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| | Tomkins | IV.C.40 |


By the end of the 60s there were perhaps a hundred galleries in NY dealing in contemporary art, whereas in the fifties there had been no more than ten.

(Art News, Nov. 1976, p36)

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Abstract

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Mr. Messer is wrong on two counts: First, in his confusion of the political stand which an artist's work may assert with a political stand taken by the museum that shows this work; secondly, in his assumption that my pieces advocate any political cause. They do not.

Two of the three works are presentations of large Manhattan real estate holdings(photographs of the facades of the properties and documentary information collected from the public records of the County Clerk's office). The works contain no evaluative comment. One set of holdings are mainly slum-located properties owned by a group of people related by family and business ties. The other system is the extensive real estate interests, largely in commercial properties, held by two partners.

On March 25, I met Mr. Messer's objections of possible libel and

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Abstract

Sotheby Parke Bernet's US sales dropped from $82 million in 1973-1974 to $59 million the following year.

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Abstract Expressionists (Blum) -1978 ←

Soho.- real clincher was 420 West Broadway. First Paula, then Ivan, then six months later Max Hutchinson, then a lot mo e. Reese Palley tried to hire Dick Bellamy, got TK instead, who put on ten good exhibitions and put the gallery out of business -- nobody bought. Now there are 40-odd galleries, twenty-odd restaurants, boutiques, etc. Soho Charcuterie as expensive as Lutece.

on the cover and ignoring Jasper Johns! Now he's come round, of course.

daring, startling, pushed to the limit. These days he does a
and now and then hits the bullseye.

of my work scheduled to open on April 30, 1971, because three major works for the show dealt with specific social situations. In his opinion, such subjects do not belong in museums unless they come in a generalized or symbolic form.

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Abstract Expressionists (Blum) -1978 ←

Bob Rauschenberg

Blum

Irving's contact with him is in the realm of conversation. Bob brings out a kind of madness in Irving that he usually keeps bottled up. He s brilliant at that -- mad himself, he can sense that edge and bring it out. "I come away at four in the morning, hoarse, with no idea what's happened. I love Bob. I think he's one of the most fantastic people around."

on the cover and ignoring Jasper Johns! Now he's come round, of course.

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Abstract Expressionists (Blum) -1978

Annalee Newman sold two paintings this year. One a "Stations of the Cross" to the National Gallery for just under two million, and another to a German museum for nine hundred thousand. That's close to three million in one year. That's how it's going to go now. The best artists of the first generation are going to hold up. And some of the others will find their niche there. People who can't afford a Newman will get a Motherwell. His position is very strong. But nobody is going to buy the second generation, the Grace Hartigans and James Brooks. And all those years, Tom Hess at Art News putting second generation abstract expressionists on the cover and ignoring Jasper Johns! Now he's come round, of course.

1959-1969. [illegible] daring, startling, pushed to the limit. These days he does a lot [illegible] and now and then hits the bullseye.

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Irving Blum - 2/10/78 lunch

The Moment -

Energy level in the sixties, when new discoveries were being made every day. Only three artists today still working at that level, two successfully and one not: Roy Lichtenstein and Ellsworth Kelly, and Frank Stella. Neither Bob nor Jasper's recent work has been worth much, compared to the ten years 1955-1965. Bob's combines of those years were really astonishing - really daring, startling, pushed to the limit. These days he does a lot of work and now and then hits the bullseye.

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From: Hans Haacke

To: All interested parties

Re: Cancellation of Haacke one-man exhibition at Guggenheim Museum

Date: New York, April 3, 1971

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On April 1, 1971, I was informed by Thomas Messer, Director of the Solomon R. Guggenheim Museum, that he had cancelled the exhibition of my work scheduled to open on April 30, 1971, because three major works for the show dealt with specific social situations. In his opinion, such subjects do not belong in museums unless they come in a generalized or symbolic form.

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"muckraking" by substituting fictitious names for the principals and generalizing their addresses.

The third work is a poll of the Guggenheim Museum's visitors, consisting of ten demographic questions(age, sex, education etc.) and ten opinion questions on current socio-political issues ranging from "Do you sympathize with Women's Lib?" to "In your opinion, should the general orientation of the country be more conservative or less conservative?" The answers to the questions are to be tabulated and posted daily as part of the piece. Following standard polling practices, I tried to frame the questions so that they do not assert a political stance, are not inflammatory and do not prejudge the answers. I have conducted polls of the art public previously at the Howard Wise Gallery, at the Museum of Modern Art and the Jewish Museum.

The three pieces in question are examples of the "real-time systems" which have constituted my work for many years. A brief explanatory statement about my work was contained in the announcement for my last New York show at the Howard Wise Gallery in 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."

Since the Guggenheim invitation resulted from that show, Mr. Messer could have had no doubts about the nature of my work. In turn, I had no reason to suspect that any of my work was unacceptable to the Museum. Reference to our social and political environment by many different artists and in many different forms are a frequent feature at exhibitions

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in New York Museums.

It was only during this past January that I learned, for the first time and after working on the show for more than 6 months, that Mr. Messer had any qualms about my work with social systems, and it was not until mid-March, that he told me specifically that the Guggenheim Museum had a strict policy of barring work that referred to the social environment in other than symbolic, indirect or generalized ways.

After accepting the Guggenheim inviation a year ago, I deferred invitations to three other museum shows in Paris, Krefeld and Buenos Aires, so that I could concentrate my energies upon this project.

If I wanted to remain true to my philosphical premises, I could not comply with Mr. Messer's insistent demands to essentially modify or eliminate the three works. Verifiability is a major ingredient of the social, biological and physical systems which I consider as mutually complementary parts of an encompassing whole.

Whatever one's esthetic opinion may be, it would seem to be obvious that the Museum has no right to ban or censor the work of an invited artist just because it may deal with political or social issues. By doing so, Mr. Messer is guilty of censorship and infringes on the artist's right to free expression within the walls of the Guggenheim Museum.

Mr. Messer has taken a stand which puts him completely at variance with the professed attitudes of all of the world's major museums, except for those located in countries under totalitarian domination and must put him in potential conflict with every artist who accepts an invitation to show his work at the Guggenheim Museum.

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**The Solomon R. Guggenheim Museum,** 1071 Fifth Avenue, New York City 10028

March 19, 1971

Mr. Hans Haacke
95 East Houston Street
New York, New York

Dear Hans Haacke:

You asked me to write to you about my misgivings concerning your implementation of the planned Haacke show at the Guggenheim Museum. Let me therefore review the whole matter:

When we began our joint exhibition project, you outlined a threefold investigation and proposed to devote separate exhibits to physical, biological, and social systems. From subsequent detailed outlines, it appeared that the social category would include a real-estate survey pointing through word and picture to alleged social malpractices. You would name, and thereby publicly expose, individuals and companies whom you consider to be at fault. After consultation with the Foundation's president and with advice from our legal counsel, I must inform you that we cannot go along with such an exhibition outline.

From a legal point of view it appears very doubtful that your findings could be so verified as to be unassailable if a libel suit were directed against The Solomon R. Guggenheim Foundation. Verification of your charge would be beyond our capacity while, on the other hand, unchecked acceptance of your allegations could have consequences that we are not prepared to risk.

Considered from the vantage point of the Museum's purpose and function, a muckraking venture under the auspices of The Solomon R. Guggenheim Foundation also raises serious questions. We have held consistently that under our Charter we are pursuing esthetic and educational objectives that are self-sufficient and without ulterior motive. On those grounds, the trustees have established policies that exclude active engagement toward social and political ends. It is well understood, in this connection, that art may have social and political consequences but these, we believe, are furthered by indirection and by the generalized, exemplary force that works of art may exert upon the environment, not, as you propose, by using political means to achieve political ends, no matter how desirable these may appear to be in themselves. We maintain, in other words, that while art cannot be arbitrarily

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confined, our institutional role is limited. Consequently, we function within such limits, leaving to others, areas which we consider outside of our professional competence.

From earlier conversations we had on this subject, it was my understanding that our premise would be acceptable to you and I still hope it is. In itself, the presentation of systems, whether physical, biological, or social, poses no problem and your capacity as an artist to imbue such orders with symbolic significance renders each of them esthetically susceptible and thereby a fit subject matter for a museum. By contrast, the implied charge that you propose to inject would render the same displays inappropriate for presentation in this museum though not necessarily elsewhere since it would hopelessly confuse assumptions under which we now function.

Please let me know as soon as possible what your intentions are. I hope very much that we can proceed with the Haacke show without diluting your creative intentions but also without prejudice to our institutional role.

Yours very sincerely,

Thomas M. Messer
Director

TMM:slh

cc: Mr. Peter Lawson-Johnston, President
The Solomon R. Guggenheim Foundation

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Late 60s Art

"Post-studio art" (Andre) → best use of Minimal aesthetic – the Sublime

Anti-form, Process Art, Art. Povera, Earth art, Conceptual Art...
– beyond abstraction & figuration – taste for the unreliable
Dispersal of energy – international view, with NY loosely the center.

Objects in real space, not dependent on internal relationships but on their rel. to the actual space around them, the viewer's space – "what happens between the spectator and the work and between space and the work" (Miller). End of symbolism.

Sol LeWitt's geometric pieces and wall drawings – lay-order (the same Conceptual art is name)
Carl Andre went "from form to structure to place" (Miller)
Morris' L-shaped beams & their relation to the space around them;
his anti-form felt pieces of 1968-9, their form imposed by gravity
Serra's "prop pieces; several tons of lead in precarious balance (death of a workman in Minneapolis?) – see Serra quote in Idea Art,
Nauman's word games in film & videotape; his "Performance Corridors" p. 86
– all engaged in games of perception.

