

**CARL ANDRE
ROBERT BARRY
DOUGLAS HUEBLER
JOSEPH KOSUTH
SOL LEWITT
ROBERT MORRIS
LAWRENCE WEINER**

First Edition
1000
December 1968

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Siegelau/Wendler. New York, N. Y.

Jo Melvin The Xerox Project: Installation Reading, Duration, and Multiple Temporalities

In 1964, aged twenty-three, Seth Siegelau opened his gallery, Seth Siegelau Contemporary Art Gallery, at 16 West 56th Street. In an ambitious scheme to bring together both established and younger artists, Siegelau organized "The 25 show: Painting and Sculpture" (1966) that included works by John Chamberlain, Joseph Cornell, Philip Guston, Willem de Kooning, Al Held, Hans Hofmann, Ellsworth Kelly, Franz Kline, Martin Maloney, Robert Motherwell, Barnett Newman, Louise Nevelson, Jackson Pollock, Kenneth Price, Ad Reinhardt, David Smith, Jack Tworckov, Adja Yunkers, Lawrence Weiner, and Larry Zox.

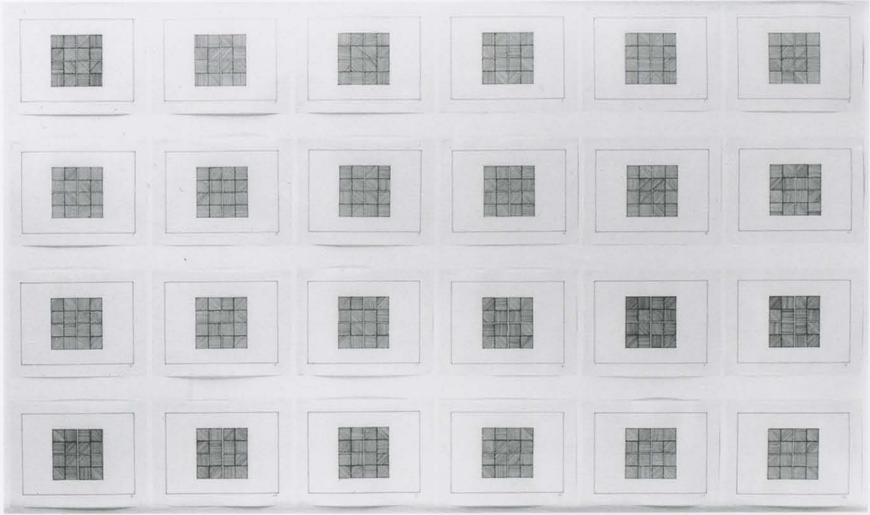
Frustrated by the requirement to cover overhead and by the restrictions this imposed on his thinking about art and its promotion, Siegelau closed the gallery and changed tactics. Dealing directly from his apartment, he held soirées for artists, collectors, critics and exhibition makers, where discussion centered around different contexts for showing art and considerations of how artists interact with community generated projects.

Publication, equality, and distribution were central to Siegelau's committed pursuit of non-hierarchical exhibition management. He foregrounded a way to combine the production of art with distribution networks and publications. He transformed the exhibition catalogue as a guide to the work on view and repurposed it as an exhibition in itself. From 1966 to 1971 Siegelau organized 21 exhibitions and art projects; these took place in temporary spaces and in the form of printed matter. Procedure became part of practice. This important shift in attitude coincided with the contemporary interest of the time: "transparency."

During the late 1960s the interconnectivity of various aspects of life was scrutinized and incorporated into art practice. This included the attention being given to data analysis, information systems and documentation. Different systematic formations affected Minimalist painting and sculpture, and Conceptual art responded to Minimalism's preoccupation with geometric structures and focused on indexical networks, mapping, repetition and the economies of production. The socio-political situation infused the cultural milieu and the desire for change underscored attitudes. As anti-war campaigns and protests for equal rights intensified, artists reflected on their role within a system indicative not only of the art world, but society itself. The Art Workers' Coalition, a New York-based direct action group that sought fair treatment for art workers in institutional representation, emerged at this time. Siegelau said retrospectively that it would have been hard to find an artist who was not affiliated with the group.

Several contemporaneous exhibitions focused on books or text as exhibition material. "Working Drawings and Other Visible Things on Paper, Not Necessarily Meant to be Viewed as Art," organized by Mel Bochner in December 1966, showed four plinths with identical photocopied folders of diagrams, drawings, notation, and the instructions for photocopy use. "Fifteen People Present their Favorite Book," May–June 1967, included submissions on bricklaying, cooking, art history, paper samples, mathematics and the New York yellow pages. "Language to be looked at/or things to be read," which took place from June 3–28, 1967, was the first of three "Language" exhibitions held by the Dwan Gallery over the following two years.

