

ONE	MORE
ANASTASI	LAWRENCE
ANASTASI	WILLIAM
ANDRE	CARL
BARRY	ROBERT
BRADSHAW	DOVE
HAFIF	MARCIA
HIGHSTEIN	JENE
KRETSCHMER	MELISSA
LEWITT	SOL
NONAS	RICHARD
PASSEHL	JANET
RYMAN	CORDY
RYMAN	ROBERT
WAGNER	MERRILL

Thomas Rehbein Gallery  
Aachener Strasse 5  
50674 Köln  
Germany



## ONE More

Anastasi	Lawrence
Anastasi	William
Andre	Carl
Barry	Robert
Bradshaw	Dove
Hafif	Marcia
Highstein	Jene
Kretschmer	Melissa
LeWitt	Sol
Nonas	Richard
Passehl	Janet
Ryman	Cordy
Ryman	Robert
Wagner	Merrill

In Memoriam: Sol LeWitt

Curator: Dove Bradshaw

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January 16 – February 22, 2009

ONE

BJÖRN RESSLE GALLERY  
NEW YORK

December 18, 2007 – January 26, 2008



## ONE

Björn Ressle Gallery, New York

Andre, Hafif, Kretschmer, Highstein, Bradshaw, Anastasi, Nonas



Hafif, Barry, Kretschmer, Highstein



Nonas, LeWitt, Wagner, Andre

ONE More

Esbjerg Museum of Modern Art  
Denmark

May 31 – August 31, 2008





ONE More

Esbjerg Museum of Modern Art, Esbjerg, Denmark, 2008  
William Anastasi, Cordy Ryman, Janet Passehl, Carl Andre, Lawrence Anastasi, Cordy Ryman



LeWitt, Bradshaw, Bradshaw, Ryman, Robert, Ryman, Robert (on post), Anastasi, William, Highstein (foreground), Ryman, Cordy (in corner), Passehl, Andre, Anastasi, Lawrence, Ryman, Cordy, Nonas, Hafif, Passehl (on pedestal), Barry (DVD) and *Hanging Cube* on right column, Nonas (relief)

















ONE More

Thomas Rehbein Gallery  
Cologne

January 16 – February 28, 2009

## ONE More

In 2005 Sam Jedig asked me to put together an exhibition of fellow Americans. The artists that came to mind were founders or advocates of Minimal and Conceptual Art — Anastasi, Andre, Barry, Hafif, Highstein, Kretschmer, LeWitt, Nonas, Wagner, and myself. All of us live in New York City and have known each other for decades. In the fall of 2007 I mentioned the group to Björn Ressle, my New York gallerist. He liked the dynamic and asked whether the first venue might be his gallery. As the concept developed it became *ONE* — one work made from a single material by each artist executed directly on the walls, floor and windows of the gallery. Selections of the works were made in early 2007, a few months before Sol LeWitt died. Each of us had known Sol well and deeply mourned his absence. When the exhibition opened in December of that year it was dedicated to him. I had the experience of executing Sol's 1972 work with these instructions, "A not straight line from the left side to the right, drawn at a convenient height." One reviewer commented that it read like an abstract, posthumous signature.

*ONE More* evolved from the earlier exhibition with the constraint of a single material lifted. Four more artists were added: Lawrence Anastasi, Janet Passehl, Cordy Ryman and Robert Ryman. I selected two works from each artist aiming for pairings that would lead to a complex of conversations. The additional group also knew Sol LeWitt well; *ONE More* is dedicated to him. It exhibited at the Esbjerg Museum of Modern Art, Esbjerg, Denmark from May 31 – August 31, 2008.

Now *ONE More* is traveling to Thomas Rehbein Gallery, Cologne from January 16 to February 22, 2009 again dedicated to Sol. The artists are the same but the works with few exceptions are different. The pairings this time consist of a work on paper combined with either a painting, sculpture, or DVD.

Dove Bradshaw

## Expanded Field / Reduced Means

Each of the twenty-eight works in *ONE More* is associated with the expansive aesthetic field opened up by the emergence of Conceptual Art and Minimalism in the 1960s. Both of these movements were critical and imaginative reactions against formalism, which had become in effect a straitjacket, and both were concerned with art as a general concept rather than with a specific medium. Conceptual art, as the critic Lucy Lippard famously argued, often involved a “dematerialization” of the art object, while Minimalism, on the other hand, generally took the form of what Donald Judd called “specific objects”; but as *ONE More* shows, the two movements were closely connected and in fact often overlapped, most obviously in the seminal work of the late Sol LeWitt, to whom the show is dedicated and whose memory it honors. Rather than rely on general characterizations, *ONE More* applies delicate nuance and complexity to the exploration of this area where Conceptual art and Minimalism connect.

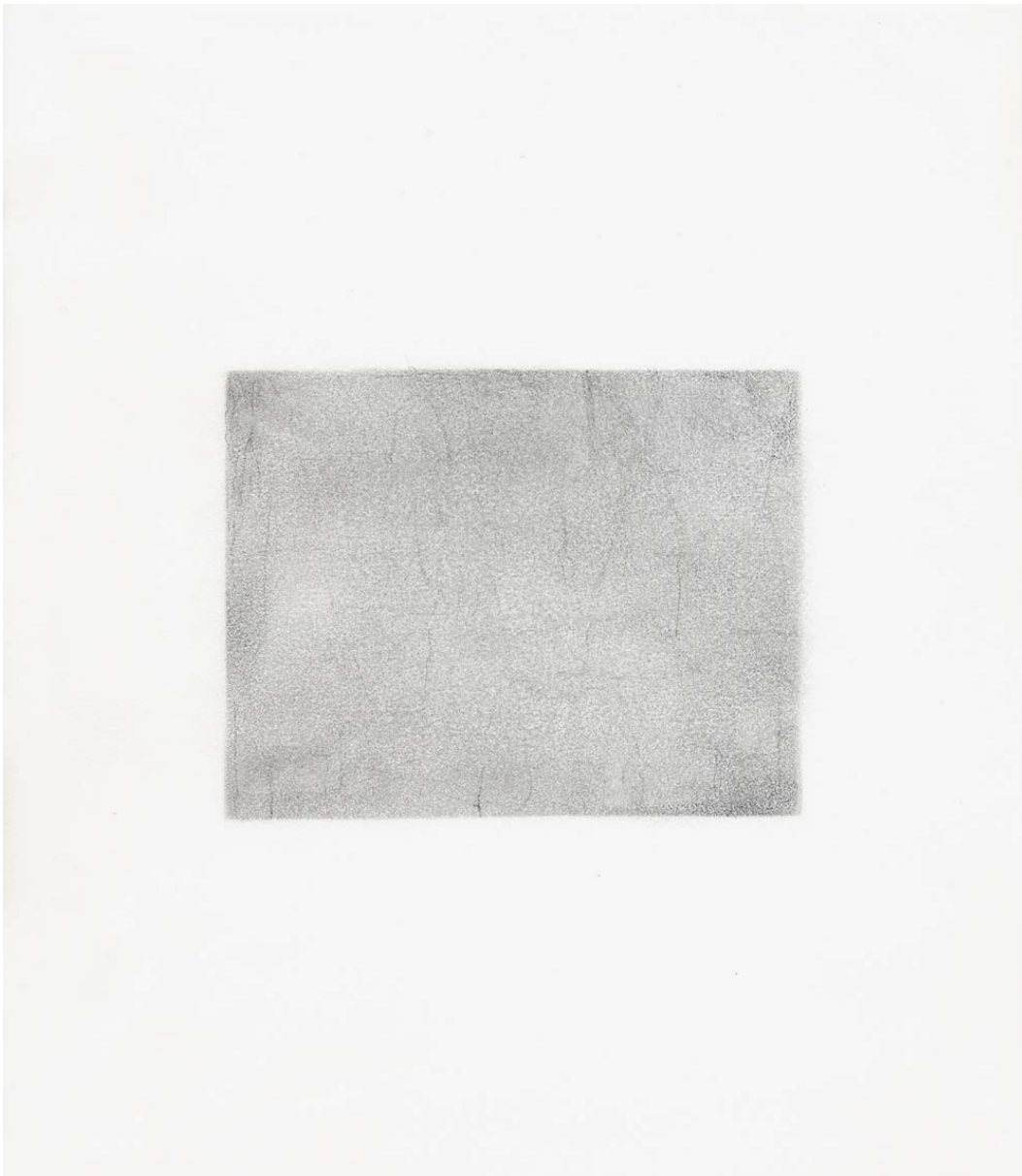
The connection involves an understanding of materials, and of their physical and visual properties, as integral parts of conceptual processes, systems, and objects. Here *ONE More* points beyond the widespread understanding of the conceptual and the material aspects of art as mutually excluding opposites. Insisting on a more integrated and dynamic relation between the two aspects, the works in the show institute an exchange between the abstractness of ideas and the concrete presence of materials—the conceptual becomes materially manifest and the material demonstrates conceptual qualities. The scope of thinking expands through materials, the material world expands through conceptual Logics – an expansion paradoxically produced with reduced means, as in Minimal art. But paradox is

