



**BARRY LE VA
IN A STATE OF FLUX**

**26.04.2024
– 29.09.2024**

**KUNSTMUSEUM
LIECHTENSTEIN**



I hope that somehow people who see my sculptures are going to learn something through the process of investigating the work on its own terms.

—Barry Le Va, 2003

Barry Le Va : In a State of Flux

Dear Visitors,

Barry Le Va (1941–2021) is regarded as a modernizer of sculpture in post-1960s art. Kunstmuseum Liechtenstein is staging the first retrospective since the death of the US artist, whose multidisciplinary oeuvre is associated with process art and postminimalism. As indicated in the title, *In a State of Flux*, Le Va extended the concept of sculpture by breaking open the closed nature of form and incorporating the principle of transformation and instability into his work. The show presents a survey of his output from the 1960s to the last series of works, always following a “red thread”: the relationship between his drawing and sculpture. Particular attention is given to the artist’s early work.

Le Va’s installations are executed with care and only after meticulous planning, but at the same time chance and the moment of improvisation are defining elements of his work. He explores actions, their causes and effects at different levels of perception, be they physical, mental, or visual. Often, he used such materials as felt, glass, or chalk for his expansive works. All his life, the floor was the artist’s “ground” and field for experimentation.

From the outset, the relationship between the artwork and the audience was of the utmost importance to Le Va. Not unlike crime scenes, his installations prompt viewers to look for clues in order to reconstruct the sequence of actions that led to their creation and the underlying concept. This approach is based on Le Va’s love of the crime genre: *I became intrigued by the idea of visual clues, the way Sherlock Holmes managed to reconstruct a plot from obscure visual evidence.*

This is particularly true of Skylight Gallery 1, which features works from the beginning of the 1970s. These works incorporate tools for the sculptural activities that are commonly associated with destruction or violence. His first gallerist Rolf Ricke observed: “Another major issue that Barry’s work addresses is transience. His pieces speak of violence and destruction. Barry abhors violence—he tends to fear its power—but he faces up to it. Ultimately, it’s about death. . . . All the pieces are about death. It’s always there, in the broken sheets of glass, the cleavers—everywhere.” But even death itself seems to be a permanent part of the process in Le Va’s work: *In a State of Flux.*

Drawing is an integral part of his oeuvre. *They’re just different forms of presenting my ideas and which one I use depends on the kind and amount of information I want to convey. Drawings are usually plans for a specific work to be executed in a particular space, inside or out. Whereas I use photographs and notes as a means of gathering information which may or may not lead to a finished piece. I think that drawings reveal a lot about an artist’s method of thinking.*

Le Va, Interview 1971

For Le Va, drawings work in the same way as musical scores or compositions, which equally ties in with the aspect of visual sound in his sculptural works. Glass tinkles when smashed, shots crack loudly, cleavers whoosh, whereas felt, on the other hand, is a soft, flexible, gentle material with a quiet sound, muffling and absorbing. Artist Tad Mike begins his interview with Barry Le Va with the following statement: “Music was my first response in thinking about your work.”

Further venues: Fruitmarket, Edinburgh, and Museum Kurhaus Kleve.

We hope you enjoy the exhibition and take away some lasting impressions!

Christiane Meyer-Stoll, exhibition curator

All quotations by Le Va are taken either from his *Notes* or from interviews reprinted or printed for the first time in the accompanying publication, which will be published during the exhibition.



Galerie Ricke, Cologne, 1970

Skylight Gallery I

1

Untitled (film stills from "Area Functions"), 1968–71

Gelatin silver prints

each 10.2 × 15.2 cm

Estate of Barry Le Va / David Nolan Gallery, New York

2

Untitled, ca. 1968

Gelatin silver prints

each 8.9 × 12.7 cm

Estate of Barry Le Va / David Nolan Gallery, New York

The exhibition begins with small-format photographs (from 1968–71). Le Va used them for his own research in order to capture *scale, perspective, the lie of the land, or evidence of a past occurrence.*

Since 1968 I've been going out of my studio to do research. . . . Once in Minnesota I went around taking photographs of underground garages, telephone booths, elevators, and lobbies that seemed to have a ring of science fiction: places where particular events occur and then dissolve into the environment. . . . They're in-between places that you travel through, but to which you wouldn't go specifically. . . . I take photographs for my own information but I don't present them as pieces.

Le Va, Interview 1971

On the one hand, these photographs reflect Le Va's interest in structures and how they are dissolved: for example, in the case of the image of a parking lot with



1

its ordering structure; a car leaves and the structure changes in time and space as a result of movement (life). On the other hand, the images of mysterious places testify to his passion for detective stories.

3

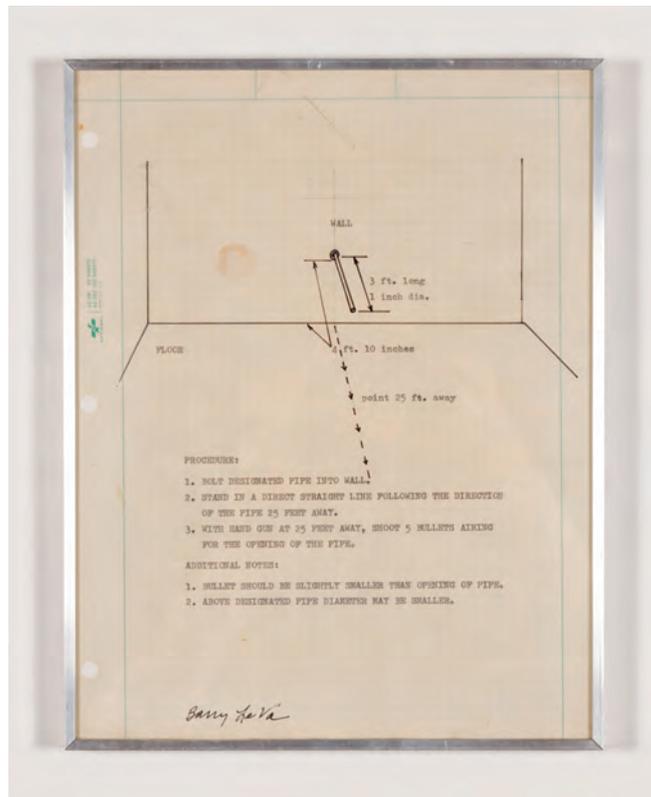
Installation: Six Shots from the End of a Glass Line, 1969

Ink and felt-tip pen on paper

48.3 × 60.3 cm

Estate of Barry Le Va / David Nolan Gallery, New York

This drawing depicts a top and side view of the installation *Shots from the End of a Glass Line*, that was intended to comprise six shots. The method of representation demonstrates that Le Va had studied mathematics and architecture before turning to art.



4 (Sketch for installation)

4

Shots from the End of a Glass Line, 1969–70

Revolver bullets, steel tube, and glass

Steel tube: length 46 cm, diameter 2,5 cm

Steel flange: diameter 7 cm, depth 1,5 cm

Variable dimensions

Kunstmuseum St. Gallen / former collection Rolf

Ricke at the Kunstmuseum St. Gallen, Kunstmuseum

Liechtenstein, Vaduz, Museum für Moderne Kunst,

Frankfurt am Main

Out of the wall projects a length of metal pipe at eye level. It is surrounded by five bullet holes. The snaking line of broken glass begins at a distance from the wall that corresponds to the length of the pipe. The meandering glass ends when the pipe is visible from a distance only as a dot on the wall. The piece was first realized in the artist's studio in Minneapolis, before being installed again at Galerie Ricke, Cologne, in 1970.

To create his key work *La Mariée mise à nu par ses célibataires, même* (1915–23)—most often simply called *Le Grand Verre* (The Large Glass)—Marcel Duchamp (1887–1968) fired paint-dipped matches from a toy cannon at the top of the *Large Glass*, thereby marking nine points at which he then drilled holes. In this case, there are five shots, matching the number of bullets in the revolver's cylinder.

We would like to thank the National Police of Liechtenstein for executing the shots.

5

Cleaved Wall, 1969–70

Meat cleavers

12 parts, each 44 × 17 × 2.5 cm; total width ca. 10 m; the space between the cleavers corresponds to one large sideways step

Museum für Moderne Kunst / former collection Rolf Ricke at the Kunstmuseum St. Gallen, Kunstmuseum Liechtenstein, Vaduz, Museum für Moderne Kunst, Frankfurt am Main

In 1969, Le Va installed *Cleaved Wall* for the first time in his studio in Minneapolis. Standing backwards to a wall, he bent over and threw the cleavers between his legs. Like the shots, the twelve cleavers penetrate deep into the wall, injuring and “opening” it. What interested Le Va is the line drawn in the air—a straight line with the shots, curved with the cleavers—and he explored tools as an extension of sculptural activities: *I know cleavers usually have brutal associations because they’re used for chopping up meat. But I found the Whitney piece very peaceful and serene. I needed an object with a sharp blade that could withstand being thrust into a flat surface with considerable force. Originally, as extensions of velocity, I had worked out pieces that dealt with traces or residues of acts superimposed one on top of the other.*

Le Va, Interview 1971

6

Slow Death Zone: Proposal for Rolf Ricke, 1968

Pencil and ink on tracing paper

62.5 × 88.5 cm

Kunstmuseum St. Gallen / former collection Rolf Ricke at the Kunstmuseum St. Gallen, Kunstmuseum Liechtenstein, Vaduz, Museum für Moderne Kunst, Frankfurt am Main

7

Slow Death Piece, 1968–71

Adhesive tape

Variable dimensions corresponding to the size of the door

Kunstmuseum St. Gallen / former collection Rolf Ricke at the Kunstmuseum St. Gallen, Kunstmuseum Liechtenstein, Vaduz, Museum für Moderne Kunst, Frankfurt am Main

I thought the proposals were architecturally interesting because they were all designed for specific spaces. There’s one that would be logically set in a doorway where everything narrows, so you are forced to react when you’re confronted with the pit. . . . I didn’t want the danger to be overstated. “Zones” refers to the area between the point where you become conscious of the pit and the point where you’re actually in danger. They’re below floor level so that you’re given no warning and have to approach cautiously, and psychologically that creates more of a sense of the danger.