One of a number of protest exhibitions opened at Paula Cooper Gallery in October



Sol LeWitt, *Drawing Series I, II, III, IIII*, (*Drawings for Xerox Book*), 24 drawings plus the title page, 1968, Ink on paper, Each drawing 8 1/2 x 11 in. (21.6 x 27.9 cm), Overall size 36 x 70 in. (91.5 x 178 cm), Alex Brotmann Collection, Belgium

1968. Ron Wolin, a member of the Socialist Workers Party joined Lucy Lippard and Robert Huot to organize a benefit exhibition for peace on behalf of the Student Mobilization Committee to End the War in Vietnam. This exhibition occurred during the production of the Xerox project.

After organizing exhibitions with Carl Andre, Robert Barry, and Lawrence Weiner, where the artists' site-specific work "dematerialized" naturally, Siegelaub turned to publications. The first was in November 1968 with an exhibition of work by Douglas Huebler that existed solely as a catalogue. This was the year Weiner's first artist's book *Statements* was published. Containing 24 descriptions for artworks not necessarily made, it suggested the relevance of readership over art's physical presence. At the same time Siegelaub began planning an exhibition book that would be cheaply produced using Xerox processing, with financial support (he hoped) from the Xerox Corporation. Siegelaub offered Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, and Lawrence Weiner an identical situation, standardizing the conditions of production and exhibition thus highlighting differences each artist made for the space of the pages.¹ He invited the artists to create a work using twenty-five consecutive pages of standard size paper to be reproduced Xerographically for the exhibition book.

Writing to Louis Kellner, Siegelaub described "Xerography as procedure-as-process in the communication of art."² He used the appeal of cultural capital in a failed bid for support from the Xerox Corporation explaining that the artists' drawings and book "implicitly deals with standard Xerox reproduction in the context of a valid fine art medium."³ But it was John Wendler, with whom he had previously set up a public relations company that aimed to bring artists and industries together through the use of new industrial materials and technologies, who finally offered backing.

"I chose Xerox as opposed to offset or any other process because it's such a bland, shitty reproduction, really just for the exchange of information."⁴

When Siegelau and Wendler found that producing an edition of 1000 copies would cost in excess of \$20,000 and be far more expensive than printing, they used offset lithography. Despite this anomaly the exhibition publication became known as the "Xerox Book." It was published on December 13, 1968 under the title, *Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner*.⁵

Siegelau's press release emphasized that this was "the first time these artists have worked in this process," remarking that as "new technologies come into play people are less concerned with self expression." He declared his aim to circulate the publication to museums, galleries, and universities throughout the world.⁶ Siegelau's intention was to keep ideas accessible by developing a strategy that would show the complete process of exhibition management and organization. His preference for de-skilled techniques, as with the photocopier, where its user becomes a printer, was in keeping with his political concerns around the hierarchies of productive labor and exchange value.

The following summer, "Number 7," curated by Lucy Lippard, and in aid of the Art Workers' Coalition, took place at Paula Cooper Gallery. The artists' right to control the way their work was represented was a central issue of the AWC. To help address this, during the exhibition Siegelau announced his intention to develop an artist's reserved rights and transfer of sales agreement to bring artists' copyright and re-sale rights more in line with those of musicians. He developed the contract with the lawyer Robert Projansky and in 1971 distributed it extensively through the international art press, translated into French, Italian and German. The contract continues to be used and offers artists practical solutions to maintain some control over the use and re-sale of their work.

In December 1969, Siegelau presented his strategies and practice in a statement for the British magazine *Studio International*. He coined the term "curator-at-large" to describe himself, making it clear that he was not tied to a gallery space. Siegelau explained that the artwork he was interested in could be presented to its viewer/reader in printed media as "primary information," and, that rather than being a vehicle for the "secondary information" of commentaries and data pertaining to the artwork and its medium, the printed form could in itself be the art. He identified the two key developments as first, a radical shift in the exhibition site, and second, a change in the relationship between work and documentation.⁷ Siegelau's tactical thinking provides a model which continues to have an influence on the manner and situation in which curators make exhibitions. The pragmatic realization that he "didn't need a gallery to show ideas" continues to play a vital role in how artwork might be promoted and distributed.⁸

1 Siegelau, in Alex Alberro and Patricia Norvell, "Recording Conceptual Art: Early interviews with Barr, Huebler, Kaltenbach, LeWitt, Morris, Oppenheim, Siegelau, Smithson, Weiner" Berkley, Los Angeles and London, The MIT press, 2003, p. 35

