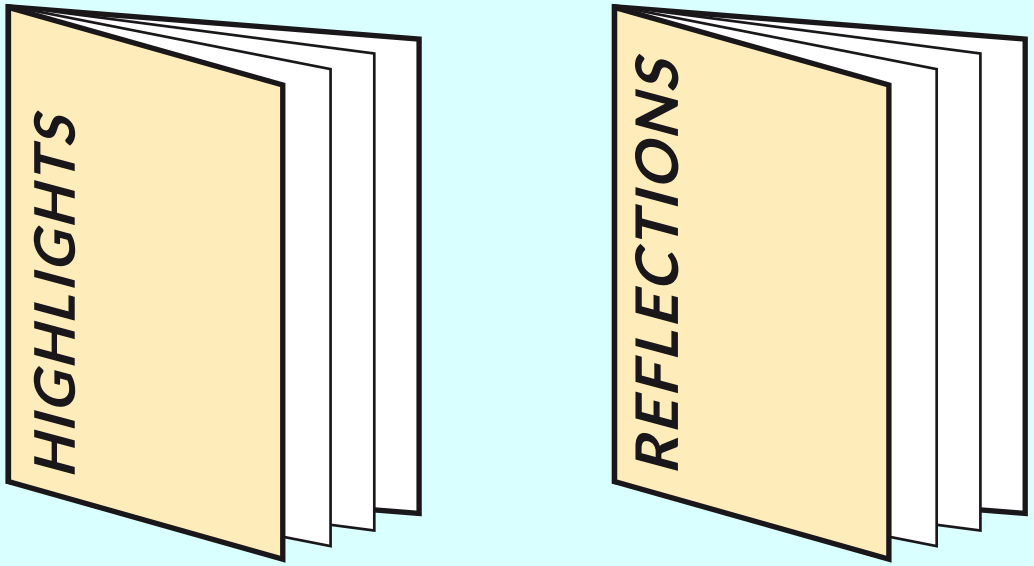
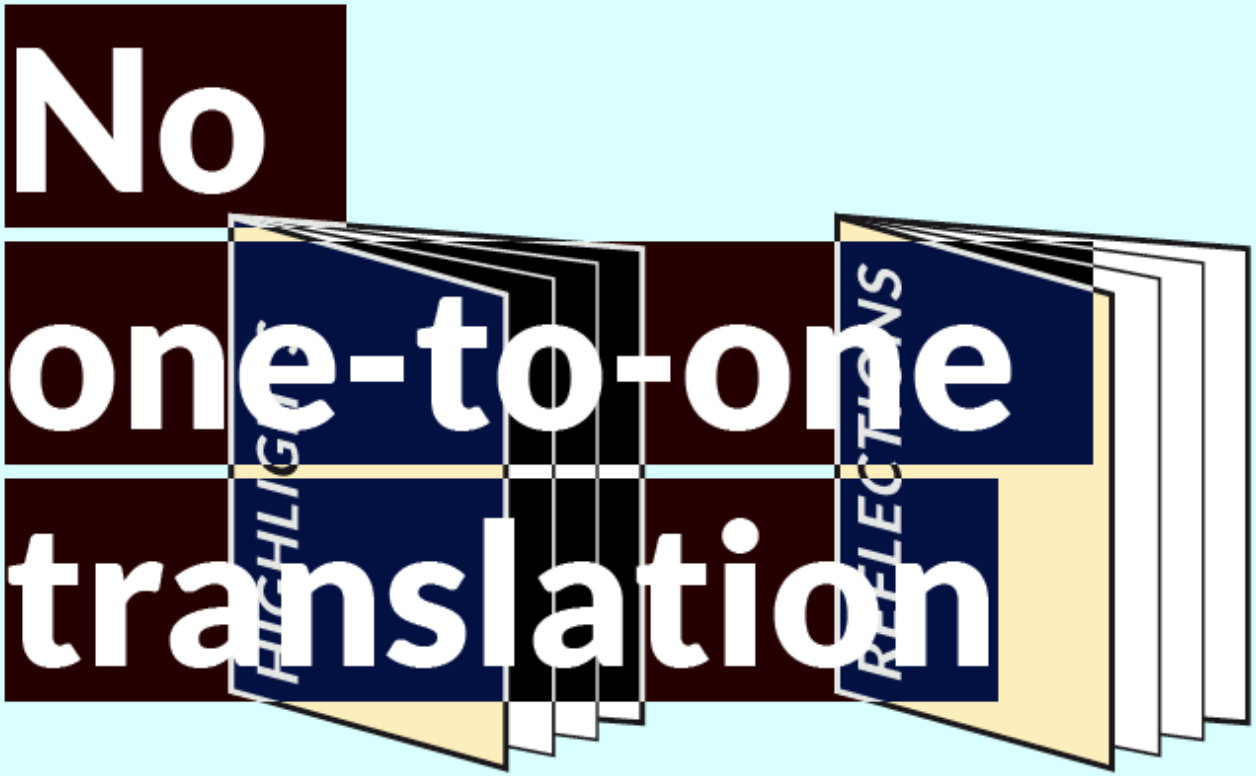
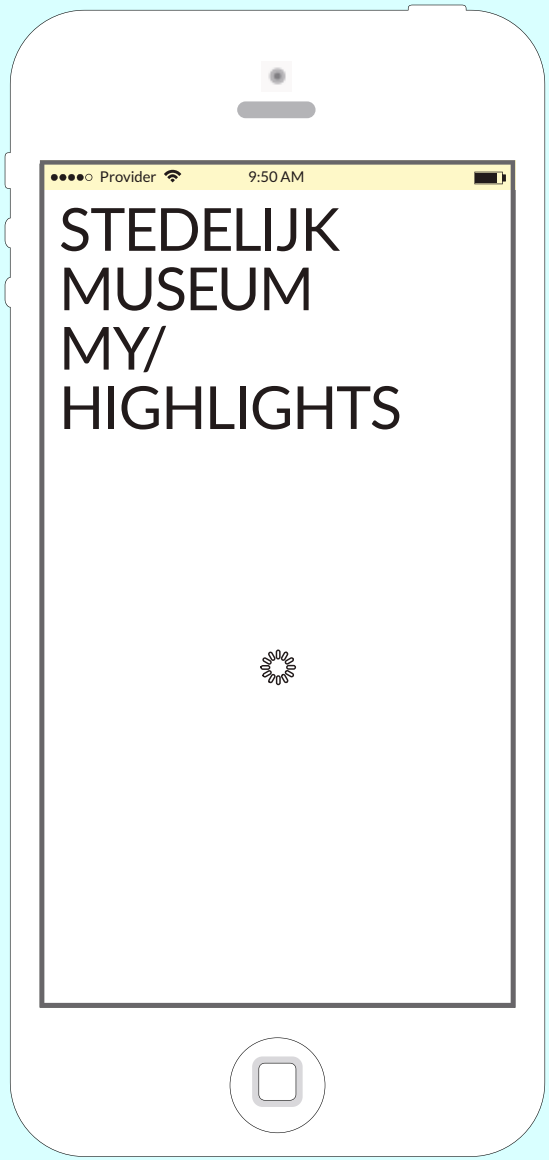
MY/ HIGHLIGHTS

