

Une situation Robert Barry

CIRCUIT
Centre d'art contemporain
av. de Montchoisi 9 (accès quai Jurigoz)
CP 303, CH-1001 Lausanne
+41 21 601 41 70
www.circuit.li

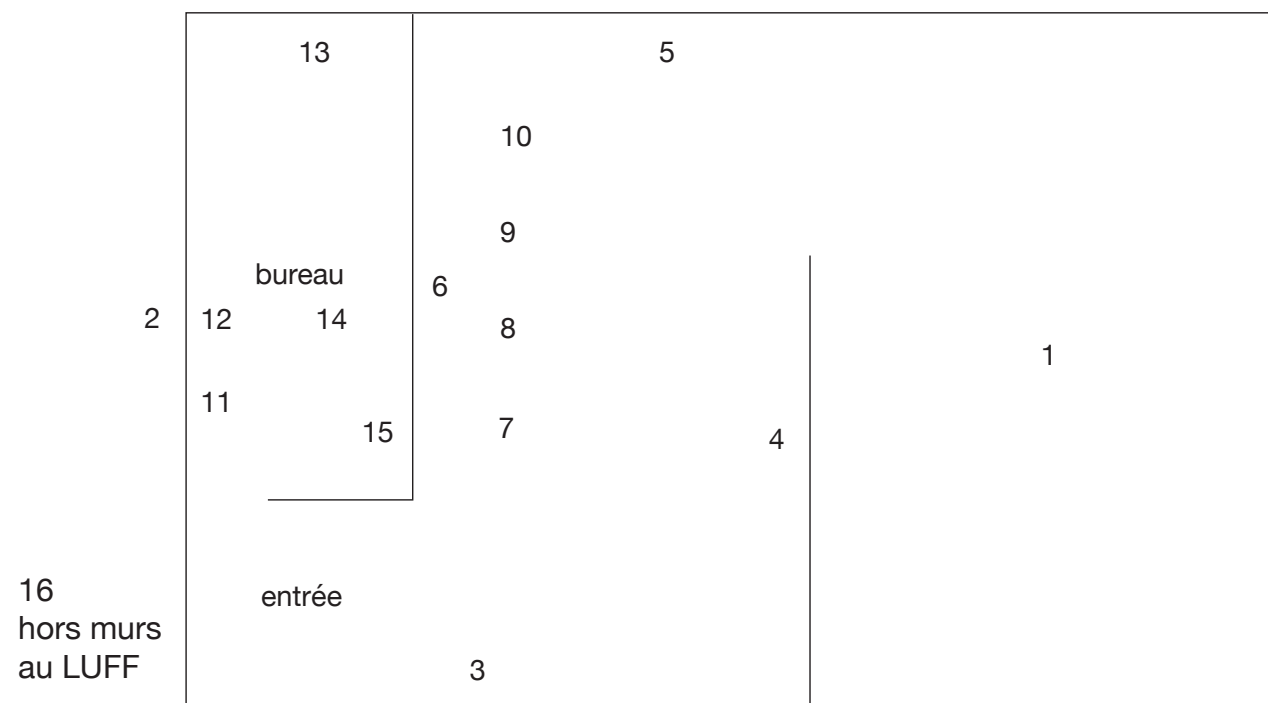
Une exposition rétrospective en huit volets successifs

