

Christine Kozlov: Information
Henry Moore Institute Upper Sculpture Study Gallery
10 December 2015 – 21 February 2016

Showcase captions

Showcase 1



Installation view of *Reconsidering the Object of Art: 1965-1975* curated by Ann Goldstein and Ann Rorimer, Museum of Contemporary Art, Los Angeles, USA (15 October 1995 - 4 February 1996)

Exhibition print

Photographer: Fredrik Nilsen

Museum of Contemporary Art, Los Angeles

Reconsidering the Object of Art: 1965-1975 was an important survey exhibition, which brought together one of the largest presentations of Kozlov's works to date. Many of the sculptures on view, including '271 Blank Sheets of Paper Corresponding to 271 Days of Concepts Rejected' (1968) and 'Information: No Theory' (1970) had not been seen since they were first exhibited in New York in the late 1960s. The exhibition was the first to affirm Kozlov's importance to the narrative of conceptual and minimal art.



Photograph showing 'No Title (Black Film #1)' (1965)

Undated

Photographer: Jay Cantor

Christine Kozlov Estate, London



Photograph showing 'No Title (Transparent Film #2)' (1967)

Undated

Photographer: Jay Cantor

Christine Kozlov Estate, London

New York fine art photographer Jay Cantor documented artworks by several artists of Kozlov's generation, including her once partner Joseph Kosuth (b. 1945). These photographs show 'No Title (Black Film #1)' and 'No Title (Transparent Film #2)' with their canisters open, showing the film leaders they both hold inside. In exhibitions, however, the works are displayed shut, with their contents concealed. It remains unknown whether it was Kozlov's choice to document the works as they are seen here.



Untitled

Undated

Typewritten paper, with pencil

Christine Kozlov Estate, London

While the first two listed items here most likely refer to ‘No Title (Black Film #1)’ and ‘No Title (Transparent Film #2)’, no further information exists regarding the remaining two. If these constituted works, they remain lost to this day or might never have been realised. Kozlov was deeply interested in harnessing sound and new technology to explore themes of duration and immateriality, as can be seen in ‘Information: No Theory’ and ‘Information Drift’, as well as archival material on view in the exhibition.

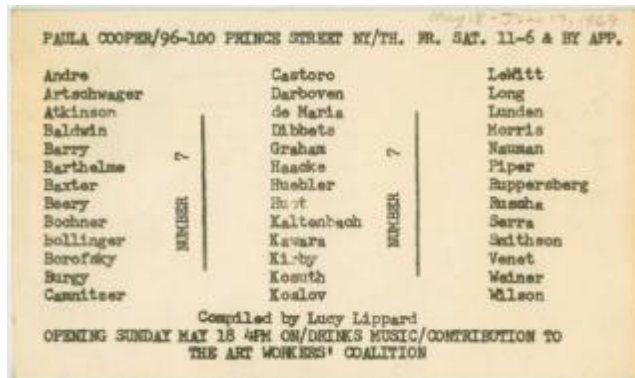


Photograph showing ‘271 Blank Sheets of Paper Corresponding to 271 Days of Concepts Rejected’ (1968)

Undated

Photographer: Jay Cantor

Christine Kozlov Estate, London



Invitation card to the exhibition *Number 7*, Paula Cooper Gallery, New York, USA
(18 May - 15 June 1969)

Printed card

Courtesy Joseph Kosuth Archive, New York

Number 7 included '271 Blank Sheets of Paper Corresponding to 271 Days of Concepts Rejected', which was then not exhibited until *Reconsidering the Object of Art: 1965-1975* at the Museum of Contemporary Art Los Angeles in 1995. *Number 7* was the first in a series of numbered exhibitions organised by the critic and curator Lucy R. Lippard (b. 1937). Her subsequent 'number shows', including *557,087* (1969) *955,000* (1970) and *c. 7,500* (1973/1974), also included work by Kozlov. *Number 7* was a benefit exhibition organised to support the Art Worker's Coalition, a group of New York based artists, critics and museum workers who sought reform of the economic, political and curatorial agendas of the city's contemporary art museums.

