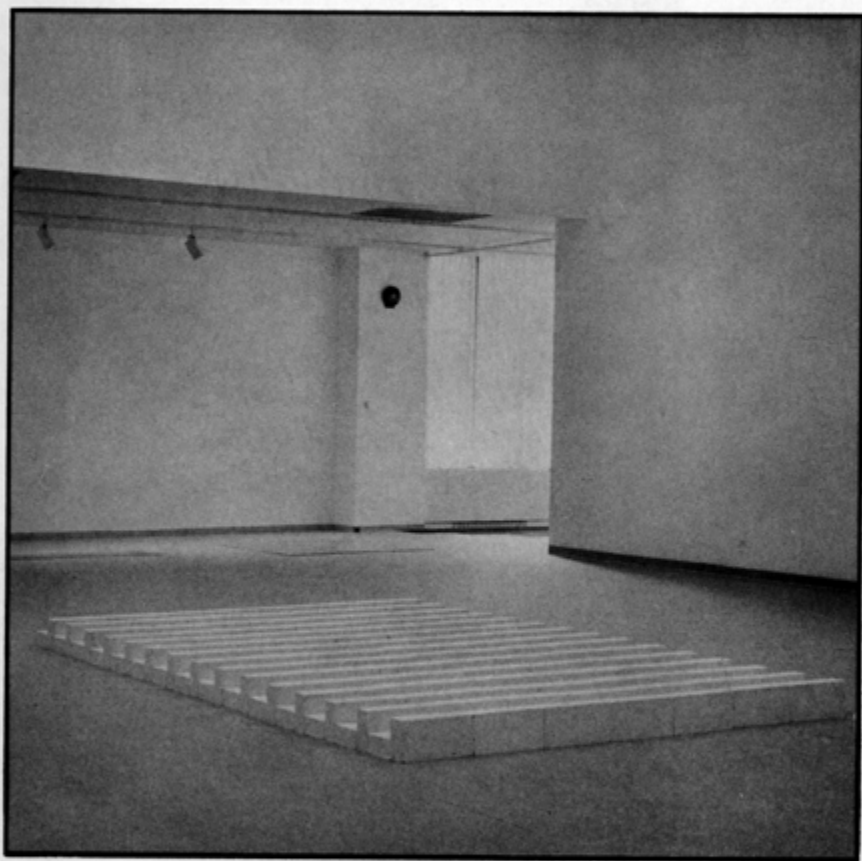


CARL ANDRE
SCULPTURE



November 27, 1984 — January 8, 1985

ACKNOWLEDGMENTS

I would like to express my gratitude to the Paula Cooper Gallery for their assistance and cooperation in organizing this exhibition and to Smithtown Concrete Products Corp. for generously supplying the cement clocks used to construct Carl Andre's new work.

I would also like to thank everyone who was involved in the installation of this exhibition, especially Susan Chorpenning, Pete Pantaleo, Ken Fehling and the SUSB Physical Plant staff, and the Gallery interns, guards, and volunteers.

Most of all, I wish to thank Carl Andre for sharing his work with the Stony Brook community.

Rhonda Cooper
Director

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Cover: *Smithereens*, 1984

AN INTERVIEW WITH CARL ANDRE

You have been described as a Renaissance Man; skilled as a novelist, poet, musical composer, painter, and sculptor. Why have you chosen sculpture as your primary form of expression?