Le Va, Interview 1971

8

Layered Pattern Acts, 1971

43 × 61 cm

Gelatin silver print and felt-tip pen on paper

Kunstmuseum Liechtenstein, Vaduz / former collection Rolf Ricke at the Kunstmuseum St. Gallen, Kunstmuseum Liechtenstein, Vaduz, Museum für Moderne Kunst, Frankfurt am Main

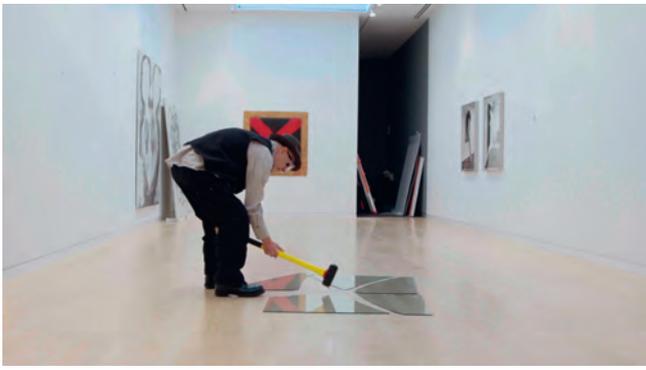
9

On Center Shatter-or-Shatterscatter (Within the Series of Layered Pattern Acts), 1968–72

Oil crayon and pencil on paper

6 parts, each 83.5 × 105 cm

Rolf Ricke | Häusler Contemporary, Munich/Zurich



Barry Le Va, New York, 2017

10
On Center Shatter-or-Shatterscatter (Within the Series of Layered Pattern Acts), 1968–71

Glass

5 sheets, each 91.5 × 151.5 cm, overall dimensions variable

Kunstmuseum Liechtenstein, Vaduz / former collection Rolf Ricke Kunstmuseum Liechtenstein, Vaduz, Kunstmuseum St. Gallen, Museum für Moderne Kunst, Frankfurt am Main

Broken panes of glass with web-like cracks lie stacked on the floor. This is what the artwork looks like when first seen; that the top pane is not smashed often first goes unnoticed.

The title provides initial clues how the piece was made: shattering or shattering-scattering in the middle, or: shatter or shatter-scatter in the center. Thanks to this tongue-twisting string of verbs, you can almost hear the action being performed. It makes you smile when you stumble over the title when trying to say it aloud.

Le Va used a sledgehammer to make the work. The sculptor's classical tools are hammer and chisel, used to remove material bit by bit to shape a sculpture's final form. In this case, the first pane is smashed, then the second, third, and fourth. What is destroyed is the integrity of the basic geometric structure—the closed form—that was of such importance to the artists of minimal art in the 1960s: it is resolved into countless small and large pieces.

To eliminate sculpture as a finished, totally resolved object. To eliminate a sense of wholeness and concentrate on parts, fragments, incomplete activities, and structures.

Le Va, *Note* 1989

Like many of Le Va's works, this piece speaks of the absence of the body—what we see are traces of the previous process.

11
Shattered On Center, On Edge, On Corners—Two Layers at a Time (Within the Series of Layered Pattern Acts), 1968–71

Glass

27 sheets in four different sizes

96.5 × 145 cm; 53.5 × 91.5 cm; 99 × 66 cm;

167.5 × 91.5 cm

Overall dimensions variable

Estate of Barry Le Va / David Nolan Gallery, New York

12
Shattered (On Center, On Edge) (Within the Series of Layered Pattern Acts), 1967–68

Glass

20 sheets in three different sizes

92 × 92 cm; 84 × 107 cm; 137 × 152 cm

Overall dimensions ca. 180 × 150 × 13 cm

Collection Michalke

The later glass works become increasingly complex in their layering and overlaying, with many different focal points added *Off Center* and at *Corners* and *Edges*.



Skylight Gallery II

13

Tangle Piece, 1968

Pencil and ink on graph paper

27.6 × 21.6 cm

Collection Michalke

14

Tangle II (Double Join), 1968

Felt and cords

ca. 304.8 × 457.2 cm

Collection Michalke

Tangle Piece II (Double Join) belongs to the early *Felt* or *Distribution Pieces*. Created as early as 1966 in Los Angeles, his first *Distribution Pieces* scattered on the ground gained Le Va wider public attention overnight with a cover story in *Artforum* magazine in November 1968. All his life, the floor was his “ground” and field for experimentation for his works. *Tangle Piece II* consists of gray 2- to 3-cm-wide strips of felt and white polypropylene string knotted together to form an open, soft grid-like structure whose start and end points are hard to discern. Everything is lying loose on the ground, nothing is secured in place: a typical characteristic of Le Va’s work.

Describing Le Va’s work, collector Markus Michalke wrote: “The eye meanders, stops and continues to find its way. ‘Reading meanderingly’ may describe the action most accurately, which one undertakes looking at the sculpture *Double Join*. It takes possession of the floor with its boundaries as if it was a drawing on a piece of paper. The thicker felt strips and the thinner strings seem to be written by an old quill pen, changing its position continuously and calligraphically. It is as if a drawing lets the second dimension grow into the third: the sculpture of a draftsman.”

Cabinet of Drawings

Key themes in Le Va's early work include exploring the body as it interacts with its surroundings, particularly nature, and in terms of its corporeality, the experience of limitation and the relationship of thought processes. Following drawings show this clearly.

*I draw most of the time.
I draw wherever I am.
I draw to be alone with myself.
I draw to discover and clarify my thoughts.
I draw to concentrate on my thoughts.
I draw to visualize my thoughts.
I draw to construct upon my thoughts.
I draw to convince myself some thoughts are worth pursuing.
All my drawings are thoughts about sculpture.
An accumulation of my thoughts into drawings become journals. For me, they are less self-conscious and more honest than written diaries.
Ninety-nine percent of the time I draw from the vantage point of looking down upon three-dimensional space or a specific space (plan views). This enables me to get a very clear sense of the sculpture (elements, proportions, shapes, locations, placements, distances, etc.) within a space. I think spatially and draw diagrammatically. Drawings are more like architectural floor plans or maps. They function similar to a visual score, and can be enlarged or expanded upon without changing the basic content. They are only possibilities, and not absolutes.*

Le Va, Note, 1993

15 (Showcase)

Velocity Piece #1, 1969

3 typescript sheets mounted on paper
Colored pencil, felt-tip pen on paper
2 parts, 49 × 90 cm, 49 × 61 cm
Rolf Ricke | Häusler Contemporary, Munich/Zurich

Velocity Piece #2, 1970

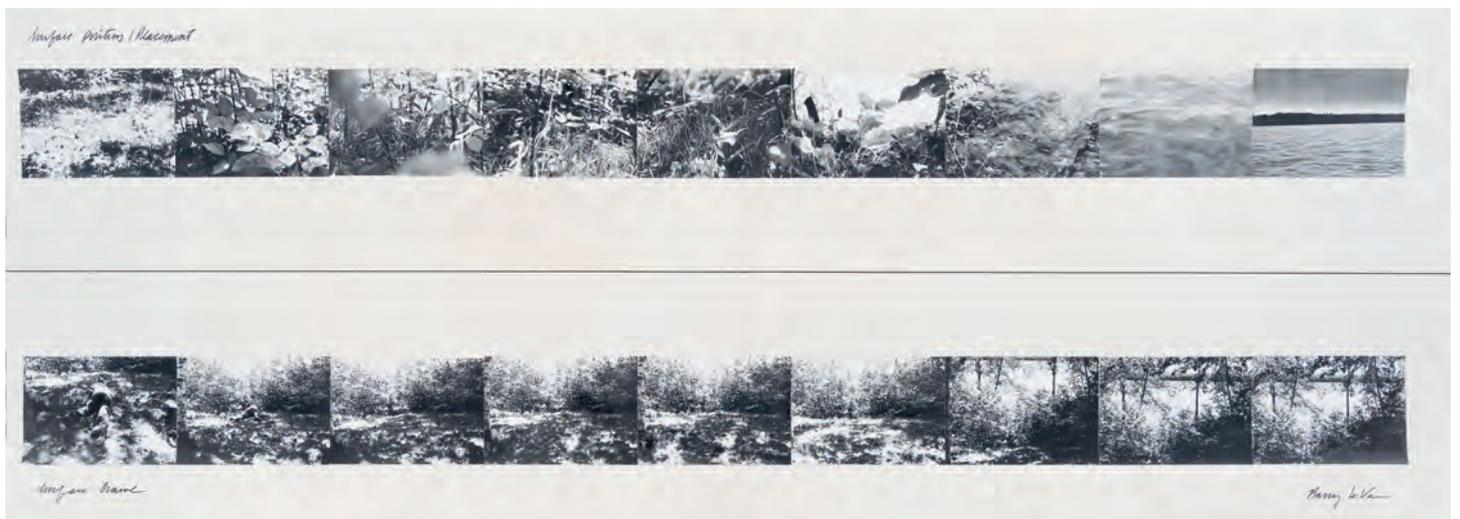
Gelatin silver print
Verso: ink on paper
18.9 × 24 cm
Collection Rolf Ricke

In *Velocity: Impact Run* (1969) at the Ohio State University in Columbus, Le Va used his own body to explore the relationship between stamina over time and the limits of space. *My activity had a specific purpose: to continue running until I had utterly exhausted myself. There were physical barriers—the walls; there was a finite duration—I ran for 1 hour and 43 minutes; and there was a single configuration—a straight line.*

He ran to and from between two opposite walls, slamming into them, turning around, and continuing to run until, bleeding and totally exhausted, he was no longer able to carry on running. At the “scene of the act,” following the performance the audience could view the traces of his slamming into the walls together with a stereo sound recording.