Digital Publishing Toolkit

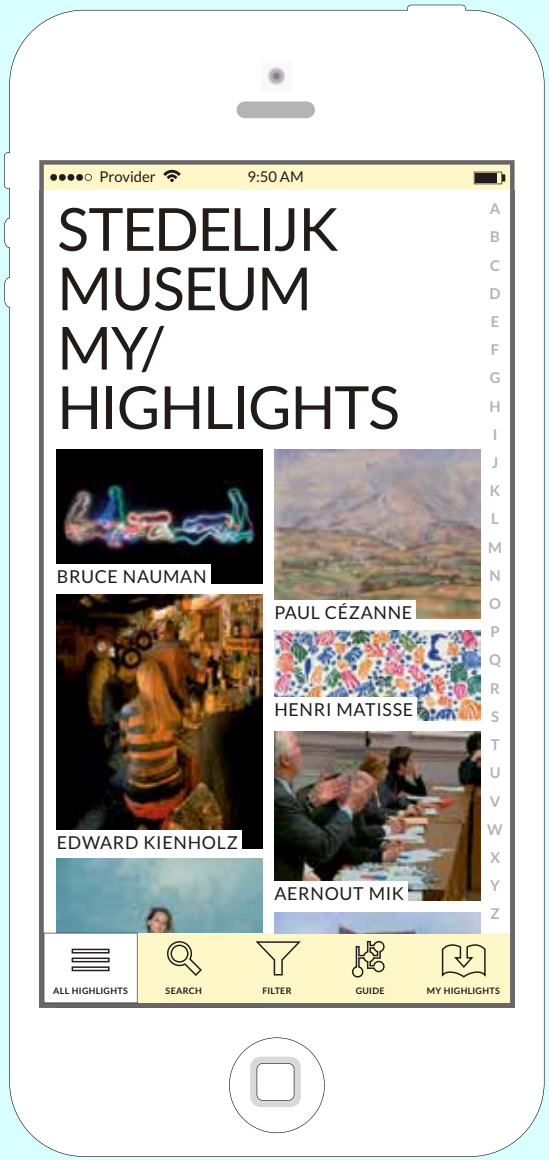
Nai010 | Medamo | Puntpixel


HIGHLIGHTS
REFLECTIONS

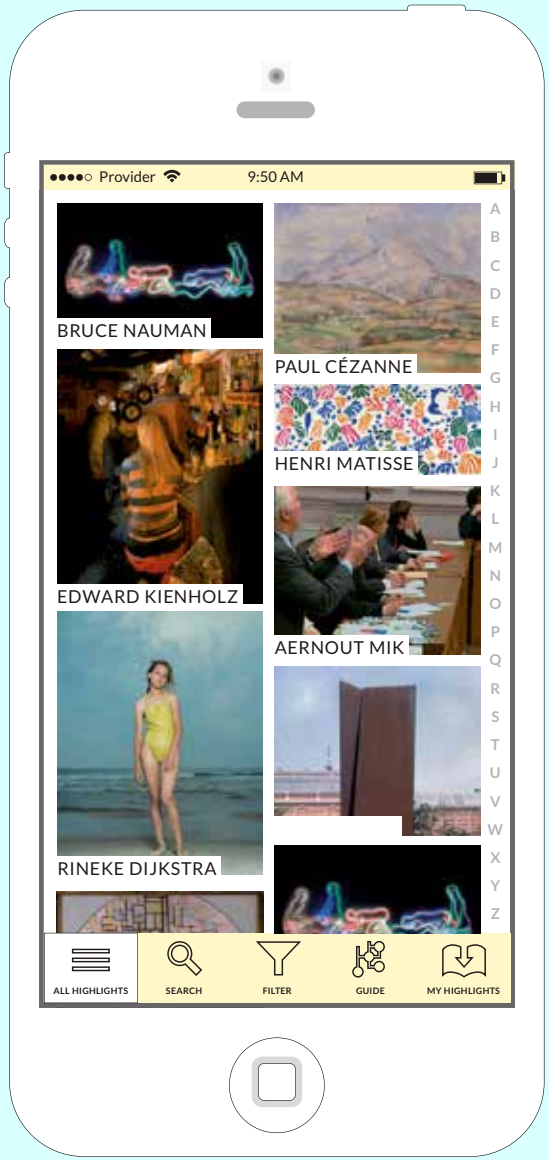

No
one-to-one
translation
HIGHLIGHTS
REFLECTIONS



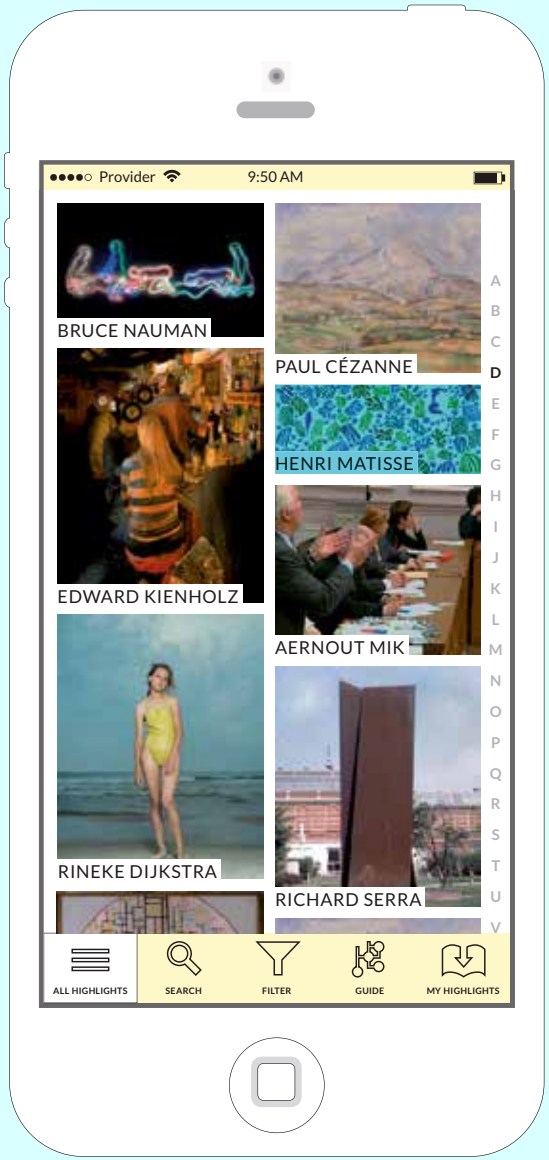
MY/
HIGHLIGHTS



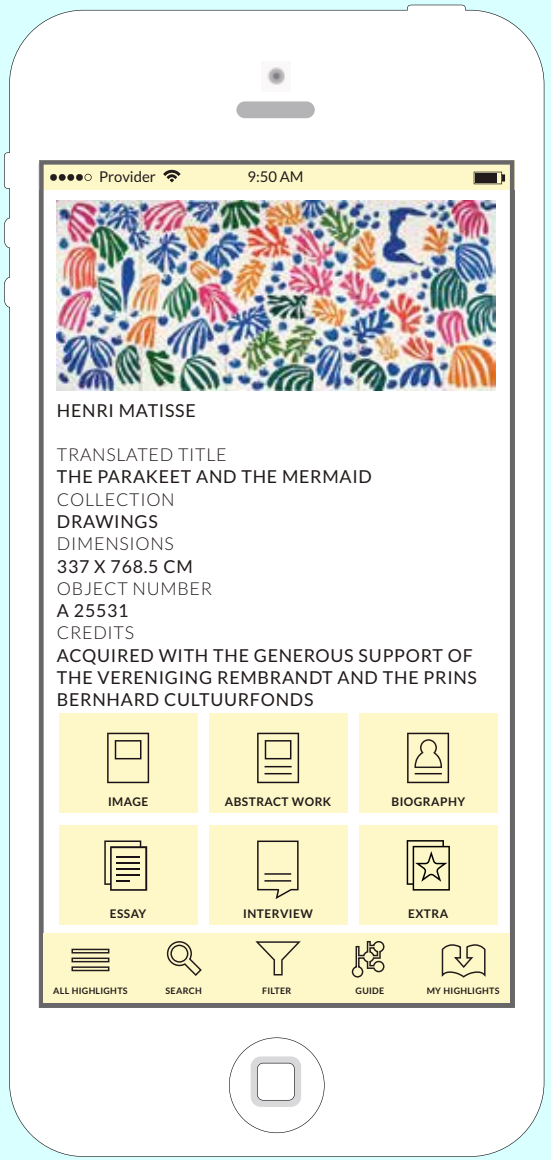
MY/
HIGHLIGHTS