Fundamental redefinition: Art tending toward higher degree of theoretical complexity and more direct contact with viewer. Analysis & research makes artist akin to scientist. Outside the art-system (not really)
Earth art requires no special knowledge to appreciate it – criticism doesn't apply. It deals with real space on a new scale

Conceptual Art – see Kossuth essay in "Idea Art"

Rosenberg: advertisements for showman-artist
Douglas Huebler statement
Kossuth on nature/function of art: "a work of art is a kind of proposition presented within the context of art as a comment on art."
→ How can art compete with cinema, TV, Vegas, jet travel etc – p. 88
"Pollock and Judd are, I feel, the beginning and end of American dominance in art..." (Kossuth)

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Documenta 5 (1972) [Rosenberg in Vogue, Sept. 9, 1972

Huge banner over portico of Fridericianum Museum announced "Art Is Superfluous" ("Kunst Ist überflüssig")

disintegrated into "perception"
but the capacity of art forms
modes from earlier ones

withdraws from exhib. because he
my work used & illustrate
principles."

or physical matter, its
either statements about
statements about art."

In the 60's and the start of the 70's, more than 100 art centers were built in the U.S.

(NYT, 1/12/77, D.C18)

is being made of these adaptations. In our century, the Mona Lisa has reached a huge public; it has been reproduced in art books and for framing, has been

escapable fixtures of
as Michelangelo's
*Thinker*, Van Gogh's
pends on a factor that was not present

*...berg, writer and critic for the* New ...orker *magazine, at a Conference of the Lilly Program for Faculty Renewal, Stanford University.*

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Documenta 5 (1972) [Rosenberg in Arts, Sept. 9, 1972

Huge banner over portico of Fridericianum Museum announced "Art Is Superfluous" ("Kunst ist überflüssig")

Notion of creation has disintegrated into "perception" and "information;" "but the capacity of art forms to devise new aesthetic modes from earlier ones has petered out."

Robt. Morris reportedly withdrew from exhib. because he did not "wish to have my work used to illustrate misguided sociological principles."

"Whatever their visual or physical matter, its exhibits are ultimately either statements about art or art about statements about art."

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In the supermarket society a reproduction of the Mona Lisa has more in common with Aunt Jemima than with any painting. Art has been swallowed up in a sea of image-making without boundaries

# The Mona Lisa without a mustache: Art in the media age

by Harold Rosenberg




*Rasée L.H.O.O.Q.* 1965, Duchamp's triple entendre: The Mona Lisa, with a mustache *(L.H.O.O.Q.)* and mustache "erased" (shaved).

Of the images that have descended into popular culture (or ascended, if you prefer) from what used to be called the fine arts, the most celebrated is, without doubt, the *Mona Lisa* of Leonardo. It has been "popularized" by reappearing in different forms for almost 500 years—I have been told that a study is being made of these adaptations. In our century, the Mona Lisa has reached a huge public; it has been reproduced in art books and for framing, has been made into illustrations for record albums and jackets of novels, and has been printed in Sunday magazine sections, in movie ads, on crockery, on sweat shirts. I have even seen a Mona Lisa belt buckle in color.

The popularity of these formerly esoteric images (one could include such inescapable fixtures of the Western mind as Michelangelo's *Moses*, Rodin's *Thinker*, Van Gogh's *Sunflowers*) depends on a factor that was not present when the earliest of them was created—the factor of reproduction through mechanical copying. Art images could not have attained their present degree of popularity if they were still part of a painting or sculpture confined to a single location. Each year great crowds

*This article is based on a talk given by Harold Rosenberg, writer and critic for the* New Yorker *magazine, at a Conference of the Lilly Program for Faculty Renewal, Stanford University.*

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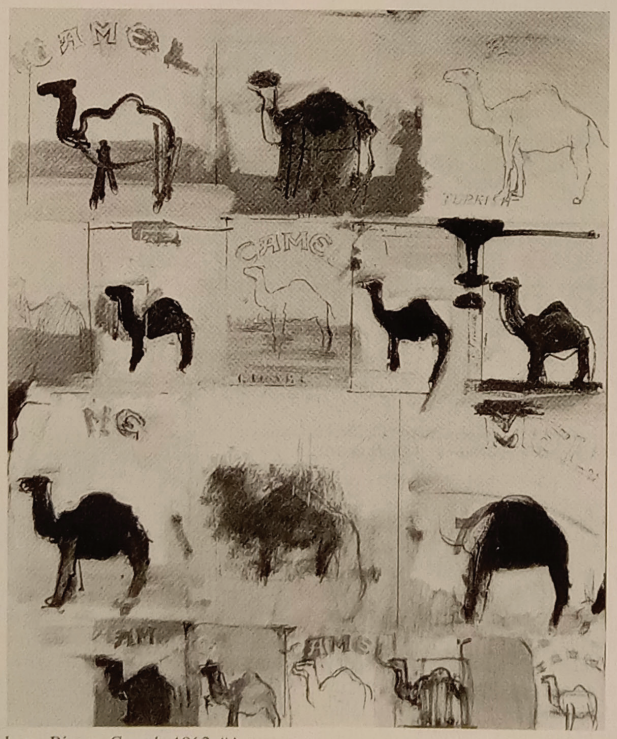



visit the Louvre and pause for La Giaconda to smile at them; but large as they are, these crowds are but a minute fraction of the vast masses of humanity who have never been to Paris but to whom Mona Lisa's face is familiar.

Reproduction is a kind of dismemberment. It splits the image from the physical reality of the original and allows it to manifest itself in a thousand places at once. The work undergoes an attack of schizophrenia—it is itself, but it is also those countless emanations that resemble it but bring forth alien effects upon the spectator. Reproductions carry the ghost of the work into realms where art itself rarely enters, for example, the supermarket. A reproduction of the Mona Lisa has more in common with Aunt Jemima than it has with any painting, good or bad.

As the technology of reproduction is perfected, the distinction between original and copy is progressively reduced. All art, past and present, thus becomes available for utilization in entertainment, education (propaganda) and the marketplace, and is drawn irresistibly into the media system. The concept "system" must be stressed, since in the media works are brought into conformity with the total mechanism of production and distribution—in contrast to the individual peculiarities that are typical of the creation and dissemination of art. Media characteristics now dominant in the visual arts include:

*Globalism:* The same styles in art are current everywhere—except in totalitarian countries, where they are prevented from becoming popular through measures taken by the police. Artists give the impression of being employees of the same multinational corporations. It is no more possible to restrict a mode in art—say, minimalism or photorealism—to its place of origin than to restrict the taste for Coca Cola. Indeed, the "place" of origin often can no longer be determined. A new look (or "image", in the broader sense) is picked up in many cultural centers at the same instant, and is shot back and forth from continent to continent as an item of the total cultural communications package—which includes, in addition to art, such esthetic commodities as human interest stories about political, scientific and entertainment personages and new fashions in clothing, food and resorts.




Larry Rivers, *Camels*, 1962. "As art descends into incorporation by the media, popular imagery ascends into art."

*Mass output and sales:* Situated in the global system, art is compelled to meet global requirements of quantity. To qualify for representation by major art galleries with branches in several countries, an artist must be capable of supplying an expanding market. The turn to printmaking in the last few years by such artists as Johns, Rauschenberg, Lichtenstein, Warhol and Lindner, who have penetrated the world art market, is a reflex to a new sales potential that strives to attain the magnitude of the media.

*Programmed response:* In the media world popularity is attained in gradations that reach their peak in stardom. In art, glorification of individual artists in a degree equivalent to stardom has been prevalent since the Renaissance; it is only recently, however, that eminence in art has been measured as it is in Hollywood or on Madison Avenue, by the responses of crowds rather than by critical approval. Andy Warhol signaled the change in the '60s when he observed that everyone ought to be famous for 15 minutes, a concept in which accomplishment plays no part. Warhol's democratic distribution of fame matches—in caricature, of course—the rapid turnover of "greats" in the media. The resulting demand for new "masters" brings the promotion and marketing techniques of the media into operation. Artists become famous overnight through exhibition "sell-outs," before a single critical word has been uttered, or even on the sole basis of having been signed up by a successful dealer.

Art and popular culture thus overlap both in their mode of production and in their method of reaching and affecting the public. Marshal McLuhan's insight was to recognize that today the arts *are* media. The work of art in its public existence, as distinguished from what it may convey to individuals, can be nothing else than an apparatus for communicating information of a specialized sort, and in this function there is no difference between an original work and a reproduction of it.

The most recent international exhibition at Kassel, Germany, entitled Documenta 5, described itself as presenting "Today's Imagery." Under this rubric, the notion of "art" was dissolved and Documenta 5 was able to include anything available to the eye, from minimal paintings to railway-station ads for soft drinks, from pornographic films to religious objects for the illiterate, from

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Happenings to creations made and exhibited in a lunatic asylum, from flickering videotape outlines to simulated caves.

Art in its old form—an objective classification of objects—has come to an end, swallowed up in a sea of image-making without boundaries. The most precise way of distinguishing art from other forms of image-making media is to describe it as an art-historical medium, that is, as a mode of communication for persons familiar with and responsive to images of the past. Duchamp's Mona Lisa with a mustache and goatee is a model work of art in this context since it exists in relation to, and in visual dialogue with, the Mona Lisa of Leonardo. It encompasses both the Mona Lisa of popular culture in its manifold reproductions and the Mona Lisa of the past transformed into a comment on the present.

