


C A R L
A N D R E



Digitized by the Internet Archive
in 2012 with funding from
Solomon R. Guggenheim Museum Library and Archives

<http://www.archive.org/details/carlandre00wald>

C A R L
A N D R E

By Diane Waldman

The Solomon R. Guggenheim Museum, New York

PUBLISHED BY THE SOLOMON R. GUGGENHEIM FOUNDATION

NEW YORK, 1970

LIBRARY OF CONGRESS CARD CATALOGUE NUMBER: 79 - 138305

ALL RIGHTS RESERVED, PRINTED IN THE NETHERLANDS

TRUSTEES

THE SOLOMON R. GUGGENHEIM FOUNDATION

Chairman of the Board

Harry F. Guggenheim

President

Peter O. Lawson-Johnston

H. H. Arnasen

Eleanor, Countess Castle Stewart

Henry Allen Moe

Bill D. Moyers

A. Chauncey Newlin

Mrs. Henry Obre

Daniel Catton Rich

Albert E. Thiele

Michael F. Wettach

Carl Ziggrosser

LENDERS TO THE EXHIBITION

George H. Andre, Orleans, Massachusetts
Mr. and Mrs. Michael Chapman, New York
Herman and Henriëtte van Eelen, Amsterdam
Mr. and Mrs. Robert A. Feldman, New York
Konrad Fischer, Düsseldorf
Heiner Friedrich, Cologne
Hollis Frampton, New York
Mr. and Mrs. Manuel Greer, New York
Robert Hildt, New York
Mr. and Mrs. Ira Licht, New York
Lee Lozano, New York
Mr. and Mrs. Jan van der Marck, Chicago
Kimiko and John Powers, Aspen, Colorado
Barbara Rose, Madison, Connecticut
Mr. and Mrs. Thomas G. Terbell, Jr., Pasadena
Mr. and Mrs. Herbert Vogel, New York

Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
Brandeis University Art Collection, Waltham, Massachusetts
Hessisches Landesmuseum, Darmstadt, Sammlung Karl Ströher
Milwaukee Art Center Collection
The Museum of Modern Art, New York
National Gallery of Canada, Ottawa
Pasadena Art Museum
Dayton's Gallery 12, Minneapolis
Dwan Gallery, New York

I am grateful to many individuals for their collaboration and support, especially John Weber, Virginia Dwan, Konrad Fischer and Heiner Friedrich, who have been particularly helpful in making this exhibition possible. Kay Epstein and Joanne Bernava of the Dwan Gallery have cooperated in supplying photographs and information for the catalogue. Hollis Frampton has been most generous in allowing his photographs of early Andre works to be used as documentation. I would also like to express my appreciation to Linda Shearer, who worked with me on every phase of the exhibition, and to Douglas Crimp, who aided in the preparation of the catalogue. I am, of course, most grateful to the artist, Carl Andre, for the rewarding experience of working with him at this time.

D. W.

Carl Andre's cryptic definition of sculpture as "FORM = STRUCTURE = PLACE" is significant in clarifying not only his own development but many of the options open to recent contemporary work. Unaccompanied by verbal polemics (in contrast to the de Stijl and Constructivist manifestos, for example), this pronouncement is nevertheless supported by a body of work unshakable in the fervor of its conviction. The conventional role of sculpture as a precious object and its ownership has been rigorously attacked by an oeuvre which refuses, by definition, to make such accommodations.

The concept of place has a profound importance for Andre's work. Its multiple implications disrupted the traditional heroic role of the art object to the extent that Andre's object is viable largely within the context for which it was conceived. The implications of such an ironclad wedding of object to environment are multiple: they presuppose the reductions of the object itself to its lowest point of visibility (hence the word "Minimal"), the denial of the uniqueness of the object as such, without a total rejection of the object which must act as an irritant to the environment and the space that it displaces.

If Andre has retained any convention in his work, it is in the tacit acknowledgement of the fundamental principles of sculpture – mass, space, volume, gravity – while ridding it of traditional form and structure. To this extent, Andre's work has played a germinal role in such recent experiments as Earthworks (for which he expressed an interest as early as 1966) and in the surrender of the object itself (Conceptual Art). Andre's formidable accomplishments occurred in the heady atmosphere of the middle '60's, a time which had not yet begun to question the validity of either the art object per se or its social milieu. Of the sculptors to have emerged in the United States during that period, Andre, together with Robert Morris, Dan Flavin, Sol LeWitt and Donald Judd, can be said to have most successfully defined this position.

Critics writing of Minimal Art, to use a current designation, saw it as a concerted action against the tendencies of Abstract Expressionist sculpture. Such a reaction was inevitable; to propose a radically new sculpture, the entire system of the '50's in art, attitudes and assumptions had to be re-examined. Tentative in supposition, much of the sculpture of the '50's and early '60's, with the notable exception of David Smith, was a painful extension of theories already overextended in painting. Conservative in program, such sculpture seemed constrained to observe conditions which the Minimal sculptors promptly rejected. It was therefore not unexpected that they turned to other sources. That these sources were also derived from painting – the work of Barnett Newman, Ad Reinhardt, Mark Rothko, Jackson Pollock, Jasper Johns and Frank Stella was of particular interest – in no way deterred the manifestation of important '60's sculpture, which Judd once called "specific objects". He wrote in 1965. "*Half or more of the best new work in the last few years has been neither painting nor sculpture*" and "*The new work obviously resembles sculpture more than it does painting, but it is nearer to painting.*"¹ The object quality of the structures Judd referred to, however, inspired as it was to a large extent by pictorial precedents of the '50's (although the influence of Constructivism was also a vital factor) matured as a unique composite of illusionistic and three-dimensional devices.

If the '60's sculptors were able to identify with painting, they determined their own position more explicitly in a point-by-point rejection of the more "expressionist" faction of Abstract Expressionism. They opted for interchangeable, mass-produced units, not the conventional methods of hand-made production; for non-relational repetitive forms; for a tough, impassive anonymity in contradiction to the Angst and facture of the '50's; above all, for an art with no ties to representation. The Minimalist focus on mass production and technology was, of course, not new. The early 20th century's fascination with the machine did not, however, extend to the incorporation of actual machine methods but was usually confined to the adaptation of machine forms within a fairly conventional format. And both the Constructivist and Bauhaus experiments were severely hampered by the limited technology and resources available at the time. In a more recent revival of the Dada interest in the machine, Rauschenberg used found objects and silkscreens as a way of removing himself from the picture, and Warhol also confessed his desire to be a machine. Warhol's statement about his paintings reveals several parallel concerns of Pop art and Minimal sculpture, not surprising in that both groups were reacting against Abstract Expressionism:

*"I tried doing them by hand, but I find it easier to use a screen. This way, I don't have to work on my objects at all. One of my assistants or anyone else for that matter, can reproduce the design as well as I could."*²

Compare this with a statement by Sol LeWitt:

*"In conceptual art the idea or the concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. This kind of art is not theoretical or illustrative of theories; it is intuitive; it is involved with all types of mental processes and it is purposeless. It is usually free from the dependence on the skill of the artist as a craftsman."*³

The materials and techniques introduced by both Pop art and Minimal sculpture, while substantively different, are similar in function – to divert, if not actually subvert, tradition. If the connection between the two movements is tangential rather than fundamental, they share what can only be called a Duchampian attitude in their mutual contempt for the sanctity of the art object. The deliberate and flamboyant irony operative in Pop art is muted but just as implicit in Minimal; it varies from the most considered in Morris to the least apparent in Andre and LeWitt; in all cases, it plays a crucial role in conveying ongoing information about the revised role of the object vis-à-vis the artist (and, one might add, the viewer). Where the didactic nature of Pop art consists of the need to render that information viable by the deployment of representational subject matter of the most vulgar kind, in Minimal sculpture it required the exact opposite. For the Minimal sculptors, the need to explain the rejection of the art object as a unique and precious entity culminated in the drastic reduction of the object to its most basic components. That this realization occurred in "specific objects" of extraordinary diversity, encompassing both the illusory and the concrete, is therefore all the more remarkable.

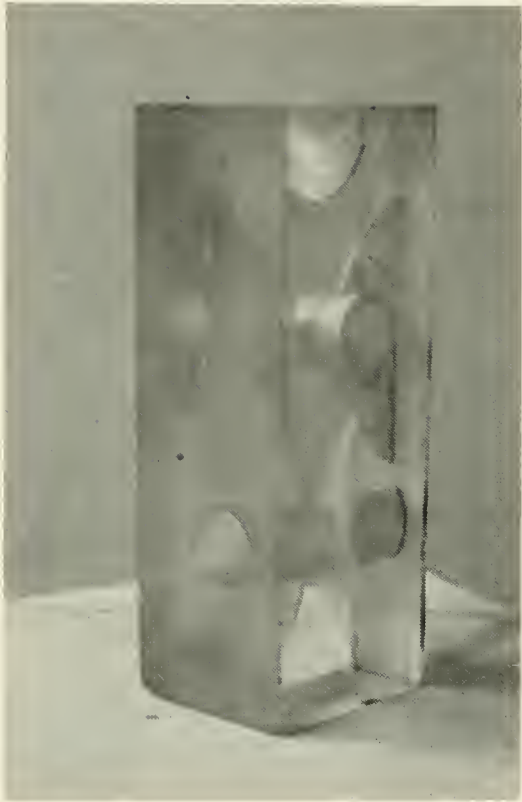
Andre, born in 1935 in Quincy, Mass., studied with Patrick Morgan at the Phillips Academy in Andover, Mass., from 1951-1953, together with Frank Stella and Hollis Frampton, the film-maker. After working briefly for the Boston Gear Works, he left for England and France, visiting Stonehenge, Parliament, the Eiffel Tower and the Louvre, then returned to the States. He spent two years, 1955-1956, as an intelligence analyst with the U.S. Army in North Carolina. In 1957 he moved to New York City and worked as an editorial assistant for a publisher of textbooks. Hollis Frampton, who has documented much of Andre's early development, mentions that at Andover he and Andre shared a mutual interest in poetry; when Frampton arrived in New York early in the spring of 1958 to stay with Andre, he found him living in a cramped hotel room prodigiously at work, chiefly on poetry and occasionally drawings. Another friend left Andre a small apartment that summer and he began at first to make paintings and then sculpture. As Frampton describes that time:

*"The other plastic artists I knew then were 'studio artists', maintaining a workspace and disseminating their work. But CA worked wherever he happened to be, with what was at hand. His studio was his mind, so to speak. Anyone who admired a piece was welcome to shelter it, and a few did, but nothing encumbered him for too long. When he moved, the work was left behind. If it became too copious, he discarded it. Since he has moved often, and produced much, a great deal is gone."*⁴

During 1958 Andre produced a number of small sculptures in plexiglas and wood. Drilled and incised, rather than modeled, he kept the alteration of his forms to a minimum, intent on keeping the original block-like surfaces intact. The shapes themselves were strictly geometric – cubes, spheres, cylinders, pyramids, or variations thereon, dictated largely by the nature of the basic cut. Andre then made his first large wood sculptures, man-size "negative sculptures", hand-cut from building timbers. He made these works in Frank Stella's studio, Stella having recently arrived in New York from Princeton. Andre has characterized this time as a period when he was a student of Stella. Taken out of context, this remark assumes a greater significance than it should, but Stella was in fact of great importance to Andre's early development. For example, Stella once remarked to Andre, who was then working on one of his columns cut only on one side, that the untouched rear side was sculpture too. Andre said. *"I realized the wood was better before I cut it than after. I did not improve it in any way."*⁵ He was also quoted as saying:

*"Up to a certain time I was cutting into things. Then I realized that the thing I was cutting was the cut. Rather than cut into the material, I now use the material as the cut in space."*⁶

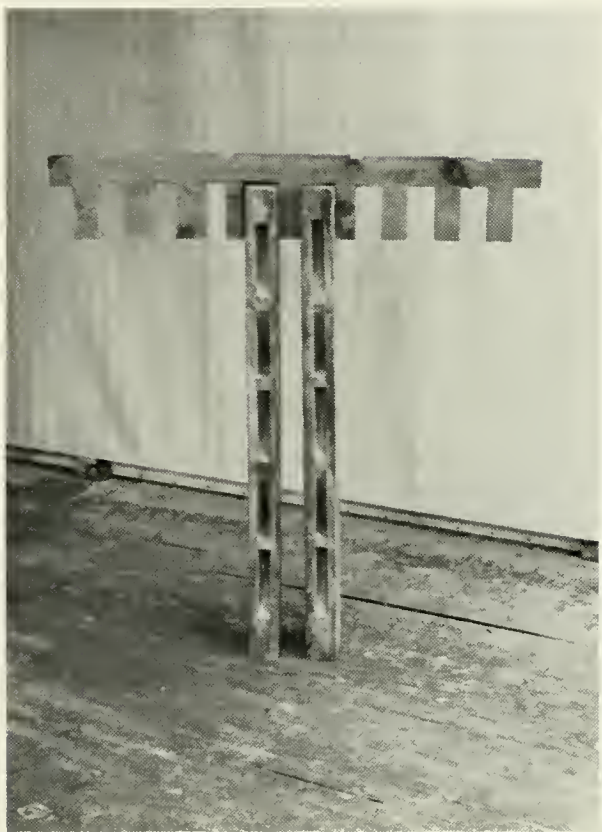
Compare this with Stella's remarks: *"I wanted to get the paint out of the can and onto the canvas . . . I tried to keep the paint as good as it was in the can."*⁷ A Frampton photograph taken in Stella's studio shows one of Andre's wooden columns standing in front of Stella's *Union Pacific*. It is evident that the internal repetitions of the Andre relate to Stella's painting but Andre's sculpture is, at this juncture, equally indebted to Brancusi. The conspicuous absence of differentiation between sculpture and base is the logical outcome of Andre's prolonged dialogue with Brancusi. Andre has explained the importance of Brancusi's work:



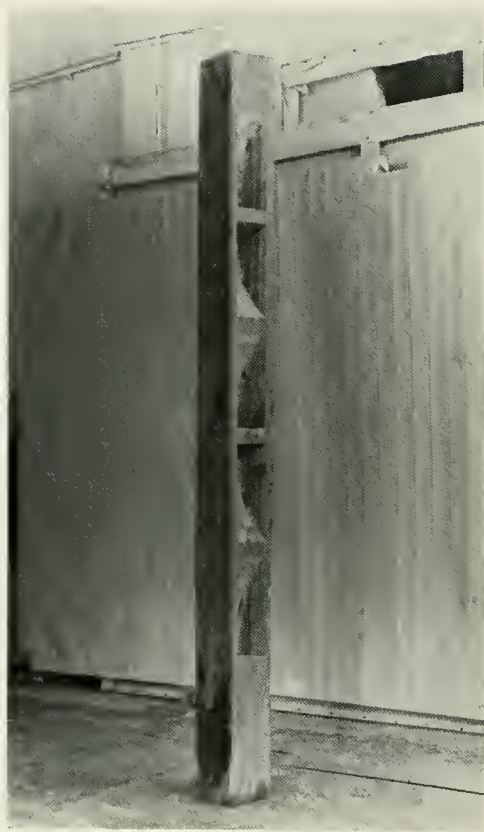
Plexiglas, 1958, Barbara Rose, Madison, Connecticut

"So Brancusi, to me, is the great link into the earth and the Endless Column is, of course, the absolute culmination of that experience. They reach up and they drive down into the earth with a kind of verticality which is not terminal. Before, that verticality was always terminal: the top of the head and the bottom of the feet were the limits of sculpture. Brancusi's sculpture continued beyond its vertical limit and beyond its earthbound limit. It drove into the earth. Also, Brancusi used many found materials, not that that's important. But he used screws from ancient wine presses and beams pretty much unaltered and combined these particles with those particles that were heterogeneous (not homogeneous). He definitely did combine particles in building up these pedestals which was, for me, the great interest in his work - that those pedestals were the culmination of the materials."⁸

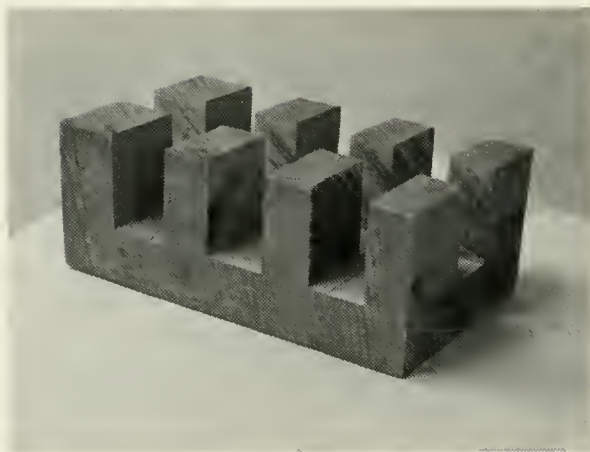
Baboons, Winter 1958-59, Lost.



Ladder # 2, Winter 1958-59, Lost.



Untitled, Summer 1959, Lost.



Untitled, Summer 1959, Lost.

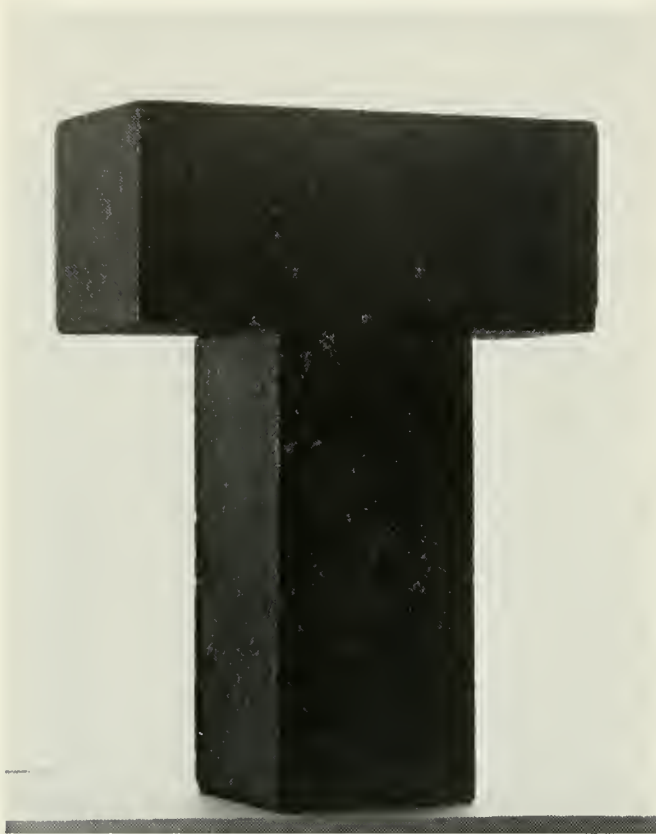


Untitled, Summer 1959, Lost.

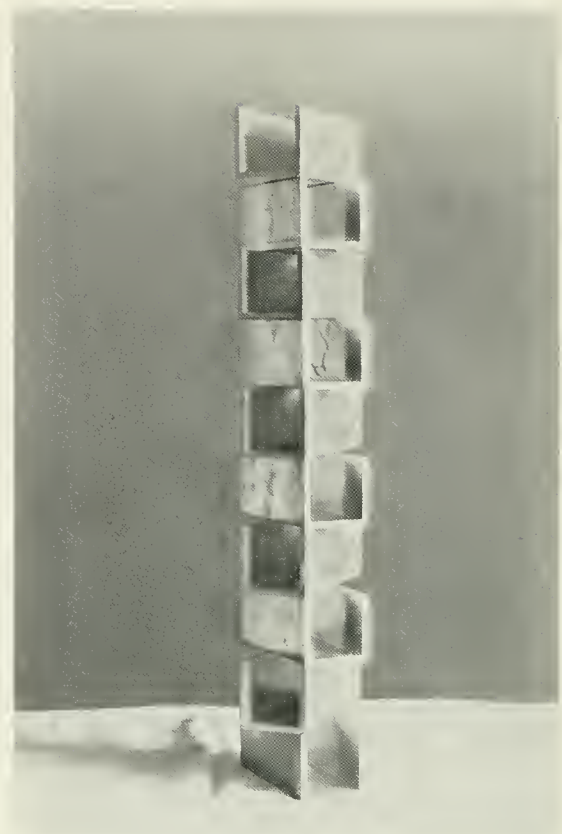


Although Andre's works of this period continue to reflect Brancusi's influence – in the use of materials, the verticality of form, and in the preference for direct cutting rather than modeling – they do express Andre's insistence on a resolutely abstract form. They can generally be considered anthropomorphic only by association (their verticality), not configuration. Nevertheless, a work like *Ladder 1*, 1959, is residually totemic although the title would appear to deny such connotations. On the other hand, a work such as *Baboons*, also of 1959, while strictly geometric in figuration, is vaguely suggestive of a primate in both the title and the disposition of its members.

Andre gradually enlarged the scale of his wooden pieces, using common-grade lumber mortised together in pyramidal arrangements. Both *Cedar Piece* and *Pyramid*, of 1959, consisted of two identical units which could be rearranged to form an entirely new structure. This factor, in itself, constituted a significant breakthrough for the artist in allowing him to combine his materials without having to model them. It also presupposes an indefinite continuation of the unit like Brancusi's *Endless Column*. The serrated contour of Andre's sculpture resembles the notched forms of a *Stella* but the work is decidedly more original than his previous efforts. The visible evidence of structure, the unaltered surface of his materials, the increased mass and volume were particularly impressive. If the pyramids of 1959 represented a radical



*T Piece, 1960, Private Collection, New York
(subsequently rearranged, see cat. 8).*



Untitled, Winter 1960, Lost.

departure for Andre, they were however still conservative, adhering to some need to grapple with tradition, to create a form (or series of forms) that was memorable and monumental. Andre admitted that *"the vertical element has been the hardest to get away from. Bob Morris and Donald Judd were among the first to break away from the vertical stereotype in sculpture."*⁹

After the bulky monumentality of *Cedar Piece* and the attenuated elegance of *Pyramid*, Andre turned to more modest endeavors. Eschewing both the Brancusi-like column and the Stella-like configurations, he produced a group of small works in plexiglas, wood and metal, which appear to have been an attempt to discover (or recover) basic principles: a T-shaped piece in hot-rolled steel, consisting of two bars simply stacked at right angles to one another; an open frame in wood, a post and lintel structure (titled *Hearth*), etc. These singular experiments lasted for several years; his production from 1960-1964 was limited – partially for lack of funds. He was also working at this time as a freight brakeman and conductor for the Pennsylvania Railroad, an experience that he regards as vital to the development of his sculpture. He worked, as he described it,

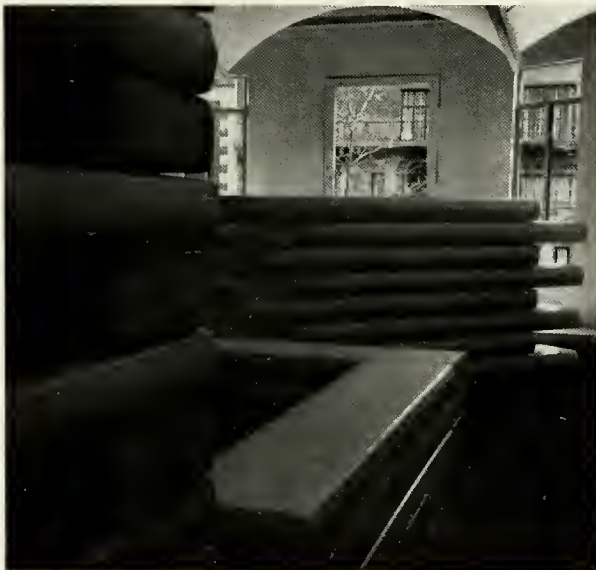
"... largely in local service in Northern New Jersey to the New Jersey Meadows, where all the highways from the West come into New York. That is vast in scale and not like the plains of the West, but in scale to the urban areas around there. It is an enormous plain with the long lines of freight cars lined up in the freight yards and the flat vast swampy meadows. It just became a strong influence upon my work."¹⁰

Andre considered his earlier work as "too architectural, too structural."¹¹ From his experience on the railroad, his interest in sculpture changed to become "more like roads than like buildings."¹²

Two works of 1964, reconstructed in 1970, appear to have developed out of a renewed consideration of the 1959 pyramids. One, a low horizontal timber piece, has a zigzag contour reminiscent of the stepped indentations of the pyramids. But their ponderous bulk, their absence of embellishment, which extends to the matter-of-fact brutality of the exposed raw ends (like sawed-off limbs), is markedly different from the elegant refinement of *Pyramid*. Andre's decision to splay out a form so that the nature of its making is self-evident (internal and external realities are identical) is a decided contrast to the closed convoluted silhouette of the pyramids. The palpable reminder of a low wall or barrier (like the later styrofoam *Reef*, original 1966; reconstructed 1969, 1970) inevitably suggests analogies to natural forces and the man-made. They also have some bearing on his experience with the railroad in that the timbers are clearly not esthetic in origin, are not manipulated, but are allowed to remain in their original brute-like state. Their presence in a museum context only serves to reinforce the integrity of their initial condition for they act, in effect, in uneasy alliance with their current environment.

