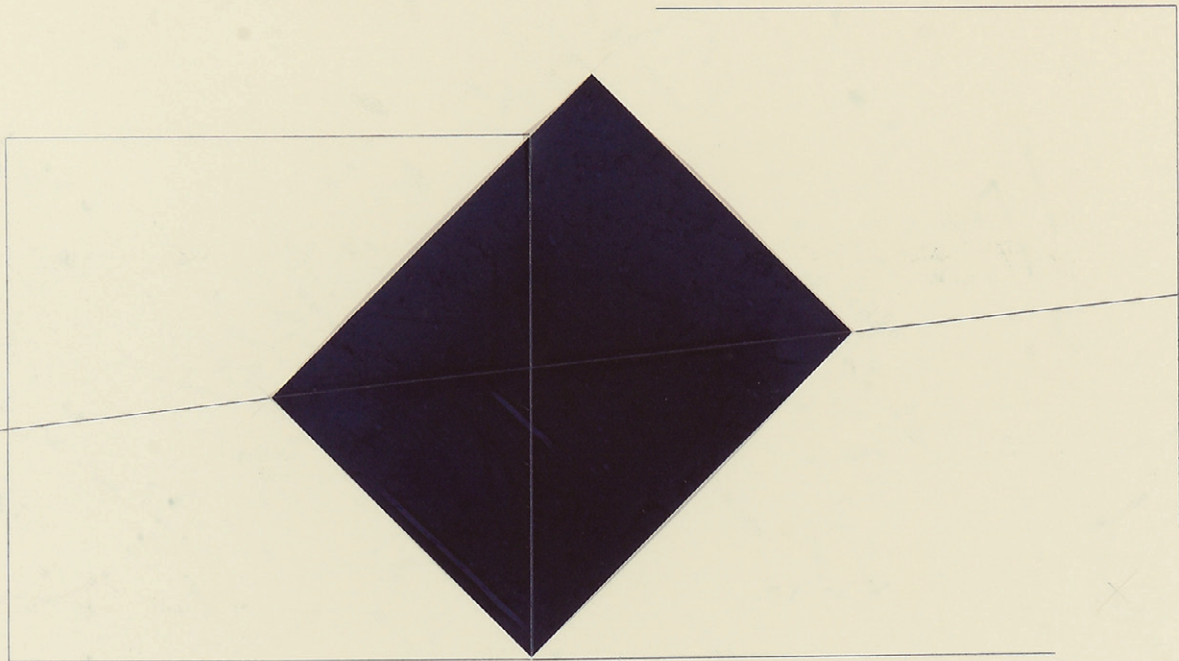


Dorothea Rockburne



Indication Drawings

Dorothea Rockburne

INDICATION DRAWINGS

from the *Drawing Which Makes Itself* series, 1973

Jill Newhouse Gallery

4 East 81st Street New York, NY

Tel (212) 249-9216

email: maildrop@jillnewhouse.com

This catalogue accompanies the exhibition

Dorothea Rockburne: Indication Drawings

from October 1 to November 16, 2013

Jill Newhouse Gallery

4 East 81st Street New York, NY 10028

Tel (212) 249-9216

email: maildrop@jillnewhouse.com

www.jillnewhouse.com

COVER DETAIL: *Indication of Installation, Whitney Piece, 1973*

With deepest thanks to Michael Rubenstein for his support and friendship; To Anna Koslin, assistant Rockburne studio; Anna Lovatt for her insightful essay; Esther Adler at the Museum of Modern Art; Mark Williams and Matt Stolle for their assistance in the wall installation; Gerard Mossé; Emily Goldstein and Victoria Munroe; Sasha Jarolim; Amy Kurlander; Johanna Kieniewicz; Cassity Miller in the gallery and especially Christa Savino, gallery director.

© 2013 Jill Newhouse llc

Photography: Robert Lorenzson

Design by Lawrence Sunden, Inc.

IT IS THE GALLERY'S GREAT PRIVILEGE to be able to continue its commitment to the art of drawing with an exhibition of the work of Dorothea Rockburne. Rockburne redefined drawing by setting it free from its traditional boundaries, thereby establishing new criteria for appreciation and understanding. Her work of the 1970s launched an extended inquiry into the nature of drawing. One of Rockburne's most compelling contributions to art history is the investigation of drawing as privileged medium for visualizing both the rigors of thought—including mathematical and art historical ideas and principles—and the dynamic flow of lived experience.

This exhibition includes ten drawings rarely seen since the 1970s, as well as a wall installation, all from the *Drawing Which Makes Itself* series. The Indication drawings, according to the artist, “were made during and after the installations so as to retain a memory of the concepts and as a way to make actual drawings containing all of the principles involved.” They are exhibited together here for the first time since 1975.

— J.N.

*“I have always had an enormous
impulse to draw, to make drawing that
described only itself, that didn't have
any subject matter except itself”*

Dorothea Rockburne

RECOVERING LOST GESTURES Anna Lovatt

The late 1960s and early 70s saw a proliferation of activity in the field of drawing, necessitating the development of an equally rich critical lexicon. Terms like “working drawing,” “wall drawing” and “diagram” entered the vocabulary of artists and critics, augmenting and superseding conventional descriptors such as “sketch,” “technical drawing” and “finished drawing.” But even within this burgeoning discursive context, Dorothea Rockburne’s choice of the term “indication drawing” is unusual. It was coined to describe a series of drawings made during and after her *Drawing Which Makes Itself* installations of the early 1970s, “to retain a memory of the concepts and [as] a way to make actual drawings containing all the principles involved.”¹ The particularity of the term is apposite given the temporal specificity of the drawings themselves, which were made in tandem with—and in memory of—their more ephemeral counterparts. “To indicate” means to point out or show, to be a sign or symptom of something. And the indication drawings point towards their respective installations, just as their folds, lines, imprints and smudges trace and indicate past actions. Unlike photographic installation shots, these drawings do not attempt to reproduce the works they describe, but to reflect upon them in more approximate and intuitive ways.

In the various iterations of the *Drawing Which Makes Itself*, paper is treated as a sheet or skin that can be marked, folded, layered or flipped over a larger plane. These concerns evolved from Rockburne's earlier work with sheets of metal and paint and her longstanding interest in mathematics, specifically set theory and topology. After studying at the Montreal Museum School in her native Canada, Rockburne attended Black Mountain College in North Carolina from 1950–54.² Of the diverse and distinguished faculty at the experimental liberal arts college she was particularly impressed by the mathematician Max Dehn, who introduced her to the concepts of set theory and topology subsequently taken up in her artistic practice. Simply put, topology is the mathematical study of shapes and spaces. It is concerned with spatial properties that are preserved when mathematical objects are subject to deformations such as stretching, shrinking, twisting or bending. Thanks to this emphasis on spatial relationships and transformations, topology's impact has been felt far beyond the field of pure mathematics, with artists, psychoanalysts, philosophers and scientists exploring its principles. For Rockburne, the study of topology prompted a reconfiguration of the age-old practice of drawing, in which paper—traditionally a passive, receptive surface—became a dynamic, pliable object.

This reconfiguration of drawing's fundamental components was first explored in Rockburne's work diary of 1969–70, where she proposed to make a drawing consisting of a "lead skin covering certain parts of the paper," un-

derstanding this layer of graphite as a continuous membrane held in delicate tension with the underlying sheet.³ “If paper is covered with pencil markings or graphite, which material dominates or is there a fusion?” Rockburne enquired. “Do the two things together at the same time occupy the same space?”⁴ Deconstructing the figure/ground relationship central to conventional drawing, Rockburne regarded paper and graphite as independent elements, proceeding to compare and contrast their physical properties. These studio experiments were made public in a series of large-scale installations first exhibited in the early 1970s, including *Sign*, 1970, where paper formed slings nailed to the wall supporting chipboard panels that caused it to tear under their weight; *Intersection*, 1971, in which paper was layered with crude oil, cardboard and plastic sheeting; and *Syllogism*, 1972, where a graphite line traversed the perimeter of a room, weaving its way over and under paper sheets attached to the wall. A concern with the practice of drawing, implicit in these mixed-media installations, came to the fore in 1973 with the instigation of the *Drawing Which Makes Itself*.

The *Drawing Which Makes Itself* series was motivated by Rockburne’s desire to make an entirely self-referential and self-generative type of drawing. She began by folding sheets of white paper in on themselves, using their displaced edges to rule graphite lines which remained the sheets were unfolded. With these works, Rockburne sought to investigate “the natural geometry intrinsic to every sheet of paper, treating each sheet as a con-

tinuous surface with a back, a front, and a depth.”⁵ They led to a series of installations in which sheets of paper were folded and marked while being manoeuvred over a wall, their displaced edges generating further marks on that underlying surface. In *Neighbourhoods*, first shown at the Fogg Art Museum, Harvard University in 1973, Rockburne creased a large sheet of vellum, opposite corner to opposite corner to create an “x” shape in the center, and placed it in the center of the wall. The paper was repeatedly folded and flipped until it returned to this starting point, its trajectory mapped in colored pencil lines of varying thickness. Some of these lines were visible through the translucent vellum, in an inversion of the more conventional layering of pencil over paper.

