

E.O.B. ACT ONE SC 3/R 84

ROBERT WILSON

—Einstein on the Beach—

ロバート・ウィルソン展 ——浜辺のアインシュタイン—— ドローイングと家具／彫刻

ROBERT WILSON

1992年10月12日—10月31日

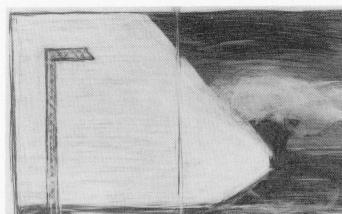
ロバート・ウィルソンのドローイングと家具/彫刻

「ウイルソン劇の背後にある衝動は絵画的なものである。それは、語られた言葉からではなく目が捉えるイメージから生じている。かくしてアントナン・アルトーが予言した劇場、すなわち演出家が劇作家に取って代わり、沈黙の身振り言語が台詞を代替するという劇場を実現している。」（註1）

ロバート・ウィルソンの舞台作品には、それが創作オペラであれモーツアルトやワーグナー歌劇の演出であれ、脚本や歌詞で表現される物語の展開はない。彼の演劇世界で重要なのは、物語の再現ではなく入念に構築された舞台の情景である。装置や照明は演じられる内容を補足するのではなく、ウィルソン美学を表現する独立した要素となり、観客はこの照明、舞台空間、装置、出演者の体の動きや声、音楽等から構成されたいわば抽象的な立体絵画を舞台上に見ることになる。しかし、ウィルソンの音楽劇にある絵画性は、単に言葉が視覚イメージに取って代わられたことから生まれているのではない。オペラ作品の骨組みや各場面の構成、その展開を絵に描くことで具体化していく、まさにその創作過程から生じている。

作曲家フィリップ・グラスと共に前衛オペラ「浜辺のアインシュタイン」の創作を始めた時も、ウィルソンはグラスがあれほど強調したクラーク著「アインシュタイン、その生涯と時代」の伝記物語を読もうとはせず、台本なしに、幾枚ものスケッチを描くことで各場面のイメージを表現した。（註2）1976年初演のこの伝説のオペラは、物理学者にして夢想家のアインシュタインにまつわるエピソードをもとに、彼を象徴するイメージを選び、またその人生に関連性があると思われる「汽車」「裁判」「スペースシップ」の3つの基本テーマを用いて4幕9場を構成している。そのテーマは繰り返しバリエーションの形で、例えば1幕の蒸気機関車が2幕では夜汽車に、更に4幕では汽車の後方部がビルディングに変化するといった自由な転換を見せながら現われる。オペラ制作の始まりの段階で描かれた「アインシュタイン」のドローイングは、ウィルソンの旺盛な創造力を示す魔法のノートであり、作家の創造のプロセスが記された作品と言える。

藤森愛実 FUJIMORI MANAMI



Einstein on the Beach, 1976
Act I Scene 1, Train
Graphite on paper
76×102cm
(Private collection, New York)



Einstein on the Beach, 1976
Act II Scene 2, Night Train
Graphite on paper
60×74cm
(Private collection, New Jersey)

オペラの情景を写した言わば具象的な「浜辺のアインシュタイン」ドローイングに比べ、ワーグナー歌劇「ローエングリン」のシリーズは抽象的である。石墨の淡いグレーを背景に鍵型やコの字形に走る黒い長方形の線。あるいは漆黒に塗りつぶされた画面の上部や下部に漂う白い長方形の線。これらのイメージは舞台にあっても同じ形状の黒や白に塗られた木製の大道具がモノクロームの垂れ幕を背景に現われ、特に白い木の表面には螢光塗料が塗られ照明の当て方により発光体として輝く。しかしそういったオペラの情景を知らない人にとっても、このミニマリストイックな「ローエングリン」のドローイングは独立した作品として目を引き付ける強さがある。その鮮やかなキアロスクーロの画面は、長方形に塗り残された紙の白い部分が深い黒との対比で、まるで光を孕んでいるかのような輝きを見せる。光と影のみで構成されたこれらのドローイングほど、照明の魔術師ロバート・ウィルソンの美学を端的に示す作品はない。

ドローイングがウィルソン劇の作品コンセプトを発展させる手段として機能し、舞台のイメージと密接につながっているとすれば、作家デザインの舞台装置をもとに作られる 家具/彫刻は、舞台を離れ画廊や美術館のスペースに展示されるとき、独立した作品となる。家具と呼ばれるこの立体作品は、舞台の小道具である椅子やベッドの複製であるが、全く同じではない。例えば、舞台上でダンサー、ルシンド・チャイルズが座る「アインシュタインの椅子」には高い椅子に座り降りするための足掛けが付いており、座る部分には正方形の木板がはめこまれている。この椅子の機能をわずかに持った小道具が、「椅子」と呼ばれる立体作品になるとき、その形状は更に高く引き伸ばされ、細い亜鉛引きのパイプで構成されたシンプルなグリッドそのものに還元される。配管に使われるどこにでもある素材を用いながら、日常性が排除されるのはその孤高にたたずむフォルムのせいであろう。実際、タイトル以外にアインシュタインを連想させるものは何もない。

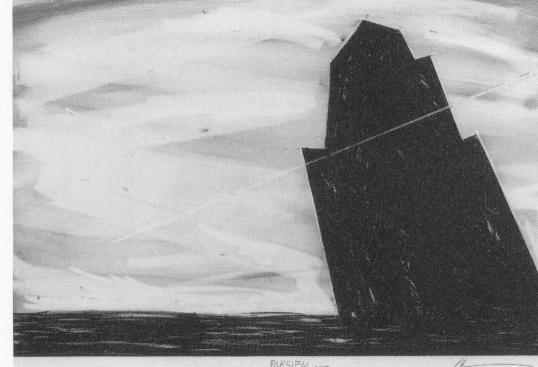
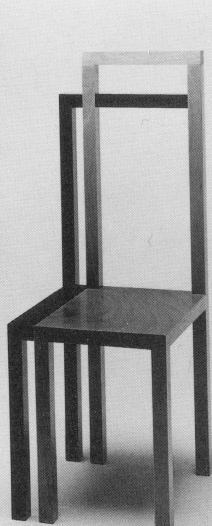
ウィルソンの創作オペラは歴史上の人物や、偉人を主題にした作品が多いが、彼はその主役のすべてに椅子を捧げている。「マリー・キューリー夫人の椅子」もその例である。椅子の背もたれにあたる部分にブルーのネオン管を渡し、座る部分には細い金属線が平行

