

MICHAEL ASHER / JAMES COLEMAN

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MICHAEL ASHER / JAMES COLEMAN

ARTISTS SPACE
223 WEST BROADWAY
NEW YORK

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Acknowledgements

Artists Space is delighted to present this exhibition of new work by Michael Asher and James Coleman. While Artists Space has a long history of presenting installation works, this exhibition is unusual for us in that it offers two major and elaborate new works by established artists whose work has not recently been seen in New York. Special thanks go to Valerie Smith, Artists Space Curator, for the ideas which generated this exhibition and for her help in organizing this enormous project.

We would also like to thank the Lannan Foundation for their encouragement and support which made this ambitious exhibition possible. Their sensitivity to artists' needs and the singular demands involved in site-specific installations and interdisciplinary conceptual projects is unique and farsighted. In particular, we would like to thank Bonnie Clearwater, the Foundation's Curator. I deeply appreciate her enthusiasm and understanding of the unusual needs of this exciting project.

The catalogue offers insights into the past work of Asher and Coleman as well as commentary on the two new works in this exhibition. We would like to thank the writers for their insightful contributions as well as their cooperation: Anne Rorimer, a freelance curator and writer in Chicago; John Vinci, an architect living in Chicago; and Jean Fisher, a critic and free-lance curator living in New York.

We would like to thank David Collins for his good humor and special assistance with the production of James Coleman's installation, and Marian Goodman for helping us secure the audio-visual equipment. Special thanks are also due to: Peggy Anderson who has acted as installation coordinator for Asher's project; Benjamin H.D. Buchloh for his encouragement and for providing photographs of Michael Asher's work; and Billy Herbert for transmitting New York-Dublin communications at speeds heretofore unheard of at Artists Space.

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Finally, we would like to thank Michael Asher and James Coleman. All of us at Artists Space have enjoyed working with them over the last two years. Getting to know them and their work has been in the best sense, both challenging and rewarding. Our thanks to them both for sharing their vision and going the distance with us.

Susan Wyatt
Executive Director

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Artists Space is a member of the National Association of Artists Organizations (NAAO) and Media Alliance.

Notes

by Valerie Smith

The decision to combine the work of Michael Asher and James Coleman in one exhibition developed out of thoughts concerning the nature and effectiveness of exhibitions in general. Despite the important exceptions, if the work of Asher and Coleman is known at all to the New York public, it is ironically because of the exhibition catalogues and what we know about their extensive participation in large group as well as individual exhibitions outside of New York. This oversight is further exasperated by the fact that often these group shows have a tendency to repeat familiar and successful formulas and couple like work together. Asher is often categorized with “site-specific” and “situational” artists such as Maria Nordman, Dan Graham, Daniel Buren, etc., and Coleman is associated with artists like Jeff Wall and Judith Barry, and other artists who work in a photographically generated or slide/tape medium.

While all of these artists certainly challenge established modes of representation through a radical refiguration of perceptual, cultural and architectural conventions, the institutions which support them rarely examine their own contextual criteria in their decision-making processes. Instead, they rely on the criticality already established by the artists’ work they choose in order to validate the context of the show. In this situation, the art work has no recourse against an all too familiar and fatigued dialectic which promotes a predictable national “starwars” within codified juxtapositions. If the finger is to be pointed, it should not ultimately remain with the institutions, but with a much larger system where a long line of expectations starts to compromise good and difficult ideas while reinforcing the bad easy ones. In this situation, the canon is left undisturbed and a process of colonization begins.

Tangential to this train of thought, it should be said that there has been resistance from the most surprising and unlikely corners

with regard to this exhibition. The inherent difficulty of the work and its production ultimately sharpened the commitment to the concept. Using these underlying problematics as a catalyst, I hope that if anything has been achieved by this exhibition of work by Michael Asher and James Coleman, it is that the increasing standardization of visual experience be displaced by differential thinking and a belief in the value of antithetical relationships.

In this case, the reason for presenting this exhibition of two artists whose work seems to diverge so emphatically will certainly not be obvious. Nevertheless, it should be made clear that conceptually, Asher and Coleman have an affinity on several levels. This affinity resides with the site and evolves through a slow and careful investigation of the sum components of that place. Asher's *modus operandi* at Artists Space draws on the a priori information of the space. In other words, the clue to the "problem" of the space or institution already exists and it is self-evident even before the space is manipulated. The ensuing process is one of reduction and exposure, a clean classical approach to the object. In Coleman's project, the site is also the point of departure. However, the work is constructed and expanded out from there. Coleman's narrative may appear excessive in relation to Asher's seemingly quiet and invisible statement. His work might be visualized as a baroque proliferation of signifiers that appear to network at cross purposes until the shape of a classic fugue, an elaborate mythological construct, mysteriously concludes itself. Coleman's work is additive, Asher's deductive. Coleman builds and Asher erases. While their individual methodology appears to be different, it is really the same meticulous investigation accessed through different channels.

Their work is entirely project oriented and dependent on the circumstances and conditions surrounding the place in which the work originates. The conception of the project begins with a thorough exploration of these elements and their potential to disclose meaning: for Asher it lies within the process of unveiling

a myth; for Coleman, it is a theatrical reconstruction in the cycle of life. While Asher is involved in the appearance of the institution or the way it presents itself publicly, Coleman is involved in a collection of experiences that establish the individual subject, its identity, within that institutional and cultural framework.

The question of territorial dynamics physically presents itself as the operative dialogue in the equation "Asher/Coleman." Asher recontextualizes Artists Space by girdling the upper-level interior space with an extended band of sheetrock. By doing this, he has displaced the sculptural feeling of the previous interior with his own sculptural intervention which, necessarily, claims its presence, however understated, throughout the entire space. Coleman, on the other hand, controls through his use of a limited contained space whose success is dependent, in part, by the viewer's focus on a single light source. This kind of engaged complexity, with all its ramifications, both within the artists' individual projects and within their correspondences, is the kind of exchange this exhibition attempts to offer.

Michael Asher and James Coleman at Artists Space

by Anne Rorimer

The Asher/Coleman exhibition on view at Artists Space offers the opportunity of seeing two works by two internationally-known artists of the same generation residing on opposite sides of the Atlantic. Although the two works have been conceived independently from one another, the coexistence of separate pieces by Asher and Coleman to form a single exhibition allows discussion of their respective methods and goals. A brief comparison of their individual oeuvres with reference to their early and recent work suggests the way in which these two artists have participated in the radical re-evaluation of aesthetic practice that occurred at the end of the 1960's.

Both Asher and Coleman have been exhibiting works of major importance over the last two decades. A look at their first publicly-shown pieces serves not only to define these artists' similar points of departure from previous approaches to painting and sculpture, but also to point to the direction each artist's work would take.

Two works by Asher of 1969, one created for *Anti-Illusion: Procedures/Materials* at the Whitney Museum of American Art, the other for *Spaces* at the Museum of Modern Art, and *Flash Piece* of 1970 by Coleman shown at the Studio Marconi, Milan, all seminal works, are surprisingly comparable insofar as they assumed the form of environmental installations that relied on controlled perceptual conditions. Asher's work for the Whitney exhibition consisted of an invisible plane of air, barely detectable to the touch, which, produced by an airblower concealed in the ceiling, was installed in the passageway between two of the exhibition rooms. This work satisfied the theme of the exhibition by taking physical form without visibly intruding on the exhibition space. Similarly, the work for the Museum of Modern Art took its surroundings into account. In accordance with the exhibition's