The indication drawing for *Neighbourhoods* differs from the installation in several important respects. Here, the vellum and pencil lines occupy a 38 $\frac{1}{8}$ x 50 inch sheet of paper, instead of several feet of wall. The entire configuration has been rescaled, but the two drawings remain topologically equivalent—each point of the indication drawing corresponding to one in the installation. In the installation, the drawing’s proximity to the floor makes the viewer aware of this horizontal plane and the interior of the room within which the work is installed. At Harvard, one line veered conspicuously close to a plug socket and the gallery’s skirting board—these banal architectural idiosyncrasies foregrounding the surrounding walls as a continuous surface for drawing (or walking, or dancing). While such features are absent from

the indication drawing, the distance between the wall drawing and the floor is equivalent in scale to that between the indication drawing and the foot of the page, so that the edge of the paper stands in for the join between the wall and floor. Although divorced from any specific architectural context, the indication drawing for *Neighbourhoods* relates topologically to its instalational counterpart, the surface of the page analogizing the more expansive plane of the wall.

If the indication drawing for *Neighbourhoods* points towards the eponymous installation, the lines that constitute both drawings are also indicants, which direct our attention elsewhere. Primarily, they show the positions previously occupied by the vellum sheet as Rockburne folded, unfolded and flipped it across the wall or page. These marks do not resemble anything in a conventional, iconographic sense, but neither are they entirely abstract. They are indexical signs, physically generated by the things to which they refer. Sharing its etymological root with the word “indication,” the indexical sign functions by pointing (like an index finger) or by tracing (like a fingerprint). As Mary Ann Doane and others have noted, the indexical trace memorializes moments of contact, lending this kind of sign a peculiar kind of temporality.⁶ For Rockburne, the indirectness of carbon paper made it the perfect material exploring such issues, since “The very act of marking one surface in order to influence another indicates a passage of time.”⁷



Eadweard Muybridge, *Woman Dancing*, 1887

The indication drawings capture a series of unfolding gestures within a static image, bringing to mind the chronophotography of Eadweard Muybridge (such as *Woman Dancing*, 1887), or Étienne Jules Marey's studies of human locomotion. This comparison seems more plausible once we consider Rockburne's longstanding interest in dance, and her participation in performances and happenings by Robert Morris, Claes Oldenburg and Robert Rauschenberg during the early 1960s. Looking back on her experiences as a dancer, Rockburne has highlighted correspondences with her later artistic practice, considering the floor as a continuous surface over which the body moves, the dancer's costume as a topological manifold, and the body's move-

ments as a series of folds. Rather than acting as a passive “ground” for drawing, the vellum sheet of *Neighbourhoods* is a supple, dynamic body—its movements captured as it is choreographed across the surface of the wall.

During an extended stay in Italy in 1973, Rockburne began to explore the properties of carbon paper as a two-dimensional sheet that could be folded and flipped like vellum, but that could also leave an imprint on the surfaces it touched. Graphite and black ink are both derivatives of carbon and in the *Series Carta Carbone*, paper became an instrument of inscription. On her return to the United States, Rockburne began to incorporate this distinctive material into installations of the *Drawing Which Makes Itself*. For her third solo show at New York’s Bykert Gallery, she painted two rooms with brilliant white paint, which covered the walls and floor. In the first room she showed versions of the *Drawing Which Makes Itself* on 30 x 40 inch sheets of white paper, which had been folded, marked, unfolded and attached to the wall. In the second room, carbon sheets of the same dimensions had been folded, marked and flipped *in situ*, the lines on their surfaces transferred by the carbon onto the walls beneath. Unlike the white paper works, which seemed to float in an indeterminate space, the carbon paper and its imprints drew attention to the surfaces of the room as a limited topological field.

The bright white paint and fine lines of the Bykert Gallery installation made it peculiarly resistant to photographic reproduction. A meticulous

verbal account of the work by artist and critic Bruce Boice gives a better sense of what it was like to enter that early installation, emphasising his corporeal encounter with the work as well as its visual effects. Attempting to recover the processes of folding and flipping operative the installation, Boice found that “this mental construction of the ‘act of flipping’ the carbon involves a kind of bodily tension, a straining and tightening of the muscles... for what is involved here is the mental construction of a bodily act.”⁸ Reconstructing the path of the carbon sheet through the space prompted Boice to mentally re-enact the gestures Rockburne performed when maneuvering the paper across the wall.

This bodily identification on the part of the viewer was encouraged by the smudges and fingerprints that dirtied the white wall in the room where the carbon paper works were shown, mapping the movements of Rockburne and her assistants throughout the space. Once the walls and floor had been activated as a ground for drawing, other marks upon those surfaces had the potential to read as part of the work. The exhibition opened in the winter of 1973, when wet weather caused visitors to trail dirt from the New York streets into the installation, their footprints muddying the newly painted floor. Rockburne allowed these marks to accumulate during the course of the Bykert show, describing them as “a kind of drawing in itself. Another left mark.”⁹ Although these circumstantial imprints are absent from the in-

dication drawings, they nevertheless partake of a similar logic, tracing past gestures and moments of contact.

In his 1992 essay “Notes on Gesture,” the political philosopher Giorgio Agamben describes the attempts of the late-nineteenth century physician Gilles de la Tourette to record the human step—specifically the step of his patients at the Salpêtrière hospital in Paris. First, a long roll of white wall paper was nailed to the ground and divided in half lengthways with a pencil line.¹⁰ Then, the soles of the subject’s feet were smeared with rust-colored iron sesquioxide powder, and the patient was made to walk along the dividing line, the resultant footprints used to analyze his or her gait. Agamben views these experiments as precursors to the proto-cinematic work of Muybridge and Marey, regarding them as attempts to recover lost gestures in an age where corporeal freedom is constrained by invisible powers and “human beings have lost every sense of naturalness.”¹¹ Within modernity, he argues, every image simultaneously reifies and obliterates a gesture while preserving its dynamic potential. He likens the former to the recollection seized by voluntary memory, and the later to the image flashing in the epiphany of involuntary memory, characterizing the image as a mnemonic trace of past gestures.

Agamben’s essay seems particularly pertinent when considering Rockburne’s indication drawings, which seek to recover bodily gestures with a view to their future re-enactment. All the indication drawings are memory-

aids of sorts, with the carbon paper merely underscoring their ability to replicate and retain information. Yet while Agamben identifies the footprints recorded by Tourette as precursors to chronophotography and cinematography, he overlooks an important distinction between these alternative methods of imaging the body in motion. While the footprints are generated via direct contact with a perambulating body, the photograph (unlike the photogram) depends upon a certain distance from its object. This distance, combined with the dazzling effects of the white walls and floor and the tenuousness of the lines upon it, made photographs all but useless in recording the installations of the *Drawing Which Makes Itself*. The lines barely register in photographic reproductions, prompting the designer of one catalogue to draw over the proofs in black ink in order to render them legible. Besides these practical reasons for favoring drawing over photography when recording her installations, Rockburne wanted the indication drawings to bear the physical traces of her actions, so that they could “teach the installers how to move their bodies” in turn.¹²

Like Boice’s verbal account of the Bykert installation, the indication drawings seek to recover the gestures involved in the production of their respective installations, rather than simply to provide a record of their appearance in the manner of a photographic image. Although they bear fewer fingerprints than the installations, the indication drawings still harbor the physical traces of their production—their smudges, pencil marks, creases

and folds indicating past actions. Mapping these bodily actions takes precedence over capturing the architectural space within which the carbon paper works were installed. The installation *Gate* utilized the perpendicular planes of wall and floor, so that the lines left by the carbon paper on the floor are the mirror image of those on the wall above. Rather than photographing this configuration or drawing it in perspective, Rockburne recreates the same actions on a single plane, so that the effect of the indication drawing is altogether different to that of its installational counterpart. An erased pencil line indicates the join between wall and floor, its obliteration signaling Rockburne's conception of these perpendicular planes as a single, continuous surface over which various bodies have previously moved.

Like a number of her contemporaries during the late 1960s and early 1970s, Rockburne sought to challenge the autonomy and exchangeability of the art object by producing ephemeral installations that were contingent upon their architectural contexts. But unlike some artists working during this period, she did not consider these installations to be infinitely reproducible from a generative idea which was the heart of the work. Rockburne executed most of the *Drawing Which Makes Itself* installations alone or with assistants, placing as much emphasis on this physical process as on the mathematical concepts underpinning her work. Eventually she came to tire of her work "going in the trash," moving away from temporary installations towards works on paper, paintings and permanent commissions. The indica-

tion drawings point towards their respective installations without attempting to mimetically reproduce them, acknowledging and subtly resisting the amnesiac ephemerality of installation art.