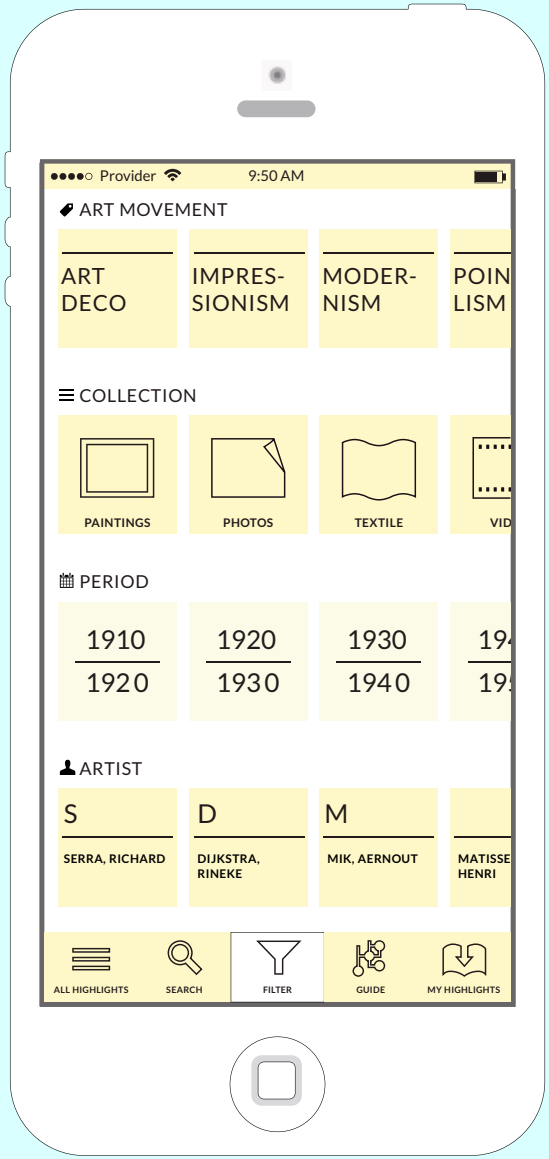
MY/
HIGHLIGHTS



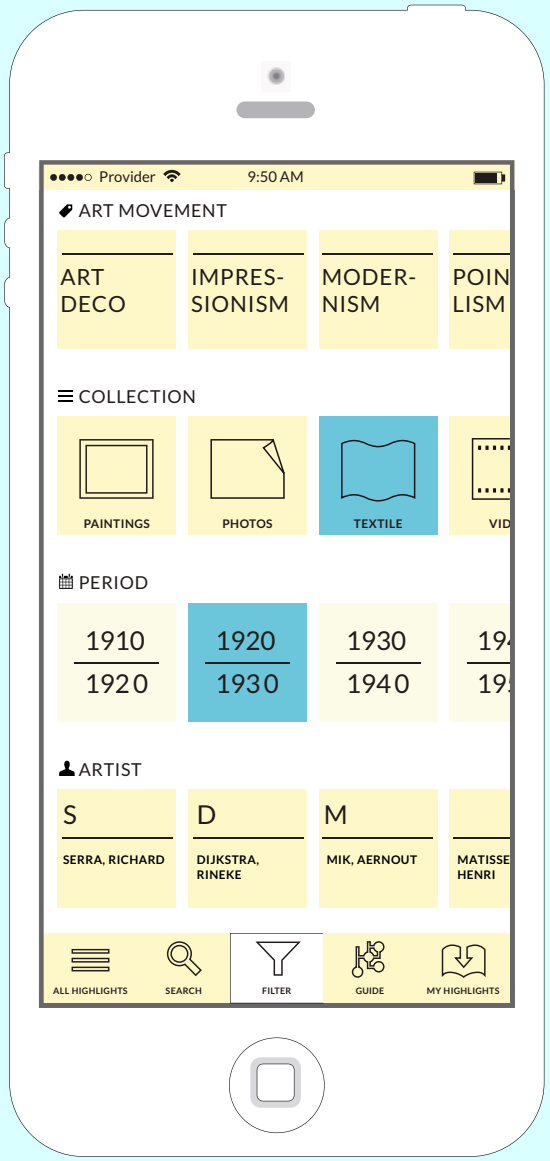
MY/
HIGHLIGHTS



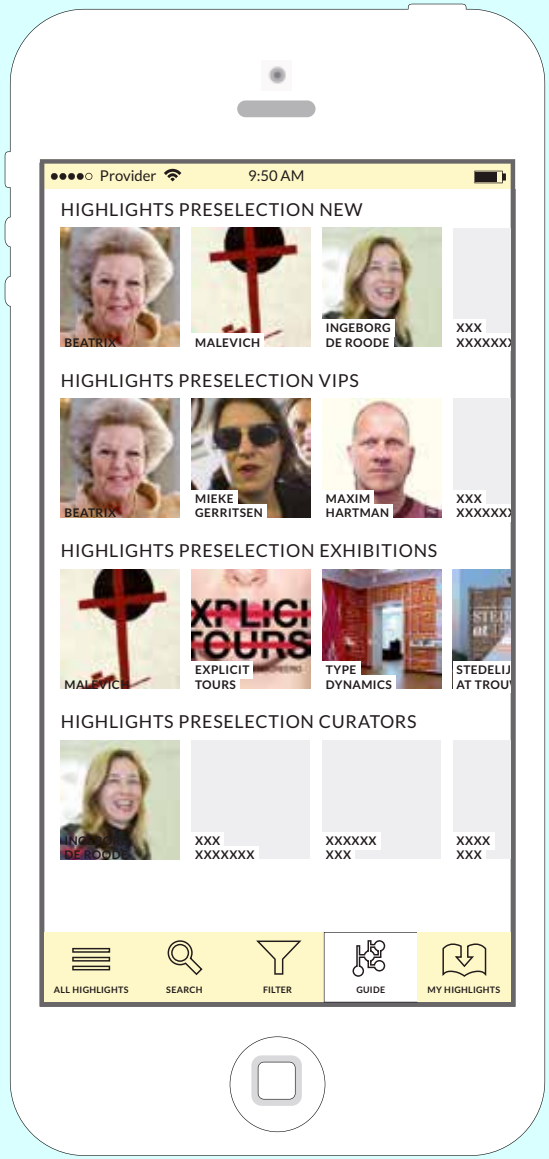
MY/
HIGHLIGHTS



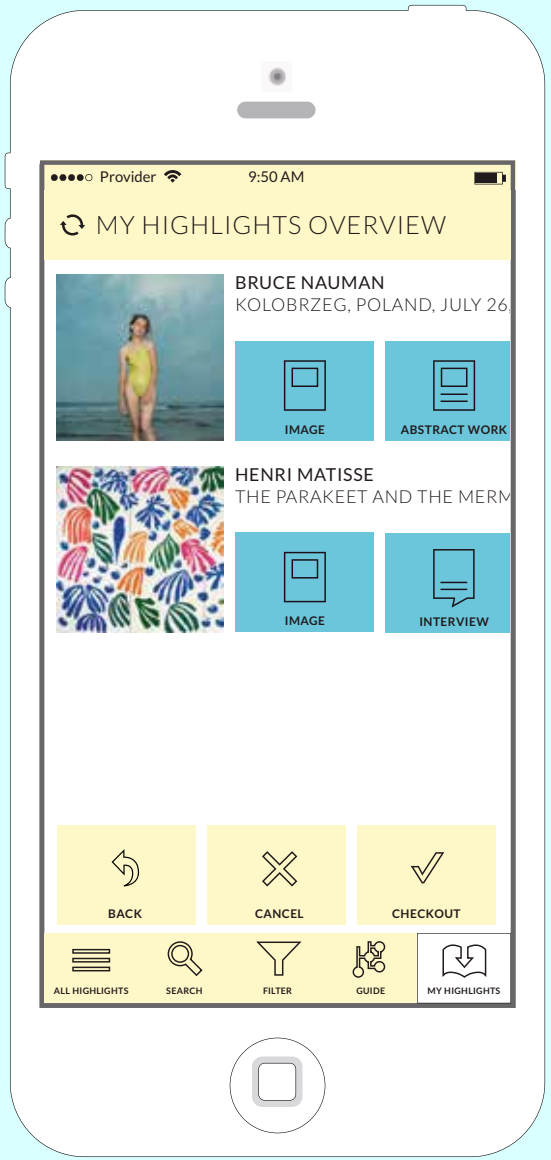
MY/
HIGHLIGHTS



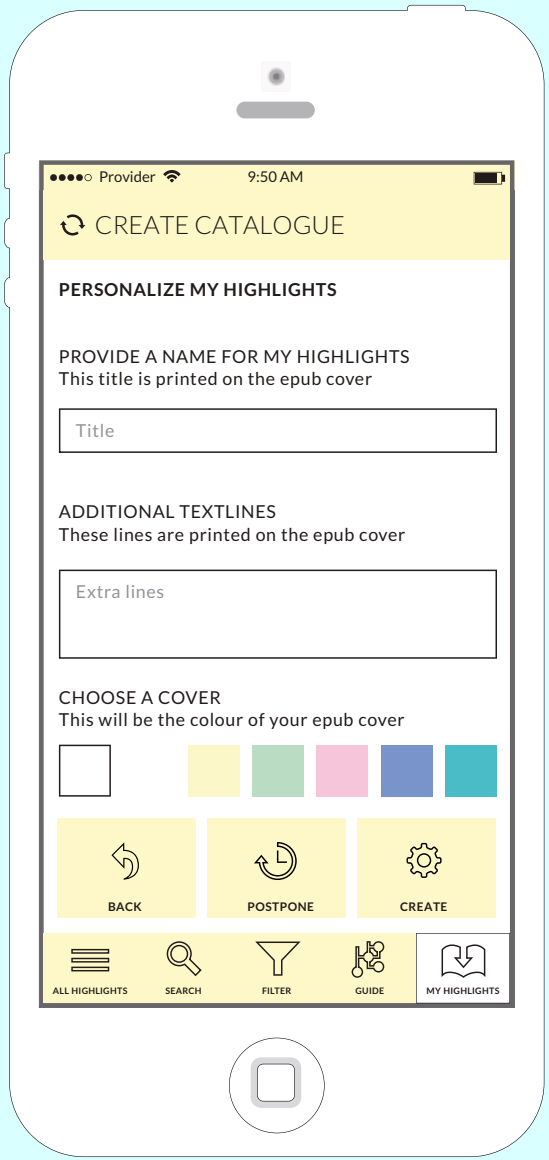
MY/
HIGHLIGHTS



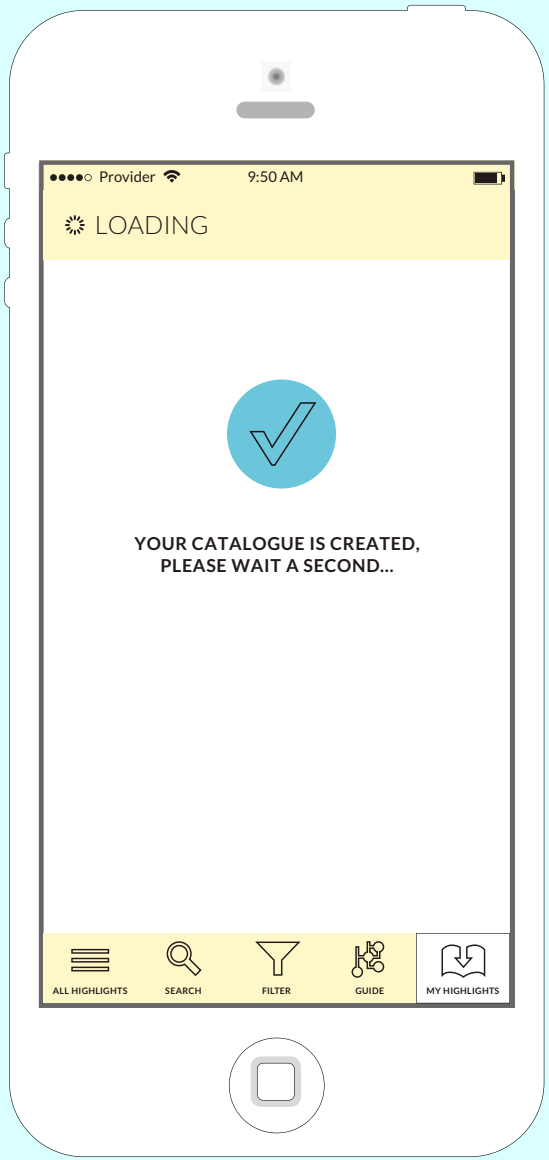
MY/
HIGHLIGHTS