In terms of “Velocity,” what really interested me were the function of stereo, the acoustics of the space, and the location of the gallery relative to its immediate environment. I considered it to be experimental insofar as I was getting away from a visual format. . . . I suppose you could call it a performance without the performer.

Le Va, Interview 1971



16

16
Surface Positions/Placement

Surface Crawl, 1969–71

Gelatin silver prints and felt-tip pen on paper

43 × 119 cm

Rolf Ricke | Häusler Contemporary, Munich/Zurich

For *Surface Crawl* (1971), the artist photographed Carol Sullivan drawing a line over grass, through undergrowth, and underwater with her body.

I asked Carol to crawl across three different surfaces and took photographs as she did so. When she started out, I was about 2 feet away; at the end it was more like 200 feet. The photographs of Carol were to provide information about a moving object traveling in a straight line across three kinds of surface. The other set of photographs I took while I was crawling gave additional close-up information about the path that she traveled, to cover the areas that couldn't be seen when she was engulfed in the brush. I'm not particularly interested in the body traveling or who traveled: I'm more interested in the features of the landscape it travels through.

Le Va, Interview 1971

17

Extensions, 1971

Gelatin silver prints

each 6 parts, overall 60.2 × 48 cm

Collection of the Fotomuseum Winterthur, Jedermann

Collection acquisition

In the first photo of each pair, I would have Carol position her right hand in various ways against the ground, leaves, rocks, water, etc. The hand functioned as a simple element in a consciously staged arrangement. The second photograph of each pair would be of Carol's two feet in whatever position they happened to be in while she was doing things with her hand. . . . "Extensions" in the title refers to two things: to the hands and feet as extensions of the body and also to extension in terms of the thought process that's required to reconstruct the posture the body would have to adopt for the hand and feet to be in their respective positions.

Le Va, Interview 1971

In these early works, which operate with photography as a documentary medium, the body is visible, whereas otherwise the activity of the body is evidenced only by traces; thus the body is no longer present in the work itself, but rather characterized by its absence.

18 (Showcase)

Extensions (Trial Copy), 1971–72

Gelatin silver prints and chalk on board

41.5 × 48 cm

Archive Galerie PROJECTION (Ursula Wevers), Cologne

Instructions for Extensions, 1971–72

Colored pencil and felt-tip pen on paper, b/w photographic contact prints, mounted on paper

4 parts, each 21.4 × 27.8 cm

Archive Galerie PROJECTION (Ursula Wevers), Cologne

Correspondance and archival materials, 1972

Archive Galerie PROJECTION (Ursula Wevers), Cologne

19

Walker Art Center Piece, Minneapolis, Minnesota, 1969

Gelatin silver prints, typescript, and ink on paper

42.4 × 109.4 cm

Collection Rolf Ricke

The reason why I was able to do the piece there [at the Walker Art Center, Minneapolis] was because the building was going to be pulled down in about a week. The building just became an extension of my studio, and the piece was destroyed with it. . . . I think the mineral oil and the iron oxide seeped through the floor. . . . and it would have taken a long time to clean up. It was actually designed for three rooms, with varying quantities of the three materials in each, so that each room would have been in a different state of humidity—dry, damp, and wet—according to the proportions of iron oxide, broken-up glass, and oil used.

Besides wanting to establish a dialogue between the materials from room to room, I also set up a dialogue between the inside and outside of the building by means of the skylight. The structure of the skylight was reflected and fragmented in the broken glass and mineral oil on the floor, superimposing a shifting pattern on the piece.

Le Va, Interview 1971

Some drawings reflect the artist's occupation with the chemical interaction of different materials, particularly when the red iron oxide comes into play.

20

Untitled (Glass and Iron Oxide Floor Sculpture), 1968

Ink and watercolor on paper

48.1 × 60.2 cm

Estate of Barry Le Va / David Nolan Gallery, New York

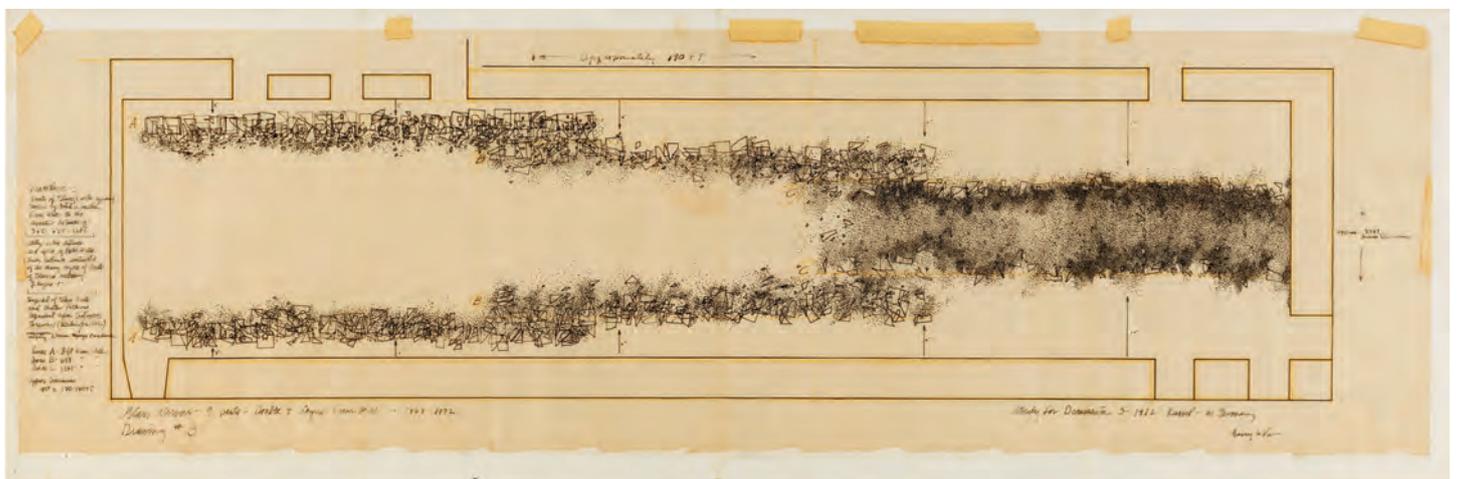
21 (Showcase)

Studies for documenta 5, 1972

Graphite, pen, and felt-tip pen on paper

47.9 × 60.6 cm

Estate of Barry Le Va / David Nolan Gallery, New York



22

Study for documenta 5, 1972

Colored pencil, ink, adhesive tape, and masking tape on paper

61.6 × 182.6 cm

Museum für Moderne Kunst, Frankfurt am Main

Gift of Rolf Ricke

23

Three Stages, Unfinished Pattern Piece, State University of Wisconsin, Riverfalls, 1969

Plan printed on photographic paper, annotated in ink and pencil, b/w photographs

48 × 53 cm

Von der Heydt-Museum, Wuppertal, Germany

Artist Larry Rosing, who was teaching at Wisconsin State University in River Falls at the time, describes the *River Falls Piece* that Le Va created together with students across the State University campus in the course of three days in February 1969. “On a map, using a system of concentric circles intersected by lines radiating from the center every 10 degrees, Le Va selected 15 points ranging across the entire campus. The actual execution was spread over three days. On the first day, students drove numbered stakes at each of the 15 points. On the second day, two 94-pound bags of grey powder—ordinarily called cement—were carried to each of the stakes. On the third day, the students removed the stakes at six of the 15 points and spread the grey powder thinly and evenly in roughly circular shape on the snow. . . . Spread thinly—so thinly—over several acres, among trees and buildings and behind hills, it approached invisibility.”

24

Minnesota Outside Piece 1–3, 1969

Mixed media on paper

43.1 × 55.7 cm

Sammlung Zundel, long-term loan to Kunsthalle Tübingen, Germany

For *9 Artists, 9 Spaces*, one of the first large-scale exhibitions for site-specific outdoor projects, the artists were invited to choose a site and develop a work for it: “After exploring in a helicopter the woodland near Minneapolis and St. Paul, Barry Le Va selected a large clearing in which he positioned three stepped platforms on slopes about a thousand feet from each other. He is primarily concerned with environmental issues—scale, position, perspective, distance, vista—as opposed to making objects for outdoor spaces.”