- 1 Dorothea Rockburne in conversation with Jill Newhouse, August 2013.
- 2 For a more detailed account of Rockburne's early career, see my article "Dorothea Rockburne: Intersection," *October* 122 (Fall 2007), pp. 31–52.
- 3 Rockburne, unpublished work diary, 1969, consulted at the Rockburne studio archive, New York, February 2010.
- 4 Ibid.
- 5 Dorothea Rockburne, "Drawing is for Me the Bones of Thought," in Longwell, Alicia ed., *Dorothea Rockburne: In My Mind's Eye*, exh. cat., (New York: Parrish Art Museum, 2011), p. 145.
- 6 See Mary Ann Doane, *The Emergence of Cinematic Time: Modernity, Contingency, The Archive*, (Harvard: Harvard University Press, 2002).
- 7 Rockburne, "Drawing is for Me the Bones of Thought," p. 45.
- 8 Bruce Boice "Dorothea Rockburne's New Work," in Dorothea Rockburne, exh.cat. (Hartford, Conn.: Hartford Art School, 1973), p. 7.
- 9 Rockburne, "Excerpts from a Conversation with Chuck Close and Dorothea Rockburne," n.p.
- 10 Giorgio Agamben, "Notes on Gesture," in Agamben, *Means Without End: Notes on Politics* trans. Vincenzo Binetti and Cesare Casarino, (Minneapolis: University of Minnesota Press, 2000), p. 50.
- 11 Ibid., p. 53.
- 12 Rockburne in conversation with the author, September 6, 2013.

Dr. Anna Lovatt is Lecturer in Modern and Contemporary Art History at the University of Manchester.

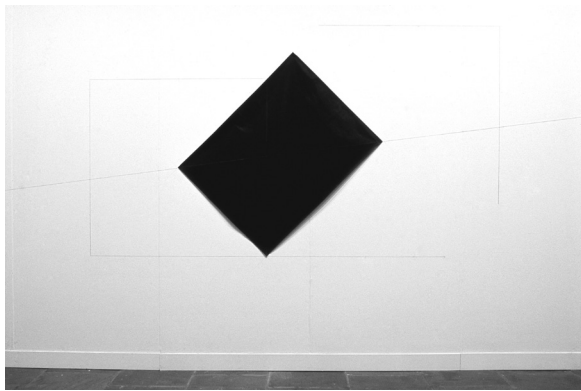
INDICATION DRAWINGS

Indication of Installation, Whitney Piece, 1973

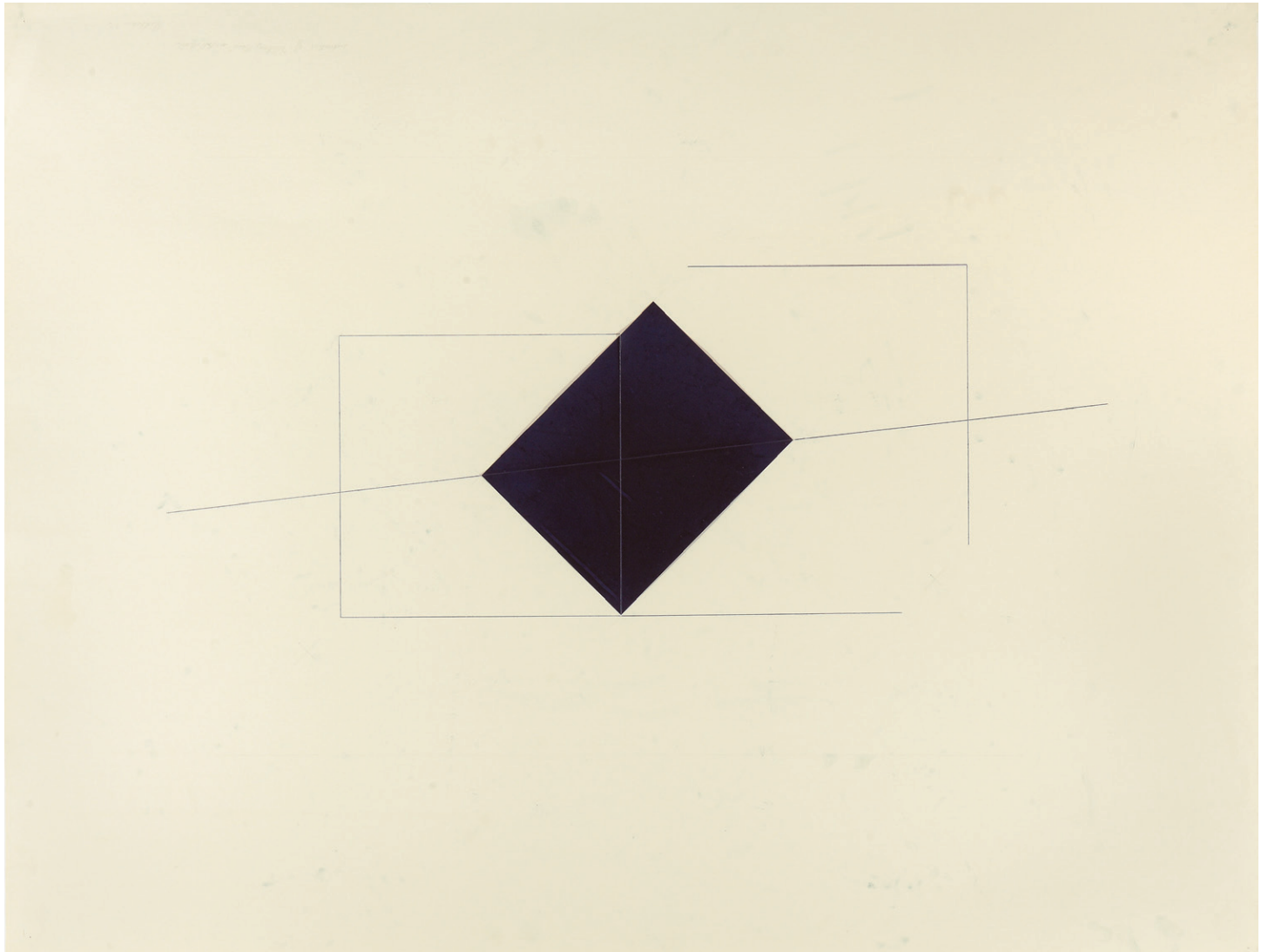
Carbon paper and carbon lines on paper

38 × 50 inches (96.5 × 127 cm)

Signed and titled upper left



Carbon Paper Installation, Whitney Piece, the related installation work, Whitney Biennial, 1973 at The Whitney Museum of American Art, New York.
(Photo courtesy the artist)



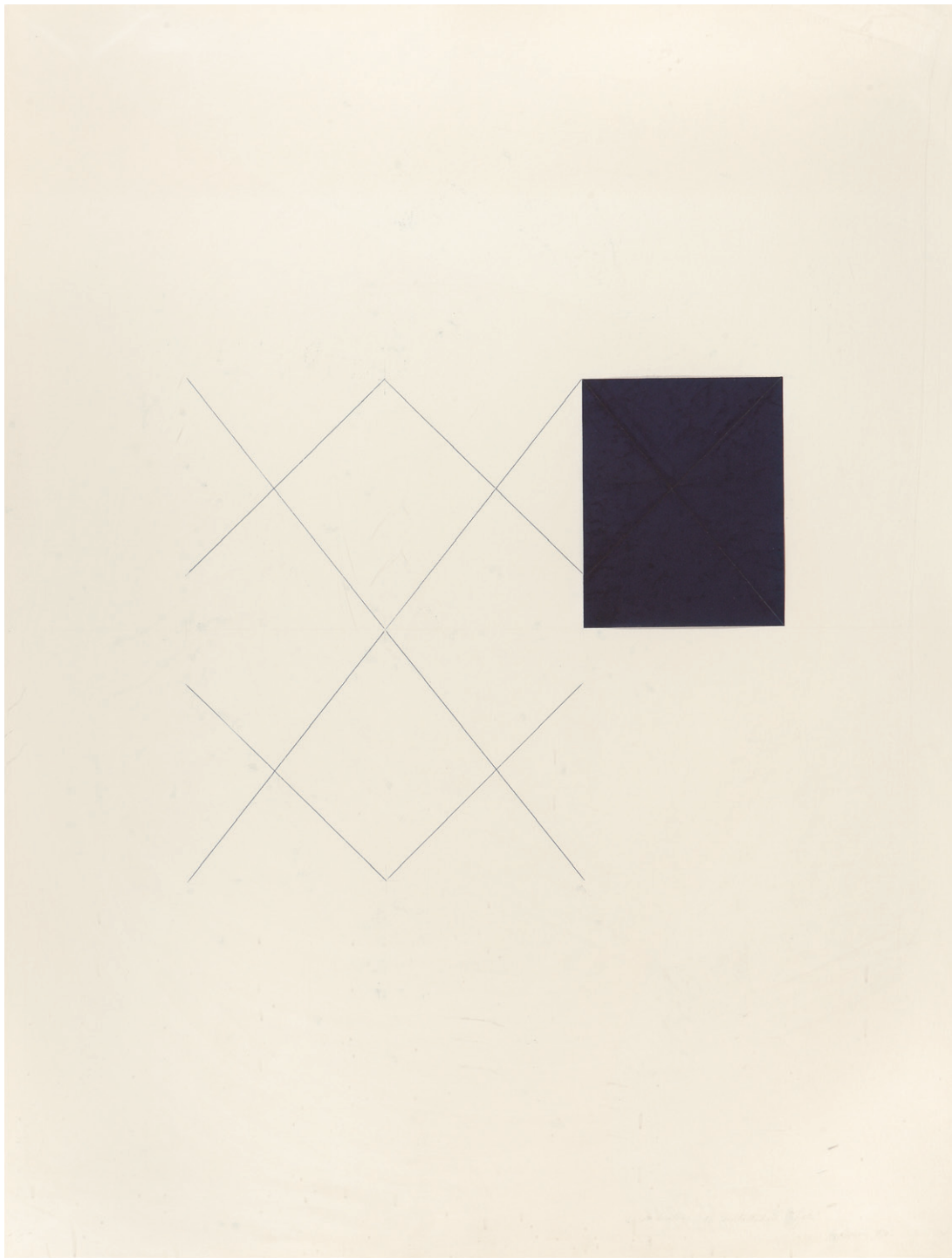
Indication of Installation, Gate, 1973

Carbon paper and carbon lines on paper

50 × 38 inches (127 × 96.5 cm)

