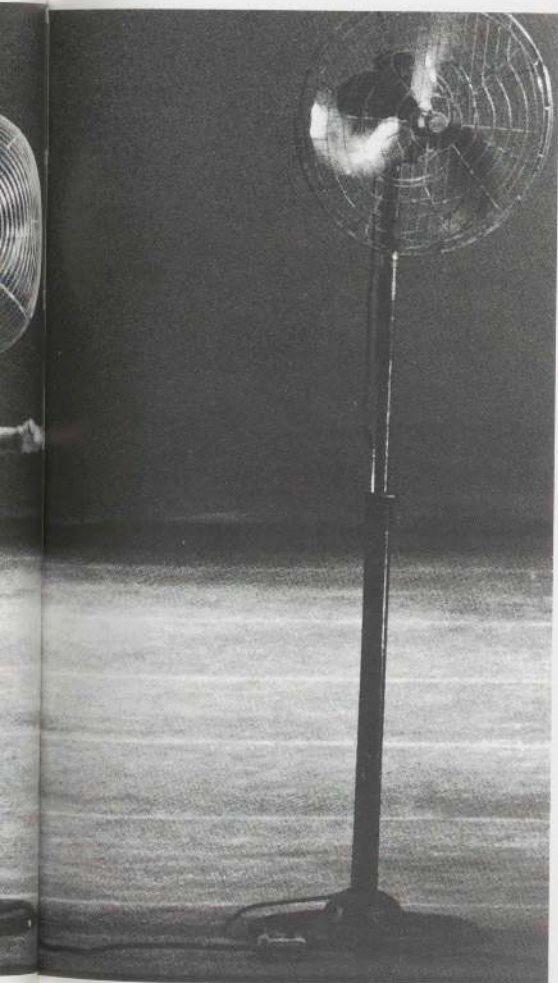
My paintings are not simply expressive gestures. Some of them I have thought of as facts, or at any rate there has been some attempt to say that a thing has a certain nature. Saying that, one hopes to avoid saying I feel this way about this thing; one says this thing is this thing, and one responds to what one thinks is so.

I am concerned with a thing's not being what it was, with its becoming something other than what it is, with any moment in which one identifies a thing precisely and with the slipping away of that moment, with at any moment seeing or saying and letting it go at that.<sup>20</sup>



7 Jasper Johns, *Watchman* (1964), oil on canvas with objects. 85 x 60 1/4 in. (215.9 x 153 cm). © Jasper Johns/VAGA, New York 1993. Collection Mr. Hiroshi Teshigahara, Tokyo.





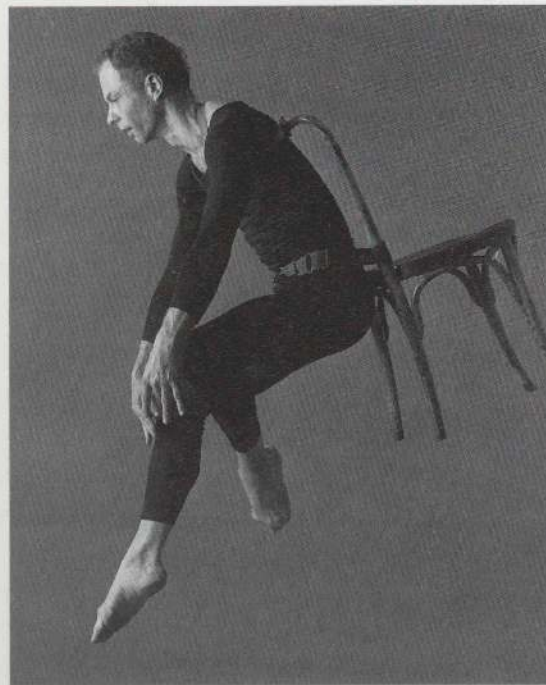
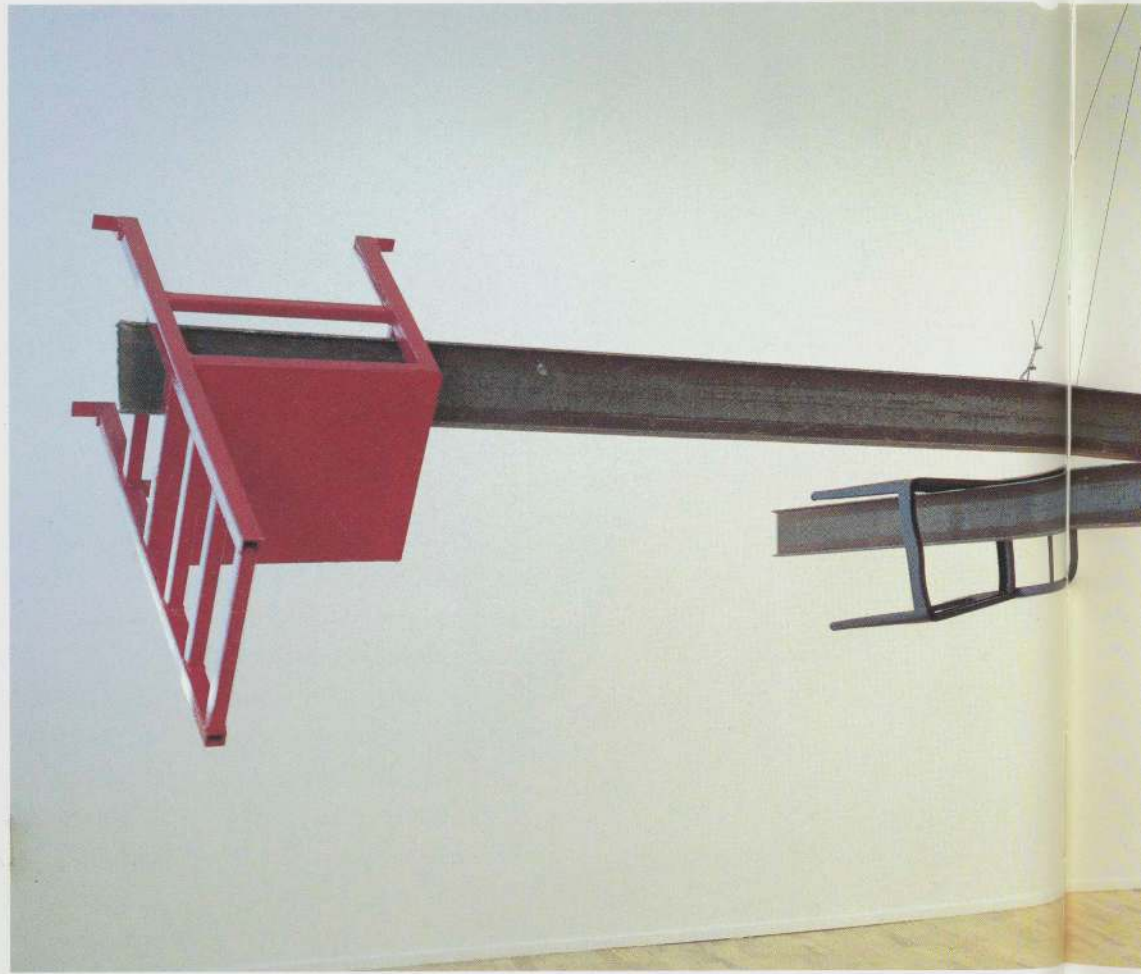
Nauman, who was a jazz bass player and student of music theory in college, has used sound (as distinct from language) in numerous ways, from the snakelike hiss of neon to the nearly orchestral roar of competing chants surging from video monitors. Sometimes we only think we hear/see (or succumb to believing everything we read), as in **Audio-Video Underground Chamber** (1972–1974) (pl. 42), in which the recordings of a microphone and video camera buried in a concrete block (which itself is buried outside) are seen and heard on a monitor placed in the gallery. Unafraid of either high art or popular culture, he has made reference to musicians. A pencil drawing, **Love Me Tender, Move Te Lender** (1966) (see p. 51), turns Elvis Presley's mournful sweetness slightly sour by simply slipping the first letter of each word in the title. (While the game playing challenges the very notion of "love me tender, love me true" by showing how deceptive and unstable language can be, it also calls up, perhaps only unconsciously, the Beatles' more urbane valentine, "Can't Buy Me Love.") The uncompromising, assertive, and introspective sound of Coltrane's saxophone is visually captured in **John Coltrane Piece** (1968) (pl. 23), in which the mirrored plane of a thick aluminum slab is planted face down, invisible and dark. Coltrane, a freewheeling innovator who was said to extract "sheets of sound" from his instrument and whose death was marked by this sculpture, was known occasionally to play with his back to the audience; he was reticent to talk about his art, believing the music spoke for itself. This image of the artist, as one who gives of his feeling but hides his face, appears repeatedly in Nauman's work—and in the way he deals with his career.

Perhaps the musician most influential to Nauman was John Cage, a composer who also started out as a painter, albeit one who preferred steel wool to sable brushes. Cage studied with Arnold Schönberg, a composer Nauman admires greatly, and came to teach many of the artists now grouped under the heading Fluxus, whose punning, messy, anarchistic approach Nauman sometimes reflects. Cage's placement of the audience in a central role—"Things become more useful expressively when they are not expressed by the artist but (when they are expressed by the person) receiving them"<sup>21</sup>—foreshadowed Nauman's own placement of the spectator as an activist. While Cage gave up painting in order to study with Schönberg, he worked closely with Merce Cunningham and Jasper Johns. It was through Johns, who was serving as the art advisor to Cunningham's dance company, that Nauman was commissioned to make the sets for **Tread** (1970) (fig. 8), which casts fans and air as characters in much the same way Nauman did in **Two Fans Corridor** (1970) (fig. 9). And it was Cunningham who, in **Antic Meet** (1958), with sets and costumes by Robert Rauschenberg and music by Cage, danced with a curious partner—an old chair strapped to his back (fig. 10), an element Nauman was to use repeatedly in his large-scale, hanging sculptures (fig. 11). Cage's odd, sometimes humorous dissection, layering, and repetition of invented and ambient sounds, joined with the specifics of space, time, and movement, mirrored the indeterminacy and spectator-centered nature of modern science, an area of interest to Nauman.

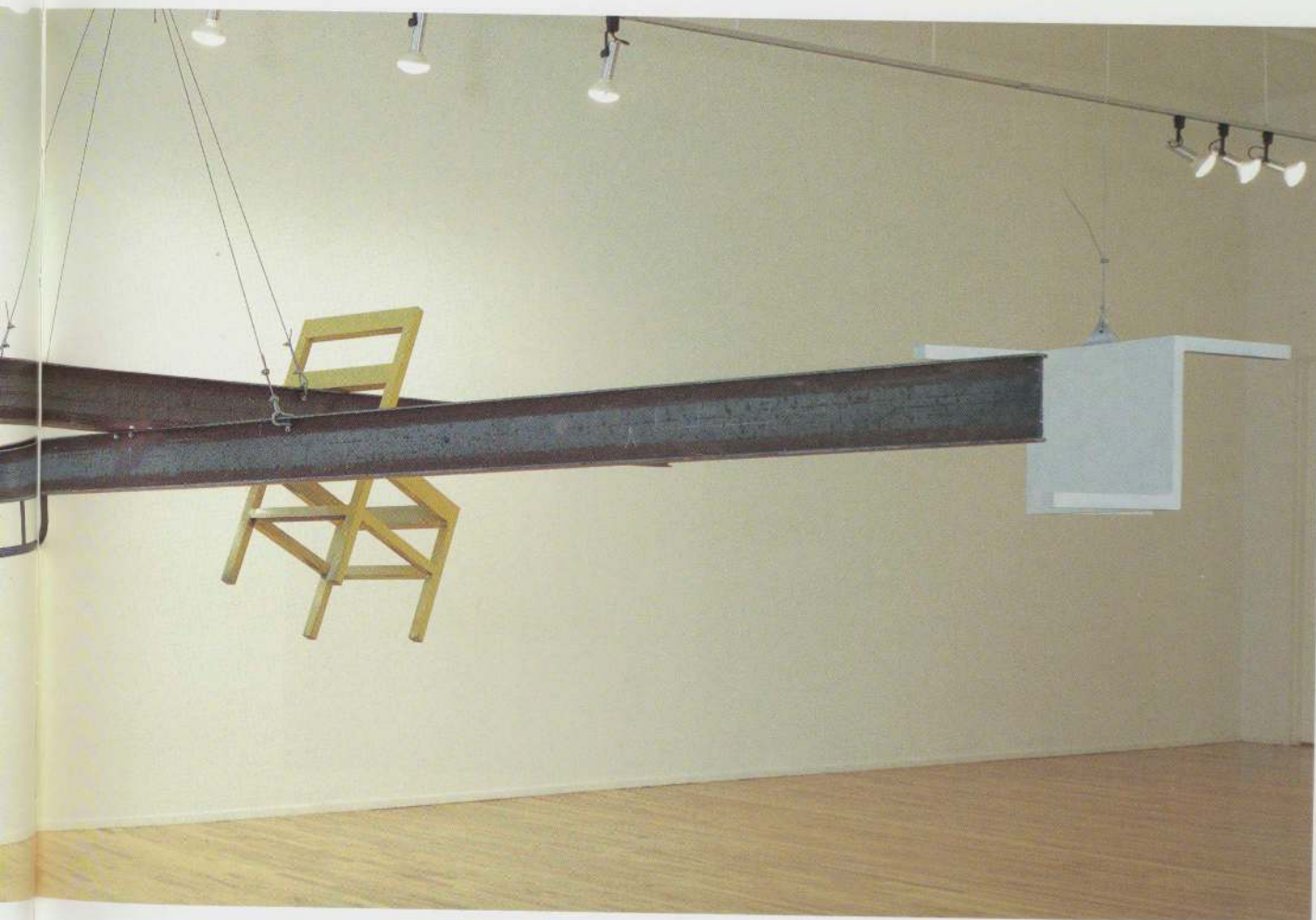
8 Set design for Merce Cunningham's **Tread** (1970) (above).

9 **Two Fans Corridor** (1970) (below), wallboard, two electric fans, 140 x 220 in. (355.6 x 558.8 cm) each wall. Solomon R. Guggenheim Museum, New York. Panza Collection, 1992.



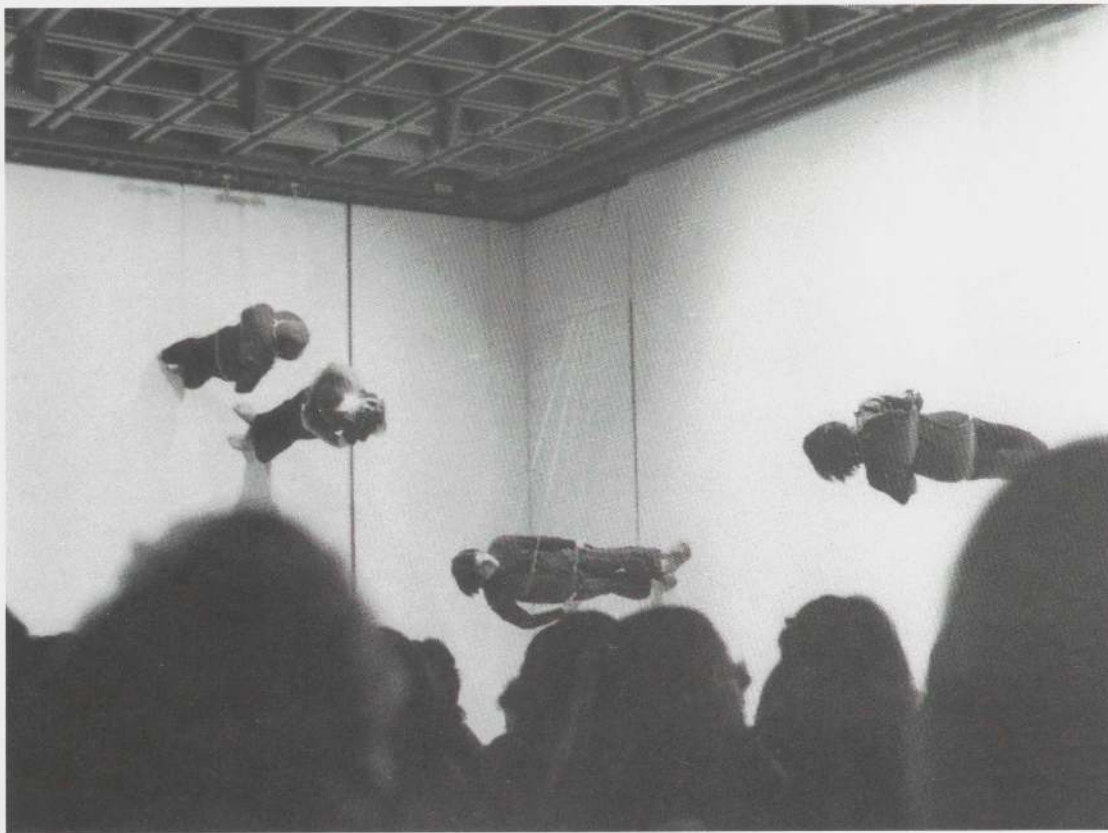


10 Merce Cunningham performing *Antic Meet* (1958), music by John Cage, set and costume design by Robert Rauschenberg.



11 **White Anger, Red Danger, Yellow Peril, Black Death** (1984), steel, spray-painted metal chairs. diam: approx. 168 in. (426.7 cm). Collection The Museum of Modern Art, New York. Fractional Gift of Werner and Elaine Dannheisser.

Nauman compared one of his earliest sculptures, **Device to Stand In (Brass Floor Piece with Foot Slot)** (1965–1966), to “choreographing a dance, but first the dancer’s shoe is nailed to the floor.”<sup>22</sup> Instability and confinement, two qualities that come to govern the experience of much of his sculpture, are linked in this boxlike structure, which in its anonymous form and surface at first appears to be a Minimalist box. After abandoning painting, he found a way back into object-making through performance and dance, particularly as practiced by choreographers such as Meredith Monk, who knew Nauman’s films and whom Nauman mentions as the first person he talked to about “body awareness” when she visited San Francisco in the summer of 1968. When he found himself pacing in the studio, trying to think and imagine what an artist could do, he began to realize that his everyday activity of pacing, thinking in space, was a foundation for invention. His decidedly unheroic, imaginative act paralleled the everyday movements of everyday people some choreographers were focusing on at that time. For many choreographers, movement was first observed, then abstracted or isolated; creation was no longer an internalizing of the world but an engagement with it. As a way to break from the formality and symbolic gesture of classical dance, non-dancers were engaged to participate as performers. The boundaries between vernacular movement and that which appeared on the stage were blurred; in fact, many choreographers were siting their dances outside theaters. For example, Trisha Brown, defying gravity and the small scale of the stage by scaling the sides of buildings or hanging from ropes, created

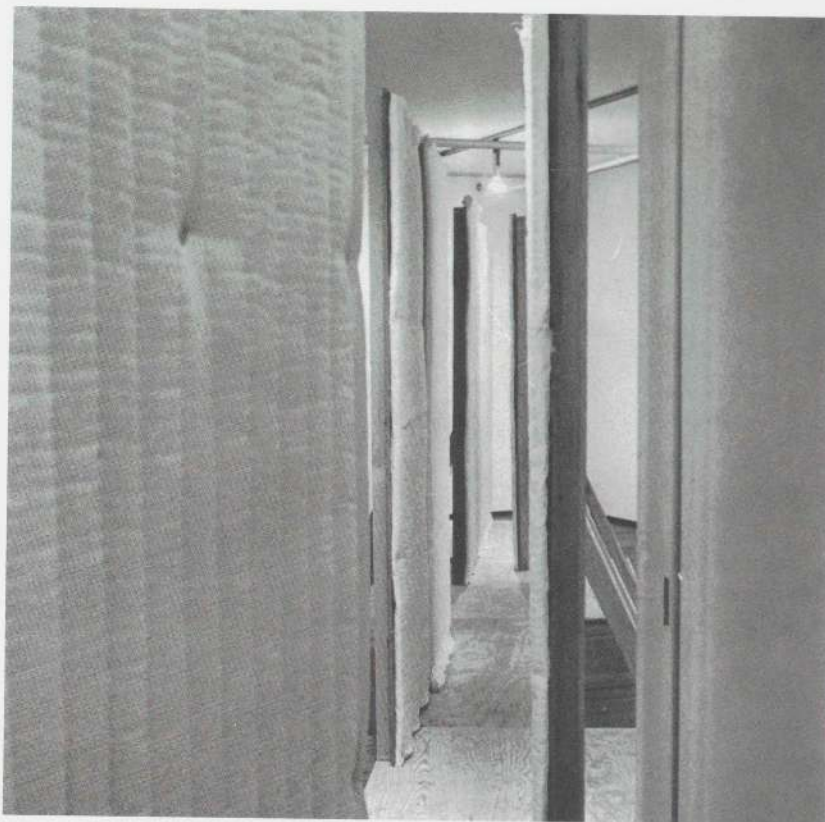


12 Trisha Brown Dance Company performing *Walking on the Wall* (1971).

*Walking Down the Side of a Building* (1970) and *Walking on the Wall* (1971) (fig. 12). The latter piece was presented at the Whitney Museum of American Art, where in 1969 Nauman had performed with his wife and Meredith Monk an hourlong series of exercises, falling into and bouncing back out of the room's corners, as part of the exhibition "Anti-Illusion: Procedures/Materials."

Nauman has used language and music as materials since the late 1960s. His voice has variously toyed with children's verses in order to unmask the unaffected nature of subterranean emotions, destabilized language through superimposing the bleakly epigrammatic, and succumbed to a mock confessional, which in its druggy, almost apocalyptic urgency makes a space for real pain. He is a great reader, often using fiction to goad his own invention. Of particular interest to Nauman was Alain Robbe-Grillet, the French novelist and critic, who uses repetition to create stunted but maddening dramas in which the smallest change—a new word inhabiting an old sentence—creates havoc. Roland Barthes describes the disorder and emotional drain bred by this flirtation with perfection:

The whole purpose of this author's work, in fact, is to confer upon an object its "being *there*," to keep it from being "something." . . . Time dislocates space, arranging the object like a series of slices that almost completely cover one another: and it is this spatial "almost" which contains the temporal dimension. . . . It is the kind of variation crudely—but recognizably—indicated from frame to frame in old films, or from drawing to drawing in a comic strip.<sup>23</sup>



13 **Acoustic Pressure Piece** (1971), installation at Leo Castelli Gallery, New York, 1971. wallboard, acoustical material, approx. 96 x 48 x 600 in. (243.8 x 121.9 x 1524 cm). Solomon R. Guggenheim Museum, New York, Panza Collection, 1991.

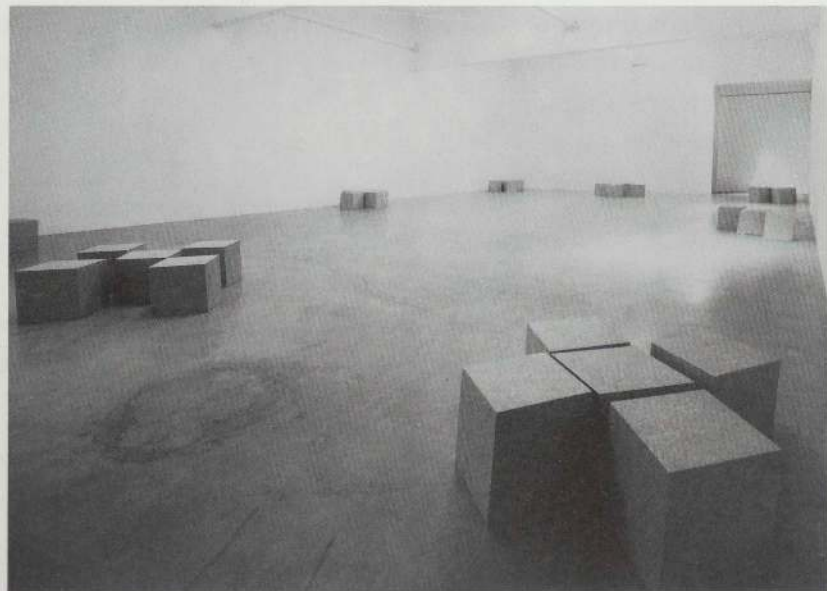
While Robbe-Grillet made clear his abhorrence of allegory and symbolism, it is tempting to read his architectural preference for the labyrinth, a system of passages that entails reversals, miscalculations, and blind spots (all devices used repeatedly by Nauman in his corridor installations [fig. 13]) as an allegorical reality describing the creative process, which the artist struggles to control but in which he often loses his way. In introducing *In the Labyrinth* (1959), a novel that begins with the authorial subject "I" but does not return to it until the last word, *me*, Robbe-Grillet suggests the multiple, almost cinematic viewpoints that spring from the purposeful confusion of literary and objective reality. The author states:

This narrative is not a true account, but fiction. It describes a reality not necessarily the same as the one the reader has experienced: for example, in the French army, infantrymen do not wear their serial numbers on their coat collars. Similarly, the recent history of Western Europe has not recorded an important battle at Reichenfels or in the vicinity. Yet the reality in question is a strictly material one; that is, it is subject to no allegorical interpretation. The reader is therefore requested to see in it only the objects, actions, words, and events which are described, without attempting to give them either more or less meaning than in his own life, or his own death.<sup>24</sup>



14 **Failing to Levitate in the Studio** (1966) (above), black-and-white photograph, 20 x 24 in. (50.8 x 60.9 cm).  
Courtesy the artist.

15 **Enforced Perspective, Allegory and Symbolism** (1976) (below), thirty-six granite blocks cut at various angles, 15 x 15 in. (38.1 x 38.1 cm) each. Courtesy Ace Gallery, Los Angeles.



At one point I thought about making outdoor sculpture. I thought that outdoor sculpture was usually big, and durable, and that seemed very dumb, because it's already nice outside with trees and fields, and I didn't want to put something there and change it all. So I thought maybe I'd make something which fell apart after a while—which would return to nature. Like dirt, or paper, that would disintegrate. Then I made this piece which is a plaque which you put on a tree. After a few years, the tree would grow over it, and finally cover it up, and it would be gone.<sup>25</sup>

The lead plaque *A Rose Has No Teeth* (1966) (pl. 7) demonstrates Nauman's lack of faith in the genre of bronze sculpture that historically marks public places where people gather and the values (such as the valor of warriors) around which they rally. Given the artist's misgivings about the absoluteness of either artistic or moral truth and falsity, it is perhaps no coincidence that the title is taken from Ludwig Wittgenstein's *Philosophical Investigations*, in which the philosopher exposes the ruptures in logical analysis. In 1967, when Nauman made the pink-and-blue neon spiral *The True Artist Helps the World by Revealing Mystic Truths* (pl. 15) in response to the beer sign already hanging in his studio window, the struggle for civil rights and resistance to the Vietnam War were well under way in America. If the streets were filled with questions, what could an artist, particularly one who already found lacking the traditional approaches to making art and definitions of the artist, do in his studio? Having in 1966 cast the space under his chair<sup>26</sup> and himself as a monument in related photographs—fully clothed in a quotidian backyard setting as *The Artist as a Fountain* and shirtless against a black backdrop in *Self-Portrait as a Fountain* (pl. 9)—Nauman was testing the limits of artistic behavior and practice by grappling with the historical properties and values of sculpture. "What is worth saving, memorializing, remembering?" he seemed to ask, only to summon everyman's everyday movements such as sitting (to think), standing (to act), and spitting (to relieve oneself or get a bad taste out of the mouth).

But, with this seemingly simple mechanical sign, Nauman accomplished more, intimately relating the public's expectations to those of the artist. He linked color and its gender-specific associations to text, breaking with the male stereotype to suggest the androgynous nature of the artist; mined the potential of kitsch to discover the delight of immediate legibility and the potential truth hidden in cliché; and forced private thought into a public form of expression, creating through its commercial associations a series of necessary but unspoken questions about the workings of art and life. By using neon, a source of illumination, to make visible a potentially illuminating idea about illumination, Nauman wed form and content as seamlessly as those who made the windows of Gothic cathedrals. If art is about making the feeling, thought, or word visible so it may be acted upon, then art-making is a strategy for understanding human behavior, an arena in which the artist listens to and asks the aggressive and death-defying questions surrounding "Who am I?" and "What do I do?" So, while modern self-consciousness makes the mystic suspect, Nauman's tongue was not imbedded entirely in his cheek when he linked art-making to social well-being. If by *mystic* we mean to suggest that the mysteries of faith are best understood through moral allegories or symbols, then Nauman's wavering, questioning, and failures (fig. 14) place him in the center of the mystic's creative dilemma of representing faith. To speak allegorically or symbolically (fig. 15) is to speak figuratively, to reveal the real subject indirectly by describing the qualities it shares with an apparent subject. Instructors of both a spiritual and secular nature often work this way. An artist who has exposed himself literally as well as figuratively as a means of exposing a more universal experience of nakedness, Bruce Nauman anxiously works, understanding the rewards of resistances, reversals, and relationships. Only passivity is impossible.

*Silence Is Golden/Talk or Die* (1983), he flashes, light pulsing like a heart.

- 1 Nauman in Ian Wallace and Russell Keziere, "Bruce Nauman Interviewed," *Vanguard* (Canada) 8, no. 1 (February 1979), p. 16. Except where noted, the epigraphs that punctuate this essay are quotations of Bruce Nauman.
- 2 Johnson in Louis L. Martz, ed., *The Anchor Anthology of Seventeenth-Century Verse*, vol. 1 (Garden City, N. Y.: Doubleday Anchor, 1969), p. xxv.
- 3 *Ibid.*, p. xix.
- 4 Nauman in Wallace and Keziere, "Nauman Interviewed," p. 16.
- 5 Nauman in Willoughby Sharp, "Bruce Nauman," *Avalanche*, no. 2 (Winter 1971), p. 27.
- 6 David Pears, *Ludwig Wittgenstein* (New York: Viking, 1969), p. 53.
- 7 Frederick S. Perls, *Gestalt Therapy Verbatim*, ed. John O. Stephens (Moab, Utah: Real People Press, 1969), p. 30.
- 8 *Ibid.*, p. 51.
- 9 Nauman in Joan Simon, "Breaking the Silence: An Interview with Bruce Nauman," *Art in America* 76, no. 9 (September 1988), p. 148.
- 10 Willem de Kooning, "What Abstract Art Means to Me" (1951), repr. in Thomas B. Hess, *Willem de Kooning*, exh. cat. (New York: Museum of Modern Art, 1968), p. 146.
- 11 Duchamp in David Bourdon, *Warhol* (New York: Harry N. Abrams, 1989), p. 88.
- 12 Nauman in Sharp, "Bruce Nauman," p. 28.
- 13 Thomas B. Hess, *Willem de Kooning: Drawings* (Greenwich, Conn.: New York Graphic Society, A Paul Bianchini Book, 1972), p. 18.
- 14 De Kooning, "The Renaissance and Order" (1950), repr. in Hess, *Willem de Kooning*, p. 143.
- 15 Jörn Merkert, "Stylelessness as Principle: The Painting of Willem de Kooning," in Paul Cummings, Jörn Merkert, and Claire Stoullig, *Willem de Kooning*, exh. cat. (New York: Whitney Museum of American Art, in association with Prestel-Verlag, Munich, and W. W. Norton, New York, 1983), p. 122.
- 16 Hess, *Willem de Kooning*, pp. 22-23.
- 17 Nauman in Coosje van Bruggen, *Bruce Nauman* (New York: Rizzoli, 1988), p. 23.
- 18 Nauman in Simon, "Breaking the Silence," p. 142.
- 19 Johns in Michael Crichton, *Jasper Johns* (New York: Harry N. Abrams, in association with the Whitney Museum of American Art, 1977), p. 51.
- 20 Johns in G. R. Swenson, "What Is Pop Art? Part 2," *ARTnews* 62, no. 10 (February 1964), p. 43.
- 21 Cage in Richard Francis' introduction to Richard Francis et al., *Dancers on a Plane*, exh. cat. (London: Anthony d'Offay Gallery, 1989), p. 31.
- 22 Bruggen, *Bruce Nauman*, p. 11.
- 23 Roland Barthes, "Objective Literature: Alain Robbe-Grillet," in *Two Novels by Robbe-Grillet: "Jealousy" and "In the Labyrinth,"* trans. Richard Howard (New York: Grove Press, 1965), pp. 14, 21.
- 24 Alain Robbe-Grillet, *In the Labyrinth*, in *Two Novels*, p. 140.
- 25 Nauman in Joe Raffaele and Elizabeth Baker, "The Way-Out West: Interviews with 4 San Francisco Artists," *ARTnews* 66, no. 4 (Summer 1967), pp. 75-76.
- 26 *A Cast of the Space under My Chair* was conceived in 1965 and cast in concrete in 1968. Two years earlier, in 1966, Nauman cast a plaster version, now destroyed.

# PLAIES





1 Untitled 1965  
fiberglass, polyester resin  
24 x 132 x 5 in. (61 x 335.3 x 12.7 cm)  
Courtesy Anthony d'Offay Gallery, London



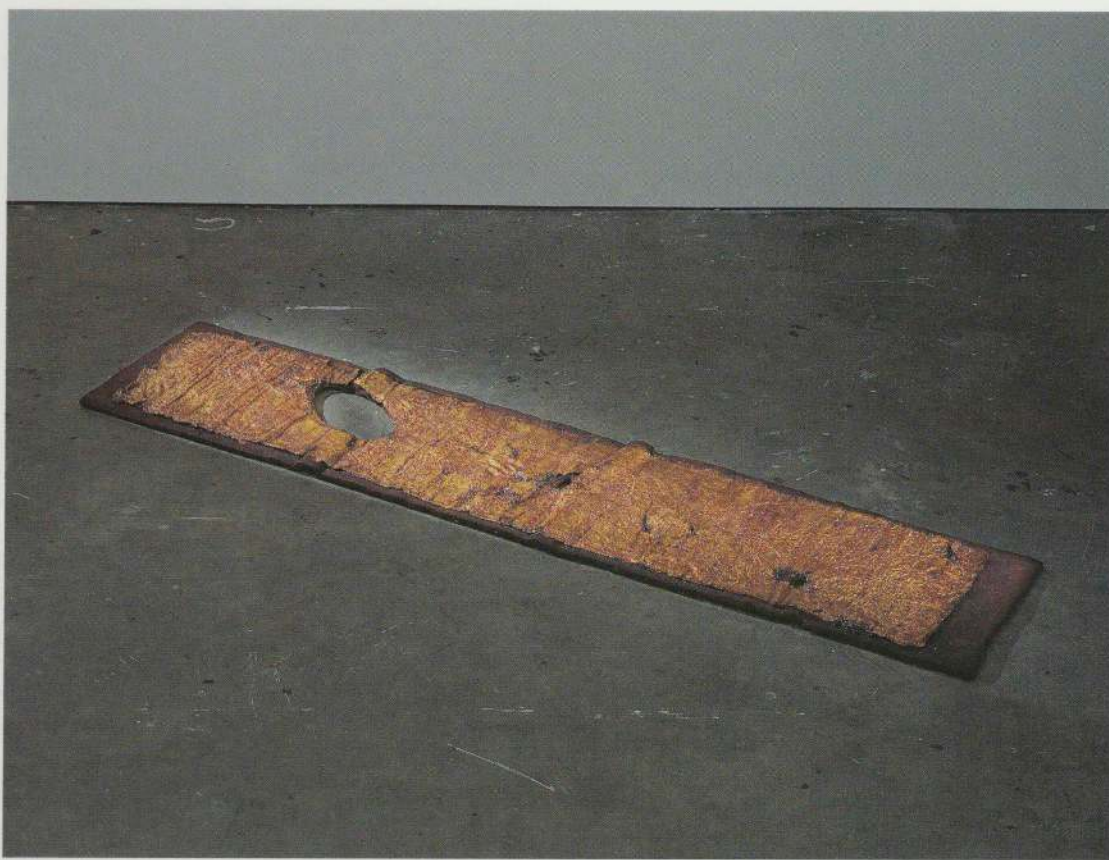
2 Untitled 1965  
fiberglass, polyester resin  
82 x 21 x 27 in. (208.3 x 53.3 x 68.6 cm)  
Collection The Saint Louis Art Museum  
Museum Purchase: National Endowment for the Arts and  
Matching Funds raised by the Contemporary Arts Society



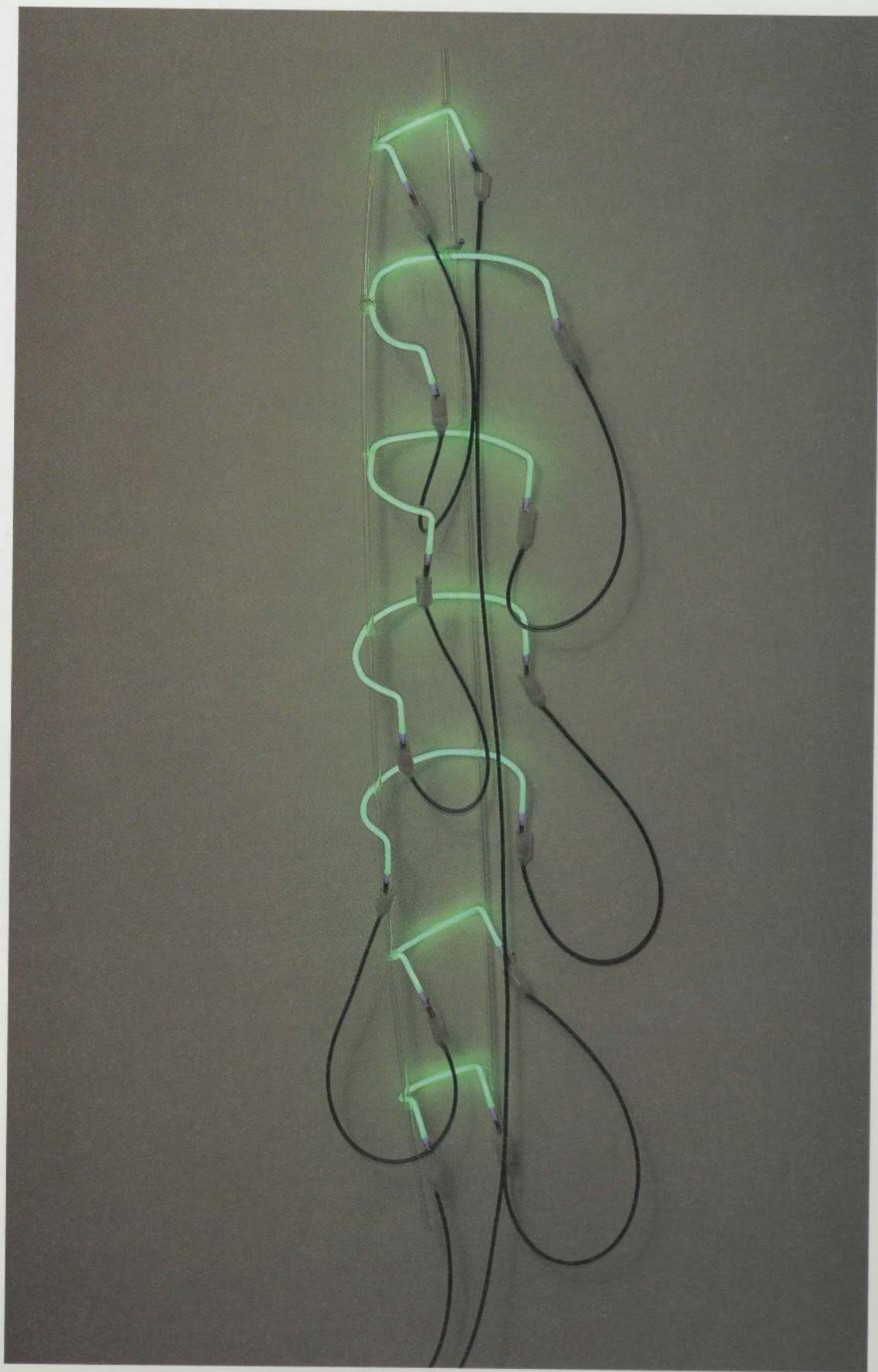
3 Untitled 1965-1966  
latex rubber with cloth backing  
96 x 50 x 3 1/2 in. (243.8 x 127 x 8.9 cm)  
Solomon R. Guggenheim Museum, New York  
Panza Collection Extended Loan



4 A Cast of the Space under My Chair 1965-1968  
concrete  
17 1/2 x 15 3/4 x 14 3/4 in. (44.5 x 39.1 x 37.1 cm)  
Collection Geertjan Visser



5 Collection of Various Flexible Materials Separated by Layers of Grease  
with Holes the Size of My Waist and Wrists 1966  
aluminum foil, plastic sheet, foam rubber, felt, grease  
1 ½ x 90 x 18 in. (3.8 x 228.6 x 45.7 cm)  
Collection Linda and Harry Macklowe, New York



6 Neon Templates of the Left Half of My Body Taken at Ten-Inch Intervals 1966  
neon tubing on clear glass tubing suspension frame  
70 x 9 x 6 in. (177.8 x 22.9 x 15.2 cm)  
Collection Philip Johnson



7 A Rose Has No Teeth (Lead Tree Plaque) 1966

lead

7 ½ x 8 x 2 ¼ in. (19.1 x 20.3 x 5.7 cm)

Courtesy Thomas Ammann, Zurich



8 Shelf Sinking into the Wall with Copper-Painted Plaster Casts  
of the Spaces Underneath 1966

wood, painted plaster  
70 x 84 x 6 in. (177.8 x 213.4 x 15.2 cm)  
Froehlich Collection, Stuttgart





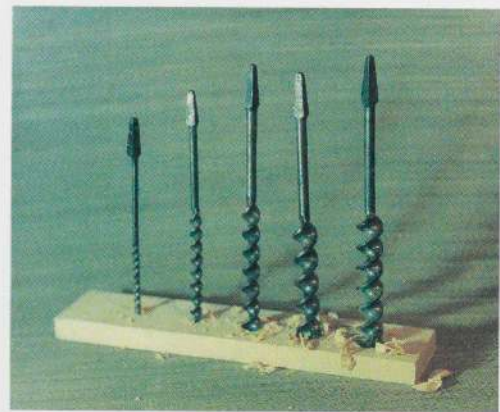
**Bound to Fail**  
19 3/4 x 23 1/2 in. (50.2 x 59.7 cm)



**Coffee Spilled Because the Cup Was Too Hot**  
19 3/4 x 23 in. (49.2 x 58.4 cm)



**Coffee Thrown Away Because It Was Too Cold**  
19 7/8 x 23 3/4 in. (50.5 x 60 cm)



**Drill Team**  
19 7/8 x 23 3/4 in. (50.5 x 60.3 cm)



**Eating My Words**  
19 3/4 x 23 1/2 in. (49.2 x 58.7 cm)



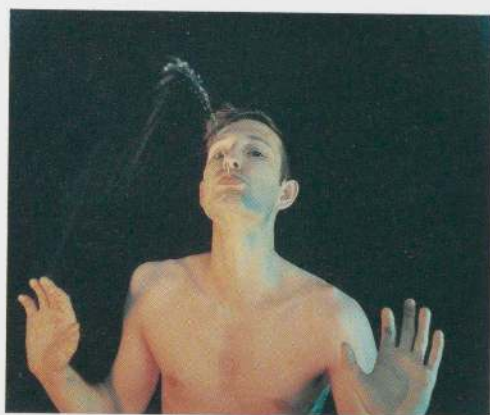
**Feet of Clay**  
23 3/4 x 22 3/4 in. (59.4 x 56.8 cm)



**Finger Touch No. 1**  
19 3/8 x 23 1/2 in. (49.8 x 59.7 cm)



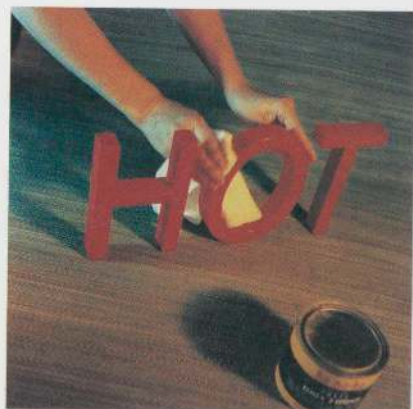
**Finger Touch with Mirrors**  
19 3/8 x 23 3/4 in. (50.5 x 60.3 cm)



**Self-Portrait as a Fountain**  
19 3/8 x 23 1/2 in. (49.8 x 59.7 cm)



**Untitled (Potholder)**  
19 3/8 x 23 3/4 in. (50.2 x 60.3 cm)



**Waxing Hot**  
19 3/8 x 19 3/8 in. (50.5 x 49.2 cm)

9 **Eleven Color Photographs** 1966-1967/1970  
portfolio of eleven color photographs  
The Heithoff Family Collection  
Collection Gerald S. Elliott, Chicago



10 **From Hand to Mouth** 1967

wax over cloth

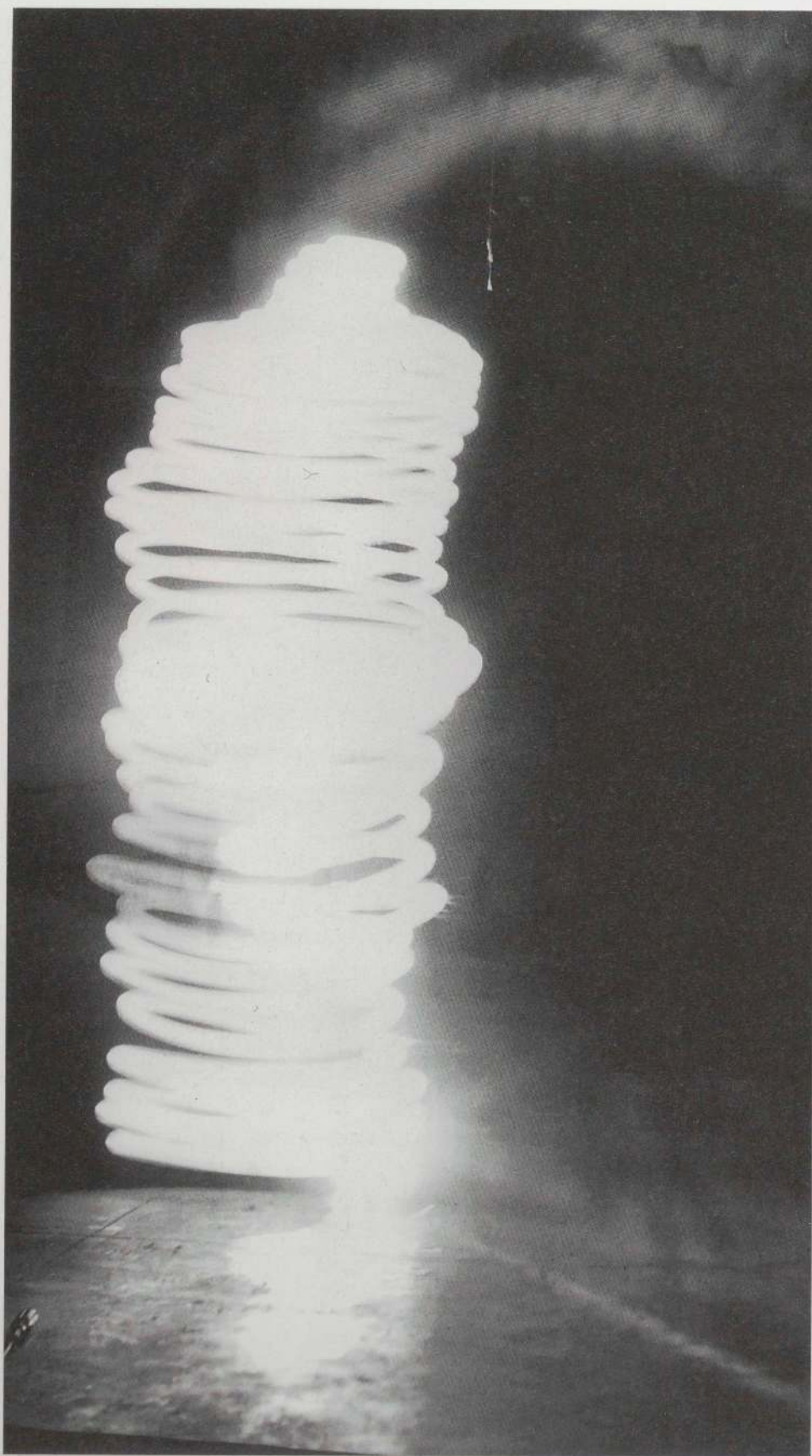
28 x 10  $\frac{3}{8}$  x 4  $\frac{3}{8}$  in. (71.1 x 26.4 x 11.1 cm)

Collection Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

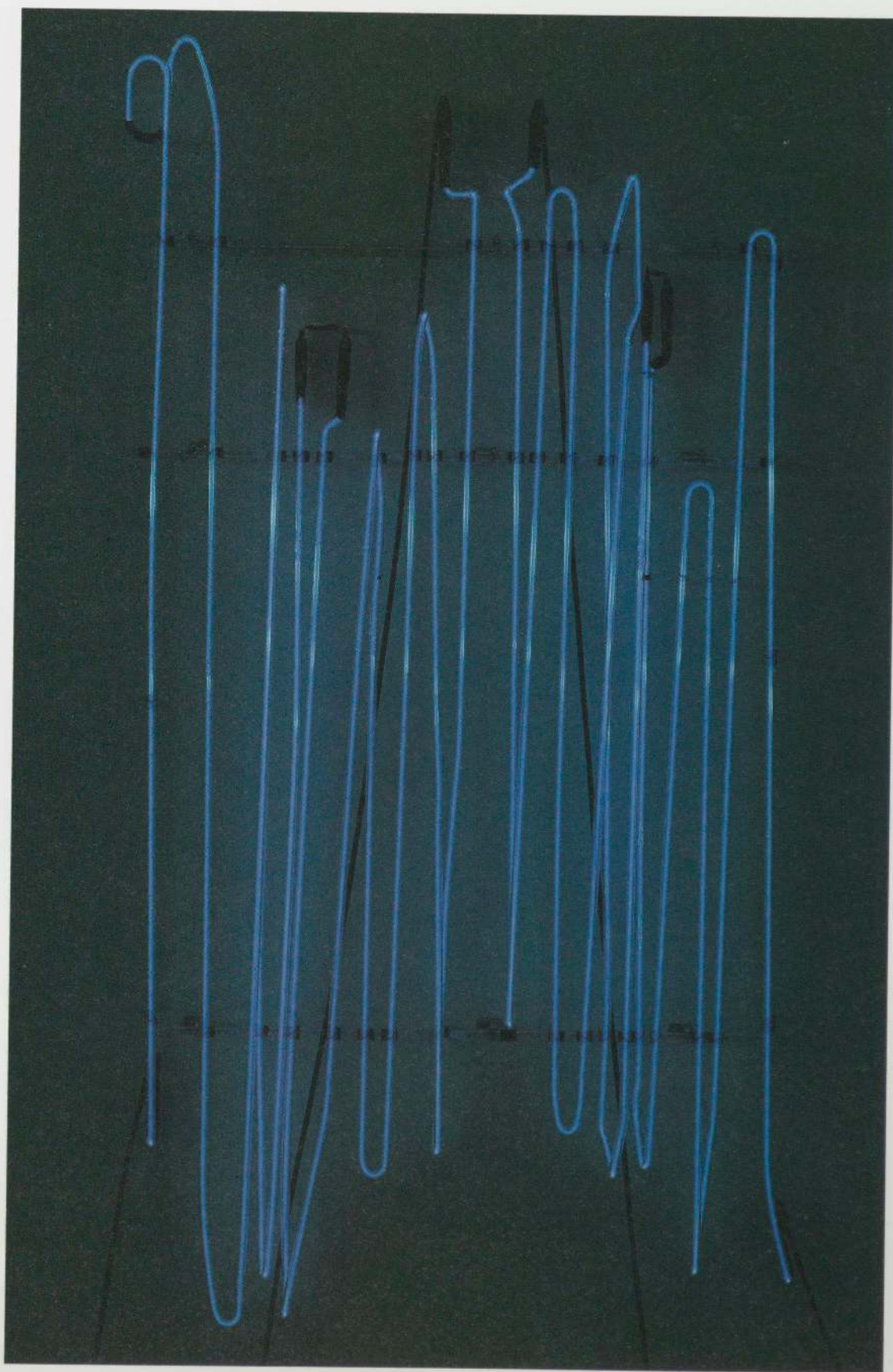
Joseph H. Hirshhorn Purchase Fund, Holenia Purchase Fund, and Museum Purchase, 1993



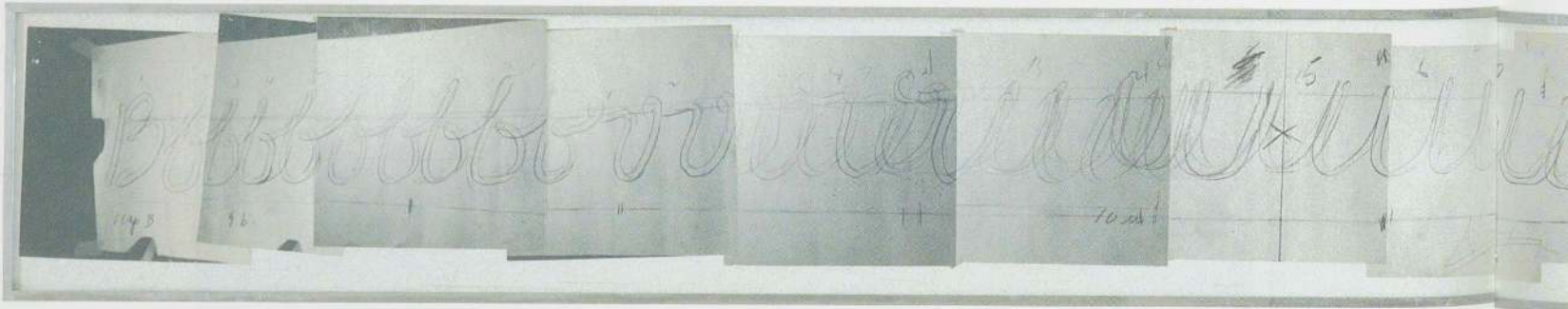
11 Henry Moore Bound to Fail (back view) 1967  
wax over plaster  
26 x 24 x 3 1/2 in. (66 x 61 x 8.9 cm)  
Collection Leo Castelli, New York



12 **Light Trap for Henry Moore, No. 2** 1967  
black-and-white photograph  
71  $\frac{5}{8}$  x 40  $\frac{1}{8}$  in. (181.8 x 101.8 cm)  
Collection Hallen für neue Kunst, Schaffhausen, Switzerland

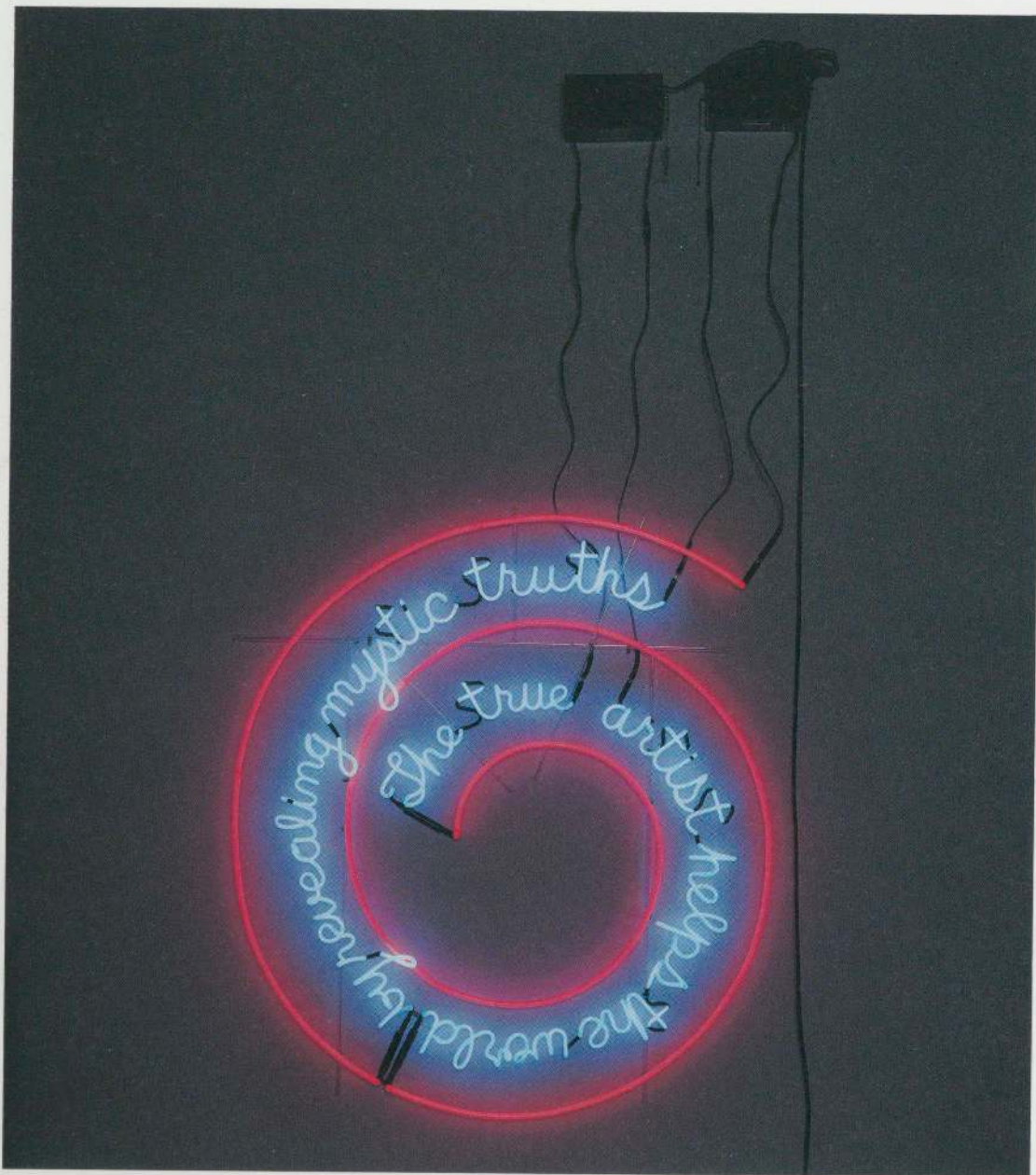


13 **My Last Name Exaggerated Fourteen Times Vertically** 1967  
neon tubing with clear glass tubing suspension frame  
63 x 33 x 2 in. (160 x 83.8 x 5.1 cm)  
Solomon R. Guggenheim Museum, New York  
Panza Collection Extended Loan









15 The True Artist Helps the World by Revealing Mystic Truths  
(Window or Wall Sign) 1967

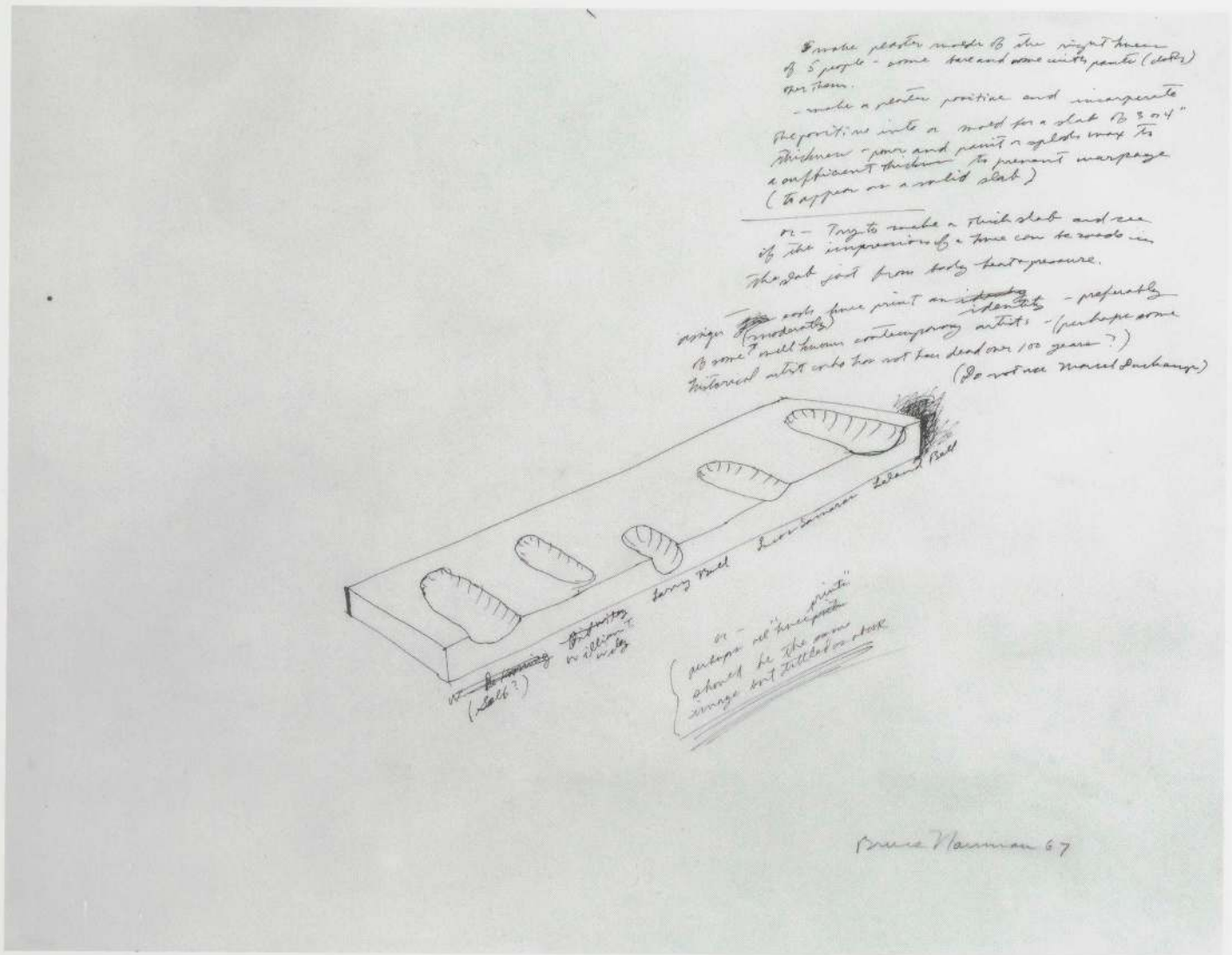
neon tubing with clear glass tubing suspension frame

59 x 55 x 2 in. (149.9 x 139.7 x 5.1 cm)

Collection Rijksmuseum Kröller-Müller, Otterlo, the Netherlands



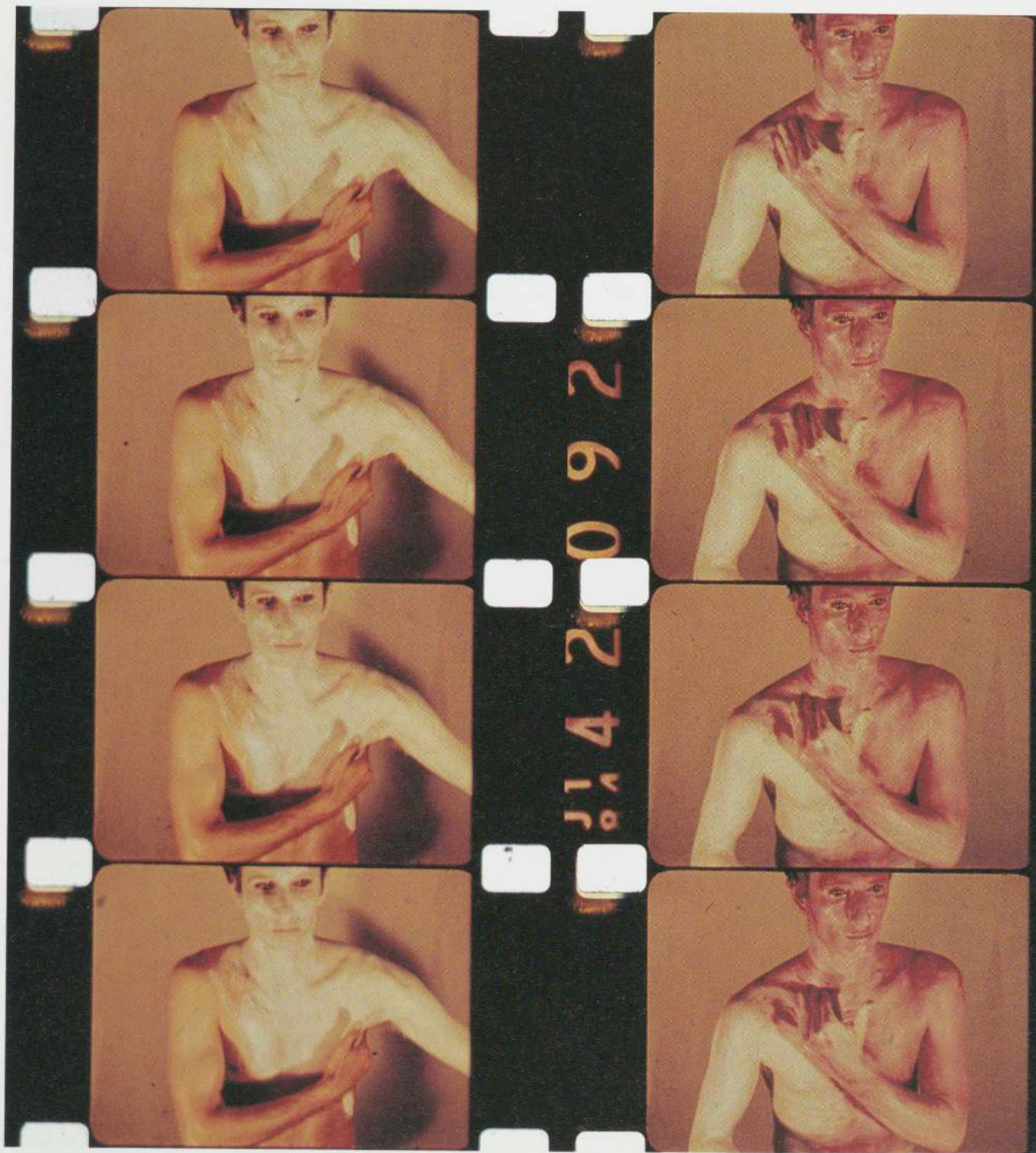
16 Untitled 1967  
wax over plaster with rope  
17 x 26 x 4 1/2 in. (43.2 x 66 x 11.4 cm)  
Courtesy Thomas Ammann, Zurich



17 Untitled (After Wax Impressions of the Knees of Five Famous Artists) 1967  
 ink on paper  
 19 x 24 in. (48.3 x 61 cm)  
 Collection Emanuel Hoffmann-Stiftung, Depositem Öffentliche Kunstsammlung Basel,  
 Museum für Gegenwartskunst, Basel

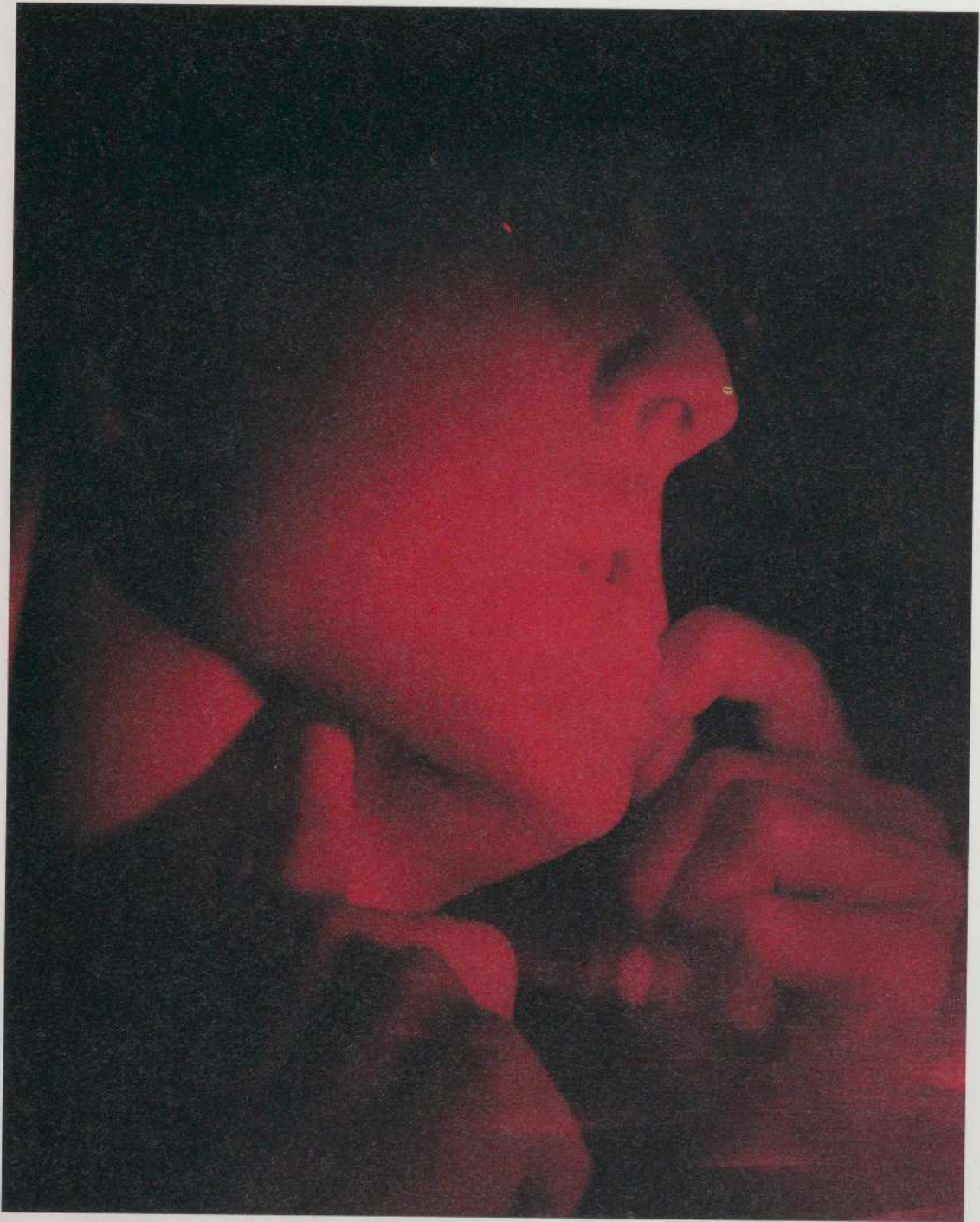


18 Westermann's Ear 1967  
plaster, rope  
33 1/2 x 15 3/4 x 1 1/2 in. (85.1 x 40 x 3.8 cm) installed  
Collection Museum Ludwig, Cologne

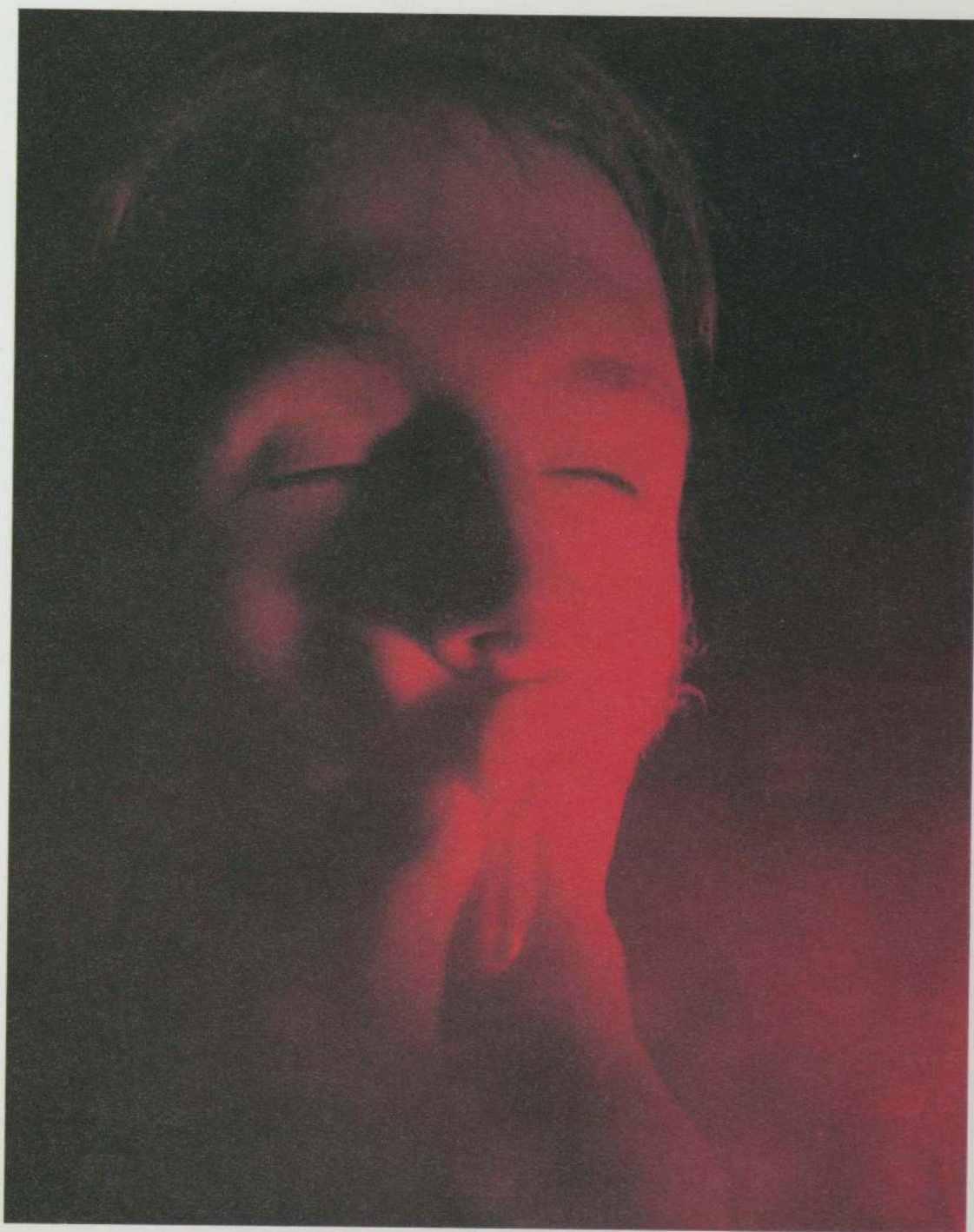


19 Art Make-Up, No. 1: White 1967  
Art Make-Up, No. 2: Pink 1967-1968  
Art Make-Up, No. 3: Green 1967-1968  
Art Make-Up, No. 4: Black 1967-1968  
four 16mm films, color, silent  
400 feet, approx. 10 min. each  
Collection Stedelijk Museum, Amsterdam





20 Hologram B from **First Hologram Series: Making Faces (A-K)** (detail) 1968  
holographic image on glass  
10 x 8 in. (25.4 x 20.3 cm)  
Courtesy Leo Castelli Gallery, New York



21 Hologram C from **First Hologram Series: Making Faces (A-K)** (detail) 1968  
holographic image on glass  
8 x 10 in. (20.3 x 25.4 cm)  
Courtesy Sperone Westwater, New York





- 22 **Get Out of My Mind, Get Out of This Room** (one of five audiotapes in the series **Studio Aids II**) (not illustrated) 1968  
audiotape played in a room  
6-min. segment looped to play continuously  
Courtesy Jack and Nell Wendler, London
- 23 **John Coltrane Piece** (above) 1968  
aluminum with mirror-finish bottom face  
3 x 36 x 36 in. (7.6 x 91.4 x 91.4 cm)  
Collection Neue Galerie-Sammlung Ludwig, Aachen, Germany
- 24 **Performance (Slightly Crouched)** 1968  
a dancer hired at each venue to follow the instructions for a 20-min. or 40-min. performance
- Instructions (opposite):  
typewriting on paper  
14 x 8 ½ in. (35.6 x 21.6 cm)  
Courtesy the artist

You must hire a dancer to perform the following exercise each day of the exhibition for 20 minutes or 40 minutes at about the same time each day: the dancer dressed in simple street or exercise clothes will enter a large room of the gallery. the guards will clear the room, only allowing people to observe through the doors. dancer, eyes front, avoiding audience contact, hands clasped behind his neck, elbows forward, walks about the room in a slight crouch - as though the ceiling were 6 inches or a foot lower than his normal height - placing one foot in front of the other heel touching toe, very slowly and deliberately.

It is necessary to have a dancer or person of some professional anonymous presence.

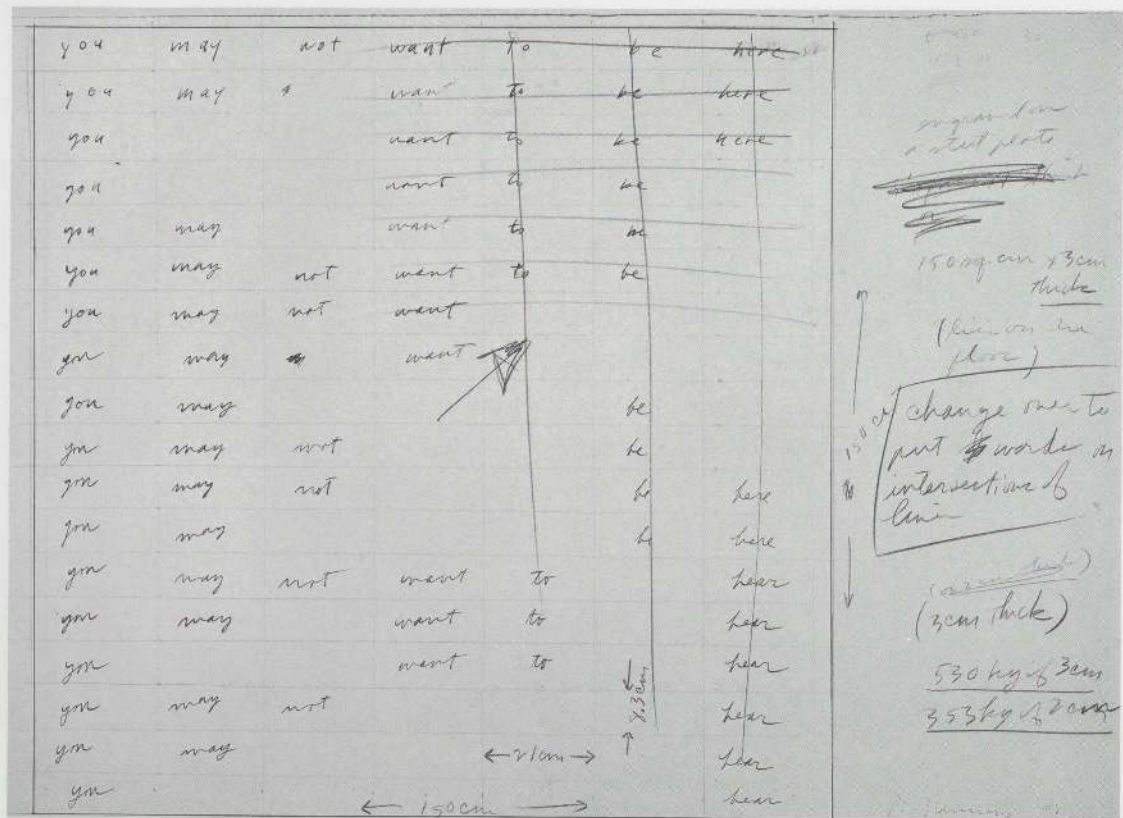
At the end of the time period, the dancer leaves and the guards again allow people into the room.

If it is not possible to finance a dancer for the whole of the exhibition period a week will be satisfactory, but no less.

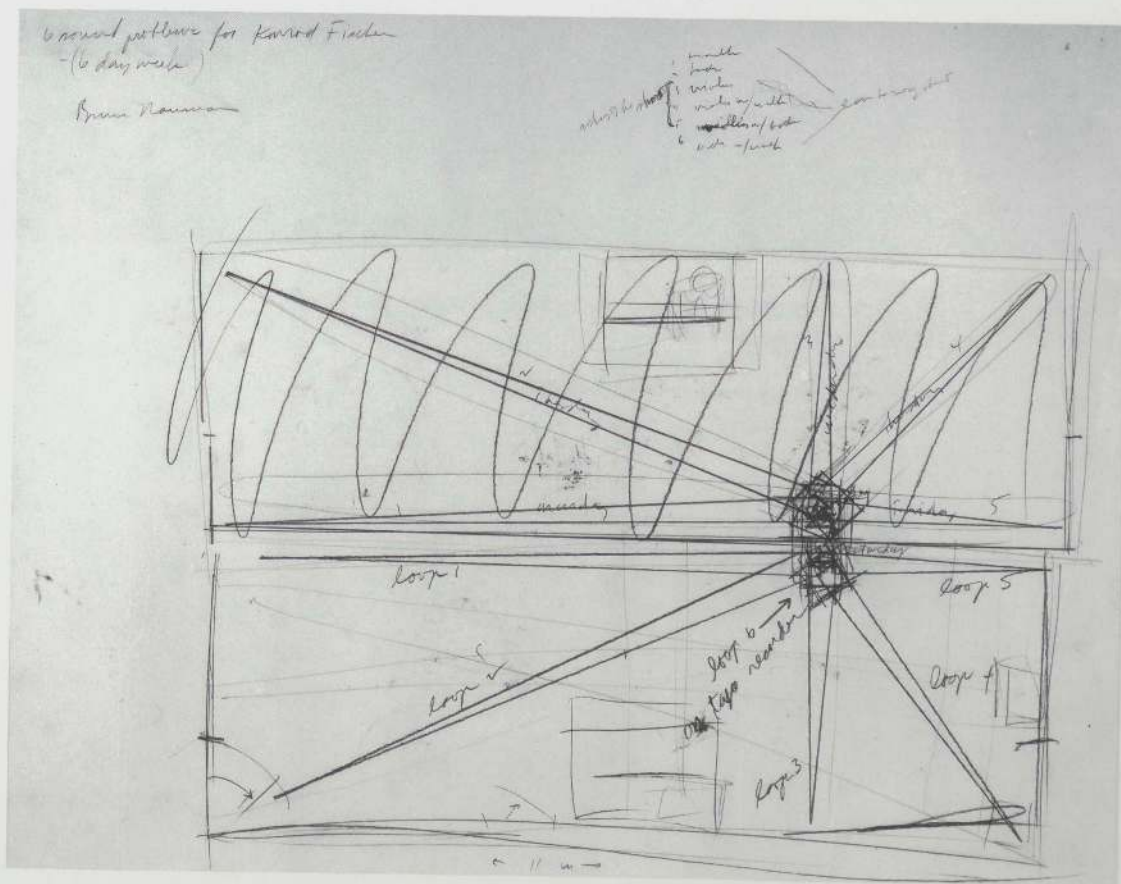
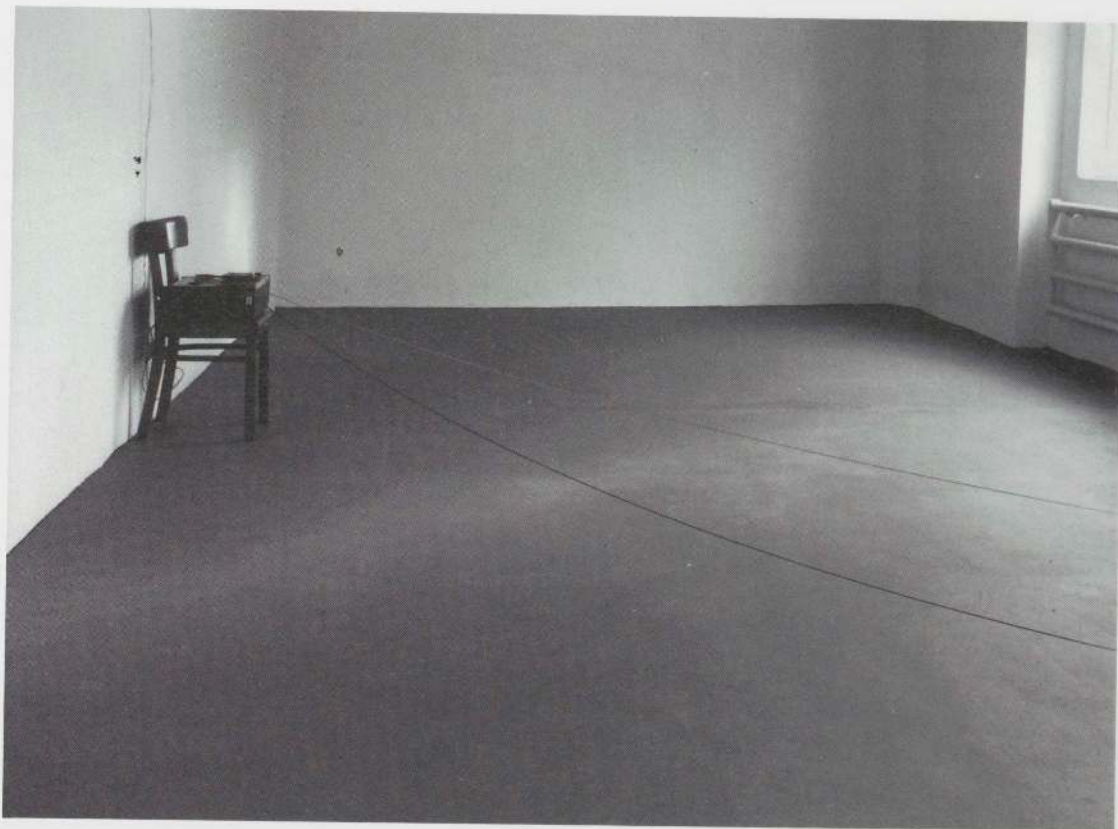
My five pages of the book will be publicity photographs of the dancer hired to do my piece with his name affixed.

*never carried out*

*B. Fauser, 1962*

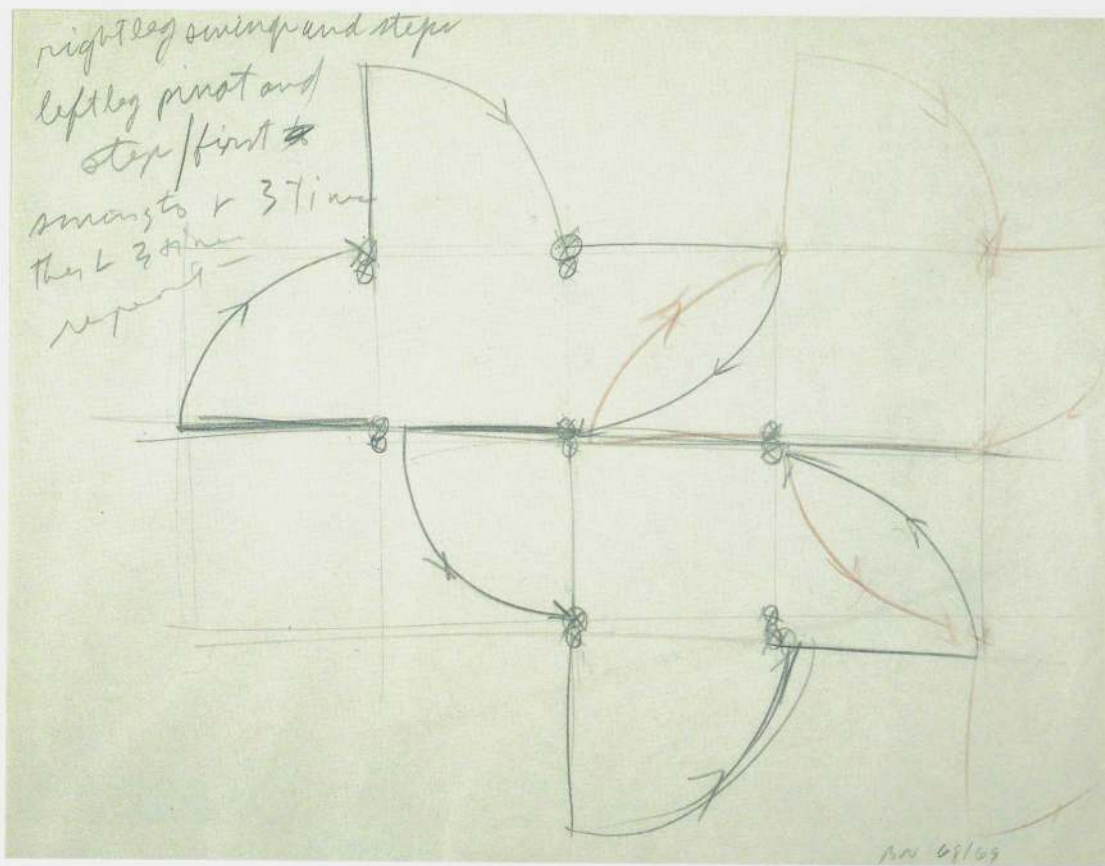


- 25 Study for **Poem Piece** (You May Not Want to Be Here . . .) (above) 1968  
 graphite and ink on paper  
 14 7/8 x 20 1/8 in. (36.7 x 51.1 cm)  
 Collection Rijksmuseum Kröller-Müller, Otterlo, the Netherlands
- 26 **Six Sound Problems for Konrad Fischer** (detail, opposite, above) 1968  
 reel-to-reel tape player, small table, pencil, tape, chair, six audiotapes  
 dimensions variable  
 Galerie Konrad Fischer, Düsseldorf
- 27 Study for **Six Sound Problems for Konrad Fischer** (opposite, below) 1968  
 graphite on paper  
 19 1/4 x 25 in. (48.9 x 63.5 cm)  
 Galerie Konrad Fischer, Düsseldorf





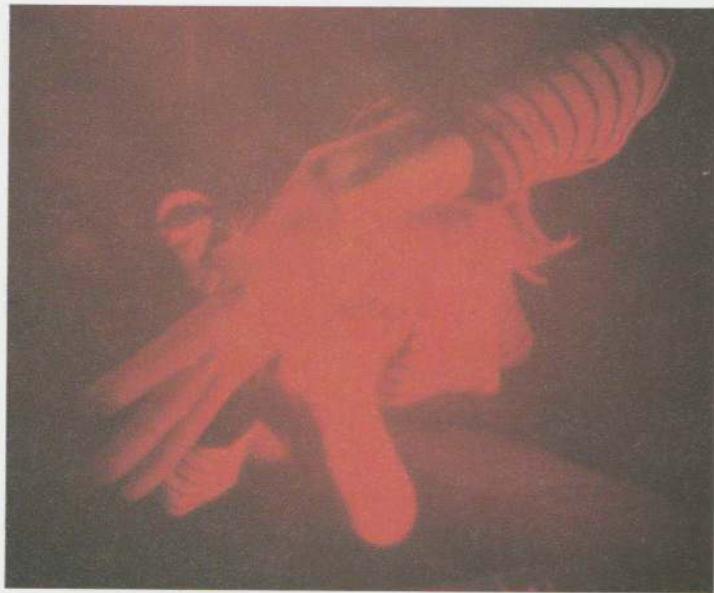
28 Image from **Slow Angle Walk (Beckett Walk)** 1968  
videotape, black and white, sound  
60 min., repeated continuously  
Courtesy Leo Castelli Gallery, New York



29 Untitled (Study for Slow Angle Walk), also known as Beckett Walk Diagram II  
 1968-1969  
 graphite and colored pencil on paper  
 8 1/2 x 11 in. (21.6 x 27.9 cm)  
 Courtesy the artist



- 30 Image from **Manipulating a Fluorescent Tube** (above) 1969  
videotape, black and white, sound  
60 min., repeated continuously  
Courtesy Leo Castelli Gallery, New York
- 31 Hologram E from **Second Hologram Series: Full Figure Poses (A-J)**  
(detail, opposite, above) 1969  
holographic image on glass  
8 x 10 in. (20.3 x 25.4 cm)  
Courtesy Sperone Westwater, New York
- 32 Hologram H from **Second Hologram Series: Full Figure Poses (A-J)**  
(detail, opposite, center) 1969  
holographic image on glass  
8 x 10 in. (20.3 x 25.4 cm)  
Courtesy Leo Castelli Gallery, New York
- 33 Hologram J from **Second Hologram Series: Full Figure Poses (A-J)**  
(detail, opposite, below) 1969  
holographic image on glass  
8 x 10 in. (20.3 x 25.4 cm)  
Courtesy Sperone Westwater, New York



E



H



J

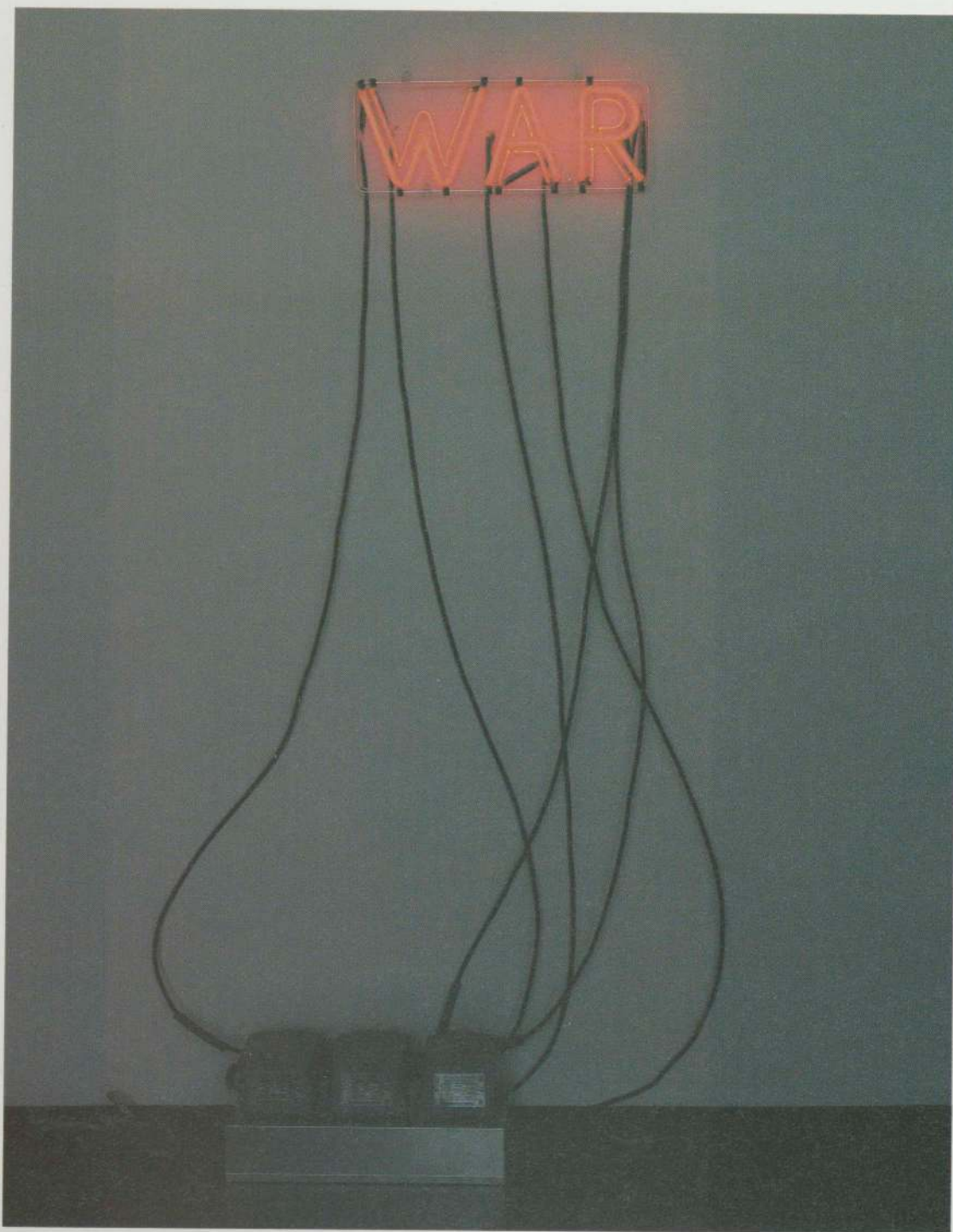




34 Image from **Violin Tuned D E A D** 1969  
videotape, black and white, sound  
60 min., repeated continuously  
Courtesy Leo Castelli Gallery, New York



35 **Corridor Installation (Nick Wilder Installation)** (detail) 1970  
wallboard, three closed-circuit video cameras, scanner and mount, four 20-in. black-and-white  
monitors, videotape player, videotape (black and white, silent)  
120 x 480 x 240 in. (304.8 x 1219.2 x 609.6 cm) overall  
Courtesy the artist



36 **Raw War** 1970  
neon tubing with clear glass tubing suspension frame  
6 1/2 x 17 1/8 x 2 1/2 in. (16.5 x 43.5 x 6.4 cm)  
Collection The Baltimore Museum of Art  
Gift of Leo Castelli, New York

Microphone / Tree Piece

Select a large solid tree away from loud noises.

Wrap the microphone in a layer of 1/4 or 1/8 inch foam rubber and seal it in a plastic sack.

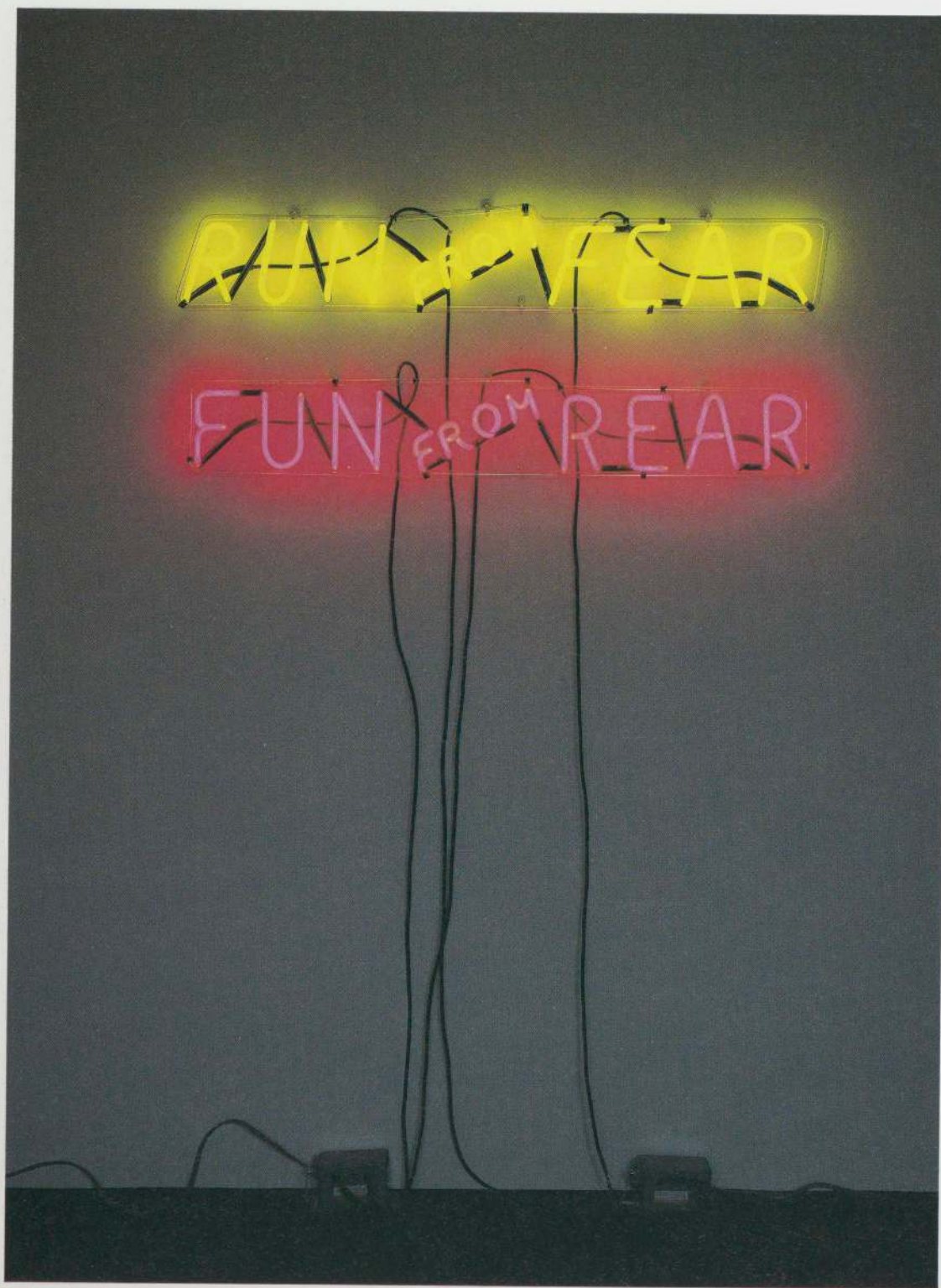
Drill a hole of large enough diameter to accept the encased microphone to the center of the tree at a convient height, and slip the microphone to within an inch of the end of the hole.

Plug the hole with cement or other waterproof sealant.

Extend the microphone wire inside to the pre-amp, amp, and speaker system.

*Bruce Nauman*

37 Microphone/Tree Piece 1971  
typewriting and ink on paper  
11 x 8 1/2 in. (27.9 x 21.6 cm)  
The Grinstein Family Collection, Los Angeles



38 **Run from Fear, Fun from Rear** 1972  
neon tubing with clear glass tubing suspension frame  
two parts: 8 x 46 x 2 ¼ in. (20.3 x 116.8 x 5.7 cm) and 7 ¼ x 44 ½ x 2 ¼ in. (18.4 x 113 x 5.7 cm)  
Collection Gerald S. Elliott, Chicago



39 **Please/Pay/Attention/Please** 1973  
collage and Letraset on paper  
27 ½ x 27 ½ in. (69.9 x 69.9 cm)  
Private collection, Italy



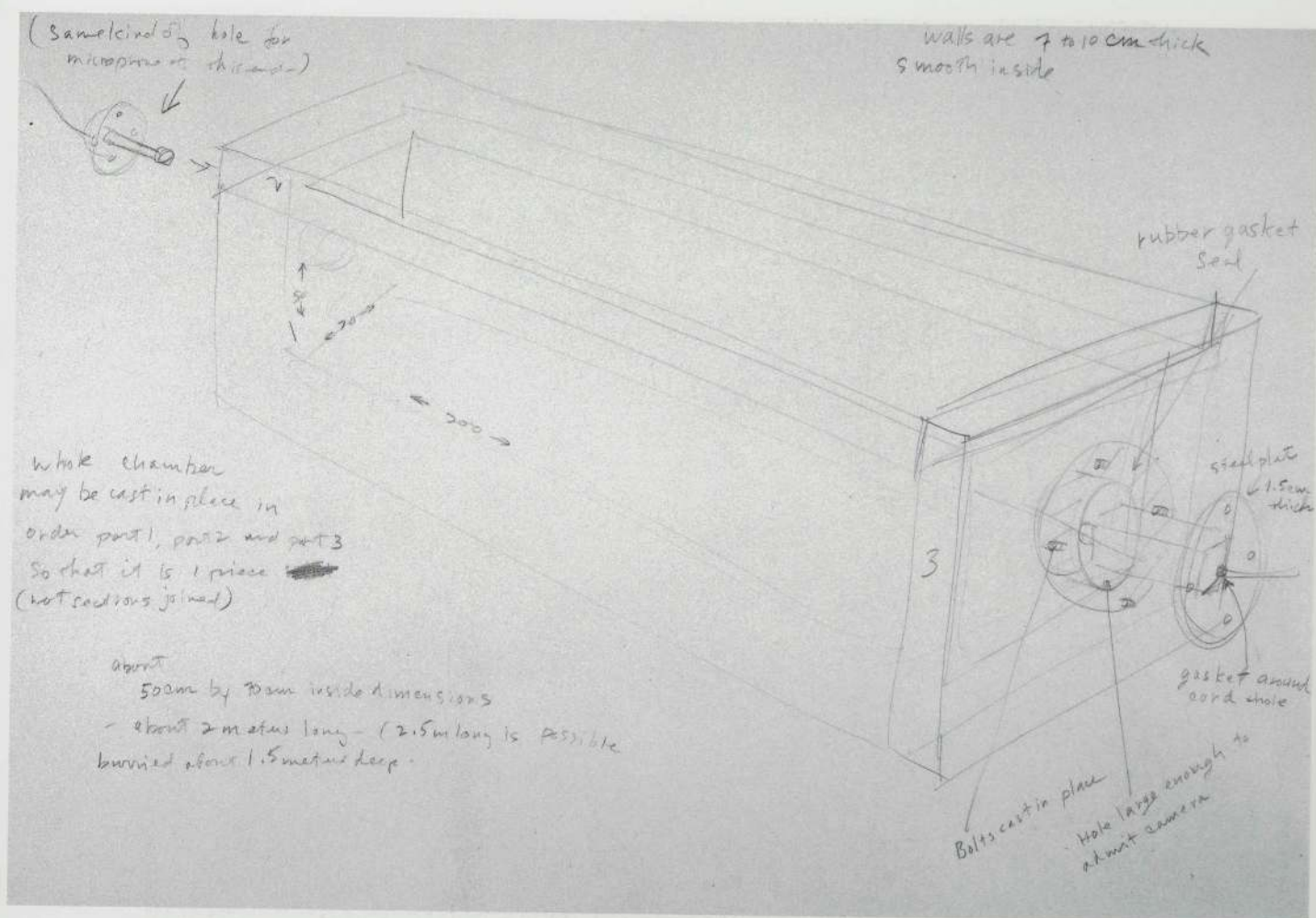
40 Images from **Tony Sinking into the Floor, Face Up and Face Down** 1973  
videotape, color, sound  
60 min., repeated continuously  
Collection Stedelijk Museum, Amsterdam



41 **Yellow Room (Triangular)** 1973  
wallboard, yellow fluorescent light  
120 x 216 in. (304.8 x 548.6 cm) each wall  
Solomon R. Guggenheim Museum, New York  
Panza Collection, 1991







- 42 **Audio-Video Underground Chamber** (opposite) 1972-1974  
 concrete chamber, closed-circuit video camera, microphone, rubber gasket, steel plate, bolts, cord,  
 black-and-white monitor  
 27 1/2 x 35 1/2 x 86 1/2 in. (69.9 x 90.2 x 219.7 cm);  
 chamber buried 98 1/2 in. (250.2 cm) deep  
 Lohaus - De Decker Collection, Antwerp, Belgium
- 43 **Untitled (Study for Audio-Video Underground Chamber)** (above) 1974  
 graphite on paper  
 16 3/4 x 24 in. (42.5 x 61 cm)  
 Lohaus - De Decker Collection, Antwerp, Belgium



44 **Consummate Mask of Rock** 1975

Installation of sculpture and text

Sculpture (above):

limestone: eight 15-in. (38.1 cm) cubes, eight 14-in. (35.6 cm) cubes

360 x 360 in. (914.4 x 914.4 cm) overall

Courtesy the artist

Text (opposite):

typewriting, paper, and tape on paper

39 ½ x 19 ½ in. (100.3 x 49.5 cm), framed

Courtesy Leo Castelli Gallery, New York

*Handwritten:* Make → *Handwritten:* Make → *Handwritten:* The Concrete Mask of Rock

*Handwritten:* *Handwritten:* *Handwritten:*

1. man  
2. fidelity  
3. truth  
4. life  
5. cover  
6. pain  
7. desire  
8. need  
9. human responsibility  
10. nothing  
11. COVER DESIRE  
12. INFIDELITY  
13. painless  
14. man/need  
15. people  
16. lie  
17. exposure.

1. This is my mask of fidelity to truth and life.  
2. This is to cover the need for human responsibility.  
3. This is to mask the cover of need for human responsibility.  
4. This is to mask the cover.  
5. This is to cover the mask.  
6. This is the need of cover.  
7. This is the need of the man.  
8. This is the need of cover of need.  
9. Nothing and no  
10. No thing and no mask can cover the lack, alas.  
11. Lack after nothing before cover revealed.  
12. Lack before cover  
paper covers rock  
rock breaks show  
also, alas.  
13. Nothing to cover.  
14. This is the  
15. This is the mask to cover my infidelity to truth.  
16.  
17. This is the mask to cover my infidelity to truth.  
18. (This is my cover.)  
19. This is the need for pain that obscures my mask conveying the message of truth and fidelity to life.  
20. This is the truth that distorts my need for human responsibility.  
21. This is the distortion of truth masked by my painful need.  
22. This is the mask of my painful need distorted by truth not human responsibility.  
23. This is my wildest mask that fails to touch up face but finds before the surface of my skin my eyes my teeth my tongue.  
24. Desire is my mask.  
(Mask of desire)  
25. Desires desire  
cover revealed  
desire revealed  
cover revealed.  
26. FROGS HIS OF EXPOSURE.

CONSTRUCTION/CONSTRUCTION/TRUE

(positive)  
paper covers rock

(negative - transposing)  
silence into paper

(active - violent)  
rock breaks silence

1. mask  
2. cover  
3. Aladdin

4. desire  
5. need for human responsibility  
6. lack

desire covers mask  
need for human responsibility needs desire  
mask eliminates need for human responsibility  
need for human responsibility eliminates cover  
desire obscures human responsibility  
cover takes desire

1. new kind of fact  
2. new kind of fiction  
3. the way we believe in the past  
4. what we believe to be the case now  
5. the competing task of human responsibility  
6. the concrete mask of rock

(1.) Fiction versus fact.  
(2.) Fact becomes the way we have believed in the past.  
(3.) The way we have believed in the past conveys into the concrete mask of rock.  
(4.) The way we have believed in the past contributes to the competing task of human responsibility.  
(5.) The competing task of human responsibility obscures the concrete mask of rock.  
However (2.) Fact becomes the way we have believed in the past may be substituted into (5.) and (4.) so that  
(6.) Fact conveys into the concrete mask of rock.  
But (3.) the competing task of human responsibility obscures the concrete mask of rock or the competing task of human responsibility obscures fact, then from (5.) it follows that THE CONCRETE MASK OF HUMAN RESPONSIBILITY IS FAULTY.

THE CONCRETE MASK OF ROCK BATHES UNDER THE WINGS OF DESIRE THAT DISTORTS TRUTH AND FAULTY LIES OBTAIN BY PAIN.

1. (This young man, taken to task so often, now finds in his only need) relief.)  
2. (This young man, so often taken to task, now finds in his only need) fulfillment.)  
3. (This man, so often taken to task on a child....)  
4. (This man, often taken to task, now finds in <sup>his</sup> ~~his~~ need) desire.)  
5. This man, so often taken on a child, now wears the concrete mask of rock and uses it to drive his wedge of desire into the ever separating gap between truth and fidelity.  
6. This man, so often taken on a child, now uses his concrete mask of the rock to drive his wedge of his desire into the ever separating (his) gap between his truth, his fidelity.  
7. (This man, so often taken on a child, finding his concrete mask of rock covered by paper, he finds his wedge being exposed (and) between his desired truth (truth desired) and his desired (fidelity) (fidelity desired), he unable to suppress his satisfaction, he unable to desire his needs, he proceeds into the gap of his fulfillment his relief leaving the mask of human responsibility.

*Handwritten:* *Handwritten:*

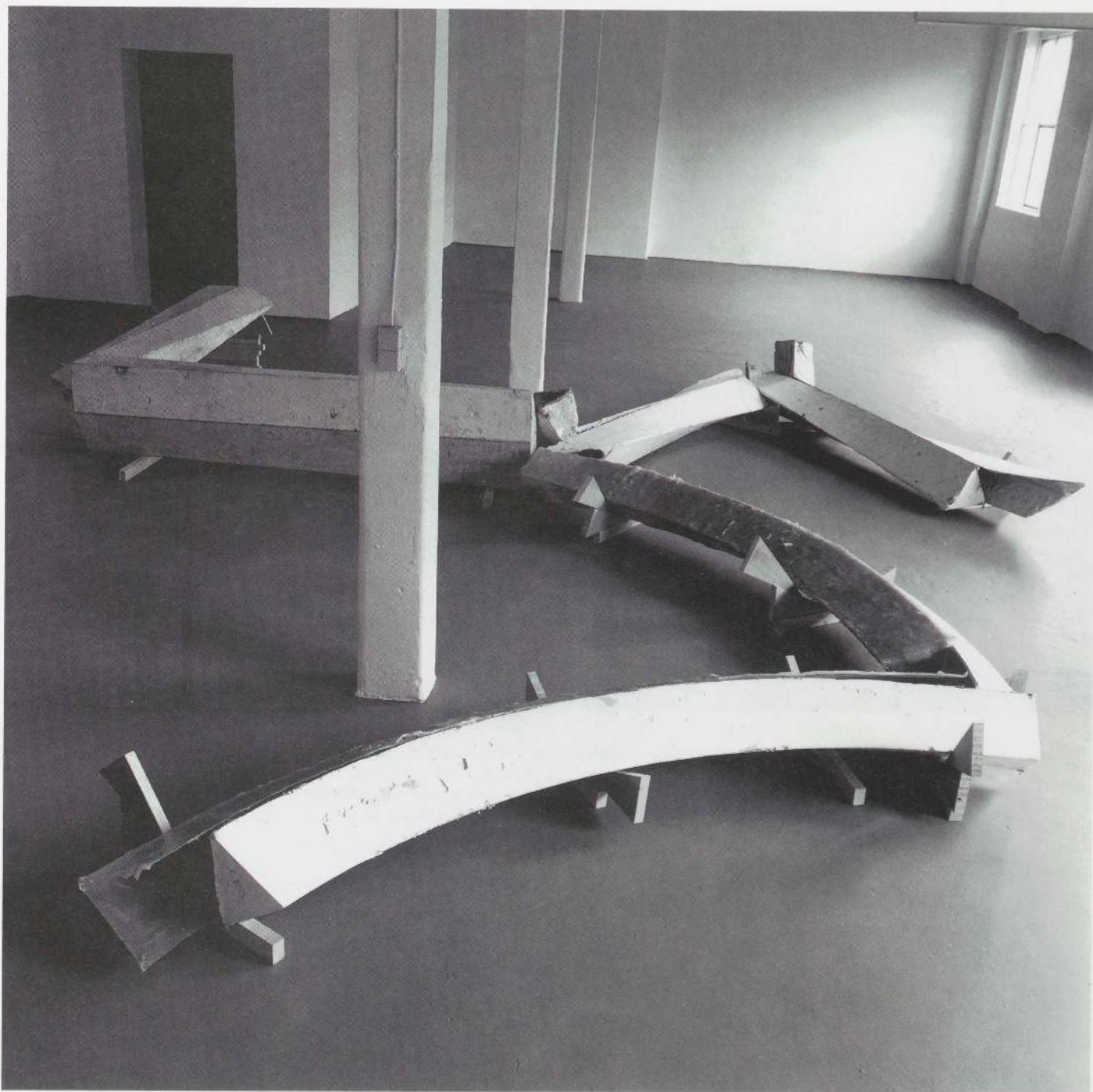
1. Paper cut from rock, released stone to crush silence. Rock freed from restriction of paper/silence/rock, leaving certain process.