2 Louis Kellner, Sept 9 1968, Siegelau papers, MoMA (I.A.32)

3 Mr A. Zipster, Nov 14 1968 PR Dept, Xerox Co, Siegelau papers, MoMA (I.A.32)

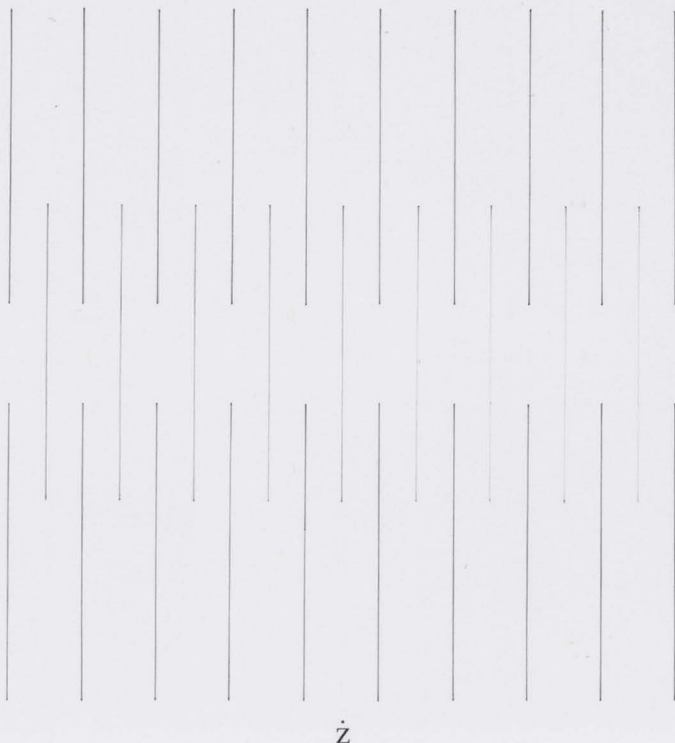
4 Siegelau, "Recording Conceptual Art." p. 39

5 Seth Siegelau papers, MoMA, (1.A.35). Siegelau and Wendler are listed as authors in the certificate registering copyright.

6 Seth Siegelau papers, MoMA, (1.A.35)

7 Seth Siegelau and Charles Harrison, "On Exhibitions and the World at Large." *SI*, Vol. 178, p. 202.

8 Siegelau, "Recording Conceptual Art." p. 38



PROVIDING THAT IT HAS INTERSECTED NO MORE THAN THREE OTHER LINES
EN ROUTE EVERY LINE REPRESENTED ABOVE IS DESIGNED TO EXTEND FROM
EITHER, OR BOTH ENDS UNTIL TERMINATING AT POINT "Z".

Above: Douglas Huebler, *Providing That It Has Intersected No More Than Three Other Times*, 1976, letraset and silkscreen on paper, 49 x 37 x 1 1/2 in. (124.5 x 94 x 3.8 cm)

Cover: *Untitled (Xerox Book)*, 1968, © Seth Siegelaub and John W. Wendler, Courtesy Stichting Egress Foundation, Amsterdam

re·pro·duce (re prə-dōōs', rē'prə-dūs'), *v.t.* to produce again; make, form, or bring into existence again or anew in some way; specifically, *a*) to produce by generation or propagation; bring forth one or more other individuals of (the kind or species) by sexual or asexual processes. *b*) to make grow again, as a lost part or organ. *c*) to bring about or promote the reproduction of (plants or animals). *d*) to make a copy, close imitation, duplication, etc. of (a picture, sound, or the like). *e*) to bring before the mind again, as a past scene; re-create mentally by imagination or memory. *f*) to repeat. *g*) to put (a play, etc.) on again; repeat the performance or presentation of. *v.i.* 1. to produce offspring; bring forth others of its kind. 2. to undergo reproduction, or copying, etc.

