

ONE MORE

ANASTASI LAWRENCE

ANASTASI WILLIAM

ANDRE CARL

BARRY ROBERT

BRADSHAW DOVE

HAFIF MARCIA

HIGHSTEIN JENE

KRETSCHMER MELISSA

LEWITT SOL

NONAS RICHARD

PASSEHL JANET

RYMAN CORDY

RYMAN ROBERT

WAGNER MERRILL

Esberg Kunstmuseum
Museum of Modern Art
Esbjerg
Denmark

ONE More

Anastasi	Lawrence
Anastasi	William
Andre	Carl
Barry	Robert
Bradshaw	Dove
Hafif	Marcia
Highstein	Jene
Kretschmer	Melissa
LeWitt	Sol
Nonas	Richard
Passehl	Janet
Ryman	Cordy
Ryman	Robert
Wagner	Merrill

In Memoriam: Sol LeWitt

Curator: Dove Bradshaw

Esbjerg Kunstmuseum
Museum of Modern Art
Havnegade 20
DK-6700 Esbjerg
(+45) 7513 0211 Fax (+45) 7512 6812
www.eskum.dk
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ONE More

In 2005 my Danish dealer, Sam Jedig asked me to put together an exhibition of fellow Americans. The artists that came to mind were founders or advocates of Minimal and Conceptual Art — Anastasi, Andre, Barry, Hafif, Highstein, Kretschmer, LeWitt, Nonas, Wagner, and myself. All of us live in New York City and have known each other for decades. In the fall of 2007 I mentioned the group to Björn Ressle, my New York gallerist. He liked the dynamic and asked whether the first venue might be his own gallery. As the concept developed it became *ONE* — one work made from a single material by each artist executed directly on the walls, floor and windows of the gallery. Selections of the works were made in early 2007, a few months before Sol LeWitt died. Each of us including Björn Ressle had known Sol well and deeply mourned his absence. When the exhibition opened in December of that year it was dedicated to him. I had the great honor of executing Sol's 1972 work with these instructions, "A not straight line from the left side to the right, drawn at a convenient height." One reviewer commented that it read like an abstract, posthumous signature.

ONE More evolved from the earlier exhibition, though with the constraint of a single material lifted. Four more artists were added to the original ten: Lawrence Anastasi, Janet Passehl, Cordy Ryman and Robert Ryman. Each artist was asked to contribute two works, selected for meaningful pairings with the overriding intention to incite conversation amongst the whole. The additional group also knew Sol LeWitt well; *ONE More* is dedicated to him.

Dove Bradshaw



ONE More, Esbjerg Museum of Modern Art, Esbjerg, Denmark, 2008
William Anastasi, Cordy Ryman, Janet Passehl, Carl Andre, Lawrence Anastasi, Cordy Ryman



ONE More
Dove Bradshaw, Robert Ryman, Carl Andre



ONE

Björn Ressel Gallery, New York
December 18, 2007 - January 26, 2008

Andre, Hafif, Kretschmer, Highstein, Bradshaw, Anastasi, Nonas



Hafif, Barry, Kretschmer, Highstein



Nonas, LeWitt, Wagner, Andre

Expanded Field / Reduced Means

Each of the twenty-eight works in *ONE More* is associated with the expansive aesthetic field opened up by the emergence of Conceptual Art and Minimalism in the 1960s. Both of these movements were critical and imaginative reactions against formalism, which had become in effect a straitjacket, and both were concerned with art as a general concept rather than with a specific medium. Conceptual art, as the critic Lucy Lippard famously argued, often involved a “dematerialization” of the art object, while Minimalism, on the other hand, generally took the form of what Donald Judd called “specific objects”; but as *ONE More* shows, the two movements were closely connected and in fact often overlapped, most obviously in the seminal work of the late Sol LeWitt, to whom the show is dedicated and whose memory it honors. Rather than rely on general characterizations, *ONE More* applies delicate nuance and complexity to the exploration of this area where Conceptual art and Minimalism connect.