In 1965 Andre made still another drastic departure from his earlier work. For an exhibition at the Tibor de Nagy Gallery in New York, he arranged 9-foot long styro-

Installation shot, Tibor de Nagy Gallery, New York, "Crib, Coin, Compound", 1965, Destroyed.



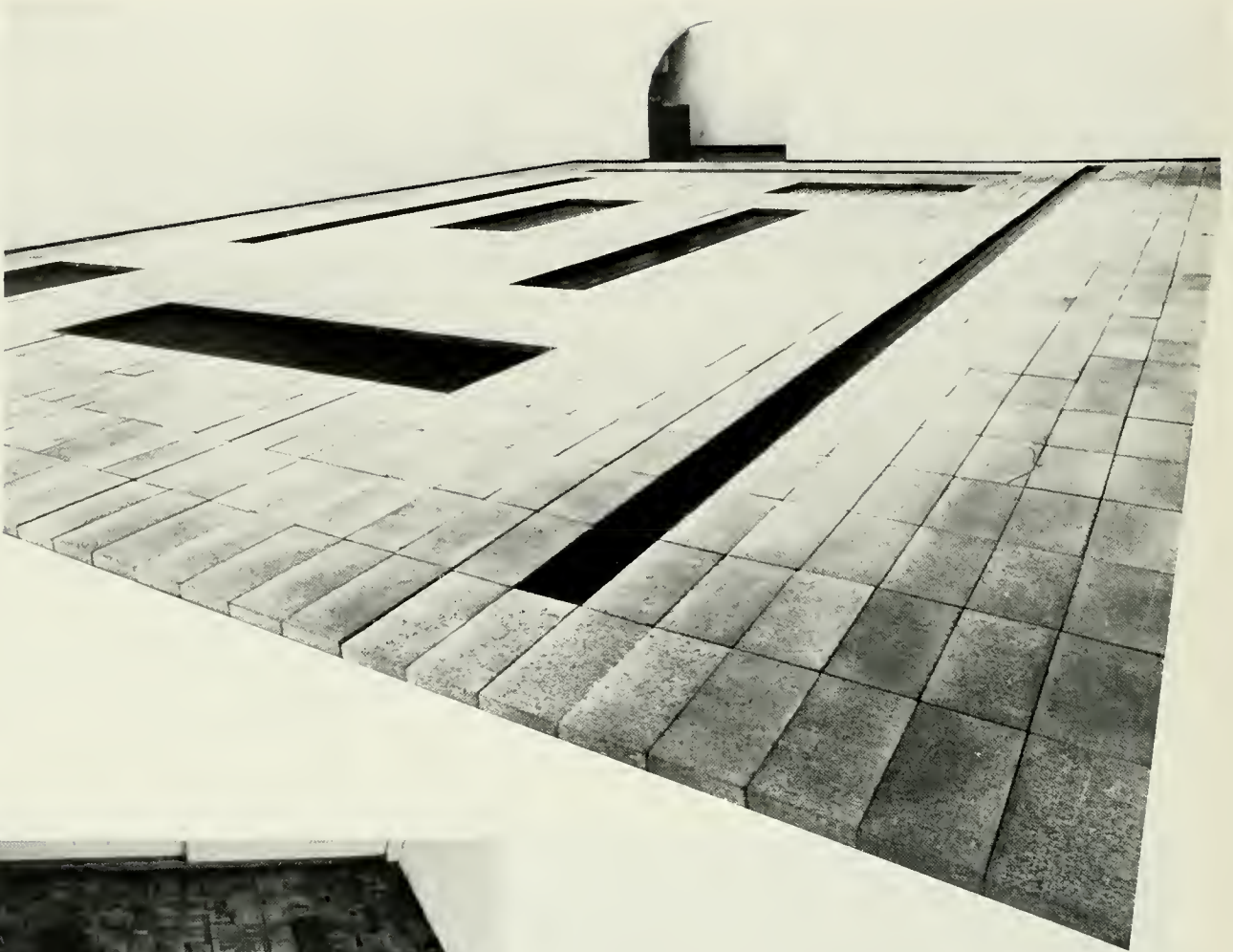
foam slabs in three different configurations. Titled *Coin*, *Compound*, *Crib* (references to building terms), they were sizable enough to fill most of the gallery, not only disrupting free passage around the work but impeding entry to the main room of the gallery. He had originally set up several timber pieces for the *Shape and Structure* show in early 1965 only to learn that the gallery floor threatened to cave in under their weight. For his subsequent one-man show he turned instead to styrofoam after seeing a friend working with it. The particular qualities of the material, soiled and bruised from handling, conveyed several paradoxical sensations: while fully cognizant of its friable, weightless insubstantiality, one was also aware of the threatening monumentality of the work, especially in proportion to the gallery space. Since it was difficult to gain direct access to the work, from the position of the doorway the three pieces appeared to run together. In this way Andre could demonstrate his reluctance to acknowledge the singularity of a work and concentrate on the greater potential of the environment. If the awareness of the potential for place first appears in these works, it is admittedly tentative; the works demonstrate his continuing reliance on structure, and with it positive and negative spatial relationships; the still perceptible, if inconclusive, differentiation from work to work; and for a residual verticality. The insistence on standard industrial units, soiled and bruised from handling, stacked not glued, became the basis for Andre's later work. Andre's work, in fact, can be dismantled and stored when not on view. In adopting this method for these and later works, Andre laid claim to the use of regimented, interchangeable units, which only assume an identity when the need arises to set up or reconstitute a work.

Installation shot, Tibor de Nagy Gallery, New York, "Equivalents", 1966.



Andre's decision to make his sculptures hug the ground was finalized in the summer of 1965 when he was canoeing on a lake in New Hampshire: it became apparent to him that his work should be as level as water. For his next exhibition at the de Nagy Gallery Andre worked directly on the floor, laying out a group of sand lime bricks in units of 120. Stacked in two layers to prevent drift, each of the four permutations – 3 x 20, 4 x 15, 5 x 12, 6 x 10 – resulted in eight substantially different works (the bricks were aligned either by length or width, hence the eight combinations). Given the four combinations, the visual differences were striking. In 1967, at the Dwan Gallery in Los Angeles, Andre laid out a floor of concrete bricks into which cuts, roughly approximating the brick pieces of the de Nagy exhibition in reverse, were made into the "floor". Although Andre's concern for environment figured importantly in his previous exhibitions at the de Nagy Gallery, at the Dwan Gallery he totally eliminated the object (except as a negative sculpture) in favor of the allover situation. Titles for the two exhibitions, *Equivalents* (de Nagy, 1966) and *Cuts* (Dwan, 1967) make specific the different directions in which he was working. Works like *Equivalents*, *Cuts* and the more recent *Five Corners* that he executed for the Ace Gallery in Los Angeles in 1970 have prompted comparisons to Constructivism. Apart from the fact that Andre, like the other Minimalists, openly acknowledges in his work an affinity to Constructivism, the context has been so altered as to render such a designation meaningless (or peripheral at best). Of the three works just cited, *Five Corners* bears the most explicit reference to Constructivism, to Malevitch's *White on White* painting of 1918. The more than casual relationship to pictorialism





Installation shot, Dwan Gallery, Los Angeles, "Cuts", 1967.



Installation shot, Tibor de Nagy Gallery, New York, 1966.

Installation shot, Ace Gallery, Los Angeles, "Five Corners", 1970.



Windham College, Putney, Vermont, "Joint", 1968.



Installation shot, Prospect 68, Düsseldorf, 35 wood units,
Collection Karl Ströher, Darmstadt.



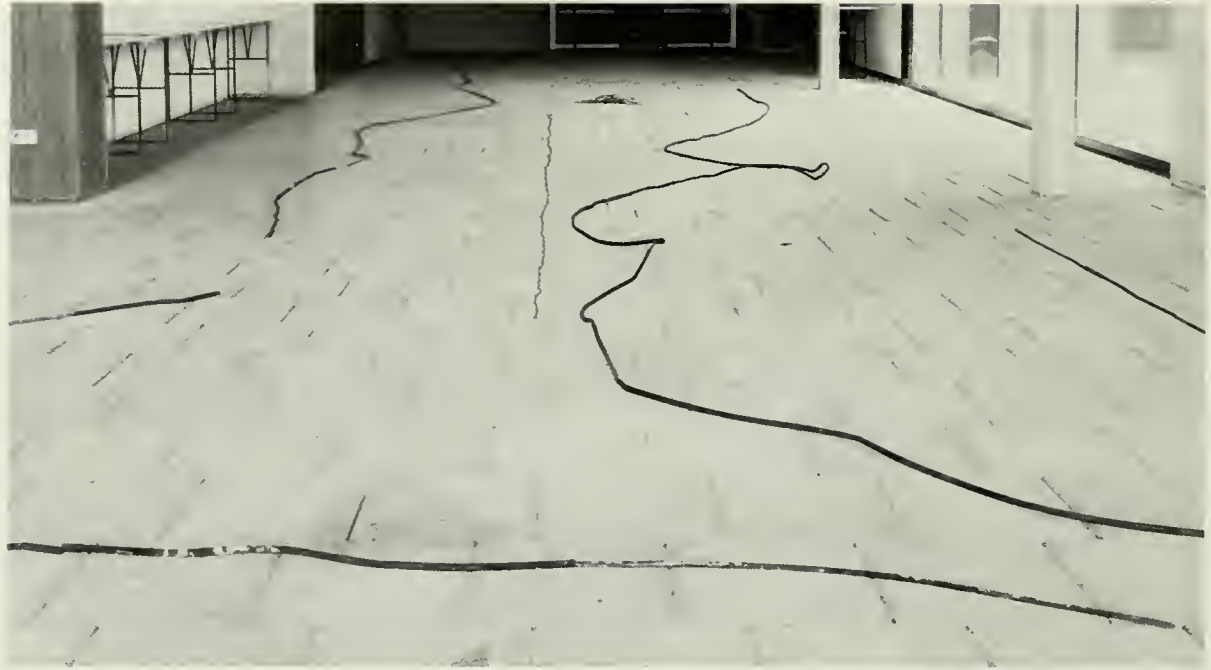
has an equally effective counterpoint in the physical properties of the work: the location of the work and the spectator's response to both the work and the environment ultimately refute such associations. The most dynamic single aspect of the work is the fact that Andre reverses what could be construed as a figure-ground relationship: by activating the corners of the room (with his metal plates), he not only stresses the relationship of the work to the room but stabilizes it.

The single most radical work of Andre's, prior to the metal plate pieces, was *Lever*, 1966, a single row of 137 unattached firebricks, installed in the Jewish Museum in such a way that the viewer could approach it from either of two directions. From one position, it was possible to view the entire length of the work in receding perspective. From another doorway, only the terminal portion was visible. Because of the unusual length of the work, which disrupted the flow of traffic, it was impossible to reconstruct the work satisfactorily from all angles. *Lever* was jarring in its total lack of convention; not only in terms of materials, the lack of any apparent structure, but in the absence of one correct perspective or focus. In speaking about the radical change in his work, Andre said,

"... all I am doing is putting Brancusi's Endless Column on the ground instead of in the air. Most sculpture is priapic with the male organ in the air. In my work Priapus is down to the floor. The engaged position is to run along the earth."¹³

Lever, projecting from one wall of the Jewish Museum, represented yet another phase in Andre's progression towards place; that is, it was still partially engaged with the wall.

Andre realized the full potential of place with his metal-plate pieces begun in 1967, but in the interim he experimented with several possibilities – a scatter piece, *Spill*; a pile of sand deposited in the Museum of Contemporary Crafts – and indicated an interest in Earthworks mentioning that his *"ideal piece of sculpture is a road."¹⁴* *Spill*, a work whose dimensions could only be determined when the 800 identical



Installation shot, Haags Gemeentemuseum, 1969.

plastic blocks were removed from their canvas bag and flung onto the floor, evidenced a Pollock-like quality in their overall randomness. "*The particles are so small they don't make a coherent pattern. The small size dictates a less rigid form. The random spill makes the pattern.*"¹⁵ Andre demonstrated with these works some interest in process (time) and in work that was distinctly anti-form; he also evinced some reluctance to give up the basic geometric unit so important to his desires.

Like the brick pieces before them and the styrofoam slabs, Andre's metal plates are standard commercial units, identical modules determined in number by simple arithmetic combinations. The use of modular methods is common to much Minimal art but Andre has resisted the tendency apparent in the work of most of the other leading sculptors in the idiom to wrest a configuration from them. In almost every instance the work is resolutely square. In spite of Andre's insistence on regularity of form, each work is sufficiently different in details to command renewed attention. Andre's obsessiveness is, in this respect, like Mondrian's; given his decision to work with just a few fundamental principles, the variety of possibilities is enormous.

37 Pieces of Work occupies approximately 36 x 36' of the ground floor of the Guggenheim Museum. It is composed of 1296 units: 216 each of aluminium, copper, steel, magnesium, lead and zinc. The title incorporates not only the one 36' square but a projected series of 36 works, each 6 x 6' and consisting of 36 units of the same materials as the large work. Of Andre's metal-plate pieces from 1967 to the present, *37 Pieces of Work* is the most complicated in its admixture of elements. In its relationship to the museum, it works not only with the floor plane but with the full height and breadth of the museum's structure. If one considers the Guggenheim Museum

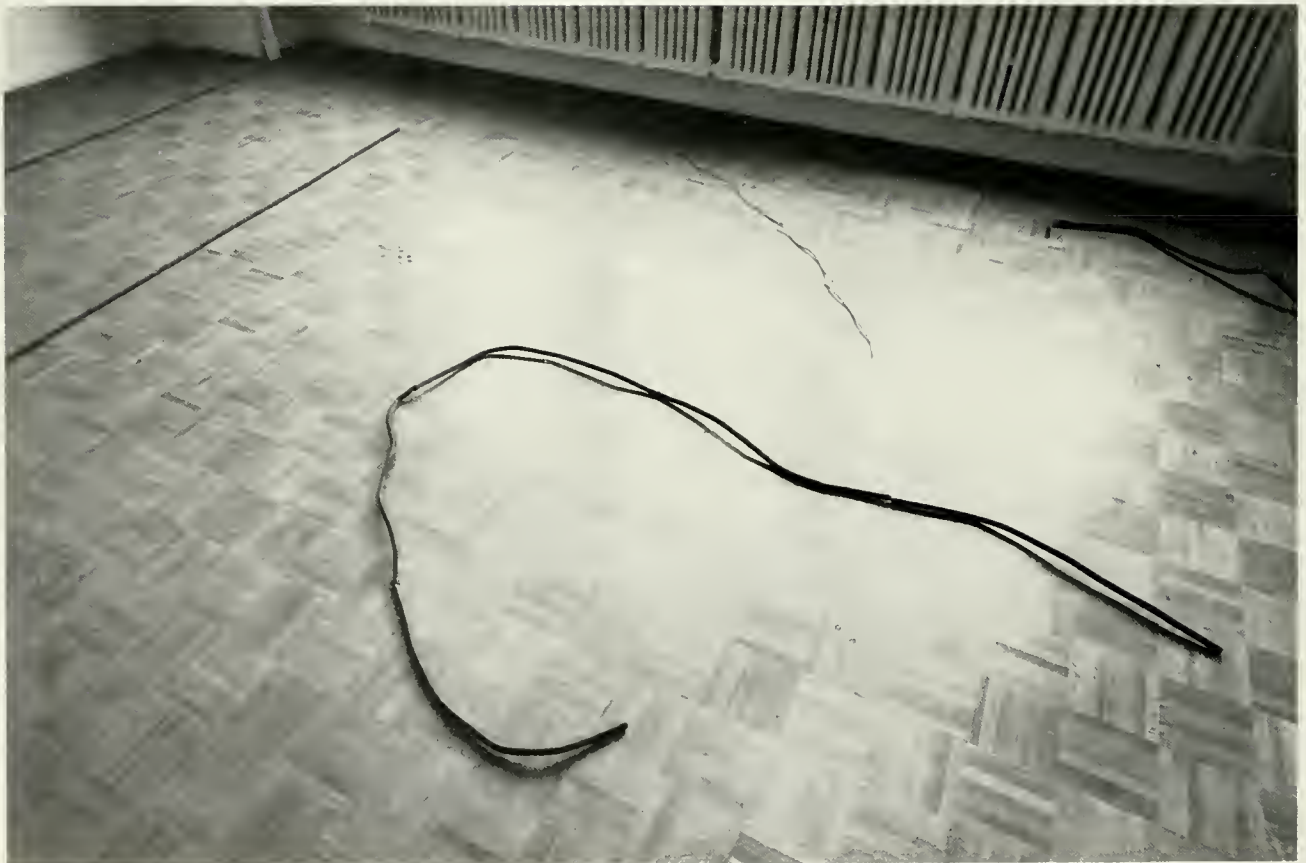
as the progression of a series of curves and arcs, then it is possible to see Andre's *37 Pieces of Work* as a conscious interruption of that sequence. The harmonious balance of the spiral – its particular forms, textures and nuances – has been so altered by the Andre as to render the space anew. Even more significant is the fact that the Wright structure offers Andre a unique opportunity to coordinate all of the factors which occupy his concept of place and the result is monumental, not only in terms of scale, of which he is a master, but in terms of the opulence and play of his materials. As such, the work radiates an extraordinary play of light that is almost Byzantine in its splendor.

Andre's work for the Haags Gemeentemuseum in the fall of 1969 indicated his continuing obsession with place. For this occasion, however, the emphasis was not on a rectangular configuration but on a linear one. Like Andre's other floor pieces, they were intended for a particular situation. The repetition of the pattern of the floor of the museum was given due consideration and Andre decided to work both in and around it. Although these pieces give the impression of line, they are small commercial units, three dimensional in fact. In these bent-pipe and nail pieces Andre is exploring just how far he can go in diminishing the physical substance of a work without destroying its presence; he is also determining how far he can reduce his form and still hold the floor. By placing his work directly on the floor Andre makes us aware of gravity as a condition of sculpture, not by struggling with it but by proximity.

To the extent that Andre uses the visual plane, there remains some residue of pictorial illusionism; but the very real presence of the work is reinforced by several factors: the physical reality of the metal plates; the very real differences of surface, texture, and colors of the materials of such elementary substances as lead and zinc; the possibility of walking on the pieces; time – the natural process of allowing his materials to weather, decay, rust, etc. Since a work is specifically placed, at least in its original situation, it follows that the particular relationship to place, if the work were successful, would make one aware of all the facets of that relationship. Andre, in forcing us to engage his work directly, by physical contact, a sensation that is always initially disorienting, encourages us to acknowledge our own existence first of all. This awareness, and the subsequent identification with his work, has the cumulative effect of forcing a recognition of nature. By respecting not only the inherent properties of his materials but also the given situation of specific environment, Andre has been able to elicit a body of work that is remarkable in both its cohesiveness and its consistency.

Although Andre's work is resolutely concrete, and aspires to document no condition other than its own existence, it has one fundamental characteristic that differentiates it quite explicitly from the work of other Minimalists: it identifies with nature, not in form but in its recognition of the floor as a zone for existence. If his understanding of Brancusi was vital to this process, then the work of Frank Lloyd Wright served as further reinforcement. The transformation of nature, in both Wright and Brancusi, found a counterpart in Andre in his adherence to place as the focal point of man and nature. One could say that Andre has given up everything and yet he has given up nothing – in an art with no overt references to life, his work is all the more real. Unlike Pop art, which must of necessity make explicit its references to the real world, and is thereby constrained to deal only with the present, Andre's art is free (of those limitations) to dwell upon the fundamental sources of reality.

Artist's Studio, New York, Spring 1970.

