

Kunsthalle Bern

22. 3.–27. 4. 1969

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Live in your head

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When Attitudes Become Form

IJ

Works – Concepts – Processes – Situations – Information

Wenn Attitüden Form werden

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Werke – Konzepte – Vorgänge – Situationen – Information

Quand les attitudes deviennent forme

O

PQ

Œuvres – concepts – processus – situations – information

Quando attitudini diventano forma

Opere – concetti – processi – situazioni – informazione

Opening hours
Öffnungszeiten
Heures d'ouverture

Daily/Täglich/Tous les jours
10 – 12 + 14 – 17

Thursday/Donnerstag/Jeudi
20 – 22

Kenner heutiger Kunst haben die für diese Ausstellung ausgewählten Werke als «new art», als «Neue Kunst», charakterisiert. Philip Morris fühlt sich verpflichtet, diese Werke dem Publikum zu zeigen; denn ein wichtiges Element in dieser «Neuen Kunst» findet sein Gegenstück auch in der Industrie. Wir meinen den Drang, Neues zu schaffen, ohne den jeglicher Fortschritt auf irgendeinem Sektor unserer Gesellschaft undenkbar wäre.

Genau so wie der Künstler bestrebt ist, seine Formgebung durch Neuerungen zu vervollkommen, so bemüht sich auch die Industrie durch Versuche mit neuen Methoden und Materialien, Endprodukt oder Dienstleistung zu verbessern. Unsere konstante Suche nach neueren und besseren Wegen für Ausführung und Produktion ist den kreativen Problemen der hier vertretenen Künstler durchaus verwandt.

The works assembled for this exhibit have been grouped by many observers of the art scene under the heading «new art». We at Philip Morris feel it is appropriate that we participate in bringing these works to the attention of the public, for there is a key element in this «new art» which has its counterpart in the business world. That element is innovation – without which it would be impossible for progress to be made in any segment of society.

Just as the artist endeavours to improve his interpretation and conceptions through innovation, the commercial entity strives to improve its end product or service through experimentation with new methods and materials. Our constant search for a new and better way in which to perform and produce is akin to the questionings of the artists whose works are represented here.

Les œuvres réunies pour cette exposition ont été groupées par plusieurs observateurs de l'art actuel sous la dénomination «d'art nouveau». Nous pensons, chez Philip Morris, qu'il est souhaitable que nous contribuions à attirer l'attention du public sur ces œuvres, car nous décelons un élément clé dans cet «art nouveau» qui a sa contrepartie dans le monde des affaires. Cet élément, c'est l'innovation, sans laquelle il serait impossible de progresser, quelque soit le domaine de l'activité humaine.

De même que l'artiste s'applique à améliorer ses interprétations et ses conceptions, l'entité commerciale cherche, elle aussi, à améliorer ses services et ses produits par l'expérimentation de nouvelles méthodes et de nouveaux matériaux. Notre constante recherche de voies nouvelles, pour agir et produire, s'apparente aux interrogations des artistes dont les œuvres sont présentées ici.

Philip Morris betreibt seit einigen Jahren Kunstförderung, u. a. durch den Ankauf von Werken, durch Aufträge an junge Künstler, die Präsentation wichtiger Ausstellungen.

Unser Mäzenatentum ist aber nicht einfach unserer geschäftlichen Aufgabe beigeordnet, sondern deren integrierender Bestandteil. Als Geschäftsleute, die die Anforderungen der heutigen Zeit kennen, fühlen wir uns verpflichtet, Experimente zu unterstützen. Wir hoffen, dass die Besucher dieser Ausstellung ebenso angeregt sein werden, wie wir dies während der Vorbereitungen waren.

John A. Murphy
Präsident
Philip Morris Europe

For a number of years, we have been involved in sponsorship of the arts in its many diverse forms – through purchase of works, commissioning of young artists, presentation of major exhibits, and so forth. These activities are not adjuncts to our commercial function, but rather an integral part. As businessmen in tune with our times, we at Philip Morris are committed to support the experimental. We hope that those who attend this exhibit will be as stimulated while viewing it as we have been during its preparation.

John A. Murphy
President
Philip Morris Europe

Depuis plusieurs années, nous participons au patronage de l'art sous ses formes diverses. Mentionnons par exemple: achat d'œuvres, subventions à de jeunes artistes, présentation d'expositions marquantes.

Ces activités ne sont pas un complément à nos fonctions commerciales, elles en sont parties intégrantes. En tant qu'hommes d'affaires en accord avec notre temps, nous sommes amenés à soutenir «le nouveau» et «l'expérimental» dans tous les domaines. Nous espérons que les visiteurs de cette exposition se trouveront aussi stimulés en la regardant que nous l'avons été pendant sa préparation.

John A. Murphy
Président
Philip Morris Europe

Der Vorstand des Vereins Kunsthalle Bern dankt allen, die zum Gelingen dieser Ausstellung beigetragen haben, in erster Linie Philip Morris Europe für die Ermöglichung dieses Ausstellungsprojektes. Der Leiter der Kunsthalle ist einer Reihe von Persönlichkeiten für ihre aktive Teilnahme bei den Vorbereitungen zu den «Attitudes» zu grossem Dank verpflichtet: den Verantwortlichen bei Philip Morris Europe, die ihm in allen die Ausstellung betreffenden Fragen vollständige Freiheit gelassen haben. Besonderer Dank gebührt jedoch den Künstlern, Kunstfreunden, Sammlern, die durch Informationen und im Gespräch mannigfache Anregungen vermittelt haben: Mrs. Nina Kaiden, Vice President, Director of Fine Arts, Ruder & Finn Inc. (New York), Mrs. Eugenia Butler (Los Angeles), Madame Ileana Sonnabend (Paris), die Herren Richard Bellamy (New York), Leo Castelli (New York), Konrad Fischer (Düsseldorf), Heiner Friedrich (München), Piero Gilardi (Turin), Edward Kienholz (Los Angeles), Mario Merz (Turin), Robert Morris (New York), Bruce Nauman (Southampton, N.Y.), Rolf Ricke (Köln), Seth Siegelau (New York), Enzo Sperone (Turin), John Weber (New York). Für die Erlaubnis zum Nachdruck des Textes von Tommaso Trini sei der Redaktion von Domus, Mailand, gedankt. H. S.

We wish to express our thanks to the artists, the collectors and all those who helped make this exhibition possible:

Wir möchten an dieser Stelle allen Künstlern, Sammlern und all denen, die durch ihre Mithilfe diese Ausstellung ermöglicht haben, bestens danken:

Nous tenons à exprimer nos remerciements aux artistes, aux collectionneurs et à tous ceux qui nous ont permis de réaliser cette exposition:

Carl Andre, New York – Giovanni Anselmo, Torino – Richard Artschwager, New York – Thomas Bang, Santa Barbara, Cal. – Jared Bark, New York – Robert Barry, New York – Richard Bellamy, New York – Joseph Beuys, Düsseldorf – Mel Bochner, New York – Alighiero Boetti, Torino – Marinus Boezem, Gorinchem – Bill Bollinger, New York – Michael Buthe, Köln – Pier Paolo Calzolari, Bologna – Prof. Germano Celant, Genova – Paul Cotton, Oakland, Cal. – Hanne Darboven, Hamburg & New York – Jan Dibbets, Amsterdam – Ger van Elk, Velp – Rafael Ferrer, Philadelphia, Pa. – Barry Flanagan, London – Piero Gilardi, Torino – Ted Glass, New York – Hans Haacke, New York – Michael Heizer, New York – Eva Hesse, New York – Douglas Huebler, New York – Paolo Icaro, Genova – Alain Jacquet, New York & Paris – Neil Jenney, New York – Stephen Kaltenbach, New York – Jo Ann Kaplan, New York – Mr. & Mrs. Edward Kienholz, Los Angeles, Cal. – Rotraut Klein, Paris – Joseph Kosuth, New York – Jannis Kounellis, Roma – Gary B. Kuehn, Somerville, N. J. – Sol LeWitt, New York – Bernd Lohaus, Antwerpen – Richard Long, Bristol – Roelof Louw, London – Walter de Maria, New York – Bruce McLean, London – David Medalla, Kerala, India – Mario Merz, Torino – Robert Morris, New York – Bruce Nauman, Southampton, N. Y. – Claes Oldenburg, New York – Dennis Oppenheim, New York – Panamarenko, Antwerpen – Conte Giuseppe Panza di Biumo, Milano – Paul Pechter, New York – Dr. Hubert Peeters, Brügge – Michelangelo Pistoletto, Torino – Emilio Prini, Genova – Markus Raetz, Bern – Allen Ruppersberg, Los Angeles, Cal. – Reiner Ruthenbeck, Düsseldorf – Robert Ryman, New York – Frederick Lane Sandback, New York – Alan Saret, New York – Sarkis, Paris – Jean-Frédéric Schnyder, Bern – Richard Serra, New York – Seth Siegelau, New York – Robert Smithson, New York – Keith Sonnier, New York – Richard Tuttle, New York – Frank Lincoln Viner, New York – Franz Erhard Walther, New York – William G. Wegman, Milwaukee/Wisconsin – Lawrence Weiner, New York – David Whitney, New York – William T. Wiley, Woodacre, Cal. – Gilberto Zorio, Torino.

Moderna Museet, Stockholm.

Galleria L'Attico, Roma – Galleria La Bertesca, Genova – Eugenia Butler Gallery, Los Angeles, Cal. – Bykert Gallery, New York – Leo Castelli Gallery, New York – Dwan Gallery, New York – Fischbach Gallery, New York – Konrad Fischer, Düsseldorf – Robert Fraser Gallery, London – Galerie Heiner Friedrich, München – Allan Frumkin Gallery, New York – Galerie Toni Gerber, Bern – John Gibson, New York – Noah Goldowsky Gallery/Richard Bellamy, New York – Galerie Mickery, Loenersloot – Betty Parsons Gallery, New York – Galerie Ricke, Köln – Esther Robles Gallery, Los Angeles, Cal. – Rowan Gallery, London – Galerie Schmela, Düsseldorf – Fernsehalerie Gerry Schum, Haan b. Düsseldorf – Galerie Sonnabend, Paris – Galleria Sperone, Torino – Wide White Space Gallery, Antwerpen – Nick Wilder Gallery, Los Angeles, Cal. – Galerie Rudolf Zwirner, Köln.

Zur Ausstellung

Es war seit jeher Aufgabe der Kunsthalle, ein weiteres Publikum über die neuesten Tendenzen bildender Kunst zu informieren. Sie hat dies in den letzten vier Jahren gleichsam programmatisch durchgeführt. Die Etappen dieser thematischen Überblicke sind: Licht und Bewegung/Kinetische Kunst (1965), Weiss auf Weiss/Monochromie (1966), Surrealismus/ Phantastische Kunst (1966), Science Fiction (1967), Polychrome Plastik (1967), Formen der Farbe (1967), Environments (1968). Es waren dies die aufwendigsten, aber auch die am besten besuchten und stets von einer Reihe von ausländischen Museen übernommenen Ausstellungen unseres Institutes. Auf Grund dieser Ausstellungsreihe erhielt der Leiter der Kunsthalle von der *Philip Morris Europe* die Mittel für die Organisation eines weiteren Überblickes über gegenwärtiges Kunstschaffen. Die Wahl fiel auf die sowohl in Amerika als auch Europa neueste Kunst. Zeigte die 4. Documenta letztes Jahr die Kunst bis Anfang 1968, so soll nun die gegenwärtige Ausstellung, grob gesagt, das bisher Neuentstandene dokumentieren. Im Katalog figurieren 69 Künstler aus Amerika, Belgien, Deutschland, England, Frankreich, Holland, Italien: in der Ausstellung sind es ungefähr 40, die mit Werken vertreten sind; denn über die Aktivitäten der andern kann lediglich «informiert» werden, da ihre «Werke» nicht ausstellbar sind.

Die Ausstellung *Wenn Attitüden Form werden (Werke – Konzepte – Vorgänge – Situationen – Information)* wirkt gegenüber ihren Vorgängerinnen seltsam uneinheitlich und kompliziert, als eine Addition von Erzählungen in Ich-Form. Die Frage ist erlaubt: Haben wir es hier mit einer Reaktion auf die in den letzten Jahren übermächtige Geometrie, mit einer subjektiven Kunst, mit einer Neuauflage des Tachismus zu tun? Sicher können für die meisten der hier ausgestellten Künstler der vorgelebte Werkprozess von Duchamp, die Intensität in Pollocks Geste, die Einheit von Material, physischer Anstrengung und Zeit in den Happenings der frühen sechziger Jahre als Bestandteile eines künstlerischen Stammbaumes bemüht werden. Doch in einigen Fällen sind es nicht rein visuelle Erfahrungen, die den Wunsch, Werke zu kreieren, ausgelöst haben. Hippetum, Rockerexistenz, der Gebrauch von Drogen mussten sich früher oder später auf das Verhalten einer jüngeren Künstlergeneration auswirken. Es ist bezeichnend, dass einige der Hauptvertreter von der amerikanischen Westküste stammen, die östlichen Einflüssen besonders ausgesetzt ist. Vieles von dieser Gesellschafts-Anti-Form, auf der einen Seite der Hang zur Kontemplation und andererseits die von der Verherrlichung des physischen und schöpferischen Ichs getragene Aktion, ist in diese neue Kunst eingeflossen. In Europa sind weitere Mosaiksteine zu finden: das Fehlen eines Zentrums veranlasst immer mehr Künstler, in ihren Heimatstädten zu bleiben und gegen alle Vorstellungen der jeweiligen Gesellschaft Bewusstseinskunst zu machen. Zugleich ist der Wunsch spürbar, das «Dreieck, in dem sich Kunst abspielt» – Atelier, Galerie, Museum – zu sprengen.

Dem komplexen Phänomen fehlt bisher der Name und Aufhänger, wie dies bei den «bildbezogenen» Pop, Op und Minimal der Fall gewesen ist. Die vorgeschlagenen Termini «Anti-Form», «Micro-emotive Art», «Possible Art», «Impossible Art», «Concept Art», «Arte povera», «Earth Art» treffen immer nur einen Aspekt: die scheinbare Opposition gegen die Form; den hohen Grad persönlichen und gefühlsgetragenen Engagements; die Erklärung von Dingen zu Kunst, die bisher nicht als solche identifiziert sind; die Verlagerung des Interesses vom Resultat auf den Vorgang; die Verwendung poverer Materialien; die Interaktionen von Arbeit und Material; Mutter Erde als Werkmaterial, Werkplatz, die Wüste als Konzept.

Auffällig ist die vollständige Freiheit in der Verwendung der Materialien sowie die Berücksichtigung der physikalischen und chemischen Eigenschaften im Werk. Während vor zwei Jahren Polyester und Computer den progressiven Künstler als Medien faszinierten und zugleich die Aussage bildeten, so scheint in dieser Kunst das Medium nicht mehr wichtig: der Glaube an die Technologie ist durch den Glauben an den künstlerischen Vorgang abgelöst worden. Nicht mehr das Hauptmerkmal heutiger Kunst, die Gestaltung des Raumes, sondern die Tätigkeit des Menschen, des Künstlers ist Hauptthema und Inhalt. Von daher ist auch der Titel (ein Satz und kein Schlagwort) der Ausstellung zu verstehen: noch nie wurde die innere Haltung des Künstlers so direkt zum Werk. Natürlich war es immer so: Mondrian und Pollock haben die innere Haltung Form werden lassen – aber im Hinblick auf das fertige Resultat, das autonome Objekt. Die Künstler dieser Ausstellung jedoch sind keine Objektmacher, sie suchen im Gegenteil Freiheit vom Objekt und erweitern dadurch dessen Bedeutungsschichten um die sehr wichtige, über das Objekt hinaus auch Situation zu sein. Sie wollen, dass der künstlerische Vorgang auch im Endprodukt und in der «Ausstellung» noch sichtbar bleibt. Es ist bezeichnend, dass die eigenen Masse des Körpers, die Kraft der menschlichen Bewegungen für diese Künstler eine derartig grosse Rolle spielen, und das neue «Alphabet von Form und Materie» (Trini) bilden.

Eine ganze Reihe von Künstlern, so die Gruppe der «Erdkünstler», sind jedoch gar nicht mehr mit Werken vertreten, sondern mit Information, oder die Gruppe der «Konzeptkünstler» mit Werkanweisungen, die die Materialisation gar nicht mehr benötigen. Diese Konzeptuelle Kunst benützt sehr gerne bereits bestehende Systeme (Telefonnetz, Post, Presse, Kartographie), um «Werke» zu schaffen, die schliesslich zu neuen Systemen führen, die jeden Kommentar über den Ausgangspunkt meiden.

Werke, Konzepte, Vorgänge, Situationen, Information (wir haben bewusst die Ausdrücke Objekt und Experiment vermieden) sind die «Formen», in denen sich diese künstlerischen Haltungen niedergeschlagen haben. Es sind «Formen», die aus keinen vorgefassten bildnerischen Meinungen, sondern aus dem Erlebnis des künstlerischen Vorganges entstanden sind. Dieser diktiert auch die Wahl des Materials und die Form des Werkes als Verlängerungen der Geste. Diese Geste kann eine private, intime oder eine publike, expansive sein. Aber immer bleibt der Vorgang wesentlich, er ist «Handschrift und Stil» zugleich. So liegt denn die Bedeutung dieser Kunst darin, dass eine ganze Künstlergeneration es unternimmt, die «Natur von Kunst und Künstler» im natürlichen Vorgang «Form» werden zu lassen.

Harald Szeemann

NEW YORK

Billy Parsons
24 W 57 St CI 39480

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~~Philip Morris Int.~~ John Thompson? Mary Cornington | 100 PARK Ave. 3rd fl. 679-1800 9³⁰ FR

~~Brent Galleries~~ / ~~Dean Gallery~~ | John Weber 29 W 57 758-4970 Mh Di

~~Abelach~~ " 29 W 57 759-2345
~~Castelli~~ " 4 E 7 BU 8-4820 Di 15³⁰ 16¹

~~John Gibson~~ Warehouse 1-5 103 E 108 Between Amsterdam + Columbus 864-2436

~~MA~~ Bates Lowry | Groossen 11 W 53 245-3200 I Mh FR 5h
Gugg. Th. Messer Fry (Ausol) 1011 Fifth Ave. EN 9-5110

Larry Rubin 65 E 91 427-5053
Bill Rubin 1841 B'way ARUE-6-1195

~~ARAKAWA~~ / 124 WEST Houston 674-1649 Mh Mh

~~Alicia Adams~~ / 170 E 92

~~Carl Andre~~ / 151 Spring Street 966-3281

~~Schwaben~~ / 65 E Broadway WO-2-6781
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474 Greenwich 925-2643

~~Dick Bellamy~~ / 1078 Madison 249-9409 % Gotelowski DO 12

~~Bollinger~~ / 324 W 15 243-8787 Studio 499-0366
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~~Christo~~ / 48 Howard St. 966-4437 Sh Di

~~Fahlshoem~~ / 121 2nd Ave. 777-8277

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tel. Iolas Gallery | 15 E 55 PL-5-6778
Mr. Branks Jackson

~~Eva Hesse~~ / 134 Bowery SA 10h 3h, CA 6-4034 Trubach

~~Hans Haacke~~ / 25 W 16 989-2437
w. 45 E #histn. Howard 982-6588 SO zw. 12+16.30

~~Neil Jimmy~~ / 70 Jefferson Street 732-9432
(2nd St.)

~~Kasper Konig~~ / East Broadway 65 962-6781
962-6698

~~Jany Kuehn~~ / 1551 Westbrook Rd. Somerville NJ 201-722-5231 Bellamy

~~Attenbach~~ / 81 Greene St. 925-8487 tel. Do MA 16

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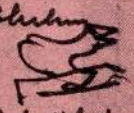
Sol Lewitt / 117 Heston
 x Bob Morris / 74 Green... 186 Grand St. 982-8388
 x Bruce Nauman / 59 Woolley St. Southhampton N.Y. FR 12 30 at. Castelli
 Odunberg / 1404 E 14 982-6080
 x Bob Ryman / 163 Bowery CA 6-0079 Fischbach
 x Keith Somier / 105 Mulberry St. 966-1063
 x Rich. Serra / 319 Greenwich St. 966-1389
 Sarah Alan / 130 Green St. 925-6642
 x Frank Tuttle / Dean 246-0681
 x Frank Viner / 163 Bowery 226-1604
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 Lucas Samaras 52 W 71 362-4246
 Kosuth Joseph 46 W 22 966-4064 929-2731

x ~~Waldoff~~ / ~~Anast. Jacques~~
 x ~~Plinnis Oppenheim~~ / 249 5th St. Brooklyn 852-0084
 x ~~Heino~~ / 40 966-5662 79 Heizer 42 20.30
 x ~~de Haria~~ / in Europa / Burgerik 90 Friedrich

x Seth Siegelau / 1100 Madison Ave. 288-5031
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 Lucy Lippard / 966-2994 46 Grand Street

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 Mel Bochner 126 Chambers St. 349-4499
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 early
 Jared Berk
 122 W 29
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Notes on the New

'Saying is inventing.' Samuel Beckett, Molloy

This exhibition gathers a number of artists whose works have very little in common yet also a great deal in common. The similarities are less stylistic than intellectual, at least among the participating Americans; a few major groupings may be made—multiformal or non-rigid art (Claes Oldenburg, Robert Morris, Eva Hesse, Frank Viner, Richard Tuttle), conceptual or ideational art (Edward Kienholz, Lawrence Weiner, Joseph Kosuth, Stephen Kaltenbach, Douglas Huebler), earthworks and organic-matter art (Dennis Oppenheim, Neil Jenney, Michael Heizer, Richard Long), geometric abstraction (Carl Andre, Sol LeWitt, Richard Artschwager, Fred Sandback), procedural or 'process' art (Richard Serra, Keith Sonnier, Robert Ryman). Grouping artists by intentions or their choice of materials will create communities otherwise unrelated. For example, it seems to be the aim of both Artschwager and Huebler to frustrate the viewer's method of information-gathering, but how different is a work of forty separate and widely distributed parts (Artschwager's 'blps'), from one containing information (package wrappers, registered mail receipts) substantiating the work's dimensions in thousands of miles. In neither case is it possible to perceive the work in its spatial entirety or its extension in time (in Huebler's case, about 40 days; in Artschwager's, however long it takes to locate all the separate parts). But the two hardly resemble each other further.

The geometrically regular designs shared by Sol LeWitt and Carl Andre confer on the pair a stylistic relation which is then contradicted in their work. Andre's piece is completely variable since its separate parts are exactly alike. It is of no importance whether square x and square y change places. This formal arbitrariness links Andre thematically with the users of flexible, thus variable materials. LeWitt, on the other hand, is not only making geometrical designs, he is making them directly on the wall in order to *eliminate* variability. His wall drawings are like both a great Italian mural and a wall graffito: if they do not exist in a fixed relationship to their environments, they do not exist at all. LeWitt's work, unlike Andre's, cannot be altered in any way without being destroyed.

Richard Serra, an artist of a very different sensibility, also creates works to exist *only* in one specific place. An amount of molten lead poured directly on the floor cannot be transferred from place to place, obviously, but unlike LeWitt, Serra focusses our attention on the manipulation of the properties of matter. The location decided upon for the distribution of a *fluid* material unavoidably affects the manner or means of distribution; for example, the height from which Serra pours his lead will affect the very size of the result. Serra's splash pieces are as situationally specific as any architectural or relief sculpture was ever meant to be, but by a very novel and simple means.

One of the few general characteristics of the artists in the show is how they relate their work to location. Generally, the choice is between a totally fixed position or a totally free relation of work to site. Carl Andre has used the term, 'post-studio artists', to describe himself and others who do not actually make their own art but have it fabricated. The phrase is equally applicable to artists like Serra or LeWitt, who make their own pieces though not always in their studios, as well as to Kosuth or Weiner, who may use typewriters and telephones, but eliminate the production of objects entirely. Weiner's 'wall Removal'—a work in which absence constitutes presence—has already been seen in New York and Europe; both showings, according to the artist, are the same work. Its identity lies in its idea, which can exist just as well as a 'statement' on the printed page. Serra's splash piece has also been seen in New York and Europe; in this case, however, the artist insists that the two are completely different works of art. Identity lies in its actual presence, a position paralleled by the impossibility of moving the work from its site.

Both Weiner and Serra are 'right'. What matters is not so much the esthetic position in itself as the extremity to which it is taken, and this exhibition includes some of the most extreme art ever produced. The modern obsession with going as far as possible is demonstrated again and again; relationships between art and idea, art and site, art and material, art and methodology are pushed to their limits by these artists. Perhaps the only quality that unifies the artists in this show is their urgency.

The super-cool ironies of Bruce Nauman and the almost Expressionist pathos of Eva Hesse are two versions of that part of the modernist temperament which is Romantic. The early Romantic, whether Percy Bysshe Shelley or Caspar David Friedrich, felt himself to be a tiny dot in the vast cosmos; Oldenburg's vastly enlarged objects create a similar haptic response—one's body suddenly shrinks. The fact that Oldenburg is parodying the relation between self and the universe makes him even more of a Romantic; his desire to create monuments is consistent.

To Robert Morris the uncontrollable forces of nature are embodied in the law of gravity, which dominates his drooping spasmodically curling lengths of felt. More than method, process becomes product itself when, as in Morris's heroic and helpless cloth pieces, the work itself can be altered. Unlike an Andre floor piece, any change in a Morris work may be noticeable,—though only to someone who has seen the piece in an earlier state. Memory is essential to comprehension in this case.

Again arises the crucially important subject of time in the new art. The unambiguous forms of Primary Structure sculpture tried to be like painting by inducing instantaneous perception; all information about a Donald Judd box is obtained as quickly as possible. But the new art generally does not try to defeat or deny its existence in time, but instead makes the viewer highly aware of it.

It is still 'minimal' in its actual presence; note the avoidance of mass in Sandback's string pieces, the flimsiness of Sonnier's hanging fabrics, the reluctance to delineate volume clearly in Saret's crumpled balls of wire fencing. Much of the new work looks vulnerable, not only spatially insubstantial, but dominated also by the effects of time.

Though non-rigid art may at times refer to the weight and degrees of energy of the human body, it is not 'humanist' because the viewer so often feels excluded, deprived of some states or parts of the work. In a similar spirit, Bruce Nauman's steel slab is said to have a mirrored bottom, but because it is hidden, we can only believe him. Yves Klein's day in Paris as a work of art is less an exuberant gesture than the presentation of an event that is impossible to perceive completely. Mere perception becomes a metaphor for cognition. The conceptual, cate-

gorical ambiguities of the new art stand in sharp contrast to its direct occupation of space or specific demonstration of physical laws.

The most fundamental law of nature is that everything that exists in space also exists in time; artists today work with that knowledge in unforeseen ways. A Bill Bollinger rope piece does not change from day to day; indeed, its fixedness, its tension as it stretches between two anchoring bolts, is its very point. But what happens to it when it is disassembled? Does it still exist? If so, does it exist as rope, as potential art, or as art? Its installation is made synonymous with its existence, whereas a painting or fixed-form sculpture, no matter how radical its esthetic, does not literally cease to be when it is in storage. The ontological instability of the Bollinger piece introduces, on the psychological plane, an experience of anxiety about being, which has been the chief subject of philosophy since Descartes. Consciousness as proof of existence is translated in esthetic terms: conception as method of creation.

Another Bollinger work (seen in New York in January) consisted of an amount of graphite strewn across the gallery floor. The spectacle of a work in several different parts is not unfamiliar, but here is a work in hundreds of thousands of different parts. Of equal relevance is the spectator's necessary participation in its form; when one walks across Bollinger's graphite-covered floor, it is inevitably changed in its distribution of volume. This is both willed and accidental, a combination stemming from Duchamp and Dada, but recently more familiar as a compositional device in the work of John Cage, Merce Cunningham, Robert Rauschenberg, and, before them, the Abstract Expressionists, particularly Pollock.

The artist who explores chance any further today has almost necessarily to use time in his work. Morris has announced his intention of working on his next show every morning before the gallery opens so that it will be necessary to visit in every day in order to keep up with the multiple changes. If Morris does this, his 'performance' will be at least as relevant as the work's tangible elements.

What is happening to form is what happened to order when it was subjected to chance by Duchamp, Arp, and others; it proves capable of apparently infinite extension. (It is significant that several of the new artists use flexible or extendable materials like rubber. The interaction between time and material also determines the artists' continuing interest in 'common', 'non-art' materials—cloth, plastic, dirt and organic matter, industrial flocking. These things are mutable, perishable, sensitive to manipulation to a degree that more usual materials like stone and wood are not. Several years ago Rauschenberg said: 'I try to act in the gap between art and life', for that gap continues to narrow. Art has been veritably *invaded* by life, if life means flux, change, chance, time, unpredictability. Sometimes the only difference between the two is sheer consciousness, the awareness that what seemed to be a stain on the wall is in fact a work of art. Or a trench in the snow, or a pile of scraps, or a hole in the wall, or a hole in the desert. After all, if a de Kooning painting is the record of a series of *acts*, why not act directly upon the world by cutting a three-mile-long swath in the snow, as Denis Oppenheim has done? (Robert Smithson has developed the dialectic between site and work of art to a high degree of wit and complexity. Smithson's 'non-sites', consisting of photographs, maps, and piles of rocks or dirt in his handsome bins, document his particular version of industrial archaeology for the gallery audience. Both his direct use of the landscape and his system of documentation implicate him centrally in the new directions of art.)

What we are witnessing is a new naturalism or realism born of extended collaborations between the artists and nature, chance, material, event the viewer. The nineteenth-century manifestation of realism (especially in Europe, which was not under the Arcadian illusions of contemporaneous America) was not only a style but also a preference for a certain kind of subject matter—the raw, unpleasant, ordinary, ugly, proletarian. A similar preference is felt again and again in the torn, flopping 'anxious objects' in this exhibition. But the humbleness of Richard Tuttle's wrinkled dyed, nailed-up pieces of cloth is rivalled only by their grandeur of conception—they have no back, no front, no up or down, they may be attached to the wall or spread out on the floor. Imagine making an object which will maintain its integrity in all circumstances yet which exerts absolutely no demands on its situation.

To see the superficiality and profundity of similarities and differences between the artists in this show, compare the Tuttle's to the paint-on-paper works by Robert Ryman. The latter are glued to the wall in a certain arrangement and though they are as flat and insubstantial as the other's cloth works, they are about the conventions of a particular art—painting—rather than about the idea of art itself. It is not possible to say whether a Tuttle is a painting or a sculpture; it uses properties of both and is probably neither. But the Ryman must be seen in a strictly pictorial context, and especially one of recent American abstraction.

As American paintings have gotten larger and larger, they have also become thicker (primarily in Frank Stella) through the use of extra-heavy stretcher bars. Painting has asserted more and more its objectness through these means, and also in the departure from rectangular shape in many cases, and even in serialism, which emphasized physicality through sequence. Against all these Ryman reacts to make works as physically modest as they are conceptually demanding.

The deprecation of art, as in Serra's demonstration of something we all know—that one object will pin a sheet against a wall if the tensions are correctly (not pleasingly but correctly) deployed—is only apparently a deprecation. Art is still what is useless; for it to imitate the utilitarian is one way out of the plethora of decorativeness in abstract painting today.

But particularly interesting in relation to modernist abstraction is the new emphasis on time, the introduction of duration and performance. Categories are being eradicated, distinctions blurred to an enormous degree today. The difference between painting and sculpture has gone (following that between poetry and prose in verbal art). The tremendous critical intelligence demanded from the ambitious artist is bringing him closer and closer to the intellectual; art and ideas are becoming indistinguishable. The intention of some of the younger poets is nothing less than the blending of visual and verbal art; words are looked at, pictures are read, poems are 'events', plastic or visual art is 'performed'. In dance, the difference between skilled and untrained body movement is dwindling. The only large esthetic distinction remaining is that between art and life; this exhibition reveals how that distinction is fading.

More precisely, is the occasion for the *mimesis* of that fading. No afunctional act can really be anything but symbolic, but it is compelling to see, at least, the continuing dilation of art's limits, to watch the quotation marks get further and further apart. In 1913, Marcel Duchamp wrote, 'Can one make works which are not works of „art“?'.

Diversité, abondance...

Une cinquantaine d'artistes, américains, italiens, allemands, hollandais, anglais, français... des œuvres aussi diversifiées qu'un reportage photographique sur l'exécution d'une excavation dans le désert du Nevada, une giclée de plomb sur le sol, un texte dans les journaux locaux ou un amoncellement de matériaux bruts disparates... des techniques utilisant aussi bien le métal, le néon, les réactions physico-chimiques que le feutre, la corde, la terre, la cendre ou même le saindoux... enfin, pour ce qui est des formes, la géométrie voisine avec l'informel, avec un certain baroquisme ou avec l'absence totale de forme (l'information pure).

Un nouveau mouvement ?

Harald Szeemann a voulu montrer tout ce qu'on n'avait pas encore vu, tout ce qui venait après le « Pop Art » et le « Minimal Art », sans véritable critère de choix; c'est la première impression qui risque de se dégager de cette vaste exposition. A moins qu'on ne sache que chacun de ces artistes s'intéresse de près à ce que font les autres, que les découvertes des uns se répercutent dans l'œuvre des autres, que ce sont les mêmes galeries (Dwan, Castelli, Bykert... à New York; Ricke, Schmela, Fischer, Zwirner en Allemagne; Rowan à Londres; Sperone en Italie; Sonnabend à Paris...) et les mêmes personnes (des gens comme Richard Bellamy à New York) qui suivent de près toutes ces recherches. On est alors en droit de se demander si cette exposition n'est pas la première consécration d'un vaste mouvement international qui resterait à définir.

Un parallèle scabreux... donné comme simple hypothèse!

Au début du siècle, sous les quolibets de la critique et du public, deux mouvements picturaux se succèdent dans un court laps de temps: le fauvisme libère la couleur, le cubisme libère la composition en la soustrayant à la perspective réaliste. Après ces deux étapes historiques, le terrain était prêt pour l'art abstrait, vaste domaine dans lequel les personnalités et les styles les plus différents pouvaient se confronter.

Vers la fin des années cinquante, le « Pop Art » et le « Nouveau Réalisme », par l'emploi de l'image publicitaire et de l'objet, permettaient à l'art de sortir de lui-même pour se rapprocher de la réalité (cf. Rauschenberg, « Ce qui m'intéresse c'est ce qui est entre l'art et la vie... »). L'œuvre se voulait moins évocation du monde particulier de l'artiste que résultat de l'action de l'artiste sur des éléments de la réalité. L'anecdote, liée à l'objet ou à l'image publicitaire, n'avait pas encore totalement disparu.

Dès le début des années soixante, le « Minimal Art », retenant certaines leçons du « Pop » comme la volonté d'une facture impersonnelle, l'importance des dimensions... mettait fin à cette survie de l'image anecdotique sans pouvoir s'empêcher de la remplacer par autre chose; par l'idée d'une forme définie, représentation du « concept » de cette même forme.

Chacune de ces deux étapes était également une nouvelle libération: libération de la fonction « illusionniste » de l'art en mettant l'accent sur le fait que l'image n'a de réalité qu'en tant qu'image sans plus; libération de toute anecdote en ne conservant que la forme (ou volume) dans toute la simplicité de son évidence physique.

Seule cette idée de forme bien définie rattachait encore le « Minimal Art » à une notion traditionnelle de l'Art... abandonner cette dernière chose, c'est déboucher sur un terrain inconnu qui a des chances, pourquoi pas, d'être aussi vaste que celui de l'abstraction!

Un terrain à explorer...

L'image est absente, la forme, a priori, indifférente, par quoi définir toutes ces recherches? Entre presque toutes les œuvres qu'on peut voir dans cette exposition, on peut déjà noter un point commun: la première chose qui frappe, c'est la parfaite intégration de ces œuvres avec leur entourage; aucun signe évident n'indique qu'il faut les voir comme « œuvre » plutôt que comme « chose ». Ce n'est que par la suite que la signification de ces « choses » apparaît, avec d'autant plus de force qu'on a pas eu à faire au « trucage » de l'art.

Le problème du réel est depuis longtemps au centre des préoccupations de l'artiste; déjà il était au centre des entretiens qu'avait eu Georges Charbonnier avec les principaux peintres de la génération abstraite et surréaliste. Au moment du « Pop » et du « Nouveau Réalisme », la plupart des textes critiques mettaient l'accent sur le fait que l'artiste ne voulait plus évoquer ou traduire le réel, mais faire de l'art avec le réel. Par la suite, le terme même de « Specific Object » que Robert Morris employait pour qualifier ses structures primaires indique clairement cette préoccupation de faire des choses qui soient aussi « réelles » que n'importe quoi, tout en restant « spécifiques ». Ce n'est que maintenant que le pas est tout à fait franchi: les artistes de cette génération ne présentent que des « choses »... ils nous placent devant telle matière, devant tel fait ou devant telle situation et nous laissent réagir.

La frontière entre cette nouvelle forme d'art et celles qu'on connaissait déjà est souvent difficile à établir, d'autant plus que les sources et les références sont nombreuses. On a pu voir que ce mouvement découle assez logiquement du « Minimal Art », d'où viennent d'ailleurs de nombreux artistes de cette exposition, comme Robert Morris dont l'œuvre a suivi avec rigueur toute cette évolution, Carl André, Sol LeWitt ou Artschwager. Le surréalisme n'est souvent pas très loin, ni le dadaïsme, avec ce qu'il peut y avoir de surprenant et de provocateur dans les « choses » proposées par des artistes comme Kaltenbach, Nauman, Kienholz ou même De Maria. Ailleurs, on croit voir des résurgences de la sculpture abstraite expressionniste avec certaines œuvres de Zorio ou d'Anselmo. Parmi les artistes dont les œuvres annonçaient ce nouveau mouvement, il faut encore citer Oldenburg et Yves Klein.

Chaque fois, pourtant, on sent qu'on a à faire à autre chose, à des œuvres à la fois plus simples, moins construites, moins « artificielles » et plus évidentes.

Sans plus vouloir le contrefaire, l'évoquer, l'utiliser pour en faire des « objets d'art », l'artiste actuel interroge simplement le réel. Comme le chimiste qui fait réagir deux substances dans une éprouvette, il fait réagir l'homme avec un trou dans le désert, un tas de cendres, une simple information ou une matière brute.

La plus grande liberté . . .

A partir de cette attitude, l'artiste n'a plus de raisons de se sentir limité par une forme, par une matière, par une dimension ou par un lieu. La notion d'œuvre d'art peut être remplacée par celle d'une chose dont la seule utilité est de *signifier*, notion très ouverte qui recouvre n'importe laquelle des recherches si différentes qu'on peut voir dans cette exposition.

Il sera alors intéressant de constater comme ces « choses » en apparence si peu « artistiques » suffisent à exprimer avec force la personnalité de celui qui les présente ... comme ces masses de plomb reflètent la sensualité d'un Serra, comme ces trous dans le désert évoquent cet espèce de mysticisme sauvage et désespéré d'un Heizer, comme ces surfaces de latex floqué deviennent l'image de l'univers aplani, subtil et presque doux d'un Sonnier, ou comme toute la philosophie d'un Carl Andre peut se résumer dans de simples dalles métalliques.

Interrogeant ainsi le réel en toute liberté, ces artistes ont découvert un des plus larges éventails de possibilités expressives !

Et pour finir, quelques conséquences pratiques . . .

Pour tous les polémistes qui, du point de vue de la sociologie de l'art, se battent contre les conceptions traditionnelles du musée, de la galerie, de l'œuvre d'art... ce mouvement est une aubaine ! La plupart des artistes de cette exposition rejoignent, pour d'autres raisons, leurs positions: leur travail se fait partout et n'importe où, dans les journaux, sur les murs des villes, dans le sable, dans la neige... n'importe qui peut refaire certaines de ces « œuvres », d'autres sont intransportables, périssables, invendables, d'autres encore invisibles et connues uniquement par un reportage . . .

Avec ce nouveau mouvement, l'art s'est libéré de tous ses carcans !

Grégoire Muller, Paris, février 1969

Nuovo alfabeto per corpo e materia

Negli ultimi due anni sono apparse sulla scena internazionale le risultanze di un processo artistico che ha rigettato finora ogni tentativo di definizione stretta. L'apparizione di quest'arte non ha seguito le regole della *tradizione del nuovo*. Eclettismo stilistico e indifferenzialità di linguaggio, recuperi e osmosi, fanno piuttosto pensare ad una «novità della tradizione». Né si è presentata come un'arte «che nessuno avesse lo stomaco di digerire»; gli ultimi a volerla furono inizialmente gli artisti *pop*; dopo di loro, i *minimalists* hanno coscientemente favorito un'arte da etichetta. Ora sembra che i nuovi artisti ci siano riusciti: niente etichetta. Ciò non toglie che abbiano già un certo mercato. Con l'attendimento dell'avanguardia è finita anche la pretesa di un apparente anticonformismo. In Italia, è stata chiamata «arte povera» (Celant), con un accento particolare sullo spostamento d'interesse dall'oggetto al soggetto, dalle cose all'uomo, che esprime una realtà univoca e non più ambigua. In America, la povertà dei materiali è stata assunta col termine di «raw materialists». Ma ce ne sono altri: «anti-forma» indica una plasticità che «accade» ed evita le forme – «process art» mette l'accento sul processo più che sul risultato – e l'intensità intellettuale di certe opere viene assunta come «conceptual art». Altra definizione, coniata da Gilardi per una visione d'insieme, è «arte microemotiva», che rileva l'indubbia «emotività» racchiusa in alcune opere e la loro mancanza di progettazione. Siamo come si vede di fronte ad un'arte largamente basata su un pensiero nonselettivo e non-discriminante. Anche il tentativo americano di unificazione che va sotto il nome di «earth works movement» (patrocinato dalla Dwan Gallery), sembra indicarlo: l'intellettualità occidentale è calata nella natura, nella sua indifferenziata fisicità e materialità – ciò che rimanda infine al poeta (Carlos William Carlos) quando diceva che «non ci sono idee se non nelle cose».

Da Torino a New York, da Roma a San Francisco, gli artisti europei e americani hanno via via scoperto notevoli corrispondenze. Questa insospettata compresenza di esperienze estetiche fundamentalmente simili fa pensare ad una particolare «condizione estetica» in espansione. Sono esperienze che accomunano oltre lo spazio gli italiani Pistoletto, Zorio, Prini, Anselmo, Boetti, Merz, Kounellis, Pascali e altri, con gli americani Nauman, Serra, De Maria, Heizer, Andre, gli olandesi Boezem e Van Elk, gli inglesi Long, Flanagan e Loncraine, i tedeschi Ruthenbeck, Lohaus, Hoeke, ecc. Esse si ricollegano oltre il tempo, come per Joseph Beuys, artista più che 40enne, maestro dell'ultima generazione tedesca ma sconosciuto qui da noi fino all'estate scorsa. Lo stesso Morris, caposcuola dei *minimalists*, rientra con le ultime sue teorie «anti-form» nell'attuale clima. Tutte queste esperienze non costituiscono un movimento, ma sono un modo di pensare: più esattamente, un modo di realizzare praticamente questo nuovo pensiero.

Non è un'arte sulla vita, né un'arte sull'arte, ma certo riguarda la «condizione umana». Quando Zorio e Nauman, Prini e Serra, scoprono una sostanziale affinità nei loro lavori riprodotti sulle riviste, pur senza reciproca influenza e con opere l'una diversa dall'altra, si riconoscono necessariamente coinvolti nei medesimi condizionamenti che li hanno portati alle medesime opzioni. In genere, questi artisti hanno acutamente valutato le forze prevaricatrici che distruggono e discreditano le nuove idee artistiche, sono consapevoli dei cicli di obsolescenza e delle illusioni sociali, sanno ciò che il pubblico e gli specialisti si attendono da loro. La loro arte vuole essere una risposta a tale situazione, una risposta positiva, ma senza adattarsi: non si limitano più a sopravvivere, ma oppongono una controstrategia. I loro lavori hanno abbandonato l'usuale terreno d'indagine tra arte e vita – adesso materializzano una ricerca di vita, e di vita liberata.

la condizione estetica

È a Torino, nell'estate '66, che si avviano queste esperienze con la mostra «arte abitabile» alla Galleria Sperone, mentre Pistoletto espone i suoi «oggetti in meno» direttamente nel suo studio, preannunciando la successiva risoluzione di aprire il suo studio a tutti e l'attuale modello comunitario. Contemporaneamente Pascali e Kounellis sviluppavano lo stesso discorso insieme con altri artisti a Roma, attraverso la Galleria dell'Attico. Questa localizzazione è sintomatica: la creazione sembra più favorita laddove abbiamo una struttura sociale oggettivamente più repressiva. Conservatrice e ben ordinata, la società opulenta di Torino ha agevolato la risoluzione decisa, il netto «non c'è altro da fare», di giovani artisti privi di illusioni. Una società che può permettersi una «frangia» fuori del sistema: questi artisti non sono neppure più chiamati ad integrarsi, e lo sanno. Così, nasce la condizione estetica. Più precariamente, la società di potere tipica di Roma ha favorito negli artisti predisposti la regressione al primario, l'uscita verso l'immaginario soggettivo. Vale la pena notare l'assenza di simili esperienze a Milano, dove il dinamismo sociale coinvolge tutti, in una tensione a «migliorare la vita» che conduce i suoi artisti all'attuale professionismo. Al contrario, lo spirito delle esperienze torinesi e romane vive già in una visione post-industriale e post-tecnologica. Vuole «cambiare la vita» cambiando di civiltà.

Per molti di questi artisti la decadenza del rapporto tra l'arte e la società moderna è ormai totale. Tale constatazione, più o meno cosciente, è in genere condivisa dall'intero settore avanzato dell'arte. Da una parte, si tentano recuperi ad ogni costo: sono i multipli, le programmazioni, le attivizzazioni di tecniche e di spazi: è l'estetica dei procedimenti, l'arte tecnologica, e ogni altra forma espressiva consapevole che ogni cultura muta con il mutare degli strumenti del comunicare («il medium è per qualche tempo il messaggio»). Dall'altra parte, si tenta per cominciare il recupero di se stessi con un'esperienza in prima persona. Molti di questi artisti hanno un'acuta coscienza del trasformismo in arte: lo rigettano allora insieme con l'idea di evoluzione, progresso, sviluppo, così come rifiutano la delega agli strumenti. Per loro il primo strumento del comunicare è l'uomo, la mutazione comincia dal soggetto.

tregua linguistica

In «Odissea 2001», Stanley Kubrick fa comparire attraverso tutti i tempi, le civiltà e gli spazi, un misterioso monolito come testimonianza di una «intelligenza superiore». Ricorre pure a diversi stili, dal minimal allo psichedelico. Ugualmente, gli oggetti di questi artisti e le loro esperienze non fanno questione di stile, usano tutti i linguaggi perché non hanno alcun problema di linguaggio. Alcuni si situano oltre l'oggetto, come reperti esperienziali da esibire pro-memoria, ma contro ogni logica attesa. Tutti comunque vanno oltre qualsiasi specifico

linguistico, sia spaziale, percettivo, plastico, che simbolico o metaforico. Con la natura viva del romano Kounellis, gli oggetti rituali di Pistoletto, i processi fisicizzati di Zorio ed Anselmo, le nature liberate dei Merz, e le sequenze oggettuali di Prini, Calzolari, Boetti, l'opera d'arte vive con la presenza e la partecipazione di un pubblico attore tra cui sovente agisce l'artista stesso. Anche questi oggetti sono intesi a testimoniare una «vita superiore», convogliata da tutto l'orizzonte culturale verso il presente.

Con le loro esperienze così poco ideologiche, questi artisti così poco politicizzati hanno tuttavia fatto alcune scelte chiare ed elaborato nuove pratiche per attuarle. Contro l'attendismo dell'avanguardia, hanno abbandonato ogni pretesa di novità: niente espressioni di punta, arte avanzata, proposte evolutive; se introducono materiali mai prima usati in arte (terra, amianto, piombo, grafite, ghiaccio, uccelli, cera, catrame, reti, sostanze chimiche, ecc.) è per ragioni di comodo, in primo luogo, e poi per intenzionare il loro rapporto con la realtà il più possibile libera e fresca. Altra tattica, favorire la collaborazione verso lo spirito comunitario. E così che con Pascali e Pistoletto si è cominciato a eliminare l'opera in quanto discorso, coerenza, uniforme linguistica utile al mercato; tutti i linguaggi essendo possibili, la reale struttura linguistica è la sequenza di atti e di oggetti sempre diversi, di comportamenti e processi, con cui questi artisti cercano un'uscita dalla competitività e dalla mercificazione; alcuni non producono più oggetti ma spettacolo, creazione fluida in osmosi con il teatro. Al mercato si oppone così un pubblico partecipe. Ma questa tregua linguistica pare anche diretta, io penso, contro la creatività come potere, in una situazione sociale che trasforma l'esercizio della forza creatrice in esercizio di potere, la creazione in «status symbol». L'arte trova forse qui il suo punto nodale: conciliare l'esigenza quasi biologica del creatore che vuole esprimersi compiutamente e individualmente, e soprattutto la realizzazione di una creatività generalizzata, con la struttura di ogni ordinamento sociale. Anche qui, come tentano di fare i nuovi artisti, la risposta va data in prima persona.

alfabeto per la materia

Se Mario e Marisa Merz, se Prini e Zorio Boetti e Anselmo, disponessero di materiali Minnesota o Dow Chemical avanzatissimi, di schemi logici e relativi computers della IBM, non mancherebbero di usarli. Ma allo stesso titolo dei materiali artigianali e casalinghi che si ritrovano. Cioè, come processualità in cui coinvolgersi totalmente, come strumenti di un'esperienza liberatoria e di un'affermazione dei loro bisogni originari. Così come rifiuta il mondano, quest'arte teme la ricchezza tecnologica; non ha bisogno neppure di dichiararsi anti-tecnologica; tutto è a sua disposizione, tutto dipende dalle sue necessità strumentali. L'orientamento nettamente antropologico da cui muovono queste ricerche assegna alla materia, e quindi all'oggetto, i caratteri di un *bricolage* mentale e comportamentistico.

«Naturale-artificiale» è un tema tecnologico. L'antropologia preferisce dire «Natura-Cultura». Dopo Lévi-Strauss queste due nozioni non sono più necessariamente opposte: presentano anzi strutture identiche, i prodotti della cultura non si distinguono essenzialmente dai prodotti naturali, il linguaggio obbedisce alle stesse leggi che regolano le cellule. Per un'arte come questa, che fa visibilmente e plasticamente convergere natura e cultura in una sostanziale unità, l'identificazione è processo corrente. Molti lavori infatti nascono come ritmo psicofisico (Marisa Merz), estensione della manualità e agibilità (Anselmo, Mario Merz, Prini, Calzolari), reazione chimico-fisica (Zorio). Inoltre, questa identità natura-cultura traduce l'altro aspetto non meno importante dello spirito di queste opere: cioè, l'assunzione di dati reali univoci e fuori dall'intrattenimento dell'ambiguità.

Nasce così un nuovo alfabeto per la materia. Se il linguaggio vive come le cellule, l'opera d'arte che lo materializza ha l'arco di vita che gli assegna l'artista, e infatti molte di esse durano una mostra, il tempo di un'alchimia. La materia evapora e diventa un'operazione, un rapporto: due idee espresse da due cose successive. Non ci sono qui nuovi materiali, come c'erano nuove immagini per l'arte pop, ma solo strumenti di fortuna per chi vuole affermare in un incontro di autenticità i propri bisogni originari. E il senso di natura è tale, che l'atteggiamento degli artisti verso natura e materia s'impronta alla nonviolenza, contro l'idea di dominio che il pensiero occidentale ha sempre esercitato su di loro, come idea di conquista scientifica.

alfabeto per il corpo

Superati i concetti di metafora e azione indiretta, alcuni di questi artisti hanno affrontato l'ostacolo maggiore: fare un'arte che sia agire diretto. Per creare un'opera che fosse ciò che restava di un'opera precedente, Prini l'ha gettata da una finestra. Ad Amalfi, in ottobre, sono state eseguite altre «azioni». Difficile non interpretarle, non scinderle in significante e significato, ciò che riporta alla metafora e all'agire indiretto. In genere, una soluzione consiste nel lavorare oltre l'oggetto – l'oggetto in sé, come risultato concreto e percettivo – verso lo spettacolo, in unione col teatro. Ciò è apparso anche un modo di rispondere al potere mercificante che investe ogni prodotto artistico, all'uso dell'artista come ricchezza.

Dopo aver abbandonato stile e autorealizzazione linguistica, l'artista rinuncia al contesto oggettuale e ai materiali di fortuna, per un'ulteriore e irreversibile intensificazione del suo operare e del suo essere nel mondo – per servirsi soltanto del suo corpo. E teatro vuol qui dire Artaud, Living Theatre, Grotowsky e simili. Questa osmosi tra arte visiva e teatro sembra promettere un nuovo sbocco all'«immaginazione al potere», un nuovo alfabeto per il corpo necessario ad entrambe le sponde. Un corpo che già in alcuni tentativi anticipatori a Roma e a Torino, e limitatamente al settore arte, ha avuto funzione di effetto e non di oggetto, nonché di rapporto tra ceti sociali diversi ma ugualmente tesi a creare nuovi fronti di autenticità; sensibilizzarsi a livello di corpo vuol essere allora la risposta più radicale che fa coincidere medium, messaggio e ricezione.

Con l'alfabeto per il corpo, tale esperienza è destinata a fondare e diffondere la pratica di una condizione comunitaria che realizzi quella estetica, passando dalla teoria alla prassi. Così questa ha necessariamente i caratteri di un'arte di minoranza, ma di una minoranza irradiante. Articolarsi per diffondere l'affermativo «cambiare la vita» resta naturalmente il suo problema. Perché non ha ancora trovato la sua isola di autenticità, né ha intenzione di cercarla solo per sé.

Tommaso Trini

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- 9 At Leo Castelli* (Anselmo, Bollinger, Hesse, Kaltenbach, Nauman, Saret, Serra, Sonnier, Zorio), Leo Castelli Gallery/Warehouse-Show, Dec. 1968
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In Vorbereitung
En préparation
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- New Media: New Methods*, Traveling Exhibition, The Museum of Modern Art, New York 1969/70 (Organisation: Kynaston McShine)
- Movies
Filme
Films
- Land Art*, Objekte von
- Boezem : Sand-Wind-Objekt, Sierra Nevada
- Dibbets : 18 Stunden-Objekt, Nordsee
- Boezem/Dibbets/van Elk : Gruppen-Objekt Holland
- Eventstructure Research Group: Waterwood Sandquake, Mittelmeer
- Richard Long : 10 miles of a Landscape, Schottland
- Walter de Maria : Dreikontinentenprojekt, Teil 1, Sahara
- Fernsehgalerie Gerry Schum, Haan bei Düsseldorf, für : Fernsehgalerie Berlin/Sender Freies Berlin, 1. Programm, Ende März 1969

Works on exhibit/Ausgestellte Werke/Œuvres exposées

Carl Andre, New York

- 1 *Steel Piece, 1968*
Steel/Stahl/Acier
1/3" x 10' x 10' / 0,8 x 300 x 300 cm
36 Units / Einheiten / Unités
each 20" x 20" / je 50 x 50 cm
Coll. Konrad Fischer, Düsseldorf

Giovanni Anselmo, Torino

- 2 *Torsione, 1968*
Cemento, pelle di mucca, legno
Concrete, Cow-hide, Wood
Zement, Kuhhaut, Holz
Ciment, peau de vache, bois
40" x 16" / 100 x 40 cm
Coll. Galerie Sonnabend, Paris
- 3 *Untitled, 1968*
Pietra, filo di rame, elettricità
Stone, Copper Wire, Electricity
Stein, Kupferdraht, Elektrizität
Pierre, fil de cuivre, électricité
24" x 16" / 60 x 40 cm
Coll. Galerie Sonnabend, Paris
- 4 *Untitled, 1968/69*
Vetro, segatura, cotone, secchiello, acqua
Glass, Sawdust, Cotton, Bucket, Water
Glas, Sägespäne, Baumwolle, Eimer, Wasser
Verre, sciure, coton, seau, eau
84" x 48" / 210 x 120 cm
Coll. Galerie Sonnabend, Paris
- 5 *Untitled, 1968/69*
Acciaio, acqua, calce, mattoni
Steel, Water, Chalk, Bricks
Stahl, Wasser, Kalk, Backsteine
Acier, eau, chaux, briques
7 1/5" x 80" x 50" / 18 x 200 x 125 cm
Coll. Galerie Sonnabend, Paris

Richard Artschwager, New York

- 6 *40 blps, 1968*
Wood, Paint, Hair
Holz, Farbe, Rosshaar
Bois, peinture, crin-de-cheval
Size indeterminable / Unbestimmte Masse /
Dimensions indéterminables
Coll. Leo Castelli Gallery, New York
Galerie Ricke, Köln

Thomas Bang, Santa Barbara, Cal.

- 7 *Three Bag Hang, One Bag Lie, 1968*
Wood, Foam Rubber, Rope
Holz, Schaumgummi, Seil
Bois, caoutchouc mousse, corde
H 96" / H 240 cm
Coll. Esther-Robles Gallery, Los Angeles

Jared Bark, New York

- 8 Information

Robert Barry, New York

- 9 Title: *Uranyl Nitrate (UO₂ (NO₃)₂)*
Date: Isotope created 30 August 1966
Installed 22 March 1969
Size: 0,5 microcurie
Time: 4,5 x 10⁹ years duration
Place: Kunsthalle Bern
Coll. The Artist

Joseph Beuys, Düsseldorf

- 10 The Work will be made in Bern for the Exhibition
Das Werk wird in Bern für die Ausstellung gemacht
L'œuvre est faite à Berne pour l'exposition
Coll. The Artist

Alighiero Boetti, Torino

- 11 *Terreno giallo, 1966*
Terra cotta / Terra cotta / Terrakotta / Terre cuite
40" x 40" / 100 x 100 cm
Coll. Galleria Sperone, Torino
- 12 *Boetti, 1969*
Ferro / Iron / Eisen / Fer
2 pieces, each 4/5" x 25" x 28 4/5" / 2 x 100 x 72 cm
Coll. Galleria Sperone, Torino
- 13 *La Luna, 1969*
Lavagna / Slate / Schiefer / Ardoise
38" x 48" / 90 x 120 cm
Coll. Galleria Sperone, Torino
- 14 *Alighiero prende il sole a Torino il 24-2-1969*
Cimento / Concrete / Zement / Ciment et papillon
L 70" / L 175 cm
Coll. Galleria Sperone, Torino

Mel Bochner, New York

- 15 *Thirteen Sheets of 8 1/2" Graph Paper (From an Infinite Series)*
Paper / Papier / papier
11 1/5" x 8 1/2" / 28 x 21,2 cm
Coll. The Artist

Marinus Boezem, Gorinchem

- 16 *Windows, 1968*
Wood, Glass, Bedsheet
Holz, Glas, Bettzeug
Bois, verre, literie
each 64" x 24" / je 180 x 60 cm
Coll. The Artist

Bill Bollinger, New York

- 17 *Rope Piece, 1968*
Rope, Black Tape, Bolts
Seil, Schwarzes Isolierband, Schraubenbolzen
Corde, isolant noir, boulons
Ø 1/2" / Ø 1,2 cm
Variable Length / Variable Länge / Longueur variable
Coll. Bykert Gallery, New York
Galerie Ricke, Köln
- 18 *2 Pipe Pieces, 1968*
Steel, Plastics / Stahl, Kunststoff / Acier, matière plastique
each 80" x 80", Plastic 48" / je 200 x 200 cm, 120 cm
Coll. Galerie Ricke, Köln
- 19 *Wire Piece, 1968*
Iron / Eisen / Fer
120" x 80" / 300 x 200 cm
Coll. Galerie Ricke, Köln

Michael Buthe, Köln

- 20 *Ohne Titel, 1968*
Holz, Leinwand, Farbe
Wood, Canvas, Paint
Bois, toile, peinture
50 4/5" x 12 4/5" x 7 1/5" / 127 x 32 x 19 cm
Coll. Galerie Ricke, Köln

- 21 *Bild, 1969*
Holz, Leinwand
Wood, Canvas
Bois, toile
83³/_s" × 110" / 209 × 275 cm
Coll. Galerie Ricke, Köln
- Pier Paolo Calzolari, Bologna**
- 22 *Benvenuto, benvenuto Alice, 1968*
Gradini di neve
Neve, muschio, mercurio, piume, rosa, campanelle di argento, lettere in bronzo
Snow-steps
Snow, Moss, Mercury, Down, Rose, Silver Bells, Bronze Letters
Schneestufen
Schnee, Moos, Quecksilber, Flaum, Rose, Silberglöcklein, Bronzelettern
Gradins de neige
Neige, mousse, mercure, duvet, rose, clochettes en argent, lettres en bronze
43¹/_s" × 32" × 21³/_s" / 108 × 80 × 54 cm
Coll. Galleria Sperone, Torino
- 23 *Oroscopo come progetto della mia vita, 1969*
Piombo, neve, mercurio, muschio, semi, fioriti, fotografia, stagno, fuso
Lead, Snow, Mercury, Moss, Seed, Blossoms, Photographs, Tin, Spindle
Blei, Schnee, Quecksilber, Moos, Samenkörner, Blüten, Photo, Zinn, Spindel
Plomb, neige, mercure, mousse, germes, fleurs, photographie, étain, fuseau
120" × 120" / 300 × 300 cm
Coll. Galleria Sperone, Torino
- Paul Cotton, Oakland, Cal.**
- 24 *Table Top, April 1966*
Plywood, Contact Paper, no Mirror
Sperrholz, Kontaktpapier, kein Spiegel
Bois, papier contact, pas de miroir
4¹/₂" × 4' × 4' / 135 × 120 × 120 cm
Coll. The Artist
- Hanne Darboven, New York**
- 25 *6 Bücher über 1968*
6 Books 1968
6 livres sur l'année 1968
Xerox
Coll. Konrad Fischer, Düsseldorf
- Jan Dibbets, Amsterdam**
- 26 *Museumsockel mit vier Winkeln von 90°:*
Museum Base with Four Angles of 90°:
Socle de musée avec quatre angles droits:
Kunsthalle Bern, 1969
Plan Kunsthalle Bern / 4 Photographien /
Mikrofon / 2 Lautsprecher
Plan Kunsthalle / 4 Photographs /
Microphone / 2 Loudspeakers
Plan Kunsthalle / 4 photographies /
microphone / 2 haut-parleurs
Coll. The Artist
- Ger van Elk, Velp**
- 27 *Tres qualitates lucis in modo rustico Californiae, 1968/69*
Holz, Bambus, Campinggas, 2 Lampen, Transformator
Wood, Bamboo, Camping Fuel, 2 Lamps, Transformer
Bois, bambou, gaz de camping, 2 lampes, transformateur
40" × 30" × 64" / 100 × 75 × 160 cm
Coll. The Artist
- Rafael Ferrer, Philadelphia**
- 28 *Chain Link Fence Piece, 1968/69*
Drahtgitter / Treillis en fil de fer
50' × 3' / 450 × 90 cm
Coll. The Artist
- Barry Flanagan, London**
- 29 *Two space rope sculpture (gr 2 sp 60), 1967*
Rope / Seil / Corde Seisal
60' × 6" girth / 18 m × 15 cm Umfang / circonférence
Coll. Rowan Gallery, London
- Ted Glass, New York**
- 30 Information
- Hans Haacke, New York**
- 31 Information
- Michael Heizer, New York**
- 32 *Precarious Space, 1969*
- 33 *Fault, 1969*
- 34 *Depression, 1969*
- Eva Hesse, New York**
- 35 *Augment, 1968*
Latex Rubber / Canvas
Latex Gummi / Leinwand
Caoutchouc Latex / toile
20 times 76" × 40" / 20mal / 20 fois 190 × 100 cm
Coll. Fischbach Gallery, New York
Galerie Ricke, Köln
- 36 *Sans III, 1969*
Rubber / Gummi / Caoutchouc
13' long × 3" wide × 1¹/₂" deep / 390 × 7,5 × 4 cm
Coll. Fischbach Gallery, New York
Galerie Ricke, Köln
- 37 *Untitled, 1969*
Steel Wire, Wire mesh, Rubber
Stahldraht, Drahtnetz, Gummi
Fil d'acier, filet de fil de fer, caoutchouc
16' × 3" / 480 × 7,5 cm
Coll. Fischbach Gallery, New York
Galerie Ricke, Köln
- Douglas Huebler, New York**
- 38 Title: *Duration piece 9*
Date: 1969
Size: 10'045 miles (approximate)
Time: 42 days
Location: Berkeley, Cal. / Riverton, Utah / Ellsworth, Nebraska / Alpha, Iowa / Tuscola, Michigan / Hull, Mass.
Coll. The Artist
- Paolo Icaro, Genova**
- 39 Informazione / Information
- Alain Jacquet, New York / Paris**
- 40 Information
- Neil Jenney, New York**
- 41 *The Siegmund Biederman Piece, 1968*
Various Materials: Wood, Cloth, Neon
Diverse Materialien: Holz, Stoff, Neon
Matériaux divers: Bois, étoffe, néon
3' × 15' × 10' / 90 × 450 × 300 cm
Coll. Galerie Rudolf Zwirner, Köln

- 42 *The Curtis Mayfield Piece, 1968*
Various Materials: Wood, Aluminium Foil, Neon
Diverse Materialien: Holz, Aluminiumfolie, Neon
Matériaux divers: Bois, feuille d'aluminium, néon
11'×11'×2' / 330×330×60 cm
Coll. Galerie Rudolf Zwirner, Köln
- Stephen Kaltenbach, New York**
- 43 *Lips, 1968*
Rubber Stamp, Inkpap
Gummistempel, Stempelkissen
Poinçon, tampon encreur
Coll. The Artist
- Jo Ann Kaplan, New York**
- 44 Information
- Edward Kienholz, Los Angeles**
- 45 *The American Trip, 1966*
9³/₁₆"×12" / 24×30 cm
Coll. The Artist
- Yves Klein, 1928–1962**
- 46 *Œuvre immatérielle, 1962*
Immaterial, 1962
Immaterielles Werk, 1962
Told by / racontée par / erzählt von Edward Kienholz,
Los Angeles
- Joseph Kosuth, New York**
- 47 *I. Space (Art as Idea as Idea), 1968*
published in:
Berner Tagblatt
Samstag/Sonntag, 8./9. März 1969
Berner Tagwacht
Samstag, 8. März 1969
Der Bund
Sonntagsausgabe, 9. März 1969
Neue Berner Zeitung
Sonntags-Illustrierte, 8./9. März 1969
Coll. The Artist
- Jannis Kounellis, Roma**
- 48 *Carbone, 1968*
Charcoal / Holzkohle / Charbon de bois
Dimensioni variabili / Variable Dimensions /
Variable Masse / Dimensions variables
Coll. Galleria L'Attico, Roma
- 49 *Senza titolo, 1969*
Lana di pecora, legno, corda
Sheepskin, Wood, Rope
Schafspelz, Holz, Schnur
Fourrure de mouton, bois, corde
100"×100"×12" / 250×250×30 cm
Coll. Galleria L'Attico, Roma
- Gary B. Kuehn, Somerville, N.J.**
- 50 *Untitled, 1968*
Wood, Fiberglass
Holz, Fiberglas
Bois, fibre de verre
52"×108"×18" / 103×270×45 cm
Coll. Galerie Ricke, Köln
- 51 *Untitled, 1968*
Wood, Fiberglass
Holz, Fiberglas
Bois, fibre de verre
36"×24"×39" / 90×60×97,5 cm
Coll. Galerie Ricke, Köln
- 52 *Untitled, 1968*
Wood, Fiberglass
Holz, Fiberglas
Bois, fibre de verre
25¹/₂"×11¹/₂"×48" / 83,5×29,5×120 cm
Coll. Galerie Ricke, Köln
- Sol LeWitt, New York**
- 53 *Wall Markings, 1968*
Pencil / Bleistift / Crayon
Size Dictated by the Wall Area Available
Grösse entsprechend der Wandfläche
Dimensions du dessin selon celles du mur
Coll. The Artist
Dwan Gallery, New York
Konrad Fischer, Düsseldorf
- Bernd Lohaus, Antwerpen**
- 54 Information
- Richard Long, Bristol**
- 55 Information
- Roelof Louw, London**
- 56 Information
- Bruce McLean, London**
- 57 Information
- Walter de Maria, New York**
- 58 *Art by Telephone, 1967/1969*
Kunst durchs Telephon, 1967/1969
Art par téléphone, 1967/1969
- David Medalla, India**
- 59 Information
- Mario Merz, Torino**
- 60 *Sit-in, 1968*
Cera, neon, ferro
Wax, Neon, Iron
Wachs, Neon, Eisen
Cire, néon, fer
12"×20"×20" / 30×50×50 cm
Coll. Galerie Sonnabend, Paris
- 61 *Appoggiati, 1969*
Vetro, mastice
Glass, Mastic
Glas, Mastix
Verre, mastic
24"×120" / 60×300 cm
Coll. Galerie Sonnabend, Paris
- 62 *Acqua scivola (Igloo di vetro), 1969*
Vetro, mastice, arboscello, ferro
Glass, Mastic, Tree, Iron
Glas, Mastix, Bäumchen, Eisen
Verre, mastic, arbrisseau, fer
80"×56"×56" / 200×140×140 cm
Coll. Galerie Sonnabend, Paris
- 63 *Calco da mastice come per i denti, 1969*
Tubi ferro, gesso
Iron Tubes, Plaster
Eisenstäbe, Gips
Barres de fer, plâtre
56"×32"×32" / 140×80×80 cm
Coll. Galerie Sonnabend, Paris

103 *Gun Shaped Light Blue Canvas, 1967*
Canvas / Leinwand / Toile
68"×39" / 170×97,5 cm
Coll. The Betty Parsons Gallery, New York

104 *Lavender Rectangle, 1967*
Canvas / Leinwand / Toile
50"×52" / 125×130 cm
Coll. The Betty Parsons Gallery, New York

Frank Lincoln Viner, New York

105 *Number Ten, 1, 1968*
Plastic, Vinyl, Plastic Rope, Grommets, Alphabet Stencils, Tapes
Kunststoff, Vinyl, Plastikschnur, Seilringe, Schablonen, Bänder
Matière plastique, vinyl, corde en matière plastique, anneaux de rassemblements, pochoirs, rubans
40"×54" / 100×135 cm
Coll. The Artist

106 *Yellow Mode, 2, 1968*
Plastic, Vinyl, Plastic Rope, Grommets
Kunststoff, Vinyl, Plastikschnur, Seilringe
Matière plastique, vinyl, corde en matière plastique, anneaux de rassemblements
43"×56" / 107,5×160 cm
Coll. The Artist

Franz Erhard Walther, New York

107 *Objekt zum Hineinlegen, 1965*

108 *Blindobjekt, 1966*

109 *Geschäftsobjekt, 1967*

110 *Objekt Erlangen, 1967*

111 *Objekt für musikalische Prozesse, 1967*

112 *Objekt für Wechsel, 1967*

113 *Objekt kurz vor der Dämmerung, 1967*

114 *Streikobjekt, 1967*

115 *Object for Competition
or Object for Four, 1968*

116 *Objekt fürs Aufgeben, 1968*
Coll. The Artist

William G. Wegman, Milwaukee, Wisconsin

117 Information

Lawrence Weiner, New York

118 *A 36"×36" removal to the lathing or support wall of plaster or wallboard from a wall, 1968*
Beseitigung eines 90×90 cm grossen Wandstückes bis zum Lattenwerk oder dem Verputzgrund oder den Holzfasertafeln, 1968
Oter un pan de mur de 90×90 cm jusqu'au lattis ou au support du crépi ou au pavatex, 1968
Coll. Seth Siegel, New York

William T. Wiley, Woodacre, Cal.

119 *Slab's Axe in Change*
Wood, Steel, Plexiglass
Holz, Stahl, Plexiglas
Bois, acier, Plexiglas
38"×16²/₅" / 95×41 cm
Coll. Allan Frumkin Gallery, New York

120 *Wizdumb, 1968*
Wood / Holz / Bois
17³/₅"×13³/₅"×4⁴/₅" / 44×34×12 cm
Coll. Allan Frumkin Gallery, New York

121 *Doesn't seem so Hot like Down Wind, 1968*
Water color / Aquarell / Aquarelle
24⁴/₅"×18" / 61×45 cm
Coll. Allan Frumkin Gallery, New York

122 *Slab's Axe in Change, 1967*
Watercolor / Aquarell / Aquarelle
24⁴/₅"×18" / 61×45 cm
Coll. Allan Frumkin Gallery, New York

Gilberto Zorio, Torino

123 *Untitled (Torcia), 1969*
Bambù, rame, elettricità
Bamboo, Copper, Electricity
Bambus, Kupfer, Elektrizität
Bambou, cuivre, électricité
120"×120" / 300×300 cm
Coll. Galerie Sonnabend, Paris

124 *Untitled (Eternit bruciato), 1968*
Eternit, rete metallica
Eternit, Wire Netting
Eternit, Drahtgeflecht
Eternit, treillage métallique
40⁴/₅"×∅90" / 102×∅225 cm
Coll. Galerie Sonnabend, Paris

125 *Untitled (Per parlare), 1969*
Tubo di plastica trasparente, alcool
Transparent Plastic Tube, Alcohol
Durchsichtiges Plastikrohr, Alkohol
Tube en matière plastique transparent, alcool
H 160" / H 400 cm
Coll. Galerie Sonnabend, Paris

126 *Giunchi e fiaccole, 1969*
Giunchi, fiaccole, cemento
Rush, Torches, Cement
Binsen, Fackeln, Zement
Joncs, torches, ciment
68"×160" / 170×400 cm
Coll. Galerie Ileana Sonnabend, Paris

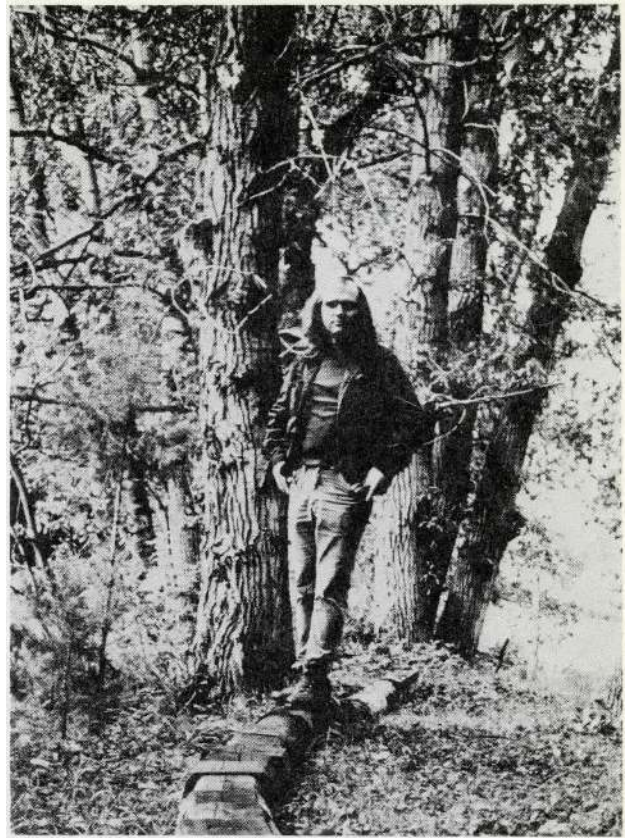
127 *Untitled (Cenere), 1969*
Plexiglas, tela, cenere
Plexiglas, Canvas, Ashes
Plexiglas, Tuch, Asche
Plexiglas, toile, cendres
64"×36" / 160×90 cm
Coll. Galerie Sonnabend, Paris

ANDRE Carl

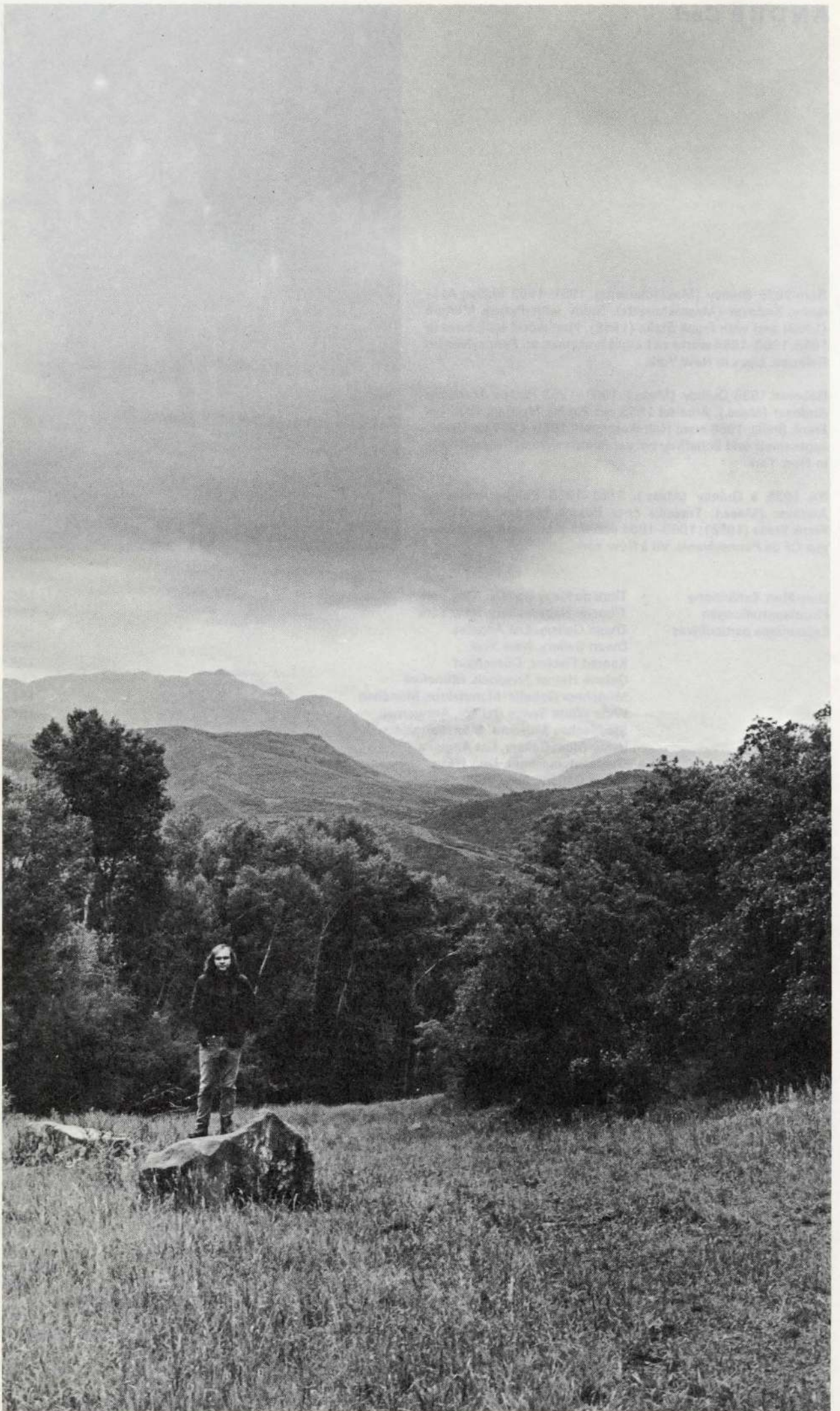
Born 1935 Quincy (Massachusetts). 1951–1953 Philips Academy, Andover (Massachusetts). Study with Patrick Morgan (1953) and with Frank Stella (1958). First wood sculptures in 1958. 1960–1964 works as freight brakeman on Pennsylvania Railroad. Lives in New York.

Geboren 1935 Quincy (Mass.). 1951–1953 Philips Academy, Andover (Mass.). Arbeitet 1953 mit Patrick Morgan, 1958 bei Frank Stella. 1958 erste Holzskulpturen. 1960–1964 als Güterzugbremser und Schaffner bei der Pennsylvania Railroad. Lebt in New York.

Né 1935 à Quincy (Mass.). 1951–1953 Philips Academy, Andover (Mass.). Travaille chez Patrick Morgan (1953) et Frank Stella (1958); 1960–1964 comme cheminot et contrôleur aux CF de Pennsylvanie. Vit à New York.