The connection involves an understanding of materials, and of their physical and visual properties, as integral parts of conceptual processes, systems, and objects. Here *ONE More* points beyond the widespread understanding of the conceptual and the material aspects of art as mutually excluding opposites. Insisting on a more integrated and dynamic relation between the two aspects, the works in the show institute an exchange between the abstractness of ideas and the concrete presence of materials—the conceptual becomes materially manifest and the material demonstrates conceptual qualities. The scope of thinking expands through materials, the material world expands through conceptual Logics – an expansion paradoxically produced with reduced means, as in Minimal art. But paradox is

the point here: by keeping their use of materials simple and clear, the works present materials in a state of potential, of openness.

The works in *One More* concern themselves with neither the rational mastery of the intellectual world nor the beautification of the material world. Instead, they pose exploratory, irrational, enigmatic questions of the material world, questions that lead to new meanings and new experiences, to paraphrase LeWitt's "Sentences on Conceptual Art" from 1969. They reflect human involvement in a world without any essential, universal qualities in its materials. Instead of understanding the world according to established principles, whether aesthetic, philosophical, or material, these works let it unfold in ways that challenge any notion of finite meaning. The phenomenal world that they address cannot be explained or defined, cannot be taken for granted—can only be experienced, continuously rediscovered, full of subtle surprises, differences, and possibilities.

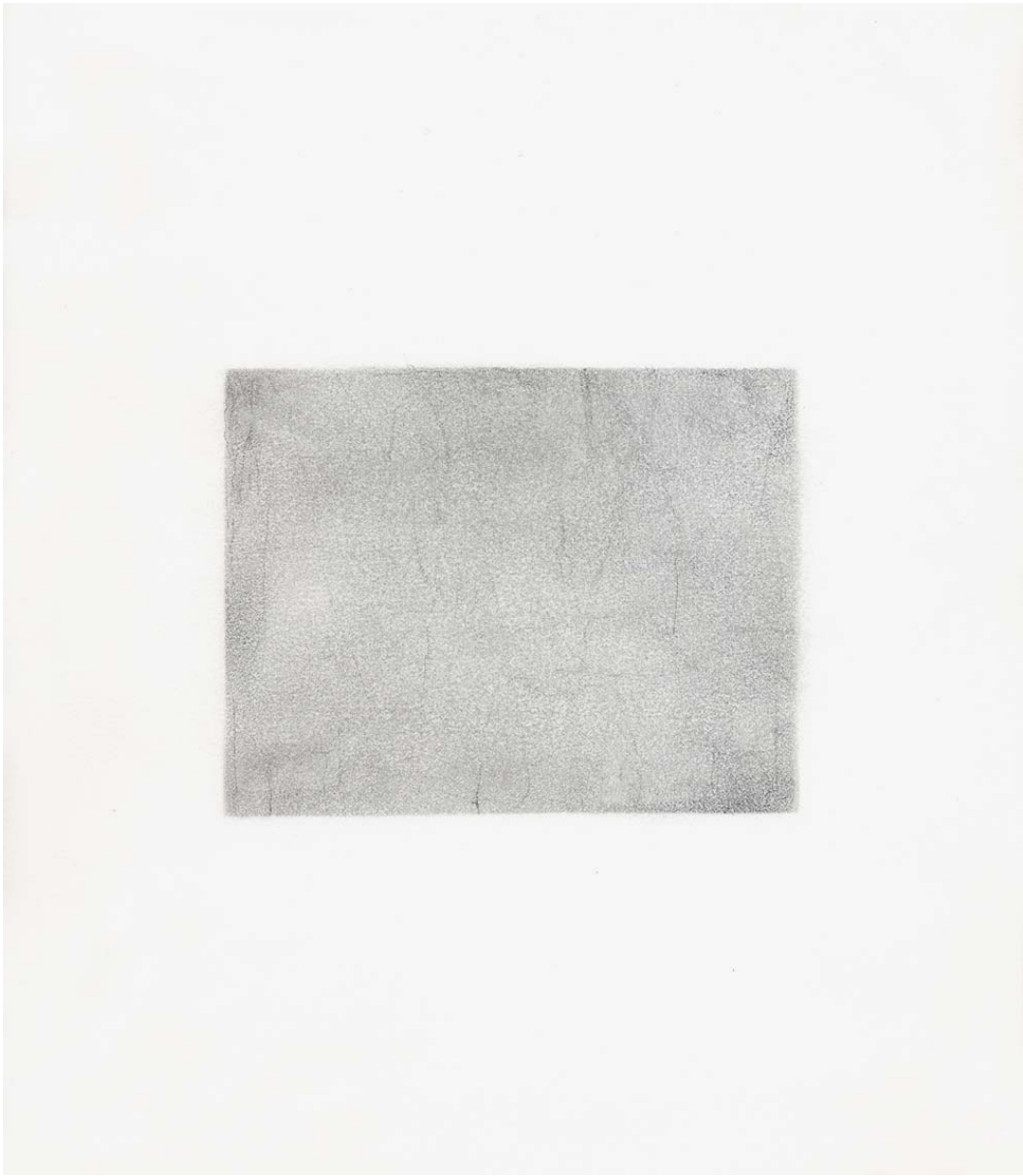
ONE More then, conforms to no conventional notion of experience, no conventional logic of finitude. Guided by the multidirectional compass of art, the show is based on a fundamental wonder about materials—about what is, and about the fact that it is. This is an art devoid of illusions, whether of the eye or of the mind. Yet it is certainly not an art of disillusion—on the contrary, it understands the relation between the conceptual and the material as a rich, productive aesthetic potential, one far exceeding preexisting structures of meaning and taste. In bypassing those structures, the works put materials into conceptual play, a play of countless poetic and philosophical sensibilities.