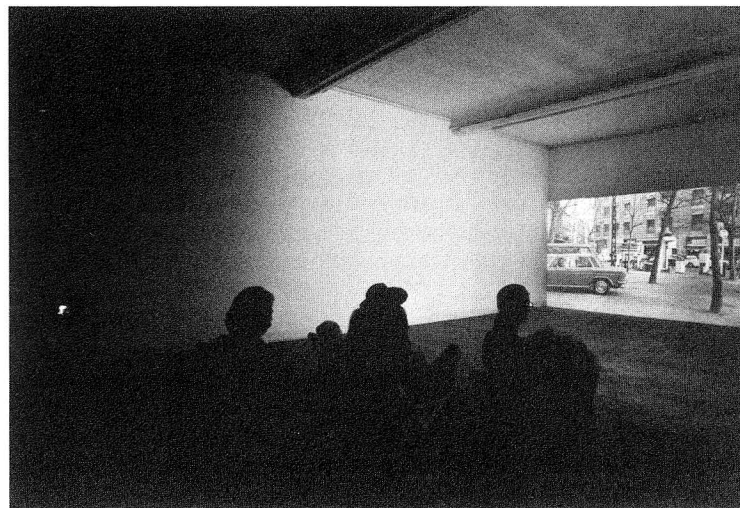
title, *Spaces*, Asher created a room to be entered and experienced acoustically and visually in relationship to the noise and light levels outside of its walls. As the walls were built especially to absorb sound, visitors' distance from the exit and entry doors proportionately regulated the degree of exterior sound heard inside. By thus defining the interior space of the work in accordance with its exterior, Asher pointed to the fact that the piece, a hollow container, was not self-contained, but linked with the ambient sounds and lighting in the museum.

Flash Piece by Coleman, also involving a perceptual mode of experience, likewise signalled the nature of the artist's essential concerns. Viewers of this piece were exposed to instantaneous flashing lights of blue and yellow directed against the wall of the gallery in different temporal sequences. Two blue flashes appeared between two yellow in repeated three-minute cycles. During each cycle, the time between the flashes differed, although spectators remembered them as being the same. Thus, time as measured and time as experienced did not coincide. In this way, Coleman succeeded in introducing a subjective aspect of viewing—namely that of memory—into the subject-matter of the resulting work.

From the start, Asher has sought to develop methods of redefining the established relationship between an object of art and its context. Likewise from the start, Coleman has investigated influences upon the act of perceiving, exploring the metaphoric interval between what and how something is seen. Ensuing works by Asher and Coleman further elucidate the nature of their artistic rationales. A comparison of Asher's exhibition of 1973 at the Toselli Gallery in Milan, and Coleman's *Slide Piece* of the same year (coincidentally shown in Milan as well), points to certain major distinctions between their respective aesthetic agendas.

A key piece in Asher's career, the Toselli work opened up the entire exhibition space as an area for consideration. In order to realize this piece, Asher requested that all of the many layers of white paint covering the walls and ceiling of the gallery be removed.

Four days of sandblasting yielded a rich brown surface underneath many coats of paint, visually uniting the walls and ceiling with the brown color of the unpainted floor. In this work Asher succeeded in putting the exhibition space itself on view as an object of study and the subject of the work, having literally penetrated the superficial surface of the given exhibition space and of the work's support. In essence, he therefore fused the work with its container since content and context became one and the same.



James Coleman, *Slide Piece*, 1973, Studio Marconi, Milan, Italy.

Slide Piece is equally important in Coleman's career and, like Asher's Toselli exhibition, marks a new departure in the artist's development. Whereas the Toselli exhibition turned attention toward its external context, incorporating it within the structure

of the work, *Slide Piece* examines representation in terms of the viewing of it, showing it to be a collection of multiple points of view. Through its presentation of a single photographic image—a color slide projected full scale on a wall—in conjunction with a spoken text recorded on audiotape, the work articulates how subjective components enter the process of seeing. The audiotape contains an aggregate of verbal descriptions made by a number of individuals who were asked by Coleman to characterize the scene at hand, a deserted city square he had photographed in Milan. Although the different texts are delivered in the voice of a single reader, no two descriptions of the seemingly matter-of-fact photograph are the same. Each of the texts relies on the particular details the observers chose to stress, as well as their own methods of analysis, inclusion and exclusion. What appears basically to be a non-descript photograph, comes to life, so to speak, with the visitors' realizations that they too might actively engage in relating (to) what is presented for viewing. By means of diverse "views" gathered together with respect to a single image, *Slide Piece* underscores the way in which each spectator's verbal representation of the provided visual image differed. The work thereby includes the viewing process within its content, making subjective outlook the object of its inquiry.

Although greatly expanded in complexity and thematic scope, later works by Asher and Coleman remain consistent in their underlying motivation without, in either case, manifesting the same visual form. Two works by Asher—for an exhibition entitled *Skulptur* held in Münster, Germany, under the auspices of the Westfälisches Landesmuseum für Kunst und Kulturgeschichte in 1977, and again in 1987, and for the *74th American Exhibition* at The Art Institute of Chicago in 1982—and two by Coleman—*The Ploughman's Party*, 1979/80, and *Now and Then*, 1981—demonstrate the fundamental attitudes of their oeuvres with respect to works of recent years.

Asher's participation in the two Münster exhibitions organized

exactly a decade apart—with the same piece on both occasions—as well as his participation in the Chicago exhibition—and, of course, in other exhibitions before and since—has led to the creation of works that re-examine the nature of sculpture as traditionally defined and that question its status as an isolated object in space.



Michael Asher, *Skulptur*, 1977, Münster, Germany.

The Münster piece both defined and was defined by the requirements of the given situation: the installation of an outdoor sculpture in relation to a site. For this purpose Asher hired an 11-foot trailer to be parked at nineteen locations during the nineteen-week period of the exhibition. Stationed one week at a time in a succession of different locations within the city of Münster and its suburbs, the

trailer moved away from the museum during the first half of the exhibition and back toward it during the second half. In each of its positions, the trailer was juxtaposed with and absorbed into a variety of environments, both rural and urban. The otherwise detached trailer, a seemingly self-contained but symbiotic unit,



Michael Asher, *Skulptur*, 1987, Münster, Germany.

was enlisted by Asher quite literally as the vehicle for realizing his work. It linked itself with the community while the museum responsible for the exhibition provided it with its center of gravity. Figuratively anchored to the museum, the trailer delineated the boundaries of a work that encompassed the entire community. Like the Toselli piece, the Münster piece of 1977, and again of

1987, integrated the material work with its support. Unlike the Toselli piece, however, the Münster piece expanded the definition of its support to include not only the interior of the space, but also the institutional domain of the museum as part of, but distinct from, the non-art environment of the city at large.

The reconstruction of this work for another exhibition a decade afterwards, organized under the same auspices in the same location and based on the same theme of outdoor sculpture, reinforced its original meaning. The re-placement of the same kind of trailer in the same series of locations as in the previous exhibition was designed to highlight changes or growth in the city. At the same time, the reinstallation of a former work (unprecedented in Asher's career), provided an even greater contrast with the other works of outdoor sculpture that, for the most part, clung to the nearby environs of the museum without venturing to question the traditional nature of sculpture.

Asher's work for the Chicago exhibition, initially proposed for the Art Institute's permanent collection, assumed material form in a totally different way, and, moreover, expressed the vital function of the museum as an institution for displaying art. For this piece Asher engaged two groups of viewers to stand at a designated time (for practical purposes only) each day in front of two different paintings in the permanent collection galleries: specifically, *Nude in a Bathtub*, 1910, by Marcel Duchamp and *Portrait of Kahnweiler*, 1910, by Pablo Picasso. Asher selected these two particular paintings because of the disparate degree to which they had been reproduced in books, on posters or on postcards, etc.—the Duchamp hardly at all and the Picasso extensively—and disseminated in the public domain as second-hand images. Thus installed in front of two paintings in the same room, the “model” viewers, paradigmatic of museum visitors, demonstrated the point at which the museum's role to present, and the visitors' to perceive, intersect. Paradoxically, the same institutions that provide original works of art are also those that make photographs and reproductions



Michael Asher, 74th American Exhibition, viewers in from of *Nude in Bathtub* by Marcel Duchamp, The Art Institute of Chicago (June 12 -August 1, 1982). Photo: Luis Medina.



