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INFORMATION
Hans Haacke

Germany

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HANS HAACKE

BITITE VINKLERS

Systems and Environment

Hans Haacke's works appear remarkably unassuming; they are simply constructed or arranged, quiet, colorless, and unadorned. Above all, they are natural in their fundamental reliance on natural laws, and environmental in their interdependence or merging with their surroundings. The phenomena of the physical world presented in Haacke's work are most frequently meteorological: the action of wind, water, snow and ice, gravity, and electricity. In addition, there is an increasing number of biological systems, of both plant and animal life. Common to the presentation of both physical and biological systems is Haacke's focus on the continual flux and transformation involved for the preservation of an equilibrium, which he considers a central concept in his work:

One of my essential premises is the strong belief that the world is something dynamic, something that constantly changes. ... Obviously, such a view of the world is not new. ... Twenty-five hundred years ago, Heraclitus proclaimed that everything is in flux. Throughout history, he was followed by ... philosophers who, although with varying accents, shared a similar dynamic view of the world, up to the present day. ... All scientific and philosophic reading, though, would be of little avail if my personal, day-to-day experience would not support the findings of relevant thinkers. ... My belief in the pervasive pattern of change developed, in fact, while observing what was going on around me and with me—not speculation, but the registration of a total absence of something solid and forever unchanging. Nothing remained the same.¹

With the prominence of natural phenomena in Haacke's work, it is essential to understand at the beginning his particular interest in nature, again best described by his own words:

In thinking about nature, we most often think only in terms of trees, mountains, the blue sky, etc., and not of the underlying forces and patterns of organization. Neither do we immediately realize that these same conditions are at the basis of all technological achievements. An airplane is subject to the same aerodynamic laws as is the seagull. We seem to be so accustomed to looking at the "gestalt" of natural phenomena and to interpreting it in a heart-warming, romantic manner, that we neglect perceiving the physical laws forming the "gestalt".²

There is thus no difference in Haacke's work between nature and technology in the usual sense of their polarization as "natural" versus "artificial"; correspondingly, there is no distinction in principle between the works executed out-of-doors and those presented indoors, or between the ones relying on non-mechanical sources of energy and those utilizing machinery; they all exhibit the same natural dynamic laws.

Quite obviously, this kind of work no longer fits within the traditional concepts of "sculpture", and like much of contemporary art, requires its own terminology—but preferably less for purposes of classification than for the orientation of conceptual and visual attitudes toward the art. By Haacke's own intention, his works should be understood primarily as systems:

A "sculpture" that physically reacts to its environment or affects its surroundings is no longer to be regarded as an object. The range of outside factors influencing it, as well as its own radius of action, reach beyond the space it materially occupies. It thus merges with the environment in a relationship that is better understood as a "system" of interdependent processes. ...

The original use of the term in the natural sciences is valuable for understanding the behavior of physically interdependent processes. It explains phenomena of constant change, recycling, and equilibrium. Therefore, I believe there are sound reasons for reserving the term "system" for certain non-static "sculptures", since only in this category does a transfer of energy, material, or information occur.³

Inherent in the existence of a system, then, are the effects of the environment: it "cannot 'perform' without the assistance of its environment".⁴ This concept can cover a wide range of

possibilities and nuances: the system may be activated by the naturally occurring physical properties of the environment; by a machine; by another, complementary, system; or by the participation or mere presence of a spectator.

Among the works that depend solely on the physical elements of the environment is the condensation box (Fig. 1), one of Haacke's earliest and most characteristic concepts. Here the natural process is a continual cycle of water evaporation, condensation, and dripping, which depends primarily on the available light and heat. The intrusion of light warms the inside of the box, and since the inside temperature remains higher than the surrounding temperature, the enclosed water evaporates and then condenses, forming a pattern of minute water droplets on the interior walls of the box. The droplets increase in size according to the intensity of the light and its angle; after they reach a certain size, their weight overcomes the laws of adhesion, and they run down along the walls, leaving traces, which eventually grow together again as the process of condensation continues.

Haacke compares these cyclical transformations in physical matter to the growth and decay process in living systems. Moreover, it is interesting that sometimes the same environmental conditions are necessary for both an inorganic and an organic system, as with the growing grass (Figs. 2 and 3), planted on the opening day of an exhibition and allowed to grow for its duration. In addition to responding to the particular conditions of soil and water, the grass depends on the temperature and the location, scope, and intensity of light, as does the condensation system. The conical earth mound, in contrast to the flat area of grass in the *Grass Cube*, reveals especially clearly the effects of light, since the conical form receives the light unevenly.

In the outdoor systems, the natural environment is usually allowed to play an even freer role, especially when the existing weather conditions are the determining factors. A single example, involving freezing and melting, is the *Spray of Ithaca Falls* (Fig. 4), which consisted of a rope (wrapped with screening to give it added surface) stretched near the falling water in freezing weather and allowed to collect the spray from the water, which froze, grew, and eventually melted on the rope.

The use of machines as a source of energy appears most frequently, though not exclusively, in Haacke's indoor "wind" and air pressure systems, such as the balloons floating on a column of air formed by a fan (Figs. 5 and 6). In the balloon systems, visible transformations like those in the water systems are absent, although a subtle aerodynamic process does occur, for the balloon will remain in equilibrium only on an air cushion that is formed as the air jet shoots up to a certain height and then falls back slightly due to gravity. At the same time, the surrounding air currents have to be calm enough not to blow the balloon out of the range of the air column. (An interesting large-scale variation of this concept was created at the Massachusetts Institute of Technology in conjunction with Haacke's one-man exhibition there in 1967, when a weather balloon, forty feet in diameter, was hoisted up and then floated over four large, powerful fans in the rotunda of the Institute; unfortunately, the huge weather balloon began to flounder, and burst only minutes after its difficult but successful launching.) In addition to demonstrating aerodynamic principles for a floating solid object, Haacke has experimented with the more difficult problem of floating a hollow form in an air jet, which has to follow the same design and laws that govern a parachute; this was achieved with *Flight*, 1967, which consisted of a white silk parachute form hovering over a fan system. The *Sail* (Fig. 7) and the *White Flow* (Fig. 8), on the other hand, are blown freely by fans beneath them (the *Sail* hangs from the ceiling by nylon cords and has an oscillating fan beneath it; the *White Flow* has a group of fans concealed under a frame at the head of the sheet). Here, the direction and intensity of the air stream determine the type and speed of movement in the material—fluttering, swelling, twisting, and so on. Each movement of the thin, sensitive material influences all the others—"the wind-driven fabric behaves like a living organism, all parts of which are constantly influencing each other."⁵

Haacke does not restrict the use of machines to indoor environments, however, where they serve primarily to simulate actual weather conditions, such as wind. In an outdoor demonstration called *Water in Wind*, executed in model form in 1968, several high-pressure spray nozzles were used to disperse water to create the effect of a fog; the fine water particles were then carried and blown by the existing wind until they merged with the environment and disappeared from sight.

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A particularly interesting and subtle set of environmental interrelationships is established when one system is affected by the presence of another. Complementary systems of this type are the ice systems, such as the *Ice Stick* (Fig. 9), in conjunction with a steam-generating system (Fig. 10); the first is a refrigerated work, which acts as a dehumidifier, the second is a humidifying device. The *Ice Stick*, a metal rod kept cold by a refrigeration unit at its base, depends on the amount of water vapor in the surrounding air, which collects on the stick, freezes, and accumulates, gradually increasing the diameter of the stick. Varied texture and irregularities in the thickness of the successive layers are created by changes in temperature and humidity in the room—if the frost on the stick forms rapidly it is dry and snowy, if it melts from increased heat, it dribbles downward in irregular patterns and becomes hard and glassy. Thus the transformation here is from water in its gaseous state, vapor, into its solid state. The reverse process occurs in the steam generator: the box contains an immersion heater, automatically controlled by a thermostat, which makes the boiling water evaporate through a hole in the lid; as the steam merges with the air, the humidity increases and affects the development of the ice system. The two systems thus communicate with each other through space, without direct contact, and form a parasitic relationship.

In addition to the properties of the physical environment, also the participation or the presence of the spectator is frequently important in Haacke's systems. As an active and direct participant, the viewer has been necessary mostly for a group of works showing the movement of water or other liquids sealed in plexiglas containers. Examples of this type are the *Rain Tower* (Fig. 11) and related "rain boxes"; containers with two immiscible liquids; and containers with a single liquid and air, such as the *Wave* (Fig. 12). The *Rain Tower*, as its title suggests, recreates the process of rain within the plexiglas box, which is constructed with several horizontal, perforated partitions inside, by which water droplets are formed and allowed to fall through, from floor to floor, to the bottom of the container, whenever the viewer initiates this process by turning the box upside down. The same situation is true for the plexiglas containers with two immiscible liquids; like the rain boxes, these have to be turned over by the viewer to activate the flow of the liquids, which create moving patterns near the center of the container as they swirl around each other and eventually separate again, coming to rest at the top and bottom according to their relative densities. The *Wave*, a thin, boardlike plexiglas container with water, and other pieces similar in principle, differs slightly in being suspended from the ceiling by nylon cords at both ends, requiring the viewer to swing it in order to create a pattern of waves within.

In some cases, only the presence of the viewer is necessary for the system to operate, as with the *Photo-Electric Viewer-Programmed Coordinate System* (Fig. 13). In the model room executed in 1968, fourteen infra-red projectors were installed at intervals of seventeen inches (the approximate width of a person) at waist height, along two adjoining walls; fourteen photoelectric cells, sensitive to infra-red light, were situated at waist height on the opposite adjoining walls. As a result, the room was structured by an invisible grid of intersecting infra-red light beams. Placed above each projector and each complementary photo-cell was a white incandescent bulb; the bulbs were connected with the light sensors in such a way that, whenever the infra-red light beam was interrupted, the two bulbs directly above these respective devices lit up. If we assume that the viewer in the room normally breaks two beams, perpendicular to each other, four bulbs light up, one on each of the four walls; if more than one viewer is in the room, more lights go on, again four per person. Consequently, the number of viewers in the room determines the degree of illumination, and their movements determine the location of the lighting. The system thus functions and undergoes transformations only in the presence of people; when no one is present, there is only a dark room. It is this set of interrelationships between the viewer and his environment that interests Haacke, rather than the phenomena of the lighting itself. "The people become integral parts of the work for the time of their presence. As long as they stay there, it is give and take. One could regard it as a symbiotic relationship."⁶

On the other hand, Haacke has given equal attention to systems that are self-sufficient and operate independently of any viewer. Some of the water and wind systems already described belong in this category, and even more clear-cut instances are the outdoor meteorological and biological systems. Two examples, both involving birds, are the demonstrations

with sea gulls (Fig. 14) and with hatching chickens (Fig. 15). The sea gull demonstration involved no other spectator than Haacke himself, who established the special environmental conditions required to tempt the sea gulls to feed by throwing bread out on the water at Coney Island, New York; he observed the birds gather and swoop down on the water over a period of only minutes and took photographs of the event, which now remain its only record. The same thing was done with the chickens, except that the moment of change and movement that was selected for observation and isolation on film was birth, instead of feeding. An extension of this demonstration is planned for Haacke's exhibition in Toronto in the fall of 1969: a cage will be installed in the gallery and eggs brought in that will hatch on the day of the opening of the exhibition; the chickens will become part of the exhibition and continue to grow until it closes.

Clearly, in demonstrations of systems of this type, the viewer is in no way essential to the ongoing process, but remains a witness:

... The system's program is not affected by the viewer's knowledge, past experience, the mechanics of perceptual psychology, or his emotions. ... In the past, a sculpture or painting had meaning only at the grace of the viewer. ... Without his emotional and intellectual involvement, the material remained meaningless. A system's program, on the other hand, is independent of the viewer's mental participation.

Naturally, exposure to a system also releases a gulf of subjective projections in the viewer. These projections, however, can be measured relative to the system's program. The viewer's role is reduced to that of a witness. A system is not imagined; it is objectively present; it is real.⁷

Time

All the systems develop over a period of time, following Haacke's principle "to make something which lives in time and makes the 'spectator' experience time".⁸ The time scale is nearly always a natural one, and usually the movements and transformations are very slow. Beyond these basic similarities, there is a number of ways in which the viewer can experience time in Haacke's work—by the length of time necessary for specific transformations to occur within a system; by the duration of the system as a whole; by its connection with a specific day or season; or by the relationships between the actual work and its records of existence.

In a small number of instances, such as the *Rain Tower* or the containers with two immiscible liquids, the time required to reveal the kinetic principles involved is short, of only a few minutes' duration. In the *Rain Tower* one may even sense an unnatural abbreviation of the actual time span of the process as it exists in nature; this seems to be a rare instance in which natural time, at least in terms of the particular natural process simulated, has not been utilized.

