

Andrea Zittel: Critical Space



Andrea Zittel Critical Space



Paola Morsiani / Trevor Smith

with contributions by

Cornelia Butler

Beatriz Colomina / Mark Wigley

Robert Cook

CONTEMPORARY ARTS MUSEUM HOUSTON

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Andrea
Zittel
Critical
Space

This catalogue has been published to accompany the exhibition
Andrea Zittel: Critical Space organized by Paola Morsiani,
Curator, Contemporary Arts Museum Houston, and Trevor Smith,
Curator, New Museum of Contemporary Art, New York, for
both institutions and a North American tour.

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Front cover:

Installation view, four *A Z Wagon Stations* (2003) in *On-Site:*
Andrea Zittel, Milwaukee Art Museum, 2003–2004 [see p. 215]

Back cover:

A–Z Fiber Form Uniform (White Felted Dress #7), 2002
Merino wool
Courtesy of the artist and Regen Projects, Los Angeles

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Lenders to the Exhibition

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Foreword

Museums that focus on the work of today’s artists have the special pleasure of pursuing some of the most intriguing current ideas and points of view about contemporary life. The work of Andrea Zittel challenges even the most forward-thinking philosophies and assumptions about the way we live and work in today’s world. It questions the relationship between our social and personal lives, our simultaneous need for security and adventure, the impact of human existence on the environment, commonly perceived differences between urban and non-urban living, and the creation and consumption of everyday products—including art itself. Related, at first glance, to Conceptualist art of the 1960s and 1970s in Europe and America, Zittel’s work, which refuses to differentiate between art and life, stands alone in its conscious use of everyday strategies to advance newer ideas regarding the place of art in political, social, and cultural contexts worldwide. Zittel’s sincerely accessible work, coupled with her use of the contradictions inherent in irony and parody, quietly questions the status quo and the beliefs that inform the everyday actions and habits of even the most enlightened among us. Her search for new ways of living and working in this world illuminates our own journey and contributes new paradigms to the continuing conversation about the intersection of life and art.

We are most grateful to Paola Morsiani, curator, Contemporary Arts Museum Houston, and Trevor Smith, curator, New Museum of Contemporary Art, New York, for their organization of this exhibition. Both curators had a profound mutual interest in the work of the artist that, once discovered, led to this special collaboration between our institutions. Their combined insight and expertise provides a richer and more rewarding experience for the audiences of the project, broader scholarship and knowledge about contemporary art, and entry into the special relationship between artists and art professionals. Our colleagues Louis Grachos and Doug Dreishpoon of the Albright-Knox Art Gallery, Buffalo, New York; Jeremy Strick, Paul Schimmel, and Cornelia Butler of The Museum of Contemporary Art, Los Angeles; and Kathleen Bartels and Daina Augaitis of the Vancouver Art Gallery in British Columbia are owed deep appreciation for their early and continuing support of the exhibition’s tour.

This is the most recent in a long line of collaborations between our museums over the past twenty-five years. We are closely related in size, mission, and institutional culture, and through our mutual respect and shared interests here, we have

combined resources to produce a more ambitious project than either of us could have accomplished alone.

Andrea Zittel: Critical Space is supported by a grant from the National Endowment for the Arts, a Federal agency, Washington, D.C. Awarded early in the project’s life, initially to the Contemporary Arts Museum Houston, the grant was amended to support the shared project. The Peter Norton Family Foundation has provided important support for the exhibition. We are also grateful to The Brown Foundation, Inc. for generous and continuing support of publications at the Contemporary Arts Museum Houston. The Foundation has assured the documentation of exhibitions of today’s art at the Museum for many years, allowing the dissemination of scholarship about contemporary art far beyond the walls of any institution; its support has assured the quality of this joint publication. We are, as well, indebted to the Elizabeth Firestone Graham Foundation for additional support of the major publication that accompanies the project. We also thank the contributors to the Major Exhibition Fund at the Contemporary Arts Museum Houston, listed on page 8. Acknowledgment of and thanks are due the trustees, donors, and members of the Contemporary Arts Museum Houston and the New Museum of Contemporary Art, New York, for their continuing support of programming that brings today’s art and artists to broad audiences in the U.S. and beyond.

Finally, all associated with this remarkable project thank the artist for her continuing cooperation, for her collaboration, and—most of all—for her work. Her explorations lead ours and reach beyond this project, our institutions, and the contemporary world, allowing us a glimpse into fresh ways of living and working on our planet.

Marti Mayo	Lisa Phillips
Director	Henry Luce III Director
Contemporary Arts Museum	New Museum
Houston	of Contemporary Art, New York

Acknowledgments

For the past fifteen years, with a keen and critical eye, Andrea Zittel has closely observed the contemporary urban ecosystem. Her work as an artist has engaged vigorously with design, architecture, and urbanism, forming an experimental investigation into, and conceptual assessment of, our aspirations to live fully and in harmony within that often contradictory landscape. By relating first and foremost to her personal experience as an American and a Californian, Zittel has heightened awareness of those cultural constructs in the West that mark the divide between the reality of our everyday metropolitan/suburban lives and the idealistic projections created by the larger social and economic power structures. With her acute sensitivity to European and American social history of the past two centuries, especially the utopian ideals that brought together art and industry at the beginning of the twentieth century, Zittel has explored those constructs with a unique spirit and an independent vision.

While Zittel's work has had a great influence on younger generations of artists throughout the past decade, it has until now lacked a significant synopsis on this side of the Atlantic. We both felt it was time to propose an exhibition that would extend the debate around the issues that Zittel has brought to our attention, while illuminating the artist's vision by taking a closer look at the varied production that comprises her output to date. The exhibition *Andrea Zittel: Critical Space* brings together a large selection of habitats, installations, drawings, and documentation, with representative work from most of Zittel's projects. This book is a first attempt to document her work comprehensively. Given Zittel's intense focus and prolific output, we realize that this is only a beginning, but we hope it will help clarify (and provoke further investigation around) Zittel's contribution to contemporary art.

This exhibition and catalogue were developed in close collaboration with Zittel. In fact, it was at her suggestion that our mutual curatorial interests in her work converged in this project. Our thanks go to the trustees of the Contemporary Arts Museum Houston and the New Museum of Contemporary Art, New York, for supporting this exhibition, and to directors Marti Mayo and Lisa Phillips, respectively, for their enthusiastic input. And we are most grateful to Andrea Zittel for her trust and commitment. She has been a wonderfully generous interlocutor, and the exhibition is greatly enriched by her dedicated presence.

We are proud that the exhibition will reach other audiences in North America, and for their participation we thank our colleagues Daina Augaitis, chief curator and associate director, Vancouver Art Gallery, British Columbia; Cornelia Butler, curator, The Museum of Contemporary Art, Los Angeles; and Douglas Dreishpoon, senior curator, Albright-Knox Art Gallery, Buffalo, New York. This exhibition could not have been realized without the support, enthusiasm, and intelligent work of Andrea Rosen and her staff at Andrea Rosen Gallery, New York. Rosen has championed Zittel since the very beginning of the artist's career and continues to do so today. Her meticulous documentation of the artist's work has greatly enhanced this publication and exhibition, as well as smoothed the way to a constructive dialogue with the exhibition's lenders. We are also deeply indebted to Susanna Greeves, director, Andrea Rosen Gallery, for her hard work, thorough research, and graceful patience with our unrelenting queries. At Andrea Rosen Gallery, we would further like to thank Jeremy Lawson and Renee Reyes for their efficient assistance. We are grateful as well to Shaun Caley Regen at Regen Projects, Los Angeles, for her continuous help throughout the organization of the exhibition, and for her wonderful hospitality and dialogue during our research trips to Los Angeles. At Regen Projects we would also like to thank director Lisa Overduin, Amra Brooks, Julie Hough, and Martha Otero for their valuable support.

We extend our most heartfelt gratitude to all the lenders of this exhibition, listed on page 9, for their extreme generosity in lending their works to a long touring exhibition. We feel privileged to share in their intelligent and farsighted appreciation of Zittel's work and are pleased that we can extend that appreciation to new audiences.

The catalogue has benefited from the scholarly contributions of some exceptional colleagues and writers, including Cornelia Butler; Robert Cook, associate curator at the Art Gallery of Western Australia, Perth; and the interview team of Beatriz Colomina, professor of architecture and founding director of the Program in Media and Modernity at Princeton University, and Mark Wigley, dean of the Graduate School of Architecture, Planning, and Preservation, Columbia University, New York. We are grateful for their astute insight into Zittel's work, which has made this publication that much more valuable. This catalogue is the brainchild of designer Don Quaintance, principal of Public Address Design, Houston. Not only has he

devised a lucid design that allows the reader to approach Zittel's production from a variety of intersecting perspectives, but he has also contributed significantly to the research and interpretation of Zittel's work, providing us with a rigorous intellectual partnership. It was a great pleasure to work with him, and we are profoundly indebted to his vision and dedication. At Public Address Design, we also thank Elizabeth Frizzell for her scrupulous help. This publication has benefited from the always insightful and patient editing of Polly Koch, to whom we are very grateful. At Prestel, our publishers, we want to express our deepest thanks to Thomas Zuhr, head of corporate publishing; to Angeli Sachs, editor-in-chief, architecture and design, for her enthusiasm and appreciation; to Stephen Hulbert, sales and marketing director in New York; and to Andrea Mogwitz for her thoughtful production work.

We are grateful as well to Jim Kanter, Zittel's technical assistant, for his dedication to this project and its touring schedule. At the Contemporary Arts Museum Houston and the New Museum of Contemporary Art, New York, we thank all the staff, listed on pages 242 and 243, for their dedicated collaboration in this complex exhibition. In particular, at the New Museum we thank Emily Rothschild, curatorial coordinator, for her diligent work in captioning correctly and coherently the hundreds of works documented in this catalogue; Kellie Feltman, registrar, for her skillful management of the difficult shipping involved in this exhibition; John Hatfield, associate director, for his expert financial supervision; and Lisa Roumell, deputy director, for her intelligent feedback on this cross-institutional collaboration. At the Contemporary Arts Museum Houston, we thank Tim Barkley, registrar, and Jeff Shore, head preparator, for mastering the details of a complex installation; Pete Hannon, IT manager/webmaster, for his punctual assistance with documenting the exhibition; and Paula Newton, director of education and public programs, for devising the exhibition's educational program. We thank Ellen Efsic and Anne Shisler-Hughes, directors of development at our respective institutions, for securing the financial support for this ambitious project.

At both museums we were very fortunate to have the committed engagement of our curatorial interns, Jennifer H. Cheng in Houston and Meg Shiffler in New York, who completed with exactitude the meticulous research on the biography and bibliography found on pages 227–41; in Houston Mia Lopez also compiled the introductions to Zittel's groups of work docu-

mented in this catalogue, bringing her inquisitive and thorough research to the effort.

