



Le Nouveau Musée, 1991 (continued)

Le Nouveau Musée, Villeurbanne, France, 1991
Photograph showing the process of casting the iron objects for Asher's project
Exhibition print made from original black-and-white photograph in the Michael Asher Archive
Courtesy of the Michael Asher Foundation



The Museum as Muse: Artists Reflect, 1999

The Museum as Muse: Artists Reflect, The Museum of Modern Art, New York, New York, USA, 1999
Photograph of deaccession catalogs made available within The Museum of Modern Art's exhibition space
Exhibition print made from original color photograph in the Michael Asher Archive
Courtesy of the Michael Asher Foundation /
Photograph by Andrew Freeman



Three copies of Michael Asher, *Painting and Sculpture in The Museum of Modern Art: Catalog of Deaccessions 1929 through 1998*, (New York: The Museum of Modern Art, 1999)



Advertisements for California Institute of the Arts, 2000–2001

Three advertisements for CalArts designed by Asher
Art in America, Volume 88, Number 10, October 2000, Brant Art Publications Incorporated, New York, NY
New Art Examiner, Volume 28, Number 2, October 2000, Chicago New Art Association, Chicago, IL
Courtesy of the New Art Association
New Art Examiner, Volume 28, Number 5, February 2001, Chicago New Art Association, Chicago, IL
Courtesy of the New Art Association



Outlook, 2003

Outlook, Kunstverein Springhornhof, Neuenkirchen, Germany, 2003
Research photograph taken by Michael Asher showing the landscape of Neuenkirchen, Germany
Exhibition print made from original color photograph in the Michael Asher Archive
Courtesy of the Michael Asher Foundation



53°16'N 9°57'O 52°55'N 9°8'O, 2003 produced for *Outlook*, Kunstverein Springhornhof, Neuenkirchen, Germany, 2003
Reproductions of four maps of electricity utility lines provided by Ewe (Ems-Weser-Elbe)



53°16'N 9°57'O 52°55'N 9°8'O, 2003 produced for *Outlook*, Kunstverein Springhornhof, Neuenkirchen, Germany, 2003
Publications designed by Asher with reproductions of utility maps and a legend housed in a cardboard slipcase, edition of 100

Available upon request (please ask a gallery attendant):
photocopy of legend for Asher's publication with English translation (16 sheets). Facsimile made from original in the Michael Asher Archive



Student Reinstallations, 2000–2001, 2002–2003

First rotation of student reinstallation, *Made in California: Now*, Los Angeles County Museum of Art, Los Angeles, California, USA, 2000–2001
Documentation of before and after the reinstallation of the 19th-century European artworks in the Palmer Gallery by students from Fairfax High School
Fourteen photographs and ground plan
Exhibition prints made from original materials in the Michael Asher Archive
Courtesy of the Michael Asher Foundation



Second rotation of student reinstallation, Los Angeles County Museum of Art, Los Angeles, California, USA, 2002–2003
Documentation of before and after the reinstallation of the permanent collection in the Modern and Contemporary Art Council Gallery by students from Fairfax High School
Ten photographs and ground plan
Exhibition prints made from original materials in the Michael Asher Archive
Courtesy of the Michael Asher Foundation



How Many Billboards? Art in Stead, 2010

How Many Billboards? Art in Stead, MAK Center for Art and Architecture, West Hollywood, California, USA, 2010
Photograph of Asher's billboard on Glendale Boulevard
Courtesy of the MAK Center / Photograph by Gerard Smulevich
Exhibition print made from digital color photograph in the Michael Asher Archive
Courtesy of the Michael Asher Foundation

Over a career spanning six decades, Michael Asher (1943–2012) played a pivotal role in developing conceptual art through site-specific interventions that made their surrounding context the active content of his work. Asher's interrogations of these sites reveal the many ways art can critique and make visible the often unseen social, economic, and institutional structures that underpin the subjects it addresses.