the point here: by keeping their use of materials simple and clear, the works present materials in a state of potential, of openness.

The works in *One More* concern themselves with neither the rational mastery of the intellectual world nor the beautification of the material world. Instead, they pose exploratory, irrational, enigmatic questions of the material world, questions that lead to new meanings and new experiences, to paraphrase LeWitt's "Sentences on Conceptual Art" from 1969. They reflect human involvement in a world without any essential, universal qualities in its materials. Instead of understanding the world according to established principles, whether aesthetic, philosophical, or material, these works let it unfold in ways that challenge any notion of finite meaning. The phenomenal world that they address cannot be explained or defined, cannot be taken for granted—can only be experienced, continuously rediscovered, full of subtle surprises, differences, and possibilities.

*ONE More* then, conforms to no conventional notion of experience, no conventional logic of finitude. Guided by the multidirectional compass of art, the show is based on a fundamental wonder about materials—about what is, and about the fact that it is. This is an art devoid of illusions, whether of the eye or of the mind. Yet it is certainly not an art of disillusion—on the contrary, it understands the relation between the conceptual and the material as a rich, productive aesthetic potential, one far exceeding preexisting structures of meaning and taste. In bypassing those structures, the works put materials into conceptual play, a play of countless poetic and philosophical sensibilities.

Jacob Lillemose

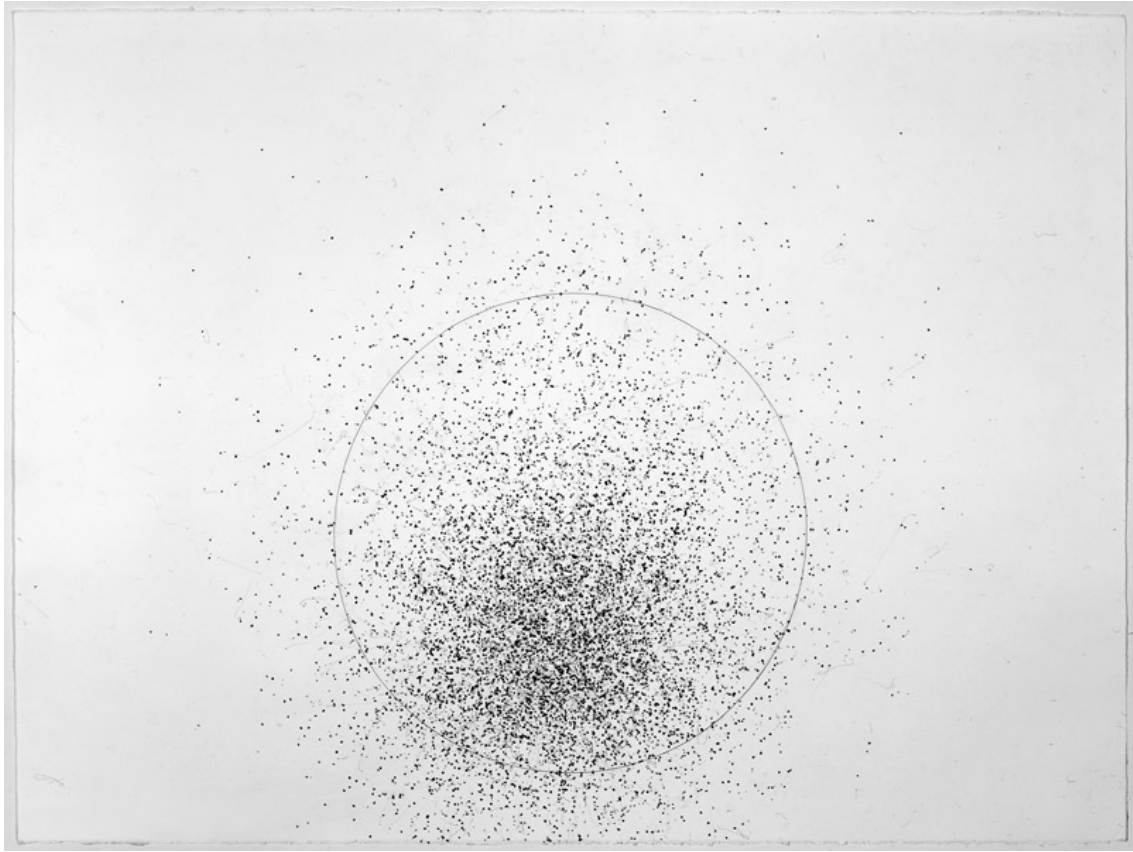


1. Lawrence Anastasi  
*Screen One*, 2000  
Pencil on paper, 24,1 x 21 cm (9 ½ x 8 ¼ inches)

2. *Untitled*, 2008  
Oil, 43 x 33 cm (17 x 15 inches)