But in the condensation boxes, the ice systems, or the growing grass, which seem to be more central to Haacke's concepts and purpose, the time scale is fully natural, and movement and transformation extremely slow. Here, quite the opposite experience of time occurs. Whereas in the *Rain Tower* the viewer experiences time directly, by initiating a process and seeing it begin and end, in the systems of the water cycle or of the growing grass, he experiences time in a certain sense negatively, by seeing hardly any change or movement at all and by realizing that he is experiencing only an extremely short time fragment in proportion to the entire, perpetual cycle. To sense time in these systems more fully, the viewer has to return to them over a period of at least several days; perhaps this requirement, more than any other, confirms the fact that we are dealing with systems, rather than objects. There is a developmental, sequential process of natural phenomena here that progresses on its own time scale, and the changes within the progression are always relatively unpredictable, unstable, and impermanent. But these characteristics of indeterminism are inherent in the system and follow natural laws—in contrast to being programmed by the artist—and thus the continually different effects function not as mere variations, but as phases within a developing process. The various sequential phases of the water cycle, for instance, provide a rationale for the indeterminate and unstable patterns created by condensing and dripping water, or growing, melting, and refreezing ice. With their involvement of natural time and natural laws Haacke's systems bypass the ultimately meaningless variation for its own sake that can often entrap kinetic machines that attempt to show continually changing effects.

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Beyond the temporary and unstable effects within the process of the system is the frequent impermanence of the system as a whole. The duration of the indoor systems is understandably much more controlled than those outdoors, for here the artist can dictate their life span, at least in terms of a particular visual presentation. Thus, although in principle the indoor water and ice systems or the mounds with growing grass could continue to develop infinitely, their existence as systems can be arbitrarily cut off by their being disassembled or destroyed. Such control is not possible, nor desired, in the outdoor systems. The fog effects of *Water in Wind* or *Cast Ice: Freezing and Melting* (Fig. 16) are extreme examples of temporariness, as the very principles they demonstrate are dispersion and melting, i.e., merging with the environment and disappearing visually; they may be considered a quiet answer, within the realm of self-destroying art, to such works as the machines of Tinguely.

A similar impermanence characterizes the *New York Sky Line* (Fig. 17) and the sea gulls (Fig. 14), which likewise disappear visually. Moreover, the exact duration of these systems cannot be predicted; they could end soon or late, depending only on the existing natural conditions. And with the sea gulls, even the beginning, as loosely defined as it may be, cannot be predicted. In this respect, the *Sky Line* and the sea gulls seem to resemble happenings; ultimately they differ, however, in being essentially visual presentations and in lacking a social context and human participation as basic conditions to their purpose and meaning. The visual arts today are more and more frequently becoming temporal and impermanent, i.e., ceasing to be permanent art objects, and a distinction should be drawn between this type of a temporary visual art form, as is the case with Haacke's work, and the kind of theatrical, often multimedia, social experience generally referred to as a happening.

Although the temporary works just discussed have been executed on a specific day, the day selected was arbitrary, and any comparable day would have served equally well. This principle distinguishes them from other works, which are temporally fixed, either to one particular season—usually winter, as with the *Spray of Ithaca Falls* or the *Cast Ice*—or even to one particular day, as with *Wind in Water: Snow* (Figs. 18, 19, 20) of December 15, 1968, New York. Beforehand, Haacke sent out invitations for this particular day, printed signs for snow and rain, and also prepared to execute the fog system in case of good weather. His idea was to use whatever weather conditions developed as the demonstration for that day; since it turned out to be the first day of snow, the sign, or title, that he posted was *Wind in Water: Snow*. Thus, this was an exhibition of weather in a literal sense, which could be connected only with one particular day.

With demonstrations of this type, various kinds of records and photographs become important, as they remain the only extant references to the actual event. Some works can create their own temporary records. Such is the case with the traces on the inside walls of the condensation boxes, or with a second demonstration with sea gulls that Haacke executed in the winter of 1968; in this instance he planned to have the sea gulls feed in snow, instead of water, and leave their tracks—which would constitute a brief record of the event, to be complemented by a permanent record on film. (Ironically, on the day he arrived at Coney Island to feed the sea gulls, he found that someone had already preceded him in this, and all that remained for him to do was to take photographs of the tracks—a humorous yet valid example of the possibility of the artist's role being reduced only to pointing out already existent systems.) Another way in which Haacke has created a record of a natural system was to underline a natural record with a man-made form; again in the winter of 1968, he conceived of burning a trail in the snow near the sea, so that the track would parallel the snow contour at the edge of the water, which was in turn a record of the movement and height of the tide. (Although Haacke was not able to use a torch, as he had intended, he executed the idea by digging a trail in the snow.) For the snow demonstration of December 15, 1968, discussed above, Haacke retained several types of permanent records that refer to it: photographs of the event (Fig. 18); the December weather chart for New York; a weather map of the United States for December 15, 1968; and photographs of these records (Figs. 19, 20). Haacke considers each of these complementary parts to the snow demonstration as a separate work in itself. The two weather charts, in addition to providing proof and records of the actual event, put the day of snow in New York into larger contexts. The United States weather map places it in a broad geographical setting, whereas the New York weather chart for December places it in a temporal context; since both of these

broader frameworks in turn imply even larger contexts, of which they themselves are but fragments, the act of using these records as a reference to the one specific day of snow is a way of extending its effect indefinitely.

In contrast to Haacke's short-lived works are several that could continue without end; two possibilities that Haacke has conceived of at the present both involve plant life. One of these is planned as part of his coming exhibition in Toronto, where he would like to install a watering system on a lawn that would remain turned on continually for the duration of the exhibition, two to three weeks. Although Haacke concedes the possibility that the grass might rot and die, he expects that the more likely outcome will be that it will become very lush and that certain seeds may sprout under these conditions that normally lie dormant; in any case, this area of grass would remain indefinitely affected by the demonstration. His second idea is a tentative plan for a park with a steep hill. Here, a topographical line would be followed all around the hill, marked by a five to ten-foot wide strip of vegetation that would remain uncultivated and untended for the life of the area as a park, allowing it a free and unending ecological evolution.

Style and Development

As with a number of contemporary kinetic artists now working in the United States, Haacke's ideas are rooted in the European kinetic movements; he especially acknowledges the importance for his work of the Zero Group of Düsseldorf and the Parisian Nouveaux Réalistes and the Groupe de Recherche d'Art Visuel. From around 1960 to 1963 Haacke worked with prints, paintings, wall reliefs, and free-standing sculpture that show a logical progression from illusionistic to real movement, which he began in 1963 with experiments in water and air dynamics.

Around 1960, Haacke's paintings were simple compositions in one main color, with identical elements, such as dots, dispersed either in a field or in a symmetrical arrangement. The paintings functioned optically and appeared to vibrate; "motion was created by trickery"⁹ and was dependent on the viewer's perception. At the same time, Haacke was making inkless intaglios, also with regular patterns of dots, which relied on the angle of light and the viewer's position to become visible. By 1961 and 1962, he was involving the environment more directly, with works made from reflecting aluminum foil, stainless steel, and plastics; the room and the people in it became part of the works through their reflections, and the works hardly existed in isolation at all. These reflecting works, which at first were fairly flat wall panels, became high reliefs protruding into the room, and eventually developed into free-standing sculptures. Yet the movement involved was still illusionistic:

... The mirror-objects were still static themselves—they only reflected outside movement. A logical next step was to introduce actual motion. In 1963, I replaced a solid, transparent, and reflective material by an equally transparent and reflective, but liquid, medium: I replaced acrylic plastic by water in motion.¹⁰

Haacke made his first hydraulic works in early 1963, in New York, when he developed both the dripping water systems and the condensation boxes. Soon afterwards he also began to work with aerodynamic principles:

Early during my hydrodynamic experiments, I realized that the flow of gases is not unlike liquid flow; in other words aerodynamics and hydrodynamics are related. This revived old dreams of making things light, airy, of taking off from the ground, and flying. It seemed only consequent to move from visually light-weight, transparent, but solid material to liquids and finally to arrive at air. I then proceeded on a double track with the manipulation of liquid as well as air motion.¹¹

Haacke's earliest aerodynamic works were fans in cages with either plastic or chiffon bags fastened over the top; the plastic swelled and remained taut over the air current, but the porous chiffon material allowed some air to escape and consequently fluttered around the perimeter of the box. These early experiments eventually developed into the more balanced system of balloons hovering directly above an air jet (Fig. 5). The next year Haacke conceived of using a living airborne system—sea gulls—for "Zero on the Sea", an art festival planned but never executed, for the pier and beach in Scheveningen, Holland; he finally executed his plan in a somewhat simple

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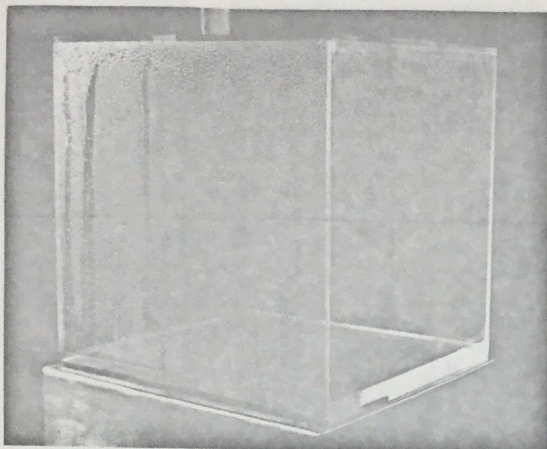


Fig. 1 *Condensation Cube*, 1965. Acrylic plastic and water; 11 x 11 x 11" (All illustrations by courtesy of the artist and the Howard Wise Gallery, New York)

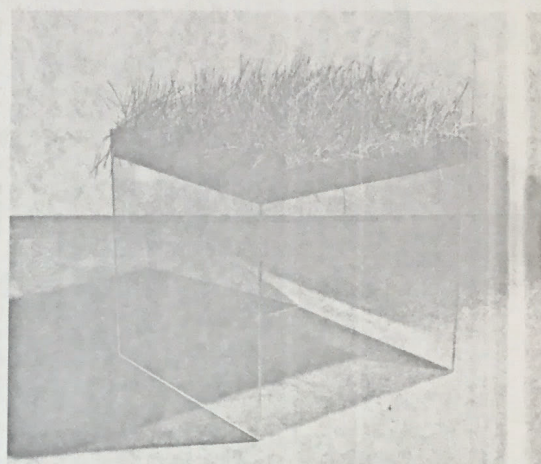


Fig. 2 *Grass Cube*, 1967. Acrylic plastic, soil, grass; 30 x 30 x 30"

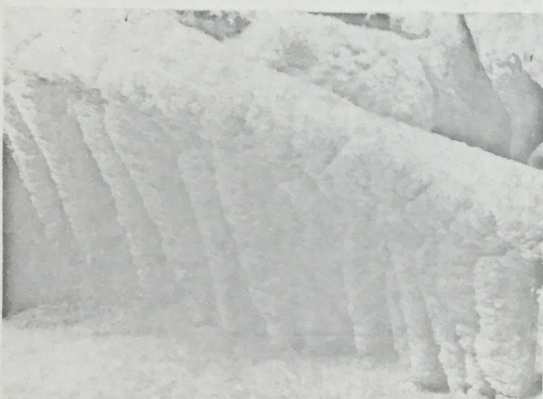


Fig. 4 *Spray of Ithaca Falls: Freezing and melting on a rope*. February 8-10, 1969. Rope wrapped with screening, about 100' long

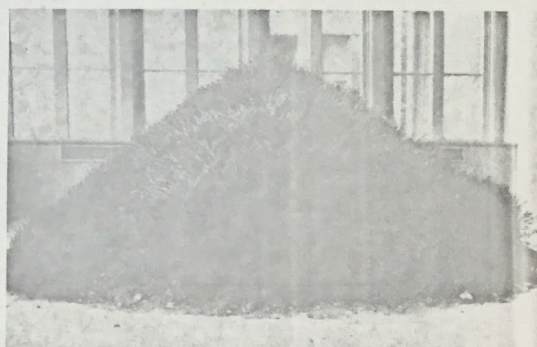


Fig. 3 *Grass Mound*. February 1969, "Earth" exhibition, Andrew Dickson White Museum, Cornell University, Ithaca, New York. About 3 1/2 x 7'. Soil, grass

Fig. 5 *Floating Sphere*. 1964-1966. Wood, fan, balloon



Fig. 6 *Sphere in Oblique Air Jet*. 1967. Wood, fan, balloon

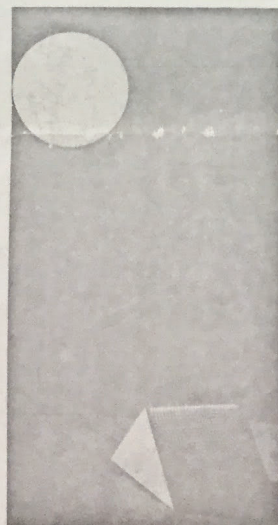


Fig. 9 *Ice Stick*. Conception 1964; execution 1966. Height 70"