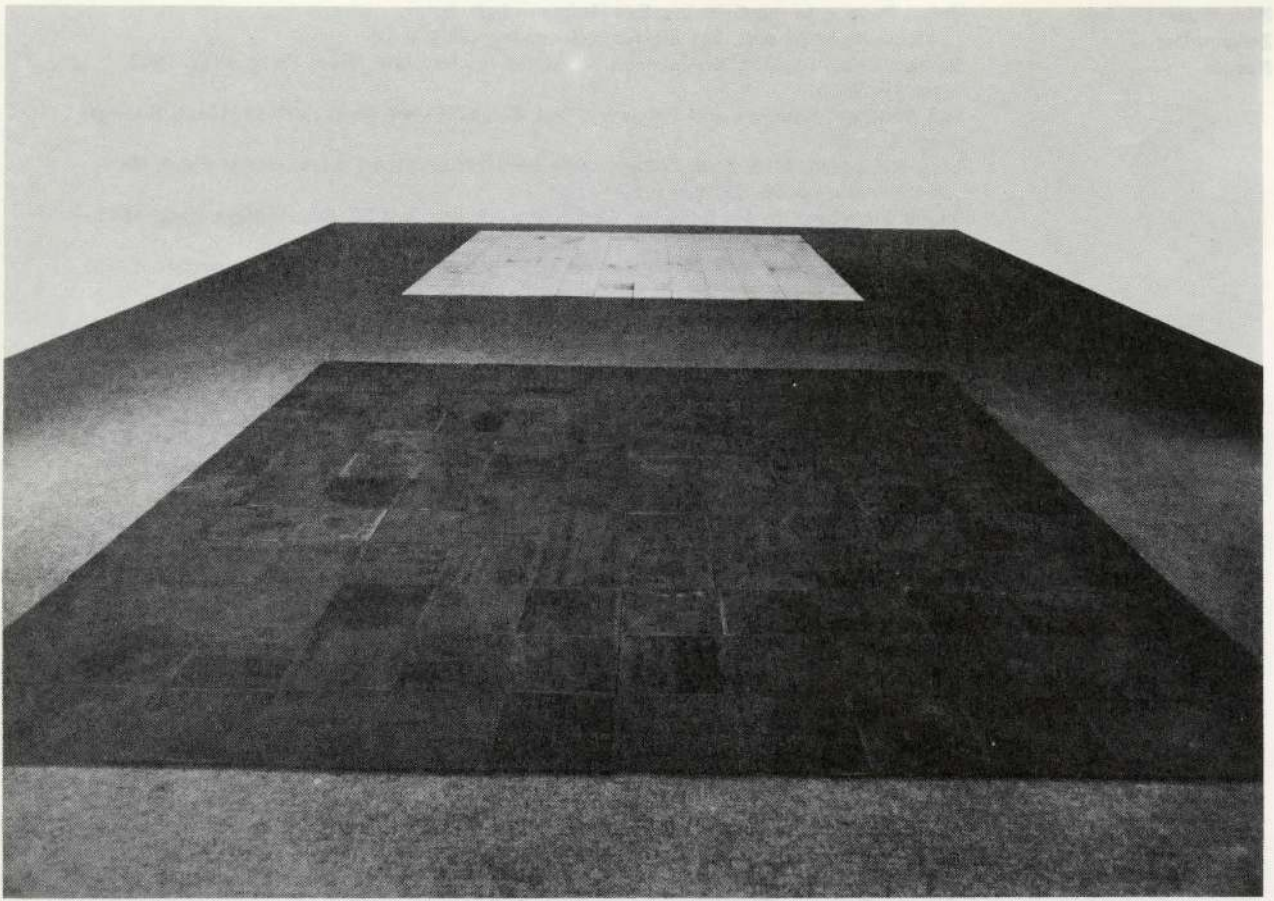


One-Man Exhibitions	Tibor de Nagy Gallery, New York	1965
Einzelausstellungen	Tibor de Nagy Gallery, New York	1966
Expositions particulières	Dwan Gallery, Los Angeles	1967
	Dwan Gallery, New York	1967
	Konrad Fischer, Düsseldorf	1967
	Galerie Heiner Friedrich, München	1968
	Münchener Gobelin-Manufaktur, München	1968
	Wide White Space Gallery, Antwerpen	1968
	Städtisches Museum, Mönchengladbach	1968
	Irving Blum Gallery, Los Angeles	1968
	Gemeentemuseum, Den Haag	1969
	Dwan Gallery, New York	1969
Group Exhibitions	<i>8 Young Artists</i> (Andre, Bannard, Barry, Huot, Johnson, Milkowski, Ohlson, Syverson),	
Gruppenausstellungen	Bennington College, Vermont/Hudson River Museum, Yonkers, N. Y.	1964
Expositions collectives	<i>Shape and Structure</i> , Tibor de Nagy Gallery, New York	1965
	<i>Primary Structures</i> , The Jewish Museum, New York	1966
	<i>10</i> , Dwan Gallery, New York	1966
	<i>10</i> , Dwan Gallery, Los Angeles	1966
	<i>Multiplicity</i> , Institute of Contemporary Art, Boston	1966
	<i>Monuments, Tombstones & Trophies</i> , Museum of Contemporary Crafts, New York	1967
	<i>Scale Models and Drawings</i> , Dwan Gallery, New York	1967
	<i>American Sculpture of the Sixties</i> , Los Angeles County Museum of Art,	
	Los Angeles/Philadelphia Museum of Art, Philadelphia	1967
	<i>A Romantic Minimalism</i> , Institute of Contemporary Art, Philadelphia	1967
	<i>Drawings 1967</i> , Ithaca College Museum of Art, Ithaca, New York	1967
	Lannis Museum of Normal Art, New York	1967
	<i>Language to be looked at and/or Things to be read</i> , Dwan Gallery, New York	1967
	<i>Art in Editions: New Approaches</i> , New York University, Loeb Student Center	1968
	Laura Knott Gallery, Bradford Junior College	1968
	<i>Language II</i> , Dwan Gallery, New York	1968
	<i>Minimal Art</i> , Haag's Gemeentemuseum, Den Haag	1968
	<i>Documenta 4</i> , Kassel	1968
	<i>Options</i> , Museum of Contemporary Art, Chicago	1968
	<i>Prospect 68</i> , Kunsthalle Düsseldorf	1968
	<i>The Art of the Real</i> , The Museum of Modern Art, New York/The Tate Gallery, London	1968
	<i>L'Art du Réel</i> , Centre National d'Art Contemporain, Grand Palais, Paris	1968
	<i>Earthworks</i> , Dwan Gallery, New York	1968
	<i>Minimal</i> , Galerie René Block, Berlin	1968
	<i>Sammlung Karl Stroeher</i> , Neue Pinakothek, München/Kunstverein, Hamburg/	
	Nationalgalerie, Berlin/Kunsthalle Düsseldorf/Kunsthalle Bern	1968/69
	<i>Minimal Art</i> , Kunsthalle Düsseldorf	1969
	<i>Der Raum in der amerikanischen Kunst 1948–1968 / The Art of the Real USA 1948–1968</i> ,	
	Kunsthhaus Zürich	1969
	Carl Andre, Frank Stella, in: <i>Sixteen Americans</i> , New York, The Museum of Modern Art, 1959, p. 76	
By the Artist	Carl Andre, <i>Art is what we do. Culture is what is done to us</i> , in: Barbara Rose + Irving Sandler, <i>Sensibility of the Sixties</i> , <i>Art in America</i> , Vol. 55, No. 1, January/February 1967, p. 45	
Eigene Publikationen	Carl Andre, in: <i>Katalog Städtisches Museum, Mönchengladbach</i> , 18.10. bis 15.12.1968	
Ecrits de l'artiste		



- Vivien Raynor, In the Galleries: Exit Hofmann Left, Enter Albers Right in: *Arts*, Vol.39, No.5, February, 1965, p.54
- Barbara Rose, Looking at American Sculpture, in: *Artforum* (New York), Febr. 1965, pp. 29–36.
- Ted Berrigan, Reviews and Previews: Carl Andre, in: *Art News*, Vol.64, No.4, Summer 1965, p.21.
- Lucy R. Lippard, New York Letter: April–June 1965, in: *Art International*, Vol.9, No.6, Sept. 1965, pp.58–59, illus.p.67.
- Jacob Grossberg, In the Galleries: Carl Andre, in: *Arts*, Vol.39, No.10, Sept.–Oct., 1965, p.72.
- Barbara Rose, ABC Art, in: *Art in America*, Vol.53, No.5, October–November, 1965, pp.57–69; illus.p.67.
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- Robert Morris, Notes On Sculpture, Part 2, in: *Artforum*, Vol.5, No.2, October 1966, pp.20–23, illus. p.22.
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- Artforum*, Vol. 5, No. 7, March, 1967, ad on back cover.
- Robert Morris, Notes On Sculpture, Part 3, Notes and Non Sequiturs, in: *Artforum*, summer 1967, pp.24–29, illus.p.27.
- Carl Andre, Letters, in: *Artforum*, Summer, 1967, Vol.5, No.10, p.4.
- Dan Graham, Carl Andre, in: *Arts Magazine*, Vol.66, No.9, January 1968, pp.34–35.
- Philip Leider, Carl Andre, in: *Artforum* (New York), Febr. 1968, pp. 46–47.
- Lucy R. Lippard and John Chandler, The Dematerialization of Art, in: *Art International*, Vol.XII/2, February 1968, pp.31–36, illus.p.33.
- James R.Mellow, New York Letter, in: *Art International*, Vol.XII/2, February, 1968, pp.73–74.
- Piero Gilardi, in: *Flash Art*, Roma, 15 January/15 February 1968, p.2.
- Das Kunstwerk*, Ausstellungen in New York, 6–7 (XX), April–May, 1968, pp.23–78.
- C. Blok, Minimal Art at the Hague, in: *Art International*, XII/5 May, 1968, pp. 18–24.
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- Piero Gilardi, Primary Energy and the Microemotive Artists, in: *Arts Magazine*, Vol.43, No.1, Sept./Oct. 1968, pp.48–51.
- James R.Mellow, New York Letter, in: *Art International*, XII–7/8, Oct.20, 1968, pp.60–64, photo p.60.
- Michel Claura, Andre, in: *Lettres françaises* (Paris), Oct. 1968.
- Peter Hutchinson, Earth in Upheaval, Earthworks and Landscapes, in: *Arts Magazine*, November 1968, pp.19–21.
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- Marcel Pleyne, Peinture et (Structuralisme), in: *Art International*, Vol.XII/9, November 1968, p.31.
- Sidney Tillim, Earthworks and the New Picturesque, in: *Artforum*, Vol.VII/4, December 1968, pp.42–45.
- Grégoire Muller, In the Parisian Desert, in: *Arts Magazine*, Dec./Jan., 1969, p.52.
- Barbara Rose, Problems of Criticism, V, The Politics of Art, Part II, in: *Artforum*, Vol.VII, No.5, pp.44–49, Jan., 1969.
- Hilton Kramer, The Emperor's New Bikini, in: *Art in America*, Vol.57, No.1, Jan.–Feb. 1969, pp.49–55, photo p.50.

A MAN CLIMBS A MOUNTAIN
BECAUSE IT IS THERE
A MAN MAKES A WORK OF ART
BECAUSE IT IS NOT THERE
CARL ANDRE



4

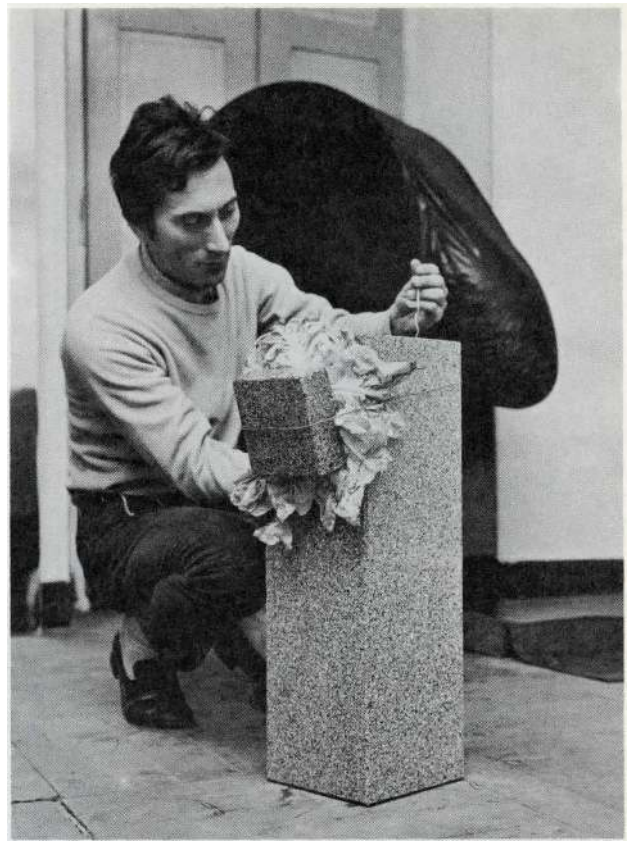
1 Carl Andre, Log Piece, summer 1968 (approx. 100' long (14–16" lengths), Aspen, Colorado

2 Carl Andre, Aspen, Colorado, 1968

3 Aus: Katalog Städtisches Museum Mönchengladbach

4 Carl Andre, Installation Shot, Dwan Gallery, New York. Foreground: 144 pieces of steel. Background: 144 pieces of aluminium.

ANSELMO Giovanni



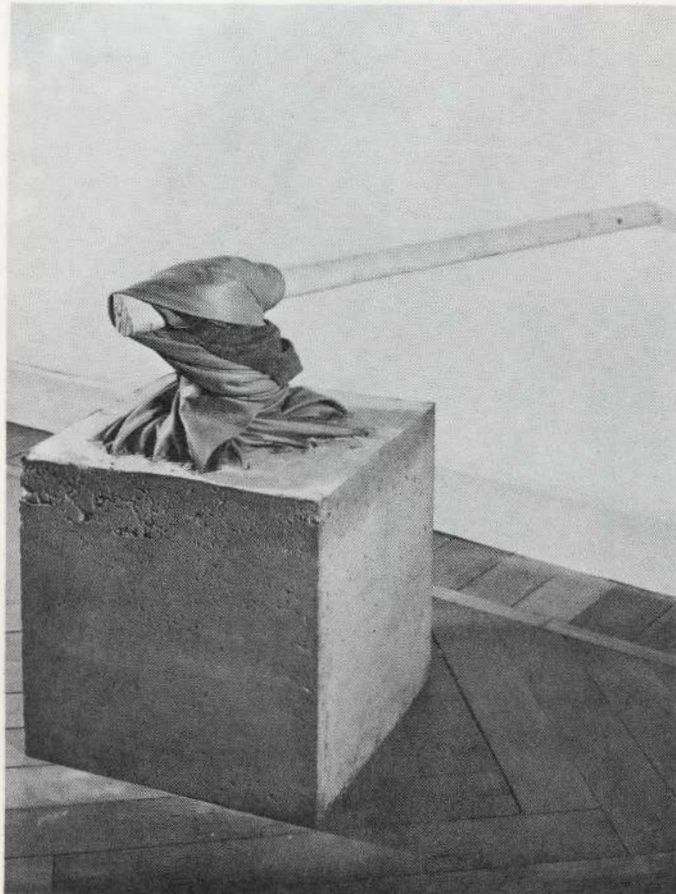
Nato 1934 Borgofranco d'Ivrea. Vive e lavora a Torino.

Born 1934 Borgofranco d'Ivrea, Italy. Lives in Turin.

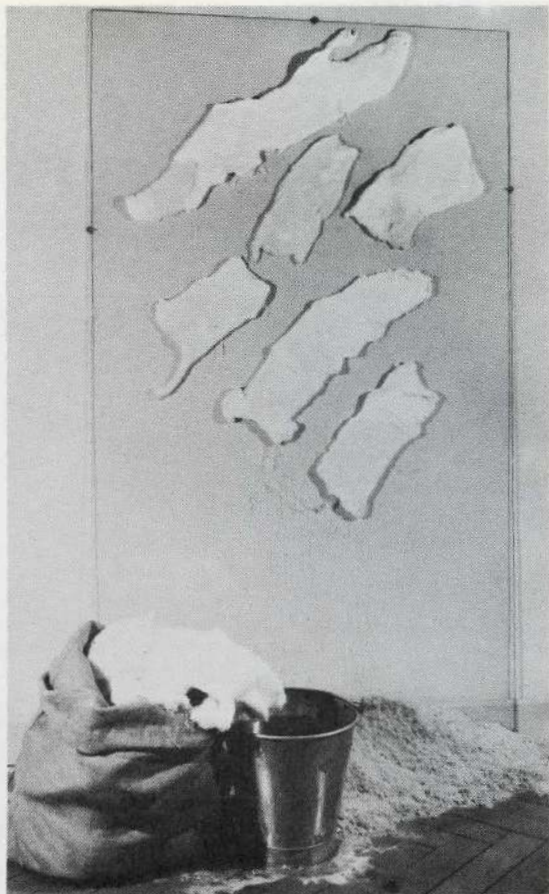
Geboren 1934 in Borgofranco d'Ivrea. Lebt in Turin

Né 1934 Borgofranco d'Ivrea. Vit à Turin.

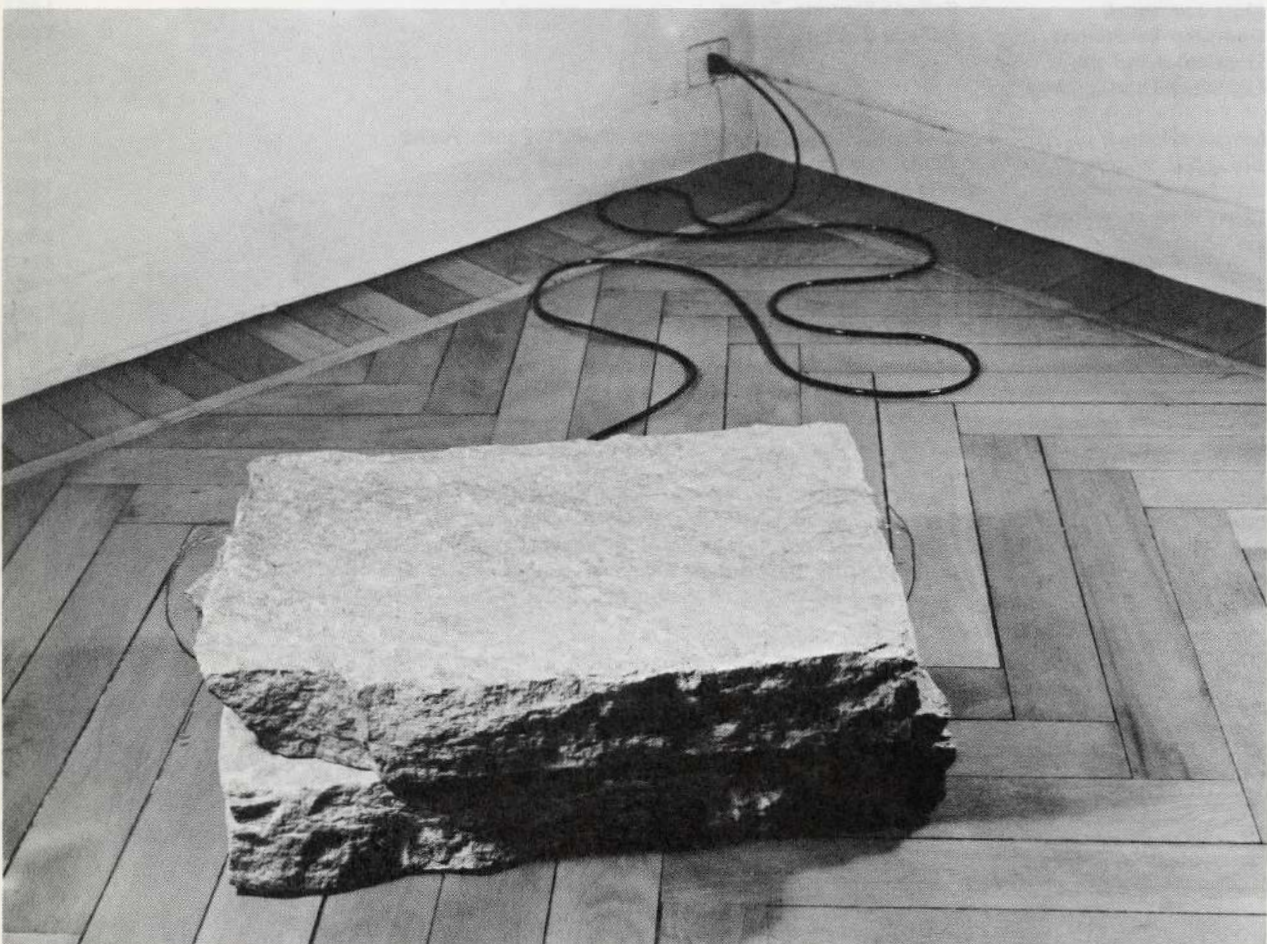
Mostre personali	Galleria Sperone, Torino	1967
One-Man Exhibitions	Galleria Sperone, Torino	1969
Einzelausstellungen		
Expositions particulières		
Mostre collettive	<i>Contemplazione</i> , Gallerie Sperone, Stein, Il Punto, Torino	1967
Group Exhibitions	<i>Contemplazione</i> , Galleria Flaviana, Lugano	1967
Gruppenausstellungen	<i>Arte Povera</i> , Galleria La Bertesca, Genova	1967
Expositions collectives	<i>Arte Povera</i> , Università di Genova	1967
	<i>Il Percorso</i> , Galleria Arco d'Alibert, Roma	1968
	<i>Arte Povera</i> , Galleria De' Foscherari, Bologna	1968
	<i>Arte Povera</i> , Centro Arte Viva, Trieste	1968
	<i>Prospect 68</i> , Kunsthalle Düsseldorf	1968
	<i>RA 3</i> , Amalfi	1968
	<i>9 at Leo Castelli</i> (Anselmo, Bollinger, Eva Hesse, Kaltenbach, Nauman, Saret, Serra, Sonnier, Zorio), Leo Castelli Gallery, New York	1968
	<i>Op Losse Schroeven (Cryptostructures)/Square Tags in Round Holes</i> , Stedelijk Museum Amsterdam	1969
Bibliografia	Maurizio Fagiolo, in: Catalogo Galleria Sperone, Torino 1967	
Bibliography	Germano Celant, <i>Arte Povera</i> , in: <i>Flash Art</i> , Roma 1967	
Bibliographie	La povertà dell'arte, in: <i>Quaderni De' Foscherari</i> , Bologna 1968	
	Tommaso Trini, <i>Rapporto da Amalfi</i> , in: <i>Domus 468</i> , Milano, Nov. 1968	
	Tommaso Trini, <i>Nuovo alfabeto per corpo e materia</i> , in: <i>Domus 470</i> , Jan. 1969	



1



2



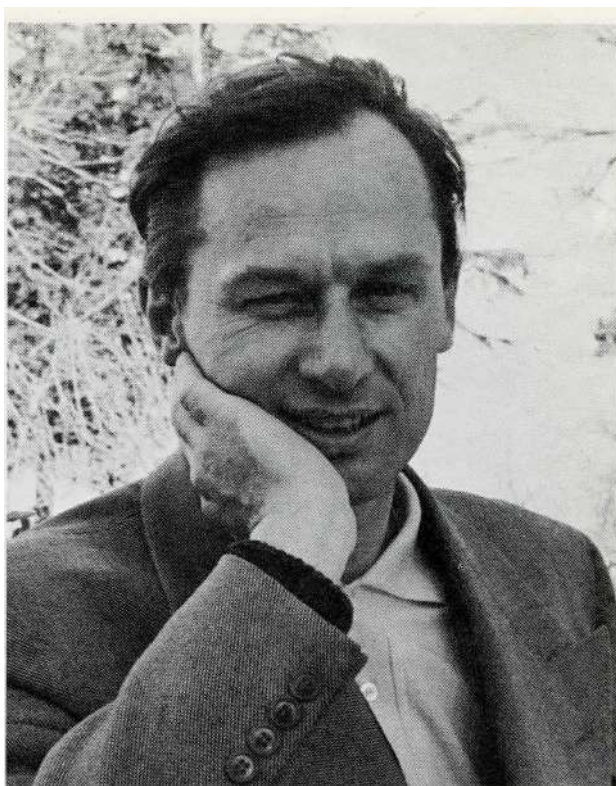
3

1 Torsione, 1968 (Cemento, pelle di mucca, legno, 100×40 cm), Coll. Galerie Sonnabend, Paris

2 Senza titolo, 1969 (Vetro, segatura, cotone, secchiello con acqua, 210×120 cm), Coll. Galerie Sonnabend, Paris

3 Senza titolo, 1968 (Pietra, filo di rame, elettricità, 60×40 cm), Coll. Galleria Enzo Sperone, Torino

ARTSCHWAGER Richard

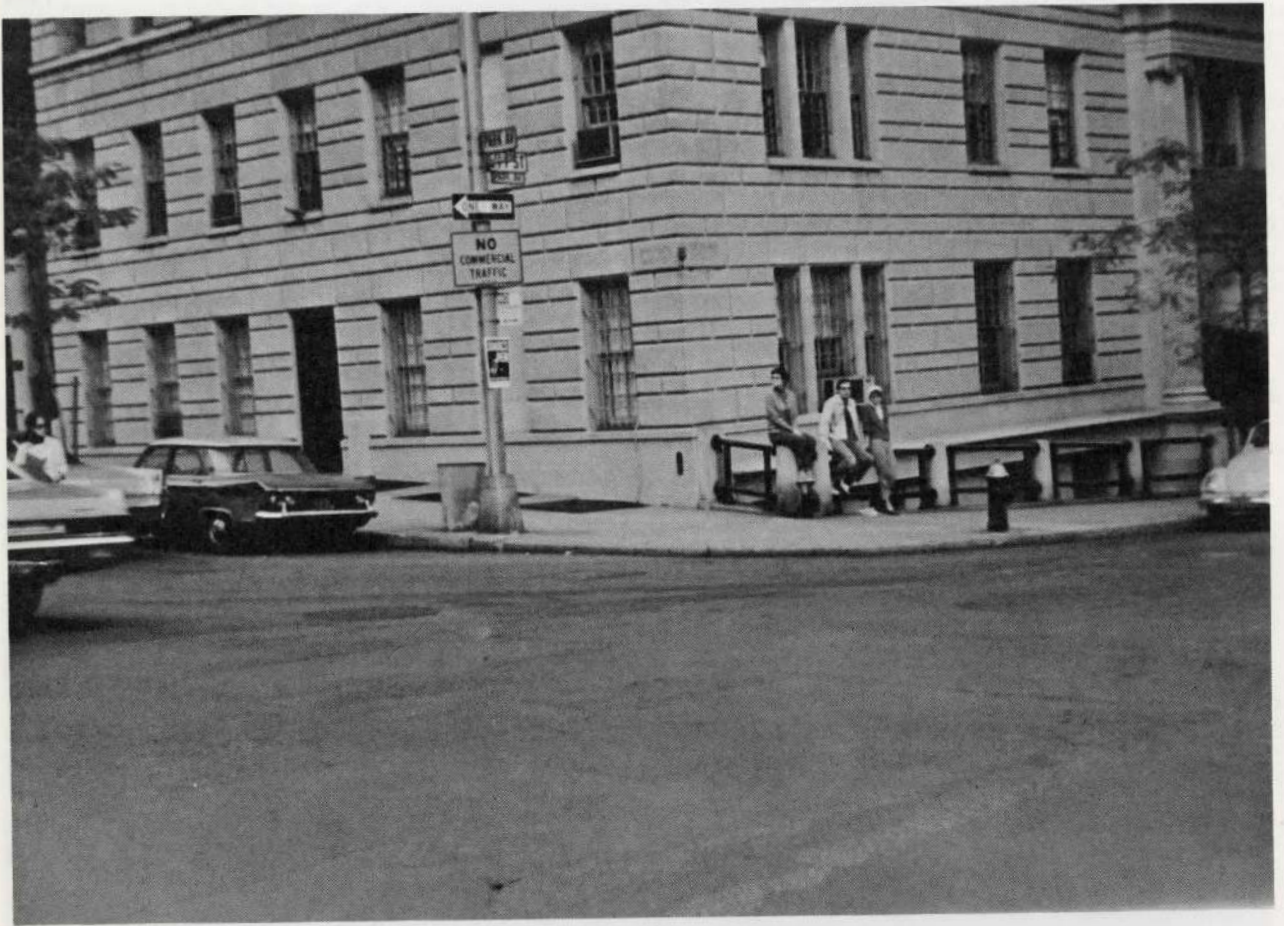
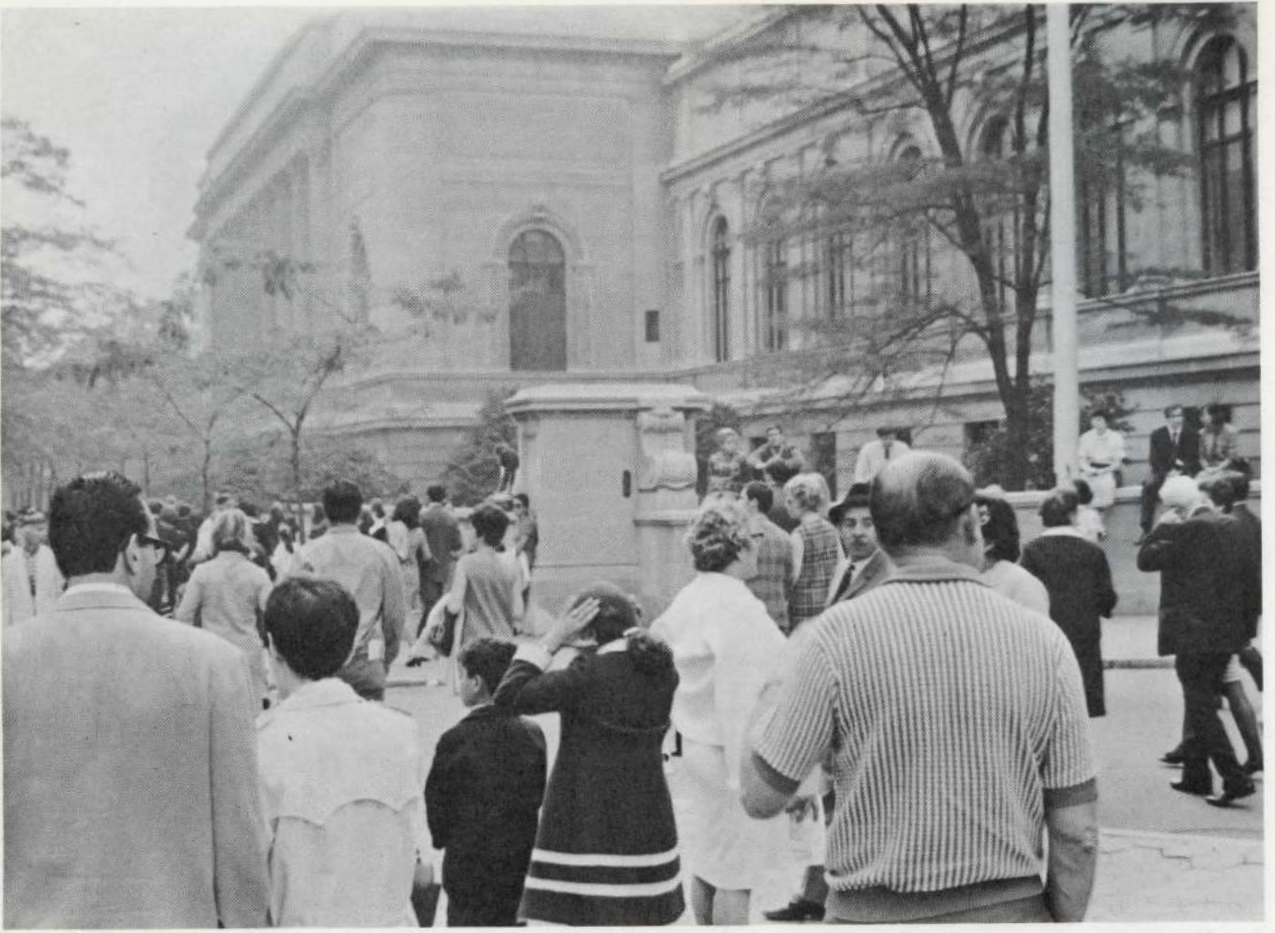


Born 1924 Washington, D. C. Lives since 1949 in New York.

Geboren 1924 Washington. Lebt seit 1949 in New York.

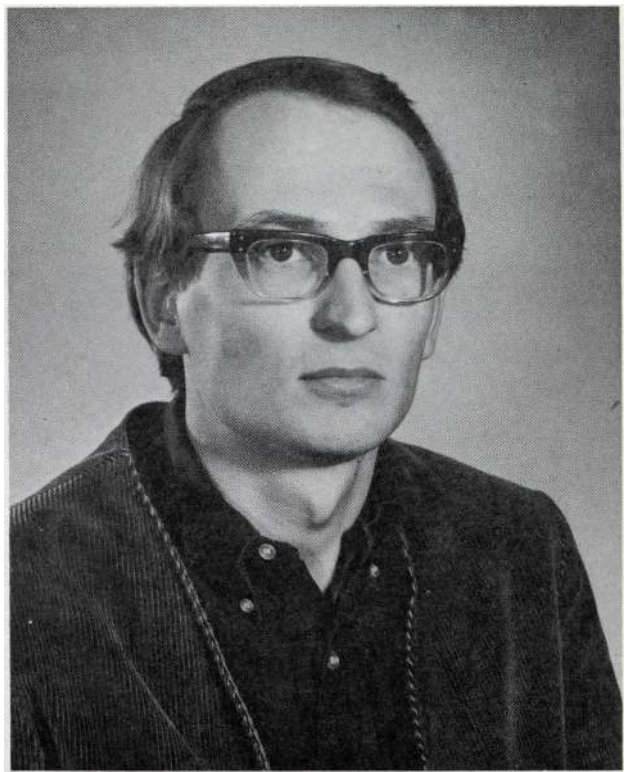
Né 1924 Washington. Vit depuis 1949 à New York.

Education Ausbildung Etudes	Cornell University, Ithaca, N. Y.	
One-Man Exhibitions Einzelausstellungen Expositions particulières	Leo Castelli Gallery, New York Leo Castelli Gallery, New York Konrad Fischer, Düsseldorf	1965 1967 1968
Group Exhibitions Gruppenausstellungen Expositions collectives	Leo Castelli Gallery, New York <i>Box</i> , Dwan Gallery, Los Angeles <i>Plastics Show</i> , Albright-Knox Art Gallery, Buffalo <i>Pop and Circumstance</i> , Mental Health Association, The 4 Seasons, New York <i>Primary Structures</i> , The Jewish Museum, New York <i>Contemporary American Sculpture Selection I</i> , Whitney Museum of American Art, New York <i>Art in Process</i> , Finch College, New York <i>The Photographic Image</i> , The Solomon R. Guggenheim Museum, New York <i>Sculpture Annual</i> , Whitney Museum of American Art, New York <i>The 1960's: Painting and Sculpture from the Museum Collection</i> , The Museum of Modern Art, New York <i>Ten Years</i> , Leo Castelli Gallery, New York <i>Arp to Artschwager</i> , Richard Bellamy/Noah Goldowsky Gallery, New York <i>Cool Art 1967</i> , Larry Aldrich Museum, Ridgefield, Connecticut <i>Documenta 4</i> , Kassel <i>Directions '68: Options</i> , Milwaukee Art Center, Milwaukee/Museum of Contemporary Art, Chicago <i>Arp to Artschwager</i> , Richard Bellamy/Noah Goldowsky Gallery, New York <i>Programm 1</i> , Galerie Ricke, Köln <i>Kunstmarkt</i> , Köln <i>Sculpture Annual</i> , Whitney Museum of American Art, New York <i>6 Künstler</i> (Artschwager, Bollinger, Buthe, Kuehn, Serra, Sonnier), Galerie Ricke, Köln <i>Shaped Art</i> , New York College of Engineering, Newark, New Jersey <i>New Media: New Methods</i> , The Museum of Modern Art, New York (Circulating Exhibition)	1964 1964 1964 1965 1966 1966 1966 1966 1966 1967 1967 1967 1968 1968 1968 1968 1968 1968 1968 1968 1968 1968 1969 1969 1969
Periodicals Zeitschriften Reuves	Richard Artschwager, <i>The Hydraulic Door Check</i> , in: <i>Arts Magazine</i> , Nov. 1967, p. 41–43 Elizabeth C. Baker, <i>Artschwager's Mental Furniture</i> , in: <i>Art News</i> , Jan. 1968, p. 48–49, 58–61	



blps, 1968 in/à New York: Metropolitan Museum of Art and Park Avenue / 77th Street

BANG Thomas



Born 1938 Denmark. Lives in Santa Barbara, California.

Geboren 1938 Dänemark. Lebt in Santa Barbara, Kalifornien.

Né 1938 Danemark. Vit à Santa Barbara, Californie.

Education	University of Cincinnati, Ohio	1957
Ausbildung	Cleveland Institute of Art, Ohio	1958-1961
Etudes	Yale University, New Haven, Conn., B. F. A.	1962
	University of Southern California, Los Angeles, M. F. A.	1964
	Fulbright Grant to Germany	1964-1965
	Faculty, University of California, Santa Barbara (Painting, Drawing)	
	University of California Faculty Fellowship, Summer	1967
	Faculty Research Grant, University of California	1965-1968
	Visiting Artist, Rice University, Houston, Texas, Fall (Sculpture)	1968
One-Man Exhibitions	La Jolla Museum of Art, La Jolla, Cal.	1964
Einzelausstellungen	Santa Barbara Museum of Art, Cal.	1965
Expositions particulières	Esther Bear Gallery, Santa Barbara, Cal.	1965
	Esther-Robles Gallery, Los Angeles, Cal.	1966
	Esther-Robles Gallery, Los Angeles, Cal.	1967
	Rice University, Houston, Texas	1968
	Esther Robles Gallery, Los Angeles, Cal.	1969
Group Exhibitions	California Painting & Sculpture Annual, La Jolla Museum of Art, Cal.	1962
Gruppenausstellungen	<i>Drawings Large and Small</i> , Los Angeles Valley Museum, Los Angeles	1964
Expositions collectives	<i>Drawings USA</i> , Saint Paul Art Center, Minnesota	1966
	<i>Kaleidoscope '66</i> , San Fernando Valley State College, Cal.	1966
	<i>Sculpture Annual</i> , Esther Bear Gallery, Santa Barbara, Cal.	1967
	<i>The Growing Edge</i> , Traveling Exhibition, U. S. Universities (Organisation: Esther Robles)	1967
	<i>The Mathematical Muse</i> , Scripps College, Claremont, Cal.	1967
	<i>Light-Form-Motion</i> , Esther-Robles Gallery, Los Angeles, Cal.	1967
	<i>New York - Los Angeles Drawings of the 1960's</i> , University of Colorado/University of New Mexico	1967
	<i>Painting Annual</i> , Whitney Museum of American Art, New York	1967
	<i>40 Now</i> , California Painters, Survey of California Painting in this decade, Tampa Bay Art Center, Florida	1968
	<i>Two-Man U. S.</i> , Traveling Exhibition, The Western Association of Art Museums (Organisation: Esther Robles)	1968/1969
	<i>Soft Art</i> , New Jersey State Museum, Trenton	1969



Ring Thing, 1968 (Finish: Sanded surface, Wood, Fiberglass, Rope, 50"×96"×144" / 125×240×360 cm). Coll. Esther-Robles Gallery, Los Angeles.

BARK Jared

KUNSTHALLE BERN
February 9, 1969

Dear Harry,

I thought you might enjoy seeing another of my removals. I finished it in January. Now I am growing another, under my chin.

Sincerely yours,

Jared Bark
Jared Bark
122 W. 29th Street
NYC, NY



BIOGRAPHY : JARED BARK

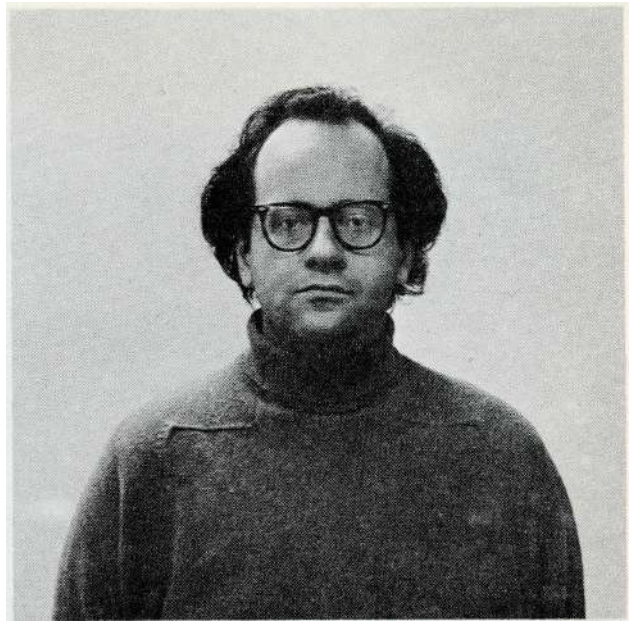
Born, May 5, 1944, Appleton, Wisconsin. Raised at Palo Alto, California. B.A., 1966, from Stanford University, in History. Graduate student in art, Hunter College, NYC, 1967-69.

Exhibited in group show, Stanford University 1966. In collections of Patricia Ann Norvell, NYC, Robert Zakanych, NYC, Philip Waggoner, NYC, Dr. and Mrs. Joseph Lebenzon, Los Angeles, Calif., Dr. and Mrs. Wm. Bark, Stanford, Calif.



If this were not feasible, I could send any one of the pieces whose photographs I am sending you. The sidewalk and gutter shots I am including because they represent an area of activity which I shall probably pursue. I am interested in recording the landscape immediately around me-- virtually all of which is man-made. I shall use plaster and plastic resins, to imprint these surfaces. The resins have the peculiar quality of removing surfaces when they are pulled off something.

BARRY Robert



Born 1936 Bronx, N.Y. C. Lives in New York.

Geboren 1936 Bronx, N. Y. Lebt in New York.

Né 1936 Bronx, N. Y. Vit à New York.

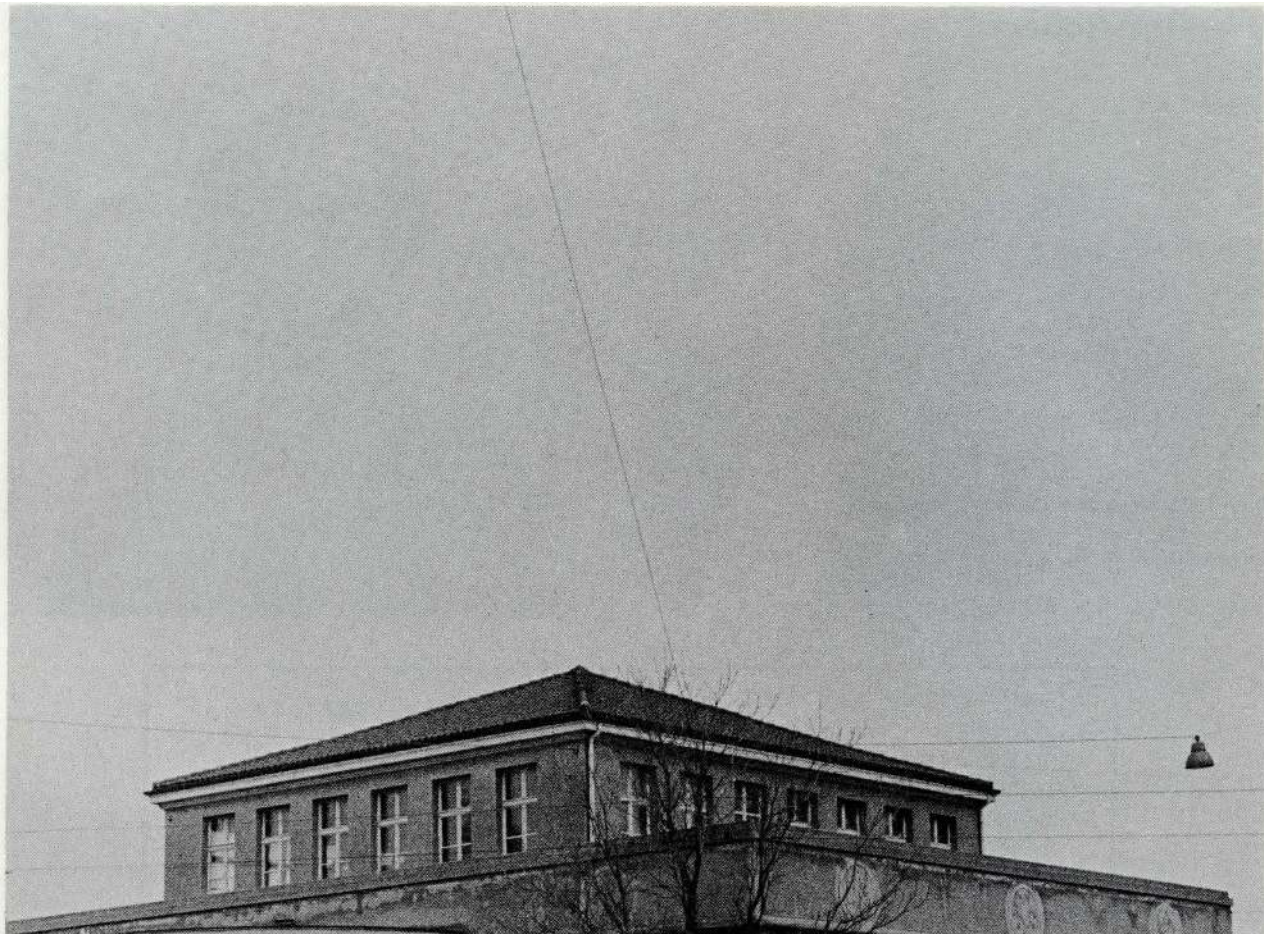
ROBERT BARRY

Bibliography

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2. Arts Magazine, Nov 1964,
3. Hudson River Museum Catalog, 1964, by E.C. Goossen (photograph)
4. Art News, Oct 1966, "Background to Systemic" by Lawrence Alloway (photograph)
5. Artforum, Nov 1966, "Systemic Painting" by Robert Pincus-Witten
6. "Systemic Painting" catalog, 1966, Guggenheim Museum, by Lawrence Alloway (photograph; pg 43)
7. Artforum, Nov 1966, pgs. 31-3, "Distillation: a Joint Showing" by E.C. Goossen (photograph)
8. Village Voice, Sept 15, 1966, (photograph)
9. Arts Magazine, Sept/Oct 1968, pg. 56, "The dematerialization of the Object" by Gordon Brown (photograph)
10. New York Free Press, 23 Jan 1969, pg. 7, "Painting is Obsolete" by Gregory Battcock (2 photographs)
11. The Village Voice, NYC, Jan 23, 1969, pgs. 14, 18, "Art: Disturbances" by John Perreault
12. Arts Magazine, Feb 1969, pgs. 21, 22, "Four Interviews" (with Arthur Rose) (photograph)

Exhibitions:

- | | |
|--------|--|
| 1964 | American Federation of Arts purchase and traveling show |
| 1964 | Westerly Gallery, NYC |
| 1964 | Hudson River Museum, NYS, "8 New Artists" |
| 1965 | Bennington College, Bennington, Vt. |
| 1965 | Westerly Gallery, NYC, "the New Edge" |
| 1966 | Tibor de Nagy and Stable galleries, NYC, "Distillation", org. by E.C. Goossen |
| 1966 | Radich Gallery, NYC, (3 man show) |
| 1966 | Guggenheim Museum, NYC, "Systemic Painting" org. by Lawrence Alloway |
| 1967 | Muller Galerie, Stuttgart, Germany (group) |
| 1968 | Bradford Junior College, Mass., with Carl Andre and Lawrence Weiner |
| 1968 | Windham College, Putney, Vt., (outdoors) |
| 1968/9 | American Federation of Arts traveling show, "the Square in Painting" |
| 1968 | Paula Cooper Gallery, NYC, "the Peace Show", org. by Lucy Lippard |
| 1968 | the "Xerox" book, with Andre, Huebler, Kosuth, LeWitt, Morris, Weiner. |
| 1969 | Seth Siegelaub, NYC, "January 5-31, 1969", a group exhibition with Huebler, Kosuth, Weiner |



Robert Barry, Photograph of the roof of Kunsthalle Berne, being occupied by the radiation from «Uranyl Nitrate ($\text{UO}_2(\text{NO}_3)_2$)»



BIOGRAPHIE

Joseph Beuys

1921 in Kleve geboren. Lebt in Düsseldorf. Seit 1961 Professor für Bildhauerei an der Kunstakademie. Levenslauf und Werklauf:
 1921 Kleve Ausstellung einer mit Heilpflanzen zusammengezogenen Wunde; 1922 Ausstellung Morkerei Rindern o. Kieve; 1925 Ausstellung einer Schnurrbarttasse (Inhalt Kaffee mit Ei); 1924 Kieve Öffentliche Ausstellung von Heidenkindern
 1925 Kieve Dokumentation: "Beuys als Aussteller"
 1926 Kieve Ausstellung eines Hirschführers; 1927 Kieve Ausstellung von Ausstrahlung; 1928 Kieve Erste Ausstellung vom Ausheben eines Schützengrabens; Kieve Ausstellung um den Unterschied zwischen lehmigem Sand und sandigem Lehm klarzumachen; 1929 Ausstellung an Dschingis Khans Grab
 1930 Donsbrücken Ausstellung von Heidekräutern nebst Heilkräutern; 1931 Kieve zusammengezogene Ausstellung; Kieve Ausstellung von Zusammenziehung; 1933 Kieve Ausstellung unter der Erde (flach untergraben); 1940 Posen Ausstellung eines Arsenal (zusammen mit Heinz Sielmann, Hermann Ulrich Asemissen und Eduard Spanger); Ausselung Flugplatz Erfurt Nord; 1942 Sewastopol Ausstellung meines Freundes; Sewastopol Ausstellung während des Abfangens einer Ju 87; 1943 Oranienburg Interimsausstellung (zusammen mit Fritz Rolf Rothenburg und Heinz Sielmann); 1945 Kieve Ausstellung von Kälte; 1946 Kieve warme Ausstellung Kieve Künstlerbund "Profil Nachfolger"; Kieve-1947- Künstlerbund "Profil Nachfolger"; Kieve Ausstellung für Schwerhörige; 1948 Kieve Künstlerbund "Profil Nachfolger"; Düsseldorf Ausstellung im Bettenhaus Pillen; Krefeld Ausstellung "Kullhaus" (zusammen mit A.R.Lynen); 1949 Heerdt Totalausstellung 3mal hintereinander; Kieve Künstlerbund "Profil Nachfolger"; 1950 Beuys liest im "Haus Wylmermeer" Finnegan's Wake; Kranenburg Haus van der Grinten "Giocondologie"; Kieve Künstlerbund "Profil Nachfolger"; 1951 Kranenburg Sammlung van der Grinten Beuys: Plastik und Zeichnung; 1952 Düsseldorf 19. Preis bei "Stahl und Eisbein" (als Nachschlag Lichtballett von Piene) Wuppertal Kunstmuseum Beuys: Kruzifixe; Amsterdam

Ausstellung zu Ehren des Amsterdam-Rhein-Kanal; Nijmegen Kunstmuseum Beuys: Plastik; 1953 Kranenburg Sammlung van der Grinten Beuys: Malerei 1955 Ende vom Künstlerbund "Profil Nachfolger"; 1956-57 Beuys arbeitet auf dem Felde; 1957-60 Erholung von der Feldarbeit; 1961 Beuys wird als Professor für Bildhauerei an die Staatl. Kunstakademie Düsseldorf berufen; Beuys verlängert im Auftrag von James Joyce den "Ulysses" um 2 weitere Kapitel; 1962 Beuys: das Erdklavier; 1963 FLUXUS Staatliche Kunstakademie Düsseldorf. An einem warmen Juliabend stellt Beuys anlässlich eines Vortrages von Allan Kaprow in der Galerie Zwirner Köln Kolumbakirchhof sein warmes Fett aus. Joseph Beuys Fluxus Stallausstellung im Hause van der Grinten Kranenburg Niederrhn; 1964 Documenta III Plastik Zeichnung; 1964 Beuys empfiehlt Erhöhung der Berliner Mauer um 5 cm (bessere Proportion!); 1964 Beuys "VE HICLE ART"; Beuys Die Kunstpille; Aachen; Festival Kopenhagen; Beuys Filzbilder und Fetten. "ARJM?"; Freundschaft mit Bob Morris u. Yvonne Rainer; Beuys Mausezahnapping Düsseldorf-New York; Beuys Berlin "Der CHEF"; Beuys das Schweigen von Marcel Duchamp wird überbewertet. 1964 Beuys Braunräume; Beuys Hirschjagd(hinten); 1965 und in uns...unter uns ... landunter, Galerie Parnass Wuppertal; Projekt Westmensch; Galerie Schmela, Düsseldorf: ...irgendein Strang...; Galerie Schmela, Düsseldorf "Wie man dem toten Hasen die Bilder erklärt"; 1966 und hier ist schon das Ende von Beuys: Per Kirkeby "2,15"; Beuys Eurasia 32. Satz 1963 - René Block, Berlin- "...mit Braunkreuz"; Kopenhagen: Traekvogn Eurasia; Feststellung: der größte Komponist der Gegenwart ist das Contergankind; Division the Cross; Homogen für Konzertflügel (Filz); Homogen für Cello (Filz); Manresa mit Björn Nörgard, Galerie Schmela, Düsseldorf; Beuys Der bewegte Isolator; Beuys Der Unterschied zwischen Bildkopf und Bewegkopf; Zeichnungen, Galerie St. Stephan, Wien; 1967 Darmstadt Joseph Beuys und Henning Christiansen "Hauptstrom"; Darmstadt Fettraum, Galerie Franz Dahlem, Aha-Straße; Wien Beuys und Christiansen: Eurasienstab 32 min fluxorum organum; Düsseldorf 21. Juni Beuys gründet die DSP

deutsche Studentenpartei; 1967 Mönchengladbach (Johannes Cladders) Parallelprozess 1; Karl Ströher; DAS ERDTELEPHON; Antwerpen Wide White space Gallery: Bildkopf - Bewegkopf (Eurasien - stab); Parallelprozess 2; DER GROSSE GENERATOR 1968 Eindhoven Stedelijk van Abbe Museum Jean Leering. Parallelprozess 3, Kassel Documenta IV Parallelprozess 4; München Neue Pinakothek; Hamburg ALMENDE (Kunstverein); Nürnberg RAUM 563 x491x563 (Fett); Ohrenjom Stuttgart, Karlsruhe; Braunschweig, Würm-Glazial (Parallelprozess 5); Frankfurt/M: Filz TV II Das Bein von Rochus Kowallek nicht in Fett ausgeführt (JOM)! Düsseldorf Filz TV III Parallelprozess; Köln Galerie Intermedia: VAKUUM --- MASSE (Fett) Parallelprozess - ..Gulo borealis.. für Bazon Brock; Johannes Stüttgen FLUXUS ZONE WEST Parallelprozess - Düsseldorf, Staatliche Kunstakademie, Eiskellerstrasse 1: LEBERVERBÖT; Köln Galerie Intermedia: Zeichnungen 1947-1956; Weihnachten 1968: Überschneidung der Bahn von BILDKOPF mit der Bahn von BEWEGKOPF im All (Space) Parallelprozess - 1969 Düsseldorf Galerie Schmela FOND III; 12.2.69 Erscheinung von BEWEGKOPF über der Kunstakademie Düsseldorf; Beuys übernimmt die Schuld für Schneefall vom 15. bis zum 20. Februar; Berlin - Galerie René Block: Joseph Beuys und Henning Christiansen konzert: Ich versuche dich freizulassen (machen)

Auszug aus der Biographie: Beuys in Berlin

- 1964 THE CHIEF-DER CHEF Fluxusgesang - in NEW York synchron von Robert Morris ausgeführt
 1965 HOMMAGE A BERLIN: Ausstellung des Satzes "Beuys empfiehlt Erhöhung der Berliner Mauer um 5cm (bessere Proportion!)"
 1966 "...mit Braunkreuz", Ausstellung der gleichnamigen Edition mit Zeichnungen "EURASIA" 32. Satz; Fluxus
 1967 "HOMMAGE A LIDICE"
 1968 "EVERESS II 1" Edition
 1969 Konzert "Ich versuche dich freizulassen (machen)" mit Henning Christiansen (Akademie)
 "Konzertflügeljom - Bereichjom"

Aus: Blockade 69, Galerie René Block, Berlin 28.2.-22.11.1969

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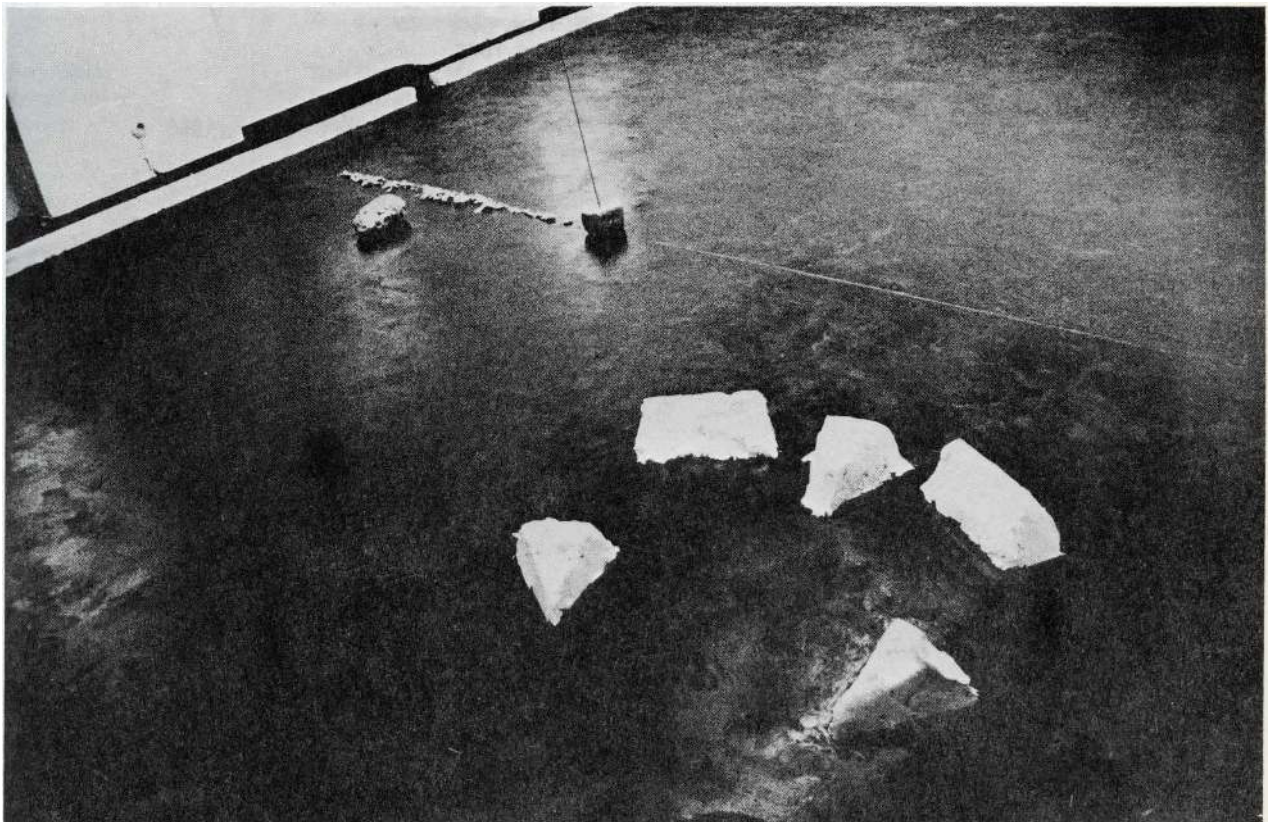
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 Manfred de la Motte, in: Art International X/7, Zürich 1966
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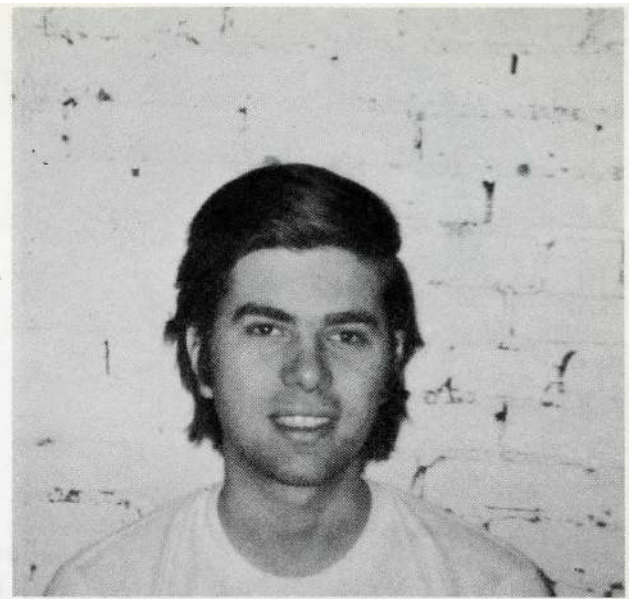
Ansprache
 Speech
 Discours

Wim Beeren, Eröffnungsrede, Sammlung Karl Ströher, Kunstverein, Hamburg 1968

Brief
 Letter
 Lettre

Marcel Broodthaers, Mon cher Beuys, Bruxelles 1968

BOCHNER Mel



Born 1940 Pittsburgh, Pennsylvania. Lives in New York.

Geboren 1940 Pittsburgh, Pa. Lebt in New York.

Né 1940 Pittsburgh, Pa. Vit à New York.

Education Ausbildung Etudes	Carnegie Institute of Technology, B. F. A. Major: Painting, Minor: Philosophy	1962
Teaching Lehrauftrag Enseignement	School of Visual Arts, New York (Aesthetics, Art History, Sculpture Seminar)	1965–
Exhibitions Ausstellungen Expositions	<i>Working Drawings and other Visible Things on Paper</i> , School of Visual Arts Gallery, New York <i>Scale Models and Drawings</i> , Dwan Gallery, New York <i>Monuments</i> , Museum of Contemporary Crafts, New York <i>Art in Series</i> , Finch College Museum, New York <i>Structural Art</i> , American Federation of Arts <i>Language (As Art)</i> , Dwan Gallery, New York Bykert Gallery, New York <i>American Drawings</i> , Galerie Heiner Friedrich, München	1966 1967 1967 1967 1968 1968 1968 1968
By the artist Eigene Schriften Ecrits de l'artiste	Mel Bochner, Primary Structures, in: Arts Magazine, June 1966 Mel Bochner, Domain of the Great Bear (Hayden Planetarium), in: Art Voices, Summer 1966 Mel Bochner, Art in Process, in: Arts, Sept. 1966 Mel Bochner, Less is Less (for Dan Flavin), in: Art and Artists, London, Summer 1966 Mel Bochner, The Serial Attitude, in Artforum, Dec. 1967 Mel Bochner, Compilation for Robert Mangold, in: Art International, April 1968 Mel Bochner, Serial Art: Systems; Solipcism, in: Minimal Art Anthology (Ed. G. Battcock), Dutton, New York 1968 Mel Bochner, Seven Discrete Tiers, in: Aspen Magazine, June 1968	
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126 Chambers Street
New York, New York 10007
January 17, 1969

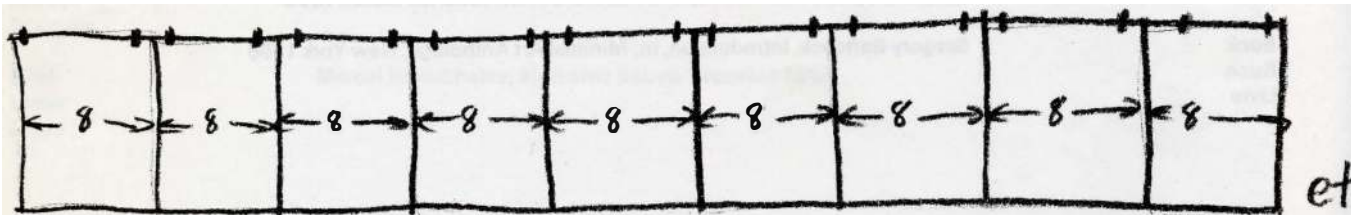
Mr. H. Szeeman
Kunsthalle Bern
Helvetiaplatz 1
3005 Bern
SWITZERLAND

Dear Mr. Szeeman,

Thank you for your inquiry about my work. Both Bob Morris and Sol Lewitt have spoken very highly of you and of the show you are planning.

Since it is possible that you may not know my previous work (exhibited in group shows at Dwan, Bykert, and Finch College Museum), or my writings (Artforum, Arts, Art International), let me say that I have for some time been deeply involved in moving away from the tangible 'Object of Art' into a more conceptual notion of art as a procedure. My earlier preoccupation with number and artificial mental systems has led me to engage currently in the notation of measurement. I am enclosing one of my pieces: "Thirteen Sheets of $8\frac{1}{2}$ Inch Wide Graph Paper (from an infinite series)". This work is part of a potentially endless piece, all units or groups of which would be unique and self-contained. The procedure of applying number (system) to the object absorbs it into my art. Another facet of this idea involves my actually marking the dimensions of a room directly onto the room's walls. I expect to exhibit these ideas sometime this season at Galerie Heiner Freidrich in Munich.

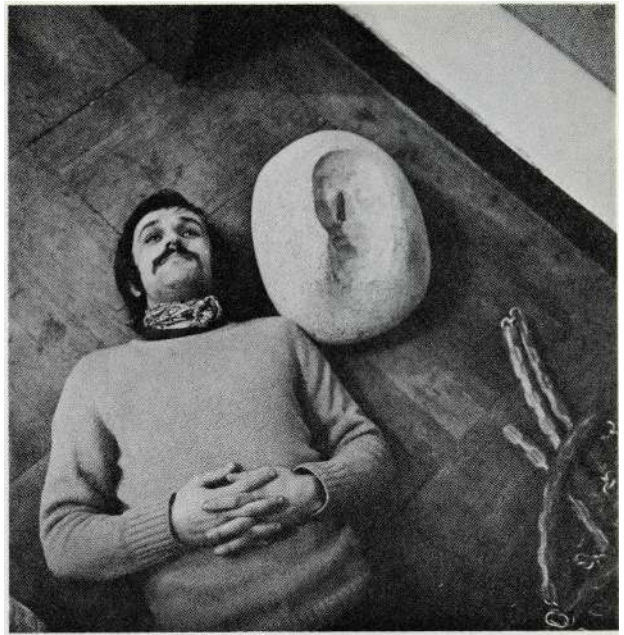
Please feel free to contact me further, either personally, during your next visit to New York, or by mail as I would be very interested in your response. If "Thirteen Sheets..." would suit your requirements for use in the upcoming exhibition I would consider it a great honor. The piece is displayed by stapling or pinning the sheets side by side to the wall (staples only in top corners).



In any case, I look forward to your reply, best regards.

Yours truly,
Mel Bochner
Mel Bochner

BOETTI Alighiero



1

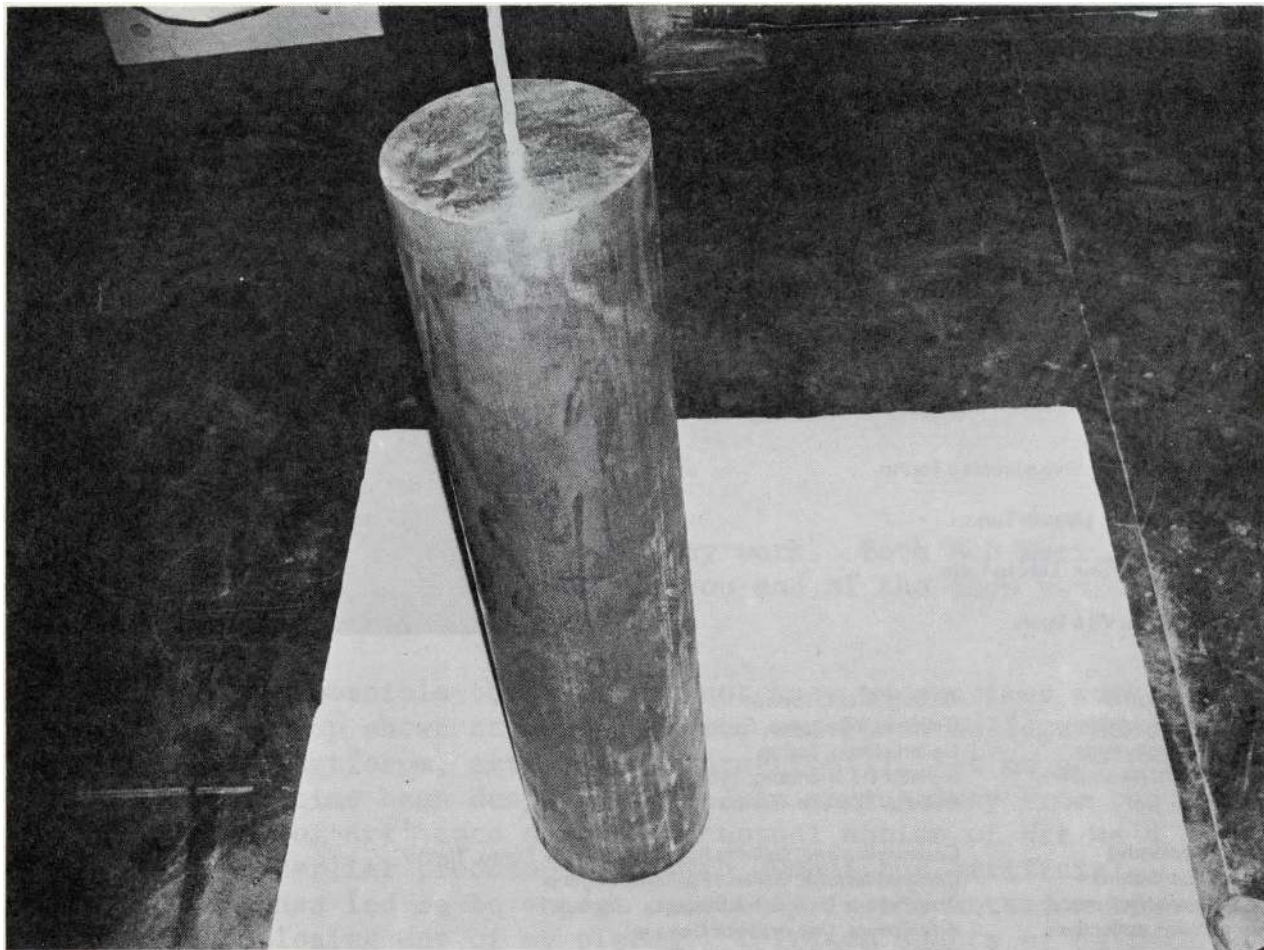
Nato 1940 Torino. Vive e lavora a Torino.

Born 1940 Turin. Lives in Turin.

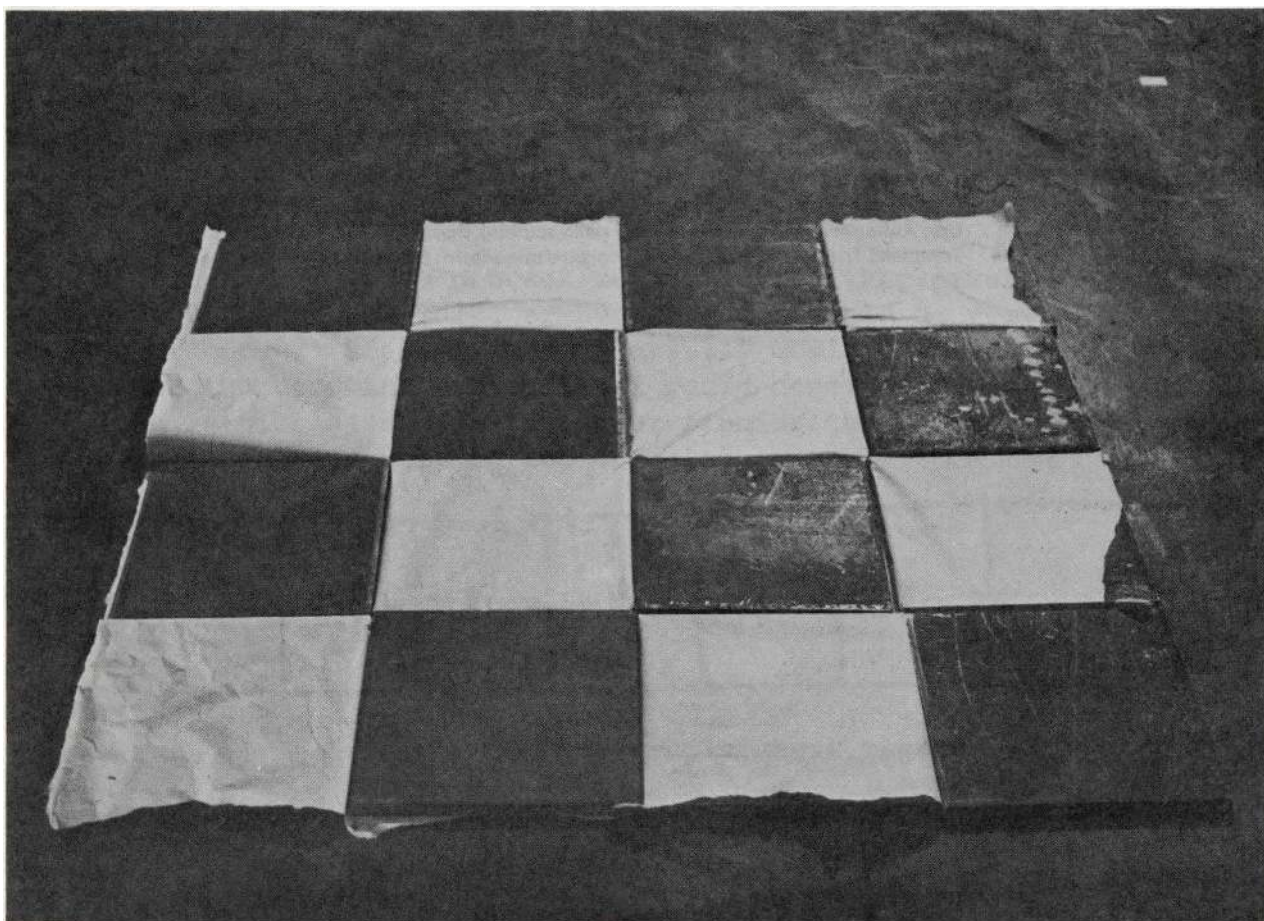
Geboren 1940 Turin. Lebt in Turin.

Né 1940 Turin. Vit à Turin.

Mostre personali	Galleria Stein, Torino	1966
One-Man Exhibitions	Galleria La Bertesca, Genova	1967
Einzelausstellungen	Galleria Stein, Torino	1968
Expositions particulières	Galleria De Nienburg, Milano	1968
	Galleria Sperone, Torino	1969
Mostre collettive	<i>Contemplazione</i> , Gallerie Sperone, Stein. Il Punto, Torino	1967
Group Exhibitions	<i>Contemplazione</i> , Galleria Flaviana, Lugano	1967
Gruppenausstellungen	<i>Arte Povera</i> , Galleria La Bertesca, Genova	1967
Expositions collectives	<i>Arte Povera</i> , Università di Genova	1967
	<i>Il Percorso</i> , Galleria Arco d'Alibert, Roma	1968
	<i>Arte Povera</i> , Galleria De' Foscherari, Bologna	1968
	<i>Arte Povera</i> , Centro Arte Viva, Trieste	1968
	<i>RA 3</i> , Amalfi	1968
	<i>Teatro delle Mostre</i> , Galleria La Tartaruga, Roma	1968
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3

1 Ritratto e autoritratto in negativo (Pietra), 1968. Coll. Galleria Sperone, Torino.

2 Sole meunière (Ferro e carta velina), 1968. Coll. Galleria Sperone, Torino.

3 La Trittella (Ferro e carta velina), 1969. Coll. Galleria Sperone, Torino.

BOEZEM Marinus

Born 1934 Leerdam, Netherlands. Lives in Gorinchem, Netherlands.

Geboren 1934 Leerdam, NL. Lebt in Gorinchem, NL.

Né 1934 Leerdam, Pays-Bas. Vit à Gorinchem, Pays-Bas.

I cordially hope the weather will be mild during the exhibition with wind-force 3 m/sec. so there will be a moderate breeze: then leaves and twigs are in constant motion, small branches begin to move. Dust and paper will whirl round above the ground.