The relation between Mona Lisa with a mustache and Leonardo's original image attests to the fact that the adulteration of art by the media cannot be arrested. Leonardo's painting had been reduced to a cliché of the advertising industry until Duchamp defaced it, like an urchin applying his talent to a billboard on a station platform. As a Dada masterpiece, Mona Lisa with mustache transcended the decline of Mona without and restored La Giaconda to high art. Both Mona Lisas thus entered into art history and are prominent in art books and surveys.

In contemporary civilization, all images, those of art and popular media alike, are in a constant state of qualitative (that is, meaning-conveying) transformation. As art descends into incorporation by the media, popular imagery ascends into art. A painting conceived as an absolute statement of belief or view of reality, for example by Mondrian, is converted into a design for fabrics or floor covering. In return, the design decorating a soup label is elevated into art by ingenious timing within changing forms and moods.

The borrowing by art of images from popular sources has a respected history, particularly in avant-garde art. Malevich included shop signs in his earlier compositions, Stuart Davis played with the design of Lucky Strike packages, and T.S. Eliot quoted lines about Mrs. Porter and her daughter. These appropriations, however, underlined the esthetic difference between the material appropriated and the forms into which they were introduced. What is at issue today is not adaptation but the disappearance of the very notion of high and low, of any distinction between images that represent culture and images of popular culture.



Name June Paik, video performance with Charlotte Moorman, 1971. "In the last analysis, the prime product of this transforming activity is the artist himself . . . it is his (or her) unique mode of life which persists in the history of the times."

To speak of "popular" culture implies that there is a culture that is not popular and that despite this deficiency or advantage, it is a viable social and spiritual reality. I suggest that no such culture exists any longer, that all images are mingled together in one indefinable agglomeration, and that for us, who live in this time, there are only one-person cultures, which each of us pieces together as best we can.

If I objected to Documenta 5, it was not because it substituted the concept of "today's imagery" for the concept of "today's art." It was simply that I did not approve the images which the directors of the exhibition chose to present. They gave me their culture and my culture rejected it. We became the equivalent of two hostile, or at least unfriendly, tribes. And I believe that each person is a separate cultural conglomerate in the same sense as Documenta 5 and Harold Rosenberg.

In this age of reproductions, interpretation takes precedence over direct response. The nature of the image itself—for example, its complexity, awesomeness, evocativeness—becomes less and less important. It was, of course, Freud who provided the suggestion that the banalities of everyday life conceal countless layers of metaphors which, if their possible connections were traced, would reveal depths of meaning exceeding those of the supreme creations of art. Thenceforth, the meaning of an image was limited only by the ingenuity of its interpreter.

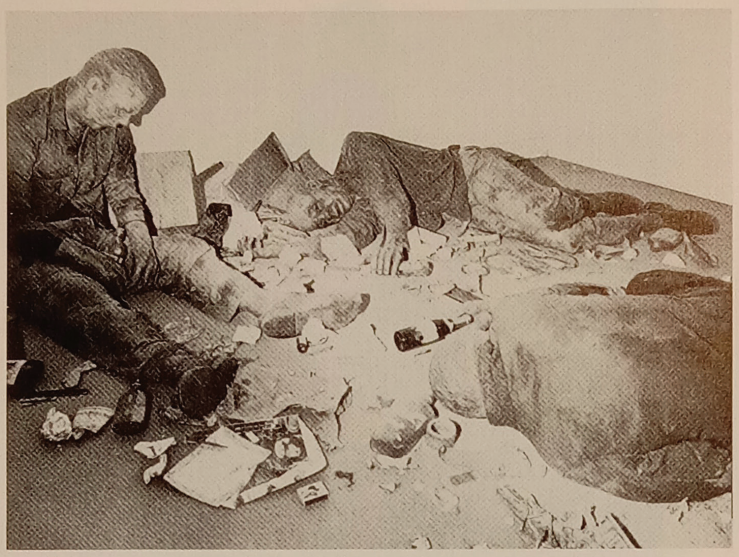
In inscribing his mustache on the Mona Lisa, Duchamp asserted that instead of interpreting an image the artist prefers to do something to it. Perhaps changing the image is the artist's way of disrupting the talk about it by people who are not artists.

If for the psychiatrist, the sociologist, the cultural anthropologist or the literary analyst, an image's interest lies in its potential for interpretation, for the artist the major interest is in the possibilities of renewal. Art that consists in remaking art is a central theme of our time. The sources of inspiration, however, can be the art of the museum, or

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Duane Hanson's *Bowery Derelicts* in Documenta 5. "What is at issue today is the disappearance of the very notion of high and low, of any distinction between images that represent culture and images of popular culture."

its echo, the art of the streets—either Manet's revision of Correggio and Rauschenberg's *Erased de Kooning Drawing* or the Pop artist's adaptations of comic strips and Coca Cola bottles. In a culture that has dissolved distinctions between high and low, one's point of departure and even destination count for less than the transforming activity. In the last analysis, the prime product of this activity, as in the instance of Duchamp, is the artist himself. *He* is the ultimate image that the images he has created bring before the public; it is his (or her) unique mode of life which subsists in the history of the times.

But the artist's image, whatever the artist's attitude towards art, thought or politics, is a popular-culture image. The "artist as public personage" is transmitted through the media as a communication package in the "human interest" category, and is amalgamated with celebrities from—to use a favorite media phrase—"all walks of life": Nixon, Sukharov, Gloria Steinem, Bob Hope.

In the Mona Lisa with a mustache, created more than half a century ago, previously separate currents—high culture and art for the people—converge into a single stream. But this unity, in which the old division between high and popular culture is still reflected, gives rise to a web of paradoxes. The desecrated masterpiece, actually a reproduction which is original only in the changes penciled on it by the artist, enters the museum as a response of the modernist esthetic consciousness to one of the grandest achievements of the past. But the museum itself in this phase of its development is, increasingly, a mechanism of mass communication—a popular medium like the weekly magazine, the adult-education course or the one-volume survey of world art. Formerly the quiet depository of the treasured monuments of human history, that is, of the unchanging, the museum has emerged since the war as an educational institution, a distribution center and a public relations bureau for art and artists. What is left of its orientation towards the past exists under the spell of ideologies regarding the future. The primary interest of the museum is directed toward trends that show promise of capturing the interest of the public, thus serving the function of audience building. If no such trends are apparent in art, the museum endeavors to create them. The museum has become the competitor of arts in the popular-culture competition for the box office.

Mona Lisa with a mustache effects the transition from the old static museum dedicated to conservation to the new active museum whose aim is making culture. The museum today is one of the organs by which all places and times are turned into aspects of the here and now. Pre-Columbian ceramics are contemporary with Romanesque tomb paintings in being made accessible to the media-trained masses. The *Mona Lisa* of the Louvre belongs to "our art heritage," while the Mona Lisa of the mustache is an outstanding contribution of 20th-century avantgardism, which is equally past and contemporary.

At the center of the paradoxes inherent in a two-level culture reduced to one, Mona Lisa with a mustache sparkles with meanings that contradict one another. With its obscene title, *L.H.O.O.Q.*, it is an irreverent comment on a revered icon of Western culture. As such, it represents the anti-art aspect of Dada and Surrealism, with their tradition of attacking eminent personages, from Dante (called the "comedy writer") and Goethe to Anatole France.

But while the Duchamp tour de force is an attack on "art," it has the opposite effect—*creating* a work of art out of a worthless mechanical reproduction. It subjects a media product to an act that reflects the situation of art in our time. Duchamp's act attacks technological civilization for its leveling effects on man's endeavors, past and present. Technology makes Leonardo's masterpiece available to all, but in doing so it habituates individuals to substitutes, barring them from genuine experience. What is called cultural education is actually an indoctrination in responding to information in which the actual products of artists play little or no part. Even the most trivial intervention of an artist's hand—such as the scrawl of a mustache—is sufficient to call attention to the essentially manual nature of art. Once individuality has been totally eliminated, as it is in mass reproductions, the character of the image no longer matters. The mustache on the Mona Lisa emphasizes the distance between the commodity provided by the printing press and the conception of the artist; in drawing it, Duchamp expressed his solidarity with Leonardo against the estrangement of his painting by the factory.

The meaning given to images today depends on the professional and personal leanings of those who interpret them. It is the ghosts of art that become popular through reproductions. To return to reality we need constantly to be confronted with original creations. Ironically, after five decades of fame, Mona Lisa with a mustache has been overwhelmed, like its predecessor, by its reproductions—last year, a French artist felt induced to pay homage to Duchamp by painting a *Mona Lisa Without a Mustache*, following the example of Duchamp's own *L.H.O.O.Q. rasée* of 1965. ■

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See over, Ron Davis



ists get very upset about galleries and dealers—others live with the good and the bad. I think *that* way—there are things that are brilliant, marvelous, admirable, and things that are shitty. I manage to live with both.

"Examining deposits and withdrawals, yes, art is a big business, of course it is. And certain careers in art are based on the investments made at different points into that career—it's like real estate."

What about social themes in contemporary art, which entered Rivers' own work quite visibly in the '70s? "I do use those themes, in a kind of funny way. I don't think I'm very political—I've never held up a sign. Women's painting—well, the first woman in the top ten, going down from Jasper Johns, Rauschenberg, you know, is Helen Frankenthaler. The quality of her work hasn't been improved by the women's movement, but her work seems to be *seen* more. And I do think that it's become a viable subject matter—the whole thing about women is in the air. It's as *there* as a still life."

