

# The idea becomes a machine that makes the art

## In-between Minimalisms

10/04 – September 2010



The Van Abbemuseum invited the Danish artists collective SUPERFLEX to develop a project reflecting the function of a contemporary art museum in the twenty-first century. They developed the exhibition *In-between Minimalisms*, that comprises works by artists like Donald Judd, Carl Andre, Robert Morris, Dan Flavin, Sol LeWitt, Martha Rosler, Daniel Buren and Andy Warhol. These works are examples of Minimal and/or Conceptual Art and are used in the exhibition to demonstrate the process behind the art object and to engage the visitor in this process. A focus on the idea and on exchange of knowledge as the generator for a creative and dynamic society are in the centre of this exhibition.

SUPERFLEX also developed an installation especially for this exhibition. In both the exhibition and the installation, the collective addresses themes like seriality, (mass) production, intellectual property and the work of art as a concept.

The exhibition is curated by SUPERFLEX in cooperation with guest curator Daniel McClean and Christiane Berndes, curator of the Van Abbemuseum and belongs to Part 2 of *Play Van Abbe*, called *Time Machines*.

### Infinite reproducible art

One of the themes which runs like a red thread through *In-between Minimalisms* is the production method of an art work. SUPERFLEX is interested in the way in which artists like Carl Andre, Dan Flavin and Donald Judd made use of industrial production methods and serial repetition in the late Fifties and Sixties. Their works are distinguished by the use of basic materials like wood or metal, in structures industrially mass-produced. According to SUPERFLEX these works can be seen as photocopiers or prototypes of photocopiers. They suggest the possibility of being able to be mechanically reproduced ad infinitum. Conceptual art extends this possibility to the field of information, by separating the idea, the plans and instructions from the material execution of an art work.

SUPERFLEX also raises the issue of the 'aura' of the art work 'as a one-off object found in a specific place'. In his essay from 1936 *The Work of Art in an Age of Mechanical Reproduction*, cultural critic Walter Benjamin suggests that reproduction strikes at the core of an art work. With conceptual art you can ask yourself whether the work is not more about the idea, a concept, an execution that is achievable. Thus, the work also refers to the 'inspired moment' out of which it arose, and that does not necessarily comprise the 'production time', the period needed to make the work.

### Place of production of ideas

*In-between Minimalisms* starts a debate about the rights and duties of the museum as owner of the object and as a public institution. It examines the manner in which and the degree to which the museum gives the public access

to its collections. What are the obstacles a museum encounters along the way? What are the tensions that arise between an exponential increase in the free exchange of information (i.e. the Internet) on the one hand and copyright, which in fact restricts this exchange, on the other? At the same time the project poses the question of what it means for a museum to 'own' an art work? What do you actually own?

SUPERFLEX considers the museum as a place of production. It is a platform for the exchange of ideas, where we can relate in an entirely different manner other than only looking at art. The museum is a space for the production of new ideas, of new representations for the future.

One room in the exhibition is a research and documentation space in which publications related to the issues and themes raised in the exhibition and the installation can be viewed. The exhibition will be accompanied by a seminar and special publication.

### Play Van Abbe Part 2

*In-between Minimalisms* is a component of Part 2 of *Play Van Abbe*, called *Time Machines*. The concept of time has a pivotal role. *Time Machines* is about how art history is written and addresses the issue of the influence of the traditional perspective on the museum. In *In-Between Minimalisms* SUPERFLEX tests crucial issues raised by artists in the nineteen sixties and seventies. The collective also exposes the tension between the exchange of information and the restriction of this through economic interests protected by copyright. A tension felt everywhere in our society on an almost daily basis.

Press release  
April 2010

## Opening

Saturday afternoon 10 April 4 pm as a component of the opening of *Play Van Abbe*, part 2: *Time Machines*.

## Artists

Carl Andre, Jo Baer, John Baldessari, Stanley Brouwn, Daniel Buren, Alan Charlton, Hanne Darboven, Ad Dekkers, Dan Flavin, Donald Judd, Yves Klein, Sol LeWitt, Robert Morris, Bruce Nauman, Royden Rabinowitch, Martha Rosler, Ulrich Rückriem, Robert Ryman, Niele Toroni, Andy Warhol, Lawrence Weiner, Ian Wilson and SUPERFLEX

## Curators

SUPERFLEX, Daniel McClean and Christiane Berndes

## Sponsors

*Play Van Abbe* is made possible by contributions from The Mondriaan Stichting, BankGiro Loterij, Province Noord-Brabant, VSBfonds and SNS REAAL Fonds.



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The Van Abbemuseum in Eindhoven is one of the first public museums for contemporary art to be established in Europe. The museum's collection of around 2700 works of art includes key works and archives by Lissitzky, Picasso, Kokoschka, Chagall, Beuys, McCarthy, Daniëls and Kórmeling. The museum has an experimental approach towards art's role in society. Openness, hospitality and knowledge exchange are important. We challenge ourselves and our visitors to think about art and its place in the world, covering a range of subjects, including the role of the collection as a cultural 'memory' and the museum as a public site. International collaboration and exchange have made the Van Abbemuseum a place for creative cross-fertilisation and a source of surprise, inspiration and imagination for its visitors and participants.

## Van Abbemuseum

Bilderdijklaan 10  
Eindhoven, The Netherlands  
For more information, please visit [www.vanabbemuseum.nl](http://www.vanabbemuseum.nl)

## Opening hours

Tuesday to Sunday 11:00 – 17:00  
Thursday 11:00 - 21:00  
On Thursdays, entrance to the museum is free from 17:00

## Entrance

Adults: € 9,00  
Groups of 15 persons or more, senior citizens: € 6,50  
Students; holders of the Dutch young people's cultural pass (CJP): € 4  
Thursdays from 17:00 - 21:00: free entrance (until 31/12/2010)

For more information please look at our website [www.vanabbemuseum.nl](http://www.vanabbemuseum.nl)

## For the editors

### Press opening

Friday 9 April, 11 am – 2 pm.

More information and images can be downloaded from:  
[www.vanabbemuseum.nl/pers](http://www.vanabbemuseum.nl/pers).

Or contact:

Ilse Cornelis, Communication & Press Van Abbemuseum  
Phone: +31 (0)40 238 1019  
Mobile: +31 (0)6 12995794  
[i.cornelis@vanabbemuseum.nl](mailto:i.cornelis@vanabbemuseum.nl)



Bruce Nauman, *Lyp Sync*, 1969. Foto Peter Cox

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