On Carl Andre:
Sobre Carl Andre:

Jeffrey Weiss
Andre’s Terms
Los términos de Andre

Lonn Taylor
Fort D.A. Russell, Marfa
El Fuerte D.A. Russell, de Marfa

Donald Judd
Twentieth Century Engineering (1964)
Ingeniería del siglo veinte (1964)

Eva Meyer-Hermann
Carl Andre: Place Matters
Carl Andre: La importancia del lugar

Contents
Contenido
46. DIANA Thater, MADRID 1989. KUNST FISCHER GALLERIE, DÜSSELDORF, GERMANY.
The Sign of Immortality (for Forgeries), 1963. The Judd Foundation.
Andre’s Terms

JEFFREY WEISS

Los términos de Andre
Andre’s forms are sometimes identified by the artist with, on the one hand, tools, principles, or structural prototypes of building, and, on the other, landscape space. Titles function as cues: Lever, Pyre, Redan, Palisade; Plain, Dike, Flanders Field, and so on. Moreover, early on Andre identified two figures, the lake and the road, to describe the initial shift from standing construction (with timbers) to flat extension (the bricks and plates). 1 Both figures, which characterize the work as being not object but “place,” 2 belong to landscape, although the road represents an incursion; in effect, it is a functional cut. The second floor-bound installation that Andre made, Equivalents I–VIII of 1966, was named for a long series of cloud photographs by Alfred Stieglitz (produced from 1923 to 1931). 3 It is, we often say, the permuting nature of the photographs to which Andre was drawn: the original installation, at the Tibor de Nagy Gallery in New York, consisted of eight works of varying configurations, each composed of two tiers of sixty cast sand-lime bricks. But it would also be apt to claim for the photographs—small, largely horizonless images of cloud formations—the relevance of orientation: the images posit a potentially rotating camera eye; indeed, in multiple instances, Stieglitz chose to rotate the photographic prints themselves, reproducing (or exhibiting) them in two or more positions. 4 As Andre’s model, they might be said to make looking up—sky-gazing—a condition of dialectical significance for looking down, which was, with Andre, sculpture’s radical turn. This relation might be further expressed through opposed but reciprocal sensations of weightlessness and weight as claves: Lever, Pyre, Redan, Palisade; Plain, Dike, Flanders Field, and so successively. Asimismo, en su época temprana, Andre identificó dos figuras, el lago y el camino, para describir el cambio inicial de una construcción en pie (con maderos) a una extensión plana (con ladrillos y placas). 1 Las dos figuras, las cuales caracterizan la obra no como objeto, sino como “lugar” 2, pertenecen al paisaje, aunque el camino representa una incursión; en efecto, es un corte funcional. La segunda instalación siguió al pie que Andre hizo, Equivalents Nueva York de 1966, se nombró así por una larga serie de fotografías de nubes tomadas por Alfred Stieglitz entre 1922 y 1931. 3 Es, se dice a menudo, la naturaleza permutante de las fotografías que atrajo el interés de Andre: la instalación original, en la Galería Tibor de Nagy en Nueva York, consistía en ocho obras de configuraciones variadas, o uno “cam- puesta de dos capas superpuestas de sesenta ladrillos de arena vaciada. Pero también sería factible sostener que las fotografías —pequeñas, en su mayoría imágenes de formaciones de nubes sin horizonte— poseen relevancia de orientación: las imágenes postulan un ojo de cámara con una rotación potencial; en verdad, en múltiples ocasiones, Stieglitz decidió girar las impresiones fotográficas mismas, reproduciéndolas (o exhibiéndolas) en dos o más posiciones. 4 Como modelo de Andre, podría decirse que pudieron hacer el mirar hacia arriba —o lanzar una mirada hacia el cielo— una condición de importancia dialéctica para mirar hacia abajo, lo cual era, con la escultura de Andre, un cambio radi- cal. Esta relación podría expresarse a través de sensaciones de ligereza y de peso y, como resultado, la influencia de experiencia perceptiva en la sensación corporal de una misma. Que algo así como la oposición recíproca pertenece a la lógica de la obra temprana de An- dre, está también apoyado por un caso obvio: Eight Cuts, el cual se exhibió en la Galería Dwan en marzo de 1967, una instalación de pared a pared consisten- te en 1,472 bloques de concreto, en la cual la configuración de Equivalents se aproximó como una serie de espacios en blanco; en otras palabras, la relación del espacio positivo al negativo en Tibor de Nagy fue revertido (los bloques se instalan en una sola capa; no se apilaron como se hizo con los ladrillos en Dwan, una invitación abierta para pisarse y cruzarse; los espacios, o “cortes” eran de dos pulgadas de profundidad). ¿Es posible que múltiples posiciones sean igualmente correctas? Esta era una nueva pregunta para la fotogra- fía, con respecto a la fotografía como imagen y como objeto. Andre consolidó
and, as a result, the influence of perceptual experience on one’s bodily sensation of self. That something like reciprocal opposition belongs to the logic of Andre’s early work is also supported by an obvious case: Eight Cuts, which was shown at the Dwan Gallery in March 1967, a wall to wall installation of 1,472 concrete block capstones in which the configuration of Equivalents was approximated as a series of empty spaces: in other words, the relation of positive to negative space at Tchou de Nagy was reversed (the capstones were installed in a single layer, not stacked like the bricks at Dwan, an open invitation to be tred upon and traversed; the spaces, or “cuts,” were two inches deep).

Can multiple positions be equally correct? This was a new question for photography, with respect to the photograph as both image and object. Andre made it one for sculpture—for the work itself and for the mobile observer. Andre’s low installations rarely tell us which way to move or face, or where to stand. While, historically, the sculptural object is something we have long been able to walk around, it is largely understood to possess an ideal vantage. With the square grids of metal plates, Andre produces work that we walk around in, obliterating the sculptural object per se and dispersing it, making it non-focal. Sculpture becomes place. The indoor installations generally correspond to the rectilinearity of most rooms. In so doing, they occupy floor space by cutting through or spreading across it. Given their atomized regularity, they are without landmarks, and they largely avoid establishing an optimal vantage point: the works are not disorienting, but non-orienting. Such terms are first introduced by Equivalents, even though that work retains a vestige of the conventional sculptural object in that the height of the bricks serves to clearly distinguish each “equivalent”—each two-tier group of bricks—from the floor in sculptural terms. During the mid-60’s, however, the compression of Equivalents was extreme. Shown together as a single work—and as an installation that engages an entire room—its eight elements exercise a downward pull on our gaze while motivating circu-itousness, our undirected mobility of position or vantage. Stieglitz’s camera is relevant: shooting skyward fixes the tilt of the head (up, now, rather than down) while unfixing orientation in most other respects—a set of precepts that is aug-

La cámara de Stiegliz es relevante: disparando hacia el cielo fija la inclinación de la cabeza (arriba, ahora, más que hacia abajo) mientras que elimina la orientación en la mayoría de los otros sentidos—un grupo de preceptos que se aumenta, a su vez, por la rotación de la impresión fotográfica. Mientras que la imagen no muestra ningún suelo a fondo, la mirada hacia arriba permanece como una forma con toque a tierra de mirar: para el que observa las nubes, vol- tearse sin desplazarse resulta no en un cambio de dirección cardinal (como se hace cuando la mirada está fija hacia lo lejos, en el horizonte), sino en un arbitra- rio movimiento como el de las manecillas del reloj, o en sentido contrario. Justo cuando libera la fotografía de las con- venciones de direccionalidad, tal princi- pio—aplicado a la mirada hacia abajo—radicaliza la instalación de Andre. Su obra Equivalents (y gran parte de su obra posterior) no posee ninguna orien-tación “correcta” o fija, no solamente porque el observador se encuentra móvil (abriéndose paso entre y alrededor de la obra), sino debido a la disposición de la obra misma, pues mientras se encuentra intensamente fijo en un sentido material, carece de una dirección fija. (El hecho de que esa dirección entra en juego en la obra de Andre, está confirmado por una serie que el artista llama “Cardi- nales”, que consisten en filas de placas metálicas, a placas sencillas, los cuales colindan con el muro y se proyectan en la sala, apuntando, al parecer, en sentido direccional) Para Stieglitz, la carga de la movilidad se transfiere del observa- dor—el que mira las nubes—hacia la fotografía; para Andre, las dos formas de movilidad coexisten.
photographic condition for Andre’s sculpture, one manifested by the terms of directed versus undirected seeing, something that further expresses itself—post-Equivalents—through the agency of the grid, the ground plan, and the cut. Andre may have derived some of his terminology from the photographer Hollis Frampton, a close friend, who described the photograph as a spatio-temporal “cut” in his “dialogues” with Andre of the early ’60s. But the cut which Andre’s work, represents a transitive intervention (a cut through medium or space) that is also a perceptual one, was figured by the orthogonal lines of one-point perspective, a fictive system for the pictorial projection of actual space. Perhaps the inheritance of that system—we might say its residue, given its presumed irrelevance to a literalist art—can be detected in the coordinates of the grid, which structure much of Andre’s floor-bound work, and in the long straight line, his other common form (speaking of certain timber works and of works composed of rows of plates that run through multiple rooms). These coordinates, which derive from the modularity of the work, imply structured or controlled seeing. But nothing is done to exercise that control—to maintain it as a condition of viewing.4 Even a 40-foot timber line, which, plunging into space, might be said to enforce a one-directional encounter, can be crossed or walked over or viewed as a lateral—as well as recessional—cut. Perspective is, then, converted from a mediating system for pictorial projection into a plan for the impulses of unfixed seeing: the work’s recession is actual and, as cut (and, in the case of the plates, as grid), it maps real space—the space of the ground. Yet, in that we may walk on and across the metal plates, the work’s material nature can be said to enact its own form of mediation: our encounter with it is direct, and for this very reason it comes between us and the space of the room, thereby intensifying our tactile and perceptual sensation of standing or moving within the actuality of the site.5 To speak of visibility in Andre’s floor-bound work—of linear perspective and fixed versus unfixed vantage, and of a photographic condition for multiple orientations for seeing—is to speak of models that are counterintuitive in their relevance to the sculpture. Yet they openly establish some of Andre’s key terms, suggesting that Andre’s materialism is itself one of a number of conventions and systems at stake in the work’s strategic implications. Andre’s early poems further show that language—which can function both as system and as sculptural medium—was foundational to the formation of the sculptural work.6 More specifically, one theory of the high modernist application of language (in the work of Ezra Pound, among others, who was of particular interest to Andre) might be said to represent a model. In 1962, Hugh Kenner, a prolific critical historian of the work of Pound as well as Samuel Beckett and James Joyce, published “Art in a Closed Field” (an essay to which we are brought by Andre himself, who quotes from it in a letter of 1964).7 The “closed field” in question is a figure that Kenner draws from general number theory, according to which a “field”—as mathematicians apply it—“contains a set of elements and a set of laws for dealing with these elements.” In Kenner’s essay, the closed field facilitates an account of language in the modernist novel, where language is deployed as a “finite number of elements to be combined according to fixed rules.” He traces this fiction back to Gustave Flaubert (who, for example, in preparation for writing Madame Bovary, “made lists of clichés and proposed to arrange them in alphabetical order, by key words, defining, so the closed field of popular discourse, the pieces of which are phrases as the writer’s pieces are single words”). But Kenner grounds his analysis in Samuel Johnson’s invention of the modern dictionary. It is the principle of lexicography, Kenner posits, that first characterized language as a closed field: “the dictionary takes discourse apart into separate words and arranges them in alphabetical order. It implies that the number of words at our disposal is finite.” Behind the dictionary, as Kenner observes, lies the printing press and the typewriter keyboard, with which “we have at our disposal less certainly the possibly infinite reaches of the human spirit than twenty-six letters to permute.” Language in the modernist novel, exemplified for Kenner above all by Joyce’s Ulysses, is, then, less a function of discourse—of spoken language as it reflects lived experience—than “a set of pieces and some procedures for arranging them.” Joyce’s proclivity, say, for published directories (street directories and train schedules, for example) as source material extends to the very structure of the novel, which is organ-versus the perspective sin fijar, y de una condición fotográfica para múltiples orientaciones de la mirada — es hablar de modelos que son contraintuitivos en relación con la escultura. Sin embargo, establecen abiertamente algunos de los términos claves de Andre, sugiriendo que el materialismo de Andre es en sí uno de varios discursos y sistemas en juego en las implicaciones estratégicas de la obra. Los primeros poemas de Andre nos muestran, además, el lenguaje — el cual puede funcionar como sistema o como medio escultural — fue fundamental a la formación de la obra escultural.8 Más específicamente, una teoría de la aplicación modernista alta del lenguaje (en la obra de Ezra Pound, entre otros, que fue de especial interés para Andre) podría decirse que representa un modelo. En 1962, Hugh Kenner, un prolífico historiador crítico de la obra de Pound y de Samuel Beckett y James Joyce, publicó “Art in a Closed Field” (un ensayo al cual el mismo Andre llama la atención, al citarlo en una carta fechada 1964).9 El “campo cerrado” en cuestión es una figura que Kenner saca de la teoría numérica general, de acuerdo con la cual un “campo” — según los matemáticos lo aplican — “contiene un juego de elementos y un juego de leyes para tratar con dichos elementos”. En el ensayo de Kenner, el campo cerrado facilita una explicación del lenguaje en una novela modernista, donde el lenguaje se despliega como un “número finito de elementos para ser combinados de acuerdo con reglas fijas”. El autor encuentra antecedentes de esto en la ficción de Gustave Flaubert (quien, por ejemplo, en preparación para su obra Madame Bovary, “hizo listas de clichés y se propuso alfabetizarlas, por palabras claves, definiendo así el campo cerrado del discurso popular, los componentes de la cual son frases, al igual que las unidades del escritor son palabras”). Pero Kenner basa su análisis en el invento de Samuel Johnson, el diccionario moderno. En el principio de lexicografía, afirma Kenner, ese primer lenguaje caracterizado como campo cerrado: “el diccionario divide el discurso en palabras separadas y las dispone en orden alfabético. Esto implica que el número de palabras a nuestro disposición es finito.” Tras el diccionario, como observa Kenner, están la imprenta y el teclado de la máquina de escribir, con las cuales tenemos a nuestra disposición las posibilidades posiblemente infinitas del espíritu humano realizables a partir de veinte y seis letras para permuto.” El lenguaje en la novela modernista, ejemplificada para Kenner principalmente por Ulysses, de Joyce, es, entonces, menos una función del discurso — el lenguaje
nized according to the most common
inventory of all, the hours of the day
and months of the year. Kenner’s chief
figure is the list: “to adduce lists, to
enumerate or imply the enumeration
of their elements, and then to permute
and combine these elements; this,
Joyce seems to imply, is the ultimate
recourse of comic fiction.”
Given the foundational significance of
permuting sequences of form in art of the
period, the relevance of Ken-
er’s closed field to the emergence of
Andre’s work would seem clear. The
radical structural and material nature
of the work is understood to have
been grounded in modernist form—in
Andre’s close interest in the sculpt-
ure of Brancusi, for example, and
in formal principles of Russian Con-
structivism.12 Andre’s poems actually
predate his levelling of sculptural form
and his sculptural dependence on the
grid. When he later ascribed the grid
to the mechanical constraints of the
typewriter, on which he composed
his poems in grid formation (words distributed in rows and columns),
he identified sculptural configuration with the imposition of non-syntactic
form on the inscription of language
(and the sheet as ground). The grid,
in turn, figures certain applications of
language—as form and sense—that
correspond to the iterative precepts
of the closed field.
The implications of this can be dem-
onstrated through Andre’s own ac-
count of the composition of his poem
“King Philip’s War Primer.” Mater-
ial for the poem was drawn from a
book called History and Genealogy
by E.W. Peirce, which concerns the
war between English colonists and
native Americans (in Andre’s native
New England) in 1675–76. As Andre
explained in 1963, “I did not want to
write a narrative poem or a history.
What I wanted was the isolation of the
terms of King Philip’s War and then
a suitable operation for recom-
bining the terms in such a way as to
produce a poem.” His method came
to him, he tells us, one night on the
job at the Greenville Railroad Yard
in New Jersey, where he worked
during the early ’60s as a brakeman for
Pennsylvania Railroad. The chief fac-
tor was the process of “drilling” cars,
which are managed as identical au-
tonomous modular elements attached
to form a row: “I quite suddenly real-
ized that the only dissociation com-
plete enough for my purposes was
the reduction of Peirce’s text into its
smallest constituent elements: the
isolation of each word.” He thus pro-
cceeded to record each of the words
in Peirce’s text on a file card, treat-
ing them as “atoms” or particles, and
then distributing them in lists accord-
ing to an application of the natural
number system—prime numbers. From
Peirce’s text, he explains, “I chose out of hundreds of words the
twenty-six which seemed most power-
fully significant. These I assigned to
the primes between one and one-hun-
dred. The composite numbers in the
same series received corresponding
groups of prime factors.” This system
was executed using five vast charts;
numerically-based word combina-
tions were established in this way
and then distributed according to a
spacing system that would allow
the poem to be, as Andre said, “sounded
by readers.”
“King Philip’s War Primer” affords
purchase on the sculptural closed
field: on enumeration and permuta-
tion in Andre’s sculptural work begin-
ing in 1966, which is premised on
a finite number of elements within a
scheme of limitations and strict proce-
dures. That such a scheme produces
work that functions through faculties
of perception and sensation brings us
to Kenner’s larger claim: the closed
field is not simply a conceptual exer-
cise or game (even as “the first busi-
ness of the critic” is “the recovery of
the rules of the game that is laid be-
fore him”); rather, it represents
systems that “do turn out to describe
de forms no sintácticas en la inscripción
del lenguaje (y la hoja de papel como si
fuera el suelo). La cuadrícula, a su vez
aclaraba ciertas aplicaciones del lenguaje
cómo forma y sentido – que correspon-
den a los preceptos iterativos del campo
cerrado.
Las implicaciones de esto pueden demos-
trarse a través de la propia explicación
de Andre sobre la composición de su
poema “King Philip’s War Primer.” El
material para el poema proviene de un
libro titulado History and Genealogy, de
E.W. Peirce, que trata de la guerra entre
los colonos ingleses y los nativos ameri-
canos (en la antigua Nueva Inglaterra de
Andre) en 1675-76. Tal y como Andre lo
explicó en 1963: “No quisiera escribir
un poema narrativo ni una historia. Lo que
quería era el aislamiento de los términos
de la Guerra del Rey Felipe y luego una
operación adecuada para recombinar
los términos de tal manera que se pue-
diera producir un poema.” Su método
le vino, nos cuenta, una noche mientras
estaba en el trabajo en los patios del Fer-
rocarril de Greenville en Nueva Jersey,
donde trabajaba durante principios de los
sesentas como garrotero en el Ferroc-
rail de Pensilvania. El factor principal
era el proceso de manejar los vagones,
los cuales se manipulan como elementos
modulares autoíntimos idénticos unidos
para formar una fila: “De repente me
di cuenta de que la única disociación
lo suficientemente completa para mis
propósitos era la reducción del texto
de Peirce a sus elementos constituyentes
más pequeños: el aislamiento de cada
palabra”. Luego, el artista procedió a
anotar cada uno de las palabras del tex-
to de Peirce en una tarjeta de archivo,
tratándolas como si fueran “átomos” o
partículas, y luego distribuyéndolas en
listas de acuerdo con la aplicación del
sistema numérico natural – números pri-
mos. Del texto de Peirce, explica, “Esco-
gí de cientos de palabras, las veintiséis
que me parecían más poderosamente
significativas. Estas las asigné a los
demás números primos en la misma
serie recibieron grupos correspond-
dientes de números primos. El sistema
se ejecutó usando cinco enormes tablas;
se establecieron así combinaciones de
palabras con base numérica y luego se
distribuyeron de acuerdo a un sistema
considerando el espacio que permitiría
que el poema fuera, como dijo Andre,
“pronunciado por los lectores”.13 “King
Philip’s War Primer” eludía el campo
cerrado en cuanto a la enumeración y la permutación en
la obra escultural de Andre a partir de
1966, que involucra un número finito de
elementos dentro de un esquema de lími-
tes y procedimientos estrictos. El hecho
that the familiar world after all, but from an angle the existence of which we should never have expected. [...] One way or another, when it is focused by art, the closed field becomes that point of concentration which in proportion as it grows smaller concentrates more intensely the radiant energies of all that we feel and know.

We do not have to accept Kenner’s universalist conclusion in order to acknowledge that systems and sensation are both at stake in the Stieglitz Equivalents, which certainly qualifies as an expression of the closed field. Stieglitz did not, in fact, apply the word “equivalent” to describe a permuting system, but to denote instead the capacity of the natural object—the cloud, in this case—to serve as an analogue for states of psyche or internal life.13 That Andre (surely with Frampton’s help) recognized the cloud series as a case of permutation reflects the fact that Stieglitz’s iterative pursuit of the cloud was an inventory exercise. Indeed, while the cloud photographs stop short of establishing a rigorous typology, they somewhat paradoxically apply the finite operations of a recorded inventory to a phenomenon that, in the history of aesthetics, belongs to a class of natural occurrences characterized as “formless” (and thereby said to stimulate the imagination towards the invention of a pictorial image).14 Similarly, the principle of rotation—the variable position of the camera and the photographs—also functions as an “ad-dusted list” of permuting choices with respect to orientation. In this way, Stieglitz’s Equivalents represents a dynamic opposition of the contingent and the fixed. Here I mean to suggest that Andre did not just oppose down to up—the downward gaze solicited by floor-bound sculpture being, in relation to the upward gaze of the cloud photograph, an inverted but reciprocal turn; he also activated a second reversal, opposing form (or better, formation)—eight iterations of a two-tiered grid-configuration of 120 bricks—to formlessness. In this respect (and again, given Andre’s acknowledgment of Stieglitz), the closed field and the contingent image together establish the conditions of Andre’s early sculptural work: their mutual status as categories of form that obviate conventional image-making (either representational or abstract) grounds the work in an operation of resistance.

As a kind of model, the cloud allows us to identify formation rather than form as an operative term. As such, the grid is not only an imposed structure (or image); it is a ready-made configuration that lends itself to a transparent installation process. In that Andre’s elements—his “particles”—are not attached to one another, but simply set down (as Mel Bochner wrote in 1967, what holds them together, “the principle means of cohesion,” is “weight [gravity] [...] the use of no adhesives or complicated joints”), his work always implies dispersion. That is, the grid is something like an interruption of the condition that the multiple elements of the work otherwise occupy before and after installation, dispersion being, in a manner of speaking, the principle according to which the work is eventually de-installed.15 Andre was among the first artists to investigate the “scatter piece,” a category of sculptural anti-form. Yet, while he applied the principle of scatter only a handful of times, it is not anomalous in his work; it is, in certain respects, intrinsic to his grids and rows, which might be said to have only temporarily settled into place as such. To be sure, the grid, which does belong to the history of modernist abstraction, occupied a privileged position in art after 1960, when it came to serve as the predominant matrix of non-compositional form. But Andre’s grid is as much assembled as drawn (even the familiar world after all, but from an angle the existence of which we should never have expected. [...] One way or another, when it is focused by art, the closed field becomes that point of concentration which in proportion as it grows smaller concentrates more intensely the radiant energies of all that we feel and know.

We do not have to accept Kenner’s universalist conclusion in order to acknowledge that systems and sensation are both at stake in the Stieglitz Equivalents, which certainly qualifies as an expression of the closed field. Stieglitz did not, in fact, apply the word “equivalent” to describe a permuting system, but to denote instead the capacity of the natural object—the cloud, in this case—to serve as an analogue for states of psyche or internal life.13 That Andre (surely with Frampton’s help) recognized the cloud series as a case of permutation reflects the fact that Stieglitz’s iterative pursuit of the cloud was an inventory exercise. Indeed, while the cloud photographs stop short of establishing a rigorous typology, they somewhat paradoxically apply the finite operations of a recorded inventory to a phenomenon that, in the history of aesthetics, belongs to a class of natural occurrences characterized as “formless” (and thereby said to stimulate the imagination towards the invention of a pictorial image).14 Similarly, the principle of rotation—the variable position of the camera and the photographs—also functions as an “ad-dusted list” of permuting choices with respect to orientation. In this way, Stieglitz’s Equivalents represents a dynamic opposition of the contingent and the fixed. Here I mean to suggest that Andre did not just oppose down to up—the downward gaze solicited by floor-bound sculpture being, in relation to the upward gaze of the cloud photograph, an inverted but reciprocal turn; he also activated a second reversal, opposing form (or better, formation)—eight iterations of a two-tiered grid-configuration of 120 bricks—to formlessness. In this respect (and again, given Andre’s acknowledgment of Stieglitz), the closed field and the contingent image together establish the conditions of Andre’s early sculptural work: their mutual status as categories of form that obviate conventional image-making (either representational or abstract) grounds the work in an operation of resistance.

As a kind of model, the cloud allows us to identify formation rather than form as an operative term. As such, the grid is not only an imposed structure (or image); it is a ready-made configuration that lends itself to a transparent installation process. In that Andre’s elements—his “particles”—are not attached to one another, but simply set down (as Mel Bochner wrote in 1967, what holds them together, “the principle means of cohesion,” is “weight [gravity] [...] the use of no adhesives or complicated joints”), his work always implies dispersion. That is, the grid is something like an interruption of the condition that the multiple elements of the work otherwise occupy before and after installation, dispersion being, in a manner of speaking, the principle according to which the work is eventually de-installed.15 Andre was among the first artists to investigate the “scatter piece,” a category of sculptural anti-form. Yet, while he applied the principle of scatter only a handful of times, it is not anomalous in his work; it is, in certain respects, intrinsic to his grids and rows, which might be said to have only temporarily settled into place as such. To be sure, the grid, which does belong to the history of modernist abstraction, occupied a privileged position in art after 1960, when it came to serve as the predominant matrix of non-compositional form. But Andre’s grid is as much assembled as drawn (even the familiar world after all, but from an angle the existence of which we should never have expected. [...] One way or another, when it is focused by art, the closed field becomes that point of concentration which in proportion as it grows smaller concentrates more intensely the radiant energies of all that we feel and know.

We do not have to accept Kenner’s universalist conclusion in order to acknowledge that systems and sensation are both at stake in the Stieglitz Equivalents, which certainly qualifies as an expression of the closed field. Stieglitz did not, in fact, apply the word “equivalent” to describe a permuting system, but to denote instead the capacity of the natural object—the cloud, in this case—to serve as an analogue for states of psyche or internal life.13 That Andre (surely with Frampton’s help) recognized the cloud series as a case of permutation reflects the fact that Stieglitz’s iterative pursuit of the cloud was an inventory exercise. Indeed, while the cloud photographs stop short of establishing a rigorous typology, they somewhat paradoxically apply the finite operations of a recorded inventory to a phenomenon that, in the history of aesthetics, belongs to a class of natural occurrences characterized as “formless” (and thereby said to stimulate the imagination towards the invention of a pictorial image).14 Similarly, the principle of rotation—the variable position of the camera and the photographs—also functions as an “ad-dusted list” of permuting choices with respect to orientation. In this way, Stieglitz’s Equivalents represents a dynamic opposition of the contingent and the fixed. Here I mean to suggest that Andre did not just oppose down to up—the downward gaze solicited by floor-bound sculpture being, in relation to the upward gaze of the cloud photograph, an inverted but reciprocal turn; he also activated a second reversal, opposing form (or better, formation)—eight iterations of a two-tiered grid-configuration of 120 bricks—to formlessness. In this respect (and again, given Andre’s acknowledgment of Stieglitz), the closed field and the contingent image together establish the conditions of Andre’s early sculptural work: their mutual status as categories of form that obviate conventional image-making (either representational or abstract) grounds the work in an operation of resistance.

