

FRIDERICIANVM



Kassel, August 28, 2025

PRESS KIT

ROBERT GROSVENOR

August 30, 2025 – January 11, 2026

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documenta und Museum Fridericianum gGmbH

Carina Wolf, Communications Fridericianum

Friedrichsplatz 18, 34117 Kassel

T +49 561 70727-3016 / press@fridericianum.org

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PRESS RELEASE

ROBERT GROSVENOR

August 30, 2025 – January 11, 2026

Opening: Friday, August 29, 2025, 7 pm

Press preview: Thursday, August 28, 2025, 11.30 am

Fridericianum, Kassel

To mark the 70th anniversary of documenta, the Fridericianum is presenting Robert Grosvenor's first institutional solo exhibition in Germany – and at the same time the first comprehensive museum presentation of his work in Europe for twenty years. Born in New York in 1937, the sculptor, draughtsman, and photographer, who took part in documenta in 1977 and 1987, is regarded as a unique figure on the American art scene. During the 1960s, he rose to prominence particularly with sculptural works in the context of Minimal Art, a movement characterized by reduced geometric forms, seriality, and industrial production methods. However, he quickly abandoned the clear categories and also the aesthetics of Minimalism looking towards more experimental forms and formulations, which he continued to develop with uncompromising determination for decades, right up to the present day. In Grosvenor's work spanning seven decades, more abstract formulations thus encounter ostensibly more concrete, more legible objects that seem like architecture or vehicles removed from time.

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The exhibition, conceived especially for the Fridericianum, brings together more than thirty works from the period between 1965 and 2025. Thus, the show is not only an opportunity to gain a comprehensive understanding of the artist's ramified and idiosyncratic practice, but also to grasp its chronological progression. In addition, the presentation of selected letters, drawings, and ephemera from the holdings of the documenta archiv traces the artist's participation in documenta 6 (1977) and documenta 8 (1987).

After studying in Europe and the United States of America – at the École des Beaux Arts in Dijon (1956), the École Supérieure des Arts Décoratifs in Paris (1957-1959), the Università di Perugia (summer 1958), and the Pennsylvania Academy of the Fine Arts in Philadelphia (October–November 1959) – Grosvenor then settled permanently in New York. It was here that he came into contact with artists from various avant-garde movements and was involved in the founding of the legendary Park Place Gallery, a cooperative exhibition institution, in 1963. While his work initially focused on painting, sculpture moved into the focus of his work in this context.

One of his earliest works in the artistic discipline of sculpture is *Topanga*, created in 1965. The work was first presented at the Park Place Gallery in the year it was made and formed part of the ground-breaking exhibition *Primary Structures: Younger American and British Sculptors*¹ at the Jewish Museum in New York in 1966. For the presentation in Kassel, the work, now considered lost, was specially re-executed as an exhibition copy. Made of a metal substructure and yellow and silver wood paneling, the sculpture consists of a vertically positioned, cuboid base section followed by a much longer, uniform diagonal element.

¹ In 1968, Robert Grosvenor was also involved in the important *Minimal Art* exhibition at the Gemeentemuseum Den Haag.

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The latter does not reach the floor but ends a few centimeters above it, meaning the work appears to defy gravity. This places it within the group of “cantilevered sculptures”² dominating Grosvenor’s practice at the time. Although the work can be associated with Minimal Art due to its formal appearance, its toying with gravity and the dynamics it articulates contradict the programmatic concepts propounded by key exponents of that movement such as Carl Andre, Donald Judd, and Dan Flavin, who focused on the “evidence of material properties”.³

The fact that Grosvenor based the realization of *Topanga* on a building that he knew from photographs is another feature that sets it apart from the artistic movement. The building in question here was the McMath-Pierson Solar Telescope, built in 1962 on Kitt Peak in Arizona after designs by architect Myron Goldsmith. Grosvenor adopted its formal shape, but unlike the telescope that served as a model, he did not extend the diagonal link to the ground but instead created a field of tension between levitation and balance.

This tendency to develop his work more freely against the backdrop of the groundbreaking movements of the time is also evident in the 1969 work *3 Wheeled Car*, a minimalist-looking vehicle hinting at an indefinable time. Consisting of aluminum, green-yellow enamel paint, Plexiglas, a car seat, wheels, and a steering device, the object sports an irregular pyramid shape with an embedded cockpit. Due to its unusual form, the vehicle is reminiscent of the Dymaxion car designed by architect and inventor Richard Buckminster Fuller in 1933, although Grosvenor was not familiar with it at the time.⁴

² Cf. Ulrich Loock: “Perfect Ambiguity”, in: *Robert Grosvenor*, exhib. cat. Museu Serralves – Museu de Arte Contemporânea da Fundação de Serralves 2005, Porto 2005, p. 23.

³ Ulrich Loock: „Orte in der Welt“, in: *Robert Grosvenor*, exhib. cat. Kunsthalle Bern 1992, Bern 1992, p. 7.

⁴ Cf. Hans-Ulrich Obrist: “Hypervolume in Hyperspace”, in: *Mousse Magazine*, No. 52, February-March 2016, pp. 162–175, here: p. 167.

