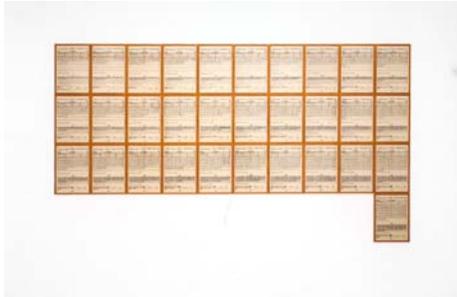


**Selections from the Collection of Helga and Walther Lauffs  
Checklist: 519 West 19<sup>th</sup> Street**



**HANNE DARBOVEN**

*1.1.74-31.1.74*

1974

Ink on tracing paper on thirty-one (31) sheets

12 1/4 x 8 13/16 inches (each, framed)

31.1 x 22.4 cm

50 1/8 x 92 1/4 inches (overall)

127.4 x 234.3 cm

DARHA0011

Since the 1960s, Hanne Darboven's practice has consistently dealt with the transcription of experience into serial structures. From her earliest work of the late 1960s and early 1970s, where she worked through geometric constructions with pencil and graph paper, to her later large-scale installations which incorporate imagery, music, numerals and text, her continuing artistic practice can be read as a prolonged investigation of notation and transcription, specifically with finding an adequate means to represent the experience of the passage of time.

Darboven's earliest geometric investigations (of the late 1960s) explored the permutations allowed by connecting matrices of graph paper with pencil lines. She soon began to explore the phenomenological possibilities of numerical permutations, repeating and mirroring numerals into expanding and contracting grid formations and writing numbers out in their alphabetized form, allowing them to fill the page.

This work represents a numerical and diagrammatic calendrical system invented by the artist. The thirty-one sheets that comprise this work each document a day in January of 1974. In each sheet, the days of that month are expressed as what is known in mathematics as a "digit sum" (for example 1.1.74.-1+1+7+4=13). From these numbers, the artist has developed numerical diagrams that mark the accumulation of time as the days of the month progress on the pages.



**ON KAWARA**

*Dec. 28, 1971*

1971

Liquitex on canvas

10 1/4 x 13 inches

26 x 33 cm

Signed, accompanied with artist made box and corresponding newspaper

KAWON0091

Time, as registered in its familiar increments of days, years, centuries, and eons, has preoccupied On Kawara since the mid-1960s, when he began his major body of work, known as the *Today Series*. Each of the *Date Paintings* that constitute this ongoing work is a monochrome field on which is inscribed the date of the day on which the individual painting is executed, in the language and according to the calendrical conventions of the country in which Kawara is present when he begins it. If he does not complete it by midnight he destroys it.

Typical of the "Today" series is a box made to contain this work when it is not hung on the wall, which contains a clipping from the local newspaper from the day the painting was executed. In this case, the box contains the front page of the *New York Times* from Tuesday, December 28, 1971.



**JAN DIBBETS**

*Afsluitdijk III*

1969

Map, photograph, pencil and tape with recorder

48 3/4 x 33 5/8 inches (map)

123.8 x 85.4 cm

52 1/4 x 37 x 1 1/2 inches (overall)

132.7 x 94 x 3.8 cm

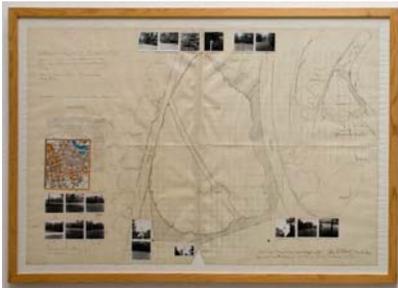
Dimensions vary with installation

Signed, titled and dated recto (map)

DIBJA0004

*Afsluitdijk III* is part of series of performance-based audio-visual pieces created in 1969 by the artist. Here, a map of a territory around Amsterdam is completed with color photographs of the canal (*Dijk*) along which, in a straight line, the artist drove for 30 km at a constant speed of 100 km per hour. A tape recorder plays the sound of his drive; the artist calls out each new kilometer.

“A car drives a distance of 30 km with a speed of 100 km per hour. Nobody is able to survey a distance of 30 km, certainly no more than 3 to 4 km. Dibbets fixes this event in [the] form of several photos. He makes audibly realizable the imagination of the real speed by a recorder. Thus everybody can realize the 30 km motor ride with a 100 km speed by photos and recorder. (...) He observes habits and makes them visible as attitudes and experiences into a new relation; he separates them from their local destination, thus becoming independent powers of a new perception.” (sic) (Paul Wember, introduction, 1970 Museum Haus Lange exhibition catalogue, translation original).