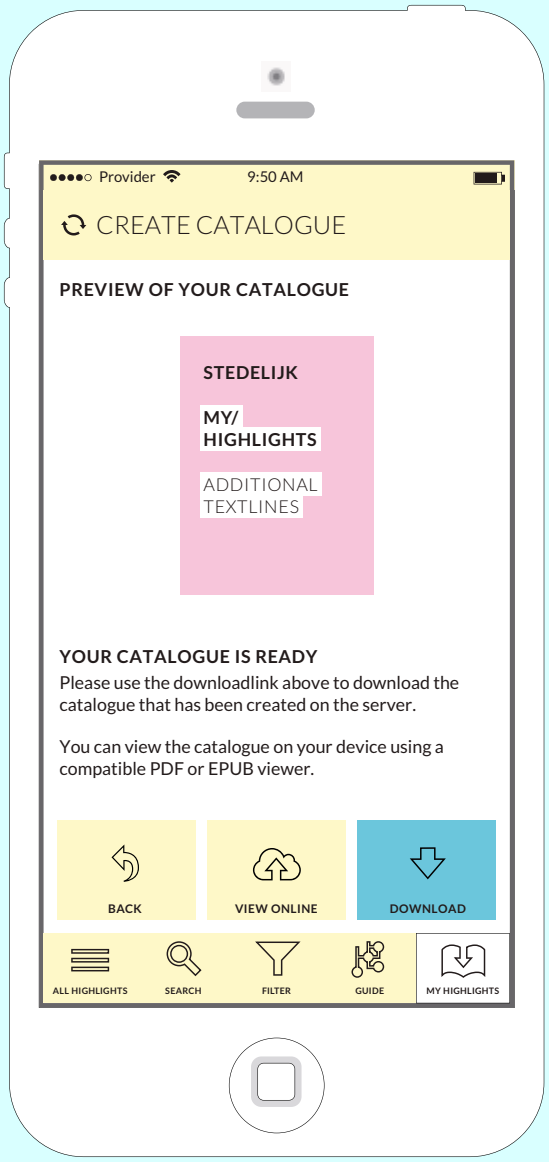
MY/
HIGHLIGHTS



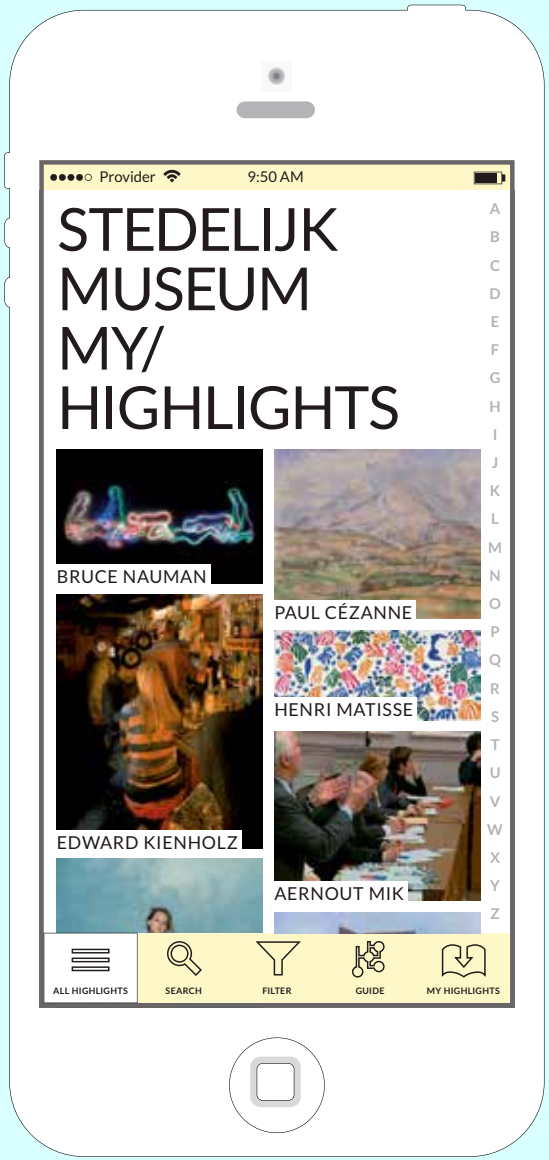
MY/
HIGHLIGHTS



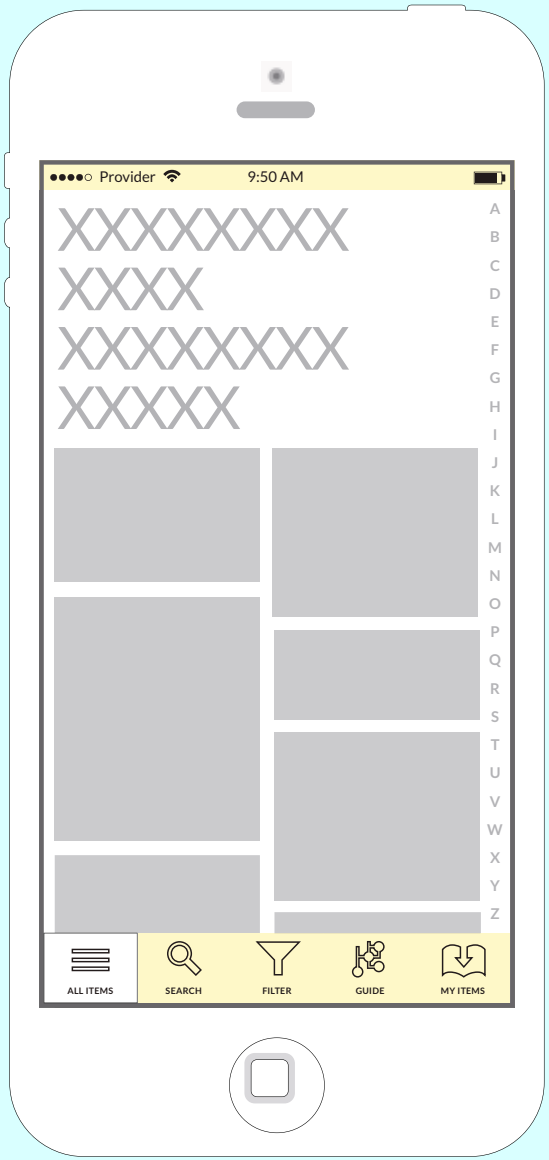
MY/
HIGHLIGHTS



MY/
HIGHLIGHTS



MY/
HIGHLIGHTS



MY/
HIGHLIGHTS

MY/
HIGHLIGHTS

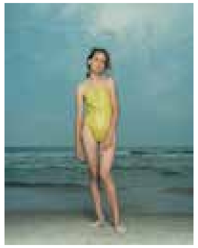
BASIC EPUB HIGHLIGHTS COLLECTION

COLLECTED WORKS
MY VISIT
FEBRUARY 4TH

MY/
CONTENT

001/IMG/ABSTRACT
Rineke Dijkstra
002/ IMG/ABSTRACT/ESSAY
Bruce Nauman
ESSAY
Serra and Nauman: American Contrasts in the Twilight Zone
003/ESSAY
Paris... Paris... – Tout le monde descend!
004/ESSAY
Capturing Life as It's Being Lived
005/
xx
006/
xx
007/
xx
008/
xx
009/
xx
010/
xx
011/
xx
012/
x
013/
xx