Carl Andre spearheaded the development of conceptual art in the mid-'60s, a movement more concerned with the cultural, historical and philosophical bases of the visual arts in modern times than in their plastic properties. He chose to respond to questions in typical conceptualist form: a series of postcards of his own work, with printed information on the back. "1: ART IS NOT A LINGUISTIC PHENOMENON BUT ALL ART MOVEMENTS ARE LINGUISTIC PHENOMENA. THE LATEST ART MOVEMENT IS AN ATTEMPT TO DRIVE OUT ALL ART & REPLACE IT WITH LANGUAGE. IN A SOCIETY APPROACHING TOTAL SENSORY ALIENATION ALL ART IS AVANT GARDE & NO ART IS TRULY PART OF THE CULTURE. 2: THE ECONOMIC REWARDS OF ART ARE DISTRIBUTED IN THE MANNER OF A LOTTERY—THERE ARE MANY PARTICIPANTS BUT ONLY A FEW WIN PRIZES & THESE ARE NEVER MORE DESERVING THAN THE WINNERS OF ANY OTHER GAMES OF CHANCE—THE ARTIST'S HOPE OF WINNING DIMS AS THE HOUSE PERCENTAGE RISES WITH EACH PASSING SEASON & TEACHING EXCEPT FOR A RARELY GIFTED FEW IS SLOW DEATH TO ART. 3: BECAUSE EVERY WORK OF ART IS A DEAD & INSENSATE THING ENDOWED WITH PSYCHIC POWER BY HUMAN CHOICE & ACTION & RESPONSE ALL WORKS OF ART ARE FETISHES— THE STRONGEST FETISHES ARE THOSE THAT TOUCH THE PSYCHES OF THE TRIBE MOST DEEPLY & PERSISTENTLY— IF ART WERE LINGUISTIC WE WOULD DREAM IN LETTERS & NUMBERS— IF ART WERE LINGUISTIC IT COULD NOT TOUCH THE DEEP STRUCTURE OF THE UNNAMEABLE—10 Mar 76"

Jane Freilicher has been working in New York and the Hamptons on Long Island since the '50s, and her fluent, painterly landscapes and still lifes have earned her a reputation as a painter's painter. "I don't keep up with trends or what's hot—you could spend your life doing it. I go to galleries when it's someone I like or that someone has recommended. I've gotten over the feeling that you've got to keep up.

"Women's art? People have always had sensibility, before the women's movement and after it, and some male sensibility is very female, and some female is very male. Of course, the women's movement has given some very good women artists the opportunity to be shown, because it put pressure on galleries and museums. That's an advantage. But there are never very many good artists, male or female, so a lot of rotten ones have gotten to show.

"More money has entered the American scene, and art has become a hot property. On the other hand, today it isn't like it was a few years ago, when it was insane—everyone was buying everything. I think the recession has dampened that a little, and it seems to me a lot of private collectors aren't collecting as much as they did."

About the dispersion of styles: "Everything is so fragmented, it seems like there's nothing to go against. If you lean on anything, it'll collapse. Everything seems rather fragmented."

How did Freilicher feel about the realist revival in relation to any increased exposure it might have given her paintings? "If one wants to think of painting as painting, it's an unhappy circumstance, in a way, to feel that



*"For me what is important is not feminist attitudes but Feminism. I would like to see Feminism used as artistic terminology . . .*

*. . . Women artists are encouraged to have a bisexual attitude towards their art. One should not deny that a female sensibility also exists."*
—HANNAH WILKE

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he can't afford to cast them in metal—would welcome commercial success. "For me, art is a business loss—it's something I do because I like it. I like to think of myself as working outside of the mainstream. But I hope I can make it, for the sake of my art. Otherwise, it's going to fall apart."

Does Shostak, from his vantage point as a young contemporary artist, see any one style predominating, or developing? "I think there are seeds of a new movement—I don't think it's been crystallized by critics yet. I think generally the '60s were a very industrial time—most of the new art, in very general terms, doesn't look machine-made. It has more to do with nature, or natural materials or the idiosyncracies of the individual artist."

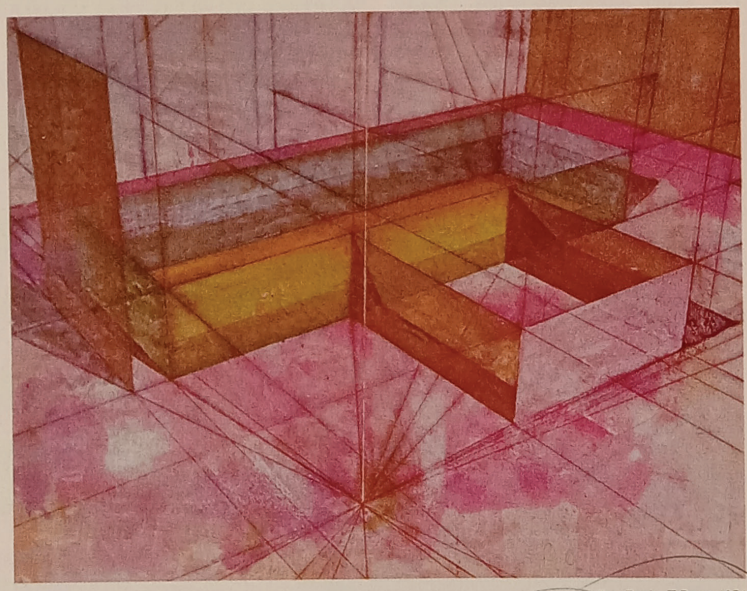
Louise Bourgeois, a sculptor whose reputation stems from the quietistic beauty of her clusters of tubular polished marble forms rising out of unformed slabs of rock, also feels herself to be out of the mainstream of contemporary art, "very much a lone wolf. I'm working all the time. I believe that if an artist works in his own style long enough, he is likely to become very successful. I'm not influenced by the style that predominates, the current mode, and I don't think I will ever be.

"I have been on a number of art-awards juries, and have noticed that there is a kind of syndrome of grant-getting that has horrified me. After thinking a long time about it, I think I have discovered part of the mechanism operating. If an artist gets an award, the conformism of the jury is such that the name will repeat itself and the jury will vote for the artist because he or she got an award somewhere else. It's a snowball effect. Certain artists do not dare to apply."

Bourgeois, a woman artist long before the concept became popular, thinks that "women's art was important when it wasn't an issue, but isn't important now. And the same is true of the erotic—it *was* important when it was unconscious. I'm really speaking of my own work"—Bourgeois' sculptures could be said to have phallic undertones—"as soon as somebody said, this is erotic, I dropped the thing on the spot, because it then entered consciousness, and the spontaneity was gone."

Along with being a painter famed for his painterly expressionist adaptations of such American historical subjects as *Washington Crossing the Delaware*, Larry Rivers is something of a local, and national, celebrity, having been a prime mover in the burgeoning New York art scene of painters and poets in the '50s, and frequently appearing on radio and television talk shows. Did he find any style predominant today? "I don't think anybody in their right mind thinks that there's any trend of any sort. Years ago, one thing superceded something else—Action Painting, then a terrific interest in Pop, and the media picked it up. Then one was juxtaposed against the other, and it got kind of boring, and something new came along. Well, I think over the past six or seven years, it got out of hand. You couldn't possibly keep up with the variations! It doesn't seem avant-garde any more—exploring new territory—no one today mentions the avant-garde as an attribute of a work. It's a pluralistic situation now, with practitioners within each genre that are good, and can attract attention, and others that aren't that good—it's going all over the place."

About the New York gallery structure: "How much does an artist need the whole gallery thing? Well, yes, you need it, because you have to continue to live and sell your work, but throughout my life, a lot of sales have come through me, or people I knew. The whole situation—the importance of galleries and museums—is always on my mind, but I never seem to come to any straight conclusions. There are things that are wrong with my gallery, and there are things that are good about it. Some art-



Ron Davis, *T Beam*, 1974



Peter Moore

*"The art world exists only in the studio. Artists make art, everything else is irrelevant, and that's the way it always will be."*
—RON DAVIS

*"I'm not influenced by the style that predominates, the current mode, and I don't think I ever will be."*
—LOUISE BOURGEOIS

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HOWARD WISE GALLERY 50 WEST 57TH STREET NEW YORK NY 10019 — 265-0465

December 16, 1970

To the friends of the Gallery:

It is with mixed emotions that I inform you that the current show, "Three Sounds" by Howard Jones, which closes December 19, will be the last exhibition at my Gallery.

It may seem paradoxical to you that at the height of the Gallery's success I am withdrawing from the exhibition scene.

The most important considerations which have impelled me to make this decision are that many artists, among them some of the most adventuresome, are focusing their energies on works of such scope that these can only be hinted at in the Gallery, and cannot be shown or realized here. These artists are going out of the Gallery into the environment, the sky, the ocean, even into outer space. Others are seeking imaginative ways of utilizing modern technology to humanize people instead of for commercial or destructive purposes, which de-humanize us all.

Furthermore, as modern technology becomes more sophisticated, artists who use its products as their medium are producing works of increasing complexity, with result that it becomes increasingly demanding of the Gallery's resources to mount exhibitions of those who are exploring in depth the potentials of scientific developments.

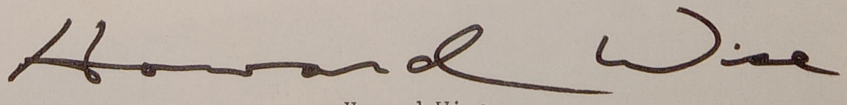
Although many of these visionary projects are "impractical" and are not readily realizable at this time, they nevertheless are of great importance, for they may stimulate the imagination of those who control our destinies, and suggest what might be done if only they were able to apply their intelligence to making this a better world for people to live in.

I hope to contribute to the realization of some of these projects, particularly to those which are susceptible of diffusion over television.

Most important of all, I feel that I must try to put to maximum social use whatever I possess in the way of training, ability and experience (and I have gained much in the eleven years I have operated my Gallery here).

