

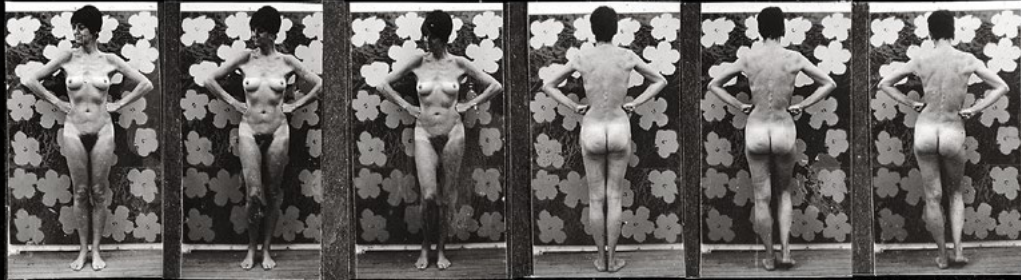


STURTEVANT

**DOUBLE
TROUBLE**



MoMA



“Having a bit of information, or a name, may stop our curiosity about what we are looking at.”

“I’d prefer to remain a mystery; I never like to give my background and, anyway, I make it all different all the time I’m asked.”

“I wanted to put painting once again at the service of the mind.”

“This kind of art has to be worked out at the beginning; it has to start from the molding power of the thought as a sculptural means.”

“They are recorded patterns of thought. Duplication is impossible without a camera. Repetition, without a camera (or machine) is not repetition.”

“Repeat the same thing long enough and it becomes taste.”

STURTEVANT

**DOUBLE
TROUBLE**

Peter Eeley
MoMA

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FOREWORD

The Museum of Modern Art is proud to present the first significant overview in America of the art of Sturtevant. Despite increasing interest in her work in Europe over the past decade, she has been largely and unduly ignored in the United States, her home country. Udo Kittelmann turned the entire Museum für Moderne Kunst in Frankfurt over to her art in 2004, and Bill Arning brought a version of that show to the MIT List Visual Arts Center in Cambridge, Massachusetts, the following year. But the artist's 1973 exhibition at the Everson Museum of Art in Syracuse, New York, under its director James Harithas, remains the only prior institutional presentation of her work organized in the United States—a historical amnesia that may be partially, but not totally, explained by the fact that much of Sturtevant's art looks, quite purposefully, like that of her peers.

Best known for the repetitions of the work of other artists that she began in 1964, Sturtevant appears to mark an endpoint in the history of postwar art. This exhibition, however, provides a broader consideration of this maverick artist and her work's provocative complexity, which is belied by its apparent formal simplicity. Her longstanding concern with the political, economic, and cultural circumstances that underpin art's creation and consumption is an essential part of her work. *Sturtevant: Double Trouble* draws attention to that aspect of her bold and groundbreaking practice, suggesting that she opens the art history of her time—and ours—in new directions, challenging us to rethink many of our assumptions about what we see, how we value what we see, and the histories that our institutions perpetuate. While not a retrospective in any conventional sense, the exhibition nevertheless includes almost every medium in which Sturtevant worked across the half-century of her career, including painting, drawing, photography, sculpture, film, and video. Having emerged in New York during the art world's transition from Abstract Expressionism to Pop, Sturtevant prefigured a number of the major developments in art that followed over the subsequent decades of her career. While evidence of the prescience of her thinking is visible among many artists working today, her articulation of what amounts to an ethics for art, and for those engaged with it, is perhaps her work's most important achievement, and the source of its enduring power.

Following its presentation at The Museum of Modern Art, New York, *Sturtevant: Double Trouble* will travel to the Museum of Contemporary Art in Los Angeles. I appreciate the enthusiastic collaboration of our colleagues there, in particular director Philippe Vergne, and the generosity of the many lenders who have permitted their works to be shown in New York and also in Los Angeles. Our profound

gratitude is due to the key supporters who understand the significance of this exhibition, and very generously underwrote its presentation at MoMA, including The Andy Warhol Foundation for the Visual Arts, MoMA's Wallis Annenberg Fund for Innovation in Contemporary Art through the Annenberg Foundation, The Modern Women's Fund, Lonti Ebers, Dorothy Lichtenstein, Virginia Dwan, The Contemporary Arts Council of The Museum of Modern Art, The Junior Associates of The Museum of Modern Art, and the MoMA Annual Exhibition Fund.

