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The Museum of

11 West 53 Street, New York, N.Y. 10019

I N F O R M A ARTIST'S BIO

T

Name (in full): José Guillermo Castillo If your professional name is not your full name, pl Date of birth (month, day, year): 6/26/38 Place of birth: Valencia/Venezuela Present address(es): 945 West End Ave. NY N

Citizenship (and date of naturalization, if approp

Places and dates of former permanent residences: Caracas: up to 1956 (also 1961 and 1962 london: 1956-60 New York: 1963 to the present Study (places and dates): London University (Int. Affairs)57-60 St. Martins School of Arts 58-60

Prizes, grants, etc.: honorable Mention, Biennail of Prints, S UCV Prize, Caracas 1962.

When did you first begin work as an artist? 196]

If your work is related to experiences (in backgr feel are important to its documentation, please e

Place and date work first publicly shown: Galer

One man shows: Auseo de Bellas Artes, Caracas,1969 Galería Conkright, Caracas, 1970 New York Graphic Workshop

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966 8 1969

Information Exhibition Par New York Graphic Workshop

Papers

6.171

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The Museum of Modern Art

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

INFORMATION

ARTIST'S BIOGRAPHY

Name (in full): José Guillermo Castillo

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

Date of birth (month, day, year): 6/26/38

Place of birth: Valencia/Venezuela

Present address(es): 945 West End Ave. NY NY 10025 (phone: 749 6185)

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

Places and dates of former permanent residences: Caracas: up to 1956 (also 1961 and 1962) London: 1956-60 New York: 1963 to the present Study (places and dates): London University (Int. Affairs)57-60 St. Martins School of Arts 58-60 Travel (places and dates): Most of Europe and all of Latin America

Prizes, grants, etc.: Honorable Mention, Biennail of Prints, Santiago de Chile. (1963) UCV Prize, Caracas 1962.

When did you first begin work as an artist? 1961

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: Galería Mendoza, Caracas, 1962

One man shows: Museo de Bellas Artes, Caracas, 1969 Galería Conkright, Caracas, 1970 Galer Galería

Important group shows: Biennail of Chile 195-65-70 Galería Aristos, Mexico City, 1966 Galería Plastica. Buenos Aires, 1966 Pratt Graphic Art Center, NY, 1967 "Art in Editions, NYU, NY, 1968 "N-7" Paula Cooper Gallery, NY, 1969

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

Have you worked in fields other than the visual arts? Yes, Director and owner of the Galería El Muro, Caracas (1962). Coordinator of International Fairs and Exhibitions for the Government of Venezuela (1961-62). Director of the Venezuelan Pavillion, NY World Fair (1963-64). Director Literature Program, Center for WMPLING X BUDNISHESK and MARSHESK Inter-American Relations, NY, (1965 to the present

Bibliography (include documentary films and TV tapes):

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.

ashill

Signature

April 6th. 1970 Date

Collection: Series.Folder: The Museum of Modern Art Archives, NY KM V.D.61 to: The Museum of Modern Art INFORMATION SHOW ALL. K/ MacShine 01 LILIANA FURTER ong, Keg Born in Eucnos Aires, Argentina, 1941. Living in U.S.A. since 1964 ce: Apr One -Man Shows: 1959: Galería Troteo. Mexico, D.F. Galería Galatea, Buenos Aires, "rgentina. 1961: Galería Plastica de Mexico, Mexico. 1963: Prints International, Ontario, Conada. Galeria jisolay, Buonos Aires, rgentina. Van Bovenkamp Gallery, New York. 1964: Galería Lirolay, Buenos Aires, Argentina. Gallery Daché, New York. 1966: Galería " Amigos del Arte", Montevideo, Uriguey. Mail exhibition of the New York Graphic Workshop. 1967: Facultad de Arquitectura, University of Caracas, Venezuela. I969: Nuseum of Fine Arts, Caracas ,Venezuela. Associated American "rtist, New York. Museum of Fine Arts, Santiago de Chile. Mail Exhibition (four) Instituto Di Tella, Buenos Aires. Group-Shows: .Argentine Prints in Japan, Tokio. 1962: 1963-65-68-70: Diennial of Prints, Chile. . Magnet-New York. Bonino Gallery, New York. . 100 Vontemporary Prints-Pratt Graphic Art Conter. Jewish Name 1964: 1965: Contemporary Erotica, Van Bovenkamp Gallery, N.York.
 Biennal of Lujbliana. Argentina. " 2" .Montsvidso, Uruguay. - 11 11 11 1967: . Latin American Art. Museum of Stanford, Conn. . Argentinians Printmakers. Musum of Fine Arts, Buenos Aires, Argentina. ."Towards F.A.N.D.S.O " , Pratt Graphic Art Center., New York. ."Art in Editions: New Approaches", New York University, N.York. I968: Bienal of Cracow, Poland. Tokio Bienel. Newark Museum. Avangard Festival, New York. Printmaking in America,London. "N.7" Paula Cooper Gallery, New York. I969: Seattle Huseum, Washington. Trenton Huseum, New Jersey. Galerie Doktor Glas, Stokolm. Institute of Contemporary Art, Philadelphia, Penn. "Experiencies 69" Institute Torcusto Di Tella, Busnos Aires, Argentina . I Bienal of Prints, Fuerto Rico. 1970: Awards: First Prize, Salón de Utoño, Buenos Aires.. Prist Prize. Salán Artes Plásticas. Hebraica Argantins, Bs.Aires Adquisition Award, Dienal of Chils. Award Piconial of Lracow, Poland. Fellowship laiversity of Pannaylwanya. 1961. 1962. 1965. 1968 Eisenial of Printmaking, Puerte Rice. 1970.

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Luis Cammitzer, (continued)

Paula Cooper Gallery, New York; Museum of Seattle, Washington; Trenton Museum, N.J.; Institute of Contemporary Art, Philadelphia; Museum of Vancouver. 1970 - Biennial of Krakow, Poland, Biennial of Puarto Rico

Bibliography:

A Redefinition of Printmaking, Artist's Proof, 1966, N.Y. Art in Editions: New Approaches, catalog for the Loeb Center, N.Y. 1968 Towards Fandso, Pratt C.for Contemporary Printmaking, N.Y. 1967 Art in "ditions: New "pproaches, reprinted for Prints/Multiples, Henry Gallery, University of Washington, Scattle, 1969. Christmas Card, Museum of Modern "rt, New York, 1969 10/10 A Portfolio of Prints, Pratt Center for Contemporary Printmaking, 1969.

Permanent Collections: Museum of Modern Art, New York; Metropolitan Museum, New York; Fairleigh Dickinson University; Museum of Modern Art, Buenos Aires; Graphic Arts Museum, Buenos Aires; Museum of Contemporary Art, Santiago de Ehile; Museum of Fine Arts, Santiago de Thile; Museum of Malmö, Sweden; Museum of Trenton; Stedelijk Museum, Amsterdam; Museum of Graphic Arts, New York; Print Contemporary of Fine Arts, Caracas, Venezuela. Print Gabinet, Geneve; Museum of Fine Arts, Caracas, Venezuela.

Illustrations for: Marcha, Montevideo; Acción, Montevideo; Tia Vicenta, Buenos Aires ; Monocle, New York; Film Culture; New York.

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The New York Graphic Workshop

announces its

FIRST CLASS MAIL EXHIBITION #14

from The Museum of Modern Art

Summer 1970

LUIS CAMNITZER, JOSÉ GUILLERMO CASTILLO, LILIANA PORTER

ARCH.8962

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and the second se

April 6, 1970

Mr. Kynasten MacShine Painting and Sculpture Department Museum of Modern Art 11 West 53 Street New York, New York

Dear Mr. MacShine:

I'm sending you the material for the catalogue, and some documentation of some of our other exhibitions.