Showcase 2



Photograph showing 'Eating Piece (2/20/69 – 6/12/69) Figurative Work No. 1' (1969)
Undated

Photographer: Jay Cantor
Christine Kozlov Estate, London



Installation view of *c. 7,500* curated by Lucy R. Lippard, California Institute of the Arts, Valencia (14 - 18 May 1973) showing 'Neurological Compilation' (*c. 1967*)
Exhibition print

Photographer unidentified
Courtesy California Institute of the Arts



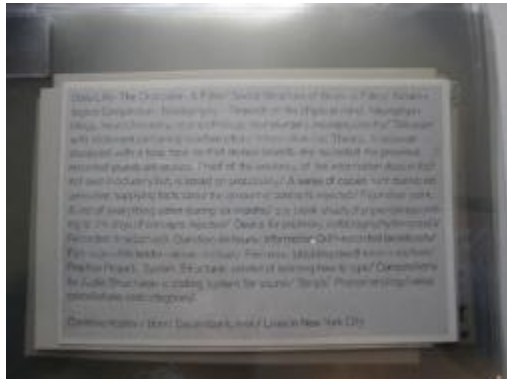
Installation view: *c. 7,500* curated by Lucy R. Lippard, Walker Art Center, Minneapolis, USA (16 November - 16 December 1973) showing 'Neurological Compilation' (*c. 1967*)

Exhibition print

Photographer unidentified

Courtesy Walker Art Center, Minneapolis, USA

Featuring work by exclusively female artists, *c. 7,500* toured art college galleries and art centres across nine cities in the USA, as well as London, UK throughout 1973 and 1974. In organising *c. 7,500* critic and curator Lucy R. Lippard (b. 1937) sought to address the gender imbalance of artists affiliated with the conceptual and minimal art movements. While in both photographs 'Neurological Compilation' can be seen freely available to viewers to handle, today the work is exhibited underneath a Plexiglas cover.



Untitled

1973

Printed card included in Lucy R. Lippard's exhibition *c. 7,500* (1973/1974)

Christine Kozlov Estate, London

This card was printed for the catalogue of the exhibition *c. 7,500*. In her catalogue essay, Lippard (b. 1937) positions Kozlov's work as 'framing or re-locating relatively factual material into personal patterns', alongside Hanne Darboven, Agnes Denes and Laurie Anderson. The card lists a number of works by Kozlov, as well as what could be ideas for works, or works which to this date remain lost. Kozlov included lists of her works made to date in her contributions to other exhibition catalogues, including *Conceptual Art and Conceptual Aspects* at the New York Cultural Center and *Information* at the Museum of Modern Art, New York (both in 1970). Many artists of the conceptual and minimal art movements, including Kozlov, actively explored the relationship between what counted as an 'artwork' and 'idea for an artwork'. For many, the physical realisation of an idea was less important to its conception. Seen alongside other archival materials, this list suggests Kozlov's scope of interests, and the themes she addressed in her practice and research.



Photograph showing an unidentified work by Christine Kozlov

Undated

Photographer: Jay Cantor

Christine Kozlov Estate, London



Photograph showing an unidentified work by Christine Kozlov

Undated

Photographer: Jay Cantor

Christine Kozlov Estate, London

It is uncertain whether the photographed binder constituted a work by Kozlov. The artist's archive holds forty-three photo booth prints showing Kozlov in various disguises and costumes, featuring full face and profile views. However, Kozlov took the photographs out of their folders and later stored them held by an elastic band. The use of photography and writing to document the body is a recurring interest of Kozlov's, as can be seen in 'Eating Piece (2/20/69 – 6/12/69) Figurative Work No. 1', on view in the exhibition. In this piece, Kozlov documented everything she ate and drank between February and June 1969.



Exhibition catalogue for *557,087*, Seattle Art Museum, Washington, USA (5 September – 5 October 1969) curated by Lucy R. Lippard. The exhibition toured to Vancouver and was retitled *955,000*, Vancouver Art Gallery, Canada (13 January - 8 February 1970)

Printed cards
102 x 153 mm
Courtesy Jo Melvin

For her ‘Number Shows’ realised between 1969 and 1974, Lucy R. Lippard (b. 1937) used the official population figures of the city hosting the exhibition as its title. Lippard then asked artists to supply an index card, which would then form the catalogue. Artists used the cards in various ways - to present text as art, supply notes or photographs of their work or to provide Lippard with instructions for the realisation of their work. The catalogue also includes an essay by Lippard, again presented on index cards.



