

Christine Kozlov

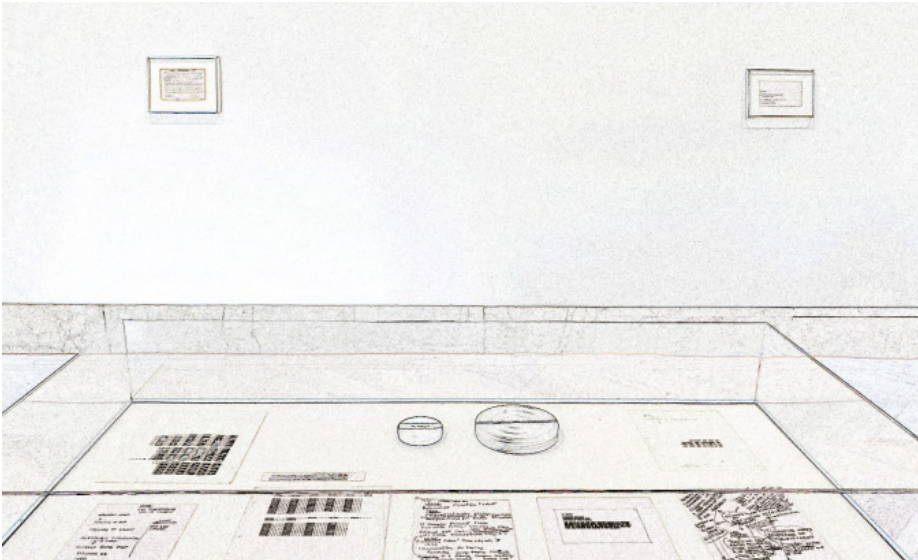
Arts and Letters

September 26, 2024–February 9, 2025

This checklist is an illustrated walk-through of the exhibition that follows a path around each room, clockwise from the left of the entrance.

All works in the exhibition are by Chrstine Kozlov and included courtesy of Christine Kozlov Estate, London, unless otherwise noted.

South Gallery



Wall From left to right

I will send you a series of cables during the exhibition these will supply you with information about the amount of concepts that I have rejected during that time this cable and the ones following will constitute the work C Kozlov. Städtisches Museum Leverkusen Schloss Morsbroich 509, Leverkusen Germany, 1969
Telegram
Collection Fabre, Brussels

Christine Kozlov's work from the exhibition catalogue 555,087 / 955,000, organized by Lucy Lippard for exhibition at Seattle Art Museum, 1969, and Vancouver Art Gallery, 1970
Offset on card, from unbound set of 138 cards

Vitrine Top row, from left to right

Untitled (Nothing Repeated), n.d.

Untitled (Progress in art ...), n.d.

No Title (Black Film #1), 1965

No Title (Transparent Film #2), 1967

Untitled (List of Films), n.d.

Bottom row, from left to right

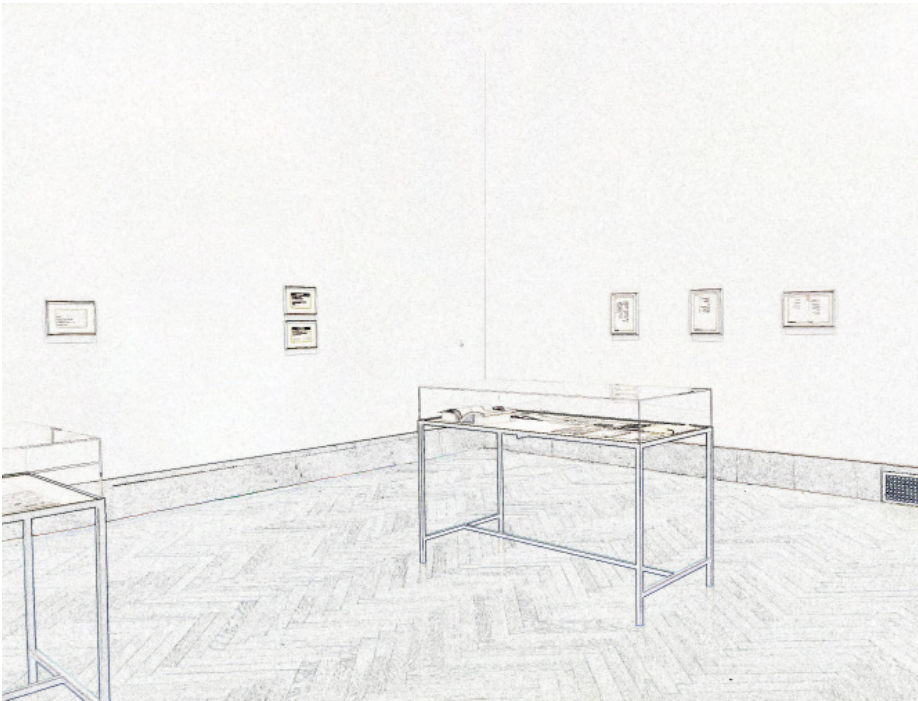
Untitled ("Art disappearing into its discourse ..."), n.d.

Untitled (Nothing IV), n.d.

Untitled (Handwritten Works List), n.d.

Untitled (Cartridge Recorder), n.d.

Untitled (History of Art and Particularly Western Modernism), n.d.