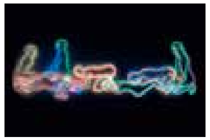
RINEKE DIJKSTRA
1959, SITTARD (NL)



001/IMG
CREATED
KOŁOBRZEG, POLAND, JULY 26, 1992, 1992
MATERIAL AND TECHNIQUES USED
C-PRINT
DIMENSIONS
93.5 × 74.4 CM

001/ABSTRACT
Over the past two decades v Dijkstra has become internationally famous for her photographic and filmic oeuvre. Featuring individuals on the threshold of experience: from adolescents at the beach to Portuguese bullfighters; from women who have just given birth to Israeli soldiers, Dijkstra encapsulates at once that which is distinctly personal about her subjects, and that which is universal. Her portraits exclude any form of anecdotal information, even if the subject's appearance and clothing may provide clues to their geographical and social origins. The surroundings, limited only through the framing, the somewhat low camera angle, and the use of a fill-in flash, sharpen the often strongly culturally-defined details and reinforce the monumental character of the images. Through her unsparing yet respectfully distanced approach, it is not the subjects' differences that are most apparent, but what they have in common. In Kołobrzeg, Poland, July 26, 1992, a work from her series that features adolescents at the beach, the subject assumes an idyllic pose, but does not succeed in dropping her guard. 'It is about the interaction between what [they] choose to show, and what they actually show, despite themselves,' the artist has explained of the series. That Dijkstra succeeds in revealing something so intimate and intangible in a documentary medium is what is makes her work both touching and confrontational.

BRUCE NAUMAN
1941, FORT WAYNE, IN (US)



002/IMG
TITLE
SEVEN FIGURES, 1985
MATERIAL AND TECHNIQUES USED
NEON
DIMENSIONS
220 × 465 × 7 CM

002/ABSTRACT
Bruce Nauman is a pioneer of Post-Minimalist video and performance art. Working across mediums including sculpture, photography, neon, drawing, and video, Nauman draws attention to aspects of the human experience that often go unnoticed. As a young artist, Nauman was in search of original ways to express artistic ideas, frequently focusing on his own body. Inspired by contemporary music and dance in the late 1960s, Nauman recorded himself performing simple actions in his studio without aesthetic flourishes. Films such as Playing a Note on the Violin While I Walk Around in the Studio (1967–1968) and Walking in an Exaggerated Manner Around the Perimeter of a Square (1968) show the artist deliberately carrying out conventionally insignificant actions with great consequence, challenging the expectation of the medium and re-contextualizing the mundane. This practice of confronting the expectations of a medium can also be seen in Nauman's work with neon. Intrigued by the cool, impersonal character of neon lights, the artist sought to commandeer the visual impact that makes neon ideally suited for advertising purposes. In works such as EAT / DEATH (1972), the words 'EAT' and 'DE ATH' – the former contained in the latter – light up alternatively, committing the word combination to memory. Forgoing the use of written word for figuration, in Seven Figures (1985) Nauman outlines the contours of male and female figures in pastel colors. The pornographic daisy chain presents a colorful spectacle, but it soon loses its sheen. The constantly flickering lights suggest a mechanical orgy with no beginning, climax, or end. Nauman's more recent video sculpture, Washing Hands Abnormal (1996), also features an endless repetition of a moving image. The disorientating color, sound, and camera angle, along with the obsessive repetition of movement, evoke a peculiarly mesmerizing power that is striking in its emergence from one of man's most habitual a cts.

ESSAY

SERRA AND NAUMAN
AMERICAN CONTRASTS IN THE TWILIGHT ZONE

MARGRIET SCHAVEMAKER

SEX APPEAL
In an episode of the television programme *Signalement* in 1963, Dutch Fluxus artists Wim T. Schippers and Willem de Ridder complained that far too little contemporary American art was shown in the Netherlands. With the exception of exhibitions of the Abstract Expressionists there was indeed scant evidence of the new, revolutionary Pop and Kinetic art that was then filling the galleries in New York. Ten years later, however, the tide had turned and Dutch artists were complaining that 'their' museums were interested in nothing but work produced by their colleagues from the land of the *Star-Spangled Banner*, leaving their own artistic production in the cold.[1]

Indeed, through the course of the 1960s and early 1970s there was a complete reversal in Europe, and the Netherlands was no exception; on the contrary, the Dutch art world, together with its West German counterpart, set the tone for this warm reception of new American art. In particular the artists who made their breakthrough around 1970, such as Sol LeWitt, Robert Morris, Bruce Nauman and Richard Serra, found dream patrons among some Dutch collectors and museums.[2] And they remained loyal: even when attention turned increasingly to European art once more in the late 1970s and early 1980s, the Dutch collectors and museums continued to support this generation of American artists and continued to buy their work.[3] Consequently, in the majority of the larger Dutch modern art museums today, these pieces now form the core of the collections.

The Stedelijk Museum's collection of American art of this period centres on Bruce Nauman and Richard Serra. One could even say that Nauman's *Seven Figures* (1985) and Serra's *Sight Point* (1972/1975) (alongside Matisse's *La perruche* et la sirène [The Parakeet and the Mermaid] and the Malevich collection) are among the museum's most appealing icons.[4] That is no coincidence: both works offer an intense experience through their medium-to-large formats and unconventional materials that refer to the world outside of art. They avoid playing with complex aesthetic forms; rather, the viewer is directly stimulated by a visual language that flirts with the everyday, making the works both accessible and confusing. Both works also have a certain virile aspect: *Seven Figures* through the figures who copulate to the rhythm of the flickering lights, and *Sight Point* through robust material in an extremely large format. The point here, in short, is that art with a generous dose of macho American sex appeal speaks to a wide audience.[5]

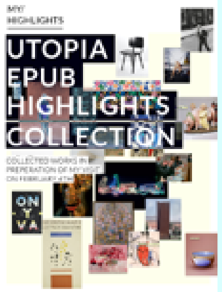
There are, however, various works by these artists that are quite uncertain and experimental in form, such as Serra's videos *Boomerang* (1974) and *Hand Lead Fulcrum* (1969), or small and delicate, such as Nauman's etchings and drawings. But because of the biographical information propagated about these artists in art-historical literature, and above all by the media, it is especially the macho interpretation that has received the most attention.[6] We are time and again presented with the story of how, while a student, Serra worked in the steel industry, and how these activities have had an unmistakable influence on his work up to the present day. We see him at work in his studios in New York and Nova Scotia, where, with an arsenal of assistants, he welds together constructions of vast dimensions from the most resistant of materials. Bruce Nauman is often presented as a true cowboy, wearing a Stetson, check shirt and boots, riding his horses on a ranch in Galisteo, New Mexico, where in his studio he fabricates installations with all manner of materials. In short: we get a picture of men who firmly stand in American life, and who, both in the art capital of New York as well as their rural escapes, create powerful work that belongs at the pinnacle of the international art world. Stedelijk Museum director Edy de Wilde – who was responsible for several early purchases by these artists in the late 1960s – reinforced this image by proposing that there was a fundamental difference between the American and European art of this period. De Wilde: 'Europe has cultivated a human scale that Americans do not recognize. Europeans are imbued with their age-old culture, Americans impress by using their will to organize and control all manner of forces on a large scale.'[7] It is not surprising that American artists – through such a polarization and idealization of a specific 'Americanness' in their work – have attracted so much interest in post-war Western Europe. People had apparent need of a new future, envisioned by different images from a relatively new culture – at least at that moment and from the Western European perspective – less burdened with historical baggage.[8]

As remarked upon earlier, the work of Nauman, Serra and their contemporaries is considerably more complex and rich in contrasts than this stereotypical image of the American will to control forces on a massive scale. A study of the work of Nauman and Serra reveals that they have produced works in a wide range of formats, including smaller works. Moreover, both artists have employed an enormous diversity of materials (neon, lead, steel, holograms, rubber, sand, and so forth), media (films, videos, books, drawings, installations, sculptures) and forms (geometric, organic).

