

Christine Kozlov: Information

10 December 2015 – 21 February 2016

Information is the first solo exhibition of the American conceptual artist Christine Kozlov (1945-2005). Before moving to the UK in 1977, Kozlov played an active role in the development of conceptual art in New York. Resulting from intensive research and exclusive access to the artist's archive, this exhibition focuses on the relevance of her work to the development of sculpture in this fertile period of art and exhibition making.

Working in New York, Kozlov started exhibiting in the late 1960s at the Lannis Gallery, later renamed The Museum of Normal Art, which she ran with Joseph Kosuth (b. 1945) while both were studying at the School of Visual Arts. As the archival material displayed in the showcases demonstrates, her work was selected for landmark exhibitions of her time and she was central to the network of artists rethinking the definitions of art. Between 1973 and 1975 Kozlov worked as an assistant to Robert Rauschenberg (1925-2008), and when she moved to the United Kingdom it was to pursue work in collaboration with the artists known as Art & Language.

Underscoring Kozlov's practice is an exploration of the limits of technology and the lifespan of information. 'Information: No Theory' (1970), for example, is a reel-to-reel tape recorder that collects the surrounding sounds of the gallery space. Equipped with a continuous loop tape, it constantly re-records, and so erases its own content. Kozlov's sculptures, drawings and notes for works consistently explore how knowledge is documented, processed and communicated. She often remade her works, blurring the boundaries between the original and its exhibition copy. Alongside documentation of her works and correspondence with her peers, the showcases in *Information* are filled with notes and scores that occupy the uncertain status of being both artwork and process. Kozlov worked with this ambiguity, most explicitly in 1977 when she chose to withdraw from actively making art.

This exhibition is made possible through support from the Terra Foundation for American Art. We would also like to thank the Estate of Christine Kozlov for its generous support of the project. A number of Kozlov's contemporaries were interviewed while gathering information and these recordings, as well as rare exhibition catalogues featuring her work, can be consulted in our Research Library.

Christine Kozlov: Information is accompanied by a dedicated issue of the Henry Moore Institute's journal *Essays on Sculpture*, featuring texts by Dr Jo Melvin (Reader in Fine Art Theory, Chelsea College of Fine Arts and Henry Moore Institute Senior Research Fellow 2015-16) and Pavel Pyš (Curator of Visual Arts, Walker Art Center).

Captions

Archival items:

CASE 1

Private view card for *Non-Anthropomorphic Art by Four Young Artists: Joseph Kosuth, Christine Kozlov, Michael Rinaldi, Ernest Rossi*, Lannis Gallery, New York, February 1967

Printed card, designed by Joseph Kosuth

Christine Kozlov Estate

Private view card for *Fifteen People Present Their Favorite Book*, Lannis Gallery, New York, 7 May – 7 June 1967

Printed card, designed by Joseph Kosuth

Christine Kozlov Estate

In *Fifteen People Present Their Favorite Book* fifteen artists were asked to show their favourite book for the exhibition's duration. Kozlov contributed a single sheet of graph paper produced by the Keuffel and Esser Company, New York, a paper stock she repeatedly used in her work.

Catalogue designed by Joseph Kosuth for the exhibition *Non-Anthropomorphic Art by Four Young Artists: Joseph Kosuth, Christine Kozlov, Michael Rinaldi, Ernest Rossi*, organised by Joseph Kosuth, The Lannis Gallery, New York

1967

Printed book

Christine Kozlov Estate

Non-Anthropomorphic Art by Four Young Artists: Joseph Kosuth, Christine Kozlov, Michael Rinaldi, Ernest Rossi, launched on 19 February 1967, was the opening exhibition of the Lannis Gallery, which Kozlov ran with Joseph Kosuth (b. 1945) while both were studying at the School of Visual Arts, New York. The space belonged to Kosuth's cousin, Spencer Lannis. Two further exhibitions, *Sinan Tanju* (3 – 30 April 1967) and *Fifteen people present their favorite book* (7 May – 7 June 1967), took place at the Lannis Gallery before it was renamed The Museum of Normal Art.