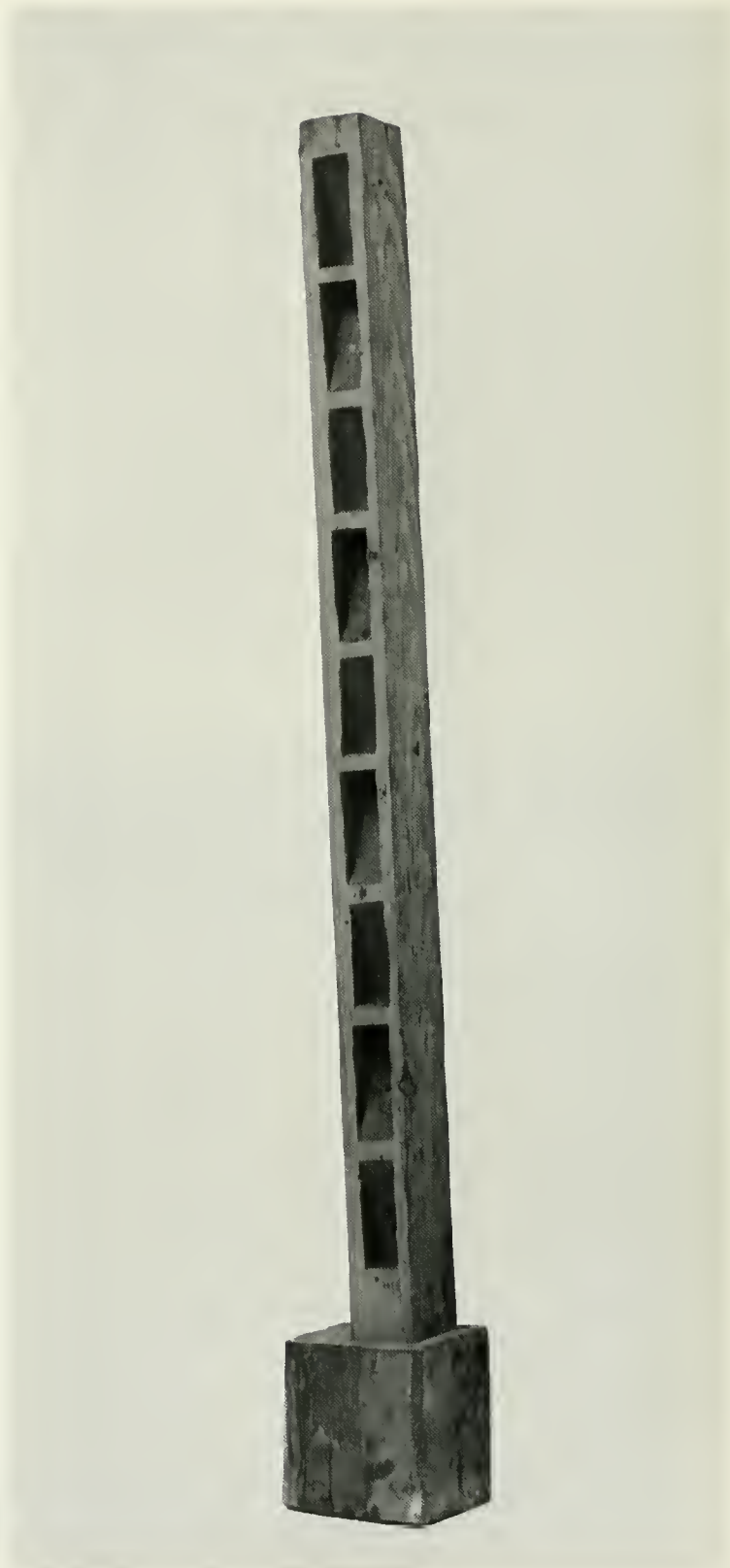


NOTES

- 1 Donald Judd, "Specific Objects", *Arts Yearbook*, 8, 1965, pp. 74, 77.
- 2 Andy Warhol in *Andy Warhol*, exhibition catalogue, Neue Nationalgalerie, Berlin, March 1-April 14, 1969, n.p.
- 3 Sol LeWitt, "Paragraphs on Conceptual Art", *Artforum*, V/10, Summer 1967, p. 80.
- 4 Hollis Frampton, "Letter to Enno Develing", in *Carl Andre*, exhibition catalogue, Haags Gemeentemuseum, August 23-October 5, 1969, p. 8.
- 5 Enno Develing, essay in *Carl Andre*, exhibition catalogue, Haags Gemeentemuseum, August 23-October 5, 1969, p. 39.
- 6 David Bourdon, "The Razed Sites of Carl Andre: A Sculptor Laid Low by the Brancusi Syndrome", *Artforum*, V/2, October 1966, p. 15.
- 7 "Questions to Stella and Judd", *Art News*, 65/5, September 1966, p. 58. Interview by Bruce Glaser; edited by Lucy L. Lippard. (Discussion originally broadcast on WBAI-FM, New York, February 1964 as "New Nihilism or New Art?")
- 8 "An Interview with Carl Andre", *Artforum*, VIII/10, June 1970, p. 61. Interview by Phyllis Tuchman.
- 9 "Andre: Artist of Transportation", *The Aspen Times* (Colorado), July 18, 1968. Interview by Dodie Gust.
- 10 Enno Develing, *op. cit.*, p. 40.
- 11 Interview with Dodie Gust, *op. cit.*
- 12 *Ibid.*
- 13 Enno Develing, *op. cit.*, p. 40.
- 14 David Bourdon, *op. cit.*, p. 17.
- 15 Interview with Dodie Gust, *op. cit.*

SCULPTURE

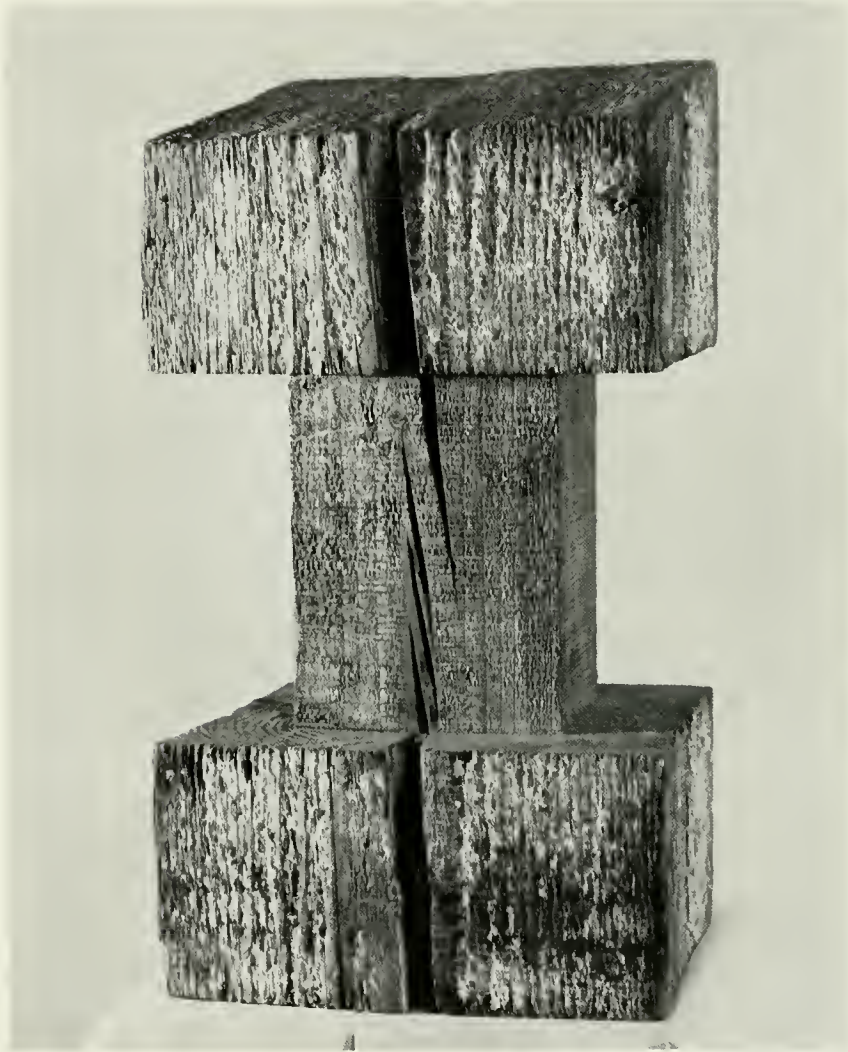
1 Ladder # 1, 1958.



2 Plexiglas and Wood, 1958-59.



3 Wooden Piece, 1959.



4 Pyramid, original 1959; reconstruction 1970.



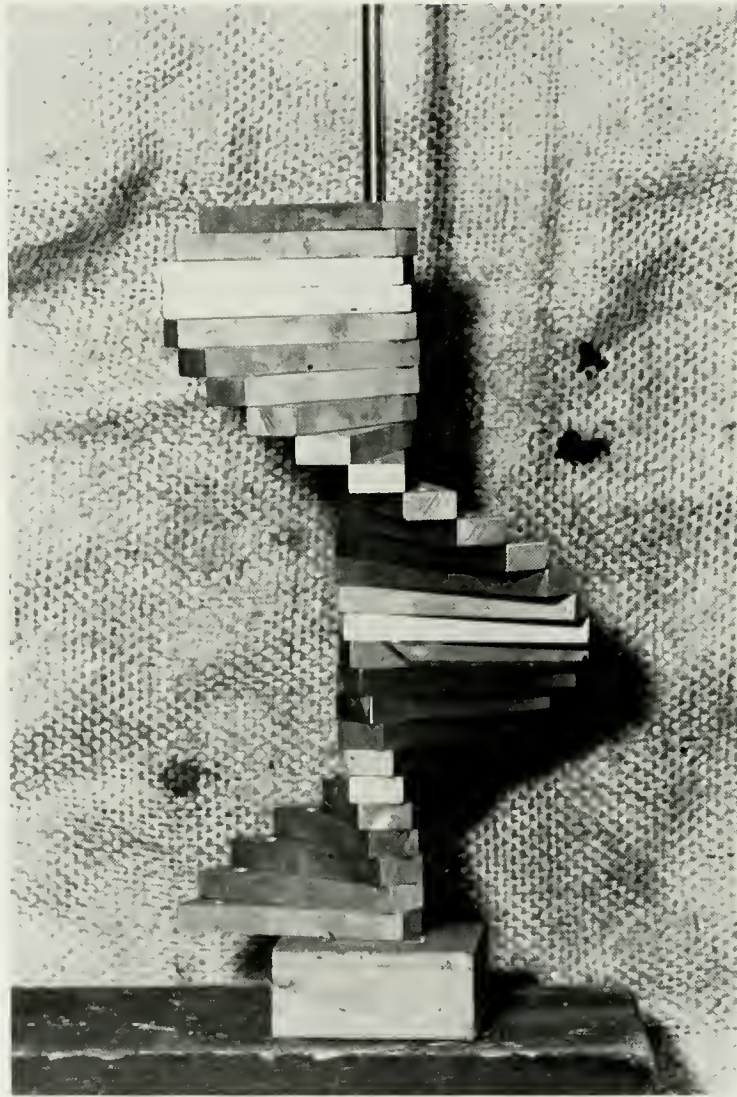
5 Cedar Piece, original 1959; reconstruction 1964.



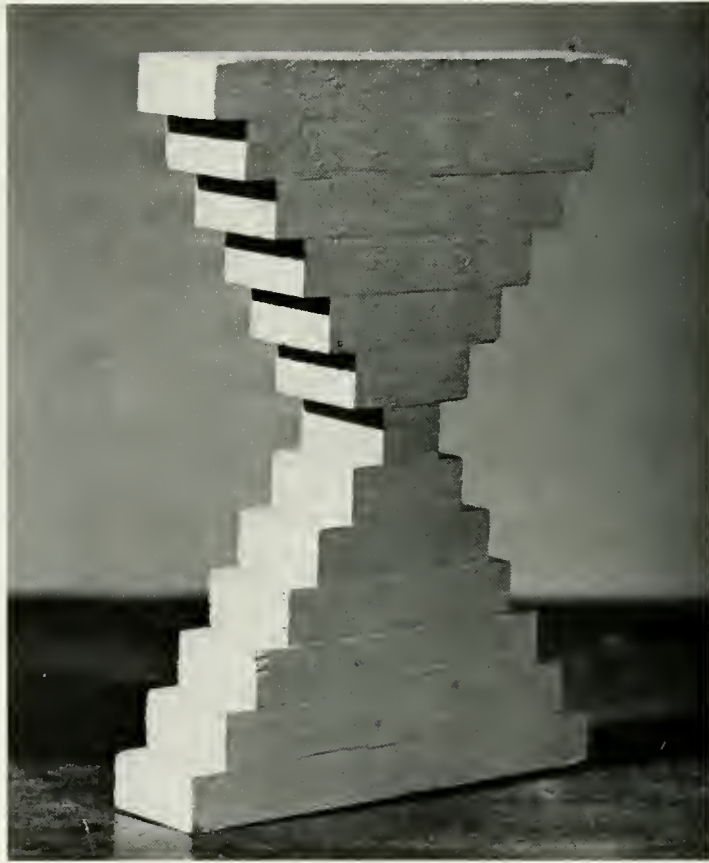
6 Untitled, 1960.

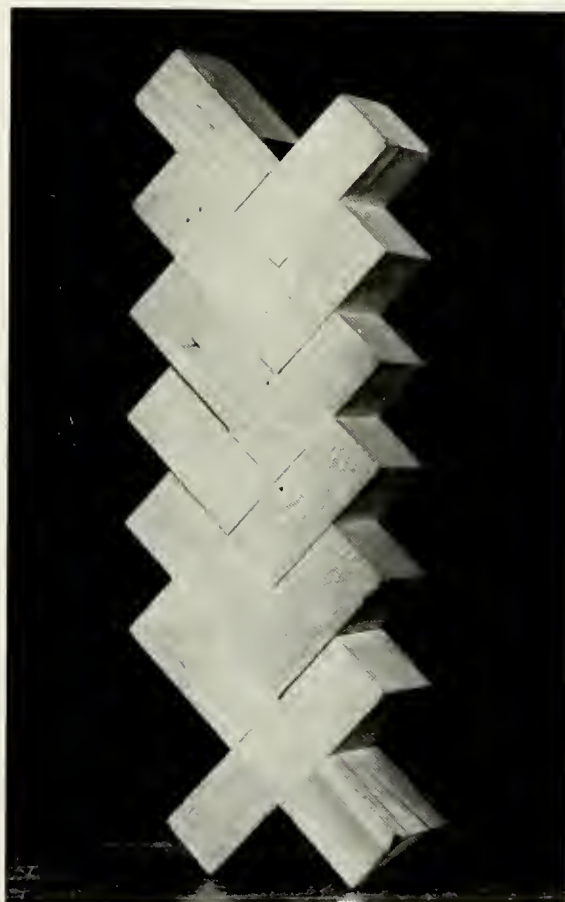


7 Untitled, 1961.









11 Chain Sculpture, 1964.

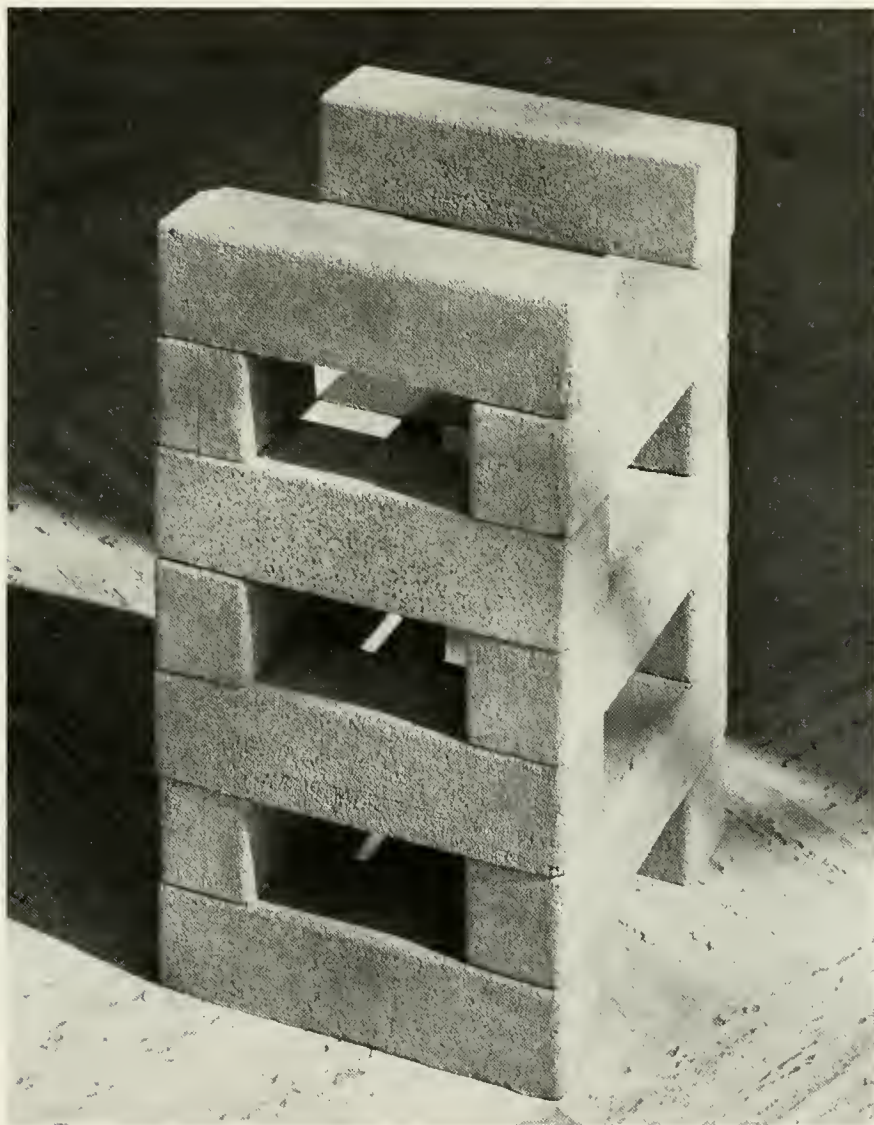


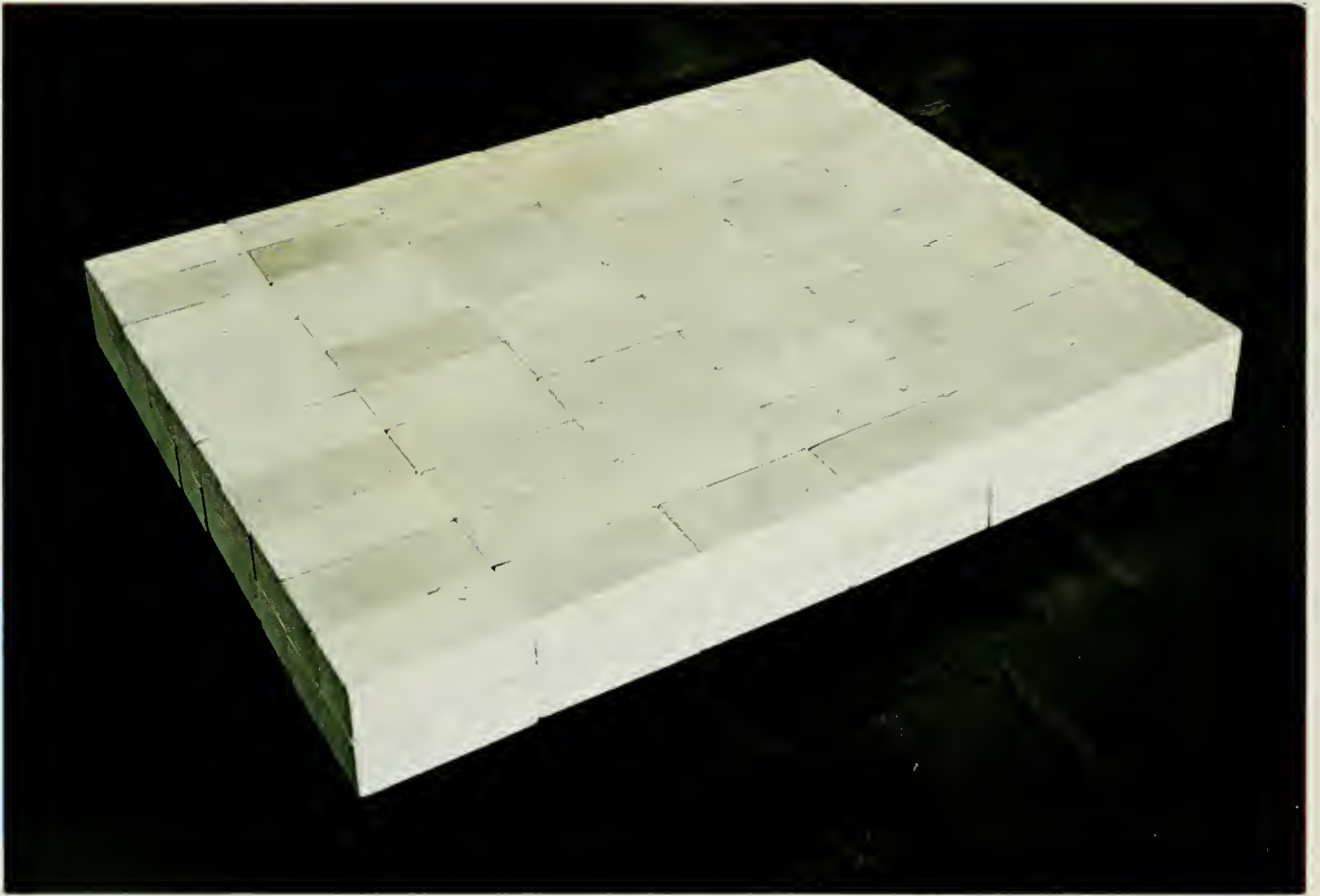
12a Timber Piece, original 1964; reconstruction 1970.



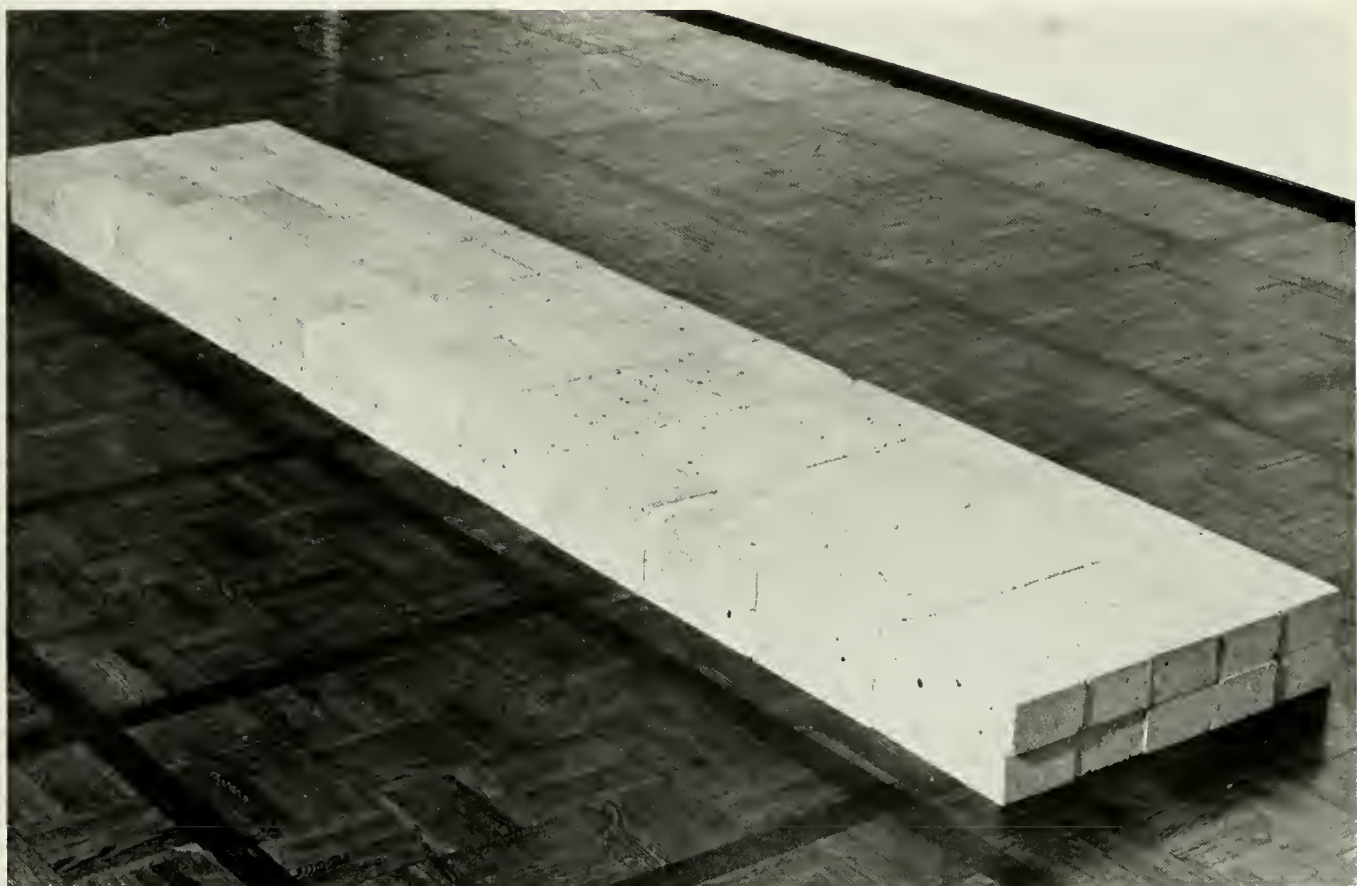
12b Timber Piece, original 1964, reconstruction 1970.







