HANS BREDER
ARCHETYPAL DIAGRAMS

January 30 - March 5, 1987
The Fine Arts Center Art Gallery
State University of New York at Stony Brook
ACKNOWLEDGMENTS

I would like to express my gratitude to guest curator Donald Kuspit, Professor in the Department of Art at the State University of New York at Stony Brook, who developed this exhibition and contributed the catalogue essay.

Thanks are also due to Pete Pantaleo, for installation assistance, and to Barbara Welch Breder for her continual support and input. Special thanks are also extended to members of the Fine Arts Center staff: Joyce Chen, Karl D’Amico, Laura Gritt, Ophelia Lopez, and Selena Wright, Art Gallery Assistants; Judith Batorski, Laura Gelfand, Susan Mathisen, Annemarie McNamara, Eileen Solomon, and Janice Whiten, Gallery Interns; Jay Strevey, Acting Technical Director, Fine Arts Center, for exhibition lighting; and Mary Balduf, Gallery Secretary.

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

Rhonda Cooper
Director

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© Stephen Tatum: Archetypal Diagram (front cover)
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Front Cover: ARCHETYPAL DIAGRAM, 1986
Pastel on paper
Hans Breder by Donald Kuspit

Hans Breder sends me "The Phenomenology of Roundness," a chapter from Gaston Bachelard's The Poetics of Space. Two sentences are underlined: “But Michelet seized the bird's being in its cosmic situation, as a centralization of life guarded on every side, enclosed in a live ball, and consequently, at the maximum of unity”; "The round cry of round being makes the sky round like a cupola." I look at Breder's pastel pictures, a project now in its second year: he makes one a day, like a spiritual vitamin. They are images of roundness, recreations of roundness, over and over, roundness engulfing squareness, roundness deflecting all shapes towards itself, a magnet that eats what is attracted to it, a Venus Flytrap consuming whatever colors alight on it, showing them as they are about to be swallowed into the abyss of roundness, unified in the abyss of roundness. Bred-er's pastels are an object lesson in the roundness of being; "being is round," wrote Bachelard, in a revision, in the name of phenomenological purity, as he says, of Karl Jaspers' assertion that "Every being seems in itself round."

I turn from the pastels to his Body Sculptures. The roundness of the female body, abstracted and amplified by the mirror, vigorously asserted in flesh and simultaneously asserted in reflection, becomes completely imaginary, but also pure — we are not far removed from the roundness of the pastels. (The reflection process is a purification ritual, just as in the pastels the use of color "contaminates" the circle to emphasize its original "negative" purity.) The female body and the completeness of the circle: they are different stages of sacred roundness, one might say different elevations of it, different manifestations of its intelligibility. Yet it is not clear that the movement from flesh to pure form is transcendent, only that in the pastels unity is presupposed while in the Body Sculptures fragmentation is emphasized. It is a reversible movement. The roundness of the pastels is often fractured; the circle remains emblematically irreducible, but it divides like a blastula or is skewed. Or, generally black (bleak, negative), it partially prisms into pure colors; a paradox, for blackness is supposedly the end of color. Light is the surrounding emptiness, and sometimes a militant division within the black circle or between colors. The circle seems on the verge of disintegration, the assertion of its completeness mythical. Like the body of the sculptures, it seems at a loss; its self-certainty seems ironical. It could use a mirror to save it — to "reformulate" it — but there is really no need for (nor possibility of) reflection in the "sphere of the absolute," which can hold its own in the end. Whatever the dialectical hilarity Breder puts roundness through — giving it presence, but also asserting its absence — it is the concrete universal that survives intact.

Whatever their vicissitudes, body and circle proclaim their unity erotically. In meditating on them — and all Breder's images are mandalas — one is worshipping at the altar of Eros. "What better divinity is there," Breder seems to be saying, "what better assertion of the roundness of being than the eternal feminine?" Is the eternal feminine an expressive lure
to eternal roundness, or vice versa? Eros, of course, is
the drive to unity, while Thanatos announces disintegra-
tion. Both pastels and Body Sculptures are per-
vaded by signs of death, but erotic completeness —
roundness — wins out. Recognition of Breder’s work
must acknowledge the intensity of this struggle,
however foregone its conclusion.