As a kind of model, the cloud allows us to identify formation rather than form as an operative term. As such, the grid is not only an imposed structure (or image); it is a ready-made configuration that lends itself to a transparent installation process. In that Andre’s elements—his “particles”—are not attached to one another, but simply set down (as Mel Bochner wrote in 1967, what holds them together, “the principle means of cohesion,” is “weight [gravity] [...] the use of no adhesives or complicated joints”), his work always implies dispersion. That is, the grid is something like an interruption of the condition that the multiple elements of the work otherwise occupy before and after installation, dispersion being, in a manner of speaking, the principle according to which the work is eventually de-installed.15 Andre was among the first artists to investigate the “scatter piece,” a category of sculptural anti-form. Yet, while he applied the principle of scatter only a handful of times, it is not anomalous in his work; it is, in certain respects, intrinsic to his grids and rows, which might be said to have only temporarily settled into place as such. To be sure, the grid, which does belong to the history of modernist abstraction, occupied a privileged position in art after 1960, when it came to serve as the predominant matrix of non-compositional form. But Andre’s grid is as much assembled as drawn (even...
if assembling the work according to a grid configuration could be described as a kind of drawing operation). It would be perverse to deny that the grid is a priori: the non-hierarchical arrangement of parts is crucial to the affect of André’s work, to its quality of being self-evident; and the work is conceived in this form before it is assembled. Yet the physical and material terms of André’s work—the heavy weight of the medium, and the unattached parts and simplicity of means—are qualities of making more than of conventional form. In this way, the principle of the closed field, which is virtually figured by the grid, mediates between vestiges of late modernist form (in André’s poems and early objects) and the material coordinates of the sculptural work beginning in 1966. At the same time, the cloud—given its historical significance as an aesthetic device—figures what we might describe as the work’s openness, its mobility with respect to the dis-orientation of the observer and to the promise of dis-integration, which is the very means through which the work, beginning in 1966, comes together. 19

Can we also say that André’s work is strategically styleless? Much so-called Minimal art is partly derived from modernist abstraction, yet appears, through the agency of phenomenological encounter, to seek escape from historical style. No work evades its own historicity, but it might be possible to claim that André’s work means to (whether or not it gets close to) achieving such a thing. It is useful to consider several factors that set André’s work apart from that of his contemporaries. Formation is one of them: the transparent process of the work which—apart from the industrial production of André’s medium—requires nothing like technique or conventional craft. We may want to think of this as a de-skilling operation, but it corresponds, above all, to the work’s materialism: its close proximity, its gravity-bound “cohesion” (that we touch). 21

The grid and the row are configurations that apply less to form than to the process of making, which, in turn, subsumes André’s characterization of the sculpture—above all the configurations of metal plates—as “place.” 22 With the lake and the road, the two images through which (from early on) André figured his work’s radical spatial extension, and with multiple allusions both to landscape and to primordial building practice, André means to implicate the space of the world. Do his terms bracket the industrial origin of his medium? When André is explicit about the relevance of industry, it is to the road that he refers, with respect to the additive configuration of parts in his work and its dense materiality. His

exist a priori: la disposición no jerárquica de las partes es esencial para producir una impresión, para que la obra se vea como lo que en realidad es; y la obra es concebida en esta forma antes de ser ensamblada. Mas las términos físicos y materiales de la obra de André – el gran peso del medio y las partes sin unir y la sencillez de la realización – son cualidades de la hechura más que de la forma convencional. Así, el principio del campo cerrado, delimitado virtualmente por la cuadrícula, tiende un puente entre las vestigios de la forma modernista tardía (en los poemas y los primeros objetos de André) y las coordenadas materiales de la obra escultórica, a partir de 1966. Al mismo tiempo, la nube – dada su relevancia como mecanismo estético – delimita la obra en lo que podríamos llamar su cualidad de abierto, su movilidad con respecto a la des-orientación del observador y a la promesa de des-integración, que constituye el medio mismo por el cual la obra, con posterioridad a 1966, cobra unidad. 19

¿Podríamos decir también que la obra de Andre carece de estilo por razones estratégicas? Una gran parte del llimado arte minimalista se deriva de la abstracción modernista, y sin embargo parece que busca, por medio del encuentro fenomenológico, evadirse del estilo histórico. Ninguna obra escape su propia historicidad, pero tal vez podríamos decir que la obra de André intenta hacer precisamente eso (con éxito o sin él). Deberíamos tomar en cuenta varios factores que diferencian la obra de Andre de los de sus contemporáneos. La formación es uno de ellos: el proceso transparente de la obra que, aparte de la producción industrial, no requiere nada parecido a una técnica o habilidad artesanal. Podemos pensar que esto es una operación des-habilitativa, pero corresponde sobre todo al materialismo de la obra, su marcada proximidad, nuevamente, a algo así como la irreductibilidad del medio, o sea, hasta qué grado el medio resulta no sólo expuesto sino también primario, algo procesado (preformado como las plazas, por ejemplo) pero casi materia prima. Esto es un decir, pero si alegamos que el proceso y la materialidad son primarios en la obra de Andre, no estamos alegando a favor del un literalismo de base (lo cual sería contradecir la importancia de la fotografía para esta obra). Más bien alegamos la validez de una operación estética mediante la cual el medio y la hechura (no la fabricación per se, sino la instalación) son actos que intensifican cualidades específicas de la experiencia. La forma no es eliminada o anulada por la obra; la forma, heredada de la abstracción modernista, funciona más como un mecanismo que como una imagen, porque facilita la hechura. 20 El literalismo no es un sustituto de la abstracción: el oponer los dos ofrece una opción falsa. Extendida en el piso, la obra sirve de intermediaria entre el observador y el mundo: esto es algo que no seríamos presenciamos, sino que (al pisar la obra y caminar sobre ella, creando una sensación de su naturaleza material y su “cachexia” determinada por la gravedad) tocamos al mismo tiempo. 21

La cuadrícula y la fila son configuraciones que se plican menos a la forma como imagen que al proceso de la hechura, el cual, a su vez, subyace la caracterización de Andre de la escultura – por encima de todas las configuraciones de placas de metal – como “lugar.” 22 Partiendo del lago y el camino–las dos figuras que, desde un principio, Andre
experience as a brakeman was, he tells us, formative,23 something that is now commonly invoked in accounts of the emergence of Andre’s work. But the kind of work he performed at the yard during the early ‘50s hadn’t really changed since the origins of the railroad; in other words, Andre’s industrialism is elementary. Likewise, the railroad also implicates a flat, lateral space in nature; specifically, thinking of the “railroad cut,” a channel cleaving a landscape that, in its topology, is otherwise inhospitable to laying track, the railroad also signifies incision. These elements are familiar to a nineteenth-century American opposition of industrialization to the bucolic or Arcadian land.24 Yet it would be difficult to claim that industry as such—pro or con—is thematically privileged by Andre (even if we may wish to take it up as a topic of interpretation).25 Indeed, his medium, and the terms according to which he first chose to account for his work’s place in the physical world, are sparsely related to industrial manufacture and consumer culture, which we partly associate with the work of his “Minimalist” contemporaries, Dan Flavin and Donald Judd (Flavin’s fluorescent lamps, for example, and Judd’s aluminum and Plexiglas). The elements of Andre’s work had to come from somewhere, and, in the case of the metal plates, industry is the source; the plates are manufactured objects. Yet, when they were first taken up by the artist, Andre’s early materials, speaking of bricks, plates, and timbers (many originally scavenged) were largely unassembled: unassembled, unfinished, and untreated in any significant way. Their constitution is rudimentary, and their identity possesses elements of both nature and culture (something heightened when the outdoor works are left to weather and age). This is how they lend themselves to actions—speaking of their role in Andre’s work—that are almost but not quite constructional. Otherwise, despite the constructive logic of the grid, the work, composed of unattached or adjoined parts that lie low or (in the case of the timbers) sometimes stack, is never far from being undone, which guarantees a close proximity to disorder. Andre’s work lives at an intersection of materialism and space that is culturally elemental: it represents neither a social “production of space” (citing terms from Henri Lefebvre)24 nor a strict phenomenology of encounter per se, but a summoned space established by an intensification of the realized the radical extension of his work—y las múltiples alusiones tanto al paisaje como a las prácticas de construcción, Andre intento poner en juego el espacio del mundo. ¿Sus tópicos hacen resaltar el origen industrial de su medio? Cuando Andre habla explícitamente acerca de la importancia de la industria, se refiere preferentemente al ferrocarril, respecto a la configuración aditiva de los bloques en su obra y su densa materialidad. Nos dice que su experiencia como guardasellos fue formativa,26 y que este hecho permite la creación de obras que “estan sobre el desarrollo de su obra. Pero el trabajo que desempeñó en el ferrocarril a partir de principios de los sesenta no había cambiado en realidad desde los orígenes del ferrocarril, a sea que el industrialismo de Andre es elemental. Asimismo, el ferrocarril implica un espacio plano y lateral dentro de la naturaleza, específicamente, en términos del “corredor”, un canal que escinde y abre camino por un terreno inhóspito para la construcción de los vías. Estas elementos recuerdan la oposición en Estados Unidos, durante el siglo dieciocho, a la industrialización a expensas del bucolismo o la tierra de la Arcadia.27 Sin embargo, no es lícito suponer que la industria en sí es privilegiada temáticamente, en pro o en contra, por Andre (aunque tal vez constituye un tema válido de interpretación).28 Ciertamente, los medios empleados por Andre, y los términos a los que recurrió para describir al lugar de su obra dentro del mundo físico, no guardan relación alguna con la manufactura industrial y la cultura del consumismo, que asociamos en parte con sus contemporáneos “minimalistas”, Dan Flavin y Donald Judd (las focas fluorescentes de Flavin, por ejemplo, y el aluminio y el plástico de Judd). Los elementos de la obra de Andre tenían que provenir de alguna parte, y, en el caso de los placas de metal, la fuente es la industria; las placas son objetos manufacturados. No obstante, los primeros objetos manejados por Andre - ladrillos, placas y madera (muchos de ellos encontrados o recogidos) - eran en su mayoría materia prima, sin pulir, sin tratar, sin ensamblar. Su constitución es rudimentaria, y su identidad presenta elementos tanto de la naturaleza como de la cultura (lo que se subraya cuando las obras se colocan en exteriores y quedan expuestas por mucho tiempo a la intemperie). De esta manera es como se prestan a acciones, refiriéndose al papel que juega en la obra de Andre – son casi, pero no totalmente, constructacionales. De otra manera, a pesar de la lógica constructiva de la cuadrícula, la obra, compuesta de partes no adheridas unas a otras, partes que se extienden por el piso o (en el caso de las maderas)
word “equivalent,” in this regard, is strategic.30 We recall that Stieglitz did not use it to describe a system of permuting form (one cloud equivalent to another)—but not the same as—another), but to identify the cloud as an analogue for states of psyche. But “equivalent” does not just connote an analogical relationship—an “equivalence” between, say, clouds and psychic states or among objects within a series. “Equivalent” means analogue; it is a kind of metaphor or trope. As such, it identifies the sculpture itself as a device of this kind. And in that regard it virtually connotes a chief motivating device for Andre’s entire project as I am trying to describe it, representing as it does a class of entities—of words and things—engaged in reciprocity or exchange.

This essay is an expanded version of an exhibition review that first appeared in Artforum in February 2011, 216–17. My thanks to Artforum and to Don MacMahon, the editor of the original manuscript.

Jeffrey Weiss is the Panza Collection curator at the Solomon R. Guggenheim Museum, New York, and Adjunct Professor at the Institute of Fine Arts, New York.

NOTES

1 These references first appear in an essay by David Bourdon, which quotes or paraphrases the artist’s own words. See David Bourdon, “The Razed Sites of Carl Andre: A Sculptor Laid Low by the Brancusi Syndrome,” Artforum (October 1966), reprinted in Paula Feldman, Alastair Rider, and Karsten Schubert eds., About Carl Andre: Critical Texts Since 1965 (London: Ridinghouse, 2006): 24–28. In that essay a conceiving excision on a lake in New Hampshire in 1965 is said to have induced the idea of sculpture that is “as level as water.” Andre is also quoted as saying, “my ideal piece of sculpture is a road.” Bourdon observes: “He thinks of roads that are leisurely walked upon or looked at, not as the shortest distance between two points quickly traversed by automobile (he does not drive).”

2 Regarding sculpture as “place,” see Phyllis Tuchman, “An Interview with Carl And- re,” Artforum (June 1970): 55: “I use place in a kind of aphorism that seems to work for me about shifting from form in sculpture to structure in sculpture to what I wound up with as place in sculpture.” I take these and other figures through which Andre characterizes the physical disposition of his work to be devices or constructions, regardless of whether or not, for example, the experience of the New Hampshire lake was genuinely revelatory (versus functioning as a confirmation, or even as a memory that was retrieved to serve as a kind of convenient explanation).

Na citamos a Virginia para atribuir a la obra de Andre cierta arcasismo, aunque algunos de sus otros títulos, como Pyre y Herrm, sugieren un impulso hacia la arcaica (que, como he intentado demostrar, tenía sus usos con respecto a los materiales rudimentarios y principios básicos de construcción empleados para crear la obra).31 El pasaje citado de la Enedida tanto describe como realiza (mediante la sintaxis) una operación. Regresando a la primera instalación de Andre realizada enteramente como obra de piso, tal vez nos podemos pregun- tar si la palabra “equivalente”, en este sentido, es o no es estratégica.32 Recordemos que Stieglitz no la utilizó


31 Rosalind Krauss observes an “extraor- dinary sense of disorientation” in Stieglitz’s cropped images of clouds, with reference to the absence of landscape; this, in turn, amplifies the degree to which they consti-

32 Respecto a la escultura como “lugar”, véase Phyllis Tuchman, “An Interview with Carl Andre,” Artforum (junio de 1970): 55: “Use el lugar en un tipo de aforismo que po- rece que me funciona, para cambiar de forma en escultura a estructura en escultura, a lo que acabo por denominar lugar en escultu- ra.” Ya entendía estas y otras figuras a través de las cuales Andre caracteriza la disposi- ción física de su obra como mecanismos o construcciones, sin importar, por ejemplo, si lo experienciaba del lugar de Nuevo Hampshire fue geniosamente reveladora [secure funcionando como una afirmación, o hasta como un recordatorio que se recuperará para servir como una clase de explicación cómada].


5 It is a matter of making the frame of the photograph — and the equivalent of the photographic frame. See Krauss, “Stieglitz/ Equivalents,” 3–13.

8 In this way the work converts a limitation of conventional sculpture (according to Baudelaire) into a capacity for openness.

9 Andre’s work may be said to implicate a figure-ground relationship in its perceptual opposition of form and field (the planarity or linearity of the grid or row against the floor as ground). Yet, in that it spreads across real space and invites— but does not control— mobility of vantage, it tempers our impression of sculpture as image.


12 For a full discussion of Constructivism as a model for Andre (and Frank Stella), see Maria Gough, “Frank Stella is a Constructivist,” October (Winter 2007): 94–120.

14 For Andre on “King Philip’s War,” see Andre and Frampton, 12 Dialogues, 76–79.

16 This is a vast topic. For an overview, see H.W. Janson, “Chance Images,” in Philip P. Wiener ed., Dictionary of the History of Ideas, vol. 1 (New York: Scribner’s, 1973): 340–53. The chance image, conventionally motivated by the contemplation of “inchoate” natural phenomena— such as clouds and stones— is an ancient category of esthetic form in Asia and the West. For an important study of the cloud as an anti-ontological image in this regard, see Hubert Damisch, A Theory of /Cloud/. Toward a History of Painting (Stanford: Stanford University Press, 2002). The book was originally published (in French) in 1972.


18 A useful technique of the cloud as a diagram of perception is described in Bochner, Systematic and Rest Rooms: Writings and Interviews, 1965–2002, 40.

19 For Andre’s citation of Kenner, see his letter to Reno Odlin in Meyer ed., Cuts, 203.

Las figuras modernas...
Caitlin Murray

Las palabras de Carl Andre

Carl Andre's WORDS
Carl Andre’s installation of poems, entitled *Words* (1958–1972), is located roughly halfway between the Chinati Foundation’s front office and the John Wesley building near the southern end of the grounds. The building, originally a barracks, is made of concrete and has ten windows on the east side and eleven windows on the west. Although there is a north and south entrance, one almost always enters through Donald Judd’s pivoting door at the north end and exits through the same. [Fig. 1]

The installation consists of two rows of symmetrical, fiberboard floor cases, sixteen total, arranged alphabetically (A-P) in a counter-clockwise motion. Since the opening of the installation in 1995, the space has held the same 270 pages, a portion of the 465 pages which constitute the artist’s gift to the Chinati Foundation. The installation also includes two laminated title sheets, which categorize and date the individual works. Andre made the initial selection and organized the layout of the present installation with the understanding that the Chinati Foundation could add or subtract works as they choose, providing that certain installation protocols are followed, such as standardizing or equalizing the spacing between pages. These pages have a permanent relationship to their location on Chinati’s grounds, but are also, simultaneously, subject to change.

As compared with the large, industrial machinery required to fabricate a single work of Donald Judd’s 100 Untitled Works in Mill-Aluminum, most of the works that constitute Carl Andre’s *Words* were created with the once revolutionary, then ubiquitous, and now outdated typewriter. Certain features of the typewriter, which are distinct from those of the modern word processor, allow for a particular relationship to printing and to the space of the page, which Andre has used to a surprising variety of purposes. Andre’s interest in form, shape, and a part’s relationship to its whole, undergirds the works in *Words*. This
work of Andre’s is often referenced, but rarely explored; this brief reading is a movement toward deeper engagement with this significant body of work.

The typewriter, invented in the 1860s, underwent an early and important change when Sholes & Glidden established the QWERTY system in the 1870s. This non-alphabetical arrangement allowed for increased accuracy and efficiency. Each key on the typewriter correlates to specific letters and characters. The structure is non-linear, non-hierarchical; each letter and character is equivalent to every other letter and character. Additionally, the blank space between characters is not negative space, but the consequence of physical activity by the maker in his or her interaction with the space, return, and tab keys. Both Jud’s 100 untitled works in mill aluminium and Andre’s Words bear the mark of the machines used to create them.

As we shall see, Andre treats the individual words of the English language with equivalence, allowing him to employ additive and subtractive functions on chosen, decidedly traditional forms, including lyric, ode, biography and novel, etc. These processes allow him to isolate and reinvent the genres, while simultaneously drawing fresh attention to the individual words. The potential equivalence of words, which allows for subtractive and additive functions, are features of language, yet these features are not where Andre begins. Significantly, it is the length of the words, rather than meaning, which often determines the forms for Andre. Previous to this, it is the typewriter which determines the possibilities of the shapes.

We must remember that poetry was first an oral practice and that it is only through the development of technology that language could be permanently inscribed on a visual plane. Keenly aware of this tradition, Andre states in 3 Vector Model, “for me poetry has largely been a matter of writing and of reading and of printing and not a matter of singing... if poetry can be described as language mapped on an extraneous art and formerly it was language mapped on music, I think now that it is language mapped on some aspect of visual arts.” In this context, Andre recalls the visual appeal of poetry he experienced as a child. As compared to prose, which is largely transcribed in page-size rectangular blocks of text, the traditional forms of poetry allow for a diverse array of shapes. In this regard, shape is Andre’s formal starting point. It is often with shape in mind that Andre then engages the unit of the word.

The first work we encounter in China-ti’s installation, one hundred sonnets, I... flower (1963), disrupts traditional- verbal forms and uses the single word as a foundational, and in this instance solitary, unit of composition. The sonnet has undergone many it-
he, she, it, we, they) but moves to physical features (head, hair, face... cock... p...), colors [black, red, orange...], numbers [zero, one, two... ten], elements [carbon, sulfur, copper...], and natural phenomenon/nature [sky, sun, moon...bird, sea...flower]. Andre's sonnet is the singular word, noun or pronoun, repeated. [fig. 2]

This work consists of ninety-nine pages of gridded one-word sequences, yet, as we know, the title is one hundred sonnets. Either the installation is one sonnet short, or, alternatively and more convincingly, Andre suggests that the title page itself is also a sonnet. Andre challenges the traditional form of the sonnet twice, asking the viewer to consider how a single word repeated in a fourteen line construction can be a sonnet, and also how a title, one hundred sonnets, I...flower, printed once, may also be a sonnet.

The gridded-square structure of the sonnet is the key visual component of the work, a feature made possible through the use of the fixed-width character setting of the typewriter. Each character occupies approximately the same amount of space, and each sonnet is composed of a set number of these units, either 392 or 400, depending on the number of letters in each word. Andre sets the approximate visual rule for the characters and word units, creating lines of either twenty-eight or thirty characters depending on the number of letters in each word. For example, Andre begins with the self-referential pronoun "I" repeated thirty times across, while a few sonnets later he repeats the four-letter word "head" seven times to produce a line that is twenty-eight characters long, and so on.

The repetition of form throughout the work suggests an equivalence amongst different words. The grid structure equalizes the word units, suggesting a non-syntactical equivalence between each. Andre gestures toward numerous comparisons without the "like" or "as" construction of the simile. Notably, the connective action is reserved for the reader/viewer. Also, we may presume that reading a poem consisting of a single word in a simple rectangular structure would be facile. Upon examination, this is not the case. In attempting to read the sonnet "elbow," word by word, one will easily lose one's place. This visual confusion is accentuated by the lack of spacing between word units. The name "roni" exists within the line "ironironiron" and the word "bowel" within "elbowelbowelbowel." While the unit of each sonnet appears most clearly to be the word, the fixed-width spacing allows the reader to also see each individual letter clearly, suggesting that the unit of the work might be both the word and the smallest unit of the English language, the letter.

Locate and congruent to one hundred sonnets, Shape and Structure (1963), a work that even more firmly confirms the importance of the aspect visual in the practice poética de Andre, reduce the contented linguístico de la obra a una serie de características: puntos, comas, guiones consecutivos, diálogos invertidos, y el asterisco. Aquí ve mos triángulos, patrones cuadriculados, y construcciones basadas en dos líneas con elementos cruciformes, los que traen a nuestra memoria las composiciones de Supremacia de Malevich. La paleta de Andre sigue siendo determinada por las telas disponibles de la máquina de escribir.
backslashes, and the asterisk. Here we see triangles, grid patterns, and two line-based constructions with cruciform elements reminiscent of Malevich’s Suprematist compositions. Andre’s palette remains determined by the available keys on the typewriter. Reducing our focus to three of the ten installed works in this series, looking to the triangles only, we notice that despite their approximate similarity in size and form, the internal connections of the triangles consist of different characters of the keyboard. Andre creates three distinct triangles, one of backslashes and two of period marks. The backslash triangle is equilateral, with thirty-three backslashes on all sides. [Fig. 3] Andre builds this triangle by centering the first dash in the middle of the page and then adding one dash per line outward from the central position. He uses a similar pattern to construct the triangles composed of periods. We should also consider that both the characters and the non-visible, space, tab, and return keys are necessary to create this work. For example, to center the first dash of the equilateral triangle, Andre must have systematically controlled the amount of “blank” space he was adding. By imposing a similar form on these characters in the shape of the triangle, Andre equates the dash, the period, and perhaps the blank space, in a manner akin to the equivalence of words in the gridded constructions of the sonnets. The period and dash are not characters of the English alphabet, nor do they generally hold meaning when separated from a syntactic construction, although we must be mindful of exceptions, notably Morse code and Braille. Yet, if we consider the arbitrary relationship of a word or symbol to a concept, we can more clearly see a connection between the seemingly non-linguistic works in Shape and Structure and Andre’s sonnets. For example, if the personal pronoun “I” were instead represented in writing or printing as a “.”, then Andre’s first sonnet would be composed on 400 “.” instead of 400 I’s. The process is the same; it is the symbol that has been altered. If we start with the assumption that all the keys on the keyboard contain potential meanings, we can better understandAndre’s play, not only in Shape and Structure, but in all of the works in Words. Traditionally, poets used various words in relationship to one another in a syntactic and formal structure to create meaning. Reduciendo mi enfoque a tres de las diez obras instaladas en esta serie, mirando hacia los triángulos únicamente, nos fijamos que o a pesar de su semejanza en tamaño y forma, las construcciones internas de los triángulos consisten en diferentes caracteres del teclado. Andre crea tres distintos triángulos; una hecha de dioganalas invertidas y dos hechos a base de marcas usando puntos. El triángulo de dioganalas invertidas es equilátero, conteniendo treinta y tres dioganalas invertidas por cada una de las lados. Andre construye este triángulo al centrar la primera diagonal a media página y luego agregando una diagonal por renglón hacia afuera, a partir de la posición central. Uso un patrón similar para construir los triángulos compuestos de puntos. También debemos considerar que tanto los caracteres, como las espacios no visibles, el tabulador y la tecla de interlineación, eran necesarios para crear esta obra. Por ejemplo, para centrar la primera diagonal del triángulo equilátero, Andre debería sistemáticamente controlar la cantidad de “espacio en blanco” que estaba añadiendo. Al imponer una forma similar de estos caracteres en la figura de un triángulo, Andre iguala la diagonal, el punto, y tal vez el espacio en blanco, de una manera parecida a la equivalencia de las palabras en las construcciones cuadriculares de los sonetos. El punto y el guión no son caracteres del alfabeto inglés. Nóticas tampoco tienen ningún significado cuando se encuentran separadas de una construcción sintáctica, aunque debemos tener en mente algunas excepciones, a sean, el código Morse y el sistema Braille. Sin embargo, si consideramos la relación arbitraria de una palabra a un símbolo con un concepto, podemos ver más claramente la conexión entre las obras aparentemente no lingüísticas en Shape and Structure y los sonetos de Andre. Por ejemplo, si en vez del pronombre personal “I” (yo), se representara en la escritura a impresión como un..., entonces el primer soneto de Andre estaría compuesto de 400 “.” en vez de 400 los. El proceso es el mismo; es el símbolo al que ha sido alterado. Si comenzamos con la suposición de que todas las claves del teclado contienen significados potenciales, podemos entender mejor el juego de Andre, no sólo en Shape and Structure, sino también en sus obras contenidas en Words. Tradicionalmente, las poesías usaban varias palabras relacionadas unas con las otras en estructura formal y sintáctica para crear el significado. En sus sonetos, Andre sugiere conexiones eliminando la sintaxis, enfocándose preferentemente en la equivalencia de sustantivos y pronombres en repetición. En Shape and Structure, Andre usa elementos impre-
variable duration of reading, producing a radically different visual and temporal effect. Andre creates lines with differing and particular reading durations, acknowledging more blatantly the temporal process of reading.

With *Still a Novel* (1972), Andre introduces syntax, proper nouns, dates, upper and lower case letters, and recognizable phrases. Though still employing the grid structure, he engages a more complex array of shapes and sizes, which produce distinct complications for the reader. Instead of constructing consecutive phrases or sentences from left to right, Andre abandons the left to right reading sequence. Read from left to right, the phrases are nonsensical. To clearly read the opening dedicatory phrase of *Still a Novel* (“*Still the novel* for Hollis Frampton and Sol LeWitt NYC November 1972 Carl Andre”), one must read halfway across the initial line, from left to right, then transition to the second line and so on to complete the statement. [fig. 5]

*Still a Novel* challenges the reader to again ponder now familiar questions of genre: “In what way are we to consider this work a novel?” Or perhaps we are to consider the alternative meaning of the word “novel.” Returning to the opening dedication, we discover Andre’s curious switch of the article “a” in the title for “the” in the initial statement. This presents another set of questions, that of the general and the particular. Is this work “still a novel” in the general sense? Or, “still the novel” in the particular? Can it be both at the same time?

Employing repetition, overlay, and isolation, Andre presents what appears to be a factual account of particular moments in the life of nineteenth-century English photographer Eadweard Muybridge, one of the fathers of the moving image. For example, Andre writes, “Stanford commissioning Muybridge to photograph his horses in full stride,” which alludes to Muybridge’s now famous series of photographs, *The Horse in Motion*. Yet, Andre has tilted this work a novel, a genre designation usually reserved for works of fiction. Through visual ambiguity, Andre forces the reader to both parse and construe the visual, textual, and factual meaning of the work. Andre repeats different parts of “the” or “a” story multiple times, in each instance adding and subtracting words. “NORTH POINT DOCK ABOUT 1868 EADWEARD MUYBRIDGE” and “HIMSELF SITTING ON THE DOCK” becomes, “NORTH POINT DOCK ABOUT 1868 EADWEARD MUYBRIDGE SITTING ON THE DOCK.” How does Andre’s removal of “Eadweard” and “himself” alter our understanding of the setting? Or does it? Do both sentences convey equivalent information? Is this a sentence from a novel or from a work of nonfiction? In a 1975 review of “Carl Andre: Words in the form of poems,” at John Weber Gallery, Roberta Smith notes that Andre’s sentences “seem like they might be captions to photographs,” something that they “...convey the narration as a series of stills, implying without directly portraying action.” It is the germinal construction used in the word “sitting” in “Muybridge himself sitting on the dock,” for example, that allows for this apt interpretation. Although Andre actively constructs a visual form that is ambiguous and difficult for the reader to parse, he provides visual cues to aid the reader’s comprehension. By blending majuscule and minuscule keyboard characters Andre imbeds the pattern necessary for comprehension within the formal structure of *Still a Novel*. However, even with this cue, the work remains difficult to read. This formal difficulty is perhaps a comment on the conceptual difficulty of separating fact from fiction or determining what is part of the story and what is the whole story. We might consider *Still a Novel* less a recollection of facts from Eadweard Muybridge’s life and more a reflection on what it means to write (or read) a novel, biography, caption, photograph, or film. Conceived of as a series of captions, *Still a Novel* becomes a work of text created from visual information, as opposed to text formed from text. Therefore, the work might also be gesturing to the difficulty of describing visual information in language. The multifarious nature of the germinal used to create these caption-like sentences is perhaps suggestive of the immense multiplicity of verbs, subjects, and objects that can be used to describe a moment made static, and therefore easier to comprehend; by the photograph.

In the final case, the reader encounters one of the most curious works in the installation, although visually it is one of the most simple. In preface to my work itself, Andre typed the following twenty-one words in five lines of varying lengths (numeral of words, letters, and character spaces): in, is, my, of, art, the, into, 1868 MUYBRIDGE SENTADO EN EL MUELLE.” ¿Cómo altera Andre nuestro entendimiento de la escena al quitarle las palabras “Eadweard” y “el propio”? ¿O sí lo altera? ¿Nos transmiten ambas oraciones informa- ción equivalente? ¿Es ésta una oración proveniente de una novela o de una obra de no ficción? En una reseña presentada en la Galería John Weber en 1975 titu- lada “Carl Andre: Words in the form of poems,” Roberta Smith hizo notar que las oraciones de Andre “parecen como si fueran leyendas o subtítulos de fotografí- as” y que “...transmiten la narración como una serie de imágenes sin movi- miento, implicando acción sin mostrarla directamente”. Es la construcción usada en inglés del gerundio en la palabra “sitting” “Muybridge himself sitting on the dock”, por ejemplo, la que permite esta interpretación. Aunque Andre construye activamente una forma visual ambigua y difícil para que el lector la interprete, le da claves visuales para ayudar a la comprensión. Muybridge caracteriza las teclas en mayúscula y minúscula, Andre provee el patrón necesario para la compren- sión dentro de un marco formal de Still a Novel. Sin embargo, incluso con el uso de esta clave, la obra resulta difícil de leer. Esta dificultad formal es en todo un comentario en la dificultad conceptual de separar los hechos de la ficción o de deter- minar cuál es solamente una parte de la historia y cuál es la historia completa. Podríamos considerar Still a Novel me- nos como colección que como recolección de hechos de la vida de Eadweard Muybridge y más como reflexión de las que significa escribir (o leer) una novela, una biografía, un subtítulo, una fotografía, o una película. Concebido como una serie de leyendas o subtítulos, Still a Novel se convierte en una obra de texto creada a partir de información visual, a diferen- cia de un texto creado con base en otro texto. Por lo tanto, la obra podría aludir también a la dificultad de describir la información visual usando el lenguaje. La muy diversa naturaleza del gerundio usado para crear estas oraciones que parecen leyendas o subtítulos es tal vez sugerente de la imensurable multiplicidad de verbos, sujetos y objetos que se pueden usar para describir un momento vuelto estático y, por lo tanto, más fácil de com- prender por medio de la fotografía.

En última instancia, el lector se encuentra con una de esas obras más curiosas de la instalación, aunque visualmente es una de las más sencillas. En preface to my work itself, Andre escribió las siguientes 21 palabras en cinco renglones de longi- tudas variadas (número de palabras, le- tras, y espacios de caracteres): in, is, my, of, art, the, into, made, same, this, work, 25
hole
frog hole
cave frog hole
hill cave frog hole
hook hill cave frog hole
leaf hook hill cave frog hole
wink
sled wink
kite sled wink
tent kite sled wink
game tent kite sled wink
find game tent kite sled wink
pail
hulk pail
dome hulk pail
leaf dome hulk pail
tern leaf dome hulk pail
gate tern leaf dome hulk pail
rail
wire rail
path wire rail
hull path wire rail
door hull path wire rail
road door hull path wire rail
marl
gear marl
wood gear marl
hump wood gear marl
dune hump wood gear marl
ball dune hump wood gear marl
milk
roof milk
gift roof milk
wool gift roof milk
moon wool gift roof milk
room moon wool gift roof milk
girl
word girl
mast word girl
worm mast word girl
edge worm mast word girl
beam edge worm mast word girl
tide
rope tide
meal rope tide
root meal rope tide
toad root meal rope tide
mile toad root meal rope tide
Fig. 5: FROM STILL A NOVEL, 1972.
made, same, this, work, parts, piled, piles, broken, pieces, stacks, clastic, stacked, identical, interchangeable.

Is this simply a list? Are they words excised from a larger piece of writing? Why is this work placed at the end of the installation, instead of the beginning? And, most curiously, what does the qualifier “work” speak to? This last question has a formful of possible answers. Andre’s term, “work,” may reference the pieces the reader has already encountered, or perhaps his entire body of writing. Or, he may define “work” as the objects made in his sculptural practice. Alternatively, Andre might be using the term “work” as a stand-in for his entire artistic practice, combining both his writing and sculpture. The non-specificity of the word “work” allows for many possible connotations, without the possibility of identifying its denotation.

Including words from many of the eight parts of speech, preface to my work itself relies primarily on a foundation of nouns and adjectives. It is important to note that only through context do many of these words gain significance. “Work,” for instance, can be used as a noun, adjectival, or verb. Despite Andre’s statement, “Things in their elements, not in their relations,” it is nearly impossible in the act of seeing or reading to isolate elements from their physical, linguistic, or conceptual surroundings.4 When Andre places “piled, piled, pieces” on the same row, one notices the linguistic connection of alliteration and considering the meaning of the words in relationship to one another. Yet, when pondering the relationship of Andre’s writing to his sculptures, one cannot help but attempt to derive larger connections between words such as, “pieces...stacks...clastic...stacked...interchangeable” and, for example, Manifest Destiny, a sculpture composed of eight stacked bricks, permanently installed in Donald Judd’s Spring Street residence. [fig. 6] To see “things in their elements, not in their relations,” is simply one form of seeing. It is a perspective, not a necessity. That the words used in preface to my work itself can describe some of Andre’s sculptures is unquestionable, yet this understanding does not speak to form or process. Taken as a whole, Andre’s Words display both a word’s potential as referent, and also, when made visual, its objective and spatial possibilities. The acknowledgement of this consideration makes possible a viable and potent connection between Andre’s writings and his sculptures. Though again disrupting the distinction between singular elements and their relationships, the connection between these two practices allows for a push and pull between the writings and the sculptures. Questioning the relationship between “cave frog hole” in 144 Laments is not a dissimilar process from exploring the parts and whole of Andre’s Chinati Thirteener installation at the Chinati Foundation in 2010. How does each of the units of hot-rolled steel relate to one another in space? We might also remember that historically a sonnet was referred to as a “Fourteener” and that there are fourteen sections of gravel created by the placement of the thirteen units of steel. In this instance, both paper altered by the tactile strikes of keyboard characters, and steel, cut, by shears, can provoke similar questions of process and form. While Andre placed his Words in a context largely devoted to visual art, these works benefit from textual analysis. However, to focus solely on their textual or visual elements is to misunderstand their hybrid nature, which is one and at the same time textual and visual. Andre’s claim that his poetry “is language mapped on some aspect of visual arts” prompts us to acknowledge, from our own experience, that this work fully engages both.

Caitlin Murray is the archivist for the Judd Foundation. She is pursuing her MA in Art History from the University of Texas at Austin.

NOTES

1) Here I refer to these works as “poems,” yet this installation consists of many genres of writing as categorized by Andre on the laminated title card or index that is also part of the installation although outside of the cases proper. It is the title card that denotes the genre of these writings. The issue of classifying these works as poems is more complicated then this essay will allow and requires a deeper examination of these works within a poetic context. Nevertheless, the question of genre is a key feature of these works and will appear throughout this discussion.

2) This recording comes from Audio Arts (Vol. 2, No. 2), an audiocassette periodical. This 1973 recording can be accessed online at UbuWeb sound.