15 Equivalent, original 1966; reconstruction 1969.





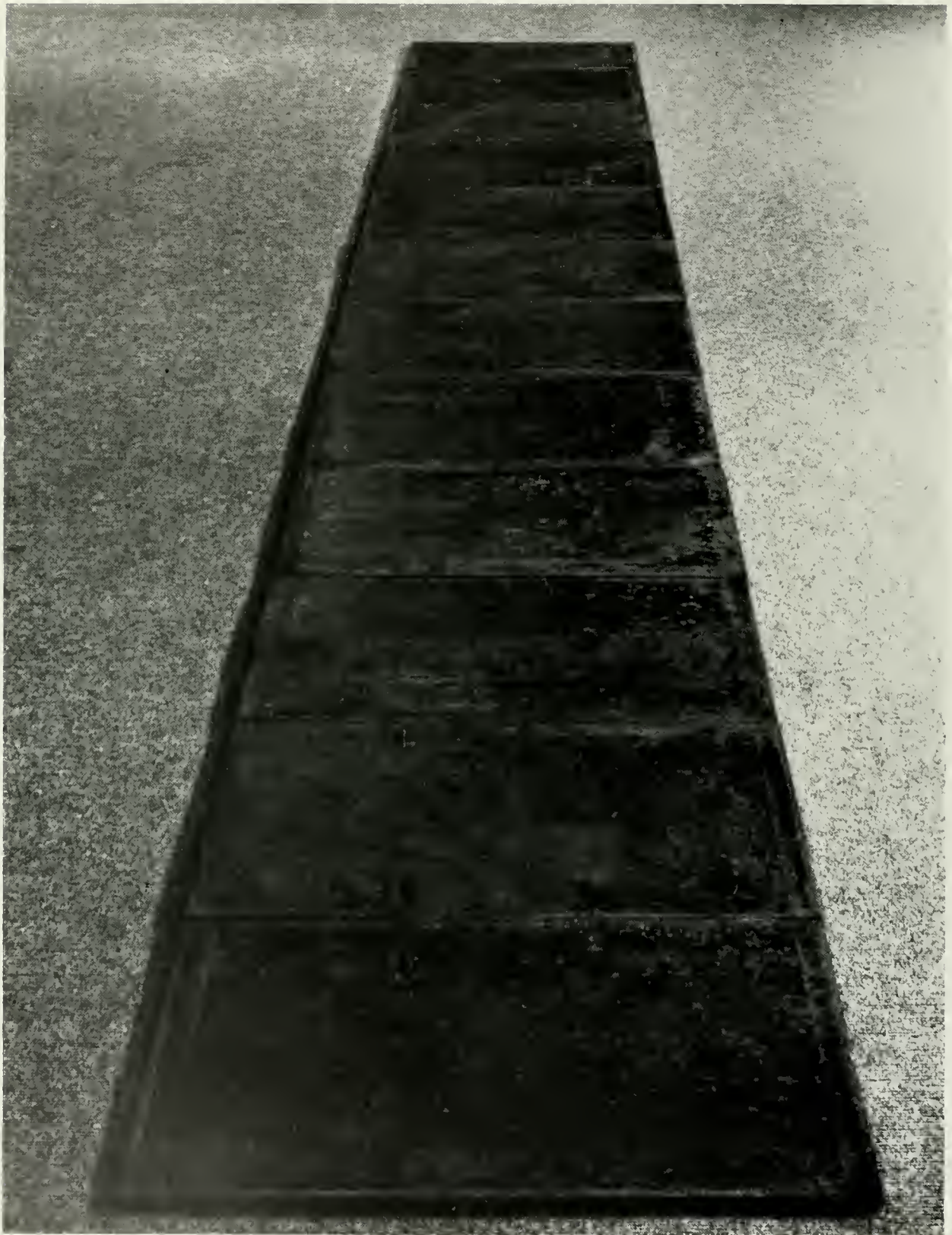
16 Lever, original 1966; reconstruction 1969.

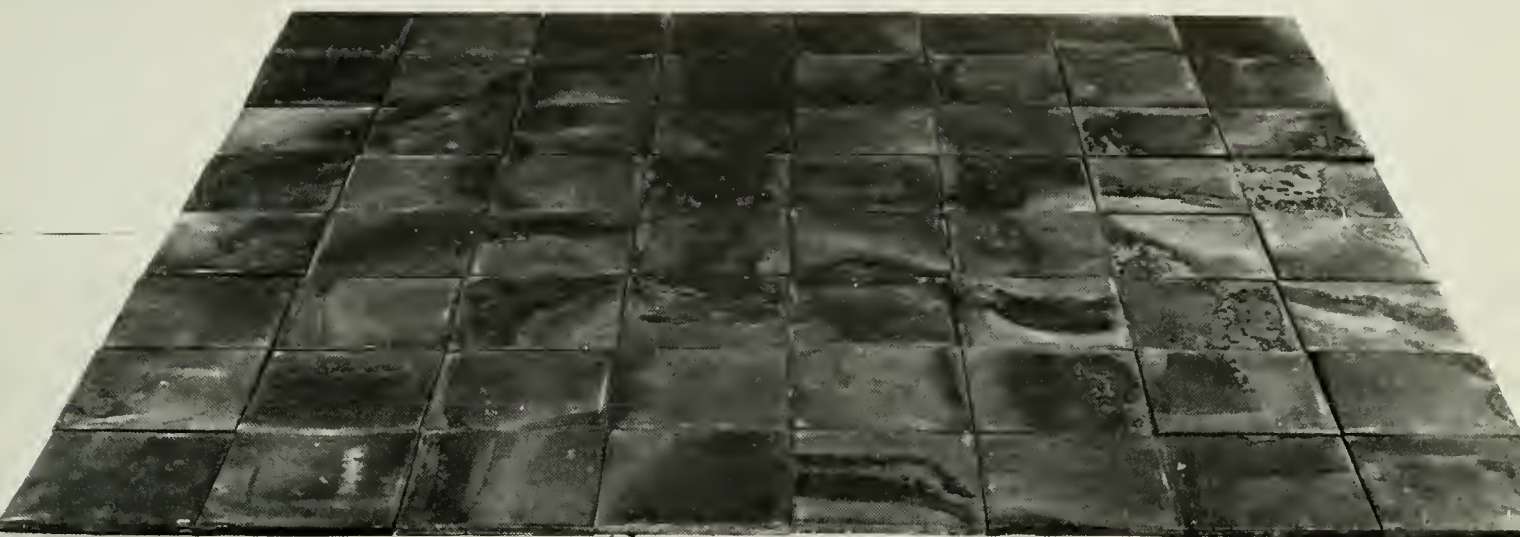
17 Reef, original 1966; reconstruction 1969, 1970.

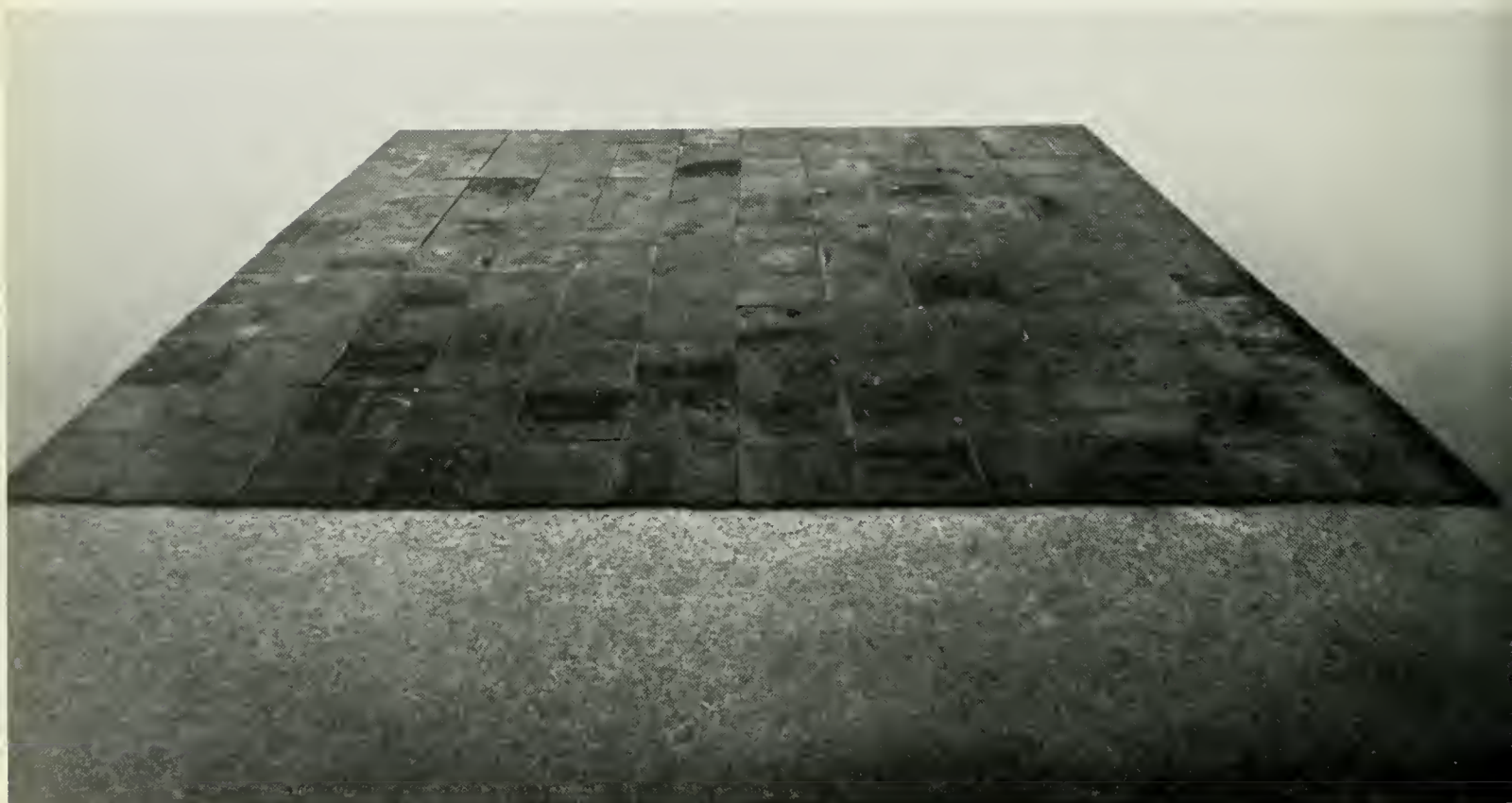


18 Spill (Scatter Piece), 1966.

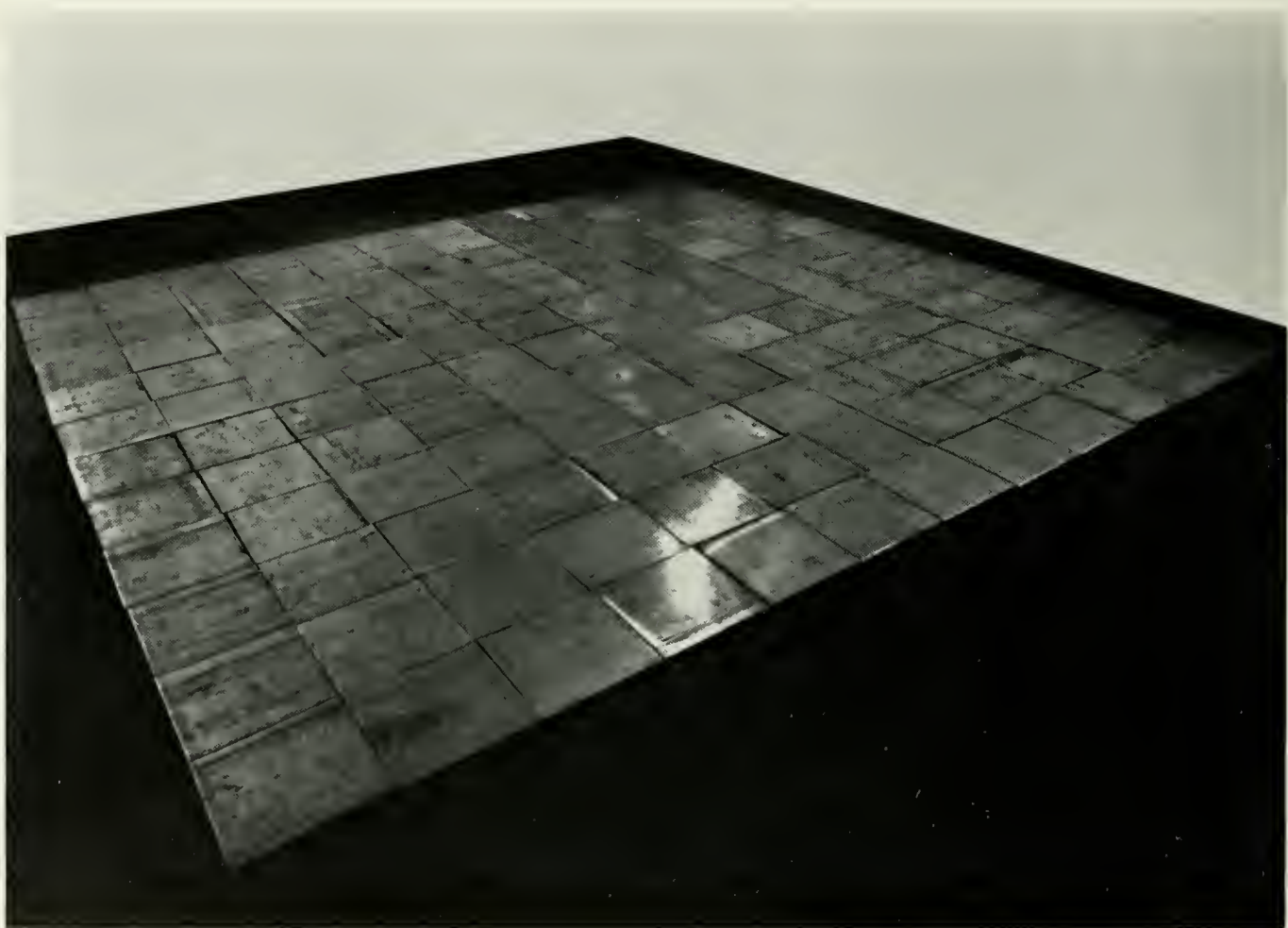










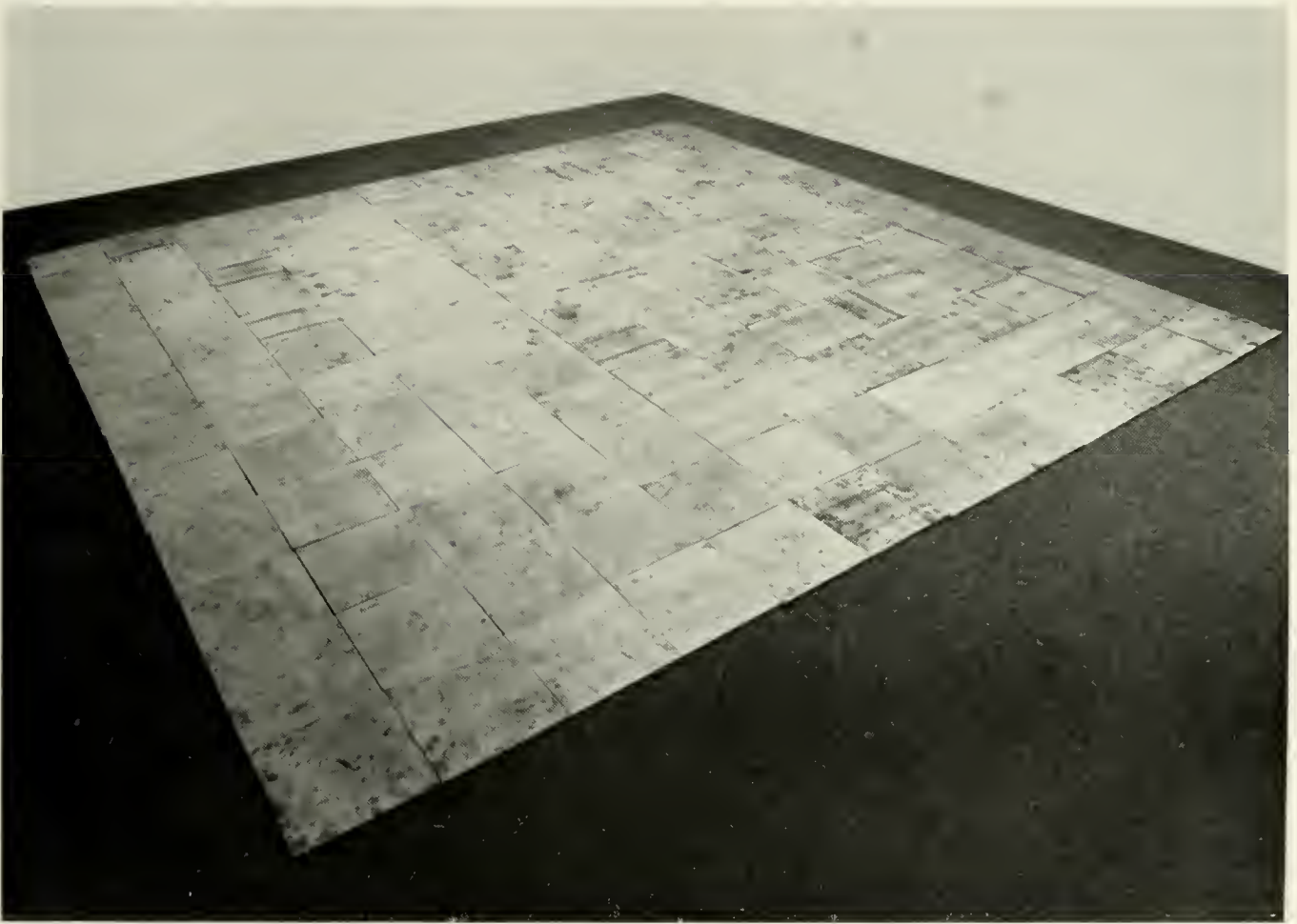




25 144 Lead Plates, Spring 1969.

26 144 Magnesium Plates, Spring 1969.