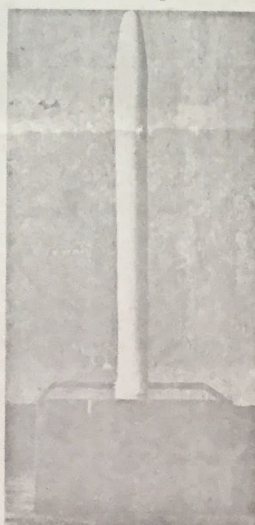
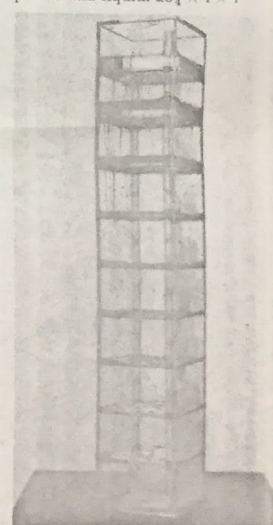


Fig. 11 *Rain Tower*. 1963. Acrylic plastic and liquid. 23 1/4 x 4 x 4"



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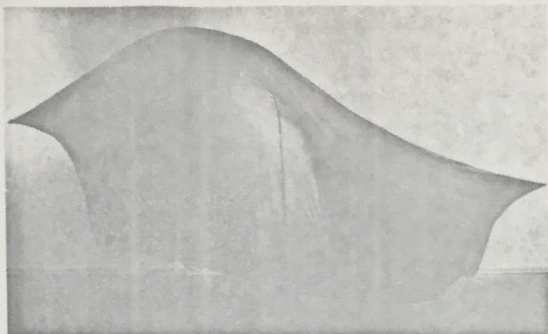


Fig. 7 *Sail*. 1965-1967. Blue chiffon, 8 x 8', and oscillating fan

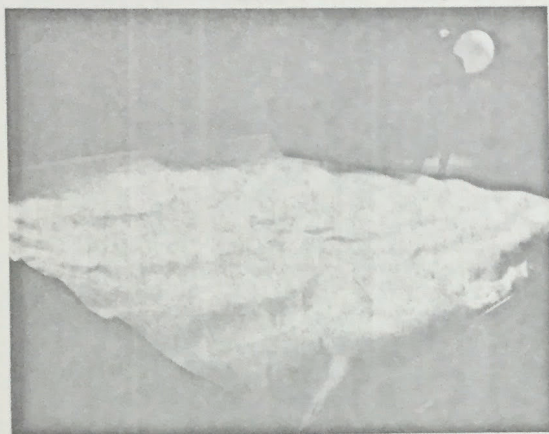


Fig. 8 *White Flow*. 1967. White rayon silk fabric, 16 x 21', fans, steel construction

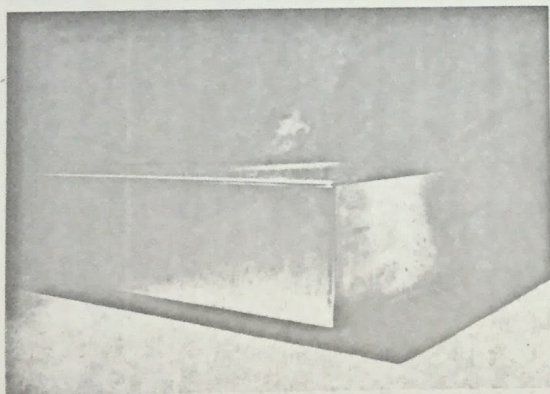


Fig. 10 *Steam*. 1967. Stainless steel, copper, immersion heater, electric controls, water. 36 x 36 x 9'

Fig. 16 *Cast Ice: Freezing and Melting*. January 2-5, 1969, Studio roof, New York

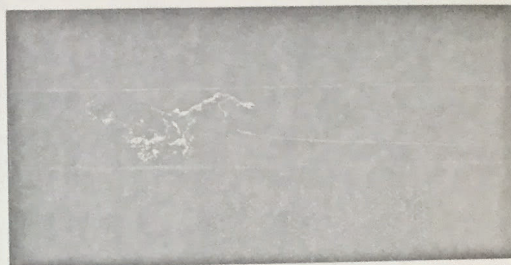
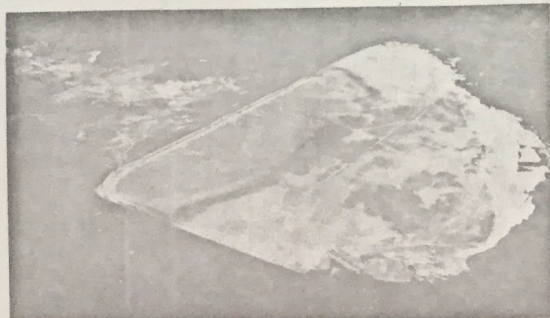


Fig. 12 *Wave*. 1964-1965. Acrylic plastic and liquid, 12 x 96 x 1'

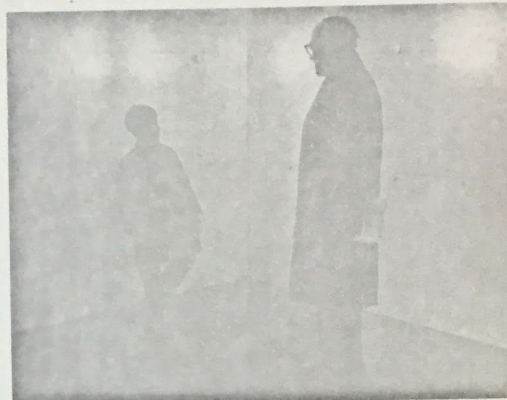


Fig. 13 *Photo-electric Viewer-controlled Coordinate System*. Conception model executed 1968. Room 136 x 136 x 120', with 14 infra-red projectors, 14 photo-electric cells and 28 white incandescent bulbs. Equipment courtesy of Automatic Timing and Controls, Inc., King of Prussia, Pennsylvania. To be executed as a room 100 x 100 x 8 yards with fluorescent tubes floor to ceiling

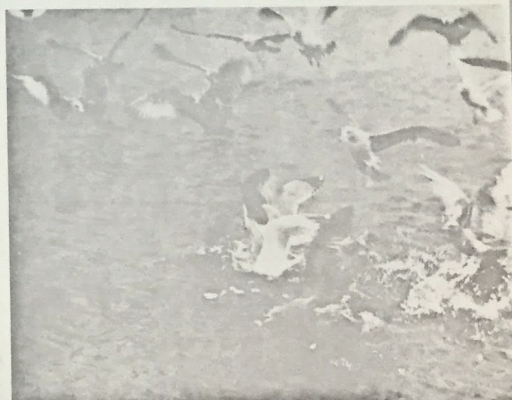
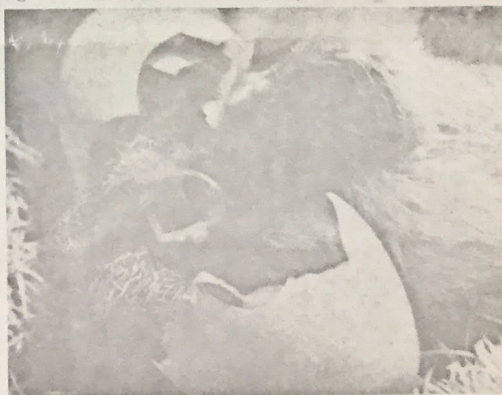


Fig. 14 *Record of Live Airborne System*. November 30, 1968, at Coney

Fig. 15 *Record of Chickens Hatching*, April 14, 1969



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fied, but essentially the same form in 1968 on Coney Island, New York.

From 1963 to the present, Haacke has developed most of his early ideas side by side. His major dynamic principles and ideas were set already around 1964 with the development of the condensation box, the balloon systems, the first *Wave*, and the conception for the sea gulls and for the refrigeration systems (which could not be executed until 1966 for lack of financial support). If a general progression since then is to be noted, it is primarily in the direction of greater simplicity, freedom, and sometimes, conceptualization. Small works set on bases, for instance, have been replaced by works set directly on the floor and by concepts of greater scope in general, especially in the outdoor systems. Color, used in the early works with immiscible liquids and in the *Sail*, has been eliminated in favor of only transparent or white materials. Haacke's primary reason for this deliberate change was to avoid any distractions or decorative suggestions that color might create, in order to focus the viewer's attention on the actual phenomena of the system; in addition, white seems to him natural, airy, and related to transparency and reflection. Greater conceptualization is evident in recent work like *Wind in Water: Snow*, which shows less emphasis on the actual execution or orientation toward the viewer than on the idea itself.

Basically, Haacke sees two approaches to the systems: the production of systems, and the presentation in various ways of systems that already exist. In both cases, the central question is in what manner he exposes a natural system. Except for his very recent work, Haacke's systems have been "produced", though often in a very loose sense of the word. Thus he considers even such examples as the sea gulls or the hatching chickens intended for Toronto to be of this type, since in the first case, he set up the environmental conditions for feeding, and in the second, he will isolate the chickens from natural surroundings as a device to focus attention on them.

In some works a reference to nature is made through a simulation of its processes. This is the case with the *Wave* (Fig. 12) and the *White Flow* (Fig. 8), both of which imitate the motion of waves, the first with actual water within a plexiglas container, the second with a large sheet of white silk rippling on the floor.

Fig. 17 *Sky Line*. Central Park, New York, 1967. Helium-filled balloons one foot in diameter on nylon string, approx. 700'

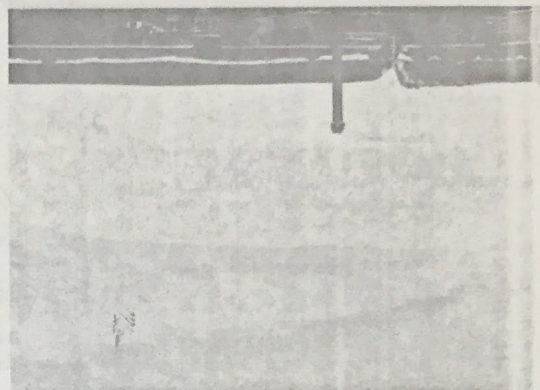
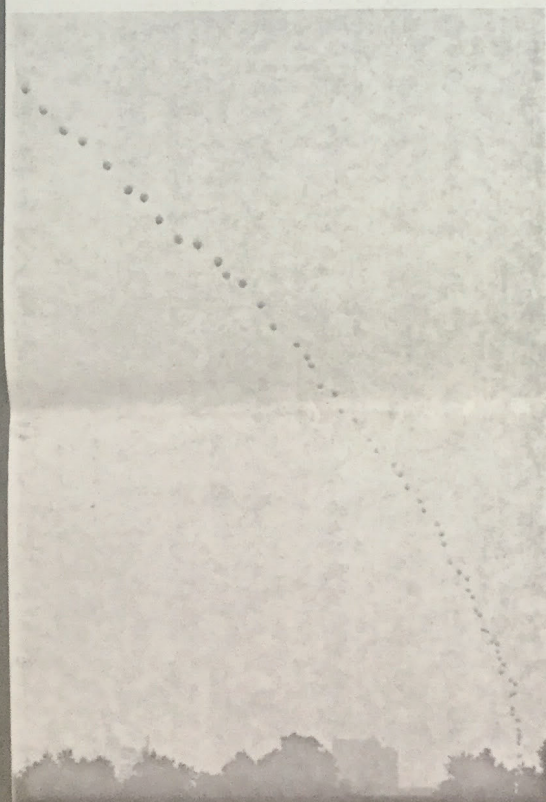


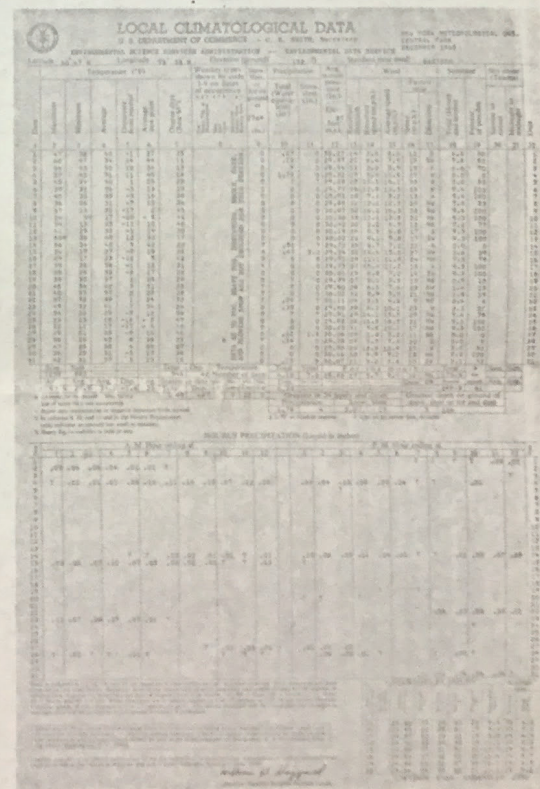
Fig. 18 *Record of Wind in Water: Snow*. Studio roof, New York, Dec. 1, 1968

Two examples that simulate rain are the *Rain Tower* (Fig. 11), already discussed in other contexts, and the *Rain Tree*, executed in Central Park, New York, in the summer of 1968. The *Rain Tree* consisted of a hose attached to a fire hydrant and strung in a tree, so that the water dripped down through the branches like rain, on an otherwise totally sunny day; this concept illustrates both a simulation of natural processes and an alienation from normal conditions as a means of exposing a particular system.