Exhibition catalogue for *March* organised and designed by Seth Siegelau
March 1969

Printed paper, stapled
Christine Kozlov Estate, London

March was the first international exhibition to exist solely as a publication. Curator Seth Siegelau (1941-2013) allocated each day for the month of March to one artist, and invited each to supply him with printable work for a single page. The catalogue includes Siegelau’s invitation letter as a contents page and each artist’s contribution. If an artist did not respond, their allocated page was left blank. The catalogue was then distributed by post to Siegelau’s worldwide mailing list.

Showcase 3



Installation view of *Conceptual Art and Conceptual Aspects* curated by Donald Karshan, New York Cultural Center, New York City, USA (10 April - 25 August 1970)

Exhibition print

Photographer: Jay Cantor

Courtesy of Fairleigh Dickinson University, New York

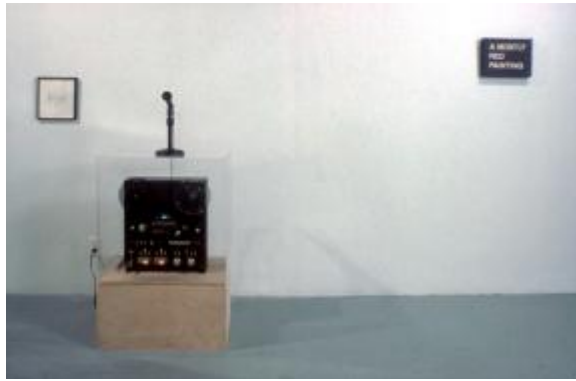
On view just a few months prior to the seminal exhibition *Information* curated by Kynaston McShine (b. 1935) at the Museum of Modern Art in New York, *Conceptual Art and Conceptual Aspects* was the first major New York exhibition dedicated to conceptual art. This installation view shows Kozlov's 'Information: No Theory', seen for the first time, alongside works by Frederick Barthelme (b. 1943) and Ed Ruscha (b. 1937). The photograph documents the only known instance when the work's reel-to-reel tape recorder was placed directly on the gallery floor.



Exhibition catalogue for *Conceptual Art and Conceptual Aspects*
1970

Offset-printed glue bound

Christine Kozlov Estate, London



Installation view of *Reconsidering the Object of Art: 1965-1975* curated by Ann Goldstein and Anne Rorimer, Museum of Contemporary Art, Los Angeles, USA (15 October 1995 - 4 February 1996)

Exhibition print

Photographer: Fredrik Nilsen

Courtesy of Museum of Contemporary Art, Los Angeles

Reconsidering the Object of Art: 1965-1975 was likely the first time 'Information: No Theory' was exhibited since *Conceptual Art and Conceptual Aspects* at the New York Cultural Center in 1970. Realised directly in conversation with the artist, the work can now be seen occupying a plinth. On the right is Kozlov's 'A Mostly Painting (Red)' (1969).

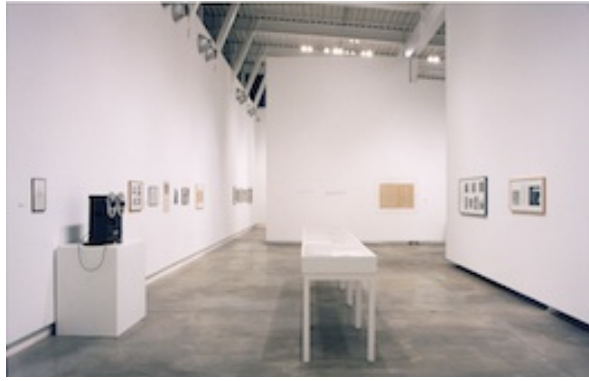


Installation view of *Conception. Conceptual Documents 1968-1972* curated by Catherine Moseley, Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, Canada (12 October - 2 December 2001)

