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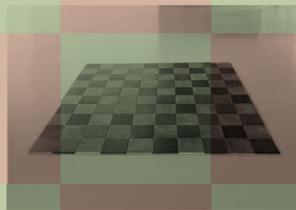


SALE 2625 | LOT 508

PREV NEXT

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**CARL ANDRE (B. 1935)**  
STEEL-LEAD ALLOY SQUARE



ENLARGE & ZOOM

**Price Realized**  
**\$2,434,500** (Set Currency)

**Estimate**  
\$1,500,000 - \$2,000,000

**Sale Information**  
SALE 2625 —  
SELECTED WORKS FROM THE  
COLLECTION OF ANTON & ANNICK  
HERBERT FOR THE BENEFIT OF THE  
HERBERT FOUNDATION  
9 November  
2011  
New York, Rockefeller Plaza

OVERVIEW

**Lot Description**

Carl Andre (b. 1935)  
Steel-Lead Alloy Square  
steel and lead, in one hundred parts  
100-unit square (10 x 10) each unit: 7 7/8 x 7 7/8 x 3/8 in. (20 x 20 x 0.8 cm.) overall: 78 3/4 x 78 3/4 x 3/8 (200 x 200 x .8 cm.)  
Executed in 1969. (100)

**Provenance**

Galerie Konrad Fischer, Dusseldorf  
M. Sternheimer, West Germany (acquired from the above in 1969)  
Galerie Konrad Fischer, Dusseldorf  
Acquired from the above by the present owner

**Literature**

*Carl Andre*, exh. cat., Eindhoven, Stedelijk Van Abbemuseum, 1987, no. 39, p. 40.  
*Carl Andre, Sculptor 1996*, exh. cat., Wolfsburg, Kunstmuseum Wolfsburg, 1996, p. 246.  
This work is accompanied by a certificate of authenticity signed by the artist.

**Exhibited**

Bern, Kunsthalle Bern, *Carl Andre Sculpture 1958-1974*, 1975, no. 36, p. 43.  
San Sebastián, Koldo Mitxelena Kulturunea, *Minimal Art*, 1996, (illustrated, p. 155).  
Luxembourg, Casino Luxembourg-Forum d'art contemporain, *Many Colored Objects Placed Side by Side to Form a Row of Many Colored Objects: Works from the Collection of Annick and Anton Herbert*, 2000-2001 (installation view illustrated in colour, p. 187).  
London, Institute of Contemporary Art, *Artist's Favorites*, 2004.  
Barcelona, Museu d'Art Contemporani de Barcelona, *Art and Utopia. Restricted Action*, 2004-2005 (illustrated, pp. 245-246). This exhibition later travelled to Nantes, Musée des Beaux-Arts de Nantes.  
Barcelona, Museu d'Art Contemporani de Barcelona, *Public Spaces/Two Audiences: Works and Documents from the Herbert Collection*, 2006 (installation view illustrated, p. 63).

**DEPARTMENT INFORMATION**  
Post-War & Contemporary Art

**ARTIST/MAKER/AUTHOR INFORMATION**  
Carl Andre

**KEYWORDS**

Carl Andre  
1960s  
Sculptures, Statues & Figures  
Lead  
Americas  
Contemporary

**Lots In This Sale**

- X Y Z**  
MARTIN KIPPENBERGER (1953-1997)  
DAS ENDE DES ALPHABETS (THE END OF THE PR. \$14,500
- ANDRÉ CADERE (1934-1978)  
UNTITLED (A 13002040) PR. \$131,500
- GIOVANNI ANSELMO (B. 1931)  
VERSO L'INFINITO (TOWARDS INFINITY) PR. \$230,500
- LUCIANO FABRO (1938-2007)  
CROWN DI FOMBO (CROWN OF LEAD) PR. \$218,500
- MARIO MERZ (1925-2003)  
6705 PR. \$1,420,500
- GIOVANNI ANSELMO (B. 1931)  
OL TREMARE A OVEST (ULTRAMARINE TO THE WEST) PR. \$98,500
- GERHARD RICHTER (B. 1932)  
STUDE PUR 4 GLASSCHEIBEN (STUDY FOR 4 PR. \$17,500
- CARL ANDRE (B. 1935)  
STEEL-LEAD ALLOY SQUARE PR. \$2,434,500
- SOL LEWITT (1928-2007)  
DOUBLE DRAWINGS "EXTRA"- LINES FROM AND TO PR. \$80,500
- NELLE TORONI (B. 1937)  
EUREPENTES SUR COTON PLASTIFIE (TOILE CIRE) PR. \$110,500

All Lots in this sale PREV NEXT

# What is a Meta-economic Artwork?

Part I : The Case of  
the Art Auction as Context  
for the Production  
of a Visual Artefact<sup>1</sup>

DAVID TOMAS

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1. Part II will be published in *PDF* 4.

## INTRODUCTION

The  tension between the history of the avant-garde, as viable reference in contemporary art production, and its powerful neoliberal socio-economic framing has reached a stage at which its declining influence is no longer in doubt. New economic models and references with respect to the professional training and successful social integration of the artist and the production and display of the artwork in a global exhibition network of public and private galleries have neutralized the avant-garde's progressive political influence. What one suspected was true but was for the most part invisible and therefore implicitly acknowledged since the 1980s revival of gallery-based art, is now boldly confirmed: the production and public display of art, even radical art, is conditioned by powerful institutional forces and influences that accompany the artist through all stages of a professional career, from the new pedagogic environment produced by the economic reconceptualization of the university system's social function, through a life-long cycle of exhibitions that are increasingly staged in major museums whose spectacular, entrepreneurial meta-aesthetic forms have eclipsed—or reframed—the dominant twentieth-century white-cube exhibition model, to the ultimate production of learned coffee-table monographs designed for display in expensive houses, apartments, and condominiums. Given the tentacular reach of an entrepreneurially driven, neoliberal market economy throughout an art world of global proportions, there can be no illusion as to the ultimate fate of any artwork, radical or not, challen-

ging or not, whatever the artist's social aspirations or political ambitions. It will end up either stagnating in obscurity, awaiting discovery, because it does not have market potential, or it will circulate in an art system that is an important cultural extension of an advanced neoliberal capitalist economy. Art can no longer be considered to be—in appearance, if not always in fact—a semi-autonomous zone of innovative symbolic expression and experimentation devoted to the creation of a specialized category of human artefact. It must be accepted for what it now is: an alternative economically reconfigured zone of socio-symbolic expression and experimentation, in which symbolic activity, experimental thought, and related sensory practices are subject to the powerful new economic forces of unprecedented concentrations of money, power, and influence.

The post-1980s art world has chosen, through the governing activities of a dominant, highly capitalized socio-economic group (composed of collectors, art consultants, dealers, transnational gallery owners, and auction specialists), to subject expert-driven symbolic activity of the kind that has previously been associated with the expression “avant-garde art” to different economically defined criteria for establishing an artwork's social value. Art's implicit cultural frame of reference and its expert knowledge-based domain of operations have been eroded by the gradual imposition of simplistic democratic and economic criteria of mass inclusion. Market-driven forms of easy-access innovation geared to short-term objectives (entertainment models, exploitation of fashionable trends, and a focus on rapid inventory turnover) have replaced confrontation and dialogue with the complex-

ities of avant-garde exploration, experimentation, and formal or conceptual invention. A capitalist economic model of exchange value dominates the art world. Its influence begins with the artist's academic education, into which short- and long-term economic objectives (such as grants and jobs) have infiltrated, corrupting the concept of "disinterested" intellectual autonomy (anchored in mastery of one's "discipline" and its reflexive capacity to provide independent information on the question of its own limits and possibilities). The contours of this model are figured in the circulation of new words such as "client" (student), which automatically redefine the university as a business environment and the teaching staff as salespersons. The model has been slowly and systemically imposed over the last twenty-five years as a way of transforming artists into productive profit-making components in an open-ended, expansionist, consumer-based society. In the wake of this transformation, previous criteria of success (such as an artwork's visual and conceptual originality as measured against the unique historical contributions of previous generations of artists) have been stripped of their symbolic, cultural, and historical frames of reference and replaced by a rationalist economic one with short-term profit-based objectives. How can the gratuitous, unproductive, rebellious, antisocial utopia of the progressive avant-garde be tamed and its products transformed into "positive" economic capital? (Create a powerful seductive commercial market for students.) How can short-term profit—the ability to sell a work quickly—replace long-term investment in ideas, methods, and practices that have little immediate promise of symbolic or pecuniary return? (Inculcate stu-

dents with a professional and economic model of success.) What forms of artworks can be produced if one imposes this or that type of economic constraint on the education of the artist or the production of an artwork? (Not only force artists to know in advance what they want to do down to the last dollar, but also force them to describe their practice and objective in less than a page on an official grant application form. Force them, in other words, to transform themselves into the accountants of predigested, easily formulated tasks and clearly defined objectives in order to sell their ideas on an “open” market controlled by funding agencies.) This is the contemporary reality that frames the training and socio-aesthetic activities of contemporary artists in a global transnational, transcontinental theatre of art production and display. This is the new economic reality that permeates the universities and art academies through which all ambitious students are trained to become productive (in the sense of successful and therefore profitable) professional artists, as opposed to unproductive, unprofitable vocational ones, as was the case with a more bohemian studio-based art-school education in which socio-economic success was not promoted as the *basic* objective of art training. Students are now educated to function as positive citizens (from accounting and socially integrated viewpoints) in a market economy that measures success in monetary and entrepreneurial terms. Education is increasingly devoted to the production of a new type of artist-entrepreneur who is able to operate within a neoliberal economic environment, according to a business model, balance sheets, precise short-term objectives, and regular product sales.

This basic summary of the economic reality of the contemporary artist, as brief and limited as it obviously is, raises serious questions about the future capacity of avant-garde art to serve as a viable socio-political (as opposed to a decorative or rhetorical) reference for contemporary artists. Given the current neoliberalization of the contemporary art world, can one produce artworks that take critical account of the new economic frame of reference in a way that might still allow them to make a positive, progressive contribution to the radical experimental currents of nineteenth- and twentieth-century art? Or is this not possible today?

## THE SOCIO-CULTURAL FUNCTIONS OF AUCTIONS

Artists have frequently cultivated an ambivalent relationship with their society. Celebration is often counterbalanced by criticism, economic dependency by claims of intellectual autonomy. This ambivalence is most clearly visible in the cases of artists who have attempted or are attempting to expose, critique, or alter the institutional and/or disciplinary foundations of their practices. Success, in such cases, may be short-lived, as radical gestures and practices are absorbed by institutions, and eventually by the discipline as a whole. Ambivalence, in these cases, is not only a result of the tensions and frictions created by operating within or along disciplinary and institutional boundaries, it is generated by the contradictions produced by institutional absorption and neutralizing conditions of display. There is also a more general form of historical ambivalence, trig-

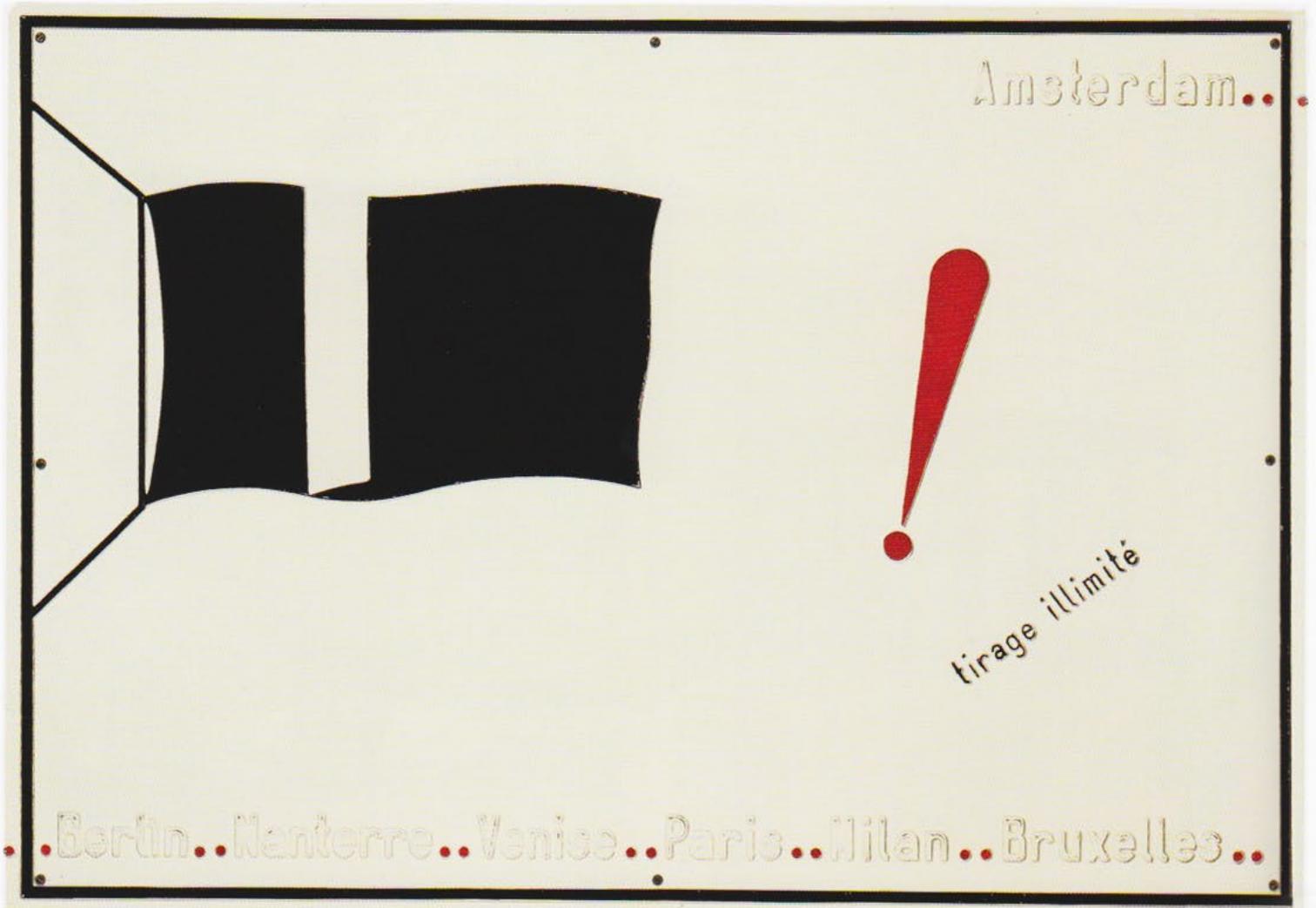
gered by the knowledge and “consciousness” of radical practices when they serve as a backdrop to the art object’s normal—normalized—lifecycle, as in the case of its circulation within a market economy. The recent history of the contemporary art auction provides an interesting context within which to explore the evolving relationship of ambivalence among art, artists, and society. This ambivalence is exposed in the auction of avant-garde and contemporary neo-avant-garde artworks. For the auction is more than just an efficient means of selling and buying human and natural artefacts. It is a key social institution through which artefacts are judged and assigned surplus economic, symbolic, and cultural value based on a competitive bidding process. The contemporary art auction is, from this point of view, the art world’s public window on a socio-economic world; it is the public (cultural-symbolic) exhibition’s economic “other.”

The auction has always had a particular role in our society. It has served as a junction and clearing-house for the redistribution of cultural and natural “things” and a medium through which they can be constantly re-evaluated. Auctions ensure that the landscape of material culture is systematically renewed by the circulation of objects through private and public space. In the process, they attribute collective cultural and monetary value to artefacts through a competitive bidding process. Perhaps the auction is one of the few social processes that actively functions, on a daily basis, as a medium that brings together different spaces and times, represented by a sequence of heterogeneous artefacts, through an articulation of real and symbolic capital in order to redistribute them to other space/times. However, the art auction has also been the subject of the same

neoliberal transformation that has taken place in the art world's other major institutions. As prices for artworks have reached astronomical levels, the auction has become the principal site for the transcoding of expert knowledge and esoteric artefacts into powerful individualized vehicles for the publicity of the auction houses themselves. Each record-breaking lot becomes a representative of the auction house's capacity to serve as a privileged medium of generating a (comparatively) breath-taking excess of capital.

## THE AUCTION CATALOGUE

The auction process achieves its designated socio-economic and cultural objectives through a complex multisensory experience nourished by desire, competition, and ownership. The auction catalogue is the basic frame of reference for this experience, as it sets the stage for the auction to take place. Each individual auction is built into the catalogue, which is designed to persuade the reader that the objects listed therein are desirable—useful, unusual, historically or culturally significant, or rare—and are therefore, in each case, worth owning. The auction catalogue is not only a basic inventory of objects to be sold on the open market during the course of one socio-economic event, it is also, paradoxically, a sophisticated non-hierarchic, randomly (mixed dates, or groupings of dates, media, or other data), loosely (one or more collections, selections from a single collection), or fragmentarily (one example of an artist's production) organized *archive* of information about those objects.



5

MARCEL BROODTHAERS (1924-1976)

*Le Drapeau Noir (The Black flag)*

acrylic on stamped plastic plate

33 x 47 in. (83.8 x 119.4cm.)

Executed in 1968-1972

£15,000-20,000

US\$23,000-30,000

€17,000-22,000

PROVENANCE:

Private Collection, Munich.

EXHIBITED:

Paris, Galerie Nationale du Jeu de Paume, *Marcel Broodthaers*, 1991-92 (illustrated in colour, p. 134).

LITERATURE:

*Marcel Broodthaers. 1924-1976. Objekte, Druckgraphik, Zeichnungen, Bücher*, exh. cat., München: Kunstraum München, 1992 (illustrated, p.20)

B. H. D. Buchloh, *Neo-Avantgarde and Culture History: Essays on European and American Art from 1955 to 1975*, Cambridge, 2003 (illustrated on the front cover).

Auction catalogues exhibit a basic structure composed of six elements: lot number, artist's name (where applicable), title and date, description of the object, a price estimate that serves as a guideline for the buyer, and a note of provenance (where applicable). These elements are accompanied by a photographic reproduction of the object to be sold (optional, but increasingly necessary). The print-based layout of these elements has varied over time but has always taken a chronological form following the lot number sequence. These are the basic elements of the auction catalogue's system/economy, and they exist in different visual forms within the classic auction catalogue and its ultra-modern variants. They compose the common elementary template within which any item can be placed in any sequence—any relationship with any another item. All auction catalogues are based on the sequential (cellular) reproduction of this template. Their basic graphic format is a product of that cellular organization.

Like any graphic template designed to fulfil a common economic or bureaucratic function (cheque, business form, or other), the auction catalogue embodies a dual identity. First, it must minimally represent the organization that it serves. Second, it must also be able to capitalize on the identity of its “merchandise” in order to fulfil its immediate bureaucratic/organizational objective, which is tailored, in an auction's case, to a final economic goal of monetary/object exchange. This operational duality transforms the auction catalogue into a refined non-site. An object is no longer considered to be site specific: it has no “home” or precise cultural function, as it has been separated from both in order to be sold on an open market in which, ideally,

equality is guaranteed by a simple mechanism: the sound of the auctioneer's hammer confirming a final winning bid.

The auction and its catalogue offer a model of the fragmentation and circulation of objects that is a reflection of an economic model in which lineage and chronology are often intentionally dismantled according to the free-market operations of desire and competition (bidding among interested parties). The auction catalogue is a mute testimony to this process and its petrified archive. Once an object has been sold, the auction catalogue serves as a repository of information about that object. It functions, in this capacity, as an archive in relation to an object's economic–market–value and cultural identity (origins and provenance). This information can be used to trace the history of its movement in and out of the auction economy, from collection to collection, private to private or private to public (and, increasingly, public to private) space.

## THE GLOBALIZATION OF THE AUCTION HOUSE

In keeping with the times, leading auction houses such as Christie's and Sotheby's have diversified into real estate, education, private sales, and curated selling exhibitions that mimic the function of real-estate agents, brokers, or the private art gallery. Auction houses have thus adopted a tentacular multinational corporate model in their bid to link the prestige associated with their names and activities to other social processes involving the exchange of different categories of material culture. The same model ani-

mates their recent global expansion into previously remote or inaccessible “cultural” markets as represented by Beijing, Dubai, Doha, Hong Kong, Mumbai, and Shanghai. Artists and art galleries have expanded their activities in a parallel manner. Both have adapted their behaviour in order to compete and survive in a transnational, neoliberal global economy.



Source: <http://www.christies.com/locations>

ARTISTS,  
THE AUCTION PROCESS,  
AND THE CATALOGUE



Artists have sporadically exploited the auction process and catalogue. In 1926, Marcel Duchamp designed an auction catalogue to accompany his sale of eighty works by Francis Picabia through the Hôtel Drouot auction house in Paris. Damien Hirst used the same process to circumvent a traditional gallery-based art market; his *Beautiful Inside My Head Forever* exhibition/auction was held over two days at Sotheby's, in London, in September 2008. Hirst's appropriation of the auction in the name of a business model that redefines the artist as entrepreneur and places the artist at the centre of the financial/symbolic world that the auction represents/articulates is novel, if only for how it reveals what was always implicit in the art world and its market economy. Hirst's strategy has exposed the invisible contract between art and money, desire and power (as Duchamp did in 1926). According to this model, all artworks must be considered, first and foremost, to be merchandise. Hirst's Sotheby's sale also confirmed the auction house's traditional, if unacknowledged, role of placing exhibition and auction on an equal footing.

Although some artists have used the auction process for personal gain (Duchamp, Hirst), they have yet to exploit the mine of information archived within the covers of auction catalogues and the complex relationships that catalogues create among objects of different times and places. This is also true in the case of the new methodologies that

are needed to analyze, organize, and display the results of this “ultramodern” form of archaeological site.

Although auction catalogues have limited life spans because  they are designed to function in relation to a specific event, they embody interesting epistemological characteristics that are worth investigating because of their relationship with culture and its socio-economic foundations. Because the auction catalogue monitors the circulation of objects between public and private spheres of social activity, it has become an important witness to the shifting relationships and transformations in the definition and function of the art object and artist and the kinds of knowledge that may be deployed in the service of those transformations. The key to that relationship is the word “lot.”

The auction catalogue bears witness to the process by which an object’s unique embodiment of socio-cultural pedigree, economic and symbolic prestige, and value has been artificially created, supported, and authenticated by the knowledge that a catalogue deploys in relation to it. For it is by means of the auction catalogue that knowledge is officially and publicly correlated with a monetary value (whose basic measure is a printed estimate) in such a way as to officially enrich and give substance to an object’s potential commodity and symbolic values. The desire to possess an object is thus openly encouraged through design strategies that have appropriated the tools of connoisseurship and academic knowledge (the academic or curatorial article, the interview, the use of references and citations, and others) for the specific objective of selling works of art.

Traditionally, the auction catalogue functioned as the interface between the expert knowledge that the auction

PRESS RELEASE

**A NEW SERIES OF THEME AUCTIONS OF CONTEMPORARY ART AND CULTURE TO LAUNCH AT PHILLIPS de PURY & COMPANY WORLDWIDE IN ADDITION TO ESTABLISHED AUCTION PROGRAMME**

FOR IMMEDIATE RELEASE

London – July 6 – Phillips de Pury & Company announces today the launch of a new series of themed auctions of contemporary art and culture to be held in London and New York.

Each sale will be a considered selection of quality property in a range of values to reflect the chosen theme and will draw upon the expertise of the Contemporary Art, Photographs, Design and Editions departments.

Simon de Pury, Chairman Phillips de Pury & Company says:

“Phillips de Pury & Company has consistently been staging the most pioneering sales of contemporary art, design and photography and this new dynamic platform will enable each department to interpret a given theme and express their curatorial strengths. These sales will be ground-breaking and taste-making and be a great compliment to our core auction programme.”

Commencing with the first sale of the season, Now: Art of the 21<sup>st</sup> Century, in London on September 12, a further three sales will take place alternatively between New York and London at the Phillips de Pury galleries in London at Howick Place, SW1 and in New York in Chelsea.

Now: Art of the 21<sup>st</sup> Century will offer the most exciting works of art, design and photography to be made since the Millennium and that will come to define our current epoch.





house marshalled in support of the various objects that it sold and the wider population of amateur or professional collectors and dealers who might have been interested in purchasing the items presented in its pages. Often it was an in-house cataloguer who had the task of collating information on lots to be sold. However, since the 1970s, the auction catalogue has been slowly transformed into an important nexus and archive of recycled or commissioned expert knowledge that has been marshalled in support, most often, of important individual artworks with the specific objective of amplifying their symbolic and economic capital.

Over the past ten years or more, auction houses have produced increasingly complex catalogues involving extensive essays, detailed biographies, and interviews presented by way of innovative visual layouts. Perhaps the most creative auction house in this area has been Phillips de Pury (now known as Phillips), which launched a series of thematic auctions in 2009, the first of which was titled *Now*. The series contributed to a redefinition of the boundaries of the traditional catalogue within its existing template by introducing different categories of objects within a common art-world frame of reference and by introducing a magazine aesthetic involving comparative images, short essays, commentaries, and interviews by and with prominent artists, curators, and collectors. Thus the catalogue was designed to function as a sophisticated coffee-table book.