Jacob Lillemose

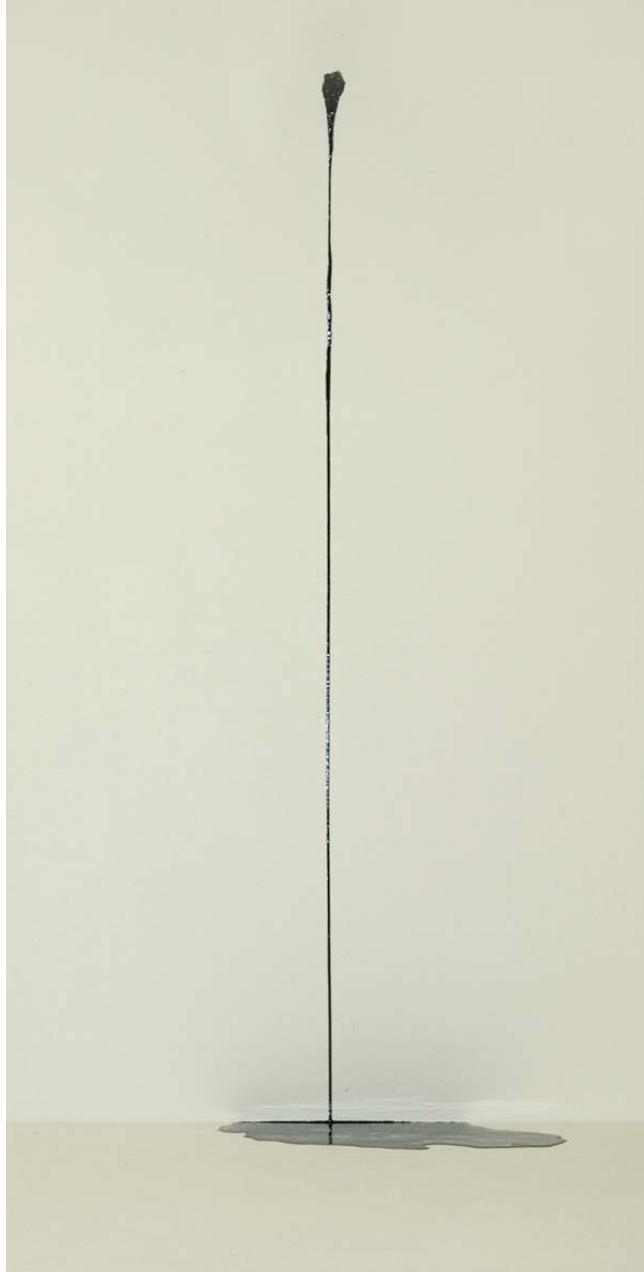


1. Lawrence Anastasi
Refrain, 2005
Oil, 165 x 83,9 cm (65 x 33 inches)
Collection of Ilse and Flemming Rohde Nielsen