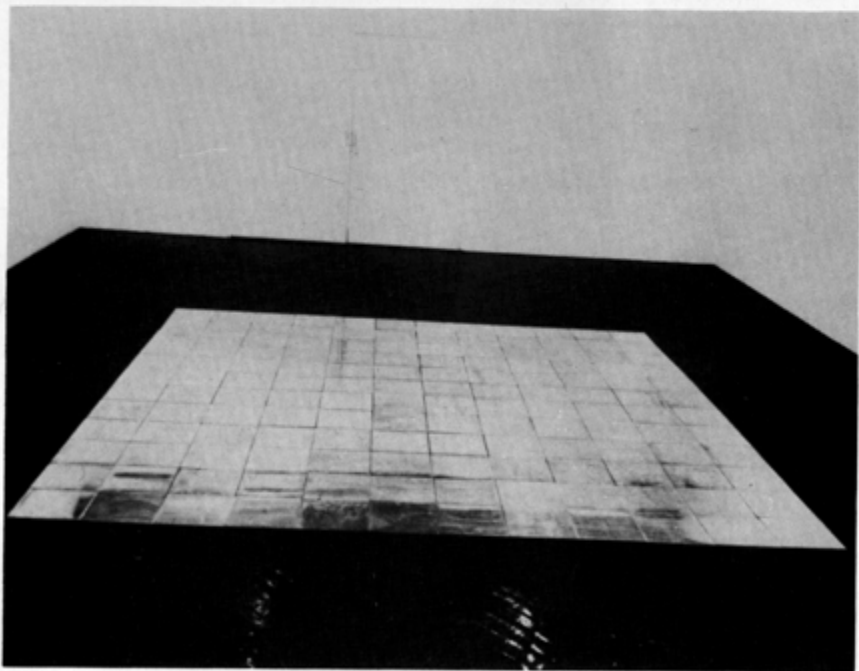
I have absolutely no talent for prose, or music, or painting. My adult life has been spent combining masses to make sculptures and combining words to make poems. Why this is so could probably be explained by a minutely detailed account of the first five years of my life. Because such an account would be excruciatingly boring to everyone but my mother, I will not attempt to supply it.

Many critics have alluded to the influence of Frank Stella and Brancusi on your early work. What other artists played a role in the development of your aesthetic viewpoint?

The critics have alluded to the powerful influences of Frank Stella and Constantin Brancusi because I have told them so. Other artists who have had great influence on me are Patrick and Maud Morgan, Michael Chapman, and Hollis Frampton.

Your sculptures have been described as literally "useless" and "good for nothing." Do you see any inherent conflict between form and function in the creation of art?

Works of art are fetishes; that is, material objects of human production which we endow with extramaterial powers. My works are intended to give pleasure, nothing else.



144 Tin Square, 1975

In the early 1960's, you worked as a brakeman and conductor for the Pennsylvania Railroad. What influence did this have on your work as an artist?

On the railroad I worked intimately with masses of many hundreds of tons. As a result I do not have the typical American sculptor's romance with the gigantic.

How do you respond to critics who view your entire body of work as essentially a "put-on" with little validity as works of art?

There may be ten people in the world whose opinion of my work would be vital to me. People who think I am putting them on believe that I have them in mind when I work. I don't.

What caused the major shift in your work from essentially architectural to less vertical compositions in the mid-1960's?

My work has never been architectural. I began by generating forms, then generating structures, then generating places. A place in this sense is a pedestal for the rest of the world.

You have said: "If my work has any subject matter at all, it is the immense potentiality of the things around us." Could you explain what you meant by this?

Lao Tse said that the uncarved block is richer than any utensil you can carve from it.

Writers have generally described you as a "minimalist" or as a "conceptual" artist. How do you feel about labeling of this sort in general, and where do you see yourself in terms of those particular movements?

I think artists are either Paleolithic or Neolithic. I am decidedly the latter. My work has never been conceptual in any way. My sculptures are combinations of masses that are the "lineaments of Gratified Desire," not the materializations of mental forms. "Minimal" means to me only the greatest economy in attaining the greatest ends. The names of so-called art movements occur most frequently when thoughts are most absent.

Some critics have suggested that reductivism has already been taken as far as it can go. Do you anticipate your own work becoming more complicated in the future?

My work has not been about the least condition of art but about the necessary condition of art. I will always try to have in my work only what is necessary to it.

The art that seemed so radical in the 1960's is no longer the topic of controversy that it was twenty years ago. Do you now see yourself as a member of the artistic establishment? How important is it for an artist to work close to the cutting edge?

There is far less acceptance of my work in the New York art world now than there was 15 years ago. A kind of aesthetic Gresham's Law is operating today: coarse art tends to drive fine art out of circulation. Membership in the art establishment is determined solely by wealth. I have never made enough money to be a part of it.