Art institutions have rarely confronted the auction process in order to reveal its mechanisms, procedures, implicit economy, and politics. One notable exception was the *Two in One* auction held under the auspices of Christie's

1 MAY 2009 | Contemporary Art | Article

## Two in One: Contemporary Art from de Appel and Witte de With

### One of a Kind

132 unique works. 129 established and rising stars of contemporary art. Two of Europe's leading cultural organisations. A one-off opportunity for collectors. This is Two in One. A first-of-its-kind sale in auction history celebrating the exceptional contribution made by the renowned contemporary art institutions: Amsterdam-based de Appel and Rotterdam-based Witte de With. Since 1975 and 1990, respectively, de Appel and Witte de With have, through their support for a whole generation of artists, provided a centre for the innovative and the new. Unconfined by the ownership of a standing body of works, they remain dedicated to allowing time and space to show the art they consider most relevant and revolutionary at each moment. Now, in a testimony of the support provided by these organizations over the years, an unprecedented gathering of internationally respected artists have come together, each donating a work to raise funds in aid of future projects at de Appel and Witte de With. Such unique provenance with many works created especially for the sale, and accessible estimates makes this a truly one of a kind event for the contemporary art collecting world.

### Cheque this out

Special commission: to mark this sale, 30 artists have been invited to make an individual work as a response to a single, shared brief. The subject: 'Take the money and run'. Artists include Marlene Dumas, Lawrence Weiner and Maurizio Cattelan who makes us an offer some may not be able to refuse.

### Related Sale

Sale 2836

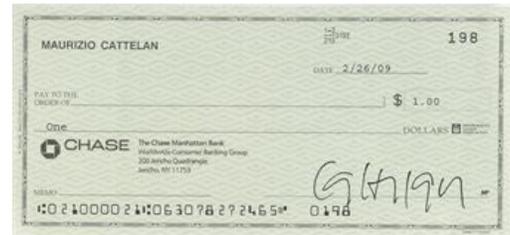
[Two in One; Contemporary Art from Witte de With & de Appel](#)

20 May 2009

Amsterdam

### Related Departments

Post-War & Contemporary Art



Lot 104, Sale 2836  
**Maurizio Cattelan (ITALIAN, B. 1960)**  
Untitled  
Price Realized: €10,000

[Features Archive](#) > [Contemporary Art](#) | [Article](#)

in conjunction with the contemporary art centre Witte de With and de Appel in 2009. Artists were invited to produce works that engaged with the auction as institution and process. Their actions were nevertheless confined to this one “gala” event and its spectacular final Lot 132, a bidding-based performance of stripping the auctioneer almost completely (to his underwear), a concluding spectacle proposed by the German artist Christian Jankowski. A sale-room notice described Lot 132’s performative complexity to potential bidders:

Please note that the following lot is divided into several lots. Each lot will consist of an unknown number of photos of the whole process plus one object. It is part of the artistic process that the number remains unknown. Each series is therefore unique through this object. It is up to the auctioneer to decide how many objects will be sold. This series ends when the auctioneer will sell his hammer.

However, the *Two in One* catalogue fulfilled its traditional role of providing information on each item to be auctioned, and its design was therefore based on the industry’s standard template for this type of publication.

The auction catalogue can also be used to produce “meta-catalogues” such as Duchamp’s 1926 Picabia catalogue or, more recently, Sean Micka’s *Negotiations* (2011), an artist book based on the appropriation of a 1983 Christie’s catalogue, *The Contents of Benjamin Ginsburg, Antiquary Including the Property of Cora Ginsburg*. Meta-catalogues explore various facets or possibilities that are

# 80 Picabias

Vente réunissant les différents états de l'œuvre de Picabia.

Le catalogue, composé chronologiquement, indique d'abord un groupe de trois toiles impressionnistes, beaux spécimens d'une période désormais classée. (*Roule à Morel, Effet de neige, Cour de ferme*); 1903-1910.

Suivent quelques toiles post-impressionnistes où l'artiste se dégage volontairement de l'étreinte des analystes de la lumière. (*Voiles. Un paysage à Cassis*.)

En 1912, Picabia, entièrement libéré, interprète de façon orphique (comme l'a baptisée Apollinaire) une *Procession à Séville* qui eut un gros succès à l'Exposition Internationale de New York, en 1913. Il peint aussi quelques villes (*Paris, New York*). New York surtout le passionne; il y séjourne quelques mois en 1913 et rapporte une série de grandes aquarelles où la note orphique domine l'ambiance cubiste du moment. (*Embarras, Chanson nègre*.)

En 1916, Picabia évolue encore et donne une suite d'aquarelles qu'on peut appeler "machine", dans lesquelles la précision de la ligne froide donnera le ton à tant d'imitateurs d'après guerre (côté pionnier de Picabia).

A Barcelone, en 1917, il conçoit son type d'Espagnole, qui se reflète en synthèse dans ses toréadors, ses portraits, jusqu'en 1924. (*Espagnole, peigne brun. Erik Satie*.)

En même temps (1919-1920), Dada a trouvé en Picabia un de ses leaders et, au Salon d'Automne, au Studio du Théâtre des Champs-Élysées, dans ses livres, Picabia mène, de concert avec André Breton et Tristan Tzara, la campagne dadaïste. (*La nuit espagnole*.)

Puis, des aquarelles "optiques". Il cherche l'illusion d'optique avec des moyens presque "noir et blanc": la spirale, les cercles qui jouent sur la rétine. Cette physique amusante trouve sous ses doigts sa formule esthétique. (*Optophone*.)

1923. Son souci d'invention l'amène à user de ripolin au lieu de couleur en tubes consacrée qui, à son sens, prend trop rapidement la patine de postérité. Il aime le neuf, et ses toiles de 1923, 1924, 1925 ont cet aspect de peinture fraîche qui garde l'intensité du premier moment; il revient au paysage, à la *Femme à l'ombrelle*, pleine de taches ironiques.

La gaité des titres, le collage d'objets usuels montrent son désir de se défroquer, de rester un non-croyant en des divinités trop légèrement créées pour les besoins sociaux.

ROSE SÉLAVY

HOTEL DROUOT, Salle N<sup>o</sup>. 10.

Vente le Lundi 8 Mars 1926 à 2 h. précises.

Exposition le Dimanche 7 Mars 1926, de 2 à 6 heures.

## CATALOGUE

DES

# TABLEAUX

Aquarelles et Dessins

PAR

FRANCIS PICABIA

Appartenant à M. Marcel Duchamp

et

dont la Vente aux enchères publiques aura lieu à Paris,

HOTEL DROUOT, Salle n<sup>o</sup> 10

le Lundi 8 Mars 1926,

A DEUX HEURES TRÈS PRÉCISES

M<sup>e</sup> Alph. BELLIER, Commissaire-Priseur

1, Place Boieldieu, Paris (2<sup>e</sup>)

Exposition Publique le Dimanche 7 Mars 1926, de 2 à 6 heures.



The Contents of  
Benjamin Ginsburg, Antiquary  
including the Property of  
Cora Ginsburg

Friday, October 14, 1983 and  
Saturday, October 15, 1983

## Negotiations

by Sean Micka



## The Contents of Benjamin Ginsburg, Antiquary including the Property of Cora Ginsburg

Fine American and Furniture, English  
and Continental Ceramics, Chinese Export  
Porcelain, Textiles and related Decorative Arts

Friday, October 14, 1983  
at 10:00 a.m. precisely (lots 1-156)  
at 2:00 p.m. precisely (lots 157-378)

Saturday, October 15, 1983  
at 10:00 a.m. precisely (lots 379-597)  
at 2:00 p.m. precisely (lots 598-761)

### Viewing

Friday	October 7	10:00 a.m. - 5:00 p.m.
Saturday	October 8	10:00 a.m. - 5:00 p.m.
Sunday	October 9	1:00 p.m. - 5:00 p.m.
Monday	October 10	10:00 a.m. - 5:00 p.m.
Tuesday	October 11	10:00 a.m. - 5:00 p.m.
Wednesday	October 12	10:00 a.m. - 2:00 p.m.

In sending commissions or making enquiries, this sale should  
be referred to as GINSBURG-5412

• Lot 48  
**A STAFFORDSHIRE  
SALTGLAZE POLYCHROME  
TEAPOT AND COVER**  
*Circa 1755*  
Of hemispherical form and with flat  
shoulder painted with a figure seated among  
flowering shrubs, the body with trailing  
branches beneath the red trellis pattern  
border (chip to spout and crack to rim)  
7 1/4 in. (18.5 cm.) wide  
\$800-1,200

• Lot 51  
**A STAFFORDSHIRE  
SALTGLAZE POLYCHROME  
TEAPOT AND COVER**  
*Circa 1760*  
With crabstock spout and leaf-molded  
handle painted with a figure by a house in a  
wooded landscape vignette (cover restored)  
6 1/2 in. (16.5 cm.) wide  
\$500-700

• Lot 53  
**A STAFFORDSHIRE  
SALTGLAZE POLYCHROME  
TEAPOT AND COVER**  
*Circa 1755*  
With crabstock spout and handle and acorn  
finial painted in a bright palette with  
flowering shrubs issuing from pierced blue  
rockwork (cover restored)  
8 1/4 in. (21 cm.) wide  
\$400-600

• Lot 54  
**A STAFFORDSHIRE SALTGLAZE  
POLYCHROME SMALL  
TEAPOT AND COVER**  
*Circa 1760*  
With crabstock spout and handle painted  
with a gallant playing the flute and a lady with  
a basket in wooded landscape vignettes  
beneath the shaped green trellis pattern  
border, the cover with acorn finial  
(body cracked, handle and spout repaired)  
6 1/4 in. (16 cm.) wide (2)  
\$150-250

• Lot 55  
**A STAFFORDSHIRE SALTGLAZE  
POLYCHROME SMALL  
TEAPOT AND COVER**  
*Circa 1755*  
With crabstock spout and finial and straight  
spout, loosely painted with trailing flowering  
branches (spout restored) 7 in. (18 cm.) wide  
\$400-600

• Lot 56  
**A STAFFORDSHIRE SALTGLAZE  
POLYCHROME DUTCH  
DECORATED SUGARBOWL  
AND COVER**  
*Circa 1760*  
Of cylindrical form painted in iron-red and  
yellow with panels of baskets of flowers  
and buildings divided by waisted bands of  
herringbone pattern (cover restored)  
3 1/2 in. (9 cm.) high  
\$300-400

### STAFFORDSHIRE FIGURES

• Lot 57  
**A STAFFORDSHIRE CREAMWARE  
FIGURE OF A SEATED HOUND**  
*Circa 1775*  
With brown markings on an oval base  
(slight flaking) 4 in. (10 cm.) high

PROVENANCE  
Anon. sale Christine's, London, June 4th, 1979, lot 79.  
\$700-900

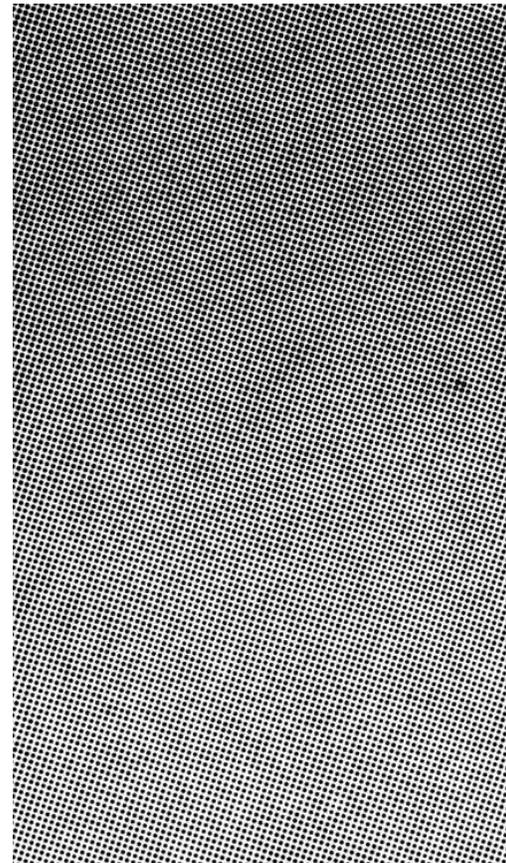
• Lot 58  
**A STAFFORDSHIRE  
FIGURE OF A BIRD**  
*Circa 1800*  
Astride a tree stump and sponged in green,  
brown and orange (cracked) 3 in. (7 cm.) high  
\$100-150

• Lot 60  
**A STAFFORDSHIRE  
FIGURE OF SUMMER**  
*Circa 1770*  
Molded as a youth with a green sheath of corn  
and holding a sickle and draped in a brown  
spotted cloth (chips to base)  
4 1/2 in. (11.5 cm.) high  
\$200-300

• Lot 61  
**A STAFFORDSHIRE  
FIGURE OF HOPE**  
*Circa 1880*  
Molded as a youth scantily draped in a spotted  
cloth holding an anchor, on a green mound  
and square base 5 1/4 in. (13 cm.) high  
\$200-300

• Lot 62  
**A STAFFORDSHIRE  
FIGURE OF A MAN**  
*Circa 1280*  
In a spotted frock-coat holding a money bag  
and a cudgel, on a green mound base  
5 1/4 in. (13 cm.) high  
\$200-300

Lot 51 and 53



implicit within a given catalogue or auction sale. This is especially interesting in the case of the auction of a collection or partial collection of artworks that were originally designed and produced to operate outside of standard art categories and institutions. Another recent and different example is provided by the sale *Selected Works from the Collection of Anton & Annick Herbert for the Benefit of the Herbert Foundation* in 2011. The auction consisted of a group of minimal, Arte Povera, and conceptual artworks by leading late-1960s practitioners. To auction works that were created under different historical conditions of production, display, and exchange is to implicitly highlight the contradictions that are produced by the multiple roles and functions of objects that circulate in different economies at different moments in their history.

In addition to being book-based miniature archives, auction catalogues may be designed as collectable artworks, in which case they may also operate as meta-visual works that play with their own institutional frames of reference. Phillips de Pury's 2008 *Collect this Catalogue* is an interesting example not only because of the four original prints that it contained, but also because of its reflexive title. The publication functioned simultaneously as an auction catalogue, medium of distribution, exhibition site, and vehicle for an ironic, playful form of neo-/post-institutional critique (the prints were not signed, dated, or numbered). Such catalogues begin to blur the boundaries between auctions and artworks in a novel fashion by introducing a new, in-between, dual-function category of catalogue.

The road to the auction can begin much earlier in an artwork's history if this "end" is built into its conception,

SALE 2625

PRINT RESULTS LIST IMAGES  
EMAIL RESULTS  
DEPARTMENT INFO

## Selected Works from The Collection of Anton & Annick Herbert for the Benefit of The Herbert Foundation

9 November 2011 | New York, Rockefeller Plaza

SALE TOTAL: 7,792,375 (USD) (Prices include buyer's premium)

29

ITEM CATEGORY

- All - Paintings, Prints, Drawings & Watercolors (17)
- Sculptures, Statues & Figures (11)
- Drawings & Watercolors (10)
- Paintings (5)
- Prints & Multiples (2)
- Photographs (1)

clear all

ARTIST / MAKER / AUTHOR

refine list

- Richter, Gerhard (b. 1932) (3)
- Anselmo, Giovanni (b. 1934) (2)
- Graham, Dan (b. 1942) (1)
- Huebler, Douglas (b. 1924) (1)
- Kelley, Mike (b. 1954) (1)
- Kippenberger, Martin (1953-1997) (1)
- Kosuth, Joseph (b. 1945) (1)
- LeWitt, Sol (1928-2007) (1)

clear all

ORIGIN

- Europe (18)
- Western Europe (11)
- Americas (8)
- Germany (7)
- Italy (5)
- Southern Europe (5)
- Belgium (3)
- United States of America (2)
- Northern America (2)

clear all

STYLISTIC PERIOD

- Contemporary (24)

clear all

MATERIAL / MEDIUM

GO TO

SORT BY Lot Number DISPLAY 30 per page



LOT 501, SALE 2625 NEW YORK, ROCKEFELLER PLAZA  
**Martin Kippenberger (1953-1997)**  
*Das Ende Des Alphabets (The End of the Alphabet)*

PRICE REALIZED  
**\$74,500**



LOT 502, SALE 2625 NEW YORK, ROCKEFELLER PLAZA  
**André Cadere (1934-1978)**  
*Untitled (A 13002040)*

PRICE REALIZED  
**\$134,500**



LOT 503, SALE 2625 NEW YORK, ROCKEFELLER PLAZA  
**Giovanni Anselmo (b. 1934)**  
*Verso L'infinito (Towards Infinity)*

PRICE REALIZED  
**\$230,500**



LOT 504, SALE 2625 NEW YORK, ROCKEFELLER PLAZA  
**Luciano Fabro (1936-2007)**  
*Corona di Piombo (Crown of Lead)*

PRICE REALIZED  
**\$218,500**



LOT 505, SALE 2625 NEW YORK, ROCKEFELLER PLAZA  
**Mario Merz (1925-2003)**  
*6765*

PRICE REALIZED  
**\$1,426,500**



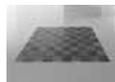
LOT 506, SALE 2625 NEW YORK, ROCKEFELLER PLAZA  
**Giovanni Anselmo (b. 1934)**  
*Oltremare A Ovest (Ultramarine to the West)*

PRICE REALIZED  
**\$98,500**



LOT 507, SALE 2625 NEW YORK, ROCKEFELLER PLAZA  
**Gerhard Richter (b. 1932)**  
*Studie Für 4 Glasscheiben (Study For 4 Glass Panes)*

PRICE REALIZED  
**\$17,500**



LOT 508, SALE 2625 NEW YORK, ROCKEFELLER PLAZA  
**Carl Andre (b. 1935)**  
*Steel-Lead Alloy Square*

PRICE REALIZED  
**\$2,434,500**



LOT 509, SALE 2625 NEW YORK, ROCKEFELLER PLAZA  
**Sol LeWitt (1928-2007)**  
*Double Drawings "EXTRA" - Lines from and to Certain Points - Lines 10 cm Long*

PRICE REALIZED  
**\$80,500**

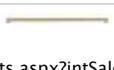
- metalwork (3)
- lead (2)
- stone (2)
- granite (1)
- All other materials & mediums (1)
- enamel (1)
- graphite (1)
- iron (1)

clear all

DATE

- 20th Century (27)
- late 20th Century (18)
- 1970s (11)
- 1960s (9)
- mid 20th Century (9)
- 1980s (5)
- 1990s (2)

clear all

	<p>LOT 512, SALE 2625 NEW YORK, ROCKEFELLER PLAZA</p> <p><b>Niele Toroni (b. 1937)</b></p> <p><i>Empreintes sur Coton Plastifié (Toile Ciré) (Imprints on Oil Cloth)</i></p>	<p>PRICE REALIZED</p> <p>\$110,500</p>
	<p>LOT 513, SALE 2625 NEW YORK, ROCKEFELLER PLAZA</p> <p><b>Marcel Broodthaers (1924-1976)</b></p> <p><i>Chez Votre Fournisseur (From Your Supplier)</i></p>	<p>PRICE REALIZED</p> <p>\$50,000</p>
	<p>LOT 514, SALE 2625 NEW YORK, ROCKEFELLER PLAZA</p> <p><b>Marcel Broodthaers (1924-1976)</b></p> <p><i>Arsène Lupin (Le problème de la chambre jaune IA) (The Problem of the Yellow)</i></p>	<p>PRICE REALIZED</p> <p>\$25,000</p>
	<p>LOT 516, SALE 2625 NEW YORK, ROCKEFELLER PLAZA</p> <p><b>Marcel Broodthaers (1924-1976)</b></p> <p><i>Pipe et formes académiques (Pipe and Academic Forms)</i></p>	<p>PRICE REALIZED</p> <p>\$86,500</p>
	<p>LOT 517, SALE 2625 NEW YORK, ROCKEFELLER PLAZA</p> <p><b>Gerhard Richter (b. 1932)</b></p> <p><i>Studie Für 4 Glasscheiben (Study For 4 Glass Panes)</i></p>	<p>PRICE REALIZED</p> <p>\$12,500</p>
	<p>LOT 518, SALE 2625 NEW YORK, ROCKEFELLER PLAZA</p> <p><b>Joseph Kosuth (B. 1945)</b></p> <p><i>One and Three Coats</i></p>	<p>PRICE REALIZED</p> <p>\$146,500</p>
	<p>LOT 519, SALE 2625 NEW YORK, ROCKEFELLER PLAZA</p> <p><b>Bruce Nauman (b. 1941)</b></p> <p><i>White Breathing</i></p>	<p>PRICE REALIZED</p> <p>\$1,874,500</p>
	<p>LOT 520, SALE 2625 NEW YORK, ROCKEFELLER PLAZA</p> <p><b>DOUGLAS HUEBLER (B. 1924)</b></p> <p><i>Duration Piece # 77, Brussels</i></p>	<p>PRICE REALIZED</p> <p>\$56,250</p>
	<p>LOT 521, SALE 2625 NEW YORK, ROCKEFELLER PLAZA</p> <p><b>Lawrence Weiner (b. 1942)</b></p> <p><i>Bent to a Straight and Narrow at a Point of Passage Cat # 422 (1976)</i></p>	<p>PRICE REALIZED</p> <p>\$98,500</p>
	<p>LOT 522, SALE 2625 NEW YORK, ROCKEFELLER PLAZA</p> <p><b>Robert Barry (B. 1963)</b></p> <p><i>Is it Acceptable</i></p>	<p>PRICE REALIZED</p> <p>\$21,250</p>
	<p>LOT 523, SALE 2625 NEW YORK, ROCKEFELLER PLAZA</p> <p><b>Hanne Darboven (1941-2009)</b></p> <p><i>(I) 42 + 19 = 61; - ARBEIT III' (II) 19 + 42 = 61; - ARBEIT I/II</i></p>	<p>PRICE REALIZED</p> <p>\$98,500</p>
	<p>LOT 524, SALE 2625 NEW YORK, ROCKEFELLER PLAZA</p> <p>PRICE REALIZED</p>	

Press Release

**CHRISTIE'S**

7 October 2011

Contact: Capucine Milliot

[cmilliot@christies.com](mailto:cmilliot@christies.com)

tel +1 212 641 5078

**CHRISTIE'S TO OFFER WORKS FROM THE PIONEERING  
ANTON & ANNICK HERBERT COLLECTION  
MINIMAL ART ~ CONCEPTUAL ART ~ ARTE POVERA**



CARL ANDRE (B. 1935)  
*Steel Lead Alloy Square*  
steel and lead, in one hundred parts  
Executed in 1969  
Estimate: \$1,500,000-2,000,000

*"We have not collected works of art, but a new way of thinking."*

**Anton Herbert**

**Post War and Contemporary Art  
November 9, 2011**

**New York** - Christie's is honored to announce the auction on November 9, 2011, of selected works from the celebrated Anton and Annick Herbert Collection of Minimal Art, Conceptual Art and Arte Povera. Formed in Ghent, Belgium, by the Herberts, beginning in the 1960s, the collection is considered to be one of the most important in the world and has been exhibited publicly all over Europe. The collection is notable for its high quality, its critical engagement with key issues of the 1960s, 70s and 80s, and its origins in the personal relationships enjoyed by the Herberts with the visionary artists they supported. A total of 35 exceptional pieces from the collection will be offered at auction in New York on 9<sup>th</sup> November 2011 and are expected to fetch \$5 million to \$7 million in support of establishing the Herbert Art Center.

The Anton and Annick Herbert Collection is a unique assembly of works, collected over the course of three decades and encompassing the pivotal years 1968 to 1989. These dates, so significant in the course of history, include the counter-revolutionary youth movements that moved across Europe, and the fall of the Berlin Wall that dramatically radicalized the social and cultural sphere in the West. The artists that Annick and Anton Herbert have championed and continue to support have all played a critical part in the evolutions of this era. Uniting names such as **Carl Andre, Giovanni Anselmo, Robert Barry, Hanne Darboven, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Richard Long, Mario Merz, Bruce Nauman, Mike Kelley, Franz West, Lawrence Wiener and Martin Kippenberger**, the collection includes some of the greatest adherents of Minimalism, Art Povera and Conceptual Art, as well as those ciphers acting in the spaces between. Together, the works in the collection form an open dialogue, capturing the essence of contemporary debate during this pivotal moment in art history. The auction of this section of the collection provides an extraordinary opportunity for others to participate in a spirit of adventure best expressed by Anton Herbert himself when he said, *'We have not collected works of art, but a new way of thinking.*

**Francis Outred, International Director, Head of Post-War & Contemporary Art, Europe, stated:** *"It is an absolute privilege for Christies to be able to handle selected works from the collection of Annick and Anton Herbert, quite simply one of the most important and defining collections of post-war art. Encompassing all of the elements which have driven their refined taste over forty years of collecting, the auction encompasses key works from the Minimalist, Conceptual and Arte Povera movements as well as their artistic inheritors in the 1980s. Each work represents a journey for the Herberts. Extremely analytical about the nature of their collecting, they have thought carefully about each choice they have made and each artistic relationship they have developed. They were central to the development of a small, close knit community of artists, collectors and dealers who supported these movements at their birth when there was much scepticism. However that support has borne fruit as an inspiration to thousands of artists working today and these ideas have in turn inspired many of the tendencies of art in the 21st century. As a result, a trip to the Herbert's collection has been likened to a pilgrimage to other artistic meccas like Marfa and Dia. The decision to sell has been a very difficult one for the Herberts, since they have always determined not to sell works from their collection. However the chance to create a lasting legacy in the Herbert Art Center in Ghent which will archive this historic artistic journey makes this more than worthwhile. The auction will create a once in a lifetime chance to acquire works from this historic collection."*

With the proceeds of the forthcoming auction, the Anton and Annick Herbert Foundation look forward to creating a unique public institution primarily dedicated to Minimal Art, Arte Povera and Conceptual Art to be located in the heart of Ghent, Belgium. The Herbert Art Centre is conceived as a permanent exhibition space and archive for the pivotal works assembled by the Herbert Collection. The Centre will also provide a calendar of public and educational events designed to broaden the understanding and awareness of this key moment in twentieth century art history and to preserve the artists' legacy for present and future generations.

