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dler in *Art International*
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wn in *Arts Magazine* (New
1968; "Joseph Kosuth" by
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ews with Barry, Huebner.
r R. Rose in *Arts Magazine*
; "Notes on Sculpture, Part
Robert Morris in *Artforum*
"Impossible Art" by David
New York) May/June 1969
Charles Harrison i

鎌倉 コンテンポラリーアート 画廊

中央区銀座7-10-8 平方ビル1F
03-574-8307 (日曜休み)

ジョセフ コスス 展

JOSEPH KOSUTH

4月26日～5月15日 日曜・祭日 休み

中原佑介

美術作品はなにごとかを語る。あるいは、なにごとかを意味する。その意味するものがはっきりと言語化し得ないような場合でも、なにごとかを意味すると考えられている。それでは、次のようなものが可能なのだろうか。「美術作品」を語る美術作品。あるいは、「なにごとかを意味する」美術作品の「その意味するもの」を意味する美術作品。

言葉の遊びと受けとられるかもしれない。しかし、そういうように考え得る根拠がないわけではない。それはわれわれが、言葉の意味(あるいは無意味)を言葉で語るということを知っているからである。言葉は言葉を語る——つまり、言葉はメタ言語であり得る。とすれば、そういう思考の構造を、非言語的表現である美術作品の領域へも適用し得るのではないだろうか。

1960年代中葉以降のジョセフ・コススの仕事の特徴は、要約すれば、メタ言語ならぬメタ美術に集中してきた点にみられるように思

う。つまり、美術作品について語る美術作品である。こういう視点をもたらした理由のひとつは、抽象表現主義によって絵画の意味の不確定さが拡大されたということであろう。絵画の意味とはなにか、絵画の意味の形成の仕組みとはどのようなものであるのか。といった問いがそこから誘発される。

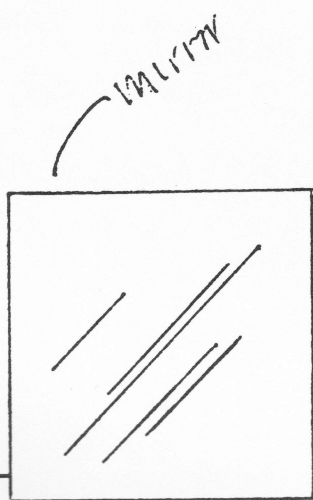
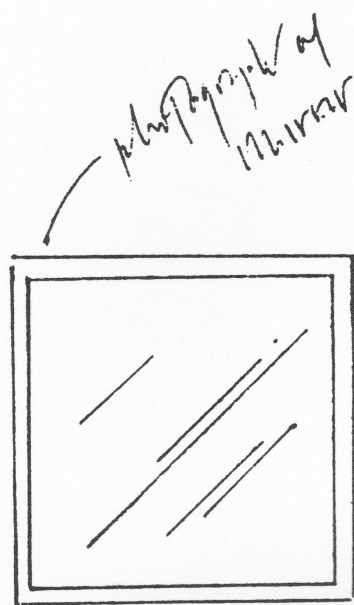
コズスの作品は年代によっていくつかの時期に分けられるが、1965年の「プロトインヴェスティゲーション」(「原探求」とでも記すべきか)以来、どの時期の作品も言葉(=文章)と密接に結びついている。これが概念芸術として位置づけられてきた大きな理由でもあるが、コズスのこの言葉への関心は、その作品の構造上まず不可避的であったといわねばなるまい。先程、言葉の意味を言葉で語るという思考の構造(あるいは論理構造)を美術作品の領域へ移行させると書いたが、しかしこの場合、前者と後者とがまったく同一の構造になるわけではない。というのも、意味は言葉に置換されるものであり、したがって美術作

品の意味を美術作品であらわすという場合、どうしてもその「意味」と結びついて言葉が登場せざるを得ないからである。

その点、最近作の「キャンクシス」は、美術作品が(つまり意味が)形成されるに当たっての要素間(あるいは物体間)の関係ということに焦点が据えられ、それだけ視覚的な比重が強められているのが知られる。あるいは意味(=言語)よりも、空間の記号性が前面に押しだされている。

しかし、コズスのこの近作もまた美術作品の分析の所産であることでは変りはない。概念芸術という名称はさまざまな作品を包含したが、この分析度の高さということではさしづめコズスなど筆頭に位置しよう。「キャンクシス」はその分析のレンズをアナログ的な空間関係へと向けて、やや変質させようという試みでもあろうか。「プロトインヴェスティゲーション」から「キャンクシス」まで、各時期の作品が展示される、わが国での初のコズス展で、それをじっくりと眺めてみたい。

DOCUMENTATION



...the Second World War, and
ing the democratic arms—this vict-
a problem one to democracy.
found as a traitor, received an
Bollinger Prize, from a jury of dis-
writers. The award bore witness
pendence from political bias w

W21
1601

'One and Three Mirrors' 1965
1965/10/10

Proto-Investigations.

'One and Three Mirrors' 1965

「ホイットニー・アニュアル」(1969年) カタログより

私の作品は、西洋の絵画や彫刻を継承するものと見なされるかもしれない領域にはあるが、私はその領域は「絵画」でもなければ「彫刻」でもなく、むしろ「芸術探究」であると考えている。これには二つの理由がある。その一つは、芸術という言葉は私の仕事の文脈全般を表わしているのに対して、「絵画」や「彫刻」という言葉は、形態学の分野における私の芸術と以前の芸術との間の関係を暗に示すようなやり方で、別個の特質を私の芸術探究の中で使われた材質に基づくものとしてしようと

いうことである。二つ目の理由は、絵画や彫刻というような特定の言葉のさらに具合の悪い点の一つとして、それらが「定義する」性格を持ち、結果的に考察の領域を限定してしまっているということである。この限定は私には今日の芸術の性質に反するもののように思われる。

建畠 哲訳

mir'rör, n. [ME. *mirour*; OFr. *mireor, mirour*, from LL. *mirare*, to look at; L. *mirari*, to wonder at.]

1. any polished substance that forms images by the reflection of rays of light; especially, a piece of glass coated on the reverse side with silver, etc.; a looking glass.

