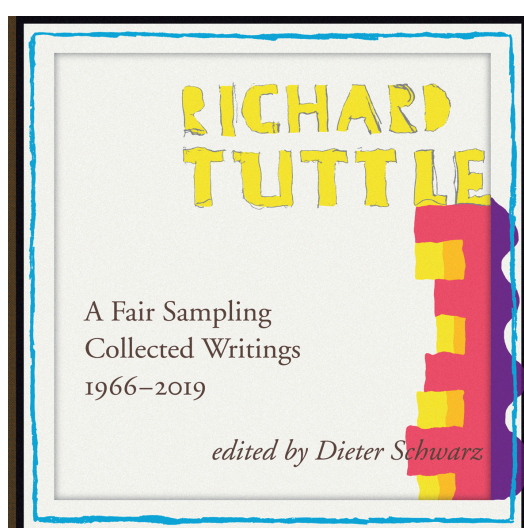


Newsletter 1, September 2019

A book and an exhibition



I have always found artists' writings fascinating, as they are more than just a description of their work—in my view: artists' texts are an extension of their practice into another medium. The way an artist treats the written word opens up a new dimension—ranging widely from artist-poets like Dieter Roth to others who use words as material components of their work, such as Carl Andre and Lawrence Weiner. Following my publication of the writings of Agnes Martin in 1991 I am now editing those of an artist who was very close to her, namely Richard Tuttle. Agnes Martin penned only a few texts, mainly when she had been invited to hold a lecture. Richard Tuttle in contrast more often translated his thoughts into words, mostly in answer to a request. As his published texts are widely dispersed and as there was no archive, my first task was to find them. It is only now that the texts, covering a period of some fifty years and more, are available together that it is possible to see just how wide-ranging they are. For Tuttle writing meant finding an idiom in which he could adequately express his thinking and sensations, in an analogous way to his art. To be adequate, his idiom needed to be in constant flux. The book, which Tuttle has entitled *A Fair Sampling*, is published by Walter König, Cologne.



Bernd Lohaus, Skulpturenhalle Neuss, fall 2019

Twice yearly I have curated exhibitions, always accompanied by a catalogue, in the Skulpturenhalle of the Thomas Schütte Stiftung in Neuss, not far from Cologne (thomas-schuettestiftung.de). The programme is planned by Thomas Schütte and myself. The exhibitions are always about sculpture—as that is what the hall was built for—and have presented the work of Richard Deacon, Anthony Caro, Juan Muñoz, Richard Long among others. The exhibition we are opening this autumn is already the eighth one and is devoted to Bernd Lohaus (1940 – 2010). Lohaus studied for a short time in 1963 at the Düsseldorf Art Academy, with Joseph Beuys as his teacher. Then he moved to Antwerp. There he and his wife Anny de Decker soon opened the Wide White Gallery, which quickly rose to fame. Lohaus had trained in traditional sculpture techniques, but in his practice he was far more adventurous. He found rough wooden beams and ropes at the harbour for use as art materials. Leaving these components more or less in their original state, he carefully juxtaposed them or placed the elements one on top of the other, lying or propped up, articulating them in space. Often Lohaus wrote single words on the wood with chalk, thus providing the material with an urgent message. I have contributed a comprehensive essay about his sculptures to the Lohaus monography that is about to be released in November by Occasional Papers publishers in London. And to return to Thomas Schütte: I have also written an essay for the catalogue of his most recent exhibition in the Kunsthaus Bregenz.

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