To mark the unique occasion of having this collection, Christie's will exhibit the works on the 20th floor of 1230 Avenue of the Americas, at Rockefeller Center as Christie's did in 2006 for the Works of Donald Judd, from the Judd Foundation. The pieces will be shown in a space that will be specially designed to highlight the important connection between art and its spatial context. The viewing will open on October 25<sup>th</sup> and will be accessible to the public throughout the three weeks leading up to the sale on November 9<sup>th</sup>.

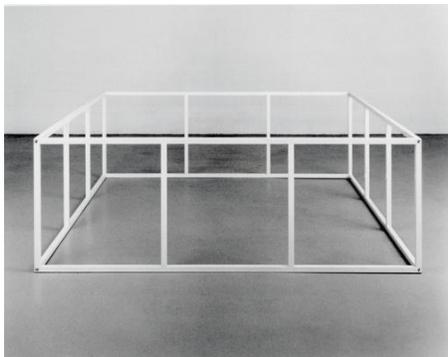
Highlights of the sale include:

### MINIMAL ART



CARL ANDRE (B. 1935)  
*Steel Lead Alloy Square*  
steel and lead, in one hundred parts  
Executed in 1969  
Estimate: \$1,500,000-2,000,000

Carl Andre's floor pieces—flat, modular and made of ordinary materials—challenge all traditional conceptions of sculptures as three-dimensional objects executed in marble or bronze. Their flatness, however, does not diminish their physical presence. As the artist has stated, "I don't think of them as being flat at all. I think, in a sense, that each piece supports a column of air that extends to the top of the atmosphere."



SOL LEWITT (1928-2007)  
*Untitled (Modular Cube)*  
baked enamel on steel  
Executed in 1967-68  
Estimate: \$380,000-450,000

A consistent theme of Sol LeWitt's sculpture has been to explore the relationship of modular cubes to the two-dimensional grid. The three-dimensional element becomes an extension of two-dimensional pictorial space, while at the same time contrasting with it. Comprising a simple, almost skeletal, structure, *Untitled (Modular Cube)* invites the eye to pierce the previously impenetrable exterior of art and explore the space inside.

## CONCEPTUAL ART



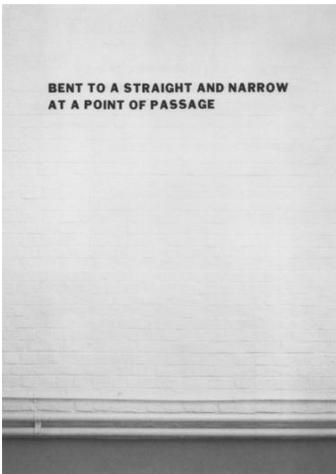
BRUCE NAUMAN (B. 1941)  
*White Breathing*  
iron blocks, in fourteen parts  
Executed in 1976  
Estimate: \$1,600,000-2,000,000

Executed in 1976, *White Breathing* is one of an important and rare group of room-sized floor installations by Bruce Nauman. Two different kinds of cast iron blocks are spread across the floor. Both types have slanted sides, and the opposing sides are always parallel to each other. But it appears that there are more than two types – a visual illusion that Nauman creates by carefully choosing the shape combinations.



JOSEPH KOSUTH (B. 1945)  
*One and Three Coats*  
coat, photograph and ink on paper  
Executed in 1965  
Estimate: \$140,000-180,000

Created in 1965, *One and Three Coats* is a landmark installation in Conceptual Art, comprised of a coat, a photograph of the coat, and an enlarged dictionary definition of the word "coat." The work changes each time it is installed, since the coat may be hung differently from room to room, and the photograph must show the coat precisely as it is installed; so the one invariable "coat" is the written definition. For Kosuth, then, art is a fundamentally linguistic concept rather than a visual or material category.



LAWRENCE WEINER (B. 1940)  
*Bent to a Straight and Narrow at a Point of Passage #422*  
vinyl lettering affixed to a wall  
Executed in 1978  
Estimate: \$80,000-120,000

Since the 1970s, Lawrence Weiner, one of the central figures of Conceptual art, has created wall installations consisting solely of words painted in nondescript letters. The lettering need not be done by Weiner himself, as long as the sign painter complies with the instructions dictated by the artist. Among the first works acquired by the Herberths was one of Weiner's sentences, which the couple bought because they found it so shockingly provocative.

## ARTE POVERA



MARIO MERZ (1925-2003)

6765

eighty three stacks of newspapers, glass plates and neon tubes

Executed in 1976

Estimate: \$750,000-950,000

An extraordinarily lyrical fusion of light, energy and material, seeming to form a condensed movement across the gallery floor, 6765 is a major work by Mario Merz that expresses a profound sense of both the material build-up of information

and ideas over time and of the continuous progression (and even ethereal flow) of events through history.



GIOVANNI ANSELMO (B. 1934)

*Verso l'infinito*

iron, incision, transparent varnish

Executed in 1969

Estimate: \$120,000-180,000

*Verso l'infinito (Toward Infinity)* is one of an important series of iron works that Giovanni Anselmo made at the height of his involvement with Arte Povera in the late 1960s. Consisting only of a solid block of iron onto which the small incision of an arrow pointing toward the mathematical sign for infinity has been engraved, the work at first looks like a Minimalist statement of the kind then being made in America. As with all of Anselmo's work, however, this piece is a pointer toward the invisible and eternal forces of physics and of

nature at work within the world - forces that shape all human concepts of space, form and time.



LUCIANO FABRO (b. 1936)

*Corona di Piombo (Crown of Lead)*

lead

Executed in 1971

Estimate : \$100,000-150,000

A fascinating, iconic and instantly recognizable image, *Corona di Piombo (Crown of Lead)* is vast and extraordinary play of form, symbolism, material and texture that derives from the height of Luciano Fabro's

involvement with 'arte povera' in the late 1960s and early '70s.

Immediately recognizable as an enormous crown of laurels rendered and materialized in large leaf-like sheets of lead, the laurel wreath form of Corona di Piombo is also powerfully evocative of Italy and its glorious, historic and classical past. Fabro's intention with all these works was to a liberating one. The aim was to induce in the viewer a new awareness of space and reality as a vital and enriched arena of potential existing beyond the confines of convention.



MIKE KELLEY (b. 1954)

*Heart and Flower*

felt on felt

Executed in 1988

Estimate : \$200,000-300,000

Mike Kelley's *Heart and Flower* was created in 1988 and is a vast example of his celebrated felt banners. This work, which stretches over three meters across, features hearts individually applied to the border of the pale surface, romantic or religious visions surrounding the so-called 'flower' of the title. As is so often the

case in Kelley's subversive world, the 'flower' appears problematic: it is more like a huge pool of spattered blood, yet has in fact been painstakingly applied to the surface, like the hearts, and comprises various elements made of orange-red felt individually arranged and laid down, the result of preparation and concentration rather than the scattered impression it deliberately conveys.

#### EXCEPTIONAL THREE WEEKS EXHIBITION OF WORKS FROM THE HERBERT COLLECTION

Rockefeller Center, 20th Floor on 1230 Avenue of the Americas

October 25<sup>th</sup> - November 8<sup>th</sup>, 2011

**Viewing in London:** October 9<sup>th</sup> - 14<sup>th</sup>

**Viewing in New York:** October 25<sup>th</sup> - November 8<sup>th</sup>

**Sale at Christie's New York:** November 9<sup>th</sup>, 2011, 1:30pm

#### About Christie's

Christie's, the world's leading art business had global auction and private sales in the first half of 2011 that totaled £2.0 billion/\$3.2 billion. In 2010 it achieved global auction and private sales of £3.3 billion/\$5.0 billion. Christie's is a name and place that speaks of extraordinary art, unparalleled service and expertise, as well as international

glamour. Founded in 1766 by James Christie, Christie's conducted the greatest auctions of the 18th, 19th and 20th centuries, and today remains a popular showcase for the unique and the beautiful. Christie's offers over 450 sales annually in over 80 categories, including all areas of fine and decorative arts, jewellery, photographs, collectibles, wine, and more. Prices range from \$200 to over \$100 million. Christie's has 53 offices in 32 countries and 10 salerooms around the world including in London, New York, Paris, Geneva, Milan, Amsterdam, Dubai and Hong Kong. More recently, Christie's has led the market with expanded initiatives in emerging and new markets such as Russia, China, India and the United Arab Emirates, with successful sales and exhibitions in Beijing, Mumbai and Dubai.

*Visit Christie's Website at [www.christies.com](http://www.christies.com)*

*Images available on request*

*Complete catalogue available online at [www.christies.com](http://www.christies.com) or via the Christie's iPhone app*

###

AUCTION RESULTS TWO IN ONE; CONTEMPORARY ART FROM WITTE DE WITH & DE APPEL LOT 112

SALE 2836 | LOT 112

PREV NEXT GO TO:  GO

**LOUISE LAWLER (AMERICAN, B. 1947)**

PEOPLE WHO EXPRESSED INTEREST IN THIS WORK ALSO BID ON THE FOLLOWING:



ENLARGE

**Price Realized**

€1,375 (Set Currency)  
(\$1,875)

**Estimate**

€700 - €900  
(\$930 - \$1,200)

**Sale Information**

SALE 2836 —  
TWO IN ONE; CONTEMPORARY ART  
FROM WITTE DE WITH & DE APPEL  
20 May 2009  
Amsterdam

OVERVIEW LOT NOTES FEATURES

**Lot Notes**

The work will be completed during the auction at Christie's on May 20th, 2009.

This work is accompanied by a certificate of authenticity signed by the artist.

The photographs of the conceptual artist Louise Lawler show a reflection on the presentation and marketing of art in private and public contexts: private collections, auction houses, art fairs, art storage, galleries, museums. Lawler frames the contexts that define art and the audiences' relationship to it. In doing so she appropriates well-known works of art with her "re-photographs" and she frames the ambiguities about the reception of artworks, that is the art's relationship to the inchoate economies of desire, exchange, prestige, gender and power. By marking the apparatus of the art system, her work is at once critical as well as part of the art system. Along with photography, she has created conceptual and installation art. Her work is represented in the collections of the Centre Georges Pompidou (Paris), Guggenheim Museum (New York), Metropolitan Museum of Art (New York), MOMA (New York), Kunstmuseum Basel (Basel) and Museum Boymans-van Beuningen (Rotterdam). Selected exhibitions include Whitney Biennial 2008, (New York), Documenta 12, Kassel (2007), P.S.1 MoMa, New York (2006), Kunstmuseum Basel (2005) and Sprth Magers Lee, London (2007-2008). Her work *A spot on the wall* was exhibited in de Appel in 1995/1996.

**DEPARTMENT INFORMATION**  
Impressionist & Modern Art

**ARTIST/MAKER/AUTHOR INFORMATION**  
Louise Lawler

**KEYWORDS**  
Louise Lawler  
21st Century  
Prints & Multiples  
Paper  
Americas  
Contemporary

**Lots In This Sale**

- IMAGE NOT AVAILABLE MAURIZIO CATTELAN (ITALIAN, B. 1960)  
UNTITLED  
PR. €10,000(\$13,639)
- IMAGE NOT AVAILABLE DOMINIQUE GONZALES-FOERSTER (FRENCH, B. 1965)  
UNTITLED  
PR. €563(\$767)
- IMAGE NOT AVAILABLE JOB KOELEWIJN (DUTCH, B. 1962)  
ONGOING READING PROJECT  
PR. €2,500(\$3,410)
- IMAGE NOT AVAILABLE APOLONIJA SUSTERSIC (SLOVENIAN, B. 1965)  
ANTI-GENTRIFICATION PLAN  
PR. €63(\$85)
- IMAGE NOT AVAILABLE LIAM GILLYCK (BRITISH, B. 1964)  
MMM... MONEY PIE  
PR. €688(\$938)
- IMAGE NOT AVAILABLE HARRIE DE KROON (DUTCH, B. 1948)  
[WDIGGIE]  
PR. €63(\$85)
- IMAGE NOT AVAILABLE COLEEN FITZGIBBON & ROBIN WINTERS (AMERICAN, B. 1950 & AMERICAN, B. 1950)  
A DRAWING FOR THE FUTURE X & Y  
PR. €275(\$375)
- IMAGE NOT AVAILABLE ROMAN ONDAK (SLOVAKIAN, B. 1966)  
UNTITLED (TAKE THE INSTRUCTION AND RUN)  
PR. €625(\$852)
- IMAGE NOT AVAILABLE LOUISE LAWLER (AMERICAN, B. 1947)  
PEOPLE WHO EXPRESSED INTEREST IN THIS WORK  
PR. €1,375(\$1,875)
- IMAGE NOT AVAILABLE TOMO SAVIC-GECHAN (CROATIAN, B. 1967)  
UNTITLED  
PR. €213(\$290)

All Lots in this sale PREV NEXT

as Duchamp's auction catalogue implicitly suggested or as Louise Lawler demonstrated in 2009 in her contribution to the *Two in One* auction. Lawler's contribution, "People who expressed interest in this work also bid on the following:," can be considered a successful solution to the problem of how to dynamically insert an analytically oriented counter-practice into the auction process as it takes place.

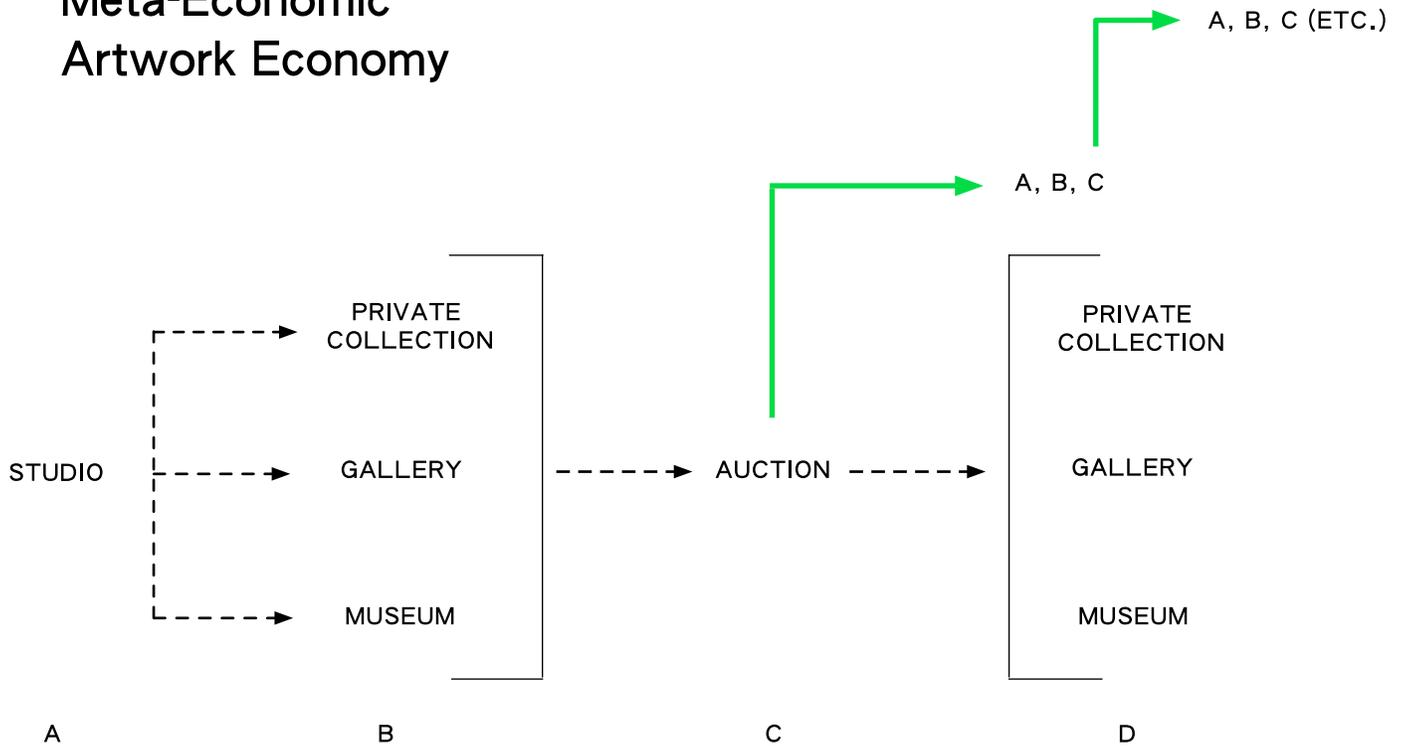
## THE META-ECONOMIC ARTWORK

Artworks that are based on auction catalogues and their archives have a dual social function. They render visible a key transitional hub in the art world's economy where it is possible to experience and perhaps acquire an artwork before it disappears into other private or public hands. They also operate in a meta-disciplinary manner because their existence begins at the point at which an artwork's primary economy ends, at which a basic cycle of production and consumption has been limited, in the first instance, to the circuit of studios (or other post-studio production sites), galleries, and museums, and their various offsite extensions. The auction provides a means of developing a secondary meta-circuit for an artwork's private/public circulation within a society. When an auctioned-based "meta-visual" work is displayed in a private or public space, the viewer is confronted with the reproduction of a key event in the Western economic life cycle of an artwork. The owner of such work possesses an "original" by proxy (through its catalogue-based reproduc-

tion) and a meta-economic artwork based on the auction of that original (whether sold or not). A series could be produced based on the sequential sale of the same work of art over time.



### Meta-Economic Artwork Economy



All of the major auction houses have constructed elaborate websites that provide a wide range of information about the auction process, from consignment, to electronic versions of paper-based catalogues, to post-sale services. The information on sales that is now archived on these sites can serve as a basic frame of reference for the production of new independent artworks, and even exhibition practices. They provide a different foundation for the production of

an artwork or exhibition because of their non-linear organization, unusual design options, and ease of access.

The selective recuperation of key artworks from the auction process and their transformation into meta-visual documents raises important questions about their new cultural, socio-economic, and epistemological statuses and functions. Each selection, each work, embodies a different visual analysis of the auction process and catalogue, even if the works and how they are laid out appear to be similar. For their individual semiotics resonate differently with the specialized economies in which they circulate as auctioned object, catalogue image, or meta-visual document. They may range from modified screenshot reproduction to complex automated visual analyses that, in the case of a video animation, can last for hours. In each case, the objective is the same: to produce a new artwork based on the sale of another artwork; to bring into permanent focus and consciousness the economic foundations of the artwork and art world; to reveal the complex economy upon which the world of contemporary art is founded and operates on a daily basis; but also to go beyond these initial objectives by pushing the concept of analysis to a limit at which categories of information (auction house, sale title, location, date, time, sale and lot numbers, artist name, artwork title, date, medium, size, estimate, provenance, exhibition record, catalogue notes, and so on) simultaneously occupy more than one dislocated state of perceptual/historical/economic existence. It is through this process of dislocation that a meta-economic work is fragmentarily rematerialized according to the deep distributive communications/transportation logic of late capitalism.

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# CATALOG

## CHRISTIE'S TH

CALENDAR

AUCTION RESULTS

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Page 1 of 90

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### Price Realized

**\$1,565,000** Set Currency

### Estimate

\$600,000 - \$800,000

SAVE AS INTEREST

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**his sale**

SIGMAR POLKE (1941-2010)  
FAMILIE II  
PR.\$8,565,000

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BUDOLF STINGEL (B. 1956)

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Page 11 of 90

The logic and *raison d'être* of this new meta-economic category of artwork begin and end with the information and metadata concerning the auction process—its catalogue and  visual economy—since this type of work only exists *as a consequence of the auction process*. A meta-economic artwork not only refers to the contemporary art auction—its visual culture and economy—it individually maps some of the spatio-temporal and media-based dislocations between “original work to be auctioned,” its catalogue *reproduction* (with its estimated value, provenance, and other data) and final auctioned work (identified through its sale price). Its eventual display in both real and virtual exhibitions provides a further *alternative* (utopian) mapping of the general economy of the artwork in contemporary society.



# NOTES TOWARD A HISTORY OF THE CONTEMPORARY ART AUCTION CATALOGUE

- 
1. July 1924. The first sale of an important collection of modern art and ethnographic artifacts, the Éluard Collection, is held at the Hôtel Drouot auction house, Paris.
  2. March 1926. Marcel Duchamp's auction of eighty works by Francis Picabia is held at the Hôtel Drouot, Paris. The catalogue is designed by Duchamp. The sale marks the first use of the auction process by an artist for the sale of works by another artist. The auction catalogue is the first to be designed by an artist for a sale of works collected by that artist.
  3. July 1931. First major sale of Ethnographic artifacts from Africa, America and Oceania collected by avant-garde artists and writers, the André Breton and Paul Eluard Collection, is held at the Hôtel Drouot, Paris.
- 
4. October 1973. First important sale of a major collection of contemporary art to draw the hostile attention of artists. *A Selection of Fifty Works from the Collection of Robert C. Scull* is held at Sotheby Parke Bernet, New York.
  5. October 1992. Sale, 'by order of the creditors,' of the contents of the Nigel Greenwood Gallery by

Sotheby's, London. The Nigel Greenwood Gallery is one of the most important London galleries, along with the Lisson, Situation and Jack Wendler Galleries, supporting young emerging artists working in the 1970s in the area of conceptual and related art. The creditors' sale signals an end to a particular vocationally motivated model of the London art dealer as well as serving as a barometer of the economic and aesthetic transformations in a post-1980s art world.

6. May 1994. Sale of the property from the estate of John Rewald by Christie's, New York. The catalogue provides an insight into the collecting habits of this important art historian as well as serving as an archive of his habits and taste.
7. October 2005. Sale of works from the collection of Liliane et Michel Durand-Dessert at Sotheby's and the Galerie Liliane & Michel Durand-Dessert, Paris. A significant sale of predominantly post-1960s works by artists supported by this major French gallery. The catalogue not only defines the intellectual and aesthetic character of a collection it also defines the character of a gallery and through the sale, the 'avant-garde' predispositions of the auction house and process.
8. September 2008. The first sale of an artist's work to be organized by the artist himself through the auction process is held at Sotheby's, London. Damien Hirst's *Beautiful Inside My Head Forever* effectively circumvents the gallery economy in a spectacular fashion. The 218 lot sale sets a record for a single-artist auction.
9. September 2009. Inauguration of the NOW theme series of auctions by Phillips de Pury (now known as

Phillips). The NOW series promotes the sale of artworks via a sophisticated catalogue design that mixes essays, interviews, artworks, photographs and design products in a spectacular and unprecedented hybridization of traditional auction categories.

10. November 2008. Phillips de Pury produce the first auction catalogue to include original works by living artists. *Collect this Catalogue* is an important example of a novel strategy to promote the auction process in an ironic reflexive manner that pays homage to the social functions of the collector and her/his close relationship to the auction process and economy.
11. May 2009. *Two in One* auction is produced by Christie's, Amsterdam, in conjunction with Witte de With and de Apple. This systemic collective exploration of the auction through the sale of works specially produced to engage with its process is celebrated by the publication of a conventional catalogue that nevertheless serves to archive this important event.
12. (December 2010. The first of a PDF-based series of 'Remote Exhibitions' is sent out via email. Each Remote Exhibition is designed to highlight a small group of works that can then be visited during the viewing hours preceding an auction or by way of catalogue or Internet consultation. The PDFs and their limited edition extensions serve, in their condensed meta-catalogue capacity, to raise questions about the natures and functions of the auction, catalogue, collection and exhibition.)
13. November 2011. First major sale of selected works from the celebrated Anton & Annick Herbert Collec-

tion of minimal, conceptual and Arte Povera works at Christie's, New York. The auction represents an important attempt to create an auction-based market for these 'difficult' kinds of works.



*Information versus knowledge:*

*Examples of catalogues designed to function as proto art historical reference works.*

14. March 1926. Marcel Duchamp's sale of eighty works by Francis Picabia, Hôtel Drouot, Paris. Catalogue designed by Duchamp. The first use of the auction process by an artist for the sale of works by another artist. The catalogue contains an insert written by Duchamp under the nom de plume Rose Sélavy that describes the basic stylistic evolution of the works to be sold.

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15. November 1992. Sale of Andy Warhol's *Marilyn x 100* at Sotheby's, New York. The slim 28 page catalogue is a compact example of how to present pertinent historical/biographical information that has been marshaled in support of the sale of this one work. It is also an example of the production of an autonomous auction catalogue within a larger sale that is represented by another catalogue. *Marilyn x 100* is Lot 25 in Contemporary Art, Part I (Sale 6363).

16. May 2007. Single work auction of Andy Warhol's *Green Car Crash (Green Burning Car I)* at Christie's, New York. The 110 page catalogue is an excellent example of the substantial historical/biographical

information that can be deployed in support of the sale of a single art work. The resulting catalogue is transformed into a significant and sharply focused work of reference.



17. September 2009. Inauguration of the NOW theme series of auctions by Phillips de Pury (now know as Phillips). The NOW series promotes the sale of artworks via a sophisticated catalogue design that mixed essays, interviews, artworks, photographs and design products.
18. November 2011. Publication of the catalogue for the sale of works from the celebrated Anton & Annick Herbert Collection of minimal, conceptual and Arte Povera works at Christie's, New York. The catalogue is designed to not only promote the collection's historical significance, and hence each work's importance, but also to provide a historical frame of reference for the consolidation and selective dispersal of this important collection.



# MARIE YATES

*Texts*, 1977-79, 7 laminated panels,  
vintage and unique, 39 x 45 cm each.



Nature can only be viewed ideologically. It is insufficient to invert ideas of Nature in any of their culturally determined forms (high Culture – low Nature), as this would serve merely to reproduce the fetishism characteristic of an autonomous domain (whose logic is corrupt). Despite the mystifications of idiosyncratic language (individual and cultural), men still, 'speak things...'. As producers we speak in order to transform reality, and no longer to preserve it as an image.