The curriculum vitae for Mr. Camnitzer, Mrs. Porter, and myself, I will send you in a few days; because in our office we have been deprived of our Xerox monster.

I'm sure that you will have many questions about our entry and thinking about it, it might be preferable and clearer, for me to give you all the details in person.

I'm in my office most of the day and the telephone number is 249-8950.

Best.

José Guillermo Castillo

JGC/cc

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The Museum of Modern Art

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

INFORMATIÓN

PROPOSALS

How will you be represented in the show? First Class Mail Exhibition no. 14

Describe its components, medium or is it printed matter or is it on paper? Ad in catalogue. Printed card, plus a "non-object", envelopes and stamps.

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

Enlargement of ad from the catalogue. Writing table, and a box where people can deposit self addressed envelopes.

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.

Insurance value: None.

If your piece, or any part of it, must be shipped (or collected from a lender) please indicate all details here and we will instruct you further. Please send at your own risk any material you can entrust to the regular mail.

300

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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. .

With an ad repro. copy enclosed

Photographs of the piece in the show?

Photographs of a previous piece?

Other photographs,

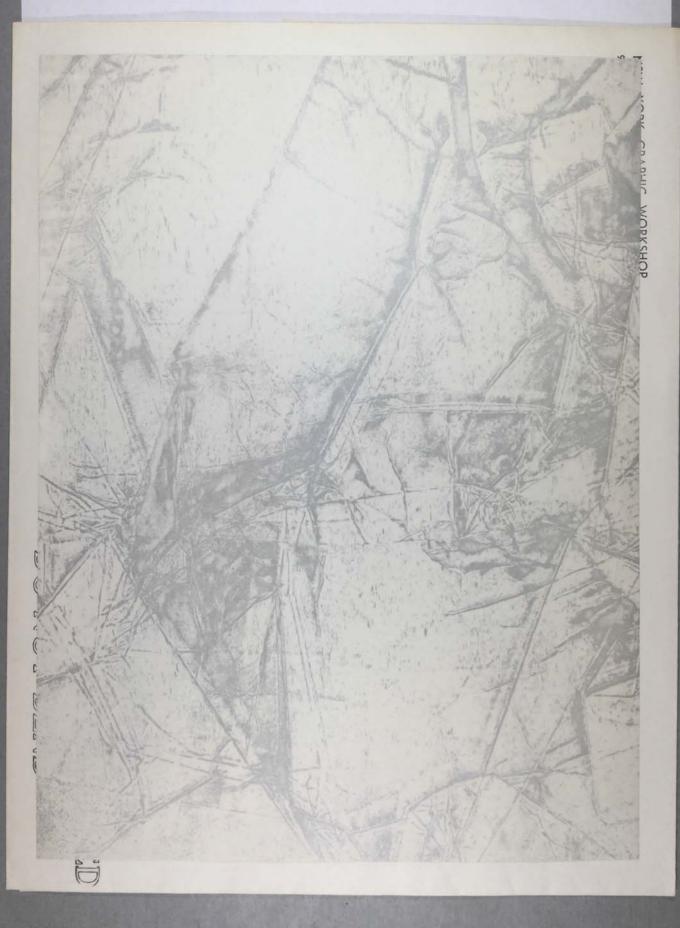
By a statement?

In any other way?

Il ST Signature

Date

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MAIL



NEW YORK GRAPHIC WORKSHOP 945 WEST END AVE. (88) * NEW YORK, N. Y. 10025

> FIRST CLASS MAIL ART EXHIBITION ENCLOSED DO NOT BEND

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ACCH.99641 1431721

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	KM	V.D.61

TO BE WRINKLED AND THROWN AWAY

MAIL EXHIBITION #3 NEW YORK GRAPHIC WORKSHOP

LILIANA PORTER

Tow ands Fandso

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ITUE 32

Collection:	Series.Folder:
KM	V.D.61

Kynasten Mad hting and Sco um of Modern lest 53 Stree York, New Yo	Morks for small showcases by Liliana Porter, Jose Guillermo Castillo and Luis Camnitzer will be on view at New York University's Loeb Student Center, Wash ington Square, Oct. 21 through Nov. 24, 1967.	
	Towards F: Friday, October 61 Exhibition October Refreshments:	Liliana Porter Jose Guillermo Castillo

22

1

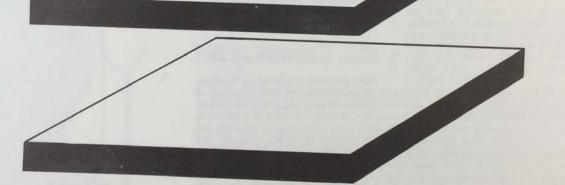
Collection:	Series.Folder:
KM	V.D.61

Works for small showcases by Liliana Porter, Jose Guillermo Castillo and Luis Camnitzer will be on view at New York University's Loeb Student Center, Washington Square, Oct. 21 through Nov. 24, 1967.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	KM	V.D.61

Towards Fandso

Friday, October 6th, 6-8 p.m. Exhibition October 6-31, 1967 Refreshments:



Liliana Porter Jose Guillermo Castillo Luis Camnitzer

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The credo of functional aesthetics demands of a design the best possible expression of function. This leads to a kind of totalitarian image. If a Porsche is dented, its image is diminished because it is less than perfect. The design cannot be changed in any way; the consumer is unable to contribute anything to the object. He can only become increasingly involved in the activity of consuming

The Bauhaus believed that sculpture and painting would eventually disappear and that all aesthetic activity would be assimilated into functional objects. We disagree. We believe that all aesthetic activity will eventually be assimilated into quotidian activity, not into objects. Traditionally the value of an art object resided in its final form rather than in its creative process. We believe that the function of an article root of the root of the second function of an artist is not to produce objects but to communicate the artistic process itself--to transform today's consumers into creative individuals.

> Liliana Porter Jose Guillermo Castillo

Luis Camnitzer

Acknowledgment: Willoughby Sharp (Production Advising) Joanne Wilson (Editing)

MANIFESTO

In 1964 Liliana Porter, Jose Guillermo Castillo and Luis Camnitzer, without being a group yet, felt that traditional printmaking had not made much progress since its origins five hundred years ago.

At that time Liliana Porter was experimenting with cutting and folding her etch-ings. Castillo was working on the interchange and random situations of printing plates. Camnitzer was using different materials such as plaster, plaster ban-dage and acrylic emulsions in order to achieve three dimensional prints. In 1965 they formed the New York Graphic Workshop. The first manifesto (1965) was written by Campitzer in 1964. was written by Camnitzer in 1964:

Towards Fandso

Friday, October 6th, 6-8 p.m. Exhibition October 6-31, 1967 **Refreshments:**

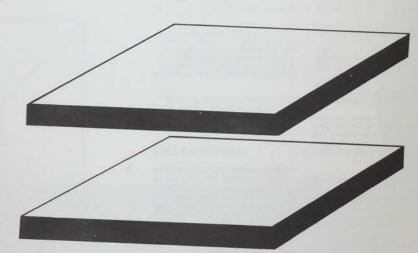
"Modern industry prints on bottles, boxes, electronic circuits, etc. Most print-makers however make prints using the same elements which Durer used, makers however make prints using the same elements which Durer used. Printing in editions is more important than working on the plate. This opens the way to embossing, cutting, folding and space utilization. Paper quality is not the issue. Paper is only an accidental example of a material existing before the printing process, like fabric, glass or masonite. Besides there are materials that set during the printing process, like plaster, papier mache or plastic emulsions. From this we arrive at the idea of an "object" transcending the traditional ideas of painting and sculpture. Printmaking provides not only the possibility of an object but of an edition of objects. Artists should reveal images. Only Seghers and Piranesi were able to go farther in printmaking than images. Only Seghers and Piranesi were able to go farther in printmaking than their colleagues in the other arts. Printmakers lag behind the other arts and enclose themselves in their craftsmans kitchen. Time has arrived to take the responsibility of revealing our own images as printmakers. Techniques should condition but not destroy these images"

In 1966 the N.Y.G.W. sent out Christmas greetings, an edible cooky with "Greetings 1966 — New York Graphic Workshop" moulded on it. This was accompanied by a xeroxed manifesto which stated:

"Historically printmaking has been a second rate art. The only valid uninterrupted factor in printmaking has been the concept of "edition" and the possi-bility of unlimited distribution.

