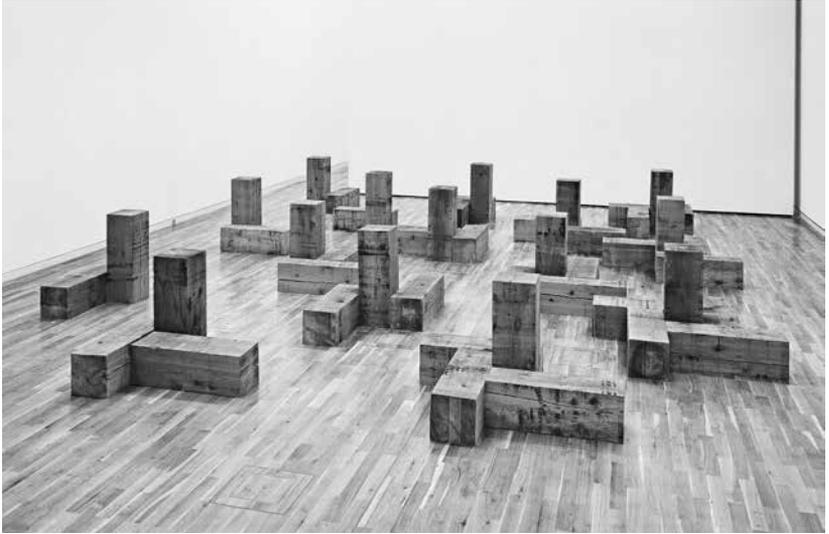


Carl Andre

Sculpture as Place, 1958–2010



Dia:Beacon, Riggio Galleries
3 Beekman Street Beacon New York
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Carl Andre Sculpture as Place, 1958–2010

Gathered in this retrospective are fifty years of artistic output that trace the evolution and adamant commitment of one of the most radical and egalitarian proponents of art in the twentieth century. Carl Andre redefined the parameters of sculpture and poetry through his use of unaltered industrial materials and irreverent approach to language. Along the way he created over two thousand sculptures and an equal number of poems, plus dozens of furtive objects and hundreds of postcards, all stamped by an uncompromised affirmation of the history that accrues and binds both materials and words. *Carl Andre: Sculpture as Place, 1958–2010* is the first retrospective to consider the full spectrum of his art. Organized along a loose chronology to construct modes of looking, the exhibition unfolds over six galleries and is grouped into three parts: sculpture, poetry, and his unclassifiable productions, from the enigmatic assemblages known as Dada Forgeries to his wide-ranging ephemera. The relation to the notion of the “unaltered,” whether manifested in his use of standardized units or basic words, constitutes the basis of Andre’s emphasis on the substance of matter and his final pronouncement of “sculpture as place” as the decisive consideration of the medium. Andre’s understanding of such distinction opens up an unambiguous and affirmative experience of art, one that restores validity to the analytical impulses as much as to the sensorial and permits an entry into a “place” of liberties.

Upon arriving in New York City in 1957, Carl Andre tested his creativity in writing, and an interest in drawing and sculpture rapidly followed. His first works, tabletop geometric constructions, were made primarily from wood, but he soon identified the limitations of his own craftsmanship and became intrigued by the inherent properties of manufactured materials—their form, weight, and surface. In a span of six years, from 1958 through 1964, Andre would vacate the residues of the artist’s hand from his sculptures, which before this time he had made by chiseling and cutting with power tools to render slender pillars from single planks or stacks that rise from the ground to his own height. At the same time, accompanied by his avid intellect, a deep affection for poetry, and commitment to leftist politics, Andre would sharpen his questions and clarify his understanding of sculpture by making the typewriter his studio. In the 1960s, he generated over thirteen hundred pages of poems, in a monumental reflection that called attention to the subtle intertwining of materials and the English language. In his own words: “Art is not only the investment of creative energy, but the

sharpening of the critical faculties. . . . I think art is truly an open set. There are no ideal forms to strive for nor hierarchies to obtain to. Things have qualities. Perceive the qualities.”

At the outset of Andre’s explorations with both writing and sculpting the question became not whether scavenging from the streets for materials or extracting words from a book enacted a new and copious stance for originality, or whether the anonymity of the machine-made units or the typewritten text accounted for the juncture of instrument and instinct. It was rather that through thinking about the materiality of sculpting and writing, the form of language and matter, the artist operates within a historical development, providentially decodes and proposes a reading of present conditions, and ultimately shifts art into a realm of experience. The discovery of this examination proved to be a defining event in Andre’s unorthodox probing with sculpture and poetry and led him to devise a notion of “place” that is charged with utopian energy and an invigorating understanding of art as a viewpoint into reality. It is the conjunction of these two modes of creation, the placement of materials and words, that is the root of Andre’s reciprocal relationship to place, where we may recognize our presence and “perceive the qualities.”