Would you like to comment on your inclusion in the current exhibition, "BLAM: The Explosion of Pop, Minimalism, and Performance 1958-1964," at the Whitney Museum of American Art?



Seventeenth Copper Cardinal, 1977

When Barbara Haskell informed me that I was going to be included in an exhibition at the Whitney Museum of American Art of innovative works executed from 1958 to 1964, I asked to be omitted. Because of the cultural atmosphere which pervades New York art institutions, I was certain that if I were included the record of my activities would be distorted and the issues of that day would be misrepresented. Unfortunately works of mine are included in the current "BLAM" exhibition and, much worse, the passages in the catalogue which have any bearing on me or my works do distort and misrepresent as I feared they would. I feel it is my historical duty to set the record straight. What follows are Haskell's sentences and my corrections.

"It was the bold, immediate impact of Stella's paintings that attracted Donald Judd and Carl Andre, who were fascinated by the 'objectness' of his work and its implications for sculpture."

I do not know when and where Donald Judd first saw one of Frank Stella's black stripe paintings but I was present at one time or another at every stage of their creation. When I first met Stella in 1958, he was painting very loosely striped canvases with intruding, flatly painted rectangles. Some of the paintings had words scrawled on them. What I witnessed was the evolution of the mature black paintings from these powerful but unfocused beginnings. The impact of Stella and his work on me was anything but "immediate" — it was as slow and inexorable and powerful as a glacier. Never have the black stripe canvases appeared to me to be anything but examples of abstract painting at its most rigorous. It was not basically the appearance of Stella's paintings that influenced my sculpture but his practice. The prevailing convention of abstract painting in 1959 was gestural and rhythmic. Frank set off in an entirely different direction — neutralizing gesture by using uniform brush strokes that trace a metrical pattern over the whole canvas. By increments of identical gestures the ground of the canvas was transformed into the field of the painting. My *Pyramid* has the cross section of Brancusi's *Endless Column*, but the method of building it with identical, repeated segments of 2 x 4 lumber derives from Stella.

"Stella's influence on Andre, who was a close personal friend, was more visual than theoretical."

Stella's influence on me was practical and profoundly ethical. What he demanded from himself and from those for whom he had respect was that an artist must discover between himself and the world that art which is unique to him and then to purge that art of all effects that do not serve its ends.

"Art excludes the unnecessary," is the first sentence of my *Preface to Stripe Painting* written for the 1959 "Sixteen Americans" exhibition at the Museum of Modern Art. That is the only true sense for me of "minimalism."

"For a time in the early 1960s, Andre worked in Stella's studio, turning the notched corners and zigzag patterns of Stella's paintings into sculptural equivalents."

Frank invited me early in 1959 to carve in his studio when he was not using it, and the chisel-carved *Ladder* was the last work I ever did there. In June 1959, I returned to my parents' home in Quincy, Massachusetts, for a month's stay. While there I made a number of small wood sculptures which I carved by cutting on my father's radial-arm saw. Each pass of the saw blade through the block reminded me of Stella laying down a brushstroke. These works had notches and curves and angles and zig-zags, but they were done the year before Frank Stella painted the first notched silver paintings. After 1959 I never worked in Stella's studio again and never used it for anything but storage.

"The original versions of most of these sculptures were later burned as firewood when Andre left them behind after one of his frequent moves."