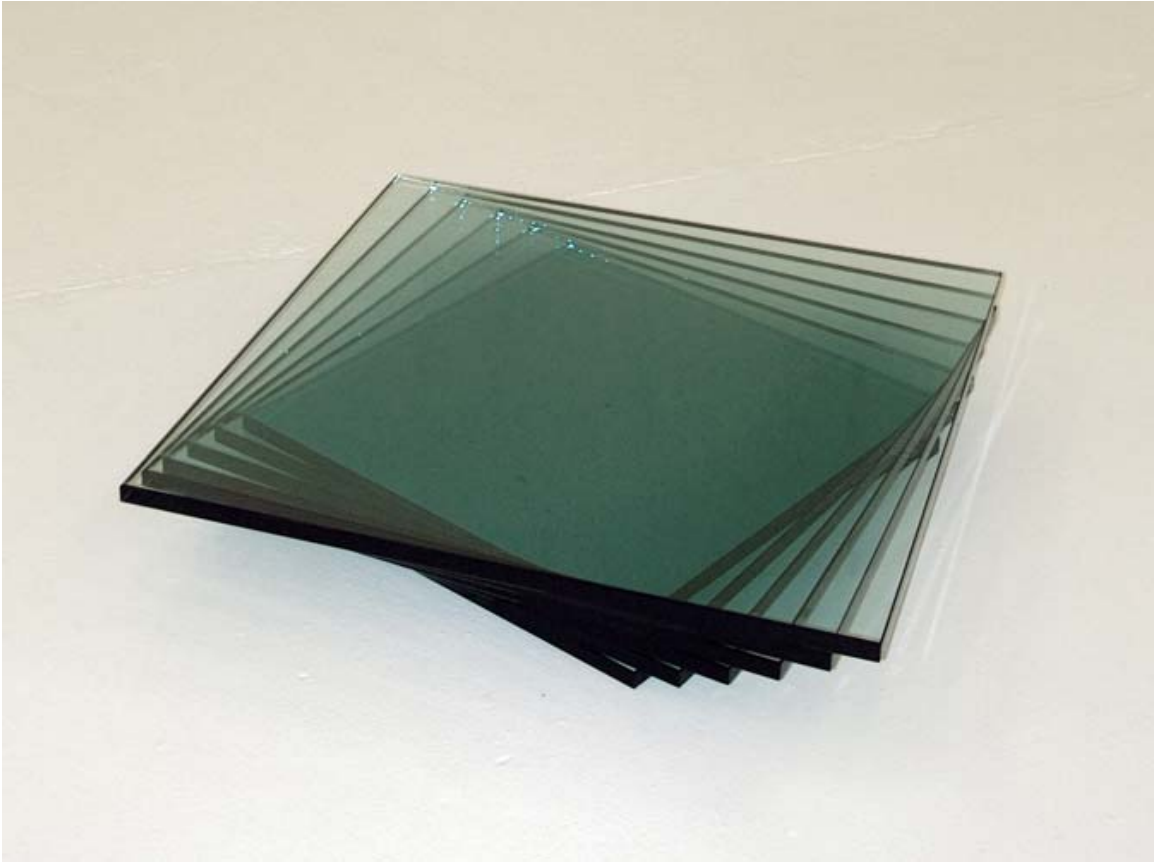
*What is more important life or art? They are inseparable.*



3. William Anastasi  
*No Breath, No Bother*, 2005  
Pencil on paper, 76 x 56 cm (30 x 22 inches)

4. *The Shelf Well*, 1967  
Tempered glass, 15,3 x 89 x 89 cm (6 x 35 <sup>3</sup>/<sub>4</sub> x 35 <sup>3</sup>/<sub>4</sub> inches)





*The only interesting thing about taste is that it's changing.*

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5. Carl Andre

*BLACKPLANEBLACKPLANEBLACKPLANEBLACK*, 1964

Xerox copy, 28 x 21 ½ cm (1x 8 ½ inches)

6. *12Cu15Pb Trinone*, 1995

Copper and lead cubes, 10 x 10 x 10 cm (30 x 30 x 30 inches)



*...a work of art is the erotic relationship between two human sensibilities mediated by a physical object...*



7. Robert Barry

8. *Openings*, 2008  
Black and white with stereo  
DVD (NTSC)

# DISPARATE

*Bradshaw: What were your thoughts regarding centering the hanging cube — if you recall?*

*Barry: A little earlier I made some square paintings that were hung in the center of the wall. It was about activating the space around and outside the painting. When I found the cube weight in a physics classroom in the school where I was teaching, the jump from the painting on the wall to the cube in the center of the room seemed obvious. The Idea is to use this simple object to create a personal, dynamic space around it. When, where and how an art object is presented is as important for its meaning as the object itself.*

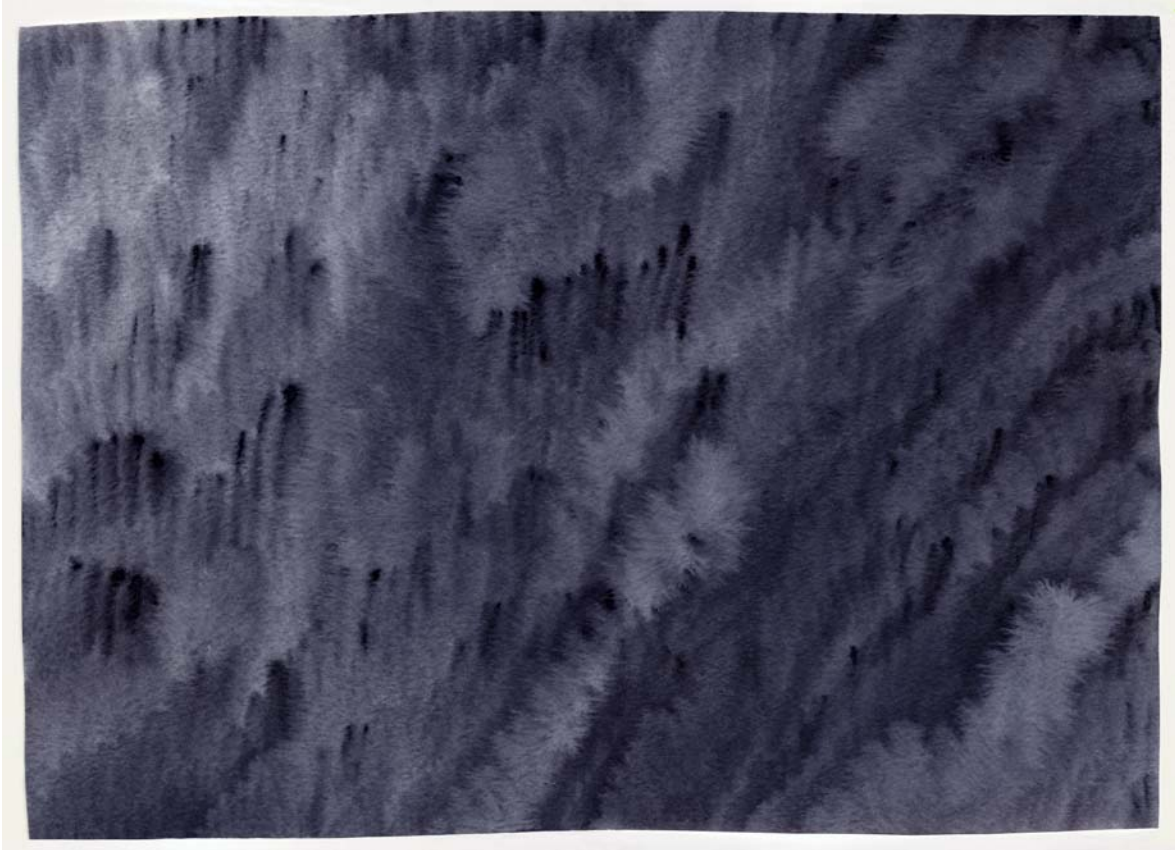


9. Dove Bradshaw  
*Without Title (Carbon Removal)*, 1992  
Carbon paper, 16 x 11,5 cm, (6 ½ x 5 ½ inches)

10. *Negative Ions II*, 1996  
Salt, 1000 ml separatory funnel, water, size variable