Yasmil Raymond, Curator, Dia Art Foundation

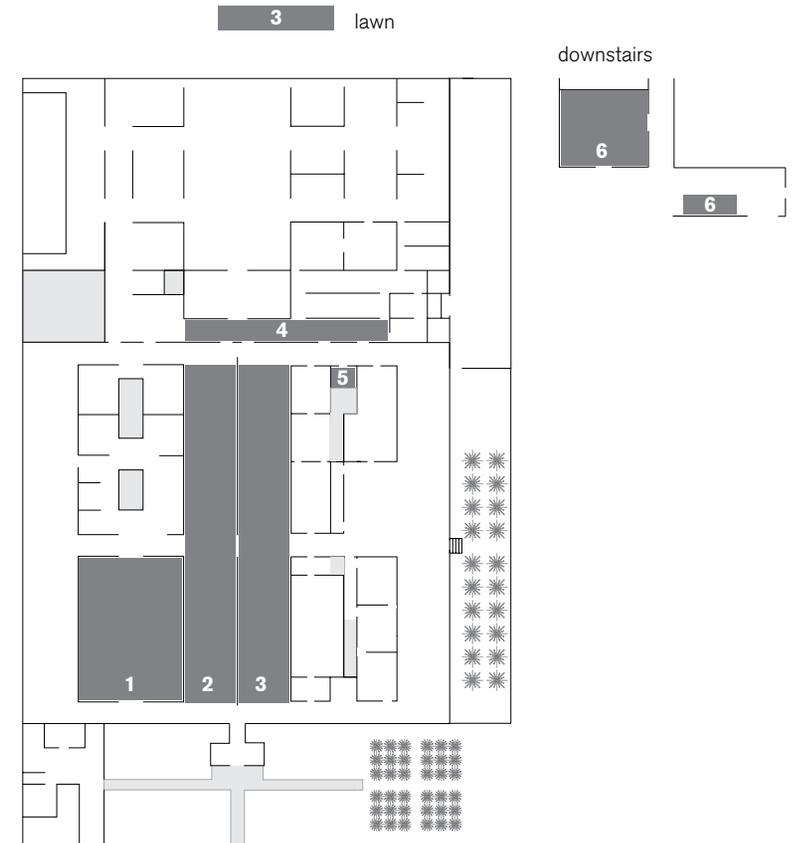
biography

Carl Andre was born in Quincy, Massachusetts, in 1935. After his studies at Phillips Academy in Andover, Massachusetts, he served in the army and traveled to Europe, then relocated to New York City in 1957. While carrying out simultaneous investigations in art and poetry, Andre worked for the Pennsylvania Railroad between 1960 and 1964, an inseparable experience from his evolution as a sculptor. Immediate acclaim followed his first solo exhibition at the Tibor de Nagy Gallery, New York, in 1965, and he participated in several landmark exhibitions of that decade, such as *Primary Structures: Younger American and British Sculptors*, Jewish Museum, New York (1966), Documenta 4, Kassel, Germany (1968), and *Live in Your Head: When Attitudes Become Form—Works/Concepts/Processes/Situations/Information*, Kunsthalle Bern (1969). In 1970 the Solomon R. Guggenheim Museum, New York, presented the first retrospective of his work. Alongside numerous public commissions and solo exhibitions, Carl Andre's five-decade career includes large-scale surveys organized by the Laguna Gloria Art Museum, Austin (1978, touring internationally through 1980), Krefeld Haus Lange/Haus Esters and Kunstmuseum, Wolfsburg, Germany (1996), Musée Cantini, Marseille (1997), and Museum Kurhaus Kleve, Germany (2011). Retired from his art practice since 2010, Carl Andre lives in New York City.

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site map

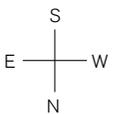


1. Sculpture
2. Sculpture
3. Sculpture
4. Poetry
5. Passport
6. Dada Forgeries, Photography, and Ephemera

Do not touch the artwork.

Visitors are permitted to walk on *46 Roaring Forties* (Madrid, 1988), located in Gallery One. Please keep your shoes on at all times.

Thank you for respecting these delicate historical works.



Gallery One: Sculpture

At an early stage of his artistic investigation, in 1958, Carl Andre identified the fundamental canon that had informed the art of sculpture for many centuries. Challenging its principles—the unity of volume in a modeled material, separated in space by means of a pedestal—he set out to create a body of works made out of unattached identical units of industrial materials, arranged in structures that could be extended or recombined.

After working on materials such as wood and plastic by cutting or drilling, Andre recanted from shaping matter and instead privileged manufactured supplies, which directly referenced contemporary industry and its intrinsic history. Exemplifying his abandonment of the carving tradition with the sculpture *Last Ladder* (New York, 1959), Andre started working on a series of towering works of assembled lumber, known today as Pyramids. As was the case for *Pyramid (Square Plan)*, originally made in 1959, many of those works were destroyed or lost before Andre could exhibit them, and they had to be remade by the artist years later. That was also the case for his Element Series, consisting of a progressive arrangement of timber blocks, all planned in 1960 and realized in the 1970s. The series stemmed from the single-unit *Herm*, followed by a two-unit *Tau*, and three-unit *Tau and Right Threshold*. A few original, small-sized models, made from diverse found materials such as cast concrete, acrylic, or steel (such as *FeLL*, from 1961, and the later *4 Corner Slant Stack*, and *Squaw Rock*, both from 1964, on view in the vitrines located outside this gallery), nonetheless survived the dispersion of those early years.

Between 1964 and 1966, Andre was given his first opportunities to present his sculptures in galleries. He stressed the mobility and interchangeability of units from the outset, and in one of his earliest presentations, at the Tibor de Nagy Gallery, New York, he transformed his proposal for a massive seven-foot rectangle of timber blocks (titled *Well*) into *Redan* (conceived at the end of 1964, presented 1965), a three-foot-high zigzag wall. This move was the first to demonstrate that, under the artist's methods, a multiplicity of works could originate from exactly the same elements.