I cannot stand idly by when the existence of our society and ourselves as individuals is so darkly threatened. I sense and feel deeply the problems that menace us, but this does not mean that I am a pessimist. On the contrary, I believe that these problems are soluble, if only we will use our heads and our hearts with determination and apply our vital energies towards their resolution. After all, our brains have gotten us into this mess, and our brains can get us out of it, if only we use them. I intend to do whatever I can to this end.

I wish to express my deep gratitude to all those who, by their interest and support, have contributed to the success of the Gallery.



Howard Wise

P.S. After January 15, my address will be 2 West 13 Street, New York, N.Y. 10011

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**FOR IMMEDIATE RELEASE:**

**STEPHEN VARBLE,** in his extraordinary pink loft at 176 Franklin Street (near the financial district in lower Manhattan) will present an exhibition of his internationally famous garbage costumes from April 10 to April 30, one to six p.m. daily.

This exceptional artist, who has drawn the attention of virtually every contemporary serious creative mind, critic, and collector, is in the true sense of the word not only a performance artist of incredible stature but a conceptual genius, as well. All his highly inventive and original costume works will be displayed on mannequins of his own design and after his own body in action. His exhibition will therefore, be a total textural, spacial, and theatrical experience.

Here is what Charles James, renowned couturier, has said of Stephen Varble: "He is foremost among a special type of artist -- as far as I know, unique in combining the driven inspiration of an artist with the disciplines of an artisan. To perceive a Varble monster in its truest beauty one must first glance briefly and turn away for all true works of art both inspire and terrify the inner mind. His example shouts art to all engaged in the exploration of design. Indeed, each design that he has shown me can be said to constitute, to different degrees, an art form."

Other opinions go like this: "He's the only real dream figure of the present epoch with paradisiacal imagination!" James Purdy, considered by many to be America's greatest living writer.

"Practically sublime." Andy Warhol, Pop artist.

"He's the world's most powerful witch doctor without knowing it." Hubert Fichte, author of the only accepted scholarly encyclopedia on voodoo.

From his own point of view, Mr. Varble claims to be, "The best private theater available for the rich." He also sees himself, "steered by sweet gravity and a chauffeur driven Rolls Royce."

**FOR FURTHER INFORMATION 966-3637.**

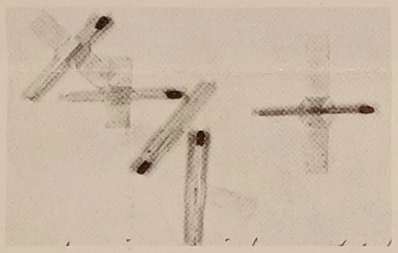


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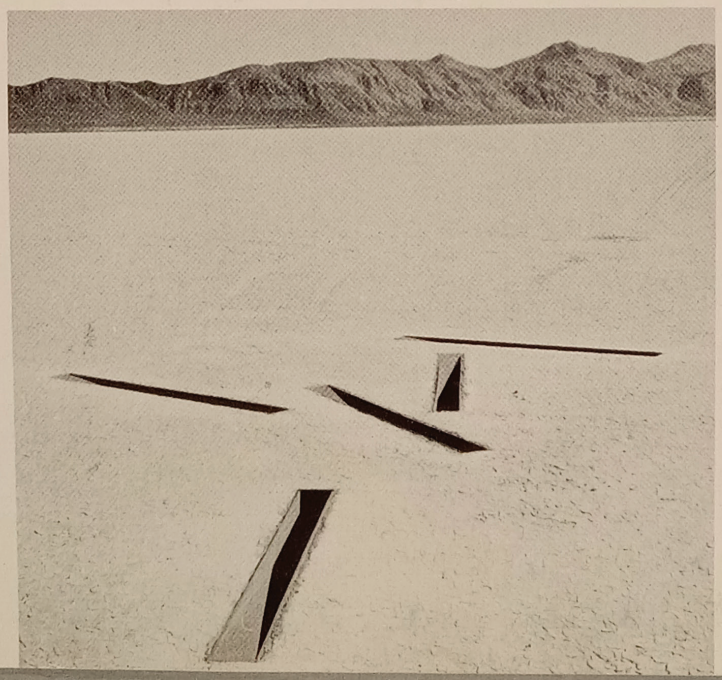
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# THE ART OF MICHAEL HEIZER



*The matchsticks were employed as a dispersing device. They were dropped from two feet above a sheet of paper and taped down. The photograph of this dispersal became the drawing for* Dissipate. *(Matches are always applied to disintegrative tasks; the original drop-drawing could catch fire at any time.)*

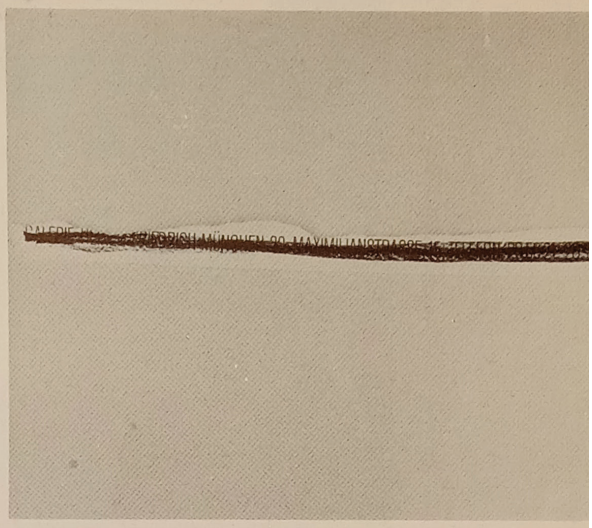


*Dissipate.* #8 of Nine Nevada Depressions, Black Rock Desert, Nevada, 45 x 50′ area; each liner 144 x 12 x 0 x 12″, August, 1968. *There is no longer any photo that even loosely describes this work. These photos are taken 365 days apart. Next year the third and possibly final photo will be taken. It will probably only be the landscape. Climate has extended the process; it is being photographed throughout its disintegration. As the physical deteriorates, the abstract proliferates, exchanging points of view.*

**Michael Heizer was born in Berkeley, California in 1944. He attended the San Francisco Art Institute from 1963 to 1964. In 1967 he commenced to work in the modes shown on these pages. The caption notes are by the artist.**

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*Line drawing,* crayon on printed material, 35 x 2½". (The drawing was the only object exhibited in the Heiner Friedrich Gallery, Munich, during the 1969 exhibition. An announcement "cancelling" the indoor gallery exhibition and simultaneously announcing the *Munich Depression* was circulated.) *Any form of language fails as inadequate imagery. It is at best hieroglyphic and provincial; reading is not seeing.*

*Munich Depression,* 1000 ton displacement, 100' diameter, 15' deep, Munich, April, 1969. *On a clear day the Alps could be seen 60 miles distant, behind the depression. To the right, a housing development was rapidly encroaching. Within two months the work was surrounded by high rise apartments. The pervasive dominance of architecture extended all the way into the field. In the end, the architects requisitioned the land, filled the depression and erected a tangible, utilitarian object in its place. My proposition to the architects for the permanent placement of a work within this setting included the stipulation that enough land surround it so that the shadows of the buildings could never touch it.*



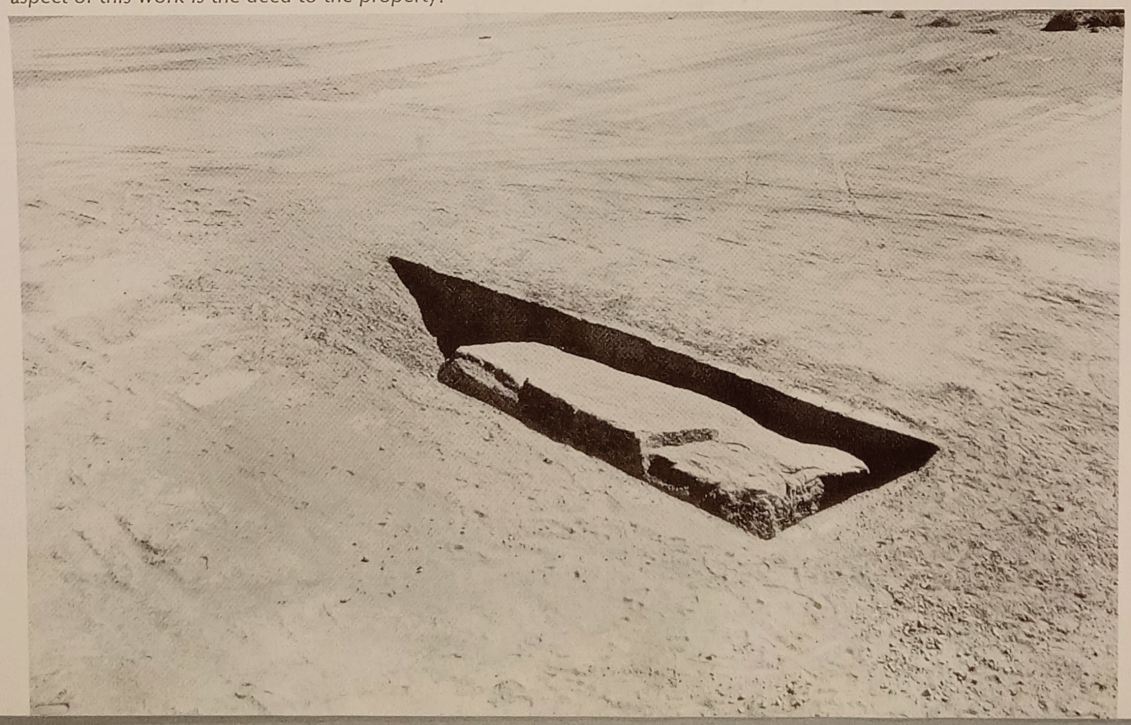
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#2/3. 52-ton granite mass in cement depression, Silver Springs, Nevada, 18 x 15 x 11 x 4′ mass, 51 x 16 x 9½′ depression, August, 1969. *The transports were unloaded on the dry lake at night. We worked by headlight. The 52-ton mass was laid on the edge of the hole with half the rock overhanging the space. The crane then jerked it and it toppled into the excavation. There was no way to even see the piece until morning.*