**JAN DIBBETS**

*Roodborst Territorium / Sculptur*

1969

Pencil, city map, photographs, pen and marker on paper

39 1/2 x 59 inches

100.3 x 149.9 cm

45 3/4 x 65 1/4 x 3/4 inches (framed)

116.2 x 165.7 x 1.9 cm

Signed, titled dated recto

DIBJA0003

English translation of the title:  
Robin Redbreast's territory/sculpture

This work on paper by Jan Dibbets shows the artist's observations of the itinerary of a robin in the Vondelpark, Amsterdam. Following his careful observations, the artist recorded the bird's wanderings and activities on maps of the park and of the city, accompanying them with several drawings and 18 small photographs. This documentation visually translates and inscribes the different positions of the red-breasted bird during his stay in the park. Through the artist's meticulous study, the bird's flights become a kind of performance that is presented to the attention of the viewer.



## ROBERT MORRIS

*Untitled*

1964

Lead on wooden box, 6-volt motorcycle battery, plaster, and aluminum

35 3/8 x 25 3/8 x 4 1/8 inches

89.9 x 64.5 x 10.5 cm

Signed and dated on verso

MORRO0004

This somewhat concrete object is among the very first of the lead reliefs that the artist started to develop in 1964, marking his interest for the imprint of bodies and objects in metal and plaster. While the surface seems devoid of any specific interventions, it incorporates a number of elements in the depth of the box: batteries, as a source of energy symbolizing a living force; a small electrical closet containing a switch button that triggers the sound of a motorcycle horn, and a plaster cast of female genitalia. His reliefs function as metaphors of the human body; as the lead itself looks like leather or thick skin, the sequence of potential action and reaction institutes a complex relationship between body/sexuality and electricity/mechanics, reminiscent of the work of Marcel Duchamp, whom the artist met in the same year this work was executed.

In the 1960s, Robert Morris was experimenting with making connections between sculptural and living forms. The lead reliefs can also be considered in the light of his dance performances, notably the one with Yvonne Rainer wearing a lead corset, that took place at the Staatliche Akademie in Düsseldorf. The lead reliefs were exhibited for the first time in Düsseldorf at the Galerie Schmela in 1964.



## GIULIO PAOLINI

*Idem V*

1975

Tempera on cardboard in forty (40) panels

4 x 5 3/4 inches (each panel)

10.2 x 14.6 cm

60 1/4 x 48 3/4 inches (overall)

153 x 123.8 cm

PAOGI0003

Between 1972 and 1978 Paolini created a group of seven works (and correlated exhibitions) titled *Idem*, each numbered, all of which refer to one another. This formal cycle within his early works combines a number of “materials” appearing in each piece as different “motifs”: *Idem V*, for instance, contains forty rectangular pieces of cardboard, painted with tempera in the various colors of the spectrum: each rectangle is engraved with a geometric shape used in the previous work of the series, *Idem IV*.

Rejecting the picturesque still present in the Art Informel, he concentrates on the basic components of painting: canvas, frame, easel, paint of a single color, or none at all in favor of a bare surface. In his continuous investigation of the pictorial and the status of the art object, Paolini displays the instruments and conditions of art making. Often linked to the Arte Povera movement, the artist inscribed himself, above all, in a more strictly Conceptual sphere. From the inception of his career, he has developed a complex analytical research centered as much on the artistic tools as on the figure of the artist as an operator of language, exploring the etymology constructed by the history of Western art.



### MARIO MERZ

*solitario solidale*

1968

Aluminum casserole dish, beeswax, neon writing and electrical component

7 1/2 x 22 x 6 3/8 inches

19.1 x 55.9 x 16.2 cm

MERMA0017

In an aluminum casserole filled with beeswax, two neon-lights spell the words "solitario solidale" (solitary solidarity), a revolutionary slogan Merz saw scrawled on the streets of Paris during the riots of May, 1968. But it also refers to Albert Camus's "Jonas or the Artist at Work," one of the six short stories gathered in *The Exile and The Kingdom* (1957), where the question of physical and metaphysical distancing of the artist from the community of men, in order for him to create, is represented by the inscription on the back of the artist's blank canvas of a word not fully legible: was it "solitaire" (solitary) or "solidaire" (solidarity)? The ambiguous semantic pairing, in its phonic and graphic proximity, symbolizes the tension between the interests of the individual and the ones of the collective, and the hope to reconcile them: the warmth of the neon lights provokes the slow melding of the wax, becoming literally a source of symbiotic energy.