Debasing the principles of verticality and autonomy in space, Andre gave his new works a double status of “cuts into space” and “places” themselves. He synthesized the history of human development in sculpture in three moments that he also applied

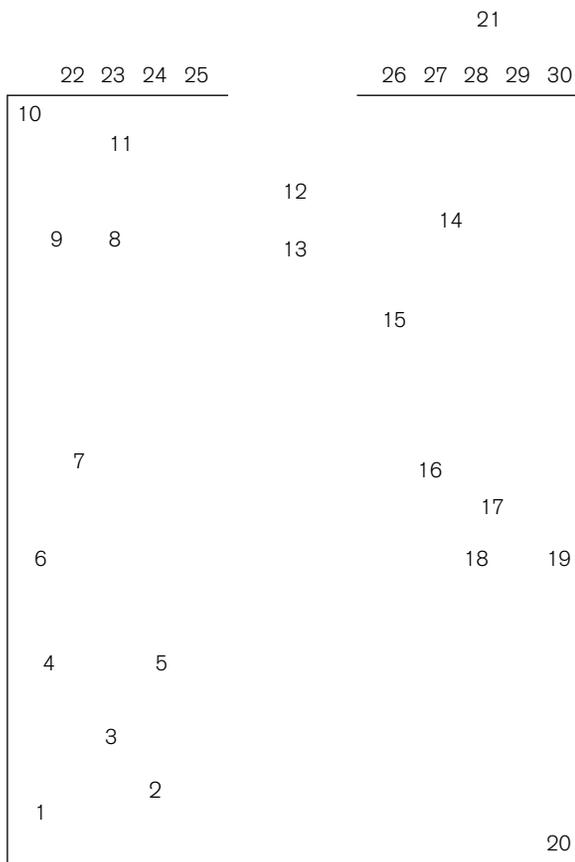
to his own evolution: sculpture as form, sculpture as structure, and, finally, sculpture as place. This last phase in sculptural development was realized by Andre when creating two of his most important works from 1966, the floor-bound *Lever* and *Equivalents I–VIII*.

Andre explained *Lever* in simultaneous terms of path, cut, and fallen column. A straight strip of 137 firebricks jutting out of the wall, *Lever* was not unlike the railway segments he had seen while working as a freight brakeman. This new approach to space was even more clearly emphasized in his set of eight *Equivalents*, a group of floor pieces consisting of different arrangements of 120 sand-lime bricks in platform-like volumes of equal square footage. Although the original work was dismantled, Andre remade an indivisible copy of the work in 1995, using the original sand-lime brick, which he titled *Sand-Lime Instar*.

“A place is an area within an environment which has been altered in such a way as to make the general environment more conspicuous,” Andre said once, specifying later, “Place is the finite domain of one or more cuts into space.” This vision operated in the orthogonal platforms that would become Andre's signature works, but also in radical experimentations with formlessness. Defining an enclave in the middle of a room (as in *144 Magnesium Square*, New York, 1969), drawing attention and presence toward the limits and corners of space (*Twelfth Copper Corner*, New York, 1975), invading space (*Scatter Piece*, New York, 1966), or paving a metal corridor through the exhibition space (*46 Roaring Forties*, Madrid, 1988), Andre's works invited viewers to examine the work in continuity with its location and as a location in itself.

Meanwhile, industrial materials in his sculpture also call upon a form of political awareness in the viewer: metal plates, timber, brick, and concrete, ready for use by the construction industry, index the stage of economy wherein the artwork is inevitably inscribed and expand the scope of the work's site-specificity into the historical present.

Gallery One



checklist

1. **Scatter Piece**, New York, 1966
33 ball bearings, 13 pulley discs, 9 pieces of aluminum channel, 14 Plexiglas rectangular solids, 7 aluminum ingots
Courtesy the artist and Paula Cooper Gallery, New York
2. **Herm (Element Series)**, New York, 1960 (proposed)/New York, 1976 (made)
Western red cedar; 1 unit
Solomon R. Guggenheim Museum, New York; Gift, Angela K. Westwater, 1986
3. **Tau (Element Series)**, New York, 1960 (proposed)/New York, 1970 (made)
wood (not specified); 2 units
Seattle Art Museum; Gift of Sidney and Anne Gerber
4. **Tau and Right Threshold (Element Series)**, New York, 1960 (proposed)/Minneapolis, 1971 (made)
wood (not specified); 3 units
Wexner Center for the Arts
5. **Pyramid (Square Plan)**, New York, 1959 (destroyed)/Orleans, Massachusetts, 1970 (remade)
Eastern pine; 74-unit stack
Dallas Museum of Art; General Acquisitions Fund and matching funds from The 500, Inc.
6. **Lever**, New York, 1966
firebrick; 137-unit line
National Gallery of Canada, Ottawa; Purchased 1969
7. **Redan**, New York, 1964 (destroyed)/New York, 1970 (remade)
fir timber; 27-unit redan of 3 tiers
Art Gallery of Ontario, Toronto; Purchased with assistance from the Women's Committee Fund, 1971
8. **144 Magnesium Square**, New York, 1969
magnesium; 144-unit square
Tate; Purchased 1973
9. **12 Mixed Pipe & Track Run**, The Hague, 1969
steel; 12-unit line
Collection Stella Lohaus, Antwerp
10. **9th Cedar Corner**, New York, 2007
Western red cedar; 45-unit right triangle
Doris and Donald Fisher Collection
11. **Seventh Copper Cardinal**, Turin, 1973
copper; 7-unit line
Private collection; Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte, Brussels
12. **ALMEAR**, New York, 2002
aluminum ingots; 4-unit pyramid of three tiers
Collection Sheldon M. and Mary Berlow, Buffalo, New York