2. *Screen One*, 2000
Pencil on paper, 24,1 x 21 cm (9 ½ x 8 ¼ inches)

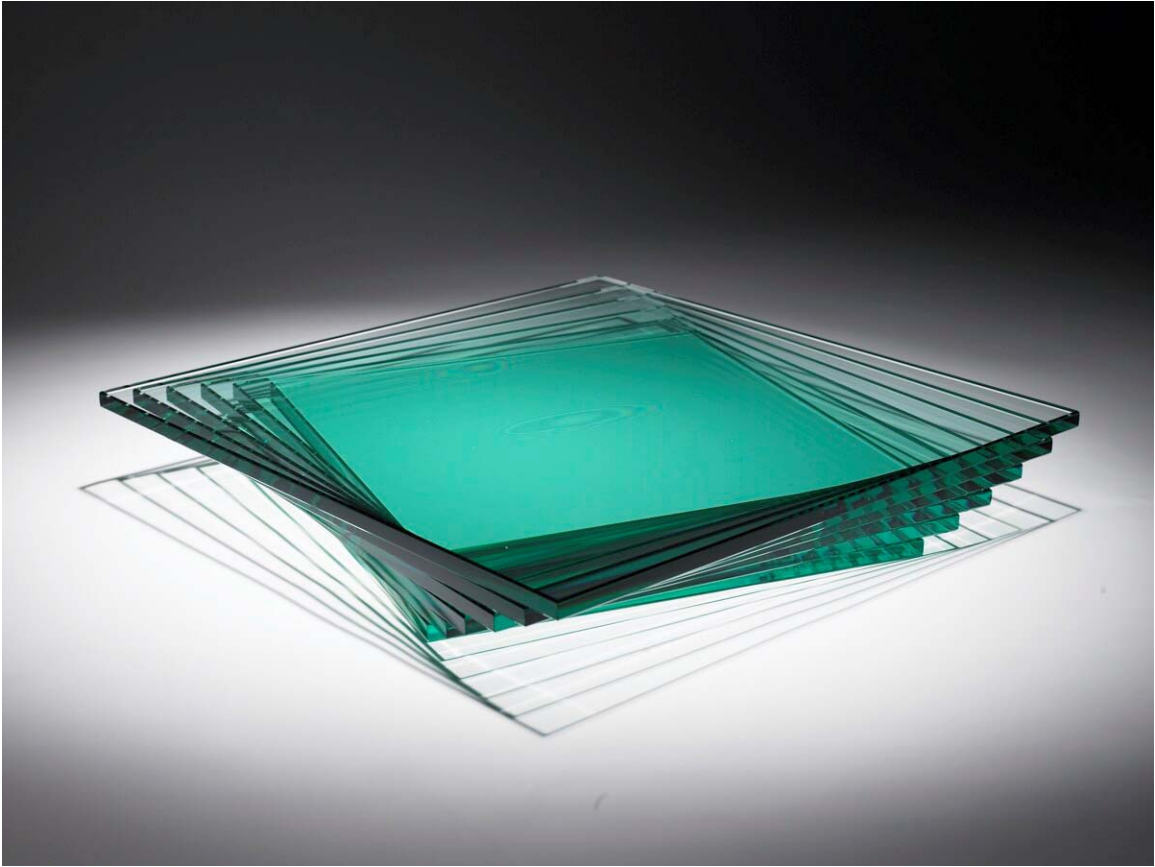


What is more important life or art? They are inseparable.