The work bears witness to the openness of the conceptual framework Grosvenor operated in. The vehicle emerged while developing one of his minimalist sculptures, when he turned a pyramidal body upside down and realized it looked like a car.⁵ For Grosvenor, *3 Wheeled Car* was not just a work of art. Instead, he saw it as a potentially functional driving device that he wanted to use on the street by his New York studio.⁶

While Grosvenor's *3 Wheeled Car* is therefore somewhat far removed from Minimal Art, his works from the following decade, the 1970s, are more clearly committed to the parameters of this art movement.⁷ The sculpture *Untitled* from 1970, also realized as an exhibition copy, can be cited here as an example. This piece consists of a 975.3 cm long, sandblasted aluminum tube with a diameter of 10.1 cm, which hangs from the ceiling at eye level on two metal straps. The object is inclined at an angle of 5 degrees in the middle, with the horizontal section directly touching a wall, while the welded-on, inclined element ends without a connection point in the exhibition space. It represents nothing but what it is – an aluminum tube in space – and thus deliberately eludes traditional expectations of art.⁸ In its spatial placement and its reduced but precisely calculated form, the work underscores the idea of the autonomous existence of objects as advocated by Minimalism. At the same time, because the work was realized as a single piece and not produced in series, it once again departs from the principles of many contemporary stances.

⁵ Cf. *ibid.*

⁶ Cf. *ibid.*

⁷ It should also be noted that Grosvenor also realized sculptural works in outdoor spaces in the 1970s, including a contribution to documenta 6. In the context of the exhibition at the Fridericianum, these works are only referred to in the accompanying publications. Cf. Manfred Schneckenburger: "Robert Grosvenor", in: *Documenta 6*, Vol. 1: *Malerei, Plastik/Environment, Performance* (Painting, Sculpture/Environment, Performance). Kassel, 1977, pp. 180-181.

⁸ Cf. for example Charlotte Posenenske: "Statement", in: *Art International*, 12, 5 (May 1968), p. 50.

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Similar qualities also characterize the works *Untitled* (1971), *Untitled* (1975), and *Untitled* (1976/77), which are presented in the exhibition in one room, together with the aforementioned hanging work. The earliest of these three objects consists of a wooden beam 756 cm long, 12.7 cm high, and 22.9 cm wide. Treated with tar oil, it is also broken in three places so that the squared timber rests on the floor in a zigzag formation. The beam was not simply given this shape, it was subjected to targeted pressure using massive application of force until it cracked at certain points. The resulting fractures are not merely the mark of destruction, but of rhythmic interventions that make the materiality, weight, and inner tension of the wood tangible.

Unlike the often smooth, mechanically precise objects of some of the art discourse at that time, this work reveals visible traces of energy and process. The squared timber appears less as a finished object than as evidence of a physical transformation. Instead of a pure presence in space, the work evokes a kind of condensed history. It refers to time and temporality, which runs counter to the timelessness claimed by Minimalist artists.⁹

During the 1980s, Grosvenor steadily developed his practice further. Although the works that often appear formally reduced or brittle but still suggest a decipherability. The so-called “trailer piece”, created in 1987/88 and presented at the Fridericianum as an untitled work, is one such production. The 190 cm high, 244 cm wide, and 622 cm long object can best be read as a kind of tin hut. Grosvenor derived the work from a trailer, which was designed in the form of a typical caravan of the time consisting of a very thin aluminum shell. After initially using the towing vehicle to store tools and other objects, the artist subjected it to a transformation process. In order to make the structure more resistant, he covered it with corrugated sheet metal.

⁹ Cf. John Yau: “A Constellation of Thoughts about Robert Grosvenor’s *Untitled*”, 1989/90, in: *Robert Grosvenor*, exhib. cat. The Renaissance Society at the University of Chicago, Chicago 2017, p. 50.

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He then removed the interior, took off the roof and floor, and left one side of the structure open. He then stood the entire object on short metal legs. The result is a structure that alludes to architecture but denies central functions. You can enter the space-like structure, but it offers no protection. The object has an unclear use as well as an unclear purpose. As Klaus Ottmann aptly explains: “In his installations, Grosvenor creates an intermediate space, neither recognizable nor completely unknown, neither familiar nor alien [...]. At first glance, his sculptures seem strangely familiar or strange in a familiar way: objects and arrangements do not quite make sense – they are not quite ‘right’.”¹⁰ This makes them timeless and placeless.

This particular phenomenon is further enhanced in another untitled work, presented together with the so-called “trailer piece”. This work, created in 1991, consists of four concrete blocks serving as a base, on which rests a steel shell gently curved downwards. A vertical rod is inserted in the middle of the shell, supporting an umbrella-like form made of fiberglass. Understanding the object proves to be a major challenge. It offers far fewer options than the so-called “trailer piece”. As soon as you think you can read the work as a small raft or a rural bus stop, for instance, it defies association. The work evokes something otherworldly.¹¹ It cannot be clearly grasped.

The roughness and simplicity of this untitled sculpture, created in 1991, contrasts with the smooth elegance of the work *Quadrum*, which occupies the adjoining room as an expansive installation. Realized by Grosvenor between 2005 and 2006, the work represents a new decade in the artist’s oeuvre. The work consists of three elements, one of which suggests a center, while two behave like satellites.

¹⁰ Klaus Ottmann: “Robert Grosvenor as an American”, in: Robert Grosvenor, exhib. cat. Museu Serralves – Museu de Arte Contemporânea da Fundação de Serralves 2005, Porto 2005, p. 18.

¹¹ Jerry Saltz uses the word “otherworldliness” in this context. Cf. Jerry Saltz: „Armut unter Druck“, in: Robert Grosvenor, Robert Grosvenor, exhib. cat. Kunsthalle Bern 1992, Bern 1992, p. 30.

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The central object has a different shape to the similar satellites: A flat, bubble-like shape in bright light blue rises up from a low, dark brown base. This is reminiscent of works by the artist Hans Arp as well as speech bubbles from comics. The two antenna-like satellites made of welded steel are positioned at short distances from this aluminum object. They are less voluminous than the central sculpture and are also dark brown in color.