To us, today, printmaking is the creation of "Free Assemblable Nonfunctional Disposable Serial Objects" (FANDSO).

The qualities of these new serial images revolve around the fact of their mul-tiple existence and their interchangeability. The mass production of "FANDswith will bring to everybody the opportunity of developing their own creativity, help-ing to remove the difference between artists and consumers. Towards total



Liliana Porter Jose Guillermo Castillo Luis Camnitzer

The Pratt Center for Contemporary Printmaking, 831 Broadway, New York, N. Y. 10003. ORegon 4-0603

You are cordially invited to preview the exhibition:

Towards Fandso

Friday, October 6th, 6-8 p.m. Exhibition October 6-31, 1967 Refreshments:

STATEMENT: TOWARDS FANDSO

The most important feature of printmaking is its potentiality as a mass producing medium—its capacity to reach a non-finite public. However, not long after its origin, printmaking degenerated into an imitative art. No longer concerned with creating its own imagery, printmaking came to reproduce paintings and drawings. And, the limiting of editions transformed the potentially non-finite public into the same finite public who could afford paintings and other unique original. originals

The mass production of art objects is the contemporary equivalent of printmaking in its first stages. Multiples were one of the first steps taken in an attempt to align art objects with industrial processes. However, multiples are the mass production of an object, not a mass produced object. While mass production makes possible the serial existence of the object, it is not an essential part of it.

For us printmaking is the creation of:

For us printmaking is the creation of: Free (as opposed to restrictive) Assemblage (so that the manipulation of individual units permit multiple possibilities) Nonfunctional (because function increases the dependence on the object) Disposable (because this is a consistent extension of the edition idea) Serial (because in a mass production conditioned society any unique object is ineffectual and obsoleto) ineffectual and obsolete)

Object (because printmaking has gone beyond the paper print) We believe that FANDSO should exist in unlimited editions. An unlimited edition reduces the market value of a work and brings it closer to its production cost. An unlimited edition facilitates a more direct aesthetic contact with the object because the hypocritical respect that presently separates the spectator from the object is reduced.

FANDSO'S concept of unlimited editions is utopian.

Today it costs less to produce a small edition of costly etchings than an unlimited edition of simple objects merely because the tools of mass production are prohibitively expensive. Nonetheless, the direction is indicated, once these tools have become accessible, we should be prepared to use them.

By means of industrial design, mass produced objects have already been by means of modulina moduling and a special object object object objects in the aneady object created in a way consistent with their mass production processes. For example, the first automobile was a horseless carriage, Later, the design was more closely integrated with the actual production process. The design then aimed to express and serve the function of the object. But such adherence to function distorted the aesthetic problem (which is why Fandso wishes to develop along charles the units of the object. similar lines without becoming functional). Because the consumer's attach-ment to an object increases proportionately with the functional efficiency of that object, and because industrial objects are intended to be profitable and salable, such objects always fulfill pre-existent public tastes. No unknown images are revealed.

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JOSE GUILLERMO CASTILLO, born in Valencia, Venezuela, in 1938, studied at The Saint Martin School of Art in London from 1957 to 1960. In 1963 Castillo was awarded both first prize at The National Printmaking Exhibi-tion, sponsored by The U.C.U. and honorable mention at The First Inter-Ameri-can Biennial Print Exhibition. He has participated in numerous group shows in Venezuela, and the United States. Castillo was a co-founder of The New York Crankie Workshop. Graphic Workshop.

LIST OF WORKS:

- Silk screen on bent plexiglas—Dragon module to be repeated in series of multiples of prime numbers.
- 2. Vacuum blown plastic-Polymino mod-ule for simple series to work with white or colored lights-Interchangein all directions
- 3. Silk screen on bent plexiglas-Inter-changeable 3D Triminos.
- 4. Silk screen on laminated plexiglas-Interchangeable Hexominoes in a box of four.
- 5. Silk screen on laminated plexiglas-Some cloud patterns in a box.
- Silk screen on bent plexiglas Tower of three disks ABACABA. - 20
- 7. Silk screen on plexiglas triangles (1 inch thick) Geometric construction of a sixth-order dragon.
- 8. Tower of Hanoi (not shown).

LUIS CAMNITZER was born in Germany in 1937. Migrated to Uruguay in 1939 and since 1964 has resided in the United States. A graduate of The University in Montevideo where he studied sculpture and architecture, Cam-nitzer, who has been the recipient of several grants among them The Guggen-heim Fellowship for Creative Printmaking in 1964, has taught at The University School of Fine Arts in Montevideo as well as at Fairleigh Dickinson University and The Pratt Center for Contemporary Printmaking. Since 1961, he has had ten one-man exhibitions in the United States and Latin America and his work is included in the collections of The Museume of Modern Art in New York and is included in the collections of The Museums of Modern Art in New York and Buenos Aires and The Metropolitan Museum of Art, among others. A co-founder of The New York Graphic Workshop, Camnitzer has won awards in Germany, Uruguay, Chile, Switzerland and Italy.

LIST OF WORKS:

- 1. Series of 6 "Anonymous" (1966-67) vacuum formed polystyrene and acetate, in aluminum frame, 18"x 18"
- 2. Series of 6 chromed steel cubes with photoengraved sentences (1966-67). The sentences are visual statements to be recreated in the spectators ima-gination. $2^{*}x 2^{*}x 2^{*}$. The cubes are originators of subproducts.
- Subproducts: 3.
- Series of 6 photostats of drawings by a boy age 12 done under hypnosis. 10"x 10". Edition of 100.

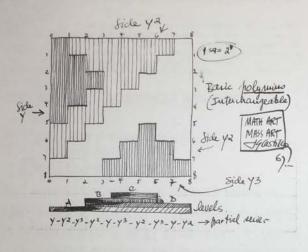
- "This is a mirror. You are a written sentence" (1967). Letters on plexiglas on a L-shaped aluminum piece, a stan-dard structure for working with images and their reflections. 36"x 36"x 36"
- 6. "182 Pounds" (1967) plexiglas foam rubber and stainless steel. 28"x28"x 4"
- 7. "The Knife" (1967) stainless steel with lettering. 14"x 20"x 1". Edition of 100.
- "The Telescope" (1967) plexiglas with lettering, 7"x 11"x 2". 8.
- Subproducts: Stickers with the sentences printed by rubber stamps (1967). Series of 6 photostats of drawings by a boy age 12 done under hypnosis. 10"x 10". Edition of 100. Subproducts: 9. Series of 10 prints (1967) etchings of an inclusive image. The design re-mains constant and the titles change. From "3 possible FANDSOs", a port-shop.