Richard Koshalek

25

Stone Step; Twenty-Six, 1970

Ink and typescript on probability paper

2 parts, each 28 × 20.3 cm

Collection Michalke

26

Definitions – Interpretations, 1968

Ink on paper

5 parts, each 27.9 × 21.5 cm

Collection Michalke

27

Cause and Result Glass Piece, 1968

Typescript on paper

24 × 21.8 cm

Collection Michalke

28

Walker Art Center: Information Tape Piece, 1969

Typescript on paper

24 × 21.8 cm

Collection Michalke

29

A Film Script, Notes, ca. 1970

Typescript on paper

24 × 21.8 cm

Collection Michalke

30

Fiction, ca. 1971

Typescript on paper

4 parts, each 24 × 21.8 cm

Collection Michalke

31 (Reading table)

Untitled [Video fragment], **1971–72**

1-inch open-reel videotape

Audio: 4'54" (audio only)

Archive of Gerry Schum and Ursula Wevers, Düsseldorf

Research in the archive of Gerry Schum and Ursula Wevers unearthed a fragment of an unfinished video recording by Barry Le Va on a 1-inch open-reel videotape. Thanks to technical assistance provided by the Laboratory for Antiquated Video Systems at ZKM Center for Art and Media, Karlsruhe, Germany, it was possible to digitize this recording, now more than fifty years old. Containing no images other than the titles depicted, only the audio is presented in this exhibition. The intertitles, prepared with Letraset, were also found. These titles demonstrate that Le Va had planned four versions. The production remained incomplete following Schum's death in 1973.

The rules presented in German and English are not always observed when reciting the numbers. Whether or not this was part of Le Va's concept or pure coincidence is unknown; both interpretations are conceivable, independent of each other, and each holds a certain appeal.

Ursula Wevers

32

5 in 3 = 20 cm, Attempt to Fit, 1973

Colored pencil on paper

3 parts, each 86.5 × 107.5 cm

Private Collection, Cologne

33

Study for Half-circle Glass "Throws," 1972

Wax crayon, felt-tip pen on paper

89 × 117 cm

Rolf Ricke Collection

34

Push Flexible Steel . . . , 1979

Felt-tip pen on paper

2 parts, each 43.4 × 56 cm

Kunstmuseum Krefeld, Germany

35–43

Drawing is an integral part of Le Va's oeuvre. On the one hand, he saw it as part of his thinking process and on the other he saw the drawings as *diagrams that function almost like musical scores or compositions* (Le Va | Interview 2003). In this sense, they often pave the way for the sculptural work, sometimes serving as a plan views, while at the same time permitting interpretation and improvisation in situ. They may also be works in their own right.

This wall assembles a number of drawings for *Distribution* and *Felt Pieces* that illustrate these different possibilities. The reason to read these "plan views" as musical scores is particularly evident here. They form the basis for an improvised "sequence of sounds" when executing the work.

35

6 Studies, Felt Pieces, 1967–68

Ink on graph paper

28 × 21.5 cm

Hall Collection

36

Untitled (Lytton Center of the Visual Arts, Los Angeles), 1967

Collaged gelatin silver prints
12 parts, overall 42.5 × 45.7 cm
Collection Michalke

37

3 Ball Bearings – 3 Sheets Black Felt, 1967

Ink on graph paper
21.4 × 27.7 cm
Collection Michalke

38

Repeated Events Within the Same Context (3 Phases) #1, 1967–68

Ink and graphite on graph paper
40.6 × 52.1 cm
Estate of Barry Le Va / David Nolan Gallery, New York

39

Installation Study for a Felt Piece, 1969–70

Ink and pencil on graph paper
43 × 56 cm
Private Collection, Cologne

40

Untitled, 1966

Ink and colored pencil on paper
49.9 × 60.8 cm
Courtesy Galerie Jahn und Jahn, Munich and Lisbon

41

Installation Study for a Felt Piece, 1969–70

Ink and colored pencil on paper
48 × 60 cm
Private Collection, Cologne

42

3 Arrangements of Same Quantities + Constants, 1968

Pencil, ink, and felt-tip pen on graph paper
43.5 × 46 cm
Collection Michalke

43

Gray Felt, Length, Sheets, Particles, 1967

Pencil and ink on graph paper
43 × 55.8 cm
Collection Michalke



44

44

Tangle Piece (to the Extreme: Plan View for Felt Installation), 1968

Ink and pencil on graph paper
27.5 × 21.5 cm
Hall Collection

45

Tangle Distribution / With Red Iron Oxide, 1967–68

Felt-tip pen, pen, and ink on graph paper
43 × 56 cm
Hall Collection

46–54

Le Va's first gallery exhibition was held at Galerie Ricke, Cologne, in 1970. He created two works on site: *Shots from the End of a Glass Line* and a *Flour and Chalk Piece*. Before making a sculpture, Le Va would draw numerous variations, as in the example shown here: *They are the core of my sculptural thoughts and allow me to visualize ideas and scale within a space without moving beyond handwriting distance*. (Le Va, *Note* 1993) He would generally choose one of the drawings as the basis for executing the piece.

The second show at Galerie Ricke followed in 1971. *Criss Cross Shift* is another piece made on site; traces of the process of execution are an integral part of the work. The paper works shown here document the executed work. In his early work, Le Va often worked with his own photographs, often collaged.

46

Criss Cross Shift, 1971

Felt-tip pen on glassine
62.5 × 45 cm
Häusler Collection

47

Criss Cross Shift, 1970–71

Gelatin silver prints, typescript, and ink on paper
3 parts, each 43.5 × 61.5 cm
Private Collection, Cologne

48

Powdered Concrete—"Lawns" (Studies for Galerie Ricke, Cologne), 1969–70

Gouache and ink on graph paper
43.5 × 55.5 cm
Museum Abteiberg, Mönchengladbach, Germany

49

Powdered Cement Levels (Studies for Galerie Ricke, Cologne), 1969

Pencil and felt-tip pen on paper
60.5 × 48 cm
Museum Abteiberg, Mönchengladbach, Germany

50

Powdered Concrete Levels (Studies for Galerie Ricke, Cologne), 1969–70

Graphite and pen on paper
47.9 × 61 cm
Estate of Barry Le Va / David Nolan Gallery, New York

51

Powdered Cement Levels (Studies for Galerie Ricke, Cologne), 1970

Ink and pigment on paper
60.5 × 47.8 cm
Collection Rolf Ricke

52

Untitled (Study for Galerie Ricke, Cologne), 1969–70

Felt-tip pen on paper
43.4 × 56.1 cm
Collection Michalke

53

Untitled [Studies for Galerie Ricke, Cologne], 1969–70

Graphite and pen on paper
43.3 × 56.2 cm
Estate of Barry Le Va / David Nolan Gallery, New York

54

Untitled (Study for Galerie Ricke, Cologne), 1969

Ink, colored pencil, and felt-tip pen on probability paper
27.6 × 21.6 cm
Collection Michalke

55

Untitled (Stream), ca. 1967–69

Ink on paper

50 × 60 cm

Collection Rolf Ricke

56

Drawing for Cleaved Wall, 1969–70

Felt-tip pen and pencil on paper

48.2 × 60.4 cm

Museum für Moderne Kunst, Frankfurt am Main

Gift of Rolf Ricke

57–65

Beginning in 1968 Le Va began experimenting with white powder—flour or chalk—in his Minneapolis studio. For example, he would throw handfuls of powder onto the floor to create self-forming spots or he would scatter thin layers over large areas of the floor to transform it into an almost immaterial surface. His early *Notes* on his work reflect his intimate engagement with geology. For example, the first published *Note* (1969) is concerned with the phenomenon of permafrost:

*layer of ground
above permafrost
which thaws in
the summer and
freezes again in
the winter.*

The works shown here present a broad spectrum: from meticulous architectural drawings and experimental and conceptual drawings to collaged works of paper documenting these floor pieces in flour or chalk.