Back Cover

The display and consumption of landscape is partly to the enduring ideology of Culture/Nature logic in the service of inequalitarian relations of production, as an instrument of power relations in society.

Marie Yates 1977

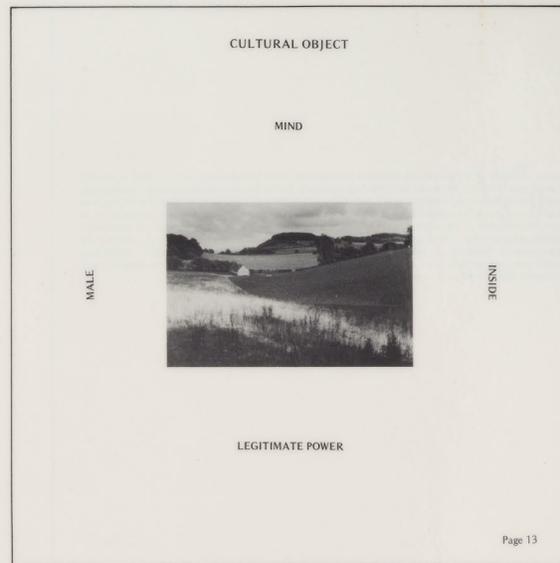
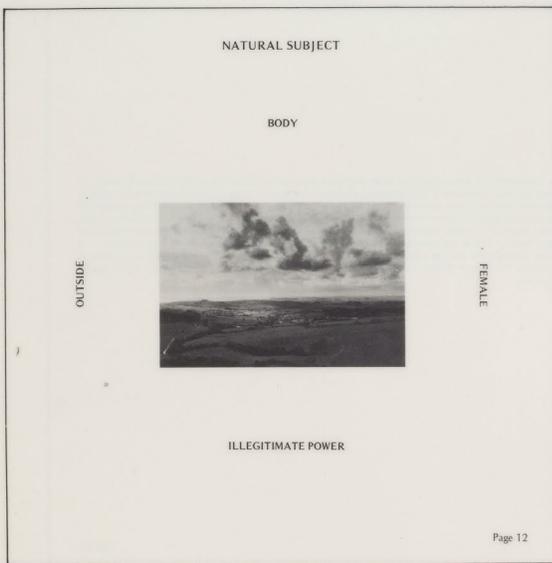
Cover

*Marxist theory generates problems. It is a process of theoretical contestation rooted in the political domain, denying the reification of solutions. Thus the idealist theory of fetishism urgently requires contestation. The notion of fetishism is discussed in Marx as a characteristic of commodity producing modes of production, and is conceptualised through the use of binary oppositions – form/real relation, and appearance/essence. The terms of each dichotomy are described as related in inverse, irrational, or imaginary ways. The phenomenal forms or appearances are such that THINGS seem to have an active nature while underlying social relations appear as THINGS. "Mystification" in much Marxist/Art discourse is mere rhetoric.*

*The above statement rests on untheorised concepts of ideology and social reproduction. The proposed publication attempted to examine critically the implications of dichotomies arising from the conjuncture of art and landscape. In the attempt, it was discovered that these dichotomies were being used to think through the problem. The subsequent re-examination constitutes an attempt to break with the inadequacies of the previous formulation, viz. to reject the concept that ideology functions only to reproduce relations of production, inequalitarian or otherwise, and thus a 'residual' view of ideology. Obviously such a position denies the possibility of struggle, as well as positing a unified ideology. However the 'autonomy of ideology' is considered critically, since it too easily gives way to laissez-faire practice.*

In the mid sixties conceptual art practices were providing possibilities for freeing art activity from the dominance of synthetic propositions. Since then documentation/representation practices have come to dominate forms of art practice concerned with social/political/scientific processes and issues, with the effect that certain crucial and strategic issues raised by the rejection of synthetic propositions (1) have been replaced by those concerns in which 'real' or 'deferred' processes and issues are recorded, represented, talked over, analysed and so on.

(1) viz. the recognition of the specificity of art practice and the necessity of providing theoretical conditions for this specificity, so that art practice itself might interrupt the idealist speculations about the dominance and autonomy of culture and the plethora of quasi humanisms and sociological anti-humanisms which dominate its discursive field.



*Psychology is grounded traditionally, on the initial assumption of a dichotomy between individual and society. Thus the psychological approach is based on a relationship between two supposedly separate THINGS. This exemplifies the prevalent trait in bourgeois social theory, i.e. a confrontation of objective and subjective conditions. The problem then is to explain how these THINGS, which are external to one another, interact to produce a congruence. Psychological writings evidently rest on untheorised assumptions regarding the constitution of human subjects. Thus, for example, we speak of relationships through sets of contradictions as above.*

*The concept of the unconscious points (in Socialist theory) to a radical critique of Cartesian dualism, in which consciousness is neither the centre nor the point of origin, for the constituted subject of psychoanalysis is no longer regarded as being co-terminus with that subject's consciousness of self: consciousness shifts from its position as the constitutive basis for action.*

The attempt to socialise art, to empiricise its speculations and theory, to bring the actual, the concrete to the abstract, reintroduces the concerns of re-presentation over and above those of a rigorous problematic around the means of representation, an assertion of their effectivity and specificity, and of the pertinence of theoretical practice to the development of means in artistic practice, as a means of coherently conceptualising ideological developments and transformations.



*The use of the binary opposition is an attempt to short cut levels of logical typing by trying to reduce their multi-dimensional phase-space to a single linear dimension. (Wilden.)*



*Prevalent theories of ideology contain certain untheorised assumptions which result in serious epistemological problems as well as reactionary political positions. The use of landscape in art (a conjuncture of some historical depth) represents the placing together of two inadequately theorised sets of ideology and I believe there to be significant continuity historically in this, contrary to the proposed 'paradigm shift' of the late sixties of which most landscape art was evidence. An untheorised area is easily appropriated and conscious political calculation within it difficult and misleading.*

To view such documentation/representation practices from the 'perspective' of one history of (conceptual) art raises the problem of by what means this 'history', this perspective inheres in current practices, if not by means of continued theoretical, ideological and political work on the site of the processes of representation and documentation – of their means, conditions and effects – rather than effecting a slide back to 'realist' concerns under the cover of this privileged perspective. It seems that there currently exists in my own and others work distinct problems with what might be designated on the one hand a genre of documentation/representation/textual practices and on the other a genre of political/social/theoretical/personal etc. practices and concerns, as though there were possibilities of merely using means (artistic) as the neutral or implicitly theorised instruments of representation of concerns 'given to' art practices/institutions/agents.



Historically, what we have above, in the different stages of my work and thinking, is a flight from romantic idealism, which may seem a contradiction in terms, but is in fact, the recognition of contradiction. The propensity for reification within artistic practice, i.e. the fiction of the unity of one's work, or the individual as origin of such, results in an embarrassment with change or transformation, which position prompts the 'fixed state of affairs' much in evidence.

Culture/Nature logic is one of many. It attempts a reductionist separation of the social formation into parts, in a classic reduction of the opposition to one of its terms. One part or term is then taken to represent the whole, producing a dominance (normative ideology), or, the binary opposition is used to think the relationship in a form of interactionism which attempts to specify the disconnected effects of each term upon the other. Althusser's concepts of structural causality and distantiation might usefully be criticised from these positions respectively.

Perhaps the genre of documentation is a slide (an analogue of conceptual art) which denies the "investigation of the function, meaning and use of any and all art propositions and their consideration within the concept of the general term 'art'." (Kosuth). The shift which foregrounds social conscience, political strategy, propaganda in the configuration of art discourses and practices is indeed unprecedented and complex, but entirely vacuous if grounded in the self evidence of a shift from the secret, partially revealed interiority of the individual into the nominally exterior domain of collective action, issues etc. 'Nominally exterior' then, since do not social relations remain as secretly encapsulated in the intersubjectivity of the 'community', in the self evidence of the 'political', in the privileges of academic/institutional practices, as the intentions of the creative subject are deemed to do in consciousness?



SOURCE OF INTELLIGIBILITY

CLARIFICATION

Eggleston 168, Dunes,  
Monday 27th September 1976.  
Location:  
Eggleston 168 is the east western section of the dunes down,  
and the shore rises from the sea. In the foreground a low-lying  
protrusion on a grassy cliff and beyond the sea. The cliff  
is covered in a great leafy shrub and leads out to the sea. The  
cliff has a look for leafy shrub and leads out to the sea.  
View:  
The location was visited on a dry windy day in Autumn.  
Clouds were moving fast over the scene, and mist continually  
obscured the view.  
Procedure:  
From the east edge of the cliff photographs were taken, and  
from the sea was visible, the whole cliff was then traversed, and  
shots taken to the sea was made, and the side around. It was  
photographed covering the site. The coast of the scene was  
completed for the cliff up the steep east cliff.

MYSTIFICATION

SOURCE OF INSPIRATION

Page 4

STRUCTURE

PRAXIS

Eggleston 168, Michener Wagon, Dunes,  
Monday 27th September 1976.  
Location:  
A view covered hill overlooking the dunes and most of the  
coast of the Michener Wagon. Above the hill rises the sea  
and the sea is covered in a low-lying shrub.  
View:  
The location was visited on a windy day in Autumn.  
Through the dunes the sea was visible and the sea was  
obscured and the dunes of high sea were at a distance  
from the sea.  
Procedure:  
From among the trees on the hill, looking out towards  
Eggleston 168 and Michener, to the dunes and sea and  
back, I took photographs and some after having walked  
all over the hill. I also took some photographs of the hill  
from the east and west of Eggleston 168. I was  
photographed covering the location. A line was followed  
along a low path off.

AVANT GARDE

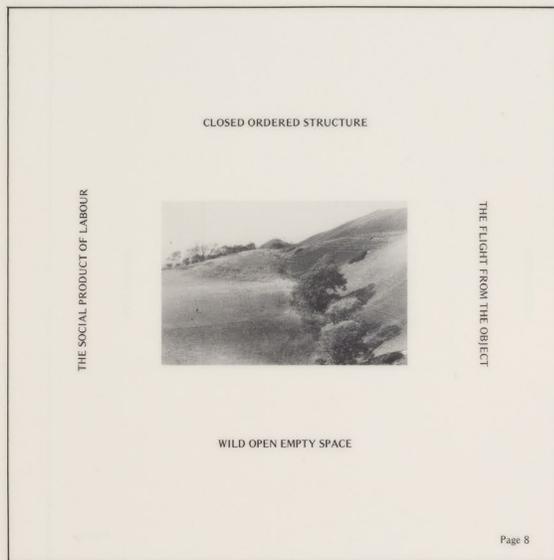
ANTI-STRUCTURE

Page 21

*The notion of 'landscape/art' discourse is problematic to say the least. The cultural form 'art' and its conditions of existence do not necessarily or inevitably provide the framework for a socialist discourse. The problem is to theorise this conjuncture and move on. Categories of thinking, consciousness etc., are part of the concepts and practices within this fixed conjuncture.*

*Binary oppositions can be seen as the reductionist positing of an imaginary symmetry. (The imaginary is real and has effects in the real world). The duality of such supposedly opposed terms as nature and culture is not a binary opposition between equivalent logical types and does not define opposed boundaries, for an opposition requires that the terms opposed be of the same logical type. What they do define, however, are the boundaries between types of logical types. It is the failure to recognise this distinction which invalidates most of the supposed binary oppositions being used in the instance of this publication. Thus in some instances 'anti-structure' supposedly transcends 'structure' and the avant garde is conceived of as transcending ordinary practice.*

What are the conditions and effects of specifically *art* practice talking about feminist, sociological, political, psychological, religious or technological issues? How are these issues and the means of their discussion transformed, and to what extent are these transformations strategic? Indeed the site on which the strategies are constructed is problematic for by what means, by what form of calculation do we construct or recognise them?



*The use of binary oppositions in this publication is perhaps spurious as it could be mistaken for a reification of such. What was being thought through was the 'Conspiracy Thesis' which assumes the absolute and undisputed sway of one political ideology, viz. the 'state apparatus', (or of ideologies in its service), over the whole social formation, (in the reproduction of relations of production), using a priori universal concepts and assuming unity in the face of historical specificity. As such it is a flight from our object, the political conjuncture, towards an 'eternity' with residual politics.*

*There is no sense in which art theory and practice may be adequately regarded as constituting two separate levels. They are rather two moments in one discourse. Every art practice is articulated within an implicit or explicit theory, and every theory contains implicitly or explicitly the specification of determinate practices. There is no practice except by and in an ideology. (The notion of two moments in one discourse is problematic, since art theory is in no way necessarily justified or negated by practice and the relationship of elements of art practice can in no way be explained as the relationship between concepts in theory).*

If we accept this then perhaps we can provide certain conditions in which to think problems of 'change', 'struggle' and 'revolution'. For example, it is widely considered even amongst 'radical' artists that art practices and institutions/agents are not themselves means and agents of social change, as though our struggles were somehow located in a superstructure which could only contribute secondary effects to a more privileged structural level: sexual division, the economy, Culture etc. As though art practices were not themselves a specific form of ideological practice articulated in a specific way to political and economic practices, and secured in definite forms, themselves not 'generated' by a privileged structure. As though art practices were not themselves a specific form of ideological social relations articulated to other social relations. As though the agents produced in art practices/discourses were not themselves mutable, transformable in the course of changes.



Systems of binary opposition are ideological representations of the (social) relationships of man to himself, to others and his world. Much prevalent ideology peculiarly inverts the very sociality of these relationships, thereby placing men in opposition to one another. The relationship of one man to another (the very essence of relations of production/creativity) is misrepresented as a relationship between Culture and Nature, at its heart a mystification of the relationships between one class of men and another. Our cultural institutions materially represent (in mystifyingly ephemeral terms) the dissemination of the interests of a few for the consumption by the many. In such a manner irrelevant values are reproduced in the basic relationships between men, and between them and their environment. The superstructure is regarded as determining of the material base, the effect is alienation.

Page 15

As a contingency of the propagation of an unlimited exploitation (transformation) of Nature by man, and of the enduring exploitation (transformation) of men of one class by those of another, we view our relationships with ourselves, with each other, and with our environment by means of classifications established upon an ideologically inverted representation of such relationships, i.e. the prevailing Culture/Nature logic. Nature, assigned to a class logically more primitive than Culture, is nevertheless typified as a negation of culture. Natural forces appropriated as an energy pool (energy resources, inspiration, labour market . . .) become ideologically the historical, theoretical and synchronic object of a cultural subject in relations of production. The idea of Nature is appropriated in a paradoxical manner as both subject and object, source and residue.

Page 10

*All social practices are discursive forms – signifying practices – and have a material existence and a material effectivity. Ideology exists materially not as a series of ideas or explanations in consciousness but as part of a complex set of practices, with their own determining effect on social relations. Practices do not simply signify social relations.*

*The misrepresentation model above, views ideology and its forms of consciousness as the phenomenal distorted manifestations (superstructure) of an underlying essence (base). Any theorisation in terms of essences (despite all manner of complicating variables) is a corrupt one, and redundant for political calculation. Ideology and the forms it assumes, is not merely a condition of existence of social relations (relations of production). The 'irreducibility of the signifier' poses serious problems for ideology 'as a representation of class positions and conflict'.*

*The recognition of the materiality of ideology implies that ideological struggle cannot proceed under the guise of unmasking an illusion to reveal the real beneath, but instead must struggle for the effectivity and understanding of the contradictions within and between the particular ideological forms which form a field for action. Thus we do not 'view our relationships' as a 'contingency' of any 'real' conditions, (see above).*

If art practices have effect only by means of their addition to other domains: feminism, socialism, community culture etc, then those art practices become subsumed under the dictatorial forms and oppositions – worker/non-worker, man/woman, productive/unproductive, amateur/professional, popular/avant-garde, – that is those humanisms which populate these great divides with subjects appropriate to and inappropriate to social change. So social relations are once again rubbed out of art practices, which become mere talk about issues whose form has been settled elsewhere. If anything rubs off from art practices on to the political and ideological concerns, it does so as residue, an effect of the special and unique (sic.) concerns of art (for some an elitist irrelevance, for others an essential vestige of liberalism). Art practices thus constructed are (as opposed to theorised and specifically articulated practices) purely contingent unquestioned origins *prior* to social change and an unconscious effect in its wake.





-----*.jpg*

ALAN BELCHER





**JPEG**

JPEG



JPEG

JPEG



JPEG



JPEG



JPEG

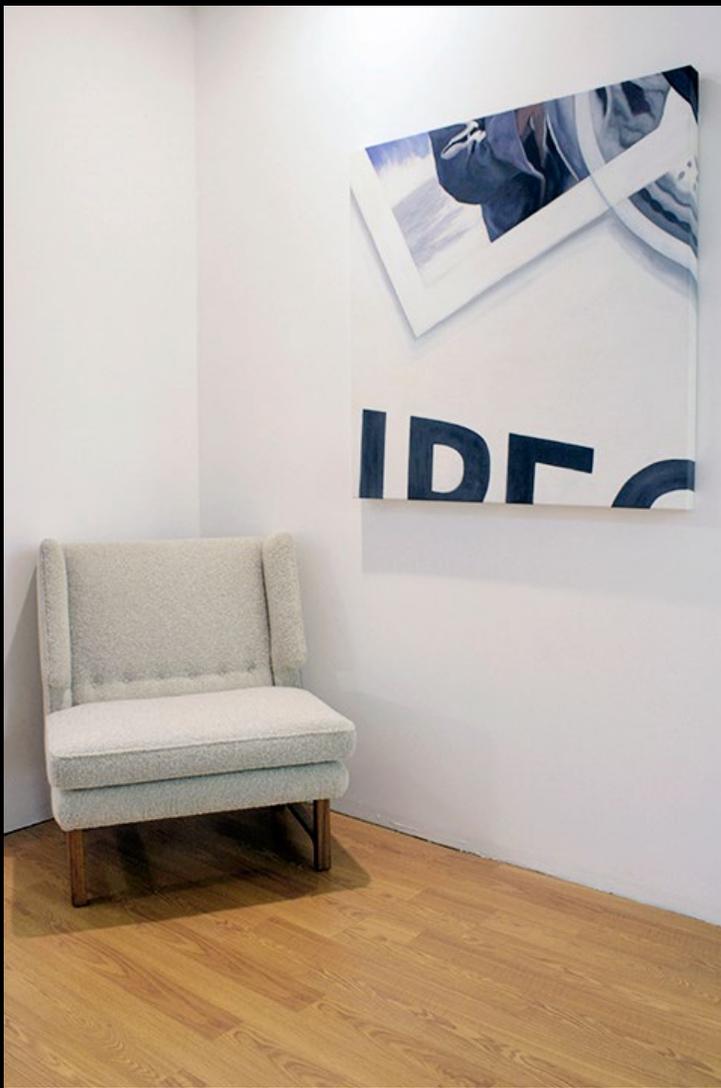




\_\_\_\_\_ .jpg,  
Installation view, Marlborough Broome Street,  
New York, October 2014,  
Glazed ceramic,  
25.4 x 19 x 3.8 cm each,  
Edition of 125.



*Untitled, 2013,*  
Oil on canvas,  
106.7 x 106.x 5 cm.



*Untitled and \_\_\_\_\_ .jpg,*  
Installation view, The Apartment Gallery,  
Vancouver, April 2013.

# ART AFTER THE AGE OF MECHANICAL REPRODUCTION



CORNELIA LAUF

*The world's over as we know it—at least for certain generations. We were just getting used to digital reality. Working Instagram, FaceBook, Twitter, and email, preferably simultaneously. Selling art via pdf and jpeg, oohing and aahing over virtual texture.*

*It seemed like that was enough, sort of like the stock market: trading of all kinds of goods that are not utterly necessary, but are linked with desire and communication, with scarcity and the mechanics of successful distribution.*

*And then, the set crashed. The whole damn thing came tumbling down.*

*Brussels, Paris, Istanbul, New York, Nairobi, Nice, and more.*

*It began about fifteen years ago, when the Trade Center and Pentagon were attacked with pretty*

*crude do-it-yourself hijacking. This has accelerated. Palmyra, Yemen, Aleppo, and countless other sites have been blasted. Regional wars have taken* *over many critical nodes across the planet.*

*So what if we have jpegs and can resurrect the monuments?*

*Is the destruction any less devastating than the ruin of Frankfurt, the bombing of London, the destruction of Warsaw? Only distance and a cultural gap that remains between East and West create detachment. The very cultural gap that radicalized parts of the East, with profoundly different takes on religion, the use of symbols, law, and politics, and which now vigorously seeks to bring to Western soils, through dramatic, violent, media-covered, and increasingly successful means. Successful because it is ISIS that commands the images now, it is ISIS that used the initial primitive home videos of Osama Bin Laden to grow a media product filled with icons of the avant-garde, from black t-shirts, to black flags, to orange-clad victims on the brink of execution.*

*Western art has the potential to address this cultural divide, but there is a post-Napoleonic abyss between the world of culture and the makers of governmental policy. Since the time of David,*

*or at least Courbet—and with perhaps one major exception, France in the 1980s, under culture minister Jack Lang—politics and art have been kept distinctly apart in the European “West,” which also includes its largest colony, North America.*

*Thus, today, our major image-makers after Warhol—possibly the only artist to take on the state in an overt and successful modern version—speak political languages that are most often in code.*

*This is where one might turn to the work of the Canadian artist Alan Belcher and the promise it holds.*

*Belcher’s career as an artist is worthy of close scrutiny, and his critique of capitalism and analysis of trends in design, consumption, and display are of contemporary significance. The Toronto-based artist was dormant on the public level for many years, possibly out of sheer frustration with an art market that was a law and a world unto itself—surely a source of irritation to an artist whose work has resolutely dealt with the real since his early tautological works in the 1980s.*

*Belcher functions like an oracle, one of the seers who, as Tiresias, warn us of what is to come.*

*He does this with a technique of opposition that can be seen to be central motor for genesis in art making. Laws of opposites and dichotomies of interpretation are the factors that reside in works of art and make for richness and the quality that can be called "eternal." I've often found that people attempt to express that very quality which eludes them most, or is a source of hidden pain. An artist who displays her sexuality explicitly and violently may in fact be shielding her private notions of intimacy. An artist who cravenly shows the commercial is precisely the one who is least attached to objects and defies the marketplace with random acts of largesse. The artist who strikes through texts would most like to be their author. The moral philosopher commits transgressions of ethics. The scientist studying the nature of life is unable to grow a home. The right-wing homophobe is caught with young men. The religious zealot and champion of marriage is an adulterer.*

*The lover of beauty creates chaos.*

*The series of jpegs created by Belcher seem, at first glance, to be an unrelenting ode to the mechanical image and a celebration of the unreal. But in fact, the farther Belcher reaches in his acts of delegation, even farming pictures out to Chinese oil painters or*

*ceramicists, the more he pays tribute to that which is vanishing: a sense of the hand, and its history.*



*To me, a jpeg is a call to arms, and an empty space created in the hollow of non-images, in which a sacral moment can occur.*

*The ancient Romans, specifically those located in the Sabine Hills, worshipped a goddess named Vacuna. This creature was no object of temples. She was invisible, and demanded neither oaths nor tribute. Her presence could be glimpsed in a wood glade, or in a quiet moment such as the passing of sunlight over a field. She was the goddess of nothing, the mass and marvellous concept with which mathematicians, physicists, astrophysicists, and artists have struggled since time immemorial.*

*Belcher's cheerful production of nothing, which then becomes something—his ceramic semaphores of portraiture—are tautologies on the level of Robert Morris's Box with the Sound of Its Own Making. He produces ceramic or wooden or painted images of the very image used to print the box, the tile, the painting. The jpegs are skeleton keys—keys to how we, in our Silicon Valleys and Magic Mountaintops, could harness ancient philosophy to the most post-modern image-making.*

*Belcher is quietly making a real art to counter the march of symbols that dominate our times—the destruction of the World Trade Center or the bombing of Palmyra—surely the most memorable images to emerge in the last decade, and, not coincidentally, scripted by ancient cultures.*

*Our response, in countries dedicated to a post-Enlightenment idea of brotherhood and liberty, must be to work with images to counter those who would use our own symbolic languages against us.*

*This march of jpegs, in these non-paper pages, is more “real” a contribution than many a printed tome. It is an ode to the handshake, a salute to the handmade, a yearning for the object and for faith in things and systems. It is a para-universe, as if to say, “Hey, this non-image is a better image than much of what you are looking at.” And it is. The less we want to look at it, the more it stays in our mind. A mute object with eternal fascination. A small weapon, a missile, as fragile as its material may seem.*

*The jpeg by Belcher is a position, not a multiple. It is a unique work, not an edition, and a lament for all that is being lost in our endless voracious consumption of glitter and gloss. It’s a lesson by an artist who could be harnessed to the State Department, or even to the*

*interior of a cupola, were he to be convinced of the ethics of a cause.*



*To publish jpegs in a pdf is the type of act that needs to occur today. Its very slimness makes for titanic heft. The new nothing, the new poor art, the new non-consumption, is the real “just say no.”*

*An oath and an act of resistance that we must take today if we are to save our skins.*



# “These three transcripts all concern recent work”

PAUL ROBERTSON  
INTERVIEWS DAVID RUSHTON



*The history of art contains many collaborations. It is easy to think of Gilbert and George, General Idea, Marina and Ulay — even Eva and Adele (well, perhaps let’s try to forget about the latter), but there have been very few groups that can claim the association of over thirty of the world’s best-known conceptual artists. Art and Language, 1968 — 74 (and I denote those years as the years of operation of A&L for very good reasons) was one such group. And it was easily the foremost such group.*

Beginning as a collaboration among like-minded artists some of whom were students or lecturers at the Coventry School of Art (Mike Baldwin and Terry Atkinson) and some independently working artists (David Bainbridge and Harold Hurrell) who also came to lecture at the school

and began to see similarities in their thoughts and actions, the group slowly coalesced. A period of co-working led to the formation of the Art-Language Press in 1968 as the group's central organ for publishing its members' thoughts and theories, their arguments and antagonisms, for the next six years. The group soon became known as Art and Language, although the journal title preceded the group name.