3. William Anastasi
One gallon high gloss enamel, poured, 1966
Enamel, size variable

4. *The Shelf Well, 1967*
Tempered glass, 15,3 x 89 x 89 cm (6 x 35 $\frac{3}{4}$ x 35 $\frac{3}{4}$ inches)



The only interesting thing about taste is that it's changing.



5. Carl Andre

Mud and sulfur piece, 2003

Sulfur, Gay Head mud on paper, 20,3 x 25,5 cm (8 x 10 inches)

Collection of Dove Bradshaw

6. *19 Small Sorø Zinc Lock*, 1991

19 units, 13,1 x 13,1 x 0,3 cm (5 ¼ x 5 ¼ x 1 3/32 inches)

Collection of Vestsjællands Kunstmuseum, Denmark



...a work of art is the erotic relationship between two human sensibilities mediated by a physical object...



7. Robert Barry

Hanging Cube, 1967

4 oz. weight, 3,2 cm squared (1 ¼ inch squared), 50 lb monofilament

Suspended in the exact center of the room

Installation view Björn Ressel Gallery, New York

Collection of Dove Bradshaw

8. *Openings*, 2008

Black and white with stereo

DVD (NTSC)

DISPARATE

Bradshaw: What were your thoughts regarding centering the hanging cube — if you recall?

Barry: A little earlier I made some square paintings that were hung in the center of the wall. It was about activating the space around and outside the painting. When I found the cube weight in a physics classroom in the school where I was teaching, the jump from the painting on the wall to the cube in the center of the room seemed obvious. The Idea is to use this simple object to create a personal, dynamic space around it. When, where and how an art object is presented is as important for its meaning as the object itself.



9. Dove Bradshaw

Zero Space, Zero Time, Infinite Heat, 1988

Edition of 3

Plaster on wall, 54 cm each side (21 ¼ inches)

Installation view: *ONE*, Björn Ressel Gallery, New York, 2007

10. *Notation VII*, 2008

Marble, bronze, 35,5 x 30,5 x 30,5 cm (14 x 12 x 12 inches)

Collection of Mary Ehni and Stephen Frailey

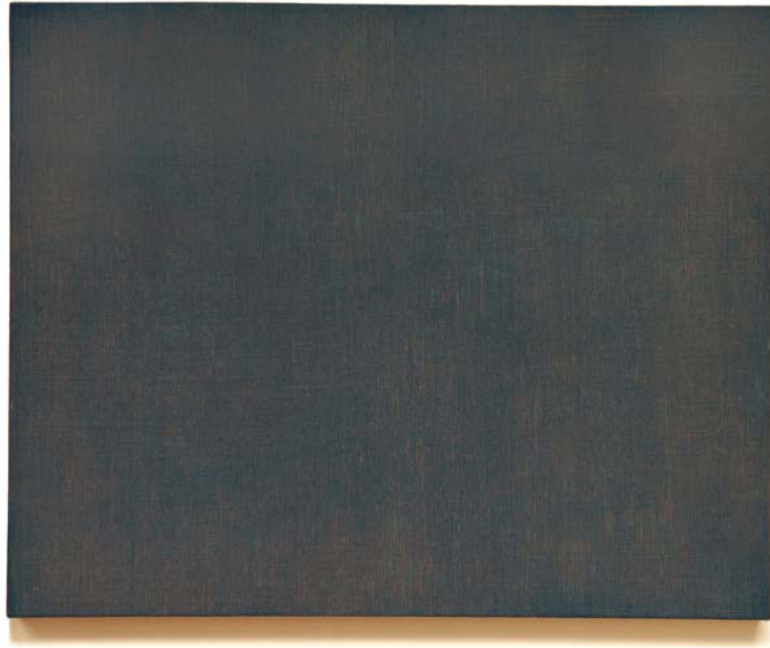


Poetry is everywhere evident, all one need do is present materials.



