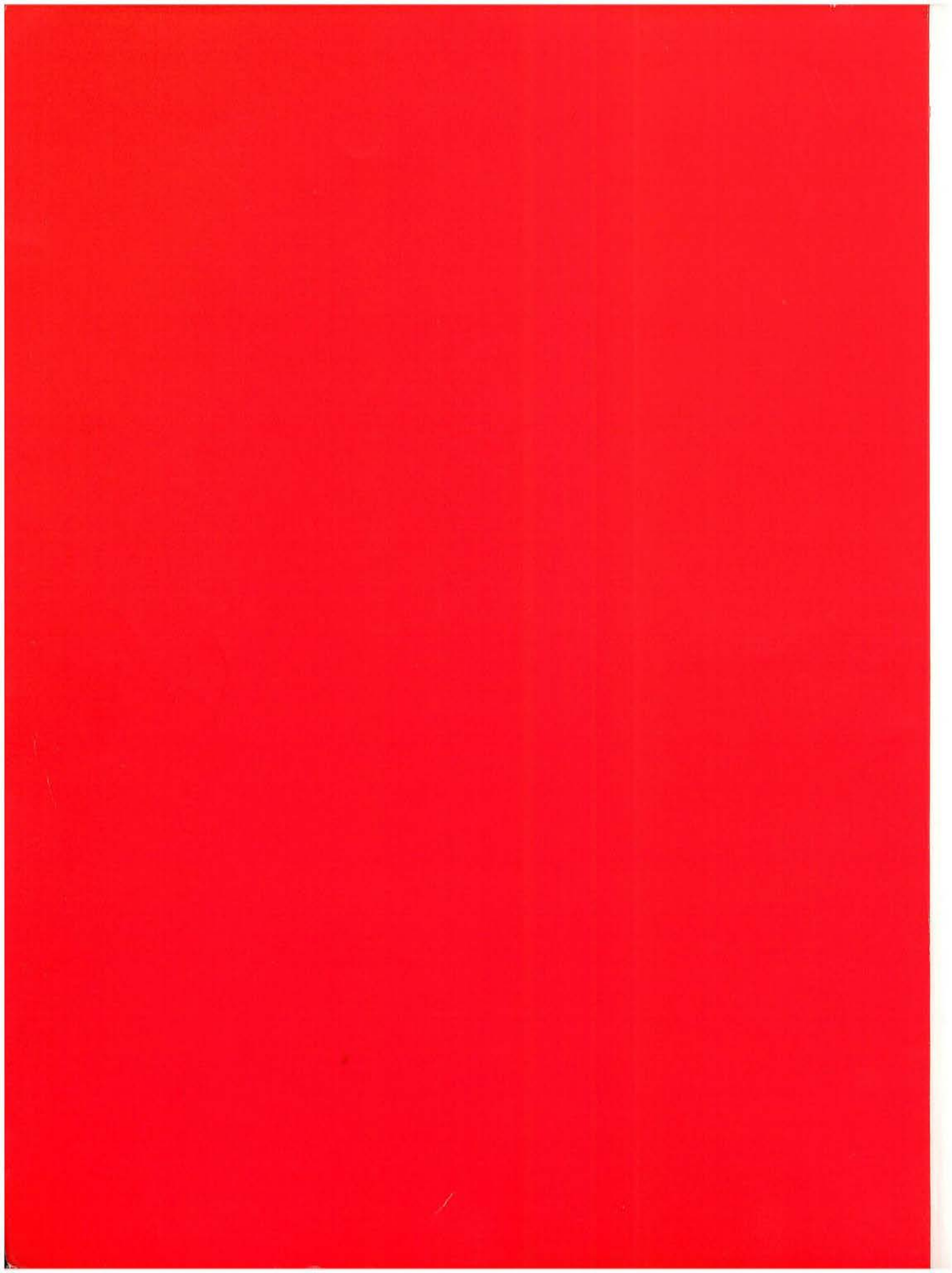




RHETORICAL IMAGE



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DENNIS ADAMS

ART & LANGUAGE

JUDITH BARRY

LOTHAR BAUMGARTEN

BRACO DIMITRIJEVIC

ROSE FINN-KELCEY

FÉLIX GONZÁLEZ-TORRES

TOMISLAV GOTOVAC

IAN HAMILTON FINLAY

THOMAS HUBER

ILYA KABAKOV

ON KAWARA

JIŘÍ KOLÁŘ

JAROSLAW KOZLOWSKI

CILDO MEIRELES

TATSUO MIYAJIMA

MUNTADAS

BARBARA STEINMAN

LAWRENCE WEINER

KRZYSZTOF WODICZKO

Milena Kalinovska *Guest Curator*

Deirdre Summerbell *Guest Editor*

**The New Museum
of Contemporary Art,
New York**

Rhetorical Image

The New Museum of Contemporary Art, New York
December 9, 1990–February 3, 1991

This exhibition was made possible with generous grants from the National Endowment for the Arts, the Andy Warhol Foundation for the Visual Arts, the New York State Council on the Arts, Robert Lehrman, Goethe House New York, the Canadian Consulate General in New York, the Japan Foundation, and the British Council. The Public Art Fund, Inc., was the sponsor of the Muntadas project.

Programs at The New Museum receive operating support from the New York State Council on the Arts and the New York Department of Cultural Affairs.

Exhibition catalogue:

Organized by Alice Yang

Designed by Tony Morgan/Step Graphics, New York

Typeset by Trufont Typographers, Hicksville, New York

Printed by The Studley Press, Dalton, Massachusetts

Library of Congress Catalog Card Number: 90-50814

ISBN 0-915557-71-1

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Original German version first appeared in *Text und Kritik*, and is included in *Politik, Essays und Reden*, by Friedrich Dürrenmatt.

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Cover photo:

Karel Hájek (Czech photojournalist, 1900–78)

Students Demonstrating Against Fascism, 1936

Gelatin silver photograph, 11^{3/8} × 15^{1/4} in.

Private collection

Photo The Museum of Fine Arts, Houston

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PREFACE AND ACKNOWLEDGMENTS

Marcia Tucker, Director