ドローイングに見られる、チャコールの黒や石墨のグレーによるモノクロームの画面はそのままオペラ「浜辺のアインシュタイン」の静謐で冷たい照明や白と黒でシンプルに統一された舞台背景を思い出させる。1幕2場の「裁判」の場面では、物理学者の途方もない夢が裁かれていると言われ、このシーンを表すドローイングにも画面前面に夢を象徴する巨大なベッドが描かれている。素早い線描が縦、横、斜めに走り、それは長方形や三角形、円、球体といった基本的な幾何学形態で構成された舞台の特徴を表している。この單純で幾何学的な舞台デザインをして「浜辺のアインシュタイン」は「ユーフリッド幾何学の逝去を描きつつそれを称揚する」と解した評論家がいた。(註3) スペースシップが空に浮かぶ中、エネルギーッシュなダンスシーンが繰り広げられる2幕1場、3幕2場を表すドローイングは広い空間が霞がかかったようにぼーっと描かれ、その間に跳ぶダンサーの姿態は回転するジャコメッティの彫刻のようだ。ウィルソンのオペラ作品を見る人は、その舞台に古今東西のさまざまな絵画を思い描くが、この「アインシュタイン」においても汽車や傾いた建物のシーンにキリコの形面上絵画やマグリットのシュールレアリズムを重ねる人がいるかもしれない。例えば2幕2場の「夜汽車」、4幕1場の「建物」のドローイングに表されている場面である。

入った安全ガラスを用いたこの作品は、椅子のような形を取ってはいるが、素材も座る部分の高さから言っても椅子ではない。椅子の意味はともかく、ウィルソン作品の演技者は大げさなアクションや早い動きを取らず、最小の身振りが表現の基本であり、歩く、たたずむ、座る、横たわるといった動作が重視されていることを考えると、その舞台の小道具は身の回りにある椅子やテーブル、ベッドがテーマとなっても不思議ではない。機能性を廃し、作家のビジョンに忠実な純粋に幾何学的な形態を追求するこれらの家具/彫刻作品もまた、ロバート・ウィルソンの舞台が描く立体絵画を構成する重要なモチーフなのである。

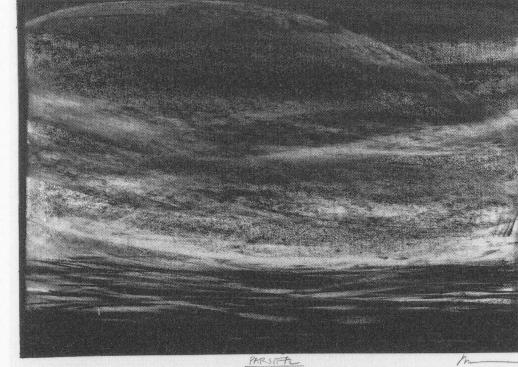
(註)

1. Craig Owens, "Robert Wilson: Tableaux," *Art in America* (Nov. 1980), p. 115.
2. Laurence Shyer, *Robert Wilson and His Collaborators*, (New York: Theatre Communications Group, 1989), pp. 215-6.
3. April Kingsley, "What You See Is What You See," *The Soho Weekly News*, (Dec. 2, 1976), p. 15.



Parsifal (Klingsor), Hamburg, 1991
Charcoal and color crayon on Fabriano paper
70×100cm

Parzival: a Chair with a Shadow, 1987
Bleached birch with lacquer
106×38×40cm



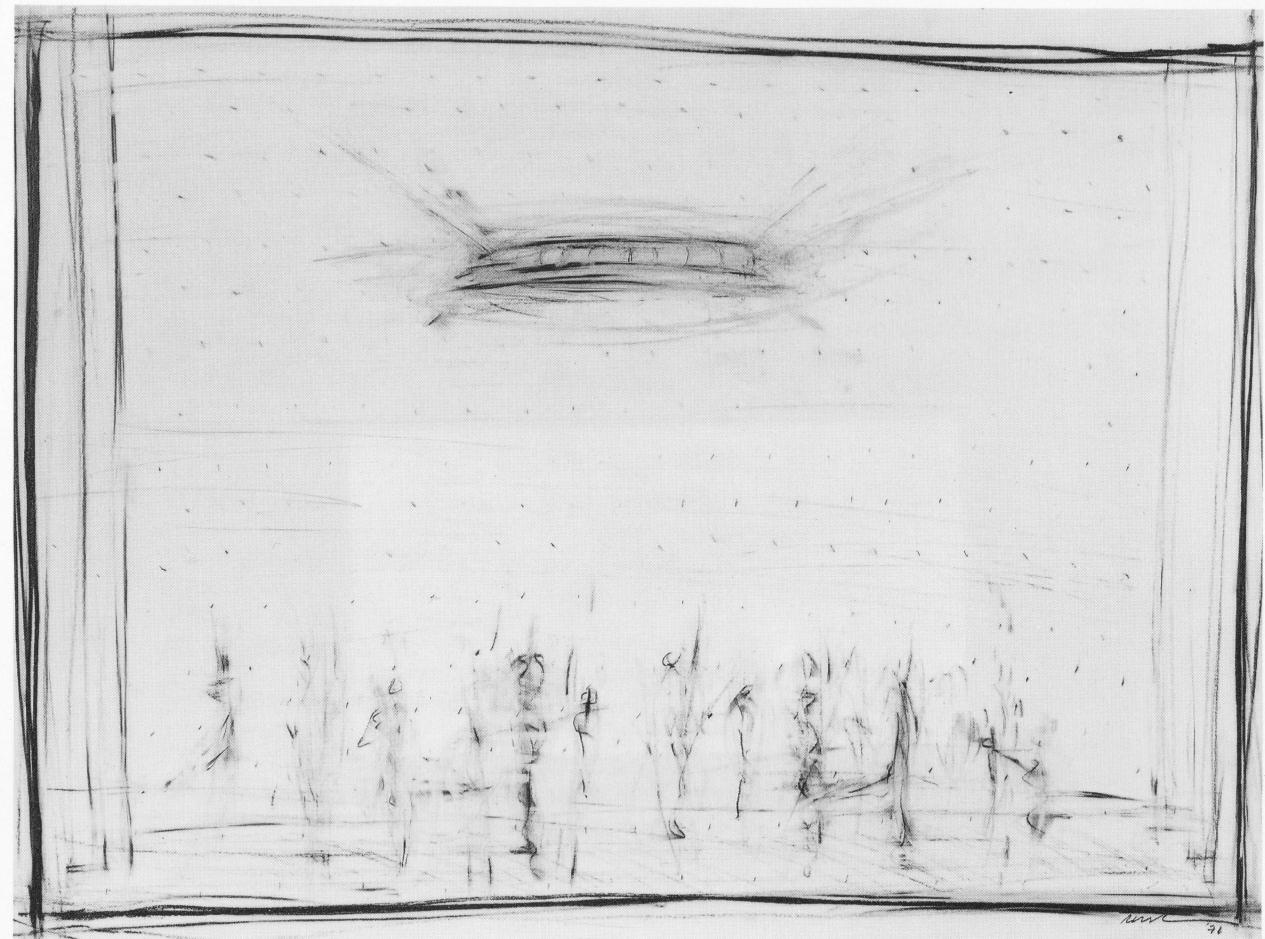
Parsifal, Berlin 1991
Charcoal and color pastel on Fabriano paper
50×71cm

