

*X-Motion Picture Magazine*,  
February 1978  
Magazine  
Private collection

Liza Bear & Keith Sonnier, *Send/  
Recieve Satellite Network*, 1977  
Two photographs, color  
Photo: Richard Landry  
Courtesy of The Sac-O-Lait Keith  
Sonnier Foundation Inc.

Terry Fox, Description for  
installation of the exhibition *Yield*,  
1973  
Ink on paper (facsimile)

Terry Fox, Sketch for *Yield*, 1973  
Ink on paper (facsimile)

Terry Fox & Georg De Cristel,  
*For Marilyn from Terry + George*,  
1980  
Audio cassette tape  
Courtesy of Marilyn Bogerd

Terry Fox, *Erossore*, 1979  
Two photographs, black and  
white  
Photo: Larry Fox

Terry Fox, *Triplex*, 1979  
Audio cassette tape

Terry Fox, *Erossore*, 1979  
Audio cassette tape

*Arts Magazine*, vol. 44, no. 7, May  
1970  
Magazine  
Private collection

**Free-standing pedestal**

Liza Bear, Keith Sonnier, Sharon  
Grace, *Send/Receive*, 1977  
Single-channel video, color,  
1:01:33  
Courtesy SFAI Legacy  
Foundation + Archive

**Gallery 4**  
  
**Free-standing wall**  
(Four wall mounted monitors)

Terry Fox, *Flour Dumplings*, 1980  
Single-channel video, color,  
32:13  
Courtesy University of  
California, Berkeley Art Museum  
and Pacific Film Archive

Liza Bear, Keith Sonnier, Sharon  
Grace, *Send/Receive*, 1977  
Single-channel video, color,  
22:27  
Courtesy SFAI Legacy  
Foundation + Archive

Terry Fox, *Clutch*, 1971  
Single-channel video, black and  
white, 53:59

Terry Fox and Yoshi Wada,  
Excerpt from *The Resonators*,  
1989

Single-channel video, color,  
11:00  
Courtesy the Estate of Yoshi  
Wada

**Projection wall**

Terry Fox, *Lunar Rambles*, 1976  
Single-channel video, color,  
32:29  
Courtesy Electronic Arts Intermix  
(EAI), New York

**Wall**

Terry Fox and Yoshi Wada, *The  
Resonators*, 1989  
Seven photographs, black and  
white  
Photo: Marilyn Bogerd  
Courtesy the Estate of Yoshi  
Wada and Marilyn Bogerd

**Gallery 5**  
  
**Left entrance wall**

Terry Fox and Joseph Beuys,  
*Isolation Unit*, 1970  
Two photographs, black and  
white  
Photo: Ute Klophaus  
© 2024 Estate of Terry Fox and  
Estate of Joseph Beuys

Terry Fox and Joseph Beuys,  
*Isolation Unit*, 1970  
Two photographs, black and  
white  
Photo: Dietmar Kirves  
© 2024 Estate of Terry Fox and  
Estate of Joseph Beuys

**Wall**

Terry Fox, *Print of Terry Fox's  
Hand (Berlin Wall)*, c. 1980  
Ink on postcard  
Collection of Margaret and David  
Ross

**Free-standing pedestal**

Terry Fox, *The Rakes Progress  
(Rubbing Window Pane)*, 1971  
Single-channel video, black and  
white, 26:46  
Courtesy University of  
California, Berkeley Art Museum  
and Pacific Film Archive

**Wall**

Terry Fox, *Levitation*, 1970  
Two photographs, black and  
white  
Photo: Jerry Wainwright

**Free-standing wall**  
(Five monophones)

Terry Fox, *Left Sided Sleepers  
Dream*, 1981  
Audio recording, 9:54

Terry Fox, *Halation*, 1974  
Audio recording, 2:25  
AND  
Terry Fox, *Suono Interno*, 1979  
Audio recording, 2:53

*Isolation Unit*, 1970  
Audio recording, 12:22  
© 2024 Estate of Terry Fox and  
Estate of Joseph Beuys

Terry Fox, *552 Steps through 11  
Pairs of Strings*, 1976  
Audio recording, 21:30