A real, rather than a simulated presentation of natural principles occurs, for instance, in the condensation boxes, the ice systems, the grass works, and an electricity system of 1968 that involved a high-voltage discharge cycle. In these works, natural transformation and development proceed in almost the same way as they do in nature, but with an imposition of synthetic materials and human concepts. The natural processes have

(Continued on page 56)

Fig. 19 *Record of Meteorological System*. Central Park, New York, December 1968 (Courtesy Environmental Science Services Administration, US Dept. of Commerce)



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HAACKE: *continued*

been enclosed or otherwise confined by a man-made material (most often plexiglas) and by regular, stereometric forms, which isolate and regularize the natural phenomena. Particularly clear examples are the *Condensation Cube* (Fig. 1), the *Grass Cube* (Fig. 2), and the electricity system, in which an arc of electric current formed by a high-voltage discharge is blown by a fan through a ten-foot long transparent pyrex cylinder until it is broken by insulators at the other end and immediately regenerated.

Often the use of these unexpected forms and materials in the presentation of a natural system adds a formal and visual interest to the work. Although Haacke himself disclaims an interest in shape and form in his systems for other than practical reasons or for a preference for simplicity, in order to focus on the dynamic processes themselves, the juxtaposition of naturally occurring substances and processes with man-made materials can create a visual and conceptual complexity that enhances the work. In the *Condensation Cube*, for example, it is evident that the condensation process has to be enclosed and isolated in some way to be demonstrable in an indoor situation, and that the basic reasons for its form are thus practical. Yet, the transparency of the plexiglas walls of the condensation systems sets up an interesting ambiguity between the wall as a kind of transparent window, through which the viewer can see the process of water condensation—itsself transparent—and its necessity as the primary condition that allows the process of evaporation, condensation, and dripping to create the work independently of the artist, through the patterns and movement on the interior of the wall. Similarly, the growing grass in the *Grass Cube* has been confined and regularized by the plexiglas cube beneath it, which, as in the condensation boxes and numerous other systems, also creates an interesting textural juxtaposition between the soft, irregular natural forms and a hard, artificial form. Even in such works as the *White Flow* (Fig. 8) and the *Cast Ice* (Fig. 16), there is an interesting contrast between the original, fairly rectangular ice and silk forms and their transformation into irregular shapes as the one begins to melt, and the other to ripple. In the balloon systems (Figs. 5 and 6), the fan has been made part of the visual experience (in contrast to the way it is used in the *Sail*, where it is visually inessential) by its enclosure in either a square or triangular white box, thereby becoming related to the balloon formally in proportion, shape, and position. This juxtaposition of a sphere with a square or a triangle—or, texturally, of the soft, fragile balloon in contrast to the hard and angular box—creates a tension in the viewer's experience as he simultaneously recognizes the formal aspects, the concepts of "balloon" and "fan" and their connotations, and the aerodynamic laws being demonstrated here.

With the second basic type of systems—those that already exist—the artist's role is reduced considerably. This concept is characteristic of his more recent work, and so far only three examples genuinely fit within it. Two of these are *Wind in Water: Snow* and the hatching chickens (Fig. 15), both discussed above; the third is in the idea of presenting and recording the recent birth of his son, Carl Samuel Selavy (an indirect

namesake of Duchamp) through a signed record (the hospital identification certificate) of an actual and temporally unique process. Simultaneously a playful and serious concept, it represents the extreme to which Haacke's beliefs regarding the use of natural systems and dynamic laws can be taken. In these works with extant systems, the artist's role consists only of the conception of using natural systems in this way, the selection of the systems to be demonstrated, and the act of pointing them out in some way. Haacke considers this to be enough, yet at the same time is aware of the inherent restrictions:

There is a set of physical laws governing motion which severely interferes with one's free-wheeling imagination. Only strict obedience to these laws guarantees proper functioning. . . . It is of utmost importance to study them and make them useful for one's purposes. If you can't fight them, join them. Let them become the very thing out of which the work consists.¹²

With this kind of use of natural laws and systems, without alteration by the artist, the question of the ready-made enters. Haacke himself has pointed out that certain parallels can be drawn between his work and that of Duchamp, the originator of this concept of the ready-made:

Letting the natural laws in is tantamount to the adoption of . . . the ready-made. . . . The principal and conscious acceptance of natural laws in sculpture certainly parallels Duchamp's gesture of laying his hand on ready-made objects. . . .¹³

Haacke's intent differs, however, from Duchamp's, and his selection has been restricted to meteorological and biological systems. Yet, his fundamental interest in the dynamic interrelationships and continual change that are evident everywhere—in inorganic, biological, and sociological systems—could lead into numerous other areas—all the more so with Haacke's view that the artist himself cannot survive in isolation.

The artist's business requires his involvement in practically everything. . . . It would be bypassing the issue to say that the artist's business is how to work with this and that material and manipulate the findings of perceptual psychology and that the rest should be left to other professions. . . . The total scope of information he receives day after day is of concern. An artist is not an isolated system. In order to survive . . . he has to continuously interact with the world around him. Theoretically, there are no limits to his involvement. . . .¹⁴

1. Unpublished manuscript of talk given at annual meeting of International Color Council, Spring 1968, New York.

2. Statements September, 1967, New York.

3. *Ibid.*

4. *Ibid.*

5. Statement August, 1965, Köln.

6. Talk at International Color Council, *op. cit.*

7. *Ibid.*

8. Statements September, 1967, New York.

9. Talk at International Color Council, *op. cit.*

10.—14. *Ibid.*

21. *Ibid.*

22. Statement made by Mr. Tyler to the author. (See Note 16.)

23. Statement made by Mr. Johns to the author. (See Note 3.)

24. *Ibid.*

25. *Ibid.*

26. Clement Greenberg, "Modernist Painting", *Arts Yearbook IV* (1966), pp. 103–6. In this seminal essay, Mr. Greenberg defines "modernism" as, "the characteristic methods of a discipline to criticize the discipline itself" which results in the fact that, "Each art had to determine, through its own operations and works, the effects exclusive to itself."

27. Statement made by Mr. Johns to the author. (See Note 3.)

28. See, for example, Jules Olitski's *Pink Alert*, 1966 illustrated in *Art News* (May, 1967), p. 34. In this as in many of his later paintings, Olitski utilizes "drawing" along the edges of the canvas in order to formally acknowledge the shape of the canvas and thus reinforce the object-quality of the painting. Thus, in his later works Olitski seems to consistently acknowledge the idea that color works best in the service of form but cannot in itself assume the role of structure and thereby become a convincing object-painting.

29. Statement made by Mr. Johns to the author. (See Note 3.)

30. *Ibid.*

31. *Ibid.*

32. Walter Hopps, "An Interview with Jasper Johns", *Artforum III* (March 1965), p. 35.

33. Statement made by Mr. Johns to the author. (See Note 3.)

34. *Ibid.*

JOHNS: *Notes, continued*

Sidney Tillim, "Ten Years of Jasper Johns", *Arts* 38 (April, 1964), p. 22: "It seems ridiculous to speak of the decline of an artist not yet thirty-five years old. Yet such is the conclusion I feel one has to draw from the Jasper Johns retrospective at the Jewish Museum. . . . That he has been unable to implement his solution to achieve a really major style has nothing to do with his basic talent or imagination, but is rather due to the fact that the solution he devised for himself was a limited one—a fact to which I believe his subsequent development bears witness."

9. Statement made by Mr. Johns to the author. (See Note 3.)

10. *Ibid.*

11. Henri Zerner, "Universal Limited Art Editions", *L'Œil* (December, 1964), p. 37.

12. Statement made by Mr. Johns to the author. (See Note 3.)

13. *Ibid.*

14. *Ibid.*

15. *Ibid.*

16. From a personal interview Kenneth Tyler granted the author on February 6, 1969, at Gemini G.E.L. in Los Angeles, California.

17. Statement made by Mr. Johns to the author. (See Note 3.) At this time Mr. Johns stated that his second portfolio of etchings from Universal Limited Art Editions had not yet been released.

18. Statement made by Mr. Johns to the author. (See Note 3.)

19. *Ibid.*

20. *Ibid.*

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Hans Haacke

BIOGRAPHY/BIOGRAPHIE

BORN/NE: 1936, Cologne, Germany

STUDIES/ETUDES: Staatl. Hochschule fuer Bildende Kuenste, Kassel; Atelier 17, Paris. Fulbright Travel Grant and Scholarship, 1961-2.

ONE-MAN EXHIBITIONS/
EXPOSITIONS PARTICULIERES

Wittenborn Gallery, New York, 1962

Galerie Schmela, Düsseldorf, 1965

Haus am Lützowplatz, Berlin, 1965

Howard Wise Gallery, New York, 1966, -68

Massachusetts Institute of Technology, Cambridge, 1967

SELECTED GROUP EXHIBITIONS/
EXPOSITIONS COLLECTIVES

"New Prints from Germany, Poland, and Russia", Museum of Modern Art, New York, 1962

"Nul", Stedelijk Museum, Amsterdam, 1962, -65

"Mikro-ZERO", Studio f, Ulm, 1963

"New Experiments in Art", De Cordova and Dana Museum, Lincoln, Massachusetts, 1963

"ZERO", Halfmannshof, Gelsenkirchen, 1963

"One Hundred Contemporary Prints", Jewish Museum, New York, 1964

"Pilot Show", Signals Gallery, London, 1964

"Sculptors as Printmakers", Museum of Modern Art, New York, 1964

"ZERO", Institute of Contemporary Art, Philadelphia, 1964

"ZERO", New Vision Centre, London, 1964

"Licht und Bewegung", Kunsthalle, Bern; Palais des Beaux-Arts, Brussels; Kunsthalle, Baden Baden; Kunstverein, Düsseldorf, 1965

"ZERO", Gallery of Modern Art, Washington D.C., 1965

"Atmosphere 1966", Institute of Contemporary Art, Philadelphia, 1966

"Directions in Kinetic Sculpture", University of California, Berkeley, 1966

"Kinetic and Programmed Art", Rhode Island School of Design, Providence, 1966

"Kinetic Currents", San Francisco Museum of Art, California, 1966

"Réalités Nouvelles", Musée d'Art Moderne de la Ville de Paris, 1966

"All Plastic", Albright-Knox Gallery, Buffalo, 1967

"Kinetic Environment I and II", New York Parks Department, 1967

"Light, Motion and Sound in the New Art", Newark Museum, New Jersey, 1967

"Miscellaneous Motions of Kinetic Sculpture", Massachusetts Institute of Technology, Cambridge, 1967

"Slow Motion", Rutgers University, New Jersey, 1967

"Air Art", Philadelphia Arts Council, Pennsylvania; University of California, Berkeley, 1968

"Ars Multiplicata", Wallraf-Richartz Museum, Cologne, 1968

"Art Vivant 1965-68", Fondation Maeght, St. Paul de Vence, 1968

"Junge Deutsche Plastik", Wilhelm Lehmbruck Museum, Duisburg, 1968

"Made of Plastic", Flint Institute of Art, Michigan, 1968

"Options", Milwaukee Art Center; Museum of Contemporary Art, Chicago, 1968

"Plus by Minus: Today's 1/2 Century", Albright-Knox Gallery, Buffalo, 1968

"Soft Sculpture", American Federation of Arts, 1968

"Some More Beginnings", Experiments in Art and Technology, Brooklyn Museum, New York, 1968

"The Machine As Seen at the End of the Mechanical Age", Museum of Modern Art, New York, 1968

"Transparency", School of Visual Arts, New York, 1968

"AWC Benefit", Paula Cooper Gallery, New York, 1969

"Earth", Andrew Dickson White Museum, Ithaca, 1969

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Janis, Harriet and Blesh, Rudi: *Collage*, Philadelphia, 1967

Kultermann, Udo: *Neue Dimensionen der Plastik*, Tübingen, 1967

Popper, Frank: *Naissance de l'Art Cinétique*, Paris, 1967

Rickey, George: *Constructivism: Origins and Evolution*, Braziller, New York, 1967. "Origins of Kinetic Art", *Studio International*, February, 1967

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Glusberg, Jorge: "La Técnica Herramienta del Nuevo", *Análisis*, Buenos Aires, April, 1967

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Siegel, Jeanne: "In the Galleries: Hans Haacke", *Magazine*, March, 1968

Palazzoli, Daniela: "L'Arte e le Strutture Gonfiabili", Milan, April, 1968

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Fong, Monique: "On Art and Technology", *Studio International*, January, 1969

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 Celant, Germano: *Arte & Azione Povera*, Mazotta Editore, Milan, 1969

John Van Saun

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BORNE/NE: 1939 Denver, Colorado
 STUDIES/ETUDES: Oklahoma State University; Parsons School of Design, New York Art Students League.