Untitled

Undated

Ink on paper

Christine Kozlov Estate

Sound Structures

Undated

Photostat

Christine Kozlov Estate

Sound Structures

Undated

Photostat

Christine Kozlov Estate

Untitled

Undated

Correction fluid and ink on paper

Christine Kozlov Estate

Untitled

Undated

Correction fluid and ink on paper

Christine Kozlov Estate

This group of photostats and papers shows studies for and pages from Kozlov's 'Sound Structures', also known as 'Compositions for Audio Structures'. Although the white paper might be considered preparatory material, the photostats are part of the work, and were shown as such in the exhibition *Kurze Karrieren: Short Careers* at Museum Moderner Kunst Stiftung Ludwig, Vienna (MuMoK) in 2004, curated by Susanne Neuburger. Kozlov began realising this series of works as early as 1965. A description for them 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). It is uncertain whether these ideas progressed beyond notation. Grouped neatly into recurring forms and patterns, they suggest an exploration of structure, duration and repetition.

CASE 2

The Museum of Normal Art stationery

1967

Letterhead, envelope and invitation cards,
designed by Joseph Kosuth

Christine Kozlov Estate

After presenting three exhibitions under the auspices of the Lannis Gallery, Kosuth and Kozlov renamed the space The Museum of Normal Art, the first exhibition presented under the new name being *Normal Art*, which launched on 12 November 1967. Inspired by the work of the American painter Ad Reinhardt (1913-67), the front room of the exhibition space included a brief manifesto quoting from Reinhardt's writings, extolling the virtues of art as abstract, non-objective and relationless.

Private view card for *Normal Art*, The Museum of Normal Art, New York

1967

Printed card

Christine Kozlov Estate

Normal Art was the inaugural exhibition of The Museum of Normal Art. The name was taken from Gertrude Stein's (1874-1946) use of the word 'normal' in the *Autobiography of Alice B. Toklas* (1933) where she states:

THE ABNORMAL, IT IS SO OBVIOUS.

...THE NORMAL IS SO MUCH MORE SIMPLY COMPLICATED/AND INTERESTING

At the Museum of Normal Art, Joseph Kosuth (b. 1945) and Christine Kozlov organised exhibitions of their peers, as well as exhibiting their own work. Works on view included 'Location' (1965) by On Kawara (1933-2014), 'Art as Idea as Idea' (1966) by Kosuth, 'No Title' (1967) by Kozlov, and 'Door Handle' (1967) by Claes Oldenburg (b. 1929). The Museum of Normal Art attracted the attention and support of more established artists, including Carl Andre (b. 1935), Sol LeWitt (1928-2007) and Robert Ryman (b. 1930), who frequently visited and exhibited alongside younger artists. Art critics Gregory Battcock (1937-80) and Ira Licht (b. 1938) attended regularly, as did the art dealer Seth

Siegelaub (1941-2013). This was the first time a student-generated gallery space achieved a reputation outside the student community.

Card sent from Carl Andre to Christine Kozlov, verso addressed to Kozlov

Undated [postmark unclear, October 1975?]

Christine Kozlov Estate

Christine Kozlov was in frequent contact with the American sculptor Carl Andre (b. 1935), and this is one of several cards sent to her by the artist. Kozlov and Andre exhibited together in numerous exhibitions, including the inaugural exhibition *Normal Art* (1967) at the Museum of Normal Art, Lucy R. Lippard's (b. 1937) 'number shows', *Conceptual Art and Conceptual Aspects* at the New York Cultural Center (1970), and the survey exhibition *Information* curated by Kynaston McShine (b. 1935) at the Museum of Modern Art, New York (1970).

Photograph of On Kawara, Christine Kozlov and Joseph Kosuth

Undated

Photographer unknown

Christine Kozlov Estate, London

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 photograph probably shows the artists in Mexico City, where the four had spent a holiday together. A number of postcards sent by Kawara to Kozlov from his 'I GOT UP' series can be seen elsewhere in the exhibition.

On Kawara

Six postcards from the 'I GOT UP' series

Stamped postcards

1968-79

Christine Kozlov Estate, London

Kozlov was in frequent contact with the 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, the artist stamped two postcards with the time that he got up, sending each to different addressees. While some recipients received just one or two cards, others received several over the course of successive months.

Postcard sent by Kozlov to Joseph Kosuth

Sent from London to New York in May 1969

The postcard shows no image, only Joseph Kosuth's address.