Terry Fox, *Linkage LP*, 1982  
(reissued 2019)  
Audio recording

**Side wall**

Terry Fox, *Liquid Smoke*, 1970  
Three photographs, black and  
white  
Photo: Barry Klinger

**Transom windows (White St.)**

Terry Fox, *Virtual Volumes  
(Smoke Exhalation)*, 1970  
Five photographs, black and  
white  
Photo: Barry Klinger

**Outside windows (Cortlandt  
Alley)**

Terry Fox, *Liquid Smoke*, 1970  
Two photographs, black and  
white  
Photo: Barry Klinger

## ARTISTS SPACE

**Terry Fox**  
***All These Different Things Are Sculpture***

**March 1 – May 11, 2024**

*Even to enter the door is to punctuate the space.*  
—Terry Fox

Artists Space is pleased to present Terry Fox: *All These Different Things Are Sculpture*, an exhibition of photography, sound, video, ephemera, and acoustic elements by Conceptualist Terry Fox (1943–2008), the artist’s first solo institutional presentation in New York since 1980.

In the 1960s and '70s, Terry Fox was part of an American-European avant-garde that actively sought new forms of artistic expression. Employing an actionist and process-oriented approach to art making, Fox created extreme physical and psychological performance experiences that used his own body to explore the often-invisible aspects of human existence and endurance. Extending far beyond a single medium, Fox moved effortlessly between the accidental and ephemeral while focusing on a heightened awareness of perception and the subtexual aspects of social life.

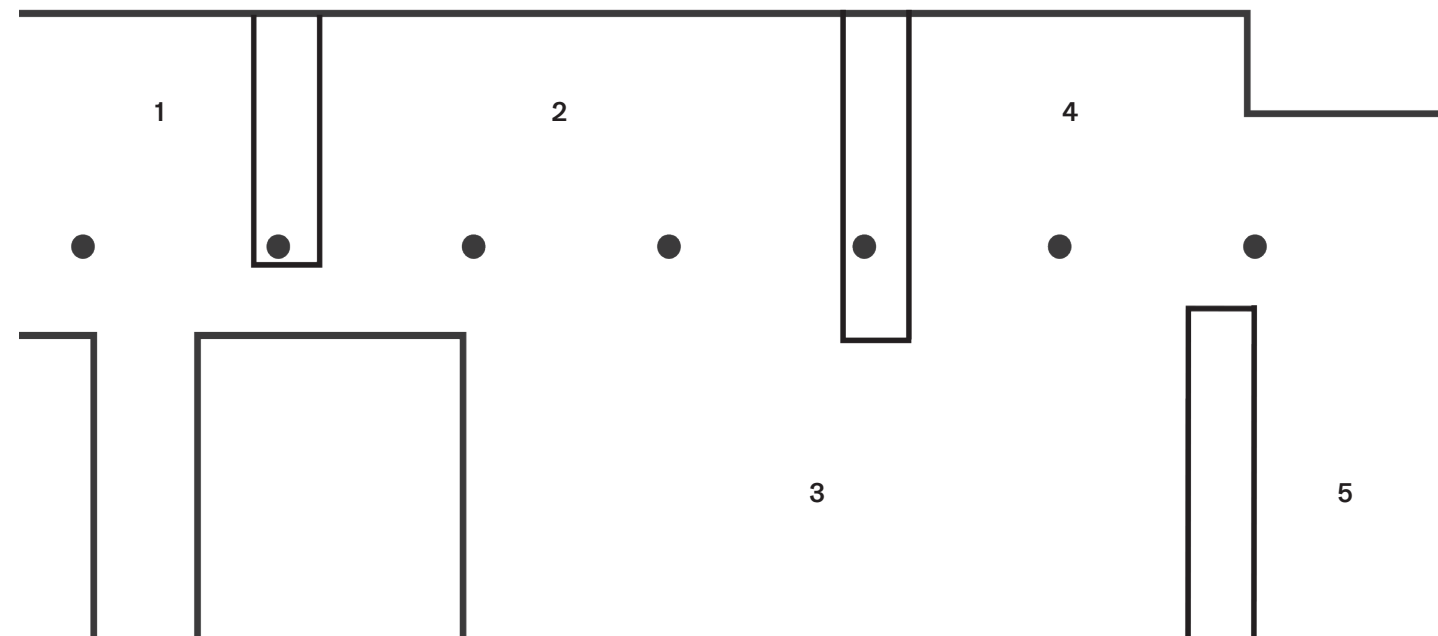
*All These Different Things Are Sculpture* comprises Fox’s videos and sound works as well as performance documentation primarily from the late '60s to the early '90s, with glimpses of later works appearing throughout, to collectively highlight the artist’s subversive understanding of attunement to both one’s interior state and external surroundings. Moving geographically from San Francisco to New York, two key sites for Fox’s experimental activities before his relocation to Europe in 1980, the exhibition begins in the late 1960s with Fox’s involvement in the Bay Area Conceptualist movement, his association with the artist-run space the Museum of Conceptual Art (MOCA) in San Francisco, and his relationships with figures such as Tom Marioni, Bonnie Sherk, and others.