In the clear *mirror* of thy ruling star
I saw, alas! some dread event depend.

—Pope.

2. that which gives a true representation or description.

3. something to be imitated or emulated; model.

DETAIL I



DETAIL II

COL·OR (cŭl'·ur) *noun* **1** A visual attribute of bodies or substances distinct from their spatial characteristics; specifically, any one of the hues of the rainbow or spectrum, or a tint produced by the blending of such hues; loosely, any hue, including black and white. **2** A paint, dyestuff, or pigment, as used in industry and the arts. **3** In physics, that attribute of matter which depends upon those wavelengths of radiant energy capable of stimulating the retina of the eye and its associated neural mechanisms. **ACHROMATIC COLORS** include black and white and the entire series of intermediate grays, varying only in *lightness* and *brightness*. **CHROMATIC COLORS** may also vary in *hue*, as red, green, blue, and purple; and in *saturation*. **4** An appearance; semblance; pretense; disguise.

define, definite, definition, definitive.

Definitive comes, via OF-F, from L *dēfinitīvus*, ML -īvus; *definition*, via OF-F, from L *dēfinitīō*, acc *dēfinitīōnem*; both the L words being formed upon *dēfinīt-*, s of *dēfinītus* (whence E *definite*), pp of *dēfinīre*, to limit (*dē-*, from + *finis*, a boundary, hence an end); *dēfinīre* becomes OF-MF *definir* (EF-F *dé-*), var *defenir*, whence ‘to *define*’: f.a.e., FINAL.

‘Titled (A.A.I.A.I.)’

‘define’

ニューヨーク近代美術館の「インフォメーション」(1970年)カタログより

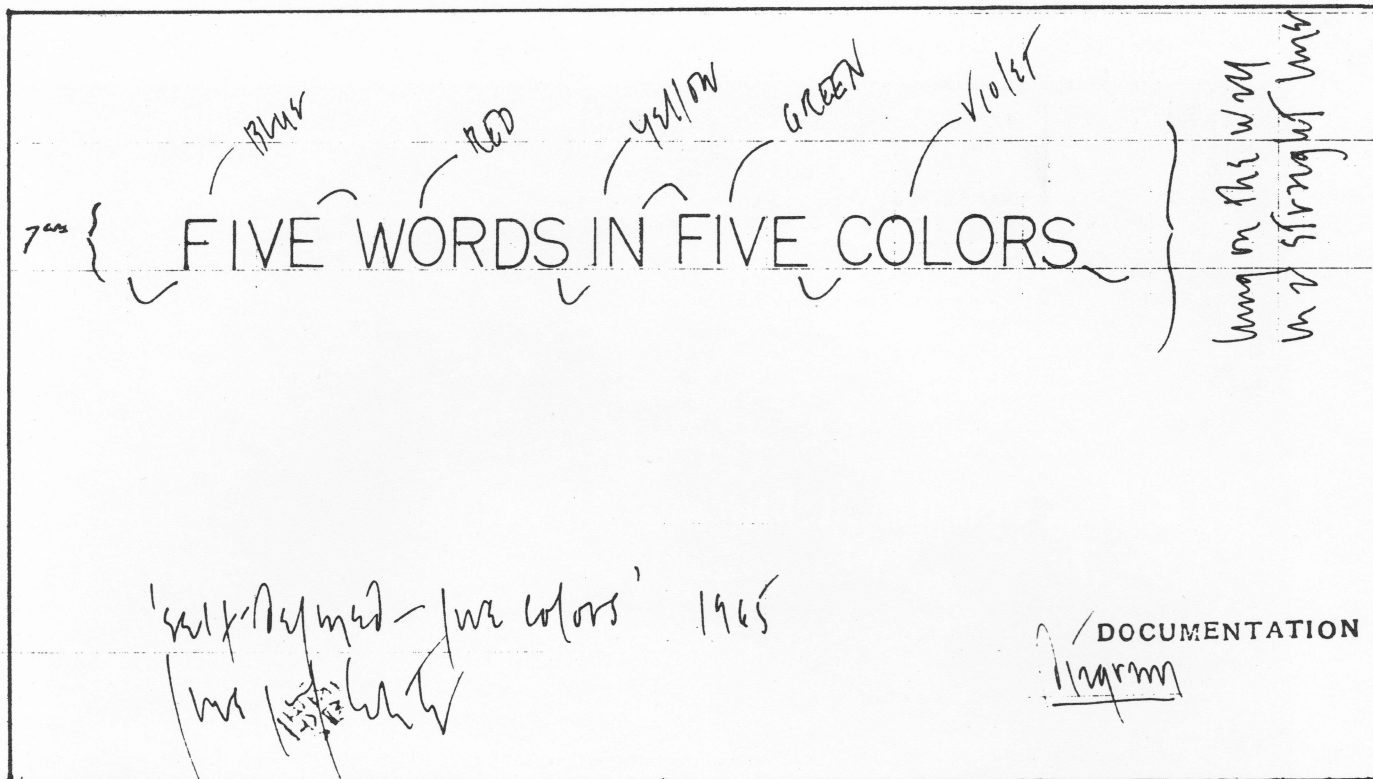
芸術家としての私の仕事は、意味を担った個別の「作品」の構成とはまた別のものと考えられるべきである。私の仕事は、「芸術」における／についての／に属する叙述によった一連の探究から成り立っている。「名作」は「英雄」を暗に示すが、私はそのどちらも信じていない。

一つの(芸術)叙述の単位はすべて、より大きな枠組(その叙述)の中で機能しているものにすぎないし、またすべての叙述はさらに大きな枠組(その探究)の中で機能している一つの単位にすぎない。そして探究はすべてさらに大きな枠組(私の芸術)の中で機能している一つの単位にすぎず、私の芸術はさら

に大きな枠組(「芸術」の概念)の中で機能している一つの単位にすぎない。そして「芸術」の概念は特定の時に特定の意味を持つところの一つの概念なのだが、しかしそれは今日の芸術家たちによって用いられた一つの観念としてのみ存在し、また窮極的には情報としてのみ存在するものである。

