The work of Hanne Darboven (1941–2009), an important figure in the history of Conceptual art, is the subject of a multipart exhibition that will open at Princeton University on April 27, 2018, with installations in the Princeton University Art Museum, Marquand Library of Art and Archaeology, the Department of Art & Archaeology, and the Department of German.

*Hanne Darboven’s Address — Place and Time* features works on paper and artist’s books from the German artist’s breakthrough period in New York in the late 1960s, when she turned from abstract painting to a practice of drawing that involved the serial presentation of systems of linear construction and calculations based on the dates of the Gregorian calendar, to her work of the 1970s and ‘80s, in which an engagement with German history came to the fore. Using a variety of techniques for drawing, writing, and arithmetical calculation, Darboven reconfigured elements derived from the calendar, the postal system, and the media of personal correspondence, including picture postcards and handwritten letters. This exhibition presents a diverse group of drawings and prints that investigate and critique systems for the organization of time, space, historical documentation, and interpersonal communication in twentieth-century culture.

Conceived by a team of students from the Department of Art & Archaeology (PhD candidate Nathan Stobaugh), Department of German (senior Alexander Robinson), and Department of Comparative Literature (junior Cecily Polonsky), and organized under the leadership of Nathan Stobaugh, working in collaboration with Professor Brigid Doherty, the exhibition emerged from a seminar, *Art Against Culture?*, that was taught by Professor Doherty in Spring 2017. Crosslisted in the Departments of German and Art & Archaeology and the Program in European Cultural Studies, the seminar brought together graduate and undergraduate students from Art & Archaeology, German, History, Economics, Philosophy, and Comparative Literature to explore the wide range of ways in which Darboven and other artists and writers in late twentieth-century Germany disrupted cultural norms for the representation of time and place in response to the difficulties of reckoning with recent German history.

The works brought together for this exhibition demonstrate the singularity and significance of Darboven’s contributions to art of the past fifty years while exploring connections between her art and that of her peers. The installation in the Princeton University Art Museum’s Modern and Contemporary Gallery includes seven works by Darboven as well as two works by the American artist Sol LeWitt (1928–2007), with whom Darboven maintained a close friendship and carried on a decades-long correspondence after the two artists first met in New York in the 1960s. An important early drawing by Darboven from LeWitt’s personal collection is featured in that installation. Concurrent with the exhibition at the Princeton University Art Museum, a selection of Darboven’s artist’s books from the extensive holdings of her work in the collection of the Marquand Library of Art and Archaeology will be shown there, while seven additional works on paper by Darboven will be installed in the Department of German.
The Princeton University Art Museum is open 10 AM – 5 PM on Tuesday, Wednesday, Friday, and Saturday; 10 AM – 9 PM on Thursday; and 12 PM – 5 PM on Sunday. The works installed at the Museum will be on view through June 24. The works in Marquand Library can be viewed 9 AM – 4 PM, Monday through Friday, through July 27. Please inquire at the library’s front desk regarding the Darboven case exhibit. Hanne Darboven’s sixteen-part drawing *Letter and Indices to 24 Songs* (1974), reproduced in facsimile with the permission of the Harvard Art Museums, Busch-Reisinger Museum, will be on view in the Department of Art & Archaeology 9 AM – 4 PM, Monday through Friday, through July 27. The works in the Department of German can be viewed 9 AM – 12 PM and 2 PM – 4 PM, Monday through Friday, through June 12.

The exhibition’s opening day, April 27, will feature readings, lectures, and performances by Nathan Stobaugh, Erica DiBenedetto, and Denise Koller, PhD candidates in Art & Archaeology; Andreas Strasser, a PhD candidate in German; Cecily Polonsky, a junior in Comparative Literature; Andreas Strasser, a PhD candidate in German; Austen Hinkley, a PhD candidate in Comparative Literature; Aidan Gray, a senior in Classics; artists Nick Mauss and Ken Okiishi; and composer and artist Seth Cluett.

### Artist Biography

After completing her studies at the Academy of Art in her native Hamburg in 1965, Hanne Darboven (1941–2009) spent two formative years in New York City, where she participated in groundbreaking exhibitions of conceptual art. In New York, Darboven initially produced large-scale serial drawings based on abstract formulas for spatial constructions, and then went on to make works that presented arithmetical calculations derived from the dates of the Gregorian calendar. After returning to Hamburg in 1969, she expanded her practice to include the making of films as well as artist’s books that combined calendar-based permutational drawing with the inscription of citations from literary, political, and philosophical texts. In the late 1970s, Darboven, who had studied piano before turning to the visual arts, began to compose music using a notational system derived from the calendar. Collage and sculpture each played an important part in her later works, which grew to monumental scale. Her magnum opus, *Kulturgeschichte 1880—1983* (Cultural History 1880—1983), 1980–1983, for example, confronts viewers with some 1,590 panels and nineteen sculptural objects that juxtapose documentation of Darboven’s artistic practice with objects (including postcards, magazine covers, and commemorative figurines) that are variously related to historical events and everyday occurrences that took place during the period framed in the work’s title. Another major work, *Schreibzeit* (Writing Time), 1975–1999, comprises thousands of pages of inscribed citations, aphorisms, and calendar-based arithmetical calculations, and was published as a thirty-two volume artist’s book. During her lifetime, Darboven’s work was shown in important international exhibitions including Documenta 5, 6, 7, and 11 (1972, 1977, 1982, and 2002). In 1982, she represented the Federal Republic of Germany at the Venice Biennale. In 2015, a retrospective of her work was organized jointly by the Bundeskunsthalle, Bonn, and the Haus der Kunst, Munich.
Readings Lectures Performances
accompanying the exhibition
Hanne Darboven’s Address — Place and Time
Princeton University
April 27, 2018
1:30 PM – 7:30 PM