Michael Asher, 74th American Exhibition, viewers in front of *Portrait of Kahnweiler* by Pablo Picasso, The Art Institute of Chicago (June 12 -August 1, 1982). Photo: Luis Medina.

available. Seeking to dismantle the barriers to direct perception engendered by reproduction with its capacity to substitute for, and dull the experience of the original, Asher's work reproduced the process of viewing that takes place in a museum as a concrete actuality. Rather than being a work, however, that was physically and conceptually independent of its institutional context, yet dependent on it for its display, it was a work that could not be detached from the existing situation it sought to acknowledge and consider. Having abandoned the convention of sculpture in the round, the Chicago work revolved around the viewing process by materially and thematically embodying it.

Coleman has dealt consistently with issues of viewing, although to different ends from Asher. In his recent work, he has expanded upon the ideas of earlier pieces to include a psychological, social, or cultural dimension. Whereas works before 1975 focus mainly on the subjective mechanisms of seeing, more recent pieces reflect on the state of society and contemporary culture as these influence perception. The installation work entitled *The Ploughman's Party*, for example, speaks about the artifice that has invaded contemporary culture, allowing merchandising to turn productive labor into seductive products. The work plays upon the image of the plough as heavenly constellation and instrument of earthly labor. The plough, set at the end of a room that for its first showing was lined with white velvet, figures as the centerpiece of this installation. Made out of gold-leaved iron, the plough assumes the curving, almost rococo, shape of the constellation for which it is named. Blue neon lights, which highlight the gilded object from behind, and white light from a projector illuminating it frontally, give it the look of a jewel-like corporate sign. Standing within the installation, the viewer hears the voice of a man who is speaking with an affected accent in double-entendres about culture and cultivating. He lapses every so often into French and relies on advertising imagery to speak about perfumes and other such products. *The Ploughman's Party* thus points to the power of

propaganda and advertising to conceal original signification under the guise of culture and refers to their infiltration into the cultural system as a whole.

In subsequent works, Coleman has continued to explore relationships between social and cultural constructs and the work of art. An important theme in much of his work is the influence of the past on our perception of the present, and the desire to recapture that past, fictional though it may be. *Now and Then*, a work performed live, depicts the reverie of two adults who in childhood had crawled into a shop window and pretended to be mannequins. Now grown up, they re-enact their childhood fantasy of bringing themselves in line with the latest fashion. A pianist accompanies the two performers as they demonstrate about twenty ramp-walk poses in a symmetrical manner and alternately, half sing, half recite, a text. They are elaborately outfitted - the man in a yellow suit and the woman in pink and blue - in a clothing style evocative of 1950's fashion. The adults-cum-children imitate the postures of the world of fashion, whose styles likewise try to recapture the past. Yellow and pink lights saturate the colorful atmosphere with artificiality. The recited text, moreover, alludes to the way in which the fading outdoor light increases the indoor light. Meanwhile, the changing light transforms the transparent shop window into a mirror, permitting the fantasizing adults to see their reflections in the glass. In *Now and Then* the static interface between past and present, interior and exterior, surface and depth, artifice and actuality, becomes blurred. In the glamorous dream world of fashion portrayed here, self-image and reflected image merge.

The pieces by Asher and Coleman at Artists Space emphasize the disparate nature of their working methods, the one involving the exhibition walls of the provided space and the other taking the form of a narrated slide projection. For his contribution to the present exhibition, Asher, once again, has created a work that cannot be separated from the existing conditions of its presentation.



James Coleman, *Now and Then*, 1981, Project Theatre, Dublin, (music: Roger Doyle, on stage: Olwn Fouere and James McHale).

For this work he has vertically extended the partial walls, which, following the general outline of the original walls of the space, stopped short of the ceiling. Recently constructed during a process of remodelling, the new walls lining the interior space, prior to Asher's extensions, inserted their own physical presence like floating or protruding planes into the shell of the encompassing exhibition area. Asher's unpainted extensions of these walls succeed in "restoring" the space to a more neutral state and reveal the sculptural pretense of architecture that diverges from its self-effacing role as a backdrop. As sculpture, Asher's work blends with the exhibition space by interacting with it and, moreover, comments on the impositional potential of architecture with its tendency to masquerade as art. In addition, if the extensions are not dismantled, the artist has stipulated that they may be retained and painted over after the close of the exhibition, should the organizers so choose. Therefore, the work could achieve a functional character, or use value, in alliance with its aesthetic purpose.

Seeing for Oneself by Coleman, an elaboration of a work exhibited at the Stedelijk Museum, Amsterdam in 1987, is a theatrical drama whose story-line provides a narrative structure and supports various levels of interpretation. The plot unfolds over a 40-minute period by means of approximately 250 black and white still photographs, which are projected on the wall in tandem with a voice-over script. The events of *Seeing for Oneself* take place in an old chateau. The narrative centers around the attempt of the character named Tamara to solve the mystery of her father's death. This necessitates her search for his secret, life—or death—giving formula that lies hidden within the chateau, which she has inherited. The various characters, including the stepmother, the suitor, the doctor, among others, are like "personae," or stock types, rather than individual personalities. As such, they perform in an allegory of artistic rebirth. As understood from meanings generated between the lines, as well as by them, the work alludes to forces in the culture that impede or foster change and renewal.

Although it holds the spectator, who is swept away by the flow of events, in its sway, the work nonetheless self-consciously declares its fictional nature through the windowmat-like white borders surrounding the photographs shown on the wall, produced by the ambient light from the projector. While emphasizing its actual fictional structure as both photography and theater, the piece, by means of its thematic content, also constructs a framework for contending with its own existence within the broader cultural context. It seems to suggest that ultimately, it is the work of art that, overtly acknowledging the fact of its fictional fabrication, is able to identify inherent preconceptions and perception within the culture to which it belongs.

Both Asher and Coleman, employing dissimilar working methods, have redefined traditional concepts of artistic production, the former primarily in terms of sculpture, the latter with emphasis on pictorial expression. In the case of both artists, the work of art is not a matter of self-expression or the creation of autonomous objects, but a question of dispelling illusion in the interest of attending to reality. Asher's work is always contingent on the given reality, and dependent on the conditions of its presentation. Coleman's work takes cognizance of its own fictional construction, the subjective self, and the all-pervasive illusions of the attendant social fabric. Toward the realization of their respective ends, Asher re-examines the conventional notion of sculpture as a "free" standing object otherwise disconnected from the circumstances of its support, while Coleman, for his part, reinterprets the conventional notion of representation as static or "self-" sufficient imagery otherwise unrelated to factors or modes of seeing.

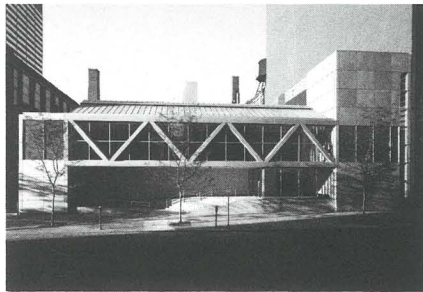
***Michael Asher: The Wall As Object,
The Gallery As Framework***

by John Vinci

Michael Asher's installation at Artists Space investigates the functional aspect of walls within a given spatial context. By extending the existing 12-foot walls to the ceiling, Asher has provided 44 inches of extra hanging space and eliminated the disparity in height between the walls and columns, thereby increasing the usefulness of the walls and neutralizing the space.

Asher's completed envelope contrasts with the way in which the architects originally designed the wall as an architectural element within the given space, expressing its height, thickness and terminating points. By using only full and half sheets of plywood and plasterboard, the architects made efficient use of the material and frankly expressed the exposed plumbing and wiring above the wall. Asher's installation, however, challenges the architect's dictation of the use of space and the sculptural aspects of their design.