Exhibition print

Photographer: Howard Ursuliak

Courtesy of Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver

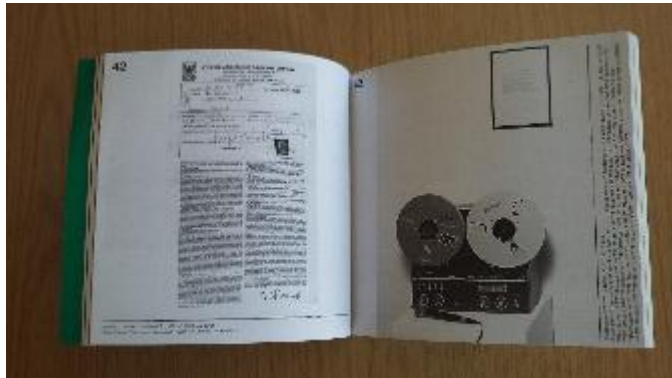


Installation view of *Conception. Conceptual Documents 1968-1972* curated by Catherine Moseley, Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, Canada (12 October - 2 December 2001)

Exhibition print

Photographer: Howard Ursuliak

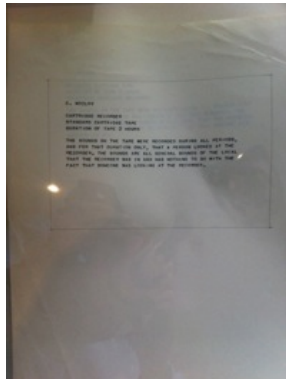
Courtesy of Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver



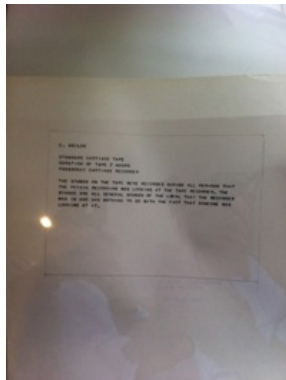
Exhibition catalogue for *Conception. Conceptual Documents 1968-1972* (2001)
2001

Printed book

Courtesy Private Collection



Untitled
Undated
Typewritten paper, with pencil
Christine Kozlov Estate, London



Untitled
Undated
Typewritten paper, with pencil
Christine Kozlov Estate, London

As with much of Kozlov's archival material, it is uncertain whether these typewritten pages are preparatory ideas for artworks or descriptions of realised works. The contents of these two documents bear a similarity to Kozlov's contribution to *March* organised by art dealer and curator Seth Siegelaub (1941-2013), as well as the conceptual concerns underscoring 'Information: No Theory'. This work, and accompanying archival material, suggest Kozlov's interest in the relationship between scientifically measured time, and our impression of its passing.

Showcase 4



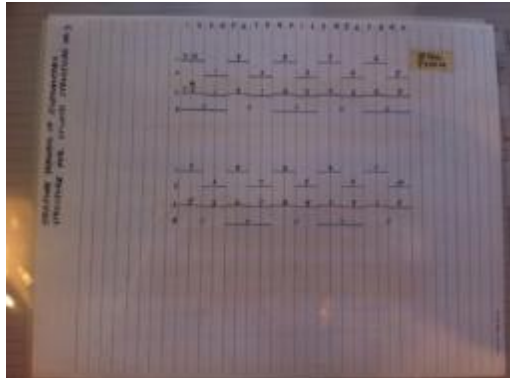
Untitled
Undated
Photocopy
Christine Kozlov Estate, London



Untitled
Undated
Photocopy
Christine Kozlov Estate, London



Untitled
Undated
Tippex and ink on paper
Christine Kozlov Estate, London



Untitled

Undated

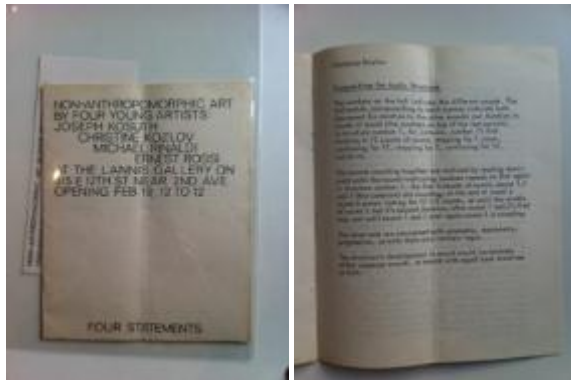
Tippex and ink on paper

Christine Kozlov Estate, London

This group of photocopies and papers show Kozlov's studies for 'Sound Structures' or 'Compositions for Audio Structures'. Although undated, Kozlov began realising these as early as 1965, and a description of these can be seen in the catalogue for the exhibition *Non-Anthropomorphic Art by Four Young Artists: Joseph Kosuth, Christine Kozlov, Michael Rinaldi, Ernest Rossi* (1967) seen nearby. It is uncertain whether these ideas ever progressed beyond notation and if they were realised within an exhibition space. Grouped neatly into recurring forms and patterns, the 'Sound Structures' suggest an exploration of structure, duration and repetition.