This contrast between colors and shapes marks a clear shift from Grosvenor's earlier creations. In addition, *Quadrum* reflects allusions to art and design history as well as everyday culture, which can be found repeatedly in Grosvenor's work from the 1980s onwards but are even more noticeable here. They reveal one of several parallels to Postmodernism which is characterized by a rejection of functionalism and a turn towards a freer, playful approach to different, sometimes historical forms.

Displaying a comparable attitude, tendency or strategy is the work *Untitled* from 2009. A separate room in the Fridericianum is also dedicated to this work. The sculpture consists of two contrasting parts. One element is a wide, fence-like grid made of silvery aluminum. This functions less like a defensive barrier than a compositional design element. The other object is a fiberglass construction with a red, flocked surface. Its shape is reminiscent of a bridge fragment, while its regular, cushion-like structure conveys an impression of softness and lightness.

As with many of Grosvenor's works, the space between the elements is deliberately included here. He uses the so-called negative space with great precision to lend his work a specific effect. This creative act contributes significantly to the special tension inherent in the overall structure. At the same time, the work itself invites a variety of thought-provoking games and encourages reflection on the broad knowledge of forms we use to decipher images.

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The last area of Grosvenor's work, to which two rooms in the Fridericianum are dedicated, consists of vehicles of various shapes and types – cars, airplanes, and ships. This creative field was already touched on in the above discussion of the work *3 Wheeled Car*, which formed its starting point, as it were, in 1969. Vehicles have indeed been a recurring theme in Grosvenor's work over the decades. They also resonate in his contribution to documenta 8, which is an abstract, immobile vehicle that is evoked in this exhibition in the form of a sketch by the documenta office from that period.

In addition, the Fridericianum will also be showing means of transportation from the 2010s and 2020s. These are sometimes more tangible, sometimes more abstract in their appearance and oscillate between Minimalism, Pop Art and Surrealist touches. For example, an untitled boat created between 2015 and 2019 and placed in the central hall is so highly exaggerated it could also be interpreted as a spaceship. In contrast, an untitled sports car created in 2021 and also installed there is somewhat easier to grasp, consisting only of an empty, wheel-less shell with the appearance of an oversized toy car.

A similar interplay of concrete and abstract impressions can be seen in the Rotunda, where countless model vehicles by Grosvenor are on display, which he integrated into his work between 2020 and 2025 and which he subjected to various degrees of modification in this context. All of these works are notable for the indeterminacy of their temporal and spatial connections. They are also characterized by a pronounced joy in the invention of form, a strong urge to innovate, and a subtly playful spirit – all traits emblematic of Grosvenor's entire oeuvre, continuing with undiminished intensity to the present day.

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Overall, the Fridericianum showcases a practice that leaves unambiguity behind and remains subject to continuous change. This is already true of the earliest formulations and continues in the works of the following periods. With ingenuity, humor, and continual searching, Grosvenor established a body of work that stands for maximum creative freedom and from which irrevocably significant impulses for the art of the 20th and 21st centuries emanate.

The exhibition initiated by the Fridericianum is the latest in a series of institutional honors that underscore Grosvenor's art-historical significance. In addition to his participation in the documenta exhibitions in 1977 and 1987, the artist has taken part in numerous other key international exhibitions, including the Biennale d'Art Contemporain de Lyon (2003), the Whitney Biennial in New York (2010), and the 59th Biennale di Venezia (2022). He has held solo exhibitions at P.S.1 – The Institute for Art and Urban Resources in Long Island City in New York (1984), at Kunsthalle Bern (1992), the Museu de Arte Contemporânea da Fundação de Serralves in Porto (2005), the Renaissance Society in Chicago (2017), the Institute of Contemporary Art in Miami (2019), and the Power Station in Dallas (2023), among others. His works are represented in the collections of major American and European institutions such as the Museum of Modern Art in New York, the Whitney Museum of American Art in New York, the Hirshhorn Museum and Sculpture Garden in Washington, the Los Angeles County Museum of Art, the Walker Art Center in Minneapolis, the Centre Pompidou in Paris, Museum Boijmans Van Beuningen in Rotterdam, Fundação de Serralves, and the Astrup Fearnley Museet in Oslo. Artists such as Tauba Auerbach, John Bock, Alex Da Corte, Vincent Fectau, Suzan Frecon, Wade Guyton, Rachel Harrison, Helen Marten, Virginia Overton or Richard Prince regard Grosvenor as an “artists’ artist” – as an important point of reference whose practice uniquely unites formal rigor with sensual openness and continuous inventiveness.

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EXHIBITION BIOGRAPHY

Robert Grosvenor

Born 1937 in New York, NY

EDUCATION

1959 Pennsylvania Academy of the Fine Arts, Philadelphia, PA

1958 Università di Perugia, Italy

1957–1959 École Supérieure des Arts Décoratifs, Paris, France

1956 École des Beaux Arts, Dijon, France

SOLO EXHIBITIONS (SELECTION)