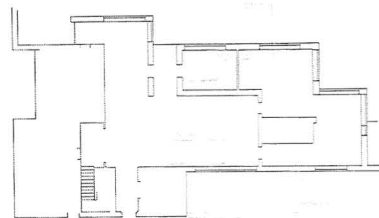
Precedents for Asher's interests in architecture can be found in earlier installations. In August 1979, for a work at Chicago's Museum of Contemporary Art, Asher removed the modular stainless steel panels from the newly-designed facade of the museum, exposing the masonry structure of the seemingly steel-frame building. The panels were installed on the wall in the Bergman Gallery above the museum's entrance. From the street, one could see the panels through the diagonal members of the large steel truss spanning the entrance. Clearly, this building's design uses elements of past architectural styles along with the Minimal Art concepts then current. Through the reorganization of this contrived work of architecture, Asher redefined the intent of the architect in order to create a work of art. He exposed the design as mere "facade" and at the same time "deconstructed" its decorative nature.



Michael Asher

Installation at the Museum of Contemporary Art, Chicago, 1979. Collection of the Museum of Contemporary Art, Chicago, National Endowment for the Arts, purchase grant.

In contrast to these two works based on projects of little architectural significance, two works related to houses designed by Ludwig Mies van der Rohe demonstrate Asher's ability to deconstruct and analyze Mies' Lange and Esters houses in Krefeld, Germany, buildings of seminal architectural importance.¹ Built at an early period in Mies' development in 1928, these residences for Herman Lange and Dr. Joseph Esters, both of whom collected art, are adjacent to each other. In 1981, they were restored and accommodated to serve as municipal museums.

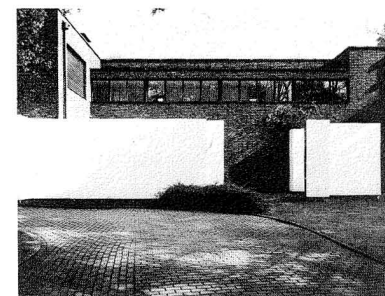


Michael Asher
plan, Installation at Museum
Haus Lange, 1982
Krefeld, Germany

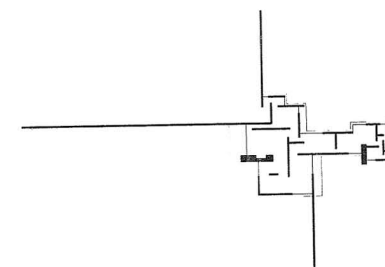
For an exhibition at Lange House in 1982, Asher duplicated its nonperimeter walls, having rotated them 90 degrees at the center. In this way, he changed the rational use of space into an irrational one, defining the existing interior walls as well as his interior and exterior extensions in terms of sculpture. In that same year, participating in *Documenta 7*, in Kassel, Germany, Asher rebuilt a facsimile of the interior walls of the Esters house with the pavilion of the *Documenta 7* exhibition as his work. The house was constructed to the exact dimensions of the existing house, excluding the exterior bearing walls and ceiling. Without its outer walls or framework, and out of the context of the neighboring house, site, and surrounding environment, the walls could read as sculpture while also retaining their function. This reconstruction of elements of a work of art (architecture) exposes the walls as objects of inherent proportion, which can or cannot exist in and of themselves.

For Mies van der Rohe, the wall served as the primary architectural element of spatial separation. For the first time, in 1923, he explored the possibility of using the wall to divide space and support the ceiling in his project, *Brick Country House*. He broke from the tradition of dividing space into individual rooms and extended the brick wall from inside to outside so that, in effect, it became sculptural yet inseparable from its function. The ambiguity created by using the wall for support, separation, and texture gave the wall a new significance.²

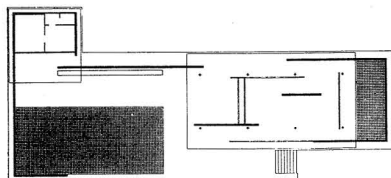
Six years later, in 1929, for the Barcelona Pavilion in Spain, Mies again changed the significance of the wall by removing its bearing wall function. Two rows of four columns at equal intervals supported a flat ceiling, which extended beyond the columns in both directions. To divide the space in this case, Mies used walls from floor to ceiling whose only function was to enclose or divide space. Again, these walls were made of natural materials such as glass and chrome, marble, travertine and onyx. The



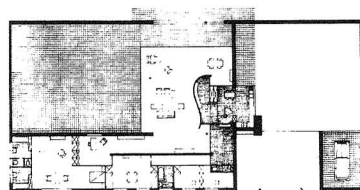
Michael Asher
exterior, Installation at Museum
Haus Lange, 1982
Krefeld, Germany



Mies van der Rohe
plan, Project for a Brick
Country House, 1923



Mies van der Rohe
plan, Barcelona Pavilion, 1929



Mies van der Rohe
plan, second
Ulrich Lange House, 1935
Krefeld, Germany

wall was treated as spatial divider and functional element, but was liberated from structural constraints; hence the term “free wall.”

Thus freed from its structural role, the wall became a device for dividing or manipulating space. It could be curved, extended to the ceiling, or supported only from the floor, free of the ceiling plane. By its very nature, the wall assumed the properties of sculpture, with materials such as wood, marble, stone, glass, masonry or plaster serving to enrich or reflect its surface, but they differ from sculpture in that they are an integral part of the architecture. These ideas may be observed in most of Mies’ work after 1929, in works such as the Tugendhat House in Brno, Czechoslovakia (1929), or in unexecuted houses that include the Hubbe House and Ulrich Lange House, Germany (1935) and the Court House Studies (1931-40) in Germany and the United States.

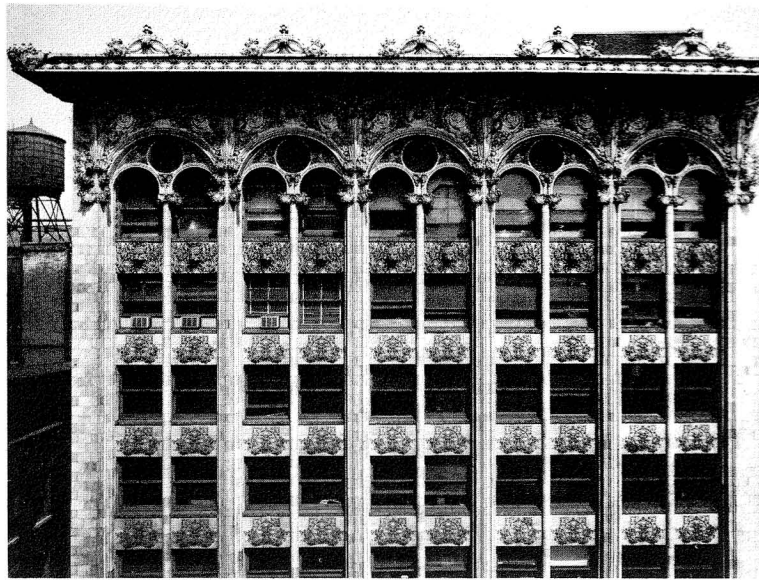
After settling in Chicago in 1938 as director of the School of Architecture at Armour Institute of Technology (later the Illinois

Institute of Technology), Mies developed a curriculum for teaching architecture and, with his students, further explored the function of the wall. The design of a *Museum for a Small City* (1942), was one of the projects he worked on with his students. In this project, self-supporting walls and cabinets were to be placed in a large, one-story structure containing regularly-spaced columns. Walls standing freely in the open space defined the functional areas, including an auditorium, while auxiliary ceilings were to be suspended in space. To illustrate the relationship of these walls to each other, Mies employed the representational technique of collage. He placed figurative sculptures within the interior and exterior spaces, and, in some cases, paintings or murals functioned like walls (for example, *Idea for an Exhibition of Picasso’s Guernica*). For another well-known student project, the Concert Hall Project (1942), Mies asked students to position a concert hall within the open and unobstructed space of a large column-free interior. The material surfaces chosen for the walls varied, but the walls themselves remained unchanged in location or height.