This work constitutes one the earliest incarnations of what later became Merz's signature style, using impoverished, ephemeral material along with neon words or numbers, revealing himself as a lead figure of the Arte Povera movement, initiating in his art, metaphorically, a "guerilla warfare" (Germano Celant, *Arte Povera Manifesto*).



### MICHELANGELO PISTOLETTO

*Ragazza in minigonna (Girl in Mini-skirt)*

1962-1967

Screen print, graphite and colored pencil on polished steel

90 5/8 x 47 1/4 x 7/8 inches

230.2 x 120 x 2.2 cm

Signed and titled verso

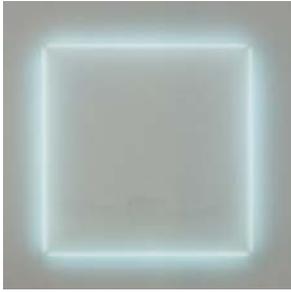
PISMI0002

This belongs to Pistoletto's well-known series of mirror paintings, in which life-sized images of the human figure, usually shown in arrested action, were applied to a polished stainless-steel back-ground as if it were a canvas. Breaking down traditional notions of figurative art, these works were radically innovative when they were first exhibited in the early 1960s in their exploration of extending the work of art beyond the surface of the picture plane. By doubling the environment through its reflection, the completion of each of the mirror paintings is not only contingent upon the nature of the space in which it is exhibited, but also upon the viewer.

The paradoxical encounter of static and dynamic images within the same work contributes to the perceptual displacement of the visitor: "the true protagonist [is] the relationship of instantaneousness which [is] created between the spectator, his own reflection and the painted figure, in an ever-present movement which concentrate[s] the past and the future in itself to such an extent as to cause one to call their very existence into doubt: it [is] the dimension of time itself" (*Minus Objects*, 1966, quoted by Jorge Molder, "Duplex" in *Michelangelo Pistoletto et la Fotografia* (Rotterdam: Witte de With, 1993), p. 36

Note:

The dating of this piece (1962-1967) is explained by J.F. Chevrier, in "The Protagonist" in *Michelangelo Pistoletto e la Fotografia* (1993) as follows: "Today all of the reflecting pictures bear a double date: the year of their production, preceded by 1962 (the year the series was inaugurated)." (p.135).



## DOUGLAS WHEELER

*Untitled*

1969

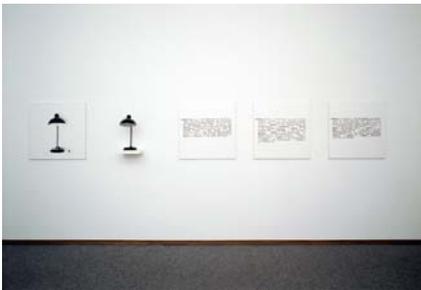
Acrylic, neon tubes and wood

91 1/2 x 91 1/2 x 7 1/2 inches

232.4 x 232.4 x 19.1 cm

WHEDO0001

Wheeler's innovative light paintings consist of wall-sized squares of plastic with neon lights embedded along their sides. Generally hung on a wall in a pristine white room of precise proportions, Wheeler's installations create an immersive environment, absorbing the viewer in the subtle construction of pure space. Rarely exhibited, his *Light Encasement* series began in 1968, influenced by both the Abstract Expressionist pictorial movement and kinetic art.



## JOSEPH KOSUTH

*Lamp (one and five)*

1965

Lamp with metal shelf and four (4) panels with photographic reproductions

29 5/8 x 29 5/8 inches (four panels, each )

74.6 x 74.6 cm

18 5/8 x 11 1/4 x 11 inches (lamp with shelf)

46.7 x 28.6 x 27.9 cm

Certificate of Authenticity

KOSJO0014

Joseph Kosuth is one of the leading practitioners of Conceptual Art. His work explores the limits of visual and textual language to address the cultural processes that influence how meaning is constructed.

