

YVON LAMBERT

A STONE LEFT UNTURNED

William Anastasi, Harold Ancart, Carl Andre, Keith Arnatt, Richard Artschwager,
Nairy Baghramian, Robert Barry, Daniel Buren, André Cadere, Detanico Lain, Jan Dibbets, Jason Dodge,
Shilpa Gupta, Hans Haacke, Julieta Hanono, Jenny Holzer, Benjamin Horns, Bill Jenkins, Koo Jeong-A,
Scott Keightley, Robert Kinmont, Esther Kläs, Gary B. Kuehn, Sol LeWitt, John McCracken, Jonathan Monk,
Bruce Nauman, Dennis Oppenheim, Charlotte Posenenske, Charles Ray, Fred Sandback, Gabriel Sierra,
Keith Sonnier, Haim Steinbach, Sergei Tcherepnin, Richard Tuttle, Franz Erhard Walther, Lawrence Weiner

An exhibition by Simon Castets

February 1st - March 9th, 2013

Title : **Lawrence Weiner**
A STONE LEFT UNTURNED [Cat. No. 150], 1970
language + the materials referred to
Credit: San Francisco Museum of Modern Art
The Panza Collection.

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A STONE LEFT UNTURNED

February 1st - March 9th, 2013

Yvon Lambert is thrilled to present *A Stone Left Unturned*, a group show curated by Simon Castets.

Starting in the early 1970s, Yvon Lambert was the first one to introduce conceptual art and minimal art in France through their main American representatives: Lawrence Weiner in 1970, Sol LeWitt the same year, and Carl Andre and Robert Barry in 1971.

He thereby managed to build bridges between these pioneer artists, whom he still defends with passion today. It is in this precise dynamic that the exhibition establishes itself: not only pursuing the conversation both through contrasts and echoes between these two seminal movements, but also highlighting their present resonance in contemporary art.

More than thirty artworks by almost as many artists will be displayed in the entire space of the gallery, in the tradition of group shows programmed at the Yvon Lambert Gallery.

Curator's statement

Borrowing its title from an eponymous piece by Lawrence Weiner, which was first presented at Yvon Lambert in 1970, *A Stone Left Unturned* presents a selection of works signaling the many overlaps between minimalism and conceptualism.

The exhibition includes major historical pieces from the mid-to-late 1960s as well as recent works by contemporary artists channeling parallel questionings of the art object, the subversion of its supposed integrity and the geometrical canon's legacy.

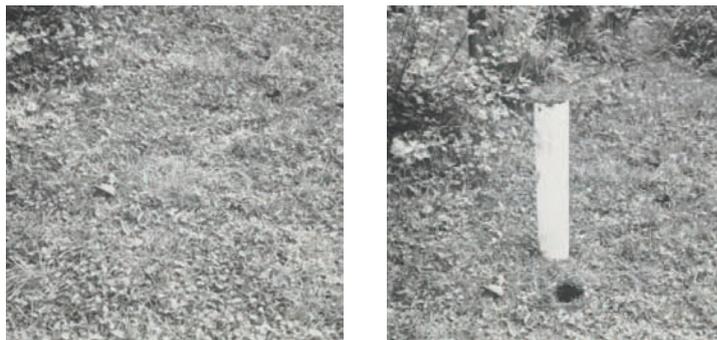
Minimalism and conceptualism appear to be polar opposites, with the passage from one to the other being, if not a reaction, the result of art history's ineluctable progression. While the former insists on the physicality of the art object, the latter asserts the ascendancy of idea over form, its execution being "a perfunctory affair." (*Paragraphs on Conceptual Art*, Sol LeWitt, Artforum, June 1967.) The art historical narrative presents minimalism as content-averse and conceptualism as refusing formal concerns.

The works in *A Stone Left Unturned* testify to both the more nuanced reality of artistic practices at the time and the continuation of similar interrogations to this day. They connect semiotics to geometry and formal rigor to unique ideas. They bring life to self-contained, dry objects, and give minimal shapes to conceptual enterprises.

In the introduction of her seminal volume *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (Berkeley: University of California Press, 1973), Lucy Lippard quotes Dennis Oppenheim, to whom the "displacement of sensory pressures from object to space will prove to be the major contribution of minimalist art." Oppenheim's statement could apply to his own work exhibited in *A Stone Left Unturned*. While eminently conceptual – a reproduction of tree growth patterns across the USA-Canada border, *Annual Rings* (1968) continues the minimal trajectory toward art's open-endedness and signals conceptualism as evolution rather than revolution. Far from being mutually exclusive, formal gratifications and intellectual considerations imbue the history of both minimalism and conceptualism. Their complex intertwinement continues to inform the art of today, where object and idea remain gyrating touchstones.

An e-catalog will be published on the occasion of the exhibition. Preface by Lucy Lippard, interviews with Harold Ancart, Robert Barry and Lawrence Weiner by Simon Castets.

