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BO ZAR



EXPO

OPEN SPACES SECRET PLACES

WORKS FROM
THE SAMMLUNG VERBUND, VIENNA

17 JUNE – 04 SEPT. '16

EN

IN THE FRAMEWORK OF
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Cover: Gordon Matta-Clark, *Splitting: Exterior*, 1974
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OPEN SPACES | SECRET PLACES

WORKS FROM THE SAMMLUNG VERBUND, VIENNA

Artists:

Vito Acconci, Francis Aljys, Eleanor Antin, Bernd and Hilla Becher, Barbara Bloom,
Tom Burr, Janet Cardiff / George Bures Miller, Ceal Floyer, Simryn Gill, Teresa Hubbard /
Alexander Birchler, Joachim Koester, Louise Lawler, Gordon Matta-Clark, Ursula Mayer,
Anthony McCall, Tahmine Monzavi, Ernesto Neto, Şener Özmen / Erkan Özgen,
Fred Sandback, Jeff Wall, James Welling, David Wojnarowicz, Nil Yalter

A co-production with:



Head of Exhibitions: Sophie Lauwers
Curator: Gabriele Schor - SAMMLUNG VERBUND, Vienna
Exhibition Coordinators: Christel Tsilibaris - BOZAR
Theresa Dann and Daniela Hahn - SAMMLUNG VERBUND, Vienna
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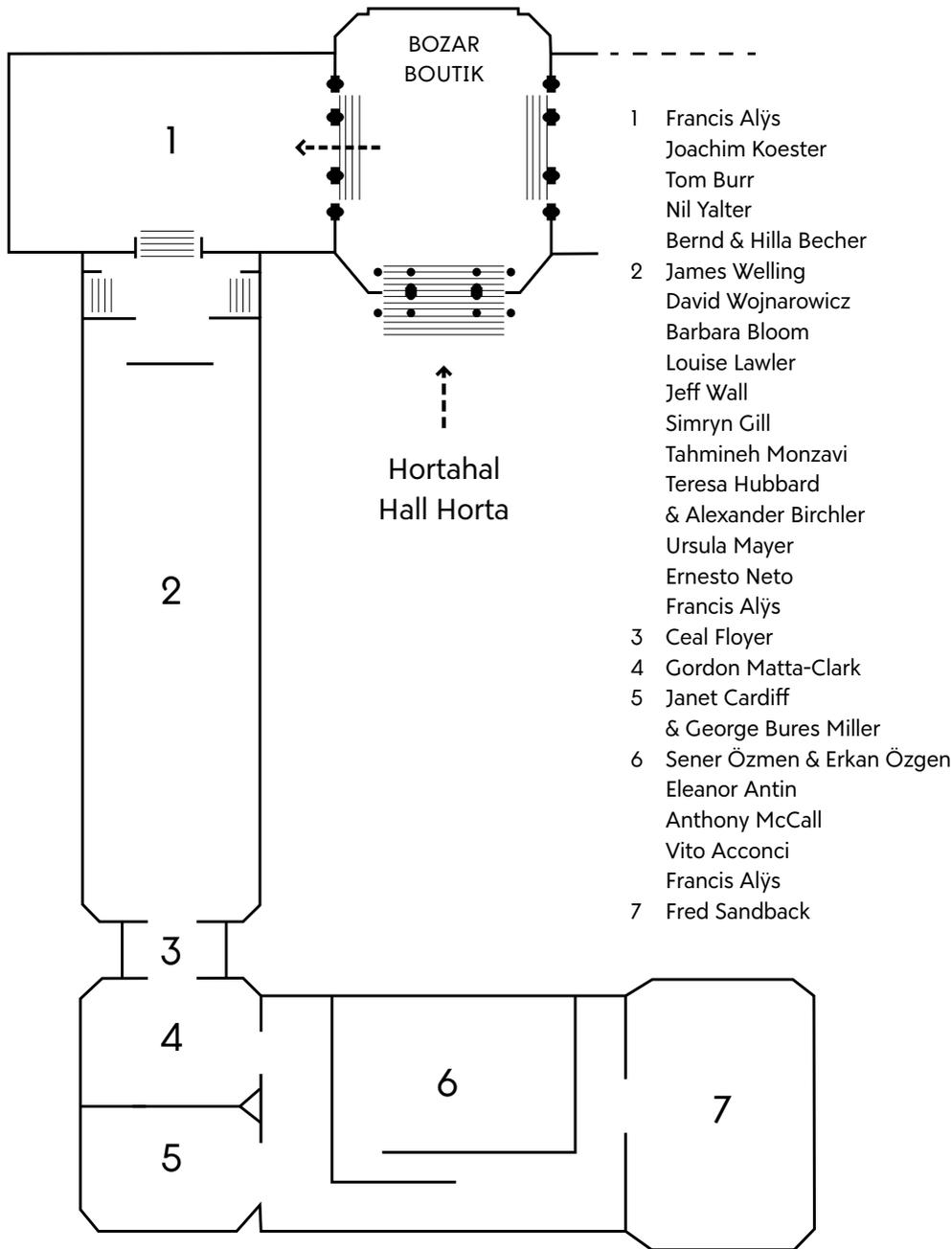
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Ever since antiquity, people have attempted to define the phenomenon of space, in cosmological, poetic or sociocultural terms. In the early Renaissance the discovery of perspective led to the insight that three-dimensional space could be rendered in two-dimensional painting. From the 1960s onwards a collective awareness of *thinking spatially* developed. Artists increasingly abandoned the two-dimensional plane, which led to painting's loss of supremacy, and left their traditional sites of production and presentation, the studios and museums. There emerged space-filling environments, huge sculptural configurations in the open countryside (Land Art), and interventions in the urban space. As recent decades indicate, the current practice of art would be unthinkable without this foregoing radical change. The increasingly spatial nature of art goes hand in hand with our life style, which has considerably changed socially and culturally thanks to new spatial conditions (virtual space, expanded mobility). Precisely because of this fluctuating presence, we seem to hanker all the more for some solid location in space. While we used to ask "How are you?" on the telephone, now we ask "Where are you?" Against this background, the exhibition "open spaces | secret places" brings together works from 1970 to the present day from the SAMMLUNG VERBUND, Vienna which address the perception of space and place from diverse points of view.