Wall From left to right

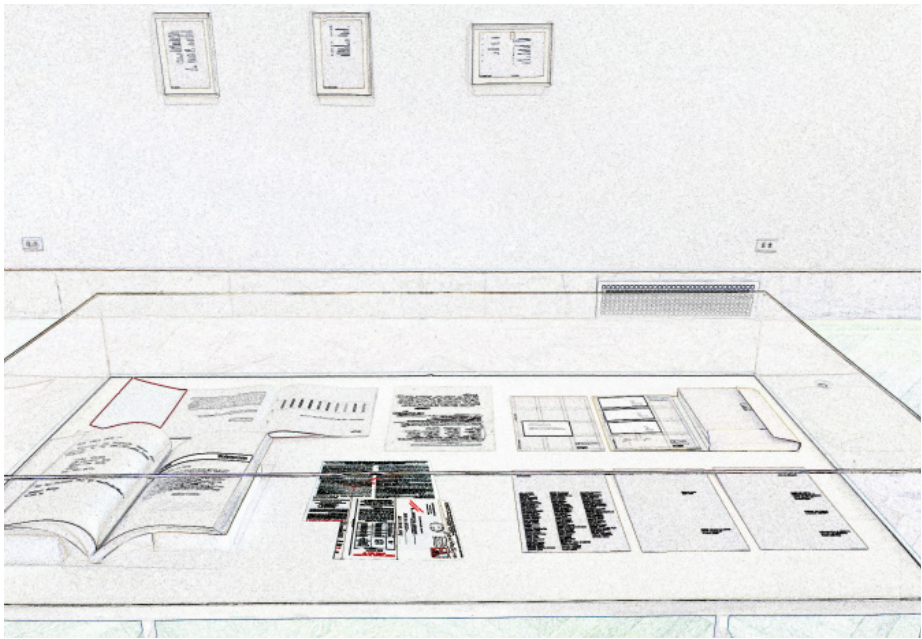
Particulars related to the information not contained herein constitute the form of this action C Kozlov. Telegram addressed to Kynaston McShine, Museum of Modern Art, 21 West 53rd Street, New York, New York, April 16, 1970, 1970
Telegram

Particulars related to the information not contained herein constitute the form of this action C Kozlov. Telegram addressed to Athena Spear, Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, April 7, 1970, 1970
Telegram, signed

Untitled (P487 Webster's), n.d.
Ink on tracing paper

Untitled (P123 Leaves of Grass), n.d.
Ink on tracing paper

Untitled (P113 Jealousy Grillet P129 Grillet), n.d.
Ink on tracing paper



Vitrine Top row, from left to right

Christine Kozlov's work in *26 Contemporary Women Artists*, organized by Lucy Lippard, exhibition catalogue published by Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1971
Alan Cravitz and Shashi Caudill, Chicago

Untitled (Tokenism manuscript), n.d.

Christine Kozlov's work in *Centro de Arte y Comunicación (CAYC), Arte de Sistemas*, exhibition series published by

CAYC, Museo De Arte Moderno, Buenos Aires, 1971
Alan Cravitz and Shashi Caudill, Chicago

stanley brouwn's work in *Centro de Arte y Comunicación (CAYC), Arte de Sistemas*, exhibition series published by CAYC, Museo De Arte Moderno, Buenos Aires, 1971
Alan Cravitz and Shashi Caudill, Chicago

Bottom row, from left to right

Frederick "Rick" Barthelme's work in *Art in the Mind*, exhibition catalogue edited by Athena T. Spear, published by Allen Art Museum, Oberlin College, 1970
Alan Cravitz and Shashi Caudill, Chicago

Joseph Kosuth
Untitled (Became "Art" on October 14, 1968), 1968



Wall From left to right

Christine Kozlov's work in *Information*, exhibition catalogue edited by Kynaston L. McShine, published by Museum of Modern Art, New York, 1970
Alan Cravitz and Shashi Caudill, Chicago