Vernissage le vendredi 23 septembre 2022 à 18h

Une exposition de Mathieu Copeland et Circuit

du 24 septembre au 19 novembre 2022

Du mardi au samedi de 14h à 18h et sur rendez-vous

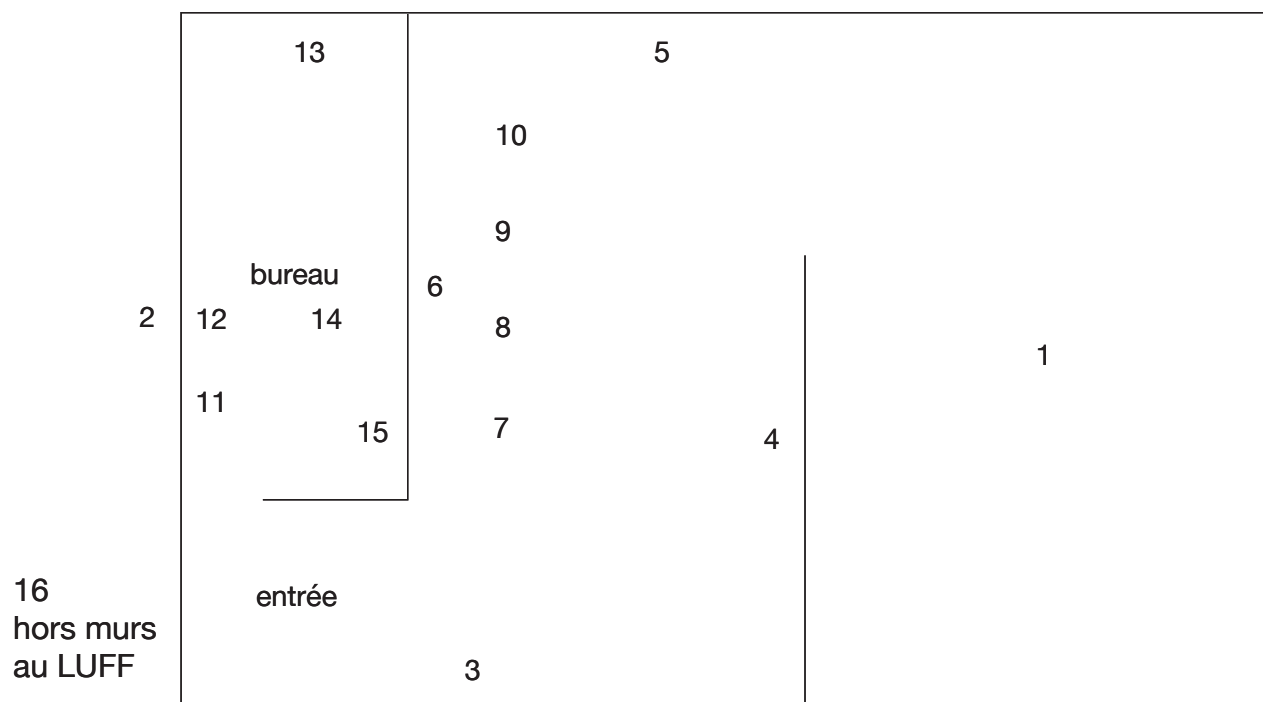


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| | Huit volets successifs | 1 | du 14 au 21 octobre 2022:
<i>MARCUSE PIECE</i> , 1970- |
| 1 | du 23 au 30 septembre 2022:
<i>UNTITLED (MONOFILAMENT PIECE - RING)</i> , 1968 | 1 | du 21 au 28 octobre 2022:
<i>PORTRAIT</i> , SIDE A + B, 96 mn, 1976
<i>VARIATIONS (NO. 1)</i> , A + B, 96mn, 1977
<i>VARIATIONS (NO. 3)</i> , TK1 + TK2, 96 mn, undated
<i>DON'T BE SO SURE</i> , A + B, 96 mn, 1980
<i>CELEBRATE</i> , 48 mn, undated
<i>ONLY</i> , 33 mn, undated
<i>OTHERWISE (LP)</i> , Van Abbemuseum, 50 mn, 1981
<i>SKY LAND SEA: A SOUND PIECE</i> , 40 mn, 1996, Villa Arson |
| 1 | du 30 septembre au 7 octobre 2022:
<i>88 MC CARRIER WAVE (FM)</i> , 1968-, 88 megacycles; 5 milliwatts, 9 volt DC Battery
<i>1600 KC CARRIER WAVE (AM)</i> , 1968-, 1600 kilocycles, 60 milliwatts ; 230 volt
<i>ULTRASONIC PIECE</i> , 1969-, 40 KHZ
Ultrasonic soundwave installation, 8.25 mm ultrasonic soundwave | | |
| 1 | du 7 au 14 octobre 2022:
<i>RADIATION PIECE</i> , 1969-, Radium 233 | 1 | du 28 octobre au 4 novembre 2022:
<i>IT CAN SEEM TO BE</i> , 1972, slidepiece
<i>WORDS WITH BLUE CIRCLE</i> , 1974, slidepiece |