In 1988, when Milena Kalinovska served as Adjunct Curator at The New Museum, she began work on a project that had long interested her, one that would help her determine how artists from different generations and backgrounds address political, social, or cultural concerns in their work.

This exhibition grew out of questions she had about the role of the artist in society. How, for example, is this role configured? Can art actually change things? Is politics something other than subject matter? What kinds of interventions can artists engage in to initiate social change? How do artists from different cultures see themselves in relation to their social milieus?

In Eastern Europe, the intersection of art and politics is an accepted, even welcome, notion. There, a playwright can become president. In the United States, artists whose work has a conscious political dimension are often thought of as (leftist) propagandists and, as a result, they are periodically denied the status of artists. (Hans Haacke, Adrian Piper, and collaborative groups such as Gran Fury and the Guerilla Girls are cases in point.)

Through a dialogue across cultures, between European, Soviet, Brazilian, Japanese, Canadian, and American artists, *Rhetorical Image* reexamines the role of the artist as an active participant in society. The New Museum has chosen to undertake such an exhibition at a moment when the art world is moving away from an interest in social and political issues, and towards a renewed appreciation of minimalism and abstraction. It is a move welcomed with relief by many. At last, people are returning to "real" art, they feel, to an art of predominantly formal concerns.

But we are at the *fin de siècle*, with all the change, confusion, and analysis that accompany such periods. We are also engaged in serious legal struggles to determine who defines what constitutes art, and what its freedoms and limitations might be. It is perhaps an appropriate moment to examine, once again, the ways artists, from a variety of political and cultural milieus, produce or mirror social reality. For this exhibition, the task is accomplished with rhetorical means; that is, visual language is used as a compelling, impassioned, and affective instrument for the creation of meaning.