*Handwritten:* a very fine black line down center mostly from right-hand left hand edge

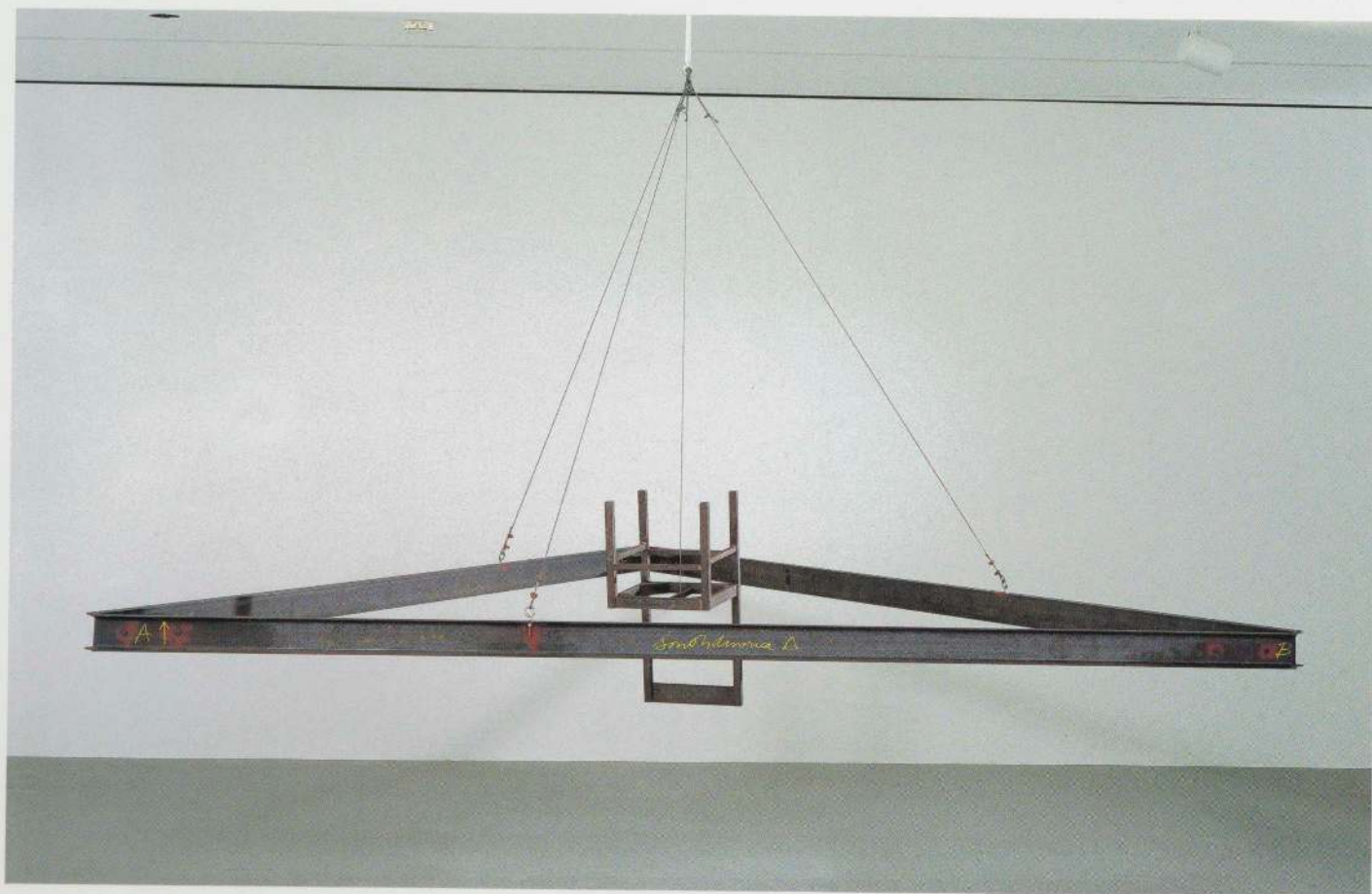
3. Shuman 1975



45 Untitled (Model for Trench, Shaft, and Tunnel) 1978  
fiberglass, polyester resin  
129  $\frac{7}{8}$  x 118  $\frac{1}{4}$  x 118  $\frac{1}{4}$  in. (330 x 300 x 300 cm)  
Collection Museo Nacional Centro de Arte Reina Sofía, Madrid



46 **Model for Tunnel Made Up of Leftover Parts of Other Projects** 1979-1980  
fiberglass, plaster, wood  
22 x 275 1/2 x 255 7/8 in. (56 x 700 x 650 cm)  
Collection Hallen für neue Kunst, Schaffhausen, Switzerland



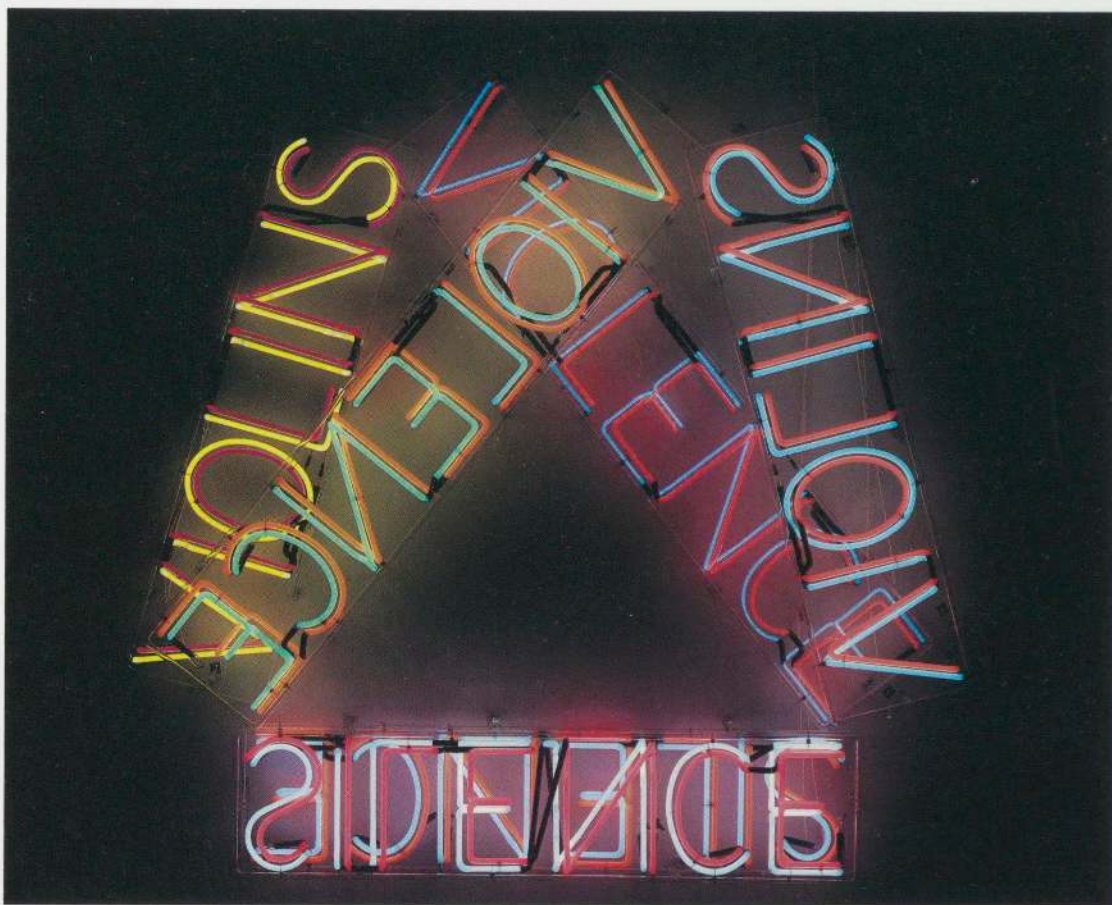
47 **South America Triangle** 1981

steel beams, steel cable, cast-iron chair

39 x 169 x 169 in. (99.1 x 429.3 x 429.3 cm); suspended 60 in. (152.4 cm) above floor

Collection Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

Holenia Purchase Fund, 1991

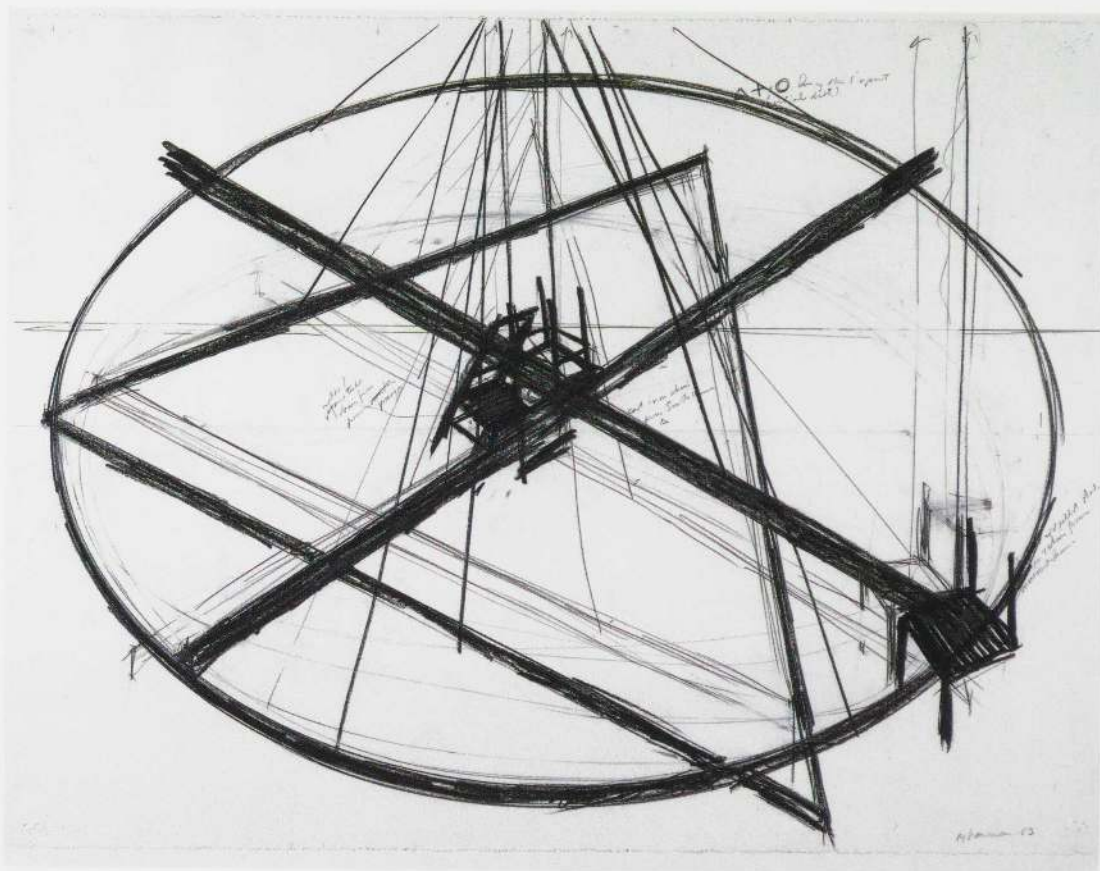


48 **Violins Violence Silence** 1981–1982  
neon tubing with clear glass tubing suspension frame  
60 ½ x 66 ½ x 6 in. (153.7 x 168.9 x 15.2 cm)  
Oliver-Hoffmann Family Collection, Chicago





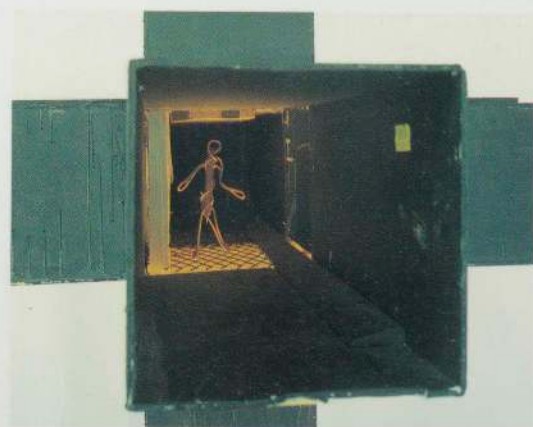
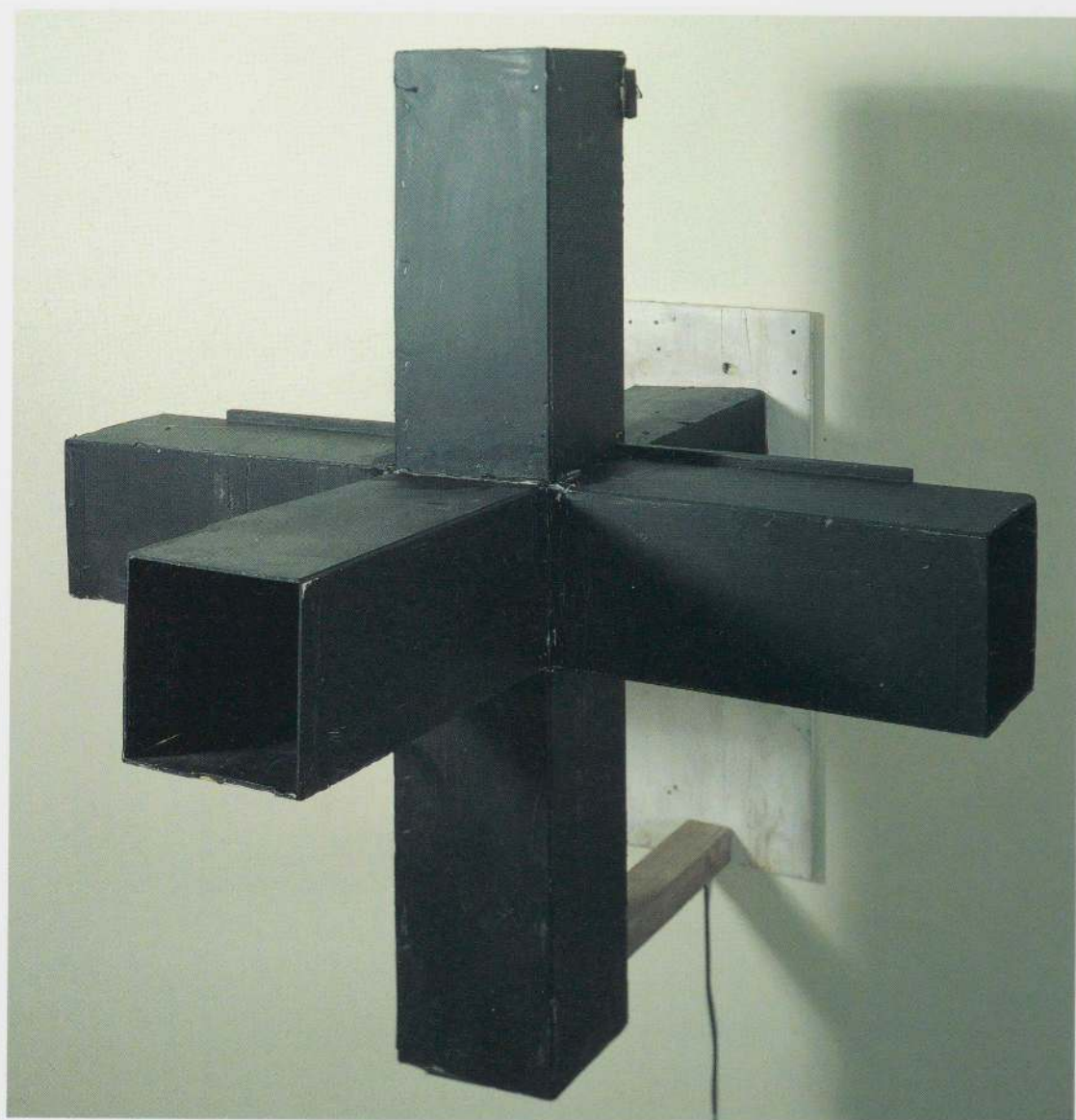
49 Live and Die 1983  
 graphite, pastel, charcoal, and watercolor on paper  
 two drawings: 112  $\frac{3}{8}$  x 50 in. (285 x 127 cm) each, unframed;  
 117  $\frac{3}{8}$  x 108  $\frac{3}{8}$  in. (298 x 276 cm) overall  
 Collection Annick and Anton Herbert, Ghent, Belgium



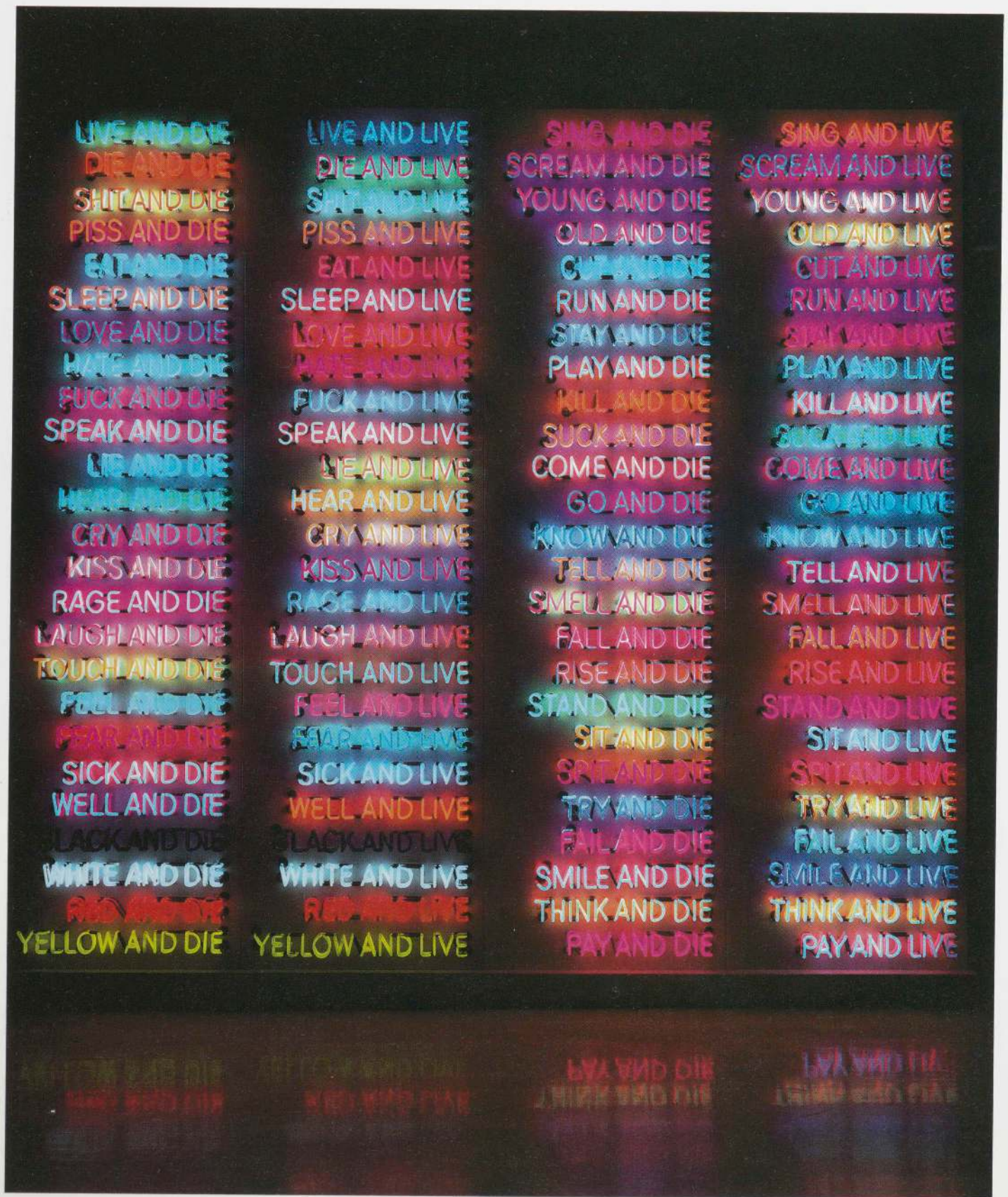
50 Untitled (Study for **Musical Chairs: Studio Version**) 1983  
charcoal and graphite on paper  
38 7/8 x 50 in. (97.5 x 127 cm)  
Collection Franz Meyer, Zurich



51 **Musical Chairs: Studio Version** 1983  
wood, aluminum, three chairs, steel cable  
51 1/8 x 165 3/8 x 165 3/8 in. (129.9 x 420.1 x 420.1 cm)  
Collection Hallen für neue Kunst, Schaffhausen, Switzerland



52 **Model for Room with My Soul Left Out,  
Room That Does Not Care** (detail of interior, below) 1984  
wood, Foamcore, wire, graphite  
60 1/2 x 61 x 62 in. (153.7 x 154.9 x 157.5 cm)  
Courtesy Leo Castelli Gallery, New York

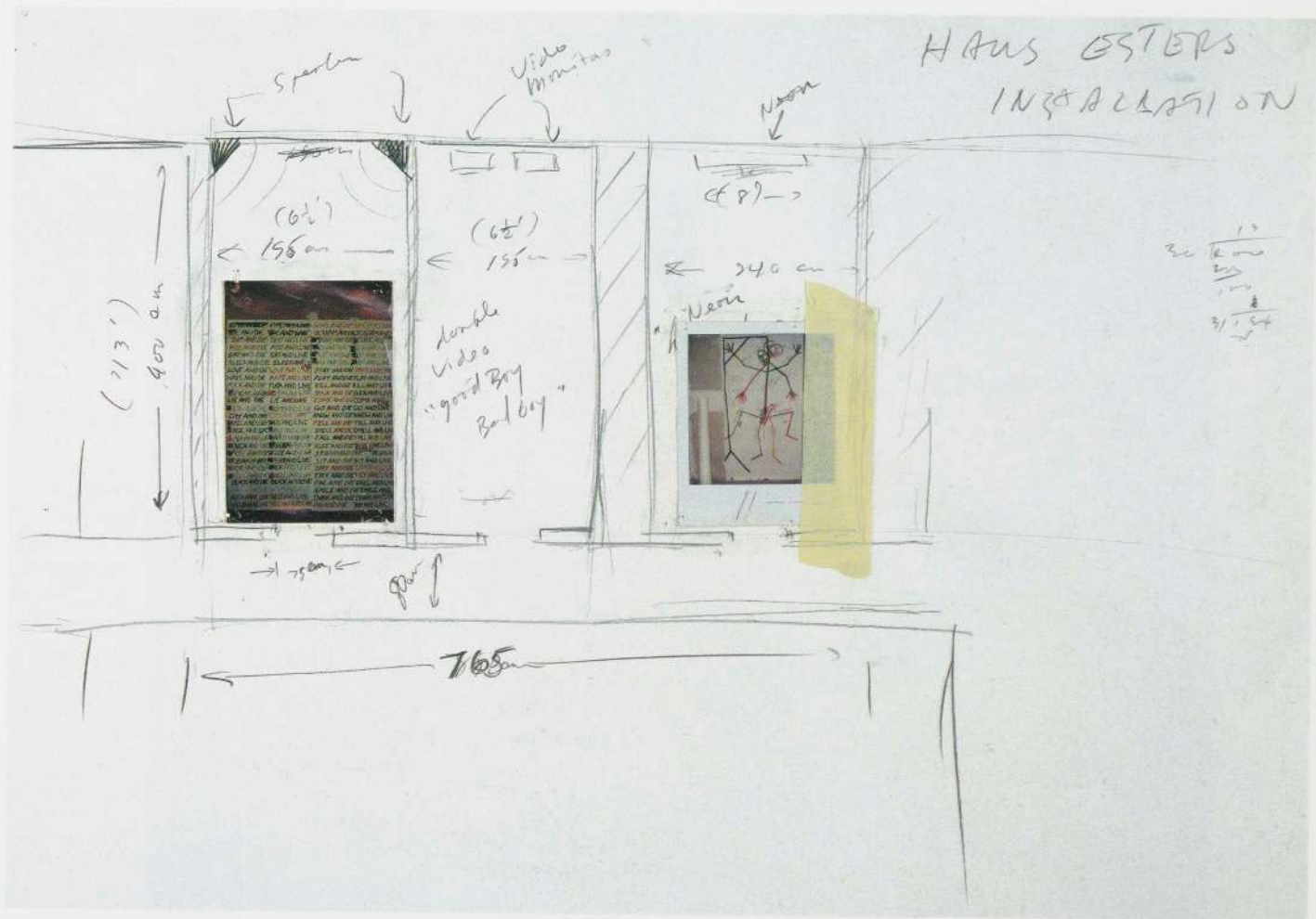


53 One Hundred Live and Die 1984

neon tubing mounted on four metal monoliths

118 x 132 1/4 x 21 in. (299.7 x 335.9 x 53.3 cm)

Collection Fukutake Publishing Co., Ltd., Naoshima Contemporary Art Museum, Kagawa, Japan



54 Untitled (Haus Esters Installation) 1985  
 graphite and collage on paper  
 22 1/2 x 30 1/4 in. (57.2 x 76.4 cm)  
 Courtesy the artist



55 **Chambres d'Amis (Krefeld Piece)** 1985

Installation of videotapes, audiotape, and neon  
configuration variable

Collection Gerald S. Elliott, Chicago

**Good Boy Bad Boy** (above)

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

**One Hundred Live and Die** (not illustrated)

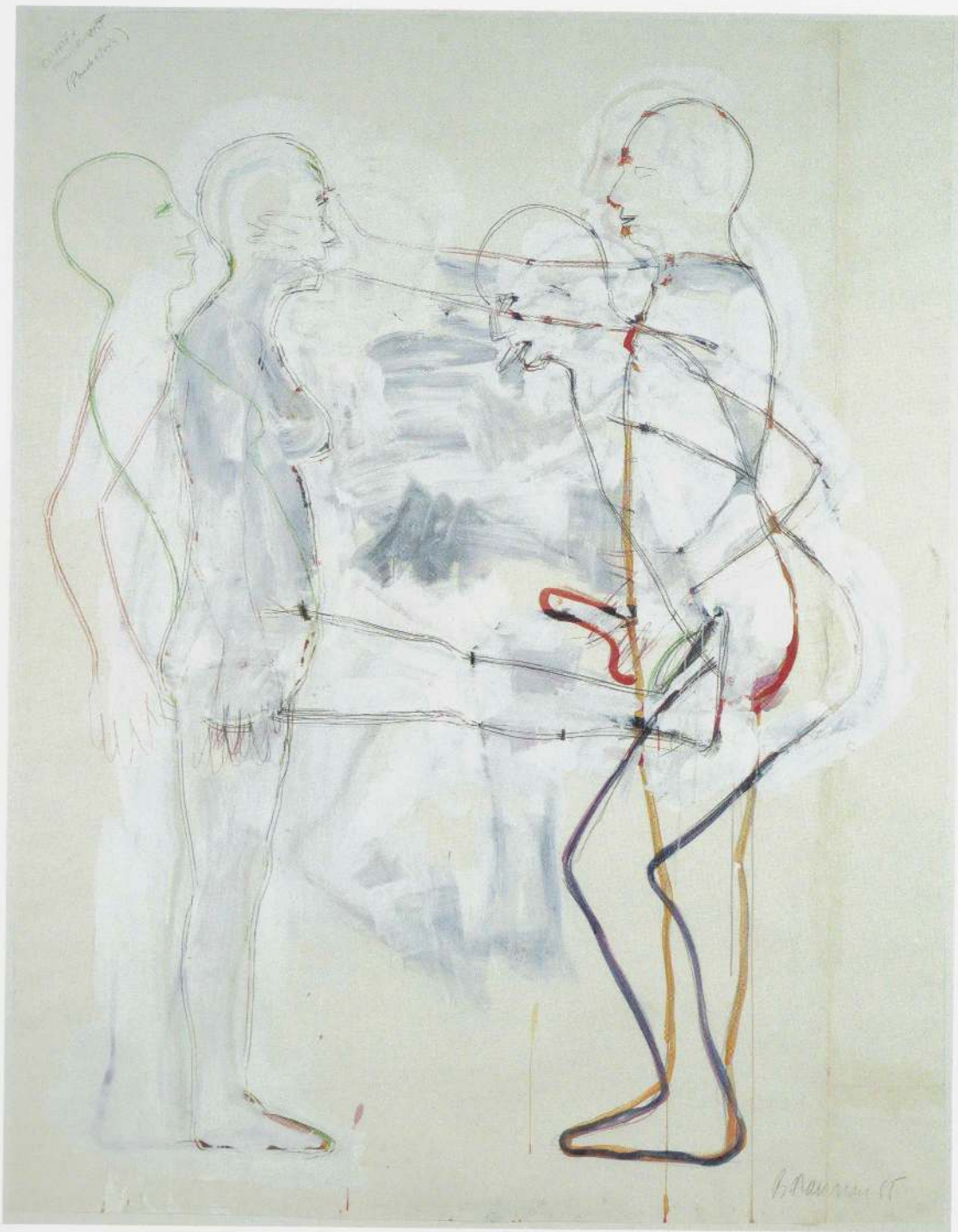
audiotape played in a room

**Hanged Man** (opposite)

neon tubing mounted on metal monolith  
86 7/8 x 55 x 10 3/4 in. (220 x 139.7 x 27.3 cm)



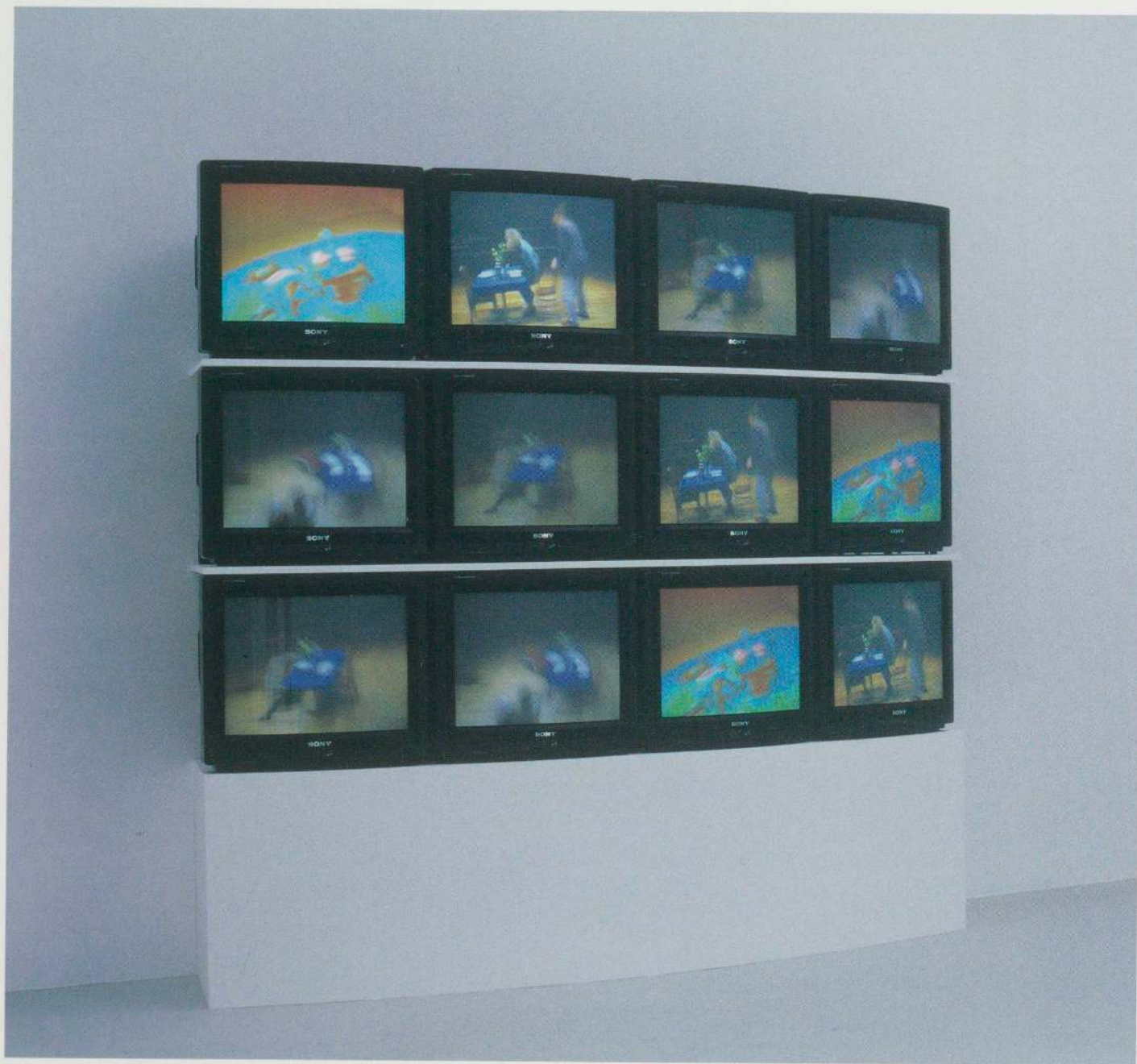




56 **Crime and Punishment (Study for Punch and Judy)** 1985  
graphite, charcoal, and watercolor on paper  
77 x 60 3/4 in. (195.6 x 154 cm)  
Collection Kunstmuseum Basel, Kupferstichkabinett, Basel



57 **Mean Clown Welcome** 1985  
neon tubing mounted on metal monolith  
72 x 82 x 13½ in. (182.9 x 208.3 x 34.3 cm)  
Collection Udo and Anette Brandhorst, Cologne

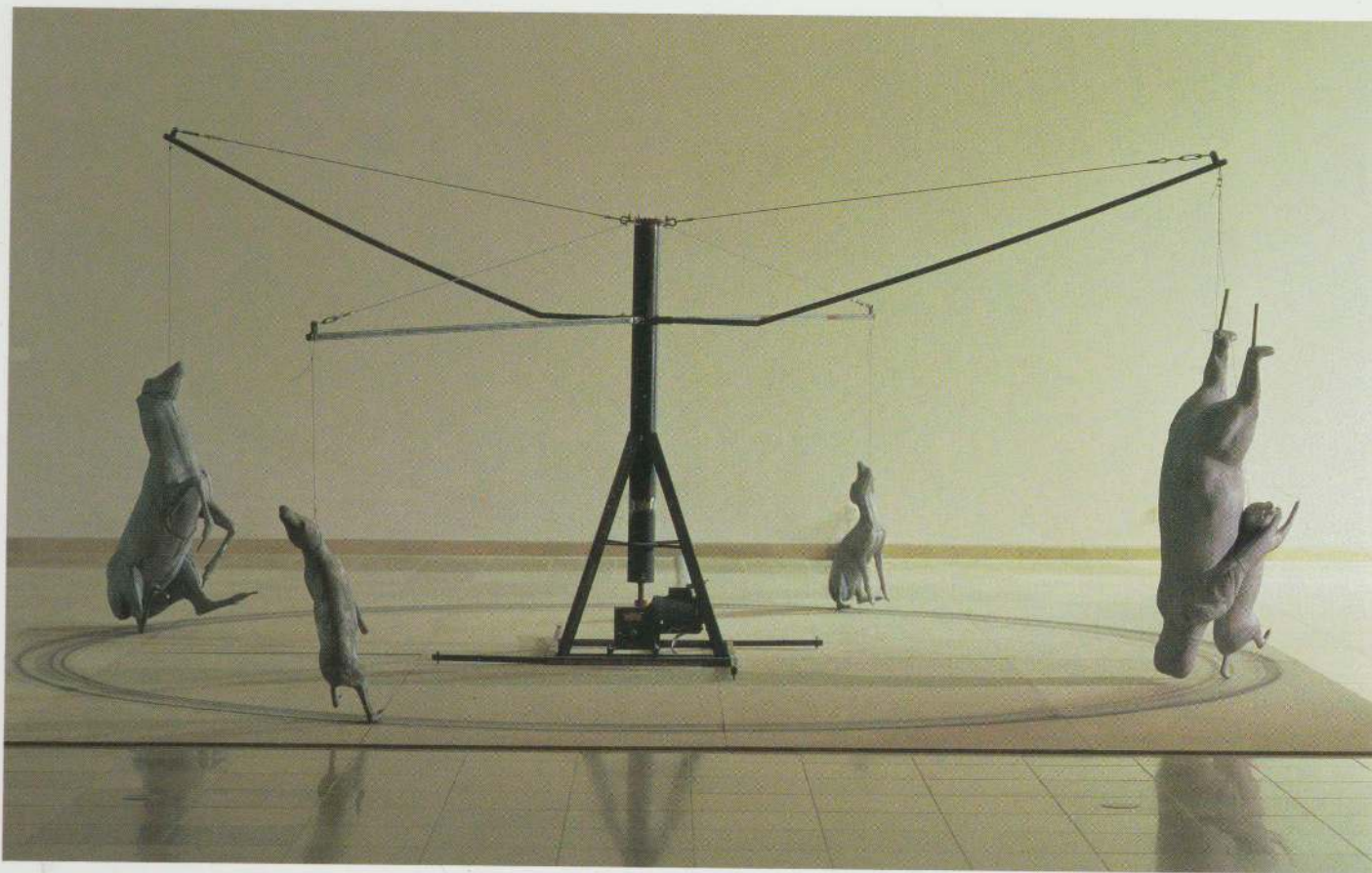


58 **Violent Incident** 1986

Installation: twelve 26-in. color monitors, four videotape players, four videotapes (color, sound)  
approx. 102 1/8 x 105 x 18 1/2 in. (259.4 x 266.7 x 47 cm) overall  
Collection Tate Gallery, London



59 **Clown Torture** (partial view above, details below) 1987  
Installation: two 20-in. color monitors, two 25-in. color monitors, four speakers, two video projectors, four videotapes (color, sound)  
dimensions variable  
Collection Lannan Foundation, Los Angeles



60 **Carousel** 1988  
steel, aluminum  
h: 84 in. (213.4 cm); diam: 216 3/4 in. (550.5 cm)  
Collection Haags Gemeentemuseum, The Hague, the Netherlands



61 **Learned Helplessness in Rats (Rock and Roll Drummer)**

(details, below left and right) 1988

Installation: Plexiglas maze, closed-circuit video camera, scanner and mount, switcher,

13-in. color monitor, 9-in. black-and-white monitor, video projector, two videotapes (color, sound)  
dimensions variable

Collection Elaine and Werner Dannheisser



62 **Model for Animal Pyramid II** 1989  
photographic montage, tape  
90 1/2 x 60 1/4 in. (229.9 x 152.8 cm) overall  
Collection The Museum of Modern Art, New York  
Gift of Agnes Gund and Ronald S. Lauder



63 Untitled (Two Wolves, Two Deer) 1989  
foam, wax, wire  
56 x 148 x 145 in. (142.2 x 375.9 x 368.3 cm)  
Private collection, New York





64 **Hand Puppet** 1990  
aluminum, chromed lead, cardboard, tape, wire, shoelace, lamp, glassine  
50 ½ x 58 ¼ x 60 in. (128.3 x 148 x 152.4 cm)  
Courtesy Sperone Westwater, New York



65 **Shit in Your Hat—Head on a Chair** 1990  
Installation: chair, wax head, rear-screen projector and screen, videotape (color, sound)  
dimensions variable  
Colección de Arte Contemporáneo Fundació "la Caixa," Barcelona



66 **Ten Heads Circle/Up and Down** 1990

wax, wire

diam: 96 in. (243.8 cm); heads suspended 56½ to 60 in. (143.5 to 152.4 cm) above floor

The Eli and Edythe L. Broad Collection, Los Angeles

## EXHIBITION CHECKLIST

**Note:** For the requirements of the exhibition and its extended tour, works in neon have been re-created as exhibition copies from Bruce Nauman's approved templates; films and videotapes have been transferred to videodisc, and copies of holograms and audiotapes have been made, all with the artist's approval. Lenders have agreed that works in their collections may be reproduced in this manner and shown for the duration of the exhibition.

Dimensions are in inches and centimeters; height precedes width precedes depth. The dimensions of a number of Nauman's works have varied in accordance with installation circumstances; dimensions of such works given in this checklist are those specified as ideal by the artist for this exhibition, but they may vary slightly at each site.

- |  |  |
|--|--|
| <p>1 Untitled 1965<br/>fiberglass, polyester resin<br/>24 x 132 x 5 in. (61 x 335.3 x 12.7 cm)<br/>Courtesy Anthony d'Offay Gallery, London</p>  | <p>5 <b>Collection of Various Flexible Materials Separated by Layers of Grease with Holes the Size of My Waist and Wrists</b> 1966<br/>aluminum foil, plastic sheet, foam rubber, felt, grease<br/>1 ½ x 90 x 18 in. (3.8 x 228.6 x 45.7 cm)<br/>Collection Linda and Harry Macklowe, New York</p> |
| <p>2 Untitled 1965<br/>fiberglass, polyester resin<br/>82 x 21 x 27 in. (208.3 x 53.3 x 68.6 cm)<br/>Collection The Saint Louis Art Museum<br/>Museum Purchase; National Endowment for the Arts and Matching Funds raised by the Contemporary Arts Society (not shown in Madrid)</p> | <p>6 <b>Neon Templates of the Left Half of My Body Taken at Ten-Inch Intervals</b> 1966<br/>neon tubing on clear glass tubing suspension frame<br/>70 x 9 x 6 in. (177.8 x 22.9 x 15.2 cm)<br/>Collection Philip Johnson<br/>Exhibition copy</p>   |
| <p>3 Untitled 1965-1966<br/>latex rubber with cloth backing<br/>96 x 50 x 3 ½ in. (243.8 x 127 x 8.9 cm)<br/>Solomon R. Guggenheim Museum, New York<br/>Panza Collection Extended Loan</p>   | <p>7 <b>A Rose Has No Teeth (Lead Tree Plaque)</b> 1966<br/>lead<br/>7 ½ x 8 x 2 ¼ in. (19.1 x 20.3 x 5.7 cm)<br/>Courtesy Thomas Ammann, Zurich</p>   |
| <p>4 <b>A Cast of the Space under My Chair</b> 1965-1968<br/>concrete<br/>17 ½ x 15 ¾ x 14 ¾ in. (44.5 x 39.1 x 37.1 cm)<br/>Collection Geertjan Visser<br/>Exhibition copy</p>  | <p>8 <b>Shelf Sinking into the Wall with Copper-Painted Plaster Casts of the Spaces Underneath</b> 1966<br/>wood, painted plaster<br/>70 x 84 x 6 in. (177.8 x 213.4 x 15.2 cm)<br/>Froehlich Collection, Stuttgart</p>  |

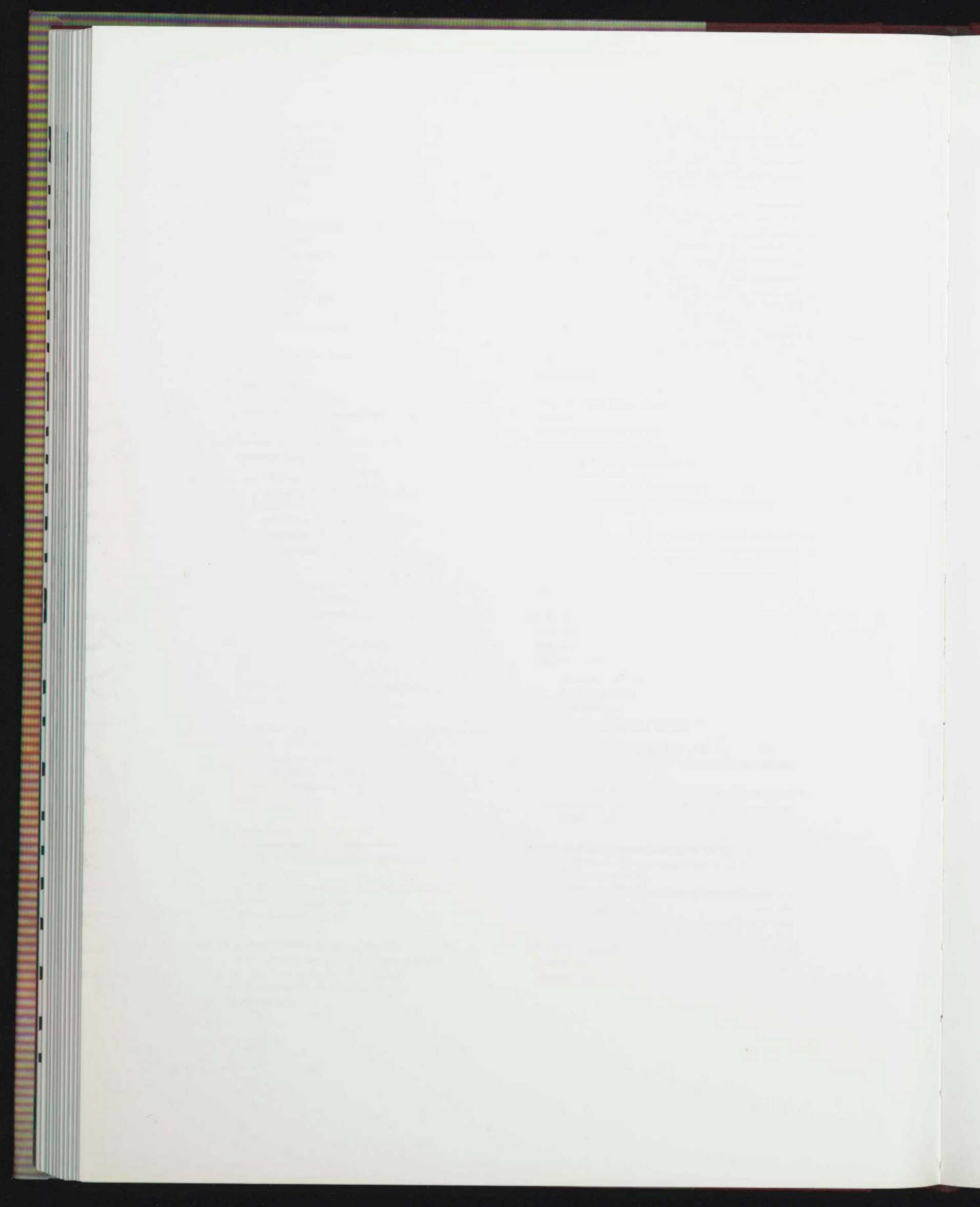
- 9 **Eleven Color Photographs** 1966–1967/1970  
 portfolio of eleven color photographs, published in an edition of eight by Leo Castelli Gallery, 1970  
 Edition 6/8: The Heithoff Family Collection (shown in Madrid and Minneapolis)  
 Edition 8/8: Collection Gerald S. Elliott, Chicago (shown in Los Angeles, Washington, D.C., and New York)
- Bound to Fail**  
 19 3/4 x 23 1/2 in. (50.2 x 59.7 cm)
- Coffee Spilled Because the Cup Was Too Hot**  
 19 3/8 x 23 in. (49.2 x 58.4 cm)
- Coffee Thrown Away Because It Was Too Cold**  
 19 7/8 x 23 5/8 in. (50.5 x 60 cm)
- Drill Team**  
 19 7/8 x 23 3/4 in. (50.5 x 60.3 cm)
- Eating My Words**  
 19 3/8 x 23 1/8 in. (49.2 x 58.7 cm)
- Feet of Clay**  
 23 3/8 x 22 3/8 in. (59.4 x 56.8 cm)
- Finger Touch No. 1**  
 19 3/8 x 23 1/2 in. (49.8 x 59.7 cm)
- Finger Touch with Mirrors**  
 19 7/8 x 23 3/4 in. (50.5 x 60.3 cm)
- Self-Portrait as a Fountain**  
 19 3/8 x 23 1/2 in. (49.8 x 59.7 cm)
- Untitled (Potholder)  
 19 3/4 x 23 3/4 in. (50.2 x 60.3 cm)
- Waxing Hot**  
 19 7/8 x 19 3/8 in. (50.5 x 49.2 cm)
- 10 **From Hand to Mouth** 1967  
 wax over cloth  
 28 x 10 3/8 x 4 3/8 in. (71.1 x 26.4 x 11.1 cm)  
 Collection Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.  
 Joseph H. Hirshhorn Purchase Fund, Holenia Purchase Fund, and Museum Purchase, 1993  
 (not shown in Madrid)
- 11 **Henry Moore Bound to Fail (back view)** 1967  
 wax over plaster  
 26 x 24 x 3 1/2 in. (66 x 61 x 8.9 cm)  
 Collection Leo Castelli, New York
- 12 **Light Trap for Henry Moore, No. 2** 1967  
 black-and-white photograph  
 71 3/8 x 40 1/8 in. (181.8 x 101.8 cm)  
 Collection Hallen für neue Kunst, Schaffhausen, Switzerland
- 13 **My Last Name Exaggerated Fourteen Times Vertically** 1967  
 neon tubing with clear glass tubing suspension frame  
 63 x 33 x 2 in. (160 x 83.8 x 5.1 cm)  
 Solomon R. Guggenheim Museum, New York  
 Panza Collection Extended Loan  
 Exhibition copy courtesy Leo Castelli Gallery, New York
- 14 **My Name As Though It Were Written on the Surface of the Moon:**  
 Bbb  
 1967  
 fifteen black-and-white photographs mounted in a frame  
 13 x 138 in. (33 x 350.5 cm) overall  
 Sonnabend Collection, New York
- 15 **The True Artist Helps the World by Revealing Mystic Truths (Window or Wall Sign)** 1967  
 neon tubing with clear glass tubing suspension frame  
 59 x 55 x 2 in. (149.9 x 139.7 x 5.1 cm)  
 Edition 2/3  
 Collection Rijksmuseum Kröller-Müller, Otterlo, the Netherlands  
 Exhibition copy
- 16 Untitled 1967  
 wax over plaster with rope  
 17 x 26 x 4 1/2 in. (43.2 x 66 x 11.4 cm)  
 Courtesy Thomas Ammann, Zurich
- 17 Untitled (After Wax Impressions of the Knees of Five Famous Artists) 1967  
 ink on paper  
 19 x 24 in. (48.3 x 61 cm)  
 Collection Emanuel Hoffmann-Stiftung, Depositem Öffentliche Kunstsammlung Basel, Museum für Gegenwartskunst, Basel
- 18 **Westermann's Ear** 1967  
 plaster, rope  
 33 1/2 x 15 3/4 x 1 1/2 in. (85.1 x 40 x 3.8 cm) installed  
 Collection Museum Ludwig, Cologne
- 19 **Art Make-Up, No. 1: White** 1967  
**Art Make-Up, No. 2: Pink** 1967–1968  
**Art Make-Up, No. 3: Green** 1967–1968  
**Art Make-Up, No. 4: Black** 1967–1968  
 four 16mm films, color, silent  
 400 feet, approx. 10 min. each  
 Collection Stedelijk Museum, Amsterdam  
 Exhibition copies
- 20 Hologram B from **First Hologram Series: Making Faces (A–K)** 1968  
 holographic image on glass  
 10 x 8 in. (25.4 x 20.3 cm)  
 Courtesy Leo Castelli Gallery, New York  
 Exhibition copy
- 21 Hologram C from **First Hologram Series: Making Faces (A–K)** 1968  
 holographic image on glass  
 8 x 10 in. (20.3 x 25.4 cm)  
 Courtesy Sperone Westwater, New York  
 Exhibition copy
- 22 **Get Out of My Mind, Get Out of This Room** (one of five audiotapes in the series **Studio Aids II**) 1968  
 audiotape played in a room  
 6-min. segment looped to play continuously  
 Courtesy Jack and Nell Wendler, London  
 Exhibition copy

- 23 **John Coltrane Piece** 1968  
aluminum with mirror-finish bottom face  
3 x 36 x 36 in. (7.6 x 91.4 x 91.4 cm)  
Collection Neue Galerie-Sammlung Ludwig, Aachen, Germany
- 24 **Performance (Slightly Crouched)** 1968  
a dancer hired at each venue to follow the instructions for a 20-min. or 40-min. performance  
Instructions:  
typewriting on paper  
14 x 8 1/2 in. (35.6 x 21.6 cm)  
Courtesy the artist
- 25 **Study for Poem Piece (You May Not Want to Be Here . . .)** 1968  
graphite and ink on paper  
14 1/16 x 20 1/8 in. (36.7 x 51.1 cm)  
Collection Rijksmuseum Kröller-Müller, Otterlo, the Netherlands
- 26 **Six Sound Problems for Konrad Fischer** 1968  
Re-creation of installation at Galerie Konrad Fischer, Düsseldorf, 1968  
reel-to-reel tape player, small table, pencil, tape, chair, six audiotapes (1. Monday—walking in the gallery; 2. Tuesday—bouncing two balls in the gallery; 3. Wednesday—violin sounds in the gallery; 4. Thursday—walking and bouncing balls; 5. Friday—walking and violin sounds; 6. Saturday—violin sounds and bouncing balls)  
dimensions variable  
Galerie Konrad Fischer, Düsseldorf
- 27 **Study for Six Sound Problems for Konrad Fischer** 1968  
graphite on paper  
19 1/4 x 25 in. (48.9 x 63.5 cm)  
Galerie Konrad Fischer, Düsseldorf
- 28 **Slow Angle Walk (Beckett Walk)** 1968  
videotape, black and white, sound  
60 min., repeated continuously  
Courtesy Leo Castelli Gallery, New York  
Exhibition copy
- 29 **Untitled (Study for Slow Angle Walk)**, also known as **Beckett Walk Diagram II** 1968–1969  
graphite and colored pencil on paper  
8 1/2 x 11 in. (21.6 x 27.9 cm)  
Courtesy the artist
- 30 **Manipulating a Fluorescent Tube** 1969  
videotape, black and white, sound  
60 min., repeated continuously  
Courtesy Leo Castelli Gallery, New York  
Exhibition copy
- 31 **Hologram E from Second Hologram Series: Full Figure Poses (A–J)** 1969  
holographic image on glass  
8 x 10 in. (20.3 x 25.4 cm)  
Courtesy Sperone Westwater, New York  
Exhibition copy
- 32 **Hologram H from Second Hologram Series: Full Figure Poses (A–J)** 1969  
holographic image on glass  
8 x 10 in. (20.3 x 25.4 cm)  
Courtesy Leo Castelli Gallery, New York  
Exhibition copy
- 33 **Hologram J from Second Hologram Series: Full Figure Poses (A–J)** 1969  
holographic image on glass  
8 x 10 in. (20.3 x 25.4 cm)  
Courtesy Sperone Westwater, New York  
Exhibition copy
- 34 **Violin Tuned D E A D** 1969  
videotape, black and white, sound  
60 min., repeated continuously  
Courtesy Leo Castelli Gallery, New York  
Exhibition copy
- 35 **Corridor Installation (Nick Wilder Installation)** 1970  
Reconception of installation at the Nicholas Wilder Gallery, Los Angeles, 1970  
wallboard, three closed-circuit video cameras, scanner and mount, four 20-in. black-and-white monitors, videotape player, videotape (black and white, silent)  
120 x 480 x 240 in. (304.8 x 1219.2 x 609.6 cm) overall  
Courtesy the artist
- 36 **Raw War** 1970  
neon tubing with clear glass tubing suspension frame  
6 1/2 x 17 1/8 x 2 1/2 in. (16.5 x 43.5 x 6.4 cm)  
Edition 1/6  
Collection The Baltimore Museum of Art  
Gift of Leo Castelli, New York  
Exhibition copy
- 37 **Microphone/Tree Piece** 1971  
typewriting and ink on paper  
11 x 8 1/2 in. (27.9 x 21.6 cm)  
The Grinstein Family Collection, Los Angeles
- 38 **Run from Fear, Fun from Rear** 1972  
neon tubing with clear glass tubing suspension frame  
two parts: 8 x 46 x 2 1/4 in. (20.3 x 116.8 x 5.7 cm) and 7 1/4 x 44 1/2 x 2 1/4 in. (18.4 x 113 x 5.7 cm)  
Edition 4/6  
Collection Gerald S. Elliott, Chicago  
Exhibition copy
- 39 **Please/Pay/Attention/Please** 1973  
collage and Letraset on paper  
27 1/2 x 27 1/2 in. (69.9 x 69.9 cm)  
Private collection, Italy
- 40 **Tony Sinking into the Floor, Face Up and Face Down** 1973  
videotape, color, sound  
60 min., repeated continuously  
Collection Stedelijk Museum, Amsterdam  
Exhibition copy

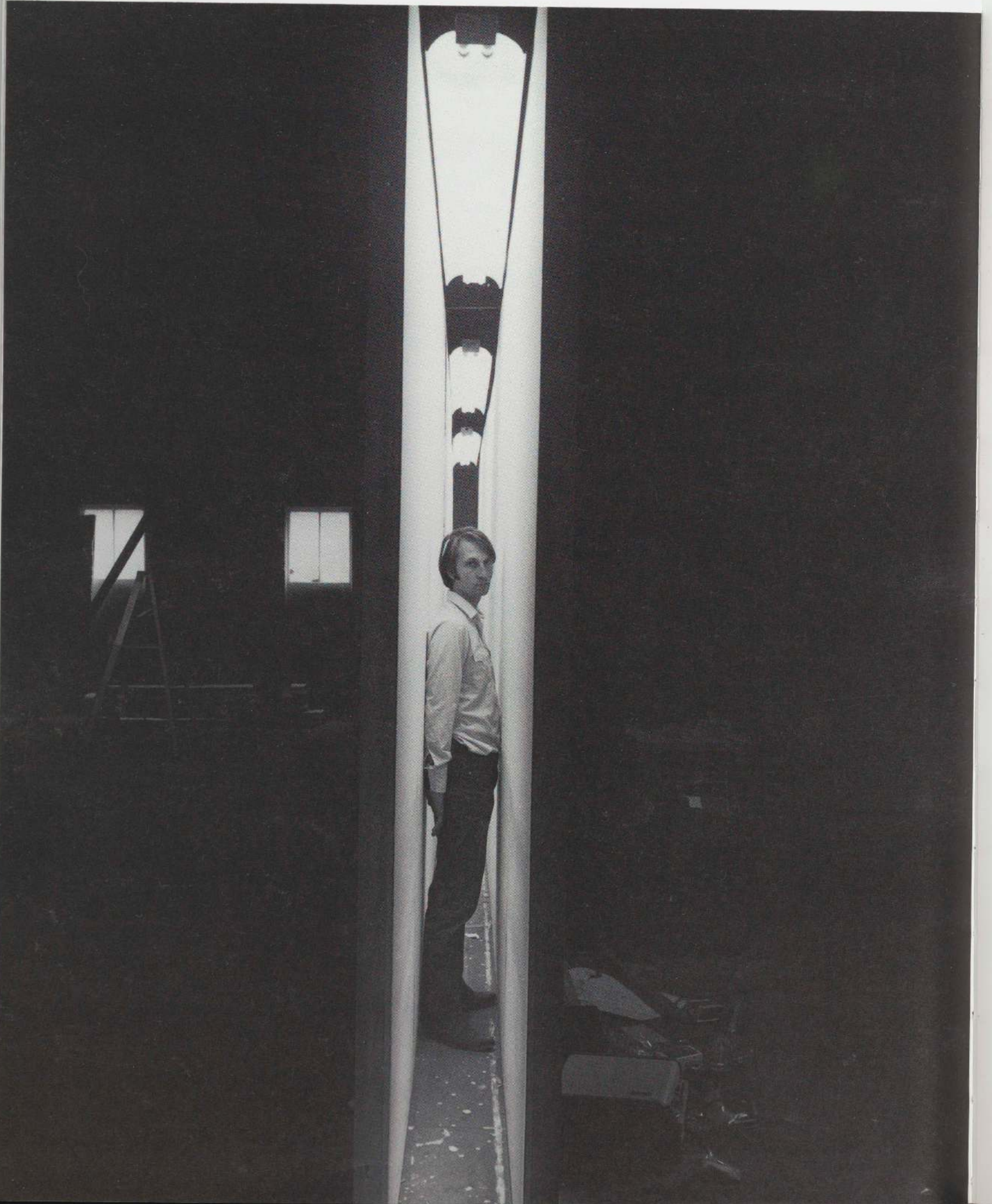
- 41 **Yellow Room (Triangular)** 1973  
wallboard, yellow fluorescent light  
120 x 216 in. (304.8 x 548.6 cm) each wall  
Solomon R. Guggenheim Museum, New York  
Panza Collection, 1991  
Exhibition copy
- 42 **Audio-Video Underground Chamber** 1972-1974  
concrete chamber, closed-circuit video camera, microphone,  
rubber gasket, steel plate, bolts, cord, black-and-white monitor  
27 1/2 x 35 1/2 x 86 1/2 in. (69.9 x 90.2 x 219.7 cm);  
chamber buried 98 1/2 in. (250.2 cm) deep  
Lohaus-De Decker Collection, Antwerp, Belgium  
Exhibition copy  
(shown in Madrid and Minneapolis)
- 43 **Untitled (Study for Audio-Video Underground Chamber)** 1974  
graphite on paper  
16 3/4 x 24 in. (42.5 x 61 cm)  
Lohaus-De Decker Collection, Antwerp, Belgium
- 44 **Consummate Mask of Rock** 1975  
Installation of sculpture and text  
  
Sculpture:  
limestone, eight 15-in. (38.1 cm) cubes,  
eight 14-in. (35.6 cm) cubes  
360 x 360 in. (914.4 x 914.4 cm) overall  
Courtesy the artist  
Exhibition copy  
  
Text:  
typewriting, paper, and tape on paper  
39 1/2 x 19 1/2 in. (100.3 x 49.5 cm), framed  
Courtesy Leo Castelli Gallery, New York
- 45 **Untitled (Model for Trench, Shaft, and Tunnel)** 1978  
fiberglass, polyester resin  
129 7/8 x 118 1/8 x 118 1/8 in. (330 x 300 x 300 cm)  
Collection Museo Nacional Centro de Arte Reina Sofia, Madrid  
(shown in Madrid only)
- 46 **Model for Tunnel Made Up of Leftover Parts of Other Projects** 1979-1980  
fiberglass, plaster, wood  
22 x 275 1/2 x 255 7/8 in. (56 x 700 x 650 cm)  
Collection Hallen für neue Kunst, Schaffhausen, Switzerland  
(not shown in Madrid)
- 47 **South America Triangle** 1981  
steel beams, steel cable, cast-iron chair  
39 x 169 x 169 in. (99.1 x 429.3 x 429.3 cm); suspended 60 in.  
(152.4 cm) above floor  
Collection Hirshhorn Museum and Sculpture Garden,  
Smithsonian Institution, Washington, D. C.  
Holenia Purchase Fund, 1991
- 48 **Violins Violence Silence** 1981-1982  
neon tubing with clear glass tubing suspension frame  
60 1/2 x 66 1/2 x 6 in. (153.7 x 168.9 x 15.2 cm)  
Oliver-Hoffmann Family Collection, Chicago  
Exhibition copy
- 49 **Live and Die** 1983  
graphite, pastel, charcoal, and watercolor on paper  
two drawings: 112 3/16 x 50 in. (285 x 127 cm) each, unframed  
117 5/16 x 108 5/8 in. (298 x 276 cm) overall  
Collection Annick and Anton Herbert, Ghent, Belgium
- 50 **Untitled (Study for Musical Chairs: Studio Version)** 1983  
charcoal and graphite on paper  
38 3/8 x 50 in. (97.5 x 127 cm)  
Collection Franz Meyer, Zurich
- 51 **Musical Chairs: Studio Version** 1983  
wood, aluminum, three chairs, steel cable  
51 1/8 x 165 3/8 x 165 3/8 in. (129.9 x 420.1 x 420.1 cm)  
Collection Hallen für neue Kunst, Schaffhausen, Switzerland
- 52 **Model for Room with My Soul Left Out, Room That Does Not Care** 1984  
wood, Foamcore, wire, graphite  
60 1/2 x 61 x 62 in. (153.7 x 154.9 x 157.5 cm)  
Courtesy Leo Castelli Gallery, New York
- 53 **One Hundred Live and Die** 1984  
neon tubing mounted on four metal monoliths  
118 x 132 1/4 x 21 in. (299.7 x 335.9 x 53.3 cm)  
Collection Fukutake Publishing Co., Ltd.,  
Naoshima Contemporary Art Museum, Kagawa, Japan  
Exhibition copy
- 54 **Untitled (Haus Esters Installation)** 1985  
graphite and collage on paper  
22 1/2 x 30 1/8 in. (57.2 x 76.4 cm)  
Courtesy the artist
- 55 **Chambres d'Amis (Krefeld Piece)** 1985  
Installation of videotapes, audiotape, and neon  
configuration variable; for this exhibition, installed in three rooms  
Collection Gerald S. Elliott, Chicago  
  
**Good Boy Bad Boy**  
two 26-in. color monitors, two videotapes (color, sound)  
Exhibition copy  
  
**One Hundred Live and Die**  
audiotape played in a room  
Exhibition copy  
  
**Hanged Man**  
neon tubing mounted on metal monolith  
86 5/8 x 55 x 10 3/4 in. (220 x 139.7 x 27.3 cm)  
Exhibition copy
- 56 **Crime and Punishment (Study for Punch and Judy)** 1985  
graphite, charcoal, and watercolor on paper  
77 x 60 5/8 in. (195.6 x 154 cm)  
Collection Kunstmuseum Basel, Kupferstichkabinett, Basel
- 57 **Mean Clown Welcome** 1985  
neon tubing mounted on metal monolith  
72 x 82 x 13 1/2 in. (182.9 x 208.3 x 34.3 cm)  
Collection Udo and Anette Brandhorst, Cologne  
Exhibition copy

- 58 **Violent Incident** 1986  
 Installation: twelve 26-in. color monitors, four videotape players, four videotapes (color, sound)  
 approx. 102 ½ x 105 x 18 ½ in. (259.4 x 266.7 x 47 cm) overall  
 Collection Tate Gallery, London  
 Exhibition copy
- 59 **Clown Torture** 1987  
 Installation: two 20-in. color monitors, two 25-in. color monitors, four speakers, two video projectors, four videotapes (color, sound)  
 dimensions variable  
 Collection Lannan Foundation, Los Angeles  
 Exhibition copy
- 60 **Carousel** 1988  
 steel, aluminum  
 h: 84 in. (213.4 cm); diam: 216 ¾ in. (550.5 cm)  
 Collection Haags Gemeentemuseum, The Hague, the Netherlands
- 61 **Learned Helplessness in Rats (Rock and Roll Drummer)** 1988  
 Installation: Plexiglas maze, closed-circuit video camera, scanner and mount, switcher, 13-in. color monitor, 9-in. black-and-white monitor, video projector, two videotapes (color, sound)  
 dimensions variable  
 Collection Elaine and Werner Dannheisser  
 Original maze, exhibition copies of videotapes
- 62 **Model for Animal Pyramid II** 1989  
 photographic montage, tape  
 90 ½ x 60 ½ in. (229.9 x 152.8 cm) overall  
 Collection The Museum of Modern Art, New York  
 Gift of Agnes Gund and Ronald S. Lauder
- 63 **Untitled (Two Wolves, Two Deer)** 1989  
 foam, wax, wire  
 56 x 148 x 145 in. (142.2 x 375.9 x 368.3 cm)  
 Private collection, New York  
 (not shown in Madrid)
- 64 **Hand Puppet** 1990  
 aluminum, chromed lead, cardboard, tape, wire, shoelace, lamp, glassine  
 50 ½ x 58 ¼ x 60 in. (128.3 x 148 x 152.4 cm)  
 Courtesy Sperone Westwater, New York
- 65 **Shit in Your Hat—Head on a Chair** 1990  
 Installation: chair, wax head, rear-screen projector and screen, videotape (color, sound)  
 dimensions variable  
 Colección de Arte Contemporáneo Fundació "la Caixa," Barcelona  
 Original objects, exhibition copy of videotape
- 66 **Ten Heads Circle/Up and Down** 1990  
 wax, wire  
 diam: 96 in. (243.8 cm); heads suspended  
 56 ½ to 60 in. (143.5 to 152.4 cm) above floor  
 The Eli and Edythe L. Broad Collection, Los Angeles





# CATALOGUE RAISONNÉ



#### INTRODUCTORY NOTES

The first entry in this catalogue of Bruce Nauman's work is a ceramic sculpture from 1965, *Cup and Saucer Falling Over*, made when the artist was a graduate student at the University of California, Davis. The last work catalogued is the 1993 video installation *Coffee Spilled and Balloon Dog*, which also shows a coffee cup falling. As the deadlines approached for completing this project, such a neat sense of closure was surprising and welcome, but it is also problematic: welcome because it so elegantly reflects Nauman's episodic return to ideas and images; problematic in that it brackets research that is not yet complete, and because there is rarely anything neat, fixed, or predictable about this body of work. Nauman's approach to artmaking, his taste for inquiry over summary, and the nature of the works themselves—some have a temporal dimension, a number do not exist materially at all—are factors that have been challenging to reconcile with the kind of scrutiny required by a catalogue raisonné. We have had to develop research methods and standards of documentation to account for the work of an artist who has devoted himself to ideas and processes as often as to the fabrication of objects. Like the work itself, this annotated cataloguing of Nauman's art is not, therefore, strictly orthodox. And while it is comprehensive in scope and highly detailed in its findings, it cannot pretend to be definitive. The volume is far larger than any of us had anticipated. An initial source put the estimated count of Nauman's works at between two hundred fifty and three hundred; the number we have found to date is closer to five hundred. And we have been discovering works up to and beyond the deadlines for publication. This makes us all the more aware that we will surely have missed some.

The published record on Nauman is extensive, and we have benefited greatly from this body of existing literature. Special note must be made of the work of Coosje van Bruggen, who with her

1988 book *Bruce Nauman* and her contributions to the exhibition catalogue *Bruce Nauman: Drawings 1965–1986*, has done groundbreaking work in documenting Nauman's art in systematic detail and within a thematic framework. Acknowledgment must also be made to Brenda Richardson's superb cataloguing in *Bruce Nauman: Neons*, to Christopher Cordes' equally thorough and precise enumeration in *Bruce Nauman: Prints 1970–89*, and to Jörg Zutter's analytic presentation of Nauman's more recent work in *Bruce Nauman: Skulpturen und Installationen, 1985–1990*.

The preparation of this volume was a process of discovery in several collaborative stages—first with the Museum of Fine Arts, Boston, and the Art Institute of Chicago, and subsequently with the Walker Art Center. Throughout I have worked closely in contact with staff members of those museums. The early phase of the project, in 1989 and 1990, involved assembling a preliminary master inventory, for which we gathered records and photographic materials from the many galleries that have represented Nauman since 1968, from the artist's own archives, and from published information. During the spring of 1991, advertisements were also placed in a number of art journals to request information from collectors and institutions. Throughout the following year we began the process of soliciting photographs, documentation, and collection credits; updating the bibliography and exhibition history; and beginning to collect ownership and provenance information. The process of compiling all this information began in earnest when the project moved in the summer of 1992 to the Walker Art Center, where the comprehensive bibliography and exhibition history were completed, specific research and fact-checking on the individual works was undertaken, and the final editorial and design processes were developed. Through all these stages, and especially the last, the work and ideas of many individuals have built this book. Kathy Halbreich and Neal Benezra have noted in their preface and acknowledgments to this volume the names of these individuals; I am deeply indebted to each of them. To this list I add the names of Brian Hassett and Irene Hofmann of the Walker Art Center; and Maria Reidelbach, independent computer advisor, who developed with curatorial sensitivity and great technical ease a computer application that is a model for catalogues raisonnés. And finally, to Amy Parsons I offer thanks for her help in deciphering the intricate routes of provenance and for her good company.

To the archivists, registrars, and administrators of the galleries and collections, appreciation is due for much work on our behalf as well. Particular thanks go to Dorothee Fischer for reconstructing checklists of exhibitions at Galerie Konrad Fischer, Düsseldorf, for providing many of her photographs and rare photographic material on behalf of the gallery, and for answering, along with Konrad Fischer, numerous questions. At Leo Castelli Gallery, New York, which provided a great number of the photographs in this catalogue, thanks are due to Patty Brundage, Susan Brundage, Christopher Gallagher, Laura Marie Leopardo, Charlene Langos, Maureen Mahony, Mary Jo Marks, Michael Ortoleva, Amy Poll, and, of course, to Leo Castelli himself. At Sperone Westwater, New York, I salute Joan Hirschhorn, David Leiber, Mark Neston, Valentina Pero, Karen Polack, Jill Rowe, Gian Enzo Sperone, David Washburn, and especially Angela Westwater for the highly skilled editorial eye she brought to bear on many details.

I wish to thank as well Dr. Giuseppe and Mrs. Panza di Biumo, who early on collected some of Nauman's most difficult works and installed them in their villa in Varese; and Christiana Caccia Dominioni, of the Panza Collection, Milan, who provided much documentary material and patiently researched many questions. I also thank Dr. Panza for discussion of particular works. At the Solomon R. Guggenheim Museum, New York, where most of Nauman's work in the Panza Collection now resides, I thank Jenny Blessing, Lisa Dennison, Juliet Nations-Powell, and Diane Waldman for their assistance along the way. To Christel Sauer and Urs Raussmüller of the Hallen für neue Kunst, Schaffhausen, who have set a high standard for exhibiting Nauman's work, and to their colleagues Doris Grob, Alexander Ritter, and Cornelia Wolff, who provided thorough documentation and answered many questions, I am particularly grateful. We are also grateful to Jenny Blythe of the Saatchi Collection, London, for fact-checking, as well as to Charles Saatchi for his help. Also of assistance in our sleuth work were Anthony Grant, Gail Mallen, and Christiane Mennicke of Sotheby's; Neal Meltzer, Laura Paulsen, and Hy Schwartz of Christie's; Ealan Wingate of

Gagosian Gallery, New York; and Joseph Helman, whose personal recollections from the Helman Gallery in St. Louis were invaluable. We also thank Jim Cohan and Harriet Laver, of Anthony d'Offay Gallery, London, and Glen McMillan, formerly with the gallery and now of CRG, New York; Kelly Shackelford and Daniel Weinberg of Daniel Weinberg Gallery, San Francisco; Cara Kennedy, Tina Oldknow, and Donald Young of Donald Young Gallery, Seattle; Marina Elliades, Barbara Feussner, and Jean Bernier of Galerie Jean Bernier, Athens; Claudine Scharff of Galerie Micheline Sz wajcer, Antwerp; and Andrea Caratsch of Galerie Bruno Bischofberger, Zurich. We also received valuable documentation and advice from Barbara Gladstone, New York; Rhona Hoffman, Chicago; and Margo Leavin, Los Angeles; and the respective staffs at their galleries. For information about works in exhibitions at the Nicholas Wilder Gallery, Los Angeles, special thanks are due Katherine Bishop Crum, who worked with Wilder and was a partner in the gallery; and for information about works from his private collection, Jerald Ordovery, executor of the Wilder estate.

Thanks also go to Diane Aldrich, Los Angeles; Brooke and Caroline Alexander, New York; Doris Ammann, Zurich; Bill Barrette, New York; Mary Beebe, San Diego; David Bourdon, New York; Susan Ferleger Brades, London; Marianne Brouwer, Otterlo; Anny De Decker, Antwerp; Jane Everhart, Albuquerque; Sidney Felsen, Los Angeles; Josef Froehlich, Stuttgart; John Gibson, New York; Justine Grieff; Dwight Hackett, Santa Fe; Alan Kennedy, Paris; Lyn Kienholz, Los Angeles; Suzanne Landau, Jerusalem; Susan Liddell and Nicholas Serota, London; Peter Lodato, Los Angeles; Sarah McFadden, Brussels; Anthony Meier, San Francisco; Alina Pellicer, New York; James Peto, London; Emily Pulitzer and Jeremy Strick, St. Louis; Jessica Reighard, New York; Margit Rowell, Paris; Myriam Salomon, Paris; Ted Simon, Philadelphia; Michael H. Smith, Pasadena; Dirk Snauwaert, Brussels; Lynn Souter, Chicago; Elise Stimac and Beverley Calté, Paris; Larry Urrutia, La Jolla; Diane Vanderlip, Denver; and Theodora Vischer and Dieter Koepplin, Basel.

I am also indebted to a number of Nauman's colleagues from his student years, including Italo Scanga, his teacher at the University of Wisconsin, Madison, and many who knew him at the University of California, Davis, and who have in different ways helped us to shape a fuller account of Nauman's early career: William Allan, Tony DeLap, Jack Fulton, Stephen Kattenbach, Frank Owen, and William T. Wiley. I am especially grateful for the explanations of technical and collaborative methods offered by Terry Allen, Santa Fe; Dennis Diamond, New York, for video works; Jacob Fishman, Winnetka, Illinois, for neons; and Jack Fulton, San Francisco, and Donald Woodman, Albuquerque, New Mexico, for photographs. Barbara London, Museum of Modern Art, New York, provided insights into video and film cataloguing as well as information on the preservation of these media. Stephen E. Weil, Deputy Director, Hirshhorn Museum and Sculpture Garden, shared his literary ear and legal and visual eye in eliciting the ways to define an artwork. Private collectors too numerous to mention also have been extraordinarily generous and open with information about their works; this we take as testament to their affection and respect for Nauman. Documentation also was provided generously by many museums in the United States and Europe. Key to the artist's archives and putting all the pieces of the puzzle together is Juliet Myers, administrative assistant to Bruce Nauman. She has been a detective of the first order, whose patience and stamina in tackling the big subjects and the smallest details was matched only by her ability to know the difference between the two. She has been the critical link between the studio and all of us who have had questions for the artist.

During the course of this project, I have been privileged in many ways: to work as part of a team with Kathy Halbreich and Neal Benezra, both of whom are intrepid in their rethinking of the best ways to present an artist's work in the time-based frame of an exhibition and the more long-term boundaries of a book; and to work directly with Bruce Nauman, who—understandably reluctant to take time from his studio, where he continues to struggle with the basic issues of "how to proceed," or from his horse-training, to which he applies the same kind of diligence and grace—has been open to confronting new issues about his work and to looking back in order to rethink and clarify many subjects for the future.

Joan Simon, Paris

## GUIDE TO THE ENTRIES

This catalogue is an annotated, chronological record (1965–1993) of Bruce Nauman's ceramics, painting, performances, sculptures, artist's books, photographic works, films, videotapes, audio pieces, text pieces, holograms, neons, set designs, and architectural and multimedia installations. His prints and drawings, which have been catalogued in two previous volumes, *Bruce Nauman: Drawings 1965–1986* (Basel: Museum für Gegenwartskunst, 1986) and *Bruce Nauman: Prints, 1970–89: A Catalogue Raisonné* (New York: Castelli Graphics and Lorence-Monk Gallery; Chicago: Donald Young Gallery, 1989), are not included in this compendium.<sup>1</sup> The goal has been to assemble and document works that Nauman purposely made to be presented as art, regardless of whether a given work is materially extant.<sup>2</sup> These are presented in the numerically catalogued entries (catalogue numbers 1 through 480). Several works that were discovered late in the preparation of the volume appear at the end of these entries; they have been assigned catalogue numbers, appended with the designation A, to indicate the place they would appear in the main body of entries. In addition, a number of works Nauman made but subsequently destroyed are catalogued separately in an appendix (numbers D-1 through D-25).

Entries contain information in the categories listed below. Not every work will contain information in each of the categories. (Performances, for example, in general contain no dimension or collection information; a work may not have been exhibited or reproduced in a publication.) Information is as complete as possible through June 1, 1993. In some cases, we have been able to accommodate information obtained after that date. We are aware that some of the data in this book are drawn from records that may now be obsolete, and that in the time that has elapsed between the book's preparation and publication, some information may have changed.

**CATALOGUE NUMBER** Catalogue numbers have been assigned consecutively to the entries, which are ordered chronologically by year and alphabetically within each year. Untitled works have been placed in a sequence determined by the artist. Works created over more than one year are entered by the year of completion. (For example, works made during the course of 1966–1967 are entered under 1967.) Works that were remade at a later date are entered by the year of refabrication. (For example, a series of photographic works made in 1966–1967 and reprinted as an edition in 1970 are dated 1966–1967/1970 and are entered under 1970.) Installation works that are refabricated with each showing are entered under the year of their first public installation.

**TITLE** The title given in each entry is confirmed by the artist. Alternate titles and previously published variations are noted (see below) so that the reader may more easily identify references in other sources. The designation "Untitled" is not officially the title of any of Nauman's works; however, since many pieces have been so identified in previous publications, the designation is used here (sometimes with a descriptive phrase appended) to indicate the absence of a specific title. Formal titles are given in a roman bold typeface.

**DATE** A work's date is given next to the title and is confirmed by the artist. As noted above, for works created over more than one year, the span of years is given, separated by a hyphen (e.g., 1965–1968). Such works are ordered alphabetically among those in the year of their completion. For works that were made as replacements for an earlier version, both dates are given, separated by a solidus (e.g., 1975/1977), and are ordered alphabetically among those in the year of their refabrication or reconception. Architectural and multimedia installations, which are reconstructed for each showing, are dated by the year of their first public exhibition.<sup>3</sup> Works that were sold via drawings and/or certificates granting the right to build, but that have not yet been constructed, are dated by the year of their conception and/or sale. Editioned works are entered under the year of first fabrication.<sup>4</sup> Early film and video works have been dated according to a number of criteria. These derive from the work itself, from the artist's recollections, and from comparing information provided in previous publications.<sup>5</sup>

**MATERIALS** The listing of a work's materials, given beneath the title, derives from information provided by collectors, galleries, the artist, and previous publications. Information from these various sources has been adapted in an attempt to achieve consistency throughout the publication. Each of the media Nauman has employed in his work—many of them nontraditional—has demanded its own considerations. Many have their own archival methods and standards, some of which are not easily adapted to the general requirements for consistency in a volume such as this or to Nauman's particular working methods. Some works have undergone revisions in their medium specifications as technical innovations (for example, videodisc for continuous playing video installations and computerized switching for neons) have become available and affordable or as works have been rebuilt for exhibition over the years.<sup>6</sup> The listing of materials used in the neon works is confined to the neon tubing (that is, the glass tubing containing neon gas) and either clear glass tubing that forms a suspension frame to support the work or a monolith in wood or metal on which the neon tubing is mounted. Technical information regarding mechanical or computerized switching equipment or the method used to achieve particular color effects (gases, colored glass, coatings used on the glass) is not listed in the medium description but is frequently cited in the notes. Films are described by gauge, film stock (color or black-and-white), and the presence or absence of sound. Single-channel video works contain information regarding color and sound but do not contain reference to format.<sup>7</sup> For video-installation work, monitors and playback equipment are generally listed, since they form a part of the sculptural environment. (The size and type of such equipment is not noted since these often vary in particular installations of the piece.) Pieces that do not exist materially, but only in the form of written instructions that detail their execution, are listed as "proposal for (performance, installation, object, etc.)." If the piece is based on written instructions but has at some time been physically executed, the actual medium (be it the designation "performance" or a listing of materials used in installation) is given, regardless of whether the piece exists materially at this time. Explanations of Nauman's use of various materials are given in the notes, most frequently in the notes for the first work to employ a particular set of materials or processes. Such discussions are cross-referenced in the notes for subsequent works that employ the material or process.

**DIMENSIONS** Dimensions of objects are given in inches, followed by dimensions in centimeters within parentheses. Height precedes width precedes depth. Dimensions are those supplied by the works' owners. In the absence of such information, data are derived from gallery records or the artist's archives or estimations. The size of corridors and other architectural installations (as well as overall dimensions for multimedia installations) may differ in their various exhibition realizations due to the size of exhibition space; dimensions for these works are given as either approximate



or variable, followed by the dimensions for the first public installation of the piece, where these are known. For temporal works in film and video, duration is listed in minutes and/or footage. Since the films are not meant to be viewed with a definitive beginning or end (with the exception of the collaborative works made with William Allan or Frank Owen, which receive actual running times), their duration is generally listed, according to Nauman's preference and reflecting his working methods, as the length of the standard roll of 16mm film he used and its approximate projected duration (400 feet, approximately ten minutes). Similarly, single-channel video work (for which an activity was performed to fill a sixty-minute reel or cassette, or was looped to do so) in general receives the duration of the cassette itself, with the designation "to be repeated continuously." Durations of videotapes used as visual elements of installation works are not given; in all cases these tapes are played continuously. Approximate durations of performances are given when they are known.

**COLLECTION** The name and place of ownership are given, with the collection credits provided by the owner, the owner's agent, or a gallery on behalf of the collector.<sup>8</sup> If the owner has requested anonymity, the notation "Private collection" is used. Similarly, if the owner has requested that no city attribution be used, that request has been honored. For editioned works, the size of the edition is noted and a credit is given for each collection when the edition size is ten or fewer pieces.<sup>9</sup> No collection credit is given for live performances unless the rights to the performance have been transferred to a collector; in the remaining cases these are understood to be the intellectual property of the artist. It should be noted that in other cases as well, "Collection the artist" does not always indicate material possession of the piece; rather it may signal that rights to build, perform, or otherwise execute a piece reside with the artist. For films and videotapes for which multiple copies have been sold, no collection credit is given. Instead, the current distributor of the work is indicated to refer readers to a location where a copy of the work may be found. In the case of films for which no prints were made and the camera original is in the possession of an owner, a collection is cited.

**PROVENANCE** Former owners are listed in chronological sequence, with the agent of transfer (gallery, private dealer, or auction house), when it is known, given in brackets. We have tried to trace the history of a work's ownership back to the artist; this was not possible in all cases. When the following gallery names appear first in the provenance listing, it is to be understood that they stand for the artist, who had consigned or sold works to them: Nicholas Wilder Gallery, Los Angeles; Leo Castelli Gallery, New York; Galerie Konrad Fischer, Düsseldorf; Galleria Sperone, Turin, Milan, or Rome; Sperone Westwater Fischer, New York; Sperone Westwater, New York. When these galleries appear further along in a provenance sequence, it should be understood that they are acting on behalf of a consignor other than the artist. Provenance is traced for individual works in editions of fewer than ten.

**ALTERNATE TITLE(S)** A list of alternative titles by which the work has been known is given to aid the reader in locating references to the work in other publications.

**NOTES** The notes are offered to further identify a work and to provide contextual material, including, for example, comments by the artist, contemporary accounts of the work, or explanations of materials or processes used.<sup>10</sup> Unless otherwise noted in parentheses, quoted material derives from interviews by the author. Reference to related works in this volume is made by citing the relevant catalogue raisonné number. Reference to related drawings or prints catalogued in *Bruce Nauman: Drawings 1965-1986* or *Bruce Nauman: Prints, 1970-89: A Catalogue Raisonné*, respectively, is made by citing the catalogue numbers for works as they appear in each of those volumes. These citations are shortened in the notes to "Drawings, no. X," or "Prints, no. X." References to uncatalogued works are given in full. Cross-reference is also made in the notes to illustrations of a work that appear elsewhere in this volume; a page number of the illustration is given, as well as a plate number if the work is included in the exhibition.

**EXHIBITIONS** Selected exhibitions in which a work was shown are listed. These citations, divided into solo and group exhibitions and ordered chronologically within each division, are given the following abbreviated form:

Organizing institution of the exhibition, City, Year of exhibition,<sup>11</sup> Checklist number in accompanying exhibition catalogue, if pertinent. Page number of illustration in accompanying exhibition catalogue, if pertinent<sup>12</sup>

*Example:* Solo: Leo Castelli Gallery, New York, 1968, no. 9, unpag. Group: Whitney Museum, New York, 1990, no. 29, p. 65.

Readers are directed to the appropriate solo or group section of the Exhibition History (pp. 343–362) for full references for the exhibitions, and to the Bibliography (pp. 363–379) for full references for the accompanying exhibition catalogues. In the above example, the reader can obtain full references for the first citation by consulting the listings under the year 1968 in the solo exhibitions section of the Exhibition History and then finding Leo Castelli Gallery. (If more than one exhibition is listed for a gallery in a single year, the name of the exhibition is given in parentheses after the date in the listing. If the work was shown only at a single site of a touring exhibition, the name of the organizing exhibition is given, with the site at which the piece was shown indicated in parentheses after the date in the listing.) Full reference to the accompanying catalogue can be found by consulting the solo exhibition catalogue section of the Bibliography, looking first for the city (New York), then the institution (Leo Castelli Gallery), and finally, the date (1968). Names of institutions are shortened on occasion (Whitney Museum for Whitney Museum of American Art in the example above). Reference to Nauman's first retrospective exhibition, jointly organized in 1972 by the Los Angeles County Museum of Art and the Whitney Museum of American Art, New York, has been abbreviated as LACMA/Whitney, Los Angeles, 1972, throughout.

**PUBLICATIONS** Selected publications in which the piece is illustrated are listed. (These do not include catalogues from exhibitions in which the work was shown, for which see above.) The publications are listed in the following order, which recapitulates the order of entries in the Bibliography: artist's books and writings; interviews and monographs; articles and reviews; solo exhibition catalogues; group exhibition catalogues; general books and references. Publications not listed in the Bibliography (for example, sales catalogues) are given full references at the end of the listings. All other entries are given the following abbreviated forms:

*Articles:* Last name of author, Shortened title of article in quotations, Page number of illustration. (Wortz, "Measurements of Time," p. 87)

*Solo exhibition catalogues:* Institution, City, Year of exhibition (solo), Page number of illustration. (Whitechapel Art Gallery, London, 1986 (solo), unpag.)

*Group exhibition catalogues:* Institution, City, Year of exhibition, Page number of illustration. (Museum Fridericianum, Kassel, 1982, p. 210)

*Books:* Author's name (or shortened title of book, if no author), Year of publication, Page number of illustration. (Sauer 1984, p. 37; *The Tate Gallery 1972–4*, 1975, p. 96)

Full references for the publications may be found in the appropriate section of the Bibliography (pp. 363–379). Solo exhibition catalogues are so designated in parentheses after the date in the entry; catalogue entries that contain no designation refer to group catalogues. A dagger (†) after an exhibition catalogue entry indicates that although the work in question is listed in the publication's checklist, records show that it was not, in fact, exhibited. When more than one exhibition catalogue was published in conjunction with an exhibition, the name of the publication in question appears in parentheses after the date: for example, Kaiser Wilhelm Museum, Krefeld, 1992 (*Wie Vorstellungen Form*). References to Coosje van Bruggen's monograph book *Bruce Nauman* (New York: Rizzoli, 1988) use the book entry format (Bruggen 1988, p. X), but since it is listed in the interviews and monographs section of the Bibliography, it usually appears first in the entries and not with the books and general references at the end of the listings.

**ILLUSTRATION** Wherever possible, an entry is accompanied by a photographic reproduction of the work. Photographic credits are provided at the back of the book. For works in film and video, still images have been selected. For architectural or multimedia installations, the illustration is generally of the first public installation of the work, wherever such documentation is available. For several installations for which a photograph of the piece does not exist, a drawing has been used to give an idea of the overall visual plan. This may not be the drawing that constitutes the piece's ownership.<sup>13</sup> In a very few cases, drawings are used to illustrate pieces that were sold as works but have not yet been constructed. For text works, the complete text is reproduced in the body of the notes. To conserve space, these are transcribed in block form, with a solidus indicating a line or stanza break in the original.

<sup>1</sup> While drawings and prints are not included here, a number of works on paper, mostly made with various photographic processes, are. These include one blueprint and a number of montages made of cut-and-taped photographs. Nauman makes a distinction between these latter and his drawings that may contain photographs as a part of their construction. (See illus., pl. 54, p. 161, for an example of such a drawing with photograph attached.)

2 Works that do not exist materially but that Nauman considers to be part of the total body of his art works include those that deteriorated or became damaged beyond repair (as opposed to those he destroyed intentionally, which are enumerated in the appendix of destroyed works), as well as a large body of work that includes performances, corridors and other architectural installations that are rebuilt each time they are shown, and pieces made as models for later works but destroyed when the later version was fabricated.

3 This policy was determined by the artist in order to find an appropriate and consistent way of dating works that have been identified variously by the date of initial drawings, studio mock-ups, gallery installations, or drawings rendered after the work's initial installation that detail installation instructions for the collector.

4 Temporary exhibition copies of Nauman's work are sometimes made with the artist's permission to spare fragile originals (especially the neons) the risk of transport and exhibition. When these are exhibited, they carry the date of the work's first fabrication.

5 Nauman's early film and video works previously have been dated according to a number of variables: the date the work was finished in the studio; the date originals were sent to the lab for prints or the date finished prints were received; or the date that copyright credits were added to prints or copies by the Leo Castelli Gallery when they were put into distribution.

6 Since these architectural works are made at different times in different countries and are not built by Nauman himself, there are inevitable differences in standards of construction and materials. In general, Nauman has offered the following principle with respect to such variations: "neither the materials nor the construction techniques should be noticeable either for their craftsmanship or their lack of craftsmanship."

7 When Nauman began to use the newly available Sony portable video equipment (bought for his use by Leo Castelli and subsequently shared with other artists represented by the gallery), the medium was in its infancy and this half-inch, black-and-white equipment was the only economically feasible option. As various technologies have become available, he has used these interchangeably. Because video is essentially a multiple medium, the work has often been reissued on three-quarter-inch U-Matic, half-inch VHS, or videodisc. The difference in these formats is a technical one and not a distinction of medium of significance to Nauman's video work.

8 Whenever the collection credit Hallen für neue Kunst, Schaffhausen, Switzerland, appears in this book, it indicates works in the Raussmüller and Crex collections.

9 Edition numbers given are as ascribed by gallery records. These numbers do not necessarily appear on the works themselves (as in the editioned neons). Research by owners for edition marks on some sculptures has proved inconclusive; in other cases it is incomplete as of the date of publication. Editioned photographs are signed and numbered.

10 In general, information regarding signature is not provided. Although Nauman used his own signature as a subject in his art (see entries 87, 88, and 117), he did not necessarily, or consistently, use it to mark the authenticity of a work. In general, it has not been his practice to sign his sculptures, especially those that are process-oriented or use ready-made, found, or industrially fabricated parts. "It didn't occur to me to sign them; they were just those things out there—they didn't seem to require it." By comparison, Nauman usually signs or initials his drawings. Certificates and/or drawings that accompany the transfer of the right to build an installation or other three-dimensional object bear the artist's signature.

11 Exhibitions that span years are listed under the first year for the first site of the exhibition.

12 Where no page numbers appear in a catalogue and the work has been illustrated, the designation unpag., sometimes followed by an illustration number, is given.

13 Nauman has often produced many drawings related to a single installation piece, and these may be owned by several different parties. The right to build the piece, however, is transferred to only one owner, either by virtue of the fact that the drawing itself explicitly states this right or that the sale was accompanied by a certificate transferring the right to build. In the absence of documentation in writing by the artist, ownership of a drawing does not constitute ownership of a related three-dimensional object or construction.



1

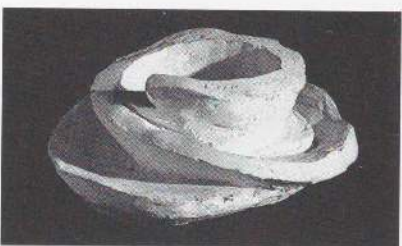
**Cup and Saucer Falling Over** 1965

unglazed ceramic  
4 x 5 1/2 x 5 1/2 in. (10.2 x 14 x 14 cm)

Richard L. Nelson Gallery and The Fine Arts Collection, University of California, Davis. Gift of the artist

**NOTES:** This work condenses the verbal and formal play of two of Nauman's teachers at the University of California, Davis: William T. Wiley and Robert Arneson. The cup seems to have fallen over, and Nauman's descriptive title is inscribed on the side of the sculpture. The spilling coffee cup is a recurring image in the artist's work. (See Drawings, no. 42; Prints, p. 130; photographic works 74, 90, 175, 362, 363, 364, 372; the mixed-media drawing 444; and the video installation 480.)

**EXHIBITIONS:** Solo: University of California, Davis, 1966. Group: San Francisco Art Institute, 1966; University of California, Davis, 1982; Richard L. Nelson Gallery, University of California, Davis, 1991.



2

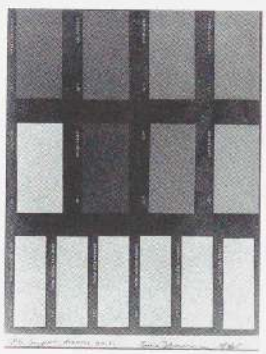
**Cup Merging with Its Saucer** 1965

unglazed ceramic, graphite  
2 x 5 1/2 x 6 in. (5.1 x 14 x 15.2 cm)

Richard L. Nelson Gallery and The Fine Arts Collection, University of California, Davis. Gift of the artist

**NOTES:** The title of this work is inscribed on the cup's rim. See discussion and related works in 1.

**EXHIBITIONS:** Group: University of California, Davis, 1982, unpag.; Richard L. Nelson Gallery, University of California, Davis, 1991.



3

**P.P.G. Sunproof Drawing No. 1** 1965

sepia tone blueprint on paper  
11 7/8 x 8 1/2 in. (30.2 x 21.6 cm)

Richard L. Nelson Gallery and The Fine Arts Collection, University of California, Davis. Gift of the artist

**ALTERNATE TITLE:** Sunproof Drawing No. 1

**NOTES:** This work is based on an appropriated industrial paint chart, turned on its side and presented as a blueprint in sepia tone. A play on process as well as on words, the piece is neither a drawing (it was produced by a photomechanical process) nor polychromatic, as suggested by the color names and mixing codes it lists. As he would do in many later works, Nauman here offers information that contradicts what is seen. See illus., p. 17.

**EXHIBITIONS:** Solo: University of California, Davis, 1966. Group: Memorial Union Gallery, University of California, Davis, 1984; Richard L. Nelson Gallery, University of California, Davis, 1990.



4

**Untitled** 1964-1965

paint on canvas  
66 x 12 1/2 in. (167.6 x 31.8 cm)

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

**PROVENANCE:** Private collection, San Francisco; [Galerie Bruno Bischofberger, Zurich]; Panza Collection, Milan

**NOTES:** This painting's size, scale, and shape have affinities with Nauman's cast-fiberglass sculptures that immediately follow in 1965. Both the painting's distinctive, dusky palette of blues and browns and the idea of doubling or pairing forms are found in some of the fiberglass pieces as well. Nauman believes he used acrylic rather than oil paint, contrary to previously published descriptions. He tested two or three other shapes for similar canvases—his last paintings—but destroyed them all. The painting should be wall-hung rather than propped against the wall as shown in this photograph. See illus., p. 14.

**PUBLICATIONS:** Celant 1980, p. 297; Knight 1988, p. 183.

5

## Untitled 1965

performance  
approx. 30 min.

**ALTERNATE TITLES:** 28 Positions Piece; Wall-Floor Positions; Seven Consecutive Poses

**NOTES:** Nauman described the performance as follows: "I did a piece at Davis which involved standing with my back to the wall for about forty-five seconds or a minute, leaning out from the wall, then bending at the waist, squatting, sitting and finally lying down. There were seven different positions in relation to the wall and floor. Then I did the whole sequence again standing away from the wall, facing the wall, then facing left and facing right. There were twenty-eight positions and the whole presentation lasted for about half an hour" (Sharp, "Nauman Interview," p. 26). He performed a similar series of actions for a 1968 videotape (138) and a sequence of four still photographs circa 1966-1968 (131).

6

## Untitled 1965

performance  
approx. 30 minutes

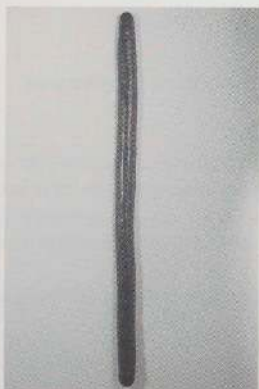
**ALTERNATE TITLES:** Manipulating a Fluorescent Tube; Manipulating an 8' Fluorescent Tube

**NOTES:** In this piece, performed at the University of California, Davis, in 1965, Nauman assumed a series of postures in relationship to a lighted fluorescent fixture he held, concentrating on each for a period of time. "I was using my body as one element and the light as another," he recalled, "treating them as equivalent and just making shapes" (Sharp, "Nauman Interview," p. 26). In 1969 he performed this activity for a videotape (149). See also Drawings, no. 103.

7

## Untitled 1965

fiberglass, polyester resin  
72 x 4 x 3 in. (182.9 x 10.2 x 7.6 cm)  
Courtesy Anthony d'Offay Gallery, London



**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; Mr. and Mrs. Edward Kienholz, Los Angeles; [Irena Hochman, New York]; Saatchi Collection, London; [Gagosian Gallery, New York]

**NOTES:** The earliest of Nauman's surviving fiberglass pieces, this was the first for which the artist used what would become his standard method of making organic-looking casts, which he described as "soft-shape" forms. A plaster mold was made from a handmade clay form and the finished piece was cast by brushing in coats of liquid polyester resin and laying in sheets of woven fiberglass.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 1, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 1, p. 53. Group: Saatchi Collection, London, 1989.

**PUBLICATIONS:** Schjeldahl 1984, unpag. (ill. no. 95).

8

## Untitled 1965

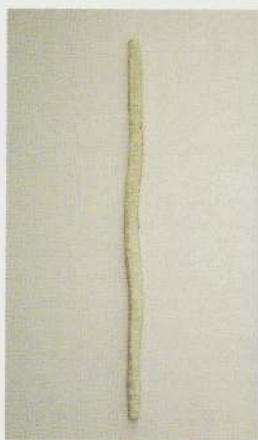
fiberglass, polyester resin  
83 x 3 1/2 x 2 in. (210.8 x 8.9 x 5.1 cm)  
Solomon R. Guggenheim Museum, New York, Panza Collection Extended Loan



**PROVENANCE:** [Galerie Bruno Bischofberger, Zurich]; Panza Collection, Milan

**NOTES:** For this piece, Nauman made a shape in clay from which he fashioned a plaster mold. From this he cast the polyester resin and fiberglass shell, blackening it by infusing the resin with pigmented dye. Although this work previously has been dated 1965-1966, it has been redated here since Nauman believes that he completed the series of organic fiberglass casts in 1965.

**PUBLICATIONS:** Celant 1980, p. 297; Knight 1988, p. 181.



9

## Untitled 1965

fiberglass, polyester resin

80 1/4 x 3 1/4 x 2 in. (203.8 x 8.3 x 5.1 cm)

Courtesy Vivian Horan Fine Art, New York

**PROVENANCE:** [Galerie Bruno Bischofberger, Zurich]; [Lisson Gallery, London]; Saatchi Collection, London; [Gagosian Gallery, New York]; Joseph Rank, Beverly Hills

**NOTES:** The outside of this half-shell — one of the "soft-shape" cast-fiberglass pieces — is white, while its inside is red. Although its medium previously has been identified as "fiberglass (inside painted red)," Nauman did not achieve the colors in this or similar works by using paint but rather by infusing dyes into the resin, which he used in liquid form and brushed into his molds. In addition, he often brushed the surfaces with additional coats of pigmented resin. Since this piece is meant to be wall-hung, the coloration of its interior is, for the most part, a well-kept secret. Nauman would later hide significant details on the undersides of several ground-hugging, square metal-plate sculptures (107, 114).

**EXHIBITIONS:** Solo: Whitechapel Art Gallery, London, 1986.

**PUBLICATIONS:** Schjeldahl 1984, unpag. (ill. no. 96).



10

## Untitled 1965

polyester resin

two parts: approx. 60 in. (152.4 cm) each

Present location unknown

**NOTES:** These two elongated lozenges were cast directly from a clay mold using polyester resin only. Although the same mold was used for both parts, the resin for one part was infused with an orange dye, which Nauman likens to the color of "Nova" lox, while the other was tinted a mottled, graying, greenish-purple. Related works include two versions of *Plan for an Object* (both circa 1965) (photocopy of ink on paper, 8 1/2 x 11 in. [21.6 x 27.9 cm], Richard L. Nelson Gallery and The Fine Arts Collection, University of California, Davis; and photostat, 8 3/4 x 11 in. [21.3 x 27.9 cm], Private collection, Spain).



11

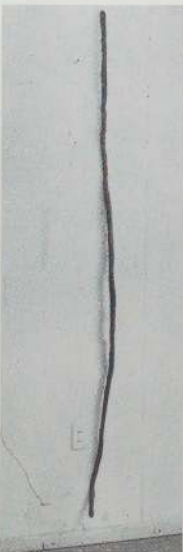
## Untitled 1965

polyester resin

three parts: approx. 72 in. (182.9 cm) each

Collection Robert Hudson, Cotati, California. Gift of the artist

**NOTES:** The work consists of three poles — one orange, one blue, and one a swirling combination of clear and orange-pigmented resin — presented in a pile. Each part was cast from a different mold, which Nauman made by dragging his fist down a length of clay to make an incised, troughlike mark. He then poured the polyester resin, infused with different pigmented dyes, directly into the clay for each cast. Only one of the three poles — the orange — survives intact; the other two shattered beyond repair.



12



13

12

## Untitled 1965

polyester resin

L: approx. 84 in. (213.4 cm)

Destroyed

**NOTES:** This single, sinuous, wall-hung line was cast directly from a clay mold, using only polyester resin and not, as has been previously published, fiberglass. The resin-only casts were extremely fragile, this one particularly so because of its thinness. The work was damaged beyond repair.

**PUBLICATIONS:** Bruggen 1988, p. 40.

13

## Untitled 1965

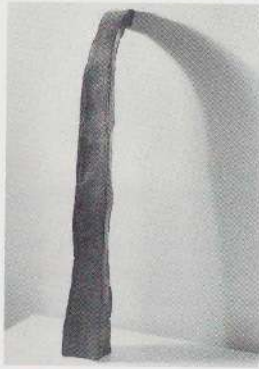
polyester resin, wire

L: approx. 86 in. (218.4 cm)

Destroyed

**NOTES:** Although previously published information describes this as a fiberglass work, it was made by casting polyester resin from a clay mold. The pieces made only of cast resin were extremely brittle and easily shattered beyond repair, as did this one.

**PUBLICATIONS:** Bruggen 1988, p. 40; LACMA/Whitney, Los Angeles, 1972 (solo), p. 57 (detail, foreground).



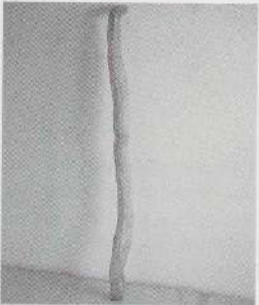
14

**Untitled** 1965

fiberglass, polyester resin

40 x 5 x 8 1/2 in. (101.6 x 12.7 x 21.6 cm)

Collection Albright-Knox Art Gallery, Buffalo, New York. National Endowment for the Arts Purchase Grant and Matching Funds, 1975

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; [Leo Castelli Gallery, New York]**NOTES:** This work was cast as one piece from a plywood-and-corrugated-cardboard mold. Nauman infused pigmented dye into the resin to achieve its muddied, gray-brown color. The hooked shape is seen in his final painting (4), while a scheme for a similar three-dimensional form and propped installation is seen in his 1965 drawing *Plan for an object to be made of folded cardstock or sheetmetal—tin, aluminum galvanized iron or whatnot* (graphite on paper, 11 x 8 1/2 in. [27.9 x 21.6 cm], Collection Elizabeth Cunnick and Peter Freeman, New York). Nauman also used the form in several fiberglass sculptures (15, 24, 25, D-2).**EXHIBITIONS:** Group: Albright-Knox Art Gallery, Buffalo, 1991.**PUBLICATIONS:** "Albright-Knox Buys Area Artist Works," p. 37; "Recent Acquisitions," unpag.; Storr, "Nowhere Man," p. 76 (incorrect caption); Krane et al. 1987, p. 254.

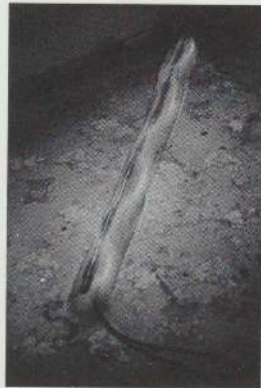
15

**Untitled** 1965

fiberglass, polyester resin

67 1/4 x 6 5/8 x 3 1/8 in. (170.8 x 16 x 8 cm)

Froehlich Collection, Stuttgart

**PROVENANCE:** [?]; [Sotheby's, New York]**NOTES:** This piece combines a "soft-shape" form with the crooked end that Nauman most often reserved for his "hard-edged" casts.**PUBLICATIONS:** Sales cat., Sotheby's, New York (Contemporary Art), Feb. 19, 1988, no. 67.

16

**Untitled** 1965

fiberglass, polyester resin, neon tubing

4 x 6 x 79 in. (10.2 x 15.2 x 200.7 cm)

Collection Nina Van Rensselaer, San Francisco

**ALTERNATE TITLES:** Small Neon and Plastic Floor Piece; Untitled (Small Neon and Plastic Floor Piece)**NOTES:** This is the first work in which Nauman combined neon with a fiberglass cast. The piece consists of two translucent half-shell forms made from the same plaster mold (itself made from a hand-shaped clay form). The two elements are joined at the top in a seam that is emphasized with black dye infused into the resin. Inside is a length of neon tubing that causes the piece to glow orange. Although the work was presumed lost or destroyed, it has been in the collection of the present owner since she bought it from Nauman when the two were students at the University of California, Davis. Sometimes mistaken as part of this piece is another of his neon experiments of 1965 (D-3), long since lost. Related works include 29 and Drawings, nos. 23, 24, and 26–28.**PUBLICATIONS:** Bruggen 1988, p. 51; Baltimore Museum of Art, 1982 (solo), p. 15.



17

## Untitled 1965

fiberglass, polyester resin  
 approx. 68 x 16 x 3 in. (172.7 x 40.6 x 7.6 cm)  
 The Oliver-Hoffmann Family Collection, Chicago

**PROVENANCE:** Stephen Kaltenbach and Judith Weintraub, Sacramento; Malcolm and Judith Weintraub, Sacramento; [Irving Blum, Los Angeles]; [Nicholas Wilder Gallery, Los Angeles]; Barbara and Eugene Schwartz, New York; The New Museum of Contemporary Art, New York; Gift of Barbara and Eugene Schwartz; [Donald Young Gallery, Chicago]

**NOTES:** To construct this piece, Nauman made a long, flat abstract shape out of clay from which he made a plaster mold. This was used twice to cast the fiberglass halves, using pale yellow pigment for one segment and greenish-white pigment for the other. The two parts are displayed propped against the wall in a configuration that Nauman calls a "double reverse pairing." The importance of its installation is underscored by the way in which the work's dimensions have traditionally been given as those of a right isosceles triangle whose two equal sides are formed by the wall and floor: 48 x 16 x 48 in. (121.9 x 40.6 x 121.9 cm).

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 9, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 2, pp. 20, 54. Group: Donald Young Gallery, Chicago, 1985; Museum of Contemporary Art, Chicago, 1988, p. 38.

**PUBLICATIONS:** Bruggen 1988, p. 32; Bruggen, "Entrance, Entrapment, Exit," p. 91; Plagens, "Roughly Ordered Thoughts," p. 58; Storr, "Nowhere Man," p. 77; Whitechapel Art Gallery, London, 1986 (solo), p. 14.



18

## Untitled 1965

fiberglass, polyester resin  
 24 x 132 x 5 in. (61 x 335.3 x 12.7 cm)  
 Courtesy Anthony d'Offay Gallery, London

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; Mr. and Mrs. Melvin Hirsh, Beverly Hills; [Christie's, New York]; Saatchi Collection, London; [Gagosian Gallery, New York]

**ALTERNATE TITLE:** Untitled (Shades of Green, Shades of Gray)

**NOTES:** Although Nauman used the same mold for both parts of this two-part work, he infused different dyes into the resin for each as he made the individual casts: one leg is pea green with a yellow sweep on top; the other is whitish with yellow tones mixed into the resin. The back or "undersides" of the fiberglass casts are displayed as front or "outer sides" in the final disposition of the piece. The two parts are freestanding, with a slight gap between them. See illus., pl. 1, p. 108.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 6, unpag.; Whitechapel Art Gallery, London, 1986, p. 35. Group: Los Angeles County Museum of Art, 1967, no. 95, p. 160; Saatchi Collection, London, 1989.

**PUBLICATIONS:** Bruggen 1988, p. 28; Sharp, "Nauman Interview," p. 24; LACMA/Whitney, Los Angeles, 1972 (solo), no. 4, p. 56; Schjeldahl 1984, unpag. (ill. no. 97); sales cat., Christie's, New York (Contemporary Art from the Collection of Pauli Hirsh), Nov. 8, 1983, no. 14.



19

## Untitled 1965

fiberglass, polyester resin  
 two parts: 70 x 8 x 4 in. (177.8 x 20.3 x 10.2 cm) each; 64  $\frac{3}{16}$  x 8 x 98  $\frac{7}{16}$  in. (163 x 20.3 x 250 cm) overall,  
 installed  
 Collection Hallen für neue Kunst, Schaffhausen, Switzerland

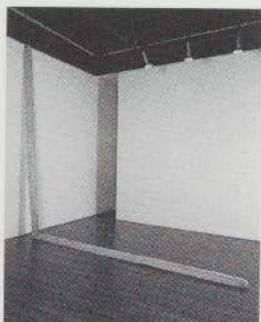
**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** Both elements of this two-part work were cast from the same plaster mold, made from a clay form. Nauman overpainted the finished casts with resin into which he infused gray-pigmented dyes. Related are two similarly installed two-part casts (20, 21).

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 2, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 3, p. 55. Group: Joslyn Art Museum, Omaha, 1970, p. 76.

**PUBLICATIONS:** Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 11.





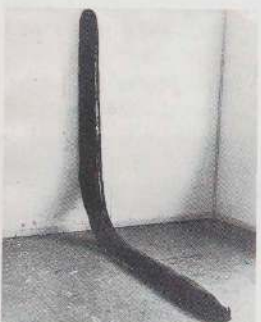
20

**Untitled 1965**

fiberglass, polyester resin

two parts: approx. 12 1/2 x 6 3/4 x 3 1/4 in. (318.8 x 16 x 7.8 cm) each

Collection Öffentliche Kunstsammlung Basel, Museum für Gegenwartskunst, Basel

**PROVENANCE:** Stephen Kaltenbach; [Leo Castelli Gallery, New York]**NOTES:** For this two-part work, Nauman made one shape in clay and made a plaster mold from it, which was then used twice to cast the component fiberglass shapes. Both elements are grayish taupe in color, with a bit of blue. See also the related works 19 and 21.**EXHIBITIONS:** Solo: Whitechapel Art Gallery, London, 1986, p. 24. Group: Whitney Museum, New York, 1990, no. 14, p. 49; Kunstmuseum Basel and Kunsthalle Basel, 1992, no. 173a, p.158.**PUBLICATIONS:** Museum für Gegenwartskunst, Basel, 1990 (solo), p. 14.

21

**Untitled 1965**

fiberglass, polyester resin

83 x 8 x 83 in. (210.8 x 20.3 x 210.8 cm)

Collection Gerald S. Elliott, Chicago

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; [Leo Castelli Gallery, New York]; Mr. and Mrs. Eugene Schwartz, New York; The New Museum of Contemporary Art, New York. Gift of Mr. and Mrs. Eugene Schwartz; [Donald Young Gallery, Chicago]**NOTES:** In this piece Nauman joined two casts into one continuous element, an elongated curve. Each cast was made separately from the same plaster mold (itself made from a clay form). The lower half is a lighter shade of brown than the upper half, which has a dark, red-brown hue. Positioned similarly are two untitled fiberglass sculptures (19, 20).**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 3, unpag. Group: Barbara Gladstone Gallery, New York, 1988; Art Institute of Chicago, 1990, p. 70.**PUBLICATIONS:** Bruggen 1988, p. 30; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 14; Museum Fridericianum, Kassel, 1982, p. 210; Whitney Museum, New York, 1990, p. 49.

22

**Untitled 1965**

fiberglass, polyester resin

96 x 5 x 10 in. (243.8 x 12.7 x 25.4 cm)

Collection The Art Institute of Chicago

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; [David Whitney, New York]; Philip Johnson; [Leo Castelli Gallery, New York]**NOTES:** Both parts of this two-part work were cast from the same "soft-shape" plaster mold, which itself had been made from a clay form. The two elements, both of which have a dark, brown-gray coloring, are joined at the top to form a hairpin curve.**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 7, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 5, p. 57. Group: Renaissance Society at the University of Chicago, 1977, no. 9, unpag.**PUBLICATIONS:** Danieli, "The Art of Bruce Nauman," p. 18.

23

**Untitled 1965**

fiberglass, polyester resin

83 x 48 x 3 1/2 in. (210.8 x 121.9 x 8.9 cm)

Private collection

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; [Eugenia Butler Gallery, Los Angeles]**NOTES:** Each "branch" of this V-shaped object was cast separately from a wood-and-corrugated-cardboard mold, with various white pigments swirled into the translucent resins. Nauman then positioned the parts back to back and joined them to form a single "trunk." The final casts reveal the grain of the wooden mold as well as bits of cardboard embedded in the surface. Although the piece gives the illusion of being freestanding, it is erect only because one of its branches serves as a prop against the wall.**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 7, p. 59. Group: San Francisco Museum of Modern Art, 1976, no. 318; Daniel Weinberg Gallery, Santa Monica, 1990.**PUBLICATIONS:** Bruggen 1988, p. 33; Rijksmuseum Kröller-Müller, Otterlo, 1981 (solo), p. 26; Whitney Museum, New York, 1990, p. 48.



24

## Untitled 1965

fiberglass, polyester resin

55 x 95 x 14 in. (139.7 x 241.3 x 35.6 cm)

Collection Musée National d'Art Moderne, Centre Georges Pompidou, Paris

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; [Galerie Bruno Bischofberger, Zurich]; Onnasch Collection

**NOTES:** This piece is among the first in which Nauman joined parts cast from different molds into a single sculpture. Here, the two parts are joined with a seam. Each cast was made following his standard method for the "hard-edged" sculptures, using a plywood-and-corrugated-cardboard mold. Various dyes—including pink, tan, and orange—were swirled into the resin, resulting in a painterly, gestural pattern. The grain of the plywood mold and impressions of nail heads are visible in the finished piece. The related work 25 is an inverted version of this piece.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 4, unpag.



25

## Untitled 1965

fiberglass, polyester resin

approx. 55 x 94 x 12 in. (139.7 x 238.8 x 30.5 cm)

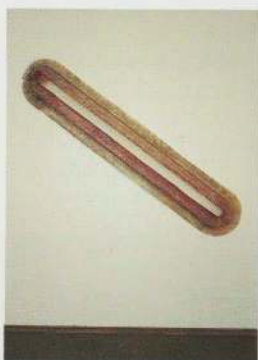
Collection Whitney Museum of American Art, Gift of Mr. and Mrs. Eugene Schwartz, 70.1597

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; [David Whitney, New York]; Mr. and Mrs. Eugene Schwartz, New York

**NOTES:** This piece seems to be supported by its vertical section but, in fact, requires nails to keep the horizontal section affixed to the wall. The piece was cast from two different molds, using the same direct-casting method employed in all the "hard-edged" fiberglass works. The two parts are attached by a seam. Its surface is a marbled swirling of green and purple; the horizontal element is also marked with isolated streaks of blue and red.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 5, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 6, p. 58. Group: Whitney Museum, New York, 1976, no. 170; Whitney Museum, New York, 1983 ("Minimalism to Expressionism"); Hayward Gallery, London, 1993, p. 88.

**PUBLICATIONS:** Danieli, "The Art of Bruce Nauman," p. 17; Whitney Museum, New York, 1990, pp. 50–51.



26

## Untitled 1965

fiberglass, polyester resin

104 3/4 x 20 1/8 x 8 5/8 in. (266 x 51 x 22 cm)

Helga and Walther Lauffs Collection, Kaiser Wilhelm Museum, Krefeld, Germany

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; Burt Kleiner Fund; [Leo Castelli Gallery, New York]; Peter Brant; [Galerie Bruno Bischofberger, Zurich]; [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** The first of the "hard-edged" fiberglass works to be wall-mounted, this piece was cast as a single unit using a wood-and-corrugated-cardboard mold. The outer ring is of mottled gray-green and yellowish tones within clear to milky translucent resin; the inner ring has pink, brown, gray, and white pigmented inflections. Many of Nauman's fiberglass pieces were originally given dimensions that documented not the height, width, and depth of the object itself but rather the space demarcated by the piece as correctly installed (here, at a forty-five-degree angle on the wall). The dimensions ascribed traditionally to this work—75 x 75 x 10 in. (190.5 x 190.5 x 25.4 cm)—describe a square for which the object serves as a diagonal bisector.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 8, unpag. Group: Kaiser Wilhelm Museum, Krefeld, 1983, p. 169; Kaiser Wilhelm Museum, Krefeld, 1992, no. 94, p. 71.

**PUBLICATIONS:** Bruggen 1988, p. 34; LACMA/Whitney, Los Angeles, 1972 (solo), no. 10, p. 61.1



27

## Untitled 1965

fiberglass, polyester resin

82 x 21 x 27 in. (208.3 x 53.3 x 68.6 cm)

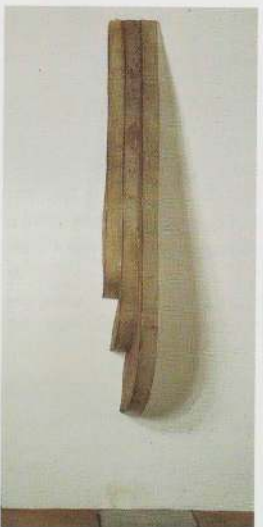
Collection The Saint Louis Art Museum, Museum Purchase: National Endowment for the Arts and Matching Funds raised by the Contemporary Arts Society

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; Mr. and Mrs. Robert A. Rowan; [Helman Gallery, St. Louis]

**NOTES:** This sculpture, with its four arching verticals, was cast as a single piece from a plywood-and-corrugated-cardboard mold and is hollow from the back. Installed with its curving edges abutting the wall, the graduated "steps" are emphasized by their different pigmentation. The frontal bands are a deep mauve; the "sides" of the bands retain the grayed translucency of unpigmented resin. Related works include 28 and 29. See illus., pl. 2, p. 109.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 11, unpag. Group: L'Academia Foundation, Venice, 1984, p. 86.