ONE-MAN EXHIBITIONS/ EXPOSITIONS PARTICULIERES

Castellane Gallery, New York, 1966
 Hudson River Museum, New York, 1966
 Richard Feigen Graphics, New York, 1969
 University of Massachusetts, Amherst, 1969

GROUP EXHIBITIONS/ EXPOSITIONS COLLECTIVES

"Kineticism: Movement in Modern Art", American Abstract Artists, New York, 1966
 "Four Young Artists", Howard Wise Gallery, New York, 1967
 "Kinetic Environment I and II", New York Parks Department, 1967
 "Light and Motion", Worcester Art Museum, Massachusetts, 1967
 "Light and Movement", Flint Institute of Art, Michigan, 1967
 "Lights in Orbit", Howard Wise Gallery, New York, 1967
 "Light-Motion-Space", Walker Art Center, Minneapolis, 1967
 "Mixed Masters", University of St. Thomas, Houston, 1967
 "Slow Motion", Rutgers University, New Jersey, 1967
 "Air Art", Philadelphia Arts Council, Pennsylvania, 1968
 "Destruction in Art", Finch College, New York, 1968
 "Kineticism: Systems Sculpture in Environmental Situations", Museo Universitario de Ciencias y Art, Mexico City, 1968
 "Light", Loeb Student Center, New York University, New York, 1968
 "Light as Art", Newark College of Engineering, New Jersey, 1968

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 Sharp, Willoughby: "Fire: John Van Saun", *artscanada*, vol. 26, June 1969, pp. 23-4

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BORNE/NE: 1937 Philadelphia, Pennsylvania
 STUDIES/ETUDES: University of California, Berkeley

ONE-MAN EXHIBITIONS/ EXPOSITIONS PARTICULIERES

Dilexi Gallery, San Francisco, 1961, -65, -66, -68
 Richmond Art Museum, California, 1962
 Andrew Dickson White Museum, Ithaca, 1964
 University of Kentucky, Lexington, 1965
 Dwan Gallery, New York, 1968, -69
 Dayton's Gallery 12, Minneapolis, 1968

SELECTED GROUP EXHIBITIONS/ EXPOSITIONS COLLECTIVES

"All Plastic", Albright-Knox Gallery, Buffalo, 1967

"Environment II — Lenses, Prisms, Water, Light", Architectural League of New York, 1967
 "Cool Art", Aldrich Museum, Connecticut, 1967; Newark Museum, New Jersey, 1968
 "Lenses and Prisms", Park Place Gallery, New York, 1967
 "Light as a Creative Medium", American Federation of Arts, 1967
 "Schemata 7", Finch College, New York, 1967
 "Made of Plastic", Flint Institute of Art, Michigan, 1968
 "Magic Theatre", Nelson Atkins Museum, Kansas; Toledo Museum of Art, Ohio, 1968-69
 "Options", Milwaukee Art Center; Museum of Contemporary Art, Chicago, 1968
 "Prospect 68", Kunsthalle, Düsseldorf, 1968
 "Sculpture Now", Heckscher Museum, Long Island, 1968
 "Transparency", School of Visual Arts, New York, 1968
 "New Acquisitions", Whitney Museum of American Art, New York, 1969
 "Plastics and New Art", Institute of Contemporary Art, Philadelphia, 1969
 "Prospect 69", Kunsthalle, Düsseldorf, 1969
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 Piene, N.R.: "How to stay home and help the balance of payments", *Art in America*, May/June, 1968
 Perreault, John: "Telstars", *The Village Voice*, May 9, 1968
 Wasserman, Emily: "Richard Van Buren, David Novros, Charles Ross: Three Californians in New York", *Artforum*, Summer, 1968
 Coe, Ralph, T.: "Kansas City's Magic Theatre", *Art and Artists*, July, 1968
 Kennedy, R.C.: "Kansas City", *Art International*, September, 1968
 Livingstone, Jane: "Kansas City" *Artforum*, September, 1968
 Mellow, James R.: "New York Letter", *Art International*, September, 1968
 Castle, Frederick: "Threat Art", *Art News*, October, 1968

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D.37

CATALOGUE

Hans Haacke

1. *Condensation Floor*
Plancher à condensation
1963/67
Plexiglas box, water
Boîte en plexiglas, eau
Lent by the artist and the Howard Wise Gallery
Prêtée par l'artiste et la Howard Wise Gallery
1 1/2" x 66" x 66"
2. *Sphere in Oblique Air Jet*
Sphère dans un jet d'air oblique
1964/67
Balloon, fan, housing
Ballon, ventilateur, revêtement
Lent by the artist and the Howard Wise Gallery
Prêtée par l'artiste et la Howard Wise Gallery
3. *Large Wave*
Grosse vague
1965
Plexiglas box, water, nylon mono-filament suspension
Boîte en plexiglas, eau, suspension de mono-filament en nylon
12" x 96" x 1"
Collection of Milwaukee Art Center
Collection du Milwaukee Art Center
4. *Ice Stick*
Bâton de glace
1966
Refrigeration unit, stainless steel/copper base, environmental moisture
Glacière, base en acier inoxydable/cuivre, humidité ambiante
70" x 24" x 24"
Collection of the Art Gallery of Ontario
Collection de la Art Gallery of Ontario
5. *Narrow White Flow*
Écoulement blanc étroit
1967/68
Fan, white silk acetate
Ventilateur, soie blanche d'acétate
432" x 45"
6. *Grass Mound*
Touffe d'herbe
1967/69
Earth, winter rye
Terre, seigle d'hiver
7. *High Voltage Discharge — Travelling*
Décharge haute tension — se déplaçant
1968/69
16 KV transformer, electrodes, insulators, fan

- Transformateur de 16 KV, électrodes, isolateurs, ventilateur
Lent by the artist
Prêtée par l'artiste
8. *Chickens Hatching*
Écllosion de poussins
1968/69
Fertilised eggs, incubator
Cuvée, incubateur
 9. *Water in Wind: Affecting Vegetation (Toronto: Grange Park)*
De l'eau dans le vent: changeant la végétation (Toronto: Grange Park)
1969
Hose and fog jet nozzles
Boyau d'arrosage et jet en goutelettes
 10. *White Line in Wind (opening day only)*
Ligne blanche dans le vent (journée inaugurale seulement)
1969
Helium-filled balloon and white chiffon strip
Ballon à hélium et un morceau de chiffon blanc
 11. *Roof — Drain Water System (Toronto: Gallery Façade)*
Système pour les eaux: toit-égout (Toronto: façade de la Galerie)
1969
Water hose, gravity, street drainage system
Boyau d'arrosage, gravité, système d'écoulement des eaux
 12. *Wind Room*
Soufflerie
1968/69
20" fans (6)
Ventilateurs de 20 pouces (6)
 13. *Circulation*
Circulation
1969
Transparent vinyl hose, air, water, water pump
Tuyau en vinyle transparent, air, eau, pompe à eau
 14. *Record of Carl Samuel Sélavy (catalogued document)*
L'enregistrement de Carl Samuel Sélavy (document catalogué)
Issued by New York University Hospital, January 13th, 1969
Décerné par New York University Hospital, le 13 janvier, 1969

15. *Complementary Record for "Wind in Water: Snow"*
(catalogued document)
L'enregistrement complémentaire pour "Le vent dans l'eau: la neige" (document catalogué)
Demonstration, December 15th, 95 E Houston Street, New York: roof
La démonstration, le 15 décembre, 95 E Houston Street, New York: le toit

Charles Ross

The following works are constructed from plexiglas and filled with white mineral oil donated by Witco Chemical Corporation (Sonneborn Division), New York

Les oeuvres suivantes sont construites en plexiglas et remplies d'huile minérale blanche offerte par la Witco Chemical Corporation (Sonneborn Division), New York.

16. *Serial Wall*
Mur en série
1968
7 units 60" x 120" x 18"
7 unités 60" x 120" x 18"
Lent by the artist and the Dwan Gallery
Prêtée par l'artiste et la Dwan Gallery
17. *Split Level*
Double niveau
1969
61" x 61" x 31 1/2"
Lent by the artist and the Dwan Gallery
Prêtée par l'artiste et la Dwan Gallery
18. *Prism Window — Double Wedge*
Fenêtre en prisme — coin double
1969
View: twin landscape; dual ecology
Vue: panorama jumelé: écologie double
Colour: aureole boundary
Couleur: périphérie de l'aureole
Sense: dislocation of the immediate
Sens: démembrement de l'immédiat
100" x 50" x 16"
Lent by the artist and the Dwan Gallery
Prêtée par l'artiste et la Dwan Gallery
19. *Right and Left Exchange*
Echange, droite et gauche
1968
52" x 48" x 24"
Lent by the artist and the Dwan Gallery
Prêtée par l'artiste et la Dwan Gallery
20. *Prism Wall — Muybridge Window*
Mur en prisme — fenêtre de Muybridge
1969
72" x variable width
72" x largeur variable
Lent by the artist and the Dwan Gallery
Prêtée par l'artiste et la Dwan Gallery

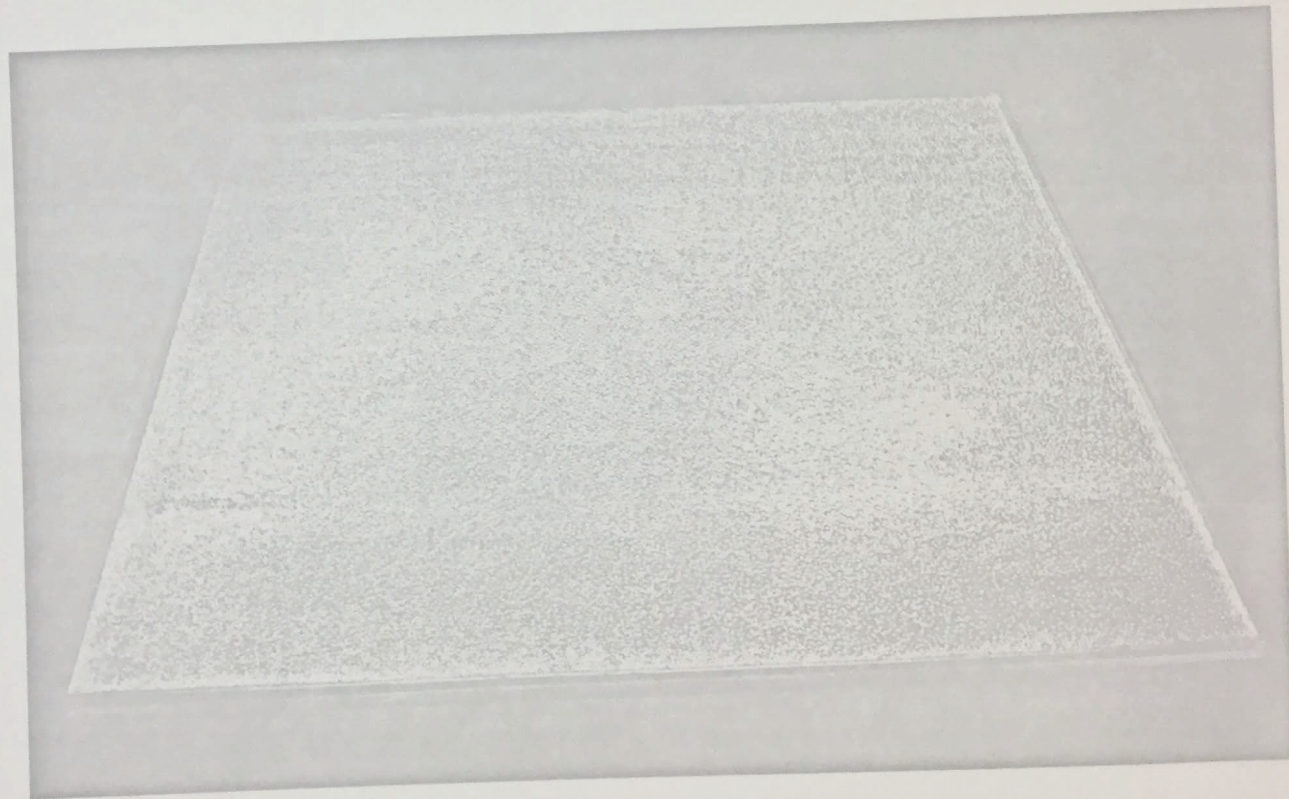
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Hans Haacke

The box has an operational function. That is to say, without it there is no way of affecting a specific atmosphere so that water can evaporate and then condense: there is a real technical need for it. And although I am pleased with how these things look, it is in a way only a very pleasant by-product. What is really important is how they operate in a physical, chemical, biological, ecological or whatever sense.