上記のパラグラフの一つの部分もしくは単位のみを「像として(iconic)」把握しようとする試み(それは一つの作用を潜在的な「名作」とみなすことを意味するものなのだが)は、芸術の「言語」をその「意味」から切り離すことである。芸術は「全体」であって「部分」ではない。そして「全体」は概念的にのみ存在するのである。

建畠 哲訳



'SELF-DEFINED-FIVE COLORS', Neon, 1965

Notes on »Cathexis«

"... thought proceeds in systems so far remote from the original perceptual residues that they have no longer retained anything of the qualities of those residues, and, in order to become conscious, need to be re-inforced by new qualities". – Sigmund Freud¹

This work attempts to understand the *conditions* of content, with, finally, the process of understanding those conditions becoming the 'content' of the work. By 'content', of course, I refer not to meaning as a kind of instrumentality, but rather, 'what are those conditions which permit the construction of meaning?'. The material of this work is *relations*, and to establish those relations 'things' are used. The desire is to construct the work (the meaning it makes as art) below the surface of the fragments of other discourses (systems of meaning). The *re-making* of meaning with given parts (a combination of 'found', made, and mis-used) is meant to cancel parts of some meanings with parts of other meanings, permitting the viewer to trap themselves on one of various surfaces (not unlike a kind of labyrinth) and assume the meaning of the whole within an eclipse by a part (the vulgar example will be those that see the work in relation to Dada or Baselitz). In short, for those able to see beyond the 'form' of the work (how it's made) there is to be seen that combination of relations which is the work (what is made). Such 'seeing', however, is only a momentary event, a point of understanding that structure of relations which construct all works of art, and in this sense such works can be experienced as models of art itself.

All of the elements used within these works suggest a 'meaning'; it is the simultaneous presence of such meaning with a juxtaposition of 'arbitrary' meanings which signifies through what becomes a kind of *cancellation*. The painting, the text, the colored X's all seem to signify. In the use of the painting it is readable in a way quite specifically different than the text. The painting seems to be denied its monologue. When viewed 'normally' the fictive space of the painting permits the viewer an entrance to a credible world; it is the power of the order and rationality of that world which forces the viewer to accept the painting (*and* its world) on its own terms. Those 'terms' cannot be read because they are left unseen: the world, and the art which presents it, is presented as 'natural' and unproblematic. Turning the image 'upside-down' stops that monologue; one no longer has a 'window to another world', one has an object, an artifact, composed of parts and located here in this world. One experiences this as an *event*, and as such it is an act which locates and includes the viewer. As an event it is happening now (in the real time of that viewer) because the viewer, as a reader, experiences the language of the construction of what is seen. That cancellation of habituated experience which makes the language visible also forces the viewer/reader to realize their own subjective role in the meaning-making process.

With normal usage either the text or the image are subservient to the other. Here, both have equal weight. The text does not 'explain' the image, nor does the image 'illustrate' the text. The text is read 'inside-out' and the image is viewed 'upside-down'. The internal meaning of both is contingent – brought together and made whole – on its function as *apart* of something else (that work of art). It defines and re-constructs the significance of its internal order in relation to its ex-

ternal function. The tension within the construction of both, and that which articulates the difference between them, also articulates as a *whole* that sameness which joins them.

The following, a close reading of one of the texts, is used here as a device through which to consider the work as a whole:

An order and location is provided, here, which presents (1) a construction of itself (a meaning, a 'picture') (2) through that cancellation (3) which its own limits finds unrecognizable (4).

(1) This refers both to a literal *order* (the colored X's indexed to the images and presented as an 'order' within the text – thereby directing an order simultaneously to each other) as well as the *order* necessitated by language – the text's syntax and the painting's composition, first, internally and independent of each other and, secondly, in relation to each other. The *location* is the 'formal choice', which in terms of order is arbitrary yet which provides meaning through its relations with other elements which make the whole. *Location* is the 'stuff' of construction when context becomes a function. *Provided* is a reference to that cultural context out of which and for which it, as a 'whole', is made and can be seen to exist. *Here* is a telescoping location beginning with a function – a word – within language's sliding/shifting to include those larger function(s) and location(s) of the text/sentence, the image, the construction of image and text as a text and as 'an image', the work of art as a context in relation to various histories (specific to the artist, general to this century) and, finally, that moment which finds us *here* looking at that (this).

(2) *Meaning* made through the use of other 'meanings' ('pictures'), forms used/constructed to signify through history and practice – such use being the material of both language and art. The understanding is of an object which *constructs* itself through a self-reflexivity in relation to its own 'meaning(s)' and their implicitly contingent nature.

(3) Refers to the making of meaning through rupturing that horizon of meaning provided by tradition. We have an image of a painting – distanced, removed from its own location, scale changed, color eliminated – which has a different history and a world-view which accompanies that history. It is a 'picture of the world' which has been turned upside-down (not a trick of style within a bankrupt expressionist genre). The reverse image of a painting at once 'quotes' itself as a cultural artifact (located and readable within a history) yet simultaneously denies itself as an instrumental reference (via photography) to, simply, that painting; its reversal – as an act – locates it here and now and 'congeals' it with the text into one object-function.

(4) In contrast to the thinking of the recent past which concerned itself with the limits of a medium (Modernism) the suggestion here is that tradition is an institutionalized network of meaning relations experienced as a form of authority; thus we need to see that the patterns of meanings and forms are arbitrarily related, and finally, an understanding of the mechanism(s) of art – how meaning is 'made' – suggests both a liberating act as well as a description of the infinite possibilities of human meaning.