Boezem 2. 1969



One-Man Exhibitions	Galerie Huffel, Colmar	1960
Einzelausstellungen	<i>In het Teken van Venus</i> , Gorinchem, NL	1964
Expositions particulières	<i>Hommage à Marilyn M.</i> , Leiden	1964
	Galerie 845, Amsterdam (with Jan van Munster)	1965
	<i>Air-Environment</i> , Galerie Swart, Amsterdam	1968
	Galleria d'Arte La Nuova Loggia, Bologna (con Ger van Elk)	1968
	Rotterdamse Kunstkring, Rotterdam (with Ad Dekkers)	1969
Group Exhibitions	Gemeentemuseum, Den Haag	1960
Gruppenausstellungen	<i>De Keerkring</i> , Stedelijk Museum Amsterdam	1963
Expositions collectives	Galerie Orez, Den Haag	1964
	Rotterdamse Kunstkring, Rotterdam	1965
	<i>Year 2000, R.A.I.</i> , Amsterdam	1967
	<i>Liga Nieuw Beelden</i> , Stedelijk Museum Amsterdam	1967
	<i>Plan International</i> , Bouwfonds Nederlands Gemeenten, Arnhem (Doorwerth)	1967
	<i>Beeld en Route</i> , Groningen	1967
	<i>Balans</i> , Stedelijk Museum, Schiedam	1967
	Galerie Waalkens, Finsterwolde	1967
	<i>Beelden in het Julianapark</i> , Stedelijk Museum, Schiedam	1967
	<i>Experiments in Art and Technology</i> , Galerie 845, Amsterdam	1968
	<i>Beelden in De Bilt</i> , De Bilt, NL	1968
	<i>4-Hoog, V & D</i> , Groningen	1968
	<i>Aktualiteiten in de Kunst</i> , Theologische Hogeschool, Kampen	1968
	<i>Kunstmarkt</i> , Köln	1968
	<i>248 Objekten</i> , Leiden	1968
	<i>Structures Gonflables</i> , Musée d'Art Moderne de la Ville de Paris	1968
	Galerie Swart, Amsterdam (with Dibbets and van Elk)	1968
	<i>Junge Kunst aus Holland</i> , Kunsthalle Bern	1968
	<i>Environments</i> , Utrecht	1968
	<i>Naturalistische Situaties</i> , Galerie Walenkamp, Leiden (with Dibbets and van Elk)	1968
	<i>Projekt Katshoek</i> , Rotterdam	1968
	<i>RA 3</i> , Amalfi, Italia	1968
	<i>Op Losse Schroeven (Cryptostructuren)/Square Tags in Round Holes</i> , Stedelijk Museum, Amsterdam	1969
	Akademie voor Kunst en Vormgeving, Den Bosch (with Dibbets and van Elk)	1969
	<i>Manifestazione-Incontro</i> , Museo Civico, Bologna	1969
Particularities	Exhibits part of a Dutch polder	1960
Besondere Veranstaltungen	Discovers air as plastic material	1963
Particularités	Signs a ventilator	1965
	September 26th Documentation of the day's weather report sent to people active in art	1968
	Reopening of the «Panorama Mesdag» in the Hague and declared as the oldest environment in Holland (Artificiale natuur-impressies)	1968
	Hangs bed-cloths out of the windows	1968
	«Sand-wind-Project Sierra Nevada», Film «Land-Art» by Gerry Schum	1969
Periodicals	Televizier, 44, 1966	
Zeitschriften	L. van Lagestein, in: Museumjournaal 12/8, Amsterdam 1967	
Reuves	Utopie, Revue de Sociologie de l'Urbain de Paris, Mars 1968	
	Daniela Palazoli, in: Bit Art Magazine, April 1968	

Domus No. 462, Milano 1968

Revue, 6, 1968

Integration, 12

Piero Gilardi, in: Flash Art, März/April 1968

R. Barilli, in: La Nuova Loggia, Bologna 1968

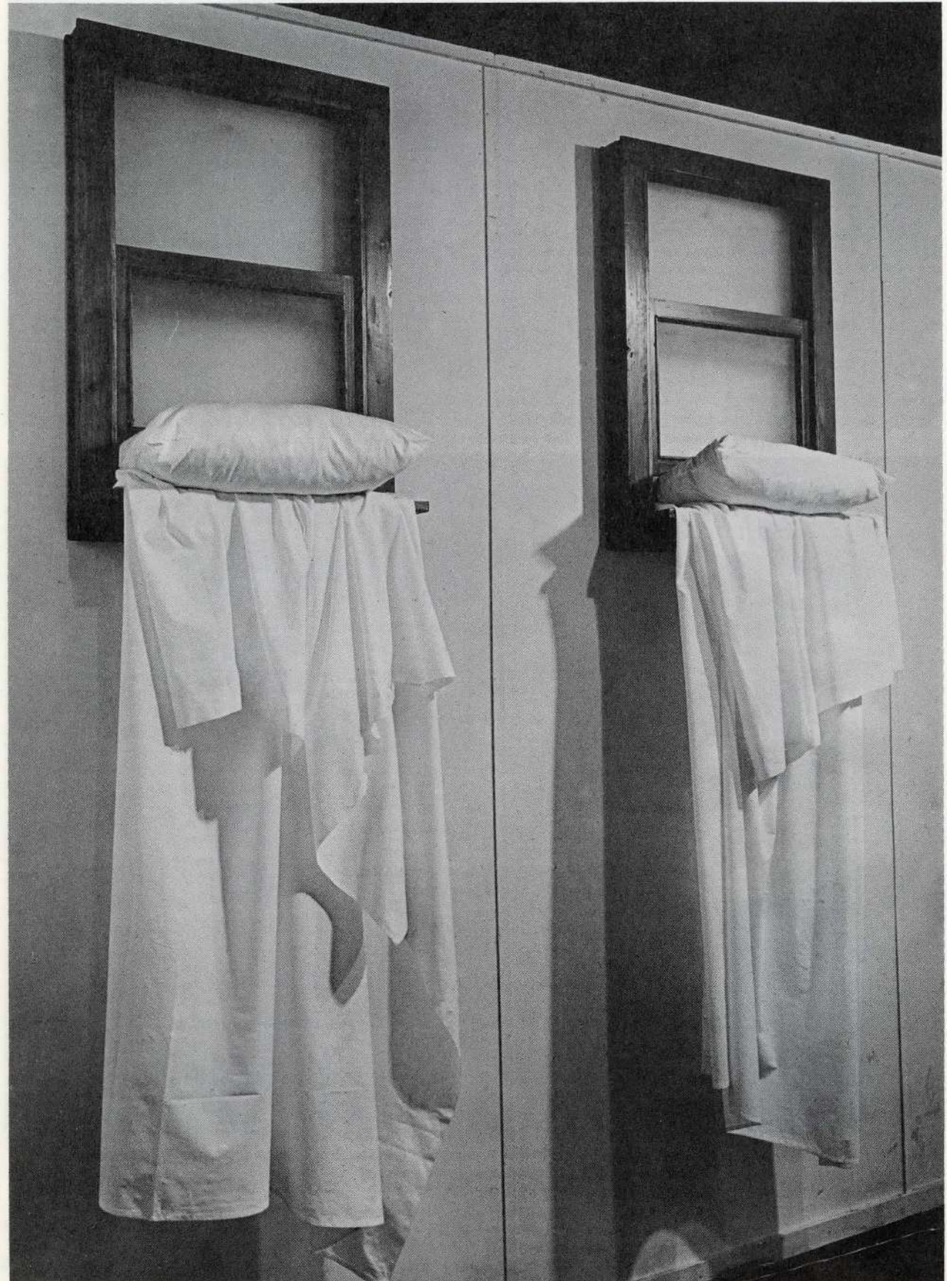
Look out, Fiction 2, Studienhefte für zukunftsorientierte Kunst und Umweltforschung

Piero Gilardi, micro-emotive art, in: Museumjournaal 13/4, Sept. 1968

Piero Gilardi, in: Art Magazine, Sept./Okt. 1968

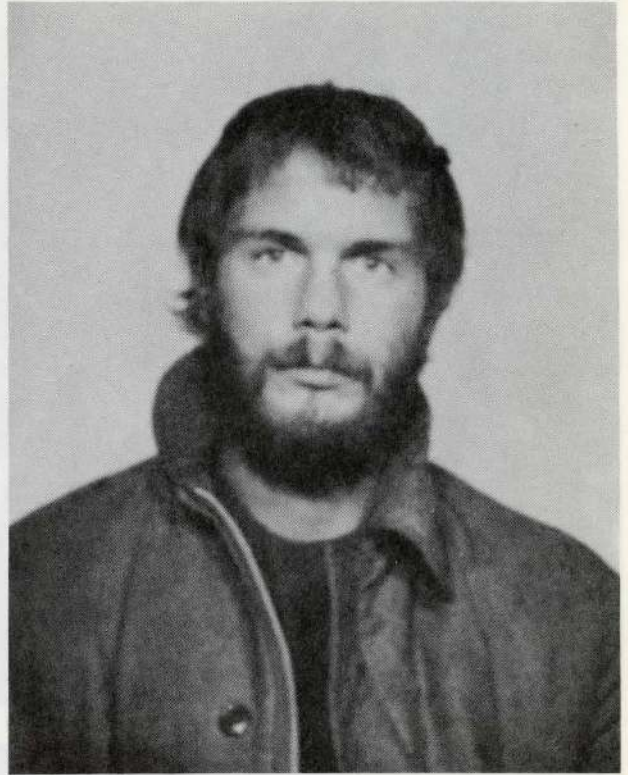
Egbert Switters, Kunst en Utrecht, 3. 11. 1968

Re ten Sijthoff, in: Utrechts Nieuwsblad, 16. 11. 1968



Windows, 1968 (Holz, Glas, Bettzeug, je 250×90 cm)

BOLLINGER BILL

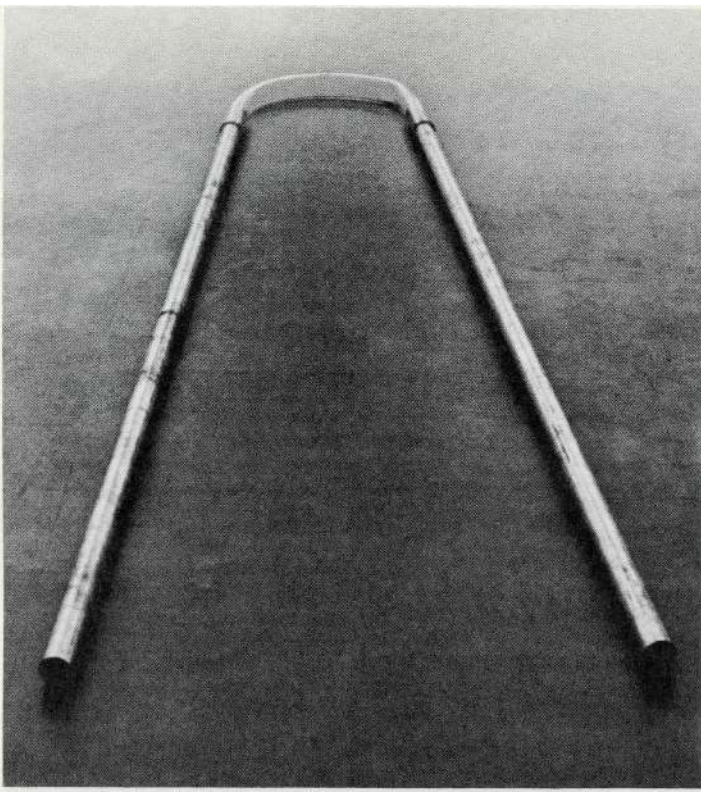


Born 1939 Brooklyn. Attended Brown University, 1957–1961. Has lived and worked in New York since 1961.

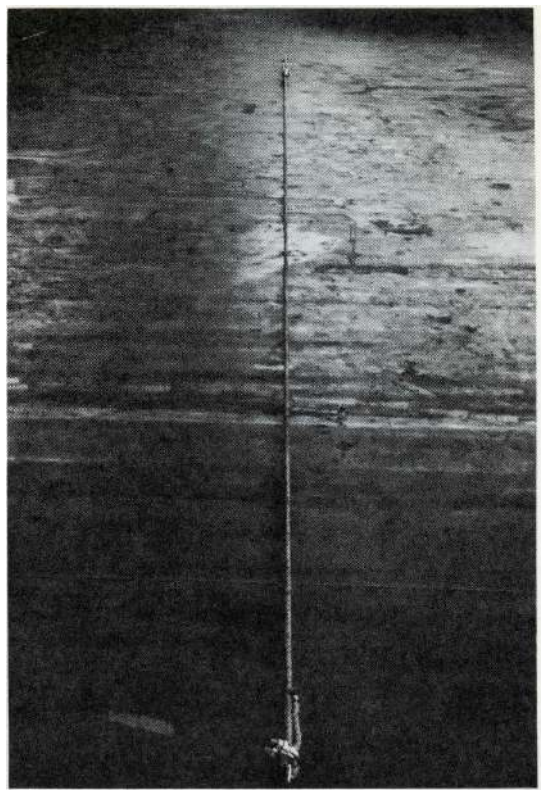
Geboren 1939 Brooklyn. 1957–1961 Brown University. Lebt in New York seit 1961.

Né 1939 Brooklyn. 1957–1961 Brown University. Vit à New York depuis 1961.

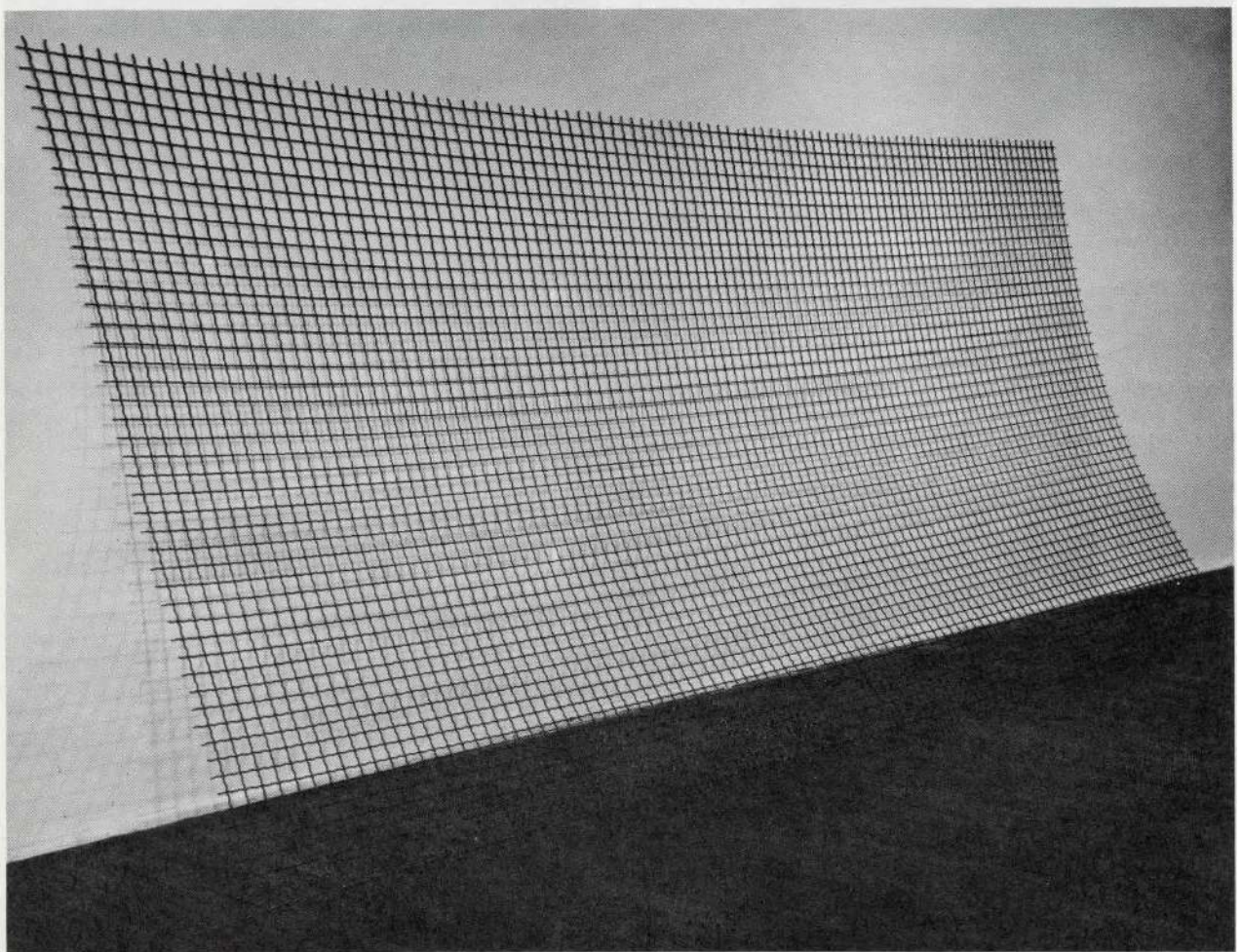
One-Man Exhibitions	Bykert Gallery, New York	1967
Einzelausstellungen	Galerie Ricke, Köln	1968
Expositions particulières	Bykert Gallery, New York	1969
Group Exhibitions	<i>Sound, Light, Silence: Art that Performs</i> , Nelson Gallery of Art, Kansas City, Missouri	1966
Gruppenausstellungen	Bykert Gallery, New York (with Clark Murray, Ben Berns)	1966
Expositions collectives	<i>Contemporary American Artists</i> , University of Illinois, Urbana, Illinois	1967
	<i>Rejective Art</i> , American Federation of Art	1967/68
	<i>Cool Art</i> , Aldrich Museum of Contemporary Art, Ridgefield, Connecticut	1968
	Bykert Gallery, New York (with Gordon Hart, Brice Marden, Alan Saret, Richard Tuttle, Ian Wilson)	1968
	<i>Kunstmarkt</i> , Köln	1968
	<i>9 at Leo Castelli</i> (Anselmo, Bollinger, Hesse, Kaltenbach, Nauman, Saret, Serra, Sonnier, Zorio), Leo Castelli Gallery, New York	1968
	<i>New York Now</i> , Carmen Lamann Gallery, Toronto, Canada	1968
	<i>6 Künstler</i> , Galerie Ricke, Köln (mit Artschwager, Bollinger, Buthe, Kuehn, Serra, Sonnier)	1969
	<i>Op Losse Schroeven (Cryptostructuren) / Square Tags in Round Holes</i> , Stedelijk Museum Amsterdam	1969



1



2



3

1 Pipe, 1968 (Iron / Eisen / Fer – Plastic, 6²/₃' × 6²/₃' / 200 × 200 cm)

2 Rope piece, 1967 (Manila rope, eye bolts / Seil, Schrauben / Corde, vis – Variable size / Variable Grösse / Dimensions variables)

3 Untitled, 1968 (Steelwire screen / Stahldrahtgeflecht / Grille en acier, 8' × 16' / 240 × 480 cm)

BUTHE Michael

Geboren 1944 Sonthofen/Allgäu. Lebt in Köln.

Born 1944 Sonthofen, Allgäu (Germany). Lives in Cologne.

Né 1944 Sonthofen/Allgäu. Vit à Cologne.

Ausbildung
Education
Etudes

Staatliche Werkkunstschule, Kassel
Staatliche Hochschule für Bildende Künste, Kassel

Einzelausstellung
One-Man Exhibition
Exposition particulière

Soft-Edge, Galerie Ricke, Kassel 1968

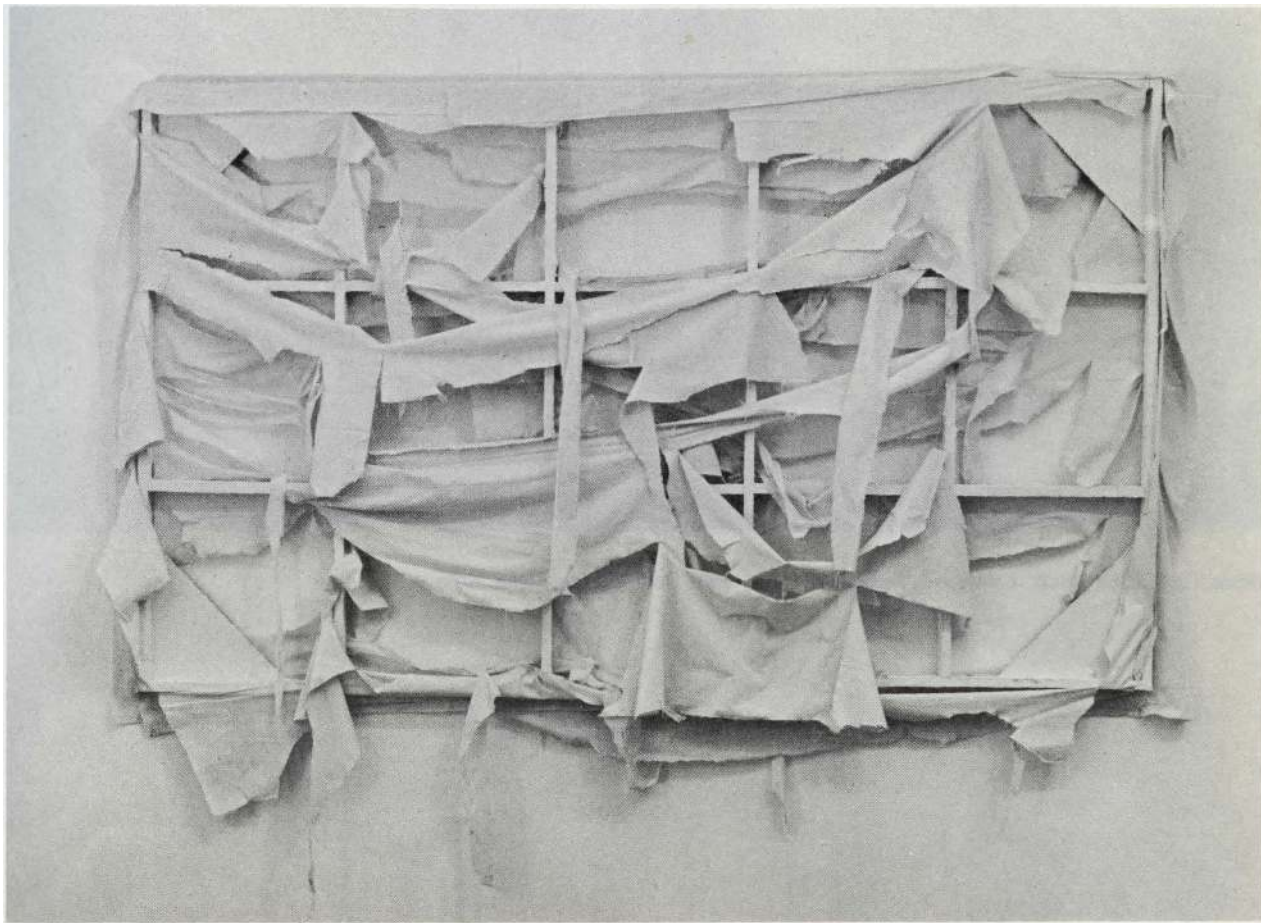


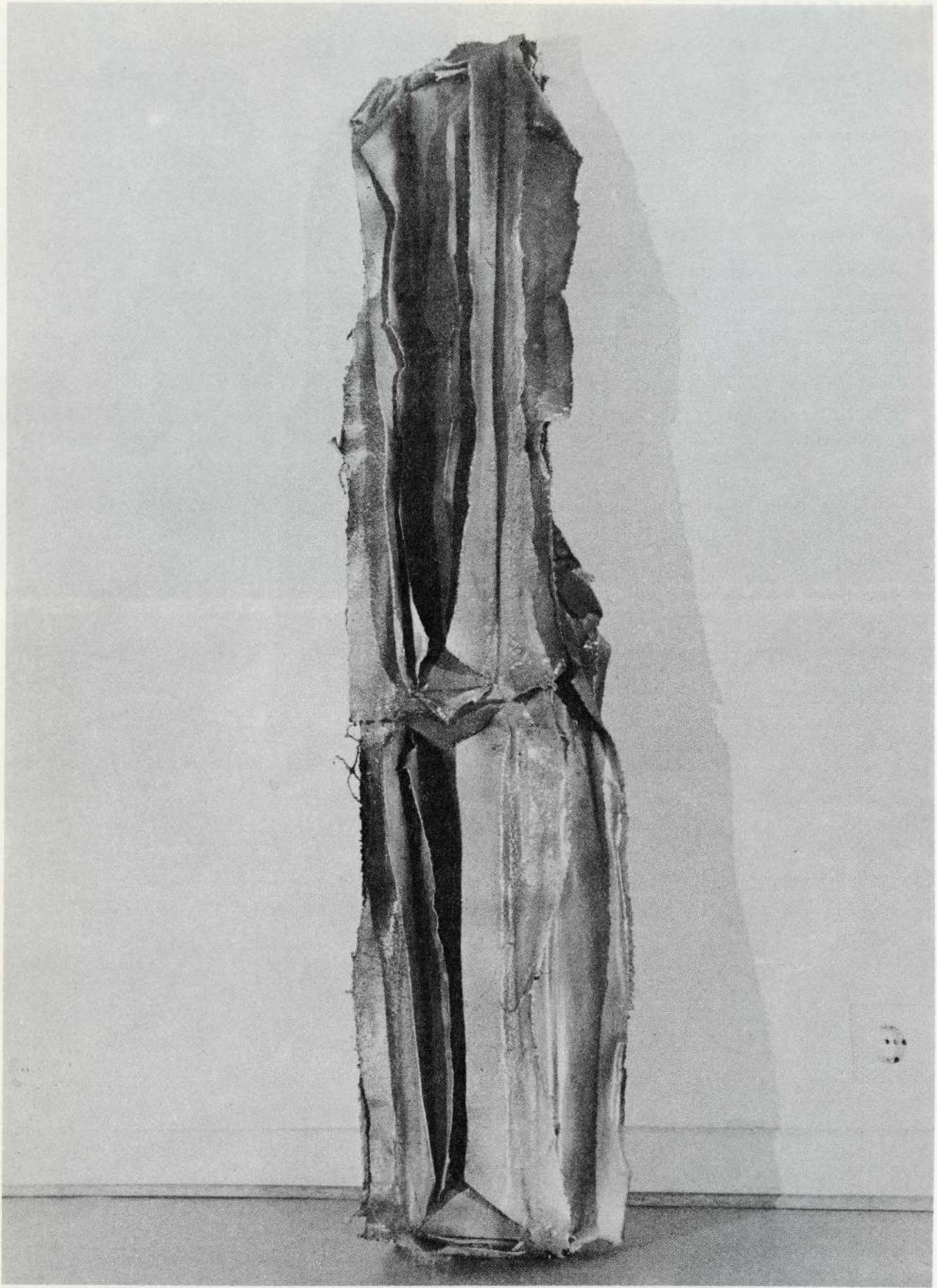
Gruppenausstellungen	Galerie Ricke, Kassel	1966
Group Exhibitions	Galerie Ricke, Kassel	1967
Expositions collectives	<i>Kunstmarkt</i> , Köln	1967
	<i>Programm 1</i> , Galerie Ricke, Köln	1968
	Galerie René Block, Berlin	1968
	Galerie Ursula Lichter, Frankfurt	1968
	<i>6 Künstler</i> (Artschwager, Bollinger, Buthe, Kuehn, Serra, Sonnier), Galerie Ricke, Kassel	1968

Bibliographie
Bibliography

Art International (Zürich), Jan. 1968

Bild, 1969 (Holz, Leinwand, 205 × 352). Coll. Galerie Ricke, Köln





Ohne Titel, 1968 (Holz, Leinwand, Farbe, 127 × 32 × 19). Coll. Galerie Ricke, Köln

CALZOLARI Pier Paolo



Nato 1943 Bologna. Vive e lavora a Urbino dove insegna.

Born 1943 Bologna. Lives in Urbino where he is teaching.

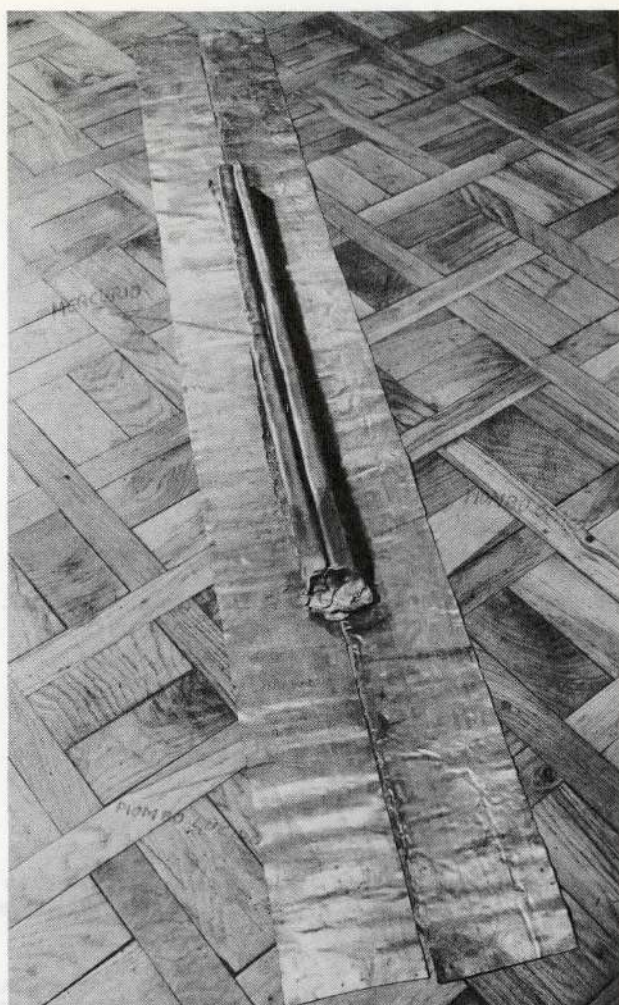
Geboren 1943 Bologna. Lebt in Urbino, wo er auch unterrichtet.

Né 1943 Bologne. Vit à Urbino où il enseigne.

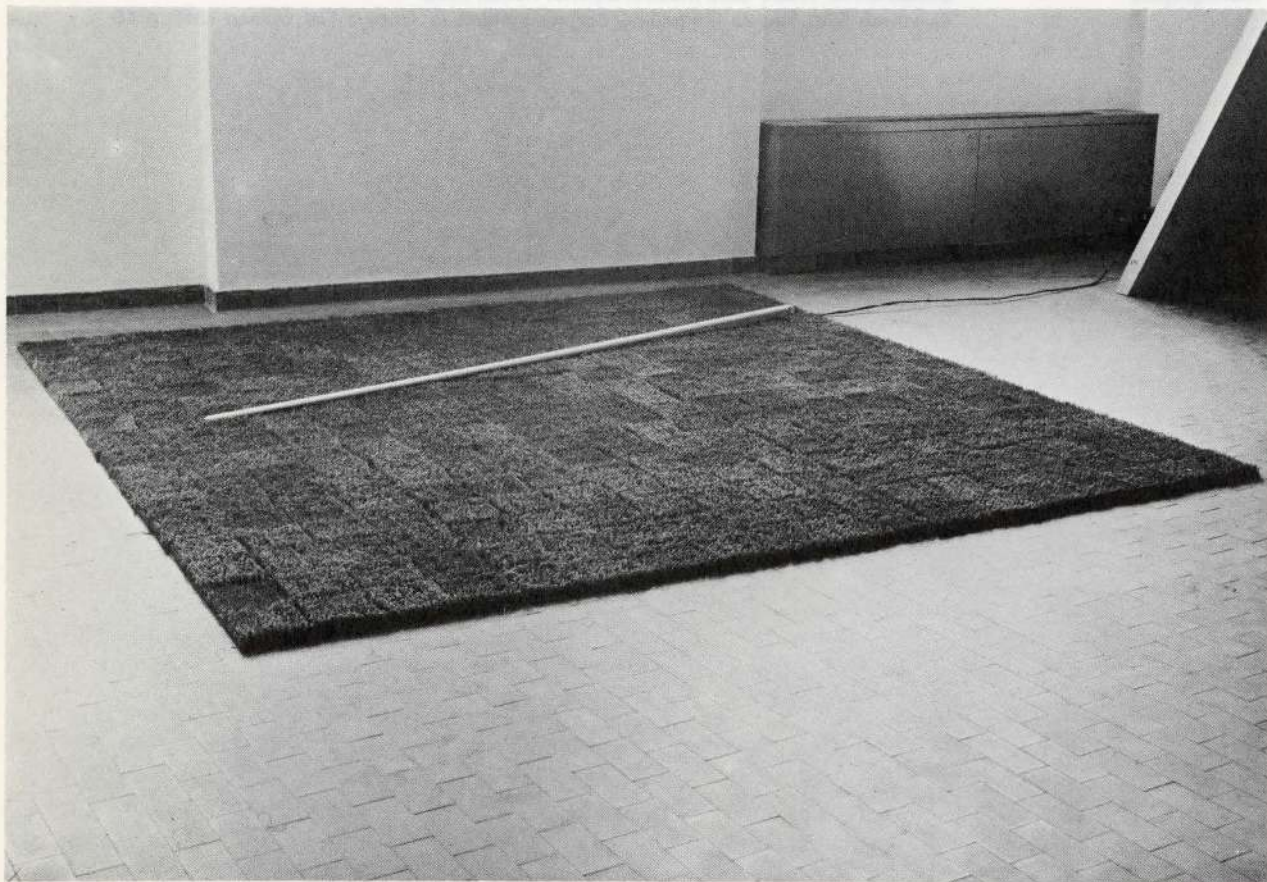
Mostre personali	Studio Bentivoglio, Bologna	1967
One-Man Exhibitions	Galleria Enzo Sperone, Torino	1969
Einzelausstellungen		
Expositions particulières		
Mostre collettive	<i>Biennale</i> , Livorno	1966
Group Exhibitions	<i>Teatro Delle Mostre</i> , Galleria La Tartaruga, Roma	1968
Gruppenausstellungen	<i>Op Losse Schroeven (Cryptostructuren)/Square Tags in Round Holes</i> , Stedelijk Museum, Amsterdam	1969
Expositions collectives		
Bibliografia	Alberto Boatto, in: <i>Catalogo Studio Bentivoglio</i> , Bologna, 1967	
Bibliography	Maurizio Calvesi, in: <i>Catalogo Teatro delle Mostre</i> , Lerici Edit., Roma, 1968	
Bibliographie	Bonito Oliva, <i>Teatro delle Mostre</i> , Sipario, Roma, 1968	
	Tommaso Trini, <i>Nuovo alfabeto per corpo e materia</i> , in: <i>Domus 470</i> , Milano 1969, p.45	



1



2



3

1 2000 lunghi anni lontano da casa, 1969 (Lettere di stagno, piombo, campanelli, 100×100 cm). Coll. Galleria Sperone, Torino

2 Senza titolo, 1969 (Piombo e mercurio, 190×30 cm), Coll. Galleria Sperone, Torino

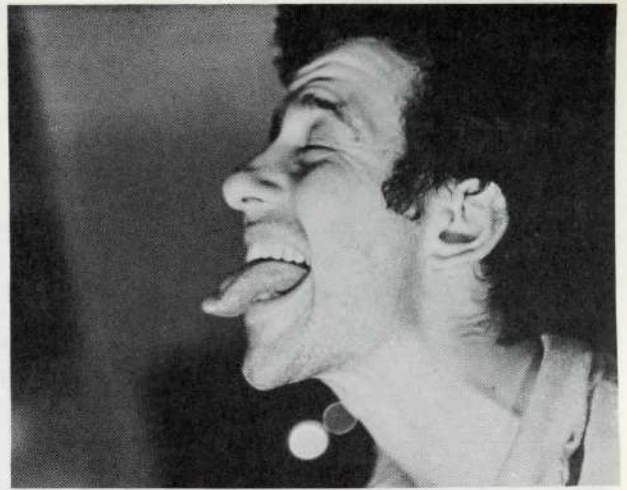
3 Senza titolo, 1967 (Sbarra ghiacciata su erba artificiale, 200×200 cm). Coll. Galleria Sperone, Torino

COTTON Paul

Born 1939. Lives in Oakland, California

Geboren 1939. Lebt in Oakland, Kalifornien

Né 1939. Vit à Oakland, Californie



I would like to be Entered in the Catalog as follows:

Table of Contents by The Trans-Parent Teachers, Incorporated. Paul Cotton, Medium.

Biography: Circumference of Head 22 at widest point.... 22 5/8"

Distance from tip of nose to Ear opening	6 1/2"
Distance between Eyes.....	1 1/4"
Bridge of Nose.....	1 1/2"
Width of mouth.....	2-7/8"
Space between Nose and Upper Lip.....	7/16"
Length of Ear.....	2 1/2"
Median from Hairline to Chin.....	8-7/8"
Length of Tongue(from Epiglottis, extended)..	.4"
Width of Left Eye.....	1-3/8"
Width of Right Eye.....	1 1/4"
Neck.....	14in.
Left arm (from Atlas to middle fingertip)	36in.
Right arm " " "	37 1/4 in.
Left Bicep Expanded.....	12"
Right Bicep Expanded.....	12"
Chest Expanded.....	37"
Waist.....	30"
Median Torso- Mid Clavicle to Navel.....	16"
Right Wrist.....	6-3/4"
Left Wrist.....	6-1/2"
Distance from Nipple to Nipple.....	8 1/2"
XX	
XX	
Penis... ("relaxed)..4" ("Extended) 7 1/4"	
Left Thigh.....	19 1/4"
Right Thigh.....	20"
Right Leg (Crotch to Heel).....	33"
Left Leg (Crotch to Heel).....	33"
XXXXXX Right Leg Foot.....	10-1/8"
Left Foot.....	10 1/4"

Overall Height 5'8 1/2" Weight 138 lbs. Age: 29 years
35° Latitude 122° Longitude 4 mos.
3974 Manila Avenue 8 days.
Oakland, California

Statement: God is an orphan seeking the Trans-Parents

I am working on a paper which I plan to mimeograph and mail to various interested people. I would like a copy to go to each entrant in the show and have some available to interested guests. Can you help me on this?

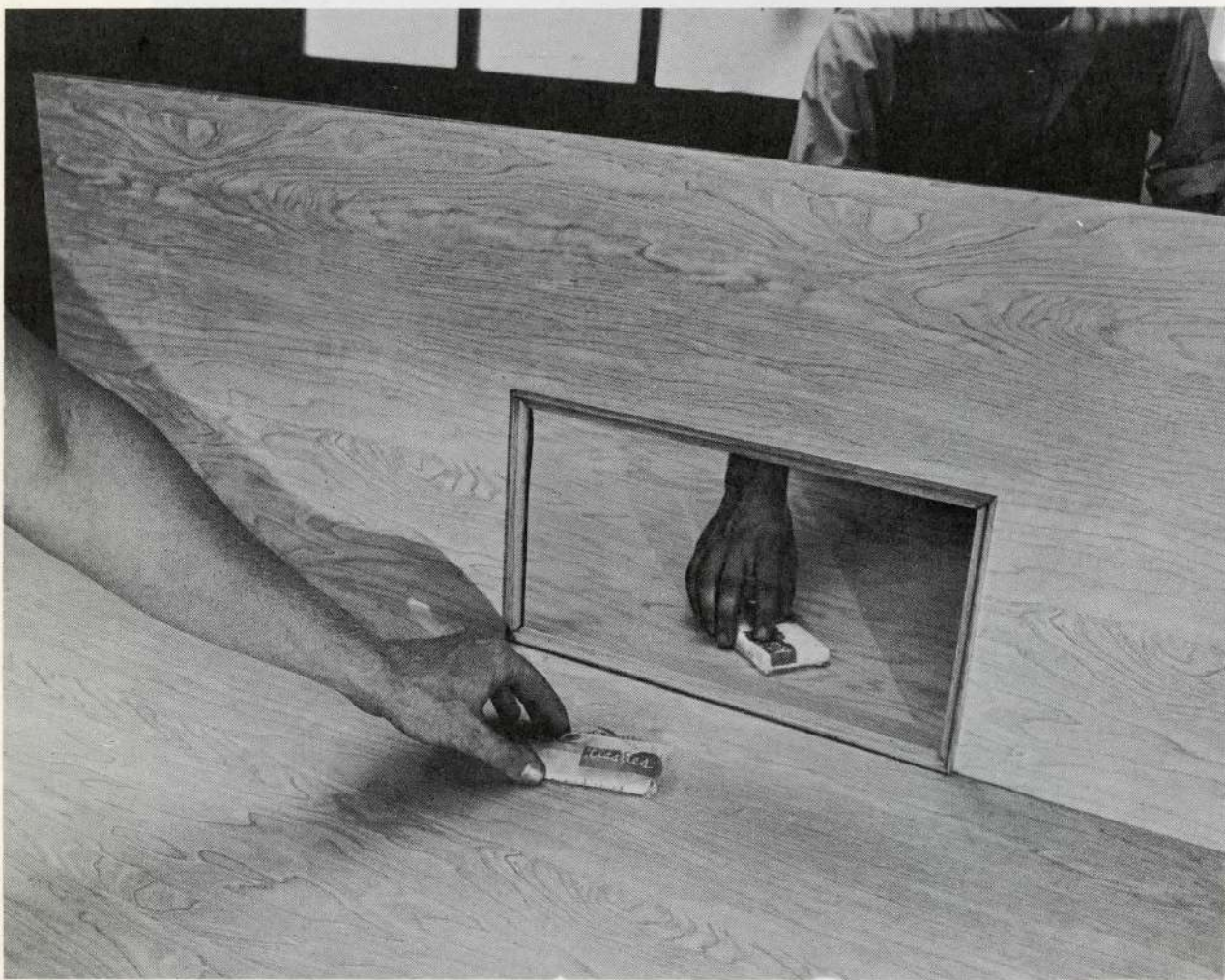
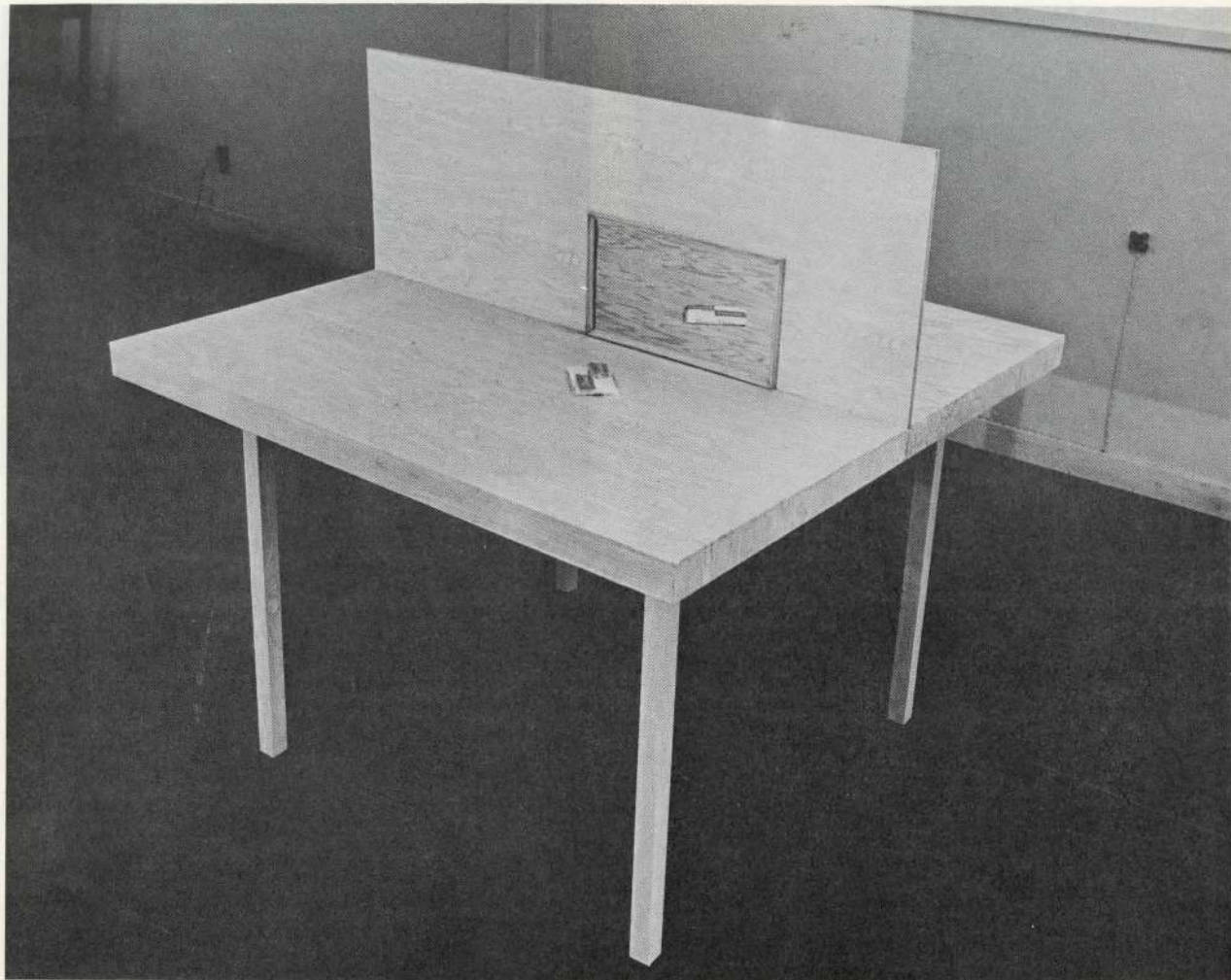


Table Top, April 1966
(Plywood / Holz / Bois, Contact Paper / Kontaktpapier / Papier contact, 4' x 4' x 4 1/2' / 120 x 120 x 135 cm
No mirror / Kein Spiegel / Sans miroir)

DARBOVEN Hanne

Geboren 1941 München. Lebt in New York.

Born 1941 Munich. Lives in New York.

Née 1941 Munich. Vit à New York.

Einzelausstellungen

One-Man Shows

Expositions particulières

Konrad Fischer, Düsseldorf

1967

Konrad Fischer, Düsseldorf

1968

Städtisches Museum, Mönchengladbach

1969

Gruppenausstellungen

Group Exhibitions

Expositions collectives

Art in Series, Finch College Museum of Art, New York 1967

The Lannis Museum of Normal Art, New York 1967

Language II, Dwan Gallery, New York 1968

Minimal, Galerie René Block, Berlin 1968

Index 1: 16K-57K

42 Nummern
in Kästen geschrieben

Index 2: 16K-57K

42 Nummern
leer Kästen

Index 3: 12 Nummern

16K-57K

Index 4: 3 Nummern

in Kästen geschrieben

16K-57K

Index 5: 3 Nummern

leer Kästen

16K-57K

Index 6:

68

366 X

(16K-57K)

Indices zu «6 Bücher über 1968»

Index 1

16K 1 X	17K 2 X	18K 3 X	19K 4 X	20K 5 X	21K 6 X	22K 7 X	23K 8 X	24K 9 X	25K 10 X
26K 11 X	27K 12 X	28K 13 X	29K 14 X	30K 15 X	31K 16 X	32K 17 X	33K 18 X	34K 19 X	35K 20 X
36K 21 X	37K 22 X	38K 23 X	39K 24 X	40K 25 X	41K 26 X	42K 27 X	43K 28 X	44K 29 X	45K 30 X
46K 31 X	47K 32 X	48K 33 X	49K 34 X	50K 35 X	51K 36 X	52K 37 X	53K 38 X	54K 39 X	55K 40 X
56K 41 X	57K 42 X								

16K 1168

57K 311268

Index 2

16K 1169

57K 311269

Index 3

16K ↓ 46K	17K ↓ 45K	18K ↓ 44K	19K ↓ 43K	20K ↓ 42K	21K ↓ 41K	22K ↓ 40K	23K ↓ 39K	24K ↓ 38K	25K ↓ 37K
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26K ↓ 55K	27K ↓ 57K
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16K 1168
↓
57K 311268

Index 4

1-29 29X	1-30 4X30X	1-31 1X31X
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16K 1168
↓
57K 311268

Index 5

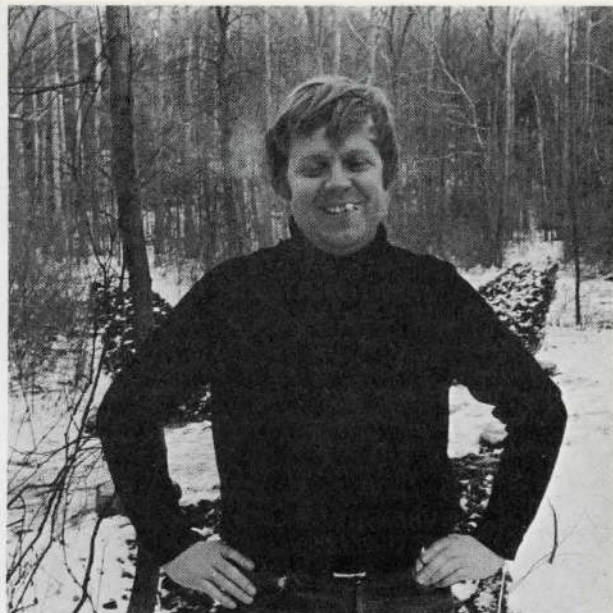
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16K 1168
↓
57K 311268

Index 6

68
366X

DIBBETS Jan

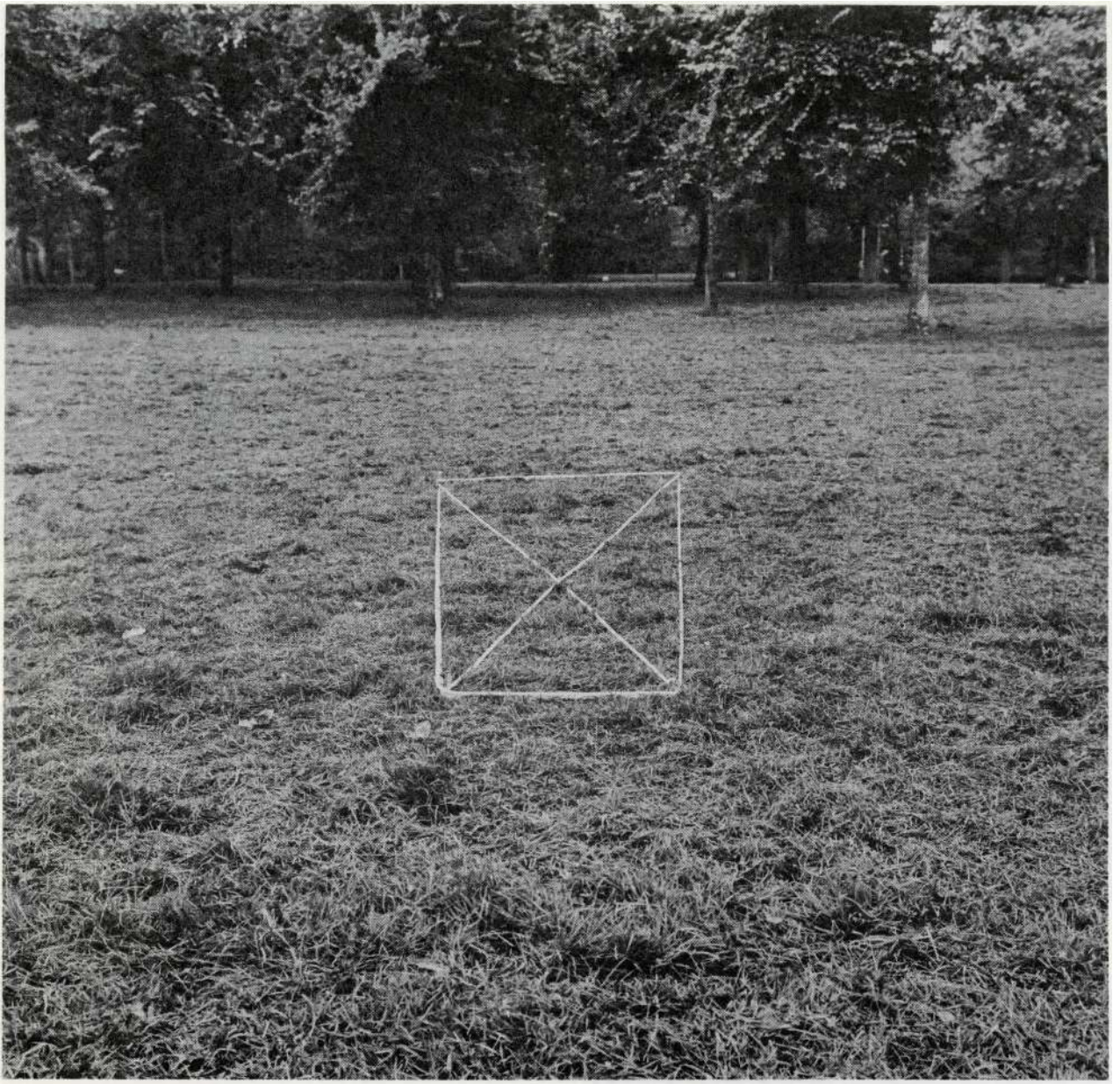


Born 1941 in Holland. Lives in Amsterdam.

Geboren 1941 Niederlande. Lebt in Amsterdam.

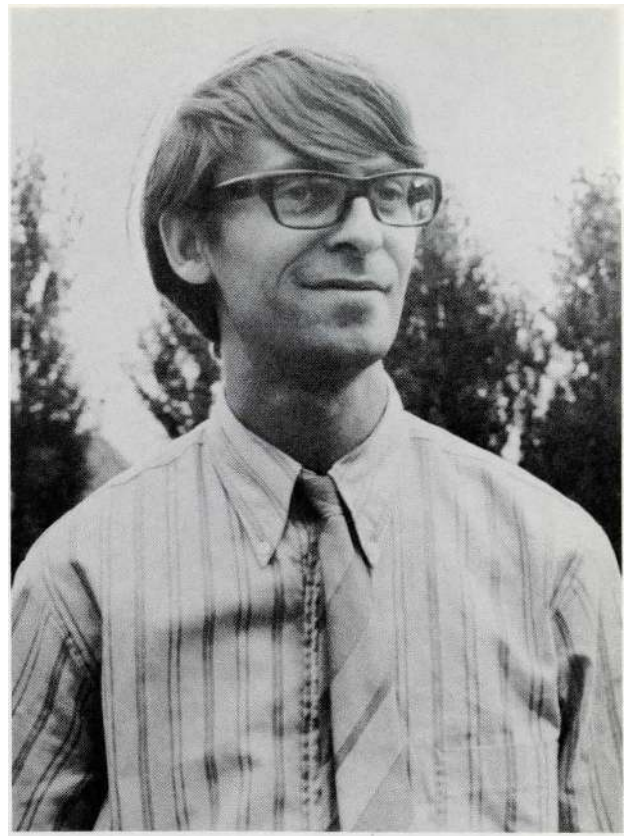
Né 1941 Pays-Bas. Vit à Amsterdam.

Education	Drawing Master/Zeichenlehrer/Professeur de Dessin	
Ausbildung	Royal Scholarship for Painters	1964
Etudes	British Council Scholarship	1967
	St. Martins School of Art, London	1967
	With Lucassen and van Elk Founder of the International Institute for Reeducation of Artists, Amsterdam	1967
One-Man Exhibitions	Galerie 845, Amsterdam	1965
Einzelausstellungen	Galerie Swart, Amsterdam	1966
Expositions particulières	Galerie Swart, Amsterdam	1967
	Stedelijk Museum, Schiedam	1967
	Konrad Fischer, Düsseldorf	1968
Group Exhibitions	<i>Serielle Formationen</i> , Universität Frankfurt /M	1967
Gruppenausstellungen	<i>Dies alles Herzchen</i> , Galerie Loehr, Frankfurt/M	1967
Expositions collectives	<i>Liga Nieuw Beelden</i> , Stedelijk Museum Amsterdam	1967
	<i>le Biennale d'Art Graphique</i> , Musée d'Art Moderne de la Ville de Paris	1968
	<i>Public Eye</i> , Kunsthaus Hamburg	1968
	<i>RA 3/Arte + Azione Povera</i> , Amalfi	1968
	<i>Junge Kunst aus Holland</i> , Kunsthalle Bern	1968
	<i>Projekt Katshoek</i> , Rotterdam	1968
	Galerie Swart, Amsterdam (with Boezem and van Elk)	1968
	<i>Earth Art</i> , White Museum, Cornell University, Ithaca, New York	1969
	<i>Op Losse Schroeven (Cryptostructuren) / Square Tags in Round Holes</i> , Stedelijk Museum Amsterdam	1969
	Akademie voor Kunst en Vormgeving, Den Bosch (with Boezem and van Elk)	1969
Bibliography	Marcel Vos, <i>Jaarboek Overyssel</i> 1967	
Bibliographie	R. H. F. Hartzema, Dutch treats, in: <i>Art and Artists</i> , 6, 1967	
	Jean Clay, in: <i>Robho</i> 4, Paris 1968	
	R. H. F. Hartzema, Dibbets (27): voor beeldende kunst moet je kunnen kijken, in: <i>Museumjournaal</i> 13/4, Amsterdam, Sept. 1968.	
	Germano Celant, <i>Arte + Azione povera</i> , Mazzotta Editore, Milano 1969	
Film	<i>Land Art: 18 Hours Ebb and Flood-Tide Object at the Dutch Beach</i> , 1968/69, Fernseh-galerie Gerry Schum, Haan/Düsseldorf, für: Sender Freies Berlin, Ende März 1969	



Perspective correction, 1968

VAN ELK Ger

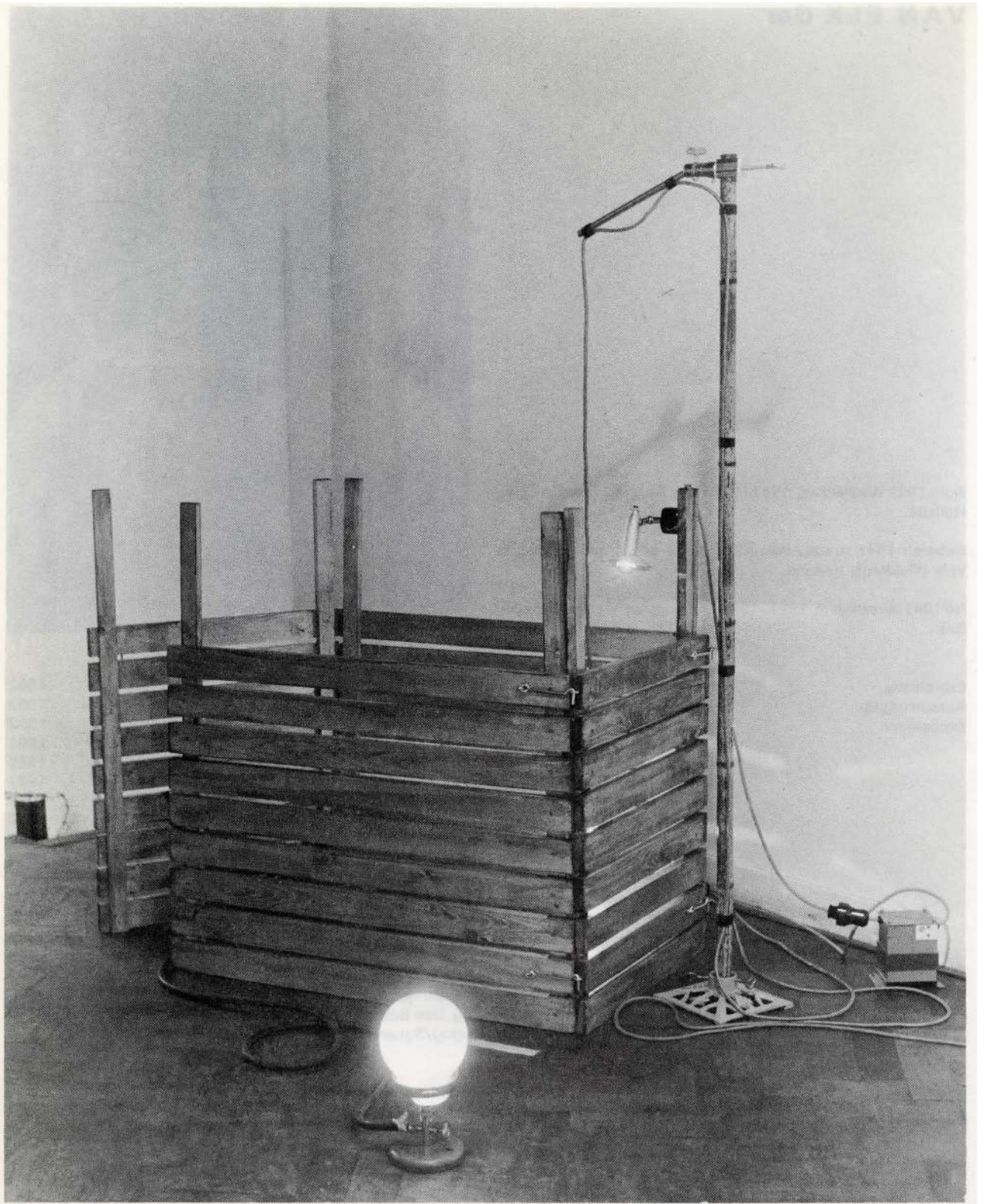


Born 1941 Amsterdam. 1961–1963 Los Angeles. Lives in Velp, Holland.

Geboren 1941 Amsterdam. 1961–1963 Los Angeles. Lebt in Velp (Geldern), Holland.

Né 1941 Amsterdam. 1961–1963 Los Angeles. Vit à Velp, Pays-Bas.

Exhibitions	Dilexi Gallery, Los Angeles	1962
Ausstellungen	Bob de Witt Gallery, Topanga Canyon, California	1962
Expositions	Museum Fodor, Amsterdam (mit Wim Schippers)	1963
	Universitätsgalerie, Groningen	1965
	Galerie Swart, Amsterdam	1966
	Galerie de Mangelgang, Groningen	1967
	<i>Signalement</i> , Liga Nieuw Beelden, Stedelijk Museum Amsterdam	1967
	<i>Skulpturen</i> , Keukenhof, Lisse	1967
	Stedelijk Museum, Schiedam	1967
	Galerie Espace, Amsterdam (mit Dibbets + Lucassen)	1968
	<i>Art and Technology</i> , Galerie 845, Amsterdam	1968
	Galleria La Nuova Loggia, Bologna (con Boezem)	1968
	<i>Kunstmarkt</i> , Köln	1968
	<i>Junge Kunst aus Holland</i> , Kunsthalle Bern	1968
	<i>R. A. 3</i> , Amalfi	1968
	Galerie Swart, Amsterdam (mit Boezem und Dibbets)	1969
	<i>Naturalistische Situaties</i> , Galerie Walenkamp, Leiden (mit Boezem und Dibbets)	1969
	Academie voor Kunst en Vormgeving, Den Bosch (mit Boezem und Dibbets)	1969
	<i>Op Losse Schroeven (Cryptostructures)/Square Tags in Round Holes</i> , Stedelijk Museum Amsterdam	1969
Bibliography	J. Eykelboom, Ger van Elk, in: <i>Vrij Nederland</i> , 9. Sept. 1967	
Bibliographie	R. Hartzema, Dutch treats, in: <i>Art and Artists</i> (London), Sept. 1967	
	Piero Gilardi, in: <i>Flash Art</i> , II/7, Roma, Marzo/Aprile 1968	
	Renato Barilli, in: <i>Catalogo La Nuova Loggia</i> , Bologna, 26. 6. 1968	
	Piero Gilardi, a micro-emotive art, in: <i>Museumjournaal</i> , 13/4, Amsterdam 1968	
	Piero Gilardi, Primary Energy and the Microemotive Artists, in: <i>Arts Magazine</i> (New York), Oct. 1968	
	G. van Elk, Amalfi, in: <i>Museumjournaal</i> , Jan. 1969	
	C. Kapteijn, in: <i>Museumjournaal</i> , Feb. 1969	



Tres qualitates lucis in modo rustico Californiae, 1968/69 (Wood, Camping gaz, Bamboo, Two Lights, Transformator, 100×75×160 cm)

FERRER Rafael

Born 1933 San Juan, Puerto Rico. Lives in Philadelphia.

Geboren 1933 San Juan, Puerto Rico. Lebt in Philadelphia.

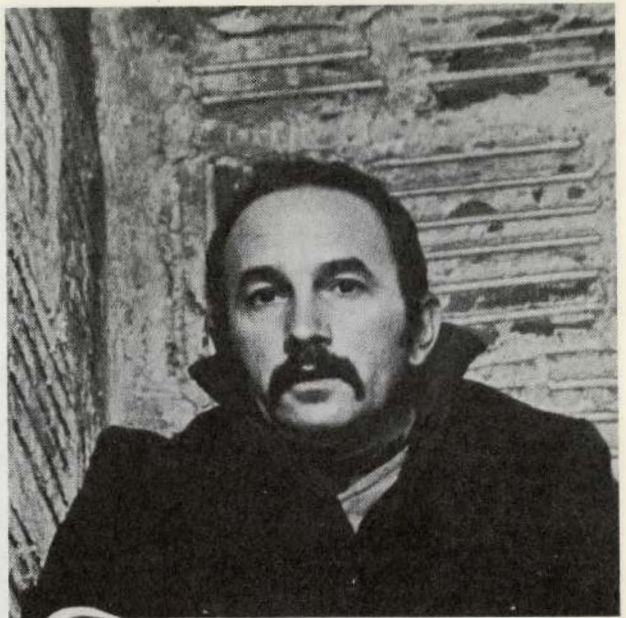
Né 1933 San Juan, Puerto Rico. Vit à Philadelphie.

Education
Ausbildung
Etudes

University of Puerto Rico
Syracuse University, N. Y.

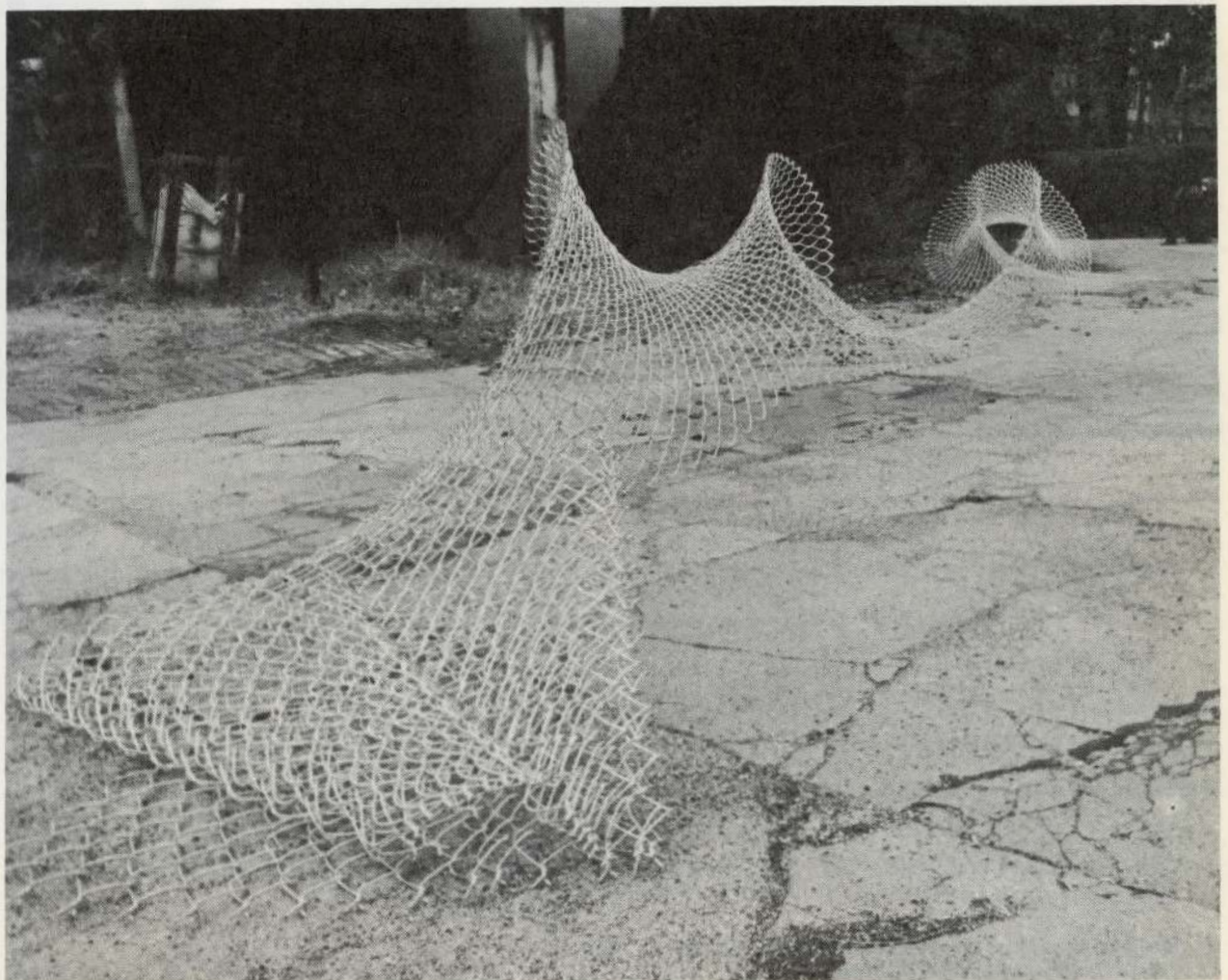
Teaching
Lehrauftrag
Enseignement

Philadelphia College of Art



Group Exhibitions
Gruppenausstellungen
Expositions collectives

University of Puerto Rico Museum	1964
World Art Show, Washington Square Galleries, New York	1964
Casa del Arte, San Juan, Puerto Rico	1965
Pan American Union, Washington, D. C.	1966
<i>Art of Latin America</i> , Peale Gallery, Pennsylvania Academy of Art	1967
<i>Young Artists – Their Work</i> , Martha Jackson Gallery, New York	1967
Corcoran Gallery of Art, Washington, D. C.	1967
<i>C. A. A. M.</i> , Mayaguez, Puerto Rico	1968
Eastern Connecticut State College, Willimantic, Conn.: <i>Chain Link Piece</i>	1968
<i>29 West 57th St., New York, Dec. 4: Elevator Piece (leaves)</i>	1968
<i>4 East 77th St., New York, Dec. 4 (front room Leo Castelli Gallery): Two Bags, 14 Bushels (leaves)</i>	1968
<i>103 West 108th St., New York, Dec. 4: Staircase Piece, three landings, 36 bushels (leaves)</i>	1968





2

1 Chain Link, 1968 (3' x 50' / 0,9 x 15 m)

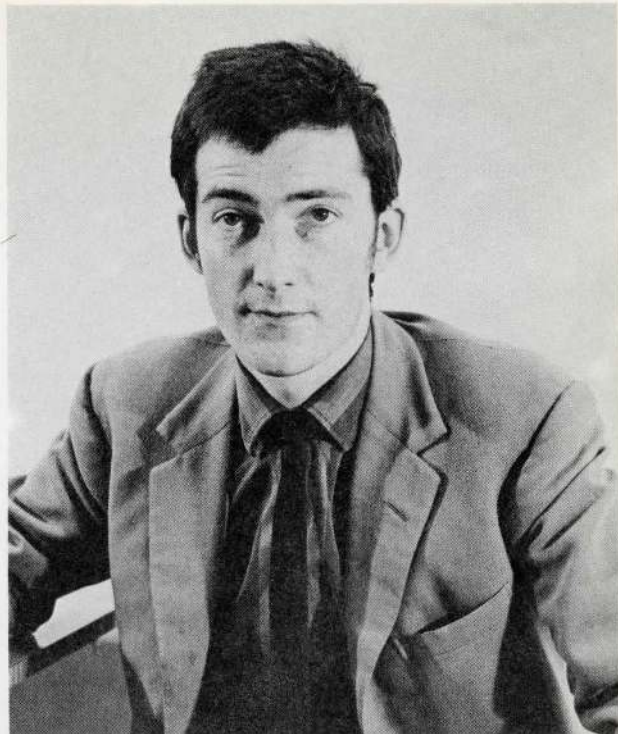
2 Staircase piece / 103 West 108th Street, New York, Dec. 4, 1968
(Three landings, 36 bushels – leaves)

FLANAGAN Barry

Kunsthalle Bern

It's not that sculpture can be seen as more things and in new ways within an expanding convention, but that the premis of sculpture^a thought and engagement is showing itself as a more sound and relevant basis for operation in the culture.

f feb '69

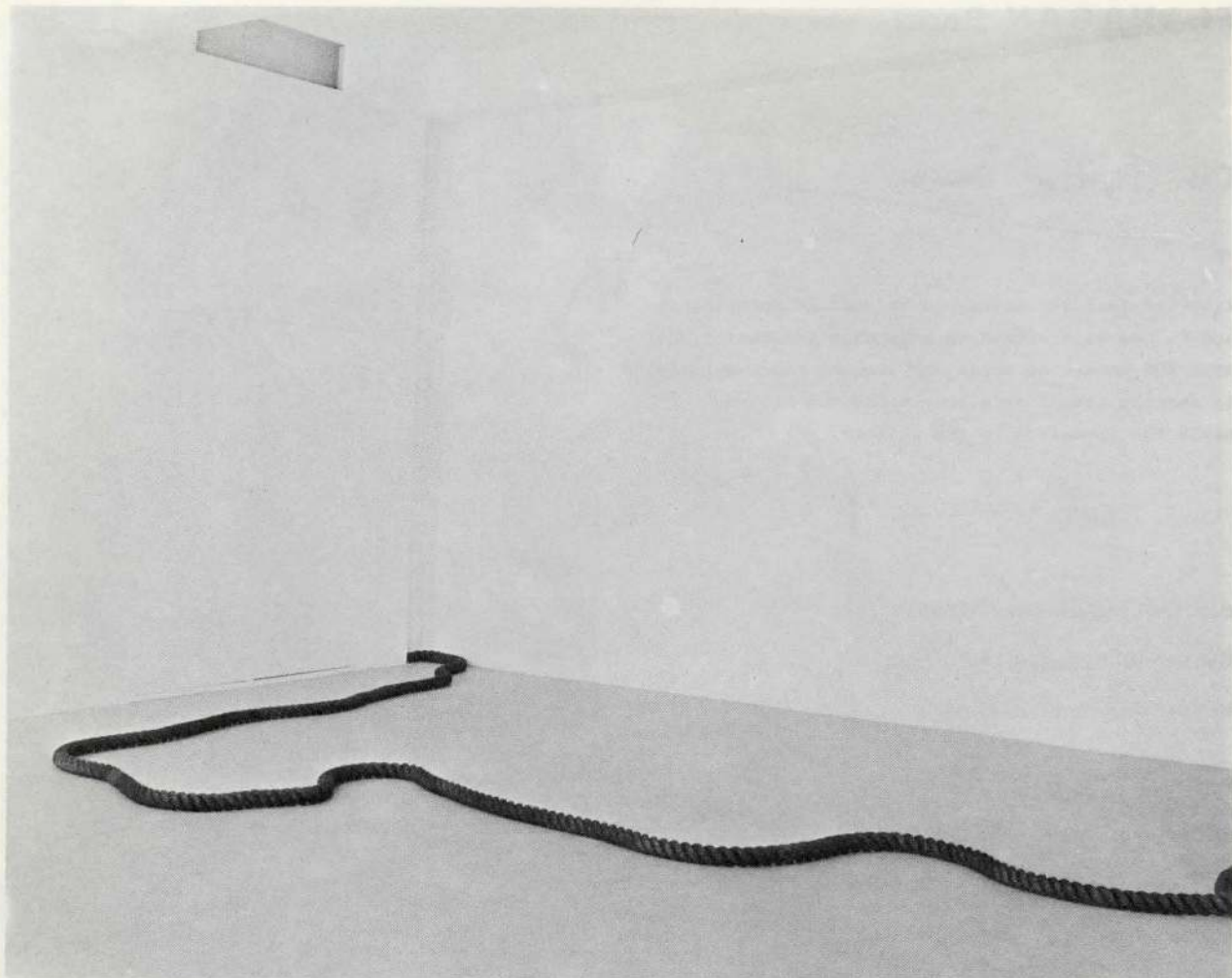


Born 1941 England. Lives in London.

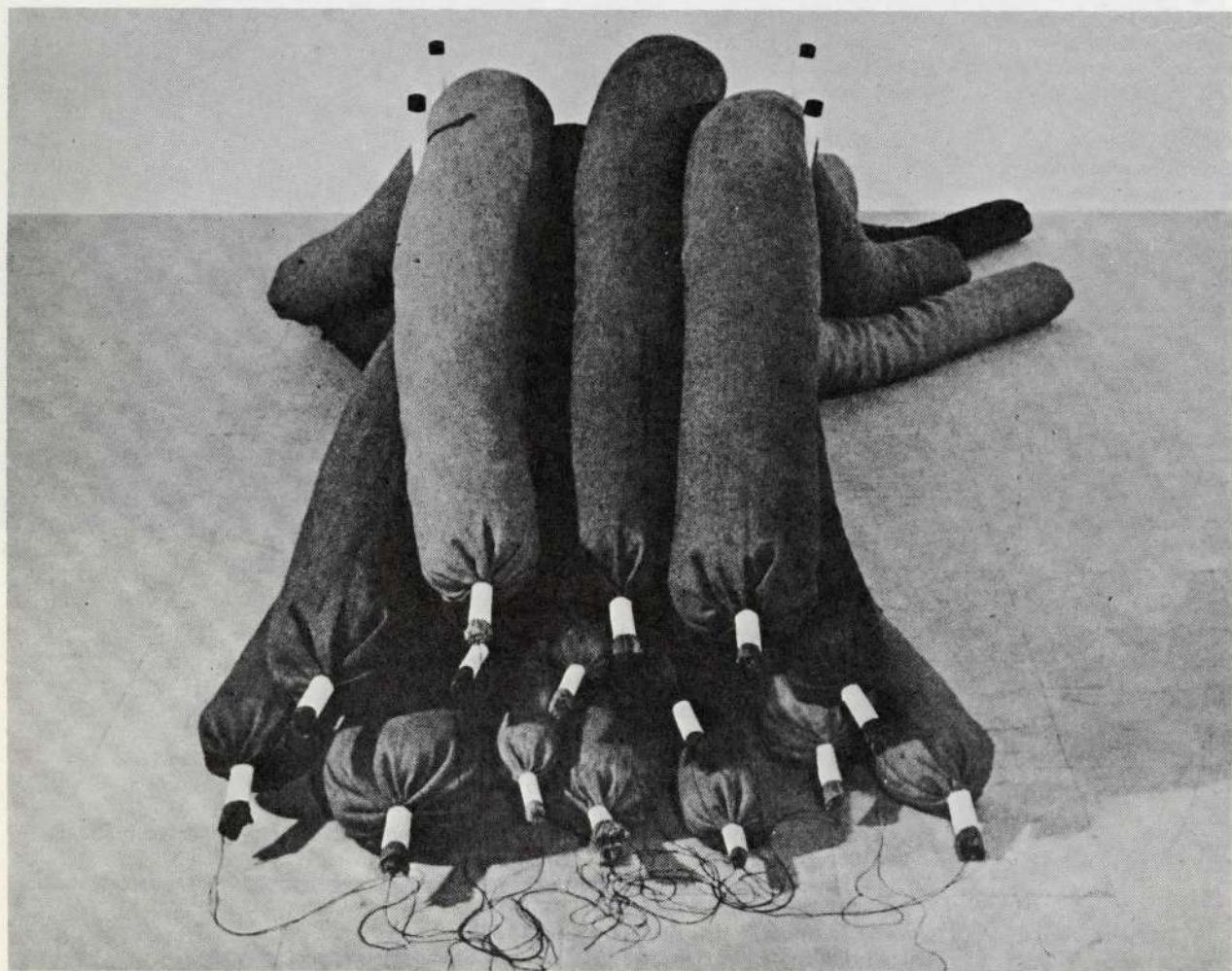
Geboren 1941 England. Lebt in London.

Né 1941 Angleterre. Vit à Londres.

Education Ausbildung Etudes	St. Martin's School of Art, London	1964-1966
Teaching Lehrauftrag Enseignement	Central School of Art & Design, London St. Martin's School of Art, London Fowley School of Art Newport School of Art Omaha Municipal University, U. S. A.	
One-Man Exhibitions Einzelausstellungen Expositions particulières	Rowan Gallery, London Rowan Gallery, London Galleria dell'Ariete, Milano Galerie Ricke, Kassel	1966 1968 1968 1968
Group Exhibitions Gruppenausstellungen Expositions collectives	RBSA Gallery, Birmingham London Group, London <i>Between Poetry and Painting</i> , ICA, Institute of Contemporary Art, London Bangor Art Gallery <i>Young Contemporaries</i> , London <i>Midland Group, Concrete Expo.</i> , Nottingham <i>Arlington 1, Concrete Expo.</i> <i>New Dimensions</i> , Camden Art Center Rowan Gallery, London <i>Ventures</i> , Arts Council Touring Exhibition <i>British Drawings Today</i> , Brighton Arts Festival <i>Biennale des Jeunes</i> , Musée d'Art Moderne de la Ville de Paris Nagaoka Museum, Tokyo <i>Tribute to Robert Fraser</i> , Robert Fraser Gallery, London <i>British Drawing - The New Generation</i> , The Museum of Modern Art, New York (Touring Exhibition) <i>1^{er} Inventaire International de la Poésie élémentaire</i> , Galerie Denis Davy, Paris <i>Young British Artists</i> , The Museum of Modern Art, New York (Touring Exhibition) Rowan Gallery, London	1965 1965 1965 1966 1966 1966 1966 1966 1966 1966 1967 1967 1967 1967 1967 1967 1967 1967 1967 1967 1967 1968 1968
Periodicals Zeitschriften Reuves	Gene Baro, Britains's Young Sculptors, in: Arts Magazine, Dec. 1965 Conroy Maddox, Barry Flanagan, in: Arts Review, 6. August 1966 David Thompson, Art, in: The Queen, 1. Sept. 1966 Edward Lucie-Smith, London Commentary, in: Studio International, Sept. 1966 Gene Baro, Animal, Vegetable & Mineral, in: Art & Artists, Sept. 1966 Gene Baro, British Sculpture: The Developing Scene, in: Studio International, Oct. 1966 Christopher Finch, British Sculpture Today, in: Art & Artists, May 1967 Christopher Finch, in: Konstrevy No. 3 British Artists at the Biennale des Jeunes in Paris - September 28th - November 3rd, in: Studio International, Sept. 1967 Anthony Fawcett, Doubts and Dilemmas, Eyeliners: Some Leaves from Barry Flanagan's Notebook, in: Art & Artists, April 1968 Oswell Blakeston, in: Arts Review, 13. April 1968 Charles Harrison, Barry Flanagan's Sculpture, in: Studio International, May 1968 Barry Flanagan, From Notes '67/8, in: Studio International, Jan. 1969	



1



2

HAACKE Hans

Geboren 1936 Köln. Lebt in New York.

Born 1936 Cologne. Lives in New York.

Né 1936 Cologne. Vit à New York.

...etwas machen, das Erfahrungen und Erlebnisse hat, das auf seine Umwelt reagiert, sich verändert, unsolid ist...

...etwas Undeterminiertes machen, das immer anders aussieht, dessen Gestalt nicht präzise voraussagbar ist...