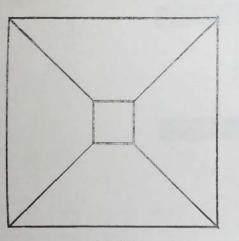
LILIANA PORTER, born in Buenos Aires, Argentina, twenty-four years ago, worked in Mexico in the graphics workshops of the University Ibero-Ameri-cana and at the Instituto Superior de Artes Aplicades, and in the United States at The Pratt Graphic Art Center before becoming one of the directors of the New York Graphic Workshop. She has had one-man shows in her native country, in Canada, in Mexico, and in the United States, and has participated in numerous group shows including the 1965 biennales in Ljubljana and Chile. The recipient of many awards in Argentina, Miss Porter became an international prize-winner at the last biennale in Chile.

LIST OF WORKS:

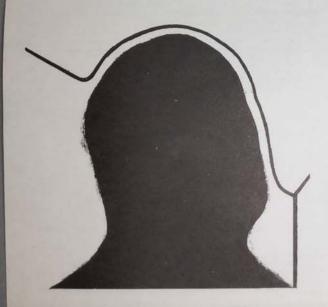
- 1. "Nobody's Portrait A" 1967. etching and printed plexiglas. 18"x 28"x 8".
- 2. "Nobody's Portrait B" 1967. etching and printed plexiglas 18"x 28".
- 3. "Nobody's Portrait C" 1967. etching, yellow acetate and printed plexiglas, 18"x 28",
- "Follow the Numbers with the Crayon" 1967. etching to be crossed out with 11. a crayon. 20"x 24".
- 5. "Man" 1967. etching and metal tube conforming a space. 25"x 34"x 9".
- 6. "Man" 1967. (destroyed state)
- "Development of a Wrinkle" (A-B) 1967, crushed etched wrinkles 21"x 7. 31

- 8. "Man" 1967. (Follow the numbers with the crayon). 25"x34".
- 9. "Man" 1967. wrinkled etching with superimposed stenciled image on plex-iglas. 21"x 38".
- "Man" 1967. etching with stenciled plexiglas. 25"x34".
- "To Make Your Self-Portrait" 1967. disposable xerox. unlimited edition. 8"x11".
- "To be Thrown Away" 1967. dispos-able xerox. unlimited edition. 8"x11".
- "10 etchings of different images of Man" 1967. edition 30. From "3 pos-sible Frandos", a portfolio from the N.Y.G.W.





THE ROOM

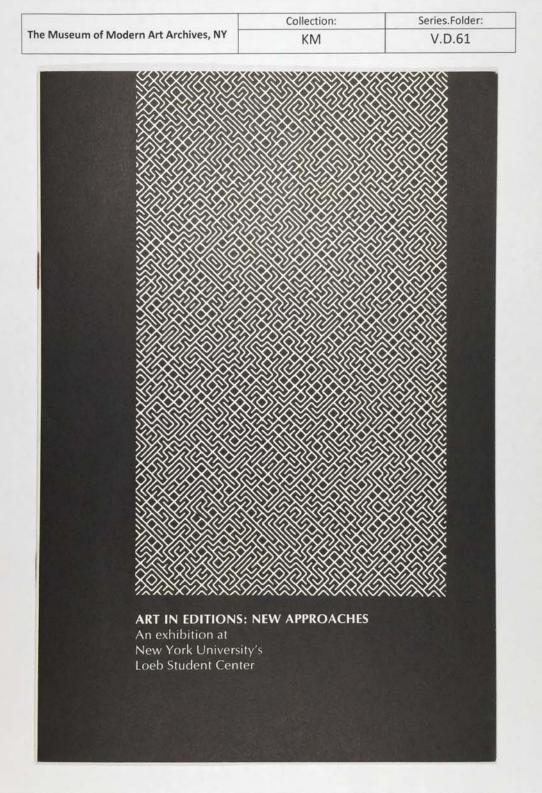


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Center for Inter-American Relations, Inc. 680 Park Avenue New York, New York 10021

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Mr. Kynasten Mac Shine Painting and Sculpture Department Museum of Modern Art 11 West 53 Street New York, New York



Artists

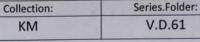
Carl Andre Hans Breder Luis Camnitzer José Guillermo Castillo Hans Haacke Bela Julesz Julio Le Parc Luis Felipe Noé Nam June Paik Eduardo Paolozzi Michael Ponce de León Liliana Porter Omar Rayo Diter Rot Joe Tilson Ernst Trova Tom Wesselman

OPENING: January 8, 6 to 9 p.m.

New York University's Loeb Student Center, Washington Square, New York, New York January 8 to 31, 1968.

Pratt Center for Contemporary Printmaking

The Museum of Modern Art Archives, NY	11.2



The idea for this exhibit was formulated by contemporary printmakers. It is sponsored by a printmaking institution. Both these conditions are symptomatic of a general feeling that traditional printmaking, blinded by technicalities and prejudices, is unaware of its potential and is behind our times. "Art in Editions: New Approaches" is designed to demonstrate that creation by mass-production means the contemporary translation of traditional printmaking achievements in the first centuries of its development. It is unimportant, here, to decide if mass production in art is a development of printmaking or if printmaking is a part of the field of mass production. The approach of this exhibition implies that the conceptual essence of printmaking is to produce an edition. Thus, it is important to determine which elements are creative characteristics in an edition problem in order to distinguish editional art from the production of unique originals.

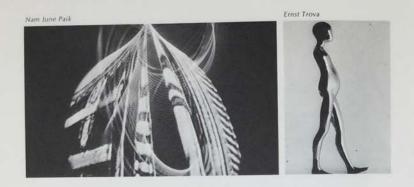
To clarify the above, consider an analogy in industrial design. In its shape the "Model T Ford" remains a horse and carriage, possessing a motor instead of horses. In time, the awareness of the manufacturing process conditioned the car's design. It stopped being a derivative reproduction of an obsolete image and evolved a consistent form of its own. Often, a "multiple" tends to be a "Model T Ford," since it is the "editional" duplication of an existing art object rather than the edition of an "editionable" object. So considered, a "Model T Ford," a "multiple," and an etching by Rembrandt are members of the same family. An etching by Rembrandt excels technically and is a masterpiece of art. Nevertheless, the reality it represents is that of an excellent drawing and not that of an excellent editional object.

The exhibited works represent, in each case, a new reality that only lives from the moment the work exists and only makes sense in the way the work is done. They try not to be illustratively representational of an already present reality. Within this framework of ideas many of the exhibited objects are taken out of the artist's context. Not all the artists are concerned with the mass-production problem as a central concept, but their works, nevertheless, illustrate important points in terms of editional thinking, which explains their inclusion in the exhibiton. An attempt has been made to secure statements from each artist in order to allow him to have his personal context of ideas juxtaposed with the inevitable distortion by the exhibition.

Omar Rayo and Ponce de León provide the technical link with traditional printmaking. Omar Rayo, using gauffrage, actually moulds the paper into the copper plate, shaping the paper by hand without using ink—a method widely used by older Japanese printmakers as an ornamental additive. Here, ink becomes an

Hans Haacke

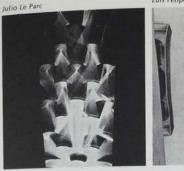
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accidental element in the printmaking process and not the only vehicle to transmit an image. Ponce de León quantitatively multiplies the orthodox techniques of printmaking to their extremes. He uses a specially handmade paper up to one-half inch thick and a powerful hydraulic press to realize his deep intaglio prints. Recently, through the introduction of cutouts, his works have tended to become printed objects in space. In the work of Paolozzi and Tilson a union between creative and industrial printmaking is reached, restoring the balance of printmaking and printer that existed five hundred years ago.