271 Blank Sheets of Paper Corresponding to 271 Days of Concepts Rejected, 1968
Cover sheet on stack of blank paper

Vitrine

Self-Portraits, 1968–70
Black-and-white photo booth photographs

Vitrine Top row, from left to right

Three Stealth Bomber studies, c. 1991

Newspaper clipping from *The Independent* (London), 1991

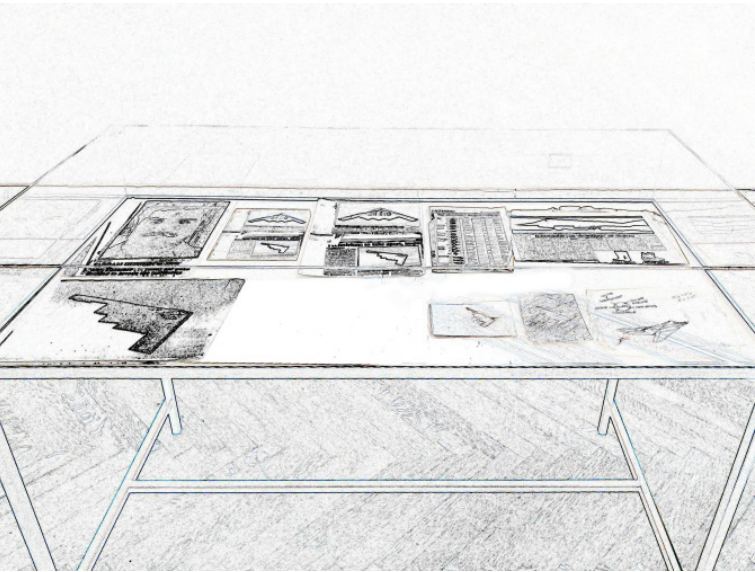
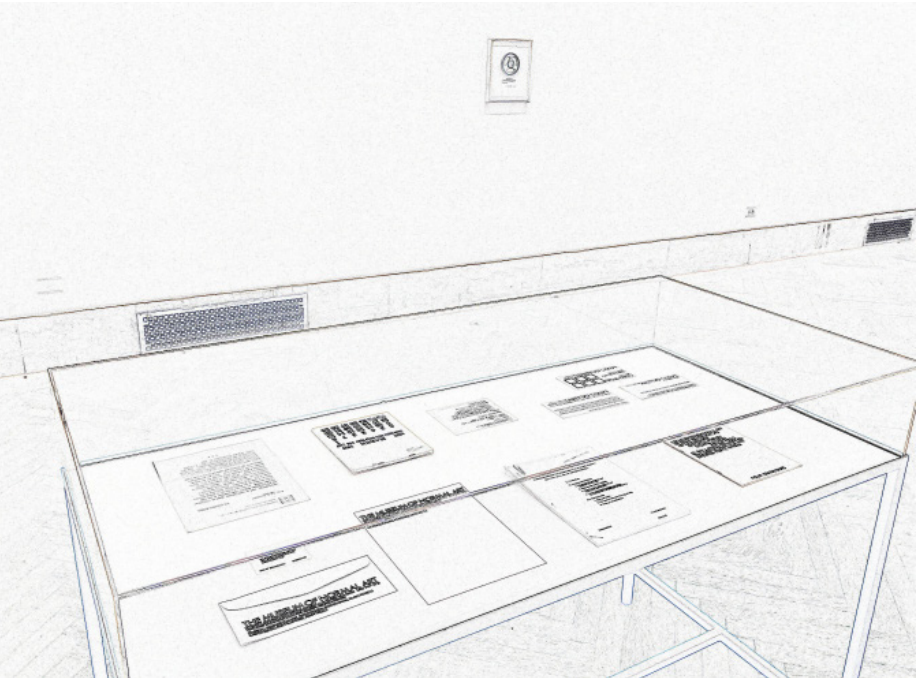
Newspaper clipping from *The Observer* (London), 1991

Bottom row, from left to right

Stealth Bomber study, c. 1991

Two Stealth Bomber drawings, c. 1991

Stealth Bomber drawing, c. 1991



Vitrine Top row, from left to right

Press release for *Conceptual Art and Conceptual Aspects*, organized by Donald H. Karshan, New York Cultural Center, New York, 1970

Christine Kozlov's work in *March 1–31, 1969*, artists' book published by Seth Siegelau, New York, 1969

Exhibition announcement for *Normal Art*, The Lannis Museum of Normal Art, New York, 1968

Exhibition announcement for *Non-Anthropomorphic Art by Four Young*

Artists: Joseph Kosuth, Christine Kozlov, Michael Rinaldi, Ernest Rossi, Lannis Gallery, New York, 1967

Exhibition announcement for *Sinan Tonju*, Lannis Gallery, New York, 1967

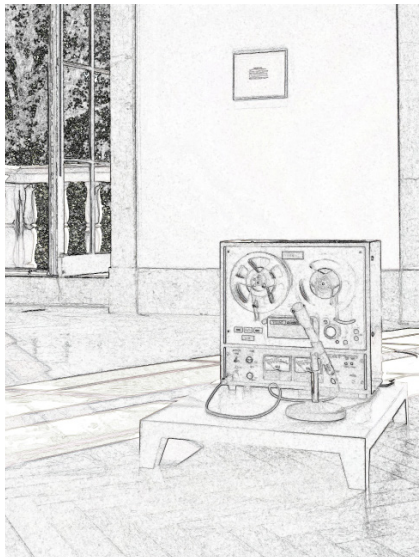
Exhibition announcement for *Fifteen People Present Their Favorite Book*, Lannis Gallery, New York, 1967

Bottom row, from left to right

Business card, letterhead, and envelope for The Museum of Normal Art, New York, 1968

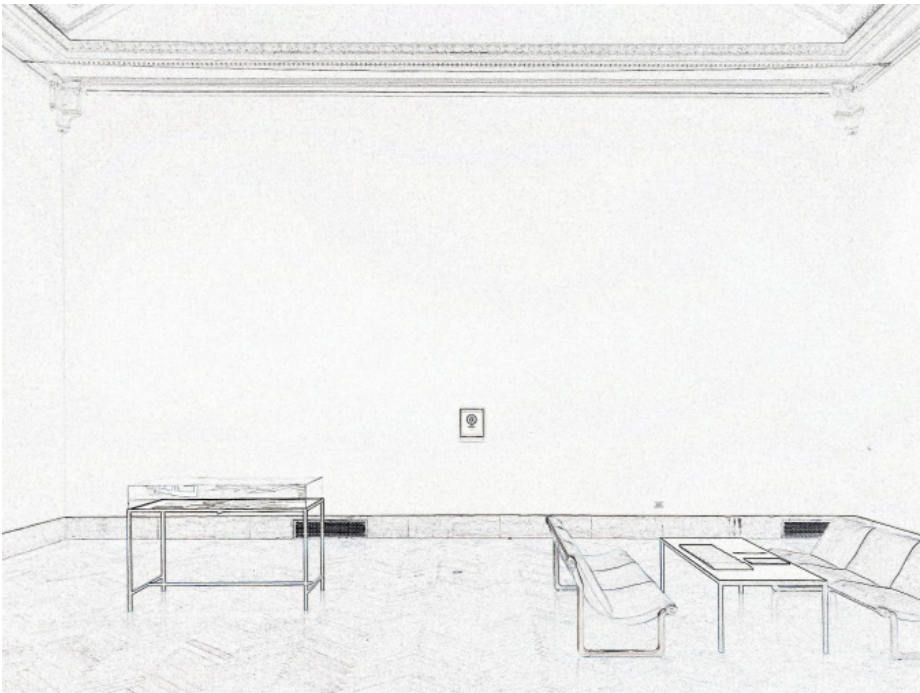
Unpublished text by Joseph Kosuth and Christine Kozlov, "Ad Reinhardt: Evolution into Darkness; The Art of an Informal Formalist; Negativity, Purity, and the Clearness of Ambiguity," 1966
Alan Cravitz and Shashi Caudill, Chicago