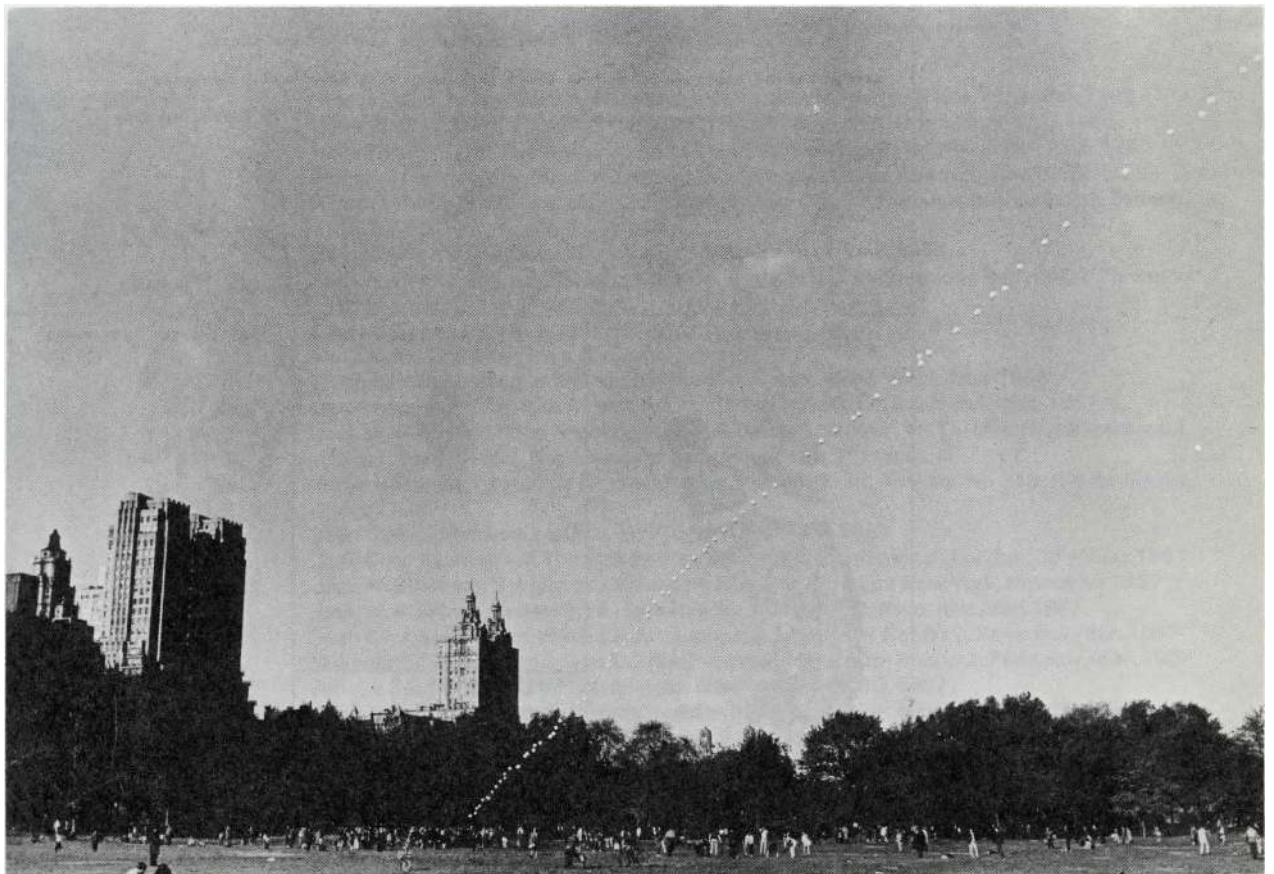
...etwas machen, das auf Licht- und Temperaturveränderungen reagiert, das Luftbewegungen unterworfen ist, die Schwerkraft ausnützt...

...etwas machen, das in der Zeit lebt, den «Betrachter» Zeit erleben lässt...

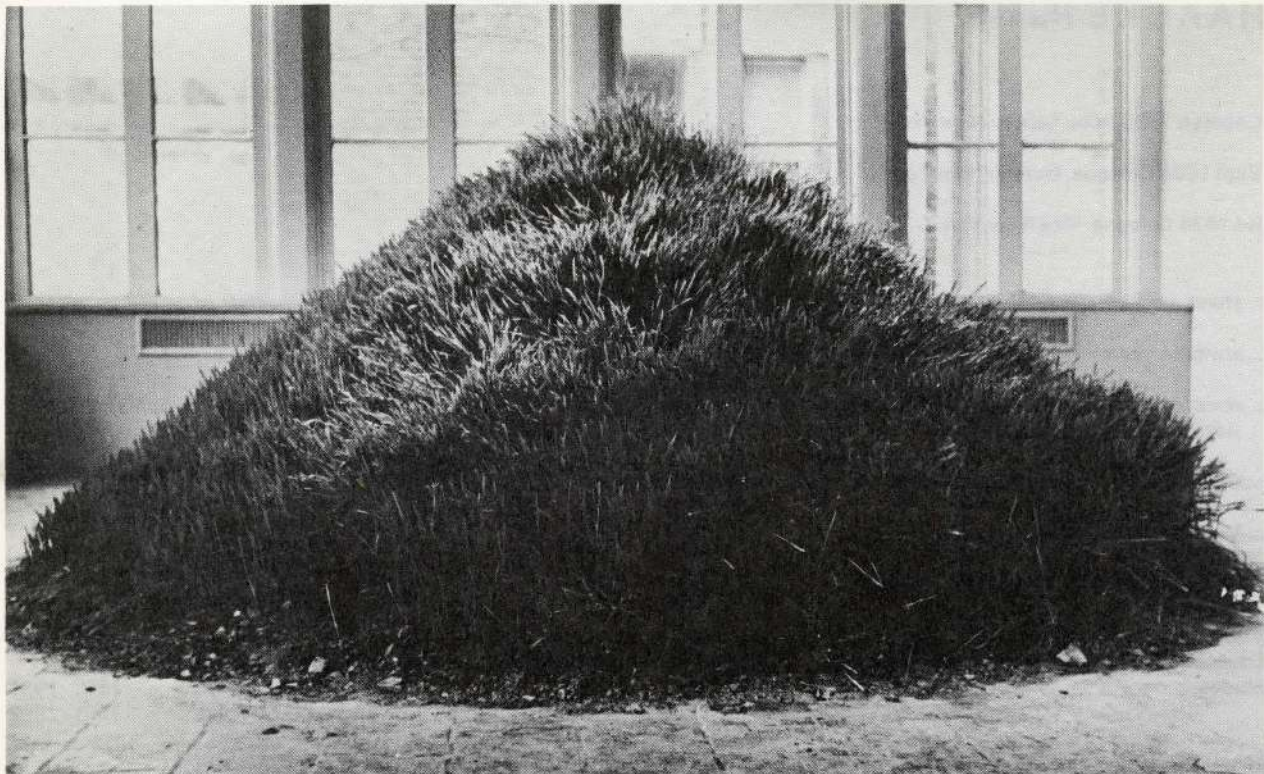
...NATÜRLICHES artikulieren...

Hans Haacke, Köln, Januar 1965 (gekürzt)




Ausbildung	Staatliche Hochschule für Bildende Künste, Kassel	1956–1960
Education	Stipendium des Deutschen Akademischen Austauschdienstes, Paris: Atelier 17,	
Etudes	S. W. Hayter	1960–1961
	Fulbright Reisestipendium und Stipendium der Temple University, Philadelphia	1961–1962
Lehraufträge	Pädagogische Hochschule, Kettwig	
Teaching	University of Washington, Seattle	
Enseignement	Rutgers University, New Brunswick	
	Philadelphia College of Art	
	Cooper Union, New York	
Einzelausstellungen	Wittenborn Gallery, New York	1962
One-Man Exhibitions	Galerie Schmela, Düsseldorf	1965
Expositions particulières	Haus am Lützowplatz, Berlin	1965
	Howard Wise Gallery, New York	1966
	Massachusetts Institute of Technology, Cambridge	1967
	Howard Wise Gallery, New York	1968



Sky Line, 1967 (Central Park New York, July 23 and Oct. 24). Weisse heliumgefüllte Ballons an ca. 300 m Schnur.



1

UNIVERSITY HOSPITAL New York University Medical Center		HAACKE BABY BOY 188530 8E H. LEHFELDT	
NEWBORN IDENTIFICATION			
MOTHER'S NAME <i>Haacke Linda</i>		MOTHER'S UNIT NO. <i>188515</i>	
CARL SAMUEL SELAVY			
DATE OF BIRTH <i>1/13/69</i>		TIME OF BIRTH <i>3:14</i>	
COLOR <i>W</i>		SEX <i>Boy</i>	
WEIGHT <i>5 9/12</i>		LENGTH <i>19"</i>	
		IDENT-A-BAND NO. <i>5099</i>	
SEX AND IDENTIFICATION CHECKED BY:			
1. PHYSICIAN _____ M.D.		2. DELIVERY ROOM <i>B. Frankel</i> R.N.	
		3. NURSERY <i>B. Chernook</i> R.N.	
I hereby acknowledge that I have checked the ident-a-band parts sealed on the baby and on _____ and found that they were identically numbered and contained the correct identifying information and that I am taking my baby home.			
WITNESS <i>B. Arlotta R.N.</i> Date <i>1/22/69</i> HOSPITAL REPRESENTATIVE PARENT <i>Linda Haacke</i>			
BABY'S LEFT FOOT PRINT 	MOTHER'S RIGHT INDEX FINGER 	BABY'S RIGHT FOOT PRINT 	
		PRINTS TAKEN BY <i>B. Frankel</i>	
NEWBORN IDENTIFICATION			

2

1 Grass-grows (Grassmound in Earth Art Exhibit, Cornell University, Ithaca, Feb. 1969).

2 «Identifikationsurkunde meines Sohnes», 22.1.1969.

Gruppenausstellungen	<i>Junger Westen</i> , Recklinghausen	1959
Group Exhibitions	<i>Photokina</i> , Köln	1960
Expositions collectives	<i>Nul</i> , Stedelijk Museum Amsterdam	1962
	<i>Photokina</i> , Köln	1963
	<i>New Experiments in Art</i> , De Cordova and Dana Museum, Lincoln, Mass.	1963
	<i>Mikro-Zero</i> , Studio f, Ulm	1963
	<i>Zero</i> , Halfmannshof Gelsenkirchen	1963
	<i>Zero</i> , New Vision Centre, London	1964
	<i>Pilot Show</i> , SIGNALS, London	1964
	<i>Sammlung Kley</i> , Dortmund	1964
	<i>Zero</i> , Institute of Contemporary Art, Philadelphia	1964
	<i>NUL</i> , Stedelijk Museum Amsterdam	1965
	<i>Zero</i> , Gallery of Modern Art, Washington	1965
	<i>Zero</i> , Milano, Venezia, Torino, Brescia	1965
	<i>Licht und Bewegung/Kinetische Kunst</i> , Kunsthalle Bern/Palais des Beaux-Arts, Bruxelles/ Kunsthalle Baden-Baden/Kunstverein für die Rheinlande und Westfalen, Düsseldorf	1965–66
	<i>Directions in Kinetic Sculpture</i> , University of California, Berkeley	1966
	<i>Kinetic Currents</i> , San Francisco Museum of Art	1966
	<i>Atmosphere 1966</i> , Institute of Contemporary Art, Philadelphia	1966
	<i>Salon des Realités Nouvelles</i> , Musée d'Art Moderne de la Ville de Paris	1966
	<i>Kinetic and Programmed Art</i> , Rhode Island School of Design	1966
	<i>Slow Motion</i> , Rutgers University, New Brunswick	1967
	<i>All Plastic</i> , Albright-Knox Art Gallery, Buffalo	1967
	<i>Miscellaneous Motions of Kinetic Sculpture</i> , Massachusetts Institute of Technology, Cambridge	1967
	<i>Light, Motion and Sound in the New Art</i> , Newark Museum	1967
	<i>Kinetic Environments I & II</i> , Central Park, New York	1967
	<i>Arts Multiplicata</i> , Kunsthalle Köln	1968
	<i>Plus by Minus: Today's Half Century</i> , Albright-Knox Art Gallery, Buffalo	1968
	<i>Air Art</i> , Philadelphia Arts Council	1968
	<i>Transparency</i> , School of Visual Arts, New York	1968
	<i>Art Vivant 1965–1968</i> , Fondation Maeght, St. Paul-de-Vence	1968
	<i>Options</i> , Milwaukee Art Center/Museum of Contemporary Art, Chicago	1968
	<i>Made of Plastic</i> , Flint Institute of Art, Flint, Michigan	1968
	<i>Soft Sculpture</i> , American Federation of Arts, Traveling Exhibition (Organisation: Lucy R. Lippard)	1968
	<i>Some More Beginnings</i> , E.A.T., Brooklyn Museum	1968
	<i>The Machine as Seen at the End of the Mechanical Age</i> , The Museum of Modern Art, New York	1968/69
	<i>Earthworks</i> , A. Dickson White Museum of Art, Cornell University, Ithaca, N. Y.	1969
Zeitschriften	Sidney Tillim, In the Galleries: Hans Haacke, in: <i>Arts Magazine</i> (New York), Oct. 1962	
Periodicals	Hans Strelow, Die Künstler als Erfinder, in: <i>Rheinische Post</i> , Düsseldorf, 17. 5. 1965.	
Revues	Hans Strelow, Kinetik mit Wasser und Luft, in: <i>Rheinische Post</i> , Düsseldorf, 25. 5. 1965	
	John A. Thwaites, The Story of Zero, in: <i>Studio International</i> , London, July 1965	
	Albert Schulze-Vellinghausen, Licht und Bewegung, in: <i>Frankfurter Allgemeine Zeitung</i> , 16. 8. 1965	
	Gerd Winkler, Atelierbesuch, in: <i>Kunst</i> , Mainz, August/Sept. 1965	
	John A. Thwaites, Younger German Artists; Hans Haacke's Creations Require the Viewer to Lend a Hand, in: <i>Bulletin</i> , Bonn, 26. 10. 1965	
	George Rickey, Kinesis continued, in: <i>Art in America</i> , New York, Dec./Jan. 1965/66	
	The Kinetic Craze, in: <i>Time Magazine</i> , Jan. 28, 1966	
	Philip Leider, Looking at Kinetic Sculpture, <i>Artforum</i> (New York), May 1966	
	George Rickey, Origins of Kinetic Art, in: <i>Studio International</i> , London, Feb. 1967	
	Jack W. Burnham, Hans Haacke: Wind and Water Sculpture, in: <i>Tri-Quarterly Supplement</i> , No. 1, Spring 1967, Northwestern University Press, Evanston, Ill.	
	Jorge Glusberg, La tecnica herramienta del arte nuevo, in: <i>Analisis</i> , No. 318, Rio de Janeiro, April 1967	
	Jean Clay, La Peinture est finie, in: <i>Robho 1</i> , Paris, juin 1967	
	Jean Clay, Painting – A Thing of the Past, in: <i>Studio International</i> , London, July/Aug. 1967	
	Jack W. Burnham, Sculpturer's Vanishing Base, in: <i>Artforum</i> , New York, November 1967	
	Jack W. Burnham, Questions à Hans Haacke, in: <i>Robho 2</i> , Paris, nov./déc. 1967	
	Jean Clay, Spécial Hans Haacke: Art Signe et Art Piège, in: <i>Robho 2</i> , Paris, nov./déc. 1967	
	Willoughby Sharp, Kineticism: Bursting into Open Space, in: <i>Robho 2</i> , Paris, nov./déc. 1967	
	Athena Spear, Sculptured Light, in: <i>Art International</i> , XI/10, 1967	
	John Perreault, Now there's Hans Haacke, in: <i>Village Voice</i> , New York, Jan. 25, 1968	
	Kinetics: Big Brother, in: <i>Time Magazine</i> , 9. 2. 1968	
	Lucy R. Lippard & John Chandler, The Dematerialization of Art, in: <i>Art International</i> , Febr. 1968	
	Stanley Klein, Technology Invades the Art, in: <i>Machine Design</i> , New York, Feb. 29, 1968	
	Jeanne Siegel: In the Galleries: Hans Haacke, in: <i>Arts Magazine</i> , New York, March 1968	
	Jorge Glusberg, Los globos artísticos, in: <i>Analisis</i> , No. 368, Rio de Janeiro, April 1968	
	Daniela Palazzoli, L'aria e le strutture gonfiabili, in: <i>Bit</i> , Milano, Aprile 1968	
	Jack W. Burnham, Systems-Esthetics, in: <i>Artforum</i> , New York, Sept. 1968	

Schade, dass Zeit und Geld so knapp sind. - Vielleicht gibt es doch noch eine Möglichkeit, etwas zu produzieren, das an Ort und Stelle tatsächlich funktioniert. Was halten Sie von dem folgenden Vorschlag, der ohne meine Anwesenheit in Bern ausführbar und auf die örtlichen Verhältnisse zugeschnitten ist?

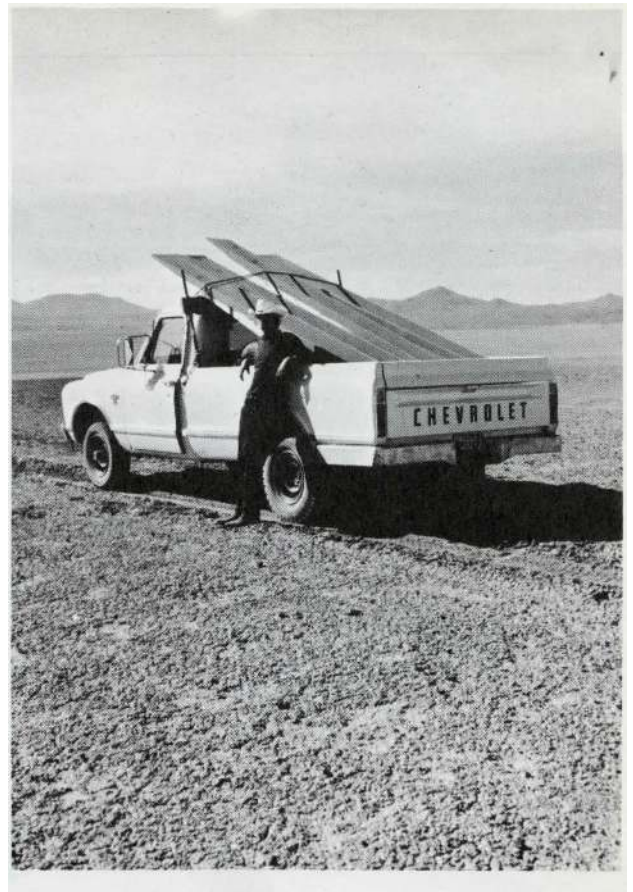
Parallel zur Brücke, die zur Kunsthalle führt, wäre in mindestens 100 m Entfernung von ihr quer durch das Tal und so hoch wie möglich über der Talsohle ein Seil von ca. 2000 kg Zugkraft zu spannen. In meiner Erinnerung erscheint mir das Tal rechts von der Brücke (von der Kunsthalle aus gesehen) am besten geeignet. In der Mitte des Seils wäre ein ca. 30 cm breiter Streifen von aluminiumbeschichtetem Mylar (2 mil Stärke) anzuknoten. Mylar ist ein von DuPont hergestellter hauchdünner, flexibler Polyesterfilm von enormer Stärke. Das Material wird in Raumflügen häufig verwendet und ist hier in Amerika jederzeit für einen nicht allzu hohen Preis erhältlich. Der Streifen sollte vom Seil fast bis zur Wasseroberfläche des Flusses hinabreichen. Der Wind tut den Rest.

Ich vermute, dass ein Seil der angegebenen Stärke in Bern erstanden werden kann. Ob silbernes Mylar zu haben ist, bezweifle ich. Wenn Sie am dem Projekt interessiert sind, und Ihr Budget die anfallenden Kosten verkraften kann (Mylar, Luftfracht, Seil) könnte ich Ihnen das Material umgehend von New York schicken.

Für den Katalog bin ich mit der Kürzung des Kölner Textes einverstanden. Bitte vermerken Sie jedoch ausdrücklich, dass er gekürzt ist.

Was Informationsfotos etc. angeht, liefere ich ein paar Kälte-Prozesse nach. Wenn es Ihrem Ausstellungskonzept nicht entgegenläuft, würde ich mich auch freuen, wenn Sie die verbalen Dokumente von Prozessen ausstellen würden: die Identifikationsurkunde meines Sohnes und die Wetterstatistik vom Dezember 1968. Die beiden Statistikblätter gehören zusammen und müssten gegebenenfalls nebeneinander aufgehängt werden. (DRUCKSACHEN SEPARAT GESCHICKT).

HEIZER Michael



Born 1944 Berkeley, California. Lives in New York.

Geboren 1944 Berkeley (Kalifornien). Lebt in New York.

Né 1944 Berkeley (Californie). Vit à New York.

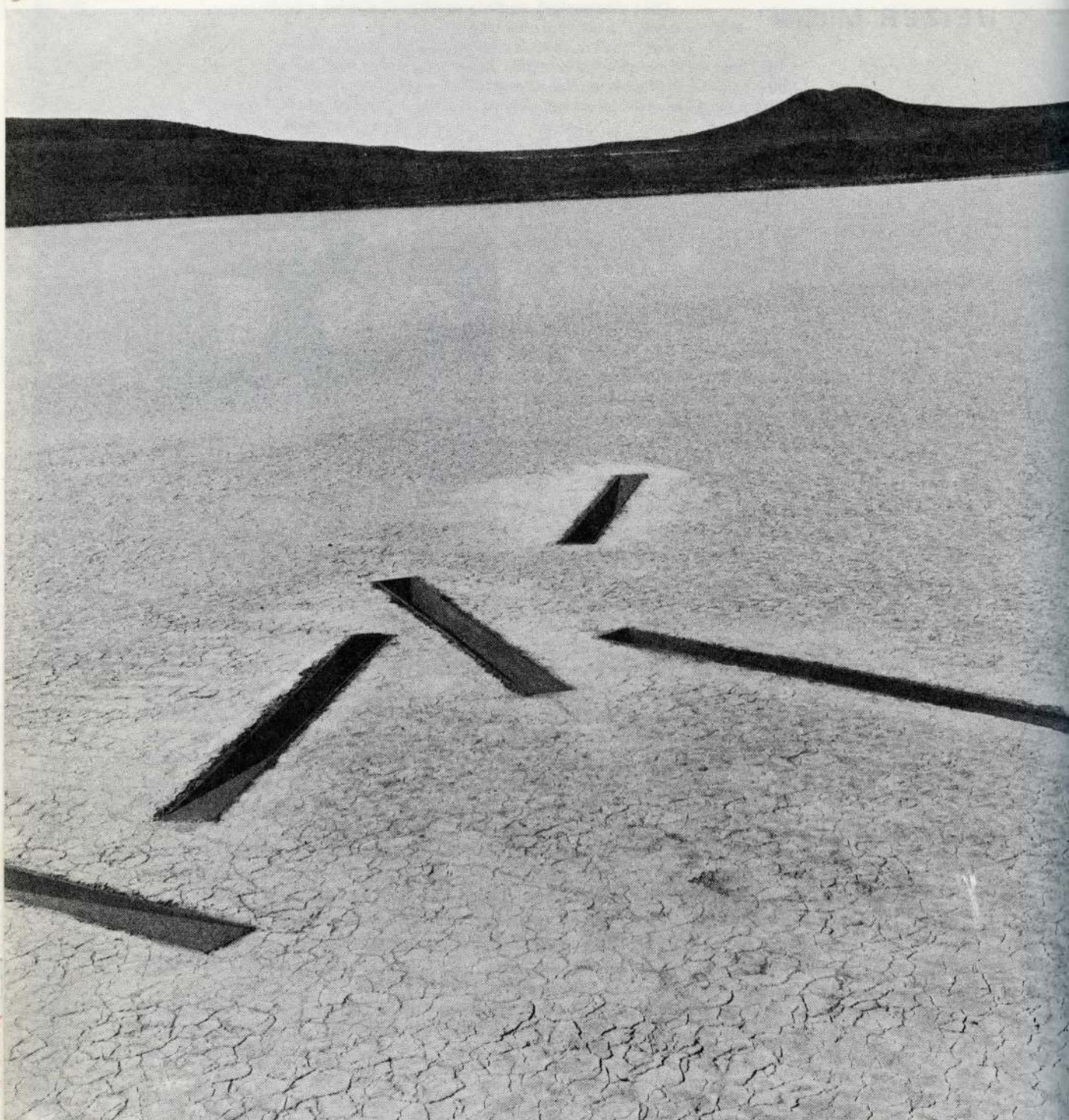
Mass can be a vacuum, if it is pervaded by a universe.

Masse kann leerer Raum sein, wenn sie von einem Universum durchdrungen ist.

Imprégnée d'un univers, la masse peut être un vide.

Michael Heizer, Dec. 1968

One-Man Exhibition Einzelausstellung Exposition particulière	Konrad Fischer, Düsseldorf	1969
Group Exhibitions Gruppenausstellungen Expositions collectives	Berkeley Gallery, San Francisco Berkeley Gallery, San Francisco San Francisco Museum of Art, San Francisco Richmond Art Center, Richmond, California Park Place Gallery, New York Milwaukee Art Center, Wisconsin <i>Language II</i> , Dwan Gallery, New York <i>Earthworks</i> , Dwan Gallery, New York Richard Feigen Gallery, Chicago, Illinois Weatherspoon Art Gallery, Greensboro, N. C. <i>Sculpture Annual</i> , Whitney Museum of American Art, New York <i>Earthart</i> , White Museum, Cornell University, Ithaca, N. Y.	1965 1966 1966 1966 1967 1968 1968 1968 1968 1968 1968 1969
Excavations Grabungen Excavations	1. Nevada (Reno). Sierra Mountains, desert. 2 stage and cone 2. California (Mojave Desert). El Mirage Dry Lake. 3 works 3. California (Mojave Desert). El Mirage Dry Lake. 5 works 4. Nevada (stateline). 8 dry lakes, 2 in mountains. 9 works 5. Nevada and California. Dry lakes (Actual project)	December 1967 April 1968 May 1968 July 1968 January 1969



Dissipate #2 1968

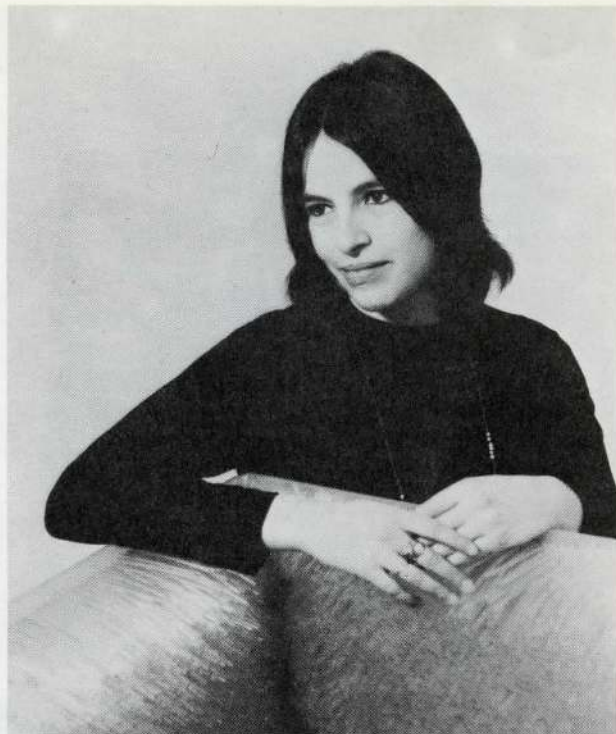
Black Rock Desert, Nevada

40' x 55' area

12" depth, $\frac{1}{2}$ ' length
each
liner.

Mr. Arvid Thorsen

HESSE Eva



Born 1936 Hamburg. Lives in New York

Geboren 1936 Hamburg. Lebt in New York

Née 1936 Hambourg. Vit à New York

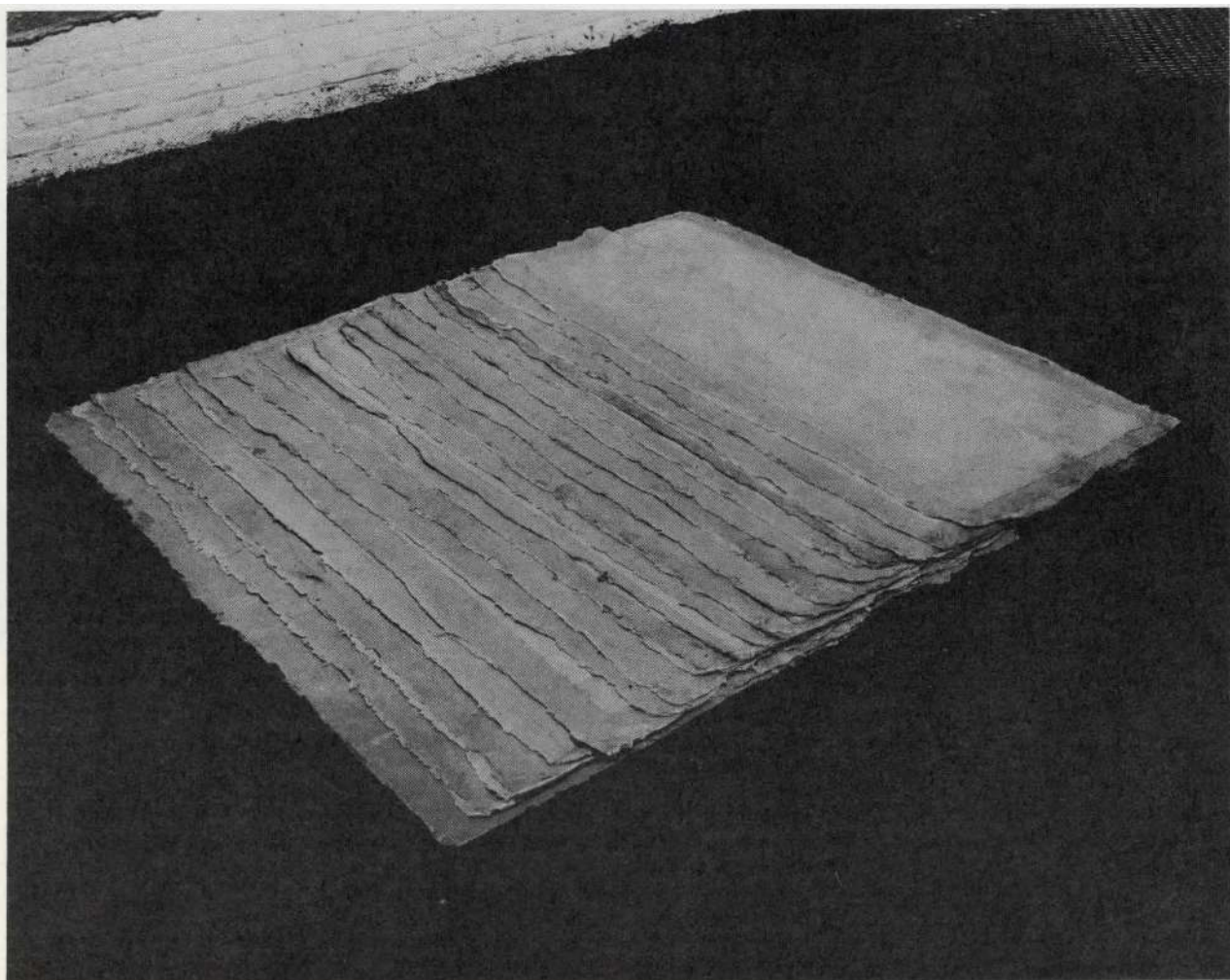
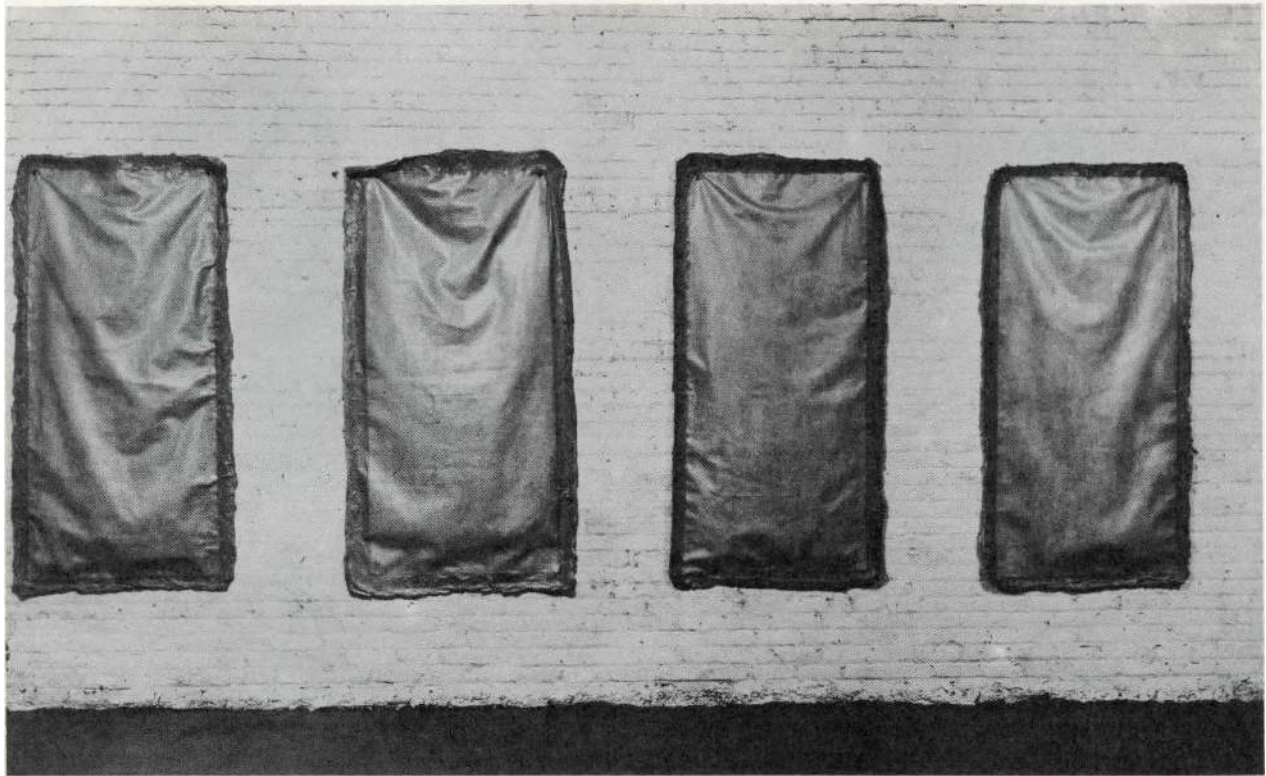
Education	Cooper Union, New York	1954-1957
Ausbildung	Yale University, New Haven, Conn., Norfolk Fellowship	1957
Etudes	Yale University, B. F. A. 1959	1957-1959
Teaching	School of Visual Art, New York	1968-
Lehrauftrag		
Enseignement		
One-Man Exhibitions	Studio für Graphik, Kunstverein für die Rheinlande und Westfalen, Düsseldorf	1965
Einzelausstellungen	Fischbach Gallery, New York	1968
Expositions particulières		
Group Exhibitions	<i>3 Young Americans</i> , John Heller Gallery, New York	1961
Gruppenausstellungen	<i>Drawings</i> , Wadsworth Atheneum, Hartford, Conn.	1961
Expositions collectives	Brooklyn Museum, Brooklyn, N. Y.	1961
	<i>Recent Drawings</i> , Allan Stone Gallery, New York	1963
	Park Place Gallery, New York	1964
	<i>American Abstract Artists</i> , 30th Annual Exhibition, Riverside Museum, N. Y.	1966
	<i>Working Drawings</i> , School of Visual Art Galleries, New York	1966
	<i>Eccentric Abstraction</i> , Fischbach Gallery, New York (Organisation: Lucy R. Lippard)	1966
	<i>Abstract Inflationism, Stuffed Expressionism</i> , Graham Gallery, New York	1966
	<i>Normal Art</i> , The Lannis Museum of Normal Art, New York	1967
	<i>Art on Paper</i> , Weatherspoon Gallery, Greensboro, N. C.	1967
	<i>Art in Series</i> , Finch College Museum of Art, New York	1967
	<i>Art Today 1967</i> , New York State Fair, Syracuse, N. Y.	1967
	<i>Drawings 1967</i> , Ithaca College Museum of Art, Ithaca, N. Y.	1967
	<i>Made of Plastic</i> , Flint Institute of Art, Flint, Mich.	1968
	<i>Anti-Form</i> , John Gibson, New York	1968
	<i>Soft Sculpture</i> , A. F. A. Traveling Show (Organisation: Lucy R. Lippard)	1968
	<i>Programm 1</i> , Galerie Ricke, Köln	1968
	<i>Options</i> , Milwaukee Art Center, Milwaukee, Wisc./Museum of Contemporary Art, Chicago	1968
	<i>Drawings</i> , Moore College of Art, Philadelphia, Pa.	1968
	<i>9 at Leo Castelli</i> (Anselmo, Bollinger, Hesse, Kaltenbach, Nauman, Saret, Serra, Sonnier, Zorio), Leo Castelli Gallery, New York	1968
	<i>Sculpture Annual</i> , Whitney Museum of American Art, New York	1968

3. Television Interview, WGBH-TV, Made at Miami University, Oxford, Ohio, Now in the WGBH library at Ann Arbor, Michigan, 1968

6. Arts Magazine, March 1968, pp. 36, "The Dynamic Variations of the Figure", Jordan Brown, (photo-graph).

7. New York Times, 21 Jan 1968, pp. 7, "Painting in America" by Gregory Blackwell (photograph)

8. The Village Voice, September 11, 1968, pp. 14, 1968, "The Art of the Figure" by Gregory Blackwell (photograph)



Above
Oben
En haut

Aught, 1968
Double sheets of rubber, plastic inside,
each 78" x 40" / je 195 x 100 cm

Below
Unten
En bas

Augment, 1968
Latex rubber on canvas, 20 sheets,
each 40" x 78" / je 100 x 195 cm

HUEBLER Douglas

Born 1924

Geboren 1924

Né 1924



DOUGLAS HUEBLER

Biography

Born: 1924

Exhibitions:

- 1953 Phillips Gallery, Detroit, Mich.
- 1956 Butler Museum Annual, Youngstown, O.
- 1957 Columbia (S.C.) Museum, "Biennial"
- 1957 Corcoran Gallery, Washington, D.C., "Biennial"
- 1962 Museum of Modern Art, NYC
- 1966 Jewish Museum, NYC, "Primary Structures"
- 1966 Whitney Museum, NYC, "Sculpture USA"
- 1967 Obelisk Gallery, Boston, Mass. (one-man)
- 1967 Aldrich Museum, Conn. "Cool Art"
- 1968 Pennsylvania State Univ., Pa., (group)
- 1968 Tufts University, Mass., "Outdoor Sculpture"
- 1968 Windham College, Putney, Vt., (one-man)
- 1968 Seth Siegelau, NYC (one-man)
- 1968 "Xerox" book, with Andre, Barry, Kosuth, LeWitt, Morris and Weiner.
- 1969 Seth Siegelau, NYC, "January 5-31, 1969", a 4 man show with Barry, Kosuth and Weiner.
- 1969 University of California, Los Angeles, "Electric Art"

DOUGLAS HUEBLER

Bibliography

1. "Primary Structures" catalog, Jewish Museum, NYC, (statement and photograph), 1966
2. Art News Magazine, Sept. 1966, a letter to the editor.
3. Art International, Feb. 1967, the Whitney Sculpture Annual (by Michael Benedikt), (photograph).
4. Radio Interview (with Arthur Hoener), WGBH Boston, March 1967.
5. Television Interview, WNET-TV, Made at Miami University, Oxford, Ohio. Now in the WNET library at Ann Arbor, Michigan, 1968
6. Arts Magazine, Sept/Oct 1968, pg. 56, "The De-materialization of the Object", Gordon Brown. (photograph).
7. New York Free Press, 23 Jan 1969, pg. 7, "Painting is Obsolete" by Gregory Battcock (photograph)
8. The Village Voice, NYC, Jan 23, 1969, pgs. 14, 18, "Art: Disturbances" by John Perreault.

Site Sculpture Project
Duration Piece #9
Berkeley, California - Hull, Massachusetts

On January 9, 1969 a clear plastic box measuring 1" x 1" x 3/4" was enclosed within a slightly larger cardboard container that was sent by registered mail to an address in Berkeley, California. Upon being returned as "undeliverable" it was left altogether intact and enclosed within another slightly larger container and sent again as registered mail to Riverton, Utah - and once more returned to the sender as undeliverable.

Similarly another container enclosing all previous containers was sent to Ellsworth, Nebraska; similarly to Alpha, Iowa; similarly to Tuscola, Michigan; similarly and finally to Hull, Massachusetts which accomplished the "marking" of a line joining the two coasts of the United States during a period of six weeks of time.

That final container, all registered mail receipts, and a map join with this statement to form the system of documentation that completes this work.

January 1969

Documentation
Typewritten sheet
Maschinenbeschriebenes Blatt, 8½"×11" / 21½×27½ cm
Feuille dactylographiée
for/für/pour: *Duration Piece 9*, 1969
Collection: The artist

Douglas Huebler

Statement for the catalog

A system existing in the world disinterested in the purposes of art may be "plugged into" in such a way as to produce a work that possesses a separate existence and that neither changes nor comments on the system so used.

Duration Piece #9 used an aspect of the United States Postal Service for six weeks to describe over 10,000 miles of space and was brought into its completed existence through forms of documentation that in fact "contain" sequential time and linear space in present time and place.

An inevitable destiny is set in motion by the specific process selected to form such a work freeing it from further decisions on my part.

I like the idea that even as I eat, sleep or play the work is moving towards its completion.

ICARO Paolo

Nato 1936 Torino. Vive e lavora a Genova.

Born 1936 Turin. Lives in Genova.

Geboren 1936 Turin. Lebt in Genua.

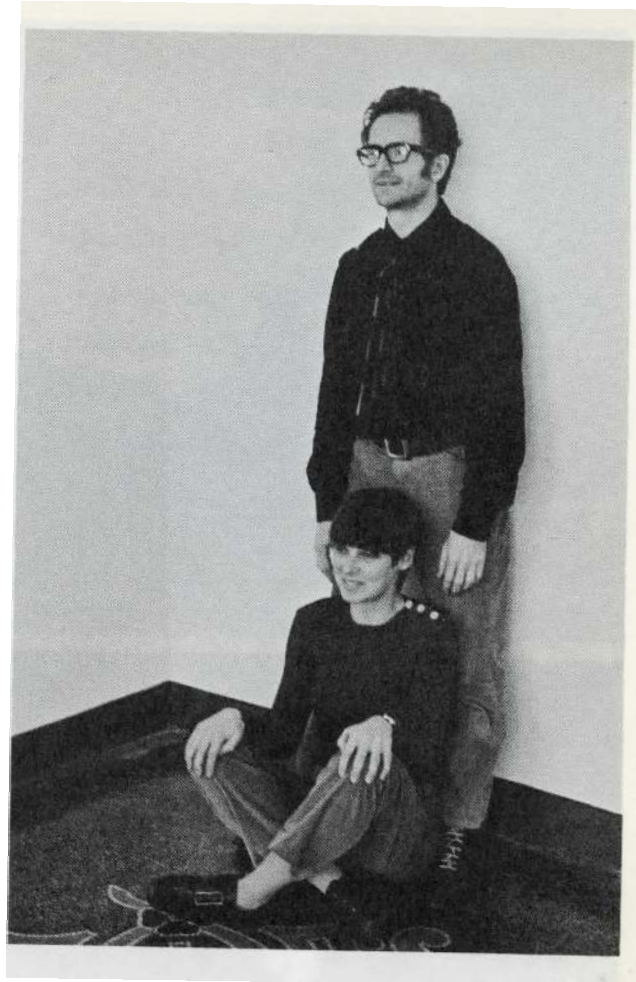
Né 1936 Turin. Vit à Gênes.

GENOVA . 10 2 69

Caro Szecmann,

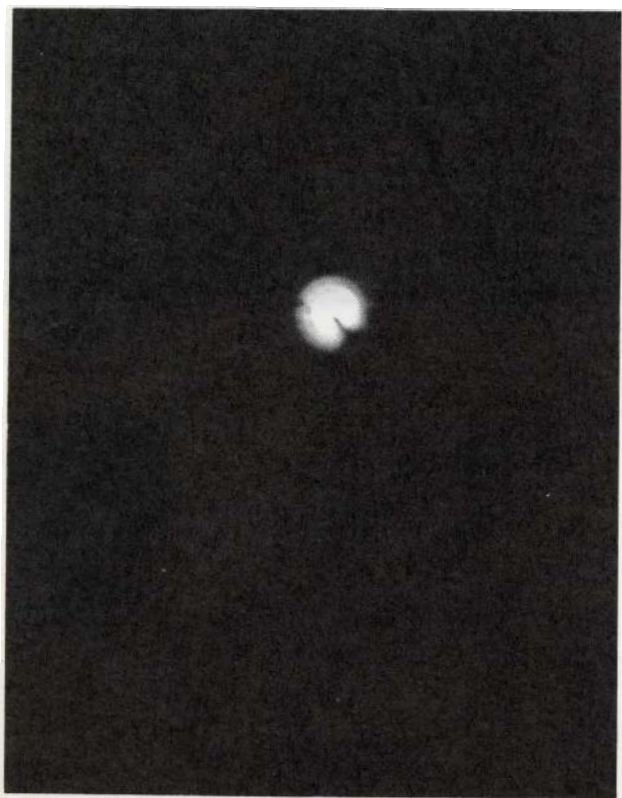
Eccoti alcune foto di progetti e di alcuni
effetti - testimoni. Le parole che le accom-
pagnano non sono espressioni telepro-
fiche ma frasi più veloci e anticipate
che mi sono scappate fuori. Devono
comunque accompagnarsi insieme per di-
complementari - Inoltre ti dico che sono
nato a Torino il 30 9 36, che sto bene di
salute, ho fatto mostre di cui non
tengo a parlarne, specialmente per veder-
melle poi stampate su catalofini - Puoi
ricavarne un ritratto dalla foto con Nancy
che ti manda i suoi saluti. Le puoi
scrivimi qualcosa di più della mostra.
N'è rimasto ancora poco

fuò icaro



PROGETTO MISURA DISTANZA
OGGETTO : LASTRA DI RAME
CON LA SCRITTA INCISA -
BIOGRAFIA DEPOSITO AC-
-CUMULO DEI MOMENTI
ECCENTRICI SIMPATICI -
PORTICINA NEL MIO
TEMPIO - TEMPO - DISTAN-
-ZA BIOGRAFICA NELLO
SPAZIO COME VITA NEL
TEMPO - DISTANZA COME
RACCONTÒ -

PROGETTO DISTANZA RACCONTO
 AZIONE DI RIPRISTINO
 SPIGOLO DI CASA -
 INTERVENTO SULLA STRUTTURA
 INTERNA POSTA IN EVIDENZA
 NELL' INCONTRO DEI DUE PIANI
 DELLE PARETI - RINVENIMENTO
 DEL PROGETTO ALLA ORIGINE
 DELL' OGGETTO EDIFICIO - RECUPERO
 DELLA TESTIMONIANZA NEL RACCONTO -
 ANNOTAZIONE IN PIAZZA AD
 AMALFI -



PROGETTO MISURA DISTANZA
 STELLA SIRIO — VISIONE
 OGGETTO : CANNA ACCIAIO ϕ int. $\frac{m}{22}$
 LUNGHEZZA CM. 400 X ISOLA -
 MENTO DI SIRIO — VISTA PRO-
 SPETTICA E FUORI SCALA DELLA
 STELLA — COLLEGAMENTO DEL PUNTO
 DI STAZIONE CON L' INFINITO —
 A FUOCO DELL' IMMAGINE SUL +
 L' ASSE IO- STELLA- IO - ISTANTA.
 NEITA' DELLA PERCEZIONE SUL
 TEMPO SCADUTO (ANNO LUCE = SPAZIO
 TEMPO) -

PROGETTO MISURA DISTANZA
 ANNOTAZIONE PER SPAZIO TEMPO
 OSSERVAZIONE DELLA STELLA
 SIRIO IN CAMPO VISIVO
 DIRETTO ENTRO UNA TRAIETTORIA
 FISSA CON BASE IO VERITOS
 SIRIO — COINCIDENZA DEL
 TEMPO PERCETTIVO E DEL TEMPO
 DISTANZA NELLA REALTA' DELLA
 VISIONE -



JACQUET Alain

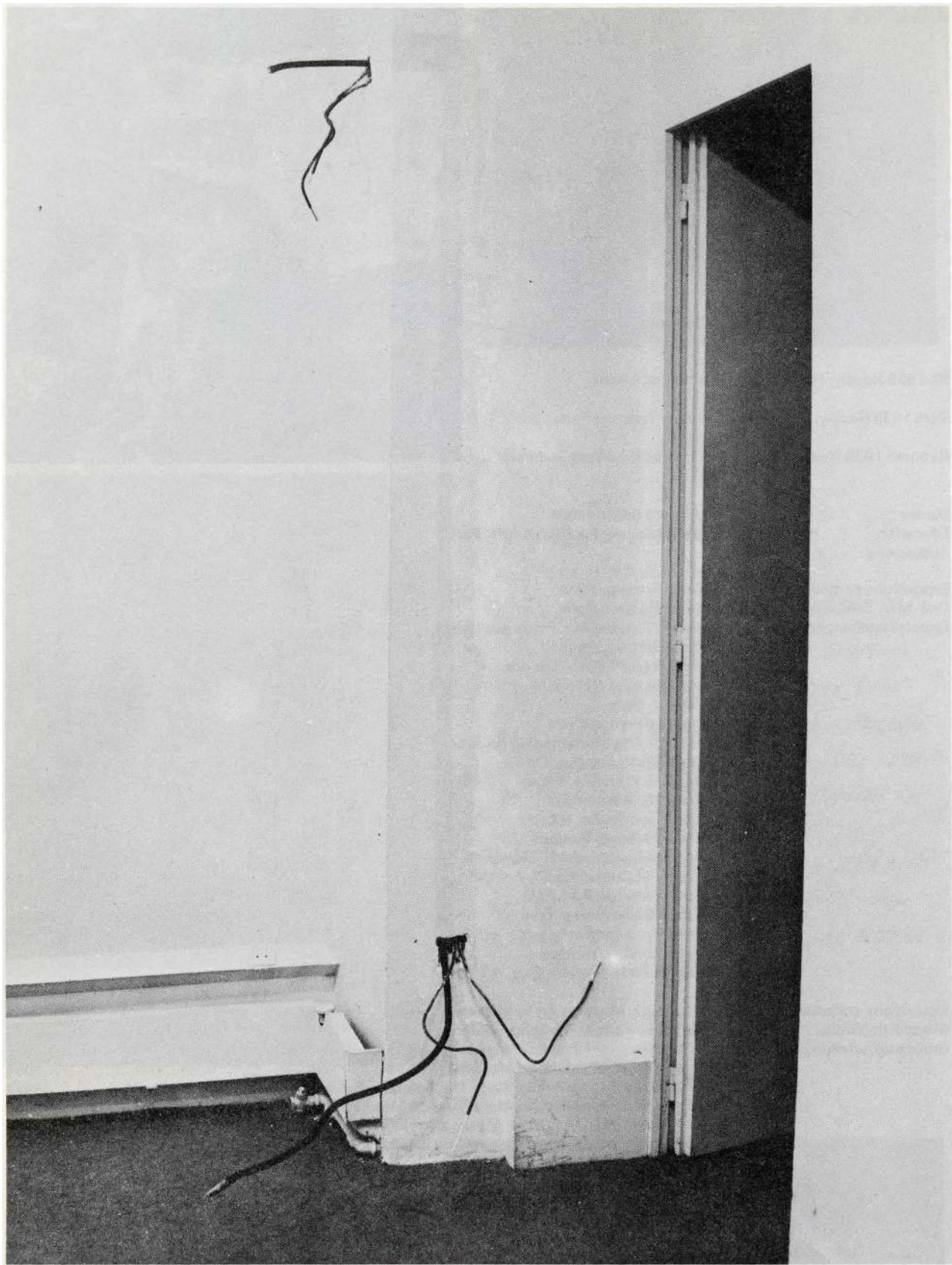


Né 1939 Neuilly, France. Vit à New York et à Paris.

Born 1939 Neuilly, France. Lives in New York and Paris.

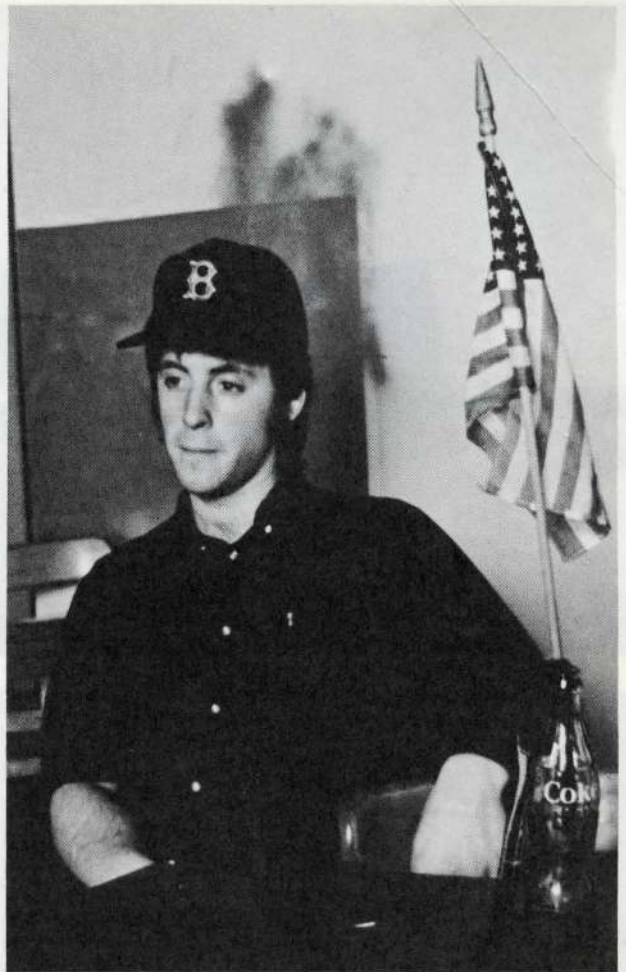
Geboren 1939 Neuilly, Frankreich. Lebt in New York und Paris.

Etudes	Université de Grenoble	
Education	Ecole Nationale des Beaux-Arts, Paris	
Ausbildung		
Expositions particulières	Galerie Breteau, Paris	1961
One-Man Exhibitions	Galerie Breteau, Paris	1962
Einzelausstellungen	Galerie d'Aujourd'hui, Palais des Beaux-Arts, Bruxelles	1962
	Galerie Breteau, Paris	1963
	Robert Fraser Gallery, London	1963
	Alexander Iolas Gallery, New York	1964
	Galerie J, Paris	1965
	Galerie Lawrence, Paris	1965
	Museu de Arte Moderna, Rio de Janeiro	1965
	Galerie Bischofberger, Zürich	1965
	Galerie M. E. Thelen, Essen	1966
	Galerie 20, Amsterdam	1966
	Galleria Apollinaire, Milano	1967
	Galerie de Boog, Curaçao	1967
	Galerie Heiner Friedrich, München	1967
	Museum of Contemporary Art, Chicago, Ill.	1968
	Galerie Yvon Lambert, Paris	1968
	Waddell Gallery, New York	1968
	Galerie Yvon Lambert, Paris	1969
	Galerie Bonnier, Genève	1969
	Museum Lodz (Polen)	1969
Expositions collectives	<i>II^e Biennale</i> , Musée d'Art Moderne de la Ville de Paris	1961
Group Exhibitions	<i>Salon des Réalités Nouvelles</i> , Musée d'Art Moderne de la Ville de Paris	1962
Gruppenausstellungen	<i>1^{er} Salon International des Galeries Pilotes</i> , Musée Cantonal des Beaux-Arts, Lausanne	1963
	<i>Comparaisons</i> , Musée d'Art Moderne de la Ville de Paris	1964
	<i>Guggenheim International Award</i> , The Solomon R. Guggenheim Museum, New York	1964
	<i>Comparaisons</i> , Musée d'Art Moderne de la Ville de Paris	1965
	<i>Salon des Réalités Nouvelles</i> , Musée d'Art Moderne de la Ville de Paris	1965
	<i>Salon de Mai</i> , Musée d'Art Moderne de la Ville de Paris	1965
	<i>Biennale</i> , San Marino	1965
	<i>Art in the Mirror</i> , The Museum of Modern Art, New York	1966
	<i>Premio Marzotto</i> , Valdagno/Stedelijk Museum, Amsterdam/The Tate Gallery, London/ Musée Galliéra, Paris	1966/67
	<i>Artypo</i> , Stedelijk van Abbemuseum, Eindhoven	1967
	<i>São Paulo Bienal</i>	1967
	<i>Obsessive Image</i> , I. C. A., London	1968
	<i>4. Documenta</i> , Kassel	1968
	<i>Triennale</i> , Milano	1968



Exposition Galerie Yvon Lambert, Paris, février 1969

JENNEY Neil



Born 1945 Torrington, Connecticut. Education: self-taught.
1964–1966 Boston, Mass. Lives in New York.

Geboren 1945 Torrington, Connecticut. Autodidakt.
1964–1966 Aufenthalt in Boston. Lebt in New York.

Né 1945 Torrington, Connecticut. Autodidacte. 1964–1966 à
Boston. Vit à New York.

My sculpture is theatrical. The activity among the physical presences of the items and events they realize, provided they exist together, is theatrical.

This goes beyond the visual image.

Ideally my sculpture exists unseen.

Summer 1968 – Neil Jenney.

Meine Werke sind theatralisch. Die Wirksamkeit der physischen Präsenz der einzelnen Gegenstände und der Ereignisse, die diese – vorausgesetzt, dass sie zusammen existieren – bewirken, ist theatralisch.

Das führt über das nur-visuelle Bild hinaus.

Im idealen Fall existieren meine Skulpturen ungesehen.

Sommer 1968 – Neil Jenney.

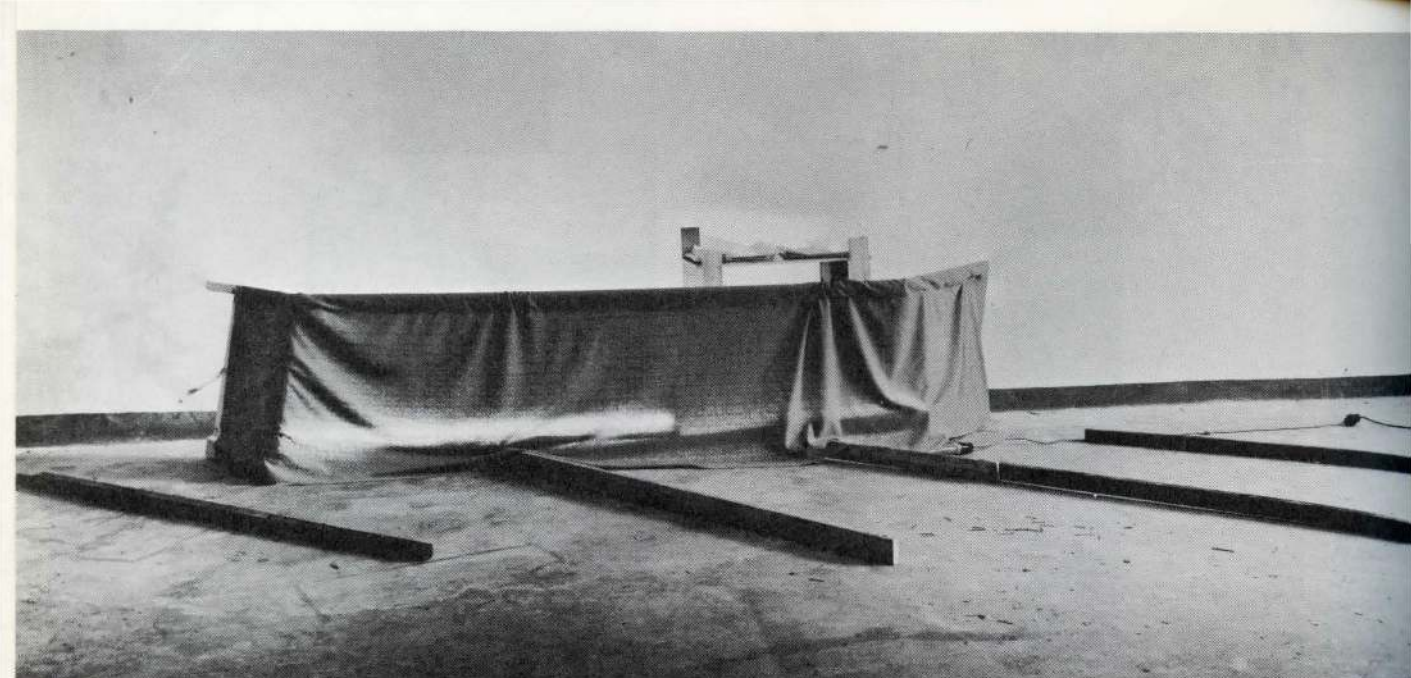
Mes sculptures sont théâtrales. L'activité de la présence physique des objets et des événements qu'ils suscitent – pourvu qu'ils existent ensemble – est théâtrale.

Cela va bien au-delà de l'image visuelle.

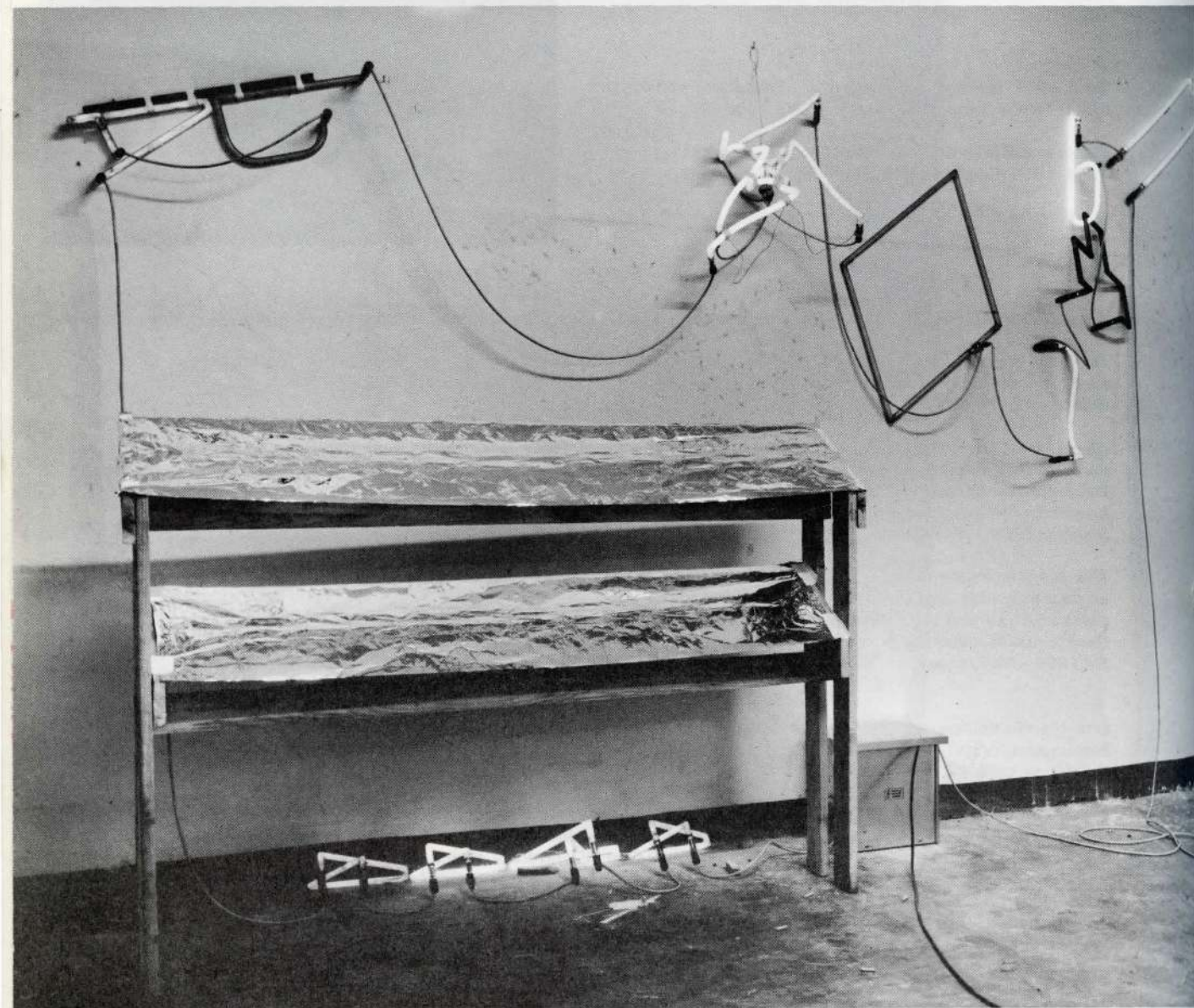
Dans le cas idéal mes sculptures existent non-vues.

Été 1968 – Neil Jenney.

One-Man Exhibition Einzelausstellung Exposition particulière	Galerie Rudolf Zwirner, Köln	1968
Group Exhibitions Gruppenausstellungen Expositions collectives	2nd Annual <i>Arp to Artschwager</i> , Richard Bellamy/Noah Goldowsky Gallery, New York Noah Goldowsky Gallery, New York <i>Earthart</i> , White Museum, Cornell University, Ithaca, N. Y.	1967 1968 1969
Periodicals Zeitschriften Revue	Young Artists in USA, in: Newsweek, Summer 1968 Artforum (New York), Fall 1968	



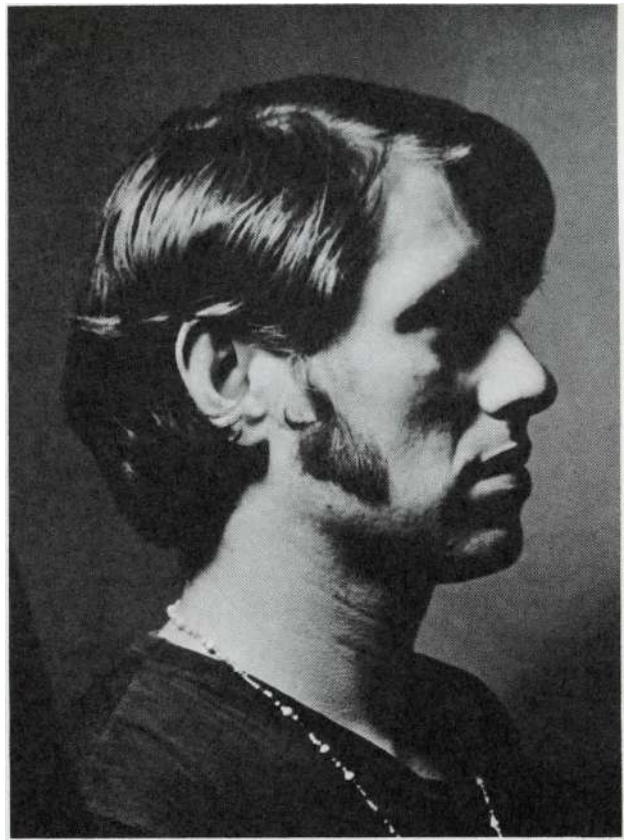
1



2

- 1 The Sigmund Biederman Piece, Summer 1968
Various materials / Diverse Materialien / Matériaux divers, 3' x 15' x 10' / 90 x 450 x 300 cm
- 2 The Curtis Mayfield Piece, Summer 1968
Various materials / Diverse Materialien / Matériaux divers, 11' x 11' x 2' / 330 x 330 x 60 cm

KALTENBACH Stephen James



Born 1940 Battlecreek, Michigan. Lives in New York.

Geboren 1940 Battlecreek, Michigan. Lebt in New York.

Né 1940 Battlecreek, Michigan. Vit à New York.

Education	Analy High School, Sebastopol, Cal., Santa Rosa Junior College	1958-1963
Ausbildung	University of California, Davis, A. B. (1966), M. A. (1967)	1963-1967
Etudes		
Exhibitions	<i>Fiber-Clay-Metal</i> , St. Paul, Minnesota	1964
Ausstellungen	<i>New Ceramic Forms</i> , Museum of Contemporary Crafts, New York	1965
Expositions	<i>Ceramic by Six</i> , Boston, Mass.	1966
	Raymond College Polychrome Sculpture	1966
	<i>New Modes in California Sculpture</i> , La Jolla Museum of Art	1966
	<i>Four New Artists</i> , Dilexi Gallery, Los Angeles	1967
	San Francisco Museum of Art	1967
	<i>Earthworks</i> , Dwan Gallery, New York	1968
	<i>9 at Leo Castelli</i> (Anselmo, Bollinger, Eva Hesse, Kaltenbach, Nauman, Saret, Serra, Sonnier, Zorio), Leo Castelli Gallery, New York	1968
Publications	Motly cover, University of California, Davis, 1964	
Publikationen	Art Forum (New York), Dec. 1964	
Publications	Craft Horizons, Jan. 1965, p. 16	
	Craft Horizons, May 1965, p. 42	
	Los Angeles Times, May 21, 1965	
	Craft Horizons, Nov. 1966	
	Art International (Zurich), Dec. 1966, p. 52	
	Boston Sunday Globe, Jan. 9, 1966	
	Christian Science Monitor, Jan. 14, 1966	
	Boston Herald, Jan. 16, 1966	
	San Francisco Chronicle, March 30, 1967	
	Art in America, March 1968, p. 67	
	News Week, July 29, 1968, p. 56	

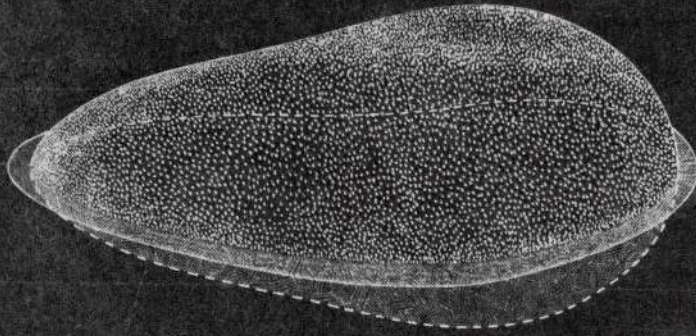
I am compiling a book of presentations by artists which are primarily intended to stimulate visualization in the mind of the reader. I would like to invite you to participate. The contributions should be two dimensional. Other than this requirement, the only basis for selection of material will be the judgement as to whether or not the PRIMARY action of the work is the stimulation of imagery, thought, or conception. The visual appearance of the work must be less important than the mental action initiated by the work.

Your contribution should be sent to:

Stephen Kaltenbach
81 Greene St.
New York, New York 10012

U.S.A.

A handwritten signature in black ink that reads "Stephen Kaltenbach". The signature is written in a cursive, flowing style.



Earthworks, Dwan Gallery, Nov. 1968:
Blueprint Project, 1967
(Blueprint, 24" x 30" / 60 x 75 cm)

A SHORT ARTICLE ON ART EXPRESSION.

The manipulation of perception is a valid goal of art expression.

The alteration of perception is a valid means for art expression.

There are three factors which determine the nature of any perception: the object perceived, the environment in which the perception takes place, and the person experiencing the perception.

It is possible to manipulate an object to achieve an alteration in the perception of the object or the environment. An object may also be manipulated to bring about an alteration in perception itself.

The environment may be manipulated to attain a modification of the perception of an object or the environment. A manipulation of perception per se may also be achieved through a manipulation of the environment.

It is possible to manipulate the observer to achieve an alteration in his perception of an object, of his environment, or to simply initiate a change in his perception.

QUESTIONS

1. Is it important that an artist be able to consider these manipulations separately even though it may be impossible to initiate one without effecting others?
2. Is it important for an artist to be able to distinguish between manipulation of perception as a means for art expression from its manipulation as a result?
3. Is there a significant difference between the manipulation of the perception of an object or an environment and the effecting of a change in perception per se?
4. Do the following fields of endeavor have potential as means for art expression: art education, art history, the dissemination of art information and opinion, art dealing and patronage, and education?
5. Does the manipulation of perception by the application of psychotherapy or meditation techniques or drugs hold potential as a means for art expression?
6. Has this article potential value as a work of art?

KAPLAN Jo Ann



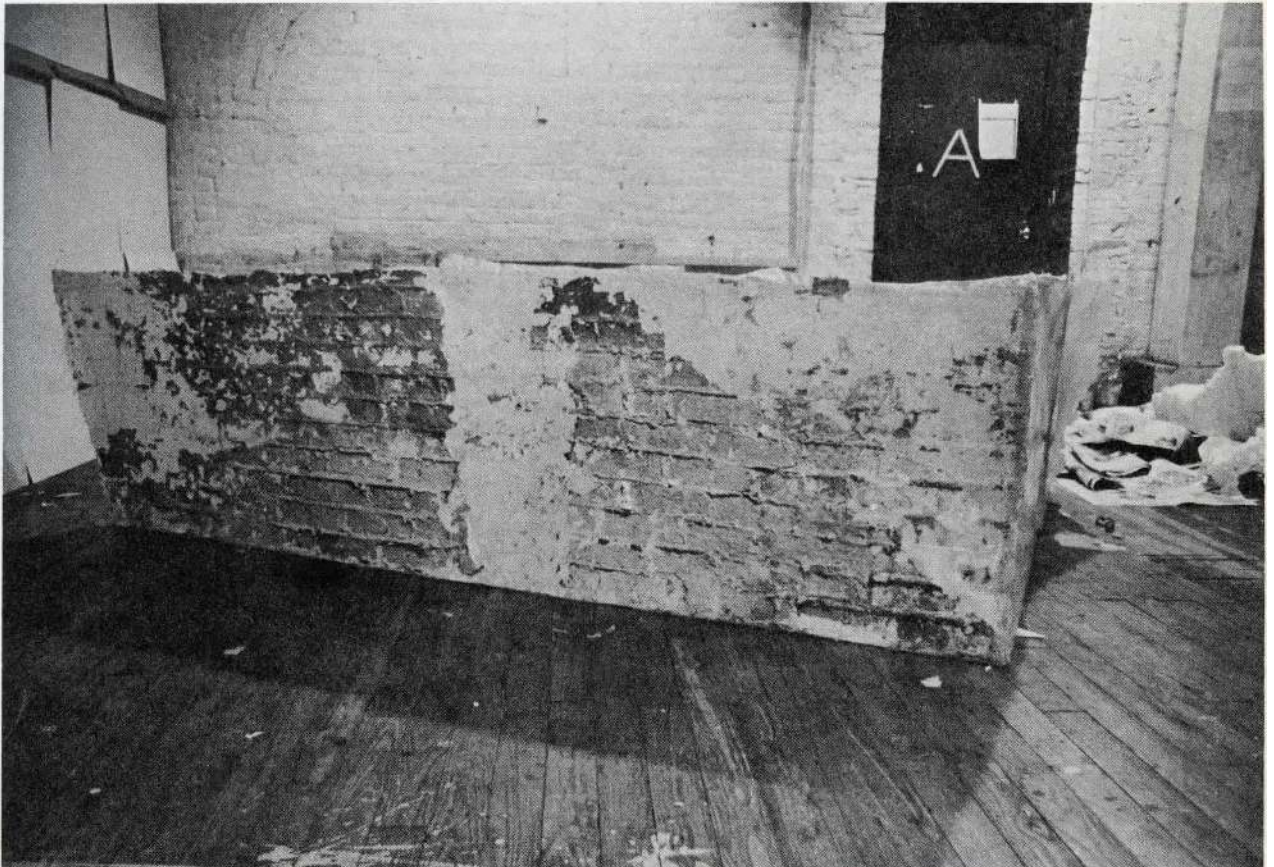
Born 1945 New York. Lives in New York.

Geboren 1945 New York. Lebt in New York.

Né 1945 New York. Vit à New York.

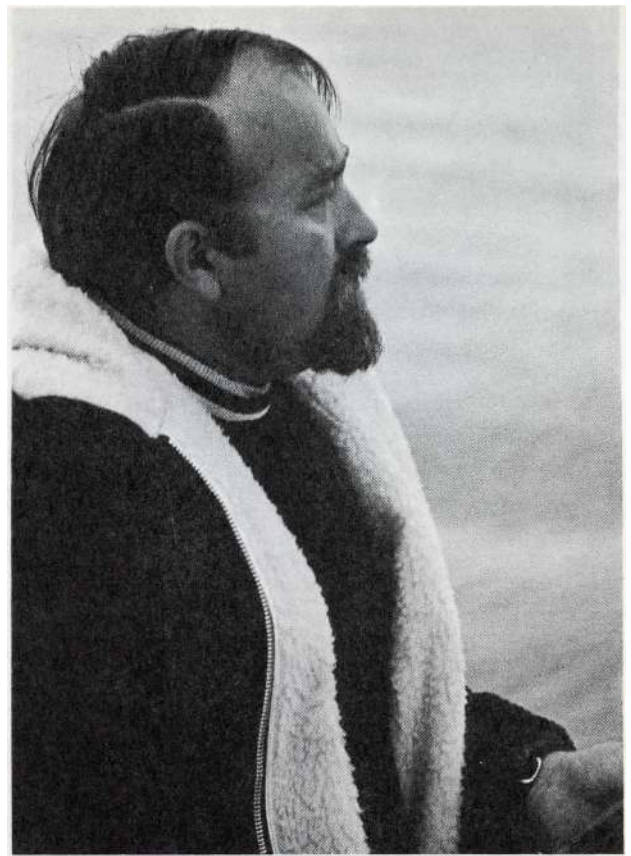
Education	Hunter College, New York
Ausbildung	B. F. A. 1967
Etudes	M. A. in progress
Exhibitions	Hunter College, New York
Ausstellungen	Columbia University, New York
Expositions	Whitney Annex, New York

1966
1968
1969



Fiberglass piece (outside), 1968 (fiberglass, cast from corner of room, with bits of plaster and brick. 6' x 8' x 2 1/2' / 180 x 240 x 75 cm)

KIENHOLZ Edward



Born 1927 Fairfield, Washington. Lives in Los Angeles.

Geboren 1927 Fairfield, Washington. Lebt in Los Angeles.

Né 1927 Fairfield, Washington. Vit à Los Angeles.

Education	Washington State College, Pulman, Washington	
Ausbildung	Whitworth College, Spokane, Washington	
Etudes	E. W. C. E., Cheney, Washington	
One-Man Exhibitions	Cafe Galleria, Los Angeles	1955
Einzelausstellungen	Coronet Louvre, Los Angeles	1955
Expositions particulières	Syndell Studios, Los Angeles	1956
	Exodus Gallery, San Pedro	1958
	Ferus Gallery, Los Angeles	1959
	Ferus Gallery, Los Angeles	1960
	Pasadena Art Museum, Pasadena	1961
	<i>Roxy's</i> , Ferus Gallery, Los Angeles	1963
	<i>Roxy's</i> , Iolas Gallery, New York	1963
	Dwan Gallery, Los Angeles	1963
	<i>Three Tableaux</i> , Dwan Gallery, Los Angeles	1964
	<i>Barney's Beanery</i> , Dwan Gallery, New York	1965
	Institute of Contemporary Art, Boston	1966
	Los Angeles County Museum of Art, Los Angeles	1966
	University of Saskatchewan, Canada	1966
	Dwan Gallery, New York	1967
	Washington Gallery of Modern Art, Washington, D.C.	1967
	Boise Art Museum, Idaho	1968
	The Art Museum of Ateneum, Helsinki	1969
Group Exhibitions	Ninth San Gabriel Valley Exhibition	1957
Gruppenausstellungen	Ferus Gallery, Los Angeles	1957
Expositions collectives	<i>3 Men</i> , Ferus Gallery, Los Angeles	1958
	Nebraska Art Association	1958
	<i>Vincent Price Collection</i> , Pasadena Art Museum, Pasadena	1958
	<i>Objectmakers</i> , Ferus Gallery, Los Angeles	1959
	Ferus Gallery, Los Angeles	1961
	<i>Art of Assemblage</i> , The Museum of Modern Art, New York	1961
	<i>Fifty California Artists</i> , Whitney Museum of American Art, New York	1962
	<i>My Country 'Tis of Thee</i> , Dwan Gallery, Los Angeles	1962
	<i>Dealer's Choice</i> , Dwan Gallery, Los Angeles	1963
	<i>L.M.Asher Collection</i> , University of New Mexico	1963
	<i>Contemporary California Sculpture</i> , Oakland	1963
	Los Angeles State College, Los Angeles	1964
	San Francisco Art Institute, San Francisco	1964
	Whitney Museum of American Art, New York	1964
	<i>Box Show</i> , Dwan Gallery, Los Angeles	1964
	<i>Virginia Dwan Collection</i> , U.C.L.A. Art Galleries, Los Angeles	1965
	<i>Gallery Group</i> , Dwan Gallery, New York	1966
	<i>68th American Exhibition</i> , The Art Institute of Chicago	1966
	<i>Recent Acquisitions</i> , Whitney Museum of American Art, New York	1966
	<i>Sculpture of The Sixties</i> , Los Angeles County Museum of Art, Los Angeles/Philadelphia Museum of Art, Philadelphia	1967
	<i>Protest and Hope</i> , New School Art Center, New York	1967

THIS CONTRACT FOR THE PURCHASE OF A CONCEPT TABLEAU entitled _____

_____ made and entered into this _____ day of _____, 19____, by and between

EDWARD KIENHOLZ, hereinafter called "The Artist" and _____, hereinafter called "The Buyer":

WITNESSETH:

WHEREAS, Art is anybody's guess and sometimes big and bulky, and

WHEREAS, Materials for Tableaux can be extremely expensive and difficult to obtain, and

WHEREAS, Tableaux in completed form can be very costly to transport, insure, assemble, disassemble, maintain and store; and

WHEREAS, Art buyers are probably speculating in the art market or playing a glorified autograph-collecting game anyway:

NOW, THEREFORE, IT IS HEREBY AGREED:

1. Artist agrees to sell to Buyer and Buyer agrees to and does hereby purchase of and from Artist a completed Concept Tableau consisting of a framed written description of the proposed Tableau, a metal plaque inscribed with the title of the Tableau, the name of the Artist and the date of initial conception, together with options for the acquisition by Buyer of parts two and three of the total art work, as hereinafter set forth. The completed first portion of this Concept Tableau (entitled _____) is to be delivered to Buyer concurrently with the payment by Buyer to Artist of the purchase price therefore in the sum of \$_____

2. Artist hereby grants to Buyer the right, privilege and option to purchase of and from Artist a working drawing of the Tableau, herein described as Part Two of the completed art work. This option to purchase Part Two may be exercised at any time during the productive lifetime of Artist by Buyer notifying Artist of Buyer's desire to acquire said Part Two and concurrently paying to Artist the further sum of \$_____. This drawing shall be a complete art object in its own right, signed by the Artist and will be a working drawing, model or other art form appropriate to the initial Concept Tableau.