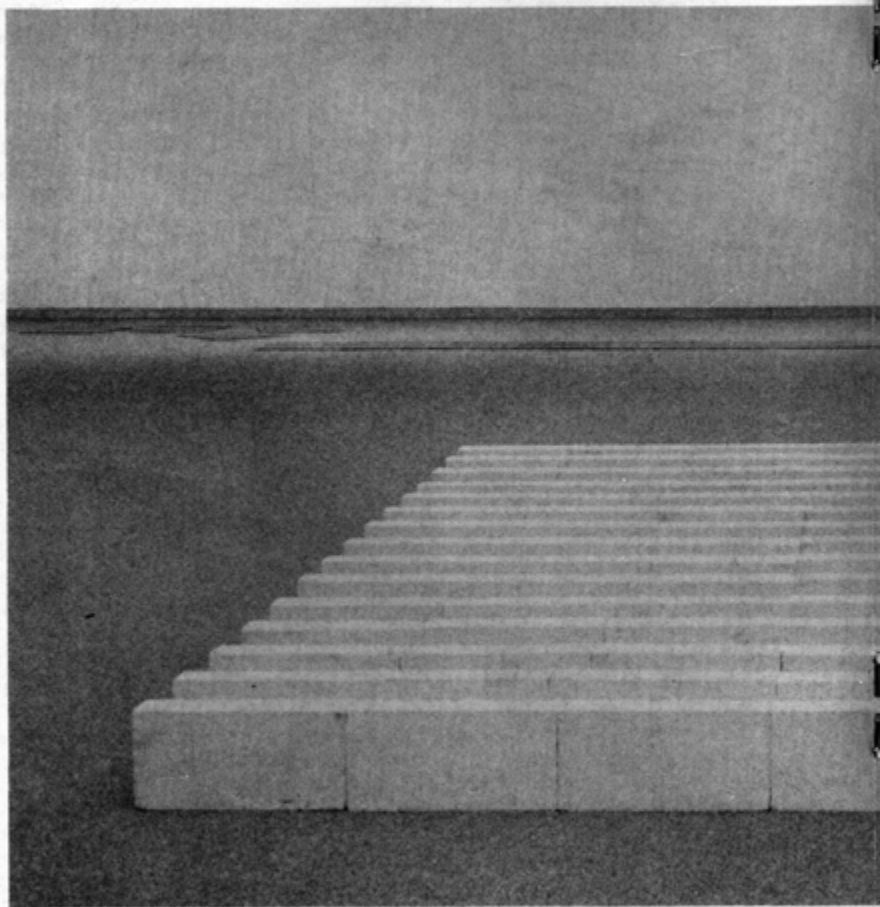
Hollis Frampton wrote the following entry for my 1969 Haags Gemeentemuseum catalogue: "That winter (1959) I took a very big apartment, mostly empty. Carl Andre moved his radial saw into it and in three months made 8 or 9 large 'pyramids.' They were built of ordinary 2 x 4 lumber, notched together stepwise in the manner of American wilderness log construction . . . In September of 1960, I gave up the apartment. The new tenant, the art dealer Richard Bellamy, agreed to store the pyramids since Carl hadn't room. Curiously enough, Bellamy, who was to show considerable prescience in the Pop Art area and its adjacent precincts, saw fit to burn the pyramids for firewood during that winter."

"Other of Andre's Minimalist works from this period existed only as drawings or as small models until the early seventies; at this time he began executing earlier designs, probably on larger scales than had originally been envisaged."