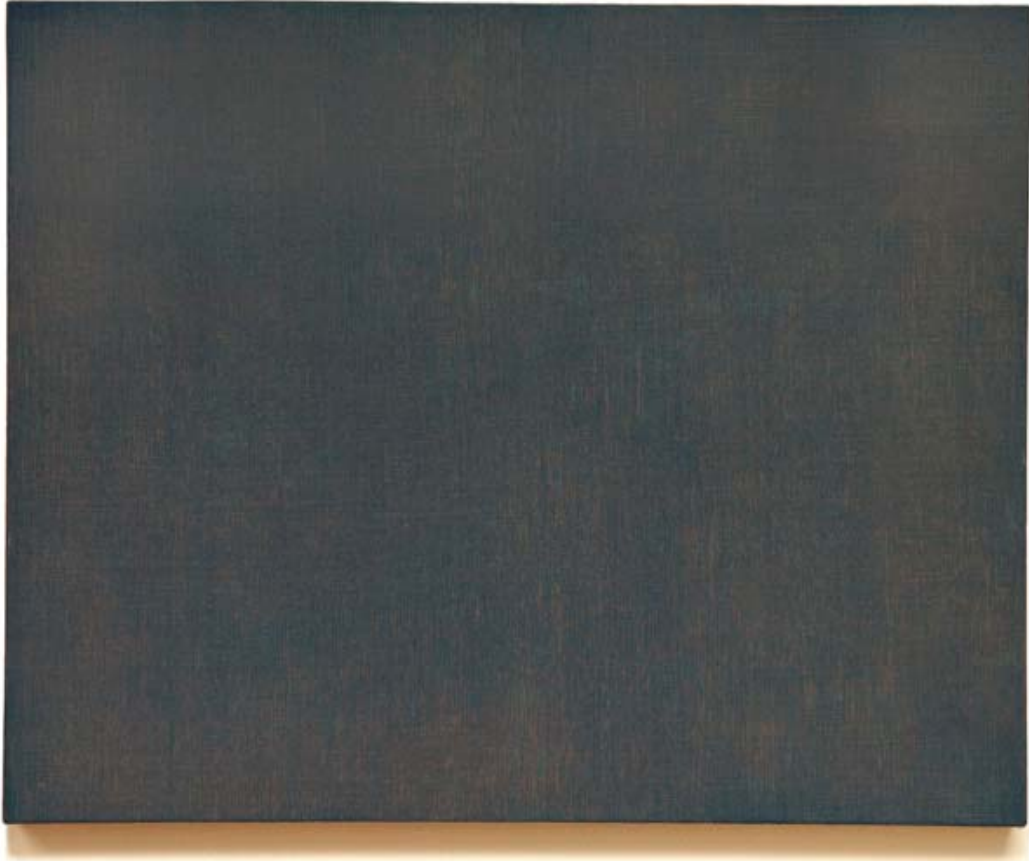
*Poetry is everywhere evident, all one need do is present materials.*



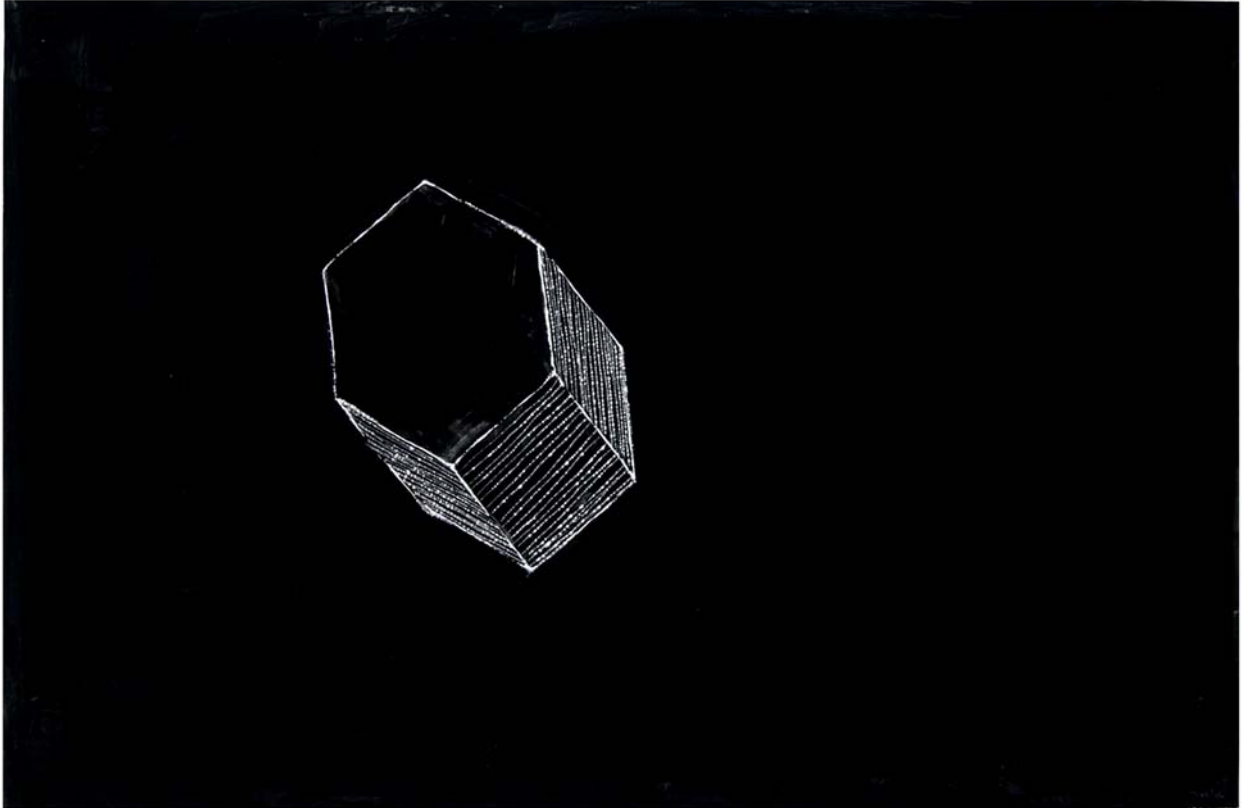
11. Marcia Hafif  
*Neutral Tint*, 2003  
Watercolor on paper, 29,8 x 40 cm (11 <sup>3</sup>/<sub>4</sub> x 15 <sup>3</sup>/<sub>4</sub> inches)

12. *Glaze Painting: Flesh Tint/Cerulean Blue*, 2003  
Oil on canvas, 40,5 x 50,9 cm (16 x 20 inches)





*A surface apparently without incident reveals to the artist the impossibility of eliminating it altogether and gives to the viewer the experience of seeming emptiness and the option of dealing with her/himself in that emptiness.*