13. **Base 7 Aluminum Stack**, New York, 2008
aluminum ingots; 49-unit pyramid of thirteen tiers
Collection Bing and Migs Wright, New York
14. **Sand-Lime Instar**, New York, 1966 (destroyed)/New York, 1995 (remade)
sand-lime brick; eight 120-unit rectangular solids, 2 units high
Courtesy the artist and Konrad Fischer Galerie, Düsseldorf
15. **46 Roaring Forties**, Madrid, 1988
weathered steel; 46-unit rectangle
Courtesy the artist and Konrad Fischer Galerie, Düsseldorf
16. **Zinc Ribbon**, Antwerp, 1969
zinc; 1 continuous strip
Solomon R. Guggenheim Museum, New York; Panza Collection, 1991
17. **Magnesium Ribbon**, Antwerp, 1969
magnesium; 1 continuous strip
Collection Jonas Lohaus, Kapellen, Belgium
18. **Tin Ribbon**, New York, 1969 (proposed)/Marseille 1997 (made)
tin; 1 continuous strip
Courtesy the artist and Paula Cooper Gallery, New York
19. **ALTOZANO**, New York, 2002
aluminum; 101-unit, two-tiered row along base of wall
Courtesy the artist and Paula Cooper Gallery, New York
20. **Twelfth Copper Corner**, New York, 1975
copper; 78-unit triangle of twelve rows
Seattle Art Museum; Gift of Virginia and Bagley Wright Collection in honor of the
75th Anniversary
21. **Last Ladder**, New York, 1959
pine
Tate; Purchased 1972

East Vitrine

22. **FeLL**, New York, 1961
steel; 2 units
MJS Collection, Paris
23. **Demeter**, New York, 1964
Alnico magnets (bright); 81-unit rectangle
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts;
Gift of Maud Morgan, Addison Art Drive, 1992
24. **Persephone**, New York, 1964
Alnico magnets (dull); 20-unit rectangle
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts;
Gift of Maud Morgan, Addison Art Drive, 1992
25. **4 Corner Slant Stack**, New York, 1964
acrylic; 10-unit stack
MJS Collection, Paris

West Vitrine

26. **Hour Rose**, New York, 1959
pine, paint
The Museum of Modern Art, New York; Fractional and promised gift of Irving
Stenn and purchase, 2005
27. **Untitled (Negative Sculpture)**, New York, 1958
acrylic
Raymond and Patsy Nasher Collection, Nasher Sculpture Center, Dallas
28. **Quincy Slot Work**, Quincy, Massachusetts, 1959
wood (not specified)
Whitney Museum of American Art, New York; Gift of Michael Straus
29. **Gold Field**, New York, 1966
gold
Private collection
30. **Squaw Rock**, New York, 1964
cast concrete bars; 6-unit stack
The Museum of Modern Art, New York; Gift of Mr. & Mrs. Michael Chapman, 1975

Galleries Two and Three: Sculpture

Carl Andre summarized his artistic production in an often-quoted adage: “Rather than cut into the material, now I use the material as the cut in space.” The specificity of his sculptures within or in contrast to the architecture of an exhibition space is contained in his idea of the sculptural cut: less a gesture than a *locus*—a place that the viewer can experience, rather than a representation or trace to be looked at. Andre’s explorations of these guiding principles, the cut and the place, appeared in diverse materials, configurations, and scales. His Squares and Plains, tiled areas of metal plates arranged side by side at floor level, are perhaps the most paradigmatic examples of Andre’s places. Originally meant to be walked upon by viewers, these sculptures are less visible objects than they are platforms for the interrogation of their surroundings. Instead of being observed, the sculptures are points of observation, and their inconspicuousness is, in that sense, strategic. Varying in extension and imbued with the specific properties of the chosen material—normally the most common metals in industrial production: steel, iron, copper, lead, zinc, and magnesium—Andre’s Squares were produced from 1967 until 2010, when he created the last of his large-scale works as a vast, almost intimidating steel pavement, titled *9 x 27 Napoli Rectangle*.

While floor-bound works may be thought of as rooms without walls, Andre also investigated other forms of display where materials were organized in a more visible—but no less strategic—manner, taking the appearance of barriers, embankments, ramparts, and even barricades. Andre’s claim to actual space was imposed onto the navigation of the visitor, altering the convention about sculptures being freestanding forms that one walks around. Intentionally dominating the space in ways that are at times self-referential, these works are site-specific yet never strictly autonomous. Rather, they seem able to ever establish illuminating dialogues with a multiplicity of architectural environments, while carrying the memory of their original context of production. *Neubrückwerk*, for instance, exhibited in 1976 at Konrad Fischer Galerie on Neubrückstrasse, in Düsseldorf, is explicitly named after that original site. In other examples, the sculptures are symbolically charged—as in *Breda* (The Hague, 1986), a row of crosses made from Belgian blue limestone whose title contains a reference to the historical siege of a fortified Dutch city; or in *Pyramus and Thisbe* (Düsseldorf, 1990), where two rows of timbers echo the mythological story of two lovers who live separated by a wall. Andre’s cumulative constructions—stacks or piles, ridges or islands—such as *Fermi* and *Triskaidek* (both New York, 1979), not only demonstrate

the qualities of a certain solid (weight, texture, color) but also highlight its occupancy of space, the void its mass can fill—mass replacing, in some cases, the very concept of form.