表紙：表 Einstein on the Beach, 1984
Act I Scene 2, Trial (Bed)
Graphite on paper
53×76cm



Parsifal, Amsterdam 1991
Act II
Charcoal and color pencil on Fabriano paper
70×100cm

表紙：裏 Chair for Marie Curie (De Materie), 1989
Threaded rod, safety glass, neon light, and battery
137×40×30cm

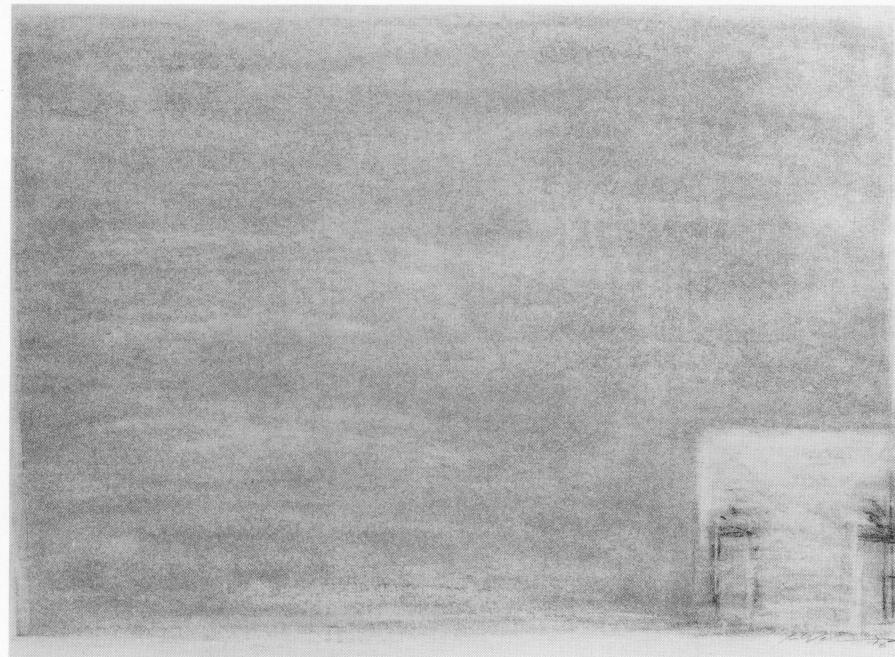


Einstein on the Beach, 1976

Act III Scene 2, Field (Spaceship)