11. Marcia Hafif
Glaze Painting: Flesh Tint/Cerulean Blue, 2005
Oil on canvas, 40,5 x 50,9 cm (16 x 20 inches)

12. *Glaze Painting: Flesh Tint/Cerulean Blue*, 2003
Oil on canvas, 40,5 x 50,9 cm (16 x 20 inches)

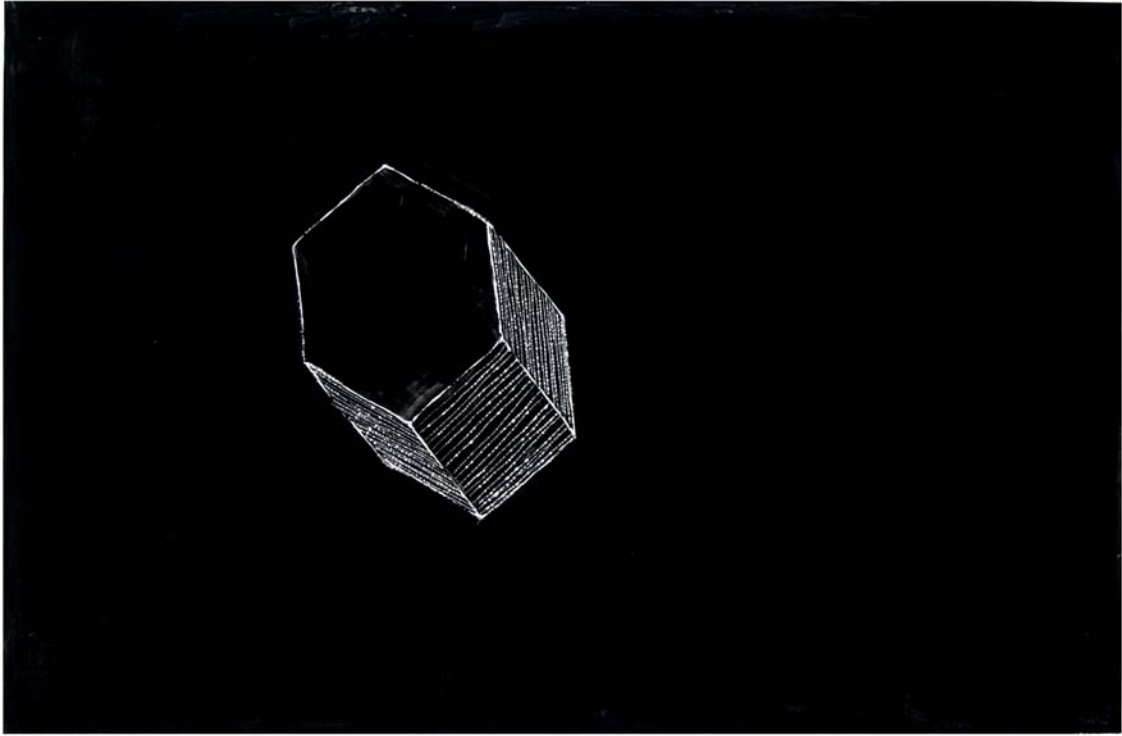


A surface apparently without incident reveals to the artist the impossibility of eliminating it altogether and gives to the viewer the experience of seeming emptiness and the option of dealing with her/himself in that emptiness.



13. Jene Highstein
Small Mound, 1993
Patinated black bronze, 30,5 x 40,6 cm diameter (12 x 16 inches diameter)

14. *A Hexagon in Space*, 2006
Bone black pigment on paper, 63,5 x 96,5 cm (25 x 38 inches)



Each new work is a discovery. It may seem that there is a development or progression in the sequence but in fact it feels to me as if each sculpture or drawing is a unique invention different from all the ones before it.

It's the sense of anticipation that drives the process. I am always hoping to be overwhelmed by a sense of discovery.



15. Melissa Kretschmer

Plane Series # 0419, 2008

Beeswax, graphite, paper on plywood, 25,5 x 40 cm (10 $\frac{1}{4}$ x 15 $\frac{3}{4}$ in.)

Collection of Kristian Hornsleth

16. *Plane Series # 0417*, 2008

Beeswax, graphite, paper on plywood, 42,5 x 44 cm (16 $\frac{3}{4}$ x 17 $\frac{1}{4}$ in.)