3. Artist hereby further grants to Buyer the right, privilege and option to purchase of and from Artist a finished Tableau. The finished Tableau shall be in artistic conformity with the initial Concept Tableau and its drawing and shall be a completed work of art, signed and dated by the Artist. (At that time, Artist will have inscribed the date of completion on the metal plaque of the original Concept Tableau.) This option may be exercised at any time during the productive lifetime of Artist by Buyer notifying Artist of Buyer's desire to acquire such finished Tableau and concurrently paying to Artist a deposit in such sum as called for by Artist as may be reasonably necessary to defray the costs of labor and materials for the creation of the finished Tableau, all as hereinafter in this paragraph set forth. Artist shall commence the accumulation of materials for and the construction of the finished Tableau as soon as it is practicable for Artist to proceed after such election by Buyer. Artist may complete other work then in progress, but shall not commence additional complete Tableaux other than those then in progress until he has commenced the actual accumulation of materials for the completed Tableau for Buyer. Once he commences the accumulation of materials for Buyer, Artist agrees to proceed diligently with such accumulation and with the construction of the finished Tableau.

The parties recognize that the prime artistic and creative planning of the work has been expended in the Concept Tableau and, to a lesser degree, in the drawing of the Tableau. Although the construction of the finished Tableau requires the Artist to work as an artist, he must also work as an artisan or craftsman. Therefore it is agreed that Buyer shall pay Artist all expenses that may be required for actual production of the finished Tableau (including all materials, outside labor, permits, out-of-pocket costs, rental or storage of materials, reasonable living expenses and transportation of Artist while so engaged and away from home and all other actual out-of-pocket expenses) together with an hourly wage for Artist during all periods of time that he is engaged in the accumulation of materials or actual construction of the finished Tableau. The hourly wage shall be a sum equal to the combined hourly union wage scale for plumbers, electricians and carpenters then prevailing in the Los Angeles area.

THE AMERICAN TRIP 1966

This tableau will be a collaboration between Jean Tinguely, America and the

On a duck hunting trip last Fall, Lynn and I saw the country asee through Tinguely's European eyes, particularly the waste. (Cotton fields with two or three generations of farm machinery resting in the corner. A still-coming windmill endlessly plunging its piston down a dry well - "Oh, she is very beautiful, you like, no?")

So, we decided to do a piece together. Starting from Los Angeles, Jean and I will drive by car until we are both compelled by a thing, a place, a situation, etc., to do something. I don't know what it will be, where it will be, what it will cost, whether it will be animal, vegetable or mineral; or even bigger than a brisard hot. It might be alive or explosive.

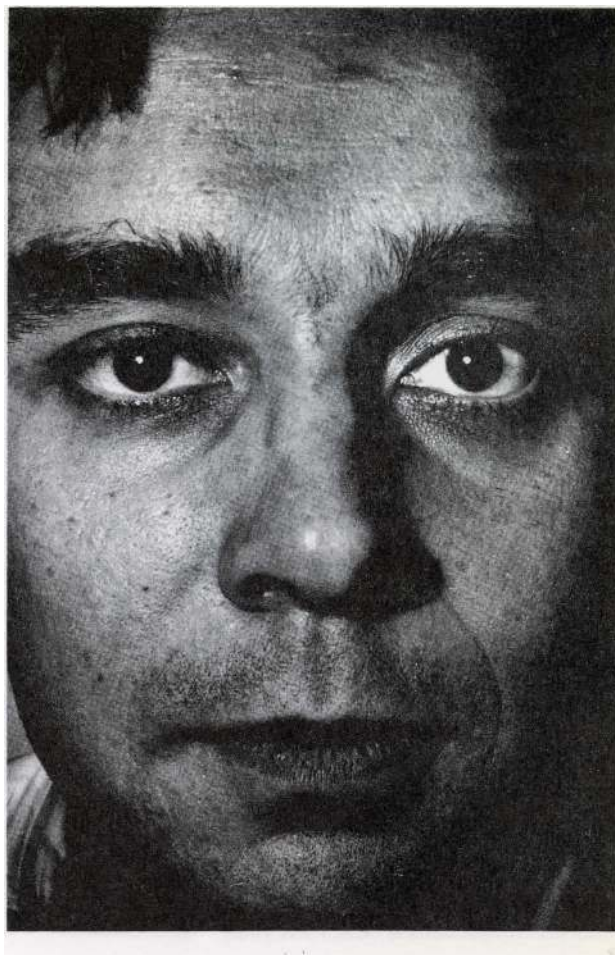
PRICE: Part One \$ 10,000.00 Tinguely
 \$ 20,000.00 Kienholz
 Part Two \$ 1,000.00
 Part Three Coste plus artists' wages doubled

THE AMERICAN TRIP

EDWARD KIENHOLZ 1966
 JEAN TINGUELY

	<i>Language</i> , Dwan Gallery, New York	1967
	<i>The 1960's: Painting and Sculpture from the Museum Collection</i> , The Museum of Modern Art, New York	1967
	<i>Dada, Surrealism and Their Heritage</i> , The Museum of Modern Art, New York	1968
	<i>Los Angeles 6</i> , Vancouver Art Gallery, Canada	1968
	<i>4. Documenta</i> , Kassel	1968
	<i>The Wellington-Ivest Collection</i> , Museum of Fine Arts, Boston	1968
	<i>Assemblage in California</i> , University of California, Irvine	1968
	<i>Late Fifties at the Ferus</i> , Los Angeles County Museum of Art, Los Angeles	1968
	<i>Untitled, 1968</i> , San Francisco Art Museum	1968
	<i>The Machine</i> , The Museum of Modern Art, New York	1968
Periodicals	Donald Factor, <i>Assemblage</i> , in: <i>FM and Fine Arts (Beverly Hills)</i> , vol. 3, no. 9, September 1962, pp. 6–9, illus. pp. 6–9	
Zeitschriften	Arthur Secunda, John Bernhardt, Charles Frazier, Edward Kienholz, in: <i>Artforum</i> , vol. 1, no. 5, November 1962, pp. 30–34, illus. pp. 31, 33.	
Revue	Donald Factor, <i>A Portfolio of California Sculptors: Edward Kienholz</i> , in: <i>Artforum</i> , vol. 2, no. 2, August 1963, pp. 24–25, illus. p. 25.	
	Philip Leider, <i>Art: Kienholz</i> , in: <i>Frontier (Los Angeles)</i> , vol. 16, no. 1, November 1964, p. 25.	
	John Coplans, <i>Assemblage: The Savage Eye of Edward Kienholz</i> , in: <i>Studio International</i> , vol. 170, no. 869, September 1965, pp. 112–115, illus. pp. 112–115.	
	Suzi Gablik, <i>Crossing The Bar</i> , in: <i>Art News</i> , vol. 64, no. 6, October 1965, pp. 22–25, illus. pp. 22–25.	
	Henry T. Hopkins, <i>Edward Kienholz</i> , in: <i>Art in America</i> , vol. 53, no. 5, October–November 1965, p. 73, illus. p. 73.	
	Frederick S. Wight, <i>Edward Kienholz</i> , in: <i>Art in America</i> , vol. 53, no. 5, October–November 1965, pp. 70–72, illus. pp. 70–72.	
	<i>Art: Painting</i> , in: <i>Time Magazine</i> , vol. 86, no. 25, December 17, 1965, pp. 68–73, illus. pp. 69–72.	
	<i>Art: The Beanery</i> , in: <i>Newsweek</i> , vol. 66, no. 25, December 20, 1965, pp. 103–103 A, illus. p. 103.	
	<i>Art: Beanery Built For Art</i> , in: <i>Life Magazine</i> , vol. 60, no. 2, January 14, 1966, pp. 78–80, 83, illus. pp. 78–81, 83.	
	Sidney Tillim, <i>The Underground Pre-Raphaelitism of Edward Kienholz</i> , in: <i>Artforum</i> , April 1966, pp. 38–40, illus. 38–40.	
	Michael Blankfort, <i>Ed. Kienholz: A Very Private Report</i> , in: <i>Los Angeles Magazine</i> , April 1966, pp. 48–51, illus. pp. 48–49.	
	Av Beate Sydhoff, <i>Edward Kienholz en Vastkustrealist</i> , in: <i>Konstrevy (Sweden)</i> , January 1967, pp. 16–18, illus. pp. 17, 18.	
	Philip Leider, <i>68 High Art and Low Art</i> , in: <i>Look Magazine</i> , January 9, 1968, p. 17, illus. p. 16.	
Books	Lucy R. Lippard, <i>Pop Art</i> , Frederick A. Praeger, Inc. Publishers, 111 Fourth Avenue, New York, N. Y. 10003. Edward Kienholz: pp. 72, 140, 143, 158, 160, 175, 177. Illus. pp. 7, 127, 128.	
Bücher	Harriet Janis and Rudi Blesh, <i>Collage: Personalities, Concepts, Techniques</i> . Chilton Company, Book Division Publishers, Philadelphia, Pennsylvania. Edward Kienholz: p. 232. Illustrations on p. 233.	
Livres	<i>Happenings</i> , U. S. Pop Art, Nouveau Réalisme, etc., Kalender 65, verlag kalender, hansjoachim dietrich, charlottenstrasse 4, 4 dusseldorf, germany, februar 1965.	

KLEIN Yves



Né 1928 Nice. Mort 1962 Paris.

Born 1928 Nice. Died 1962 Paris.

Geboren 1928 Nizza. Gestorben 1962 Paris.

Yves Klein est représenté dans cette exposition avec une «Œuvre immatérielle», «décrite» par Edward Kienholz.
Yves Klein is represented in this exhibition with an «Immaterial», written for this catalogue by Edward Kienholz.
Yves Klein ist in dieser Ausstellung mit einem «immateriellen Werk» vertreten, «erzählt» von Edward Kienholz.

Bibliographie
Bibliography
Bibliographie

Catalogue, Yves Klein, Stedelijk Museum, Amsterdam 1965
Catalogue, Yves Klein, The Jewish Museum, New York 1967
Yves Klein in Nürnberg, Institut für Moderne Kunst, Kunsthalle Nürnberg, 2. April bis 12. Mai
1968

En préparation/To be published/In Vorbereitung
Paul Wember, Yves Klein, Köln, Du Mont Schauberg, Köln, Frühjahr 1969

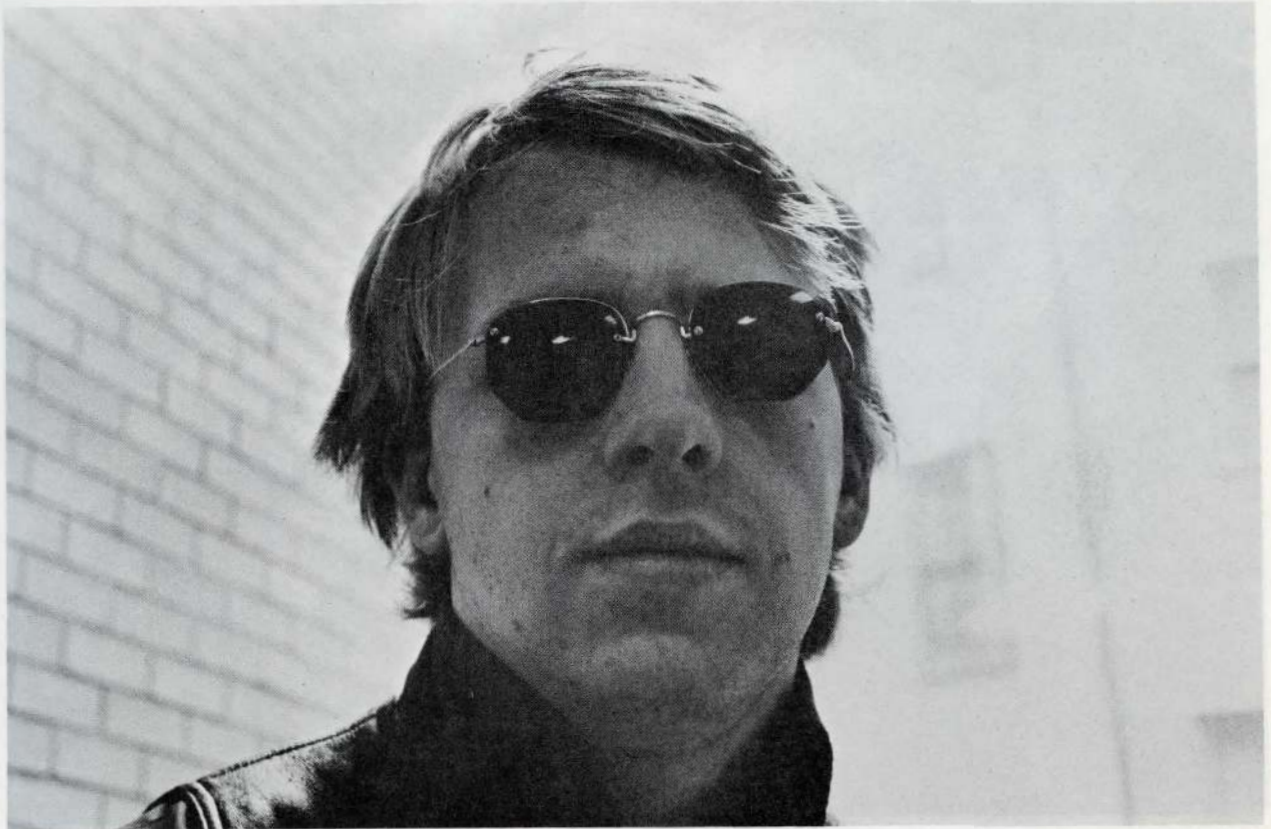


Yves Klein, Saut dans le vide, Paris 1960

I first met Yves Klein in 1962 when he came to this country (America) for an exhibition at Dwan Gallery in Westwood, California. Knowing him only by reputation and being somewhat in awe of the theatrical production aspects of his work, I made a small suitcase containing toy dolls, press releases and a jar of International Klein Blue (sort of a working-travelling kit), which I presented him (rather tongue in cheek) on his arrival. A warm friendship ensued and one day he gave me an Immaterial.

An Immaterial is a very difficult work. In its final distilled aspect, it is probably pure art because nothing physical exists. It works this way: The buyer-collector of an Immaterial would give Yves money; in fact, quite a bit of money for the ownership of the Immaterial. Yves would then issue a receipt for the money which was printed on very special paper, the stub of which I believe was filed somewhere by someone for record purposes. Yves would then divest himself of the money by "throwing the gold", which meant actually scattering the money in the mountains from a plane or dropping it in the ocean from a boat, etc. The buyer-collector then completed the gesture by burning the receipt so that artist and owner each had nothing but the art experience.

In my particular case, Yves' untimely death prevented his "throwing the gold". However, at a later date, his wife, Rotraut, and Arman cast gold leaf from a boat on the waters of the Mediterranean in his name, symbolically completing my Immaterial.



JOSEPH KOSUTH

Biography

Born: January 31, between 1938 and 1948 in midwestern United States

Positions:

Founder and Director of:

- The Museum of Normal Art (1967)
- Art's Rroses Corporation (1968)
- The Foundation for Non-sensorial Activity (1969)

Member of the faculty: The School of Visual Arts, NYC

Exhibitions:

- 1966 Stamford Museum, Conn., "New Talent"
- 1967 Lannis Gallery, NYC, "Non-Anthropomorphic Art"
- 1967 Lannis Gallery, NYC, "Fifteen people present their favorite book", (1st one-man show)
- 1967 The Museum of Normal Art, NYC, "Normal Art"
- 1968 Goucher College, Maryland, "Creact"
- 1968 Rochester, NYS, "New York Art", org. by Ivan Karp.
- 1968 American Federation of Arts traveling show, "The Square in Painting"
- 1968 Dwan Gallery, NYC, "Language II"
- 1968 Gallery 669, Los Angeles, Calif, "Nothing" (One-man show)
- 1969 Seth Siegelaub, NYC, "January 5-31, 1969", (a 4-man show with Barry, Huebler, Weiner)
- 1969 London, England, "Time", (existing in five London newspapers)
- 1969 University of California, Los Angeles, "Electric Art"

JOSEPH KOSUTH

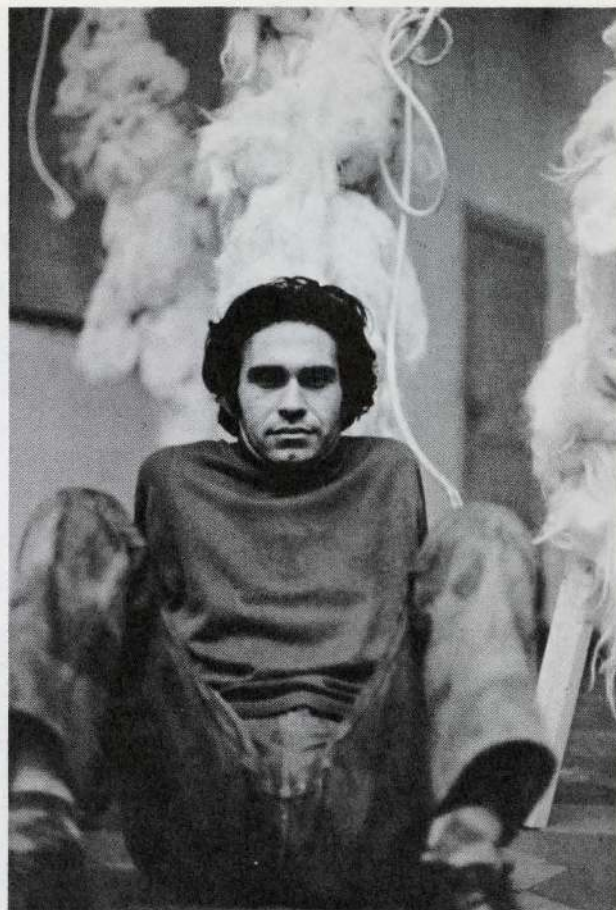
Bibliography

1. Art International, Feb 1968, "De-materialization of Art" by Lucy Lippard (photograph)
2. "Minimal Art, A Critical Anthology" by Gregory Battcock, 1968, a Dutton paperback (photograph)
3. S.M.S. Portfolio #3, 1968, published by the Letter Edged in Black, Inc.
4. Time Magazine, July 29, 1968, pg. 63, "Art"
5. Newsweek Magazine, July 29, 1968, pgs. 56-63, "The New Art: It's Way, Way Out" by Howard Junker (color reproduction)
6. Artforum, Nov 1968, "Reviews" by J. Livingston (photograph)
7. Art International, Nov 1968, "The Last word in Art" by John Chandler.
8. New York Free Press, 23 Jan 1969, pg. 7, "Painting is Obsolete" by Gregory Battcock.
9. The Village Voice, NYC, 23 Jan 1969, pgs. 14, 18, "Art: Disturbances" by John Perreault.



Photograph of newspapers containing the information for «l. Space (Art as Idea as Idea)», 1968

J. K. My current work, which consists of categories from the thesaurus, deals with the multiple aspects of an idea of something. And, like the other work, it's an attempt to deal with abstraction. The largest change has been in its form of presentation — going from the mounted photostat, to the purchasing of spaces in newspapers and periodicals (with one "work" sometimes taking up as many as five or six spaces in that many publications — depending on how many divisions exist in the category.) This way the immateriality of the work is stressed and any possible connections to painting are severed. The new work is not connected with a precious object — it's accessible to as many people as are interested; it's non-decorative — having nothing to do with architecture; it can be brought into the home or museum, but wasn't made with either in mind; it can be dealt with by being torn out of its publication and inserted into a notebook or stapled to the wall — or not torn out at all — but any such decision is unrelated to the art. My role as an artist ends with the work's publication.



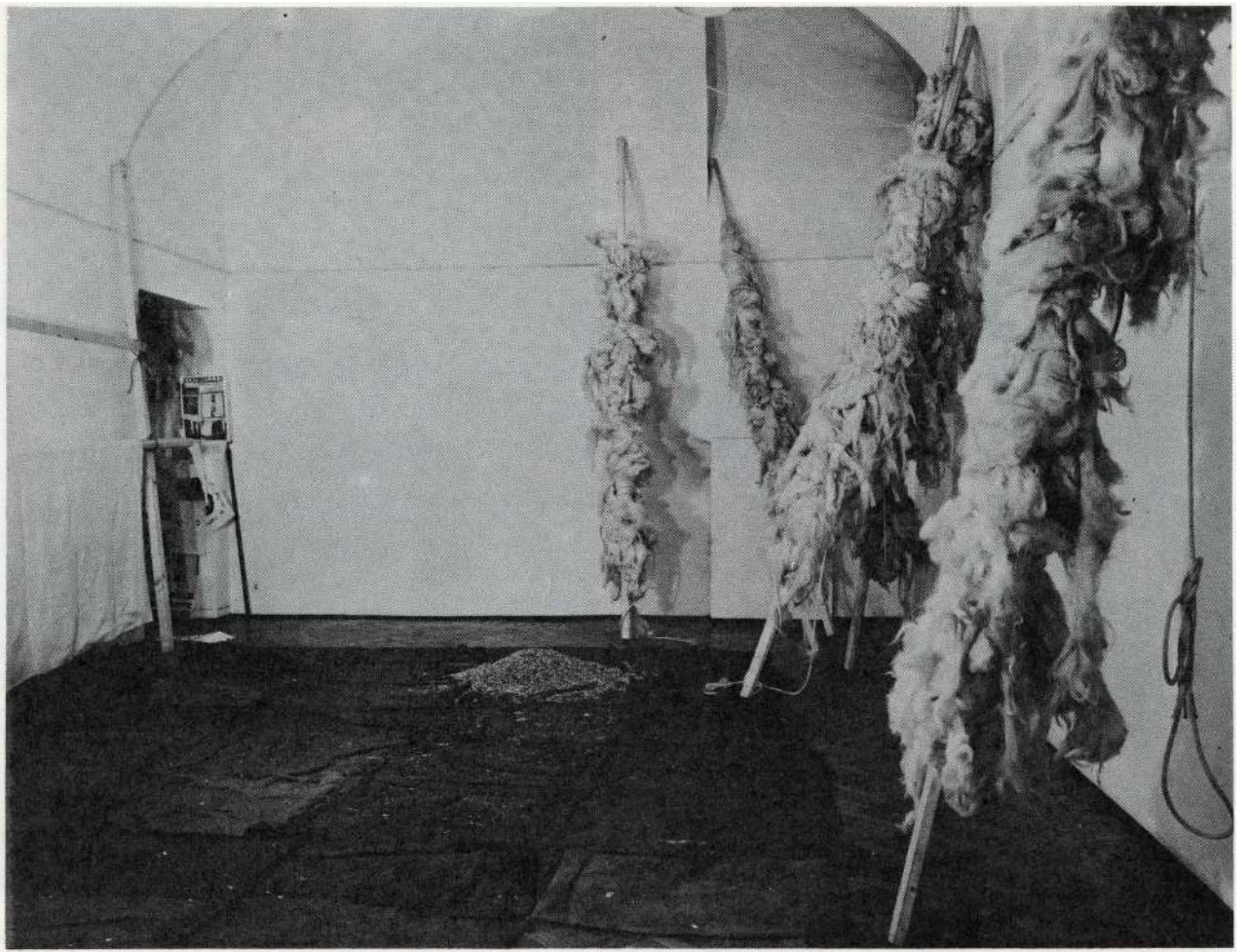
Nato 1936 Pireo, Grecia. Dal 1956 vive e lavora a Roma.

Born 1936 Piraeus, Greece. Lives since 1956 in Rome.

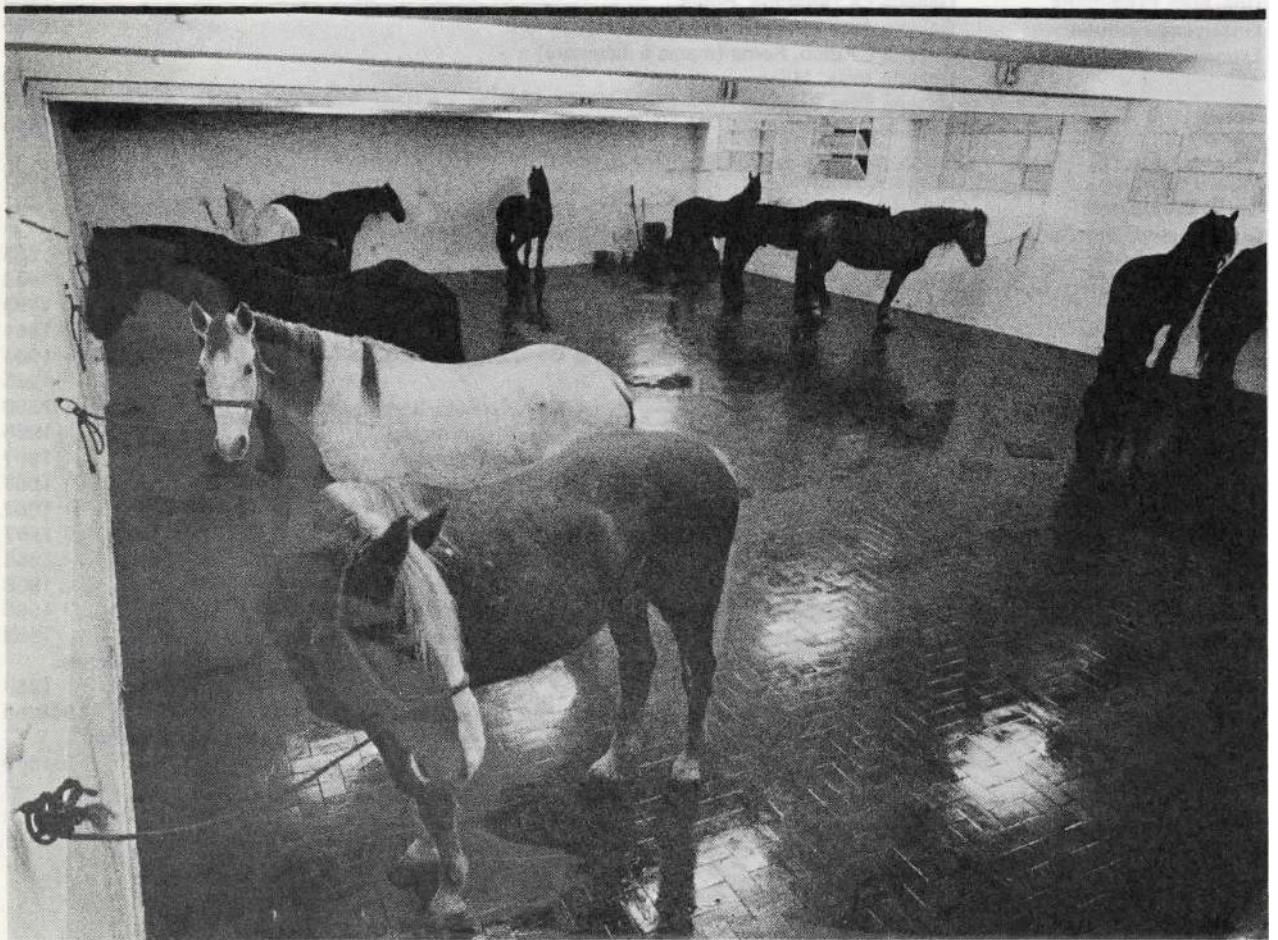
Geboren 1936 Piräus, Griechenland. Lebt seit 1956 in Rom.

Né 1936 Pirée, Grèce. Vit depuis 1956 à Rome.

Mostre personali	Galleria La Tartaruga, Roma	1960
One-Man Exhibitions	Galleria La Tartaruga, Roma	1964
Einzelausstellungen	Galleria Arco d'Alibert, Roma	1966
Expositions particulières	Galleria L'Attico, Roma (marzo e dicembre)	1967
	Galleria Iolas, Milano	1968
	Galleria Enzo Sperone, Torino	1969
	Galleria L'Attico, Roma	1969
Mostre collettive	Premio Lissone	1961
Group Exhibitions	<i>Kounellis, Schifano, Twombly</i> , Galleria La Tartaruga, Roma	1961
Gruppenausstellungen	<i>Schrift en Beeld/Schrift und Bild</i> , Stedelijk Museum, Amsterdam/Staatliche Kunsthalle, Baden-Baden	1963
Expositions collectives	<i>Biennale</i> , San Marino	1963
	Galleria Notizie, Torino	1963
	<i>Mostra Mercato</i> , Palazzo Strozzi, Firenze	1964
	<i>Realtà dell'Immagine</i> , Feltrinelli, Roma	1965
	<i>L'Art actuel en Italie</i> , Cannes	1965
	<i>Aspetti dell'Arte contemporanea</i> , Roma/Tel Aviv/Köln/Bergen/Stockholm	1966
	<i>Moderne Kunst aus Italien</i> , Museum am Ostwall, Dortmund	1966
	<i>Terra, Acqua, Fuoco, Immagine</i> , Galleria L'Attico, Roma	1967
	<i>11 artisti italiani degli anni sessanta</i> , Palazzo Ancaiani, Spoleto	1967
	<i>VI° Biennale</i> , Musée d'Art Moderne de la Ville de Paris	1967
	<i>Arte Povera</i> , Galleria La Bertesca, Genova	1967
	<i>Young Italians</i> , Institute of Contemporary Art, Boston	1968
	<i>Arte Povera</i> , Galleria De'Foscherari, Bologna/Libreria Feltrinelli, Trieste	1968
	<i>Qui Arte contemporanea/Paolini, Fabro, Kounellis</i> , Il Deposito, Torino	1968
	<i>Recent Italian Painting & Sculpture</i> , The Jewish Museum, New York	1968
	<i>Fünf römische Künstler</i> (Bignardi, Kounellis, Lombardo, Mattiacci, Pascali), Städtisches Museum, Wiesbaden	1968
	<i>Dal Futurismo alle Tendenze attuali</i> , Warschau/Berlin/Roma	1968/69
	<i>Op Losse Schroeven (Cryptostructuren)/Square Tags in Round Holes</i> , Stedelijk Museum, Amsterdam	1969



1

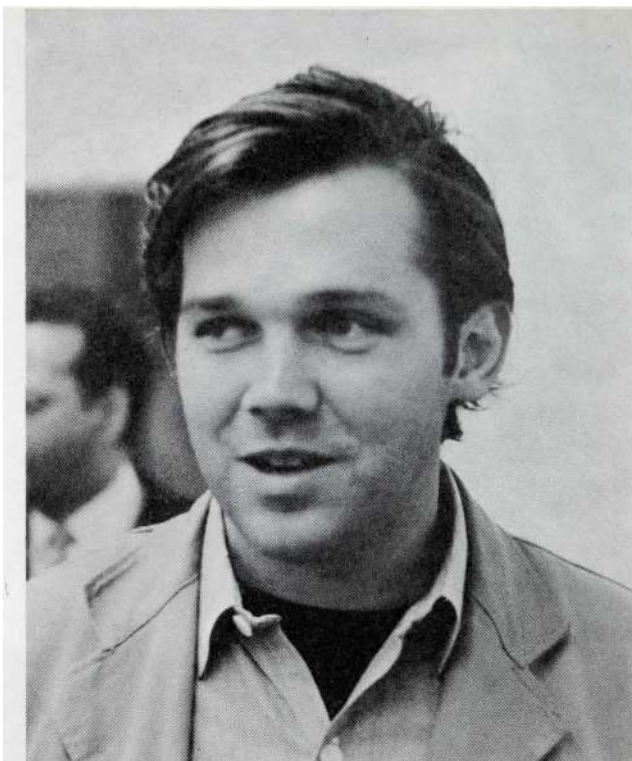


2

Esposizione Kounellis, Galleria Sperone, Torino, dicembre/gennaio 1968/69

2 Esposizione Kounellis, Galleria L'Attico, Roma, gennaio 1969

KUEHN Gary B.

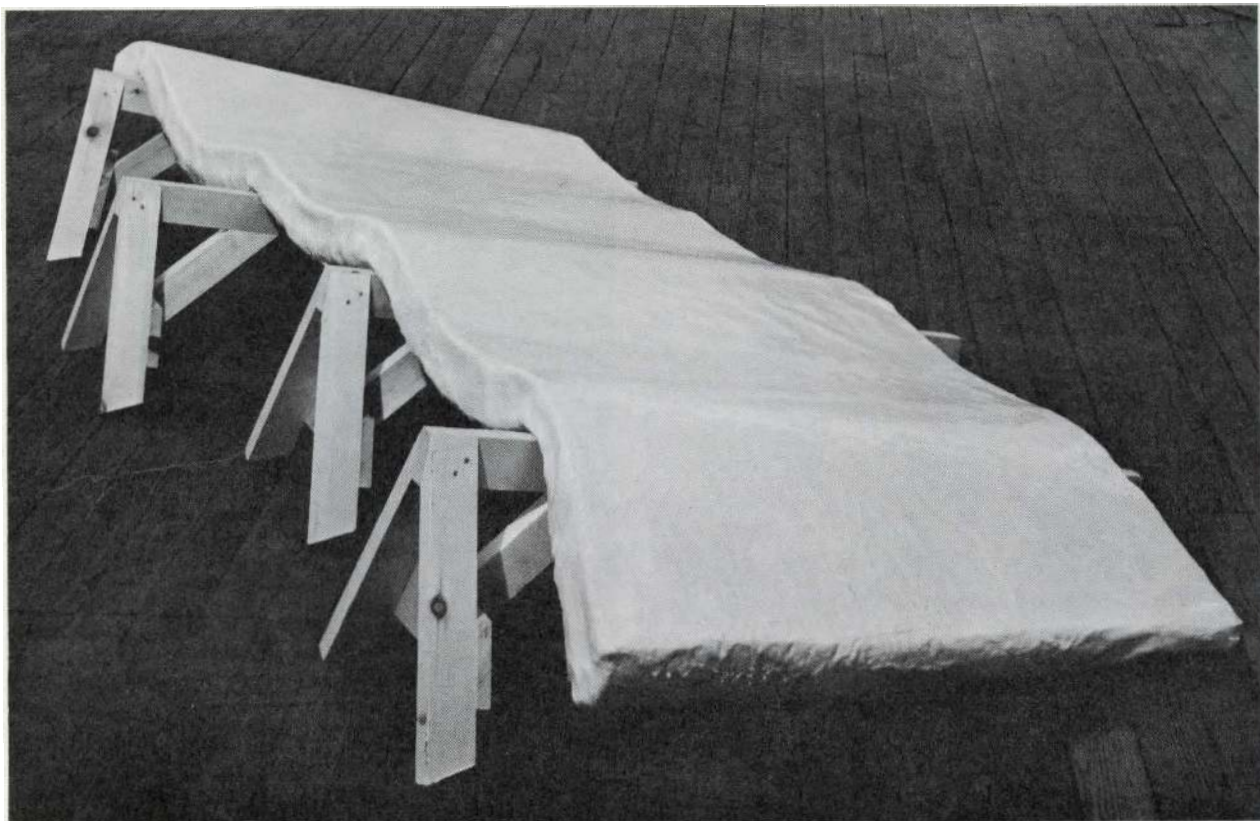


Born 1939 Plainfield, New Jersey. Lives in Somerville, New Jersey.

Geboren 1939 Plainfield, New Jersey. Lebt in Somerville, New Jersey.

Né 1939 Plainfield, New Jersey. Vit à Somerville, New Jersey.

Education	Drew University / B. A. Art History	1962
Ausbildung	Rutgers University / M. F. A.	1964
Etudes		
Teaching	Douglass College	
Lehrauftrag	Farleigh Dickinson University	
Enseignement	Drew University	
One-Man Exhibitions	<i>One Man—One Piece</i> , Douglass College	1966
Einzelausstellungen	Bianchini Gallery, New York	1966
Expositions particulières	Bianchini Gallery, New York	1967
	<i>Kunstmarkt</i> , Galerie Ricke, Kölnischer Kunstverein, Köln	1967
	Galerie Ricke, Kassel	1967
	Milwaukee Art Center, Milwaukee, Wisconsin	1968
	Galleria Von Stein, Torino	1968
	Galerie Ricke, Kassel	1968
Group Exhibitions	<i>Ten from Rutgers</i> , Bianchini Gallery, New York	1966
Gruppenausstellungen	<i>Arp to Artschwager</i> , Richard Bellamy/Noah Goldowsky Gallery, New York	1966
Expositions collectives	<i>Eccentric Abstraction</i> , Fischbach Gallery, New York (Organisation: Lucy R. Lippard)	1966
	<i>John G. Powers Collection</i> , Larry Aldrich Museum, Ridgefield, Connecticut	1966
	<i>Painting and Sculpture Today</i> , John Herron Museum, Indianapolis, Indiana	1967
	Kent State Invitational, Kent, Illinois	1967
	<i>American Sculpture of the Sixties</i> , Los Angeles County Museum, Los Angeles/Philadelphia Museum of Art, Philadelphia	1967
	<i>2nd Annual Arp to Artschwager</i> , Richard Bellamy/Noah Goldowsky Gallery, New York	1967
	<i>Geometric Show</i> , New Jersey State Museum, Trenton, New Jersey	1967
	<i>Cool Art Today</i> , Larry Aldrich Museum, Ridgefield, Connecticut	1968
	<i>New Art USA. Baroque-Minimal</i> , Modern Art Museum, München	1968
	<i>Programm I</i> , Galerie Ricke, Köln	1968
	<i>Sculpture Annual</i> , Whitney Museum of American Art, New York	1968
	<i>6 Künstler</i> (Artschwager, Bollinger, Buthe, Kuehn, Serra, Sonnier), Galerie Ricke, Köln	1969



1

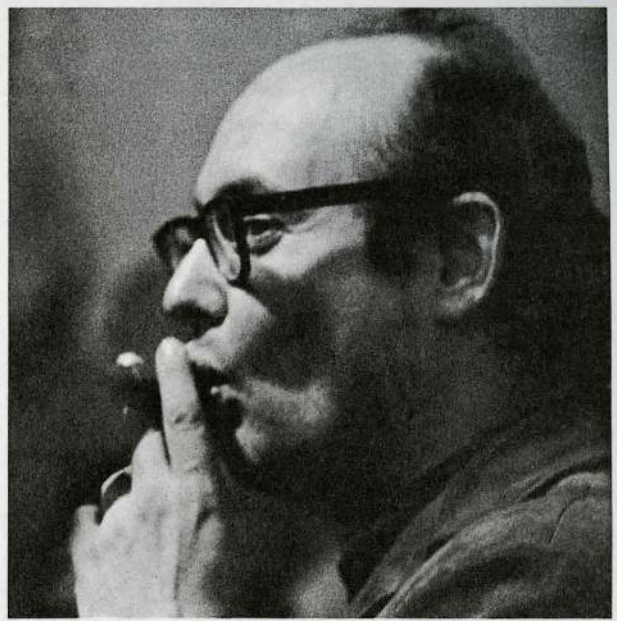


2

1 Untitled, 1968 (Wood, Holz, Bois / Fiberglass, Fiberglas, Fibres de verre, 52" × 108" × 18" / 130 × 270 × 45 cm)

2 Untitled, 1967 (Wood, Holz, Bois / Tar, Teer, Goudron, 25 ½" × 18' × 6' / 64 × 540 × 180 cm)

LEWITT Sol



Born 1928 Hartford, Connecticut. Lives in New York.

Geboren 1928 Hartford, Connecticut. Lebt in New York.

Né 1928 Hartford, Connecticut. Vit à New York.

Education	Syracuse University, Syracuse, N. Y., B. F. A.	1945–1949
Ausbildung	Museum of Modern Art School, New York	1964–1967
Etudes		
Teaching	Cooper Union, New York	1967
Unterricht		
Enseignement		
One-Man Exhibitions	John Daniels Gallery, New York	1965
Einzelausstellungen	Dwan Gallery, New York	1966
Expositions particulières	Dwan Gallery, Los Angeles	1967
	Konrad Fischer, Düsseldorf	1968
	Galerie Heiner Friedrich, München	1968
	Galerie Bischofberger, Zürich	1968
	Dwan Gallery, New York	1968
	Ace Gallery, Los Angeles	1968
	Konrad Fischer, Düsseldorf	1969
Group Exhibitions	Kaymer Gallery, New York	1964
Gruppenausstellungen	Museum of Contemporary Crafts, New York	1964
Expositions collectives	St. Mark's Church, New York	1964
	<i>Box Show</i> , Byron Gallery, New York	1965
	<i>Sculpture from all Directions</i> , World House Gallery, New York	1965
	<i>Young Masters</i> , Graham Gallery, New York	1965
	<i>Multiplicity</i> , Institute of Contemporary Art, Boston, Mass.	1966
	<i>Primary Structures</i> , The Jewish Museum, New York	1966
	<i>Art in Process</i> , Finch College Museum, New York	1966
	<i>New Dimensions</i> , Sachs Gallery, New York	1966
	<i>Gallery Group</i> , Dwan Gallery, New York	1966
	<i>Abstract Artists Invitational</i> , Riverside Museum, New York	1966
	10, Dwan Gallery, New York	1966
	<i>3 Man Show</i> , Park Place Gallery, New York	1966
	<i>Sculpture Annual</i> , Whitney Museum of American Art, New York	1967
	<i>Sculpture of the Sixties</i> , Los Angeles County Museum, California/Philadelphia	
	Museum of Art, Philadelphia, Pa.	1967
	<i>Serial Art</i> , Finch College Museum, New York	1967
	<i>Cool Art</i> , Larry Aldrich Museum, Ridgefield, Connecticut	1968
	<i>Minimal Art</i> , Haags Gemeentemuseum, Den Haag	1968
	<i>Recent Acquisitions</i> , Whitney Museum of American Art, New York	1968
	<i>Highlights</i> , Larry Aldrich Museum, Ridgefield, Connecticut	1968
	<i>4. Documenta</i> , Kassel	1968
	<i>Prospect 68</i> , Kunsthalle Düsseldorf	1968
	<i>New Art U. S. A.</i> , Modern Art Museum, München	1968
	<i>The Art of the Real</i> , The Museum of Modern Art, New York/The Tate Gallery, London	1968
	<i>L'Art du Réel</i> , Centre National d'Art Contemporain, Grand Palais, Paris	1968
	<i>Earthworks</i> , Dwan Gallery, New York	1968
	<i>Peace Show</i> , Paula Cooper, New York	1968
	<i>Sculpture Annual</i> , Whitney Museum of American Art, New York	1968
	<i>Der Raum in der amerikanischen Kunst 1948–1968/The Art of the Real USA 1948–1968</i> , Kunsthaus Zürich	1969
By the artist	Sol LeWitt, Zigurats, in: <i>Arts Magazine</i> (New York), vol. 41, no 1, Nov. 1966, p. 24	
Eigene Publikationen	Sol LeWitt, Paragraphs on conceptual art, in: <i>Artforum</i> (New York), vol. 5, no. 10, June 1967, p. 79	
Ecrits de l'artiste	American Sculpture: Special Issue, in: <i>Artforum</i> (New York), Summer 1967 (Texts by Ph. Leider, M. Fried, R. Morris, R. Smithson, Barbara Rose, Jane Harrison Cone, Sol LeWitt)	

Jacqueline Barnitz, In the Galleries: The Box Show, in: Arts Magazine (New York), April 1965, p. 57-58
 Lucy R. Lippard, Sol LeWitt: non visual structures, in: Artforum, vol. 5, no. 8, April 1967, p. 42
 Udo Kultermann, Neue Dimensionen der Plastik, Tübingen 1967, p. 131, fig. 234-235
 Gordon Brown, Month in Review (minimalism and originality), in: Arts Magazine (New York), vol. 42, no. 3, Dec. 1967/Jan. 1968
 Gene Baro, American Sculpture. A New Scene, in: Studio International (London), vol. 175, no. 896 Jan. 1968, p. 9-19
 Lucy R. Lippard + John Chandler, The Dematerialization of Art, in: Art International (Zürich), XII/2, Febr. 1968, S. 31-36
 Rosalind Kraus, New York: Sol LeWitt, James Brooks, Soulages, in: Artforum (New York), vol. 6, no. 8, April 1968, p. 57-58
 C. Blok, Minimal Art at the Hague, in: Art International (Zürich), XII/5, Mai 1968, p. 18-24
 John N. Chandler, Tony Smith and Sol LeWitt, in: Art International (Zürich), XII/7, p. 16-19
 Marcel Pleyenet, Peinture et Structuralisme, in: Art International (Zürich), XII/9, Nov. 1968

WALL MARKINGS SOL LEWITT

Four sets, each containing four sections divided into four squares of different values

- I) all four corners are the same, all four centers are the same
 II) all four corners are different, all four centers are different.

I

1	2	3	1
3	4	4	2
2	4	4	3
1	3	2	1

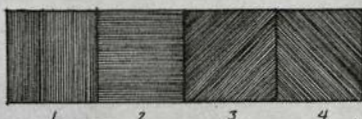
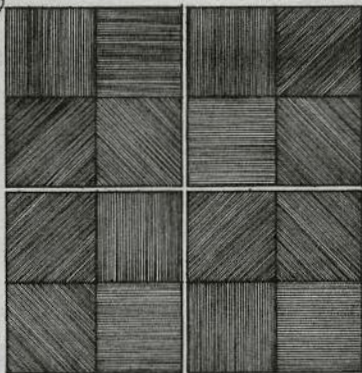
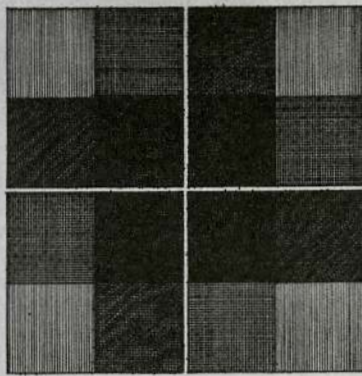
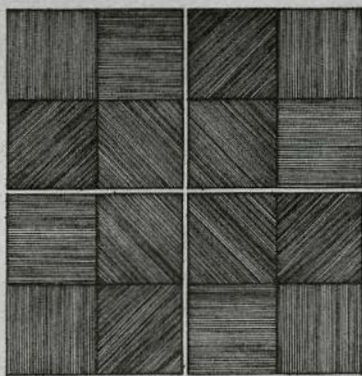
The 2 systems used here are the first of 24 in each set (There are 24 variations of 1234). The 4 squares (top) in each set are the same. The system of changing the arrangement differs.

II

1	2	1	3
3	4	2	4
3	1	3	4
4	2	1	2

Number systems may be eliminated or reduced in size. The illustrations illustrate the systems used.

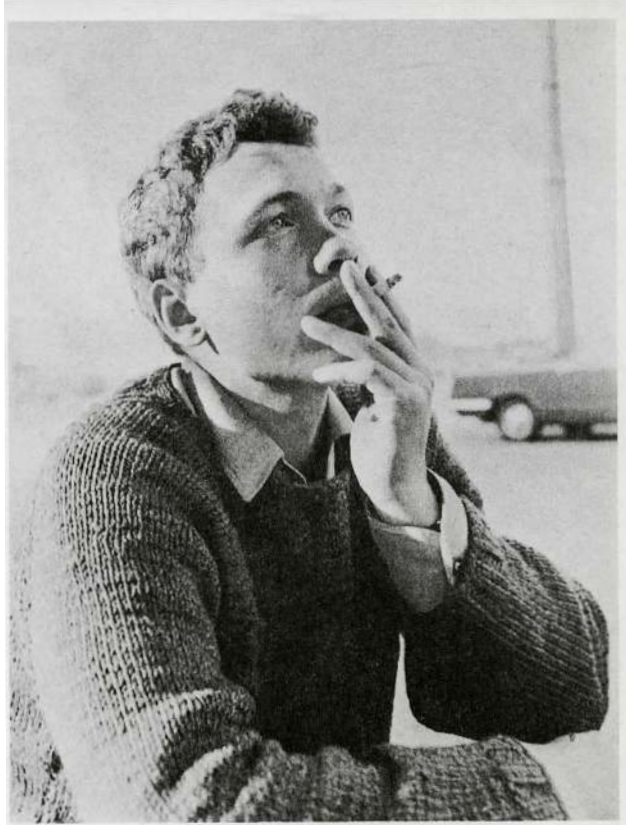
The key may be eliminated or reduced in size. They only show the method used.



I in A) The method is, as seen here: 1) vertical lines, 2) horizontal lines, 3) diagonal lines left to right and 4) diagonal lines right to left

B) The method is of super-implication: 1) vertical is the same as in A) 2) is 1+2, 3) is 1+2+3, 4) is 1+2+3+4. While A) is flat, B) is Tonal

- The four sets of wall markings may be used in the direction of the solution.
- The size should be dictated by the wall area available.
- They may be arranged in a square (as here) or in a row: $\begin{matrix} \square & \square & \square & \square \\ \square & \square & \square & \square \end{matrix}$ depending on the space used.
- A very hard (or) pencil should be used and the lines should be made very lightly so that they become part of the wall and do not destroy the wall paper.
- The lines should be made as close together as possible. They do not have to be regular but should differ with each person who does them.
- When execution is ended the work may be erased, washed off or painted over. If one wanted the same design it would be repeated in place specified.



Geboren 1940 Düsseldorf. Lebt in Antwerpen.

Born 1940 Dusseldorf. Lives in Antwerpen.

Né 1940 Dusseldorf. Vit à Anvers.

Ausbildung Education Etudes	Kunstakademie Düsseldorf bei Joseph Beuys	1963–1967
Einzelausstellung One-Man Show Exposition particulière	New Smith Gallery, Bruxelles	1967
Gruppenausstellungen Group Exhibitions Expositions collectives	<i>Papier</i> , Manifestation mit Stephan Wildt, Düsseldorf	1963
	<i>El Nacimiento del Huevo</i> , Madrid	1965
	Wide White Space Gallery, Antwerpen (mit H. Heyrman, Panamarenko)	1966
	<i>Prospect '68</i> , Kunsthalle Düsseldorf	1967
	Zeeuws Museum, Middelburg, Holland	1969
	Galerie René Block, Berlin	1969

Une corde, un^e poutre de bois. Chaque forme, chaque matériau a son caractère, sa vie. Bernd Lohaus aime la puissance, la force massive. Entre ses mains, le bois devient prison, la corde soutient, attache, soulève. Les œuvres sont des sculptures qui ressemblent à des objets trouvés.

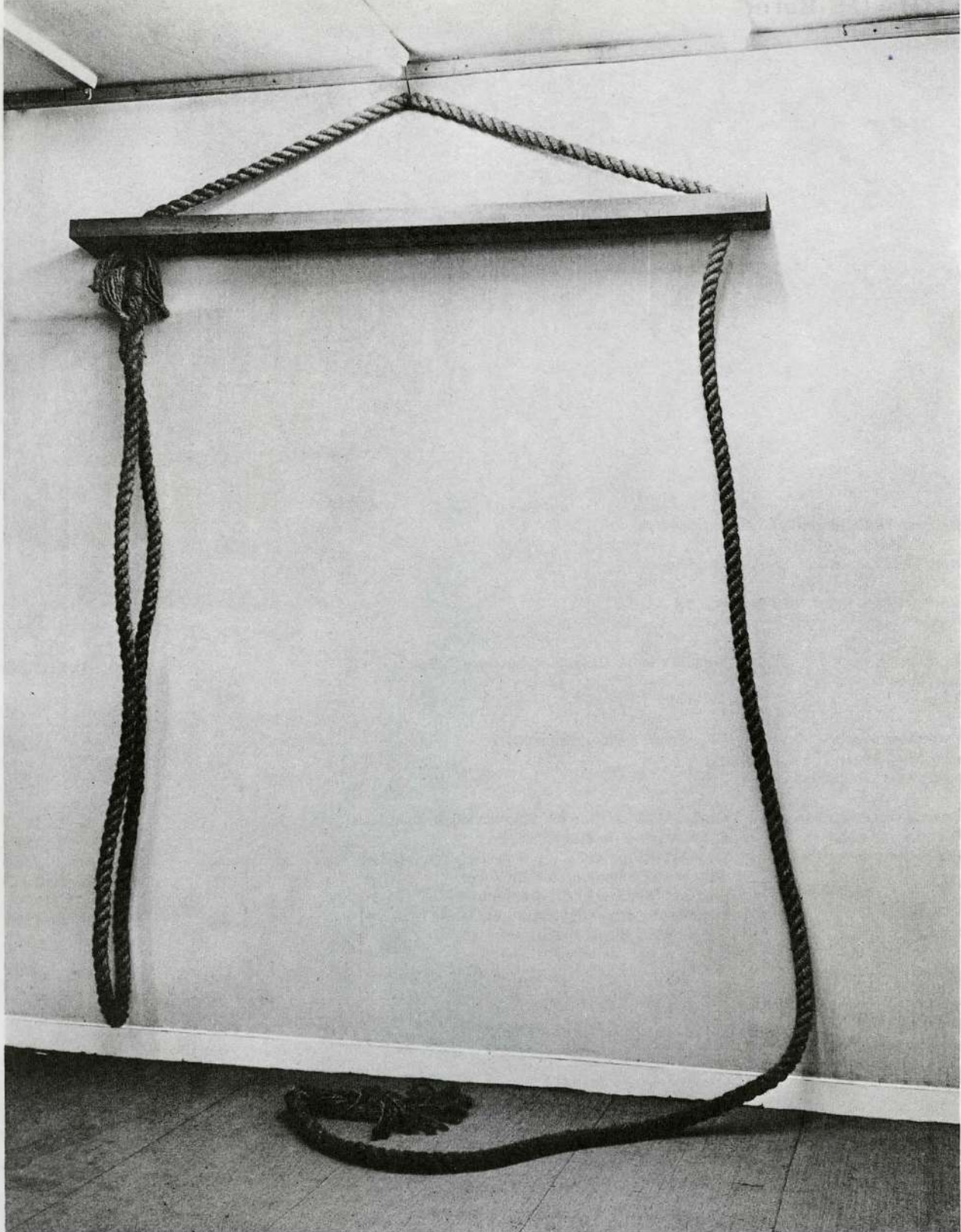
Les sculptures sont à terre ou suspendues près de la terre. Le sol fait partie de la sculpture. Lohaus pèse sur la terre, il en prend possession. Les pièces de bois s'y assemblent naturellement.

Il n'est question, là, que de quotidien. Il est seulement mis en situation, rendu visible. La vie s'arrête de couler, un instant, le

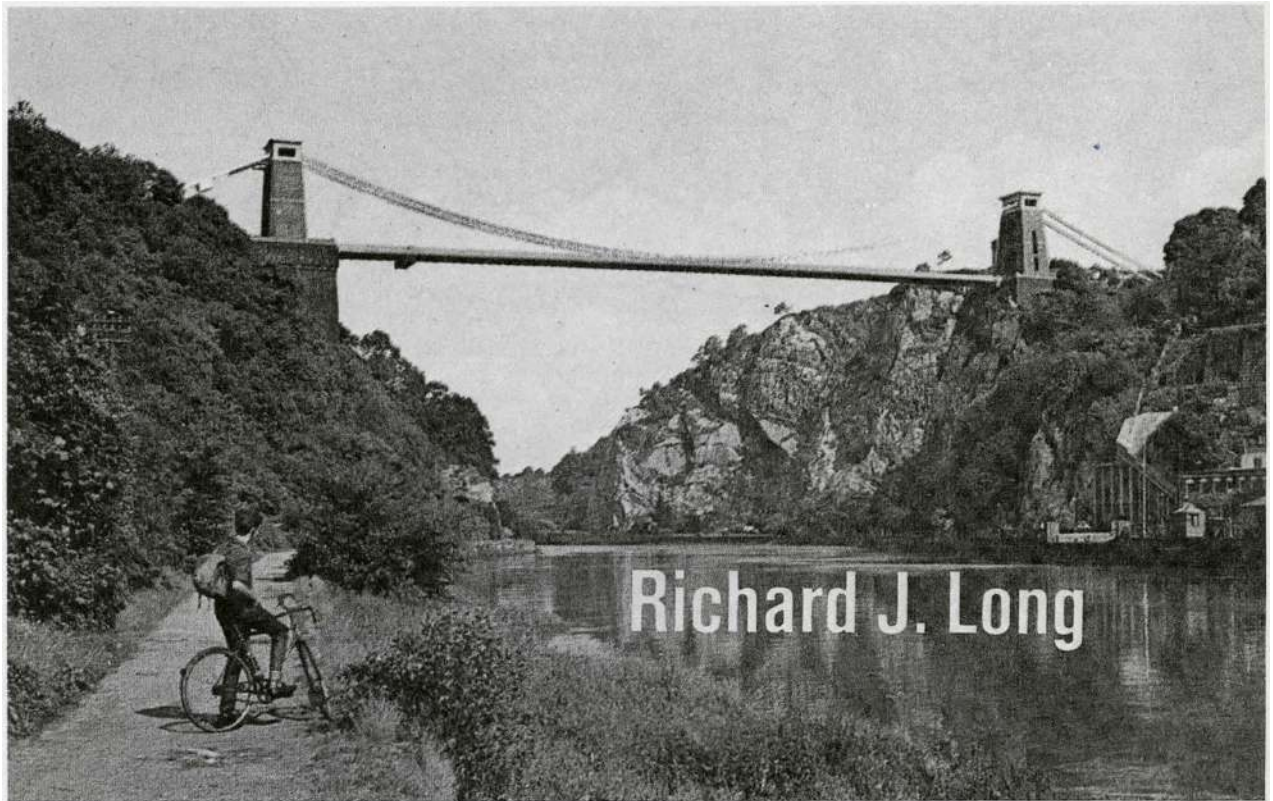
temps de se laisser voir. Mais l'instant se prolonge, pétrifié dans une sorte de somnolence. Les sculptures portent leur énergie à l'intérieur d'elles-mêmes. Une espèce de tension est enfermée dans le rapport des pièces avec l'espace qui les entoure.

Rien n'est simple. C'est plutôt une tentative pour retrouver l'élémentaire, non comme le Minimal Art qui le recherche dans la froideur géométrique, mais d'une façon plus lyrique, plus proche de la nature. Non pas celle des forêts, mais celle de la route qui va de la forêt à l'usine ou au port.

Otto Hahn

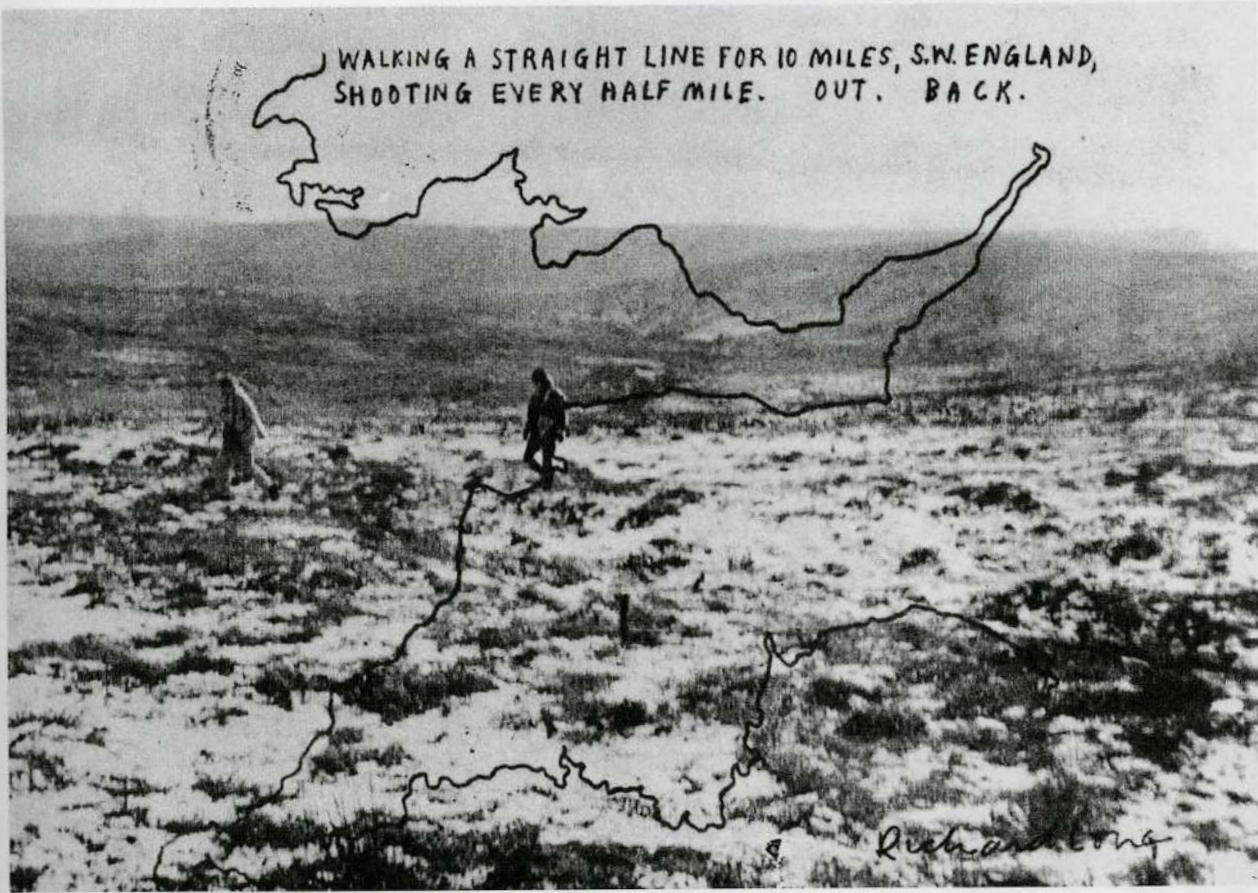
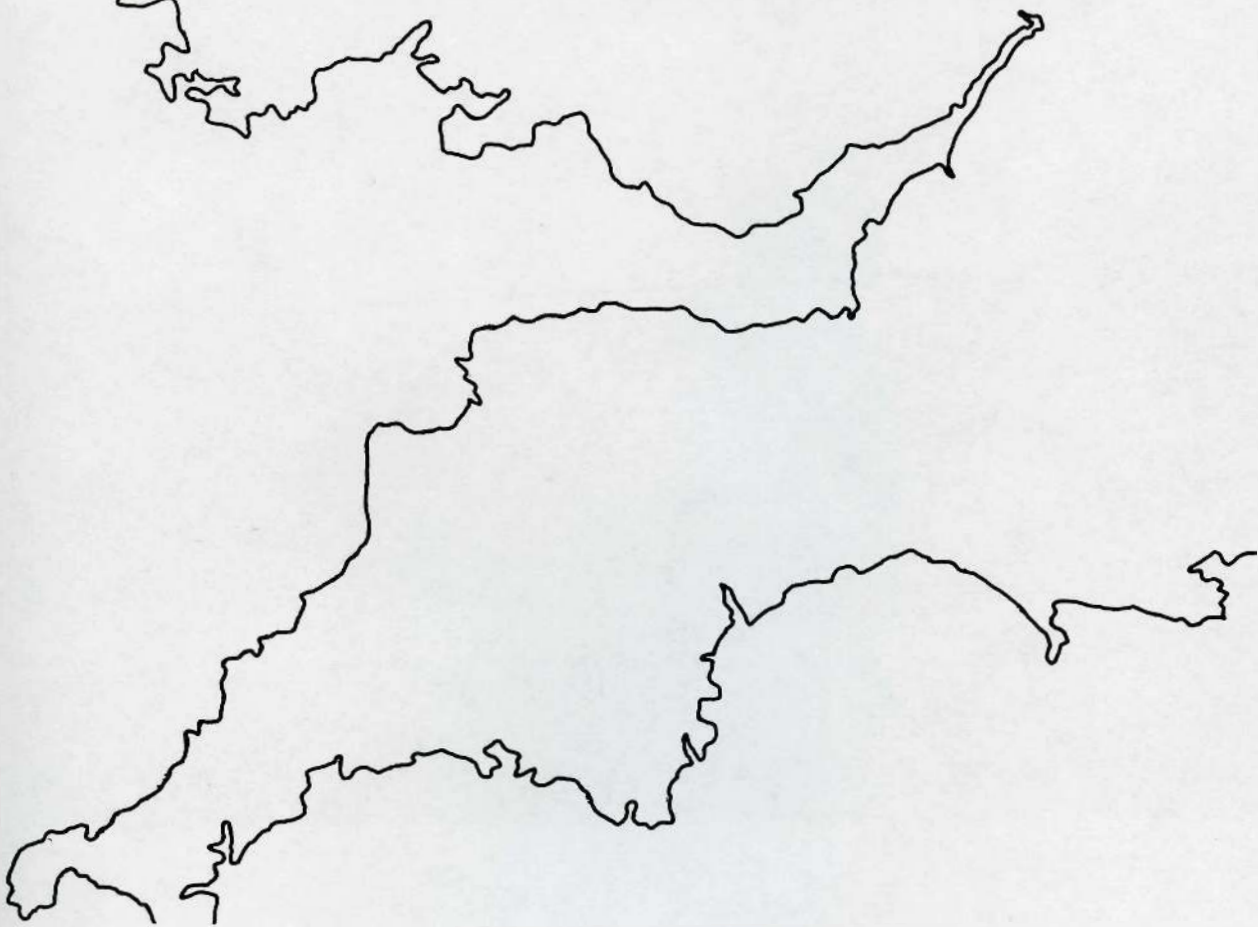


(Tempel) 1967 (Holz, Seile, 400×280 cm)



Squares on the Grass, 1967

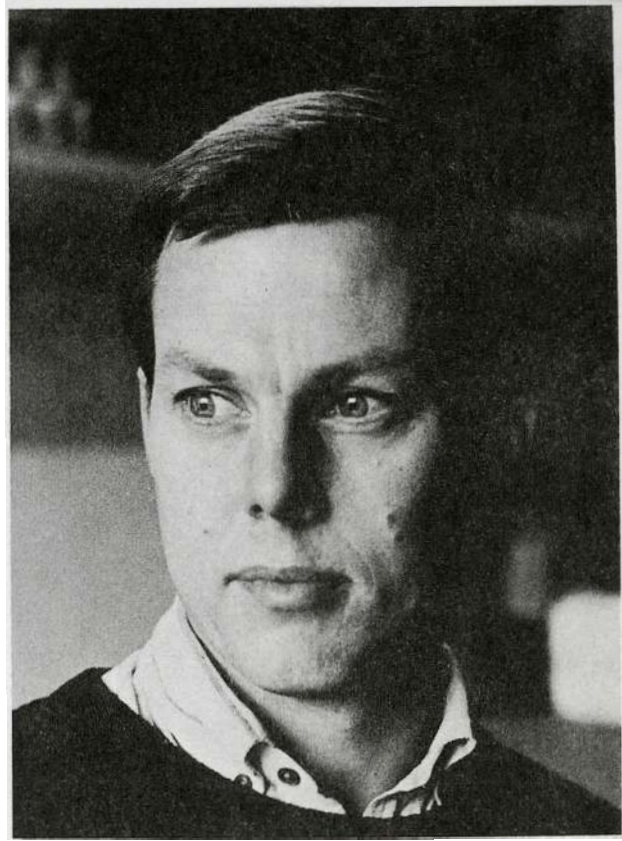
DEC 1968. WALKING A 10 MILE LINE, SW ENGLAND,
FILMING EVERY 1/2 MILE, OUT & BACK. 42 SHOTS.



WALKING A STRAIGHT LINE FOR 10 MILES, S.W. ENGLAND,
SHOOTING EVERY HALF MILE. OUT. BACK.

Richard Long

LOUW Roelof



Born 1936. Lives in London.

Geboren 1936. Lebt in London.

Né 1936. Vit à Londres

Education
Ausbildung
Etudes

Capetown University
St. Martins School of Art

One-Man Exhibition
Einzelausstellung
Exposition particulière

The Orange Pyramid Show, Arts Laboratory, London

1967

Group Exhibitions
Gruppenausstellungen
Expositions collectives

Young Contemporaries, London
Young Contemporaries, London
Kasmin Gallery, London
Stockwell Depot Show
Abstract Sculpture Survey, Camden Arts Center
'Reyntiens' Outdoor Exhibition
City of London Exhibition

1964

1965

1967

1968

1968

1968

1968

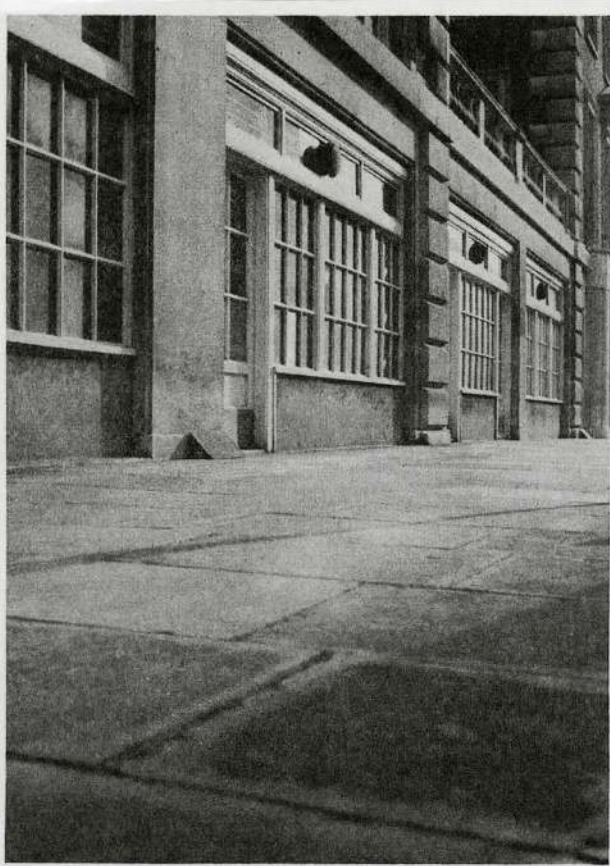
Bibliography
Bibliographie

8 Young Sculptors in Stockwell Depot, in: *Studio International*, July/Aug. 1968
Charles Harrison, Some recent sculpture in Britain, in: *Studio International*, Jan. 1969

DESCRIPTION AND STATEMENT

20 wedged shaped cast-iron blocks, weighing 110 lbs. each, were distributed around three blocks of building in the Park Lane area of London. The units, relating to each other as parts from a whole, were placed at 180 ft. intervals so that from the position of one unit the following unit was just perceptible.

In these projects the object is made integral with its surroundings. This establishes a 'state of affairs' that makes aspects of 'experience' relevant to both explicit. This may also be considered as a way of taking possession of an environment.



M C LEAN Bruce

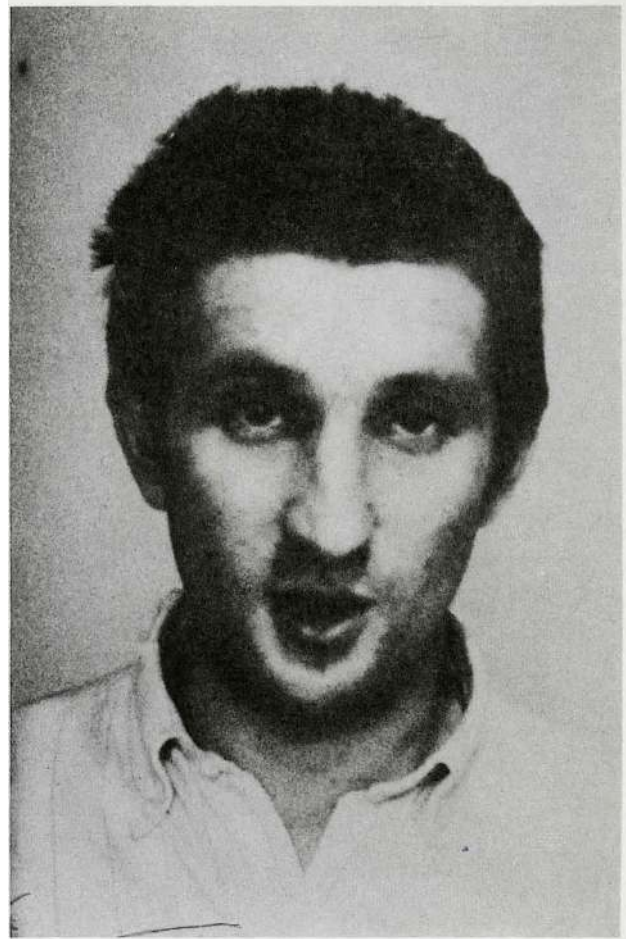
Born 1944 Glasgow. Lives since 1963 in London.

Geboren 1944 Glasgow. Lebt seit 1963 in London.

Né 1944 Glasgow. Vit depuis 1963 à Londres.

Education
Ausbildung
Etudes

St. Martins School of Art 1963–1966



DE MARIA Walter



Born 1935 Albany, California. Lives since 1960 in New York.

Geboren 1935 Albany, Kalifornien. Lebt seit 1960 in New York.

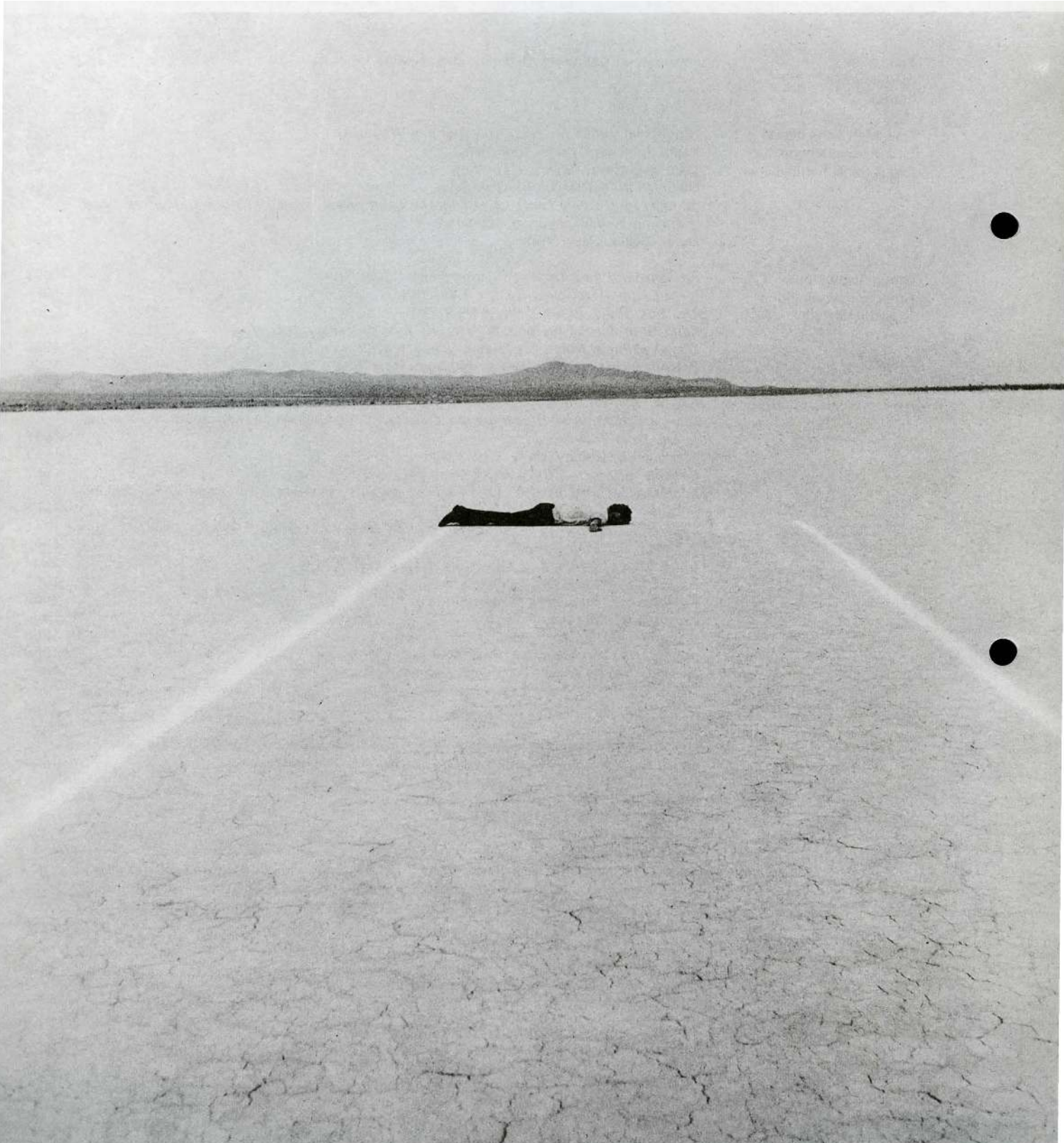
Né 1935 Albany, Californie. Vit depuis 1960 à New York.

Education Ausbildung Etudes	University of California, Berkeley, B.A. History, M.A. Art	
One-Man Exhibitions Einzelausstellungen Expositions particulières	Nine Great Jones St., New York (with R. Whitman) Paula Johnson Gallery, New York Cordier Ekstrom Gallery, New York Nicholas Wilder Gallery, Los Angeles <i>50 M³ (1600 Cubic Feet) Level Dirt/The Land Show: Pure Dirt/Pure Earth/Pure Land</i> , Galerie Heiner Friedrich, München Dwan Gallery, New York	1963 1965 1966 1968 1969
Group Exhibitions Gruppenausstellungen Expositions collectives	<i>For Eyes and Ears</i> , Cordier Ekstrom Gallery, New York <i>Hard Center</i> , Fischbach Gallery, New York <i>The Box Show</i> , Byron Gallery, New York <i>Foundation for the Performing Arts</i> , Leo Castelli Gallery, New York <i>Games Without Rules</i> , Fischbach Gallery, New York <i>Primary Structures</i> , The Jewish Museum, New York <i>For Experiments in Art & Technology</i> , Leo Castelli Gallery, New York <i>First Annual Arp to Artschwager</i> , Richard Bellamy/Noah Goldowsky Gallery, New York <i>Annual Exhibition of Contemporary American Sculpture</i> , Whitney Museum of American Art, New York <i>Monuments</i> , Dwan Gallery, New York <i>Projects for Macro-Structures</i> , Richard Feigen Gallery, New York <i>Sculpture of the Sixties</i> , Los Angeles County Museum, Los Angeles/Philadelphia Museum of Art, Philadelphia <i>Second Annual Arp to Artschwager</i> , Richard Bellamy & Noah Goldowsky Gallery, New York <i>Benjamin Collection</i> , Yale University, New Haven, Conn. Museum of Normal Art, Lannis, N.Y. <i>Prospect '68</i> , Kunsthalle Düsseldorf <i>Kunstmarkt</i> , Köln <i>4. Documenta</i> , Kassel <i>Earthworks</i> , Dwan Gallery, New York <i>Earth Art</i> , White Museum, Cornell University, Ithaca, N.Y. <i>Op Losse Schroeven (Cryptostructures)/Square Tags in Round Holes</i> , Stedelijk Museum Amsterdam	1963 1964 1965 1965 1966 1966 1966 1966 1967 1967 1967 1967 1967 1967 1967 1968 1968 1968 1968 1969 1969
Works in the Desert Werke in der Wüste Œuvres dans le désert	Nevada, USA: Two parallel lines – 12 feet apart – in chalk – running for a full mile Study for project: <i>Walls in the Desert</i> (project dates back to 1962) Sahara: Horizontal line Part of the <i>Three Continent Project</i> : Square in U.S. Desert; Horizontal Line in the Sahara; Vertical Line in India. «When all of the lines are photographed from the air, the photos are placed one on top of the other, the image will reveal a cross in a square. Three continents are needed for this image, which can be photographed in one day by a satellite.»	1968 1968
Film	<i>Land-Art: Three Continent Project, Part 1, Sahara</i> Fernsehgalérie Gerry Schum, Hann bei Düsseldorf für Sender Freies Berlin/Ausstrahlung Ende März/Anfang April	1969
Periodicals Zeitschriften Revue	Art in America, Vol. 56, No. 5, Sept./Oct., 1968, p. 110 M. Calvesi, Topologia e ontologia, oggolto e comportamento e struttura: rilievi provvisori, in: <i>Cartabianca</i> , Estate 1968, pp.2–5 Robert Smithson, A Sedimentation of the mind: earth projects, in: <i>Artforum</i> , September 1968, VII/1, pp.44–50 Howard Junker, The New Sculpture: Getting Down to the Nitty Gritty, in: <i>The Saturday Evening Post</i> , Nov. 2, 1968, p.42–47 Grace Glueck, Moving Mother Earth, in: Art Notes, <i>New York Times</i> , Oct. 6, 1968. Sidney Tillim, Earthworks and the New Picturesque, in: <i>Artforum</i> , VII/4, Dec. 1968, pp.42–45	

Ed Sommer, Bauhaus & Documenta, in: *Art International*, XII/7, Sept. 20, 1968, p.30
Peter Hutchinson, Earth in Upheaval: Earthworks & Landscapes, in: *Arts Magazine*,
Nov. 1968, p. 19
David Bourdon, Walter de Maria: The Singular Experience, in: *Art International*, XII/10,
1968, pp.39–43

An Anthology, La Monte Young & Jackson Mac Low, New York 1963

Book
Buch
Livre



Nevada, USA: Two parallel lines – 12 feet apart – in chalk – running for a full mile. 1968

DEC. 1967

PAGE ONE

PAGE TWO

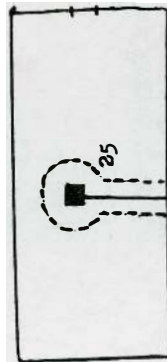
PROJECT:

ART BY TELEPHONE EXHIBITION
CHICAGO MUSEUM OF CONTEMPORARY ART
MARCH 2 - 31, 1968

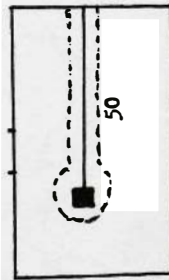
A STANDARD BLACK DESK MODEL TELEPHONE IS INSTALLED AT THE END OF A
25 to 50 FT. BLACK INSTALLATION CORD.