Signed and titled lower right

The related wall installation was done at the Bykert Gallery in 1973. In the drawing, the dividing line which is visible indicates that the top half of the installation was done on the wall and the bottom half extended onto the floor of the gallery which had been painted white to match the walls. As viewers came into the gallery their footprints became part of the overall drawing of the *Drawing Which Makes Itself* exhibition.

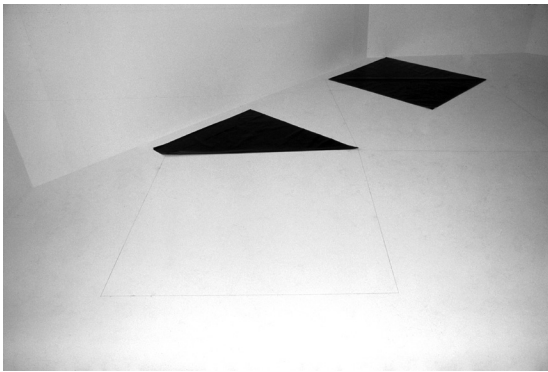


Indication of Installation, Separation, 1973

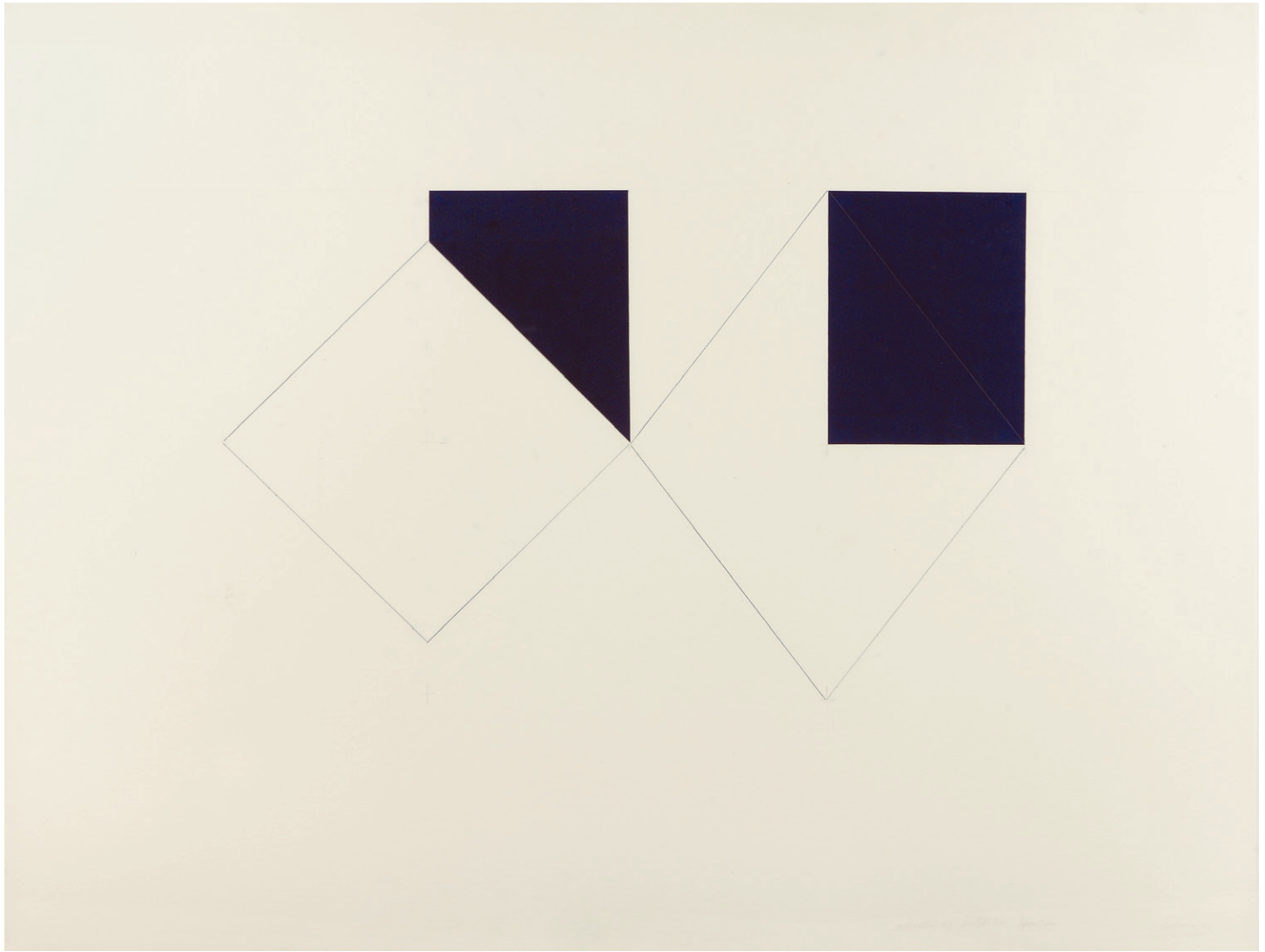
Carbon paper and carbon lines on paper

38 × 50 inches (96.5 × 127 cm)

Signed and titled lower right



Wall installation, Bykert Gallery, 1973, *Carbon Paper Installation Piece, Diamond Parallelogram*. (Photo courtesy the artist)



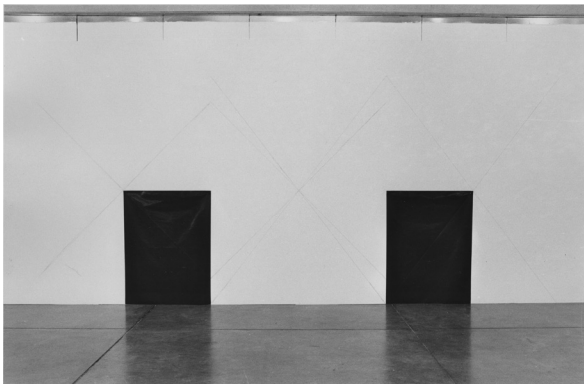
Indication of Installation, Hartford Piece, 1973