We would like to thank the many people who contributed significantly to this exhibition. First and foremost is Milena Kalinovska, whose vision and presence are at its center. The catalogue, brilliantly edited by Deirdre Summerbell, whose ideas and suggestions are especially appreciated, is graced by the substantial contributions of a number of writers, including the Swiss writer Friedrich Dürrenmatt, who contributed a previously untranslated work, the novelist Susan Daitch, the essayist Nena Dimitrijevic, and the critic Bruce Ferguson, who creatively and energetically organized the artists' interviews. To Tony Morgan, we also extend our special thanks for his extraordinarily sensitive work in designing the catalogue.

We are grateful to the many staff members who contributed to the project, particularly Antonette DeVito and the staff of the Development Department, as well as Senior Curator France Morin, Curator Laura Trippi, who acted as liaison throughout the final stages of the exhibition, and Alice Yang, Curatorial Coordinator. For devising the Resource Room, we thank Curator of Education Susan Cahan and artist Julie Ault who collaborated with her on this imaginative educational component of the exhibition. The complicated installation (many of the artists created pieces especially for the site) would have been impossible without the efforts of Debra Priestly, Registrar; Ginny Bowen, Preparator; and our extraordinary crew, who have worked long hours to make it happen. Thanks also to Librarian/Special Projects Editor Russell Ferguson for helping to refine the ideas of the exhibition, and to Sara Palmer, Director of Public Affairs, for contributing her expertise.

We extend sincere thanks to the National Endowment for the Arts; the New York State Council on the Arts; the Andy Warhol Foundation for the Visual Arts; and Goethe House New York, for their generous support of this exhibition. Our gratitude also goes to trustee Robert Lehrman, whose encouragement and support for this project are especially appreciated. We would also like to convey our appreciation to the British Council for helping us to realize Rose Finn-Kelcey's *Sunflowers*; the Canadian Consulate General in New York for their support of Barbara Steinman's *Borrowed Scenery*; the Japan Foundation for their assistance with Tatsuo Miyajima's *Seven Sets*; and Jim Clark and the Public Art Fund, Inc. for their generous sponsorship of Muntadas' *Limousine Project*.

Without the invaluable help of many individuals and galleries, the work of putting together this show would have been extremely trying, if not impossible. Our special thanks to Josh Baer of Josh Baer Gallery; René Blouin of Galerie René Blouin; Ronald Feldman of Ronald Feldman Fine Arts; Konrad Fisher of Konrad Fisher Gallery; Marian Goodman of Marian Goodman Gallery; Susan Harris of Kent Fine Art; Michael Kewenig and Jule Kewenig of Galerie Jule Kewenig; Nicole Klagsbrun of Nicole Klagsbrun Gallery; David Leiber and Angela Westwater of Sperone Westwater; Philomene Magers of Galerie Philomene Magers; Andrea Rosen of Andrea Rosen Gallery; Bonnie Rubenstein and Nicholas Logsdail of Lisson Gallery; Luisa Strina of Galeria Luisa Strina; Lauren Wittels of Luhring Augustine Gallery; and the staff of Gallery Takagi. We are grateful to Lucius Trisebach of Kunsthalle Nürnberg for his assistance, and extend our thanks as well to Claudia Jolles, Emilia Kanevsky, Volker Klaucke, and the private collectors who helped us realize this project.

The work of securing and translating some of the works that appear in this catalogue was made significantly easier thanks to the unstinting help of many people. We are especially grateful to Laslo Benedek, Daniela Del Boca, Greg Linton, Philip Philipovich, as well as Emilia Kanevsky and Alice Yang, for their fine translations. We also sincerely thank Elisabeth Marton and Anna Marton, of the Marton Agency; Christina Reutter of Diogenes Verlag; and Anna Elisabeth Suter of the Gotham Literary Agency, for their invaluable counsel and assistance in arranging the appearance of Friedrich Dürrenmatt's text.