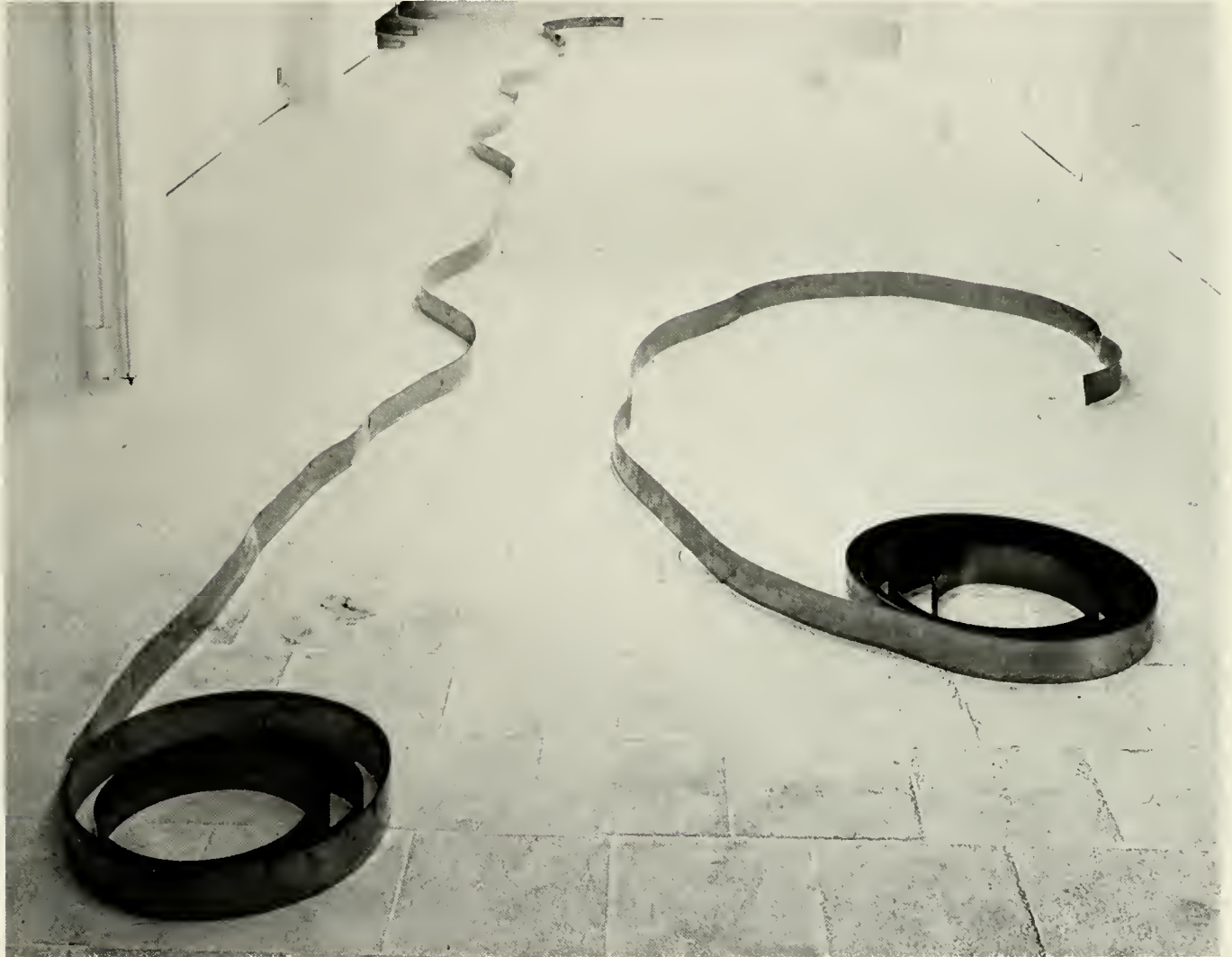


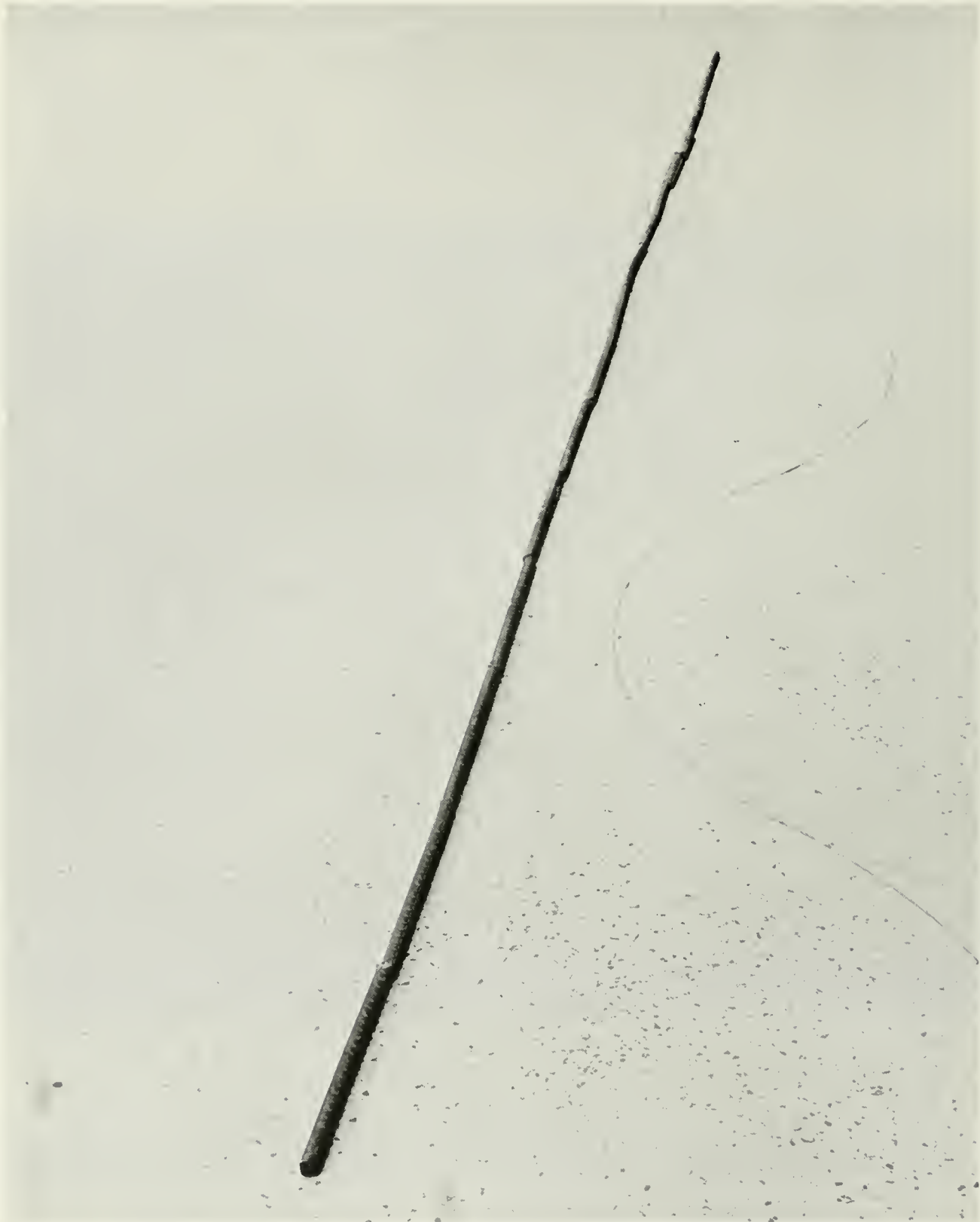


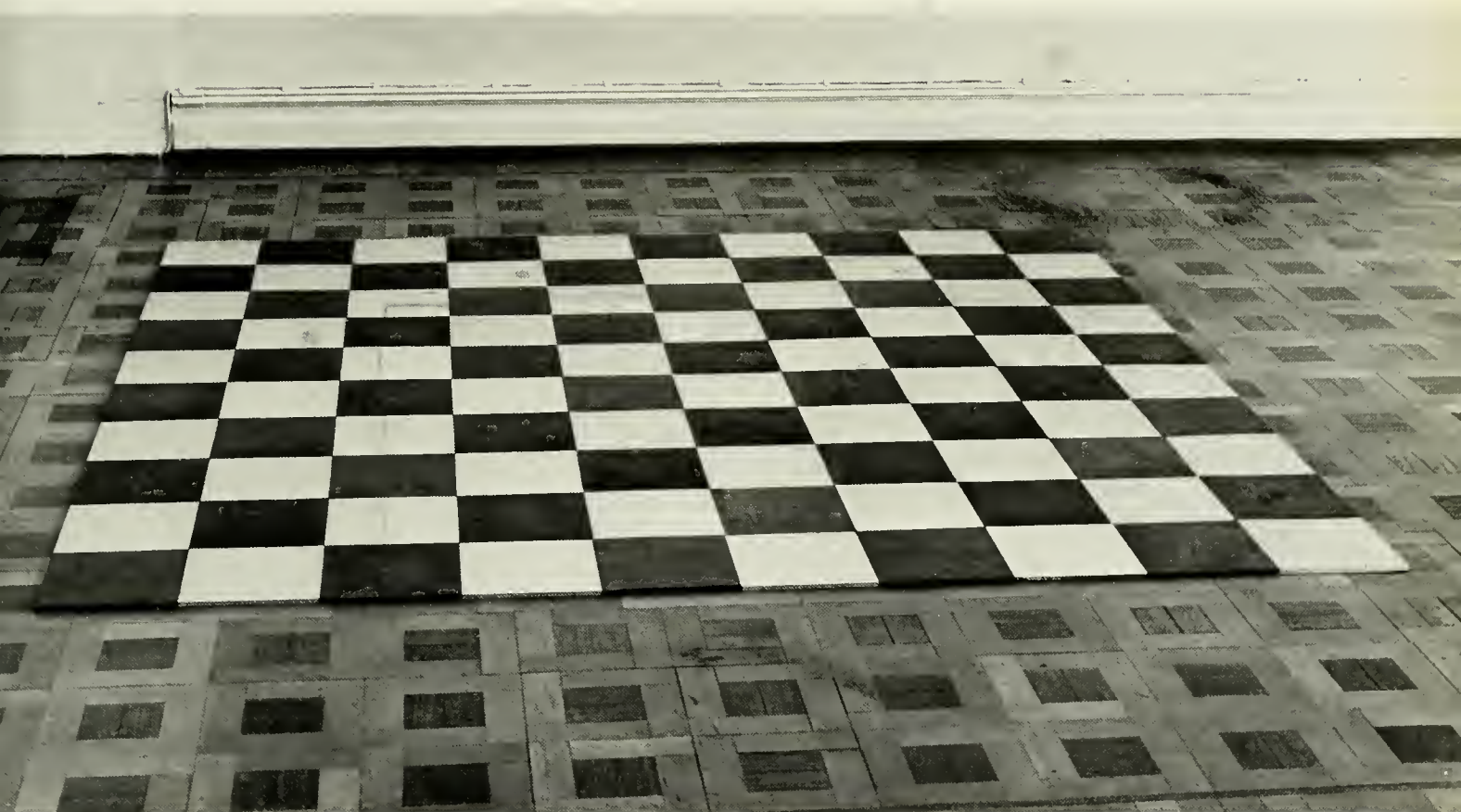


Copper "Ribbon" Piece, Summer 1969 (left)
Collection G. J. Visser, Antwerp.
Not in exhibition

29 Aluminium "Ribbon" Piece, Summer 1969 (right)









WORD POEMS AND OPERAS

1859

WHITE MEN
CRIMSON CROSS
ON THE
SETTLED BY
TERRITORY

VERY LARGE BLACK
COAL-BLACK
& HIS HAIR IS
NO RIGHTS WHICH
MAGNIFY THE HAPPINESS

BLUE ATMOSPHERE
CLOSING FIELDS OF
THE RED NOSE
FUN PINCH THE
WHITES & BLACKS

HUES WHICH MOCK
SO BLUE LIPS
THY GOLDEN HAIR
A LOCK OF THY
IN A BLACK BRAID MET

HAG SHE TURNED
FROM WASHINGTON
UNDER LIEUT. ISRAEL
GREEN A DRAGON
GREEN MARINES

IN THE ARMORY
BROWN IS DYED
HIS ROSE WREATH
TRIBE BENEATH
ARCHED THE RAINBOW

OF THE PROVINCIAL
GOVERNMENT OF THE
ARMY IN CHIEF
BROWN COMMANDER
OLD OSAWATOMIE

BY THE BLUE RIDGE
BEEN DAMMED UP
THE GAP THROUGH WHICH
CLOSING FIELDS
ARRANGED & COLOURED

RED WITH RAGE
WHITES & BLACKS
COLOURS THE SCENE
THE RICHMOND GREYS
SEEMED TO BE BLACK

DUTY OF WATER: GORKY

move us to the cool chalk-like what clarity
over all tortures where once great centuries
danced celtic with gaiety bleeds on thy mouth
of me in paradises
apricots shape apricots dependent breasts
deprived of leaves was the Holy Tree of their
clothes banners under pressure to the sh-h-h-sh-h
isle of Manhattan
to dissect an aeroplane the sensation of
the passengers my panel of the first balloon
becomes green is black on beholding the anatomical
parts of autogyros
is black the rudder yellow toys of men as
children of a meteor cleaving the art business
without my Mougouch having the measles
vegetables and fruit
of four chimpanzees old men without dispute
giving bread & carrots of a lovely man with this
hairy mass of monkey flesh mask of chimpanzees
covered with hideous fur
the grass sister mother in the same bed of April
& May making Chelbour & also lentil soup to work
into your body fearfully linked cardinal liver
mirrors saliva
white chalk white angels black angels move in
opposed directions inflict Mougouch's ears
cutting an egg hovering the snake so exactl
trickling onto black & white

ah	ambassadors	am	ayagualulco	ae
all	accomplish	add	accordance	are
arms	affection	army	artillery	burn
alert	brothers	leads	artifice	beach
ascant	anxiety	attack	caique	banner
battle	bishop	cavalry	christ	brother
audacity	anger	disaster	brawl	boulders
daughters	city	ancestors	fear	followers
assistance	but	astonished	bag	christians
confinement	be	foolishness	by	disturbance
conclusion	bad	confidence	dog	condemne
gentlemen	dirty	chieftain	evil	hardships
boldness	cloth	fortress	curse	children
courage	corte	emperor	danger	baggage
defeat	husband	devile	kinsmen	faulde
death	dishonor	crose	feathers	jesus
gold	montezuma	face	gatherers	bone
cry	expedition	ect	disservice	get
go	exterminate	he	determination	if
god	encounters	how	friendship	cue
food	ignorance	gods	lightning	fury
night	creation	lance	garrison	death
dagger	parrote	jewels	infants	horses
justice	mother	mantles	corte	opinion
nonsense	warrior	horseman	plume	drinking
montezuma	gift	necessity	kill	multitude
chieftains	men	fortresses	not	possession
huichilobos	it	improvement	me	misfortunes
sacrifices	pay	moderation	law	musketeers
ornaments	guns	knowledge	lady	montezuma
chieftain	rite	musician	mercy	nobility
dollars	pardon	majesty	fright	marches
mexico	muskets	nephew	sierra	mantle
power	opponent	padre	treasure	asleep
ears	mountains	mare	sacrifice	mook
hut	themselves	eye	pestilence	god
no	crossbowmen	on	malefactors	or
man	punishment	run	reputation	sea
rage	animosity	shot	obedience	skin
stone	shoulder	spain	password	tree
sierra	ravings	palace	sunrise	slaves
shelter	silver	traitor	speech	strait
stallion	truth	religion	valor	surprise
squadrons	sign	prisoners	stab	spaniards
protection	son	stratagems	tax	throughout
opportunity	no	soothsayers	or	possibility
tlaxcalans	war	touchstone	way	victorious
suffering	town	victories	was	vassalage
soldiers	winds	strength	lives	thought
voyages	savage	welcome	silver	tribute
strike	warfare	towers	worship	wounds
words	warriors	wound	watchmen	world
year	surrender	wood	turbulent	work
war	weakness	yet	yourself	why
so	opportunity	we	tasatepus	up

CONQUEST DISPLAY OCTOBER 1965 ANDRE

touch power evidence mind fashion bodies sky sense power taste impressions
 eyes certainty waves parallel current daylight siege lathes torrent ears nose time smells
 reason nothing waves temples way breath streets eyes haste court force experience
 mind notion whole columns things images javelin flight beasts mouth eyes taste way tongue
 sailors wind range shadows passages pillars reflection whirl fire steed cone sense sensations
 building objects vision children sea mountains ships tower blows force floor hue sounds
 sun outline ocean length bit isle philosophers being trust air city end form judgment
 sky distance heights plains bodies foundation precipice sky hand round grasp fail sea men eyes sea sky touch power
 hand pool tower trust fail square shape violate lines rays blow falsity
 eye light passage reasoning sense reasoning things faith fly fact land battlements evidence
 pupils stones middle reasoning thing cause poverty arguments air sky roof ears something
 air tribes vault chasm man air dare evidence store walls sail light itself cold
 earth moon level ranks ship itself will doubt square hills air sea impressions
 light shores anchor whole ship reasoning straightway sound sun air roof thought hues things
 lines games sky stars place sense vault course sight town all power touch
 side height finger objects form mountains foundations puddle horse cone tongue itself
 wave sides eyes siege house arrow light angles journey truth end certainty sense
 men temple things things eyes passages arrow images journey truth end certainty sense
 pass support sight river borse heads objects towers clouds buffetings stream force sense ears power

BLACK	DROWN	BAN	WHITE	LEE	RAY
CHEESE	NAIL	SUN	PUT	WAR	MAN
ACT	ICE	DRAG	DREAM	BEER	PLANT
OWL	BAR	STDRM	GHOST	LUMP	FORCE
HOPE	RING	CLUB	CROWN	BOY	SHINE
BITE	PASTE	POOK	SNAKE	GLOOM	SMILU
RHYME	ARMIS	SCALE	BILCH	HASP	THORN
BACK	STAR	FAN	SOURCE	COW	AX
WAX	CRAMP	TIME	BOX	RUST	FLY
FEET	SKY	TOOTH	EGG	DEATH	SCOPE
TEAR	FAST	CHANGE	SNAIL	LUNG	CRAB
HOOK	SOIL	MOUTH	HIRE	JOY	RED
HAND	GRID	FATE	BREAD	CORK	THUMB
MILK	SHORE	GLASS	HELL	CASE	BLUFF
ROACH	CART	SPIT	BRAIN	SPRING	POUND
COULD	STONE	LOOM	MOUSE	STRIKE	ZONE

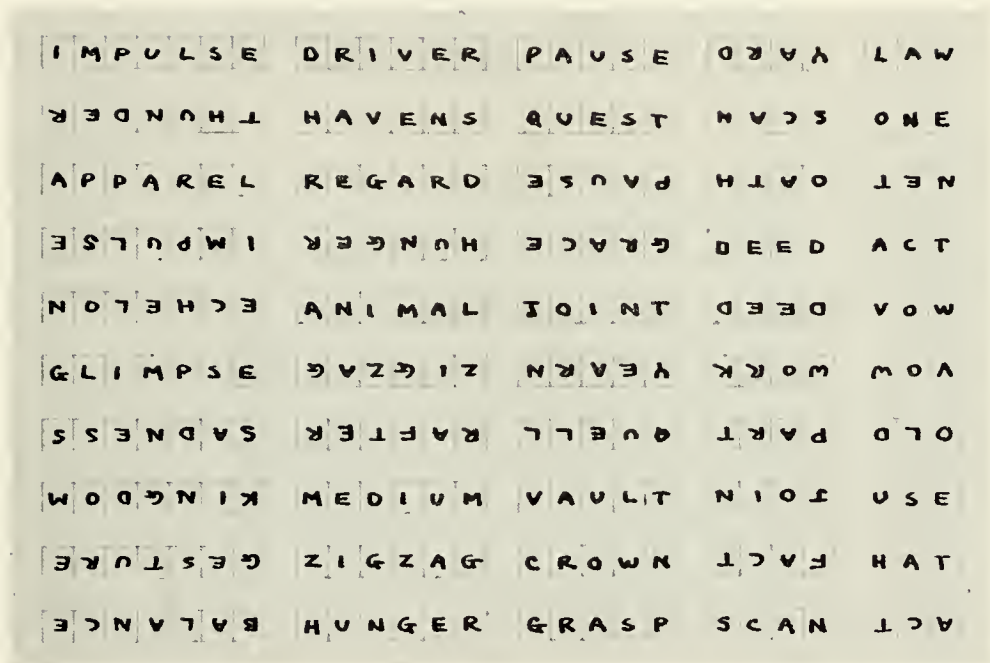
brain mad matter sun anglican body pyre nicholas carth ice coro flame press menace breath periods mind men structure consciousness by life pleasure shapes body iron emotion and mind narrow
 eyes stone grave bones use back res narrowness runs things stems lounge also atoms timbers shapes farm nothing white firmness sky zone brain sky colour power body death surface grow
 things force weight ar prancing milk horn particles static car trees cause doves overall shapes example food hue motion thunderlike sun day discourse horror some snow strength and some charms
 age space speed silver wry torch fear nothing flash things normal power fact atoms members lamps and various order government sun heart colour life things whip body decay mother
 words change sky sprouting earth wine impulses notes la body words flash thunder tones motion body way position consciousness tide bolt course black death stars confusion and mind
 vision food light heart meadows mouth waste guide narrow hands oil atom doors crown victory water enamel light sky particle terrace combatsome gods grip inferno season atom and pleasure soul zoom speech ground thing
 atoms power smut beads way shape fee people atom things brought forms bass atoms perfume black taste sweating ocean multitude life tyrant wounds star about soul pleasure soul zoom
 space woods race thing and grass evil weary body things passage beast max symbols might mouths light sea memory double confession face gods power change life life impulse body
 things spirit wood's race thing and grass evil weary body things passage beast max symbols might mouths light sea memory double confession face gods power change life life impulse body
 teeth leads stream life detaches border atom tradition force day ways limbs letters tal symbols might mouths light sea memory double confession face gods power change life life impulse body
 races clash needs limbs fire jocos life another mode things thought silver tal focus might mouths light sea memory double confession face gods power change life life impulse body
 water back suppose no streams riddle hook company light air fall atom forms phantasms words substances nature atom widdick grasp consciousness dream bone letters clouds air change light
 life acid waves sight sun light sea compass case things presence flows life atoms substances nature atom widdick grasp consciousness dream bone letters clouds air change light
 steam place nothing dew blessing heaven milk offspring store way loads light touch darkness words substances nature atom widdick grasp consciousness dream bone letters clouds air change light
 sun mad particles heart love lip realm soul tongue push things savage breath rest atoms multitude objects soul sue letters consciousness dream bone letters clouds air change light
 things atom particles year pasture lovers olive opening shade state change colours hearts rap atoms symbols death heat or consciousness dream bone letters clouds air change light
 flow spot force parts sea mud zone theatre state change colours hearts rap atoms symbols death heat or consciousness dream bone letters clouds air change light
 atoms light universe trees another organs stage musician's head fire verse blue arena intellect limbs static eyes sky various consciousness death black hats earth food as poverty and
 mad heat light mud fire holes way factory mood change heaven habits red atoms intellect limbs static eyes sky various consciousness death black hats earth food as poverty and
 weight stuff trapper seek return liquid stage neighbour head rest earth body emerge bouquet words beams fact sea boxes consciousness death black hats earth food as poverty and
 time time pleasure stone liquid mouth where differences ways race light atom garnet alphabet covers sorrowwood quiet liquid succession earth consciousness death black hats earth food as poverty and
 way ect hope men mass music scar bardaments acas pipe things matter about minds but atoms knowledge loads might difference light consciousness death black hats earth food as poverty and
 impulse light surface thing things stream seat barkments acas pipe things matter about minds but atoms knowledge loads might difference light consciousness death black hats earth food as poverty and
 side gods torso joy seed shape base traces men change reason about minds but atoms knowledge loads might difference light consciousness death black hats earth food as poverty and
 parking bar willows guide older honey alone destruction cars men seat blow water marked atoms frankness space beam movement true consciousness death black hats earth food as poverty and
 sea cross stone ran earth mud rose breath light things world pupil and atoms consciousness ether aware immensity bear barde power meeting shapes and nothing zoom body breath cloud

limbs boy woman
hand body human breathing
man air forms day heat seed charm
heat seed water fire itself fire sun manhood
flame spring magnet night atom spring ambrosia dart
beacon ice stone torch spring stone earth heat wound
foe sickness heat laws water mariners chain breeze iron blood
human daylight fountain path iron sun parts blaze skin love
morsel earth chain heat ring spot atoms stone waves fire man
plant sponge tinder water iron things brass stream gold olive
nectar fire sky heat seeds brass sails parts desires heat wax flesh
delight skin water wick sea brass rings air magnet water sun bronze
temper earth energy fire hand turmoil pores air ships stone lamp snow
goats iron fountain rings bubble iron ring time frame spring sky
pigs flesh breezes magnet hand torch rings object air air spring forms love
sense world fire abode country stone all things motion fire surface
man atom spring light stone myself iron space doubt taper tinder
things bottom iron power dance things ring iron wonder water
ground way strength soil sea bowl stone air spring fire
sun race sky atom sea pores spring itself atom
hills nothing sky water taper iron way tinder earth waters
power things spring stone seeds torches heat forms
ice earth bodies texture things power rays frost breath fire
energy beasts surge fire water walls
atoms men spring forms breath heat
way stone torch heat man
causes ointment limbs
boys
love impulse
mind

BULK CAKE CELELCHIPCOINCURBDECK
ROODBMODKDOODK2IDH2IDTRIDDEED
EDGEFACEFARMFEETFILEFILMFIRE
WOLGETAGMROFTOOLFIOFWOLFLAFL
GOLDGULFHALLHANDHEADHEADHEAT
EENEKESISKIUSHOHLOHLHLHHEEHN
LAKELAMPLANDLAWNLEADLEAFLINE
SSAMSKAMKRAMMULCKOOLTSLIKLIL
MILEMILLMINDMINNEMINTMODEMOSS
CAPUONETONNONENENEMANLIAN
PALMPANEPARKPARTPATHPEAKPEEL
LEPOLWOPLOPLOPLANPLPLPLEPIERPI
POOLOPOROPORTPOSTPROPORACERACK
TRESTREREERETARERARARARARARAR
RINGRITEROADROCKROOFROOMROOT
LIA2CA2T2URURURURURURURURURUR
SANDSCARSEALSEAMSEATSEEDSHED
EZI2TI2KLI2G12E12E12OH2PH2
SLABSNOWSOLSPANSPINSPITSPOT
YAW2TIU2POT2P2T2M2T2R2AT2RU2
TAILTAPETASKTERMTEXTTHAWTICK
REITTIITITITITITITITITITITITIT
TOILTOMBTONETOOTOWNTRAPTRAY
NEUTTUTKUTBUTPIRTMIRTRERT
TURNWIGTYPEURGEVASEVEILVEIN
EAWTLOVDIOVEINVEWVIEVREVTVV
WALLWANDWARDWAREWARPWASWASP
NEWINDLWIPWIPWIPWIPWIPWIPWIPW
WOODWORDWORKYARDYARNYOKEZONE