Collection of Joseph Kosuth

Postcard sent by Kozlov to Joseph Kosuth

Sent from London to New York in 1969

The postcard shows a view of the Houses of Parliament, Westminster, London.

Collection of Joseph Kosuth

Postcard sent by Kozlov to Joseph Kosuth

Sent from New York to Los Angeles on
7 October 1968

The postcard shows the Empire State Building,
New York.

Collection of Joseph Kosuth

Postcard sent by Kozlov to Joseph Kosuth

Sent from London to New York in May 1969

The postcard shows no image, only Joseph Kosuth's address.

Collection of Joseph Kosuth

Postcard sent by Kozlov to Joseph Kosuth

Sent from London to New York in 1969

The postcard shows Piccadilly Circus, London.

Collection of Joseph Kosuth

Postcard sent by Kozlov to Joseph Kosuth

Sent from London to New York in 1969

The postcard shows Big Ben, London.

Collection of Joseph Kosuth

Postcard sent by Kozlov to Joseph Kosuth

Sent from London to New York in 1969

The postcard shows H.M. The Queen riding a horse.

Collection of Joseph Kosuth

Postcard sent by Kozlov to Joseph Kosuth

Sent from London to New York on 25 February 1969

The postcard shows Piccadilly Circus, London.

Collection of Joseph Kosuth

Postcard sent by Kozlov to Joseph Kosuth

Sent from New York to Copenhagen, Denmark, [postmark unclear]

The postcard shows the Acropolis, Athens, Greece.

Collection of Joseph Kosuth

During 1969, Kozlov spent three months in London. She had already met Terry Atkinson (b. 1939) and Michael Baldwin (b. 1945), members of the conceptual art collective Art & Language, while in New York, and she 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 socialised with Peter Townsend (1919-2006), editor of *Studio International* between October 1965 and May/June 1975, and Charles Harrison (1942-2009), art historian and *Studio International* assistant editor between October 1967 and September 1971. 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.

CASE 3

Exhibition catalogue for 557,087 at Seattle Art Museum, Washington, USA, 5 September – 5 October 1969 and 955,000 at Vancouver Art Gallery, Canada, 13 January – 8 February 1970

Set of loose cards in envelope

Courtesy Jo Melvin

For her 'number shows' realised between 1969 and 1974, Lucy R. Lippard used the official population figures of the city hosting the exhibition as its title. Lippard asked artists to supply an index card, which would then form the catalogue. Some artists sent cards directly to Lippard, which she reproduced in the catalogue, while others sent instructions for how Lippard should use their allocated cards. The cards present text as art, supply notes or photographs of the artist's work, or provide Lippard with instructions for the realisation of an artist's work. The catalogue also includes an essay by Lippard, again presented on index cards.

***March 1969*, also known as *One Month* - exhibition as catalogue, organised and designed by Seth Siegelau**

1969

Printed paper, stapled

Christine Kozlov Estate

March 1969 was the first international exhibition to exist solely as a publication. Curator Seth Siegelau (1941-2013) allocated each day of the month to one artist, and asked each to supply a printable work for a single page. Siegelau's invitation letter is the contents page, and each artist's contribution follows. If an artist did not respond then their allocated page was left blank. The catalogue was distributed by post to Siegelau's worldwide mailing list. Kozlov proposed a continuous recording of sounds heard throughout the twenty-four-hour duration of 19 March 1969.

Installation view of *c. 7,500*, curated by Lucy R. Lippard, California Institute of the Arts,

Valencia, USA, 14 – 18 May 1973

Exhibition print showing Kozlov's work
Photographer unidentified

Courtesy of the California Institute of the Arts Institute Archives

Installation view of *c. 7,500*, curated by Lucy R. Lippard, Walker Art Center, Minneapolis, USA, 16 November – 16 December 1973

Exhibition print showing Kozlov's work
Photographer unidentified

Courtesy Walker Art Center, Minneapolis, Minnesota, USA

Featuring work by exclusively female artists, *c. 7,500* toured to art college galleries and art centres across nine cities in the USA throughout 1973 and 1974. The exhibition was also presented at Garage, 48 Earlham Street, London in April 1974. In organising *c. 7,500* Lucy R. Lippard (b. 1937) sought to address the gender imbalance affiliated with the conceptual and minimal art movements. In Lippard's installation, 'Neurological Compilation' was freely available to handle.