Fox’s arsenal of materials included everything from fermented flour, yeast, and water—the ingredients used to make bread—to dead fish to nature’s four elements (earth, air, water, and fire) to his own breath. With this rich panoply of unconventional mediums, he highlighted the transitory nature of existence while extending the boundaries of body art. He carried over this approach to his sound art, understanding sonic and physical space as inherently sculptural materials. *All These Different Things Are Sculpture* will prominently feature audio, video, and recordings of solo performances and collaborations that capture Fox’s acoustic use of everyday elements to foreground the vibrations emitted by purring cats, traffic on Canal Street in New York’s Chinatown, metal doors and rosined piano wires, and foghorns.

Living with Hodgkin’s lymphoma (a form of cancer affecting the lymphatic system) led Fox to address the physical and emotional cycles of illness and wellness in works like *Levitation* (1970), where the artist fasted and then lay for six hours atop a square of dirt surrounded by elemental fluids in order to be able to rise into the air—a metaphor for transfiguration. Fox called the actions in *Levitation* his “strongest piece of sculpture because the whole room was energized,” a key example of his attempts to expand the limits of gesture and the body and the possibilities of sculpture.

In 1972, after undergoing major surgery, Fox began making art inspired by the Chartres labyrinth in France, an intricate pattern on the pavement of the cathedral floor that represents life’s journey as a winding path of 552 steps. Among the resulting works was *Yield* (1973), a set of continuous trancelike actions that took place over three days in an elaborate built environment. While viewers watched from a balcony, Fox ritualistically performed such activities as creating skeletal outlines on the floor in flour, blowing smoke, and baking bread.

Terry Fox (1943–2008) was a groundbreaking Conceptual artist who worked across performance, video, body art, and sound. Born in Seattle in 1943, Fox assumed a visionary role in contemporary art in the 1960s and '70s, working primarily in San Francisco and New York before moving to Europe. Fox's performances and installations used his body to test human mental and physical capacities. His earliest performative works, often described by the artist as "situations," thematically addressed everyday phenomena and life in public space. His seminal Labyrinth series (1972–80), a combination of environments, sculptures, performances, and drawings, is based on the configuration of the stone labyrinth in Chartres Cathedral in France. The labyrinth served as a metaphor for sickness and health, issues that the artist addressed variously in his work. Fox appeared in numerous solo and group exhibitions, including Documenta 5 (1972), the Whitney Biennial (1975), the Venice Biennale (1984), Greater New York (2016), and the touring retrospective *Elemental Gestures*, curated by Arnold Dreyblatt (2015–17).