2025

Fridericianum, Kassel

Paula Cooper Gallery, New York, NY

2024

Karma, New York, NY

2023

The Power Station, Dallas, TX

Paula Cooper Gallery, New York, NY

2022

Karma, Los Angeles, CA

Galerie Greta Meert, Brussels, Belgium

Paula Cooper Gallery, New York, NY

2021

Galerie Max Hetzler, Berlin, Germany

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2020

Galerie Thierry Marlat, Paris, France

Karma, New York, NY

Galerie Max Hetzler, Paris, France

2019

ICA Miami, Miami, FL

2018

Paula Cooper Gallery, New York, NY

2017

The Renaissance Society, Chicago, IL

Karma, New York, NY

Maccarone, Los Angeles, CA

2015

Paula Cooper Gallery, New York, NY

2014

Max Hetzler, Berlin, Germany

Karma, New York, NY

2012

Paula Cooper Gallery, New York, NY

2010

Paula Cooper Gallery, New York, NY

2007

Paula Cooper Gallery, New York, NY

2005

Fundação de Serralves Museum of Contemporary Art, Porto, Portugal

Galerie Max Hetzler, Berlin, Germany

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2003

The Arts Club of Chicago, Chicago, IL

Paula Cooper Gallery, New York, NY

2000

Paula Cooper Gallery, New York, NY

1998

Paula Cooper Gallery, New York, NY

1996

Lawrence Markey, New York, NY

Paula Cooper Gallery, New York, NY

1995

Galerie Max Hetzler, Berlin, Germany

1993

Paula Cooper Gallery, New York, NY

1992

Kunsthalle, Bern, Switzerland

Galerie Max Hetzler, Cologne, Germany

1991

Paula Cooper Gallery, New York, NY

1990

Margo Leavin Gallery, Los Angeles, CA

1989

Centre d'Art Contemporain du Domaine de Kerguehennec à Bignan, Locmine, France

1988

Paula Cooper Gallery, New York, NY

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1986

Paula Cooper Gallery, New York, NY

1984

P.S.1, The Institute for Art and Urban Resources, Long Island City, NY

1981

Paula Cooper Gallery, New York, NY

1978

Paula Cooper Gallery, New York, NY

1977

Galerie Eric Fabre, Paris, France

1976

The Clocktower, Institute for Art and Urban Resources, New York, NY

1975

Galerie Stampa, Basel, Switzerland

Paula Cooper Gallery, New York, NY

Galerie Eric Fabre, Paris, France

Pasquale Tridorio, Naples, Italy

1974

Paula Cooper Gallery, New York, NY

Françoise Lambert, Milan, Italy

1971

Paula Cooper Gallery, New York, NY

La Jolla Museum of Contemporary Art, La Jolla, CA

1970

Paula Cooper Gallery, New York, NY

Fischbach Gallery, New York, NY

Galerie Ricke, Cologne, Germany

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1967

Dwan Gallery, Los Angeles, CA
Park Place, New York, NY

1965

Park Place, New York, NY

GROUP EXHIBITIONS (SELECTION)

2025

Out of this World, Museum Dhondt-Dhaenens, Sint-Martens-Latem, Belgium

2022

The Milk of Dreams, 59th International Venice Biennale, curated by Cecilia Alemani, Venice, Italy
Stuff, curated by Arlene Shechet, Pace Gallery, New York, NY

2021

Paradis, organized by Claude Balls Int, Maison R&C, Marseille, France
Robert Grosvenor and David Novros, Paula Cooper Gallery New York, NY

2019

Group Exhibition, Paula Cooper Gallery, New York, NY

2018

Robert Grosvenor | Richard Prince, Galerie Max Hetzler, Paris, France
Flat Out: Works on Paper, 1960-2000, Mana Contemporary, Jersey City, NJ

2017

Los Angeles to New York: Dwan Gallery 1959- 1971, Los Angeles County Museum of Art, Los Angeles, CA
Strange Attractors: The Anthology of Interplanetary Folk Art Vol. 1 Life on Earth, Redling Fine Art, Los Angeles, CA
Artist Run New York: The Seventies, Jean-Paul Najjar Foundation, Dubai, United Arab Emirates

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2016

FORTY, MoMA PS1, Long Island City, Queens, NY

2015

Blind Architecture, curated by Douglas Fogle, Thomas Dane Gallery, London, UK

Selections from the Kramarsky Collection, David Zwirner, New York, NY

Dissolving Margins, Paula Cooper Gallery, New York, NY

2014

Mind and Matter, curated by Daniel Marzona, M-ARCO, Marseille, France

2013

Lat. 41° 7' N. Long. 72° 19' W, curated by Bob Nickas, Martos Gallery Summer Location, East Marion, NY

2012

Der Raum der Linie, Museum Wiesbaden, Germany

2011

zoom, shift, abstract, Simone Subal Gallery, New York, NY

2010

Whitney Biennial, Whitney Museum of American Art, New York, NY

Singular Visions, curated by Scott Rothkopf and Dana Miller, Whitney Museum of American Art, New York, NY

2009

Compass in Hand: Selections from the Judith Rothschild Foundation Contemporary

Drawings Collection, Museum of Modern Art, New York, NY

2008

Every Revolution is a Roll of the Dice, curated by Bob Nickas, Paula Cooper Gallery, New York, NY

Reimagining Space: The Park Place Gallery Group in 1960s New York, Blanton Museum of Art, University of Texas at Austin, Austin, TX

2007

A Roll of the Dice Will Never Abolish Chance, curated by Bob Nickas, Marfa Ballroom, Marfa, TX

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2006

Against the Grain: Contemporary Art from the Edward R. Broida Collection, The Museum of Modern Art, New York, NY

Was ist Plastik? 100 Jahre – 100 Köpfe: Das Jahrhundert moderner Skulptur, Stiftung Wilhelm Lehmbruck Museum, Center of International Sculpture, Duisburg, Germany

Still Points of the Turning World: Site Santa Fe's Sixth International Biennial, curated by Klaus Ottmann, Site Santa Fe, Santa Fe, NM