La boîte a une réalité fonctionnelle. C'est à dire, sans elle, il n'y a aucun moyen d'altérer l'atmosphère, ainsi l'eau peut s'évaporer et se condenser. Et quoique je sois content de l'apparence de ces événements, leur apparence n'est en somme qu'un heureux accident. Ce qui est vraiment important c'est comment elles agissent sur le plan physique, chimique, biologique, écologique ou sur n'importe lequel des sens.

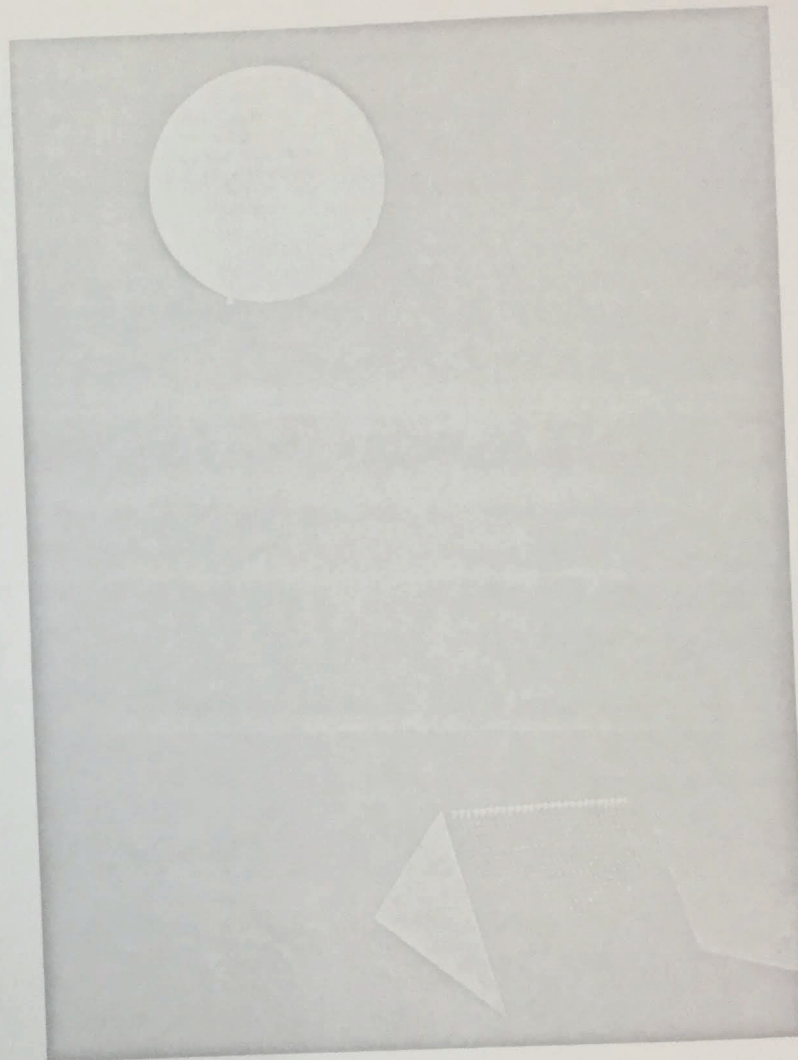
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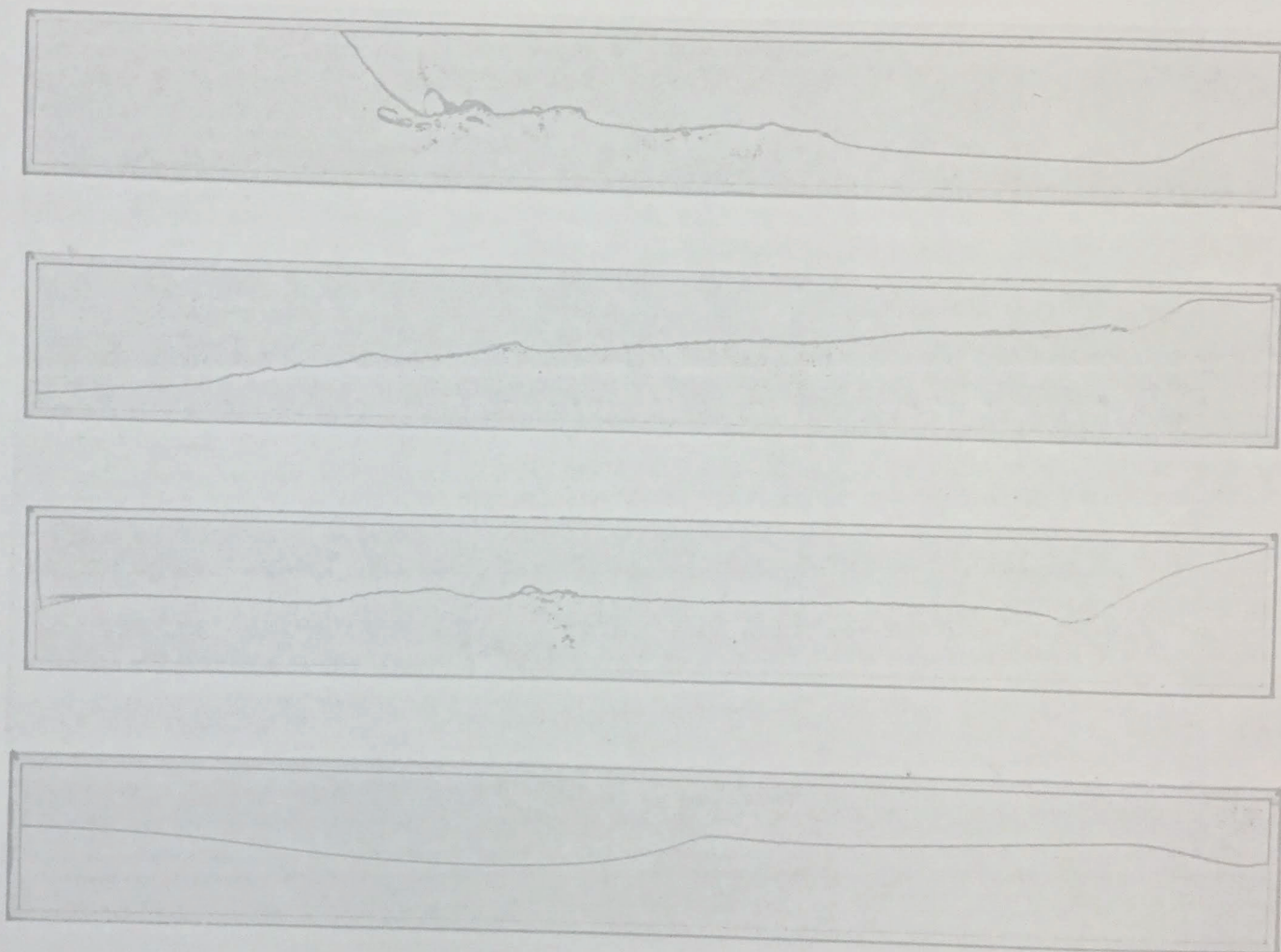
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I am a bit hesitant to accept the term 'trapping' (for example, in regard to the moisture in *Condensation Floor*) because in a way that implies you fence something off. I would prefer to speak of initiating a process that remains in contact with the environment; which is in fact the case.

Je suis un peu hésitant à accepter le terme "piège" (en parlant par exemple de la buée du *Plancher à condensation*) parce que ce terme implique, dans un sens, la non-communication. Je préférerais parler d'un événement qui est en relation avec l'extérieur, ce qui est en fait ma préoccupation.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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4



In a way the work has a double meaning. In one way it's this very particular thing that has consequences, real consequences, and is the result of preceding processes; but beyond that it is an *example* that can be regarded irrespective of its immediate relevance to the people or processes involved.

Dans un sens, l'oeuvre devrait être envisagée de deux façons. D'une part elle est cette chose particulière qui a des résonances, des résonances vraies, qui est le résultat des événements précédents; mais au-delà elle est un modèle qui peut être considéré indépendamment de son rapport direct avec l'homme ou des matériaux qui la compose.

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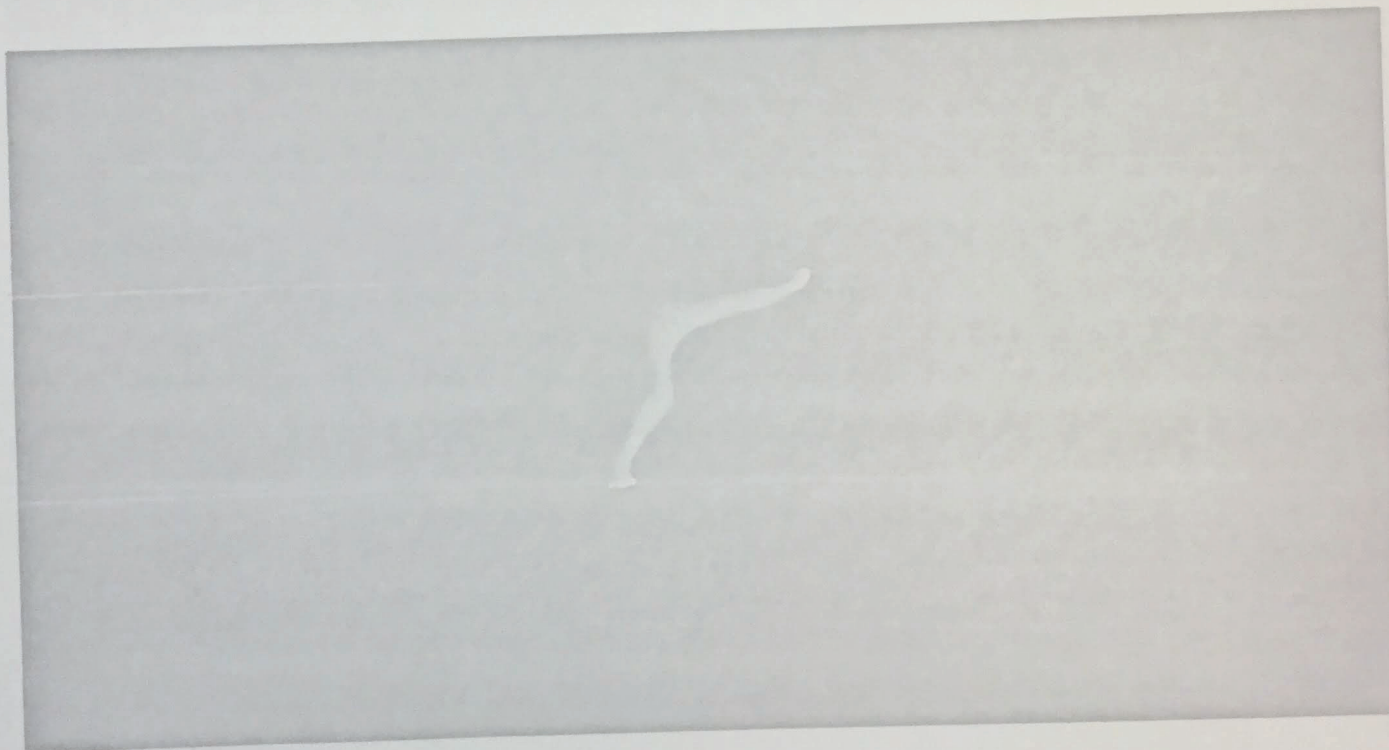
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	KM	V.D.37



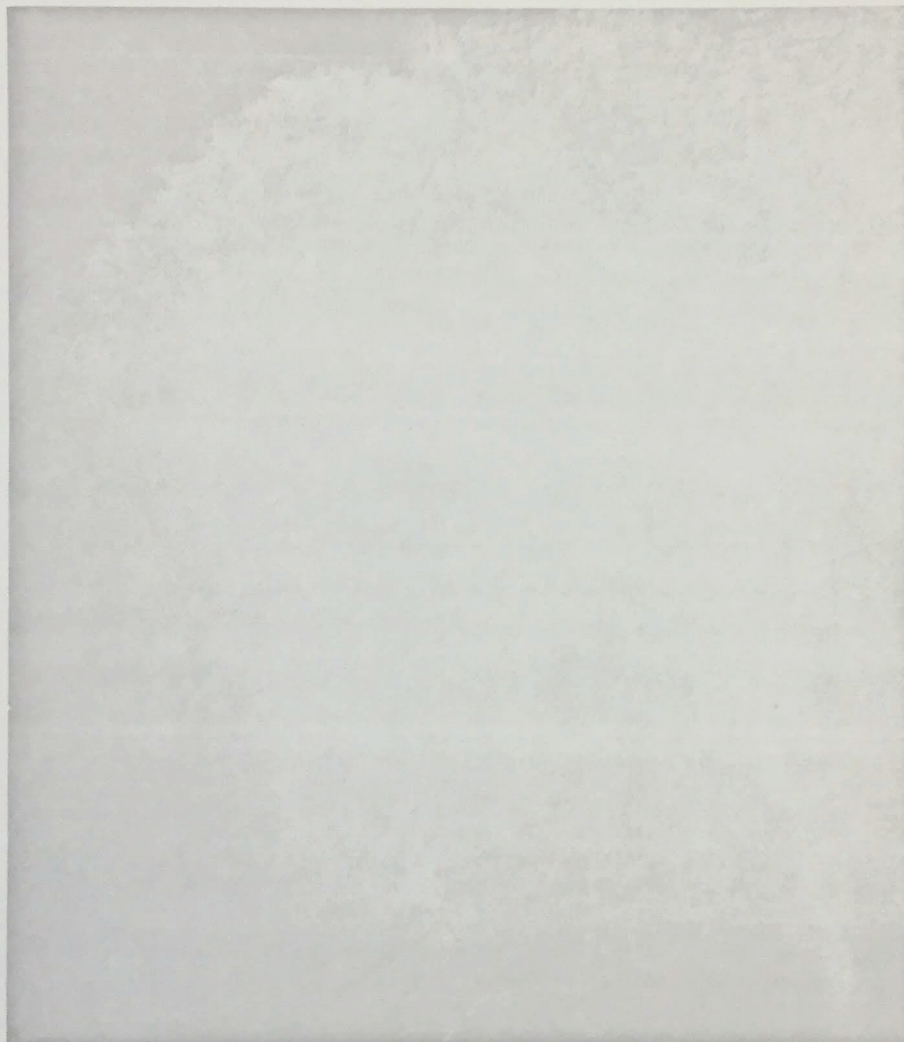
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In other words, it's different from the approach of the scientist or the politician, but it is also different from the approach of artists or people who look at art for a primarily visual stimulation. It lives on a visual, but also on a conceptual, level.