On behalf of Milena Kalinovska, we would also like to thank Ljubica Stanivuk, an independent curator in New York, for having arranged an introduction to Tomislav Gotovac several years ago, and for Ms. Stanivuk's tireless help with his participation in the current exhibition; Coosje van Bruggen for her stimulating ideas; and Jaroslav Anděl for his generous assistance.

Most of all, our thanks to the artists who have come from far places to exchange work and ideas with us and each other, and to share a vision of a world replete with possibility.

WORKS IN THE EXHIBITION

Dennis Adams

Born 1948, Des Moines, Iowa, lives and works in New York

Translation, 1990

Fluorescent light and cibachrome transparency
72 × 48 in., insert into wall 168 × 156 × 10 in.
Courtesy Kent Fine Art, New York

Art & Language

Michael Baldwin, born 1945, Chipping North, Oxfordshire
Mel Ramsden, born 1944, Ilkeston, Derbyshire
Both live and work in Middleton Cheney, Northamptonshire

Flags for Organizations, 1978

Wool and black cambric flags with photostats
Four flags, each 93¼ × 60½ in.
Four photostats, each approx. 23¼ × 35½ in.
Courtesy Lisson Gallery, London

Judith Barry

Born 1949, Columbus, Ohio, lives and works in New York

First and Third, 1987

Video beam projection
Size variable
Collection of the artist

Lothar Baumgarten

Born 1944, Rheinsberg, Germany, lives and works in Düsseldorf

Domino, 1989

Water-based color wall drawing
17¼ × 132½ in. (variable)
Courtesy Marian Goodman Gallery, New York

Semaphore, 1989

Water-based color wall drawing
39 in. wide from ceiling to floor (variable)
Courtesy Marian Goodman Gallery, New York

Braco Dimitrijevic

Born 1948, Sarajevo, Yugoslavia, lives and works in London

The Casual Passer-by I Met in Zagreb, 1971

Photo on linen and framed photo piece
93½ × 85½ in. photo on linen
23¼ × 29¼ in. framed photo piece
Courtesy Nicole Klagsbrun Gallery, New York

Rose Finn-Kelcey

Born in Northampton, England, lives and works in London

Bureau de Change, 1987–88

Multimedia installation with wooden floor, wooden viewing platform, coins, monitor, surveillance camera, lights and attendant
Approx. 192 × 168 in.
Collection of the artist

Félix González-Torres

Born 1957, Guaimaro, Cuba, lives and works in New York

Untitled, in conjunction with Louise Lawler, 1990

Stack of paper, 40 × 23 × 29 in.
Collection of the artist, courtesy Andrea Rosen Gallery, New York

Untitled "U.S.A. Today", 1990

Pile of candies and paper wrappers
Size variable
Collection of the artist, courtesy Andrea Rosen Gallery, New York

Tomislav Gotovac

Born 1937, Sombor, Yugoslavia, lives and works in Zagreb, Yugoslavia

Dokumenta, ← 1956–1990 →

150 pieces of newsprint, photographs, photocopies and other paper-based material
Measurements variable
Collection of the artist

Ian Hamilton Finlay

Born 1925, Nassau, Bahamas, lives and works in Dunsyre, Scotland

The Seeds of the Revolution, with Keith Brookwell and Gary Hincks, 1986–87

Pots, wooden pedestals, paper, soil and seed packets
Mixed media installation
Seven parts, each 43 × 9 × 9 in.
Collection of Galerie Jule Kewenig, Frechen-Bachem, Germany

Thomas Huber

Born 1955, Zürich, lives and works in Düsseldorf

Untitled, 1990

Oil on canvas
78 × 117 in.
Collection of the artist, courtesy Galerie Philomene Magers, Bonn

Ilya Kabakov

Born 1933, Dnepropetrovsk, Soviet Union, lives and works in Moscow

The Ant, 1983

Ink on paper and cardboard
Six pages, each 20 × 13¼ in.

The Untalented Artist, 1986

Folding screen with photos and drawings on paper and cardboard
Fifteen pages, each 14 × 17½ in.