The exhibition is divided into four areas: "Historic Places," "Psychological Places," "Spaces In Between," and "Creating Spaces." Eleanor Antin, Bernd and Hilla Becher, Tom Burr, Joachim Koester, James Welling, and Nil Yalter record places which no longer exist in this form, thus linking transitoriness and memory. Barbara Bloom, Janet Cardiff and George Bures Miller, Ursula Meyer and Ernesto Neto create a psychological space that confronts us with our own mental life and explores our yearnings and fears. The works of Vito Acconci, Simryn Gill, Ceal Floyer, Louise Lawler, Tahmineh Monzavi, Sener Özmen and Erkan Özgen tell stories about spaces in between, intermediate spaces that witness to human absence, deconstructions of the aura and an escape from institutional frameworks. Gordon Matta-Clark, Anthony McCall, and Fred Sandback create site-specific interventions and engender space by breaking it up, accentuating it, or recreating it using ephemeral materials such as light and fog.

FRANCIS ALYS

Choques, 2005 - 2006

The screenplay for the short film sequence in the nine-part video called *Choques* (Spanish for "crash" or "collision") is very simple: Alys is strolling along the sidewalk of a busy street. At the corner of a block, his path crosses that of a stray dog, running at high speed. Alys loses his balance, falls in front of passers-by, picks himself up again, glances behind him, and continues on his way. The scene ends when Cuauhtémoc Medina, a friend of the artist, runs into the street and claps his hands to simulate a clapboard.

This scene is strongly reminiscent of the slapstick sequences in the movies of Buster Keaton and Charlie Chaplin. Two of the basic ingredients of slapstick are present: the use of the body to generate comedy - in this case by falling - and the existence of a running gag.

What is special in *Choques*, however, is not the repetition of a single shot, but rather the filming of the collision not just once but several times in succession.