SUM	TOIL	VAULT	REDDER
WAY	YEAR	ALIND	ENGUNH
USE	ZONE	LEND	AVZGIZ
ART	BOND	CROWN	DRIVER
NET	NOIS	ROSLA	FINGER
BOB	ONVH	GRASP	HAVENS
WIV	JEST	KNOWN	RAFTER
LAW	MARK	NOISE	WEDION
ONE	PASS	IDEAL	EFFECT
MOV	FACT	DOBT	REGARD
OLD	WVJ	TOKEN	URGENT
ACT	WALL	YOUTH	ANIMAL
CRY	DARE	EAGLE	FLOWER

		GRAY			
		TURF	YARD		
	GRAY	TURF	SLAB		
	SEAM	SLAB	TURF	YARD	
YARD	TURF	SLAB	MAE2	DAOR	
RIND	ROAD	SEAM	SLAB	TURF	YARD
		RAIR			
		POLE	RAIL		
	RAIR	HTAP	HTAP		
	PANE	PATH	POLE	RAIL	
RAIR	POLE	HTAP	HTAP	LINE	
LEAF	LINE	PANE	PATH	POLE	RAIL
		GOLD			
		GRID	GOLD		
	GOLD	DIR	HEEL		
	HUSK	HEEL	GRID	GOLD	
GOLD	GRID	HEEL	KZUH	HMI	
LAKE	INCH	HUSK	HEEL	GRID	GOLD



42 Flags, 1964.

FLAGS

AN OPERA FOR THREE VOICES

TO DE MOONING

FOLLACK

GORRY

3-31-64

1

FLAGS

- 1: WOMING WOMEN WOMEN WOMEN WOMEN WOMEN WOMEN WOMEN WOMEN WOMEN WOMEN WOMAN WOMAN
- 1) 11: _____
- 111: _____ THREE
- 1: WOMAN WOMAN WOMAN WOMAN WOMAN WOMAN WOMAN WOMAN
- 2) 11: _____
- 111: THREE THEY THE THE THE THE THE AWAY THE
- 1: WOMAN WOMAN WOMAN WOMAN
- 3) 11: _____ NYOMING THEFTICH WOUNDED
- 111: AT THE ARTIST'S PORTRAIT THE ARTIST PORTRAIT THE
- 1: _____ STREET WOMAN STREET WOMAN
- 4) 11: _____ TOTEM WOODEN TOTEM WOMAN
- 111: ANTICHOKE PORTRAIT THE ARGULA PORTRAIT THE ANTIQUE
- 1: WOMAN STREET WOMAN MORAINA STENOGRAPHER
- 5) 11: _____ SYMBOL TOTEM WOMAN SNUBERTINE
- 111: ONE PORTRAIT THE AND ORGANIZATION PORTRAIT

2

FLAGS

- 1: TWO WOMAN MONTAUB STANDING TWO WOMAN
- 6) 11: THREE WOMAN SUBSTANCE THERE WOMAN
- 111: THE AND ORATORS PORTRAIT SUNSET THE AND COMPOSITION
- 1: MONDAY STANDING TWO WOMAN HENRIETT
- 7) 11: _____ SOUNDS THE WOLF ACTION
- 111: OF PORTRAIT SUN THE AND COMPOSITION ISLAND MYSELF OF FLOW
- 1: STANDING TWO WOMAN MEN SUANE TWO WOMAN
- 8) 11: SUARE THE WHITE ARABESQUE SLEEPING THE WHITE
- 111: SUN THE ANCESTOR COMPOSITION IS LOVE MY OF PLACE SUNDATION THE WITH
- 1: AUGUST MATCH SITTING TWO WOMAN ATTIC
- 9) 11: ANIMAL FULL SILVER THE WHITE ANGEL
- 111: ARATHICAL BULL COMPANION IS LIVER MY OF FIRATE STILL THE WITH AN
- 1: _____ MANSRES SEPTEMBER T-D WOMAN ATTIC BROIN
- 10) 11: _____ HURAL SILVER THE WHITE AND BROAN
- 111: BROIN COMBAT IN LINCOLN MY OF FIRATE STILL THE WITH AN BOY
- 1: _____ MANNEQUINS SELF TWO WOMAN ASHVILLE BROTHER
- 11) 11: CUTS FRIEZE HURAL OUT SILVER THE WHITE AND DEL
- 111: COMB IN LIMIT MY OF PERSONAGE STILL THE WITH ALSO BLACKBOARD

3
 FLAGS

- I: MAN ORESTES SEATED TIME WOMAN AS BONDORA
 12) II: CUT FOUR MOON OUT SHINING THE WHITE AND BLUE
 III: COCK'S IN LIFE MY NOSE OF PALETTE STILL THE WITH AGONY WILL
- I: FRIDAY LITTLE MAN OPEN PORTRAIT SEATED THREE
 13) II: CONVERGENCE FOR GUARDIANS MOON ORANGE SHE THE
 III: CHILD'S GUN IN LIFE MOTHER'S NURSE OF PALETTE SONG THE
- I: WOMAN ANGELS BONDORA FOREST ISLAND LIGHT MAN NUOT
 14) II: WHITE AND BLACK CODY EYES FLAME GREEN HORSE MIST
 III: WILL AFTERNOON BETROTHAL CHILD FROM GREEN IN LIFE LOTTER NOSTALGIA
- I: ON POND SEATED THE WITH AND BOOK PIGS
 15) II: OPPOSITES SEVEN THE WHITE AND BLACK COCOLEO DREAM EYES FIVE
 III: OF PAINTING SOFT THE WIFE ABSTRACTION BETROTHAL CHAIRED FLEURY
- I: GREEN INTERCHANGE LEAVES MAN NOON ON POND SEATED THE
 16) II: GAVEN HORIZONTAL MIST ONE PROCEEDS SECRET THE
 III: GRAY HOT IN LIFE MRS NINETEENFORTYFOUR OF PAINTING SOCIETY THE
- I: WHITE AND BROWN FIRE GOTHAM INCIDENT
 17) II: LEE AND BLACK CIRCLE DEPOSITION EIGHT FIGURES GRAYNESS HEAT
 III: LIFE A BELOVED CHAIRED FLORES GOLD BOWATONIC THALIENCE

4
 FLAGS

- I: LANDSCAPE MAN NIGHT OF POLICE SEATED THE WHARP ACROBAT BLACK
 18) II: BISHOP NIGHT ON PORTRAIT RITUAL SCENT THE DEB AND BLACK
 III: LEAP WILL NIGHTTIME OF PAINTING SKULL THE WATERFALL A BELOVED
- I: DOCK EXCAVATION FINE GLAZIER IN JULY LANDING MAN NIGHT
 19) II: CHILD DEEP EFFORT FIGURE GRAYED HEAT IN BASK NIGHT
 III: CAST DIARY ENIGMATIC FIREPLACE GOLDEN HIS IMAGINARY LAST MASTER NIGHT
- I: OF FINN SATURDAY THE VERHAVEN A BICYCLE CORNER DEATH ELEGY
 20) II: OF PORTRAIT RHYTHM SEASCAPE THE FAR A BIRTH CELEBRITY DEBUTANTE ECHO
 III: OF PAINTING SELF THE WATERFALL A BATTLE CALENDARS DEWISH ENIGMA
- I: FIGURE GAZETTE IN JANUARY LADY SALE WAVE CTRICH
 21) II: FEMALE GRAY HEAD IN LIGHT MALE UNFORMED WATER
 III: FAR GOD HIGH IMAGE LANDSCAPE WALKING UNFOLDS VIRGINIA WATER
- I: A BACKYARD CLASSIC DUNK EASTER FEBRUARY GANSEVOORT HIGHWAY HAGINRAY JANUARY
 22) II: A BIRD CATHEDRAL DANCER EASTER FATHOM GOTHIC HEAD IN
 III: A JACKPONE CALENDAR DATA ENORCIDERED FALLS GARDEN HEAD IDNEAN
- I: LADY HAIHMOX NETHERLANDS GREEN PARKS-Y ROAD SACAMORE TENTH
 23) II: KEY LAVENDER MAGIC NIGHT OCEAN JASIMPAE RAINBOW SEARCH THE INCAUSCIOUS
 III: LANDSCAPE DATE NEW OBJECTS PAINTING ROSES SEQUENCE TABLE US.TT.INJULU

5
 FLAGS

- I: VALENTINE WAREHOUSE ZOGBAUN
 24) II: VIBRATIONS WAGON
 III: VARTOOSH WAS XHOMON
 ::(END)

43 Names, 1964.

1 NAMES												
11												
111	ALLEN	AMZS	AND	ARARAT	ALDRIDGE	ALLEGTON	AMP	BACK	BACK	BAR	BASIN	BASE
												ARCHBISHOP
1												
11	BASS	RAY	RAY	RAY	WELLS	BLACK	BLACK	BLACK	BLACK	BLACKS	BOSTON	BREWSTER
111	AVENUE					AVENUE	BASEL					SEE BALSTER
1												
11	BREWSTER	BREWSTER	BREWSTER	BREWSTER	BROAD	BRUSH	BULLS	BUMMIN	BUMMIN	BUTTON		
111	BEAR			BECH	BECHER	BLUE	BLUE	BLUE	BLUE		BLUE	
1												
11	CALF	CALF	CASTLE	CAT	CHANNEL	CHANNEL		CHANNEL		CHANNEL		
111		BLUR		BLUE			BLUE	BOSTON	BOSTON	BOUND	BOUND	
1									AL	AL	AL	
11	CHANNEL	CHAPEL	CHERRY	COMMISSIONERS	COVE							
111	BOICE	MAINTREZ	MAINTREZ				BREANNECH	BREEZE	BROAD			
2 NAMES												
1												
11			COVE	COVE	COVE	COVE	CREEK	CREEK	CROW	DEVILS	END	FALSB
111	BROOK	BROOK		BROOK	BROOK	BROOK	BROOK		BROOK		BROOK	
1	ALFRECCA				ALTAIR	ALTAR		AMARON	ANDROMEDA	ANTARES		
11	FATHOM		FAUN	FAUN			FINNS					
111		BROOK			BROOK							
1					AQUARIUS			AQUILA		ARA		
11	FLATS	FLATS	FLATS	FLATS	FLATS	FLIP	FLYING			FORE	GALLOPS	
111					BROOK	BROOK	BRUSH	BUCK	BURNY	CANTON		
1	ARCTINUS		ARGO	AMIER	ARM	ARM	AMPFIT	AMPFIT				
11				GEORGES		GOVERNORS	GOVERNORS	GRAVE	GRAVE	GRAVES		
111		CEJAR										
1								AURIGA				
11	GREAT	GREAT	GREAT	GREEN				GREEN	GUN	GUT	GUT	
111	COMMON	COMMONS	COON		CORNERS	COURTY	CRAGS		CRANBERRY	DEAF	JOWK	
3 NAMES												
1								AUSTRAE	BACE			
11	BALF	BALPTIDE	BALPTIDE	BALPTIDE	BALPTIDE	NAPOMAN	NARBOR					HARBOR
111			DONG		ALCORN		WIVE	ECHO	FARM	FENNO	FIVE	
1		BADGER	BEAM	BEAM	BEAR	BEAT	BEAT	BELT	BETWEEN	BIRD		
11	HARBOR				HARDING	HAHETS						
111	FOR	FOR	FRANLIN		FRANLIN	FRANLIN		FRENCHS		FURNACE		
1		BOAT	BOAT	BOOTES	BOREALIS	BOV	BOV	BREAST	BREAST			
11										HEAD	HEAD	
111	OLEN	GLOVES	GRAIN	GRANITE			GRANITE	GRANITE	GREAT		GREAT	
1	BRIGHT	BRIGHT	BRIGHT		CAMEL	CANIS		CANIS	CANIS	CANOFUS		
11	HEAD	HEAD	HEAD	HEAD	HEAD	HEAD	HEVITS	HILL	HINGHAM	HINGHAM		
111		GREAT										
1	CAPRICORNUS	CASSIOPEIA	CASTOR									CAVALRY
11				HOLE	HOSPITAL							
111	GREAT		GREEN		GREEN	GROVE	HANCOCK	HANCOCK	HAYEN			
1	CENTAURUS	CEPHKUS			CETUS			CHAIR		CHARMES		
11												
111	HAVE	HEDLOCK	HEMLOCK	HIGH	HIGH	HIGHLAND	HIGHLANDS	HIGGAT	HILL			

5

NAMES

17)	II:	CITY		CLAW	CLAW		COLUMBA	CORONA	COHUS	CRAB	CROWN
III:			MULL	BULL	HUNT	HYPOCHITE		HYPOCHITE	INLET		INNER
	II:	HILL	HILL	HILL	HILL		HILL				HILL
18)	II:	CRUX	CYGNUS	DAN	DAUGHTERS	DELPHINUS	DEMOWE	DESOLATE	DIRIAR	DIM	DOG
III:		ISLAND	ISLAND	ISLAND	ISLAND	ISLAND	ISLAND	ISLAND	ISLAND	ISLAND	ISLAND
	II:	HILL	HILL								
19)	II:	DUU				DOLPHINS	DRACO	DRAGONS	EAGLES		RAN
III:		ISLAND	ISLAND	ISLAND	ISLAND		ISLAND		ISLAND		ISLAND
	II:	HILL				HILL		HILL			HILL
20)	II:	END	ENIDANUS	FIRST	FISHES	FLOCC	FOLLOWER	FOLLOWING			FOOT
III:		ISLAND	ISLAND	HILL							ISLAND
	II:			HILL	HILL	HILL	HILL	HILL	HILL	HILL	HILL
21)	II:		FOOT	FOOTSTOOL	FORHEAD	FORTUNATE	GATE	GATE	GATHERER		
III:		ISLAND	ISLAND	ISLAND	ISLAND	ISLAND	ISLAND	ISLAND	ISLAND	ISLAND	
	II:		HILLS	HILLS	HILLS	HILLS	HILLSIDE	HILLSIDE	HILLSIDE	HILLSIDE	HILLSIDE
22)	II:	OPINI	LINDLE	GOAT	GOATS	GULPISH	GRAVE	GRAT	GRUS	HAN	HAND
III:		ISLAND	ISLAND	ISLAND	ISLAND	ISLAND	ISLAND				
	II:	HOLBROOK		HOLE		HOLLINGSWORTH	HOLLY		HULL		

5

NAMES

23)	II:	HAND	HAND	HAND	HARE	HEAD	HEAD	HEAD	HEAD	HEAD	HEAD
III:		ISLAND	ISLAND	ISLAND	ISLAND	ISLAND		ISLAND	ISLAND		ISLAND
	II:		HOSPITAL	HOUGHTON				IN	IN		INDEPENDENCE
24)	II:	HEEL	HEMS	HERCULES	HIGH	HIND	HO	BORN		BORN	
III:		ISLAND	ISLAND	ISLAND	ISLAND	ISLAND		ISLAND	ISLE	JACKKNIFE	KELLY
	II:			INDIAN							
25)	II:				HORSES	HYAENA		HYDRA	HYDRUS		INDI
III:		INTERCHANGE		HELP KING		INTERCHANGE		LANGLES		JOHN	JOSEPHS KING
26)	II:			INNER KING	KNEE	KNEE	KNEELERS		KNOT		KNOT LEFT
III:		KITCHMARIN	LANE		LEDGE	LEDGE	LEDGE	LEDGE	LEDGE	LEDGE	LEDGE
	II:			LANE	LAKE	LAKE	LAKE	LAKE		LANE	LEDGE
27)	II:	LEFT	LEG		LED	LEPS	LIBRA	LINCIPIN	LIONS	LITTLE	LOIN
III:		LEDGE	LEDGE		LEDGE	LEDGE		LEDGE	LEDGE	LEDGE	LEDGE
	II:	LIBERTY	LIBERTY	LIBERTY			LIBRARY	LINDWOOD	LODGE		MAIN
28)	II:		LOIN		LUCKIEST	LUCKIEST	LUCKY	LUCKY	LUPUS	LYNCS	LTRA MAJOR
III:		LEDGE	LEDGE		LEINE	LEDGE	LEDGE	LEDGES	LITTLE		LITTLE
	II:	MAIN		MAPLE	MAPLEWOOD	MARTIN		MARTS		MEADOW	

6

NAMES

29)	II:	MADE	MARCHER			MIAPLACIDUS	MIDDLE	MINISTER			
III:		LITTLE			LONG						
	II:	MILTON	MILTON	MONATIQUOT	MOUNT	MOUNTAIN	MUDDY	NEART	NEPONSET	NEW	
30)	II:		MINOR		MINOR	MIRA	MOUND	MOUTH	MUZZLE	NAVEL	
III:		ALL	NORWAY	NORWAY	NOTCH	NORTH	NORTH	NORTH	NORTH	LONG	LOVELL
31)	II:	NECK	NORTH	NORTHERN		NORTHERN	NOSE	NOSE	OFFICER	ONE	
III:		LOWER	LOWER	MAPPIT	MARTIN		MARTINS		MATE		
	II:		NORTH	OAR	OLD	OLD	PADE	PACNET	PAPA	PEARL	PREVID
32)	II:		ONE	ONE	ONE	ONE	ONE	ONE	ONE	ONE	
III:				MIDDLE	MIDDLE	MOOP	NANTASSET	NANTASSET		NARROWS	
	II:	FINE	FINE	FINE	PINS	PINACLES	PLAIN	PIERANT			
33)	II:	ONE	OPHIUCHUS	ORION		OSTRICHES	OUTSTRETCHED				
III:		NARROWS		NARROWS		NASH	NECK	NECK	NEPONSET	NIXES	
	II:	POND		POND		POND	POND	POND	POND	POND	
34)	II:			PAN	PAN	PRACOCK	PEARL	PEGASUS	PERSEUS		
III:		NORTHEAST	NUBBLE	NUT	OLD	ONE	OUTER	OUTER	PERDOCKES	PHILIP	PIG
	II:	POND	POND	POND	POND	POND	POND	POND	POND	POND	POND

7
NAMES

I	PERSEUS	PHOENIX				POINT		POLARIS	
35) II	PINE		PLACE			PLEASURE	POINT		
III	POND	POND		Puddin	QUINCY	QUINCY		RADIO	RANDOLPH
I	POLLUX	PRINCE		PROUD	RAIN	RASTAMAN	RAVEN	REAR	
36) II							POINT	POINT	POPE
III	RANDOLPH	RANDOLPH	BATTLESNARE	REUWING	RIDGE	RIVER	RIVER	RIVER	RIVER
I	REINHOLDER	RETURNING	RIDERS	RIDERS		RIGHT			RIGHT
37) II	PRESIDENT		PRINCE	QUARANTINE	QUARTER	QUARTER	QUINCY	RACCOON	RADOED
III	RIVER	RIVER	RIVER	ROAD	ROAD	ROAD		ROCK	ROCK
I					RIVER	RIVER	ROARS		ROOF
38) II	RAINSPOED	RAM	RAM	REACH	REACH	RIVER	RIVER	RIVER	ROADS
III	RUN		RUN		SAINTE	SAINTE	SAINTE	SAINTE	SAINTE
I	ROTANEY		SABIA	SADOLE	SAGITTARIUS	SCALE	SCALE	SCREEN	
39) II	ROADS	ROADS	ROARING	ROCK	ROCK	ROCK		ROCK	ROCK
III	SAINT	SASSAMON	SCHOOL	SCHOOL	SCHOOL	SCHOOL	SCHOOL	SCHOOL	SCHOOL
I	SCORPIO	SEA	SECOND	SECINUS	SECINUS	SERFANT	SERFANT	SERFANTIS	
40) II	ROCK	ROCK							
III	SCHOOL	SEMINARY			SEPULCHRE	SLIDE		SLIDE	

8
NAMES

I	SERPENTIS	SHE	SHE	SHEPHERD	SHOULDER	SIDE	SION	SLAUGHTER	SNAKE
41) II								ROCK	ROCK
III	SALUTE	SATLINE	SOUTH	SOUTH	SOUTH		SOUTH	SOUTHEAST	SPRING
I									
42) II	ROCK		ROCK			ROCK		ROCK	ROCK
III	STODGTON		STREET	STREET	STREET	STREET	STREET	STREET	STREET
I		SOUTH	SOUTH	SOUTHERN	SOUTHERN	STAFF	STEWARD	STING	STING
43) II	ROCK	ROCK	ROCK	ROCK	ROCK	ROCK	ROCK	ROCK	ROCK
III		STREET	STREET		STREET	STREET	STREET	STREET	STREET
I	SUBTIL	SWORD	TAIL	TAIL	TAIL	TAIL	TAIL	TAIL	TAIL
44) II	ROCKS	ROCKS	ROCKS	ROCKS	SACHON	SAILOR	SCULPIN	SEA	SEAL
III			STREET	STREET		STREET	STREET		STREET
I	TAIL	TAMAZED	TAURUS	TACRUS	THE	THE	THE	THE	THIGH
45) II		SEAL		SEAL		SEAL	SEAL	SHEEP	SHOAL
III	SUNSET			SWAMP		SWAMP	SWAMP	THATER	
I		THORNE	TORTOISE	TOWER	TRAILING			TRIANGULUM	
46) II	SHOAL	SBOAL	SLATE	SOINO	SOUTH	SPECTACLE	SPIERS	SPIT	SPIT
III		THREE	TORN	TOWER	TOWEL	TOWEL	TOWEL	TOWER	TRAIL

9
NAMES

I		TRIANGULUM	TUCANAR	UPPER		URSA	URSA	VEGA	
47) II	STAG	STRAWBERRY	SUNLEN	TELESPORT	THIEVES		TUGER	TUNING	
III	TRAIL	TRAIL	TRAIL	TRAY		TRIBLE		THOMPSON	TUNPIKE
I		VENATIC	VIRGINS				VIRGILS		
48) II	THREE			TODDY			TOWN		
III	TUNPIKE	UNION		UNION	UNION	VALLEY	VEACHILD	WALL	WAMPATUCK
I		VIRGO	WARTCLOTH			WERPER	WEIGHT	WHALE	
49) II	TOWN			ULTONIA		UPPER	VEALIE	WAT	
III	WAMPATUCK	WARD			WASHINGTON			WASHINGTON	
I	WHEAT	WHIP				WING	WING		
50) II	WELL	WEST	WEST	WESTERN	WYMOUTH	WHITE		WORLDS	WRECK
III		WATER	WATER	WATER	WATER	WATER		WEST	WEST

NOTES ON THE PROPERTIES OF
WORDS

HOW SHALL WE DETERMINE THE METAPHORICAL OVERTONES OF NEIGHBORING WORDS? (THE CHINESE WRITTEN CHARACTER AS A MEDIUM OF POETRY--FENOLLOSA/POUND)

INTERVAL--1.A- A SPACE OF TIME BETWEEN ANY TWO POINTS OR EVENTS ESPECIALLY BETWEEN RECURRENT CONDITIONS OR STATES B- A PAUSE OR BREAK IN THE COURSE OF SOMETHING AS SESSIONS C- A SPACE GAP OR DISTANCE BETWEEN OBJECTS STATES QUALITIES ETC 2.MUSIC- THE RELATION OF TONES WITH REGARD TO PITCH (AN INTERVAL IS HARMONIC IF BETWEEN SIMULTANEOUS TONES MELODIC IF BETWEEN SUCCESSIVE TONES)