This was not for long a parochial British grouping of like-minded artists. An American wing was inaugurated quite early on (Atkinson and Mike Baldwin having met Sol LeWitt and others in 1967 during a trip to New York) and attracted the interest of not only a group of artists who had gathered around gallery owner — theorist Seth Siegelau but others from farther afield, most notably Australian-based Ian Burn and Mel Ramsden. By May 1969, the first volumes of *Art-Language* had been printed in England, containing articles by Sol LeWitt and Lawrence Weiner; in 1974 the first of three volumes of *The Fox* appeared in New York, edited by Joseph Kosuth and was initially considered a sister publication. These journals furthered a relationship between the two groups that may be described as genuinely dialectical — until they were separated by antagonism (due probably to personality more than debate) in 1975 or 1976. The relationship ended in litigation accompanied by a very harsh exchange of letters between the protagonists. No love was lost.

There are a few histories of A+L that are certainly worth reading (*A Brief History of Art + Language* by Charles Harrison is a short yet reasonably comprehensive overview of the period) but they are not the only versions of

those years.<sup>1</sup> After 1973 (as I have argued elsewhere in print), the art duo that called itself “Art + Language” was not the same as the earlier, much larger group.<sup>2</sup> Most of the major players left between 1973 and 1975 (Atkinson having gone even earlier), leaving Michael Baldwin and Mel Ramsden to continue to publish and create artworks under the rubric. The form and content of the artworks changed (they now included works that were much more traditional in that they included recognizable representations of objects) and the publications carried more accessible and less arcane texts. The U.K. journal’s title was also retained by Baldwin and Ramsden, and a further two volumes (4 and 5) of *Art-Language* were issued in 1977–78 and March 1985.

Prior to 1976, A+L often created transcripts of debates or philosophical papers: group discussion would be noted down and refined; then, eventually, after wide circulation within the group, a photostat document would emerge. Sometimes such documents remained private to the inner circle; at other times they were distributed at exhibitions (such as the ICA gallery show in 1973) and would thus be made available to the outside world. Occasionally they would become official publications or be integrated into major physical works such as *Indexes* (1971–72) and *Lexical Items* (1974). Most of these documents are difficult to

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1. Charles Harrison, *A Brief History of Art + Language* (Paris: Editions E. Fabre, 1982).
  2. Paul Robertson, *Art and Language: Indexes and Related Work* (Edinburgh: Heart Fine Art/Show and Tell Editions, 2013).

read; like many specialized groups, A+L created an internal language (not quite jargon but certainly recognizable through the circulation of mutually understandable terms) that was impenetrable to outsiders. The various self-referential works mentioned above, with their specifically created cross-references, in some respects expressed an acceptance and admission of that closed dialogue.

The title of this text, “These three transcripts all concern recent work,” is the opening line from one such transcript, unimaginatively entitled “First Transcript September 8<sup>th</sup> 1973, Second Transcript September 28<sup>th</sup> 1973, Third Transcript September 28<sup>th</sup> 1973.” In that transcript there are two key sentences in which the (anonymous) author(s) refers to A+L’s role as being “more of a commitment in terms of our being librarians than in the ordinary sense of being a librarian. Because we are also constructing pathways through the work.” In conceptual art, minimalism, the Fluxus movement, Zero, Arte Povera, and similar art currents, there is often an interest in self-reference. A+L was very self-referential; starting around 1970, the physical work (the first *Index*) that was displayed at Documenta 5 was not just a solution to the problem of how a philosophical and language-based art could be displayed in an interesting and engaging manner but also the inevitable side effect of a specialized discussion being cut off from a wider number of contributors.

The interview here with David Rushton (conducted specially for *PDF*) is a mildly revisionist version of the usual A+L story. It is a considered chronological tale from the memory of someone who became active in A+L around 1970 (following his own success as part of the Statements

group and then in Analytical Art, along with Philip Pilkington and Kevin Lole). It represents a point of view on the early history of British conceptualism that has not been heard before. While its members were still students, Analytical Art was invited to join Art + Language in 1971. Some of Art + Language's leading figures were lecturers teaching Rushton, Pilkington, and Lole at that time. This interview can take its place alongside the other narratives that already exist. There is no harm in a diversity of view.

In this interview, David Rushton considers the relationships between theory and practice and other matters, as well as his later activities in education and continuing art-making based on creating models of art-making spaces. We are happy to open any dialogue with readers who are interested in this topic. Please email [mail@heartfineart.com](mailto:mail@heartfineart.com) with questions or comments.

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**Jason Simon, *Request Lines are Open***

November 8 to December 20, 2015

Opening reception: Sunday, November 8, 6 to 8pm



Callicoon Fine Arts presents Jason Simon's *Request Lines are Open*, an exhibition of sound, photography, sculpture and video generated by Simon's relationship with an upstate radio disc jockey. With roots in rural Sullivan County, home to both Simon's barn studio and the starting place of the gallery, the exhibition takes a sharp country road turn towards the area's prisons. This is Simon's third solo exhibition with Callicoon Fine Arts.

Simon's artworks often combine recovered artifacts with documentary portraiture. Presaging the exhibition, and on view in the gallery basement, is *In and Around the Ohio Pen*, a Super-8 film, shot in 1990 and edited in 2014, on a wandering tour of a derelict prison in Columbus, Ohio. On camera is curator and writer Bill Horrigan, and on the soundtrack is the piano of the late filmmaker Chris Marker. In the middle of the film, Horrigan improvises: 'It's our future: incarceration.' Horrigan and Marker's working relationship has been a theme for Simon in previous exhibitions.

In the gallery, an enormous 1948 horn speaker removed from behind the screen of the Callicoon Cinema, in Callicoon, NY, has been restored to play a 1970s soul and funk radio show. *Soul Spectrum* now airs on Thursday nights, 10pm to 1:30am, on WJFF, a public radio station in Jeffersonville, NY, not far from Callicoon and approximately two hours North-West of New York City. Liberty Green, the host and creator of the show, includes a segment in the second hour of shout-outs, letters, call-ins and poetry, to and from the inmates of the region's prisons, their friends and their families. Simon re-mastered a thirty-five hour sampler of *Soul Spectrum* for the exhibition.

Green's personal archive includes approximately eight thousand letters, all sent to her from a dozen federal and state correctional facilities in the station's listening area. She never anticipated the audience or the scale of the response, but over the years and through their correspondence, the inmates collaborated on the evolution of *Soul Spectrum's* design.

Simon photographed WJFF and Green's home, showing the environments where the music and the broadcasts come from, in images that are depopulated and intimate. By depicting the sites of the sound, they pose a question of how we show, and sense, what is in fact unseen. That same question can be asked of cultures and economies of mass incarceration, and was never far from Simon and Green's conversations.

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Jason Simon: Can you take me through a typical Thursday, preparing and airing the show?

Liberty Green: At home I have a room with nothing but my records and equipment. At 9:00 in the morning, I put away all the music from last week. As I'm unloading the bag and putting things away, I'm thinking about the first hour, and what 'fast music', in quotes, am I going to play? I'm looking at the records and it's this subconscious thing where stuff starts just jumping off the shelves. I'll put it on and listen to plan the first hour.

JS: The first hour is musically distinct.

LG: It's not always dance music, but it's faster. The first hour could be '70s hits, disco, or jazzy and funky. Once I'm completely cleaned up I'll start mixing, sequencing the fast music, usually until noon to get that first hour down. And then I start thinking about the Basement, the slow music, for the last two hours, and try to at least get an idea of where it might be going.

JS: A reader won't know what the Basement refers to, so can you describe what the Basement is?

LG: I associated it with this blue light in the basement image, from house parties in the '60s suburbs. And then I found a sound effect of walking down stairs. So that all became the start of the second half of the show. Kevin Joyner came aboard as a prominent listener at a maximum security facility, and he decided we were going to renovate the Basement. He would write every week, describing white shag carpet, how we're going to paint everything, with two pit bulls, named R and B, a couch. Other people started writing in and giving us other pets, glow in the dark fish, a bird called Money. And I ask Kevin to take the records downstairs while I'm reading the mail.

JS: So the second half of the show - the Basement - has been group-conceived and collectively imagined over the air, and everybody has it in their memories and in their imaginations of what this space can be. And, after lock-in, this is where slow jams get played.

LG: And it's a two-hour segment, starting at 11:30pm, if the mail finishes on time. The slow songs naturally tell a story, a 'break up to makeup', always ending on a good note. By about 12:30 we're clearly broken up: it doesn't always work out that way, but I try. And then I have to figure out how we're going to get back together, and then we'll just love, love, love.

JS: Even though you are planning the music down to the minute at home, you don't yet know what will be in the mail.

LG: Right, at the end of the day I go to my mailbox at the station, and the computer to print the emails. Now the guys in the federal facilities can email me through a website called CorrLinks. [State prisons provide no email access.] At around 8:00, people will start calling the station and leaving messages for their loved ones. And by 9:30 it's all done and hopefully between 9:30 and 10:00 I can just relax and prepare to go on the air. And that's my Thursday. The show's over at 1:30, I'm home by 2:00. It's a very long day for me.

Complete interview available at gallery on request.

**Jason Simon's** work is currently in *to expose, to show, to demonstrate, to inform, to offer. Artistic Practices Around 1990* at mumok, Museum of Modern Kunst Stiftung Ludwig Wien, Vienna, Austria. Recent exhibitions include *In and Around the Ohio Pen* at Sismografo, Porto, Portugal, *Theory of Achievement* at Yale Union, Portland, Oregon curated by Paris based gallery Castillo/Corrales and *green postcard* at Ibid, London. His first two shows at Callicoon Fine Arts have both traveled to Artexite, Montreal. Other recent exhibitions include *Macho Man, Tell It To My Heart*, at Artists Space, a collaboratively curated traveling exhibition on the art collection of Julie Ault, 2013, and Simon and Moyra Davey's *Ten Years of the One Minute Film Festival* at Mass MoCA, 2013. Simon was represented by the Pat Hearn Gallery from 1994-1999 and was a founding member of the cooperatively run gallery Orchard (2005 to 2008). Simon has appeared in the Whitney Biennial; Neue Gallerie, Graz; the New Jersey Arts Annual; the Tang Museum, Saratoga Springs; MIT List Visual Arts Center, Cambridge, MA; The New Museum, White Columns and The Kitchen, NY.

**Callicoon Fine Arts** is located at 49 Delancey Street between Forsyth and Eldridge Streets. Gallery hours are Wednesday to Sunday, 10am to 6pm. The nearest subway stops are the B and D trains at Grand Street and the F, J, M and Z trains at Delancey-Essex Street.

image caption: Jason Simon, *Record Room*, 2015, archival Hahnemuhle photorag inkjet

JASON SIMON  
Interview with Liberty Green about  
*Request Lines are Open* at Callicoon Fine Arts









## Jason Simon, Request Lines are Open



*2LGA5 (detail)*

2015

Pine, fir and plywood base and cap, 20 stacking plywood crates, 40 cardboard #10 bulk envelope boxes, containing approximately 8000 pieces of correspondence addressed to Liberty Green, WJFF Radio, 2001 to the present. 1948 Altec A5 loudspeaker system removed from the Callicoon Cinema, Callicoon, NY. 10 remastered broadcasts of the radio program "Soul Spectrum", July, August and September 2015, 35 hours total; ipod nano & Audiosource 5.3A single channel amplifier.

84 x 58 1/2 x 31 1/2 inches (213.4 x 148.6 x 80 cm);  
speaker 102 1/2 x 73 1/2 x 35 1/2 inches (260.4 x 186.7 x 90.2 cm)  
(Inv# JS044)



*2LGA5 (detail)*

2015

Pine, fir and plywood base and cap, 20 stacking plywood crates, 40 cardboard #10 bulk envelope boxes, containing approximately 8000 pieces of correspondence addressed to Liberty Green, WJFF Radio, 2001 to the present. 1948 Altec A5 loudspeaker system removed from the Callicoon Cinema, Callicoon, NY. 10 remastered broadcasts of the radio program "Soul Spectrum", July, August and September 2015, 35 hours total; ipod nano & Audiosource 5.3A single channel amplifier.

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Jason Simon, Request Lines are Open, Installation view.

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On Air  
2015  
archival pigment print on Hahnemuhle photorag  
20 x 30 inches  
50.8 x 76.2 cm  
Edition 1 of 5  
(Inv# JS034.1)



Record Room  
2015  
archival pigment print on Hahnemuhle photorag  
20 x 30 inches  
50.8 x 76.2 cm  
Edition 1 of 5, with 2 APs  
(Inv# JS032.1)

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On the 40th anniversary of Lea Vergine's seminal book *Body Art and Performance: The Body as Language* (1974), Richard Saltoun Gallery presents *The Body as Language: Women and Performance*.

The exhibition, curated by Paola Ugolini, examines the birth and development of performance art in relation to gender, the body, language and the expression of the self. Focusing on women artists working in Italy during the 70s, the exhibition features work by Gina Pane, Ketty La Rocca, Suzanne Santoro and Renate Bertlmann, together with the archival photographs of the dance performances of Trisha Brown, Simone Forti and Yvonne Rainer.

In addition, the exhibition looks at the enduring influence of these artists on a younger generation: Silvia Giambrone, Alice Schivardi and Sara Goldschmied & Eleonora Chiari.

**Gina Pane** (b.1939 - d.1990): her performances have been pivotal for generations of performance artists who have explored the body in extreme situations and actions. In *Action II Caso n°2 sul Ring* (1976), she simulates a boxing match of four rounds in which she is the only fighter, alternating between self-wounding, gesturing, interacting with her reflection in the mirror and playing with a toy horse.

**Ketty La Rocca** (b.1938 - d.1976) gives to linguistic expression her personal 'feminine' form, by breaking down the stereotypes of communication. In *Le mie parole, e tu?* (1975) her hands are symbolically connected to female labour as she performs a choreographed form of visual poetry.

**Suzanne Santoro** (b.1946) was born in New York and settled in Rome, where she participated actively in Carla Lonzi's *Rivolta Femminile* feminist movement. Her studies in classical art and Roman sculptures led her to publish *Towards New Expression* in 1974: an iconological examination of the depiction of female genitalia in classical statuary. The work was famously censored in the Artist's Books exhibition held at the ICA in 1976.

At the 1977 premiere edition of the *International Week of Performance* in Bologna, Viennese artist **Renate Bertlmann** (b.1943) presented her *Deflorazione in 14 Stazioni*. The artist penetrated 14 paper sheets wearing silicone pacifiers and fake plastic breasts, with scalpels replacing the nipples. The act of rupturing the paper replicated the sexual act of losing one's virginity and the subsequent feelings of pain, joy, fear, and aggression.

Fabio Sargentini's famous Rome gallery L'Attico functioned as a space for avant-garde performances during the 1960s and 1970s. These actions and performances reflected the radical changes in art production and society at large by challenging and

questioning the role of the artist, the art market, the public and the gallery space itself. The performances at L'Attico are considered to be the earliest performances held in a private gallery in Europe. The gallery regularly hosted contemporary dancers from New York: **Trisha Brown** (b.1936), **Simone Forti** (b.1935) and **Yvonne Rainer** (b. 1934). These performances were documented and photographed by Roman photographer **Claudio Abate** (b. 1943).

**Silvia Giambrone** (b.1988) invites the viewer to reflect and understand the dynamics of power in everyday life and in human relationships. In *Vertigo* (2015), a photographic series realised during a residency at the New York ISCP earlier this year, the artist reflects on domestic violence by pairing up everyday objects such as a twine and a plate: apparently harmless, these objects are instead rendered disturbing and threatening by their placement next to one another.

In *Dispositivi di Rimozione* (2012), **Goldschmied & Chiari** (Sara Goldschmied (b.1975) & Eleonora Chiari (b.1971)), tackle the contemporary history of Italy during the 'strategy of tension' years (1969-1980). A series of six collages incorporating pages from vintage magazines, each dating back to the historical events they refer to. The resulting images present a violent contrast between the black and white historical images depicting the massacres and the full colour sexy pin-ups from the period.

**Alice Schivardi** (b.1976): her work reflects the encounters she has with different individuals, whom she makes the subject of her creative process. In this show she exhibits *Coccinelle* (2010-2015), a 32-part embroidery piece with each framed work illustrating a different memory, person, or experience.

**Paola Ugolini** lives and works in Rome. She is an independent curator and art critic. She writes regularly for *Opening*, *Flash Art*, *Tema Celeste*, *Next* and *Art in Italy*. Recent exhibitions include: *Alice Schivardi*, Fondazione Pescheria, Pesaro, 2015, *Fair Play. Arte, video e sport oltre i limiti e i confini*, Museo MAXXI, Rome, 2014, *In queste stanze... Malandrino*, Gianni Polti, Galleria Nazionale d'Arte Moderna, Rome, 2014, *And What is left unsaid... Chitrovani Mazumdar*, Museo Macro, Rome, 2014.

# The Body as Language: Women and Performance

9 October – 27 November 2015

Curated by Paola Ugolini

**RICHARD SALTOUN**

111 Great Titchfield Street, London W1W 6RX  
info@richardsaltoun.com, +44 (0) 20 7637 1225

**RICHARD SALTOUN**



## Claudio Abate

18  
*Psyche [Psyche]*, 1974  
3 Colour photographs

1  
*Simone Forti with Fabio Sargentini 'Piano Inclinate' / 'Slant Board'*, L'Attico, Rome, 1969  
Black and white photograph

2-4  
*Trisha Brown, 'Skunk Cabbage, Salt Grass and Waders', part of 'Danza Volo Musica Dynamite'*, L'Attico, Rome, 1969  
Black and white photograph

5-8  
*Yvonne Rainer and Philip Glass, 'Lives of Performers' at 'Music and Dance U.S.A.'*, L'Attico, Rome, 1972  
Black and white photograph

## Renate Bertlmann

9  
*Deflorazione in 14 Stazioni [Defloration in 14 Stations]*, 1977  
15 Black and white photographs, one with scalpel

## Silvia Giambrone

10  
*Vertigo*, 2015  
18 Scanned objects printed on wrapping paper

## Sara Goldschmied & Eleonora Chiari

11-16  
Works from the series *Dispositivo di rimozione [Removal Device]*, 2010-12  
Collage

## Gina Pane

17  
*Lecture d'un examen medical de Mme R.S. [Reading of Mrs R.S.'s medical test]*, 1972  
9 Black and white photographs mounted on board, with Letraset

## Ketty la Rocca

20  
*Le mie parole, e tu? [My words, and you?]*, 1975  
1 Black and white photograph and 4 drawings in pen on paper

## Suzanne Santoro

22-24  
*Sacre Miniature* [*Sacred Miniatures*], 1971-73  
5 Black and white photographs

## 10

25  
*Statua Romana con Sacra Miniatura [Roman Statue with Sacred Miniature]*, 1972  
2 Black and white photographs mounted on wood with polyester

## Alice Schivardi

26  
*Coccinelle [Ladybugs]*, 2010  
32 Works, each: embroidery and pencil on vellum, with curved glass, resin frames

## Trisha Brown

27  
*Untitled*, 2007  
Charcoal and pastel on paper  
132 x 147,6 cm

## VIDEOS

**Renate Bertlmann**  
*Deflorazione in 14 Stazioni [Defloration in 14 Stations]*, 1977  
Performance, Galleria Comunale d'Arte Moderna, Bologna  
4min 28sec (video)

## Silvia Giambrone

*Teatro anatomico [Anatomical Theatre]*, 2012  
Performance, Macro Testaccio, Rome  
5min 11sec (video)

## Alice Schivardi

*Soffio [Blow]*, 2012  
Performance, Teatro Palladium, Rome  
4min 7sec (video)

## VITRINE

### Gina Pane

*Moments de Silence [Moments of Silence]*, 1972  
Artists book comprising 8 black and white photographs on paper with text

### Action Psyché (Essai)

[*Action Psyché (Trial)*], 1974  
24 Black and white photographs contained in blue cloth box and 1 screenprint

### Azione Sentimentale [Sentimental Action]

1974  
16 Black and white photographs contained in blue cloth box

### Suzanne Santoro

*Lavori [Works]*, 1976  
Set of 20 mimeographs on paper

*Per una Espressione Nuova [Towards New Expression]*, Rivolta Femminile, Rome, 1974

*Per una Espressione Nuova [Towards New Expression]*, Rome, 1979

### Simone Forti

*Danza - Costruzioni*, Galleria L'Attico, 1968 (catalogue)

Lea Vergine, *Il Copro come linguaggio*, Giampaolo Preraro Editore, 1974

Lea Vergine, *Dall'Informale alla Body Art*, Cooperativa Editoriale Studio Forma, Turin, 1976

Lea Vergine, *Body Art and Performance*, Skira, Milan, 2000

# THE BODY AS LANGUAGE: WOMEN AND PERFORMANCE

Curated by Paola Ugolini,  
8 October - 27 November 2015,  
Richard Saltoun Gallery, London









Silvia Giambrone,  
*Vertigo*, 2015.



Sara Goldschmied & Eleonora Chiari,  
6 Collages from the series  
*Dispositivi di rimozione [Re-moval Devices]*,  
2010-12.



Suzanne Santoro,  
*Sacre Miniature [Sacred Miniatures]*,  
1971-73



Suzanne Santoro,  
*Statua Romana con Sacra Miniatura*  
*[Roman Statue with Sacred Miniature]*,  
1972.



Alice Schivardi,  
*Coccinelle [Ladybirds]*,  
2010.



Renate Bertlmann,  
*Deflorazione in 14 Stazioni*  
[*Defloration in 14 Stations*],  
1977.

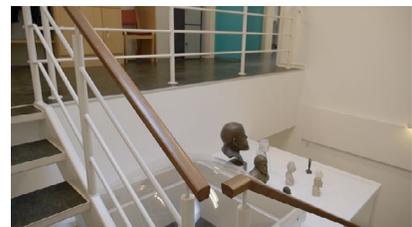




Trisha Brown,  
Untitled,  
2007.



KARINE SAVARD  
*Labour Movement Library and Archive (ABA),*  
Vidéo HD, 3 min, 2015



*Arbejderbevægelsens Bibliotek og Arkiv (ABA)* est une archive et une bibliothèque située à Tassarup au Danemark, où sont collectionnés et conservés depuis 1909 plusieurs publications liées aux mouvements ouvriers (documents,

affiches, bannières, objets, tracts, etc.). Celles-ci proviennent de différentes organisations politiques, syndicales, culturelles et coopératives (2500 organisations), ainsi que d'archives personnelles (250 individus).

# Dans une petite boîte métallique



GISELA RESTREPO



Mes parents se sont impliqués dans le M-19<sup>1</sup> entre 1974 et 1980. Ensemble, ils imprimaient un journal clandestin. Lorsque mon père est arrêté et incarcéré en 1980, ma mère part vers la lutte armée. Après plusieurs semaines d'affrontement avec l'armée dans la jungle colombienne son groupe est capturé et envoyé dans des camps de torture durant l'année 1981. Par hasard, le tribunal militaire l'envoie dans la même prison que mon père où ils se retrouvent et décident de se marier. Mon père est libéré en août 1982, et suite à l'assassinat de son frère il demande l'asile politique en France. Ma mère est libérée six mois plus tard grâce à un armistice et part rejoindre mon père en France.»

Dans une petite boîte métallique, ma mère conservait (et conserve encore) un livret qui contenait de vieilles lettres, des cartes de mariage et des dessins. Elle avait réussi à pré-

---

1. Le M-19 ou Mouvement du 19 avril est un mouvement révolutionnaire colombien qui a vu le jour en 1974 et a déposé les armes en 1990 pour se convertir en partie politique. Mouvement inspiré des luttes indépendantistes de Simon Bolivar, *le Libertador*), Le M-19 a rassemblé des gens de tous les champs d'activité (syndicalistes, étudiants, travailleurs, intellectuels). Le mouvement est connu pour ses actions urbaines (conception d'un périodique, campagnes d'alphabétisation, redistribution de nourriture) et ses opérations politico-militaires (le vol de l'épée de Simon Bolivar, la prise de l'ambassade de République dominicaine, la prise du Palais de justice). En 1990, le M-19 fut le premier groupe insurgé à avoir déposé définitivement les armes et à avoir participé à la création d'une nouvelle constitution.

server ces documents tout au long de son incarcération, puis elle les avait emportés en France par la suite.

J'ai découvert ce livret lorsque que j'étais adolescente. Ma mère m'avait alors avoué qu'elle conservait ces documents dans le but de s'en servir, un jour, pour écrire son histoire. Elle n'avait toutefois jamais été en mesure d'entreprendre ce projet. Elle me l'avait dit en soupirant, comme s'il était déjà trop tard et que le temps avait commencé à effacer une partie de ses souvenirs. Ce n'était pas tant l'acte d'écrire qu'elle appréhendait, mais plutôt l'exercice de remémoration qu'exigeait l'écriture autobiographique. Pour ma mère, l'effort de se remémorer semblait plus terrifiant, plus difficile à supporter que la mémoire elle-même.

Elle ne s'était jamais sentie capable d'écrire sur son passé, mais elle conservait néanmoins sa petite boîte métallique pleine d'archives, de dessins et de manuscrits. Elle avait renoncé à l'écriture, mais elle voulait que la mémoire du M-19 demeure vivante, au cas où. D'autres personnes allaient peut-être, dans un avenir rapproché, s'en servir à des fins documentaires.