Seizing the spaces where they find themselves, the works illustrate the artist’s interest in more expansive formats by means of geometric addition and mathematical progression, as exemplified by *Uncarved Blocks* (Vancouver, 1975). A combinatory sequence made from unaltered timbers, this work epitomizes the artist’s almost expressive use of identical particles. Like the Element Series, *Uncarved Blocks* is a progressive ensemble, evolving from two- to five-unit sets. Sets of identical size are differentiated by their orientation—north, south, east, and west. Each set points toward one or more imaginary “ways” or paths, not unlike a direction pole or a perfectly immobile weather vane. The combinations are determined, and limited, by the repeated shape of a single timber block resting on each of its sides.

Progressively gaining access to a larger number of materials—wood, concrete, aluminum, and graphite—the artist expanded the scope of earlier explorations, reclaiming larger surfaces without the burden of monumentality. This ambition is present in *Lament for the Children* (New York, 1976), another major example of Andre’s take on mass and seizure of space. The artist used one hundred found cement blocks, displayed following a grid-like pattern. The original setting for the work was a demised playground, and this inspired the title, which Andre borrowed from an elegiac Scottish bagpipe tune.

The presentation of sculptures is completed by *Joint* (Putney, Vermont, 1968 [destroyed]/Beacon, New York, 2014 [remade]), one of Andre’s first earthworks, which has been specifically refabricated for Dia:Beacon and installed by the artist on the building’s back lawn. Originally conceived as an ephemeral work, *Joint* consists of a long line of hay bales connecting two spaces, joining—but also cutting through—the limits of a forest into a gardened area.

Gallery Two

checklist

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|--|-------------|
| 31. Zinc-Steel Plain , New York, 1969
zinc, steel; 36-unit square
Collection Jill and Peter Kraus | 42 |
| 32. Magnesium-Magnesium Plain , New York, 1969
magnesium; 36-unit square
Private collection | 41 |
| 33. Copper-Aluminum Plain , New York, 1969
copper, aluminum; 36-unit square
Nathalie and Charles de Gunzburg | 40 |
| 34. 64 Copper Square , New York, 1969
copper; 64-unit square
Collection Virginia Dwan | 40 |
| 35. 64 Tin Square , New York, 1976
tin; 64-unit square
Private collection | 38 39
37 |
| 36. Copper-Magnesium Alloy Square , Düsseldorf, 1969
copper, magnesium; 100-unit square
Collection Fischer, Düsseldorf | 36 |
| 37. 4-Segment Hexagon , Brussels, 1974
blue steel; 156-unit cellular hexagon
Centre Pompidou, Paris, Musée national d'art moderne/
Centre de création industrielle | 34 35 |
| 38. 8005 Mönchengladbach Square , Mönchengladbach,
Germany, 1968
hot-rolled steel; 36-unit square
MJS Collection, Paris | 31 32 33 |
| 39. Pyramus and Thisbe , Düsseldorf, 1990
Western red cedar; 20 units in 2 walls
Courtesy the artist and Paula Cooper Gallery, New York | |
| 40. Fermi , New York, 1979
Western red cedar; 121-unit square
Courtesy the artist and Paula Cooper Gallery, New York | |
| 41. Lament for the Children , New York, 1976
(destroyed)/Wolfsburg, 1996 (remade)
concrete; 100-unit square
Courtesy the artist and Paula Cooper Gallery, New York | |
| 42. Triskaidek , New York, 1979
Western red cedar; 91 units
Glenstone | |

Gallery Three

checklist

- | | |
|---|----|
| 43. Uncarved Blocks , Vancouver, 1975
Western red cedar; 47 units
Kunstmuseum Wolfsburg | 47 |
| 44. Breda , The Hague, 1986
Belgian blue limestone; 97 units
Courtesy the artist and Konrad Fischer Galerie,
Düsseldorf | 46 |
| 45. Neubrücke , Düsseldorf, 1976
Western red cedar; 19 units
Musée d'Art Contemporain, Montreal | 45 |
| 46. 44 Carbon Copper Triads , Basel, 2005
44 graphite blocks, 44 graphite bricks, 44 copper plates
Courtesy the artist, Galerie Tschudi, Zuoz, and Sadie
Coles HQ, London | 39 |
| 47. 9 x 27 Napoli Rectangle , Naples, 2010
hot-rolled steel; 243-unit rectangle
Private collection | 44 |
| south lawn (by appointment): | |
| Joint , Putney, Vermont, 1968 (destroyed)/Beacon,
New York, 2014 (remade)
hay bales, 183-unit row
Courtesy the artist and Paula Cooper Gallery, New York | 43 |

Gallery Four: Poetry

"My interest in elements or particles in sculpture is paralleled by my interest in words as particles of language," Carl Andre said in 1975. While he could not materialize his most radical sculptural concepts until the mid-1960s, the simple format of his poetry (typewriter ink on paper) afforded him a complete autonomy from the very start of his investigations. Andre's earlier incursions in experimental verse can be tracked to his years at Phillips Academy in Andover, Massachusetts, but his first mature poems coincide with his arrival to New York in 1957.