Plane/Figure: Amerikanische Kunst aus Schweizer Sammlungen, Kunstmuseum Winterthur, Winterthur, Switzerland

2004

Genesis Sculpture, Experience Pommery #1, Domaine Pommery, Reims, France

2003

Large-Scale Sculpture: Andre, Grosvenor, LeWitt, Paula Cooper Gallery, New York, NY

It happened tomorrow, Biennale D'Art Contemporain de Lyon 2003, France

2002

Drawings of Choice from a New York Collection, Kannert Art Museum, University of Illinois at Urbana Champaign, IL

2001

Paula Cooper Gallery, New York, NY

Marzona Villa Manin: A Private Collection, Villa Manin, Passariano, Italy

2000

Paula Cooper Gallery, New York, NY

1999

Forum: Robert Grosvenor, Andreas Gursky, John Wesley, Carnegie Museum of Art, Pittsburgh, PA

Afterimage: Drawing through Process, The Museum of Contemporary Art, Los Angeles, CA

Dessiner est un autre langage, Musée de Picardie, Amiens, France

Posters Exhibition, Lawrence Markey, New York, NY

Sculptors' Drawings, Paula Cooper Gallery, New York, NY

1998

Amnesty International Benefit Drawing Show, Paula Cooper Gallery, New York, NY

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1996

From Figure to Object: A Century of Sculptor's Drawings, Karsten Shubert Gallery, London, UK

1995

American Sculptors in the 1960s: Selected Drawings from the Collection, The Museum of Modern Art, New York, NY

1994

Country Sculpture, le consortium, Dijon, France

From Minimal to Conceptual Art: Works from the Dorothy and Herbert Vogel Collection, National Gallery of Art, Washington, D.C.

Holiday Exhibition, Paula Cooper Gallery, New York, NY

1993

Art on Paper, Weatherspoon Art Gallery, Greensboro, NC

25 Years (Part I), Paula Cooper Gallery, New York, NY

1992

then & NOW, Philippe Staib Gallery, New York, NY

1991

30th Anniversary Series: Sixties, John Gibson Gallery, New York, NY

1990

L'Aventure de L'Abstraction: 1960-1990, Fondation Deutsch, Belmont-Sur-Lausanne, Switzerland

1989

Works on Paper, Paula Cooper Gallery, New York, NY

1988

Linien: Arbeiten auf Papier, Galerie Rolf Ricke, Cologne, Germany

1987

The Success of Failure, Laumeier Sculpture Park and Gallery, St. Louis, MO; traveled to Johnson Gallery, Middlebury College, Middlebury, VT; University of Arizona Museum of Art, Tuscon, AZ

L'Epoque, La Mode, La Morale, La Passion: Aspects de l'art d'aujourd'hui 1977-1987, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France

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Art Against Aids: A Benefit Exhibition, Paula Cooper Gallery, New York, NY

documenta 8, Kassel, Germany

Changing Group Exhibition, Paula Cooper Gallery, New York, NY

AMFAR, Dia Art Foundation, New York, NY

1986

Works from the Paula Cooper Gallery, John Berggruen Gallery, San Francisco, CA

1985

The Maximal Implications of the Minimal Line, Edith C. Blum Art Institute, Milton and Sally Avery Center for the Arts, The Bard College Center, Annandale-on-Hudson, NY

Giacometti to Johns: The Albert and Vera List Family Collection, Hayden Gallery, Albert and Vera List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA

Sculpture, Paula Cooper Gallery, New York, NY

Independent Curators Incorporated 10th Anniversary Benefit Auction, The Puck Building, New York, NY

Changing Sculpture Exhibition, Paula Cooper Gallery, New York, NY

1984

Artists Call Against U.S. Intervention in Central America, Paula Cooper Gallery, New York, NY

Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection, traveled to the Montreal Museum of Fine Arts, Montreal, Quebec; Vancouver Art

Gallery, Vancouver, British Columbia; The Nickle Arts Museum Calgary, Alberta; Seagram Building, New York, NY; London Regional Art Gallery, London, Ontario

American Sculpture, Margo Leavin Gallery, Los Angeles, CA

1983

Objects, Structures, Artifice: American Sculpture 1970-1982, SVC/Fine Arts Gallery, University of South Florida, Tampa, FL

1982

Drawings from the Collection of Milton Brutten and Helen Herrick, Ben Shahn Galleries, William Paterson College, Wayne, NJ

postMINIMALism, The Aldrich Museum of Contemporary Art, Ridgefield, CT

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1981

Sculptors' Drawings and Macquettes, Max Hutchinson Gallery, New York, NY
Amerikanische Zeichnungen der Siebziger Jahre, Louisiana Museum of Modern Art, Humlebaek, Denmark;
traveled to Kunsthalle Basel, Basel, Switzerland; Städtische Galerie im Lenbachhaus, Munich, Germany;
Wilhelm-Hack-Museum, Ludwigshafen, Germany

1979

Paula Cooper Gallery, New York, NY
The Minimal Tradition, The Aldrich Museum of Contemporary Art, Ridgefield, CT
15th Anniversary Exhibition, Fischbach Gallery, New York, NY
Tendencies in American Drawings of the Late Seventies, Städtische Galerie im Lenbachhaus, Munich, Germany

1978

Private Images: Photographs by Sculptors, Los Angeles County Museum of Art, Los Angeles, CA
Drawings for Outdoor Sculpture: 1946-1977, Amherst College, Amherst, MA; traveled to University of
California, Santa Barbara, CA; Massachusetts Institute of Technology, Cambridge, MA
Group Show, Paula Cooper Gallery, New York, NY