As far as categorical restraints are valid, Trova considers himself a sculptor and works within the context of casting and assemblage, producing editions of six. One of Trova's "homunculi" reveals the existence of millions of them, even if they are not present. These elliptical millions support and increase the strength of his one image. The form has an archetypal quality, a generalized essence, that makes it transcend accident and oneness. Compositionally, Trova provides a diagrammatic layout for readability rather than a traditional design. His method of assembling does not lead to "junk" sculpture but to the interrelation of elements of individual typified alphabets. Presentation of the object and the object become one. The dichotomy of the artwork and frame disappear; the consequent object is finished to the last detail.

Like Trova, Wesselman is not concerned with the mechanics of an automated approach. For the solution of a pictorial problem he uses vacuum-formed plastic prints to explore different color possibilities for the same subject. He employs an industrial technique to acquire quicker and easier variation of original paintings and to manufacture larger quantities in order to lower the cost of production Luis Felipe Noé





and purchase. Wesselman's images integrate absolutely with a mass-production technique.

The helium-filled silver pillows of Warhol illustrate an application of the edition problem to environments. Unfortunately, due to leaks, they lose the helium in about two hours. They are not exhibited, since their purpose is nullified.

The editional approach assumes that the technical process will yield identical end products. Traditionally, these end products have had an individual and isolated life. However, for the purpose of this exhibition, the edition problem not only encompasses the technical fact but must include a creational ingredient. A technical definition of an edition of bricks stops with the manufacturing of the object; it does not include the possibility of interchange or the relationship of the bricks among themselves. These latter conditions, a second plane of interpretation, comprise the "creational" ingredient. (Technically, if we produce an edition of jumping ropes, we expose the potential position of the rope. Whatever the position, we accept it as a member of the edition.) An assembled puzzle is accepted as an editional object-an image that inherently contains possibility for division. A single piece of the puzzle is a sufficient example within this definition. However, a random mountain of puzzle pieces as a product of an edition would not be traditionally acceptable. If we consider the puzzle as an edition question, not just one solution would be correct, but any one of the infinite, accidental possibilities set up by the problem would be valid.

Noé, Le Parc, and Breder take reflection as a problem to be massproduced. Noé destroys visible actuality. He distorts established reality as we observe the infinitely variable situations created by his mirrors. Le Parc and Breder demand that the viewer accept a more

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active role in their work. Le Parc's glasses restructure vision into a new pattern. Breder devises a reflection game for the observer to manipulate, not unlike a chess game.

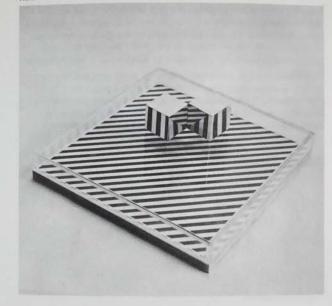
A television set, beginning with its most basic component, is a complex grouping of mass manufactured objects. Nevertheless, the end result, the television set itself, generally, is considered the mass-produced object. Taken further, the television set massproduces an image the moment millions of people look at the screen, unless a video tape intervenes and allows the repetition of the image. In traditional terms the multimillion edition disappears even before the audience stops seeing it. Nam June Paik begins with television serial conditions and adds mechanisms to create his own edition of image generators—color television sets with additives that distort the image potentiality, creating independent counterparts of their own.

In contrast to a television set, a book is viewed as a container of editional elements rather than as an originator of possibilities. Diter Rot has evolved a type of book in which the interchanging of the random positions of the punched pages produces a permutational quantity of diverse images. Bela Julesz constructs computer sets of random dots combined with programmed "noise" to obtain definite patterns. He does not consider his output art but rather a stimulus for scientific experiments. However, his work shows the problem more clearly than other attempts to devise a drawing computer, which utilize the computer only as a reproductive tool.

Hans Haacke erects plexiglass boxes with water, which evaporates and condenses to form random patterns of drops on the walls. Joe Jones, who is presently out of the country and therefore unable to show, has developed a fish tank with photoelectric eyes. As the fish swim past the circuits, transistorized organs are set off and play. Originally, Carl Andre was asked to exhibit his brick works. He refused to lend them because he feels they are unique objects and he did not want their meaning distorted. Instead Andre presents spillings of sand or other matter. A spilling is the product of an editional action that develops more in the time dimension than in space. The public is free to remove the spillings; thus, the destruction of the object becomes a significant factor in its existence.

Liliana Porter fabricates pads of prints to be crossed out or

Hans Breder



crumbled, that is, works that have to be destroyed in relation to the original image in order to be realized. José Guillermo Castillo presents a study of an element that can be assembled in many ways in order to build new objects and images by its own repetition. The interchangeability of an element, which is infinite, increases the possibility of dispensing with it, since no single factor is indispensable in itself. Porter and Castillo are both members of the New York Graphic Workshop, which believes in the production of FANDSOS, that is, Free Assemblable Nonfunctional Disposable Serial Objects. An attempt is made to remove the property value concern of the consumer by including the disposability and destruction of the art object in the original idea. Essentially, the ethical concern of mass-production art is to eliminate the high cost and pompous ritual that separate art from the public.

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Marcel Duchamp was probably the first person to make a similar statement by signing a snow shovel he bought in a hardware store. He enjoyed "... the fact that with each signature the value of the previously signed shovels diminished." Because of previous commitments, Duchamp was unable to show work in this exhibition.

It is hoped that this exhibition will serve as an introduction to a cycle of shows to be organized by the Pratt Center for Contemporary Printmaking. It is an attempt to bring printmaking into a contemporary framework and to stimulate the creative possibilities of mass production as opposed to the creation of unique originals.

BY LUIS CAMNITZER

Acknowledgments

Loan of works: Dwan Gallery, Galería Bonino, Sidney Janis Gallery, Mr. Bela Julesz, Malborough Graphics Gallery, New York Graphic Workshop, New York University Art Collection, Mr. Luis Felipe Noé, Mr. Michael Ponce de León, Mr. Omar Rayo, A. M. Sachs Gallery, Mr. Willoughby Sharp, Howard Wise Gallery.

Photographs:

Hans Haacke Peter Moore (Paik) Lisl Steiner (Noé)

Editing:

Donna Stein

This exhibition was prepared for the Pratt Center for Contemporary Printmaking by Luis Cannitzer, a faculty member of the P.C.C.P. and co-director of the New York Graphic Workshop.

The catalog was sponsored by the Pratt Center for Contemporary Printmaking, the New York Graphic Workshop, and the New York University Art Collection.

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Febrero 6, 1969. El New York Graphic Workshop se reúne para analizar y discutir la experiencia de la exposición en el Museo de Bellas Artes de Caracas. Mises de espectadores han visto la muestra, desde el punto de vista estadístico la exposición ha sido un exito. Sin embargo un museo sigue siendo un espacio concreto desvinculado de la actividad cotidiana. El espectador tiene que declárise a entrar a un contexto especial y alsado de la actividad cotidiana para consumir obras, un contexto no flexible con un sistema de reglas de juego sumamente rígido.

Por otro lado, el "objeto de arte" tradicional tiende a representar una superrealidad, una abstracción ajena y evaluada como más importante que la realidad ambiental. Este objeto se hace inteligible con la avuda del contexto dado por el museo, la galería, la colocción (museo individual) y el libro. Productos aparentamente procesales como el "happening" recién funcionan completamente en el plano descriptivo del contexto-libro y no en el proceso de su propio suceder.