Margin, Border, Split, 1986

Folding screen with ink and color pencil on paper and cardboard
Fifteen pages, each 13¼ × 17 in.

The Children's Series, 1982

Folding screen with ink and watercolor on paper and cardboard
Thirteen pages, each 27¼ × 20¼ in.

To Whom Belongs this Unknown Bass Voice? 1982

Folding screen with ink, watercolor and collage on paper and cardboard
Seven pages, each 27¼ × 21 in.

The Square Eclipse, 1982

Folding screen with ink and collage on paper and cardboard
Seven pages, each 27¼ × 21 in.

Nikolaj Alanasjewitsch, My Brother-in-Law, 1982

Folding screen with ink, color pencil on paper and cardboard
Twelve pages, each 14¼ × 20½ in.

I Won the Chess Game at Gajek, 1983

Folding screen with ink and color pencil on paper and cardboard
Ten pages, 16¼ × 22 in.

People on the Margin, 1986

Folding screen with ink, color pencil on paper and cardboard
Eight pages, each 13¼ × 19¼ in.

All: private collection, courtesy Ronald Feldman Fine Arts, New York

Directory at the Market, 1979

Folding screen with ink and color pencil on paper and cardboard
Ten pages, each 26¼ × 23 in.
Collection of Volker Klauke, Germany

On Kawara

Biography of On Kawara
(Dec. 8, 1990)
21,168 days

July 21, 1969 "Apollo 11 at the Distance of 238, 857 Miles from Earth"

Liquitex on canvas
61 × 89 in.

Courtesy Sperone Westwater, New York

Jiří Kolář

Born 1914, Protivín, Czechoslovakia, lives and works in Paris

Diary 1968

Selection of twenty-two collages from the series of fifty-two

7. *Dialog* 1968

20. *Vietnam on Stage* 1968

22. *But Deliver Us From Evil*

23. *In Memory of Robert Kennedy*

26. *Entree*

29. *The Attacks Will Not Stop*

30. *How Will Things Be Tomorrow?*

32. *Retribution*

33. *The Engagement with a Desert*

34a. *To All Citizens*

34b. *Announcement of 23.8.1968*

34c. *Záběr (The Photograph)*

34d. *Mladý Svět (Young World)*

34e. *INRI*

35b. *For the Days to Come*

35c. *Literární Listy (Literary Magazine)*

36. *Iran—Earthquake*

42. *The Treaty*

43. *After the Finish*

46. *Homage to Duchamp*

50. *A Colorful Call*

52. *Face for 1969*

Paper on wood

Each approx. 17½ × 12¼ in.

Collection of Kunsthalle Nürnberg, Germany

Jaroslław Koziowski

Born 1945, Srem, Poland, lives and works in Poznań, Poland

Grey Wall, 1982

Second version, 1990

Multimedia installation with wall, wall painting, painting in frame and a mirror

Approx. 175½ × 156 in.

Collection of the artist

Cildo Meireles

Born 1948, Rio de Janeiro, lives and works in Rio de Janeiro

Insertions into Ideological Circuits: Coca-Cola Project, 1970

Three Coca-Cola bottles and adhesive stickers

Size variable

Collection of the artist, courtesy Galeria Luisa Strina, São Paulo

Insertions into Ideological Circuits: Banknote Project, 1970

Banknotes with stamp

Size variable

Collection of the artist, courtesy Galeria Luisa Strina, São Paulo

Zero Cent Coin, 1978, first edition 1990

Relief on metal

½ in. diameter

Collection of the artist, courtesy Galeria Luisa Strina, São Paulo

Money Tree, 1969

Stack of original banknotes

Approx. 2¼ × 2¼ in.

Collection of the artist, courtesy Galeria Luisa Strina, São Paulo

Zero Dollar Bill, 1978, first edition 1984

Offset print on paper

Approx. 6½ × 2¾ in.