Carbon paper and carbon lines on paper

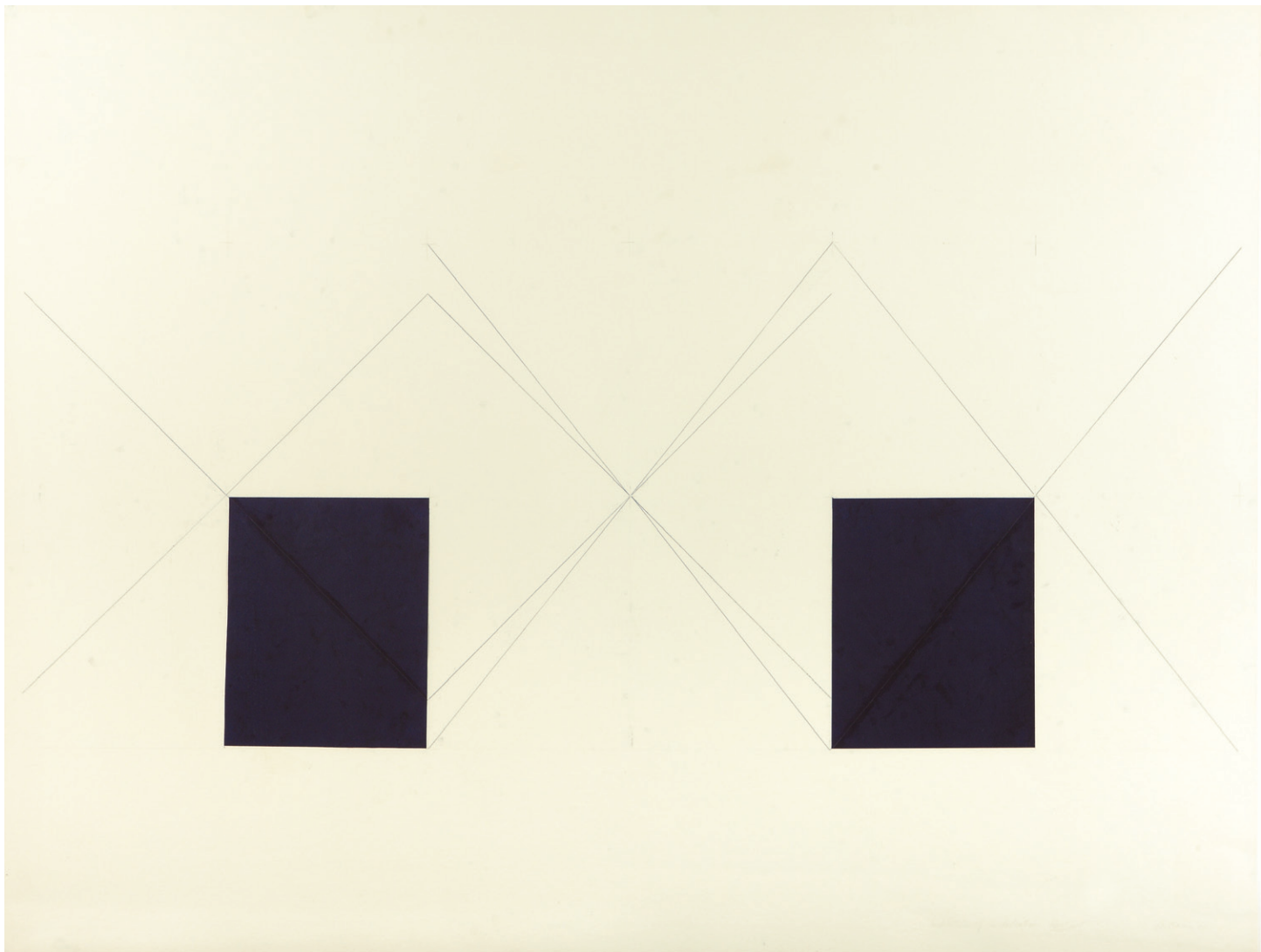
38 × 50 inches (96.5 × 127 cm)

Signed and titled lower right

The wall installation related to *Hartford Piece* is currently on view at the Museum of Modern Art, New York, *Dorothea Rockburne: Drawing Which Makes Itself*, September 21, 2013 – January 20, 2014



Installation in unknown location, *Carbon Paper Installation, Hartford Piece*. Photo: Elizabeth Mangolte for John Weber Gallery. (Photo courtesy the artist)



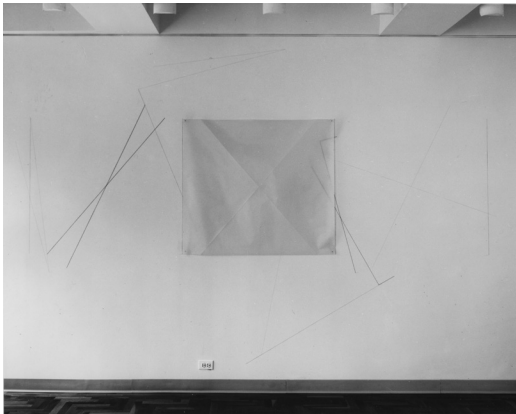
Indication of Installation, Neighbourhoods, 1973

Vellum, Crimson Red “Eagle Prismacolor” pencil, 8H pencil, and
markette on paper

38 × 50 inches (96.5 × 127 cm)

Signed and titled upper left

The wall installation related to *Neighbourhoods* is currently on view
at the Museum of Modern Art, New York, *Dorothea Rockburne: Drawing
Which Makes Itself*, September 21, 2013 – January 20, 2014



Installation in unknown location, *Carbon Paper Installation
Piece, Neighbourhood*. Photo: Nathan Rabin for John Weber
Gallery (Photo courtesy the artist)

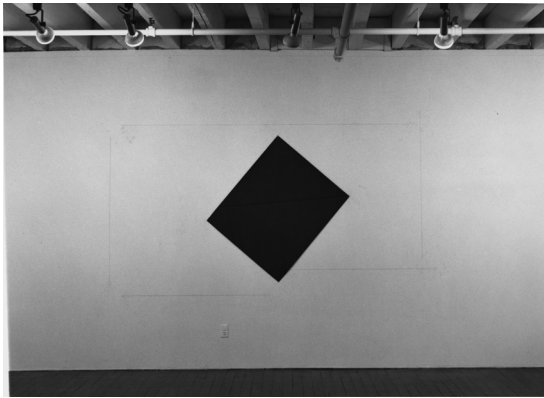
Indication of Installation, Milan Piece, 1973

Carbon paper and carbon lines on paper

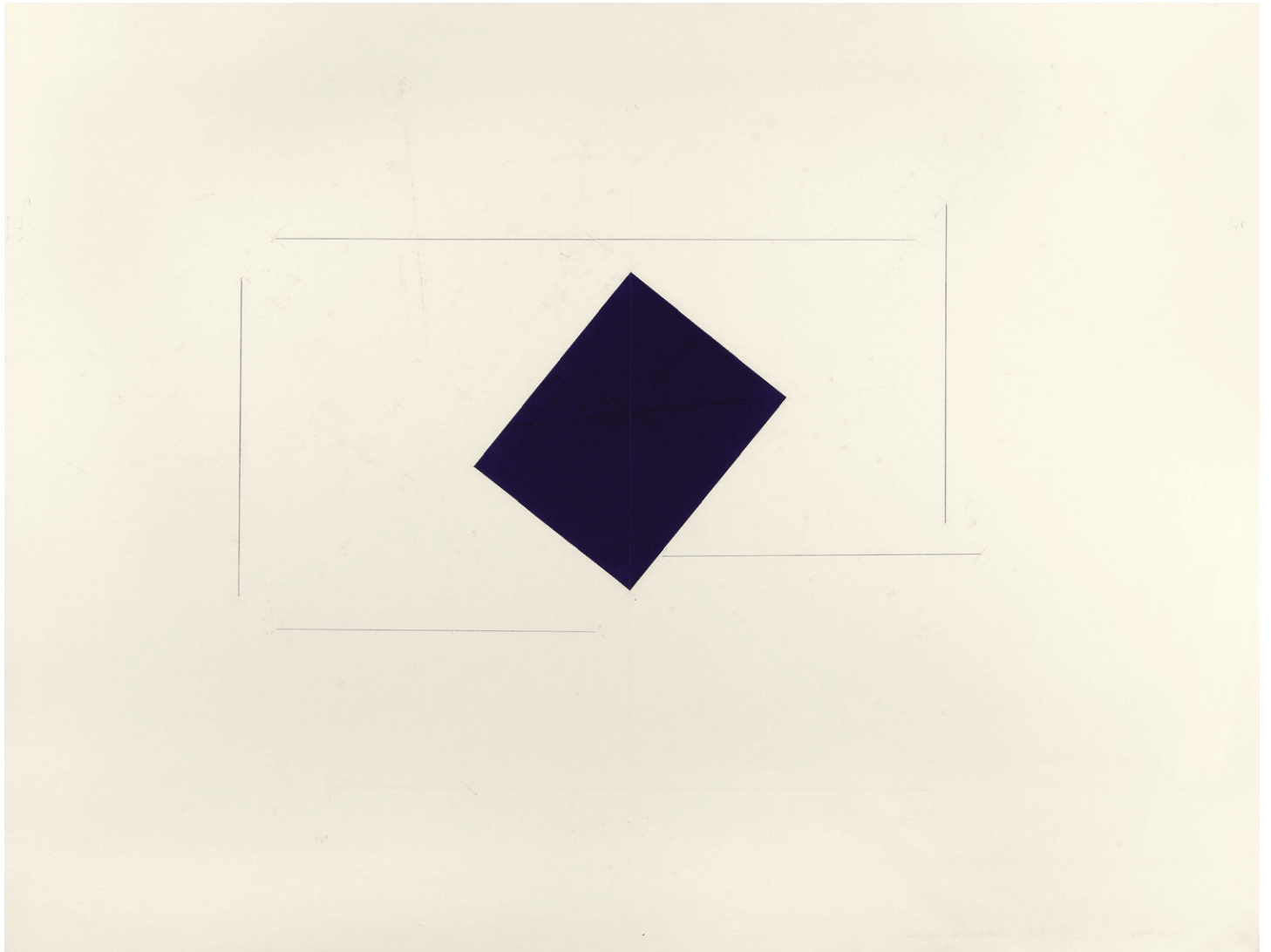
38 × 50 inches (96.5 × 127 cm)

Signed and titled lower right

The wall installation related to *Milan Piece* is currently on view at the Jill Newhouse Gallery, through November 16, 2013.