*Lamp (one and five)*, 1965, belongs to one of Kosuth's earliest series, his seminal, *Proto-Investigations* of 1965. These multi-part works examined the relationships between objects and their representation: they are each made up of an object (such as a lamp, chair, a table, a saw, etc); a photograph of it; and its dictionary definition(s). The *Proto-Investigations* address the culturally-constructed processes of signification, showing how different contexts and modes of representation can complicate how ideas are presented and understood.

In this case, Kosuth shows an actual household lamp alongside a photographic reproduction of it and the dictionary definitions of the words "light," "lamp," and "object."



**JOSEPH KOSUTH**

*Statement (Art as Idea as Idea)*

1966

Photograph of a text on wooden panel

47 1/4 x 47 1/4 inches

120 x 120 cm

KOSJO0015

This work belongs to Kosuth's first major body of conceptual work, the "First Investigations" (subtitled *Art as Idea as Idea*), a series that includes photostats of dictionary definitions of words such as "meaning," "water," and "idea." In this instance, Kosuth depicts the entry from an English-German dictionary for the word "statement." Accompanying these photographic images are certificates of documentation and ownership (not for display) indicating that the works can be made and remade for exhibition purposes. This strategy of presentation represents Kosuth's attempt to undermine the preciousness of the unique art object and its privileged place in the museum. He sought to demonstrate that the "art" component is not located in the object itself but rather in the idea or concept of the work.

(adapted from: text by Nancy Spector on the artist, Guggenheim Museum Collection website, 2008)



**FRED SANDBACK**

*Untitled*

1969

Elastic cord

61 x 115 1/2 x 18 inches

154.9 x 293.4 x 45.7 cm

Certificate of Authenticity

SANFR0235

The work of Fred Sandback (1943-2003) comprises an ongoing engagement with minimalism. His committed experiments with a unique formal vocabulary express an ongoing concern with the phenomenological experience of space and volumes. In his own words, Sandback described his sculpture as being "...less a thing-in-itself, more of a diffuse interface between myself, my environment, and others peopling that environment, built on thin lines that left enough room to move through and around. Still sculpture, though less dense, with an ambivalence between exterior and interior. A drawing that is habitable."\*

Made using taugt elastic cord (around 1973 acrylic yarn would become the artist's material of choice), this early work by Sandback represents a "leaning" trapezoid. It was originally made for the artist's first solo museum exhibition, at the Museum Haus Lange, Krefeld (designed by Mies van der Rohe), where it was installed in the building's main corridor.

There is another trapezoid in the collection of the Sprengel Museum Hanover, dated 1968. The color is similar, "light blue, quasi-fluorescent," but the dimensions are entirely different: 88 1/4 x 156 x 30 inches.

\*Sandback, quoted in Elizabeth Fisher, et al., *Fred Sandback*. Exh. cat. (Cambridge: Kettle's Yard, 2005), p.27.



**JOHN McCracken**

*Think Pink*

1967

Polyester resin, fiberglass and plywood

105 x 18 1/4 x 3 1/8 inches

266.7 x 46.4 x 8 cm

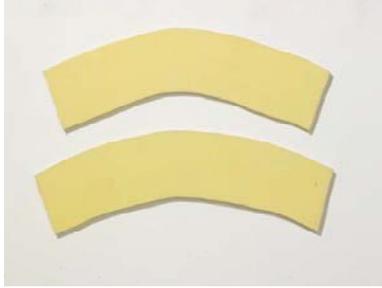
Signed, titled and dated (metal plate on bottom)

MCCJO0081

McCracken developed his early sculptural work while studying painting at the California College of Arts and Crafts in Oakland (1957-1965). While experimenting with increasingly three-dimensional canvases, the artist began to produce objects made with industrial techniques and materials, including plywood, sprayed lacquer, and pigmented resin, creating the highly-reflective, smooth surfaces that he was to become known for. His earliest sculptures took the form of wall-reliefs and free-standing geometric forms, and, in 1966, McCracken generated his signature sculptural form, the plank, a monochromatic rectangular board that leans at an angle against the wall (the site of painting) while simultaneously entering into the three-dimensional realm and physical space of the viewer. With the plank, McCracken created a definitive work that addresses the primary concerns of minimalism: the desire to reject the two-dimensionality of the picture plane for a new art that contextualizes the architecture in which it is presented, and that references and includes the viewer.