The meaning of the whole, finally, is not a 'picture', but the knowledge acquired from the path of that process which makes any picture visible. In perception the eyes are no more important than what they see, because it is the mind which organizes the function of both, and the kind of meaning of what is seen has been established long before one looks. Making 'something new to look at' is a futile and empty act if its only audience is the eyes. It is within those structures of the process of the making of meaning where any 'creative' work is done, for while there is endless repetition in our visual world, productive work comes from that which has been made meaningful from *all* sources, and it is the structures of relation between these sources which give meaning, not just to the forms of art, but to the whole of our perceptual world. It is through the kind of meaning we make of that world we define ourselves, as our actions shape what is there to be perceived. As artists our task is clear although not simple: truly 'creative' work is dependent on changing the *meaning* of what we see, a process which is impossible without an understanding of those structures which construct meaning. Formal regurgitations within a recent history of taste which presumes old and familiar meanings are ultimately consumed and forgotten? That which becomes part of the shared history and culture of a community are those ruptures of given meaning which intersubjectively locate a people. That connection which gives one a sense of self and community results from a process which sees no distinction between the cultural and the political: sharing a history means taking responsibility for the meaning of the life that is shared. The power of authentic work of any period receives its strength from such integration; it is a power which will be lost to the making process if artists fail to recognize the fragmented texture of our social context and continue to avoid the risks of reconceptualizing the nature of our activity – an act necessary for the preservation of all that is human in the idea of 'tradition'.³

New York and Rome, 1981

Notes:

¹ Sigmund Freud, *Papers on Metapsychology: The Unconscious in The Standard Edition of the Works of Sigmund Freud* (London: Hogarth Press & The Institute of Psycho-Analysis, 1953), 14: 201–2

² That 'bundle of relations' which makes meaning possible includes history, just as it must – for example – include madness. The quality of 'History' produced by the art history of Modernism, however, has ended up as a kind of market formalism, and Modernism is being perpetuated, now, through the form chosen for its self-denial. Modernism's demise has, of course, been apparent for some time and the market's role in the 'meaning-making' mechanism has permitted it to depict that demise in a fashion favorable to its own ends. Much of the work one sees in galleries now as 'new' reflects this, but that doesn't permit one to dismiss it. It's already part of the discourse, but I suspect what it all means isn't what many people are banking on. The paradox of much recent art is that in proclaiming freedom from the historicism of Modernism they may have succeeded in the ultimate Modernist triumph: a 'significant' movement without any important works.

³ Finally, of course, in a realm where 'finally' is contingent, the question must present itself as to whether this text, not unlike the work and texts which precede it and become part of it, is not in its own way another surface, a trap, an apparent exit within a labyrinth which makes visible not the 'outside' but defines, and re-defines, the perimeter of that 'inside'.

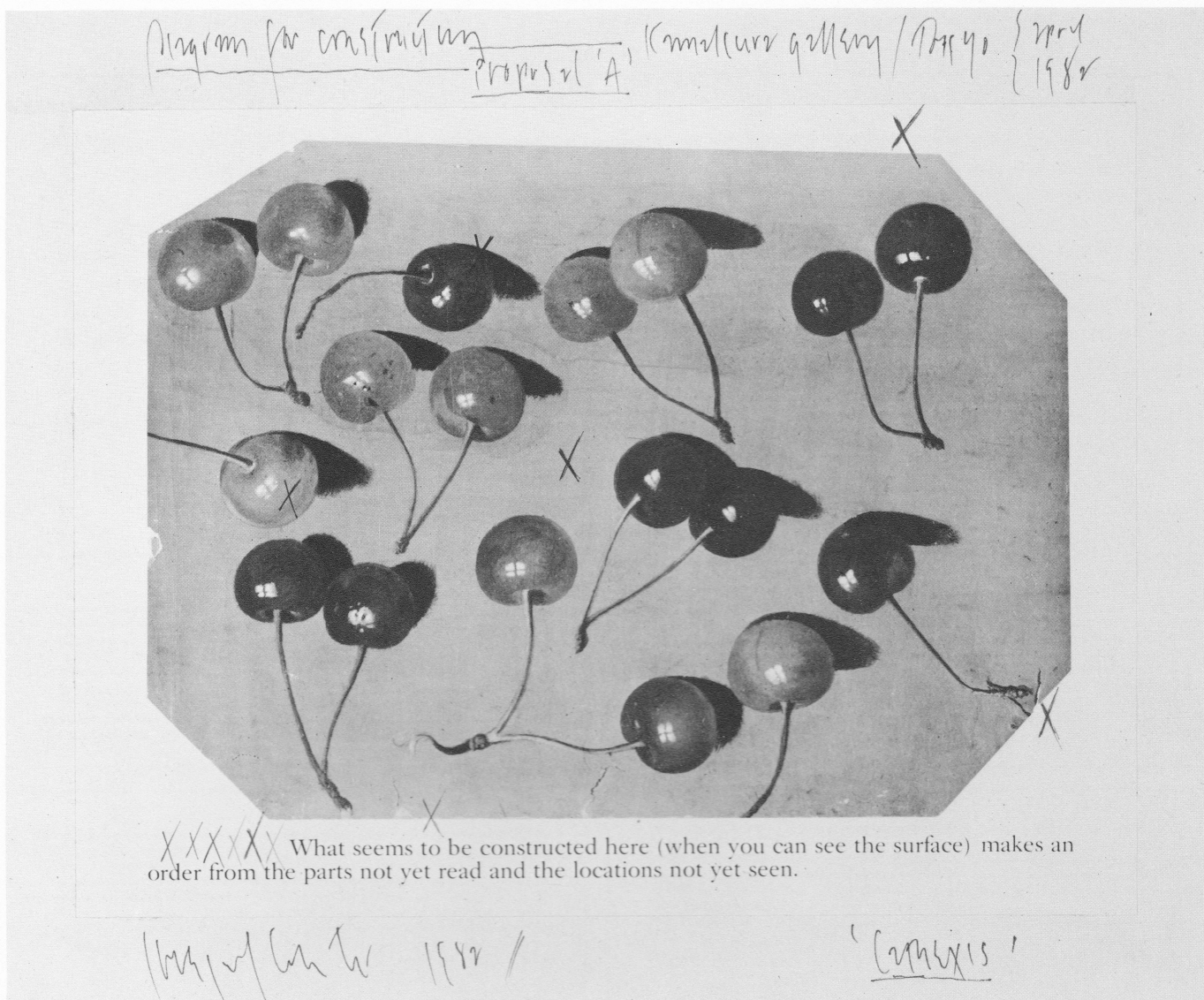
Diagram for Construction / Construction 6. Tokyo Apr. 1982



XXX An order and location is provided, here, which presents a construction of itself (a meaning, a 'picture') through that cancellation which its own limits finds unrecognizable.