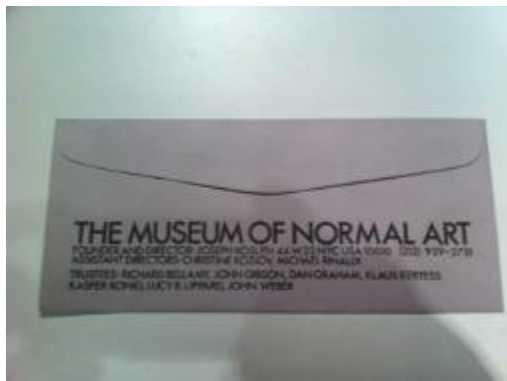
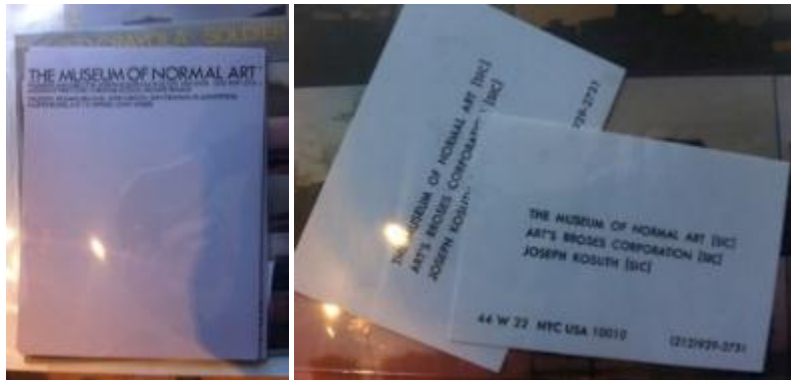
Untitled
Undated
Pen on paper
Christine Kozlov Estate, London



Catalogue for the exhibition *Non-Anthropomorphic Art by Four Young Artists: Joseph Kosuth, Christine Kozlov, Michael Rinaldi, Ernest Rossi*, catalogue designed by Joseph Kosuth, The Lannis Gallery (opening 19 February 1967)
Christine Kozlov Estate, London

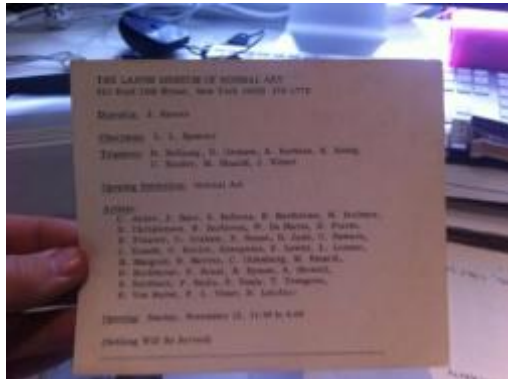
The Museum of Normal Art was founded by Joseph Kosuth (b. 1945) and Christine Kozlov while they were still students at the School of Visual Art, New York in a space belonging to Kosuth's cousin, Spencer Lannis. These two documents suggest a logic for how Kozlov's 'Sound Structures' or 'Compositions for Audio Structures' might have been realised within an exhibition space. The single sheet of paper bears notes written by artist Joseph Kosuth, setting out how Kozlov's notations might be read. Kozlov's catalogue contribution includes a more detailed overview of the work's structure, along with a suggestion of the themes she wished to explore through the work.

Showcase 5



Stationery, designed by Joseph Kosuth
1967
Christine Kozlov Estate, London

The Museum of Normal Art was founded by Joseph Kosuth (b. 1945 with Christine Kozlov's assistance while they were still students at the School of Visual Art, New York in a space belonging to Kosuth's cousin, Spencer Lannis. Inspired by the work of the American painter Ad Reinhardt (1913-67), the front room of the exhibition space included a brief manifesto that quoted from Reinhardt's writings, which extolled the virtues of art as abstract, non-objective and relationless. At the Museum of Normal Art, Kosuth and Kozlov organised exhibitions of their peers, as well as exhibited their own work.