In *c. 7,500* the work is given the longer title 'Neurological Compilation – Bibliography – Research on the physical mind. Neurophysiology, neurochemistry, neuropathology, neurosurgery, neuropsychiatry' on a card printed as part of Kozlov's contribution to the exhibition catalogue and dated 1969. It was not exhibited again until *Reconsidering the Object of Art: 1965-1975* at the Museum of Contemporary Art, Los Angeles in 1995. The curators worked closely with Kozlov and she chose the title and date 'Neurological Compilation' (c. 1967). The artist advised extensively on the works in the exhibition, and where there is any ambiguity it is taken as the guide for all dates and titles in *Christine Kozlov: Information*.

Untitled

1973

Printed card included in the catalogue for *c. 7,500* (1973/1974)

Christine Kozlov Estate

This card was printed for the catalogue of the exhibition *c. 7,500*. In her catalogue essay, presented on unnumbered index cards, Lippard describes Kozlov's work as 'framing or re-locating relatively factual material into personal patterns' and Kozlov's card was positioned alongside works by artists Hanne Darboven (1941-2009), Agnes Denes (b. 1938) and Laurie Anderson (b. 1947). The card lists a number of works by Kozlov, only some of which are known today. She included lists of her works in 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 1970).

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

Printed card

Collection of Joseph Kosuth

The exhibition *Number 7* included '271 Blank Sheets of Paper Corresponding to 271 Days of Concepts Rejected', which was not subsequently 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); the others were titled *557,087* (1969), *955,000* (1970) and *c. 7,500* (1973/1974). Kozlov was included in all four. *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.

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 showing installation view of Christine Kozlov's work
Photographer: Jay Cantor

Courtesy of Fairleigh Dickinson University, New York

On view a few months before the landmark 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. It was organised by Ian Burn (1939-93) and Joseph Kosuth (b. 1945), under the auspices of the New York Cultural Center's director Donald Karshan (1929-2003). This installation view shows Kozlov's 'Information: No Theory', which consists of a reel-to-reel tape recorder and framed text. This was the first time the work was exhibited; it was shown alongside works by Frederick Barthelme (b. 1943) and Ed Ruscha (b. 1937). The photograph documents the only known instance when the reel-to-reel tape recorder was placed directly on the gallery floor.

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 showing installation view of Christine Kozlov's work
Photographer: Fredrik Nilsen

Courtesy of The Museum of Contemporary Art, Los Angeles

Following *Conceptual Art and Conceptual Aspects* at the New York Cultural Center in 1970, 'Information: No Theory' was presented in the exhibitions *Out of Sight Out of Mind* at the Lisson Gallery in 1993 and *Reconsidering the Object of Art: 1965-1975* in 1995. In the latter exhibition, the work was realised directly in conversation with the artist. Kozlov advised on her preference of a 1970s type reel-to-reel tape recorder. She did not, however, give instructions on the technical set-up, leaving this to be resolved by the museum. On the right of this image 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 showing installation view of Christine Kozlov's work
Photographer: Howard Ursuliak

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

Exhibition catalogue for *Conception. Conceptual Documents 1968-1972*, curated by Catherine Moseley, Norwich Gallery, Norwich School of Art and Design, UK, 24 January – 3 March 2001, and touring to the Henry Moore Institute Library, Leeds, UK, 10 March – 22 April 2001 and

Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, Canada, 12 October – 2 December 2001

2001

Printed book

Private Collection

Photographs taken in Kathryn Bigelow's and Susan Grayson's New York apartment of 'And now for something completely different', Art & Language and the Red Crayola's contribution to Zoran Popović's 16mm film *Struggle in New York*

1976

Photographer unknown

Christine Kozlov Estate

These three photographs were taken during the recording of 'And now for something completely different' (1977) by members of the conceptual art collective Art & Language and the Red Crayola, a band led by Kozlov's then partner Mayo Thompson (b. 1944). The photographs show, among others, Kathryn Bigelow (b. 1951), Jesse Chamberlain (1958-99), Christine Kozlov, Mayo Thompson, Zoran Popović, Jasna Popović, Mel Ramsden (b. 1944), and Paula Ramsden (b. 1952).