La tarea ideal entonces parece ser el subtrayar y afectar la relación gente-ambiente, usando el objeto como un catalizadora ese efecto, sin importancia en su existencia propia como objeto. El objeto pesar a ser lo que José Guillemano Castillo bautráco como "super-objeto": un resultado que funciona en el contexto cotidiano sin necesidad del marco de referencia tradicional (museo ..., libro) y que afecta ese contexto por su propia y alsoluta presencia. Se revierte el proceso tradicional: el contexto-arte es llevado a la relación objeto-realidad.

El contexto "arte" solamente es válido en base a una realidad compartimentalizada. El objeto de arte tradicional es un síntoma de esa fragmentación y la confirma. El "super-objeto", al bien puede usar esa situación fragmentaria, también funciona fuera de ella sin necesidad de su marco de referencia. Se convierte en un objeto clave para reorganizar la astructura o el contexto total.

Con este panorama aclarado, el N.Y.G.W. decide afinar el enfoque de su producción futura. Más que poner ántasa en la axhibición de tipo tradicional, aunque sin descartarla como uno de los posibles instrumentos de acción, acenturaría la producción de "documentos" que funcionen como super-objetos.

El proyecto para el futuro inmediato será una muestra con el título de "El New York Graphic Workshop en el Banco". Se alquilará una caja de seguridad en el cual se encerrarán bajo llave una serie de proyectos originales. Los proyectos no funcionarán por si mismos sino a traves de la publicación paralela de un documento con material complementario, al cual se le dará máxima circulación."

En la misma reunión se decide invitar a formar parte del grupo a Roberto Plate, de Argentina. El New York Graphic Workshop queda entonces integrado por: Luis Camnitzer, Jose Guillermo Castillo, Roberto Plate y Lillana Porter.

Luis Camnitzer

*La Muestra tuvo lugar en el Manufacturers Hanover Trust, 1 East 57 Street, Nueva York, caja de seguridad № 3001, de mayo 1 a junio 30 de 1969.

Museo Nacional

de Bellas Artes

Santiago de Chile

Junio 20 - Julio 6, 1969

Tapa y contratapa: ambientes en el Museo de Bellas Artes de Caracas, Venezuela, enero de 1959.

No nos interesa crear obras de arte.

Son ellas un aumento al lastre de productos muertos y una participación en una carrera competitiva que termina en si misma.

Aún más fuera de lugar hoy, junio 13 de 1969 en Santiago de Chile, con compañeros media gene-ración más jóvenes corriendo por la calle con pañuelos decorando la resistencia contra los pro-yectiles lacrimógenos.

N. 21, 22 y 15 CS "Federal" Gecco CN 512 CN P.31 CN P.31 De triple acción N.115 CS N.520 CS M25 A-1 y A-2 CN M-7 A-1, A-2 y A-3 CS Modelo 34 y CN 112.

Nos interesa un proceso de alfabetización per-ceptual y cultural donde no quepa un catálogo de proyectiles obscenos. Nos interesa el vivir procesos y el ubicar los pro-

ductos culturales -cuadros o bombas- en su lugar: fósiles remanentes de procesos.

Queremos tratar de crear claves que liberen nue-vamente la facultad de creación como un bien pú-blico y común. Que permitan la revaloración, la nueva percepción de cada acto cotidiano, desde el más minimo y parcial hasta el más total, sin lugar a coromismos el conte a escapismos ni opios.

Y que permitan constantemente la definición de los contextos absolutamente presentes y verda-deros, sia los frenos impuestos por los gozoaos del poder con sus conscripciones y sus cárceles.

En la misma forma que lo quiere, en este momento y aquí, la Reforma Universitaria.

Liliana Porter Luis Camnitzer

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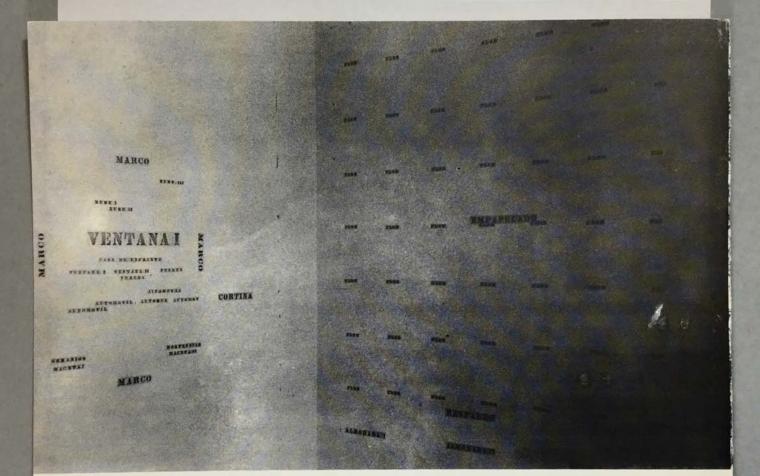
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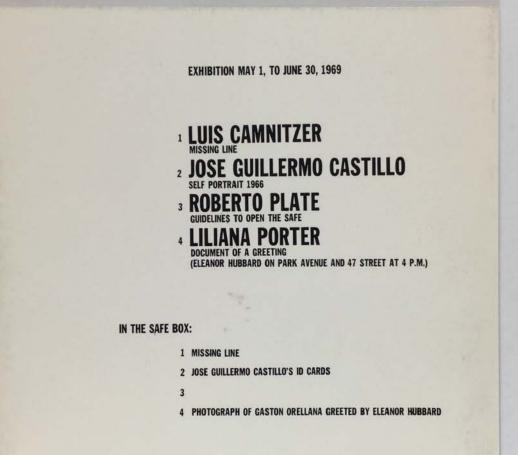
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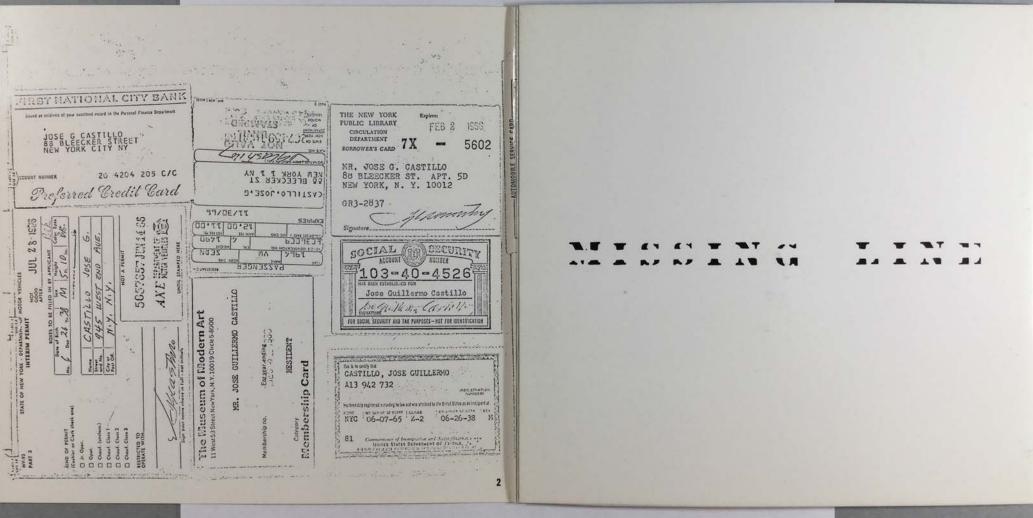


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TEXTO

INSTITUTO NACIONAL DE CULTURA Y BELLAS ARTES . MUSEO DE BELLAS ARTES DE CARACAS . ENERO DE 1959 . CATALOGO Nº 3

LUIS CAMNITZER

NEW YORK

JOSE GUILLERMO CASTILLO

GRAPHIC

LILIANA PORTER

WORKSHOP

El simple hecho de ponerse a escribir sobre Grabado parece una actividad anacrónica. Lo es además, salvo de que en este caso sirve de punto de partido para cantidad de otras cosas. Cualquier forma de encarar el tema pide un comienzo reaccionario. El pensar en términos de "grabado" parece implicar la aceptación de la división de arte en sub-ramas. Y en general, los que aceptan esa división como absoluta, también aceptan la división en artes mayores y _______. Y el Grabado es considerado un arte menor o de segundo orden.