57

4 Rivers (Interior), 1968

Pencil, felt-tip pen, and spray paint on probability paper

27.9 × 21.6 cm

Collection Michalke

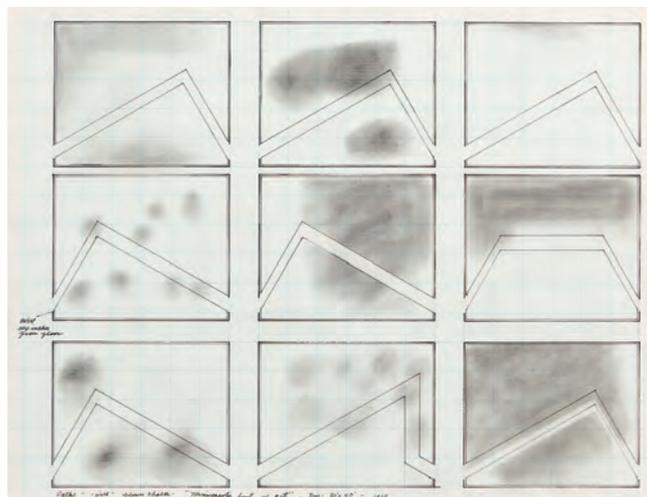
58

Studies for Minneapolis Institute of Art, 1968

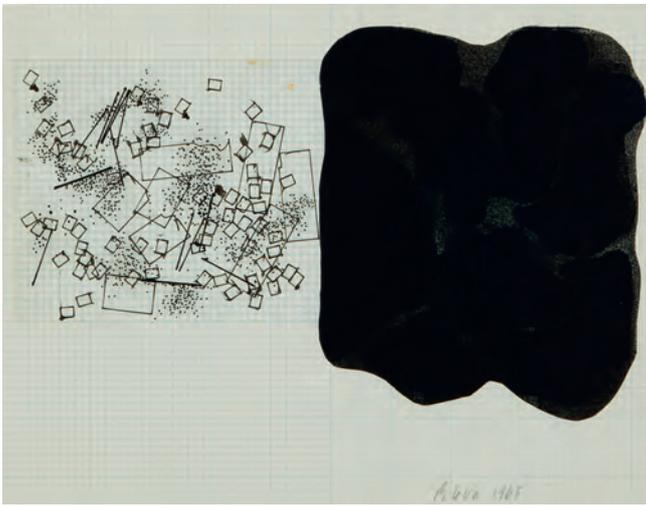
Pencil and ink on graph paper

76.2 × 101.6 cm

Collection Michalke



58



63

59

Study for Wisconsin State University, Powdered Concrete, 1968–69

Ink and pigment on paper
54 × 67 cm
Private Collection, Cologne

60

Extended Vertex Meetings; Blocked; Blown Outwards, 1969–71

Ink and graphite on paper
27.3 × 43 cm
Estate of Barry Le Va / David Nolan Gallery, New York

61

Untitled (Blown Chalk), 1969–90

Graphite and oil on paper
48.3 × 49.5 cm
Estate of Barry Le Va / David Nolan Gallery, New York

62

Studies-Combinations, 1968–69

Gelatin silver prints mounted on paper
5 parts, overall 50.8 × 40.6 cm
Estate of Barry Le Va / David Nolan Gallery, New York

63

Untitled, 1968

Ink and collage on graph paper
21.3 × 27.7 cm
Collection Michalke

64

Study for Glass and Felt Piece, 1968

Ink, charcoal, tape, and paper collage on graph paper
30 × 45.1 cm
Collection Michalke

65 (Showcase)

Untitled, ca. 1968

Gelatin silver prints
each 8.9 × 12.7 cm
Estate of Barry Le Va / David Nolan Gallery, New York

Photograph of Disentangle (#1) with Sheets, 1968

2 collaged photographs mounted on paper
ca. 21.6 × 29.6 cm
Estate of Barry Le Va / David Nolan Gallery, New York

The small-format photographs testify to his interest in the phenomenon of light, its incidence, how it interacts with architecture, but also with particles of dust in the air. Before turning to art, Le Va had studied mathematics and architecture, a fact reflected in his work. The photographs afford an insight into the *Flour* and *Chalk Pieces* that form a short-lived layer on the floor.

Sketch for Sculpture; Materials (oil and mineral powders), 1968

Gelatin silver prints
each 8.9 × 13 cm
Estate of Barry Le Va / David Nolan Gallery, New York

In the 1980s, Le Va began creating large-format collages, in which he combined stencils and leftover material. This was a process that catered for his desire to create multiple views and causes simultaneously, thus achieving a synchronicity of different, independent occurrences: *Most artists see collages as a painting notion. I don't, because I see collages basically as a building notion. . . . The collages in fact get put together by residue. Meaning that the line is not additive. It is made by the removal of masking tape, over which ink has been rolled over and outward. So the line is a negative space. Shapes are silhouettes of physical elements as seen in the sculptures, in actual size or sizes, in different perspectives, locations, and distances. All are combined, superimposed. A drawing is a layered map, constructed totally of parts, disconnected time sequences, processes, and thoughts, of transition made stable by the act of final placement and gluing down at that specific point in time.*

Le Va, Interview 1988

66

Plan View/Perspective – North Is East, 1983

Pencil, screenprint ink, and collage on paper
121.9 × 229.8 cm
Collection Michalke

67

Revolving Standards, 1982

Pencil, ink, oil crayon, spray paint, charcoal, and collage on paper
121.5 × 183.5 cm
Collection Michalke

68

Untitled, 1986

Ink, pen, and collaged transparent film on paper
23.1 × 30.3 cm; 22.8 × 30.3 cm; 23 × 30 cm; 30.8 × 28.8 cm
Courtesy Galerie Jahn und Jahn, Munich and Lisbon

The first solo show held at the Galerie Fred Jahn, Munich, in 1987 led to a long-standing collaboration, in the course of which the artist created a number of major series of drawings, including the *Munich Diary—African Sketchbook*, with which these collages are associated. “In April 1992, on Jahn’s invitation, Le Va was able to stay in a room on Maximilianstrasse, where Jahn kept his collection of African sculptures and objects. At first entirely alien to the artist, these articles soon suggested that he familiarize himself with them by means of continual drawing, as if keeping a diary. . . . Thanks to excerpting, fragmentation, cumulation, and interlocking of separate elements derived from a whole, this resulted in fresh, unexpected links of an occasionally grotesque eccentricity. As his work went on, the artist became aware of the enigmatic energy informing these objects and realized that they contained a profoundly human, magical essence situated between life and death. . . . Even after his return to New York, this theme continued to obsess the artist and he expanded on it by extracting from the photo material and photocopies of his Munich “African inventory” visual information that he again fragmented and brought into new contexts in the form of photocollages.”

Michael Semff, former director of the
Graphische Sammlung München

69

Munich-Africa Masks, Matrixes, Burials, Bunkers, 1993

Pencil, spray paint, and collage on handmade paper
56,5 × 76,5 cm; 56 × 76,2 cm; 56,5 × 72,5 cm
Courtesy Galerie Jahn und Jahn, Munich and Lisbon

70 (Showcase)

From the series:

Munich-Africa, 1992 (#6, #27+28, #42, #44, #59, #68, #76, #92)

Collaged b/w photographs
each 28 × 35,5 cm; 35,5 × 28 cm; 43 × 35,5 cm
Courtesy Galerie Jahn und Jahn, Munich and Lisbon

71–77

Le Va would often use stencils and matrices from different disciplines for his drawings. For example, his estate includes numerous dictionaries from fields such as geology or chemistry. Fluid, geological structures (macro) and molecules (micro) and their symbolic representation are incorporated into his work in many different forms: *It starts off with the templates, to let people know that I use them to form the shapes I am going to be using in the sculptures. They are international symbols. I consider them a visual language. I have used them ever since junior high school, when I wanted to be an architect. The more I looked at templates, the more I realized that there were so many more templates being made as professions changed. Even electricians and nuclear physicists had their own templates. Putting these forms together, which are mostly understood by the people they were made for, creates a strange vocabulary.*

Le Va, Interview 2004

71

Tachyomedia II (M. Boone Installation), Plan View, 2006

Pencil and ink on paper
30.5 × 45 cm
Collection Michalke

72

Untitled, 1997/98

Pencil and ink on paper
38 × 56.9 cm; 38 × 57 cm; 38.5 × 57.6 cm
Collection Michalke

73

Installation Study: Identified, Catalogued, Encased. 7 families accounted for, Malmö Konsthall, 1999

Ink and correction fluid on paper
76 × 57 cm
Hall Collection

74 (Showcase)

Untitled (Sulfameter), 2020

Untitled (Sulfamethoxyipyridazine), 2020

Untitled (Sulfamethazine), 2020

Untitled (Sulfamethizole), 2020

Untitled (Sulfamethomidine), 2020

Untitled (Sulfamethoxazole), 2020

2 overlaid sheets: upper sheet: vellum and printed label; lower sheet: ink on paper
each 20.2 × 28.9 cm
Estate of Barry Le Va / David Nolan Gallery, New York

75

Newport Harbor, Diptych, 1982

Pencil, ink, and collage on paper
48 × 37 cm
Private Collection

76

Study/Sculpture with Oversized Section, 1986

Ink and spray paint on paper, collaged to ink and spray paint on paper
130 × 56.5 cm
Private Collection

77

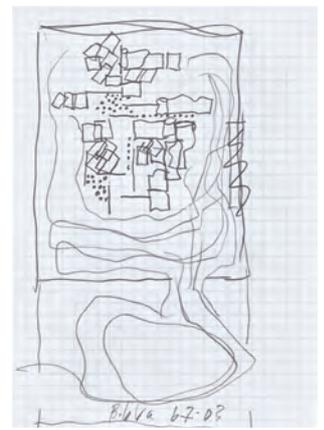
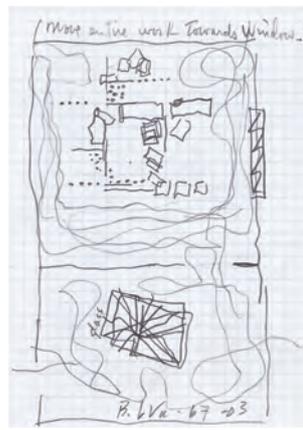
Study for Sculpture, Köln, from the series Connected; Disconnections—Travel/Thought, 2000

Silver gelatin print, collage and felt-tip pen on paper
each 57.2 × 37.5 cm
Estate of Barry Le Va / David Nolan Gallery, New York

As a material, felt allowed Le Va to abandon closed form, the object-based nature of sculpture, and to create sculptures extending far across the surface of the floor. At the same time, this visualizes the process of making: he cut rolls of felt into pieces and snippets, laying them out, layering them, throwing or dropping them so that they landed on the ground separately, in stacks, rolled up, folded, or bent. Together with the aluminum bars, laid out in rectangles in this sculpture, and the ball bearings that, unlike the aluminum bars, have an inherent element of motion, they form clusters and a wide range of different formations. The title is a reference to the activity of placing and dropping and to the constellation of space, inside and outside in relation to the boundaries defined by the aluminum bars in the manner of architectural elements.