The principles of these theoretical studies formed the basis of executed museums, namely the The Museum of Fine Arts, Houston (1954-65), and The National Gallery, Berlin (1962-67). In these buildings, thought to be failures by some critics, Mies succeeded in redefining architecture with respect to its traditional wall enclosures by creating what he referred to as “universal space,” a columnless space composed of ceiling, floor planes, and transparent glass perimeter walls. These works of architecture achieve an aesthetic purity or presence in and of themselves without attempting to encroach on or control perception of the works they house. With regard to Artists Space, analogies may be drawn in as much as it, too, had to confront the question of displaying art. Using a pseudo-Miesian concept—one never actually employed by Mies himself—the architects of Artists Space defined the wall as an easel that is already supported by the wall behind. Asher, for his part, literally extends the usability of the easel walls by continuing them

up to the ceiling.

In addition to his visual reparations, Asher “invests them with a function similar to the original interior walls” and furthermore, in this work refers to “the process of home remodeling” in Manhattan.³ In this process, generally referred to as “adaptive reuse,” architectural devices are enlisted to alter the original function of an already existing space. Generally alien to the structure of the original space, these alterations offer a commentary on the lifestyle of the inhabitants. The warehouse, designed “simply” for the purposes of necessity, is turned into a “loft” apartment that is, in fact, a luxury apartment. While the warehouse is thus transformed into a dwelling



Louis Sullivan, detail of Bayard Building, 1897-8, New York City.
Photo: Richard Nickel Committee.

and the warehouse district into a neighborhood, the loading dock becomes a boutique, and the storefront, a gallery. The paradox is clear, and the architectural results are parodies of modernism. The total effect lacks visual integrity and the individual parts are relegated to theater. One conjures up scenes from the film, *Brazil*, in which one sees Bofill exteriors, austere lobbies, and family dwellings encompassed by mechanical ducts in ambiguous relationships. Or, in an earlier film, *Mon Oncle* by Jacques Tati (1958), modern bourgeois living is satirized when a doorbell chime turns on a water fountain, and chairs are disguised as sculptures.

Already at the beginning of this century, the confusion of architectural codes and signifiers was addressed by Louis Sullivan (1856-1924).⁴ Speaking to a group of students in the year 1900, he questioned the integrity of architectural designs of his time:

You will smile . . . when you reflect that it was held in your youth that there was no necessary relationship between function and form. That function was one thing, form another thing.

True, it might have seemed queer to some if a pine-tree had taken on the form of a rattlesnake, and, standing vertically on its tail, had brought forth pine cones: or that a rattlesnake, vice versa, should take on the form of a pine tree and wiggle along the ground biting the heel of the passer-by.

Yet this suggestion is not a whit queerer than are some of the queer things now filling the architectural view, as, for instance, a steel frame in a masonry form.

Imagine, for instance: Horse-eagles.

Pumpkin-bearing frogs.

Frog-bearing pea vines.

Tarantula-potatoes.

Sparrows in the form of whales, picking up crumbs in the streets.

If these combinations seem incongruous and weird, I assure you in all seriousness that they are not a whit more so than the curiosities encountered with such frequency by the student of what nowadays passes for architecture.⁵

Sullivan believed the issue was that a building should express its framework and that its style should not disguise its function (for example, a bank should not look like a Greek temple). In Sullivan's words: "... if a building is properly designed, one should be able with a little attention, to read *through* that building to the *reason* for that building."⁶ Mies, to define a building's function, exposed the framework and worked within its structure. Although more than a generation apart and from different cultural backgrounds, both Mies and Sullivan hoped to achieve a meaningful architecture. Asher, as an artist, asks the viewer to question the intention of design and its potential for false signification. The visual aspect of Asher's work, unlike that of the studio artist, cannot be removed from its framework of context. He has created a work of art that ultimately can become an indistinguishable part of the whole.

Footnotes

1. Ludwig Mies van der Rohe (1886-1969) was commonly referred to as "Mies," his official last name. "Van der Rohe" was added in later years. For a definitive biography, see *Mies van der Rohe* by Franz Schulze.

2. In his biography, *Mies van der Rohe*, Ludwig Hilbersheimer, life-long colleague of Mies, described Mies' *Brick Country House* in relationship to the art of the time as follows:

It was thought that the diagrammatic character of this house plan was influenced in its pattern by Piet Mondrian's paintings. What Mondrian did in painting, with the means of painting, Mies van der Rohe does in architecture, with the means of architecture. He aims, like Mondrian, at the spiritual. There is however, a great and distinctive difference in

the work of these artists. Mondrian's paintings are self-contained works of art. Mies van der Rohe's plans are only a notation of his space concept. They are a part only, a projection, a horizontal section of a three-dimensional whole and cannot therefore be compared with a two-dimensional painting. Painting by its nature is confined to the two-dimensional. Architecture, like sculpture, is three-dimensional, but differs from sculpture in that it not only exists in space but contains space. To form this contained or enclosed space, as well as the shell which encloses it, to relate it to outside space by placing it in unformed, limitless space, is one of the basic architectural problems which Mies van der Rohe has solved in an unprecedented manner.

3. These quotations were taken from Asher's unpublished original proposal for the project at Artists Space.

4. Architect Louis Sullivan (1856-1924) was referred to as the "Prophet of Modern Architecture," and besides being one of America's greatest architects and "*leibermeister*" to Frank Lloyd Wright, was a prolific writer. Ironically, his only building in New York City is the Bayard Building at 65-69 Bleecker Street. Designed as a loft building, it now houses offices of Site Projects, Inc., Architects, loft apartments and boutiques.

5. Louis H. Sullivan, "The Young Man in Architecture," *Kindergarten Chats* (revised 1918) and other writings (New York: George Wittenborn, 1968), pp. 219, 220.

6. Louis H. Sullivan, "XIII. Form and Function (2)," *Kindergarten Chats* (revised 1918) and other writings (New York: George Wittenborn, 1968), p. 46.



Interior view of Artists Space with outline of Asher installation proposal.

On Seeing for Oneself: A Perspective

by Jean Fisher

The act of seeing is also an act of interpretation, and, as James Coleman's work has pointed out with great subtlety, it is conditioned by the social contract. In general terms, what appears to be at stake is historical or, more properly, "popular" memory. Through mass culture and the body politic, it is popular memory that is stifled by the imposition of a framework for interpreting the present. For the modern human subject a conflict has existed between the functionalist demands of the state and the demands of the self to bear witness to the truth of its own experience: to see for itself. Like many artists whose work evolved from the experiences of the late '60s, Coleman understood that the site of conflict, the place where the multiple and paradoxical sociopolitical narratives intersected, was the body itself. While other artists addressed the issue directly through performance art, Coleman worked at undermining the politics of representation as it organized space, the body, and the individual's perception of the world according to prescribed parameters. Using expanded media, his work has explored the vernacular language and narrative codes of popular genres and architectural space, always demanding the active engagement of the viewer. Over the past ten years, Coleman has paid increasing attention to "theater": the place where the social relations of power were articulated historically through the spatial dispositions of players and audience, sovereign and subjects.¹

Seeing for Oneself (1987-88) extends the themes of earlier "performed" works: *Ignotum per Ignotius* (1983), *Guaire* (1985), and *Living and Presumed Dead* (1983-1985). Each work is a dramaturgy of the subject: a disputation on the politics of representation and the means by which it assigns subject positions. In the present work, the organization of space and social narrative is explored through an interrogation of the traditional use of geometry. Geometric perspective arose during the Renaissance as a visual