1977

Travaux sur Papier, Galerie G. Mollet-Vielle, Paris, France
documenta 6, Kassel, West Germany
Group Show, Paula Cooper Gallery, New York, NY
American Drawing 1927-1977, Minnesota Museum of Art, St. Paul, MN
New York, The State of Art, New York State Museum, Albany, New York
Drawings for Outdoor Sculpture: 1946-1977, John Weber Gallery, New York, NY
Drawings and Prints: New York, Rush Rhees Gallery, University of Rochester, Rochester, NY

1976

200 Years of American Sculpture, Whitney Museum of American Art, New York, NY
Sculptor's Drawings, Fine Arts Building, New York, NY
Biennale of Sydney, Art Gallery of New South Wales, Sydney, Australia
Gallery Group Show, Paula Cooper Gallery, New York, NY

1975

Sculptor's Drawings, Loretta Yarlow Gallery, Toronto, Canada
Zeichnungen III, Städtisches Museum, Levenkusen, Germany
Selections from the Collection of Herb and Dorothy Vogel, The Clocktower, New York, NY

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ArtPark, Lewiston, New York, NY

Tendances Actuelles de la Peinture Américaine, Musée d'Art Moderne de la Ville de Paris, Paris, France

Paintings, Drawings, and Sculpture of the 60's and 70's from the Herb and Dorothy Vogel Collection, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA

1973

Three New Works by Robert Grosvenor, Forrest Myers, Richard Nonas, Graduate Center, The City University, New York, NY

Biennial Exhibition of American Painting and Sculpture, Whitney Museum of American Art, New York, NY

Opening Group Exhibition, Paula Cooper Gallery, New York, NY

Works on Paper, Virginia Museum of Fine Arts, Richmond, Virginia

Fall Group Exhibition, Paula Cooper Gallery, New York, NY

Drawings and Other Work, Paula Cooper Gallery, New York, NY

1972

New York 72, Paula Cooper Gallery Exhibition, Greenwich, CT

Eight, Contemporary Arts Museum, Houston, TX

Group Exhibition, Paula Cooper Gallery, New York, NY

Group Exhibition, 10 Bleecker Street, New York, NY

Drawings by Sculptors, Lo Guidice Gallery, New York, NY

1971

Sonsbeek 71, Sonsbeek Park, Arnheim, The Netherlands

11th International Biennial Outdoor Sculpture Exhibition, Middelheim Museum, Antwerp, Belgium

Works on Paper: 31st Annual Exhibition, The Society for Contemporary Art, The Art Institute of Chicago, Chicago, IL

Paula Cooper Gallery Exhibition, Windham College, Putney, VT

Changing Group Exhibition, Paula Cooper Gallery, New York, NY

1970

Drawings, Bard College, Annandale-on-Hudson, NY

Art on Paper, Institute of Contemporary Art, Boston, MA

Monumental Art, Contemporary Arts Center, Cincinnati, OH

Art on Paper, The Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC

Art for Your Collection, Museum of Art, Rhode Island School of Design, Providence, RI

Drawing Exhibition, Paula Cooper Gallery, New York, NY

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1969

The Artist and the Factory, University Gallery, Minneapolis, MN

14 Sculptors: The Industrial Edge, Walker Art Center, Minneapolis, MN

Contemporary American Art, Whitney Museum of Art, New York, NY

1968

Plus by Minus, Albright-Knox Art Gallery, Buffalo, NY

Minimal Art, Gemeentemuseum, The Hague, The Netherlands; traveled to Städtische Kunsthalle-Düsseldorf, Akademie der Künste, Berlin, Germany

Sculpture Annual, Whitney Museum of American Art, New York, NY

1967

American Sculpture of the 60s, Los Angeles County Museum of Art, Los Angeles, CA; traveled to Philadelphia Museum of Art, Philadelphia, PA

Art for the City, Institute of Contemporary Art, Philadelphia, PA

Bladen, Grosvenor, Von Schlegell, Loeb Student Center, New York University, New York, NY

A.F.A. Traveling Drawing Exhibition

Park Place, New York, NY

Park Place Group Exhibition, Friends of Contemporary Art, Denver, CO

1966

Primary Structures, The Jewish Museum, New York, NY

Drawing Exhibition, New York University, New York, NY

1965

American Express Pavillion, New York World's Fair, New York, NY

Park Place, New York, NY

Dwan Gallery, Los Angeles, California

1964

Welfare Island Art Festival, New York, NY

John Daniels Gallery, New York, NY

Park Place, New York, NY

Royal Marks Gallery, New York, NY

Noah Goldowsky Gallery, New York, NY

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1963

Park Place, New York, NY

1962

Park Place, New York, NY

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EDUCATION AND EVENTS

Exhibition opening: Robert Grosvenor

Friday, August 29, 2025, 7–11 pm

On Friday, August 29, 2025, the Fridericianum opens the doors to the new exhibition by the US-American artist Robert Grosvenor. After the official part of the evening, everyone is invited to celebrate together – with snacks, drinks, and musical entertainment.

Admission is free on the evening of the opening. No registration required.

Children's vernissage: Robert Grosvenor

Friday, August 29, 2025, 5.30–7 pm

The Fridericianum invites children and their accompanying adults to an exclusive exhibition opening before the official celebrations: Together with the art education team, the participants explore the new exhibition by Robert Grosvenor. The Studiowerkstatt is open as well and invites those interested to get creative together.

Ideal age: 6–12 years. Admission is free. No registration required. Drop in and out at any time. Children must be accompanied by an adult.