The nine cinematic sequences are shown on screens that are either suspended or set up on the floor in various different rooms, so that when walking through the exhibition, viewers ideally encounter the same scene nine times over. This is related to our own experience of walking, in that *Choques* becomes complete only when viewed by walking through the entire exhibition.

CK



JOACHIM KOESTER

histories, 2003 - 2005

The Kant Walks, 2003 - 2004

Historically and philosophically charged places form the prime themes in the

photographic work of Danish artist Joachim Koester. *The Kant Walks* series traces the great philosopher's daily, precisely planned walks through his hometown Königsberg (now Kaliningrad), which Kant allegedly never left throughout his life. Drifting through what he calls the city's "psychogeography", the artist rediscovers Kant's walks. His photographs evoke impressions, from both past and present, as they visualize overgrown roads, disintegrating prefabricated buildings, and apparently abandoned and forgotten places.

Likewise, Koester creates a link to the past in *histories*. Juxtaposing historic, over 30-year-old photographs - taken by Gordon Matta-Clark or Bernd and Hilla Becher, to name just a few - with recently taken shots from the same locations evokes not one, but two "histories": that of conceptual photography, and that of the places and events depicted.

JS



TOM BURR

Unearthing the Public Restroom, 1994
Split, 2005

Tom Burr addresses a long-obsolete phenomenon. In 2005, he installed a white wooden house cut in two halves, entitled *Split*, in a field. This structure was a replica of a multiple-seat outhouse from the pre-modern era. Despite (or perhaps because of) the cramped conditions, he viewed it as a symbol of "a lost type of intimacy", repressed in the collective consciousness of Western societies "in favor of cool, smooth, and clean porcelain surfaces". Considering Burr's penchant for quoting avant-garde works, what comes to mind here is Marcel Duchamp's urinal *Fountain* of 1917, and certainly Matta-Clark's bisected *Splitting house*, also in the exhibition, as well as Minimal Art in general. Burr stages *Split*

with aesthetic minimalism - cool, austere, and sober. At the same time he unfolds a strange associative field of uncomfortable conditions: of closeness and intimacy, shame, smell, possibly even disgust. The earth toilet was common from ancient times up until the 19th century. To install a version of it in a public space today is to create a foreign body. Burr's earlier photo series *Unearthing the Public Restroom* of 1994 traces experiences of public access, hygiene, privacy, sexuality, criminality, and surveillance that cluster around, and in fact reproduce, the history of the public restroom. Crime and sexuality, particularly homosexuality, caused many of these spaces to be shut down. What interests the artist is precisely this state of non-use, of abandonment, and ghost-like presence.

GS

NIL YALTER

Orient Express, 1976

The Orient Express departed from Paris for Istanbul for the first time on June 5, 1883. This luxury train, consisting of a sleeping and a dining car, took 81 hours and 40 minutes to reach its destination. In 1977 the Orient Express was discontinued in its original form, interrupting the key travel connection used by migrant workers. Nil Yalter, born in Cairo in 1938, was raised in Istanbul and has lived in Paris since 1965. After taking one of the last Paris-to-Istanbul trains, Yalter produced an installation titled *Orient Express*, which provides striking insights into the working conditions of migrants and employees, both male, from a female point of view. The multipartite installation consists of a 16 mm film, drawings and photographs, which oscillate between documentation and fiction. The photos show migrant workers on the way home, and in the drawings and notes in Turkish and French, the artist records her impressions: a man listening to songs from his country on a cassette recorder, yearning for his own culture as a clock, symbol of Western notions of a distant, exotic Orient, marks waiting time as a metaphor for a hope in a better future.

TD

BERND AND HILLA BECHER

Gasbehälter, 2003

Entwürfe für Typologien, photographed in 1960's, arranged in 1970-1971

In the context of 20th century art, only a few artists have been able to combine an enduring approach with an outstanding history of reception. The German photographer couple Bernd and Hilla Becher, worked consistently in a documentary mode since the 1950s, have influenced publications, exhibitions and art collections worldwide up to this day, providing crucial impulses for the theory and history of art.