Finally, we have consulted a large number of colleagues, friends, and professionals throughout this project, and we wish to thank them for their crucial advice and feedback, and their wonderful assistance and patience: Gabriela Rangel, director of visual arts, The Americas Society, New York; Amber Noland, Art Collection Management, Inc., Altadena, California; Floor Boogaart, Atelier van Lieshout; Ian Pedigo, archivist, Tanya Bonakdar Gallery, New York; Daniel Buren and Sophie Streefkerk, Daniel Buren Studio, Paris; Luca Buvoli; Timothy Rub, director, Rebecca Posage, registrar, and Scott Hisey, photographic services, Cincinnati Art Museum; Sadie Coles, and Jackie Daish, Sadie Coles HQ, London; Matt Distel, associate curator, Contemporary Arts Center, Cincinnati; Massimo De Carlo and Lidia Pellecchia, Galleria Massimo De Carlo, Milan; Catherine Retter, licensing executive, Design and Artists Copyright Society, London; Adrienne Parks, Dia Center for the Arts, New York; David Dodge; Emmett Dodge; Liisa Demetrios and David Hertsgaard, Eames Office, Los Angeles; Russell Calabrese, Editions Fawbush, New York; Elizabeth Finch, New York; Ulrikka Gernes, the Estate of Poul Gernes, Copenhagen; Rainald Schumacher, director, Goetz Collection, Munich; Catherine Belloy, archivist/librarian, Marian Goodman Gallery, New York; Susan Davidson, curator, Solomon R. Guggenheim Museum, New York; Margaret Culbertson, library director, Jon Evans, reference librarian, and Scott Calhoun, library assistant, acquisitions, Hirsch Library, Museum of Fine Arts, Houston; Olga Viso, deputy director, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; Nigel Prince, curator, Ikon Gallery, Birmingham, England; Ingrid Schaffner, senior curator, Institute of Contemporary Art, University of Pennsylvania, Philadelphia; Oliver Karlin; Maria-Theresa Brunner, rights and reproduction, Kunstmuseum Basel, Switzerland; Rachel and Jean-Pierre Lehmann; Nathalie Afnan, archives and copyrights, Luhring Augustine, New York; Matthew Lyons; Monika Sprüth Philomene Magers, Munich; Thomas Matyk, imaging services and permissions, MAK—Austrian Museum of Applied Arts/Contemporary Art, Vienna; Matthew Drutt, chief curator, The Menil Collection, Houston; Linda Muller; Margaret Andera, curator, and Melissa Hartley, coordinator of photographic rights and reproduction, Milwaukee Art Museum; Vance Muse; Sandra Grant Marchand, curator, Musée d'art

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Paola Morsiani	Trevor Smith
<i>Curator</i>	<i>Curator</i>
Contemporary Arts Museum	New Museum
Houston	of Contemporary Art, New York



I don't think that you are freer artistically in the desert than you are inside a room.¹

—Robert Smithson, 1970

I have never been forced to accept compromises but I have willingly accepted constraints.²

—Charles Eames, 1969

Over the last fifteen years, Andrea Zittel has offered a timely and playful critique of the conflation of leisure and freedom in contemporary consumer culture. Her establishment of A Z Administrative Services in 1991, followed by The A-Z in 1994 (now called A-Z East) and A Z West in 2000 as a combination of home, studio, and presentation space, has been crucial to this endeavor. Zittel's creative engagement with the physical constraints and social situations at play in each of these sites has consistently evolved new developments in her work. While A-Z West is located on twenty-five acres adjacent to the Joshua Tree National Park in California, the East Coast manifestations, established in the inner-city environment of Williamsburg, Brooklyn, echoed the tradition of the home business or corner shop, a "pre 7-Eleven" quick stop where the owner's family would live above or behind the storefront. Such a model refuses the segregation of work and play so central to consumer marketing of leisure lifestyle as recompense for thankless and unrewarding work.

In 1989 Zittel moved from southern California to the East Coast to earn her master's degree at the Rhode Island School of Design in Providence and eventually to set up her first studio in New York City, renting space in the Fink building at the corner of Berry Street and Broadway on the south side of Williamsburg, Brooklyn, a neighborhood that would be her base of operations for the next decade. While Williamsburg today is a bustling inner-city neighborhood already at the other side of an arts-led recovery, in the early 1990s the local economy was in a recession, and New York's infrastructure was still only just shaking off the effects of the city's late 1970s near-bankruptcy. Although it is just one subway stop out of Manhattan, Williamsburg was a post-industrial frontier, pockmarked with empty buildings and boarded-up shops. Filled with underutilized industrial buildings, the neighborhood seemed to be a victim of urban decay, shifting demographics, corporatism, and the franchising of American productivity.

Zittel recalls being "overwhelmed by the decay. In California everything had been all about progress and newness, but here in New York buildings were being abandoned and rents were going down and nothing was being repaired."³ One response to her shock at this state of affairs was to collect and repair badly damaged objects found lying discarded in the street. Most of the *Repair Work* (1991, fig. 36 and p. 109) began with objects damaged beyond any obvious likelihood of restoration: a side table with two missing legs and no cross bracing, a statuette with its facial features completely worn away, or an ordinary drinking glass broken in several pieces. By lavishing attention on these most abject of discards, Zittel formulated a reproach to the ease with which society often casually discards objects with changes in style and fashion. Her repairs were minimal and pragmatic: for example, she replaced the missing table legs with unfinished pieces of wood, sawn to length and nailed in place without consideration for style or codes of craftsmanship. The comic visibility of the repair made palpable the difference between the table's use value and its display value: while it had lost its stylistic gestalt, it was once again a supportive surface.

Like the *Repair Work*, which in effect inaugurated Zittel's engagement with the New York environment, one of her earliest projects at A-Z West was inspired by the problem of waste. A diary entry for Thursday, June 21, 2001, reads:

Trash bags were piling up behind the house, so today I loaded them into the truck and drove to the landfill, which is in the middle of some of the most beautiful rock formations in the area. Whoever decided to turn that area into a dump had a sick sense of humor. Hauling everything away myself makes me realize how much I "consume" and also how much I seem to value visual stimulation over efficiency. I really love great packaging, but I wish that I could find a way to reconcile this with the need to be economical. For instance, if there were a way to turn that packaging and other waste into something beautiful and practical like furniture.⁴

The project that resulted after several experiments was *A-Z Paper Pulp Panel* (2002, pp. 162–63) in which Zittel used a papier-mâché technique to "farm" her household waste in *The Regenerating Field* (2002, p. 163), a gridlike array of molding trays set out in the desert in front of her home. The molds are made in various low-relief rectangular patterns, and varied materials can be added to the pulp paper to play with different looks for the decorative or architectural panels. Zittel's move to the desert was not unprecedented, art historically speaking.

fig. 16

Andrea Zittel

A-Z Sprawl #4, 2001

Gouache and ink on paper

1 unique gouache and

15 inkjet prints

47 1/2 x 39 1/2 inches

(121 x 101 cm) overall

Emanuel Hoffmann

Foundation, permanent

loan to the Öffentliche

Kunstsammlung, Basel,

Switzerland

fig. 17

Andrea Zittel

sfnwvlei (Something for Nothing with Very Little Effort Involved)
Study #6, 2002

Gouache and pen on paper

9 x 12 inches (23 x 30 cm)

The Museum of Modern Art, New York; The Judith Rothschild Foundation
Contemporary Drawings Collection

Donald Judd famously decamped from his five-story loft building in New York to Marfa, Texas, in early 1972. Judd's move represented, at least in part, an ideological refusal of the slipshod and ephemeral installation options for the presentation of contemporary art. As he put it in 1983, "If somewhere there were serious and permanent installations, the ephemeral exhibitions of the gallery and the awful environments of the work in public could be criticized and endured."⁵ Zittel, on the other hand, described her move as more "logistical than ideological," a search for a place where she could remain in an urban dialogue but "where existence isn't quite so difficult and where more experimental artworks could actually happen."⁶ If Judd chose Marfa because its isolation provided the stable environment necessary to produce his large-scale permanent installations, Zittel chose Joshua Tree because it was only relatively isolated. The population density is low, but on a good day it is only a three-hour drive from Los Angeles. It thus held the potential to develop a supportive community where she didn't have to "disappear from the face of the earth."⁷

Looking at Zittel's *sfnwvlei (Something for Nothing with Very Little Effort Involved)* gouaches (fig. 17 and p. 104), which document the production of the *A-Z Paper Pulp Panel*, it is possible to see her playing knowingly with the mythic tropes of homesteading and the heroic individualism that led an earlier generation of artists to the desert. Her self-representation echoes, even if obliquely, photographs of Robert Smithson walking on *Spiral Jetty* or Michael Heizer on his motorcycle. Posing in a desert landscape, she depicts her body or hands up

fig. 18

William Morris & Company, *Model Sitting Room for a Workman's Small House*, 1884. Drawing for an exhibition at Manchester Art Museum, Great Britain, reproduced in *The British Architect* (November 21, 1884).

fig. 19

Atelier Van Lieshout

Sportopia, 2002

Scaffolding, gymnastic padding, and exercise equipment

59 x 14³/₄ x 16¹/₂ feet (18 x 4.5 x 5 m)

Courtesy Atelier Van Lieshout and Blaise Adilon, and

Tanya Bonakdar Gallery, New York

close to the picture plane, at once monumentalizing her body and placing it within a vast landscape, with a far distant horizon line both echoed and flattened by parallel bands of color. While these drawings might appear to be a sly feminist retort to visual tropes of masculinity, it is instructive to look at these hallucinatory images of Zittel's back-to-the-earth, do-it-yourself activity in relation to her recent observation that Minimalism and Conceptualism emerged as a reaction against not only:

the subjectivity of the Abstract Expressionists or the illusionism of spatial representation but also hallucinogenic-drug culture, grassroots political movements, and the era's newfound interest in Eastern religion, which opened new modes of experience and of reading the "self" in relationship to the greater whole.⁸

The exploration of forms of sociability—"the 'self' in relationship to the greater whole"—is central to Zittel's practice. From 1991, art and life, studio practice and public engagement, all commingled to facilitate a working process more closely modeled on workshop critique, design iteration, and prototyping than the traditional professional artistic cycle of long studio isolation and brief public exhibition. Each of the sites presented a very different set of constraints. From 1991 to 1993, A-Z Administrative Services occupied a small 200-square-foot shopfront on South 8th Street. In 1993 she moved to a large raw space on Union Street, and beginning in 1994, she occupied a three-story former boardinghouse at 150 Wythe Avenue. Since 2000 A-Z West has been located in the Mojave Desert just beyond Los Angeles' ex-urban sprawl.

Even as Zittel extended the visual vocabularies and design strategies of modernism to work with the unique constraints of each of these sites, the environments she created for herself operated in critical contrast to the separation of work and leisure privileged in modern consumer culture. Even if, for a brief moment at the height of the dot-com boom in the 1990s, such blending became the representative cliché of a new media company workspace, it remained the exception rather than the corporate rule. (As such, it was later held up as a sign of the folly and decadence that led to that market bubble's collapse.) Unlike dot-com offices, or even most home offices for that matter, Zittel's studios did not develop from a simple interest in engineering a pleasant and creative work environment. Describing her *A-Z Yard Yacht* (1998, pp. 210–13), later *A-Z Yard Yacht: Work*

Station—a large recreational vehicle that she customized as a home office when she relocated to Los Angeles in 1997—she suggested that one of its most interesting qualities was that it inverted “the function of a recreational vehicle from leisure-time freedoms to labor-based freedoms. Rather than escaping labor, it became more interesting to think about ways to give it more meaning and use it as a means of pleasure.”⁹

The *A–Z Six-Month Personal Uniform* (fig. 6 and pp. 70–71) that Zittel produced between 1991 and 1993 similarly used the language of labor—uniforms—to describe dresses that she produced to take care of all her clothing needs for a six-month period. For example, she described the *Spring/Summer 1991 Uniform* as “a simple sleeveless linen design that made an easy transition from an un-air-conditioned Brooklyn studio to a day job in a Soho gallery.”¹⁰ The skirt/pant combination for *Spring/Summer 1993* was inspired by the need to take visitors up a ladder to the chicken coop she was keeping on the roof. By contrast *Fall/Winter 1992–93* was:

something of a fantasy dress mixing heavy leather suspenders and a tailored men’s dress shirt with a full black taffeta skirt and a hidden petticoat. The dense petticoat was sewn from layers of wool jersey (for warmth) and black tulle. It was then edged with two shades of pale green satin ribbon and decorated all over with tiny green silk flowers.¹¹

The idea of wearing a uniform every day for six months relieved Zittel of the time spent making clothing decisions or shopping for fashions. And the monotony of wearing the same dress each day was relieved by “dreaming up the next season’s design.”¹²

At *A–Z East*, Zittel took this drive to customize and produce to the point that it was extremely rare to find a corporate logo anywhere on the premises. Not only did she customize the early Apple Mac computer with black spray paint, but she covered the spines of all the books with green buckram tape, and then shelved them by subject (p. 89 top). With neither author names nor publisher logos visible, one could only locate books by familiarity with their subject, shape, and heft.