'Construction' / Construction 6. Tokyo 1982

proposal 'A'



〈キャキシス〉について

1981

この作品は内容の条件を理解することを試みるものだが、つまるところそれは、これらの条件が作品の「内容」になることを理解するプロセスにおいてなのである。「内容」によって、もちろん私は、手段の一種としての意味をではなく、むしろ「意味の構成を可能にするこれらの条件は何か」ということを言っているのである。この作品の材質は「関係」であり、そして関係を確立するために「もの」が用いられる。望むところは、他の話法（意味のシステム）の断片の表層下に作品を構成すること（それが意味を芸術にする）である。一定の部分による意味のつくりかえ（「発見され」、こしらえられ、誤用されたものの結合）は、ある意味の部分のを他の意味の部分によって相殺することを意図したものだが、それは

見るもの自身をして（迷路の一種と言えなくはない）多様な表層の一つのわなにかけさせ、またある部分における欠落のうちに全体の意味を憶測させるものである（ダダやバズリッツと関係させて作品を見る者はその卑近な例であろう）。要するに作品の「形式」（どのようにしてそれがつくられたか）の向こうを見ることができる者にとっては、それこそが作品であるところの関係の結合（何がつくられているか）がそこに見られるはずなのだ。このように「見ること」は、しかしながらほんの一瞬のこと、すなわちあらゆる芸術作品を構成する関係の構造を理解するという点に限られるのである。そしてこの意味で、かくのごとき作品は芸術自体のモデルとして体験されうるのである。

建畠 哲訳

Code A (Partial Description): A construction made up of parts, some of which are included here, some of which are not. A part of this construction (being framed by that which it frames) includes a fragment of something else, stolen from another context: "*A picture represents its subject from a position outside it. (Its standpoint is its representational form.) That is why a picture represents its subject correctly or incorrectly.*" What we have (here) is a suggestion of elements, qualities, assumptions, limitations—all of which, when together, suggest a partial state of blindness. The part which is visible blocks from sight the whole it presumes. Particular parts, like the fragment above, must cancel some of what they say in order to speak here. Yet, what they become part of alters what is—beyond this frame—in a way which will alter what it is. *June, 1979*

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Code B (Partial Description): A construction made up of parts, some of which are included here, some of which are not. A part of this construction (being framed by that which it frames) includes a fragment of something else, stolen from another context: "*And I compared myself to palimpsests; I knew the scholar's joy, who discovers an older and infinitely more precious text beneath more recent lines upon the same paper. If that was that hidden secret text? And would it not be necessary to erase the more recent ones in order to read it?*" What we have (here) is a suggestion of elements, qualities, assumptions, limitations—all of which, when together, suggest a partial state of blindness. The part which is visible blocks from sight the whole it presumes. Particular parts, like the fragment above, must cancel some of what they say in order to speak here. Yet, what they become part of alters what is—beyond this frame—in a way which will alter what it is. *June, 1979*

Code C (Partial Description): A construction made up of parts, some of which are included here, some of which are not. A part of this construction (being framed by that which it frames) includes a fragment of something else, stolen from another context: "*... the allusive virtue of style is not a phenomenon of speed as in speech, where what has not been said remains as a kind of linguistic interim, but rather a phenomenon of density, for what persists in solidity and depth beneath the style, harshly or tenderly assembled in its figures, are the fragments of a reality absolutely alien to language.*" What we have (here) is a suggestion of elements, qualities, assumptions, limitations—all of which, when together, suggest a partial state of blindness. The part which is visible blocks from sight the whole it presumes. Particular parts, like the fragment above, must cancel some of what they say in order to speak here. Yet, what they become part of alters what is—beyond this frame—in a way which will alter what it is. *June, 1979*

Code D (Partial Description): A construction made up of parts, some of which are included here, some of which are not. A part of this construction (being framed by that which it frames) includes a fragment of something else, stolen from another context: "*These forms, there is no reason to doubt, are of a limited number and it should be possible to list them in their entirety. Their often extreme discretion, the fact that they are occasionally hidden and surface through what seems chance or inadvertence, should not deceive us; or rather we must recognize in them the very power of illusion, the possibility for language (a single stringed instrument) to stand upright as a work.*" What we have (here) is a suggestion of elements, qualities, assumptions, limitations—all of which, when together, suggest a partial state of blindness. The part which is visible blocks from sight the whole it presumes. Particular parts, like the fragment above, must cancel some of what they say in order to speak here. Yet, what they become part of alters what is—beyond this frame—in a way which will alter what it is. *June, 1979*

Code E (Partial Description): A construction made up of parts, some of which are included here, some of which are not. A part of this construction (being framed by that which it frames) includes a fragment of something else, stolen from another context: "*If e should have no illusions as to the incredible force of that prejudice, which still dominates us all, which is the very essence of contemporary historicity, and which attempts to make us confuse the object of knowledge with the real object, by affecting the object of knowledge with the very 'qualities' of the real object of which it is knowledge. The knowledge of history is no more historical than the knowledge of sugar is sweet.*" What we have (here) is a suggestion of elements, qualities, assumptions, limitations—all of which, when together, suggest a partial state of blindness. The part which is visible blocks from sight the whole it presumes. Particular parts, like the fragment above, must cancel some of what they say in order to speak here. Yet, what they become part of alters what is—beyond this frame—in a way which will alter what it is. *June, 1979*

Code F (Partial Description): A construction made up of parts, some of which are included here, some of which are not. A part of this construction (being framed by that which it frames) includes a fragment of something else, stolen from another context: "*It's wrong to think that the unconscious exists because of the existence of unconscious desire, of some obtuse, heavy, caliban, indeed animalic unconscious desire that rises up from the depths, that is primitive, and has to lift itself to the higher level of consciousness. Quite on the contrary, desire exists because there is unconsciousness, that is to say, language which escapes the subject in its structure and effects, and because there is always, on the level of language, something which is beyond consciousness, and it is there that the function of desire is to be located.*" What we have (here) is a suggestion of elements, qualities, assumptions, limitations—all of which, when together, suggest a partial state of blindness. The part which is visible blocks from sight the whole it presumes. Particular parts, like the fragment above, must cancel some of what they say in order to speak here. Yet, what they become part of alters what is—beyond this frame—in a way which will alter what it is. *June, 1979*