**PUBLICATIONS:** Bruggen 1988, p. 31; Rauh, "Among Recent Acquisitions," p. 5; Bruggen, "Entrance, Entrapment, Exit," p. 91; *St. Louis Art Museum: Handbook*, p. 263.



28

## Untitled 1965

fiberglass, polyester resin

93 3/8 x 11 7/16 x 18 1/2 in. (237 x 29 x 47 cm)

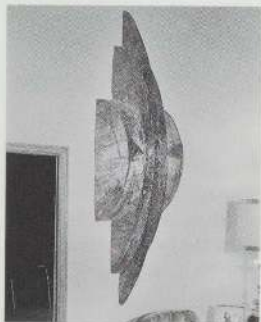
Collection Hallen für neue Kunst, Schaffhausen, Switzerland

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; [Sperone Westwater Fischer, New York]

**NOTES:** This wall-mounted piece was cast as one unit from a plywood-and-corrugated-cardboard mold. It is hollow from the "back." However, when installed properly—that is, vertically—this open back is the side at the viewer's right. This revealing of both front and back sides of the cast highlights Nauman's reversal of inner and outer space. Multiple coats of unpigmented liquid polyester resin were added to the work's surface, resulting in rich variations in its color and degrees of translucency. Also evident are the thinness of the cast's parchmentlike walls, the complex play of light through its different layers, and the marks of the plywood grain left on its surface. Related pieces are 27 and 29.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 10, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 12, p. 63. Group: Kunsthalle Bern, 1969, no. 66; Martin-Gropius-Bau, Berlin, 1993, no. 214, unpag.

**PUBLICATIONS:** Bruggen 1988, p. 29; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 11; Whitney Museum, New York, 1990, p. 48.



29

## Untitled 1965

fiberglass, polyester resin, electric light

100 x 20 x 21 in. (254 x 50.8 x 53.3 cm)

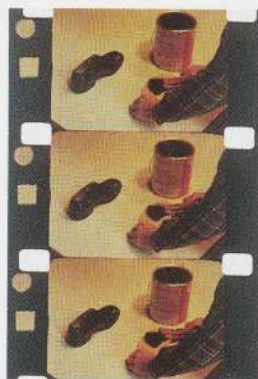
Collection The Museum of Modern Art, New York. Gift of Joseph Helman

**PROVENANCE:** [Leo Castelli Gallery, New York]; Mr. and Mrs. Joseph Helman, St. Louis

**NOTES:** Fully enclosed on all sides, with a lightbulb within its shadelike shell, this piece is the last in what Nauman considers a series of cast-fiberglass works completed in 1965. It is also, according to him, the most objectlike and least process-oriented of the series. He played with transparency and translucency of the resins by keeping some areas "clear," using a variety of pigments to shade its gray-green colors, and embedding flecks of glitter in the resin. He played with the work's decorative aspects in other ways as well: for one installation, he mounted the piece on the ceiling of his studio so that it appeared to be an overly large, Art Deco light fixture. He finally decided that it should be installed vertically on the wall. Related in form are 27 and 28. Nauman also hid a light in another fiberglass cast (16) and made a number of drawings that explored ways to use light sources, especially neon and fluorescents, in his sculptures (Drawings, nos. 23, 24, and 26–28).

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 11, p. 62. Group: Washington University Gallery of Art, 1969, no. 13, unpag.

**PUBLICATIONS:** Plagens, "Roughly Ordered Thoughts," p. 58.



30

**Abstracting the Shoe** 1966

Made with William Allan  
 16mm film, color, silent  
 2 min., 41 sec.  
 Courtesy Thea Westreich, Art Advisory Services Inc.

**PROVENANCE:** William Allan; [Christie's, New York]

**NOTES:** One of several collaborative works William Allan and Bruce Nauman made in 1966 (see 32, 41, 43, and 56), this silent film was shot at the Richard Pervier farm at Muir Beach, California. The film consists of close-ups of Nauman's hands on a worktable as he spreads black roofing tar with a spatula onto a sole made of wood.

**PUBLICATIONS:** Sales cat., Christie's, New York (Contemporary Art, Part II), May 5, 1993, no. 116.



31

**Abstraction Based on the "Shelf Sinking into the Wall with Casts"** 1966

fiberglass, polyester resin  
 approx. 90 x 12 x 12 in. (228.6 x 30.5 x 30.5 cm)  
 Present location unknown

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; Charles Cowles Collection (stolen October 1968)

**NOTES:** The work takes its form from the "shelf" portion of *Shelf Sinking into the Wall with Copper-Painted Plaster Casts of the Spaces Underneath* (55), made in the same year. In this fiberglass cast, Nauman reoriented the horizontal shelf element so that it became a vertical but continued to hang it on the wall.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 18, unpag.

32

**Building a New Slant Step** 1966

Made with William Allan  
 16mm film, black and white, silent  
 approx. 8 min. (unfinished)

**NOTES:** This unfinished film records Nauman and William Allan building the titled object. The original slant step, a wood-and-linoleum curiosity bought by William T. Wiley at the Mount Carmel Salvage Shop for fifty cents, was a notorious object in the art community at the University of California, Davis. There was much speculation about its utility. (It appeared to be a hybrid of stepstool and footrest, but its sloping form defied these uses.) It served as muse for a number of poets and artists, twenty-one of whom contributed works to "The Slant Step Show" at the Berkeley Gallery in 1966. See also 45 and Drawings, nos. 4 and 5. No prints of the film are currently known to exist.



33

**Collection of Various Flexible Materials Separated by Layers of Grease with Holes the Size of My Waist and Wrists** 1966

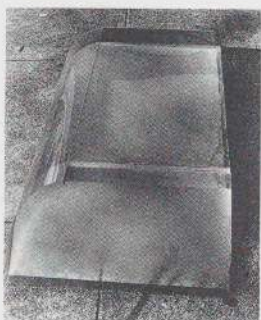
aluminum foil, plastic sheet, foam rubber, felt, grease  
 1 1/2 x 90 x 18 in. (3.8 x 228.6 x 45.7 cm)  
 Collection Linda and Harry Macklowe, New York

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; Mr. and Mrs. Edward Kienholz, Los Angeles; [Irena Hochman, New York]; Saatchi Collection, London; [Gagosian Gallery, New York]

**NOTES:** This layering of humble materials enlivened with glittering foil is punctuated with holes purportedly (but not actually) the size of Nauman's waist and wrists. See illus., pl. 5, p. 112. See also the drawing for this work (Drawings, no. 21), and a related drawing (Drawings, no. 22).

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 30, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 23, p. 37; Whitechapel Art Gallery, London, 1986, unpag. Group: Kunsthalle Berne, 1969, no. 69; Museum of Contemporary Art, Los Angeles, 1986, p. 140; Saatchi Collection, London, 1989; Whitney Museum, New York, 1990, no. 22, pp. 62-63.

**PUBLICATIONS:** Bruggen 1988, p. 44; Nesbitt, "Lie Down, Roll Over," p. 49; Plagens, "Roughly Ordered Thoughts," p. 58; Schjeldahl 1984, unpag. (ill. no. 98)



34

**Device to Control the Flow of Air in a Room** 1966

vinyl

approx. 8 x 40 x 22 in. (20.3 x 101.6 x 55.9 cm)

Collection the artist

**ALTERNATE TITLE:** Frosted Plastic Piece with Baffles

**NOTES:** Made in late 1966 of what Nauman calls clear, slightly frosted vinyl, this piece was intended to be displayed on the wall (not on the floor as shown here). He took a sheet of the vinyl material and cut and glued it together to create, as he put it, "slots and things to control air, though obviously it wasn't going to do any of that." Although he planned to execute a series of similar pieces, he destroyed the small group he had tested, except for this one. Among Nauman's many other "devices" are 35, 36, 37, 76, and D-17. See also his various wind-related works (56, 177, 189, and 190).

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 23, unpag. Group: San Francisco Art Institute, 1966, unpag.



35

**Device to Hold a Box at a Slight Angle** 1966

fiberglass, polyester resin

37 x 26 x 30 in. (94 x 66 x 76.2 cm)

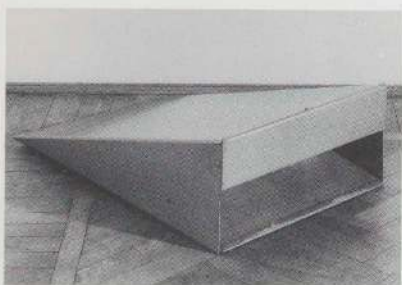
Collection Cy Twombly, Rome

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; [Leo Castelli Gallery, New York]; [David Whitney, New York]

**NOTES:** Another of Nauman's nonfunctional devices, this work was cast by the same method the artist had used for his untitled, "hard-edged," abstract fiberglass-and-polyester casts of the previous year; he built a plywood mold into which he brushed the polyester resin and laid in sheets of fiberglass cloth. The wood grain of the mold is particularly evident in this chairlike cast, as it is in 50, which also refers to invisible boxes. Its angled "seat" is akin to the form of the Slant Step (see 32, 45). See discussion of related "device" pieces in 34.

**EXHIBITIONS:** Solo: Nicholas Wilder Gallery, Los Angeles, 1966; Leo Castelli Gallery, New York, 1968, no. 22, unpag. Group: Museum Fridericianum, Kassel, 1968, p. 206.

**PUBLICATIONS:** Bruggen 1988, pp. 131 (background), 170.



36

**Device to Stand In** 1966

steel, blue lacquer

8 3/4 x 17 1/4 x 27 1/2 in. (22.2 x 43.8 x 69.2 cm)

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

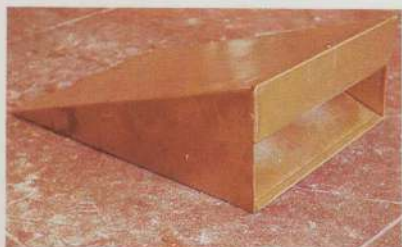
**PROVENANCE:** [Leo Castelli Gallery, New York]; [Galleria Sperone, Turin]; Panza Collection, Milan

**ALTERNATE TITLES:** Piece in Which One Can Stand; Steel Foot Piece (Wedge to Stand In); Untitled

**NOTES:** Nauman likened this piece to choreography for a dance in which the viewer is invited to participate within very narrow boundaries (so narrow in fact, that he compared it to dancing with one shoe nailed to the floor). The steel wedge, open at the back, was fabricated in a sheet-metal shop and painted with blue lacquer. He made two versions (unique pieces, although previously catalogued in error as parts of an edition of three): this one and another painted with brass-colored lacquer (37). See also D-9, D-17 and Drawings, nos. 20 and 54.

**EXHIBITIONS:** Group: Whitney Museum, New York, 1990, no. 29, p. 65.

**PUBLICATIONS:** Knight 1988, p. 180 and unpag. (ill. no. 99).



37

**Device to Stand In (Brass Floor Piece with Foot Slot)** 1965-1966

steel, brass-colored lacquer

8 3/4 x 17 3/4 x 27 1/2 in. (21.9 x 44.1 x 68.9 cm)

Present location unknown

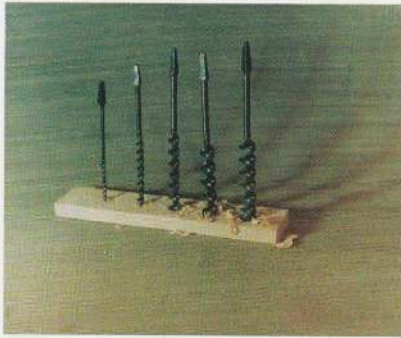
**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]

**ALTERNATE TITLES:** Piece in Which One Can Stand; Steel Foot Piece (Wedge to Stand In) (brass-colored); Untitled

**NOTES:** Like its "blue-colored" double (36), this open steel wedge was fabricated in a sheet-metal shop and finished with lacquer paint.

**EXHIBITIONS:** Group: San Francisco Art Institute, 1966.

**PUBLICATIONS:** Bruggen 1988, p. 35.



38

**Drill Team** (artist's proof) 1966

color photograph  
18 3/4 x 23 1/2 in. (47.6 x 59.7 cm)  
Collection Rolf Ricke, Cologne

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: In 1966 and 1967, Nauman staged a number of word plays for photographs. Among the visual puns was this "drill team," literally a series of five drill bits graduated in size and embedded in a scrap of wood. This photograph is one of eleven that were originally made as unique works but which in 1970 were reprinted as a portfolio. See comments in the entry for the 1970 edition (175).

EXHIBITIONS: Group: Leo Castelli Gallery, New York, 1969.



39

**Failing to Levitate in the Studio** 1966

black-and-white photograph  
20 x 24 in. (50.8 x 61 cm)  
Collection the artist

NOTES: One of the exercises Nauman tested in the studio was to concentrate on levitating himself in space—if not actually defying gravity, at least maintaining a level posture while balancing between two chairs. This endurance test, which required both physical and mental concentration, took its final form in this double-exposure photograph that reveals both his attempt and failure. Nauman directed other performers in similar actions in two of his videotapes of the early 1970s (225 and 228). See illus., p. 104.

PUBLICATIONS: Bruggen 1988, p. 149.



40

**Felt Formed over Sketch for a Metal Floor Piece** 1966

felt, cardboard  
approx. 7 x 80 x 85 in. (17.8 x 203.2 x 215.9 cm)  
Destroyed

PROVENANCE: [Nicholas Wilder Gallery, Los Angeles]; Philip Johnson

NOTES: For this piece, Nauman draped felt over a cardboard form—in effect reversing the process he used when casting his hard-edged fiberglass pieces. This masking of a mysterious shape has often been likened to Man Ray's *The Mystery of Isidore Ducasse* (alternately entitled *The Riddle*) (1920), a sewing machine wrapped and tied under a thick piece of cloth. Nauman's piece was damaged beyond repair during the extensive tour of his 1972 retrospective exhibition.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1968, no. 31, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 24, p. 73. Group: San Francisco Art Institute, 1966.

PUBLICATIONS: Bruggen 1988, p. 43; Frankenstein, "A Disciple of Paul Klee," p. 52; Plagens, "Roughly Ordered Thoughts," p. 58; Stiles, "San Francisco: Geis and Nauman," p. 64.



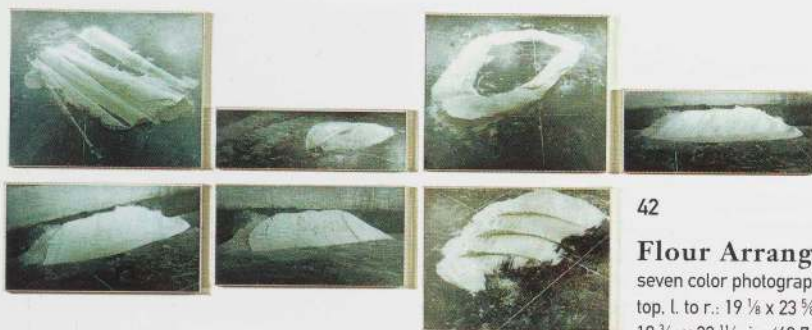
41

**Fishing for Asian Carp** 1966

Made with William Allan and Robert Nelson  
16mm film, color, sound  
2 min., 44 sec.

ALTERNATE TITLE: Catching the Asian Carp

NOTES: This collaborative film, which records the artist William Allan catching a fish, was narrated in mock-instructional fashion by Allan and the filmmaker Robert Nelson and was shot by Nauman with a used 16mm camera Allan had bought for \$17. During a lunch hour, Allan (who at the time was teaching at the University of California, Davis), Nelson, and Nauman drove to Putah Creek to shoot the film.



42

**Flour Arrangements** 1966

seven color photographs

top, l. to r.: 19 1/8 x 23 5/8 in. (48.6 x 60 cm); 10 x 23 1/8 in. (25.4 x 60.5 cm);

19 3/8 x 22 1/8 in. (48.7 x 57.6 cm); 11 1/8 x 23 3/8 in. (28.3 x 59.5 cm)

bottom, l. to r.: 13 3/8 x 23 7/8 in. (33.5 x 60.6 cm); 12 3/8 x 23 1/4 in. (31 x 59.1 cm);

17 3/4 x 23 1/4 in. (45 x 59.1 cm)

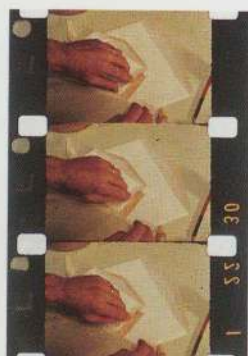
Collection Hallen für neue Kunst, Schaffhausen, Switzerland

PROVENANCE: [Leo Castelli Gallery, New York]; [Galleria Sperone, Turin]

NOTES: These seven photographs together constitute a visual and verbal play on the notion of "flower arrangements." For a month, Nauman emptied his studio of all other work and materials and each day reconfigured piles of flour on the floor. He then photographed the piles, selecting these seven photographs from the total taken. Although often catalogued as black-and-white photographs "tinted green" or "with color added," both Nauman and the photographer Jack Fulton, who made the prints, believe that the green cast was an accident caused by shooting daylight color film indoors under fluorescent light. Nauman liked what had happened: the green hue added a welcome botanical cast to the visual pun. With William Allan, Nauman documented the activity in a videotape for television broadcast. See illus., p. 71.

EXHIBITIONS: Solo: LACMA/Whitney, Los Angeles, 1972, no. 20, p. 69; Galerie Konrad Fischer, Düsseldorf, 1981. Group: American Federation of Arts, New York, 1968; Oberlin College, Oberlin, 1968; Museum Haus Lange, Krefeld, 1981, no. 17, p. 28.

PUBLICATIONS: Bruggen 1988, p. 248; Sharp, "Nauman Interview," p. 24; Celant, "Bruce Nauman," p. 38; Danieli, "The Art of Bruce Nauman," p. 16; Pincus-Witten, "Another Kind of Reasoning," p. 35; Plagens, "Roughly Ordered Thoughts," p. 58; Stedelijk Museum, Amsterdam, 1978, p. 22; Whitney Museum of American Art, New York, 1990, p. 82; Celant 1976, unpag. (ill. no. 12).



43

**Legal Size** 1966

Made with William Allan

16mm film, color, silent

3 min., 47 sec.

Collection William Allan

NOTES: In this work, Nauman films Allan creating a legal-size envelope: we see in close-up his hands at a table as he cuts apart two white, letter-size envelopes, joins them in a new (legal-size) configuration, and paints out the masking tape that holds the parts together. The film was shot in Allan's Muir Beach, California, studio. No prints were made of the film, but the camera original survives.

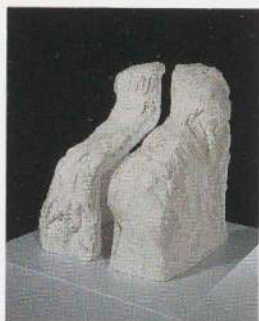
44

**Manipulating the T-Bar** 1965-1966

16mm film, black and white, silent

400 feet, approx. 10 min.

NOTES: This film, based on a performance of the previous year (6), shows Nauman assuming different postures in relation to a T-shaped construction, which he made of two eight-foot-long steel rods wrapped in black tape. He used the tool, as he used his body, as an abstract material, experimenting with positions he hoped would have an emotional impact as well as a formal resonance. No copies of the film are currently known to exist.



45

**Mold for a Modernized Slant Step** 1966

plaster

22 x 17 x 12 in. (55.9 x 43.2 x 30.5 cm)

Collection Gerald S. Elliott, Chicago

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; Katherine Bishop Crum, New York; [Sperone Westwater, New York]

**NOTES:** Taking its inspiration from the object bought by William T. Wiley at a salvage shop (see 32), this piece by Nauman was included in "The Slant Step Show," an exhibition Wiley organized in September 1966 at the Berkeley Gallery in San Francisco that featured the original slant step. Although Nauman had considered casting a sculpture from this model (and indeed considered making an edition), he instead treated it as a finished piece. See Drawings, nos. 4 and 5.

**EXHIBITIONS:** Solo: Nicholas Wilder Gallery, Los Angeles, 1966; Leo Castelli Gallery, New York, 1968, no. 19, unpag. Group: Berkeley Gallery, San Francisco, 1966; Sperone Westwater, New York, 1988.

**PUBLICATIONS:** Bruggen 1988, p. 131; Richard L. Nelson Gallery, Davis, 1983, p. 9; Art Institute of Chicago, 1990, p. 71; Weidman 1969, p. 7.



46

**Neon Templates of the Left Half of My Body Taken at Ten-Inch Intervals** 1966

neon tubing with clear glass tubing suspension frame

70 x 9 x 6 in. (177.8 x 22.9 x 15.2 cm)

Collection Philip Johnson

**PROVENANCE:** [Richard Bellamy, New York]; David Whitney, New York

**NOTES:** Nauman used his body as a template for this string of green neon arcs. Its disposition on the wall with hanging black wires recalls the forms of his hanging latex rubber pieces of the same year (59, 61, 62, 63, 64), although here a clear glass tubing suspension frame provides support. The "sockets" of each curve flicker in brilliant purple sparks. Nauman made other body-template works, including 33, 49, 70, and 89. See Drawings, no. 45, and illus., pl. 6, p. 113.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 26, unpag.; Baltimore Museum of Art, 1982, no. 1, p. 41; Whitechapel Art Gallery, London, 1986, unpag. Group: Noah Goldowsky Gallery, New York, 1967; Corcoran Gallery of Art, Washington, D.C., 1969, no. 44; Kunsthalle Bern, 1969, no. 67, unpag.; Stedelijk Museum, Amsterdam, 1969; Centre d'Arts Plastiques Contemporains, Bordeaux, 1982, unpag.; Museum of Contemporary Art, Los Angeles, 1986, p. 141; Whitney Museum, New York, 1990, no. 28, p. 65; Hayward Gallery, London, 1993, unpag.

**PUBLICATIONS:** Bruggen 1988, p. 50; Raffaele and Baker, "The Way-Out West," p. 41; Celant, "Bruce Nauman," p. 38; Gilardi, "Micro-emotive Art," p. 201; Goodman, "From Hand to Mouth to Paper Art," p. 44; Harten, "T for Technics," p. 33; Pincus-Witten, "Bruce Nauman: Castelli Gallery," p. 63; Reedijk, "Kunst voor navelstaarders," p. 155; Storr, "Le Fou-Pas-Si-Saint," p. 12; LACMA/Whitney, Los Angeles, 1972 (solo), no. 17, p. 67.†

47

**Opening and Closing** 1965-1966

16mm film, black and white, silent

400 feet, approx. 10 min.

**NOTES:** While a student at the University of Wisconsin, Madison, Nauman was intrigued by an industrial-training film that showed elevator doors opening and closing. Coosje van Bruggen describes Nauman's subsequent film as one in which "a door closes and window shades open" (Bruggen 1988, p. 10). No copies of the film are currently known to exist.





48

**Pictures of Sculpture in a Room** 1965-1966

artist's book, eight pages

8 1/2 x 5 1/2 in. (21.6 x 14 cm)

Edition of fifty (unsigned and unnumbered)

**NOTES:** Published by the artist at the University of California, Davis, as a student project, the book consists of four black-and-white photographs of his early untitled sculptures (17, 23, 24, and 61).

**PUBLICATIONS:** Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 129.



49

**Plaster Cast Based on Neon Templates** 1966

plaster, bronze-colored paint

71 x 10 x 9 1/2 in. (180.3 x 25.4 x 24.1 cm)

The Scull Collection, New York

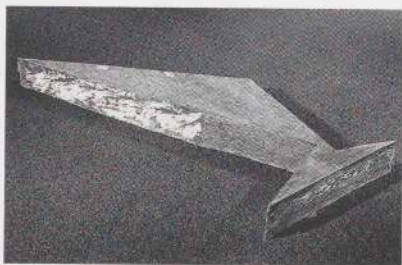
**PROVENANCE:** [Richard Bellamy, New York]

**ALTERNATE TITLE:** Bronze Cast Based on Neon Templates

**NOTES:** This piece, inspired by 46, was one of many "trap," "container," or "storage capsule" pieces Nauman made around this time. Abstracted from measurements of his body taken at ten-inch intervals, the hollow, cylindrical cast resembles a skin stretched over the "bones" of the earlier neon work. The illusion of metal and the allusion to classical figurative sculpture are emphasized by the bronze-colored paint. The piece's frequently used alternate title has led to confusion about the work's medium and casting technique. 57 is a related "container" piece.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 27, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 18, p. 67; Group: Noah Goldowsky Gallery, New York, 1966; Kunsthalle Berne, 1969, no. 68; Neue Galerie, Aachen, 1970, appendix, p. 4.

**PUBLICATIONS:** Sharp, "Nauman Interview," p. 27; Poinot, "La Problématique du Non-Sens," p. 14; Baltimore Museum of Art, 1982 (solo), p. 40; Centre d'Arts Plastique Contemporains, Bordeaux, 1982, unpag.



50

**Platform Made Up of the Space between Two Rectilinear Boxes on the Floor** 1966

fibreglass, polyester resin

7 1/2 x 86 1/4 x 42 7/8 in. (19.1 x 219.1 x 108.9 cm)

Collection Geertjan Visser, on loan to the Rijksmuseum Kröller-Müller, Otterlo, the Netherlands

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; Alan Power, London; [Nigel Greenwood, London]; Martin Visser, Bergeyk, the Netherlands, and Geertjan Visser, Retie, Belgium

**NOTES:** In this work Nauman turns negative space into positive space by giving form and volume to the interstice between two boxes on the floor. He constructed a plywood mold from which he made the fibreglass-and-polyester-resin cast. A similarly invisible space is cast in 102. See illus., p. 20.

**EXHIBITIONS:** Solo: Nicholas Wilder Gallery, Los Angeles, 1966; Leo Castelli Gallery, New York, 1968, no. 21, unpag. Group: Los Angeles County Museum of Art, 1967, no. 97, p. 162; Galeria Civica d'Arte Moderna, Turin, 1970, unpag.; Stedelijk Museum, Amsterdam, 1982, p. 177; Rijksmuseum Kröller-Müller, Otterlo, 1984, no. 2, p. 107.

**PUBLICATIONS:** Bruggen 1988, p. 170; Danieli, "The Art of Bruce Nauman," p. 19; LACMA/Whitney, Los Angeles, 1972 (solo), no. 13, p. 64; Whitechapel Art Gallery, London, 1986 (solo), p. 14; Sonsbeek Foundation, Arnhem, 1986, p. 218; Whitney Museum, New York, 1990, p. 64; Celant 1976, unpag. (ill. no. 11); Plagens 1974, p. 170.

51

**Revolving Landscape** 1965-1966

16mm film, black and white, silent

400 feet, approx. 10 min.

**NOTES:** For this film Nauman used a revolving mount for the camera so that the landscape would be rendered in abstract fragments. Although the film is often compared to *Emak Bakia* (1926), for which Man Ray tossed his camera into the air, Nauman did not throw his camera as has sometimes been published. No copies of the film are currently known to exist.



52

**A Rose Has No Teeth (Lead Tree Plaque)** 1966

lead

7 1/2 x 8 x 2 1/4 in. (19.1 x 20.3 x 5.7 cm)

Courtesy Thomas Ammann, Zurich

**PROVENANCE:** Richard Bellamy, New York; Robert C. Scull, New York; [Sotheby's, New York]**ALTERNATE TITLES:** Lead Tree Plaque; A Rose Has No Teeth

**NOTES:** A commentary on both outdoor sculpture and Ludwig Wittgenstein (from whose *Philosophical Investigations* the title phrase derives), this small plaque, intended for installation outdoors on a tree, takes the form of caption, botanical specimen tag, and memorial marker. As the artist commented: "I thought that outdoor sculpture was usually big and durable but that seemed very dumb, because it's already nice outside with trees and fields and I didn't want to put something there and change it all. So I thought I'd make something which fell apart after a while—which would return to nature. Like dirt, or paper, that would disintegrate. . . . After a few years the tree would grow over it, and it would be gone" (Bruggen 1988, p. 113). See 53. Drawings, nos. 18 and 19, and illus., pl. 7, p. 114.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 29, unpag.

**PUBLICATIONS:** Bruggen 1988, p. 162; Armstrong, "The Avant-Garde," p. 74; Museum für Gegenwartskunst, Basel, 1986 (solo), p. 17; Centraal Museum, Utrecht, 1991 (*De Woorden en de Beelden*), p. 170; sales cat., Sotheby's, New York (Contemporary Art from the Estate of the Late Robert C. Scull), Nov. 11 and 12, 1986, no. 58.



53

**A Rose Has No Teeth** 1966

polyester resin

7 1/2 x 7 1/8 in. (19.1 x 17.9 cm)

Private collection, Knokke-Heist, Belgium

**PROVENANCE:** Italo Scanga; [John Gibson]

**NOTES:** This rose-beige resin cast was made from the same mold as 52. Although Nauman mentioned in an interview (Raffaele and Baker, "The Way-Out West," p. 76) that he had "made plastic copies and I thought maybe I could send them to people I knew all over the world," this is the only example known to have survived. Nauman had mailed it to the artist Italo Scanga, his friend and teacher at the University of Wisconsin. The work previously has been dated incorrectly to 1973.

**EXHIBITIONS:** Palais des Beaux-Arts, Brussels, 1977, no. 100, p. 152.

54

**Self-Portrait as a Fountain** (artist's proof) 1966

color photograph

18 3/4 x 23 1/2 in. (47.6 x 59.7 cm)

Destroyed

**NOTES:** Reference to "the artist as a fountain" is made in a number of Nauman's works of the late 1960s (58, 71, 134, 159, and Drawings, no. 49). This is one of the original photographs that were shown together under the heading *Untitled* (Set of Eleven Color Photographs). It was damaged in a flood and subsequently reprinted for a portfolio issued in 1970 (see comments in 175).

**EXHIBITIONS:** Group: University of St. Thomas, Houston, 1969.**PUBLICATIONS:** Sharp, "Nauman Interview," p. 25; Kunsthalle Bern, 1969, unpag.

55

**Shelf Sinking into the Wall with Copper-Painted Plaster Casts of the Spaces Underneath** 1966

wood, plaster, paint

70 x 84 x 6 in. (177.8 x 213.4 x 15.2 cm)

Froehlich Collection, Stuttgart

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; Katherine Bishop Crum, New York; [Sperone Westwater, New York]

**NOTES:** Presented below the white-painted, wall-hung, wooden shelf are two plaster forms—one propped against the wall and one lying flat on the floor, as if they had fallen from above. These were made by casting from two of the three bays on the underside of the shelf itself. They are painted so as to appear to be cast in metal. The shelf, installed seventy inches above the ground and hung at an angle, appears to be partly buried in the wall. Nauman made a related fiberglass-and-resin cast (31). See illus., pt. 8, p. 115.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 17, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 14, p. 65. Group: Whitney Museum, New York, 1990, no. 25, p. 64.**PUBLICATIONS:** Bruggen 1988, p. 170; Sharp, "Nauman Interview," p. 27; Plagens, "Roughly Ordered Thoughts," p. 58.



56

**Span** 1966

Made with William Allan  
16mm film, color, silent  
10 min., 37 sec.  
Collection William Allan

**NOTES:** Using lengths of one-by-two lumber, Nauman, Allan, and Richard Pervier built a frame that was approximately five feet high and painted it green. They attached a piece of black plastic sheeting and set up the contraption, which was supposed to monitor air currents, across a creek about a mile downstream from Muir Woods. All three men are participants in the film, which documents the making and installation of the wind machine and shows it at work. No print of the film was struck, but the camera original exists. See Drawings, no. 167, and discussion of related wind works in 34.



57

**Storage Capsule for the Right Rear Quarter of My Body** 1966

galvanized iron  
72 x 9 1/2 x 6 in. (182.9 x 24.1 x 15.2 cm)

Collection Öffentliche Kunstsammlung Basel, Museum für Gegenwartskunst, Basel

**PROVENANCE:** Richard Bellamy, New York; [Galerie Bruno Bischofberger, Zurich]

**NOTES:** Taking the measure of the right rear quarter of his body, Nauman repeated the form in three curved sections. Like 49, this work involves several degrees of abstraction away from the body. See Drawings, no. 34, and other abstracted body-measurement drawings of 1966 (Drawings, nos. 35–41 and 43–47).

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 25, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 19, p. 68.

**PUBLICATIONS:** Bruggen 1988, p. 255; Museum für Gegenwartskunst, Basel, 1986 (solo), p. 30; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 38; Whitney Museum, New York, 1990, p. 64.



58

**The True Artist Is an Amazing Luminous Fountain (Window or Wall Shade)** 1966

transparent rose-colored Mylar  
96 x 72 in. (243.8 x 182.9 cm)

Collection Hallen für neue Kunst, Schaffhausen, Switzerland

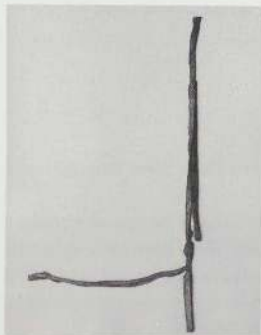
**PROVENANCE:** [Leo Castelli Gallery, New York]; [Sonnabend Gallery, New York]; [Galleria Sperone, Turin]

**ALTERNATE TITLES:** Window or Wall Shade; Window or Wall Sign; The True Artist Is an Amazing Luminous Fountain; Window Screen

**NOTES:** The words THE TRUE ARTIST IS AN AMAZING LUMINOUS FOUNTAIN appear around the edge of this pink Mylar window screen. Some of the words are painted in black; others are scratched into the Mylar. As Nauman said about this piece and about a related neon that would soon follow (92), these words are like a test: when spoken aloud one must think about whether they are true. Both works were inspired by a neon beer sign that hung in the window of his San Francisco studio, which previously had been a grocery store. Related is a 1966 drawing (Drawings, no. 17). See also 54, 71, and Drawings, no. 49—all of which present Nauman as a fountain. He also used the words for two installations (134 and 159). See illus., p. 23.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 43, unpag. Group: Museum Haus Lange, Krefeld, 1981, no. 18, p. 25.

**PUBLICATIONS:** Celant, "Bruce Nauman," p. 39; Washington University Gallery of Art, St. Louis, 1969, unpag.



59

**Untitled** 1965–1966

latex rubber with cloth backing  
96 x 50 x 3 1/2 in. (243.8 x 127 x 8.9 cm)

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

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; Philip Johnson; [David Whitney, New York]; Panza Collection, Milan

**NOTES:** Each of Nauman's wall-hung rubber pieces was made from a single sheet of latex, slit into strips. The shape of the piece was determined by the way in which it was pinned to the wall; gravity produced the final composition. Nauman executed a similar series of works made of lengths of paper or plastic strips (D-5, D-12, D-19) but destroyed them all. See illus., pl. 3, p. 110.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 12, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 8, p. 60.

**PUBLICATIONS:** Bruggen 1988, p. 38; Antin, "Another Category," p. 57 (left rear, hung horizontally); Lippard, "Eccentric Abstraction," p. 37 (rear, hung horizontally); Celant 1980, p. 297; Knight 1988, p. 180.



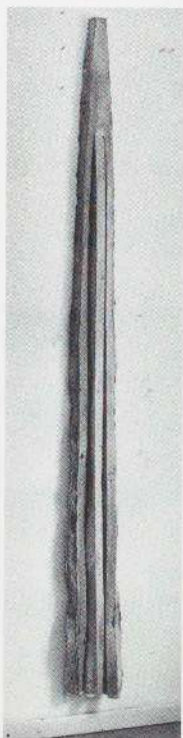
60

**Untitled** 1965-1966

latex rubber with cloth backing

approx. 14 x 49 x 35 in. (35.6 x 124.5 x 88.9 cm)

Collection Whitney Museum of American Art, New York. Gift of Mr. and Mrs. Peter M. Brant

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; [David Whitney, New York]; Philip Johnson; Mr. and Mrs. Peter Brant**NOTES:** This piece, like the latex works that hang on the wall, is made of a single sheet cut into strips and folded back upon itself. Resting on the floor and rising to not quite knee-height, its structure is reminiscent of 40. Intended to nest in a corner, the piece takes its place among many studio observation works of 1965-1969 that focus on corners, including 68, 99, 144, 162, D-7, and D-11.**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 15, unpag. Group: Whitney Museum, New York, 1990, no. 17, p. 51.**PUBLICATIONS:** Bruggen 1988, p. 39; Pincus-Witten, "Another Kind of Reasoning," p. 34; Sonsbeek Foundation, Arnhem, 1986, pp. 216-217.

61



62

61

**Untitled** 1965-1966

latex rubber with cloth backing

88 x 6 x 2 in. (223.5 x 15.2 x 5.1 cm)

Collection Öffentliche Kunstsammlung Basel, Museum für Gegenwartskunst, Basel

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; Mr. and Mrs. John McCracken, Los Angeles; [David Whitney, New York]; Philip Johnson; Peter Brant; [Leo Castelli Gallery, New York]**NOTES:** The work consists of a single length of latex, divided by two slits into three lengths.**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 14, unpag. Group: Los Angeles County Museum of Art, 1967, no. 96, p. 161; Kunstmuseum Basel und Kunsthalle Basel, 1992, no. 173b.**PUBLICATIONS:** Bruggen 1988, p. 40.

62

**Untitled** 1965-1966

latex rubber with cloth backing

approx. 98 x 15 x 2 in. (248.9 x 38.1 x 5.1 cm)

Private collection, New York

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; Mr. and Mrs. Melvin Hirsh, Beverly Hills; [Christie's, New York]; [Daniel Weinberg Gallery, Los Angeles]**NOTES:** A single length of latex slit in two places, this piece is suspended from nails placed at the top of a wall. When installed, its bottom edge should reach almost to the floor. It is figurative in presence, appearing to have two drooping arms. In the photograph taken in Nauman's studio when the piece was made, the left "shoulder" is higher than the right.**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 13, unpag.**PUBLICATIONS:** Bruggen 1988, p. 40; Lippard 1973, p. 10; sales cat., Christie's, New York (Contemporary Art from the Collection of Pauli Hirsh), Nov. 8, 1983, no. 18.

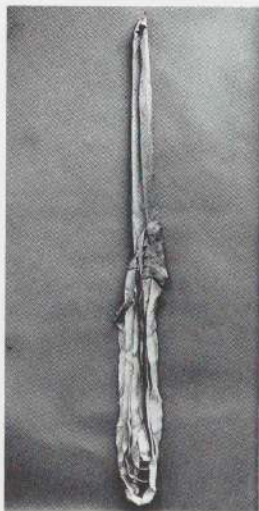
63

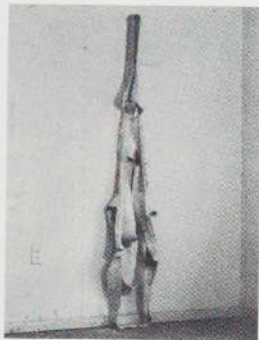
**Untitled** 1965-1966

latex rubber with cloth backing

approx. 80 x 14 x 5 in. (203.2 x 35.6 x 12.7 cm)

The Menil Collection, Houston

**PROVENANCE:** Walter Hopps; Edwin Janss, Thousand Oaks, California**NOTES:** This untitled piece has been hung in two ways: as reproduced here, with the bottom portion folded over upon itself and both "halves" hanging left; and with the bottom loops flared laterally, almost espaliered on the wall. Related works include 64, D-5, D-12, and D-19.**EXHIBITIONS:** Solo: Nicholas Wilder Gallery, Los Angeles, 1966; LACMA/Whitney, Los Angeles, 1972, no. 9, p. 60. Group: Allen Memorial Art Museum, Oberlin, 1968; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1975.**PUBLICATIONS:** Whitney Museum, New York, 1990, p. 334 (left).



64

Untitled 1965-1966  
 latex rubber with cloth backing  
 dimensions unknown  
 Destroyed

**NOTES:** With its looped, ladderlike connecting strips, this is one of Nauman's more complex latex sculptures. It was exhibited in his first solo exhibition at the Leo Castelli Gallery in New York, although the entry in the accompanying catalogue (Leo Castelli Gallery, New York, 1968, no. 16) incorrectly lists data for another untitled latex piece (63) that was not in the show. The work deteriorated beyond repair and was destroyed.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 16, unpag. (misattributed).



65

Untitled 1966  
 fiberglass, polyester resin  
 5 7/8 x 77 1/4 x 10 1/8 in. (14.3 x 196.2 x 25.7 cm)  
 Private collection

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; Andy Warhol Collection, New York; [Sotheby's, New York]; Collection Marzona, Düsseldorf

**NOTES:** Cast from a plywood mold using polyester resin and fiberglass cloth, this multi-angled, six-sided volume is of a concrete-gray color, which Nauman achieved by overpainting the cast with additional coats of liquid polyester resin infused with dye.

**EXHIBITIONS:** Group: Kunsthalle Bielefeld, 1990, p. 181; Galerie Ronny van de Velde, Antwerp, 1990, p. 167.

**PUBLICATIONS:** Sales cat., Sotheby's, New York (Contemporary Art. The Andy Warhol Collection), May 2 and 3, 1988, no. 3386.



66

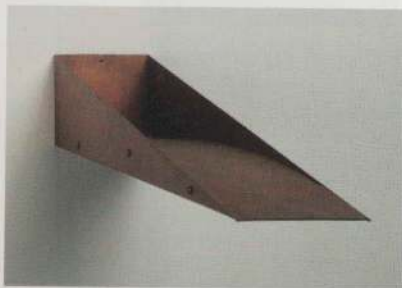
Untitled (Eye-Level Piece) 1966  
 cardboard, paint  
 7 x 4 1/4 x 19 7/8 in. (17.8 x 10.8 x 50.5 cm)  
 Private collection

**PROVENANCE:** Peter Soriano, Connecticut; [Sperone Westwater, New York]

**ALTERNATE TITLES:** Eye-Level Piece; Untitled

**NOTES:** Installed with push-pins on the wall at eye level, this projecting cardboard trough is painted in whites and grays with a surprising slash of red in the interior. It serves both as the model for a sheet-metal version (67) and as a sculpture in its own right.

**EXHIBITIONS:** Group: Museum of Contemporary Art, Los Angeles, 1988.



67

Untitled (Eye-Level Piece) 1966  
 sheet metal, copper-colored paint  
 4 x 4 x 19 in. (10.2 x 10.2 x 48.3 cm)  
 Collection Hallen für neue Kunst, Schaffhausen, Switzerland

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**ALTERNATE TITLE:** Eye-Level Piece

**NOTES:** Made of sheet metal and painted a copper color, this work is positioned at eye level on the wall so that it tilts down, like 55, at an angle. Related are 66 and several 1966 drawings for bracket or shelflike devices (Drawings, nos. 8, 9, 25).

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 20, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 15, p. 66.

**PUBLICATIONS:** Rijksmuseum Kröller-Müller, Otterlo, 1981 (solo), p. 37; Museum für Gegenwartskunst, Basel, 1986 (solo), p. 33.



68

**Untitled** 1966

cardboard, paint

7 x 24 x 7 in. (17.8 x 61 x 17.8 cm)

Collection Katherine Bishop Crum, New York

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; [Sperone Westwater, New York]**NOTES:** This corner piece is made of cardboard and painted matte black. When installed eight feet above the floor as directed by Nauman, its material is easily misread as iron or steel. It is one of a number of his works that focus on corner spaces (see discussion in 60).**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 24, unpag. Group: Sperone Westwater, New York, 1988.

69

**Untitled (Model for Room in Perspective)** 1966

fiberglass, polyester resin

29 x 24 3/4 x 7 1/2 in. (73.7 x 62.9 x 19.1 cm)

Collection Öffentliche Kunstsammlung Basel, Museum für Gegenwartskunst, Basel

**PROVENANCE:** [BlumHelman Gallery, New York]**ALTERNATE TITLES:** Model for a Room in Perspective; 32 Square**NOTES:** An abstraction of a room in perspective (Nauman's own studio), this work comments on traditional, one-point perspective and is a particularly discrete, non-objective piece among his works of the mid-1960s. Nauman returned to stark geometries and speculations on perspective in his "block" installations of the mid-1970s (see discussion in 239). A related work of the same year is Drawings, no. 2A.**PUBLICATIONS:** Bruggen 1988, p. 42; Museum für Gegenwartskunst, Basel, 1986 (solo), p. 6.

70

**Wax Impressions of the Knees of Five Famous Artists** 1966

fiberglass, polyester resin

15 5/8 x 85 1/4 x 2 3/4 in. (39.7 x 216.5 x 7 cm)

Courtesy Anthony d'Offay Gallery, London

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; Mr. and Mrs. Robert C. Scull, New York; [Sotheby's, New York]; Saatchi Collection, London; [Gagosian Gallery, New York]**ALTERNATE TITLE:** Impressions of the Knees of Five Famous Artists**NOTES:** This sculpture is a play on identity and process. In a drawing made in 1967 (Drawings, no. 52, and illus., pl. 17, p. 126), Nauman proposed a model for the sculpture and assigned names to the kneeprints: Willem de Kooning (crossed out and replaced by "Self?"), William T. Wiley, Larry Bell, Lucas Samaras, and Leland Bell. He used his own knees to mark the impressions in the sculpture, however. The piece, furthermore, is not made of wax as the title states; rather it is a fiberglass and polyester resin cast made from a clay mold. It does, however, resemble another wax slab that Nauman cast from clay (D-10). The work is shown here hung flat against the wall as the artist intended. (The related drawing shows the mold on the floor—a necessity, since Nauman kneeled onto it to make the imprints.)**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 28, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 22, p. 72. Group: Art Institute of Chicago, 1974, no. 39, p. 25; Whitney Museum, New York, 1990, no. 23, pp. 62–63.**PUBLICATIONS:** Bruggen 1988, p. 45; Raffaele and Baker, "The Way-Out West," p. 41; Pincus-Witten, "Another Kind of Reasoning," p. 31; Reedijk, "Kunst voor navelstaarders," p. 155; Plagens, "Roughly Ordered Thoughts," p. 58; sales cat., Sotheby's, New York (Contemporary Art from the Estate of the Late Robert C. Scull), Nov. 11, 1986, no. 16.

71

**The Artist as a Fountain** 1966–1967

black-and-white photograph

8 x 10 in. (20.3 x 24.5 cm)

Collection the artist

**NOTES:** Posing in a lush backyard garden, Nauman plays on the formality of public sculpture, on the idea of garden follies, and on his own previous work in which the words "The True Artist is an Amazing Luminous Fountain" appear on a Mylar window screen (58). Related also are 54, 134, and Drawings, no. 49.**EXHIBITIONS:** Barbara Braathen Gallery, New York, 1986.**PUBLICATIONS:** Bruggen 1988, p. 49.



72

**Bound to Fail** (artist's proof) 1967

color photograph

19 1/2 x 23 in. (49.5 x 58.4 cm)

Destroyed

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: Nauman posed for this verbal and visual pun, in which a white nylon rope is tied loosely around his torso and arms. He used the same back view of a bound, cropped figure in a similarly titled wax sculpture (82) and its related iron edition (181), both of which make additional reference to the sculptor Henry Moore. Also related are 84 and works in which he uses body fragments and ropes (93, 96, and Drawings, nos. 29 and 59–61). Made and offered for sale as a unique work, the image was subsequently reproduced as part of the portfolio *Eleven Color Photographs* (see discussion in 175).

73

**Clear Sky at the Horizon** 1967

color photograph

17 1/4 x 23 1/4 in. (43.8 x 59.1 cm)

Destroyed

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: In the spirit of Ed Ruscha's serial portrayals of Los Angeles buildings, palm trees, and gas stations, Nauman produced two artist's books that focus on a series of differently hued images of cloudless skies of that city. *Clear Sky* (103) offered ten images of blue skies, and *LA AIR* (182) presented ten color photographs of atmospheric pollution. This unique photograph, destroyed in a flood, appeared in the first of the two books.

EXHIBITIONS: Group: University of St. Thomas, Houston, 1969; School of Visual Arts, New York, 1969.



74

**Coffee Thrown Away Because It Was Too Cold** (artist's proof)

1967

color photograph

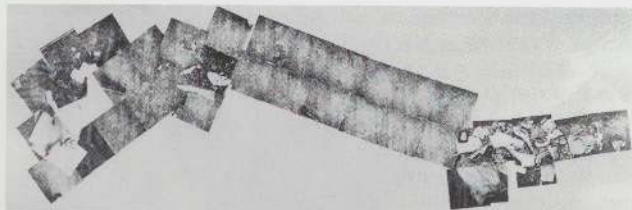
19 1/4 x 22 1/2 in. (48.9 x 57.2 cm)

Destroyed

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: One of the recurring images in Nauman's work is a coffee cup falling over, sometimes spilling its contents (see discussion in 1). A related photograph (90) portrays the cup spilled supposedly because it was too hot to handle. Both were reprinted, with slightly different dimensions, in the portfolio *Eleven Color Photographs* (see discussion in 175).

EXHIBITIONS: Group: University of St. Thomas, Houston, 1969.



75

**Composite Photo of Two Messes on the Studio Floor** 1967

gelatin silver print

40 1/2 x 123 in. (102.9 x 312.4 cm)

Collection The Museum of Modern Art, New York, Gift of Philip Johnson

PROVENANCE: [Leo Castelli Gallery, New York]; Philip Johnson

NOTES: This rephotographed montage, whose viewpoint was inspired by early satellite images transmitted to earth, is related to 42, a photographic piece that documented Nauman's meticulous shaping of piles of flour with a two by four into gestural, swept forms. *Composite Photo of Two Messes...* shows the detritus of that work and other sculptural projects as well. Related are 88 and an unsigned and undated drawing made in 1973, *Space Capsule with Earth Atmosphere and Microphone Transmitting Sound Throughout the Universe* (ink and watercolor on paper, 26 x 40 in. [66 x 101.6 cm], Courtesy Galerie Bruno Bischofberger, Zurich).

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1968, no. 40, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 43, p. 85. Group: Institute of Contemporary Art, Philadelphia, 1970, unpag.

PUBLICATIONS: Bruggen 1988, p. 249; Danieli, "The Art of Bruce Nauman," p. 19; Whitney Museum, New York, 1990, p. 82.



76

**Device for a Left Armpit** 1967

plaster, copper-colored paint  
 14 x 7 x 10 in. (35.6 x 17.8 x 25.4 cm)  
 Solomon R. Guggenheim Museum, New York, Panza Collection Extended Loan

**PROVENANCE:** [Leo Castelli Gallery, New York]; [David Whitney, New York]; Panza Collection, Milan  
**NOTES:** Like many of his "traps" for various body fragments, this hypothetical device of dubious use focuses on a rarely noticed zone. In the same year, Nauman made many drawing studies of anatomical parts and comparative measures. See especially his drawings of shoulders (Drawings, nos. 55–57).  
**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 44, unpag.; Whitney Museum, New York, 1990, p. 81; Allen Memorial Art Museum, Oberlin, 1968, p. 94; Museum of Contemporary Art at the Temporary Contemporary, Los Angeles, 1988.  
**PUBLICATIONS:** Bruggen 1988, p. 133; Danieli, "The Art of Bruce Nauman," p. 16; Silverthorne, "To Live and to Die," p. 20; LACMA/Whitney, Los Angeles, 1972, no. 45, p. 86;† Celant 1980, p. 279; Knight 1988, p. 180.



77

**Eating My Words** (artist's proof) 1967

color photograph  
 13 1/2 x 22 3/4 in. (34.3 x 57.8 cm)  
 Destroyed

**PROVENANCE:** [Leo Castelli Gallery, New York]  
**NOTES:** Although the expression "eating one's words" refers to an embarrassing situation in which a boastful or wrongheaded utterance must be retracted, Nauman here quite literally eats the letters of the word on the plate before him. The entire tableau is color-coordinated in red and white. When this unique photograph was reprinted for the 1970 edition (see discussion in 175), its proportions were changed significantly.  
**EXHIBITIONS:** Group: School of Visual Arts, New York, 1969.



78

**Feet of Clay** (artist's proof) 1967

color photograph  
 20 5/8 x 21 3/4 in. (52.4 x 55.2 cm)  
 Destroyed

**PROVENANCE:** [Leo Castelli Gallery, New York]  
**NOTES:** Another word play is suggested here by Nauman's feet, slathered with clay. The straightforward display of a pair of shins and feet is rendered theatrical by the green and red lights that illuminate the image from opposite sides of the frame. This photograph was part of the group reprinted in 1970 as a portfolio edition (see discussion in 175).  
**EXHIBITIONS:** Group: University of St. Thomas, Houston, 1969; New York Cultural Center, New York, 1970.  
**PUBLICATIONS:** *Arts Magazine* 44, no. 5 (March 1970), cover.



79

**Finger Trick with Mirror** (artist's proof) 1967

color photograph  
 19 x 23 1/4 in. (48.3 x 59.1 cm)  
 Destroyed

**PROVENANCE:** [Leo Castelli Gallery, New York]  
**ALTERNATE TITLE:** Finger Touch No. 1  
**NOTES:** There is a children's joke in which paired and flexed hands are used to demonstrate "a spider doing push-ups on a mirror." Nauman here complicates the finger touch by ambiguously presenting either a plane that is doubled by a mirror or what may very well be an extra pair of hands. The image was reprinted in 1970 (retitled *Finger Touch No. 1*) as part of a portfolio edition. (See discussion in 175.)





80

**Finger Trick with Two Mirrors** (artist's proof) 1967

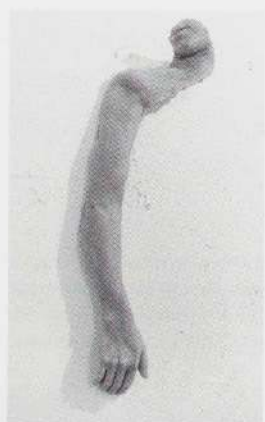
color photograph  
 19 ½ x 23 ⅛ in. (49.5 x 58.7 cm)  
 Destroyed

PROVENANCE: [Leo Castelli Gallery, New York]

ALTERNATE TITLE: Finger Touch with Mirrors

NOTES: This photograph, related directly to 79, increases the number of fingers interwoven and the number of hands pressed together at fingertips. The image is complicated by the use of two mirrors and red and green cross-lighting. When it was reprinted for the 1970 portfolio edition (175), its title was changed to *Finger Touch with Mirrors*.

EXHIBITIONS: University of St. Thomas, Houston, 1969.



81

**From Hand to Mouth** 1967

wax over cloth  
 28 x 10 ¾ x 4 ⅞ in. (71.1 x 26.4 x 11.1 cm)

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

PROVENANCE: [Leo Castelli Gallery, New York]; Mr. and Mrs. Joseph Helman, St. Louis: Helman Family Collection

ALTERNATE TITLE: Judy from Hand to Mouth

NOTES: This work gives literal form to a colloquial expression by casting a fragment of the body that maps the distance between the words of the title. Nauman has commented that "the cast was of someone else [his wife Judy], not of myself as has generally been assumed—but that doesn't really matter. It was just supposed to be a visual pun, or a picture of a visual pun" (Simon, "Breaking the Silence," p. 144). Nauman used moulage, a casting technique commonly employed by police, to make a highly detailed mold of the body. From this he made a hyper-realistic cast. The piece is suspended by a wire on the wall and installed approximately at "body height." On the elbow are what appear to be stitches—the results of Nauman's decision, while making the work, to shorten the arm. He later considered making a cast-iron version of this work. However, because of the loss of detail in the wax original that occurred when *Henry Moore Bound to Fail* (82) was produced in an edition, he and Joseph Helman (the owner of both sculptures at the time) decided not to proceed with an edition for this work. Related are 70, 82, and 93. Drawings, no. 50, and his many drawings and sculptures detailing body parts and comparative measurements. See illus., pl. 10, p. 118.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1968, no. 33, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 40, p. 40. Group: Allen Memorial Art Museum, Oberlin, 1968, p. 92; Washington University Gallery of Art, St. Louis, 1969, no. 14, unpag.; Aspen Center for the Visual Arts, Aspen, 1982, no. 99, unpag.

PUBLICATIONS: Bruggen 1988, p. 90; Simon, "Breaking the Silence," p. 142; Barnitz, "In the Galleries," p. 62; Bruggen, "Entrance, Entrapment, Exit," p. 90; Burton, "Time on Their Hands," p. 43; Celant, "Bruce Nauman," p. 39; Danieli, "The Art of Bruce Nauman," p. 18; Goodman, "From Hand to Mouth to Paper to Art," p. 44; Harten, "T for Technics," p. 32; Kramer, "In Footsteps of Duchamp," p. 28; Levin, "Stretching the Truth," p. 45; Pincus-Witten, "Another Kind of Reasoning," p. 34; Silverthorne, "To Live and to Die," p. 19; Storr, "Le Fou-Pas-Si-Saint," p. 12; Albuquerque Museum, Albuquerque, 1981 (solo), unpag.; Whitechapel Art Gallery, London, 1986 (solo), p. 25; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 59; L'Academia Foundation, Venice, 1984, p. 87; Whitney Museum, New York, 1990, p. 81.



82

**Henry Moore Bound to Fail (back view)** 1967

wax over plaster  
 26 x 24 x 3 ½ in. (66 x 61 x 8.9 cm)  
 Collection Leo Castelli, New York

PROVENANCE: [Leo Castelli Gallery, New York]; Mr. and Mrs. Joseph Helman; Mr. and Mrs. Leo Castelli, New York

NOTES: This sculpture derives from Nauman's photograph of his own back with ropes binding his arms behind him (72), as well as from his drawing of the same subject (Drawings, no. 29, 1967, misdated 1966). The wax was hand-modeled by Nauman, who pressed a sweater into the surface to achieve its final texture, where bits of wool fiber remain. This sculpture later was used to make an edition in cast-iron (181). The same bound figure appears in 84, and Nauman created a number of other "Henry Moore" works, including 85, 86, and Drawings, nos. 30–33. See illus., pl. 11, p. 119.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 35, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 29. Group: Museum Fridericianum, Kassel, 1968; Museen der Stadt Köln, Cologne, 1981, no. 752; Tony Shafrazi Gallery, New York, 1990.

**PUBLICATIONS:** Sharp, "Nauman Interview," p. 25; Catoir, "Über den Subjektivismus," pp. 7, 10; Silverthorne, "To Live and to Die," p. 21; Whitechapel Art Gallery, London, 1986 (solo), p. 15; Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, 1977, p. 10.



83

**Knot an Ear** 1967

wax

1 7/8 x 6 x 3 3/8 in. (2.7 x 15.2 x 8.6 cm)

Collection Jack and Diane Fulton, San Rafael, California, Gift of the artist

**NOTES:** This wax sculpture of an ear is similar to the one in 96.



84

**Letter to Bill Allan: Three Well-Known Knots (Square Knot, Bowline, and Clove Hitch)** 1967

three color photographs

approx. 1 3/4 x 3 in. (4.4 x 7.6 cm) each

William George Allan Papers, Archives of American Art, Smithsonian Institution, Washington, D.C.

**NOTES:** These three photographs, each depicting one of the titled knots, were sent in an envelope to Nauman's friend and film collaborator, the artist William Allan. The project alludes to their films (30, 32, 41, 43, and 56), which were instructional in nature, and to Nauman's knot-making skills, acquired during his Boy Scout days. The bound figure also is seen in 72, another photograph from the same studio session, and in 82 and 181.

**PUBLICATIONS:** Bruggen 1988, p. 141.



85

**Light Trap for Henry Moore, No. 1** 1967

black-and-white photograph

64 x 40 in. (162.6 x 101.6 cm)

Collection Angelo Baldassarre, Bari, Italy

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Galleria Sperone, Rome]

**ALTERNATE TITLE:** Henry Moore Trap #1

**NOTES:** Both this photograph and its companion (86) were made by twirling a flashlight in a darkened room and recording the resulting glowing spirals. They were initially intended as studies for neon pieces, which, had they been fabricated, would have extended the spiral of 92 into three-dimensional space. The photographer Jack Fulton assisted Nauman in making these large photographs, adding the necessary technical advice to Nauman's "naïveté, curiosity and kind of confidence in the medium" (Fulton in conversation). To avoid costly lab-processing fees, Nauman himself built oversized developing trays and Fulton incorporated storebought immersion heaters. The prints were so large that at one point Nauman and Fulton threw the paper on the floor and poured the chemicals on top, using sponges to spread them around. Related are 97 as well as a number of works referring to Henry Moore (see discussion in 82). See illus., p. 72.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 37, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 26, p. 75; Group: Allen Memorial Art Museum, Oberlin, 1968.

**PUBLICATIONS:** Bruggen 1988, p. 148; Catoir, "Über den Subjektivismus," p. 7; Celant, "Bruce Nauman," p. 39; Plagens, "Roughly Ordered Thoughts," p. 58; Rijksmuseum Kröller-Müller, Otterlo, 1981 (solo), p. 28; Baltimore Museum of Art, 1982 (solo), p. 43; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 20.



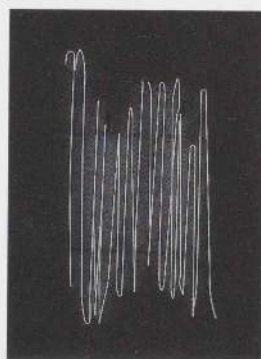
86

**Light Trap for Henry Moore, No. 2** 1967

black-and-white photograph

71 7/8 x 40 1/8 in. (181.9 x 101.9 cm)

Collection Hallen für neue Kunst, Schaffhausen, Switzerland

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Galleria Sperone, Turin]**ALTERNATE TITLE:** Henry Moore Trap #2**NOTES:** Nearly six feet high, this work and its companion (85) are notable not only for their size but also for the way they suggest the actual proportions of a body that might be trapped in the luminous white caging. See illus., pl. 12, p. 120.**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 38, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 27, p. 75; InK, Halle für Internationale neue Kunst, Zurich, 1980, p. 24. Group: Museum Fridericianum, Kassel, 1968, p. 207; Whitechapel Art Gallery, London, 1970, p. 433; InK, Halle für Internationale neue Kunst, Zurich, 1978; Kunsthalle Basel, 1982; Aspen Center for the Visual Arts, Aspen, 1982, no. 100, unpag.**PUBLICATIONS:** Bruggen 1988, p. 148; Danieli, "The Art of Bruce Nauman," p. 16; Plagens, "Roughly Ordered Thoughts," p. 58; Baltimore Museum of Art, 1982 (solo), p. 45; Museum für Gegenwartskunst, Basel, 1986 (solo), p. 16; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 20.

87

**My Last Name Exaggerated Fourteen Times Vertically** 1967

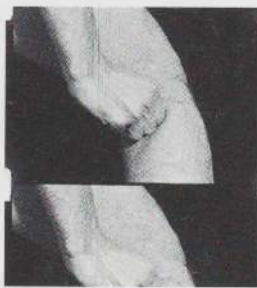
neon tubing with clear glass tubing suspension frame

63 x 33 x 2 in. (160 x 83.8 x 5.1 cm)

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

**PROVENANCE:** [Leo Castelli Gallery, New York]; Philip Johnson; [David Whitney, New York]; Panza Collection, Milan**ALTERNATE TITLE:** My Last Name Extended Vertically 14 Times**NOTES:** Nauman first tried extending his signature vertically by a multiple of seven (based on the classic proportion of seven heads to a body) but then decided he needed to double the formula to fourteen in order to achieve the degree of abstraction he wanted. For his neons, he used commercially available standards, as in the choice here of an extremely pale purple. Its faded looking color has often been changed in reproduction, causing it to appear as a brighter and deeper purple than it really is. This was one of the first of his neon pieces for which a replica was made as an exhibition copy. The untitled 1967 fabrication drawing for this neon (Drawings, no. 65) is often entitled "My Last Name Extended Vertically 14 Times"—an editorial error that, by continual use, has persisted. See also related signature works 88 and 117. See illus., pl. 13, p. 121.**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 42, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 46, p. 87; Baltimore Museum of Art, 1982, no. 3, p. 49; Whitechapel Art Gallery, London, 1986, unpag. Group: Museum Fridericianum, Kassel, 1968; Städtische Kunsthalle, Düsseldorf, 1968, unpag.; Corcoran Gallery of Art, Washington, D.C., 1969, no. 45; Los Angeles County Museum of Art, 1981, no. 91, p. 49; Centro Cultural Arte Contemporaneo, Mexico City, 1987; Laurie Rubin Gallery, New York, 1987; Whitney Museum, New York, 1990, p. 79; Sprengel Museum, Hannover, 1990.**PUBLICATIONS:** Bruggen 1988, p. 138; Catoir, "Über den Subjektivismus," p. 11; Celant, "Bruce Nauman," p. 41; Danieli, "The Art of Bruce Nauman," p. 17; Gilardi, "Primary Energy," p. 49; Gottlieb, "Addendum à l'Art de la Signature," p. 79; Levin, "New York, Bruce Nauman," p. 45; Pincus-Witten, "Another Kind of Reasoning," p. 35; Plagens, "Art in Los Angeles," p. 379; Celant 1976, unpag. (ill. no. 14); Knight 1988, unpag. (ill. no. 51); *Art in America* 70, no. 1 (January 1982), cover illus. and p. 1.





91

**Thighing** 1967

16mm film, color, sound

400 feet, approx. 10 min.

Distributed by Leo Castelli Gallery, New York

**NOTES:** A play on "thighing" and "sighing." Nauman in this film shows a close-up of his thigh, with his hand variously pinching, pushing, and manipulating skin and flesh, as the sound track presents his breathing.

**PUBLICATIONS:** Bruggen, 1988, p. 258; LACMA/Whitney, Los Angeles, 1972, no. 33, p. 79;† Lippard 1973, p. 10; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 169.



92

**The True Artist Helps the World by Revealing Mystic Truths (Window or Wall Sign)** 1967

neon tubing with clear glass tubing suspension frame

59 x 55 x 2 in. (149.9 x 139.7 x 5.1 cm)

Edition of three, plus artist's proof

1/3 Collection Australian National Gallery, Canberra, 78.976

**PROVENANCE:** [Leo Castelli Gallery, New York]

2/3 Collection Rijksmuseum Kröller-Müller, Otterlo, the Netherlands

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; Mr. and Mrs. Robert Rowan, Los Angeles; [Nicholas Wilder Gallery, Los Angeles]; [Galerie Bruno Bischofberger, Zurich] [Galerie Rudolf Zwirner, Cologne]

3/3 Collection Öffentliche Kunstsammlung Basel, Museum für Gegenwartskunst, Basel

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Galerie Bruno Bischofberger, Zurich]**ALTERNATE TITLE:** Window or Wall Sign

**NOTES:** In 1966 and 1967 Nauman made his first signs: a Mylar window shade (58) and this spiral in blue and peach neon that states, "The true artist helps the world by revealing mystic truths." He hung both in the big plate-glass window of his storefront studio in San Francisco, a former grocery where a commercial beer-sign still hung. As Nauman told Brenda Richardson: "I had an idea that I could make art that would kind of disappear—an art that was supposed to not quite look like art. In that case, you wouldn't really notice it until you paid attention. Then when you read it, you would have to think about it" (Baltimore Museum of Art, 1982, p. 20). See illus., p. 63, and pl. 15, p. 124.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 41, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 25, p. 74; InK. Halle für Internationale neue Kunst, Zurich, 1980, p. 14; Baltimore Museum of Art, 1982, no. 2, p. 47; Whitechapel Art Gallery, London, 1986, p. 12 and unpag.; Washington University Gallery of Art, St. Louis, 1993, no. 1. Group: Corcoran Gallery of Art, Washington, D.C., 1969, no. 46, unpag.; Stedelijk van Abbemuseum, Eindhoven, 1969, no. 35, unpag.; Whitechapel Art Gallery, London, 1970, no. 432, p. 57; Albright-Knox Art Gallery, Buffalo, 1971, no. 31; Seattle Art Museum, 1973; William Hayes Ackland Memorial Art Center, Chapel Hill, 1975, unpag.; Kunstmuseum Luzern, Lucerne, 1975; San Francisco Museum of Modern Art, 1976, no. 319, p. 191; Museum of Contemporary Art, Chicago, 1977, p. 8; Aspen Center for the Visual Arts, Aspen, 1982, no. 102, unpag.; Palacio de Velasquez, Madrid, 1986; Los Angeles County Museum of Art, 1986; Whitney Museum, Downtown at Federal Reserve Plaza, New York, 1988, p. 5; Tony Shafrazi Gallery, New York, 1989; Hofstra Museum, Hempstead, and Edith C. Blum Art Institute, Annandale-on-Hudson, 1990, no. 61, p. 92; University Drill Hall Gallery, Canberra, 1986; Kunstmuseum Basel and Kunsthalle Basel, 1992, no. 172, p. 157.

**PUBLICATIONS:** Bruggen 1988, p. 51; Butterfield, "The Center of Yourself," p. 55; Danieli, "The Art of Bruce Nauman," p. 15; Desmond, "Lightworks," p. 23; Frey, "The Sense of the Whole," p. 40; Harten, "T for Technics," p. 28; Plagens, "Roughly Ordered Thoughts," p. 58; Poinot, "La Problématique du Non-Sens," p. 13; Reedijk, "Kunst voor navelstaarders," p. 154; Schjeldahl, "Profoundly Practical Jokes," p. 89; Rijksmuseum Kröller-Müller, Otterlo, 1981 (solo), p. 173; Museum für Gegenwartskunst, Basel, 1986 (solo), p. 28; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 32; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 10; Whitney Museum, New York, 1990, p. 78.



93

**Untitled** 1967

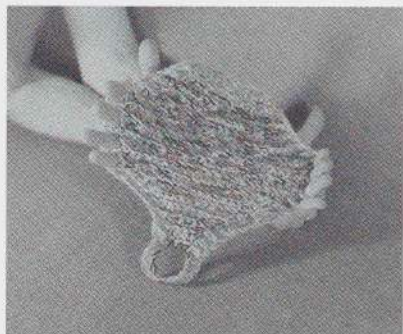
wax over plaster with rope  
17 x 26 x 4 1/2 in. (43.2 x 66 x 11.4 cm)  
Courtesy Thomas Ammann, Zurich

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; Mr. and Mrs. Robert C. Scull, New York; [Sotheby's, New York]

**NOTES:** Here, Nauman was struck by the resemblance between two seemingly unrelated elements: folded arms and the shape of a knot. (In similar fashion, he noted the resemblance of a knot to an ear in 83, 96, and Drawings, no. 59.) Works by two artists were indirect inspiration for these "knot" pieces: Man Ray's *The Enigma of Isidore Ducasse* (also known as *The Riddle*) (1920), a sewing machine wrapped in cloth and bound with twine, and H. C. Westermann's nearly six-foot-tall laminated plywood sculpture *The Big Change* (1963–1964), which takes the form of a knot. See Drawings, nos. 60 and 61, and illus., pl. 16, p. 125.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 34, unpag.; LACMA/Whitney, Los Angeles, 1972, no. 41, p. 84. Group: Sidney Janis Gallery, New York, 1970, no. 28; Whitney Museum, New York, 1990, p. 80; Museen der Stadt Köln, Cologne, 1981, p. 47; Solomon R. Guggenheim Museum, New York, 1985, no. 148, p. 212.

**PUBLICATIONS:** Bruggen 1988, p. 143; Catoir, "Über den Subjektivismus," p. 6; Danieli, "The Art of Bruce Nauman," p. 17; Harten, "T for Technics," p. 30; McCann, "Bruce Nauman," p. 1; Pincus-Witten, "Another Kind of Reasoning," p. 33; Poinso, "La Problématique du Non-Sens," p. 14; Silverthorne, "To Live and to Die," p. 26; Storr, "Le Fou-Pas-Si-Saint," p. 13; Museum für Gegenwartskunst, Basel, 1986 (solo), p. 15; Whitechapel Art Gallery, London, 1986 (solo), p. 16; Centro Cultural Arte Contemporaneo, Mexico City, 1987, p. 206; Hunter and Jacobus 1973, p. 466; sales cat., Sotheby's, New York (Contemporary Art from the Estate of the Late Robert C. Scull), Nov. 10, 1986, no. 34.



94

**Untitled (artist's proof)** 1967

color photograph  
19 x 23 in. (48.3 x 58.4 cm)  
Present location unknown

**PROVENANCE:** Katherine Bishop (stolen circa 1967)

**ALTERNATE TITLES:** Untitled (Potholder); Potholder, Penpal

**NOTES:** In this image, Nauman presents two kinds of information that do not match: a functional object and an atypical function. His fingers interlaced at each end of the potholder, he uses his hands as a loom or possibly plays the children's game cat's cradle. This photograph was part of the group reprinted in 1970 as a portfolio edition. (See discussion in 175.)

**EXHIBITIONS:** Group: New York Cultural Center, New York, 1970.



95

**Waxing Hot (artist's proof)** 1967

color photograph  
19 5/8 x 20 in. (49.8 x 50.8 cm)  
Destroyed

**PROVENANCE:** [Leo Castelli Gallery, New York]

**NOTES:** Enacting literally the words of the title, Nauman here polishes the red letters H, O, and T with a wax product that might be applied to a hot rod. This photograph was part of the group reprinted in 1970 as a portfolio edition. (See discussion in 175.)

**EXHIBITIONS:** Group: School of Visual Arts, New York, 1969.



96

**Westermann's Ear** 1967

plaster, rope

33 1/2 x 15 3/4 x 1 1/2 in. (85.1 x 40 x 3.8 cm) installed: L.: approx. 102 in. (259.1 cm)

Collection Museum Ludwig, Cologne

**PROVENANCE:** [Eugenia Butler Gallery, Los Angeles]

**NOTES:** Three artists—Henry Moore, William T. Wiley, and H. C. Westermann—are named in a number of Nauman's works of 1966 and 1967 that involve "trapping" a spirit in one way or another. Although Wiley and Nauman attempted "to get the ear" of Westermann by engaging in a kind of Dada correspondence with him (they sent him a letter with a piece of carbon paper enclosed, thinking it would pick up interesting scratches and folds), they met with little success. "Nauman's own associations of the ear and knot," as Coosje van Bruggen notes, "have to do with physical resemblance and flexibility as well as topiary he had observed near Santa Cruz: trees in the form of a ladder, a knot, and a heart" (Bruggen 1988, p. 110). The plaster ear in the sculpture was cast from a clay mold, and is similar to the cast-wax ear of 83. The work sometimes has been dated 1967–1968. Related works include 93 and Drawings, no. 59. See also illus., pl. 18, p. 127.

**EXHIBITIONS:** Group: Museum Haus Lange, Krefeld, 1981, p. 30; Museum der Stadt Köln, Cologne, 1981.**PUBLICATIONS:** Bruggen 1988, p. 144; Catoir, "Über den Subjektivismus," pp. 7, 10; LACMA/Whitney, Los Angeles, 1972 (solo), no. 42, p. 85;† Budde and Weiss 1973, pp. 40, 64; Ruhrberg 1979, p. 556.

97

**William T. Wiley or Ray Johnson Trap** 1967

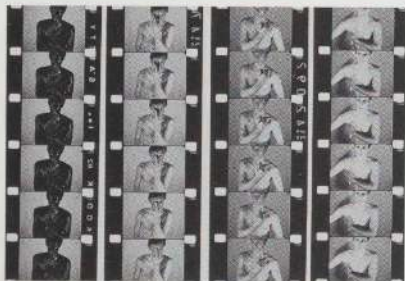
black-and-white photograph

67 x 40 in. (170.2 x 101.6 cm)

Collection Cy Twombly, Rome

**PROVENANCE:** [Leo Castelli Gallery, New York]

**NOTES:** Jane Livingston describes the genesis of this piece as follows: "[Nauman] was at William Wiley's house in Mill Valley when a package arrived from [the mail artist] Ray Johnson, containing sundry Johnsonian items. Nauman had Wiley lie on the floor and arranged the contents of the Johnson package around him. Wiley then got up and [Nauman] photographed the objects. Nauman said, 'It had to do with the primitive idea of being encapsulated by artifacts and gaining psychic control over them'" (LACMA/Whitney, Los Angeles, 1972 [solo], p. 15). Related works include 85 and 86.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1968, no. 39, unpag.**PUBLICATIONS:** Bruggen 1988, p. 149; LACMA/Whitney, Los Angeles, 1972 (solo), no. 28, p. 76.†

98

**Art Make-Up, No. 1: White** 1967**Art Make-Up, No. 2: Pink** 1967–1968**Art Make-Up, No. 3: Green** 1967–1968**Art Make-Up, No. 4: Black** 1967–1968

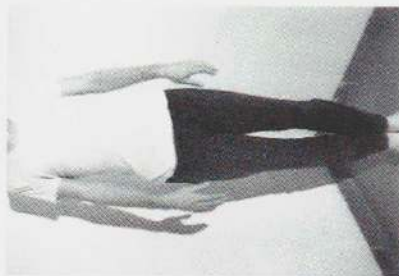
four 16mm films, color, silent

400 feet, approx. 10 min. each

Distributed by Leo Castelli Gallery, New York

**NOTES:** In each of these four related films, the artist applies a successive layer of colored makeup (white, pink, green, and finally, black) to his face and upper torso. While he masks himself literally, the title implies that in so doing he also creates himself, "makes himself up." Initially the films were intended to be projected simultaneously on four walls of a room. Although this form of installation was never realized for this piece, Nauman employed the method for subsequent film and video installations, including 187, 188, 365, and 466. In their original distribution, the films were available for rental separately, but for purchase only as a set. Although each can be viewed as a single work, they are treated as one entry here because of Nauman's original intentions for presentation. A related work is 110. See illus., pl. 19, pp. 128–129.

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 37, p. 104. Group: Leo Castelli Gallery, New York, 1971; Städtische Kunsthalle, Düsseldorf, 1971; Museum of Contemporary Art, Chicago, 1974; Stedelijk Museum, Amsterdam, 1978, no. 7.**PUBLICATIONS:** Bruggen 1988, pp. 197, 222; Simon, "Breaking the Silence," p. 143; Plagens, "Roughly Ordered Thoughts," p. 57; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 37; Whitney Museum, New York, 1990, p. 32; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 175; *Art and Artists* 8, no. 92 (November 1973), cover.



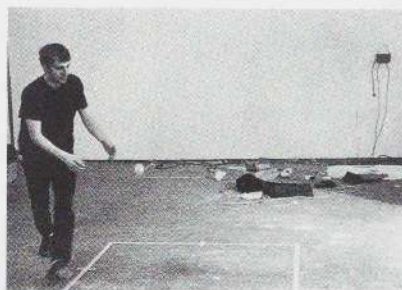
99

**Bouncing in the Corner, No. 1** 1968

videotape, black and white, sound  
60 min., to be repeated continuously  
Distributed by Video Data Bank, Chicago

**NOTES:** For this videotape, Nauman turned the camera sideways and positioned it so that his head is cropped from the frame and his body is presented from neck to ankles. As he stands in the corner, his back to the wall, he appears to be lying down; falling backwards into the corner and then pushing himself off the wall again, he appears to be trying to levitate himself (a problem he tackled earlier in 39). As he performs these actions, his hands slam into the wall to break his falls, and the sounds become an integral part of the activities filmed. Nauman would repeat this exercise in 144 and in a live performance at the Whitney Museum of Art (162).

**EXHIBITIONS:** Group: Museum Fridericianum, Kassel, 1972; Long Beach Museum of Art, Long Beach, 1988.  
**PUBLICATIONS:** Bruggen 1988, p. 269; Sharp, "Bruce Nauman," p. 32; Tucker, "PheNAUMANology," p. 41; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 104.



100

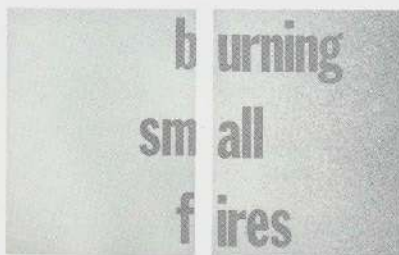
**Bouncing Two Balls between the Floor and Ceiling with Changing Rhythms** 1967-1968

16mm film, black and white, sound  
400 feet, approx. 10 min.  
Distributed by Leo Castelli Gallery, New York

**NOTES:** In this film Nauman bounces two balls in the center of a square marked by tape on the studio floor. He throws them as hard as he can, trying to maintain a specific pattern, but the balls ricochet out of control as his moves become correspondingly jumpy and unpredictable. The film was shot with a stationary camera in the studio that Nauman sublet from William T. Wiley in Mill Valley, California. The sound and image are out of sync because he "didn't have the equipment and patience" to coordinate them. He later deliberately used this slippage between image and sound in a number of works such as 148. Nauman shot three other films in the same studio during the winter of 1967-1968: 106, 120, and 137. All are based on daily activities in the studio, and all had been planned as performances; because there were no opportunities to perform them publicly, he performed them in front of a camera instead.

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 38, p. 82. Group: Stedelijk Museum, Amsterdam, 1969.

**PUBLICATIONS:** Bruggen 1988, p. 250; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 16; Kunstmuseum Basel and Kunsthalle Basel, 1992, unpag.; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 171.



101

**Burning Small Fires** 1968

artist's book  
one sheet: 37 1/8 x 49 in. (94.3 x 124.5 cm), folded to 12 1/2 x 9 1/2 in. (31.8 x 24.1 cm)  
Publisher unknown, San Francisco  
Edition size unknown

**NOTES:** This book consists of black-and-white photographs of burning pages from Ed Ruscha's book *Various Small Fires* (1964). It is printed on one sheet, which is folded and bound between soft covers. It contains no text.

**PUBLICATIONS:** Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 130; John Natsoulas Gallery, Davis, 1991, pp. 52-53.





102

**A Cast of the Space under My Chair** 1965–1968

concrete  
17 ½ x 15 ¾ x 14 ¾ in. (44.5 x 39.1 x 37.1 cm)  
Collection Geertjan Visser

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**ALTERNATE TITLES:** Space under Gundula's Chair; Space under My Steel Chair in Düsseldorf; A Cast of the Space Under My Hotel Chair in Düsseldorf

**NOTES:** This piece is a cast of the usually unnoticed space beneath a chair as defined by the boundaries of its legs and seat. Nauman had drawn "the space under my (steel) chair in Düsseldorf" (Drawings, no. 91), based on a chair in a small apartment above the Galerie Konrad Fischer (not, as an alternate title suggests, on a chair belonging to Gundula Schulze, a longtime employee of the gallery). When the work was sold, the drawing was used to cast the sculpture in concrete at a factory in the Netherlands. It has most often been dated 1966–1968 because in 1966 Nauman made a test cast in plaster, subsequently destroyed, of the space beneath a chair in his studio, tying cardboard around the chair's legs to make the mold. The work is redated here according to the drawing, which is inscribed "from 1965–68." See illus., pl. 4, p. 111.

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 16; Whitechapel Art Gallery, London, 1986. Group: Museum Haus Lange, Krefeld, 1981, no. 16, p. 29; Stedelijk Museum, Amsterdam, 1982, no. 3; Rijksmuseum Kröller-Müller, Otterlo, 1984, no. 5, p. 107; Institut Néerlandais, Paris, 1992.

**PUBLICATIONS:** Bruggen 1988, p. 171.



103

**Clear Sky** 1967–1968

artist's book, twelve pages  
12 x 12 in. (30.5 x 30.5 cm)  
Published by Leo Castelli Gallery, New York  
Edition size unknown

**NOTES:** Responding to artist's books by Ed Ruscha that depict Los Angeles icons, Nauman created two books of his own that focus on images of that city. This work presents photographs of sunshine while the companion volume (182) deals with smog; each is composed of ten sky views (five images presented twice each). Here the photographs are of cloudless skies that range in color from a pale blue-gray to a deep azure. The cover typography suggests a rephrasing of the title: CLEA RSKY.

**PUBLICATIONS:** Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 129.



104

**Concrete Tape Recorder Piece** 1968

concrete, audiotape player, audiotape  
12 x 24 x 24 in. (30.5 x 61 x 61 cm)  
Collection Staatliche Museen Kassel, Neue Galerie, Private loan

**PROVENANCE:** [Wide White Space Gallery, Antwerp]; Dr. Jost Herbig, Ebenhausen, Germany

**ALTERNATE TITLES:** Tape Recorder with a Tape Loop of a Scream Wrapped in a Plastic Bag and Cast into the Center

**NOTES:** As the inscription for the related drawing (Drawings, no. 92) specifies, this work consists of a "tape recorder with a tape loop of a scream wrapped in a / plastic bag and cast into the center of a block of concrete / weight about 650 pounds or 240 kg." Also related are 230 and Drawings, no. 93.

**EXHIBITIONS:** Solo: Whitechapel Art Gallery, London, 1986. Group: Kunsthalle Berne, 1969, no. 70; Städtische Galerie im Lenbachhaus, Munich, 1973, no. 176, unpag.

**PUBLICATIONS:** LACMA/Whitney, Los Angeles, 1972, no. 50;† Battcock 1981, unpag.



105

**A Cubic Foot of Steel Pressed Between My Palms** 1968

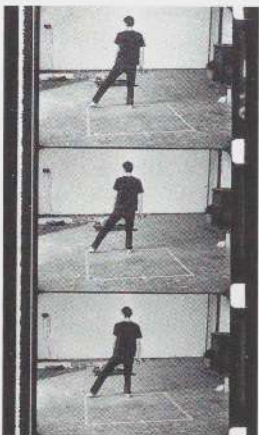
steel  
24 x 24 x 3 in. (61 x 61 x 7.6 cm)  
Private collection

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Laurie Rubin Gallery, New York]; [Burnett Miller Gallery, Los Angeles]

**NOTES:** Nauman refers to this work as a "mental pressure" piece: one must imagine compressing a cube of steel into the thin, upright square slab with one's bare hands (or imagine him having done so). Related works include three untitled drawings (Drawings, nos. 88–90) and the square metal slab sculptures 107, 114, 132, 133, 135, 139, and 145.

**EXHIBITIONS:** Group: Guggenheim Museum, New York, 1969; Laurie Rubin Gallery, New York, 1988; Margo Leavin Gallery, Los Angeles, 1987.

**PUBLICATIONS:** Bruggen 1988, p. 176; Celant, "Bruce Nauman," p. 39.



106

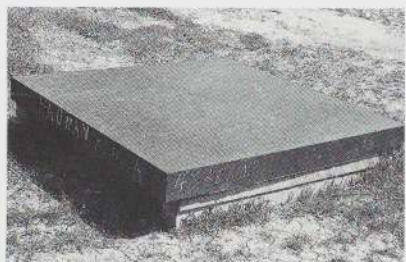
**Dance or Exercise on the Perimeter of a Square** 1967–1968

16mm film, black and white, sound  
400 feet, approx. 10 min.  
Distributed by Leo Castelli Gallery, New York

**NOTES:** For this film, Nauman made a square of masking tape on the studio floor, with each side marked at its halfway point. To the sound of a metronome and beginning at one corner, he methodically moves around the perimeter of the square, sometimes facing into its interior, sometimes out. Each pace is the equivalent of half the length of a side of the taped square. Along with 100, 120, and 137, this is one of the "studio films" Nauman made during 1967–1968 (so named because they explore activities performed in a studio space).

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 36, p. 81. Group: Whitney Museum, New York, 1969; Städtische Kunsthalle, Düsseldorf, 1971; Stedelijk Museum, Amsterdam, 1969; Stedelijk Museum, Amsterdam, 1978, no. 3, p. 4; Arts Council of Great Britain, London, 1981.

**PUBLICATIONS:** Bruggen 1988, p. 227; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 173.



107

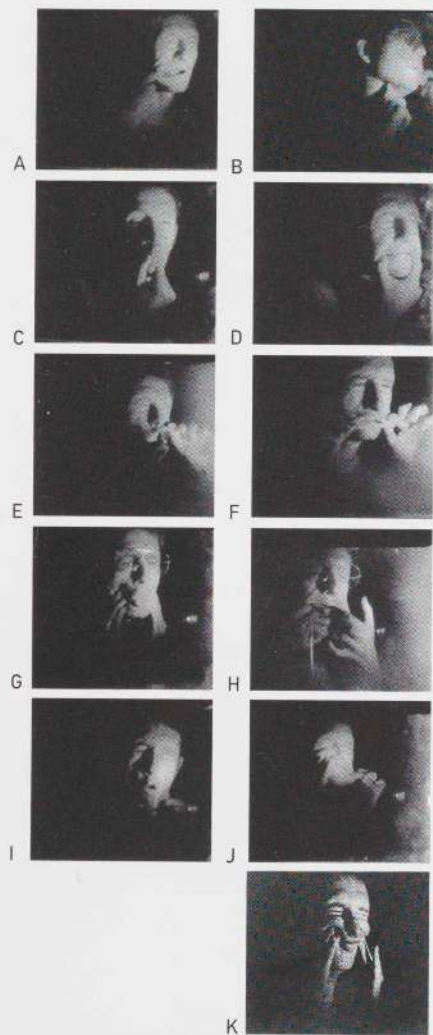
**Dark** 1968

steel  
4 x 48 x 48 in. (10.2 x 121.9 x 121.9 cm)  
Collection Southwestern College, Chula Vista, California

**NOTES:** This square steel slab weighing 2,660 pounds received the Purchase Award from the Art Department of Southwestern College for its 1968 Outdoor Sculpture Competition. The word *DARK* is written on its underside in, as Nauman remembers, a yellow, indelible, oil-base ink. The writing on the side of the piece (the word *NAUMAN* and the set of dimensions 4 x 48 x 101 in.) is not the artist's. The steel shop placed his name on the slab for delivery and the dimensions were those of the slab before it was cut to size. In 1968 and 1969, Nauman made several other steel-plate or lead slabs. (See discussion of these works in 105.)

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 48, p. 89.

**PUBLICATIONS:** Bruggen 1988, p. 53; Sharp, "Nauman Interview," p. 25; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 30; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 16.



108

**First Hologram Series: Making Faces (A–K)** 1968

eleven holographic images on glass  
8 x 10 in. (20.3 x 25.4 cm) each

A Collection The MIT Museum, Cambridge, Massachusetts

**PROVENANCE:** [Leo Castelli Gallery, New York]; Museum of Holography, New York

B Courtesy Leo Castelli Gallery, New York

C Courtesy Sperone Westwater, New York

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

**PROVENANCE:** [Galerie Sonnabend, Paris]; Panza Collection, Milan

E Present location unknown

F Present location unknown

G Present location unknown

H Present location unknown

I Present location unknown

J Collection the artist

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

**PROVENANCE:** [Galerie Sonnabend, Paris]; Panza Collection, Milan

**ALTERNATE TITLES:** First Hologram Series: Making Faces (A–H); First Hologram Series: Making Faces (A–J)

**NOTES:** This series of eleven transmission holograms, made at the Conductor Corporation in Ann Arbor, Michigan, features Nauman's face in a variety of exaggerated expressions. Each image is visible in three dimensions on one side of the glass plate when it is illuminated from the other side. The holograms were originally shown on wooden stands and illuminated with an arc light projector fitted with a green filter. (They are currently illuminated with a laser and appear red.) They were sold and exhibited separately. Related works include 146, 152, 155, Drawings, no. 62, and an untitled drawing, Collection Sylvio Perlestein, Antwerp. Nauman struck a number of similarly exaggerated facial expressions for a series of infrared photos taken by his friend Jack Fulton; he later used these to produce a series of five screen prints entitled *Studies for Holograms (a–e)* in 1970 (Prints, nos. 1–5). See illus. of hologram B, pl. 20, p. 130; and C, pl. 21, p. 131.

**EXHIBITIONS:** Solo: Nicholas Wilder Gallery, 1969 (all eleven exhibited); LACMA/Whitney, Los Angeles, 1972, no. 52, pp. 91–93 (eight exhibited). Group: Stedelijk van Abbemuseum, Eindhoven, 1969, no. 35, unpag.; Finch College, New York, 1970; Galleria civica d'arte moderna, Turin, 1970, p. 9; Museum of Modern Art, New York, 1970, p. 92; Museum of Contemporary Art, Chicago, 1970; Museum Haus Lange, Krefeld, 1981, no. 21, p. 27; På Kulturhuset, Stockholm, 1976, p. 70.

**PUBLICATIONS:** Bruggen 1988, p. 264; Sharp, "Nauman Interview," p. 22; Reedijk, "Kunst voor navelstaarders," p. 154; Sharp, "Body Works," p. 15; Silverthorne, "To Live and to Die," p. 24; Celant 1976, unpag. (ill. no. 15); Knight 1988, pp. 180, 182; *Artforum* 9, no. 4 (December 1970), cover.

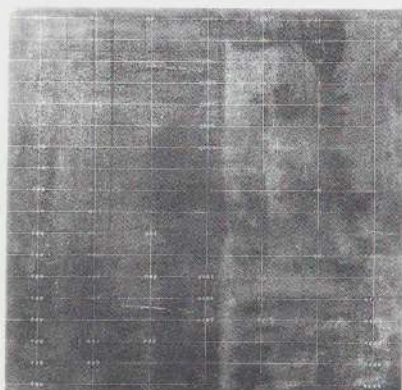
109

**First Poem Piece** 1968

steel

approx. ½ x 60 x 60 in. (1.3 x 152.4 x 152.4 cm)

Collection Rijksmuseum Kröller Müller, Otterlo, the Netherlands



**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; Martin and Mia Visser, Bergeyk

**NOTES:** In this unique work, fabricated in Holland, Nauman incised the words YOU, MAY, NOT, WANT, TO, BE, and HERE (or HEAR) at the intersections of eighteen horizontal and eight vertical lines of an engraved grid, with a word or words omitted at various points in the grid. Variations on the phrase "You May Not Want to Be Here" are thus created on each horizontal line: "You May Want to Be Here," "You Want to Be," "You May Not Want to Be," "You May Not Want," "You May Be," "You May Not Be Here," "You May Not Want to Hear," etc. Related are three studies (Drawings, nos. 72–74) and his *Second Poem Piece* (156), issued in an edition of three. Nauman proposed a sound piece that would use the repeated phrase of this work (Drawings, no. 75), but it was never executed.

**EXHIBITIONS:** Solo: LACMA/Whitney, 1972, no. 53, p. 94. Group: Stedelijk Museum, Amsterdam, 1969.

**PUBLICATIONS:** Bruggen 1988, p. 164; *Sculptuur: Beeldhouwwerken van het Rijksmuseum Kröller-Müller* 1981, p. 182.



110

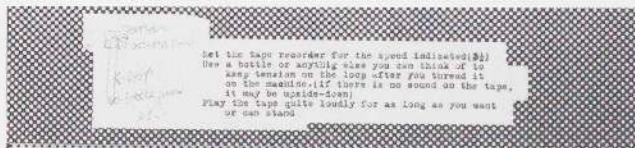
**Flesh to White to Black to Flesh** 1968

videotape, black and white, sound  
60 min., to be repeated continuously  
Distributed by Video Data Bank, Chicago

**NOTES:** As in the earlier series of *Art Make-Up* films (98) in which he sequentially covers himself in white, pink, green, and black makeup, Nauman here colors his skin, first with white, then with black, and finally wipes away the layers.

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972 (excerpt shown), no. 57, p. 98 (lower right). Group: Los Angeles County Museum of Art, 1974 ("Collectors' Video"); Whitney Museum, Downtown at Federal Reserve Plaza, New York, 1975; Museum Haus Lange, Krefeld, 1979; New Gallery of Contemporary Art, Cleveland, 1981.

**PUBLICATIONS:** *Castelli-Sonnabend Videotapes and Films*, 1974, p. 102.



111

**Footsteps** 1968

audiotape, card stock  
2 7/16 x 10 13/16 in. (6.5 x 27.5 cm) folded  
Published by The Letter Edged in Black Press, New York  
Edition of 2,000, unnumbered

**NOTES:** This object is constructed of a strip of recorded audiotape wound around a printed, folded card bearing instructions for playing the tape as a sound loop "for as long as you want or can stand it." It was part of the portfolio *S.M.S.*, no. 5 (October 1968), a collection of multiples in various media by fourteen artists compiled by William Copley. Other participating artists included Neil Jenney, Yoko Ono, Lawrence Weiner, and Congo, a chimpanzee who designed the cover. See 122, a tape loop installation of the same year.

112

**French Piece** 1968

proposal for objects  
Collection the artist

**NOTES:** The text for this set of instructions reads:

1. Piece of steel plate or bar four inches by four inches by seven feet, to be gold plated, and stamped or engraved with the word "guilt" in a simple type face about one or two centimeters high. The weight will be about three hundred eighty pounds. / 2. If the bar cannot be plated, the plain steel bar should be stamped or engraved "guilt bar," the letters running parallel to and close to a long edge. / 3. Both pieces may be made.

**PUBLICATIONS:** Nauman, "Notes and Projects," p. 44.

113

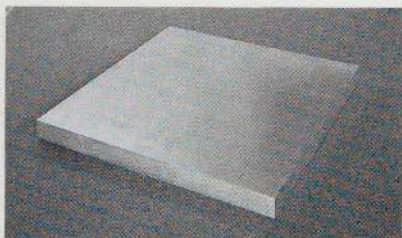
**Get Out of My Mind, Get Out of This Room** 1968

audiotape played in a room (one of five audiotapes in the series *Studio Aids II*)  
6-min. segment, looped to play continuously  
Jack and Nell Wendler, London

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]

**NOTES:** Although part of a series of audiotapes collected under the name *Studio Aids II* (127), this tape has been exhibited separately. "I had made a tape of sounds in the studio," Nauman said in an interview. "And the tape says over and over again, 'Get out of the room, get out of my mind.' I said it a lot of different ways: I changed my voice and distorted it, I yelled it and growled it and grunted it. Then, the piece was installed with the speakers built into the walls, so that when you went into this small room—10 feet square or something—you could hear the sound, but there was no one there. You couldn't see where the sound was coming from. . . . It was a very powerful piece. It's like a print I did that says, 'Pay attention motherfuckers' [see illus., p. 68] . . . it's so angry it scares people" (Simon, "Breaking the Silence," pp. 148, 203). The piece often has been misdated 1972.

**EXHIBITIONS:** Solo: Nicholas Wilder Gallery, Los Angeles, 1969; LACMA/Whitney, Los Angeles, 1972; Rijksmuseum Kröller-Müller, Otterlo, 1981, no. 1, p. 42.



114

**John Coltrane Piece** 1968

aluminum with mirror-finish bottom face

3 x 36 x 36 in. (7.6 x 91.4 x 91.4 cm)

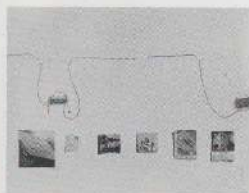
Collection Neue Galerie-Sammlung Ludwig, Aachen, Germany

**PROVENANCE:** [Leo Castelli Gallery, New York]; Charles Cowles; [Galerie Ricke, Cologne]; Dr. Peter Ludwig

**NOTES:** Like 107, in which the word DARK is written on the underside of a slab, this piece has a hidden, though significant, bottom side: a mirrorlike aluminum surface that faces the floor. It was made after the death of saxophonist John Coltrane, who sometimes played with his back to the audience. Related is a 1968 drawing (Drawings, no. 87). See illus., pl. 23, p. 132, and discussion of Nauman's steel and lead slab pieces in 105.

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 54, p. 95. Group: Leo Castelli Gallery, New York, 1968; Stedelijk Museum, Amsterdam, 1969.

**PUBLICATIONS:** Bruggen 1988, p. 53.



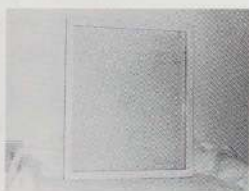
115

**Joseph R. Suite** 1968

six color photographs, graphite on paper

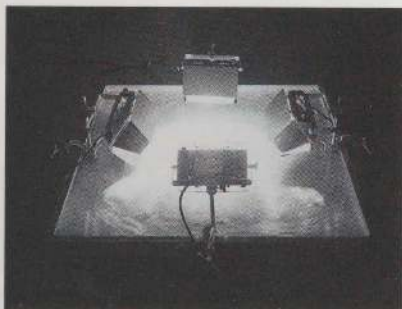
seven parts: 20 x 20 in. (50.8 x 50.8 cm) each

Collection Joseph and Lannis Raffael, Gift of the artist



**NOTES:** This work was made for the artist Joseph Raffael, who two years earlier had made and sent to Nauman a set of five collages. In exchange, Nauman sent back this suite of works consisting of five photographs of Raffael's original collages, one photograph of a sugar-cube construction in which the words "Joseph R. Suite" are spelled out by leaving blank spaces in the sugar slab, and, as a cover to the suite, a drawing of the plan for the sugar construction. Nauman's use of sugar cubes in this work recalls Marcel Duchamp's *Why Not Sneeze Rrose Sélavy?* (1921), and he referred to sugar or made plays on "sweet/suite" in several other drawings and neons of 1968, including 128, 129, and 130.

**EXHIBITIONS:** Group: School of Visual Arts, New York, 1969.



116

**Lighted Center Piece** 1967-1968

aluminum plate, four 1,000-watt halogen lamps

plate: 2 1/2 x 36 x 36 in. (6.4 x 91.4 x 91.4 cm)

Solomon R. Guggenheim Museum, New York, Panza Collection, 1992

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Sonnabend Gallery, New York]; [Galleria Sperone, Milan]; Panza Collection, Milan

**NOTES:** This work consists of four halogen lamps with 1,000-watt bulbs, each clamped to a side of an aluminum square and focusing its intense light onto the square's recessed center. Resembling a theatrical lighting fixture moved to center stage, it creates its own self-contained, miniature theatrical space. This sculpture sometimes has been dated 1968; in early publications, however, it often has been dated 1967-1968. Related works include a drawing for this piece (Drawings, no. 97) and one for a similar apparatus (Drawings, no. 98). See illus., p. 91.

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 47, p. 88. Group: Steinberg Hall, Washington University Gallery of Art, St. Louis, 1969, no. 15; Galleria Civica d'Arte Moderna, Turin, 1970, unpag.

**PUBLICATIONS:** Whitney Museum, New York, 1990, p. 117; Celant 1980, p. 296; Knight 1988, p. 180.



117

### My Name As Though It Were Written on the Surface of the Moon 1968

neon tubing with clear glass tubing suspension frame, in four parts  
11 x 204 x 2 in. (27.9 x 518.2 x 5.1 cm)

Edition of three

1/3 Sonnabend Collection, New York

PROVENANCE: [Leo Castelli Gallery, New York]

2/3 Collection Federation of Migros Cooperatives, Zurich, on loan to Hallen für neue Kunst, Schaffhausen, Switzerland

PROVENANCE: [Leo Castelli Gallery, New York]; [Galleria Sperone, Turin]

3/3 Collection Stedelijk Museum, Amsterdam

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: This neon is related to earlier studies Nauman made of his name (88, Drawings, no. 64). All were inspired by images transmitted from the first moon landing—thus the reference to the "surface of the moon" in the title of each. The formal distortions of the name *Bruce*, as Nauman points out, also derive from anamorphic paintings: "You have to look at them from an angle to read them, physically stretching." The cool white appearance of the neon is a result of the white coating applied to the tubing and the blue gas inside. See illus., p. 60.

EXHIBITIONS: Solo: Dayton's Gallery 12, Minneapolis, 1969; LACMA/Whitney, Los Angeles, 1972, no. 32, p. 78. Group: Corcoran Gallery of Art, Washington, D.C., 1969, no. 47; Stedelijk Museum, Amsterdam, 1969, unpag.; Stedelijk Museum, Amsterdam, 1978, no. 4; Hayward Gallery, London, 1980, p. 138; Museum Haus Lange, Krefeld, 1981, no. 20, p. 26; Baltimore Museum of Art, 1982, no. 4, p. 51, and cover; Stedelijk Museum, Amsterdam, 1982.

PUBLICATIONS: Bruggen 1988, pp. 246–247; Sharp, "Nauman Interview," p. 26; Adams, "The Nauman Phenomenon," pp. 118–125; Catoir, "Über den Subjektivismus," p. 10; Celant, "Bruce Nauman," p. 41; Dauriac, "Paris, Musée d'Art Moderne," p. 189; Frey, "The Sense of the Whole," p. 35; Gottlieb, "Addendum à l'Art de la Signature," p. 79; Storr, "Le Fou-Pas-Si-Saint," p. 69; Vachtova, "Der Körper als Kunststück," p. 138; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 17; Kunsthaus Zürich, Zurich, 1984, p. 39; Whitney Museum, New York, 1990, pp. 116–117.



118

### Performance (Slightly Crouched) 1968

performance in a gallery

instructions (typewriting on paper): 14 x 8 1/2 in. (35.6 x 21.6 cm)

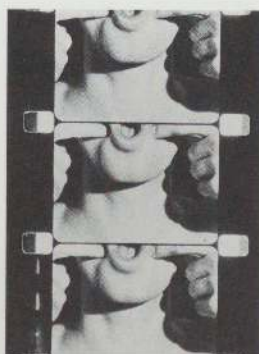
Collection the artist

NOTES: The text for the performance, which was not executed until the current exhibition, reads:

You must hire a dancer to perform the following exercise each day of the exhibition for 20 minutes or 40 minutes at about the same time each day: the dancer dressed in simple street or exercise clothes will enter a large room of the gallery. The guards will clear the room, only allowing people to observe through the doors. Dancer, eyes front, avoiding audience contact, hands clasped behind his neck, elbows forward, walks about the room in a slight crouch - as though the ceiling were 6 inches or a foot lower than his normal height - placing one foot in front of the other heel touching toe, very slowly and deliberately. / It is necessary to have a dancer or person of some professional anonymous presence. / At the end of the time period, the dancer leaves and the guards again allow people into the room. / If it is not possible to finance a dancer for the whole of the exhibition period a week will be satisfactory, but no less. / My five pages of the book will be publicity photographs of the dancer hired to do my piece with his name affixed.

See illus. of text, pl. 24, p. 133, and a related two-part performance (165). In 136, Nauman also walks with his hands clasped behind his head.

PUBLICATIONS: Nauman, "Notes and Projects," p. 44.



119

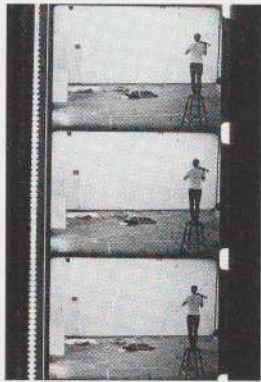
### Pinch Neck 1968

16mm film, color

approx. 75 feet, 2 min.

NOTES: In several of his films Nauman manipulates his flesh (see 91 and 152). Here he pinches his neck as well as his cheeks and mouth. Related are a series of contemporaneous infrared photos by Jack Fulton for which Nauman posed, pulling his lips and cheeks into odd distortions. See also 108; Prints, nos. 1–5; Drawings, no. 62; and an untitled drawing, Collection Sylvio Perlestein, Antwerp.

PUBLICATIONS: LACMA/Whitney, Los Angeles, 1972 (solo), no. 39, p. 83.†



120

**Playing a Note on the Violin While I Walk around the Studio**

1967–1968

16mm film, black and white, sound

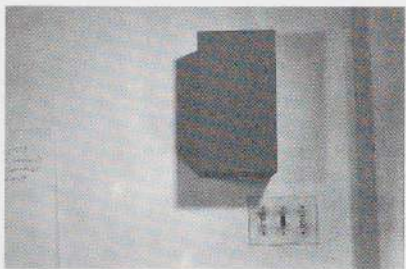
400 feet, approx. 10 min.

Distributed by Leo Castelli Gallery, New York

**NOTES:** In this film record of a studio activity, Nauman set himself the task of walking while playing "two notes [on a violin] very close together so that you could hear the beats in the harmonics" (Sharp, "Bruce Nauman," p. 29). The camera is set centrally in the studio in a stationary position so that as he walks outside the camera's view at times, only the sounds of notes and footsteps are heard. Sound and image are out of sync, a situation noticeable only at the end of the film when the sound stops but Nauman continues to pace and play. The film was intended to be projected close to life size. It was one of four studio-activity films he made in the winter of 1967–1968 (see 100, 106, and 137) and has been dated either 1967–1968 or 1968 in various publications. See illus., pp. 74–75. For a related work in video, see 169.

**EXHIBITIONS:** Group: Stedelijk Museum, Amsterdam, 1969; Whitney Museum, New York, 1969; Stedelijk Museum Amsterdam, 1978, no. 2; Neuberger Museum of Art, State University of New York at Purchase, 1981, p. 26.

**PUBLICATIONS:** Bruggen 1988, p. 253; McCann, "Bruce Nauman," p. 12; LACMA/Whitney, Los Angeles, 1972 (solo), no. 35, p. 82; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 170.



121

**Raw War** 1968

tin box, paint, timer, electrical wiring

dimensions unknown

Present location unknown

**NOTES:** This tin box, painted red and containing a timer connected to the lighting circuit of a room, flashes out "RAW/WAR" in Morse code. Nauman made three variations on this palindrome: two drawings (Drawings, nos. 70 and 71) and a neon sculpture (186). He also made another Morse code box (128).



122

**Six Sound Problems for Konrad Fischer** 1968

reel-to-reel audiotape player, small table, pencil, tape, chair, six audiotapes

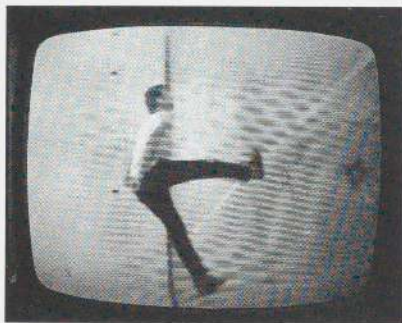
dimensions variable

Courtesy Galerie Konrad Fischer, Düsseldorf

**NOTES:** In 1968, Nauman performed a variety of exercises in his studio. When invited that year to exhibit for the first time at the Galerie Konrad Fischer in Düsseldorf, he performed six of the exercises in the gallery and recorded each on reel-to-reel audiotape. The six-day installation consisted of a different audiotape-loop played each day, for the entire day. For each of the first five days, a tape loop was strung between one reel of the tape recorder, set on a stool, and a pencil taped to a chair. The player remained in a single location throughout the installation, while the position of the chair was changed each day. The length and trajectory of the loop was thus different each day as well. On the sixth day, the tape loop was played using both reels of the tape player. The order of the tapes, as indicated by the text that constituted the invitation to the opening of the exhibition, was: 1. Monday—Walking in the gallery. / 2. Tuesday—Bouncing two balls in the gallery. / 3. Wednesday—Violin sounds in the gallery. / 4. Thursday—Walking and bouncing balls. / 5. Friday—Walking and violin sounds. / 6. Saturday—Violin sounds and bouncing balls. The piece was reconstructed at the Fischer gallery in 1980 (see illus., pl. 26, p. 135). See related drawing (Drawings, no. 94, and pl. 27, p. 135).

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1968.

**PUBLICATIONS:** Bruggen 1988, p. 257.



123

**Slow Angle Walk (Beckett Walk)** 1968

videotape, black and white, sound  
60 min., to be repeated continuously  
Distributed by Leo Castelli Gallery, New York

**ALTERNATE TITLES:** Beckett Walk; Slow Angle Walk; Slow L Walk

**NOTES:** A fixed camera turned on its side records Nauman repeating for nearly an hour a laborious sequence of body movements inspired by passages in works by Samuel Beckett that describe similarly repetitive and meaningless activities. Hands clasped behind his back, he kicks one leg up at a right angle to his body, pivots forty-five degrees, falls forward hard with a thumping noise, extends the rear leg again at a right angle behind, and begins the sequence again. As in many of his fixed-camera film and video works, parts of Nauman's body disappear from the frame as he moves close to the camera; occasionally, he walks off-screen completely while the sound of his footsteps continues on the sound track. Two drawings of 1968–1969 plot Nauman's actions for the tape (Drawings, nos. 104 and 105); similar movements are performed in 154. See illus., pl. 28, p. 136.

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972 (excerpt shown), no. 57, p. 100 (top).

**PUBLICATIONS:** Bruggen 1988, pp. 174–175; Sharp, "Bruce Nauman," pp. 32–33; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 105.



124

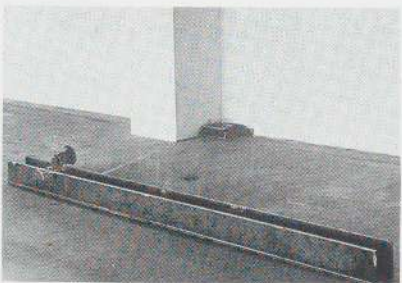
**Stamping in the Studio** 1968

videotape, black and white, sound  
60 min., to be repeated continuously  
Distributed by Video Data Bank, Chicago

**NOTES:** For this work, Nauman pounds out rhythms with his feet that increase in complexity as he paces his studio, beginning with a steady one-two beat and advancing to a syncopated ten-beat phrase. As he stamps back and forth across the studio, he moves diagonally and in spirals. The camera is upside down, and the action is thus inverted in the frame, as in 148 and 154.

**EXHIBITIONS:** LACMA/Whitney, Los Angeles, 1972 (excerpt shown), no. 57, p. 98 (upper left).

**PUBLICATIONS:** Bruggen 1988, p. 266; Dercon, "Keep Taking It Apart," p. 64; Sharp, "Bruce Nauman," p. 33; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 103.



125

**Steel Channel Piece** 1968

steel, audiotape player, audiotape, speaker  
7 x 7 x 120 in. (17.8 x 17.8 x 304.8 cm)  
Sonnabend Collection, New York

**PROVENANCE:** [Leo Castelli Gallery, New York]

**NOTES:** A loudspeaker set on a steel trough is connected to a nearby tape recorder. It plays a tape loop of Nauman's voice reciting anagrams derived from two repetitions of the phrase "lighted steel channel":

leen lech Dante'l delight light leen snatches / light leen lech Dante'l delight leen snatches / leen  
leche'l delight Dantes light leen snatch / light leen snatch'l delight Dantes leen leech / light leen  
leech'l delight Dantes leen snatch / snatch leen leen leeche'l delight light Dante

**EXHIBITIONS:** Group: Leo Castelli Gallery, New York, 1968; Stedelijk Museum, Amsterdam, 1969.

**PUBLICATIONS:** Kozloff, "9 in a Warehouse," p. 42.

126

**Studio Aids** 1968

four audiotapes  
durations unknown, each to be repeated continuously  
Present location unknown

**NOTES:** This lost series included four reel-to-reel audio tapes: 1. *Jumping in the Studio* (5/14–6/1), 2. *Violin Tuned D E A D* (6/3–6/11), 3. *Rolling on the Studio Floor* (6/12–6/20), and 4. *Rubbing a Violin on the Studio Floor* (6/21–6/29). See related series 127.

**EXHIBITIONS:** Group: Guggenheim Museum, New York, 1969.



127

**Studio Aids II** 1967-1968

five audiotapes

durations vary, each to be repeated continuously

Jack and Nell Wendler, London

PROVENANCE: [Nicholas Wilder Gallery, Los Angeles]

NOTES: This series of audio works includes the reel-to-reel audiotapes: 1. *Violin Tuned D E A D*, 2. *Rolling on the Studio Floor*, 3. *Jumping*, 4. *Walking in the Studio*, and 5. *Get Out of My Mind*. The tapes were presented at the Nicholas Wilder Gallery in January and February of 1969. Although they had been made the previous year, the tapes often have been dated 1969 because copies made for the exhibition were marked with that year. One of the tapes, *Get Out of My Mind*, has been exhibited separately and is catalogued here as 113.

EXHIBITIONS: Solo: Nicholas Wilder Gallery, Los Angeles, 1969.



128

**Sugar/Ragus** 1968

tin box, paint, timer, electrical wiring

dimensions unknown

Present location unknown

NOTES: This tin box, painted red, contains a timer that is connected to the lighting circuit of a room to flash out the palindrome "SUGAR/RAGUS" in Morse code. Brenda Richardson (Baltimore Museum of Art, 1982 [solo], p. 74) notes that Nauman's original inspiration for the phrase was a nonsensical football cheer he heard at the University of Wisconsin, Madison ("Give me an R, give me an A . . . what have you got . . . RAGUS!"). Nauman used the same words in Drawings, nos. 252 and 278, and Prints, no. 14. He also made another Morse code box (121).



129

**Suite Substitute** 1968

neon tubing with clear glass tubing suspension frame

5 3/8 x 30 x 3 in. (13.2 x 76.2 x 7.6 cm)

Edition of three

1/3 The Arthur and Carol Goldberg Collection, New York

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]; [Barbara Gladstone Gallery, New York]

2/3 Froehlich Collection, Stuttgart

PROVENANCE: [Sperone Westwater Fischer, New York]; Robert J. Dodds III, Pittsburgh; [Sotheby's, New York]; [Sperone Westwater, New York]

3/3 Courtesy Anthony d'Offay Gallery, London

PROVENANCE: [Leo Castelli Gallery, New York]; [James Mayor Gallery, London]; Stamatis Mosky, London; [Christopher Ford, Los Angeles]; [Gagosian Gallery, New York]

NOTES: In this neon constructed in two layers, the word SUITE (in pink) is superimposed over the same letters in the word SUBSTITUTE (in green). The words flash alternately (the shorter word seeming to flash from within the longer word) and then together. In 1967 and 1968 Nauman made several works that involve the word *substitute* and that make use of a process of substitution (Drawings, nos. 68 and 69). He also made a number of works that play on the words *sweet* and *suite* (including 115 and 130). The title of the work may come from the Jelly Roll Morton song "Sweet Substitute," while the inscription "art to replace your favorite furniture" on a preliminary drawing for the piece (Drawings, no. 67) is perhaps a reference to an idea developed earlier in a collage in which he substituted a picture of a Hershey bar for a picture of a cushion on a couch (see discussion in LACMA/Whitney, Los Angeles, 1972, p. 13). Edition 1/3 often is considered to be a unique work because it was made earlier than the other editions and does not flash on and off.

EXHIBITIONS: Solo: Baltimore Museum of Art, 1982, no. 5, p. 56; Anthony d'Offay Gallery, London, 1992. Group: Museum Haus Lange, Krefeld, 1981, no. 22, p. 31; Mayor Gallery, London, 1985.

PUBLICATIONS: Bruggen 1988, p. 154; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 17; sales cat., Sotheby's, New York (Contemporary Art, Part II, including the Collection of Deborah D. Dodds and Robert J. Dodds III, Pittsburgh), May 1, 1991, no. 86.



130

**Sweet, Suite, Substitute** 1968

neon tubing with clear glass tubing suspension frame  
 5 1/4 x 29 3/4 x 4 3/4 in. (13.3 x 75.6 x 12.1 cm)

Edition of three

1/3 Collection Mr. and Mrs. Irving Stenn, Chicago

**PROVENANCE:** Karen Meyerhoff; [Rhona Hoffman Gallery, Chicago]

2/3 Collection Corcoran Gallery of Art, Washington, D.C.