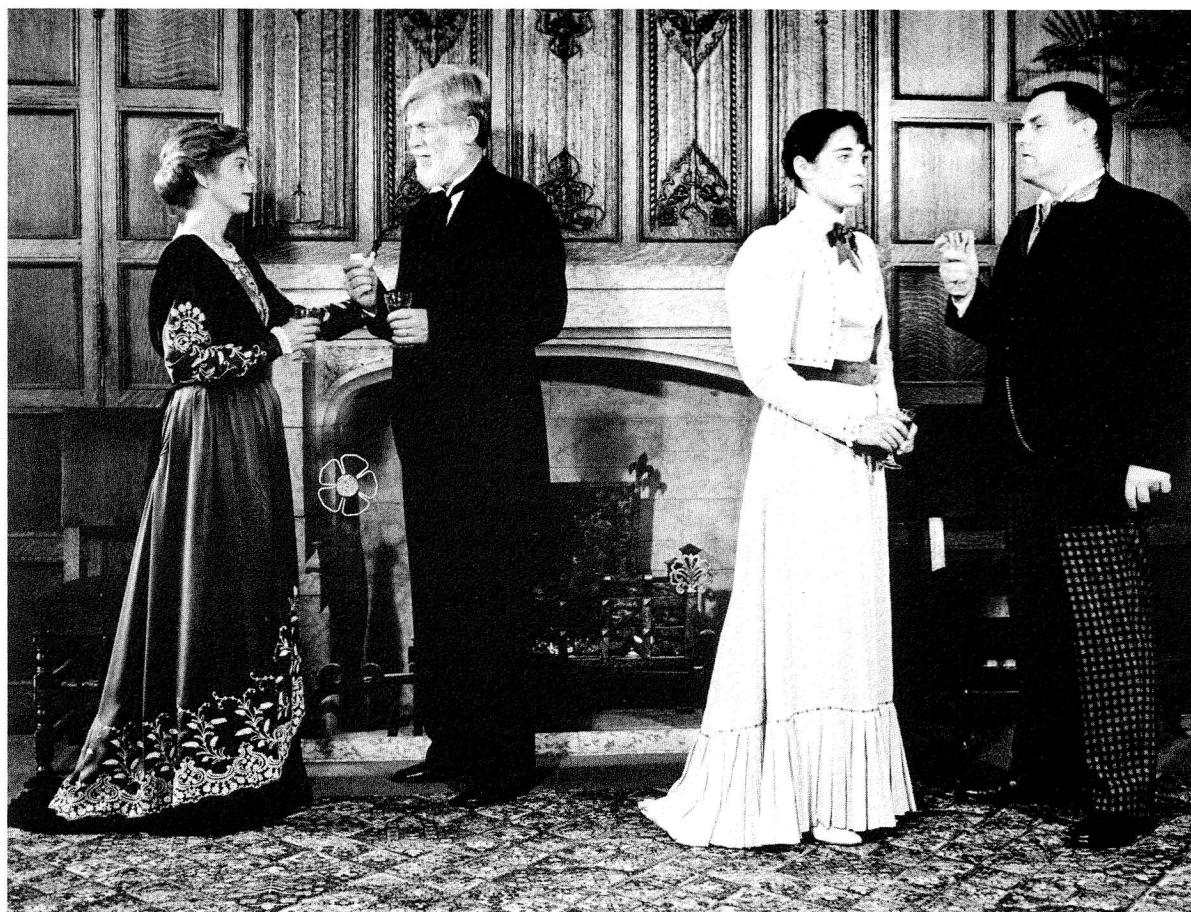
The photographic images accompanying Jean Fisher's essay are reproduced from James Coleman's *Seeing for Oneself* (1987-88).

system expressing a divine and symbolic order of the world. Following the Enlightenment, it became a methodology for organizing the world according to functionalist principles that found little place for empirical experience.² If the vanishing point set the stage for the appearance of the sovereign subject at the center of knowledge and power, it was geometry in the architecture of theater that positioned the body in the ideal body politic. While the vanishing point summoned the self into the position of the all seeing sovereign subject, it also effected its disappearance, or "death," as an object of the other's gaze. The references in *Seeing for Oneself* to clinical and pathological medicine remind us that for the Enlightenment, the operating theater, no less than popular theater, was a place where the body as spectacle was laid out for the public gaze, dismembered and investigated, to reveal inner truths of life and death. *Seeing for Oneself* circulates around these paradoxes of subjectivity precipitated by Enlightenment thought and to which we are the uncertain heirs. For if Cartesian dualism initiated the split between mind and body that relegated the latter to a mechanical function, its issue ultimately was a crisis of sovereignty; the king loses his head, so to speak, becoming yet another player in life's theater. From the ruins of the discourse of the cosmos, nominating God as architect of creation, is born the bourgeois fiction of the subject who usurps the place of the absolute. However, severed from the language of the world and God, this autobiographical "I" is precipitated into a state of uncertainty and paradox, and left to search the dark labyrinth of its own imaginings for a meaning to the self. Nonetheless we should not infer that the bathos of this existence, the passion of the search, is not also attended by the echoes of a ribald laughter. For what could be more absurd than the quest for a meaning of the self that has no meaning outside the quest? *Ignotum per ignotius!* Coleman attacks the problem with rare wit and humor.

Seeing for Oneself recalls two works of 1974: the series of paintings entitled *Goblet*, and the slide projection, *Playback of a*

Daydream. These "proto-narratives" explore the spatiotemporal relation of the viewer to the perceptually ambiguous figure (the goblet/face profile, and the duck/rabbit respectively). Since both interpretations of the ambiguous figure cannot be perceived simultaneously, the viewer is obliged to enter into an unstable and reversible temporal movement that oscillates between memory and anticipation: past and future are caught up in the impossibility of fixing the present. The ambiguous figure represents a resistance to the pictorial hierarchical order initiated by Renaissance geometrical perspective. Without the separation of figure from ground, and without the locatory function of the vanishing point, there is no space for a centered subject of knowledge. It is this movement of resistance, a counter-narrativity, that is dramatized in Coleman's "performed" work. We might say that the work is a play on words; it functions at the performative level of language according to which, as Roland Barthes comments, the sense of a word is the act of which it is the issue: a shift in emphasis from *logos* (speech that guaranteed the self-presence of a subject) to *lexis* (a writing of its absence).

Seeing for Oneself is a triple slide projection with dissolve unit. A synchronised audiotape provides the voice-over narration of a "plot" which involves the investigation of a murder (in the absence of a corpus delicti), the legacy of the deceased, and a romance. However, we soon find that analysing the corpus, human body or work of art, according to rationalist principles does not in itself reveal an inner "truth." The sequence of photographic images identifies the narrative functions of the players and their interrelationships. On a pictorial level, the work refers to the "conversation piece," a genre of painting popular among the wealthy classes of the mid-1700's, and often designed for the space over a drawing room mantelpiece. The background architecture and landscape identified the social narrative of the sitters just as the decorum of theater architecture reflected the social status of the audience through an idealized view of the real world.



Seeing for Oneself opens with a color image of a "chateau" lying "majestically in a remote landscape dominated by the great peaks of the Cascade Mountains . . . a land of battles unremembered, of conquests half-recalled."³ The allusion may be to the fabricated kitsch versions of history typical of the entertainment industry. The chateau is in reality a turn of the century gothic-style hotel that, like the authentic Irish castle in *Guaire*, is used occasionally as a location for the staging of quasi-historical spectacles. The scene quickly dissolves to black and white, inferring perhaps that what we are about to witness is a remembered or fantasized event. The panoramic view of distant mountains cues us into the work as a dialogue, on perspective—a regularization of vision that conditions our interpretation of the world. It also suggests the Romantic longing for transcendence—that which lies beyond the grasp of everyday experience, and represents a "higher" knowledge. The chateau is the invention of Neville, architect, scientist, alchemist and philosopher in the late Renaissance tradition; or alternatively, the mad scientist of gothic melodrama. True to the principles of an antique cosmology that governed both architecture and body, Neville has designed the chateau and its contents according to the divine proportions of a "superlative theologian" and "truly remarkable geometrician," whose skeletal remains preside over his secret laboratory. The laboratory is situated "deep in the bowels of the chateau" in the area of the boiler room—the heart of the building's circulatory system. Among its contents we detect a camera that perhaps refers to photography as the inheritor of Renaissance monocular perspective, the purveyor of "truth," and the mechanism by which the plot itself is exposed to us. The "bowels" suggest, somewhat mischievously, the space of the unconscious: the place assigned to all that is repressed of the individual self by the social contract. And sure enough, it is Neville who controls the narrative and writes the contract. He has perfected a "formula," a poison or an elixir of life, that he keeps hidden in an hour-glass. Both the formula and his legacy are designed to

guarantee the perpetuation of his will as law.