13. Jene Highstein

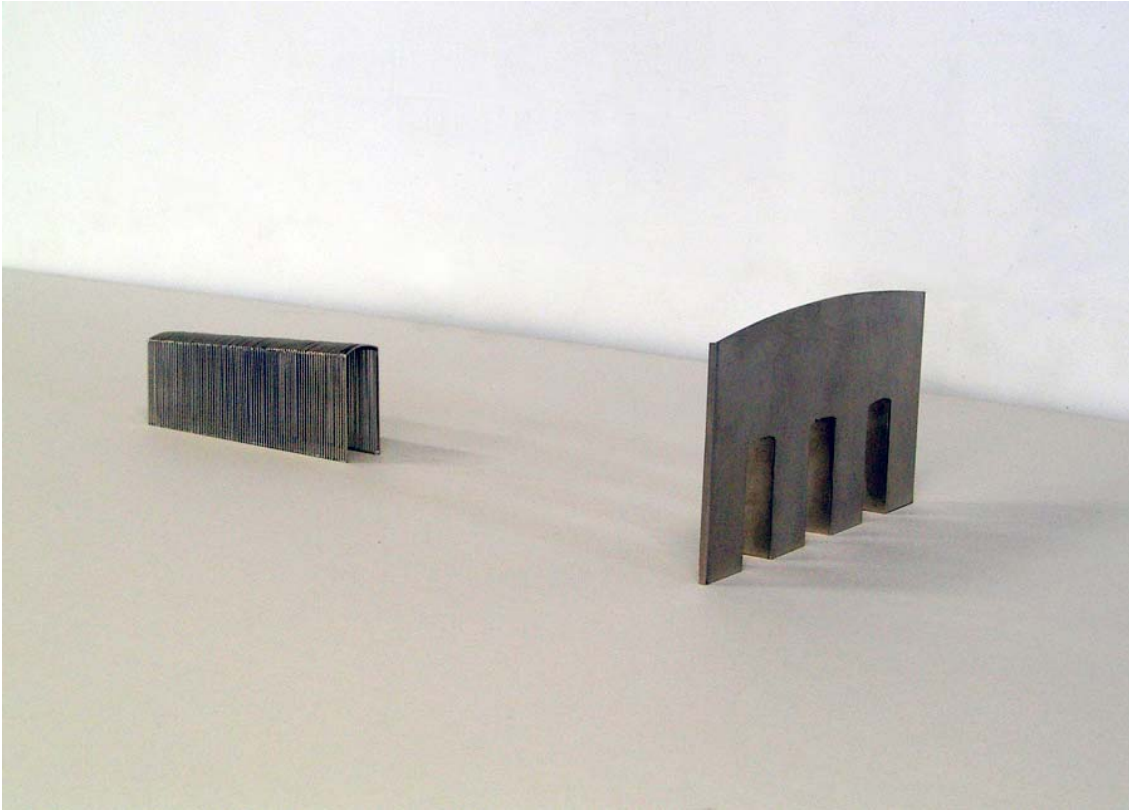
*A Hexagon in Space*, 2006

Bone black pigment on paper, 63,5 x 96,5 cm (25 x 38 inches)

14. *The Doorway and The Tunnel*

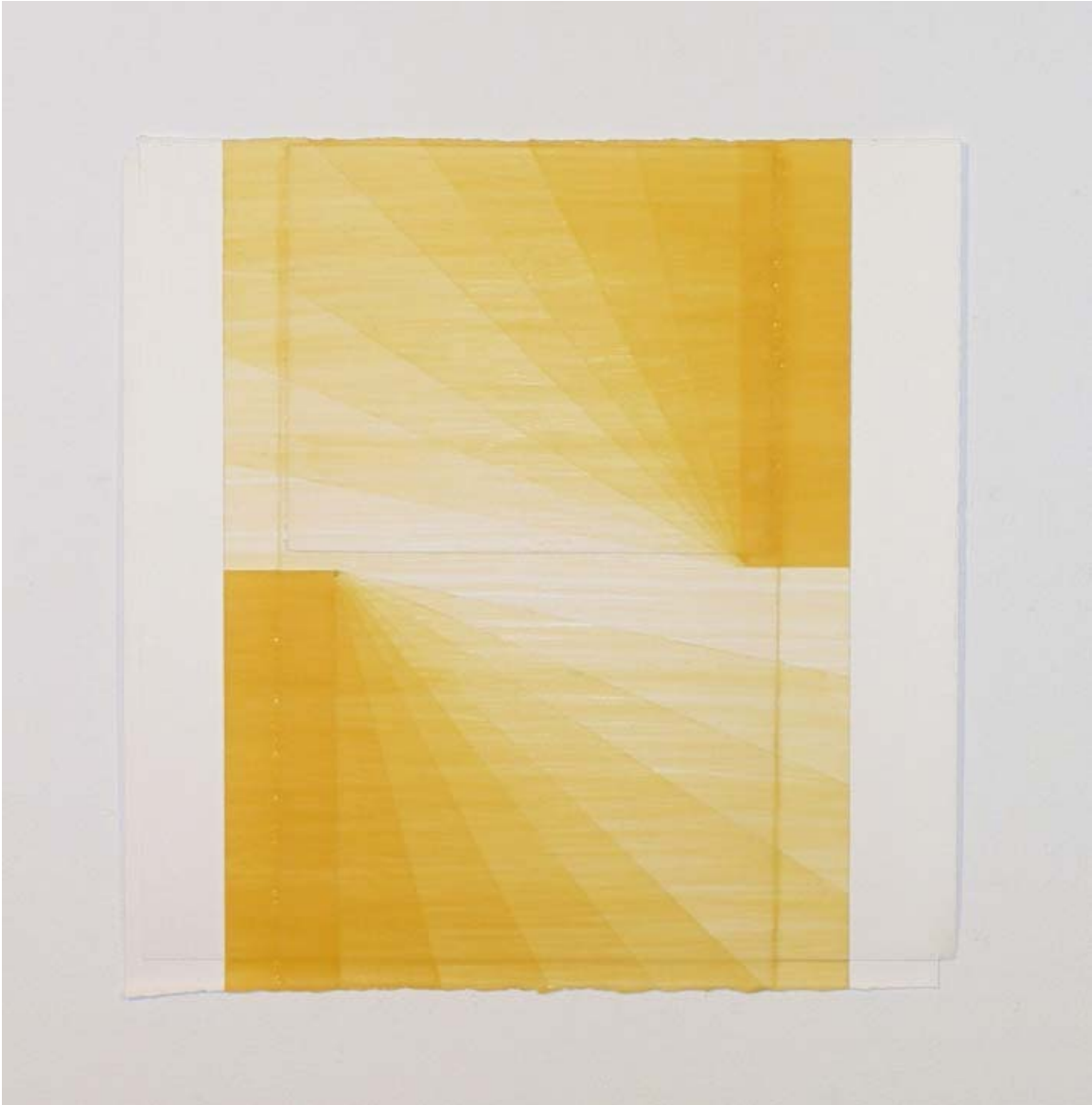
Nickel plated bronze

The Doorway: 15 x 27 x 2,5 cm (6 x 10 ½ x 1 inch); The Tunnel: 7,5 x 4 x 19 cm (3 x 1 ½ x 7 ½ inches)



*Each new work is a discovery. It may seem that there is a development or progression in the sequence but in fact it feels to me as if each sculpture or drawing is a unique invention different from all the ones before it.*

*It's the sense of anticipation that drives the process. I am always hoping to be overwhelmed by a sense of discovery.*