From the start of their collaboration, the Bechers amassed an inventory of industrial architecture, both in Europe and in the United States. Their black-and-white photographs depict Bessemer furnaces, water towers, pitheads, factory buildings, cement and lime plants, entire mining sites as well as half-timber houses. A sense of objectivity is innate to their approach to documentary photography. Bernd and Hilla Becher avoided dramatization and confidently relied on the formal aesthetics of analogue photography. Through strictly standardizing the photographic process, the couple created the possibility to categorize their entire work in terms of typologies, adding a new and important conceptual level to their oeuvre.

MH



JAMES WELLING

Jack Goldstein's Studio, 1977/2004

James Welling was born in Hartford, Connecticut, in 1951, attended the California Institute of Arts, and lives in Los Angeles. A conceptual artist, Welling has devoted himself to photography since

the 1970s. He has experimented with polaroids, gelatin silver prints, photograms, and digital printing. He is associated with the Pictures Generation of postmodern artists, who concern themselves with the production and appropriation of pictures in the image-flooded age of consumption. The photo series *Jack Goldstein's Studio*, on exhibit here, records the work spaces of the Canadian conceptual and performance artist Jack Goldstein (1945-2003), a friend and collaborator of Welling's. Goldstein was one of the most famous artists of the 1980's, who, proceeding from his credo "Media is sensational", produced conceptual and concrete imagery that influenced an entire generation of artists. For this series, Welling photographed Goldstein in the relaxed and intimate atmosphere of his studio.

DH



DAVID WOJNAROWICZ

Arthur Rimbaud in New York, 1978 - 1979 / 2004

In the summer of 1979, David Wojnarowicz, a twenty-four-year-old self-taught artist, borrowed a defective camera to produce a series of black-and-white photographs entitled *Arthur Rimbaud in New York*. The Rimbaud series proposes hypothetical scenarios involving the French Symbolist outlaw poet as if he had lived a century later, showing Brian Butterick, friend and one-time lover of the artist, wearing a Rimbaud mask. *Arthur Rimbaud in New York* tracks down provocative "locations and movements." Meatpacking district, subway, piers and Coney Island (off-season) further characterize a generally overlooked marginalization reinforced by abiding unsightliness, tawdriness, and roughness. Desolate Hudson river pier warehouses or anonymous Times Square red-light district allude to unnumbered outsiders, whether artists, thieves, queers,

young runaways, sex workers, drug addicts, the poor and the homeless. The Rimbaud series would forge links between the artist's own social marginality and that of peers and prior outcasts, demonstrating the transformative potential of creative response to existential crisis.

MR

ERNESTO NETO

Tractatus IDEuses, 2005

The installation created for the Sigmund Freud Museum in Vienna is clearly an homage to the place itself, to Vienna, and to Freud. *Tractatus IDEuses* uses semi-transparent Lycra to define two cubes which, positioned one inside the other, create a kind of cage containing an assortment of objects: Resting on a "plinth" made of a stack of books is a scale model of a Thonet rocking chair, holding a figure made of cloth whose head and navel/sex are connected to the cube with Lycra tubes. Scattered on the floor are a few stones, which according to one of Neto's sketches symbolize the earth and were taken from the Sigmund Freud Park in Vienna.

Floating over all this is a synthetic white rug sheathed in plastic, which in the same sketch is described as "ID". "ID" could be a reference to the Latin word for "it" and hence the *id* of Freud's dream theory, although currently it also denotes identity and as such is one of the dominant concepts informing more recent definitions of personality. The ID is located outside the entire personality complex of the "body", which is connected to the "atmosphere" (these terms are all taken from Neto's drawing) via the navel and head or, in other words, via Eros and the intellect.

PG



SIMRYN GILL

My Own Private Angkor, 2007-2009

Born in Singapore in 1959, Simryn Gill has lived in Australia since 1987. In 2011, her work was featured in the Australian Pavilion at the 55th Venice Biennale. The title of her photo series *My Own Private Angkor* refers to the temple ruins of Angkor Wat, a World Cultural Heritage site. A popular destination, it annually attracts over three million tourists, who gradually trample the historical site to dust. Yet, rather than the demise of the temple, Gill's black and white photos record that of abandoned houses in Kuala Lumpur, Malaysia, which were never occupied. As in Angkor Wat, nature is slowly but surely reclaiming the area taken from it. The panes of glass in the empty living rooms attest to thieves who stole the window frames but left the glass behind. The unoccupied, decaying rooms convey the impression of an archeological site that is modern yet somehow ancient as well.