Breder’s pastels recapitulate the history of nonob-
jectivity. Their purity remains uncompromised, for all
its gestural moments. They are a competing aura to
that already imminent in the circle, but they make
clear that the circle binds energy, much as the
“Icirculating” colors make clear that it can release
energy. Breder’s Body Sculptures recapitulate the
modernist history of figuration, which at its most
authentic used the figure as a point of departure — to
which there was no return, however endless the
circling back to it — rather than an end in itself.
Nakedness is the nakedness of the truth, but it is
always a fragmented nakedness. The truth is always
divided against itself, a mockery in the face of
mythical female completeness of being.

This pugnacious nakedness and dividedness, which
is a germ in Manet and an explosion in Analytic
Cubism, is freshly modulated, finetuned, in Breder’s
images. The instability — brokenness, woundedness
— of both body and circle, despite their presumed
unity, becomes innocently irreal once again. Their
dialectical irresolution becomes almost ornamental,
seems to acquire its own momentum and “integrity.”
But the instability of the forms of body and circle in
Breder’s images bespeaks the cunning of his eternal
return to — “searching out” of — their unity. It is not
that Breder is making the articulation of their unity
deliberately difficult for himself, so as to demonstrate
his virtuosity, but that he recognizes that in living
practice the realization of their apparently axiomatic
unity is a Sisyphean enterprise. The facile intuition of
unity — the easy contemplation of the separate
unities of body and “soul” (circle) — does not
guarantee its accomplishment or actualization in life.
The instability of Breder’s forms in fact makes them
more than less of an inspirational representa-
tion of an optimal state of self or a demonstration of
the “perfection” of being. Thus, despite all appearan-
ces to the contrary, the insistent irresolution/instabil-
ity of the body and the circle is the heart of Breder’s
occult outlook.
ARCHETYPAL DIAGRAM, 1986
Pastel and gold leaf on paper
ARCHETYPAL DIAGRAM, 1985
Pastel on paper
EXHIBITION CHECKLIST

Dimensions are given in inches, height preceding width preceding depth.

SCULPTURE

Two Cubes, 1964, nickel and plexiglass, 16 x 16 x 3½"
Interpenetration of Cubes in Space, 1966, nickel and plexiglass, 16 x 16 x 6"
Four Lines, 1967, nickel and plexiglass, 18 x 18 x 4"

PHOTOGRAPHS

Body Sculpture, 1971, black and white photograph, 7 x 7"
Body Sculpture, 1971, black and white photograph, 7 x 7"
Body Sculpture, 1971, black and white photograph, 7 x 7"
Body Sculpture, 1971, black and white photograph, 7 x 7"
Body Sculpture, 1971, black and white photograph, 7 x 7"
Body Sculpture, 1971, black and white photograph, 7 x 7"
Body Sculpture, 1972, black and white photograph, 7 x 7"
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Body Sculpture, 1972, black and white photograph, 7 x 7"
Body Sculpture, 1972, black and white photograph, 7 x 7"
Body Sculpture, 1972, black and white photograph, 7 x 7"
Body Sculpture, 1973, black and white photograph, 7 x 7"
Body Sculpture, 1973, black and white photograph, 7 x 7"

PAINTINGS

Archaic Symbol, 1978, polymer on masonite, 24½ x 22"
Cosmic Coupling, 1978, polymer on masonite, 22½ x 29"
Dark Envelope, 1978, polymer on masonite, 18 x 24"
Diaphanous Veil, 1978, polymer on masonite, 24 x 18"
Grey Dawn, 1978, polymer on masonite, 25 x 24"
Palpable Distances, 1978, polymer on plywood, 20 x 21"
Rubedo, 1978, polymer on masonite, 17½ x 25"
Twilight, 1978, polymer on masonite, 13½ x 25"