What lies at the basis of this diversity of forms and means of expression? What underlying stories (shared or otherwise) can we discover that link these hybrid oeuvres and might complicate and nuance the reading of the American macho identity that seems so attractive to Europeans, and in particular to the Dutch? Such questions are posed too infrequently: art historians tend in this case to focus on monographic analyses, especially given that the great diversity within each of these artists' extensive oeuvres offers sufficient food for thought. Nonetheless, attempts have been made since the very beginning to draw connections. These connections are central to this article and will be tested against works by Serra, Nauman and their contemporaries, thus perhaps establishing a common thread among and between the oeuvres of these American artists in the collection of the Stedelijk Museum.

OP LOSSE SCHROEVEN
Europe's initial acquaintance with their work at Documenta 4 in 1968 (co-curated by Jean Leering, the director of the Van Abbemuseum in Eindhoven) was followed in 1969 by two concurrent exhibitions containing work by the new generation of American artists that included Nauman and Serra: 'Op losse schroeven: situaties en cryptostructuren' (Square Pegs in Round Holes: Situations and Cryptostructures) at

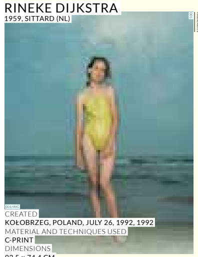
1 For an analysis of the reception of American art in the Netherlands see R. Fuchs, H. Herrera and A.D. Weinberg, *Views from Abroad. European Perspectives on American Art 1* (New York, 1995), in particular Hayden Herrera's essay 'Post-war American Art in Holland' and Rudi Fuchs, 'Real or Ideal. Reflections on Joan Sloan's Cat'; Jan van Adrichem, 'Newman en de Amerikaanse kunst in het Stedelijk Museum' / 'Newman and American Art in the Stedelijk Museum', in: *Stedelijk Museum Amsterdam in 2001* (Amsterdam, 2002), n.p.; and R. Schenk, *US in NL. Amerikaanse kunst in Nederlandse musea 1945-2002 / US in NL. American Art in Dutch Museums 1945-2002* (Utrecht, 2004).
2 See Andrew Solomon on the European response to Bruce Nauman's work: 'Nauman has always enjoyed greater popularity abroad than at home; in Europe, he is almost as well-known as Warhol.' A. Solomon, 'Complex Cowboy: Bruce Nauman', *The New York Times Magazine*, 5 March 1995.
3 The Visser family in Bergeyk, for example, owns no less than 25 works by Nauman.
4 The Stedelijk Museum owns the largest collection of sculptures by Bruce Nauman in the Netherlands.
5 For a feminist account of the macho nature of this generation of artists see: A. Chave, 'Minimalism and the Rhetoric of Power', *Arts Magazine*, 64 (January 1990) 5, 44-63.
6 See the episodes of the PBS programme *Art in the 21st Century*, series 1, 2001, episodes 'Place' (Serra) and 'Identity' (Nauman).
7 Bruce Nauman, EAT/DEATH, 1972, fluorescent light, 19.1 x 64.1 x 5.4 cm, BA 3322 Frank Lubbers, 'Interview with Edy de Wilde about the Period 60-80 on the Occasion of the Exhibition 60-80', in: *Twenty Years of Fine Art: Amsterdam 60/80*, exh. cat. (Amsterdam: Museum Fodor, 1982), 112.
8 Here one can certainly make a comparison with the great love in European, and particularly Dutch, culture of 'low' American popular culture in this period. For an analysis of this phenomenon see, for example: R. Kroes, *De leegte van Amerika. Een massacultuur in de wereld* (Amsterdam, 1992); and R. Kroes, *If You've Seen One, You've Seen the Mall: Europeans and American Mass Culture* (Urbana/Chicago, 1996).



MY/
CONTENT

001/IMG/ABSTRACT
Rineke Dijkstra
002/ IMG/ABSTRACT/ESSAY
Bruce Nauman
ESSAY
Serra and Nauman: American Contrasts in the Twilight Zone
003/ESSAY
Paris... Paris... – Tout le monde descend!
004/ESSAY
Capturing Life as It's Being Lived
005/
xx
006/
xx
007/
xx
008/
xx
009/
xx
010/
xx
011/
xx
012/
x
013/
xx
014/
xx
015/
xx
016/
xx
017/
xx
018/
xx
019/
xx
020/
xx
021/
xx
022/

RINEKE DIJKSTRA
1959, SITTARD (NL)



001/IMG
CREATED
KOŁOBRZEG, POLAND, JULY 26, 1992, 1992
MATERIAL AND TECHNIQUES USED
C-PRINT
DIMENSIONS
93.5 × 74.4 CM

001/ABSTRACT
Over the past two decades v Dijkstra has become internationally famous for her photographic and filmic oeuvre. Featuring individuals on the threshold of experience: from adolescents at the beach to Portuguese bullfighters; from women who have just given birth to Israeli soldiers, Dijkstra encapsulates at once that which is distinctly personal about her subjects, and that which is universal. Her portraits exclude any form of anecdotal information, even if the subject's appearance and clothing may provide clues to their geographical and social origins. The surroundings, limited only through the framing, the somewhat low camera angle, and the use of a fill-in flash, sharpen the often strongly culturally-defined details and reinforce the monumental character of the images. Through her unsparing yet respectfully distanced approach, it is not the subjects' differences that are most apparent, but what they have in common. In Kołobrzeg, Poland, July 26, 1992, a work from her series that features adolescents at the beach, the subject assumes an idyllic pose, but does not succeed in dropping her guard. 'It is about the interaction between what [they] choose to show, and what they actually show, despite themselves,' the artist has explained of the series. That Dijkstra succeeds in revealing something so intimate and intangible in a documentary medium is what is makes her work both touching and confrontational.

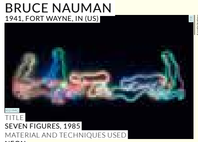
RELATED
WORKS

INTERVIEW
Talking to Dijkstra

ABSTRACT ARTIST
Rineke Dijkstra

EXTRA
...