#1/3, 30-ton granite mass in cement depression, Silver Springs, Nevada, 15 x 5½ x 4½′ mass, 23 x 6 x 5′ depression, August, 1969. *The position of art as malleable barter-exchange item falters as the cumulative economic structure gluts. The museums and collections are stuffed, the floors are sagging, but the real space still exists. This dry lake was leased indefinitely, with the option to buy. What is sold here is land, not art. Potentially, the most malleable aspect of this work is the deed to the property.*



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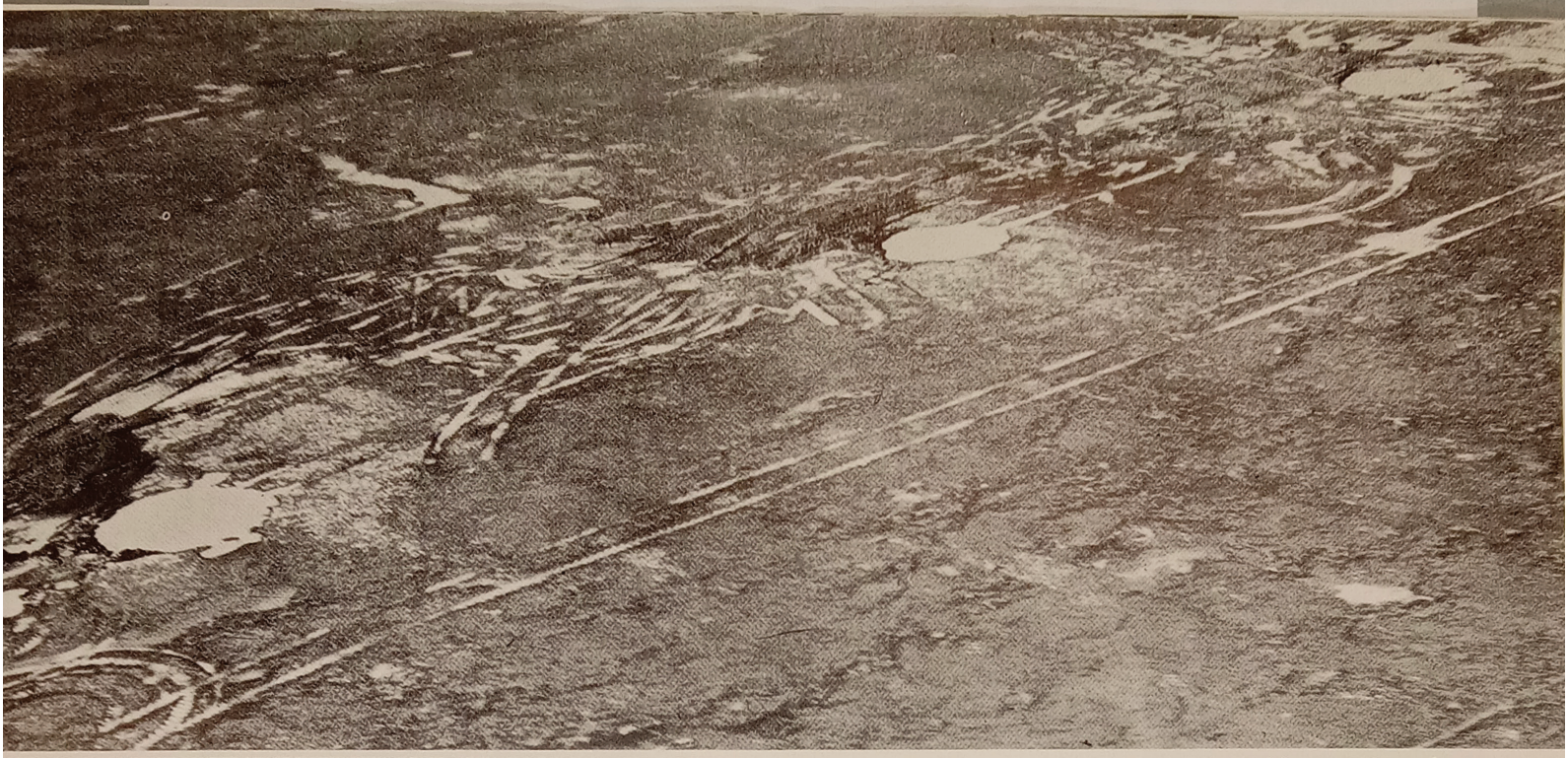

Sixty-eight ton granite mass being lifted on a double-goose Lo-Boy transport, Sierra Mountains, Nevada. *The rental system allows the artist practically any application he desires. It is now possible to rent a nuclear explosion. This project involved two cranes, one loader, four transports and four Redi-mix cement trucks. It was not necessary to own or even operate the equipment.*



*#3/3.* 68-ton granite mass in cement depression, Silver Springs, Nevada, 22 x 11 x 4′ mass, 42 x 11 x 13′ depression. *The Sierras faulted vertically on the eastern side. This 68-ton mass was thrust 9000 feet upward. In effect, it has been returned to its source, to its original elevation at 4000 feet. The granite, cement and thermal clay are all the same color.* (Commissioned by Robert C. Scull.)

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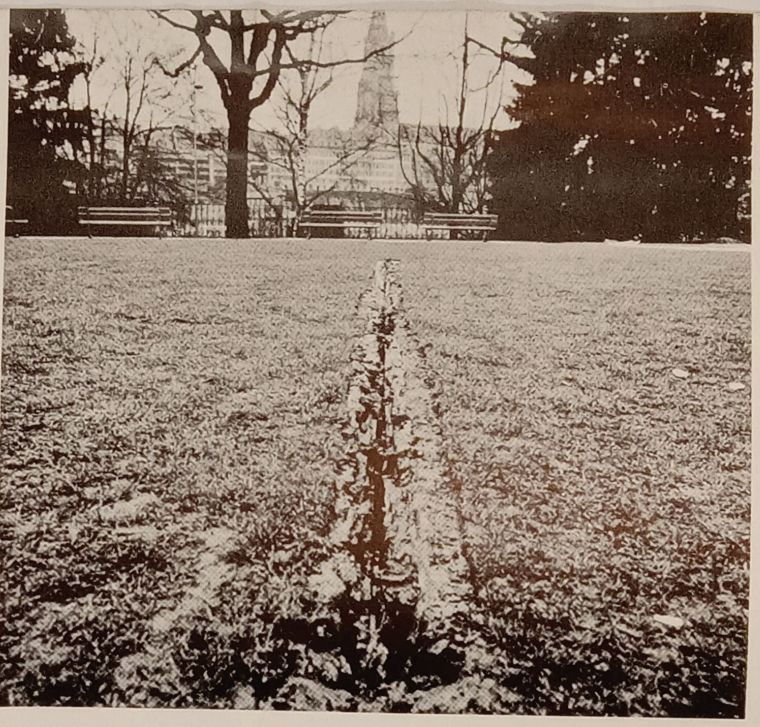


*Five Conic Displacements,* Coyote Dry Lake, California, 150-ton displacement, 800 x 15 x 4½', January, 1969. *Man will never create anything really large in relation to the world — only in relation to himself and his size. The most formidable objects that man has touched are the earth and the moon. The greatest scale he understands is the distance between them, and this is nothing compared to what he suspects to exist. Five back-to-back storms from Japan flooded the West Coast. The five displacements were filled with rainwater — a transparent mass. This work might last 50 years. Colloidal matter fills the depressions at a rate of three to four inches annually. The final graphic image of this work will consist of many photographs taken as the spaces are filled and the surface is restored. The recent examples of Florence and Venice describe the same situation this work confronts.*

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*Cement Slot,* Kunsthalle, Bern, Switzerland, 30' x 12" x 6", March, 1969, (destroyed). *The cathedral personifies much that corrodes art. Art has been subjected to thousands of years of utility (magic), justification (religion) and decoration (architecture). The most solid thing about the church is that it rests upon the ground. It is based and immovable. Art fits into this environment like a subservient bauble. Utilitarian nuances still pervade the contemporary dialogue.*