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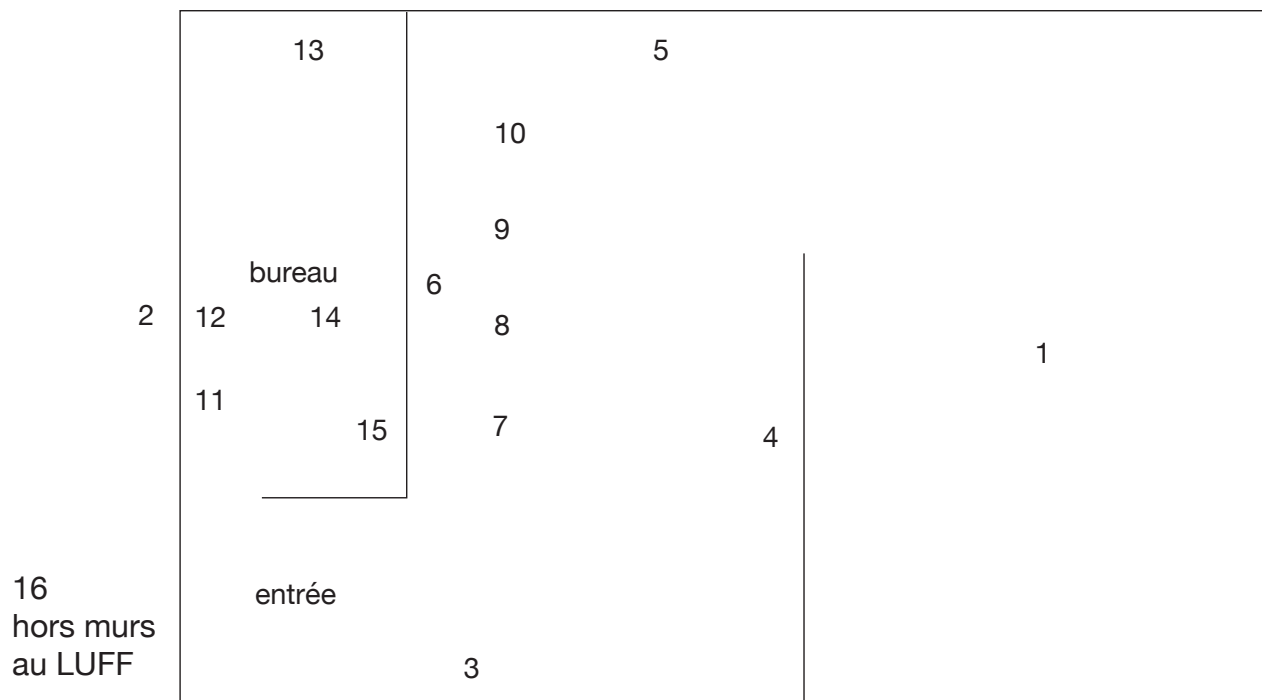
43.2 x 28