En d'autres mots, cette façon de voir est différente de celle du savant ou du politicien, mais elle est aussi différente de celle des artistes ou des spectateurs qui recherchent une stimulation visuelle. Le plan visuel existe, mais existe aussi le plan conceptuel.



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This very little switch, I don't know how to describe or how to effect in a traditional manner (and the traditional is also my background and I can't quite rid myself of it); except to say that museums and art galleries and art magazines, and so on, are vehicles useful to bring it about — although I don't believe they are the only ones or that they will necessarily be viable for the future.

Ce petit quelque chose, je ne sais comment le décrire, ni comment le réaliser d'une manière traditionnelle (cette tradition fait partie de ma culture et je ne sais comment y échapper) sauf que je peux dire que les musées, les galeries et les revues d'art, et ainsi de suite, sont des moyens utiles pour nous en faire prendre conscience — quoique je ne crois pas que ce soit les seuls moyens qui existent ou que ceux-ci seront nécessairement durables.

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UNIVERSITY HOSPITAL
New York University Medical Center

HAACKE BABY BOY
188530 8E
H. LEHFELDT

NEWBORN IDENTIFICATION

Haacke Linda 188530

CARL SAMUEL SELAWY

1/23/69 *5:14* *8PM*
W *Boy* *59 1/2* *119*

1. DELIVERY NO. *5099*

2. DELIVERY WITH *Dr. Finkel*

3. NURSE *Dr. Chernock*

I hereby acknowledge that I have checked the identification parts sealed on the baby and as so found that they were identically numbered and contained the correct identifying information and that I am taking my baby home.

B. Arlotta R. *1/23/69*
(Linda Haacke)

BABY'S LEFT FOOT PRINT

MOTHER'S RIGHT INDEX FINGER

BABY'S RIGHT FOOT PRINT

PRINT TAKEN BY *Dr. Finkel*

NEWBORN IDENTIFICATION

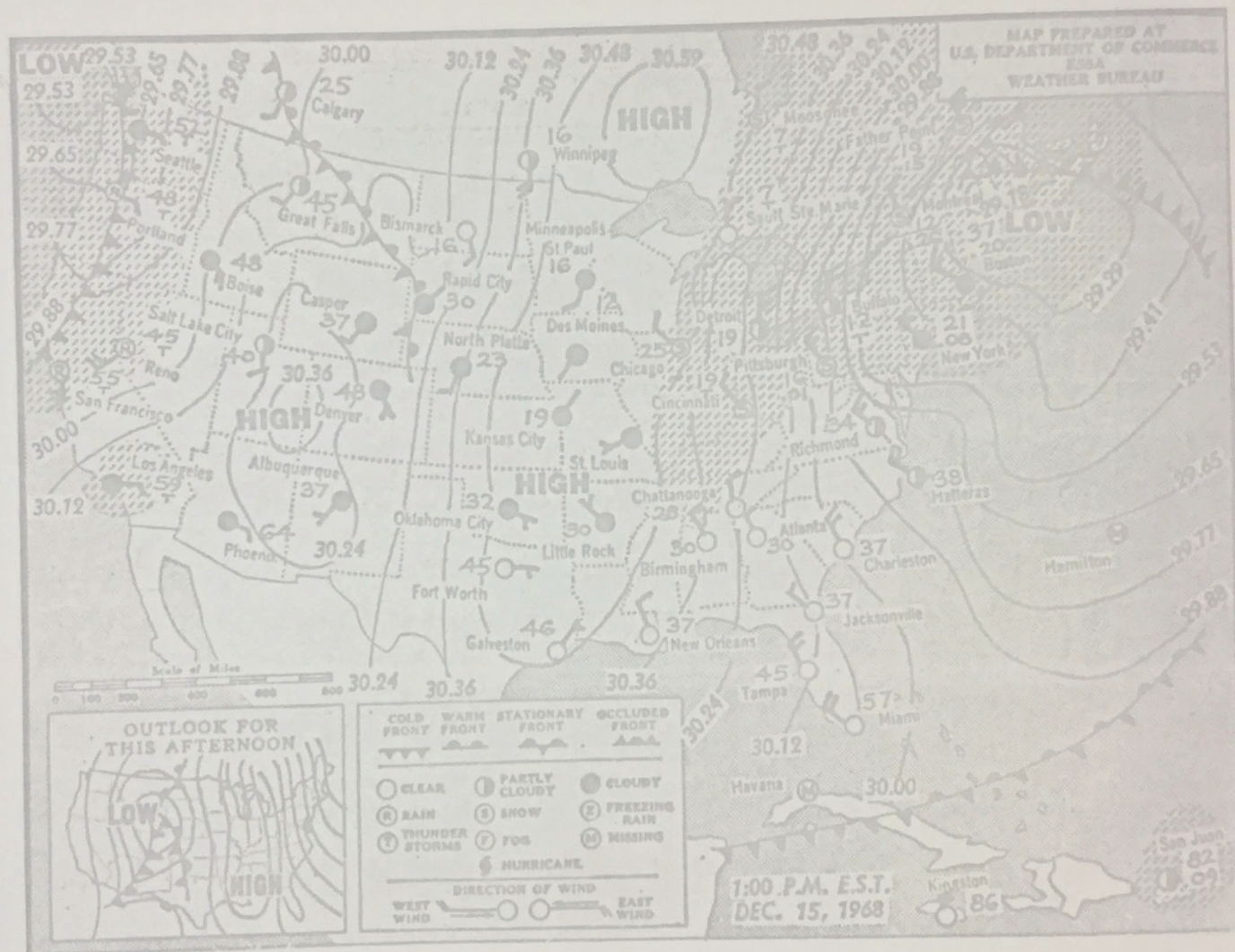
The ethnic backgrounds of a population would be interesting, and how they influence the elections, for instance, and how the political conditions due to that, change.

Il serait intéressant d'observer les diverses cultures ethniques des habitants d'une ville et voir comment elles influencent les élections par exemple, et comment évoluent les situations politiques de cette ville à cause d'elles.

Look here — to get things clicking in the mind.

Regardez ici — pour provoquer un déclic de l'esprit.

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

I N F O R M A T I O N

ARTIST'S BIOGRAPHY

Name (in full): Hans HAACKE

If your professional name is not your full name, please give professional name:

Date of birth (month, day, year): August 12, 1936

Place of birth: Cologne, Germany

Present address(es): 463 West St., New York, N.Y. 10014

Citizenship (and date of naturalization, if appropriate): German

Places and dates of former permanent residences:

Study (places and dates):

Staatliche Hochschule für Bildende

Künste, Kassel, 1956-60

Atelier 17, S.W. Hayter, Paris

1960-61

Travel (places and dates):

Europe, Near East, USA, Canada

Prizes, grants, etc.: Grant of Deutscher Akademischer Austauschdienst
Fulbright Travel Grant

When did you first begin work as an artist?

If your work is related to experiences (in background, education, travel, etc.) that you feel are important to its documentation, please explain.

Place and date work first publicly shown: MOMA 1970

One man shows:

Important group shows:

List attached

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Media in which you have worked (painting, sculpture, photography, films, etc.):

Have you worked in fields other than the visual arts?

Writings, published and unpublished:

Bibliography (include documentary films and TV tapes):

Attached

If there is any further information that you think might be valuable or interesting, or if you care to make a general statement, we should appreciate it.

Date

Signature

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

INFORMATION

PROPOSALS

How will you be represented in the show? Title:

Poll of MOMA visitors

Describe its components, medium or is it printed matter or is it on paper?

2 transparent ballot boxes; ballots for each visitor; either-or question referring to a current socio-political issue; chart recording Museum entries, ballots handed out, ballots cast.

Installation: Are there any special instruction on how the piece is to be shown?

Details to be worked out with me during installation.

General instructions in proposal enclosed herewith.

If there are any other instructions that are best described by a diagram please send it. Please make sure that the Museum's role in the execution of the piece is made clear. MOMA prints numbered ballots designed by me. MOMA hands one ballot to each visitor. MOMA prevents interference in balloting Insurance value and assures fair play. MOMA records entries and ballots

\$ 3000

each day. MOMA follows all instructions of detailed proposal and If your piece, or any part of it, must be shipped (or collected from a lender) (consul please indicate all details here and we will instruct you further. Please send me in at your own risk any material you can entrust to the regular mail. case of doubt.

Ballot boxes have to be collected at 95 E Houston St. (Corner Bowery)#1

Haacke
orig: Reg
cc: April
pub
file
KM

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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How do you want to be represented in the catalogue? A page is the size of this sheet and each artist will have one page.

Full reproduction of proposal. Proposal enclosed herewith.

Photographs of the piece in the show?

Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

April 11, 1970

Date

Has Has Co
Signature

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Hans Haacke

Born 1936 in Cologne, Germany
Lives in New York City

(Proposal)
full-page

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Proposal

POLL OF MOMA VISITORS

Two transparent ballot boxes are positioned in the exhibition, one for each answer to an either-or question referring to a current socio-political issue. The question is posted with the ballot boxes. The ballots cast in each box are counted photo-electrically and the state of the poll at any given time during the exhibition is available in absolute figures.

Visitors of the museum are given one ballot each with the purchase of an entrance ticket. Holders of membership cards and courtesy passes receive a ballot from the guards at the entrance. Their passes are to be marked so as to prevent the receipt of more than one ballot. The guards also hand out one ballot to each visitor on days when the museum entry is free. All ballots are numbered consecutively.

The number of ballots handed out, the number of tickets sold, the number of free pass entries and the number of free day visitors are entered into a chart with the ballot boxes every day. The museum instructs its personnel to make sure that no interference with the polling process occurs and that no more than one ballot will be cast by each visitor. The personnel and the visitors are requested to report any irregularities to Hans Haacke, c/o Howard Wise Gallery, 50 W 57 St., New York, N.Y. immediately.

Sample of chart:

Date: _____

Tickets sold: _____

Entries with artist,
membership, courtesy
pass, opening guests: _____

Entries on free day: _____

Total entries: _____

Ballots handed out: _____

Ballots in box 1: _____

Ballots in box 2: _____

Certifying accuracy of figures for MOMA:

.....