AS INSTALLED BY DONALD JUDD
AT 101 SPRING STREET,
NEW YORK CITY.
EVA MEYER-HERMANN

Carl Andre

Carl Andre: La importancia del lugar
Place Matters
By now the story has been told many times—yet it remains a wonderful anecdote about Carl Andre’s first solo exhibition in Europe in 1967. Konrad Fischer invited the American sculptor for the inaugural show at his gallery in Düsseldorf. Confronted with the searching and questioning gaze of his visitors who asked where the art was, the galleryist could only answer: “But you are standing on it.”

The room, a former passageway through a tenement building, was closed on both sides by large window panes. You almost couldn’t enter or pass through without walking over an array of one hundred steel plates which Andre had placed side by side on the floor. Visitors had probably entered the art gallery with different expectations. They were looking at the walls expecting to see framed pictures, or seeking an encounter with a colorful object on a pedestal. But none of their expectations were satisfied. The gallery seemed to be empty. They might have been drawn to the opposite exit door, to walk through the passage, or greeted by friends standing at a little distance, inviting them to come closer. People could have easily missed the art; they could have overlooked it completely. This still applies to the appearance of Andre’s works in exhibitions today—even he himself once walked past a piece of his own without noticing it while visiting a museum and looking at a painting on the wall.

As we consider an artist who has created about two thousand sculptures within a half century, these sorts of observations are still valid. You can easily not see an Andre; he never imposes his work on you—yet once you realize with what subtle power his pieces develop in your world, you cannot easily OMIT them from your field of vision. If you are interested and if you take the effort to approach them without preconceptions, they will begin to stake a claim on your physical world, and they will change it.

When I first immersed myself in studies of his work, I came across his description of what he learned from his earliest art teachers: that art can be a joyful experience. At first I didn’t want to believe it, being an art history student at the time: How could such a historic figure as this famous Minimal artist, Carl Andre, tell me this is one of the most important features of art? I wanted to analyze the sculptures through their form and content, to construct meaning out of it. But I had taban dónde estaba el arte, el galerista sólo pudo responder: “Pero si es que están parados sobre él.”

Lo solía, anteriormente un pasillo a través de un edificio de unidades de renta, estaba cerrado por ambas lados por grandes ventanas. Casi no se podía entrar ni pasar por ahí sin caminar sobre una serie de cien placas de acero, las cuales Andre había colocado uno al lado de otro en el piso. Los visitantes estaban mirando las paredes, esperando ver cuadros enmarcados, o buscando un encuentro con un objeto colorido sobre un pedestal. Pero ninguna de sus expectativas se cumplieron. La galería parecía estar vacía. Podrían haberse sentido atraídos hacia la puerta de salida opuesta, a caminar por el pasillo, o a ser saludados por amigos reunidos allí, a corta distancia, invitándolos a acercarse. La gente fácilmente podría haber dejado de ver el arte; se le podría haber pasado completamente. Esto todavía se aplica a la presencia de las obras de Andre en las exhibiciones de hoy—Andre mismo, en una ocasión, pasó de largo junto a una pieza suya sin fijarse en ella al visitar un museo, por andar fijándose en una pintura que colgaba sobre el muro. Al considerar un artista que ha creado aproximadamente doscientas esculturas en menos de medio siglo, esta clase de observaciones son todavía válidas. Fácilmente puede dejarse de ver un Andre; él nunca impone su trabajo sobre el espectador—pero ya que uno se da cuenta con qué sutileza se desenvuelven sus piezas en el mundo, no se puede fácilmente omitirlas del campo visual. Si uno se interesa y si se hace el esfuerzo de acercarse a ellas sin preconcepciones, éstas intentarán apoderarse del mundo físico de uno, y lo cambiarán. Cuando por primera vez me dediqué de lleno a estudiar su obra, me trapezé con su descripción de lo que él había aprendido de sus primeras maestras de arte: que el arte puede ser una experiencia regocijada. Al principio no quería creerlo, siendo ya mismo una estudiante de historia del arte en ese tiempo. ¿Cómo podría una figura tan histórica como este famoso artista minimalista, Carl Andre, decirme que ésta es una de las características más importantes del arte? Yo quería analizar las esculturas a través de su forma y contenido para construir un significado de ello. Pero tuve que confesar que, mirando sus esculturas horizontales tan delgadas y planas, me resultó difícil aplicar mi método interpretativo. El artista mismo ha hecho hincapié muchas veces en que las fotografías no pueden reemplazar la experiencia real. Él mismo hasta quiso evitar que se presentaran plásticas con diapositivas (como la que estoy haciendo ahora). Me ha visto Mi plática, la cual es naturalmente en palabras, no debería de ninguna manera imponerse ante ustedes como mi público —o mejor dicho como espectadores. Y ya que no quiero imponerme ante ustedes, sus opiniones o su percepción, trataré de presentar diferentes perspectivas sobre la obra de Andre.

“A man climbs a mountain because it is there. A man makes a work of art because it is not there.”

The artworks are there now, and we have to climb the mountain. I titled my lecture “Carl Andre Place Matters”, which is a wordplay on what is there—it is “sculpture as place” and it is “matters,” and it might be more actively read as the phenomenon of “place matters.” I’m not going to bother you with scholarly explorations—especially since I don’t know how familiar you are with Andre’s work. Those who know him well are invited to enjoy the different steps and the different pace I will take along my “mountain climb.” And those who have always asked themselves what these metal plates are about may find help in the reason why place matters or why there is merely place and matter.

What I would like to offer is a four-sided ascension toward Andre’s work. First, we will deal with some samples or why there is merely place and matter.

First, we will deal with some samples or why there is merely place and matter.

By now the story has been told many times—yet it remains a wonderful anecdote about Carl Andre’s first solo exhibition in Europe in 1967. Konrad Fischer invited the American sculptor for the inaugural show at his gallery in Düsseldorf. Confronted with the searching and questioning gaze of his visitors who asked where the art was, the galleryist could only answer: “But you are standing on it.” The room, a former passageway through a tenement building, was closed on both sides by large window panes. You almost couldn’t enter or pass through without walking over an array of one hundred steel plates which Andre had placed side by side on the floor. Visitors had probably entered the art gallery with different expectations. They were looking at the walls expecting to see framed pictures, or seeking an encounter with a colorful object on a pedestal. But none of their expectations were satisfied. The gallery seemed to be empty. They might have been drawn to the opposite exit door, to walk through the passage, or greeted by friends standing at a little distance, inviting them to come closer. People could have easily missed the art; they could have overlooked it completely. This still applies to the appearance of Andre’s works in exhibitions today—even he himself once walked past a piece of his own without noticing it while visiting a museum and looking at a painting on the wall.

As we consider an artist who has created about two thousand sculptures within a half century, these sorts of observations are still valid. You can easily not see an Andre; he never imposes his work on you—yet once you realize with what subtle power his pieces develop in your world, you cannot easily OMIT them from your field of vision. If you are interested and if you take the effort to approach them without preconceptions, they will begin to stake a claim on your physical world, and they will change it. When I first immersed myself in studies of his work, I came across his description of what he learned from his earliest art teachers: that art can be a joyful experience. At first I didn’t want to believe it, being an art history student at the time: How could such a historic figure as this famous Minimal artist, Carl Andre, tell me this is one of the most important features of art? I wanted to analyze the sculptures through their form and content, to construct meaning out of it. But I had taban dónde estaba el arte, el galerista sólo pudo responder: “Pero si es que están parados sobre él.”

Lo solía, anteriormente un pasillo a través de un edificio de unidades de renta, estaba cerrado por ambas lados por grandes ventanas. Casi no se podía entrar ni pasar por ahí sin caminar sobre una serie de cien placas de acero, las cuales Andre había colocado uno al lado de otro en el piso. Los visitantes estaban mirando las paredes, esperando ver cuadros enmarcados, o buscando un encuentro con un objeto colorido sobre un pedestal. Pero ninguna de sus expectativas se cumplieron. La galería parecía estar vacía. Podrían haberse sentido atraídos hacia la puerta de salida opuesta, a caminar por el pasillo, o a ser saludados por amigos reunidos allí, a corta distancia, invitándolos a acercarse. La gente fácilmente podría haber dejado de ver el arte; se le podría haber pasado completamente. Esto todavía se aplica a la presencia de las obras de Andre en las exhibiciones de hoy—Andre mismo, en una ocasión, pasó de largo junto a una pieza suya sin fijarse en ella al visitar un museo, por andar fijándose en una pintura que colgaba sobre el muro. Al considerar un artista que ha creado aproximadamente doscientas esculturas en menos de medio siglo, esta clase de observaciones son todavía válidas. Fácilmente puede dejarse de ver un Andre; él nunca impone su trabajo sobre el espectador—pero ya que uno se da cuenta con qué sutileza se desenvuelven sus piezas en el mundo, no se puede fácilmente omitirlas del campo visual. Si uno se interesa y si se hace el esfuerzo de acercarse a ellas sin preconcepciones, éstas intentarán apoderarse del mundo físico de uno, y lo cambiarán. Cuando por primera vez me dediqué de lleno a estudiar su obra, me trapezé con su descripción de lo que él había aprendido de sus primeras maestras de arte: que el arte puede ser una experiencia regocijada. Al principio no quería creerlo, siendo ya mismo una estudiante de historia del arte en ese tiempo. ¿Cómo podría una figura tan histórica como este famoso artista minimalista, Carl Andre, decirme que ésta es una de las características más importantes del arte? Yo quería analizar las esculturas a través de su forma y contenido para construir un significado de ello. Pero tuve que confesar que, mirando sus esculturas horizontales tan delgadas y planas, me resultó difícil aplicar mi método interpretativo. El artista mismo ha hecho hincapié muchas veces en que las fotografías no pueden reemplazar la experiencia real. Él mismo hasta quiso evitar que se presentaran plásticas con diapositivas (como la que estoy haciendo ahora). Me ha visto
to confess, looking at his horizontal and very thin and flat sculptures, it was difficult to apply my interpretative method to them. The artist himself has stressed many times that photographs cannot replace actual experience. He even wanted to prevent slide lectures (like this one) from using images. And I have found myself in situations where academics, on a panel during a symposium, discuss works by Andre which they have only seen in slide reproductions, never having encountered and experienced them in the flesh. This complaint might be cliché, and of course it applies to all art experience, but in the case of Andre’s sculptures it is a very substantial issue; their very meaning lies in the fact that they share one physical space with you. Yet the artist leaves the decision totally up to you: “If you’re not interested in sculpture at the moment, you don’t have to worry.” This is what he himself sees as a quality of his work. It would surely be the wish of the artist for me to emphasize that I am not confronting you with theories of any kind, but instead want to trigger your desire and your imagination while you’re walking around the exhibition. Andre himself said: “Works of mine begin as desires, not ideas. My works do not explain the world, they change it. My sculptures are the result of physical operations in the material world. Theories are linguistic exercises only.”

What “physical operations” are seen in the sculpture exhibited in Düsseldorf in 1967? The 5 x 20 Altstadt Rectangle [fig. 1] consists of 100 hot rolled steel plates, each measuring 50 centimeters square and half a centimeter thick. They are placed side by side and form a 10 meter long rectangle on the floor, five elements in width and twenty in length. The layout almost completely covers the floor of the gallery, so as a visitor you have to step onto the material. You probably feel the hard metal under your feet, you hear the sound as you move from one plate to another, and you try to figure out the shape of the entire piece while being unable to see it in its entirety. After looking for a point of perspective which would allow you to see as much as possible of the material you had recognized as the artwork, you’ll have to give up—wherever you walk to, no matter which side or which corner of the space, you’ll never have a complete view of this extremely long rectangle. Nor will you experience the proper parallelism of a rectangle which you learned from geometry. This is something different: not to be looked at but to be walked on, something which makes it clear that your intellectual conception splits off from your actual bodily experience.

Each of Andre’s floor sculptures is unique not only in its origin—which usually is indicated by a geographic indication in the title and date of the piece—but it will also slightly differ in the experience of it in each new installation. Köln Steel Lock [fig. 2] was part of the first European “Minimal Art” exhibition in Den Haag in 1968; my installation image shows a re-installation at the Kunsthalle Düsseldorf in 1990, junto con obras de Daniel Buren, Robert Morris y otros. Difícilmente se pueden ver las características de esta pieza en la fotografía. Es similar al Altstadt Rectangle, en el sentido de que toma la forma de un rectángulo (el cual nunca se puede ver debidamente sin distorsión), pero sus elementos individuales son mucho más grandes; son de 100 x 100 centímetros, y su grosor es el doble de la pieza de Altstadt. Cada placa está colocada justo al lado de su vecina sobre el piso; casi se puede sentir su peso, el cual parece acercarse al peso máximo que un solo ser humano puede levantar sin importar que tan grandes sean. Por muy grandes que sean algunas de las obras de Andre, un único módulo de estas obras de múltiples partes no es nunca dominado por un solo ser humano que pueda levantar sin importar que tan grandes sean. Por muy gran—sino también en el hecho de que difiere ligeramente su experiencia en cada nueva instalación. Köls Steel Lock [fig. 2] formó parte de la primera exhibición europea denominada “Arte Minimalista” en Den Haag en 1968; mi imagen de instalación muestra una reinstalación en el Kunsthalle Düsseldorf en 1990, junto con obras de Daniel Buren, Robert Morris y otros. Difícilmente se pueden ver las características de esta pieza en la fotografía. Es similar al Altstadt Rectangle, en el sentido de que toma la forma de un rectángulo (el cual nunca se puede ver debidamente sin distorsión), pero sus elementos individuales son mucho más grandes; son de 100 x 100 centímetros, y su grosor es el doble de la pieza de Altstadt. Cada placa está colocada justo al lado de su vecina sobre el piso; casi se puede sentir su peso, el cual parece acercarse al peso máximo que un solo ser humano puede levantar sin importar que tan grandes sean. Por muy gran—sino también en el hecho de que difiere ligeramente su experiencia en cada nueva instalación. Köls Steel Lock [fig. 2] formó parte de la primera exhibición europea denominada “Arte Minimalista” en Den Haag en 1968; mi imagen de instalación muestra una reinstalación en el Kunsthalle Düsseldorf en 1990, junto con obras de Daniel Buren, Robert Morris y otros. Difícilmente se pueden ver las características de esta pieza en la fotografía. Es similar al Altstadt Rectangle, en el sentido de que toma la forma de un rectángulo (el cual nunca se puede ver debidamente sin distorsión), pero sus elementos individuales son mucho más grandes; son de 100 x 100 centímetros, y su grosor es el doble de la pieza de Altstadt. Cada placa está colocada justo al lado de su vecina sobre el piso; casi se puede sentir su peso, el cual parece acercarse al peso máximo que un solo ser humano puede levantar sin importar que tan grandes sean. Por muy gran—sino también en el hecho de que difiere ligeramente su experiencia en cada nueva instalación.

Fig. 2: Köln Steel Lock (Köln Steel Lock) [fig. 2] is similar to the Altstadt Rectangle (in that it takes the shape of a rectangle (which you can still never properly see without distortion), but its single elements are much larger; they are 100 x 100 centimeters and their thickness amounts to double that of the Altstadt piece. Each plate lies firmly next to its neighbor on the floor; you can almost feel the weight, which seems close to the maximum amount a single human can lift. However large some...
of Andre's works are, a single module of these multi-part works is never too heavy for one person to lift and handle. Yet you can imagine that handling the parts indeed must have been a “physical operation.” The sculpture found its final form through the artist working in space. Each piece is concrete in its space, and it makes the viewer aware of this space.

Yet this awareness of space is only possible by relating the sculpture back to the human body, by walking on it or walking alongside it. Köln Steel Lock, for example, offers plates so large that—depending on the length and speed of your pace—your feet will touch each plate twice while walking. The overall impression is more smooth, the sound totally different from a piece with smaller elements. The grid-lines produced by the small gaps between the unattached and unconnected hot-rolled steel plates might shift the adjacent or next element by a few millimeters, which again would “tune” the next element to another sound and feeling under your soles. Whereas the piece at Konrad Fischer’s was very much about a passageway for a slow pace, a floor more or less to dwell on, the Lock piece is much more literally, through its weight and size, “locking” the floor, creating a distinctly different area to be perceived by the spectator. It is a concrete zone within the exhibition space; it relates to the surrounding space by playing with scale, which, according to the artist, has nothing to do with size. It is the scale of the individual elements, their...
ra es mucho más plástica y flexible: no es una cosa fija. Tendemos a relacionar las cosas con nuestra propia masa física".

La configuración nos obliga a movernos, y este movimiento nos da la conciencia de nosotros mismos en el espacio.

La mayoría de las esculturas de André son "caminables" —se puede caminar sobre ellas— pero para algunos no tiene sentido pisarlas, ya que así destruiríamos los materiales blandos, tales como el alamo, o tablones de palisandro. Otros materiales, como los de Walnut Water Scatter (fig. 3), no son accesibles, cuando menos no para el ser humano. En una exhibición en exteriores en Middelheim, Bélgica, André creó una pieza de trescientos cuadros de nuez de Castilla, flotando libremente en un estanque de patos. Es una de las pocas piezas "esparcidas" que muy obviamente se relacionan con la idea de entropía, el proceso mediante el cual un estado (el de orden) puede cambiar a otro (una de desorden a caso) sin perder energía. Es su propia historia lo que cambia cualquier obra (no solamente estos tipos de las que obviamente flotan) con el transcurso del tiempo. En las palabras de André: "Si se tiene una pieza de acero al intermedio para que le caiga la lluvia y le dé el viento durante trescientos años, probablemente se oxidará hasta desaparecer. Si se oxidara hasta desaparecer, el caspe probablemente exhibiría un patrón distinto al que tenía antes estaba la oxidación, debido al aire contenido en el hierro en la tierra en ese sitio. Nunca desaparece nada del todo."

Sin embargo, cada configuración de elementos en una escultura de André es única y no atalla a objetos que podría ser impuestos por sus propietarios, coleccionistas o museos. Una pieza puede alterar y cambiar por su uso a través del tiempo; puede desaparecer, rallar o oxidarse, ya que ninguna de las superficies de los materiales de André están manipuladas con capas o revestimientos sin ningún otro método de conservación. Pero una pieza no puede ser modificada por ninguna otra persona. Una vez que esté "en el mundo", tiene su forma y configuración tal y como las dispone el artista, y por ningún motivo deben cambiarse. Hago hincapié en este punto porque de vez en cuando, aun los curadores de museos han "re-arreglado" elementos en diferentes formas para que quedaran mejor al pro-pósito de su instalación, y algunos coleccionistas italianos han decidido colgar los materiales atractivos, incluso enmarcarlos, ¡sobre la pared!

Tampoco se debe tocar nunca el material que usa el artista. El contacto táctil con la mano, no solamente dañaría las materias siempre puros, sino que no nos ayudaría a comprender la que André concebía como "la escultura como lugar".

El tema de la variación es inherente a la práctica para André, y es un aspecto impor-tante. Las configuraciones aparente sencillas definidas por números cardinales teóricamente permitiría también otras configuraciones. Por ejemplo, un rectángulo de 3 por 12 elementos también podría constituir un cuadrado de 6 por 6 elementos. Pero eso sería una obra diferente. Cuando André afirma que "el artista no puede preguntar porque no esa obra no está ahí", nos asegura que el será el único que decida sobre la configu-ración específica de la obra, pues en el proceso artístico nunca se trata de la participación del espectador. El especta-dor se la pide que perciba la obra; lo cual es mucho más difícil que montar la montaña o encontrarla al arquitectura histórica de acero y vidrio del Palacio de Cristal, en Madrid, un invernadero construido en 1887, se usa ahora regularmente como un espacio de exhibición. El espa-cio carece de paredes, y al techo tiene 22 metros de altura. El piso consiste en mármol blanco, cuya superficie en casi ennegrecedora debido al reflejo de la luz solar flotante. En 1988 André coleció cuatro esculturas hechas de idénticas placas de acero, que ya habían sufrido las daños de la intemperie (cada una de un metro cuadrado y solamente medio centimetro de espesor), en el piso (fig. 4). Uno de las piezas, 47 Roaring Forties, es como una raya, un elemento de ancho y 47 elementos de largo; otro, 46 Roaring Forties, es como un camino de 2 por 23 elementos. Una de ellas es cuadrada de 7 por 7, y la escultura en primer plano es un rectángulo de 5 por 9 elementos. La impresión general que daba la instalación fue una respuesta muy refinada al lugar: el áspero y oxidado material se contrabalearía con el piso liso, y sin embargo era lo suficientemente modesto para derretirse virtualmente en la super-ficie, en vez de quedar sobreseído al mismo. Pero las áreas definidas no refle-jaban fuera nuestro Y es nuestro paso como los caballos. Como materiales que son, tienen su propia vida y responden ante el espacio como un contrapunto musical, reaccionando armoniosamente al espacio y la melodía. Pero también creaban ellas mismas una variación de temas. Cada obra de la serie consiste en un número cardinal entre 40 y 50, refiriéndose a los vientos entre 40 y 50 grados de latitud, a los cuales de manera coágulal se las llaman Roaring Forties. Algunas otras configuraciones, con el mismo material, fueron ejecutadas por André después de la exhibición. Este es un procedimiento muy común en su obra: agregar más variación a su conjunto de

Eva Meyer-Hermann — La importancia del lugar

**35**
Fig. 4: Ring For Ties, Palacio de Cristal, Madrid, 1988. Collection of the Artist.
Since 1966, the artist has repeatedly described his notion of “sculpture as place.” He has not only referred to the course of art history since Auguste Rodin, but also placed within it the development and the intrinsic factors of his own sculpture. He takes the Statue of Liberty by Frédéric Auguste Bartholdi, situated on New York’s Bedloe Island in the Upper New York Bay, as a model for his theory of the development of “sculptural interest.” [fig. 6] From “form” (the copper shell of the statue) to “structure” (the iron girders inside the monument, constructed by Gustave Eiffel) to the sculptor’s interest in the very place—not necessarily the specific one—where a sculpture is situated.

Transposed to the analysis of one of his sculptures, this would mean: we have a “form,” which is, in the case of Belgica Blue Tin Raster [fig. 7], for example, the square arrangement of elements. We have a “structure,” which is the regular, grid-like configuration of Belgian Blue Limestone blocks interspersed with rectangular tin plates. And we have the “place”: originally the gallery in Brussels where it was first exhibited, here the floor of an upper room at a modernist villa formerly inhabited by a private collector in Krefeld.

So “place” does not necessarily mean expansion in height, but instead the common floor which a piece shares with us at a certain place in time. Looking at another example, the Steel-Magnesium Plain [fig. 8], we can now add the fourth criterion (it was only added later) in Andre’s definition of sculpture. It is “matter” which makes each piece unique and special in its existence in the world. This emphasis on “matter” also distin-

Fig. 6: Statue of Liberty, New York. [fig. 7] Belgica Blue Tin Raster by Andre.
guishes the artist’s attitude toward the “specificity” of a place. His sculptures are less about a placing in specific surroundings, which might dictate or construct the meaning. His procedure is the other way round: by placing matter in a place, he ascribes meaning to the place and to the submitted matter in its specific configuration.

A good example of how form and structure are determined by the matter of which they are made is Copper Glarus Galaxy. The work consists of a strip of coiled copper, placed on the floor so that it unravels itself only to the degree which the tension of the copper sheet allows. Of course, at the same time that one says “unravel,” it is also about “unraveling its mystery”—it is mysterious, it has the potential of being indefinite, and yet it is clearly materially restricted and defined. The title refers to this miracle—and also references the artist’s preoccupation with copper, which was predominant in all his shows in the Swiss Glarus,2 as the gallerist there had found a source of copper producers, which made for the highest and purest standards of fabrication.

The configuration of Andre’s pieces often results from the circumstances of the place and the material at hand. One show in London was entirely devoted to found steel reinforcing rods, which over time had come to acquire bends and distortions. The artist placed the elements end to end; the final form and structure came along with it naturally. He once said that he wants to be called “the Turner of matter,” meaning that in the same way that the famous nineteenth century painter freed color from its depictive spectrum, he has freed matter from its mimetic functions.

To follow up the earlier mention of entropy, matter, of course, can also change itself over time. Weathering Piece [fig. 9], initially installed on a balcony in Antwerp and re-installed on an outside terrace during Andre’s retrospective in Krefeld in 1996, as well as Chinati Thirteener here in Marfa,2 are two examples.

Andre’s love for matter can also be applied toward his relationship to language. Even before the artist was coming to comparable formal solutions in sculpture, he was dealing with language in his poetry. Just as he does not employ “pure mimetic” or “narrative” ideas in sculpture, so too language does not serve him as an instrument for prose. He doesn’t want to tell stories, but intends to give words back their own autonomy and beauty of individual meaning—as he does with pure metals, or with ephemeral material like found elements, or, more rarely, natural materials such as hay bales. Andre often takes words from non-literary sources: for example, the copper predominated in all his shows of the Swiss Glarus,1...
ample, from a history book by E. W. Peirce on the historic figure of King Philip. Similar to the way he deals with sculpture, he takes language as a “quarry” in order to use its single elements, the words, in a manner that is different from a syntactical sentence structured according to grammar. The very meaning of the words is leveled, so that each is equal to another, achieving and revealing their beauty as well as their dangerous and dark sides. In regard to his intensive use of Peirce’s book, Andre states: “History has given me a subject, history has not given me a method… I did not want to write a narrative poem or a history. What I wanted was the isolation of the terms of King Philip’s war and then a suitable operation for recombinating the terms in such a way as to produce a poem… I realized that the only disassociation complete enough for my purposes was the reduction of Peirce’s text into its smallest constituent elements: the isolation of each word.”

In other cases the artist deals, in his WORDS pieces, with similar shapes, just as in his planar floor configurations. Yet they are not as unierarchical as the metal floors. Some do start from various sides; others follow one’s reading-flow from left to right and top to bottom, yet the words are equalized by an even spacing of their letters without any indication of where a word starts or stops. This “word piece” (rather than poem) reads as follows: “The life process of society which is based on the process of material production does not strip off its mystical veil until it is treated as production by freely associated men and women and is consciously regulated by the min accordance with a settled plank Marx Capital.” [fig. 10]

This quotation from Marx’s Capital not only indicates Andre’s interest in Marxist philosophy: he regards the value which resides inherently in the sculpture’s material as the “immanence” of his sculpture—and regards this to be the “essence of materialist philosophy.” Consequently, he asserts that his work is “atheistic, materialist and communist” because in his eyes it is accessible to all humans. He wants matter as matter rather than matter as symbol.

Similarly, structures deriving from poetry, which occupied the artist much earlier in his life than sculpture, have entered the sculptural work. Comparable to structures from music, like the aforementioned contrapunctus, in this Copper-Zinc Sonnet [fig. 11] fourteen rectangular plates of copper and zinc are arranged in a row to form an oblong surface. The two metals alternate, so that one end of the sculpture is copper, the other zinc. Transversely placed, the units give the impression of a surface rigorously divided into lines. The works in Andre’s Sonnets group are “tone poems” in the original sense. They share with the eponymous poetic form their number of lines and their antithetical structures.

Another parallel line of works, which have not officially entered the registry of Andre’s sculptures, are the Dada males comparables en escultura, estaba tratando con el lenguaje en su poesía. Así como no emplea “mimética pura” ni ideas “narrativas” en escultura, tampoco le sirve el lenguaje como instrumento para hacer prosa. El no quiere contar historias, pero intenta devolverles a las palabras su propia autonomía y belleza de significado individual —así como lo hace con metales puros o con material elímero como los elementos encontrados o, con menos frecuencia, materiales naturales tales como las piezas de heno. Con ello Andre toma palabras de fuentes no literarias: por ejemplo, de un libro de historia de E. W. Peirce sobre la figura histórica del Rey Felipe. De una manera similar a la que uso para tratar con la escultura, Andre toma el lenguaje como una “cantera” con el fin de usar sus elementos, las palabras, de una manera diferente de una oración sintáctica estructurada de acuerdo a la gramática. El significado mismo de las palabras se nivela, y cada una es igual a la otra, logrando y revelando su belleza, así como su lado peligroso y oscuro. Por lo que se refiere a su uso intenso del libro de Peirce, Andre declara: “la historia me ha dado un tema, la historia no me ha dado un método… no quiero escribir un poema narrativo ni una historia. Lo que yo quería era el aislamiento de los términos de la guerra del Rey Felipe y luego una operación adecuada para recombinar los términos de tal manera que se produjera un poema… me doy cuenta que la única disociación suficientemente completa para mis propósitos fue la reducción del texto de Peirce, en sus elementos constituyentes más pequeños: el aislamiento de cada palabra.”

En otros casos, el artista trata en sus piezas de WORDS, con formas similares, exactamente como en sus configuraciones de pisa. Sin embargo, no son tan poca jerárquicas como las pisas de metal. Algunos si comienzan desde varias lados: otros siguen el flujo de la lectura de izquierda a derecha y de arriba abajo; sin embargo, las palabras están igualadas por un espacio nivelado de sus letras sin ninguna indicación de dónde comienza o termina una palabra. Esta “pieza de palabra” (mejor que “poema”) se lee como sigue: “el proceso de vida de la sociedad, el cual está basado en el proceso de producción de materiales, no se quita su velo místico hasta que sea tratado como producción por hombres y mujeres libremente asociados y sea regulado conscientemente por ellos según un plan fijo.” [fig. 10]

Esta cita de El Capital de Marx no sólo indica el interés de Andre en la filosofía marxista: él considera el valor que reside inherentemente en el material de la escultura como la inmanencia de
Forgeries, for example The Sign of Immortality. These humorous assemblages of found objects exist parallel to the oeuvre. They are heavily language-based, and it will probably be a task for a native speaker to decipher the wit and the wordplay, which are very typical of Andre.

The object seems to play on the riddle of a “cigarette holder,” a device so typical of the 1920s. Additionally, the notion of “to forge,” in its double meaning of “welding” and “faking,” is ironically mocking the antihistorical developments of the readymade and Dadaist works from the 1920s. Andre has critiqued Duchamp’s readymade on several occasions: “The fault of the Duchamp readymade is that it idealizes an industrial product by severing it from its origins in working class craft and claiming it as a trophy of capitalist cunning. The readymade is industrial product as pure exchange value…. The Dada of Duchamp is nothing but the substitution of exchange value for production value in art.”

On the eve of Nixon’s re-election in 1973, Andre announced an exhibition with the title American Decay [fig. 12], presenting an ephemeral piece consisting of tons of cottage cheese and gallons of Ketchup, which in a humorous yet political way points to the “modest” eating habits which were part of the lore of the newly re-elected president.

Years before, in the beginning of the development of Andre’s sculptural oeuvre in the early 1960s, Andre produced a material assemblage out of concrete, in which he stuck discarded household and studio “matter” such as broken glass and broken porcelain. Both samples may well serve to illustrate the utmost extremes to which the idea of “sculpture as form by structure as place matter” can be taken.

Andre was born in Quincy, Massachusetts in 1935. Besides being known as the birthplace of two presidents in the late eighteenth/early nineteenth century (John Adams and his son John Quincy Adams), the city is also famous for having been home to one of the largest shipyards in America. Illustrated here is an image of the shipyard, which I visited together with the artist in the early 1990s. Andre describes the impression vividly in an interview of 1972: “But around where the ships were constructed there were just acres and acres of these steel plates that were lying out, they were just stored there until they were used, until they were bent or formed into whatever shape for the hull and deck plates.”

Quincy was also known for its stone quarries, the last of which closed in 1963. Here as well the artist guided me around, in order to introduce me to his early childhood memories. He has always stressed how important these early experiences in the landscape, with its seashore and its shipbuilding and granite business, had been to him. When reflecting about it in 2000, he downplayed the movements of the 1960s as influences for his art. “It wasn’t anything about the 1960s: it was about the 1930s, the 1940s, and the 1950s. We are the sum of our parts, not the sum of our presents. And all of us were raised before television, before organized presents. And all of us were raised before TV, before organized games for children…. We were raised in a neighborhood where there were sandlots and houses that were around it.”

Andre’s family is of Swedish decent—“Anderson”—“that’s why there is no French accent over the final ‘e.’ His grandfather came to the United States around 1910; he was a bricklayer and ran a construction company. Two of the grandfather’s brothers-in-law had come to America earlier; they were blacksmiths. Andre recalls his earliest memories from visiting various construction sites with an uncle, who was also part of the grandfather’s company’s construction company. “The first five years of life brings the greatest evolution of the artist and each succeeding year brings less and less change.” His father’s profession was as a draftsman at the shipyard in Quincy. Additionally, through both his father and his mother, Andre took a vivid interest in language, especially in poetry.