It is hard not to escape the echo of William Morris, one of the founders of the Arts and Crafts Movement in England in the nineteenth century, in Zittel’s individual customizations and

her celebration of work-based freedoms (fig. 18). Where Morris posited a celebration of craftsmanship and the handmade as a challenge to the banalities of industrial production, Zittel’s do-it-yourself approach to production, and her creation and experimentation with her own rules, offers a challenge to the passivity of consumer culture. Yet where Morris dreamed of a socialist utopia where creativity would be unleashed through the abolition of alienated labor and through democratic control of the means of production, Zittel is more ambivalent about collectivity, proposing instead a socially responsive self-awareness where each person examines “his own talents and options, and then based on these begins to invent new models or roles to fulfill his or her needs.”¹³ Strategically positioning herself in opposition to the tired cliché of the artist as bohemian rule-breaker, Zittel proposed instead that:

the formation of rules is more “creative” than the destruction of them. Their creation demands a higher level of reasoning and the drawing of connections between cause and effect. The best rules are never stable or permanent, and they evolve naturally according to context or need. I like to make rules—but I don’t really like to impose rules on other people. I guess that is why I am always making rules for myself.¹⁴

In this regard it is useful to briefly consider Zittel’s work in relation to her contemporary Joep van Lieshout, who operates Atelier Van Lieshout—a Rotterdam-based art, architecture, and design collective that develops architectural and design forms examining the dynamics of individual desire in social situations. *Sportopia* (2002, fig. 19) is a sculpture that functions as a primitive exercise studio, bed, and bar, while his most recent installation, *The Technocrat* (2004), feeds, waters, and sleeps 1,000 people for the primary purpose of producing biogas. Many of his sculptures and drawings depict individuals engaged in organic or anarchistic acts that are clear provocations of social conventions. Van Lieshout purposefully flaunts rules of social control—going so far as to declare his studio compound a free state at one point—to reveal the collective id repressed beneath the European social superego. As such his work has much in common with J. G. Ballard’s hallucinatory fictions of the near future. While Ballard’s writings were an early influence on Zittel, her work evolved in another direction. Unlike Van Lieshout, she



fig. 20

A-Z logotype signage, storefront window of A-Z East, 150 Wythe Avenue, Brooklyn, 1995.

designs rules for herself, rather than flaunting society's mandates, in an effort to subvert the conformity produced by the passive consumption of a branded lifestyle in American culture.

While Zittel's use of her initials to name A-Z East (fig. 20) and A-Z West could be prosaically understood as a shorthand version of the artist's signature, it is more interesting to consider it as a branding strategy. Beginning as A-Z Administrative Apparel briefly, which became A-Z Administrative Services in 1991, Zittel's corporate guise was initially a humorous jest. While she was working on her *Breeding Works* (1991–93, pp. 142–51), however, Zittel's adopted corporate identity lent her correspondence with animal breeders and trainers a form of legitimation that an emerging artist with a "southern California mall-girl accent"¹⁵ simply couldn't muster. Curiously, "A Z Administrative Services" is not at all suggestive of contemporary corporations, services, and franchises with their wishful evocations of lifestyle and well-being in their names—Starbucks, Target, Blockbuster. Instead the A-Z brand evokes the kinds of small companies from the 1950s and 1960s that engendered customer confidence through the projection of encyclopedic competence—Acme, Paragon, Universal, and so on. As a brand, A-Z Administrative Services evokes the world of the great Chuck Jones Roadrunner and Coyote cartoons in which the Coyote, perched by the side of the road on some distant desert mesa, would take delivery of some implausible scheme from a company whose name always began with ACME.

By today's standards such companies were small operations, sometimes even home businesses; the universalist confidence writ large in their brand names belied their small scale and local nature. Squeezed out by shrinking profit margins and competition from franchise operations as well as the globalization of markets, they were the types of companies that had closed up shop in Williamsburg and elsewhere by the early 1990s, just as Zittel's was taking shape. In an important group of drawings on vellum from the early 1990s, Zittel reproduced animal breeding advertisements drawn from small community newspapers and specialist magazines. As direct appropriations from advertisements, these drawings are singular in her oeuvre, suggestive not only of the parallels she was making at the time between the selection of aesthetic traits through breeding and the art world's promotion of particular movements and aesthetic values, but also of the fact that many such small-scale businesses were themselves becoming endangered species.

The early *Breeding Works* evolved out of Zittel's interest in how the development of domestic breeds corresponded to "the breakdown of traditional class structure in humans. In the late 1800s breeds in animals like dogs were 'designed' possibly as a way to try and create a stable and hierarchical social system which the owners of the animals could identify with."¹⁶ While Zittel worked early on with houseflies and quails, chickens quickly became her species of choice, particularly Bantams. She spoke of how chickens made "perfect sense as a choice of art material": they "hatch from eggs so there is complete authorship of the 'creation,'" and they "have an amazing array of genetic possibilities; they possess many types of physical variations with which to work with." She added, "Bantams are 'miniature' chickens used for 'decoration and for exhibition.'"¹⁷ Moving from aesthetic to social considerations, it is likely that the fact that chickens are subject to industrial production was also significant. Her *Single-Egg Incubator* (1991, p. 146), for example, establishes an empathetic, quasi-parental relationship to a single egg, something in sharp and deliberate contrast to the factory incubators designed to anonymously hatch thousands of eggs at a time.

Working specifically with breeder chickens in *A-Z Breeding Unit for Reassigning Flight* (1993, p. 150), Zittel set up a series of four compartments in the window of the New Museum of Contemporary Art in New York. Designed to evolve the capacity of flight back into these birds, each compartment featured nests of different heights, arranged such that only eggs from the highest nest would be channeled into the incubator in the next compartment, where the chicks would:

hatch, grow up, and then once again be presented with nests of different heights. The chickens could only reach each successive breeding compartment by higher and higher passages. The idea was to bring this recessive gene forward through subsequent generations and so return this bird to flight.¹⁸

With the *A-Z Breeding Unit for Averaging Eight Breeds* (1993, p. 151), Zittel turned her attention not to bringing recessive genes forward but to reversing evolution to reinstate a perfectly average bird. This unit takes the ironic form of an upside-down pyramid, inverting the usual progression of breeding refinement. At the top are eight hutches for eight separate breeds that have been bred to draw out highly unusual recessive traits—long silky black feathers or a mottled black-and-white



fig. 21

Advertisement for **Charles and Ray Eames Storage Units (ESU)**, Herman Miller Furniture Company catalog, 1950.
© 2005 Eames Office LLC (www.eamesoffice.com)

coloring or an enormous comb, and so on. At each successive layer down, the hatches halve in number as the chickens cross-breed. Finally at the bottom, the new breed of chicken emerges whose carefully cultivated recessive genes have once again been submerged.

Zittel carried out her early breeding experiments at the South 8th Street shopfront (p. 128), where she also began to produce works that dealt productively with the physical constraints of her space: two 100-square-foot rooms with an office in front and private space in back. Although they came slightly later and depict an apartment as opposed to a shopfront space, her *Domestic Models A–E* (1993, p. 115) test out alternative propositions to subdividing a small space or arranging furniture heights, based on activity, privacy, hygiene, and so on. While such schema address basic human needs, the rationales and functional combinations are often surprising. Model D reads, “Bed and bath are secluded in back as private areas. Kitchen and office are in front as public area,” while Model E makes an alternative proposition, reading, “Bed and office are in front as areas associated with the mind. Kitchen and bath in back for processing the body.”

Thinking through these kinds of basic needs led Zittel to produce one of her first signature works: the *A–Z Management and Maintenance Unit, Model 003* (1992, p. 129). Its square channel metal frame and birch plywood construction evokes the look of mid-century modernism, but unlike one of Charles and Ray Eames’s 1950 Storage Units (ESU), which primarily store and display objects and books (fig. 21), Zittel’s unit had to facilitate all the aspects of living. Within an extremely constrained footprint of sixty square feet, she attempted:

to satisfy the often conflicting needs of security, stability, freedom and autonomy. Owning a *Living Unit* created the security and permanence of a home which could then be set up inside of homes that other people owned. It provided freedom because whenever the owner wanted to move they could collapse it and move the unit to a new location.¹⁹

When Zittel moved from the small shopfront to a large industrial space in 1993, the constraints that she was productively channeling in the *A–Z Management and Maintenance Unit* shifted dramatically. Where previously the small volume of

space was the limitation, here it became the challenges of a very large space that was impossible to heat, cool, and keep clean. This new environment gave birth to a series of works that were exhibited in the *Purity* exhibition in 1993. These include cabinets that Zittel called *Prototype for A–Z Warm Chamber* and *Prototype for A–Z Cool Chamber* (both 1993, pp. 124–25). These cabinets are big enough for one person to sit in comfortably and either cool off with an air conditioner or warm up under the heat of a light bulb. *Prototype for A–Z Cleansing Chamber* (1993, p. 126) combines all cleaning functions, from bathing to washing dishes, in a single unit.

While Zittel developed these works in relation to very real needs, her engagement with functionalism is clearly leavened with a sense of humor. *A–Z Body Processing Unit* (1993, p. 118), another *Purity* work, functions as both kitchen and toilet, and it packs down into a compact and elegant carrying case. Her dry wit comes through in the description:

although the kitchen and the bathroom are similar to each other, traditional architecture always segregates them in the home. It always seemed that it would be more convenient to create an integrated but well organized hygienic system: the *A–Z Body Processing Unit*. The intake functions are on the top, and the out take functions are on the bottom.²⁰

Another slyly subversive group of works is her *A–Z Carpet Furniture* (1992–93, pp. 110–13). Inspired by a neighbor who was also living in a very small space, but one without furniture, Zittel produced carpets that were in fact 1:1 scale representations of standard furniture arrangements—initially a living room and later a bedroom and dining room. With their rectangular forms and their rectilinear and angular arrangements, the furniture patterns evoke the visual vocabulary of Russian Constructivism and, more generally speaking, early twentieth-century modernism. Zittel has wittily proposed that you could use these flat carpets as furniture, but that they would also look elegant hanging on a wall if you needed to move the “furniture” out of the way.²¹ Laid on the floor, the carpets provide a measure of comfort while parodying the idea of decor. Hanging on the wall in a more or less empty room, they also suggest a domestic travesty of the corporate practice of hanging soft, textured modernist tapestries in the lobbies of 1950s and 1960s skyscrapers.

If *A–Z Carpet Furniture* parodies domestic comforts, five years later *A–Z Rough Furniture* (1998, fig. 22 and pp. 168–71) would refuse domestic space entirely. A series of rock formations



fig. 22

Andrea Zittel

A-Z Rough Furniture (Jack), 1998

Foam rubber

101 1/2 x 296 x 214 1/2 inches (258 x 752 x 545 cm)

Courtesy of the artist and Andrea Rosen Gallery, New York

Installation view, *ROUGH*, Andrea Rosen Gallery, New York, 1998

carved from high density foam, *Rough Furniture* appears more Neolithic than neo-modern. In spite of first appearances, this work continues Zittel's questioning of modernist assumptions—in this instance the conflation of modern design with democracy and ergonomic comfort. Zittel recalled anthropological studies that indicate chairs evolved as a means of elevating certain individuals in a social hierarchy and not as the most comfortable seating position for the body.²² Both *A-Z Carpet Furniture* and *A-Z Rough Furniture* refuse such hierarchies by positioning users on the ground where they are, at least metaphorically, equal.