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B A L L O T

Please use this ballot for
the Hans Haacke's POLL of
MOMA visitors in the INFOR-
MATION Exhibition

24497

B A L L O T

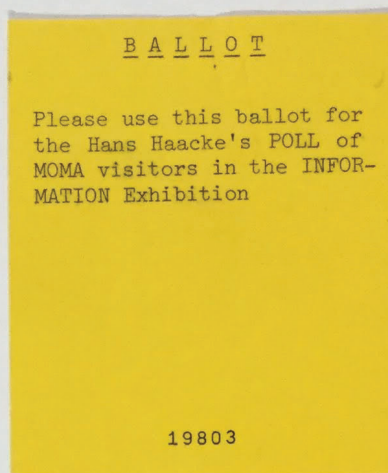
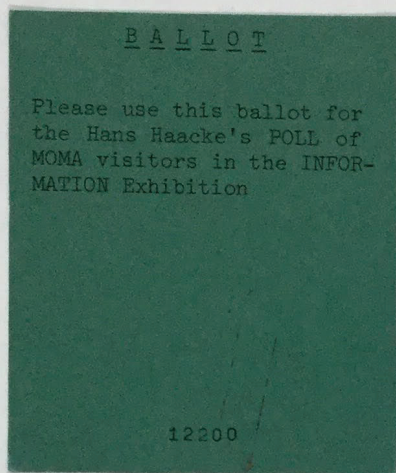
Please use this ballot for
the Hans Haacke's POLL of
MOMA visitors in the INFOR-
MATION Exhibition

21550

ARCH.1006.1-2

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ARCH. 1006. 3-4

The Museum of Modern Art Archives, NY	Collection:	Series:Folder:
	KM	V.D.37

Results of Primary Election

Democratic Vote for Mayor

CITY SUMMARY					
	BADILLO	PROCACCINO	SCHUEER	MAILER	WAGNER
Manhattan	74,486	26,974	7,130	17,351	40,736
Bronx	48,332	51,438	10,511	4,308	33,053
Brooklyn	52,014	85,337	11,382	9,962	79,619
Queens	37,738	77,348	9,096	8,831	61,375
Richmond	2,721	11,186	512	684	6,802
Totals	215,291	252,283	38,631	41,136	221,585

MANHATTAN					
A.D.	BADILLO	PROCACCINO	SCHUEER	MAILER	WAGNER
60	3,708	4,550	409	687	3,009
61	4,647	2,124	184	1,119	1,712
62	4,864	2,341	723	1,552	3,461
63	7,811	2,845	600	2,548	3,119
64	4,631	1,758	702	1,847	3,112
65	5,622	1,697	770	1,529	3,326
66	5,210	1,174	824	1,535	2,467
67	6,302	1,060	787	2,131	2,352
68	4,339	1,278	74	270	1,229
69	5,845	693	260	1,287	1,649
70	5,273	431	89	273	1,389
71	5,573	1,648	455	839	3,719
72	3,234	947	270	438	1,939
73	3,485	3,560	813	766	5,648
74	3,942	868	170	530	2,605
Totals	74,486	26,974	7,130	17,351	40,736

BRONX					
A.D.	BADILLO	PROCACCINO	SCHUEER	MAILER	WAGNER
75	5,015	2,096	1,006	213	1,592
76	3,327	3,226	2,518	362	3,385
77	5,939	564	92	93	730
78	4,361	637	190	212	1,210
79	4,892	1,029	152	152	1,113
80	3,878	7,434	518	274	3,494
81	2,737	2,455	882	240	1,964
82	2,787	5,052	1,468	416	4,222
83	2,828	8,569	1,054	494	4,576
84	6,562	7,546	1,491	1,162	5,240
85	2,994	7,359	730	378	3,039
86	3,012	5,471	410	312	2,488
Totals	48,332	51,438	10,511	4,308	33,053

BROOKLYN					
A.D.	BADILLO	PROCACCINO	SCHUEER	MAILER	WAGNER
35	2,393	4,178	108	186	2,615
36	2,097	1,684	86	103	1,209
37	1,575	705	62	110	907
38	1,619	2,377	107	199	2,017
39	2,444	4,333	482	533	5,391
40	1,806	2,501	312	386	2,893
41	2,116	5,143	683	592	5,108
42	1,989	6,153	668	584	5,060
43	2,786	3,786	862	654	4,436
44	4,259	5,185	1,791	954	6,398
45	3,611	5,961	1,556	835	6,771
46	3,353	7,701	1,224	767	7,602
47	2,084	6,730	762	496	4,783
48	1,868	6,498	989	441	4,718
49	810	6,212	140	233	2,402
50	1,968	3,843	125	248	3,482
51	1,789	4,006	498	556	3,753
52	2,904	1,757	198	988	1,662
53	1,616	2,558	60	200	2,534
54	2,218	1,028	304	327	1,628
55	2,526	500	125	167	1,132
56	1,619	481	87	206	1,075
57	2,564	2,037	153	207	2,043
Totals	52,014	85,337	11,382	9,962	79,619

QUEENS					
A.D.	BADILLO	PROCACCINO	SCHUEER	MAILER	WAGNER
19	3,321	7,244	1,009	818	5,791
20	1,209	4,122	210	321	2,815
21	3,239	4,226	845	853	4,899
22	2,403	5,897	566	591	3,736
23	3,093	5,118	1,107	751	4,252
24	2,516	3,835	474	632	4,301
25	3,895	3,548	1,032	897	5,202
26	4,313	1,986	697	627	2,976
27	3,418	5,708	1,052	847	5,919
28	1,096	4,122	208	290	2,523
29	1,308	5,867	220	334	3,102
30	1,221	5,619	234	322	3,383
31	2,175	4,343	516	378	2,845
32	1,805	6,655	330	449	3,270
33	1,477	4,939	298	414	3,460
34	1,249	4,119	298	307	2,901
Totals	37,738	77,348	9,096	8,831	61,375

RICHMOND					
A.D.	BADILLO	PROCACCINO	SCHUEER	MAILER	WAGNER
58	1,341	6,371	226	354	3,570
59	1,380	4,815	286	330	3,232
Totals	2,721	11,186	512	684	6,802

Location of Assembly Districts

MANHATTAN		BROOKLYN (Continued)	
A.D.		A.D.	
60	Lower Manhattan	42	Sheepshead Bay-Flatlands
61	Lower East Side	43	Flatbush-Midwood
62	East-Side-Midtown	44	Flatbush
63	Greenwich Vil.-West Side	45	Sheepshead Bay-Flatbush
64	Yorkville	46	Coney Island
65	West Side-(41st-80th)	47	Bensonhurst
66	Central Park-East Side	48	Borough Park
67	West Side (80th-100th)	49	Bay Ridge-Fort Hamilton
68	East Harlem	50	Bay Ridge-Boro Park
69	West Side (110th-139th)	51	Park Slope-Boro Park
70	South Harlem	52	South Brooklyn
71	West Side-Washingtn Hts.	53	Gowanus-D'n't'n Brooklyn
72	Central Harlem	54	Fort Greene
73	Washington Hts.-Inwood	55	Bedford-Stuyvesant
74	Harlem	56	South Williamsburg
		57	Williamsburg-Boro Hall

BRONX		QUEENS	
A.D.		A.D.	
75	Melrose-Mott Haven	19	Rockaway-Rosedale
76	Highbridge-Morrisania	20	Cambria Heights-Hollis
77	Hunts Point-Port Morris	21	Fresh Meadow-Glen Oaks
78	Crotona Park	22	Little Neck-Douglaston
79	West Farms	23	Whitestone-College Point
80	Parkchester-Throgs Neck	24	Jamaica-South Jamaica
81	Fordham	25	Kew Gardens-Jamaica
82	University Hts-Kingsbdge	26	Springfield Gardens
83	Kingsbridge-Fordham No.	27	Forest Hills-Rego Park
84	Riverdale-Williamsbridge	28	Ozone Park-Woodhaven
85	Morris Park-Pelham Bay	29	So. Ozone Pk-Howard Bch
86	Baychester-Pelham Bay	30	Elmhurst-Maspeth
BROOKLYN		RICHMOND	
A.D.		A.D.	
35	Greenpoint	58	Tompkinsville-Tottenville
36	Bushwick	59	St. George-Rossville
37	Baychester		
38	Brownsville-Bedford Stuy.		
39	East New York		
40	Canarsie-Flatlands Nw Lots		
41	Brownsville-Flatlands		
42	East Flatbush		

Republican Vote for Mayor

CITY SUMMARY				BROOKLYN			
A.D.	LINDSAY	MARCHI		A.D.	LINDSAY	MARCHI	
Manhattan	43,951	12,599		39	613	1,371	
Bronx	10,241	14,569		40	362	412	
Brooklyn	20,396	33,456		41	746	2,227	
Queens	27,159	40,513		42	919	3,110	
Richmond	3,611	10,588		43	1,216	1,863	
Totals	105,358	111,725		44	1,373	1,601	

MANHATTAN				BROOKLYN			
A.D.	LINDSAY	MARCHI		A.D.	LINDSAY	MARCHI	
60	913	775		45	822	1,366	
61	613	378		46	525	1,425	
62	6,623	2,071		47	777	1,920	
63	3,938	1,320		48	545	1,305	
64	8,635	2,093		49	1,524	4,737	
65	2,949	858		50	1,940	3,929	
66	9,077	2,064		51	1,170	1,969	
67	1,911	496		52	1,628	834	
68	563	225		53	608	1,081	
69	1,778	402		54	834	221	
70	838	92		55	782	95	
71	1,603	393		56	1,091	143	
72	1,131	99		57	541	417	
73	1,456	1,266					
74	1,923	67					
Totals	43,951	12,599		Totals	20,396	33,456	

BRONX				QUEENS			
A.D.	LINDSAY	MARCHI		A.D.	LINDSAY	MARCHI	
75	752	412		19	1,118	2,103	
76	642	542		20	1,734	4,733	
77	401	120		21	1,272	1,934	
78	556	103		22	3,053	4,198	
79	483	337		23	1,868	2,741	
80	1,126	2,667		24	1,780	1,685	
81	562	585		25	1,909	1,708	
82	896	1,261		26	1,786	363	
83	1,250	2,027		27	1,692	2,993	
84	1,056	1,735		28	1,747	3,421	
85	1,181	3,293		29	1,281	3,307	
86	1,336	1,487		30	1,477	3,221	
Totals	10,241	14,569		31	1,848	1,981	

BROOKLYN				RICHMOND			
A.D.	LINDSAY	MARCHI		A.D.	LINDSAY	MARCHI	
35	655	1,055		58	1,847	6,369	
36	521	630		59	1,764	4,219	
37	472	180					
38	732	1,565					
Totals	3,611	10,588					

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Hans Haacke at Howard Wise Gallery, 50 W 57, NYC, Nov. 1 - 29, 1969

The working premise is to think in terms of systems; the production of systems, the interference with and the exposure of existing systems.

Such an approach is concerned with the operational structure of organizations, in which transfer of information, energy and/or material occurs. Systems can be physical, biological or social, they can be man-made, naturally existing or a combination of any of the above. In all cases verifiable processes are referred to.

Hans Haacke, 1969

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Hans Haacke

Selected one-man exhibitions:

- 1965 Galerie Schmela, Düsseldorf
- 1966 Howard Wise Gallery, New York
- 1967 Massachusetts Institute of Technology, Cambridge, Mass.
- 1968 Howard Wise Gallery, New York
- 1969 Howard Wise Gallery, New York

Selected group exhibitions:

- 1962 "NUL", Stedelijk Museum, Amsterdam
- "New Prints from Germany, Poland and Russia", Museum of Modern Art, New York
- 1964 "ZERO", I.C.A. Philadelphia; Gallery of Modern Art, Washington
- "Pilot Show", Signals Gallery, London
- 1965 "NUL", Stedelijk Museum, Amsterdam
- "Licht und Bewegung", Kunsthalle Bern; Brussels; Baden-Baden; Düsseldorf
- 1966 "Directions in Kinetic Sculpture", University of California, Berkeley
- 1967 "Miscellaneous Motions of Kinetic Sculpture", Massachusetts Institute of Technology, Cambridge, Mass.
- "Kinetic Environment 1 & 2" Central Park, New York
- 1968 "ars multiplicata", Cologne, Wallraf-Richartz-Museum
- "Plus by Minus: Today's 1/2 Century", Albright Knox Gallery, Buffalo
- "Art Vivant 1965-68", Fondation Maeght, Saint-Paul-de-Vence
- "Air Art", Philadelphia Arts Council; Berkeley; Edmonton
- "Options", Milwaukee Art Center; Mus. of Contemp. Art, Chicago
- "The Machine as Seen at the End of the Mechanical Age", Museum of Modern Art, New York; Houston; San Francisco
- 1969 "Earth Art", Cornell University, Ithaca, N.Y.
- "When Attitudes Become Form", Kunsthalle Bern; Krefeld; London
- "Other Ideas", Detroit Institute of Arts
- "Place and Process", Edmonton Art Gallery, Alberta
- "557 087", Seattle Art Museum; Vancouver B.C.
- "New Alchemy: Elements, Systems and Forces", Art Gallery of Ontario, Toronto
- "Prospect 69", Kunsthalle Düsseldorf
- "Art by Telephone", Museum of Contemporary Art, Chicago
- "Plans and Projects as Art", Kunsthalle Bern; Munich, Hamburg
- 1970 "Conceptual Art and Conceptual Aspects", New York Cultural Center
- "Tokyo Biennale"
- "Art Vivant Americain", Fondation Maeght, Saint-Paul-de-Vence

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- Clay, Jean "La peinture est fini," Robho, No.1, Paris, June, 1967. Translation: "Painting - A Thing of the Past", Studio International, London, July/August, 1967.
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- Glueck, Grace " 'tis The Month Before Christmas," Art in America, New York, November/December, 1969.
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