This focused survey presents twenty works via their material elements, documentation, and an accompanying exhibition guide. While many of Asher's projects left no trace, "fragments" exist for some, including distributed objects (household items, games, clothing, maps, and postcards) that were designed to circulate publicly. His practice also employed a broad range of twentieth-century media and utilized their conventions of production and distribution—including film, television, radio, magazines, publications, advertising, and graphic identities. Among his many engagements with institutions, Asher intervened in branding and signage, patronage, as well as educational and curatorial responsibilities.

Produced for a specific time and place, Asher's work intrinsically questions both the possibility and value of retrospective display. This exhibition draws on documentation and other resources from the artist's extensive archive, alongside loans from friends and peers. While much of Asher's work cannot be reconstituted, his wide-reaching methods and models offer pathways for understanding art's relationship with broader systems of meaning.

Asher lived his entire life in Los Angeles and made numerous works at its local galleries, alternative spaces, and museums, including MOCA. His critical engagement with the conditions of art also shaped his teaching; over nearly four decades at CalArts, his methods of questioning and analysis left a lasting mark on generations of artists.

To underscore Asher's commitment to publications, documentation, and study as central modes through which his work is encountered, a selection of related publications will be made available in the galleries on the second Thursday of each month beginning in April—on April 9, May 14, June 11, and July 9—from 3:30 to 7:30 pm. For this hand library, facilitators from the Michael Asher Foundation will be present to support close reading and conversation around these materials.

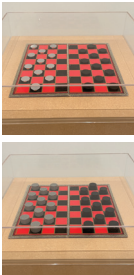
A film by Michael Asher will be screened on Thursday, July 16 at 7:00 pm at REDCAT.

Audio interviews with curators and facilitators involved in Asher's projects, conducted on the occasion of this exhibition, are available on MOCA's website.

A film by Michael Asher will be screened at REDCAT on July 16, 2026:

August 18, 1973, Project Inc., Cambridge, Massachusetts
October 30, 2005, Orchard, New York, New York
January 23, 2025, Artists Space, New York, New York
July 16, 2026, REDCAT, Los Angeles, California

16mm film, approximately 15 minutes
Courtesy of the Michael Asher Foundation



No Title (Checkers), 1965–1966

No Title, 1965–1966
Steel checkers plated with a chrome and black-oxide finish, and store-bought checkerboard
Courtesy of Judd Foundation

No Title, 1965–1966
Powder-coated aluminum checkers, and store-bought checkerboard
Courtesy of the Michael Asher Foundation



Vision, Number 1, September 1975

Vision, Number 1, 1975
Magazine with Asher’s contribution of two facing pages adhered together, edition of 1000
Edited by Tom Marioni, published by Kathan Brown, Crown Point Press, Oakland, California



Via Los Angeles, 1976

Via Los Angeles, Portland Center for the Visual Arts, Portland, Oregon, 1976
Fourteen stills from the 30-minute television program/installation taken at intervals of 2–3 minutes documenting Asher’s television broadcast for *Via Los Angeles*, as selected by Asher for the 2010 exhibition *Changing Channels: Art and Television 1963–1987* at MUMOK: Museum moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
Exhibition prints made from digital files in the Michael Asher Archive
Courtesy of the Michael Asher Foundation



Grinstein Collection, 1979

Grinstein Collection, 441 N. Rockingham Ave, Los Angeles, California, USA, 1979
Photograph by Michael Asher viewing southeast from the Grinstein driveway toward the reconstructed wall section between the pre-existing columns
Exhibition print made from original 35mm color slide in the Michael Asher Archive
Courtesy of the Michael Asher Foundation

Grinstein Collection, 441 N. Rockingham Ave, Los Angeles, California, USA, 1979
“Memorandum of Sale” (6 sheets)
Facsimile made from original in the Michael Asher Archive
Courtesy of the Michael Asher Foundation



Corps de Garde, 1979

Corps de Garde, Groningen, Netherlands, 1979
Advertisement for Asher’s project printed in *Nieuwsblad van het Noorden*, September 14, 1979 (Text reads: YOUR OWN TELEPHONE NUMBER ON A T-SHIRT, GROTE MARKET, SATURDAYS)
Courtesy of Yana Foqué