15. Melissa Kretschmer

*Untitled*, 2008

Beeswax on paper collage, 39,5 x 38,75 cm (15 ½ x 15 ¼ inches)

16. *Plane Series # 1201*, 2008

Beeswax, graphite, paper on plywood, 42,5 x 44 cm (15 x 15 ¾ inches)

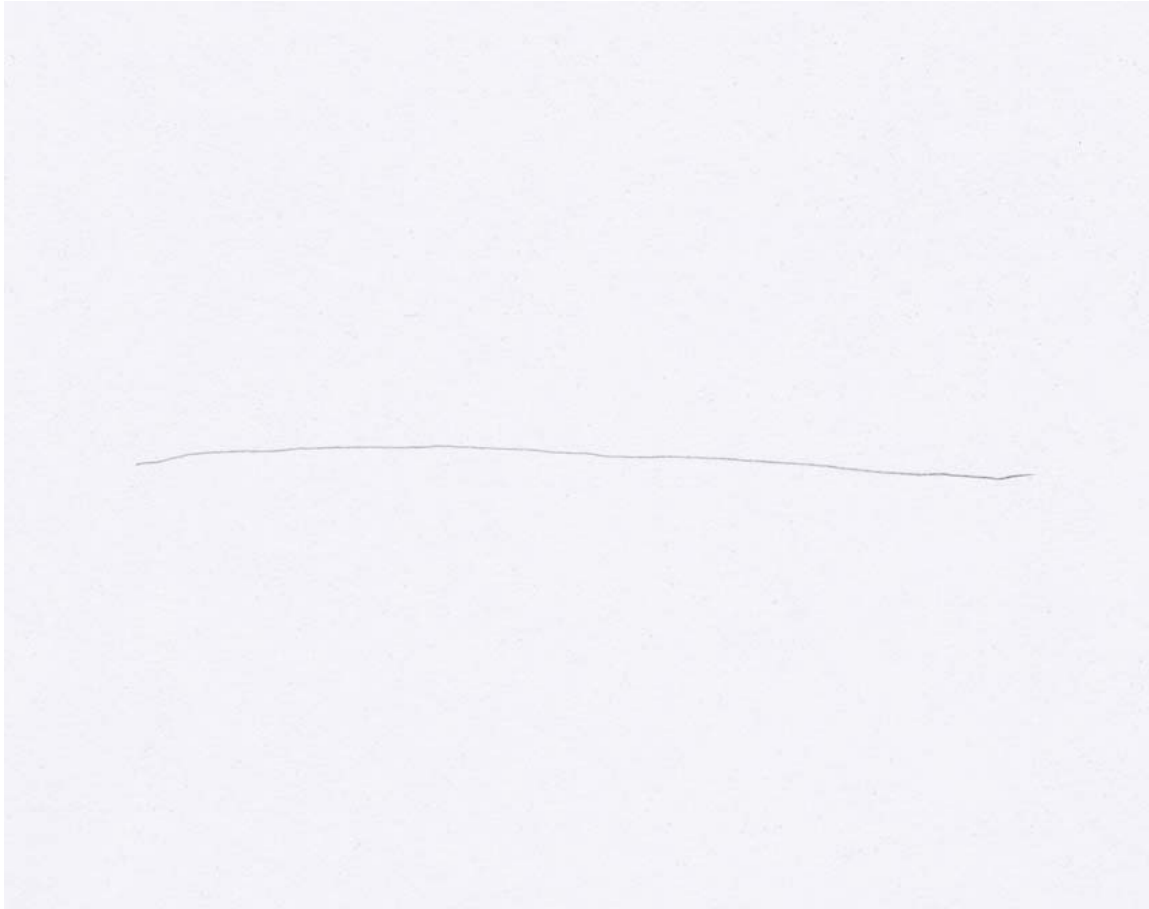


*I have always found great satisfaction in working somewhere between painting and sculpture, in a place where aspects of each are inextricably linked and in tension with one another: flatness and depth; color and matter; transparency, translucency and opacity; light and shadow. I believe the very immanence of any artwork is dependent upon the simultaneity of various qualities and traits within that work. Materials, being the generative force behind my works, provide the means by which I can explore just that. I try to approach the work with a sense of accuracy rather than precision, accuracy being about the rightness of the whole entity rather than the fit of its individual parts.. While accuracy does not preclude imperfection, precision does and often at the loss of a sense of the whole.*



17. Sol LeWitt  
*3 x 1 x 1*, circa 2002  
Painted wood, 37 x 13 x 13 cm (14  $\frac{3}{4}$  x 5  $\frac{1}{4}$  x 5  $\frac{1}{2}$  inches)

18. *Wall Drawing #134*, 1972  
*A not straight line from the left side to the right, drawn at a convenient height*  
Black pencil  
Private Collection, USA



*[I] don't particularly care whether it is beautiful or ugly or neither or both...if I give the instructions and they are carried out correctly the result is ok with me.*



19. *Untitled*, 1980

Steel, eleven units, 61 x 78,2 x 7,6 cm (24 x 30 x 3 inches) Richard Nonas

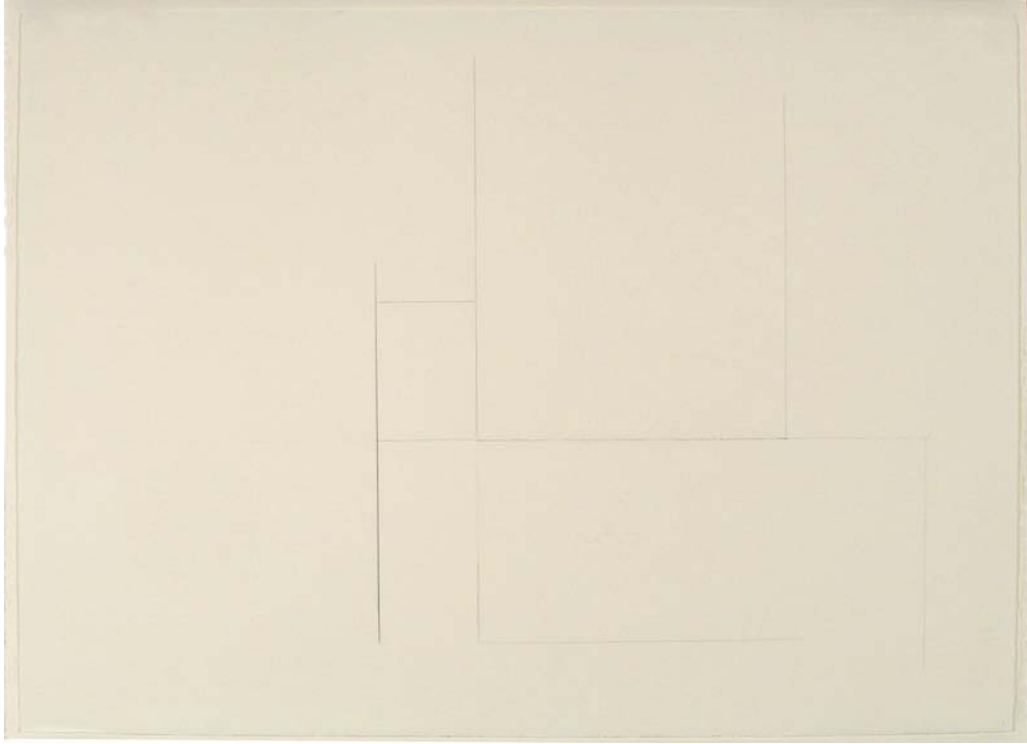
*Untitled*, circa 2007

Wood, 18 x 20 x 18 cm (7 x 8 x 7 inches)