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| <p>1 du 4 au 11 novembre 2022:
<i>DURING THE EXHIBITION THE GALLERY WILL BE CLOSED</i>, 1969-</p> <p>1 du 11 au 19 novembre 2022:
<i>TO PAINT EACH WALL A BRIGHT COLOUR</i>, 2022</p> <p>2 NEW WINDOW PIECE, 2022, transparent colours</p> <p>3 <i>YOU TO</i>, 1985, wall painting</p> <p>4 NEW WALL PIECE, 2022, metal</p> <p>5 <i>UNTITLED (WALL DRAWING)</i>, 1978</p> <p>6 <i>INVITATION WESTERLY EXHIBITION</i>, 1964, 22 x 34.5
<i>BASIC FORMAT</i>, 1968, 2 part wall to wall wire installation, pencil on graph paper, 42 x 34 x 4
<i>DRAWING (GOLD CIRCLE)</i>, undated,</p> | <p>6 <i>PHOTOGRAPH - BLACK WIRE</i>, 1968, 20.4 x 25.2
<i>PHOTOGRAPH - WEIGHT PIECE</i>, 1968, 17.5 x 25.5
<i>INERT GAS SERIES: POSTER</i>, 1969, exhibition by Seth Siegelau, 89.2 x 58.8
<i>INERT GAS SERIES: XENON</i>, 1969, 20.3 x 25.4
<i>PRIMARY DOCUMENTATIONS: IT SEEMS TO HAVE...</i>, 1969-70, pages from 18 Paris IV. 70, shown at Leo Castelli Gallery
<i>PRIMARY DOCUMENTATIONS: PSYCHIC SERIES</i>, 1969, pages from July-Aug-Sept 1969, shown at Leo Castelli Gallery
<i>INVITATION - ROBERT BARRY INVITES... (LAMBERT)</i>, 1971, 21 x 9.9
<i>SOMETHING WHICH...</i>, 1971, two works by Robert Barry photographed by Shunk-Kender: Title card. Pier 18 was a series of projects/performances by 27 artists on a Manhattan pier, NY, February-March, 1971. Organized by Willoughby Sharp and photographed by Shunk-Kender. First</p> |
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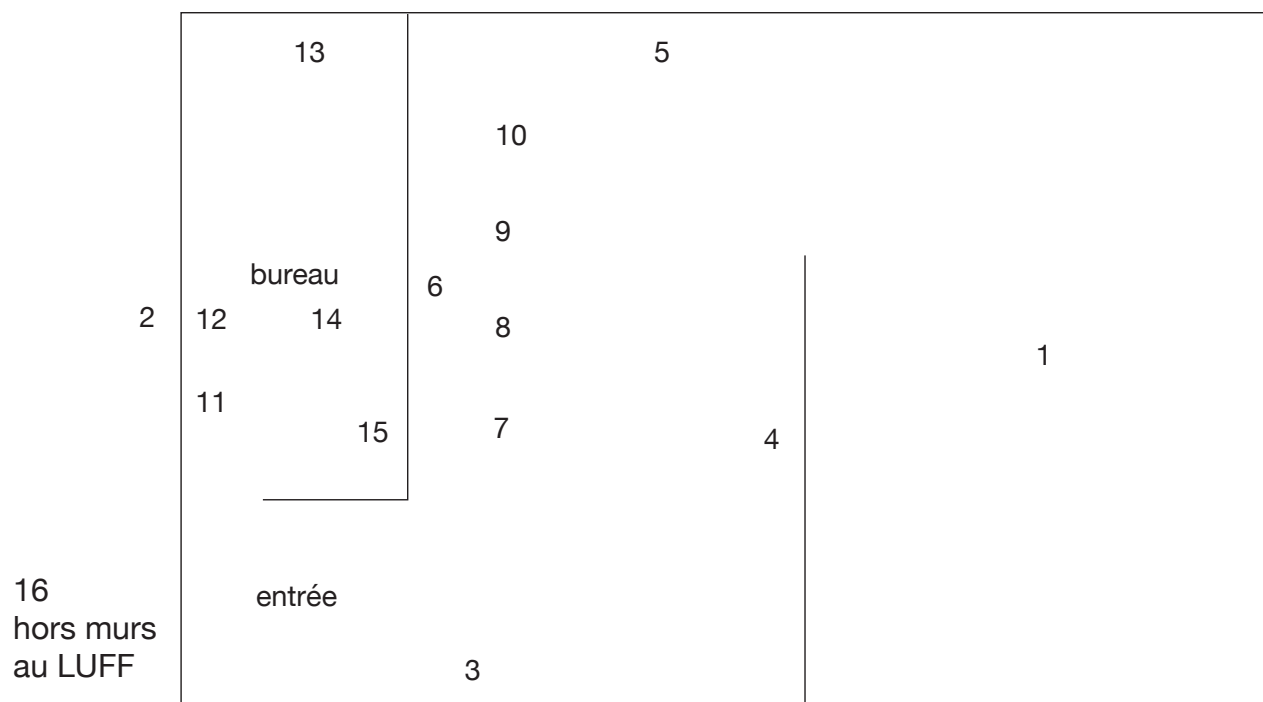