Holiday workshop: *From shapes and surfaces to great ideas*

Thursday, October 9, to Friday, October 10, 2025, 11 am–2 pm

During the fall break, a holiday workshop offers insights into Robert Grosvenor's exhibition. The focus is on exploring his sculptures and creatively implementing own ideas using different materials. The workshop gives the young participants the opportunity to playfully explore forms and artistic processes.

Ideal age: 8–18 years. Material costs: 5 Euro. Registration via education@fridericianum.org

Workshop for adults: *Exploring surfaces*

Saturday, November 8, 2025, 3–5 pm

The workshop is dedicated to the artistic exploration of surfaces. Drawing techniques such as frottage, experimental painting, and digital methods are used to reveal and reinterpret structures. Different materials and processes open up a wide range of possibilities between analog work and digital image design.

For participants aged 16 and up. Material costs: 10 Euro. Registration via education@fridericianum.org

Family day: *With jet power*

Sunday, November 16, 2025, 11 am–2 pm

Inspired by Robert Grosvenor's utopian vehicles, the Fridericianum invites families to engage in a playful exploration of the artist's design questions. After an exploration tour of the various vehicles, the visitors can design their own solutions for future transportation in the Studiowerkstatt.

Admission is free. No registration required.

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Lecture by Dieter Schwarz

Topanga/Quadrum: Along Robert Grosvenor's Work

Thursday, November 27, 2025, 7 pm

The lecture places Grosvenor's work in the context of American sculpture and traces his career from its beginnings to later years, when he began assembling sculptures from various heterogeneous materials, often found objects, into spatial images based on surprising observations.

Admission is free. No registration required.

REGULAR PROGRAMS

Studiowerkstatt

Every Saturday, 11 am–1 pm

Every Saturday, the Fridericianum Studiowerkstatt opens for small and tall visitors, aged five and upwards: Those interested are invited to get inspired by the exhibitions, work creatively together and make their own art.

Admission is free. No registration required. Drop in and out at any time. Children must be accompanied by an adult.

Public guided tours

Every Wednesday, 5–6 pm & every Sunday, 3–4 pm

The art education team takes the visitors on a guided tour of the current Fridericianum exhibitions and projects. Information on the respective thematic focus can be found in the [event calender](#) on the Fridericianum website.

The costs for the tours are included in the entrance fee. No registration required.

Curator-led tours

On the first Wednesday of every month, 5–6 pm

On the first Wednesday of every month, the participants discover the current exhibitions and projects of the Fridericianum together with the curatorial team. Information on the respective thematic focus can be found in the [event calender](#) on the Fridericianum website.

Admission is free. No registration required.

F wie Feierabend

On the last Tuesday of every month, 6.30–10 pm

On the last Tuesday of every month, the Fridericianum invites you to art, drinks, and encounters.

The café stays open until 10 pm, the exhibition until 8 pm.

Admission is free. No registration required.

More events and details can be found on the [Fridericianum website](#).

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LIST OF PRESS IMAGES AVAILABLE FOR DOWNLOAD

1.



Robert Grosvenor, Frühling 1969

Photo: John Ferrari

Courtesy the artist and Paula Cooper Gallery, New York

2.



Robert Grosvenor: *Untitled*, 1976–1977

Photo: Steven Probert

© Robert Grosvenor

Courtesy the artist and Paula Cooper Gallery, New York

3.



Robert Grosvenor: *Untitled*, 1986–1987

Photo: © Robert Grosvenor

Courtesy the artist; Paula Cooper Gallery, New York and
Whitney Museum of American Art, New York

4.



Robert Grosvenor: *Untitled*, 1987–1988

(Installation view ,Robert Grosvenor', Fundação de Serralves
– Museu de Arte Contemporânea, Porto, Portugal, 4.2.–
17.4 2005)

Photo: Rita Burmester

© Robert Grosvenor

Courtesy the artist; Paula Cooper Gallery, New York and
Fundação de Serralves, Porto, Portugal

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5.



Robert Grosvenor: *Untitled*, 1991

Photo: Steven Probert

© Robert Grosvenor

Courtesy the artist and Paula Cooper Gallery, New York

6.



Robert Grosvenor: *Quadrum* (detail), 2005–2006

Photo: Steven Probert

© Robert Grosvenor

Courtesy the artist and Paula Cooper Gallery, New York

7.



Robert Grosvenor: *Untitled*, 2009

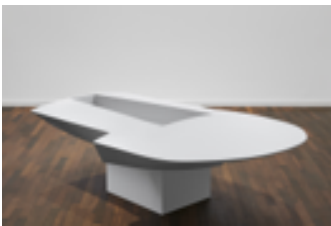
(Installation view Whitney Biennial 2010, Whitney Museum of American Art, New York)

Photo: Ellen Page Wilson

© Robert Grosvenor

Courtesy the artist; Paula Cooper Gallery, New York and Whitney Museum of American Art, New York

8.



Robert Grosvenor: *Untitled*, 2015–2019

Photo: def image

© Robert Grosvenor

Courtesy the artist; Paula Cooper Gallery, New York und Galerie Max Hetzler Berlin | Paris | London | Marfa

9.



Robert Grosvenor: *Untitled*, 2020

Photo: Steven Probert

© Robert Grosvenor

Courtesy the artist and Paula Cooper Gallery, New York

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10.



Robert Grosvenor: *Untitled*, 2021

Photo: © Robert Grosvenor

Courtesy the artist; Paula Cooper Gallery, New York and
Galerie Greta Meert, Brüssel

11.



Robert Grosvenor: *Untitled*, 2021

Photo: © Robert Grosvenor

Courtesy the artist; Paula Cooper Gallery, New York and
Galerie Greta Meert, Brüssel

12.