Installation from group show at John Weber Gallery, 1975,
Carbon Paper Installation, Milan. (Photo courtesy the artist)



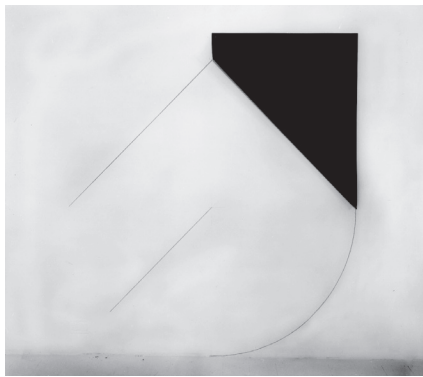
Indication of Installation, Circle, 1973

Carbon paper and carbon lines on paper

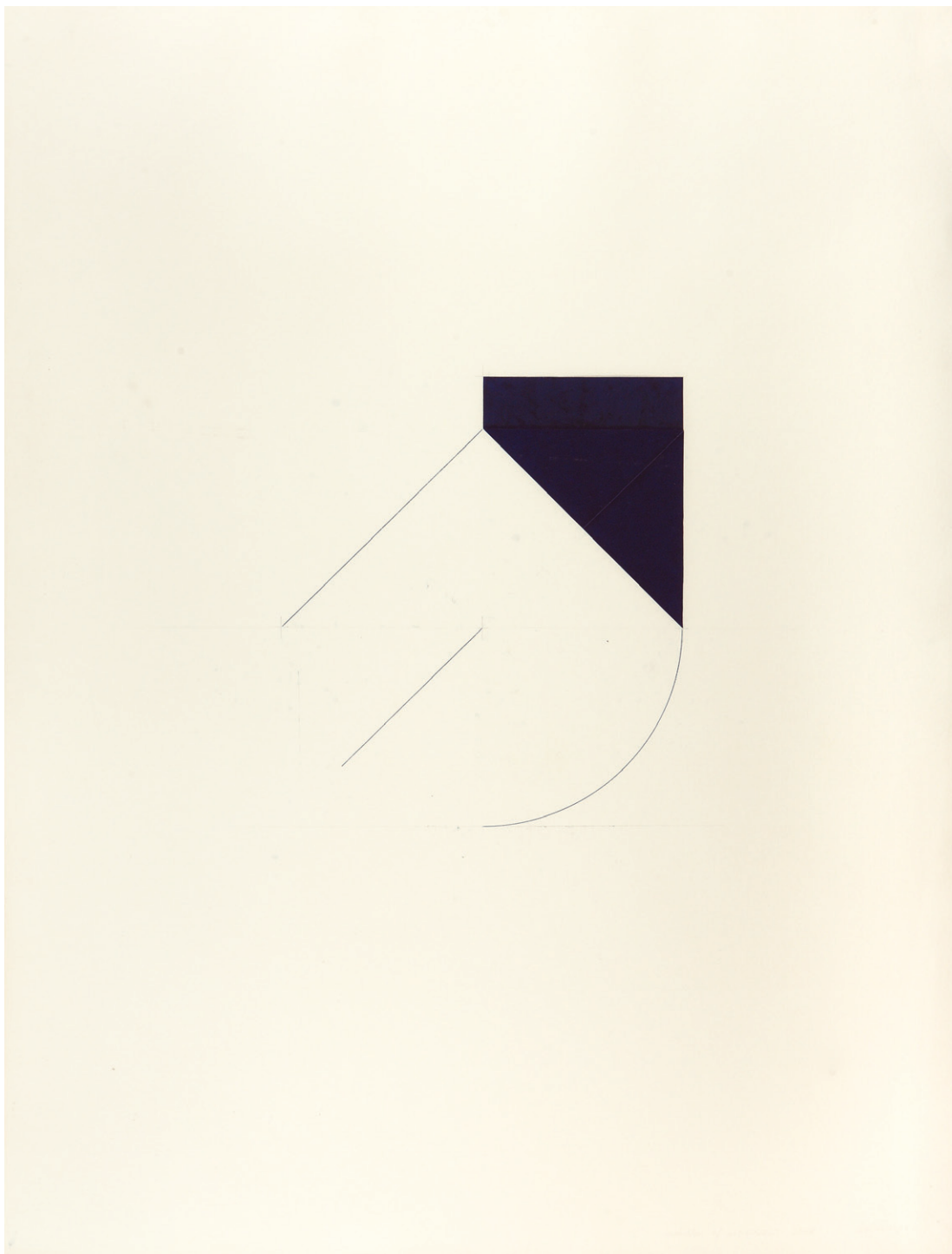
50 × 38 inches (127 × 96.5 cm)

Signed and titled lower right

The wall installation related to *Circle* is currently on view at the Museum of Modern Art, New York, *Dorothea Rockburne: Drawing Which Makes Itself*, September 21, 2013– January 20, 2014



Wall installation, Bykert Gallery, 1973, *Carbon Paper Installation, Arc*. (Photo courtesy the artist)

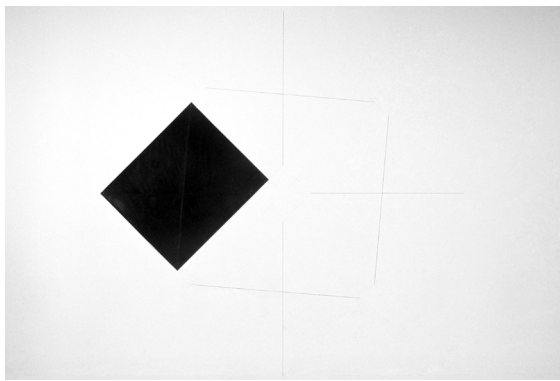


Indication of Installation, M.G.'s Piece, 1973

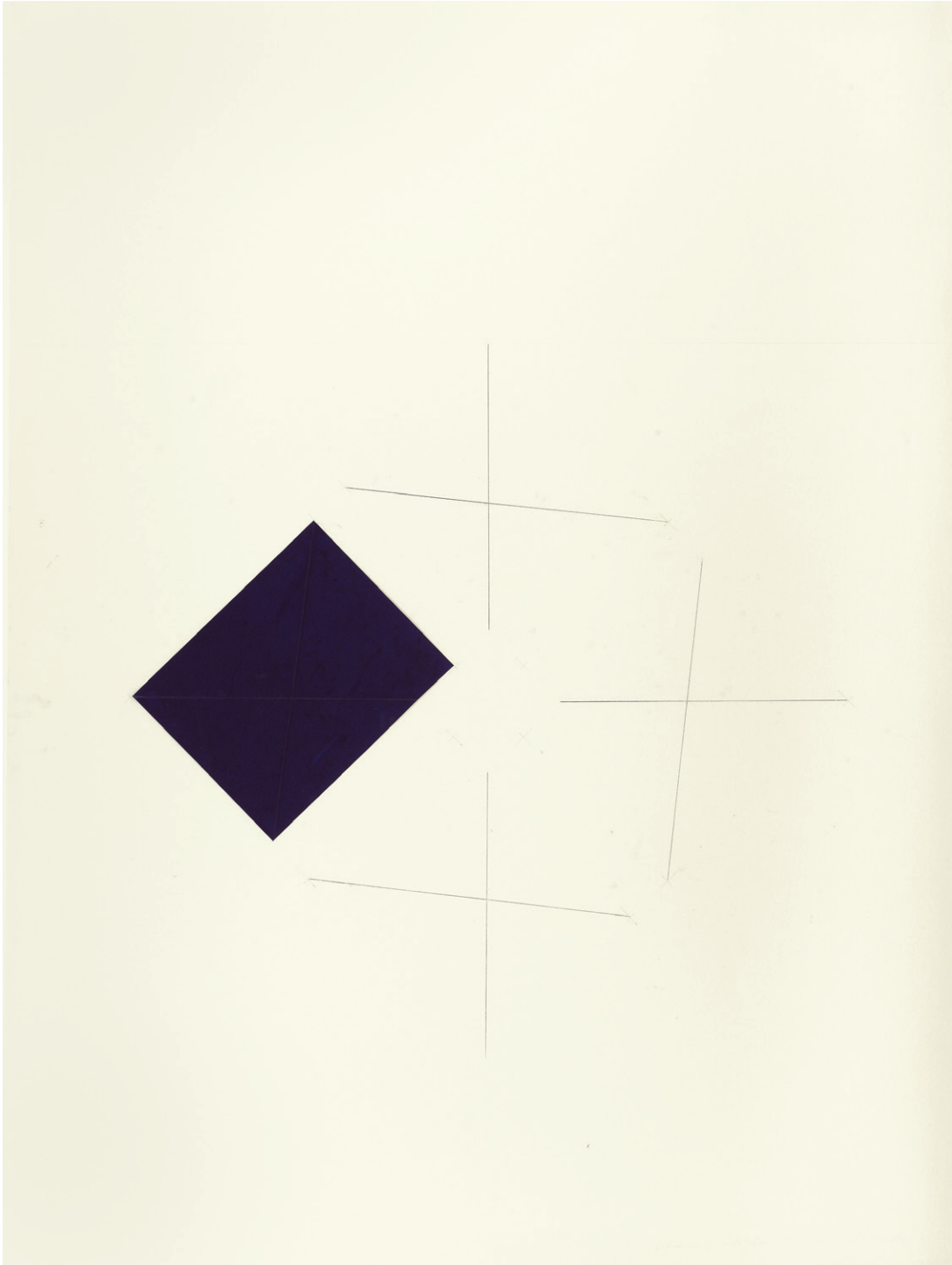
Carbon paper and carbon lines on paper

50 × 38 inches (127 × 96.5 cm)