We hope that this exhibition serves as a kind of homecoming, but it is a celebration that Sturtevant sadly did not live to see. We remain deeply grateful both to Sturtevant for the opportunity to work with her on this special project, and to her daughter Loren Muzzey for her invaluable assistance and continuing support of the exhibition. Peter Eley, Curator and Associate Director of Exhibitions and Programs at MoMA PS1, worked closely with the artist on the show, and it is an indication of his sensitivity and intelligence that Sturtevant trusted him to collaborate with her on this significant presentation of her work and the accompanying catalogue. I applaud him and the diligent staff of the Museum, whose work ensured that an important artist might at last enjoy this overdue recognition in America, and that her work would find here the broad audience that it has long deserved.

Glenn D. Lowry
Director
The Museum of Modern Art, New York

ACKNOWLEDGMENTS

Sturtevant sometimes insisted that she had no curators on the museum exhibitions that she presented in the last decade of her remarkable career. She conceived her work as a “total structure,” as she put it; the “tension” and “energy” that she sought to create in the design of her shows were part of her art, and necessarily needed to be choreographed by her through the selection of works and their deployment in the galleries. Curators, at least in any traditional sense, were beside the point. “You don’t do a show with me,” she once explained, “I do a show with you.”

Sturtevant passed away in Paris on May 7, 2014, as this show was entering the final stages of planning. For almost two years, we had worked closely together on each aspect of the exhibition. She entertained every idea I had, laughed at many of them, and guided my thinking with firmness, grace, and patience. She vigorously shaped the show with me until a few weeks before her untimely death; it must be said, however, that its final form, at her generous insistence, is my own. Throughout the development of the exhibition, her daughter Loren Muzzey provided me with essential assistance and support. The show and this publication would simply not have been possible without her extraordinary generosity, hospitality, and dedication, especially during the project’s last phase, when it suddenly found itself in a past-tense that it had been conceived to resist. For this and many other things, I owe Loren a great debt.

The artist’s longtime Paris gallerist Thaddaeus Ropac was a huge help to me, as was Gavin Brown in New York; I extend my heartfelt thanks to both of them. Friends and enthusiastic supporters of the artist, they offered vital assistance at various points. Renaud Pillon, Bénédicte Burrus, Emilie Bannwarth, and Michel Pezennec at Galerie Thaddaeus Ropac facilitated many important details of the exhibition, as did Lucy Chadwick, Thor Shannon, and the staff of Gavin Brown’s enterprise. I also profited from the recollections, archival materials, and assistance kindly provided by other gallerists with whom Sturtevant worked, particularly Florence Bonnefous; Rhona Hoffman; Paul Maenz and Gerd de Vries; Hans Mayer; Anthony Reynolds; Alexander Schröder and Thilo Wermke; and Daniel Weinberg; along with Daniel Blau, Bess Cutler, Six Friedrich, and Karin Handlbauer.

I am grateful to the estate of Sturtevant, as well as to the public and private lenders who have very generously agreed to lend their works to the exhibition, including La Colección Jumex; the Collection de Bruin-Heijn; Virginia Dwan; Lonti Ebers; Fotomuseum Winterthur; Glenstone; Mark Kelman; the Kolodny

Family Collection; the Museum of Contemporary Art, Los Angeles; the Pinault Collection; the Ringier Collection; Thaddaeus Ropac and Galerie Thaddaeus Ropac; the Julia Stoschek Foundation; Joel Wachs; and numerous private collectors.