**PROVENANCE:** [Daniel Weinberg Gallery, Los Angeles]; [Barbara Gladstone Gallery, New York]

3/3 Private collection, Zurich

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; [Hester van Royen, London] [Elisabeth Kaufmann, Zurich]

**NOTES:** The three layers of this neon are alternately illuminated to display, for five seconds each, the three words of the title in red, yellow, and blue, respectively. The drawing for the piece (Drawings, no. 69) carries the same inscription as that for 129: "art to replace your favorite furniture" (see discussion above).

**EXHIBITIONS:** Solo: Baltimore Museum of Art, 1982, no. 6, p. 59.**PUBLICATIONS:** Bruggen 1988, p. 155.

131

**Untitled** circa 1966–1968

four black-and-white photographs  
 dimensions unknown

Present location unknown

**NOTES:** These four photographs, all double exposures, present Nauman in different positions in relation to a floor and wall. They are a replay of the 1965 performance (5) in which he struck twenty-eight poses and are related to a videotape of 1968 (138). The photographs offer a physical problem and visual solution similar to the one recorded in 39.

**PUBLICATIONS:** LACMA/Whitney, Los Angeles, 1972 (solo), p. 18.

132

**Untitled** 1968

3/4 x 47 1/4 x 47 1/4 in. (1.9 x 120 x 120 cm); diam. of hole: 1 3/8 in. (3 cm)

lead, steel

Courtesy Galleria Sperone, Rome

**PROVENANCE:** [Galerie Ricke, Cologne]**ALTERNATE TITLES:** Death Center; Dead Center

**NOTES:** This work is made of two metal plates—a lead one on top of a steel one—with a small hole in the center. The hole, meant to be kept filled with water, allows the steel portion of the piece to rust from the inside. Both 139 and 145 also have central holes. This piece sometimes has been dated 1969.



133

**Untitled (Lead Piece with Wedge)** 1968

lead, steel, paint

4 x 47 1/4 x 47 1/4 in. (10.2 x 120 x 120 cm)

Private collection

**PROVENANCE:** [Galerie Bruno Bischofberger, Zurich]; [Reinhard Kunsthandel]; Saatchi Collection, London; [Sotheby's, New York]**ALTERNATE TITLES:** Lead Piece with Wedge; Lead Piece with Lead

**NOTES:** Nauman made two versions of this work, a two-by-two-foot square (135), and this four-by-four-foot square. While the original drawing called for the four-foot version, Nauman thought it might be too big and too heavy, and he revised his idea to make the smaller plate. He later made this larger one as well. In both, a glossy red-painted steel wedge (a standard, commercial tool for wood-splitting) protrudes from the "sandwich" of plates. Related are the wedge sculpture 140 and Drawings, nos. 79–81.

**EXHIBITIONS:** Group: Nationalgalerie, Berlin, 1978, p. 51; Saatchi Collection, London, 1989.**PUBLICATIONS:** Bruggen 1988, p. 52; Museum Fridericianum, Kassel, 1982, p. 210; sales cat., Sotheby's, New York (Contemporary Art, Part I), Nov. 13, 1991, no. 47.



134

### Untitled (The True Artist Is an Amazing Luminous Fountain)

1968

cut-out letters

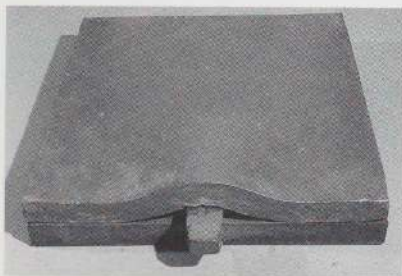
Collection the artist

**NOTES:** The instructions for the piece read:

THE TRUE ARTIST IS AN AMAZING LUMINOUS FOUNTAIN / Is to be lettered on the perimeter of an existing architectural detail—on or around the perimeter of a window, a wall, a door or doorway, a floor, a room or a building . . . / Start lettering at the upper left (in the case of a vertical surface) and continue around the edges of the surface so that the bottom of the letters always face in (the letters on the bottom will be upside down)—in other words, preserve the direction of the sentence. Except where lettering around the edge of a doorway, with words on three sides only, try to make a closed figure with the sentence. / Lettering should be relatively anonymous Roman—not italic—some thick and thin and small serifs. I can imagine a good job with script of some sort if you care to try. Words may be broken (please don't hyphenate) to fit around corners. / Actual letter size will need to be adjusted to the length of the perimeter followed, and letters and word spacing. / If the sign is to be lettered in a non-English-speaking country, it may be translated and lettered in the appropriate language; or, it may be lettered in a language not of that country; or, it may be lettered in any language in any country. / The lettering should be black or silver and/or gold with blue or black shadow ground (as on a window) or some other color or combination of colors you might like.

As executed for the exhibition "West Coast Art" at the Portland Art Museum in 1968, the letters were made of painted Upson board and were fabricated by a commercial sign maker. These were later collected in a paper bag and recycled by William T. Wiley into a piece entitled *Beatnik Meteor* (1970). In 1969, Nauman showed another version of this piece, exhibiting a pile of the letters in a heap on the floor (159). The words were first used in 58 and Drawings, no. 17.

**EXHIBITIONS:** Group: Portland Art Museum, Portland, 1968, no. 53.



135

### Untitled (Wedge Between Metal Plates) 1968

lead, steel, paint

approx. 2 x 24 x 24 in. (5.1 x 61 x 61 cm)

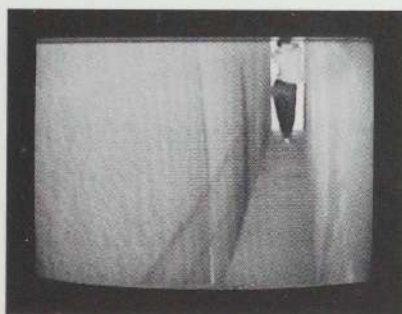
Collection Öffentliche Kunstsammlung Basel, Museum für Gegenwartskunst, Basel

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; Dick Van Der Net; Wolfgang Hahn, Cologne; [Peder Bonnier]; [Leo Castelli Gallery, New York]

**ALTERNATE TITLE:** Untitled 1968 (wedge)

**NOTES:** Nauman made two versions of this piece: one that is two feet on each side, the other four feet on each side (133). He made this smaller one first, feeling the larger dimensions might result in too heavy a slab. In both works a red wedge protrudes from between the sandwiched metal plates. See also 140 and Drawings, no. 79.

**PUBLICATIONS:** LACMA/Whitney, Los Angeles, 1972 (solo), no. 49, p. 89.<sup>1</sup>



136

### Walk with Contrapposto 1968

videotape, black and white, sound

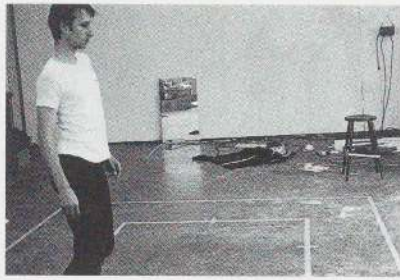
60 min. to be repeated continuously

Distributed by Leo Castelli Gallery, New York

**NOTES:** Nauman focuses his video camera down the length of a long, twenty-inch-wide corridor, which he built in his Southampton studio expressly as a prop for this videotape. With his hands clasped behind his neck and swinging his hips, he animates a classic contrapposto pose as he walks up and down the length of the corridor. (He affected the same walk in his 1968 film 137 and the same hands-behind-the-head posture is seen in 118.) "The camera was placed so that the walls came in at either side of the screen," he explained. "You couldn't see the rest of the studio, and my head was cut off most of the time. . . . In most of the pieces I made [in 1969] you could see only the back of my head, pictures from the back or from the top" (Sharp, "Nauman Interview," 1970, p. 23). The prop became the basis for his first corridor installation (151). This work often has been dated 1969, but the video itself bears the date 1968. See illus., p. 27.

**EXHIBITIONS:** Group: Stedelijk Museum, Amsterdam, 1978, unpag.

**PUBLICATIONS:** Bruggen 1988, pp. 229, 274; Sharp, "Bruce Nauman," p. 33; Whitney Museum, New York, 1969, p. 27; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 108.



137

### Walking in an Exaggerated Manner Around the Perimeter of a Square 1967-1968

16mm film, black and white, silent

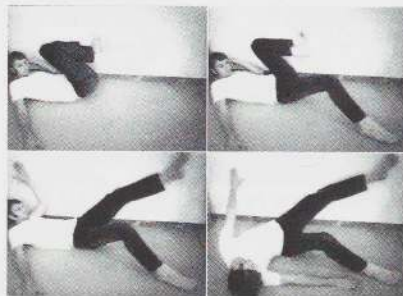
400 feet, approx. 10 min.

Distributed by Leo Castelli Gallery, New York

**NOTES:** In this silent film, Nauman walks around the perimeter of a large square marked off with masking tape. He shifts his hips exaggeratedly as he places one foot in front of the other, moving carefully around the square. On the back wall of the studio there is a small, tilted mirror in which his actions sometimes are visible as well. Nauman claims the function of the mirror was to expose that which might otherwise be concealed from the viewer. He used the measured steps in 118 and the hip-swaying walk in 136.

**EXHIBITIONS:** Group: Stedelijk Museum, Amsterdam, 1969; Städtische Kunsthalle, Düsseldorf, 1971.

**PUBLICATIONS:** Bruggen 1988, p. 251; Reedijk, "Kunst voor navelstaarders," p. 154.; Zandee, "Kunst Kritiek," p. 101; LACMA/Whitney, Los Angeles, 1972 (solo), no. 33, p. 80; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 172.



138

### Wall-Floor Positions 1968

videotape, black and white, sound

60 min., to be repeated continuously

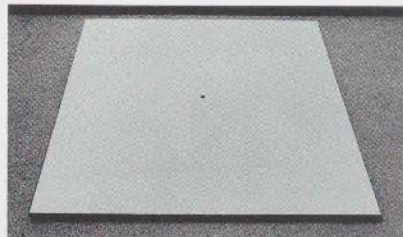
Distributed by Video Data Bank, Chicago

**ALTERNATE TITLE:** Wall/Floor Positions

**NOTES:** In this videotape Nauman assumes a set of positions in relation to a wall and floor similar to those he had executed for an untitled 1965 performance (5). The camera is stationary and Nauman is shot straight on. Also related is 131. See illus., pp. 18-19.

**EXHIBITIONS:** Group: Museum of Contemporary Art, Chicago, 1975; Stedelijk Museum, Amsterdam, 1978, no. 6.

**PUBLICATIONS:** Bruggen 1988, p. 241; Cameron, "On Painting and Video," p. 16; "Dans le courant de l'art conceptuel," p. 22; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 101.



139

### Water-Mirror Piece 1968

mirror, steel

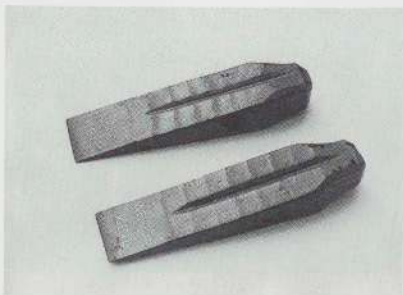
approx. 2 x 48 x 48 in. (5.1 x 121.9 x 121.9 cm)

Visser Collection, Bergeyk, the Netherlands

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** Here a mirror plate is placed face down on a steel plate. There is a hole on top in the center, through which water is supposed to be poured every day. According to Nauman, the hidden mirrored surface could thereby "watch" the steel rust. Related is a 1968 drawing (Drawings, no. 83). See discussion of other slab sculptures in 105.

**EXHIBITIONS:** Group: Stedelijk Museum, Amsterdam, 1969.



140

### Wedge Piece 1968

steel, paint

two parts: approx. 1 1/2 x 11 in. (3.8 x 27.9 cm) each

Collection Dorothee and Konrad Fischer, Düsseldorf

**NOTES:** Nauman used these ready-made wood-splitting wedges (painted red to be easily noticed among wood chips) and had words engraved on them, much as a crest or initials are engraved on a knife or gun. On one wedge the word LIKE is placed above its anagram KEIL ("wedge" in German); on the other, WEDGE is engraved above KEIL. Related sculptures include 133 and 135.

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 51, p. 90. Group: Grazer Kunstverein and Stadtmuseum Graz, 1986, p. 115.

**PUBLICATIONS:** Bruggen 1988, p. 52; McCann, "Bruce Nauman," p. 12; Pincus-Witten, "Another Kind of Reasoning," p. 36; Silverthorne, "To Live and to Die," p. 28.

141

**Amplified Tree Piece** 1969

proposal for installation  
Collection the artist

**NOTES:** Nauman's signed, typewritten text, dated October 1969, reads:

Drill a hole into the heart of a large tree and insert a microphone. Seal the hole with cement. / Mount the amplifier and speaker in an empty room and adjust the volume to make audible any sounds that might come from the tree.

Nauman paired this piece with instructions for monitoring the sounds at the bottom of a mile-deep hole in the earth (160) as his contribution to "Art in the Mind," an exhibition at Oberlin College. 201 is a closely related piece of 1971 that provides specific installation details.

**EXHIBITIONS:** Group. Allen Memorial Art Museum, Oberlin College, Oberlin, 1970, unpag.



142

**Black Balls** 1969

16mm film, black and white, silent  
8 min.

Distributed by Leo Castelli Gallery, New York

**NOTES:** In this film, Nauman applies black makeup to his testicles. The action was recorded with an industrial high-speed camera capable of shooting between one thousand and four thousand frames per second. The images appear in extreme slow motion when projected at normal speed. This is one of four "Slo-Mo" films he shot with this camera (see 143, 146, and 152). He returned to the slow-motion technique for a series of videotape projects in 1993 (480). Other related works include 98 and 110, in which Nauman applies makeup to his body. See illus., p. 87.

**PUBLICATIONS:** Bruggen 1988, p. 260; LACMA/Whitney, Los Angeles, 1972 (solo), no. 65, p. 116;† *Castelli-Sonnabend Videotapes and Films*, 1974, p. 174.



143

**Bouncing Balls** 1969

16mm film, black and white, silent  
9 min.

Distributed by Leo Castelli Gallery, New York

**NOTES:** In this film, Nauman bounces his testicles with one hand. Shot in extreme close-up, the work is perhaps an ironic reference to an earlier film (100) in which he bounced rubber balls. See discussion in 142 of the "Slo-Mo" series of films he shot with an industrial high-speed camera.

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 66, p. 117. Group: Städtische Kunsthalle, Düsseldorf, 1971; Arts Council of Great Britain, London, 1981.

**PUBLICATIONS:** Bruggen 1988, p. 259; Reedijk, "Kunst voor navelstaarders," p. 157, *Castelli-Sonnabend Videotapes and Films*, 1974, p. 174.



144

**Bouncing in the Corner, No. 2: Upside Down** 1969

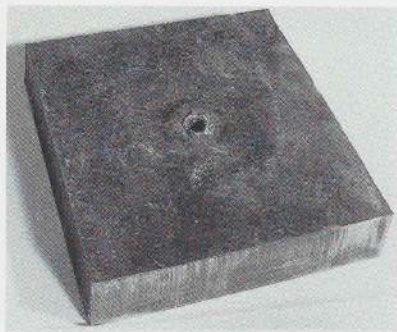
videotape, black and white, sound  
60 min., to be repeated continuously

Distributed by Video Data Bank, Chicago

**NOTES:** As in his 1968 videotape *Bouncing in the Corner, No. 1* (99), Nauman—his head cropped from the frame—is shown bouncing in the corner of his studio. Here, however, the images were recorded with a fixed camera that was inverted rather than turned on its side as in the earlier piece. See discussion of related works in 99.

**EXHIBITIONS:** Group: Long Beach Museum of Art, Long Beach, 1988.

**PUBLICATIONS:** Bruggen 1988, p. 269; Sharp, "Bruce Nauman," pp. 32–33; Cameron, "On Painting and Video," p. 15; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 109.



145

**Dead Center** 1969

steel

3 x 15 x 15 in. (7.6 x 38.1 x 38.1 cm)

Collection Solomon R. Guggenheim Museum, New York. Gift of the Theodoron Foundation, 1969

**PROVENANCE:** [Leo Castelli Gallery, New York]

**NOTES:** Like 132 and 139, this square metal slab has a hole in its center into which water is intended to be dripped each day so that, over time, it will rust at its core. See Drawings, no. 82.

**EXHIBITIONS:** Group: Solomon R. Guggenheim Museum, New York, 1969, unpag.; Solomon R. Guggenheim Museum, New York, 1982; Solomon R. Guggenheim Museum, New York, 1985, no. 150, p. 214; Solomon R. Guggenheim Museum, New York, 1987, no. 114.

**PUBLICATIONS:** Bruggen 1988, p. 272.



146

**Gauze** 1969

16mm film, black and white, silent

8 min.

Distributed by Leo Castelli Gallery, New York

**NOTES:** In this film, Nauman, bit by bit, pulls five or six yards of gauze from his mouth. Along with 142, 143, and 152, it is one of four "Slo-Mo" films that he shot with an industrial high speed camera. The highly distended action is shown in extreme close-up, and was filmed with the camera placed upside down. The resulting inverted image causes Nauman's face to appear distorted.

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 64, p. 113. Group: Arts Council of Great Britain, London, 1981.

**PUBLICATIONS:** Bruggen 1988, pp. 235, 261; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 174.



147

**Lighted Performance Box** 1969

aluminum, 1000-watt spotlight

78 x 20 x 20 in. (198.1 x 50.8 x 50.8 cm)

Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

**PROVENANCE:** [Galleria Sperone, Milan]; Panza Collection, Milan

**NOTES:** In the catalogue accompanying an exhibition at the Finch College Museum of Art, New York, in 1969, Nauman published the following description, signed and dated the same year:

1. Light hangs inside top of box at corner. / 2. Cord may be taped to box outside to keep it from slipping. / 3. Ceiling should be low enough and room lighting dim enough to see a square of light above the box (on the ceiling). / 4. The piece gets fairly hot from the light.

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 56, p. 97. Group: Finch College, New York, 1969, unpag.; Whitney Museum, New York, 1990, p. 148.

**PUBLICATIONS:** Bruggen 1988, p. 275; Whitechapel Art Gallery, London, 1986 (solo), p. 17; Celant 1980, p. 298; Knight 1988, p. 182.



148

**Lip Sync** 1969

videotape, black and white, sound

60 min., to be repeated continuously

Distributed by Video Data Bank, Chicago

**NOTES:** With the camera mounted upside down, framing only his mouth and neck, Nauman repeats the phrase "lip sync" over and over in a loud whisper. Sound and image are intentionally unsynchronized, while the upside-down view of his lips and tongue in action provides a further disorienting quality to the work.

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972 (excerpt shown), no. 57, p. 99. Group: Los Angeles County Museum of Art, 1974; Institute of Contemporary Art, Philadelphia, 1975, p. 35; Museum Fridericianum, Kassel, 1977, vol. 2, p. 350; Museum Haus Lange, Krefeld, 1979; Long Beach Museum of Art, Long Beach, 1988.

**PUBLICATIONS:** Bruggen 1988, p. 268; Dercon, "Keep Taking It Apart," p. 65; Sharp, "Bruce Nauman," pp. 32-33; Whitney Museum, New York, 1990, p. 31; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 110; *Das Kunstwerk* 30, no. 3 (June 1977), p. 23.



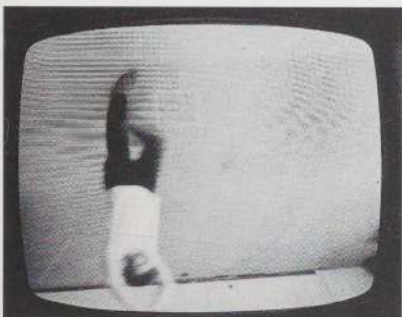
149

**Manipulating a Fluorescent Tube** 1969

videotape, black and white, sound  
60 min., to be repeated continuously  
Distributed by Leo Castelli Gallery, New York

**NOTES:** This videotape records the activities Nauman had performed four years earlier in 1965. Both in that performance (6) and in this work he strikes and holds a variety of poses on the floor in relation to a glowing fluorescent light fixture. He used a T-shaped bar in a similar way in 44. See illus., pl. 30, p. 138.  
**EXHIBITIONS:** Solo: Nicholas Wilder Gallery, Los Angeles, 1969; LACMA/Whitney, Los Angeles, 1972 (excerpt shown), no. 57, p. 105.

**PUBLICATIONS:** Bruggen 1988, pp. 36–37; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 13; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 100.



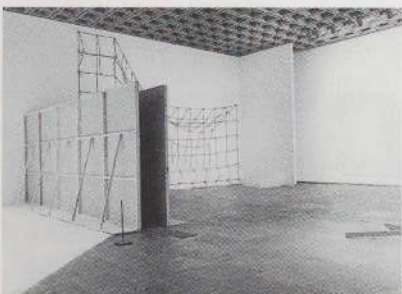
150

**Pacing Upside Down** 1969

videotape, black and white, sound  
60 min., to be repeated continuously  
Distributed by Leo Castelli Gallery, New York

**NOTES:** In this videotape, Nauman walks around the perimeter of a small square with his hands clasped high over his head. He then circles it in increasingly larger loops until he is out of camera range completely. Since the camera is inverted, he appears to be walking on the ceiling.

**EXHIBITIONS:** Group: Stedelijk Museum, Amsterdam, 1978; Whitney Museum, New York, 1977, p. 98.  
**PUBLICATIONS:** Bruggen 1988, p. 266; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 107.



151

**Performance Corridor** 1969

wallboard, wood  
96 x 240 x 20 in. (243.8 x 609.6 x 50.8 cm)  
Solomon R. Guggenheim Museum, New York, Panza Collection, 1992

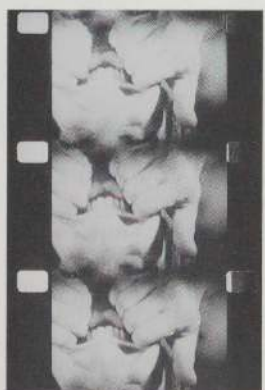
**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; Panza Collection, Milan

**ALTERNATE TITLE:** Performance Area

**NOTES:** Nauman's first corridor construction, this work began as the set for his videotape *Walk with Contrapposto* (136). The original studio construction used in the video was rebuilt so that it could be transported and exhibited as a sculpture in the "Anti-Illusion: Procedures/Materials" exhibition at the Whitney Museum of American Art in 1969 (in which the videotape was not shown). The work at times has been dated 1968–1970, following the inscription on the drawing for the installation of the work in the Panza Collection, Milan (Drawings, no. 127). The work is dated 1969 here to indicate the year of its first public installation. The carpet that appears in the photograph here was not a part of the piece. See illus., pp. 27, 77.

**EXHIBITIONS:** Group: Whitney Museum, New York, 1969; Leo Castelli Gallery, New York, 1969; Museum of Contemporary Art, Chicago, 1975; Stedelijk van Abbemuseum, Eindhoven, 1969, no. 38, p. 8; Museo Civico di Torino, Turin, 1970, p. 8.

**PUBLICATIONS:** Bruggen 1988, p. 274; Sharp, "Nauman Interview," p. 23; Carluccio, "Nelle Scuderie a Varese," p. 44; Galloway, "Report from Italy," p. 15; Kurtz, "Interview with Giuseppe Panza di Biumo," p. 42; Reedijk, "Kunst voor navelstaarders," p. 154; Schjeldahl, "New York Letter," p. 70; Whitney Museum, New York, 1990, p. 193; Knight 1988, p. 184.



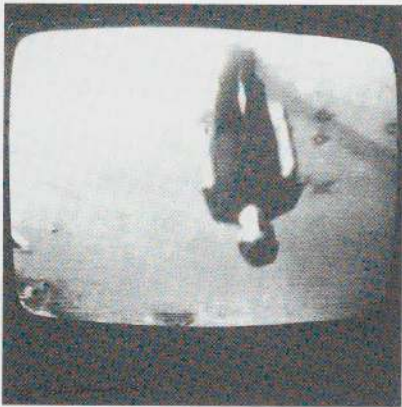
152

**Pulling Mouth** 1969

16mm film, black and white, silent  
8 min.  
Distributed by Leo Castelli Gallery, New York

**NOTES:** This is one of the "Slo-Mo" series of films Nauman shot with an industrial high-speed camera (see discussion in 142). Here he distorts his mouth with his fingers for the duration of the film in an inverted, close-up image. See works that focus on similar mouth contortions: Drawings, no. 62; an uncatalogued 1972 drawing (Collection Sylvio Perlestein, Antwerp); Prints, nos. 1–5; and 108.

**PUBLICATIONS:** Bruggen 1988, p. 263; Vachtova, "Der Körper als Kunststück," p. 139; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 174.



153

**Record** 1969

black plastic LP record and album cover  
 cover: 12 3/8 x 12 15/16 in. (31.4 x 32.9 cm)  
 Published by Tanglewood Press, Inc., New York  
 Edition of 100, plus ten artist's proofs

**NOTES:** The label for this LP record lists "Side A / 1. Soundtrack from First Violin Film / Playing All Four Strings on the Violin / 2. Violin Problem Two / Playing Two Notes Very Close Together / Side B / Rhythmic Stamping / Four Rhythms in Preparation for Video Tape Problems." The album cover is silkscreened with stills from Nauman's videotape *Stamping in the Studio* (124). The record was included in the portfolio *7 Objects/69*, a wooden box containing various multiples by seven artists (Nauman, David Bradshaw, Eva Hesse, Stephen Kaltenbach, Alan Saret, Richard Serra, and Keith Sonnier).

**PUBLICATIONS:** Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 127.



154

**Revolving Upside Down** 1969

videotape, black and white, sound  
 60 min., to be repeated continuously  
 Distributed by Video Data Bank, Chicago

**NOTES:** A stationary camera set upside down and framing a long shot of the studio records Nauman, with his hands clasped behind his back, repeating a series of steps similar to those of 123. The curious exercise combines pirouettes, goose steps, and crabbed, angled arabesques. The inverted image further disorients our sense of the maneuvers, which appear to be taking place on the ceiling.

**EXHIBITIONS:** Group: Long Beach Museum of Art, Long Beach, 1988.

**PUBLICATIONS:** Bruggen 1988, p. 267; Wiegand, "Video Shock," p. 64; Whitney Museum, New York, 1990, p. 31; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 106.



A



B



C



D



E



F



G



H



I



J

155

**Second Hologram Series: Full Figure Poses (A-J)** 1969

ten holographic images on glass  
 8 x 10 in. (20.3 x 25.4 cm) each

- A Solomon R. Guggenheim Museum, New York, Panza Collection Extended Loan  
 PROVENANCE: [Galerie Sonnabend, Paris]; Panza Collection, Milan  
 B Present location unknown  
 C Present location unknown  
 D Present location unknown  
 E Courtesy Sperone Westwater, New York  
 F Present location unknown  
 G Present location unknown  
 H Courtesy Leo Castelli Gallery, New York  
 I Present location unknown  
 J Courtesy Sperone Westwater, New York

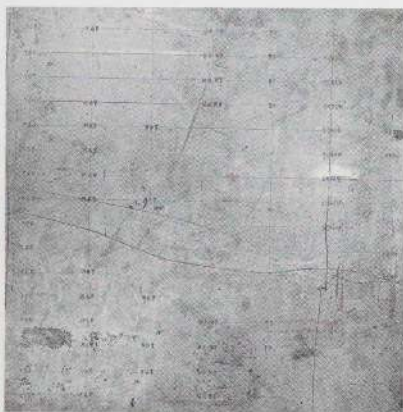


**ALTERNATE TITLES:** Second Hologram Series (a-h); Holograms (Full Figures Poses)

**NOTES:** Peter Schjeldahl wrote the following in 1969 after seeing these holograms in an exhibition at the Leo Castelli Gallery, New York: "A recent invention, the holograph is a three-dimensional photograph taken and projected for viewing with the aid of superimposed laser beams. In the gallery, one approached in semi-darkness a tilted plane of frosted glass on a stand and—voilà!—there was Nauman, seen in close-up as if through a green-tinted window or the glass wall of an aquarium . . . his limbs drawn up and wildly contorted before him, his long hair awry, looking like a baby in mid-tantrum. Moving one's head changed the vantage point: the illusion was spookily perfect" (Schjeldahl, "New York Letter," p. 71). See the related hologram series 108. For the current exhibition, the holograms are illuminated with lasers that produce a red image. See illus. of holograms E. H. and J, pls. 31–33, p. 139.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1969; LACMA/Whitney, Los Angeles, 1972, no. 58, pp. 107–109. Group: Stedelijk van Abbemuseum, Eindhoven, 1969, no. 32, p. 8; Finch College Museum of Art, New York, 1970; På Kulturhuset, Stockholm, 1975; Franklin Institute, Philadelphia, 1979; Burnett Miller Gallery, Los Angeles, 1986.

**PUBLICATIONS:** Bruggen 1988, p. 265; Celant, "Bruce Nauman," p. 40; Pincus-Witten, "Another Kind of Reasoning," p. 36; Knight 1988, p. 180.



156

### Second Poem Piece 1969

steel

½ x 60 x 60 in. (1.3 x 152.4 x 152.4 cm)

Edition of three, plus artist's proof

1/3 Gian Enzo Sperone, Gift of the artist

2/3 Angelo Baldassarre, Bari, Italy

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Galleria Sperone, Milan]

3/3 Whitney Museum of American Art, New York, Gift of Michael and Ileana Sonnabend

**PROVENANCE:** [Leo Castelli Gallery, New York]; Michael and Ileana Sonnabend, New York

A/P Lannan Foundation, Los Angeles

**PROVENANCE:** [Leo Castelli Gallery, New York]; Saatchi Collection, London; [Gagosian Gallery, New York]; Jay Chiat, New York; [Christie's, New York]

**NOTES:** A companion to 109, this piece also presents words engraved at the intersections of a grid on its steel plate. The words YOU, MAY, NOT, WANT, TO, SCREW, and HERE (or HEAR) are placed in the vertical columns. Gaps in the columns produce different sentences in each horizontal row, including "You may not want to screw here," "You want to screw," "You may not screw here," "You may not hear," "You may not want to hear," and "You want."

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 55, p. 96; Whitechapel Art Gallery, London, 1986.

**PUBLICATIONS:** Bruggen 1988, p. 165; Tucker, "PheNAUMANology," pp. 43–44; sales cat., Christie's, New York, May 4, 1993, no. 17.



157

### Sound Breaking Wall 1969

two audiotapes, two audiotape players, speakers

dimensions variable

Solomon R. Guggenheim Museum, New York, Panza Collection, 1992

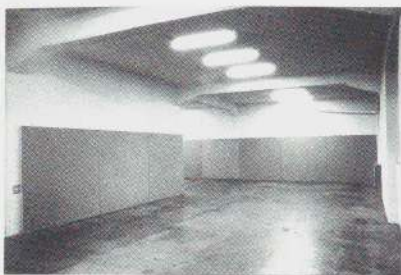
**PROVENANCE:** [Galerie Sonnabend, Paris]; Panza Collection, Milan

**ALTERNATE TITLES:** Sound Wall; Wall Sound Piece

**NOTES:** In an otherwise empty room, two audiotapes are heard playing: one has the sounds of Nauman exhaling; the other, of him making a pounding noise and laughing. The speakers are meant to be installed in existing walls, if practical; otherwise a false wall is built to contain them. This latter option has most commonly been chosen, with two adjacent walls, 108 x 144 in. (274.3 x 365.8 cm) each, having been built as specified in the related drawing for the work (Drawings, no. 114). See related audio pieces 113, 158, and 242.

**EXHIBITIONS:** Solo: Galerie Ileana Sonnabend, Paris, 1969; LACMA/Whitney, Los Angeles, 1972, no. 60, p. 111.

**PUBLICATIONS:** Celant 1980, p. 299; Knight 1988, p. 181.



158

**Touch and Sound Walls** 1969

wallboard, speakers, microphones  
 dimensions variable

Solomon R. Guggenheim Museum, New York, Panza Collection, 1992

**PROVENANCE:** [Galleria Sperone, Milan]; Panza Collection, Milan

**ALTERNATE TITLE:** Touch Piece

**NOTES:** This work consists of two walls, placed approximately forty feet apart. Microphones are installed behind one wall and speakers behind the other. When the viewer touches the first wall, the sound emanates from the other. As Nauman commented, "The walls had to be far enough apart so that there would be a time lag. But not so far apart that you can't hear. If there is too much noise in the room, or too many people in the room, you can't quite get it." The piece has been constructed in two ways: with the walls perpendicular to each other and with the walls parallel. Related are two 1969 drawings (Drawings, nos. 115, 116).

**EXHIBITIONS:** Solo: Galleria Sperone, Turin, 1970. Group: Musée d'Art Moderne de la Ville de Paris, 1990.

**PUBLICATIONS:** Galloway, "Report from Italy," p. 10; Tucker, "PheNAUMANology," p. 42; Whitney Museum, New York, 1990, p. 149; Knight 1988, p. 181.

159

**Untitled** 1969

cut-out letters, dust  
 dimensions variable

Collection the artist

**NOTES:** The "Repair Show," organized by William Allan in March 1969, inaugurated the new quarters of the Berkeley Gallery in San Francisco. The group exhibition served as a sequel to "The Slant Step Show" at the same gallery three years earlier (see 32 and 45) and included works by Allan, William Geis, Manuel Neri, and H. C. Westermann, among others. Nauman's contribution was a series of blue and gold letters piled in a corner along with dust balls from the Whitney Museum obtained for him by a gallery guard. Arranged correctly, the letters would spell "The Artist is a Luminous Fountain." See also two other works that involve variations on this phrase (58, 134).

**EXHIBITIONS:** Group: Berkeley Gallery, San Francisco, 1969.

160

**Untitled** 1969

proposal for installation  
 Collection the artist

**NOTES:** These instructions, dated September 1969, along with those for 141, were Nauman's contribution to a show entitled "Art in the Mind" at Oberlin College. The text reads:

Drill a hole about a mile into the earth and drop a microphone to within a few feet of the bottom.  
 Mount the amplifier and speaker in a very large empty room and adjust the volume to make audible any sounds that might come from the cavity.

**EXHIBITIONS:** Group: Allen Memorial Art Museum, Oberlin College, Oberlin, 1970, unpag.

161

**Untitled** 1969

proposal for performance  
 Collection the artist

**NOTES:** As his project for an "earth art" exhibition, Nauman proposed that a skywriting plane be commissioned to display the words "Leave the Land Alone."

162

## Untitled 1969

performance  
approx. 60 min.

ALTERNATE TITLE: Extended Time Piece

NOTES: During the Whitney Museum of American Art's "Anti-Illusion: Procedures/Materials" exhibition, Bruce Nauman, Judy Nauman, and Meredith Monk performed this variation on the exercise Nauman used in his *Bouncing in the Corner* videotapes (99, 144). Each performer stood in a corner, about a foot from the wall. Nauman and Monk were in the same room and could see each other (although they were each concentrating on their own rhythms and gestures); Judy Nauman was in a corner behind a partition wall and could not be seen by the other two or by most of the audience. For almost an hour, each of the three would lean back at nearly a thirty-degree angle, fall back against the wall, and break their falls with their hands, slapping against the walls and causing them to resonate with crashing noises. From time to time their gestures or their percussive strikes might come into synchronization. As Dan Graham noted (*Rock My Religion: Writings and Art Projects 1965-1990*, ed. Brian Wallis [Cambridge, Mass.: MIT Press, 1993], p. 47), they were actually "playing the architecture" as they created this sound-and-action piece. Although this is often cited as Nauman's last live performance, a year later, he performed in a three-way collaboration with Meredith Monk and Richard Serra (191) and at Moore College of Art in Philadelphia (164).

EXHIBITIONS: Group: Whitney Museum, New York, 1969.

163

## Untitled 1969

performance

NOTES: Nauman gave the following instructions to the Museum of Contemporary Art, Chicago, to be executed as his contribution to the 1969 "Art by Telephone" exhibition:

Hire a dancer and have him phone me from the museum. (Female dancer is satisfactory.) / The dancer is to carry out or perform the following instructions: the dancer should stand with his arms held straight and from his shoulders like a T, with his legs crossed. He should hold the telephone between his legs. He should then jump up and down following the cadence I give him, for as long as he can until becoming too tired. / For the exhibition, the tape is to be played back on a fairly large screen monitor placed in about the same location as the conversation takes place. / (Probably an office or a phone booth.)

For the exhibition, Nauman telephoned in the instructions, and a museum staff member carried out the movements in front a camera until the videotape ran out. The tape was replayed at the spot where it was recorded for the duration of the exhibition.

EXHIBITIONS: Group: Museum of Contemporary Art, Chicago, 1969.

164

## Untitled 1969

performance

NOTES: The text for this performance, which Nauman believes he wrote in late 1969 or possibly early 1970, reads as follows:

Hire a dancer or dancers or other performers of some presence to perform the following exercises for one hour a day for about ten days or two weeks. The minimum will require one dancer to work on one exercise for ten to fourteen days. If more money is available two dancers may perform, one dancer performing each exercise at the same time and for the same period as the other. The whole may be repeated on ten or fourteen day intervals as often as desired. / (A) Body as a Cylinder / Lie along the wall/floor junction of the room, face into the corner and hands at sides. Concentrate on straightening and lengthening the body along a line which passes through the center of the body parallel to the corner of the room in which you lie. At the same time attempt to draw the body in around the line. Then attempt to push that line into the corner of the room. / (B) Body as a Sphere / Curl your body into the corner of a room. Imagine a point at the center of your curled body and concentrate on pulling your body in around that point. Then attempt to press that point down into the corner of the room. It should be clear that these are not intended as static positions which are to be held for an hour a day, but mental and physical activities or processes to be carried out. At the start, the performer may need to repeat the exercise several times in order to fill the hour, but at the end of ten days or so, he should be able to extend the execution to a full hour. The number of days required for an uninterrupted hour performance of course depends on the receptivity and training of the performer.

EXHIBITIONS: Group: Moore College of Art, Philadelphia, 1971.

PUBLICATIONS: Nauman, "Notes and Projects," p. 44.

165

Untitled 1969  
proposal for performance  
Collection the artist

NOTES: Nauman's text reads as follows:

Part one / Hire a dancer to perform for 30 minutes each day of the exhibition the following exercise: At about the same time each day the guards will clear a large room allowing people to observe through the doors. The dancer, eyes front, avoiding audience contact, hands clasped behind his neck, elbows forward, walks about the room in a slight crouch - as though he were in a room 12 inches lower than his normal height - placing one foot directly in front of the other - heel touching toe - very slowly and deliberately; my rate is about 1 step each 2 seconds. / After 30 minutes the guards allow the people into the room and the dancer leaves. The dancer must be a person of some professional presence capable of maintaining a large degree of anonymity. / I add this extra note of caution: I have worked on the exercise and it is difficult. / Do not make the mistake of hiring someone not physically and mentally equipped to undertake this problem. / My five pages of the book will be publicity photographs of the dancer hired to do my piece with his name affixed. / No schedule of the performance times should be posted. / Part two / During the period of the exhibition the piece may be bought by paying the dancer for the number of days not yet worked; he will then cease to perform. / The buyer must also pay me \$50 per day for each performance that wasn't held. He will then own rights to the number of days not performed at the exhibition and may present them at his own expense and over any period of time he chooses but at the additional cost of \$50 each performance day paid to me. / At the time of purchase a signed witnessed agreement to the above must be sent to me.

In the instructions for this performance, Nauman expands on the concept he first presented in *Performance (Slightly Crouched)* (118). See also 136 and 137.

PUBLICATIONS: Städtisches Museum, Leverkusen, 1969, unpag.

166

Untitled 1969  
proposal for performance  
Collection the artist

NOTES: The text reads:

A person enters and lives in a room for a long time—a period of years or a lifetime. / One wall of the room mirrors the room but from the opposite side; that is, the image room has the same left-right orientation as the real room. / Standing facing the image, one sees oneself from the back in the image room, standing facing a wall. / There should be no progression of images; that can be controlled by adjusting the kind of information the sensor would use and the kind the mirror wall would put out. / After a period of time, the time in the mirror room begins to fall behind the real time—until after a number of years, the person would no longer recognize his relationship to his mirrored image. (He would no longer relate to his mirrored image or a delay of his own time.)

It is highly improbable that this piece, related to a dream Nauman had, could be executed; he thought it might be done eventually with the aid of a vast computer network (Tucker, "PheNAUMANology," p. 43).

PUBLICATIONS: Tucker, "PheNAUMANology," p. 43.

167

Untitled (Performance Project for Leverkusen) 1969  
performance  
Courtesy Galerie Konrad Fischer, Düsseldorf

ALTERNATE TITLE: Instructions for a Mental Exercise

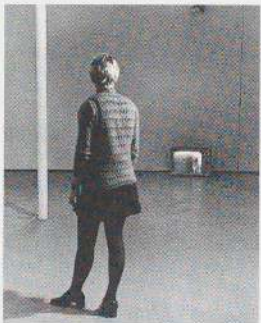
NOTES: Nauman's text is as follows:

A. LIE DOWN ON THE FLOOR NEAR THE CENTER OF THE SPACE, FACE DOWN, AND SLOWLY ALLOW YOURSELF TO SINK DOWN INTO FLOOR. EYES OPEN. / B. LIE ON YOUR BACK ON THE FLOOR NEAR THE CENTER OF THE SPACE AND SLOWLY ALLOW THE FLOOR TO RISE UP AROUND YOU. EYES OPEN. / This is a mental exercise. Practice each day for one hour. ½ hour for A, then a sufficient break to clear the mind and body, then ½ hour practice B. / At first, as concentration and continuity are broken or allowed to stray every few seconds or minutes, simply start over and continue to repeat the exercise until the ½ hour is used. / The problem is to try to make the exercise continuous and uninterrupted for the full ½ hour. That is, to take the full ½ hour to A. Sink under the floor, or B. to allow the floor to rise completely over you. / In exercise A it helps to become aware of peripheral vision—use it to emphasize the space at the edges of the room and begin to sink below the edges and finally under the floor. / In B. begin to deemphasize peripheral vision—become aware of tunneling of vision—so that the edges of the space begin to fall away and the center rises up around you. / In each case use caution in releasing yourself at the end of the period of exercise.

The instructions were performed by Isa Genzken at the Heiner Friedrich Gallery, Cologne, and by Jochen Chruschwitz in Leverkusen. Both described their experiences of performing the piece in *Interfunktionen* (West Germany), no. 11 (1974), pp. 125–127. Related are two 1969 drawings (Drawings, no. 106). Variations on these instructions were later used as the basis for two 1973 videotapes (225 and 228).

**EXHIBITIONS:** Group: Städtisches Museum, Leverkusen, 1969.

**PUBLICATIONS:** Nauman, "Instructions for a Mental Exercise," pp. 122–124.



168

### Video Corridor for San Francisco (Come Piece) 1969

two video cameras, two video monitors

dimensions variable

Solomon R. Guggenheim Museum, New York, Panza Collection, 1992

**PROVENANCE:** [Galerie Sonnabend, Paris]; Panza Collection, Milan

**NOTES:** Nauman has described this installation as being "like the corridor pieces only without the corridors." Two closed-circuit video cameras with telephoto lenses are mounted at either end of a space, with the monitor for each camera at the end opposite it. "The camera lens can be masked so that an image appears maybe on a third or a quarter of the screen," Nauman explained. "The camera is sometimes turned on its side, sometimes upside down, and that creates a corridor between the camera and the monitor. You can walk in it and see yourself from the back, but it's hard to stay in the picture because you can't line anything up, especially if the camera is not pointing at the monitor. Then you have to watch the monitor to stay in the picture and at the same time stay in the line of the camera" (Sharp, "Bruce Nauman," p. 24). The work produced a further sense of kinesthetic disorientation because the images on the monitor upset normal perceptual expectations: not only might one see oneself moving on the horizontal plane instead of the vertical, but one's image also diminished in size—seeming to recede—as one moved towards the monitor and away from the camera. The work was titled *Come Piece* in its original installation but was changed when the work was sold via a transfer of the drawing; both titles are reflected in the one used here. See Drawings, nos. 179–181.

**EXHIBITIONS:** Solo: Palley Cellar, San Francisco, 1969.

**PUBLICATIONS:** Sharp, "Bruce Nauman," p. 24.



169

### Violin Tuned D E A D 1969

videotape, black and white, sound

60 min., to be repeated continuously

Distributed by Video Data Bank, Chicago

**ALTERNATE TITLE:** Violin Tuned D.E.A.D.

**NOTES:** In an earlier film (120), Nauman played a single note on the violin as he walked around his studio. In this video work, he remains in a stationary position while he plays four strings together. (These have been tuned to the notes of the title, as opposed to the normal G, D, A, and E.) The camera is fixed and turned on its side. In a sculpture of 1981 (286) Nauman tuned the legs of a steel chair so that when struck they would resonate with the notes D, E, A, and D. See illus., pl. 34, p. 140.

**PUBLICATIONS:** Bruggen 1988, p. 268; Dercon, "Keep Taking It Apart," p. 67; Sharp, "Bruce Nauman," p. 33; *Castelli-Sonnabend Videotapes and Films*, 1974, p. 99.



170

### Acoustic Wedge (Sound Wedge — Double Wedge) 1969–1970

wallboard, acoustic material

approx. 96 (minimum) x 336 x 60 in. (243.8 [minimum] x 853.4 x 152.4 cm)

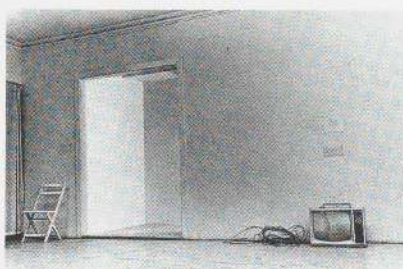
Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Galerie Sonnabend, Paris]; Panza Collection, Milan

**ALTERNATE TITLES:** Sound Wedge (Double Wedge); Project Sound Wedge

**NOTES:** For this piece, four walls define two twenty-inch-wide corridors that are joined at one end to form a V-shaped space. The interiors of the corridors are faced with acoustic material; the outside of each is left unfinished. As the viewer inches sideways through the narrow corridors toward the structure's apex, sound is increasingly dampened. The drawing for the piece (Drawings, no. 136) is dated 1969–1970 and was purchased by Giuseppe Panza di Biumo in 1970; however, aside from a version Nauman created in his studio in 1970, the work was not constructed until 1989. Nauman used V-shaped corridors in several pieces and their related drawings. It is often difficult to distinguish among them, especially since they have gone by different titles at different times. See 173, 196, and Drawings, nos. 137–143. Dimensions for these pieces vary in different drawings and from drawing to architectural execution.

**EXHIBITIONS:** Group: Musée d'Art Moderne, Saint-Etienne, 1989; Musée d'Art Moderne de la Ville de Paris, 1990, pp. 72–73.



171

**Audio Video Piece for London, Ontario** 1969–1970

video camera, oscillating mount, video monitor, audiotape player, audiotape  
 dimensions variable  
 Collection Donald Young, Seattle

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; [20/20 Gallery, London, Ontario]; [Galerie Sonnabend, Paris]; [Galerie Bruno Bischofberger, Zurich]

**ALTERNATE TITLE:** Sealed Surveillance Room D; Surveillance Piece; Video Surveillance Piece (Sound)

**NOTES:** This installation is set in two rooms. The first is "sealed" from public access and contains an oscillating closed-circuit video camera mounted on its side and an audiotape that plays a loop of Nauman slapping his thighs in patterned sequence ("palms twice, back of hands twice, etc."). The second room, publicly accessible, contains a monitor set on the floor on which the viewer sees sideways images of the empty adjoining room under surveillance. The audiotape is meant to be barely audible through the walls. The piece sometimes has been dated 1969. It also has been known by several titles. See Drawings, no. 133 and 194, a similar two-room installation with a video component only.

**EXHIBITIONS:** Solo: 20/20 Gallery, London, Ontario, 1970. Group: Indianapolis Museum of Art, 1991, p. 63.

**PUBLICATIONS:** Whitney Museum, New York, 1990, p. 150.



172

**Corridor Installation (Nick Wilder Installation)** 1970

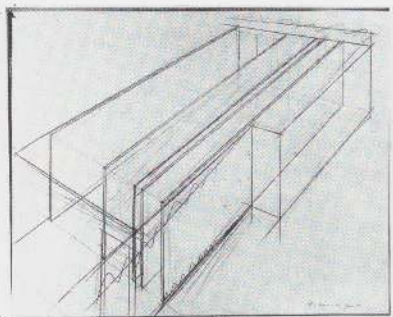
wallboard, three video cameras, scanner and mount, five video monitors, videotape player, videotape  
 (black and white, silent)  
 dimensions variable: 132 x 480 x 360 in. (335.3 x 1219.2 x 914.4 cm) overall as installed at Nicholas Wilder  
 Gallery, Los Angeles, 1970  
 Collection the artist

**ALTERNATE TITLES:** Corridor Installation; Wilder Installation; Nicholas Wilder Installation; N. W. Gallery Installation

**NOTES:** For an exhibition at the Nicholas Wilder Gallery in 1970, Nauman presented several ideas for corridor installations in one collective work. (A front room of the gallery included thirteen drawings for these kinds of architectural installations.) The piece consisted of six lighted and unlighted corridors of varying widths (three passable, three not), as well as an inaccessible room, fully lighted but partially concealed, in which an oscillating, live video camera was mounted. Each of the corridors was thirty-two feet long and was formed of two-inch-thick partition walls painted white. The first corridor, eight inches wide, opened onto the partially concealed room on the right. The second corridor, twenty-three inches wide and lit by existing fixtures on the gallery ceiling, contained at its far end two monitors stacked atop one another on the floor. The top monitor displayed a prerecorded tape of the empty corridor; the bottom one presented a live image of the corridor seen from the same vantage point, but which would include an image of anyone who entered. Since the live camera was mounted high at the entrance of the corridor, the image was of the participant's back, and it curiously diminished in size as he or she approached the monitor. The third corridor was twelve inches wide and unlighted. The fourth, thirty-five inches wide and also unlighted, contained at its far end a single monitor on the floor that presented a live feed from the oscillating camera in the empty room, showing its upper walls and ceiling. In addition, another closed-circuit camera was mounted on its side, high on the end wall above the monitor. As one turned the corner from this corridor and entered the fifth, about sixty inches wide and containing two stacked monitors at its end, one could see on the upper monitor a fleeting image of one's back, presented sideways; the illusion was of a body falling down off the screen rather than turning a corner. Once inside one could see images of others entering and exploring the previous corridor. The lower monitor presented another live feed from the concealed room. The final corridor was only four inches wide and unlighted. See Drawings, nos. 120–122. Nauman's reconception of the installation for the current exhibition differs somewhat in dimensions and configuration: corridors one and five differ in width (six inches and seventy-two inches, respectively) and corridor five contains only the monitor presenting the live image of participants turning the corner. See illus., pl. 35, p. 141.

**EXHIBITIONS:** Solo: Nicholas Wilder Gallery, Los Angeles, 1970. Group: Hamburger Kunstverein, Hamburg, 1972, p. 89.

**PUBLICATIONS:** Bruggen 1988, p. 57; Tucker, "PheNAUMANology," p. 39; Schneckenburger, "Wahrnehmung, dingfest gemacht," p. 1262; LACMA/Whitney, Los Angeles, 1972 (solo), no. 61, p. 112.<sup>1</sup>





173

### Corridor Installation with Mirror—San Jose Installation (Double Wedge Corridor with Mirror) 1970

wallboard, mirror

dimensions variable; approx. 120 x 336 x 72 in. (304.8 x 853.4 x 182.9 cm) as installed at San Jose State College, 1970

Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

PROVENANCE: [Galerie Sonnabend, Paris]; Panza Collection, Milan

ALTERNATE TITLE: V-shaped Corridor with Mirror

NOTES: This piece consists of two unlighted corridor passages joined in a V configuration. Each is constructed of wallboard panels painted white on the inside; the corridors narrow slightly as they progress. A mirror, approximately sixty-six inches (167.6 cm) high, blocks access to the apex. Because of the angle of incidence, the participant does not immediately see his or her own reflection in the mirror, but rather the reflected image from the other corridor. This work sometimes has been dated 1970–1974, the latter date reflecting installation instructions provided by Nauman subsequent to the work's acquisition by the Panza Collection in 1973 (Drawings, nos. 142, 143). It is dated 1970 here, however, to mark its first public installation. According to Nauman, *San Jose Installation* (Drawings, no. 139) and *Double Wedge Corridor (with Mirror)* (Drawings, nos. 142, 143) are different installations of the same piece. See also Drawings, nos. 140 and 141, which differ in detail from the executed work.

EXHIBITIONS: Solo: San Jose State College, San Jose, 1970. Group: Musée d'Art Moderne, Saint-Etienne, 1989; Musée d'Art Moderne de la Ville de Paris, 1990, pp. 72–73.

PUBLICATIONS: Bruggen 1988, p. 179; Sharp, "Bruce Nauman," pp. 23–29.



174

### Diagonal Sound Wall (Acoustic Wall) 1970

wallboard, acoustic material

approx. 96 x 420 in. (243.8 x 1066.8 cm)

Solomon R. Guggenheim Museum, New York, Panza Collection, 1992

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]; Panza Collection, Milan

ALTERNATE TITLE: Acoustic Piece

NOTES: This work consists of a wall thickly padded with acoustical material. As first installed in February 1970 at the Galerie Konrad Fischer in Düsseldorf, it diagonally bisected the gallery. Nauman noted the "odd sense of pressure—pressure in your ear as you walk into the space, into the wedge." An earlier studio version of the piece used industrial acoustic material. Since this could not be found in Germany, padding was stitched by hand for the public presentation in Düsseldorf. The finished piece resembled a wall of freestanding mattresses. The work sometimes has been dated 1968, sometimes 1968–1970. See Drawings, nos. 123, 126, 134, and 135.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1970.

PUBLICATIONS: Bruggen 1988, p. 276; Tucker, "PheNAUMANology," p. 40; Neuberger Museum, State University of New York at Purchase, 1981, p. 72; L'Academia Foundation, Venice, 1984, p. 88; Fischer 1993, p. 42; Knight 1988, p. 183.



175

### Eleven Color Photographs 1966–1967/1970

portfolio of eleven color photographs

various sizes; all approx. 19 3/4 x 23 in. (50.2 x 58.4 cm)<sup>1</sup>

Published by Leo Castelli Gallery, New York

Edition of eight

1/8 Collection Kaiser Wilhelm Museum, Krefeld, Germany

PROVENANCE: [Leo Castelli Gallery, New York]; [Galerie Sonnabend, Paris]

2/8 Collection Australian National Gallery, Canberra

PROVENANCE: [Leo Castelli Gallery, New York]

3/8 Collection Hallen für neue Kunst, Schaffhausen, Switzerland (*Finger Touch No. 1* numbered 4/8)

PROVENANCE: [Leo Castelli Gallery, New York]; [Galleria Sperone, Turin]

4/8 Courtesy Galleria Sperone, Rome (*Finger Touch No. 1* numbered 3/8)

PROVENANCE: [Leo Castelli Gallery, New York]

5/8 This portfolio has been broken apart, and its constituent works are owned by several different parties, listed below; those works not listed were sold by Galleria Sperone, Rome, and their present locations are unknown.

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Helman Gallery, St. Louis]; [Galleria Sperone, Rome]

*Drill Team, Feet of Clay, Finger Touch No. 1*

Courtesy Galleria Sperone, Rome

*Coffee Thrown Away Because It Was Too Cold*

Private collection, New York

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Galleria Sperone, Turin]; [Rolf Ricke, Cologne]; Private collection; [Christie's, New York]

*Bound to Fail*

Graphische Sammlung Staatsgalerie Stuttgart, Sammlung Dr. Rolf H. Krauss

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Galleria Sperone, Turin]

*Self-portrait as a Fountain*

Collection Angelo Baldassarre, Bari, Italy

6/8 Heithoff Family Collection

**PROVENANCE:** [Leo Castelli Gallery, New York]; Holly and Horace Solomon, New York; [Barbara Gladstone Gallery, New York]; Laura Donnolly; [Laura Carpenter]

7/8 Collection Whitney Museum of American Art, New York

**PROVENANCE:** [Leo Castelli Gallery, New York]

8/8 Collection Gerald S. Elliott, Chicago

**PROVENANCE:** [Leo Castelli Gallery, New York]; Nicholas Wilder, Los Angeles; [Leo Castelli Gallery, New York]

**NOTES:** During 1966 and 1967 Nauman made eleven unique color photographs, often including himself as a subject and sometimes invoking word games: *Bound to Fail* (72); *Coffee Thrown Away Because It Was Too Cold* (74); *Drill Team* (38); *Eating My Words* (77); *Feet of Clay* (78); *Finger Trick with Mirror* (79); *Finger Trick with Two Mirrors* (80); *Self-Portrait as a Fountain* (54); *Spilling Coffee Because the Cup Was Too Hot* (90); *Untitled* (94); and *Waxing Hot* (95).<sup>2</sup> Nauman staged them in his studio, working with his friend the photographer Jack Fulton, who did the printing. Each scenario was theatrically lit, sometimes with red and green cross-lighting. Although the photographs were given individual titles and were meant to be sold separately as unique works, the group often was exhibited together under the rubric *Untitled* (Set of Eleven Color Photographs). In January 1970 a flood at the Leo Castelli Gallery on East 77th Street in New York City damaged several of the photographs still stored there. (By that time, two of the photographs—*Drill Team* and *Untitled*—had been sold.) Several other works had deteriorated due to poor handling, while in still others the color had begun to change. When Nauman decided to reprint the images, Castelli suggested that he publish them in a portfolio edition.

Printed this time by a professional photography lab in New York City, the portfolio *Eleven Color Photographs* was published by Castelli Graphics in 1970 as an edition of eight. After its publication, the unique works—with the exception of those that had already been sold—were voided. In order to distinguish the earlier unique prints from the editioned photographs, the former were recatalogued in the Castelli registry as "early artist's proofs" (as opposed to the previous designation "unique color photographs"). The notation "destroyed" was also added. Recent information indicates that these works were not all destroyed; some were given to gallery staff members as souvenirs. Nauman considers any early prints that may have survived to be canceled and not part of his body of work.

While the portfolio replicates each of the original images, not all the sets are identical. Replacement photographs have been made at different times and by various labs, and trim sizes vary. Nauman's resigning the sets at different times also may have contributed to variations in the way each set is signed and dated, although usually they appear with an edition number and the date of original conception (1966–1967). (For this reason, photographs from the edition often have been misattributed to the earlier date.) In addition, there are some variations in titles between the unique and editioned works: *Spilling Coffee Because the Cup Was Too Hot* here is retitled *Coffee Spilled Because the Cup Was Too Hot*; *Finger Trick with Mirror* becomes *Finger Touch No. 1*; *Finger Trick with Two Mirrors* is renamed *Finger Touch with Mirrors*; and *Untitled* receives the parenthetical designation (Potholder). See illus., pl. 9, pp. 116–117.

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 21, pp. 70–71; InK, Halle für Internationale neue Kunst, Zurich, 1980, p. 39. Group: Art Institute of Chicago, 1974, no. 40; Museum of Contemporary Art, Chicago, 1975 (*Feet of Clay, Finger Touch with Mirrors, Finger Touch No. 1, Self-Portrait as a Fountain*), unpag.; Israel Museum, Jerusalem, 1976, no. 45; Sterling and Francine Clark Art Institute, Williamstown, 1977 (*Bound to Fail*), no. 41; InK, Halle für Internationale neue Kunst, Zurich, 1978; Stedelijk Museum, Amsterdam, 1978, unpag.; Museum Haus Lange, Krefeld, 1979, no. 39, pp. 91–103; Kunsthalle Basel, 1982; Neue Nationalgalerie, Berlin, 1983, no. 173, p. 351; Hallen für neue Kunst, Schaffhausen, 1984; Art Institute of Chicago, 1990, pp. 73–79; Setagaya Art Museum, Tokyo, 1991, p. 118; Kaiser Wilhelm Museum, Krefeld, 1992, pp. 66–67.



**PUBLICATIONS:** Bruggen 1988, pp. 46–48, 134; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), pp. 128–129. *Self-Portrait as a Fountain*: Bruggen, "Entrance, Entrapment, Exit," p. 93; Goldring, "Identity," p. 85; Gottlieb, "Self-Portraiture," p. 288; Harten, "T for Technics," p. 31; Levin, "Stretching the Truth," p. 45; Schjeldahl, "Profoundly Practical Jokes," p. 90; Storr, "Nowhere Man," p. 71; Reedijk, "Kunst voor navelstaarders," p. 155; Vachtova, "Der Körper als Kunststück," p. 138; Zandee, "Kunst Kritik," p. 105; Celant 1976, unpag. (ill. no. 13, mistitled). *Bound to Fail. Eating My Words, and Waxing Hot*: Pincus-Witten, "Another Kind of Reasoning," pp. 32, 35. *Coffee Thrown Away Because It Was Too Cold*: sales cat., Christie's, New York, May 4–5, 1993, no. 109.

<sup>1</sup> See p. 176 for dimensions of prints in edition 8/8; and Prints, pp. 128–129, for another set of measurements.

<sup>2</sup> Each of the original unique photographs receives a separate entry to indicate the artist's earlier intention for exhibition and sale: they are catalogued as "artist's proofs," which they retroactively became, to distinguish them from the works included in the portfolio. There is difficulty in identifying illustrations of the earlier, unique works since unless a publication itself is dated before 1970, it is not possible to distinguish in reproduction a unique print of 1966–1967 from the same image in the 1970 portfolio. When all eleven photographs are exhibited after 1970, they are, necessarily, the editioned works.



176

**Four Corner Piece** 1970

wallboard, four video cameras, four video monitors  
dimensions variable

Collection The Museum of Contemporary Art, Los Angeles. Purchased with funds provided by the Collectors' Committee

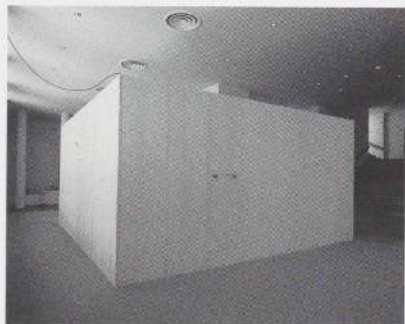
**PROVENANCE:** [Galerie Sonnabend, Paris]; [Galerie Bruno Bischofberger, Zurich]; Saatchi Collection, London; [Sotheby's, New York]

**ALTERNATE TITLE:** Sealed Room—Public Room

**NOTES:** Within a square room is a smaller square room built of wallboard, creating a corridor within the perimeter of the larger space. Near the ceiling on the upper left side of each of the four interior walls, a video camera equipped with a wide-angle lens is installed. The cameras, mounted sideways and aimed downward, are oriented in a counterclockwise direction. In each corner a video monitor rests on the floor, its screen facing in a clockwise direction. As viewers circumnavigate the corridor in a counterclockwise direction, they see themselves (from the back and sideways) briefly appear and then disappear around a corner. The image seen on each monitor is generated by the video camera diagonally opposite. The drawing for the work (Drawings, no. 193a) shows the diagonal connecting cables, as does Drawings, no. 193. This work sometimes has been dated 1971, the year of its first public installation. Although such dating is the normal policy in this publication, the work is here dated 1970 because its plan was publicly exhibited at the Nicholas Wilder Gallery, Los Angeles, in that year. The work was reconstructed for a permanent collection exhibition at the Museum of Contemporary Art, Los Angeles, in 1993. Nauman made several variations for video installations that involve "going around the corner" (see 172, 178, 179, and Drawings, nos. 130 and 182), and he used a similar square within a square room to create an interior corridor in 177.

**EXHIBITIONS:** Solo: Galerie Bruno Bischofberger, Zurich, 1971.

**PUBLICATIONS:** Schimmel, "Four Corner Piece," p. 4; sales cat., Sotheby's, New York (Contemporary Art, Part I), Nov. 17, 1992, no. 226.



177

**Four Fans Room (Enclosed)** 1970

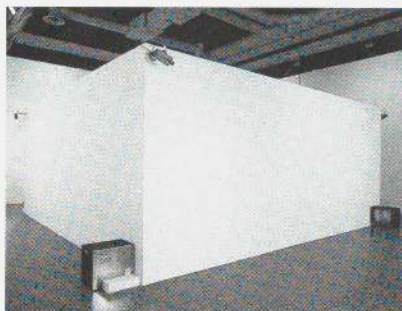
wallboard, four industrial pedestal fans  
dimensions variable: walls approx. 120 x 192–240 in. (304.8 x 487.7–609.6 cm) each  
Solomon R. Guggenheim Museum, New York. Panza Collection, 1991

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; Panza Collection, Milan

**ALTERNATE TITLE:** Wind Room; Sealed Room No Access; Circulating Air Corridor—No Access

**NOTES:** Within a constructed square room, another smaller room is built, forming a narrow corridor (approximately twenty-four inches wide) between the two. Four industrial fans are set at the four corners of this interior corridor, all facing in a clockwise direction. The viewer is not allowed access to the interior but rather hears the fans from outside. See 189, 190, and 194A, and Drawings, nos. 172–178. The overall structure of this piece is similar to that of 176.

**EXHIBITIONS:** Group: National Gallery of Victoria, Melbourne, 1970; Stedelijk Museum, Amsterdam, 1971, no. 24, unpag.; Städtische Galerie im Lenbachhaus, Munich, 1973, p. 180; Musée d'Art Moderne de la Ville de Paris, 1990.



178

**Going Around the Corner Piece** 1970

wallboard, four video cameras, four video monitors

walls: 120 x 240 in. (304.8 x 609.6 cm) each

Collection Musée National d'Art Moderne, Centre Georges Pompidou, Paris

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; [Sperone Westwater, New York]

**NOTES:** This work calls for a square room to be built with walls ten feet high and twenty feet long, painted white. At one corner of each exterior wall a television monitor sits on the floor, while high on the opposite side of each wall a television camera is mounted 111 inches [281.9 cm] above the floor. Each camera is angled downward to capture the image of a passing spectator and is connected by a cable to the monitor diagonally across from it. As in 176, as one rounds a corner of the construction, the monitor at the end of the wall section ahead displays a momentary view of one's own back seeming to turn the next corner. The sensation is of chasing oneself from behind. See the drawing for this piece (Drawings, no. 182), related works 172 and 179, and Drawings, nos. 130 and 193.

**EXHIBITIONS:** Solo: Sperone Westwater, New York, 1988; Galeries Contemporaines, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, 1988.



179

**Going Around the Corner Piece with Live and Taped Monitors** 1970

wallboard, video camera, two video monitors, videotape player, videotape

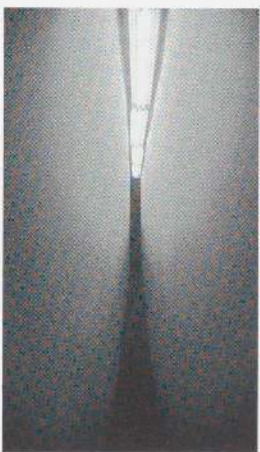
wall: 96 x 300 in. (243.8 x 762 cm)

Collection Annibale Berlingieri, Rome

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; [Sperone Westwater, New York]

**NOTES:** Another "going around the corner piece" (see 176 and 178), this installation employs a camera mounted high up on one side of a twenty-five-foot wall. It is trained on the back of the viewer as he or she approaches a television screen on the floor on the same side of the wall. Instead of one's own image on the screen, however, one finds a prerecorded videotape image of the space when empty. Only upon turning the corner to the other side of the wall and viewing a monitor at the opposite end does the viewer see a fleeting image of his or her back. Nauman used similar live and taped images to confound perception in 172. Related is Drawings, no. 130.

**EXHIBITIONS:** Solo: Sperone Westwater, New York, 1988.



180

**Green Light Corridor** 1970

wallboard, green fluorescent light fixtures

dimensions variable: approx. 120 x 480 x 12 in. (304.8 x 1219.2 x 30.5 cm)

Solomon R. Guggenheim Museum, New York, Panza Collection, 1992

**PROVENANCE:** [Leo Castelli Gallery, New York]; Panza Collection, Milan**ALTERNATE TITLES:** Green Light Piece; Green Light Wall; Wall with Green Light; Colored Light Corridor

**NOTES:** A narrow, freestanding corridor, open at both ends and illuminated from above with green fluorescent lights, this work was exhibited for the first time in the 1970 exhibition "Body Movements" at the La Jolla Museum of Contemporary Art. Moving through the corridor, one's eyes become saturated with its intense, almost phosphorescent green color, which causes skin to appear a faded gray; upon exiting one sees a magenta afterimage. At La Jolla, the corridor was set perpendicular to a window, which allowed viewers, on exiting the piece, to see a spectacular view of ocean and sky as if through proverbial rose-colored glasses (see Drawings, no. 196). A variation on the piece installed in 1971 at the Hayward Gallery, London (sometimes thought to be a different work but considered by Nauman to be the same), used an existing wall to create one side of the corridor. Although the work is often dated 1971 or 1970-1971, it is dated here to its first public showing. See also Drawings, nos. 144, 199, and 200, and illus., pp. 29 and 182.

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 69, p. 120. Group: La Jolla Museum of Contemporary Art, La Jolla, 1970; Hayward Gallery, London, 1971; Museo Nacional Centro de Arte Reina Sofía, Madrid, 1988; Whitney Museum, New York, 1990, p. 208; Martin-Gropius-Bau, Berlin, 1993, no. 218.

**PUBLICATIONS:** Bruggen 1988, p. 54; Butterfield, "The Center of Yourself," p. 53; Carluccio, "Nelle Scuderie a Varese," p. 43; Galloway, "Report from Italy," p. 15; Kurtz, "Documenta 5," p. 36; Plagens, "Roughly Ordered Thoughts," p. 58; Poinot, "La Problématique du Non-Sens," p. 15; Rickey, "Studs and Polish," p. 84; Knight 1988, unpag. (ill. no. 47); Plagens 1974, p. 136.



181

**Henry Moore Bound to Fail** 1967/1970

cast iron

25 1/2 x 24 x 2 1/2 in. (64.8 x 61 x 6.4 cm)

Edition of nine, plus artist's proof

Collection Gerald S. Elliott, Chicago

**PROVENANCE:** [BlumHelman Gallery, New York]; Joseph Helman

Collection Mr. and Mrs. Joseph Pulitzer, Jr., St. Louis

**PROVENANCE:** [Helman Gallery, St. Louis]

Mr. and Mrs. Ronald K. Greenberg, St. Louis (3/9)

**PROVENANCE:** [Helman Gallery, St. Louis]

Froehlich Collection, Stuttgart (4/9)

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Ace Gallery, Los Angeles];

[Galerie Aronowitsch, Malmö, Sweden]; Private collection, Sweden;

[Jan Turner Gallery, Los Angeles]; [Leo Castelli Gallery, New York]

Private collection, Genoa

**PROVENANCE:** [Galleria Sperone, Turin]

Collection Thomas Ammann, Zurich

**PROVENANCE:** [Sonnabend Gallery, New York]; Saatchi Collection, London;

[Gagosian Gallery, New York]

Collection Tom Patchett, Los Angeles

**PROVENANCE:** [Sonnabend Gallery, New York]

Collection Hallen für neue Kunst, Schaffhausen, Switzerland

**PROVENANCE:** [BlumHelman Gallery, New York]

Collection The Saint Louis Art Museum, Gift of Mr. and Mrs. Lawrence H. Greenberg.

Mr. and Mrs. Robert G. Greenberg, and Mr. and Mrs. Ronald K. Greenberg, St. Louis (9/9)

**PROVENANCE:** [Helman Gallery, St. Louis]

Collection Emanuel Hoffmann-Stiftung, Depositum Öffentliche Kunstsammlung, Basel.

Museum für Gegenwartskunst, Basel

**PROVENANCE:** Nicholas Wilder, Los Angeles; John Coplans; [Helman Gallery, St. Louis];

[Jack Glenn Gallery, Los Angeles]; [Sotheby's, New York]

**NOTES:** This iron edition, based on the wax original (82), was commissioned by Joseph Helman and produced at a foundry in St. Louis. Nauman made plasters from the wax original; sand casts were then made from the plasters. See other works alluding to Henry Moore discussed in 82. The works in this edition have not usually been tracked by edition number. Although they were signed with electric pencil, the mark is faint and difficult to find. Only those edition numbers confirmed are listed above.

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 30, p. 77; InK, Halle für Internationale neue Kunst, Zurich, 1980, p. 25. Group: Fogg Art Museum, Cambridge, Massachusetts, 1971, no. 202, p. 491; Stedelijk Museum, Amsterdam, 1982, no. 2, unpag.; Solomon R. Guggenheim Museum, New York, 1985, no. 149, p. 213; Whitney Museum of American Art at Champion, Stamford, 1985, unpag.; Centre Internationale d'Art Contemporain de Montréal, 1987, p. 45.

**PUBLICATIONS:** Bruggen 1988, p. 147; Catoir, "Über den Subjektivismus," pp. 7, 10; Vachtova, "Der Körper als Kunststück," p. 139; CDS Gallery, New York, 1984, unpag.; Museum für Gegenwartskunst, Basel, 1991, p. 343; Billeter 1980, p. 337; Schjeldahl 1984, unpag. (ill. no. 99).

182

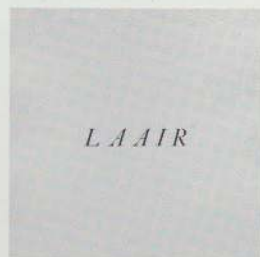
**LAAir** 1970

artist's book, twelve pages

12 x 12 in. (30.5 x 30.5 cm)

Published by Multiples, Inc., New York, in association with Colorcraft, Inc., New York

Edition of 1000, unnumbered



**NOTES:** This artist's book is related both in format and content to Nauman's earlier *Clear Sky* (103). Its ten interior pages present five color photographs, each repeated once, of polluted skies in Los Angeles. As in the earlier volume, each full-page reproduction is a solid color field.

**EXHIBITIONS:** Group: New Gallery of Contemporary Art, Cleveland, 1978; Museum of Modern Art, New York, 1988; Christine Burgin Gallery, New York, 1989.

**PUBLICATIONS:** Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 130.



183

**Live-Taped Video Corridor** 1970

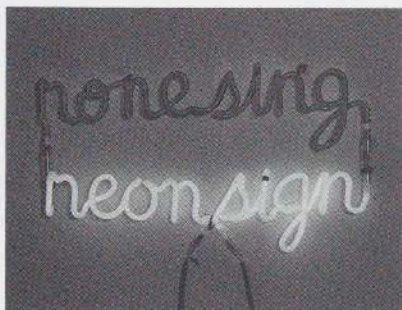
wallboard, video camera, two video monitors, videotape player, videotape  
 dimensions vary; approx. 144 x 384 x 20 in. (365.8 x 975.4 x 50.8 cm)  
 Solomon R. Guggenheim Museum, New York, Panza Collection, 1992

**PROVENANCE:** [Leo Castelli Gallery, New York]; Panza Collection, Milan

**NOTES:** A video camera with a wide-angle lens is mounted ten feet above the floor, just outside the opening of a long, narrow corridor. Two monitors are stacked on the floor at the far end of the corridor. The top one displays a live image from the closed-circuit video camera; the bottom one continuously plays a prerecorded videotape of the empty corridor from the same perspective. As the visitor walks deeper into the corridor, his or her image on the monitor (seen from above and behind) appears to move farther away and diminish in size, reflecting the viewer's actual movement away from the camera. The concept of this piece was used as the basis of one of the six corridors of 172. See Drawings, no. 119.

**EXHIBITIONS:** Group: Whitney Museum, New York, 1970; Whitney Museum, New York, 1976, no. 171, p. 216; Stedelijk Museum, Amsterdam, 1982; Los Angeles County Museum of Art, 1981, no. 92, p. 90; Long Beach Museum of Art, Long Beach, 1988, unpag.; Independent Curators, Inc., New York, 1990, p. 19; Kölnischer Kunstverein and Kunsthalle, Cologne, 1974, p. 261.

**PUBLICATIONS:** Carlucci, "Nelle scuderie a Varese," p. 44 (mistitled); Galloway, "Report from Italy," p. 15; Kurtz, "Interview with Giuseppe Panza di Biumo," p. 42 (mistitled); Rickey, "Studs and Polish," p. 85; Storr, "Le Fou-Pas-Si-Saint," p. 11; Suderburg, "Defining an Art Form," p. 11; L'Academia Foundation, Venice, 1984, p. 89; Whitney Museum, New York, 1990, p. 151; Knight 1988, p. 184.



184

**None Sing Neon Sign** 1970

neon tubing  
 13 x 24 1/4 x 1 1/2 in. (33 x 61.6 x 3.8 cm)  
 Edition of six

1/6 Private collection, Milan

**PROVENANCE:** [Leo Castelli Gallery, New York]

2/6 Private collection, Greenwich, Connecticut

**PROVENANCE:** [Leo Castelli Gallery, New York]

3/6 Private collection, Ticino, Switzerland

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Galleria Sperone, Turin]; [Galerie Bruno Bischofberger, Zurich]

4/6 Sonnabend Collection, New York

**PROVENANCE:** [Leo Castelli Gallery, New York]

5/6 Collection Sylvio Perlstein, Antwerp

**PROVENANCE:** [Leo Castelli Gallery, New York]

6/6 Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Galerie Sonnabend, Paris]; Panza Collection, Milan

**NOTES:** Ruby-red neon tubing spells out *none sing* above the words *neon sign* in cool white. Nauman juxtaposes the anagrammatic word pairs in a sign that is either on or off and one of the few written in script.

**EXHIBITIONS:** Solo: Baltimore Museum of Art, 1982, no. 7, p. 61. Group: Art Museum, Princeton University, Princeton, 1970, no. 29; Museo Nacional Centro de Arte Reina Sofía, Madrid, 1988.

**PUBLICATIONS:** Bruggen 1988, p. 153; Albuquerque Museum, 1981 (solo), unpag.; Knight 1988, p. 185.

185

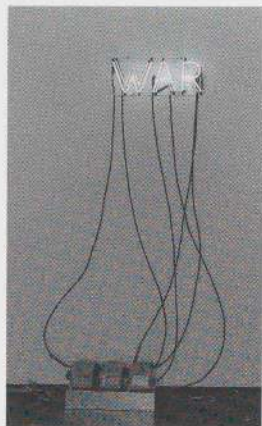
**Parallax Corridor** 1969-1970

wallboard  
 96 x 144 x 2 in. (243.8 x 365.8 x 5.1 cm)  
 Solomon R. Guggenheim Museum, New York, Panza Collection, 1992

**PROVENANCE:** [Leo Castelli Gallery, New York]; Panza Collection, Milan

**NOTES:** Nauman made several variations on a sculptural problem involving a parallax phenomenon, the object of which was to have the viewer focus on far, middle, and near distances all at the same time. Here, the brightness of light at the end of a narrow corridor would alter the perception of length and depth. At two inches wide, this was the narrowest of the corridors. See Drawings, nos. 128 and 129, and other parallax works 203, 204, 205, 206, 208, and 210. The idea was also used in one of the six corridors of his multi-corridor installation at the Nicholas Wilder Gallery (172).

**PUBLICATIONS:** Carluccio, "Nelle Scuderie a Varese," p. 44; Kurtz, "Interview with Giuseppe Panza di Biumo," p. 42; Knight 1988, p. 184.



186

**Raw War** 1970

neon tubing with clear glass tubing suspension frame  
 6 1/2 x 17 1/8 x 2 1/2 in. (16.5 x 43.5 x 6.4 cm)

Edition of six

1/6 Collection The Baltimore Museum of Art, Gift of Leo Castelli, New York (BMA 1982.148)

**PROVENANCE:** [Leo Castelli Gallery, New York]

2/6 Private collection, Courtesy Galerie Bruno Bischofberger, Zurich

**PROVENANCE:** [Leo Castelli Gallery, New York]

3/6 Private collection, Courtesy Galerie Bruno Bischofberger, Zurich

**PROVENANCE:** [Leo Castelli Gallery, New York]

4/6 Collection Sylvio Perlstein, Antwerp

**PROVENANCE:** [Leo Castelli Gallery, New York]

5/6 Sonnabend Collection, New York

**PROVENANCE:** [Leo Castelli Gallery, New York]

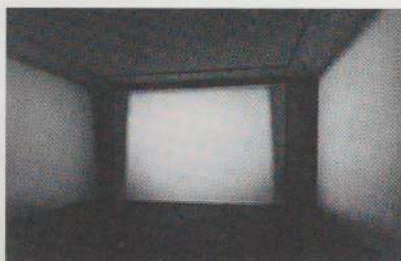
6/6 Private collection, Germany

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Galerie Konrad Fischer, Düsseldorf]**ALTERNATE TITLE:** WAR

**NOTES:** This neon, which consists of the letters W-A-R, is programmed to flash in the following sequence, from right to left: the R flashes on and off, the A flashes and remains on, the W and R join the A to form the word WAR, the whole goes dark, and the sequence begins again. This simple, three-letter palindrome is countered by the elaborate drapery of wires that hangs to the floor to connect to the switching apparatus below. The work sometimes has been incorrectly dated to 1972, the year the editioned copies were made. The first fabrication copy was made in 1970, however. In 1968, at the height of the Vietnam War, Nauman had made a RAW WAR drawing inscribed "sign to hang when there is a war on" (Drawings, no. 70) and invented a device to flash the words in Morse code (121). He made another drawing dated 1968-1970 (Drawings, no. 71) for a neon with the words RAW (in ruby red) and WAR (in purple) stacked one atop the other, but he never executed the piece. A lithograph of 1971 (Prints, no. 7) repeats the theme. See illus., pl. 36, p. 142.

**EXHIBITIONS:** Solo: LACMA/Whitney, Los Angeles, 1972, no. 63, p. 114; Baltimore Museum of Art, 1982, no. 8, p. 63; Whitechapel Art Gallery, London, 1986. Group: Art Institute of Chicago, 1974; Elisabeth Kaufmann, Zurich, 1984; Donald Young Gallery, Chicago, 1985; Städtische Galerie im Lenbachhaus, Munich, 1986, p. 411; Städtisches Museum Abteiberg, Mönchengladbach, 1987; Whitney Museum, New York, 1990, p. 271; Sala d'Exposicions de la Fundació Caixa de Pensions, Barcelona, 1990, pp. 20, 21; Thea Westreich, New York, 1991 (shown only at Tel Aviv Museum of Art).

**PUBLICATIONS:** Bruggen 1988, p. 157; Poinot, "La Problématique du Non-Sens," p. 15; Storr, "Nowhere Man," p. 75; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 9; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 18; Palais des Beaux-Arts de Bruxelles, Brussels, p. 152.



187

**Rotating Glass Walls** 1970

16mm film, black and white, silent (transferred to four Super-8mm film loops)  
 projected continuously

Collection Museum Boymans-van Beuningen, Rotterdam

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** Nauman's notes for this piece were published as "Film Set B: Rotating Glass Walls" (Nauman, "Notes and Projects," p. 44):

Film a piece of glass as follows: glass plate is pivoted on a horizontal center line and rotated slowly. Film is framed with the center line exactly at the top of the frame so that as the glass rotates one edge will go off the top of the frame as the other edge comes on the top edge of the frame. The sides of the glass will not be in the frame of the film. Want two prints of the glass rotating bottom coming toward the camera and two prints of bottom of plate going away from camera. The plate and pivot are set up in a white cube as in Set A [see 188], camera hidden as well as possible to destroy any scale indications in the projected films. Projection: image is projected from edge to edge of all four walls of a room. If the image on one wall shows the bottom of the plate moving toward the camera, the opposite wall will show the image moving away from the camera.

Nauman earlier had intended his four *Art Make-Up* films (98) to be projected on four contiguous walls, but the installation idea was not used until this project. Only three of the prints (transferred to Super-8mm loop cartridges for continuous projection) were shown on three walls for the work's first exhibition in 1971. See Drawings, nos. 156-159.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, 4 East 77th Street, New York, 1971.**PUBLICATIONS:** Bruggen 1988, p. 271; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 36.



188

**Spinning Spheres** 1970

16mm film, color, silent (transferred to four Super-8mm film loops)  
projected continuously

Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

PROVENANCE: [Leo Castelli Gallery, New York]; Panza Collection, Milan

NOTES: The following are Nauman's notes for this film installation, published as "Film Set A: Spinning Sphere" (Nauman, "Notes and Projects," p. 44):

A steel ball placed on a glass plate in a white cube of space. The ball is set to spinning and filmed so that the image reflected on the surface of the ball has one wall of the cube centered. The ball is center frame and fills most of the frame. The camera is hidden as much as possible so that its reflection will be negligible. Four prints are necessary. The prints are projected onto the walls of a room (front or rear projection; should cover the walls edge to edge). The image reflected in the spinning sphere should not be that of the real room but of a more idealized room, of course empty, and not reflecting the image projected on the other room walls. There will be no scale references in the films.

The images were shot in both color and black-and-white 16mm versions, although only the color version has been shown. This was transferred to four identical Super-8mm cartridges for simultaneous (but nonsynchronous) projection. Only three of the prints were projected on three walls at the work's first exhibition at the Leo Castelli Gallery in 1971. See 187 and Drawings, nos. 160–166.

EXHIBITIONS: Solo: Leo Castelli Gallery, 4 East 77th Street, New York, 1971.

PUBLICATIONS: Bruggen 1988, p. 270; Baker, "Bruce Nauman: Castelli Gallery," p. 77.



189

Set design for Merce Cunningham Dance Company's **Tread** 1970

ten industrial pedestal fans

dimensions variable

Collection the artist

NOTES: Nauman's stage design for Merce Cunningham's dance piece *Tread* (1970), as performed at the Brooklyn Academy of Music that year, employed ten industrial fans placed across the front of the stage blowing at the audience. In an early lecture-demonstration at the University of California, Davis (circa 1965), Nauman used a swiveling electric fan pointed at the audience. See other works involving fans (177, 190, 194A), and Drawings, nos. 177 and 178. See also illus., pp. 98–99.

PUBLICATIONS: Bruggen 1988, p. 240.



190

**Two Fans Corridor** 1970

wallboard, two industrial pedestal fans

dimensions variable

Solomon R. Guggenheim Museum, New York, Panza Collection, 1992

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]; Panza Collection, Milan

NOTES: This installation consists of a U-shaped corridor formed by installing three walls twenty-four inches from the existing walls of a room. A fan blows into each of the two entrances to the corridor. See Drawings, no. 174, and related works 177, 189, and 194A.

PUBLICATIONS: Knight 1988, p. 181.

191

**Untitled** 1970

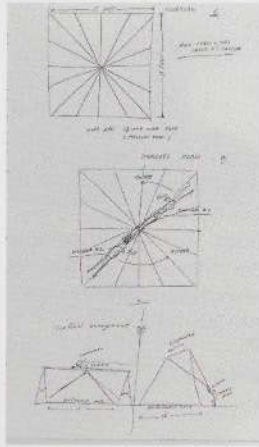
With Meredith Monk and Richard Serra  
performance

NOTES: Presented at the Santa Barbara Arts Festival in 1970, this performance was a three-way collaboration among Meredith Monk, Richard Serra, and Nauman, who presented three separate tasks simultaneously. Monk (who maintained the continuity of the hourlong performance) describes herself as having been "painted head to toe in red: red lederhosen, red men's undershirt, big hiking boots, scarf" as she executed a movement piece/monologue of singing, vocalizing, and talking (which she called "rapping" at the time). Serra remembers doing spins and lifts; his task was to pick Monk up at any time he chose and place her down elsewhere on the stage. Nauman chose to lie on the stage parallel to the edge, rolling off and onto the floor as many times as he wanted during the hour. Each time he fell, he would climb back up onto the stage and begin again. As Monk recalls with delight, "We were like the Three Stooges." Nauman's rolling exercise is a variant of one he devised to be executed on his *Performance Parallelogram (Rolling)* (207). He also used the rolling activity in 193.

192

Untitled 1970  
performance

NOTES: As recorded by Willoughby Sharp ("Body Works," p. 14). "On the afternoon of Tuesday, May 12, 1970, he [Nauman] went into a vacant Pasadena lot and clapped his hands."



193

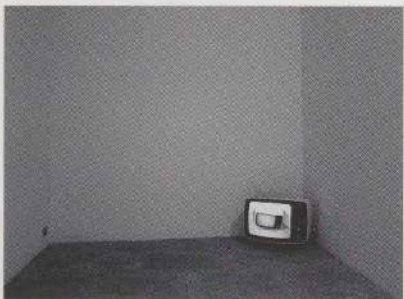
Untitled 1970  
performance, videotape, two video monitors  
Collection the artist

NOTES: For this performance/video installation made for the Tokyo Biennale of 1970, Nauman devised a performance area on the floor, 180 in. (457.2 cm) on each side, consisting of a radiating pattern of bisecting lines marked with masking tape. His instructions read:

The performance must be taped from directly over the center of the area so you must build a scaffold over the area that will hold the cameraman or devise a mirror arrangement above the area so that the cameraman may remain on the floor. / The dancers lie with their feet extended toward the outside of the performance area, hands extended overhead and touching at the center. The dancers should be in a straight line—that is, exactly opposite each other across the center. / The dancers then roll around in a circle, keeping their hands at the center of the area and continue to roll at a moderate speed as long as possible or until the end of the tape. / With the area centered on the screen and the dancers rolling a circle on the taped pattern, videotape the performance with the camera held steady for about three minutes. For the next three minutes, the cameraman must rotate the camera at the same speed as the dancers are revolving so that they appear to be in a fixed position and the floor turning under them. Again hold the camera steady for three minutes and then again rotate the camera for about three minutes, this time in the opposite direction to unwind the camera cords. Continue alternating until the dancers must stop or the tape is finished. The recording must be continuous.

The resulting videotape was shown on two monitors. Nauman had originally proposed that he perform the piece himself and that it be shot on film from above. This proposed project differed in several important ways from the video version described above. In addition to the camera alternately recording from fixed and rotating positions, Nauman called for the camera speed to be twice as fast as normal. The film would be projected from the ceiling onto the floor from one projector, and from the floor up onto the ceiling from another. See Drawings, no. 168.

EXHIBITIONS: Group: Tokyo Metropolitan Art Gallery, 1970. unpag.



194

Video Surveillance Piece (Public Room, Private Room)

1969–1970  
two video cameras, oscillating mounts, two video monitors  
dimensions variable

Solomon R. Guggenheim Museum, New York, Panza Collection, 1992

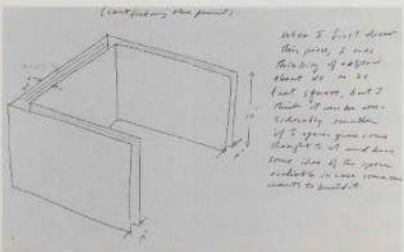
PROVENANCE: [Leo Castelli Gallery, New York]; Panza Collection, Milan

ALTERNATE TITLES: Video Surveillance Piece (Public Room–Private Room); Monitor Piece; Surveillance Piece

NOTES: This installation consists of two white rooms of any size, one inaccessible, the other public. High in a corner of each room is a wall-mounted, closed-circuit video camera that scans the room in one-minute cycles. Diagonally across from each camera is a monitor, set on the floor in a corner. Each monitor shows the images from the camera in the other room. See Drawings 131 and 132, and the related work 171.

EXHIBITIONS: Solo: LACMA/Whitney, Los Angeles, 1972, no. 62, p. 113.

PUBLICATIONS: Cartuccio, "Nelle Scuderie a Varese," p. 44; Knight 1988, p. 184.



195

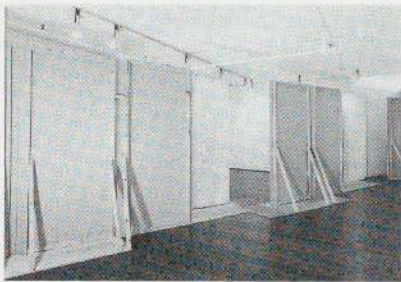
Yellow-Blue-Yellow Corridor on Three Sides of a Room 1970

wallboard, yellow and blue fluorescent lights  
h: 120 in. (304.8 cm); w. of corridors: 12 in. (30.5 cm), 20 in. (50.8 cm), and 10 in. (25.4 cm)

Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]; Panza Collection, Milan

NOTES: This U-shaped corridor is constructed around the existing walls of a room, although unlike 190, each of the three sides is a different width. The two narrower passages flanking the sides are lit with yellow fluorescent lights; the wider, back-wall corridor with blue. The drawing accompanying the work (Drawings, no. 190) is illustrated here because the piece has not yet been constructed.



196

### Acoustic Pressure Piece 1971

wallboard, acoustic material  
 approx. 96 x 600 x 48 in. (243.8 x 1524 x 121.9 cm)  
 Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

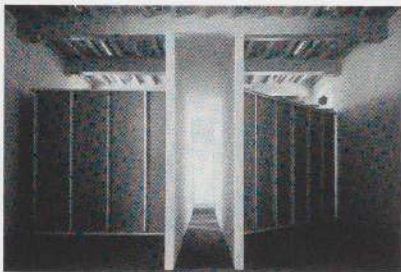
PROVENANCE: [Leo Castelli Gallery, New York]; Panza Collection, Milan

ALTERNATE TITLE: Acoustic Corridor (Castelli Gallery)

NOTES: For Nauman's exhibition at the Leo Castelli Gallery in November and December 1971, he created a corridor of two rows of staggered, freestanding acoustic panels that extended diagonally across the full length of the front room of the gallery and continued through a large doorway into the second room, where it angled to the right (see Drawings, no. 230). When the piece was sold to the Panza Collection, Milan, in 1975, a drawing was created for the transaction (Drawings, no. 320) in which Nauman revised the concept and dimensions of the corridor but retained the angled turn of the original installation. Part of the inscription on the drawing reads: "Piece may be constructed in one room in a straight line, but angle the panel in the longer section for additional acoustic + visual blocking." See also Drawings, no. 124, acoustic panel pieces 170 and 174, and illus., p. 103.

EXHIBITIONS: Solo: Leo Castelli Gallery, 420 West Broadway, New York, 1971. Group: Musée d'Art Moderne de la Ville de Paris, 1990, p. 77.

PUBLICATIONS: Bruggen 1988, p. 278; Pincus-Witten, "Another Kind of Reasoning," p. 30; Tucker, "PheNAUMANology," p. 40; Celant 1980, p. 304.



197

### Changing Light Corridor with Rooms 1971

wallboard, 200-watt white light bulbs, timers  
 dimensions variable; corridor: approx. 120 x 480 x 30 in. (304.8 x 1219.2 x 76.2 cm); rectangular room:  
 approx. 120 x 240 x 120 in. (304.8 x 609.6 x 304.8 cm); triangular room: approx. 120 x 276 x 227 in. (304.8 x  
 701 x 576.6 cm) as installed at Anthony d'Offay Gallery, London, 1989  
 Courtesy Anthony d'Offay Gallery, London

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

NOTES: This piece has been installed in several ways. Its basic configuration is a long corridor with a room on each of its sides, one triangular and one rectangular. Two uncatalogued drawings for the piece show a single doorway to the triangle room (aligned at the midpoint of the corridor and in a direct line with the apex of the triangle) and two doorways to the rectangular room. The corridor is dark, while each room contains a light timed to flash at a specific rate (on for ten seconds, off for four in the rectangle room; on for seven seconds, off for two in the triangle room). When the work was constructed for an installation in 1979 in Portland, Oregon, a third flashing light at the end of the corridor was used. Two weeks after the opening, Nauman asked that the space between the double doorways be cut out to enlarge the entrance. See 242, a corridor with two triangular side rooms. Nauman likens the experience of both pieces to walking down a hotel corridor and peering into rooms on either side.

EXHIBITIONS: Solo: Portland Center for the Visual Arts, Portland, 1979. Group: Museum Fridericianum, Kassel, 1988, pp. 68–69; Anthony d'Offay Gallery, London, 1989; Centraal Museum, Utrecht, 1991.



198

### Corridor with Mirror and White Lights (Corridor with Reflected Image) 1971

wallboard, fluorescent lights, mirror  
 dimensions variable; 120 x 480 x 12 in. (304.8 x 1219.2 x 30.5 cm) as installed at Galerie Konrad Fischer, Düsseldorf, 1971  
 Collection Tate Gallery, London, Purchased (Grant-in-Aid) 1973

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

NOTES: During his 1971 exhibition at the Konrad Fischer Gallery, Nauman constructed a corridor and configured it in two different ways to create two different works, this and 203. Each was installed for two weeks. Here, at the end of an otherwise empty corridor illuminated with white fluorescent lights overhead, a vertical mirror was angled slightly to one side. Edging down the narrow corridor, one encountered one's reflection in a seemingly endless, obliquely angled pathway. See Drawings, no. 212. When the piece was installed at the Whitney Museum of American Art, New York, in 1973, Nauman, "due to a particular installation problem," narrowed the corridor's width to seven inches and found that he preferred this new configuration, which was far too narrow for a spectator to enter (see *The Tate Gallery Biennial Report and Catalogue of Acquisitions 1970–74* [London: Tate Gallery, 1974], p. 217–218). It was exhibited with these dimensions at the Tate Gallery from July to November 1974 as part of its permanent collection.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1971; LACMA/Whitney, Los Angeles, 1972, no. 67, p. 118. Group: Louisiana Museum, Humlebaek, 1971, p. 42.

PUBLICATIONS: Butterfield, "Context," p. 60.





199

**Funnel Piece (Françoise Lambert Installation)** 1971

wallboard, wood

longer wall: approx. 165  $\frac{3}{8}$  x 570  $\frac{7}{8}$  in. (420 x 1450 cm)

Collection the artist

**PROVENANCE:** [Galleria Françoise Lambert, Milan]; Panza Collection, Milan (traded to artist in exchange for 282)

**ALTERNATE TITLES:** Françoise Lambert Corridor; Funnel Piece Redesigned for Françoise Lambert Gallery

**NOTES:** This nearly V-shaped corridor is constructed of two walls that do not meet at the apex. Rather, one longer wall extends past the end of the other, leaving a four-inch gap between them. See Drawings, nos. 191 and 192.

**EXHIBITIONS:** Solo: Galleria Françoise Lambert, Milan, 1971.



200

**Installation with Yellow Lights (Castelli Installation with Yellow Lights)** 1971

wallboard, yellow fluorescent lights

dimensions variable

Collection the artist

**NOTES:** For the exhibition "Left or Standing, Standing or Left Standing" at the Leo Castelli Gallery in 1971 (which also included 196), wallboard partitions stopping about one foot short of the ceiling formed a trapezoidal space that was lit by yellow fluorescent lights. When looking up to the upper edges of these walls and into the white gallery lighting, one saw a purple afterimage. According to Nauman, three existing pillars in the gallery—not part of the original design—became a strong part of the piece. An accompanying text, which also served as a poster for the exhibition, helps define what Nauman called "a kind of anxiety that the space seemed to generate" (Bruggen 1988, p. 193):

*Left or Standing / His precision and accuracy / suggesting clean cuts, leaving / a vacancy, a slight physical / depression as though I had been / in a vaguely uncomfortable place / for a not long but undeterminable / period: not waiting. / Standing or Left Standing / His preciseness and acuity left / small cuts on the tips of my / fingers or across the backs of / my hands without any need to / sit or otherwise withdraw.*

**EXHIBITIONS:** Solo: Leo Castelli Gallery, 420 West Broadway, New York, 1971.

**PUBLICATIONS:** Bruggen 1988, p. 199; Pincus-Witten, "Another Kind of Reasoning," p. 30; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 16; L'Academia Foundation, Venice, 1984, pp. 90–91.

201

**Microphone/Tree Piece** 1971

microphone, foam rubber, plastic, cement or other waterproof sealant

dimensions variable

The Grinstein Family Collection, Los Angeles

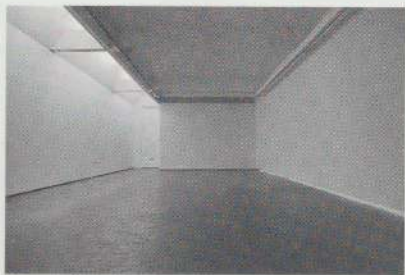
**PROVENANCE:** [Ace Gallery, Vancouver]

**NOTES:** This work was conceived in a 1969 text (see 141) but given specific installation details in the following instructions that served as the certificate for the sale of the piece in 1971:

*Microphone/Tree Piece / Select a large solid tree away from loud noises. / Wrap the microphone in a layer of  $\frac{1}{4}$  or  $\frac{1}{8}$  inch foam rubber and seal it in a plastic sack. / Drill a hole of large enough diameter to accept the encased microphone to the center of the tree at a convenient height, and slip the microphone to within an inch of the end of the hole. / Plug the hole with cement or other waterproof sealant. / Extend the microphone wire inside to the pre-amp, amp, and speaker system.*

The piece was built by its owners, but the tree in which it was installed died shortly thereafter. See illus. of text, pl. 37, p. 143.

**EXHIBITIONS:** Group: Städtische Galerie im Lenbachhaus, Munich, 1973 (variant), p. 180.



202

**Natural Light, Blue Light Room** 1971

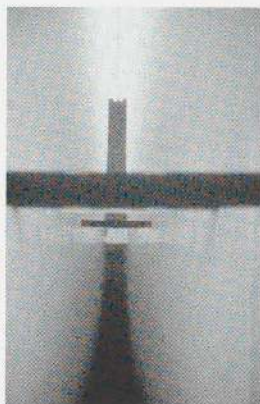
wallboard, fluorescent lights

dimensions variable: 240 x 480 in. (609.6 x 1219.2 cm) as installed at Ace Gallery, Vancouver, 1971

Courtesy Ace Contemporary Exhibitions, Los Angeles

**NOTES:** Three walls of a rectangular construction are bathed in blue light from colored fluorescent tubes installed near their top edges, which abut a ceiling enclosure. The fourth wall is lit by natural light from a skylight that extends along its length. This light is brightest at the top and fades to blue toward the bottom as it picks up the color from the fluorescent lights. See Drawings, no. 201.

**EXHIBITIONS:** Solo: Ace Gallery, Vancouver, 1971.



203

**Parallax Piece with Horizontal Barriers (Corridor with a Parallax)** 1971

wallboard, cardboard

dimensions variable: 120 x 480 x 12 in. (304.8 x 1219.2 x 30.5 cm) as installed at Galerie Konrad Fischer, Düsseldorf, 1971

Collection Emanuel Hoffmann-Stiftung, Depositem Öffentliche Kunstsammlung Basel, Museum für Gegenwartskunst, Basel

ALTERNATE TITLES: Parallax Corridor; Parallax Piece with Horizontal Barriers; Parallax Piece

NOTES: For the second two weeks of his exhibition at Galerie Konrad Fischer in Düsseldorf in 1971, Nauman reconfigured the interior of the corridor used for 198. He installed ten horizontal cardboard bars (four black, six white) that projected from the left and right walls of the white-painted corridor at approximate eye level, leaving a gap between them down the center line. As one attempted to bring far and near distances, as well as the bars themselves, into focus, an illusory square appeared to hover in the gap. See also Drawings, nos. 213–219, and discussion of other parallax works in 185.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1971. Group: Galerie Max Hetzler, Cologne, 1985, unpag.

PUBLICATIONS: LACMA/Whitney, Los Angeles, 1972 (solo), no. 68, p. 119;† Museum für Gegenwartskunst, Basel, 1991, pp. 47, 246, 343; Fischer 1993, p. 61.

204

**Parallax Room** 1971

wallboard

dimensions variable: approx. 144 x 180 x 240 in. (365.8 x 457.2 x 609.6 cm) as installed at Hayward Gallery, London, 1971

Collection the artist

NOTES: In a rectangular room, four floor-to-ceiling partition walls extend from the side walls to what appears to be the center line of the room. (The two panels extending from the right wall extend fully to this center line; those extending from the left fall short of it by a small amount.) The gap between the first pair of opposing walls (which are staggered a few feet apart in depth) is seven-eighths of an inch. The gap between the pair of walls toward the rear (again staggered) is three-eighths of an inch. The viewer observes the entire piece through the narrow slot between the panels. From this perspective, a parallax phenomenon is created in which the panels appear to float back and forth as one tries to bring near, middle, and far distances into focus at the same time. Nauman's notes for the installation indicate that "if the space is brighter at the back than at the front (viewing area) it will be the most satisfactory." See Drawings, nos. 207–211, and discussion of related parallax works in 185.

EXHIBITIONS: Group: Hayward Gallery, London, 1971, no. 42.

205

**Parallax Room with Three Horizontal Bars** 1971

white or black paint, three square-section steel bars

dimensions variable (length of bars equals width of room): bars: 3 in. [7.6 cm] each side; 118 x 316 x 158 in. (299.7 x 802.6 x 401.3 cm) overall as installed for Panza Collection, Milan

Solomon R. Guggenheim Museum, New York; Panza Collection, 1991

PROVENANCE: [Galerie Sonnabend, Paris]; Panza Collection, Milan

NOTES: Through a slotlike, floor-to-ceiling opening at the centerline of a rectangular room, painted white or black, a viewer may look in and see three horizontal bars installed midway into the length of the room and extending from side wall to side wall. The bars are set at three different heights, the middle one at eye level. As the viewer looks through the slot, the bars seem to shift back and forth. See Drawings, no. 184, and discussion of related parallax works in 185.

206

**Parallax Shell** 1971

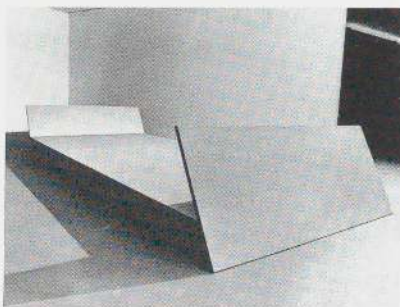
wallboard, wood, paint

78 ¾ (or 137 ¾) x 79 ½ x 79 ½ in. (200 [or 350] x 203 x 203 cm) overall

Collection the artist

NOTES: A freestanding room is built using eight one-meter-wide wallboard partitions (either two-and-one-half or three meters high). A three-centimeter-wide gap separates the two panels on each of the four sides of the room. See Drawings, no. 205, and discussion of related parallax works in 185.

EXHIBITIONS: Solo: Galerie Sonnabend, Paris, 1971.



207

**Performance Parallelogram (Rolling) (Performance Piece with Mirrors)** 1970–1971

plywood, two mirrors  
platform: 10 x 197 x 87 in. (25.4 x 500.4 x 221 cm); mirrors: 24 x 87 in. (61 x 221 cm) each  
Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

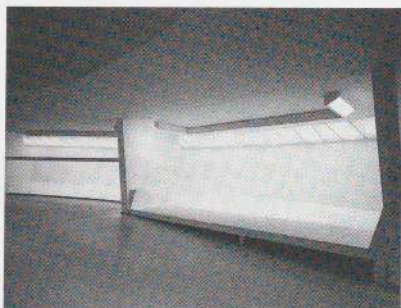
**PROVENANCE:** [Leo Castelli Gallery, New York]; Panza Collection, Milan

**ALTERNATE TITLES:** Compression and Expansion; Rolling Parallelogram Performance; Performance Parallelogram (Space for Two Rolling Performers)

**NOTES:** Originally conceived to be built into a bay at the Solomon R. Guggenheim Museum, New York, for a 1971 exhibition (see photograph below for 208), the piece consists of a plywood platform with a mirrored "headboard" at each end, one angled toward the center of the platform, one leaning out and away from it. Nauman intended the piece to be a stage for a performance (never executed) in which one or two performers would roll toward and away from the mirrors, concentrating on a specific mental and physical exercise: as they rolled, they were to imagine themselves compressing around and expanding away from an imaginary center. Nauman had at one point considered enclosing the space with a "lid" (see Drawings, no. 155). In another drawing (Drawings, no. 154), he considers whether to level the floor or to keep it parallel to the Guggenheim's actual, sloping floor; he chose the level option. See also Drawings, nos. 151–153.

**EXHIBITIONS:** Group: Guggenheim Museum, New York, 1971; Musée d'Art Moderne de la Ville de Paris, 1990, pp. 80–81.

**PUBLICATIONS:** Knight 1988, p. 183



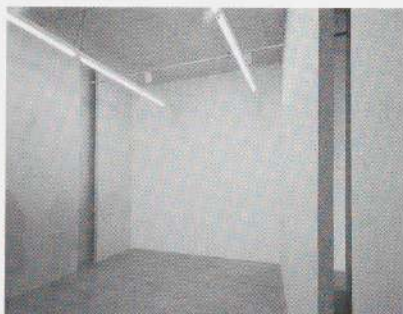
208

**Untitled (Eye-Level Plank for Room with Sloping Floor)** 1971

wood  
dimensions unknown  
Collection Dorothee and Konrad Fischer, Düsseldorf

**NOTES:** This work, installed in 1971 in the bay to the left of 207 at the Solomon R. Guggenheim Museum, New York, consisted of a wooden bar placed across one of the museum's gallery bays. The bar was made level (that is, ninety degrees from vertical) rather than parallel to the sloping floors. This "eye-level" bar commented on aspects of the museum's unique architecture and produced a parallax illusion as well. This installation is a variation of 210. See also related parallax pieces discussed in 185.

**EXHIBITIONS:** Group: Solomon R. Guggenheim Museum, New York, 1971.



209

**Untitled (Helman Gallery Parallelogram)** 1971

wallboard, green fluorescent lights  
180 x 217 x 272 in. (457.2 x 551.2 x 690.9 cm)  
Collection the artist

**ALTERNATE TITLE:** Helman Gallery Parallelogram

**NOTES:** A parallelogram-shaped room lit with ceiling-mounted green fluorescent lights is built within a rectangular room. The entrance becomes a narrow wedge shape between the two, in which one encounters green light spilling out from the inner room. Inside the parallelogram, one's eyes become saturated with the intense green color; upon leaving, everything seems tinged with afterimages of magenta. No photograph exists of the 1971 installation; illustrated here is a 1992 reconstruction at BlumHelman Warehouse, New York. See Drawings, nos. 225–229.

**EXHIBITIONS:** Solo: Helman Gallery, St. Louis, 1971; Steinberg Hall, Washington University Gallery of Art, St. Louis, 1993. Group: BlumHelman Warehouse at 80 Greene Street, New York, 1992.



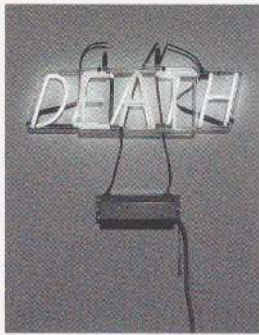
210

**Untitled (White Bar)** 1971

wood, white paint  
approx. 5 1/2 x 178 x 2 3/4 in. (14 x 452.1 x 7 cm)  
Collection Dorothee and Konrad Fischer, Düsseldorf

**NOTES:** This wooden bar, painted white and spanning an entire room at approximate eye level, yields a subtle demonstration of the parallax phenomenon that interested Nauman in a number of related works (see discussion in 185). The perceived space the bar occupies is altered by natural light from behind. See 208, a variation of this installation.

**PUBLICATIONS:** Bruggen 1988, p. 124.



211

**Eat/Death** 1972

neon tubing with clear glass tubing suspension frame  
7 1/2 x 25 1/4 x 2 1/8 in. (19.1 x 64.1 x 5.4 cm)

Edition of six

1/6 Collection Mr. and Mrs. Richard Lane, Larchmont, New York

**PROVENANCE:** [Leo Castelli Gallery, New York]; Nicholas Wilder, Los Angeles; [Sperone Westwater, New York]

2/6 Collection Angela Westwater, New York

**PROVENANCE:** [Gian Enzo Sperone]

3/6 Collection Dr. Hans Peter Weber

**PROVENANCE:** [Leo Castelli Gallery, New York]

4/6 Collection Stedelijk Museum, Amsterdam

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Galerie Konrad Fischer, Düsseldorf]

5/6 Private collection, Turin

**PROVENANCE:** [Leo Castelli Gallery, New York]

6/6 Sonnabend Collection, New York

**PROVENANCE:** [Leo Castelli Gallery, New York]

**NOTES:** The word EAT (in yellow neon) is superimposed on DEATH (in blue neon). See Drawings, nos. 249–251, and a lithograph from 1972 (Prints, no. 13).

**EXHIBITIONS:** Solo: Baltimore Museum of Art, 1982, no. 9, p. 65; Whitechapel Art Gallery, London, 1986, p. 25 and unpag. Group: John F. Kennedy Center for the Performing Arts, Washington, D.C., 1974, p. 63; Kensington Arts Association, Toronto, 1975; Emily Lowe Gallery, Hofstra University, Hempstead, 1986, p. 20; Milwaukee Art Museum, 1990.

**PUBLICATIONS:** Simon, "Breaking the Silence," p. 145; Steir, "The Word Unspoken," p. 126; Storr, "Nowhere Man," p. 73; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 31; Stedelijk Museum, Amsterdam, 1978, unpag.

212

**Film** circa 1972

proposal for film

Collection the artist

**NOTES:** Nauman's typewritten text, initialed and dated "1972 or so," reads as follows:

Film - / A simple closed maze - the actor (or actors) are (as though) blinded (or are actually blind or blindfolded - or / with dark glasses) and continually keep moving (& bumping / along maze into the walls at each turn and into each other / if more than one actor -

213

**Floating Room (Light Outside, Dark Inside)** 1972

wallboard, wood, fluorescent lights

120 x 192 x 192 in. (304.8 x 487.7 x 487.7 cm); suspended 6 in. (15.2 cm) above the floor

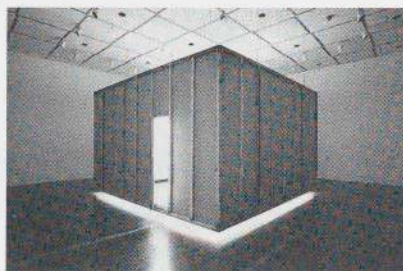
Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

**PROVENANCE:** [Leo Castelli Gallery, New York]; Panza Collection, Milan

**NOTES:** Nauman made two floating rooms, each suspended six inches above the floor. The dramatic lighting and unexpected weightlessness of the works provide their psychological impact, much as cramped dimensions, intense colors, or surveillance systems served to shape the perceptual experience of earlier corridor pieces. In this piece, the hanging room is unlighted on its interior but surrounded by light on its exterior. Standing inside the enclosure, one's attention is drawn to a band of light at the gap between the floor and the walls of the room. This lighting strategy is reversed in 214. Nauman recalls that the impact of the two differed considerably: "This one felt more secure because, though dark within (the only light came from below the wall), when exiting you were moving toward the light." See Drawings, nos. 240–248, and a 1972 drypoint (Prints, no. 10).

**EXHIBITIONS:** Group: Ace Gallery, Los Angeles, 1989.

1972



214

**Floating Room: Lit from Inside** 1972

wallboard, wood, fluorescent lights

120 x 192 x 192 in. (304.8 x 487.7 x 487.7 cm); suspended 6 in. (15.2 cm) above the floor  
Collection Hallen für neue Kunst, Schaffhausen, Switzerland

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

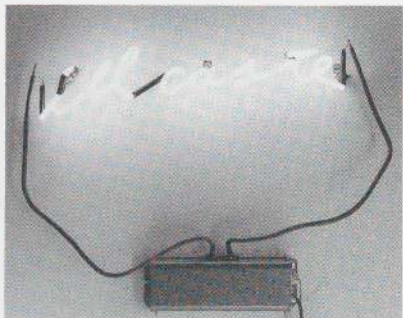
NOTES: One of two floating rooms Nauman constructed with white-painted interior, unfinished exterior, and a door to admit visitors, this work was completed prior to its companion piece (213). Suspended slightly above the floor in an unlighted gallery, the structure is illuminated on its interior. From the exterior, one sees a corona of light ringing the space between the structure and the floor. When the work was exhibited at Leo Castelli Gallery in 1973, it was accompanied by the following text by Nauman:

Floating Room / We are trying to get to the center of some place: that is, exactly halfway between each pair of parts. / We want to move our center (some measurable center) to coincide with such a point. / We want to superimpose our center of gravity on this point. / Save enough energy and concentration to reverse. / (The center of most places is above eyelevel)

See Drawings, nos. 240–248, and a 1972 drypoint (Prints, no. 10).

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1973; Fine Arts Gallery, University of California, Irvine, 1973; InK, Halle für Internationale neue Kunst, Zurich, 1978; InK, Halle für Internationale neue Kunst, Zurich, 1980, pp. 30–32; Hallen für neue Kunst, Schaffhausen, 1984. Group: InK, Halle für Internationale neue Kunst, Zurich, 1978, p. 91; Hayward Gallery, London, 1980, p. 139.

PUBLICATIONS: Bruggen 1988, p. 201; Whitechapel Art Gallery, London, 1986 (solo), p. 12; Parcheggio di Villa Borghese, Rome, 1973, p. 145; Whitney Museum, New York, 1990, p. 272; Celant 1977, p. 184.



215

**Ill Caste** 1972

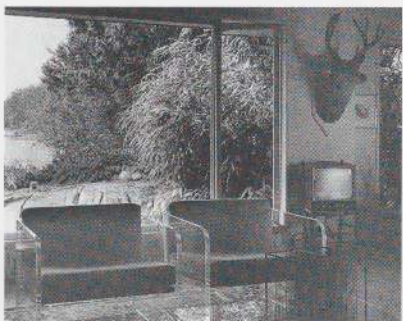
neon tubing

4 x 18 3/8 x 1 in. (10.2 x 46.7 x 2.5 cm)

Collection Leo Castelli, New York

NOTES: The words of this green neon are an anagram of the last name of the art dealer Leo Castelli. Nauman also made a neon displaying an anagram of the name of his first dealer, Nicholas Wilder (219), and a drawing (reportedly on a napkin, now lost) of an anagram neon for the dealer Ileana Sonnabend. See other name neons 276 and 329, and an uncatalogued 1973 drawing *Justine Time* (colored pencil on paper, 30 x 40 in. [76.2 x 101.6 cm], Private collection).

EXHIBITIONS: Solo: Baltimore Museum of Art, 1982, no. 10, p. 66.



