

**Landmark Exhibitions Issue**

**Unconcealment**

**Lynda Morris**

'Unconcealment' is the English translation of **ἀλήθεια**, a term used by Martin Heidegger. He wrote about art as a form of disclosing, of the artist's ability to come closer to meanings buried underneath the words appropriated by mythology, religions, empires, science and politics. He wrote about art as a means of 'enabling what is to be'.

'Unconcealment' can be applied on two different levels to Sophie Richard's res



1975	2.46	0.4348	5.65
1976	2.52	0.4166	6.04
1977	2.32	0.6250	3.71
1978	2.00		
1979	1.83		

Table 1

The £ floated between 1969 and 1971 bringing to an end the Bretton Woods System of pegged exchange rates. Currencies further fluctuated in the early 1970s with runaway inflation. The instability was increased because of financial pressure of the escalation of the Vietnam War and oil crisis resulting from steep OPEC price increases in the wake of two Arab Israeli wars. The pound was decimalised in 1969. With 240 old pence to the pound, each new penny was worth 2.4 old pence. This was further considered to have caused inflation and undermined the value of the pound.

In the late 1970s an Exchange Rate Mechanism (ERM) was introduced in Europe.

Figures from R.L. Bidwell, Currency Conversion Tables: 100 Years of Change

Richard chose not to illustrate her thesis, but I started to develop with her the idea of an exhibition to mark the eventual publication of the thesis. This exhibition was to bring together three artists whose work addressed the internal contradictions of radical conceptual art: **André Cadere**, who colonised other people's exhibitions with his 'round bar of wood'; Ian Wilson, whose **\_\_\_\_\_** were a psychoanalysis of his audience; and Jacques Charlier. For Richard's book, I worked with Charlier to select forty of his 600-plus

**\_\_\_\_\_** photographs from 1974–75, made for his exhibition at the Palais des Beaux-Arts, Brussels, alongside On Kawara. Charlier's catalogue for his exhibition was of the photographs taken at its vernissage. It is an extraordinary photographic record of the heyday of the 'network of conceptual art'.

My introduction to Richard's book is based on an analysis of the databases that she created for her thesis. The use of databases is appropriate to a study of conceptualism, because the revelation of information through data was one of the ways in which conceptualism defined itself. Future users of Richard's databases will be able to consider the extent to which economic factors have influenced the direction of recent art that is usually viewed as aesthetically independent.

Conceptual art in the first decade was a true avant-garde. This period was marked by a corresponding emergence of a new generation of young dealers who developed innovative means of distribution, and they frequently worked as curators of exhibitions in public galleries and museums. An analysis of Richard's data suggests that there was a correlation between these exhibitions curated by dealers and the subsequent pr zNBxxükDL2NB3zKkG





1970	July/August, vol.180 no.924	London. Also published as a book.	David Antin, Germano Celant, Michel Claura, Charles Harrison, Lucy R. Lippard, Seth Siegelaub, Hans Strelow
1970		Camden Arts Centre, London	Charles Harrison
1970		Museum of Modern Art, New York	Kynaston McShine
1970		Lisson Gallery, London	Nicholas Logsdail
1971		Addison Gallery of American Art, Phillips Academy, Andover	Konrad Fischer, Gian Enzo Sperone
1971		Solomon R. Guggenheim Museum, New York	Diane Waldman
1971		Westfälischen Kunstverein, Münster	Klaus Honnef, Paul Maenz, Konrad Fischer
1971		Sonsbeek Park, Arnhem	Wim Beerens (Chair) Geert van Beijeren
1971		Städtische Kunsthalle, Düsseldorf	Konrad Fischer, Hans Strelow
1971		Gallery SKG, Belgrade	Braco and Nena Dimitrijevic
1971	Kölner Kunstmarkt	Kunsthalle and Kunstverein, Cologne	
1971	IKI/Internationale Kunst- und Informationsmesse	Belgisches Haus und Volkshochschule, Cologne	
1971		Bienal de São Paulo	John Dunbar
1971		Yvon Lambert, Paris	Michel Claura, Yvon Lambert
1972		Kunstmuseum, Basel	Konrad Fischer
1972		John Weber Gallery, New York	Konrad Fischer, Gian Enzo Sperone
1972	36th Biennale di Venezia	Esposizione Internazionale d'Art, Venice	
1972</		Museum Fridericianum, Kassel	General Secretary Harald Szeeman
1972			Konrad Fischer Klaus Honnef
1972	Hayward Gallery, London	Ann Seymore; Assistant Nicholas Serota	
1972		Greenwood Inc, London	Germano Celant, Lynda Morris

1973		Museum Dhont-Dhaenens, Deurle, Brussels	Anny De Decker, Paul Maenz, Fernand Spillemaeckers
1973	C	Parking of the Villa Borghese, Rome	Achille Bonito Oliva
1973		Städtische Kunsthalle Düsseldorf	Konrad Fischer, Hans Strelow
1973		private apartment, Paris. Also shown at Städtisches Museum, Mönchengladbach; Kaiser Wilhelm Museum, Krefeld and Internationaal Cultureel Centrum (ICC), Antwerp	Michel Claura, René Denizot
1974	various exhibitions 1973 4	Palais des Beaux-Arts, Brussels	Yves Gevaert
1974		Wallraf-Richartz Museum, Kunsthalle, Cologne	Paul Maenz
1976		Städtische Kunsthalle Düsseldorf	Konrad Fischer, Hans Strelow
1977		Citywide, Münster	Klaus Bussmann, Kasper König
1977		Museum Fridericianum Kassel	Manfred Schneckeburger

Table 3

Dealer curatorial history of the work of Achille Bonito Oliva

to Düsseldorf. Richard's databases show fewer sales for Ryman than for **LeWitt** and **Nauman**: their prices averaged \$3–4,000, while Ryman's averaged \$15–16,000. The Italian collector Giuseppe Panza bought












## Notes

1.