Parallel to an exhibition which Andre had in 1973 in Andover (where he idealized a product industrial, desgapando de sus orígenes en las artesanías de la clase trabajadora y reclamándolo como si se tratara de un trofeo del ingenio capitalista. La “readymade” es un producto industrial como valor de intercambio pura… el Duché de Dachamp no es otra cosa que la sustitución del valor del intercambio por el valor de producción en el arte.”

Poco antes de la reelección de Nixon en 1973, Andre anunció una exhibición con el título de American Decay (fig. 12), presentando una pieza efímera consistente en toneladas de requesón y galones de ketchup, lo cual, de una manera humorística pero a la vez política, alude a los hábitos culinarios “modestos” que eran parte de la fama del presidente. Años atrás, al comenzar Andre a desarrollar su obra escultórica a principios de los sesenta, el artista produjo un artefactual de concreto en el que metió antiguos casos descartados y “materia” de estudio tales como vidrio quebrado y porcelana rota. Ambos ejemplos bien pueden servir para ilustrar los extremos a los cuales puede llegar la idea de “escultura como forma como escultura como lugar como materia.”

Andre nació en Quincy, Massachusetts en 1936. Además de ser conocido este lugar como la cuna del nacimiento de dos presidentes a finales del siglo XVIII y principios del XIX (John Adams y su hijo John Quincy Adams), la ciudad es también famosa por haber sido la sede de uno de los asentamientos más grandes de los Estados Unidos. Aquí aparece una imagen del astillero, el cual visité junto con el artista a principios de los noventas. Andre describe la impresión con viveza en una entrevista en 1972: “Por dónde se construyeron las barcas solamente había acres y acres de estas placas de acero que se encontraban tiradas. Se almacenaban ahí hasta que se les daba uso, hasta que se doblaban o formaron cualquier figura para el casco y las placas de la cubierta del barco.”

Quincy también era conocido por sus canteras de piedra, la última de las cuales cerró en 1963. Aquí también el artista me guió por los alrededores, con el fin de revivir las recuerdas su primera infancia. Él siempre ha hecho hincapié en la importancia que tenían para él estas tempranas experiencias en el paisaje, con su ambiente marino y la construcción de barcos y negocios de granito. Al reflexionar sobre ello, en el año 2000, le restó importancia a los movimientos de los años 1960 como influencia en su arte. “No tenía nada que ver con los 1960s: se trataba de los 1930s, 1940s, y los 1950s.”

Eva Meyer-Hermann — Place Matters
attended the Phillips Academy from 1951–53 and studied with Maud and Patrick Morgan, he published an artist’s book with photographs of his hometown, Quincy. Andre settled in New York in 1957 with his friend Hollis Frampton, a roommate from Andover. In New York he met Frank Stella. Through Frampton he was introduced to the work of Ezra Pound, which had a profound influence, especially Pound’s writing on the Romanian artist Constantin Brancusi. Andre was especially drawn to Brancusi’s method of directly carving into the material, as well as the re-evaluation of the base of the sculpture as an integral part of it, in particular Endless Column.

Andre’s early work and influences are also often related back to Constructivist works, which are structurally comparable, yet Brancusi was for him the more immediate influence: “I feel much closer to Brancusi than to the Russians because in my immediate formative years in the 1950s, there was very little Russian Constructivist work in the West, and I don’t think any sculpture. What one did see was sort of obscure photographs of works

in which it was not immediately possible to tell the scale. In a way the Russian abstract period was like a distant thunder. Brancusi had a much more immediate influence because it was possible to go to Philadelphia and see the Arensberg collection; this was a direct and immediate influence because I started making sculpture carving in wood inspired by Brancusi’s wood carvings.”

At the end of the 1950s, Andre shared a studio with Frank Stella in New York. The famous Last Ladder (fig. 13) originated here; it shows the repetitive motif that easily could be connected to the vertically evolving and identical forms in Brancusi’s Endless Column. Andre referred to his Ladder pieces as “negative Brancusi-like structures.” During these years, Andre worked on several small scale, so-called Exercises such as the little wooden, saw-carved sculpture, which indicates the artist’s interest in questions of the gestalt and how it is not only formed by its own body, but also determined by the surrounding space, which can be seen as “cutting” into the matter, as in the visual phenomenon of “positive” and “negative” forms.

Samos la suma de nuestras partes, no la suma de nuestro presente. Y a todos nosotros nos criaron antes de la televisión, antes de las juegos organizados para los niños,... Eramos niños silvestres; corriamos por dequier en nuestra vecindaria y en los pantanos y las llamadas islas y montículos que la rodeaban.”

La familia de Andre es de ascendencia sueca — “Anderson”— y es por eso que no lleva acento agudo en francés sobre la “e” final. Su abuelo vino a los Estados Unidos alrededor de 1910; él era albañil y estaba encargado de una compañía constructora. Dos de los cuñados del abuelo habían venido a este continente anteriormente; eran herreros. Las primeras recuerdos de Andre eran de visitas a varias obras de construcción con su tío, quien era también parte de la compañía constructora de su abuela. “Los primeros cinco años de vida traen la mayor evolución del artista y cada año sucesivo trae menos y menos cambio.” La profesión de su padre era la de dibujante del astillero en Quincy. Además, tanto por el lado de su padre como por el de su madre, Andre desarrolla un vivido interés en la lengua, especialmente en la poesía. Paralelamente a una exhibición que Andre tuvo en 1973 en Andover (donde asistió a la Academia Phillips de 1951 a 1953 y estudió con Maud y Patrick Morgan), él publicó un libro de artista con fotografías de su ciudad natal, Quincy. Andre se estableció en Nueva York en 1957 con su amigo Hollis Frampton, su compañero de cuarto deAndre. En Nueva York, conoció a Frank Stella. A través de Frampton conoció la obra de Ezra Pound, quien tuvo una gran influencia en él, sobre todo en los escritos de Pound sobre el artista rumano Constantin Brancusi. Andre se sintió especialmente atraído al método de Brancusi de circelar directamente en el material, así como en la reevaluación de la base de la escultura como una parte integral de la misma, en particular Endless Column.

La obra temprana de Andre y sus primeras influencias se relacionan también con frecuencia con las obras Constructivistas, las cuales son estructuralmente comparables, pero Brancusi era para él la más inmediata influencia. “Yo me siento mucho más apegado a Brancusi que a los rusos porque en mis años formativos en los 1950s, hubo muy pocos obras Constructivistas rusas en Occidente, y yo no creo que haya habido ninguna escultura. Lo que uno se veía era una especie de fotografías oscuras de obras...
At the end of the 1960s, Andre began to use materials with less manipulated elements. Nevertheless, works like his series of stacked timber, the so-called Pyramids ([fig. 14]), are specially prepared, as in a log-cabin building style, with joints and notches where the timbers stack crosswise. Andre "found" his materials mostly through what he called "scavenging," meaning going around after work hours at construction sites and collecting construction timbers and similar materials. Once when Stella pointed out to his friend that the uncarved backside of the Last Ladder was sculpture too, Andre turned the remark into a more radical insight, realizing that "the wood was better before I cut than after. It did not improve it in any way." And, subsequently: "Up to a certain time I was cutting into things. Then I realized that the thing I was cutting was the cut. Rather than cut into the material, I now use the material as the cut in space."

As early as 1960 Andre had conceived of a series of simple building forms of stacked timbers with posts, lintels, thresholds, etc. But it wasn’t until the early 1970s that he actually executed these wood pieces. An installation photograph from his 1996 retrospective presents one sculpture from the Element series and another piece from a related group which draws on the building principles of Neolithic or ancient Greek and Egyptian architecture. The latter group consists of structures made of beams with a proportion of 1:5, which makes them less stable than the 1:3 proportion of the Element series, which might be the reason why the group with the elongated beams is relatively small in Andre’s oeuvre. Before he executed the wood versions, Andre made little trial pieces, which are lost today. But Hollis Frampton documented them in photographs, showing exactly the configurations of the Element series, made out of little steel blocks, which Andre might have found while working at the Pennsylvania Railroad between 1960 and 1964. It is not so much the direct influence of the wood and steel from which train tracks are built, nor the impression of the long systems of interurban tracks with their converging lines of metal rails; it seems primarily to have been the experience the artist had with "matter" and "physicality" during these years which influenced his work. As a freight brakeman he was maneuvering the masses of the huge train cars. This inaugurated his practice as sculptor to never use more in the cuales no era posible entender inmediatamente la escala. En cierta forma el periodo abstracto ruso fue como un trueno lejano. Brancusi tuvo una influencia mucho más inmediata porque la fue posible ir a Filadelfia y ver la colección Arensberg; ésta fue una influencia directa e inmediata porque yo comence a tallar esculturas en madera inspirado por las de madera de Brancusi."

A finales de los 1950s Andre compartió un estudio con Frank Stella. El famoso Last Ladder ([fig. 13]) originó aquí; mues- tran la obra repetitiva que fácilmente podría conectarse a las formas iden- ticas y verticalmente evolucionantes de Brancusi en Endless Column. Andre se refería a sus piezas de Ladder como “estructuras a la manera de Brancusi, pero en negativo”. Durante estos años, Andre trabajaba en varias obras en pequeña escala, supues- tamente llamadas Ejercicios tal como la pequeña escultura hecha de madera talla- da con serrucho la cual indica el inte- rés del artista en cuestiones del gestalt y como no solamente está formada por su propio cuerpo sino también determina- do por el espacio a su alrededor, el cual puede verse como “cortante” a través de la madera, como en el fenómeno visual de “formas positivas” y “negativas”. A fines de los 1960s, Andre comenzó a usar materiales con menos elementos manipulados. Sin embargo, obras como su serie de madera apilada, las llama- das Pyramids ([fig. 14]) están preparados en forma especial, al estilo de la construc- ción de una cabaña de troncos, con juntas o uniones y muescas donde las leñas se apalan al cruzarse. Andre “en- contró” sus materiales más bien a través de la que él llamaba “hurgando”, a sea, andando por diversas lugares después de las horas de trabajo en obras de construc- ción y juntando maderos de construc- ción y materiales similares. Una vez, cuando Stella le señaló a su amigo que la parte del revés del Last Ladder que se encontraba sin labrar, también era una escultura, Andre volvía esa observación en una retrospectiva más radical, dando- se cuenta de que la “madera” era mejor antes de que yo la cortara que después. "La madera no tiene ninguna forma". Y sub- secuentemente: "Hasta ciertas fechas yo cortaba las cosas. Luego me di cuenta de que la madera estaba en el corte. En vez de cortar el material, ahora utilizo el material como el corte en el espacio.”

From the first versions of the 1960s that Andre and his friend that the uncarved backside of the Last Ladder was sculpture too, Andre turned the remark into a more radical insight, realizing that "the wood was better before I cut than after. It did not improve it in any way." And, subsequently: “Up to a certain time I was cutting into things. Then I realized that the thing I was cutting was the cut. Rather than cut into the material, I now use the material as the cut in space.”

As early as 1960 Andre had conceived of a series of simple building forms of stacked timbers with posts, lintels, thresholds, etc. But it wasn’t until the early 1970s that he actually executed these wood pieces. An installation photograph from his 1996 retrospective presents one sculpture from the Element series and another piece from a related group which draws on the building principles of Neolithic or ancient Greek and Egyptian architecture. The latter group consists of structures made of beams with a proportion of 1:5, which makes them less stable than the 1:3 proportion of the Element series, which might be the reason why the group with the elongated beams is relatively small in Andre’s oeuvre. Before he executed the wood versions, Andre made little trial pieces, which are lost today. But Hollis Frampton documented them in photographs, showing exactly the configurations of the Element series, made out of little steel blocks, which Andre might have found while working at the Pennsylvania Railroad between 1960 and 1964. It is not so much the direct influence of the wood and steel from which train tracks are built, nor the impression of the long systems of interurban tracks with their converging lines of metal rails; it seems primarily to have been the experience the artist had with “matter” and “physicality” during these years which influenced his work. As a freight brakeman he was maneuvering the masses of the huge train cars. This inaugurated his practice as sculptor to never use more weight, or weights bigger than, an ele- ment that he himself can handle. It was during this time at the railroad that the artist, in his own words, got his “advanced degree in sculpture.” Much later in his oeuvre, Andre used a material he was very close to while growing up: Quincy granite. He even named the works after geographical sites in his former hometown: Houghts Neck is a peninsula in the Quincy Bay, and Adams Shore is the name of one of its shores. An installation photograph from the retrospective in 1996 shows in the background two Brancusi granite works from 1992, along with his early wood piece Last Ladder of 1959. The combination of very early and later pieces describes not only the connection to early childhood imprints, but also indicates An- dre’s relationship with Brancusi and how he referred to it with his own work: “All I am doing is putting Brancu- sian’s Endless Column on the ground instead of in the sky. Most sculpture is priapic with the male organ in the air. In my work, Priapus is on the floor. The engaged position is to run along the earth.”

The earliest “laying down” of a potent- ially endless (yet through its cardinal and prime number 137, distinctly defined) column is Laver ([fig. 15]). This sculpture made of sand-lime bricks was part of Primary Structures, the 1966 exhibition of younger American and British sculptors, organized by Kynaston McShine at the Jewish Mu- seum in New York. Andre’s desire to “cut” with the material into space be- comes palpable in this contribution. It is a manifestation of a sculpture that is less a monolith or a building than a causeway and road which offers an infinite point of view. It is something to move along so as to understand its dimension and its relation to space. It was Andre’s first work fully captur- ing the horizontality of the floor. His characteristic flat metal floor pieces only appeared a year later at the Dwan Gallery in New York and sub- sequently at Konrad Fischer in Düs- seldorf. Sculptures such as 35 Timber Line, which is part of the exhibition here in Marfa, relate back to this brick sculpture. The line is, along with the square, one of the favorite configur- ations in Andre’s sculptural œu- vre. Nevertheless, the configuration itself does not say anything relevant regarding chronology—these con- figurations appear throughout the decades, again and again. Andre’s work is less about a subsequent de- velopment of a vocabulary of forms; their specific configurations are more

La postura adoptada es la de correr a lo largo de lo que conocía por haber estado muy cerca de él durante sus años de niñez: el gra- nito Quincy. Hasta les dio a sus obras el nombre por sitios geográficos en su an- terior terri torial. Houghts Neck es una península en la bahía Quincy, y Adams Shore es el nombre de una de sus playas. Una foto instantánea de la retrospectiva de Wolfsburg en 1996 muestra en el fon- do dos obras hechas en granito Quincy de 1992, junto con su pieza anterior he- cha en madera denominada Last Ladder, de 1959. La combinación de piezas tem- pranas y otras tardías describe no sólo la conexión con huellas de su primera niñez, sino que también indica la rela- ción de Andre con Brancusi y cómo se refería a él con su propia obra: “Lo único que estoy haciendo es poner la Endless Column de Brancusi en el suelo en vez de en el cielo. La mayoría de la escultura es priápica, con el órgano masculino en el aire. En mi obra Priapus está en el suelo. La postura adoptada es la de correr a lo largo de la Tierra.”

La primera ejecución de una columna...
a means to work with. Andre uses “configuration” as his kind of “grammar” in order to place elements, like “words” and “syllables,” in space. David Bourdon recalled the irritation of visitors upon seeing Lever for the first time: “As sculptural material, the firebricks seemed uncommonly humble, and the artist had obviously applied no visible craftsmanship in aligning them in a row. The linear form appeared singularly uninventive and undynamic… Andre’s piece involved relatively little mass and consumed a modest amount of space, yet proved disconcertingly assertive….

The bricks struck some spectators as uncommonly humble, and one of them, a belated example of Dada, reminded David Bourdon of “words” and “syllables,” in space. Andre’s piece involved relatively little mass and consumed a modest amount of space, yet proved disconcertingly assertive…

The bricks struck some spectators as uncommonly humble, and the artist had obviously applied no visible craftsmanship in aligning them in a row. The linear form appeared singularly uninventive and undynamic… Andre’s piece involved relatively little mass and consumed a modest amount of space, yet proved disconcertingly assertive…. Other [visitors] were annoyed, surprisingly, because the work appeared unsalable; they theorized that since anybody could purchase similar bricks and assemble an identical work, nobody would buy the original. Happily, Lever not only polarized its audience, but also prompted many people to reexamine their assumptions about sculpture.5

In the same year as the Jewish Museum exhibition, Andre had a solo show at the Tibor de Nagy Gallery which has long since become renowned in art history, along with another often repeated realization that would become an often repeated anecdote. When canoeing on a New Hampshire lake in 1965, the artist realized that he wanted sculpture to be “as level as water.” The result was not only Lever but also a set of eight sculptures, called Equivalents I-VIII. Each by their use. By contrast, Andre’s units are the basic materials of construction and manufacturing…. Other [visitors] were annoyed, surprisingly, because the work appeared unsalable; they theorized that since anybody could purchase similar bricks and assemble an identical work, nobody would buy the original. Happily, Lever not only polarized its audience, but also prompted many people to reexamine their assumptions about sculpture.5

In the same year as the Jewish Museum exhibition, Andre had a solo show at the Tibor de Nagy Gallery which has long since become renowned in art history, along with another often repeated realization that would become an often repeated anecdote. When canoeing on a New Hampshire lake in 1965, the artist realized that he wanted sculpture to be “as level as water.” The result was not only Lever but also a set of eight sculptures, called Equivalents I-VIII. Each by their use. By contrast, Andre’s units are the basic materials of construction and manufacturing…. Other [visitors] were annoyed, surprisingly, because the work appeared unsalable; they theorized that since anybody could purchase similar bricks and assemble an identical work, nobody would buy the original. Happily, Lever not only polarized its audience, but also prompted many people to reexamine their assumptions about sculpture.5
floor piece consists of 120 bricks, stacked in two identical layers. But each rectangular shape differed by the variation of the relation between the number and direction of stretchers and headers, which was unique to each sculpture. Subsequently, the eight sculptures had a turbulent history; they were sold separately, and because of their very delicate material some were destroyed and remade. One even caused uproar in 1976 when the Tate Gallery in London acquired it. In the 1970s, it was still difficult to communicate the so-called “common sense” that bricks could be art. The 1995 Sand-time Instar is a piece which consists of the entirety of all 8 configurations from the Equivalent series. This new piece will stay complete and not be split up in single pieces, a procedure which Andre has used frequently with other groups of works in the past. Similarly, and as early as in 1969, Andre had created a 37th Piece of Work for his upcoming exhibition at the Guggenhein Museum in 1970. The units of each of 36 Plains were made and gathered, as doubles, into one larger composite piece that was installed on the floor of the atrium in Frank Lloyd Wright’s building.

Speaking of large-scale installations, I would like to point to some of the ways that Andre’s work is different from the work of other artists who have been branded with the term “Minimalism.” Robert Morris, who had turned away from painting in 1961, had a semi-installation of grey painted box sculptures at the Green Gallery in New York in 1964. The seven unified works played on the relationships between viewer, object, and exhibition space. It was very much a “phenomenological analysis,” as Morris called it, eleven of the objects in space through the viewer” and less, as in Andre’s sculptures in the coming years, an analysis of the conditions of the viewer at a single point and time of existence, prompted by the means of place and matter. Seeing Morris’s pieces, you can recognize very well the “theatricality” and “literalness” which was attributed to Minimal art in the infamous essay “Art and Objecthood” by Michael Fried in 1967, which, inadvertently, was the beginning of the reception of Minimal art being based on the phenomenological perception of the viewer. If we compare this to Andre’s installation of Equivalents at the Tibor de Nagy Gallery, we can feel the difference: it is not so much about the different shapes of the objects meant to be experienced and analyzed by the spectator, but more about the horizontal continuum, which makes the viewer walk around these pieces, which renders visible the horizontal mode as a zone of human movement and base of recognition. Andre recalle the hecho de que, a diferencia de Morris y otros minimalistas, él nunca hizo “cajas”. Sus piezas eran siempre sólidas. Pero si recuerda lo influyente de Morris: “La gran influencia que Bob Morris ha tenido sobre mi obra es en desestructurarla – es decir, eliminar en ella cualquier residuo de elementos estructurales. Yo ya no construía escul tura; la sitúaba.” Al año siguiente, cuando cubrió todo el piso del espacio de galeria con una especie de versión negativa de Equivalents, Andre explicó aún más la modalidad perceptual que su obra exige al observador. Las artes estaban no menos que pisar el material para conocer su configuración.

Donald Judd y Morris fueron quienes habían visto la obra de Andre y la habían incorporado a la exhibición grupal tan importante Shape and Structure en la Galeria Tibor de Nagy en 1965 (el mismo año que Andre tuvo su primera exhibición solia). Presentó tres grandes esculturas estructurales hechas de bloques de espuma de poliuretano (Crib, Coin and Compound), con las cuales el artista pretendía no tanto “llevar, sino asir el espacio [de la galería] y sostenerlo.” Judd, que había desarrollado su obra tridimensional en los sesenta, partiendo de su experiencia como pintor, trataba el objeto en el espacio de modo distinto: sus esculturas poseen una cualidad casi “industrial”, ya que las fabricaba y manejaba sin imprimirles un sello expresivo individual. Estas obras, al igual que las de Andre, son totalmente antinométicas; su forma no semeja ni imita nada. Constituyen objetos por sí solas; son obras “específicas”, como Judd las denominaba a partir de 1965. Judd aprovechó el color rojo para ocluir su forma y definir los contornos y ángulos. Sin embargo, no tienen la intención de “asir y sostener el espacio”, sino que son objetos independientes en un espacio dado. Las obras de Judd también se caracterizan por sus formas repetitivas, como las cajas de acero galvanizadas de la co lección Schaffhausen. Pero su apariencia tiene menos que ver con su materialidad que con sus variaciones y relaciones internas. Judd, como Andre, evita la composición y la ilusión, mas sus objetos son como instrumentos intelectuales que aguzan el intelecto de quien los contemple. Funcio-
lectural instruments to sharpen our mind while looking at them. They function through a highly refined way of playing with our perception, yet not in the bodily way in which an Andre approaches us, by the immediacy of the materials he uses. Judd’s work seems to be more about the immediacy of a theoretical proposal, being verified through intellectual response. By their refined industrial fabrication, Sol LeWitt’s complex “structures” not only deny any individual artistic touch, they even turn the analytical potential of a repetitive system into its paradoxical opposite: a proposed, and possibly traceable, comprehensible order of geometries becomes, again through the perception of an analyzing viewer, an irrational experience. It is less about realizing certain mathematic and perceptual rules and distortions of forms than about taking pleasure in an “overkill of cognition,” which is turned into something not immediately to be understood. LeWitt’s pieces are based very much on preconceived ideas, which can then be executed by others. This distinguishes his work from Andre’s, whose approach is direct, physically body-based, requiring an equally space-oriented reception. Sol LeWitt, who termed the phrase “conceptual art” in 1965, employed a method which can be seen as a counterpart to Andre’s practice. When confronted with issues of daily life, Andre will often say he is “trying to think mentally.” We might extend this idea by noting that in his artworks, and in contrast to Sol LeWitt, he is trying to “think physically.” Dan Flavin is another artist associated with Minimal art whose work can be considered through issues of phenomenology and perception. His sculptures are made from industrially manufactured fluorescent bulbs, but they extend beyond their own materiality. Like Morris, Judd and LeWitt, coming from painting, he developed objects that would be able to, literally, transcend their original frame or pedestal into the mundane world. It is the relationship of light, color, and space which interests him. The fluorescent light immerses the space into zones of a very fundamental experience of continuity and discontinuity, only to be realized in the movement of an active beholder.

Speaking of the significance of spaces and of perception through the beholder, we must realize by now how important — how potentially perilous — is any reinstallation of Andre’s sculptures. I would like to present some installation shots from the large retrospective which I organized in Germany in 1996. The exhibition took place at two venues concurrently: one was at the two modernist villas, Haus Lange and Haus Esters, built in the late 1920 by Mies van der Rohe in Krefeld, and now used as exhibition spaces. The other part of the exhibition was held at the newly inaugurated Kunstmuseum Wolfsburg in the middle of Germany. The spaces in Krefeld were former private homes of art collectors and provided smaller scale rooms than the newly built, quasi-industrial space of the museum in the small city of Wolfsburg. Their spaces were large enough to accommodate bigger pieces, and by design, no exhibition architecture produced interruptions and divisions in the existing suite of spaces. To prepare the exhibition, the artist and I worked from the inventory of existing works and from the given artistic context. LeWitt, Flavin, that he decided in the pintura, desarrolló objetos que podían transcender literalmente su marco o pedestal original, penetrando en el mundo real. Lo que le interesa es la relación entre luz, color y espacio. La luz fluorescente sumerge el espacio en zonas de una muy fundamental experiencia de la continuidad y la discontinuidad, que sólo cabrían identidad con el movimiento de un espectador activo.

Con respecto al significado de los espacios y de la percepción a través del observador, hay que reconocer la importancia y el posible peligro, de la reinstallation de las esculturas de Andre. Quisiera presentar algunas fotos de la instalación de la retrospectiva que organice en Alemania en 1996. El evento tuvo verificativo simultáneamente en dos sitios, uno de ellos los dos villas modernistas, Haus Lange y Haus Esters, construidas a finales de los años veinte por Mies van der Rohe en Krefeld y utilizadas actualmente como espacios de exhibición. El otro sitio fue el recién inaugurado Kunstmuseum Wolfsburg, en Alemania central. Los espacios de Krefeld habían sido residencias particulares de coleccionistas de arte, y sus habitaciones eran más pequeñas que las modernas espacios casi industriales del museo ubicado en el pueblo de Wolfsburg. Sus espacios eran lo suficientemente grandes para acomodar piezas de tamaño grande, y se aseguró que la arquitectura de la exhibición no interrumpiría ni dividiría el conjunto de los espacios existentes. Para preparar la exhibición, el artista y yo partimos del inventario de obras existentes y del plano arquitectónico que nos fue facilitado. Desde el punto de vista artístico, si se me permite la observación, la dificultad consistía en que el proce-

Fig. 16: Düsseldorfer, 1995. Mocca and Fritz Metzler, Düsseldorfer. Fig. 17: BiCDin
chitectural floor plans. The difficulty artistically, if I may say so, was that the procedure an art historian uses to select and place works was totally different from the artist's method. He has said his work is "not about ideas but about desires," meaning that he would never sit down at a table to "conceive" a show. As mentioned, he prefers to think "physically," if we can use the word as the antonym of "mentally," which means that whenever he creates new work, it comes about in the space itself and with the material given or the matter and element sizes/proportions decided upon beforehand. This working procedure might exclude any "retrospective" thinking, since immediately in the handling of the matter would be lost. Anyway, over time we found a way to collaborate, mainly through selecting and proposing works of different types and from different years, in order to encompass, to the best possible degree, an overview of his work—yet taking into account the comments of the artist about the contexts in which the works originated. It was never a question of mimicking former spaces, but of finding the generic equivalent for a space, so as to give the piece its best possible context. Let me give you some examples: The small-scale exercises were placed in Krefeld in an existing wall showcase, so that they did not pretend to be sculptures in their own right, on pedestals or under a museum-type device like a protective Plexiglass hood, but were presented more as casual try-outs, outcomes of a development in sculptural thinking. Other pieces, like Pyramus and Thisbe, required very specific situations. It found its ideal place in two adjacent rooms. The sculpture is named after the mythological couple Pyramus and Thisbe, and inherent to its configuration is the sharing of a wall from opposite sides. In Krefeld they were placed in the two former bedrooms of the parents in Haus Lange. Years before at the Krefeld museum, Andre had had a solo show entirely devoted to wood. The placement, for example, of a timber sculpture, Tetrapolis [fig. 16], shows why his form of constructivism pairs well with Mies' philosophy of basic building, summed up in his famous dictum: "Architecture begins when you place two bricks carefully together." The installations of several flat metal floor pieces at Haus Esters profited by, and at the same time emphasized, the more "floating" character of this house, which has fewer wall divisions than Haus Lange. The long, small, and delicate piece BicDin Contrail [fig. 17] (made out of highly poisonous bismuth, cadmium, and indium) connects and marks, like a demarcation line, the Haus Ester's rooms facing the garden side, which quite often have to fight the strong sunlight flooding in. One of the few slant pieces, which start off from an angled element at the wall, brought a dynamic to a room which was structurally closely related to its adjacent, bigger room—a bit like an appendix, perhaps, or an unwanted addendum seeking an exit. The theme of Zinc Inside-Outside Piece [fig. 18] can also be found in Mies' architecture, playing on the connection between the interior of the building and the nature surrounding it outside through a number of characteristic large windows and terrace doors with glass. By combining two pieces, we served several needs. In a public exhibition space, this Spill (Scatter Piece), made out of tiny elements and by its nature extremely vulnerable, needed protection. It was shown in a small room together with the wood piece Palsisade, whose configuration defines it as a barrier. (This was not the first time that Andre made artistic decisions pragmatically, or according to security needs. An entire set of tiny sculptures was exhibited in the water basin of the Museum of Modern Art in order to prevent people from taking the small elements away.) The pieces in the large exhibition hall at the Kunstmuseum Wolfsburg Lange. La pieza BiCdIn Contraal [fig. 17], larga y delicada y hecha de bismuto, cadmio e indio, sustancias sumamente venenosas, comunica y delimita, como una línea de demarcación, las habitaciones de Hause Ester que se orientan hacia el jardín, que con frecuencia deben combatir la fuerte luz solar que lucha por entrar en ellas. Uno de las pocas piezas montadas al sesgo, que parten desde un elemento angular, en la pared, agregó cierta dinámica a una habitación que se relacionaba estrechamente con otro cuarto contiguo más grande —un poco a la manera de un apéndice, tal vez, o como un elemento agregado que busca salida. El tema de Zinc Inside-Outsides Piece [fig. 18] puede hallarse también en la arquitectura de Mies, jugando con la conexión entre el interior de un edificio y la naturaleza que lo rodea al exterior mediante una serie de ventanas típicamente agrandadas y puertas de vidrios en la terraza. Al combinar dos piezas, cumplimos varios propósitos. En un espacio de exhibición pública, Spill (Scatter Piece), hecho de elementos muy pequeños y por lo tanto muy frágil, requería protección. Se exhibió en una habitación pequeña junto con una pieza de madera, Palsisade, cuya configuración la define como una barra. (Esta no fue la primera vez que André tomó una decisión artística por motivos pragmáticos o de seguridad. Un conjunto entero de diminutas esculturas fue exhibido dentro de un tonque de agua en el Museo de Arte Moderno para impedir que la gente le sustrajera sus partículas.) Las piezas exhibidas en la gran sala del Kunstmuseum Wolfsburg [fig. 19]
"Lamento" es también una tonada tradicional para gaita escocesa. Dicha pieza podría suscitar dudas en cuanto a las posibilidades, o la ética, de la re-creación, a lo que el artista contestaría: “Cuando se crea una obra…no es ni posible ni deseable recrear el entorno original de la misma. El nuevo entorno debe satisfacer ciertas condiciones genéricas del espacio, la luz, la resistencia de la estructura, etc., para posibilitar la realización física de la obra. Pero como ha postulado Heraclito: ‘No se puede bañar dos veces en el mismo río.’”

Al mismo tiempo, esta pieza nos revela mucho acerca de un concepto erróneo del arte minimalista como privado de contenido y significado. Andre insiste en el hecho de que el arte no es símbolo de nada, porque eso implicaría que el arte “comunica”, lo cual no es cierto. Pero también afirma que sus obras “nunca pueden menos riesgo de ser sustraídas. Los visitantes debían pasear por el espacio, asumiendo diferentes posturas para contemplar las piezas. Esta foto tal vez resulte un poquito engañosa, porque en ella la instalación se ve como si estuviera dispuesta con mucho esmero, pero la gente no la percibía así, porque intenaba acercarse a las acumulaciones para investigar el material. La experiencia era parecida a vagar por un campo abierto y encontrar diferentes situaciones en el camino. Wolfsburg ofrecía la oportunidad de recrear grandes piezas que habían sido destruidas desde hacía mucho tiempo. Lament for the Children [fig. 20], por ejemplo, fue creado originalmente para la exhibición inaugural del centro de arte contemporáneo P.S. 1, antes una escuela pública en Long Island City, Nueva York. El título de esta pieza alude a la antigua escuela y también a la música: el school in Long Island City, New York. By its title this piece alludes to the former school as well as to music—the "Lament" is also a traditional tune for Scottish bagpipes. The piece might raise questions about the possibilities, or the ethics, of recreation, to which the artist would counter: “When a work is created... it is neither possible nor desirable to recreate the original environment of the work. The new environment must satisfy certain generic conditions of space, light, strength of structure, etc., in order to permit the physical realization of the work. But Heraclitus said: ‘We can never step in the same river twice.’” This piece also tells us a lot about a general misconception of Minimal art as being emptied of content and meaning. Andre stresses the fact that art is not a symbol of something, because “Lamento” es también una tonada tradicional para gaita escocesa. Dicha pieza podría suscitar dudas en cuanto a las posibilidades, o la ética, de la re-creación, a lo que el artista contestaría: “Cuando se crea una obra...no es ni posible ni deseable recrear el entorno original de la misma. El nuevo entorno debe satisfacer ciertas condiciones genéricas del espacio, la luz, la resistencia de la estructura, etc., para posibilitar la realización física de la obra. Pero como ha postulado Heraclito: ‘No se puede bañar dos veces en el mismo río.’”