Code G (Partial Description): A construction made up of parts, some of which are included here, some of which are not. A part of this construction (being framed by that which it frames) includes a fragment of something else, stolen from another context: "*a moment in which mythical thought transcends itself and contemplates, beyond images still adhering to concrete experience, a world of concepts freed from this slavery, their relationships now freely defining themselves.*" What we have (here) is a suggestion of elements, qualities, assumptions, limitations—all of which, when together, suggest a partial state of blindness. The part which is visible blocks from sight the whole it presumes. Particular parts, like the fragment above, must cancel some of what they say in order to speak here. Yet, what they become part of alters what is—beyond this frame—in a way which will alter what it is. *June, 1979*

Code H (Partial Description): A construction made up of parts, some of which are included here, some of which are not. A part of this construction (being framed by that which it frames) includes a fragment of something else, stolen from another context: "*The process which produces a concrete object on the level of knowledge takes place entirely within the realm of theoretical practice: it has to do, of course, with the concrete object on the level of reality, but this concrete reality 'subsists' after as before in its independence, on the outside of the mind (Marx), without every being able to be assimilated to that other type of 'concrete object' which is knowledge of it.*" What we have (here) is a suggestion of elements, qualities, assumptions, limitations—all of which, when together, suggest a partial state of blindness. The part which is visible blocks from sight the whole it presumes. Particular parts, like the fragment above, must cancel some of what they say in order to speak here. Yet, what they become part of alters what is—beyond this frame—in a way which will alter what it is. *June, 1979*

Code I (Partial Description): A construction made up of parts, some of which are included here, some of which are not. A part of this construction (being framed by that which it frames) includes a fragment of something else, stolen from another context: "*Only in the highest art are idea and representation adequate to each other, so that the shape of the idea is true in and for itself because the content of the idea, which that shape expresses, is itself the true content. Related to this is what we have already indicated, namely that the idea is determined in and through itself as a concrete totality, and thus carries within itself the principle and standard of its own individuation and of the determinacy of its appearance.*" What we have (here) is a suggestion of elements, qualities, assumptions, limitations—all of which, when together, suggest a partial state of blindness. The part which is visible blocks from sight the whole it presumes. Particular parts, like the fragment above, must cancel some of what they say in order to speak here. Yet, what they become part of alters what is—beyond this frame—in a way which will alter what it is. *June, 1979*

Code J (Partial Description): A construction made up of parts, some of which are included here, some of which are not. A part of this construction (being framed by that which it frames) includes a fragment of something else, stolen from another context: "*The usual notion of writing in the narrow sense does contain the elements of the structure of writing in general: the absence of the 'author' and of the 'subject-matter,' interpretability, the deployment of a space and a time that is not 'its own.' We recognize all this in writing in the narrow sense and 'repress' it; this allows us to ignore that everything else is also inhabited by the structure of writing in general, that 'the thing itself always escapes.'*" What we have (here) is a suggestion of elements, qualities, assumptions, limitations—all of which, when together, suggest a partial state of blindness. The part which is visible blocks from sight the whole it presumes. Particular parts, like the fragment above, must cancel some of what they say in order to speak here. Yet, what they become part of alters what is—beyond this frame—in a way which will alter what it is. *June, 1979*



Biography from the Stuttgart Catalogue

Born: 31 January 1945 in Toledo, Ohio, U.S.A. Member of the Faculty, The School of Visual Arts, Department of Fine Arts, New York City.

Lives and works in New York City.

1955–62 Attended the Toledo Museum School of Art, and studied privately under Line Bloom Draper; various exhibitions.

1963–64 Attended the Cleveland Art Institute.

1965–67 Attended the School of Visual Arts; organized there a Visiting Artists Program.

1967 Completed studies at the School of Visual Arts; founded and directed the Museum of Normal Art (formerly the Lannis Gallery); reviewed for *Arts Magazine*, New York.

1968 Member of the Faculty, The School of Visual Arts; Cassandra Foundation Grant.

1969–70 Member of the Editorial Board of the Art & Language Press; American Editor of *Art-Language*, Coventry and New York, a journal; lectured at Nova Scotia College of Art, Canada; the University of New Mexico; Coventry College of Art, Coventry and at St. Martin's School of Art, London.

1971 Studied Anthropology (under Stanley Diamond and Bob Scholte) and Philosophy at the New School for Social Research, New York City; travelled extensively in South America; lectured at Centro de Arte y Comunicacion, Buenos Aires; the University of Chile, Santiago; the Cleveland Institute of Art and at Coventry College of Art, Coventry.

1972 Continued studies in Anthropology and Philosophy; lectured at the Art Institute of Chicago and at Yale University, New Haven; travelled across the Soviet Union with the Trans-Siberian Express; Japan, Australia, Hawaii and California.

1973–74 Travelled to Germany, Switzerland, Italy and Canada; lectured at the University of Wisconsin, Yale University, New York University; U.C.L.A.; the University of Chicago, Washington University, St. Louis.

1975 Co-editor, *The Fox* magazine, New York; travelled to Italy, Belgium, Paris, California and England; lectured at the Cleveland Art Institute, the University of North Carolina, Case-Western Reserve University.

1976 Continued as Co-editor of *The Fox*, New York; travelled to Belgium, Paris and Italy; lectured at Ontario College of Art, the University of Ontario, Canada; New York University.

1977–78 Artistic editor, *Marxist Perspectives*, New York; travelled to Holland, England, Italy and Canada; lectured at Cornell University; Cooper Union, Hunter College, New York.

1979 Travelled to Scotland, Germany, France, Italy; lectured at Cal Arts, Los Angeles; Simon Fraser University, Canada; Rutgers University, New Jersey.

1980 Artistic editor, *Semiotext(e)*, New York; travelled to Paris, Italy and Germany; lectured at the University of Hawaii.