Históricamente el criterio para dividir artes en mayores y menores parece basarse en el monto de aportación de imágenes o de sistemas de percepción. Con este razonamiento es claro que ninguna de las pautas de los grandes estilos o de los ismos (gótico, renacimiento, barroco, cubismo, surrealismo, etc.), fue dada por el Grabado, en cambio sí por la Pinutra, la Fecultar o la Arouitectura.

En este sentido el Grabado siempre fue reproductor de imágenes reveladas en otros medios y por tanto un arte de segundo orden. Durero, Rembrandt, Goya, Picasos, todos considerados grabadores geniales, revelaron su imagen en la pintura para recién después definirla en el grabado. El expresionismo alemán, aunque quizás se concrete con más áxito en el grabado, e

En un principio el grabado de imagen y la industria imprentera estaban al mismo nivel. Incluso, con anterioridad a los tipos móviles, la imagen era más importante que el texto. Hoy, a 500 años de distancia, la industria imprentera es una de las más fuertes en la configuración de poder. Aparte de haber transformado radicalmente todas nuestras relaciones ambientales, en un plano meramente técnico imprime con y sobre cualquier material a velocidades y en cantidades ilímitadas. Entre tanto el grabado de imagen quedó prácticamente estancado después • de la incorporación de la litografía hace poco menos de doscientos años.

El Grabado quedó aislado y encerrado en su propia cocina. Las variaciones se suceden con una lentitud extrema y así el planograf, a pesar de su larguisima existencia, recién ha sido aceptado hace pocas décadas. La impresión de cortes y dobleces, la victoria sobre el projucio de que la impresión tiene que ser con tinta, todavia es considerada revolucionaria y de vanguardia. El empapelado de paredes está pasando de moda, pero el Grabado todavia no ligoá e plantearse el problema de "ambiente". Vivinos bombardeados por lata, cajas, botellas e infinidad de recipientes impresos, pero el Grabado recién ahora se asoma timidamente al problema de la tridimensionalidad y sigue pensando en tórminos de papel, tinta y prensa. Una tarjeta perforada comenzó hace muchos años a garantizar la repetición del diseño de tojídos. Hoy la misma tarjeta coloca satélites en órbita, mientras el grabado sigue limitándose a la enter.

Una máquina es capaz de imprimir, por cargas electrostáticas, una página de libro sobre la cara de una persona, sin tocarla y sin distorsión del texto, mientras el Grabado se procupa por el peligro de rotura del pacel al imprimir.

¿Cómo es posible que un medio de expresión quede tan aislado e intocado por los cambios radicales que pasan a su airededort . Que no solamente no trate de incorporarse al proceso e dinámico que lo rodes, sino que ni siquiera asimile los aportes que sel están mostrando? Una de las posibles razones es el planteo eminentemente técnico que el Grabado supone. El marco de referencia artesanal en el que se mueve permite al grabador pensar en una acumulación cuantitativa de subtécnicas, sin preocuparse por los conceptos esenciales que po drían trascender ese marco de referencia y permitir una revisión cualitativa de todo el proceso. Jost Aman "El Grabador" Xilografia 1568





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EXHIBITION MAY 1, TO JUNE 30, 1969

LUIS CAMNITZER JOSE GUILLERMO CASTILLO ROBERTO PLATE LILIANA PORTER

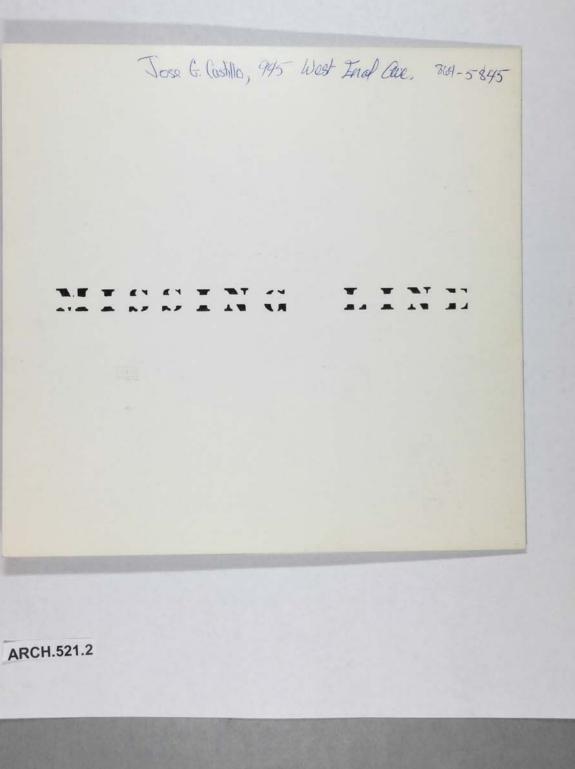
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Center for Inter-American Relations, Inc. 680 Park Avenue New York, New York 10021

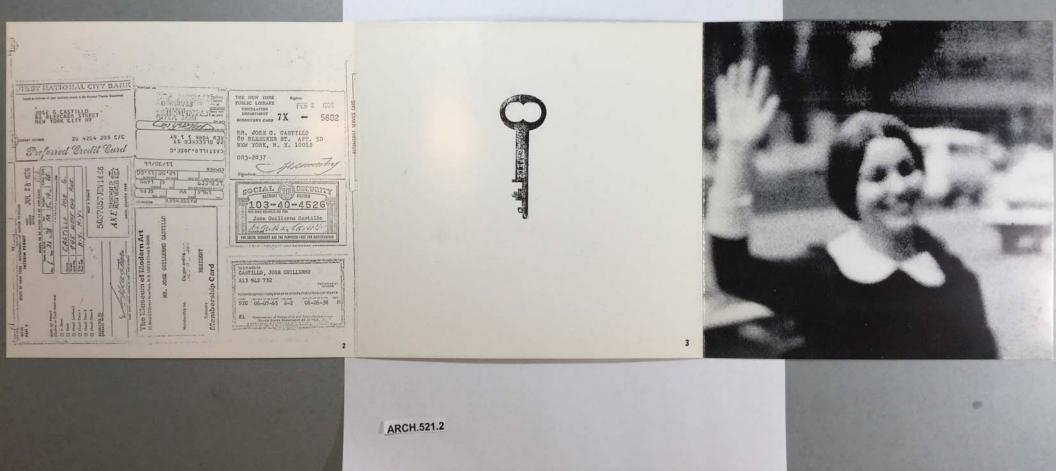
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EXHIBITION MAY 1, TO JUNE 30, 1969

LUIS CAMNITZER MISSING LINE JOSE GUILLERMO CASTILLO SELF PORTRAIT 1966 ROBERTO PLATE GUIDELINES TO OPEN THE SAFE LILIANA PORTER DOCUMENT OF A GREETING (ELEANOR HUBBARD ON PARK AVENUE AND 47 STREET AT 4 P.M.)