Non-Anthropomorphic Art by Four Young Artists: Joseph Kosuth, Christine Kozlov, Micahel Rinaldi, Ernest Rossi, exhibition catalogue published by Lannis Gallery, New York, 1967



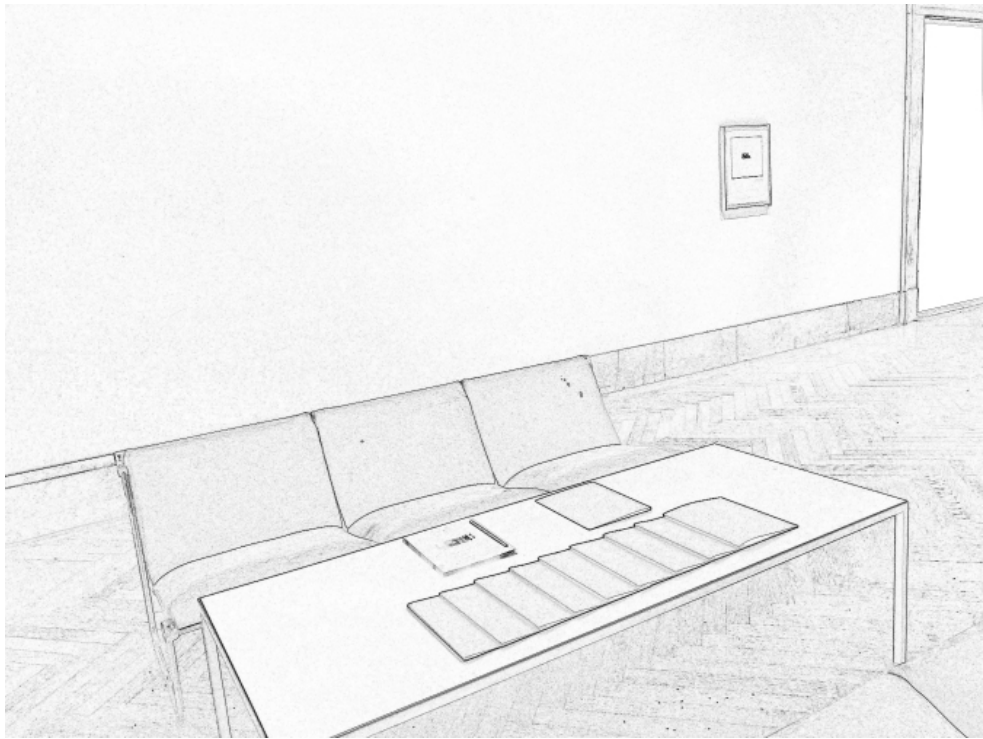
Wall and floor

Information: No Theory, 1970
Documentation for recorder with
loop tape
Collection Fabre, Brussels



Wall

Information Drift, 1968
Documentation and recorded audiotape



Wall

This is Not Art, 1969
Ink and graphite on paper, signed

Table

Practice Project, 1966
Paper binder with manuscript pages

*Eating Piece (2/20/69–6/12/69),
Figurative Work No. 1*, 1969
Paper binder with manuscript pages
Collection Fabre, Brussels

*Neurological Compilation: The Physical
Mind Since 1945 (Project I: The
Bibliography)*, 1969
9 notebooks

Terrace Gallery I



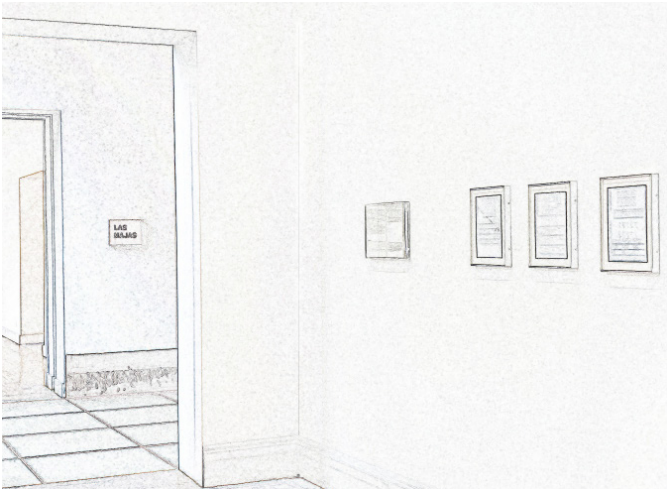
Wall From left to right

A Mostly Painting (Red), 1969
Acrylic on canvas

Sound Structure No. 12, 13, 14, 1965
Ink on paper

Sound Structure No. 4 Total T29M, 1965
Ink and white paper tape on paper

*Sound Structure No. 2 Page 2,
Sound Structure No. 2 Page 1*, 1965
Ink and white paper tape on paper



Glass Link

Untitled (After Goya), 1968
Acrylic on canvas

Terrace Gallery One From left to right

Christine Kozlov's work in *Conceptual Art and Conceptual
Aspects*, exhibition catalogue edited by Donald H. Karshan,
published by New York Cultural Center, 1970
Alan Cravitz and Shashi Caudill, Chicago