While the bold colors and shiny surfaces of his sculptures seem to reject the appearance of the handcrafted, McCracken has always made his work himself: his objects are products of a slow and laborious process of woodworking and finishing. For the artist, color, though inherently abstract, is used as a “material,” and the highly-saturated, monochromatic surfaces of his works are sanded and polished to produce such a high degree of reflectiveness that they simultaneously activate their surroundings and seem translucent. Thus, the objects gain a singular and almost otherworldly quality, appearing at once physical and immaterial. Though often compared to the work of such artists as Carl Andre, Donald Judd, and James Turrell, McCracken’s oeuvre occupies a unique position within the context of minimalist art in its expressiveness. The artist has termed his sculptures “‘single-things,’ things which refer to nothing outside themselves, but which at the same time refer, or relate to everything.”\*

\*John McCracken, unpublished artist’s notebook entry, 1972.



**RICHARD TUTTLE**

*Yellow Curves*

1965

Binder's paint on plywood

16 x 41 x 1 1/4 inches (upper)

40.6 x 104.1 x 3.2 cm

14 3/4 x 45 1/2 x 1 1/4 inches (lower)

37.5 x 115.6 x 3.2 cm

30 1/2 x 45 1/2 x 1 1/4 inches (overall)

77.5 x 115.6 x 3.2 cm

Signed, dated and inscribed verso (upper panel)

TUTRI0008

Expanding upon the concepts of minimalism through his use of non-traditional materials and improvisational working procedures, Tuttle is a leading figure of the "Post-minimalist" generation of artists. Since the 1960s, he has created singular works of art that often blur the distinctions between drawing, painting, and sculpture.

This early work by Richard Tuttle belongs to a series known as the "constructed paintings." Initially, as Grynstejn explains, "these consisted of canvas sewn over shaped dimensional wood constructions that merged painting and sculpture, in terms of both their material fabrication and their siting--hung on the wall as often as laid on the floor. Tuttle soon dispensed with canvas overlay in a series of wall reliefs and floor sculptures made from wood and painted in off-key, uniform matte monochromes. To produce these works--some of which required nearly twenty coats to achieve the right color--he used a rough-bristle brush and a dry, unostentatious paint application. The bare-bones, workmanlike quality of the painted surface had the effect of displacing attention away from the piece's pictorial qualities and toward its rimmed sculptural form. Significantly, the genesis of the constructed paintings lies in drawing: each shape was first rendered on paper and adjusted several times over until the desired image was reached; it was then transferred to a doubled paper template from which two identical shapes were cut out of thin sheets of wood using a fretsaw. These shapes were joined by a strip of wood, from one to three inches thick, that accurately followed the contour of the edges, giving the work a literal if shallow material presence that physically projected into space once installed. The hollow form of each piece was hammered together using countless nails in a time-consuming process that placed deliberate emphasis on the constructed nature of the works. The term *constructed paintings* calls attention to the fact that these breakthrough pieces are handmade and emphatically material. Inherent in the fact of their having been built is the message that each is a truly invented form." (Madeleine Grynstejn, "A Universe of Small Truths," in *Richard Tuttle*. Exh. cat. [San Francisco: SFMoMA, 2005], p. 27.)



**SOL LeWITT**

*Wall/Floor Piece ("Three Squares")*

1966

White lacquered steel in three (3) parts

29 1/2 x 29 1/2 x 15/8 inches (each)

74.9 x 74.9 x 4 cm

Certificate of Authenticity

LEWSO0014

This sculpture constitutes an early example of Sol LeWitt's group of works known as the "Modular Structures," the first of which were executed in 1964. These works originate from the idea of the cube as a primary modular unit. Here, three identical steel square structures are placed in a corner, one on each wall and one on the floor. Logically, this work evokes the volume of a cube, without physically forming it completely: "LeWitt's open modular cubes, inviting viewing from all directions, apportion their internal space into equal spatial segments that have no external barrier of façade." (*Sol LeWitt: A Retrospective*, G. Garrels, p. 70) They stand for the three spatial dimensions, each square representing the spatial planes of the "white cube" of the exhibition room. While his first "Modular Structures" of 1964-65 were painted black, the artist soon changed to white so that the wall pieces could seem to integrate with the wall and the emotive content of the structure could be erased.

LeWitt executed some of his Modular Structures in two different scales. A larger version (with the same configuration and structure) of this particular work exists, in which each square measures 48 x 48 inches (currently in the FER Collection, Germany).