BRUCE NAUMAN
1941, FORT WAYNE, IN (US)



002/IMG
TITLE
SEVEN FIGURES, 1985
MATERIAL AND TECHNIQUES USED
NEON
DIMENSIONS
220 × 465 × 7 CM

002/ABSTRACT
Bruce Nauman is a pioneer of Post-Minimalist video and performance art. Working across mediums including sculpture, photography, neon, drawing, and video, Nauman draws attention to aspects of the human experience that often go unnoticed. As a young artist, Nauman was in search of original ways to express artistic ideas, frequently focusing on his own body. Inspired by contemporary music and dance in the late 1960s, Nauman recorded himself performing simple actions in his studio without aesthetic flourishes. Films such as Playing a Note on the Violin While I Walk Around in the Studio (1967–1968) and Walking in an Exaggerated Manner Around the Perimeter of a Square (1968) show the artist deliberately carrying out conventionally insignificant actions with great consequence, challenging the expectation of the medium and re-contextualizing the mundane. This practice of confronting the expectations of a medium can also be seen in Nauman's work with neon. Intrigued by the cool, impersonal character of neon lights, the artist sought to commandeer the visual impact that makes neon ideally suited for advertising purposes. In works such as EAT / DEATH (1972), the words 'EAT' and 'DE ATH' – the former contained in the latter – light up alternatively, committing the word combination to memory. Forgoing the use of written word for figuration, in Seven Figures (1985) Nauman outlines the contours of male and female figures in pastel colors. The pornographic daisy chain presents a colorful spectacle, but it soon loses its sheen. The constantly flickering lights suggest a mechanical orgy with no beginning, climax, or end. Nauman's more recent video sculpture, Washing Hands Abnormal (1996), also features an endless repetition of a moving image. The disorientating color, sound, and camera angle, along with the obsessive repetition of movement, evoke a peculiarly mesmerizing power that is striking in its emergence from one of man's most habitual a cts.

002/ESSAY

SERRA AND NAUMAN
AMERICAN CONTRASTS IN THE TWILIGHT ZONE

MARGRIET SCHAVEMAKER

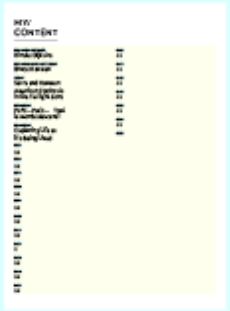
SEX APPEAL
In an episode of the television programme Signalement in 1963, Dutch Fluxus artists Wim T. Schippers and Willem de Ridder complained that far too little contemporary American art was shown in the Netherlands. With the exception of exhibitions of the Abstract Expressionists there was indeed scant evidence of the new, revolutionary Pop and Kinetic art that was then filling the galleries in New York. Ten years later, however, the tide had turned and Dutch artists were complaining that 'their' museums were interested in nothing but work produced by their colleagues from the land of the Star-Spangled Banner, leaving their own artistic production in the cold. Indeed, through the course of the 1960s and early 1970s there was a complete reversal in Europe, and the Netherlands was no exception; on the contrary, the Dutch art world, together with its West German counterpart, set the tone for this warm reception of new American art. In particular the artists who made their breakthrough around 1970, such as Sol LeWitt, Robert Morris, Bruce Nauman and Richard Serra, found dream patrons among some Dutch collectors and museums. And they remained loyal: even when attention turned increasingly to European art once more in the late 1970s and early 1980s, the Dutch collectors and museums continued to support this generation of American artists and continued to buy their work. Consequently, in the majority of the larger Dutch modern art museums today, these pieces now form the core of the collections. The Stedelijk Museum's collection of American art of this period centres on Bruce Nauman and Richard Serra. One could even say that Nauman's Seven Figures (1985) and Serra's Sight Point (1972/1975) (alongside Matisse's La perruche et la sirène [The Parakeet and the Mermaid] and the Malevich collection) are among the museum's most appealing icons. That is no coincidence: both works offer an intense experience through their medium-to-large formats and unconventional materials that refer to the world outside of art. They avoid playing with complex aesthetic forms; rather, the viewer is directly stimulated by a visual language that flirts with the everyday, making the works both accessible and confusing. Both works also have a certain virile aspect: Seven Figures through the figures who copulate to the rhythm of the flickering lights, and Sight Point through robust material in an extremely large format. The point here, in short, is that art with a generous dose of macho American sex appeal speaks to a wide audience. There are, however, various works by these artists that are quite uncertain and experimental in form, such as Serra's videos Boomerang (1974) and Hand Lead Fulcrum (1969), or small and delicate, such as Nauman's etchings and drawings. But because of the biographical information propagated about these artists in art-historical literature, and above all by the media, it is especially the macho interpretation that has received the most attention. We are time and again presented with the story of how, while a student, Serra worked in the steel industry, and how these activities have had an unmistakable influence on his work up to the present day. We see him at work in his studios in New York and Nova Scotia, where, with an arsenal of assistants, he welds together constructions of vast dimensions from the most resistant of materials. Bruce Nauman is often presented as a true cowboy, wearing a Stetson, check shirt and boots, riding his horses on a ranch in Galisteo, New Mexico, where in his studio he fabricates installations with all manner of materials. In short: we get a picture of men who firmly stand in American life, and who, both in the art capital of New York as well as their rural escapes, create powerful work that belongs at the pinnacle of the international art world. Stedelijk Museum director Edy de Wilde – who was responsible for several early purchases by these artists in the late 1960s – reinforced this image by proposing that there was a fundamental difference between the American and European art of this period. De Wilde: 'Europe has cultivated a human scale that Americans do not recognize. Europeans are imbued with their age-old culture, Americans impress by using their will to organize and control all manner of forces on a large scale.' It is not surprising that American artists – through such a polarization and idealization of a specific 'Americanness' in their work – have attracted so much interest in post-war Western Europe. People had apparent need of a new future, envisioned by different images from a relatively new culture – at least at that moment and from the Western European perspective – less burdened with historical baggage. As remarked upon earlier, the work of Nauman, Serra and their contemporaries is considerably more complex and rich in contrasts than this stereotypical image of the American will to control forces on a massive scale. A study of the work of Nauman and Serra reveals that they have produced works in a wide range of formats, including smaller works. Moreover, both artists have employed an enormous diversity of materials (neon, lead, steel, holograms, rubber, sand, and so forth), media (films, videos, books, drawings, installations, sculptures) and forms (geometric, organic). What lies at the basis of this diversity of forms and means of expression? What underlying stories (shared or otherwise) can we discover that link these hybrid oeuvres and might complicate and nuance the reading of the American macho identity that seems so attractive to Europeans, and in particular to the Dutch? Such questions are posed too infrequently: art historians tend in this case to focus on monographic analyses, especially given that the great diversity within each of these artists' extensive oeuvres offers sufficient food for thought. Nonetheless, attempts have been made since the very beginning to draw connections. These connections are central to this article and will be tested against works by Serra, Nauman and their contemporaries, thus perhaps establishing a common thread among and between the oeuvres of these American artists in the collection of the Stedelijk Museum.

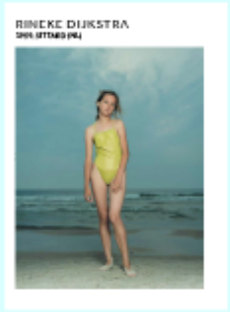
...

RELATED
WORKS

IMG
Richard Serra

MY/
HIGHLIGHTS





TO BE CONTINUED

Nai010 | Medamo | Puntpixel

MY/
HIGHLIGHTS