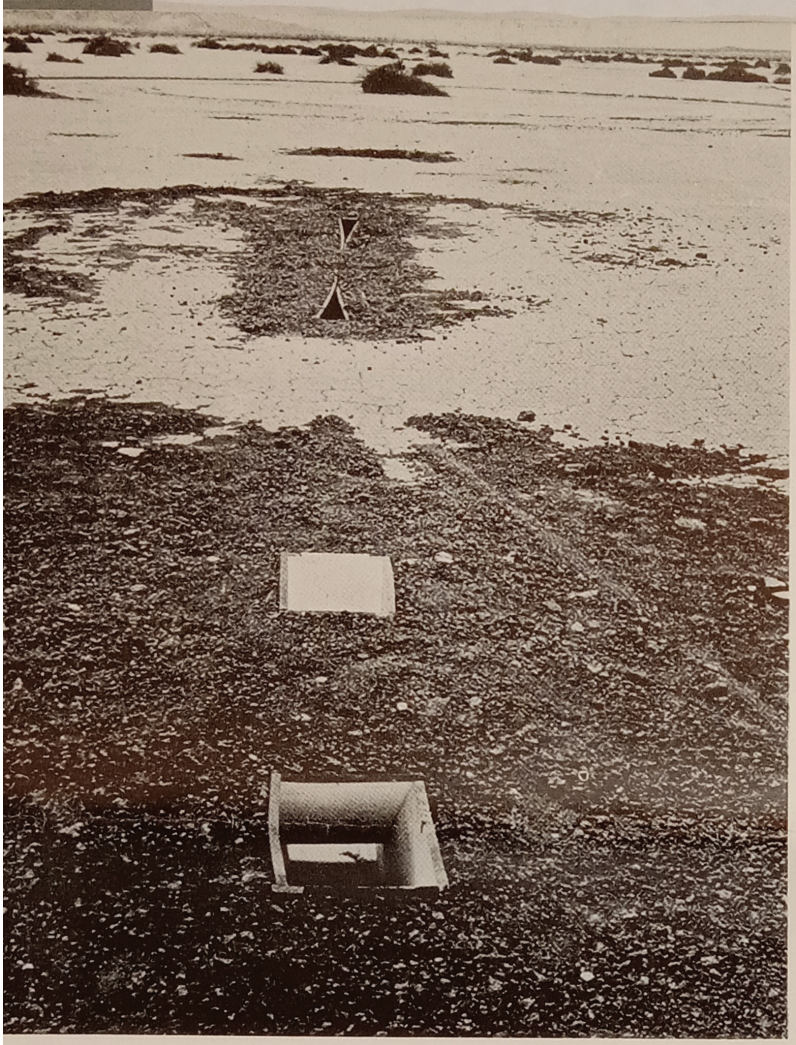
*Sidewalk Depression,* 16 x 1 x 4', Stedjelik Museum, Amsterdam, April, 1969. *A V-trough, with grating. One alternative to the Museum enclosure is to go beyond it. Both art and museums are victims of the city, which demands compliance with its laws and limits. Anything is only part of where it is.*



*Isolated Mass/Circumflex*, Massacre Dry Lake. Nevada, #9 of 9. 120' x 12', September, 1968. (See cover.) *The intrusive, opaque object refers to itself. It has little exterior reference. It is rigid and blocks space. It is a target. An incorporative work is aerated, part of the material of its place and refers beyond itself. (In the aerial photograph,* Powder Dispersal, *a dispersal piece consisting of a 100-pound sack of gypsum dispersed over a 15 x 25-foot area is visible. The two pieces are not related.)*

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El Mirage Project #2, Mojave Desert, California. Foreground: *Windows,* 12 x 12 x 48"; Background: *Compression Line,* 16' x 2' x 2' x 6"; Far Background: *Cement Trough* (not entirely visible). *"In the case of miniatures, in contrast to what happens when we try to understand an object or living creature of real dimensions, knowledge of the whole precedes knowledge of the parts. And even if this is an illusion, the point of the procedure is to create or sustain the illusion, which gratifies the intelligence and gives rise to a sense of pleasure which can already be called esthetic on these grounds alone."—Claude Levi-Strauss,* The Savage Mind. *A complex thought can be conveyed through a conglomeration of otherwise unassociated sensations. Any grouping capable of being seen in a single glance contributes to an image greater than any of its constituent parts.*



*Circular Surface Drawing,* El Mirage Dry Lake, California, 80' diameter, 1½ ton dispersal, April, 1968. *Two ¾-ton loads of backfiil from a work in progress were shoveled out of the back of a truck driven in a circular pattern at high speed. The method of application was repetitive; only the surface moved.*



*Black Dye and Powder Dispersal,* Coyote Dry Lake, Mojave Desert, California, 100 x 30' area. *Wind carries away compositional difficulties and obliterates touch. The term "passage", once used to describe successful contrivances in art can also be seen to indicate natural occurrences as well. The foehn winds from Africa have been known to carry the red desert dust deep into Europe and to pigment the snows of the Alps.*

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*Ground Incision/Loop Drawing,* Coyote Dry Lake, California. Eight 50′ wheel-cut loops and tracks on surface, 800′ long, 50′ wide, November, 1968. *Whether confronted directly or through a photograph, a planar drawing conforms to the surface and remains flat. A drawing on/of itself is not an allusion to anything else. The photograph is an illusion of the drawing.*

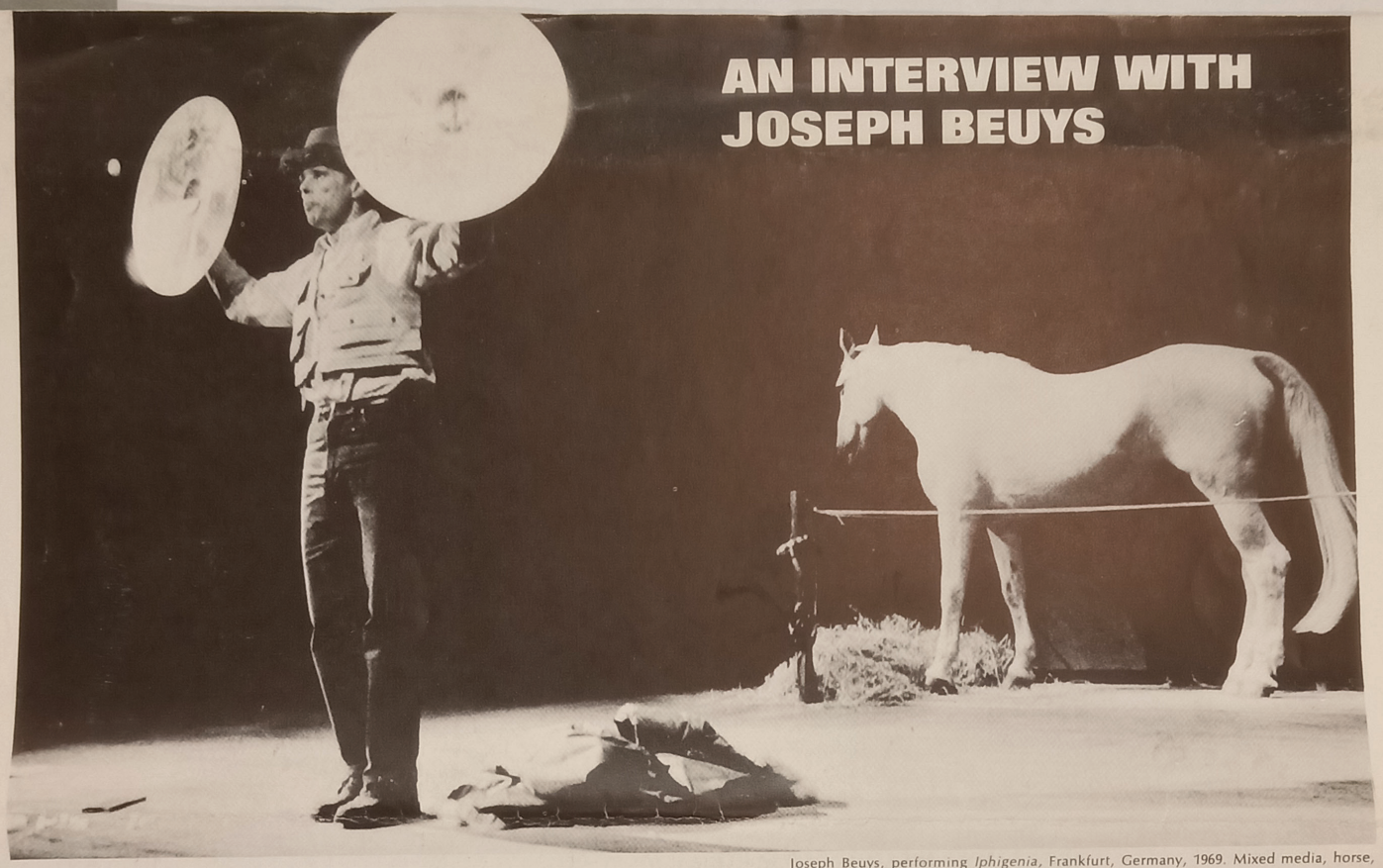


*Hydrate,* Blue Diamond, Nevada. Eight wooden boards, 16′ x 1′ x 1″ each, July, 1968. *This piece is inside a dry wash located exactly on the Nevada-California state line. The dried crust of the desert cannot always absorb sudden rainfall, and it pools and spills down the hills, gathering in quantity and velocity. A flash flood can erupt during even the lightest rain. This work was gone within two weeks.*

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# AN INTERVIEW WITH JOSEPH BEUYS



Joseph Beuys, performing *Iphigenia*, Frankfurt, Germany, 1969. Mixed media, horse, straw, wood, string, cloth, metal, wax, electric sounds. (Photo copyright: Inge Werth.)