*Dans une petite boîte métallique, Gisela Restrepo*



12 - Febrero - 1977. Sábado

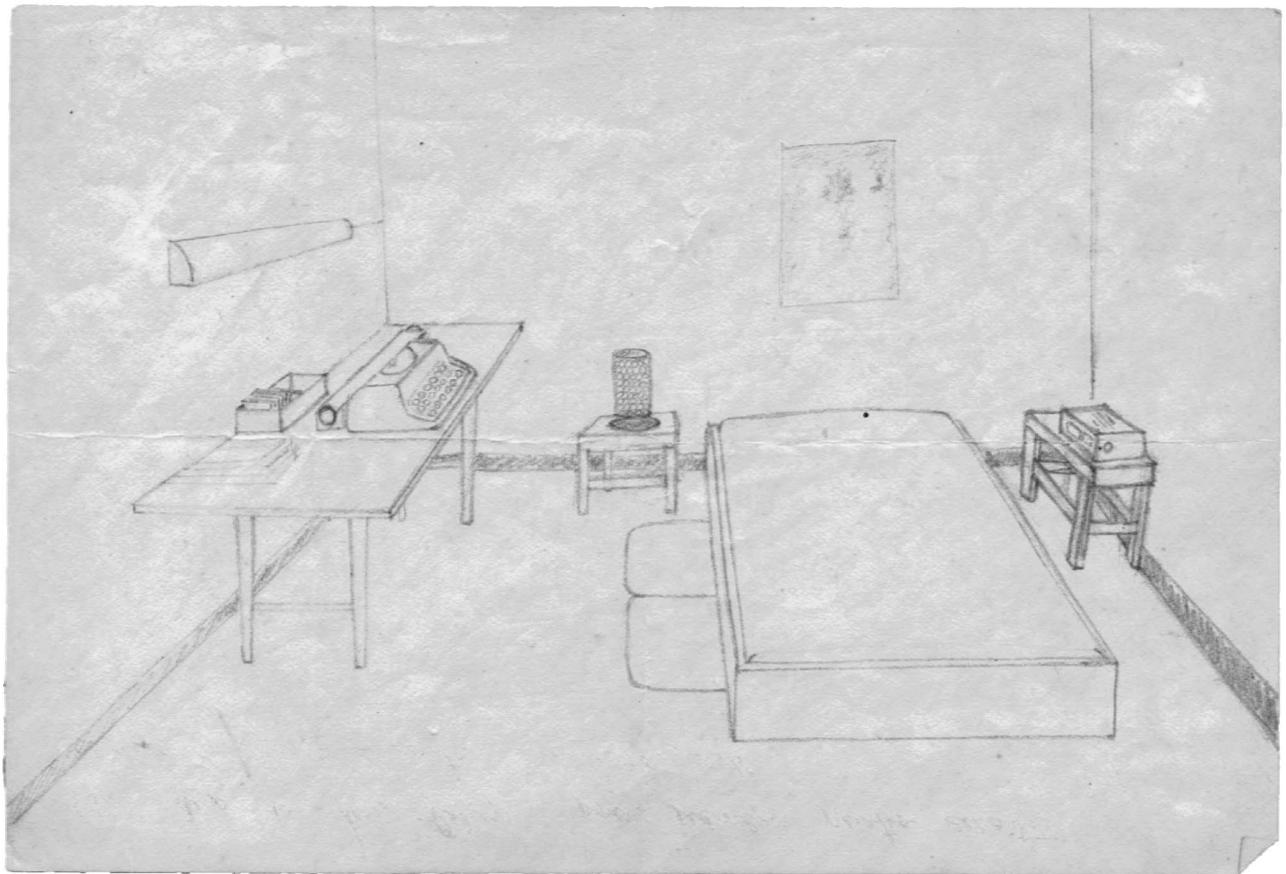
política, ni distancia. Cuando se logra una verdadera amistad hay que conservar la como el más maravilloso de los regalos. Un buen amigo es como la nota musical que marca el tono de la vida. Un buen amigo se propone en afecto desinteresado y personal generalmente recíproco que nace y se fortalece con el trato. Los amigos llegan a ser tan leales que se hace sentir como hermanos.

Resibe mi testimonio de aprecio y mis mejores deseos porque nuestra amistad perdure y q' este día sea inolvidable. y lleno de Alegría. cuando oigas el susurro del viento acuerdate de esta amiga que te escribio esto que me

Pensamiento

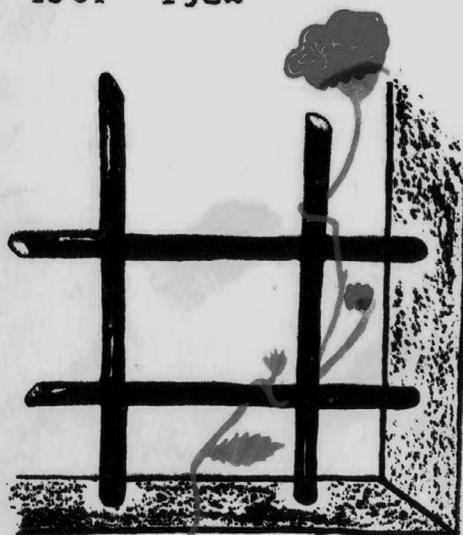
que te soy Fr

Amigüil  
11



Este dibujo lo hizo Rodrigo, para recordar nuestro cuarto  
cuando vivíamos juntos en 1979. Edici

1981 - 1982



Ayer murieron  
Cientos de miles, la verdad  
y la razón triunfaron. Porque  
para estas no se ha podido hacer  
la primera veje.  
Hoy, las rejas aprisionan nuestros huesos  
Pero la alegría nos acompaña, la alegría de  
construir futuros nos hace libres.  
Porque  
Mañana verán las caras de durazno de  
los niños, el rostro fresco de los jóvenes  
y las caras ajadas pero vívidas  
de los abuelos, nuestra patria  
será libre!  
Por eso vale hoy  
estar  
Priso !!



Compañera de siempre:

Tuño 27/81

1

¡Hola como estás! me imagino que bien.  
Como tengo tanto que contarte empezare:  
después de abandonar el sea maru, el 8 de mayo/81, a  
sola de los 4 PRT estaba en un sitio con 5 compañeros  
más, precisamente colgando una hamaca, cuando de  
repente empezó un hroteo, me tiré a tierra y los  
disparos me pasaban zumbando, esperé a llamar a mis  
compas pero nadie acudió al llamado, solo un compa,  
de repente fui a porarme y un bejuco me ahogaba,  
al medio de todo el conga me tiró una navaja  
corte el bejuco, seguí tendido, cuando de pronto  
sentí un quemón en el brazo, me hicieron, te  
cuento que es terrible sentirse impotente sin  
hacer nada, pensé en ti, en todos mis seres  
queridos, no sé que me pasó, pero cuando me  
senti así, me paré inmediatamente, le dije al escupa  
que me pareciera para no morir, tenía demarcado  
miedo, que era comprensible, estuve por espacio  
de unos minutos y cesaron los disparos, luego me  
entendí que digan los salvados no fueron capaces  
de disparar contra mí, dicen que me vieron muy  
Joven y les fue culpable matarme, luego de  
unos minutos salí corriendo y en todo el  
tiempo no me dispararon, me enterré después  
que todos los escupas habían muerto, los  
masacaron, 1 compañero y 4 compañeros,  
fue terrible todo, después de correr, a los  
500 mts más o menos me encontré con un  
grupo donde era el comandante 1, entonces  
empezó la larga y dura comenada,  
comunicamos varios días y un día de noche, sin  
comer, sin dormir, al cabo de tres días  
+0- me sacaron el coque de la una

fue entonces cuando salí a toda H. cae tras  
escupas más, corrimos como 2 kilómetros, y  
poramos los ríos debajo de un gran árbol,  
comienzo sale bauleros que nos recuperamos  
con una casa campesina, a los pocos  
horas dimos una ráfaga, y pensamos  
que la gente había sido masacrada, a  
ello le fue muy mal, después de los  
dos días, cogimos cocina hacia sea  
farugo (Escudo) y fuimos capturados  
por el ejército ecuatoriano en el ecuador,  
nos trasladaron a una base militar, en  
fue el 14 de mayo, al día siguiente  
cogieron más gente y el 16 de mayo,  
fuimos entregados (esto es toda una novela)  
un día ante Nelson entrega a Rosales,  
y otros compañeros, a mí me entregaron  
junto con Carlos Salcedo y otra gente,  
algunos de la escuba, bien fue  
entonces cuando comenzó lo bueno,  
no llevaron en un escupito, maldadote,  
vendador, amarrados atrás, llegamos a  
una escupa de concentración, voy  
estuvimos durante 10 días, aquantam-  
do los inmensidad del tiempo, todo el  
día al sol y el agua y el frío de  
las noches, era interrogatorio diario, y  
amenazas de torturas, psicológicas más,  
que todas, pero tu sabes la  
situación política del momento así  
para que no nos mataran

Agosto 6 de 1981

Querida Amiga: Seguramente te sorprenderá esta carta que es una de esas cosas insólitas que tiene la vida, pues tú y yo, estando a pocos metros de distancia y con inmensos deseos de vernos y hablar, tenemos que contentarnos con la expresividad restringida de las letras, a la cual se suman las limitaciones propias de este conducto. Y todo esto por nuestra condición de prisioneros, de una guerra fratricida, cuya terminación pide a gritos el país entero, pero que seguirá segando vidas, desangrando campos y ciudades; sangre que siempre será de pueblo, sea cual sea el bando que la vierte; y seguirá por la intemperancia de quienes ahora desde posiciones de poder, convalidados por la pomposidad de sus efímeros cargos, no ven la oportunidad única y que se escapa, de dejar su sello en la historia, el sello de la paz, de la concordia, del diálogo y en su lugar dejarán la horrozzante huella del genocidio, de la fosa común, marcada con la sangre y lagrimas de un pueblo que quiso vivir mejor y sólo encontró la muerte, pero la historia borrará los nombres de tan repugnantes y siniestros personajes y se recordarán estos tiempos con el escalofrío que nos produce recordar una pesadilla, sí, una pesadilla que viviremos nosotros y quizás la vida no nos alcance para ver el amanecer de esta negra noche, y con él el despertar de un pueblo a la sensatez. Pero amanecerá... ¡Amanecerá en nuestra patria!

2

También muchachita mía, casi bajo el mismo techo, tenemos que suplicar un tiempo para hablar ~~nos~~ y sin embargo los insensibles sólo tienen una respuesta para nosotros: No! por que ellos no saben de amor, nunca lo han conocido, sólo saben de compromisos y reglamentos que oprimen. Pero tú y yo, sí sabemos de amor, lo sentimos y él será un aliciente en los momentos aciagos que seguramente nos depará el destino, bastará con evocar recuerdos o regocijarse con la seguridad de sentirse amado para que aún en el momento mismo de la muerte arlore a nuestros labios una hermosa sonrisa y el corazón palpite presuroso al recuerdo de lejanos pero perennes momentos de amor.

El tiempo transcurre velozmente, tanto que sólo al mirar atrás y ver tan lejanos hechos que parecían recientes, nos percatamos de ello. Este mes de agosto se cumplen dos años de aquel día en que al calor del aguardiente y al son siempre alegre de nuestra tierra iniciamos la relación que más tarde significaría tanto para nosotros y como en casi todos los momentos de grata recordación, ahí estaba ella, la nena, imposible no acordarse de su rostro, su sencillez, su sinceridad, inevitables las lagrimas de tristeza, de sentimiento, de sabiduría.

Bueno, saludes de mi cuñada para ti y saludes más por allá. Escríbeme.

Te quiero  
R

COMPañERAS: IVANA, FABIOLA, LUCIA  
RAQUEL, RENATA, DIANA;  
Un día cercano llegará  
la LIBERTAD y el florecer  
del pueblo y la JUSTICIA.  
Nuestro Abrazo Cariñoso y  
Fraternal.  
VICTORIANO JULIO y JULIAN  
Sep-19-81



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Nuestro Abrazo Cariñoso y  
Fraternal.  
VICTORIANO JULIO y JULIAN  
Sep-19-81

CALI CARCEL DE VILLANUEVA DIC 17/81

Por todos los Presos Políticos del  
"Bzrué", los de Tocaima, los de Nariño,  
los de Chocó, los de las FARC y  
demás organizaciones revolucionarias un  
celeroso y revolucionario Saludo de fin  
de año.

fraternal y revolucionariamente

Comité de Presos Políticos de Villanueva

Sindicados del PIB

" del M-19

" de las FARC

" del FRUP

Indignos, Estudiantes

1982: AÑO DE LA LUCHA POR LA LIBERTAD!!

<sup>o la castidad</sup>  
Chiqui castidad!

Impresionante castidad!!!

terrible castidad!!!

Tormento de Rodrigo

desvelo de sus sueños

futuro chagreño

comitante de las noches

buscador de la llave

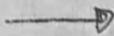
de esta fucaudado

A PRIETA Chiqui el cin furan.

y exploto hoy en sueños

la pasión.

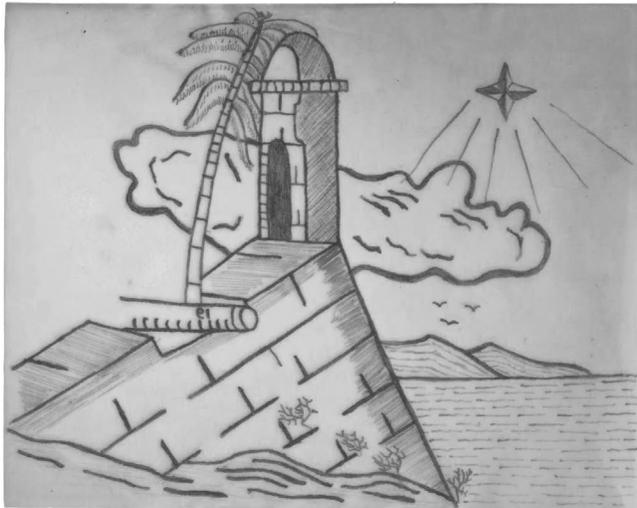
i i que hacemos pues??



El baine /82.

comperta por esa  
compañera para hacer  
en poco de selajo.





Compañeras:

Lucia - Renata - Fabiola - Raquel

Ivana:

Llega un nuevo año, que seguro  
trazará el fruto de nuevos esfuerzos,  
de nuevas voluntades.

Un año que vendrá con la  
fuerza de la locomotora,  
para empujar a lo más alto  
la causa justa de la libertad y de la paz.

Victoriano - Julio - Julián

Dic-1981

Hannaks

ene-1982



Quando la brisa caiga  
Quando el verde sea más verde  
Quando el cielo esté estrellado  
Quando la luna radiante  
Quando la lluvia moje tu cuerpo  
Mejor dicho !!!  
Quando seas libre !!!  
cuverdate de ti !!!



**TE** **A**  
**M** **O**

Tu esposa .

SOMOS HERMANOS  
DE CAMINO.  
CANCIÓN  
DE HUERTO FLORECIDO  
SILBO PENETRANTE  
DE LA NOCHE CALLADA  
GRITO TEMPRANO  
DE GRIETAS POLVORIENTAS  
BOTÓN DE ROSA  
PARÍDA  
JUNTO A LA ALAMBRADA  
SOMOS HERMANOS ...



1981

1.982

Todo verdor

Todo verdor perecerá  
dijo la voz de la escritura  
como siempre implacable

Pero también es cierto  
que cualquier verdor nuevo  
no podría existir  
si no hubiera cumplido su ciclo  
el verdor perecido.

de ahí que nuestro verdor  
esa conjunción un poco extraña  
de tu primavera

y de mi otoño  
seguramente repercute en otros  
enseña a otros  
ayuda a que otros  
rescaten su verdor

por eso aunque las escrituras  
no lo digan  
Todo verdor  
renacerá.

Horacio Benedetti

MARZO - 16 - 82.

Te quiero  
Luz Ayda.

feliz cumpleaños  
El proximo sera' mejor.

Te quiero  
Rodrigo

Floristeria  
San Francisco  
Car. 10 No. 2252 Tel. 2401



Tunja, 21 junio 1982

Rodrigo:

Lo saludo cordialmente.

Agradecio mucho sus comunicaciones. Yo he hablado con el P. Ortiz a fin de que se arregle su matrimonio.

Volveré a hacerlo o con él o con el P. Perea. Tan pronto llegue la partida de ella me avisar. Yo estaré ausente del 3 al 15 de julio.

No se desesperen. Tengo mucho gusto en ayudarlos y ayudar su situación se arregle pronto. El 29 de junio 8 a.m.

Espero noticias.

Cordial saludo para usted y su prometida. Veo que aun entre las nejas el amor es posible.

Augusto Mujillo Orango

Muchachito lindo  
muchachita linda.

Compañeros de lucha  
y de victorias.

hermanos de siempre.

Rodrigo y Luz Ayda.

Siempre será orgullo  
para cualquier compa-  
ñero poderos acompa-  
ñar en ese gran día,  
en el que se refleja-  
rá vuestra gran com-  
promiso, compañeros,  
amor y amor de  
Patria y de valientes  
y dignos revolucionarios,  
combatientes ejemplares  
del 11-19. siempre gloria



# Cárcel de El Barne

## El arzobispo casó a dos presos políticos

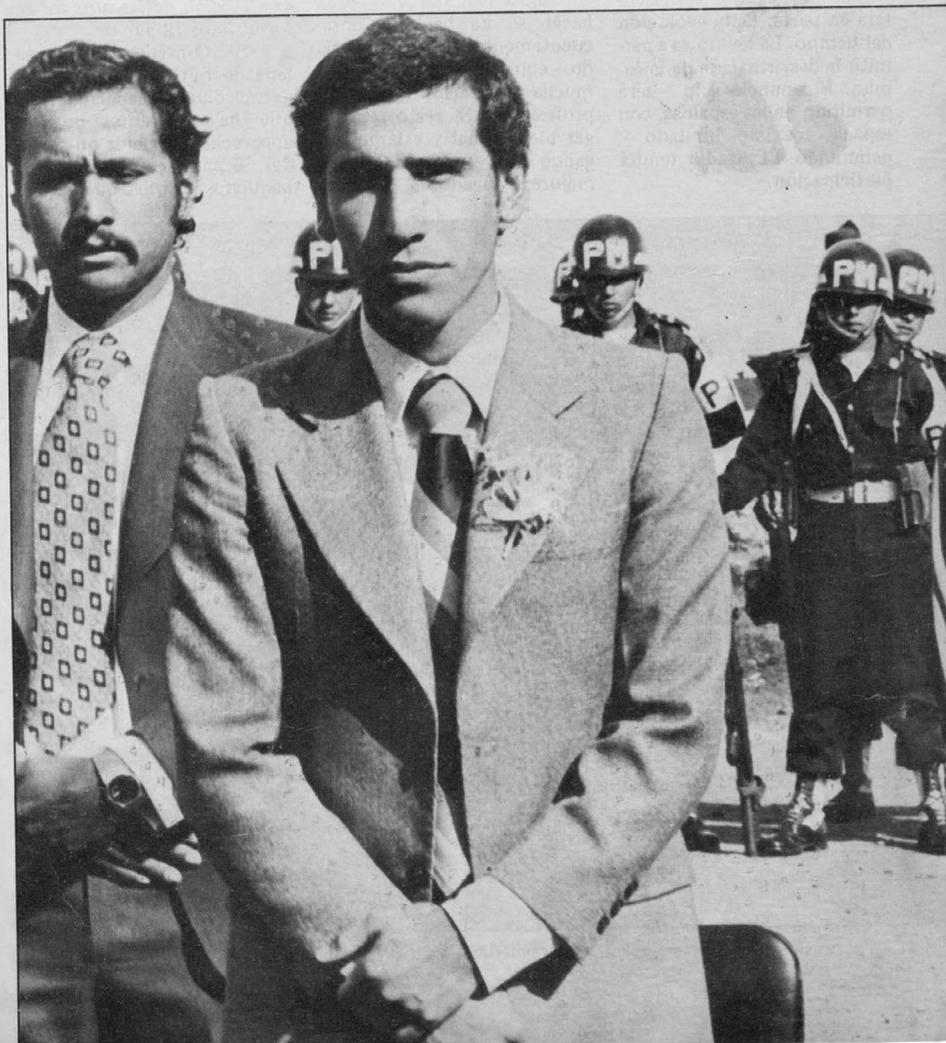
Una pareja de jóvenes sindicados de pertenecer al M-19 se casó en la penitenciaría de El Barne. El arzobispo de Tunja, monseñor Augusto Trujillo Arango, les leyó la epístola de San Pablo. Los testigos eran miembros del M-19 acusados de toma de embajada y rebelión. Hubo champaña, ponqué, lágrimas y besos. Al final, ella fue llevada a su celda y él se quedó mirando detrás de las rejas. CROMOS estuvo en la ceremonia y en la efímera celebración de una boda sui generis.

Por Antonio Morales Riveira - Fotos: Carlos Benítez

Tratando de recuperar la sonrisa perdida en combates, interrogatorios y celdas, Luz Aída Triviño, vestida de blanco, asustada y sin maquillaje, en lugar del fusil G 3 con el cual combatió en el sur del país, tenía entre las manos un ramo de novia.

A su lado estaba Rodrigo Restrepo Valencia, vestido de gris, peluqueado y afeitado. Ambos miraban con atención los labios del arzobispo de Tunja, monseñor Trujillo Arango, quien en ese momento, bajo un paraguas sostenido por una guardiana de prisiones, los casaba y hablaba de amor, paz y libertad, en una misa campal.

Los dos muchachos presos políticos (ella 22 años y él 23), después de mucho pedirlo habían logrado las decenas de autorizaciones para poderse casar, y el arzobispo mismo había llegado desde Tunja a la Penitenciaría Nacional de El Barne para la ceremonia. Una hora más tarde, después de comer ponqué y tomar champaña en un vaso de plástico, volverían cada uno a su celda y en vano Rodrigo trataría de obtener la última autorización para poder pasar una efímera noche de bodas con Luz Aída. Las medidas de seguridad de la cárcel no se compadecen con el amor, y los presos, si se casan, deben estar dispuestos





*En el Día de  
su Boda*



*Para*  
RODRIGO  
y  
LUZ AYDA

*Sinceras y afectuosas  
felicitaciones en este  
maravilloso día*

NOE A. SALAMANCA M.  
JORGE RODRIGUEZ C.