Clarice, Neville's wife and Tamara's stepmother, discovers his secret formula, and feeling trapped by the order created by her husband, she schemes with her lover, J.B., to murder him by doctoring Neville's vintage port with his own potion. The scheme is only partially successful; Neville "dies," but Clarice is disinherited in favor of Tamara, Neville's daughter. The will contains a puzzling codicil proclaiming that the inheritance will be void "if there be any manifestation, personification, of a perfidious spirit, . . . mors janua vitae . . . prior to the decomposition or liquefaction of the aforementioned organism." Unable to find Neville's body, Clarice fills the coffin with his books and drawings: an apt substitution of cadaver for representation. Tamara, suspecting that her father did not die a "natural" death, and sensing his uncanny "presence," seeks the assistance of the young obstetrician, Dr. Murray, to perform an autopsy. But, she herself becomes the next victim. Or so it seems . . .

Seeing for Oneself is narrated by the voice of an aged woman. The identity of the narrator as the authorial voice, or a subject of the enunciation, is nevertheless rendered ambiguous by shifting perspectives and changing modes of address that implicate the viewer in the text. For instance, Tamara's comment, "each time I appear at the window, J.B. is there staring" collapses J.B.'s position with our own; likewise, Neville invites "us" through Clarice to look at his drawings; and Polly, the nanny, exclaims, somewhat ironically on our behalf, "what a handsome couple you make together!" as Tamara and the obnoxious J.B. take tea in the conservatory. Moreover, if Tamara senses the "presence" of her seemingly dead father, it is a presence shared by the audience: we are also Neville. Polly, who pops up here and there, reflects the shifting subject positions of the viewer "in" the text. We see her spying on Clarice and J.B. from behind the pillar. The perspective, oblique to the action, places her in a position metaphorically analogous to our own, and recalls the position of

the nobility as they came to be seated in the box of the 19th century theater. This lateral position no longer gave them an ideal view of the stage, but instead, placed them alongside the actors under the gaze of the audience. Polly, whose gaze in the final scene directly addresses us, figures the polyvocality of the text and the unification of meaning through the interpretative function of the viewer.

If the preceding "prologue" that Coleman has set forth circulates around Neville's "will" or power to manipulate the positions and actions of the other players, what follows is perhaps their attempt to free themselves from this tyranny. The work undergoes a shift in emphasis on the day of Neville's funeral when Clarice begins her diary. As we look over her shoulder, she/we conceive(s) the plot—the fictionalization, as it were—of murdering Tamara. Completely immobilized by Clarice's attempt to poison her, Tamara is presumed dead, and laid out for autopsy in a scene that artfully alludes to Mantegna's *The Dead Christ*. Dr. Murray, who is to perform this investigative operation, is perplexed by Tamara's life-like state of death. However, like any sensible criminal detective, he realises the Kantian principle that analytic procedures predicate only what is already present in the subject, and are limited as tools of interpretation. To survive, to reconcile the conflicting forces that constitute her as subject, Tamara must synthesize the faculties of mind and body, of memory and sensation—she must narrate her own experience. Refusing to "die" and become subject to Neville's will, she is nonetheless faced with the dilemma of how to decipher the mystery of the chateau without again falling prey to Clarice's (and our) murderous gaze. The dilemma is acted out by holding selfhood in a state of ambiguity. Tamara reappears as an embodied spirit, as an ambiguous figure that, like the photograph itself, is both object and apparition of an appearance. Her sudden appearance, to Clarice, as an apparition, throws the latter into a paroxysm of fear. Yet, it is an act that effects a reconciliation between the two functions, stepmother

and daughter; Tamara herself takes up a unifying "maternal" position in the *pieta* of the closing tableau.

In her desire to usurp Neville's authorial place, Clarice is surely representative of the institutionalized body as it remains colonized by the rhetoric of power. Tamara, on the other hand, through Clarice's intervention, transgresses the prescribed text, the penalty being, according to the codicil of the will, the loss of the legacy. In choosing the carnivalesque masquerade of vampirish *faux mort*, Tamara rejects the *mors janua vitae*, the continuity of the status quo through life after death. (We might say, the "death" of the self and its resurrection as subject of the language of the other.) She performs a sort of inverse autopsy—she sees for herself when, like Oedipus at Colonus, she is blind. This being so, the voice of the narrator comes to be the reflection of an aged Tamara recounting a history that is both personal and collective. It is also our inner voice as we search through memory and knowledge for an interpretation of what we see. Or again, it is an allegorical account of the search for an interpretation of the world not confined by given parameters that limit the expression, in popular memory, of the diversity of human experience and identity.

1. See: Kurt W. Forster, "Stagecraft and Statecraft," *Oppositions*, No. 9, 1977; and Dan Graham, "Theater Cinema, Power," *Parachute*, No. 31, 1983, pp. 11-19.
2. Alberto Perez-Gomez, *Architecture and the Crisis of Modern Science*. (Cambridge: M.I.T. Press, 1985).
3. This quotation and subsequent quotations referring to the plot and characters are taken from the narrative in Coleman's *Seeing for Oneself*.





JAMES COLEMAN

Born 1941, Ballaghaderreen, Co. Roscommon, Ireland
Lives in Dublin, Ireland

Selected One Person Exhibitions

- 1988 Galerie des Beaux Arts/Galerij des Beaux Arts, Brussels, Belgium.
- 1987 Stedelijk Museum, Amsterdam, Holland.
- 1986 Institute of Contemporary Art, London, England (traveling exhibition from The Renaissance Society, The University of Chicago).
- 1985 The Renaissance Society at The University of Chicago, Chicago, Illinois.
Dunguaire Castle, Co. Clare, Galway, Ireland.
- 1984 David Bellman Gallery with Art Metropole, Toronto, Canada.
Douglas Hyde Gallery, Dublin, Ireland.
Zona, Florence, Italy.
- 1983 Auditorio da Arquitectura: Esbal, Lisbon, Portugal.
The Orchard Gallery, Londonderry, Northern Ireland.
Whitechapel Art Gallery, London, England.
Teatro Estudio Citac, Coimbra, Portugal.
- 1982 Retrospective, Douglas Hyde Gallery, Dublin; and Arts Council of Northern Ireland, Ulster Museum, Belfast, Northern Ireland.
Ignotum per Ignotius piece for theater at: Lantaren Theatre, Rotterdam; Shaffy Theatre, Amsterdam; Concordia Theater, Enschede; Toneelshuur Theatre, Haarlem; Witte Theatre, Ijmuiden, Holland.
- 1981 Franklin Furnace, New York.
Project Arts Centre, Dublin.
- 1980 Nigel Greenwood Gallery, London.
(Chaimovicz/Coleman) Nigel Greenwood Gallery, Metropolitan Wharf, London.
Douglas Hyde Gallery, Trinity College, (Beckett Room), Dublin.
University College Galway Art Gallery, Galway, Ireland.

- 1979 Galleria Schema, Florence, Italy.
- 1978 Galway Arts Festival, Galway, Ireland.
Project Arts Centre, Dublin.
- 1975 Studio Marconi, Milan, Italy.
- 1974 Cork Arts Society Gallery, Cork, Ireland.
Galerie t'Venster, Rotterdam Arts Foundation, Rotterdam.
Studio Lia Rumma, Naples.
Ulster Museum, Belfast.
- 1973 David Hendriks Gallery, Dublin.
Studio Marconi, Milan.
- 1972 Galleria Toselli, Milan.
- 1970 Studio Marconi, Milan.