Signed and titled lower right



Wall installation, Bykert Gallery, 1973, *Carbon Paper Installation, M.G.'s Piece*. (Photo courtesy the artist)

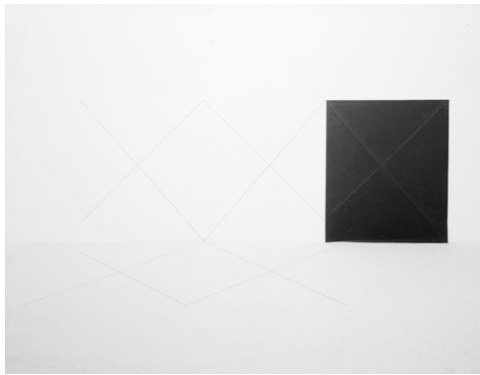


Indication of Installation, Gate Divided, Wall to Floor, 1973

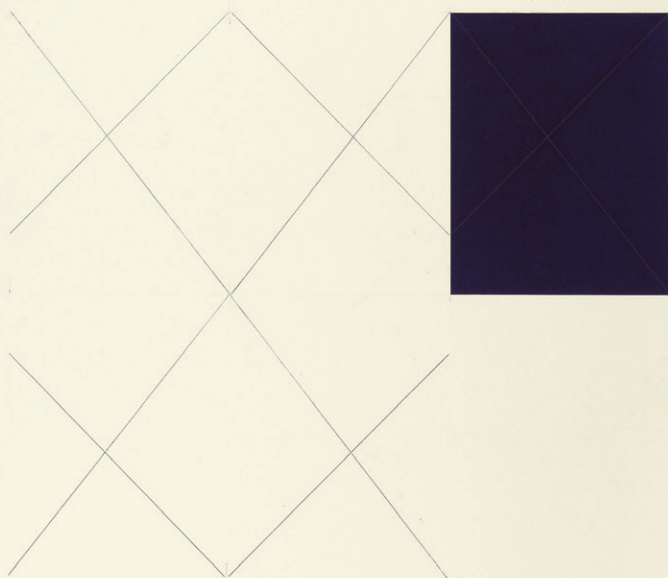
Carbon paper and carbon lines on paper

50 × 38 inches (127 × 96.5 cm)

Signed and titled lower right



Wall installation, Bykert Gallery, 1973,
Carbon Paper Installation, Gate. (Photo courtesy the artist)



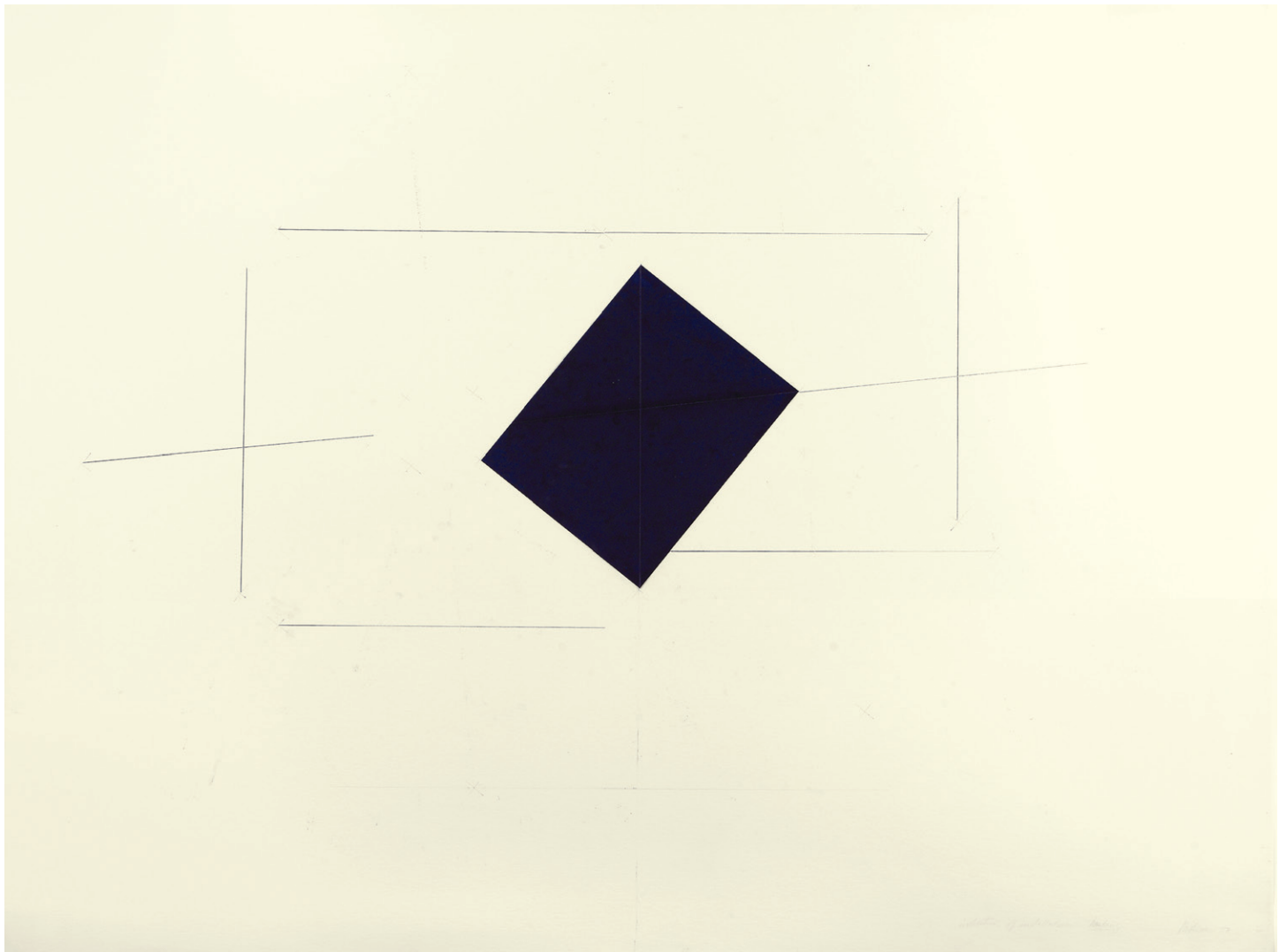
Indication of Installation, Nesting, 1973

Carbon paper and carbon lines on paper

38 × 50 inches (96.5 × 127 cm)

Signed and titled lower right

The wall installation related to *Nesting* is currently on view at the Museum of Modern Art, New York, *Dorothea Rockburne: Drawing Which Makes Itself*, September 21, 2013 – January 20, 2014



EXHIBITION CHECKLIST

Indication of Installation, Whitney Piece, 1973

Carbon paper and carbon lines on paper
38 × 50 inches (96.5 × 127 cm)
Signed and titled upper left

EXHIBITIONS

Leverkusen, Germany, Städtisches Museum Leverkusen, Schloß Morbroich, *USA Zeichnungen 3*, May 15–June 29, 1975; Houston, Texas Gallery, *A Decade of Drawings*, February 13–March 1, 1979.

Indication of Installation, Gate, 1973

Carbon paper and carbon lines on paper
50 × 38 inches (127 × 96.5 cm)
Signed and titled lower right

EXHIBITIONS

Leverkusen, Germany, Städtisches Museum Leverkusen, Schloß Morbroich, *USA Zeichnungen 3*, May 15–June 29, 1975; Houston, Texas Gallery, *A Decade of Drawings*, February 13–March 1, 1979.

Indication of Installation, Separation, 1973

Carbon paper and carbon lines on paper
38 × 50 inches (96.5 × 127 cm)
Signed and titled lower right

EXHIBITIONS

Melbourne, National Gallery of Victoria, *Some Recent American Art*, February 12–March 10, 1974 (organized by the International Program of the Museum of Modern Art, New York; traveled to Sydney, Art Gallery of New South Wales, April

5–May 5 1974; Adelaide, Art Gallery of South Australia, May 31–June 30, 1974; Perth, West Australian Art Gallery, July 26–August 25, 1974; Auckland, New Zealand, City of Auckland Art Gallery, October 14–November 17, 1974); Baltimore Museum of Art, *Fourteen Artists*, April 15–June 1, 1975; Waltham, MA, Rose Art Museum, Brandeis University, *More Than Minimal: Feminism and Abstraction in the '70s*, April 21–June 30, 1996; New York, Art in General, *Distinguished Artist Series: Dorothea Rockburne*, October 19–November 20, 1999.