THE TELEPHONE IS PLACED DIRECTLY ON THE FLOOR - NO PEDestal - IN OR
NEAR THE CENTER OF THE EXHIBITION AREA. THE CORD IS STRETCHED TIGHT
AND HELD DOWN WITH THE FEWEST NUMBER OF STAPLES DEEMED NECESSARY FOR
SAFETY.

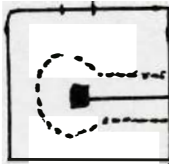
NO OBJECT MAY BE PLACED WITHIN 5 FEET OF EITHER SIDE OF THE CORD,
NOR WITHIN 10 FEET OF THE TELEPHONE



A.



B.



C.

DIAGRAMS A, B, AND C SHOW THREE POSSIBLE INSTALLATIONS.

A. TO BE USED IF NOT A LARGE AMOUNT OF SPACE IS AVAILABLE.

B. TO BE USED IF A LARGE SPACE IS AVAILABLE

C. TO BE USED IF INDIVIDUAL BAYS OR ROOMS ARE USED.

DOTS SHOW THE FIELD OF CLARITY.

THE TELEPHONE IS INSTALLED SO THAT NO ONE CAN CALL OUT ON IT, NO DEAD TONE,
NO NUMBER APPEARS ON THE PHONE.

ONLY THE ARTIST HAS THE NUMBER OF THE TELEPHONE.
HE MAY CALL INTO THE MUSEUM DURING THE HOURS OF THE EXHIBITION AT RANDOM INTERVALS.

PROJECT:

ART BY TELEPHONE
CHICAGO MUSEUM OF CONTEMPORARY ART
MARCH 2 - 31, 1968

THE ARTIST WILL TURN TELEPHONE INTO THE EXHIBITION AND OVER THE
PERIOD OF THE MONTH USE \$200 WORTH OF TELEPHONE TIME IN CONVERSING
WITH WHICHEVER VISITORS RATE MAY HAVE PLACED NEAR THE TELEPHONE,
about any subject area.

NOTE: THE RATE STEP FOR CALLS FROM N.Y. TO CHICAGO ARE AS FOLLOWS:

- \$1.40 for first three minutes
- .35 for each additional minute

THE FOLLOWING SMALL SIGN SHOULD APPEAR ON THE FLOOR IN FRONT OF THE
TELEPHONE:

IF THIS TELEPHONE RINGS, YOU MAY ANSWER IT.

WALTER DE MARIA IS ON THE LINE AND WOULD LIKE TO TALK TO YOU.

THE TELEPHONE CONVERSATION WHICH THE MUSEUM COULD TAP FOR ITS
CONSERVATIVE PHOTOGRAPH RECORD WOULD BE THE CONVERSATION THE
ARTIST WOULD HAVE WHEN TELEPHONING THE TELEPHONE COMPANY REQUESTING
THE INSTALLATION THE THE TELEPHONE FOR THE EXHIBITION.

*Notes: Photo enclosed with sketch (telephone
on chart card)*

I am enclosing a complete copy of my S.M.S. edition of my work entitled "Chicago Project".

The only change would be that the ^(work) Project when realized in Switzerland....would entail the use of 400 dollars worth of telephone time. I would keep a record of the cost of each call.

Harold.....I feel that this is the best work I can submit to you.

I believe it does span the entire range of all five categories:

Works, Processes, concepts, situations, information

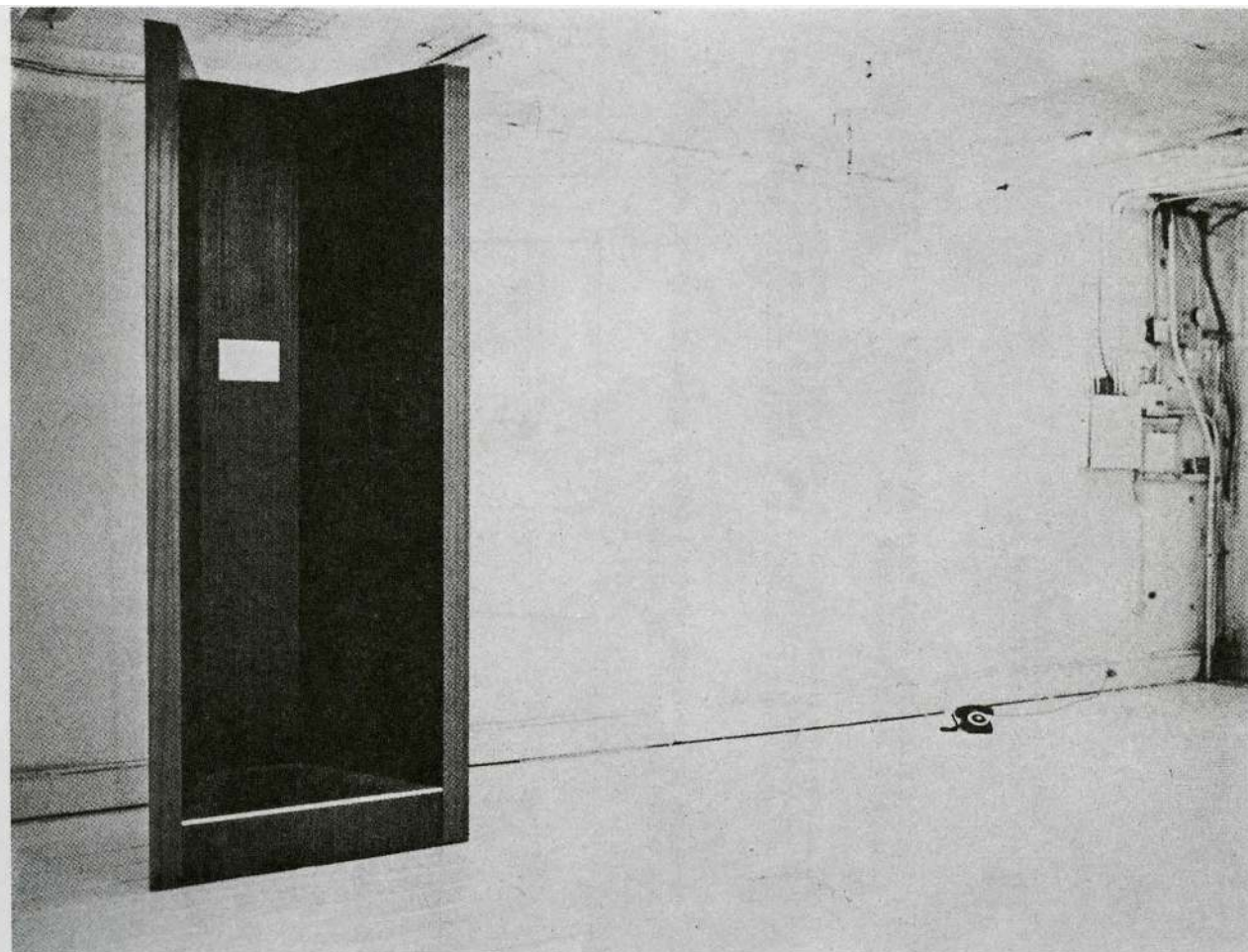
I wish you good luck and success with the show.

I am ~~wa~~ awaiting your reply.....in regard to the enclosed...and material above.

Sincerely

Walter De Maria

Walter De Maria
27 Howard Street
P.O. Box 258
N.Y. 13 N.Y. 10013
U.S.A.



MEDALLA David



Born 1942 Manila, Philippines. Lived in Paris, since 1960 in London, is actually in India.

Geboren 1942 Manila, Philippinen. Lebte in Paris, seit 1960 in London, ist gegenwärtig in Indien.

Né 1942 Manila, Philippines. A habité Paris, dès 1960 à Londres, vit actuellement aux Indes.

«Mmmmmmm ... Mmmedalla! What do you dream of?»

'I dream of the day when I shall create sculptures that breathe, perspire, cough, laugh, yawn, smirk, wink, pant, dance, walk, crawl, ... and move among people as shadows move along people ... Sculptures that will retain a shadow's secret dimensions without a shadow's obsequious behaviour ... Sculptures without hope, with waking and sleeping hours ... Sculptures that, on certain seasons, will migrate en masse to the North Pole. Sculptures with a mirror's translucency minus the memory of a mirror!'

Aus: Mmmmmmm ... Manifesto (a fragment), London 1965, in: SIGNALS, I/8, June/July 1965

Biography	Columbia University, New York	1956
Biographie	Made the first translations into Tagalog of Shakespeare, Whitman and Milton	1952–1954
	Did anthropological work among the primitive tribes of the Philippines	1954
	Self-taught as an Artist.	
	Edited SIGNALS	1964–1966
	Co-founder of «Exploding Galaxy»	1967
One-Man Exhibitions	Mayflower Barn, Jordans, Buckinghamshire	1962
Einzelausstellungen	Mercury Gallery, London	1965
Expositions particulières	Indica Gallery, London	1967
Group Exhibitions	<i>Soundings One</i> , Ashmolean Museum, Oxford	1964
Gruppenausstellungen	<i>First Pilot Show of Kinetic Art</i> , SIGNALS, London	1964
Expositions collectives	<i>Nocturnal Exhibition of Mobile Sculpture</i> , Villa La Malcontenta, Venezia	1964
	<i>Second Pilot Show of Kinetic Art</i> , SIGNALS, London	1964
	<i>Art and Movement</i> , Royal Scottish Academy, Edinburgh/Kelvingrove Art Gallery and Museum, Glasgow	1965
	<i>Weiss auf Weiss</i> , Kunsthalle Bern	1966
	<i>In Motion</i> , The Bear Lane Gallery, Oxford/The Arts Council Gallery, Cambridge/The City Art Gallery, Leeds/Leicester University, Leicester	1966/67
	<i>Air Art</i> , Arts Council YM/YWHA, Philadelphia, Pa./Contemporary Arts Center, Cincinnati, Ohio/Lakeview Center for the Arts and Sciences, Peoria, Illinois	1968
By the artist	D. Medalla, Stele to Takis, in: SIGNALS I/1, London, Aug. 1964, p. 1	
Eigene Schriften	D. Medalla, Marine Valentine for Yves Klein, in: SIGNALS I/1, London, Aug. 1964, p. 2	
Ecrits de l'artiste	D. Medalla, New Projects, in: SIGNALS I/1, London, Aug. 1964, p. 4	
	D. Medalla, Lygia Clark: An Appreciation, in: SIGNALS I/6, London, Feb./March 1965, p. 11	
	D. Medalla, in: Studio International, vol. 173, No. 886, London, Febr. 1967, pp. 62–63	
Periodicals	(Guy Brett), Drawings with Vitality, in: The Times (London), May 5, 1965	
Zeitschriften	Paul Overy, Art Fun- and a closing, in: International Times I/2, London, Oct. 31–Nov. 13, 1966	
Revues	Ivan Iskra, A Note on D. Medalla, in: Indica (catalogue), London, 1967	
	This Page is Part of your Environment – Now Read On, in: International Times I/10, London, March 13–26, 1967, pp. 7 and 10	
	David Robbins & Liz Béar, Underground Voices, in: Circuit I/5, London, Winter 1968, pp. 18–22	

A MERRY XMAS
and
A HAPPY NEW YEAR



LLOYD TRIESTINO

Mr Harald Szeemann,
The Kunsthalle Bern
Switzerland

Dear Mr Harald Szeemann,

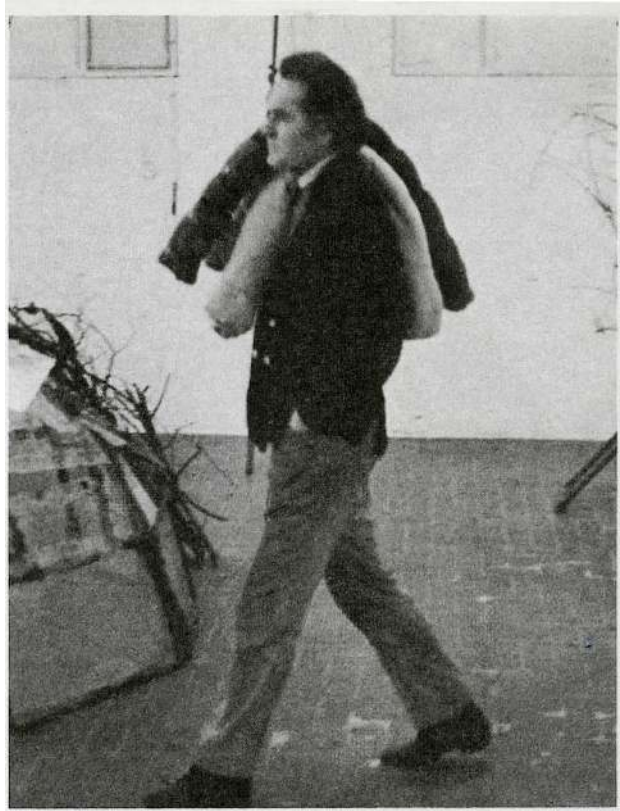
until the 6th January 1969 my
address will be: DAVID MEDALLA,
passenger from Venice to Bombay,
aboard the M/S VICTORIA,
Lloyd Triestino,
MITCHELL COTTS Ltd.,
P.O. Box 141,
MOMBASA, KENYA

from the 13th Jan 1969 my address will be:
c/o the Philippine Embassy, NEW DELHI,
INDIA

Your letter was forwarded to me here in Dakar,
Senegal. I am now on my way to India where I
intend to live for one year (with a six-month
stay, after a year, in Ceylon). In India + Ceylon I
shall do all sorts of artistic manifestations - also
I shall be writing a book on Kathakali, the great
dance-drama of Kerala, South India. India will
be an immense challenge - but I think it will offer
me all sorts of possibilities to realise some of my
large-scale environmental projects as well as
contributing directly to helping solve some of the
problems of the Indian peoples.

Of course I would like to participate in the
ANTI-FORM show. Would it be all right if I
send you from New Delhi some drawings for
an environment involving sand + capillary action?
Please invite also for this show a brilliant young
sculptor from America JOHN DUGGER (he is
travelling with me + with Trixie Stapleton +
Michael ^{W. P. P.} two avant-garde English poets). Lydia
Clark knows of John Dugger's work and a page
is devoted to one of his projects in The Exploding
Galaxy report prepared by Paul Keeler. For
documentation about my work write to:
GUY BRETT art critic of The Times, London.
Please write me immediately at the address above.
With best wishes DAVID MEDALLA

MERZ Mario



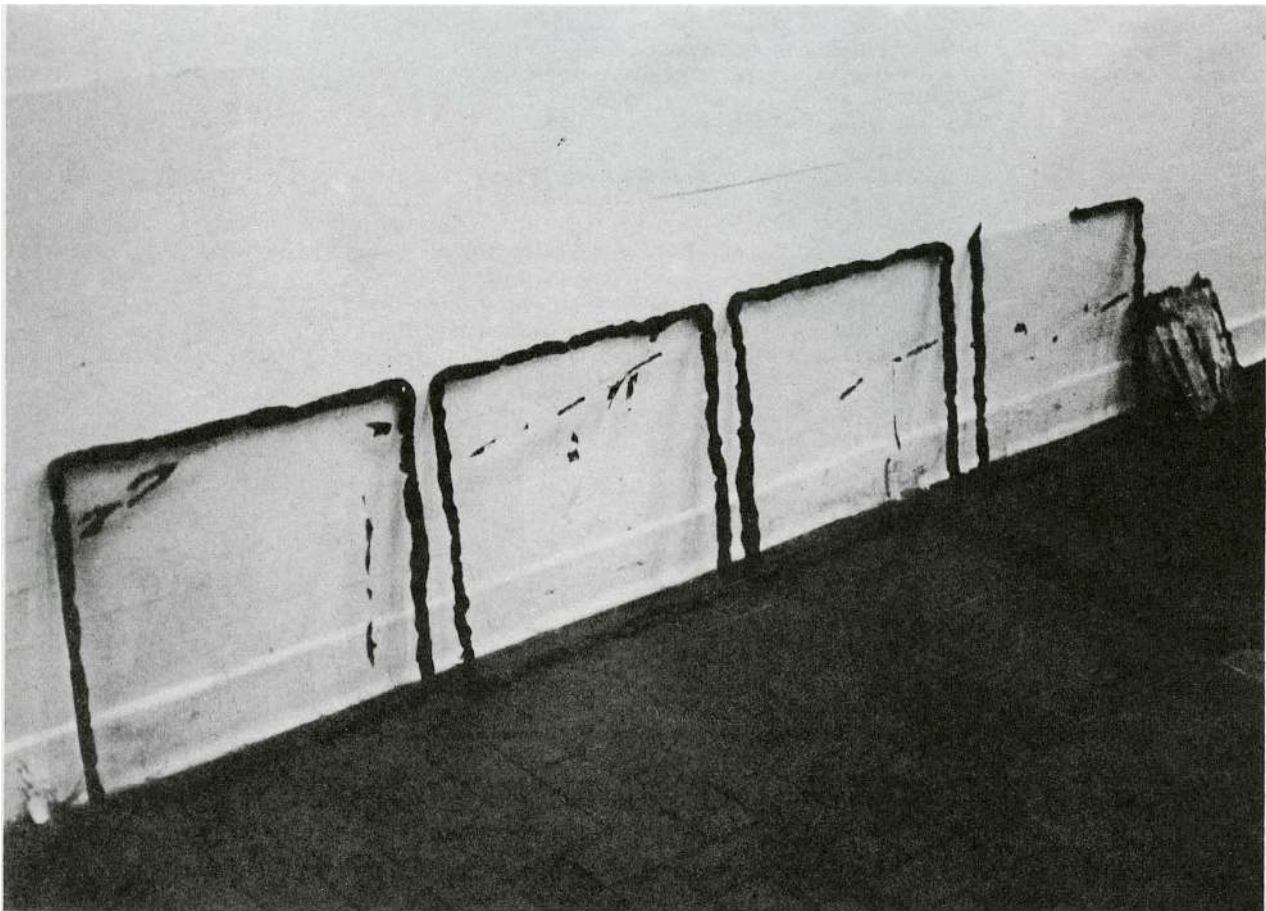
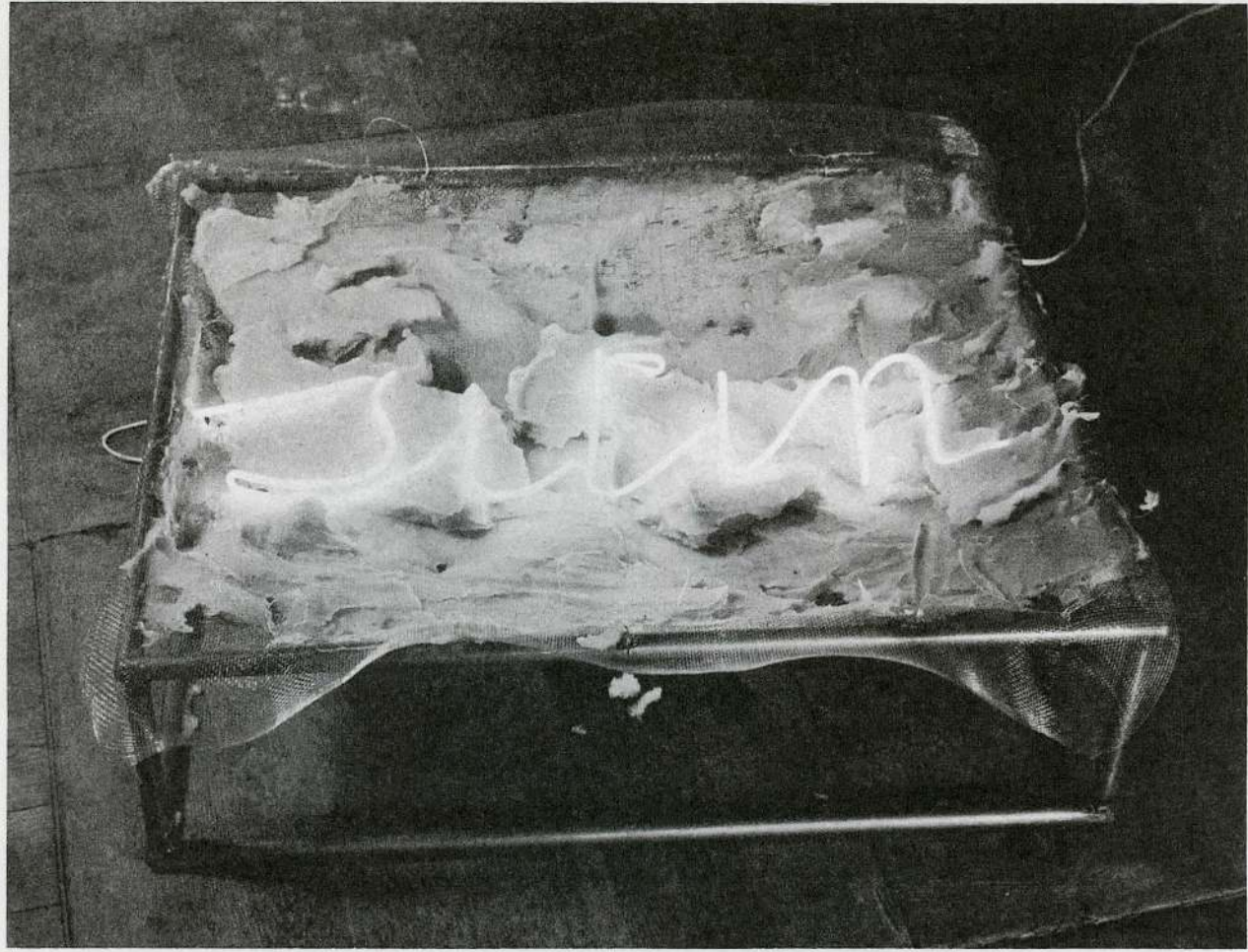
Nato a Milano. Vive e lavora a Torino.

Born in Milan. Lives in Turin.

Geboren in Mailand. Lebt in Turin.

Né à Milan. Vit à Turin.

Mostre personali	Galleria Enzo Sperone, Torino	1968
One-Man Exhibitions	Galleria L'Attico, Roma	1969
Einzelausstellungen	Galleria Enzo Sperone, Torino	1969
Expositions particulières		
Mostre collettive	<i>Contemplazione</i> , Gallerie Sperone, Stein, Il Punto, Torino	1967
Group Exhibitions	<i>Contemplazione</i> , Galleria Flaviana, Lugano	1967
Gruppenausstellungen	<i>Il Percorso</i> , Galleria Arco d'Alibert, Roma	1968
Expositions collectives	<i>Arte Povera</i> , Galleria De' Foscherari, Bologna	1968
	<i>Arte Povera</i> , Galleria Arte Viva, Trieste	1968
	<i>Prospect '68</i> , Kunsthalle Düsseldorf	1968
	<i>RA 3</i> , Amalfi	1968
	<i>Op Losse Schroeven (Cryptostructuren)/Square Tags in Round Holes</i> , Stedelijk Museum Amsterdam	1969
Bibliografia	Germano Celant, Gruppo di senso, in: Catalogo Galleria Sperone, Torino 1968	
Bibliography	Germano Celant, Arte povera, in: Flash Art, Roma 1968	
Bibliographie	La povertà dell'arte, in: Catalogo De' Foscherari, Bologna 1968	
	Alberto Boatto, 9 per un percorso, Cartabianca, Roma 1968	
	Tommaso Trini, Nuovo alfabeto per corpo e materia, in: Domus 470, Milano, Jan. 1969	



2

1 Sit-In, 1969 (Cera, neon, ferro, 50 × 30 × 50 cm), Coll. Galerie Sonnabend, Paris

2 Appoggiati, 1969 (Vetri, mastice, 60 × 300 cm), Coll. Galerie Sonnabend, Paris

MORRIS Robert



Born 1931 Kansas City, Missouri. 1963–1965 Choreographer and dancer. Lives in New York.

Geboren 1931 Kansas City, Missouri. 1963–1965 Choreograph und Tänzer. Lebt in New York.

Né 1931 Kansas City, Missouri. 1963–1965 Choréographe et danseur. Vit à New York.

...object-type work is not based – as has been supposed – on a particular, limiting, geometric morphology or a particular, desirable set of materials. Lumps are potentially as viable as cubes, rags as acceptable as stainless steel rods. Bob Morris

Education	University of Kansas City, Kansas City Art Institute	1948–1950
Ausbildung	California School of Fine Arts, San Francisco	1951
Etudes	Reed College, Oregon	1953–1955
	Hunter College, New York (M.A.)	1961–1962
Teaching	Hunter College, New York (Assistant Professor)	1967–
Lehrauftrag		
Enseignement		
One-Man Exhibitions	Dilexi Gallery, San Francisco	1957
Einzelausstellungen	Dilexi Gallery, San Francisco	1958
Expositions particulières	Green Gallery, New York	1963
	Galerie Schmela, Düsseldorf	1964
	Green Gallery, New York	1964
	Green Gallery, New York	1965
	Dwan Gallery, Los Angeles	1966
	Leo Castelli Gallery, New York	1967
	Stedelijk van Abbemuseum, Eindhoven	1968
	Galerie Sonnabend, Paris	1968
	Leo Castelli Gallery, New York	1968
	Galerie Sonnabend, Paris	1968
Group Exhibitions	Green Gallery, New York	1963
Gruppenausstellungen	<i>Sight & Sound</i> , Cordier & Ekstrom, New York	1963
Expositions collectives	<i>Black, White & Grey</i> , Wadsworth Atheneum, Hartford, Conn.	1964
	<i>Flavin, Judd, Morris, Williams</i> , Green Gallery, New York	1965
	<i>Shape and Structure</i> , Tibor de Nagy Gallery, New York	1965
	<i>Young America 1965</i> , Whitney Museum of American Art, New York	1965
	<i>The other Tradition</i> , Institute of Contemporary Art, University of Pennsylvania, Philadelphia	1965
	<i>Primary Structures</i> , The Jewish Museum, New York	1966
	<i>Contemporary American Sculpture: Selection 1</i> , Whitney Museum of American Art, New York	1966
	<i>Art in Progress</i> , Finch College, New York	1966
	<i>68th American Exhibition</i> , Art Institute of Chicago, Chicago	1966
	<i>Eight Sculptors: The Ambiguous Image</i> , Walker Art Center, Minneapolis	1966
	<i>Sculpture Annual</i> , Whitney Museum of American Art, New York	1966
	10, Dwan Gallery, New York	1966
	<i>Ten Years</i> , Leo Castelli Gallery, New York	1967
	<i>Color, Image and Form</i> , The Detroit Institute of Arts, Detroit, Michigan	1967
	<i>American Sculpture of the Sixties</i> , Los Angeles County Museum of Art, Los Angeles/Philadelphia Museum of Art, Philadelphia	1967
	<i>New Sculpture and Shaped Canvas</i> , California State College, Los Angeles	1967
	<i>The 1960's: Painting and Sculpture from the Museum Collection</i> , The Museum of Modern Art, New York	1967
	<i>International Institute Torcuato di Tella</i> , Buenos Aires	1967
	<i>Kompass 3</i> , Stedelijk van Abbemuseum, Eindhoven/Kunstverein, Frankfurt/M	1967
	<i>Vth Guggenheim International Exhibition</i> , The Solomon R. Guggenheim Museum, New York/Art Gallery of Ontario, Toronto/National Gallery of Canada, Ottawa/Montreal Museum of Fine Arts, Montreal	1967/68
	<i>Plus by Minus: Today's Half-Century</i> , Albright-Know Art Gallery, Buffalo	1968
	<i>L'Art Vivant 1965–1968</i> , Fondation Maeght, Saint-Paul de Vence	1968
	<i>Art of the Real: USA 1948–1968</i> , The Museum of Modern Art, New York/The Tate Gallery, London	1968



1 Felt Piece, 1967/68. Coll. Galerie Sonnabend, Paris.

Feb 24, 1969

Proposal:

1. Collect as many different kinds of combustible materials as are available in Bern - coal, oil, fireplace logs, grass, peat, coke, twigs, magnesium, etc. Assign a curator to thinking of more than I have listed.
2. Divide the number of exhibition days, less one, by the number of materials.
3. Begin with one material and place it in the allotted space (inside or outside). At each interval obtained by step 2 add another material. Each material must be placed freely in the space - that is, not in containers. If necessary, protect the floor inside with plastic from the beginning.
3. On the last day of the exhibition remove the entire mass (if set up inside) to a designated safe place outside the museum and ignite.


R. Morris

<i>L'Art du Réel</i> , Centre National d'Art Contemporain, Grand Palais, Paris	1968
<i>Minimal Art</i> , Gemeentemuseum, Den Haag	1968
<i>Biennale</i> , Venezia	1968
<i>4. Documenta</i> , Kassel	1968
<i>The Pure and Clear: American Innovations</i> , Philadelphia Museum of Art, Philadelphia	1968
<i>Earthworks</i> , Dwan Gallery, New York	1968
<i>Prospect 68</i> , Kunsthalle Düsseldorf	1968
<i>Minimal etc.</i> , Galerie René Block, Berlin	1968
<i>Sculpture Annual</i> , Whitney Museum of American Art, New York	1968
<i>Plastics and New Art</i> , Institute of Contemporary Arts, Philadelphia	1969
<i>New York 13</i> , Vancouver Art Gallery, Vancouver, Canada	1969
<i>Minimal Art</i> , Kunsthalle Düsseldorf	1969
<i>Der Raum in der amerikanischen Kunst 1948–1968/The Art of the Real USA 1948–1968</i> , Kunsthaus Zürich	1969

By the artist
Eigene Schriften
Ecrits de l'artiste

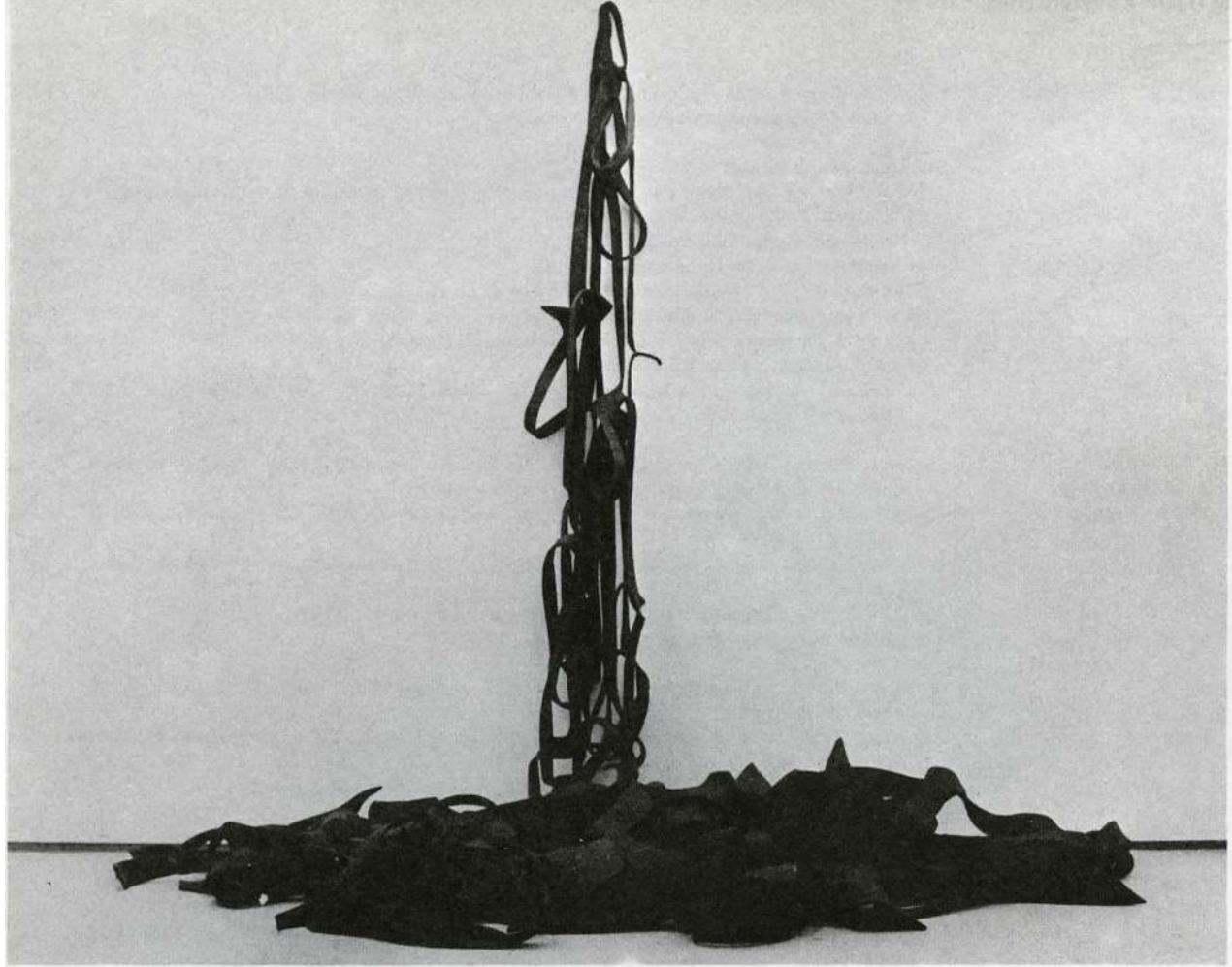
Robert Morris, Notes on Sculpture I, II, III, in: <i>Artforum</i> (New York), Feb. 1966, p. 42–44; Oct. 1966, p. 20–23; June 1967, p. 24–29
Robert Morris u. a., <i>American Sculpture: Special Issue</i> , in: <i>Artforum</i> (New York), Summer 1967, p. p. 24
Robert Morris, <i>A Method for Sorting Cows</i> , in: <i>Art and Literature</i> , 11, Winter 1967, p. p. 180
Robert Morris, <i>Perspecta</i> , in: <i>The Yale Architectural Journal</i> , 1967
Robert Morris, <i>Anti Form</i> , in: <i>Artforum</i> , April 1968

Books
Bücher
Livres

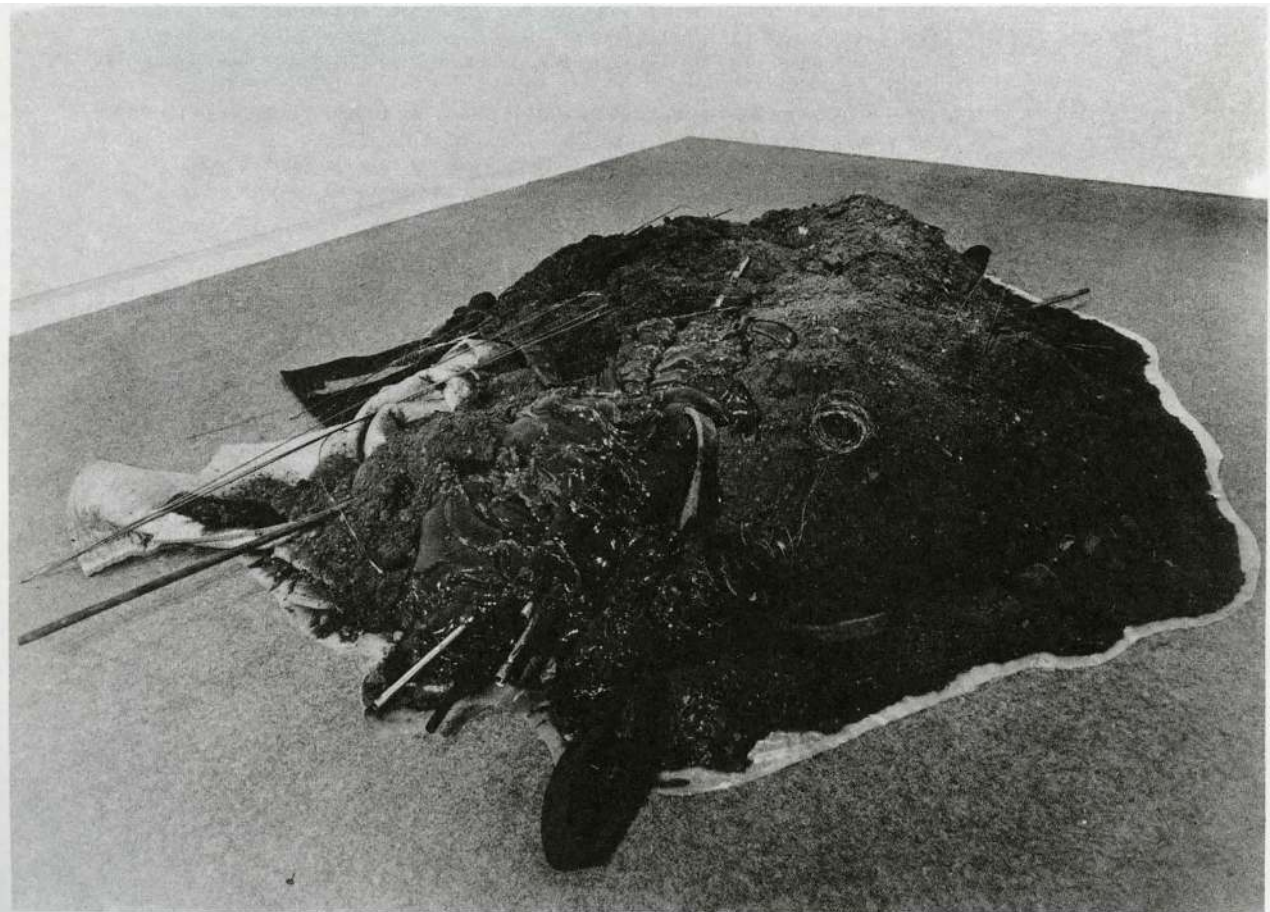
Gregory Battcock, <i>The New Art: A Critical Anthology</i> , New York, E.P. Dutton & Co. 1966, p. 187–198
Barbara Rose, <i>American Art Since 1900: A Critical History</i> , vol. 1, New York, Frederick A. Praeger, 1967
Udo Kultermann, <i>Neue Dimensionen der Plastik</i> , Tübingen 1967, p. p. 131

Periodicals
Zeitschriften
Revues

Donald Judd, <i>Black, White and Grey</i> , in: <i>Arts Magazine</i> , New York 1964
David Antin, <i>Art & Information</i> , 1, <i>Grey Paint</i> , Robert Morris, in: <i>Art News</i> , 65/2, April 1966, p. p. 23–24, 56–58
Barbara Rose, <i>ABC Art</i> , in: <i>Art in America</i> (New York), Oct./Nov. 1965, p. 57–69
Barbara Rose, <i>Looking at American Sculpture</i> , in: <i>Artforum</i> (New York), Feb. 1965, p. 29–36
Lucy R. Lippard, <i>Rejective Art</i> , in: <i>Art International</i> (Zürich), Okt. 1966, p. 33–37
Martin Friedman, <i>Robert Morris: Polemics and Cubes</i> , in: <i>Art International</i> (Zürich), 10, Dez. 1966, pp. 23
Annette Michelson, <i>10×10: Concrete Reasonableness</i> , in: <i>Artforum</i> (New York), Jan. 1967, p. 30–31
Laurent Sauerwein, <i>Two sculptures by Robert Morris</i> , in: <i>Studio International</i> (London), vol. 175/no. 900, May 1968, p. p. 276
Max Kozloff, <i>New York</i> , in: <i>Artforum</i> (New York), 6/10, Summer 1968, p. p. 48
W. A. L. Beeren, <i>Robert Morris</i> , in: <i>Museumjournaal</i> (Amsterdam), serie 13/no. 3, 1968, p. p. 135
J. Leering, <i>Robert Morris: 2 L-shapes 1965</i> , in: <i>Museumjournaal</i> , 13/3, 1968, p. p. 139
Louweien Wijers, <i>Interview met Robert Morris</i> , in: <i>Museumjournaal</i> , serie 13/no. 4, 1968, p. p. 14
Lucy R. Lippard & John Chandler, <i>The Dematerialization of Art</i> , in: <i>Art International</i> (Zürich), XII/2, Feb. 1968
Otto Hahn: <i>Ingres and Primary Structures</i> , in: <i>Artforum</i> (New York), Feb. 1968
Allen Kaprow, <i>The Shape of the Art Environment</i> , in: <i>Artforum</i> , Summer 1968, p. 32–38
Max Kozloff, <i>Robert Morris at Castelli</i> , in: <i>Artforum</i> , Summer 1968, p. 48
Marcel Pleyne, <i>Peinture et Structuralisme</i> , in: <i>Art International</i> , XII/9, Nov. 68.



2



3

2 Felt Piece, 1967/68. Coll. Galerie Sonnabend, Paris.

3 Earthwork, 1968 (Earth, peat, steel, aluminium, copper, brass, zinc, felt, grease, brick.) Aus: Ausstellung Earthworks, Dwan Gallery, New York, Oct. 1968.

NAUMAN Bruce



Born 1941 Fort Wayne, Indiana. Lives in Southampton, N. Y.

Geboren 1941 Fort Wayne, Indiana. Lebt in Southampton, N. Y.

Né 1941 Fort Wayne, Indiana. Vit à Southampton, N. Y.

Education	University of Wisconsin, B. S.		
Ausbildung	University of California, Davis, California		
Etudes			
One-Man Exhibitions	Nicholas Wilder Gallery, Los Angeles	1966	
Einzelausstellungen	Leo Castelli Gallery, New York	1968	
Expositions particulières	Konrad Fischer, Düsseldorf	1968	
	Nicholas Wilder Gallery, Los Angeles	1969	
Group Exhibitions	San Francisco Art Institute, San Francisco (Two-Man Show)	1966	
Gruppenausstellungen	<i>Eccentric Abstraction</i> , Fischbach Gallery, New York (Organisation: Lucy R. Lippard)	1966	
Expositions collectives	<i>New Directions</i> , San Francisco Museum, San Francisco	1966	
	<i>American Sculpture of the Sixties</i> , Los Angeles County Museum/Philadelphia Museum of Art, Philadelphia	1967	
	<i>4. Documenta</i> , Kassel	1968	
	<i>3 Young Americans</i> , Allen Art Museum, Oberlin, Ohio	1968	
	<i>Soft Sculpture</i> , American Federation of Art, Circulating Exhibition (Organisation: Lucy R. Lippard)	1968	
	<i>9 at Leo Castelli</i> (Anselmo, Bollinger, Eva Hesse, Kaltenbach, Nauman, Saret, Serra, Sonnier, Zorio), Leo Castelli Gallery, New York	1968	
	<i>Here & Now</i> , Steinberg Hall, Washington University Gallery of Art, St. Louis	1969	
	31st Biennial Exhibition, Corcoran Gallery of Art, Washington, D. C.	1969	
	<i>Op Losse Schroeven (Cryptostructuren)/Square Tags in Round Holes</i> , Stedelijk Museum, Amsterdam	1969	
	Bibliography	Fidel Danieli, <i>The Art of Bruce Nauman</i> , in: <i>Artforum</i> (New York), Dec. 1967, p.15–19	
	Bibliographie	Bruce Nauman, <i>Catalogue of One-Man Show</i> , Leo Castelli Gallery, New York, Jan.–Feb. 1968	
		Ellen Johnson & Athena Spear, <i>Three Young Americans: Krueger, Nauman, Saret</i> , in: <i>Allen Memorial Art Museum Bulletin</i> , Oberlin College, Oberlin, Ohio, spring 1968, p.92–101	
	Robert Pincus-Witten, (Review), in: <i>Artforum</i> , April 1968, p.63–65		



2

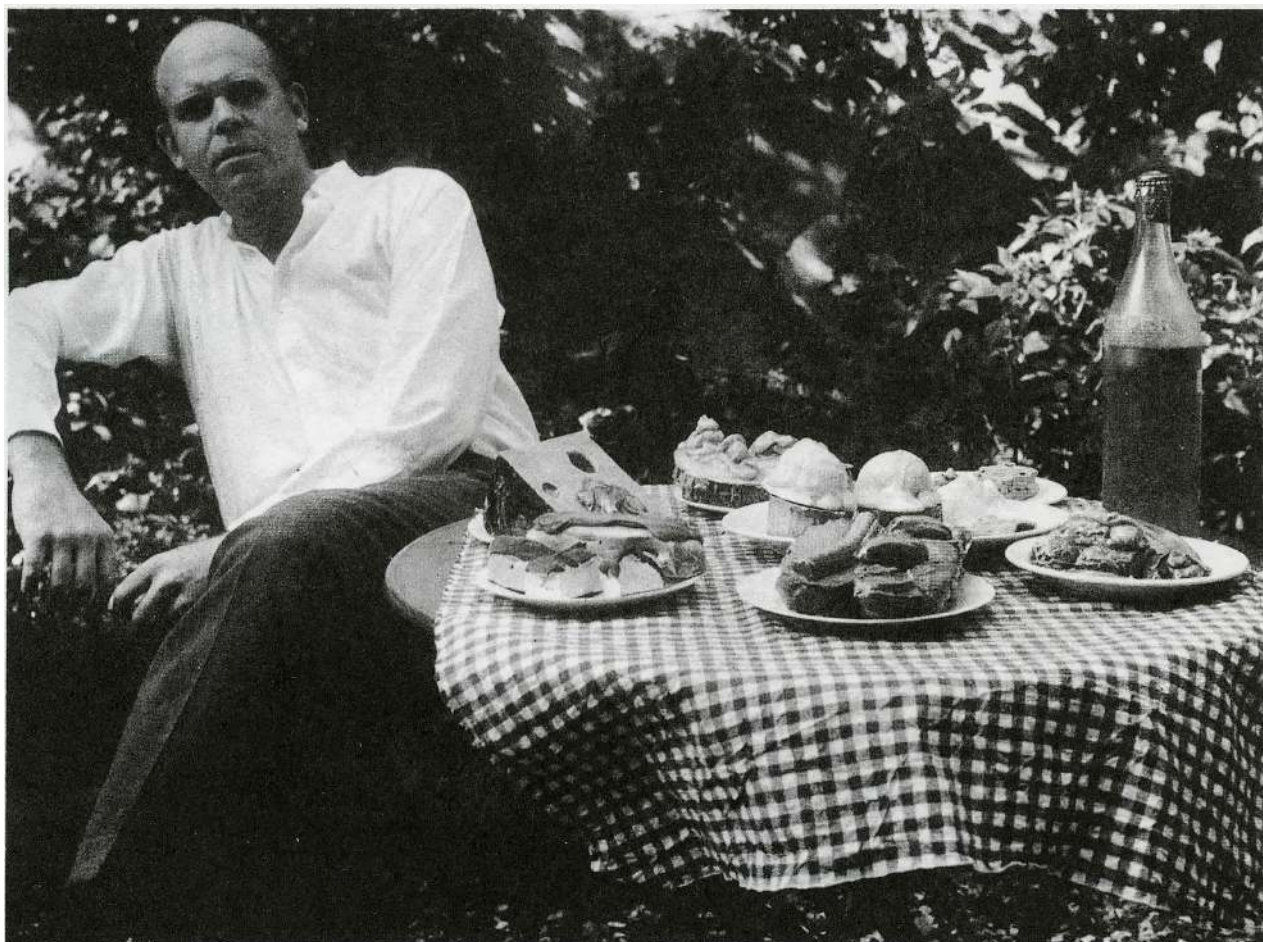
Here are instructions for David Whitney's piece.

I mention the difficulty of obtaining glass of the right color. You (or someone) will just have to make another choice if the proper kind is not available.

Uranium Green has some strange properties which might be duplicated or approximated in a stained glass of a different color. (if your neon man is familiar with uranium green in the first place.

1 Self-Portrait As A Fountain, 1966

2 Templates of the Left Half of My Body Taken at Ten Inch Intervals, 1966 (Neon Tubing, 70"×9"×6" / 175×22,5×15 cm), Coll. David Whitney, New York



Born 1929 Stockholm. Lives in Oslo (1933–1937), Chicago (1937–1955) and since 1955 in New York.

Geboren 1929 Stockholm. Lebt in Oslo (1933–1937), Chicago (1937–1955) und seit 1955 in New York.

Né en 1929 à Stockholm. Vit à Oslo (1933–1937), Chicago (1937–1955) et depuis 1955 à New York.

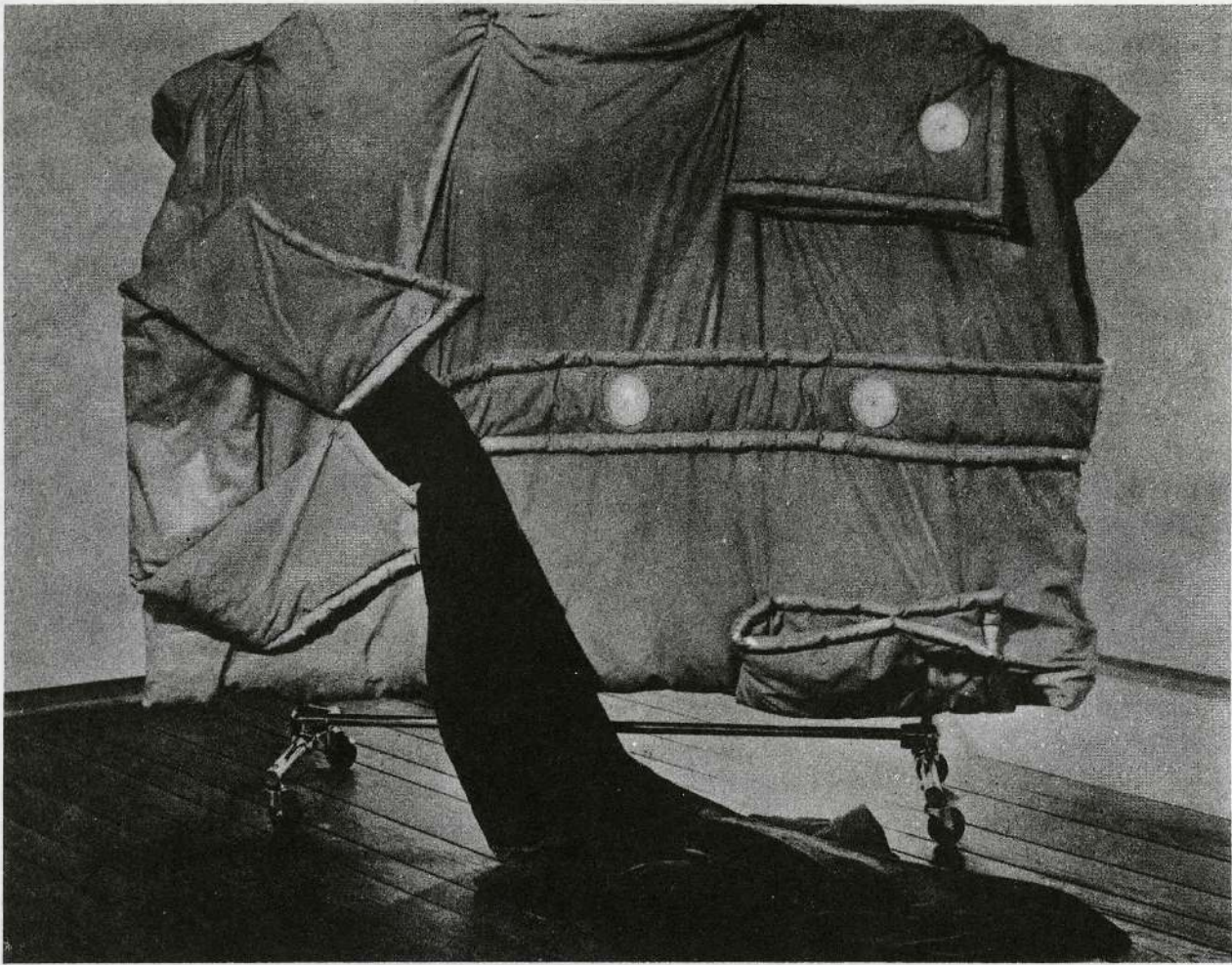
Everything I do is completely original – I made it up when I was a little kid

Claes Oldenburg, 1966 (in: Stockholm catalogue)

Education	Yale University, New Haven, Connecticut, B. A.	1950–1952
Ausbildung	Art Institute of Chicago	1952–1954
Etudes	Library, Cooper Union Museum, New York	1956–1961
One-Man Exhibitions	Judson Gallery, New York (with Jim Dine)	1959
Einzelausstellungen	Reuben Gallery, New York	1960
Expositions particulières	Green Gallery, New York	1962
	Dwan Gallery, Los Angeles	1963
	Pace Gallery, Boston	1964
	Sidney Janis Gallery, New York	1964
	Galerie Sonnabend, Paris	1964
	Sidney Janis Gallery, New York	1964
	Sidney Janis Gallery, New York	1966
	Robert Fraser Gallery, London	1966
	Moderna Museet, Stockholm	1966
	Sidney Janis Gallery, New York	1967
	The Museum of Modern Art, New York (Traveling Exhibition)	1969
Group Exhibitions	<i>Below Zero</i> , Reuben Gallery, New York	1959
Gruppenausstellungen	<i>New Forms – New Media I & II</i> , Martha Jackson Gallery, New York	1960
Expositions collectives	<i>A New Vocabulary</i> , Arts Council, Philadelphia	1962
	<i>New Realists</i> , Sidney Janis Gallery, New York	1962
	<i>66th Annual American Exhibit</i> , The Art Institute of Chicago	1963
	<i>The Popular Image, I. C. A.</i> , London	1963
	<i>Americans 1963</i> , The Museum of Modern Art, New York	1963
	<i>Popular Image Exhibition</i> , The Washington Gallery of Modern Art	1963



	<i>Schrift en Beeld – Schrift und Bild</i> , Stedelijk Museum Amsterdam/Staatliche Kunsthalle, Baden-Baden	1963
	<i>Popular Art</i> , Nelson Gallery, Atkins Museum, Kansas City	1963
	<i>Mixed Media and Pop Art</i> , Albright-Knox Art Gallery, Buffalo	1963
	<i>Pop Art U.S.A.</i> , The Oakland Art Museum, Cal.	1963
	<i>Paintings and Sculptures of a Decade 54/64</i> , Gulbenkian Foundation, The Tate Gallery, London	1964
	<i>Amerikansk Pop-Konst</i> , Moderna Museet Stockholm / Louisiana Museum Humlebaek / Stedelijk Museum Amsterdam	1964
	XXXII. <i>Biennale</i> , Venezia	1964
	<i>Nieuwe Realisten</i> , Gemeentemuseum, Den Haag	1964
	<i>Pop Etc.</i> , Museum des 20. Jahrhunderts, Wien	1964
	<i>Neue Realisten und Pop Art</i> , Akademie der Künste, Berlin	1964
	<i>Boxes</i> , Dwan Gallery, Los Angeles	1964
	<i>Three Generations</i> , Sidney Janis Gallery, New York	1964
	<i>Pop Art-Nouveau Réalisme etc.</i> , Palais des Beaux-Arts, Bruxelles	1965
	<i>The New American Realism</i> , Worcester Art Museum/Milwaukee Art Center	1965
	<i>Weiss auf Weiss</i> , Kunsthalle Bern	1966
	<i>Sound, Light, Silence, Art that performs</i> , Nelson Gallery, Atkins Museum, Kansas City	1966
	<i>8 Sculptors, The Ambiguous Image</i> , Walker Art Center, Minneapolis	1966
	<i>Contemporary American Sculpture: Selection 1</i> , Whitney Museum of American Art, New York	1966
	San Francisco Museum of Art	1966
	<i>Nuove Tecniche d'Immagine</i> , VI. Biennale, San Marino	1967
	<i>Expo 67</i> , Montreal (American Pavilion)	1967
	<i>Campo Vitale</i> , Palazzo Grassi, Venezia	1967
	<i>American Sculpture of the Sixties</i> , Los Angeles County Museum of Art, Los Angeles / Philadelphia Museum of Art	1967
	<i>Kompass III</i> , Stedelijk van Abbemuseum, Eindhoven / Kunstverein Frankfurt/M.	1967
	<i>Heads of State</i> , Sidney Janis Gallery, New York	1967
	<i>Ars Multiplicata</i> , Kunsthalle Köln	1968
	<i>Three Blind Mice/De Collecties: Visser, Peeters, Becht</i> , Stedelijk van Abbemuseum, Eindhoven	1968
	<i>Sammlung Hahn – Zeitgenössische Kunst</i> , Wallraf-Richartz-Museum, Köln	1968
	<i>4. Documenta</i> , Kassel	1968
	<i>Sculpture Annual</i> , Whitney Museum of American Art, New York	1968
	<i>Sammlung Stroeher</i> , Neue Pinakothek, München / Kunstverein, Hamburg / Nationalgalerie, Berlin / Kunsthalle Düsseldorf / Kunsthalle Bern	1968/69
Environments	<i>Ray Gun Street</i> , Judson Gallery, New York	1960
Umgebungsgestaltungen	<i>The Store</i> , In his studio/Im eigenen Atelier/Dans son Atelier	1961
Environnements	<i>The Ray Gun Manufacturing & Co.</i> , New York, 107 E 2nd Street, in cooperation with the Green Gallery	1961
	<i>Environments, Situations, Spaces</i> , Martha Jackson Gallery, New York	1961
	<i>Bedroom Ensemble</i> , Sidney Janis Gallery, New York	1964
	<i>4 Environments by 4 New Realists</i> , Sidney Janis Gallery, New York	1964
Happenings	<i>Snapshots from the City</i> , Judson Church, New York	1960
	<i>Blackouts</i> , Reuben Gallery, New York	1960
	<i>Iron Works/Fotodeath</i> , Reuben Gallery, New York	1961
	<i>Ray Gun Theatre, Store Days: (Necropolis, Injun, Voyages, World's Fair)</i> , In his studio/Im eigenen Atelier/Dans son atelier	1962
	<i>Injun</i> , The Museum of Contemporary Art, Dallas	1962
	<i>Stars</i> , The Washington Gallery of Modern Art	1963
	<i>Gayety</i> , The University of Chicago	1963
	<i>Autobodys</i> , Los Angeles	1963
	<i>Washes</i> , At Roon's Health Club, New York	1965
	<i>Movie House</i> , New York Film Makers' Cinematheque	1965
Bibliography	Claes Oldenburg/Sculpturer och teckningar, 17.sept.–30.okt.1966, Moderna Museet, Stockholm (Bibliographie bis 1966)	
Bibliographie	Jürgen Becker/Wolf Vostell, Happenings (Fluxus, Pop Art, Nouveau Réalisme), Rohwolt, Hamburg 1965	
	In preparation/In Vorbereitung/En préparation: Claes Oldenburg, The Museum of Modern Art, New York 1969	



2



3

2 Giant Blue Shirt with Tie, 1963

3 Happening «Injun», The Museum of Contemporary Art, Dallas, Texas, 1962

2-3 aus: Jürgen Becker/Wolf Vostell, Happenings, Hamburg, Rohwolt, 1965

OPPENHEIM Dennis



Born 1938 Mason City, Washington. Lives in Brooklyn, N. Y.

Geboren 1938 Mason City, Washington. Lebt in Brooklyn.

Né 1938 Mason City, Washington. Vit à Brooklyn.

Education
Ausbildung
Etudes

California College of Arts & Crafts, B.F.A.
Stanford University, M.A.

One-Man Exhibitions
Einzelausstellungen
Expositions particulières

Atherton Gallery, Menlo Park, California
Richmond Art Center, Richmond, California
Belmonte Gallery, Sacramento, California
Belmonte Gallery, Sacramento, California
Belmonte Gallery, Sacramento, California
Comara Gallery, Los Angeles
Ground Systems, John Gibson, New York
Below Zero—Snow Projects, John Gibson, New York

1965
1965
1965
1966
1967
1967
1968
1969

Group Exhibitions
Gruppenausstellungen
Expositions collectives

Oakland Museum, Oakland, Cal.
Ten Men, California College of Arts & Crafts, Oakland, Cal.
Gordon Woodside Gallery, San Francisco
Kaiser Center, Oakland, Cal.
Raymond College, Stockton, Cal.
Polychrome, Raymond College, Stockton, Cal.
2D 3D, Richmond Art Center, Richmond, Cal.
Dorsky Gallery, New York
Ascending Artists, Carl van der Voort, San Francisco
New People who should be seen, Los Angeles County Museum, Los Angeles
Plastics, West Coast, Hansen Gallery, San Francisco
Language II, Dwan Gallery, New York
Earthworks, Dwan Gallery, New York
Sculpture Annual, Whitney Museum of American Art
New Media—New Methods, The Museum of Modern Art (Traveling Exhibition)
Earth Art, White Museum Cornell University, Ithaca, New York

1965
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Cyclonic Extension, Removed Aluminium filings/ Snow Dec. 68

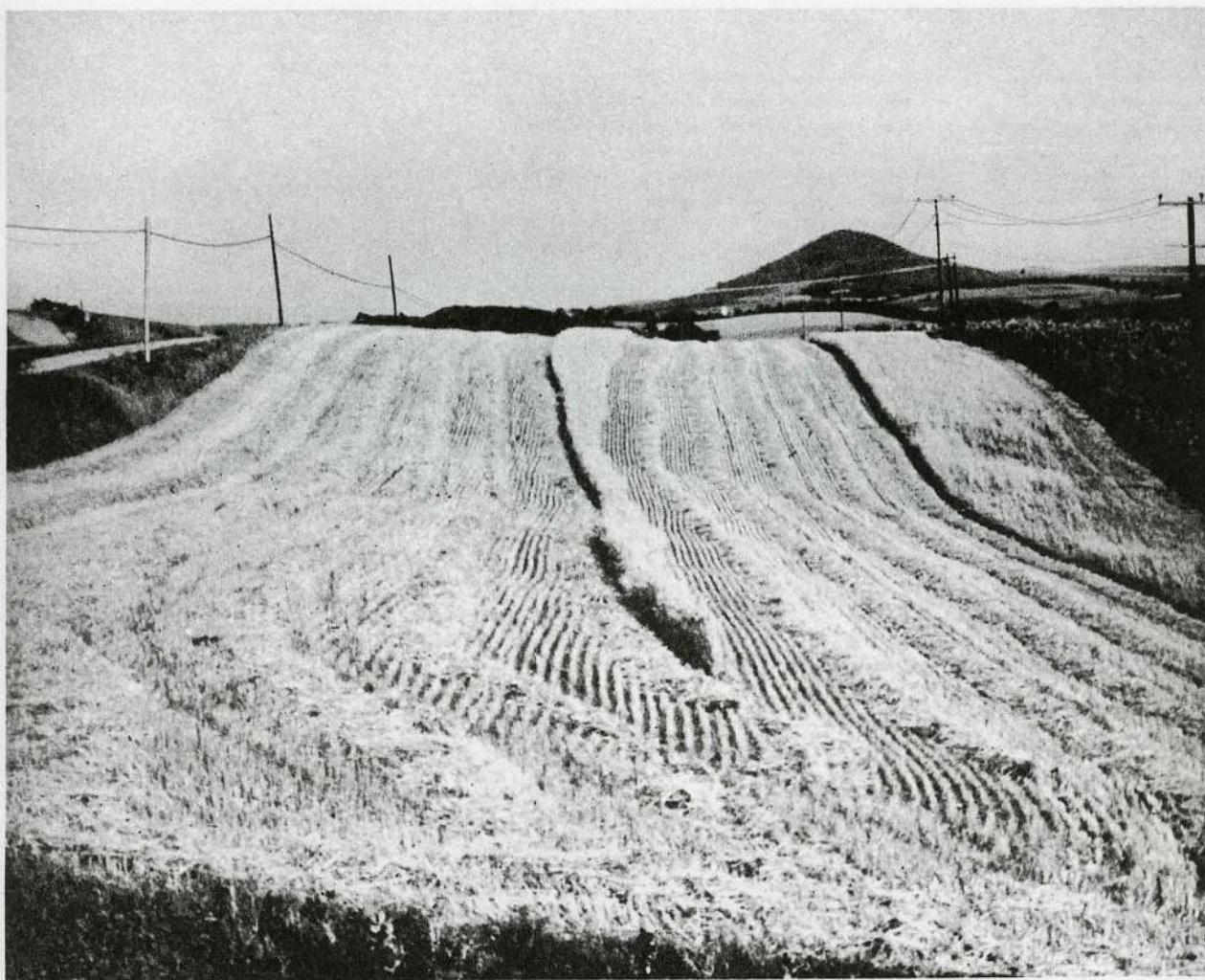


Detail View

Photo description: Landslide. 100' long. Location Exit 52 – Long Island Expressway.

«My landslide activates the existing acreage with negatively charged particle bands, which distance one another by a factor of 2x.

Economics were the only deterrent, creating a breakdown of physical load at the 1000' mark ... in spirit it carries the extent of the globe—much the same way as do our lines of latitude.»



Vector Spear, June 1968 – Oats Field near Hamburg, Pa (900'–1000'/270–300 m)

PANAMARENKO



Né 1940 Anvers. Académie des Beaux-Arts, Anvers.
Vit à Anvers.

Geboren 1940 Antwerpen. Studien an der Kunstakademie
Antwerpen. Lebt in Antwerpen.

Born 1940 Antwerpen. Education: Art Academy Antwerpen.
Lives in Antwerpen.

Expositions particulières	C. A. W., Antwerpen	1963
Einzelausstellungen	Wide White Space Gallery, Antwerpen	1966
One-Man Exhibitions	Internationale Galerie Orez, Den Haag	1967
	Wide Withe Space Gallery, Antwerpen	1967
	Kunstakademie, Düsseldorf	1968
	Wide White Space Gallery, Antwerpen	1968
	John Gibson, New York	1969
	Galerie René Block, Berlin	1969
	Städtisches Museum, Mönchengladbach	1969
Expositions collectives	<i>Three Blind Mice, De Collecties: Visser, Peeters, Becht</i> , Stedelijk van Abbemuseum, Eindhoven	1968
Gruppenausstellungen	<i>Prospect 68</i> , Kunsthalle Düsseldorf	1968
Group Exhibitions	<i>Antiform</i> , John Gibson, New York	1968
	<i>Op Losse Schroeven (Cryptostructuren / Square Tags in Round Holes)</i> , Stedelijk Museum Amsterdam	1969

Panamarenko Multimillionär

Ein Belgier verwirklicht seine Träume in poetischen Objekten

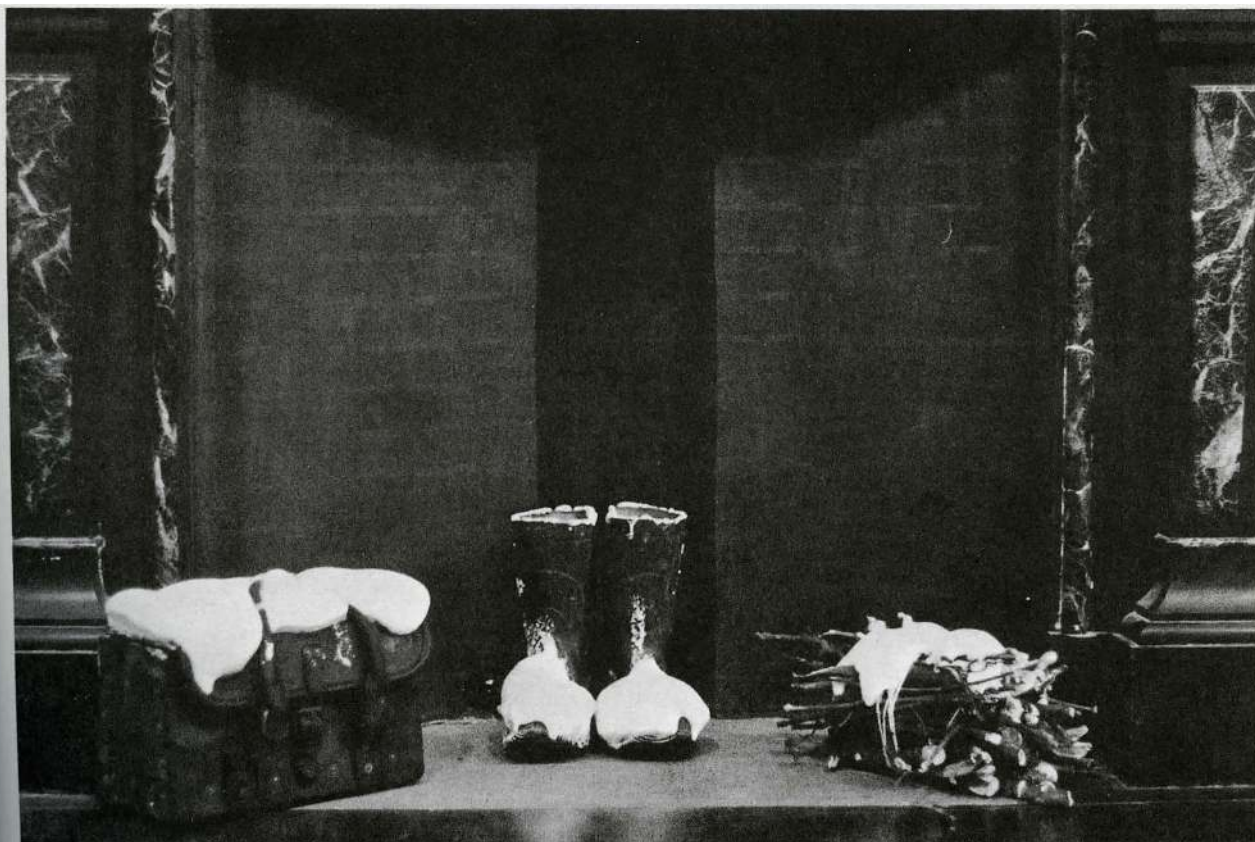
Er nennt sich schlicht Panamarenko Multimillionär. Er trägt die Jacke einer Fliegeruniform mit erfundenen Abzeichen und manchmal eine Schirmmütze, auf deren Band «Panamarenko» steht. Panamarenko möchte alles gross. Er hat ein eigenes Flugzeug, einen Traumrennwagen, einen zoologischen und einen botanischen Garten ... und natürlich die schönsten Frauen, Stars der Leinwand und der Illustrierten-Titelseiten.

Wie manche der zweihundert reichsten Männer der Welt denkt Panamarenko nicht materiell. Der Mammon ist nur Mittel zum längst erfüllten Zweck: das Leben zu leben, wie man es mag. Aber Panamarenko ist verhältnismässig arm, und er ist Künstler. Dennoch, der Antwerpener, 1940 geboren, der in Düsseldorf seine erste Ausstellung in Deutschland hatte, ist von nichts mehr fasziniert als von den Möglichkeiten eines Lebens mit unerschöpflichem Reichtum. Sein Ideal ist Howard Hughes, der amerikanische Luftfahrtpionier, Flugzeugkonstrukteur und Freund Lana Turners, Katherine Hepburns, Ava Gardners und einer Reihe anderer Hollywood-Schönheiten von einst. Der mindestens zweifache Dollar-Milliardär Hughes erhielt 1966 allein für seinen Anteil an der Luftfahrtgesellschaft TWA 547 Millionen ausbezahlt und ist jetzt dabei, Las Vegas aufzukaufen. Hughes' scheuer belgischer Bewunderer kam vor fünf Jahren in das Alter, in dem er fand, es sei an der Zeit, die Träume seiner

Kindheit vom grossen Reichtum zu erfüllen. So baute sich der ehemalige Werbegraphiker, der ein Schuhgeschäft in Antwerpen eröffnete, um seinen Lebensunterhalt zu bestreiten und seine Vorhaben realisieren zu können, eine Flugmaschine mit Pedalantrieb, der auf zwei dreiflügelige Hubschrauben übertragen wird. Panamarenko glaubt sogar, sich damit in die Luft heben zu können, wenn er die tragende Konstruktion verstärkte. Auch baute er einen monströsen Rennwagen mit Liegesitz sowie die Nachbildung eines Krokodilbeckens mit ausgestopften Reptilien aus durchsichtigem Kunststoff. Diese Objekte waren in einem Korridor der Düsseldorfer Kunstakademie zu sehen, dazu die Nachbildung einer Pilotenkabine, eines Stückchen botanischen Gartens und eine Haifischtrophäe. Panamarenko, ein Pseudonym, das für einen geläufigen flämischen Namen steht, verwirklicht seine Träume in diesen poetischen Objekten, wie viele naive Künstler. Doch Panamarenko ist zugleich ein naiver Ingenieur. Dadurch erhalten seine Arbeiten eine Aktualität, die auch der führenden belgischen Galerie der Avantgarde, «Wide White Space» in Antwerpen, die die Ausstellung in Düsseldorf arrangiert hatte, nicht entgangen ist. Abgerundet wäre die Schau gewesen, hätte man hier auch die überlebensgrossen Puppen, Nachbildungen von Filmschauspielerinnen in typischen Posen, sehen können. Auch sie gehören zu der Welt des imaginären Multimillionärs Panamarenko.

Hans Strelow

Aus: «Rheinische Post», Düsseldorf, 19. Juli 1968



Sneeuw/Neige, mars 1966 (Objets réels avec neige artificielle, 100×50×40 cm). Coll. Wide White Space Gallery, Antwerpen.

PASCALI Pino

Nato 1935 Bari. Morto a Roma nel 1968.

Born 1935 Bari. Died 1968 Rome.

Geboren 1935 Bari. Gestorben 1968 Rom.

Né 1935 Bari. Mort en 1968 à Rome.



1

Mostre personali	Galleria La Tartaruga, Roma	1965
One-Man Exhibitions	Galleria Enzo Sperone, Torino	1966
Einzelausstellungen	Galleria L'Attico, Roma	1966
Expositions particulières	Galerie M. Thelen, Essen	1967
	Galleria L'Attico, Roma	1968
	Galleria Alexandre Iolas, Milano	1968
	Galerie Alexandre Iolas, Paris	1969
Mostre collettive	<i>Revort I</i> , Palermo	1965
Group Exhibitions	<i>Realtà dell'Immagine</i> , Feltrinelli, Roma	1965
Gruppenausstellungen	<i>L'Art actuel en Italie</i> , Cannes	1965
Expositions collectives	<i>Tendenze confrontate</i> , Napoli, Stockholm	1966
	<i>Bianco + Nero</i> , Galleria L'Obelisco, Roma	1966
	<i>Aspetti dell'Arte italiana contemporanea</i> , Roma, Tel Aviv, Köln, Bergen, Stockholm	1966
	<i>Moderne Kunst aus Italien</i> , Museum am Ostwall, Dortmund	1966
	<i>3^e Exposition Internationale de Sculpture Contemporaine</i> , Musée Rodin, Paris	1966
	<i>Realtà dell'Immagine</i> , Galleria La Tartaruga, Roma	1966
	<i>Premio</i> , Spoleto	1966
	<i>Biennale</i> , San Marino	1967
	<i>IX. Bienal</i> , São Paulo	1967
	<i>Salon dei Giovani</i> , Milano	1967
	Galleria Enzo Sperone, Torino	1967
	<i>Lo Spazio dell'Immagine</i> , Foligno	1967
	<i>VI^e Biennale</i> , Musée d'Art Moderne de la Ville de Paris	1967
	<i>Fuoco, Immagine, Acqua, Terra</i> , Galleria L'Attico, Roma	1967
	Galerie Stadler, Paris	1967
	<i>11 Artisti degli anni sessanta</i> , Palazzo Ancaiani, Spoleto	1967
	<i>Arte Povera</i> , Galleria La Bertesca, Genova	1968
	<i>Arte Povera</i> , Galleria De'Foscherari, Bologna	1968
	<i>XXXIV^a Biennale</i> , Venezia	1968
	<i>Dal Futurismo alle Tendenze attuali</i> , Warschau/Berlin	1968
	<i>Young Italian Artists</i> , Institute of Contemporary Art, Boston	1968
	<i>Fünf frömsche Künstler</i> , Städtisches Museum Wiesbaden (Bignardi, Kounellis, Lombardo, Mattiacci, Pascali)	1968

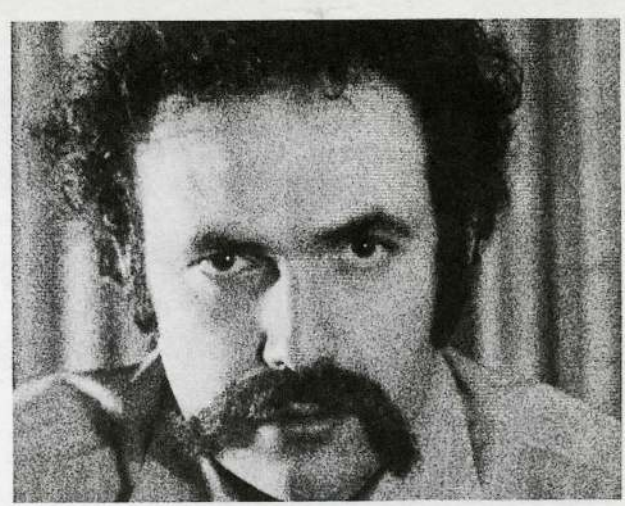


2

1 Pino Pascali, Senza titolo, 1968
(Lana di ferro, pelo acrilico, ca. 150×150×80 cm). Coll. Galleria L'Attico, Roma

2 Pino Pascali alla Biennale di Venezia, 1968

PECHTER Paul



Born 1941. Lives in New York.

Geboren 1941. Lebt in New York.

Né 1941. Vit à New York.

Education Ausbildung Etudes

Polytechnic Institute of Brooklyn
Pratt Institute, Brooklyn, N. Y., B. S. 1965
New York University, New York City, Graduate Division
Hunter College Graduate School, New York, M. A. 1969

Group Exhibitions Gruppenausstellungen Expositions collectives

Brooklyn Museum, New York
Castagno Gallery, New York
E-Manuel YMHA, New York
Columbia University, New York

1964
1965
1967
1968

FLOOR PIECE

Eleven 18" x 18" pieces of 1/20 in. thick
plate glass. Each has on it a granulated
substance and a white tag giving that
particular substance's density (g/cm³)

DENSITY 8.240	DENSITY 0.590	DENSITY 2.560
DENSITY 2.243-2.402	DENSITY 2.711	DENSITY 1.180
DENSITY 7.500	DENSITY 2.560	DENSITY 2.533
DENSITY 1.510		DENSITY 1.10-1.40

** Piece in the future will be positioned in a line.*

* NOTE ABOUT DRAWING:

This piece was originally conceived for
a show at Columbia University in NYC.