If *A-Z Carpet Furniture* and *A-Z Rough Furniture* propose a form of democratic primitivism, Zittel's egalitarian tendencies are based on valuing ways in which individuals make up their own rules and fantasies as to how they might interact with broader society. One way in which she explores this practice has been to invite purchasers to individually customize her works. Following the *A-Z Management and Maintenance Unit, Model 003*, which expressed her desire to turn her "limitations into luxuries," she produced a smaller portable exemplar, the first *A-Z 1993 Living Unit* (pp. 130–31). Closed, it is about the size of a large shipping trunk, but when it is opened, it provides a wardrobe, desk and filing space, and cooking facilities. A folding campstool for sitting and a cot for sleeping can also be stored in the unit. In 1994, the same year that she moved to A-Z East, she devised a slightly larger, more commodious version, the *A-Z 1994 Living Unit*, and invited purchasers of the work to customize it according to their tastes and needs.

This social aspect of her work was amplified by the incarnation of A-Z East in a converted, three-story former boarding-house at 150 Wythe Avenue. Of all the locations in Williamsburg where Zittel worked, this was the longest lasting and the site of her most playful social experiments and events. As if to underline these experiments' engagement with consumerism and lifestyle questions, Zittel used the building's storefront as the *A-Z Personal Presentation Room* (pp. 94–95), where she would present her latest projects and ideas. This room also was the site of loosely themed cocktail parties that she hosted with different artists and friends. During this period she also produced thirteen issues of the *A-Z Personal Profiles Newsletter* (p. 95), approximately one every month.

While the renovation of the building required a great deal of work, in this more commodious environment, Zittel focused on the ideals and constraints of comfort. In the upstairs *A-Z Comfort Room* (pp. 90–93), many different furniture sculptures such as the *A-Z Ottoman Furniture* (1994, pp. 90–91), *A-Z Fled* (1994, p. 137), *A-Z Pit Bed* (1995, p. 139), *A-Z Platform Bed* (1995, p. 138), and *A-Z Bofa* (1996, pp. 92–93) were prototyped and tested. Like the *A-Z 1994 Living Unit*, the *A-Z Comfort Unit* (1994, pp. 134–35) was developed to playfully explore individual fantasies of domestic comforts.

This creative negotiation with the purchasers of her work had already been going on for some time, involving other works such as the *A-Z Jon Tower Life Improvement Project* (1991–92, p. 69) or the 1993 *A-Z Apparel Commissions*, including *A-Z Uniform for Andy Stillpass* (p. 83) and *A-Z Collector's Coat for Frank Kolodny* (pp. 84–85). While these earlier projects were about developing a functional product based on the client's needs and desires, the *Living Unit* and *Comfort Unit* were vehicles to test and even contradict her hypotheses and rules for living. Yet because these works were purchased as an "Andrea Zittel" and because she proposed the units as functional objects, Zittel's rules were not subverted or questioned as often as she may have wished.

It was this desire for greater latitude of interpretation that led to the development of the *A-Z Escape Vehicle* (1996, pp. 200–205) in which Zittel shifted ground from the fantasy of function to the function of fantasy. The *Escape Vehicle* is a small, metal-clad trailer structure whose interior can be customized at the whim of the purchaser. Like the earlier *Living Unit*, the *Escape Vehicle* operates within an extremely constrained space. At this time Zittel was theorizing her idea that freedom is often exercised through constraint. In the "Limited Universe" issue of her *A-Z Personal Profiles Newsletter* in November 1996 she wrote:

Why is it that you find it so much easier to create a totally fantastic environment for yourself in the tiny capsule-like confines of the EV [*Escape Vehicle*]? We feel it is because in some ways limitations actually *liberate* you. Ultimately, it is within defined boundaries that make it easier for us to let go and be creative. We bet that if we gave you an entire room in which to construct your fantasy you would feel pretty overwhelmed. On the other hand, the little capsule-like space of the EV presents one with an intimate and malleable little universe. It is within the security and intimacy created by this structure that many of us feel most comfortable in extending our fantasies to their most exquisite realizations.²³

Even in the expansive acreage of A–Z West, the recent *A–Z Wagon Station* (2002–present, pp. 214–17) continues Zittel’s hypothesis of the freedom of the intimate universe. The prospect of customizing these units, this time undertaken by friends of the artist, seems to present a greater variety of challenges to Zittel’s philosophy of invented constraints. Eighteen simple rectangular structures—approximately six feet long, four feet high, and four feet wide—with a curved hatch at the front, sit in the landscape around A–Z West, each customized by a different person. Hal McFeely’s is rustic (p. 216), while Russell Whitten’s draws on the culture of car customization (p. 217). Jonas Hauptman applied monster truck and camper expansion principles to build out from the original *A–Z Wagon Station* chassis to create a structure that has ended up looking more like the Apollo Lunar Landing Module (p. 214).

If Zittel’s early *A–Z Management and Maintenance Unit, Model 003* stands as an extension of modernism’s ironic inversion of industrial materials and luxury, later works such as the *A–Z Cellular Compartment Units* (2001, pp. 184–189) operate as a parody of functional regimentation in suburban home design: an accumulation of ten cabins, four by four by eight feet, fits into an overall area about the size of a large studio apartment, each unit customized around a single unique function—eating, sleeping, reading, and so on. While the tone and subject of Zittel’s art shifts in these two signal works between the poles of constrained urban apartment and exurban sprawl (see fig. 16), her critique of consumerism and its effect on our culture and environment has remained consistent. That she leavens her critique with humor and playfulness does not diminish her seriousness. Writing a history of seventeenth-century Dutch painting, an art form ascendant at the birthplace of the stock market, Max J. Friedlander noted:

To play is nothing but the imitative substitution of a pleasurable, superfluous and voluntary action for a serious, necessary, imperative and difficult one. At the cradle of play as well as of artistic activity there stood leisure, tedium entailed by increased spiritual mobility, a horror vacui, the need of letting forms no longer imprisoned move freely, of filling empty time with sequences of notes, empty space with sequences of form.²⁴

Zittel’s work suggests that consumer culture’s promise of leisure-time freedom is inadequate and comes at too heavy a price. Part-time emancipation is no emancipation at all. Instead we each might need to look to our very real social and physical constraints to create new rules for our game: at work and at play.

NOTES

1. Robert Smithson, interview with Robert Smithson, Michael Heizer, and Dennis Oppenheim, *Avalanche* (1970), found in Andrea Zittel notebooks.
2. Charles Eames, “What Is Design?” in John Neuhart, Marilyn Neuhart, and Ray Eames, *Eames Design: The Work of the Office of Charles and Ray Eames* (New York: Harry N. Abrams, 1989), p. 15.
3. Andrea Zittel, quoted in Stefano Basilico, “Andrea Zittel,” *Bomb*, Spring 2001, p. 72.
4. Andrea Zittel, *Diary: Andrea Zittel*, Diary, ed. Simona Vendrame, no. #01 (Milan: Tema Celeste Editions, 2002), p. 14.
5. Donald Judd, “On Installation,” in *Donald Judd: Complete Writings 1975–1986* (Eindhoven, Netherlands: Van Abbemuseum, 1987), p. 20.
6. Zittel, quoted in Basilico, p. 76.
7. Zittel, quoted in Basilico, p. 76.
8. Andrea Zittel, “Shabby Clique,” *Artforum*, Summer 2004, p. 211.
9. Andrea Zittel, quoted in Zdenek Felix, ed., *Andrea Zittel—Personal Programs* (Ostfildern-Ruit, Germany: Hatje Cantz Verlag, 2000), p. 58.
10. Andrea Zittel, www.zittel.org.
11. Zittel, www.zittel.org.
12. Zittel, *Diary: Andrea Zittel*, p. 76.
13. Zittel, quoted in Basilico, p. 76.
14. Zittel, *Diary: Andrea Zittel*, p. 33.
15. Zittel, quoted in Basilico, p. 72.
16. Zittel, www.zittel.org.
17. Zittel, www.zittel.org, and p. 149 in this book.
18. Zittel, www.zittel.org.
19. Zittel, quoted in Felix, p. 19.
20. Zittel, www.zittel.org.
21. Zittel, quoted in Felix, p. 32.
22. Zittel, www.zittel.org.
23. *A–Z Personal Profiles Newsletter* #3, November 1996, “Limited Universe” issue.
24. Max J. Friedlander, *On Art and Connoisseurship* (Oxford: Bruno Cassirer, 1942), p. 42.

Catalogue of the Exhibition

Selected Biography
and Bibliography



Catalogue of the Exhibition

Height precedes width precedes depth. Illustrated works are cross-referenced by the page or figure number following the title.

Family Tree Apartment Complex, 1991 *p. 143*
Vinyl and shrubbery
6 x 17 x 5 1/2 inches (15 x 43 x 14 cm)
Collection of Barbara and Howard Morse, New York

Hisex Brown, 1991
Graphite on paper in plastic sleeve
11 1/8 x 30 1/8 inches (28 x 77 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York

Lanson Industries, 1991
Graphite on vellum in plastic sleeve
11 7/8 x 15 1/8 inches (30 x 38 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York

Missouri Egg Machine, 1991 *p. 142*
Graphite on vellum in plastic sleeve
11 7/8 x 15 1/8 inches (30 x 38 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York

Nicholas Turkey, 1991
Graphite on vellum in plastic sleeve
11 1/8 x 30 1/8 inches (28 x 77 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York

Ponds for Developing Amphibian Appendages, 1991 *p. 143*
Vinyl and shrubbery
2 1/2 x 18 1/2 x 7 inches (6 x 47 x 18 cm)
Collection of Barbara and Howard Morse, New York

Repair Work [Bowl], 1991 *p. 109*
Porcelain and glue
3 x 6 inches (8 x 15 cm) diameter
Collection of Barbara and Howard Morse, New York

Repair Work [Cup], 1991
Porcelain and glue
2 1/2 x 5 inches (6 x 13 cm) diameter
Collection of Barbara and Howard Morse, New York

Repair Work [Cup], 1991
Porcelain and glue
3 x 6 inches (8 x 15 cm) diameter
Collection of Barbara and Howard Morse, New York

Repair Work [Elephant], 1991 *p. 109*
Plaster and glue
18 x 24 x 9 inches (46 x 61 x 23 cm)
Collection of Barbara and Howard Morse, New York

Repair Work [Floor], 1991
Tiles and plaster
4 x 48 x 23 inches (10 x 122 x 58 cm)
Collection of Barbara and Howard Morse, New York

Repair Work [Hub Cap], 1991
Steel
16 1/2 inches (42 cm) diameter
Collection of Barbara and Howard Morse, New York

Repair Work [Dish], 1991 *p. 109*
Porcelain and glue
3/4 x 9 1/2 inches (2 x 24 cm) diameter
Collection of Barbara and Howard Morse, New York

Repair Work [Table], 1991 *fig. 36*
Wood and glue
22 x 18 x 13 inches (56 x 46 x 33 cm)
Collection of Barbara and Howard Morse, New York

Repair Work [Wise Man], 1991 *p. 109*
Papier-mâché and paint
Approx. 7 x 3 inches (18 x 8 cm)
Collection of Barbara and Howard Morse, New York

Tatum Farms, 1991
Graphite on vellum in plastic sleeve
11 1/8 x 30 1/8 inches (28 x 77 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York

A–Z Personal Uniform, 1991–present *p. 81*
Various fabrics
45 handmade dresses
Dimensions variable
Emanuel Hoffmann Foundation, permanent loan to the
Öffentliche Kunstsammlung, Basel, Switzerland

A–Z Jon Tower Life Improvement Project *p. 69*

Portfolio, 1991–92

Ink on paper in plastic sleeves in aluminum notebook
11 x 8½ inches (28 x 22 cm) each page
Courtesy of the artist and Andrea Rosen Gallery, New York