Collection of the artist, courtesy Galeria Luisa Strina, São Paulo

Tatsuo Miyajima

Born 1957, Tokyo, lives and works in Tokyo

Seven Sets, 1990

Seven units, each 4¼ × 4¼ × 1¼ in.

Light emitting diode, IC, electric wire, aluminum panel

Private collection, courtesy Gallery Takagi, Nagoya, Japan

and Lühring Augustine Gallery, New York

Muntadas

Born 1942, Barcelona, lives and works in New York

Limousine Project, 1989–90

Multimedia mobile installation with a limousine and slide projections

Collection of the artist

Project sponsored by the Public Art Fund, Inc.

Barbara Steinman

Born 1959, Montreal, lives and works in Montreal

Borrowed Scenery, 1987

Multimedia installation with slide projection, video, light boxes, photographic transparencies, wooden platform, and raked salt

Approx. 2418 sq. in.

Collection of the artist, courtesy Galerie René Blouin,

Montreal

Lawrence Weiner

Born 1940, New York, lives and works in New York

Pushed out in Front of Each Other

(*Auf Die Barrikaden*), catalogue #622, 1989

Language + the materials referred to

Measurements not applicable

Courtesy Konrad Fisher Gallery, Düsseldorf

Krzysztof Wodiczko

Born 1943, Warsaw, lives and works in New York

Review of selected public projections since 1981

Slide projection, installation

Courtesy Josh Baer Gallery, New York

1990

Tuxedo Ship, Tyne River, Newcastle upon Tyne, England

Zion Square, Jerusalem, sponsored by the Israel Museum

Lenin Monument, Leninplatz, East Berlin and the

Potsdamerplatz, West Berlin, sponsored by DAAD

1989

Whitney Museum of American Art, New York

Hirshhorn Museum and Sculpture Garden,

Washington, D.C.

1988

The Border Project: San Diego Museum of Man/El Centro Cultural Tijuana, sponsored by the La Jolla Museum of Contemporary Art, California