For Sound Structure No. 10, 1965
Photostat

Sound Structure No. 6, Sound Structure No. 7, 1965
Photostat
Collection Fabre, Brussels

Sound Structure No. 5, Sound Structure No. 4, 1965
Photostat

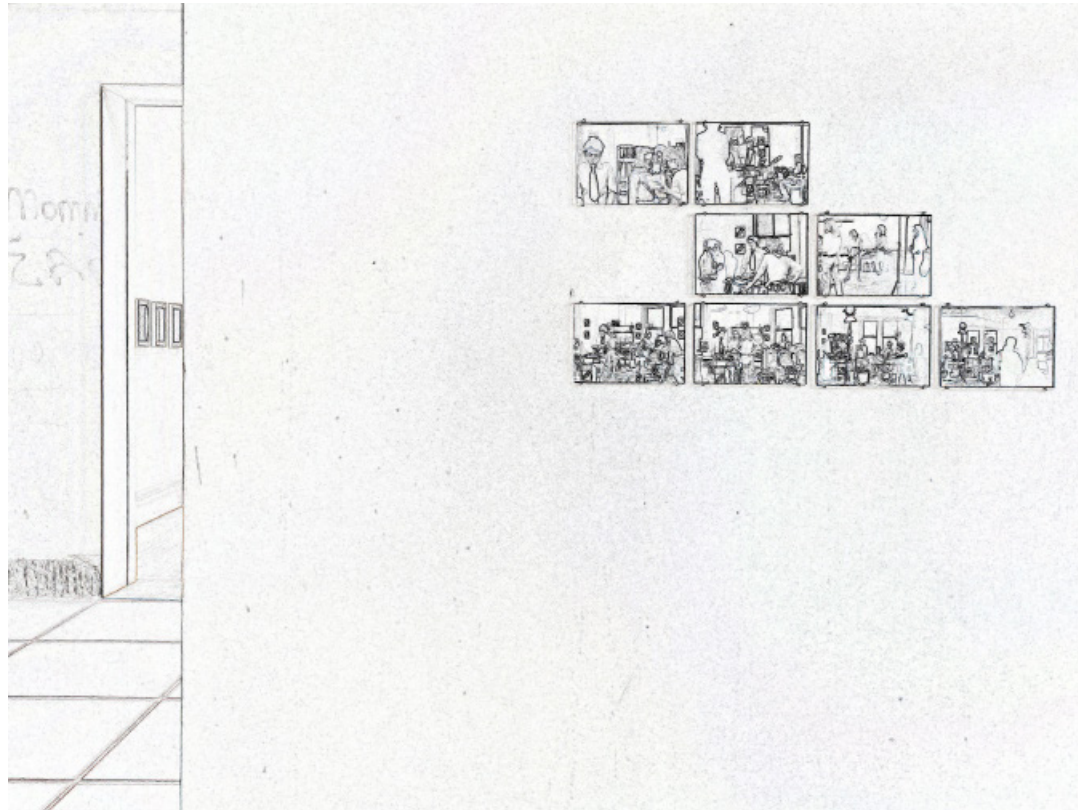


Christine Kozlov's statement in *Non-Anthropomorphic Art by Four
Young Artists: Joseph Kosuth, Christine Kozlov, Michael Rinaldi,
Ernest Rossi*, exhibition catalogue published by Lannis Gallery,
New York, 1967
Alan Cravitz and Shashi Caudill, Chicago

*Structure Drawing of Elementary Structure for Sound Structure
No. 2, Structure Drawing of Elementary Structure for Sound
Structure No. 1*, 1965
Photostat

*Structure Drawing of Elementary Structure for Sound Structure
No.1 Page 2, Structure Drawing of Elementary Structure for Sound
Structure No. 1 Page 1*, 1965
Photostat

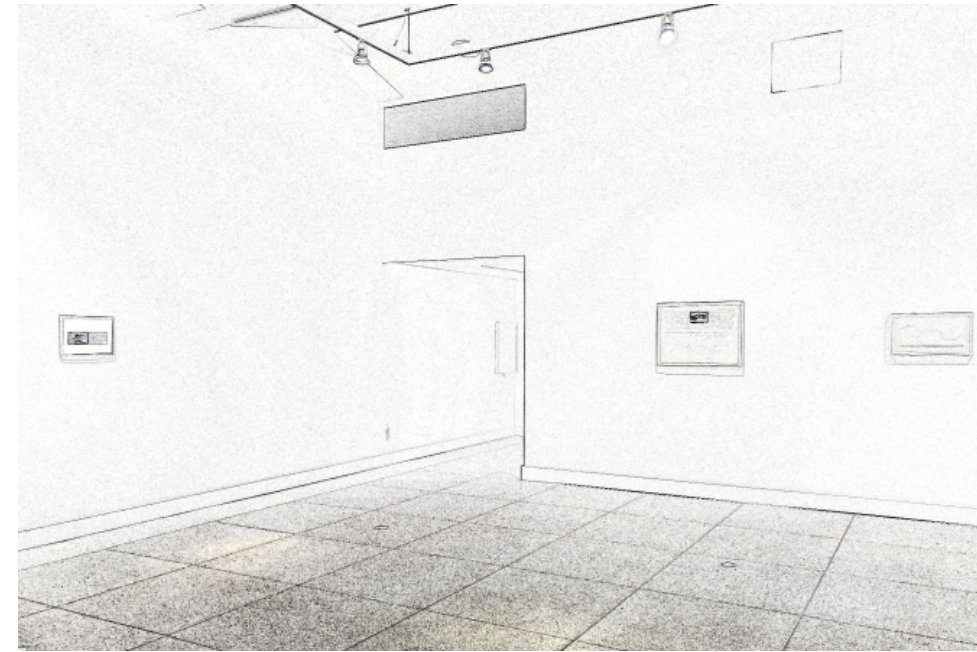
Terrace Gallery II



Wall

Provisional Art & Language members on set during filming of *Struggle in New York*—Борба у Ньјорку, New York, 1976. Photos: Zoran Popović
Eight black-and-white photographs