Selected Group Exhibitions

- 1986 *Install-Video-Side*, Bologna, Italy.
The Mirror and the Lamp, Fruitmarket Gallery, Edinburgh, Scotland.
The Mirror and the Lamp, Institute of Contemporary Art, London.
In De Maalstroom, Palais de Beaux-Art, Brussels, Belgium.
Dark/Light, Mercer Union, Toronto, Canada.
- 1983 *Video Installations*, White Columns, New York.
- 1982 *Reading Video*, Museum of Modern Art, New York.
Sydney Biennale, Sydney, Australia.
Tape Slide, Brisley to Coleman, Six Artists, Tate Gallery, London.
Video Roma '82, Rome.
- 1981 *Hibernian Inscape*, The Third Eye Centre, Glasgow, Scotland.
Videoart, Arte Video in Europeo, 2 Fiera di Arte Video, Locarno, Switzerland.
- 1980 *Camera Incantate*, Palazzo Reale, Milan.
Hibernian Inscape, Douglas Hyde Gallery, Trinity College, Dublin.

- 3eme Symposium International, ELAC, Lyon, France.
Without the Walls, Institute of Contemporary Arts, London.
- 1979 *Audio Arts*, Riverside Studios, London.
- 1978 *Arte e Cinema*, Venice Biennale.
Milano '80, Palazzo Reale, Milan.
- 1977 *ROSC*, Municipal Gallery, Dublin.
Six European Artists, presented by Francoise Lambert, Milan at
the Julian Pretto Gallery, New York.
- 1976 *Living Art*, National Gallery of Ireland, Dublin.
- 1974 *Contemporanea*, Rome.
- 1973 *8ème Biennale*, Paris.
- 1972 *Living Art*, Project Gallery, Dublin.

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Arte e Cinema. Venice: Biennale di Venezia, 1978.

Fisher, Jean. *James Coleman*. Dublin: Douglas Hyde Gallery, 1982.

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Londonderry, Northern Ireland: The Orchard Gallery, 1983.

Fowler, Joan. "So Different and Yet: Language and Theatre in the Work
of James Coleman." *Circa* (Northern Ireland) no. 17 (1984): 18-24.

8ème Biennale de Paris. Dublin: Department of External Affairs, 1973.

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(1982): 1-3.

Newman, Michael, and Anne Rorimer. *James Coleman: Selected Works*.
Chicago: The Renaissance Society at The University of Chicago, 1985.

Newman, Michael. "James Coleman, Gwaire." *Artforum*, 24 (Nov. 1985):
118-119.

Oliva, Achille Bonito. *James Coleman*. Belfast: Ulster Museum, 1973.

Tuer, Dot. "Feminine Pleasure in the Politics of Seduction." *C* (Toronto)
4 (1985): 22-23.

Walker, Dorothy. "Installations and Performance in Ireland." *Flash Art*
92-93 (Oct. - Nov. 1979): 39-40.

_____. *Without the Walls*. London: Institute of Contemporary Arts,
1980.

MICHAEL ASHER

Born 1943, Los Angeles, California
Lives in Los Angeles

Selected One Person Exhibitions

- 1984 Hoshour Gallery, Albuquerque, New Mexico
- 1983 University Art Museum, The University of California, Berkeley.
- 1979 Museum of Contemporary Art, Chicago, Illinois.
Corps De Garde, Gronigen, Holland.
- 1977 Claire Copley Gallery Inc., Los Angeles and Morgan Thomas
Gallery, Santa Monica, California.
Van Abbemuseum, Eindhoven, Holland.
- 1976 The Clocktower, New York
The Floating Museum, San Francisco, California
- 1975 Otis Art Institute Gallery, Los Angeles
- 1974 Claire S. Copley, Los Angeles.
Anna Loenowens Gallery, Nova Scotia College of Art and Design,
Halifax.
- 1973 Gallery A-402, California Institute of the Arts, Valencia.
Project Inc., Cambridge School, Weston, Massachusetts.
Lisson Gallery, London, England.
Heiner Friedrich, Cologne, Germany.
Galleria Toselli, Milan, Italy.
- 1972 Market Street Program, Venice, California.
- 1970 Gladys K. Montgomery Art Center, Pomona College, Claremont,
California.
- 1969 La Jolla Museum of Art, La Jolla, California.

Selected Group Exhibitions

- 1988 *L.A. Hot and Cool: Pioneers*, Massachusetts Institute of Tech-
nology, Cambridge, Massachusetts.
- 1987 *Skulptur*, Westfälisches Landesmuseum für Kunst und Kulturges-
chichte, Münster, Germany.
Intentie En Rationele Vorm, Mol, Belgium.
- 1986 *Sonsbeek 86*, Sonsbeek Park, Arnhem, Holland.
Extension, Occidental College, Los Angeles.
A Southern California Collection, Cirrus, Los Angeles..
- 1983 *Audio by Artists*, The Banff Centre, Banff, Canada.
A Pierre et Marie (Part II), Rue d'Ulm, Paris, France.
Young Talent Awards: 1963-1983, Los Angeles County Museum
of Art.
In Context, The Museum of Contemporary Art, Los Angeles.
- 1982 *Michael Asher/Daniel Buren*, Krefeld Kunstmuseum, Krefeld,
Germany.
Documenta 7, Kassel, Germany.
74th American Exhibition, The Art Institute of Chicago.
- 1981 *Heute*, Westkunst, Cologne.
*Seventeen Artists in the Sixties - The Museum as Site: Sixteen
Projects*, Los Angeles County Museum of Art.
Vocation/Vacation, Banff Centre for Continuing Education, Banff,
Canada.
- 1980 *Performance Arts Plastiques: théâtre, danse, musique, cinéma
d'aujourd'hui*, Parachute, Université du Québec à Montréal,
Canada.
- 1979 *Los Angeles in the Seventies*, Joslyn Art Museum, Omaha, Ne-
braska.
73rd American Exhibition, The Art Institute of Chicago.
- 1977 *Michael Asher, David Askevold, Richard Long*, Los Angeles
Institute of Contemporary Art, Los Angeles, California.
Faculty Exhibition, California Institute of the Arts, Valencia.

- Skulptur*, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Germany.
- Los Angeles in the Seventies*, The Fort Worth Art Museum, Fort Worth, Texas.
- 1976 *Via Los Angeles*, Portland Center for the Visual Arts, Portland, Oregon.
Painting and Sculpture in California: The Modern Era, San Francisco Museum of Modern Art, California.
Ambiente, La Biennale de Venezia, Venice, Italy.
- 1975 *University of California, Irvine, 1965-75*, La Jolla Museum of Contemporary Art, La Jolla, California.
- 1973 *3D into 2D: Drawings for Sculpture*, New York Cultural Center, New York
The Betty and Monte Factor Family Collection, Pasadena Museum of Modern Art, California.
Recent Works, Gallery 167, University of California, Irvine.
- 1972 *Documenta 5*, Kassel, Germany.
Ten Years of Contemporary Art Council Acquisitions, Los Angeles County Museum of Art, Los Angeles.
- 1971 *24 Young Los Angeles Artists*, Los Angeles County Museum of Art, Los Angeles.
- 1970 *Art in the Mind*, Allen Art Museum, Oberlin College, Oberlin, Ohio.
- 1969 *18'6" X 6'9" X 11'2-1/2" X 47' X 11-3/16" X 29'8-1/2" X 31'9-3/16"*, San Francisco Art Institute, San Francisco.
The Appearing/Disappearing Image/Object, Newport Harbor Art Museum, Newport Beach, California.
Anti-Illusion: Procedures/Materials, Whitney Museum of American Art, New York.
557087, Pavilion of the Seattle Art Museum, Seattle, Washington.
Plane und Projekte als Kunst/Plans and Projects as Art, Kunsthalle, Bern, and as *Kunstler machen Plane*, andere auch, Kunsthaus, Hamburg.
Spaces, Museum of Modern Art, New York.
- 1968 *Mini-Things*, Lytton Gallery of Visual Arts, Los Angeles.
New Work/Southern California, Art Gallery, University of California, San Diego.
West Coast Now, Portland Art Museum, Portland, Oregon.
- 1967 *I am Alive*, Los Angeles County Museum of Art, Los Angeles.

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- Barron, Stephanie. "The Museum as Site: Sixteen Projects," *Art in Los Angeles*. Los Angeles: The Los Angeles County Museum, 1981.
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