Graphite on paper

86×124cm

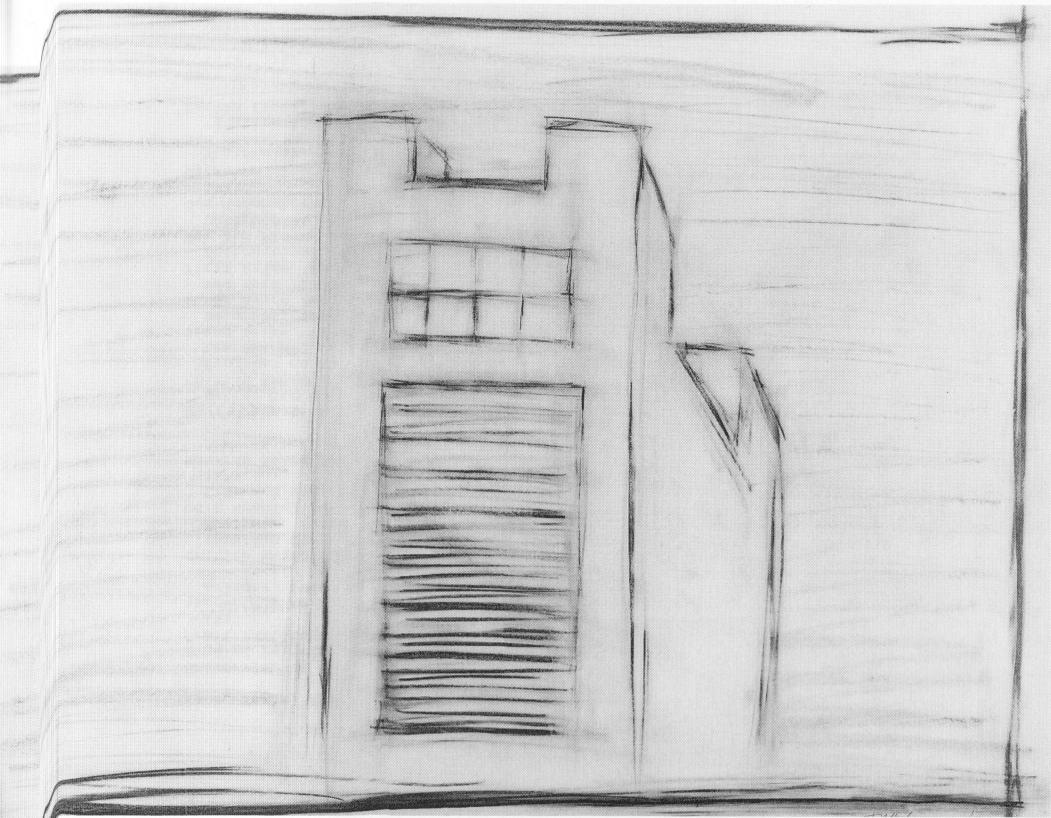


Einstein on the Beach, 1976

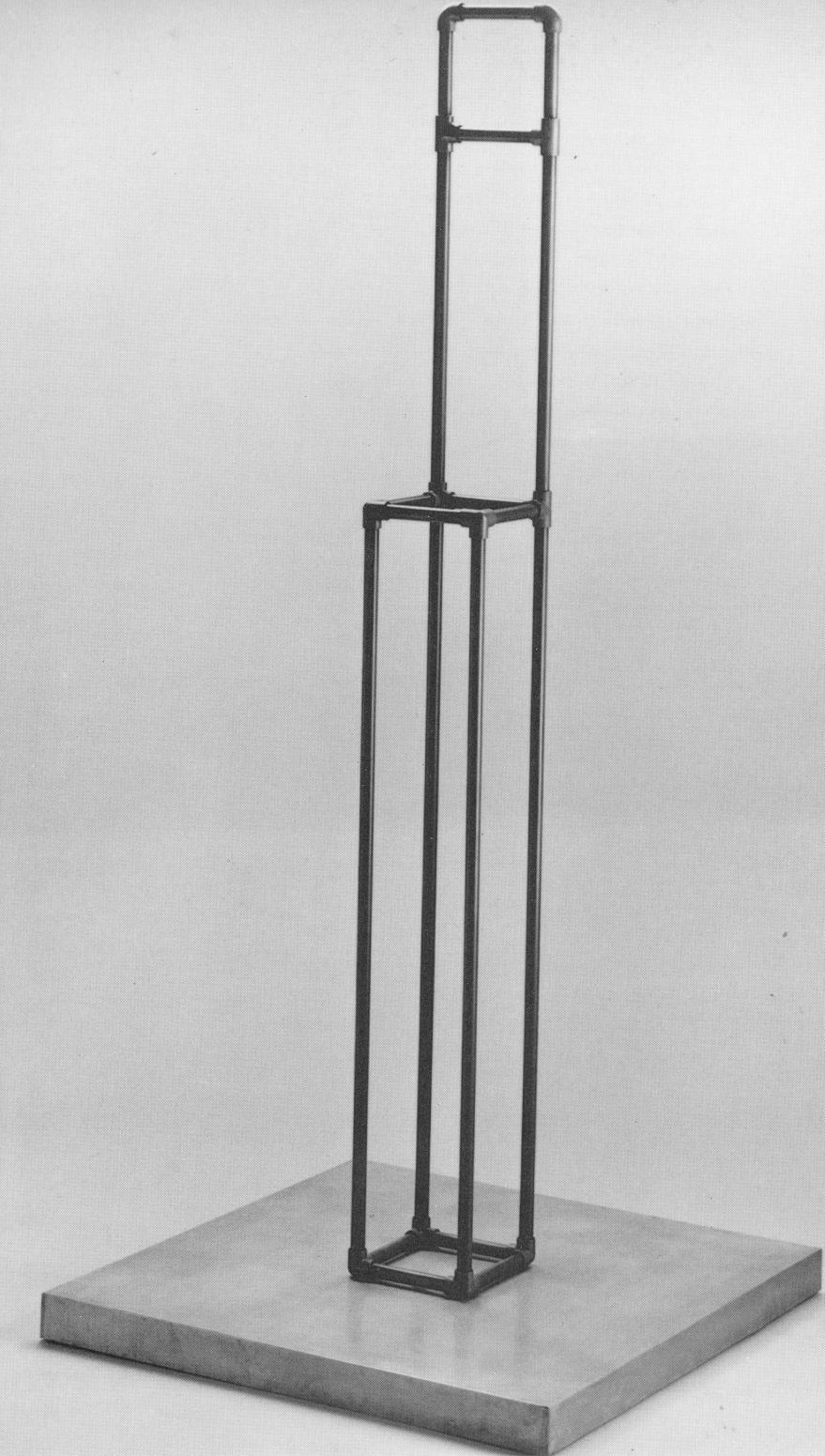
Kneeplay no.4

Graphite on paper

57×76cm

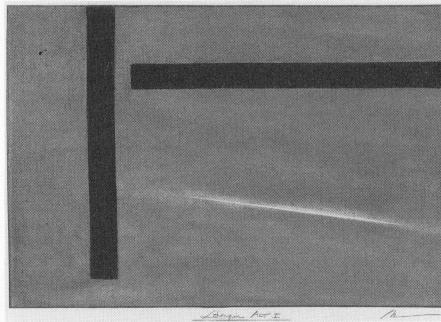


on the Beach , 1976
Scene 1, Building / Train
on paper
Stein
V Sc
white
74cm



Einstein Chair, 1976
Galvanized pipe
226×25×25cm

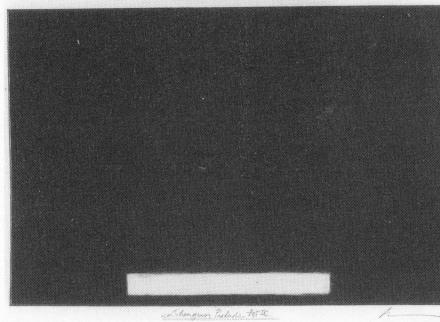
Act I



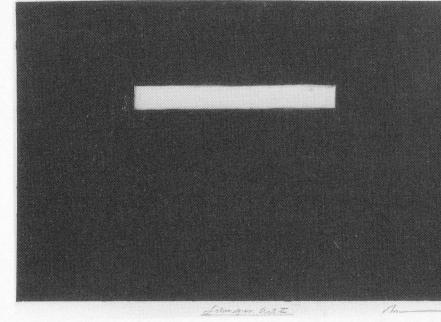
Lohengrin,
New York 1991

Charcoal and graphite
on paper
50×71cm

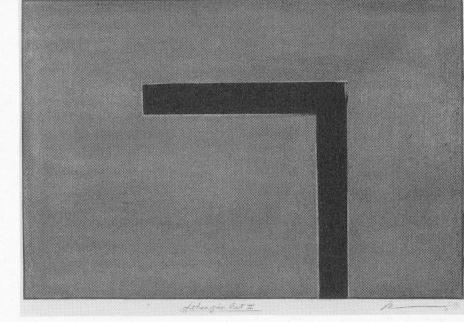
Prelude Act II



Act II



Act II

ROBERT WILSON

Born: Waco, Texas, 1941
 Education: University of Texas, Austin, 1959-1962
 Studied Painting with George McNeil, Paris, 1962
 Pratt Institute, Brooklyn, New York, B.F.A., 1965
 Apprentice to Paolo Soleri, Arcosanti Community, Arizona, 1966
 Awards: Critics Award for Best Foreign Play 1970-1971 (Deafman Glance), Syndicat de la Critique Musicale, Paris, 1970
 OBIE Special Award Citation for Direction (The Life and Time of Joseph Stalin), New York, 1974.
 Maharan Award for Best Set Design for a Broadway Show (A Letter for Queen Victoria), New York, 1975
 TONY Nomination for Best Score and Lyrics (A Letter for Queen Victoria), New York, 1975
 Critics Award for Best Musical Theater, Le Syndicat de la Critique Musical (Einstein on the Beach), Paris, 1977
 Grand Prize, BITEF (Einstein on the Beach), Belgrade, Yugoslavia, 1977
 Lumen Award for Design (Einstein on the Beach), New York, 1977
 First Prize, German Press Award (Death, Destruction and Detroit), Berlin, 1979
 Top Ten Plays, German Critics Award (Death, Destruction and Detroit), Berlin, 1979
 Der Rosenstraus (The Golden Windows), Munich, 1982
 Citation (The Golden Windows), Harvard University, Cambridge, 1982
 San Sebastian Film and Video Festival (Stations), San Sebastian, Spain, 1984
 Berlin Festspiele Theatertreffen (the CIVIL warS/Cologne Section), 1984
 OBIE Award for Direction (Hamletmachine), New York, 1986
 Picasso Award (Overture to the Fourth Act of Deafman Glance), Malaga Theater Festival, Spain, 1986
 Sole nominee, Pulitzer Prize for Drama (the CIVIL warS) - prize not awarded, 1986
 Skowhegan Medal for Drawing, Skowhegan School of Painting and Sculpture, New York and Maine, 1987
 Berlin Festspiele Theatertreffen (Hamletmachine), 1987
 French Critics Award for Best Foreign Play (Alceste), Le Syndicat de la Critique Musicale, Paris, 1987
 Bessie Award (the Knee Plays), New York, 1987
 American Theatre Wing Design Award, Noteworthy Unusual Effects (the CIVIL warS/Rome section), Brooklyn Academy of Music, New York, 1987

One-Person Exhibitions

- 1967 "Poles," an outdoor environment/theatre/sculpture, Loveland, Ohio
 1971 Willard Gallery, New York
 1974 "Robert Wilson: Dessins et Sculptures" Musee Galiera, Paris (9/10-26/74)
 1975 Galerie Wunsche, Bonn