Private view card for *Normal Art*, The Lannis Gallery Museum of Normal Art (opening 12 November 1967)
 Printed card
 Christine Kozlov Estate, London

Normal Art was the inaugural exhibition of the Museum of Normal Art. Works on view included 'Location' (1965) by On Kawara (1933-2014), 'Art as Idea as Idea' (1966) by Joseph Kosuth (b. 1945), 'No Title' (1967) by Christine Kozlov and 'Door Handle' (1967) by Claes Oldenburg (b. 1929). The invitation positions Kozlov within a group of peers, living and working in New York in the mid 1960s. The Museum of Normal Art attracted attention and the support of more established artists. This was the first time that a student generated gallery space achieved a reputation outside the student community. Art critics Gregory Battcock (1937-80) and Ira Licht (b. 1938) attended regularly, as did the art dealer Seth Siegel (1941-2013).



Private view card for *Non-Anthropomorphic Art by Four Young Artists: Joseph Kosuth, Christine Kozlov, Michael Rinaldi, Ernest Rossi*, The Lannis Gallery Museum of Normal Art (opening 19 February 1967)
 Printed card designed by Joseph Kosuth
 Christine Kozlov Estate, London



Private view card for *Fifteen People Present Their Favorite Book*, The Lannis Gallery
Museum of Normal Art (opening 7 May – 7 June 1967)
Printed card designed by Joseph Kosuth
Christine Kozlov Estate, London

As part of *Fifteen People Present Their Favorite Book*, Kozlov contributed a single sheet of graph paper produced by the Keuffel and Esser Company, New York. Throughout her works and sketches, Kozlov repeatedly used Keuffel and Esser products, such as graph paper and a lettering set.



Untitled
Undated, [postmark unclear October 1975]
Pen on paper, verso addressed to Kozlov
Christine Kozlov Estate, London

Christine Kozlov was in frequent contact with the American sculptor Carl Andre (b. 1935) and this is one of several cards sent to Kozlov by the artist. The two artists were included in numerous exhibitions together, as early as 1967 at the Museum of Normal Art, through to Lucy R Lippard's (b. 1937) 'number shows', *Conceptual Art and Conceptual Aspects* at the New York Cultural Center, organised by Ian Burn and Joseph Kosuth under the auspices of its director Donald Karshan and the survey exhibition *Information* curated by Kynaston McShine at the Museum of Modern Art, New York (1970).



Photograph of On Kawara (1933-2014), Christine Kozlov (1945-2005) and Joseph Kosuth (b. 1945)

Undated

Christine Kozlov Estate, London

Christine Kozlov first met On Kawara (1933-2014) and his partner Hiroko Kawahara in New York in 1967. Along with Joseph Kosuth (b. 1945), the two couples met frequently until 1972. This undated photograph shows the artists most likely in Mexico City. A number of postcards sent by Kawara to Kozlov from the 'I GOT UP' series can be seen elsewhere in the exhibition. Kawara was greatly admired by Kozlov, who similarly in her work explored the passing of time.



Photographs showing stills from *And now for something completely different* Art & Language and *The Red Crayola*

1976

Photographer unknown, taken in Kathryn Bigelow's apartment in New York 1976

Christine Kozlov Estate, London



Photographs showing stills from *And now for something completely different* Art & Language and The Red Crayola
1976

Photographer unknown, taken in Kathryn Bigelow's apartment in New York 1976
Christine Kozlov Estate, London



Art & Language and the Red Crayola
And now for something completely different
1976

Art & Language and the Red Crayola
contribution to film *Borbu u New Yorku*, by Zoran Popovic

Photographer unknown, taken in Kathryn Bigelow's apartment
Christine Kozlov Estate, London

These three photographs show still from *And now for something completely different* (1976) Art & Language and the Red Crayola contribution to Zoran Popovic film *Borbu u New Yorku*, Kathryn Bigelow (b. 1951), Jessie Chamberlain, (1958-99) Christine Kozlov (1945-2005), Zoran Popovic, (DATES) Paula Ramsden, (b. 1952) Mayo Thompson (b. 1944) recording songs included in *And now for something completely different*. The songs, 'Plekanov' which Kozlov sings is from 'Corrected Slogans', the first collaborative album made by the conceptual art collective Art & Language and the experimental rock band The Red Crayola, led by Thompson.