I have always found great satisfaction in working somewhere between painting and sculpture, in a place where aspects of each are inextricably linked and in tension with one another: flatness and depth; color and matter; transparency, translucency and opacity; light and shadow. I believe the very immanence of any artwork is dependent upon the simultaneity of various qualities and traits within that work. Materials, being the generative force behind my works, provide the means by which I can explore just that. I try to approach the work with a sense of accuracy rather than precision, accuracy being about the rightness of the whole entity rather than the fit of its individual parts. While accuracy does not preclude imperfection, precision does and often at the loss of a sense of the whole.



17. Sol LeWitt
3 x 1 x 1, circa 2002
Painted wood, 37 x 13 x 13 cm (14 $\frac{3}{4}$ x 5 $\frac{1}{4}$ x 5 $\frac{1}{2}$ inches)

18. *Tangles Bands*, 2002
Gouache, 56 x 46,5 cm (22 x 18 $\frac{1}{4}$ inches)
Collection of William Anastasi and Dove Bradshaw



[I] don't particularly care whether it is beautiful or ugly or neither or both...if I give the instructions and they are carried out correctly the result is ok with me.



19. Richard Nonas
Untitled, circa 2005
Wood, 23 x 23 x 12,6 cm (9 x 9 x 5 inches)

20. *Untitled*, 1980
Steel, eleven units, 61 x 78,2 x 7,6 cm (24 x 30 x 3 inches)



Sculpture is the acknowledgment of the chaos we know surrounds us; the way we stab impending, impinging, confusion into our immediate life. Not softly as the inexplicable presence of a rock or a river might; not gradually as the unknowable reality of another person's life might; not smoothly as the utility of an ax or hammer might —but silently, violently, mysteriously, and surprisingly all at once.



21. Janet Passehl

Station, 2005

Pencil on Rives lightweight Tan paper, 48,3 x 60,6 cm (19 x 26 inches)

Collection of Sam Jedig

22. *House Tour II*, 1999

Acrylic on wood, 21,5 x 2,5 cm diameter longest stick (8 ½ x 1 inches)

Collection of William Anastasi and Dove Bradshaw



I am moved by plainness. At the base of all my decision-making is the question— how quiet and plain a gesture can I make that will still result in poetry?



23. Cordy Ryman
Corner Staples, 2008
Acrylic on wood, 348 x 17,9 cm, adjustable (137 x 7 inches)

24. *Staple Snake*, 2005
Acrylic and enamel on wood, 137 x 2,5 cm, diameter (54 x 1 inch diameter)



My work often has to do with reactions. Either reacting to architectural elements in space, or within more contained pieces reacting to elements already present in the materials. Sometimes a work begins as something else, and gets discarded. Later when rediscovered a new eye will bring a totally new reaction that I could not have had the first time.



25. Robert Ryman

First Conversion, 2003, Edition Number 1 of 25

Oil and pencil on aluminum with two nails, 34,2 x 34,2 cm (13 ½ x 13 ½ inches)