CASE 5

Untitled

Undated

Typewritten paper, with pencil

Christine Kozlov Estate

Untitled

Undated

Typewritten paper, with pencil

Christine Kozlov Estate

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 bear a similarity to Kozlov's contribution to the exhibition *March 1969*, organised by Seth Siegelaub (1941-2013). The conceptual concerns here underscore 'Information: No Theory', demonstrating Kozlov's interest in the relationship between scientifically measured and experienced time.

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 showing Kozlov's works

Photographer: Fredrik Nilsen

Courtesy of The Museum of Contemporary Art, Los Angeles

Reconsidering the Object of Art: 1965-1975 was an important survey exhibition of mostly North American and European minimal and conceptual art, bringing together one of the largest presentations of Christine Kozlov's works to date. Many of Kozlov's works on view, including '271 Blank Sheets of Paper Corresponding to 271 Days of Concepts Rejected' (1968), 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

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

Undated

Photographer: Jay Cantor

Christine Kozlov Estate

New York fine art photographer Jay Cantor documented artworks by several artists of Kozlov's generation. These photographs show 'No Title (Black Film #1)' and 'No Title (Transparent Film #2)' with their canisters open, revealing the film leaders held inside. When exhibited the canisters are displayed shut, their contents concealed. It remains unknown whether it was Kozlov's choice to document the works open.

Untitled

Undated

Typewritten paper, with pencil

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

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

Undated

Photographer: Jay Cantor

Christine Kozlov Estate

CASE 6

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

Undated

Photographer: Jay Cantor

Christine Kozlov Estate

Photograph showing 'Self Portraits' (1968-69)

Undated

Photographer: Jay Cantor

Christine Kozlov Estate

Photograph showing 'Self Portraits' (1968-69)

Undated

Photographer: Jay Cantor

Christine Kozlov Estate

The artist's archive holds forty-three photo booth prints showing Kozlov in various disguises and costumes, featuring full face and profile views. 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' for which she documented everything she ate and drank between February and June 1969. These folders are cited as artworks in Anne Rorimer's (b. 1944) publication *New Art in the 60s and 70s: Redefining Reality* (2001), however Kozlov took the photographs out of these folders and stored them in acid proof tissue.

Exhibition catalogue for *Conceptual Art and Conceptual Aspects*, curated by Donald Karshan, New York Cultural Center, New York City, USA, 10 April - 25 August 1970

Offset-printed glue bound catalogue

Christine Kozlov Estate

Works:

PLINTH 1

No Title (Black Film #1)

1965

8mm film leader in canister (100 ft)

Christine Kozlov Estate

PLINTH 2

No Title (Transparent Film #2)

1967

16mm white film leader in canister (100 ft)

Christine Kozlov Estate

PLINTH 3

271 Blank Sheets of Paper Corresponding to

271 Days of Concepts Rejected

Probably made for MOCA's 1995 exhibition

Sheets of blank paper with typewritten top sheet (two stacks)

Christine Kozlov Estate

PLINTH 4

271 Blank Sheets of Paper Corresponding to 271 Days of Concepts Rejected

1968

Sheets of blank paper with typewritten top sheet (two stacks)

Christine Kozlov Estate

CASE 4

Neurological Compilation

c. 1967

Nine paper folders, with individual sheets of paper held in acetate sleeves

Christine Kozlov Estate

CASE 7

Eating Piece (2/20/69 - 6/12/69) Figurative Work No. 1

Twelve typewritten sheets (including a title sheet signed by the artist)

Christine Kozlov Estate

WALLS

Information Drift

1968

Printed paper signed by the artist,
film in canister

Christine Kozlov Estate

This Is Not Art

1969

Signed print

Christine Kozlov Estate

Telegram addressed to Athena Spear: 'Particulars related to the information not contained herein constitute the form of this action'

1970

Telegram, signed by the artist

Christine Kozlov Estate

Telegram addressed to Kynaston McShine: 'Particulars relating to the information not contained herein constitute the form of this action'

1970

Telegram, signed by the artist

Christine Kozlov Estate

Information: No Theory

1970 / 2015

Tape recorder, microphone, lead, framed text signed by the artist

Christine Kozlov Estate