Inherent in the felt works is the principle of change and instability: *They move, they're unstable. The felt pieces could always be moved. They could be changed. Basically, they were just stopped, there was no end to them, there was only a beginning. . . . Meaning I would do, use, a variety of different activities within one piece and you could figure out what they were, but it was one piece made up of a number of different activities, in different places, and overlapping each other. So you get this sense of time, of an instant of time, but you don't get the sense of it moving any place: it's just stopped.*

Le Va, Interview 2020



79 (4 sheets)

78

Equal Quantities: Placed or Dropped In, Out, and On in Relation to Specific Boundaries, 1967

Felt, aluminum, and steel ball bearings

Variable dimensions

Collection Michalke

79

Sketches as part of the installation of "Equal Quantities," 2003

Pencil on paper

8 parts, each 14.5 × 10.4 cm

Collection Michalke



Galerie Ricke, Cologne, 1970

Skylight Gallery III

80

Right Angular Section (On a Diagonal), 1969

Chalk

Variable dimensions

Collection Michalke

In fact, the last of the felt pieces had consisted of minute cut-up particles spread over an area of 50 to 70 feet, but felt still seemed to have too much physical presence. So I started using materials that were more ephemeral. Since chalk or flour was easily dispersed, I could work on a much larger scale, covering areas of 90 feet by 90 feet. I also liked their ambiguity—fine powders form a film of dust over a floor surface, fill up the cracks, so that the piece blends into the floor.

Le Va, Interview 1971



Minneapolis Institute of Arts, Minnesota, 1969

Collaged prints

Working on the initial set of lithographs produced a vast amount of discarded material, prints rejected because of bad ideas, printing, or draftsmanship, or because the images were overworked, hackneyed, or betrayed loss of control. Also, a large number of prints were unfinished, the stones abandoned in mid-process.

Having all this material available for use, I decided to extend the project to include collaged prints.

Cutting, rearranging, combining in order to subvert my own sensibilities are natural thinking and working processes for me. That is how I proceeded, using a variety of media that ranged from charcoal, chalk, and graphite pencil to brush and ink. Eventually, all these got in the way: they involved too many choices and decisions, thereby short-circuiting directness. I finally settled on cans of spray paint, a medium that does not allow an unnecessary degree of control or fussiness.

Le Va, *Note* 1992

81**Untitled (Silver), 1984**

Charcoal, screenprint ink on paper, and collage on paper
208.3 × 147.1 cm
Collection Michalke

82**Diagrammatic Silhouettes: Sculptured Activities (Cornell Adjustment), 1987**

Ink on paper, cut and collaged on ink on paper
2 parts, each 234 × 172 cm
Wittelsbacher Ausgleichfonds, Munich



83 (1 sheet)

83**Sculptured Activities, 1987**

Woodcut on paper
3 portfolios from a series of 5 portfolios each
with 5 woodcuts
Each sheet 104 × 80.5 cm or 80.5 × 104 cm
Courtesy Galerie Jahn und Jahn, Munich and Lisbon

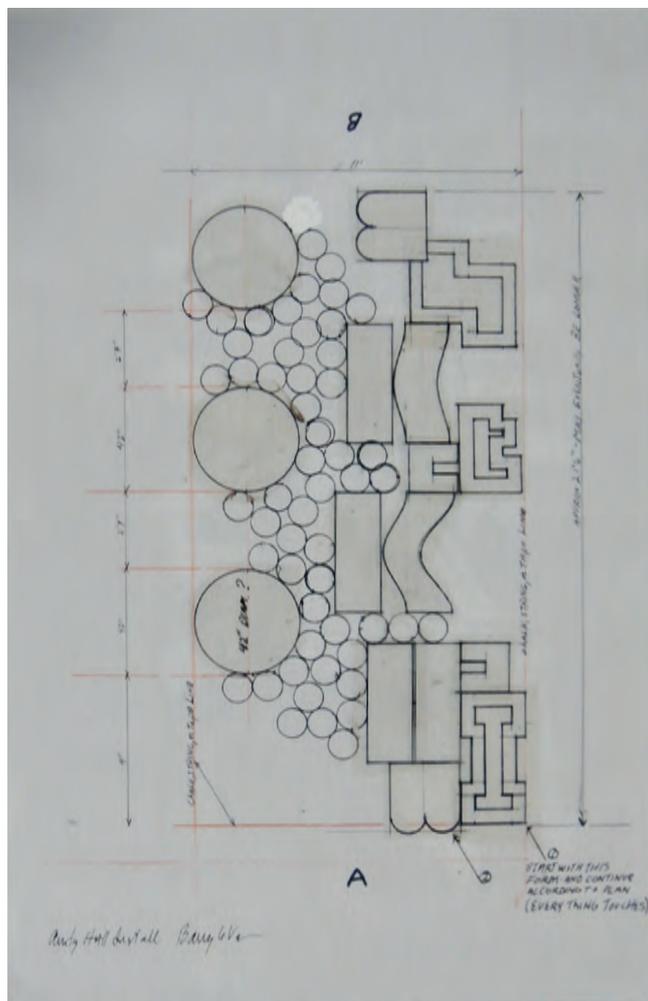
Artist Tad Mike describes Le Va's woodblock prints as "chamber music" pieces, as they draw on the possibilities of the medium and because he used them to compose countless variations. Matrix by matrix, he would ink the blocks in different colors and print layer by layer, with no two sheets turning out the same. Executed in the traditional manner, the printing process lasted two and a half years. His Munich-based gallerist Fred Jahn remembered: "Barry was particularly fascinated by the process between craftsmanship and the use of machinery as he began applying this technique. He produced silhouettes on tracing paper. The woodblocks were made by carvers in Oberammergau, and then they were finished manually using a bone folder."

Le Va continued to explore disruptive factors and incorporate them as elements into his late work with the aim of visualizing the effect of these factors. Violence, for example, is a factor of disruption or destruction in a system.

Regarding the surprisingly monumental late piece *Bunker Coagulation (Pushed from the Right)* (1995/2005), the artist—as indicated by the title—explored the idea of defense from external forces by means of bunkers, intended to afford protection from the violence of war, and defense from internal effects by means of coagulation. Coagulation serves to seal wounds to prevent blood loss. Disease is a disruptive factor in the system of the body. Le Va's life was marked by recurrent serious illness and hospitalizations: his status as a patient and “object” of medical examinations, with their abstract jargon and hospital atmosphere, occupied him particularly in his works since the 1990s.

In relation to blood cells, the scale of realization in *Bunker Coagulation* is oversized or, in relation to the solid architecture of the bunker, diminutive and model-like—it is generally the human scale that plays the key role in Le Va's oeuvre. Despite its size, here again all elements are set out loose on the ground, the push comes from the right, as indicated by the title. What is more: *The sources for certain elements and their combinations and abstractions come from many different places. For example, in “Bunker Coagulation,” architecture and fortification, sculpture, and blood-clotting references, and other activities come together. The stability of the architecture is juxtaposed with the concept of the fluidity of blood within the body.*

Le Va, Interview 2005



84 (Sketch for installation)

84

Bunker Coagulation (Pushed from the Right), 1995/2005

51 × 732 × 335 cm

Hydro-Stone and neoprene

Hall Collection

85

Untitled (Bunker Coagulation Series), 1996

Graphite, acrylic, and ink on handmade paper

37.4 × 25 cm; 36.8 × 25.5 cm

Courtesy Galerie Jahn und Jahn, Munich and Lisbon

86

Bunker Coagulation, 1996

Ink and graphite on paper

37.8 × 25.4 cm; 36 × 25 cm; 36 × 25 cm

Estate of Barry Le Va / David Nolan Gallery, New York

87

Study for 1 Sculpture Occupying 2 Areas.

Institutional Templates: Readings from Above, AFIB (4 Places Thinking Bernhard), 1990

Graphite and oil stick on paper and cardboard, mounted on paper

195.5 × 127 cm

Hall Collection

88–90

In 1991 Le Va realized a large lithography project entitled *Dreaded Intrusions—Institutional Templates* at Karl Imhof's print workshop in Munich: Fred Jahn recalls: "During his time in Munich, working with Karl Imhof in the lithography workshop was very special to him. Imhof had these giant lithography stones and thus was able to print very large-format works. These stones, which weighed several hundred kilos, had to be lifted up with hoists to produce a print. Barry found the whole physical process stimulating and inspiring. The process resulted in numerous proof prints, and he kept them all and used them in his large collage project."