East Gallery



Walls From left to right

Untitled (front and back), from C. 7,500, exhibition and catalogue organized by Lucy Lippard, published by California Institute of the Arts (CalArts), Valencia, 1974
Alan Cravitz and Shashi Caudill, Chicago (left)

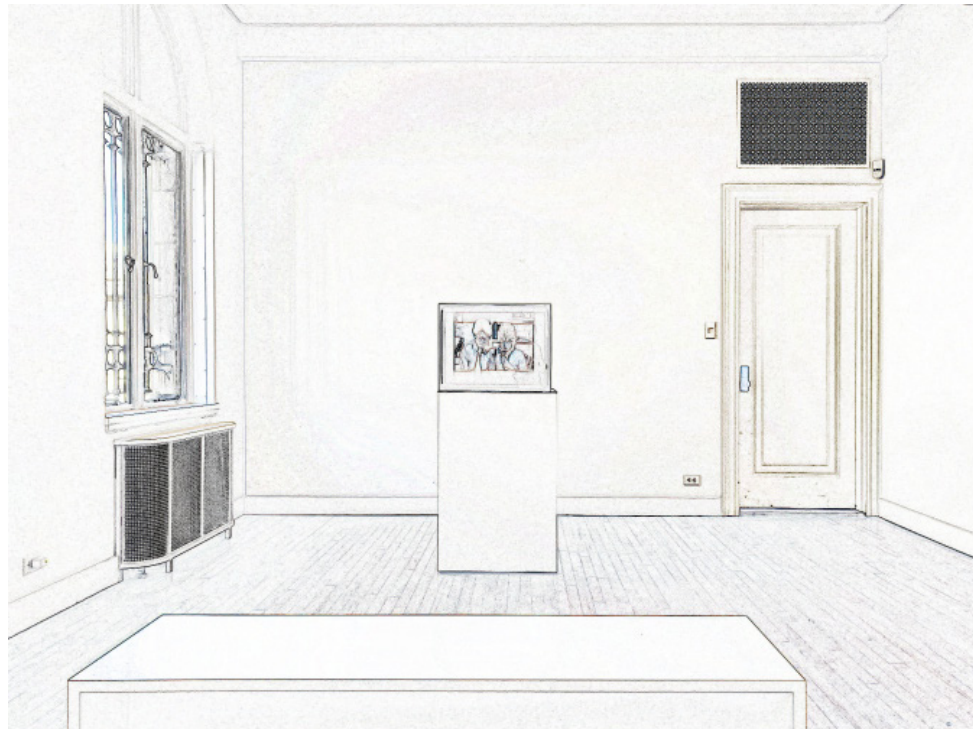
Archeozoic, Proterozoic, Precambrian, Poleozoic, 1971
Graphite on paper with black-and-white photograph
Collection Fabre, Brussels

Jungle Road, c. 1975
Graphite on gridded tracing paper

Monitor

Zoran Popović
Struggle in New York—Борба у Ньјорку, 1976
16mm black-and-white film transferred to digital video, sound; Excerpt, 11:10 minutes
Zoran Popović and Handel Street Projects, London

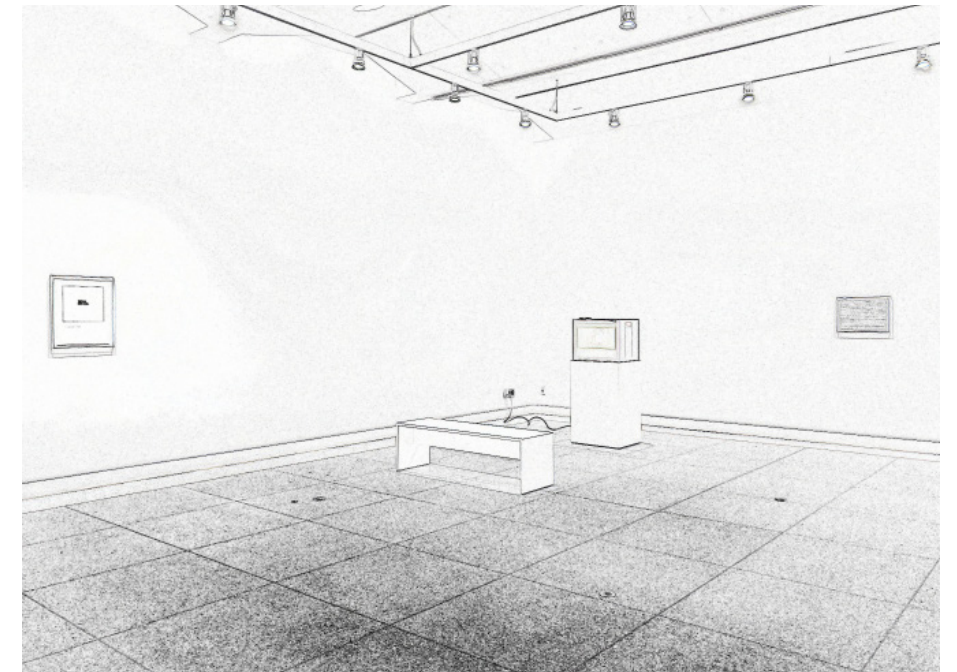
(Provisional) Art & Language, a New York faction of the Art and Language group, was among the New York-based artist's groups and collectives featured in Popović's film. Art & Language provided lyrics to be sung or chanted by, among others, Kathryn Bigelow, Christine Kozlov, Anne Ramsden, Mel Ramsden, Paula Ramsden, and set to music by The Red Krayola, Mayo Thompson and Jesse Chamberlain