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1.

Images available for press

1. Keith Arnatt
Earth Plug 2, 1967
 B&W Photos (Artist's print)
 Each 10.2 x 10.2 cm
 Copyright Keith Arnatt Estate
 Courtesy Maureen Paley, London

2. William Anastasi
Sink, 1963-2012
 Carbon steel, water
 Credit photo: Francois Doury
 Courtesy Galerie Jocelyn Wolff



2.

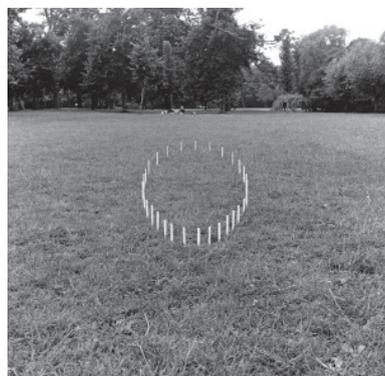


3.

3. Richard Artschwager
Table / Table, 2008
 Laminate on wood
 78.7 x 94 x 94 cm
 Courtesy Gagosian gallery

4. Jan Dibbets
Perspective Correction, 1969
 Printed on photographic cotton
 125 x 125 cm
 Copyright : Jan Dibbets
 Courtesy Private collection, Amsterdam

4. Jan Dibbets
Perspective Correction, 1969
 Printed on photographic cotton
 125 x 125 cm
 Copyright : Jan Dibbets
 Courtesy Private collection, Amsterdam



4.

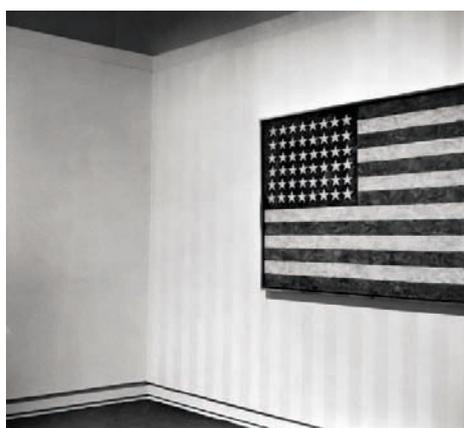


5.

5. Harold Ancart
(The Whale), 2013
 Concrete, steel, water
 135 x 167 x 67 cm
 Courtesy of the artist and CLEARING,
 New York

6. Daniel Buren
 Photo-souvenir: Exhibition of an exhibition,
 a piece in 7 works, work in situ
 Documenta V, Kassel, 1972. Detail
 © DB-ADAGP Paris

7. Shilpa Gupta
Stars on Flags of the World, 2012
 55 stars in the vitrine and
 an etched brass plate
 64 x 64 x 97 cm
 Courtesy Shilpa Gupta and Galerie
 Yvon Lambert, Paris



6.



7.

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8.



9.

8. Scott Keightley
Satellite, 2012
 80 pounds of concrete, 128 porcelain tiles, 2 powder coated metal storage bins, mirror
 Courtesy Scott Keightley

9. Esther Kläs
Untitled (come away with me), 2009
 Aquaresin, pigments, wood, concrete
 126.37 x 134.62 x 71 .12 cm
 Courtesy Peter Blum, NY

10. Hans Haacke
Grass grows, 1969
 Variable dimensions
 Courtesy FRAC Nord Pas de Calais



10.



11.

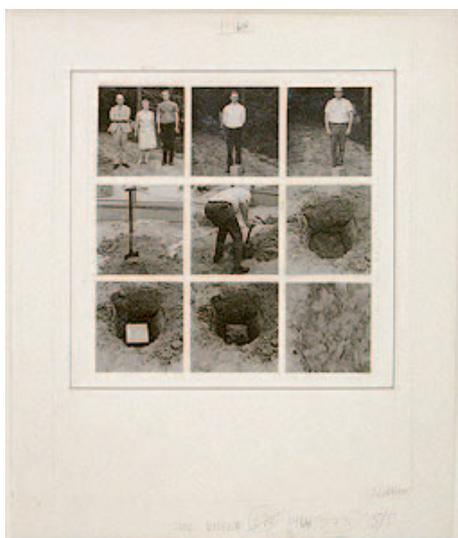
11. Koo Jeong-A
Today / color test, 2013
 diamètre 150 cm hauteur variable jusqu'à 40 cm sous plafond
 Courtesy : Koo Jeong-A, Galerie Yvon Lambert, Paris

12. Robert Kinmont
Just about the right size, 1970/2008
 9 silver gelatin prints
 Each 35 x 28 cm
 6/10
 Courtesy Alexander and Bonin, New York; RaebervonStenglin, Zürich



12.