In his Notes on this project, Le Va explained:

Specific forms and arrangements of objects that occur within a situation are isolated, taken apart, recombined, and rearranged, making up the parts and the whole of a sculpture. These elements are:



Munich studio, Baaderstrasse

a. objects—chairs, stools, desks, tables, beds, medical equipment, etc.;

b. grouping, configurations, unique arrangements of the above that are a result of human activities in an institutional setting (examining, conferring, analyzing, operating, x-raying, etc.);

c. forms associated with medical procedures—diagrams, sine waves, symbols, abbreviations, numbers, patterns, etc.;

d. rooms, places, and spaces.

Templates/stencils used:

Electrical/electronic symbols | Service areas and furnishings | Lavatory panning | House plan fixtures | Office plan | Computer work stations | Computer furnishings | Data processing | Program structure | Standard logic symbols | General mapping symbols | Mathematical/scientific symbols

Le Va, Note 1992

88

Plan View for Floor Sculpture Dreaded Intrusions, 1991

Collaged lithograph

156.9 × 121.7 cm

Courtesy Galerie Jahn und Jahn, Munich and Lisbon

89

Plan View for Floor Sculpture Occupying Wall and Floor Areas Dreaded Intrusions, 1991

Collaged lithograph

119 × 81.2 cm

Courtesy Galerie Jahn und Jahn, Munich and Lisbon

90

Diptych, 1989

Collaged lithograph

190 × 124 cm

Private Collection



Skylight Gallery IV

91–94

A and *B* belong to the earliest *Distribution Pieces*. Le Va worked with pieces of colored canvas to create the very first examples of this body of work, until a fellow artist drew his attention to felt as a material. The surprising quality of these two pieces is not only the use of colored felt, but also how a time sequence is visible. The stable, structured condition of *A* dissolves into a more fluid, open form in *B*. This is also the subject of the fifteen-part series of drawings *Bearings Rolled* from the same year. The fifteen possible moments of the *Bearings* are pre-drawn with a stencil and then inked out. The titles of *A* and *B* resemble an inventory: the colors, the materials, and the verbs describing the activity.

In 1967–68 Le Va used photography to explore temporary time sequences based on spherical poppy seeds: they have the semblance of arrangements, created as a result of dispersal by wind or water and concentrated here and there by boundaries. His early work is often based on observations of processes of change in nature; his writings reflect his particular interest in geological processes.

91

A – (Red, Green, Blue, Purple, Felt, Steel, Bought, Cut, Folded, Placed, Rolled), 1966

Felt and steel

ca. 213.4 × 213.4 cm

Estate of Barry Le Va / David Nolan Gallery, New York

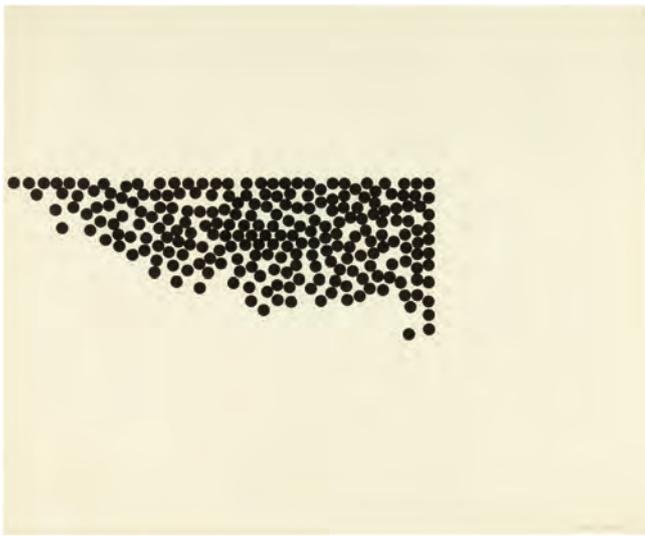
92

B – (Red, Green, Blue, Purple, Felt, Steel, Bought, Cut, Dropped, Arranged, Rearranged), 1966

Felt and steel

ca. 213.4 × 274.3 cm

Estate of Barry Le Va / David Nolan Gallery, New York



94

93

Poppy Seeds: Arrangements within an 11 × 14"

Area #2, 1967–68

Gelatin silver prints

20 parts, overall 50.8 × 67.3 cm

Collection of the Fotomuseum Winterthur, Jedermann

Collection acquisition

94

Bearings Rolled, 1966

Ink on paper

15 parts, each 35 × 42.5 cm

Collection Michalke

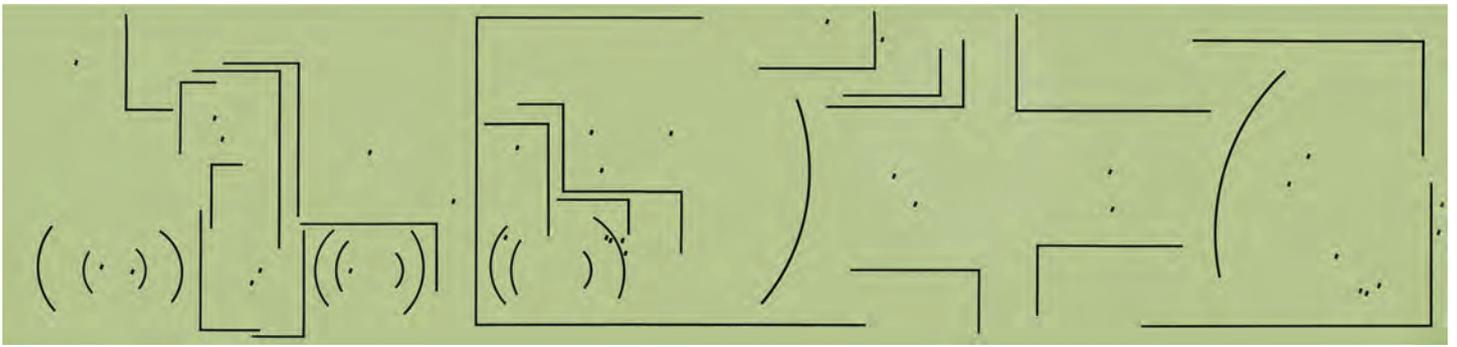
95–102

After the 1970s, the drawings became increasingly schematic, resembling notation systems used in choreography, music or science. This is particularly true of the drawings in the series *Circle*, *Walking Stick* and *Centerpoints and Length* on green paper. He had discovered rolls of green paper in an architectural supplies shop and decided to use it: *I wanted them to be easy to read because if they were on white paper they would vibrate.* (Le Va, Interview 2010)

The diagrammatic character of the drawings allowed Le Va to depict visually what is not visible, what can only be guessed or imagined; this is especially true of the representation of occurrences in space and time in two-dimensionality. Curator Marcia Tucker wrote: "In all of his works, Le Va attempts to bring into play physical aspects of the process of vision that cannot be grasped, because they exist in a four-dimensional space-time continuum, which cannot be understood intuitively. Three-quarters of everything Le Va does exists outside the visual domain, in the realm of ideas or concepts about the physical nature of the world."

If, on the one hand, it is aspects of the process of seeing that play a key role in Le Va's oeuvre, on the other it is equally aspects related to sequences of movement. In this context, Tucker refers not only to the musical notations of John Cage, but also to Labanotation,* a standardized system for analyzing and recording human movement in dance.

* Invented by Rudolf von Laban (1879–1958), a central figure in European modern dance.



97

95
Untitled, 1976

Ink on paper
 4 parts, each 43.2 × 55.9 cm
 Collection Michalke

96
Installation Study (Accumulated Vision: Series II, Whitney Biennial), 1977

Ink and graphite on vellum and paper
 55.9 × 66 cm
 Estate of Barry Le Va / David Nolan Gallery, New York

97
Including / Excluding #II Centerpoints: Partially Separated; Partially Exchanged (According to Area), 1975

Ink on paper
 106.7 × 457.2 cm
 Estate of Barry Le Va / David Nolan Gallery, New York

98 (Showcase)
Untitled, 1971

Pen and graphite on graph paper
 44.8 × 56.5 cm
 Estate of Barry Le Va / David Nolan Gallery, New York

Untitled, 1970

Graphite, pen, and ink on paper
 48.3 × 61 cm
 Estate of Barry Le Va / David Nolan Gallery, New York

99
Intersections: 4 Groups, 1970

Chalk and ink on paper
 87.5 × 107.3 cm
 Collection Michalke

100 (Showcase)
Installation Layout—Bykert Gallery (Downtown), 1975

Ink and graphite on vellum
 27.9 × 43.2 cm
 Estate of Barry Le Va / David Nolan Gallery, New York

Study—Bykert Gallery, 1970s

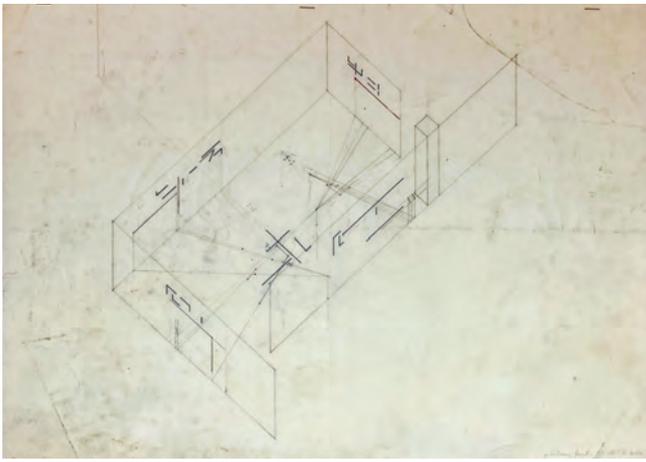
Ink on paper
 27.9 × 43.2 cm
 Estate of Barry Le Va / David Nolan Gallery, New York