- 16 hors murs au LUFF
- 6 exhibited at MoMA, NY in 1971, 17 x 25 / Getty Images
ART WORK, 1971 – Art & Project Bulletin #51, 1972, 41.8 x 29.5
 UNTITLED (*WORD LIST*), 1973, typewriting on paper, 30 x 20 cm
 UNTITLED (*WORD LIST*), 1973, poster, 50x70
 UNTITLED, 1976, UCLA lecture announcement with drawing, 27.9 x 21.5
ART & PROJECT BULLETIN #97, 1976, 41.8 x 29.5
OTHERWISE, LP Cover, 1981, 12 1/4 x 12, 1/4", 31.1 x 31.1 cm
 UNTITLED (PAINTING ON PAPER), 1982, acrylic and pencil on papers, 27.5 x 27.5
- 7 Recreation of Robert Barry's first exhibition at Leo Castelli Gallery, New York City, 1971
- 8 *JANUARY 5 - 31, 1969*, 1969, 21 x 17.5 cm
ROBERT BARRY, page from *When Attitudes Become Form*, 1969 - reprint 2009
MARCH 1969, 1969
INERT GAS SERIES: XENON, 1969,
- 9 photographie, 20.3 x 25.4
XEROX BOOK, 1968 - reprint 2015
INVITATION – CLOSED GALLERY PIECE (SPERONE), 1969, 13 x 18
INVITATION – MARCUSE PIECE (SPERONE), 1970, 19.5 x 13
INVITATION – MARCUSE PIECE (LAMBERT), 1970, 21 x 9.9
THE DEFINING OF IT..., 1971, invitation card for Leo Castelli
ALL THE THINGS I KNOW BUT OF WHICH I AM NOT AT THE MOMENT THINKING, 1:36 PM; JUNE 15, 1969, Stedelijk Museum, 1974
ROBERT BARRY - 30 PIECES AS OF 14 JUNE 1971, 1971
- 10 Poster for the exhibition of a Sound Piece by Robert Barry at the MOCA, San Francisco, 1977
PORTRAIT, 1976, exhibition view: Julian Pretto Gallery (right), PS1 (left)
CELEBRATION, undated, exhibition view
IT CAN BE FORGOTTEN, 1971, exhibition