Robert Grosvenor: *Untitled*, 2021

Photo: © Robert Grosvenor

Courtesy the artist; Paula Cooper Gallery, New York and
Galerie Greta Meert, Brüssel

13.



Robert Grosvenor: *Untitled group of works*, 2020–2025
(Installation view Fridericianum, Kassel)

Photo: Andrea Rossetti

© Robert Grosvenor, documenta und Museum
Fridericianum gGmbH

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14.



Robert Grosvenor: *Untitled*, 1990–2015 & *Untitled*, 2021
(Installation view Fridericianum, Kassel)

Photo: Andrea Rossetti

© Robert Grosvenor, documenta und Museum
Fridericianum gGmbH

15.



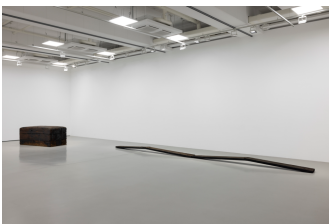
Robert Grosvenor: *Untitled*, 1970; *Untitled*, 2009 &
Untitled, 1976–77

(Installation view Fridericianum, Kassel)

Photo: Andrea Rossetti

© Robert Grosvenor, documenta und Museum
Fridericianum gGmbH

16.

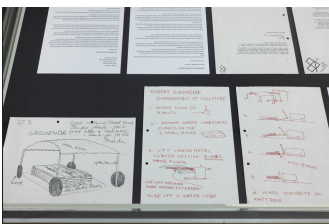


Robert Grosvenor: *Untitled*, 1976–77 & *Untitled*, 1971
(Installation view Fridericianum, Kassel)

Photo: Andrea Rossetti

© Robert Grosvenor, documenta und Museum
Fridericianum gGmbH

17.

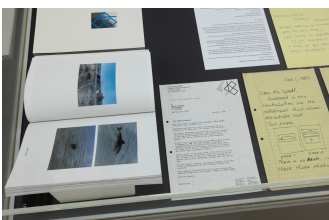


Robert Grosvenor
(Installation view Fridericianum, Kassel; archival material,
documenta archiv)

Photo: Andrea Rossetti

© Robert Grosvenor, documenta und Museum
Fridericianum gGmbH

18.



Robert Grosvenor
(Installation view Fridericianum, Kassel; archival material,
documenta archiv)

Photo: Andrea Rossetti

© Robert Grosvenor, documenta und Museum
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19.



Robert Grosvenor: *Untitled*, 2009
(Installation view Fridericianum, Kassel)
Photo: Andrea Rossetti
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20.



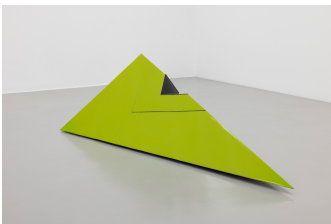
Robert Grosvenor: *Quadrum*, 2005–2006
(Installation view Fridericianum, Kassel)
Photo: Andrea Rossetti
© Robert Grosvenor, documenta und Museum
Fridericianum gGmbH

21.



Robert Grosvenor: *Untitled*, 1987–1988
(Installation view Fridericianum, Kassel)
Photo: Andrea Rossetti
© Robert Grosvenor, documenta und Museum
Fridericianum gGmbH

22.



Robert Grosvenor: *3 Wheeled Car*, 1969
(Installation view Fridericianum, Kassel)
Photo: Andrea Rossetti
© Robert Grosvenor, documenta und Museum
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23.



Robert Grosvenor: *Topanga*, 1965
(Installation view Fridericianum, Kassel)
Photo: Andrea Rossetti
© Robert Grosvenor, documenta und Museum
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[Press images available for download](#)

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CONTRIBUTORS

Curatorial Team:

Luise von Nobbe & Moritz Wesseler

Art Education:

Linda Heüveldop, Alena Nawrotzki & Lara Pigorsch

Event Management:

Elsa Forderer & Elias Lepper

Art Educators:

Zaki Al-Maboren, Max Hausschild, Roland Knieg, Florian Pfaar, Paula Sander, Susanne Stein & Johan Steinmetz

Production & Technical Department:

Martin Fokken, Larissa Hüttenhein & Christina Lindner

Event & Time-Based Media Technology:

Christoph Huntzinger

Communications:

Lea Roth & Carina Wolf

PA to the Director:

Lisa Erpel

Inhouse Technicians:

René Frank, Björn Juraschitz, Kristijan Mijic, Robert Redel & Stefan Schlenker

Art Handling:

Udo Giese, Kristiane Krüger, Chris „Cross“ Lachmund, Walter „Wolti“ Peter, Eric Pries, Frauke Rohenkohl, Torben Röse & Knut Sippel

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SERVICE INFORMATION

CONTACT

Fridericianum

Friedrichsplatz 18

34117 Kassel

T +49 561 70727-20

info@fridericianum.org

www.fridericianum.org

[Instagram](#) / [Facebook](#)

#fridericianum #robertgrosvenor #70jahredocumenta

OPENING HOURS

Tue–Sun & public holidays 11 am–6 pm & Thu 11 am–8 pm

ADMISSION

6 Euro, reduced 4 Euro

Free admission on Wednesdays

Free admission for children and under 18s

Groups (10 or more) 4 Euro p. p.

Free admission for students with Kulturticket

Students and trainees 2 Euro

Free admission for school groups (by prior appointment)

PRESS CONTACT

Communications Fridericianum

Carina Wolf

T +49 561 70727-3016

press@fridericianum.org