Al mismo tiempo, esta pieza nos revela mucho acerca de un concepto erróneo del arte minimalista como privado de contenido y significado. Andre insiste en el hecho de que el arte no es símbolo de nada, porque eso implicaría que el arte “comunica”, lo cual no es cierto. Pero también afirma que sus obras “nunca pueden
that would imply that art “communicates,” which it does not. But he also states that his “works can never be free of symbols. But to me it’s their existence which is important. I am not an idealist as an artist…” I try to discover my visions in the conditions of the world. It’s the conditions which are important.” He is even willing to concede that his art is expressive. “It is expressive of that which can be expressed in no other way. Hence, to say that art has meaning is mistaken because then you believe that there is some message that the art is carrying like the telegraph, as Noel Coward said. Yes, art is expressive, but it is expressive of that which can be expressed in no other way. So, it cannot be said to have a meaning which is separable from its existence in the world.”

Another Wolfsburg installation, an enormously long gallery contained three very large pieces: the Uncarved Blocks ensemble, which follow, in their orientation of elements, the compass rose; at the far end, a corner piece of copper; and as a kind of extended hyphen between these very different places to orientate and position yourself, an element like a road, which literally underlines the visitor’s movement and plane of existence. Not only this combination of works, but especially the large, overwhelming fields like Lament for the Children, or other configurations with single modules placed on the floor over a regular grid, may encourage us to think about questions of meaning which might finally be applied to and deducted from these sculptures. It is not just a matter of marking a place on earth, it is also a marker of having been there; it is about the end, and it is about death. When asked whether this reading isn’t too pessimistic, Andre once answered: “It’s not optimistic or pessimistic. It’s the nature of reality.” It would be going too far to explain, for each individual piece, the criteria for its selection, so let me give as a last example Angellim® (fig. 21), which is made out of 65 poplar planks forming a curved 65-unit row. It was originally made for the former Paula Cooper Gallery, which had iron columns that interrupted the surface of the floor in a way that had always annoyed the artist during his long exhibition history with the gallery. Finally he devised for the space these playfully curved forms, making a virtue out of necessity. Luckily, Wolfsburg provided a similar opportunity to accommodate one of these pieces. Andre’s work—as minimalist as it may appear—requires more than a rough librase de los símbolos. Para mí es la existencia lo que importa. Como artista no soy idealista… Trato de descubrir mis visión en las condiciones del mundo. Las condiciones son las que cuentan.” El artista está dispuesto incluso a reconocer que su arte es expresiva: “Expresa aquello que no puede expresarse de otra manera. Por ende, asumir que el arte tiene signification es erróneo, porque luego una creación hecha de algo que el artista transmita, como un telexgráfo, para citar a Noel Coward. Sí, el arte es expresivo, pero expresa lo que no puede expresarse de otra manera. Por eso, no puede tener un significado separable de su existencia en el mundo.”

La siguiente imagen, de una instalación de Wolfsburg, muestra una galería extremadamente larga con tres piezas muy grandes: el conjunto Uncarved Blocks, que siguen, en cuanto a la orientación de sus elementos, la rosa de los vientos de una brújula; a un extremo, una pieza de cobre; y como una especie de guía entre estas lugares diferentes para orientarse uno y posicionarse, un elemento como un camino, que subraya literalmente el movimiento del visitante y su plano de existencia. No sólo esta combinación de obras, sino especialmente las extraordinarias configuraciones grandes como Lament for the Children, y otros ejemplos en que un solo módulo se coloca sobre el piso encima de un espacio cuadrilateral, nos invitan a pensar en cuestiones de significado que en última instancia puedan aplicarse a estas esculturas o restarse de ellas. No se trata sólo de marcar un lugar en la tierra, sino de que es también un marco para haber estado en esa ubicación; se trata del fin y de la muerte. Le preguntaron a Andre si esta interpretación es demasiado pesimista, y el artista respondió: “No es ni optimista ni pesimista. Es la índole de la realidad.”

Sería excesivo explicar los criterios de selección de cada una de las piezas, y por tanto daré como último ejemplo el caso de Angellim® (fig. 21), que está hecho de 65 tablas de álamo que forman una hilera de 65 unidades. Se hizo originalmente para la antigua Galería Paula Cooper, donde había columnas de hierro que interrumpían la superficie del piso de una manera que siempre había molestado al artista durante todo el tiempo que exhibía allí. Por fin ideó para dichas espacios estas jiguettonas formas curvas, convirtiendo la necesidad en virtud. Por suerte, Wolfsburg le brindó una oportunidad semejante de acomodar una de estas piezas.

La obra de Andre, por minimalista que pueda aparecer, requiere más que un somero vistazo y no puede ser percibida de manera simple desde un solo punto de vista global. He intentado proporcionar
Judd-like

RICHARD DEACON

Al estilo de Judd
AL ESTILO DE JUDD

In the locality of Marfa, residencia and estudio of Donald Judd in the west of Texas, its obras no son permanentes, si bien él así lo desea. En escultura, la permanencia se asocia con la muerte (y de algún modo con el fascismo), ninguna de las cuales, en mi opinión, se acerca siquiera remotamente al pensamiento de Judd.

PRUEBAS ANECDÓTICAS

Edward Said, in his essay On Late Style, describe a situation in which an artist, that manage bien les medios expresivos de su profesión, produce obras que tratan de transmitir lo inefable. El oyente o espectador se siente como-vidía, tal vez desconcertado o perplejo, porque sabe que algo se está diciendo, pero no es capaz de integrarlo en una unidad expresiva. Entre los ejemplos que cita están los últimos cuartetos de Beethoven y los últimos cuadros de Picasso. Es un ensayo maravilloso, de la lectura del cual convenció a Lynne Cooke, en parte porque quería comentar las esculturas femeninas más recientes de Thomas Schutte bajo sus propósitos. Como de costumbre, la conversación se alargó y empezamos a preguntarnos si había algún artista de la colección del Detroit Institute of Arts (DIA) del que se pudiera apuntar que posee un "estilo tardío". El nombre de Judd apareció - en ese mo-mento no yo había estado aún en las ins-talaciones de Marfa - y se nos antojó que podía encajar, pero eso fue poco. Poco después Lynne me preguntó si me inte-resaría contribuir en la serie Artists on Art, en la que se invita a varios artistas a comen-tar la obra de los artistas que for-man la colección del DIA. Esto fue a prin-cipios de octubre de 2004. Tenía previsto marchar a Dallas más tarde ese mismo mes y continuar hasta Marfa, entonces elegí a Judd. Para mí ha sido un artista importante por varias razones en varias etapas de mi vida, por eso la propuesta de Lynne constituyó una oportunidad para reflexionar sobre ello y también para responder a nuestra elección sobre el "estilo tardío" en su obra. En el lado oeste de la gran catedral ro-mánica de Durham se alza una capilla anexa. Se trata de un espacio exquisito, columnas estrechas sostienen el tejado abovedado y la pared oriental retiene numerosos elementos de los frescos originales. A un tercio de distancia de la entrada y a un lado del eje de este oeste que conduce al altar, hay una tumba de granito. Es un bloque sobrio de aproximadamente setenta y cinco centímetros de altura, ciento veinte de sister chapel. This is a refined space, the vaulted roof supported on thin columns and the east wall retaining many elements of original fresco. At a position about a third of the way in and off centre to the central east-west axis leading to the altar, there is a black granite tomb chest. This is a simple, unadorned block about two and a half feet high by four feet deep and seven feet long placed transversely across the space. Carved into the top surface, in a very plain letter face, is the name BEDE. This is the tomb of the Venerable Bede, eighth century monk, astounding scholar and international correspondent, author of the Ecclesiastical History of the English Nation and the first Eng-lish historian. There is an assertive humenless to the tomb chest, pre-cisely placed so as to command (and obstruct) the space, whilst not being glorified by taking up the centre, that I have often thought of as being char-acteristically Judd-like.

NEAR the old Bankside power station in Southwark, now the home of Tate Modern, is a nineteenth century art collection — a materials testing labo-ratory—Kirkaldy’s Testing And Experi-menting Works. Inside is a magnifi-cent machine that can measure and record the behaviour of material sam-plies into its various clamping and holding devices and bent, stretched, twisted, pushed, sheared, compressed, heated, cooled, etc. under the control of the tester. Over the front entrance of the building is carved, again in a simple typeface, the motto FACTS NOT OPINIONS. This too I have always regarded as being characteristically Judd-like.

The first time that I saw a work of Don-ald Judd was in late 1968 or early ’69 at the Tate Gallery, London, in a tour-ing show called “Art Of The Real.” The exhibition featured American, mostly New York, art of the mid ’60s. Judd’s piece in this show was a verti-cal stack, a series of galvanised box- es with pale purple Plexiglas tops and bottoms running from floor to ceiling in one of the gallery spaces. I did not understand it. However, since I can barely remember any other work from this show (perhaps a couple of black Frank Stellas) it is worth saying that my not understanding was coupled to a fairly precise registering of what I had seen. I did not understand it be-cause I had not seen anything like it be-fore, yet it is possible for me to re-call the image with some precision. I’m not uninterested in ordering—as a teenager I was worked on vacations at an agricultural feed mill and was very fond of dossiers of longitudinal, colorado transversalmente en el espacio. Grabado en la superficie superior, en letra muy sencilla, se lee el nombre BEDE. Se trata de la tumba del venerable Bede, monje del siglo VIII, extraordinario estudioso y corresponsal internacional, autor de la Ecclesiastical History of the English Na-tion y primer historiador inglés. La tum-ba desprende una seguridad humilde, ubicada en el lugar preciso para adue-niarse (y obstruir) el espacio, al tiempo que no toma el centro del mismo y por tanto es glorificada, de modo que a menudo he pensado que es caracterís-tico de Judd.

Cerca de la antigua central eléctrica Bankside de Southwark, hogar actual de la Tate Modern, se encuentra una es-tación de ensayo del siglo XIX (un laboratorio de pruebas) llamada Kirkaldy’s Testing and Experimenting Works. En el interior de esta edificación había una máquina espléndida capaz de medir y convertir el comportamiento de muestras de ma-teriales introducidas en los recursos de agarre y sujeción, que bajo su control se doblan, se retueren, se empiecen, se aparten, se comprimen, se calienten y enfrién, etc. Sobre la entra-da delantera del edificio hay grabado, también en un estilo de letra sencillo, el lema HECHOS, NO OPINIONES. De igual forma, siempre he considerado algo así típico de Judd.

La primera vez que vi una obra de Do-nald Judd fue a fines de 1968 o principios de 1969 en la Tate Gallery de Lon-dres, en una muestra itinerante llamada Art of the Real. La exposición presentaba arte norteamericano, en su mayor parte de Nuevo York, de medios de las se-nta. La pieza de Judd en la muestra era una pila vertical de cajas galvanizadas, cuyos fondos y partes superiores eran de pléxiglás morado claro, y abarcan del suelo al techo de uno de los espacios de la galería. No la entendí. Sin embargo, el hecho de apenas recorrer el resto de las obras de la muestra (tal vez un par de cuadros negros de Stella) es significativo de que en mi memoria queda registrada aquella obra, ya que puede describirla de manera bastante precisa. No la en-tendía porque no había visto nada pare-cido hasta el momento, pero la recuerdo con mucha nitidez.

La ordenación de las cosas es algo que me ha interesado de manera persisten-te — de adolescente trabajé en una fábrica agrícola durante las vacaciones escolares, y me llamaban la atención las distintas maneras en que bolsas y sacos de muy diversos tamaños eran apilados para conformar una carga segura en los pala-ces. También fui por un tiempo un entusiasta coleccionista de sellos, pasaba horas disponiendo los cuadRADOS.
absorbed in the various ways in which differently sized bags and sacks were stacked to achieve a secure load on a palette. I was also for a long time an avid stamp collector and spent hours arranging coloured squares and rectangles to form sets on the page. And stacking dishes to dry after the washing up of an evening was always interesting, so perhaps the memory has something to do with a recognition of a correspondence with that kind of ordering, and with the confusion in finding it in the mirror.

The second time I encountered Donald Judd’s work was at the Whitechapel Gallery in London in late 1970 or early ’71 and, shortly after that, in two shows at the Lisson Gallery, also in London. The Whitechapel show was mostly of metal boxes on the floor, plus a couple of progressions on the wall. The first Lisson Gallery show was entirely of wall-mounted boxes, the second included three very large wooden boxes (probably five foot cubes) occupying a wall in the downstairs gallery (this was the old Lisson Gallery space in Bell Street). I was by this time a student at St. Martin’s School of Art and very interested in American art. These were clearly important shows and I recall that I really wanted to get something from them, yet it was with some embarrassment that again I realized that I did not really know what it was I saw. These were difficult, ungiving things to be looking at and I had no real vocabulary for doing so. It was uncomfortable. The group of wooden boxes in the second show at the Lisson was the first work that I felt okay with. This is largely because the material characteristics of the grain on the shuttering plywood had some attraction and the problematic of dealing with the thin edge of an angled piece meeting a flat face evoked something familiar for me. But I also knew this was a frail straw.

At the same time I sort of knew what I was supposed to be looking at, or what I was supposed to be seeing. The group of students that I hung out with at St. Martins were avid readers of Artforum, storming into the library each month for the latest issue. And, when it came out, we all had copies of Gregory Batcock’s anthology Minimal Art. This collection was sufficiently well known to produce appropriate obscene graffiti in the toilets of art schools. So it wasn’t that I didn’t know, it was more that I couldn’t see. In the summer of 1973—the year after I graduated from St. Martins—I spent three months in the States and in Canada. I was based in Chicago and travelled around on a go-anywhere Greyhound bus ticket. At the time the artists that I was specifically interested in were Smith, Pollock, and Judd—though this trip was more escape than research. I was quite depressed at the time and, passing a travel agent in Camden Town one day, noticed that they were advertising cheap flights to the US with a company called Jetaves—$50 return if you stayed three months—and I desperately needed to leave England. Ending up in Chicago was more accidental than design—I couldn’t figure out a way to stay in New York and a friend of a friend sublet their apartment in Chicago to me for the summer. Whilst there I did become very interested in Louis Sullivan and Frank Lloyd Wright, and took a course at the Chicago Art Institute on the work of the Polish theatre director Jerzy Grotowski. My itinerary for travel was a bit quixotic—I was looking for places as much as works. I bought busses to Bolton Landing to find the Smith studio for example, ending up sleeping in the woods outside the locked gates. I bussed up to Halifax because the Nova Scotia College of Art and Design had just started publishing the Judd catalogue raisonné and, because of that, I wanted to investigate their MFA programme.

I did discover on this trip that I still wanted to be an artist, and made an application to Nova Scotia College of Art and Design. I was accepted, but I turned it down as I had also been accepted into the Department of Environmental Media at the Royal College of Art in London. I was in love with someone in London and there didn’t seem to be a choice. I don’t recall the Donald Judd exhibitions of the second half of the ’70s very much, but he became very important as I thought about his practice. The work I began making was very much in relation to issues that I connected with his work. “Wholeness,” for example, became important as an issue and at some point I began to make works that were always “whole.” At the time this involved starting with a shape and a material—quantity of material configured in a given shape, a square or a disc for example—and restricting my actions to within those given. A part of this was also recognizing that the real is important (as in Art of the Real) and that Judd’s work was concerned with what was real. However, I did not believe that this was all that mattered. Cans of paint or counting are only interesting if there is also a discourse.

Richard Deacon — Al estilo de Judd

Richard Deacon — Al estilo de Judd

Richard Deacon — Al estilo de Judd

Richard Deacon — Al estilo de Judd
where they can be seen to be interesting. Partly to do with my developing a way of making akin to folding something up, and partly to do with the issue of meaning and of discourse, some questions about the inside and the outside of things and about what lay between the inside and the outside became, and remain, important to me. I also thought that, despite the apparent austerity of Judd’s practice, its consequences were never prescriptive but, rather, liberating, certainly on the very fundamental question of material, of what it was possible to work with. The core of this liberation seemed to be that material was allowed to retain, at a simple level, its connectedness to the world and was thus “real.” Meaning, however, was a more difficult issue, whether in terms of the experienced object or of the experiencing subject. I thought that Judd’s empiricism, whilst empowering, at the same time disenfranchised the subject.

In 1984 I met Donald Judd for the first time, in the context of an exhibition at Merian Park in Basel, Switzerland. I was a surprising inclusion in this exhibition, titled “Sculpture In The 20th Century,” owed to find myself in company with artists whose work meant a lot to me. Judd showed a very large, multicoloured enamelled aluminium piece. On being introduced, I said what a pleasure it was to meet him and said something about the work, to which he replied “It’s brand new.” This is puzzling, but something that I have always heard him say on other occasions. It made a great impression on me, Judd showed a very large, multi-coloured enamelled aluminium piece. I remember that he was very demonstrative, and remarked that the collection he was working on was a project in which he was working, and the collection was different in nature to something that he had done before. I also thought that, despite the apparent austerity of Judd’s practice, its consequences were never prescriptive but, rather, liberating, certainly on the very fundamental question of material, of what it was possible to work with. The core of this liberation seemed to be that material was allowed to retain, at a simple level, its connectedness to the world and was thus “real.” Meaning, however, was a more difficult issue, whether in terms of the experienced object or of the experiencing subject. I thought that Judd’s empiricism, whilst empowering, at the same time disenfranchised the subject.

In 1984 I met Donald Judd for the first time, in the context of an exhibition at Merian Park in Basel, Switzerland. I was a surprising inclusion in this exhibition, titled “Sculpture In The 20th Century,” owed to find myself in company with artists whose work meant a lot to me. Judd showed a very large, multicoloured enamelled aluminium piece. On being introduced, I said what a pleasure it was to meet him and said something about the work, to which he replied “It’s brand new.” This is puzzling, but something that I have always heard him say on other occasions. It made a great impression on me, Judd showed a very large, multi-coloured enamelled aluminium piece. I remember that he was very demonstrative, and remarked that the collection he was working on was a project in which he was working, and the collection was different in nature to something that he had done before. I also thought that, despite the apparent austerity of Judd’s practice, its consequences were never prescriptive but, rather, liberating, certainly on the very fundamental question of material, of what it was possible to work with. The core of this liberation seemed to be that material was allowed to retain, at a simple level, its connectedness to the world and was thus “real.” Meaning, however, was a more difficult issue, whether in terms of the experienced object or of the experiencing subject. I thought that Judd’s empiricism, whilst empowering, at the same time disenfranchised the subject.

In 1984 I met Donald Judd for the first time, in the context of an exhibition at Merian Park in Basel, Switzerland. I was a surprising inclusion in this exhibition, titled “Sculpture In The 20th Century,” owed to find myself in company with artists whose work meant a lot to me. Judd showed a very large, multicoloured enamelled aluminium piece. On being introduced, I said what a pleasure it was to meet him and said something about the work, to which he replied “It’s brand new.” This is puzzling, but something that I have always heard him say on other occasions. It made a great impression on me, Judd showed a very large, multi-coloured enamelled aluminium piece. I remember that he was very demonstrative, and remarked that the collection he was working on was a project in which he was working, and the collection was different in nature to something that he had done before. I also thought that, despite the apparent austerity of Judd’s practice, its consequences were never prescriptive but, rather, liberating, certainly on the very fundamental question of material, of what it was possible to work with. The core of this liberation seemed to be that material was allowed to retain, at a simple level, its connectedness to the world and was thus “real.” Meaning, however, was a more difficult issue, whether in terms of the experienced object or of the experiencing subject. I thought that Judd’s empiricism, whilst empowering, at the same time disenfranchised the subject.

In 1984 I met Donald Judd for the first time, in the context of an exhibition at Merian Park in Basel, Switzerland. I was a surprising inclusion in this exhibition, titled “Sculpture In The 20th Century,” owed to find myself in company with artists whose work meant a lot to me. Judd showed a very large, multicoloured enamelled aluminium piece. On being introduced, I said what a pleasure it was to meet him and said something about the work, to which he replied “It’s brand new.” This is puzzling, but something that I have always heard him say on other occasions. It made a great impression on me, Judd showed a very large, multi-coloured enamelled aluminium piece. I remember that he was very demonstrative, and remarked that the collection he was working on was a project in which he was working, and the collection was different in nature to something that he had done before. I also thought that, despite the apparent austerity of Judd’s practice, its consequences were never prescriptive but, rather, liberating, certainly on the very fundamental question of material, of what it was possible to work with. The core of this liberation seemed to be that material was allowed to retain, at a simple level, its connectedness to the world and was thus “real.” Meaning, however, was a more difficult issue, whether in terms of the experienced object or of the experiencing subject. I thought that Judd’s empiricism, whilst empowering, at the same time disenfranchised the subject.

In 1984 I met Donald Judd for the first time, in the context of an exhibition at Merian Park in Basel, Switzerland. I was a surprising inclusion in this exhibition, titled “Sculpture In The 20th Century,” owed to find myself in company with artists whose work meant a lot to me. Judd showed a very large, multicoloured enamelled aluminium piece. On being introduced, I said what a pleasure it was to meet him and said something about the work, to which he replied “It’s brand new.” This is puzzling, but something that I have always heard him say on other occasions. It made a great impression on me, Judd showed a very large, multi-coloured enamelled aluminium piece. I remember that he was very demonstrative, and remarked that the collection he was working on was a project in which he was working, and the collection was different in nature to something that he had done before. I also thought that, despite the apparent austerity of Judd’s practice, its consequences were never prescriptive but, rather, liberating, certainly on the very fundamental question of material, of what it was possible to work with. The core of this liberation seemed to be that material was allowed to retain, at a simple level, its connectedness to the world and was thus “real.” Meaning, however, was a more difficult issue, whether in terms of the experienced object or of the experiencing subject. I thought that Judd’s empiricism, whilst empowering, at the same time disenfranchised the subject.

In 1984 I met Donald Judd for the first time, in the context of an exhibition at Merian Park in Basel, Switzerland. I was a surprising inclusion in this exhibition, titled “Sculpture In The 20th Century,” owed to find myself in company with artists whose work meant a lot to me. Judd showed a very large, multicoloured enamelled aluminium piece. On being introduced, I said what a pleasure it was to meet him and said something about the work, to which he replied “It’s brand new.” This is puzzling, but something that I have always heard him say on other occasions. It made a great impression on me, Judd showed a very large, multi-coloured enamelled aluminium piece. I remember that he was very demonstrative, and remarked that the collection he was working on was a project in which he was working, and the collection was different in nature to something that he had done before. I also thought that, despite the apparent austerity of Judd’s practice, its consequences were never prescriptive but, rather, liberating, certainly on the very fundamental question of material, of what it was possible to work with. The core of this liberation seemed to be that material was allowed to retain, at a simple level, its connectedness to the world and was thus “real.” Meaning, however, was a more difficult issue, whether in terms of the experienced object or of the experiencing subject. I thought that Judd’s empiricism, whilst empowering, at the same time disenfranchised the subject.

In 1984 I met Donald Judd for the first time, in the context of an exhibition at Merian Park in Basel, Switzerland. I was a surprising inclusion in this exhibition, titled “Sculpture In The 20th Century,” owed to find myself in company with artists whose work meant a lot to me. Judd showed a very large, multicoloured enamelled aluminium piece. On being introduced, I said what a pleasure it was to meet him and said something about the work, to which he replied “It’s brand new.” This is puzzling, but something that I have always heard him say on other occasions. It made a great impression on me, Judd showed a very large, multi-coloured enamelled aluminium piece. I remember that he was very demonstrative, and remarked that the collection he was working on was a project in which he was working, and the collection was different in nature to something that he had done before. I also thought that, despite the apparent austerity of Judd’s practice, its consequences were never prescriptive but, rather, liberating, certainly on the very fundamental question of material, of what it was possible to work with. The core of this liberation seemed to be that material was allowed to retain, at a simple level, its connectedness to the world and was thus “real.” Meaning, however, was a more difficult issue, whether in terms of the experienced object or of the experiencing subject. I thought that Judd’s empiricism, whilst empowering, at the same time disenfranchised the subject.

In 1984 I met Donald Judd for the first time, in the context of an exhibition at Merian Park in Basel, Switzerland. I was a surprising inclusion in this exhibition, titled “Sculpture In The 20th Century,” owed to find myself in company with artists whose work meant a lot to me. Judd showed a very large, multicoloured enamelled aluminium piece. On being introduced, I said what a pleasure it was to meet him and said something about the work, to which he replied “It’s brand new.” This is puzzling, but something that I have always heard him say on other occasions. It made a great impression on me, Judd showed a very large, multi-coloured enamelled aluminium piece. I remember that he was very demonstrative, and remarked that the collection he was working on was a project in which he was working, and the collection was different in nature to something that he had done before. I also thought that, despite the apparent austerity of Judd’s practice, its consequences were never prescriptive but, rather, liberating, certainly on the very fundamental question of material, of what it was possible to work with. The core of this liberation seemed to be that material was allowed to retain, at a simple level, its connectedness to the world and was thus “real.” Meaning, however, was a more difficult issue, whether in terms of the experienced object or of the experiencing subject. I thought that Judd’s empiricism, whilst empowering, at the same time disenfranchised the subject.
region around Stuttgart in Germany. Organised by the curators Veit Görner and Rudi Fuchs, the exhibition, Platzverfuhring, associated each of some twenty artists with one of the satellite communities of Stuttgart. A budget had been set aside by the regional authority for cultural activities in a failed Olympic bid and remained available. The mayors of the various communities collectively insisted, on behalf of their taxpayers, that the pot of money be spent in the regions rather than in the urban centre. Each invited artist developed some sort of relationship with their host community and many of the resulting works had a strong relationship to particular sites. Judd’s work was in the small town of Gerlingen, I worked nearby, in Waiblingen, alongside Niele Toroni. For a visitor, the exhibition was difficult and finding all of the localities involved next to impossible. I suspect very few people outside of Gerlingen saw Judd’s work. He was already ill and this was one of his last installed projects. The proposal involved significantly altering the form and grading of the town square, “correcting” the space. The exhibited work consisted of this proposal mocked up at full scale in plywood on the site, there not being sufficient funds to execute it as a permanent work. It was different from anything else I saw by him, perhaps the beginning of an attempt to reconcile how he saw things with reality. His writing at the time evidenced a severe disillusionment with the qualities of contemporary urban space:

Small buildings should be symmetrical and the plan for an area of the city should be as well. Buildings in a city should also be symmetrical from top to bottom, on the street and on the skyline, and not snaggle-toothed like New York.

[“On Symmetry,” 1985.]

...within the capacity of one person or of a small group, the relationship of all visible things should be considered. [“Art & Architecture,” 1987.]

In 2002 I had an experience that I can only describe as epiphanic. This was Thomas Kellein’s exhibition Donald Judd, Early Work 1955–1968 at the Kunsthalle Bielefeld, again in Germany. Installed in the Philip Johnson building that is the Kunsthalle, it was breathtaking. The exhibition comprised thirty paintings, twenty drawings, eight objects and eight larger works. The ostensible motifs of these early paintings are unprepossessing, banal interiors and nondescript street scenes—entrances, bridges, paths, bleak gardens, stairwells. They have something in common with Rothko’s early subway paintings, representations of fairly compressed spaces in a muted palette. These motifs are repeated in successive paintings, the detail progressively reduced until there is a kind of equality across...
midos en una paleta de colores mudos. Estos motivos se repiten en pinturas sucesivas, en las que los detalles se van reduciendo progresivamente hasta que se llega a una especie de igualdad en el cuadro y el carácter enmarcador de un elemento, así como el espacio que crea, se valoran del mismo modo, igualmente sólidos, igualmente vacíos. Por ejemplo, un puente de cemento sobre el parque se dirige a la franja y sigue hasta el tubo doblado que conecta los dos paneles pin-

Richard Deacon — Al estilo de Judd

lip Johnson que alberga la Kunsthalle, su vista era imponente. La exposición consistía en treinta pinturas, veinte dibujos, ocho objetos y ocho obras de mayor tamaño. Los motivos evidentes de aquellas pinturas tempranas son poco atrayentes: interiores banales y escenas callejeras corrientes – entradas, puentes, caminos, jardines desolados, huecos de escaleras–. Tienen algo en común con los primeros cuadros del metro de Rothko, representaciones de espacios compri-

surround. This surround is read as a wall, situated in space, fenestrated by the partially reflective folds of the baking tray, which it compresses, holds, and dematerializes. Yet at the same time the textured black is empty, a space or an absence, lacking surface. The object within this is there, present, plain to see. The value that Judd extracts from these humble early paintings and drawings and from the subsequent reliefs is quite

55

Richard Deacon — Al estilo de Judd
extraordinary. There is no revelatory vision, no laying bare of transience but a progressive, insistent assertion that object and space are coincidental, equal and important, that this is how the world is. The world is not pushed away or schematized but is solidly in front of us, factual. I had completely misunderstood, thinking that geometry was a kind of idealisation—systematisation or purity—as it is in Constructivist art, from which Judd’s work was generated. The reverse is true, geometry is a fact, not a schema.

Marfa, Texas, Oct 26 2004

Dear Alice,

I’m sitting waiting for breakfast in a diner decorated with plastic chillies and a couple of murals of the Texas war against Mexico and a map of the Big Bend on the Rio Grande. There is also a board with a collection of different barbed wire strands. As I walked in someone wearing an enormous cowboy hat walked out. The town I’m in, Marfa, is three hours drive from the nearest airport. At first the drive was across flat desert, then slowly up into hills and mountains, then out onto the flat, high plain. There were a few cacti and gates barring the entrances to long drives, each with the names of ranches written above them—Bar Z, Lazy T—that sort of stuff. The road up onto the plain passes some fantastic columns and cliffs of rock. I’m here to write about the plain passes some fantastic—lazy T—long drives, each with the names of ranches written above them—Bar Z, Lazy T—that sort of stuff.

Richard Deacon — Al estilo de Judd

A version of this essay was first given as a talk in the “Artists On Art” series at the Dia Center for the Arts, New York in February 2005.
On January 29, 1911, one hundred officers and men of Troops F and H of the Third Cavalry climbed down from railroad passenger coaches in Marfa, Texas, unloaded their horses from box cars, and set up their tents south of the railroad tracks. None of those men knew that they were founding a military post that would be here for the next thirty-five years and would eventually become Fort D.A. Russell. They could never have imagined that a hundred years later that post would be an internationally known art center. Those troopers and their officers regarded Camp Marfa, as they called it, as their temporary home and supply base while they patrolled the Texas side of the Rio Grande, trying to prevent illegal shipments of guns and ammunition from Texas across the river to the revolutionists who were about to unseat Porfirio Díaz, long-time president of Mexico. That temporary home became the nerve center for the army’s efforts to control the turmoil along the border created by the Mexican Revolution. By the 1920s the tents had been replaced by the last large cavalry post built in the United States, a post whose presence made Marfa into an army town, with nearly half a million military dollars a year flowing into the local economy; in 1930 the post was promoted from a camp to a fort and renamed Fort D.A. Russell. In 1933, during the years more...
Russell. In 1933, in the depths of the Depression, the army closed the fort as an economy measure, but it was reopened two years later. During World War II it played a dual role as a training base for regiments going overseas and as a prisoner of war camp for captured German soldiers. The fort was decommissioned and closed in 1946. This afternoon I am going to try to give you a few highlights of its history and tell you a little about what life was like for the officers and men stationed here during the post’s heyday.