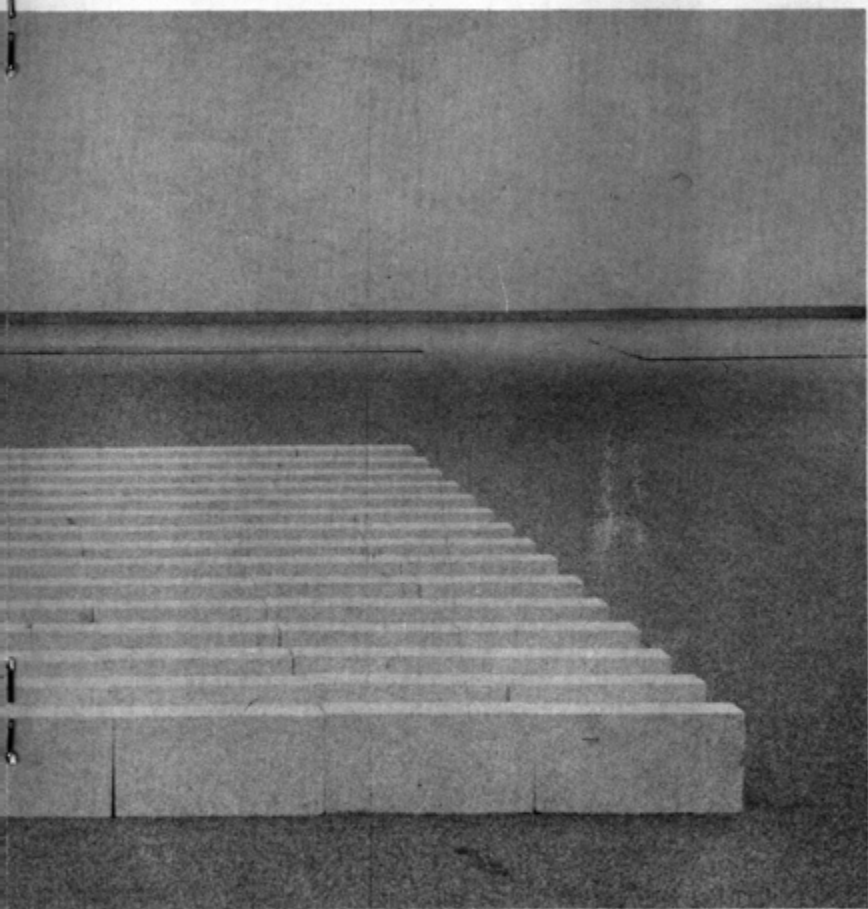
Late in 1959 and early in 1960 I diagrammed a set of works called the *Element Series* which were to be various combinations (L's, T's, U's, posts-and-lintels, etc.) of uncarved, unattached, identical 12" x 12" x 36" timbers. Prior to the *Element Series*, most of my sculptures had been made from materials scavenged from the streets and construction sites of New York. Sets of 12" x 12" x 36" timbers simply were not available for midnight requisition and all efforts to raise money to buy them failed. Having no other source of income, I went to work for the Pennsylvania Railroad as a yard brakeman in New Jersey in March 1960, and until I quit in March 1964, I had very little contact with the art world. In 1970 the *Element Series* were realized in exactly the same size and scale as had been contemplated in 1960. No other drawings existed and the numerous small sculptures produced in 1958-1960 were not models for anything but themselves. *Well* (Wallraf-Richartz Museum) and *Redan* (Art Gallery of Ontario) executed in 1964 for the "Shape and Structure" show (Tibor de Nagy, January 1965) employed identical 12" x 12" x 36" timbers but were not part of the 1960 series.

Far more important than Barbara Haskell's inaccuracies about my activities from 1958 to 1964, is her misrepresentation of the issues and conflicts in the art of the period. Of course meaningless terms like "Pop" and "Minimal" can be "Blammed" together but my art has always been deeply antagonistic to the ever increasing urge of the New York art world to trivialize and vulgarize all art. In 1963 I wrote about an artist represented in the "Pop Art" section of "Blam": "He too is an idealist in paint . . . but he derives his ideal forms from exactly those places where we have learned by bitter tasting to expect s . . . Marilyn Monroe was a woman whose guts had been so grossly fiddled with in the course of her career making cheap celluloid imitations of movies that she could not bear a living child. Advertising is the stillbirth of the sensibilities. To turn to these horrors for one's conventions is to believe that those excrescences in the street are strawberry tarts . . . All I ask of any painter is that his marks on the canvas demonstrate to me an aspect of the world which has escaped my seeing. Marilyn Monroe and Ford automobiles have not escaped me. They have been dunned into me by persons paid to dun."