216

**Indoor/Outdoor** 1972

video camera, video monitor, microphone, amplifier

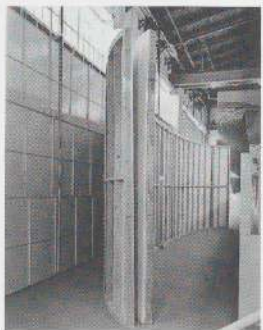
dimensions variable

Collection Vancouver Art Gallery, Gift of Ian Davidson

PROVENANCE: [Ace Gallery, Vancouver]; Ian Davidson, Vancouver

NOTES: Commissioned by the architect Ian Davidson for his residence in West Vancouver, British Columbia, this closed-circuit video installation links the indoors with the outdoors by connecting a camera and microphone outside with a monitor and amplifier inside. As originally installed, the camera was trained on a large picture window in Davidson's living room. While the monitor presents what appears to be a view of the scene just outside the window, with accompanying ambient sound, it is actually a reflection from the window's exterior. The perceptual game is heightened by the superimposition of the viewer's own image onto the scene when he or she is in range of the camera. Nauman made several pieces that involved transmitting outdoor information indoors: 141, 160, 201, and 230.

PUBLICATIONS: Dufour, "Bruce Nauman," unpag.



217

**Kassel Corridor: Elliptical Space** 1972

wood, wallboard, door hardware, paint

outer wall: 144 x 564 in. (365.8 x 1432.6 cm); inner wall: 144 x 558 in. (365.8 x 1417.3 cm); w.: 27 in. (68.6 cm) at center, 4 in. (10.2 cm) at ends, as installed at "Documenta 5," Kassel, West Germany, 1972

Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

PROVENANCE: [Leo Castelli Gallery, New York]; Panza Collection, Milan

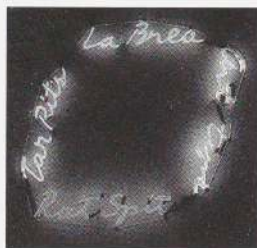
ALTERNATE TITLE: Elliptical Space (Kassel Corridor); Kassel Corridor

NOTES: This curved corridor, open at the top and accessible through a doorway on its concave side, bows at its center and narrows to an impassable four inches at its end points. For its installation,

piece was left unfinished on the outside and painted green on its interior. Nauman provided instructions for use of the piece: "There should be a keyhole on the outside and a small hand-operated bolt on the inside, so that if a person loses the key he can let himself out. . . . If a person wishes to enter he must obtain a key from some one person or office you must appoint. A person may have the key in his possession for no more than one hour at a time. He may enter and leave the space as often as he likes during the hour. He is not to share the key or allow another person to enter the space with him" (Nauman in Kurtz, "Documenta 5," p. 36). See Drawings, nos. 234–237.

**EXHIBITIONS:** Group: Museum Fridericianum, Kassel, 1972; Museum of Contemporary Art, Los Angeles, 1986.

**PUBLICATIONS:** Bruggen 1988, p. 180; Ratcliff, "Adversary Spaces," p. 43.



218

**La Brea/Art Tips/Rat Spit/Tar Pits** 1972

neon tubing with clear glass tubing suspension frame

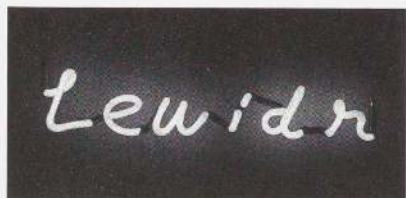
24 3/8 x 23 x 2 in. (61.9 x 58.4 x 5.1 cm)

Private collection

**NOTES:** For his 1972 retrospective, Nauman proposed an outdoor neon that would encircle the outside walls of the Los Angeles County Museum of Art and that would be visible from the adjacent La Brea Tar Pits. (This well-known paleontological and archaeological site, the source of a rich lode of Ice Age fossils unearthed since the turn of the century, has yielded the remains of millions of plants and animals and one human.) The neon's flashing message included the name of the site, along with two appropriately loaded anagrammatic arrangements of the letters in *tar pit*. He finally made this indoor version, a two-layer sign that displays each word pair with its own color and an underglow of a second color: *La Brea* (top green, bottom pink); *Art Tips* (top red, bottom green); *Rat Spit* (top pink, bottom red); *Tar Pits* (top green, bottom yellow). See Drawings, nos. 255 and 277. In the 1980s he made two neons that wrapped around the tops of buildings (299 and 395).

**EXHIBITIONS:** Solo: Baltimore Museum of Art, 1982, no. 11, p. 69.

**PUBLICATIONS:** Whitney Museum, New York, 1990, p. 273.



219

**Lewidr** 1972

neon tubing

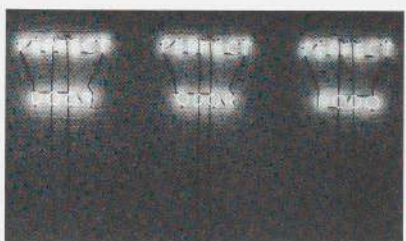
2 5/8 x 16 x 1 in. (6.7 x 40.6 x 2.5 cm)

Present location unknown

**PROVENANCE:** Estate of Nicholas Wilder

**NOTES:** In this work, Nauman spells out in white neon tubing an anagram for the last name of Nicholas Wilder, his first dealer. Wilder noted to Brenda Richardson that Nauman humorously referred to the "virgin white" color of the piece, which contrasts with the "lewd"ness suggested by the anagram's presumed pronunciation (Baltimore Museum of Art, 1972 [solo], p. 70). See also Nauman's scrambling of Leo Castelli's last name in 215 and an uncatalogued 1973 drawing, *Justine Time* (colored pencil on paper, 30 x 40 in. [76.2 x 101.6 cm], Private collection).

**EXHIBITIONS:** Solo: Baltimore Museum of Art, 1982, no. 12, p. 71.



220

**Perfect Door/Perfect Odor/Perfect Rodo** 1972

neon tubing with clear glass tubing suspension frames

three parts: 21 1/2 x 28 3/4 x 1 1/2 in. (54.6 x 73 x 3.8 cm) each

Edition of three

1/3 Collection Dallas Museum of Art, General Acquisitions Fund, The 500 Inc., Dorace M. Fichtenbaum, two anonymous donors, and a matching grant from the National Endowment for the Arts in honor of Sue Graze

**PROVENANCE:** [Leo Castelli Gallery, New York]; Nicholas Wilder, Los Angeles; Craig Cook, New York; [Sperone Westwater, New York]

2/3 Collection Dannheisser Foundation, New York

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Burnett Miller Gallery, Los Angeles]

3/3 Collection Estelle Schwartz, New York

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Carl Solway]

**NOTES:** Using three different shades of white neon (cool, warm, and medium), Nauman made three separate signs, each consisting of the word *perfect* paired with either *door* or one of its anagrammatic variants. The juxtapositions yield a set of propositions (one plausible, one possible, and one nonsensical) that comment both visually and linguistically on the notion of perfection. Since the editioned pieces were fabricated at different times, this piece sometimes has been dated 1973. See Drawings, no. 274.

**EXHIBITIONS:** Solo: Nicholas Wilder Gallery, Los Angeles, 1973; Baltimore Museum of Art, 1982, no. 14, p. 79. Group: Leo Castelli Gallery, New York, 1980; Washington Project for the Arts, Washington, D.C., 1981, unpag.; Fort Wayne Museum of Art, Fort Wayne, 1984, p. 100; Solomon R. Guggenheim Museum, New York, 1985, no. 151, p. 215.

**PUBLICATIONS:** Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 33.



221

### Pink and Yellow Light Corridor (Variable Lights) 1972

pink and yellow fluorescent lights

dimensions variable

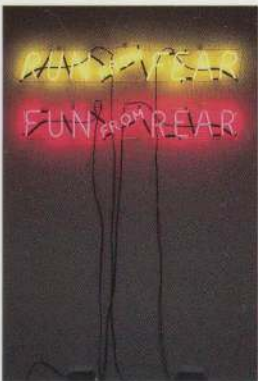
Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; Panza Collection, Milan

**NOTES:** This piece consists of alternating rows of standard-length pink and yellow fluorescent lights installed on the ceiling of a room. (The number of lights depends upon the space available.) A timing mechanism alters the balance and intensity of the lighting. This light and space work lacks Nauman's typical structural components—restricted corridors or temporary wallboard rooms—and thus relates more closely to the work of such Southern California contemporaries as Michael Asher, Robert Irwin, and James Turrell. See Drawings, nos. 145–150. Nauman made a similar piece, using only white lights, for the Los Angeles County Museum of Art venue of his 1972 retrospective (see 223). He had earlier tested the idea of putting lighting systems to work on timers in 121 and 128.

**PUBLICATIONS:** Knight 1988, unpag. (ill. nos. 49, 50).

222



### Run from Fear, Fun from Rear 1972

neon tubing with clear glass tubing suspension frames

two parts: 8 x 46 x 2 1/4 in. (20.3 x 116.8 x 5.7 cm); and 7 1/4 x 44 1/2 x 2 1/4 in. (18.4 x 113 x 5.7 cm)

Edition of six

1/6 Collection Ydessa Hendeles, Courtesy Ydessa Hendeles Art Foundation, Toronto

**PROVENANCE:** Nicholas Wilder, Los Angeles; [Sperone Westwater, New York]

2/6 Private collection, Paris

**PROVENANCE:** [Galerie Sonnabend, Paris]

3/6 The Sonnabend Collection, New York

**PROVENANCE:** [Leo Castelli Gallery, New York]

4/6 Collection Gerald S. Elliott, Chicago

**PROVENANCE:** [Sperone Westwater, New York]

5/6 Collection Paul and Camille Oliver-Hoffmann, Chicago

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; Karen Meyerhoff; [Rhona Hoffman Gallery, Chicago]

6/6 Froehlich Collection, Stuttgart

**PROVENANCE:** [Galleria Sperone, Turin]; Angelo Baldassarre, Bari, Italy; [Sperone Westwater, New York]

**NOTES:** Although usually catalogued as yellow (RUN FROM FEAR) and pink (FUN FROM REAR) neon, edition 5/6 was fabricated according to Nauman's instructions in Düsseldorf in green and red. "The phrase 'Run from Fear' was spray-painted on a bridge across an arroyo in Pasadena," recalls Nauman, who kept a photograph of the graffiti in his studio for a long time before using it for this piece. "The bridge [Coronado Street Bridge] is known as Suicide Bridge, and is in a number of movies and Dashiell Hammett—but I didn't know that till later." See Drawings, nos. 253 and 254, and illus., pl. 38, p. 144.

**EXHIBITIONS:** Solo: Baltimore Museum of Art, 1982, no. 13, p. 73; Sperone Westwater Fischer, New York, 1982; Whitechapel Art Gallery, London, 1986, p. 16 and unpag.; Steinberg Hall, Washington University Gallery of Art, St. Louis, 1993. Group: Indianapolis Museum of Art, Indianapolis, 1974, p. 47; Whitney Museum, Downtown at Federal Reserve Plaza, New York, 1977; CAPC/Musée d'Art Contemporain, Bordeaux, 1987; Sprengel Museum, Hannover, 1990, no. 20, p. 43; Art Institute of Chicago, 1990, p. 81.

**PUBLICATIONS:** Bruggen 1988, p. 101; Bowman, "Words and Images," p. 339; Perrone, "'Words,'" p. 34; L'Academia Foundation, Venice, 1984, p. 93.

223

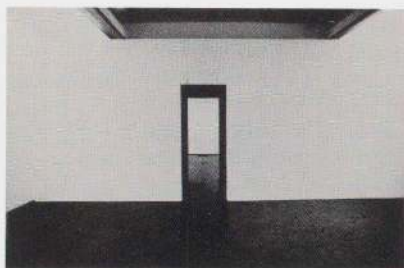
**Untitled (Variable Lights)** 1972

white fluorescent lights, timer  
 dimensions variable  
 Collection the artist

ALTERNATE TITLE: The Large Room

NOTES: Seen only at the Los Angeles County Museum of Art venue of Nauman's 1972 retrospective, this light installation, in which a timer controlled white fluorescent lights at regular intervals, was made specifically for a large room in the museum. See Drawings, nos. 221–223, and 258. 221 employs a similar concept. These are the few instances in which he presented the kind of pure perceptual environment that his contemporaries in southern California were creating with space and light.

EXHIBITIONS: Solo: LACMA/Whitney, Los Angeles, 1972.



224

**Double Doors — Projection and Displacement** 1973

wallboard, wood, text  
 dimensions variable; w: 48 in. (121.9 cm)

Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

PROVENANCE: [Ace Gallery, Los Angeles]; Panza Collection, Milan

ALTERNATE TITLES: Image Projection and Displacement; Image Projection and Displacement (No Promises)

NOTES: For this work, two parallel walls are built four feet apart, each with a doorway, one of which is slightly smaller. See Drawings, nos. 267 and 268. The installation is accompanied by a text:

(Image Projection and Displacement) (No Promises) / Stand in the wedge that will allow you to see through the doors and into a further room. / Become aware of the volume displaced by your body. Imagine it filled with water or some gas (helium). / Concentrate fully on this volume as other considerations dissipate (heat or cold, gravity). / It's not necessary to remain rigid or fixed in position. Form an image of yourself in the further room standing facing away. / Suppose you had just walked through the doors into that room. / Concentrate and try to feel the volume displaced by the image. / Walk through to the other and step into that volume—precisely that displaced image. / Pay attention to the placement of your extremities and those parts you cannot see: your fingers—the back of your neck—the small of your back. / Make your body fit your image.

EXHIBITIONS: Solo: Ace Gallery, Vancouver, 1973. Group: Musée d'Art Moderne de la Ville de Paris, 1990, pp. 80, 82.



225

**Elke Allowing the Floor to Rise Up over Her, Face Up** 1973

videotape, color, sound

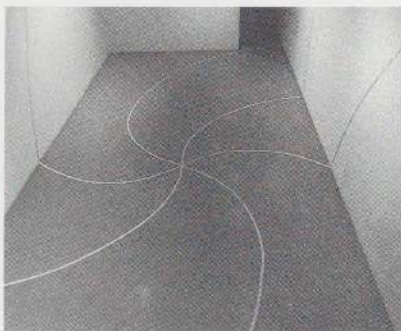
40 min., to be repeated continuously

Distributed by Leo Castelli Gallery, New York

NOTES: In 1969 Nauman had devised a set of mental exercises in which a live performer was to concentrate on sinking into the floor or allowing the floor to rise up over him or her (see 167). This videotape and 228, made at the same time, are based on these exercises and were the first videotapes Nauman made in a professional studio. They also were the first to use performers other than himself and to utilize an optical effect. (His earlier videos all employ a fixed camera and a single long take.) "We used two cameras and changed locations from time to time," recalled Nauman in a 1979 interview, "[and] slowly faded from one image back to another for a period of an hour. That was the extent of the main visual texture of it apart from the performances of the individual people" (Wallace and Keziere, "Nauman Interviewed," p. 17). Here the performer is restless, has trouble maintaining the postures, and often interrupts the action by sitting up and asking questions. "What I was investigating at that time was how to examine a purely mental activity as opposed to a purely physical situation which might incur some mental activity." This videotape sometimes has been dated 1974. See illus., p. 78.

PUBLICATIONS: Bruggen 1988, p. 273; Castelli-Sonnabend Videotapes and Films, 1974, p. 111.





226

**Flayed Earth Flayed Self (Skin Sink)** 1973

masking tape, text  
 dimensions variable  
 Collection the artist

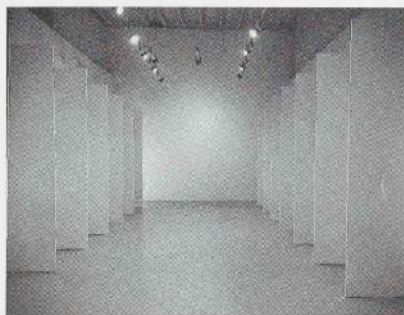
**NOTES:** For an exhibition at the Nicholas Wilder Gallery, Los Angeles, in 1973. Nauman used six lengths of masking tape that radiate from the center of the gallery floor in a pinwheel pattern and continue up the walls, dividing the room into six equal parts. The spare installation was accompanied by an extensive text, existing both as a typewritten collage on the wall in the gallery and as a booklet distributed to gallery visitors. The complete text reads:

Flayed Earth/Flayed Self (Skin/Sink) / Peeling skin peeling earth - peeled earth / raw earth, peeled skin / The problem is to divide your / skin into six equal parts / lines starting at your feet and / ending at your head (five lines to make six / equal surface areas) to twist and spiral / into the ground, your skin peeling off / stretching and expanding to cover the surface / of the earth indicated by the spiraling / waves generated by the spiraling twisting / screwing descent and investiture (investment / or investing) of the earth by your swelling body. / Spiraling twisting ascent descent screwing in / screwing out screwing driving diving / invest invert convert relent relax control / release, give in, given. Twisting driving down. / Spiraling up screwing up screwed up screwed / Twisted mind, twist and turn, twist and shout. / Squirm into my mind so I can get into / your mind your body our body / arcing ache, circling warily then / pressed together, pressing together, / forced. / Surface reflection, transmission, refraction- / surface tension absorption, adsorption / Standing above and to one side of your- / self- schizoid - not a dislocation, but a / bend or brake (as at the surface of water or a / clear liquid - quartz or a transparent crystal) / (transparent crying) / I HAVE QUICK HANDS MY MIND IS ALERT / I HOLD MY BODY READY FOR INSPIRATION / ANTICIPATION ANY SIGN RESPIRATION / ANY SIGH I THINK NEITHER AHEAD NOR / BEHIND READY BUT NOT WAITING NOT / ON GUARD NOT PREPARED. / Rushing: / I AM AN IMPLODING LIGHT BULB / (imagine a more perfect abstract sphere) / Draw in energy rushing toward you - / toward your center. / (Fools rush in - Russian fools) / Try to get it down on paper - try to / get it in writing (try to get it written down - / try to write it down): Some evidence of a / slate - a mark to prove you were there. Kilroy / (make a mark to prove you are here) / Suspension of belief, suspension of an object / object of suspension - to hang. / Talking of a particular space - the space a / few inches above and below the floor and within / the area bounded by and described by the taped / lines. / NOW INFORMATION RUSHING AWAY FROM THE CENTER / TOWARD THE PERIMETER A FEW INCHES ABOVE THE FLOOR / A kind of vertical compression of space or do you / see it as a lightening or expanding opening in / space - just enough to barely let you in - not / so you could just step into it but so that you might / be able to crawl into it to lie in it to bask in it / to bathe in it. / Can it crush you - very heavy space - (gravity is / very important here) (or for important read strong) / Imagine a heavy gas sinking to the floor: if you / walk or otherwise disturb it, it will disperse / so you must use a great deal of care - go slow / (as though you were to enter the water making neither / waves nor sounds. It's not so easy) / Be thin. / Now this is difficult and very frightening - / the space is not spherical here - not a closed / figure, but an unbounded parabola or hyperbola / (hyperbolae) and suppose it is expanding or / contracting (shrinking) in time - fixed only at / this apex. / The problem is how do you enter? Can it be / something so simple as turning around, rolling / over, entering a room, going around the corner? / Each is an enormous change - facing north to facing / south - things lined up a certain way rapidly / reversed or left behind (put behind) / You want to turn at an ordinary rate, as though / you want to speak to someone there, behind you / but you want not to speak, but to address your- / self to a situation. (everything will feel the / same and it will not have a new meaning THIS / DOES NOT MEAN ANYTHING ANYWAY) but now there / is either a greater density or less density / and if you turn back (when you turn back) / the change will be all around you. Now you / cannot leave or walk away. Has to do with your / ability to give up your control over space. This / is difficult because nothing will happen - and / later you will be no better or worse off for it. / This is more than one should require of another / person. THIS IS FAR TOO PRIVATE AND DANGEROUS / BECAUSE THERE IS NO ELATION NO PAIN NO KNOWLEDGE / AN INCREDIBLE RISK WITH (BECAUSE) NOTHING IS / LOST OR GAINED NOTHING TO CATCH OUT OF THE / CORNER OF YOUR EYE - YOU MAY THINK YOU FELT SOME- / THING BUT THAT'S NOT IT THAT'S NOT ANYTHING / YOU'RE ONLY HERE IN THE ROOM: / MY SECRET IS THAT I STAYED THE SAME FOR A SHORT TIME.

The installation sometimes is dated 1974 or 1973-1974 because the accompanying booklet bears a 1974 copyright. Here it is dated 1973 since the exhibition opened in December of that year. See Drawings, nos. 282, 287, 290, 291, and 299.

**EXHIBITIONS:** Solo: Nicholas Wilder Gallery, Los Angeles, 1973.

**PUBLICATIONS:** Bruggen 1988, pp. 204-205, 206.



227

**Room with Partitions** 1973

wallboard, wood  
 dimensions variable  
 Collection the artist

ALTERNATE TITLE: Project for Corridor, Galleria Museum

NOTES: Peter Plagens ("Bruce Nauman: Nicholas Wilder Gallery," p. 85) described this installation as a "big room, baffled (on either long wall, with ten 4' x 10' chipboard panels) rather indifferently (sloppy fill-in, chips, dents, scuffs, etc.) as is Nauman's wont: it's all white except for the floor . . . and the ceiling in which the light tracks become highly visible and sculptural. . . . Visually, from any perspective, it's not much, and I refuse to believe it's only a visceral joke like Man Ray's spiked steam iron or Oppenheim's fur-lined teacup. . . . But what is it? A simple fact, I think, of existence—arrived at via Nauman's peculiar selection system (he drew up several configurations)—at the razor's edge of banality and interest." See Drawings, nos. 204 and 206. Nauman did a variation on this piece—which he considers to be a state of the same work—for the Galleria Museum, Paris, in 1973 (see Drawings, nos. 270–272).

EXHIBITIONS: Solo, Nicholas Wilder Gallery, Los Angeles, 1973.

PUBLICATIONS: Plagens, "Bruce Nauman: Nicholas Wilder Gallery," p. 85.



228

**Tony Sinking into the Floor, Face Up and Face Down** 1973

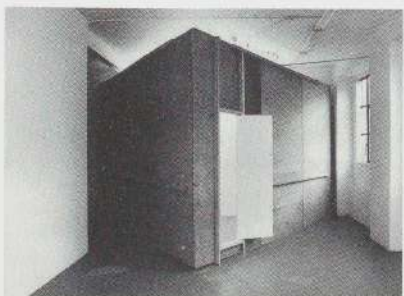
videotape, color, sound  
 60 min., to be repeated continuously  
 Distributed by Leo Castelli Gallery, New York



NOTES: In this videotape, a companion to 225, the actor's task was to imagine himself sinking into the floor. The resulting images portray him stretched out on the floor, sometimes face up, sometimes face down, in a series of slow dissolves. Although the mental component of the exercise is not captured, Nauman has recounted the highly charged atmosphere of the shooting session: "He was lying on his back and after about fifteen minutes he started choking and coughing. He sat up and said: 'I did it too fast and I scared myself.' He didn't want to do it again, but did it anyway. At another time we were watching his hand through the cameras and it was behaving very strangely. We asked him about it later and he said that he was afraid to move his hand because he thought he might lose molecules" (Wallace and Keziere, "Nauman Interviewed," p. 17). The videotape sometimes has been dated 1974. See illus., pl. 40, p. 146. See also the live performance of this exercise (167).

EXHIBITIONS: Group, Kölnischer Kunstverein and Kunsthalle, Cologne, 1974.

PUBLICATIONS: Bruggen 1988, p. 273; Butterfield, "The Center of Yourself," p. 54; Dercon, "Keep Taking It Apart," p. 66; Price, "Video Art," p. 44.



229

**Yellow Room (Triangular)** 1973

wallboard, plywood, yellow fluorescent lights  
 dimensions variable: 120 x 177 x 157 in. (304.8 x 449.6 x 398.8 cm) as installed at Galerie Konrad Fischer, Düsseldorf, 1974  
 Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]; Panza Collection, Milan

ALTERNATE TITLES: Triangular Room with Yellow Light; Triangle Room with Yellow Light

NOTES: Here Nauman illuminates a triangular space with yellow fluorescent light. He found both the color and shape to be discomfiting. This was the central piece in his "Yellow Body" exhibition at Galerie Konrad Fischer in Düsseldorf, which included two other installation pieces (231 and 232). Nauman told Konrad Fischer in a letter of July 21, 1973, that "the room is very hard to stay inside of—I can't stay very long myself." See illus., pl. 41, p. 147, and Drawings, no. 266. Nauman produced a number of works using a similarly intense yellow light (200, 323, 325, and 465).

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1974; Santa Ana College Art Gallery, Santa Ana, 1974. Group: Museo Nacional Centro de Arte Reina Sofia, Madrid, 1988; Musée d'Art Moderne de la Ville de Paris, 1990, p. 76.

PUBLICATIONS: Celant 1980, p. 303; Fischer 1993, p. 101; Knight 1988, unpag. (ill. no. 48).



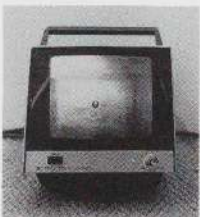
230

**Audio-Video Underground Chamber** 1972-1974

concrete chamber, video camera, microphone, rubber gasket, steel plate, bolts, cord, black-and-white video monitor

chamber: 27 1/2 x 35 1/2 x 86 1/2 in. (69.9 x 90.2 x 219.7 cm); buried 98 1/2 in. (250.2 cm) deep

Lohaus-De Decker Collection, Antwerp, Belgium



PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

NOTES: Here, a closed-circuit video camera and microphone were placed inside a sealed concrete chamber and buried two and one-half meters deep in the backyard of the owners' house. A monitor was positioned indoors so that the sounds and images of the interior of this coffin-like space could be kept under surveillance. The work sometimes has been dated 1972 because the drawing for the piece (Drawings, no. 239) was made and purchased that year; however, the piece was not constructed until 1974, when a detailed installation drawing was made (Drawings, no. 238, and pl. 43, p. 149). The work is entered here by the year of its first complete realization. See illus., pl 42, p. 148, and Drawings, no. 257. See also related works 104, 141, 201, and 216.

PUBLICATIONS: Bruggen 1988, p. 59.



231

**Body Pressure** 1974

wallboard, text

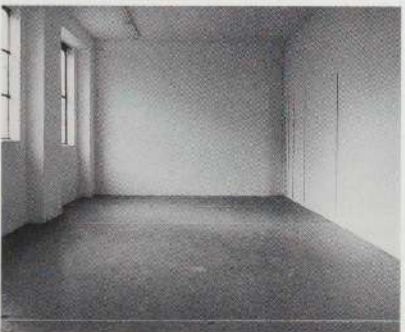
wall: dimensions variable; poster: 25 3/8 x 16 1/2 in. (64 x 42 cm)

Collection the artist

NOTES: In his 1974 exhibition "Yellow Body" at the Galerie Konrad Fischer, Düsseldorf (which also included 229 and 232), Nauman constructed a false wall of dimensions nearly identical to an existing gallery wall behind it. On an adjacent wall to the left, a pink poster with black typeface presented the following text (in German, followed by English for each stanza):

Body Pressure / Press as much of the front surface of / your body (palms in or out, left or right cheek) / against the wall as possible. / Press very hard and concentrate. / Form an image of yourself (suppose you / had just stepped forward) on the / opposite side of the wall pressing / back against the wall very hard. / Press very hard and concentrate on the image pressing very hard. / (the image of pressing very hard) / Press your front surface and back surface / toward each other and begin to ignore or / block the thickness of the wall. (remove / the wall) / Think how various parts of your body / press against the wall; which parts / touch and which do not. / Consider the parts of your back which / press against the wall: press hard and / feel how the front and back of your / body press together. / Concentrate on tension in the muscles. / pain where bones meet, fleshy deformations / that occur under pressure: consider / body hair, perspiration, odors (smells). / This may become a very erotic exercise.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1974.



232

**Compression and Disappearance or Exit** 1974

masking tape

dimensions variable; 88 x 181 x 324 in. (223.5 x 459.7 x 823 cm) as installed at Galerie Konrad Fischer, Düsseldorf, 1974

Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

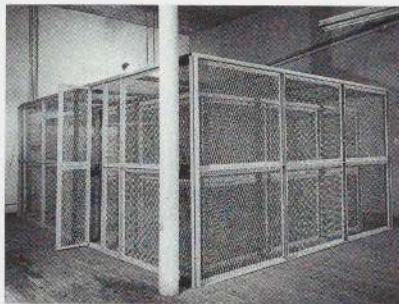
PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]; Panza Collection, Milan

ALTERNATE TITLE: Compression and Disappearance

NOTES: This piece consists of parallel strips of masking tape that extend down a wall and out across the width of the floor. The distance between the parallel lines diminishes progressively along the length of the gallery. Seen from one end of the gallery, the "speed" of this diminution seems to increase as perspective comes into play. The piece was first installed in 1974 in one half of the long rectangular room of the Galerie Konrad Fischer, Düsseldorf, that also displayed 231. Nauman made two other masking tape installations (226 and 237), both of which were accompanied by texts.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1974.

PUBLICATIONS: Knight 1988, p. 185.



233

### Double Steel Cage Piece 1974

steel

84 x 162 x 198 in. (213.4 x 411.5 by 502.9 cm)

Museum Boymans-van Beuningen, Rotterdam

**PROVENANCE:** [Nicholas Wilder Gallery, Los Angeles]; [Sperone Westwater Fischer, New York]

**ALTERNATE TITLE:** Double Steel Cage Piece (Large Version)

**NOTES:** This large sculpture consists of a steel-mesh room set within a larger one. One enters through a door in an outer wall and circumambulates the piece via the interior corridor created between the two structures. "You couldn't get into the middle room." Nauman has noted in conversation. "It was like the video stuff—seeing but not being able to get into a place. There was something of that in the Kassel corridor [217]; when you went in, you could see out but not get out, and later in the rat mazes [384, 386]." Although this piece is often cited as one of his most political by virtue of its resemblance to a prison or a torture cage, Nauman has claimed that his intentions were more emotional than political. See Drawings, no. 316, and illus., pp. 32–33. See also 233A, a long, narrow version, and Drawings, no. 321, which incorporates yellow or green Plexiglas.

**EXHIBITIONS:** Solo: Sperone Westwater Fischer, New York, 1976; Whitechapel Art Gallery, London, 1986, p. 18 and unpag. Group: La Jolla Museum of Contemporary Art, La Jolla, 1975, p. 40; Art Institute of Chicago, 1976, p. 32; Centro de Arte Moderna Fundação Calouste Gulbenkian, Lisbon, 1985, p. 282; Sonsbeek Foundation, Arnhem, 1986, pp. 344–345; Whitney Museum, New York, 1990, p. 308; Institut Néerlandais, Paris, 1992; Hayward Gallery, London, 1993, unpag.

**PUBLICATIONS:** Bruggen 1988, p. 58; Beatty, "Nauman's Art Downtown," p. 9; Petherbridge, "Liquorice Allsorts," p. 17; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 16; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 46; Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, 1977, p. 29; L'Academia Foundation, Venice, 1984, p. 92.



234

### Silver Grotto 1974

neon tubing with clear glass tubing suspension frames

five parts: 5 ¼ x 38 ½ x 1 in. (13.3 x 97.8 x 2.5 cm); 5 ¼ x 61 ¼ x 1 in. (13.3 x 155.6 x 2.5 cm); 5 ¼ x 52 ¼ x 1 in. (13.3 x 132.7 x 2.5 cm); 5 ¼ x 47 ¼ x 1 in. (13.3 x 120 x 2.5 cm); 5 ¼ x 47 ¼ x 1 in. (13.3 x 120 x 2.5 cm)

Collection Attilio Codognato, Venice, Italy

**PROVENANCE:** [Galerie Sonnabend, Paris]

**NOTES:** This multipart neon installation consists of five signs: *This is the Silver Grotto* (cool white); *You Cant Help Me* (warm white); *I Cant Hear You* (clear red); *Placate Art* (warm white); *Placate My Art* (fluorescent red). The last sign echoes the last line of the text that accompanies 237: "This accuracy is my intention. Placate My Art." Nauman also used some of the same language in a 1975 screenprint entitled *Silver Grotto/Yellow Grotto* (Prints, no. 36), two lithographs entitled *Help Me Hurt Me* (Prints, nos. 28, 29), and in the text components of 242, 466, and 476. He explained the grotto reference in an interview with Christopher Cordes: "The visual image I have is of a very beautiful, but somewhat frightening cave—the kind that you could sail a boat into and see reflections. . . . The space in which the print or the original neon version hangs is the 'Silver Grotto' where this information functions. It communicates a group of separate statements that don't quite line up because they aren't exactly parallel assertions" (Prints, p. 29). The signs were fabricated in Paris, along with 235. See Drawings, nos. 275 and 303–307.

**EXHIBITIONS:** Solo: Galerie Sonnabend, Paris, 1974; Baltimore Museum of Art, 1982, no. 15, p. 81.

**PUBLICATIONS:** Poinot, "La Problématique du Non-Sens," p. 12; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 29.



235

### Silver Livres 1974

neon tubing with clear glass tubing suspension frame

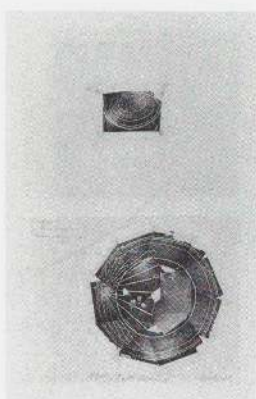
11 ⅞ x 19 ⅞ x 2 ¼ in. (30.2 x 49.7 x 7 cm)

Collection Ealan Wingate, New York

**PROVENANCE:** [Sonnabend Gallery, New York]

**NOTES:** This anagram is one of the few word plays in which Nauman has used a foreign language (see also 140 and 276). The sign superimposes two layers: *Silver* is green on top and yellow underneath, while *Livres* ("book," in French) is pink on top and orange underneath. See Drawings, no. 308, which has an inscription proposing other color possibilities. The work was fabricated in Paris at the same time as 234.

**EXHIBITIONS:** Solo: Galerie Sonnabend, Paris, 1974; Baltimore Museum of Art, 1982, no. 16, p. 85.



236

## Untitled 1974

photographs, tape, paper, cardboard, text  
37 x 24 13/16 in. (94 x 63 cm) overall

Collection Graphische Sammlung, Staatsgalerie Stuttgart

PROVENANCE: [?]; Rolf H. Krauss

NOTES: This piece consists of two photographic montages on paper with handwritten text, both mounted on a single piece of cardboard. Above are two Polaroid photographs with the inscription "layout on studio floor—expansion/contraction corner project—Febr. 2/74." Below are fifteen Polaroids taped into a circular pattern with the inscription "cones/cojones, project on studio floor—overlay 'rolling' tape 1970." This work was originally listed as two separate pieces in the Castelli Drawing Registry: *Photo/Tape Overlay (Cones/Cojones Project)* (15 x 19 in. [38.1 x 48.3 cm]) and *Layout on Studio Floor—Expansion Contraction Project* (15 1/4 x 19 13/16 in. [38.7 x 50.3 cm]). Nauman previously used photographic fragments in works such as 75, a panoramic documentation of studio projects. Here the cut and reconfigured photographs serve as a conceptual template for his 1975 installation *Cones Cojones* (237). He later used photographs to envision the structure of a Cor-Ten steel sculpture (266), to record the spatial complexity of another sculpture (284), and to create large-scale photographic studies for sculpture (419, 420).

EXHIBITIONS: Neue Nationalgalerie, Berlin, 1983, no. 174, p. 351.



237

## Cones Cojones 1973–1975

Installation and text:

Installation: masking tape

diam. of largest circle: 480 in. (1219.2 cm) as installed at Leo Castelli Gallery, New York, 1975

Text: typewriting, paper, and tape on paper

two sheets: 39 15/16 x 25 15/16 in. (101.4 x 65.9 cm) each

Collection the artist

NOTES: This project was first installed at the Leo Castelli Gallery in 1975. Concentric rings of masking tape on the floor were meant to represent cross sections of gigantic cones that begin at the center of the earth and project into the universe and in which the viewer was to imagine him- or herself centered. The second part of the title, "Cojones," is Spanish for spheres and refers to the earth; it is also slang for testicles. Nauman sent a stack of printed texts outside the door and thinks he also may have installed the two collaged, typewritten versions of the text (Drawings, nos. 296 and 297) on a gallery wall. The complete text reads:

*Cones / Floater: Rising time/count-up sequence. / A finite number of concentric circles not equally spaced: starting at the outside and measuring inward, the distances between circumferences is a geometric progression (expanding or contracting.) / Concentric circles becoming progressively closer either from their center or measured from the outer circumference, describing the intersection of the plane through your center parallel to the floor and a very large but finite series of concentric cones whose common center is located through the center of the earth at a distant place in the universe. / The point of the universe which is the apex of a countable number of concentric cones whose intersection with the plane parallel to the floor passing through your center describing an equal number of concentric circles, appear to radiate, inward or out, that point, moving with the universe, expanding, and so changing, the shape, of the cones, and circles, at this rate. / Earth Moves / The massive center moves about tides. / Black hole functions: contraction, concentration, compression, collapse, contour inversion, contour immersion, inverse/diverse/divest. / Thinking feeling. / Sinking, feeling. / Expansion Ethics / Release the gas and the container is contained. / Free thinking free thinker; free thinker thinking free. Floater flauting flauter floating. / Fit into an enormous space where a great deal of time is available as the continually rapidly expanding distances are enormous. Stay inside the cone, avoid the walls; compact yourself; avoid compression. Now time is short. / (You can't get there from here but you can get here from there if you don't mind the t left over.) / What I mean is everything is finite, every thing is closed, nothing touches. / It doesn't mean anything to say there are no spaces in between. / It is meaningless to say there are spaces between. / As though the water had recently been removed. / As though water had emptied. / Cojones / I want to get the whole. I'm trying to get everything, accurate. / I want to get the whole. / Here is every. Here is the whole, everything, accurate, precise. / Imagine accidentally coming upon a line and adjusting yourself so that the center of your body lies on that line. When you accomplish this there is no next step. / Take my meaning not my intention. You will just have to do something else. / Here is every. / Here is my precision. Here is everything. Apparently this is my hole. Apparently this is my meaning. / (I have precise but mean intentions.) / Ere he is very. / 1. Let's talk about control. 2. We were talking about control. 3. We are talking about control. / There is no preparation for this occurrence. / There is no excuse for this occurrence, there is no reason, no need, no urgency, no ... / Apparently this is what I mean, although it's not what I intended. / This accuracy is not my intention. / Oh, my shrinking, crawling skin. / and the need within me to stretch myself to a point. / This accuracy is my intention. Placate my art.*

The texts were written in 1974; drawings for the project were made in 1973–1974. See Drawings, nos. 283–286, 291, 292, 294, and 295, as well as the photographic montage 236.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1975.

PUBLICATIONS: Bruggen 1988, p. 212; Vachtova, "Der Körper als Kunststück," p. 140; Whitechapel Art Gallery, London, 1986 (solo), p. 24.



238

## Consummate Mask of Rock 1975

Installation of sculpture and text

Sculpture: limestone

eight 15-in. (38.1 cm) cubes; eight 14-in. (35.6 cm) cubes; approx. 360 x 360 in. (914.4 x 914.4 cm) overall

Courtesy the artist

Text: typewriting, graphite, paper, and tape on paper

39 1/2 x 19 1/2 in. (100.3 x 49.5 cm), framed

Courtesy Leo Castelli Gallery, New York

**ALTERNATE TITLE:** The Mask to Cover the Need for Human Companionship

**NOTES:** This installation of sixteen limestone cubes with an accompanying text was first made for an exhibition at the Albright-Knox Art Gallery, Buffalo, New York, in 1975. The cubes were displayed in pairs (one block slightly smaller than the other in each) in a configuration that, depending on the viewer's perspective, forms a square or a diamond. Larger block sizes (eighteen and sixteen inches) had been detailed in studies (see Drawings, nos. 330–333), but when Nauman saw smaller samples being fabricated, he changed the sizes to fifteen and fourteen inches. The work was to be installed in a room approximately thirty feet square. The framed text, a typewritten collage, was displayed on a wall at the entrance to the gallery and reprinted as a handout. This text alludes to the children's game "Rock, Paper, Scissors" (in which hand gestures enact the phrases "scissors cut paper," "paper covers rock," and "rock smashes scissors") but deals, by contrast, with contradictory, often painful adult concerns. Nauman had originally entitled the piece *The Mask to Cover the Need for Human Companionship*. "The poem and the stones carry equal weight," Nauman says. "I worked on the poem first, then the idea of the stone. At some point they came to mean the same thing to me. There was an analog. The whole installation is the mask of rock. Let it be ambiguous. I used the unmatched sizes because I felt that it disturbed the space in a horizontal way. Almost but not quite the same size—that intrigued me. That's two pieces of information to put together or take apart" (Crowther, "Nauman Juxtaposes Concepts, Media," unpag.). The text reads:

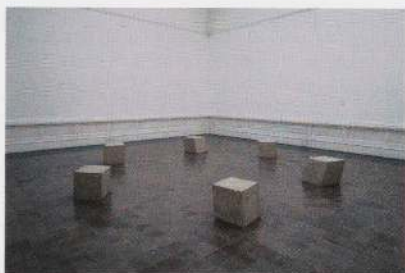
*The Consummate Mask of Rock / 1 / 1. mask / 2. fidelity / 3. truth / 4. life / 5. cover / 6. pain / 7. desire / 8. need / 9. human companionship / 10. nothing / 11. COVER REVOKED / 12. infidelity / 13. painless / 14. musk/skum / 15. people / 16. die / 17. exposure. / 2 / 1. This is my mask of fidelity to truth and life. / 2. This is to cover the mask of pain and desire. / 3. This is to mask the cover of need for human companionship. / 4. This is to mask the cover. / 5. This is to cover the mask. / 6. This is the need of cover. / 7. This is the need of the mask. / 8. This is the mask of cover of need. / Nothing and no / 9. No thing and no mask can cover the lack, alas. / 10. Lack after nothing before cover revoked. / 11. Lack before cover / paper covers rock / rock breaks mask / alas, alack. / 12. Nothing to cover. / 13. This is the / 13. This is the mask to cover my infidelity to truth. / 14. / 13. This is the mask to cover my infidelity to truth. / (This is my cover.) / 14. This is the need for pain that contorts my mask conveying the message of truth and fidelity to life. / 15. This is the truth that distorts my need for human companionship. / 16. This is the distortion of truth masked by my painful need. / 17. This is the mask of my painful need distressed by truth and human companionship. / 18. This is my painless mask that fails to touch my face but floats / before the surface of my skin my eyes my teeth my tongue. / 19. Desire is my mask. / (Musk of desire) / 20. Rescind desire / cover revoked / desire revoked / cover rescinded. / 21. PEOPLE DIE OF EXPOSURE. / 3 / CONSUMMATON/CONSUMMATION/TASK / (passive) / paper covers rock / (active-threatening) / scissors cuts paper / (active-violent) / rock breaks scissors / 1. mask / 2. cover / 3. diminish / 4. desire / 5. need for human companionship / 6. lack / desire covers mask / need for human companionship masks desire / mask diminishes need for human companionship / need for human companionship diminishes cover / desire consumes human companionship / cover lacks desire / 4 / THIS IS THE COVER THAT DESIRES THE MASK OF LACK THAT CONSUMES THE NEED FOR HUMAN COMPANIONSHIP. / THIS IS THE COVER THAT DESPISES THE TASK OF THE NEED OF HUMAN COMP. / THIS IS THE TASK OF CONSUMING HUMAN COMP. / 5 / 1. some kind of fact / 2. some kind of fiction. / 3. the way we behaved in the past / 4. what we believe to be the case now / 5. the consuming task of human companionship / 6. the consummate mask of rock / (1.) Fiction erodes fact. / (2.) Fact becomes the way we have behaved in the past. / (3.) The way we have behaved in the past congeals into the consummate mask of rock. / (4.) The way we have behaved in the past contributes to the consuming task of human companionship. / (5.) The consuming task of human comp. erodes the consummate mask of rock. / However (2.) Fact becomes the way we have behaved in the past may be substituted into (3.) and (4.) so that / (6.) Fact congeals into the consummate mask of rock. / But (5.) the consuming task of human comp. erodes the consummate mask of rock or / the consuming task of human comp. erodes fact, then from (1.) it follows that / THE CONSUMING TASK OF HUMAN COMPANIONSHIP IS FALSE. / 6 / THE CONSUMMATE MASK OF ROCK HAVING DRIVEN THE WEDGE OF DESIRE THAT DISTINGUISHED TRUTH AND FALSITY LIES COVERED BY PAPER. / 7 / 1. (This young man, taken to task so often, now finds in his only sexual relief.) / 2. (This young man, so often taken to task, now finds in his only sexual fulfillment.) / 3. (This man, so often taken to task as a child . . . ) / 4. (This man, often taken to task, now finds it satisfies his sexual desires.) / arouses needs / 5. This man, so often taken as a child, now wears the consummate mask of rock and uses it to drive his wedge of desire into the ever squeezing gap between truth and falsity. / 6. This man, so often taken as a child, now uses his consummate mask of his rock to drive his wedge of his desire into his ever squeezing (his) gap between his truth, his falsity. / 7. (This) man, (so often) taken as (a) child, finding his*

consummate mask of rock covered by paper, he finding his wedge being squeezed (from) between his desired truth (truth desired) and his desireless falsity (falsity desireless), he unable to arouse his satisfaction, he unable to desire his needs, he proceeds into the gap of his fulfillment his relief lacking the task of human companionship. / *Moral / Paper cut from rock, releases rock to crush scissors. Rock freed from restrictions of paper/scissors/rock, lacking context proceeds.*

The original eight pairs of stones shown in 1975 and 1976 were destroyed because of their deteriorated condition. They have been recreated to the artist's specifications for the present exhibition. See illus., pl. 44, pp. 150–151.

**EXHIBITIONS:** Solo: Albright-Knox Art Gallery, Buffalo, 1975; Ileana Sonnabend Gallery, New York, 1976. Group: Detroit Institute of the Arts, 1976.

**PUBLICATIONS:** Nauman, *The Consummate Mask of Rock*, 1975 (text); Bruggen 1988, p. 218; Perrone, "Leo Castelli Gallery Downtown," p. 59.



239

### Diamond Mind (Diamond Mind Circle of Tears Fallen All Around Me) 1975

sandstone

six rhombohedrons: 15 x 15 x 15 in. (38.1 x 38.1 x 38.1 cm) each

Private collection, Belgium

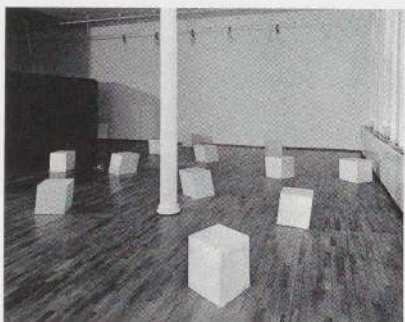
**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**ALTERNATE TITLE:** Diamond Mind

**NOTES:** The installation is composed of six rough-cut sandstone rhombohedron blocks distributed in an irregular circle. It is a companion to 240 and its later version, 253. See also other geometric block installation pieces 238, 241, 243, 244, 246, 247, 252, 285, and 375.

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1975. Group: Fundação Calouste Gulbenkian, Centro de Arte Moderna, Lisbon, 1985, p. 282; Museum van Hedendaagse Kunst, Ghent, 1992.

**PUBLICATIONS:** Bruggen 1988, p. 220; Baker, "Nauman at Castelli, Sonnabend and Sperone," p. 111.



240 (see also 253)

### Diamond Mind II (plaster) 1975

plaster for stone

twelve rhomboid blocks: 15 x 15 in. (38.1 x 38.1 cm) each face, and 14 1/2 x 17 3/4 in. (36.8 x 45.1 cm) each face

Destroyed

**PROVENANCE:** [Sperone Westwater Fischer, New York]

**ALTERNATE TITLES:** Diamond Mind; Diamond Mind, No. 2

**NOTES:** This work in plaster is an earlier version of 253. It was destroyed in 1977 when the piece was purchased by the Rijksmuseum Kröller-Müller, Otterlo, the Netherlands, and refabricated in stone, as was intended from its inception (see text, below). The artist considers both to be versions of the same work; since the plaster version was exhibited in its own right, however, it receives a separate but related entry here. The twelve plaster rhomboid blocks were set in in concentric circles in the gallery and were accompanied by the following text, which was installed on the wall:

Plaster for stone / Diamond mind / Circle of tears / Fallen all around me / Fallen mind / Mindless tears / Cut like a diamond.

See Drawings, nos. 336–338, 343, and 344, and discussion of other geometric sculptural installations in related work 239.

**EXHIBITIONS:** Solo: Atholl McBean Gallery, San Francisco Art Institute, 1976; Sperone Westwater Fischer, New York, 1976.

**PUBLICATIONS:** Bruggen 1988, p. 220.



241

### Enforced Perspective: Allegory and Symbolism 1975

steel

thirty-six rhomboid blocks: 4 x 14 x 14 in. (10.2 x 35.6 x 35.6 cm) each

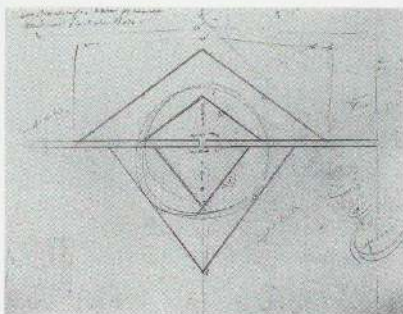
Courtesy Anthony d'Offay Gallery, London

**PROVENANCE:** [Ace Gallery, Venice, California]; [Galerie Hans Meyer, Düsseldorf]

**ALTERNATE TITLE:** Enforced Perspective

**NOTES:** Here, thirty-six rhomboid slabs in torch-cut steel plate are installed in eight groupings: six sets of five and two sets of three. Although the overall pattern appears relatively simple, each grouping of slabs represents one of many possible permutations for arranging the individual elements. See the related installation in granite of the same title (247), Drawings, nos. 348.1–348.4, and a discussion of related works in 239.

**EXHIBITIONS:** Solo: Ace Gallery, Vancouver, 1976; Ace Gallery, Venice, 1976; Anthony d'Offay Gallery, London, 1989.



242

**False Silence** 1975

wallboard, audiotape, audiotape player, speakers  
 corridor: 792 x 15 in. (2011.7 x 38.1 cm); two triangular rooms: 132 x 216 in. (335.3 x 548.6 cm) and  
 108 x 264 in. (274.3 x 670.6 cm); ceiling height  
 Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

**PROVENANCE:** [Ace Gallery, Los Angeles]; Panza Collection, Milan

**NOTES:** This installation, which exists in plan but has not been constructed, consists of a narrow corridor that opens onto two triangular rooms (one on each of its sides) containing speakers that broadcast a spoken text on audiotape. The full text reads:

FALSE SILENCES / I DONT SWEAT / I HAVE NO ODOR / I INHALE, DONT EXHALE / NO URINE / I  
 DONT DEFECCATE: NO EXCRETIONS OF ANY KIND / I CONSUME ONLY / OXYGEN, ALL FOODS, ANY  
 FORM / I SEE, HEAR / I DONT SPEAK, MAKE NO OTHER SOUNDS, YOU CANT HEAR MY HEART, MY  
 FOOTSTEPS / NO EXPRESSION, NO COMMUNICATION OF ANY KIND / AN OBSERVER, A CONSUMER,  
 A USER ONLY / MY BODY ABSORBS ALL COMMUNICATIONS, EMOTIONS, SUCKS UP HEAT AND  
 COLD / SUPER REPTILIAN SOAKING UP ALL KNOWLEDGE, COMPACTOR OF ALL INFORMATION /  
 NOT GROWING / I FEEL DONT TOUCH / I HAVE NO CONTROL OVER THE KINDS AND QUALITIES OF  
 THOUGHTS / I COLLECT, I CANT PROCESS / I CANT REACT TO OR ACT ON SENSATION / NO  
 EMOTIONAL RESPONSE TO SITUATIONS / THERE IS NO REACTION OF INSTINCT TO PHYSICAL OR  
 MENTAL THREATS / YOU CANT REACH ME, YOU CANT HURT ME / I CAN SUCK YOU DRY / YOU CANT  
 HURT ME / YOU CANT HELP ME / SHUFFLE THE PAGES / FIND ME A LINE / ARAPAHOE, ARAPAHOE /  
 WHERE DID YOU GO / I BLINK MY EYES / TO KEEP THE TIME

Nauman's screenprint of the same year *No Sweat* (Prints, no. 35) repeats lines from this text, while the "help me hurt me" refrain was used in a number of other pieces (see discussion and references in 234). The work sometimes has been dated 1974–1975. See Drawings, no. 319.



243

**Forced Perspective I** 1975

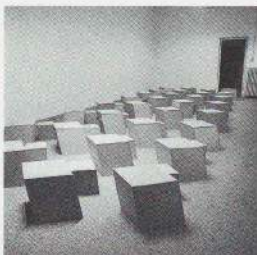
plaster for stone  
 fifty-six rhomboid blocks: approx. 15 x 16 1/2 x 16 1/2 in. (38.1 x 41.9 x 41.9 cm) each  
 Collection Städtisches Museum Abteiberg, Mönchengladbach, Germany

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** In this most densely grouped of the geometric-block installation pieces, fifty-six individual rhomboid units are huddled together in a roughly rectangular space. The number of blocks in this piece sometimes has been incorrectly listed as sixty-four, and the work has been dated 1974–1975. See Drawings, nos. 339, 341, and 345–347, as well as a discussion of related works in 239.

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1975.

**PUBLICATIONS:** Bruggen 1988, p. 219; Fischer 1993, p. 124.



244

**Forced Perspective II** 1975

cardboard for stone  
 sixty-four rhomboid blocks: 10 x 10 in. (25.4 x 25.4 cm) or 15 x 15 in. (38.1 x 38.1 cm) each face  
 Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; Panza Collection, Milan

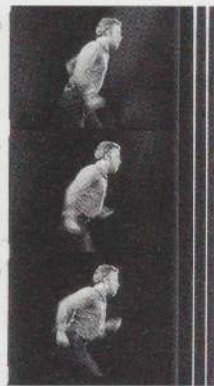
**ALTERNATE TITLE:** (Forced Perspectives: Open Mind, Closed Mind, Parallel Mind, Equal Mind—Allegory and Symbolism)

**NOTES:** This installation of sixty-four paired rhomboid blocks was constructed in cardboard for its 1975 exhibition at Galerie Konrad Fischer in Düsseldorf. The cardboard version was destroyed, and the Panza Collection purchased the instructions for fabricating the stone version. To date, the work has not been executed in stone. The blocks are divided equally between the larger and smaller sizes and those that lean at ten degrees and five degrees from vertical. See Drawings, no. 341, and related drawings (Drawings, nos. 342, and 345–347). See also discussion of related geometric block installations in 239.

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1975.

**PUBLICATIONS:** Fischer 1993, p. 124.





245

**Pursuit** 1975

Made with Frank Owen  
16mm film, color, sound  
28 min.

ALTERNATE TITLE: Pursuit (Truth)

NOTES: Nauman and Frank Owen had known each other since their student days at the University of California, Davis. Their collaborative film presents images against an empty black space of a succession of people (including Nauman and Owen) running on a treadmill. Since the treadmill is not visible in the shots, the runners appear to be moving through a void. Like an animated Muybridge motion study, the anatomy and locomotion of each runner is explored from a number of angles, sometimes with a single body part (knees, hips, mouth) examined in extreme close-up, producing highly abstracted images. At one point Nauman and Owen planned to have their runners moving toward a sign lettered with the word "Truth," but the idea was abandoned. (The film's title sequence, however, does display the subtitle *(Truth)*, as well as a quote, attributed to Mantan Moreland, "Feets! Do your stuff.") The film was shot over a weekend in a rented studio in Los Angeles with a professional crew and equipment. The project is somewhat anomalous in the context of Nauman's work at the time: he was working on large-scale, geometric stone installation pieces and had not made a 16mm film since 1969.

EXHIBITIONS: Solo: Albright-Knox Art Gallery, Buffalo, 1975; Atholl McBean Gallery, San Francisco Art Institute, 1976. Group: Stedelijk Museum, Amsterdam, 1978; Hirshhorn Museum and Sculpture Garden, Washington, D.C., 1984.



246

**Driven Man, Driven Snow** 1976

cast iron  
twenty-six rhomboid blocks:  $3\frac{1}{16} \times 12\frac{3}{8} \times 12\frac{1}{4}$  in. (10 x 31.4 x 31.1 cm) each  
Collection Stedelijk van Abbemuseum, Eindhoven, the Netherlands, on permanent loan to Museum Boymans-van Beuningen, Rotterdam

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

ALTERNATE TITLE: Driven Men, Driven Snow

NOTES: This installation consists of twenty-six small, flat, cast-iron rhomboid blocks variously arranged on the floor in groups of three or four. In an unidentified installation of the piece (see Drawings, no. 349, detail), the drawing for the work is hung on the wall behind the piece: it is extraordinarily large by Nauman's standards, measuring  $78\frac{3}{4} \times 137\frac{3}{4}$  in. (200 x 350 cm). See discussion of related geometric block works in 239.

PUBLICATIONS: Museum für Gegenwartskunst, Basel, 1986 (solo), unpag (ill. no. 349).



247

**Enforced Perspective: Allegory and Symbolism** 1976

granite  
thirty-six blocks: 15 x 15 in. (38.1 x 38.1 cm) each face, cut at various angles  
Courtesy Ace Contemporary Exhibitions, Los Angeles

NOTES: This installation of thirty-six granite blocks arranged in six groups of five blocks each and two groups of three blocks each follows by a year an installation of the same title and configuration (241). The elements of the earlier installation, however, were flat slabs made of steel. See illus., p. 104; Drawings, nos. 348.1–348.4; and discussion of related geometric-block installations in 239.

EXHIBITIONS: Solo: Ace Gallery, Venice, 1981.



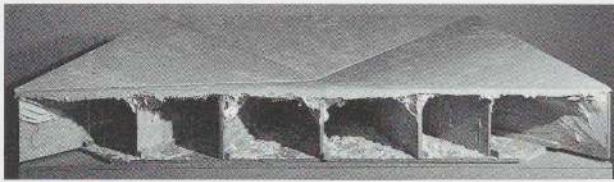
248

**Model for Outdoor Piece** 1976

plywood, plaster  
 $10\frac{3}{4} \times 53 \times 56$  in. (27.3 x 134.6 x 142.2 cm) on base  $48 \times 48 \times 56$  in. (121.9 x 121.9 x 142.2 cm)  
Courtesy Leo Castelli Gallery, New York

NOTES: This piece is a model for a work that was never built. It also was meant to be seen as a finished sculpture. Constructed to scale in concrete, the finished piece would be a forty-foot-square room, roofless and open to the sky, whose sloping floor would dip to one and one-half feet below the ground at the room's center. The doorways, however, would be only seventeen inches high at full scale. See Drawings, nos. 353 and 354, the latter inscribed "Theater, private theater, absurdly private theater"; and related works 249 and 250.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1976. Group: High Museum of Art, Atlanta, 1980, p. 18.



249

**Model for Outdoor Piece: Depression** 1976

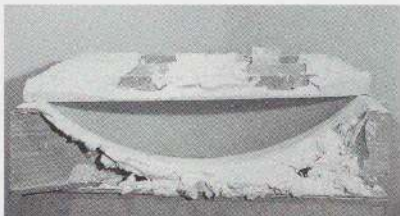
plaster, plywood  
 9 3/4 x 81 x 81 in. (24.8 x 205.7 x 205.7 cm) on base 48 x 80 x 80 in. (121.9 x 203.2 x 203.2 cm)  
 Collection Staatsgalerie Stuttgart

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; [Galerie Max Hetzler, Cologne]

**NOTES:** If built to projected scale (one inch to one foot), this would be an eighty-foot-square concrete structure. (Nauman used plaster in the model to simulate concrete.) The topmost edges of the projected piece would sit at ground level, while at its midpoint the floor would slope to eight feet below ground. A person standing at or near the center of the structure would perceive the edge not far above eye level. The work, according to Nauman, is about "the confrontation of private experience with public exposure." Although a full-scale version has not been fabricated, Nauman considered having it constructed in Münster, Germany, for the 1977 exhibition "Skulptur-Ausstellungen in Münster." See Drawings, nos. 351 and 352, and related works 248 and 250.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1976. Group: Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, 1977, p. 61; Galerie Max Hetzler, Stuttgart, 1982.

**PUBLICATIONS:** Bruggen 1988, p. 62; Albuquerque Museum, Albuquerque, 1981 (solo), unpag.; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 18.



250

**Model for Underground Space: Saucer** 1976

plaster, plywood  
 19 x 57 1/2 x 38 in. (48.3 x 146.1 x 96.5 cm) on base 48 x 54 x 37 in. (121.9 x 137.2 x 94 cm)  
 Sonnabend Collection, New York

**PROVENANCE:** [Leo Castelli Gallery, New York]

**ALTERNATE TITLE:** Model for Outdoor Piece

**NOTES:** This model shows a cross section of an underground, bowl-shaped structure. Constructed at full scale, the piece would be fifty feet in diameter and reach ten feet below ground level at its center. Its roof, or "lid," as Nauman calls it, was to be a concrete slab at ground level. Entrance to the chamber was to be gained by a ladder descending through a two- or three-foot square shaft at the edge of the square lid. For a potential installation at the Rijksmuseum Kröller-Müller, Otterlo, the Netherlands, Nauman ordered engineering studies to determine the feasibility of building this piece (and also for building one of his earliest proposals for an underground tunnel, a 1972 project for a vertical shaft [Drawings, no. 260]). "The sandy soil made it difficult to build anything," Nauman recalls, and "the cost of excavation and commissioning people to do the outdoor work was prohibitive." See a related 1973 drawing (Drawings, no. 264) and a drawing of 1968/1972 (Drawings, no. 259). See also related works 248 and 249.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1976. Group: High Museum of Art, Atlanta, 1980, p. 19; Leo Castelli Gallery, New York, 1980; SVC Fine Arts Gallery, University of South Florida, Tampa, 1983, p. 35.

**PUBLICATIONS:** Bruggen 1988, p. 62; Perrone, "Nauman: Leo Castelli Gallery Downtown," p. 59; Museum für Gegenwartskunst, Basel, 1986 (solo), p. 29.



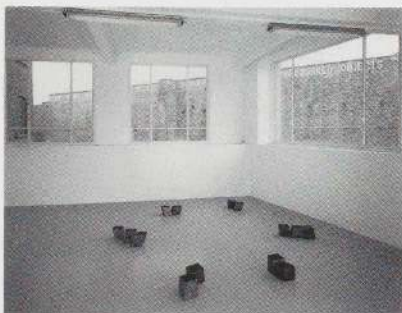
251

**Untitled** 1976

wood, concrete blocks  
 dimensions unknown  
 Collection the artist

**NOTES:** This double ramp constructed of two boards on concrete-block props was Nauman's contribution to "Rooms," the inaugural exhibition in 1976 of P.S. 1. The Institute for Art and Urban Resource's alternative exhibition space in Long Island City, New York. The participating artists were given various parts of the newly renovated building to explore. Nauman's project was sited on the building's roof.

**EXHIBITIONS:** P.S. 1, Institute for Art and Urban Resources Inc., Long Island City, 1976, p. 111.



252

**White Breathing** 1976

steel plate

fourteen rhombohedrons: 6 x 6 x 6 in. (15.2 x 15.2 x 15.2 cm) each  
Collection Annick and Anton Herbert, Ghent, Belgium

PROVENANCE: [Sperone Westwater Fischer, New York]

NOTES: Made of milled steel plate, these fourteen rhombohedrons of the same size are installed in various orientations and grouped in two sets of three blocks and four sets of two blocks. See Drawings, nos. 350, 370 and 371, and discussion of related geometric block installations in 239.

EXHIBITIONS: Solo: Sperone Westwater Fischer, New York, 1976; Whitechapel Art Gallery, London, 1986, unpag. Group: Whitney Museum, New York, 1977, p. 61; Stedelijk van Abbemuseum, Eindhoven, 1984, p. 28.

PUBLICATIONS: Museum für Gegenwartskunst, Basel, 1990 (solo), p. 17.



253 (see also 240)

**Diamond Mind II** (stone) 1975-1977

sandstone

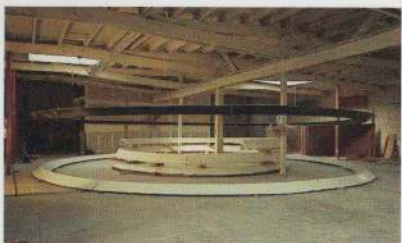
twelve rhomboid blocks: 14 7/8 x 17 3/4 in. (37 x 45.1 cm) each  
Rijksmuseum Kröller-Müller, Otterlo, the Netherlands

PROVENANCE: [Sperone Westwater Fischer, New York]; [Galerie Konrad Fischer, Düsseldorf]

NOTES: This work was originally constructed in plaster in 1975 (see 240). When it was purchased by the Rijksmuseum Kröller-Müller in 1977, the original plaster was destroyed with the approval of the artist and refabricated in Maulbrunner sandstone. See 239 for a discussion of related geometric block installations.

EXHIBITIONS: Solo: Rijksmuseum Kröller-Müller, Otterlo, 1981, no. 7, p. 47. Group: Centro de Arte Moderna Fundação Calouste Gulbenkian, Lisbon, 1985, p. 282.

PUBLICATIONS: Whitechapel Art Gallery, London, 1986 (solo), unpag.



254

**Model for Trench and Four Buried Passages** 1977

plaster, fiberglass, wire

h: 65 in. (165.1 cm); diam. outer circle: 360 in. (914.4 cm); diam. inner circle: 192 in. (487.7 cm)

Collection Jay Chiat, New York

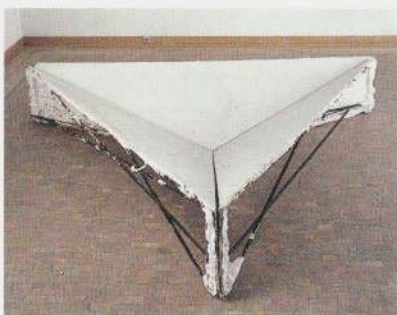
PROVENANCE: [Leo Castelli Gallery, New York]; Saatchi Collection, London; [Gagosian Gallery, New York]; [Fred Hoffman Gallery, Santa Monica]

ALTERNATE TITLES: Model for Trench with 4 Tunnels; Untitled; Untitled (Model for Large Scale Work)

NOTES: Although a finished sculpture in its own right and already very large, this piece is described in Nauman's notes as "a large scale work 1/2 scale study in plaster &amp; fiberglass for sand cast iron model for a concrete trench &amp; four buried passages." To imagine the piece at its projected scale, one must think of the ring suspended from the ceiling by wires to be a doubly large trench in the earth; the four other rings, also twice as large, are tunnels beneath the earth's surface. To reduce the weight of the model sculpture, Nauman had the elements professionally fabricated in fiberglass (a medium he had abandoned in the late 1960s because of its toxicity) from molds he made himself. "It was important for me to use plaster and fiberglass, stacked and hung," remembers Nauman. "Even though I called it a model, it doesn't really show how someone could get to one place or another. It is more sculptural—at eye-level, hanging in your face when you come into the room. It is sculptural in the sense that you walk around it. It is in the room with you in a way that's different from other pieces." See illus., p. 34. Related is 315, in which a stacked circle, cross, and triangle, with chairs added, are suspended from the ceiling.

EXHIBITIONS: Group: Art Institute of Chicago, 1979, p. 35; Saatchi Collection, London, 1989.

PUBLICATIONS: Bruggen 1988, p. 60; Russell, "A Contemplative Chicago Show," p. 31; Albuquerque Museum, 1981 (solo), unpag.; Museum Fridericianum, Kassel, 1982, p. 211; L'Academia Foundation, Venice, 1984, pp. 94-95.



255

**Model for Triangular Depression** 1977

plaster, burlap, steel  
 21 x 120 ½ x 120 ½ in. (53.3 x 306.1 x 306.1 cm)  
 Collection Elaine and Werner Dannheisser

**PROVENANCE:** [Galerie Schmela, Düsseldorf]; Collection Monter, Cologne; [Galerie Gmurzynska, Cologne]; [Donald Young Gallery, Chicago]; [Barbara Gladstone Gallery, New York]

**ALTERNATE TITLE:** Triangular Depression

**NOTES:** This architectural model stands low on the floor, where one can view the concave triangular surface that sinks toward its midpoint. At projected scale, the outer edges of this surface would be at ground level and its midpoint below the ground. See related works 249 and 256.

**EXHIBITIONS:** Group: Barbara Gladstone Gallery, New York, 1988.

**PUBLICATIONS:** Museum Fridericianum, Kassel, 1982, p. 211.



256

**Pair of Rhomboid Depressions** 1977

wood, plaster  
 two parts: 11 x 91 ¾ x 91 ¾ in. (28 x 232 x 232 cm) each  
 Collection Hallen für neue Kunst, Schaffhausen, Switzerland

**PROVENANCE:** [Galerie Schmela, Düsseldorf]

**NOTES:** Set on the floor, these two shallow, inverted pyramid forms on wooden frames suggest architectural structures. See related works 249 and 255.

**EXHIBITIONS:** Solo: InK, Halle für Internationale neue Kunst, Zurich, 1980, pp. 22–23; Rijksmuseum Kröller-Müller, Otterlo, 1981, no. 10, p. 51; Hallen für neue Kunst, Schaffhausen, 1984. Group: Galerie Schmela, Düsseldorf, 1979.

**PUBLICATIONS:** Whitechapel Art Gallery, London, 1986 (solo), unpag.



257

**Ramp** 1977

wood, plaster, iron  
 approx. 43 ¾ x 165 ¾ x 13 ¾ in. (110 x 420 x 35 cm)  
 Collection Hallen für neue Kunst, Schaffhausen, Switzerland

**PROVENANCE:** [Galerie Schmela, Düsseldorf]

**NOTES:** This plaster-coated, hollow, wedge-shaped structure rests on two wooden stands, with its open upper side parallel to the floor. In contrast to its rough exterior, where portions of the iron armature are visible and rust bleeds through to the surface, its interior surfaces are smooth and highly finished.

**EXHIBITIONS:** Solo: Ace Gallery, Vancouver, 1978; Galerie Schmela, Düsseldorf, 1979; InK, Halle für Internationale neue Kunst, Zurich, 1980, pp. 20–21; Hallen für neue Kunst, Schaffhausen, 1984.

**PUBLICATIONS:** Bruggen 1988, p. 61; Wallace and Keziere, "Nauman Interviewed," p. 17; Schenker, "Ende der InK," p. 347; Whitechapel Art Gallery, London, 1986 (solo), unpag.



258

**Circle** 1977–1978

cast iron, wood  
 h.: 11 ¾ in. (30.2 cm); diam.: 196 ¾ in. (500.1 cm)  
 Collection Selma and Jos Vandermolen, Ghent, Belgium

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** This cast-iron circle, made up of five sections and mounted on wood blocks that lift it slightly off the floor, is part of a series of works that explore geometry and scale and that are meant to serve both as sculptures and as models for large-scale outdoor works. The scale of these indoor models ranges between one-twelfth and one-fortieth of the projected sizes. The work sometimes has been incorrectly dated 1977/1980. See Drawings, no. 365, and related works *Triangle* (357) and *Square* (391).

**EXHIBITIONS:** Solo: Rijksmuseum Kröller-Müller, Otterlo, 1981, no. 13, p. 53; Whitechapel Art Gallery, London, 1986, unpag. Group: Wenkenpark, Riehen-Basel, 1980; Biennale Middelheim, Antwerp, 1983; Castello di Rivoli, Turin, 1984, no. 67, p. 91; Museum van Hedendaagse Kunst, Ghent, 1992.



259

**Equilateral Triangle** 1977-1978

cast iron, wood

three parts: 11 7/8 x 126 in. (30.2 x 320 cm) each; three parts: 11 7/8 x 66 15/16 in. (30.2 x 170 cm) each

Private collection

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]**NOTES:** A number of possible equilateral triangles are described by imaginary lines that would connect the end points of this six-armed structure that rests on the floor. The piece is meant to serve as a model for an underground tunnel. See also 270.**EXHIBITIONS:** Solo: Rijksmuseum Kröller-Müller, Otterlo, 1981, no. 17, p. 57. Group: Stedelijk Museum, Amsterdam, 1978.**PUBLICATIONS:** Halder, "Nauman: Staatliche Kunsthalle," p. 90.

260

**Maquette for Underground Tunnels** 1978

wood, glue, masking tape, wire

12 x 30 x 13 in. (30.5 x 76.2 x 33 cm), suspended 63 in. (160 cm) above the floor

Collection Öffentliche Kunstsammlung Basel, Museum für Gegenwartskunst, Basel

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Margo Leavin Gallery, Los Angeles]; William J. Hokin, Chicago; [Christie's, New York]; William J. Hokin, Chicago; [Sperone Westwater, New York]**NOTES:** This open, basketlike construction made of wood scraps held together by glue and masking tape resembles a toy model for a dirigible that has been broken and hastily repaired. It is meant to be suspended from the ceiling by an iron wire so that it hangs horizontally at approximate eye level. Nauman has remarked of this work, along with two others of the same year (271, 272): "They still had architectural details—but were more sculptural in presence. The idea of making an object that represented a void was interesting to me." See the companion sculpture 261, which is similar but oriented vertically.**EXHIBITIONS:** Group: Margo Leavin Gallery, Los Angeles, 1982 ("Works in Wood").**PUBLICATIONS:** Museum für Gegenwartskunst, Basel, 1986 (solo), p. 24; sales cat., Christie's, New York (Contemporary Art, Part II), May 2, 1991, no. 174.

261

**Maquette for Underground Tunnels** 1978

wood, glue, masking tape

approx. 30 x 13 x 14 in. (76.2 x 33 x 35.6 cm)

Destroyed

**NOTES:** This freestanding vertical structure is similar in size and form to the suspended horizontal sculpture 260. It was destroyed in the process of making a bronze cast (see 262). Its form also can be seen in another horizontal and vertical pairing of models for underground tunnels in the large steel sculpture 264.

262

**Maquette for Underground Tunnels** 1978

bronze

two parts: vertical piece: 31 x 13 1/2 x 14 1/2 in. (78.7 x 34.3 x 36.8 cm) on base 12 x 12 in. (30.5 x 30.5 cm)

horizontal piece: 14 x 30 x 14 in. (35.6 x 76.2 x 35.6 cm)

Edition of three

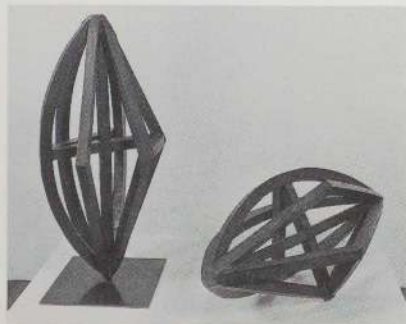
1/3 Collection Marne and Jim DeSilva

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Hansen Fuller Goldeen Gallery, San Francisco]

2/3 Collection Barbara Goldfarb, Hollywood, Florida

**PROVENANCE:** [Leo Castelli Gallery, New York]

3/3 Present location unknown

**NOTES:** Both parts of this two-part sculpture were made from a small, wood-and-maskings tape maquette (261) that was destroyed during casting. The vertical and horizontal elements were each cast from the same mold and are identical except for an attached base that allows the vertical piece to stand on end. A larger version of this pair of open, linear forms was made in steel (264) and serves as a model for a monumental underground tunnel.**EXHIBITIONS:** Solo: Carol Taylor Art, Dallas, 1980. Group: Fuller Goldeen Gallery, San Francisco, 1982; Margo Leavin Gallery, Los Angeles, 1984.**PUBLICATIONS:** Aspen Center for the Visual Arts, Aspen, 1982, unpag. (ill. no. 101).



263

**Model for Tunnel** 1978

fiberglass, polyester resin, wood  
 27 ½ x 161 ½ x 161 ½ in. (70 x 410 x 410 cm)  
 Collection Hallen für neue Kunst, Schaffhausen, Switzerland

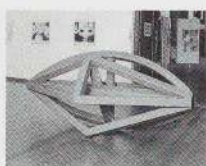
PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

ALTERNATE TITLE: Untitled

NOTES: The piece is made of three pairs of arcs placed on wooden shims on the floor in a circular configuration. The individual arcs resemble segments of the troughed, fiberglass rings Nauman used in three suspended sculptures made the same year (267, 268, 269) and are of the same salmon, mustard, and olive colors.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1978; InK, Halle für Internationale neue Kunst, Zurich, 1980, pp. 26–29; Rijksmuseum Kröller-Müller, Otterlo, 1981, no. 25, p. 67; Hallen für neue Kunst, Schaffhausen, 1984; Whitechapel Art Gallery, London, 1986, pp. 6, 82, and unpag. Group: InK, Halle für Internationale neue Kunst, Zurich, 1978; Kunsthalle Basel, 1982, p. 39.

PUBLICATIONS: Bruggen 1988, p. 65 (mistitled); Schenker, "Ende der InK," p. 347; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 12.



264

**Two Models for Underground Tunnels: No. 1 Horizontal, No. 2 Vertical** 1978

steel

two parts: horizontal piece: 44 ½ x 102 ¾ x 49 ¼ in. (113 x 260 x 125 cm); vertical piece: 102 ¾ x 44 ½ x 49 ¼ in. (260 x 113 x 125 cm)

Öffentliche Kunstsammlung Basel, Museum für Gegenwartskunst, Basel

PROVENANCE: [Ace Gallery, Venice, California]

NOTES: This two-part sculpture of welded steel, which serves as a model for a hypothetical network of monumental underground tunnels, is related specifically to immediately preceding smaller-scale sculpture-models in wood or bronze of the same year (261 and 262). The horizontal sculpture rests on the floor on one of its arched and one of its pointed sides, while the vertical piece is mounted on a steel base.

PUBLICATIONS: Museum für Gegenwartskunst, Basel, 1986 (solo), p. 25; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 20.



265

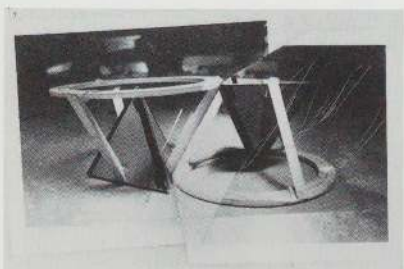
**Untitled** 1978

two black-and-white-photographs

7 ¾ x 9 ½ in. (18.7 x 24.1 cm) each

Collection the artist

NOTES: These photographs were produced for the front and back covers of an issue of the *LAICA Journal* (January–February 1978), a publication of the Los Angeles Institute of Contemporary Art. They depict hands and feet with writing instruments tucked between every available finger or toe. See illus., pp. 88–89.



266

**Untitled** 1978

photographs, tape

dimensions unknown

Collection the artist

NOTES: Nauman constructed this photographic montage in order to arrive at the configuration of his large-scale sculpture *Untitled (Trench, Shafts, Pit, Tunnel, and Chamber)* (271). He photographed a small model for the sculpture that he had made, first resting it on the base of its pyramid component, and then inverting it on its circular side. The two orientations were combined in the collage to create the doubled form of the full-scale sculpture. See similar uses of photomontages in 236, 284, 409, 410, 419, and 420.



267

### Untitled (Model for Trench, Shaft, and Tunnel) 1978

fiberglass, polyester resin

129 7/8 x 118 1/8 x 118 1/8 in. (330 x 300 x 300 cm)

Collection Rijksmuseum Kröller-Müller, Otterlo, the Netherlands

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

ALTERNATE TITLES: Untitled; Untitled (Circles); Untitled (Rings)

NOTES: Nauman made a series of three fiberglass sculptures, each consisting of three troughed rings, more than ten feet in diameter, in hues of yellow, green, and pink. The sculptures are meant to serve as models for intersecting underground structures. All three were shown in June 1978 at Galerie Konrad Fischer under the descriptive title "Large studies in combinations of olive, mustard and pink fiberglass and polyester resin in 4 groups and one study in cast iron all at 1:50 scale of combinations of shafts, trenches, and tunnels." While the rings of the other two sculptures in the series (268 and 269) touch at three points, creating triangular forms, in this work the two side rings do not meet. One is vertical, while the other is pitched at an angle. The third ring rests on the gallery floor and serves as a base. As the inscription on the drawing for the piece (Drawings, no. 362) notes, the top of the vertical circle is to meet the surface of the earth, beneath which the entire construction of intersecting tunnels extends.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1978; Rijksmuseum Kröller-Müller, Otterlo, 1981, no. 24, p. 65.

PUBLICATIONS: Whitechapel Art Gallery, London, 1986 (solo), unpag.; Fischer 1993, p. 152.



268

### Untitled (Model for Trench, Shaft, and Tunnel) 1978

fiberglass, polyester resin

129 7/8 x 118 1/8 x 118 1/8 in. (330 x 300 x 300 cm)

Collection Museo Nacional Centro de Arte Reina Sofía, Madrid

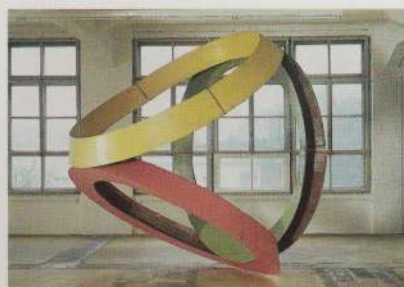
PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]; [Galerie Ursula Schurr, Stuttgart]; Saatchi Collection, London; [Gagosian Gallery, New York]; [Anthony d'Offay Gallery, London]

ALTERNATE TITLES: Untitled; Untitled (Circles); Untitled (Rings)

NOTES: This is one of a series of three large-scale fiberglass sculptures intended as models for underground structures. (See discussion in 267 and 269.) The three rings of the piece are placed in a triangular formation; one of its points rests on the floor, while the opposite side hangs horizontally from the ceiling by wires. See Drawings, no. 364, and illus., pl. 45, p. 152.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1978; Rijksmuseum Kröller-Müller, Otterlo, 1981, no. 20, p. 61; Whitechapel Art Gallery, London, 1986, unpag.

PUBLICATIONS: Bruggen 1988, p. 185; Museum Fridericianum, Kassel, 1982, vol. 1, p. 212; Fischer 1993, p. 152.



269

### Untitled (Model for Trench, Shaft, and Tunnel) 1978

fiberglass, polyester resin

118 1/8 x 118 1/8 x 129 7/8 in. (300 x 300 x 330 cm)

Collection Hallen für neue Kunst, Schaffhausen, Switzerland

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

ALTERNATE TITLES: Untitled; Untitled (Circles); Untitled (Rings); Model for Trench, Shaft, and Tunnel

NOTES: A companion to 267 and 268 in a series of differently configured, colored fiberglass rings, this sculpture rests on an apex of its triangular form, while one of its sides is oriented vertically. The troughed rings of all three pieces variously present the concave or convex sides of their form. Although models for monumental structures buried under the earth, the sculptures themselves, which are supported by wires from the ceiling, suggest a certain weightlessness. "These models for tunnels I imagined floating underground in the dirt," Nauman says (Simon, "Breaking the Silence," p. 147). "The same ideas and procedures, the same kind of image, whether something was suspended in water, in earth, in air." See Drawings, no. 363.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1978; InK, Halle für Internationale neue Kunst, Zurich, 1978; Rijksmuseum Kröller-Müller, Otterlo, 1981, no. 22, p. 63; Hallen für neue Kunst, Schaffhausen, 1984. Group: InK, Halle für Internationale neue Kunst, Zurich, 1978.

PUBLICATIONS: Bruggen 1988, p. 184; Vachtova, "Der Körper als Kunststück," p. 140; Whitechapel Art Gallery, London, 1986 (solo), p. 17 and unpag.; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 19.



270

## Untitled (Three Crossroads in Circle Form) 1978

cast iron, wood

h: 11 7/8 in. (30.2 cm); diam: 196 7/8 in. (500 cm)

Collection Hallen für neue Kunst, Schaffhausen, Switzerland

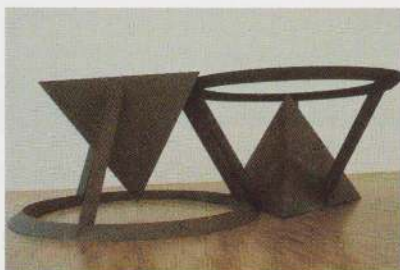
PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

ALTERNATE TITLES: Untitled; Model for Underground Passages; Spoke Piece

NOTES: Exhibited along with 267, 268, and 269 at the Galerie Konrad Fischer in 1978, this low, six-armed cast-iron sculpture was also a model, at one-fiftieth scale, for an underground tunnel. The "circle" of its title is the imaginary line described by the six outer points of the three crossroads, which serve as spokes to the imaginary wheel. See also 259.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1978; InK, Halle für Internationale neue Kunst, Zurich, 1978; Rijksmuseum Kröller-Müller, Otterlo, 1981, no. 15, p. 55; Hallen für neue Kunst, Schaffhausen, 1984. Group: InK, Halle für Internationale neue Kunst, Zurich, 1978; Wenkenpark, Riehen-Basel, 1980.

PUBLICATIONS: Bruggen 1988, p. 61; Whitechapel Art Gallery, London, 1986 (solo), unpag.



271

## Untitled (Trench, Shafts, Pit, Tunnel, and Chamber) 1978

Cor-Ten steel

66 x 108 x 204 in. (167.6 x 274.3 x 518.2 cm)

Edition of three

1/3 Collection Meijiseimei Realty of America, Inc., New York, and Pacific Freeholds, California

PROVENANCE: [Ace Gallery, Vancouver]; Rockefeller Center Development Corporation, New York

2/3 Collection Martin T. Sosnoff, Atlanta Capital Corporation, New York

PROVENANCE: [Ace Gallery, Vancouver]; [Leo Castelli Gallery, New York]

3/3 Collection Karen and Richard Duncan, Lincoln, Nebraska

PROVENANCE: [Ace Gallery, Vancouver]; [Leo Castelli Gallery, New York]; Saatchi Collection, London; [Gagosian Gallery, New York]; [Sotheby's, New York]

ALTERNATE TITLE: Untitled

NOTES: This large-scale sculpture conjoins two identical geometric constructions, one of which is inverted. Nauman worked out the tessellated configuration of the piece in a photographic montage (266). He has suggested that the trench, shafts, pit, tunnel, and chamber alluded to in the title are more the residue of an idea than specific proposals for architectural elements. See related works 272 and D-25.

EXHIBITIONS: Solo: Ace Gallery, Vancouver, 1978; Leo Castelli Gallery, New York, 1980. Group: Saatchi Collection, London, 1989.

PUBLICATIONS: Wallace and Keziere, "Nauman Interviewed," p. 15; Whitechapel Art Gallery, London, 1986 (solo), unpag.; Art Institute of Chicago, 1979, unpag.; sales cat., Sotheby's, New York (Contemporary Art), May 4, 1993, no. 158.



272

## Untitled (Wheels and Suspended Double Pyramid) 1978

Cor-Ten steel

108 x 108 x 108 in. (274.3 x 274.3 x 274.3 cm)

Edition of three

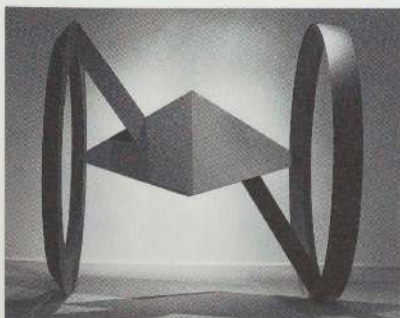
1/3 Collection San Francisco Museum of Modern Art, Mrs. Ferdinand C. Smith Fund Purchase

PROVENANCE: [Richard Hines Gallery, Seattle]

2/3 Collection Triangle Pacific Corporation, Dallas

PROVENANCE: [Leo Castelli Gallery, New York]

3/3 Courtesy Ace Contemporary Exhibitions, Los Angeles

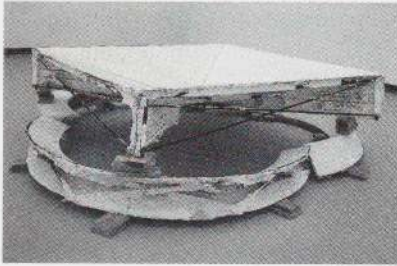


NOTES: Another of the models for tunnels that Nauman considered more sculptural than architectural, this Cor-Ten steel work is nevertheless a one-sixtieth scale model for a hypothetical underground structure. Two nine-foot circles are connected to the seemingly suspended central pyramid by shafts (one flat, one triangular) that attach to the bottom of one circle and the top of the other. Different views of the piece yield significantly different sculptural forms. When one faces the circles head on, they appear concentric and the two shafts seem to form a single line that pierces the pyramid; viewed from the side, the whole takes on the appearance of a pair of giant wheels connected by an oblique axle.

EXHIBITIONS: Group: Richard Hines Gallery, Seattle, 1978; San Francisco Museum of Modern Art, 1982, no. 33, p. 30.

PUBLICATIONS: Tarzan, "No Pedestal Needed," p. 6; Glown, "Six Exemplars of Recent Sculpture," p. 17; Albuquerque Museum, Albuquerque, 1981 (solo), unpag.





273

**Studio Piece** 1978-1979

plaster, steel, wood, wire

44 x 168 x 168 in. (111.8 x 426.7 x 426.7 cm)

Collection Museum Boymans-van Beuningen, Rotterdam

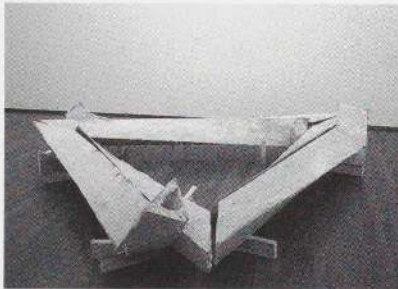
PROVENANCE: [Leo Castelli Gallery, New York]

ALTERNATE TITLES: Untitled; Last Studio Piece; Untitled (Last Studio Piece)

NOTES: This work, one of Nauman's favorites, was the last he made in his Pasadena, California, studio before he moved to New Mexico. It is made from leftover parts from two failed projects—both of which were models for underground tunnels. A square "depression" (see other depression pieces 249, 255, and 256) is suspended from the ceiling by a wire attached to its midpoint. It touches down at its four corners onto four stacks of scrap wood, themselves balanced on a roughly circular form composed of three arc segments of plaster tunnels. The whole rests on pieces of scrap wood on the floor. See also D-25.

EXHIBITIONS: Solo: Rijksmuseum Kröller-Müller, Otterto, 1981, no. 18, p. 59. Group: Centro de Arte Moderna Fundação Calouste Gulbenkian, Lisbon, 1985, p. 283.

PUBLICATIONS: Bruggen 1988, p. 63; Whitechapel Art Gallery, London, 1986 (solo), unpag.



274

**Three Dead-End Adjacent Tunnels, Not Connected** 1979

plaster, wood

21 x 115 x 104 in. (53.3 x 292.1 x 264.2 cm)

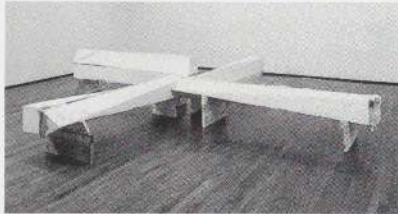
Collection Gerald S. Elliott, Chicago

PROVENANCE: [Leo Castelli Gallery, New York]; [Galerie Daniel Templon, Paris]; [Donald Young Gallery, Chicago]

NOTES: The three adjacent tunnels of the title are configured in a triangular arrangement and elevated on shims made of scraps of wood. Each "tunnel" bends upward at one end. Nauman noted when he made the work in 1979: "Piece could be made in cast iron and plaster model destroyed." However, by 1981 his attitude toward the survival of the sculpture-model had changed. To cast the iron version (296) he made a wooden form, similar to the plaster-and-wood original, so that this earlier version would not be damaged. Nauman considers two other works first made in plaster and wood (275 and 280) and later made in cast metal versions (368 and 281) to form a group with this piece.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1980. Group: Art Institute of Chicago, 1990, p. 82.

PUBLICATIONS: Bruggen 1988, p. 68; Bruggen, "Entrance, Entrapment, Exit," p. 95; Whitechapel Art Gallery, London, 1986 (solo), unpag.; Los Angeles Institute of Contemporary Art, 1980, p. 75.



275

**Dead End Tunnel Folded into Four Arms with Common Walls** 1980

plaster, wood

31 x 193 x 196 in. (78.7 x 490.2 x 497.8 cm)

Collection Dr. Heinrich E. Schmid, on loan to the Kunstmuseum St. Gallen, Switzerland

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: Each arm of this four-armed, plaster structure transforms along its length from a triangular to a square section. The four pieces abut, pinwheel fashion, at the work's centerpoint, and are raised to different levels on scraps of wood. In 1987 Nauman made a cast-iron version of the piece (368). See the related photographic montage 288 and Drawings, no. 377.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1980.

PUBLICATIONS: Whitechapel Art Gallery, London, 1986 (solo), unpag.



276

### Galerie mit Bleistift Fischer circa 1980

neon tubing with clear glass tubing suspension frame  
23 5/8 x 31 1/2 in. (60 x 80 cm)

Collection Dorothee and Konrad Fischer, Düsseldorf

**NOTES:** This neon was originally intended to be a sign for the Galerie Konrad Fischer, Düsseldorf, but it was never used for that purpose. (It did grace the cover of the 1993 book *Ausstellungen bei Konrad Fischer, Düsseldorf: Oktober 1967–Oktober 1992*.) Nauman made the drawing for the neon (Drawings, no. 301) for Dorothee and Konrad Fischer when he was visiting the gallery in 1974, but the object was not fabricated until sometime around 1980. The words derive from the way in which Konrad Fischer used to sign his letters "with pencil, Fischer." In the photograph reproduced here, the work is shown installed in the window of the Walter König bookshop, Düsseldorf, in 1993.

**PUBLICATIONS:** Fischer 1993, cover.



277

### Malice 1980

neon tubing with clear glass tubing suspension frame  
7 x 29 x 3 in. (17.8 x 73.7 x 7.6 cm)

Edition of three, each in different colors

1/3 Courtesy Anthony d'Offay Gallery, London (green and red)

**PROVENANCE:** [Leo Castelli Gallery, New York]; [L.A. Louver Gallery, Los Angeles]

2/3 Collection Helen Lewis, Beverly Hills (green and purple)

**PROVENANCE:** [Leo Castelli Gallery, New York]

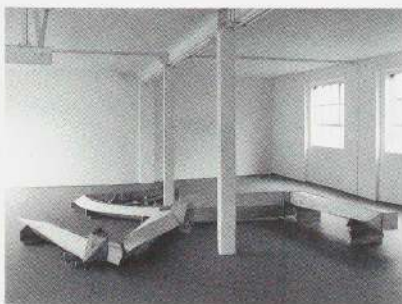
3/3 Collection Kadison, Pfaelzer, Woodard, Quinn & Rossi, Los Angeles (yellow and pink)

**PROVENANCE:** [Leo Castelli Gallery, New York]

**NOTES:** In a 1980 lithograph of the same title (Prints, no. 37), Nauman presented the word malice in capital roman letters twice, above in mirror writing and below reading left to right. For the neon, the two occurrences of the word are superimposed, the top one (slightly larger) reading backward and the bottom one forward. Each of the three editions has its own set of colors, indicated above. (The first color given is for the top layer, the second for the bottom.) Nauman has pointed out that this neon is about a "visual-optical phenomenon." Both words are illuminated continually, producing a flicker effect due to the different sizes of the letters and the oppositions of the colors. See Drawings, no. 374.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1980; Carol Taylor Art, Dallas, 1980; Baltimore Museum of Art, 1982, nos. 17, 18, 19, p. 89; Daniel Weinberg Gallery, Los Angeles, 1984. Group: Aldrich Museum of Contemporary Art, Ridgefield, 1982, unpag.; L.A. Louver, Venice, 1983.

**PUBLICATIONS:** Schjeldahl, "Profoundly Practical Jokes," p. 91; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 31.



278

### Model for Tunnel Made Up of Leftover Parts of Other Projects 1979–1980

fiberglass, plaster, wood  
22 x 275 1/2 x 255 7/8 in. (56 x 700 x 650 cm)

Collection Hallen für neue Kunst, Schaffhausen, Switzerland

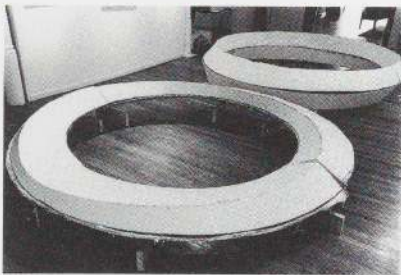
**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**ALTERNATE TITLES:** Model for Tunnel; Untitled

**NOTES:** A crablike, three-armed, zigzagging floor piece made of six sections and lifted just above the floor on wooden supports, this tunnel is composed of parts from earlier plaster models for tunnels. It was constructed in a shop Nauman used for studio space in Pecos, New Mexico, before he built his studio there. When the piece was shipped to Düsseldorf for his 1980 exhibition at Galerie Konrad Fischer, one of the original segments was missing; the day before the opening, he and Fischer made a fiberglass segment to fill the gap, placing Saran Wrap over one of the existing parts and casting the fiberglass directly from it. The single fiberglass segment among the plaster ones is now a permanent part of the piece. The date of the work often has been published incorrectly as 1978 or 1979; it was, in fact, made during the winter of 1979–1980. See Drawings, no. 376, photographs of 1979–1980 (284), and illus., pl. 46, p. 153.

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1980; InK, Halle für Internationale neue Kunst, Zurich, 1980, pp. 16–17; Rijksmuseum Kröller-Müller, Otterlo, 1981, no. 26, pp. 31, 68–69; Hallen für neue Kunst, Schaffhausen, 1984. Group: Martin-Gropius-Bau, Berlin, 1993, unpag. (ill. no. 217).

**PUBLICATIONS:** Bruggen 1988, p. 64 (caption incorrect); Schenker, "Ende der InK," p. 347; Whitechapel Art Gallery, London, 1986 (solo), unpag.; Fischer 1993, p. 180.



279

**Smoke Rings (Model for Underground Tunnels)** 1979–1980

plaster, Masonite, burlap, wood

two parts: diam.: 98 7/16 in. (250 cm) each

Collection Musée d'Art Moderne, Centre Georges Pompidou, Paris

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

ALTERNATE TITLES: Model for Underground Tunnels; Untitled (Model for Underground Tunnels)

NOTES: This pair of circular plaster forms lifted just above the floor on wood scraps is made of eight parts, four in each "ring." The central ridge of one of the rings slips on and off center. According to Nauman, the idea of the Smoke Rings series (see 280 and 281) was to "twist horizontal and vertical floating forms."

EXHIBITIONS: Solo: Hill's Gallery of Contemporary Art, Santa Fe, 1980; Galerie Konrad Fischer, Düsseldorf, 1980; Galeries Contemporaines, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, 1988

PUBLICATIONS: Fischer 1993, p. 180.



280

**Smoke Rings: 2 Concentric Tunnels Skewed, Non Communicating** (plaster) 1980

plaster, wood

h: 21 in. (53.3 cm); diam: 182 in. (462.3 cm)

Collection Musée d'Art Contemporain de Montréal

PROVENANCE: [Leo Castelli Gallery, New York]; [Barbara Gladstone Gallery, New York]

NOTES: The two concentric rings of the title are made of plaster and raised on wooden shims of various heights to skew their planes. The inner ring presents the hollow "inner" section of its troughed surface to the outside. The outer ring has been cast in reverse, its convex side facing out. The disequilibrium of the whole, the white surfaces, and the appearance of hovering above the floor all suggest the smoke-ring metaphor of the title. The piece was fabricated in cast aluminum in the same year (281). See Drawings, no. 375.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1980. Group: Stedelijk van Abbemuseum, Eindhoven, 1983, unpag.

PUBLICATIONS: Bruggen 1988, p. 66; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 21.



281

**Smoke Rings: 2 Concentric Tunnels Skewed, Non Communicating** (cast aluminum) 1980

cast aluminum

h: 21 in. (53.3 cm); diam.: 182 in. (462.3 cm)

Collection Galerie Daniel Templon, Paris

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: This sculpture is a companion to the version in plaster and wood (280). It was cast in aluminum with black satin patina and fabricated at the Johnson Atelier Technical Institute of Sculpture, Princeton, New Jersey. See Drawings, no. 375.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1980; Carol Taylor Art, Dallas, 1980; Albuquerque Museum, Albuquerque, 1981, unpag. Group: Fondation Daniel Templon, Musée Temporaire, Fréjus, 1991, unpag.

PUBLICATIONS: Whitechapel Art Gallery, London, 1986 (solo), unpag.



282

**Triangle Room** 1978/1980

plywood, paint, three sodium vapor lamps

h: 120 in. (304.8 cm); one wall: 360 in. (914.4 cm); two walls: 240 in. (609.6 cm) each

Solomon R. Guggenheim Museum, New York, Panza Collection, 1991

PROVENANCE: Panza Collection, Milan (acquired from the artist in exchange for 199)

NOTES: Unlike a similar triangular room installation of 1973 (229) whose white interior was suffused with yellow fluorescent light, this triangular structure is painted cadmium red inside and lighted by yellow sodium vapor lamps installed on each of the interior walls. The exteriors of both pieces are unfinished plywood. Also related are two open-roofed, outdoor pieces (283 and 465). The work was acquired by the Panza Collection, Milan, in 1980 and has been dated thus ever since. It sometimes has been dated 1978, however, and may, in fact, have been exhibited in that year at the Minneapolis College of Art and Design.

EXHIBITIONS: Group: Museo Nacional Centro de Arte Reina Sofia, Madrid, 1988; Musée d'Art Moderne de la Ville de Paris, 1990, pp. 74–75.



283

**Untitled** 1980

asphalt sheeting, aluminum, wood, three sodium vapor lamps  
walls: 189 x 236 1/4 in. (480 x 600 cm) each  
Collection the artist

ALTERNATE TITLE: *Untitled (Equilateral Triangle)*

NOTES: Three sodium vapor lamps are installed on the interior walls of this roofless, three-sided outdoor structure, above each four-and-one-half-foot-high doorway. The piece is faced inside and out with asphalt sheeting. The lamps remain on all day but their effect is unnoticeable until dark, when light pours into the surrounding darkened outdoor spaces through the doorways and open roof of the structure. The piece was built on the campus of the California Institute of Technology, Pasadena, for the 1980 exhibition "Architectural Sculpture." See related works 229, 282, and 465.

EXHIBITIONS: Solo: Rijksmuseum Kröller-Müller, Otterlo, 1981, no. 27, p. 70. Group: Los Angeles Institute of Contemporary Art, 1980 (Projects), p. 19.

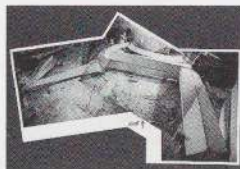
PUBLICATIONS: Wortz, "Measurements of Time and Structures for Experience," p. 5.



284

**Untitled (North & East)** 1979-1980

photographs, tape  
13 x 21 3/4 in. (33 x 54.9 cm) each  
Collection Hallen für neue Kunst, Schaffhausen, Switzerland



PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

NOTES: These two photographic montages were made to show Konrad Fischer how a piece Nauman was working on at the time, *Model for Tunnel Made Up of Leftover Parts of Other Projects* (278), would look. Since the space in which he was working was too small for him to photograph the work in its entirety, he took a series of Polaroids and taped them together to describe the look and orientation of the piece. See related photographic montages 236, 266, 409, 410, 419, and 420.



285 (see also 375)

**Black Marble Under Yellow Light** (wood) 1981

wood, paint, yellow fluorescent lights  
sixteen blocks: 15 x 15 x 15 in. (38.1 x 38.1 x 38.1 cm) each; sixteen blocks: 13 3/4 x 13 3/4 x 13 3/4 in. (34.9 x 34.9 x 34.9 cm) each  
Destroyed

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]; [Jean Bernier, Athens]

ALTERNATE TITLES: *Model for Sculpture*; *Model for Black Marble Under Yellow Light*; *Black Marble*; *Yellow Neon Light*; *Black Stones Under Yellow Light*; *Black Marble with Yellow Light*

NOTES: This work, constructed of black-painted, hollow wooden cubes, was first exhibited at the Rijksmuseum Kröller-Müller in 1981. It served both as a model for a marble version of the same piece and as a finished work in its own right. The piece was fabricated in marble in 1987-1988 (375), and at that time the wooden models were destroyed. The piece is based on a drawing of 1977 (Drawings, no. 369).

EXHIBITIONS: Solo: Rijksmuseum Kröller-Müller, Otterlo, 1981, no. 29; Galerie Konrad Fischer, Düsseldorf, 1981.

PUBLICATIONS: Bruggen 1988, p. 223.



286

**Diamond Africa with Chair Tuned D E A D** 1981

steel, cast iron, wire  
285 x 138 1/4 in. (723.9 x 351.2 cm), suspended 60 in. (152.4 cm) above the floor  
Collection The Art Institute of Chicago, Mr. and Mrs. Frank G. Logan Prize 1982.407

PROVENANCE: [Leo Castelli Gallery, New York]

ALTERNATE TITLE: *Diamond Africa with Tuned Chair D, E, A, D*

NOTES: Here, an overturned cast-iron chair is suspended within a diamond-shaped metal frame constructed of steel I-beams. The parts hang from the ceiling by wires at what Nauman calls eye level. The legs of the chair are tuned to sound the four notes of the title when struck. (Nauman played the same notes on a violin in a 1969 videotape [169].) Although it makes reference to Africa, this piece forms a group with the "South America" series of hanging chair sculptures (see 293, 294, and 295) to which it is related formally and thematically; in all four works the empty chairs are surrogates for victims of political torture. The title also makes reference to Nauman's "Diamond Mind" works of 1975-1977 (239, 240, 253). See also Drawings, nos. 392-394, and illus., p. 36.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1982. Group: Art Institute of Chicago, 1982, p. 36.  
**PUBLICATIONS:** Bruggen 1988, p. 83; Smith, "Bruce Nauman Interview," p. 38; Schjeldahl, "Only Connect," p. 72; Whitechapel Art Gallery, London, 1986 (solo), p. 13; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 17; L'Academia Foundation, Venice, 1984, p. 96-97.



287

### Model for Tunnel: Square to Triangle 1981

plaster, wood  
 h.: 28 1/2 in. (72.4 cm); diam.: 252 in. (640.1 cm)  
 Onnasch Collection, Berlin

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Anthony d'Offay Gallery, London]

**NOTES:** Made up of five plaster sections, all propped on wood scraps, the configuration of this ring shifts from square to triangular. (This shift can be seen on the upper surface of the work as it moves from peaked to flat.) To cast the piece in plaster, Nauman built wood and Masonite molds. It is related to the two-part circle of 292 as well as to the "smoke ring" works of 1980 (279, 280, and 281). See also 275 and 327, and Drawings, no. 382.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1982. Group: San Francisco Museum of Modern Art, 1982, no. 34, p. 31.

**PUBLICATIONS:** Bruggen 1988, p. 67; Bell, "Nauman: Leo Castelli, Sperone Westwater Fischer," p. 169; Schjeldahl, "Only Connect," p. 72; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 30.



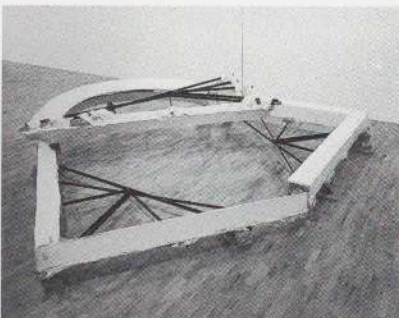
288

### Model for Tunnels, Butted and Adjacent: Triangle to Square, Square to Triangle 1981

photographs, tape  
 dimensions unknown  
 Present location unknown

**NOTES:** This montage of two photographs represents the sculpture 275. See Drawings, no. 377.

**PUBLICATIONS:** Bruggen 1988, pp. 72-73.



289

### Model for Tunnels: Half Square, Half Triangle, and Half Circle with Double False Perspective 1981

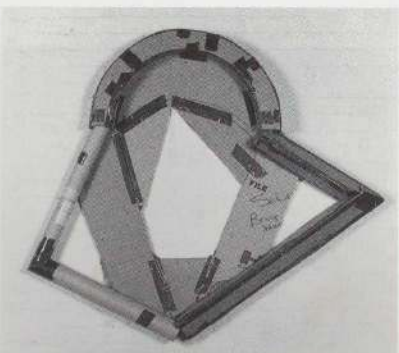
plaster, steel, wood, wire  
 35 x 187 x 176 in. (88.9 x 475 x 447 cm)  
 Collection IVAM, Instituto Valenciano de Arte Moderno, Generalitat Valencia, Spain

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Galerie Yvon Lambert, Paris]

**NOTES:** Composed of the various geometric forms of the title in plaster, this model for a network of tunnels is held together by steel bars, suspended by a wire, and propped on wood scraps. See Drawings, no. 381, and the works of cardboard and packing-materials that serve as models for this model (290 and 291).

**EXHIBITIONS:** Solo: Texas Gallery, Houston, 1981; Leo Castelli Gallery, New York, 1982. Group: Fort Wayne Museum of Art, 1984, p. 101; Musée d'Art Moderne de Villeneuve d'Ascq, 1992.

**PUBLICATIONS:** Bruggen 1988, p. 74; Cavaliere, "Bruce Nauman," p. 26; Whitechapel Art Gallery, London, 1986 (solo), unpag.

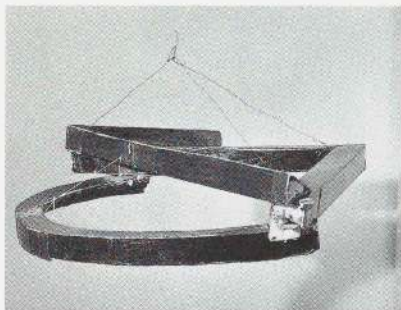


290

### Model for Underground Tunnel 1981

cardboard, tape, string  
 49 x 58 x 5 in. (124.5 x 147.3 x 12.7 cm)  
 Courtesy Leo Castelli Gallery, New York

**NOTES:** Made of cut and reconfigured mailing tubes and cardboard boxes, this piece, together with 291, serves as a model for 289 and is a finished sculpture in its own right. It is meant to hang on the wall. See illus., p. 35.



291

### Model for Underground Tunnel Made from Half Circle, Half Square, and Half Triangle 1981

cardboard, string, wire, paint, Styrofoam, wood  
13 x 68 x 55 in. (33 x 172.7 x 139.7 cm)

Anne and William J. Hokin Collection, Chicago

PROVENANCE: [Leo Castelli Gallery, New York]; [Margo Leavin Gallery, Los Angeles]

ALTERNATE TITLE: Model for Underground Tunnel

NOTES: This makeshift construction of Styrofoam wrapped in painted cardboard is suspended from the ceiling by an equally makeshift rigging of wire and string. Together with 290, it serves as the model for a ground-hugging plaster-and-steel sculpture of similar title (289).

EXHIBITIONS: Group: Margo Leavin Gallery, Los Angeles, 1981.

PUBLICATIONS: Bruggen 1988, p. 63.



292

### Skewed Tunnel and Trench in False Perspective 1981

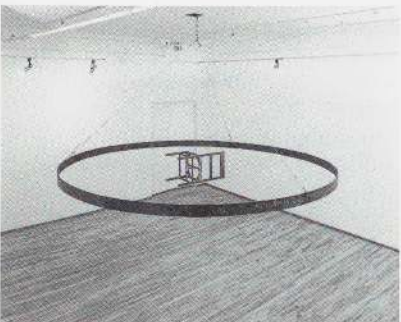
plaster, burlap, wood  
h.: 17 3/4 in. (45.1 cm); diam.: 119 in. (302.3 cm)

Collection Emily and Jerry Spiegel, New York

PROVENANCE: [Leo Castelli Gallery, New York]; [Barbara Gladstone Gallery, New York]

NOTES: Each of the semicircles that makes up this circular plaster construction is triangular in cross section. One, however, is installed with its apex down so that it forms an open trough (the "trench" of the title); the other (which seems to consist of a pair of the casts stacked one above the other) is installed apex up. Each half is propped on different heights of wood-scrap blocks so that where their ends should abut, the planes are skewed. Nauman relates the "false perspective" in constructions such as this one (see also 289) to the qualities of "medieval or Renaissance sculpture where they squish everything to make it in perspective." See Drawings, nos. 379 and 380.

EXHIBITIONS: Solo: Young Hoffman Gallery, Chicago, 1981. Group: Barbara Gladstone Gallery, New York, 1987.



293

### South America Circle 1981

steel, cast iron, wire  
diam.: 168 in. (426.7 cm), suspended 60 in. (152.4 cm) above the floor

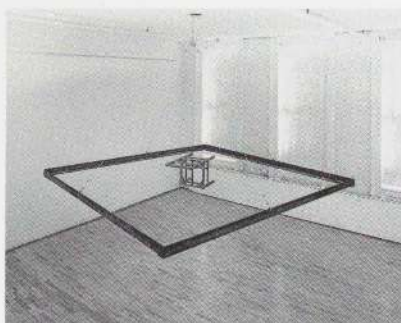
Collection The Lannan Foundation, Los Angeles

PROVENANCE: [Leo Castelli Gallery and Sperone Westwater Fischer, New York]; [L.A. Louver, Los Angeles], Jay Chiat, New York; [Christie's, New York]

NOTES: A chair tipped sideways is hung in the center of the suspended steel circle in this politically tinged work. Both the circle and the chair imprisoned within it are intended to be hung at eye level, a scale that reinforces the metaphor of the chair as surrogate for a human being and, at the same time, fences out the spectator. The iron chair was cast from a wood model Nauman built and which, to abstract it further, he made larger than life size. See Drawings, no. 396, and companion works of the South America series 286, 294, and 295.

EXHIBITIONS: Solo: Sperone Westwater Fischer, New York, 1982. Group: L.A. Louver, Venice, 1981; Museum Fridericianum, Kassel, 1982, vol. 2, p. 236; Borås Konstmuseum, Borås, 1992, p. 69.

PUBLICATIONS: Bruggen 1988, p. 82; Smith, "Bruce Nauman Interview," p. 37; Storr, "Nowhere Man," p. 88; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 31; sales cat., Christie's, New York (Contemporary Art), May 4, 1993, no. 35.



294

**South America Square** 1981

steel, cast iron, wire

138 x 138 in. (350.5 x 350.5 cm), suspended 60 in. (152.4 cm) above the floor

Collection Ydessa Hendeles, Courtesy Ydessa Hendeles Art Foundation, Toronto

**PROVENANCE:** [Sperone Westwater Fischer, New York]; Melvyn Estrin, Chevy Chase, Maryland; [SteinGladstone Gallery, New York]

**NOTES:** Here, a chair is tipped forward and suspended horizontally in the middle of a square steel framework. Both chair and barrier are hung at what Nauman considers eye level. See Drawings, no. 395, and comments on others of the South America series in 286, 293, and 295.

**EXHIBITIONS:** Solo: Sperone Westwater Fischer, New York, 1982; Ydessa Hendeles Art Foundation, Toronto, 1992.

**PUBLICATIONS:** Smith, "Bruce Nauman Interview," pp. 36–37; Schjeldahl, "Only Connect," p. 72; Whitechapel Art Gallery, London, 1986 (solo), unpag.; Museum Fridericianum, Kassel, 1982, vol. 2, p. 236.



295

**South America Triangle** 1981

steel, cast iron, wire

39 x 169 x 169 in. (99.1 x 429.3 x 429.3 cm), suspended 60 in. (152.4 cm) above the floor

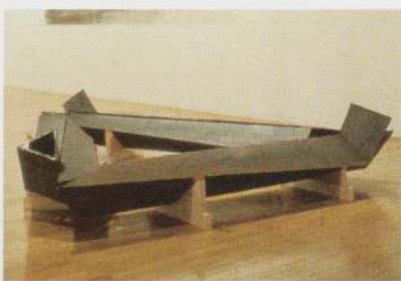
Collection Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., Holenia Purchase Fund, 1991

**PROVENANCE:** [Leo Castelli Gallery, New York]; Saatchi Collection, London; [Gagosian Gallery, New York]

**NOTES:** Of the four works in Nauman's South America series (see 286, 293, and 294), this was the first one made. All have a cast-iron chair suspended from the ceiling within a geometric steel barrier, also suspended. In this piece, the chair is upside down. The triangle, which he has often described as an uncomfortable shape, is a recurrent form in Nauman's work, particularly in his room-size architectural constructions. See Drawings, no. 397, and illus., pl. 47, p. 154.

**EXHIBITIONS:** Solo: Sperone Westwater Fischer, 1982; Whitechapel Art Gallery, London, 1986, unpag. Group: Museum Fridericianum, Kassel, 1982, vol. 2, pp. 236, 237; Saatchi Collection, London, 1989.

**PUBLICATIONS:** Simon, "Breaking the Silence," p. 146; Smith, "Bruce Nauman Interview," p. 37; Cooke, "Minimalism Reviewed," p. 644; Schjeldahl, "Profoundly Practical Jokes," pp. 92–93; Storr, "Nowhere Man," p. 89; Temin, "Conservative Art Is Hot in London," p. 91; Vachtova, "Der Körper als Kunststück," p. 140; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 17; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 31; Borås Konstmuseum, Borås, 1992, p. 69.



296

**Three Dead-End Adjacent Tunnels, Not Connected** 1981

cast iron, steel

21 x 115 x 104 in. (53.3 x 292.1 x 264.2 cm)

Collection Tate Gallery, London. Presented by the American Fund for the Tate Gallery 1992

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Donald Young Gallery, Chicago]; Saatchi Collection, London; [Sotheby's, New York]; [Sperone Westwater, New York]

**NOTES:** Although this iron piece in six parts is identical in form to the plaster-and-wood sculpture of 1979 that shares its name (274), Nauman considers it to be a separate work. While the piece is often shown in reproduction elevated on wooden blocks, he later replaced these with steel supports.

**EXHIBITIONS:** Solo: Young Hoffman Gallery, Chicago, 1981; Whitechapel Art Gallery, London, 1986, unpag. Group: Saatchi Collection, London, 1989.