101
Untitled, 1973

Pencil, ink, and ballpoint pen on paper
 43.3 × 55.9 cm
 Collection Michalke

102
Untitled, 1977

Pencil, ink, and pen on graph paper
 48 × 84.5 cm
 Collection Michalke



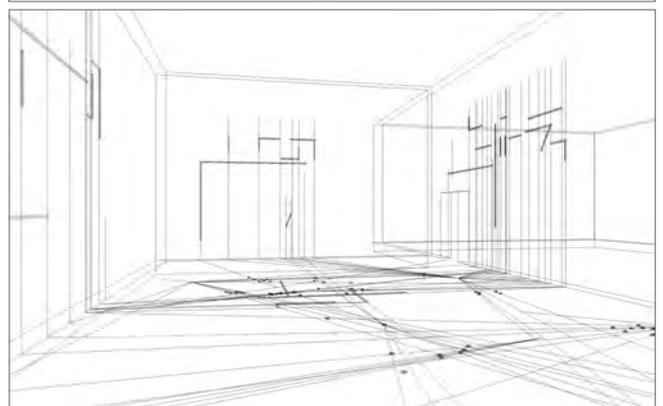
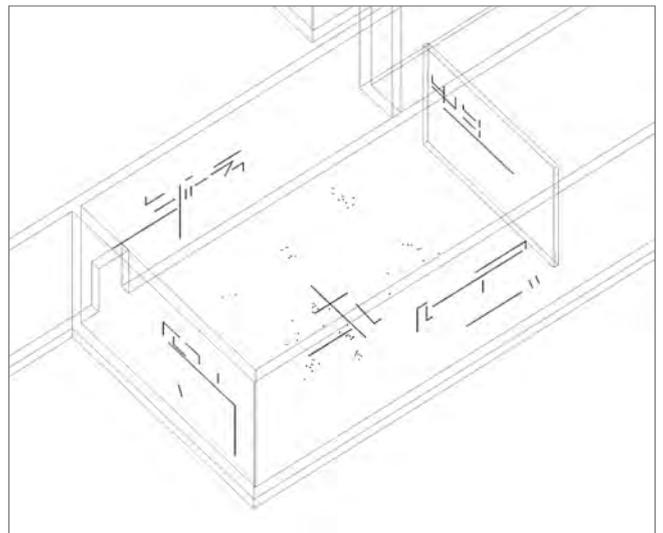
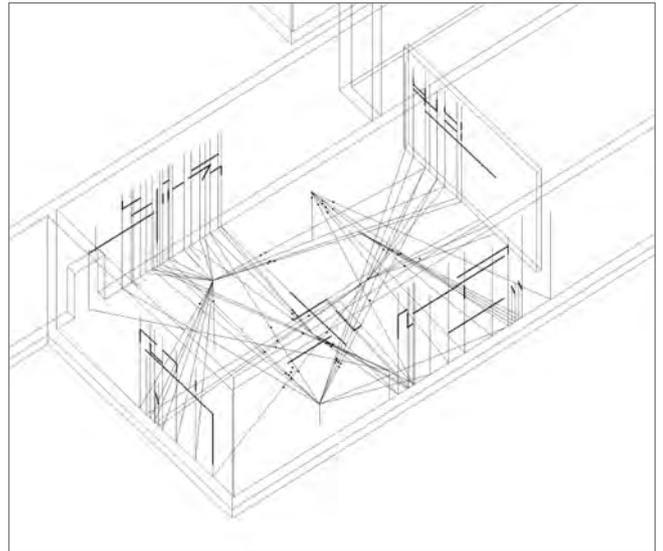
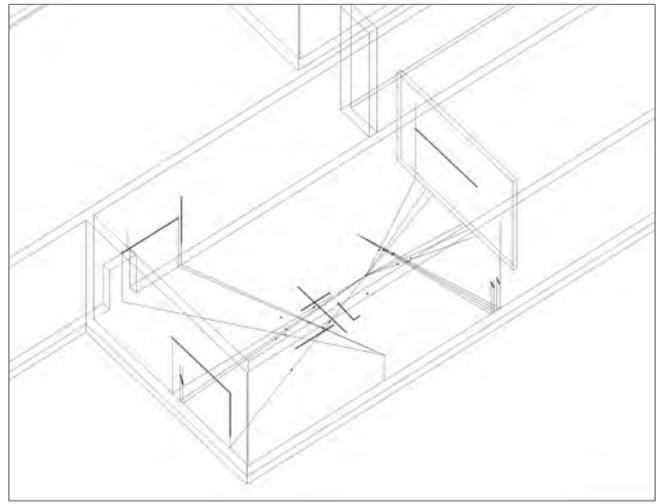
96

103–105

In the *Accumulated Vision* series created at the end of the 1970s, after *Centerpoints and Length*, *Circle* and *Walking Stick*, it is once again the wooden elements, positioned in the space, that provide clues to a preceding activity with the aid of which the audience *can only guess what it was from the residue*. In this way, in *Accumulated Vision* Le Va continues to explore the idea of the boundary and penetrating the boundary, the aim being to imagine *that you can see through the walls of those sculptures* (Le Va, Interview 2003). To this end, Le Va set multiple intersecting points of view outside the space, for example below the floor, thus achieving a distortion of the central perspective of the Renaissance. In addition, he superimposed moments of movement on the constructed projection of the axes of vision to give rise to further displacements. The drawings for this series and for the executed piece—*Installation Study (Accumulated Vision: Series II, Whitney Biennial)*, 1977 (96)—give an impression of this undertaking.

I hope that somehow people who see my sculptures are going to learn something through the process of investigating the work on its own terms. . . . I hope they discover that things are not always what they seem to be. Which in a sense is something they can discover through the work and through their own process. I hope they learn something about themselves. I want them to be in situations where what they thought was right all of a sudden can become wrong. For instance, people can go through an “Accumulated Vision” piece and halfway through realize that the one thing that they thought they understood no longer fits in with the additional information they have pieced together.

Le Va, Interview 2003



Isometries and perspective for reconstruction, Urs Hüsey, Triesen

103 (Showcase)

Accumulated Vision, 1976

Pencil and ink on paper

2 overlaid sheets on tracing paper

56 × 43.2 cm

Courtesy Galerie Jahn und Jahn, Munich and Lisbon

Accumulated Vision/Separated Stages: Length Ratios, 1976

Ink and graphite on vellum and paper

55.9 × 43.2 cm

Estate of Barry Le Va / David Nolan Gallery, New York

104

Accumulated Vision, 1976

Pencil, ink, and ballpoint pen on tracing paper on paper

60.6 × 48 cm

Collection Michalke

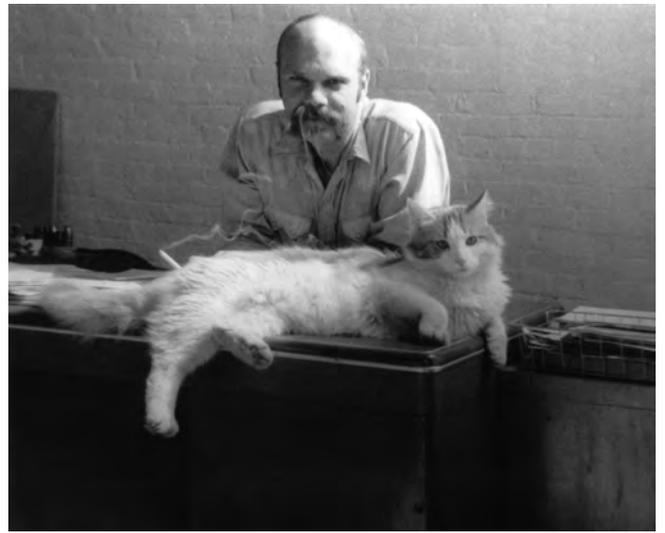
105

Accumulated Vision: Series II, 1977

Wood

Variable dimensions

Estate of Barry Le Va / David Nolan Gallery, New York



Barry Le Va with *Doctor Orange*, ca. 1971

Barry Le Va

Barry Le Va was born in Long Beach, California, in 1941 and initially studied architecture and mathematics before switching to art. His exhibiting career spanned more than fifty years; following a number of early shows beginning in 1969 with a solo show at the Walker Art Center in Minneapolis and ending with a long-term installation (2019–21) at Dia Beacon, New York, where he re-enacted installations from the 1960s. A participant in various exhibitions including documenta 5, 6, and 7 (1972, 1977, and 1982), he was soon regarded as one of the most eminent postminimalists and graphic artists of his generation.

His works are in the collections of renowned museums around the world, including Art Institute of Chicago; Dallas Museum of Art; Museum of Modern Art, New York; mumok, Vienna; National Gallery of Art, Washington, DC, and Whitney Museum of American Art, New York. Le Va died in New York City in 2021 aged of 79. *In a State of Flux* is the first exhibition without the artist's participation.

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Distribution Piece, Particles and Strips, 1968 (detail)

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Barry Le Va, *documenta 5*, Kassel, 1972, courtesy Galerie
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