November 1984



Smithereens, 1984

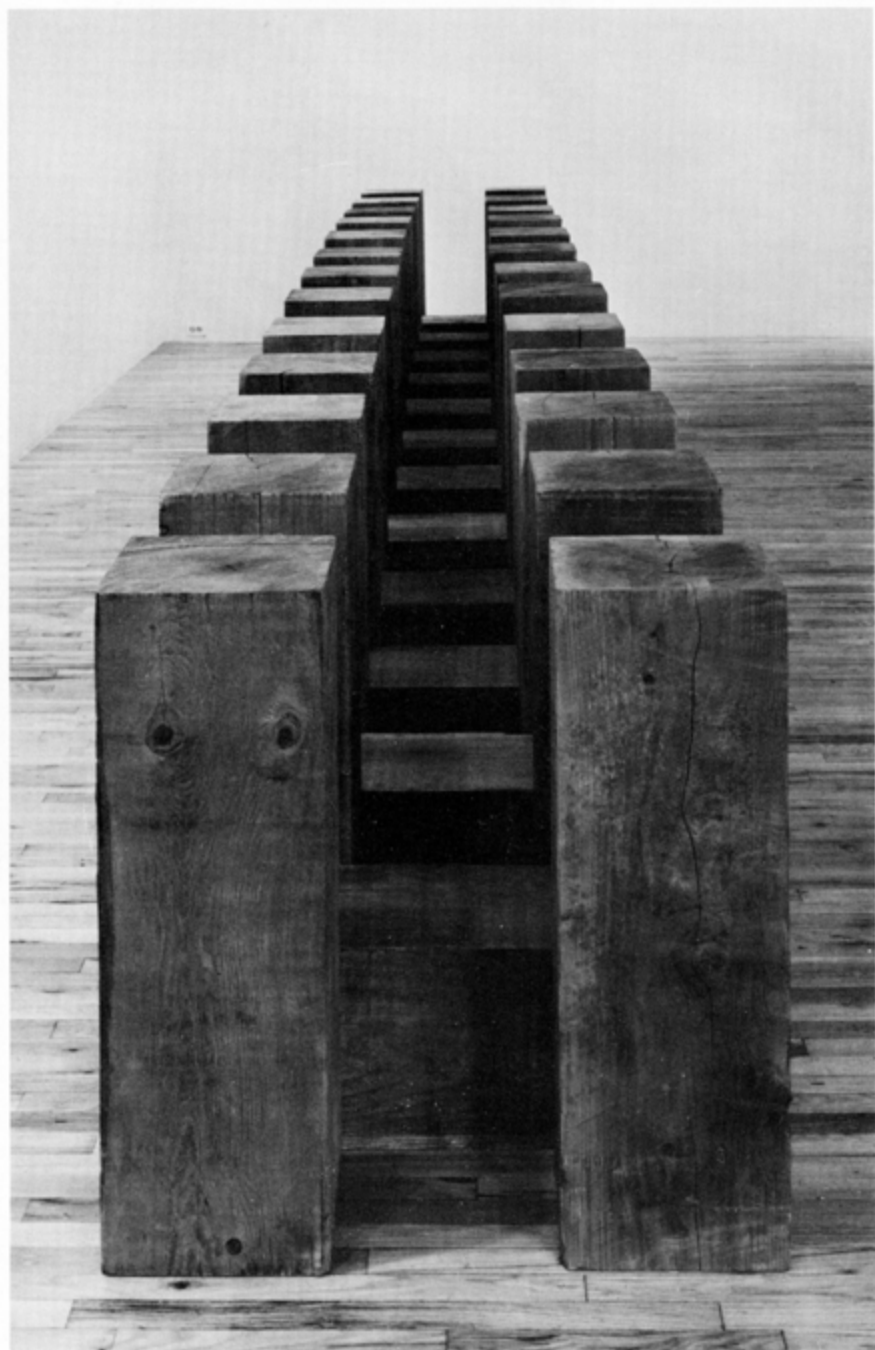


CARL ANDRE

Born 1935, Quincy, Massachusetts. Lives in New York City.