Fort D.A. Russell is here because there was a revolution in Mexico in 1910. I do not intend to try to explain the complexities of the Mexican Revolution, or we would be here until dark without ever getting to Fort D.A. Russell. But in an oversimplified nutshell, here is what happened that first brought troops back to Marfa and then kept them here through the 1920s. The exercise will be relatively painless; you will only need to remember five names and you already know one of them.

In 1910 Porfirio Díaz had been president of Mexico for thirty years and had allowed no opposition. That year he announced that he would permit an opponent to run against him. Francisco Madero, a wealthy Chihuahua landowner, announced his candidacy. Díaz changed his mind and threw Madero in jail. Madero escaped, came to San Antonio, Texas, and raised a successful revolution against Diaz, overthrowing him and becoming president himself in 1911. Madero stayed in office until 1913, when the commander-in-chief of the Mexican army, Venustiano Carranza, overthrew him, murdered him, and placed himself in office. Huerta was a particularly nasty piece of work who wore little purple-tinted rimless glasses. When he had Madero assassinated, all hell broke loose and half a dozen leaders emerged with armies to oppose him. The two that concern us were Venustiano Carranza and Pancho Villa. Carranza se proclamó Primer Jefe de la Revolución Constitucionalista y, para agosto de 1914, junto con sus aliados, había obligado a Huerta a huir al exilio, dejando a los responsables de su derrota que se pelearan entre sí por la presidencia en combates en varios puntos del país durante muchos años, destacándose Carranza y, en segundo término, Pancho Villa. En otoño de 1915 Estados Unidos reconoció a Carranza como el legítimo gobernante, y el enemigo Villa invadió el territorio estadounidense en un tipo de muy malas pulgas que acosumbraba usar lentes de lente morado sin armazón. Tras el asesinato de Madero se desató la tormenta, y salieron varios líderes con sus ejércitos listos para derribarlo. Los dos que nos interesan son Venustiano Carranza y Pancho Villa. Carranza se proclamó Primer Jefe de la Revolución Constitucionalista y, para agosto de 1914, junto con sus aliados, había obligado a Huerta a huir al exilio, dejando a los responsables de su derrota que se pelearan entre sí por la presidencia en combates en varios puntos del país durante muchos años, destacándose Carranza y, en segundo término, Pancho Villa. En otoño de 1915 Estados Unidos reconoció a Carranza como el legítimo gobernante, y el enemigo Villa invadió el territorio estadounidense en
in violation of federal law, specifically the Neutrality Act of 1794, which makes it illegal for anyone on American soil to make war on any government at peace with the United States. Since the Border Patrol had not yet been established, the army was the only enforcement agency the federal government had.

The army and ammunition the local merchants sold was purchased wholesale from El Paso hardware companies, which sold munitions like hatchets all through the Mexican Revolution. Between September 1911 and September 1912 the Shelton-Payne Hardware Company there, which normally dealt in pistols and hunting rifles, sold 40,000 Springfield military rifles, two million cartridges, and four machine guns, all of which went illegally to Mexico.

Here is how they got there. The revolutionists would steal a herd of cattle from a hacienda in Mexico, drive them across the Rio Grande, and sell them to a Big Bend rancher for five or six dollars a head. The rancher would then hire some local man to take the weapons across the river. This was a violation of the law in two ways. The ranchers were violating the neutrality act. *Lonn Taylor — Fort D.A. Russell, Marfa*

Here is how they got there. The revolutionists would steal a herd of cattle from a hacienda in Mexico, drive them across the Rio Grande, and sell them to a Big Bend rancher for five or six dollars a head. The rancher would then hire some local man to take the weapons across the river. This was a violation of the law in two ways. The ranchers were violating the neutrality act. *Lonn Taylor — Fort D.A. Russell, Marfa*

Now although the army was originally sent here to curtail the arms smuggling, they quickly got involved in more complicated issues. I want to describe two events that will give you some idea of what the men stationed here at Camp Marfa faced during the very early years of the post.

In January 1914, just three years after Camp Marfa was established, Pancho Villa’s army took the city of Ojinaga, Chihuahua from the Federal forces of Victoriano Huerta and started shooting Federalists. The Federal army of 2,500 men fled across the river to Presidio, accompanied by 1,500 civilian refugees and 1,200 horses and mules. The Mexican soldiers and the refugees were taken in charge by the U.S. troops stationed in Presidio and were escorted here to Camp Marfa on horseback, muleback, and foot in a twelve-mile-long column that marched up the Casa Piedra Road, taking four days to get here. Daily rations consisting of 2,500 pounds of beans, 2,500 pounds of flour, 500 pounds of sugar, and 250 pounds of coffee were hauled by wagon from here to each night’s campsite. When they got here, the Mexican soldiers and civilians were held under guard for several days before special trains took them to an internment camp at Fort Bliss in El Paso.

Two years later, on May 5, 1916, a mounted group of sixty Mexicans crossed the Rio Grande and swept down on the little community of Glenn Springs, Texas, now in Big Bend National Park, where there was a candleilla wax plant, a general store, and a U.S. army outpost manned by a cavalry sergeant and six troopers. The Mexicans rode into town about Marfa to the places where vivaquenaban los viajantes cada noche. Al llegar a Marfa, los soldados y civiles mexicanos fueron apresados y detenidos bajo guardia durante varios días antes de ser trasladados en tren a un campamento de internamiento ubicado en el Fuerte Bliss de El Paso.

Dos años más tarde, el 5 de mayo de 1916, un bando de 60 mexicanos cruzó el Río Grande y descendió sobre la pequeña comunidad de Glenn Springs, Texas, situada ahora en el Parque Nacional Big Bend, donde había una fábrica de cera de candellilla, una tienda general y un destacamento del Ejército estadounidense consistente en un ser gente de caballería y seis soldados. Los mexicanos irrumpieron en el pueblo de medianoche, dispersando sobre todas las casas y matando a un niño de 7 años, Tommy Compton. Los soldados, parapetados en una choza de adobe con techo
midnight, firing into every house and killing a seven-year-old boy, Tommy Compton. The soldiers, barricaded in an adobe hut with a roof made of sotol stalks, fired back until the attackers set the roof on fire, and then the soldiers had to run for it. Three were killed; the others escaped into the night. The Mexicans then looted the general store, which was evidently their target, and disappeared into the dark.

That same night a second party of Mexicans looted the general store at Boquillas, Texas, kidnapping the storekeeper, Jesse Deemer, and his assistant, Monroe Payne. They joined up with the Glenn Springs raiders and splashed across the river back into Mexico, taking Deemer and Payne alive in the village of El Pino, Coahuila, where the bandits had abandoned them. Langhorne’s men remained in Mexico 14 days before returning to Camp Marfa.

The raids on Glenn Springs and Boquillas transformed Camp Marfa into the headquarters of a huge military operation. President Wilson called up the National Guards of Texas, New Mexico, and Arizona and sent them to the Big Bend, along with two battalions of Pennsylvania National Guardsmen, the 6th U.S. Cavalry, and the 34th U.S. Infantry. All of these were headquartered at Camp Marfa. The army established twelve subposts along the Rio Grande from Lajitas to Candelaria, all of which were supplied from Camp Marfa through an elaborate system of wagon trains and pack mules. Supplies were shipped from El Paso and San Antonio to Camp Marfa by railroad, unloaded here, and then transhipped to the outposts. The wagon trains consisted of twenty-eight army wagons drawn by six mules each; sometimes the wagons were hitched together in groups of fourteen and pulled by steam traction engines. But some subposts were so remote that they could only be reached by mule trains. A mule train consisted of sixty-four mules, fifty of which carried cargo and fourteen of which were the mounts of the packers, the cook, and the blacksmith. Each mule was loaded with two hundred and fifty pounds of cargo. The mule train trip to Lajitas, the most remote outpost, took three days, with overnight camps at Casa Piedra and in Fresno Canyon.

In spite of the massive troop presence, raids across the Rio Grande continued through 1916, 1917, and 1918. They included raids in which people were killed on the Brite Ranch and the Neville Ranch, followed by bloody reprisals on local Mexicans by civilians and by the Texas Rangers. In June 1919, the 11th Aero Squadron, five De Havilland DH.4 biplanes under the command of Major Edgar To-bin of San Antonio, was sent to Camp Marfa to aid in patrolling the border, three days, with escalas for pernoctar in Casa Piedra and al Cañón de Fresno. A pesar de la presencia masiva de tropas, siguieron las incursiones por el Río Grande en los años 1916, 1917 y 1918, y en ellas murieron personas en los Ranchos Brite y Neville. Después de los ataques, tomaban sangrientas represalias algunos civiles y las tropas de Texas en los mexicanos de la localidad.

En junio de 1919, fue trasladada a Marfa el 11º Escuadrón Aéreo, consistente en cinco biplanos De Havilland DH.4 bajo el mando del Mayor Edgar Tobin, de San Antonio, que ayudarían a patrullar la frontera. Se construyó un campo de aviación llamado Royce Field al este de Marfa, cerca de la actual campo de golf. Los aviones hacían recorridos de reconocimiento por el río dos veces al día, pero desde luego las bandas podían cruzar el río de noche sin ser detectados.

La llegada de los avioneros produjo un...
A flying field, called Royce Field, was built east of town, near the present golf course. The planes flew reconnaissance missions along the Rio Grande twice a day, but of course bandits could still cross undetected at night.

The arrival of the fliers led to one dramatic incident. Two months after the airplanes arrived, one of the pilots returning from a patrol down the river mistook the Rio Conchos for the Rio Grande and flew up it. He and his observer were eighty miles into Mexico before they had engine trouble and were forced to crash land. They were unhurt, but they were taken into custody by one of the most dreaded bandit leaders, Jesús Rentería, known as El Gancho (“The Hook”) because he had lost one hand and wore a steel hook in its place. Rentería sent a note to the army subpost at Candelaria demanding a $15,000 ransom for the two fliers. The note arrived on a Sunday morning and Captain Matlack, the commander at Candelaria, called Colonel George T. Langhorne in Marfa and se la leyó. Langhorne se quedó perplejo: ¿cómo iba a conseguir esa suma en efectivo con tan poco tiempo? Acabó por llamar al vicepresidente del Banco Estatal de Marfa, H.M. Fennell. Daba la casualidad de que en esos momentos se celebraba la reunión anual del Campamento Bloys, un grupo religioso de hombres pudientes de la localidad. Fennell se dirigió al lugar, interrumpió las oraciones de los fieles, y en cuestión de cinco minutos había obtenido la promesa de los asistentes a cubrir el monto total del rescate.

Mandaron el dinero al Capitán Matlack en Candelaria, quien negoció mediante comunicaciones llevadas por un mensajero el rescate de los dos avioneros, uno por uno. Matlack cruzó el río noche con $7,500 y regresó con el primer rescate, pero cuando iba a repetir la maniobra, alcanzó a oír que los hombres de Rentería pensaban matarlo a él y al segundo aviador en cuanto recibieran el dirección de los caballeros del campamento. Tan pronto como los avioneros quedaron a salvo, cinco elementos del 8º Regimiento de Caballería del Campamento Marfa cruzaron el río persiguiendo a los secuestradores y pasaron cinco días buscándolos. Iban acompañados de uno de los aviones De Havilland, que les daba apoyo desde el aire. En el primer día, el piloto del avión y su ayudante avistaron a tres hombres montados a caballo y les dispararon con su ametralladora.

La captura fue un acontecimiento dramático. Dos meses después de su venida, uno de los pilotos, que volvía con un acompañante de una patrulla rio abajo, se confundió y siguió por el Río Conchos en lugar de por el Río Grande. Habían entrado 80 millas en territorio mexicano cuando falló el motor y tuvieron que aterrizar de emergencia. No fueron lesionados, pero los apresó un cacique muy temido, Jesús Rentería, conocido como “El Gancho”, en honor a la actitud que hacia las veces de una mano perdida. Rentería envió una carta al puesto militar de Candelaria exigiendo un rescate de $15,000 por los dos aviadores. La nota llegó a Candelaria un domingo por la mañana, y el Capitán Matlack, comandante del puesto, llamó al Coronel George T. Langhorne en Marfa y se la leyó. Langhorne se quedó perplejo: ¿cómo iba a conseguir esa suma en efectivo con tan poco tiempo? Acabó por llamar al vicepresidente del Banco Estatal de Marfa, H.M. Fennell. Daba la casualidad de que en esos momentos se celebraba la reunión anual del Campamento Bloys, un grupo religioso de hombres pudientes de la localidad. Fennell se dirigió al lugar, interrumpió las oraciones de los fieles, y en cuestión de cinco minutos había obtenido la promesa de los asistentes a cubrir el monto total del rescate.

Mandaron el dinero al Capitán Matlack en Candelaria, quien negoció mediante comunicaciones llevadas por un mensajero el rescate de los dos avioneros, uno por uno. Matlack cruzó el río noche con $7,500 y regresó con el primer rescate, pero cuando iba a repetir la maniobra, alcanzó a oír que los hombres de Rentería pensaban matarlo a él y al segundo aviador en cuanto recibieran el segundo pago. Cuando Matlack llegó al lugar convenido, le dijo al aviador que se subiera a su caballo detrás de él, y en lugar de sacar el dinero de su camisa, sacó una pistola y gritó: “Díganle al Gancho que ya vio su último dólar.” Matlack y el aviador escaparon al galope, cruzando el río en otro sitio.

Tan pronto como los avioneros quedaron a salvo, cinco elementos del 8º Regimiento de Caballería del Campamento Marfa cruzaron el río persiguiendo a los secuestradores y pasaron cinco días buscándolos. Iban acompañados de uno de los aviones De Havilland, que les daba apoyo desde el aire. En el primer día, el piloto del avión y su ayudante avistaron a tres hombres montados a caballo y les dispararon con su ametralladora.

A vuelta sobrevolar el lugar, vieron a un caballo blanco muerto y un hombre tirado boca abajo sobre la tierra, al parecer muerto. Al extremo de un brazo distinguieron un reluciente gancho. Gritaron: “Sacar el gancho de ahí”, y un hombre se movía, dieron parte de que habían matado a El Gancho. Pero El Gancho sólo se hacía el muerto, y sobrevivió para pelear otro día. Yo conocía a un hombre aquí en Marfa, y la primera esposa de su papá fue hija de El Gancho. Me dijo que su padre le había dicho que El Gancho era el viejo más cruel que había conocido. “Le gustaba sentarse en su porche con una botella de tequila y les disparaba con su ametralladora.” Me dijo que su padre le había dicho que El Gancho era el viejo más cruel que había conocido. “Le gustaba sentarse en su porche con una botella de tequila y les disparaba con su ametralladora.” Me dijo que su padre le había dicho que El Gancho era el viejo más cruel que había conocido. “Le gustaba sentarse en su porche con una botella de tequila y les disparaba con su ametralladora.”
know a man here in Marfa whose father’s first wife was El Gancho’s daughter. He told me that his father said that El Gancho was the meanest old man he had ever seen. “He liked to sit on his porch with a bottle of sotol and a barrel of cartridges and shoot at things,” my friend said. “What kind of things?” I asked. “Anything that moved,” my friend said, “chickens, dogs, children…” 1919 and 1920 were pivotal years for Camp Marfa. Just south of Washington, D.C., on the Maryland side of the Potomac, there is a huge stone fortress called Fort Washington. It was built in 1824 so that the British could never again sail up the Potomac and burn Washington, as they did in 1814. It was a classic case of locking the stable after the horse was gone. Exactly the same thing happened at Camp Marfa in 1919 and 1920. When World War I ended in November 1918 the army had an enormous military establishment on the edge of the country. The cavalry officers stationed at camp Marfa and their wives became part of Marfa society. The officers were well-traveled and had seen duty in Europe, in the Philippines, and in Cuba, and in general elevating the niveau of society. The officers’ quarters, enlisted men’s barracks, mess halls, officers’ club, administrative buildings, stables, hay barns, and blacksmith shops. A separate quartermaster’s depot was built on forty-five leased acres by the railroad tracks, where Donald Judd’s home is now. In 1845, the army abandoned its tent麻烦 and constructed permanent structures. They leased 420 acres of their tents and built permanent edificios permanentes. Alquilaron 420 acres of the estate of Maryland, hay una inmensa fortaleza de piedra llame-
ada Fort Washington. Fue construida en 1824, para que los ingleses nunca pu-
dieran entrar por el Potomac e incendiar Washington, como lo hicieron en 1814. Un caso clásico de cerrar la puerta del establo después de que salió el caba-
lla. Ocurrió exactamente lo mismo en el Campegmo Marfa en 1919 y 1920. Cuando terminó la Primera Guerra Mun-
dial, en noviembre de 1918, el Ejército contaba todavía en sus cifras con una cantidad enorme de dinero presupues-
tado para el año fiscal. Utilizaron ese dinero para construcciones y mejoras a instalaciones en todo el país. En Marfa, el Ejército abandonó sus tiende-
das de campaña y construyeron edifi-
cios permanentes. Alquilaron 420 acres de oficiales, edificios administrativos,
energías administrativas, establos, granjas y herrerías. Se constru-
yó un almácén en un terreno de 45 acres junto a las vías del ferrocarril, donde estaba la casa de Donald Judd ahora. Para 1922, todo se veía más a menos como se ve hoy en día. Se habían construido 184 edificios en tres años, y en total ascen-
día el personal adscrito a 92 oficiales y 2,826 soldados. Sin embargo, el año 1920 señaló la estabil-
idad política en México bajo la pre-
sidencia de Álvaro Obregón, el general manco que había derrotado a Venustia-
no Carranza en 1919. Las incursiones a través del Rio Grande habían cesado, los puestos suplementarios a lo largo del río habían cerrados, y Marfa contaba con una instalación militar enorme y suma-
mente lucrativa a orillas de la ciudad.

Durante los próximos 13 años Marfa fue un pueblo militar. Los oficiales de caballería del Campamento Marfa y sus esposas formaron parte de la sociedad marfeña. Los oficiales habían viajado por el mundo y tenían estudios. Muchos habían servido en Europa, en Filipinas y en Cuba, y en general elevaban el nivel de la sociedad local. Los que eran salteros salían con las hijas de los ran-
charos, y varios de ellas se casaron con jóvenes marfeñas. El 7 de diciembre de 1923, Hester Brite, hija del rancho más prominente de Marfa, Luke Brite, contrajo matrimonio con el Capitán Donald Dunkle del Primer Regimiento de Cabal-
lería, y varias otras señoritas siguieron su ejemplo. Los sectores militar y civil estrecharon sus lazos. Las ciudades asistían a bailes en el club de oficiales, y los militares y sus espo-
sas iban a bailes en el Hotel Paisano. La noche del Día de Acción de Gracias...
bachelor officers provided a stream of escorts for ranchers’ daughters and several married Marfa girls—on December 7, 1923, Hester Brite, daughter of Marfa’s most prominent rancher, Luke Brite, married Capt. Donald Dunkle of Troop C, First Cavalry, and several other young women followed her example. The civilian and military circles here became tightly intertwined.

There were dances at the Camp Marfa officers’ club attended by Marfa civilians and dances at the Paisano Hotel attended by Camp Marfa officers and their wives. On Thanksgiving evening 1919, the camp Medical Department gave a masquerade ball for 100 couples, with music by the 5th Cavalry orchestra. The citizens of Marfa thought of the cavalrymen at Camp Marfa as “our boys.” An officer’s life on a post like Camp Marfa in the 1920s was the life of Riley at home. Officers of field grade rank had two enlisted men, called “dog robbers”—the term carried the connotation that they ate the table scraps that would otherwise be given to their employers’ dogs—assigned to them as personal servants, one as a valet and one as a housekeeper. The officers’ workdays were not strenuous, either.

General Hamilton Howze, who served with the 7th Cavalry during those years, recalled in his memoir, A Cavalryman’s Story, that he and his fellow officers went to the enlisted barracks after breakfast and supervised training exercises until 11:30 in the morning. They then went to officers’ call, a short meeting with the senior post officer, ate lunch, and had the rest of the day free for tennis, golf, swimming, or polo practice. Polo was the great sport of cavalry officers. It trained them for bold and independent action and it was played hell for leather. Hamilton Howze recalled that he played in two separate matches in the 1930s in which one of the players was killed.

The polo field at Camp Marfa was in the southeast quadrant of the camp, more or less where Donald Judd’s concrete structures are now. In 1921 the first Polo Association was formed here by officers of the 5th Cavalry, who all became members. The games were played on Wednesday and Sunday afternoons and were followed by Polo Teas at the officers’ club. In 1923 the 5th Cavalry was replaced by the 1st Cavalry, a regiment famous for its polo, and that fall there were five teams here.

1930 was a year of polo diplomacy across the border. The Mexican Army invited a team from Camp Marfa to play in Chihuahua City. A delegation of officers and fifty Big Bend citizens went with them, but the 1st Cavalry team lost all three games. A Mexican army team came to Marfa for a re-match, accompanied by two Mexican generals in the President of Mexico’s private railroad car and a sixty-six-piece Mexican army band, which played at the games and later at a series of after-game dinner dances at the Paisano Hotel. Again the Mexicans won. Finally there was a match at Chapultapec Park in Mexico City, and a special train carried the Fort D.A. Russell team and brodado en el Hotel Paisano. Nuevamente ganaron los mexicanos. Por fin jugaron de nuevo en el Parque Chapultapec de la Ciudad de México, con mucha pompa y baile, pero no parece haber constancia del equipo ganador.

Mientras las oficiales jugaban tenis y polo, los soldados rascos llevaban una vida más dura. Éste era el ejército descrito por James Jones en su novela From Here To Eternity, en el que existía un gran cisma entre ambos grupos. Las soldadas hablaban con los oficiales en tercera persona, si es que las hablaban.

Charles Willeford, un soldado raso que se incorporó al 11th of Caballería en 1935, recuerda que en tres años había sostenido una sola conversación con un oficial, y en esa ocasión había disparado por error al perro del oficial. Willeford, en su libro Something About a Soldier, describió el entrenamiento básico de un recluta de caballería durante los años...
accompanying officers, wives, and Marfa citizens to Mexico City. There seems to be no record of who won those matches, but everyone who went was royally entertained.

While the officers were playing tennis and polo, the enlisted men here had a somewhat rougher life. This was the Old Army described by James Jones in From Here to Eternity, and there was a very wide gap between officers and enlisted men. Enlisted men were required to speak to officers in the third person, if they spoke to them at all. Charles Willeford, who enlisted in the 11th Cavalry in 1935, recalled that in three years he only had one conversation with an officer, and that was when he shot his commanding officer’s dog by mistake while on guard duty. Willeford, in his book Something About a Soldier, described a cavalry recruit’s basic training in the 1930s. It lasted ninety days and took place under the tutelage of a sergeant. Mornings were spent in learning to ride. Troopers started out bareback, with only a blanket and a bridle. They had to learn to mount by vaulting onto the horse from behind, with their hands on the horse’s rump. They learned to turn completely around while sitting on the horse, first at a walk, then at a slow trot, a canter, and finally a gallop. The final test was to pull a T-shirt off over their heads and put it back on again while turning around on the horse’s back at a gallop. I know about this firsthand because my former wife, a San Antonio girl, taught me to ride this way.

She had learned horsemanship from a retired sergeant at Fort Sam Houston who taught proper young San Antonio ladies to ride the cavalry way. The recruits’ afternoons were spent in drill, classes, and gymnastics. They got passes to leave camp every Saturday from 1:00 P.M. to midnight, but since all but $1.50 of their $21.00 a month pay was withheld until their ninety-day training period was over, they could not afford much fun. The seasoned enlisted men at Camp Marfa must have found some entertainment in town, however, because a 1919 Presidio County grand jury resolution urged the military to change its mind. Congressmen, the old army described by Morris Shepherd and Tom Connolly were ecstatic.

Two years later, in May 1932, very bad news came from Washington. As an economy measure, the Hoover Administration had decided to close fifty-three military posts, and Fort D.A. Russell was on the list. Closing Fort D.A. Russell would be a crippling blow to Marfa in the depths of the Depression and Marfans organized to persuade the War Department to change its mind. Congressman Ewing Thompson and Senator Morris Shepherd and Tom Connolly swung into action, the Texas Legislature passed a resolution urging the army not to leave, and rancher Luke Brite went to Washington to call on his fellow rancher, Vice President-elect John Nance Garner. All to no avail. The army chief of staff, General Douglas MacArthur, was adamant.

Lonn Taylor — Fort D.A. Russell, Marfa
fort was empty for the first time since 1911. There was a brief hope that the buildings might be used for a veteran’s hospital, but that fell through. The Border Patrol moved into several buildings and used them as offices; the rest were in charge of a sergeant who served as a caretaker. The stables and the hay sheds were torn down and the salvaged lumber sold. The Republican Hoover Administration, which left office in March 1933, tried to solve the Depression by cutting federal spending and reducing the army. The Democratic Roosevelt Administration tried a different tack and increased federal spending to create jobs and employ the unemployed. This included expanding the size of the army.

In 1934, in the face of German rearmament and Japanese withdrawal from the Naval Limitation Treaties, in his opinion that Fort D.A. Russell was redundant. He told Luke Brite, whose own ranch had been raided in 1917, that the days of border raids were over and, if they ever resumed, airplanes from San Antonio could reach the Big Bend in three hours. Fort D.A. Russell would close on January 1, 1933, and that was it.

This decision, in conjunction with another decision taken by the War Department, produced one of the most dramatic and at the same time one of the most misunderstood incidents in the history of Fort D.A. Russell, the burial of the Last Horse.

In the 1920s a great interest in mechanizing the army had developed as result of the use of trucks and tanks in World War I. When Douglas MacArthur became chief of staff in 1931 he developed the doctrine that each branch of the service should embrace mechanization to the extent that mechanization enhanced its own mission. He felt that the cavalry, with its combined characteristics of mobility, firepower, and shock, lent itself to complete mechanization, and he ordered the 1st Cavalry Regiment to become a prototype by abandoning their horses and embracing mechanization on January 1, 1933, the day that their headquarters at Fort D.A. Russell was slated to be closed. The regiment was to be transferred to Fort Knox, Kentucky, where they would learn to drive tanks and armored cars, but they were to leave their horses in Texas. The horses would be distributed to other cavalry regiments in the state.

Accordingly, on December 14, 1932, the 1st Cavalry held its last mounted review at Fort D.A. Russell. The regiment passed in review before Colonel William Austin, who then read the regimental history while the troopers stood at attention beside the remains of Old Louie, who had served the regiment as a mounted unit. According to contemporary newspaper accounts, at the close of the review the troopers marched back to their barracks in formation, their horses were returned to their stables, but Louie was “disposed of painlessly” and buried on the fort’s grounds, under a tombstone with a plaque that read “Animo et Fide”—“Spirited and Faithful.” Louie was by no means the last horse in the cavalry, as has often been claimed, nor was the regiment being disbanded, as the Chinti Foundation’s website says. Louie was just a horse that was too old to be of any further use to the cavalry. But he was the only horse in the cavalry to be commemorated with a sculpture by Claes Oldenburg and Coosje van Bruggen, which you can see on the other side of the barracks just west of this mass hall.

Two weeks after the final review, on January 2, 1933, the First Cavalry left Fort D.A. Russell for Fort Knox in a convoy of eighty-four army trucks, followed by the officers and their families in their own cars. The
Congress authorized an increase of 47,000 men to the army, and Fort D.A. Russell was reopened as a training base, a function it would perform until the end of World War II. In July 1935 135 Quartermaster Corps men arrived in Marfa to recondition the fort. They spent $150,000 on materials and hired local labor to do the work, which made them most welcome here. In October the 77th Field Artillery Regiment arrived, 600 men strong. This was a mechanized regiment equipped with 155 mm howitzers under the command of Colonel Robert H. Lewis, who was accompanied by his wife and their daughter, Laura. Colonel Lewis was probably the most popular commanding officer ever to serve at Fort D.A. Russell. When he left the local ranchers changed the name of La Vida Peak, south of town, to Lewis Peak in his honor. His wife, a San Antonio native and the daughter of south Texas rancher John Rufus Blocker, was made president of the Marfa History Club, an unprecedented honor for someone not originally from Marfa. The History Club, a local woman’s club, was formed in the 1890s and is still in existence and I will guarantee you that Mrs. Lewis is the only temporary resident of Marfa ever elected to its presidency.

Colonel Lewis undertook an elaborate building program at the fort, using a $100,000 appropriation to convert it from a cavalry post to an artillery post. He built gun sheds, a motor repair shop, a warehouse, and a movie theater, supplementing his War Department funds with Works Progress Administration funds and labor. By 1939 the monthly payroll at the fort was $24,200 and Marfa was once more an army town.

In March 1940 war was raging in Europe and America’s first peace-time draft went into effect. This led to the final expansion of Fort D.A. Russell. The city of Marfa held a bond election to purchase 2,000 acres adjacent to the fort, which they leased to the army as an artillery firing range. At the same time, the army added four two-story barracks, two more mess halls, and bachelor officers’ quarters to the fort. This was when the post swimming pool acquired its bizarre surrounding battlemented wall and turrets, intended to represent “an old Spanish fort.” Colonel Lewis retired and Colonel Bertram Frankenberger became the post commander.

On Sunday morning, December 7, 1941, Colonel Frankenberger and his rancheros locales cambiaron el nombre de un cerro al sur de la ciudad de La Vida Peak a Lewis Peak. Su esposa, originaria de San Antonio e hija de un ranchero tejano llamado John Rufus Blocker, fue nombrada presidenta del Club de Historia de Marfa, un honor sin precedentes para una persona que no era de Marfa. Este club, cuyos miembros eran todas mujeres, se había formado durante la última década del siglo XIX y existe todavía. Les aseguro que la señora Lewis ha sido la única residente temporal de Marfa en ser elegida a la presidencia del grupo.

El Coronel Lewis inició un ambicioso programa de construcción, gastando $100,000 para convertir el puesto caballería en un puesto de artillería. Construyó almacenes para armamento, un taller de reparación de motores, una bodega y una sala de proyección de películas, aprovechando también fondos y mano de obra disponibles a través de la Works Progress Administration. Ya para 1939, la nómina mensual del fuerte ascendía a $24,200 y Marfa era, de nuevo, un pueblo militar.

En marzo de 1940, con la guerra europea, Estados Unidos implementó por primera vez en tiempo de paz la conscripción obligatoria, la que determinaría la explosión final del Fuerte D.A. Russell. La ciudad de Marfa adquiriría 2,000 acres adyacentes al fuerte, los cuales dio en arrendamiento al Ejército como campo de prácticas de artillería. Al mismo tiempo, el Ejército agregó cuatro cuarteles de dos pisos, dos comedores adicionales y habitaciones para oficiales solteros. Fue en esta época cuando construyeron alrededor de la piscina extrañas muros con almenas y torrecillas, dando la impresión de una “antigua fortaleza española”. El coronel Lewis se jubiló, y el Coronel Bertram Frankenberger ascendió a la comandancia del puesto.

La mañana del domingo 7 de diciembre de 1941, el Coronel Frankenberger y su esposa habían salido a cazar codornices con unos vecinos de Marfa cuando oyeron por la radio de su auto la noticia de que los japoneses habían atacado Pearl Harbor. El Fuerte D.A. Russell se convirtió de inmediato en un puesto militar de guerra.

Resulta difícil documentar las primeras semanas de la guerra, ya que por razones de seguridad existía un bloqueo informativo. Sabemos que ningún residente de Marfa podía entrar al fuerte sin el permiso del comandante, y que el 12 de enero de 1942 el Coronel Frankenberger organizó un simulacro de ataque en Marfa, en caso de que el Luftwaffe o los japoneses planearan bombardear el pueblo. Por temor a que unas saboteadores pudieran cruzar la frontera e intentar dañar el fuerte, se formó una milicia montada llamada Highland Hereford Rough Riders, integrada por miembros de la asociación de ganaderos locales, para patrullar la región. La mayoría de sus miembros tenían una edad superior al permitido para reclutas del Ejército.

El impacto de la guerra se hizo sentir en toda su intensidad en el Fuerte D.A. Russell y en Marfa a principios de 1942, cuando la 77a Artillería de Campo partió con destino desconocido y 5 oficiales y 76 elementos del 81 Batallón de Guerra Química llegaron desde el Arsenal Edgewood en Maryland. Un batallón de guerra química no era tan siniestro como sonaba: se trataba esencialmente de una unidad de mermota que combatía al lado de la infantería, pero sus proyectiles podían ser de explosivos tradicionales o de fósforo, los cuales provocarían incendios, y bombas de humo, que levantaban cortinas de humo, así que de acuerdo con la lógica militar, la unidad pertenecía no al cuerpo de infantería sino al de las armas químicas.