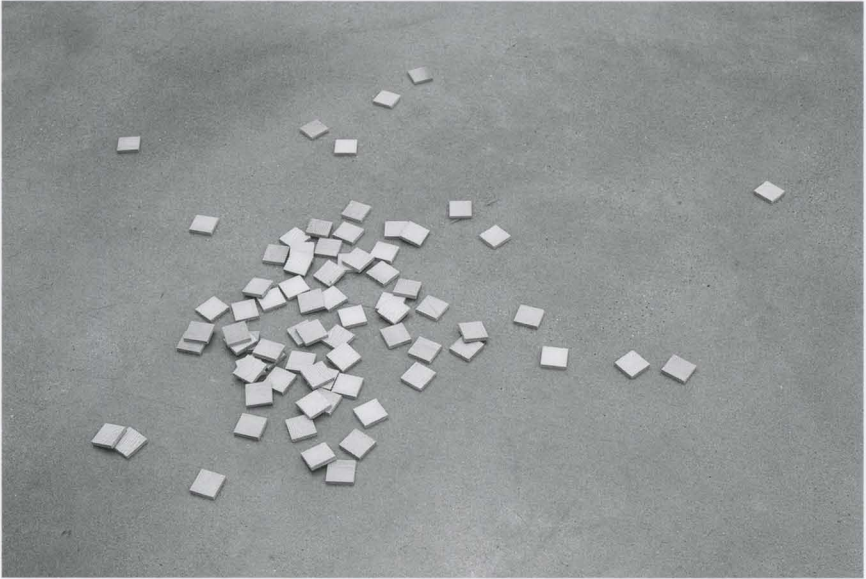
Joseph Kosuth, *Titled (A.A.I.A.I.) [reproduce]*, 1968, Photograph mounted on sintra plastic, 48 x 48 in. (121.9 x 121.9 cm)
Courtesy of the artist and Sean Kelly Gallery with thanks to Barbara Castelli

The Xerox Book

September 12 – October 24, 2015

Paula Cooper Gallery

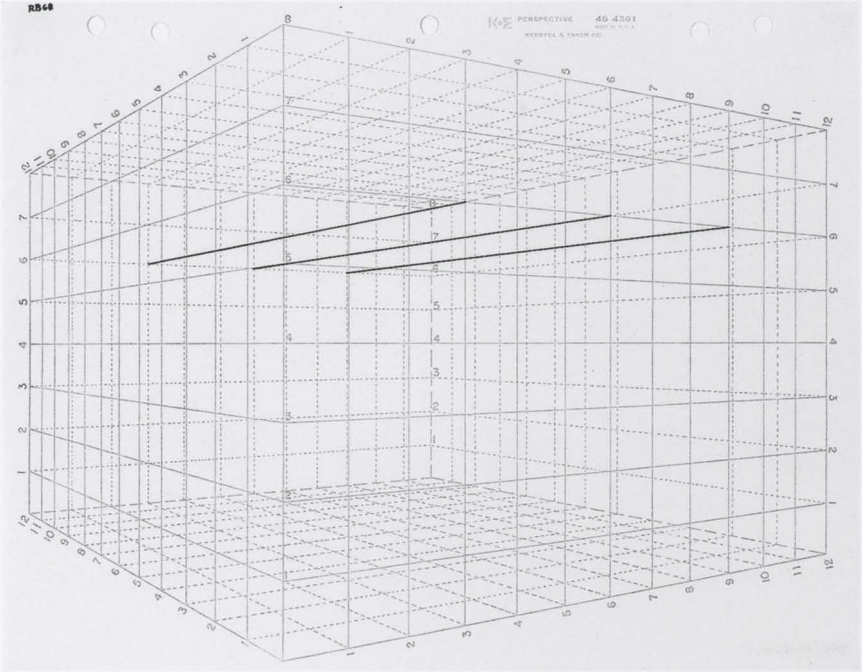
521 W 21st Street, New York



Carl Andre, *75 Small Wood Square Scatter*, 2009, 75 wood tiles, each: $1/4 \times 1 \ 5/16 \times 1 \ 5/16$ in. (.6 x 3.3 x 3.3 cm), overall dimensions variable

**A SERIES OF STAKES SET IN THE GROUND AT REGULAR INTERVALS TO FORM A RECTANGLE
TWINE STRUNG FROM STAKE TO STAKE TO DEMARK A GRID
A RECTANGLE REMOVED FROM THIS RECTANGLE**

Lawrence Weiner, *A SERIES OF STAKES SET IN THE GROUND AT REGULAR INTERVALS TO FORM A RECTANGLE TWINE STRUNG FROM STAKE TO STAKE TO DEMARK A GRID A RECTANGLE REMOVED FROM THIS RECTANGLE*, 1968, LANGUAGE + THE MATERIALS REFERRED TO, Dimensions variable
Collection: Moved Pictures Archive, New York



Robert Barry, *Untitled*, 1968, ink on Keuffel & Esser perspective grid paper, 8 1/2 x 11 in. (21.6 x 27.9 cm)



Robert Morris, *Crisis (Act of War: Cuba)*, 1962, Gray paint on newspaper, 15 1/4 x 21 1/2 in. (38.7 x 54.6 cm)
Courtesy the artist and Castelli Gallery