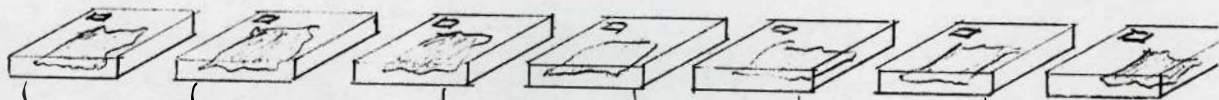
I now conceive the piece apart from its
original references shown in the drawing.

As another possibility the piece would change
according to the environment it sat in.



PROPOSED OUTDOOR PIECE

SEVEN PLASTIC (CLEAR) BOXES, 18 in. x 18 in. x 3 in., IN WHICH SIT SEVEN PIECES OF FABRIC EACH DIFFERENT. THE SIDES ARE PERFORATED TO ALLOW IN TEMPERATURE AND HUMIDITY. THE BOXES ARE LINED UP ON GROUND. NUMBER ON EACH IS PLACED A TAG PRINTED WITH SOME SPECIFIC INFORMATION AS SHOWN BELOW.



FEB.12-JUN.4
LOSS IN STRENGTH
19,000 psi.

FEB.12-JUN.4
LOSS IN STRENGTH
4,950 psi.

FEB.12-JUN.4
LOSS IN STRENGTH
14,700 psi.

* FEB.12-JUN.4
LOSS IN STRENGTH
44,800 psi.

FEB.12-JUN.4
LOSS IN STRENGTH
41,150 psi.

FEB.12-JUN.4
LOSS IN STRENGTH
24,600 psi.

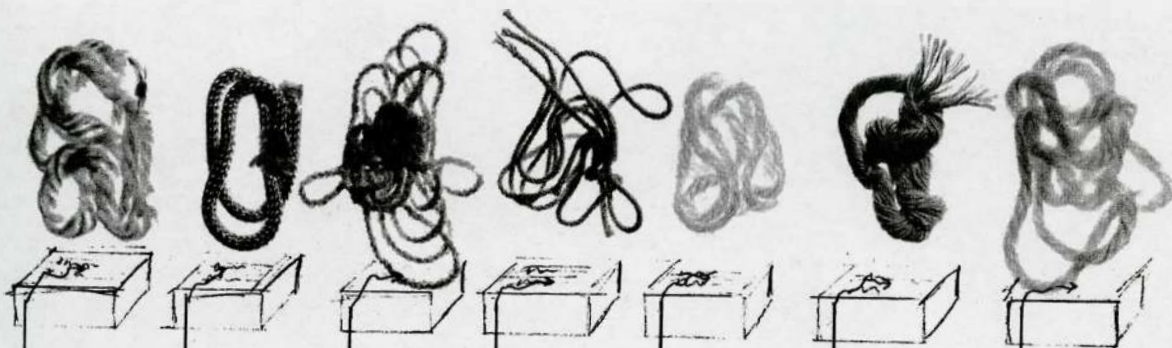
FEB.12-JUN.4
LOSS IN STRENGTH
3,740 psi.

* NOTE: THE DATES FEB.12-JUN.16 ARE ARBITRARY, ANY 16 WEEK PERIOD WOULD SUFFICE.

PAUL PECHTER 1/69

PIECE NOT PHOTOGRAPHED

SEVEN FIBERS IN 10 GRAM BUNDLES LINED UP ON FLOOR EACH BUNDLE HAS NEARBY A WHITE WOODEN BLOCK ON WHICH IS PRINTED SOME SPECIFIC INFORMATION [AS SHOWN BELOW].



HEAT
EVOLVING
250 CAL.

HEAT
EVOLVING
76 CAL.

HEAT
EVOLVING
83 CAL.

HEAT
EVOLVING
165 CAL.

HEAT
EVOLVING
13 CAL.

HEAT
EVOLVING
110 CAL.

HEAT
EVOLVING
270 CAL.

PAUL PECHTER
1/69



1

Nato 1933 Torino. Vive e lavora a Torino.

Born 1933 Turin. Lives in Turin.

Geboren 1933 Turin. Lebt in Turin.

Né 1933 Turin. Vit à Turin.

As far as I am concerned, there are no such things as forms that are more or less up to date. All forms, materials, ideas, and means are available and to be used. Walking by means of stepping to one side takes us out of the system that goes straight ahead. There is no goal before us with laurels for the first to arrive and ashes for the last. The wild race for this abstract point structures itself into a system of battles between both individuals and masses. When we move ahead by stepping to one side, the race between the individuals becomes a series of parallels, since every individual proceeds individually, without projecting himself out of himself onto abstract points or onto other individuals. When we move in this way there are no such things as the better and the worse, since everybody is what he is and does what he does. Nobody has any need to pretend in order to prove that he is the better, and communication becomes very easy without the structures of language, since it's easy to understand who everybody is and what he's like. For communication and understanding, we will finally be able to develop all of the possibilities of the mechanism of perception.

Michelangelo Pistoletto
tr. H. Martin

in: Pistoletto, Le ultime parole
famose, Torino 1967

PISTOLETTO

**dal 22 dicembre 1967
alla Galleria Sperone
TORINO**

Con questa mostra io ho liberato il mio studio, che si apre per accogliervi i giovani che vogliono presentare il loro lavoro, fare delle cose, trovarsi.

PISTOLETTO
Via Carlo Reymond, 13
Torino - Tel. 63.51.05

GALLERIA SPERONE - VIA CESARE BATTISTI, 15 - TEL. 54.76.21



2

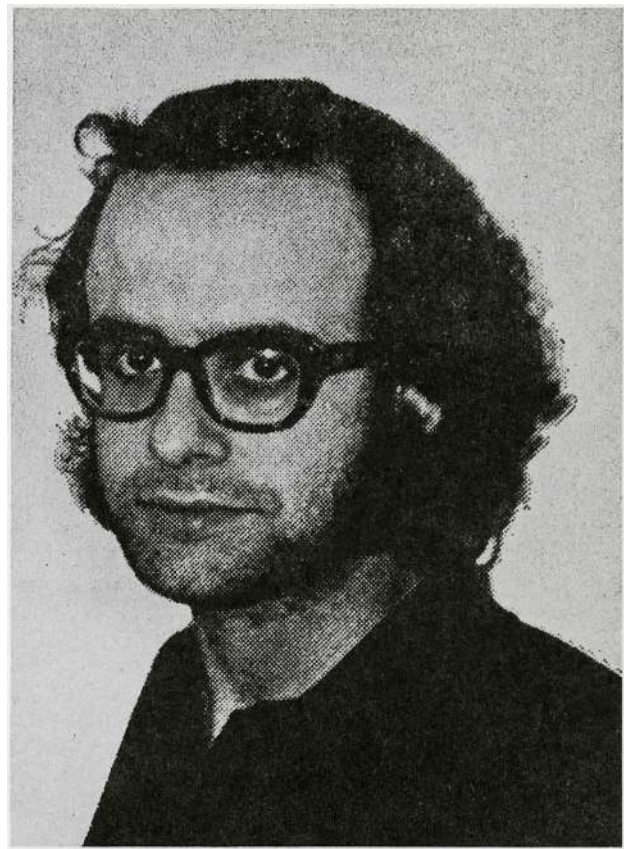


3



4

PRINI Emilio



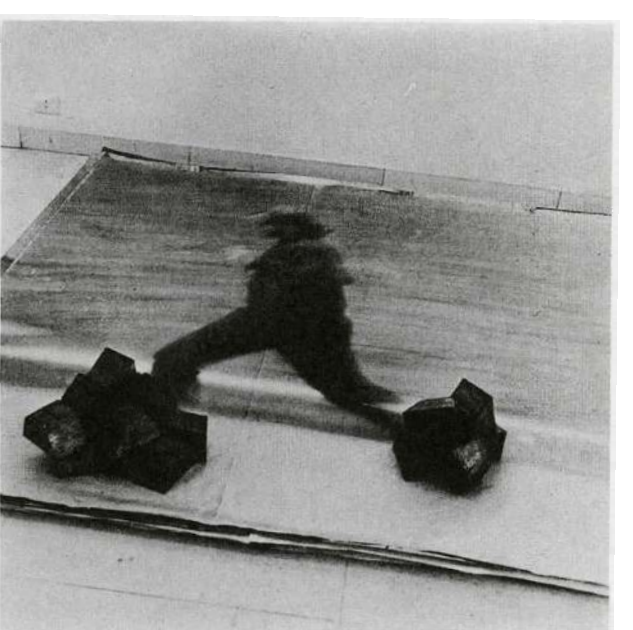
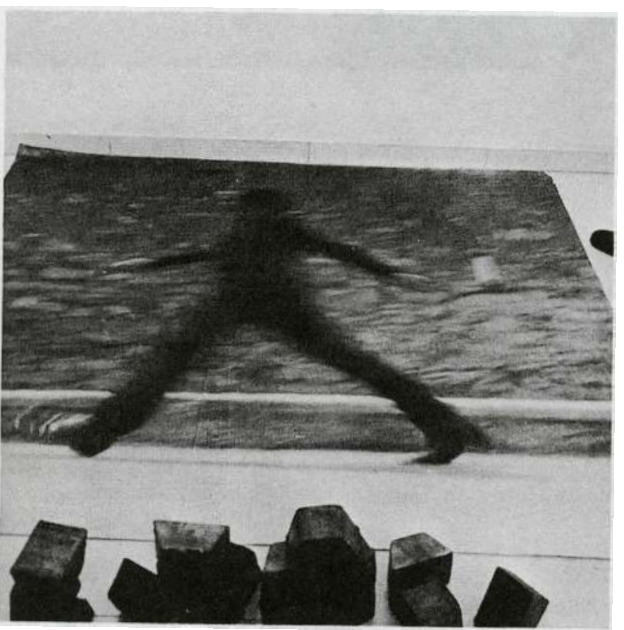
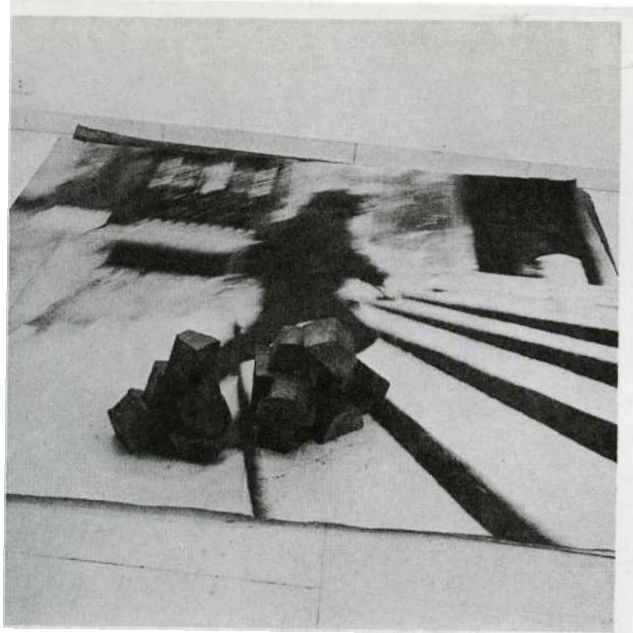
Nato 1943 Stresa. Vive e lavora a Genova.

Born 1943 Stresa, Italy. Lives in Genova.

Geboren 1943 Stresa. Lebt in Genua.

Né 1943 Stresa. Vit à Gênes.

Mostra personale One-Man Exhibition Einzelausstellung Exposition particulière	Galleria La Bertesca, Genova	1968
Mostre collettive Group Exhibitions Gruppenausstellungen Expositions collectives	<i>Arte Povera</i> , Galleria La Bertesca, Genova <i>Situazione 67</i> , Galleria La Bertesca, Genova <i>Arte Povera</i> , Galleria De' Foscherari, Bologna <i>Arte Povera</i> , Università di Genova <i>Triennale</i> , Milano <i>Arte Moderna Italiana:</i> <i>100 Opere dal Futurismo ad Oggi</i> , Warschau, Bochum, Köln, Malmö, Stockholm, Roma <i>RA 3/Amalfi</i> <i>Il Teatro delle Mostre</i> , Galleria La Tartaruga, Roma <i>Op Losse Schroeven (Cryptostructuren)/Square Tags in Round Holes</i> , Stedelijk Museum Amsterdam	1967 1967 1967 1967 1968 1968 1968 1969
Bibliografia Bibliography Bibliographie	Tommaso Trini, Nuovo alfabeto per corpo e materia, in: <i>Domus</i> 470, Milano, Jan. 1969	



"FERMACARTE" 1968

"I PARTICOLARI
DALLE AZIONI
CONDIZIONI
TIPO"
MARZO 1968
FOTOGRAFIA
PIOMBO

RAETZ Markus

Geboren 1941 Bern. Lebt in Bern und Amsterdam.

Born 1941 Berne. Lives in Berne and Amsterdam.

Né 1941 Berne. Vit à Berne et à Amsterdam.

Einzelaustellungen

One-Man Exhibitions

Expositions particulières

Galerie Toni Gerber, Bern	1966
Galerie Toni Gerber, Bern	1967
Galerie Handschin, Basel	1967
Galerie Toni Gerber, Bern	1969
Galerie Bischofberger, Zürich	1969

Gruppenausstellungen

Group Exhibitions

Expositions collectives

V ^e <i>Biennale</i> , Musée d'Art moderne de la Ville de Paris	1965
<i>Licht und Bewegung/Kinetische Kunst</i> , Kunsthalle Bern	1965
<i>Weiss auf Weiss</i> , Kunsthalle Bern	1966
<i>Science Fiction</i> , Kunsthalle Bern/Musée des Arts Décoratifs, Paris/Kunstverein für die Rheinlande und Westfalen, Düsseldorf	1967/68
<i>Wege und Experimente/Junge Schweizer Kunst</i> , Kunsthaus Zürich	1968
<i>Schweizer Kunst</i> , Galerie Handschin, Basel	1968
<i>4. Documenta</i> , Kassel	1968
<i>Junge Schweizer Kunst</i> , Stedelijk Museum Amsterdam/ Kunsthalle Bern	1969

Bibliographie

Bibliography

Bibliographie

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Harald Szeemann, Markus Rätz, in: *Kat. Galerie Handschin*, Basel 1967

Jean-Christophe Ammann, *Fünf Berner*, in: *Werk* 4/1968

Jean-Christophe Ammann, *Drei Schweizer Künstler: Roland Wero, Markus Raetz, Herbert Distel*, in: *Art International*, XIII/1, Jan. 1969

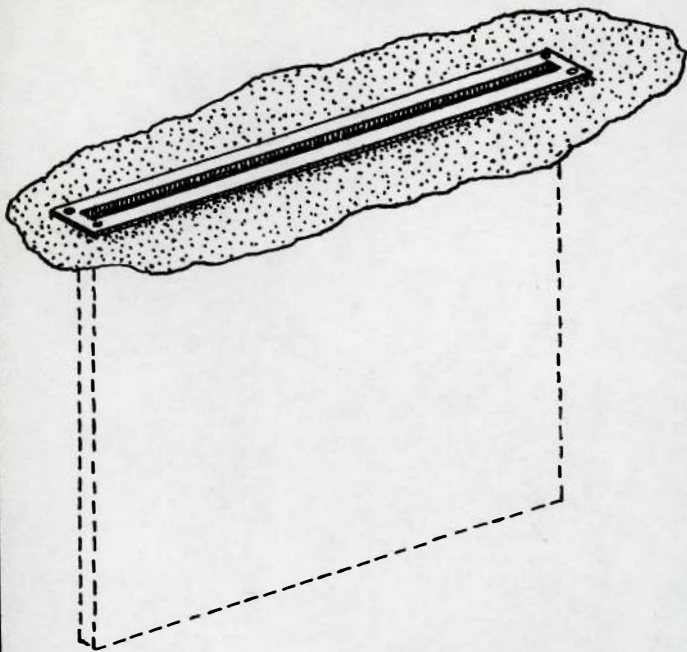


Film

Balz Burkhard: CH 2169 (21 junge Schweizer Künstler, 1969)

Iron-Flap, 1969 (Eisen, L 160, Ø 3 cm). Galerie Toni Gerber, Bern.





BELIEBIG LANGER,
BELIEBIG TIEFER,
20mm BREITER
SPALT.

EISENKONSTRUKTION
WIRD IM BODEN BIS
ZUM RAND VERSENKT
UND FESTGESCHRAUBT

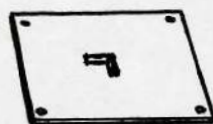
ANGABE DER TIEFE
AUF SICHTBAREM
RAND EINGRAVIERT



OBJEKT A WIRD IN
DOVER FESTGESCHRAUBT

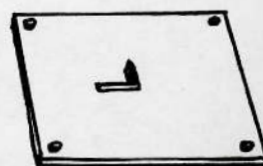
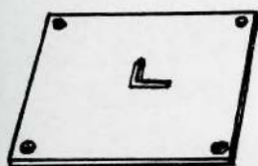


OBJEKT B
IN CALAIS



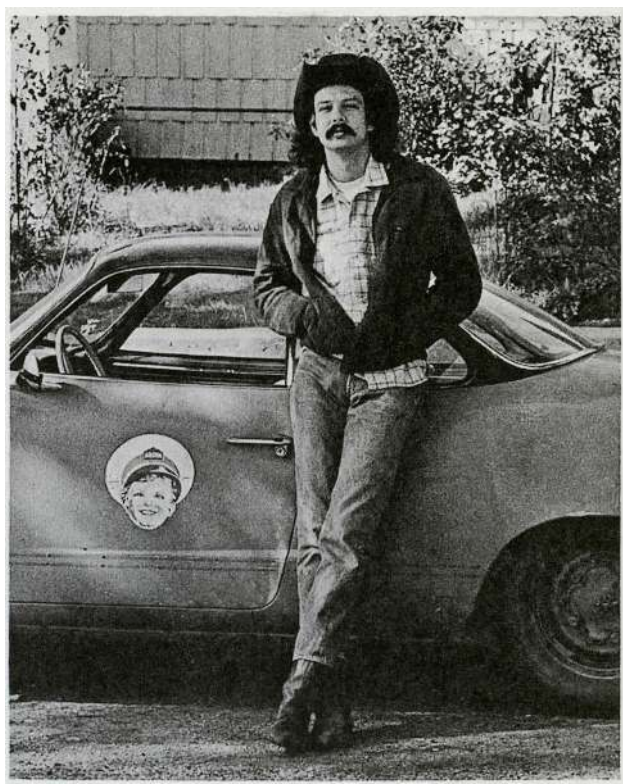
BELIEBIG GROSSES QUADRAT
VIER EISENPLATTEN 30x30CM
MIT ECKPUNKT-SIGNATUR IN
EXAKT AUSGEMESSENER
QUADRATFORMATION MONTIEREN.

DOKUMENTATION



RAETZ '69

RUPPERSBERG Allen



Exhibitions Ausstellungen Expositions

<i>BFA</i> , Chouinard Art Institute, Los Angeles	1968
Gallery 66, Los Angeles	1968
<i>New Directions</i> , Westside Jewish Community Center, Los Angeles	1968
<i>23 Pieces</i> , Allen Ruppersberg, published January	1969
Eugenia Butler Gallery, Los Angeles	1969

Biography/Biographie



Brecksville, Ohio



Untitled Travel Piece, Part 1, 1969

Part I – Four newspapers:

Deseret News,
Salt Lake City, Utah,
Vol. 370, No. 143, Tuesday, December 17, 1968

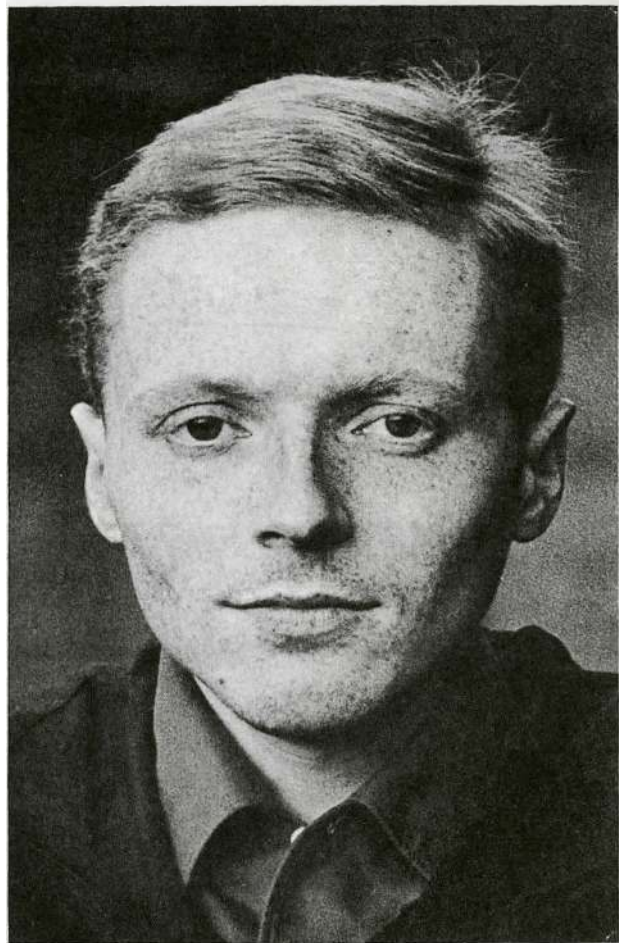
Omaha World Herald
Omaha, Nebraska,
104th Year, No. 76, Wednesday, December 18, 1968

Chicago Tribune,
Chicago, Illinois
122nd Year, No. 354, December 19, 1968

The Plain Dealer,
Cleveland, Ohio,
127th Year, No. 354, December 19, 1968

One folding
Card Table,
One folding
Chair,
One 36" x 36" White Linen Restaurant Tablecloth
Coll. Eugenia Butler Gallery, Los Angeles

RUTHENBECK Reiner

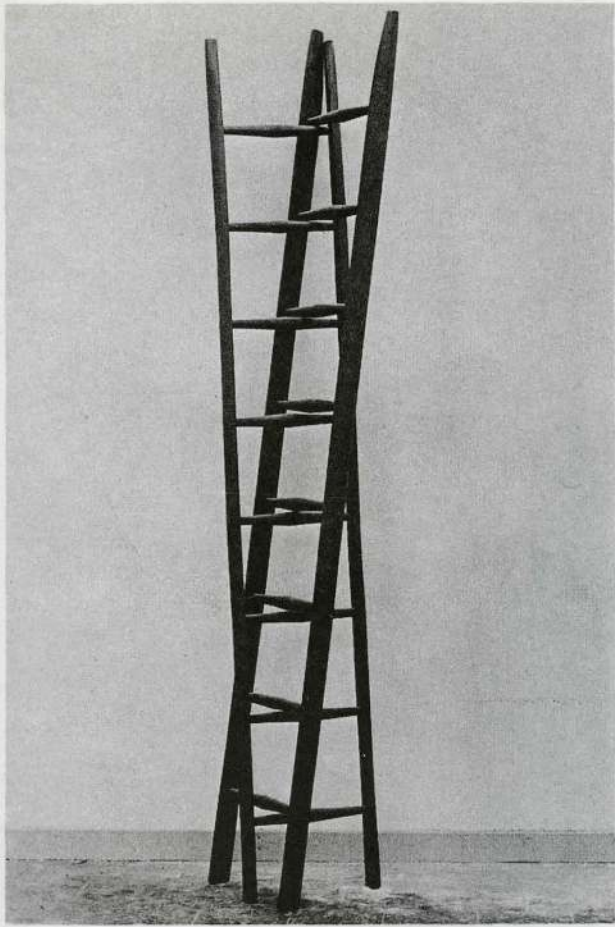


Geboren 1937 Velbert (Rheinland). Lebt in Buderich/Düsseldorf.

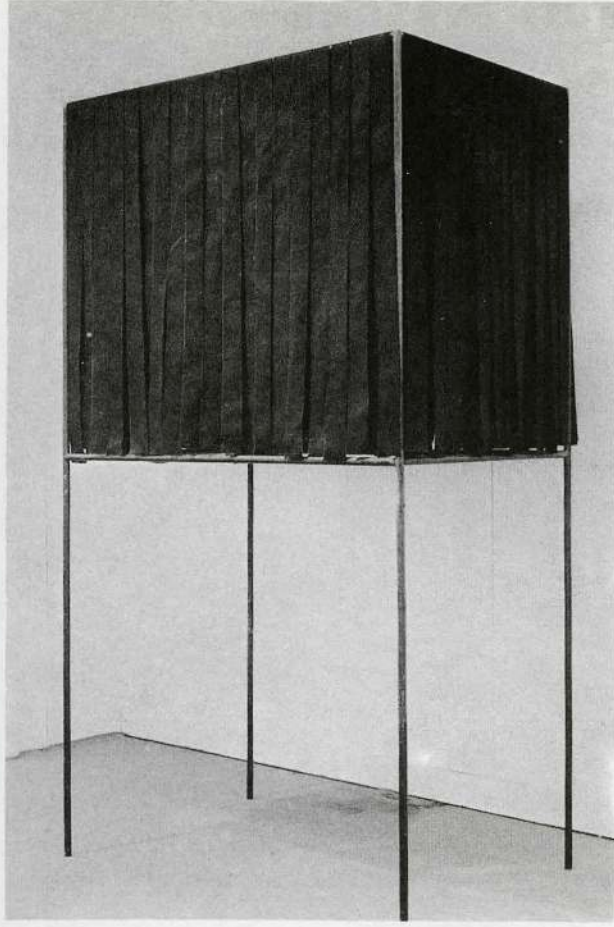
Born 1937 Velbert, Germany. Lives in Buderich near Düsseldorf.

Né 1937 Velbert, Allemagne. Vit à Buderich près Düsseldorf.

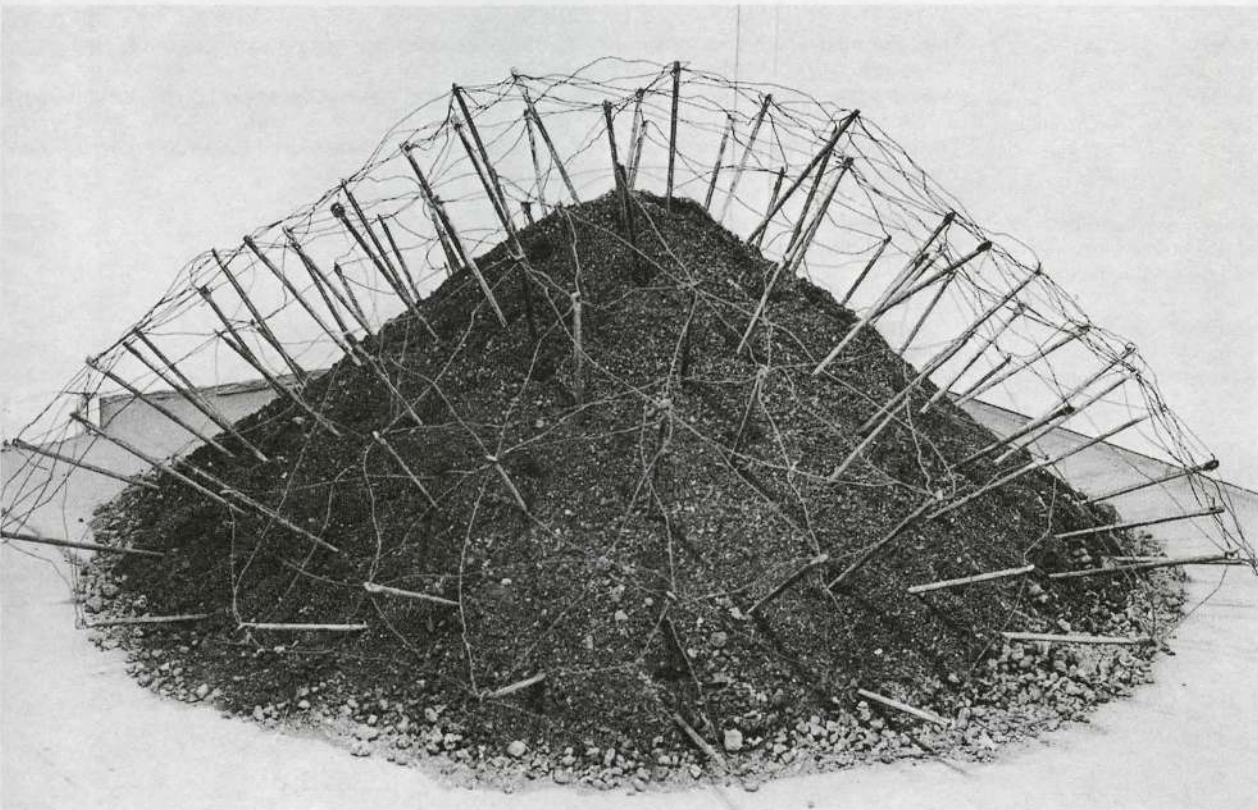
Ausbildung Education Etudes	Fotografenlehre/Arbeit als Fotograf. Seit 1962 Studium an der Kunstakademie Düsseldorf bei Joseph Beuys. Seit 1968 freier Bildhauer. Works as photographer until 1962, then he joins Kunstakademie Dusseldorf under Joseph Beuys. Since 1968 freeworking sculptor. Travaille comme photographe. Dès 1962 à l'Académie des Beaux-Arts de Dusseldorf dans la classe de Joseph Beuys. Dès 1968 il se voue exclusivement à la sculpture.	
Einzelausstellungen One-Man Exhibitions Expositions particulières	Konrad Fischer, Düsseldorf Wide White Space Gallery, Antwerpen	1968 1968
Gruppenausstellungen Group Exhibitions Expositions collectives	Charlottenborg, Kopenhagen (mit Palermo) Galerie Heiner Friedrich, München: Im Verlagshaus Du Mont-Schauberg, Köln <i>Prospect 68</i> Kunsthalle Düsseldorf <i>Op Losse Schroeven (Cryptostructures)/Square Tags in Round Holes</i> , Stedelijk Museum, Amsterdam	1967 1967 1968 1969
Zeitschriften Periodicals Revues	Hvedekorn (Kopenhagen), Nr. 1, 1968, S. 14/19 Art International (Zürich), Jan. 1968, S. 57 Das Kunstwerk, Juni-Juli 1968, S. 13, 14, 49, 73	



1



2



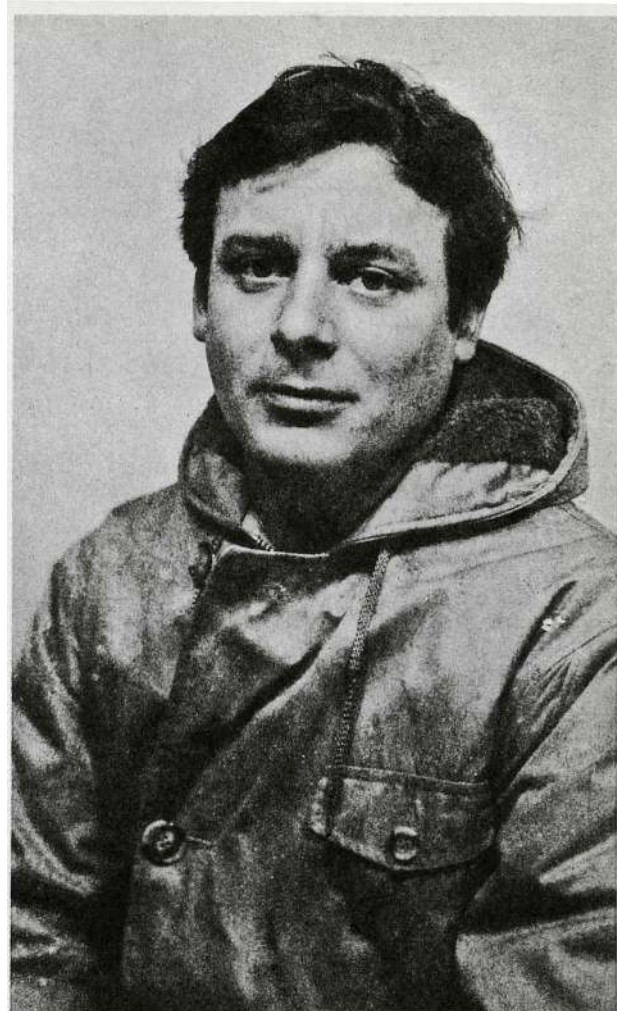
3

1 Doppelleiter, 1967 (Holz, H 250 cm). Privatbesitz

2 Möbel IV, 1968 (Eisenrohrgestell mit dunkelroten Stoffstreifen, 200×110×75 cm), Wide White Space Gallery, Antwerpen

3 Aschenhaufen III, 1968 (∅ 150 cm). Wide White Space Gallery, Antwerpen.

RYMAN Robert

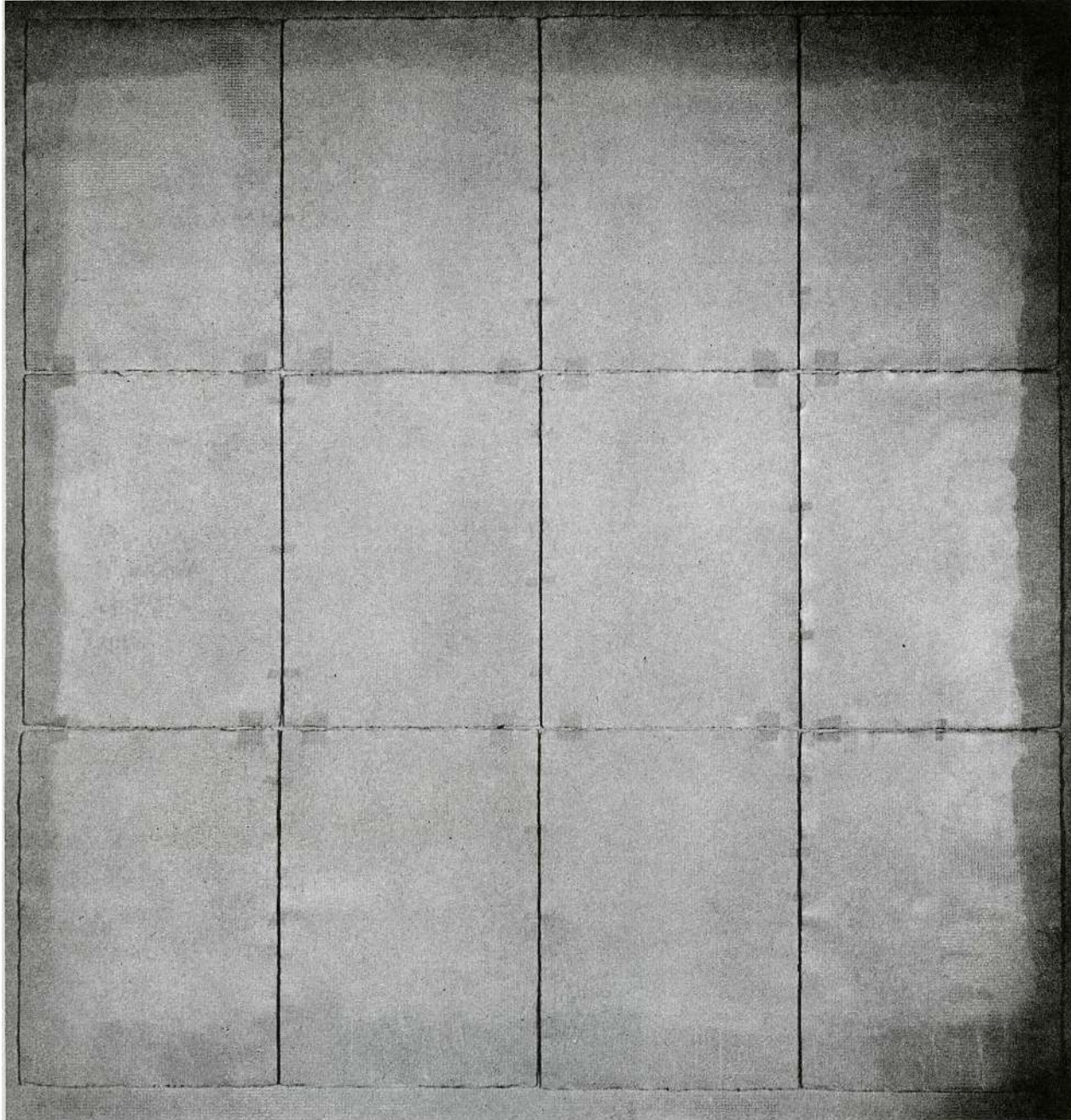


Born 1930 Nashville, Tennessee. Lives since 1952 in New York.

Geboren 1930 Nashville, Tennessee. Lebt seit 1952 in New York.

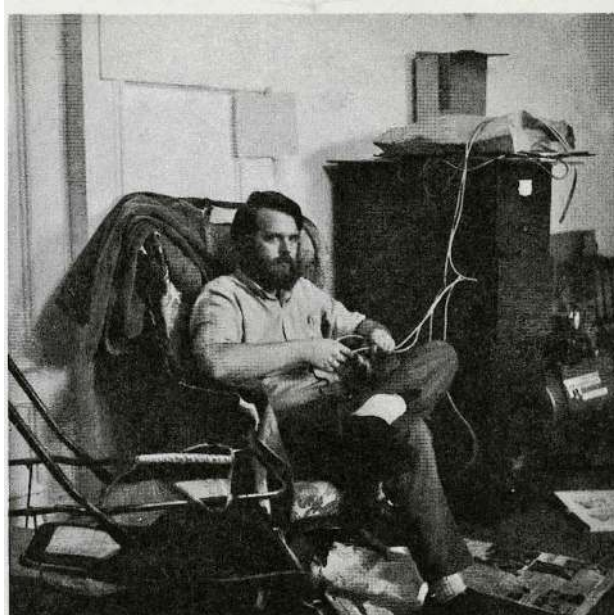
Né 1930 Nashville, Tennessee. Vit depuis 1952 à New York.

Education	Tennessee Polytechnic Institute	1948–1949
Ausbildung	George Peabody College for Teachers	1949–1950
Etudes	U. S. Army	1950–1952
	Started painting / Beginn zu malen / Commence à peindre	1954–
One-Man Exhibitions	Bianchini Gallery, New York	1967
Einzelausstellungen	Konrad Fischer, Düsseldorf	1968
Expositions particulières	Galerie Heiner Friedrich, München	1968
	Fischbach Gallery, New York	1969
Group exhibitions	American Express Pavilion, New York World's Fair, New York	1965
Gruppenausstellungen	Riverside Museum, New York	1965
Expositions collectives	Loeb Student Center, New York University	1965
	<i>Systemic Painting</i> , The Solomon R. Guggenheim Museum, New York	1966
	Loeb Student Center, New York University	1966
	Ithaca College Museum, Ithaca, New York	1967
	Institute of Contemporary Art, Philadelphia	1967
	Lannis Museum, New York	1967
	A. M. Sachs Gallery, New York	1967
	Wadsworth Atheneum, Hartford, Conn.	1967
	<i>Montreal Consul General</i> , The Museum of Modern Art, Circulating Exhibition	1967/68
	<i>Structural Art</i> , The American Federation of Arts, New York	1968
	The Contemporary Arts Center, Cincinnati	1968
	Konrad Fischer, Düsseldorf	1968
	Galerie Heiner Friedrich, München	1968
	<i>Art in Embassies</i> (Budapest), The Museum of Modern Art, Circulating Exhibition	1968
	<i>The Square in Painting</i> , The American Federation of Arts	1968
	Riverside Museum, New York	1968
	Bykert Gallery, New York	1968
	<i>Anti-Form</i> , John Gibson, New York	1968
	Benefit for the Student Mobilization Committee to End the War in Vietnam, Paula Cooper Gallery	1968
	American Association of Abstract Artists, North Carolina Museum	1969
	<i>Here & Now</i> , Steinberg Hall, Washington University, Saint Louis, Missouri	1969



Classico III, 1968 (93" × 89"/233,5 × 222,5 cm). Konrad Fischer, Düsseldorf

SANDBACK Frederick Lane

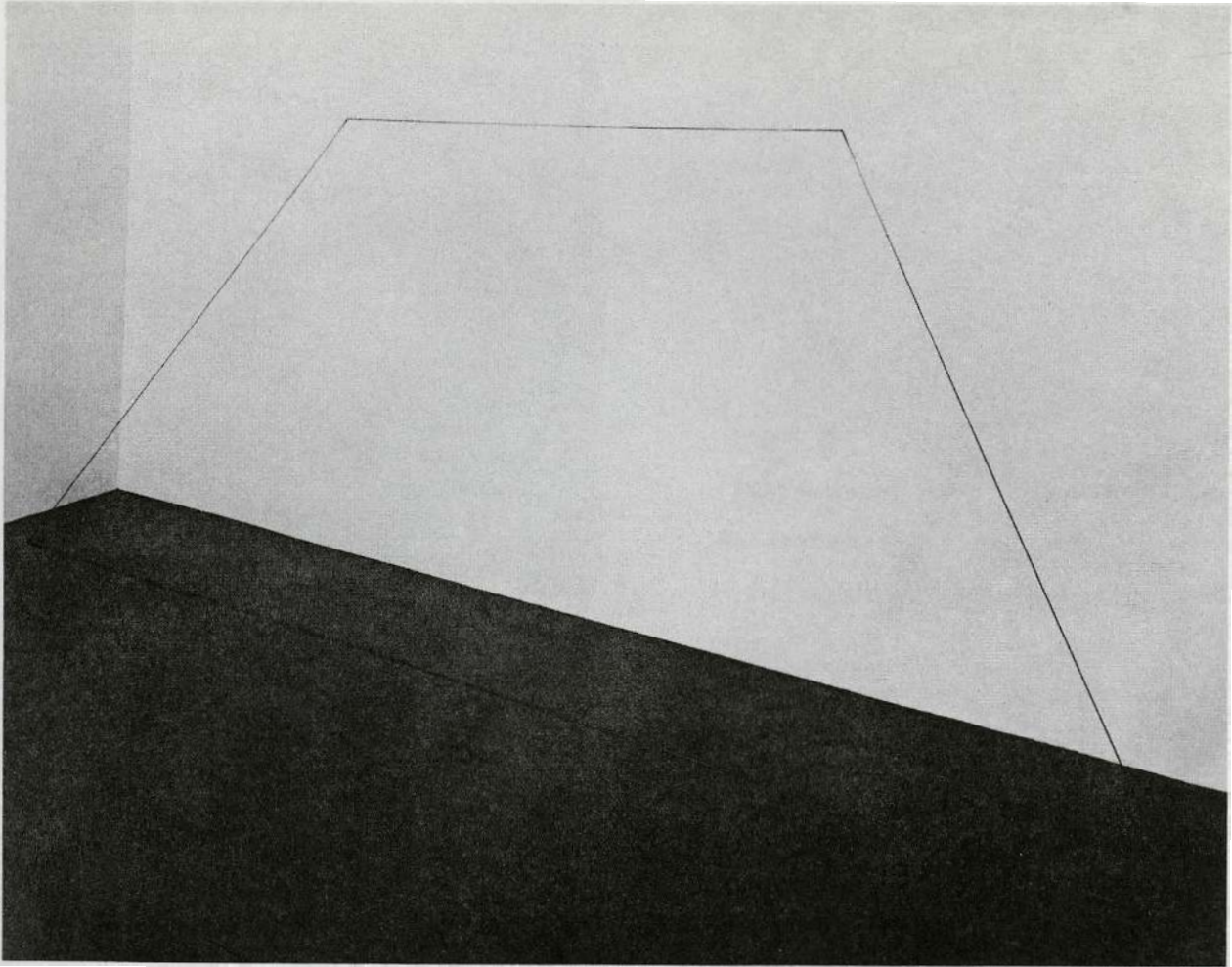


Born 1943 Bronxville, New York. Lives in New York.

Geboren 1943 Bronxville, New York. Lebt in New York.

Né 1943 Bronxville, New York. Vit à New York.

Education	Williston Academy, Easthampton, Mass.	1957–1961
Ausbildung	Theodor Heuss-Gymnasium, Heilbronn	1961–1962
Etudes	Yale University, B.A.	1962–1966
	Yale School of Art und Architecture	1966–
One-Man Exhibitions	Konrad Fischer, Düsseldorf	1968
Einzelausstellungen	Galerie Heiner Friedrich, München	1968
Expositions particulières	Dwan Gallery, New York	1969
	Ace Gallery, Los Angeles	1969
	Museum Haus Lange, Krefeld	1969
	Galerie Sonnabend, Paris	1969
Group Exhibitions	Summer Group Show, Yale School of Art & Architecture	1967
Gruppenausstellungen	<i>Hang Ups & Put Downs</i> , University of Wisconsin, Madison, Wisconsin	1968
Expositions collectives	Recent Acquisitions, Whitney Museum of American Art, New York	1968
	<i>Artists Under 40</i> , Whitney Museum of American Art, New York	1968
	<i>Sculpture Annual</i> , Whitney Museum of American Art, New York	1968
	<i>Prospect '68</i> , Kunsthalle Düsseldorf	1968
	<i>Kunstmarkt</i> , Köln	1968
	<i>New Media / New Methods</i> , Traveling Exhibition, The Museum of Modern Art, New York	1969
	<i>Here & Now</i> , Steinberg Hall, Washington University, St. Louis	1969
Periodicals	Peter Hutchinson, <i>The Perception of Illusion; Object and Environment</i> , in: <i>Artsmagazine</i> , Vol. 42, No. 6, April 1968, pp. 13–15.	
Zeitschriften	Snap-On Structures, in: <i>Art in America</i> , Vol. 56, No. 4, July/August 1968, pp. 56–57.	
Revues	Maurizio Calvesi, <i>Topologia e ontologia, oggolto e comportamento e struttura: rilievi provvisori</i> , in: <i>Cartabianca</i> , Summer 1968, pp. 2–5.	
	The New Season: Mostly Minimal, in: <i>The Village Voice</i> , Sept. 19, 1968, p. 19.	
	Forrest Hall Selvig, <i>Whitney Annual: Sculpture 1968</i> , in: <i>Artsmagazine</i> , Dec./Jan. 1969, pp. 25–27.	
	In the Galleries, in: <i>Artsmagazine</i> , Dec./Jan. 1969, p. 66.	
	Max Kozloff, New York, in: <i>Artforum</i> , Vol. VII, No. 6, Feb. 1969, p. 64.	
	Reviews and Previews, in: <i>Art News</i> , Vol. 67, No. 10, Feb. 1969, p. 68.	



1/8" Dia. Silver Gray Cord Trapezoid, 1967 (14' x 7' x 7' x 7' / 420 x 210 x 210 x 210 cm)

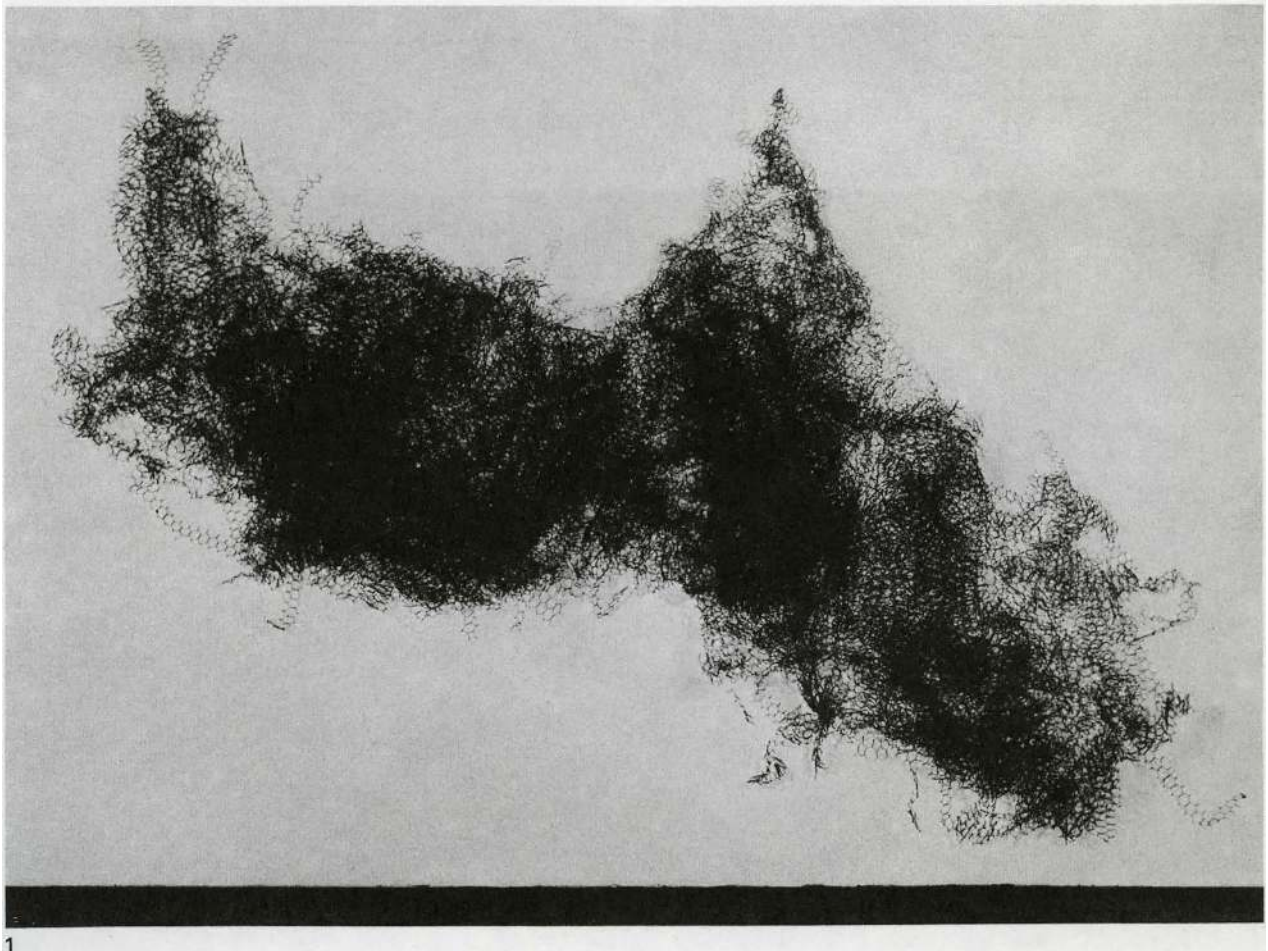
SARET Alan

Born Christmas 1944 New York. Lives in New York.

Geboren Weihnachten 1944 New York. Lebt in New York.

Né Noël 1944 New York. Vit à New York.

One-Man Exhibition Einzelausstellung Exposition particulière	Bykert Gallery, New York	1968
Group Exhibitions Gruppenausstellungen Expositions collectives	<i>Three Young Americans</i> : Alan Saret, Bruce Nauman, Jack Krueger, Oberlin College, Oberlin, Ohio	1968
	Bykert Gallery, New York (with Bollinger, Gordon Hart, Brice Marden, Richard Tuttle, Ian Wilson)	1968
	<i>Sculpture Annual</i> , Whitney Museum of American Art, New York	1968
	<i>9 at Leo Castelli</i> (Anselmo, Bollinger, Hesse, Kaltenbach, Nauman, Saret, Serra, Sonnier, Zorio), Leo Castelli Gallery, New York	1968
	<i>Here & Now</i> , Washington University Gallery of Art, Steinberg Hall, St. Louis, Missouri	1969
	<i>Op Losse Schroeven (Cryptostructures) Square Tags in round Holes</i> , Stedelijk Museum Amsterdam	1969

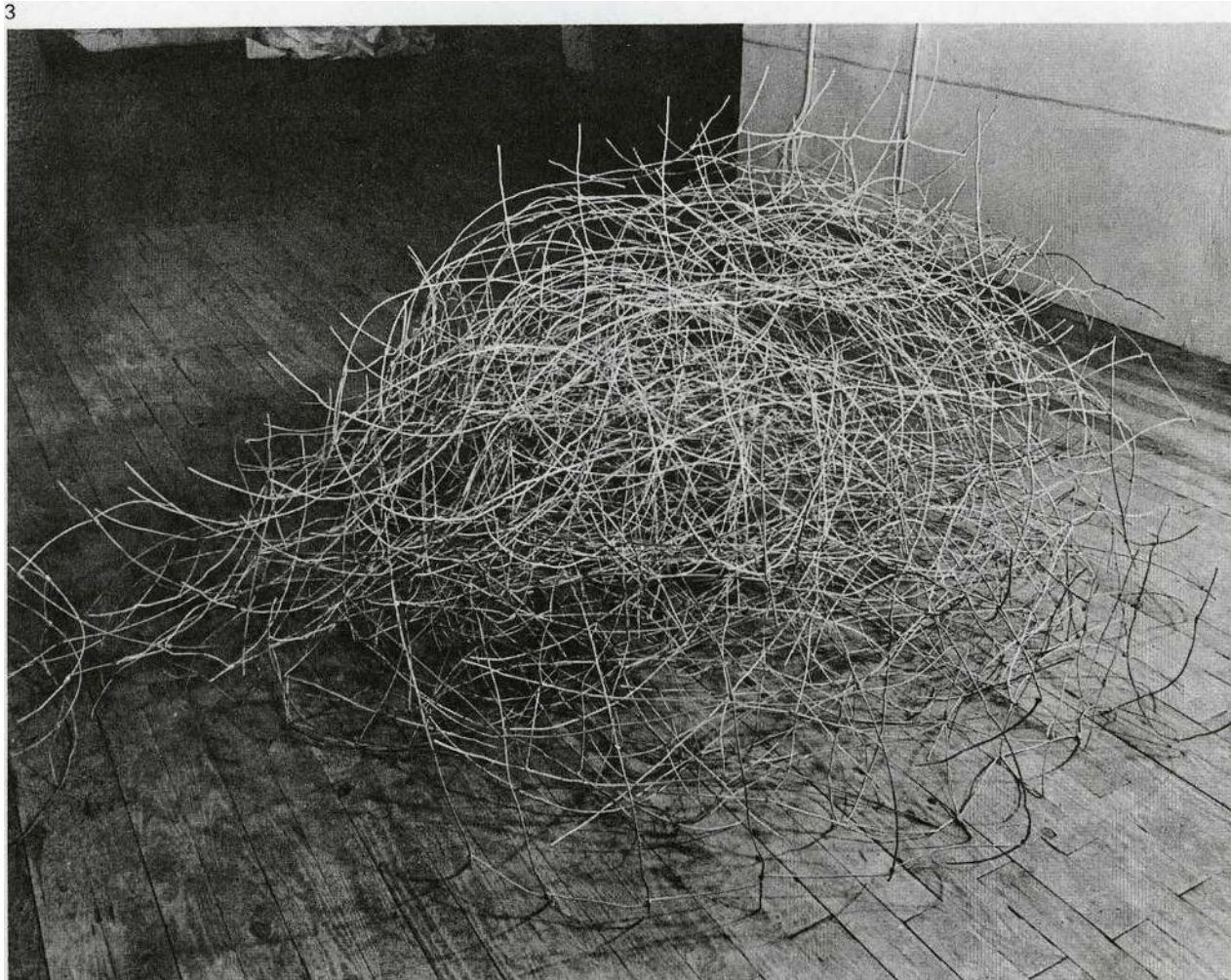
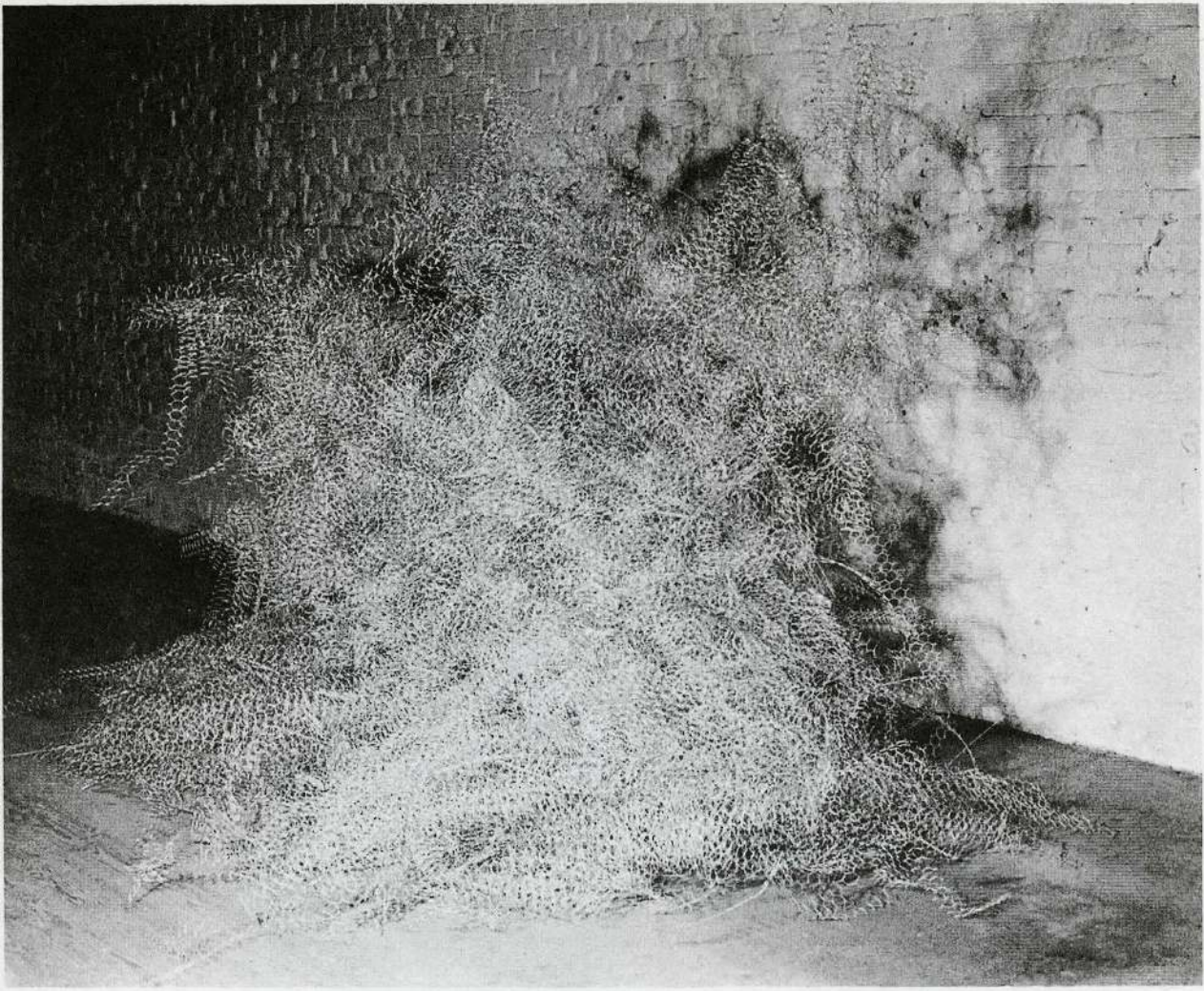


1 Untitled, 1968 (Painted wire-green, wallpiece ca. 4' x 10' / 120 x 300 cm)

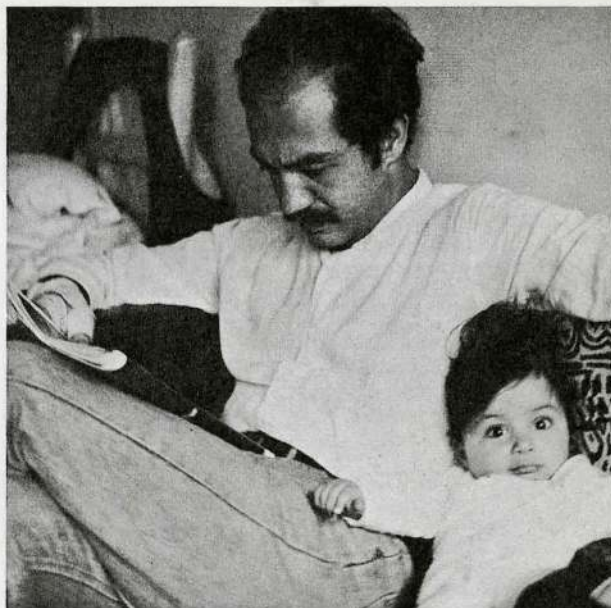
2 Untitled, 1968 (Galvanized wire, variable dimensions)

3 Untitled, 1968 (Wire, variable dimensions)





SARKIS

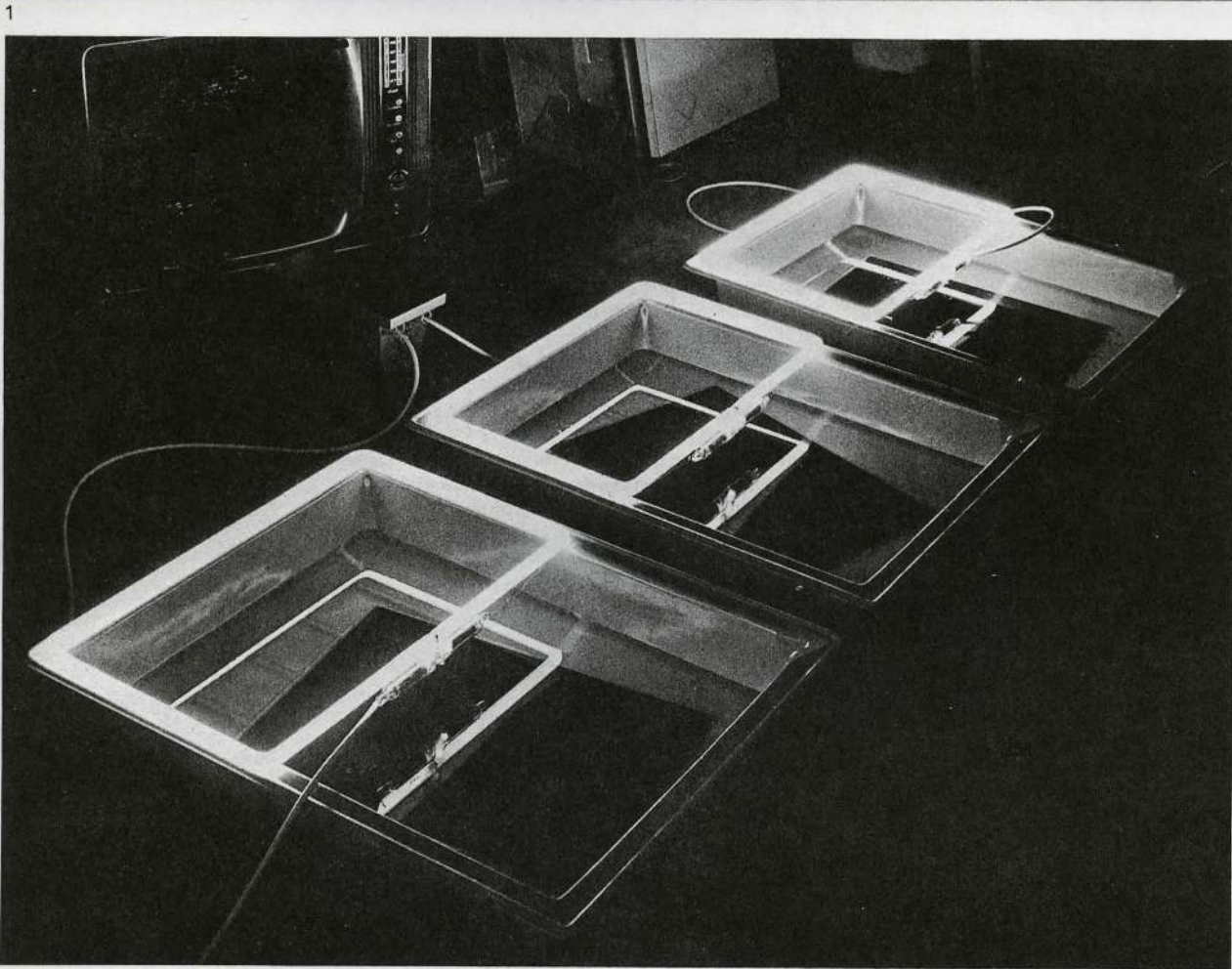
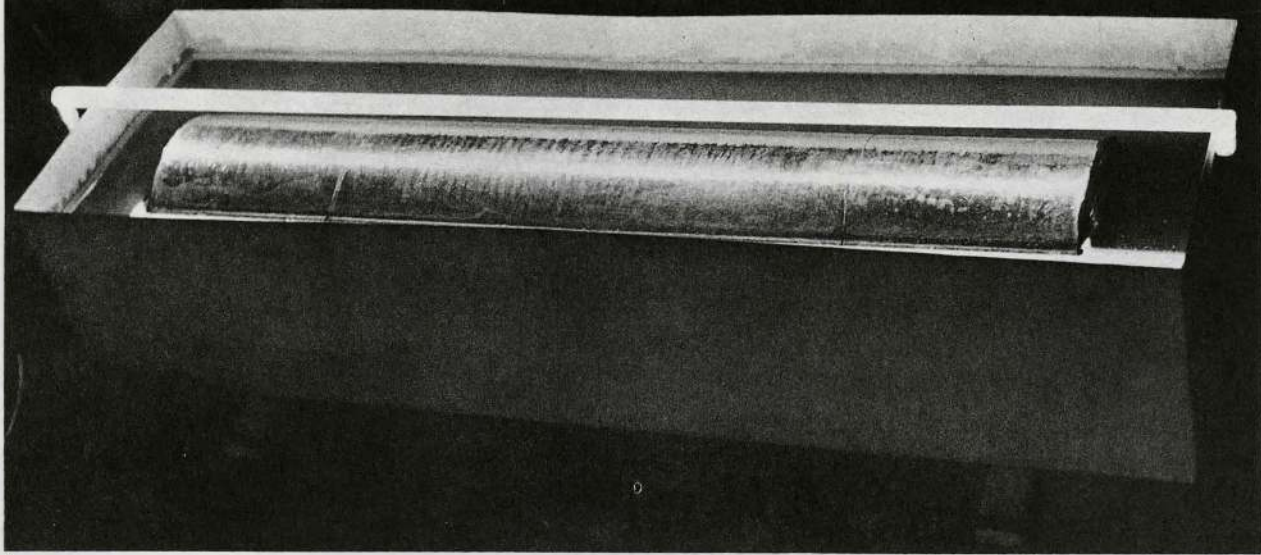


Né 1938 Turquie. Vit depuis 1964 à Paris.

Born 1938 Turkey. Lives since 1964 in Paris.

Geboren 1938 Türkei. Lebt seit 1964 in Paris.

Expositions particulières	Istanbul	1960
One-Man Exhibitions	Ankara	1962
Einzelausstellungen	Istanbul	1963
	Galerie Blumenthal-Mommaton, Paris	1967
	Göteborg	1968
Expositions collectives	<i>Expositions de l'Etat, Turquie</i>	1961-1963
Group Exhibitions	<i>Du Général au Particulier, Galerie Florence Houston-Brown, Paris</i>	1965
Gruppenausstellungen	<i>La Fête à la Joconde, Galerie Mathias Fels, Paris</i>	1965
	<i>La Figuration Narrative dans L'Art Contemporain, Galerie Creuze, Paris</i>	1965
	Gallery 10, Philadelphia	1965
	<i>Jeune Peinture, Musée d'Art Moderne de la Ville de Paris</i>	1966
	Gallery 10, Philadelphia	1966
	<i>La Figuration Narrative, Salon Regain, Lyon</i>	1966
	<i>Donner à Voir (Sélection Jean-Jacques Levêque), Galerie Zunini, Paris</i>	1966
	<i>Schémes 66 (Sélection Gérard Gassiot-Talabot), Musée d'Art Moderne de la Ville de Paris</i>	1966
	<i>Jeune Peinture, Musée d'Art Moderne de la Ville de Paris</i>	1967
	<i>Salone Internazionale dei Giovani, Milano-Torino</i>	1967
	Galerie 66, Montreal	1967
	<i>Zoom 2, Galerie Blumenthal-Mommaton, Paris</i>	1967
	<i>VI^e Biennale, Musée d'Art Moderne de la Ville de Paris (Prix)</i>	1967
	<i>Premio Lissone, Milano</i>	1967
	<i>Salon de Mai, Musée d'Art Moderne de la Ville de Paris</i>	1968
	<i>Biennale, Lignano</i>	1968



1 Rouleau + Eau + Néon + Bac, 1968

120×35×25 cm

Matériaux:

1 rouleau de 20 mètres de papier goudronné et recouvert de feuilles d'aluminium

Eau

Tube de néon blanc de 123 cm (Ø 18/20 mm)

Transformateur

Bac de tôle métallisé gris

2 Trois négatifs dans un liquide, 1968

Matériaux:

3 bacs gris, en plastique dur, de 65×52 cm chaque

3 films négatifs plastifiés

3 tubes de néon violet et blanc

Eau

Transformateur

SCHNYDER Jean-Frédéric



Geboren 1945 Basel. Lebt seit 1966 in Bern.
 Born 1945 Basle. Lives since 1966 in Berne.
 Né 1945 Bâle. Vit depuis 1966 à Berne.

Einzelausstellung
 One-Man Exhibition
 Exposition particulière

Galerie Toni Gerber, Bern 1969

Gruppenausstellungen
 Group Exhibitions
 Expositions collectives

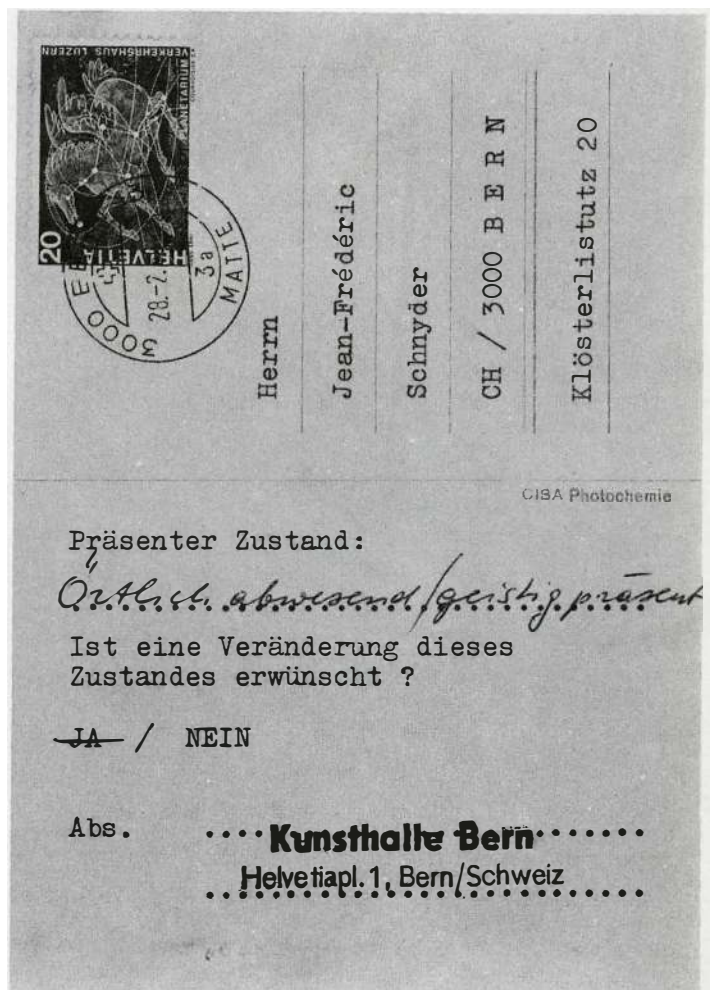
Environments, Kunsthalle Bern 1968
Junge Schweizer Künstler,
 Stedelijk Museum Amsterdam 1969

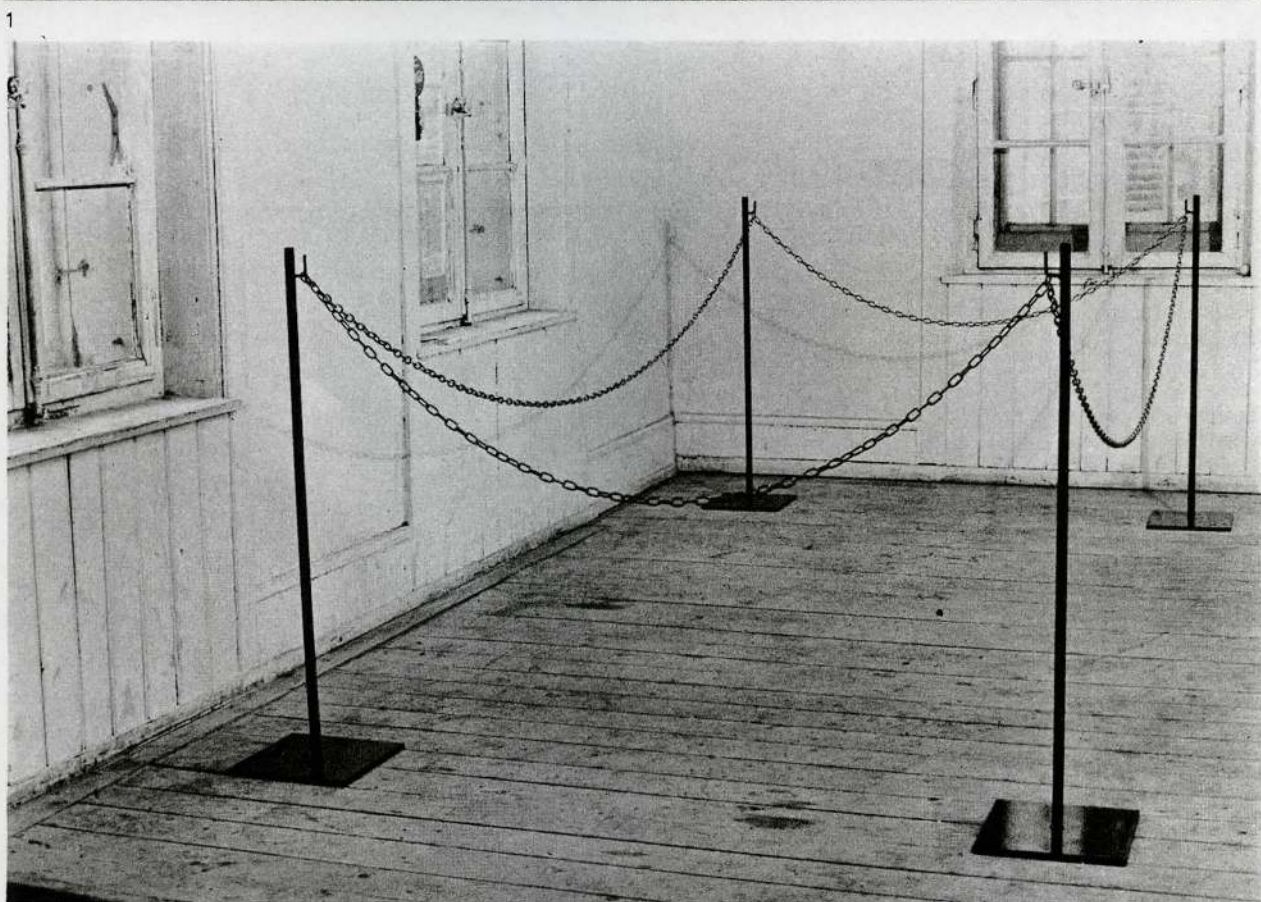
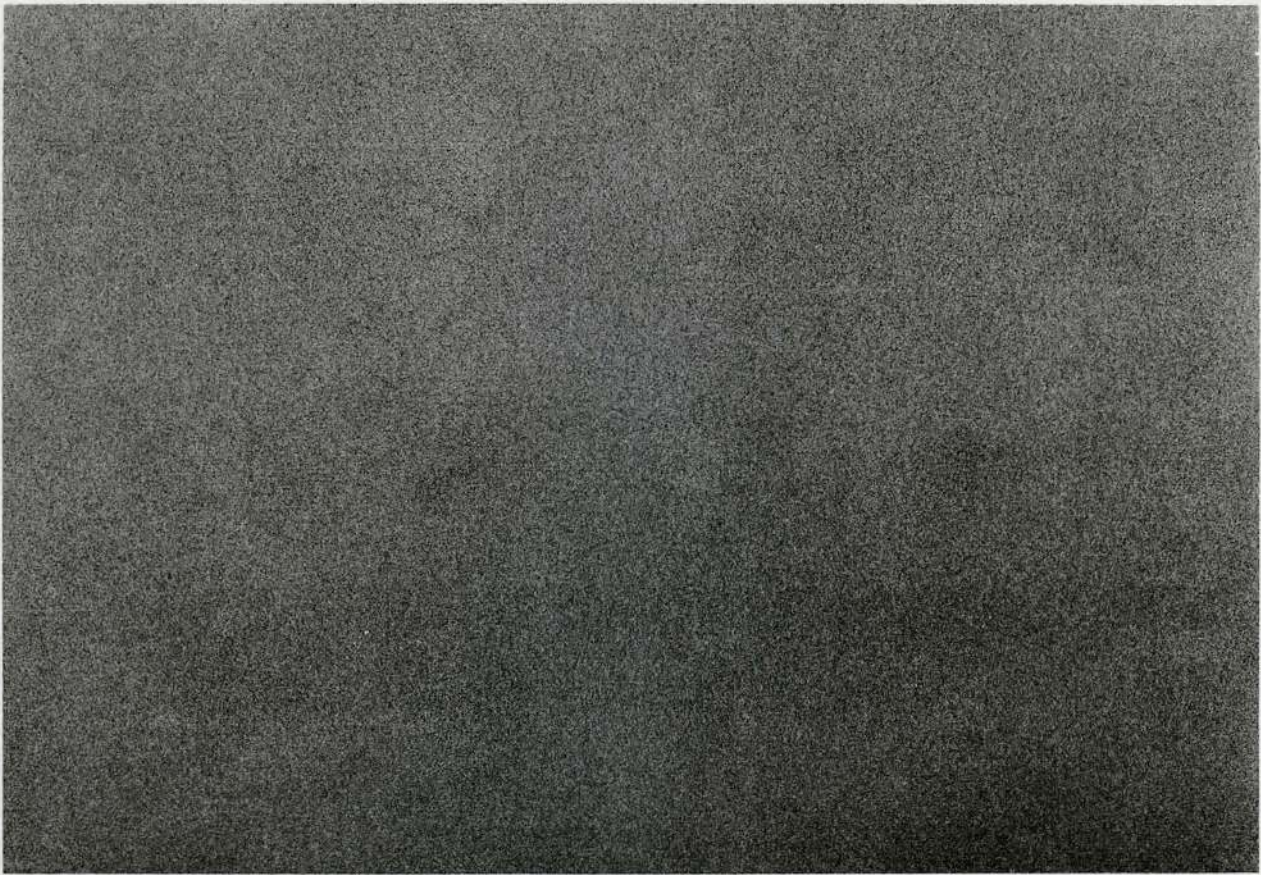
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Jean-Christophe Ammann, *Der poetische
 Rückzug des Jean-Frédéric Schnyder*,
 in: *Kat. Environments*, Kunsthalle Bern 1968

Film

Balz Burkhard: CH 2169
 (21 junge Schweizer Künstler, 1969)





2

1 Beeinflusster Zustand Nr.3 d (Nassfeucht), Fraeschels FR, 17.2.1969

2 Ding zur Begrenzung eines präsenten Zustandes, 1968

SERRA Richard

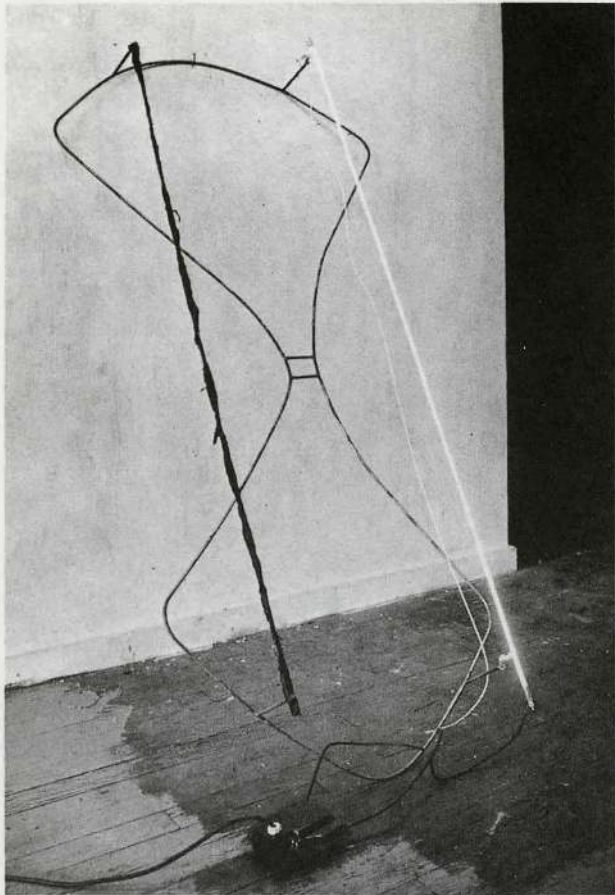


Born 1939 San Francisco. Lives in New York.