Los oficiales y soldados del Arsenal Edgewood que llegaron al Fuerte D.A. Russell en abril de 1942 se proponían formar un nuevo batallón. Vinieron poco después 800 reclutas, a quienes las soldados más avezados debían convertir en un batallón de combate cohesivo en el espacio de un año. El 81 Batallón de Guerra Química realizó ejercicios en el campo de pruebas de artillería y en ranchos cercanos, incluyendo las laderas del cerro Cathedral Mountain, cuya imagen aparecía, junto con la estrella salitriada emblemática de Texas, en las insignias que llevaban en el hombro de su uniforme. Marfa adoptó al batallón de la misma manera que había adoptado a los soldados de caballería 20 años antes. Marfa se precipitó de su batallón, y las familias del pueblo invitaban a estos hombres a cenar en su casa los domingos. El 12 de
them Sunday dinners. On September 12, 1942, the men of Company D reciprocated with a reception and buffet dinner right here in Mess Hall #35, and PFC Maurice Aronson decorated these walls with cartoons depicting army life for that occasion. The cartoons, as you can see, are still here.

In April 1943 the 81st Chemical Warfare Battalion was shipped out to Camp Pickett, Virginia, and from there to the 4th Corps of the First Army. The prisoners, and about 150,000 of them, were sent to England to prepare for D-Day. They were replaced by the 85th Chemical Warfare Battalion, which was under the command of a colonel with the remarkable name of Napoleon Rainbolt. The 81st was attached to the V Corps of the First Army. They landed in Normandy, fought their way through the hedgerows, participated in the liberation of Paris and the Battle of Metz; and were in Austria when the war ended. The unit was awarded more than 500 decorations, including 353 Purple Hearts. The soldiers of the 81st corresponded with Marfa friends all through the war, and they were still wearing Cathedral Mountain on their shoulder patches when they were mustered out at Fort Leonard Wood, Missouri, in September 1945. Now I want to close by describing the final chapter in the history of Fort D.A. Russell as a military post.

When the North African campaign got underway in the spring of 1943 there was a huge bag of German prisoners, and about 150,000 of them were sent to the United States, because it was easier to house, guard, and feed them than it was in North Africa. Seventy-nine thousand of those prisoners ended up in Texas in 120 P.O.W. camps and subcamps. In November 1943, 186 German P.O.W.s arrived at Fort D.A. Russell, where a compound was built to house them south of Officers’ Hill. That P.O.W. compound consisted of barracks, a mess hall, a laundry, and a softball diamond, and it was guarded by a Military Police detachment. The prisoners did maintenance work around the fort. Several Marfans can still recall watching them march to work in formation, singing German songs in chorus. The enlisted men were paid eighty cents a day in canteen coupons for their labor; they could use the coupons to buy cigarettes, candy, and beer at the prisoners’ canteen.

In 1977 a historian at Texas A&M named Arnold P. Kramer published an article on German P.O.W.s in Texas in the Southwestern Historical Quarterly. He entitled it “When the African Corps Came to Texas.” In doing the research for it he interviewed a number of men in Germany who had been P.O.W.s in Texas. His conclusion was that most of them had a pretty easy time of it. “The one fond memory of prison camp life that they all shared was of the food—beef, tomatoes, green vegetables, milk, even ice cream. “We thought we were in heaven,” he quoted one of them as saying. “We ate food which was not even found in our mothers’ kitchens at home—white bread and real coffee. We were dumbstruck.”

The P.O.W.s’ main enemy was boredom, and to combat that they organized chess clubs, concerts, classes, and other activities. It was probably boredom, plus a desire for artistic expression, that led two of the prisoners here, Hans Jürgen Press and Robert Hempel, to decorate the post officer’s club with murals, murals that have been preserved through the efforts of Mona Garcia of Marfa and the International Women’s Foundation, which now occupies that building, known as Building 98. It was definitely boredom that led three prisoners to attempt an escape in April 1944. They were captured near Sierra Blanca, and after three days on foot in the Chihuahua desert they were very glad to see their captors. They said they intended to walk to Mexico, then to South America and get back to Germany from there.

Somehow this futile escape attempt seems to be a good place to end this talk. Fort D.A. Russell was placed on inactive status on May 25, 1945, shortly after the war in Europe ended. Although fighting was still going on in the Pacific Theatre, the War Department said that there was no longer a need to train troops. The last German prisoners of war left in November 1945, and the post was officially closed on October 23, 1946. It was turned over to the Corps of Engineers to be sold as surplus real estate. Who knew then that today, a hundred years after its founding, it would be a flourishing international art center, and that its grounds and buildings would echo not with the tramp of soldiers but the quiet footsteps of artists and visitors from all over the world?

Southwestern Historical Quarterly published this article when the Cuerpo Afrika llegó a Texas. At hacer su investigación, Kram- mer entrevistó en Alemania a varios hombres que habían sido prisioneros en Texas. Luego a la conclusión de que para la mayoría, la experiencia había sido bastante grata. El recuerdo positivo que todos conservaban era de la comida—carne de res, tomates, verduelas, leche, hasta helados. “Nas parecía estar en la gloria,” dijo uno de ellos. “Comiamos cosas que no había siquiera en nuestro hogar, en la cocina de nuestras madres—pan blanco y café verdadero. Nos que- damos asombrados.”

El enemigo principal de los prisioneros de guerra era el tedio, y para comba- tirlo organizaron clubes de ajedrez, conciertos, clases y otras actividades. Probablemente debido al aburrimien- to, junto con el deseo de una expresión artística, dos de los prisioneros, Hans Jürgen Press y Robert Hempel, decora- ron el club de oficiales con pinturas mu- rales, las cuales han sido conservadas gracias a los esfuerzos de Mona García, de Marfa, y la Fundación Internacional de Mujeres, la cual ocupa actualmente ese edificio, conocido como el Edificio 98. Seguramente por aburrimiento tres prisioneros intentaron escapar en abril de 1944. Fueron capturados cerca de Sierra Blanca, y después de tres días cami- nando por el desierto de Chihuahua, les dio mucho gusto ver a sus captores. Dijeron que pensaban llegar a pie hasta México, luego a Sudamérica y de ahí regresar a Alemania.

De alguna manera me parece justo aprovechar esta anécdota del intento fracasado de escape para poner fin a esta charla. El Fuerte D.A. Russell fue declarado como inactivo el 25 de ma- yo de 1945, poco después del final de la guerra en Europa. Aunque siguió el combate en el Pacífico, el Departa- mento de Guerra declaró que no había más necesidad de entrenar tropas. Los últimos prisioneros alemanes partieron en noviembre de 1945, y el puesto fue cerrado oficialmente el 23 de octubre de 1946. El Cuerpo de Ingenieros se hizo cargo de él, con la intención de vender sus terrenos. ¿Quién sabía, en aquel en- tonces, que el día de hoy, a los cien años de su fundación, este lugar se había convertido en un floreciente centro de arte internacional, y que en sus predios y edificios se escucharía no el duro eco de soldados marchando, sino las suaves pisadas de artistas y visitantes que lle- gan de todas partes del mundo?

Lonn Taylor — Fort D.A. Russell, Marfa

This lecture was first given at the Chinati Foun- dation, Marfa, TX on May 1, 2011.

Chinati Foundation, Marfa, TX on May 1, 2011.
most consumer products are poorly designed; industrial tools aren’t seen as much and haven’t been given comparable attention; airplanes, rockets and satellites are of course much praised, but there are comparatively few types and they, like tools, are mobile—which is thought less profound than fixity. Airplanes, machines and tools are also made by engineers. In its recent show of “Twentieth-Century Engineering,” the Museum of Modern Art stopped in the direction of mobility with radio telescopes and radar antennae. The work presented in the large and small photographs of the exhibition is some of the best in the world. Engineering is also responsible for an immense number of bleak buildings and for much affected design, such as the rustic stone bridges over some of the highways.

There are a few attitudes about these structures that should be taken into account. It is hard not to see these projects as the last word of science. They are almost the only visible science and so are apparently the truth of the present and the beginning of that of the future. They have been built and so seem to be the best that can be built. Obviously, though, they don’t involve that much science, and they may not be the best that can be built. Also, as Arthur Drexler, who organized the exhibition, states in the catalogue, engineering is not as
objective as it appears; it's not all sci-
ence; it's partly art. There are pref-
erences for certain forms. Maillart
designs streamlined Arpish bridges;
the new German bridges are very
straight and angular, one cantile-
vered from an A-frame and another
just from poles; the George Wash-
ington and Verrazano bridges have
arches within their piers—which is
especially undesirable in the Verra-
zano because the piers are covered
and the result looks like masonry.
Engineering, incidentally, is a fairly
anonymous art, as Othmar Ammann's
obscurity indicates. The Verrazano
or one of his other bridges around
Manhattan should be named for him.
Despite this subjectivity and art, it
seems disproportionate to evaluate
these structures for their looks. Their
utility seems much more important.
Their use is a fact, a solution to some
problem, and this comes back to the
adamantine factuality of science,
even applied science.
Until lately art has been one thing
and everything else something else.
These structures are art and so is
everything made. The distinctions
have to be made within this assump-
tion. The forms of art and of non-art
have always been connected; their
manifestations do not separate-
se, as we have seen. The separation is
due to collecting and connoisseurship,
from which art history developed.
It is better to con-
sider art and non-art one thing and
make the distinctions ones of degree.

Donald Judd — Twentieth-century engineering

forms. Maillart diseña puentes aero-
dinámicos que traen recordadas de Arp;
los nuevos puentes alemanes son muy
rectos y angulares, uno de ellos soste-
nido por un arco en forma de A y otro
tan sólo por pilares; los puentes George
Washington y Verrazano cuentan con
arco dentro de sus pilares, lo que en el
caso del Verrazano resulta infeliz, pues
sus pilares se encuentran cubiertos
y todo parece de mampostería. La inge-
niería es, a propósito, un arte bastante
anómalo, según indica el hecho de que
Othmar Ammann es casi desconocido.
El Verrazano, u otro de sus puentes en
Manhattan, deben llevar su nombre. A
pesar de esta subjetividad y este arte, se
nos hace injusto valorar estas estructu-
as a partir de su apariencia. Su utilidad
parece mucho más importante. Su uso es
un hecho, una solución a algún proble-
ma, y así regresamos a la adamantina
objetividad de la ciencia, aun la ciencia
aplicada.
Hasta hace poco, el arte ha sido una
cosa, y todo lo demás ha sido otra
cosa. Estas estructuras son arte, y toda
la construido lo es también. Cualquier
distingo tiene que formularse dentro de
esta suposición. Las formas del arte y del
no-arte han estado siempre enlazadas;
sus manifestaciones no deben separar-
se, como se ha hecho. La separación se
origina en parte en los coleccionistas
y conocedores, de donde nace la his-
toria del arte. Es preferible considerar
el arte y el no-arte como una sola cosa
y establecer luego diferenciaciones de
grado. Las formas de la ingeniería son
más generales y menos particulares que
las formas que reviste mejor arte. Sin
embarazo, no son altamente generales,
como algunos utensilios bien diseñados.
Las formas geométricas sencillas con
poco detalle suelen ser tanto estéticas
y generales.
Las pocas buenas edificaciones, la "arqui-
tectura verdadera", son más específicas
que la mayoría de los proyectos de in-
ge niería. Pero la mayoría de los edificados
son muy inferiores a los proyectos de in-
ge niería, los cuales, con su uso ex-
plicito y la supuesta objetividad de sus
soluciones, han gozado de una libertad
y un desarrollo de avance prohibidos no
acordados a los edificados y la arquitectura.
Las edificación sólo tienen que utilizar el espacio;
son fáciles de construir. Los ingenieros y
los arquitectos, dominados por el comer-
cialismo, no ponen en juego sus mejores
conocimientos.

Ejemplos de edificaciones en esta exposición
son solamente modelos: la City Tower de
Louis Kahn y un edificio building de-
signado por Clive Enthwistle. Son
fáciles de construir, pero son imaginativos y pro-
bablemente no se construirán por mucho
tiempo. En las complejas habitacionales
de Nueva York no se observa nada de
la belleza sencilla de las cosas bien he-
chas, y hay poco de ello en las edificaciones
de edificaciones, que por lo general parecen
chabacaneras del consumismo-666 y
Sacony-Mobile—sólo totalmente yermos—
los construidos por Roth y Uris. Drexler
afirma, al final de su prefacio, que "nos
falta hoy el aparato político y económico
que facilitarían un uso verdaderamente
responsible de nuestra tecnología".
Según comprueba el anonimato de

Meishan daM. huai RiveR, china. 1956. cResT LengTh: 1,830'
As the anonymity of the profession indicates, the society has an odd attitude toward the best projects built by engineers. They are considered fine for what they are but neither something to live in nor to have an office in. A moderate-looking building with a little gold and white trim is fit for habitation. The only art that is involved is an idea of elegance, which is thoroughly puerile. Even fairly well-designed things like some cars and buildings are too elegant, though genuinely so—most Skidmore, Owings and Merrill buildings, for example. The engineering structures prove that this elegance isn't desirable. Architects are prone to elegance and are not especially imaginative. Much of the engineering is better architecture than most architecture. It's well known that Buckminster Fuller's domes cannot be architecture. His lenticular Union Tank Car Company rebuilding plant (1959) in Baton Rouge is an interesting building, and that's architecture. Excessive though genuine elegance also marred this exhibition, which, like most Museum of Modern Art shows, was overly dramatic, somewhat pretentious.

Some of the structures in the show are from the twenties, thirties and forties, such as the grain elevators in Kansas City, the hangar at Orly and the Gowanus Elevated Parkway. Most are later. I especially liked the Kitt Peak solar observatory tower (1962), probably SOM's best structure; the cooling tower (1949) in Carling, France, by Entreprises de Génie Civil de Lens; the Gold-Zack Factory (1954) in Switzerland by Danzeisen and Voser; the Theodor Heuss Bridge (1957) over the Rhine, Department of Bridge Construction, Düsseldorf (this is the bridge cantilevered from pairs of uprights); the Severin Bridge (1959) at Cologne [the one with the A-frame]; the General Urdaneta Bridge (1962) in Venezuela, designed by Riccardo Morandi (this has a complex A-frame); and the Meishan Dam (1956) on the Huai River in China, which is a series of cylinders. But highways and refineries and most of the structures are spectacular.

If You Lived Here, You’d be Home by Now is an exhibition project inspired in part by the Chinati and Judd Foundations in Marfa and on view at ccs Bard Hessel Museum of Art, June 25 Through December 16. Co-curated by artist Josiah McElheny, ccs Bard Executive Director Tom Eccles, and Lynne Cooke, Curator, Blinky Palermo retrospective, the exhibition offers visitors to the museum a unique opportunity to view artworks from the vantage point of historically important furniture and seating arrangements. Conceived as a complement to Blinky Palermo: Retrospective 1964–1977 (concurrently on view in the adjacent ccs Bard Galleries and at Dia:Beacon), it includes a number of new site-specific works by New York-based artist McElheny. Cooke, Eccles, and McElheny visited Marfa together in 2010, which influenced a number of the central ideas and works in the exhibition. Here is a brief “snapshot travelogue” with captions by McElheny.

Josiah McElheny

Looking From: Platforms for looking at art (after Donald Judd in Marfa, Texas)
VIEW OF If you Lived Here, You’d Be Home by Now, including furniture by R.M. Schindler [see THE COBB HOUSE COMPLEX AT THE JUDD FOUNDATION] • VISTA DE If you Lived Here, You’d Be Home by Now, con muebles hechos por R.M. Schindler [VER EL COMPLEJO DE LA CASA COBB EN LA FUNDACIÓN JUDD]


VIEW FROM McElheny’s Temporary Platform for Roni Horn (after Donald Judd), 2011 and Roni Horn’s This is me, This is You, 1999/2000 [see JUDD’S WORK IN THE ARENA AT THE CHINATI FOUNDATION] • VISTA DESDE Platform for Roni Horn, de McElheny y Andrea Zittel (after Donald Judd), 2011, de McElheny y This is me, This is You, 1999/2000, de Roni Horn [VER OBRAS DE JUDD EN LA ARENA EN LA FUNDACIÓN CHINATI]
VIEW OF McElheny’s Temporary platform for Jason Simon (After Donald Judd), 2011 and Jason Simon Vera, 2003 [see Judd’s work in the kitchen/two story building, part of the block at the Judd Foundation] • VISTA DE Temporary Platform for Jason Simon (after Donald Judd), 2011, de McElheny y Jason Simon Vera, 2003 [ver obras de Judd en la cocina/edificio de dos pisos, parte de la mansana en la fundación Judd]

VIEW OF McElheny’s Prison Bench for Robert Gober (After Donald Judd), 2011 [see Judd’s work in back of the arena at the Chinati Foundation and outside of the block at the Judd Foundation] • VISTA DE Prison Bench for Robert Gober (after Donald Judd), de McElheny, 2011 [ver obras de Judd detrás de la arena en la fundación Chinati y al exterior de la mansana en la fundación Judd]


JOSIAH USING Temporary Platform for Valerie Jaudon, Rosmarie Trockel and Andrea Zittel (after Donald Judd), 2011 • JOSIÁN USANDO Temporary Platform for Valerie Jaudon, Rosmarie Trockel y Andrea Zittel (after Donald Judd), 2011

JOSIAH USING Temporary platform for Jason Simon (After Donald Judd), 2011 • JOSIÁN USANDO Temporary Platform for Jason Simon (after Donald Judd), 2011
Artists in Residence

2010–2011

Justin Almquist
United States
Estados Unidos

Karole Armitage
United States
Estados Unidos

Frank Benson
United States
Estados Unidos

David Fenster
United States
Estados Unidos

Rob Fischer
United States
Estados Unidos

Karl Haendel
United States
Estados Unidos

Nick Herman
United States
Estados Unidos

Bill Morrison
United States
Estados Unidos

Ester Partegàs
Spain
España

Erin Shirreff
Canada
Canadá

Amy Sillman
United States
Estados Unidos

Dirk Stewen
Germany
Alemania

Applications for the artist in residence program will next be reviewed in April 2012. For more information about the program, please visit www.chinati.org.
Marc Ganzglass
September – October, 2010
Septiembre – Octubre de 2010

Bill Morrison
January – February, 2011
Enero – Febrero de 2011

Jean-Baptiste Bernadet
November – December, 2010
Noviembre – Diciembre de 2010

Nick Herman
March – April, 2011
Marzo – Abril de 2011

Erin Shirreff
May – July, 2011
Mayo – Julio de 2011
Conjuntamente con el Fin de Semana Chinati (2010), el Artista en Residencia Marc Ganzglass estrenó una exhibición bipartita del 7 al 20 de octubre de este año. La exhibición, intitulada Transmission Tower Time, ocupó el Locker Plant y el Ice Plant en la calle East Oak.

Al entrar al Locker Plant por la puerta del patio central, los visitantes encontraban la primera de tres instalaciones de video mientras una onda sonora permeaba el espacio. A Single Point of Light, hecho con película de alta velocidad tomada de un experimento realizado en el Instituto Niels Bohr, captaba la creación, en una redoma llena de agua agitada por ondas sonoras rítmicas, de un solo fotón (o “punto”) de luz. Las imágenes entrecortadas que mostraban esta creación en miniatura, este Big Bang microscópico, son como una película casera hecha de luz por la luz. El segundo video presentaba un experimento tradicional pero más crudo: el intento por parte de dos personas de encontrar cables eléctricos enterrados utilizando varitas de zahorí. El tercer video, filmado en Marfa, mostraba, en segundo término, el paso de un tren de carga, mientras que en primer término, inmóvil sobre las vías, se apreciaba una masa de material industrial, cuya función resultaba difícil de discernir — una sección de un molino de viento moderno destinada para una granja de viento.

Installed in the Locker Plant’s front room was an object that was at once
Marc Ganzglass

a ubiquitous and invisible part of the contemporary landscape: a full-scale transmission tower built from scratch by the artist, in two pieces and lying on its side. Next to the tower was a small table, held together only by gravity and torsion. On the table lay a rifle and box of ammunition, while at the far end of the room a target in a box hung on the wall. The installation offered the chance to peruse—“live,” as it were—two more apparatus for the circulation of energy of the sort employed or depicted in the videos. The works at the Locker Plant, each in their own way, posited, presented, and puzzled over the elements—the elementals—of transmission, of energy on the move. Ganzglass offered an alternate way of considering these mysteries down the street at the Ice Plant. On view was The Copenhagen Interpretation, a new iteration of a work produced in 2009 in Denmark. In the center of the space, a new Mercedes sedan pumped out Albert Ayler’s 1964 free-jazz classic The Copenhagen Tapes while neon undercarriage lights bumped along rhythmically.

Marc Ganzglass received his MFA from Cranbrook Academy of Art in 1999. Recent solo exhibitions include Middle Sized Aggregates at Martos Gallery in New York (2010); Dødsønske at Bastard, Oslo and Vol d’Orgeuil with OeEn Group, Copenhagen (both 2009); and Liu Thinks Jade Dragon Snow Mountain is Innocent, Parkers Box, Brooklyn (2008). Ganzglass currently lives in New York.
The French artist Jean-Baptiste Bernadet showed a wide array of new paintings at the Locker Plant in December. Bernadet’s paintings are largely abstract—he may start with some notion of subject, an idea about landscape, for example, but there is no attempt to portray or represent. Similarly, he tries to avoid those marks and markers that have come to signify “abstract painting,” i.e., big brushy brushwork, gestural sleight-of-hand, etc. Instead his aim is to let the painting itself direct the process by which it is made. An initiating mark or color acts as a hypothesis of sorts, and one provisional statement leads to another, then another. There is a skepticism built in to the process, a humorous dubiety and doubt. Sometimes the artist’s work features texts: word-paintings, paintings of words. The texts, usually but not always in English, take the forms of slogans, injunctions, semi-object confessions: HALO, VICIOUS, HOLA CONQUISTADOR, I WILL RUN AFTER YOU, BACK TO REALITY, I dores que han llegado a caracterizar a la “pintura abstracta”, a saber, las grandes pinceladas, la prestidigitación del gesto, etc. Su objetivo es más bien dejar que la pintura misma dirija el proceso de su hechura. Se plantea inicialmente una marca o color que sirva de hipótesis, y de ahí se avanza de un enunciado provisional a otro, a otro, un proceso que implica cierto cinismo, cierta cualidad humorística de duda. A veces aparecen textos: pinturas con palabras, pinturas de palabras. Los textos, usualmente pero no siempre en inglés, pueden ser eslogans, mandatos o confesiones semi-humildes: HALO, VICIOUS, HOLA CONQUISTADOR, I WILL RUN AFTER YOU, BACK TO REALITY, I
Bill Morrison is an award-winning artist and filmmaker, with eight titles in the permanent collection of the Museum of Modern Art including Light Is Calling, Decasia, and The Film of Her. His films and videos have been screened in theatres, museums, and concert halls worldwide including Carnegie Hall, Lincoln Center for the Performing Arts, Tate Modern, Whitney Museum of American Art, MASS MoCA, and the Wexner Center. Often working in collaboration with musicians and composers, Morrison has created films to accompany live performances of music by John Adams, Steve Reich, Michael Gordon, and others. His films have been broadcast on PBS, the Sundance Channel, and featured at film festivals such as Sundance, Rotterdam, San Francisco, and Edinburgh. His collaborations with New York’s performance ensemble Ridge Theatre (where he is a founding member) have been recognized with two “Bessie” awards for excellence in theatrical design as well as a Village Voice “Obie” award in 2002. Morrison has received grants from the Guggenheim Foundation, The Foundation for Contemporary Performance Arts, the 2004 NEA Creativity Grant, and Creative Capital. In 2009 he created the film sequences that punctuated Wallace Shawn’s play Grasses of a Thousand Colors, which had its premiere at London’s Royal Court Theatre.

Bill Morrison is an artist and cineasta con ocho obras en la colección permanente del Museo de Arte Moderno, incluyendo Light Is Calling, Decasia y The Film of Her. Sus películas e ideas han sido exhibidos internacionalmente en cines, museos y salas de concierto, entre ellos Carnegie Hall, Lincoln Center for the Performing Arts, Royal Festival Hall, Tate Modern, Whitney Museum of American Art, MASS MoCA y Wexner Center. Morrison colabora frecuentemente con músicos y compositores y ha creado películas para acompañar la ejecución en vivo de música de John Adams, Steve Reich, Michael Gordon y otros. Sus filmes han sido transmitidos por los canales televisivos PBS y Sundance y han participado en festivales como los de Sundance, Rotterdam, San Francisco y Edimburgo. Sus colaboraciones con Ridge Theatre, de Nueva York, del cual es miembro fundador, han sido galardonadas con dos premios “Bessie” por su diseño teatral y un premio “Obie” del Village Voice. Morrison ha sido becario de la Fundación Guggenheim, la Foundation for Contemporary Performance Arts, la NEA (en 2004) y Creative Capital. En 2009 Morrison creó las secuencias fílmicas utilizadas en el drama Grasses of a Thousand Colors, de Wallace Shawn, que debutó en el Royal Court Theatre de Londres.

The Miners’ Hymns, su obra más reciente, en una elegía por el fin de la industria minera en el noreste de In-
The Miners’ Hymns, Morrison’s most recent piece, is an elegiac account, composed of archival film footage, of the demise of the coal mining industry in northeast England. The score is by the Icelandic composer Johann Johannsson. The film moves seamlessly back and forth in time, blending early and mid twentieth-century clips of coal miners and their families at work and play with tense footage of the Thatcher government’s violent suppression of the coal miners’ strike, in 1984–85. In the wake of the failed strike the miners’ lifeways began to disappear; aerial shots of the area today show shopping malls sitting atop the former mines. Without downplaying the perilous and backbreaking nature of the miners’ work, Morrison’s film seeks to reverse a historical era-use. It is a valediction for a way of life that was broken and eradicated.

Decasia (2002), projected junto con otras películas en Marfa en febrero de 2011, se compone de escenas encontradas, ya filmadas y en un estado avanzado de deterioro. Morrison edita estas secuencias de una manera casi sinfónica, con periodos alternados de creciendo y decreciendo, agitación y descanso. Con música original de Michael Gordon, esta película se exhibe – se “ejecuta” – en vivo. Escribiendo en el periódico Village Voice, J. Hobermann describe a Decasia como “la película americana avant-garde más aclamada de finales del siglo veinte.”
Nick Herman is a Los Angeles-based artist, writer, and editor. His work takes many forms—including sculpture, photographs, prints, paintings, and books—and explores the relationship between formal structural vocabularies and the natural and man-made landscape. Often situated in the world of myth yet essentially of the body, Herman’s work combines a variety of traditional as well as “found” materials with hand-made techniques and an ironist’s dry wit.

A black and white, photographic, lunar-like landscape is actually a sculpted frieze surprisingly made from fat solids. In his words, this type of work “explores how material metaphors conflate the desire for peace and prosperity with cliché and often grotesque depictions of abundance.”

In another series of works, carefully hand-tied nets in various colors and sizes transform these utilitarian forms into works with subtle and poignant properties—they hang and droop.

Nick Herman
March – April, 2011
Marzo – Abril de 2011
revealing their human inconsistencies.
White on white collage works have impasto-like surfaces; close examination might discover eroticized figures lurking just below. Herman’s exhibition also featured a group of roughly formed carcass or bone shapes made from white plaster, each inserted with a device traditionally used for calling animals. There is a dark humor in these juxtapositions, part art and part science experiment. Even useless data, such as the white noise or pictorial properties of television static, become a subject worthy of contemplation.

Herman has exhibited at the Sculpture Center, Socrates Sculpture Park, and Peter Blum Gallery in New York. His work was a part of Portugal Arte (Lisbon) and he exhibited a solo project at LA><ART in summer 2011. Herman has an MFA in sculpture from Yale University and a BA in religious studies from Macalester College. He is also the publisher of ANTEPROJECTS.
Erin Shirreff was born in British Columbia and lives and works in New York City. In residence at Chinati during June and July, she exhibited new work, all cast objects, at the end of her stay. Shirreff’s medium is film, sculpture, and photography—more specifically the fusing of these methods (e.g., a photograph of a sculpture; a video of a still image). Shirreff creates formal portraits of objects she has constructed or sculpted to resemble architectural fragments, geological artifacts, or prehistoric specimens. Roden Crater (2009), her haunting fifteen minute single-
channel video loop, composed through re-photographing (hundreds of times, under changing yet controlled light conditions) a single found image of James Turrell’s grand project, was acquired last year by the Metropolitan Museum of Art. Her work was included in recent exhibitions at MoMA P.S.1, Sculpture Center, the Metropolitan Museum of Art, Ballroom Marfa, White Flag Projects in St. Louis, and The Power Plant in Toronto. She recently mounted a solo exhibition at the Institute of Contemporary Art in Philadelphia, and exhibited at the Aspen Art Museum, MCA Denver, and Lisa Cooley in New York in summer 2011. Her work is also included in the permanent collections of the Museum of Fine Arts, Houston, and the Solomon R. Guggenheim Museum, NY.
New York-based artist Rupert Deese has created an edition exclusively for Chinati’s 2011 new and renewing upper-level members ($1,000+ level). Primarily a painter, Deese evokes organic forms in their most abstract sense. Spare and meticulous, his paintings and works on paper employ themes of nature and landscape inspired in part by his childhood in Upland, California, where Rupert was born in 1952. Deese received his MFA and BA degrees from the University of California at Santa Barbara and was Artist in Residence at the Chinati Foundation in 1994. His work has been shown at the Aldrich Museum of Contemporary Art, Connecticut; Nevada Museum of Art, Reno; and New York State Museum, Albany, among others, and is included in the permanent collections of the Metropolitan Museum of Art, New York, and the Nevada Museum of Art, Reno.

Six different copper plates were used to print the edition, with the artist reworking the plates into new states after approximately 5–8 impressions. Each is printed from a single plate.

For more information about membership and benefit prints see page 96.

La presente edición se preparó utilizando seis diferentes placas de cobre, las cuales fueron modificadas por el artista para darles nueva forma después de aproximadamente 5–8 impresiones. Para mayores informes sobre la membresía y los múltiplos en beneficio de Chinati, vea la página 96.
Zoe Leonard has created this edition for Chinati and its members. The gelatin print is taken from a new series of photographs of the sun, shown recently in the exhibition Available Light, October 2011, along with a room-sized camera obscura, at Galerie Gisela Capitain, Cologne.

In Leonard’s words: “I am interested in the abstract possibilities of photography. By choosing a subject which is impossible to depict, I’m exploring a way of depicting sight, experience, and the actual process of perception.”

Leonard has exhibited internationally since the mid-1980s. Her installation You see I am here after all, comprised of several thousand collected postcards of Niagara Falls, was on view at Dia:Beacon from September 2008 until January 2011. Leonard performed a spoken word companion piece, This is where I was, as part of Chinati’s annual October weekend last year.

Leonard was born in Liberty, New York, and lives and works in Brooklyn. She is the Co-chair of Photography at the Milton Avery Graduate School of the Arts, Bard College. Her exhibitions include the Wexner Center for the Arts, Columbus, Ohio (2007); Philadelphia Museum of Art (1998); Kunsthalle Basel (1997); Vienna Secession (1997) and the Renaissance Society at the University of Chicago (1993). A 2007 retrospective exhibition at the Fotomuseum Winterthur, Winterthur, Switzerland, traveled to the Museo Reina Sofia, Madrid, the Pinakothek der Moderne, Munich, and the Museum Moderner Kunst Stiftung Ludwig, Vienna. Leonard will have a solo exhibition at the Camden Arts Center, London in 2012.

For more information about membership and benefit prints see page 96.

Chinati Weekend 2011
Fin de semana en Chinati, 2011

Chinati will host a 25th anniversary weekend on October 7th–9th and highlighting the event will be special exhibitions by Hiroshi Sugimoto and Jean Arp.

Sugimoto’s black and white photographs of the ocean, an empty movie palace, a blurry modernist architectural masterpiece, or a diorama from the Museum of Natural History have become classics of the form. Chinati is the first place where a large selection (twenty-four works) from a new series of sculptures will be shown.

Chinati’s exhibition will consist of twenty-four glass pagodas, each six inches high and presented on a tall yet slim, light-colored Japanese wood pedestal. The sculptures are formed of three individual, stacked glass pieces: a cube, a sphere, and a pyramid. In the center of each sphere is a sealed photograph—a miniature seascape, each unique and installed to take full advantage of the light and architecture of Chinati’s exhibition space.

