

Conceptual Art and Christine Kozlov

Conceptual Art and Christine Kozlov presents the work of early Conceptual Art practitioner Christine Kozlov (b. 1945, New York; d. 2005, London). The exhibition reveals the scope of Kozlov's activity, with a focus on her contributions to Conceptual Art from the mid-1960s until the late 1970s. Nearly all of Kozlov's works from 1965 onward are here – around forty-five works, including some not exhibited in her lifetime.

The grouping of works recognises Kozlov's preservation of ideas and activity in her 'works lists' – concise pieces of writing through which Kozlov formed ideas and the language to represent her practice. A broader context for Kozlov's practice is raised through making relationships between art works, Kozlov's and other artists', from the first decade of Conceptual Art. These include works by Art & Language and its New York manifestation (Provisional) Art & Language, Stanley Brown, Douglas Huebler, On Kawara, Joseph Kosuth, The Red Krayola, Adrian Piper and Lawrence Weiner. Most of these additional works are drawn from Kozlov's own collection.

Conceptual Art emerged as a theoretical and left political position that rejected the high modernism, Minimalism and Pop Art that dominated the discourse of the mid-to-late 1960s. It challenged both what art could look like and what it could be about. Valuing the production of ideas over objects, foregrounded by language, Conceptual Art works were often made using readily available materials such as office supplies and photocopies, and devices to hand such as typewriters and sound recorders. Works were readymades, or made reference to certain kinds of technical or commercial writing and documentation, appearing in exhibition publications, art magazines and newspapers. Many conceptual artists tilted toward the politics of daily life and anti-authoritarian protest. From 1967 through to the mid-1970s, the positions and camps of global Conceptual Art were represented predominantly in the form of group exhibitions, some of which Kozlov coorganised and in many of which she was invited to exhibit.

Group work absorbed Kozlov from roughly 1972–73 into the mid-1980s. This sort of work is often overlooked by art history and treated as an adjunct to solo work. Kozlov, however, prioritised it as time went on. The selection of works that reflects this collaborative activity includes songs, performances for video and film, and LPs made with (Provisional) Art & Language and The Red Krayola. Also in the exhibition are projects in video and film made with Joan Jonas, Zoran Popović, Mayo Thompson and Robert Rauschenberg, as well as the landmark feminist film *Born in Flames*, made by Lizzie Borden. Kozlov moved to the UK in 1977. The last of her works in this exhibition, shown on the top floor, were made here c.1991, in response to the first Gulf War.

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