ONE-PERSON EXHIBITIONS

- 1984 Richmond College, Dallas, Texas
Westsalischer Kunstverein, Munster, West Germany
Konrad Fischer Gallery, Dusseldorf, West Germany
Galleria Primo Piano, Rome, Italy
Galerie Im Kornerpark, Berlin-Neukolln, West Germany
- 1983 Heath Gallery, Atlanta, Georgia
Ace Gallery, Los Angeles, California
Galerie Daniel Templon, Paris, France
Paula Cooper Gallery, New York, New York
- 1982 Konrad Fischer Gallery, Dusseldorf, Germany
Alberta College of Art, Calgary, Alberta, Canada
Susan Caldwell Gallery, New York, New York
Lowe Art Museum, Coral Gables, Florida
Colorado State University, Fort Collins, Colorado
- 1981 Anthony d'Offay Gallery, London, England
Susan Caldwell Gallery, New York, New York
Seagram Plaza, New York, New York
Paula Cooper Gallery, New York, New York
- 1980 Institute of Contemporary Art, Boston, Massachusetts
Paula Cooper Gallery, New York, New York
Lopoukhine Nayduch Gallery, Boston, Massachusetts
David Bellman Gallery, Toronto, Ontario, Canada
- 1979 The Art Institute of Chicago, Chicago, Illinois
University Art Museum, University of California, Berkeley, California
Dallas Museum of Fine Arts, Dallas, Texas
Musee d' Art Contemporaine, Montreal, Quebec, Canada
Reese Bullen Gallery, Humboldt State University, Arcata, California
- 1978 Whitechapel Art Gallery, London, England
Laguna Gloria Art Museum, Austin, Texas
The Contemporary Arts Center, Cincinnati, Ohio
The Albright-Knox Art Gallery, Buffalo, New York
Sperone Westwater Fischer Gallery, New York, New York
Art Agency Co. Ltd., Tokyo, Japan
Pinacotheca, Melbourne, Australia
Konrad Fischer Gallery, Dusseldorf, West Germany
Ace Gallery, Venice, California
Ace Gallery, Vancouver, British Columbia, Canada



Aisle, 1981

- 1977 Otis Art Institute, Los Angeles, California
 Joseloff Gallery, Hartford Art School, Connecticut
 Sperone Westwater Fischer Gallery, New York, New York
- 1976 Division Art Center, Wesleyan University, Middletown, Connecticut
 The Clocktower, New York, New York
 Installation of "Prime Terrane," Detroit Institute of Art, Detroit, Michigan
 Kabinett fur Aktuelle Kunst, Bremerhaven, West Germany
 Minneapolis College of Art and Design, Minnesota
 John Weber Gallery, New York, New York
 Barbara Cusack Gallery, Houston, Texas
 Ace Gallery, Los Angeles and Venice, California
 Konrad Fischer Gallery, Dusseldorf, West Germany
 Galerie Yvon Lambert, Paris, France
- 1975 John Weber Gallery, New York, New York
 Barbara Cusack Gallery, Houston, Texas
 Lisson Gallery, London, England
 Gian Enzo Sperone Gallery, Rome, Italy
 Sperone Westwater Fischer Gallery, New York, New York
 Ace Gallery, Vancouver, British Columbia, Canada
 Daniel Weinberg Gallery, San Francisco, California
 Kunsthalle Bern, Bern, Switzerland
 The Museum of Modern Art, Oxford, England
- 1974 Wide White Space, Antwerp, Belgium
 Konrad Fischer Gallery, Dusseldorf, West Germany
 Ace Gallery, Vancouver, British Columbia, Canada
- 1973 Portland Center for the Visual Arts, Portland, Oregon
 Institute of Contemporary Art, Boston, Massachusetts
 Addison Gallery of American Art, Andover, Massachusetts
 Thayer Academy, Braintree, Massachusetts
 "Projects" Series, The Museum of Modern Art, New York, New York
 Max Protetch Gallery, Washington, D.C.
 Konrad Fischer Gallery, Dusseldorf, West Germany
 John Weber Gallery, New York, New York
- 1972 Friends of Contemporary Art, Denver, Colorado
 John Weber Gallery, New York, New York
 Janie C. Lee Gallery, Dallas, Texas
 Lisson Gallery, London, England
 Konrad Fischer Gallery, Dusseldorf, West Germany
- 1971 The St. Louis Art Museum, St. Louis, Missouri
 Dwan Gallery, New York, New York
 Locksley-Shea Gallery, Minneapolis, Minnesota

Konrad Fischer Gallery, Dusseldorf, West Germany
Galerie Yvon Lambert, Paris, France
Wide White Space, Antwerp, Belgium
Heiner Friedrich Gallery, Munich, West Germany