Multiple experiences and influences informed Andre's writing: his fascination with early American history; his readings of Ezra Pound, Gertrude Stein, and William Carlos Williams; his discussions with fellow artists Hollis Frampton and Frank Stella; and even his temporary employment as an editorial assistant and indexer in New York City determined his objective and radically visual approach to the poetic craft. The selection presented here illustrates how far Andre's poetry accompanied, and even foreshadowed, his materialistic and modular take on the art of sculpture.

Since their earliest formulations, Andre's poems (also referred to as "typewriter drawings" and "planes") have shown his effort to dismantle any traditional notion of lyricism, extending their breaking force to grammar itself. Confronted with a page where words often compose figures rather than sentences, the reader's eye looks instead for connections between lines, columns, and blocks. Some poems are simply laid out, but others may require a more ingenious approach by the reader to make sense of them.

Andre's typing methods are essentially based on three patterns: the grid (informing spatial display), the list or index (classification), and the mathematical sequence (replacing, in many cases, grammar). Using interchangeable particles of language as modular units, aligned rather than conjugated, Andre depicted areas of his autobiographical memory (such as his hometown of Quincy, Massachusetts) and generated statements about his work and that of his peers.

His writing is essentially an art of quoting, sorting, and recombining verbal matter from pre-existing sources of all kinds, especially books and documents that Andre deemed historically relevant. The dedicated reader may or may not reassemble the

sentence—something heard in conversation or a passage from a book—the poet used as primary material for his composition.

Replicating the way he admittedly scavenged the margins of industrial sites in search of "particles" of sculpture, Andre was also the poet who searched through, and extracted from, such rare works as Ebenezer W. Peirce's *Indian History, Biography, and Genealogy* from 1878. This rare "treasure" was the main source for *America Drill*, one of Andre's major poetic works from 1963, and a number of preparatory poems that show the variety of visual strategies he tested at the time while confronting historical references and events. Other favored sources included Ralph Waldo Emerson's diaries, a textbook called *Incident at Harper's Ferry* (on John Brown's 1859 raid), and the autobiography of famous American aviator Charles Lindbergh. Except for *Yucatan*, produced in 1972 using red and black typewriter ink, most of these pieces were composed between 1960 and 1965, Andre's most fertile poetic period.

Carl Andre: Sculpture as Place, 1958–2010 presents two rotations of poetry during the exhibition. Please consult the checklists in the gallery for current selections on display.

Gallery Five: Passport

Passport occupies a place of exception in Carl Andre's production. A scrapbook memorializing disparate materials from Andre's everyday life in 1960, it is a visual work that the author nevertheless included in the anthology *Seven Books of Poetry*, edited by Seth Siegelaub and published by Virginia Dwan (Andre's dealer at the time) as a black-and-white photocopy edition in 1969. Though the original version of *Passport* (1960) was directly made on a bound book, using traditional techniques of collage, ink, and pencil drawing, in 1970 Carl Andre decided to produce a color edition using then-cutting-edge Xerox technology that was not yet commercially available. This revision allowed him to align the work with the rest of his production in single sheets, and to exhibit it accordingly (Andre's poems were generally presented as framed pieces hung on a wall until the 1990s, when the artist devised specific vitrines for the presentation of his works on paper).

Although words are significantly less numerous than images in *Passport*, the treatment of both—especially if we compare it with Andre's autobiographical, indexical poems—is somewhat analogous, which may have justified Andre's decision to include it among other, more heavily language-based series. An intimate document, *Passport* appears as the visual equivalent of a personal diary, an album where the author's work, his friends' and lovers' effigies, and his life's trivia are mixed with representations of historical art works (by Goya, Constantin Brancusi, Frank Stella, and Arshile Gorky, for instance) and figures (Lord Byron, Ralph Waldo Emerson, Hart Crane) that he admires. Understood by the author as an x-ray of his life, "a geological core sample" drilled through his brain, *Passport* stands for him as a safe conduit by which the artist grants himself access into the world.

Gallery Five

checklist

Passport, 1960
color photocopy (1970);
88 sheets
Courtesy the artist and Paula Cooper Gallery, New York

Pages are arranged clockwise from the gallery entrance.



Gallery Six: Dada Forgeries, Photography, and Ephemera

Carl Andre's creative thinking was never limited to the production of sculptures and poetry, but rather developed in different ways as a reaction to various spatial, political, and social environments and conditions. Intensely present in the debates of his time (the Vietnam War, the rights of art workers against museum and art market policies), Andre sent numerous statements and letters to editors of art magazines; contributed to the production of pamphlets, brochures, and political publications; and participated in benefit exhibitions for those causes. He also helped pioneer the use of the photocopy as a medium for artist book editions, although the circulation of some of these materials was restricted, sometimes intimate—which may be explained by the artist's need for a shared space, a form of proximity, as a condition for communication.

Andre's passion for debate and intellectual exchange is also manifest in the numerous correspondences he maintained with fellow artists and other peers (critics, curators, dealers), especially in the form of postcards. At times conveying messages in conventional prose, and at times serialized in the manner of 1970s mail art, these card collections speak of Andre's numerous travels and his constant need to share ideas with friends and acquaintances. Kept in the collections of fellow artists, art historians, and curators, these documents demonstrate once again Andre's permanent urge for sampling and sorting, numbering and free association.