Indication of Installation, Hartford Piece, 1973

Carbon paper and carbon lines on paper
38 × 50 inches (96.5 × 127 cm)
Signed and titled lower right

EXHIBITIONS

Melbourne, National Gallery of Victoria, *Some Recent American Art*, February 12–March 10, 1974 (organized by the International Program of the Museum of Modern Art, New York; traveled to Sydney, Art Gallery of New South Wales, April 5–May 5 1974; Adelaide, Art Gallery of South Australia, May 31–June 30, 1974; Perth, West Australian Art Gallery, July 26–August 25, 1974; Auckland, New Zealand, City of Auckland Art Gallery, October 14–November 17, 1974); Baltimore Museum of Art, *Fourteen Artists*, April 15–June 1, 1975; New York, Art in General, *Distinguished Artist Series: Dorothea Rockburne*, October 19–November 20, 1999.

Indication of Installation, Neighbourhoods,
1973

Vellum, Crimson Red “Eagle Prismacolor” pencil, 8H pencil,
and markette on paper

38 × 50 inches (96.5 × 127 cm)

Signed and titled upper left

EXHIBITIONS

Melbourne, National Gallery of Victoria, *Some Recent American Art*, February 12–March 10, 1974 (organized by the International Program of the Museum of Modern Art, New York; traveled to Sydney, Art Gallery of New South Wales, April 5–May 5 1974; Adelaide, Art Gallery of South Australia, May 31–June 30, 1974; Perth, West Australian Art Gallery, July 26–August 25, 1974; Auckland, New Zealand, City of Auckland Art Gallery, October 14–November 17, 1974); New York, Museum of Modern Art, *Eight Contemporary Artists*, October 9, 1974–January 5, 1975; Baltimore Museum of Art, *Fourteen Artists*, April 15–June 1, 1975; New York, Museum of Modern Art, *Drawing Now*, January 21–March 7, 1976 (traveled to Baden-Baden, Staatliche Kunsthalle, November 25, 1976–January 16, 1977; Vienna, Graphische Sammlung Albertina, January 20–February 28, 1977; Tel Aviv Museum, May–June 1977; Zurich, Kunsthhaus, October 10–November 14, 1977); Waltham, MA, Rose Art Museum, Brandeis University, *More Than Minimal: Feminism and Abstraction in the 70's*, April 21–June 30, 1996.

Indication of Installation, Milan Piece, 1973

Carbon paper and carbon lines on paper

38 × 50 inches (96.5 × 127 cm)

Signed and titled lower right

EXHIBITIONS

Melbourne, National Gallery of Victoria, *Some Recent American Art*, February 12–March 10, 1974 (organized by the International Program of the Museum of Modern Art, New York; traveled to Sydney, Art Gallery of New South Wales, April 5–May 5 1974; Adelaide, Art Gallery of South Australia, May 31–June 30, 1974; Perth, West Australian Art Gallery, July 26–August 25, 1974; Auckland, New Zealand, City of Auckland Art Gallery, October 14–November 17, 1974); Baltimore Museum of Art, *Fourteen Artists*, April 15–June 1, 1975.

Indication of Installation, Circle, 1973

Carbon paper and carbon lines on paper

50 × 38 inches (127 × 96.5 cm)

Signed and titled lower right

EXHIBITIONS

Melbourne, National Gallery of Victoria, *Some Recent American Art*, February 12–March 10, 1974 (organized by the International Program of the Museum of Modern Art, New York; traveled to Sydney, Art Gallery of New South Wales, April 5–May 5 1974; Adelaide, Art Gallery of South Australia, May 31–June 30, 1974; Perth, West Australian Art Gallery, July 26–August 25, 1974; Auckland, New Zealand, City of Auckland Art Gallery, October 14–November 17, 1974); East Hampton, NY, Guild Hall Museum, *Dorothea Rockburne*, June 24–July 30, 1995; New York, Art in General, *Distinguished Artist Series: Dorothea Rockburne*, October 19–November 20, 1999.

Indication of Installation, M.G.'s Piece, 1973

Carbon paper and carbon lines on paper
50 × 38 inches (127 × 96.5 cm)
Signed and titled lower right

EXHIBITIONS

Melbourne, National Gallery of Victoria, *Some Recent American Art*, February 12–March 10, 1974 (organized by the International Program of the Museum of Modern Art, New York; traveled to Sydney, Art Gallery of New South Wales, April 5–May 5 1974; Adelaide, Art Gallery of South Australia, May 31–June 30, 1974; Perth, West Australian Art Gallery, July 26–August 25, 1974; Auckland, New Zealand, City of Auckland Art Gallery, October 14–November 17, 1974); New York, Art in General, *Distinguished Artist Series: Dorothea Rockburne*, October 19–November 20, 1999.

Indication of Installation, Gate Divided, Wall to Floor, 1973

Carbon paper and carbon lines on paper
50 × 38 inches (127 × 96.5 cm)
Signed and titled lower right

EXHIBITIONS

Melbourne, National Gallery of Victoria, *Some Recent American Art*, February 12–March 10, 1974 (organized by the International Program of the Museum of Modern Art, New York; traveled to Sydney, Art Gallery of New South Wales, April 5–May 5 1974; Adelaide, Art Gallery of South Australia, May 31–June 30, 1974; Perth, West Australian Art Gallery, July 26–August 25, 1974; Auckland, New Zealand, City of Auckland Art Gallery, October 14–November 17, 1974); Baltimore Museum of Art, *Fourteen Artists*, April 15–June 1, 1975; Leverkusen, Germany, Städtisches Museum Leverkusen, Schloß Morbroich, *USA Zeichnungen 3*, May 15–June 29, 1975; New York, John Weber Gallery, *Wall Works*, June 1986; Houston, Texas Gallery, *A Decade of Drawings*, February 13–March 1, 1979.

Indication of Installation, Nesting, 1973

Carbon paper and carbon lines on paper
38 × 50 inches (96.5 × 127 cm)
Signed and titled lower right

EXHIBITIONS

Melbourne, National Gallery of Victoria, *Some Recent American Art*, February 12–March 10, 1974 (organized by the International Program of the Museum of Modern Art, New York; traveled to Sydney, Art Gallery of New South Wales, April 5–May 5 1974; Adelaide, Art Gallery of South Australia, May 31–June 30, 1974; Perth, West Australian Art Gallery, July 26–August 25, 1974; Auckland, New Zealand, City of Auckland Art Gallery, October 14–November 17, 1974).

ADAM member



A.L. Barye Max Beckmann Pierre Bonnard François Bonvin Eugène Boudin
Rodolphe Bresdin Sir E.C. Burne-Jones Alexander Calder Théodore Chassériau
John Constable J.B.C. Corot Gustave Courbet Edgar Degas Eugène Delacroix
Charles Demuth Maurice Denis André Derain Raoul Dufy Henri Fantin-Latour
Lyonel Feininger Paul Gauguin John Gibson Tom Goldenberg Henri Harpignies
Erich Heckel Wenzel Hollar Paul Huet Victor Hugo J.B. Jongkind Wolf Kahn
Paul Klee Gustav Klimt Oskar Kokoschka Georges Lemmen Léon-Augustin
Lhermitte Max Liebermann Aristide Maillol Edouard Manet Lino Mannocci
Wendy Mark Henri Matisse Adolph Menzel J.F. Millet Claude Monet Giorgio
Morandi Graham Nickson Camille Pissarro Maurice Prendergast Odilon
Redon Pierre Renoir Enrico Riley Auguste Rodin Théodore Rousseau Ker-
Xavier Roussel Kikuo Saito George Sand Andre de Segonzac Georges Seurat
Alfred Sisley Paul Signac Fulvio Testa Henri de Toulouse-Lautrec Edouard
Vuillard Luisa Waber Anthonie Waterloo A.L. Barye Max Beckmann Pierre
Bonnard François Bonvin Eugène Boudin Rodolphe Bresdin Sir E.C. Burne-Jones
Alexander Calder Théodore Chassériau John Constable J.B.C. Corot Gustave
Courbet Edgar Degas Eugène Delacroix Charles Demuth Maurice Denis
André Derain Raoul Dufy Henri Fantin-Latour Lyonel Feininger Paul Gauguin
John Gibson Tom Goldenberg Henri Harpignies Erich Heckel Wenzel Hollar
Paul Huet Victor Hugo J.B. Jongkind Wolf Kahn Paul Klee Gustav Klimt
Oskar Kokoschka Georges Lemmen Léon-Augustin Lhermitte Max Liebermann
Aristide Maillol Edouard Manet Lino Mannocci Wendy Mark Henri Matisse
Adolph Menzel J.F. Millet Claude Monet Giorgio Morandi Graham Nickson
Camille Pissarro Maurice Prendergast Odilon Redon Pierre Renoir Enrico Riley
Auguste Rodin Théodore Rousseau Ker-Xavier Roussel Kikuo Saito George Sand
Andre de Segonzac Georges Seurat Alfred Sisley Paul Signac Fulvio Testa
Henri de Toulouse-Lautrec Edouard Vuillard Luisa Waber Anthonie Waterloo

WWW.JILLNEWHOUSE.COM