"Robert Wilson: Drawings for the Stage," Laguna Gloria Art Museum, Austin, Texas (7/10/86 - 9/7/86)
 "Drawings for Hamletmachine," Theater in der Kunsthalle, Hamburg (10/4/86 - 11/15/86)
 "Robert Wilson: Drawings for the Knee Plays," Kimo Gallery, Albuquerque (10/28/86 - 11/30/86)
 University of Iowa Museum of Art, Iowa City (11/1/86 - 11/30/86)
 "Drawings, Furniture and Props for Alceste, Alcesteis, the CIVIL wars, Death Destruction and Detroit II, Hamletmachine and Salome," Paula Cooper Gallery, New York (1/21/87 - 2/14/87) Galerie der Stadt, Stuttgart (installation for exhibition "Erinnerung an eine Revolution," (7/2/87 - 8/16/87)
 "Drawings for Parzival," Galerie Harald Behm, Hamburg (9/12/87 - 10/31/87)
 "Drawings for Alceste, Alcesteis, the CIVIL wars, Death Destruction and Detroit II, Hamletmachine and Salome," Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (9/23/87 - 1/3/88)
 "Lithographic Series 1984-1986: Medea, Parsifal, Alceste," Galerie Fred Jahn, Munich/Galerie im Theater der Stadt, Gutersloh, West Germany (10/30/87 - 11/30/87)
 "Drawings for the Opera 'De Materie' by Louis Andriessen," Stedelijk Museum, Amsterdam (6/2/89 - 7/16/89)
 "La Nuit d'Avant le Jour," Yvon Lambert, Paris (9/9/89 - 10/14/89)
 "Orlando," Annemarie Verna Galerie, Zurich (10/28/89 - 1/27/89)
 "Drawings, Sculpture and Furniture: 'the CIVIL wars'," Virginia Lynch Gallery, Tiverton, Rhode Island (7/29/90 - 8/23/90)
 "Robert Wilson: Drawings and Furniture," Feigen Gallery, Chicago (9/7/90 - 10/6/90)
 "Sculpture, Furniture, Paintings and Drawings," Paula Cooper Gallery, New York (1/26/91 - 2/23/91)
 "Robert Wilson's Vision," Museum of Fine Arts, Boston (2/6/91 - 4/21/91); Contemporary Arts Museum Houston (6/15/91 - 8/18/91); San Francisco Museum of Modern Art (9/12/91 - 12/1/91)
 "Robert Wilson: Drawing & Sculpture," Thomas Segal Gallery, Boston (3/2/91 - 4/13/91)
 "Robert Wilson, Queen Victoria Chairs, Zeichnungen 1971-1990, Lithographische Zylken," Galerie Pels-Leusden, Berlin (4/13/91 - 5/23/91)
 "Drawings and Furniture," Patrick Roy Gallery, Lausanne (6/1/91 - 9/15/91)
 "Robert Wilson: Furniture & Drawings," Gerald Peters Gallery, Dallas (6/27/91 - 7/27/91)
 "Robert Wilson: Drawings and Furniture," John Berggruen Gallery, San Francisco (9/5/91 - 9/28/91)
 "Robert Wilson: Chairs for Marie and Pierre Curie, Sigmund Freud, Albert Einstein, A Table for Nijinski and Parzival Drawings," Busche Galerie, Koln (9/6/91 - 10/9/91)
 "Robert Wilson: Monuments," Kestner-Gesellschaft, Hannover (9/7/91 - 10/6/91)
 "Robert Wilson: Lohengrin Drawings and Other Works," Annemarie Verna Galerie, Zurich (9/21/91 - 11/16/91)
 "ROBERT WILSON: MR. BOJANGLES' MEMORY og son of fire," Centre Georges Pompidou, Paris (11/6/91 - 1/27/92)
 "Robert Wilson Zeichnungen-Zyklen," Galerie Fred Jahn, Munich (11/28/91 - 12/21/91)