PASTELS ON PAPER

Archetypal Diagram, 1984, pastel on paper, 22 x 30"
Archetypal Diagram, 1984, pastel on paper, 22 x 30"
Archetypal Diagram, 1984, pastel on paper, 22 x 30"
Archetypal Diagram, 1985, pastel on paper, 22 x 30"
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Archetypal Diagram, 1985, pastel on paper, 22 x 30"
Archetypal Diagram, 1988, pastel on paper, 22 x 30"
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Archetypal Diagram, 1988, pastel on paper, 22 x 30"
Archetypal Diagram, 1988, pastel on paper, 22 x 30"
Archetypal Diagram, 1988, pastel and gold leaf on paper, 22 x 30"
ARCHETYPAL DIAGRAM, 1986
Pastel on paper
HANS BREDER

Born in Herford, Germany in 1935

Hans Breder was an apprentice to painter Woldemar Winkler in Guetersloh, Germany in 1953. He studied interior design at the Hochschule fuer Bildende Kuenste in Bielefeld, Germany (1957-60) and painting with Willem Grimm at the Hochschule fuer Bildende Kuenste in Hamburg (1961-64). After winning the "Studienstiftung des Deutschen Volkes" Fellowship in 1964, Breder came to New York and later became an assistant to sculptor George Rickey. He began his career at the University of Iowa as Assistant Professor of Drawing in 1966 and, in 1968, created the first university-level intermedia art course in America. After founding the Multimedia and Video Art Department and co-founding the Center for the New Performing Art Department (1970), Breder was promoted to Associate Professor of Multimedia and Video Art in 1971. In 1976, he founded Corroboree: Gallery of New Concepts and was promoted the following year to Professor of Multimedia and Video Art. He initiated and was project director for the National Interactive Satellite Teleconference Project: The Artist and Television and was project director for the Second Intermedia Art Festival in 1982. Hans Breder is currently Head of the Multimedia and Video Art Program at the School of Art and Art History, and Director of Corroboree and Multimedia Studios, at the University of Iowa.

SELECTED EXHIBITIONS:

1966 "Konstruktiv," Remberti Galerie, Bremen, Germany

1964 "Abstraktion, Konstruktion, Informel," Hachmeister Galerie, Muenster, Germany

1983 Hachmeister Galerie, Muenster, Germany (four-person exhibition)

1982 Hachmeister and Schnake Galerie, Muenster, Germany (one-person exhibition)

1981 The International Art Fair, Basel, Switzerland, “Art 12 ‘81”

1979 Wolfgang Foerster Galerie, Muenster, Germany (one-person exhibition)

1972 Traveling Exhibit, Collections of Mr. and Mrs. Wilke, "Very Small Paintings, Objects, Work on Paper"

1971 The University of Iowa Museum of Art, Iowa City, Iowa, Collection of Mr. and Mrs. Walter A. Netsch "Living with Art"

1970 Richard Feigen, New York, New York

Richard Feigen Gallery, Chicago, Illinois (one-person exhibition)

1969 Richard Feigen Gallery, Chicago, Illinois (one-person exhibition)

Richard Feigen, New York, New York, "Big New Works University of Notre Dame, Indiana, "Contemporary Art in the Midwest"

Indianapolis Museum of Art, Indianapolis, Indiana, "Painting and Sculpture Today"

1968 Richard Feigen Gallery, Chicago, Illinois "Richard J. Daley"

The Contemporary Art Center, Cincinatti, Ohio, "Richard J. Daley"

Loeb Student Center, New York, New York, "Art 1968: Hang Ups and Put Downs"

Museo Universitario de Ciencias y Arte, Mexico City, Mexico, "Kinetism: System Sculpture in Environmental Situations" (Cultural Olympiad)

Milwaukee Art Center, Milwaukee, Wisconsin, "Directions I: Options"

Museum of Contemporary Art, Chicago, Illinois, "Directions I: Options"

1967 Richard Feigen Gallery, Chicago, Illinois (one-person exhibition)

Richard Feigen Gallery, New York, New York (one-person exhibition)

Studio Galerie, Frankfurt, Germany "Serielle" Formationen"