IN THE SAFE BOX:

1 MISSING LINE 2 JOSE GUILLERMO CASTILLO'S ID CARDS

3

4 PHOTOGRAPH OF GASTON ORELLANA GREETED BY ELEANOR HUBBARD

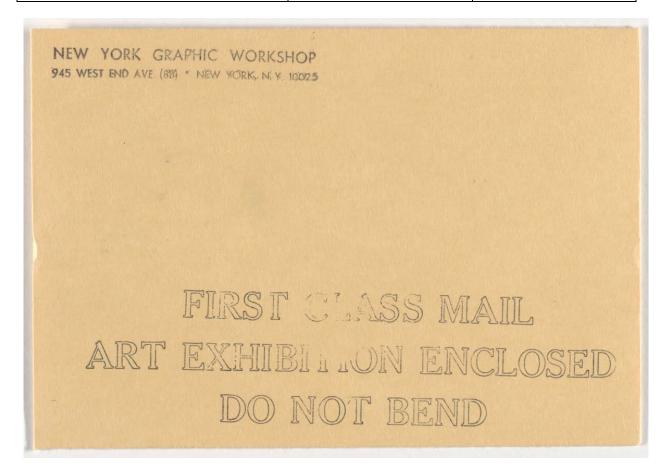


ARCH.521.2

THE FOLLOWING DIGITAL SURROGATES REPRESENT ARCH.521.1 AND ARCH.521.2, WHICH WERE ON LOAN AT THE TIME OF SCANNING. FOR ADDITIONAL INFORMATION ABOUT ARCH.521.1 AND ARCH.521.2, PLEASE VISIT MAID.MOMA.ORG.

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250 METERS OF THICK CHAIN ACCUMULATED IN A CUBE OF HEAVY GLASS, IN ORDER THAT HALF OF THE SPACE IS FILLED.		GHT, WITH OF 10 UARE, THAT A ONE HOUSE- THE ONE	A PERFECT CIR HORIZON.	CULAR	
A STRAIGHT THICK LINE THAT RUNS FROM HERE THROUGH YOU TO THE END OF THE ROOM.	A SURROU SPACE THA EXPANDS II DIRECTION WALK.	t n The You	A ROOM WITH CENTER POINT THE CEILING TOUCHING THE	OF FLOOR.	
THIS IS A MIRROR. YOU ARE A WRITTEN SENTENCE.	FOUR BRIDG 1 KILOMETE FORMING A WITHOUT E POPULATED	GES, R LONG, A SQUARE EXIT, OVER	A TEN STORY I WITH STYROFO FLOWING OUT WINDOWS.	BUILDING	
MAIL EX NEW YO WO	RK				
LUIS (CAM	INITZ	ZER		

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PARA CROMAR, AFILAR Y CORTAR MEDALLAS

ARCH.8964.1



Instituto Torcuato Di Tella Centro de Artes Visuales

Florida 936 Buenos Aires, Argentina Contenido: Exhibición Nº 2 Luis Camnitzer

ARCH.8964.2

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PARA USAR DE ESPEJO Y HACER LA VENIA

ARCH.8963.1

Instituto Torcuato Di Tella Centro de Artes Visuales

Florida 936 Buenos Aires, Argentina Contenido: Exhibición Nº 1 Luis Camnitzer

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PARA PARAR DE CANTO Y APLASTAR, COMO EJERCICIO DE PODER

ARCH.8965.1



Instituto Torcuato Di Tella Centro de Artes Visuales

Florida 936 Buenos Aires, Argentina Contenido: Exhibición Nº 3 Luis Camnitzer

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PARA RECORTAR EN FORMA DE CRUZ GAMADA Y USAR COMO PATRIA DE CONCENTRACION

ARCH.8966.1



Instituto Torcuato Di Tella Centro de Artes Visuales

Florida 936 Buenos Aires, Argentina Contenido: Exhibición Nº 4 Luis Camnitzer

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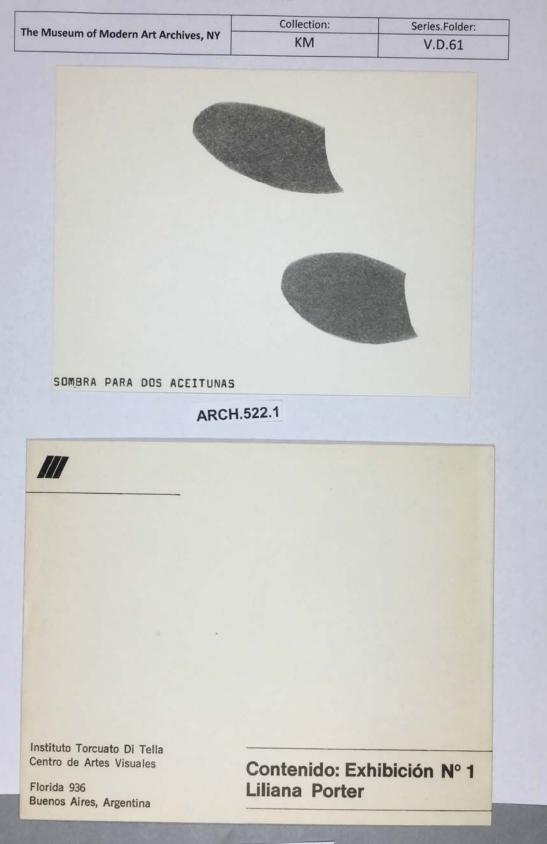
SOMBRA PARA BOLETO DE COLECTIVO

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Instituto Torcuato Di Tella Centro de Artes Visuales

Florida 936 Buenos Aires, Argentina Contenido: Exhibición Nº 2 Liliana Porter

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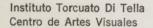


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Florida 936 Buenos Aires, Argentina Contenido: Exhibición Nº 3 Liliana Porter

ARCH.523.2

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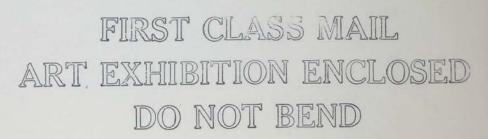
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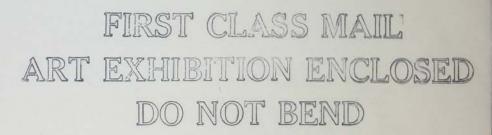
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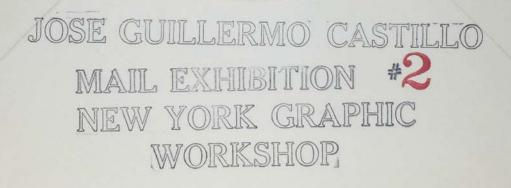
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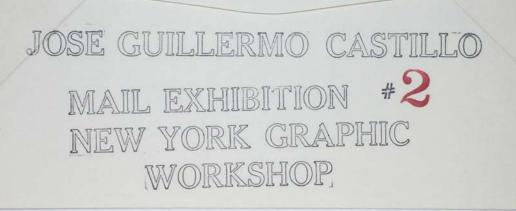
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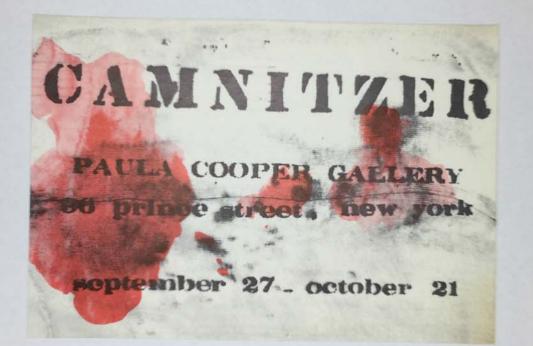
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