13. Sol LeWitt
Buried Cube Containing an Object of Importance But Little Value, 1968
 Black and white photographs mounted on board (paste-up for a book page)
 32.2 x 26.7 cm
 Credit : LeWitt Collection, Chester, CT, USA



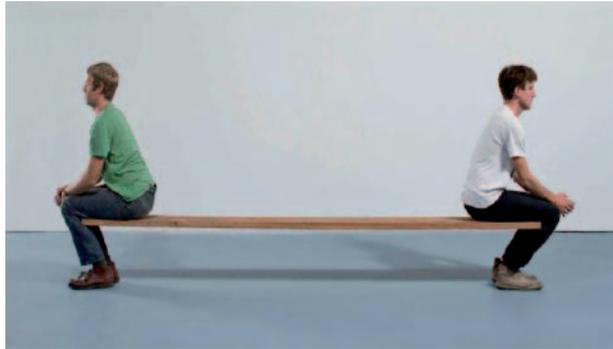
13.

14. Bruce Nauman
Manipulating a Fluorescent Tube, 1969
 Video (b&w, sound) on monitor
 62 min
 Courtesy Electronic Arts Intermix (EAI), New York



14.

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15.

15. Charles Ray

Bench, 1974

Wood

29.2 x 304.8 x 3.8 cm

Courtesy Private Collection, New York



16.

16. Fred Sandback

Untitled (Nr. 4), 1968 / 1983

61 x 334 x 61 cm

Mild steel rod (Volkswagen

Oregonbeige L81D)

Intervals : 45 cm, 30 cm, 15 cm

Credit Photo: Peter Hauck, Basel

Courtesy Annemarie Verna



17.

17. Keith Sonnier

Lead File, 1968

Lead over plywood

10.2 x 121.9 x 1.9 cm

Courtesy Leo Castelli Gallery,

New York

18. Bill Jenkins

Untitled, 2012

Filter

86,36 x 30,48 x 2,54

Photo credit: Cathy Carver

Courtesy Laurel Gitten, New York



18.



19.

19. Haim Steinbach

lemon accent 1, 2006

Plastic laminated wood shelf; plastic

toilet plungers; lemon; plastic scarecrow

94 x 149.9 x 36.2 cm

Courtesy Galerie Laurent Godin, Paris

20. Franz Erhard Walther

Zentriert, Element n°23 of 1.Werksatz,

1967

Annäherung Schritte seitwärts (step

by step approach), Element n°47 of

1.Werksatz, 1968

Linien (Arme/Füsse) (A. loops for arms;

B.pockets for feet; C. flaps for arms and

feet), Element n°56 of 1.Werksatz, 1969

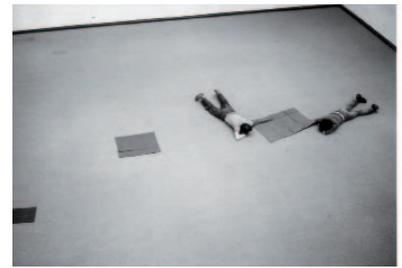
Photograph

Each 15 x 22 cm

Photo : Tim Rautert

Copyright Stiftung Franz Erhard Walther,

Tim Rautert, droits réservés



20.

YVON LAMBERT

Text by Lucy R. Lippard for the exhibition *A Stone Left Unturned*

*MINICON, or,
Out of the Box and into the Ether*

Thankfully, this term (Minicon) was never coined. But the silly hybrid occurred to me because I recall no strict temporal or formal division between Minimalism and Conceptualism in the mid-1960s. The artists creating these two “movements” (none of them particularly liked the terms or even being grouped together) knew each other, often got together, and discussed everything including one another’s work. Where any one of them fell on the Minimalism-Conceptualism spectrum was not an issue, although each artist certainly had strong opinions about what he or she was doing and how it differed from everyone else. One way or another, they were all thinking “outside of the box,” even if they were making boxes. These artists (many of whom are in this exhibition) were lumped together because their work looked alike, not because it was alike.

In the mid-1960s, working on what eventually became the *Primary Structures* exhibition curated by Kynaston McShine at the Jewish Museum, I arrived at the word “structures” for work by Judd, LeWitt, Andre, Morris et al. rather than “sculptures” because they were “non-relational,” as Judd declared; composition was predetermined, but not necessarily logical. (I also called proto-Minimalism “rejective”; Barbara Rose called it “ABC Art.”) I was living with a painter (Robert Ryman) whose white paintings were more like an extreme abstract expressionism than Minimalism, but when he “framed” one of his canvases in waxed paper, pinned (or perhaps taped) on the wall, I was fascinated. Other examples were appearing in aspects of Process Art and Anti-form, which were clearly anti-structural, like much conceptualism. Both of these directions led into various branches of conceptualism.