Individual Exhibitions

- 1967 "Fifteen People Present Their Favorite Book," Museum of Normal Art, New York
- 1968 "Nothing," Gallery 669, Los Angeles
Bradford Junior College, Massachusetts (with Robert Morris)
- 1969 "Fifteen Locations," Douglas Gallery, Vancouver, B.C., (October)
"Fifteen Locations," Instituto Torquato di Tella, Buenos Aires, (October–November)
"Fifteen Locations," Nova Scotia College of Art, Nova Scotia, (October–November)
St. Martin's School of Art, London, (October–November)
"Fifteen Locations," Museum of Contemporary Art, Chicago (in association with "Art by Telephone"), (November)
"Fifteen Locations," Galerie Sperone, Turin, (November)
"Fifteen Locations," Art and Project, Amsterdam, (November)
"Fifteen Locations," Coventry College of Art, Coventry (in association with "Oxford Project"), (November)
"Fifteen Locations," A 379089, Antwerp, (October)
"Fifteen Locations," Kunsthalle Bern, (November)
"Fifteen Locations," Pinacotheca, St. Kilda, Victoria, Australia, (October–November)
"Fifteen Locations," Leo Castelli Gallery, New York, (November)
"Fifteen Locations," The Art Gallery of Ontario, Toronto, (December–January 1970)
- 1970 "Fifteen Locations," The Pasadena Art Museum, California, (January–March)
"The First Investigation," Jysk Kunstgalerie, Copenhagen, (April)
"The Second Investigation, 'Fivillig Handling'", Aarhus Kunstmuseum, Aarhus, Denmark, (April)
"The 3rd, 4th, 5th, 6th Investigation; Information Room," Kunstbiblioteket i Lyngby, Denmark, (April)
Function, Galerie Sperone, Turin, (Summer)
"The Seventh Investigation, Proposition 8," Galerie Daniel Templon, Paris, (November)
- 1971 "The Seventh Investigation," Protetch-Rivkin Gallery, Washington, D.C., (January)
"The Eighth Investigation, Proposition 2," Paul Maenz, Cologne, (February–March)
Protetch-Rivkin Gallery, Convention Hall, Atlantic City, New Jersey (in association with "Boardwalk Show"), (May)
"The Second Investigation; The Sixth Investigation, Proposition 2," Centro de Arte y Comunicacion, Buenos Aires, (June)
Galerie Bruno Bischofsberger, Zurich
"The Eighth Investigation, Proposition 3," Leo Castelli Gallery, New York, (October)
"The Eighth Investigation, Proposition 6," Galerie Toselli, Milan, (October)
"The Eighth Investigation, Proposition 5," Carmen Lamanna, Toronto, (October–November)
Lia Rumma Studio d'Arte, Naples, (December)
- 1972 The New Gallery, Cleveland, (March)
"The Ninth Investigation, Proposition 1," Leo Castelli Gallery, New York, (November)
"Proteinvestigations," Leo Castelli Gallery, New York, (December)
"The Ninth Investigation, Proposition 2," Sperone/Fischer Gallery, Rome, (December–January 1973)
- 1973 Galerie Günter Sachs, Hamburg, (March)
Paul Maenz, Brussels, (March)
"Art Investigations and Problematics since 1965," Kunstmuseum Luzern, Lucerne; Tübingen, Münster, Munich, Paris, (Retrospective)
- 1974 "The Tenth Investigation, Proposition 3," Carmen Lamanna Gallery, Toronto
"The Tenth Investigation, Proposition 7," Sperone Fischer, Rome
"The Tenth Investigation, Proposition 5," Claire Copley, Los Angeles
Galerie La Bertesca, Düsseldorf
- 1975 "The Tenth Investigation, Proposition 4," Leo Castelli Gallery, New York, (March)
Galleria Peccolo, Livorno, Italy
"Practice," Galerie MTL, Brussels
"Praxis I," Lia Rumma Studio d'Arte, Naples
"Face/Surface," (with Sarah Charlesworth), Liliane & Michel Durand-Dessert, Paris
- 1976 The Renaissance Society at the University of Chicago, Chicago
"Practice Praktijk Pratique," International Cultureel Centrum, Antwerp
Galerie Eric Fabre, Paris
Kunsthalle Bremen, Bremen
- 1977 "Within the Context: Modernism and Critical Practice," Museum van Hedendaagse Kunst, Gent, (October)
- 1978 "Tekst/Kontekst," Van Abbemuseum, Eindhoven, (June–July)
"Text/Context," Museum of Modern Art, Oxford, (October–November)
"Text/Context (Toronto), Part One," Carmen Lamanna Gallery, Toronto, (November–December)
- 1979 "Text/Context," New 57 Gallery, Edinburgh, Scotland, (February–March)
"Texte/Contexte," Galerie Eric Fabre, Paris, (March–April)
"Text/Context, (Köln–München)," Paul Maenz, Cologne, (April–May)
"Text/Context, (Köln–München)," Rüdiger Schöttle, Munich, (April–May)
"Text/Context, (New York)," Leo Castelli Gallery, New York, (May–June)
"Text/Context, (Genova)," Saman Gallery, Genova, (September)
"Dix Descriptions Partielles," Musée de Chartres, Chartres, (November)
- 1980 "Ten Partial Descriptions," P.S. 1, The Institute for Art and Urban Resources, Inc., Long Island City, New York, (February–April)
"Dieci Descrizioni Parziali," Associazione Culturale 'La Fabbrica dell'Attore,' Venice, (September)
"Dieci Descrizioni Parziali," Galleria Schema, Florence, (September–October)
- 1981 "Cathexis," Saman Gallery, Genova, (April)
"The Making of Meaning," Staatsgalerie Stuttgart, (September–November)
"Neon-Arbeiten," Galerie Kubinski, Stuttgart, (September–October)

Selected Group Exhibitions

- 1966 "New Talent," Stanford Museum and Nature Center, Connecticut
- 1967 "Non-Anthropomorphic Art," The Lannis Gallery, New York
"Normal Art," The Museum of Normal Art, New York
- 1968 "Xerox Book," Seth Siegel and Jack Wendler, New York