**PUBLICATIONS:** Bruggen 1988, p. 69.



297

**American Violence** 1981–1982

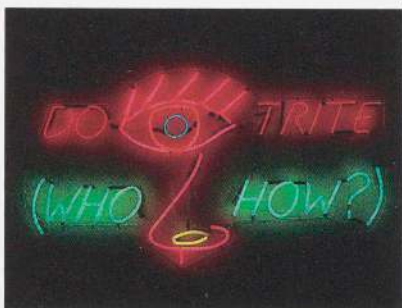
neon tubing with clear glass tubing suspension frame  
78 x 62 x 3 ¼ in. (198.1 x 157.5 x 8.3 cm)  
Anne and William J. Hokin Collection, Chicago

**PROVENANCE:** [Leo Castelli Gallery and Sperone Westwater Fischer, New York]; [Margo Leavin Gallery, Los Angeles]

**NOTES:** Taking the form of a broken swastika, this neon sculpture uses a short, aggressive phrase to build each of its arms. These phrases, which flash individually around the piece and then all at once, are written in two superimposed layers of neon: RUB IT ON in yellow over orange; YOUR CHEST in light green over blue; STICK IT IN in orange over light green; YOUR EAR in blue over pink; MY FACE in pink over yellow; VIOLENCE in fuchsia over emerald green; and AMERICAN in alternating layers of red, white, and blue. Nauman says the inspiration for this work came from a chance encounter one evening in Pasadena: "I was walking and some guy asked me for a light and I said 'I don't smoke' and he said 'rub it on your chest.' I had the idea in mind for a long time and then made the drawings. It also goes back to violins and violence [drawings for which were made in 1981]." See Drawings, nos. 389, 390, 406, and 407, and illus., p. 38.

**EXHIBITIONS:** Solo: Baltimore Museum of Art, 1982, no. 20, p. 91. Group: Museum of Contemporary Art, Chicago, 1985, p. 83.

**PUBLICATIONS:** Bruggen 1988, p. 158; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 18; *Parkett*, no. 10 (September 1986), p. 4.



298

**Do It Right** 1982

neon tubing with clear glass tubing suspension frame  
23 5/8 x 42 1/4 x 1 1/2 in. (60 x 107.3 x 3.8 cm)  
Private collection, Los Angeles

**PROVENANCE:** Dan and Deborah Welch, Sausalito, California; [Leo Castelli Gallery, New York]

**NOTES:** Among Nauman's neon works, this is the first to employ figurative elements, and it is the only rebus. The first line, composed of the words DO and TRITE in orange letters, with a red, blue, and pink eye between, suggests the reading "Do It Right." The second line, made of green writing and a pink and yellow nose, decodes as (WHO KNOWS HOW?). Made for his friends Deborah and Dan Welch, it is based on a private joke. See Drawings, no. 408.

**EXHIBITIONS:** Solo: Baltimore Museum of Art, 1982, no. 23, p. 97.

**PUBLICATIONS:** Bodet, "Neon," p. 55; Whitechapel Art Gallery, London, 1986 (solo), p. 18.



299

**Violins Violence Silence (Exterior Version)** 1981–1982

neon tubing with clear glass tubing suspension frame  
h.: approx. 48 in. (121.9 cm)

Collection The Baltimore Museum of Art, Gift of Leo Castelli Gallery and Sperone Westwater Fischer, New York, BMA 1984.2

**PROVENANCE:** [Leo Castelli Gallery and Sperone Westwater, New York]

**NOTES:** Installed on the upper edges of two exterior walls of the new wing of the Baltimore Museum of Art in conjunction with an exhibition of Nauman's neon works there in 1982, this permanent installation is composed of two superimposed layers of the words VIOLINS, VIOLENCE, and SILENCE written in block letters and composed of parallel strokes of different-colored neon tubing. As read from left to right, the top layer of words—all written backward—consists of SILENCE (in white and hot pink), VIOLENCE (in orange and green), and VIOLINS (in turquoise and peach); these cover, respectively, the normally oriented words VIOLINS (in yellow and fuchsia), VIOLENCE (in blue and red), and SILENCE (in coral and sky blue). The lighting sequence for the work is as follows: the words in the bottom layer flash on individually for three seconds each; the words in the top layer flash on individually for three seconds each; the words in both layers flash on together for ten seconds; and the whole work goes dark for three seconds before the pattern is repeated. For the same exhibition, Nauman made a smaller indoor version of this work (300), which is triangular in configuration. Both works were originally developed for a canceled commission for Long Beach State College. See Drawings, nos. 402–405.

**EXHIBITIONS:** Solo: Baltimore Museum of Art, 1982, no. 22.

**PUBLICATIONS:** Bruggen 1988, p. 160.





300

**Violins Violence Silence** 1981-1982

neon tubing with clear glass tubing suspension frame

62 3/8 x 65 3/8 x 6 in. (158 x 166.1 x 15.2 cm)

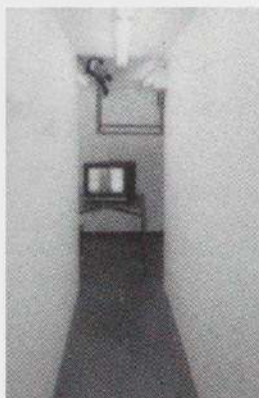
The Oliver-Hoffmann Family Collection, Chicago

**PROVENANCE:** [Leo Castelli Gallery and Sperone Westwater Fischer, New York]

**NOTES:** Like the closely related exterior work 299, which was made at the same time for an exhibition of Nauman's neons at the Baltimore Museum of Art, this triangular sign superimposes backward and forward versions of the assonant words of the title. The words VIOLENCE, VIOLINS, and SILENCE—written backward—cover the normally oriented words VIOLINS, SILENCE, and VIOLENCE, respectively. Here, however, the reversal has a practical function, since Nauman had originally intended the piece to be read from both indoors and outdoors through a plate-glass window in a concert-hall lobby. Both versions of this work were proposed for a cancelled commission at Long Beach State College. The colors of the individual words and the pattern of illumination of the whole are the same as in 299. See Drawings, nos. 402-405, and illus., pl. 48, p. 155.

**EXHIBITIONS:** Solo: Baltimore Museum of Art, 1982, no. 21, p. 93; Whitechapel Art Gallery, London, 1986, p. 26 and unpag. Group: Sperone Westwater, New York, 1983.

**PUBLICATIONS:** Simon, "Breaking the Silence," pp. 140-141; Adams, "The Nauman Phenomenon," p. 121; Wolfs, "Bruce Nauman: Director," p. 49; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 33.



301

**Dream Passage (Version I)** 1983

plywood or wallboard, paint, eight 8-foot fluorescent lights (four yellow, two red, two green), two color video cameras, two color video monitors, two steel tables, two steel chairs

corridor: 96 x 192 x 36 in. (243.8 x 487.7 x 91.4 cm); room: 96 x 96 x 96 in. (243.8 x 243.8 x 243.8 cm)

Collection the artist

**ALTERNATE TITLE:** Untitled

**NOTES:** This installation piece, originally untitled and made on site for the exhibition "Video as Attitude" at the Museum of Fine Arts, Santa Fe, in 1983, is the first of Nauman's Dream Passage installations, so named because they are based in form and content on a dream of his. (In the dream, he walked down a corridor and into a room in which he encountered a mysterious figure, which he later recognized to be a double for himself.) All of the installations in the series consist of corridors leading to a square room; this is the only one, however, that contains a video component. It consists of a single corridor, lit with red fluorescent lights, that leads to a square room lit with yellow and green lights. This room contains two slightly oversized, matching steel table-and-chair sets, one on the floor and one mounted on the ceiling upside down, as well as two closed-circuit video cameras. One of the cameras, mounted on the ceiling, is aimed down the length of the corridor; another is trained on the upper portion of the room itself. Two video monitors placed on the table on the floor present live images from these cameras: viewers entering and walking down the corridor on one monitor and images of the table and chair on the ceiling on the other monitor. (Since this latter monitor is placed upside down on the table, the table and chair now appear right side up.) Nauman considered incorporating an audio component or showing images from each camera on one monitor simultaneously. He struggled with the piece and was never satisfied with it, finding the video workings too complicated. He has not shown it again. See 302, 321, 322, 325, 378, and Drawings, nos. 437-443 and 449-451.

**EXHIBITIONS:** Group: Museum of Fine Arts, Museum of New Mexico, Santa Fe, 1983.



302

**Dream Passage (Version II)** 1983

wallboard, two steel tables, two steel chairs, fluorescent lights

two corridors: h. variable: 236 1/4 x 42 in. (600 x 106.7 cm) each

room: h. variable: 112 3/4 x 97 1/4 in. (286.4 x 247 cm)

Collection Hallen für neue Kunst, Schaffhausen, Switzerland

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** This is the second of the Dream Passage installation series (see discussion in 301). The work consists of two corridors, both illuminated by a row of yellow fluorescent lights. One of the corridors (with its lights overhead) leads into a central square room; the other (with its lights on the floor) seems to lead out but dead-ends at a wall. The central room contains two sets of tables and chairs, one on the floor and one mounted upside down on the ceiling. This space is illuminated by white and red fluorescent tubes on its ceiling and floor that are aligned with the walls of the corridors. See Drawings, nos. 437-442.

**EXHIBITIONS:** Solo: Museum Haus Esters, Krefeld, 1983, unpag.; Hallen für neue Kunst, Schaffhausen, 1984.  
**PUBLICATIONS:** Bruggen 1988, p. 78; Arghir, "Bruce Nauman: Museum Haus Esters," p. 40; Höfliger, "Ein Hauch von Hudson," p. 62; Pohlen, "Bruce Nauman: Galerie Fischer," p. 96; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 34; L'Academia Foundation, Venice, 1984, pp. 98-100; Museum Haus Lange, Krefeld, 1985, pp. 130-131; Kaiser Wilhelm Museum, Krefeld, 1992, p. 31.



303

**House Divided** 1983

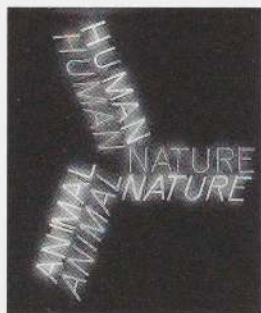
concrete, sodium vapor lamps

186 x 360 x 240 in. (472.4 x 914.4 x 609.6 cm)

Collection Nathan Manilow Sculpture Park, Governors State University, University Park, Illinois

**PROVENANCE:** [Donald Young Gallery, Chicago]

**NOTES:** In this work, commissioned by Lewis Manilow, Nauman drew upon vernacular prairie architecture and the language of Illinois' favorite son, Abraham Lincoln. The title, while recalling his own previous sealed room/public room installations, refers to Lincoln's famous statement: "A house divided against itself cannot stand." Isolated in an open field, the stark concrete structure offers the simplified silhouette of a house or barn. Internally it is bisected by a diagonal wall that seals off half of the space; the other half is lit with yellow sodium lamps and is punctuated by large entranceways. Related is a model for the piece (312), a 1985 etching (Prints, no. 50), and Drawings, no. 391. Also related are two uncatalogued 1983 drawings, *Drawing for House Divided* (charcoal, graphite, and colored crayon on paper, 22 1/2 x 30 in. [57.2 x 76.2 cm], Collection Hester van Royen, London) and *Drawing for House Divided* (graphite and ink on paper, 22 1/2 x 30 in. [57.2 x 76.2 cm], Collection Susan and Lewis Manilow, Chicago).  
**PUBLICATIONS:** Bruggen 1988, p. 181; Whitechapel Art Gallery, London, 1986 (solo), unpag.; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 16; Governors State University Foundation, University Park, 1987, pp. 31-36.



304

**Human Nature** 1983

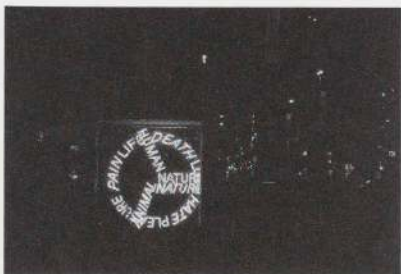
neon tubing with clear glass tubing suspension frames

91 x 64 x 2 1/4 in. (231.1 x 162.6 x 5.7 cm)

Collection Martin Margolies, Coconut Grove, Florida

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Daniel Weinberg Gallery, Los Angeles]

**NOTES:** The piece consists of two occurrences each of the three words HUMAN, ANIMAL, and NATURE stacked one above the other (above in roman letters, below in italic) and arranged in a three-bladed pinwheel shape. The letters are made of double strokes and the words appear in various color combinations. The lighting sequence is as follows: ANIMAL (italic) and NATURE (roman) light together; HUMAN (roman) and NATURE (italic) light together; HUMAN (italic) and ANIMAL (roman) light together; and the entire piece lights all six words at the same time. Related are Drawings, no. 425, and the series of geometrically arranged word neons that includes 305-311, and 355.

**EXHIBITIONS:** Solo: Daniel Weinberg Gallery, Los Angeles, 1984.**PUBLICATIONS:** Whitechapel Art Gallery, London, 1986 (solo), unpag.

305

**Human Nature/Life Death** 1983

neon tubing with clear glass tubing suspension frames

75 x 72 in. (190.5 x 182.9 cm)

Collection City of Chicago, Chicago International Sculpture Purchase Prize, donated by Arthur Anderson and Company

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Donald Young Gallery, Chicago]

**NOTES:** This work was part of the invitational outdoor exhibition "Mile 4," organized by Chicago Sculpture International in 1985. After winning the Arthur Anderson and Company purchase prize, the piece was given to the City of Chicago and installed at the northeast corner of State and Madison streets, near an entrance to the subway. The work consists of the three-bladed configuration of words in 304 set within the ring of words of 310. See Drawings, nos. 425 and 429.

**EXHIBITIONS:** Solo: Donald Young Gallery, Chicago, 1985; Steinberg Hall, Washington University Gallery of Art, St. Louis, 1993. Group: Illinois Not-for-Profit Organization, State Street Mall, Chicago, 1985.



306

**Human Nature/Life Death/Knows Doesn't Know** 1983

neon tubing with clear glass tubing suspension frames  
107 1/2 x 107 x 5 3/4 in. (273.1 x 271.8 x 14.6 cm)

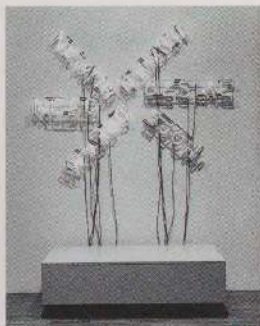
Collection Los Angeles County Museum of Art. Purchased with Funds Provided by the Modern and Contemporary Art Council

PROVENANCE: [Leo Castelli Gallery, New York]; [Daniel Weinberg Gallery, Los Angeles]

NOTES: This large-scale neon sign superimposes the words and forms of three separate works of the same year: the three-bladed 304, the X-shaped 308, and the circular 310. See Drawings, no. 427.

EXHIBITIONS: Solo: Daniel Weinberg Gallery, Los Angeles, 1984. Group: Los Angeles County Museum of Art, 1984; Hirshhorn Museum and Sculpture Garden, Washington, D.C., 1984, no. 102, p. 122; Whitney Museum, New York, 1985, p. 82.

PUBLICATIONS: Smith, "Endless Meaning at the Hirshhorn," p. 84; Whitechapel Art Gallery, London, 1986 (solo), unpag.



307

**Human/Need/Desire** 1983

neon tubing with clear glass tubing suspension frames  
approx. 51 1/4 x 70 1/2 in. (130.2 x 179.1 cm)

Collection The Museum of Modern Art, New York, Gift of Emily and Jerry Spiegel

PROVENANCE: [Leo Castelli Gallery, New York]; [Carol Taylor, Dallas]; [Laura Carpenter Gallery, Dallas]; [Barbara Gladstone Gallery, New York]; Emily and Jerry Spiegel, New York

NOTES: This six-spoked neon presents the word HUMAN twice, presumably as an adjective to combine with the nouns HOPE, NEED, DREAM, and DESIRE that make up the remaining four arms of the piece. Each letter of the words is made of two lengths of glass tubing illuminated by two colors of neon. See Drawings, no. 423.

EXHIBITIONS: Group: Barbara Gladstone Gallery, New York, 1991.



308

**Knows Doesn't Know** 1983

neon tubing with clear glass tubing suspension frames  
107 1/2 x 107 x 3 1/4 in. (273.1 x 271.8 x 8.3 cm)

Present location unknown

PROVENANCE: [Leo Castelli Gallery, New York]; [Daniel Weinberg Gallery, Los Angeles]

NOTES: This X-shaped piece reads KNOWS DOESN'T KNOW along one of its axes and CARES DOESN'T CARE along the other. Alternate verbs are set above and below the verbs of these phrases: MATTERS and CARE along the first axis, KNOWS and MATTER along the second. The words, which occur in italic or roman letters, are made of parallel lengths of neon tubing and are presented in variously paired colors. See Drawings, no. 426. The words and form of this piece recur in 306, 309, and 355.

EXHIBITIONS: Solo: Daniel Weinberg Gallery, Los Angeles, 1984.



309

**Life Death/Knows Doesn't Know** 1983

neon tubing with clear glass tubing suspension frames  
107 1/2 x 107 in. (273.1 x 271.8 cm)

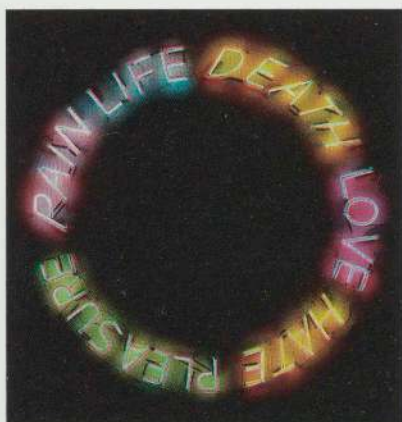
Courtesy Anthony d'Offay Gallery, London

PROVENANCE: [Leo Castelli Gallery, New York]; [Daniel Weinberg Gallery, Los Angeles]; Saatchi Collection, London

NOTES: This neon sign consists of the circular form and words of 310 combined with the cross-shaped form and words of 308.

EXHIBITIONS: Solo: Daniel Weinberg Gallery, Los Angeles, 1984; Whitechapel Art Gallery, London, 1986, unpag. Group: Saatchi Collection, London, 1989. Group: Musée National d'Art Moderne, Centre Georges Pompidou, 1987, p. 261.

PUBLICATIONS: Bruggen 1988, p. 159; Sprengel Museum, Hannover, 1990, p. 45; Schjeldahl 1984, unpag. (ill. no. 101).



310

**Life, Death, Love, Hate, Pleasure, Pain** 1983

neon tubing with clear glass tubing suspension frames  
diam. 70 7/8 in. (180 cm)

Collection Gerald S. Elliott, Chicago

**PROVENANCE:** [Daniel Weinberg Gallery, Los Angeles]; [Jean Bernier, Athens]; [Barbara Gladstone Gallery, New York]

**ALTERNATE TITLE:** Life Death

**NOTES:** The words of the title are presented, alternately in roman and italic capital letters, in a circular formation. Each word is composed of double-lined letters in two colors. A smaller version of this piece (311) was made, and Nauman used the same circle of words in three neons of the same year (305, 306, and 309). See Drawings, nos. 429 and 430.

**EXHIBITIONS:** Solo: Daniel Weinberg Gallery, Los Angeles, 1984; Jean Bernier, Athens, 1986. Group: Art Institute of Chicago, 1990, p. 83.



311

**Life, Death, Love, Hate, Pleasure, Pain** 1983

neon tubing with clear glass tubing suspension frame  
diam.: 37 in. (94 cm)

Private collection, Belgium

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Daniel Weinberg Gallery, Los Angeles]; [Jean Bernier, Athens]

**ALTERNATE TITLE:** Life Death

**NOTES:** This is the smaller of two versions of this circular neon. See 310 and Drawings, nos. 429 and 430.

**EXHIBITIONS:** Solo: Daniel Weinberg Gallery, Los Angeles, 1984. Group: Museum van Hedendaagse Kunst, Ghent, 1991.

**PUBLICATIONS:** Whitechapel Art Gallery, London, 1986 (solo), unpag.



312

**Model for House Divided** 1983

wood, paint  
16 x 30 x 20 in. (40.6 x 76.2 x 50.8 cm)

Collection Nathan Manilow Sculpture Park, Governors State University, University Park, Illinois

**PROVENANCE:** [Donald Young Gallery, Chicago]

**NOTES:** This maquette was made as part of the commission that resulted in 303. See the entry for the full-scale work for a discussion of related drawings and prints.



313

**Musical Chair** 1983

steel, wire  
34 x 192 1/8 x 200 3/4 in. (86.4 x 488 x 510 cm)

Froehlich Collection, Stuttgart

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Sperone Westwater, New York]

**NOTES:** In this piece, two steel I-beams are suspended from the ceiling, parallel to the floor, in an X configuration. A steel chair, suspended from a separate cable, hangs near one of the beams, close enough to bump it when the slightest movement occurs. The work's title refers both to the function of the chair as a musical element in the sculpture and to the children's game Musical Chairs. After its first showing at the Carol Taylor Gallery, Dallas, Nauman refabricated the piece completely so that all the materials were stronger. (The steel I-beams from the first showing were later reused for 330; Nauman still has the original chair.) The chair alone was refabricated a third time to match its original exhibition specifications when the collector noticed that one piece of its frame was missing. Among Nauman's many other works that use suspended chairs are 286, 293, 294, 295, 314, 315, and 330.

**EXHIBITIONS:** Solo: Carol Taylor Art, Dallas, 1983. Group: BlumHelman Gallery, New York, 1983; Museum Ludwig in the Rheinhallen der Kölner Messe, Cologne, 1989, no. 503, p. 155.

**PUBLICATIONS:** Bruggen 1988, p. 84; Simon, "Breaking the Silence," p. 146.



314

**Musical Chairs** 1983

steel, wire

approx. 34 x 196  $\frac{7}{8}$  x 196  $\frac{7}{8}$  in. (86.4 x 500 x 500 cm)

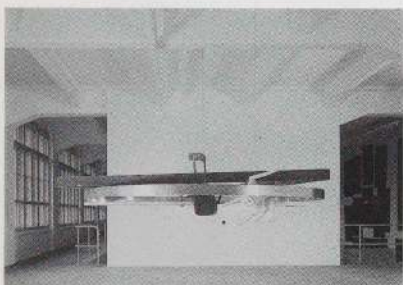
Collection Annick and Anton Herbert, Ghent, Belgium

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

NOTES: Like 313, this work consists of two I-beams suspended one above the other from steel cables in an X configuration. Two abstracted steel chairs are suspended independently from cables, one horizontally, one vertically, at either end of the lower beam. Each of the chairs has only one pair of legs and, on the opposite side of the seat, a two-pronged open "back"; the chairs thus appear the same whether right side up or upside down. The beams and chairs are aligned so that the upper beam will sometimes hit the chairs, while the lower beam will always hit the seat of one of the chairs. See Drawings, nos. 434-436, and discussion of other suspended-chair sculptures in 313.

EXHIBITIONS: Solo: Museum Haus Esters, Krefeld, 1983, unpag. Group: Museum Haus Lange, Krefeld, 1985, p. 130.

PUBLICATIONS: Bruggen 1988, p. 85; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 21; Kaiser Wilhelm Museum, Krefeld, 1992 (*Wie Vorstellungen*), p. 30.



315

**Musical Chairs: Studio Version** 1983

wood, aluminum, three chairs, steel cable

51  $\frac{1}{8}$  x 165  $\frac{3}{8}$  x 165  $\frac{3}{8}$  in. (129.9 x 420.1 x 420.1 cm)

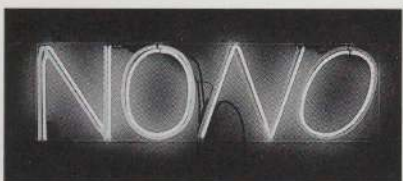
Collection Hallen für neue Kunst, Schaffhausen, Switzerland

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

NOTES: Here, a wooden triangle, aluminum circle, and wooden cross are hung from the ceiling, one above the other, with three found chairs (one right side up, one upside down, and one on its side) suspended at various points within the structure. The piece is a reprise of one Nauman had constructed in his New Mexico studio shortly before he came to oversee an exhibition of his work at Galerie Konrad Fischer in Düsseldorf. The day before his arrival, a fiberglass piece (based on Drawings, nos. 446 and 447) slated to be in the show had fallen apart when it was taken out of its mold. He decided to make a version of the musical-chairs studio piece instead (based on a sketch he had brought along). Fischer and Nauman scavenged the city for the materials for this piece. (One of the chairs, taken from the Fischer gallery, was that of Gundula Schulze, a longtime member of the staff; this chair has often been misidentified as the one used to cast 102.) While the final version is not identical to the original Pecos studio version, which was dismantled, it has the sense of a studio improvisation. See Drawings, no. 444, and discussion of other suspended-chair sculptures in 313. See also illus., pl. 51, p. 158.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1983; Hallen für neue Kunst, Schaffhausen, 1984.

PUBLICATIONS: Bruggen 1988, p. 187; Whitechapel Art Gallery, London, 1986 (solo), unpag.; Museum für Gegenwartskunst, Basel 1990 (solo), p. 32; Fischer 1993, p. 217.



316

**NoNo** 1983

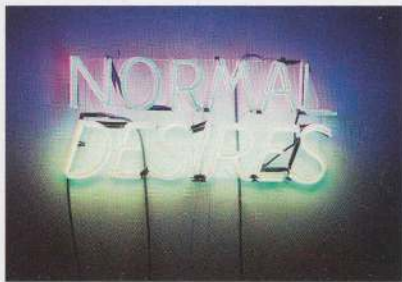
neon tubing with clear glass tubing suspension frame

11 x 36  $\frac{3}{4}$  x 2  $\frac{1}{2}$  in. (27.9 x 93.3 x 5.4 cm)

Collection The Interpublic Group of Companies, Inc., New York

PROVENANCE: [Leo Castelli Gallery, New York]; [Estelle Schwartz, New York]

NOTES: The piece consists of two repetitions of the word NO, each made of parallel glass tubes in two colors: first in blue and white roman letters and then in red and white italic letters. The simple text would later become the script for one of Nauman's Clown Torture videotape segments (see 365 and 367) and resurfaces as an element of *No No, New Museum* (371) and *Double No* (381). See Drawings, no. 415, and Prints, nos. 44 and 45.



317

**Normal Desires** 1983

neon tubing with clear glass tubing suspension frame  
11 x 24 in. (27.9 x 61 cm)

Private collection, Courtesy Laura Carpenter Fine Art, Santa Fe

PROVENANCE: [Donald Young Gallery, Chicago]

NOTES: Each word of the title is composed of a double layer of neon (NORMAL, in roman letters, is turquoise above, fuchsia below; DESIRES, in italics, is orange above, spring green below). Nauman's instructions for the piece indicate that NORMAL should be lit continuously, while DESIRE should flicker or flash rapidly. The piece is based on an earlier print from 1973 (Prints, no. 22) as well as a nearly contemporaneous drawing (Drawings, no. 422).

EXHIBITIONS: Solo: Anthony d'Offay Gallery, London, 1992.



318

**Seven Virtues and Seven Vices** 1983

neon tubing with clear glass tubing suspension frames  
12 x 600 in. (30.5 x 1524 cm) overall, installed

Courtesy Anthony d'Offay Gallery, London

PROVENANCE: [Leo Castelli Gallery, New York]; [Donald Young Gallery, Chicago]; Saatchi Collection, London; [Gagosian Gallery, New York]

NOTES: Nauman made several works that employ superimposed word-pairings of seven classical vices and virtues. The pieces were all based on a commission, begun in 1983 and completed in 1988, for an outdoor work for the Stuart Collection at the University of California, San Diego (see 395). In this seven-part, double-layered neon, installed at ceiling height, each vice (in italics) is overlaid with a virtue (in roman): FAITH over LUST, HOPE over ENVY, CHARITY over SLOTH, PRUDENCE over PRIDE, JUSTICE over AVARICE, TEMPERANCE over GLUTTONY, and FORTITUDE over ANGER. A complex lighting sequence controls alternating and simultaneous illuminations of the words in the seven pairs, each in a different scheme of two colors. See granite version (326) and Drawings, nos. 411–414.

EXHIBITIONS: Group: Saatchi Collection, London, 1989.

PUBLICATIONS: Schjeldahl 1984, unpag. (ill. no. 102).



319

**Silence Is Golden/Talk or Die** 1983

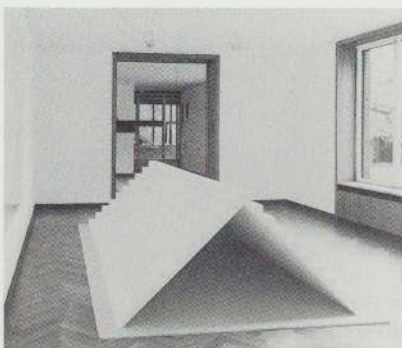
neon tubing with clear glass tubing suspension frames  
20 x 50 x 7 in. (50.8 x 127 x 17.8 cm)

Collection Jack and Sandra Guthman, Chicago

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: Nauman combines a commonplace, saccharine aphorism with an aggressive command of contrasting assumptions and finds in the conjunction a political statement of utter simplicity and fierce power. (It presages the potent call words of AIDS activism: Silence = Death.) Like many of his neons, this piece is constructed in two layers with several two-tone color schemes; it presents its "positive" message in roman letters and its "negative" message in italics. See Drawings, no. 419.

PUBLICATIONS: Morgan, "Eccentric Abstraction and Postminimalism," p. 75; Whitechapel Art Gallery, London, 1986 (solo), p. 13.



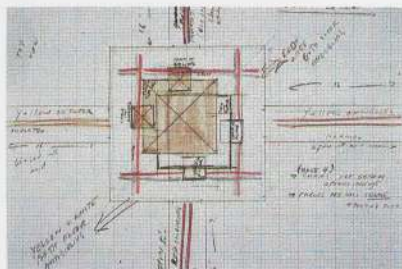
320

**Stadium Piece** 1983

wood, paint  
dimensions unknown  
Collection the artist

NOTES: This model was the first version of a proposed large-scale architectural sculpture for the University of New Mexico (see 323 for a discussion of the project and the permanent model). The open, stepped pyramid of wood was painted white on the outside and yellow on the underside and stood on a yellow painted base. The piece was built for Nauman's one-person exhibition at Museum Haus Esters in Krefeld, Germany, that year and was dismantled (in the manner of his corridor installations) at the close of the exhibition.

EXHIBITIONS: Solo: Museum Haus Esters, Krefeld, 1983, unpag.



321

**Dream Passage with Four Corridors** 1984

wallboard, wood, fluorescent lights, four steel tables, four steel chairs

111 7/16 x 488 3/4 x 488 3/4 in. (283 x 1241.5 x 1241.5 cm)

Collection Musée National d'Art Moderne, Centre Georges Pompidou, Paris

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

NOTES: This architectural installation consists of four sixteen-foot-long corridors, arranged in cruciform, that converge on a central eight-foot-square room. Within the room are four sets of welded steel tables and chairs, two of which rest on the floor and two of which are mounted upside down on the ceiling. Two of the opposing corridors are lit with yellow lights (on the ceiling in one of them, on the floor in the other), while the other pair of corridors is similarly lit on floor or ceiling with red lights. This work pursues ideas and forms developed in two earlier Dream Passage works, 301 and 302. See Drawings, nos. 443, 451, and related works 325 and 378.

EXHIBITIONS: Solo: Galeries Contemporaines, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, 1988. Group: L'Academia Foundation, Venice, 1984; Musée National d'Art Moderne, Centre Georges Pompidou, Paris, 1987, p. 260.



322

**Model for Room with My Soul Left Out, Room That Does Not Care** 1984

wood, Foamcore, wire, pencil, light bulb

60 x 60 x 60 in. (152.4 x 152.4 x 152.4 cm)

Courtesy Leo Castelli Gallery, New York

NOTES: This wall-mounted model, a view of the large-scale installation of the same title exhibited at Leo Castelli Gallery's 142 Greene Street location (see 325), functions both as a maquette and as a finished sculpture. In its central chamber is a stick figure Nauman built by wrapping wire around a broken carpenter's pencil. See related works 301, 302, 321, and 378; Drawings, nos. 452 and 453; and illus., pt. 52, p. 159.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1984. Group: Calkins Gallery, Hofstra University, Hempstead, New York, 1988.

PUBLICATIONS: Bruggen 1988, p. 77; Bruggen, "Entrance, Entrapment, Exit," p. 88; Storr, "Le Fou-Pas-Si-Saint," p. 11; Storr, "Nowhere Man," p. 87.



323

**Model for Stadium** 1984

wood, paint, plaster, yellow light

29 1/2 x 93 1/2 x 65 in. (74.9 x 237.5 x 165.1 cm)

Private collection, Belgium

PROVENANCE: [Leo Castelli Gallery, New York]; [Anthony d'Offay Gallery, London]

NOTES: This model was built for a large-scale architectural sculpture proposed for the University of New Mexico. The space underneath its sloping, stepped sides was to be illuminated with yellow light. According to Nauman, the proposal was rejected for safety reasons: it was thought that the bleacherlike steps would be too inviting for climbing. In lieu of this work, he submitted successful proposals for 378, which was completed in 1988. Nauman had previously made drawings for a circular stadium (see Drawings, nos. 446 and 447) and had even tried to cast one in fiberglass, which cracked. See related work 320 and Drawings, nos. 448 and 454-456.

EXHIBITIONS: Solo: Sperone Westwater, New York, 1984. Group: University Art Museum, University of New Mexico, Albuquerque, 1984; Butler Institute of American Art, Youngstown, 1987; Museum of Art, Fort Lauderdale, 1987.

PUBLICATIONS: Museum of Modern Art, New York, 1985, unpag.



324

**One Hundred Live and Die** 1984

neon tubing with clear glass tubing on metal monolith

118 x 132 1/4 x 21 in. (299.7 x 335.9 x 53.3 cm)

Collection Fukutake Publishing Co., Ltd., Naoshima Contemporary Art Museum, Kagawa, Japan

PROVENANCE: [Leo Castelli Gallery, New York]; Susan and Lewis Manilow, Chicago; [Sotheby's, New York]

NOTES: This billboard-size work in multicolored neon displays what Nauman calls "lists of human attributes and actions." One hundred three-word commands—all ending in either LIVE or DIE—are written in two superimposed layers of variously colored neon. The individual phrases, arranged in four vertical columns, are programmed to flash on and off in complex patterns. Each of the often violent imperatives has its opposite adjacent to it in the next column: LOVE AND DIE—LOVE AND LIVE; HATE AND DIE—HATE AND

LIVE, FUCK AND DIE—FUCK AND LIVE. Nauman used the text of this work in the audio component of 332. When the piece was sold at auction in 1992, it fetched a record price for the artist's work. See Drawings, nos. 420 and 421; Prints, no. 51; and illus., pl. 53, p. 160.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1984. Group: Sala d'Exposicions de la Fundació Caixa de Pensions, Barcelona, 1990, p. 12.

PUBLICATIONS: Bruggen 1988, p. 161 and dust jacket; Storr, "Le Fou-Pas-Si-Saint," p. 9; Storr, "Nowhere Man," p. 72; Vachtova, "Der Körper als Kunststück," p. 141; Whitechapel Art Gallery, London, 1986 (solo), p. 20; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 33; Varnedoe and Gopnik 1990, p. 400; sales cat., Sotheby's, New York (Contemporary Art Part I), Nov. 17, 1992, no. 67.



325

### Room with My Soul Left Out, Room That Does Not Care

1984

celotex, steel grate, yellow lights

408 x 576 x 366 in. (1036.3 x 1463 x 929.6 cm)

Collection the artist

NOTES: This large-scale sculptural environment is the fourth of Nauman's Dream Passage works, all of which have varying numbers of long corridors leading to a central square chamber. (See 301 for a discussion of the series.) As in the model for the piece (322), six corridors converge on an empty chamber, four horizontally and two vertically. Nauman was able to construct this work at the Leo Castelli Gallery by replacing a trapdoor in the floor with a metal grill, beneath which the sixth shaft descends. The central space is eerily illuminated by yellow lights mounted alternately on the tops and bottoms of the adjacent corridor walls. The title and overall design of the work derive from a misattribution of a work at Leo Castelli Gallery to Nauman by the collector Giuseppe Panza di Biumo. As Nauman recalls, "Panza had sent Leo a letter wanting to buy a certain number of works by a certain number of artists. Panza wrote the title and drew a diagram of a cruciform shape with a light bulb." Although the work in question was not his, Nauman liked the title and used it for this work. While it is a finished work in its own right, the piece was intended as a model for an outdoor version forty-eight feet high, long, and wide. The exterior version, entitled *Center of the Universe*, was realized in poured concrete at the University of New Mexico in 1988 (378). See illus., p. 48.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1984.

PUBLICATIONS: Bruggen 1988, p. 76; Bruggen, "Entrance, Entrapment, Exit," p. 88; Cornwell, "A Question of Public Interest," pp. 40–41; Princenthal, "Nauman: Sperone Westwater and Leo Castelli," p. 137; Ratcliff, "Nauman at Castelli Greene Street and Sperone Westwater," p. 151; Storr, "Nowhere Man," p. 87; Whitechapel Art Gallery, London, 1986 (solo), unpag.; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 16; Museum of Contemporary Art, Los Angeles, 1987, p. 207.



326

### Seven Virtues/Seven Vices 1983–1984

granite

seven parts: *Prudence/Pride*: 23 3/4 x 75 in. (60.3 x 190.5 cm); *Fortitude/Anger*: 23 3/4 x 80 3/4 in. (60.3 x 205.1 cm); *Faith/Lust*: 23 3/4 x 47 1/4 in. (60.3 x 120 cm); *Hope/Envy*: 23 3/4 x 47 1/4 in. (60.3 x 120 cm); *Charity/Sloth*: 23 3/4 x 94 1/2 in. (60.3 x 240 cm); *Temperance/Gluttony*: 23 3/4 x 94 1/2 in. (60.3 x 240 cm); *Justice/Avarice*: 23 3/4 x 60 5/8 in. (60.3 x 154 cm)

Collection The Edward R. Broida Trust

PROVENANCE: [Sperone Westwater, New York]

NOTES: On each of these seven granite slabs (four of which are pictured here, below), a virtue (in roman capital letters) is engraved over a vice (in italic capital letters). The superimpositions created by the pairings listed above—which are not always conventional moral oppositions—are sometimes unintelligible and sometimes create new words. (The Faith/Lust combination seems to read FLAUTISH.) The work has its genesis in a 1983 commission for a neon piece for the Stuart Collection at the University of California, San Diego (see 395). See also the related neon work 318 and Drawings, nos. 411–414. A German version in granite, entitled *Tugenden und Laster*, is currently being produced.

EXHIBITIONS: Solo: Sperone Westwater, New York, 1984.

PUBLICATIONS: Bruggen 1988, pp. 167–169; Cornwell, "A Question of Public Interest," pp. 43–45; Jones, "Bruce Nauman," p. 4; Silverthorne, "To Live and to Die," pp. 22–23; Vachtova, "Der Körper als Kunststück," p. 141; Welish, "Who's Afraid of Verbs," p. 84; Museum für Gegenwartskunst, Basel, 1986 (solo), p. 18; Whitechapel Art Gallery, London, 1986 (solo), unpag.







327

**Square, Triangle, Circle** 1984

plaster, wood, metal

45 x 242 x 242 in. (114.3 x 614.7 x 614.7 cm)

Collection Emanuel Hoffmann-Stiftung Basel, Museum für Gegenwartskunst, Basel, 1986.9

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: Two identically shaped tunnel forms are propped perpendicularly on top of each other, their ends supported by wood scraps or sawhorses. According to Nauman, this work is the last of the models for tunnels series in which he torqued, twisted, and skewed various geometric forms. Here the tunnels transform seamlessly along their lengths from triangle to circle to square. See Drawings, no. 399.

EXHIBITIONS: Solo: Whitechapel Art Gallery, London, 1986, unpag.

PUBLICATIONS: Bruggen 1988, p. 75; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 44; Museum für Gegenwartskunst, Basel, 1991, p. 343.



328

**Trust Me Only Big Studio 1984** 1984

neon tubing with clear glass tubing suspension frames

42 x 42 x 8 in. (106.7 x 106.7 x 20.3 cm)

Present location unknown

PROVENANCE: [Sotheby's, London]

NOTES: According to Nauman, the source for this cruciform, wall-mounted neon sign composed of the phrases TRUST ME ONLY (running horizontally) and BIG STUDIO 1984 (running vertically) was an idea for an unrealized edition of pocket knives, to be marked with this logo and commemorating the year 1984 (a reference to the novel of the same name by George Orwell). Nauman, who has made knives since his Boy Scout days, planned to write these phrases on the blade. See Drawings, nos. 463–465.

EXHIBITIONS: Solo: Sperone Westwater, New York, 1984. Group: Sperone Westwater, New York, 1985; L.A. Louver, Venice, 1986.

PUBLICATIONS: Sales cat., Sotheby's, London (Whitechapel Benefit Auction), July 1, 1987, no. 760.



329

**For W. J. H.** 1984

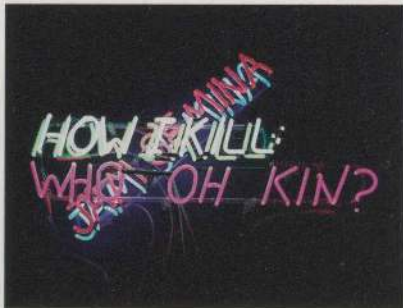
neon tubing with clear glass tubing suspension frames

20 x 32 x 7 1/2 in. (50.8 x 81.3 x 19.1 cm)

Anne and William J. Hokin Collection, Chicago

PROVENANCE: [Margo Leavin Gallery, Los Angeles]

NOTES: This commissioned neon work scrambles the letters in the Chicago collector William James Hokin's name to create the phrases HOW I KILL, WHO OH KIN? and JAM SEMINA. The work, which was first a drawing (Drawings, no. 471) and later a sculpture, was a response to Hokin's request that Nauman create his portrait. See Nauman's other name anagrams in neon, 215 and 219.



330

**White Anger, Red Danger, Yellow Peril, Black Death** 1984

steel, aluminum, cast iron, paint, wire

diam.: approx. 168 in. (426.7 cm)

Collection The Museum of Modern Art, New York, Fractional Gift of Werner and Elaine Dannheisser, New York

PROVENANCE: [Leo Castelli Gallery, New York]; Robin Symes; [Sotheby's, New York]; [Sperone Westwater, New York]

NOTES: In this work, two crossed steel I-beams and four welded steel chairs in various states of deconstruction (seatless, legless, backless) are suspended from the ceiling by cables. One beam skewers a red-painted chair at one of its ends and a yellow-painted chair near its midpoint, while a black-painted chair is impaled on one end of the other beam. A white chair—barely recognizable as such—hangs near the piece on its own cable and can be swung to crash into the structure. The work's title makes multivalent reference to colors as actual hues, as signs of race, and as attributes of emotions and fearful situations. See the related neon work 352; Drawings, nos. 461 and 462; and illus., pp. 100–101.

EXHIBITIONS: Solo: Sperone Westwater, New York, 1984.

PUBLICATIONS: Bruggen 1988, pp. 86–87; Adams, "The Nauman Phenomenon," p. 123; Whitechapel Art Gallery, London, 1986 (solo), unpag.; Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 17; sales cat., Sotheby's, New York (Contemporary Art, Part I), May 2, 1989, no. 85.





331

**Big Welcome** 1985

neon tubing mounted on aluminum panel  
two parts: 38 x 60 x 16 in. (96.5 x 152.4 x 40.6 cm) each  
Private collection, Courtesy Anthony d'Offay Gallery, London

**PROVENANCE:** [Leo Castelli Gallery, New York]

**NOTES:** This animated neon work is mounted on two double-sided panels. Both sides of the first panel show pairs of shaking hands. On one side of the second panel, a hand greets a penis as it rises and falls, while on the other side two penises gain and lose erections. This work can be installed in several ways: on opposite sides of a wall in two separate rooms so that it is impossible to see both panels at the same time; in two separate rooms where the viewer can peer through a doorway to catch glimpses of both; or, as originally installed at Leo Castelli Gallery, on both the inside and outside of an exterior wall near a window (with the panel containing only hands placed outside) so that both can be seen simultaneously, at least from the interior space. These images are related both to an unrealized public commission (see discussion in 351) and to drawings made in 1984 and 1985 that show bodies in various—often sexual—postures. See also 344 and Drawings, nos. 482 and 485–487.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1985; Anthony d'Offay Gallery, London, 1989. Group: Kent Gallery, New York, 1988.

**PUBLICATIONS:** Bruggen 1988, pp. 92–93.



332

**Chambres d'Amis (Krefeld Piece)** 1985

installation of videotapes, audiotape, neon  
dimensions variable  
Collection Gerald S. Elliott, Chicago

*Good Boy Bad Boy*

two color video monitors, two videotape players, two videotapes (color, sound)

*One Hundred Live and Die*

audiotape played in a room

*Hanged Man*

neon tubing mounted on metal monolith  
86 5/8 x 55 x 10 3/4 in. (220 x 139.7 x 27.3 cm)  
Edition 1/3



**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; [Leo Castelli Gallery, New York]

**ALTERNATE TITLES:** Chambres d'Amis; Untitled; Museum Haus Esters Installation; The Krefeld Piece

**NOTES:** This work was originally constructed as an untitled installation in three rooms, each opening onto a long corridor, at the Museum Haus Esters in Krefeld, Germany (see Drawings, no. 513, and illus., pl. 54, p. 161). The first room was empty except for wall-mounted audio speakers, which broadcast a chorus of voices chanting (in German) the text that appears on the related neon *One Hundred Live and Die* (see 324). In the second room the video installation *Good Boy Bad Boy* was presented on two pedestal-mounted monitors (see 337 and illus., pl. 55, p. 162, as well as the related neon 370). A woman on one monitor and a man on the other simultaneously (although not synchronously) recite a hundred-line litany of comments on the human condition. This text, written in four-line stanzas that repeat the same conjugation pattern, describes complex human emotions and activities in simple declarative sentences: "I was a good boy. You were a good boy. We were good boys. That was good. / I was a good girl. You were a good girl. We were good girls. That was good. . . ." In the third room was the animated neon *Hanged Man* (see 338 and illus., pl. 55, p. 163), which, like the children's word game Hangman from which its title and form are derived, shows a stick figure assembled fragment by fragment until it is complete and "hung." (In Nauman's version, sex and death are graphically linked as the hanged man gains an erection.) Although the three works that constitute the piece have been exhibited separately under their individual names, the three-part installation came to be known as "Krefeld Piece" after its exhibition in that city. When the work was shown (as pictured here) in three separate rooms of the home of Mr. and Mrs. Serweytens de Merx in Ghent the following year as part of the exhibition "Chambres d'Amis," Nauman decided to adopt the title of the show for the piece. For that exhibition, a Flemish version of the audiotape, *100 Leef en Sterf*, was played; an English version was produced for the Whitney Museum exhibition of the installation.

**EXHIBITIONS:** Solo: Jean Bernier, Athens, 1986. Group: Museum Haus Lange and Museum Haus Esters, Krefeld, 1985, pp. 42–43; Museum van Hedendaagse Kunst, Ghent, 1986, p. 161; Whitney Museum, New York, 1987, pp. 95–97; Art Institute of Chicago, 1990, pp. 84–85.

**PUBLICATIONS:** Bruggen 1988, pp. 280–283; Dercon, "Keep Taking It Apart," p. 69.



333

**Double Poke in the Eye II** 1985

neon tubing mounted on aluminum monolith  
 neon tubing: 14 x 29 x 3 in. (35.6 x 73.7 x 7.6 cm); 24 x 36 x 9 1/4 in. (61 x 91.4 x 23.5 cm) overall  
 Published by Brooke Alexander Inc., New York  
 Edition of forty, plus eight artist's proofs

**NOTES:** This animated sign in blue, red, purple, green, orange, and yellow neon shows two opposed heads with disembodied hands—index fingers extended—jabbing each other in the eye. According to Nauman, it is based on the expression "better than a poke in the eye [with a sharp stick]." While the heads and eyes are always illuminated, the hands flicker on and off, creating the effect of movement. The edition was sold to benefit the New Museum of Contemporary Art, New York. The numeral two in the title stems from the fact that a drawing for another version exists (Drawings, no. 497). See related Drawings, nos. 498 and 499, and Nauman's other neon works portraying heads and hands (334, 335, and 354).

**EXHIBITIONS:** Solo: Leo Castelli and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (Donald Young Gallery only), p. 127; Steinberg Hall, Washington University Gallery of Art, St. Louis, 1993. Group: Daniel Buchholz, Cologne, 1987; Leo Castelli Gallery, New York, 1987 ("Art against Aids"); Josh Baer Gallery, New York, 1987; Everson Museum of Art, Syracuse, 1987, p. 144; Cleveland Museum of Art, 1987; Indianapolis Center for Contemporary Art, Herron Gallery, 1988; Kent Gallery, New York, 1988; La Cité des Arts et des Nouvelles Technologies de Montréal, 1988, p. 76; Brooke Alexander Editions, New York, 1989 ("Selected Multiples"); Hirschi and Adler Modern, New York, 1990.

**PUBLICATIONS:** *Parkett*, no. 10 (September 1986), p. 16.



334

**Double Slap in the Face** 1985

neon tubing mounted on metal monolith  
 approx. 31 1/2 x 49 1/2 x 5 in. (80 x 125.7 x 12.7 cm)  
 Edition of five

1/5 Private collection, Switzerland

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; [Galerie Micheline Szwajcer, Antwerp]

2/5 Froehlich Collection, Stuttgart

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; [Galerie Micheline Szwajcer, Antwerp]; [Anthony d'Offay Gallery, London]; [Luhning Augustine Gallery, New York]; [Anthony Meier Fine Arts, San Francisco]

3/5 Private collection, Germany

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; Froehlich Collection, Stuttgart; [Donald Young Gallery, Chicago]; First Bank, Minneapolis; [Louis Bofferding, New York]; [Jan Eric Lowenadler, New York]; [Anthony Meier Fine Arts, San Francisco]; Constantin van Haefton, New York

4/5 Private collection, Athens

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; [Jean Bernier, Athens]

5/5 Froehlich Collection, Stuttgart

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; Mr. and Mrs. Ernest Delville, Glabais, Belgium; [Catherine Duret, Geneva]

**ALTERNATE TITLES:** Slapping Faces; Two Men Slapping Faces; Double Smash in the Face

**NOTES:** This piece resembles Nauman's animated neon signs made the same year that show disproportionately large hands waving or poking various body orifices (see 333, 335, 340, 344, 351, and 354). Drawings, nos. 491 and 508, are specifically related to the idea of slaps in the face.

**EXHIBITIONS:** Solo: Jean Bernier, Athens, 1986.



335

**Eating Buggers (Version II)** 1985

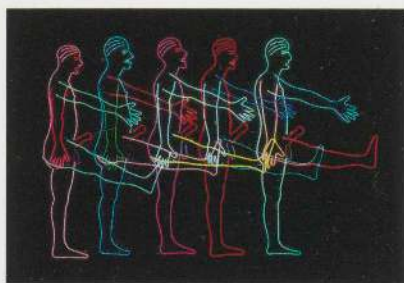
neon tubing mounted on aluminum monolith  
 24 x 36 x 9 in. (61 x 91.4 x 22.9 cm)  
 Courtesy Anthony d'Offay Gallery, London

**PROVENANCE:** [Leo Castelli Gallery, New York]; John Lawrence, New York; [Hirschi and Adler Modern, New York]; [Sotheby's, London]

**NOTES:** In 1985 Nauman made a series of drawings that were inspired in part by the fact that his daughter, Zoe, could stretch her tongue up into her nostril (see Drawings, nos. 492–496). This work was based on Drawings, no. 494. The animated sign in multicolored neon shows two opposed heads with disembodied hands that flicker on and off to create the illusion of each picking its nose and feeding boogers (idiosyncratically spelled *buggers* in the title) to the other. A version of this work with only one head (354) was not fabricated in neon until the following year.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1985.

**PUBLICATIONS:** Sales cat., Sotheby's, London (Contemporary Art, Part I), no. 50.



336

**Five Marching Men** 1985

neon tubing mounted on aluminum monolith  
79 1/4 x 129 1/8 x 11 1/2 in. (201.3 x 328 x 29.2 cm)

Private collection, Los Angeles. Courtesy L.A. Louver, Venice, California

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Galerie Yvon Lambert, Paris]; [L.A. Louver, Venice, California]

**NOTES:** This animated sign in multicolored neon, which flashes on and off in a complex pattern, shows five naked men whose arms, legs, and penises swing up and down in a kind of demented goose step. According to Nauman, these figures recall the clowns of the proto-Surrealist French playwright Alfred Jarry. See Drawings, no. 504, and the related work in neon of the same year, 341.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1985. Group: Galerie Roger Pailhas, Marseilles, 1986; Louver Gallery, New York, 1990; L.A. Louver, Venice, 1990.

**PUBLICATIONS:** Bruggen 1988, p. 97.



337

**Good Boy Bad Boy** 1985

two color video monitors, two videotape players, two videotapes (color, sound)  
dimensions variable

Published by Castelli-Sonnabend Videotapes and Films, New York, and Donald Young Gallery, Chicago  
Edition of forty

**PROVENANCE:** [Donald Young Gallery, Chicago]

**NOTES:** Originally exhibited as one part of the multimedia installation 332, this work, commissioned by Donald Young, consists of two videotapes played simultaneously on two monitors set on pedestals approximately forty-five inches high and separated by a distance of two to ten feet. One monitor displays a woman, the other, a man. Both are seen against a dark background with their upper bodies or just their faces filling the screen, and both recite the following speech:

I was a good boy. You were a good boy. We were good boys. That was good. / I was a good girl. You were a good girl. We were good girls. That was good. / I was a bad boy. You were a bad boy. We were bad boys. That was bad. / I was a bad girl. You were a bad girl. We were bad girls. That was bad. / I am a virtuous man. You are a virtuous man. We are virtuous men. This is virtue. / I am a virtuous woman. You are a virtuous woman. We are virtuous women. This is virtue. / I am an evil man. You are an evil man. We are evil men. This is evil. / I am an evil woman. You are an evil woman. We are evil women. This is evil. / I'm alive. You're alive. We're alive. This is our life. / I live the good life. You live the good life. We live the good life. This is the good life. / I have work. You have work. We have work. This is work. / I play. You play. We play. This is play. / I'm having fun. You're having fun. We're having fun. This is fun. / I'm bored. You're bored. We're bored. Life is boring. / I'm boring. You're boring. We're boring. This is boring. / I have sex. You have sex. We have sex. This is sex. / I love. You love. We love. This is our love. / I hate. You hate. We hate. This is hating. / I like to eat. You like to eat. We like to eat. This is eating. / I like to drink. You like to drink. We like to drink. This is drinking. / I like to shit. You like to shit. We like to shit. This is shitting. / I piss. You piss. We piss. This is piss. / I like to sleep. You like to sleep. We like to sleep. Sleep well. / I pay. You pay. We pay. This is payment. / I don't want to die. You don't want to die. We don't want to die. This is fear of death.

Because the actors (Joan Lancaster and Tucker Smallwood) recite their lines at different speeds and in different styles, these are almost never heard in unison. This work represents Nauman's return to the medium of video after a hiatus of twelve years and is the first of many projects shot at Video D Studios, New York, in a collaboration with Dennis Diamond that continues to the present. The return was prompted by his feeling that the neons posed too many restrictions for telling stories with words and figurative elements. "I had to go back and remind myself of how I had used figures before in video and sculpture to allow myself to make these things. I had some sense of how they could be shown without them being stuck in a video room someplace. I wanted to show them as a piece—even though they had no objects." Nauman also says he chose not to use himself as a performer "to remove myself as an object." See *illus.*, pl. 55, p. 162. The text of this work is written out in the neon 370.

**EXHIBITIONS:** Solo: Leo Castelli and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (Donald Young Gallery only); Museum für Gegenwartskunst, Basel, 1990, no. 1, p. 25; Ydessa Hendeles Art Foundation, Toronto, 1992. Group: Museum des 20. Jahrhunderts, Vienna, 1989; Milwaukee Art Museum, 1991; Galerie Lelong, New York, 1992; Stedelijk Museum, Amsterdam, 1992, p. 289.

**PUBLICATIONS:** Dercon, "Keep Taking It Apart," pp. 60–61.



338

**Hanged Man** 1985

neon tubing mounted on metal monolith  
86 5/8 x 55 x 10 3/4 in. (220 x 139.7 x 27.3 cm)

Edition of three

1/3 Collection Gerald S. Elliott, Chicago (part of *Chambres d'Amis [Krefeld Piece]* [332])

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]; [Leo Castelli Gallery, New York]

2/3 Collection John Pappajohn, Des Moines, Iowa

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]; [Leo Castelli Gallery, New York]

3/3 Collection Micheline Szwajcer, Antwerp

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** Originally shown as part of the installation 332 but also exhibited as a work in its own right, this animated sign in multicolored neon depicts a stick figure being assembled limb by limb beneath a gallows. The pattern of illumination is as follows: first the gallows is illuminated, then tubing representing a head, arms, body, legs, and a limp penis flashes on in sequence. When this figure is complete, it turns off and a second figure in white neon flashes on, with flailing arms and legs, Xs for eyes, a pink tongue, and an erection. The images of the second and first figures then alternately flash on and off before the entire work goes dark and the sequence begins again. The stick-figure image derives from the children's spelling game in which each time a letter to a secret word is guessed incorrectly a part of a stick figure beneath a gallows is drawn. If the word has not been guessed by the time the body is complete, the figure is "hanged," and the player loses. See Drawings, no. 511 (as well as no. 513, which contains a Polaroid image of the former drawing), and illus., pl. 55, p. 163.

**EXHIBITIONS:** Solo: Whitechapel Art Gallery, London, 1986, p. 28 and unpag. Group: Galerie Micheline Szwajcer, Antwerp, 1987; Borås Konstmuseum, Borås, 1992.

**PUBLICATIONS:** Simon, "Breaking the Silence," p. 144; Fargier, "Bruce Nauman à l'Arc: No Man," p. 10; Vachtova, "Der Körper als Kunststück," p. 141; Wolfs, "Bruce Nauman: Director," p. 42; Kent Fine Art, New York, 1988, cover.



339

**Having Fun/Good Life, Symptoms** 1985

neon tubing mounted on metal monolith  
69 x 131 1/4 x 16 in. (175.3 x 333.4 x 40.6 cm)

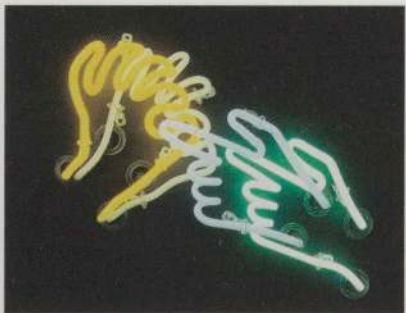
Collection The Carnegie Museum of Art, Pittsburgh, Museum Purchase, Gift of the Partners of Reed, Smith, Shaw and McClay and Carnegie International Acquisitions Fund, 85.32

PROVENANCE: [Sperone Westwater, New York]

**NOTES:** This work juxtaposes two texts arranged in two partially overlapping spirals, both written in block letters composed of two superimposed layers of multicolored neon tubing. The text in the spiral on the left reads clockwise: FEVER AND CHILLS / DRYNESS AND SWEATING / NORTH AND SOUTH / EAST AND WEST / OVER AND UNDER / FRONT AND BACK / UP AND DOWN / IN AND OUT. The text in the spiral on the right reads counterclockwise: I LIVE THE GOOD LIFE / I'M HAVING FUN / YOU LIVE THE GOOD LIFE / YOU'RE HAVING FUN / WE LIVE THE GOOD LIFE / WE'RE HAVING FUN / THIS IS THE GOOD LIFE / THIS IS FUN. The latter text derives from the video installation *Good Boy Bad Boy* (see 332 and 337) and a related neon (370). Parts of the former text derive from an article about medical symptoms recognized by Hippocrates that was sent to Nauman by its author, Dr. Jonathan Mann, an epidemiologist. See Drawings, nos. 468-470. Related works in neon incorporating spirals of text are 92 and 350.

**EXHIBITIONS:** Group: Museum of Art, Carnegie Institute, Pittsburgh, 1985, p. 250.

**PUBLICATIONS:** Bruggen 1988, pp. 26-27; Welsh, "Who's Afraid of Verbs," p. 81; Whitechapel Art Gallery, London, 1986 (solo), p. 10.



340

**Human Sexual Experience** 1985

neon tubing mounted on aluminum monolith  
17 x 23 x 9 1/2 in. (43.2 x 58.4 x 24.1 cm)

Collection Edward Ruscha, Los Angeles

PROVENANCE: [Leo Castelli Gallery, New York]

ALTERNATE TITLE: Representation of Human Sexual Experience

**NOTES:** In this animated neon work, the pointer finger of a blue hand moves in and out of the circle formed by the thumb and pointer finger of a yellow hand, which also moves back and forth. This symbolic representation of sexual intercourse is about, Nauman says, the "beautiful stuff of curves and colors and sign language—kids' sign language, innocent, funny, simple." See Drawings, no. 490, and illus., p. 86. The work is part of what Nauman calls his "pointing, poking" series of neons (see 333, 334, 335, and 354).

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1985.



341

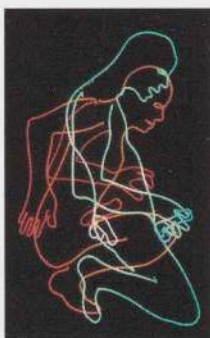
**Marching Man** 1985

neon tubing mounted on aluminum monolith  
77 x 66 x 10 in. (195.6 x 167.6 x 25.4 cm)  
Collection Hamburger Kunsthalle, Hamburg, Germany

PROVENANCE: [Leo Castelli Gallery, New York]; [Anthony d'Offay Gallery, London]

NOTES: The arms, legs, and penis of the figure in this multicolored neon sign are illuminated in sequence, creating the image of a marching sexual automaton. According to Nauman, this single figure was conceived before the series of similar figures in the related neon 336. See Drawings, nos. 502 and 503.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1985; Anthony d'Offay Gallery, London, 1989. Group: Centre International d'Art Contemporain de Montréal, 1986, p. 107; Anthony d'Offay Gallery, London, 1987, unpag.



342

**Masturbating Man** 1985

neon tubing mounted on wooden monolith  
59 1/8 x 39 3/8 x 3 13/16 in. (150 x 100 x 10 cm)  
Collection Selma and Jos Vandermolen, Ghent, Belgium

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

NOTES: A crouching, masturbating man is the subject of this animated sign in multicolored neon. The product of a series of sex drawings begun in 1984, the work is based on Drawings, nos. 480 and 481. Related neons include 343 (an image of a masturbating woman) and 346, 347, 348, and 349.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1985; Jean Bernier, Athens, 1986. Group: Galerie Ronny van de Velde, Antwerp, 1990, p. 175 (image reversed).



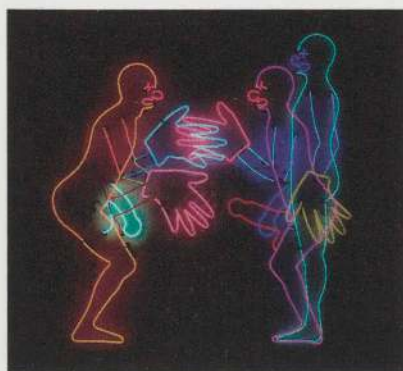
343

**Masturbating Woman** 1985

neon tubing mounted on wooden monolith  
dimensions unknown  
Private collection, Belgium

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]; [Galerie Micheline Szwajcer, Antwerp]

NOTES: A companion to 342, this animated image in multicolored neon of a masturbating woman relates to a series of figure drawings featuring images of sex and violence that Nauman began in 1984. The work is specifically based on Drawings, nos. 478 and 479, and is related to a group of other sexually themed neons (see discussion in 342).



344

**Mean Clown Welcome** 1985

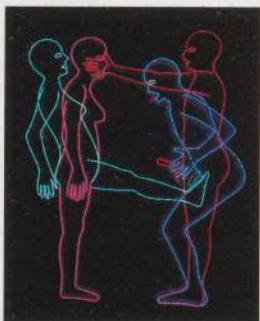
neon tubing mounted on metal monolith  
72 x 82 x 13 1/2 in. (182.9 x 208.3 x 34.3 cm)  
Collection Udo and Anette Brandhorst, Cologne

PROVENANCE: [Leo Castelli Gallery, New York]; [The Mayor Gallery, London]

NOTES: Two clowns greet each other with a handshake in this animated neon sign. As they move between standing and crouching postures, their penises alternate between flaccid and erect states. With this work, Nauman began to add clownlike features such as bulbous noses and Xs for eyes to many of his already abstracted figures. The disproportionately large hands of the clowns were transferred to neon via a cardboard template made from a hand in Drawings, no. 482. The template used to make the figures, for which Nauman traced his own outline, is the same as that used for the related neon 351. Clowns also figure as actors in a series of videotapes begun in 1987 (365, 366, 367, 369, 371, and 381). See illus., pl. 57, p. 165.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1985; Texas Gallery, Houston, 1986. Group: Mayor Gallery, London, 1988; Sprengel Museum, Hannover, 1990, pp. 46-47.

PUBLICATIONS: Bruggen 1988, p. 100; Yau, "Bruce Nauman: Leo Castelli," p. 48; Centre International d'Art Contemporain de Montréal, 1986, p. 106.



345

**Punch and Judy: Kick in the Groin, Slap in the Face** 1985

neon tubing mounted on aluminum monolith

77 x 61 x 14 in. (195.6 x 154.9 x 35.6 cm)

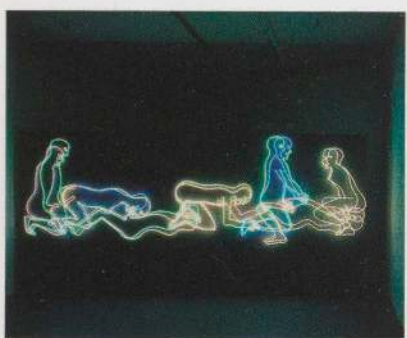
Private collection, Switzerland

**PROVENANCE:** [Leo Castelli Gallery, New York]; Private collection, Paris; [Anthony d'Offay Gallery, London]; [Anthony Meier Fine Arts, San Francisco]

**NOTES:** In this animated neon sign, two figures, seen in outline from the side, engage in a slapstick fight worthy of the eponymous puppet characters. The action, which is repeated continuously, consists of the male figure slapping the female figure in the face and the female figure kicking the male figure in the groin. See Drawings, no. 507. According to Nauman, this work's scenario is closely related to the 1986 video installation 360.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1985. Group: Museum of Fine Arts, Santa Fe, 1986, p. 12; Los Angeles County Museum, 1987, p. 70; Leo Castelli Gallery, New York, 1987; Milwaukee Art Museum, 1988, p. 94.

**PUBLICATIONS:** Bruggen 1988, p. 188; Handy, "Bruce Nauman," p. 134.



346

**Seven Figures** 1985

neon tubing mounted on wooden monolith

86 3/8 x 185 in. (220 x 469.9 cm)

Collection Stedelijk Museum, Amsterdam

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**ALTERNATE TITLES:** Porno Chain; Neon Porno Chain

**NOTES:** This large work in neon depicts seven male and female figures, all seen in outline from the side, engaged in an assembly line of orgiastic sexual activities. Drawings, no. 472, originally made reference to the grouping as a "frieze"; this word is crossed out, however, and replaced by the more directly sexual designation "chain." Studies for the neon include Drawings, nos. 474-477.

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1985; Whitechapel Art Gallery, London, 1986, p. 27. Group: Borås Konstmuseum, Borås, 1992, p. 71.

**PUBLICATIONS:** Silverthorne, "To Live and to Die," p. 29; Fischer 1993, p. 238.



347

**Sex and Death** 1985

neon tubing mounted on aluminum monolith

72 x 96 x 11 1/2 in. (182.9 x 243.8 x 29.2 cm)

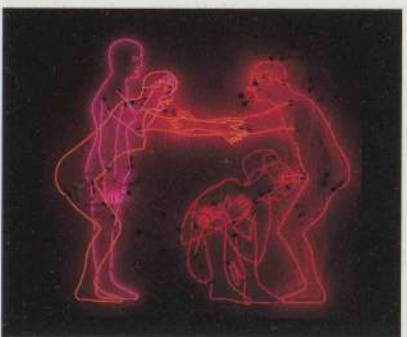
Collection Annick and Anton Herbert, Ghent, Belgium

**PROVENANCE:** [Leo Castelli Gallery, New York]

**NOTES:** Here, two male figures, each seen in outline from various points of view, turn to face each other. When this happens, the left-hand figure brandishes a gun, the right-hand figure a knife. Both figures have erections in their aggressive stances and limp penises in their relaxed ones. Here, as Nauman says, "males are pointing all their weapons at each other." See Drawings, no. 506, and the related neons 345 and 348.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1985; Texas Gallery, Houston, 1986.

**PUBLICATIONS:** Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 33; Museum für Gegenwartskunst, Basel, 1990 (solo), p. 22.



348

**Sex and Death by Murder and Suicide** 1985

neon tubing mounted on aluminum monolith

75 3/8 x 75 3/8 x 12 in. (191 x 191 x 30.5 cm)

Collection Emanuel Hoffmann-Stiftung Basel, Museum für Gegenwartskunst, Basel

**PROVENANCE:** [Leo Castelli Gallery, New York]

**NOTES:** In this work in red, orange, and pink neon animated by a complex electrical program, a male and female figure seen in outline stand facing each other. The figures gesture to each other, brandish weapons (the woman holds a knife, the man a gun), and then turn the weapons on themselves. At one point in the program, seated and crouching figures are illuminated immediately in front of the standing figures (these new pairs forming same-sex couples) and engage in oral intercourse with them. As in other neon works of the same year, the eyes of the figures alternate between round forms and Xs (the latter derived from Nauman's clown drawings), and the male figure's penis alternates between erection and limpness. See Drawings, no. 505, and the related neons 345 and 347.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1985. Group: Centre International d'Art Contemporain de Montréal, 1986.

PUBLICATIONS: Bruggen 1988, pp. 94–95; Adams, "The Nauman Phenomenon," p. 124; Bruggen, "Entrance, Entrapment, Exit," p. 92; Goodman, "From Hand to Mouth," p. 44; Museum für Gegenwartskunst, Basel, 1991, p. 343.



349

**Sex and Death/Double "69"** 1985

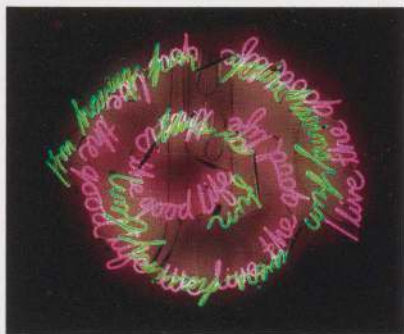
neon tubing mounted on aluminum monolith  
85 x 53 x 12 in. (215.9 x 134.6 x 30.5 cm)  
Collection Claude Berri, Paris

PROVENANCE: [Leo Castelli Gallery, New York]; [Galerie Elisabeth Kaufmann, Zurich]

NOTES: In this work, two pairs of figures, one standing right side up and one hanging upside down, engage in mutual oral sex, or "69." The gender of the figures, seen in profile, changes as superimposed layers of neon are illuminated. Nauman recalls that this neon was made at approximately the same time as 345. He had "cut out a bunch of cardboard silhouettes—male and female, legs and arms, and bodies" and combined them in various ways in studies for neons. This work is based on Drawings, no. 510.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1985. Group: Mary Boone Gallery, New York, 1987; Galerie Elisabeth Kaufmann, Zurich, 1988.

PUBLICATIONS: Bruggen 1988, p. 96.



350

**This Is Fun/This Is the Good Life** (script version) 1985

neon tubing with clear glass tubing suspension frame  
36 x 43 x 5 in. (91.4 x 109.2 x 12.7 cm)

San Francisco Museum of Modern Art. Purchased through a gift of Dr. and Mrs. Allan Roos

PROVENANCE: [Leo Castelli Gallery, New York]; [Donald Young Gallery, Chicago]

NOTES: This work consists of two superimposed, partially overlapping spirals of cursive text. The spiral turning clockwise and beginning on the left reads, in green-yellow: "I'm having fun / you're having fun / we're having fun / this is fun." The spiral running counterclockwise and beginning on the right reads (with the letters upside down), in pink: "I live the good life / you live the good life / we live the good life / this is the good life." These texts switch on and off individually and together in a complex pattern, which, Nauman notes, is to be continued "forever." See Drawings, nos. 466 and 467. This work, which uses a portion of the text that appears in the video installation 337 (see also 332) and the neons 339 and 370, is related as well to another neon text-spiral, 92.

EXHIBITIONS: Solo: Donald Young Gallery, Chicago, 1985.



351

**Welcome (Shaking Hands)** 1985

neon tubing mounted on aluminum monolith  
72 x 72 x 10 in. (182.9 x 182.9 x 25.4 cm)  
Courtesy Anthony d'Offay Gallery, London

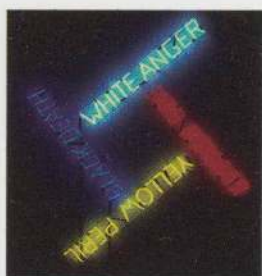
PROVENANCE: [Leo Castelli Gallery, New York]; [Donald Young Gallery, Chicago]; Saatchi Collection, London

NOTES: Two men move from standing to crouching positions to shake hands in this animated neon sign. As they change from one stance to the other, they gain and lose erections. This work is the first to be fabricated in neon among those based on a series of figurative drawings of a sexual nature begun in 1984. The image of hand-shaking was inspired by an unrealized commission for the lobby of a building in Atlantic City, New Jersey, which was to have been a sign displaying the word WELCOME and waving hands (see Drawings, no. 482). The shape of the figures is derived from templates Nauman made of his own body. See also 331 and 344.

EXHIBITIONS: Solo: Donald Young Gallery, Chicago, 1985; Whitechapel Art Gallery, London, 1986, unpag. Group: Donald Young Gallery, Chicago, 1985; Saatchi Collection, London, 1989.

PUBLICATIONS: Schenker, "Museum für Gegenwartskunst," p. 94; Wolfs, "Nauman: Director of Violent Incidents," pp. 52–53.





352

**White Anger, Red Danger, Yellow Peril, Black Death** 1985

neon tubing with clear glass tubing suspension frames

86 1/2 x 80 in. (219.7 x 203.2 cm)

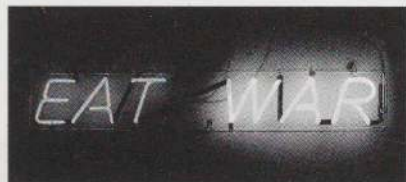
The Rivendell Collection, Bard College, Annandale-on-Hudson, New York

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: In this work, the four phrases of the title are illuminated in their respective colors of neon (with the black actually dark blue). It is based on two drawings of the same title (Drawings, nos. 461 and 462) and is related to the suspended sculpture made of steel I-beams and chairs, also of the same title (330).

EXHIBITIONS: Group: Whitney Museum, New York, 1985.

PUBLICATIONS: Bruggen 1988, pp. 86–87; Whitechapel Art Gallery, London, 1986 (solo), unpag.



353

**Eat War** 1986

neon tubing with clear glass tubing suspension frame

5 3/8 x 31 1/4 x 2 in. (13.7 x 79.4 x 5.1 cm)

Edition of three

1/3 Collection Paul and Carol Meringoff

PROVENANCE: [Leo Castelli Gallery, New York]; [Margo Leavin Gallery, Los Angeles]; [Rhona Hoffman Gallery, Chicago]; [Josh Baer Gallery, New York]; [Carol Goldberg, New York]

2/3 Herbert and Phoebe Chason Collection

PROVENANCE: [Leo Castelli Gallery, New York]; [Estelle Schwartz, New York]

3/3 Collection Hussenot, Paris

PROVENANCE: [Leo Castelli Gallery, New York]; [Margo Leavin Gallery, Los Angeles]

NOTES: The work derives from a mistake made by the art dealer Angela Westwater when she conflated the titles of two of Nauman's earlier neons, *Eat/Death* (211) and *Raw/War* (186). The new title appealed to the artist, and he used it for this neon edition. Edition numbers 1/3 and 3/3 have been reversed in some records.

EXHIBITIONS: Group: Emily Lowe Gallery, Hofstra University, Hempstead, 1986; Thomas Segal Gallery, Boston, 1986; Josh Baer Gallery, New York, 1987; Margo Leavin Gallery, Los Angeles, 1988.

354

**Eating Buggers (Version I)** 1986

neon tubing mounted on aluminum monolith

24 x 36 x 9 in. (61 x 91.4 x 22.9 cm)

Private collection, Paris

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]; [Anthony d'Offay Gallery, London]

NOTES: Two unique neons derive from the Eating Buggers (a misspelling of *boogers*) series of drawings (Drawings, nos. 492–496). This piece, sometimes referred to as Version I and based on Drawings, no. 493, presents a single head with a disembodied hand inserting two of its fingers into nose and mouth; it is mounted on a black aluminum panel. *Eating Buggers* (Version II), which was fabricated a year earlier in 1985 (see 335), presents two heads on a white aluminum panel.

355

**Human Nature/Knows Doesn't Know** 1983/1986

neon tubing with clear glass tubing suspension frames

90 x 90 x 14 in. (228.6 x 228.6 x 35.6 cm)

Froehlich Collection, Stuttgart

PROVENANCE: [Leo Castelli Gallery, New York]; [Carpenter and Hochman, Dallas/Donald Young Gallery, Chicago]; [Donald Young Gallery, Chicago]

NOTES: This neon superimposes the text and form of the three-bladed word sign 304 over the X-shaped text and form of 308. See also 306, which adds yet a third neon layer to the two included here. Conceived as a part of the 1983 series, this piece was not fabricated until 1986.

EXHIBITIONS: Group: Martin-Gropius-Bau, Berlin, 1993, no. 215, unpag.



356

**Read Reap** 1986

neon tubing on metal monolith

78 x 78 in. (198.1 x 198.1 cm)

Collection Chase Manhattan Bank, N. A., New York

**PROVENANCE:** [Leo Castelli Gallery, New York]; Private collection, Paris; [Leo Castelli Gallery, New York]**NOTES:** The two words of the title are arranged in an X configuration (READ presented forward, and REAP in mirror writing). The use of multiple bands of neon and serifed letters is distinct from Nauman's typical single- or double-lined treatment. The word *reap* may derive from the simple substitution of the last letter in *read* or from a set of drawings from 1983 entitled *Dream Reaper* (Drawings, nos. 416 and 428). The cardplayer's expression "Read 'em and weep" has also been cited by Nauman. See Drawings, no. 417.

357

**Triangle** 1977/1986

cast iron

10 3/8 x 196 7/8 x 170 1/2 in. (27 x 500 x 433 cm)

Collection Mr. and Mrs. Szwajcer, Antwerp

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; [Jean Bernier, Athens]**NOTES:** First conceived in a drawing made in 1977 (Drawings, no. 366), when Nauman was working on a series of geometric models for tunnels, this piece is part of a series of three. All were cast in iron at different times, years after the drawings for them were made. *Circle* (258) was constructed in 1978 and *Square* (391) in 1988. The three mitred iron beams that make up the construction are themselves triangular in shape.**EXHIBITIONS:** Solo: Jean Bernier, Athens, 1986.

358

**Untitled** 1986

Foamcore, cardboard, wood, rope, paint

55 1/8 x 68 3/8 x 76 3/4 in. (140 x 175 x 195 cm)

Collection Dorothee and Konrad Fischer, Düsseldorf

**NOTES:** Nauman constructed this suspended sculpture from cardboard and Foamcore forms, traced from the outlines of his own body, that he used as templates for several neon works of the previous year. He recycled leftover studio materials into sculptures in a number of other works, including 273, 278, 290, and 291.**EXHIBITIONS:** Group: Kaiser Wilhelm Museum, Krefeld, 1992, p. 29 (*Wie Vorstellung Form*).

359

**Untitled (Ring)** 1986

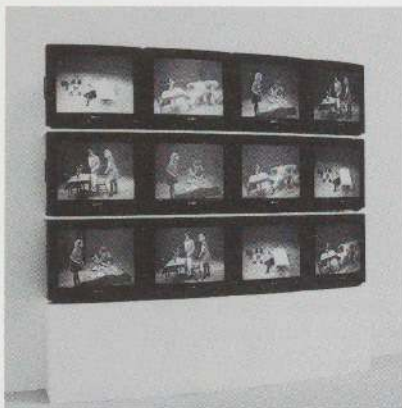
cast iron

2 1/2 x 24 x 24 in. (6.4 x 61 x 61 cm)

Published by Gemini G.E.L., Los Angeles

Edition of twenty-five

**NOTES:** The shape of this two-foot-diameter ring shifts from triangular to square to circular in a seamless gesture. Nauman earlier made a series of large-scale plaster-and-wood models for tunnels in which he used similar internal geometric variations (see discussion in 287). The cast iron here has a grit-blast finish. See also Prints, nos. 38–40.**EXHIBITIONS:** Solo: Castelli Graphics and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (Donald Young Gallery only), p. 128.**PUBLICATIONS:** *Selected Prints and Multiples IV*, unpag. (ill. no. 176).



360

**Violent Incident** 1986

twelve color video monitors, four videotape players, four videotapes (color, sound)  
 approx. 102 1/8 x 105 x 18 1/2 in. (259.4 x 266.7 x 47 cm) overall  
 Collection Tate Gallery, London, Purchased (Grant-in-Aid) 1993

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]; Saatchi Collection, London

NOTES: The action depicted in these four videotapes, played simultaneously on twelve monitors, consists of permutations on a single scenario, described by Nauman as follows: "Two people come to a table that's set for dinner with plates, cocktails, flowers. The man holds the woman's chair for her as she sits down. But as she sits down, he pulls the chair out from under her and she falls on the floor. He turns around to pick up the chair, and as he bends over, she's standing up, and she gooses him. He turns around and yells at her—calls her names. She grabs the cocktail glass and throws the drink in his face. He slaps her, she knees him in the groin and, as he's doubling over, he grabs a knife from the table. They struggle and both of them end up on the floor. . . . the action takes all of about 18 seconds" (Simon, "Breaking the Silence," p. 148). Of the videotapes that comprise the installation, the first contains repetitions of the sequence described above but with the actors reversed (the woman pulls the chair out from under the man); the second contains rehearsal material, with directorial instructions heard on the sound track, as well as colorized versions of both the sequence in which the man pulls out the chair and the sequence in which the woman pulls out the chair; the third contains repetitions of the man pulling the chair out from under the woman; and the fourth contains alternating slow-motion versions of both the man-pulling-chair segment and the woman-pulling-chair segment, with a voice-over of the timing on the sound track. The tapes were shot using professional actors (Debbie Taylor and Dean Wells) at Video D Studios in New York City. The action was filmed in one continuous shot that moves around the table and then up in a spiraling movement. See illus., pl. 58, p. 166. See also the thirty-minute single-channel version issued as an edition (361), and a similar scenario of cruel humor-turned-violent in the 1985 neon *Punch and Judy: Kick in the Groin, Slap in the Face* (345).

EXHIBITIONS: Solo: Whitechapel Art Gallery, London, 1986; Museum für Gegenwartskunst, Basel, 1990, no. 2, p. 26. Group: Saatchi Collection, London, 1989.

PUBLICATIONS: Bruggen 1988, p. 192; Simon, "Breaking the Silence," p. 148; Wolfs, "Nauman: Director of Violent Incidents," p. 51; Kölnischer Kunstverein, Kunstation St. Peter, and DuMont Kunsthalle, Cologne, 1989, p. 217.



361

**Violent Incident: Man-Woman Segment** 1986

videotape (color, sound)  
 30 min.  
 Published by Parkett, Zurich  
 Edition of two hundred, signed and numbered

NOTES: This edition extracts one of the four videotapes of 360 (a repetition of the segment in which the man pulls the chair out from under his female dinner companion).

PUBLICATIONS: Wolfs, "Nauman: Director of Violent Incidents," pp. 43, 46; *Parkett*, no. 10 (September 1986) cover, inside front cover, and p. 3.

362

**Caffeine Dreams** 1987

six Polaroid photographs, graphite on paper  
 22 1/2 x 30 1/4 in. (57.2 x 76.8 cm)  
 Collection Stuart Regen, Santa Monica, California

PROVENANCE: [Donald Young Gallery, Chicago]

NOTES: This montage of six photographs set in two rows of three, each showing a hand, palm up or palm down, attempting (and sometimes failing) to balance a cup of coffee, relates to three other Caffeine Dreams works of the same year (363, 364, and 372). The hands are those of Nauman and his assistant Juliet Myers. The photographs for this and the other works in the series were taken by Donald Woodman. See 1 for a discussion of the recurring image of the coffee cup in Nauman's work.

EXHIBITIONS: Solo: Donald Young Gallery, Chicago, 1987.





363

**Caffeine Dreams (Version I, Horizontal)** 1987

cibachrome print

48 x 59 in. (121.9 x 149.9 cm)

Collection Barbara Balkin Cottle and Robert Cottle, Chicago

PROVENANCE: [Donald Young Gallery, Chicago]

ALTERNATE TITLE: Caffeine Dreams, AP

NOTES: Conceived as a sign for a Santa Fe, New Mexico, coffee shop, where it was presented in an outdoor display case, this image is one among the many shifting, tipping, and slipping coffee cups that recur in Nauman's oeuvre, from his earliest ceramics made at the University of California, Davis, in 1965 (1 and 2) to his videotapes of 1993 (480). Since his earliest days as an artist, he has claimed to spend much of his working time pacing in the studio and drinking coffee. This photograph was produced in two formats: this version, intended to be hung horizontally, and a vertical one (364). The image in both is the same, as is the place of signature. (Here, because of the work's orientation, it appears on the right side of the photograph.) See discussion of Caffeine Dreams series in 362.



364

**Caffeine Dreams (Version II, Vertical)** 1987

cibachrome print

60 x 48 in. (152.4 x 121.9 cm)

Private collection, Madrid

PROVENANCE: [Donald Young Gallery, Chicago]; First Bank, Minneapolis; [Louis Bofferding, New York];

[Jan Eric Lowenadler, New York]; [Brooke Alexander Gallery, New York]

NOTES: This photograph of two pairs of hands precariously balancing cups of coffee (on the inside of wrists or the backs of the hands) was produced in two formats: this vertical version and a horizontal one (363). A similar image was used for a poster announcing Nauman's one-person exhibition at the Donald Young Gallery in 1987 and for a related editioned color lithograph (Prints, p. 130). See discussion of Caffeine Dreams series in 362 and of related works in 1.



365

**Clown Torture** 1987

four color video monitors, four speakers, four videotape players, two video projectors, four videotapes (color, sound)

dimensions variable

Collection Lannan Foundation, Los Angeles

PROVENANCE: [Leo Castelli Gallery, New York]; [Donald Young Gallery, Chicago]; Private collection, Madrid; [Donald Young Gallery, Chicago]

NOTES: For this video installation on three walls of a room, two smaller monitors (one upside down and one on its side) are mounted atop two larger monitors on pedestal bases set side by side against the far wall. Ceiling-mounted video projectors beam images onto the right and left flanking walls. The work's four separate videotapes are projected on the walls or displayed on the monitors simultaneously and continuously. One of the videotapes (projected onto the left wall) contains a single sequence entitled "Clown Taking a Shit" (in which a clown is seen sitting on a toilet in a public restroom as if viewed by a surveillance camera). The other three videotapes (displayed on the four monitors and the right wall) contain the following segments, arranged in a different order on each: "Clown with Goldfish" (a clown balances a fishbowl on a pole against the ceiling until he tires and falls); "Clown with Water Bucket" (a clown walks through a door and is doused by a bucket of water rigged above); "Pete and Repeat" (a clown becomes increasingly frustrated as he recounts the story "Pete and Repeat were sitting on a fence. Pete fell off. Who was left? Repeat. Pete and Repeat were sitting on fence . . ."); and "No, No, No, No" (a clown shouts "No" in various intonations). The clown is played by Walter Stevens. Some of the images were recorded with the camera on its side; they thus appear vertical on the sideways monitor and horizontal on the upright monitors, adding to the general confusion of orientations and sounds. See related video installations 366, 367, 369, and 371; 1988 lithographs (Prints, nos. 55 and 56); and uncatalogued drawings *Clown with Video Surveillance* (1986) (watercolor, graphite, and collage on paper, 37 3/4 x 42 3/4 in. [95.9 x 108.6 cm], Collection Louisa Stude Sarofim, Houston) and *Untitled* (1987) (graphite, six Polaroids, and tape on paper, 38 1/4 x 50 in. [97.2 x 127 cm], Courtesy Anthony d'Offay Gallery, London). See also illus., pl. 59, p. 167.

EXHIBITIONS: Solo: Museum of Contemporary Art, Los Angeles, 1988; Museum für Gegenwartskunst, Basel, 1990, no. 6, unpag. (ill. no. 2 a-d). Group: Leo Castelli Gallery, New York, 1987; Whitney Museum, New York, 1989; Stedelijk Museum, Amsterdam, 1990, pp. 60-65.

PUBLICATIONS: Taubin, "Clowning Around," p. 75.



366

**Clown Torture: Dark and Stormy Night with Laughter** 1987

two color video monitors, two videotape players, two videotapes (color, sound)  
 dimensions variable

Collection Barbara Balkin Cottle and Robert Cottle, Chicago

PROVENANCE: [Leo Castelli Gallery, New York]; [Donald Young Gallery, Chicago]

NOTES: This installation consists of two video monitors facing each other on opposite sides of a room. One plays a videotape of a jester (played by Vandi Snyder) laughing. The other presents a stripe-suited clown (played by Walter Stevens) who repeats the following endlessly nested story: "It was a dark and stormy night. Three men were sitting around a campfire. One of the men said, 'Tell us a story, Jack.' And Jack said, 'It was a dark and stormy night. Three men were sitting around a campfire. One of the men said, 'Tell us a story, Jack.' And Jack said, 'It was a dark and stormy night . . .'" See uncatalogued drawing *Dark and Stormy Night with Laughter* (1987) (Polaroids and graphite on paper, 22 1/2 x 30 1/4 in. [57.2 x 76.8 cm]). Private collection. Courtesy Anthony Meier Fine Arts, San Francisco and discussion of related video installations in 365.

EXHIBITIONS: Solo: Donald Young Gallery, Chicago, 1987; Museum für Gegenwartskunst, Basel, 1990, no. 4. Group: Phoenix Art Museum, Phoenix, 1987; Museum van Hedendaagse Kunst, Ghent, 1989.



367

**Clown Torture: I'm Sorry and No, No, No, No** 1987

two color video monitors, two videotape players, two videotapes (color, sound)  
 dimensions variable

Private collection, Courtesy Thea Westreich, New York

PROVENANCE: [Leo Castelli Gallery, New York]; [Donald Young Gallery, Chicago]

NOTES: Like 366, this installation employs two monitors that face each other across a room, presenting two different "clown" videotapes simultaneously. On one screen a jester (Vandi Snyder) repeats in many different voices a text based on an apology Nauman heard a young boy make: "I'm sorry for what I did. I don't know why I did it." On the other screen a Pierrot figure (Oneida Brooks) in black and white shouts "NO, NO, NO, NO, NO . . ." See related "No" installations 365, 371, and 381 as well as the neon 316, in which related prints and drawings are discussed.

EXHIBITIONS: Solo: Daniel Weinberg Gallery, Los Angeles, 1987; Museum für Gegenwartskunst, Basel, 1990, no. 5, p. 27. Group: Setagaya Art Museum, Tokyo, 1991, p. 117.

PUBLICATIONS: Bruggen, p. 103.



368

**Dead End Tunnel Folded into Four Arms with Common Walls** 1980/1987

cast iron, steel  
 approx. 33 x 190 1/2 x 202 in. (83.8 x 483.9 x 513.1 cm)

Collection Donald Young, Seattle

NOTES: In 1980 Nauman made a sculpture of the same title in plaster propped on wood (275). As was his practice at the time, he noted the possibility of casting it in iron. Since he wished to retain the earlier work as a separate piece, when the cast was finally fabricated he made a separate wooden mold so as not to damage the plaster original.

EXHIBITIONS: Group: Donald Young Gallery, Chicago, 1988.



369

**Dirty Joke** 1987

two color video monitors, two videotape players, two videotapes (color, sound)  
 dimensions variable

Collection Elaine and Werner Dannheisser, New York

PROVENANCE: [Donald Young Gallery, Chicago]

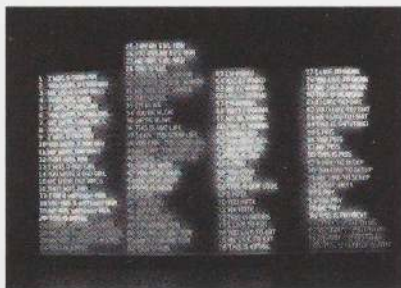
ALTERNATE TITLES: Dirty Story; Dirty Story A/Dirty Story B

NOTES: This video installation consists of a pair of stacked monitors—the bottom one right side up and facing one direction, the top one upside down and facing the opposite direction—suspended together from the ceiling by a cascade of video cables that connect to the playback equipment on the floor. Although Nauman often suspended his sculptures from the ceiling, this is the first instance in which the formal device was used with video. The videotaped material consists of a jester figure repeating a joke, interrupted by much laughter from offscreen; as in 360, rehearsal material is included as well. (Nauman's longtime assistant, Juliet Myers, is heard on the sound track, prompting the actress, Vandi Snyder.) The joke told is this:

Two newlyweds went to their hotel room. They were trying to decide how to get together. They decided to stand at opposite corners of the room, undress, and then run madly toward one another. So they did, they undressed. And they started running as fast as they could toward one another. In their excitement they missed each other. The woman went out the window. She fell six stories. Landed on an awning. Pulled herself up to the edge of the awning, looked over, and called to the bellboy: "Help! Help!" The bellboy looked up and said, "Hey lady, I'd be happy to help you, but right now we're real busy trying to get some guy on the sixth floor out of a keyhole." [Laughter]

The story is repeated with the male and female actions reversed. (The man goes out the window and the bellboy's punchline is: "I'd be happy to help you, but right now we're real busy trying to get some lady on the sixth floor off a doorknob.") See uncatalogued 1987 drawings *Clown Torture* (26 1/4 x 19 in. [66.7 x 48.3 cm]), Courtesy Daniel Weinberg Gallery, Los Angeles) and installation sketch for *Dirty Story* (ink on paper, 11 3/8 x 8 1/4 [29.5 x 21 cm]), Courtesy Galerie Konrad Fischer, Düsseldorf). See also discussion of related video installations in 365.

EXHIBITIONS: Solo: Museum für Gegenwartskunst, Basel, 1990, no. 3, p. 28. Group: Galerie Yvon Lambert, Paris, 1987.



370

### Good Boy, Bad Boy 1986-1987

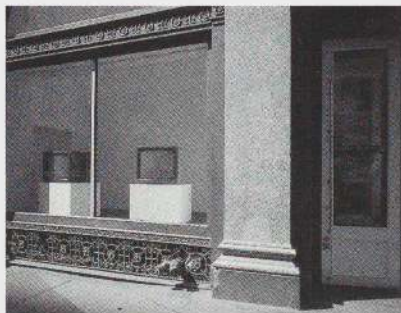
neon tubing mounted on metal monolith  
137 1/2 x 216 x 14 3/4 in. (349.3 x 548.6 x 37.5 cm)  
The Oliver-Hoffmann Collection, Chicago

PROVENANCE: [Leo Castelli Gallery, New York]; [Donald Young Gallery, Chicago]

NOTES: The hundred-line text spoken in the video installation *Good Boy, Bad Boy* (see 332 and 337) is here presented in a monumental neon.

EXHIBITIONS: Solo: Donald Young Gallery, Chicago, 1987.

PUBLICATIONS: Museum für Gegenwartskunst, Basel, 1990 (solo), p. 27; Museum of Contemporary Art, Chicago, 1988, p. 39.



371

### No, No, New Museum 1987

color video monitor, videotape player, videotape (color, sound)  
dimensions variable  
Froehlich Collection, Stuttgart

PROVENANCE: [Leo Castelli Gallery, New York]

ALTERNATE TITLES: No, No, No, No!

NOTES: According to Nauman's original instructions, this video installation calls for one monitor and one videotape (which presents a jester figure in green smock jumping and repeating the words "No, no, no, no"). The playback equipment is to be hidden from view inside a base supporting the monitor. An exterior version (preferred) or interior version is possible, both of which call for very loud sound. The piece was first installed at the New Museum of Contemporary Art in New York City, where it was placed in an existing storefront window; the sound was to be projected loudly to the exterior via speakers mounted behind grates in the wall under the window. Existing documentation of that installation (as shown here), however, shows that two monitors were used. The working title for the raw material used both in this installation and in 381 is "No, No, No, No," which has led to confusion between the two pieces.

EXHIBITIONS: Solo: Museum für Gegenwartskunst, Basel, 1986 (New Museum of Contemporary Art only).



372

### Untitled 1987

photographs and tape on paper  
22 1/2 x 30 1/4 in. (57.2 x 76.8 cm)  
Private collection, New York

PROVENANCE: [Donald Young Gallery, Chicago]

NOTES: Here, four photographs of coffee cups are taped in a pinwheel arrangement onto the center of a sheet of paper. Clockwise from the upper left, they depict a pair of upside-down ceramic cups, two cups balanced on wrists, the pair of cups right side up, and four cups balanced on wrists or backs of hands. The photographs served as raw material for a number of Caffeine Dreams works of the same year (see discussion in 362). See discussion of related images of coffee cups in 1.

EXHIBITIONS: Solo: Donald Young Gallery, Chicago, 1987.



373

**Untitled (Crossbeams)** 1987

cast iron

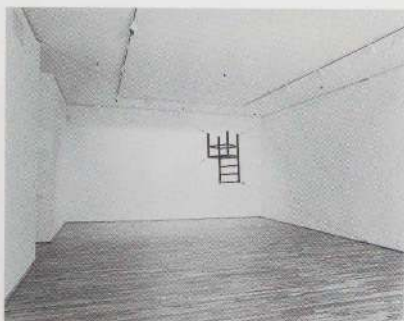
two parts:  $5 \frac{1}{8} \times 86 \frac{1}{8} \times 5$  in. (13 x 218.8 x 12.7 cm) each

Published by Gemini G.E.L., Los Angeles

Edition of twenty-five

**NOTES:** Here, two cast iron bars (with grit-blast finish) transform along their lengths from square shaped at one end to circular in the center to triangular at the opposite end. (See discussion of similarly formed models for tunnels in 287.) These are slipcased into two somewhat shorter tubes of the same changing shape. The two elements are then arranged in an X-configuration reminiscent of Nauman's suspended sculptures with two crossed steel I-beams (see, for example, 313 and 314).

**EXHIBITIONS:** Solo: Leo Castelli and Lorence-Monk, New York, and Donald Young, Chicago, 1989, p. 128. Group: Brooke Alexander Editions, New York, 1989 ("Selected Multiples"), unpag. (ill. no. 175); Hirschl and Adler Modern, New York, 1990, p. 37.



374

**Untitled (Suspended Chair, Vertical)** 1987

steel

chair:  $36 \times 17 \times 17$  in. (91.4 x 43.2 x 43.2 cm); installation dimensions variable

Collection Asher B. Edelman

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Daniel Weinberg Gallery, Los Angeles]

**ALTERNATE TITLE:** Suspended Chair III; Suspended Chair (Vertically Realized)

**NOTES:** Here an upside-down chair of welded steel is suspended in midair by four steel cables attached to gallery walls near the floor and ceiling on each side. The use of the suspended chair as a surrogate for human torture victims in Nauman's South America series (see 286, 293, 294, and 295) is here reinforced by the impression that the chair, now isolated, is being physically drawn and quartered. In addition to this vertical chair, he made a diagonal version in 1988 (393) and designed a horizontal version (394), which has not yet been realized. See also an uncatalogued 1987 drawing, *Untitled* (graphite, tape, and Polaroids on paper,  $22 \frac{1}{2} \times 30 \frac{3}{8}$  in. [57.2 x 77.2 cm]), and a 1985 drypoint (Prints, no. 48).

**EXHIBITIONS:** Solo: Daniel Weinberg Gallery, Los Angeles, 1987. Group: Leo Castelli Gallery, New York, 1988; FAE Musée d'Art Contemporain, Pully-Lausanne, 1991.

**PUBLICATIONS:** Gardner, "The Esthetics of Torture," p. 7.



375 (see also 285)

**Black Marble Under Yellow Light** 1981/1988

marble, yellow fluorescent lights

sixteen blocks:  $13 \frac{3}{4} \times 13 \frac{3}{4} \times 13 \frac{3}{4}$  in. (34.9 x 34.9 x 34.9 cm) each; sixteen blocks:  $15 \times 15 \times 15$  in. (38.1 x 38.1 x 38.1 cm) each

Collection Fundació "la Caixa," Barcelona

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; [Jean Bernier, Athens]

**NOTES:** This X-shaped arrangement of two sizes of black marble cubes, illuminated from above by yellow fluorescent lights, is based on a drawing from 1977 (Drawings, no. 369). It was first shown in 1981 as a painted-wood model of the same dimensions and configuration at the Galerie Konrad Fischer, Düsseldorf, and the Rijksmuseum Kröller-Müller, Otterlo (see 285). When it was fabricated in marble in 1987-1988, the painted models were destroyed by Konrad Fischer. Each piece receives a separate entry here to aid in distinguishing their media and histories. See discussion of Nauman's other sculptural installations of geometric blocks in 239.

**EXHIBITIONS:** Group: Art Internacional en la Col.leccio Fundacio Caixa de Pensions, Centre Cultural de la Fundacio Caixa de Pensions, Barcelona, 1989, p. 33; Estación Plaza de Armas, Seville, 1992, p. 100.



376

**Carousel** 1988

steel, aluminum

h.: 84 in. (213.4 cm); diam.: 216 ¾ in. (550.5 cm)

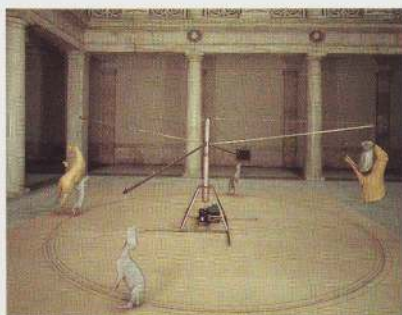
Collection Haags Gemeentemuseum, The Hague, the Netherlands

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

NOTES: Five aluminum animals (a bobcat, bear, deer, and two coyotes—all cast in aluminum from ready-made taxidermy molds) are suspended from a four-armed, motorized steel-and-cable rigging that stands on the floor. The structure resembles a rotating training post for horses or a rack on which animals are hung for skinning (see such a device in the videotape component of 383). As the contraption turns, some of the animals are dragged across the surface of the floor, creating a visual trace in the form of a circular track mark. An audio component is created by the sound of the dragging and the motor's humming. Because of the size of the piece, the animals crashed into the surrounding gallery walls during its first installation at the Galerie Konrad Fischer in Düsseldorf. See illus., pl. 60, p. 168. See also the related piece in stainless steel (377), a suspended version with video component (383), and two 1988 etchings (Prints, nos. 57 and 58).

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1988; Museum für Gegenwartskunst, Basel, 1990, no. 11, p. 52; Museum Boymans-van Beuningen, Rotterdam, 1991 ("Bruce Nauman: Clear Vision"); Fundacio Espai Pobleu, Barcelona, 1991.

PUBLICATIONS: Carnegie Museum of Art, Pittsburgh, 1988, p. 113; Fischer 1993, p. 273.



377

**Carousel (Stainless Steel Version)** 1988

stainless steel, cast aluminum, polyurethane foam, wire

h.: 84 in. (213.4 cm); diam.: 216 in. (548.6 cm)

Collection Ydessa Hendeles, Courtesy Ydessa Hendeles Art Foundation, Toronto

PROVENANCE: [Sperone Westwater, New York]

NOTES: As in the closely related work 376, the six animals of this piece are suspended from a rotating four-armed construction of stainless steel and wire. Two of the animals are polyurethane-foam taxidermy forms and four are aluminum casts of these forms. Of the aluminum animals, two are suspended singly, and two are paired with the foam forms—one of these pairs consisting only of the animals' torsos and heads. Again, the animals etch a circular trail into the floor. See also 383.

EXHIBITIONS: Solo: Museum für Gegenwartskunst, Basel, 1990, no. 12, unpag. (ill. no. 7); Ydessa Hendeles Art Foundation, Toronto, 1992. Group: Carnegie Museum of Art, Pittsburgh, 1988, unpag. (supplement).

PUBLICATIONS: Plagens, "Under Western Eyes," p. 32 (incorrectly titled and attributed); Vachtova, "Der Körper als Kunststück," p. 142; Wallach, "Artist of the Show Down," p. 5.



378

**The Center of the Universe** 1984/1988

poured concrete, six sodium vapor lamps, iron grate

600 x 600 x 600 in. (1524 x 1524 x 1524 cm)

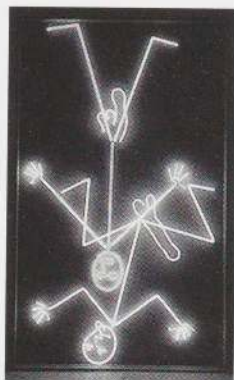
Collection University of New Mexico, Albuquerque, Funded by the Art in Public Places Program of the National Endowment for the Arts, The University of New Mexico Foundation, and several private donors

ALTERNATE TITLE: Room with My Soul Left Out/Room That Doesn't Care (Outdoor Version)

NOTES: Commissioned by the University of New Mexico, Albuquerque, this work is the last of Nauman's Dream Passage series (see 301, 302, 321, 322, and the piece that serves specifically as its model, 325). (He had originally proposed a different piece, which was rejected; see 323.) The monumental public sculpture consists of three intersecting tunnels—two in the horizontal plane, one in the vertical—each fifty feet long and ten feet across. Their intersection creates a central cubic chamber, illuminated by yellow sodium lamps placed on each adjacent tunnel wall. A circular brass plaque engraved with cross hairs and the work's title and dates is affixed to a grate in the center of the chamber's floor, which affords visual access to the space below. During the course of the work's realization, Nauman slightly enlarged its dimensions from the original design of 48 x 48 x 48 feet and changed its name from *Room with My Soul Left Out, Room That Does Not Care (Outdoor Version)* to *The Center of the Universe*—a title (in the vein of *The True Artist Helps the World by Revealing Mystic Truths* [92]) that perhaps can be taken as serious and wry at once. See related 1986 drawing, *The Center of the Universe* (graphite and paint on paper, 83 ¾ x 52 ½ in. [218.4 x 137.8 cm], Collection Udo and Anette Brandhorst, Cologne).

PUBLICATIONS: Bruggen 1988, p. 285; Cornwell, "A Question of Public Interest," pp. 40–41; Museum of Fine Arts, Museum of New Mexico, Santa Fe, p. 13.





379

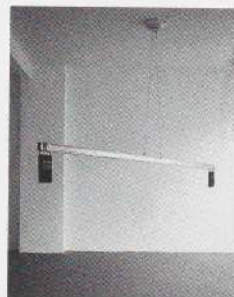
**Diver** 1988

neon tubing mounted on monolith  
 90 1/2 x 54 1/8 x 13 3/4 in. (229.9 x 139.5 x 34.9 cm)  
 Collection W. Vanhaerents, Torhout, Belgium

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; [Galerie Micheline Sz wajcjer, Antwerp]

**NOTES:** This neon composed of two upside-down stick figures represents a body in two stages of descent. As the diver moves downward his arms and legs bend at their joints, his penis becomes erect, and his tongue thrusts out. The piece is constructed of neon tubing salvaged from the exhibition copy of *Hanged Man* that was exhibited at the Museum Haus Esters, Krefeld in 1985 (see 332). It has sometimes been compared to the 1962 painting *Diver* by Jasper Johns.

**EXHIBITIONS:** Solo: Galerie Micheline Sz wajcjer, Antwerp, 1988.



380

**Doppelgänger/UFO** 1988

steel beam, steel cable, two portable audiocassette players, motor  
 L: 157 1/2 in. (400 cm)  
 Private collection, Rome

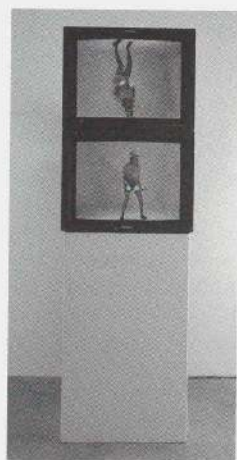
**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; [Galleria Christian Stein, Milan]

**NOTES:** This audio installation in the form of a sculpture consists of two portable cassette players attached to either end of a steel beam, itself suspended from the ceiling by steel cables affixed to a motor that causes the entire piece to revolve. The viewer experiences the intensity of the sound building as the tape player approaches, but as it passes, the sound drops off precipitously rather than gradually. This phenomenon is known as the Doppler effect, a name Nauman incorporated into his title. *Doppelgänger* also alludes to the otherworldly, disembodied voices of the nonpresent narrators:

ZOOM IN / YA / MORE / IT'S COMING / ALL THE WAY / THIS IS ALL THE WAY / IT'S WONDERFUL / NO.  
 IT'S SHOWING LOW LIGHT / I MIGHT HAVE TO GO INTO BLACK / WHAT IS THAT / DID YOU SEE IT? /  
 NO / IT FLASHES ME LOW LIGHT / AH HA / DO YOU WANT TO GO ALL THE WAY TO BLACK? / FIND  
 IT—FIND IT FOR ME / IT'S A GOOD PICTURE / STILL FLASHES LOW LIGHT? / I DON'T KNOW WHICH  
 WAY I GO DOWN / TRY IT ON AUTOMATIC AND SEE / THIS IS DOWN / THIS IS BEAUTIFUL / HONEY

The words were inadvertently recorded when the video artists Woody and Steina Vasulka were videotaping Nauman riding his horse in the New Mexico desert for *Green Horses* (382). He liked the accidental text and appropriated it for this piece. When the two works were shown at an exhibition at Galerie Konrad Fischer, Düsseldorf, in 1988, they were installed in adjacent rooms so that the sounds of one infiltrated and informed the other.

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1988; Museum für Gegenwartskunst, Basel, 1990, no. 8, p. 107. Group: Hamburger Bahnhof, Berlin, 1988, no. 38, p. 161.



381

**Double No** 1988

two color video monitors, two videotape players, two videotapes (color, sound)  
 dimensions variable  
 Froehlich Collection, Stuttgart

**PROVENANCE:** [Donald Young Gallery, Chicago]; [Anthony d'Offay Gallery, London]; [Galerie Langer-Fain, Paris]

**NOTES:** A two-monitor, two-videotape version of 371, this installation makes use of the same videotaped footage of a jesterlike clown (Vandi Snyder) jumping and repeating the word *no*. Nauman's instructions call for a smaller monitor, which displays images of the clown with a blue smock and green leggings, to be inverted and stacked directly on top of a larger monitor that presents the clown with green smock and red leggings. (Two monitors of the same size may also be used, as shown here.) The piece may be installed in an interior or, preferably, as originally shown at the Museum of Contemporary Art, Los Angeles, in 1988, in a window facing the exterior with the sound amplified to the outside.

**EXHIBITIONS:** Solo: Museum of Contemporary Art, Los Angeles, 1988.



382

**Green Horses** 1988

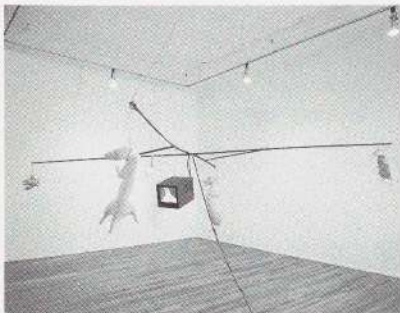
two color video monitors, two videotape players, one video projector, two videotapes (color, sound), one chair  
 dimensions variable  
 Collection Mr. and Mrs. Szwajcer, Antwerp

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** Presented here are images of Nauman taking his horse through paces as he maneuvers it in increasingly wide circles. Two monitors set side by side on a table against a wall display the imagery—normally oriented on one, inverted on the other—while a video projector beams a large-scale version (also inverted) onto an adjacent wall. A comfortable chair situated between the two sets of images is meant to be used as the point from which to view the tapes—a setup that recapitulates the artist's own studio viewing conditions. Nauman's "performance" in this videotape, which draws on a number of precise skills, recalls in some ways his methodical testing of postures and simple movements in his earliest performances and videotapes. Although they are in a sense autobiographical (Nauman shows himself in part of his daily routine within a familiar landscape), the videotapes employ devices—medium long shots that generalize the rider and landscape, inverted imagery, and altered color (green and magenta casts)—that abstract the content. They were shot in New Mexico by the video artists Steina and Woody Vasulka, whose voices can be heard on the sound track. See 380, an audio installation that employs this sound track, and 388, a set design that uses the same imagery on film.

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1988; Museum für Gegenwartskunst, Basel, 1990, no. 7, unpag. (ill. no. 3); Group: Hamburger Bahnhof, Berlin, 1988, no. 39, p. 159; Galerie Micheline Szwajcer, Antwerp, 1989.

**PUBLICATIONS:** Kölnischer Kunstverein, Kunstation St. Peter, and DuMont Kunsthalle, Cologne, 1989, p. 217.



383

**Hanging Carousel (George Skins a Fox)** 1988

steel, polyurethane foam, video monitor, videotape (color, sound)  
 diam.: 204 in. (518.2 cm), suspended 74 1/2 in. (189.2 cm) above the floor  
 Collection Gerald S. Elliott, Chicago

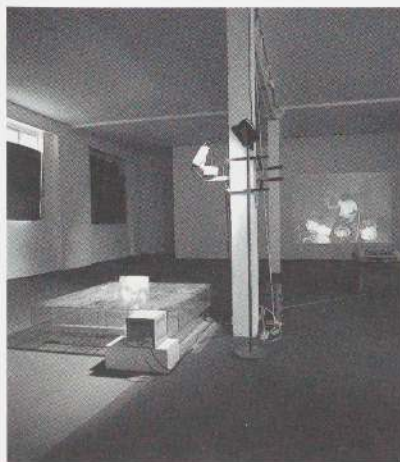
**PROVENANCE:** [Sperone Westwater, New York]

**ALTERNATE TITLE:** Carousel

**NOTES:** One of three "carousel" sculptures Nauman made in 1988 (see 376 and 377) in which animal forms are suspended from a revolving structure, this is the only one that incorporates a video component: a monitor, suspended precariously from the center rigging, displays documentary-style footage of a man (Nauman's neighbor George Stumpff) skinning a fox. Here, the four-armed structure itself is suspended from the ceiling by cables (rather than constructed on a motorized base), and the four animals appended to its arms are polyurethane-foam taxidermy forms. (In the other carousels, some or all of the animals are cast in aluminum.) See illus., p. 80.

**EXHIBITIONS:** Solo: Sperone Westwater, New York, 1988; Museum für Gegenwartskunst, Basel, 1990, no. 13, unpag. (ill. no. 4). Group: Art Institute of Chicago, 1990, p. 86.

**PUBLICATIONS:** Decker, "Bruce Nauman: Sperone Westwater," p. 118; French, "Humor versus Terror," p. 54; Lyon, "Bruce Nauman: Sperone Westwater," p. 145; Mahoney, "Bruce Nauman: Sperone Westwater," p. 107; Phillips, "Bruce Nauman: Sperone Westwater," p. 115; Leo Castelli and Lorence-Monk, New York, and Donald Young, Chicago, 1989 (solo), p. 34.



384

**Learned Helplessness in Rats (Rock and Roll Drummer)**

1988

Plexiglas maze, video camera, scanner and mount, switcher, two videotape players, 13-in. color video monitor, 9-in. black-and-white video monitor, video projector, two videotapes (color, sound)  
 dimensions variable; maze: 22 x 126 x 130 in. (55.9 x 320 x 330.2 cm)  
 Collection Elaine and Werner Dannheisser

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**ALTERNATE TITLES:** Learned Helplessness in Rats: Rat Maze with Rock and Roll Drummer

**NOTES:** In 1988 Nauman made two closely related video installations (see also 386) that incorporate yellow Plexiglas mazes. In this first version, a low, one-level structure divided into many chambers rests on the floor in the center of the darkened gallery. Two monitors of different sizes are placed on opposite

ends of the maze with their screens facing the structure, while a video projector placed on a crate projects large images onto an adjacent wall. All three sites display images that switch between a prerecorded tape of a rat traveling through the maze (its mate had been placed in a cage just outside when the tape was made in Nauman's studio), a second prerecorded videotape of a rock and roller (Mark West) playing drums, and live images fed by a scanning closed-circuit video camera installed in the gallery space that surveys the now empty maze. (Depending on the placement of this camera, it may also record the legs of passing viewers.) The monitor images are multiplied many times on the reflective surfaces of the interior walls of the maze. The work's title derives from a 1987 *Scientific American* article that Nauman had read entitled "Stressed Out: Learned Helplessness in Rats Sheds Light on Human Depression." Possibly prefiguring this work, in 1972 Nauman wrote instructions for a film that call for a performance in a maze (212), and in a 1976 drawing (Drawings, no. 321), he noted the possibility of using yellow or green transparent Plexiglas for a steel-cage piece. See also 387 and 392; two 1988 etchings (Prints, nos. 60 and 61); and an uncatalogued 1988 drawing, *Learned Helplessness in Rats* (ink on paper, 11 1/4 x 8 1/4 in. [29.7 x 21 cm]). Courtesy Galerie Konrad Fischer, Düsseldorf. See illus., pl. 61, p. 169.

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1988; Museum für Gegenwartskunst, Basel, 1990, no. 9, unpag. (ill. no. 5a-b).

**PUBLICATIONS:** Kölnischer Kunstverein, Kunstation St. Peter, and DuMont Kunsthalle, Cologne, 1989, p. 219; Fischer 1993, p. 273.



385

**Love Seat** 1988

wood, steel wire, motor, two chairs (aluminum and plastic)

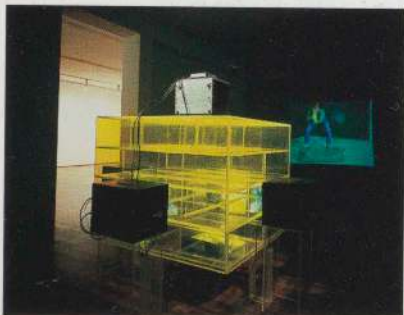
L.: approx. 144 in. (365.8 cm)

Collection Musée Départemental d'Art Contemporain, Chateau de Rochechouart, France

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; [Galerie Micheline Sz wajcjer, Antwerp]; [Galerie Ghislaine Hussonot, Paris]

**NOTES:** Here, a single steel beam with a found chair slipped over each of its ends (one right side up, one upside down) is suspended from the ceiling by steel cables. These are affixed to a motor that causes the entire piece to revolve. The structure is similar to that of 380, in which two portable audiocassette players are attached to the ends of a revolving steel beam. The piece is pictured at the rear in the photograph here.