A–Z Management and Maintenance Unit, *p. 129*

Model 003, 1992

Steel, wood, carpet, plastic sink, glass, mirror, stovetop,
and household objects
86 x 94 x 68 inches (218 x 239 x 173 cm)
Collection of Andrea Rosen, New York

A–Z Purity/Privacy Robe Drawing II, 1992

Graphite on vellum
14 x 17 inches (36 x 43 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York

Men, from the Clone Series, 1992 *fig. 10*

Graphite, vellum, and polyester
33 x 19½ x 1½ inches (84 x 50 x 4 cm) framed
Collection of Barbara and Howard Morse, New York

Rabbits, from the Clone Series, 1992

Graphite, vellum, and polyester
33 x 19½ x 1½ inches (84 x 50 x 4 cm) framed
Collection of Barbara and Howard Morse, New York

Teacups, from the Clone Series, 1992

Graphite, vellum, and polyester
33 x 19½ x 1½ inches (84 x 50 x 4 cm) framed
Collection of Barbara and Howard Morse, New York

Study for A–Z Carpet Furniture, 1992

Gouache on paper
11 x 14 inches (28 x 36 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York

Study for A–Z Carpet Furniture, 1992

Gouache on paper
11 x 14 inches (28 x 36 cm)
Hort Family Collection, New York

A–Z Body Processing Unit, 1993 *p. 118*

Wood, metal, Plexiglas, black vinyl, lighting fixture, stove top,
sink, household objects, and *A–Z Food Group* sample
36 x 36 x 18 inches (91 x 91 x 46 cm) closed;
72 x 18 x 18 inches (183 x 46 x 46 cm) open
Private Collection, Turin, Italy
Courtesy Galleria Massimo De Carlo, Milan

A–Z Breeding Unit for Averaging *p. 151*

Eight Breeds, 1993

Steel, glass, wood, wool, light bulbs, and electric wiring
72 x 171 x 18 inches (183 x 434 x 46 cm)
The Museum of Contemporary Art, Los Angeles;
Gift of Donatella and Jay Chiat

A–Z Chamber Pot, 1993 *p. 107*

Spun aluminum
3 of an edition of 10
5½ x 9½ inches (14 x 24 cm) each
Courtesy of the artist and Andrea Rosen Gallery, New York

A–Z Chamber Pot, 1993

Spun aluminum
2 of an edition of 10
5½ x 9½ inches (14 x 24 cm) each
Collection of Steven Johnson and Walter Sudol, New York

A–Z Cover, 1993 *p. 116*

Wool, velvet, and linen
1 of an edition of 30; 3 covers per edition
72 x 60 inches (183 x 152 cm) each
Courtesy of the artist and Andrea Rosen Gallery, New York

A–Z Food Group, 1993 *p. 120*

Dehydrated food: rice, oats, couscous, chickpeas, black
beans, pinto beans, broccoli, spinach, onions, mushrooms,
bell pepper, carrots, sunflower seeds, pumpkin seeds
Courtesy of the artist and Andrea Rosen Gallery, New York

A–Z 1993 Living Unit, 1993 *p. 130*
Steel, wood, light, cot, stools, mirror, stovetop, toaster oven, and household objects
60 x 40 x 30 inches (152 x 102 x 76 cm) closed;
60 x 40 x 61 inches (152 x 102 x 155 cm) open
Milwaukee Art Museum; Gift of Contemporary Art Society, M2003.151

Documentation for A–Z Cover In Use, 1993 *p. 117*
Black-and-white photographs
3 photographs: 7 x 5 inches (18 x 13 cm) each;
4 photographs: 5 x 7 inches (13 x 18 cm) each;
overall dimensions variable
Courtesy of the artist and Andrea Rosen Gallery, New York

Domestic Model A, 1993
Wood and paint
8½ x 30 x 19 inches (22 x 76 x 48 cm)
Private Collection, Courtesy of White Cube, London

Domestic Model B, 1993
Wood and paint
8½ x 24 x 19 inches (22 x 61 x 48 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York

Domestic Model C, 1993
Wood and paint
8½ x 30½ x 32 inches (22 x 77 x 81 cm)
Private Collection, Courtesy of White Cube, London

Domestic Model D, 1993 *p. 115*
Wood and paint
8½ x 20¾ x 32 inches (22 x 53 x 81 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York

Domestic Model E, 1993 *p. 115*
Wood and paint
8½ x 20¾ x 32 inches (22 x 53 x 81 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York

Prototype for A–Z Cool Chamber, 1993 *p. 125*
Wood, steel, paint, air conditioner, and light
84 x 32 x 50 inches (213 x 81 x 127 cm)
Collection of David and Diane Waldman, Rancho Mirage, California

Prototype for A–Z Warm Chamber, 1993 *p. 125*
Wood, steel, paint, heater, and light
84 x 32 x 50 inches (213 x 81 x 127 cm)
Private Collection, Courtesy of Galleria Massimo De Carlo, Milan

A–Z Comfort Unit Customized for the Cincinnati Art Museum, 1994 *p. 135*
Steel, birch plywood, velvet, Plexiglas, foam mattress, and objects selected by the Museum
Bed: 48 x 78 x 52 inches (122 x 198 x 132 cm); 4 service stations: 54 x 25½ x 18 inches (137 x 65 x 46 cm) each
Cincinnati Art Museum; Museum Purchase, Gift of RSM Co., by exchange

A–Z 1994 Living Unit Customized for Eileen and Peter Norton, 1994 *p. 132*
Steel, birch plywood, paint, foam mattress, glass, mirror, lighting fixture, upholstery fabric, appliances, and household objects
59 x 84 x 82 inches (150 x 213 x 208 cm) open
Collections of Eileen Harris Norton and Peter Norton, Santa Monica, California

A–Z Personal Panel, Brooklyn, 1994
Gouache on paper
30 x 22 inches (76 x 56 cm)
Private Collection, London

A–Z Carpet Furniture (Bed), 1995
Wool and synthetic wool blend carpet
96 x 96 inches (244 x 244 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York

A–Z Escape Vehicle Customized by Andrea Zittel, 1996 *p. 202*
Shell: steel, insulation, wood, and glass; interior: colored lights, water, fiberglass, wood, pebbles, papier-mâché, and paint
60 x 40 x 84 inches (152 x 102 x 213 cm)
The Museum of Modern Art, New York; The Norman and Rosita Winston Foundation, Inc. Fund and an anonymous fund, 1997

<p>A–Z Escape Vehicle Owned and Customized by Andrea Rosen, 1996 <i>p. 204</i></p> <p>Shell: steel, insulation, wood, and glass; interior: velvet, mirror, and glass</p> <p>60 x 40 x 84 inches (152 x 102 x 213 cm)</p> <p>Collection of Andrea Rosen, New York</p>	<p>A–Z Deserted Islands VI and VII, 1997 <i>p. 207</i></p> <p>Fiberglass, wood, plastic, flotation tank, vinyl seat, and vinyl logo</p> <p>VI and VII of an edition of 10</p> <p>36 x 90 x 90 inches (91 x 229 x 229 cm)</p> <p>Courtesy of the artist and Andrea Rosen Gallery, New York</p>
<p>A–Z Escape Vehicle Owned and Customized by Robert Shiffler, 1996 <i>p. 205</i></p> <p>Shell: steel, insulation, wood, water circulation system, and glass; interior: flotation tank and saltwater</p> <p>60 x 40 x 84 inches (152 x 102 x 213 cm)</p> <p>Robert J. Shiffler Foundation</p>	<p>A–Z Rough Furniture, 1998 <i>pp. 170–71</i></p> <p>Foam rubber</p> <p>Dimensions variable</p> <p>Courtesy of the artist and Andrea Rosen Gallery, New York</p>
<p>A–Z Escape Vehicle Owned and Customized by Dean Valentine, 1996 <i>p. 203</i></p> <p>Shell: steel, insulation, wood, and glass; interior: metal, wood, glass, paint, television, wiring, and various objects</p> <p>60 x 40 x 84 inches (152 x 102 x 213 cm)</p> <p>Collection of Dean Valentine and Amy Adelson, Los Angeles</p>	<p>The Beatific Point of Interest, 1999 <i>p. 176</i></p> <p>Pencil on paper</p> <p>15 x 20 inches (38 x 50 cm)</p> <p>Collection of Rebecca and Martin Eisenberg</p>
<p>A–Z Personal Profiles Newsletter, #1–13, 1996–1997 <i>p. 95</i></p> <p>Pencil, India ink, and printer ink on paper, and photographs</p> <p>45 pages: 11 x 8½ inches (28 x 22 cm) each</p> <p>Goetz Collection, Munich</p>	<p>The Recreational Point of Interest, 1999 <i>p. 176</i></p> <p>Pencil on paper</p> <p>15 x 20 inches (38 x 50 cm)</p> <p>Private Collection</p>
<p>Thursday Evenings at The A–Z: A–Z Personal Presentation, n.d. [1996–1997]</p> <p>Pencil and printer ink on paper, and photographs</p> <p>Folded brochure: 8½ x 11 inches (22 x 28 cm)</p> <p>Goetz Collection, Munich</p>	<p>The Scientific Point of Interest, 1999 <i>p. 176</i></p> <p>Pencil on paper</p> <p>15 x 20 inches (38 x 50 cm)</p> <p>Collection of Rebecca and Martin Eisenberg</p>
<p>A–Z Carpet Furniture (Drop-leaf Dining Room Table), 1997</p> <p>Nylon carpet</p> <p>1 of an edition 3</p> <p>72 x 120 inches (183 x 305 cm)</p> <p>Courtesy of the artist and Andrea Rosen Gallery, New York</p>	<p>A–Z Food Group Prep Unit, 2000 <i>p. 121</i></p> <p>Birch plywood, glass jars, refrigerator, cutting board, knives, dehydrator, and dehydrated food</p> <p>84 x 48 x 24 inches (211 x 122 x 61 cm)</p> <p>Courtesy of the artist and Andrea Rosen Gallery, New York</p>
	<p>Free Running Rhythms and Patterns, Version II <i>p. 159</i></p> <p>[documentary panels], 2000</p> <p>¼-inch (0.6 cm) walnut veneer panels, latex- and oil-based paint, vinyl lettering, and black-and-white photographs</p> <p>27 panels: 79 x 31⁵/₈ x 2 inches (201 x 80 x 5 cm) each</p> <p>Olbricht Collection</p>

A–Z Cellular Compartment Unit, 2001 *pp. 186–87*

Stainless steel, plywood, glass, and household objects
10 units: 48 x 48 x 96 inches (122 x 122 x 244 cm) each
96 x 144 x 192 inches (244 x 366 x 488 cm) overall
Courtesy of the artist and Andrea Rosen Gallery, New York

A–Z Food Group, 2001

Gouache on paper
30 x 22 inches (76 x 56 cm)
Goetz Collection, Munich

A–Z Food Group: The Compounds of Life, 2001 *p. 121*

Gouache on paper
30 x 22 inches (76 x 56 cm)
Goetz Collection, Munich

A–Z Homestead Unit, 2001

Acrylic, gouache, and pen on paper
10 1/2 x 13 1/4 inches (27 x 34 cm)
Courtesy of the artist and Sadie Coles HQ, London

A–Z Homestead Units #1, 2001

Acrylic, gouache, and pen on paper
18 1/8 x 23 1/4 inches (46 x 59 cm)
Courtesy of the artist and Sadie Coles HQ, London

**Find New Ways to Position Yourself
in the World**, 2001 *p. 172*

Gouache on paper
30 x 22 inches (76 x 56 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York