*Tunja, junio 29/82*

*Congratulaciones  
en el  
Día de su boda...*



ARTE MODERNO Y CIA LTDA. A.A. 4046 CALI COLOMBIA

484

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*... y que la felicidad  
perdure eternamente.*

*Recor dándolos con mucho amor,  
estamos bien y en la próxima  
semana les escribiré a cada uno*

*Muchos besitos.*

*Los quiere  
Mami Nelly*

*Unidos para siempre*



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*Para  
Rodrigo  
Luz Ayda...*

*Que este sentimiento  
de felicidad y esperanzas  
los acompañen siempre*

*Son los afectuosos  
deseos del Consejo  
de Integración  
Estudiantil*

*[Signature]*  
Juan José Jarama

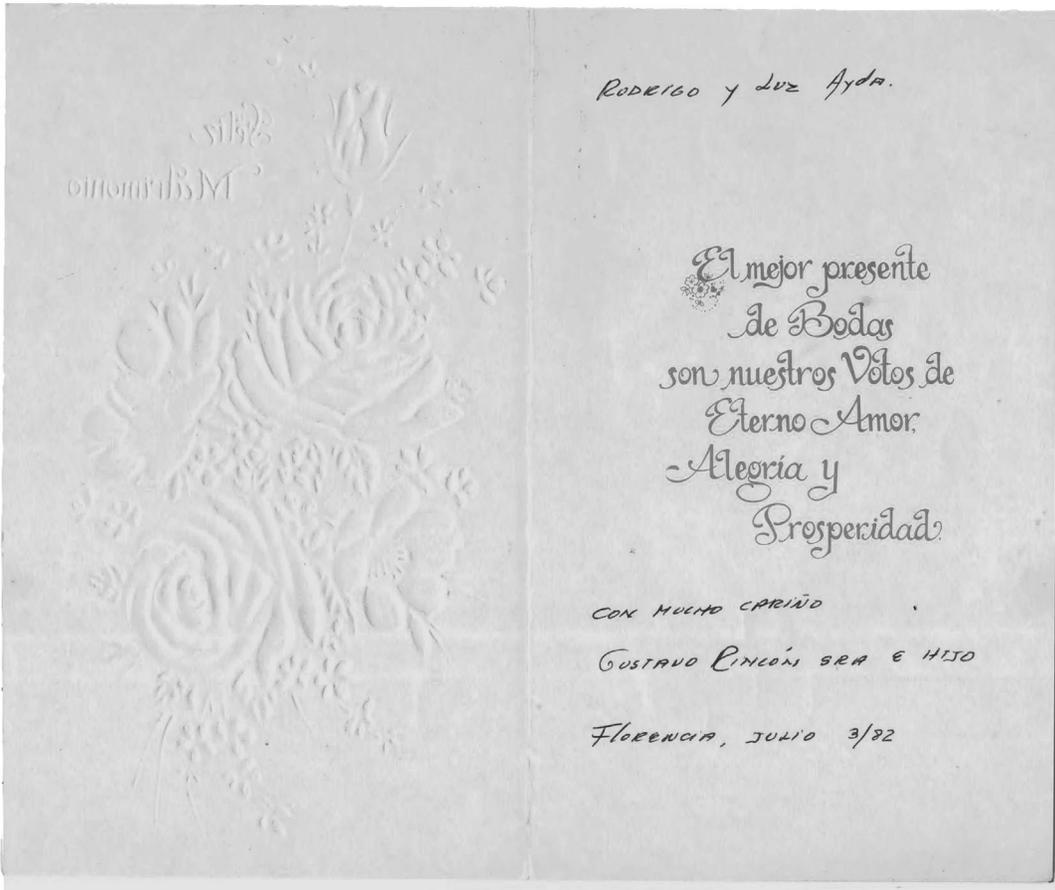
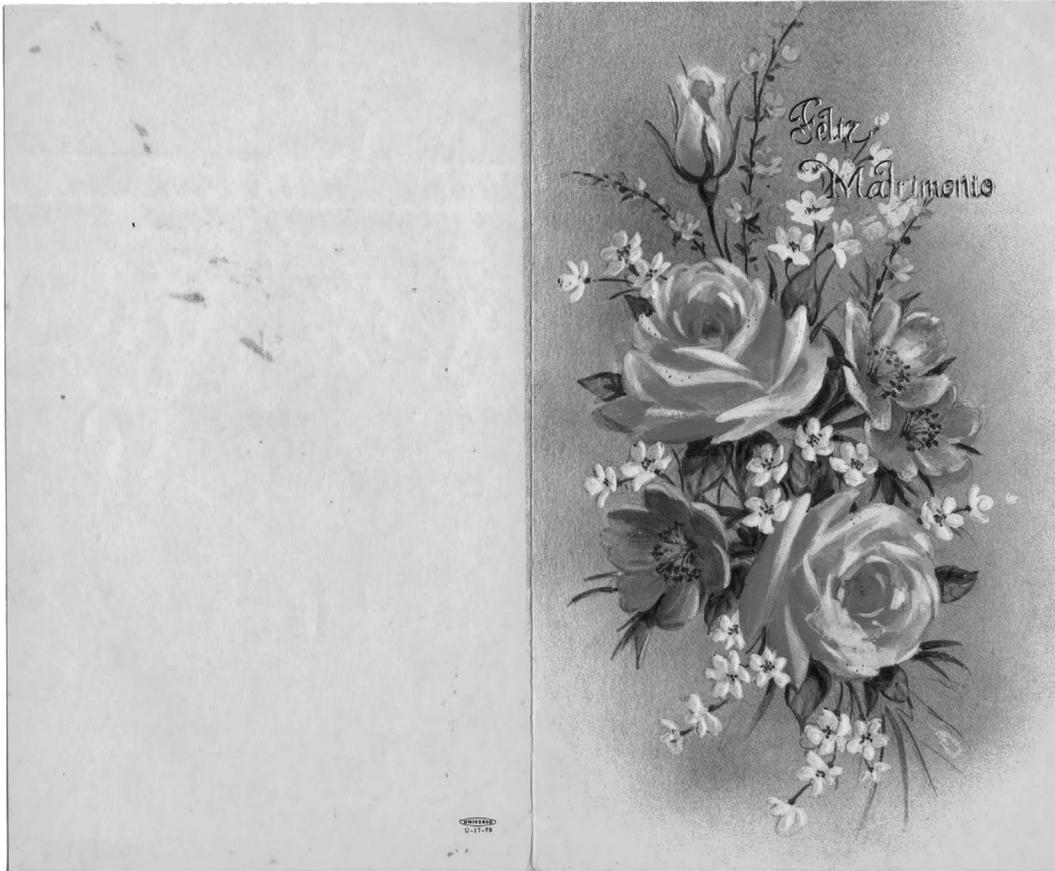
*Tauca. junio 29/82*



Felicidades

Toda la alegría  
del mundo para ti, y Luz  
este gran día,  
te desea

Rosalia Ramos  
Calif. Jun. 29/82



# Arzobispo de Tunja casa a dos del M-19

Sábado, julio 3, 1982 11-A



El arzobispo de Tunja, monseñor Augusto Trujillo Arango, cuando bendecía el matrimonio de Rodrigo Restrepo Valencia y Luz Aida Triviño, pareja perteneciente al M-19.

Por GUSTAVO NUNEZ VALERO

## TUNJA

Media hora —que les pareció una exalación— sólo pudieron permanecer juntos Luz Aida Triviño y Rodrigo Restrepo Valencia, luego de haber sido declarados marido y mujer.

Es una ceremonia religiosa celebrada el día de San Pedro en el patio exterior de la cárcel nacional "El Barne", el arzobispo de Tunja, Augusto Trujillo Arango, casó a dos jóvenes vallecaucanos privados de su libertad bajo la sindicación de pertenecer al movimiento guerrillero M-19.

Luz Aida nació hace 22 años en la población de Toro. Obtuvo su grado de bachiller y posteriormente adelantó en el SENA de Cali un curso de secretariado general. El año pasado fue capturada en Ipiales por el Ejército colombiano, en compañía de Toledo Plata, Rosemberg Pabón y otros dirigentes del M-19. Ya fue juzgada en consejo verbal de guerra y condenada a cinco años y seis meses de prisión. Tiene la esperanza de salir muy pronto del penal "pues la caída del Estatuto de Seguridad y el levantamiento del Estado de Sitio nos favorece".

Rodrigo tiene 23 años, es oriundo de Yumbo. Sólo cursó tres semestres de ingeniería eléctrica en la Universidad del Valle. Lo capturaron en Girardot en septiembre de 1980. Aún no ha sido juzgado.

## Esquiva felicidad

El matrimonio se llevó a cabo dentro de la misa prevista en el programa elaborado para festejar el día del guardián. Esta se inició a las ocho de la mañana. Los contrayentes reflejaban en sus rostros una felicidad esquiva a sus compañeros de prisión. Ella —chica bastante atractiva, de tez morena y facciones muy femeninas— lucía un descomplicado pero bien diseñado y terminado vestido blanco, con hermosas aplicaciones Rojas. El tenía un traje café a rayas, al cual hacía juego la corbata, la camisa y los zapatos.

El oficio litúrgico contó con la animación de la banda de músicos del Batallón Bolívar. Esta circunstancia le dio mayor realce y solemnidad al singular acto. Los asistentes, en su mayoría familiares de los guardianes,

se olvidaron de cualquier otra situación y sólo se mostraban pendientes de los nuevos esposos. Experimentaban una sensación a todas luces agradable al ver la ternura que se entrecruzaban con sus miradas Rodrigo y Luz Aida.

Cuando el arzobispo impartió la bendición final y dijo "podéis ir en paz", los esposos fueron asediados con abrazos, apretones de manos y frases de felicitación. Después, con un dejo de tristeza, se dirigieron hasta la puerta central del penal. Allí comenzaron nuevamente las estrictas medidas de vigilancia. No hacia cinco minutos que Rodrigo se había casado y ya estaba siendo requisado y firmando un libro de registro de presos.

## Inusual escena

Acompañados por el arzobispo, dos periodistas, algunos familiares y uno o dos amigos, los novios fueron, cogidos de la mano, a saludar a los "habitantes" del patio donde Rodrigo ha tenido que permanecer durante 22 meses. Los presos políticos fueron los únicos que festejaron el ingreso de la pareja, los demás ni siquiera se inmutaron. La frialdad rodeó esta inusual escena.

En el patio el director del centro de reclusión, un mayor retirado, persona muy seria, se le acercó a Rodrigo y en tono seco le dijo: "Vayan a la cafetería, se comen el ponqué. Tienen media hora. Es lo único que puedo hacer".

Ya en la cafetería el ambiente cambió, a varios presos políticos —hombres y mujeres— les permitieron salir de sus patios y participar en la "fiesta". Los treinta minutos parecieron sólo tres. Hubo abrazos, besos, lágrimas y ciertos momentos de inexplicable silencio.

Rodrigo al despedirse sólo pudo decir a los periodistas: "Nos casamos porque creemos en la institución religiosa y en los sacramentos que hemos recibido —confirmación y matrimonio—. No somos descreídos, al contrario de lo que algunos creen. No tendremos luna de miel pero algún día estaremos juntos".

Luz Aida, vigilada por una guardiana, abrazó y besó a Rodrigo y luego caminó a su celda en el patio de mujeres. En aquel lugar debió pasar el resto de las horas del día de su matrimonio.



*Luz Ayda y Rodrigo:*  
Que todos sus planes  
se hagan realidad  
y el futuro esté lleno  
de felicidad.



*Sinceramente,  
Julio Villalago Trujillo  
VII- 6/82.*

A large, detailed illustration of a rose with several smaller flowers and leaves. The rose is the central focus, with its petals intricately drawn. To the right of the rose, there is a vertical decorative border with a repeating floral pattern. The text is written in a cursive script.

PRINTED IN COLOMBIA  
edias  
750

A small, rectangular stamp or logo. It contains the text "PRINTED IN COLOMBIA" at the top, followed by "edias" in a stylized font, and "750" below it. The logo is centered on the page.

CON LOS MEJORES DESEOS  
EN VUESTRO MATRIMONIO.

A photograph showing a pair of hands holding two wine glasses. The hands are positioned as if about to clink the glasses. The background is slightly blurred, suggesting an indoor setting. The lighting is soft, highlighting the hands and the glasses.

REPUBLICA DE COLOMBIA

*Rama Jurisdiccional*

EL JUEZ VEINTISIETE SUPERIOR DEL DISTRITO JUDICIAL DE BOGOTA,

HACE CONSTAR:

Que en este Juzgado se tramitó el proceso número 0786 contra RODRIGO EUGENIO RESTREPO VALENCIA y OTROS por los delitos de CONSPIRACION Y FALSEDAD en documentos.

Que mediante providencia fechada el catorce de diciembre de mil novecientos ochenta y dos la Sala Penal del H. Tribunal Superior le concedió la AMNISTIA al citado procesado RODRIGO EUGENIO RESTREPO VALENCIA y a los demás implicados por razón de este proceso.-

La presente constancia se expide a petición del señor Rodrigo Restrepo Ramírez, hoy nueve de agosto de mil novecientos ochenta y cinco, con destino al ICFES.



*Alberto Guacaneme Rojas*  
ALBERTO GUACANEME ROJAS  
27 Superior

Agosto 27/82

Amor mio:

Quando recibas esta nota, quizás ya habré partido, seguramente mientras la lees yo estaré en otro lugar pensando en ti, deseandote estar a mi lado. Quizás ya todo esté dicho, pero quiero repetirlo una vez más, decirte que te amo como jamás imagine que pudiera amarse; que en medio de tanta angustia e incertidumbre, me siento feliz de haberte conocido, de ser tu esposo, de tener la esperanza de construir una vida contigo, POR TODO ESTO SOY FELIZ Y POR TODO ESTO ME SIENTO FUERTE PARA seguir adelante e ir decidido a buscar un lugar PARA "TIGO Y MIEGO". decirte también que puedes tener la seguridad de nuestro reencuentro no habrá barrera que pueda impedirlo, sólo la muerte, y procurate cuidarme para vivir y esperarte, tu harás lo mismo, quiero que cuando te vea de nuevo estes tan linda como ahora.

Con tu presencia, con tu ternura, con tu amor, suavizaste para mí ESTE infierno y a pensar de sus una dura época, en mi memoria que daran marca-

(2)

dos para siempre esos momentos en que acompañando nuestras penas y apoyados en nuestro gran amor, sonreímos y reímos a carcajadas, momentos que endulzaron la prisión y afianzaron nuestro amor.

GRACIAS compañera, tu fortaleza me hizo fuerte, tu tenacidad me hizo persistir, tu sonrisa me dio vida, tu cariño me extenuó, tu hombro se bañó con mis lágrimas, me sirvió y me servirá de apoyo, tu eres mi ESTRELLA! POR TODO ESTO TE AMO.

TE ESPERARE AMOR.

Rodrigo.

no me lo permito. no sé si te...  
 digas a los demás. no lo...  
 esa se fue. no...  
 por conton, todo...  
 mucho... con...  
 en lo que... a...  
 senta tu posición sin...  
 hoy... de...  
 con tu... no más...  
 hoy...  
 Salustiana...  
 et...  
 et...  
 et...

agosto 29/82  
 A ti  
 sos amor sos alegría  
 sos el hombre de mi vida  
 sos verdes sos esperanza  
 sos mi compañero de andanzas  
 sos ternura, sos pasión  
 sos ensueño de mis sueños  
 sos estrella caminante  
 sos la luz sos mi amante  
 sos futuro de los días  
 Somos futuro de los días  
 !! amor tu Te AMO  
 yo  
 Te AMO  
 yo

28/08/82  
 eres mi canción de madrugada  
 y mi canción es: te amo  
 Te amo porque si  
 Te quiero porque también  
 vida de mi vida, amor de mis amores  
 manantial cristalino es tu mirada  
 saber a vino son tus besos  
 Suspiro fuerte y pasión son tus abrazos  
 son tus palabras. regalo  
 Sos todo un regalo !!  
 Te AMO  
 Te esposa.

el viento se adelantara para besarte  
 el verdor florecera indicandote el camino  
 la lluvia mojara tu cuerpo libre  
 las estrellas alumbraran tu sendero caminante  
 la luna te guiara el camino de la vida  
 el sol madrugara a pasarte en tu ventana  
 yo te recordare con uno sonrisa en mis labios  
 Te adoro. yavate por  
 muchachita, acabo de escribir toda la  
 antención para ti, me salio del alma.  
 Solo? no he llorado he sido fuerte,  
 es fuerza si para ti, para que te  
 haga bien, la dor sabina que te  
 va bien esta? no te preocupes por  
 mí, no voy a depimirme, ni alegria

sept/82

Amor:

Ha pasado ya un mes desde la última vez que nos vimos, aún está en mi boca el sabor de tus besos y en mi memoria la sensación de tus manos sobre las mías, solo un mes y me parece que fueran muchos meses. Han sido tantas cosas nuevas, lugares, personas, formas de vivir, tan diferentes y en tan poco tiempo que no se asimila todo de una sola vez.

Es grato poder decir que hasta ahora todo ha salido muy bien, he encontrado mucha gente solidaria y amistosa sin la cual todo habría sido diferente, quizás muy difícil.

He conocido muchos lugares decididamente bellos, es emocionante la imponencia y grandiosidad de ese testimonio de la capacidad humana, pero se siente un gran vacío cuando no se comparten esas vivencias; quisiera compartir el descubrimiento de este viejo mundo contigo y así será, pero por ahora debo conformarme con caminar solo por las calles y decirme a mi mismo lo que siento. No veo la hora de tenerte conmigo, me haces mucha falta en todo sentido y además no quisiera que pasaras más tiempo en ese maldito lugar, quiero tenerte conmigo y discutir lo que haremos.

La barrera del idioma es algo que lo separa a uno de la gente que lo rodea, pense que podría desenvolverme un poco con lo que había estudiado en la cárcel pero cuando llegué descubrí que no sabía nada.

Estoy provisionalmente acomodado y empezando a gestionar papeles, cuando hayan cosas más concretas te contaré en detalle.

Cuéntame como te sientes, qué has sabido de tu caso, qué hubo de tu Familia, cómo van las relaciones con papá y mamá?

Quisiera también que me contaras como van las cosas en el Barne y lo que se piensa de los últimos acontecimientos políticos; supe por ejemplo que se integró definitivamente la comisión de Paz y se le dió cabida a sectores de izquierda, también me enteré de la entrevista del exministro Bula Hoyos con el Flaco, todo eso me parece muy interesante. Te cuento que a nivel político las cosas no marchan muy bien por acá, hay dispersión, sectarismo, etc... no obstante, es la primera impresión, y aún no he conversado con toda la gente.

He hablado con amnistía lo de tu caso, para que se garantice tu seguridad y tu salida. Hay buenas perspectivas al respecto.

Te mando unas botas que son el último grito de la moda europea, espero que te gusten y te queden buenas, se usan con la manga del pantalón por dentro.

Cuidate mucho, espero que muy pronto estemos juntos de nuevo. ESCRIBEME si puedes.

te amo.

R.

A LOS COMPAÑEROS ASESINADOS  
POR EL MAS-EJERCITO

Los hombres como ustedes  
no mueren compañeros  
como Camilo y muchos MAS  
podrían acabar los huesos  
o dinamitar las frentes soberanas  
o arrojarse una lluvia de balas  
en tu cráneo.....  
o colgarlos a un árbol  
pero todo será inútil porque  
todos siempre vivirán  
en el corazón blindado del pueblo  
porque son sangre de patria Colombiana.  
Que sacuden LAS entrañas de LAS cordilleras,  
y fluye en las arterias  
de las aldeas y los campos  
de las ciudades y sindicatos  
de las universidades y de los colegios  
Los hombres como ustedes,  
no mueren compañeros  
Mueren los militares los cobardes  
y los del MAS,  
que oscuramente pugnan mendigan  
y maltratan al pueblo Colombiano  
Mueren los opresores  
caerán los tiranos y torturadores  
El día en que el pueblo descargue  
con furia el peso acumulado  
de todas sus desdichas  
de todas sus heridas  
pero todos los compañeros caídos  
en combate y en garras de los militares  
siempre estarán vivos <sup>nos también como ustedes</sup> no mueren compañeros  
en nuestra lucha sin tregua  
ni fatiga  
seguiremos el ejemplo de lucha  
compañeros  
Empuñaremos los fusiles  
para defender a nuestro pueblo Colombiano.

ELL. SEPTIEMBRE 1982

Comités, se están adelantando aparentemente por buen camino. - De todos modos parece que los deseos de el gobierno es ponerle fin a estos desastrosos. -

Las reuniones que se están realizando en estos momentos es de gran importancia para los futuros desarrollos políticos en el país; la participación de todos los grupos induce al M-17, plantea muchos esperanzas alrededor de la paz; - Esperamos a ver que sucede. - Comunicame que pasan allá, para efectos de enviarte revistas de periódicos y revistas que.

Hannicio esto bien, y trabajado duro en la Universidad. - Busca de lo vana a nivel de aquí en Medellín. -

Escribe pronto para tener noticias sobre tu situación, salud, etc.

Recibe un fuerte abrazo de mamá y tu papa. -

Sept. 17/82.

Querido hijo:

Recibimos tu primera carta, estamos muy contentos de que las cosas estén saliendo bien. -

Te envié una carta con Hugo espero que la estes recibiendo en esta semana. -

Nelly está en Cali, organizando todos sus asuntos para viajar. Yo creo que esto sería en la última semana del mes; llegaría de acuerdo a lo convenido a Barcelona, y esperaría allí el tiempo necesario para su organización en la ciudad de Z. -

Todas las diligencias de Tipo judicial, correspondientes a la Procuraduría y al Juzgado de Instrucción se piden a la muerte de

no puedes conseguir y te interesen. -

Las gestiones alrededor del traslado de Luzaida se están adelantando tenemos la certeza de que esto se logrará, al próximo sábado ire a tiempo a hacerle la visita. Con el Dr. Burbano me ha sido imposible convencer a la oficina no contestar el teléfono. -

Hable con un abogado amigo para que me avise sobre la situación en el Tribunal de Post, Espero tener noticias esta semana. -

Toda la gente te envía Saludos. -

!!!  
Feliz cumpleaños!!!

En el día rendaré  
mariposa de gire  
regalándote mis sonrisas.  
En la noche  
velaré tu sueño  
estrella caminante

El día de tu cumpleaños  
estuve día y noche contigo  
como el ángel de la guarda  
de nuestra niñez  
Celebre tu cumpleaños,  
con bombas y piñatas  
en compañía de tus  
queridos

Te amo



En el día rendaré  
mariposa de gire  
regalándote mis sonrisas.  
En la noche  
velaré tu sueño  
estrella caminante

El día de tu cumpleaños  
estuve día y noche contigo  
como el ángel de la guarda  
de nuestra niñez  
Celebre tu cumpleaños,  
con bombas y piñatas  
en compañía de tus  
queridos

Te amo



Nov. 5/82.

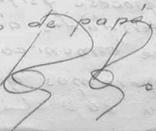
Recordado hijo:

Senti mucho no haber podido estar en H. para la llamada telefonica. Me alegro mucho que todos estan bien y que las cosas estan desarrollandose normalmente. - Aprovecho el urage de mi amigo Benjamin para enviarte un estrecho abrazo. - El quiere que tu le colabores en la realizacion de algunas diligencias tendientes al envio de productos y elementos que necesita para decoracion de su residencia y otros que eventualmente sirven para comercializar en nuestro mercado. - Te explicara a fondo las caracteristicas de las actividades a desarrollar. Creo que es una cuestion interesante que vale la pena analizar. Todo depende de que esto no interfiera tus compromisos estudiantiles y la estabilidad de tu residencia. Tu buen criterio te ayudara en analisis correcto del asunto.

La negra esta bien, esperamos que para navidad este contigo.

Saludos a Todos

Recibe un gran abrazo de papa, hermanos y familia. -



Nov 16/82

Solo hoy me di cuenta que no habia sido enviada. Estoy Esperando A ARMANDO con tus Noticias.

ANOCHTE FUE Aprobado la Amnistia. - El proximo Sabado Voy a Tunja. -

TODOS ESTAN BIEN.

Recibe un abrazo.



#### ARTICULO 105 DEL CODIGO DE PROCEDIMIENTO PENAL.

"La providencia que concede la Amnistia o indulto se comunicara al Juez que dicto la sentencia en 1ª instancia, o al Juez de conocimiento si estuviere pendiente el proceso y si fuere el caso a los demas autoridades, a quien segun este codigo debe comunicarse la sentencia."

Esperamos que este procedimiento sea rapido. - R.

PARIS, 10/11/82

Querida esposa:

Compañera de siempre.  
Comprenderas la escases de palabras y la superficialidad del mensaje tu sabes que otros ojos se posan en estas lineas antes de ti, además ni siquiera sé si estas ahí o donde estas, hace tantos días que no recibo una noticia, que no se nada. Me parece que han pasado años. El momento de tu ausencia parece interminable. Ese infierno que es aún tu morada me quema el corazón cuando pienso en ti, cuando pienso en el desesperante encierro: todos los días, y todas las horas.

Sé que tu valor es grande, tu orgullo también, no aburras tu boca para que jarte.

Por acá esto no es el cielo, hay otros problemas pero al menos existe una gran cuota de libertad. Relativa también porque la vida es muy agitada y

ese ritmo lo va envolviendo a uno y todo se vuelve una sola carrera contra el tiempo. Claro también hay muchas cosas por conocer y aprender, es una bonita experiencia, sé que te va a gustar.

Te cuento que estuve trabajando un día como extra en una película sobre las prisiones turcas, me impresionó mucho de repente volver a vivir ese ambiente carcelario, los guardias, los soldados, los presos, la diferencia son los nombres, la lengua y el lugar geográfico, lo demás es igual.

Amor, espero verte muy pronto, cuidate mucho, no te confies, trata de seguir los consejos de quienes te quieren y te apoyan.

Te amo  
R.

Nov. 26/82

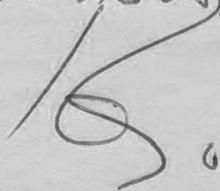
Querido hijo:

Te envío algunos recortes de prensa sobre los últimos afirmaciones sobre la amnistía. - Existe mucha confusión en cuanto a la verdadera realidad de las intenciones de los militares en cuanto al respeto de los combatientes. - En el ambiente se respira mucha inquietud. Sobre la seguridad de la gente, no se han modificado las estructuras del aparato represivo o por lo menos la arrogancia de los militares sigue vigente. -

Estamos esperando el aviso de salida de luz verde. - Se tomarán todas las medidas para que su viaje sea pronto.

Todos Te envían saludos.

Recibe un fuerte ABRAZO. -



noviembre 27/82

hola amor buenos días y muy buenos,  
a los 3 meses exactos nos dieron la  
libertad! que alegría tanta, gracias  
por el comportamiento contigo, ya salió todo  
por la prensa, estoy feliz!!!

te vine antes de lo que pensaba.  
bueno amor estoy con la corona  
a toda, en pijama, sin  
bata, por los 8:15 PM  
Sábado feliz!!!

Esperame

Te Adoro.  
yo

París, 22/11/82.

Amor:

Las noticias están cargadas de esperanza, pueden ser tan solo algunos días los que nos separan, estoy tan impaciente que cada minuto me parece una eternidad, pienso y sueño a cada momento con el instante anhelado tanto tiempo y tengo miedo, miedo de que se rompa el cristal y nuestros sueños queden hechos añicos como ha sucedido otras veces, miedo al paso en falso, miedo a la fatalidad que ha sido nuestra compañera. Pero también tengo fe en ti, fe en el futuro, una empeñada fe en nuestro amor que ha vencido tantos obstáculos y que vencerá los que restan hasta unirnos de nuevo y que nuestros corazones rebosen de felicidad y nuestros cuerpos se fundan millones de veces y tu vientre germine un resumen de los dos. Amen.

No hay motivo para fiarse del verdugo, acecha en las sombras esperando su oportunidad, el momento es frágil, más frágil que nunca, no hay que dejarse atraer por el canto de sirenas, ni abandonarse a la euforia por el triunfo en esta batalla, hacerlo sería jugar y el precio que se paga cuando se pierde es demasiado grande.

Te espero en París, nuestra cita es antes de que termine el año, por favor no te retraces.

Te amo. R. *Rodrigo*

LUZ AIDA

LUZ AIDA

MINISTÈRE  
DES  
RELATIONS EXTÉRIEURES

RÉPUBLIQUE FRANÇAISE

OFFICE FRANÇAIS DE PROTECTION  
DES  
RÉFUGIÉS ET APATRIDES

Tour Pariféric  
6, rue Émile-Reynaud  
93306 Aubervilliers Cedex

SECTION : **LATINO-AMERICAINE**  
N° **688303**  
DOSSIER : **RESTREPO VALENCIA Rodrigo**  
**Eugenio**

ATTESTATION

Le Directeur de l'Office Français de Protection des Réfugiés et Apatrides,

ATTESTE

que le passeport Colombien  
concernant M onsieur RESTREPO VALENCIA Rodrigo Eugenio  
réfugié Colombien  
demeurant à 80, rue du 8 Mai 1945 - 91300 MASSY  
est conservé dans les archives de l'Office.