The Whitney Museum of American Art, New York, New York, Exhibition of Recent Acquisitions

1966 AM Sachs Gallery, New York, New York (four-person exhibition)

Institute of Contemporary Art, Boston, Massachusetts, "As Found"

Midland Group Gallery, Nottingham, England, "American Painting and Sculpture"

Plastica Galeria de Arte, Buenos Aires, Argentina Centro Uruguayo de Promocion Cultural Montavideo, Uruguay

Galerie Punt Vier, Schiedam, Holland

1965 International Artists’ Seminar, Fairleigh Dickinson University, New Jersey

Riverside Museum, New York, New York

Empire State Gallery, New York, New York

Rutgers University, New Brunswick, New Jersey

1964 Galerie Brechbuehi, Grenchen, Switzerland
SELECTED VIDEOTAPES (V), INSTALLATIONS (I), PERFORMANCES (P)

1986 V My TV Dictionary, 2nd Videonale, Bonn, Germany
V Pictura Minuta, Video-Forum Berlin des NDK, Berlin, Germany
V Video Works 1982-1986, UC Video, Minneapolis, Minnesota

1985 V 3x for America, "Talking Back to the Media," Time Based Arts, Amsterdam, The Netherlands
V Anticity, Kongelige Danske Kunstkademiel, Copenhagen, Denmark

1984 V Portraits of the Urban Poor, Oaxaca, Mexico, The Museum of Modern Art, New York, New York, Exhibition of Recent Acquisitions
I Anticity: For Johannes Beader, International Architecture Exhibition, Technische Universitaet, Berlin, Germany
V Portraits of the Urban Poor, Oaxaca, Mexico, The American Film Institute, National Video Festival, Los Angeles
V Portraits of the Urban Poor, Mexico, Anthology Film Archives, New York, New York
V Video Works 1982-1984, Time Based Arts, Amsterdam, The Netherlands


1982 V Pictura Minuta, Center for Media Art, Paris, France
V Pictura Minuta, Kunstinitative, Darmstadt, Germany
V Pictura Minuta, Arsenal, Berlin, Germany
I Portrait of Rosa I, 2nd Intermedia Art Festival, The Museum of Art, University of Iowa
V The Artist and Television, Satellite Teleconference, Iowa City - New York - Los Angeles

1981 V Video Portraits, DAAD - Galerie, Berlin, Germany
V Disputatio I, Hawkeye Cable Vision, Iowa City

1980 V Video Sculpture, First Intermedia Art Festival, New York, New York
V Homage to Nadar, Manhattan Cable Television, New York, New York
V Video Portraits, Visual Arts Conference, University of Northern Iowa, Cedar Falls, Iowa

1978 V Video Works, Von der Heydt-Museum, Wuppertal, Germany
P Seriatim II, The Experimental Intermedia Foundation, New York, New York


V Video and Film Works 1971-1975, Studentski Kulturni Center, Beograd, Yugoslavia
V Intertext, Hans Breder, Mona da Vinci, Stephen Foster, Stavros Deligiorgis, Anthology Film Archives, New York, New York