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1988. Group: Galerie Micheline Sz wajcjer, Antwerp, 1989.



386

**Rats and Bats (Learned Helplessness in Rats II)** 1988Plexiglas maze, video camera, six video monitors, video projector, three videotapes (color, sound)  
dimensions variable

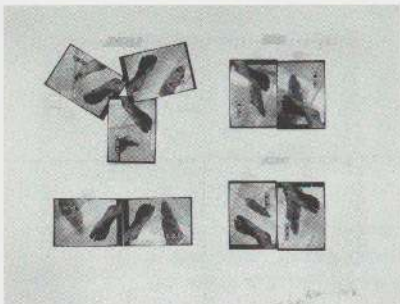
Collection Gerald S. Elliott, Chicago

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Sperone Westwater, New York]

**NOTES:** The companion to 384, this installation in a darkened room centers on an empty, four-level rat maze elevated on Plexiglas supports. In place of the two monitors directed at the maze in the earlier version, there are now six monitors projecting their images into the multichambered structure (one on each side, one from below, one from above), as well as a large-scale video projection on one wall of the room. A scanning closed-circuit video camera mounted high on another wall surveys the cube below, occasionally turning viewers into subjects as well. The images on the wall and the monitors switch between prerecorded tapes of a rat in the maze, a tape of a man (Bill Wissman) beating a sack with a baseball bat, and live images from the scanning camera. See also three uncatalogued 1986 drawings: *Beating with a Baseball Bat* (charcoal, watercolor, colored pencil, and gesso on paper, 81 7/8 x 103 in. [208 x 261.6 cm]), Collection Selma and Jos Vandermolen, Ghent; *Beating with a Baseball Bat* (acrylic on paper, 83 3/4 x 52 5/8 in. [212.7 x 133.7 cm]), Collection Udo and Anette Brandhorst, Cologne; and *Circle of Death* (ink, ballpoint pen, and pencil on paper, 16 1/8 x 11 in. [43 x 27.9 cm]), Collection Öffentliche Kunstsammlung Basel, Kupferstichkabinett, Basel. See illus., p. 81.

**EXHIBITIONS:** Solo: Museum für Gegenwartskunst, Basel, 1990, no. 10, unpag. (ill. no. 6a-b). Group: Leo Castelli Gallery, New York, 1988; Art Institute of Chicago, 1990, p. 88; Martin-Gropius-Bau, Berlin, 1991, no. 116, p. 207.

**PUBLICATIONS:** Adams, "The Nauman Phenomenon," p. 125; Morgan, R., "Jasper Johns, David Salle, Bruce Nauman," p. 132; Saltz, "Assault and Battery, Surveillance and Captivity," p. 13.



387

**Rats Underfoot** 1988

Polaroids and tape on paper  
22 1/4 x 29 1/4 in. (56.5 x 74.3 cm)  
Present location unknown

PROVENANCE: [Donald Young Gallery, Chicago]

NOTES: This work incorporates four sets of color Polaroids montaged in three groups of two and one group of three onto sheets of perforated paper that are jointly mounted onto one large sheet. Each of the photographs records Nauman's foot edging from outside the frame onto the screen of a monitor that displays a time-coded videotape of materials used in his *Learned Helplessness in Rats* installations (384 and 386).



388

Set design for **Rollback** 1988

screens, two film projectors, two films (transferred from video, color, sound)  
dimensions variable  
Collection the artist

NOTES: The dance performance *Rollback*, choreographed by Margaret Jenkins, grew out of discussions with her eventual collaborators—Nauman and the composer Terry Allen—about the Southwest and its impact on artists' perceptions. Nauman (then in residence at the American Academy in Rome) and Allen carried on a detailed correspondence about the set design and music. The design incorporates images (shot on videotape and transferred to film so that they could be projected large-scale) of Nauman riding his horse in circles (as in the related imagery of *Green Horses* [382]) and performing a "rollback" maneuver used in herding cattle. As he conceived it in an undated letter to Allen: "The nice even cadence of the hoof beats can serve as the rhythmic basis for the dancers and for and against or in ignorance of the music." The films are projected simultaneously, one with occasional upside-down images and altered colors, side-by-side onto screens at the back of the stage. The film projectors stand downstage between audience and performers. Near the end of the work, the two screens are slowly rolled off the space, revealing the back wall of the theater. The piece was commissioned by the city of Albuquerque, Cultural Affairs Division, and premiered at the Kimo Theater on April 7, 1988. It had its New York City premiere two weeks later at the Joyce Theater.



389

**Sonny's Outfit (Version I)** 1988

sepia-tone photograph  
22 x 16 in. (55.9 x 40.6 cm)  
Collection Sonny Shoemaker, Gift of the artist

NOTES: This is one of two photographs that Nauman made to be placed in an outdoor display case of a coffee shop in Santa Fe, New Mexico. In the 1980s, after his move to New Mexico, Nauman began to make pack trips with friends in the surrounding mountains. Among his jobs on these trips was building the fire and making the coffee in the morning. The thermos depicted here is that of guide Sonny Shoemaker. It is the same image used in 390 but printed to smaller dimensions.



390

**Sonny's Outfit (Version II)** 1988

sepia-tone photograph  
46 x 30 in. (116.8 x 76.2 cm)  
Collection the artist

NOTES: This is a larger version of 389.



391

**Square** 1977/1988

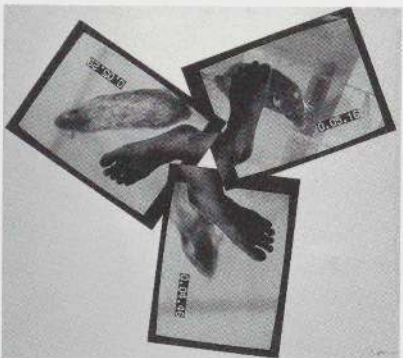
cast iron

four parts: 13 3/4 x 196 7/8 x 13 3/4 in. (34.9 x 500.1 x 34.9 cm) each

Ungers Collection, Cologne

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** In 1977 Nauman made three drawings for geometric cast-iron sculptures: a circle (Drawings, no. 365), a triangle (Drawings, no. 366), and a square (uncatalogued). The first two were cast, respectively, in 1978 (258) and 1986 (357). This last of the trio is of similar dimensions—all are approximately sixteen feet across. Here, the four mitered iron beams that comprise the piece are square in cross-section, recapitulating the geometry of the whole.



392

**Untitled** 1988

cibachrome prints and graphite on paper

38 1/2 x 50 1/2 in. (97.8 x 128.3 cm)

Collection P. W., Belgium

**PROVENANCE:** [Anthony d'Offay Gallery, London]; [Hirschl and Adler Modern, New York]

**NOTES:** This work consists of a pinwheel configuration of three photographs. As in the photographs of 387, Nauman's foot is placed on the screen of a monitor displaying a time-coded videotape of images of the rat in the Plexiglas maze used in his installations 384 and 386. This photographic montage was reproduced as a poster for the New York City Ballet American Music Festival in 1988 (see Prints, p. 130).

**EXHIBITIONS:** Group: Hirschl and Adler Modern, New York, 1989.

393

**Untitled (Suspended Chair, Diagonal)** 1987-1988

cast iron, steel

chair: 35 7/8 x 16 1/8 x 16 1/8 in. (90 x 43 x 43 cm); installation dimensions variable

Private collection, Antwerp

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Galerie Micheline Szwajcer, Antwerp]**ALTERNATE TITLE:** Floating Cast-Iron Chair

**NOTES:** Nauman planned three versions of this piece; only this one and 374 have been realized. Here, the cast-iron chair is suspended right side up in the middle of a gallery by steel cables, two of which are attached near the top of a wall on one side of the room and two of which are attached near the floor on the other side of the room. Related is an untitled 1987 drawing (graphite, tape, and Polaroids on paper, 22 1/2 x 30 3/8 in. [57.2 x 77.2 cm], Collection Jay Chiat, New York).

**EXHIBITIONS:** Group: Galerie Micheline Szwajcer, Antwerp, 1989.

394

**Untitled (Suspended Chair, Horizontal)** 1988

cast iron, steel

chair: 36 x 17 x 17 in. (91.4 x 43.2 x 43.2 cm); installation dimensions variable

Collection the artist

**NOTES:** This is the last in a series of three works in which a chair is suspended in midair by steel cables attached to gallery walls (see 374 and 393). It has yet to be constructed.

395

**Vices and Virtues** 1983-1988

neon tubing and clear glass tubing mounted on aluminum support grid

h: 84 in. (213.4 cm)

The Stuart Collection, University of California, San Diego, Purchase with funds from The Stuart Foundation and the National Endowment for the Arts

**ALTERNATE TITLE:** Seven Virtues/Seven Vices

**NOTES:** Commissioned in 1983 and completed in October 1988, this work presents on a monumental scale the superimpositions of seven virtues and seven deadly sins that were explored in earlier neon and



granite versions (318 and 326, respectively, made between the project's inception and completion with the approval of the Stuart Collection). Nearly a mile of neon tubing creates the seven sets of seven-foot-high words that are mounted around the upper perimeter of the Charles Lee Powell Structural Systems Laboratory at the University of California, San Diego. The letters are mounted over the windows on an aluminum support grid that fastens onto the existing mullions and can thus be seen from the inside as well as the outside of the building. The seven vices (in italics) layered over seven virtues (in roman)—LUST/FAITH, ENVY/HOPE, SLOTH/CHARITY, AVARICE/PRUDENCE, GLUTTONY/TEMPERANCE, PRIDE/PRUDENCE, ANGER/FORTITUDE—are each composed of two colors of neon (emerald, turquoise, pink, peach, coral, yellow, red, sky blue, fuchsia, orange, and light green). A computerized sequencing scheme that illuminates the virtues sequentially in one direction around the building and the vices sequentially in the other direction results in a dense pattern of overlapping flashes. (The virtues flash clockwise for three seconds each, with the cycle beginning again every seven seconds, while the vices flash counterclockwise for two-and-a-half seconds each, with a new cycle beginning every six seconds.) At two-and-a-half-minute intervals all seven virtues—or all seven vices—flash on simultaneously for ten seconds. The work is illuminated from dusk until 11 pm daily. See Drawings, nos. 411–414, as well as five uncatalogued 1983 drawings owned by the Stuart Collection. Nauman had the idea of wrapping a neon band of words around a building in 1972, when he proposed that the text of 218 be mounted on the exterior of the Los Angeles County Museum of Art. See also 299.

**PUBLICATIONS:** Cornwell, "A Question of Public Interest," pp. 38–39; Joselit, "Lessons in Public Sculpture," p. 133; Muchnic, "Vices and Virtues," p. 87; Ollman, "Bruce Nauman: Vices and Virtues," p. 43.



396

**Vino Rosso** 1988

color photograph

20 7/8 x 15 in. (53 x 38.1 cm)

Published by Galerie Konrad Fischer, Düsseldorf

Edition of twelve

**NOTES:** This editioned photograph is an aerial view of glasses of red wine being balanced on the backs of two sets of hands. See related images of cups of coffee being balanced on hands in the Caffeine Dreams works of the previous year (362, 363, and 364). Although Nauman signed the work with the date 1987, the edition was not published until 1988.

**EXHIBITIONS:** Galerie Konrad Fischer, Düsseldorf, 1988.



397

**Andrew Head/Julie Head on Wax** 1989

wax

14 3/4 x 18 1/4 x 11 3/4 in. (37.5 x 46.4 x 29.8 cm)

Collection Emily and Jerry Spiegel, New York

**PROVENANCE:** [Leo Castelli Gallery, New York]

**NOTES:** For the series of hollow, cast-wax sculptures of heads that Nauman began exhibiting in 1989 he used three models, all of whose first names turn up in the titles: Andrew (Peters), Julie (Juliet Myers), and Rinde (Eckert). Whenever a tongue appears protruding from a mouth, however, it is a cast of Nauman's own, added by hand. The wax casts are made in a multistep process: alginate, a type of dental casting material, is applied in two halves, first to the front, then to the back of the sitter's head, with plaster added for reinforcement. After they are pulled from the head, the two halves are reassembled and secured with plaster strips to form a negative mold. Several layers of hot wax are then poured in to create a hollow positive, over which coats of liquid urethane are painted and another layer of plaster is applied. This creates a mold from which multiples can be cast by painting in, and then pouring in, successive layers of colored wax. As evidence of the process used to make the works, Nauman often allows the breathing tubes (the "plugs" of several of the titles) and the seams produced by the juncture of the two halves of the mold to remain in the final sculptures. In this piece, set on a base of brown wax, a blue head is mounted (on two additional brown wax slabs) above and behind a pink head so that the protruding tongue of the former touches the back of the latter's head. Other works with pairs of wax heads on bases include 417, 422, 428, 439, 440, 450, 451, 457, and 458. See also two uncatalogued 1989 drawings, Untitled (graphite on paper, 26 3/4 x 38 3/8 in. [67.9 x 97 cm], Courtesy Galerie Jean Bernier, Athens) and Untitled (Two Male Heads) (ink on paper, 50 3/8 x 38 3/8 in. [127.5 x 97 cm], Collection Greta van Middeltem, Ostend).

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1990; Museum für Gegenwartskunst, Basel, 1990, no. 25, unpag. (ill. no. 17).



398

**Animal Pyramid** (foam version) 1989

polyurethane foam, iron, wood, wire  
144 x 84 x 96 in. (365.8 x 213.4 x 243.8 cm)  
Marx Collection, Berlin

**PROVENANCE:** [Leo Castelli Gallery and 65 Thompson Street Gallery, New York]

**NOTES:** Nauman used taxidermy forms to assemble this sculpture. The tiered, pyramidal composition consists of five caribou on the bottom level, eight deer in the middle, and four foxes above. In developing the sculpture in his studio, he worked with the actual forms and also created photographic montages to envision the formal arrangement (see 419 and 420). This sculpture is meant to serve both as a finished work and as the model for a bronze outdoor sculpture of the same title (442). See illus., p. 41.

**EXHIBITIONS:** Solo: 65 Thompson Street Gallery, 1990; Museum für Gegenwartskunst, Basel, 1990, no. 24, unpag. (ill. no. 8). Group: Martin-Gropius-Bau, Berlin, 1991, no. 118, p. 205.

**PUBLICATIONS:** Adams, "The Nauman Phenomenon," p. 119; Nesbitt, "Lie Down, Roll Over," p. 49; Vachtova, "Der Körper als Kunststück," p. 142.



399

**Blue Cat** 1989

wax  
28 1/2 x 20 1/16 x 23 5/8 in. (72.4 x 52.5 x 60 cm)  
Collection Klaus Wolf, Essen, Germany

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** Cast in blue wax from taxidermy forms that Nauman cut apart and reassembled with glue, this sculpture is meant to be installed on the floor. See 400, a bronze version: three suspended versions in wax, foam, and aluminum, respectively (411, 412, and 413); a similar form in cast wax (438); and a pair of suspended wax cats (449). See also the 1989 drawings: *Spinning Cat with Stick up Its Ass* (ink on paper, 14 x 11 in. [35.6 x 27.9 cm], Courtesy Earl McGrath Gallery, Los Angeles) and *Cat with a Stick up Its Ass* (watercolor, acrylic, and graphite on paper, 54 5/8 x 38 1/2 in. [138.7 x 97.8 cm], Courtesy Leo Castelli Gallery, New York).

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1989.



400

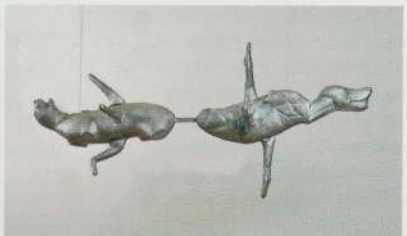
**Bronze Cat** 1989

bronze  
42 x 21 1/2 x 21 in. (106.7 x 54.6 x 53.3 cm)  
Collection Estelle Schwartz, New York

**PROVENANCE:** [Leo Castelli Gallery, New York]

**NOTES:** As in 399, the torso and limbs of the animal have been reconfigured. (Here, there are only two legs.) The sculpture rests on an unusual polelike base, also cast in bronze.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1990.



401

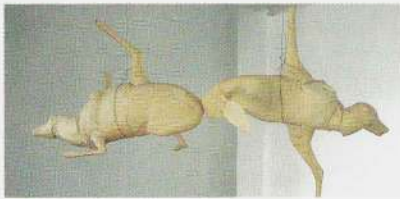
**Butt to Butt** 1989

aluminum, wire  
19 1/2 x 61 x 27 1/2 in. (49.5 x 154.9 x 69.9 cm)  
Collection Barbara Balkin Cottle and Robert Cottle, Chicago

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Texas Gallery, Houston]; [SteinGladstone Gallery, New York]

**NOTES:** This pair of animals, suspended by wires from the ceiling, was cast in aluminum from cut and reassembled polyurethane-foam taxidermy forms. In many of his animal sculptures, Nauman detached limbs and then reattached them to torsos in implausible ways. Here (as in 402 and 403), he conjoins the hindquarters of the two animals in what he calls a "butt to butt" configuration by casting a wooden stick as an attachment. See Prints, no. 64, and an uncatalogued 1989 drawing *Butt to Butt* (watercolor, acrylic, graphite, and collage on paper, 52 1/2 x 69 in. [133.4 x 175.3 cm], Courtesy Leo Castelli Gallery).

**EXHIBITIONS:** Solo: Texas Gallery, Houston, 1989; Museum für Gegenwartskunst, Basel, 1990, no. 16, p. 53 (extreme right), and p. 108.



402

**Butt to Butt (large)** 1989

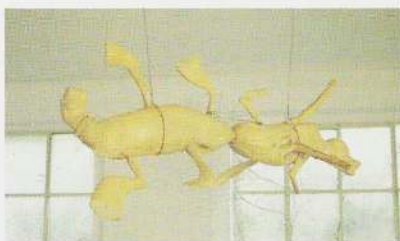
polyurethane foam, glue, wire  
52 x 98 x 48 in. (132.1 x 248.9 x 121.9 cm)  
Collection Fonds National d'Art Contemporain (F.N.A.C.), Puteaux, France

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]; [Jean Bernier, Athens]; [Anne de Villepoix, Paris]

ALTERNATE TITLE: Large Butt to Butt

NOTES: This pair of animals joined at their hindquarters is made from cut and reconfigured polyurethane taxidermy forms. Wires wrapped around their torsos support them from the ceiling. See the related cast-aluminum work 418.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1989; Museum für Gegenwartskunst, Basel, 1990, no. 18, unpag. (ill. no. 13).



403

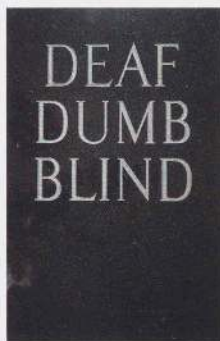
**Butt to Butt (small)** 1989

polyurethane foam, glue, wire  
19 1/4 x 60 x 27 1/8 in. (48.8 x 152.5 x 68.8 cm)  
Private collection, Belgium

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]; [Galerie Micheline Sz wajcer, Antwerp]

NOTES: Related to 401, 402, 418, and 423, this suspended sculpture is made of reassembled polyurethane taxidermy forms. Here a number of the animals' limbs have been reattached backward, foot to torso.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1989; Museum für Gegenwartskunst, Basel, 1990, no. 17, unpag. (ill. no. 14); Kaiser Wilhelm Museum, Krefeld, 1992, (*Schwerpunkt*, p. 71; *Wie Vorstellungen*, p. 28).



404

**Deaf Dumb Blind** 1989

granite  
4 1/8 x 26 3/8 x 40 1/8 in. (10.5 x 66.8 x 101.8 cm)

The Baltimore Museum of Art. Purchase with exchange funds from Bequest of Saidie A. May (BMA 1991.14)

PROVENANCE: [Sperone Westwater, New York]; [Rubin Spangle, New York]

NOTES: This work, in which the words of the title are carved into a slab of granite, is related to Nauman's other engraved stone sculptures of 1983-1984 (326) and 1989 (407). See also the 1989 drawing *Deaf, Dumb, Blind* (graphite on paper, 40 x 26 1/4 in. [101.6 x 66.7 cm], Private collection, Switzerland).

EXHIBITIONS: Group: Tony Shafrazi Gallery, New York, 1990; Rubin Spangle Gallery, New York, 1990.



405

**Dog Biting Its Ass** 1989

polyurethane foam, glue, wire  
35 x 30 x 34 in. (89.9 x 76.2 x 86.4 cm)  
Private collection, Switzerland

PROVENANCE: [Leo Castelli Gallery, New York]; [Texas Gallery, Houston]; Gerald S. Elliott, Chicago; [Sperone Westwater, New York]

NOTES: Here, Nauman radically reconfigures a readymade taxidermy form, with the animal's head beneath its hindquarter, biting upward, and its legs attached foot-to-torso. See also an aluminum version (406).

EXHIBITIONS: Solo: Texas Gallery, Houston, 1989; Museum für Gegenwartskunst, 1990, no. 20, p. 53 (extreme left) and unpag. (ill. no. 16).

PUBLICATIONS: Art Institute of Chicago, 1990, p. 87.



406

**Dog Biting Its Ass/Dog Biting Itself** 1989

aluminum, wire  
34 7/8 x 29 1/2 x 33 1/2 in. (87.5 x 75 x 85 cm)  
Collection Professor Jung, Aachen, Germany

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

NOTES: This piece is a cast-aluminum version of the related foam sculpture 405.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1989.





407

**Elliott's Stones** 1989

granite, wood

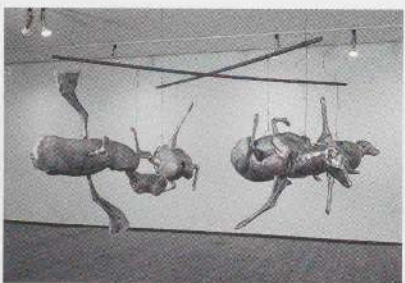
six stones:  $3\frac{3}{4} \times 39\frac{7}{8} \times 25\frac{5}{8}$  in. (9.5 x 101.3 x 65.1 cm) each

Collection Gerald S. Elliott, Chicago

PROVENANCE: [Sperone Westwater, New York]

NOTES: These six engraved granite slabs are installed just above the floor in a roughly cruciform configuration, with the text engraved on their upper surfaces oriented toward an empty center space. Each slab bears one of the following phrases: BEHIND YOURSELF, ABOVE YOURSELF, AFTER YOURSELF, BESIDE YOURSELF, BENEATH YOURSELF, and BEFORE YOURSELF. The work was commissioned by the collector and is related to the seven engraved-granite slabs of 326 as well as to another engraved sculpture of the same year, 404. See also the set of six 1989 drawings for the piece, each entitled with the above phrases and subtitled (Study for Elliott's Stones) (graphite on paper,  $26\frac{1}{4} \times 40$  in. [66.7 x 101.6 cm] each, Collection Gerald S. Elliott, Chicago) (see Art Institute of Chicago, 1990, pp. 89-91).

EXHIBITIONS: Solo: Sperone Westwater, New York, 1990.



408

**Four Part Large Animals** 1989

aluminum, wire, metal tubing

56 x 148 x 145 in. (142.2 x 375.9 x 368.3 cm)

Private collection, United States, Courtesy Anthony Meier Fine Arts, San Francisco

PROVENANCE: [Leo Castelli Gallery, New York]; Patrick Painter, Vancouver, British Columbia; [Anthony Meier Fine Arts, San Francisco]

NOTES: In this work, four animals cast in aluminum from cut-and-reconfigured taxidermy forms are suspended from wires attached to an X-shaped armature of metal tubing.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1990.

PUBLICATIONS: Nesbitt, "Lie Down, Roll Over," p. 48.



409

**Fox Wheel I (top view)** 1989

photographs, tape

 $62\frac{3}{4} \times 62\frac{3}{4}$  in. (159.4 x 159.4 cm)

Courtesy Marc Blondeau S.A., Paris

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: This montage of nine black-and-white photographs set in circular formation is based on materials generated for the photographic studies for *Animal Pyramid* (419 and 420). The fox wheel motif appears in two other photographic montages (410 and 424) and two sculptures, in bronze (445) and aluminum (446), of the following year.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1990.



410

**Fox Wheel II (bottom view)** 1989

photographs, tape

 $64\frac{1}{4} \times 58\frac{1}{4}$  in. (163.2 x 148 cm)

Courtesy Leo Castelli Gallery, New York

NOTES: Together with 409 and 424, this work maps out the structure of the 1990 sculptures in bronze and aluminum, 445 and 446.



411

**Hanging Cat** 1989

wax, wire

29 x 21 x 24 in. (73.7 x 53.3 x 61 cm)

Private collection, Germany

PROVENANCE: [Leo Castelli Gallery, New York]; [Texas Gallery, Houston]; [James Corcoran]; Winnie Fung/Patrick Painter, Vancouver, British Columbia; [Jack Tilton Gallery, New York]

**NOTES:** Cast in wax from a reconfigured polyurethane taxidermy form (see related foam sculpture 412), this animal is suspended from the ceiling by wire. See also aluminum version (413); Prints, no. 63; and a 1989 drawing, Untitled (Cat) (graphite, ink, and watercolor on paper, 38 7/8 x 33 1/2 in. [97.5 x 85 cm], Courtesy Galerie Konrad Fischer, Düsseldorf). See 399 for a discussion of other related works.

**EXHIBITIONS:** Solo: Texas Gallery, Houston, 1989.

**PUBLICATIONS:** Museum für Gegenwartskunst, Basel, 1990 (solo), p. 53 (foreground).



412

**Hanging Cat** 1989

polyurethane foam, wood, glue, wire  
28 1/2 x 20 1/16 x 23 5/8 in. (72.4 x 52.6 x 60 cm)  
Collection Udo and Anette Brandhorst, Cologne

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** Wires protrude from the limbs of this reconfigured taxidermy form, suspended upside down from the ceiling by a wire attached to a wooden stick inserted into the animal's rear. See related wax and aluminum versions (411 and 413, respectively), as well as the version cast in blue wax that sits on the floor (399).

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1989; Museum für Gegenwartskunst, Basel, 1990, no. 19, unpag. (ill. no. 15).



413

**Hanging Cat** 1989

aluminum, wire  
28 1/2 x 20 x 21 in. (72.4 x 50.8 x 53.3 cm)  
Collection Cynthia Plehn

**PROVENANCE:** [Leo Castelli Gallery, New York]

**NOTES:** See wax and polyurethane foam versions (411 and 412, respectively) for a description of this suspended, cast-aluminum figure.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1990.



414

**Hanging Heads #1 (Blue Andrew, Mouth Open/Red Julie with Cap)** 1989

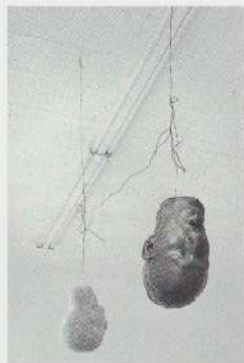
wax, wire  
two heads: Andrew: 11 7/16 x 9 7/8 x 6 11/16 in. (29 x 25 x 17 cm), suspended 59 7/8 in. (152 cm) above the floor; Julie: 10 1/4 x 7 1/8 x 5 1/2 in. (26 x 18 x 14 cm), suspended 55 15/16 in. (142 cm) above the floor  
Collection Museum für Moderne Kunst, Frankfurt am Main

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**ALTERNATE TITLE:** Hanging Heads #1

**NOTES:** This two-part sculpture consists of the heads described in the title suspended independently by roughly twisted wires from the ceiling. See 397 for a discussion of the process by which the wax heads were cast. See also related two-head installations, 415, 416, and 416A.

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1989.



415

**Hanging Heads # 2 (Blue Andrew with Plug/White Julie, Mouth Closed)** 1989

wax, wire  
two heads: approx. 11 7/16 x 9 7/8 x 6 11/16 in. (29 x 25 x 17 cm) each: suspended approx. 72 3/4 in. (185 cm) above the floor  
Collection Elaine and Werner Dannheisser, New York

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** Like 414, 416, and 416A, the sculpture consists of the pair of cast-wax heads described in the title suspended upside down from the ceiling by wires. Here, they are also linked horizontally. See 397 for a general discussion of the wax head sculptures.

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1989; Museum für Gegenwartskunst, Basel, 1990, no. 28, p. 110.

**PUBLICATIONS:** Fischer 1993, p. 287.



416

### Hanging Heads #3 (Green Andrew with Tongue/Green Julie, Mouth Open) 1989

wax, wire

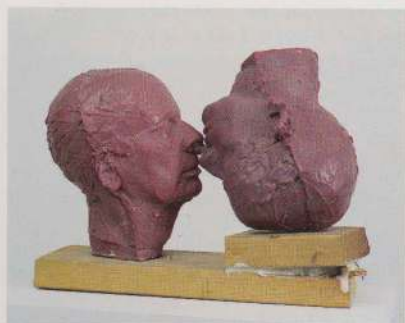
two heads: approx 11 7/8 x 9 7/8 x 6 1/8 in. (29 x 25 x 17 cm) each; suspended approx. 61 in. (155 cm) above the floor

Collection Sylvio Perlstein, Antwerp

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

NOTES: The two upside-down, green wax heads of the title are paired, as in 414, 415, and 416A, and suspended independently. The male head contains a visible tongue (Nauman's). See 397 for a general discussion of the wax head sculptures.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1989. Group: Galerie Ronny Van de Velde, Antwerp, 1990, p. 179.



417

### Julie Head/Julie Head on Wood Blocks 1989

wax, wood, glue

12 3/4 x 7 x 16 1/4 in. (32.4 x 17.8 x 41.3 cm)

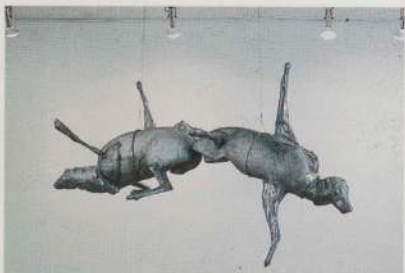
Destroyed

PROVENANCE: [Leo Castelli Gallery, New York]; Gerald S. Elliott, Chicago

NOTES: Here, two pink wax casts of the head of Nauman's assistant, Juliet Myers, are attached to a base of scrap wood and arranged—one right side up and the other upside down (on a second, canted wood scrap)—so that their noses, which still bear the residue of the breathing tubes used in the casting process, almost touch. The wax cracked beyond repair, and the piece was replaced with 450, the same configuration of two pink heads on a brown wax base. See discussion of wax heads in 397.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1990.

PUBLICATIONS: Heartney, "Bruce Nauman," p. 154; Nesbitt, "Lie Down, Roll Over," p. 51.



418

### Large Butt to Butt 1989

aluminum, wire

52 x 98 x 48 in. (132.1 x 248.9 x 121.9 cm)

Collection Vijak Mahdavi and Bernardo Nadal-Ginard, Boston

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: This version of two dismembered and reassembled animals, joined at their hindquarters and suspended by wires wrapped around their torsos, was cast from polyurethane taxidermy forms. See Prints, no. 65, and the related foam version 402.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1990.



419

### Model for Animal Pyramid I 1989

photographs, tape

81 x 64 in. (205.7 x 162.6 cm)

Collection Des Moines Art Center. Purchased with funds from the Melva and Martin Bucksbaum Director's Discretionary Fund for Acquisition and Innovation. Commissioned for the Sculpture Park, Des Moines Art Center Permanent Collection, 1990.1

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: In this work, black-and-white photographs of foam taxidermy forms are cut and reassembled into a pyramidal structure. Along with two other photographic montages (420 and 425) and the actual polyurethane-foam maquette (398), all made the same year, this work was made as a study for the large-scale bronze sculpture installed permanently on the grounds of the Des Moines Art Center in 1990 (442). Donald Woodman shot front, side, and end views of the individual animals and printed them to one-half scale. Nauman then cut and reconfigured them, using transparent packing tape. Other sizes of the photographs were used in related photographic montages 409, 410, 424, 464, 467, and 474.

EXHIBITIONS: Solo: 65 Thompson Street Gallery, New York, 1990. Group: Martin-Gropius-Bau, Berlin, 1991, no. 117, p. 206.



420

**Model for Animal Pyramid II** 1989

photographs, tape

90 1/2 x 60 1/8 in. (229.9 x 152.8 cm) overall

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

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: This montage of cut and reassembled photographs presents a side-view study for the sculpture *Animal Pyramid* (foam version) (398), itself a model for the large-scale bronze sculpture 442. See illus., pl. 62, p. 170, and discussion of related photographic studies in 419.

EXHIBITIONS: Solo: Museum für Gegenwartskunst, Basel, 1990, p. 54.



421

**Perfect Balance (Pink Andrew with Plug Hanging with TV)**

1989

wax head, color video monitor, videotape player, videotape

h.: approx. 75 in. (190.5 cm) overall; head: 11 7/8 x 9 7/8 x 6 11/16 in. (29 x 25 x 17 cm)

Collection Museum für Moderne Kunst, Frankfurt am Main

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

ALTERNATE TITLE: Perfect Balance

NOTES: In this work, a video monitor is suspended by cables, while a cast-wax head (also suspended by wires) appears to balance on top of it, barely supported by the image of a hand (middle finger pointed upward in a "fuck off" gesture) on the monitor below. Nauman used a similar arrangement of two suspended monitors attached to playback equipment on the floor in 369, and a hanging monitor serves as one of the sculptural elements of the animal carousel 383. See the uncatalogued 1989 drawing, *Heads on Fingers* (graphite and ink wash on paper, 43 x 60 1/4 in. [109.2 x 153 cm], Courtesy Leo Castelli Gallery, New York).

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1989; Museum für Gegenwartskunst, Basel, 1990, no. 26, unpag. (ill. no. 1). Group: Museum für Moderne Kunst, Frankfurt am Main, 1991, p. 40; Museum für Moderne Kunst, Frankfurt am Main, 1992, unpag.



422

**Rinde Head/Andrew Head (Plug to Nose) on Wax Base** 1989

wax

33 x 47 x 29 in. (83.8 x 119.4 x 73.7 cm)

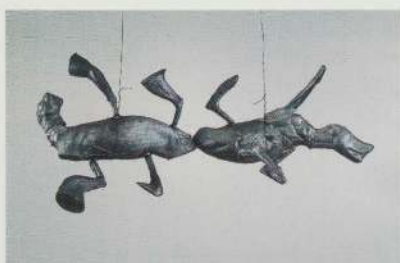
Froehlich Collection, Stuttgart

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

ALTERNATE TITLE: Untitled (Rinde Head/Andrew Head)

NOTES: The two heads of the title, cast in white and blue wax, respectively, face each other, right side up, with the mouth plug of one inserted into the nose of the other. See discussion of wax heads in 397.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1989; Museum für Gegenwartskunst, Basel, 1990 (not on published checklist).



423

**Small Butt to Butt** 1989

aluminum, wire

26 1/2 x 56 x 26 1/2 in. (67.3 x 142.2 x 67.3 cm)

Collection Mr. and Mrs. Richard Plehn

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: This is a cast-aluminum version of 403, a suspended pair of animals—joined at their hindquarters—made from reconfigured polyurethane-foam taxidermy forms. See Prints, no. 62.

EXHIBITIONS: Solo: Leo Castelli Gallery, New York, 1990.



424

**Small Fox Wheel** 1989

photographs and tape on paper

14 x 17 in. (35.6 x 43.2 cm)

Courtesy Margo Leavin Gallery, Los Angeles

NOTES: Together with 409 and 410, this arrangement of cut and reconfigured black-and-white photographs of a polyurethane-foam taxidermy form maps the structure of the 1990 sculptures in bronze and aluminum, 445 and 446. See discussion of related animal montages in 419.

EXHIBITIONS: Group: Margo Leavin Gallery, Los Angeles, 1991.



425

**Study for Animal Pyramid** 1989

photographs and tape on paper

26 1/4 x 39 3/4 in. (66.7 x 101 cm)

Courtesy Leo Castelli Gallery, New York

**NOTES:** This work, along with 419 and 420, describes the pyramidal structure of the polyurethane-foam sculpture 398, itself a model for the large-scale outdoor bronze *Animal Pyramid* of 1990 (442). Here, Nauman uses small photographs taped together to create both side and end views of the piece. See discussion of related animal montages in 419.



426

**Three Part Large Animals** 1989

polyurethane foam, wire

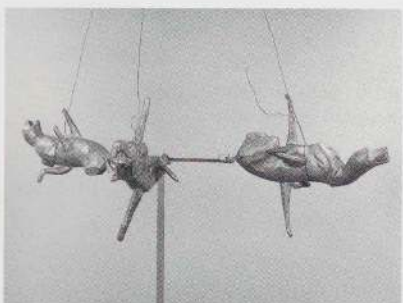
55 x 110 x 100 in. (139.7 x 279.4 x 254 cm)

Collection The Dannheisser Foundation

**PROVENANCE:** [Leo Castelli Gallery, New York]

**NOTES:** This trio of reassembled taxidermy forms hangs from the ceiling by wires attached to each animal's torso; additional wires around their legs connect them to one another. See another three-part hanging sculpture in aluminum (435).

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1990; Museum für Gegenwartskunst, Basel, 1990, no. 23, unpag. (ill. no. 11).



427

**Three Part Small Animals** 1989

polyurethane foam, glue, wire, wood

77 1/4 x 84 1/2 x 75 1/2 in. (196.2 x 214.6 x 191.8 cm)

Collection the artist

**NOTES:** The three reconfigured taxidermy forms in this work are both suspended by Nauman's customary ceiling-hung wires and mounted on a central wooden pole-and-crossbar structure. The silver surface of the animals is mold release that was applied to the polyurethane-foam forms during the casting process for the related aluminum sculpture 436.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1990; Museum für Gegenwartskunst, Basel, 1990, no. 14, unpag. (ill. no. 9).



428

**Two Heads on Base #1 (Green Andrew with Plug on Back of Pink Andrew, Mouth Open/Mounted on Brown Wax Base)** 1989

wax

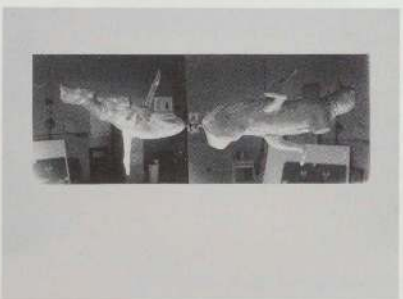
12 3/8 x 18 1/2 x 11 7/16 in. (31 x 47 x 29 cm)

Collection Udo and Anette Brandhorst, Cologne

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** In this work, two cast-wax heads, mounted one behind the other on a wax base, are arranged so that the mouth plug of the green one touches the back of the pink head. See variations on this motif in two 1989 drawings: *Untitled* (graphite on paper, 26 3/4 x 38 3/16 in. [68 x 97 cm]) and *Untitled* (two male heads) (ink on paper, 50 3/16 x 38 3/16 in. [127.5 x 97 cm]), both Courtesy Galerie Konrad Fischer, Düsseldorf. See discussion of wax heads in 397.

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1989.



429

**Untitled** 1989

photographs and tape on paper

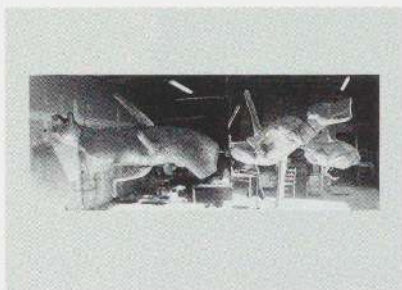
30 x 40 in. (76.2 x 101.6 cm)

Courtesy Anthony d'Offay Gallery, London

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]**ALTERNATE TITLE:** *Untitled* (studio photos with animals)

**NOTES:** This work and 430 were made to give the art dealer Konrad Fischer a preview of works in progress in the studio. Variations on these "butt to butt" pieces were made in both foam and cast-aluminum versions (401, 402, 403, 418, and 423).

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1989; Anthony d'Offay Gallery, London, 1989.



430

**Untitled** 1989

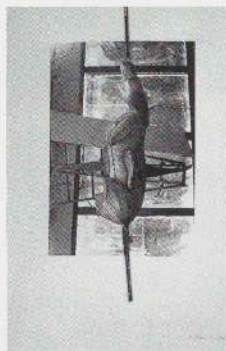
photographs and tape on paper  
30 x 40 in. (76.2 x 101.6 cm)

Courtesy Galerie Konrad Fischer, Düsseldorf

**ALTERNATE TITLE:** Untitled (studio photos with animals)

**NOTES:** See discussion of the companion work 429.

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1989.



431

**Untitled** 1989

photograph and two pencils on paper  
30 x 22 1/2 in. (76.2 x 57.2 cm)

Collection Dorothee and Konrad Fischer, Düsseldorf

**NOTES:** Nauman here assembles a black-and-white photograph of one of his reconfigured polyurethane-foam taxidermy forms and two pencils onto a piece of paper. The photograph of the animal (originally suspended horizontally from the ceiling) has been reoriented vertically so that the pencils appear to skewer it through its head and rump. In other sculptures of the same year, Nauman suspended animals from sticks inserted into their rears (see 411, 412, and 413) or similarly skewered them from below on a pole (400).



432

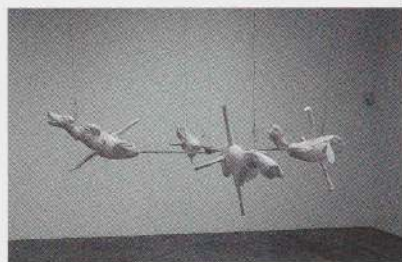
**Untitled** 1989

cardboard, watercolor, graphite, string  
11 x 8 7/8 in. (28 x 22.5 cm)

Private collection, Switzerland

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** This two-sided cardboard cutout (painted differently on each side) hangs upside down from a string. See also 444.



433

**Untitled (Four Small Animals)** 1989

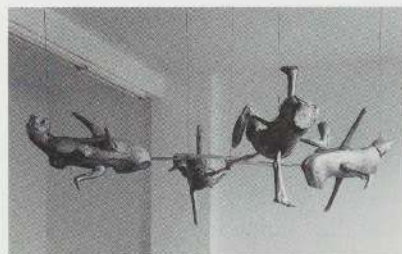
polyurethane foam, wood, glue, wire  
17 x 96 x 106 in. (43.2 x 243.8 x 269.2 cm)

Collection Jay Chiat, New York

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Texas Gallery, Houston]; [Fred Hoffman Gallery, Santa Monica]

**NOTES:** The four reassembled foam animals of this work are attached to the endpoints of an X-shaped wooden armature: both the crossbars and the animals are suspended from the ceiling by wires. See the related aluminum cast 434.

**EXHIBITIONS:** Solo: Texas Gallery, Houston, 1989; Museum für Gegenwartskunst, Basel, 1990, no. 15, p. 53 (rear) and unpag. (ill. no. 10).



434

**Untitled (Four Small Animals)** 1989

aluminum, steel, wire  
17 x 95 x 104 1/2 in. (43.2 x 241.3 x 264.2 cm)

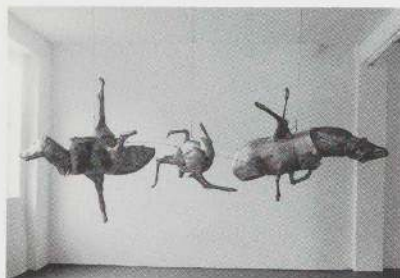
Courtesy Galerie Ronny Van de Velde, Antwerp

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**ALTERNATE TITLE:** Untitled (four small animals at the end of X-shaped steel connection)

**NOTES:** This is a version in cast aluminum of 433. Here the crosspiece to which the animals are attached, approximately at eye level, is made of steel.

**EXHIBITIONS:** Solo: Galerie Konrad Fischer, Düsseldorf, 1989.



435

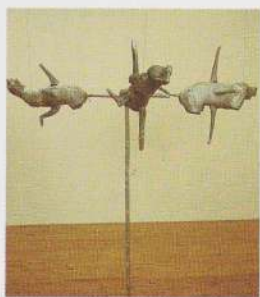
**Untitled (Three Large Animals)** 1989

aluminum, wire  
 approx. 47 1/4 x 118 1/8 x 118 1/8 in. (120 x 300 x 300 cm)  
 Froehlich Collection, Stuttgart

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

NOTES: This trio of suspended animals cast in aluminum from reconfigured taxidermy forms resembles a version in polyurethane foam (426).

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1989; Museum für Gegenwartskunst, Basel, no. 22, p. 109; Group: Deichtorhallen, Hamburg, 1989, p. 143.



436

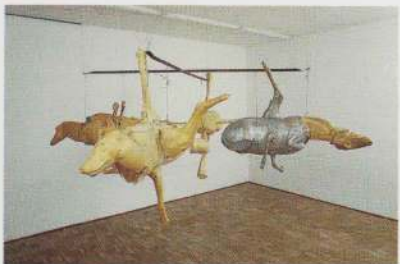
**Untitled (Three Small Animals)** 1989

aluminum  
 76 x 76 x 66 in. (193 x 193 x 167.6 cm)  
 Collection Jerry and Emily Spiegel, New York

PROVENANCE: [Leo Castelli Gallery, New York]; [Texas Gallery, Houston]; [Donald Young Gallery, Chicago]

NOTES: This is a version in cast aluminum of 427, three foam animals on a pole and crossbars.

EXHIBITIONS: Solo: Texas Gallery, Houston, 1989.



437

**Untitled (Two Wolves, Two Deer)** 1989

polyurethane foam, glue, steel, wire  
 56 x 148 x 145 in. (142.2 x 375.9 x 368.3 cm)  
 Private collection, New York

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

ALTERNATE TITLES: Untitled (Four Large Animals); Untitled (2 wolfs, 2 deers, hanging at the ends of 2 crossing steel beams)

NOTES: Often catalogued as "foam version" to contrast with the related aluminum sculpture of four large animals suspended from an X-shaped armature (408), the hindquarter of one of the bodies in this quartet of reconfigured taxidermy forms retains the mold release that was used in a casting process. See illus., pl. 63, p. 171.

EXHIBITIONS: Solo: Galerie Konrad Fischer, Düsseldorf, 1989; Museum für Gegenwartskunst, Basel, 1990, no. 21, unpag. (ill. no. 12). Group: Barbara Gladstone Gallery and SteinGladstone Gallery, New York, 1991.

PUBLICATIONS: Fischer 1993, p. 286.



438

**Untitled (Wax Cat)** 1989

wax  
 15 1/2 x 27 x 15 1/2 in. (39.4 x 68.6 x 39.4 cm)  
 Collection Dr. Susanna Hegewisch-Becker, Hamburg, Germany

PROVENANCE: [Galerie Konrad Fischer, Düsseldorf]

NOTES: This floor-mounted sculpture was cast in wax from reassembled parts of polyurethane-foam taxidermy forms. See a discussion of related cat works in 399, a similar cast-wax construction.



439

**Andrew Head/Andrew Head Reversed, Nose to Nose** 1990

wax  
 11 x 17 1/2 x 8 in. (27.9 x 44.5 x 20.3 cm)  
 Collection Jay Chiat, New York

PROVENANCE: [Leo Castelli Gallery, New York]; [Daniel Weinberg Gallery, Santa Monica]

NOTES: This work consists of two wax casts of the same head, one in blue, right side up, with its tongue (a cast of Nauman's own) extended, and one in green, inverted on a disk of red wax. They are installed so that their noses almost touch. See discussion of cast-wax heads in 397. See also a 1989 drawing, Untitled (Two Heads) (watercolor, graphite, and ink on paper, 26 3/8 x 29 15/16 in. [67 x 76 cm], Collection Dr. Reiner Speck, Cologne).

EXHIBITIONS: Solo: Daniel Weinberg Gallery, Santa Monica, 1991.



440

**Andrew Head/Andrew Head, Stacked** 1990

wax  
22 x 8 x 9 in. (55.9 x 20.3 x 22.7 cm)  
Courtesy Galerie Metropol, Vienna

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Daniel Weinberg Gallery, Santa Monica]  
**NOTES:** Two wax casts made from the head of the same model are stacked on top of each other in this sculpture. Both face the same direction and are separated by a red wax disk. A breathing plug from the casting process protrudes from the mouth of the top head—in white wax—while the bottom head—in pink wax—sticks out its tongue. See discussion of wax heads in 397.  
**EXHIBITIONS:** Solo: Galerie Metropol, Vienna, 1991. Group: Whitney Museum, New York, 1991 ("1991 Biennial Exhibition"), p. 194.  
**PUBLICATIONS:** Bismarck, "Ein Appell," p. 51.



441

**Andrew Head/Julie Head/Rinde Head** 1990

wax  
9 1/2 x 21 x 13 in. (24.1 x 53.3 x 33 cm)  
Courtesy Galerie Metropol, Vienna

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Daniel Weinberg Gallery, Santa Monica]  
**NOTES:** The three cast-wax heads of the title are joined at the tops of their skulls by a mass of wax to form a three-bladed pinwheel configuration. One faces up, one faces down and to the side, and one faces up and to the side. Because it is horizontally oriented, the work differs formally from Nauman's many other head sculptures, which rest upright on pedestals or are suspended by wires. See discussion of wax heads in 397.  
**EXHIBITIONS:** Solo: Daniel Weinberg Gallery, Santa Monica, 1991; Galerie Metropol, Vienna, 1991.  
**PUBLICATIONS:** Moser, "Bruce Nauman," p. 385.



442

**Animal Pyramid** 1990

bronze  
144 x 84 x 48 in. (365.8 x 213.4 x 121.9 cm)  
Collection Des Moines Art Center, Des Moines, Iowa. Commissioned for the Des Moines Art Center Permanent Collection by Anonymous Donors and The National Endowment for the Arts, 1990.18

**NOTES:** Situated outside a wing of the Des Moines Art Center designed by the architect Richard Meier, this sculpture consists of seventeen bronze casts made from polyurethane-foam taxidermy forms. The animals are arranged by type and size in symmetrical groupings that Nauman intended to recall ancient pyramidal forms as well as acrobatic circus acts. Related are the polyurethane-foam sculpture 398 and an ensemble of photographic montages (419, 420, and 425).  
**PUBLICATIONS:** Nusbaum, "Pyramid: Ugly and Beautiful," p. 8.



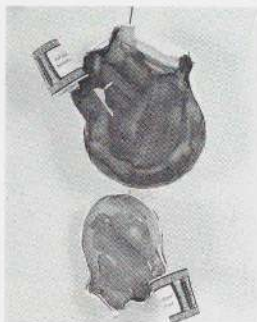
443

**Diamond Shaped Room with Yellow Light** 1986-1990

bricks, plaster, six mercury vapor lamps, electrical cable  
177 3/16 x 224 7/16 x 433 1/16 in. (450 x 570 x 1100 cm)  
Collection the artist

**NOTES:** This work, an open-roofed structure divided into two halves by an interior wall, was temporarily installed at the intersection of Berlinerstrasse and Bethmannstrasse in Frankfurt am Main, Germany. At each apex of the diamond is a five-foot-high entranceway. The structure is illuminated with yellow light from lamps placed at the top of each inside wall. It is related to a number of works that incorporate yellow light and/or triangular spaces (see 200, 229, 282, 283, 301, 302, 321, 323, 325, 325, 378, and 465). See Drawings, no. 391.  
**EXHIBITIONS:** Group: Förderverein Schöneres Frankfurt e.V., Frankfurt am Main, p. 51.





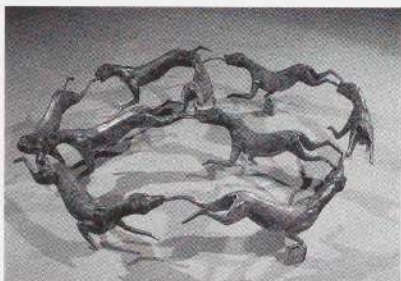
444

**Drinking and Drowning** 1990

watercolor and graphite on paper, paper cups, shoelace  
 24 x 14 x 6 in. (61 x 35.6 x 15.2 cm)  
 Collection Linda and Bob Gersh, Los Angeles

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: These two silhouetted heads are cut out of paper and have takeout paper coffee cups with classic Greek motifs attached to their lips, as if drinking. The heads hang, crown to crown, from a shoelace to which they are stapled. The piece was made in a studio that Nauman sometimes uses in the TriBeCa section of New York City. See also a 1989 hanging paper head painted with watercolor (432).



445

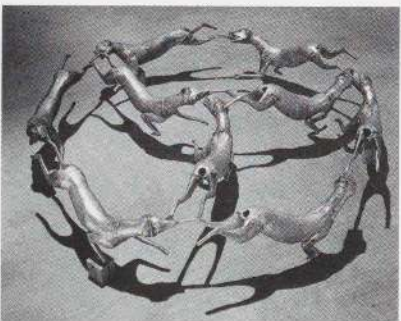
**Fox Wheel** 1990

bronze  
 15 x 72 x 74 in. (38.1 x 182.9 x 188 cm)  
 Collection Paul and Camille Oliver-Hoffmann, Chicago

PROVENANCE: [Leo Castelli Gallery, New York]

ALTERNATE TITLE: Fox Wheel 2

NOTES: This work consists of nine bronze foxes cast from polyurethane-foam taxidermy forms. Six of the foxes run counterclockwise in a circle, each with the hind leg of the animal in front of it in its mouth. Three foxes serve as spokes in the center of this wheel—each biting an adjacent animal. The entire work is supported by only three paws, which rest on blocks of wood. Aside from these supports, the animals are fully suspended as if running or leaping, as in an Eadweard Muybridge animal-locomotion study. Nauman made a version of this work in cast aluminum (446). See also an uncatalogued drawing of 1990, *Study for Fox Wheel* (crayon and glue on pieced paper, 84 x 96 in. [213.4 x 243.8 cm]). Courtesy Daniel Weinberg Gallery, Santa Monica) and three related photographic montages: 409, 410, and 424.



446

**Fox Wheel** 1990

aluminum  
 15 x 71 x 72 in. (38.1 x 180.3 x 182.9 cm)  
 Collection Museum Moderner Kunst, Vienna

PROVENANCE: [Leo Castelli Gallery, New York]; [Daniel Weinberg Gallery, Santa Monica]; [Galerie Metropol, Vienna]

NOTES: For a discussion of this work in cast aluminum, see 445, a version in bronze. The three animals that form the "spokes" of the wheel are oriented differently here (two facing inward, one facing outward).

EXHIBITIONS: Solo: Daniel Weinberg Gallery, Santa Monica, 1991; Galerie Metropol, Vienna, 1991.

PUBLICATIONS: Bismarck, "Ein Appell," pp. 52–53; Brüdertin, "Vienna: Climbing in the Dark," p. 94; Moser, "Bruce Nauman," p. 384; Kandel, "Bruce Nauman," p. 109.



447

**Hand Puppet** 1990

aluminum, chromed lead, cardboard, paper, tape, wire, shoelace, lamp, glassine  
 50 1/2 x 58 1/4 x 60 in. (128.3 x 148 x 152.4 cm) overall  
 Courtesy Sperone Westwater, New York

NOTES: In this work, a paper silhouette of a hand is suspended by a shoelace behind a paper scrim and in front of a light. These parts are mounted in the corner of a room by a makeshift system of metal bars and cardboard tubing. The work at once creates an illusion and bares its devices. See *Untitled (Hands)* (1990–1991) (aquatint/drypoint, 16 3/4 x 19 1/2 in. [42.5 x 49.5 cm]). Published by Brooke Alexander Editions, edition of 38, plus 10 artist's proofs. See also illus., pl. 64, p. 172.

EXHIBITIONS: Solo: Museum für Gegenwartskunst, Basel, 1990, no. 33, p. 104, and back cover. Group: Sperone Westwater, New York, 1990.



448

**Hanging Head for Leo** 1990

bronze, wire  
 approx. 11 x 9 x 7 in. (27.9 x 22.9 x 17.8 cm)  
 Collection Leo Castelli, New York

## ALTERNATE TITLE: Head

NOTES: Nauman made this cast-bronze head, which he suspended upside down from the ceiling by wire, as a test of the feasibility of reproducing his wax heads in that material. Four subsequent bronze heads were made in 1991 (see 469).

EXHIBITIONS: Group: New Museum of Contemporary Art, New York, 1991, p. 181.



449

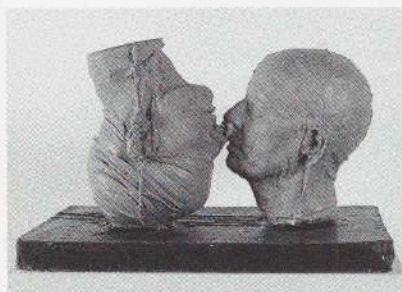
**Jasper's Cat** 1990

wax, steel, wire

cats: 28 x 26 x 6 in. (71.1 x 66 x 15.2 cm) each; bar: 116 in. (294.6 cm) long; suspended 96 in. (243.8 cm) above the floor

Collection Jasper Johns

NOTES: This work consists of fragments of two wax casts of cut-and-reassembled taxidermy forms suspended by wire from either end of a steel bar. It was a gift from Leo Castelli to Jasper Johns on the occasion of the latter's sixtieth birthday, May 15, 1990. Johns had expressed his admiration for some of the cat sculptures Nauman had exhibited the previous year (see 399 for a list of these related works), and Castelli commissioned this one for him.



450

**Julie Head/Julie Head** 1990

wax

12 3/4 x 16 1/4 x 7 in. (32.4 x 41.3 x 17.8 cm)

Collection John Pappajohn, Des Moines, Iowa

PROVENANCE: [Leo Castelli Gallery, New York]; Gerald S. Elliott, Chicago; [Vivian Horan Fine Art, New York]

ALTERNATE TITLE: Julie Head/Julie Head on Wood Blocks

NOTES: This sculpture is composed of two pink cast-wax heads of Nauman's longtime assistant, Juliet Myers, one upside down and one right side up, their nose plugs touching. Both heads are attached to a wax slab that serves as a base. The piece was originally made to replace a 1989 work owned by Gerald Elliott that had been damaged and subsequently destroyed (417). See 397 for a discussion of the cast-wax heads.

EXHIBITIONS: Solo: Museum für Gegenwartskunst, Basel, 1990, no. 27, unpag. (ill. no. 18).

PUBLICATIONS: Vachtova, "Der Körper als Kunststück," p. 142.



451

**Julie Head/Julie Head Upside Down, Tongue to Tongue**

1990

wax

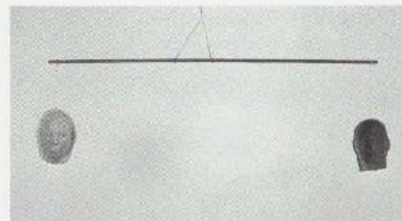
11 x 18 x 7 in. (27.9 x 45.7 x 17.8 cm)

Coleccion Berge, Madrid

PROVENANCE: [Leo Castelli Gallery, New York]; [Daniel Weinberg Gallery, Santa Monica]; [Donald Young Gallery, Chicago]

NOTES: Both of the inverted cast-wax heads in this work, one blue and one black, are mounted on discs of red wax and positioned so that the tips of their protruding tongues almost touch. See discussion of wax heads in 397.

EXHIBITIONS: Solo: Daniel Weinberg Gallery, Santa Monica, 1991.



452

**Pair of Reversed Heads, Hanging from Bar Yellow and Pink**

1990

wax

heads: approx. 12 x 9 x 6 in. (30.5 x 22.9 x 15.2 cm) each; bar: approx. 76 in. (193 cm) long

Courtesy Thomas Ammann, Zurich

PROVENANCE: [Leo Castelli Gallery, New York]

NOTES: In this work, two wax impressions of a human face, one yellow and one pink, hang from wires at either end of a suspended metal bar. On their concave sides they bear highly detailed imprints of faces, while on their convex sides they bear only the coarse outlines of the faces. Nauman's typical full-head wax casts were made in two parts (see 397): these casts, of the same type used for 453, are impressions of the front section of the head only, as in a death mask.

EXHIBITIONS: Solo: 65 Thompson Street Gallery, New York, 1990; Museum für Gegenwartskunst, Basel, 1990, no. 29, unpag. (ill. no. 19).



453

**Pair of Reversed Heads, Hanging from Ceiling Yellow and Red** 1990

wax, wire

heads: approx. 12 1/4 x 10 x 6 in. (31.1 x 25.4 x 15.2 cm) each; suspended 63 1/2 in. (161.3 cm) above the floor; approx. 60 in. (152.4 cm) apart

Private collection, San Francisco, Courtesy Anthony Meier Fine Arts, San Francisco

**PROVENANCE:** [Leo Castelli Gallery, New York]; Linda and Harry Macklowe, New York; [Daniel Weinberg Gallery, Santa Monica]

**NOTES:** The yellow and red cast-wax faces in this work, which are suspended directly from the ceiling by wires, are similar in form and execution to the heads in 452.



454

**Raw Material — BRRR** 1990

video projector, two color video monitors, two videotape players, two videotapes (color, sound)  
dimensions variable

Collection Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Daniel Weinberg Gallery, Santa Monica]

**NOTES:** One of a series of six video installations that explore vocal exercises and have the words *Raw Material* in their titles, this work consists of two videotapes, both of which are shown on stacked monitors, and one of which also is projected onto an adjacent wall. The two videotapes feature the same tight close-up of Nauman's head recorded by a fixed camera, turned on its side, and fitted with a wide-angle lens that distorts his unshaven features as he rotates in a swivel chair shaking his head and making a "brrrr" sound. Dennis Diamond, of Video D Studios in New York City, looped the original eleven-second shot into a three-minute segment and added color effects (to match distortions that had occurred when Nauman played the material on an inverted monitor in his studio), cycling the images from purple to blue to green to red to yellow and then to a more or less normal distribution of colors. This three-minute sequence was repeated continuously to fill up two hourlong videotapes, on one of which the images are inverted so that the horizontal head is oriented in the opposite direction. In the installation, the tapes begin at different points in the color sequencing and are thus perpetually out of synchronization. The title of this work also stems from Diamond's collaboration with Nauman, who when asked how to title the raw material, replied "Raw Material—that sounds good." This work marks the first time Nauman featured himself as a primary subject in a film or video work since the late 1960s and is the first work made in his new studio in Galisteo, New Mexico. A year later he made a closely related variation on this work (471). See also 455, 456, 472, and 473.

**EXHIBITIONS:** Solo: Daniel Weinberg Gallery, Santa Monica, 1991.

**PUBLICATIONS:** Zentrum für Kunst und Medientechnologie, Karlsruhe, 1992. unpag.



455

**Raw Material — MMMM** 1990

video projector, two color video monitors, two videodisc players, two videodiscs (color, sound)  
dimensions variable

Collection Musée Cantonal des Beaux-Arts, Lausanne, Switzerland

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Daniel Weinberg Gallery, Santa Monica]

**NOTES:** Similar in form and execution to 454 and part of the same *Raw Material* series, this video installation presents a close-up of Nauman's head spinning as he hums "mmmmm." (The tapes were shot as he rotated in a swivel chair.) In this work, as in others of the series, the two videos consist of a single shot looped into a longer segment, with shifts in color. Again, the videos are played non-synchronously and with the images on one reversed: on the top monitor, Nauman's head is inverted; on the lower monitor and wall projection, the head is right side up. Details of the videotapes are shown here. In 1991, he made a closely related version of the work (472).

**EXHIBITIONS:** Solo: Daniel Weinberg Gallery, Santa Monica, 1991. Group: Whitney Museum, New York, 1991 ("1991 Biennial Exhibition"), pp. 196–197.



456

**Raw Material — OK, OK, OK** 1990

video projector, two color video monitors, two videotape players, two videotapes (color, sound)  
dimensions variable

Private Collection, Courtesy Anthony Meier Fine Arts, San Francisco

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Daniel Weinberg Gallery, Santa Monica]; Winne Fung, Los Angeles

ALTERNATE TITLE: Raw Material—(OKOKOK)

NOTES: Similar in form and execution to 454 and part of the same Raw Material series, the two videotapes of this installation present a tight close-up of Nauman's head spinning as he repeats the words "ok, ok, ok." (It was shot as he rotated in a swivel chair.) As in the others works in the series, the looped segment of which the tapes are composed undergoes a series of color changes. The two tapes are presented nonsynchronously, again with the images of one inverted: the top monitor and the wall projection display Nauman's head inverted, while the lower monitor presents the head right side up. In 1991, Nauman made a closely related version of the work (473).

EXHIBITIONS: Solo: Daniel Weinberg Gallery, Santa Monica, 1991.

PUBLICATIONS: Moser, "Bruce Nauman," p. 384.



457

**Rinde Head/Julie Head, Stacked, Back to Back** 1990

wax  
6 x 15 x 7 in. (15.2 x 38.1 x 17.8 cm)  
Collection the artist

NOTES: Here, two cast-wax heads, each facing a different direction, are stacked on top of each other. A blue head rests face down, its forehead attached to a base of red wax; on top of it, a green head rests facing upward. A mass of red wax connects the backs of the two heads. See discussion of cast-wax heads in 397.

EXHIBITIONS: Solo: Daniel Weinberg Gallery, Santa Monica, 1991.



458

**Rinde Head/Rinde Head, Stacked, Nose to Nose** 1990

wax  
18 x 10 x 7 in. (45.7 x 25.4 x 17.8 cm)  
Private collection, Los Angeles

PROVENANCE: [Leo Castelli Gallery, New York]; [Daniel Weinberg, Gallery, Santa Monica]

NOTES: In this work, the two cast-wax heads are stacked on top of each other, face to face, so that the tips of their noses touch. The bottom head, in pink wax, rests horizontally on a disc of red wax attached to the back of its skull; another disc of red wax joins its forehead to the forehead of the top head in green wax. See discussion of cast-wax heads in 397.

EXHIBITIONS: Solo: Daniel Weinberg Gallery, Santa Monica, 1991.



459

**Shadow Puppets and Instructed Mime** 1990

three wax heads, linen, wood, four color video monitors, four video projectors, six videotape players,  
six videotapes (color, sound)  
dimensions variable

Collection Emanuel Hoffmann-Stiftung Basel, Museum für Gegenwartskunst, Basel

PROVENANCE: [Sperone Westwater, New York]

NOTES: This complex installation consists of three cast-wax heads displayed behind two partially enclosed wood-and-fabric booths that are built in opposite corners of a room, together with four monitors and four video projectors that beam images onto walls and onto the white bedsheets draped in front of the suspended heads. The video equipment is arranged in a roughly circular configuration, using packing cases and cardboard boxes as bases and with connecting cables taped to the floor. The images, which are switched clockwise around the room on the monitors and the wall or booth projections, are of the shadows of disembodied heads and other objects and of a mime. While the shadowy heads spin and are occasionally beaten, the mime (played by Julie Goelle) obediently follows commands from an offstage voice (that of Michael Ballou) to strike a number of awkward positions. As a source for the idea of shadow projections, Nauman cites both traditional shadow puppetry and a form of execution in which an executioner shoots at the shadow of a victim, who is placed between a fire and a suspended cloth. See the schematic diagram for this work in Museum für Gegenwartskunst, Basel, 1990 (solo), p. 110, and illus., pp. 42 and 43. See also the related installations 460 and 461.

EXHIBITIONS: Solo: Sperone Westwater, New York, 1990; Museum für Gegenwartskunst, Basel, 1990, no. 32, unpag. (ill. no. 23 a-d). Group: Museum van Hedendaagse Kunst, Ghent, 1991.

PUBLICATIONS: Nesbitt, "Lie Down, Roll Over," p. 50; Museum für Gegenwartskunst, Basel, 1991, p. 343.



460

**Shit in Your Hat—Head on a Chair** 1990

chair, wax head, rear-screen projector and screen, videotape (color, sound)  
 dimensions variable

Colección de Arte Contemporáneo Fundació "la Caixa," Barcelona

**PROVENANCE:** [Leo Castelli Gallery, New York]; [Donald Young Gallery, Chicago]

**NOTES:** In this installation, a handmade wooden chair with a green cast-wax head resting on its open seat frame is suspended by wire in front of a hanging fabric screen. On the screen, a videotape image of a female mime (Julie Goelle) is projected from behind. The mime enacts a variety of convoluted actions in response to a succession of commands issued by an offstage voice (that of Michael Ballou):

Put your hat on the table. Put your head on your hat. Put your hand on your head with your head on your hat. Put your hat in your lap. Put your hand on your hat, your hat in your lap. Drop your hat. Put your hand in your lap. Put your head on your hand, your hand in your lap. Put your hand in your lap. Put your hat in your hand in your lap. Put your head on your lap, your hand in your lap. Put your hat on your face. Put your hand in your lap, your hat on your face. Put your hands on your face, your hat on your head. Put your hands in your lap, your hat on your head. Sit on your hat, your hands on your head. Shit in your hat. Show me your hat. Put your hat on your head. Put your head on the table. . . .

The chair in this work served as the model for the steel chairs in the South America sculptures of 1981 (293, 294, and 295). See illus., pl. 65, p. 173, and the related installation 459.

**EXHIBITIONS:** Group: Donald Young Gallery, Chicago, 1990; Estación Plaza de Armas, Seville, 1992, p. 101.



461

**Shadow Puppet Spinning Head** 1990

wax head, white sheet, video projector, video monitor, videotape player, videotape (color, sound)  
 dimensions variable

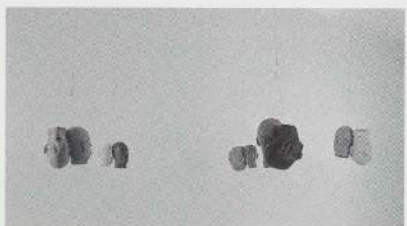
Private collection, Belgium

**PROVENANCE:** [Gallery Konrad Fischer, Düsseldorf]; [Galerie Ronny Van de Velde, Antwerp]

**ALTERNATE TITLE:** Spinning Head; Shadow Puppet

**NOTES:** In this installation, a wax head is suspended by wire in a room. Behind it, on an improvised screen made of a bed sheet, is an image of what appears to be a shadow of this head, but inverted and moving. (This shadow image is achieved by a rear-screen video projection.) The same shadow image, this time presented right side up, is displayed on a nearby monitor on the floor. The audio component of the videotape consists of ambient studio sounds. See the 1990 installation drawing for this work (graphite on paper, 8 1/4 x 11 5/8 in. [21 x 29.6 cm], Private collection).

**EXHIBITIONS:** Solo: Museum für Gegenwartskunst, Basel, 1990, no. 34, unpag. (ill. no. 20). Group: Museum van Hedendaagse Kunst, Ghent, 1991.



462

**Ten Heads Circle/In and Out** 1990

wax, wire

diam.: 96 in. (243.8 cm); heads: approx. 12 x 9 x 6 in. (30.5 x 22.9 x 15.2 cm) each; suspended 56 1/2 to 60 in. (143.5 to 152.4 cm) above the floor

Courtesy Leo Castelli Gallery, New York

**NOTES:** This work consists of five pairs of wax heads suspended by wires from the ceiling in a circular configuration. In each of the pairs, which are cast in different colors of wax, one of the heads is inverted and one is hung right side up so that they nestle close together. Most of the normally oriented heads face the inside of the circle, while the inverted heads face the outside. See 463.

**EXHIBITIONS:** Solo: 65 Thompson Street Gallery, New York, 1990; Museum für Gegenwartskunst, Basel, 1990, no. 30, unpag. (ill. no. 21). Group: Donald Young Gallery, Seattle, 1991; Leo Castelli Gallery, New York, 1992.



463

**Ten Heads Circle/Up and Down** 1990

wax, wire

diam.: 96 in. (243.8 cm); heads: approx. 10 x 8 x 7 in. (25.4 x 20.3 x 17.8 cm) each; suspended 56 1/2 to 60 in. (143.5 to 152.4 cm) above the floor

The Eli and Edythe L. Broad Collection, Los Angeles

**PROVENANCE:** [Leo Castelli Gallery, New York]

**NOTES:** Here, as in 462, ten pairs of heads cast in different colors of wax are hung by wires from the ceiling in a circular configuration. In this work, however, the heads are stacked, with the one on top inverted and the one underneath right side up. All face toward the circle's center. See illus., pl. 66, p. 174.

**EXHIBITIONS:** Solo: Leo Castelli Gallery, New York, 1990; Museum für Gegenwartskunst, Basel, 1990, no. 31, unpag. (ill. no. 22).

**PUBLICATIONS:** Adams, "The Nauman Phenomenon," p. 122.



464

**Three Caribou** 1990

photographs, tape, cardboard  
7 x 7 x 7 in. (17.8 x 17.8 x 17.8 cm)  
Courtesy Leo Castelli Gallery, New York

**NOTES:** This montage was made from several of the many black-and-white photographs of animal taxidermy forms that Nauman used to design photographic studies for the monumental sculpture 442. See discussion of related works in 419.



465

**Truncated Pyramid Room** 1982–1990

concrete, quartz lamps  
h.: 236 1/4 in. (600 cm); w: 354 5/16 in. (900 cm) each side  
Collection Egidio Marzona, Villa di Verzegnis, Italy

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** This outdoor sculpture is a three-sided pyramid with the top removed and large rectangular doorways on each wall. It is illuminated day and night by lamps on each interior wall and is related to the many works Nauman has made that incorporate yellow light and/or triangular spaces, both of which he finds discomfiting. (See 443 for a list of these works.) A drawing (Drawings, no. 401) and blueprints for this work were made in 1982 for a sculpture project in Münster, West Germany, but it was not built at that time.



466

**Anthro/Socio (Rinde Facing Camera)** 1991

six videodisc players, six color monitors, three video projectors, six videodiscs (color, sound)  
dimensions variable  
Collection Ydessa Hendeles, Courtesy Ydessa Hendeles Art Foundation, Toronto

**PROVENANCE:** [Leo Castelli Gallery, New York, and Sperone Westwater, New York]

**NOTES:** This installation consists of three pairs of stacked monitors and three floor-to-ceiling wall projections, all presenting images of the head of the performance artist Rinde Eckert, some right side up, some upside down. In three separate videos, Eckert, a trained singer, chants three sets of phrases continuously and directly to the camera: "Feed Me/Eat Me/Anthropology," "Help Me/Hurt Me/Sociology," and "Feed Me, Help Me, Eat Me, Hurt Me." The videos are played nonsynchronously and at high volume so that many voices seem to fill the darkened exhibition space—and sometimes the spaces beyond (as in its first installation in the exhibition "DISLOCATIONS" at the Museum of Modern Art, New York, in 1991). In its use of vocal exercises and inverted close-ups, the work relates to the series of Raw Material installations of 1990 and 1991 (see 454). Nauman used chanted phrases in two earlier audio pieces, *Get Out of My Mind*, *Get Out of This Room* (113) and *One Hundred Live and Die* (see 332), and used texts such as "Help Me/Hurt Me" in a number of other works (see discussion in 234). See also the 1990 drawing *Eat Me Feed Me* (oilstick, charcoal, graphite, and tape on pieced paper, 44 1/4 x 63 3/4 in. [112.4 x 161.9 cm], Courtesy Daniel Weinberg Gallery, San Francisco).

**EXHIBITIONS:** Solo: Ydessa Hendeles Art Foundation, Toronto, 1992. Group: Museum of Modern Art, New York, 1991, pp. 12–13, 66, 68–69.

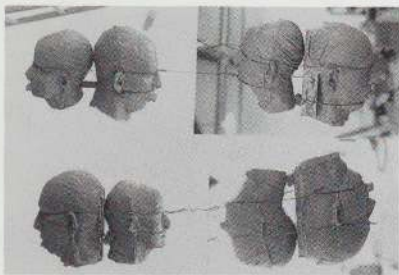


467

**Four Deer** 1991

photographs, tape  
75 x 42 in. (190.5 x 106.7 cm)  
Courtesy Leo Castelli Gallery, New York

**NOTES:** The four photographs in this montage were among those Nauman had the photographer Donald Woodman take of the polyurethane foam taxidermy forms of 398, a sculpture that itself is a model for the bronze *Animal Pyramid* (442) commissioned by the Des Moines Art Center. Nauman continued to use the different views of these animals in subsequent photographic works (see discussion in 419). See also 474.



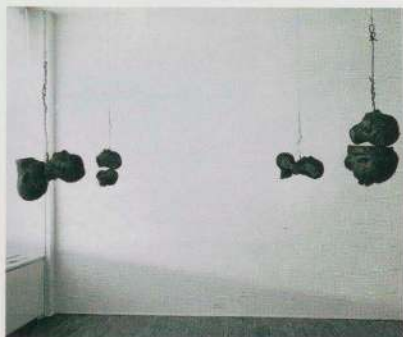
468

**Four Pairs of Heads** 1991

photographs, tape  
20 x 30 1/4 in. (50.8 x 76.8 cm)  
Collection the artist

**NOTES:** This work, composed of four black-and-white photographs, is related to 470 (a set of four pairs of suspended heads) and its bronze companion 469.

**EXHIBITIONS:** Group: Carnegie Museum of Art, Pittsburgh, 1991, p. 115.



469

**Four Pairs of Heads (Bronze)** 1991

bronze, wire  
dimensions variable

Private collection, New York, Courtesy Leo Castelli Gallery, New York, and Sperone Westwater, New York

*Rinde Head, Nose in Neck of Julie Head*  
11 x 17 x 7 in. (27.9 x 43.2 x 17.8 cm)

*Andrew Head/Julie Head with Tongue, Back to Back*  
17 x 12 x 7 in. (43.2 x 30.5 x 17.8 cm)

*Julie Head with Tongue and Nose in Neck of Andrew Head*  
11 x 18 x 7 in. (27.9 x 45.7 x 17.8 cm)

*Julie Head/Andrew Head, Back to Back*  
17 x 12 x 7 in. (43.2 x 30.5 x 17.8 cm)

**PROVENANCE:** [Leo Castelli Gallery and Sperone Westwater, New York]

**NOTES:** The piece consists of four variously configured pairs of cast-bronze heads suspended from the ceiling by wires. It was combined with the wax heads of 470 and exhibited under the title *Eight Pair of Heads* in the "Carnegie International 1991" exhibition in Pittsburgh.

**EXHIBITIONS:** Group: Carnegie Museum of Art, Pittsburgh, 1991 (with 470); Leo Castelli Gallery, New York, 1993.

470

**Four Pairs of Heads (Wax)** 1991

wax, wire  
dimensions variable  
Collection the artist

*Green Julie Head/Pink Andrew Head, Bound Back to Back*  
19 1/2 x 12 1/2 x 10 in. (49.5 x 31.8 x 25.4 cm)

*Rinde Head, Nose in Neck of Julie Head*  
12 x 16 x 7 in. (30.5 x 40.6 x 17.8 cm)

*Julie Head/Andrew Head Bound with Wire Back to Back*  
17 x 11 x 7 in. (43.2 x 27.9 x 17.8 cm)

*Julie Head with Tongue and Nose in Neck of Andrew Head*  
12 x 19 x 7 1/2 in. (30.5 x 48.3 x 19.1 cm)

**NOTES:** These variously combined pairs of wax heads, arranged as their titles suggest, are suspended either directly from the ceiling or from wires attached to either end of a bar, which is itself suspended. For the "Carnegie International 1991" exhibition in Pittsburgh, it was combined with 469 and exhibited under the title *Eight Pair of Heads*.

**EXHIBITIONS:** Group: Carnegie Museum of Art, Pittsburgh, 1991 (with 469).

471

**Raw Material with Continuous Shift—BRRR** 1991

video projector, two color video monitors, two videodisc players, two videodiscs (color, sound)  
dimensions variable  
Collection Rijksmuseum Kröller-Müller, Otterlo, the Netherlands

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** One of the series of six Raw Material video installations, this work is a reprise of 454. Its images and configuration are the same; the color shifts that have been added to the looped segment of Nauman shaking his head and making a "brrr" sound as he revolves, however, change gradually (the "continuous shift" of the title) rather than abruptly, as in the earlier version.

472

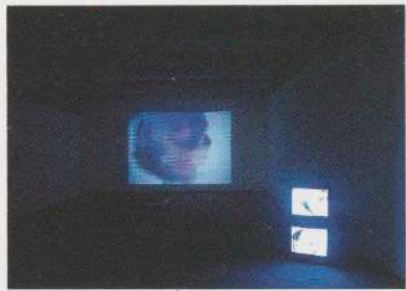
**Raw Material with Continuous Shift—MMMM** 1991

video projector, two color video monitors, two videodisc players, two videodiscs (color, sound)  
 dimensions variable  
 Froehlich Collection, Stuttgart

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** This video installation is a version of 455, with the same configuration and imagery. However, the looped segment of Nauman repeating "mmm" as he revolves in a chair contains continuous color shifts, as in 471.

**EXHIBITIONS:** Solo: Salzburger Kunstverein, Salzburg, 1992.



473

**Raw Material with Continuous Shift—OK, OK, OK** 1991

video projector, two color video monitors, two videodisc players, two videodiscs (color, sound)  
 dimensions variable  
 Collection Selma and Jos Vandermolen, Ghent, Belgium

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** A reprise of 456, this installation shares the same configuration and imagery. The color shifts in the looped segment of Nauman repeating "OK, OK, OK" as he revolves in a chair are continuous rather than discrete, as in the original.

**EXHIBITIONS:** Solo: Thea Westreich, New York, 1991 (Tel Aviv Museum of Art only); Portikus, Frankfurt am Main, 1991; Galerie Metropol, Vienna, 1991; Fundacio Espai Pobleu, Barcelona, 1991.

474

**Three Sided Pyramid** 1991

photographs, tape  
 87 1/2 x 54 in. (222.3 x 137.2 cm)  
 Courtesy Leo Castelli Gallery, New York



**NOTES:** As in 467, Nauman here combines black-and-white photographs of polyurethane-foam taxidermy forms (taken in preparation for the sculptures 398 and 442) to map out a new, three-tiered pyramidal form. See discussion of related works in 419.

475

**Untitled** 1991

bronze  
 32 x 28 x 28 in. (81.3 x 71.1 x 71.1 cm)  
 Collection the artist



**NOTES:** This bronze fountain, made of three standing foxes (similar to those in the top tier of the structure in 474), was made by the artist for the courtyard of his home in New Mexico.



476

**Anthro/Socio (Rinde Spinning)** 1992

three video projectors, six color video monitors, six videodisc players, six videodiscs (color, sound)  
 dimensions variable  
 Collection Hamburger Kunsthalle, Hamburg

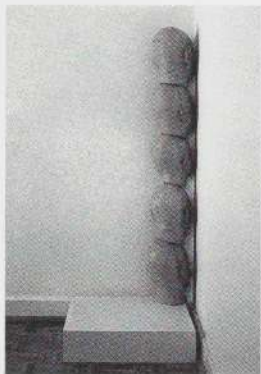
**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]

**NOTES:** This installation, first shown at "Documenta 9" in Kassel, Germany, is a variant of 466. Videos displayed on the six monitors and floor-to-ceiling projections present images of Rinde Eckert (upside down and right side up) hypnotically intoning the same words. Here, however, instead of a static mug shot, his head revolves as he turns in an unseen swivel chair. The videos, played nonsynchronously, produce a barrage of images and sounds. See the composite photograph of images of this spinning head in 478.

**EXHIBITIONS:** Group: Museum Fridericianum, Kassel, 1992, pp. 396-397; Louisiana Museum, Humlebaek, 1993.

**PUBLICATIONS:** Vachtova, "Der Körper als Kunststück," p. 253.

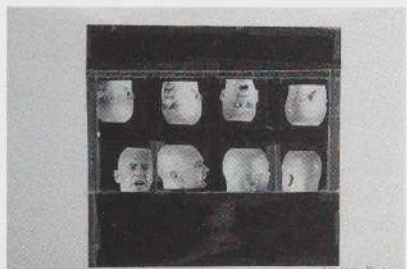




477

**Five Pink Heads in the Corner** 1992epoxy resin, fiberglass cloth  
50 x 8 1/2 x 7 1/2 in. (127 x 21.5 x 19 cm)

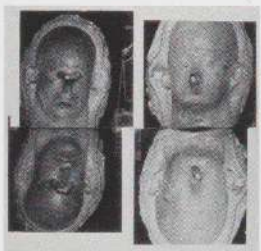
Private collection, United States, Courtesy Anthony Meier Fine Arts, San Francisco

**PROVENANCE:** [Art Takes Care Benefit Auction, New York]; [Thomas Ammann, Zurich]; [Karsten Greve, Cologne]; [Anthony Meier Fine Arts, San Francisco]**NOTES:** Made of epoxy resin and fiberglass cloth, these heads were cast from the same molds used to make the wax versions of the immediately preceding years. They mark a return, however, to a material that Nauman used for his earliest cast abstractions of the 1960s (and again for several models for tunnels in 1978). A number of the early performances, sculptures, and video installations also were sited in or surveyed corners (see discussion in 60), and several of his early videotapes and sculptures show a human figure from the back (see, for example, 72, 82, 84, 136, and 169). The relegation of this piece to the corner furthermore recalls earlier pieces that allude to children's games and punishments.

478

**Rinde Spinning** 1992color photograph  
15 x 22 1/2 in. (38.1 x 57.1 cm)

Edition of forty-five

**NOTES:** This photograph shows multiple close-up images of the head of the performance artist Rinde Eckert as he appeared in the video installation 476. Two rows of four photographs each (heads inverted on top) are roughly taped together and rephotographed.

479

**Untitled** 1992photographic print  
20 1/2 x 20 in. (52.1 x 50.8 cm)

Edition of one hundred fifty, plus twenty-five artist's proofs

**NOTES:** Produced as an edition to benefit the New Museum of Contemporary Art, New York, this work is a rephotographed image of four taped-together photographs of masklike wax casts similar to those used in 452 and 453. Nauman shot the original Polaroids and Donald Woodman photographed the collage Nauman made from them.

480

**Coffee Spilled and Balloon Dog** 1993two color video monitors, two videodisc players, two videodiscs (color, sound)  
dimensions variable

Marx Collection, Berlin

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]**NOTES:** This video installation is the first of a planned series that focuses on magic, sleight of hand, and pratfalls. The series is inspired by Nauman's previous work with clowns and mimes, as well as by a Las Vegas magic act he saw in January 1993 and by the magic tricks his grandfather performed for the family. Nauman here returns to the slow-motion technique that he used in his early films (142, 143, 146, and 152). One of the videos consists of repeated incidents of a coffee cup being picked up and dropped onto a table. (The cup, which Nauman drops himself, is a recurrent theme in his work; see 1.) The action, which took only several seconds in real time, is extended to several minutes of screen time. The second video sequence, also in extreme slow motion, presents a performer (Mark Milton) creating a dog out of a twisted balloon. In both videos, the movement is often imperceptible and the sound becomes abstracted. (The falling cup makes a hollow, deep crashing in the first, and the sounds of breathing and of squeaking balloons echo in the second.) The performances were recorded at Video D Studios in New York City both with a high-speed video camera and a high-speed film camera. For the *Balloon Dog* sequence, the film images were used, transferred to video. The installation consists of two monitors stacked on top of each other on a base (thirty-four inches high) that contains the playback equipment. *Coffee Spilled* is displayed on the upper monitor and *Balloon Dog* on the lower, with the sound from both played loudly and at equal volume. The work is installed in a large, darkened room with the video equipment against one wall and with one or two simple chairs for viewing.**EXHIBITIONS:** "Deuxième Biennale d'Art Contemporain, Lyon: Et Tous Ils Changent Le Monde," Lyon, France, September 3–October 13, 1993, p. 208.



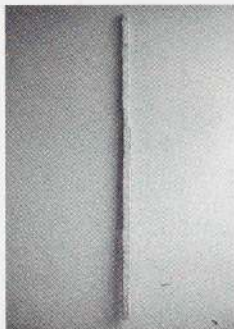
3A

**Untitled** 1965

metal  
 approx. 31 x 5 ½ x 2 ½ in. (78.7 x 14 x 6.4 cm)  
 Collection Herman and Diane Phaff, Davis, California

**PROVENANCE:** Marinka Phaff, Davis, California

**NOTES:** As part of a demonstration at the University of California, Davis, for a group of women interested in the arts, Nauman constructed a sand mold with his hands and poured the molten metal into it. Marinka Phaff, a costume designer and one of the observers, liked the result and offered to buy it for a small sum (possibly five dollars). Nauman, who had never sold anything before, scratched his name in the back. Since he made the object as a test piece, he does not consider it a fully realized sculpture.



7A

**Untitled** 1965

fiberglass, polyester resin  
 approx. 84 x 3 ½ x 1 ½ in. (213.4 x 8.9 x 3.8 cm)  
 Collection Kathy and Tony DeLap, Corona Del Mar, California

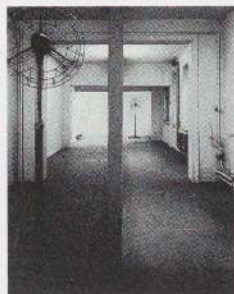
**NOTES:** This is one of the earliest of Nauman's fiberglass pieces, cast from a plaster mold taken from a hand-formed clay shape. The long yellow form is meant to hang vertically on the wall. Tony DeLap, one of Nauman's first teachers at the University of California, Davis, acquired the piece in a trade of his prints with Nauman. According to DeLap, the Los Angeles dealer Nicholas Wilder saw the sculpture at the DeLap home and developed an interest in the young artist's work that led to Nauman's first solo show at Wilder's gallery in 1966.

86A

**A Long Felt Knead** 1966–1967

color photograph  
 dimensions unknown  
 Present location unknown

**NOTES:** Related in concept and execution to the series of color photographs of the same years that were exhibited together under the rubric *Untitled (Eleven Color Photographs)* (see discussion in 175), this unique color photograph presents the visual pun set up by the title: a felt carpet pad rolled to form a tube bears a dent in its surface. The work was stolen from a private collection in the 1970s.



194A

**Wall with Two Fans** 1970

wallboard, two industrial pedestal fans  
 wall: 78 ¾ x 236 ¼ in. (200 x 600 cm)  
 Private collection, Laupheim, Germany

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; [Wide White Space, Antwerp]; [Paul Maenz, Cologne]

**NOTES:** The first of three installation pieces using commercial pedestal fans in constructed spaces, this work consists of a single wall with fans placed at opposite ends of its two sides and blowing down its length. The fan pieces relate to three similarly configured closed-circuit video pieces. This work corresponds to the two-monitor, single-walled *Going Around the Corner Piece with Live and Taped Monitors* (179). The U-shaped corridor with two fans of 190 corresponds to the construction of 195; and the four fans within the square corridor of 177 corresponds to 176.

**EXHIBITIONS:** Solo: Wide White Space, Antwerp, 1974. Group: Palais des Beaux-Arts de Bruxelles, Brussels, 1977, p. 153.



233A

**Double Cage Piece** 1974

steel

approx. 144 x 36 x 840 in. (365.8 x 91.4 x 2133.6 cm)

Private collection. Courtesy Peter Freeman, Inc., New York

**ALTERNATE TITLE:** Double Steel Cage Piece**PROVENANCE:** [Ace Gallery, Vancouver]; Private collection, Toronto**NOTES:** This long, narrow cage construction, related in concept to 233, has not yet been built. The plan for its construction (Drawings, no. 318, and pictured here) is inscribed:

double cage piece, to be built in a dense / brush or forest area/ Frame built of angle and T bar steel stock - / welded & bolted / Space filled with expanded steel mesh / as long as necessary—(at least 70 feet) / ground level roughly horizontal. / but may follow small natural / contour variations / doors / at the end only / Outside door opens out / Inside door opens in / doors are bracketed or chained / together so that only one door may / be open at a time.

See also a related drawing (Drawings, no. 321), a proposal for a narrow steel cage to be built with yellow or green transparent Plexiglas.

416A

**Hanging Heads #4 (White Andrew with Plug/Green Julie with Tongue)** 1989

wax, wire

heads: h.: approx. 10 ¼ (26 cm) each

Private collection, Cologne

**PROVENANCE:** [Galerie Konrad Fischer, Düsseldorf]; [Galerie Micheline Szwajcer, Antwerp]; [Constantin von Haefen]**NOTES:** Like 414, 415, and 416, this sculpture consists of a pair of cast-wax heads suspended from the ceiling by wires. See 397 for a general discussion of the wax heads sculptures.

The works included in this appendix are ones that Nauman found unsatisfactory and intentionally destroyed. They do not constitute a part of his oeuvre.



D-1

**Untitled** 1965  
 fiberglass, polyester resin  
 h.: approx. 48 in. (121.9 cm)  
 Destroyed by the artist

**ALTERNATE TITLE:** Untitled (free-standing shape)

**NOTES:** Nauman's first cast-fiberglass piece, this was the only one made by casting the fiberglass and polyester resin directly from a hand-shaped clay mold. (For subsequent "soft-shape," organic-looking fiberglass works, he used an intermediary plaster mold taken from the clay.) Nauman overpainted the finished cast with additional coats of resin infused with a pink-orange dye.



D-2

**Untitled** 1965  
 fiberglass, polyester resin, acrylic paint  
 h.: approx. 48 in. (121.9 cm)  
 Destroyed by the artist

**NOTES:** This piece (seen in the background, right) was cast from a plywood-and-corrugated-cardboard mold and overpainted with silver acrylic paint. It was installed with the crooked, topmost section propped against a wall.

D-3

**Untitled** 1965  
 neon, acrylic paint, timer  
 l.: approx. 12 in. (30.5 cm)  
 Destroyed by the artist

**NOTES:** Nauman painted a length of neon tubing black and attached it to a timer so that it flashed on and off. Since the light was thereby hidden, the result was more conceptual than optical. Lights are encased within fiberglass forms in 16 and 29. In several 1966 drawings (Drawings, nos. 23, 24, 26, 27), Nauman further explored the idea of concealing light sources.



D-4

**Untitled** 1965  
 fiberglass, polyester resin, glitter  
 dimensions unknown  
 Destroyed by the artist

**NOTES:** The resin of this fiberglass cast is infused with blue-black pigmented dye and multicolored glitter. The work was cast in fiberglass from a plywood-and-cardboard mold and propped against the wall at a forty-five-degree angle.



D-5

**Untitled** 1965  
 paper  
 dimensions unknown  
 Destroyed by the artist

**NOTES:** During 1965 and 1966 Nauman experimented with paper sculptures, which he found unsatisfactory and destroyed. Made of long strips of butcher paper taped together, they were "partly stiff and partly floppy," he recalls. They were mounted on the wall, suspended from a single nail or from a wire. An untitled 1965 drawing (Drawings, no. 1, illustrated here) was made after the work was destroyed. See also D-12 and D-19, as well as related latex rubber sculptures 59, 61, 62, 63, and 64.



D-6

**Brown Crayon Box** 1966

medium unknown  
 dimensions unknown  
 Destroyed by the artist

**NOTES:** This open-frame cube with a crayon attached by a string is an implement for drawing. However, the work's form and the length of the string simultaneously impede the act. Made in the summer of 1966 and destroyed that fall, it is known from a 1967 drawing (Drawings, no. 63, reproduced here).



D-7

**Parts for a Neon Corner Piece** 1966

neon tubing  
 h: approx. 60 in. (152.4 cm)  
 Destroyed by the artist

**NOTES:** This work consists of three neon elements—a pale green vertical line and two right angles of blue and cool-white neon. Reassembled, the parts could demarcate the intersection of walls, floor, and ceiling in the corner of a room. As Brenda Richardson notes (Baltimore Museum of Art, 1982 [solo], p. 17), Nauman's idea "derived from 1950s motel lighting in which neon was run along the eaves of a building to outline its form." Nauman disliked the formality of the piece and destroyed it.

**PUBLICATIONS:** Baltimore Museum of Art, 1982 (solo), p. 15.



D-8

**Rectangular Solid Rolling Over** 1966

plaster  
 l: approx. 120 in. (304.8 cm)  
 Destroyed by the artist

**NOTES:** The shape and disposition of this geometric form, cast in plaster from a plywood mold, suggest the action described by the title. Nauman envisioned a performance involving rolling within the sculptural confines of 207.



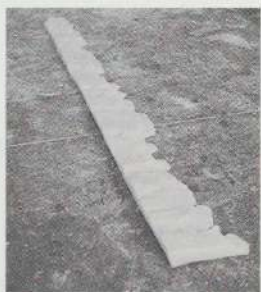
D-9

**Rubber Piece to Stand On** 1966

cast rubber  
 dimensions unknown  
 Destroyed by the artist

**NOTES:** This was among a number of devices, some of them quite absurd, for "locating" a person in a particular place. (See, for example, 36, 37, and D-17.) Like a number of the fiberglass works, the cast-latex rubber of this piece was infused with dyes. See also the related 1966 drawing *Using the Foot Gasket in Hawaii* (Drawings, no. 20).

**PUBLICATIONS:** Bruggen 1988, p. 35.



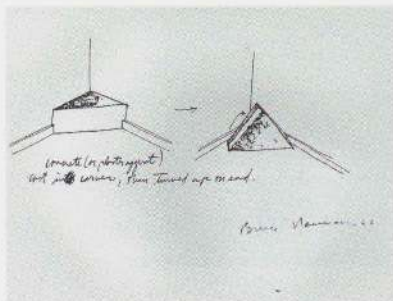
D-10

**Space under My Hand When I Write My Name** 1966

wax  
 l: approx. 96 in. (243.8 cm)  
 Destroyed by the artist

**NOTES:** This work was cast from a plaster mold taken from a slab of clay that bears the impressions of Nauman's hand as he wrote his name. Other works based on the artist's signature include 87, 88, and 117.

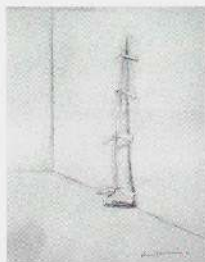
**PUBLICATIONS:** Bruggen 1988, p. 248.



D-11

**Studio Curb** circa 1966  
plaster or concrete for stone  
72 x 7 x 7 in. (182.9 x 17.8 x 17.8 cm)  
Destroyed by the artist

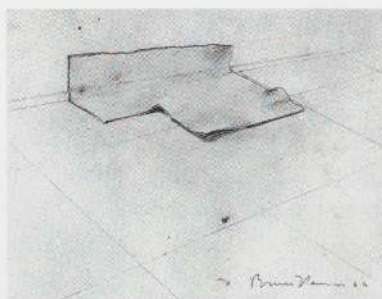
**NOTES:** Nauman made a studio version, either in plaster or concrete, of the right triangle conceived in a 1966 drawing (Drawings, no. 14, illustrated here)—a thick slab cast from the corner of a room that is then upended on one of its sides. He intended to remake the piece in limestone or granite, but he destroyed this model and did not produce a final version.



D-12

**Untitled** 1966  
paper, tape  
dimensions unknown  
Destroyed by the artist

**NOTES:** Although Nauman destroyed this paper sculpture, a 1966 drawing of it exists (Drawings, no. 2, illustrated here). See also D-5, 63, and 64.



D-13

**Untitled** 1966  
sheet lead  
dimensions unknown  
Destroyed by the artist

**NOTES:** A square of sheet lead with one corner removed that rests on the floor and bends upward to rise a short distance along the wall (see Drawings, no. 10, illustrated here), this work was made but subsequently destroyed.

D-14

**Untitled** 1966  
sheet lead  
dimensions unknown  
Destroyed by the artist

**NOTES:** This work consists of a T-shape cut from sheet lead that rests on the floor and bends upward to rise a short distance along the wall (see Drawings, nos. 11 and 12). It was made but subsequently destroyed.



D-15

**Untitled (fiberglass shape shifting on the floor)** 1965-1966  
fiberglass, polyester resin  
approx. 144 x 42 in. (375.8 x 106.7 cm)  
Destroyed by the artist

**ALTERNATE TITLES:** Fiberglass Shape Shifting on the Floor; Untitled

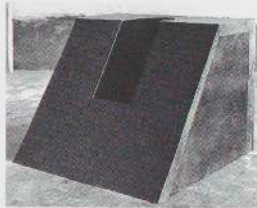
**NOTES:** This work, destroyed in 1966, was cast as a single entity from a plywood mold. The three contiguous gray triangular wedges that make up its form recall the contemporary fiberglass work 65.



D-16

**Untitled** 1966  
Made with William T. Wiley  
plastic, neon tubing, motor oil  
dimensions unknown  
Abandoned by the artists

**NOTES:** At William T. Wiley's studio, Nauman and Wiley dropped lengths of string onto the floor. A neon form was fabricated from tracings of the string and was submerged in a plastic box they made and filled with ten gallons of motor oil. When lit, the yellow tube took on an unanticipated bluish-green cast. When the box began to leak, Wiley wrapped it in plastic and discarded it in his backyard. Although the remains of the piece were recently found there, the parts are broken and both artists consider the work to be destroyed.



D-17

**Box with Foot Hole** 1967

cardboard, masking tape, paint  
 dimensions unknown  
 Destroyed by the artist

ALTERNATE TITLE: Cardboard Floor Piece with Foot Hole

NOTES: Roughly constructed of painted cardboard and masking tape, this is one of several "foot traps" Nauman made or conceived during 1966 and 1967. See 36, 37, and D-9, as well as Drawings, nos. 20 and 54.

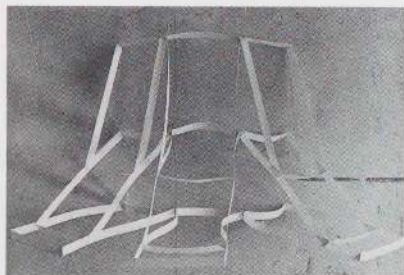


D-18

**Untitled** 1967

Plexiglas  
 dimensions unknown  
 Destroyed by the artist

NOTES: This work, made of sheets of smoked-gray Plexiglas glued together, was meant to be displayed at eye level.

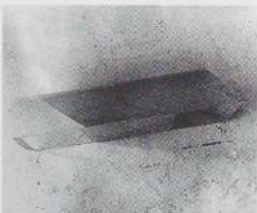


D-19

**Untitled** 1966-1967

plastic  
 dimensions unknown  
 Destroyed by the artist

NOTES: As in his experiments with paper sculptures (D-5 and D-12), Nauman hung this lattice of plastic strips from a wall. He made a few additional, but undocumented, plastic strip pieces, which he destroyed along with this one. See also related wall-hung latex sculptures 63 and 64.



D-20

**Untitled** 1967

plastic  
 w.: approx. 48 in. (121.9 cm)  
 Destroyed by the artist

NOTES: Made of cut and folded plastic, this wall piece recalls the form of 34.



D-21

**Wax Templates of the Left Half of My Body Separated by Cans of Grease** circa 1967

wax, seven metal cans  
 h.: approx. 72 in. (182.9 cm)  
 Destroyed by the artist

NOTES: In this work, Nauman takes the ideal ratio of seven heads per body height and literalizes it—substituting grease cans for his own head. Between these cans, wax templates trace the contours of the left side of his body at regular intervals. See Drawings, nos. 37 and 38. Additional related works include *Neon Templates of the Left Half of My Body Taken at Ten-Inch Intervals* (46) and Drawings, nos. 35, 36, 39-41 and 43-45.

PUBLICATIONS: Bruggen 1988, p. 243.



D-22

**Tree Standing on Three Shoulder Joints** 1967-1968

plaster, tree branch  
 dimensions unknown  
 Destroyed by the artist

**NOTES:** In a drawing of 1966-1967 (Drawings, no. 57), Nauman depicted his own shoulder from three different positions and subsequently made a plaster cast (which he considered unsuccessful) of the three joined fragments. The shoulder joints recur—with functions—in the 1967 drawings *Three Positions of My Shoulder to Make a Three-Legged Stool* (Drawings, no. 56) and *Tree Standing on Three Shoulder Joints* (Drawings, no. 58). Using the latter drawing as a model, he reclaimed the abandoned plaster cast to use as the "roots" on which a leafless tree branch stands. The sculpture was finally destroyed. See the discussion in Bruggen 1988, p. 109, of Nauman's interest in Auguste Rodin's use of plaster figurines as formal elements to be conjoined in a variety of ways.

**PUBLICATIONS:** Bruggen 1988, p. 139.

D-23

**Untitled** 1968

plaster for steel  
 three plates: 1 x 48 x 48 in. (2.5 x 121.9 x 121.9 cm) each  
 Destroyed by the artist

**NOTES:** Nauman made plaster models of the three slabs that constitute this piece ("My Sex" written on the bottom of the first, "Your Sex" on the bottom of the second, and "Our Sex" on the bottom of the third). However, he did not subsequently fabricate them in steel. See the related work 107 (a steel slab with the word *dark* written on its underside).

D-24

**After-Image Piece** 1971

two projectors, color filters  
 dimensions variable  
 Destroyed by the artist

**NOTES:** For this installation, two projectors (possibly of the type used for filmstrips) beamed light through two rotating cardboard panels with colored gel insets to create colored squares on a wall. Motors were connected to rheostats to control the speed at which the panels revolved. The installation was tested but subsequently abandoned.



D-25

**Untitled (Model for Pit and Suspended Chamber)** 1979

plaster, fiberglass  
 96 x 120 x 120 in. (243.8 x 304.8 x 304.8 cm)  
 Abandoned by the artist

**NOTES:** This work consists of two parts: a triangular fiberglass "pit"—each of its three sides resembling one of the rhomboid Depression pieces of 1977 (see, for example, 256) stood on end; and a diamond-shaped "chamber" (a pair of pyramids attached at their bases) suspended from wires so that it penetrates and hovers just above the lowermost point of the triangular basin of the pit's interior. The stacked and suspended elements recall the formal strategies of *Studio Piece* (273), in which a rhomboid depression hovers over parts of circular models for tunnels. Here, however, the parts are not studio leftovers, but were specially fabricated in fiberglass. Nauman felt the new piece did not work as well as its predecessor, and he abandoned it to the elements.

**EXHIBITIONS:** Solo: Marianne Deson Gallery, Chicago, 1979; Albuquerque Museum, Albuquerque, 1981. Group: San Diego Museum of Art, San Diego, 1980.



*[The text on this page is extremely faint and illegible. It appears to be a multi-column layout, possibly containing a list or a series of entries. The content is too light to transcribe accurately.]*

CHRONOLOGY

- 1941** Born December 6 in Fort Wayne, Indiana. Father is an engineer for General Electric, and the family moves every three or four years. Studies piano and classical guitar during his youth.
- 1960** Enters University of Wisconsin, Madison, where he studies mathematics, physics, and art (with Alfred Sessler). Informally studies music (in particular, the works of Beethoven, Webern, Berg, and Schönberg) and philosophy (especially Wittgenstein's *Tractatus Logico-Philosophicus* [1922] and *Philosophical Investigations* [1953]).
- 1964** Marries first wife, Judy, in Madison, Wisconsin. Graduates in June with bachelor's degree, major in art. In the fall enters graduate program in art at the University of California, Davis. Studies with William T. Wiley and Robert Arneson. Serves as teaching assistant to Wayne Thiebaud in a life-drawing class.
- 1964–1966** Initially a painter, abandons the medium soon after entering graduate school; begins work with sculpture, performance, film. Publishes first artist's book, *Pictures of Sculpture in a Room* (1965–1966). Collaborates with Robert Nelson and William Allan on film projects (1965–1966).
- 1966** Birth of son, Erik. Moves to Vacaville, California, in spring. Graduates UC Davis in June with master's degree in art. Following graduation moves to San Francisco, where he establishes a studio and living space in a former grocery store. Teaches part-time in the fall at the San Francisco Art Institute.
- Collaborates with Wiley on several projects, including "The Slant Step Show" at the Berkeley Gallery in San Francisco and a brief, joint correspondence with H. C. Westermann.
- First solo exhibition at the Nicholas Wilder Gallery, Los Angeles. First group exhibition in New York, "Eccentric Abstraction," at the Fischbach Gallery.
- Reads plays and stories by Samuel Beckett. Sees Man Ray retrospective at the Los Angeles County Museum of Art.
- 1967** Moves to Mill Valley, California. Is influenced by readings of Alain Robbe-Grillet's novel *Jealousy* (1957) and Frederick Perls' *Gestalt Therapy: Excitement and Growth in the Human Personality* (1951).

- 1968** Meets dancer-choreographer Meredith Monk and composer Steve Reich; encounters work of John Cage, Merce Cunningham, and Karlheinz Stockhausen.
- Receives Artist Fellowship Award from the National Endowment for the Arts; travels to New York and spends winter months working on videotapes while living in Southampton, New York. First solo exhibition in New York at the Leo Castelli Gallery.
- Travels in Europe. First European solo exhibition at Galerie Konrad Fischer, Düsseldorf. Because of the expense involved in shipping work to Europe, most of the pieces exhibited by the Fischer gallery in the 1960s and early 1970s are either of a more conceptual nature than those shown in the United States or are actually fabricated in West Germany. Participates in "Documenta 4."
- 1969** Moves to Pasadena, California. Stages performance in New York at the Whitney Museum of American Art in conjunction with the exhibition "Anti-Illusion: Procedures/Materials," in which his first corridor installation, *Performance Corridor*, is included.
- 1970** Birth of daughter, Zoe. Invited by Jasper Johns to design stage sets for *Tread*, first performed by the Merce Cunningham Dance Company in January. Teaches spring quarter at the University of California, Irvine. Receives grant from the Aspen Institute for Humanistic Studies; spends summer in Colorado. Influenced by reading of Elias Canetti's *Crowds and Power* (1970). Participates in his last live performance, with Richard Serra, in a Meredith Monk piece in Santa Barbara.
- 1972** First solo museum exhibition, "Bruce Nauman: Work from 1965 to 1972," co-organized by the Los Angeles County Museum of Art and the Whitney Museum of American Art, New York. The show travels to four sites in Europe and to Houston and San Francisco in the United States.
- 1973** Employs actors for the first time in his videos *Elke Allowing the Floor to Rise Up over Her*, *Face Up* and *Tony Sinking into the Floor*, *Face Up and Face Down*, his last videotapes until 1985.
- 1979** Completes sculpture *Studio Piece*, his last work made in Pasadena studio. Moves to Pecos, New Mexico, where he builds new studio. Develops interest in horseback riding and training.
- 1981** Reads V. S. Naipaul's stories "The Return of Eva Peron" and "The Killings in Trinidad" (both 1980) and Jacobo Timerman's book *Prisoner without a Name, Cell without a Number* (1981). An overview of his work, "Bruce Nauman 1972-81," is organized by the Rijksmuseum Kröller-Müller, Otterlo, the Netherlands.
- 1982** "Bruce Nauman: Neons" is organized by the Baltimore Museum of Art. Exhibition stimulates Nauman to focus once again on the medium, and he completes many works in neon in the following years.
- 1983** "Bruce Nauman: Dream Passage, Stadium Piece, Musical Chairs—Drei neue Arbeiten" is organized by the Museum Haus Esters, Krefeld, West Germany.
- 1985** Makes his first videotape since 1973, *Good Boy Bad Boy*, part of his three-room installation at the Museum Haus Esters.
- 1986** Meets horseman Ray Hunt, a committed instructor and a man of few words, who inspires Nauman's increasingly serious interest in horse training.
- "Bruce Nauman Drawings/Zeichnungen 1965-1986," is organized by the Museum für Gegenwartskunst, Basel, and tours extensively in West Germany, the Netherlands, and the United States. The Whitechapel Art Gallery, London, organizes "Bruce Nauman," which presents works in a number of media and travels to Paris and Basel.
- 1988** Makes *Green Horses*, a video installation including footage that shows Nauman riding a horse. This is the artist's first appearance in his own work since the late 1960s. Collaborates with choreographer Margaret Jenkins and composer Terry Allen on *Rollback*, a dance.
- 1989** Marries artist Susan Rothenberg. Establishes home and studio in Galisteo, New Mexico. Receives Honorary Doctor of Fine Arts degree from the San Francisco Art Institute.
- 1990** Makes series of video works entitled *Raw Material*, the first works to be made in his newly constructed studio. An exhibition of recent work, "Bruce Nauman: Skulpturen und Installationen 1985-1990," is organized by the Museum für Gegenwartskunst, Basel. Receives Max Beckmann Prize, Frankfurt am Main, Germany.
- 1993** Receives Wolf Prize in Arts-Sculpture, Herzlia, Israel.

## SOLO EXHIBITIONS

Note: An asterisk indicates an accompanying publication in which Nauman's work is treated (see Bibliography). The organizing institution of an exhibition is given first.

**1966**

Master of Arts degree exhibition, University of California, Davis, Spring.

Nicholas Wilder Gallery, Los Angeles, May 10–June 2.

**1968**

\* "Bruce Nauman." Leo Castelli Gallery, 4 East 77 Street, New York, January 27–February 17.

Sacramento State College Art Gallery, Sacramento, California, April.

"6 Day Week. 6 Sound Problems." Galerie Konrad Fischer, Düsseldorf, July 10–August 8.

**1969**

Nicholas Wilder Gallery, Los Angeles, January 28–February 15.

"Bruce Nauman: Holograms, Videotapes, and Other Works." Leo Castelli, 4 East 77 Street, New York, May 24–June 14.

Galerie Ileana Sonnabend, Paris, Opened December 2.

"Bruce Nauman: Photographs." School of Visual Arts, New York, December 9–19.

"Audio/Video Projects." Palley Cellar, San Francisco, December 9, 1969–January 10, 1970.

**1970**

"Bruce Nauman." Galerie Konrad Fischer, Düsseldorf, February 5–March 3.

20/20 Gallery, London, Ontario, February 17–March 8.

Galleria Sperone, Turin, Italy, February 25–March 10.

Nicholas Wilder Gallery, Los Angeles, March 17–April 7.

"Untitled: Corridor Piece with Mirror." San Jose State College, San Jose, California, May.

"Studies for Holograms." Galerie Ricke, Cologne, September 11–October 31.

Galerie Bruno Bischofberger, Zurich.

Helman Gallery, St. Louis, Missouri.

**1971**

Leo Castelli Gallery, 4 East 77th Street, New York, February 13–March 6.

Galerie Ileana Sonnabend, Paris, Opened March 2.

Galerie Konrad Fischer, Düsseldorf, March 5–April 1.

"Studies on Holograms, Five Silkscreens, and New Lithographs." Betty Gold Fine Modern Prints, Los Angeles, November 2–December 4.

"Left or Standing, Standing or Left Standing." Leo Castelli Gallery, 420 West Broadway, New York, November 20–December 11.

Helman Gallery, St. Louis, Missouri, December.

"Natural Light, Blue Light Room." Ace Gallery, Vancouver, British Columbia, December 1–15.

Galleria Françoise Lambert, Milan, December 6, 1971–January 5, 1972.

Galerie Bruno Bischofberger, Zurich.

## 1972

"Bruce Nauman: 16mm Filme 1967-1970." Ursula Wevers, Cologne. October 18 - November 2.

- \* "Bruce Nauman: Work from 1965 to 1972." Los Angeles County Museum of Art, December 19, 1972 - February 18, 1973, and Whitney Museum of American Art, New York, March 29 - May 13, 1973. Traveled to: Kunsthalle Bern, June 16 - August 12, 1973; Städtische Kunsthalle, Düsseldorf, August 28 - September 23, 1973; Stedelijk van Abbemuseum, Eindhoven, the Netherlands, October 12 - November 25, 1973; Palazzo Reale, Milan, Contemporary Arts Museum, Houston, March - April 1974; and San Francisco Museum of Art, May 31 - July 14, 1974.

Helman Gallery, St. Louis, Missouri.

## 1973

"Bruce Nauman: Floating Room." Fine Arts Gallery, University of California, Irvine. January 12 - February 18.

"Bruce Nauman: Floating Room." Leo Castelli Gallery, 4 East 77th Street, New York. March 17 - 31.

- \* "Flayed Earth/Flayed Self (Skin/Sink)." Nicholas Wilder Gallery, Los Angeles. December 17, 1973 - January 11, 1974.

"Image Projection and Displacement (No promises)." Ace Gallery, Vancouver, British Columbia. December - January.

## 1974

"Yellow Body." Galerie Konrad Fischer, Düsseldorf. February 4 - March 6.

"Yellow Triangular Room." Santa Ana College Art Gallery, Santa Ana, California. February 10 - March 6.

"Wall with Two Fans." Wide White Space, Antwerp, Belgium. March 8 - April 10.

"Bruce Nauman." P. M. J. Self Gallery, London. November.

Galerie Art in Progress, Munich.

Galerie Sonnabend, Paris.

## 1975

"Bruce Nauman: Cones/Cojones." Leo Castelli Gallery, 420 West Broadway, New York. January 4 - 18.

- \* "The Consummate Mask of Rock." Albright-Knox Art Gallery, Buffalo, New York. September 26 - November 9.

"Forced Perspective: Open Mind, Closed Mind, Equal Mind, Parallel Mind (Allegory and Symbolism)." Galerie Konrad Fischer, Düsseldorf. December 16, 1975 - January 24, 1976.

## 1976

(Installation [*Diamond Mind*].) Atholl McBean Gallery, San Francisco Art Institute. January 9 - February 22.

"Enforced Perspective: Allegory and Symbolism." Ace Gallery, Vancouver, British Columbia. February - March.

"White Breathing." UNLV Art Gallery, University of Nevada, Las Vegas. April 7 - 16.

"Drawings." Ace Gallery, Los Angeles. October 9 - November 13.

"Enforced Perspective: Allegory and Symbolism." Ace Gallery, Venice, California. October 9 - November 13.

"The Consummate Mask of Rock." Sperone Westwater Fischer in cooperation with Leo Castelli Gallery, New York. October 30 - November 27.

"The Consummate Mask of Rock." Ileana Sonnabend Gallery in cooperation with Leo Castelli Gallery, New York. November 2 - 20.

"The Consummate Mask of Rock." Leo Castelli Gallery, 420 West Broadway, New York. November 2 - 27.

## 1977

"The Consummate Mask of Rock." Nicholas Wilder Gallery, Los Angeles. May 31 - July 1.

Bruna Soletti, Milan.

## 1978

"Bruce Nauman." Leo Castelli Gallery, 420 West Broadway, New York. February 4 - 25.

"Large Studies in Combinations of Olive, Mustard and Pink Fiberglass and Polyester Resin in 4 Groups and One Study in Cast Iron All at 1:50 Scale of Combinations of Shafts, Trenches, and Tunnels." Galerie Konrad Fischer, Düsseldorf. June 3 - 30.