Sponsored by the Department of Art & Archaeology, the Princeton University Art Museum, the Department of German, and the Program in European Cultural Studies.
All events are free and open to the public.

To / From: Hanne Darboven and Sol LeWitt
1:30 PM
207 East Pyne Building
Readings from letters exchanged between Hanne Darboven and Sol LeWitt, who maintained a decades-long correspondence that began when the two artists met in New York in the late 1960s. Seating will not be provided.

Sea Change: Readings from Homer’s Odyssey
2:30 PM
Princeton University Art Museum
Readings from Homer’s epic poem in a 2017 English translation by Emily Wilson, in a 1781 German translation by Heinrich Voß, and in ancient Greek. In 1971, Hanne Darboven produced the 70-part work, Homer’s Odyssey, Songs 1–5, for which she copied out by hand, page by page, the first five books of Homer’s text as it appeared in her own paperback copy of Voß’s translation. Seating will not be provided.

How to tell you, how to transmit
Nick Mauss and Ken Okiishi, artists
3:30 PM
106 McCormick Hall

Nick Mauss is an artist based in New York. His exhibition Transmissions is currently on view at the Whitney Museum of American Art. Recent solo exhibitions at 303 Gallery, New York; Serralves, Porto; Trienale di Milano, Milan; Campoli Presti, Paris. Recent group exhibitions at the Walker Art Center, Minneapolis; Musée d’Art Moderne de la Ville de Paris; the Jewish Museum, New York; Lenbachhaus, Munich; S.M.A.K., Ghent; and the Museum of Modern Art, New York. Mauss’s writing has appeared in monographs on Jochen Klein, Florine Stettheimer, and Leon Bakst, as well as in Texte zur Kunst, Artforum, and Triple Canopy.

**The Audible Number and the Legible Trace**

Seth Cluett, composer and artist

5:00 PM
106 McCormick Hall

A lecture on the musical practice of Hanne Darboven.

Seth Cluett is a composer and visual artist who creates work that explores everyday actions at extreme magnification, examines minutiae by amplifying impossible tasks, and tries to understand the working of memory in forms that rethink the role of the senses in an increasingly technologized society. Ranging from photography and drawing to installation, concert music, and critical writing, his “subtle…seductive, immersive” (Artforum) sound work has been characterized as “rigorously focused and full of detail” (e/i) and “dramatic, powerful, and at one with nature” (The Wire). The recipient of grants from Foundation for Contemporary Arts Emergency Fund and Meet the Composer, Cluett has presented his work internationally at venues such as The Whitney Museum, MoMA/PS1, Moving Image Art Fair, CONTEXT Art Miami, GRM, and STEIM. His concert work has been commissioned by ensembles including the Hong Kong Sinfonietta, the International Contemporary Ensemble, So Percussion, Catch Guitar Quartet, and Clogs, and is documented on Line, Sedimental, Notice, and Winds Measure recordings. Cluett is the Assistant Director of the Computer Music Center and Sound Art Program at Columbia University and Artist-in-Residence with Experiments in Art and Technology at Nokia Bell Labs, where he maintains a studio and is active in research on virtual and augmented reality acoustics and multisensory communication.

**Darboven Tracings**

Seth Cluett, composer and artist

6:00 PM
Princeton University Art Museum

Premiere of a new musical work by Seth Cluett, commissioned by the Program in European Cultural Studies, to be performed by Cluett with collaborators Lainie Fefferman, Jascha Narveson, and Jeff Snyder.

Seating will not be provided.

A reception in the Princeton University Art Museum will follow the performance of Darboven Tracings.
Hanne Darboven’s Address — Place and Time

Checklist

Princeton University Art Museum
Modern and Contemporary Gallery

Hanne Darboven, *Zeichnung* (Drawing), 1968
Ink on graph paper
97.5 x 69.9 cm (38 3/8 x 27 1/2 in.)
LeWitt Collection

Hanne Darboven, *Untitled*, 1968
Pen and black ink on three sheets of graph paper
Each sheet 21.6 x 29.5 cm (8 1/2 x 11 5/8 in.)
Princeton University Art Museum
Museum purchase, Laura P. Hall Memorial Fund
2016-95

Hanne Darboven, *Untitled*, 1975
Offset lithograph with photographic collage and blue felt-tip pen inscriptions
Each sheet 29.2 x 21.6 cm (11 1/2 x 8 1/2 in.)
Private collection