- 1970 The Solomon R. Guggenheim Museum, New York, New York
 Ace Gallery, Los Angeles, California
- 1969 Gemeentemuseum, The Hague, The Netherlands
 Konrad Fischer Gallery, Dusseldorf, West Germany
 Dwan Gallery, New York, New York
 Wide White Space, Antwerp, Belgium
 Gian Enzo Sperone Gallery, Turin, Italy
- 1968 Städtisches Museum, Monchengladbach, West Germany
 Heiner Friedrich Gallery, Munich, West Germany
 Wide White Space, Antwerp, Belgium
 Irving Blum Gallery, Los Angeles, California
- 1967 Dwan Gallery, Los Angeles, California
 Dwan Gallery, New York, New York
 Konrad Fischer Gallery, Dusseldorf, West Germany
- 1966 Tibor de Nagy, New York, New York
- 1955 Tibor de Nagy, New York, New York



Ferox, 1982

EXHIBITION CHECKLIST

Measurements are given in inches, height preceding width preceding depth unless otherwise indicated. All works are on loan courtesy of Paula Cooper Gallery, New York, New York.

1. *Zinc-Zinc Plain*, New York, 1969
Zinc
36-unit square, 3/8 x 12 x 12" each, 3/8 x 72 x 72" overall
2. *144 Tin Square*, New York, 1975
Tin
144-unit square, 3/8 x 12 x 12" each, 3/8 x 144 x 144" overall
3. *Seventeenth Copper Cardinal*, New York, 1977
Copper
17-unit line extending from base of wall, 5 x 50 x 50 cm each,
5 x 50 x 850 cm overall
4. *Aisle*, New York, 1981
Redwood timbers
38-unit installation, 12 x 12 x 36" each, 36 x 300 x 36" overall
5. *Ferox*, New York, 1982
Weathered hot rolled steel
91-unit triangle, 5 x 50 x 50 cm each, 5 x 650 x 650 cm overall
6. *Smithereens*, Stony Brook, 1984
Cement blocks
210-unit rectangle, 4 x 8 x 16" each, 8 x 109 x 128" overall

PHOTO CREDITS

- ©Geoffrey Clements, Staten Island, NY: *Aisle*, *Ferox*
- ©eeva-inkeri, NYC: *Seventeenth Copper Cardinal*
- ©Petroske: *Smithereens*

PREVIOUS EXHIBITIONS AT THE ART GALLERY

- 1975** FACULTY EXHIBITION
- 1976** MICHELLE STUART
RECENT DRAWINGS (AN AMERICAN FEDERATION OF ARTS EXHIBITION)
SALVATORE ROMANO
- 1977** MEL PEKARSKY
JUDITH BERNSTEIN
HERBERT BAYER (AN AMERICAN FEDERATION OF ARTS EXHIBITION)
- 1978** LEON GOLUB
WOMEN ARTISTS FROM NEW YORK
JANET FISH
ROSEMARY MAYER
THE SISTER CHAPEL
- 1979** SHIRLEY GORELICK
ALAN SONFIST
HOWARDENA PINDELL
ROY LICHTENSTEIN
- 1980** BENNY ANDREWS
ALEX KATZ
EIGHT FROM NEW YORK
ARTISTS FROM QUEENS
OTTO PIENE
STONY BROOK 11, THE STUDIO FACULTY
- 1981** ALICE NEEL
55 MERCER: 10 SCULPTORS
JOHN LITTLE
IRA JOEL HABER
LEON POLK SMITH
- 1982** FOUR SCULPTORS
CECILE ABISH
JACK YOUNGERMAN
ALAN SHIELDS
THE STONY BROOK ALUMNI INVITATIONAL
ANN McCOY
- 1983** THE WAR SHOW
CERAMIC DIRECTIONS: A CONTEMPORARY OVERVIEW
CINDY SHERMAN
THE FACULTY SHOW
- 1984** BERNARD APTEKAR: ART AND POLITICS
ERIC STALLER: LIGHT YEARS
NORMAN BLUHM: SEVEN FROM THE SEVENTIES
EDWARD COUNTEY 1921-1984

Director RHONDA COOPER

STATE UNIVERSITY OF NEW YORK AT STONY BROOK



THE FINE ARTS CENTER

art gallery

THE FINE ARTS CENTER ART GALLERY
STATE UNIVERSITY OF NEW YORK AT STONY BROOK