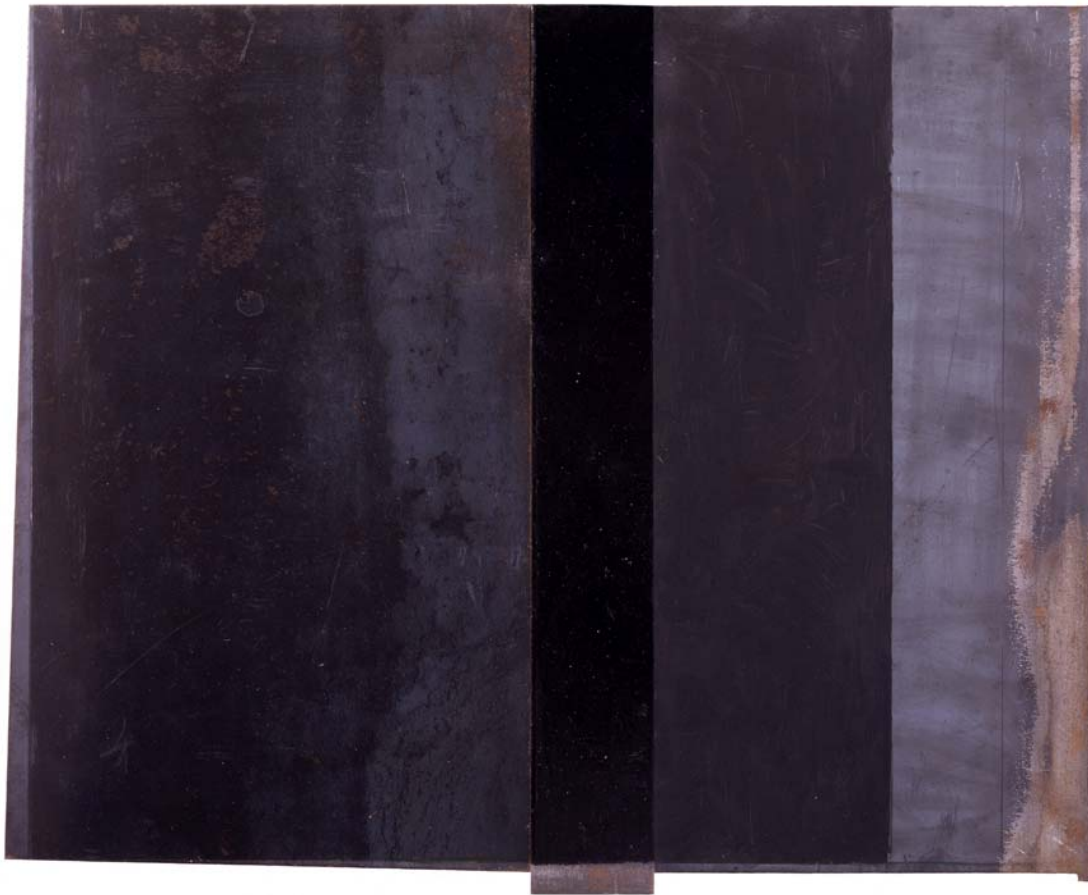
Collection of William Anastasi and Dove Bradshaw

26. *Root*, 1997

Oil on canvas, 51 x 51 cm (20 x 20 inches)



I guess you can say that my painting is a kind of experiment... To figure out how it works, the different possibilities that can happen ... With my paintings I don't really plan them, it has to come about visually. I have to see how it's developing, what can come from it, and then I make the decision whether I like it or not.



27. Merrill Wagner

Untitled, 2007

Rust preventive paint on steel, 43,1 x 43,6 cm (17 x 7 ¼ inches)

28. *Untitled*, 2006

Rust preventive paint on steel, 52 x 62,2 cm (20 ½ x 24 ½ inches)



[The steel paintings] have just as much to do with materials and geometry as they have to do with landscape. ...I was...consciously trying to do work that would integrate the urban environment, which is all straight lines, gray colors, and man-made, with the landscape that I came from. ... I remember going up to Mt. Rainier, and as I got closer and higher up, the mountain got even more intimidating and it made me angry. And I thought to myself: "This is really an inappropriate thing. Why am I feeling angry?" Later I realized that I was disturbed because I didn't like the fact that it was so overwhelming. You can have an apple tree, or some plants, and you can have this and that, but the mountain is another matter.

In acknowledgement of their generosity and creativity:

Sam Jedig
Björn Ressle
William Anastasi
Robert Gordon

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Gallery Kirke-Sonnerup
Engelrupvej 62
Kirke-Sonnerup
4060 Kirke Såby, Denmark
+45 - 4649 2670
www.stalke.dk
galleri-k-sonnerup@stalke.dk
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LeWitt, Sol, *Tangled Bands*, Dove Bradshaw
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Passehl, Janet, *House Tour II*, Bonnie Morrison
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Havnegade 20
DK-6700 Esbjerg
(+45) 7513 0211 Fax (+45) 7512 6812
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