

The Museum of Modern Art

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

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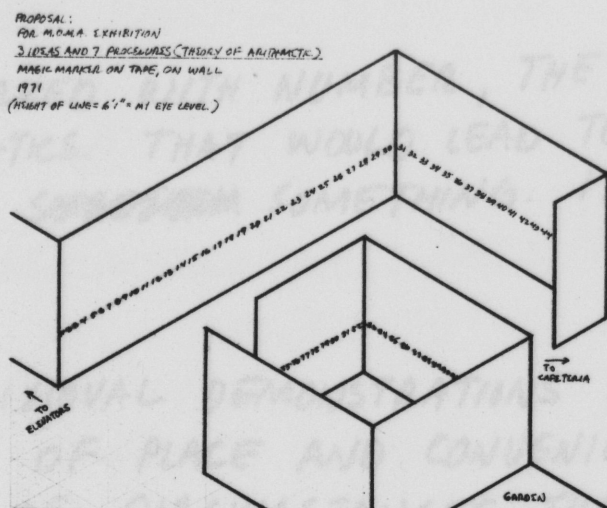
Projects: Mel Bochner continues the series of exhibitions at The Museum of Modern Art intended to inform the public of current explorations in art. The exhibition will be on view from October 6 through November 1, 1971.

Mel Bochner's work, a number-line made with masking tape and felt pen, functions to unify three disparate gallery spaces. It forms a physical and conceptual linkage for, while supported by the space it is actually determined by two external variables: the artist's eye level and the abstract existence of the natural numbers. The three ideas involved are zero, number and line, and the seven procedures which render them visible are beginning, adding, repeating, exhausting, reversing, cancelling and stopping.

Included in the exhibition are photographs of his works in private collections and recent exhibitions, as well as two preliminary drawings for this project.

Mel Bochner was born in Pittsburgh and lives in New York. He has had several one-man exhibitions in Europe and has participated in important group shows both in this country and abroad. He was included in the Information exhibition at the Museum in 1970 and in an Art Lending Service exhibition at the Museum earlier this year. This is his first one-man exhibition in the United States.

Additional information available from Linda Gordon, Associate Director, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-2648, -7501.



ACTUAL SIZE LINE SECTION
1012345678911
SHEET #1
MEL BOCHNER

ANNOTATIONS TO TEN PHOTOGRAPHS

112 a

328

IN MY ART NOTHING HAS BEEN "MADE"... I DO NOT MAKE ART, I DO ART.

~~MY ART IS NOT~~

ALTHOUGH I HAVE ALWAYS WORKED WITH NUMBER, THE CONTENT OF MY ART IS NOT MATHEMATICS. THAT WOULD LEAD TO THE CONCLUSION THAT IT IS ABOUT ~~SOMETHING~~ SOMETHING. IT IS NOT "ABOUT" ANYTHING.

THE SPECIFIC SHAPE OF INDIVIDUAL DEMONSTRATIONS SHOULD BE SEEN ONLY AS A FUNCTION OF PLACE AND CONVENIENCE. GIVEN AN ALTERNATE SET OF CIRCUMSTANCES, THE SAME IDEA MIGHT HAVE TAKEN A RADICALLY DIFFERENT FORM. ALTHOUGH I CARE HOW IT LOOKS (APPEARS), I AM ~~NOT~~ INDIFFERENT TO THE CONTINUITY OF ITS SPATIAL EXISTENCE.

I ~~WANT~~ ONLY ARRANGE ^A ~~SOME~~ SITUATION, WHICH WILL MOMENTARILY BE REABSORBED INTO ITS OWN ORDINARINESS.

THEORY DENOTES "KNOWLEDGE, AS OPPOSED TO PRACTICE." THE SERIES GENERALLY TITLED THEORY OF, DERIVES FROM ~~THE~~ A HYPOTHESIS THAT EVERY PROCESS PRESUPPOSES A SYSTEM.

ANY ~~ENDLESS~~ AREA I HAVE CHOSEN FOR INVESTIGATION

~~CONSISTS OF A SET OF~~ INTERNAL PRINCIPLES

(MEASUREMENT, PHOTOGRAPHY, BOUNDARIES, SCULPTURE...) CONSISTS

OF A SET OF INTERNAL PRINCIPLES OF DEVELOPMENT (ITS' PRACTICE). THE ART OF MY ART IS ^{IN} ~~THE~~ ^{EXPOSING} ~~THE~~

THE ~~THE~~ NETWORK OF SUPPORTS THAT FORMS THE SYSTEM (THE KNOWLEDGE OF IT, IN IT).

THE VISIBLE EVIDENCE OF MY ACTIVITY AS AN ARTIST
IS PRESENTED ON THE TERMS OF A PROVISIONAL
DEMONSTRATION, FUNCTIONING NOT AS OBJECT LESSON
BUT AS LANGUAGE ~~IN A SERIES OF RELATIONSHIPS~~
(A SERIES OF SYNTACTICAL RELATIONSHIPS, WITH AN
UNSPECIFIED ABSTRACT GRAMMAR).

THESE IDEAS AND THESE DEMONSTRATIONS SEEK TO
EXPLAIN NOTHING. THEIR ONLY APPEAL TO
VERIFICATION IS THEIR EXISTENCE.