When far more radical material absences began to show themselves from different directions, John Chandler and I dubbed them “ultra conceptual art,” taking off from LeWitt’s plain old “conceptual” (“with a small c”) which he had coined in 1967 in “Paragraphs on Conceptual Art,” and was to concretize in early 1969 in “Sentences on Conceptual Art” -- which he described as “an operational diagram to generate art. (Some Fluxus artists had previously dubbed their dissimilar work “Concept Art,” and Joseph Kosuth later took credit for the term conceptualism.) Chandler and I saw “idea art” as a movement toward a relatively utopian “dematerialization,” which would de-commodify the art object and float it out into the world. It almost happened.

Like LeWitt, I saw conceptualism as a “massive reassertion of content” opposing the prevailing Greenbergian formalism, but LeWitt’s content was unrelated to humanism. He distinguished between “bottling up” found content and making your own, between Duchampian and anti-Duchampian trajectories. He was clearly of the latter persuasion, but that certainly did not apply to all his peers.

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Texte de Lucy R. Lippart pour l'exposition *A Stone Left Unturned*

MINICON, or,
Out of the Box and into the Ether (*end*)

LeWitt and to a lesser extent Carl Andre and Robert Smithson were the bridges between so-called minimalism and so-called conceptualism. Sol's "non-visual" structures were highly visible, but the conceptual systems that preceded them, laying out the rules for their construction, separated them from previous sculptures, even those by Judd, Morris and Andre which first defined Minimalism. His wall drawings, temporary and also pre-planned, took "idea art" toward flatness and closer to material absence, as did his fostering of artists' books. Andre, on the other hand, adamantly materialist (in the Marxist as well as the literal sense) denied having anything to do with conceptualism, although his "concrete poems" have been included in broad surveys. Andre's contribution to "dematerialization" was his epiphany that sculpture could be flat, horizontal, like a road, paralleling non-object works like Richard Long's walking pieces, and later forms merely outlined on floors or walls by artists like Ian Wilson or Lawrence Weiner, whose famous 1969 statement ("The artist may construct the piece; the piece may be fabricated; the piece need not be built") offered a dematerialized outcome as an alternative to a material one. Robert Barry ultimately achieved total dematerialization with his *Inert Gas* and *Telepathic* pieces (though the titles remained tangible). In the meantime, Bruce Nauman was coming out of graduate school and launching his own eccentric path, more akin to Morris', but unique in its element of verbal/material puns, combining a Duchampian wit with minimalist non-chalance. It is probably his work that sparked that of many of the younger artists in this exhibition.

Weiner, Barry and Douglas Huebler all started out as relatively Minimal sculptors, or structurists. They were among those pondering a conundrum that preoccupied several soon-to-be-conceptualists and land artists – was it important to keep adding objects to the world? I was much taken with this idea, because I was already having second thoughts about being a foil in an art world I felt was incestuous and commercial. If there were no objects as such, perhaps art commerce would crumble? And maybe artists would take the place of critics, speaking for themselves? Little did I know at the time that Xeroxed sheets, blurry snapshots, misspelled texts and other shots in the dark (or stones unturned) would eventually be as merchandisable as any other art.

While some critics tried to cut off Minimalism around 1970 with the term Post-Minimalist, I still see a good deal of work that fits the original notions. And I abhor the notion of post-anything. (It's either what it is or it's something else...) Whatever Conceptualism was, I have often said that along with feminism, it has been a major influence on my work and my life. Yet I prefer to keep the term (with a capital C) limited to its heyday– roughly 1966-72, the span covered by the book *Six Years...* which included the burst of video, performance, "text-based" art, invisible or portable art, and so forth that did indeed change the way art has been made and seen ever since. Today the word "conceptual" (or Post-Conceptual) has become a catchall for anything even vaguely cerebral or materially innovative – practically anything included in the avant-garde. I prefer to see conceptualism as merely part of the DNA of so much impressive newer work, subversively unnameable.

YVON LAMBERT

Yvon Lambert Gallery

Tuesday - Friday
10am - 1pm / 2:30pm - 7pm

Saturday
10am - 7pm

Upcoming exhibitions

March 10th - 14th, 2013
Jonathan Monk
In Between Exhibitions

March 15th - April 20th, 2013
Karl Haendel- Gardar Eide Einarsson

April 21th - 26th, 2013
Jonathan Monk
In Between Exhibitions

April 27th - May 31st, 2013
Joan Jonas - Lawrence Weiner

June 1st - 5th, 2013
Jonathan Monk
In Between Exhibitions

June 6th - July 30th, 2013
Nick van Woert - Diogo Pimentao

Art Fairs

March 20th - 23rd 2013
Art Dubai

April 3rd - 7th 2013
São Paulo International Art Fair

May 9th - 13th, 2013
FRIEZE New York

May 23th - 26th, 2013
Art Basel Hong Kong

June 10th - 16th, 2013
Art Basel