INTERVALS BETWEEN WORDS IN A SERIES ARE COMPLEX RELATIONS OF SPELLING SOUND FORM MEANING FUNCTION AND IDENTITY

RELATION OF WORDS WITH REGARD TO SPELLING: TO--TOO--TWO
RELATION OF WORDS WITH REGARD TO SOUND: TRIN--THING--THINK
RELATION OF WORDS WITH REGARD TO FORM: GO--GOING--GONE
RELATION OF WORDS WITH REGARD TO MEANING: BLACK--GRAY--WHITE
RELATION OF WORDS WITH REGARD TO FUNCTION: I--READ--THIS
RELATION OF WORDS WITH REGARD TO IDENTITY:
SIMPLE MEANING- YOU--YOU--YOU COMPLEX MEANING- SET--SET--SET

A SERIES OF WORDS CONTAINS AN ABSOLUTE STOCK OF DIFFERENT WORDS IF NO WORDS ARE REPEATED THE ABSOLUTE STOCK CONTAINS THE SAME NUMBER OF ELEMENTS AS THE SERIES
THE INTERVALS BETWEEN WORDS ARE THE UNITS OF CHANGE FROM THE FIRST WORD TO THE LAST
IF WORDS ARE REPEATED THE SERIES CONTAINS MORE ELEMENTS THAN THE ABSOLUTE STOCK
UNITS OF CHANGE ARE REGULARLY DISTRIBUTED OVER THE ABSOLUTE STOCK IF WORDS ARE REPEATED THE DISTRIBUTION OF THE UNITS OF CHANGE IS ALTERED BY THE DEGREE OF REPETITION
IF TWO OR MORE SERIES ARE READ SIMULTANEOUSLY INTERVALS ARE FORMED BETWEEN PARALLEL WORDS
SIMULTANEOUS READING OF TWO OR MORE SERIES FORMS GROUPS OF PARALLEL INTERVALS LET THESE GROUPS OF PARALLEL INTERVALS BE CALLED INTERVALLIC SENTENCES
INTERVALS BETWEEN INTERVALLIC SENTENCES FORMED BY THE SIMULTANEOUS READING OF TWO OR MORE SERIES OF WORDS ARE THE UNITS OF CHANGE BETWEEN THE FIRST AND THE LAST INTERVALLIC SENTENCES
PARALLEL SERIES OF WORDS CONTAIN AN ABSOLUTE STOCK OF DIFFERENT INTERVALLIC SENTENCES
UNITS OF CHANGE ARE REGULARLY DISTRIBUTED OVER THE ABSOLUTE STOCK OF INTERVALLIC SENTENCES
IF INTERVALLIC SENTENCES ARE REPEATED THE DISTRIBUTION OF UNITS OF CHANGE IS ALTERED BY THE DEGREE OF REPETITION
SIMPLE REPETITIONS OF INTERVALLIC SENTENCES ARE FORMED BY THE PARALLEL REPETITION OF WORDS IN THE SEVERAL VOICES
COMPLEX REPETITIONS OF INTERVALLIC SENTENCES ARE FORMED BY THE PARALLEL REPETITION OF WORDS OCCURRING IN DIFFERENT VOICES AT DIFFERENT TIMES
SIMPLE REPETITIONS MUST BE CONSECUTIVE COMPLEX REPETITIONS MAY BE SEPARATED BY DISSIMILAR INTERVALLIC SENTENCES COMPLEX REPETITIONS ARE PART OF THE ABSOLUTE STOCK OF INTERVALLIC SENTENCES SIMPLE REPETITIONS CONSTITUTE THE DIFFERENCE BETWEEN THE WHOLE SERIES AND THE ABSOLUTE STOCK OF INTERVALLIC SENTENCES

ON THE SADNESS

The door is closed
We are going to die if the moon changes
The sky is blue then we are going to die if the grass is green
We are going to die then we are going to die if the sea is cold
The window is open
We are going to die if the sky is blue if men grow old
Night comes slowly
We are going to die then the sky is blue if the grass is green
The sky is blue if a girl sings
We are going to die if the sun is hot
Morning comes at five o'clock
We are going to die then we are going to die if the sky is blue
then we are going to die
The grass is green if men grow old
We are going to die if a boy runs
The sky is blue if the sea is cold
We are going to die then the grass is green
Fathers go to work
We are going to die if the sky is blue if the grass is green
Mothers mind their children
We are going to die then we are going to die if men grow old
The sky is blue then the sky is blue
We are going to die if a girl sings
The grass is green then we are going to die
We are going to die then the sky is blue if the sky is blue
The moon changes
We are going to die if the sea is cold
The sky is blue if men grow old
We are going to die if the grass is green
The sun is hot
We are going to die if the sky is blue then we are going to die
A boy runs
We are going to die then we are going to die then we are going
to die
The sky is blue if the grass is green
We are going to die if men grow old
A girl sings
We are going to die then we are going to die if the sky is blue
The sea is cold
We are going to die if the grass is green
The sky is blue then we are going to die
We are going to die then the sky is blue
Men grow old
We are going to die if the sky is blue
The grass is green
We are going to die then we are going to die
The sky is blue
We are going to die

BIOGRAPHY

- 1935 Born in Quincy, Massachusetts
- 1951-53 Studied with Patrick Morgan at Phillips Academy, Andover, Massachusetts
Met Frank Stella, Hollis Frampton, and Michael Chapman
- 1954 Worked for Boston Gear Works
Traveled to England and France
- 1955-56 Served in the United States Army as intelligence analyst
- 1957 Moved to New York
- 1958 Made first large wood sculpture
- 1960-64 Worked as railroad freight brakeman and conductor,
Pennsylvania Railroad
- 1964 Work first exhibited, Yonkers, New York

CHECKLIST

Sculpture

- 1 Ladder # 1. 1958
Wood
68 $\frac{3}{4}$ x 8 x 8"
Hollis Frampton, New York
- 2 Plexiglas and Wood. 1958-59
Plexiglas and wood
12" high; wood 2 $\frac{1}{2}$ " wide, plexiglas 1 $\frac{1}{2}$ " wide
Private Collection, New York
- * 3 Wooden Piece. 1959
Wood
16 x 8 $\frac{1}{2}$ "
Barbara Rose, Madison, Connecticut
- 4 Pyramid. original 1959; reconstruction 1970
Wood
68 $\frac{7}{8}$ x 31"
Courtesy George H. Andre, Orleans, Massachusetts
- 5 Cedar Piece. original 1959; reconstruction 1964
Wood
72 x 36 $\frac{1}{4}$ x 36 $\frac{1}{4}$ "
Private Collection, New York
- 6 Untitled. 1960
Steel
9 $\frac{1}{2}$ x 5"
Private Collection, New York
- 7 Untitled. 1961
Stainless steel, plate steel, and wood
24" high
Lent anonymously
- 8 Steel Piece. Spring 1961
Steel
7 x 9 $\frac{1}{2}$ x 2 $\frac{7}{8}$ "
Private Collection, New York
- 9 Hourglass. 1962
Wood
10 x 7"
Lee Lozano, New York
- 10 Cock. 1963
Wood
17 x 6 x 2 $\frac{1}{8}$ "
Lee Lozano, New York
- * 11 Chain Sculpture. 1964
Wood and metal chain
42" high; 23 units, each 3 $\frac{1}{2}$ x 3 $\frac{1}{2}$ x 18"
Collection The Aldrich Museum of Contemporary Art,
Ridgefield, Connecticut
- 12a Timber Piece. original 1964; reconstruction 1970
Wood
36 x 245 x 42"; 27 units, each 12 x 12 x 36"
Courtesy Dwan Gallery, New York
- 12b Timber Piece. original 1964; reconstruction 1970
Wood
84 x 48 x 48"; 28 units, each 12 x 12 x 36"
Courtesy Dwan Gallery, New York
- 13 Untitled. 1965
Cast cement
14 units, each 2 $\frac{3}{4}$ x 11 x 2 $\frac{3}{4}$ "
Brandeis University Art Collection, anonymous gift
- 14 Equivalent. 1966
Sand lime bricks
5 $\frac{1}{2}$ x 38 $\frac{5}{8}$ x 48"; 120 units, each 2 x 6 x 10"
Mr. and Mrs. Manuel Greer, New York
- 15 Equivalent. original 1966; reconstruction 1969
Firebricks
5 x 108 x 22 $\frac{1}{2}$ "; 120 units
Lent by Dayton's Gallery 12, Minneapolis
- 16 Lever. original 1966; reconstruction 1969
Firebrick
4 $\frac{1}{2}$ x 8 $\frac{7}{8}$ x 348"; 137 units, each 4 $\frac{1}{2}$ x 8 $\frac{7}{8}$ x 2 $\frac{1}{2}$ "
Collection National Gallery of Canada, Ottawa
- 17 Reef. original 1966; reconstruction 1969, 1970
Styrofoam
25 units, each 20 x 108 x 10"
Heiner Friedrich, Cologne

* Exhibited New York only

- † 18 Spill (Scatter Piece). 1966
Plastic and canvas bag
Dimensions indeterminate
Kimiko and John Powers, Aspen, Colorado
- 19 12 Pieces of Steel. 1967
Steel
180 x 20"; 12 units, each 20 x 15 x $\frac{3}{8}$ "
Mr. and Mrs. Robert A. Feldman, New York
- 20 Steel Piece. 1967
Steel
64 x 64 x $\frac{3}{8}$ "; 64 units, each 8 x 8 x $\frac{3}{8}$ "
Mr. and Mrs. Jan van der Marck, Chicago
- * 21 144 Steel Plates. 1967
Steel
144 x 144 x $\frac{3}{8}$ "; 144 units, each 12 x 12 x $\frac{3}{8}$ "
Hessisches Landesmuseum en Darmstadt, Sammlung
Karl Ströher
- 22 144 Aluminium Plates. 1967
Aluminum
144 x 144 x $\frac{3}{8}$ "; 144 units, each 12 x 12 x $\frac{3}{8}$ "
Collection Pasadena Art Museum, California, anonymous gift
- 23 144 Zinc Plates. 1967
Zinc
144 x 144 x $\frac{3}{8}$ "; 144 units, each 12 x 12 x $\frac{3}{8}$ "
Milwaukee Art Center Collection, Wisconsin
- * 24 Fall. 1968
Steel
72 x 540 x 72"; 21 units, each 72 x 28 x $\frac{1}{2}$ "
Courtesy Dwan Gallery, New York
- 25 144 Lead Plates. Spring 1969
Lead
144 x 144 x $\frac{3}{8}$ "; 144 units, each 12 x 12 x $\frac{3}{8}$ "
Collection The Museum of Modern Art, New York, Advisory
Committee Fund, 1969
- 26 144 Magnesium Plates. Spring 1969
Magnesium
144 x 144 x $\frac{3}{8}$ "; 144 units, each 12 x 12 x $\frac{3}{8}$ "
Mr. and Mrs. Thomas G. Terbell, Jr., Courtesy Pasadena
Art Museum
- 27 144 Copper Plates. Spring 1969
Copper
144 x 144 x $\frac{3}{8}$ "; 144 units, each 12 x 12 x $\frac{3}{8}$ "
Collection National Gallery of Canada, Ottawa
- 28 64 Pieces of Copper. Spring 1969
Copper
64 x 64 x $\frac{3}{8}$ "; 64 units, each 8 x 8 x $\frac{3}{8}$ "
Private Collection, New York
- 29 Aluminum "Ribbon" Piece. Summer 1969
Aluminum
 $3\frac{1}{4}$ x $78\frac{1}{4}$ x $\frac{1}{64}$ "
Herman and Henriëtte van Eelen, Amsterdam
- † 30 17 Steel Rod Run. Summer 1969
Steel reinforcing rods
 $\frac{3}{4}$ x $150\frac{3}{4}$ "; 17 units, $7\frac{3}{8}$, 10, 10, $11\frac{1}{2}$, $10\frac{1}{4}$, $6\frac{3}{4}$, $6\frac{1}{2}$, $8\frac{1}{2}$,
 $10\frac{1}{8}$, $7\frac{1}{4}$, 9, 11, $9\frac{3}{4}$, $10\frac{3}{4}$, $10\frac{1}{2}$, $6\frac{3}{8}$, $6\frac{3}{4}$ "
Mr. and Mrs. Herbert Vogel, New York
- 31 Alloy Square. Fall 1969
Lead plates; aluminum plates
 $78\frac{3}{4}$ x $78\frac{3}{4}$ "; 100 units
Konrad Fischer, Düsseldorf
- 32 37 Pieces of Work. Fall 1969
Aluminum, copper, steel, lead, magnesium, and zinc
432 x 432"; 1296 units, 216 of each metal; each 12 x 12 x $\frac{3}{8}$ "
Courtesy Dwan Gallery, New York
- Word Poems*
- 33 Conquest Display. 1965
Collage
14 x $8\frac{1}{2}$ "
Mr. and Mrs. Ira Licht, New York
- 34 Touch Power. 1965
Collage
 $4\frac{1}{8}$ x $8\frac{7}{8}$ "
Mr. and Mrs. Ira Licht, New York
- 35 Black Drown. 1965
Collage
22 x $19\frac{5}{8}$ "
Robert Hildt, New York
- 36 Structure White Consciousness. 1965
Collage
 $5\frac{1}{4}$ x $21\frac{7}{8}$ "
Mr. and Mrs. Michael Chapman, New York
- 37 Limbs. 1965
Collage
 $6\frac{1}{2}$ x 7"
Mr. and Mrs. Herbert Vogel, New York

† *Withdrawn from exhibition*

- 38 Bulk Cake. 1965
Pencil on paper
7¼ x 7"
Mr. and Mrs. Robert A. Feldman, New York
- 39 Sum Toil. 1965
Ink on paper
3¼ x 5¼"
Mr. and Mrs. Robert A. Feldman, New York
- 40 Turf Yard. 1965
Ink on paper
5 x 7¼"
Mr. and Mrs. Robert A. Feldman, New York
- 41 Impulse Driver. 1965
Collage
5¼ x 7¾"
Mr. and Mrs. Robert A. Feldman, New York

Operas

- 42 Flags. 1964
Typed manuscript
6 sheets, each 8½ x 11"
Heiner Friedrich, Cologne
- * 43 Names. 1964
Typed manuscript
9 sheets, each 8½ x 11"
Courtesy Dwan Gallery, New York
- * 44 Words (Preface). 1964
Typed manuscript
8½ x 11"
Courtesy Dwan Gallery, New York

BIBLIOGRAPHY

By The Artist

- 1 "Frank Stella", in *16 Americans*, The Museum of Modern Art, New York, 1959, p. 76.
- 2 *First Five Poems*, New York, 1961.
- 3 "Sensibility of the Sixties", *Art in America*, vol. 55, no. 1, January-February 1967, p. 49. Answer to a questionnaire by Barbara Rose and Irving Sandler.
- 4 "Novros", *57th Street Review*, April 1967.
- 5 "New in New York: Line Work", *Arts Magazine*, vol. 41, no. 7 May 1967, pp. 49-50. Statements by Brice Marden, Paul Mogensen and David Novros, compiled by Carl Andre.
- 6 "Letters", *Artforum*, vol. V, no. 10, Summer 1967, p. 4.
- 7 "Andre: Artist of Transportation", *The Aspen Times* (Colorado), July 18, 1968. Interview by Dodie Gust (reprinted in bibl. 66).
- 8 "Artist Interviews Himself", in *Carl Andre*, Städtisches Museum, Mönchengladbach, Germany (see bibl. 63).
- 9 Untitled book, Seth Siegelau/John W. Wendler, New York, 1968, n.p. Contributors: Carl Andre, Robert Barry, Douglas Heubler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner.
- 10 "Flags: An Opera for Three Voices", *Studio International*, vol. 177, no. 910, April 1969, p. 176.
- 11 "Time: A Panel Discussion", *Art International*, vol. XIII, no. 9, November 1969, pp. 20-23, 39. Transcript of a discussion held at the New York Shakespeare Theater, March 17, 1969; organized for the benefit of the Student Mobilization Committee to End the War in Vietnam; Seth Siegelau, moderator; panelists included Carl Andre, Michael Cain, Douglas Heubler, Ian Wilson.
- 12 Seven books in a uniform manuscript edition of 36 signed and numbered sets, Dwan Gallery and Seth Siegelau, New York, 1969. Includes *Passport*, 1960; *Shape and Structure*, 1960-1965; *A Theory of Poetry*, 1960-1965; *One Hundred Sonnets*, 1963; *America Drill*, 1963-1968; *Three Operas*, 1964; *Lyrics and Odes*, 1969.
- 13 "An Interview with Carl Andre", *Artforum*, vol. VIII, no. 10, June 1970, pp. 56-61. Interview by Phyllis Tuchman.

On The Artist

Books

- 14 Battcock, Gregory, ed., *Minimal Art: A Critical Anthology*, New York, 1968. Introduction by Gregory Battcock; essays by Michael Benedikt (reprinted from bibl. 74), Mel Bochner (reprinted from bibl. 30), David Bourdon (reprinted from bibl. 19), Michael Fried (reprinted from bibl. 27), E. C. Goosen (reprinted from bibl. 69), Clement Greenberg (reprinted from bibl. 79), John Perrault (reprinted from bibl. 24), Barbara Rose (reprinted from bibl. 16).
- 15 Celant, Germano, *Art Povera*, Milan, 1969.

Periodicals

- 16 Rose, Barbara, "ABC Art", *Art in America*, vol. 53, no. 5, October-November 1965, pp. 57-69 (reprinted in bibl. 14).
- 17 Richardson, John, "The Art Shops, The Cool School", *Sunday Times Magazine* (London), February 13, 1966, pp. 28-31.
- 18 Bourdon, David, "Our Period Style", *Art and Artists*, vol. 1, no. 3, June 1966, pp. 54-57.
- 19 Bourdon, David, "The Razed Sites of Carl Andre: A Sculptor Laid Low by the Brancusi Syndrome", *Artforum*, vol. V, no. 2, October 1966, pp. 14-17 (reprinted in bibl. 14).
- 20 Lippard, Lucy R., "Rejective Art", *Art International*, vol. 10, no. 8, October 1966, pp. 33-36.
- 21 Morris, Robert, "Notes on Sculpture, Part 2", *Artforum*, vol. V, no. 2, October 1966, pp. 20-23.
- 22 Bannard, Darby, "Present-Day Art and Ready-Made Styles", *Artforum*, vol. V, no. 4, December 1966, pp. 30-35.
- 23 Graham, Dan, "A Minimal Future? Models and Monuments: The Plague of Architecture", *Arts Magazine*, vol. 41, no. 5, March 1967, pp. 32-35.
- 24 Perrault, John, "A Minimal Future? Union Made: Report on a Phenomenon", *Arts Magazine*, vol. 41, no. 5, March 1967, pp. 26-31 (reprinted in bibl. 14).

- 25 Rose, Barbara, "Shall we Have a Renaissance?" *Art in America*, vol. 55, no. 2, March-April 1967, pp. 30-39.
- 26 Greenberg, Clement, "Recentness of Sculpture", *Art International*, vol. 11, no. 4, April 1967, pp. 19-21 (reprinted from bibl. 79, reprinted in bibl. 14).
- 27 Fried, Michael, "Art and Objecthood", *Artforum*, vol. V, no. 10, June 1967, pp. 12-23 (reprinted in bibl. 14).
- 28 Morris, Robert, "Notes on Sculpture, Part 3", *Artforum*, vol. V, no. 10, June 1967, pp. 24-29.
- 29 Smithson, Robert, "Toward the Development of an Air Terminal Site", *Artforum*, vol. V, no. 10, June 1967, pp. 36-40.
- 30 Bochner, Mel, "Serial Art Systems: Solipsism", *Arts Magazine*, vol. 41, no. 8, Summer 1967, pp. 39-43 (reprinted in bibl. 14).
- 31 Davis, Douglas M., "The Dimensions of the Mini-Arts", *Art in America*, vol. 55, no. 6, November-December 1967, pp. 84-91.
- 32 Graham, Dan, "Carl Andre", *Arts Magazine*, vol. 42, no. 3, December 1967/January 1968, pp. 34-35.
- 33 Nylan, Leif, "Carl Andre", *Paletten*, no. 3, 1968, p. 28.
- 34 Van Schaardenburg, Lieneke, "Carl Andre: Ik Wil Uit De Tijd Zijn", *Vrij Nederland*, April 27, 1968, p. 12.
- 35 Burnham, Jack, "Systems Esthetics", *Artforum*, vol. VII, no. 1, September 1968, pp. 30-35.
- 36 Smithson, Robert, "A Sedimentation of the Mind: Earthprojects", *Artforum*, vol. VII, no. 1, September 1968, pp. 44-50.
- 37 Claura, Michel, "Andre", *Lettres Françaises*, no. 1251, October 1968, pp. 2-8.
- 38 Junker, Howard, "The New Sculpture: Getting Down to the Nitty Gritty", *The Saturday Evening Post*, vol. 241, no. 22, November 2, 1968, pp. 42-47.
- 39 Pleynet, Marcelin, "Peinture et Structuralisme", *Art International*, vol. 12, no. 9, November 1968, pp. 29-34.
- 40 Tillim, Sidney, "Earthworks and the New Picturesque", *Artforum*, vol. VII, no. 4, December 1968, pp. 42-45.
- 41 Muller, Gregoire, "In the Parisian Desert", *Arts Magazine*, vol. 43, no. 4, December 1968-January 1969, pp. 52-53.
- 42 Develing, Enno, "Kunst en Omgeving (Art and Environment)", *Museumjournaal*, vol. 14, no. 1, January 1969, pp. 2-9.
- 43 Rose, Barbara, "Problems of Criticism, V, Politics of Art, Part II", *Artforum*, vol. VII, no. 5, January 1969, pp. 44-49.
- 44 Kramer, Hilton, "The Emperor's New Bikini", *Art in America*, vol. 57, no. 1, January-February 1969, pp. 49-55.
- 45 Meadmore, Clement, "Thoughts on Earthworks, Random Distribution, Softness, Horizontality and Gravity", *Arts Magazine*, vol. 43, no. 4, February 1969, pp. 26-28.
- 46 Morris, Robert, "Notes on Sculpture, Part 4: Beyond Objects", *Artforum*, vol. VII, no. 8, April 1969, pp. 50-54.
- 47 Reise, Barbara, "Untitled 1969: A Footnote on Art and Minimal-stylehood", *Studio International*, vol. 177, no. 910, April 1969, pp. 166-172.
- 48 Pincus-Witten, Robert, "Slow Information: Richard Serra", *Artforum*, vol. VIII, no. 1, September 1969, pp. 34-39.
- 49 Novros, David, *Art Now: New York*, vol. 1, no. 8, October 1969, n.p.
- 50 Kosuth, Joseph, "Art After Philosophy Part II: 'Conceptual Art' and Recent Art", *Studio International*, vol. 178, no. 916, November 1969, pp. 160-161.
- 51 Battcock, Gregory, "The Politics of Space", *Arts Magazine*, vol. 44, no. 4, February 1970, pp. 40-43.
- 52 Burnham, Jack, "Alice's Head, Reflections on Conceptual Art", *Artforum*, vol. VIII, no. 6, February 1970, pp. 37-43.
- 53 Leider, Philip, "Literalism and Abstraction: Frank Stella's Retrospective at the Modern", *Artforum*, vol. VIII, no. 8, April 1970, pp. 44-51.
- 54 Nemser, Cindy, "An Interview with Eva Hesse", *Artforum*, vol. VIII, no. 9, May 1970, pp. 59-63.
- One-Man Exhibitions and Reviews*
- 55 Tibor de Nagy Gallery, New York, April 20-May 8, 1965. Announcement.
T[ed] B[errigan], *Art News*, vol. 64, no. 4, Summer 1965, p. 21.
Lucy R. Lippard, *Art International*, vol. 9, no. 6, September 1965, p. 58.
Jacob Grossberg, *Arts Magazine*, vol. 39, no. 10, September-October 1965, p. 72.
- 56 Tibor de Nagy Gallery, New York, March 29-April 16, 1966. Announcement.
S[cott] B[urton], *Art News*, vol. 65, no. 3, May 1966, p. 14.
- 57 Dwan Gallery, Los Angeles, March 8-April 1, 1967. Announcement.
William Wilson, *Los Angeles Times*, Part IV, March 24, 1967, p. 2.
Kurt von Meier, *Art International*, vol. II, no. 4, April 20, 1967, p. 51.
Jane Livingston, *Artforum*, vol. V, no. 9, May 1967, pp. 62-3.
- 58 Konrad Fischer Gallery, Düsseldorf, October 21-November 28, 1967. Brochure.
Hans Strelow, *Düsseldorfer Feuilleton*, no. 245, October 20, 1967.
Piero Gilardi, *Flash Art*, vol. II, no. 6, January 15-February 15, 1968, p. 2.
John Anthony Thwaites, *Pictures on Exhibit*, vol. XXXI, no. 5, February 1968.
- 59 Dwan Gallery, New York, December 3, 1967-January 3, 1968. Announcement.
John Perrault, *The Village Voice*, December 14, 1967, p. 19.
Gordon Brown, *Arts Magazine*, vol. 42, no. 3, December 1967-January 1968, p. 49.
Al Brunelle, *Art News*, vol. 66, no. 9, January 1968, p. 11.
F[elice] T. R[oss], *Pictures on Exhibit*, vol. XXXI, no. 4, January 1968, p. 18.
Philip Leider, *Artforum*, vol. VI, no. 6, February 1968, p. 46.
James R. Mellow, *Art International*, vol. XII, no. 2, February 1968, p. 73.