- Nom et prénom du titulaire : RESTREPO VALENCIA Rodrigo Eugenio
- Date et lieu de naissance : 10 Octobre 1959 à CALI (Colombie)
- Nationalité : Colombienne
- Numéro du passeport : AA508343
- Date et lieu de délivrance : BOGOTA, le 2 Septembre 1982
- Validité : 2 Septembre 1987

Fait à Aubervilliers, le **29 Novembre 1982**

Le Directeur,





ESTA NAVIDAD UN OBSTACULO  
NOS SEPARA...

PERO EL FUTURO TIENE UN  
NOMBRE, EL MAS GRANDE:

LIBERTAD!!

RODRIGO...

DICIEMBRE

1981

1982

Luz Pyda.

**Flores Lindas**



"Es la unidad de una  
vida, lo que hace la grandeza  
de ella."

Bienvenida a casita.

Tu familia. X11. 4. 82.

Cra. 29 No. 6-69 - Tel. 571532 - Cali

Memorando

Fecha,

Dic 9/82

RODRIGO RESTREPO V.

Querido Hijo:

Aprovecho la gentileza de nuestro buen amigo, para enviarte revistas y recorte de prensa. Pronto te escribo con amplitud sobre los últimos acontecimientos y quedares en nuestra patria. -

Luz vida viajosa si todo sale bien el próximo 16 de Diciembre. - Amaneció te broxera, si necesitas de algun dinero. - Ten confianza con él. Todo esta bien. -

Saludos de todos y para todos -

R. Pappa



MINISTÈRE  
DES  
RELATIONS EXTÉRIEURES

OFFICE FRANÇAIS DE PROTECTION  
DES RÉFUGIÉS ET APATRIDES  
RÉPUBLIQUE FRANÇAISE

**OFFICE FRANÇAIS DE PROTECTION  
DES  
RÉFUGIÉS ET APATRIDES**

Tour Pariféric  
6, rue Émile-Reynaud  
93306 Aubervilliers Cedex

SECTION : **LATINO-AMÉRICAINES**

N°

DOSSIER :

**ATTESTATION**

Le Directeur de l'Office Français de Protection des Réfugiés et Apatrides,

ATTESTE

que le passeport Colombien  
concernant M. me. RESTREPO Luz Ayda née TRIVINO

réfugié Colombienne

demeurant à 80 Rue du 8 mai 1945 à MASSY 91300

est conservé dans les archives de l'Office.

- Nom et prénom du titulaire : RESTREPO Luz Ayda née TRIVINO

- Date et lieu de naissance : 11 Mai 1960 à TORO (Colombie)

- Nationalité : Colombienne

- Numéro du passeport : AB.016742

- Date et lieu de délivrance : 16 Décembre 1982 à BOGOTA (Colombie)

- Validité : 16 Décembre 1987

Fait à Aubervilliers, le **7 MARS 1983**

Le Directeur,

Pour le Directeur,  
Le Secrétaire Général



Cali, Julio 14/83

Queridos hijos:

Estamos un poco preocupados por la ausencia de noticias. Regresé de México el 28 de Junio y uruguí nuevamente el próximo 18 de Julio. Todos por acá están bien. - Mauricio y Bernardo están pasando vacaciones intermedias aquí. - Espero que se haya facilitado ya por el dinero o que te lo envíen. -

Por acá sigue todo dentro de un mar de contradicciones. - El Sr. Betancourt le saca el quito a todos las situaciones, deja a los militares dentro de su peculiar estilo, hacer lo que quieren. - No veo ninguna diferencia entre este y los anteriores. Los acontecimientos políticos no los conozco bien, por mi ausencia y por mi propósito de no interesarme más en estas situaciones que de un lado u otro no hacen sino repetir la amarga historia que ha vivido el país por cuarenta años. - De todas maneras me ha impresionado

mucho la posibilidad casi cierta según algunos órganos de información de la muerte de Jaime Bateman. -

Espero que estén bien de salud. que el nieto por nacer, se esté desarrollando en buena salud y sin contratiempo. -

Traten de escribir aunque sean unas cortas líneas.

Cuente me sobre la situación para ingresar en la universidad. -

Reciban abrazos y besos



BUCARAMANGA-COLOMBIA  
Vista aérea. Parque Santander.  
Banco de la República

Un gran abrazo:  
Hace 10 días me-  
tido aquí de frente  
en el mierdero - Re-  
cuperando la iniciativa  
política - Hay ambiente  
de diálogo y  
estamos conversando  
con todos los sec-  
tores - Es posible un  
acuerdo en poco  
tiempo. Saludos  
Abril-23/84 Carlos T..

Rodrigo  
Chiqui  
hijo -

Banco de la República - Manizales  
AV. ARBO 128A, MANIZALES - COLOMBIA

Manifoto



Aguadulce, Agosto 8 - 11 A.M. 1984.

Esta fotografía corresponde al último  
Viaje que hicimos a Aguadulce, ante el  
nos de su muerte. Aparece en compañía  
de mis hermanos.

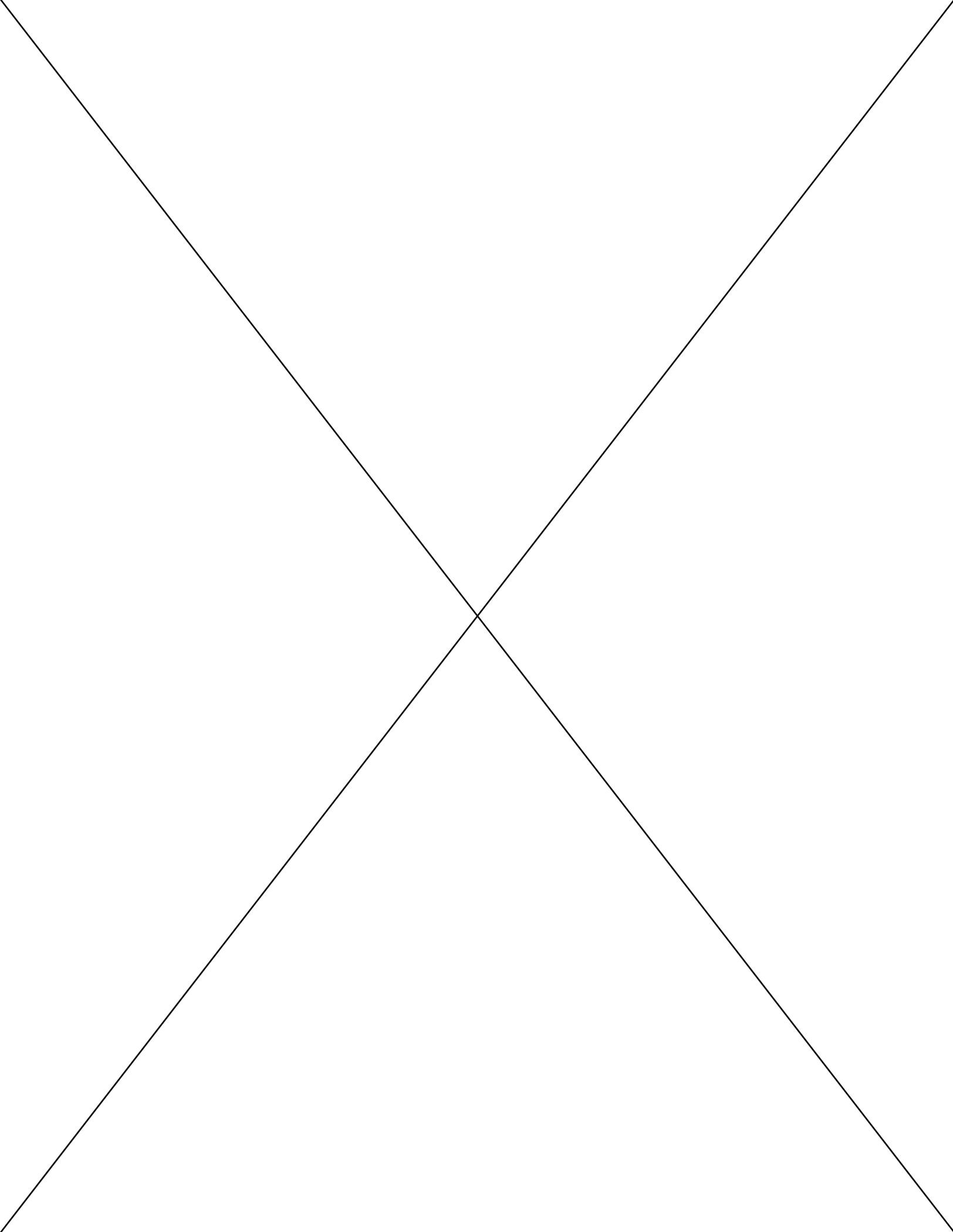
Con afecto  
Christina

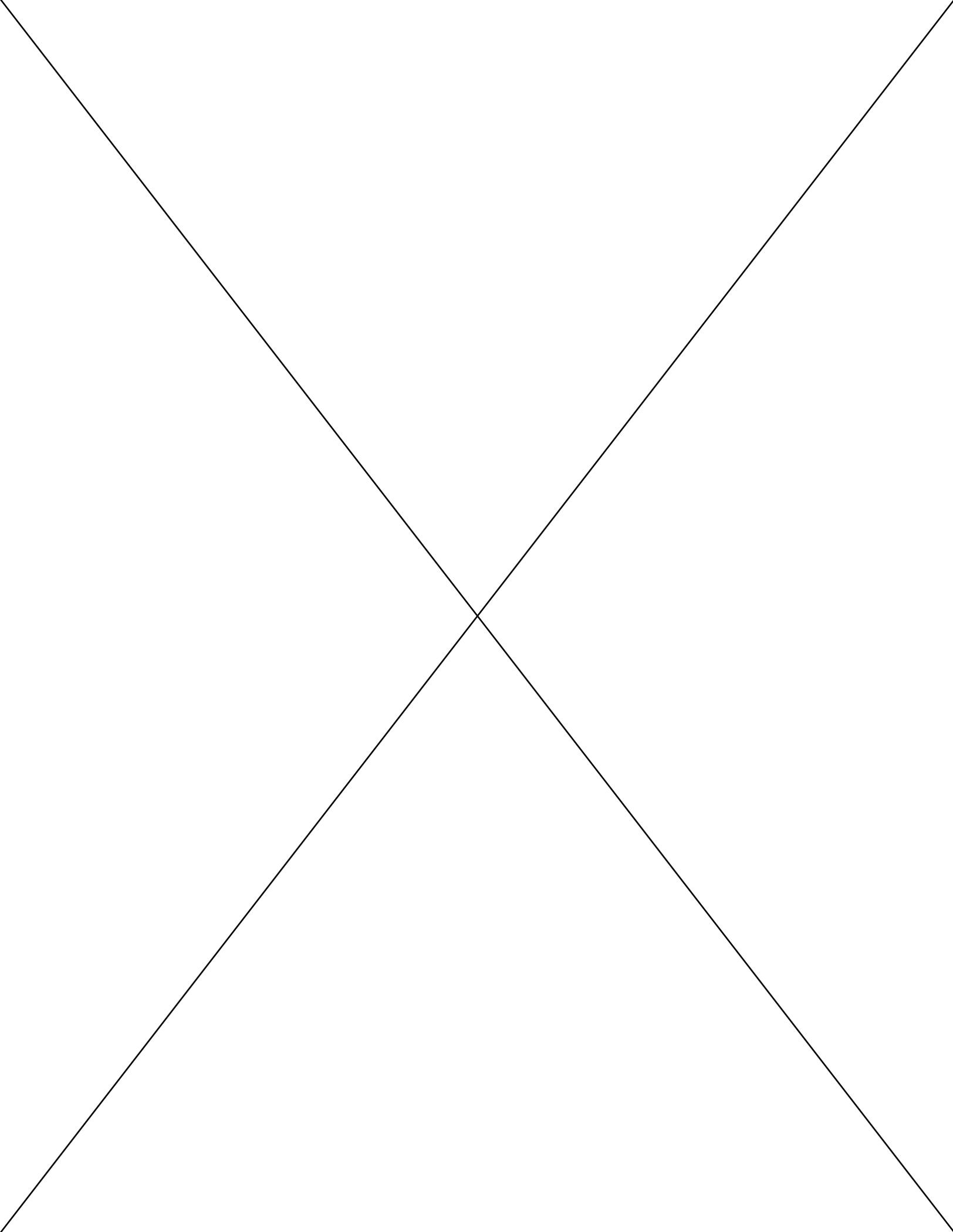
en la nueva urda, que surgió brillante y  
cálida en el recuerdo de los grandes  
sacrificados, de las tormentosas penurias,  
el angustioso tránsito por el camino adqui-  
nado por la sangre de quienes repontan  
el calor glorificante de la madre tierra.  
De sus cenizas surge el fuego permanente  
de la lucha y la realidad de la victoria.  
Es necesario "perseguir al saber", captarlo  
y someterlo para asimilarlo a las necesidades  
de nuestro pueblo y transmitirlo para la  
alabación de su lucha y el logro de sus objeti-  
vos.  
Dice Bertolt Brecht:  
"Asiste a la escuela, ¡desamparado!  
¡Participa al saber, ¡muerto de frío!  
Empuja el libro abierto, es un arma  
esta, llamada a ser un dirigente!"  
Estoy orgulloso de ti, de lo que hiciste y de  
mi querido Señor.  
La idea de tu viaje para renovar el  
claro a la "guayaba" y sentir el calor  
de las cosas bellas y destruir un poco  
la maldad, me parece bien si dentro de  
las actuales circunstancias lo consideras  
conveniente, es tema para realizar tus  
gestiones necesarias y dentro de las condi-  
ciones que me indiques.  
TODA LA FAMILIA - Bien.  
RECIBAN TODO EL AMOR

en la nueva urda, que surgió brillante y  
cálida en el recuerdo de los grandes  
sacrificados, de las tormentosas penurias,  
el angustioso tránsito por el camino adqui-  
nado por la sangre de quienes repontan  
el calor glorificante de la madre tierra.  
De sus cenizas surge el fuego permanente  
de la lucha y la realidad de la victoria.  
Es necesario "perseguir al saber", captarlo  
y someterlo para asimilarlo a las necesidades  
de nuestro pueblo y transmitirlo para la  
alabación de su lucha y el logro de sus objeti-  
vos.  
Dice Bertolt Brecht:  
"Asiste a la escuela, ¡desamparado!  
¡Participa al saber, ¡muerto de frío!  
Empuja el libro abierto, es un arma  
esta, llamada a ser un dirigente!"  
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ciones que me indiques.  
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OSIA LA FUERAN TODOS ASI, GUERREROS AGUILAS DE FLORES Y PLUMAS. PERONO-TENIA GANAS DE HABLAR CONTIGO ANTES DE IR PERO QUE VA, TU Y TUS COMPLICADAS, YO Y MI CARREERAS -- EN FIN SERAS CAPAZ DE ESCRIBIR?! -- ACA-- ALGO DIFICIL YA LA VEZ TIENNA, LA READAPTACION - MUCHOS MUERTOS CERCANOS (EL ULTIMO FUE EL CHI NO EFREN EN POPAYAN) PERO NO TE VOY A HACER UN PARTE DE GUERRA, DUDAS Y RUMORES SOBRE GENTE CERCANA O QUE SE FUE Y ESO ES MUY TEMAZ; MAS VALE TUERTO QUE LIBERADO POR LOS MILICIS -- Y CON TODAS LAS CAIDAS Y CAIDAS, CHISNES Y DESCONFIANZA ME HE VISTO CON UNPOCO DE GENTE: EDGAR, BARBUDO, COMO CONTENTO CON LAS CARAS CRECIENDO Y GENTE MILICIAANDO, GENTE DEL CAUCA CON "SCHOLARADA" POR LAS RECIENTES NATANZAS, GENTE DEL TOLIMA SUPER ENTUSIASMADA, Y BUENO. PARECE QUE EL FLACO ANDA POR LOS PARISSES? ACA ELLUCIO LUCIENDOSE EN ENTREVISTAS CON CARACOL Y NOTICIEROS, MUCHA GENTE ALGO MAREADA CON EL EXCESO DE ALVARISMO/IGLESISTO DE LA CASA-MADRE, LOS GRIEGOS DICIENDO QUE QUE ES ESO OTRA VEZ CADA QUIEN POR SU PARTE? LOS DENAS AUN NO ME HE VISTO. EL PLAN DE PAZ DE BARCO COMO QUE SI POR POLITICA PERO NADIE LO CREE REALMENTE Y ES UN MISO CREEER QUE LA VIOLENCIA SE ACABA CON ACABAR CON LA GUERRILLA - Y LOS MILICIS PROTESTANDO QUE "CURAS A MANTENES CON CRIMINALES" Y ACA, LOS DE MI CASA, WOODS CON SU SIMPOSIO DE LA TERNURA QUE YA EN CARRETARON MEDIO MUNDO CON ESO, Y YO... PUES NO SE AUN FLOTANDO - EL SOCIO ME PROPUISO OTRA COSA COMO RICA, Y HABLA DE PIEDRAS! Y TU? Y LOS MONSTROS? Y LUZA? ESTOS DIAS, TALVEZ, ESCUCHO





paris 12/11-90.

Adorados Compañeros; hermanos del alma :  
aprovecho esta oportunidad para enviarles un  
Saludo y un abrazo, esta semana los he  
recordado mucho hablando con alfonso y  
recordando buenos y malos momentos, pues  
ya no hicimos viejos claro que no crecí, sigo  
siendo la chiqui, jodona, peliona pero  
buena gente, bueno digamos que el genio se  
me ha arreglado un poquito, con esos hijos  
cambia la vida cierto?

La verdad no se que mas decirles que soy feliz  
con todo lo que eso implica, que mi relacion  
con Rodrigo ha pasado por etapas muy duras  
pero ese amor no se acaba por el contrario  
creo que ahora es más grande.

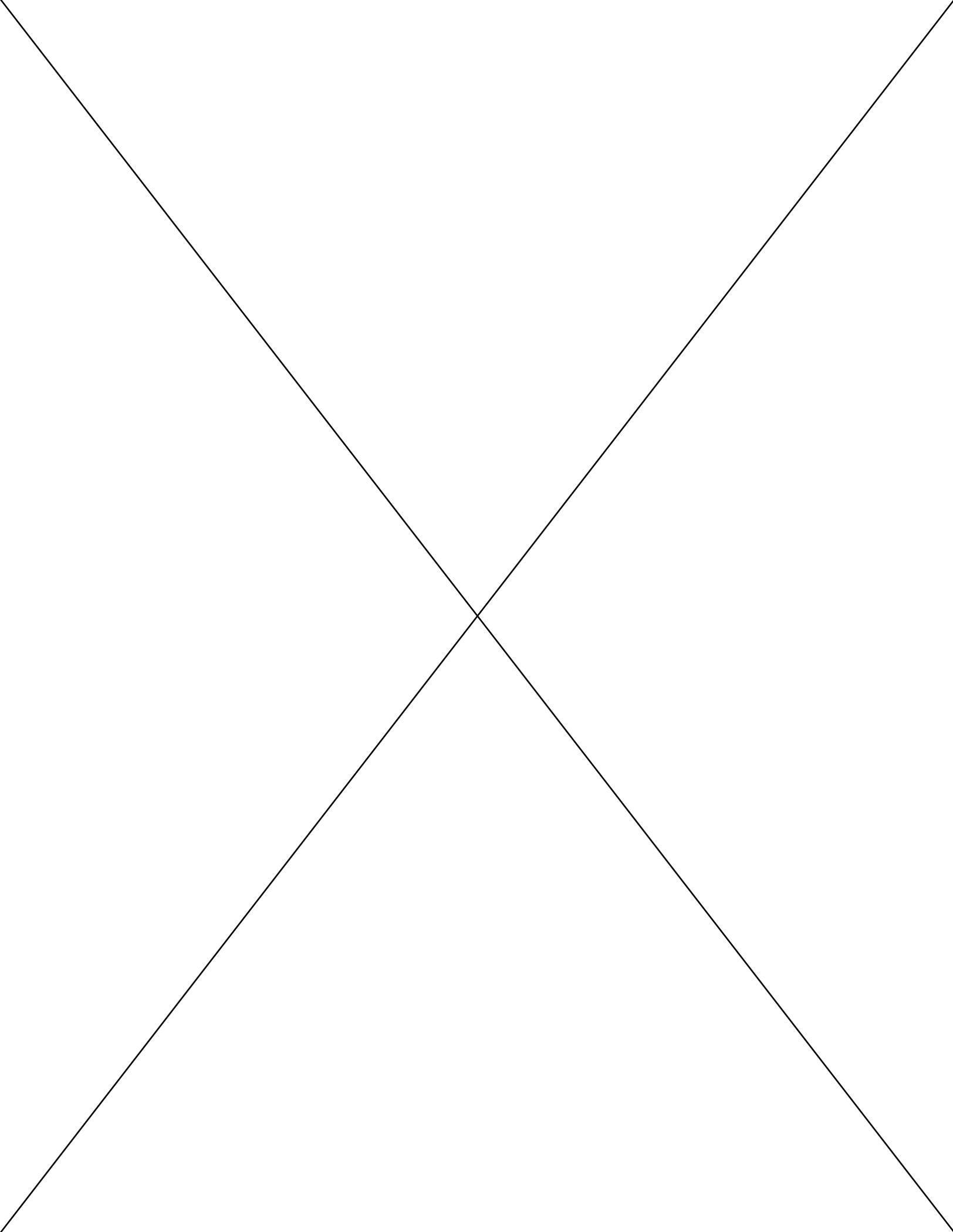
Tenemos una minima estabilidad lo necesario, nos  
ha ido muy bien con los niños, nos llenaron la  
vida se llaman Sergio (7 años) y Gisela (4 1/2).  
eso si Sergio tiene el genesito de su mamá pero  
~~ella~~ ya se le iba arreglando con los golpesitos de la  
vida, pues me he vuelto menos dramática y a con  
8 años de vivir en estas tierras el mundo lo ve  
uno más grande y aprende a hacer descomplicado,  
puesco, ya Alfonso les contaría con detalles.

Bueno belleras se me acabo el papel era solo para decirles  
que todavia existo chiquita, negrita, feita y vacana!

No me olviden!

chiqui.







OSCAR BONY  
*La familia Obrera (The Working Class Family)*, 1968



Oscar Bony  
La familia Obrera  
1968  
Fotografía en blanco y negro  
Caja de 100 x 100 x 5 cm  
Edición limitada de 100 ejemplares  
Firmada y numerada por el artista

Este es un ejemplo de un texto descriptivo que podría estar en una etiqueta de museo.



# Oscar Bony

Argentine, 1941–2002

## **La Familia Obrera**

**(The Working Class Family)** 1968

Gelatin silver print

The Museum of Modern Art, New York.

Latin American and Caribbean Fund, 2015

Bony's performance *La Familia Obrera* (*The Working Class Family*) was a controversial inclusion in the *Experiences 68* exhibition at the Instituto Torcuato Di Tella in Buenos Aires. Bony used the exhibition budget to pay a working-class family to sit on a plinth in the gallery for eight hours a day while recorded sounds of their home life played in the background. That the family's income earner, Luis Ricardo Rodríguez, a die-caster, was earning twice what he would have made at his job highlighted how low wages were. Produced during a time of increasing artistic radicalization in the face of devastating economic policies, *La Familia Obrera* drew attention to issues expunged from the mainstream Argentinean press. In May 1968, all of the artists featured in *Experiences 68*—including Bony and David Lamelas—withdraw their work from the exhibition following the censorship by police of an installation by Roberto Plate.

*To read more about Oscar Bony, please visit [moma.org/bony](http://moma.org/bony)*

Luis Ricardo Rodríguez, matricero de profesión, percibe el doble de lo que gana en su oficio, por permanecer en exhibición con su mujer y su hijo durante la muestra.

**Oscar Bony**

*La Familia Obrera - 1968 - Oscar Bony*





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PDF is a mixed metaphor. It is a construction site and a ruin. It serves as an archive of the yet to be and as the ruins of what has been or will not be. It is a contemporary cabinet of curiosities, a mixture of analyses, documents, statements, points of view, fragments, conflicting temporalities, and exotic traces.

PDF's is the product of an age of uncertainty and instability. Its calendar of production is random. It has no set deadlines for the publication of its issues or limits for the length of the information that it presents.

PDF has a standard structure and set of categories that mimics an imaginary ideal: a future of intellectual discipline, rigor, power, and influence. How these categories are used, however, and what they contain, varies in the interests of PDF's ambiguities, its porous frontiers, and its indiscipline.

*PDF est une plate-forme électronique de stockage et de diffusion. Son format a été choisi en raison de sa capacité à faciliter une diffusion rapide et économique.*

*PDF est une métaphore brisée, un site de construction et de ruine. Il sert d'archive pour ce qui est à venir, et de ruines de ce qui a été ou de ce qui ne sera pas. C'est un « cabinet de curiosités » contemporain, un mélange d'analyses, de documents, d'énoncés, de points de vue, de fragments, de temporalités conflictuelles et de traces exotiques.*

*PDF est le fruit de notre époque d'incertitude et d'instabilité. Son calendrier de production est aléatoire. Il n'a ni date d'échéance pour la publication de ses numéros ni limites sur la longueur des renseignements qu'il présente.*

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