Geboren 1939 San Francisco. Lebt in New York.

Né 1939 San Francisco. Vit à New York.

Education	University of California, Berkeley, Santa Barbara, B. A.	
Ausbildung	Yale University, B. A., M. F. A.	
Etudes		
One-Man Exhibitions	Galleria La Salita, Roma	1966
Einzelausstellungen	Galerie Ricke, Köln	1968
Expositions particulières		
Group Exhibitions	<i>Drawings</i> , Yale University, New Haven, Conn.	1966
Gruppenausstellungen	<i>Arp to Artschwager</i> , Richard Bellamy/Noah Goldowsky Gallery, New York	1967
Expositions collectives	<i>Directions</i> , Purdue University, Purdue, Ind.	1967
	<i>Drawings 1967</i> , Ithaca College Museum, New York	1967
	Philadelphia Arts Council, Philadelphia	1967
	<i>Three Sculptors</i> , Richard Bellamy/Noah Goldowsky Gallery, New York (with De Maria, Di Suvero)	1968
	<i>Arp to Artschwager</i> , Richard Bellamy/Noah Goldowsky Gallery, New York	1968
	<i>Programm 1</i> , Galerie Ricke, Köln	1968
	<i>Anti-Form</i> , John Gibson, New York	1968
	<i>Kunstmarkt</i> , Köln	1968
	<i>9 at Leo Castelli</i> (Anselmo, Bollinger, Eva Hesse, Kaltenbach, Nauman, Saret, Serra, Sonnier, Zorio), Leo Castelli Gallery, New York	1968
	<i>Sculpture Annual</i> , Whitney Museum of American Art, New York	1968
	<i>Soft Sculpture</i> , A. F. A. Traveling Exhibition (Organisation: Lucy R. Lippard)	1968/69
	<i>New Media: New Methods</i> , Traveling Exhibition, The Museum of Modern Art, New York	1969
	<i>Here and Now</i> , Steinberg Hall, Washington University, St. Louis	1969
	<i>Soft Sculpture</i> , New Jersey State Museum, Trenton (Organisation: Ralph Pomeroy, Leah Sloshberg)	1969
	<i>Anti Form</i> , Museum of Contemporary Art, Chicago	1969
	<i>Walter and Jean Lipman Acquisitions</i> , Whitney Museum of American Art, New York	1969
	<i>Theodoron: 9 Young Artists</i> , The Solomon R. Guggenheim Museum, New York	1969
	<i>Op Losse Schroeven (Cryptostrucuren)/Square Tags in Round Holes</i> , Stedelijk Museum, Amsterdam	1969
	<i>6 Künstler</i> (Artschwager, Bollinger, Buthe, Kuehn, Serra, Sonnier), Galerie Ricke, Köln	1969
Bibliography	Max Kozloff, 9 in a Warehouse, in: Artforum (New York), Feb. 1969, p. 38-42	
Bibliographie		



1 Untitled, 1967
(Pink Neon, Wire, 64" x 40" / 160 x 100 cm), Galerie Ricke,
Köln

2 Splash piece, 1968
Lead

Made first in the Artist's Studio, showed in public for the
first time at Leo Castelli's Warehouse Exhibition, Dec. 1968



2



3

3 Untitled, 1967 (Rubber + Neon, 9 units, 6' x 22' / 180 x 660 cm), Coll. Conte Panza di Biumo, Milano

SMITHSON Robert

Born 1938 Passaic, New Jersey. Lives in New York.

Geboren 1938 Passaic, N.J. Lebt in New York.

Né 1938 Passaic, N.J. Vit à New York.

One-Man Exhibitions
Einzelausstellungen
Expositions particulières

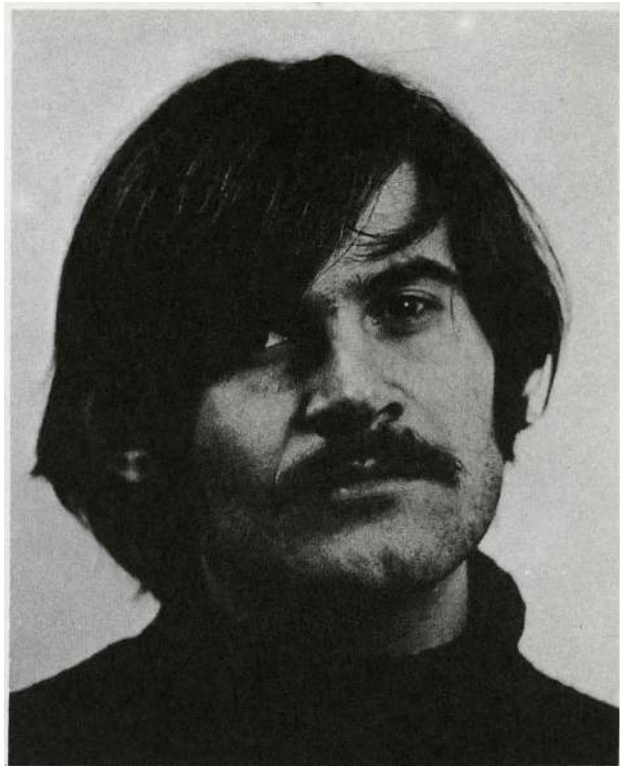
Artist's Gallery, New York	1959
Galleria George Lester, Roma	1961
Dwan Gallery, New York	1966
Dwan Gallery, New York	1967
Dwan Gallery, New York	1968
Konrad Fischer, Düsseldorf	1968/69
Dwan Gallery, New York	1969



Group Exhibitions	<i>American Express Pavilion</i> , New York World's Fair	1965
Gruppenausstellungen	<i>Plastics</i> , John Daniel's Gallery, New York	1965
Expositions collectives	Larry Aldrich Museum, Ridgefield, Conn.	1966
	<i>Primary Structures</i> , The Jewish Museum, New York	1966
	<i>New Dimensions</i> , A. M. Sachs Gallery, New York	1966
	<i>Multiplicity</i> , Intitute of Contemporary Art, Boston	1966
	<i>Art in Process</i> , Finch College Museum, New York	1966
	<i>Abstract Artists Invitational</i> , Riverside Museum, New York	1966
	20, Park Place Gallery, New York	1966
	10, Dwan Gallery, New York	1966
	<i>3 Men-Show</i> , Park Place Gallery, New York (with Sol Le Witt, Leo Valledor)	1966
	<i>Pattern Art</i> , Betty Parsons Gallery, New York	1966
	<i>Sculpture & Prints Annual</i> , Whitney Museum of American Art, New York	1966
	<i>New York Group</i> , Dwan Gallery, New York	1967
	<i>Form, Color & Image</i> , Detroit Institute of Arts	1967
	<i>Focus on Light</i> , New Jersey State Museum, Trenton	1967
	<i>American Sculptures of the Sixties</i> , Los Angeles County Museum of Art, Los Angeles/Philadelphia Museum of Art, Philadelphia	1967
	10, Dwan Gallery, Los Angeles	1967
	<i>Scale Models and Drawings</i> , Dwan Gallery, New York	1967
	<i>Art on Paper</i> , Weatherspoon Art Gallery, University of North Carolina, Greensboro	1967
	<i>Language to be Looked at and/or Things to be read</i> , Dwan Gallery, New York	1967
	<i>Art in Series</i> , Finch College Museum, New York	1967
	<i>Cool Art</i> , Larry Aldrich Museum, Ridgefield, Conn.	1967
	<i>Monuments, Tombstones & Trophies</i> , Museum of Contemporary Crafts, New York	1967
	<i>Minimal Art</i> , Haags Gemeentemuseum, Den Haag	1968
	<i>Plus by Minus: Today's half Century</i> , Albright-Knox Art Gallery, Buffalo	1968
	<i>Art of the Real</i> , The Museum of Modern Art, New York/The Tate Gallery, London	1968
	<i>Prospect 68</i> , Kunsthalle Düsseldorf	1968
	<i>Options</i> , Milwaukee Art Center/Museum of Contemporary Art, Chicago	1968
	<i>L'Art du Réel</i> , Centre National d'Art Contemporain, Grand Palais, Paris	1968
	<i>Earthworks</i> , Dwan Gallery, New York	1968
	<i>Sculpture Annual</i> , Whitney Museum of American Art, New York	1968
	<i>Kunstmarkt</i> , Köln	1968
	<i>EarthArt</i> , White Art Museum, Cornell University, Ithaca, N. Y.	1969
	<i>Der Raum in der amerikanischen Kunst 1948-1968/The Art of the Real USA 1948-1968</i> , Kunsthau Zürich	1969

By the artist	R. Smithson, <i>The Crystal Land</i> , in: <i>Harpers Bazar</i> , May 1966
Eigene Schriften	R. Smithson, <i>Entropy and the New Monuments</i> , in: <i>Artforum</i> (New York), June 1966, pp. 26-31
Ecrits de l'artiste	R. Smithson, <i>The Domain of the Great Bear</i> , in: <i>Art Voices</i> , vol. 5, No. 4, Fall 1966
	R. Smithson, <i>Quasi-infinities and the Wanting of Space</i> , in: <i>Arts Magazine</i> (New York), Nov. 1966, pp. 28-31
	R. Smithson, <i>Some void thoughts on Museums</i> , in: <i>Arts Magazine</i> (New York), vol. 41, No. 4, Feb. 1967, p. 41.
	R. Smithson, <i>Towards the Development of an Air Terminal Site</i> , in: <i>Artforum</i> (New York), vol. 5, No. 10, June 1967, p. 37
	<i>American Sculpture: Special Issue</i> , in: <i>Artforum</i> (New York), Summer 1967 (Articles by Philip Leider, Michael Fried, Robert Morris, R. Smithson, Barbara Rose, Jane Harrison Cone, Sol LeWitt)
	R. Smithson, <i>Ultramoderne</i> , in: <i>Arts Magazine</i> (New York), vol. 42, No. 1, Sept./Oct. 1967, p. 31
	R. Smithson, <i>The Monuments of Passaic</i> , in: <i>Artforum</i> (New York), vol. 6, No. 4, Dec. 1967
	R. Smithson, <i>A Museum of Language in the Vicinity</i> , in: <i>Art International XII/3</i> , March 68
	R. Smithson, <i>A sedimentation of the mind: earth projects</i> , in: <i>Artforum</i> (New York), vol. 7, No. 1, Sept. 1968, p. 44

SONNIER Keith

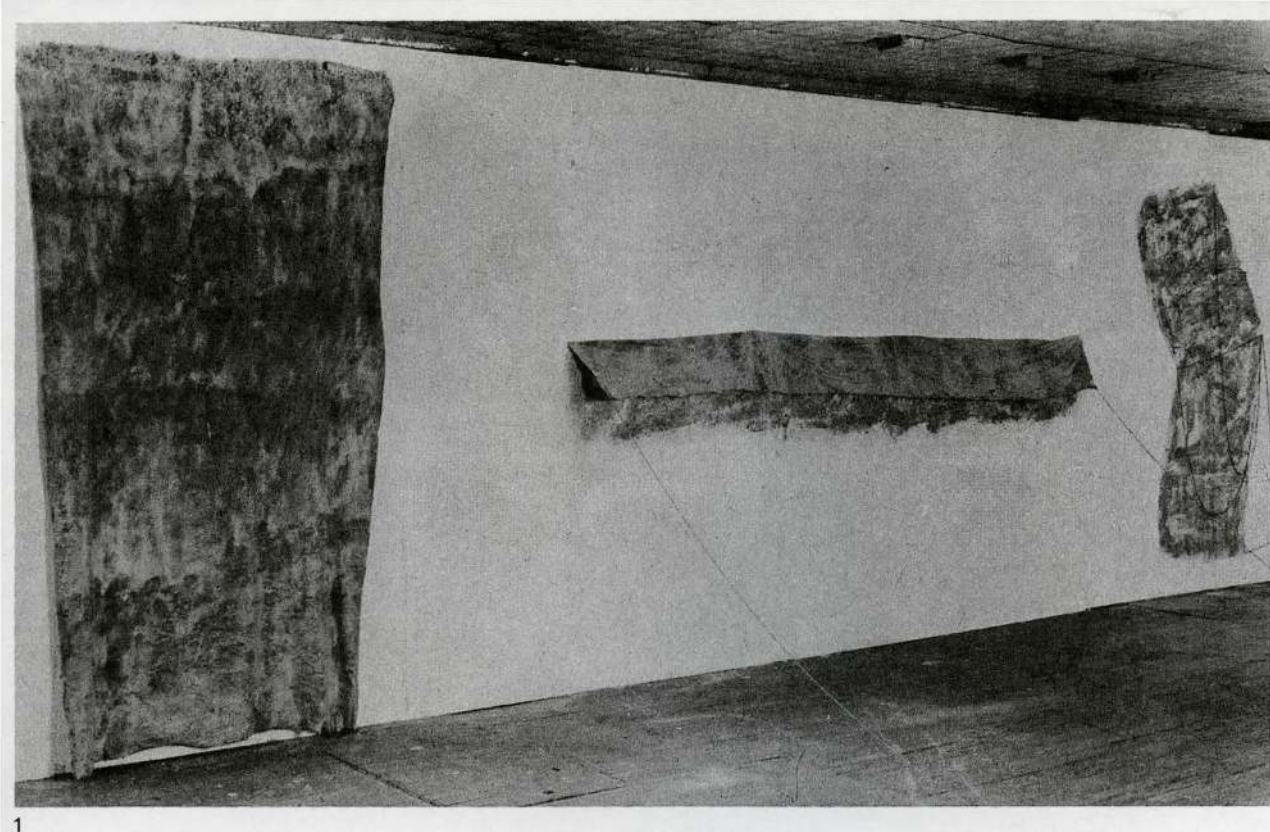


Born 1941 Marmon, Louisiana. Lives in New York.

Geboren 1941 Marmon, Louisiana. Lebt in New York.

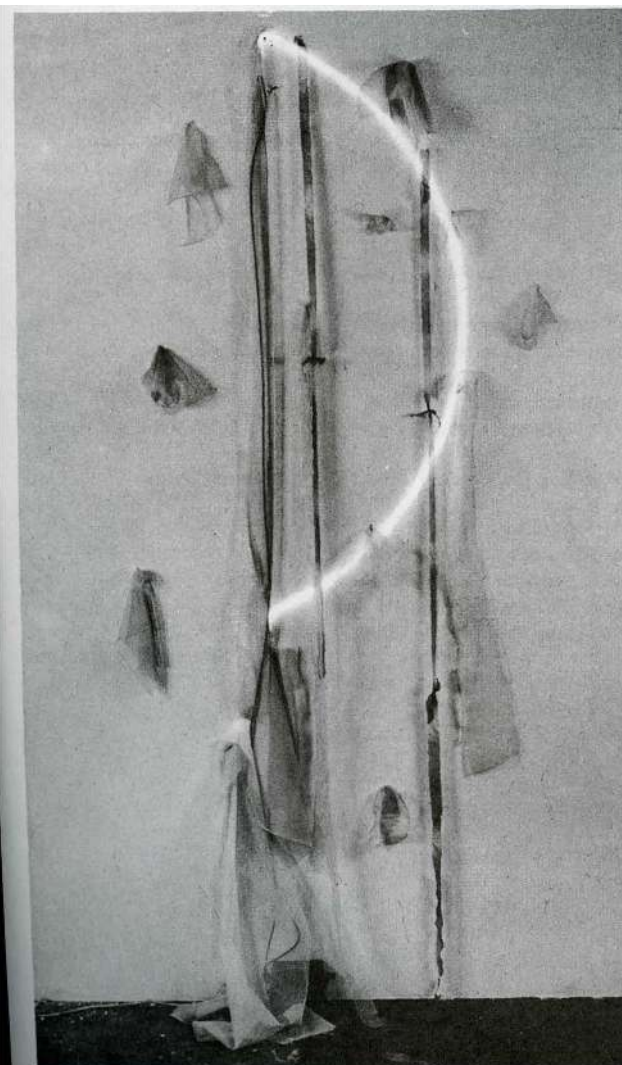
Né 1941 Marmon, Louisiana. Vit à New York.

Education	University of Southwestern Louisiana, Lafayette, Louisiana, B. A. (Painting)	1959–1963
Ausbildung	Travel and study in France/Studienaufenthalt in Frankreich/Voyage d'études en France	1963–1964
Etudes	Rutgers University, New Brunswick, New Jersey, M. F. A. (Sculpture)	1964–1966
One-Man Exhibitions	Douglass College, New Jersey	1966
Einzelausstellungen	Galerie Ricke, Köln	1968
Expositions particulières		
Group Exhibitions	Amel Gallery, New York	1965
Gruppenausstellungen	<i>Kinetic Art</i> , Douglass College, New Jersey (Organisation: Willoughby Sharp)	1966
Expositions collectives	<i>Eccentric Abstraction</i> , Fischbach Gallery, New York (Organisation: Lucy R. Lippard)	1966
	<i>Arp to Artschwager</i> , Richard Bellamy/Noah Goldowsky Gallery, New York	1967
	Richard Bellamy/Noah Goldowsky Gallery (with Serra, Di Suvero)	1968
	<i>Programm 1</i> , Galerie Ricke, Köln	1968
	Galerie Ricke, Kassel	1968
	<i>9 at Leo Castelli</i> (Anselmo, Bollinger, Eva Hesse, Kaltenbach, Nauman, Saret, Serra, Sonnier, Zorio), Leo Castelli Gallery, New York	1968
	<i>Anti Form</i> , John Gibson, New York	1968
	<i>American Abstract Artist Show</i> , Riverside Museum, New York	1968
	<i>Kunstmarkt</i> , Köln	1968
	<i>Soft Sculpture</i> , American Federation of Arts, Traveling Exhibition (Organisation: Lucy R. Lippard)	1968/69
	<i>Soft Art</i> , New Jersey State Museum, Trenton (Organisation: Ralph Pomeroy)	1969
	<i>New Media: New Methods</i> , The Museum of Modern Art, New York, Traveling Exhibition (Organisation: Kynaston McShine)	1969
	<i>Here & Now</i> , Steinberg Hall, Washington University, St. Louis	1969
	<i>Op Losse Schroeven (Cryptostructuren)/ Square Tags in Round Holes</i> , Stedelijk Museum, Amsterdam	1969
	<i>6 Künstler</i> , Galerie Ricke, Köln (Artschwager, Bollinger, Buthe, Kuehn, Sonnier, Serra)	1969
Periodicals	Hilton Kramer, <i>Eccentric Abstraction</i> , in: <i>New York Times</i> , 1966	
Zeitschriften	David Antin, <i>Eccentric Abstraction</i> , in: <i>Artforum</i> (New York), Nov. 1966	
Revues	Lucy R. Lippard, <i>Eccentric Abstraction</i> , in: <i>Art International</i> (Zürich), Nov. 1966	
	Lucy R. Lippard, <i>On Erotic Art</i> , in: <i>Hudson Review</i> , Spring 1967	
	Goldowsky Gallery Show, in: <i>Artforum</i> (New York), Sept. 1968	
	Piero Gilardi, <i>Primary Energy and the Micromotive Artists</i> , in: <i>Arts Magazine</i> (New York), Sept. 1968	
	Nicolas Calas, <i>For Interpretation</i> , in: <i>Arts Magazine</i> (New York), Nov. 1968	
	The Avant-Garde, in: <i>Time Magazine</i> , Nov. 22, 1968	
	Philip Leider, <i>The Properties of Materials</i> , in: <i>New York Times</i> , Dec. 22, 1968	
Books	Udo Kultermann, <i>Neue Dimensionen der Plastik</i> , Tübingen 1967	
Bücher	Gregory Battcock, <i>Minimal Art</i> , New York 1968	
Livres		



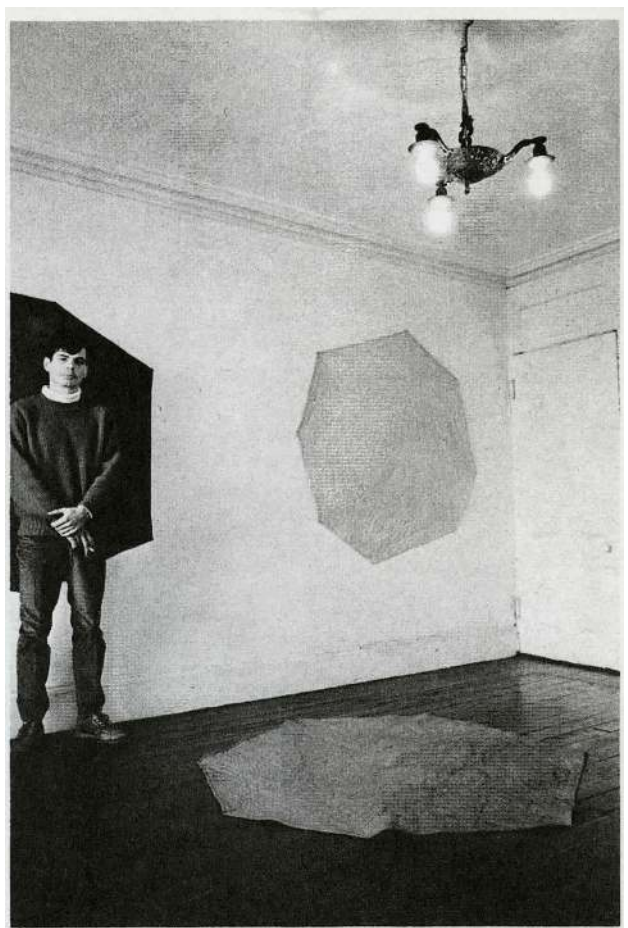
1

2



- 1 Flock wall piece, 1968/69
 Latex, flock, string, ca. 32' / 960 cm
 - a) Flocked wall (10' x 5' / 300 x 150 cm)
 Coll. Galerie Ricke, Köln
 - b) Flock pulled from wall with string (3' x 12' / 90 x 360 cm)
 Coll. Richard Bellamy/Noah Goldowsky Gallery,
 New York
 - c) Flock drawing with string (9' x 3' / 270 x 90 cm)
 Coll. Galerie Ricke; Köln
- 2 Neon with cloths, 1968 (108" x 64" / 270 x 160 cm)
 Coll. Galerie Ricke, Köln

TUTTLE Richard

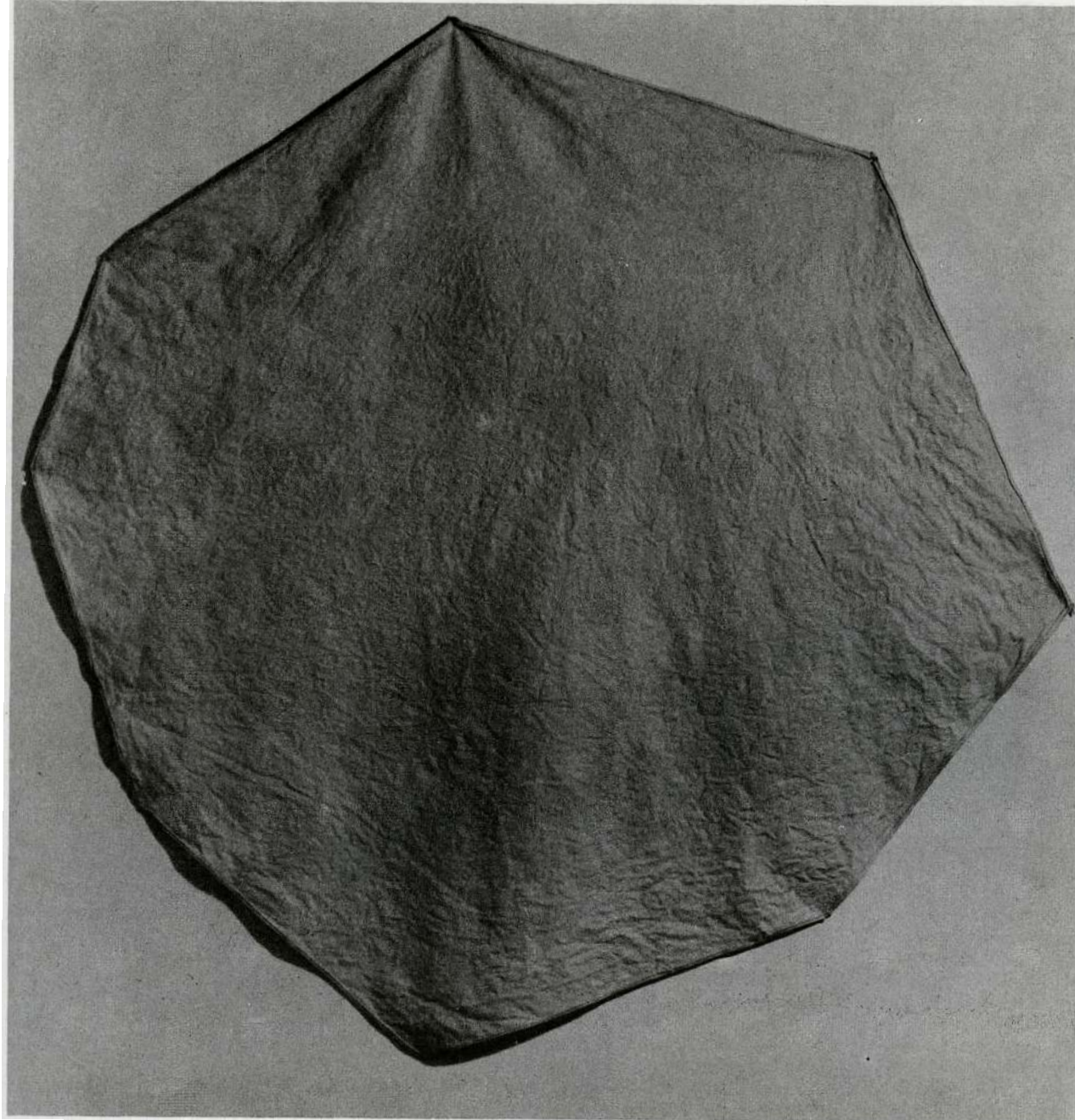


Born 1941 Rahway, New Jersey. Lives in New York.

Geboren 1941 Rahway, N.J. Lebt in New York.

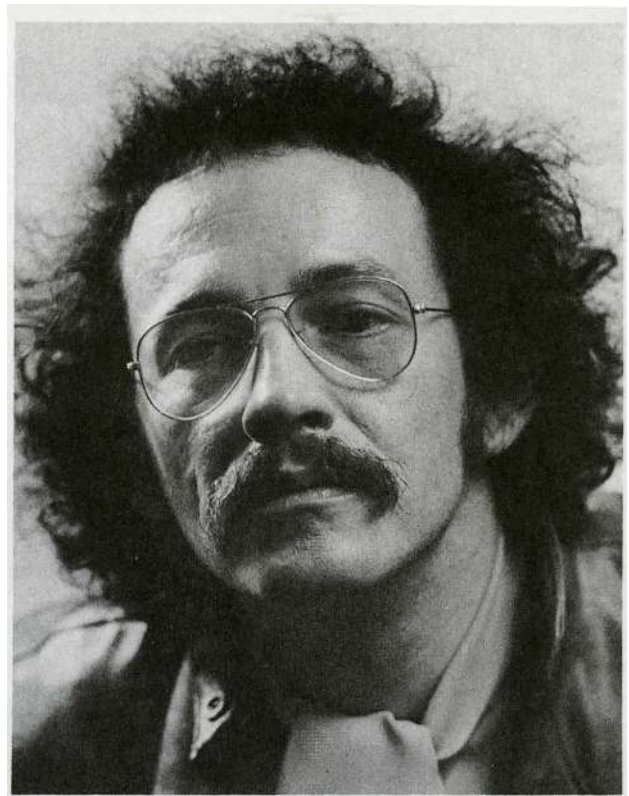
Né 1941 Rahway, N.J. Vit à New York.

Education	Trinity College, Hartford, Connecticut, B. A. 1963	
Ausbildung	Cooper Union, New York	
Etudes		
One-Man Exhibitions	The Betty Parsons Gallery, New York	1965
Einzelausstellungen	The Betty Parsons Gallery, New York	1967
Expositions individuelles	Galerie Schmela, Düsseldorf	1968
	The Betty Parsons Gallery, New York	1968
Group Exhibitions	<i>A New York Collector Selects: Mrs. Burton Tremaine</i> , San Francisco Museum	1965
Gruppenausstellungen	<i>The Box Show</i> , Byron Gallery, New York	1965
Expositions collectives	<i>Contemporary American Painting</i> , Lehigh University, Lehigh, Pa.	1965
	Virginia Museum of Fine Arts, Richmond, Va. (Circulating Exhibiton)	1965–1967
	<i>12th Annual Contemporary American Painting</i> , Lehigh University, Lehigh, Pa.	1966
	The Museum of Modern Art – Penthouse Gallery, New York	1966
	<i>Pittsburgh Plan for Art</i> , Pittsburgh, Pa.	1968
	<i>Preview 1968</i> , Trinity College, Hartford, Conn.	1968
	State University College, Potsdam, N.Y.	1968
	<i>Betty Parsons Private Collection</i> , Finch College, New York	1968
	<i>Painting: Out from the Wall</i> , Des Moines Art Center, Iowa	1968
	Bykert Gallery, New York (with Bill Bollinger, Gordon Hart, Brice Marden, Alan Saret, Ian Wilson)	1968
	<i>Here & Now</i> , Steinberg Hall, Washington University, St. Louis, Missouri	1969
Periodicals	Scott Burton, in: <i>Art News</i> (New York), Jan. 1968	
Zeitschriften	John Perreault, in: <i>Village Voice</i> (New York), Jan. 1968	
Revues	Robert Pincus, in: <i>Artforum</i> (New York), March 1968	



Canvas, 1967 (54"×54" / 135×135 cm). The Betty Parsons Gallery, New York.

VINER Frank Lincoln



Born 1937 Worcester, Massachusetts. Lives in New York.

Geboren 1937 Worcester, Mass. Lebt in New York.

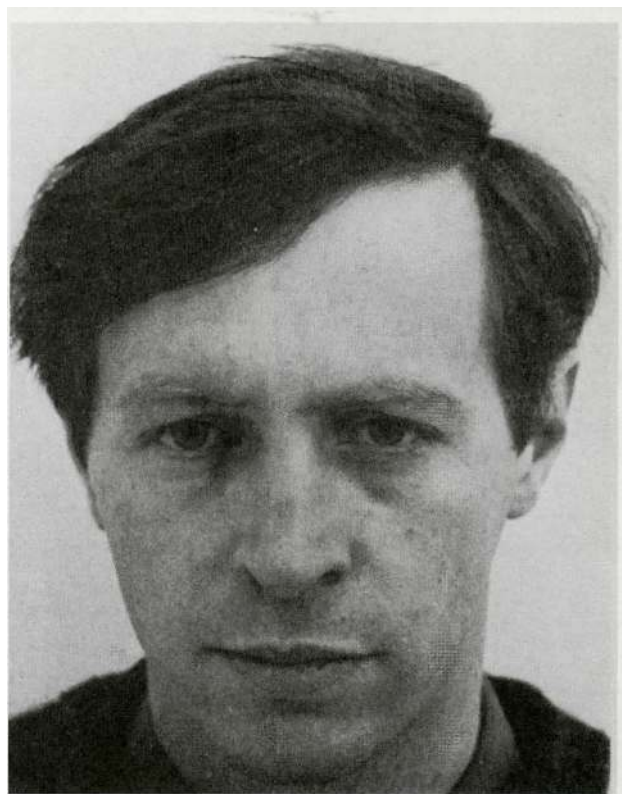
Né 1937 Worcester, Mass. Vit à New York.

Education	School of Worcester Art Museum 1956–1958	
Ausbildung	Yale University, Graduate School of Art, B. F. A. 1961, M. F. A. 1963	
Etudes		
Group Exhibitions	Fischbach Gallery, New York	1964
Gruppenausstellungen	Van Bovenkamp Gallery, New York	1964
Expositions collectives	Daniel's Gallery, New York	1965
	Fischbach Gallery, New York	1965
	<i>Sculpture in All Directions</i> , World House Gallery, New York	1965
	<i>Abstract Inflationism/Stuffed Expressionism</i> , Graham Gallery, New York	1966
	<i>American Abstract Artists</i> , Riverside Museum, New York	1966
	<i>Eccentric Abstraction</i> , Fischbach Gallery, New York (Organisation: Lucy R. Lippard)	1966
	<i>Drawings 1967</i> , Ithaca College Museum, New York	1967
	<i>The Museum of Merchandise</i> , Arts Council of the YM-YWHA, Philadelphia (in collaboration with Audrey Sobel, Joan Kron)	1967
	<i>Experience</i> , Rensselaer Institute of Technology, New York (in collaboration with Herbert Gesner)	1967
	<i>Arts Carnival</i> , Faculty and Students of the School of Visual Arts, Westport, Conn.	1967
	<i>7th International Artists Seminar Exhibition</i> , Farleigh Dickinson University, New Jersey	1967
	<i>Environments/Permutations</i> , Riverside Museum, New York	1968
	<i>Options</i> , Milwaukee Art Center	1968
	<i>Directions</i> , Museum of Contemporary Art, Chicago	1968
	<i>Body Covering</i> , Museum of Contemporary Crafts, New York	1968
	<i>Sculpture Annual</i> , Whitney Museum of American Art, New York	1968
	<i>Plastic as Plastic</i> , Museum of Contemporary Crafts, New York	1968/69
	<i>On 1st</i> , Bert Stern, New York	1968/69
	<i>Soft Sculpture</i> , A. F. A. Traveling Show (Organisation: Lucy R. Lippard)	1968/69
	<i>Op Losse Schroeven (Cryptostructuren)/Square Tags in Round Holes</i> , Stedelijk Museum Amsterdam	1969
	<i>New Media: New Methods</i> , Traveling Exhibition for the Museum of Modern Art, New York	1969/70
	<i>Soft, Hard and Plastic</i> , Swarthmore College, Swarthmore, Pennsylvania	1969/70
Periodical	New Talent U. S. A., in: Art in America, 1964	
Zeitschrift		
Revue		



Frank Lincoln Viner, Number Ten, 1, 1968
(Plastic rope, grommets, alphabet stencils, tape, 40" x 54" / 100 x 135 cm)

WALTHER Franz Erhard



Geboren 1939 Fulda (Deutschland).
Lebt in New York seit 1967.

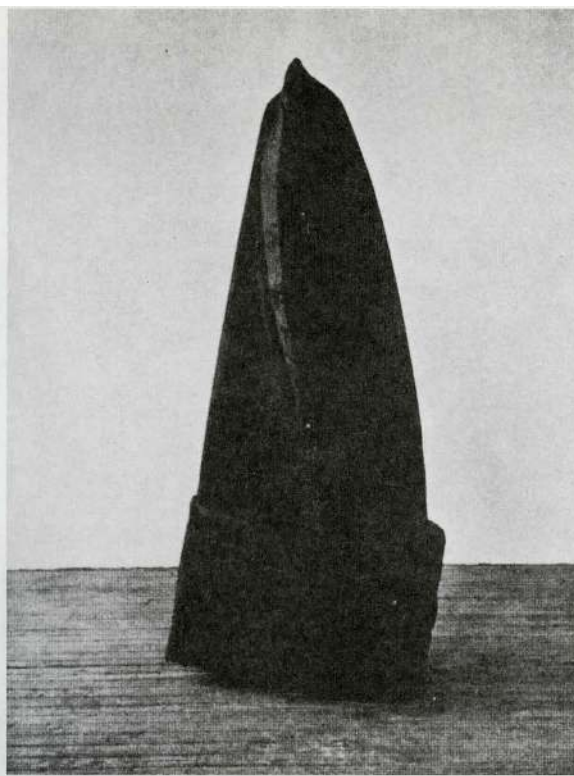
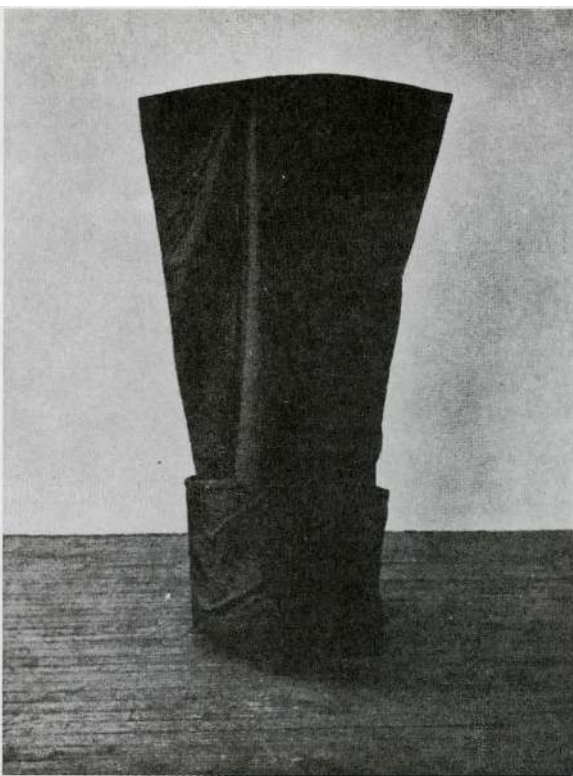
Born 1939 Fulda, Germany. Lives in New York since 1967.

Né 1939 Fulda, Allemagne. Vit à New York depuis 1967.

- *Die Objekte sind Instrumente und bedeuten in der Anschauung nur wenig.*
- *Nicht die Objekte sind wichtig, sondern das, was durch sie/ mit ihnen entsteht und möglich ist.*
- *These objects are instruments, they have only little signification in perception*
- *Not the objects are important, only what is possible and originating in using them.*
- *Les objets sont des instruments qui ne signifient que peu quant à leur aspect extérieur.*
- *Ce ne sont pas les objets qui sont importants mais ce qui naît et les possibilités inhérentes à leur usage.*

Franz Erhard Walther, Februar 1969

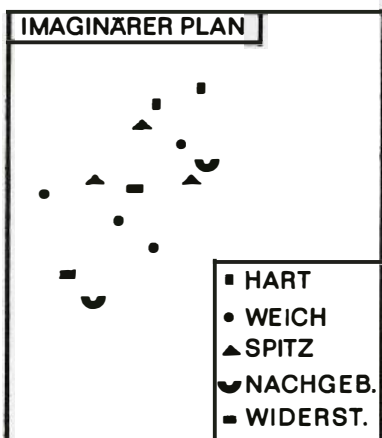
Studium Education Etudes	Offenbach/M, Frankfurt/M, Düsseldorf	1957–1964
Werke Works Œuvres	Seit 1963 benutzbare Objekte. Diese waren 1966 in Aachen, 1967 in München, 1967 in Düsseldorf, 1968 in Köln, 1968 in New York, 1969 in München, 1969 in Köln zu sehen. In Aachen und München (1967) konnte das Publikum die Objekte gegen geringe Gebühr zum Benutzen für Stunden oder Tage ausleihen. Das Publikum wurde gebeten, Aufzeichnungen über die Benutzung und Erfahrungen mit den Objekten dem Künstler zu überlassen. Since 1963 objects as instruments, on show in different places: Aachen 1966, Munich 1967, 1969, Dusseldorf 1967, Cologne 1968, 1969, New York 1968. In Aachen and Munich (1967) the public had the possibility to borrow the objects for proper use during hours or days. The public was asked to make notes after use of the objects. Depuis 1963 objets-instruments, mis à la disposition du public à Aix-la-Chapelle (1966), Munich (1967 et 1969), Dusseldorf (1967), Cologne (1968 et 1969), New York (1968). A Aix-la-Chapelle et à Munich (1967), les visiteurs pouvaient emprunter les objets contre une petite rémunération à l'heure ou à la journée. Ils étaient également priés de laisser à l'artiste les notes qu'ils avaient fait pendant l'usage des objets.	
Buch Book Livre	Franz Erhard Walther, <i>OBJEKTE</i> , benutzen. Verlag Gebr. König, Köln-New York 1968	



BLINDOBJEKT

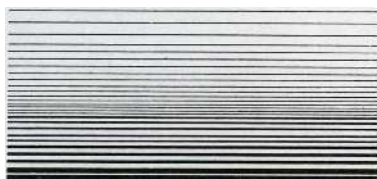
BELIEBIGKEIT DER TAGESZEIT. JEDOCH BESTIMMTE WETTERBEDINGUNGEN

Mischungen aus Temperaturen, nicht genau wissen, wo man sich befindet, Berührungen und die Frage, was das ist und wo das ist, Geräusche, deren Quellen man nicht erkennen kann, Vermutungen, Angespannt sein.



IMAGINÄRE RÄUME MITTELS DER BERÜHRUNGEN. BESTIMMTE QUALITÄTS- UND QUANTITÄTSMORPHOLOGIE.

Entfernungen	feucht
Vertiefung	Strecke
Weite	Druck
Luftbewegung	Schräge
Verschiebungen	hoch



TASTSKALA VON KAUM BEMERKBAR BIS STARK

Genauere Werte über die Stärke des Anstoßens, Schematisches Bild der Anstoßstärke, verbunden mit dem Zwang der Definition des Gegenstandes und der Bestimmung der Gegend - begleitet von einem undefinierbaren Unsicherheitsgefühl, das manchmal für kurze Momente in Angst umschlägt.

Während des Benutzens:

- VERLUST DES ORIENTIERUNGSSINNS _____
- VERMUTETE UHRZEIT _____
- SELTSAMES MIT-SICH-SEIN VERÄNDERTES ZEITEMPFFINDEN _____
- DAUER DER BENUTZUNG STOLPERGEGEND _____
- ZIELLOSIGKEIT _____
- SEHR ZÖGERNDES GEHEN PROJEKTIONEN _____

was ständig
vage bleibt

was sich genügend
erklärt

Eine Art präventiven Gehens

WEGMAN William G.

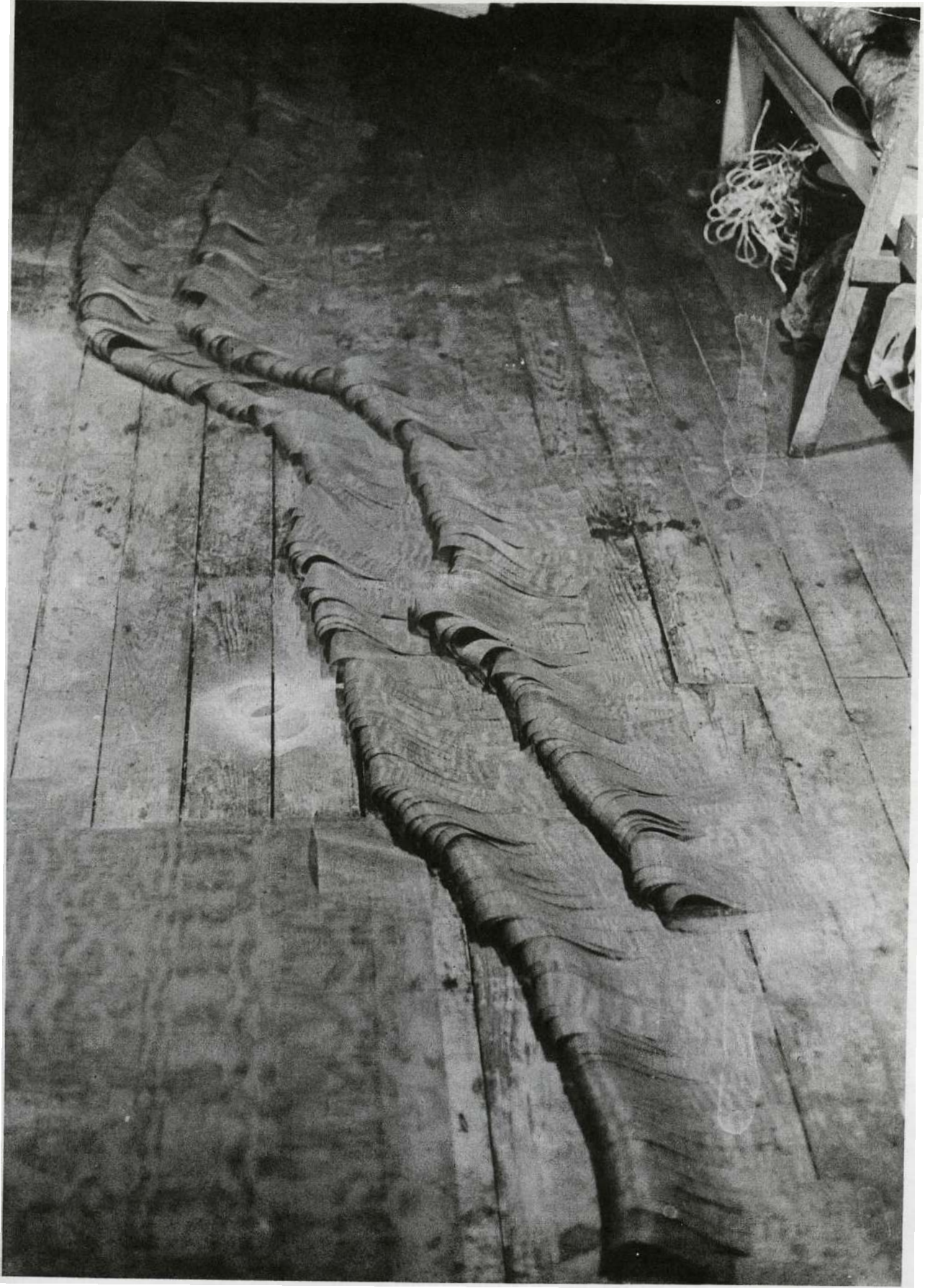


Born 1944. Lives in Milwaukee, Wisconsin.

Geboren 1944. Lebt in Milwaukee, Wisconsin.

Né 1944. Vit à Milwaukee, Wisconsin.

Education	Massachusetts College of Art, Boston, B. F. A. Painting	1961–1965
Ausbildung	University of Illinois, Urbana, Ill., M. F. A. Painting	1965–1967
Etudes		
Teaching	University of Illinois, Urbana, Ill.	1965–1966
Lehraufträge	University of Wisconsin	1967–
Enseignement		
Exhibitions	Brookline Library, Brookline, Mass.	1964
Ausstellungen	George Walter Vincent Smith Museum, Springfield, Mass.	1964
Expositions	Chrysler Art Museum, Provincetown, Mass.	1965
	University of Illinois, Union Gallery	1966
	Krannert Museum, Urbana, Ill.	1967
	<i>Media in a Supermarket</i> , Kohlor Art Center, Sheboygan, Wis.	1968
	University of Wisconsin, Madison	1968
	<i>Biennial</i> , Walker Art Center, Minneapolis, Minn.	1968
	Milwaukee Art Center, Milwaukee, Wis.	1968/69
	Bradford College, Haverhill, Mass.	1969
	University of Wisconsin, Waukesha	1969
	<i>Soft Art</i> , New Jersey State Museum, Trenton	1969
	Museum of Contemporary Art, Chicago, Ill.	1969
Theater pieces/ Films and others	<i>Air Lip</i> (Floating Environment, Helium), «Second City», Chicago, Ill.	1966
Theater/Film usw.	<i>Wavy Hair</i> (Film, Garbage Disposal, Various Materials, 2 Performers). Depot: Center for Performing Arts, Champaign, Ill.	1966
Théâtre/Cinéma, etc.	24-hour Performance (Inflatable Sculpture, 31 Rooms Various Activity, John Cage), CBI, Urbana, Ill.	1967
	<i>Bodoh</i> (16 mm Color/12 min./Sound: Salvatore Martirano, Paul Weston)	1967
	<i>Wavy Hair</i> (16 mm black/white, 10 min./Sound: Michael Lytle, live optional, camera: Ronald Nameth)	1967
	<i>Famous Powder Dance</i> (Inflatable Sculpture, Visual Direction). Electric Circus of New York, Electric Ear Series	1968
	<i>Palaces in Pewaukee</i> (Outdoor inflated Sculpture). Ravinnia Festival, Chicago, Ill.	1968
	<i>Election Night Diversion</i> (Closed Circuit TV, Dancers, Speakers, Mannacled Devices, Feathers), Smith Music Hall, Urbana, Ill.	1968
	<i>Mountain</i> (A 4-Month Performance Ordeal, more than 10 Players, two Mountains, Live Formations), Waukesha, Wisconsin	1968
	<i>Sheboygan Olympics/Car Concert</i> (Large Parking Lot. Lime, Mannacled Devices... non choreographed games), Sheboygan, Wisconsin	1968
	<i>Instant Festival/Famous Powder Dance</i> (Soap, water, black light, 6 performers), University of New Hampshire	1969
	<i>121 Admin</i> (Polyethylene), University of Wisconsin, Waukesha, Wis.	1969
	Mannacled devices, University of Chicago	1969
	<i>Stain Painting</i> (Powdered pigments), Lake Michigan Shore, Whitefish Bay, begun Jan. 1969	



3" x 20" screen strips.

place two overlapping rows. follow a path of your choice.
let row placed first (bottom) be slightly longer than top.
flip each row about 1/2 way - left to right.

it is wise to complete placement of bottom row
before placing top. the top row, however, should
be flipped first so that the bottom, if necessary, may be
slid closer.

total length approximate: 18'.

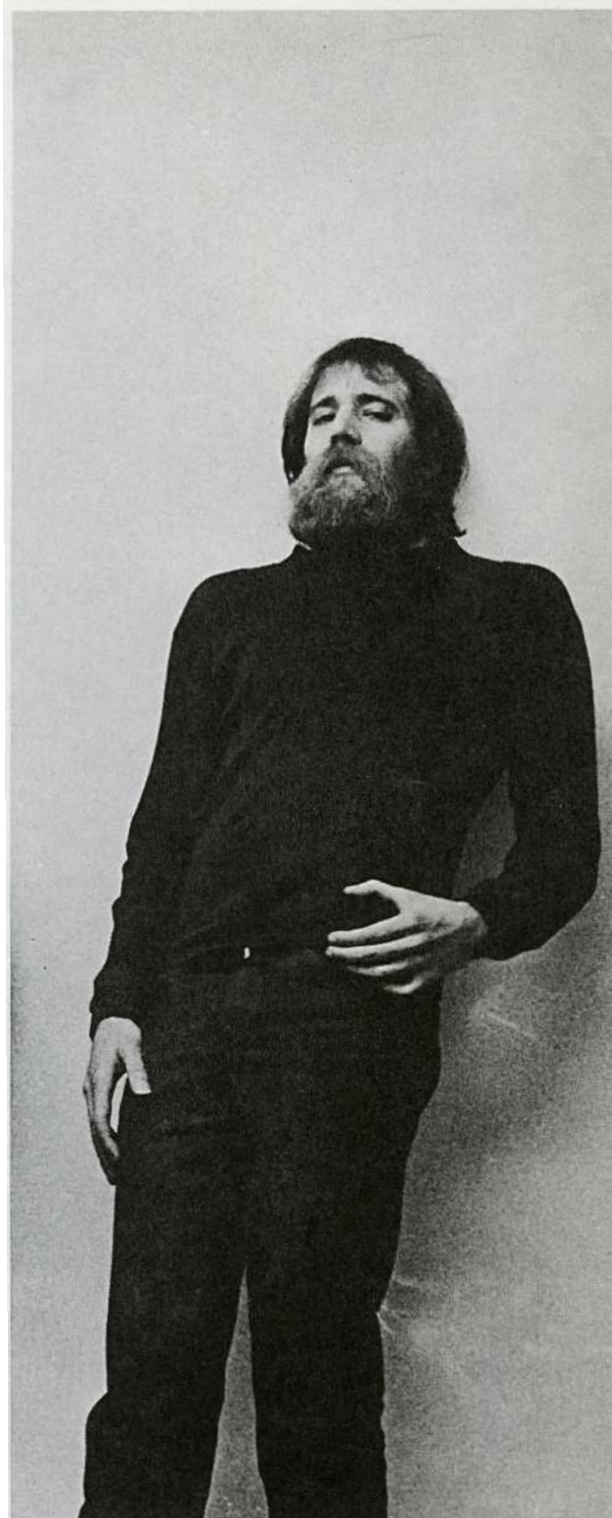
see photograph.

WEINER Lawrence

Born 1940 Bronx, N. Y. C. Lives in New York.

Geboren 1940 Bronx, N. Y. Lebt in New York.

Né 1940 Bronx, N. Y. Vit à New York.



1. The artist may construct the piece

2. The piece may be fabricated

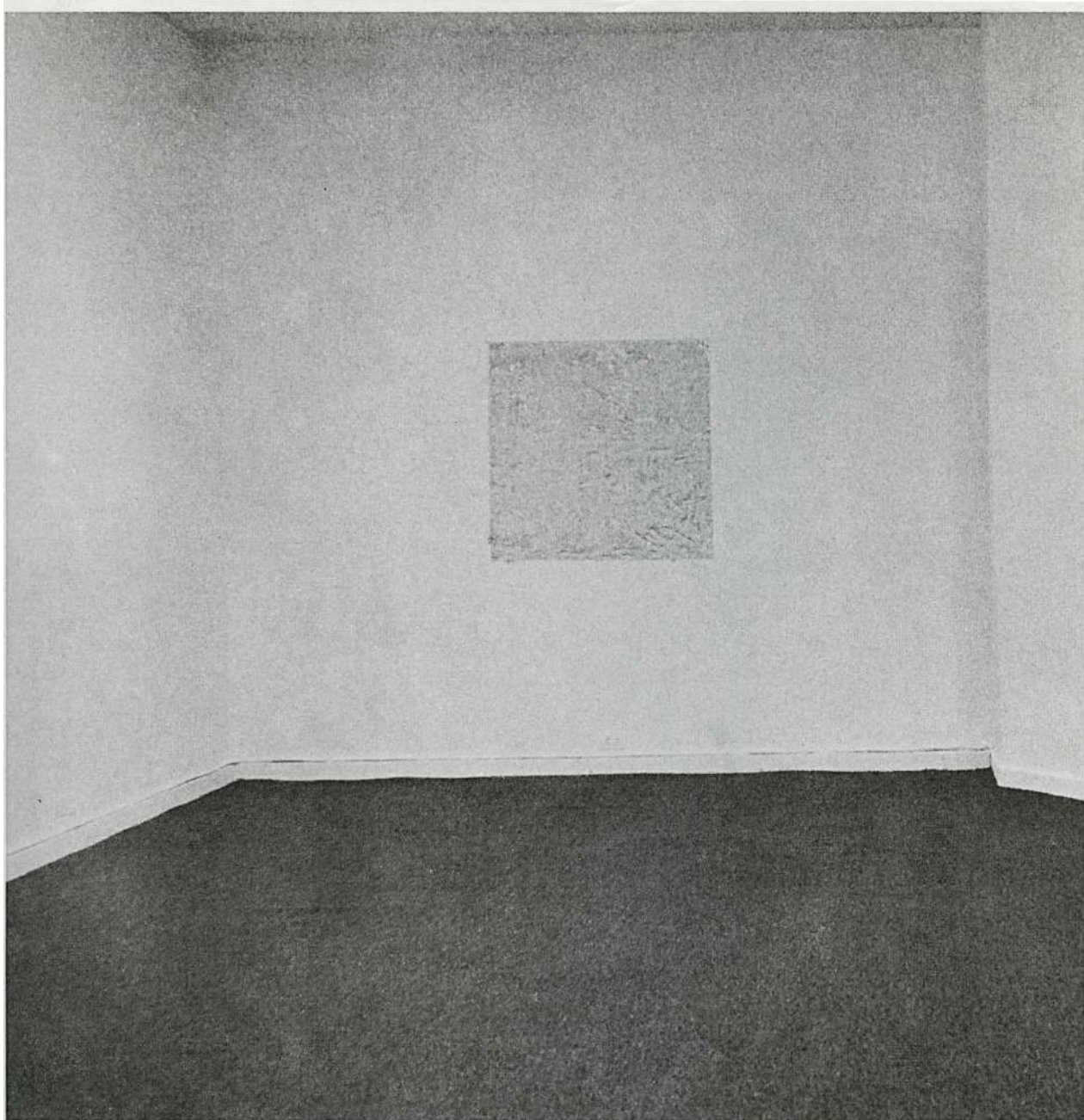
3. The piece need not be built

Each being equal and consistent with the intent of the artist the decision as to condition rests with the receiver upon the occasion of receivership

L. W.

LAWRENCE WEINER	Biography
Born: February 10, 1940, Bronx, NYC	
Exhibition:	
1960	Numerous group shows, San Francisco, Calif.
1960	Cratering Piece, Mill Valley, Calif.
1962	Young Americans Gallery, St. Louis, Missouri
1963	Atelier 6, Paris
1964	Seth Siegelau, NYC
1965	Seth Siegelau, NYC
1966	Seth Siegelau, NYC, "25", a group show
1968	Bradford Junior College, Mass. (3 man, with Carl Andre and Robert Barry)
1968	Windham College, Putney, Vt. (outdoors)
1968	Dwan Gallery, NYC, "Language II"
1968/9	American Federation of Arts traveling show, "The Square in Painting"
1968	Project for SMS
1968	Publication of "Statements", a paperback book
1968	the "Xerox" book, with Andre, Barry, Huebler, Kosuth, LeWitt, Morris.
1969	Seth Siegelau, NYC, "January 5-31, 1969", a group exhibition with Barry, Huebler, Kosuth.

LAWRENCE WEINER	Bibliography
1.	Arts Magazine, Jan 1965, pg. 64 (Don Judd)
2.	Art News Magazine, Nov 1964, pg. 20 (Kij Levin)
3.	Art Magazine, Jan 1966, (J.B.)
4.	Art News, Dec 1965
5.	Art International, Jan 1966, pg. 97, (Michael Benedikt)
6.	Arts Magazine, Sept/Oct 1968, pg. 56, "The de-Materialization of the Object", Gordon Brown (Photograph)
7.	Saturday Evening Post, Nov. 2, 1968, pgs. 44, 46, "The New Sculpture" by Howard Junker (3 color photographs)
8.	New York Free Press, 23 Jan 1969, pg. 7, "Painting is Obsolete" by Gregory Battcock. (photograph)
9.	The Village Voice, NYC, Jan 23, 1969, pgs. 14, 18, "Art: Disturbances" by John Perreault.
10.	Arts Magazine, Feb 1969, pgs. 21,22; "Four Interviews (with Arthur Rose) (photograph)

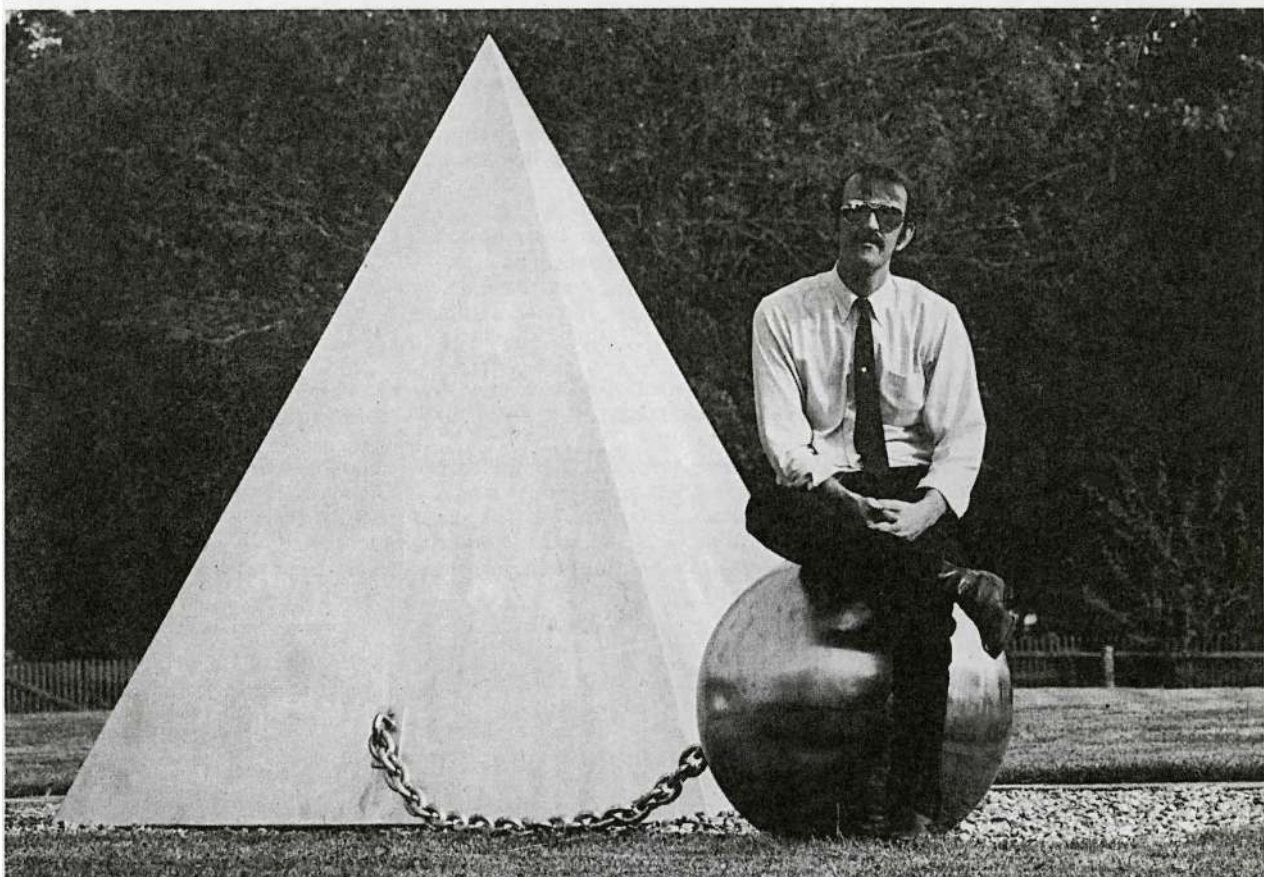


Lawrence Weiner

A 36" x 36" removal to the lathing or support wall of plaster or wallboard from a wall, 1968. Coll. Seth Siegelau, New York



1



2

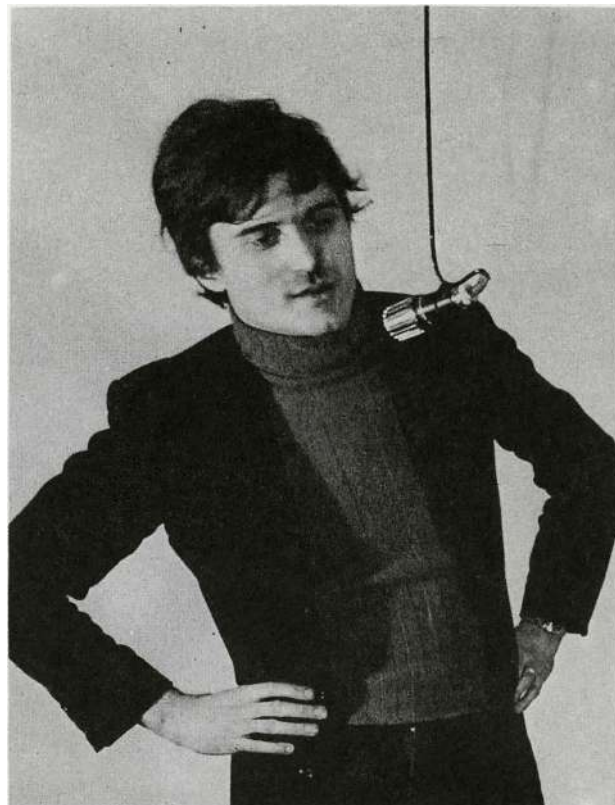
Born 1937 Bedford, Indiana. Lives in Woodacre, California.

Geboren 1937 Bedford, Indiana. Lebt in Woodacre, Kalifornien.

Né 1937 Bedford, Indiana. Vit à Woodacre, Californie.

Education	Columbia High School, Richland, Washington	1956
Ausbildung	San Francisco Art Institute, B. F. A. 1960, M. F. A. 1962	1956–1962
Etudes		
Teaching	University of California at Davis	1962–1965
Lehrauftrag	San Francisco Art Institute: Summer 1963, Fall 1966, Spring 1967	
Enseignement	University of Nevada, Art Department	1967
	Washington State College, Pullman, Washington	1967
	University of California, Berkeley	1967
	School of Visual Arts, New York	1968
	University of Colorado, Boulder	1968
One-Man Exhibitions	San Francisco Museum	1960
Einzelausstellungen	Staempfli Gallery, New York	1960
Expositions particulières	Staempfli Gallery, New York	1962
	Staempfli Gallery, New York	1964
	Lanyon Gallery, Palo Alto	1965
	Hansen Gallery, San Francisco	1966
	San Jose State College, Cal.	1967
	Mills College Art Gallery, Oakland	1967
	Allan Frumkin Gallery, New York	1968
	San Francisco Art Institute	1969
Group Exhibitions	<i>Young America</i> , Whitney Museum of American Art, New York	1960
Gruppenausstellungen	Staempfli Gallery, New York	1960
Expositions collectives	<i>64th American Annual</i> , The Art Institute of Chicago	1961
	University of Nebraska	1961
	University of Illinois	1961
	<i>65th American Annual</i> , The Art Institute of Chicago	1962
	<i>Pittsburgh International</i> , Carnegie Institute, Pittsburgh	1962
	<i>50 California Artists</i> , Whitney Museum of American Art, New York	1962
	<i>The Small Format</i> , San Francisco Museum	1964
	<i>Polychrome Sculpture Show</i> , San Francisco Art Institute	1964
	<i>Sculpture Annual</i> , Whitney Museum of American Art, New York	1966
	<i>Painting Annual</i> , Whitney Museum of American Art, New York	1967
	<i>Toward a New Metaphysics</i> , Allan Frumkin Gallery, New York	1967
	Philadelphia Museum of Art	1967
	<i>Survey of American Art</i> , Bamberger, New Jersey (Organisation: Dore Ashton)	1967
	<i>Sculpture of the Sixties</i> , Los Angeles County Museum, Los Angeles/Philadelphia Museum of Art, Philadelphia	1967
	<i>Funk Show</i> , University of California, Berkeley	1967
	<i>Funk Film Show</i> , University of California, Berkeley	1967
	<i>Beyond Literalism</i> , College of Art, Philadelphia	1968
	<i>Peinture américaine</i> , Galerie Paul Facchetti, Paris	1968
	<i>Wellington-Ivest Collection</i> , Museum of Fine Arts, Boston	1968
	Berkeley Gallery, Berkeley, Cal.	1969
Film	<i>The Great Blondino</i> , made with Robert Nelson, San Francisco Filmmaker. Presented: Festival Knokke-Le-Zoute, Dec. 1967; Kunsthalle Bern, Jan. 1968	
Special events	<i>Over Evident Falls</i> : Electronic music by Steve Reich, New York, Composer,	
Besondere Veranstaltungen	and visual effects by W. T. Wiley, Hansen Gallery, San Francisco, September	
Autres activités	1968/Sacramento State College Art Gallery, Sept. 1968/Projected at The Whitney Museum of American Art and The School of Visual Arts, New York	
	<i>Theater Event-Space Opera</i> , University of Colorado, Boulder, Cal., Summer 1968	

ZORIO Gilberto



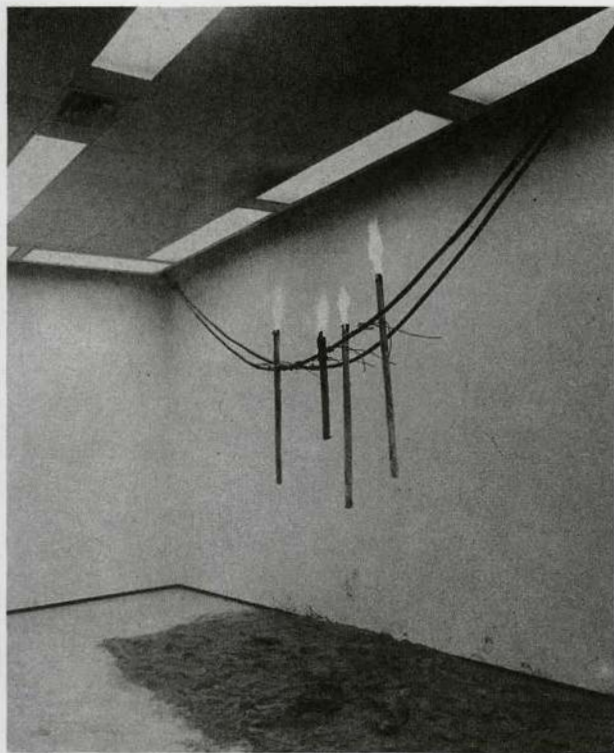
Nato 1944 Andorno Micca (Biella). Ha frequentato il liceo artistico e l'Accademia di Belle Arti di Torino. Insegna Storia dell'arte ad Alessandria. Vive a Torino.

Born 1944 Andorno Micca, Italy, Education: Art High School and Fine Arts Academy, Turin. Teaches Art history in Alessandria. Lives in Turin.

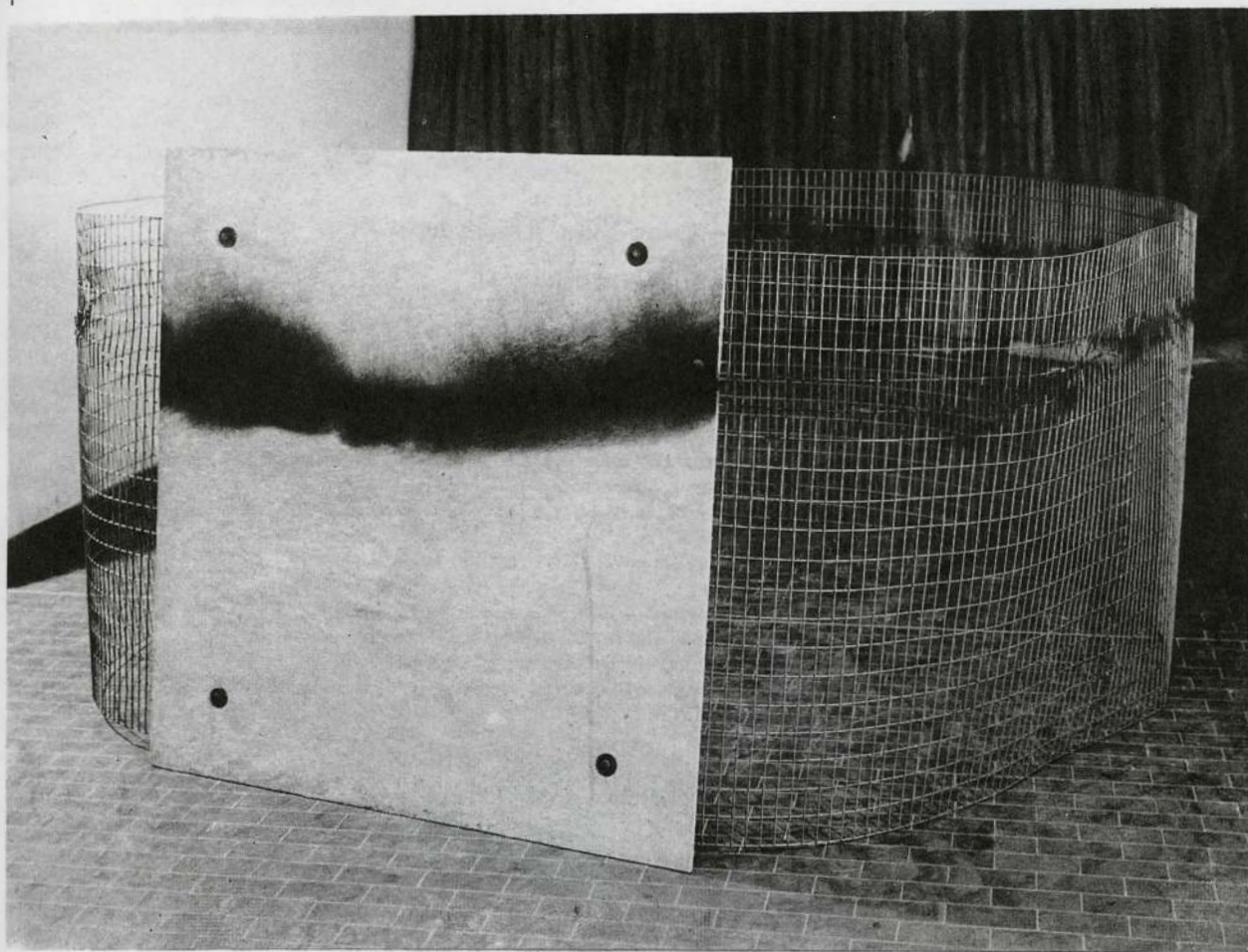
Geboren 1944 Andorno Micca, Italien. Besuch der Kunstschule und Kunstakademie Turin. Unterrichtet in Alessandria Kunstgeschichte. Lebt in Turin.

Né 1944 Andorno Micca, Italie. Etudes à l'Ecole et l'Académie des Beaux-Arts à Turin. Enseigne l'histoire de l'art à Alessandria. Vit à Turin.

Mostre personali	Galleria Sperone, Torino	1967
One-Man Exhibitions	Centro Studi Colautti, Salerno	1968
Einzelausstellungen	Galerie Sonnabend, Paris	1969
Expositions particulières	Galleria Sperone, Torino	1969
Mostre collettive	<i>Contemplazione</i> , Gallerie Sperone, Stein, Il Punto, Torino	1967
Group Exhibitions	<i>Contemplazione</i> , Galleria Flaviana, Lugano	1967
Gruppenausstellungen	<i>Arte Povera</i> , Galleria La Bertesca, Genova	1967
Expositions collectives	<i>Arte Povera</i> , Università di Genova	1967
	<i>Il Percorso</i> , Galleria Arco d'Alibert, Roma	1968
	<i>Arte Povera</i> , Galleria De' Foscherari, Bologna	1968
	<i>Arte Povera</i> , Centro Arte Viva, Trieste	1968
	<i>Prospect '68</i> , Kunsthalle Düsseldorf	1968
	<i>RA 3</i> , Amalfi	1968
	<i>9 at Leo Castelli</i> (Anselmo, Bollinger, Eva Hesse, Kaltenbach, Nauman, Saret, Serra, Sonnier, Zorio), Leo Castelli Gallery, New York	1968
	<i>Op Losse Schroeven (Cryptostructuren / Square Tags in Round Holes)</i> , Stedelijk Museum Amsterdam	1969
Bibliografia	Tommaso Trini, in: Catalogo Galleria Sperone, Torino 1967	
Bibliography	Germano Celant, <i>Arte Povera</i> , in: <i>Flash Art</i> , Roma 1967	
Bibliographie	Alberto Boatto, in: Catalogo Centro Studi Colautti, Salerno 1968	
	La povertà dell'arte, in: <i>Quaderni De' Foscherari</i> , Bologna 1968	
	Tommaso Trini, Nuovo alfabeto per corpo et materia, in: <i>Domus 470</i> , Milano, gennaio 1969	



2



3

1 Giunchi e fiacole, 1969 (Giunchi, fiacole, cemento, 400×170 cm), Coll. Galerie Sonnabend, Paris

2 Cenere, 1969

3 Untitled (Eternit bruciato), 1968 (Eternit, rete metallica, Ø 250 cm), Coll. Galerie Sonnabend, Paris

Claudio Abate, Roma (Kounellis: L'Attico)
 Richard Artschwager, New York (W 1)
 Jared Bark, New York (P+W)
 R. van den Bempt, Antwerpen (Panamarenko: W)
 Mel Bochner, New York (P)
 Alighiero Boetti, Torino (W)
 Marinus Boezem, Gorinchem (P)
 Bill Bollinger, New York (P)
 Balz Burkhard, Bern (Barry: W / Kosuth: W / Raetz: P+W / Schnyder: P+W)
 Pier Paolo Calzolari, Bologna (P)
 Geoffrey Clements, New York (Bollinger: W → Untitled, 1968 / Saret: W → Untitled, 1968)
 Paul Cotton, Oakland (P+W)
 Nick Decandio, New York (Ferrer: P)
 Jan Dibbets, Amsterdam (P+W)
 Linda Eastman, New York (Wiley: P)
 Ger van Elk, Velp (P+W)
 Rafael Ferrer, Philadelphia (W)
 Galleria L'Attico Roma (Kounellis: P+W / Pascali: P+W)
 Galleria La Bertesca, Genova (Prini: P+W)
 Eugenia Butler Gallery, Los Angeles (Ruppertsberg: P+W)
 Bykert Gallery, New York (Saret: W → Untitled, 1968)
 Leo Castelli Gallery, New York (Artschwager: P / Morris: P / Nauman: P)
 Dwan Gallery, New York (Andre: P+W / Kaltenbach: W / LeWitt: W / de Maria: W → Mile Long
 Drawing / Morris: W → Earthwork / Oppenheim: W → Vector Spear / Smithsonian: P+W)
 Fischbach Gallery, New York (E. Hesse: P+W)
 Konrad Fischer, Düsseldorf (Ryman: W / Sandback: W)
 Galerie Heiner Friedrich, München (de Maria: P)
 The Betty Parsons Gallery, New York (Tuttle: P+W)
 Galerie Ricke, Köln (Artschwager: W 2 / Bollinger: W → Pipe + Rope / Buthe: W / E. Hesse: W →
 Aught / Kuehn: W → Untitled, 1967 / Sonnier: W → Neon with Cloths)
 Esther Robles Gallery, Los Angeles (Bang: P+W)
 Galerie Sonnabend, Paris (Morris: W → Felts / Zorio: W)
 Wide White Space Gallery, Antwerpen (Panamarenko: P+W)
 Galleria Sperone, Torino (Anselmo: W / Calzolari: W / Kounellis: W / Merz: W)
 Galerie Rudolf Zwirner, Köln (Jenney: W)
 Piero Gilardi, Torino (Buthe: P / Flanagan: W → Rack / Long: W → Squares on the Grass)
 Ted Glass, New York (P+W)
 Hans Haacke, New York (W)
 Michael Heizer, New York (P+W)
 Brigitte Hellgoth, Düsseldorf (Buthe: W → Bild)
 Paolo Icaro, Genova (P+W)
 Errol Jackson, London (Flanagan: W → Rope)
 Neil Jenney, New York (P)
 Stephen Kaltenbach, New York (P)
 Jo Ann Kaplan, New York (P+W)
 H. Kessels, Bruxelles (Lohaus: W)
 Edward Kienholz, Los Angeles (W)
 Ute Klophaus, Wuppertal (Beuys: P+W)
 Verlag Gebr. König, Köln (Walther: W)
 Gary B. Kuehn, Somerville, N.J. (P)
 Sol LeWitt, New York (P)
 Bernd Lohaus, Antwerpen (P)
 Roelof Louw, London (P+W)
 David McLean, London (P+W)
 Walter de Maria, New York (W Telephone)
 Mario Merz, Torino (P)
 Foto Moisis, Torino (Anselmo: P / Boetti: P)
 Peter Moore, New York (Kuehn: W → Untitled 1968 / Serra: W → Pink, Neon, Wire – Belt Piece /
 Sonnier: W → Neon with Cloths, Flocked Wall / Viner: P+W)
 André Morain, Paris (Jacquet: W / Zorio: W)
 Ugo Mulas, Milano (Pascali: P+W)
 Bruce Nauman, Southampton, N.Y. (W)
 Dennis Oppenheim, Brooklyn (P+W)
 Bill Parsons, New York (Pechter: P)
 Paul Pechter, New York (W)
 Clay Perry, London (Medalla: P)
 Michelangelo Pistoletto, Torino (W)
 Eric Pollitzer, New York (Tuttle: W)
 Emilio Prini, Genova (P+W)
 Nathan Rasin, New York (Ryman: W)
 Reiner Ruthenbeck, Buderich/Düsseldorf (P+W)
 Robert Ryman, New York (P)
 Frederick Lane Sandback, New York (P)
 Sarkis, Paris (P+W)
 Th. P. Schaardt, New York (Walther: P)
 John D. Schiff, New York (Oldenburg: W → Streethead)
 Robert Schlingemann, Scheveningen (Boezem: W)
 Richard Serra, New York (P)
 Shunk-Kender, Paris (Oldenburg: P / Serra: W → Splash Piece)
 Seth Siegelau, New York (Barry: P / Huebler: P / Kosuth: P / Weiner: P)

F. Tas, Antwerpen (Panamarenko: P)
John Webb, Brompton Studio, London (Flanagan: P)
William Wegman, Milwaukee (P+W)
Steve Wyle, Los Angeles (Kienholz: P)
Gilberto Zorio, Torino (P)