Chinati will also present an exhibition of work by French/German-born artist Jean Arp, a sculptor and a founder of the Dada movement, whose pioneering works in marble, bronze, and plaster brought a unique elegance to biomorphic abstraction. Arp’s art was concrete—whole three-dimensional forms that often referred to the body without representing it. Writing of his 1963 exhibition at the Sidney Janis Gallery, Donald Judd stated, “Arp’s work is never unspecific, although it is unusually general, even empty in a way. The emptiness suggests that if you are interested in a thing it is interesting, and if you are not it is not. That isn’t as obvious as it sounds.”

Chinati artist in residence Justin Almquist will exhibit new work in the Ice Plant. A Texas native who has lived and worked in Munich for the past five years, Almquist has shown recent work at the Munich Kunstverein and the Städtische Galerie im Lenbachhaus & Kunstbau, Munich.

On Sunday morning of October Weekend, the Chinati and Judd Foundations will host a breakfast at Casa Pérez, Donald Judd’s ranch at the base of Pinto Canyon. This modest house and surrounding structures contain works of art and furniture by Judd, Mexican-style ranch furniture, and artifacts from the artist’s private collection. Nestled into the mountains, the ranch offers the opportunity for a great excursion into the surrounding West Texas landscape.

Chinati celebrará su 25 aniversario con un evento especial durante el fin de semana del 7 al 9 de octubre, con exhibiciones de obras de Hiroshi Sugimoto y Jean Arp.

Las fotografías de Sugimoto en blanco y negro del océano, una sala cine vacía, una borrosa obra maestra de lo arquitectónico modernista, o un diorama del Museo de Historia Natural se han convertido en ejemplos clásicos de su género. Chinati es el primer lugar donde se exhibirá una larga secuencia (24 obras) de la serie de las pagodas.

Se trata de 24 pagodas de vidrio, de seis pulgadas de altura, montadas en un alto pero delgado pedestal japonés de madera de color claro. Las esculturas se componen de tres piezas individuales de vidrio: un cubo, una esfera y una pirámide. En el centro de cada esfera aparece una fotografía, un paisaje marino único, cuya instalación aprovecha al máximo la luz y la arquitectura del espacio de exhibición de Chinati.

Chinati presentará también una exhibición de obras del artista francés-alemán Jean Arp, un escultor y fundador del movimiento Dada, cuyas obras innovadoras en mármol, bronce y yeso trajeron una innegable elegancia a la abstracción biomórfica. El arte de Arp era concreto—formas tridimensionales que a menudo aludían al cuerpo sin representarlo. Sobre una exhibición del artista de 1963 en la Galería Sidney Janis, Donald Judd escribió: “La obra de Arp no es nunca inespecífica, aunque suele ser general, y hasta vacía en cierto modo. Este vacío sugiere que si uno se interesa en algo, ese algo es interesante, y si no, no. Eso no resulta tan obvio como parece.”

Justin Almquist, artista en residencia de Chinati, exhibirá obras nuevas en el Ice Plant. Almquist, un tejano que vive y trabaja desde hace cinco años en Munich, ha exhibido sus obras recientes en el Munich Kunstverein y la Städtische Galerie im Lenbachhaus & Kunstbau de esa ciudad.
Stephanie Hunnicutt is Chinati’s visitor services associate. She manages tour reservations, the museum bookstore, and develops visitor related materials working closely with education staff, docents, and interns to facilitate collection tours. Previously, Hunnicutt served as project director at the AmeriCorps Watershed Stewards Project in Humboldt County, CA and worked as the project administrative specialist at CET Environmental Services in Washington. A native Texan, she holds her BFA from the University of North Texas and recently lived in Terlingua, TX.

Former Chinati intern Grace Davis began as the education associate in September. She oversees Chinati’s internship program, docent training, and assists with education and outreach. Originally from Charleston, SC, Davis is an artist working in fiber and printmaking. She received her BFA from the Art Institute of Chicago and previously apprenticed in large-scale repeat silk screening at the Fabric Workshop and Museum in Philadelphia.

Pamela Mattera is Chinati’s annual giving manager, a new fundraising and development position. She arrived in Marfa from New York City, where she managed the Lower East Side Tenement Museum’s membership program for over four years. Mattera is attracted to marginal and unique museums where she finds particular interest in how these institutions connect with culture at large. Her master’s thesis investigated the importance of a museum’s societal role, especially how historical issues are linked to the present, which has led to the development of programs that create communities around museums.

Ramon Nuñez will retire this fall after serving as Chinati’s foreman for the past twenty-three years. Nuñez worked under Donald Judd and supervised a great deal of the construction at Chinati during its early years. In his dedication to the work of maintaining the campus, Ramon demonstrated an inspiring sensitivity to the nature of Chinati, its art and buildings, and the land. We are honored to have worked with him and wish Ramon all the best.

Ramon Nuñez se jubilará este otoño después de haber trabajado durante 23 años como Capataz de obras de la Fundación Chinati. Nuñez laboró bajo Donald Judd y supervisó gran parte de la construcción en Chinati durante su primera época, dedicándose de lleno al cuidado de los predios. Ramon demostró una notable sensibilidad a la naturaleza de Chinati, su arte, sus edificios y sus terrenos. Ha sido un honor colaborar con él, y le deseamos lo mejor.
Workshops, classes, lectures, special open viewings of the collection, and other events allow area residents and visitors alike a first-hand experience of the artistic vision, culture, history, and landscape that make the Chinati Foundation and Marfa a unique place.

A summer art program was started by the museum in the late 1980s to provide activities for area students during the summer months. For over twenty years these summer classes have been offered free of charge. This year, over sixty students, ages pre-school through 8th grade, participated in the program, with classes designed to encourage students’ exploration of their relationship to landscape. Students roamed the Chinati grounds with sketchbooks and vials used to collect samples of the local flora. A three-dimensional map of Marfa was created and installed in the Arena. Plays and stories were written, a theatre stage built, and costumes depicting animals, unicorns and zombies materialized, culminating in a weekly performance for students’ family and friends.

Free classes for young people are also offered throughout the year during school breaks and holidays, and area elementary and junior/senior high school students visit the museum as part of their school curricula. Kindergarten students took a cue from John Chamberlain on a school field trip to his building downtown to learn about form, space, and color. After exploring the exhibition, students collectively used their bodies as if they were auto parts and rearranged themselves into colorful masses of arms, legs, sweaters, and tennis shoes.

Education and outreach at Chinati: Flora and Fauna, Fried Chicken, Hand-made Kites, Grass Identification, and Zombies.

Educación y Extensión en Chinati: Flora y fauna, Pollo frito, Papalotes
The past year, people—young and old—invested in a wide-range of activities that took place all over the museum grounds and around the town of Marfa, often in collaboration with local artists and other creative folks. A local designer taught visitors to make kites from Tyvek and balsa wood, flying them later in the open field next to Judd’s concrete sculpture. Several locations on the museum grounds were used for a sound and sight workshop, where participants carefully collected recordings, drawings and other field notes and data, working with sound and recording artists. We learned printmaking and paper making, ate hotdogs, studied bugs and grasses with local 4H students and master naturalists, and watched films in the ArtLab.

Artist Rackstraw Downes presented a slide lecture on his work with the community joining together in a concluding potluck dinner. Folks entered the gates of the fort at the crack of dawn to watch the sunrise peak over the mountains and illuminate Judd’s 100 works in mill aluminum with a fiery light. Residents and friends gathered for Community Day, an annual event held on the museum grounds. Fried chicken, corn bread, and ice cream were served; a collaborative, hand-made paper sculpture erected and hung from the rafters of the Arena; and visitors enjoyed open viewing of the collection and gallery talks by Chinati staff. The day culminated in a lecture on Fort D.A. Russell by local historian Lonn Taylor, held in one of the former army mess halls that still houses wall paintings created by fort soldiers many years ago.
Since 1990, the Chinati Foundation’s internship program has provided hands-on museum experience to more than 240 students, recent graduates and young professionals from a variety of backgrounds and disciplines. During extended stays at Chinati, interns gain exposure to various aspects of the museum’s daily operations, working closely with staff, resident artists, visiting scholars, architects, and museum professionals. Interns play an essential role in the museum’s daily operations and gain valuable experience for future courses of study and careers as museum and arts administration and artists.

Over the last 20 years, participants in the program have included interns from all parts of the United States, as well as Austria, Belgium, England, Germany, Holland, Israel, Italy, Japan, Mexico, New Zealand, Portugal, Brazil, Scotland, Sweden, and Australia.

As compensation, the museum offers interns a modest stipend of $100 per week and a furnished apartment on the Chinati grounds. Although Chinati’s internships are geared toward students pursuing degrees in art, architecture, art history, conservation, or museum studies, the museum welcomes applicants of all ages and backgrounds.

Chinati offers internships in the following areas: general museum, conservation and development. For more information about the program visit www.chinati.org.

Desde 1990, el programa de internados de la Fundación Chinati ha brindado, a más de 240 estudiantes, egresados recientes y profesionales jóvenes con diversas experiencias e intereses, la oportunidad de relacionarse directamente con el museo. Los participantes permanecen aquí por un periodo extendido, durante el cual conocen de cerca las operaciones de Chinati y trabajan en estrecha colaboración con nuestro personal, artistas en residencia, investigadores visitantes, arquitectos y museólogos profesionales. Internos juegan un papel decisivo en el funcionamiento diario del museo y obtienen valiosa experiencia para sus carreras académicas y su vida profesional futura en el campo de la museología y la administración de artes.

Durante los últimos veinte años hemos contado con la participación de internos de todas partes de los Estados Unidos y de Austria, Bélgica, Inglaterra, Alemania, Holanda, Israel, Italia, Japón, México, Nueva Zelanda, Portugal, Brasil, Escocia, Suecia y Australia.

Los internos reciben un estipendio de $100 semanales y un apartamento amueblado en los predios del museo. Aunque los internados están destinados principalmente a estudiantes de las carreras de arte, arquitectura, historia del arte, conservación y museología, invitamos a todo tipo de solicitantes, de diversas edades y especializaciones. Chinati ofrece actualmente un internado general en museología, un internado en conservación y un internado enfocado al desarrollo. Para mayores informes, favor de visitar www.chinati.org.
Friends of Chinati

With Chinati, Donald Judd created one of the world’s finest installations of contemporary art. The Friends of Chinati play a critical role and are committed to supporting the mission of the museum through their generous annual support. The museum is deeply grateful to the Friends of Chinati.

Donald Judd creó con Chinati una de las mejores instalaciones de arte contemporáneo en todo el mundo. Los Amigos de Chinati juegan un papel crítico con su compromiso al apoyar la misión del museo a través de sus generosos donativos anuales. El museo agradece profundamente a los Amigos de Chinati.

Daphne Beal and Sean Wilsey
Arlene J. and John Dayton
Philipp Engelhorn
Rolf and Federica Fehlbaum
Phyllis and George Finley
Fanchon and Howard Hallam
Christian K. Keese
Mr. and Mrs. I.H. Kemper III
Don Mullen
Brenda Potter
Evelyn P. and Edward W. Rose III
Phil and Monica Rosenthal
The Wilhelm Hoppe Family Trust

Funding

Chinati is very grateful for all of the generous annual support provided by donors who make our work possible. They have our continued and immense thanks.

Chinati agradece en forma especial el generoso apoyo anual de nuestros donantes, que hace posible nuestro trabajo. Les agradecemos infinitamente su colaboración.

FOUNDATIONS
The Booth Heritage Foundation, Inc.
The Brown Foundation, Inc.
Chadwick/Lohrer Foundation
The Cowles Charitable Trust
Fifth Floor Foundation
Frank Strick Foundation
George and Mary Josephine Hamman Foundation
The Elks Hoppe Youth Advancement Trust
Institute of Museum and Library Services
Judd Foundation
Ben E. Keith Foundation
Carl B. & Florence E. King Foundation
Kirkpatrick Family Fund
The Kraus Family Foundation
Lannan Foundation
The Lebowitz Family Foundation
LLIW Foundation
The Robert Mapplethorpe Foundation, Inc.
The Donald R. Mullen Family Foundation
National Endowment for the Arts
Nightingale Code Foundation
Perman Basin Area Foundation
William C. Perry and Paul A. Nelson Charitable Fund of the Community Foundation of North Texas
The Shifting Foundation
The Ruth Stanton Foundation
Texas Commission on the Arts
The Trull Foundation
Union Pacific Foundation
The Susan Vaughan Foundation, Inc.
The Walsh Fund of the Aycro Charitable Foundation

BUSINESSES
Atlantic Plywood Corp.
Austin Street Café
AXA
Big Bend Banks. Marfa National Bank
Cochineal
ducduc llc
Elliott + Associates Architects
Food Shark
Goldman, Sachs & Co.
Green Works, P.L.L.C.

INDIVIDUALS
Anne Adams
Elvia Agan
William C. & Elita T. Agee
Brooke Alexander
Carolyn Alexander & Ted Bonin
Katherine & Dean Alexander
Mitchell Andersson
Anonymous
Anonymous
Anonymous
Robert & Valerie Arber
Richard Armstrong
Reuben & Joan Baron
Frank N. Bash
Douglas Baxter
Daphne Beal & Sean Wilsey
Toni & Jeff Beauchamp
Charlotte Bellan
William Bernhard
Ingrid & Theodor Boeddeker
Kristin Bankemeyer & Douglas Humble
Mary Bankemeyer
Frances Bowes
John W. Bowsher
Brian Boylan
Udo Brandhorst
Linda Brown
Robert Brownlee
Melva Bucksbaum & Raymond Leary
Sue & Allan K. Butcher
Barbara Buzzell
David Cabrera & Alexander Gray
Chris Carson
Clare Casademont & Michael Metz
Jennifer Chalken & Sam Hamilton
Annette L. Clifton
Andrew B. Cogan & Lori Finkel
Robert Colaciello
Ric Collier
Frances Colpitt & Don Walton
Karen Comegys-Wortz
Paula Cooper

Maharam
The Pace Gallery
Zwimpfer Partner

Maharam
The Pace Gallery
Zwimpfer Partner
La Fundación Chinati agradece de corazón el apoyo de sus miembros, en total más de 800 individuos y familias, aportando $1,000 o más al año. Los beneficios de afiliarse incluyen entradas gratuitas al museo durante todo el año; descuentos en ciertas publicaciones, posters y ediciones Chinati; el boletín anual del museo; aviso anticipado sobre programas ofrecidos por Chinati; y entrada gratuita a eventos especiales y simposios. Como incentivo adicional para afiliarse a nivel superior, cada año un artista crea una edición múltiple exclusiva para los miembros de Chinati que aportan $1,000 o más a la Fundación. (para el monto de este año, vea las páginas 86 y 87).
The Chinati Foundation

La Fundación Chinati

(1987)

Last paragraph of Donald Judd’s statement for the Chinati Foundation.

There are several short buildings. One will be a museum for Fort Russell, which was originally Camp Marfa — MAP OA. One will have some of Flavin’s drawings for the six works. One should have the library of art and architecture that was planned. One building could contain the two dark rooms which Larry Bell first constructed in his studio and then at the Museum of Modern Art in New York, a great work which he is willing to make again. I would like one building to contain several paintings by Josef Albers, who is highly regarded, but not highly enough. A lost chance was to restore the adobe church in Ruidosa, near Sierra Chinati, and ask Ken Price to make work for the interior. Presidio County is poor economically and politically, but it is, nevertheless, Raintree County.

Don Judd
Board of Directors

El último párrafo de la Declaración sobre la Fundación Chinati, de Donald Judd.

Hay varios edificios bajos. Uno se convertirá en un museo del Fuerte Russell, originalmente el Campamento Marfa, MAP OA. En uno se acomodarán ciertos dibujos hechos por Flavin al planear sus seis obras. Uno debe ser la sede de la proyectada biblioteca de arte y arquitectura. Un edificio podría albergar los dos cuartos oscuros fotográficos construidos por Larry Bell primero en su estudio y luego en el Museo de Arte Moderno de Nueva York, una gran obra que él está dispuesto a realizar de nuevo. Me agradaría que se instalaran en uno de los edificios varias pinturas de Josef Albers, a quien se tiene en alta estima, aunque no suficientemente alta. Se perdió la oportunidad de restaurar la iglesia de adobe en Ruidosa, cerca de la Sierra de Chinati, y pedirle a Ken Price obras para el interior. El Condado de Presidio es pobre económica y políticamente pero, a fin de cuentas, es el Condado de Raintree.

Don Judd
Mesa Directiva

Raintree County, by Ross Lockridge, Jr., tells the story of John Shawnessy, resident of the mythical small town, Waycross, and through him, the story of America in the late nineteenth century. Through a series of memories, told in such a way that the past and the present appear to blend, the reader is asked to feel the centrality of the small town in the great changes of the nation. The final line of one chapter, for example, taking place in 1848, ends abruptly, but finds resolution in the next, which takes place in 1875. The town itself consists of one principle intersection, where the National Road and the County Road intersect, and is located in an equally mythical Raintree, the origin of whose name is contested. The novel swells with the symbolic resonance of these facts. Though ambitious to connect the small and local with the great and national, the book is decidedly retrospective, narrating a period whose coming from innocence to experience must still have seemed innocent when the book was published, in 1947. The book is, at the same time, however, anxious to remind the reader that John Shawnessy, upon returning from the Civil War, found everything changed, and so discovered a new self and town, and consequently, nation, to create.

TIM JOHNSON
—Marfa Book Company

Raintree County, escrito por Ross Lockridge, Jr., cuenta la historia de John Shawnessy, residente de un pequeño pueblo mítico, de nombre Waycross, y a través del mismo, narra la historia de Estados Unidos a fines del siglo XIX. Mediante una serie de recuerdos, contados de tal manera que el pasado y el presente parecen mezclarse, se le pide al lector que trate de sentir la importancia, la centralidad de los pueblos pequeños la nación en el proceso de cambio por el que pasaba la nación. El renglón final de un capítulo, por ejemplo, el cual tiene lugar en 1848, termina abruptamente, pero encuentra la solución en el siguiente capítulo, que se desarrolla en 1875. El pueblo mismo consiste en una bocacalle principal, donde el Camino Nacional y el Camino del Condado se cruzan, y se ubica en un igualmente mítico Raintree, el origen de cuyo nombre se cuestiona. La novela se desarrolla y se engrandece con base en la resonancia simbólica de estos hechos. Aunque ambicioso por conectar lo pequeño y lo local con lo grande y nacional, el libro es de carácter decididamente retrospectivo, captando un periodo en que la transición desde la inocencia a la experiencia debe haber parecido todavía inocente cuando se publicó en 1947. Sin embargo, la novela desea recordarle al lector que John Shawnessy, a su regreso de la Guerra Civil, encontró todo muy cambiado, y así descubrió que había nuevas identidades que él mismo, su pueblito, y la nación entera debían forjarse.

TIM JOHNSON
—Marfa Book Company
Visitor information
Información para visitantes

The Chinati Foundation is accessible by guided tour only, Wednesday through Sunday. Reservations may be made online at www.chinati.org.

PUBLIC TOURS: WEDNESDAY – SUNDAY

Full Collection Tour
10:00 AM – 3:30 PM
Two-hour lunch break from 12 PM – 2 PM
$25 Adult / $10 Student
Donald Judd, Carl Andre, Ingólfur Arnarson, John Chamberlain, Dan Flavin, Roni Horn, Illya Kabakov, Richard Long, Claes Oldenburg and Coosje van Bruggen, David Rabinowitch, John Wesley, Special Exhibitions

Selections Tour
11:00 AM – 1:00 PM
$20 Adult / $10 Student
Donald Judd, John Chamberlain, Dan Flavin

Donald Judd’s
100 Works in Mill Aluminum
3:45 PM – 4:15 PM
$10 Adult / $5 Student

The above tours are free to Chinati members, children and students under age 17, and residents of Brewster, Jeff Davis and Presidio counties.

The Chinati Foundation is located at:
1 Cavalry Row
Marfa, Texas 79843
tel. 432 729 4362
fax 432 729 4597
email information@chinati.org
website www.chinati.org

Tours of Donald Judd’s residence, la Mansana de Chinati, “The Block,” and studio are offered through the Judd Foundation.
Reservations can be made at www.juddfoundation.org.

continued from back cover
continuación de la cubierta trasera

open well after its twenty-fifth anniversary. It is not periodically changed, as is common in many museums. And it will remain relevant after 2011, for it exemplifies how contemporary art can be shown. Everything in Chinati will remain as it is—yet there will be changes.

A regional, national, and international public visits Chinati five days a week. It always takes several hours to view the many installations distributed around the 340-acre estate, as well as the works of John Chamberlain in the center of Marfa. It really requires an entire day. But we have streamlined the guided tours through Chinati. There are now docents who have many months and in some cases years of experience with the exhibition. Visitors can choose between the Full Collection and the Selections Tour. They can also confine themselves to a highlight of the collection, Donald Judd’s 100 Untitled Works in Mill Aluminum, in the Artillery Sheds—an installation that Lewis Hyde, in the Summer 2010 issue of Artforum, referred to as “the American Taj Mahal.”

What is it then that should or needs to be changed? In a memorable sentence, Donald Judd described the twentieth century as one of “destruction one way or another of cities and land.” Again and again, Judd opposed destruction. Writing about the “Ayala de Chinati,” his home and workplace in Marfa, which is now owned by the Judd Foundation, he said, “I hate to damage the land,” and elsewhere, “the destruction of new land is a brutality.” He also wrote: “Within a real view of the world and the universe this violence would be a sin.” He came to the conclusion that “preservation, conservation and restoration have become the most necessary and positive and unlikely.”

Indeed, the preservation of Chinati, including the realization of dreams Judd left behind, is now more than ever the great task we will be faced with in coming years. For despite its stability, Chinati’s campus shows evidence of needed repair. Many buildings must be better maintained; there is a lot to be considered. John Volz, a preservation architect from Austin, Texas, inspected all Chinati buildings in June 2011. According to his report, “the Chinati Foundation is now faced with the long-term maintenance of no tiene que darse prisa, a menos que quisiera verlo antes del amanecer o después de la puesta del sol. Las exhibiciones permanentes del museo seguirán abiertas mucho después de su 25 aniversario. No está sujeto a cambios periódicos, como es usual en los museos. Y aun después de 2011 conservará su relevancia, ya que ejemplifica cómo puede exhibirse el arte contemporáneo.

Todo en Chinati se quedará tal y como está—y sin embargo habrá cambios.

Un público regional, nacional e internacional visita Chinati cinco días por semana. Requiere varios horas visitar las diversas instalaciones distribuidas por un terreno de 340 acres, junto con las obras de John Chamberlain en el centro de Marfa. Se tarda realmente un día entero. Pero hemos aligerado los recorridos organizados. Contamos ahora con guías con muchos meses, y en algunos casos hasta años, de experiencia con la colección. Los visitantes pueden optar por un recorrido de la colección completa o un recorrido selectivo, a pueden enfocarse en un aspecto específico, las 100 obras en aluminio de Donald Judd, una instalación a la que Lewis Hyde, en el número de verano de 2010 de la revista Artforum llamó el “Taj Mahal de los Estados Unidos”.

¿Entonces, ¿qué es lo que se debe o se necesita cambiar? Donald Judd caracterizó, en una frase memorable, al siglo veinte como “la destrucción, en una u otra forma, de las ciudades y el terreno”. En repetidas ocasiones Judd se opuso a dicha destrucción. Al respecto de la “Ayala de Chinati”, su hogar y lugar de trabajo en Marfa, actualmente propiedad de la Fundación Judd, el artista afirmó: “Odio dañar el terreno.” Y en otras ocasiones dijo: “la destrucción del terreno nuevo es una brutalidad”. “Dentro de una concepción real del mundo y el universo, esta violencia sería un pecado.” Llegó a la conclusión de que “la preservación, la conservación y la restauración se han convertido en las acciones más necesarias y positivas, y más improbables.”

Ciertamente, la conservación de Chinati, incluyendo la realización de los sueños que Judd dejó atrás, es ahora más que nunca la gran tarea que enfrentaremos en los años venideros, pues a pesar de su estabilidad, las predios de Chinati muestran indicios de que necesitan mejoras. Muchos edificios requieren un mantenimiento más asiduo; otras necesitan reparaciones. Hay mucho que considerar. John Volz, de Austin, Texas, un arquitecto especializado en...
the buildings and needs to develop a philosophy of maintenance that will allow the design integrity of the buildings to be maintained in an efficient and economical manner. Judd wanted to preserve something, the landscape, and to create something, his art in an ensemble of existing buildings. That was the reason why he came to Marfa. Now that many of his installations and those of his most highly esteemed friends are between ten and thirty years old, we, the successors, must take up again the subject of preservation. We must determine what steps are required, define their scope, and then take those steps. To this end, we need to gather knowledge about the buildings and consult the most capable experts. In the coming months we intend to prepare a symposium that could take place in 2013. The issue is to determine the relationship between art, architecture, and landscape in a site that is and will continue to be part of our global cultural heritage. The next twenty-five years of the Chinati Foundation begin in the fall of 2011. Our first initiative will be to restore Claes Oldenburg and Coosje van Bruggen’s 1993 Monument to the Last Horse in the spring of 2012. Claes Oldenburg encouraged us to take this path. Bettina Landgrebe, Chinati’s conservator, submitted a detailed condition report and, by means of extensive testing procedures, determined how the somewhat weather-beaten sculpture can be repaired and preserved for the future. All friends of Chinati are invited to help in this process and, where possible, lend financial assistance. We are proud and happy to have received once again a great deal of support for Chinati. My thanks go first and foremost to the board of directors, and primarily to Arlene Dayton, our president, for their constant and great commitment. Our board has decided to focus our attention on annual programs, preservation, and future projects; in the coming years, this holistic approach will govern our thinking. In short, we expect to plan even better, communicate even more effectively, and move toward the future with clear resolution.

My heartfelt thanks go out to the staff, to our chief operations officer Marella Consolini, to our chief financial officer Kelly Sudderth, and to Rob Weiner, our curator at large, whose efforts have already guided Chinati’s first steps in the direction of change. Thanks are also due to Ann Marie Nafziger, who is responsible for a growing education program, as well as to numerous other staff members. I want to thank the authors of our Newsletter, artists Richard Deacon and Josiah McElheny, Eva Meyer-Hermann, Caitlin Murray, Lonn Taylor, and Jeffrey Weiss, for this newest issue of an art magazine that has existed since 1995. As in previous years, Rob Weiner collected and oversaw the contributions to the magazine as its editor. Rutger Fuchs was, once again, the designer. Our special thanks go to Carl Andre, as “Chinati Thirteener”, the beautiful piece that plays the key-role in this newsletter, has been donated by the artist in late 2010.

We hope the contents of this issue will bring pleasure and insight to the members and friends of Chinati. We will be delighted if you accompany us on our path into the future from 2012 on.

Most sincerely,
Thomas Kellein
Director
A Message from the Director

Un Mensaje del Director

“It is fantastic that a building was built hundreds of miles from any art in order to house art from five thousand miles away and usually centuries before. It is an incredible idea of art and culture.”

Donald Judd, “Kansas City Report,”
Arts Magazine, December 1963

Donald Judd’s essay on the Nelson Gallery and the Atkins Museum in Kansas City expressed some misgivings, but mostly a great deal of admiration. When he speaks of an encyclopedic collection of works of art from all over the world enshrined in a superb treasure chamber, we can see the extent to which he was inspired by great, indeed by the greatest cultural achievements. In Marfa, Texas, roughly half a century later and precisely twenty-five years after the founding of the Chinati Foundation in 1986, we are again dealing with a cutting-edge and comparatively remote building complex that is attracting international acclaim: “The sprawling antimuseum—on a former army base that held German POWs during World War II—features large-scale, mostly site-specific installations,” wrote the Wall Street Journal just a few weeks ago, not failing to add, for the benefit of visitors: “Reservations are required. Bring water.” Since the publication of Newsletter Vol. 15 at the end of 2010, Chinati has enjoyed more media attention than ever before. Over a dozen extensive articles have appeared in art publications, newspapers, and magazines. In addition, lengthy reports on the site were featured on German television. Visitors continue to engage with our contemporary art museum as a cultural center, even though it is situated far from any big city or well-known tourist attraction. Chinati is and remains an ideal. It is a site that exhibits art in accord with the artists’ conceptions, which is to say: authentically, without compromise. The buildings that house the works were not constructed for that purpose; they were already there. The surrounding countryside was not first destroyed and then built up again. Rather, nature exhibits herself in magnificent collaboration with the works of art. The rooms that Judd and his artist friends acquired for their work in 1982 have never been structurally altered. There are no temporary walls made of plaster or sheetrock. You don’t have to step into small alcoves to view the art. In each instance, the entirety of the surrounding space is involved. That includes the presence of daylight, which is allowed to stream in through uncurtained windows. There is ample room for the art and its viewers to breathe in. When I undertook the directorship of this museum in January 2011, I was primarily grateful to Marianne Stockebrand, who presided here since the end of 1994, and to Rob Weiner, who was continually active at her side. Not only is the museum intact, not only does it have an excellent reputation, but it is also financially secure, if somewhat fragile like most non-profits in the current climate. There is no need to hurry if one wants to visit Chinati—unless, of course, one wants to see it before sunrise or after nightfall. This museum’s permanent exhibition will continue to be

25 years

CHINATI

1986–2011

“Es fantástica que se haya construido un edificio a cientos de millas de cualquier arte, para albergar obras de arte traídas desde lugares a cinco mil millas de distancia y pertenecientes, en su mayoría, a siglos pasados. Es una idea increíble del arte y de la cultura.”

Donald Judd, “Kansas City Report”
Arts Magazine, Diciembre de 1963

En su ensayo sobre la Galería Nelson y Museo Atkins, de Kansas City, Donald Judd expresa cierta incertidumbre, pero mucha admiración. Al leer lo que escribe sobre una colección enciclopédica de obras de arte provenientes de todas partes del mundo, exhibidas como objetos sagrados en un magnífico depósito de tesoros, comprendemos hasta qué grado Judd se sintió inspirado por las más sublimes logros culturales. En Marfa, Texas, aproximadamente medio siglo más tarde y exactamente 25 años después del establecimiento de la Fundación Chinati en 1986, nos encontramos nuevamente ante un complejo de edificios relativamente remoto, pero rigurosamente innovador, que atrae la atención de todo el mundo: “El enorme antimuseo – ubicado en una antigua base militar donde estuvieron internados prisioneros de guerra alemanes durante la Segunda Guerra Mundial – contiene instalaciones a gran escala, mayormente específicas al sitio,” decía The Wall Street Journal hace apenas unas semanas, agregando una advertencia para los visitantes: “Se requieren reservaciones. Llene agua.”

Desde la publicación de nuestro boletín del año pasado, Chinati ha atraído más atención de los medios que nunca antes. Han aparecido más de una docena de artículos de fondo en publicaciones de arte, periódicos y revistas. La televisión alemana también transmitió extensos reportajes sobre Chinati. Los visitantes siguen llegando, viendo en Chinati un centro cultural, a pesar de su situación geográfica lejos de ciudades grandes y atracciones turísticas. Chinati es y sigue siendo un ideal. Es un sitio que exhibe arte de acuerdo con la concepción de las artistas, es decir, con autenticidad, con integridad, sin concesiones. Los edificios que albergan las obras no fueron construidos con este propósito; ya se encontraban allí. El terreno circundante no fue destruido para ser luego reconstruido: más bien, la naturaleza se exhibe allí en magnífica colaboración con las obras de arte. Tampoco se hicieron modificaciones estructurales a las salas que Judd y sus amigos artistas adquirieron para su obra. Uno no tiene que entrar en cuartitos para apreciar el arte. En cada caso, la integridad del espacio circundante se incorpora a la experiencia, y eso incluye la presencia de la luz diurna, que penetra por ventanas no cubiertas por cortinas. Hay espacio de sobra para que respiren las obras y quienes las contemplan.

Cuando yo asumí el cargo de este museo en enero de 2001, me sentí agraciado sobre todo con Marianne Stockebrand, quien había presidido el lugar desde 1993, y con Rob Weiner, que ha laborado tan activamente a su lado. El museo está intacto y ha mantenido su excelente reputación, pero no sólo eso: también es seguro económicamente, aunque un poco frágil, como la mayoría de las organizaciones sin fines de lucro en el clima actual. El visitante a Chinati