TD



TAHMINEH MONZAVI

The Brides of Makhber-al-Dowleh, 2006 - 2009

Born in Teheran in 1988, Tahmineh Monzavi attended the Azad Art & Architecture University. After starting as a documentary photographer in 2015, she produced her first documentary film in 2009. Her works shed light on the social conflicts experienced by the younger generation of Iranians, touching on subjects tabooed in her own and neighboring countries, such as homosexuality, transgender,

prostitution and women's rights. Her courage in addressing these issues brought her a month-long prison sentence. From 2006 to 2009, Monzavi produced *The Brides of Makhber-al-Dowleh*, a photo series devoted to the dressmakers, shop windows and dressing rooms of a street dominated by bridal fashion shops. These sensitive period documents capture a typical feature of Teheran: a shopping street devoted to a single product. The rooms of the old, run-down dressmaker's shop are filled with magnificent wedding gowns whose traditional, virginal white shines in the dark surroundings. The artist reveals the discrepancy between the masculine work atmosphere - the dresses are made solely by men - and the brides' opulent attire for the "most wonderful day in a woman's life."

DH



LOUISE LAWLER

*It Could Be Black and White, 1994 - 1996 Abbau, 2002
Bulbs, 2005 - 2006
Not Yet Titled, 2004 - 2005
Wall Pillow, 2010 - 2012
Arranged by Barbara and Eugene Schwartz, 1982
Lost at Sea, 1996 - 1997*

Louise Lawler's gaze focuses not on a single, isolated work of art, but rather on the institutional environment in which the work is viewed, which surprisingly lends it a completely different meaning. It is the private, semi-public or public context of the gallery or the museum which constantly reshapes, redefines, and refigures a work of art. In principle, Lawler takes pictures of existing situations, not rearranging works or changing their position relative to each other. She often adopts an off-stage vantage point, enabling her to view an exhibition from an angle which would normally be inaccessible to visitors.

Wall Pillow, for instance, reveals the back of a painting, while *Abbau* shows the absence of art—the two nails and a spotlight shining on a bare wall are all that remains after the work has been removed. The aim is to sever the magic thread that connects the work *per se* to the aura it acquires through its hanging.

What is evident from *Not Yet Titled*, is that the artist is clearly attracted first and foremost by works of art which she herself values highly, such as Gordon Matta-Clark's façades. Lawler's photographs focus on the flip side of institutional art presentation. Yet for all her apparent deconstruction, one still has the feeling that she strives to "rescue" these works and restore their original dignity.

GS



TERESA HUBBARD / ALEXANDER BIRCHLER

Arsenal - Woman at Entrance, 2000
Filmstills - Odeon, 2000

The photo work *Filmstills*, created in 2000, marks a crucial step in the oeuvre of Teresa Hubbard and Alexander Birchler. Up to this point, the two Irish-Swiss artists were mainly known for their large-format photo series, such as *Falling Down*, *Holes*, or *Gregor's Room*, which were choreographed down to the smallest detail. *Filmstills* was the first work done outside the studio and on the spot.

Filmstills show vintage movie theaters in Berlin. The *Odeon* is one cinema that still struggles to exist in the face of standardized multiplexes. All shots in the *Filmstills* series are based on the same formal principle. A very narrow excerpt shows the main entrance with the cinema's name in large lettering. The digital processing of the photographs

as well as their formats convey the impression of film stills or clips from a movie. Yet in contrast to cinematic illusion, here reality is fictionalized.

The *Arsenal* series provides melancholy interior views of the deserted independent cinema of the name in Berlin, with only a female usher still present.