Showcase 6



On Kawara

Six postcards from the 'I GOT UP' series

Christine Kozlov was in frequent contact with Japanese-American artist On Kawara (1933-2014) between 1967 and 1972. These postcards are part of Kawara's 'I GOT UP' series made between 1968 and 1979. In this work, Kawara stamped two postcards with the time that he rose, sending each to different addressees. While some would receive one or two of the cards, others received several over the course of successive months.



Postcard from Christine Kozlov to Joseph Kosuth
 Sent from London to New York in 1969
 Courtesy Joseph Kosuth Archive, New York



Postcard from Christine Kozlov to Joseph Kosuth
 Sent from New York to Los Angeles on 7 October 1968
 Courtesy Joseph Kosuth Archive, New York



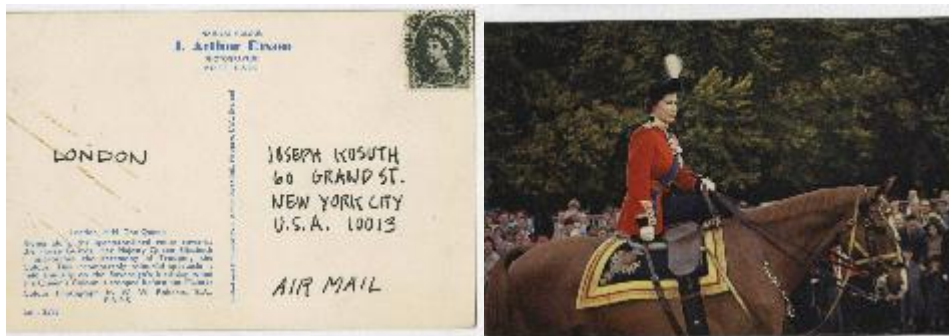
Postcard from Christine Kozlov to Joseph Kosuth
 Sent from London to New York in 1969
 Courtesy Joseph Kosuth Archive, New York



Postcard from Christine Kozlov to Joseph Kosuth
 Sent from London to New York in 1969
 Courtesy Joseph Kosuth Archive, New York



Postcard from Christine Kozlov to Joseph Kosuth
 Sent from London to New York in 1969
 Courtesy Joseph Kosuth Archive, New York



Postcard from Christine Kozlov to Joseph Kosuth
 Sent from London to New York in 1969
 Courtesy Joseph Kosuth Archive, New York



Postcard from Christine Kozlov to Joseph Kosuth
 Sent from London to New York on 25 February 1969
 Courtesy Joseph Kosuth Archive, New York



Postcard from Christine Kozlov to Joseph Kosuth
 Sent from New York to Copenhagen, Denmark
 Courtesy Joseph Kosuth Archive, New York



Postcard from Christine Kozlov to Joseph Kosuth
 Sent from London to New York in May 1969
 Courtesy Joseph Kosuth Archive, New York

During 1969, Kozlov spent a period of three months in London. During this time she continued working, conceived of a 'following piece' that she rejected and spent time meeting artists in the city. She had already met Terry Atkinson (b. 1939) and Michael Baldwin (b. 1945) (members of the conceptual art collective Art & Language) in New York and visited Coventry where Atkinson and Baldwin were teaching. Joseph Kosuth (b. 1945) put Kozlov in contact with London-based artists and thinkers,

including Barbara Reise (1940-78), an American art historian, critic and contributing editor of *Studio International* magazine, as well as the sculptor Barry Flanagan (1941-2009). Kozlov also socialised with Peter Townsend (1919-2006), the editor of *Studio International*, and Charles Harrison (1942-2009), an art historian and the magazine's assistant editor. Harrison championed the newly emerging conceptual art practices and referred to Kozlov in his essay, 'Notes towards artwork' published in *Studio International* in February 1970. These postcards are testaments of cross-Atlantic conversations, and the networks of UK-based artists, curators and collectors whom Kozlov was in contact with.