**FRED SANDBACK**

*Untitled (Vertical two-part corner piece)*

1968

Elastic cord, metal rods

42 x 12 x 5 inches (each)

106.7 x 30.5 x 12.7 cm

92 x 12 x 12 inches (overall)

233.7 x 30.5 x 30.5 cm

Drawing of Authenticity

SANFR0234

Among Sandback's earliest sculptural constructions, this work was made with lengths of elastic cord and steel (around 1973, acrylic yarn would become the artist's material of choice). This series relates to the radical work of Russian constructivists, such as Vladimir Tatlin, whose "corner constructions" of 1915-16 projected the work of art into the real space of the viewer. Here, Sandback utilizes the 90-degree corner of a room as two sides of two constructed boxes that are essentially comprised of empty space, defined by means of their boundaries alone. The room in which the sculpture is installed is therefore essential to the sculpture itself, contributing as much to its form as the artist's materials.

**Selections from the Collection of Helga and Walther Lauffs  
Checklist: 525 West 19<sup>th</sup> Street**



**GEORGE SEGAL**

*Legend of Lot*

1966

Plaster in three (3) parts, with text panel

Part 1: 29 x 77 1/2 x 39 3/8 inches

73.7 x 196.9 x 100 cm

Part 2: 72 x 40 x 30 inches (approximate)

182.9 x 101.6 x 76.2 cm

Part 3: 72 x 40 x 30 inches (approximate)

182.9 x 101.6 x 76.2 cm

Text panel: 27 1/2 x 21 1/4 x 1 inches (framed)

69.9 x 54 x 2.5 cm

SEGGE0001

One of Segal's earliest life-size sculptural ensembles, *Legend of Lot* revisits a controversial episode from the *Book of Genesis*: wrongly convinced that they were the last surviving people on earth, Lot's two daughters decided to seduce their father in order to ensure the continuation of the human race.

After devoting six paintings and a standing figure sculpted on a traditional armature to the same topic in 1958, Segal created this stage-like scene eight years later, this time gathering all the members of the incestuous family, using what would soon become his signature technique: the artist would make a cast of a model by wrapping bandages coated with wet plaster around him; once dry and removed from the model, the bandages became a mold to be filled with plaster. Models would often be friends or acquaintances of the artist, whose lifestyle at the time influenced his artistic production: "So much in my friends had to do with willful destruction, drugs, suicide, unfulfilled promises that a choice for life instead of a choice for death seemed to redeem this otherwise shocking act." (quoted in *George Segal* [NY: Harry N. Abrams, 1975], n.p.).



**TOM WESSELMANN**

*Nude No. 42*

1962

Oil, acrylic color prints and fabric on wooden board

48 x 66 inches

121.9 x 167.6 cm

Signed and dated recto

Signed, titled and dated verso

WESTO0002

In the vein of his *Great American Nudes* series, begun in 1960, this small-format collage painting represents one of Wesselmann's typical early depictions of interiors containing nude female figures. Encouraged by his reading of Henry Miller's controversial *Tropic of Cancer* and *Tropic of Capricorn*, Wesselmann addressed his interest in eroticism in his paintings. The artist's works would continue to be characterized by their inclusion of reclining, oddly erotic, abstracted women (they have no face) in the intimacy of their interiors.

Commonly identified as a member of the New York Pop movement, Wesselmann deliberately used explicitly American imagery, finding inspiration in advertising, films, and commercial items. He often combined painted elements with actual vernacular objects (in this instance, pieces of fabric). Working in the gap between art and life, Wesselmann also paid careful attention to the iconic work of predecessors such as de Kooning, Matisse and Mondrian.



**YVES KLEIN**

*Cosmogonie sans titre (COS 26)*

(*Untitled Cosmogony [COS 26]*)

1961

Pigment and binding agent on paper on canvas

30 x 41 inches

76.2 x 104.1 cm

KLEYV0002

This work belongs to a series of so-called *Cosmogonie* paintings, which the artist made using paint and the presence of an element of nature: for example, as some of Klein's titles and texts indicate, a spring rain, the wind, or reeds and beach grass used as brushes and negative stencils. Klein himself noted, "My goal is to extract and obtain the trace of the immediate in natural objects. This manifestation is always distinct from form, and it is the essence of the immediate, the trace of the immediate."\*

\*Yves Klein, "Due to the Fact That," in *Yves Klein*. Exh. cat. (New York: Alexander Iolas Gallery, 1962), cited in *Yves Klein 1928-1962: A Retrospective*. Exh. cat. (Houston: Institute for the Arts, Rice University, 1982), p. 249.