IGI

BARBARA BLOOM

Girls' Footprints, 2008

Born in Los Angeles in 1951, Barbara Bloom lives in New York. Her approach, relating to literature and film, focuses on the relationship between objects, their positions and combinations. *Girls' Footprints*, 2008, consists of a small-format black and white photo and a large, gray carpet. The photo, taken in a Japanese temple, shows schoolgirls playing in the freshly fallen snow in the courtyard, leaving their footprints. One girl stands motionless in the middle of the group, dividing the others into two waves playing around her. The thick woolen carpet, whose gray color recalls the hue of the temple courtyard, bears footprints like those in the snow. So the girls running away leave two traces behind - one captured on film, the other on the carpet, in an illusionary form. Might these traces refer to women who have still not been recognized by history?

GS



URSULA MAYER

Interiors, 2006

Ursula Mayer's film *Interiors* is about two women's relationships to a place of intellectual encounter and modern art. The house of Ernö and Ursula Goldfinger in the London district of Hampstead serves as the setting. The house at 2 Willow

Road was considered a top forum for the modernist thinking and actions espoused by Goldfinger, an architect and follower of Le Corbusier. This awareness is also mirrored in the works of Ursula Goldfinger, who herself was an artist and had a studio in the house. The film moves back and forth between color and black-and-white shots, as well as between the ephemeral "encounters" of two women who determine the plot and, although they never actually meet, are brought together by the juxtaposition of scenes. The tradition of modernity is the center of attention, not just conceptually, but also materially in the form of a sculpture by Barbara Hepworth. In the film, the sculpture is a symbol of feminine performative strength and both a separating and connecting element between the two female characters. Mayer's film highlights the absence of a feminine presence in architecture and film by means of a sequence of encounters, some of which seem like stills and espouse an increased focus on female characters in film and cultural history.

WS



JEFF WALL

Boys Cutting Through a Hedge, 2003
The Crooked Path, 1991

For more than thirty years now, Jeff Wall has been best known for his large-format light boxes in which his giant color transparencies are brilliantly illuminated. In the first few decades of his career, he was celebrated as a *peintre de la vie moderne* - to use Charles Baudelaire's term - on account of his ability to combine traditional composition with themes from modern life. For the past decade, in contrast, he has produced a number of large-format black-and-white photographs that clearly belong in the context of his affinity for traditional documentary photography or *straight photography*. The two photographs in the

SAMMLUNG VERBUND show peripheral, unimportant sites underscoring Wall's interest in what he calls the "unofficial use of places." *The Crooked Path* and *Boys Cutting Through a Hedge* record situations where people have to make their way beyond familiar topography.

GS

CEAL FLOYER

Light Switch, 1992

The works of Ceal Floyer, born in 1968 in Karachi, Pakistan, are minimalistic and reserved. Many an exhibition visitor will likely pass by them without noticing them. They are concerned with everyday objects and situations whose supposed unimportance Floyer does not accept, leading her to question our habitual perception. Nothing in her pieces is as it appears on first sight. The artist manages to make us see sounds rather than just hearing them, to feel visual imagery in addition to seeing it. The work *Light Switch*, 1992, consists of a slide projector, a 35 mm projection of a locally common light switch in the "on" position, a slide and a pedestal. The viewer sees a light switch on the one hand, and on the other a switch made of light; yet Floyer avoids attempting to create the illusion of an actual light switch. All of the technical accessories and aids involved in the work are present in the exhibition space, awaiting discovery by the viewer.

TD



GORDON MATT-CLARK

Conical Intersect, 1975
Office Baroque, 1977
Splitting, 1974
Jacob's Ladder, 1977

In the spring of 1973 Gordon Matta-Clark suggested an unusual idea to his gallerists Holly and Horace Solomon. He wanted to saw a house into two halves, and asked them if they knew of anything that might be available. As it happened, Horace Solomon had just the thing. He had bought a house in a speculative real estate deal, and it was soon to be demolished. Matta-Clark was given permission to do what he wanted with it, although it was clear that the work would not be permanent. Matta-Clark completely cleared the house and, taking a chain-saw and a plumb line, made two parallel incisions into it. He then cut diagonally through one half of the foundations of house. Next, one half (weighing fifteen tons) of the house started to slope downwards until a split appeared that measured sixty centimeters at the top of the roof. Lastly, Matta-Clark sawed off the four top corners of the house. These were later exhibited as a sculpture entitled *Four Corners*. The whole project took about four months in total and was demolished shortly after completion. A film, a series of photographs, photomontages, and an artist's book—all autonomous works of art in their own right—documented the process.