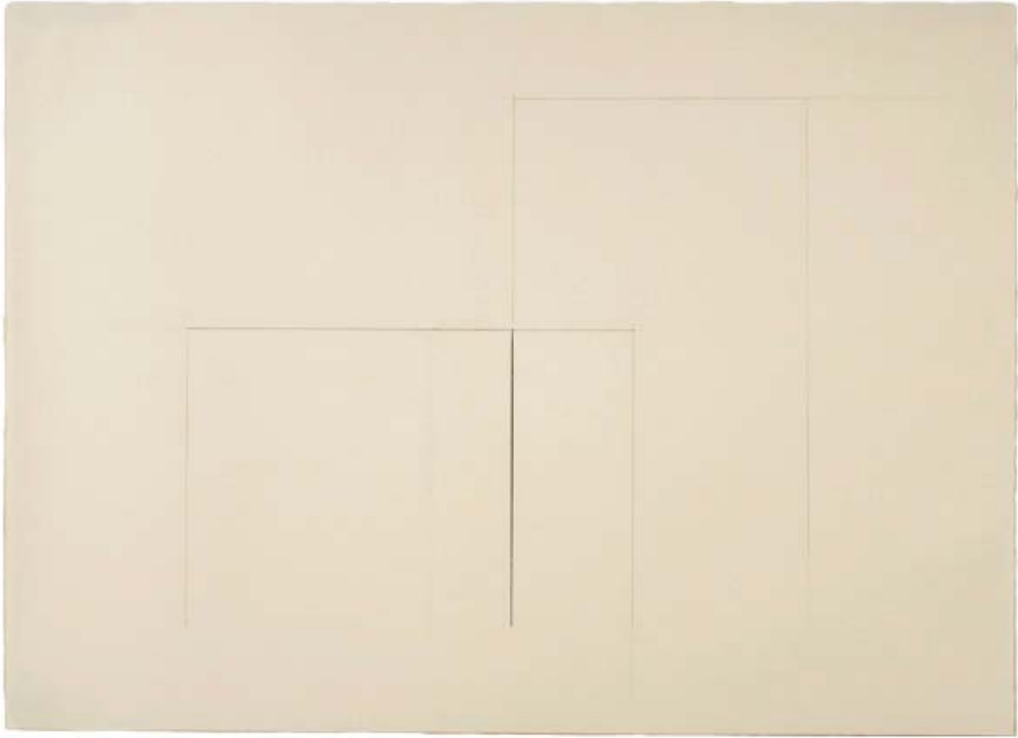


*Sculpture is the acknowledgment of the chaos we know surrounds us; the way we stab impending, impinging, confusion into our immediate life. Not softly as the inexplicable presence of a rock or a river might; not gradually as the unknowable reality of another person's life might; not smoothly as the utility of an ax or hammer might—but silently, violently, mysteriously, and surprisingly all at once.*



21. Janet Passehl  
*Apartment*, 2008  
Pencil on Rives lightweight Tan paper, 48,3 x 60,6 cm (19 x 26 inches)

22. *Apartment II*, 2008  
Pencil on Rives lightweight Tan paper, 48,3 x 60,6 cm (19 x 26 inches)

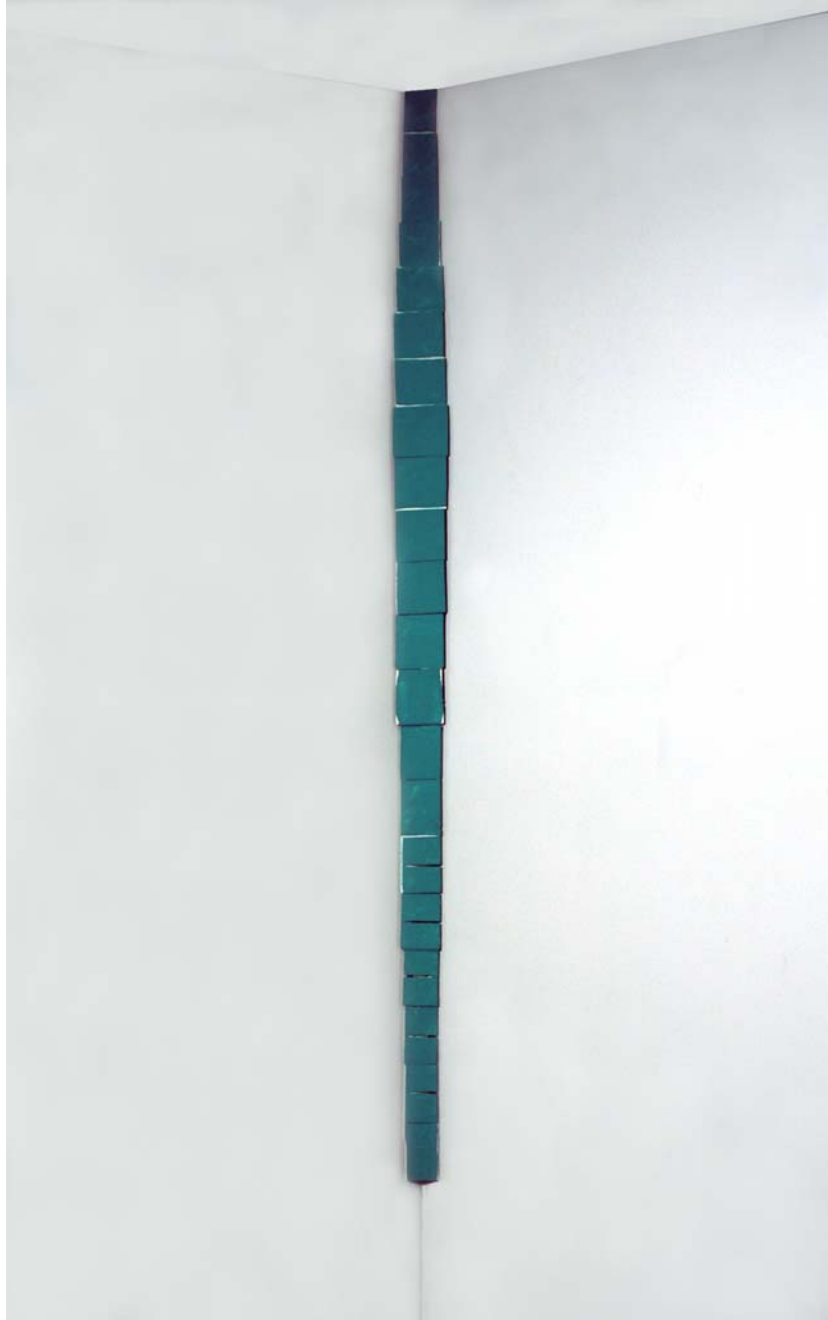


*I am moved by plainness. At the base of all my decision-making is the question— how quiet and plain a gesture can I make that will still result in poetry?*



23. Cordy Ryman  
*Staple Snake*, 2005  
Acrylic on wood, 137 x 2,5 cm diameter (54 x 1 inches)  
Collection of Dove Bradshaw