**Checklist**  
(All works are © 2024 Estate of Terry Fox, Cologne / Artists Space, New York except where noted)  
(All works in each Gallery are listed in clockwise direction)

**Gallery 1**

**Entry wall**

Terry Fox, Polaroid suite from the *Labyrinth* series, 1974  
Nine polaroids, color (facsimile)

**Projection wall**

Terry Fox, *Three Minutes Film*, 1970  
8mm film, color, 3:23

Terry Fox, *Hardwater*, 1970  
8mm film, color, 6:05

**Side wall**

Photograph of Museum of Conceptual Art, 1973  
Photo: Tom Marioni  
Courtesy of Tom Marioni

**Gallery 2**

**Right entrance wall**

Terry Fox, *Defoliation Piece*, 1970  
Six photographs, black and white  
Photo: Barry Klinger

**Free-standing wall**  
(Four speakers, plays twice daily)

Terry Fox, *The Labyrinth Scored for the Purrs of 11 Cats*, 1976  
Audio recording

**Projection Wall**

Terry Fox, *Yield*, 1973  
Six photographs, black and white  
Photo: Larry Fox  
Courtesy of Marilyn Bogerd

Terry Fox, *Turgescent Sex*, 1971  
Single-channel video, black and white, 32:11  
Courtesy University of California, Berkeley Art Museum and Pacific Film Archive

Terry Fox, *Yield*, 1973  
Six photographs, black and white  
Photo: Larry Fox  
Courtesy of Marilyn Bogerd

**Free-standing wall**

Terry Fox, *Timbre*, 1976  
Ink on two sheets of paper, envelope, and printed map (4 pieces)  
The Museum of Modern Art, New York. Gift of the Gilbert B. and Lila Silverman Instruction Drawing Collection, Detroit, 2018

Terry Fox, *Shirt Passes*, 1980  
Single-channel video, black and white, 32:26  
Courtesy University of California, Berkeley Art Museum and Pacific Film Archive

Terry Fox, Documentation of *Room Temperature*, 1980  
Two polaroids, color

**Side wall**

Terry Fox, *Pisces*, 1971  
Two photographs, black and white  
Photo: Joel Glassman

**Gallery 3**

**Free-standing wall**

Peter Moore, *Terry Fox Performance in Environmental Surfaces: Three Simultaneous Situational Enclosures at Reese Palley Gallery*, 1971  
Seven photographs, black and white  
Estate of Peter Moore, Courtesy of Paula Cooper Gallery, New York

**Wall**

Peter Moore, *Terry Fox Performance in Environmental Surfaces: Three Simultaneous Situational Enclosures at Reese Palley Gallery*, 1971  
Photograph, black and white  
Estate of Peter Moore, Courtesy of Paula Cooper Gallery, New York

**Vitrine**

University Art Museum, Berkeley California, ed. Brenda Richardson, *Terry Fox*, 1973  
Catalog  
Courtesy of Marilyn Bogerd  
University Art Museum, Berkeley California, ed. Brenda Richardson, *Terry Fox*, 1973  
Catalog  
Private collection

*Avalanche*, no. 2, Winter 1971  
Magazine  
Private collection

**Wall**

Terry Fox, *Children's Tapes*, 1974  
Single-channel video, black and white, 31:43  
Courtesy Electronic Arts InterMix (EAI), New York

Terry Fox, *Yield*, 1973  
Three photographs, black and white  
Photo: Larry Fox  
Courtesy of Marilyn Bogerd

**Vitrine**

Morris Herbert Goran, *Experimental Earth Sciences*, 1967  
Book

Terry Fox, *Children's Tapes* Sketch, 1974  
Ink on paper

*Avalanche Newspaper*, Dec. 1974  
Magazine  
Private collection

Terry Fox, Script for *Children's Tapes*, 1974 (three pieces)  
Ink on paper

Terry Fox, *Video Notebook*, various dates  
Notebook

Martin Gardner, *Science Experiments with Everyday Objects*, 1981  
Book

Charles Vivian, *Science Experiments & Amusements For Children*, 1963  
Book

Mae and Ira Freeman, *Fun with Science: Early Experiments of Young People*, 1963  
Book

**Wall**

Terry Fox, *Holes and Entrances*, 1980  
Single-channel video, black and white, 25:05

Terry Fox, *Cellar*, 1970  
Two photographs, black and white  
Photo: Camille Smith

Terry Fox, *Air Pivot*, 1969  
Four photographs, black and white  
Photo: Barry Klinger  
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art

**Vitrine**

Carl E. Loeffler, *La Mamelle Magazine: Art Contemporary*, vol. 2, no. 4, 1977  
Magazine  
Courtesy of Marilyn Bogerd