- \* "Bruce Nauman." InK, Halle für Internationale neue Kunst, Zurich. Two untitled fiberglass sculptures exhibited successively, July 2 - August 30 and August 30 - September 25. Installation *Floating Room* (1973) exhibited September 26 - October 23.

"1/12 Scale Study in Fiberglass and Plaster for Cast Iron of a Trench and Four Tunnels in Concrete at Full Scale." Art Gallery, California State University, San Diego. September 18 - October 14.

"Wood, Plaster and Steel Works and Cor-Ten Steel Sculpture." Ace Gallery, Vancouver, British Columbia. October 10 - 31.

## 1979

Galerie Schmela, Düsseldorf. January 15 - February 9.

"Bruce Nauman." Marianne Deson Gallery, Chicago. March 24 - April 18.

"Bruce Nauman: An Installation." Portland Center for the Visual Arts, Portland, Oregon. September 6 - October 14.

"Large Scale Sculptures: Cor-Ten Steel." Ace Gallery, Los Angeles. October.

"Bruce Nauman: Prints." Hester van Royen Gallery, London. November.

## 1980

"Bruce Nauman." Leo Castelli Gallery, 420 West Broadway, New York. April 26 - May 17.

"Bruce Nauman: New Sculpture." Hill's Gallery of Contemporary Art, Santa Fe, New Mexico. May - June.

"North, East, South, South East." Galerie Konrad Fischer, Düsseldorf. September 6 - 27.

- \* "Bruce Nauman." InK, Halle für Internationale neue Kunst, Zurich. November 23, 1980 - February 2, 1981.

Carol Taylor Art, Dallas. December 6, 1980 - January 10, 1981.

"Forced Perspective or False Perspective: Drawings by Bruce Nauman." Nigel Greenwood, London. December 16, 1980 - January 31, 1981.

## 1981

Maud Boreel Print Art, The Hague, the Netherlands, January.

- \* "Bruce Nauman: 1/12-Scale Models for Underground Pieces." Albuquerque Museum, Albuquerque, New Mexico, January 25–March 29.

"Stone Sculpture: Enforced Perspective: Allegory and Symbolism." Ace Gallery, Venice, California, February 24–March 14.

- \* "Bruce Nauman, 1972–1981." Rijksmuseum Kröller-Müller, Otterlo, the Netherlands, April 5–May 25. Traveled to: Staatliche Kunsthalle, Baden-Baden, West Germany, July 3–August 2.

"Lessons." Texas Gallery, Houston, May 23–June 20.

"Bruce Nauman: New Iron Casting, Plaster, and Drawings." Young Hoffman Gallery, Chicago, May 29–June 27.

"Bruce Nauman: Photo Piece, Window Screen, Hologram, Neon Sculptures, Cast-Iron Sculpture, Drawings 1967–1981." Galerie Konrad Fischer, Zurich, August 22–September 19.

## 1982

"Bruce Nauman: Violins, Violence, Silence." Leo Castelli Gallery, 142 Greene Street, New York, and Sperone Westwater Fischer, New York, January 9–30.

- \* "Bruce Nauman: Neons." Baltimore Museum of Art, Baltimore, Maryland, December 19, 1982–February 13, 1983.

## 1983

Carol Taylor Art, Dallas, April.

"Hoffnung/Neid." Galerie Konrad Fischer, Düsseldorf, November 5–December 6.

- \* "Bruce Nauman: Dream Passage, Stadium Piece, Musical Chairs—Drei neue Arbeiten." Museum Haus Esters, Krefeld, West Germany, November 6–December 23.

## 1984

Hallen für neue Kunst, Schaffhausen, Switzerland. (Permanent installation of Nauman works opens)

Daniel Weinberg Gallery, Los Angeles, February 8–March 3.

"Bruce Nauman: New Sculptures and Drawings." Carol Taylor Art, Dallas, March 8–April 1.

"Room with My Soul Left Out." Leo Castelli Gallery, 142 Greene Street, New York, October 6–November 3.

"Seven Virtues and Seven Vices: White Anger, Red Danger, Yellow Peril, Black Death." Sperone Westwater, New York, October 6–November 3.

## 1985

"New Work: Neons and Drawings." Donald Young Gallery, Chicago, April 4–May 4.

"New Neons." Galerie Konrad Fischer, Düsseldorf, September 14–October 17.

Leo Castelli Gallery, 420 West Broadway, New York, October 26–November 16.

## 1986

"Bruce Nauman." Texas Gallery, Houston, February 11–27.

"Bruce Nauman." Jean Bernier, Athens, February 24–March 22.

"Bruce Nauman: Oeuvres sur papier." Galerie Yvon Lambert, Paris, April 12–May 20.

- \* "Bruce Nauman: Drawings/Zeichnungen 1965–1986." Museum für Gegenwartskunst, Basel, May 17–July 13. Traveled to: Kunsthalle, Tübingen, West Germany, July 26–Sept 7; Städtisches Kunstmuseum, Bonn, September 30–November 16; Museum Boymans-van Beuningen, Rotterdam, the Netherlands, November 29, 1986–January 18, 1987; Kunstraum, Munich, February 4–March 22, 1987; Badischer Kunstverein, Karlsruhe, West Germany, March 29–May 24, 1987; Hamburger Kunsthalle, Hamburg, June 26–August 8, 1987; New Museum of Contemporary Art, New York, September 10–November 8, 1987; Contemporary Arts Museum, Houston, December 5, 1987–January 17, 1988; Museum of Contemporary Art, Los Angeles, February 9–April 11, 1988; and University Art Museum, University of California, Berkeley, May 4–July 10, 1988.

- \* "Bruce Nauman." Whitechapel Art Gallery, London, January 23–March 8, 1987. Traveled to: Kunsthalle, Basel, July 13–September 7, 1986; and ARC, Musée d'Art Moderne de la Ville de Paris, October 8–December 7, 1986.

## 1987

"Bruce Nauman: Neon and Video." Donald Young Gallery, Chicago, March 6–28.

Daniel Weinberg Gallery, Los Angeles, March 14–April 11.

## 1988

"Bruce Nauman: Videos 1965–1986." Museum of Contemporary Art, Los Angeles, February 16–April 10.

"Bruce Nauman." Galerie Konrad Fischer, Düsseldorf, May 4–June.

Galerie Micheline Sz wajcer, Antwerp, Belgium, June 2–July 30.

"Bruce Nauman." Sperone Westwater, New York, September 10–October 15.

"Bruce Nauman." Galeries Contemporaines, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, December 21, 1988–January 29, 1989 and February 22–April 9, 1989.

## 1989

"Bruce Nauman: New Prints (Published by Brooke Alexander in Conjunction with Coosje van Bruggen's Monograph on the Artist)." Sperone Westwater, New York, January 7–28.

"Bruce Nauman: New Sculptures." Texas Gallery, Houston, May 23–July 15.

"Bruce Nauman: Druckgraphik 1970–1988." Galerie Fred Jahn, Munich, May 2–27.

"Bruce Nauman: Heads and Bodies." Galerie Konrad Fischer, Düsseldorf, September 9–October 7.

- \* "Bruce Nauman: Prints 1970–89." Castelli Graphics, New York, September 16–October 14, and Lorence-Monk Gallery, New York, September 16–October 14, 1989. Simultaneously shown at: Donald Young Gallery, Chicago, September 29–October 21, 1989; Earl McGrath Gallery, Los Angeles, September 16–October 14; and Pence Gallery, Santa Monica, California, September 16–October 14.

"Bruce Nauman: A Survey." Anthony d'Offay Gallery, London, December 6, 1989–January 18, 1990.

## 1990

Daniel Weinberg Gallery, Santa Monica, California. January 17–February 16.

"Bruce Nauman." Galerie B. Coppens and R. Van De Velde, Brussels, Belgium. January 19–March 3.

"Bruce Nauman: Shadow Puppets and Instructed Mime." Sperone Westwater, New York. March 3–24.

"Bruce Nauman." Leo Castelli Gallery, 420 West Broadway, New York. March 3–31.

"Bruce Nauman." 65 Thompson Street Gallery, New York. March 3–31.

"Bruce Nauman: Radierungen, Lithographien, Multiples." Galerie Jürgen Becker, Hamburg. June 9–September 20.

"Bruce Nauman: Skulpturen und Installationen 1985–1990." Museum für Gegenwartskunst, Basel. September 23–December 10. Traveled to: Städtische Galerie, Städelsches Kunstinstitut, Frankfurt am Main (combined with exhibition entitled "Bruce Nauman: Arbeiten auf Papier" and called "Bruce Nauman: Human Nature/Animal Nature: Skulpturen, Installationen und Arbeiten auf Papier"), June 6–August 18, 1991; and Musée Cantonal des Beaux-Arts, Lausanne, Switzerland, October 5, 1991–January 5, 1992.

"Bruce Nauman." Galerie Langer Fain, Paris. November 29, 1990–January 5, 1991.

## 1991

"Bruce Nauman." Daniel Weinberg Gallery, Santa Monica, California. January 17–February 23.

"Bruce Nauman, Prints and Multiples." Thea Westreich, New York. Traveled to: Museum van Hedendaagse Kunst, Ghent, Belgium, January 19–March 31; Douglas Hyde Gallery, Trinity College, Dublin, May 15–June 29; Museum Boymans-van Beuningen, Rotterdam, the Netherlands (called "Bruce Nauman: Clear Vision" and supplemented by sculptures from Dutch collections), August 25–October 6; Heiligenkreuzerhof, Hochschule für Angewandte Kunst, Vienna, November 5–28; Institute of Contemporary Arts, London (called "Bruce Nauman: Use Me [Graphics, Multiples, Videos and Installations]"), December 12, 1991–February 2, 1992; City Museum, Stoke on Trent, England, March 7–April 21, 1992; and Tel Aviv Museum of Art (called "Bruce Nauman: Prints, Multiples, Neon, and Video"), September 24–December 8, 1992.

"Bruce Nauman: Prints." Gallery 360°, Tokyo. May 7–25.

"Bruce Nauman–OK OK OK." Portikus, Frankfurt am Main. June 6–July 14.

"Bruce Nauman." Galerie Metropol, Vienna. September 4–October 30.

"Bruce Nauman." Fundacio Espai Pobleu, Barcelona. November 7, 1991–February 29, 1992.

## 1992

"Bruce Nauman: Neons." Anthony d'Offay Gallery, London. March 21–May 16.

"Bruce Nauman." Ydessa Hendeles Art Foundation, Toronto, Ontario. May 23, 1992–March 6, 1993.

"Bruce Nauman." Salzburger Kunstverein, Salzburg, Austria. August 13–September 13.

## 1993

"Bruce Nauman: Light Works." Steinberg Hall, Washington University Gallery of Art, St. Louis, Missouri. January 29–March 21.

## GROUP EXHIBITIONS

Note: An asterisk indicates an accompanying publication in which Nauman's work is treated (see Bibliography). The organizing institution of an exhibition is given first.

## 1966

- "The Slant Step Show." Berkeley Gallery, San Francisco. September 9–17.
- \* "New Directions: The Tenth SECA Show." San Francisco Museum of Art. September 9–October 9.
- \* "Eccentric Abstraction." Fischbach Gallery, New York. September 20–October 8.
- \* "William Geis and Bruce Nauman." San Francisco Art Institute. September 26–October 22.
- "1st Annual Arp to Artschwager Show." Noah Goldowsky Gallery, New York.

## 1967

- \* "American Sculpture of the Sixties." Los Angeles County Museum of Art. April 28–June 25. Traveled to: Philadelphia Museum of Art, September 15–October 29.
- "2nd Annual Arp to Artschwager Show." Noah Goldowsky Gallery, New York. June 30–September 5.

## 1968

- \* "The West Coast Now: Current Work from the Western Seaboard." Portland Art Museum, Portland, Oregon. February 9–March 6.
- \* "Three Young Americans: Krueger, Nauman, Saret." Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio. April 17–May 12.
- \* "Documenta 4." Museum Fridericianum, Kassel, West Germany. June 27–October 6.

"Primary Structure, Minimal Art, Pop Art, Antiform." Galerie Ricke, Kassel, West Germany. July–August.

- \* "Prospect 68: Internationale Vorschau auf die Kunst in den Galerien der Avantgarde." Städtische Kunsthalle, Düsseldorf. September 20–29.
- "Anti-Form." John Gibson Gallery, New York. October 5–November 7.
- "Soft Sculpture." American Federation of Arts, New York. Traveled to: Georgia Museum of Art, University of Georgia, Athens, October 6–November 3; State University of New York, College of Oswego, Oswego, November 24–December 22; Cedar Rapids Art Center, Cedar Rapids, Iowa, January 12–February 9, 1969; Michigan State University, East Lansing, March 2–30, 1969; and Andrew Dickinson White Museum of Art, Cornell University, Ithaca, New York, April 20–May 18, 1969.
- "9 at Leo Castelli." Leo Castelli Gallery, West 108th Street Warehouse, New York. December 4–28.

## 1969

- \* "Here and Now: An Exhibition of Thirteen Artists." Steinberg Hall, Washington University Gallery of Art, St. Louis, Missouri. January 10–February 21.
- \* "Thirty-first Biennial of Contemporary American Painting." Corcoran Gallery of Art, Washington, D.C. February 1–March 16.
- "Repair Show." Berkeley Gallery, San Francisco. March.
- "Young American Artists." Wide White Space Gallery, Antwerp, Belgium. March.



- \* "Op Losse Schroeven: Situaties en Cryptostructuren (Square Pegs in Round Holes)." Stedelijk Museum, Amsterdam, March 15–April 27. Traveled to: Museum Folkwang, Essen, West Germany (called "Verborgene Structuren"), May 9–June 22.
- \* "When Attitudes Become Form: Works—Concepts—Processes—Situations—Information/Wenn Attitüden Form werden: Werke—Konzepte—Prozesse—Situationen—Information . . . ." Kunsthalle Bern, Bern, Switzerland, March 22–April 27. Traveled to: Museum Haus Lange, Krefeld, West Germany, May 9–June 15; and Institute of Contemporary Arts, London, September 28–October 27.
- \* "Castelli at Dayton's." Dayton's Gallery 12, Minneapolis, April 19–May 17.
- "The Sky's the Limit." University of St. Thomas, Houston, May 7–June 30.
- \* "Anti-Illusion: Procedures/Materials." Whitney Museum of American Art, New York, May 19–July 6.
- \* "Nine Young Artists: Theodoron Awards." Solomon R. Guggenheim Museum, New York, May 23–July 27.
- "557, 087." Seattle Art Museum, World's Fair Pavilion, Seattle Center, Seattle, Washington, September 5–October 5. Traveled to: Vancouver Art Gallery and Student Union Building Gallery, University of British Columbia, Vancouver (called "955,000"), January 13–February 8, 1970.
- \* "Konzeption-conception: Dokumentation einer heutigen Kunstrichtung/documentation of a to-day's art tendency." Städtisches Museum, Schloss Morsbroich, Leverkusen, West Germany, October 24–November 23.
- \* "Drawings." Fort Worth Art Center Museum, Fort Worth, Texas, October 28–November 30.
- \* "Art by Telephone." Museum of Contemporary Art, Chicago, November 1–December 14.
- \* "Kompas 4: Westkust USA/West Coast USA." Stedelijk van Abbemuseum, Eindhoven, the Netherlands, November 21, 1969–January 4, 1970.
- \* "West Coast 1945–1969." Pasadena Art Museum, Pasadena, California, November 24, 1969–January 18, 1970. Traveled to: City Art Museum of St. Louis, St. Louis, Missouri, February 13–March 29, 1970; Art Gallery of Ontario, Toronto, April 17–May 17, 1970; and Fort Worth Art Center Museum, Fort Worth, Texas, June 8–July 19, 1970.
- "Querschnitt II." Galerie Ricke, Cologne, December.
- \* "Time Photography." School of Visual Arts, New York, December 3–19.
- "Benefit Exhibition: Art for the Moratorium." Leo Castelli Gallery, 4 East 77th Street, New York, December 11–13.
- \* "Art in Process IV." Contemporary Wing, Finch College Museum of Art, New York, December 11, 1969–January 26, 1970.
- "7 Objekte/69." Galerie Ricke, Cologne.
- 1970**
- \* "String and Rope." Sidney Janis Gallery, New York, January 7–31.
- \* "Kompass: West Coast USA." Museum am Ostwall, Dortmund, West Germany, January 30–March 15. Traveled to: Kunsthalle Bern, Bern, Switzerland, April 8–May 18.
- \* "1. Klischee + AntiKlischee: Bildformen der Gegenwart." Neue Galerie, Aachen, West Germany, February 28–April 18.
- "Body Movements." La Jolla Museum of Contemporary Art, La Jolla, California, March 26–April 25.
- \* "Conceptual Art and Conceptual Aspects." New York Cultural Center, New York (in association with Farleigh Dickinson University, Rutherford, New Jersey), April 10–August 25.
- \* "Art in the Mind." Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, April 17–May 12.
- \* "N Dimensional Space." Finch College Museum of Art, New York, April 22–June 15.
- "American Art since 1960." Art Museum, Princeton University, Princeton, New Jersey, May 8–27.
- \* "Tokyo Biennale '70: Between Man and Matter, 10th International Art Exhibition of Japan." Tokyo Metropolitan Art Gallery, May 10–30. Traveled to: Kyoto Municipal Art Museum, Kyoto, Japan, June 6–28; Aichi Prefectural Art Gallery, Nagoya, Japan, July 15–26; and Fukuoka Prefectural Culture House, Fukuoka, Japan, August 11–16.
- \* "Zeichnungen amerikanischer Künstler." Galerie Ricke, Cologne, May 15–June 26.
- Film exhibition. UCSD Art Gallery, University of California, San Diego, May 25–27.
- \* "Conceptual Art, Arte Povera, Land Art." Galleria Civica d'Arte Moderna, Turin, Italy, June–July.
- \* "Air." National Gallery of Victoria, Melbourne, Australia, June 17–July 19. Traveled to: Art Gallery of South Australia, Adelaide, August 7–29; and Ford Pavilion, Sydney, Australia, September 15–26.
- \* "3ème Salon international des Galeries-pilotes: Artistes et découvreurs de notre temps." Musée cantonal des beaux-arts, Palais de Rumine, Lausanne, Switzerland, June 21–October 4. Traveled to: Musée d'Art Moderne de la Ville de Paris, Paris, October 26–December 6.
- \* "Information." Museum of Modern Art, New York, July 2–September 20.
- "American Drawings." Galerie Yvon Lambert, Paris, September.
- "Holograms and Lasers." Museum of Contemporary Art, Chicago, September 11–October 25.
- \* "Recorded Activities." Moore College of Art, Philadelphia, October 16–November 19.
- "Body Works." Breen's Bar, San Francisco, October 18.
- \* "Looking West 1970." Joslyn Art Museum, Omaha, Nebraska, October 18–November 29.
- "Young Bay Area Sculptors." San Francisco Art Institute Gallery, November 3–December 5.
- \* "Against Order: Chance and Art." Institute of Contemporary Art, University of Pennsylvania, Philadelphia, November 14–December 22.
- \* "3—∞: New Multiple Art." Whitechapel Art Gallery, London, November 19, 1970–January 3, 1971.
- \* "1970 Annual Exhibition of Contemporary American Sculpture." Whitney Museum of American Art, New York, December 12, 1970–February 7, 1971.
- "Artists and Photographs." Multiples, Inc., New York.

## 1971

- \* "Sixth Guggenheim International Exhibition." Solomon R. Guggenheim Museum, New York. February 11–April 11.
- "Body." John Gibson Gallery, New York. February 20–March 19.
- "Body." Loeb Student Center, New York University, New York. February 22–23.
- \* "Multiples: The First Decade." Philadelphia Museum of Art. March 5–April 4.
- \* "Lucht/kunst." Stedelijk Museum, Amsterdam. April 30–June 6.
- \* "II. Biennale Nürnberg: Was die Schönheit sei, das weiss ich nicht." Kunsthalle Nürnberg, Nuremberg, West Germany. April 30–August 1.
- \* "Fünf Sammler—Kunst unserer Zeit." Von der Heydt-Museum, Wuppertal, West Germany. June 5–July 11.
- \* "Sonsbeek 71." Park Sonsbeek, Arnhem, the Netherlands. June 19–August 15.
- \* "¿Kid Stuff?" Albright-Knox Art Gallery, Buffalo, New York. July 25–September 6.
- \* "Amerikansk kunst 1950–70." Louisiana Museum, Humlebaek, Denmark. September 9–October 24.
- \* "7e Biennale de Paris." Parc Floral de Vincennes, Paris. September 24–November 1.
- "Group Film Exhibition (Jonas, Morris, Nauman, Serra, Sonnier)." Leo Castelli Gallery, 420 West Broadway, New York. September 25–October 9.
- "The Artist as Filmmaker." Hansen-Fuller Gallery, San Francisco. September 30 and October 1.
- \* "11 Los Angeles Artists." Hayward Gallery, London. September 30–November 7. Traveled to: Palais des Beaux-Arts, Brussels; and Akademie der Künste, Berlin (West).
- \* "Prospect '71—Projection." Städtische Kunsthalle, Düsseldorf. October 8–17.
- "Neon." Diagramma, Milan. October 20–November 22.
- \* "Stedelijk '60–'70: Verzameling 1960–1970." Palais des Beaux-Arts, Brussels. October 20–November 22 (foreign art section).
- \* "Oversize Prints." Whitney Museum of American Art, New York. November 2–December 12.
- \* "Modern Painting, Drawing and Sculpture Collected by Louise and Joseph Pulitzer, Jr." Fogg Art Museum, Harvard University, Cambridge, Massachusetts. November 15, 1971–January 3, 1972. Traveled to: Wadsworth Atheneum, Hartford, Connecticut. February 2–March 19, 1972.

## 1972

- \* "1972: USA West Coast." Hamburger Kunstverein, Hamburg. Traveled to: Kunstverein Hannover, Hannover, West Germany; Kölnischer Kunstverein, Cologne. March 10–April 9; and Württembergischer Kunstverein, Stuttgart, West Germany. September 28–November 5.
- \* "Photographic Portraits." Moore College of Art, Philadelphia. March 1–April 14, 1972.
- "Films by American Artists." Whitney Museum of American Art, New York. April 13–19.
- "Zeichnungen." Galerie Ricke, Cologne. April 22–May 12.

- \* "Documenta 5." Museum Fridericianum, Kassel, West Germany. June 30–October 8.
- \* "420 West Broadway at Spoleto Festival: 33 Artists Shown by Leo Castelli, André Emmerich, Sonnabend, John Weber." XV Festival dei due Mondi, Spoleto, Italy. June 23–July 9.
- "Sculptors' Drawings." Margo Leavin Gallery, Los Angeles. July 17–September 15.
- \* "Diagrams and Drawings." Rijksmuseum Kröller-Müller, Otterlo, the Netherlands. August 13–September 24. Traveled to: Kunstverein, Stuttgart, West Germany; Kunstmuseum Basel, Basel. January 20–March 4, 1973; and Kunstmuseum Düsseldorf, Düsseldorf.
- "Neue Graphik." Galerie Ricke, Cologne. September 2–30.
- "Group Drawing Exhibition." Leo Castelli Gallery, 4 East 77th Street, New York. September 30–October 21.
- "Group Exhibition." Leo Castelli Gallery, 420 West Broadway, New York. October 7–21.
- \* "Eighteenth National Print Exhibition." Brooklyn Museum, Brooklyn, New York. November 22, 1972–February 4, 1973. Traveled to: California Palace of the Legion of Honor, San Francisco. March 24–June 17, 1973.

## 1973

- \* "3D into 2D: Drawing for Sculpture." New York Cultural Center, New York. January 19–March 11.
- \* "Amerikanische und englische Graphik der Gegenwart." Graphische Sammlung, Staatsgalerie, Stuttgart, West Germany. February 17–March 18.
- \* "Bilder, Objekte, Filme, Konzepte: Werke aus der Sammlung Herbig." Städtische Galerie im Lenbachhaus, Munich. April 3–May 13.
- "Multipli." Modern Art Agency, Naples, Italy. May.
- "Inventory." Janie C. Lee Gallery, Dallas. Opened May 12.
- "Art in Evolution." Xerox Square Exhibit Center, Rochester, New York. Mid-May–June 27.
- \* "American Drawings 1963–1973." Whitney Museum of American Art, New York. May 25–July 22.
- \* "Kunst aus Fotografie." Kunstverein Hannover, Hannover, West Germany. May 27–July 22.
- "Group Exhibition." Leo Castelli Gallery, 4 East 77th Street, New York. June 3–September 15.
- "Zeichnungen." Galerie Ricke, Cologne. June 23–September 25.
- "Junge amerikanische Künstler." Amerika Haus, Berlin (West). July–August.
- \* "American Art: Third Quarter Century." Seattle Art Museum Pavilion, Seattle, Washington. August 22–October 14.
- "Video Tapes by Gallery Artists." Leo Castelli Gallery, 420 West Broadway, New York. September 28–October 27.
- "Drawings: Seventies." Joseloff Gallery, Hartford Art School, University of Hartford, Hartford, Connecticut. November 12–23.
- \* "Contemporanea: Incontri Internazionali d'Arte." Parcheggio di Villa Borghese, Rome. November 30, 1973–February 28, 1974.

## 1974

- "Group Drawing Exhibition." Leo Castelli Gallery, 420 West Broadway, New York. February 16–March 2.
- "Artisti della West Coast." Galleria Françoise Lambert, Milan. February 26–March 30.
- "Videotapes: Six from Castelli." De Saisset Art Gallery, University of Santa Clara, Santa Clara, California. March 12–April 28.
- \* "Idea and Image in Recent Art." Art Institute of Chicago. March 23–May 5.
- "Record as Artwork." Galerie Ricke, Cologne. April 26–June 5.
- "The Ponderosa Collection." Contemporary Arts Center, Cincinnati, Ohio. May 3–June 24.
- "Words and Images." New Gallery, Cleveland, Ohio. May 12–June 8.
- \* "Painting and Sculpture Today 1974." Indianapolis Museum of Art, Indianapolis, Indiana. May 22–July 14. Traveled to: Contemporary Arts Center and Taft Museum, Cincinnati, Ohio, September 12–October 26.
- "Collectors' Video and Projected Art: Artists at Work." Los Angeles County Museum of Art. May 28–July 7.
- \* "Art Now 74: A Celebration of American Arts." John F. Kennedy Center for the Performing Arts, Washington, D.C. May 30–June 16.
- "Auswahl amerikanischer Videotapes." Galerie Ricke, Cologne (in association with Ursula Wevers). June 7–July 2.
- \* "Kunst bleibt Kunst: Project '74. Aspekte internationaler Kunst am Anfang der 70er Jahre." Kölnischer Kunstverein and Kunsthalle, Cologne. July–September.
- \* "Johns, Kelly, Lichtenstein, Motherwell, Nauman, Rauschenberg, Serra, Stella: Prints from Gemini G.E.L." Walker Art Center, Minneapolis. August 17–September 29. Traveled to: Akron Art Institute, Akron, Ohio, December 15, 1974–January 26, 1975; William Hayes Ackland Memorial Art Center, University of North Carolina, Chapel Hill, February 23–April 6, 1975; Winnipeg Art Gallery, Winnipeg, Manitoba, May 4–June 15, 1975; and Denver Art Museum, Denver, Colorado, September 21–November 2, 1975.
- "Drawings." Diane Stimpson Gallery, Vancouver, British Columbia. August.
- "In Three Dimensions." Leo Castelli Gallery, 420 West Broadway, New York. September 21–October 12.
- "Selections from Cirrus Editions, Ltd." Los Angeles County Museum of Art. October 22, 1974–January 27, 1975.

## 1975

- \* "L'Art corporel." Galerie Stadler, Paris. January 16–February 22.
- \* "Video Art." Institute of Contemporary Art, University of Pennsylvania, Philadelphia. January 17–February 28. Traveled to: Contemporary Arts Center, Cincinnati, Ohio, March 22–May 30; Museum of Contemporary Art, Chicago, June 28–August 31; and Wadsworth Atheneum, Hartford, Connecticut, September 17–November 2.
- \* "Light/Sculpture." William Hayes Ackland Memorial Art Center, University of North Carolina, Chapel Hill. January 19–February 16.
- \* "Body Works." Museum of Contemporary Art, Chicago. March 8–April 27.
- \* "Spiralen und Progressionen." Kunstmuseum Luzern, Lucerne, Switzerland. March 16–April 20.
- \* "Menace." Museum of Contemporary Art, Chicago. May 2–June 22.
- \* "U.S.A., Zeichnungen 3." Städtisches Museum, Schloss Morsbroich, Leverkusen, West Germany. May 15–June 29.
- \* "Functies van Tekenen/Functions of Drawing." Rijksmuseum Kröller-Müller, Otterlo, the Netherlands. May 25–August 4. Traveled to: Kunstmuseum Basel, Basel, February 7–April 4, 1976.
- "Group Exhibition." Leo Castelli, 420 West Broadway, New York. June 7–September 5.
- "Group Exhibition." Leo Castelli, 420 West Broadway, New York. September 13–27.
- \* "Three L.A. Sculptors: Lloyd Hamrol, George Herms, Bruce Nauman." Los Angeles Institute of Contemporary Art. September 16–October 24.
- \* "Sculpture: American Directions 1945–1975." National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. October 3–November 30. Traveled to: Dallas Museum of Fine Arts, January 7–February 29, 1976; and New Orleans Museum of Art, New Orleans, Louisiana, March 31–May 16, 1976.
- \* "Painting, Drawing and Sculpture of the '60s and the '70s from the Dorothy and Herbert Vogel Collection." Institute of Contemporary Art, University of Pennsylvania, Philadelphia. October 7–November 18.
- \* "Recent American Etching." National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. January 21–March 27, 1977. Traveled to: Davison Art Center, Wesleyan University, Middletown, Connecticut, October 10–November 23, 1975; and abroad during 1976.
- \* "Language and Structure in North America: The First Large Definitive Survey of North American Language Art." Kensington Arts Association, Toronto. November 4–30.
- \* "Collector's Choice: Where I've Been—Where I'm Going." Los Angeles Institute of Contemporary Art. November 4–December 20.
- "The Sky Show." Otis Art Institute, Los Angeles. November 6–December 13.
- \* "University of California, Irvine 1965–1975." La Jolla Museum of Contemporary Art, La Jolla, California. November 7–December 14.
- "Autogeography." Whitney Museum of American Art, Downtown at Federal Reserve Plaza, New York. December 11–January 1, 1976.

## 1976

- \* "Drawing Now: 1955–1975." Museum of Modern Art, New York. January 21–March 7. Traveled to: Kunsthau Zürich, Zurich, October 10–November 14; Staatliche Kunsthalle, Baden-Baden, West Germany, November 25, 1976–January 16, 1977; Graphische Sammlung, Albertina, Vienna, January 20–February 28, 1977; Sonja Henie-Niels Onstad Foundation, Oslo, Norway, March 17–April 24, 1977; and Tel Aviv Museum, May 12–July 2, 1977.
- \* "Zeichnen/Bezeichnen: Zeichnungen aus der Sammlung Mia und Martin Visser, Bergeyk, mit Beiträgen aus der Sammlung Geert Jan Visser, Antwerpen." Kunstmuseum Basel, Basel. February 7–April 4.
- \* "Holografi: det 3-dimensionella mediet." På Kulturhuset, Stockholm. March 12–28.
- \* "Seventy-second American Exhibition." Art Institute of Chicago. March 13–May 9.
- \* "200 Years of American Sculpture." Whitney Museum of American Art, New York. March 16–September 26.

- \* "Ideas on Paper 1970-76." Renaissance Society at the University of Chicago. May 2-June 6.
- \* "Rooms, P.S. 1." P.S. 1, Institute for Art and Urban Resources Inc., Long Island City, New York. June 9-26.
- "Group Exhibition." Leo Castelli, 420 West Broadway, New York. June 19-September 10.
- "American Artists: A New Decade." Detroit Institute of the Arts. July 30-September 19. Traveled to: Fort Worth Art Museum, Fort Worth, Texas. November 14, 1976-January 2, 1977.
- \* "Painting and Sculpture in California: The Modern Era." San Francisco Museum of Modern Art. September 3, 1976-January 2, 1977. Traveled to: National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., May 20-September 11, 1977.
- \* "The Artist and the Photograph (II): 2nd Triennale of Photography." Israel Museum, Jerusalem. September 21-December 23.
- "Sequential Imagery in Photography." Broxton Gallery, Los Angeles.

## 1977

- "Two Decades of Exploration: Homage to Leo Castelli on the Occasion of His 20th Anniversary." Art Association of Newport, Newport, Rhode Island. February 13-March 27.
- \* "1977 Biennial Exhibition, Contemporary American Art." Whitney Museum of American Art, New York. February 19-April 3.
- \* "Words: A Look at the Use of Language in Art 1967-1977." Whitney Museum of American Art, Downtown at Federal Reserve Plaza, New York. March 9-April 13.
- \* "Ideas in Sculpture 1965-1977." Renaissance Society at the University of Chicago. May 1-June 11.
- \* "The Dada/Surrealist Heritage." Sterling and Francine Clark Art Institute, Williamstown, Massachusetts. May 3-June 12.
- \* "Words at Liberty." Museum of Contemporary Art, Chicago. May 7-July 3.
- \* "American Art in Belgium." Palais des Beaux-Arts de Bruxelles, Brussels. May 25-August 28.
- \* "Documenta 6." Museum Fridericianum, Kassel, West Germany. June 24-October 2.
- \* "Skulptur-Ausstellung in Münster." Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, West Germany. July 3-November 13.
- \* "A View of a Decade." Museum of Contemporary Art, Chicago. September 10-November 10.
- \* "Watercolors and Related Media by Contemporary Californians." Baxter Art Gallery, California Institute of Technology, Pasadena, California. September 29-October 30.
- "Drawings." Sable-Castelli Gallery, Toronto. October 1-22.
- \* "Drawings for Outdoor Sculpture: 1946-1977." John Weber Gallery, New York. October 29-November 23. Traveled to: Mead Art Museum, Amherst College, Amherst, Massachusetts, February 3-March 4, 1978; University of California, Santa Barbara, June 27-September 4, 1978; Laguna Gloria Art Museum, Austin, Texas, September 16-October 22, 1978; and Massachusetts Institute of Technology, Cambridge, Massachusetts, November 17-December 22, 1978.

- \* "Works from the Collection of Dorothy and Herbert Vogel." University of Michigan Museum of Art, Ann Arbor. November 11, 1977-January 1, 1978.
- \* "Recent Works on Paper by American Artists." Madison Art Center, Madison, Wisconsin. December 4, 1977-January 15, 1978.
- "Surrogates/Self-Portraits." Holly Solomon Gallery, New York. December 3, 1977-January 4, 1978.

## 1978

- "8 Skulpturen von amerikanischen Bildhauern." Galerie Maier-Hahn, Düsseldorf. January 7-February 7.
- "Peter Lodato/Bruce Nauman." Minneapolis College of Art and Design, Minneapolis. January 16-February 17.
- "Three Generations: Studies in Collage." Margo Leavin Gallery, Los Angeles. January 26-March 3.
- "Nauman, Serra, Shapiro, Jenney." BlumHelman Gallery, New York. February.
- "Salute to Merce Cunningham, John Cage, and Collaborators." Thomas Segal Gallery, Boston. February 8-March 4.
- "Book Art." New Gallery of Contemporary Art, Cleveland, Ohio. February 10-March 11.
- "Drawings and Other Work on Paper." Sperone Westwater Fischer, New York. February 18-March 1.
- "A Selection of Conceptual Art Works by Eight Americans." Julian Pretto Gallery, New York. February 25-March 15.
- \* "Artists' Books USA." Independent Curators, Incorporated, New York. Traveled to: New Gallery of Contemporary Art, Cleveland, Ohio, February 10-March 11; Washington Project for the Arts, Washington, D.C., April 4-29; Dalhousie University Art Gallery, Halifax, Nova Scotia, August 15-September 10; University of Hartford, Hartford, Connecticut; Art Gallery, University of California, Irvine, January 6-February 3, 1979; and Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, April 3-30, 1979.
- "Making Faces: The Artist and the Portrait." Extension Department of the Vancouver Art Gallery, Vancouver, British Columbia. March-April.
- "Summer Group Exhibition." Sperone Westwater Fischer, New York. June 9-September 23.
- \* "XXXVIII Biennale di Venezia." Venice, Italy. July 2-October 15.
- \* "20th Century American Drawings: Five Years of Acquisitions." Whitney Museum of American Art, New York. July 28-October 1.
- \* "Door beeldhouwers gemaakt/Made by Sculptors." Stedelijk Museum, Amsterdam. September 14-November 5.
- "Sculpture." Richard Hines Gallery, Seattle, Washington. December 15, 1978-February 10, 1979.
- \* "Works from the Crex Collection, Zurich/Werke aus der Sammlung Crex, Zürich." InK, Halle für Internationale neue Kunst, Zurich. Traveled to: Louisiana Museum, Humlebaek, Denmark. December 9, 1978-February 4, 1979; Städtische Galerie im Lenbachhaus, Munich, September 12-October 7, 1979; and Badische Kunstverein, Karlsruhe, West Germany, March 18-May 4, 1980.

## 1979

- "Related Figurative Drawings." Hansen-Fuller Gallery, San Francisco. January 9-February 3.

- \* "The Sense of Self: From Self-Portrait to Autobiography." Independent Curators, Incorporated, Washington D.C. and New York. Organized for: New Gallery of Contemporary Art, Cleveland, Ohio, January 13–February 3.
- \* "Wahrnehmungen, Aufzeichnungen, Mitteilungen: Die Erweiterung des Wirklichkeitsbegriffs in der Kunst der 60er und der 70er Jahre." Museum Haus Lange, Krefeld, West Germany. January 21–March 18.
- "Words, Words." Museum Bochum, Bochum, West Germany. January 27–March 11. Traveled to: Palazzo Ducale, Genoa, Italy, March 28–May 4.
- \* "Images of the Self." Hampshire College Gallery, Amherst, Massachusetts. February 19–March 14.
- "Drawings by Castelli Artists." Castelli Graphics, New York. March 3–24.
- "Great Big Drawing Show." P.S. 1, Institute for Art and Urban Resources, Long Island City, New York. March 25–April 1.
- \* "Verbiage: An Exhibition of Words." Kettle's Yard, Cambridge University, Cambridge, England. May 12–June 10.
- \* "Contemporary Sculpture: Selections from the Collection of The Museum of Modern Art." Museum of Modern Art, New York. May 18–August 7.
- \* "73rd American Exhibition." Art Institute of Chicago. June 9–August 5.
- \* "American Portraits of the Sixties and Seventies." Aspen Center for the Visual Arts, Aspen, Colorado. June 16–August 8.
- "From Allen to Zucker." Texas Gallery, Houston. August 17–September 6.
- \* "New Spaces: The Holographer's Vision." Franklin Institute, Philadelphia. September 26, 1979–March 21, 1980.
- "Thirty Years of Box Construction." Susanne Savage Gallery, Boston. November 2–30.
- "Artists and Books: The Literal Use of Time." Edwin A. Ulrich Museum of Art, Wichita State University, Wichita, Kansas. November 28, 1979–January 6, 1980.
- \* "Space/Time/Sound—1970s: A Decade in the Bay Area." San Francisco Museum of Modern Art. December 21, 1979–February 10, 1980.
- 1980**
- "Southern California Drawings." Joseloff Gallery, Hartford Art School, University of Hartford, Hartford, Connecticut. February 13–March 5.
- "142 Greene Street Opening Exhibition." Leo Castelli Gallery, 142 Greene Street, New York. February 19.
- \* "From Reinhardt to Christo: Works Acquired through the Benefaction of the Late Ruth C. Roush." Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio. February 20–March 19.
- "Stedelijk besøger Louisiana." Louisiana Museum, Humlebaek, Denmark. March 8–May 4.
- "The New American Filmmakers Series." Whitney Museum of American Art, New York. March 25–June 22.
- \* "Contemporary Art in Southern California." High Museum of Art, Atlanta, Georgia. April 26–June 8.
- \* "Pier + Ocean." Hayward Gallery, London. May 8–June 22. Traveled to: Rijksmuseum Kröller-Müller, Otterlo, the Netherlands. July 13–September 8.
- \* "Skulptur im 20. Jahrhundert." Wenkenpark, Riehen-Basel, Switzerland. May 10–September 14.
- \* "Sculpture in California 1975–80." San Diego Museum of Art, San Diego, California. May 18–July 6.
- \* "XXXIX Biennale di Venezia." Venice, Italy. June–September.
- "Master Prints by Castelli Artists." Castelli Graphics, New York. June 7–28.
- \* "Zeichnungen der 50er bis 70er Jahre aus dem Kaiser Wilhelm Museum." Museum Haus Lange, Krefeld, West Germany. August 17–October 12.
- \* "Los Angeles Prints: 1883–1980." Los Angeles County Museum of Art. September 4–November 30 (Part I) and June 25–September 20, 1981 (Part II).
- "Fall 1980." Leo Castelli, 142 Greene Street, New York. September 20–October.
- \* "Architectural Sculpture." Los Angeles Institute of Contemporary Art. October 1–November 30.
- \* "Artist and Camera." Arts Council of Great Britain touring exhibition. Traveled to: Mappin Art Gallery, Sheffield, England. October 25–November 23; City Museum and Art Gallery, Stoke on Trent, England. November 29, 1980–January 3, 1981; Durham Light Infantry Museum and Arts Centre, Durham, England. January 10–February 8, 1981; and City Art Gallery and Museum, Cartwright Hall, Bradford, England. February 14–March 9, 1981.
- \* "Five Decades: Recent Work by Alumni of the Department of Art." Elvehjem Museum of Art, University of Wisconsin, Madison. November 1, 1980–January 11, 1981.
- \* "Minimal + Conceptual Art aus der Sammlung Panza." Museum für Gegenwartskunst, Basel. November 9, 1980–June 28, 1981.
- "Bruce Nauman, Barry Le Va." Nigel Greenwood, London. November 20–December 31.
- \* "American Drawing in Black and White: 1970–1980." Brooklyn Museum, Brooklyn, New York. November 22, 1980–January 18, 1981.
- "Drawings to Benefit the Foundation for the Contemporary Performance Arts, Inc." Leo Castelli Gallery, New York. November 29–December 20.
- "Group Installation." Leo Castelli Gallery, New York. December 13–20.
- 1981**
- "Selections from Castelli: Drawings and Work on Paper." Neil G. Ovsey Gallery, Los Angeles. January–February.
- \* "Kounellis, Merz, Nauman, Serra: Arbeiten um 1968." Museum Haus Lange, Krefeld, West Germany. March 15–April 26.
- "Working Drawings." Hunter College Art Gallery, New York. March 23–April 10.
- \* "New Dimensions in Drawing 1950–1980." Aldrich Museum of Contemporary Art, Ridgefield, Connecticut. May 2–September 6.
- \* "Westkunst: Zeitgenössische Kunst seit 1939." Museen der Stadt Köln, Cologne. May 30–August 16.
- \* "Art in Los Angeles: Seventeen Artists in the Sixties." Los Angeles County Museum of Art. July 21–October 4.

"Neon Fronts: Luminous Art for the Urban Landscape." Washington Project for the Arts, Washington, D.C. August 1–November 30.

"Cast, Carved and Constructed: An Exhibition of Contemporary American Sculpture." Margo Leavin Gallery, Los Angeles. August 1–September 19.

\* "Drawing Distinctions: American Drawings of the Seventies." Louisiana Museum, Humlebaek, Denmark. August 15–September 20. Traveled to: Kunsthalle Basel, Basel. October 4–November 15; Städtische Galerie im Lenbachhaus, Munich. February 17–April 11, 1982; and Wilhelm Hack Museum, Ludwigshafen, West Germany, September 18–November 17, 1982.

"California: A Sense of Individualism. Part II." L.A. Louver, Venice, California. August 24–September 26.

\* "Instruction Drawings: The Gilbert and Lila Silverman Collection." Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan. September 20–November 1.

\* "Soundings." Neuberger Museum of Art, State University of New York at Purchase, Purchase, New York. September 20–December 23.

\* "Variants: Drawings by Contemporary Sculptors." Sewall Art Gallery, Rice University, Houston. November 2–December 12.

"Insights: Small Works from the Past 15 Years." New Gallery of Contemporary Art, Cleveland, Ohio. November 6–December 5.

\* "Peter Stuyvesant Collectie: Een keuze uit een keuze/Peter Stuyvesant Collection: A Choice Within a Choice/Collection Peter Stuyvesant: Un choix parmi un choix." Provinciaal Museum, Hasselt, Belgium. December 5, 1981–January 24, 1982.

\* "Films by American Artists: One Medium Among Many." Arts Council of Great Britain, London.

## 1982

"Livres d'Artistes." Musée d'Art Contemporain, Montreal. January 8–February 28.

"Eight Lithographs to Benefit the Foundation for Contemporary Performance Arts, Inc." Margo Leavin Gallery, Los Angeles. January 15–February 13.

"Gemini G.E.L. at the Thomas Babeor Gallery." Thomas Babeor Gallery, La Jolla, California. February 10–March 13.

\* "A Century of Modern Drawing from the Museum of Modern Art, New York." Museum of Modern Art, New York. March 1–16. Traveled to: British Museum, London. June 9–September 12; Cleveland Museum of Art, Cleveland, Ohio. October 20–December 5; and Museum of Fine Arts, Boston. January 26–April 3, 1983.

\* "Arte povera, antiform: sculptures 1966–1969." Centre d'Arts Plastiques Contemporains de Bordeaux, Bordeaux, France. March 12–April 30.

\* "'60–'80: Attitudes/Concepts/Images." Stedelijk Museum, Amsterdam. April 9–July 11.

"Halle 6." Kampnagelfabrik, Hamburg, West Germany. May–June.

"Works on Paper." Larry Gagosian Gallery, Los Angeles. May 22–June 26.

\* "74th American Exhibition." Art Institute of Chicago. June 12–August 1.

\* "Castelli and His Artists/Twenty-five Years." Aspen Center for the Visual Arts, Aspen, Colorado. June 17–August 2. Traveled to: La Jolla Museum of Contemporary Art, La Jolla, California. April 23–June 6; Leo Castelli Gallery, New York. September 11–October 9; Portland Center for the Visual Arts, Portland, Oregon. October 22–December 3; and Laguna Gloria Art Museum, Austin, Texas. December 17, 1982–February 13, 1983.

\* "Documenta 7." Museum Fridericianum, Kassel, West Germany. June 19–September 28.

"Reinhard Mucha, Bruce Nauman." Galerie Max Hetzler, Stuttgart, West Germany. June 25–August 28.

"Casting: A Survey of Cast Metal Sculpture in the Eighties." Fuller Goldeen Gallery, San Francisco. July 8–August 28.

"Works in Wood." Margo Leavin Gallery, Los Angeles. July 10–September 11.

\* "Werke aus der Sammlung Crex." Kunsthalle Basel, Basel. July 18–September.

\* "20 American Artists: Sculpture 1982." San Francisco Museum of Modern Art. July 22–September 19.

"The Written Word." Downey Museum of Art, Downey, California. September 9–October 17.

\* "Postminimalism." Aldrich Museum of Contemporary Art, Ridgefield, Connecticut. September 19–December 19.

\* "Sculptors at UC Davis: Past and Present." University of California, Davis. September 20–October 29.

"War and Anti-War." Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio. September 21–October 24.

"Sculptors' Drawings." Paula Cooper, New York. October 12–30.

"Group Exhibition." Leo Castelli Gallery, 142 Greene Street, New York. October 16–November 6.

"American Sculpture from the Permanent Collection." Solomon R. Guggenheim Museum, New York. November 23, 1982–March 13, 1983.

## 1983

\* "The Slant Step Revisited." Richard L. Nelson Gallery, University of California, Davis. January 13–February 13.

"Drawing Conclusions: A Survey of American Drawings, 1958–1983." Daniel Weinberg Gallery, Los Angeles. January 29–February 26.

"Black and White: A Print Survey." Castelli Graphics, New York. January 29–February 26.

\* "Neue Zeichnungen aus dem Kunstmuseum Basel." Kunstmuseum Basel, Basel. January 29–April 24. Traveled to: Kunsthalle Tübingen, Tübingen, West Germany. May 21–July 10; and Neue Galerie, Kassel, West Germany. August 13–September 25.

\* "Concetto—Imago: Generationswechsel in Italien." Bonner Kunstverein, Bonn. March 18–May 1.

\* "Objects, Structures, Artifice: American Sculpture 1970–1983." SVC Fine Arts Gallery, University of South Florida, Tampa. April 9–May 30. Traveled to: Center Gallery, Bucknell University, Lewisburg, Pennsylvania. September 2–October 10.

"Small Bronzes: A Survey of Contemporary Bronze Sculpture." McIntosh/Drysdale Gallery, Houston. April 12–May 14.

"Recent Acquisitions from the Department of Drawings II." Museum of Modern Art, New York. April 27–May 24.

- "John Duff, Robert Mangold, Bruce Nauman." BlumHelman Gallery, New York. May 4–28.
- \* "Kunst mit Photographie: Die Sammlung Dr. Rolf H. Krauss." Neue Nationalgalerie, Berlin (West). May 6–June 26. Traveled to: Kölnischer Kunstverein, Cologne, July 3–August 7; Münchner Stadtmuseum, Munich, Summer 1984; and Kunsthalle zu Kiel der Christian-Albrechts-Universität and Schleswig-Holsteinischer Kunstverein, Kiel, West Germany.
- \* "De Statua." Stedelijk van Abbemuseum, Eindhoven, the Netherlands. May 8–June 19.
- \* "Video as Attitude." Museum of Fine Arts, Museum of New Mexico, Santa Fe, New Mexico. May 13–June 26.
- "Merz, Nauman, Singer, Venezia." Sperone Westwater, New York. May 14–June 18.
- \* "Minimalism to Expressionism: Painting and Sculpture since 1965 from the Permanent Collection." Whitney Museum of American Art, New York. June 2–December 4.
- \* "17 de Biennale Middelheim." Antwerp, Belgium. June 12–October 2, 1983.
- "Vito Acconci, Dara Birnbaum, Hans Haacke, Jenny Holzer, Joseph Kosuth, Sol LeWitt, Bruce Nauman, Lawrence Weiner." Rhona Hoffman Gallery, Chicago. September 10–October 4.
- \* "The Sculptor as Draftsman: Selections from the Permanent Collection." Whitney Museum of American Art, New York. September 15–November 13.
- "Bruce Nauman and Martin Puryear: Recent Outdoor Projects." Donald Young Gallery, Chicago. September 24–December 3.
- "Word Works." Minneapolis College of Art and Design and Walker Art Center, Minneapolis. September 30–October 31.
- "Aspects of Minimalism." Ace Gallery, Los Angeles. September 30–November 5.
- "American/European Painting and Sculpture, Part I." L.A. Louver, Venice, California. October 8–November 5.
- \* "The American Artist as Printmaker: 23rd National Print Exhibition." Brooklyn Museum, Brooklyn, New York. October 28, 1983–January 22, 1984.
- \* "Sammlung Helga und Walther Lauffs im Kaiser Wilhelm Museum Krefeld." Kaiser Wilhelm Museum, Krefeld, West Germany. November 13, 1983–April 8, 1984.
- \* "The First Show: Painting and Sculpture from Eight Collections 1940–1980." Museum of Contemporary Art, Los Angeles. November 20, 1983–February 19, 1984.
- "Works on Paper: Alighiero E Boetti, Bruce Nauman, A. R. Penck, Sylvia Plimack Mangold, Emilio Vedova." Annemarie Verna Galerie, Zurich. November 26–December 23.
- \* "Strike Restrike: The Revitalized Print." Gallery II, Western Michigan University, Kalamazoo. September 1–24, 1985. Traveled to: Kalamazoo Institute of Arts, Kalamazoo, Michigan, December 29, 1983–January 29, 1984; Grand Rapids Art Museum, Grand Rapids, Michigan, September 9–October 21, 1984; Ella Sharp Museum, Jackson Michigan, April 14–May 5, 1985; Abilene Christian University, Abilene, Texas, January 6–February 3, 1986; and Calvin College Center Art Gallery, Grand Rapids, Michigan, September 17–October 27, 1987.
- 1984**
- "Works on Paper: Graduate Students from UC Davis, 1965–82." Memorial Union Gallery, University of California, Davis. January 17–February 19.
- "Disler, Federle, Horn, Merz, Nauman, Penone, Shifferle, Schnyder, Stalder." Elisabeth Kaufmann Gallery, Zurich. February 4–14.
- "Bruce Nauman/Dennis Oppenheim: Drawings and Models for Albuquerque Commissions." University Art Museum, University of New Mexico, Albuquerque. February 18–March 25.
- \* "Collectie Becht: Beeldende kunst uit de verzameling van Agnes en Frits Becht/The Becht Collection: Visual Art from the Agnes and Frits Becht Collection." Stedelijk Museum, Amsterdam. March 16–May 6.
- \* "Indiana Influence: The Golden Age of Indiana Landscape Painting: Indiana's Modern Legacy. An Inaugural Exhibition of the Fort Wayne Museum of Art." Independent Curators Incorporated, New York. Fort Wayne Museum of Art, Fort Wayne, Indiana, April 8–June 24.
- "American Sculpture: Richard Artschwager, Alexander Calder, John Chamberlain, Mark di Suvero, Dan Flavin, Donald Judd, Ellsworth Kelly, Sol LeWitt, Bruce Nauman, Claes Oldenburg, Martin Puryear, Joel Shapiro." Donald Young Gallery, Chicago. April 28–July 28.
- \* "Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection." Joseph E. Seagram and Sons, Inc., Seagram Building and Collection, New York. December 12, 1984–April 19, 1985. Traveled to: Montréal Museum of Fine Arts, Montreal, May 3–June 10, 1985; Vancouver Art Gallery, Vancouver, British Columbia, August 10–September 23, 1985; Nickle Arts Museum, Calgary, Alberta, October 5–November 18, 1985; and London Regional Art Gallery, London, Ontario, May 24–June 30, 1985.
- \* "Art contemporain dans la collection FCM/Zeitgenössische Kunst aus der Sammlung MGB/Contemporary Art from the FMC Collection." Kunsthaus Zürich, Zurich. May 11–June 17, 1984. Traveled to: Musée Rath, Geneva, October 9–November 23, 1986.
- "20 Jaar Verzameln." Stedelijk Museum, Amsterdam. May 18–September 16.
- \* "Artists Choose Artists III." CDS Gallery, New York. May 23–June 30.
- \* "Skulptur im 20. Jahrhundert." Merianpark, Basel. June 3–September 30.
- \* "Projects: World's Fairs, Waterfronts, Parks, and Plazas." Rhona Hoffman Gallery, Chicago. June 20–July 31.
- "Castelli at Art Center." Art Center College of Design, Pasadena, California. June 24–July 21.
- \* "A Focus on California: Selections from the Collection." Los Angeles County Museum of Art. July 7–September 9.
- "American Sculpture." Margo Leavin Gallery, Los Angeles. July 17–September 15.
- "American and European-Painting, Drawing and Sculpture." L.A. Louver, Venice, California. July 20–September 22.
- \* "Praxis Collection." Vancouver Art Gallery, Vancouver, British Columbia. August 10–September 16.
- \* "Print Acquisitions." Whitney Museum of American Art, New York. August 29–November 25.

- \* "Sculptors' Drawings 1910-1980: Selections from the Permanent Collection." Whitney Museum of American Art, New York. Traveled to: Visual Arts Gallery, Florida International University, Miami, September 21-October 17 (called "The Sculptor as Draftsman"); Aspen Art Museum, Aspen, Colorado, November 8-December 30; Art Museum of South Texas, Corpus Christi, Texas, January 1-March 3, 1985; and Philbrook Art Center, Tulsa, Oklahoma, March 31-May 26, 1985.
- "1964-1984: Carl Andre, Dan Flavin, Donald Judd, Sol LeWitt, Robert Mangold, Robert Morris, Bruce Nauman, Robert Ryman." Donald Young Gallery, Chicago, October 4-November 24.
- \* "Content: A Contemporary Focus, 1974-1984." Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. October 4, 1984-January 6, 1985.
- "Drawings." BlumHelman, New York, October 10-November 3.
- "New Drawings by Castelli Artists." Castelli Graphics, New York, October 13-November 3.
- \* "Little Arena: Drawings and Sculptures from the Collection of Adri. Martin, and Geertjan Visser." Rijksmuseum Kröller-Müller, Otterlo, the Netherlands, October 13-November 25.
- \* "Gemini G.E.L.: Art and Collaboration." National Gallery of Art, Washington, D.C. November 18, 1984-February 24, 1985.
- \* "L'Architecte est absent: Works from the Collection of Annick and Anton Herbert." Stedelijk van Abbemuseum, Eindhoven, the Netherlands, November 23, 1984-January 6, 1985.
- "The Fine Art of the Knife: An Exhibition of Fine Handcrafted Knives by George Stumpf, Bruce Nauman and Others." Elaine Horwitch Gallery, Santa Fe, New Mexico, December 14, 1984-January 3, 1985.
- \* "Ouverture: Arte Contemporanea." Castello di Rivoli, Turin, Italy, Opened December 18.
- \* "Quartetto: Joseph Beuys, Enzo Cucchi, Luciano Fabro, Bruce Nauman." L'Academia Foundation, Venice, Italy.
- 1985**
- \* "Large Drawings." Independent Curators, Incorporated, New York. Traveled to: Bass Museum of Art, Miami Beach, Florida, January 15-February 17; Madison Art Center, Madison, Wisconsin, August 11-September 22; Norman MacKenzie Fine Art Gallery, University of Regina, Regina, Saskatchewan, November 8-December 15; Anchorage Historical and Fine Arts Museum, Anchorage, Alaska, January 15-March 1, 1986; and Santa Barbara Museum of Art, Santa Barbara, California, April 20-May 25, 1986.
- "Large Scale Drawings by Sculptors." Renaissance Society at the University of Chicago, January 27-February 23.
- Sperone Westwater, New York, February 2-March 2.
- "Beyond the Monument and The UCSD Stuart Collection." Mandeville Art Gallery, University of California, San Diego, February 9-March 10.
- \* "1985 Biennial Exhibition." Whitney Museum of American Art, New York, March 12-June 2.
- \* "Schwarz auf Weiss: von Manet bis Kiefer." Galerie Beyeler, Basel, April-May.
- "Joseph Beuys, Martin Disler, Bruce Nauman." Elisabeth Kaufmann, Zurich, March 16-April 20.
- \* "The Maximal Implications of the Minimal Line." Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, New York, March 24-April 28.
- \* "First Exhibition-Dialogue on Contemporary Art in Europe/Primeira Exposição-Diálogo sobre a Arte Contemporânea na Europa." Centro de Arte Moderna Fundação Calouste Gulbenkian, Lisbon, March 28-June 16.
- "Drawings." Lorence-Monk Gallery, New York, April 4-27.
- "A Tribute to Leo Castelli." Mayor Gallery, London, April 16-May 17.
- \* "Selections from the William J. Hokin Collection." Museum of Contemporary Art, Chicago, April 20-June 16.
- "A Printer's Prints from Gemini G.E.L. 1970-75." Pink's Fine Arts, Santa Monica, California, April 25-June 15.
- \* "Het vlak doorbroken: Een aspect van de collectie beeldhouwwerken." Stedelijk Museum, Amsterdam, May 3-June 23.
- "Artschwager, Judd, Nauman: 1965-1985." Donald Young Gallery, Chicago, May 7-June 15.
- "Mile 4: Chicago Sculpture International." Illinois Not-for-Profit Organization, State Street Mall, Chicago, May 9-June 9.
- "Recent Editions by Castelli Artists." Castelli Graphics, New York, May 17-June 8.
- \* "Die Spirale im menschlichen Leben und in der Natur: eine interdisziplinäre Schau." Museum für Gestaltung, Gewerbemuseum Basel, Basel, June 18-September 15, 1985.
- \* "Illumination: The Quality of Light." Three Rivers Arts Festival and Pittsburgh Center for the Arts, Pittsburgh, Pennsylvania, June 7-23. Traveled to: Foundation for Today's Art/NEXUS, Philadelphia, July 30-August 23.
- \* "New Work on Paper 3: Robert Morris, Bruce Nauman, James Rosenquist, Robert Ryman, Pat Steir, Robert Wilson." Museum of Modern Art, New York, June 27-September 3.
- \* "Affiliations: Recent Sculpture and Its Antecedents." Whitney Museum of American Art at Champion, Stamford, Connecticut, June 28-August 24.
- "American/European, Part I—Painting and Sculpture 1985." L.A. Louver, Venice, California, July 16-August 17.
- "Illuminating Color: Four Approaches in Contemporary Painting and Photography." Pratt Manhattan Center Gallery, New York, September 9-October, and Pratt Institute Gallery, Brooklyn, New York, October 16-November 7.
- \* "Dreissig Jahre durch die Kunst: Museum Haus Lange, 1955-85." Museum Haus Lange and Museum House Esters, Krefeld, West Germany, September 15-December 1.
- "Ars Medica: Art, Medicine, and the Human Condition." Philadelphia Museum of Art, September 22-December 1.
- "Doch Doch." Arenberg Institute, Louvain, Belgium, October.
- \* "Carl Andre, Günther Förg, Hubert Kiecol, Richard Long, Meuser, Reinhard Mucha, Bruce Nauman, Ulrich Rückriem." Galerie Max Hetzler, Cologne, October-November.
- \* "Räume heutiger Zeichnung: Werke aus dem Basler Kupferstichkabinett." Kupferstichkabinett, Kunstmuseum Basel, Basel. Traveled to: Staatliche Kunsthalle, Baden-Baden, West Germany, October 12-December 1; and Tel Aviv Museum, January 2-March 8, 1986.
- "AIDS Benefit Exhibition: A Selection of Works on Paper." Daniel Weinberg Gallery, Los Angeles, November 9-30.
- \* "1985 Carnegie International." Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania, November 9-January 18, 1986.



- "American Eccentric Abstraction." BlumHelman Gallery, New York. November 16, 1985–January 18, 1986.
- \* "Vom Zeichnen: Aspekte der Zeichnung 1960–1985." Frankfurter Kunstverein, Frankfurt am Main. November 19, 1985–January 1, 1986. Traveled to: Kunstverein, Kassel, West Germany, January 15–February 23, 1986; and Museum moderner Kunst, Vienna, March 13–April 27, 1986.
- \* "Transformations in Sculpture: Four Decades of American and European Art." Solomon R. Guggenheim Museum, New York. November 22, 1985–February 16, 1986.
- \* "Amerikanische Zeichnungen 1930–1980." Städtische Galerie, Städelsches Kunstinstitut, Frankfurt am Main. November 28, 1985–January 26, 1986.
- "Drawings: 1975–1985." Knight Gallery, Spirit Square Art Center, Charlotte, North Carolina, December 20, 1985–February 7, 1986, and Barbara Toll Fine Arts, Inc., New York, December 7, 1985–January 4, 1986.
- "Benefit for the Kitchen." Brooke Alexander Gallery, New York. December 13–21.
- \* "An American Renaissance: Painting and Sculpture since 1940." Museum of Art, Fort Lauderdale, Florida. December 15, 1985–March 31, 1986.
- 1986**
- \* "The Real Big Picture." Queens Museum, Flushing, New York. January 17–March 19.
- "Recent Acquisitions: Richard Artschwager, Eric Fischl, Donald Judd, Bruce Nauman, Martin Puryear, David Salle, Frank Stella, Andy Warhol." Donald Young Gallery, Chicago. January 31–March 1.
- "Drawings by Sculptors." Nohra Haime Gallery, New York. February 5–March 1.
- "Art from Two Continents." Helander Gallery, Palm Beach, Florida. February 11–March 1.
- \* "Personal Environments." Museum of Fine Arts, Museum of New Mexico, Santa Fe, New Mexico. February 22–June 29.
- "Works on Paper: Richard Artschwager, Sol LeWitt, Robert Mangold, Bruce Nauman." Donald Young Gallery, Chicago. March 7–April 19.
- "Sculpture and Drawings by Sculptors." L.A. Louver, Venice, California. April 4–26.
- \* "Maelstrom: Contemporary Images of Violence." Emily Lowe Gallery, Hofstra University, Hempstead, New York. April 10–June 20.
- "Preview Exhibition, M.O.C.A. Benefit Auction." Margo Leavin Gallery and Gemini G.E.L., Los Angeles. May 10–May 13.
- \* "De Sculptura." Wiener Festwochen im Messepalast, U-Halles des Messepalastes, Vienna. May 16–July 20.
- "Surrealismo! La Dolce Vita '80s." Barbara Braathen Gallery, New York. May 15–June 15.
- \* "Entre la Geometría y el Gesto: Escultura Norteamericana, 1965–1975/Between Geometry and Gesture: American Sculpture 1965–1975." Palacio de Velasquez, Madrid. May 23–July 31.
- \* "Deconstruct." John Gibson Gallery, New York. June 4–July 31.
- \* "Sonsbeek '86: International Sculpture." Arnhem, the Netherlands. June 18–September 14.
- \* "Jardin secret: ou la collection privée de quatre marchands de tableaux: Bruno Bischofberger, Konrad Fischer, Pierre et Marianne Nahon, Ileana Sonnabend." ARCA, Centre d'Art Contemporain, Marseille, France. June 23–September 13.
- \* "Chambres d'Amis." Museum van Hedendaagse Kunst, Ghent, Belgium. June 23–September 16.
- "Videowochen im Wenkenpark." Wenkenpark, Riehen-Basel, Switzerland. July.
- \* "Beuys zu Ehren." Städtische Galerie im Lenbachhaus, Munich. July 16–November 2.
- "American/European Part I—Painting and Sculpture 1986." L.A. Louver, Venice, California. July 19–August 16 (part I) and August 23–September 20 (part II).
- "Franz Gertsch und Bruce Nauman." Kunsthalle Basel, Basel. July 19–September 7.
- \* "Lumières: Perception—Projection." Centre International d'Art Contemporain de Montréal, Montreal. August 1–November 2.
- \* "Drawings from the Collection of Dorothy and Herbert Vogel." Department of Art Galleries, University of Arkansas, Little Rock. September 7–November 16. Traveled to: Moody Gallery of Art, University of Alabama, Tuscaloosa, February 2–February 27, 1987; and Museum of Art, Pennsylvania State University, College Park, March 15–May 10, 1987.
- \* "Monumental Drawing: Works by 22 Contemporary Americans." Brooklyn Museum, Brooklyn, New York. September 19–November 10.
- \* "Die Wahlverwandtschaften—Zitate—" (part of "Stierischer Herbst" festival) Grazer Kunstverein and Stadtmuseum Graz, Graz, Austria. September 21–November 20.
- "Dessins de sculpteurs." Galerie Gabrielle Maubrie, Paris. September 24–October 24.
- "Love, Glory and Guns." Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio. October 3–November 16.
- "Oeuvres inédites." Galerie Roger Pailhas, Marseilles, France. October 15–November 22.
- "Lost/Found Language: The Use of Language as Visual or Conceptual Component. Deriving Directly or Indirectly from Popular Culture." Lawrence Gallery, Rosemont College, Rosemont, Pennsylvania. November 5–December 2.
- "Salute to Leo Castelli." Thomas Segal Gallery, Boston. November 19–January 5, 1987.
- \* "The Spiritual in Art: Abstract Painting 1890–1985." Los Angeles County Museum of Art. November 23, 1986–March 8, 1987. Traveled to: Museum of Contemporary Art, Chicago, April 17–July 19, 1987; and Haags Gemeentemuseum, The Hague, the Netherlands. September 1–November 22, 1987.
- "Los Angeles 1960–1970." Burnett Miller Gallery, Los Angeles. December 1, 1986–January 10, 1987.
- "Leo Castelli at Gagosian." Larry Gagosian Gallery, Los Angeles. December 3, 1986–January 6, 1987.
- "Lightworks: Works of Art Using Light as a Medium." University Drill Hall Gallery, Canberra, Australia. December 4, 1986–March 3, 1987.
- \* "Individuals: A Selected History of Contemporary Art, 1945–1986." Museum of Contemporary Art at the Temporary Contemporary, Los Angeles. December 10, 1986–January 10, 1988.

## 1987

- "About Sculpture." Anthony d'Offay Gallery, London. January 28–March 5.
- "The Great Drawing Show 1587–1987." Michael Kohn, Los Angeles. February 13–March 13.
- "Curator's Choice." Long Beach Museum of Art, Long Beach, California. March 11–April 12.
- \* "1967: At the Crossroads." Institute of Contemporary Art, University of Pennsylvania, Philadelphia. March 13–April 26.
- "Exposition collective: Andre, Flavin, Judd, Lewitt, Nauman, Serra." Galerie Daniel Templon, Paris. March 19–April 25.
- "Merce Cunningham and His Collaborators." Lehman College Art Gallery, Bronx, New York. March 19–April 26.
- "Corps étrangers." Galerie Yvon Lambert, Paris. March 21–April 22.
- "Light Works: 1965–1986." Rhona Hoffman Gallery, Chicago. March 27–April 25.
- \* "1987 Biennial Exhibition." Whitney Museum of American Art, New York. April 11–July 5.
- \* "Avant-Garde in the Eighties." Los Angeles County Museum of Art. April 23–July 12.
- "Works on Paper." Anthony d'Offay Gallery, London. May 5–29.
- "Artschwager, Nauman, Stella." Leo Castelli Gallery, New York. May 16–June 20.
- \* "L'époque, la mode, la morale, la passion: Aspects de l'art d'aujourd'hui, 1977–1987." Musée National d'Art Moderne, Centre Georges Pompidou, Paris. May 21–August 17.
- "L.A. Prints: Prints from Southern California." Brody's Gallery, Washington, D.C. May 29–June 20.
- "Selected Works from the Permanent Collection: A Collecting Partnership." Newport Harbor Art Museum, Newport Beach, California. May 29–July 26.
- "Art against AIDS." Leo Castelli Gallery, 142 Greene Street, New York. June 4–13.
- \* "Photography and Art: Interactions since 1946." Los Angeles County Museum of Art. June 4–August 30. Traveled to: Museum of Art, Fort Lauderdale, Florida. October 15, 1987–January 24, 1988; Queens Museum, Flushing, New York, March 13–April 23, 1988; and Des Moines Art Center, Des Moines, Iowa, May 6–June 26, 1988.
- "An Exhibition to Benefit the Armitage Ballet." Mary Boone Gallery, New York. June 6–27.
- \* "Skulptur Projekte in Münster 1987." Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, West Germany. June 14–October 4.
- "Big Drawings." Center for Contemporary Arts of Santa Fe, Santa Fe, New Mexico. June 19–August 11.
- \* "Leo Castelli y sus Artistas. XXX Años de Promoción del Arte Contemporáneo." Centro Cultural Arte Contemporáneo, Mexico City. June 25–October 18.
- \* "Leo Castelli: A Tribute Exhibition." Butler Institute of American Art, Youngstown, Ohio. June 28–September 27.
- "Sculpture of the Sixties." Margo Leavin Gallery, Los Angeles. July 11–August 22.
- "1987 Phoenix Biennial." Phoenix Art Museum, Phoenix, Arizona. August 22–October 4.
- "Schizophrenia." Josh Baer Gallery, New York. September.
- "Early Concepts of the Last Decade." Holly Solomon Gallery, New York. September 3–26.
- "Multiples." Daniel Buchholz, Cologne. September 6–October 11.
- "Great Prints." Carl Solway Gallery, Cincinnati, Ohio. September 10–November 1.
- "Pictorial Grammar." Barbara Krakow Gallery, Boston. September 12–October 4.
- "Imi Knoebel, Barry Le Va, Bruce Nauman." Barbara Gladstone Gallery, New York. September 12–October 10.
- \* "Digital Visions: Computers and Art." Everson Museum of Art, Syracuse, New York. September 17–November 8. Traveled to: Contemporary Arts Center, Cincinnati, Ohio. November 27, 1987–January 9, 1988; IBM Gallery of Science and Art, New York, April 26–June 18, 1988; and Center for the Fine Arts, Miami, Florida, August 13–September 25, 1988.
- "Illuminations: The Art of Light." Cleveland Museum of Art, Cleveland, Ohio. September 22–December 1.
- \* "Collection Agnes et Frits Becht." Musée d'Art Moderne de Villeneuve d'Ascq, Villeneuve d'Ascq, France, and Centre Regionale d'Art Contemporain, Labège-Innopôle, France (shown at Centre Regional d'Art Contemporain only). September 23–November 8.
- \* "Neon – Kunst: Bruce Nauman, Richard Serra, Keith Sonnier." Städtisches Museum Abteiberg, Mönchengladbach, West Germany. October 11–November 22.
- \* "Three Decades of Exploration: Homage to Leo Castelli." Museum of Art, Fort Lauderdale, Florida. October 16, 1987–January 3, 1988.
- "Works on Paper." Galerie Bernd Klüser, Munich. October 20–December 23.
- "Hommage à Leo Castelli: Dedicated to the Memory of Toiny Castelli." Galerie Daniel Templon, Paris. October 23–November 25.
- "Sculpture." Galerie Lelong, New York. October 29–December 5.
- \* "Collection Sonnabend." CAPC/Musée d'Art Contemporain, Bordeaux, France. May 6–September 25, 1988. Traveled to: Centro de Arte Reina Sofia, Madrid, October 30, 1987–February 16, 1988; Art Cologne, Cologne, November 10–November 16, 1988; Hamburger Bahnhof, Berlin (West), December 7, 1988–February 26, 1989; Galleria Nazionale d'Arte Moderna, Rome, April 14–October 2, 1989; Museo d'Arte Moderna e Contemporanea, Trento, Italy, November 4, 1989–January 7, 1990; Musée Rath, Geneva, January 28–April 16, 1990; Sezon Museum of Art, Tokyo, May 15–June 24, 1990; Miyagi Museum of Art, Miyagi, Japan, July 3–August 16, 1990; Fukuyama Museum of Art, Fukuyama, Japan, September 22–October 14, 1990; and National Museum of Modern Art, Kyoto, Japan, January 5–February 11, 1991.
- \* "Fifty Years of Collecting: An Anniversary Selection—Sculpture of the Modern Era." Solomon R. Guggenheim Museum, New York. November 13, 1987–January 10, 1988.
- \* "LA Hot and Cool: Pioneers." MIT List Visual Arts Center, Cambridge, Massachusetts Institute of Technology, Cambridge, Massachusetts. Shown at Bank of Boston Art Gallery, Boston. November 23, 1987–January 15, 1988.
- \* "Lead." Hirschl and Adler Modern, New York. December 3, 1987–January 16, 1988.

\* "Sculptors on Paper: New Work." Madison Art Center, Madison, Wisconsin, December 5, 1987–January 31, 1988. Traveled to: Pittsburgh Center for the Arts, Pittsburgh, Pennsylvania, May 28–June 19, 1988; Kalamazoo Institute of Arts, Kalamazoo, Michigan, September 6–October 16, 1988; and Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, March 14–April 30, 1989.

### 1988

"Welcome Back: Painting, Sculpture, and Works on Paper by Contemporary Artists from Indiana." Indianapolis Center for Contemporary Art, Herron Gallery, Indianapolis, Indiana, January 15–February 27.

\* "Übrigens sterben immer die Anderen: Marcel Duchamp und die Avantgarde seit 1950." Museum Ludwig, Cologne, West Germany, January 15–March 6.

\* "Planes of Memory." Long Beach Museum of Art, Long Beach, California, January 24–February 28.

\* "Committed to Print." Museum of Modern Art, New York, January 31–April 19. Traveled to: Newport Harbor Art Museum, Newport Beach, California, July 15–September 23, 1990.

"Sculpture: Andre, Flavin, Judd, LeWitt, Long, Merz, Nauman." Sperone Westwater, New York, February 6–27.

\* "Schlaf der Vernunft." Museum Fridericianum, Kassel, West Germany, February 21–May 23.

"Pier Paolo Calzolari, Jenny Holzer, Joseph Kosuth, Mario Merz, Bruce Nauman, Keith Sonnier." Barbara Gladstone Gallery, New York, March 12–April 2.

\* "Arte minimal de la Coleccion Panza." Museo Nacional Centro de Arte Reina Sofia, Madrid, March 24–December 31.

"Christian Boltanski, Luciano Fabro, Rebecca Horn, Bruce Nauman." Galerie Elisabeth Kaufmann, Zurich, March 30–April 30.

\* "Altered States." Kent Fine Art, New York, April 14–May 14.

"Artists Project." New York City Ballet, New York State Theater, New York, April 26–May 15.

"New Work: Richard Artschwager, Donald Judd, Jannis Kounellis, Sol LeWitt, Richard Long, Bruce Nauman, Ulrich Rückriem, Richard Serra." Donald Young Gallery, Chicago, May 3–28.

"Life Like." Lorence-Monk Gallery, New York, May 4–25.

\* "1988: The World of Art Today." Milwaukee Art Museum, Milwaukee, Wisconsin, May 6–August 28.

"Castelli Graphics 1969–1988: An Exhibition of Selected Works in Honor of Toiny Castelli." Castelli Graphics, New York, May 7–June 15.

"In Memory of Toiny Castelli (1928–87)." Mayor Gallery, London, May 19–June 23.

\* "Images du Futur 1988." La Cité des Arts et des nouvelles Technologies de Montréal, June 3–September 25.

Margo Leavin Gallery, Los Angeles, June 7–August 6.

\* "Zeitlos: Kunst von Heute." Hamburger Bahnhof, Berlin (West), June 21–September 25.

"Objects." Lorence-Monk Gallery, New York, July 7–29.

"Southern California Summer 1988." Cirrus Gallery, Los Angeles, July 9–August 13.

\* "Hommage à Toiny Castelli: Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Bruce Nauman, Robert Rauschenberg, James Rosenquist, Andy Warhol: Prints." Galerie des Ponchettes des Musées de Nice, Nice, France, July 13–September 18.

\* "Modes of Address: Language in Art since 1960." Whitney Museum of American Art, Downtown at Federal Reserve Plaza, New York, July 29–September 23.

"Bruce Nauman, Cindy Sherman, John Boskovich." Laurie Rubin Gallery, New York, September 16–October 15.

"Carl Andre, Jannis Kounellis, Bruce Nauman." Barbara Gladstone Gallery, New York, September 17–October 8.

"Anselmo, Boltanski, Cahn, Dahn, Darboven, Disler, Fabro, Grundel, Horn, Lüscher, Masson, Messenger, Nauman, Ruthenbeck, Schifferte, Stalder, Weiner, Zorio." Gallery Elisabeth Kaufmann, Basel, October 8–November 19.

"SMS." Reinhold-Brown Gallery, New York, October 11–December 11.

"Contemporary Sculptors' Maquettes and Drawings." Calkins Gallery, Hofstra University, Hempstead, New York, October 18–November 29.

"Jasper Johns, Bruce Nauman, David Salle." Leo Castelli Gallery, New York, October 22–November 12.

\* "Carnegie International." Carnegie Museum of Art, Pittsburgh, Pennsylvania, November 5, 1988–January 22, 1989.

\* "Works Concepts Processes Situations Information." Galerie Hans Mayer, Düsseldorf, November 8, 1988–January 31, 1989.

"Exhibition for the Benefit of the Foundation for Contemporary Performance Arts." Leo Castelli Gallery, New York, and Brooke Alexander Gallery, New York, December 8–30.

"Nobody's Fools." De Appel Foundation, Amsterdam, November 11–December 11.

"Identity: Representations of the Self." Whitney Museum of American Art, Downtown at Federal Reserve Plaza, New York, December 13, 1988–February 10, 1989.

\* "Three Decades: The Oliver-Hoffmann Collection." Museum of Contemporary Art, Chicago, December 17, 1988–February 5, 1989.

### 1989

"Words." Tony Shafrazi Gallery, New York, January 21–February 18.

"Modern Masterworks from the Permanent Collection." Museum of Fine Arts, Museum of New Mexico, Santa Fe, New Mexico, January 21–June 18.

"Seeing is Believing." Christine Burgin Gallery, New York, February 4–March 15.

\* "Repetition." Hirschl and Adler Modern, New York, February 25–March 25.

\* "Video-Skulptur: retrospektiv und aktuell, 1963–1989." Kölnischer Kunstverein, Kunstation St. Peter, and DuMont Kunsthalle, Cologne, March 18–April 23. Traveled to: Kongresshalle, Berlin (West) (called "39. Berliner Festwochen: 25 Jahre Videoskulptur, Videoinstallationen, Videotapes"), August 29–September 24; and Kunsthaus Zürich, Zurich, October 13–November 12.

- "Prints of the Eighties." BankAmerica Corporation Art Collection, San Francisco. Traveled to: Palo Alto Cultural Center, Palo Alto, California, March 19–May 7; Luther Burbank Center, Santa Rosa, California, May 19–July 2; Pepperdine University Art Gallery, Malibu, California, October 12–November 19; Modesto Junior College Art Gallery, Modesto, California, February 5–March 16, 1990; Chico Museum, Chico, California, April 6–May 6, 1990; Cunningham Art Gallery of Bakersfield, Bakersfield, California, May 17–June 24, 1990; San Diego Museum of Art, San Diego, California, July 14–August 26, 1990; St. Mary's College, Moraga, California, September 22–November 4, 1990; and Donna Beam Fine Art Gallery at UNLV, University of Nevada, Las Vegas, January 7–February 10, 1991.
- \* "Selected Prints 1960–1989." Brooke Alexander Editions, New York, March 23–May 13.
- \* "4e Semaine Internationale de Video." Saint-Gervais, Geneva, April–May.
- "Bruce Nauman, Robert Mangold." Saatchi Collection, London, April–October.
- \* "Bilderstreit: Widerspruch, Einheit und Fragment in der Kunst seit 1960." Museum Ludwig in the Rheinhallen der Kölner Messe, Cologne, April 8–June 28.
- \* "Open Mind (Gesloten circuits/Closed Circuits)." Museum van Hedendaagse Kunst, Ghent, Belgium, April 15–June 25.
- "Machinations: vidéo d'artistes." Saint-Gervais, Geneva, April 24–26 and May 1–3.
- "Sculpture." Burnett Miller Gallery, Los Angeles, May 6–29.
- \* "Selected Multiples." Brooke Alexander Editions, New York, May 20–July 28.
- \* "Wiener Diwan: Sigmund Freud heute." Museum des 20. Jahrhunderts, Vienna, May 29–July 16.
- \* "First Impressions: Early Prints by Forty-six Contemporary Artists." Walker Art Center, Minneapolis, June 4–September 10. Traveled to: Laguna Gloria Art Museum, Austin, Texas, December 2, 1989–January 21, 1990; Baltimore Museum of Art, Baltimore, Maryland, February 25–April 22, 1990; and Neuberger Museum, State University of New York, Purchase, June 21–September 16, 1990.
- \* "1 Triennial de Dibux Joan Miró." Fundació Joan Miró, Barcelona, June 15–September 10.
- \* "Drawings since 1960: A Selection of the Collection of Drawings of the Stedelijk Museum." Stedelijk Museum, Amsterdam, June 17–September 6. Traveled to: Instituto Olandese di Storia dell'Arte, Florence, September 30–November 12.
- \* "Collection Panza: Richard Long, Bruce Nauman." Musée d'Art Moderne, Saint-Etienne, France, June 29–September 6.
- "A Decade of American Drawing." Daniel Weinberg Gallery, Los Angeles, July 15–August 26.
- "Hardware." Museum Boymans-van Beuningen, Rotterdam, the Netherlands, August 8–October 10.
- "Coming of Age: Twenty-one Years of Collecting by the Madison Art Center." Madison Art Center, Madison, Wisconsin, September 9–November 12.
- \* "Black and White since 1960: Prints from the Collection of Reba and Dave Williams." City Gallery of Contemporary Art, Raleigh, North Carolina, September 15–December 23. Traveled to: Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, March 10–May 20, 1990.
- "Selected Photographs from the Donnelley Collection." Barbara Gladstone Gallery, New York, September 16–October 7.
- "Bruce Nauman, Lewis Baltz." Castelli Graphics, New York, September 16–October 14.
- "Johns, Marden, Nauman: Prints of the 70s." Luhring Augustine Gallery, New York, September 19–October 14.
- "Video." Art Institute of Chicago, September 30–December 15.
- "The Innovators/Entering into the Sculpture." Ace Gallery, Los Angeles, October 14–November 25.
- "Multiples." Marc Richards Gallery, Los Angeles, October 28–November 25.
- \* "Departures: Photography 1924–1989." Hirschl and Adler Modern, New York, November 2–December 2.
- \* "Image World: Art and Media Culture." Whitney Museum of American Art, New York, November 9, 1989–February 18, 1990.
- \* "Einleuchten, Will, Vorstel & Simul in HH." Deichtorhallen, Hamburg, November 11, 1989–February 18, 1990.
- "American Graphics Since World War II." Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, November 21, 1989–January 28, 1990.
- \* "L'Art conceptual: une perspective." Musée d'Art Moderne de la Ville de Paris, November 22, 1989–February 18, 1990. Traveled to: Fundacion Caja de Pensiones, Madrid, March 12–April 1990; Deichtorhallen, Hamburg, May 15–July 1, 1990; and Musée d'Art Contemporaine, Montreal, August 8–October 1990.
- "Bruce Nauman—Robert Gober." Galerie Micheline Szwajcer, Antwerp, Belgium, November 23–December 28.
- "Major Sculpture." Fred Hoffman Gallery, Santa Monica, California, November 25, 1989–January 6, 1990.
- \* "The 1980s: Prints from the Collection of Joshua P. Smith." National Gallery of Art, Washington, D.C., December 17, 1989–April 8, 1990.
- "Selected Prints." Brooke Alexander Editions, New York, December 20, 1989–January 20, 1990.
- "Carte Scoperte." Galleria Stein, Turin, Italy, December 20, 1989–February 20, 1990.

### 1990

- "American Masterworks on Paper." Susan Sheehan Gallery, New York, January–February.
- "20th Century American Drawings and Prints." Richard L. Nelson Gallery and the Fine Arts Collection, University of California, Davis, January 1–February 9.
- "The 60s Revisited: New Concepts/New Materials." Leo Castelli Gallery, New York, January 6–27.
- \* "Time Span: Jenny Holzer, On Kawara, Bruce Nauman, Lawrence Weiner." Sala d'Exposicions de la Fundació Caixa de Pensions, Barcelona, January 19–February 25, 1990.
- "Fragments, Parts, and Wholes: The Body and Culture." White Columns, New York, February 16–March 11.
- "Territory of Desire." Louver Gallery, New York, February 17–March 10.
- "Major Sculpture." Gagosian Gallery, New York, February 17–March 17.

- \* "Concept Art, Minimal Art, Arte Povera, Land Art. Sammlung Marzona." Kunsthalle Bielefeld, Bielefeld, West Germany. February 18–April 8.
- \* "The New Sculpture 1965–75: Between Geometry and Gesture." Whitney Museum of American Art, New York. February 20–June 3. Traveled to: Museum of Contemporary Art at the Temporary Contemporary, Los Angeles, February 17–July 7, 1991.
- "Seven American Artists." Vivian Horan Fine Art, New York. February 21–March 31.
- "Selected Works from the Avant-Garde." Kent Gallery, New York. February 28–March 31.
- "Filme: Acconci, Baldessari, Morris, Nauman, Oldenburg, Rauschenberg, Ruscha, Serra, Sonnier, Wegman, Weiner." Daniel Buchholz, Cologne, March.
- "A Tribute to Nicholas Wilder." Stuart Regen Gallery, Los Angeles. March 10–April 14.
- "Disturb Me." Massimo Audeillo Gallery, New York, March 17–April 7.
- "Chris Burden, Mario Merz, Bruce Nauman." Fred Hoffman Gallery, Santa Monica, California, March 21–April 21.
- \* "Energieen." Stedelijk Museum, Amsterdam, April 8–July 29.
- \* "The Readymade Boomerang: Certain Relations in 20th Century Art: The Eighth Biennale of Sydney." Art Gallery of New South Wales, Sydney, Australia, April 11–June 3.
- "Jannis Kounellis, Bruce Nauman, Ulrich Rückriem, Richard Serra, Antoni Tapies." Donald Young Gallery, Chicago, May 8–June 2.
- \* "American Masters of the 60's: Early and Late Works." Tony Shafrazi Gallery, New York, May 9–June 23.
- \* "Affinities and Intuitions: The Gerald S. Elliott Collection of Contemporary Art." Art Institute of Chicago, May 12–July 29.
- \* "Amerikanische Zeichnung in den achtziger Jahren." Museum Morsbroich, Leverkusen, West Germany, September 12–November 4. Traveled to: Graphische Sammlung Albertina, Vienna, May 16–July 1.
- \* "The Future of the Object! A Selection of American Art: Minimalism and After." Galerie Ronny van de Velde, Antwerp, Belgium, May 20–July 28.
- \* "Multiples." Hirschl and Adler Modern, New York, May 31–June 29.
- \* "Zeichnungen aus dem Kupferstichkabinett: Joseph Beuys, Francesco Clemente, Martin Disler, Donald Judd, Bruce Nauman, Claes Oldenburg, A.R. Penck, Frank Stella." Kunsthalle Nürnberg, Nuremberg, West Germany, June 1–July 8.
- "Sculptor's Drawings." L.A. Louver, Venice, California, June 2–20.
- "Drawings." Lorence-Monk Gallery, New York, June 2–23.
- "Summer Sculpture Exhibition." Sperone Westwater, New York, June 9–July.
- "Sculpture." Daniel Weinberg Gallery, Santa Monica, California, June 9–July 14.
- \* "Word as Image: American Art 1960–1990." Milwaukee Art Museum, Milwaukee, Wisconsin, June 15–August 26. Traveled to: Oklahoma City Art Museum, Oklahoma City, Oklahoma, November 17, 1990–February 2, 1991; and Contemporary Arts Museum, Houston, February 23–May 12, 1991.
- \* "Minimalism." Nicola Jacobs Gallery, London, June 27–September 1.
- "John Baldessari, Donald Judd, Bruce Nauman." Brooke Alexander Editions, New York, July 7–28.
- \* "Un choix d'art minimal dans la collection Panza." Musée d'Art Moderne de la Ville de Paris, Paris, July 12–November 4.
- "Figuring the Body." Museum of Fine Arts, Boston, July 28–October 28.
- "Contemporary Assemblage: The Dada and Surrealist Legacy." L.A. Louver, Venice, California, August 11–September 8.
- \* "Ausstellung im Bereich Dom-Römer: zeitgenössische Kunst im Städtischen Raum." Förderverein schöneres Frankfurt e. v., Frankfurt am Main, September.
- \* "Art What Thou Eat: Images of Food in American Art." Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, New York, September 2–November 18. Traveled to: New York Historical Society, New York, December 18, 1990–March 22, 1991.
- \* "Life-Size: A Sense of the Real in Recent Art." Israel Museum, Jerusalem, September 3–December 9.
- \* "Entre la geometrie et le geste: Oeuvres sur papier 1965–1975." Galerie Georges-Philippe Vallois, Paris, September 15–October 15.
- \* "NEONstücke." Sprengel Museum, Hannover, West Germany, September 16–November 4.
- \* "The Trans Parent Thread: Asian Philosophy in Recent American Art." Hofstra Museum, Hofstra University, Hempstead, New York, September 16–November 11, and Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, New York, December 2, 1990–February 14, 1991.
- "Work in Progress: Arte Internacional en la Colección de la Fundación Caja de Pensiones." Sala de exposiciones Fundación Caja de Pensiones, Madrid, October 4–November 13.
- \* "Leo Castelli Post Pop Artists: Disegni e grafica dal 1964 al 1990." Nadia Bassanese Studio d'arte, Trieste, Italy, October 6–November 24.
- "Exposed." Vivian Horan Fine Art, New York, in cooperation with Thea Westreich, New York, November 2–December 15.
- \* "Points of Departure: Origins in Video." Independent Curators, Inc., New York. Organized for: Carnegie Museum of Art, Pittsburgh, Pennsylvania, November 3, 1990–January 6, 1991.
- \* "7 Objects/69/90." University Gallery, University of Massachusetts, Amherst, November 3–December 16.
- "Drawn from Life: Selections from the Permanent Collection." Museum of Contemporary Art, Los Angeles, November 4, 1990–January 13, 1991.
- "Beyond the Frame." Rubin Spangle Gallery, New York, November 17, 1990–January 5, 1991.
- "Recent Publications." Brooke Alexander Editions, New York, December 8, 1990–January 19, 1991.

## 1991

- "Telekinesis." Mincher/Wilcox Gallery, San Francisco, January 8–February 2.
- "20th-Century Collage." Margo Leavin Gallery, Los Angeles, January 12–February 16.
- "Vessels: Works from the Collection." Richard L. Nelson Gallery and the Fine Arts Collection, University of California, Davis, January 13–February 15.
- "Masterworks of Contemporary Sculpture." BlumHelman Gallery, New York, January 16–February 23.

- "Postwar Sculpture from the Collection." Special Exhibition Gallery, Albright-Knox Art Gallery, Buffalo, New York. January 19–March 3.
- "Luciano Fabro, Dan Flavin, Jannis Kounellis, Sol LeWitt, Richard Long, Mario Merz, Bruce Nauman." Barbara Gladstone Gallery and SteinGladstone Gallery, New York. February 2–March 2.
- "Not on Canvas." Asher-Faure Gallery, Los Angeles. February 16–March 23.
- "The Body as Site." School of Visual Arts, New York. March 21.
- \* "1991 Biennial Exhibition." Whitney Museum of American Art, New York. April 2–June 30.
- "Nichts und." Galerie Nikolaus Sonne, Berlin. April 18–June 8.
- \* "Metropolis—International Art Exhibition Berlin 1991." Martin-Gropius-Bau, Berlin. April 20–July 21.
- \* "Singular Visions: Contemporary Sculpture in New Mexico." Museum of Fine Arts, Museum of New Mexico, Santa Fe, New Mexico. April 27–September 29.
- \* "Nachtregeles/Nightlines." Centraal Museum, Utrecht, the Netherlands. April 27–October 15.
- "Sculptors' Drawings." Paula Cooper Gallery, New York. May 4–25.
- "TIME-Festival: Kunstenaars uit de U.S.A." Museum van Hedendaagse Kunst, Ghent, Belgium. May 18–June 2.
- \* "La sculpture et son dessein." JGM Galerie, Paris. May 23–July 13.
- \* "Mechanika." Contemporary Arts Center, Cincinnati, Ohio. May 24–July 13.
- \* "Eröffnungsausstellung." Museum für Moderne Kunst, Frankfurt am Main. June 6, 1991–January 18, 1992.
- \* "Thirty Years of TB-9: A Tribute to Robert Arneson." John Natsoulas Gallery, Davis, California. June 8–July 8.
- "Summer Group Exhibition 1991." Leo Castelli Gallery, New York. June 8–September 15.
- \* "Sélection: Oeuvres de la Collection." FAE Musée d'Art Contemporain, Pully-Lausanne, Switzerland. June 10–October 13.
- \* "The Pleasure Machine: Recent American Video." Milwaukee Art Museum, Milwaukee, Wisconsin. June 14–August 18.
- "Portraits on Paper." Robert Miller Gallery, New York. June 25–August 2.
- \* "Motion and Document—Sequence and Time: Eadweard Muybridge and Contemporary American Photography." Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts. October 15–December 15. Traveled to: National Museum of American Art, Smithsonian Institution, Washington, D.C., June 28–September 8; Long Beach Museum of Art, Long Beach, California, July 19–September 6, 1992; Henry Art Gallery, University of Washington, Seattle, January 14–March 21, 1993; Wadsworth Atheneum, Hartford, Connecticut, May 9–August 8, 1993; and International Museum of Photography at George Eastman House and Visual Studies Workshop, Rochester, New York, September 11–December 12, 1993.
- \* "La Sculpture Contemporaine après 1970." Fondation Daniel Templon, Musée Temporaire, Fréjus, France. July 4–September 29.
- \* "Beyond the Frame: American Art 1960–1990." Setagaya Art Museum, Tokyo. July 6–August 18. Traveled to: National Museum of Art, Osaka, Japan, August 29–September 29; and Fukuoka Art Museum, Fukuoka, Japan, November 15–December 15.
- \* "A View from the Sixties: Selections from the Leo Castelli Collection and the Michael and Ileana Sonnabend Collection." Guild Hall Museum, East Hampton, New York. August 10–September 22.
- \* "Power: Its Myths and Mores in American Art, 1961–1991." Indianapolis Museum of Art, Indianapolis, Indiana. September 5–November 3. Traveled to: Akron Art Museum, Akron, Ohio, January 18–March 21, 1992; and Virginia Museum of Fine Arts, Richmond, Virginia, May 11–July 12, 1992.
- "Group Exhibition." Paula Cooper Gallery, New York. September 7–28.
- \* "The Interrupted Life." New Museum of Contemporary Art, New York. September 12–December 29.
- \* "Immaterial Objects." Whitney Museum of American Art, Downtown at Federal Reserve Plaza, New York. September 11–November 22. Traveled to: Whitney Museum at Champion, Stamford, Connecticut, February 7–April 8, 1992.
- \* "Emanuel Hoffmann-Stiftung Basel 1980–1991." Museum für Gegenwartskunst, Basel. September 14–November 25. Traveled to: Deichtorhallen, Hamburg. December 13, 1991–February 16, 1992.
- "Selections from the Elaine and Werner Dannheisser Collection: Painting and Sculpture from the '80s and '90s." Parrish Art Museum, Southampton, New York. September 22–November 17.
- \* "Den Gedanken auf der Spur bleiben: Zeichnungen 1960 bis 1990 aus der Sammlung des Kaiser Wilhelm Museums." Museum Haus Lange and Museum Haus Esters, Krefeld, Germany. September 29–November 12.
- "Inaugural Show: Richard Artschwager, John Baldessari, Helmut Federle, Dan Flavin, Donald Judd, Jannis Kounellis, Sol LeWitt, Richard Long, Robert Mangold, Bruce Nauman, Ulrich Rückriem, Robert Ryman, Richard Serra." Donald Young Gallery, Seattle, Washington. October 3–November 11.
- \* "Devil on the Stairs: Looking Back on the Eighties." Institute of Contemporary Art, University of Pennsylvania, Philadelphia. October 4, 1991–January 5, 1992. Traveled to: Newport Harbor Art Museum, Newport Beach, California, April 16–June 21, 1992.
- \* "DISLOCATIONS." Museum of Modern Art, New York. October 16, 1991–January 7, 1992.
- \* "Carnegie International 1991." Carnegie Museum of Art, Pittsburgh, Pennsylvania. October 19, 1991–February 16, 1992.
- "Körperinsatz: Pierre Molinier, Bruce Nauman and Franz West." Galerie Julius Hummel, Vienna. November 8–December 21.
- "1969." Daniel Newburg Gallery, New York. November 22–December 21.
- "Suck Cuts." Galerie Jahrhunderthalle Hoechst, Frankfurt am Main. November 25, 1991–January 12, 1992.
- "Paysage interieur." Rijksmuseum Kröller-Müller, Otterlo, the Netherlands. November 16, 1991–March 18, 1992.
- "A Passion for Art: Watercolors and Works on Paper." Tony Shafrazi Gallery, New York. December 7, 1991–January 25, 1992.
- \* "Kunst werkt: internationale moderne kunst in de industriële werkkongeving, een meer dan 30-jaar durend experiment/Art Works: International Modern Art in the Industrial Working Environment, an Experiment over More Than Thirty Years." Stedelijk Museum, Amsterdam. December 12, 1991–February 3, 1992.
- "Large Scale Drawings and Prints." Leo Castelli Gallery, New York. December 14, 1991–February 1, 1992.

## 1992

- "Giovanni Anselmo, Wolfgang Laib, Bruce Nauman, Günter Umberg." Galerie Miller Nordenhake, Cologne. January 10–March 31.
- \* "Arte Americana 1930–1970." Lingotto, Turin, Italy. January 11–March 31.
- "Modern Art: Notable Works from the Allen Memorial Art Museum." Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio. January 14–February 23.
- "Yvon Lambert collectionne." Musée d'art moderne a Villeneuve d'Ascq, Villeneuve d'Ascq, France. January 18–April 20.
- \* "Les Extrêmes se touchent: La collection d'art moderne du musée Boymans-van Beuningen Rotterdam." Institut Néerlandais, Paris. February 7–March 29.
- "Minima(al)." Museum van Hedendaagse Kunst, Ghent, Belgium. February 8–May 17.
- \* "Allegories of Modernism: Contemporary Drawing." Museum of Modern Art, New York. February 16–May 5.
- \* "Marking the Decades: Prints 1960–1990." Baltimore Museum of Art, Baltimore, Maryland. February 23–April 26.
- "Psycho." KunstHall, New York. April 2–May 31.
- "Habeas Corpus." Stux Gallery, New York. April 4–25.
- \* "Words." Kukje Gallery, Seoul, South Korea. April 8–27.
- \* "Los 80 en la Colección de la Fundación 'la Caixa'." Estación Plaza de Armas, Seville, Spain. April 11–June 20.
- "Bourgeois. Jaar, Kounellis, Solano, Tapes, Nauman, Galerie Lelong, New York. April 16–May 16.
- "Nauman, Oppenheim, Serra: Early Works 1968–1971." Blum-Helman Warehouse at 80 Greene Street, New York. April 25–May 23.
- "Passions and Cultures: Selected Works from the Rivendell Collection, 1967–1991." Center for Curatorial Studies and Art in Contemporary Culture, Bard College, Annandale-on-Hudson, New York. April 1992–.
- "Group Sculpture Show." Sperone Westwater, 121 Greene Street, New York. May 2–30.
- "15th Anniversary Exhibition." Rhona Hoffman Gallery, Chicago. May 8–June 13.
- "Gifts and Acquisitions in Context." Whitney Museum of American Art, New York. May 22–September 20.
- "Summer Group Exhibition, Part I." Leo Castelli Gallery, 420 West Broadway, New York. May 30–June 13.
- \* "Szenenwechsel II." Museum für Moderne Kunst, Frankfurt am Main. June 6, 1992–January 29, 1993.
- \* "Documenta 9." Museum Fridericianum, Kassel, Germany. June 13–September 20.
- \* "Transform: BildObjektSkulptur im 20. Jahrhundert." Kunstmuseum Basel and Kunsthalle Basel, Basel. June 14–September 27.
- \* "Territorium Artis." Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn. June 19–September 20.
- \* "Schwerpunkt Skulptur." Kaiser Wilhelm Museum, Krefeld, Germany. June 21–October 11.
- "Re: Framing Cartoons." Wexner Center for the Arts, Ohio State University, Columbus, Ohio. June 28–September 13.
- \* "Moving Image: Imatges en moviment: Electronic Art." Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany, and Fundació Joan Miró, Barcelona, Spain (shown at Fundació Joan Miro only). July 2–September 6.
- "Cross Section." World Financial Center, New York. July 9–September 20.
- \* "Tropismes: Col·lecció d'Art Contemporani Fundació 'la Caixa'." Centre Cultural Tecla Sala, L'Hospitalet de Llobregat, Spain. July 11–August 15.
- "Arte—Vanguardia—Empresa." Palacete Embarcadero, Santander, Spain. August 4–30.
- "Summer Group Exhibition, Part II." Leo Castelli Gallery, 420 West Broadway, New York. August 17–September 19.
- "In through the Out Door: Vito Acconci, Rachel Berwick, Bruce Nauman, Roman Signer, Thom Merrick, Jeffery Wisniewski, and a Special Project by Sam Samore." Nordanstad-Skarstedt, New York. September 12–October 17.
- "Word and Image." Brooke Alexander Editions, New York. September 12–November 7.
- "Both Art and Life: Gemini at 25." Newport Harbor Art Museum, Newport Beach, California. September 22–November 29.
- "Nauman, Serra, Sonnier." Leo Castelli Gallery, 578 Broadway, New York. October 31–December 5.
- \* "What Is Political Anyway?" Borås Konstmuseum, Borås, Sweden. November 8, 1992–February 21, 1993.
- \* "Art of New Mexico: 75th Anniversary Exhibition." Museum of Fine Arts, Museum of New Mexico, Santa Fe, New Mexico. November 14, 1992–February 7, 1993.
- "Paysage interieur." Rijksmuseum Kröller-Müller, Otterlo, the Netherlands. November 16, 1992–March 18, 1993.
- "Photography: Expanding the Collection." Whitney Museum of American Art, New York. December 3, 1992–February 21, 1993.
- \* "Aanwinsten/Acquisitions: 1985–1983." Stedelijk Museum, Amsterdam. December 18, 1992–February 7, 1993.

## 1993

- "Artists' Books: Selections from the Collection." Richard L. Nelson Gallery and The Fine Arts Collection, University of California, Davis. January 7–March 25.
- \* "Gravity and Grace: The Changing Condition of Sculpture, 1965–1975." Hayward Gallery, London. January 21–March 14.
- \* "Un' avventura internazionale: Torino e le arti 1950–1970." Castello di Rivoli, Museo d'Arte Contemporanea, Turin, Italy. February 5–April 25.
- \* "På kanten af kaos — nye billeder af verden." Louisiana Museum, Humlebaek, Denmark. February 5–May 9.
- "European and American Drawings 1961–1969." Nolan/Eckman Gallery, New York. February 6–March 13.
- \* "Amerikanische Kunst im 20. Jahrhundert/American Art in the 20th Century." Martin-Gropius-Bau, Berlin. April 8–July 25. Traveled to: Royal Academy of Arts, London. September 17–December 12.
- "Vito Acconci — Bruce Nauman — Paul Thek." Brooke Alexander Editions, New York. April 10–May 22.
- "The Legacy of Hans Bellmer." Jan Turner Gallery, Los Angeles. May 1–July 3.
- "British/American Sculpture." Leo Castelli Gallery, 420 West Broadway, New York. May 29–October 2.

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- Clear Sky*. New York: Leo Castelli Gallery, 1967–1968. Artist's book.
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- "Bruce Nauman: Notes and Projects." *Artforum* 9, no. 4 (December 1970), p. 44.
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- Bruce Nauman: Left or Standing, Standing or Left Standing*. New York: Leo Castelli Gallery, 1971. Exhibition brochure.
- Bruce Nauman: Floating Room*. New York: Leo Castelli Gallery, 1973. Exhibition brochure.
- Flayed Earth/Flayed Self (Skin/Sink)*. Los Angeles: Nicholas Wilder Gallery, 1974. Exhibition brochure.
- "Instructions for a Mental Exercise." *Interfunktionen* (West Germany), no. 11 (1974), pp. 122–124.
- Bruce Nauman: Cones/Cojones*. New York: Leo Castelli Gallery, 1975. Exhibition brochure.
- "False Silences." *Vision*, no. 1 (September 1975), pp. 44–45.
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- "Violent Incident, 1986." *Parkett*, no. 10 (September 1986), pp. 50–53.

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- . "Bruce Nauman." *Avalanche*, no. 2 (Winter 1971), pp. 22–31.
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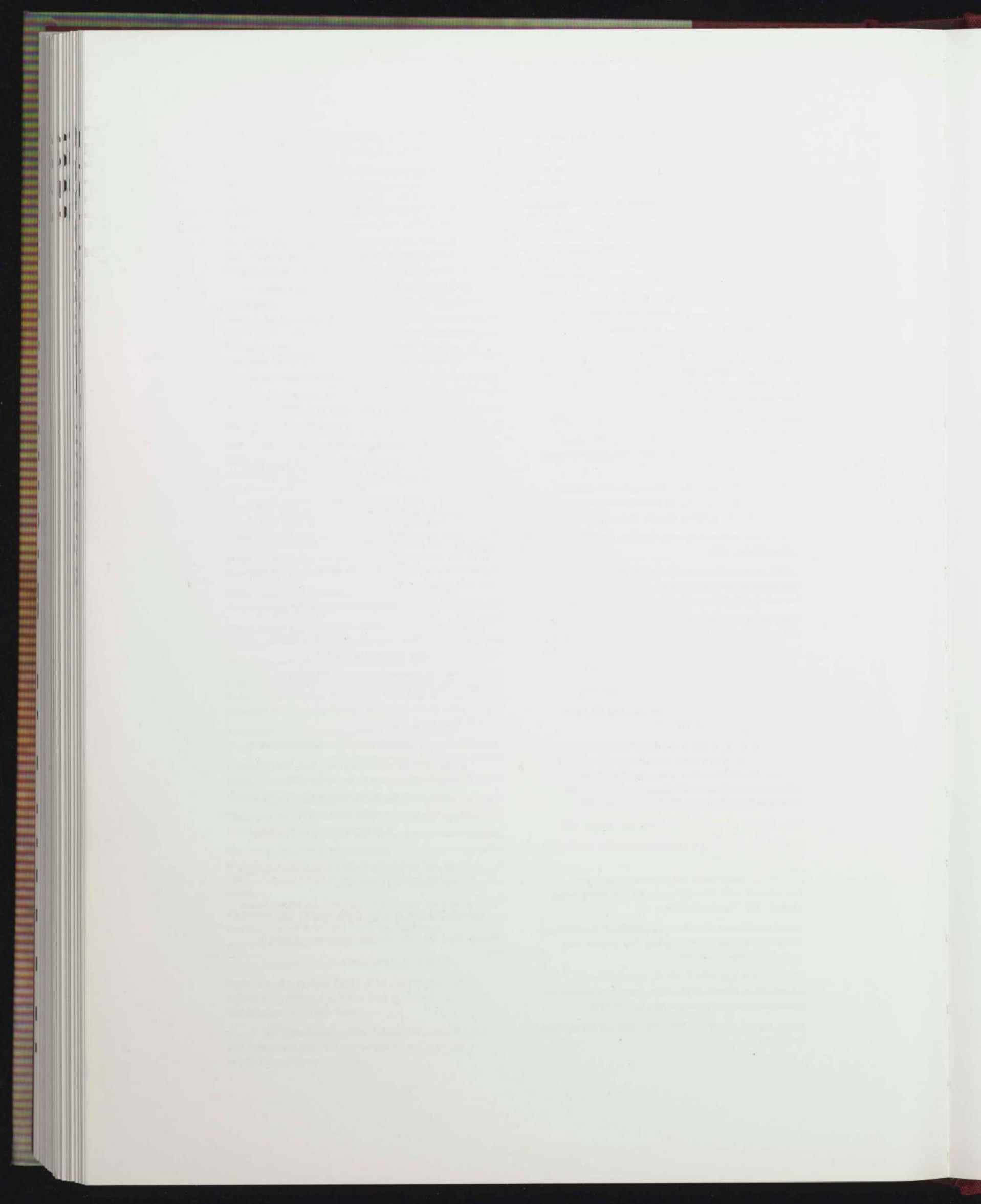
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BRUCE NAUMAN

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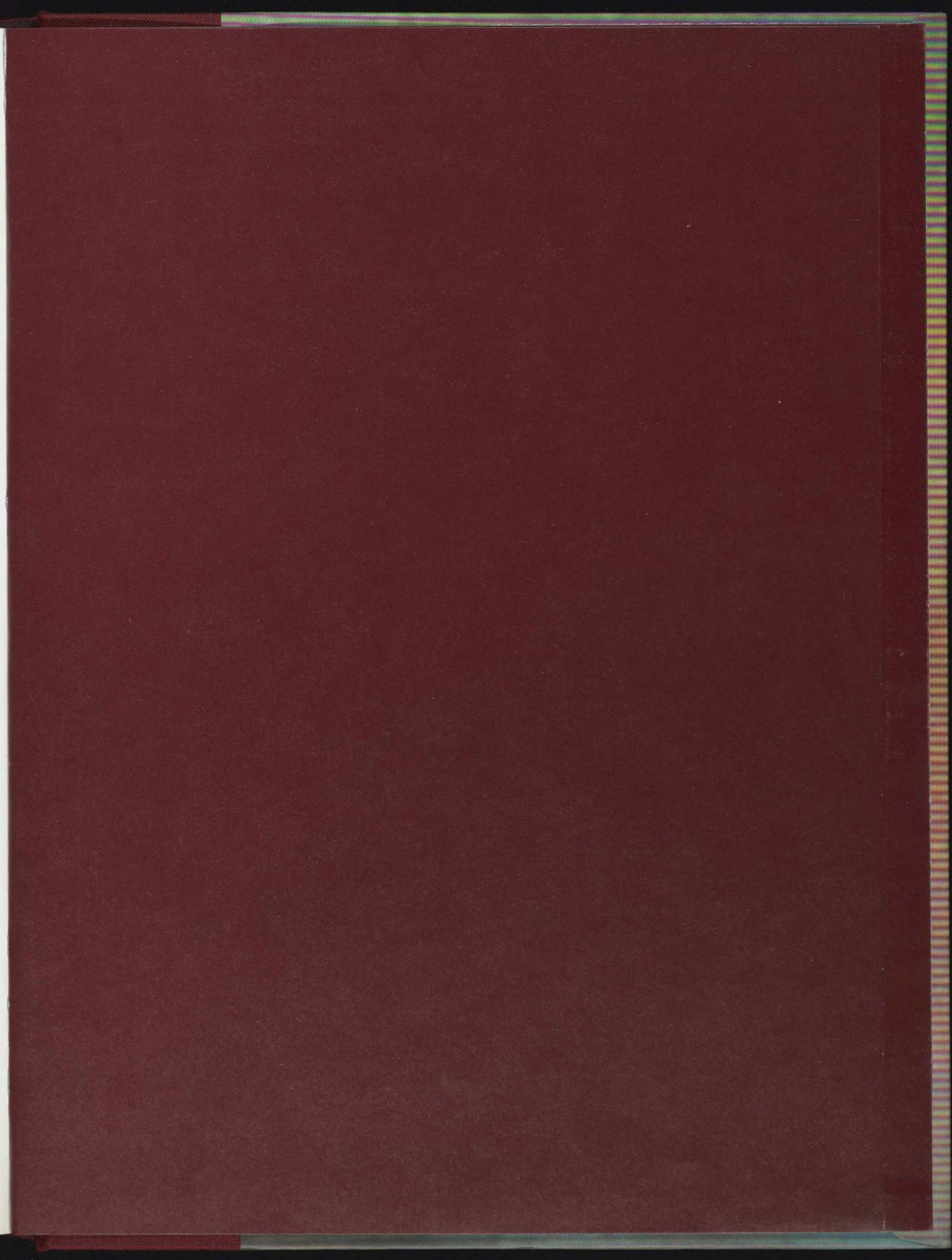
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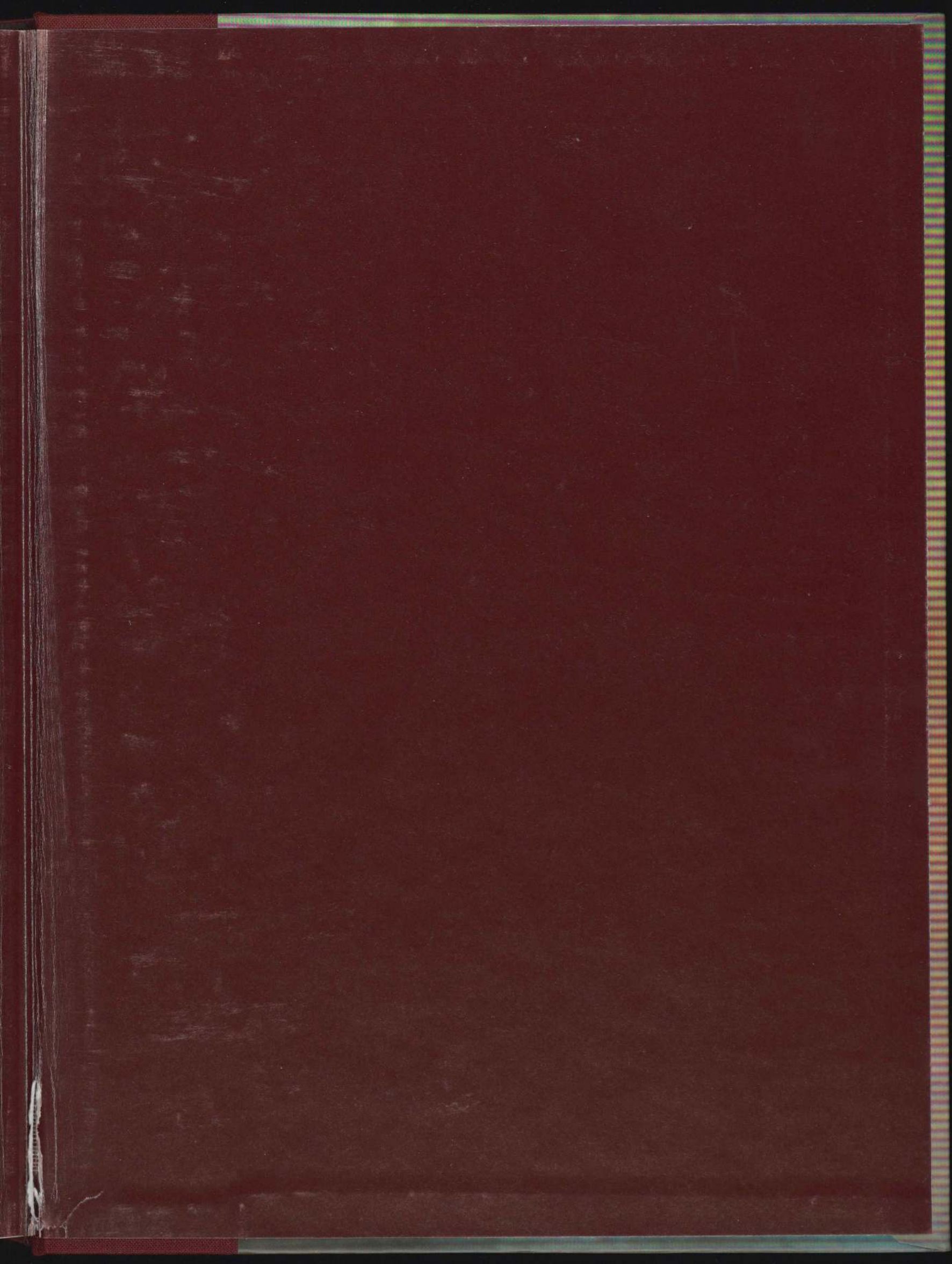
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and concludes:

16. This is the distortion of truth masked by my painful need.
17. This is the mask of my painful need distressed by truth and human companionship.
18. This is my painless mask that fails to touch my face but floats before the surface of my skin my eyes my teeth my tongue.
19. Desire is my mask.  
(Musk of desire)
20. Rescind desire  
cover revoked  
desire revoked  
cover rescinded.
21. PEOPLE DIE OF EXPOSURE.





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