Walls From left to right

This is Not Art, 1969
Ink and graphite on paper, signed

Untitled (Social Structure of Bees), n.d.
Graphite on paper



Monitor

Mayo Thompson, Christine Kozlov, and Robert Rauschenberg
Mostly About Rauschenberg, 1975
16mm color and black-and-white film transferred to digital video, sound, 49:50 minutes
Digital copy loaned by Mayo Thompson

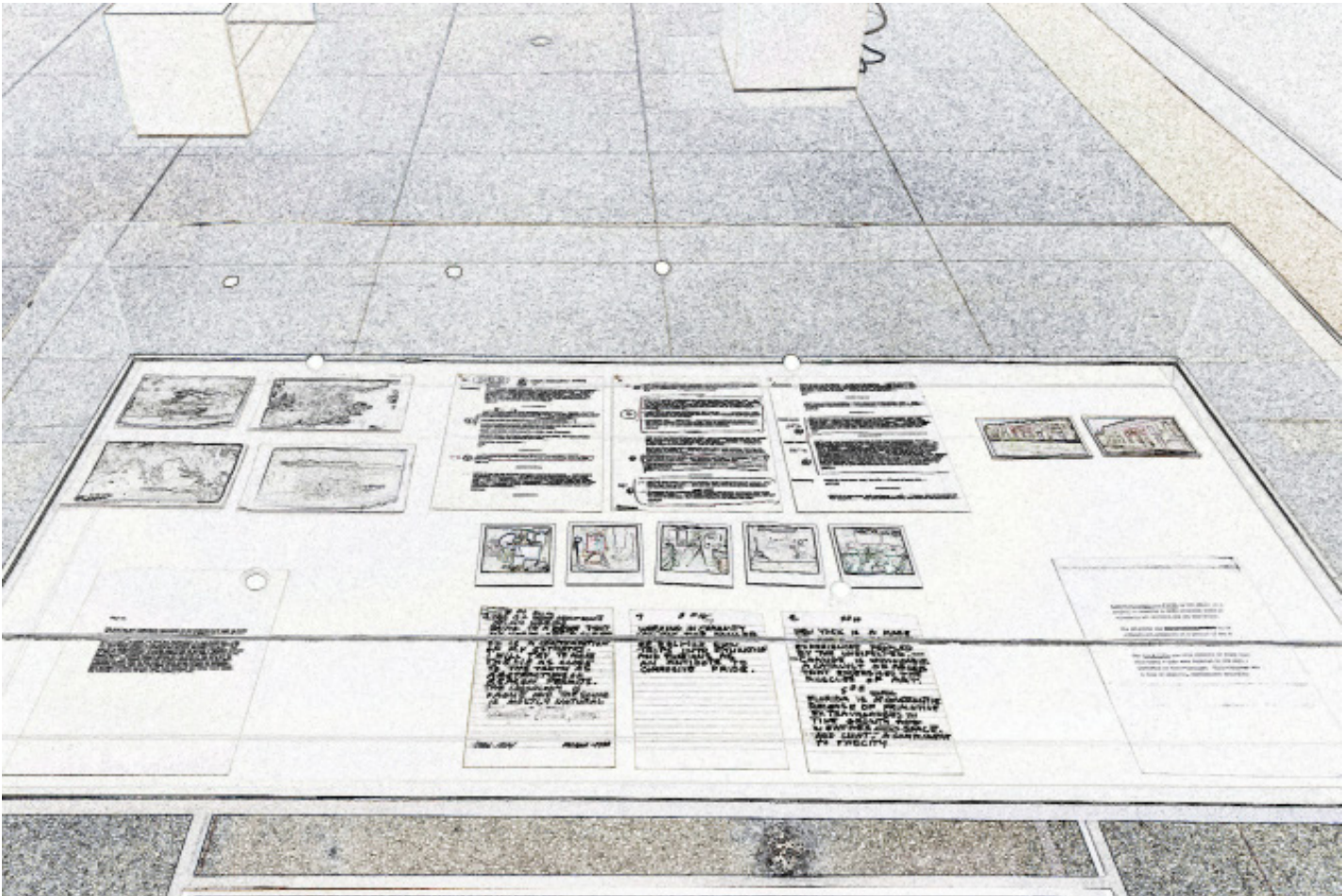
Together with co-founder of the psychedelic band The Red Krayola Mayo Thompson, and Robert Rauschenberg,

Kozlov edited and revived the documentary film *Mostly About Rauschenberg* (1975), which was never officially released

Art & Language with The Red Krayola
9 Gross & Conspicuous Errors, 1976
Black-and-white video transferred to digital video, sound, 23:39
Digital copy loaned by Mayo Thompson

Art & Language provided lyrics to be sung or chanted by, among others, Michael Baldwin, Ian Burn, Kathryn