Hanne Darboven, *Untitled*, 1982
Color offset lithograph
50 x 70 cm (19 11/16 x 27 9/16 in.)
Private collection
Screenprint and collotype
97 x 80 cm (38 3/16 x 31 1/2 in.)
Edition of 75
Princeton University Art Museum
Museum purchase, Laura P. Hall Memorial Fund
2010-21

Hanne Darboven, *Weltansichten* (World Views), 1990
Color screenprint, offset lithograph, and photographic collage
Each sheet 42 x 29.7 cm (16 9/16 x 11 11/16 in.)
Edition of 30
Princeton University Art Museum
Museum purchase, Laura P. Hall Memorial Fund
2016-57

1,594 color offset lithographs presented as seven unbound volumes in labeled boxes, each containing a title page signed and numbered in pencil, all within two stenciled wooden crates
Each sheet 50 x 70 cm (19 11/16 x 27 9/16 in.)
Each crate 91.4 x 66 x 43.2 cm (36 x 26 x 17 in.)
Cologne: Verlag der Buchhandlung Walther König and Stuttgart: Cantz Editionen
Edition of 25
Princeton University Library, Rare Books and Special Collections
Purchased on the Laura P. Hall Memorial Fund

Sol LeWitt, *Squares with a Different Line Direction in Each Half Square*, 1971
Etchings
Each sheet 36.7 x 36.7 cm (14 7/16 x 14 7/16 in.)
Princeton University Art Museum
Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art in honor of Al Acres
2006-44 a-j

Sol LeWitt, *Grids, using straight, not-straight lines & broken lines in all their possible combinations*, 1973
Bound portfolio of 28 etchings
28 x 28 cm (11 x 11 in.), closed
Edition of 25
Graphic Arts Collection, Department of Rare Books and Special Collections, Princeton University Library. Laura P. Hall Memorial Fund
Hanne Darboven, *Untitled*, 1969
Offset lithograph
42.2 x 29.8 cm (16 5/8 x 11 3/4 in.)
Private collection

Hanne Darboven, *Untitled*, 1975
Offset lithograph with blue felt-tip pen inscriptions
Each sheet 42.2 x 29.8 cm (16 5/8 x 11 3/4 in.)
Private collection

Hanne Darboven, *Untitled*, 1975
Black and blue felt-tip pen on printed diary page (double-sided)
18.4 x 32.4 cm (7 1/4 x 12 3/4 in.)
Private collection

Hanne Darboven, *Untitled*, 1976
Offset lithograph with blue felt-tip pen inscriptions
29.8 x 21.6 cm (11 3/4 x 8 1/2 in.)
Private collection
Hanne Darboven, *Untitled*, 1984
Offset lithograph
52.1 x 69.9 cm (20 1/2 x 27 1/2 in.)
Private collection

Hanne Darboven, *Untitled*, 1985
Color offset lithograph with pencil
61 x 51.8 cm (24 x 20 3/8 in.)
Private collection

Hanne Darboven, *Untitled*, ca. 1989
Preparatory sketch for Quartett >88<
Offset lithograph with photographic collage and pencil
34.9 x 25.1 cm (13 3/4 x 9 7/8 in.)
Private collection

Portfolio of 16 ink drawings on translucent vellum paper
Photo: Imaging Department © President and Fellows of Harvard College
Facsimile
Hanne Darboven, *Ausstellung mit 6 Filmprojektoren nach 6 Büchern über 1968*  
Mönchengladbach: Städtisches Museum Mönchengladbach, 1969  
Three offset-printed folded sheets, six offset-printed cards, and one blank notebook of graph paper, in a cardboard box  
Box: 21 x 16.6 x 1.8 cm (8 1/4 x 6 9/16 x 11/16 in.)  
Edition of 440  
Marquand Library of Art and Archaeology, Princeton University

Hanne Darboven, 1975  
Hamburg: self-published by the artist, 1976  
Bound volume of eighty offset-printed pages, double-sided  
29.5 x 21 cm (11 5/8 x 8 1/4 in.), closed  
Edition of 100  
Marquand Library of Art and Archaeology, Princeton University

Hanne Darboven, *Biennale Venedig / Venice Biennale / Biennale di Venezia 1982*  
Mönchengladbach: Städtisches Museum Abteiberg and Stuttgart: Cantz, 1982  
Bound volume of 201 offset-printed, uncut pages, with four unnumbered pages of gray paper  
29.8 x 21.2 cm (11 3/4 x 8 1/4 in.), closed  
Marquand Library of Art and Archaeology, Princeton University

Hanne Darboven, *Schreibzeit*, 1999  
Cologne: Verlag der Buchhandlung Walther König and Göttingen: Max-Planck-Institut für Geschichte, 1999  
4,025 relief-halftone-printed pages on translucent vellum paper and on white wove paper, some in color, in 32 spring-bound volumes, 1 index volume  
Twenty volumes in the format 31 x 22.1 cm (12 3/16 x 8 11/16 in.), closed; twelve volumes in the format 43.3 x 31.1 cm. (17 1/16 x 12 1/4 in.), closed  
Edition of 30  
Marquand Library of Art and Archaeology, Princeton University