- 60 Galerie Heiner Friedrich, Munich, March 26-April 18, 1968. Announcement.
- 61 Wide White Space Gallery, Antwerp, May 4-25, 1968. Exhibition poster.
- 62 Munchener Gobelin-Manufaktur, Munich, September 20-October 16, 1968.
- 63 Städtisches Museum, Möchengladbach, Germany, October 18-December 15, 1968. Catalogue foreword by Johannes Cladders (on cloth); "Artist Interviews Himself", self-interview by Carl Andre (see bibl. 8), n.p.
- 64 Irving Blum Gallery, Los Angeles, December 3, 1968-January 3, 1969. Poster.
L[ois] D[ickert] Armstrong, *Art News*, vol. 67, no. 10, February 1969, p. 55.
- 65 Dwan Gallery, New York, April 26-May 21, 1969. Announcement.
John Gruen, *New York*, vol. 2, no. 2, May 19, 1969, p. 57.
Philip Leider, "To Introduce a New Kind of Truth", *The New York Times*, May 25, 1969.
John Perrault, *The Village Voice*, May 29, 1969, pp. 14-16.
Grace Glueck, *Art in America*, vol. 57, no. 3, May-June 1969, p. 118.
K[atherine] G. K[line], *Art News*, vol. 68, no. 4, Summer 1969, p. 12.
Peter Schjeldahl, *Art International*, vol. XIII, no. 7, September 1969, pp. 71-72.
- 66 Gemeentemuseum, The Hague, August 23-October 5, 1969. Catalogue essay by Enno Develing; poem preface by Carl Andre; letter to Enno Develing from Hollis Frampton; excerpts from "Andre: Artist of Transportation" (reprinted from bibl. 7); transcript of symposium at Windham College, Putney, Vermont, April 20, 1968.
- 67 Galleria Sperone, Turin, September 29-October 12, 1969. Announcement.
- 68 Ace Gallery, Los Angeles, February 7-28, 1970.
Peter Plagens, *Artforum*, vol. VIII, no. 9, May 1970, p. 83.
- Group Exhibitions and Reviews*
- 69 The Hudson River Museum, Yonkers, New York, *8 Young Artists*. October 11-25, 1964. Catalogue introduction by E. C. Goosen (see bibl. 14). Traveled to Bennington College Art Gallery, Bennington, Vermont.
- 70 Tibor de Nagy Gallery, New York, *Shape and Structure*. January 5-23, 1965. Announcement.
Vivien Reynor, *Arts Magazine*, vol. 39, no. 5, February 1965, pp. 53-54.
Barbara Rose, "Looking at American Sculpture", *Artforum*, vol. IV, no. 6, February 1965, pp. 29-36.
- 71 Westerly Gallery, New York, *The New Edge*. February 6-25, 1965. Brochure with biographies.
- 72 Institute of Contemporary Art, Boston, *Multiplicity*, April 16-June 5, 1966. Catalogue introduction by Molly Rannels.
- 73 The Jewish Museum, New York, *Primary Structures: Younger American and British Sculptors*, April 27-June 12, 1966. Catalogue introduction by Kynaston McShine; bibliography by Katherine Kline.
Nan R. Piene, *Art in America*, vol. 54, no. 2, March-April 1966, p. 129.
Hilton Kramer, *The New York Times*, May 1, 1966, p. 23.
Max Kozloff, *The Nation*, June 6, 1966, pp. 693-694, vol. 202, no. 23.
Jay Jacobs, "Are They Trying to Tell Us Something?", *The Reporter Magazine*, vol. 34, no. 12, June 16, 1966, pp. 38-39.
Mel Bochner, "Primary Structures: Exhibition at the Jewish Museum", *Arts Magazine*, vol. 40, no. 8, June 1966, pp. 32-35.
Rolf-Gunter Dienst, "A Propos Primary Structures", *Arts Magazine*, vol. 40, no. 8, June 1966, p. 13.
Corinne Robins, "Object, Structure or Sculpture: Where are We?", *Arts Magazine*, vol. 40, no. 9, September-October 1966, pp. 33-37.
- 74 Dwan Gallery, New York, *10*, October 4-29, 1966. Illustrated catalogue.
Grace Glueck, *Art in America*, vol. 54, no. 5, September-October 1966 p. 105.
Peter Hutchinson, *Art and Artists*, vol. 1, no. 7, October 1966, p. 60.
Michael Benedikt, *Art International*, vol. X, no. 10, December 1966, p. 65 (see bibl. 14).
Annette Michaelson, "10 x 10: Concrete Reasonableness", *Artforum*, vol. V, no. 5, January 1967, pp. 30-31.
Traveled to Dwan Gallery, Los Angeles, May 1967.
- 75 Dwan Gallery, New York, *Scale Models and Drawings*, January 7-February 1, 1967. Poster.
P[atrícia] S[tone], *Arts Magazine*, vol. 41, no. 4, February 1967, p. 57.
Dan Graham, "New York: of Monuments and Dreams", *Art and Artists*, vol. 1, no. 12, March 1967, pp. 62-63.
Robert Pincus-Witten, *Artforum*, vol. V, no. 7, March 1967, p. 52.
- 76 Ithaca College Museum of Art, New York, *Drawings 1967*, January 17-February 25, 1967. Catalogue introduction by Gretel Leed, Director; frontispiece by Daniel Gorski. Checklist, biographies.
- 77 Museum of Contemporary Crafts, New York, *Monuments, Tombstones, and Trophies*, March 17-May 14, 1967. No catalogue.
Ada Louise Huxtable, *The New York Times*, March 26, 1967, pp. 23-24.
J[eanne] S[iegel], *Arts Magazine*, vol. 41, no. 7, May 1967, pp. 54-55.
- 78 Park Place Gallery, New York, *David Novros*, April, 1967. Andre showed original version of REEF in back room. No announcement.
- 79 Los Angeles County Museum of Art, *American Sculpture of the Sixties*, April 28-June 25, 1967. Catalogue introduction by Maurice Tuchman, Curator of Modern Art; essays by Lawrence Alloway, Wayne V. Anderson, Dore Ashton, John Coplans, Clement Greenberg (see bibl. 14, 26), Max Kozloff, Lucy R. Lippard, James Monte, Barbara Rose, Irving Sandler.
Philip Leider, "American Sculpture at the Los Angeles County Museum", *Artforum*, vol. V, no. 10, Summer 1967, pp. 6-11.

- Kurt von Meier, *Art International*, vol. XI, no. 6, Summer 1967, pp. 64-68.
Traveled to Philadelphia Museum of Art, September 15-October 29, 1967.
- 80 Bykert Gallery, New York, *Group*, May 16-June 17, 1967. Lucy Lippard, "Rebelliously Romantic", *The New York Times*, June 4, 1967. J[oseph] K[osuth], *Arts Magazine*, vol. 41, no. 8, Summer 1967, pp. 58-59. H[arris] R[osenstein], *Art News*, vol. 66, no. 4, Summer 1967, p. 66.
- 81 Dwan Gallery, New York, *Language to be Looked At and/or Things to be Read*, June, 1967. Announcement. Dennis Adrian, *Artforum*, vol. VI, no. 1, September 1967, p. 59.
- 82 Institute of Contemporary Art, Philadelphia, *A Romantic Minimalism*, September 13-October 11, 1967. Catalogue introduction by Stephen S. Prokopoff.
- 83 John Gibson Gallery, New York, *The Hanging Floating and Cantilevered Show*, November 11-December 31, 1967. Announcement.
- 84 Lannis Museum of Normal Art, New York, *Normal Art*, November 1967.
- 85 The Finch College Museum of Art, New York, *Art in Series*, November 22, 1967-January 7, 1968. David Lee, *Art News*, vol. 66, no. 8, December 1967, pp. 42-45. John Perrault, *The Village Voice*, December 14, 1967, p. 18. Charlotte Willard, *The New York Post*, December 9, 1967, p. 12.
- 86 The Larry Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, *Cool Art*, January 7-March 18, 1968. Catalogue introduction by Larry Aldrich. J[ohn] S[amuels] M[argolies], *Arts Magazine*, vol. 42, no. 4, February 1968, p. 56.
- 87 Laura Knott Gallery, Bradford Junior College, Bradford, Massachusetts, *Carl Andre/Robert Barry/Lawrence Weiner*, February 4-March 2, 1968. Announcement with three unprinted pages for each artist. Symposium organized by Seth Siegel, February 8, 1968, including the three artists.
- 83 Gemeentemuseum, The Hague, *Minimal Art*, March 23-May 26, 1968. Catalogue introduction by Enno Develing; twenty paragraphs by Lucy Lippard; bibliography and biographies of each artist. Enno Develing, *Museumjournaal*, vol. 13, no. 1, February 1968, pp. 2-12. C. Blok, *Art International*, vol. XII, no. 5, May 1968, pp. 18-24. A[nita] F[eldman], *Arts Magazine*, vol. 42, no. 8, June/Summer 1968, p. 57.
Traveled to Kunsthalle, Düsseldorf; Akademie der Kunst, Berlin. Hanno Reuther, *Das Kunstwerk*, vol. XXII, no. 5-6, February-March 1969, pp. 74-75.
- 89 Stedelijk van Abbemuseum, Eindhoven, *3 Blind Mice/ de Collecties: Vissers, Peeters, Becht*, April 6-May 19, 1968. Catalogue introduction by J. Leering and J. van de Walle.
- 90 Windham College, Putney, Vermont, *Exterior Situations*, May 1968. Symposium held on April 30, 1968, including Carl Andre, Robert Barry, Lawrence Weiner, and Douglas Heubler.
- 91 Fine Arts Galleries, University of Wisconsin, Milwaukee, *Art 1968: Hang Ups and Put Downs*, May 15-June 11, 1968. Illustrated checklist.
- 92 Dwan Gallery, New York, *Language II*, May 25-June 22, 1968. Announcement. John Perrault, *The Village Voice*, June 13, 1968, p. 15. John Chandler, "The Last Word in Graphic Art", *Art International*, vol. XII, no. 9, November 1968, pp. 25-28.
- 93 Loeb Student Center, New York University, New York, *Art in Editions: New Approaches*, June 8-31, 1968. Catalogue essay by Louis Camnitzer.
- 94 Milwaukee Art Center, *Directions 1: Options*, June 22-August 18, 1968. Sponsored by the Joseph Schlitz Brewing Co. in conjunction with the Friends of Art for The Lakefront Festival of the Arts. Catalogue foreword by Tracy Atkinson; Introduction by Lawrence Alloway. Biographies. Statements by the artists. Lawrence Alloway, "Interfaces and Options", *Arts Magazine*, vol. 43, no. 1, September-October 1968, pp. 25-29.
- 95 Galerie an der schönen Aussicht/Museum Fridericianum/Orangerie im Auepark, Kassel, *4. Documenta*, June 27-October 6, 1968. Catalogue foreword by Dr. Karl Branner. Essays by Arnold Bode, Max Imdahl, Jean Leering. Jeanne Siegal, *Arts Magazine*, vol. 43, no. 1, September-October 1968, pp. 37-41.
- 96 Museum of Modern Art, New York, *The Art of the Real*, July 3-September 8, 1968. Catalogue introduction by E. C. Goosen. Bibliographies by Bernard Karpel. Gregory Battock, "The Art of the Real: The Development of a Style: 1948-68", *Arts Magazine*, vol. 42, no. 8, Summer 1968, pp. 44-47. Philip Leider, *Artforum*, vol. VII, no. 1, September 1968, p. 65. Ralph Pomeroy, *Art and Artists*, vol. 3, no. 6, September 1968, pp. 54-56. James R. Mellow, *Art International*, vol. XII, no. 8, October 1968, p. 60.
Traveled to Centre National d'Art Contemporain, Paris; Kunsthhaus, Zurich, January 18-February 2, 1969. Robert Kudielka, *Das Kunstwerk*, vol. XXII, nos. 7-8, April-May 1969. Tate Gallery, London, April 24-June 1, 1969. Slight variation on New York catalogue; foreword by Gabriel White.
- 97 Kunsthalle, Düsseldorf, *Prospect 68*, September 20-29, 1968. Catalogue of gallery advertisements. Rolf-Gunter Dienst, *Das Kunstwerk*, vol. XXII, nos. 1-2, October-November 1968, pp. 75-76. Ed Sommer, *Art International*, vol. XIII, no. 2, February 20, 1969, pp. 32-35.
- 98 Dwan Gallery, New York, *Earthworks*, October 5-30, 1968. Announcement. Grace Glueck, *Art in America*, vol. 56, no. 5, September-October 1968.

- Peter Hutchinson, "Earth in Upheaval, Earth Works and Landscapes", *Arts Magazine*, vol. 43, no. 2, November 1968, pp. 19-21.
John Perrault, *The Village Voice*, October 17, 1968, p. 17.
Time, November 22, 1968, pp. 70-77.
- 99 Paula Cooper Gallery, New York, *The Artist for Peace*, October 1968. Organized by Lucy Lippard, Robert Huot, Ron Woland to benefit the Mobilization Against the War.
John Perrault, *The Village Voice*, October 5, 1968.
- 100 Neue Nationalgalerie/Munich. Neue Pinakothek, Berlin, *Sammlung 1968 Karl Ströher*, March 1-April 14, 1969. Catalogue essay by Hans Strelow.
Traveled to Kunstverein, Hamburg; Kunsthalle, Bern; Kunsthalle, Düsseldorf, April 25-June 17, 1969.
Klaus Honnef, *Das Kunstwerk*, vol. XXII, nos. 9-10, June-July 1969, pp. 61-62.
- 101 Stedelijk Museum, Amsterdam, *Op Losse Schroeven (Square Pegs in Round Holes)*, March 15-April 27, 1969. Catalogue introduction by E. E. de Wilde.
C. Blok, *Art International*, vol. XIII, no. 5, May 1969, pp. 51-53.
Klaus Honnef, *Das Kunstwerk*, vol. XXII, nos. 9-10, June-July 1969, pp. 62-63.
Tommaso Trini, "The Prodigal Maker's Trilogy", *Domus*, vol. 478, September 1969, pp. 45-46.
- 102 Kunsthalle, Bern, *When Attitude Becomes Form*, March 22-April 27, 1969. Catalogue foreword by John A. Murphy, President, Philip Morris Europe; exhibition sponsored by Philip Morris; Essays by Scott Burton, Gregoire Muller, Tommaso Trini. In collaboration with Institute of Contemporary Arts, London, September 28-October 27, 1969. Catalogue introduction by Harold Szeemann; revised catalogue essays by Charles Harrison, Scott Burton, Gregoire Muller, Tommaso Trini.
Jean-Christophe Ammann, "Schweizer Brief", *Art International*, vol. XIII, no. 5, May 1969, pp. 47-50.
Charles Harrison, "Against Precedents", *Studio International*, vol. 178, no. 914, September 1969, pp. 90-93 (reprinted from catalogue essay).
Bernard Denvir, *Art International*, vol. XIII, no. 8, October 1969, p. 72.
- 103 Hetzel Union Building Gallery, University Park, Pennsylvania, *Andre, Flavin, Judd, LeWitt and Morris*, April 6-May 20, 1969. Illustrated brochure.
- 104 John Gibson Gallery, New York, *Ecologic Art*, May 17-September 28, 1969. Announcement.
Lawrence Alloway, "The Expanding and Disappearing Work of Art", *Auction*, vol. III, no. 2, October 1969, pp. 34-39.
- 105 Paula Cooper Gallery, New York, *No. 7*, May-June 1969. Announcement. Organized by Lucy Lippard.
- 106 Whitney Museum of American Art, New York, *Anti-Illusion: Procedures/Materials*, May 19-July 6, 1969. Catalogue essays by James Monte and Marsha Tucker.
Peter Schjeldahl, *Art International*, vol. XIII, no. 7, September 1969, p. 70.
Emily Wasserman, *Artforum*, vol. VIII, no. 1, September 1969, pp. 57-58.
- 107 Gemeentemuseum, The Hague, *Carl Andre*, August 23-October 5, 1969. Andre's one-man show was his piece for group show organized by Seth Siegelaub, July-September, 1969. Exhibition catalogue with plans by each artist.
- 108 Seattle Art Museum, 557,087, September 1969. Exhibition organized by Lucy Lippard; catalogue consists of notecards for each artist.
Traveled to Vancouver Art Gallery, January 3-February 18, 1970, 955,000. Revised catalogue.
Peter Plagens, *Artforum*, vol. VIII, no. 3, November 1969, pp. 64-67.
- 109 Detroit Institute of Art, *Other Ideas*, September 10-October 19, 1969. Catalogue essay by Samuel Wagstaff.
- 110 Wide White Space Gallery, Antwerp, *Young American Artists*, September 20-October 19, 1969.
- 111 Kunsthalle, Cologne, *Kunstmarkt 1969*, October 14-November 9, 1969. Announcement.
R. G. Dienst, *Das Kunstwerk*, vol. XXIII, nos. 1-2, October-November 1969, p. 60.
- 112 Forth Worth Art Museum, *American Drawings*, October 28-December 9, 1969.
- 113 Ace Gallery, Vancouver, *Group*, November 1969
Joan Lowndes, *Artscanada*, vol. XXVIII, no. 1, issue no. 140/141, February 1970, p. 47.
- 114 The Museum of Modern Art, New York, *Recent Acquisitions*, December 1, 1969-March 23, 1970. No checklist.
- 115 Paula Cooper Gallery, New York, *Drawings*, December 6, 1969-January 7, 1970. Announcement.
- 116 Art Gallery, University of California, Irvine, *Five Sculptors: Andre, Flavin, Judd, Morris, Serra*, December 9, 1969-January 18, 1970. Brochure.
- 117 Finch College Museum of Art, New York, *Art in Process IV*, December 11, 1969-January 26, 1970. Catalogue forward by Elayne H. Varian, statement by Carl Andre (reprinted from bibl. 7).
Philip Leider, *Artforum*, vol. 8, no. 6, February 1970, p. 70.
- 118 The Art Institute of Chicago, *69th American Exhibition*, January 17-February 22, 1970. Catalogue forward by Charles Cunningham; introduction by James A. Speyer.
- 119 Boston University of Fine and Applied Arts, Boston, *American Artists of the Nineteen Sixties*, February 6-March 14, 1970. Catalogue forward by Sidney Hurwitz; essay by H. Harvey Arnason.
- 120 The Art Museum, Princeton University, Princeton, New Jersey, *American Art in 1970*, May 5-27, 1970. Exhibition organized by Professor Sam Hunter's graduate students in American Art; no catalogue.
- 121 Dayton's Gallery 12, Minneapolis, *New Acquisitions*, May 6-June 6, 1970. Unnumbered catalogue.
- 122 Dwan Gallery, New York, *Language IV*, June 2-25, 1970. Announcement.
- 123 The Museum of Modern Art, New York, *Information*, July 2-September 20, 1970. Catalogue essay by Kinaston L. McShine.

PHOTOGRAPH CREDITS

Photographs of works in the exhibition:

R. Van Den Bempt (Courtesy Wide White Space Gallery): no. 29

Courtesy Dayton's Gallery 12: no. 15

Peter Dibke: no. 31

Courtesy Dwan Gallery: nos. 4, 11, 18, 19, 20, 42

Hollis Frampton: no. 7

Robert E. Mates and Paul Katz: nos. 1, 2, 3, 5, 6, 8, 9, 10, 12, 14, 17, 28, 30, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 43, 44

Courtesy National Gallery of Canada, Ottawa: no. 16

Mike O'Neil: no. 13

Walter Russell (Courtesy Dwan Gallery): nos. 21, 22, 23, 24, 25, 26, 27

Photographs of works in the text:

Courtesy Dwan Gallery: pgs. 13, 14, 15, 16, 19

Courtesy Dwan Gallery and Seth Siegelaub: pg. 18

Foto Reproductie (Courtesy Haags Gemeente Museum): pg. 20

Hollis Frampton: pgs. 9, 10, 11, 12 right

Malcolm Lubliner Photography (Courtesy Ace Gallery): pg. 17

Robert E. Mates and Paul Katz: pgs. 12 left, 22

STAFF

THE SOLOMON R. GUGGENHEIM MUSEUM

Director

Thomas M. Messer

Secretary to the Director

Susan L. Halper

Curator, Louise Averill Svendsen

Business Administrator, Glenn H. Easton, Jr.

*Associate Curators, Edward F. Fry
Diane Waldman*

Administrative Assistant, Viola H. Gleason

Assistant Curator, Margit Rowell

Purchasing Agent, Elizabeth M. Funghini

Librarian, Mary Joan Hall

Building Superintendent, Peter G. Loggin

Head Guard, Charles F. Banach

Technical Administrator, Orrin Riley

Public Affairs Officer, Robin M. Green

Preparator, Saul Fuerstein

Membership Secretary, Miriam Emden

Registrar, David Roger Anthony

*Photographers, Robert E. Mates
Paul Katz*

Administrative Assistant, Linda Konheim

Assistant Conservator, Lucy Belloli

Museum Auditor, Agnes R. Connolly

EXHIBITION 70/5

5,000 copies of this book designed by Malcolm Grear
have been printed by Joh. Enschedé en Zonen, Haarlem,
The Netherlands in September 1970 for the Trustees of
The Solomon R. Guggenheim Foundation on the occasion of
the exhibition
"Carl Andre"