24. *Greendrop*, 2008  
Acrylic and enamel on wood, 137 x 2,5 cm, diameter (54 x 1 inches)



*My work often has to do with reactions. Either reacting to architectural elements in space, or within more contained pieces reacting to elements already present in the materials. Sometimes a work begins as something else, and gets discarded. Later when rediscovered a new eye will bring a totally new reaction that I could not have had the first time*



25. Robert Ryman

*First Conversion*, 2003, Edition Number 1 of 25

Oil and pencil on aluminum with two nails, 34,2 x 34,2 cm (13 ½ x 13 ½ inches)

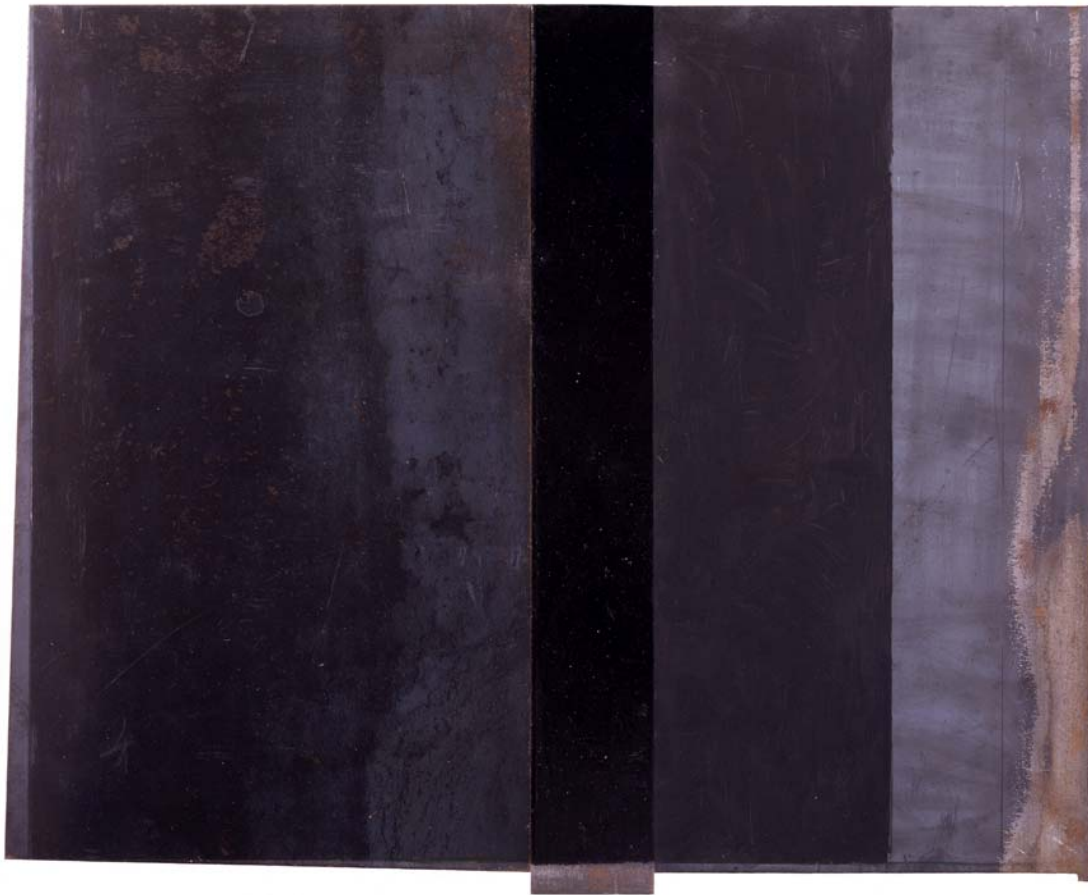
Collection of William Anastasi and Dove Bradshaw

26. *Root*, 1997

Oil on canvas, 51 x 51 cm (20 x 20 inches)



*I guess you can say that my painting is a kind of experiment... To figure out how it works, the different possibilities that can happen ... With my paintings I don't really plan them, it has to come about visually. I have to see how it's developing, what can come from it, and then I make the decision whether I like it or not.*



27. Merrill Wagner

*Untitled*, 2007

Rust preventive paint on steel, 43,1 x 43,6 cm (17 x 7 ¼ inches)

28. *Untitled*, 2006

Rust preventive paint on steel, 52 x 62,2 cm (20 ½ x 24 ½ inches)





*[The steel paintings] have just as much to do with materials and geometry as they have to do with landscape. ...I was...consciously trying to do work that would integrate the urban environment, which is all straight lines, gray colors, and man-made, with the landscape that I came from. ... I remember going up to Mt. Rainier, and as I got closer and higher up, the mountain got even more intimidating and it made me angry. And I thought to myself: "This is really an inappropriate thing. Why am I feeling angry?" Later I realized that I was disturbed because I didn't like the fact that it was so overwhelming. You can have an apple tree, or some plants, and you can have this and that, but the mountain is another matter.*



In acknowledgement of their generosity and creativity:

The artists  
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William Anastasi  
Robert Gordon

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Anastasi, Lawrence, *Screen One*, Dove Bradshaw  
Anastasi, Lawrence, *Untitled*, the artist  
Anastasi, William, *No Breath, No Bother*, Bonnie Morrison  
Anastasi, William, *The Shelf Well*, courtesy The Birmingham Museum of Art, Birmingham, Alabama  
Andre, Carl, *BLACKPLANEBLACKPLANEBLACKPLANEBLACK*, Melissa Kretschmer  
Andre, Carl, *12C15Pb Trinone*, Courtesy Tschudi Gallery, Glarus, Switzerland  
Barry, Robert, Drawing to be selected  
Barry, Robert, *Openings*, Pascal Alibert  
Bradshaw Dove, *Without Title (Carbon Removal)*, Karl Peterson  
Bradshaw, Dove, *Negative Ions II*, the artist  
Hafif, Marcia, *Glaze Painting: Flesh Tint/Cerulean Blue*, 2005, Robert Gordon  
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Highstein, Jene, *A Hexagon in Space*, the artist  
Highstein, Jene, *The Doorway and The Tunnel*, the artist  
Kretschmer, Melissa, *Untitled*, the artist  
Kretschmer, Melissa, *Plane Series # 1209*, the artist  
LeWitt, Sol, *3 x 1 x 1*, R. J. Phil, © The LeWitt Estate, courtesy PaceWildenstein, New York  
LeWitt, Sol, *Tangled Bands*, Dove Bradshaw, © The LeWitt Estate, courtesy PaceWildenstein, New York  
Nonas, Richard, *Untitled*, 1980, courtesy Thomas Rehbein Gallery, Cologne  
Nonas, Richard, *Untitled*, circa 2005, Dove Bradshaw  
Passehl, Janet, *Apartment I*, R. J. Phil  
Passehl, Janet, *Apartment II*, the artist  
Ryman, Cordy, *Corner Staples*, the artist  
Ryman, Cordy, *Greendrop*, the artist  
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Ryman, Robert, *Root*, Bill Jacobson, © Robert Ryman, courtesy PaceWildenstein, New York  
Wagner, Merrill, *Untitled*, 2007, Jeffrey Sturges  
Wagner, Merrill, *Untitled*, 2006, Jeffrey Sturges



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