Corps de Garde, Groningen, Netherlands, 1979
T-shirt designed by Michael Asher with heat-transferred numbers
Courtesy of Barbara Bloom



Audio by Artists, 1983

Press button once to start each program. Press again to cue up Asher’s work (all begin after 15 seconds)

Audio by Artists, Walter Phillips Gallery, Banff Centre, Alberta, Canada, 1983
Recordings of three broadcasts from a series of ten radio programs
Program #7 featuring Asher’s contribution 30 minutes
Program #8 featuring Asher’s contribution 30 minutes
Program #10 featuring Asher’s contribution 30 minutes
Audio files made from original cassette tapes in the Michael Asher Archive
Courtesy of the Michael Asher Foundation



In Context, 1983–1985

In Context, The Temporary Contemporary, The Museum of Contemporary Art, Los Angeles, Los Angeles, California, USA, 1983–1985
Sign with inscription “The Michael Asher Lobby,” enamel silkscreen ink on plexiglass with painted back
Courtesy of the Michael Asher Foundation

In Context, The Temporary Contemporary, The Museum of Contemporary Art, Los Angeles, Los Angeles, California, USA, 1983–1985
Business cards with Michael Asher’s statement inside, coated paper and ink
Courtesy of the Michael Asher Foundation

Dust jacket for Michael Asher, *Writings 1973–1983 on Works 1969–1979*, Benjamin H.D. Buchloh, ed. (Halifax, NS: Press of the Nova Scotia College of Art and Design and Los Angeles, CA: The Museum of Contemporary Art, Los Angeles, 1983). The Museum of Contemporary Art, Los Angeles imprint, edition of 500

In Context, The Temporary Contemporary, The Museum of Contemporary Art Los Angeles, Los Angeles, California, USA, 1983–1985
Photograph by Michael Asher showing the sign with inscription “The Michael Asher Lobby” installed in the lobby of the museum
Exhibition print made from original 35mm color slide in the Michael Asher Archive
Courtesy of the Michael Asher Foundation



Stationery, 1985

Stationery, 1985. Stuart Collection, University of California, San Diego, La Jolla, California, USA, 1985
Correspondence on letterhead designed by Asher
Courtesy of Stuart Collection, UC San Diego Library, Special Collections & Archives

Stationery, 1985. Stuart Collection, University of California, San Diego, La Jolla, California, USA, 1985
Business cards designed by Asher
Courtesy of the Michael Asher Foundation

Stationery, 1985. Stuart Collection, University of California, San Diego, La Jolla, California, USA, 1985
Personalized note paper designed by Asher
Courtesy of the Michael Asher Foundation



Ex-tension, 1986

Ex-tension, Weingart Center, Occidental College, Los Angeles, California, USA, 1986
Exhibition catalog printed on handmade paper
Courtesy of Louise Lawler

Ex-tension, Weingart Center, Occidental College, Los Angeles, California, USA, 1986
Exhibition catalog printed on handmade paper
Courtesy of Linda Lyke

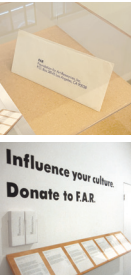
Ex-tension, Weingart Center, Occidental College, Los Angeles, California, USA, 1986
Seven black-and-white photographs documenting the fabrication of the handmade paper intended for producing the exhibition catalog
Courtesy of Linda Lyke



Intentie en Rationele Vorm, 1987

Intentie en Rationele Vorm, Vrij Genootschap Voor de Beeldende Kunst, Mol, Belgium, 1987
Postcard distributed as a component of Michael Asher’s project

Intentie en Rationele Vorm, Vrij Genootschap Voor de Beeldende Kunst, Mol, Belgium, 1987
Brass plaque engraved with names of the exhibition organizers
Courtesy of the Michael Asher Foundation



A Southern California Collection, 1986–1987

A Southern California Collection, Cirrus Gallery, Los Angeles, California, USA, 1986–1987
Return envelope addressed to F.A.R. designed by Asher and two-page solicitation letter
Courtesy of Cindy Bernard