PU



JANET CARDIFF, GEORGE BURES MILLER

Road Trip, 2004

Anton Bures, the grandfather of the artist George Bures Miller, traveled by car across Canada and the northern United States to New York City in the 1950's, to consult a cancer specialist.

Fifty years later, Janet Cardiff and George Bures Miller, who had never personally met his grandfather, discovered slides with photos taken by Anton Bures during this – quite possibly his last – trip in the basement of their house. Most of these bore traces of the passage of time: some were tinged red, others blue.

These “splinters of reality,” as Miller calls them, are striking panoramas and atmospheric landscapes that record Anton Bures' journey.

Starting from this find, the artists developed *Road Trip* in 2004, a sound and slide installation in which they talked about the trip, tracing it like detectives trying to put the slides in the logical topographic order and recreating a family myth.

PK

ŞENER ÖZMEN, ERKAN ÖZGEN

Road To Tate Modern, 2003

In the video *Road to Tate Modern*, 2003, two men ride through the barren countryside of southern Anatolia. Dressed in business suits, shirts, ties and polished shoes, they seem completely out of place in this mountainous environment. One is on horseback and armed with a lance; the other rides a mule – an obvious reference to the protagonists of Cervantes' famous novel, *Don Quixote de la Mancha* and his servant Sancho Panza. They have

been riding for forty days and nights, surmounting every obstacle, sleeping little, washing themselves in rivers, never losing sight of their goal. Until finally they meet a traveler and ask him the way to the Tate Modern, in London.

The two artists, Şener Özmen (b. 1971) and Erkan Özgen (b. 1971), take an ironic stab at the idea of reaching the Tate Modern museum as the fulfillment of an artist's every desire. In addition, their work has a political background. The site of the film is Diyarbakır (Kurdish Amed), where the two artists live, in a mountainous region of Turkey populated by Kurds. In the past this area was the site of a brutal civil war, a conflict that recently reignited and continues to threaten the security of both populations. Özmen and Özgen rely on humor and irony to address the painful reality of the conflicted region, appealing equally to Turks and Kurds.

TD & DH



ELEANOR ANTIN

100 Boots, 1971 - 1973

For her 51-piece installation *100 Boots* Eleanor Antin put one hundred ordinary black rubber boots at various locations all over Southern California and then in New York City. She took photos, printed them on postcards and assembled a mailing list of about a thousand names – mainly female artists, writers and critics, galleries, universities and museums – who received the various postcards over a period of two and a half years between 1971 and 1973. The first card, *100 Boots Facing the Sea*, was mailed in the Ides of March, 1971, unannounced and without further comment. A few weeks later it was followed by *100 Boots on the Way to Church* and three weeks thereafter by the next one. In a total of 51 photographs, Eleanor Antin documented the travels of the *100 Boots*, which she calls “heroes”, from a beach

close to San Diego to a church, a bank, a supermarket, trespassing on private property, under the bridge, to a saloon and on their way eastward. Finally, on May 15th, 1973 *100 Boots* arrived at the Museum of Modern Art in New York. By this time, *100 Boots* had long become an epic visual narrative, a picaresque work of conceptual art, a cultural icon for an entire American generation to identify with.

JS



ANTHONY MCCALL

Line Describing a Cone, 1973

In his elegant, minimalist expanded cinema work McCall explores one of the basic conditions of film: the projection of light. In a darkened, empty room, a line of light expands into a hollow cone of light over a period of about thirty minutes. This tunnel-like, seemingly solid volume measures about two meters across its vertical base, making it large enough to completely surround viewers who walk into it.