WILLOUGHBY SHARP

Joseph Beuys stands almost alone in post-war German art as a sculptor of major importance. Born in Kleve in 1921, he first became known in the late 1950s as the leading advocate of Fluxus "action art"—performance pieces whose American counterpart is the early Happenings of Kaprow, Oldenburg, Paik and Whitman. In 1961, Beuys moved from Kleve to Düsseldorf where he became Professor of Sculpture at the Art Academy. Notorious for not wanting to exhibit his work, until recently the only place to see his sculpture (besides the semi-private Beuys museum in Kranenburg directed by Hans and Franz Josef van der Grinten) was at the Alfred Schmela Gallery, Düsseldorf, where he has had occasional one-man exhibitions. His work gained greater notice when the noted German collector, Karl Ströher, bought (and then exhibited) the three-hundred-work Beuys retrospective organized by Jan Leering at the Van Abbe Museum, Eindhoven, Holland. The "official" Beuys biography indicates the scope of this extraordinarily prolific artist's work:

1921 Exhibition of a wound patched with tape, Kleve.
1922 Exhibition of dairy cows near Kleve.
1923 Exhibition of a mustache cup (contents: coffee with egg).
1924 Exhibition of heathen children, Kleve.
1925 Documentation: "Beuys as Exhibitor," Kleve.
1926 Exhibition of a stag guide, Kleve.
1927 Exhibition of radiation, Kleve.
1928 Exhibition of a trench, Kleve.
Exhibition to elucidate the difference between loamy sand and sandy loam, Kleve.
1929 Exhibition at the grave of Genghis Kahn.
1930 Exhibition of heather and herbs, Donsbrüggen.
1931 Retrospective exhibition, Kleve.
Retrospection exhibition, Kleve.
1933 Underground exhibition (digging parallel to the ground), Kleve.
1940 Exhibition of an arsenal (together with Heinz Sielmann, Hermann Ulrich Asemissen and Eduard Spanger), Posen.
Exhibition of an airport, Erfurt North.
1942 Exhibition of my friends, Sebastopol.
Exhibition while a JU 87 is intercepted, Sebastopol.
1943 Interim exhibition (with Fritz Rolf Rothenburg and Heinz Sielmann), Oranienburg.
1945 Exhibition of cold, Kleve.
1946 Warm exhibition, Kleve.
"Profile of the Successor," Union of Artists, Kleve.
1947 "Profile of the Successor," Union of Artists, Kleve.
Exhibition for people hard of hearing, Kleve.
1948 "Profile of the Successor," Union of Artists, Kleve.
Exhibition in the Pillen house of beds; Exhibition "Kullhaus," Krefeld (with A. R. Lynen).
1949 Exhibition three times in a row, Heerdt: "Profile of the Successor," Union of Artists, Kleve.
1950 Reading of *Finnegan's Wake*, House Wylermeer, Kranenburg; "Giocondologie," House van der Grinten, Kranenburg; "Profile of the Successor," Union of Artists, Kleve.
1951 "Collection van der Grinten," Kranenburg.
1952 Exhibition "Steel and Pig's Foot" (19th prize) (additionally, a light ballet by Piene), Düsseldorf; "Crucifixes," Wuppertal Museum of Art, Wuppertal; Exhibition in honor of the Amsterdam-Rhein-Canal, Amsterdam; "Beuys' Sculpture," Nijmegen Museum of Art.
1953 "Collection van der Grinten," Kranenburg.
1955 "Profile of the Successor," Union of Artists, Kleve.
1956–
1957 Beuys works in the fields.
1957–
1960 Beuys recovers from working in the fields.
1961 Beuys receives a call to become Professor of Sculpture at the Düsseldorf Art Academy; Beuys adds two more chapters to *Ulysses* at James Joyce's request.
1962 Beuys: The Earth Piano.
1963 Fluxus, Art Academy, Düsseldorf; Beuys exhibits *Warm Fat* during a warm July evening while Allan Kaprow lectures, Zwirner Gallery, Cologne; Fluxus exhibition, House van der Grinten, Kranenburg; "Documenta III," Kassel.
1964 Beuys recommends that the Berlin Wall be height-

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Friends:

Please don't confuse the terms POST-MODERN and POST-COGNITIVE. Not only do they cover different concepts, but they have different purposes.

POST-MODERN was worked out by Ihab Hassan and others to relate to cultural history, to cover the broad period on social history as well as the arts roughly since the first world war, and to try to characterize statistically what has happened in our culture since then.

POST-COGNITIVE was worked out by myself in my various essays intended for the book I've been working up, A DIALECTIC OF CENTURIES, towards a new set of art philosophy and aesthetic attitudes, attempting to define, for practical criticism purposes, some of the common denominators of the new arts since, roughly, 1958 — multiple identities, high-speed meditativeness, emphasis on process more than thing, etc.

If you're interested in the book, send me a card with your address and name marked with "DIALECTIC," so I'll remember to tell you about it when it appears.

— Dick Higgins

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Dick Higgins
P.O. Box 842
Canal Street Station
New York, N.Y. 10013

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The Red Sculptures (Gilbert + George)

Coppery red face & hands - hands posed, one at waist, other at thigh.

Human bondage + dark shadow

Dark shadow + human bondage (walk 8-14 steps)

non-straight suit - short jacket all 3 buttons buttoned - darned holes - black shoes - white skin - narrow legs - taller one has on orange sox, lifts head higher on walk.

Bright lights on plywood platforms

"Dark bondage + human shadow" - no movement

"Ready" - both move; repeat "Ready", no move

(Tall one flames, moonface; shorter one chin dimple, sq. face).

Shorter stands w/one knee bent, slightly debonair; other stiffer, stays at best

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The Red Sculptures (Gilbert + George)

Coppery red face frames him - hands posed, one at waist, other at thigh.

Human bondage + dark shadow

Dark shadow + human bondage (walk 8-10 steps)

non-straight suit - short jacket all 3 buttons buttoned - darned holes - black shoes - white shirt - narrow lapels - taller one has on orange sox, lifts head higher on walk.

Bright lights on plywood platforms

"Dark bondage + human shadow" - no movement

"Ready" - both move; repeat "Ready", no move

(Tall one flames, moonface; shorter one chin dimple, sq. face).

Shorter stands w/one knee bent, slightly debonair; other stiffer, slight bend

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"Wooden air" –
sort of shadow boxing, v. slow.
deeply thoughtful expressions

7:05
"Bloody life & dusty corners"
"Dusty corners & bloody life"
– both walk from side to side &
repeat

Taller has slightly hooded eyes
around eyes, as tho' watching
covertly; other more oblivious.
"B. corners & B. life" : stops

7:15 "Gone" – face front,
eyes closed, motionless

Smaller one weaves, falls
backward hard on wall

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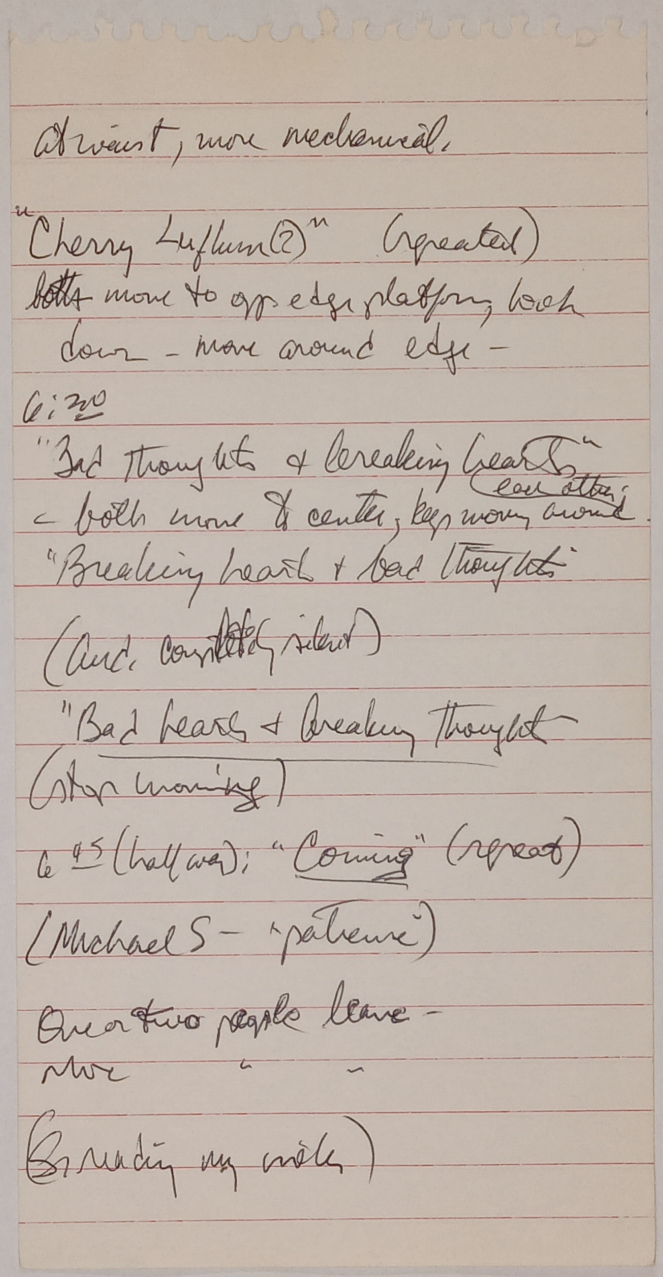
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Chris Knowles at The Kitchen
5/4/76

Over 100 people waiting, on cushions on floor + folding wooden chairs. Chris come out in levis and plaid shirt, repeats "Ba" or "Ba-be" for 15 min. while climbing slowly up series of boxes of grad height. Descends. Repeats "Ba" for 15 min., various intonations. Sits at video typewriter + repeats "A B, AB" etc. while letter appears on monitor -15 min. Sits in chair + repeats, "V." Occasionally giggles. Repeats "Ba" segments while climbing ladder of boxes. End of perf. 1½ hours. Barbara K.: "Well, he certainly enjoyed every minute of it."

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Abrasive, more mechanical.

"Cherry Lufkin(?)" (repeated)
both move to opp. edges platform, back
down - more around edge -
6:20
"Bad thoughts & breaking heart" (each other)
- both more to center, keep moving around.
"Breaking heart + bad thoughts"
(And, completely silent)
"Bad hearts + breaking thoughts"
(stop moving)
6:45 (half way); "Coming" (repeat)
(Michael S - "patience")
One or two people leave -
more " "
(Spreading my milk)