1986
 "Big Drawings," The Museum of Modern Art, New York (11/25/85 - 3/4/86)
 "Abstraction," Greathouse Gallery, New York (1/15/86 - 2/9/86)
 "Sculpture," Procter Art Center, Bard College, Annandale-on-Hudson, New York (3/1/86 - 3/18/86)
 "The Painter and the Theater in the 20th Century," Schirn Kunsthalle, Frankfurt (3/1/86 - 5/19/86)
 "Resolution: A Critique of Video Art," Los Angeles Museum of Contemporary Art (4/10/86 - 5/16/86)
 "Summer Group Exhibition," Paula Cooper Gallery, New York (Summer 1986)
 "Works from the Paula Cooper Gallery," John Berggruen Gallery, San Francisco (10/15/86 - 11/15/86)
 "70's Into 80's: Printmaking Now," The Lois and Michael Tori Gallery, Museum of Fine Arts, Boston (10/22/86 - 2/8/87)
 "Art on Paper Exhibition," Weatherspoon Art Gallery, The University of North Carolina at Greensboro (11/16/86 - 12/14/86)
 "Benefit for The Kitchen," Brooke Alexander, New York (12/10/86 - 12/23/86)
 "L'Epoque, La Mode, La Morale, La Passion: Aspects de l'Art d'Aujourd'hui 1977-1987," Centre Georges Pompidou, Paris (5/21/87 - 8/17/87)
 "Art Against AIDS: A Benefit Exhibition," Paula Cooper Gallery, New York (6/4/87 - 7/4/87)
 "Sculptors on Paper: New Work," Madison Art Center, Wisconsin (12/5/87 - 1/31/88) travelled to Pittsburgh Center for the Arts; Kalamazoo Institute of Arts; Sheldon Memorial Art Gallery, University of Nebraska-Lincoln
 "Aarhus Videofestival '87," Aarhus, Denmark (9/5/87 - 9/13/87)
 "Lead," Hirsch & Adler Modern, New York (12/3/87 - 1/16/88)
 "Focus on the Collection: Painting and Sculpture from the 1970's and 1980's," Neuberger Museum, State University at Purchase, New York (1/31/88 - 3/27/88)
 "Furniture as Art," Museum Boymans-van Beuningen, Rotterdam (4/24/88 - 6/5/88)
 "New Art On Paper," The Philadelphia Museum (4/16/88 - 7/3/88)
 "The Quality of Line," The Forum, St. Louis (9/9/88 - 10/15/88)
 "Works on Paper," Paula Cooper Gallery, New York (3/9/89 - 4/1/89)
 "Artists' Furniture," The Harcus Gallery, Boston (12/9/89 - 1/18/90)
 "Black Rider," XPO Galerie, Hamburg (3/31/90 - 4/28/90)
 "Energies," Stedelijk Museum, Amsterdam (4/7/90 - 7/29/90)
 "Trisha Brown Company Benefit Art Sale," Paula Cooper Gallery, New York (4/11/90 - 4/21/90)
 "The Kitchen Art Benefit," Curt Marcus Gallery, Castelli Graphics, New York (5/31/90 - 6/6/90)
 "Second Harvest: Artists' Tribute to Paul Baker," The Art Center, Waco, Texas (7/10/90 - 8/19/90)
 "Act Up Auction For Action," Paula Cooper Gallery, New York (11/27/90 - 11/30/91)
 "Passage de L'image," Musee National d'Art Moderne, Centre Georges Pompidou, Paris (9/19/91 - 11/1/89) travelled to Fundacio Caixa de Pensions, Barcelone (2/11/91 - 3/31/91); Power Plant, Toronto (5/10/91 - 6/11/91); Wexner Art Center, Columbus (7/12/91 - 10/27/91); Modern Art Museum, San Francisco (12/12/91 - 2/9/92)

1976 Iolas Gallery, New York
 "Drawings for Einstein on the Beach," Paula Cooper
 Gallery, New York
 1977 Marian Goodman Gallery, New York
 Paula Cooper Gallery, New York (12/17/77 - 1/21/78)
 1978 "Robert Wilson Sculpture," Galerie Folker Skulima,
 Berlin (5/78 - 6/78)
 1979 Marian Goodman Gallery, New York (4/3/79 - 4/30/79)
 1980 Galerie Zwirner, Cologne
 Neuberger Museum, State University of New York at
 Purchase
 The Contemporary Arts Center, Cincinnati
 Marian Goodman Gallery, New York
 Galerie le Dessin, Paris
 "Drawings for The Golden Windows," Galerie
 Annemarie Verna, Zurich
 "Drawings for The Golden Windows," Galerie im
 Lenbachhaus/Galerie Fred Jahn, Munich
 Franz Morat Institute, Freiburg, West Germany
 Museum of Art, Rhode Island School of Design,
 Providence (1/14/83 - 2/13/83)
 Castelli Feigen Corcoran Gallery, New York (5/3/83
 - 7/11/83)
 Sogetsu School, Tokyo
 Gallery Ueda, Tokyo (5/10/83 - 5/30/83)
 Festival Mondial du Theatre, Nancy, France (5/20/83
 - 6/5/83)
 Raum fur Kunst, Produzentengalerie, Hamburg (6/9/83
 - 6/30/83)
 Museum Boymans-van Beuningen, Rotterdam (8/13/83 -
 9/11/83)
 Galerie Brinkman, Amsterdam (9/3/83 - 9/30/83)
 Pavillion des Arts, Paris (11/16/83 - 12/11/83)
 Kolnischer Kunstverein, Cologne (1/12/84 - 2/29/84)
 Centre d'Art Contemporain, Marseille (3/19/84 -
 3/31/84)
 Museo di Folklore, Rome (3/20/84 - 4/29/84)
 Walker Art Center, Minneapolis (4/25/84 - 5/25/84)
 Jones-Troyer Gallery, Washington, D.C. (5/29/84 -
 6/16/84)
 "Robert Wilson's the CIVIL warS: a tree is best
measured when it is down: Drawings, Models, and
 World Wide Documentation," The Otis Art
 Institute/Parsons School of Design, Los Angeles
 (6/11/84 - 7/25/84)
 Paula Cooper Gallery, New York (12/4/84 - 12/22/84)
 Institute of Contemporary Art, Boston (1/15/85 -
 3/15/85)
 "Parsifal Lithographs," Galerie Fred Jahn/Der
 Kammerspiele, Munich (6/5/85 -)
 "Drawings and Lithographs for Medea and Parsifal,"
 Galeria Franca Mancini, Pesaro, Italy (8/19/85 -
 8/31/85)
 "Drawings for the CIVIL warS," Rhona Hoffman
 Gallery, Chicago (1/10/86 - 2/1/86)
 "Drawings for Alceste and Alcestis," Marcus
 Gallery, Boston (2/22/86 - 3/21/86)
 "Parsifal Lithographs and Drawings for Theatre
 Pieces," Alpha Gallery, Boston (3/10/86 - 3/29/86)
 Kuhlschmidt-Simon Gallery, Los Angeles (3/18/86 -
 4/16/86)
 "Drawings for the CIVIL warS," Hewlett Gallery,
 Carnegie-Mellon University, Pittsburgh (4/1/86 -
 4/26/86)
 "Robert Wilson - Transmutations of Archetypes:
Medea and Parsifal," The Lehman College Art
 Gallery, The City University of New York, The
 Bronx (4/6/86 - 5/4/86)
 "Drawings for Hamletmachine," Grey Art Gallery, New
 York University, New York (5/5/86 - 6/28/86)