**LUCIO FONTANA**

*Concetto spaziale*

1962

Water-soluble paint and pencil on canvas

31 5/8 x 25 3/8 inches

80.3 x 64 cm

39 x 32 5/8 inches (framed)

99.1 x 82.9 cm

Signed recto

Signed and titled verso

Photograph of authenticity

FONLU0002

In a series of manifestos originating with the *Manifesto blanco* (*White Manifesto*) of 1946, Fontana announced his goals for a “spatialist” art, one that could engage technology to achieve an expression of the fourth dimension. He wanted to meld the categories of architecture, sculpture, and painting to create a groundbreaking new aesthetic idiom.

From 1947 on, under the notion of *concetti spaziali* (spatial concepts), Lucio Fontana developed a group of works that included the “*buchi*” series (“holes” in Italian). With these works, Fontana gave new dimension to the surface of the canvas by perforating it, projecting the pictorial plane into space: “We want painting to emerge from its frame” (Manzoni, *1948 Manifesto*).

The multiple holes in the present work delimit the artistic space: the oval shape, the artist’s form of predilection at that time, is essentially outlined by the configuration of the holes rather than the monochromatic red painted form. Rich in association, the perforations can be seen as open wounds, the trace of violence and pain, but also as physical symbols opening to a new concept of space: for Fontana space is what is “beyond the perspective (...). I make a hole, infinity passes through it, light passes through it, there is no need to paint...everyone thought I wanted to destroy: but it is not true, I have constructed.” (in C. Lonzi, *Autoritratto* [Bari: De Donato Editore, 1969], pp. 170-171)



**YVES KLEIN**

*Anthropométrie (ANT 110)*

(*Anthropometry [ANT 110]*)

1960

Pigment and binding agent on paper and canvas

79 1/4 x 58 inches

201.3 x 147.3 cm

Signed and dated verso

KLEYV0001

This work is a key example of Yves Klein's *Anthropometries*, or body print paintings made either by the pressing of a nude model's paint-smear body or by spraying paint around a model's body, while it served as a kind of template. Klein termed the models employed to make these works *pinceaux vivants*, or living brushes. *Anthropométrie (ANT 110)* is particularly unique, in that the body imprints in this work are those of a woman and a man, making it one of the only known works by the artist to include the impression of a male figure.



### **GÜNTHER UECKER**

*Bewegtes Feld (Animated Field)*

1963

Oil, wall paint, nails, canvas on wooden board

34 3/8 x 34 3/8 x 3 5/8 inches

87.3 x 87.3 x 9.2 cm

UECGU0001

Günther Uecker began executing his signature kinetic "nail" works in the late 1950s. White painted canvases serve in these works as grounds for beds of nails that are configured to form three-dimensional reliefs. Uecker's work is oriented toward the exploration of systematic structures, seriality, and transparency. By the dense, almost hypnotic arrangement of the nails and the interaction of light and shadow, the reliefs display their own rhythms and dynamics, captivating the viewer, through the dissolution of the surface, into the immateriality of pure vision.

A member since 1961 of the Group ZERO, founded by Otto Piene and Heinz Mack a few years earlier in opposition to the history of German art, Uecker concentrated on experimenting with optical phenomena and visual oscillations as metaphors for utopian projects. Throughout his career, the artist would increasingly use nails as an artistic medium, hammering them into pieces of furniture, musical instruments, and household objects.



### **CHRISTO**

*Empaquetage*

1961

Fabric, plastic, string and wood

33 1/8 x 30 1/8 x 7 1/2 inches

84.2 x 76.6 x 19.1 cm

CHRIS0002

Christo's seventeen-year long series of *Wrapped Objects* and *Packages* was initiated in 1958 (shortly after his escape from Eastern Europe) as an inventory of his studio. Reflecting the young artist's first impressions of Western commercial packaging, his disquieting early bundles were made of impoverished, ordinary material that would entirely cover their content. The intricate folds and bulges of fabric bound with rope or twine in obsessive knots give an ambivalent presence to the packages through their irregular contours.

The content of *Empaquetage* (1961) is hardly recognizable: the general shape seems to indicate a canvas—or perhaps just a frame—covered by a voluminous bulk of plastic foil, meant to hang on a wall. This work contains a subtle and humorous relationship to the pictorial: as a planar relief, it transforms rather than obliterates its content, concealing as much as it reveals.