Bigelow, Charles Harrison, Orlando Harrison, Pauline Harrison, Sandra Harrison, Chrsitine Kozlov, Donna and Nigel Lendon, Lynn Lemaster, Philip Pilkington, Anne Ramsden, Mel Ramsden, Paula Ramsden, Terry Smith, and The Red Krayola, Jesse Chamberlain and Mayo Thompson



Vitrine Top row, from left to right

Untitled (Crocodile), c. 1973
Four black-and-white photographs

Script for *Mostly About Rauschenberg*
with Christine Kozlov's annotations, 1975

Provisional Art & Language banner,
Venice Biennale, 1976. Photo: Christine
Kozlov
Two color photographs

Middle row, from left to right

Mayo Thompson, Christine Kozlov, and
Robert Rauschenberg during the filming
of *Mostly About Rauschenberg*, Captiva,
Florida, 1975
Five polaroids

Bottom row, from left to right

Untitled (Myrmecologist), n.d.
Typewritten sheet of paper

Robert Rauschenberg's handwritten
statements for the unreleased film
Mostly About Rauschenberg, c. 1975
Robert Rauschenberg Foundation,
New York

Anonymous (Provisional Art & Language)
Untitled (9 Gross & Conspicuous Errors),
c. 1976

Christine Kozlov (b. 1945, New York City; d. 2005, London)
Non-Anthropomorphic Art by Four Young Artists: Joseph Kosuth, Christine Kozlov, Michael Rinaldi, Ernest Rossi, Lannis Gallery, 1967. *Normal Art*, Lannis Museum of Normal Art, November 12, 1968. *Language II*, Dwan Gallery, New York, 1968. *March 1–31*, 1969, Seth Siegelau, New York, 1969. *555,087*, Seattle Art Museum, 1969. *995,000*, Vancouver Art Gallery, British Columbia, 1970. *Conceptual Art and Conceptual Aspects*, New York Cultural Center, Fairleigh Dickinson University, 1970. *Information*, Museum of Modern Art, New York, 1970. *Concept Theorie*, Daniel Templon, Paris, 1970. *Twenty-six Contemporary Women Artists*, Aldrich Contemporary Art Museum, Ridgefield, CT, 1971. *Arte de Sistemas*, Museo De Arte Moderno / CAYC—Centro de Arte y Comunicación, Buenos Aires, 1971. c. *7500*, California Institute of the Arts, Valencia, and ten other venues, 1973–74. 37th Venice Biennale, 1976. Zoran Popović, *Struggle in New York*, premiere of the film, Belgrade, 1977. *Out of Sight, Out of Mind*, Lisson Gallery, London, 1993. *1965–1975: Reconsidering the Object of Art*, Museum of Contemporary Art, Los Angeles, 1995–96. *Global Conceptualism—Points of Origin, 1950s–1980s*, Queens Museum, New York, 1999–2000. *Conception: Conceptual Documents 1968–1972*, Norwich Gallery, Norwich School of Art and Design; Henry Moore Institute Library, Leeds, Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, 2001. *Kurze Karrieren (Short Careers)*, MUMOK—Museum Moderner Kunst Stiftung Ludwig, Vienna, 2004. *The Quick and the Dead*, Walker Art Center, Minneapolis, 2009. *Some Works to Read, Collection Eric Fabre*, Museu Coleção Berardo, Lisbon, 2010. *Materializing “Six Years”: Lucy Lippard and the Emergence of Conceptual Art*, Brooklyn Museum, New York, 2012–13. *Christine Kozlov: Information*, Henry Moore Institute of the Henry Moore Foundation, Leeds, 2015.

Christine Kozlov is curated by Rhea Anastas, independent curator, and Nora Schultz, artist, with exhibition design by Schultz, in collaboration with the Christine Kozlov Estate.

Christine Kozlov is supported by the Cowles Charitable Trust and Walker Carpenter.

The Arts and Letters exhibition program is led by Jenny Jaskey, Chief Curator, in consultation with a committee of Arts and Letters artist members including Mel Chin, Charles Gaines, Ann Hamilton, Joan Jonas, and Amy Sillman.

Exhibition Production: Noa Wesley, Curatorial Assistant;
Nick Fernandez, Exhibitions and Programs Manager;
Juan Hernandez, Jade Palmiotti, and Thiago Szmrecsanyi, Preparators

Additional Production Support: Jackson Beyda, Matt Browning, Solveig Fernlund, Leonid Galaganov, Scott Kiernan, Alex Kluchman, Lary 7, and Connor Stankard

Visitor Services: Kasie Kirkland, Visitor Services Coordinator;
Eleonor Andersson, Bronwen Brenner, Annabel Evison, Max Gaan, Beronica Gonzales, Malchijah Hoskins, and Carl Lewandowski, Gallery Attendants

Front and back cover designed by Studio Mathias Clottu
Interior designed by Nora Schultz

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New York, NY 10032
www.artsandletters.org

In more than fifty artworks arrayed across four galleries at Arts and Letters, *Christine Kozlov* shows the breadth of Conceptual artist Christine Kozlov's practice with a focus on works from the mid-1960s through the late 1970s. Nearly all of the works Kozlov contributed to public exhibitions during this period are on view, many of which were created for landmark exhibitions of Conceptual art such as: *March 1–31, 1969* (1969), organized by Seth Siegelaub; *Information* (1970), curated by Kynaston McShine at the Museum of Modern Art, New York; *Arte de Sistemas*, organized by Jorge Glusberg / CAYC—Centro de Arte y Comunicación at the Museo De Arte Moderno (1971); and the Number Shows, a series of exhibitions curated by Lucy Lippard between 1969 and 1974.

Gallery Attendants are on hand to discuss the works as desired.