1974 P Hybridos, Instituto Politecnico Nacional, Mexico City, Mexico

1972 V Hybridos, Max Hutchinson Gallery, New York, New York

1971 V Intermedia Works, 93 Grand Street, New York, New York

1970 P Eclipse II, University Theater, The University of Iowa, Iowa City, Iowa

1969 P Interplay, (Co-Director), University of Iowa Arts Festival, Iowa City, Iowa

SELECTED COLLECTIONS

The Museum of Modern Art, Video Archive, New York, New York
Cleveland Museum, Cleveland, Ohio
Hirshhorn Museum and Sculpture Garden, Washington, D.C.
Milwaukee Art Center, Milwaukee, Wisconsin
Roy R. Neuberger Museum, State University of New York College at Purchase, New York
Indiana State University, Terra Haute, Indiana
The City of Hannover, Germany
Wesleyan College, Lincoln, Nebraska
McCrory Corporation, New York, New York
The Robert A. Lewis Fund, Chicago, Illinois
The Public Relations Board, Chicago, Illinois
Neuer Berliner Kunstverein, Video Archive, Berlin, Germany
Volksbank, Lingen, Germany
Oberpostdirektion, Muenster, Germany
C.F. Murphy Associates, Chicago, Illinois
First National Bank, Dallas, Texas
Mr. Richard Barancik, Chicago, Illinois
Mr. Leigh Block, Chicago, Illinois
Mr. Charles B. Bennenson, New York, New York
Dr. and Mrs. William Cooley, Jr., Peoria, Illinois
Mr. George Danforth, Chicago, Illinois
Mr. Leo Guthman, Chicago, Illinois
Lubliner and Himmel, Winnetka, Illinois
Dr. and Mrs. Hans-Ulrich Loer, Muenster, Germany
Mr. Lewis Manilow, Chicago, Illinois
Mr. Richard Meier, New York, New York
Mr. Walter Netsch, Chicago, Illinois
Mr. Joseph Nathan, Highland Park, Illinois
Baroness Ingrid Oppenheim, Bad Godesberg, Germany
Mrs. Burton Peskin, Princeton, New Jersey
Mr. and Mrs. Lee Schooler, Chicago, Illinois
Mr. and Mrs. Romie Shapiro, New York, New York
Mr. and Mrs. David Steine, Nashville, Tennessee
Mr. and Mrs. Kenneth Watson, Chicago, Illinois
SELECTED BIBLIOGRAPHY


1984  Nam June Paik, Art and Satellite, Berlin: Berliner Kuenstlerprogramm des DAAD

        Hans Breder, Portrait of Rosa, New York, New York: Chicago Books


1979  David Mower, Through the Looking Glass and What the Artist Found There, Art International, The University of Iowa, Iowa City, Iowa

        Hans Breder, Robert Alexander, "Participatory Art and Body Sculpture with Mirrors," Leonardo, Spring

1973  Michael Kirby, "Hybrids," The Drama Review, June
        Gregory Battcock, "Explorations in Video," Art and Artists, February
        Robert Alexander, Hans Breder, Speculum, Center for New Performing Arts, The University of Iowa

1970  Rolf-Gunter Dienst, Deutsche Kunst: Eine Neue Generation, Cologne, Germany: M. DuMont Schauberg
        George Rickey, Constructivist Tendencies, University of California, Santa Barbara

1968  George Rickey, Constructivist-Origins and Evolution, New York, New York: George Braziller
        Jack Burnham, Beyond Modern Sculpture, New York, New York: George Braziller
        Lawrence Alloway, "Interfaces and Options-Participatory Art in Milwaukee and Chicago," Arts Magazine

1967  Lil Picard, "Four Directions," Das Kunstwerk, February

PREVIOUS EXHIBITIONS AT THE ART GALLERY

1976  FACULTY EXHIBITION
1976  MICHELLE STUART, RECENT DRAWINGS (AN AMERICAN FEDERATION OF ARTS EXHIBITION)
1977  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 GORELOCK
        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
1983  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 BLUM: SEVEN FROM THE SEVENTIES
        EDWARD COUNTY 1921-1964
        CARL ANDRE: SCULPTURE
1985  LEWIS HINE IN EUROPE: 1918-1919
        FRANCESC TORRES: PATHS OF GLORY
        HOMAGE TO BOLCTOWSKY: 1935-1981
        FREEDOM WITHIN: PAINTINGS BY JUAN SANCHEZ
        INSTALLATION BY ALFREDO JAA
        ABSTRACT PAINTING REDEFINED
1986  KLEEGE: METAL SCULPTURE
        TOBY BUONAGURIO: SELECTED WORKS
        YANG YEN-PING AND ZENG SHAN-QING
        EIGHT URBAN PAINTERS: CONTEMPORARY ARTISTS OF THE EAST VILLAGE
        TV: THROUGH THE LOOKING GLASS
        WOMEN ARTISTS OF THE SURREALIST MOVEMENT
TWO CUBES, 1965
Nickel and plexiglass