National Monument and New Observatory, Calton Hill

Memorial, Edinburgh Festival

Neuhofburgh, Heldenplatz and Flakturm, Arenberg Park,

Wiener Festwochen, Vienna

R.C. Harris Water Filtration Plant, Toronto

1987

Soldiers and Sailors Memorial, The Boston Common, Massachusetts

Museum Fredericianum, Marlin Luther Kirche and Statue

of Frederick II. Documenta 8, Kassel, West Germany

1986

Arsenale, Piazza San Marco Campanile, Santa Maria

Formosa and Campanile, Condotierre, Colleoni Monument,

42nd Venice Biennale, Italy

Replica of Colleoni Monument, Academy of Fine Arts,

Warsaw

Fine Arts Center, University of Massachusetts, Amherst

Allegheny County Memorial Hall, Pittsburgh, Pennsylvania

1985

Memorial Arch, Grand Army Plaza, Brooklyn, New York

Bundeshaus, Bern

Royal Bank of Canada, Montreal

Performing Arts Center, State University of New York,

Purchase

Nelson's Column, Trafalgar Square, London

Duke of York Column and Steps, London

South Africa House, Trafalgar Square, London

Guildhall, Derry, Northern Ireland

1984

International Conference of Humanities on George Orwell's

1984, Columbus, Ohio

AT&T Building, New York

Tower Gallery, New York

The New Museum of Contemporary Art/Astor Building,

New York

Seattle Art Museum, Washington

1983

Bow Falls Cliffs, Banff, Alberta

Memorial Hall, Dayton, Ohio

Federal Court House, London, Ontario

Museum of Natural History, Regina, Saskatchewan

Main Train Station and Victory Column, Stuttgart, Germany

1982

War Memorial and Festival Center Complex, Adelaide,

Australia

MLC Centre Tower, Sydney

Art Gallery of New South Wales, Sydney

1981

Massachusetts Institute of Technology, Cambridge,

Massachusetts

School of Architecture, Halifax, Nova Scotia

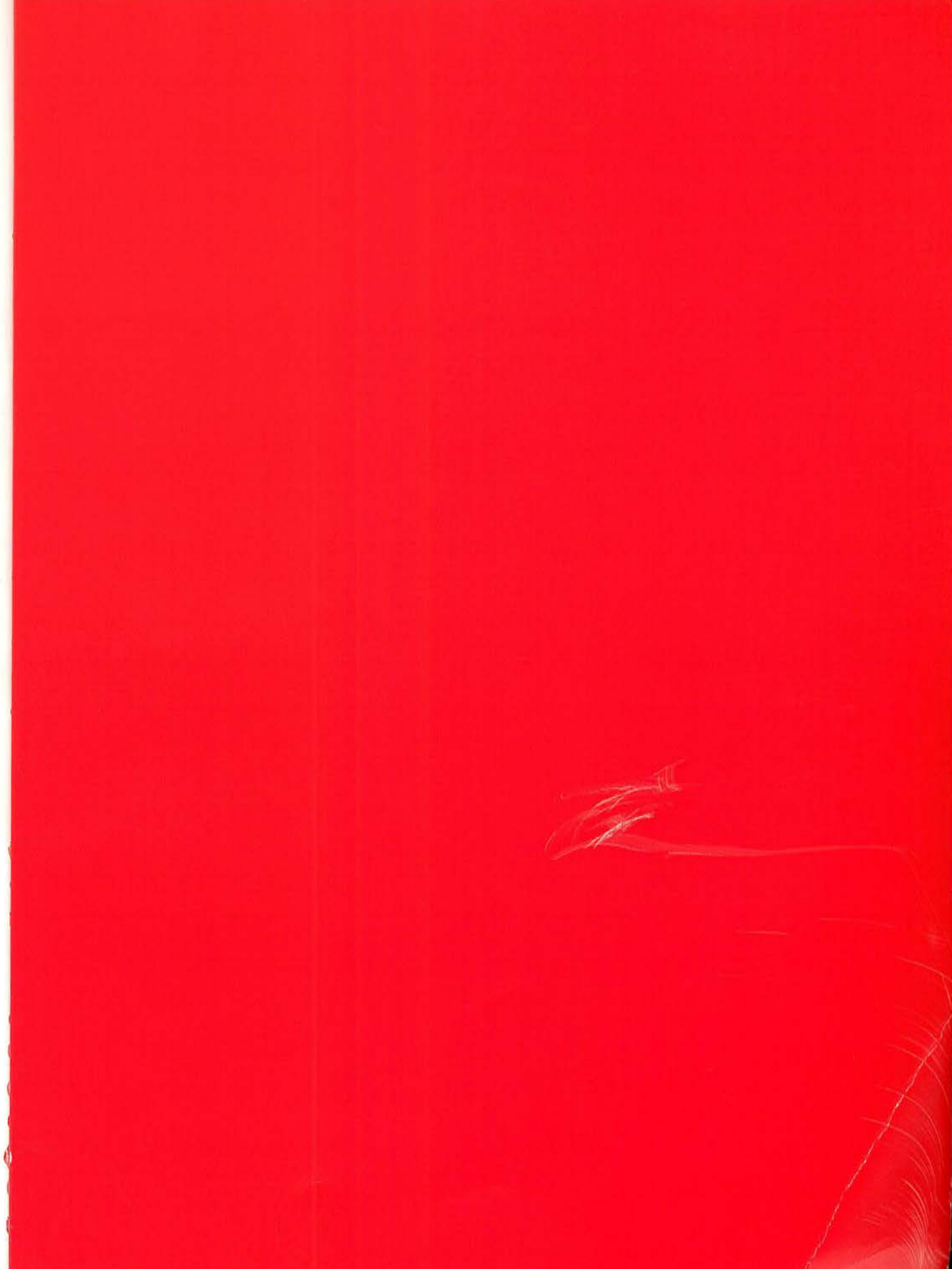
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