1992 "Robert Wilson Drawings from The White Raven,"
 Paula Cooper Gallery, 149 Wooster, New York
 (1/25/92 - 2/29/92)
 "Robert Wilson Drawings" Hiram Butler Gallery,
 Houston (2/1 - 3/31/92)
 "Robert Wilson / Drawings for Alice in Wonderland,"
 Laura Carpenter Fine Art, Santa Fe, NM (7/18/92 -
 8/5/92)
 "Robert Wilson: Drawings & Furniture/Sculpture for
 Einstein on the Beach" Kamakura Gallery, Tokyo
 (10/12/92-10/31/92)

Group Exhibitions

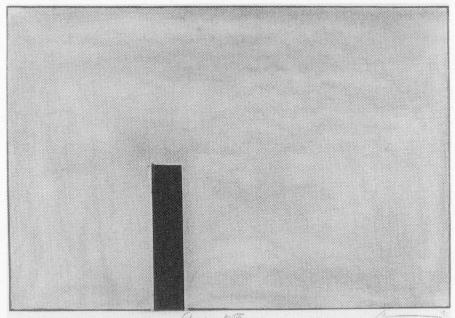
1974 Galeria Salvatore Ala, Milan, Italy
 1975 Paula Cooper Gallery, New York
 1980 "Further Furniture," Marian Goodman Gallery, New
 York
 1981 "Whitney Biennial," Whitney Museum of American Art,
 New York
 "Other Realities," Contemporary Arts Museum,
 Houston
 1982 "American Drawings of the Seventies," Louisiana
 Museum of Modern Art, Humlebaek, Denmark
 (travelled to: Kunsthalle Basel, Switzerland;
 Lenbachhaus Museum, Munich; Wilhelm-Hack Museum,
 Ludwigshafen, West Germany)
 "The Next Wave Artists," Brooklyn Academy of Music
 at Paula Cooper Gallery, New York (11/5/82 -
 11/27/82)
 1983 "Art and Dance: Images from the Modern Dialogue,
 1890-1980," Neuberger Museum, State University of
 New York at Purchase
 "Der Hang zum Gesamtkunstwerk," Kunsthaus Zurich
 (2/11/83 -) travelled to: Stadtsche Kunsthalle,
 Dusseldorf; Museum Moderner Kunst, Vienna; Grosse
 Orangerie, Castle of Charlottenburg, Berlin
 "Designing for Opera," Grolier Club, New York
 (9/6/83 - 10/8/83)
 "The Permanent Collection: Highlights and Recent
 Acquisitions," Grey Art Gallery, New York
 University, New York (11/8/83 - 12/10/83)
 "An International Survey of Contemporary Painting
 and Sculpture," The Museum of Modern Art, New York
 (5/17/84 - 8/7/84)
 "Familiar Forms/Unfamiliar Furniture," First Street
 Forum, St Louis (9/19/84 - 11/10/84)
 "Highlights: Selections from the BankAmerica
 Corporation Art Collection," A.P. Giannini
 Gallery, San Francisco (10/11/84 - 11/27/84)
 1984 "Large Drawings," organized by Independent
 Curators, Inc., New York (travelled to: Bass
 Museum of Art, Miami Beach; Winnipeg Art Gallery,
 Manitoba; Norman Mackenzie Art Gallery, University
 of Regina, Saskatchewan; Anchorage Historical and
 Fine Arts Museum, Alaska; Santa Barbara Museum of
 Art, California; Madison Art Center, Wisconsin)
 "Aids Benefit Exhibition: A Selection of Works on
 Paper," Daniel Weinberg Gallery, Los Angeles
 "New Works on Paper 3," The Museum of Modern Art,
 New York (6/25/85 - 9/3/85)
 "Spatial Relationships in Video," The Museum of
 Modern Art, New York (7/4/85 - 9/3/85)
 "The New Figure," Birmingham Museum of Art, Alabama
 (10/4/85 - 11/17/85)
 "High Style," Whitney Museum of American Art, New
 York (9/18/85 - 2/16/86)
 "Works on Paper," Joe Fawbush Editions, New York
 (11/16/85 - 12/14/85)

1991 "Dances Tracées," Centre de la Vieille Charité,
 Musée de Marseille (4/19/91 - 6/9/91) also
 traveled to: Palais des Beaux-Arts de Charleroi,
 (3/1/92 - 4/26/92), Centre d'art Le Consortium,
 Dijon (5/15/92 - 6/20/92)
 "Interactions" Institute of Contemporary Art,
 University of Pennsylvania, Philadelphia (5/23/91
 - 7/7/91)
 "Selection" FAE Musée d'Art Contemporain,
 Pully/Lausanne (6/10/91 - 10/13/91)
 "Among Friends: Contemporary Works on Paper from a
 Collection formed by Ingeborg and Jan van der
 Marck," Muskegon Museum of Art (9/14/91 -
 10/20/91) travelled to: Kalamazoo Institute of
 Arts (11/7/91 - 1/5/92); The Michael and Barbara
 Dennos Museum Center at Northwestern Michigan
 College, Traverse City (1/11/92 - 3/8/92); Kresge
 Art Museum, Michigan State University, East
 Lansing (3/14/91 - 4/26/92); Lee Hall Gallery,
 Northern Michigan University, Marquette (5/9/92 -
 6/7/92); The Detroit Institute of Arts (6/21/92 -
 8/23/92)
 "The Chair: From Artifact to Object," Weatherspoon
 Art Gallery, University of North Carolina at
 Greensboro (10/5/91 - 11/10/91)
 "Art of Our Time - 1991," Temple Emanuel, Woodcliff
 Lake (11/2/91 - 11/6/91)
 "Act up Benefit Exhibition," Matthew Marks, New
 York (12/5/91 - 12/21/91)
 1992 "Drawings for the Stage," Stephen Solovy Fine Art,
 Chicago (1/11/92 - 2/9/92)
 "Contemporary Master Works," Feigen, Inc.,
 Chicago, Ill. (5/15/92 - 6/20/92)
 The San Francisco Museum of Modern Art Auction,
 Neiman Marcus, Union Square, San Francisco
 (10/21/92)
 "Beyond Just Words: 1," Modernism, San Francisco,
 CA (9/10/92-10/31/92)