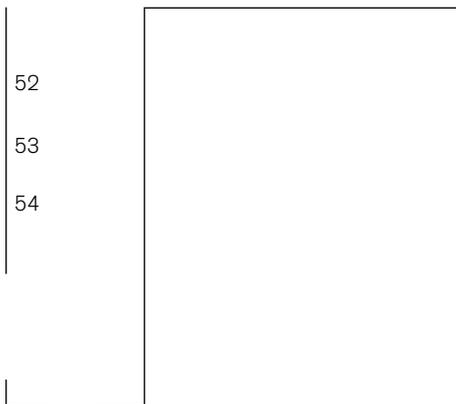
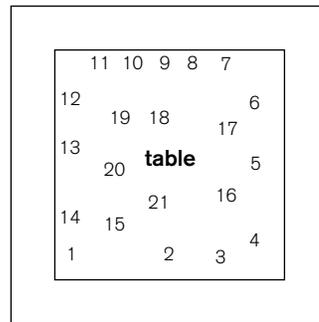
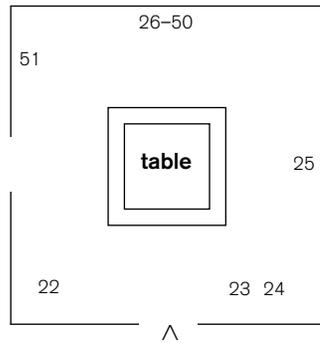
His humorous and irreverent spirit did not stop even for the very sacredness of art, and it appears in a singular body of assemblage sculptures known as Dada Forgeries. First documented by Hollis Frampton—who had photographed some of Andre's earliest, and now lost, sculptures—these works were fabricated by Andre as playful aberrations of his own identity as an artist and of the nature of art after Marcel Duchamp's invention of the readymade. They can be read as sly visual puns, in many cases titled in French, and often conveying references to art history, sex, and religion. *Cask of Meats* (1959), the earliest surviving work of the series, consists quite simply of a book of literary criticism with a three-inch hole drilled through its center, and is one among several jests executed with and against books. Also from this series, two free-standing works obliquely reference the figure of Jesus of Nazareth: *The Sigh of Immortality* (1963) evokes the famous parable of the camel (here a pack of cigarettes of the same name) and the eye of the needle (represented by an iron rod), while *EC. HO.* (1988) reproduces the words of Pontius Pilate ("ecce homo") on

a piece of cardboard. *Margit Endormie* and *Balzac* contain art-historical references (the former evokes Constantin Brancusi's famous "sleeping muse"; the latter is a found "replica" of Rodin's statue). They are both from 1989, the year of Carl Andre's second exhibition of Dada Forgeries at Julian Prento Gallery, New York.

Excepting the photographs by Hollis Frampton documenting his early sculptures, photography enters Andre's work in rare instances, mainly in the form of collaborations. The first dates from spring 1970, when Andre and photographer Gianfranco Gorgoni strolled through New York's Meatpacking District—one of Andre's scavenging sites—as part of the book project *The New Avant-Garde*, edited by Grégoire Müller. Since Andre had always refused to work in a studio, this was the only way for him to present the photographer with a real working situation. Again trying to make a visual statement about the origins of his work, Andre set out to portray his hometown of Quincy, Massachusetts, with the help of Gordon "Diz" Bensley, a photographer who had been his teacher at Phillips Academy in Andover. The result was *Quincy Book*, a small publication that accompanied Andre's exhibition at the Addison Gallery of American Art in 1973. Only in the later work *15 Years (1977–1992): Scenes and Variations* did Andre himself hold the camera to capture the spaces of his everyday life, which he then numbered, classified, and shuffled.

Manuel Cirauqui, Curatorial Associate, Dia Art Foundation

Gallery Six



Please consult gallery checklist for ephemeral and paper works on display.

checklist

1. **Cask of Meats**, 1959
modified book
Collection Eileen and Michael Cohen, New York
2. **Dark Twist**, 1986
tobacco, paper, plastic tube, tin box
Collection Jenny Van Driessche, Belgium
3. **Balzac**, 1989
bell jar, bread with ink inscription
Collection L. Brandon Krall
4. **Sculpture Incorporating Three Red Discs**, 1988
found wire, Bakelite with graphite inscription
Collection Julian Lethbridge
5. **The Birth of Knowledge**, 1994
wood tennis-racket frame, leather-bound book
Courtesy the artist and Paula Cooper Gallery, New York
6. **Monument to Contraception**, 1989
wood, aluminum
Private collection, New York
7. **(The Title of This Work Is Apparent When Taken Apart)**, 1990
metal, glass, book
Whitney Museum of American Art, New York; Gift of Angela Gilchrist in memory of Eugene M. Schwartz and Julian Pretto
8. **Allegorical Portrait of the Trustees of the Museum of Modern Art**, 1973
ink on sticker, ink on paper, metal
Collection Michael Lowe/Kimberly Klosterman, Cincinnati, Ohio
9. **STOP THE GAME WHOSE ONLY RULE IS ITS NAME**, 1989
laminated pine with graphite inscription, copper nails
Collection L. Brandon Krall
10. **The Young Person's Rectangular History of Music**, 1991
painted book
Collection L. Brandon Krall
11. **L'Ame Amoureuse**, 1988
found copper sign, iron
Collection Colombe Nicholas and Leonard Rosenberg, New York
12. **Memorial to the Silver Certificate**, 1963
wood, paper collage, coin
Estate of Reno Odlin; Courtesy Galerie Arnaud Lefebvre, Paris
13. **The Golfing Party of Brancusi, Satie, & John Quinn**, 1990
threaded nickel-steel; 4 units
Collection Jenny Van Driessche, Belgium