A Southern California Collection, Cirrus Gallery, Los Angeles, California, USA, 1986–1987
Photograph showing wall display with information about F.A.R. on plywood shelf and letters soliciting donations in return envelopes in plexiglass box
Exhibition print made from original color photograph in the Michael Asher Archive
Courtesy of the Michael Asher Foundation



D&S Ausstellung, 1989

D&S Ausstellung, Kunstverein in Hamburg, Hamburg, Germany, 1989
Eight postcards by Michael Asher

Michael Asher’s contribution to the box set *Hamburg Projekt 1989: Künstler realisieren Arbeiten im öffentlichen Raum*, Kulturbehörde Hamburg, Hamburg, Germany
Offset printed artist’s brochure featuring reproductions of business cards from bookstores where Asher’s postcards were available



l’art conceptuel, une perspective, 1989–1990

l’art conceptuel, une perspective, Musée d’Art Moderne de la Ville de Paris, Paris, France, 1989–1990
Seven art historical journals with exhibition advertisements placed by Asher
Apollo, Volume 130, Number 332, October 1989, Anthony Law, London, England
Art History, Volume 12, Number 3, September 1989, Basil Blackwell, Oxford, England
Daidalos, 33, 15 September 1989, Bertelsmann Fachzeitschriften GmbH, Gütersloh, Germany
The Journal of Aesthetics and Art Criticism, Volume 47, Number 4, Fall 1989, The American Society for Aesthetics at the University of Wisconsin-Madison and the University of Alberta, Edmonton, Alberta, Canada
La Revue de Louvre et des Musées de France, 4, 1989, France
Romagna Arte e Storia, Year IX, Number 27, September–December 1989, Gianfranco Fellini & C., Rimini, Italy
Simiolus, Volume 19, Number 1/2, 1989, Foundation for Dutch Art-Historical Publications, Apeldoorn, Netherlands

l’art conceptuel, une perspective, Musée d’Art Contemporain de Montreal, Montreal, Canada, 1990
Seven art historical journals with exhibition advertisements placed by Asher
Apollo, Volume 132, Number 341, July 1990, Anthony Law, London, England
Art History, Volume 13, Number 2, June 1990, Basil Blackwell, Oxford, England
Daidalos, 36, 15 June 1990, Bertelsmann Fachzeitschriften GmbH, Gütersloh, Germany
The Journal of Aesthetics and Art Criticism, Volume 48, Number 3, Summer 1990, The American Society for Aesthetics at the University of Wisconsin-Madison and the University of Alberta, Edmonton, Alberta, Canada
La Revue de Louvre et des Musées de France, 3, 1990, France
Romagna Arte e Storia, Year X, Number 29, March–August 1990, Gianfranco Fellini & C., Rimini, Italy
Simiolus, Volume 19, Number 4, 1989, Foundation for Dutch Art-Historical Publications, Apeldoorn, Netherlands



Le Nouveau Musée, 1991

Le Nouveau Musée, Villeurbanne, France, 1991
Two cast-iron objects produced by Asher (Asher’s translation of the text on one side reads: THIS OBJECT COMES FROM THE OLD FURNACES OF LE NOUVEAU MUSÉE AT THE BEGINNING OF ITS RENOVATION IN FEBRUARY 1991. IT IS TO BE DISTRIBUTED FOR FREE TO PEOPLE OF LOW INCOME WHO HAVE HOUSING PROBLEMS. Opposite side reads: HOUSING IS YOUR RIGHT! DON’T ACCEPT RENOVATION OR DISCRIMINATION. [INQUIRE WITH:] ACTION LYONNAISE POUR L’INSERTION SOCIALE PAR LE LOGEMENT 78 39 26 38. ASSOCIATION VILLEURBANNAISE POUR LE DROIT AU LOGEMENT 78 94 95 61)
Courtesy of the Institut d’art contemporain, Villeurbanne/Rhône-Alpes and an anonymous lender