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view

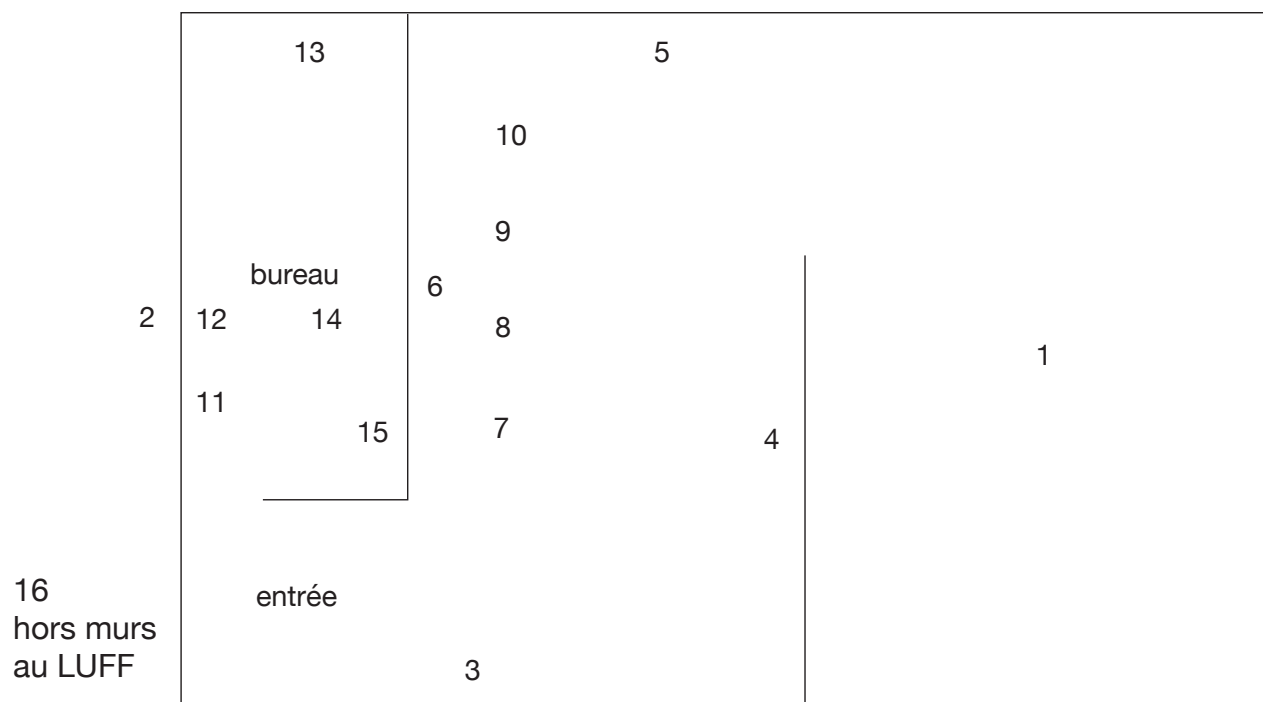
- 10 *AT LAST*, 1974, exhibition card for Rolf Preisig, Basel
BELMONT 1967, invitation card for Robert Barry – 1967 – 1977 at the Van Abbe Museum, 1977
16TH CENTURY, 1979, exhibition card for Rolf Preisig, Basel
- 11 VITRINE 4
- 12 *INERT GAS SERIES: ARGON*, 2022, Production Circuit - inert gases released into the atmosphere from a field near Lausanne (1969-2022). Action performed ahead of the exhibition + poster printed and around town format 50 x 70, Éditions Circuit, 20 CHF unsigned, 150 CHF signed 25+5 AP
- 13 Untitled, 1994, acrylic and ink on canvas
- 14 *HANGING PIECE WITH WEIGHT*, 1968, Fine steel wire and plastic block. (4'6"

- between ceiling and desk top). 4'5 3/8", with a plastic block 2" x 2" x 1"
- 15 Retrospective of films:
ENCOUNTER, 2005
25'30", technical assistant Pascale Alibert
EXHIBITION, 2014
16'30"
KIT, 2016
20'30", with Jean Catheryn Cormak Bradshaw
LIFE AND DEATH, 2014
18', with Dove Bradshaw and William Anastasi, music John Cage
PARTS OF..., undated
16'
PASSION, 2004
34'30", technical assistant Pascale Alibert
PERSONAL PROJECTION, 2003
26', technical assistant Pascale Alibert
VOIDS, 2009
14'30", technical assistant Pascale Alibert
WAITING, 2003
18', technical assistant Pascale Alibert

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- 16 in partnership with LUFF / luff.ch and students from ECAL
TWO PARTS, 1971, reading / lecture
IT IS...IT ISN'T, 1972, reading / lecture
Untitled Performance (*WORD LIST*), 1972, reading / lecture, A work submitted to Projects Class, Nova Scotia College of Art and Design, Fall 1969
PSYCHIC SERIES, 1969-
SCULPTURE (ENVIRONEMENTAL), 1967, white plaster cubes (1' x 1' x 1') placed in square format, about 20' x 20'

during the opening:

Untitled Performance, 1974 (3 students come to the opening and loudly critique Barry's work for 20 minutes)