Simultaneously evocative of gifts, death, and preservation, the artist's formal device of wrapping, in its simple economy, enables him to create uncanny assemblages that one may be tempted to unveil. But if unpacked, the work is destroyed: in 1962, playing a provocative joke on the American artist Ray Johnson, Christo mailed him a package, in which Johnson found a photograph of the package itself and a note informing him that he had ruined the piece by opening it.



**CY TWOMBLY**

*The Castle*

1958

Oil-based house paint and lead pencil on canvas

48 x 60 1/4 inches

121.9 x 153 cm

58 x 70 1/8 x 3 7/8 inches (framed)

147.3 x 178.2 x 9.8 cm

Signed and titled recto

TWOCY0002

American artist Cy Twombly combines elements of gestural abstraction, drawing, and writing, in a unique body of work that seems to blur the distinction between painting and drawing. This work, which was executed a year after the artist settled permanently in Rome, is typical of his early work, which tends to forgo color in reaction to Abstract Expressionism. For Twombly, "waiving the claim of the significance of the picture field--of the sovereignty of the picture, which was ultimately based on sacred arguments--resulted in a lasting decision in favor of a neutral picture field."\* Made with thick layers of readily-available house paint upon which an ambiguous symbol is scrawled in lead pencil, the imagery of this work seems to emerge out of the surface of the canvas.

\*Franz Meyer, *Cy Twombly: Drawings 1963-1973*. Exh. cat. (Basel: Kunstmuseum Basel, 1973), p. 5)



**BRUCE NAUMAN**

*Untitled*

1965

Fiberglass, polyester resin and glitter

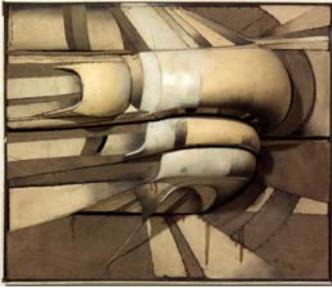
105 x 20 1/2 x 8 inches

266.7 x 52.1 x 20.3 cm

NAUBR0185

This work is one of the first of a number of important cast fiberglass sculptures that Nauman completed in 1965 and 1966, while still an MFA student at the University of California in Davis. The first of these works were made by taking a plaster mold of a handmade clay form and layering it with coats of polyester resin and fiberglass sheets, with pigment added to the resin. He would continue to make a series of fiberglass sculptures from either "soft-shaped" clay molds or "hard edged" plywood and corrugated cardboard molds. Many of these elongated forms were mounted on, or lean against, a supporting wall. These works seem to possess neither front nor back, inside nor outside, and display unfinished surfaces that include remnants of the casting process.

Nauman's earliest sculptures defy the tradition of sculpture in their unorthodox materials and casual appearance. They also provide an important key to Nauman's ongoing artistic practice; in that they introduce his interest in exploring and displaying artistic processes and failed notions in finished works. Of these works, Nauman stated: "They involved simple things like making a mold, taking the two halves and putting them together to make a hollow shape and turning it inside out. I tried to create a confusion between the inside and outside of a piece. One side is smooth so that it looks like the outside, and the other is rough because that's the way the fiberglass is cast, but you can see it as well." (Bruce Nauman, cited in Willoughby Sharp, "Nauman Interview," *Arts Magazine*, March 1970).



**LEE BONTECOU**

*Composition*

1965

Polyester, steel, canvas, wire, twine and wood

46 1/2 x 54 1/2 x 17 1/4 inches

118.1 x 138.4 x 43.8 cm

BONLE0003

*Composition* (1965) constitutes a key example of Bontecou's dramatic abstract constructions and unconventional technique: the artist welded together armatures of steel rods, over which she stretched sections of canvas, stitched together and fastened onto the metal framework with wires. Her early, mounted wall reliefs are not, strictly speaking, paintings or sculptures. As Donald Judd stated then, "Bontecou was one of the first to make the structure of a three-dimensional work coextensive with its total shape" (*Arts Magazine* 39, no. 7, April 1965). Bontecou's formal experimentation gave birth to anthropomorphic and mechanomorphic elements that appear to extend Cubist compositions into space.

"Bontecou's reliefs are an assertion of herself, of what she feels and what she knows. Their primitive, oppressive and unmitigated individuality excludes grand interpretation. The explicit power which displaces generalizations is a new and stronger form of individuality" (Donald Judd, *ibid*).