14. **Foot Candle**, 2002
leather and black cloth shoe, pressed glass candlestick holder, candle
Collection L. Brandon Krall
15. **Ma Melon**, 1983
rubber, plastic
Collection Jenny Van Driessche, Belgium
16. **Margit Endormie**, 1989
tennis ball with ink inscription, bent metal spring
Collection L. Brandon Krall
17. **Lion of Judah**, 1990
iron found objects
Collection Francis Mistiaen, Brussels
18. **Objet d'artre**, 1989
found wood, iron
Collection Yvon Lambert, France
19. **La Terre Dupee**, 1988
wood
Yale University Art Gallery, New Haven, Connecticut; Richard Brown Baker, B.A.,
1935, Collection
20. **L'oeuvre incommencee**, 2003
canvas, clay
Courtesy Galerie Arnaud Lefebvre, Paris
21. **The Rim of Apostasy (for JP)**, 1989
wood, metal
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Gift of
Werner Kramarsky, 2006
22. **The Maze and Snares of Minimalism**, 1993
wood, paint
Wadsworth Atheneum Museum of Art, Hartford, Connecticut; Gift of L. Julian Pretto
23. **The Sigh of Immortality (a.k.a. Platonic Love)**, 1963
iron rod, cigarette pack
Judd Foundation
24. **EC. HO.**, 1988
steel, cardboard
Private collection

Photographs by Gordon "Diz" Bensley (American, b. 1924, d. 2009)

25. **Quincy**, 1971 (reprinted 2013)
48 gelatin silver prints; exhibition copy
Collection the artist; Courtesy Paula Cooper Gallery, New York

Photographs by Hollis Frampton (American, b. 1936, d. 1984)
All works gelatin silver print
Collection the artist; Courtesy Paula Cooper Gallery, New York

Top row left to right

26. **First Ladder by Carl Andre**, c. 1958
27. **Untitled (Negative Sculpture) by Carl Andre**, c. 1958
28. **Chalice by Carl Andre**, c. 1959
29. **Quincy Slot Work by Carl Andre**, c. 1959
30. **Untitled by Carl Andre**, c. 1960
31. **Untitled by Carl Andre**, c. 1960
32. **Found Steel Object Sculptures by Carl Andre**, c. 1960–61
33. **Found Steel Object Sculptures by Carl Andre**, c. 1960–61
34. **Found Steel Object Sculptures by Carl Andre**, c. 1960–61
35. **Found Steel Object Sculptures by Carl Andre**, c. 1960–61
36. **Found Steel Object Sculptures by Carl Andre**, c. 1960–61
37. **Found Steel Object Sculptures by Carl Andre**, c. 1960–61

Bottom row left to right

38. **Untitled (Negative Sculpture) by Carl Andre**, c. 1958
39. **Untitled (Negative Sculpture) by Carl Andre**, c. 1958
40. **Baboons by Carl Andre**, c. 1959
41. **Maple Spindle Exercise by Carl Andre**, c. 1959
42. **Untitled by Carl Andre**, c. 1960
43. **Untitled by Carl Andre**, c. 1960
44. **Found Steel Object Sculptures by Carl Andre**, c. 1960–61
45. **Found Steel Object Sculptures by Carl Andre**, c. 1960–61
46. **Found Steel Object Sculptures by Carl Andre**, c. 1960–61
47. **Found Steel Object Sculptures by Carl Andre**, c. 1960–61
48. **Found Steel Object Sculptures by Carl Andre**, c. 1960–61
49. **Untitled by Carl Andre**, c. 1960

50. **A Marat by Carl Andre**, c. 1959

Photographs by Gianfranco Gorgoni (Italian, b. 1941)

51. **Selections from The New Avant-Garde: Issues for the Art of the Seventies**, 1970
12 gelatin silver prints; exhibition copy
Gianfranco Gorgoni Collection

Video Portrait by Virginia Dwan (American, b. 1931)
All works video. Courtesy Virginia Dwan

52. **Dinner Party (A Conversation between Carl Andre, Doug Olson, Angela Westwater, Nancy Holt, Susan Caldwell, and Virginia Dwan)**, c. 1982
running time: 50 min.

53. **Carl Andre: Reconfiguration at P.S.1**, 1976
running time: 45 min.

54. **Carl Andre: A Video Portrait**, 1976
running time: 1:05:28

related exhibition

The Dan Flavin Art Institute

Corwith Avenue, Bridgehampton, New York

A Friendship: Carl Andre's Works on Paper from the LeWitt Collection

June 7, 2014–March 2, 2015

As a companion to the retrospective at Dia:Beacon, *Carl Andre: Sculpture as Place, 1958–2010*, the Dan Flavin Art Institute presents a selection of Carl Andre's poems, collages, and works on paper that commemorates the longtime friendship and productive dialogue between Andre and Sol LeWitt. This selection of over two hundred pages of poetry and ephemera is shown in vitrines specifically designed by the artist and presented in two rotations. The first part presents Andre's correspondences with LeWitt and is on view from June 7 through October 18, 2014. The second part focuses on Andre's poetry and is on view from October 24, 2014, through March 2, 2015.

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Cover: Carl Andre, *Uncarved Blocks*, Vancouver, 1975. Western red cedar; 47 units. 12 x 12 x 36 inches (30.5 x 30.5 x 91.4 cm) each. Kunstmuseum Wolfsburg. Photo: Helge Mundt, Hamburg.
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