Public Collections

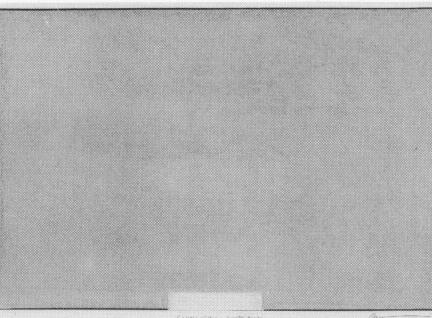
Amsterdam, Stedelijk Museum
 Austin, University of Texas, Huntington Art Museum
 Bern, Kunstmuseum
 Boston, Museum of Fine Arts
 Canberra, Australian National Gallery
 Chicago, Art Institute of Chicago
 Cincinnati, Contemporary Arts Center
 Frankfurt am Main, Stadelsche Kunstinstitut un Stadtische
 Galerie
 Ghent, Museum van Hedendaagse Kunst
 Houston, The Menil Collection
 Houston, Museum of Fine Arts
 Lake Worth, Florida, Lannan Museum
 London, Institute of Contemporary Art
 Los Angeles, Museum of Contemporary Art
 Minneapolis, Walker Art Center
 NewPort Beach, NewPort Harbor Art Museum
 New York, Metropolitan Museum of Art
 New York, Museum of Modern Art
 Paris, Fonds d'Art Contemporain
 Paris, Musée d'Art Moderne
 Paris, Musée National d'Art Moderne, Centre Georges Pompidou
 Providence, Rhode Island School of Design Museum of Art
 Pully/Lausanne FAE Musée d'Art Contemporain
 Rotterdam, Museum Boymans-van Beuningen
 San Antonio, McNay Art Museum
 Stuttgart, Galerie der Stadt
 Washington, Hirshorn Museum and Sculpture Garden

Act II

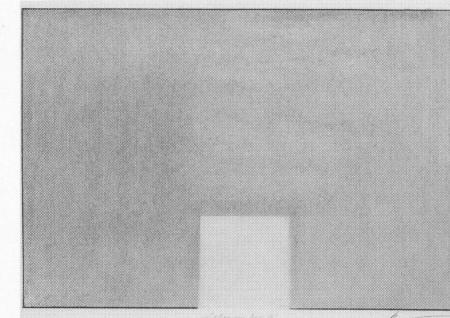


Act II

Act III Prelude



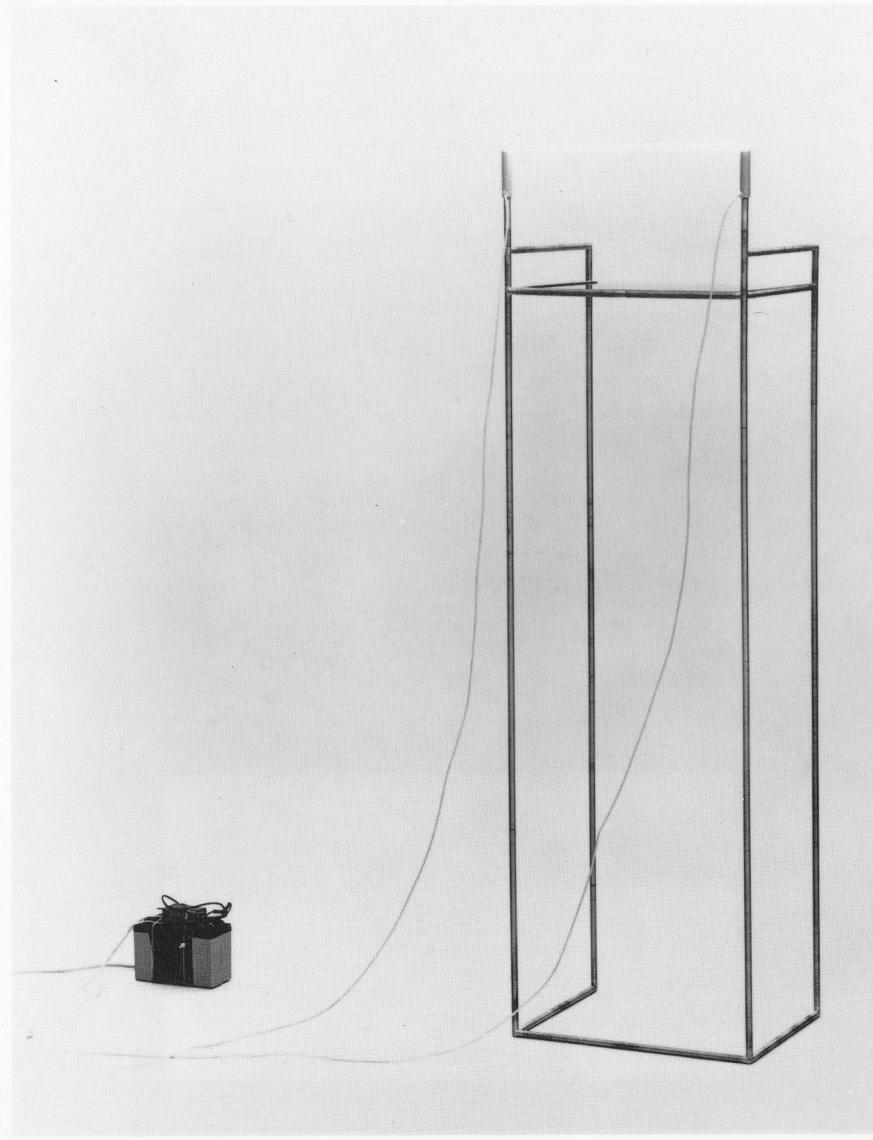
Act III



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Kamakura Gallery