McCall's work combines a multiplicity of media, using drawing as its point of departure, film as its means of realization, and sculpture as its result. The animation technique used by the artist is a very simple one. The photographic prototype consists of a fine line executed with a drawing pen in white gouache on black paper; this line gradually completes itself into a circle. In a second step, the line is photographed little by little. For each exposure, the prototype is shifted into the next, slightly altered position, until finally the completed circle appears. The film strip then serves as a template for projection: light passes only through the line, which in the space itself slowly develops from a triangular area into a complete cone.

GJ

VITO ACCONCI

20 Foot Ladder for Any Size Wall, 1979-1981

Vito Acconci, born in New York in 1940, is a performance, installation and video artist. Until 1962 he studied literature at the College of the Holy Cross in Wooster, Massachusetts, and in 1964 he attended the Iowa Writing Workshop in literature and poetry at the University of Iowa. *20 Foot Ladder for Any Size Wall*, 1979-81, is a portable installation that can be adapted to the height of the wall where it is presented. The ladder is a recurring motif in Acconci's art. After employing a ladder for the first time to make his *Wall Drawing* at MoMA PSI in New York, he realized how useful this everyday object was. That same year, at the Whitney Museum, he installed a rope ladder with the help of which a fantasy escape from the city could be made, entitled *Tonight We Escape from New York*. Acconci has often spoken of art as being "this kind of instrument in the world," explaining "I want the image to act as a potential instrument for use [as] ... a ladder to climb."
DH



FRED SANDBACK

Untitled (First Construction), 1978

Fred Sandback took a meditative approach to space. Rather than seeking to influence the character of the architecture, his sculptures addressed "the nature and structure of my 'being-in-a-place'". Unlike Matta-Clark, Sandback did not change the architecture of a space but accepted it as a given. Right at the beginning of his career, he announced that "I wanted to make something that had no interior, an invisible interior; what I did not want was volume encased inside a surface." While traditional sculpture consists of a corporeal

mass—whether made of stone, wood, or metal—Sandback's sculptures seek to generate volume without any mass at all. Experiencing his sculptures first-hand is indeed fascinating. When cords are arranged in the shape of a large horseshoe, for instance, the astonished viewer is forced to perceive something that is invisible as if it were a wall or an imaginary mirror. In his essay, Yves-Alain Bois draws our attention to the way in which a Sandback sculpture can appear either as a flat surface or as a "single vertical line," depending on the standpoint from which it is viewed.

GS

SAMMLUNG VERBUND, Vienna

The SAMMLUNG VERBUND, Vienna is a corporate collection initiated in 2004 by the Austrian electricity company VERBUND AG. It has an international contemporary orientation and an international advisory board consisting of Gabriele Schor, Director of the collection; Jessica Morgan, Director Dia Art Foundation, New York; Camille Morineau, Curator Centre Pompidou, Paris.

SAMMLUNG VERBUND focuses on placing contemporary art from the 1970s in dialogue with current approaches. In keeping with its maxim of "Depth rather than Breadth", the collection highlights certain creative periods of its various artists that shed light on their oeuvre as a whole. The collection focuses on the themes of "The Feminist Avant-Garde of the 1970's" and the perception of "Spaces and Places". Alongside collection presentations, art education, and research, SAMMLUNG VERBUND puts a strong emphasis on the production of academic publications, e.g. the collection catalogue (2007), the first monograph on Birgit Jürgenssen (2009), the first German monograph of Franscesca Woodman (2014), the first English monography of Renate Bertlmann (2016) and the Catalogue Raisonné of Cindy Sherman's early works (2012).

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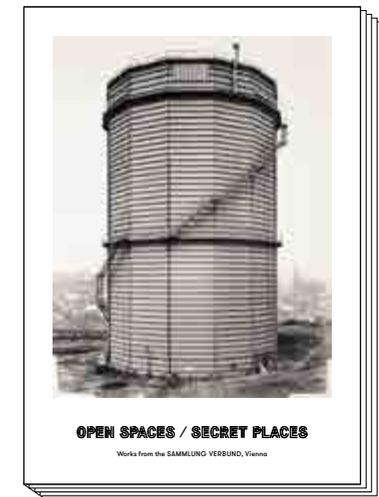
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