A–Z Homestead Unit, 2001–2005 *p. 182*

Powder-coated steel, birch paneling with paint and
polyurethane, and corrugated metal roof
120 x 156 x 120 inches (305 x 396 x 305 cm)
Courtesy of the artist and Regen Projects, Los Angeles

A–Z Cellular Compartment Unit Communities #5, 2002

Latex paint, tape, and pen on birch
5 parts: 49 3/4 x 97 3/8 inches (127 x 247 cm) each;
147 3/4 x 194 3/4 inches (376 x 495 cm) overall
Courtesy of the artist and Andrea Rosen Gallery, New York

A–Z Fiber Form Uniform *back cover*

(White Felted Dress #7), 2002

Wool
Courtesy of the artist and Regen Projects, Los Angeles

A–Z Wallens, 2002 *p. 127*

Two screen-printed cast aluminum and tempered glass port
lights and hardware in silk-screened wooden crate
2 of an edition of 12
Lights: 14 inches (36 cm) diameter; with custom-made crate:
22 x 39 x 10 inches (56 x 99 x 25 cm)
Courtesy of the artist and Editions Fawbush, New York

**sfnwvlei (Something for Nothing with
Very Little Effort Involved) Note #1**, 2002

Acrylic polyurethane, gouache, and pen on birch panel
25 1/8 x 37 x 4 1/4 inches (64 x 94 x 11 cm) framed
Courtesy of the artist and Regen Projects, Los Angeles

**sfnwvlei (Something for Nothing with
Very Little Effort Involved) Note #2**, 2002

Acrylic polyurethane, gouache, and pen on birch panel
25 1/8 x 37 x 4 1/4 inches (64 x 94 x 11 cm) framed
Courtesy of the artist and Regen Projects, Los Angeles

**sfnwvlei (Something for Nothing with
Very Little Effort Involved) Note #3**, 2002

Acrylic polyurethane, gouache, and pen on birch panel
25 1/8 x 37 x 4 1/4 inches (64 x 94 x 11 cm) framed
Courtesy of the artist and Regen Projects, Los Angeles

**sfnwvlei (Something for Nothing with
Very Little Effort Involved) Note #4**, 2002

Acrylic polyurethane, gouache, and pen on birch panel
25 1/8 x 37 x 4 1/4 inches (64 x 94 x 11 cm) framed
Courtesy of the artist and Regen Projects, Los Angeles

Carving New Rough Furniture, A–Z West, October 2004,
2004

Gouache and pen on paper
9 x 12 inches (23 x 30 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York

Filing System, Joshua Tree, March 2004, 2004

Gouache and pen on paper
9 x 12 inches (23 x 30 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York

Snow on Regenerating Field, A-Z West, November 2004, 2004

Gouache and pen on paper
9 x 12 inches (23 x 30 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York

Sufficient Self, 2004

DVD projection
17 minutes, 29 seconds
Courtesy of the artist and Regen Projects, Los Angeles

A-Z Paper Pulp Panel #4, #5, and #6, 2005

Powder-coated steel frames, adhesive, and paper pulp panels
#4: 96 x 72 inches (244 x 183 cm);
#5: 84 x 72 inches (213 x 183 cm);
#6: 72 x 72 inches (183 x 183 cm)
Courtesy of the artist and Regen Projects, Los Angeles

First Flaw in New Rough Furniture at A-Z West, January 2005, 2005

Gouache and pen on paper
9 x 12 inches (23 x 30 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York

Selected Exhibition History and Bibliography

Biography

Born September 6, 1965, Escondido, California
BFA, Painting and Sculpture, San Diego State University, 1988
MFA, Sculpture, Rhode Island School of Design, Providence, 1990
Lives and works in Los Angeles and Joshua Tree, California

ONE-PERSON EXHIBITIONS AND BIBLIOGRAPHY

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Simon Leung, Andrea Zittel, Andrea Rosen Gallery, New York, October 23–November 28.

"Goings On About Town: Simon Leung/Andrea Zittel." *The New Yorker*, November 30, 1992, p. 26.

Levin, Kim. "Choices: Simon Leung, Andrea Zittel, 'Tattoo Collection.'" *The Village Voice*, November 17, 1992, p. 79.

Insignificant, 10 East 39 Street, Suite 525, New York. Curated by Gavin Brown.

Writing on the Wall, 303 Gallery, New York.

Levin, Kim. "Choices: Writings on the Wall." *The Village Voice*, 1992.

1993

Documentario: Privacy, Spazio Opus, Milan, January.

Add Hot Water, Sandra Gering Gallery, New York, February 20–March 20.

The Final Frontier, New Museum of Contemporary Art, New York, May 7–August 15. Brochure, text by Lisa Cartwright, France Morin, Celeste Olalquiaga, Alice Yang, and Mimi Young.

"Flash Art News: Final Frontier at the New Museum." *Flash Art*, Summer 1993, p. 134.

Smith, Roberta. "The Body and Technology: The Final Frontier." *The New York Times*, July 30, 1993, p. C26.

Eau de Cologne, Monika Sprüth Philomene Magers, Cologne, June 5–September 18.

Just what is it that makes today's home so different, so appealing?, Galerie Jennifer Flay, Paris, June 3–July 17.

"Just what is it that makes today's homes so different, so appealing? at Galerie Jennifer Flay." *Purple Prose*, Summer 1993, p. 89.

Aperto '93: Emergency, XLV Biennale di Venezia, Venice, June 13–October 10. Catalogue, text by Akira Asada, Jeffrey Deitch, Helena Kontova, Achille Bonito Oliva, et al.

Salvioni, Daniela. "Flash Art News: Aperto–A Stroll Through the Emergency." *Flash Art*, October 1993, pp. 67–68.

Sandqvist, Tom. "Venice: From the Palazzo Grassi to a Chicken Coop." *Siksi: The Nordic Art Review*, 1993, pp. 40–42.

Real Time, Institute of Contemporary Arts, London, June 19–July 18. Catalogue, text by Gavin Brown, Emma Dexter, and Herbert Read.

Dannatt, Adrian. "Real Time at ICA." *Flash Art*, November–December 1993, p. 116.

"Flash Art News: Real Time." *Flash Art*, May 1993, p. 100.

Kent, Sarah. "Real Time at the ICA." *Time Out London*, July 7, 1993.

Mac Adams, Ping Chong, Andrea Zittel, Art Awareness, Lexington, New York, July 24–September 5.

Guest Room with Andrew Ong, Achim Kubinski Gallery, New York, October 29–December 4.

Galleria Massimo De Carlo, Milan, November 29–January 29, 1994.

1994

Don't Look Now, Thread Waxing Space, New York, January 22–February 26. Catalogue, text by Joshua Decker.

Camping, Galerie Jennifer Flay, Paris, January 25–February 3.

L'hiver de l'amour (The Winter of Love), Musée d'Art Moderne de la Ville de Paris, February 10–March 13. Catalogue, text by Elein Fleiss and Olivier Zahm. Traveled to P. S. 1 Museum, Long Island City, New York, October 13–January 8, 1995.

Verzotti, Giorgio. "'L'Hiver de L'Amour' at Musée d'Art Moderne de la Ville de Paris." *Artforum*, October 1994, p. 112.

Lost in Thought, Manes Gallery, Prague, February 20–March 30.

Are you experienced?, Andrea Rosen Gallery, New York, March 11–April 9.

Don't Postpone Joy or Collecting Can Be Fun!, Neue Galerie, Graz, Austria, March 18–April 24. Traveled to Austrian Cultural Institute, New York, May 26–June 24.

Steffen, Barbara. "Don't Postpone Joy or Collecting Can Be Fun." *Austria Kultur*, May–June 1994, p. 11.

Sammlung Volkmann, Kasper König, Berlin, March 19–July 2.

SOHO at Duke V: Living in Knowledge An Exhibition About Questions Not Asked, Duke University Art Museum, Durham, North Carolina, April 8–May 29. Catalogue, text by Rebecca Katz, Jane McFadden, and Michael Philip Mezzatesta.

Full Service, HEREart, New York, May 7–June 30.

Levin, Kim. "Voice Listings: Full Service." *The Village Voice*, June 21, 1994, p. 83.

Drawing on Sculpture, Cohen Gallery, New York, June 9–July 28.

Smith, Roberta. "Drawing on Sculpture." *The New York Times*, July 15, 1994, p. C23.

Sense and Sensibility: Women Artists and Minimalism in the Nineties, The Museum of Modern Art, New York, June 16–September 11. Catalogue, text by Lynn Zelevansky.

Avgikos, Jan. "Sense and Sensibility: Museum of Modern Art." *Artforum*, October 1994, pp. 98–99.

Heartney, Eleanor. "Sense and Sensibility." *Art Press*, October 1994, pp. ii–iii.

Jones, Ronald. "Sense and Sensibility: Women Artists and Minimalism in the 90's." *Frieze*, September–October 1994, pp. 59–60.

Pedersen, Victoria. "Gallery Go 'Round: Sense and Sensibility." *Paper*, Summer 1994, p. 38.

Smith, Roberta. "Space Is Spare for Women's Work at the Modern." *The New York Times*, June 24, 1994, p. C26.

esprit d'amusement (Spirit of Diversion), Grazer Kunstverein, Graz, Austria, October 1–30. Catalogue, text by Joshua Decker, Susanne Gargerle, Mario Klarer, Christian G. Triebel, Thomas Trummer, et al.

John Currin and Andrea Zittel, Andrea Rosen Gallery, New York, October 25–29.

Naked City, Galleria Massimo De Carlo, Milan, December 7–January 31, 1995.

1995

Light for the Dark Days of Winter, A/D Gallery, New York, January 6–February 15.

About Place: Recent Art of the Americas, The Art Institute of Chicago, March 11–May 21. Catalogue, text by Madeleine Grynsztejn, Dave Hickey, and James N. Wood.

Cubitt, Sean. "Dispersed Visions: 'About Place.'" *Third Text*, Autumn 1995, pp. 65–74.

Kirschner, Judith Russi. "About Place: Recent Art of the Americas." *Artforum*, October 1995, p. 106.

Meyers, Todd. "'About Place: Recent Art of the Americas' at the Art Institute of Chicago." *Poliester*, Summer 1995, pp. 52–53.

Sherlock, Maureen. "'About Place: Recent Art in the Americas' at the Art Institute of Chicago." *Trans>*, November 1995, pp. 110–13.

1995 Whitney Biennial Exhibition, Whitney Museum of American Art, New York, March 15–June 11. Traveled to Veletrzní palác, Museum of Modern Art, Prague, September 21–December 3; Statens Museum for Kunst, Copenhagen, May 31, 1996–August 11, 1996. Catalogue, text by John Ashbery, Gerald M. Edelman, John G. Hanhardt, Klaus Kertess, David A. Ross, et al.

Corn, A. "Whitney Biennial." *ARTnews*, May 1995, p. 147.

Kimmelman, Michael. "A Quirky Whitney Biennial: A Show Concerned with Relating Works, Not with Haranguing." *The New York Times*, March 24, 1995, pp. C1, C23.

Trust, Tramway, Glasgow, May 7–June 18.

Nutopi (Nowtopia), Rooseum Center for Contemporary Art, Malmö, Sweden, June 3–August 27. Catalogue, text by Lars Nittve.

Living with Contemporary Art, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, October 1–January 7, 1996. Catalogue, text by Harry Philbrick and Andrea Zittel.

Merkling, Frank. "Living with Contemporary Art." *The Danbury (Connecticut) News-Times*, October 26, 1995, p. C1.

Zimmer, William. "Adventurous Homeowners, Modern Look." *The New York Times*, December 3, 1995, p. CN28.

1996

Urgence: Nan Goldin, Noritoshi Hirakawa, Jack Pierson, Wolfgang Tillmans, Andrea Zittel, capc Musée d'art contemporain de Bordeaux, France, January 26–March 24. Catalogue, text by Jean-Louis Froment and Abdellah Karroum.