- 1969 "January 5-31, 1969," Seth Siegel, New York
 "March," Seth Siegel, New York
 "When Attitudes Become Form," Kunsthalle Bern
 "557, 087," Seattle Art Museum
 "Prospect 69," Städtische Kunsthalle, Düsseldorf
 "Pläne und Projekte als Kunst," Kunsthalle Bern
 "Annual Exhibition: Contemporary American Painting," The Whitney Museum of American Art, New York
 1970 "Information," Museum of Modern Art, New York
 "Arte Povera/Conceptual Art," Galleria Civica d'Arte Moderna, Turin
 "Conceptual Art and Conceptual Aspects," New York Cultural Center, New York
 "Software," The Jewish Museum, New York
 1971 "The Guggenheim International," Guggenheim Museum, NYC
 "Art Systems," Museum of Art, Buenos Aires
 "7ème Biennale des Jeunes," Paris
 1972 "Das Konzept ist die Form," Westfälischer Kunstverein, Münster
 "Konzept"-Kunst, Kunstmuseum Basel
 "The Art & Language Institute," Paul Maenz, Cologne
 1973 "Einige wesentliche Beispiele früher konzeptueller Kunst analytischen Charakters," Paul Maenz, Cologne.
 Sperone & Fischer, Rome
 1974 "Kunst - Über Kunst," Kölnischer Kunstverein, Cologne
 "Some recent American Art," organized by the MOMA, New York City, to be shown in: Australia and New Zealand
 "Record as Artwork," organized by Germano Celant to be shown in Germany and Italy
 1975 "Artists' Rights Today," West Broadway Gallery, New York
 1976 "The Seventy-second American Exhibition," The Art Institute of Chicago, Chicago
 "Rooms P.S. 1," P.S. 1, Long Island City, New York
 "Projects/Drawings/Diagrams," Paul Maenz, Cologne
 1977 "Illusion and Reality," Australian National Gallery, Canberra, Australia. Exhibition travelled to various cities in Australia
 "New York-Downtown Manhattan: Soho," Akademie der Künste, Berliner Festwochen, Berlin
 1978 "Incontri Internazionali d'Arte," Rome
 1979 "Concept/Narrative/Document: Recent Photographic Works from the Morton Neuman Family Collection." Museum of Contemporary Art, Chicago
 "Words Words," Museum Bochum, Bochum
 "Eremit? Forscher? Sozialarbeiter?," Kunstverein Hamburg
 "Artemisia," Yvon Lambert, Paris; Paula Cooper, New York; Galleria Ferranti, Rome; ICA, London
 "Accrochage III," CNACGP, Paris
 1980 Galerie Eric Fabre, Paris
 Liliane & Michel Durand-Dessert, Paris
 1981 "Westkunst," Rheinhallen, Cologne
 Liliane & Michel Durand-Dessert, Paris

Texts, Statements, Interviews

- 1966 with Christine Koslov, "Ad Reinhardt: Evolution into Darkness - The Art of an Informal Formalist: Negativity, Purity, and the Clearness of Ambiguity," Manuscript for the School of Visual Arts, New York, May
 1967 "Non-Anthropomorphic Art," Museum of Normal Art, New York
 1969 "Art after Philosophy I," *Studio International*, (London), October
 "Art after Philosophy II," *Studio International*, (London), November
 "Art after Philosophy III," *Studio International*, (London), December
 Rose, Arthur, "Four Interviews," *Arts Magazine*, (New York), February
 Interview, WBAI-FM, December, excerpts in: Lippard, *The Dematerialization of the Art Object*, Praeger, NYC, 1973
 "Statement," *Annual Exhibition Catalogue*, Whitney Museum of American Art, New York
 "Prospect 69," Kunsthalle Düsseldorf
 1970 "Introductory Note by the American Editor," *Art-Language*, (Coventry), February
 Function, Sperone, Turin
 "Statement," *Information*, Museum of Modern Art, New York
 "Statement," *Software*, The Jewish Museum, New York
 "Correspondence: Kosuth replies to Claure," *Studio International*, (London), February
 "An Answer to Criticisms," *Studio International*, (London), June
 "A Short Note: Art, Education and Linguistic Change," *The Utterer*, (New York), April
 Interview with Jeanne Siegel, WBAI-FM, 7 April
 1971 *The Sixth Investigation, Proposition 2 (A.a.I.a.I.)*, Centro de Arte y Comunicacion, Buenos Aires
The Sixth Investigation, Proposition 14 (A.a.I.a.I.), Paul Maenz/Gerd de Vries, Cologne
 1973 "Untitled Text," *Congress of Conceptual Art*, Galerie MTL, Deurle, Belgium
 1974 "(Notes) On an Anthropologized Art," *Kunst bleibt Kunst*, Kölnischer Kunstverein, Cologne
 1975 "A Notice to the Public," *The Tenth Investigation, Proposition 4*, Leo Castelli Gallery, New York, in: "The Artist as Anthropologist," *The Fox*, (New York), no. 1, Part III, note 2
 "The Artist as Anthropologist," *The Fox*, (New York), no. 1
 "1975," *The Fox*, (New York), no. 2
 1976 "Work," *The Fox*, (New York), no. 3
 Teksten/Textes, Internationaal Cultureel Centrum, Antwerp
 1977 *Within the Context: Modernism and Critical Practice*, Coupure, Gent
 "Comments on the Second Frame," *Was erwartest Du?/What Do You Expect?*, Paul Maenz, Cologne
 1978 *Text/Context*, accompanied the series "Text/Context," various translations according to the exhibition location
 1979 "1979," *Symposium über Fotografie*, Fotogalerie im Stadtpark Graz, Graz
 "Interview: die Fotografie," *Kunstforum*, (Mainz), no. 35
 "A Long Night at the Movies," *Art in America*, (New York), February
 1980 "On Ad Reinhardt," *Ad Reinhardt*, Guggenheim Museum, February
 "Picasso: A Symposium," *Art in America*, (New York), December
 1981 "On Picasso," Interview with Edward Lucie-Smith, BBC-2, March

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On KOSUTH: "De-Materialized Object" by Gordon Br
Lippard and John Cha
(Lugano) February 1968;
the Object" by Gordon Br
York) September/October
Melinda Ierbell in *Arts Ma*
ber 1968; "Four Interv
Kosuth, Weiner" by Arth
(New York) February 196
IV: Beyond Objects" by
(New York) April 1969;
Shirley in *Art in America* (1
"Against Precedents" by