

# Cologne

## “One More”

### THOMAS REHBEIN GALERIE

Aachener Str. 5

January 17–February 28

In making his 1964 work *BLACKPLANEBLACKPLANEBLACKPLANEBLACK*, [Carl Andre](#) repeated this sequence of words in twenty-one lines on a sheet of paper until the text formed a compact cube, as a reference to Malevich's black squares. To draw attention away from the original, Andre also made a carbon copy of the work and, third and finally, a photocopy, which is the version typically displayed in exhibitions. This small piece confronts pure forms and writing as pictorial material, but it also functions as a means to link strategies of Minimal and Conceptual art, to which this exhibition, curated by New York sculptor Dove Bradshaw, is devoted. In addition to [Sol LeWitt's](#) *Wall Drawing #134*, 1972, and [Robert Ryman's](#) small canvas *Untitled #2*, 1965, which features broad horizontal bands of white paint, the show consists of several recent works. [William Anastasi's](#) *Action Drawing* was created in 2007 when the artist stood on a ladder and repeatedly dropped a pencil attached to a string on paper. [Cordy Ryman's](#) light yellow wooden stick is composed of several individually painted pieces of wood; it leans against the wall in one corner of the gallery. Other works include [Merrill Wagner's](#) 2007 works of rust paint on steel and [Marcia Hafif's](#) timeless *Glaze Paintings*, which were created in 2003 and 2005 by the octogenarian artist. In the late 1960s, Minimal and Conceptual art broke traditions; this exhibition illustrates that contemporary artists can still accomplish such a monumental task if, paradoxically, by means of tradition.

— [Saskia Draxler](#)



View of “One More,” 2009  
Foreground: Dove Bradshaw, *Negative Ions II*, 1996  
Background from L: Cordy Ryman, *Yellow and Red Stack*, 2008  
Robert Ryman, *Untitled #2*, 1965