RE:formations/design directions at the end of a century, Chandler Gallery, Davis Museum and Cultural Center, Wellesley College, Massachusetts, February 2–June 9. Catalogue, text by Constantin Boym, Tunji Dada, Judith Hoos Fox, Steven Skov Holt, Andrea Zittel, et al.

Holt, Steven, and Gregory Hom. "Infoscape: Reformations and Deconstructions: This Is Not a Time of Clarity, but of Opportunity." *Graphis*, March–April 1996, pp. 152–55.

Lloyd, Ann Wilson. "Wellesley, MA—"Re:Formations/Design Directions at the End of a Century." *Sculpture*, July–August 1996, pp. 57–58.

Collezionismo a Torino: Le opere di sei collezionisti d'Arte Contemporanea (Collectionism at Turin: The Work of Six Collectors of Contemporary Art), Castello di Rivoli, Museo d'Arte Contemporanea, Turin, Italy, February 15–April 21. Catalogue, text by Ida Gianelli.

Social Fictions: Lari Pittman/Andrea Zittel, Barbara & Steven Grossman Gallery, School of the Museum of Fine Arts, Boston, February 21–March 17. Catalogue, text by Leilia Amalfitano and Terry R. Myers.

Unger, M. "School of the Museum of Fine Arts/Boston: Social Fictions: Lari Pittman and Andrea Zittel." *Art New England*, June–July 1996, p. 57.

Sammlung Volkmann zeigt: Faustrecht der Freiheit, Kunstsammlung Gera, Germany, April 13–May 27. Catalogue, text by Bruno Brunnet, Peter Frieze, Rainald Goetz, Ulrike Rüdiger, Herbert Volkmann, et al. Traveled to Neues Museum Weserburg Bremen, Germany, June 22–September 15.

Nach Weimar (After Weimar), Kunstsammlung Zu Weimar/Neues Museum Weimar, Germany, June 26–July 28. Catalogue, text by Klaus Biesenbach, Joshua Decker, Nicolaus Schafhausen, et al.

Multiple Application, Klosterfelde, Berlin, June 28–September 4.

Space, Mind, Place, Andrea Rosen Gallery, New York, July 8–August 7.

Arning, Bill. "'Space, Mind, Place' at Andrea Rosen Gallery." *Time Out New York*, July 31–August 7, 1996, p. 28.

Levin, Kim. "Space, Mind, Place." *The Village Voice*, July 30, 1996, p. 9.

Smith, Roberta. "'Space, Mind, Place.'" *The New York Times*, July 19, 1996, p. C26.

Living Units, Macdonald Stewart Art Centre, Guelph, Ontario, Canada, September 26–November 10.

Just Past: The Contemporary in MOCA's Permanent Collection, 1975–96, MOCA at The Geffen Contemporary, Museum of Contemporary Art, Los Angeles, September 29–January 19, 1997.

1997

Discovery Collection, capc Musée d'art contemporain de Bordeaux, France, January 31–May 23.

Accrochage: Seth Edenbaum, Jackie Ferrara, Senga Nengudi, Andrea Zittel, Thomas Erben Gallery, New York, February 22–March 22.

Selections from the Collection, The Museum of Modern Art, New York, May 29–August 19.

Documenta X, Kassel, Germany, June 21–September 28. Catalogues, *Documenta X: The Short Guide*, text by Yan Ciret, Catherine David, Bettina Funcke, Volker Heise, and Paul Sztulman; *Politics, Poetics: Documenta X, The Book*, text by Sandra Alvarez de Toledo, Andrea Branzi, Benjamin Buchloh, Jean-François Chevrier, Catherine David, et al.

Fletcher, Annie. "Documenta Discipline." *Circa*, Autumn 1997, pp. 43–45.

Gregston, Brent. "Avant-garde Art Out of Control." *Salon* (online magazine), available at <http://archive.salon.com/july97/wanderlust/postmark970715.html> (July 15, 1997).

Johnson, Ken. "A Post-Retinal Documenta." *Art in America*, October 1997, pp. 80–88.

Kimmelman, Michael. "Few Paintings or Sculptures, but an Ambitious Concept." *The New York Times*, June 23, 1997, p. C9.

Kirchner, Constanze. "Was interessiert Kinder und Jugendliche an zeitgenössischer Kunst? Die documenta als pädagogische Chance." *Kunst + Unterricht*, June 1997, pp. 50–53.

Levin, Kim. "Not the UN: Documenta X Defeats the Pleasure Principle." *The Village Voice*, July 22, 1997, p. 77.

Morgan, Stuart. "The Human Zoo: Stuart Morgan on Documenta X." *Frieze*, September–October 1997, pp. 70–77.

"News: Galerien: New York Goes Documenta X." *Architektur & Wohnen*, Special 2–New York–Der metropolen Guide, 1997, pp. 124–25.

Restany, Pierre. "Documenta X: Un libro sulla poetica della politica e le sue pagine utili." *D'Ars*, July 1997, pp. 44–49.

"What Documenta Meant to Them." *The New York Times*, June 2, 2002, Section 2, pp. AR29, AR35.

Skulptur: Projekte in Münster 1997 (Sculpture: Project in Münster 1997), Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster, Germany, June 22–September 28. Catalogue.

Bonami, Francesco. "Territories of Mood: The PCA Circuit." *Flash Art*, October 1997, p. 88.

Buchloh, Benjamin H. D. "Sculpture Projects in Münster." *Artforum*, September 1997, pp. 114–17.

Cooke, Lynne. "Münster Skulptur. Projekte 97." *Burlington Magazine*, September 1997, pp. 649–51.

Dimling Cochran, Rebecca. "Skulptur: Projekte in Münster 1997." *Art Papers: Artists Books, Print Era and After*, November–December 1997.

Fioravante, Celso. "Münster se torna museu a céu aberto." *Folha ilustrada* (São Paulo), December 12, 1997, p. 36.

Kimmelman, Michael. "Site-Specific Means Soon-To-Be-Forgotten." *The New York Times*, August 24, 1997, p. 35.

Pesch, Martin. "Martin Pesch on 'Sculpture. Projects in Münster.'" *Frieze*, September–October 1997, pp. 82–83.

"Reif für die Insel? Eisberge mitten im Skulptur-Sommer." *Westfälische Nachrichten* (Münster), June 31, 1997.

Saltz, Jerry. "Merry-Go-Round." *Flash Art*, October 1997, pp. 84–87.

"Skulptur: Projekte in Münster 1997, Ein Foto-Rundgang von Wolfgang Träger." *Kunstforum International*, 1997, pp. 362–63.

Vischer, Theodora. "Andrea Zittel: Units of Freedom." *Kunstforum International*, June–August 1997, pp. 304–309.

Welti, Alfred. "A–Z: Zittels Traum." *ART: Das Kunstmagazin*, October 1997, pp. 72–81.

Zaya, Octavio. "Münster'97: Pedaling Nowhere." *Art Nexus*, October–December 1997, pp. 86–87.

Best of the Season: Works from 1996–97 Gallery Exhibitions, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, September 14–January 4, 1998. Brochure.

Staging Surrealism: Succession of Collections 2, Wexner Center for the Arts, Ohio State University, Columbus, September 19–January 4, 1998. Catalogue, text by Mary Ann Caws, Donna De Salvo, and Sherri Geldin.

Check in! Eine Reise im Museum für Gegenwartskunst (Check In! A Journey in the Museum für Gegenwartskunst), Museum für Gegenwartskunst, Basel, Switzerland, October 4–March 8, 1998. Catalogue, text by Theodora Vischer.

Patrick Painter Editions, Lehmann-Maupin Gallery, New York, October 18–November 29.

P. S. 1 Contemporary Art Center, Long Island City, New York, October 24–February 28, 1998.

Kunst . . . Arbeit (Art . . . Work), Südwest LB, Stuttgart, Germany, November 15–January 11, 1998. Catalogue.

Media and Human Body: Fukui Biennale 7, Fukui City Art Museum, Japan, November 15–December 7. Catalogue, text by Andrea Zittel.

"Exhibitions." *BT Magazine*, vol. 50, no. 752, 1998, p. 155.

1998

Eins, zwei, drei! Haus dabei! (One, Two, Three! Presto House!), Landschaftsverband Rheinland–Rheinisches Industriemuseum, Oberhausen, Germany, March 29–October 4.

Wild/Life or the Impossibility of Mistaking Nature for Culture, Weatherspoon Art Museum, Greensboro, North Carolina, April 26–July 26. Catalogue, text by Amy Cappellazzo.

Travel & Leisure, Paula Cooper Gallery, New York, May 2–June 26.

Cotter, Holland. "A Tour Through Chelsea, The New Center of Gravity." *The New York Times*, May 15, 1998.

Blue Horizon Art Collection, Berry House, Clarksenwell, England, May–June 1998.

Inglennook, Feigen Contemporary, New York, June 19–July 31.

Johnson, Ken. "Inglennook." *The New York Times*, July 24, 1998, p. E39.

Modelle (Models), Atelier Augarten, Zentrum für zeitgenössische Kunst der Österreichischen Galerie Belvedere, Vienna, Austria, July 9–October 11.

Krumpl, Doris. "Künstlerische Lebenshilfen." *Der Standard*, July 17, 1998, p. 12.

Kunstzeitung, August 1998.

"Parallelentwürfe, Lebensmodelle." *Die Presse*, no. 27, 1998.

Pühringer, Alexander. "Modelle." *Noema Art Journal*, October–November 1998.

Schmutz, Hemma. "Modelle." *Springerin*, March 1998, p. 74.

Sottriffer, Kristian. "Kultur und Medien." *Die Presse*, August 13, 1998.

Weh, Vitus H. "Modelle: Tom Burr, Christine & Irene Hohenbuchler, Florian Pumhosl, Andrea Zittel: Atelier im Augarten, Wien." *Kunstforum International*, October–December 1998, pp. 443–44.

Weh, Vitus H. "Wie im richtigen Leben." *Falter*, no. 31, 1998.

"Weltbinder einst & jetzt." *Kronenzeitung*, August 9, 1998.

"Wenn die Welt der Baukunst ihre Probe halt." *Der Standard*, May 1998.

Inglennook II, State University of Illinois at Normal University Galleries, August 19–September 27.

Berlin/Berlin, Berlin Biennale für zeitgenössische Kunst e.v., September 30–January 3, 1999.

Propos mobiles (Mobile Words), Association Projet 10, Paris, October 24–November 15. Catalogue, text by Denis Gaudel.

Emotion—Junge Britische und Amerikanische Kunst aus der Sammlung Goetz (Emotion—Young British and American Art from the Goetz Collection), Deichtorhallen, Hamburg, October 30–January 17, 1999. Catalogue, text by Daniel Birnbaum, Iwona Blazwick, Yilmaz Dziewior, Zdenek Felix, Carl Freedman, and Friedrich Meschede.

1999

Weird Science: A Conflation of Art and Science, Cranbrook Art Museum, Bloomfield Hills, Michigan, January 30–April 3. Catalogue, text by Michelle Grabner, Irene Hofmann, David Wilson, and Gregory Wittkopp.

Formulas for Revelation, The Rotunda Gallery, Brooklyn, New York, April 8–May 22.

Johnson, Ken. "Formulas for Revelation." *The New York Times*, May 14, 1999, p. E38.

"Prepare for a 'Revelation.'" *Brooklyn Heights Courier*, March 29, 1999.

Comfort Zone: Furniture by Artists, PaineWebber Art Gallery, New York, April 15–June 25. Brochure, text by Tom Eccles, Susan K. Freedman, and Amy Wolf.

Deitz, Paula. "Making What's Public Private, and Private Public." *The New York Times*, May 2, 1999, Section 2, p. AR29.

Threshold: Invoking the Domestic in Contemporary Art, John Michael Kohler Arts Center, Sheboygan, Wisconsin, April 30–August 15. Traveled to Contemporary Art Center of Virginia, Virginia Beach, September 29–November 26, 2000. Brochure, text by Andrea Inselmann.

Dorsey, Catherine. "There's No Place Like Home." *Port Folio Weekly*, October 24, 2000.

Erickson, Mark St. John. "Exhibit That Gets You Where You Live." *Newport News Daily Press*, October 15, 2000, p. 14.

Styrian Regional Exhibition 1999: Traffic, Knittelfeld, Land of Styria Department of Cultural Affairs, Styria, Austria, May 1–October 31.

Dienes, Gerhard M. "Über das Meer..." *Verkehr: Knittelfeld, Die Steirische Landausstellung*, 1999, p. 301.

I'm the Boss of Myself, Sara Meltzer's on View, New York, May 5–June 12.

Micro Space/Global Time: An Architectural Manifesto, MAK Center for Art and Architecture L.A., Schindler House, Los Angeles, and MAK–Austrian Museum of Applied Arts, Vienna, June 2–July 11. Catalogue, text by Peter Noever and Saskia Sassen.

H99, Helsingor, Denmark, and Helsingborg, Sweden, July 16–August 30.

Art in Public Places at the Miami Design District, Dacra Companies, Miami Beach, Florida, Summer.

"Art Goes Public." *Flash Art International*, Summer 1999, p. 78.

In the Midst of Things, Bournville, Birmingham, England, August 4–September 18.

Culbutes: Oeuvre d'impertinence (Head Over Heels: A Work of Impertinence), Musée d'Art Contemporain de Montréal, Québec, November 17–April 23, 2000.

Bérubé, Stéphanie. "Question de rire un peu..." *La Presse*, November 20, 1999, p. D18.

Crevier, Lyne. "Dialogue avec les anges." *Ici*, November 25, 1999, p. 41.

Granda, John. "Head Over Heels: A Work of Impertinence." *Sculpture*, April 2000, pp. 74–75.

Houle, Alain. "Culbutes. Oeuvre d'impertinence: sisyphé artiste." *L'humaniste Combatant*, Winter 2000, pp. 18–19.

Lamarche, Bernard. "Éloge de la fraîcheur." *Le Devoir* (Montreal), November 20, 1999, p. B9.

Lamarche, Bernard. "L'irréverence faite oeuvre." *Le Devoir* (Montreal), November 27, 1999, Section L'agenda, p. 3.

Mavrikakis, Nicolas. "Nos Choix." *Voir* (Montreal), August 26, 1999, pp. 65, 67.

2000

A Salon for the 21st Century, John Weber Gallery, New York, January 8–February 5.

Quotidiana (Daily), Castello di Rivoli, Museo d'Arte Contemporanea, Turin, Italy, February 4–May 21. Catalogue, text by Marcella Beccaria, Emanuela De Cecco, Ida Gianelli, Nicholas Serota, David Ross, Giorgio Verzotti, and Jonathan Watkins.

Fanelli, Franco. "Quotidiana: Gli antieroi del '900." *Il giornale dell' arte*, Speciale Castello di Rivoli, pp. 1–2.

Against Design, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, February 5–April 16. Catalogue, text by Steven Beyer, Melissa Brookhart, and Mark Robbins. Traveled to Palm Beach Institute of Contemporary Art, Lake Worth, Florida, June 18–September 3; Museum of Contemporary Art San Diego, La Jolla, California, January 21–May 9, 2001; Kemper Museum of Contemporary Art, Kansas City, June 22–September 2, 2001.

Hamilton, William L. "New Art's Interior Motive." *The New York Times*, February 3, 2000, p. F1.

Knight, Christopher. "The Everyday on a Pedestal." *Los Angeles Times*, January 31, 2001, pp. F1, F8.

Raczka, R. "'Against Design': Institute of Contemporary Art." *Sculpture*, June 2000, pp. 78–79.

Sozanski, Edward. "Along the Fuzzy Boundary between Design and Art." *The Philadelphia Inquirer*, February 13, 2000, p. 11.

Tänk om: Konst på gränsen till arkitektur och design (What If: Art on the Verge of Architecture and Design), Moderna Museet, Stockholm, May 6–September 3. Catalogue, text by Keller Easterling, Liam Gillick, Rebecca Gordon Nesbitt, Sara Ilstedt Hjelm, Ulrika Karlsson, Maria Lind, and Jeremy Millar.

"Gränslandets konst." *Arbetarbladet*, October 6, 2000.

Gunnert, Anna. "Tänk om på Moderna Museet." *Konsttidningen*, September 10, 2000.

Olss, Thomas. "Moderna museet tänker." *Bohusläningen med Dals Dagblad*, September 5, 2000.

Schloemann, Johan. "Bau mir einen Schuhladen." *Frankfurter Allgemeine Zeitung*, July 24, 2000.

HausSchau: Das Haus in der Kunst (HausSchau: The House in Art), Deichtorhallen, Hamburg, May 12–September 17. Catalogue, text by Ludwig Seyfarth and Zdenek Felix.

Kunz, Sabine. "Stoff-Iglu und Museum." *ART: Das Kunstmagazin*, June 2000, p. 89.

Ronnau, Jens. "HausSchau: Das Haus in der Kunst." *Kunstforum International*, October–December 2000, pp. 314–16.

Elysian Fields, Centre Georges Pompidou, Paris, May 24–July 24. Catalogue.

Arkhipoff, Elizabeth. "En route pour la gloire." *Nova Magazine*, June 2000.

"Elysian Fields." *Aden*, June 28–July 4, 2000.

Leguillon, Pierre. "Purple Horizon." *Beaux Arts Magazine*, July 2000, pp. 40–45.

Of The Moment: Contemporary Art from the Permanent Collection, San Francisco Museum of Modern Art, June 30–August 29.

Taxi: Contemporary Art in Seven Taxis in Copenhagen, sponsored by Navin Gallery, Bangkok, and One-Percent for the Arts, Copenhagen, September 1–30.

Kulturburo 2000 (Culture Festival 2000), Malmö, Sweden, September 15–December 15.

Made in California: Art, Image and Identity, 1900–2000, Los Angeles County Museum of Art, October 22–February 25, 2001. Catalogue, text by Stephanie Barron, Sheri Bernstein, Michael Dear, Howard N. Fox, Janice Taper Lazarof, et al.

Full Serve: Celebrating Ten Years of Shows Curated by Kenny Schachter, Kenny Schachter/Rove, New York, October 25–December 3.

2001

Pyramids of Mars, Barbican Center, London, February 8–March 25.

Farquharson, Alex. "Pyramids of Mars." *Art Monthly*, March 2001, pp. 33–35.

Sammlung DaimlerChrysler: Februar 2001, Neuerwerbungen (Collection of DaimlerChrysler: February 2001, New Work), DaimlerChrysler Contemporary, Berlin, February 8–April 1. Catalogue, text by Renate Wiehager.

Comfort: Reclaiming Place in a Virtual World, Cleveland Center for Contemporary Art, March 9–May 20. Catalogue, text by Kristin Chambers, Jill Snyder, and Michael Sorkin.

Litt, Steven. "A Spunky Vision of Domestic Future in the Modern Age." *The Cleveland Plain Dealer*, April 27, 2001.

Rizk, Mysoon. "Comfort: Reclaiming Place in a Virtual World." *New Art Examiner*, July–August 2001, p. 90.

Spaid, Sue. "Reviews: Comfort." *Artext*, no. 74, 2001, p. 82.

Vi-Intentional Communities, Rooseum Center for Contemporary Art, Malmö, Sweden, May 11–August 12. Traveled to Contemporary Art Centre, Vilnius, Lithuania, November 28–January 13, 2002.

Steiner, Shepherd. "Vi-Intentional Communities." *Parachute*, October–December 2001, Supplement, pp. 7–8.

Just what is it that makes trailer homes so different, so appealing?, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York, May 13–27.

A New Domestic Landscape, Galeria Javier Lopez, Madrid, May 19–April.

American Art from the Goetz Collection, Munich, Galerie Rudolfinum, The Centre of Contemporary Art, Prague, May 24–September 2. Catalogue, text by Ursula Frohne, Ingvild Goetz, Rainald Schumacher, and Noemi Smolik. Traveled to Kunstverein Weiden, Germany, May 3–June 9, 2002.

Drawings, Regen Projects, Los Angeles, May 26–July 19.

Plug-In: Einheit und Mobilität (Plug-In: Unity and Mobility), Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Germany, June 2–July 29. Catalogue, text by Marcus Heinzlmann, Carsten Krohn, Angelika Nollert, Ortrud Westheider, et al.

Carter, Stephan. "8 Quadratmeter für Kommunisten," *Weser-Kurier*, June 27, 2001.

Corris, Michael. "Plug-in: Unity and Mobility." *Art Monthly*, September 2001, pp. 37–39.

Dobbe, Martina. "Kunst zum Klettern und zum Staunen." *Westfälische Nachrichten* (Münster), June 5, 2001.

Hoetzel, Dagmar. "Plug-in: Einheit und Mobilität." *Bauwelt*, July 6, 2001.

Imdahl, Georg. "Was für ein Typ ist eigentlich der Prototyp?" *Frankfurter Allgemeine Zeitung*, July 16, 2001, pp. 1–2.

Leske, Marion. "Plug-in: Visionen vom Wohnen und vom Reisen." *Die Welte*, July 10, 2001.

Luddemann, Stefan. "Neue Nomaden in der globalen Welt." *Neue Osnabrücker Zeitung*, June 28, 2001.

Meis, Hannelore. "Abgeklärtheiten." *Ultimo*, June 18–July 1, 2001.

Muller, Sabine. "Zwischen Kunst und Kompost-Klo." *Ruhr-Nachrichten*, June 1, 2001.

Posca, Claudia. "Plug-in: Einheit und Mobilität: Westfälisches Landesmuseum Münster." *Kunstforum International*, August–October 2001, pp. 391–93.

"Raumlösungen für Nomaden." *Kreiszeitung Syke Zeitung*, June 22, 2001.

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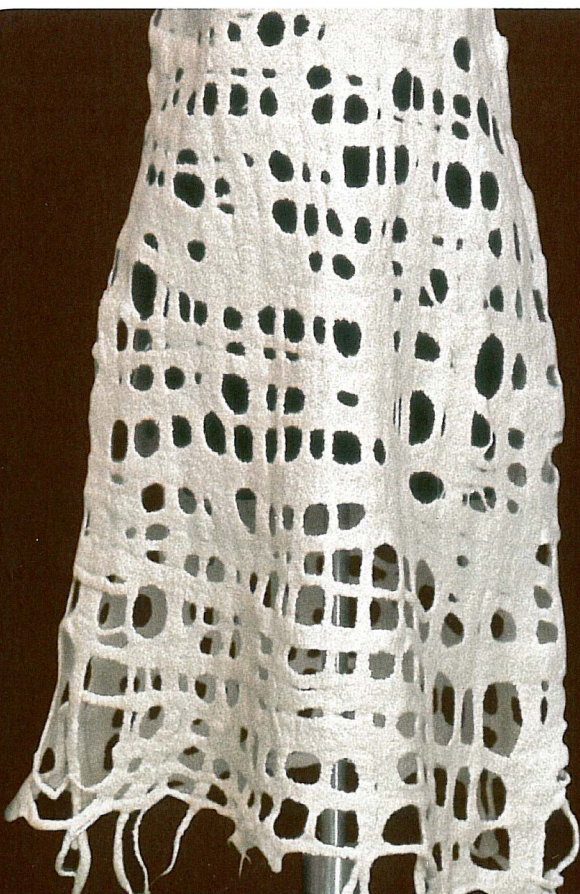
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