The extraordinary generosity of The Andy Warhol Foundation for the Visual Arts, along with that of MoMA’s Wallis Annenberg Fund for Innovation in Contemporary Art through the Annenberg Foundation, made the exhibition possible. I am exceptionally grateful for their gifts, as I am for the major support provided by The Modern Women’s Fund, Lonti Ebers, Dorothy Lichtenstein, and Virginia Dwan; along with additional funding from The Contemporary Arts Council of The Museum of Modern Art, The Junior Associates of The Museum of Modern Art, and the MoMA Annual Exhibition Fund.

I benefited from the insights and scholarship of a number of colleagues who have worked with Sturtevant in various ways, including Bill Arning, Daniel Birnbaum, Connie Butler, Sylvia Chivaratanond, Stuart Comer, Anne Dressen, James Harithas, Fabrice Hergott, Udo Kittelmann, Mario Kramer, Fredrik Liew, Stéphanie Moisdon, Hans-Ulrich Obrist, James Rondeau, Beatrix Ruf, and Philippe Vergne. When we worked together at the Walker Art Center, Philippe suggested to me the idea of doing a Sturtevant exhibition—an idea I did not act on at the time, but never managed to put out of my mind. I am very pleased that the exhibition will travel at his invitation to the Museum of Contemporary Art in Los Angeles after its presentation in New York. I am grateful to Philippe and to my colleagues at MOCA, including Helen Molesworth, Alma Ruiz, and Bennett Simpson, for allowing Sturtevant’s work to be seen in a city built on images, and also to Susan Jenkins for her support and supervision.

Bruce Hainley’s pioneering scholarship over the past fifteen years on Sturtevant’s work has helped to clarify the leaps, bumps, and jumps of her art, and inspired new interest—including my own—in her inimitable achievement. His dedication to the razzle-dazzle of her thinking culminated in the first major historical monograph on Sturtevant in English, a deeply researched study published last year that is the definitive text on her art. Bruce very generously shared his book with me prior to its publication, and it provided invaluable aid to my own thinking and research; my debt to his work is evident in the notes that accompany my essay in this volume. Less obvious, but just as significant, are the effects of Bruce’s advice on earlier drafts of my text, his many fastidious contributions to our exhibition history and bibliography, and innumerable conversations we shared about and with Sturtevant

ACKNOWLEDGMENTS

over the years. I am lucky to count him as a colleague and a friend.

The exhibition found quick and committed support at The Museum of Modern Art from Director Glenn D. Lowry and Associate Director Kathy Halbreich. I am grateful for their enthusiasm, as I am for the steadfast guidance of Ramona Bannayan, Senior Deputy Director for Exhibitions and Collections; and Peter Reed, Senior Deputy Director for Curatorial Affairs. Klaus Biesenbach, Director of MoMA PS1, gave me special dispensation to organize this project across the river at The Museum of Modern Art; in his capacity as Chief Curator at Large at MoMA, he also provided key support for the exhibition, as did Ann Temkin, The Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, whose counsel improved the show during its development. Ann offered Sturtevant a particularly warm welcome when the artist visited the museum in 2012, and later, an opportunity to install one of her works in the exhibition alongside some of those from the collection with which her art has a number of affinities. My sincere thanks are also due to Quentin Bajac, Joel and Anne Ehrenkranz Chief Curator of Photography; Christophe Cherix, Robert Lehman Foundation Chief Curator of Drawings and Prints; Stuart Comer, Chief Curator, Department of Media and Performance; and Rajendra Roy, Celeste Bartos Chief Curator of Film; as well as to Barry Bergdoll, formerly Philip Johnson Chief Curator of Architecture and Design; and Connie Butler, formerly Robert Lehman Foundation Chief Curator of Drawings. Laura Hoptman, Curator in the Department of Painting and Sculpture, offered crucial advice and encouragement, as did many of my colleagues at MoMA PS1.

This publication would be incomplete without Sturtevant's voice. I am grateful that Bruce Hainley and Michael Lobel allowed me to include the incisive and wide-ranging interview they conducted with her in 2007 for the Smithsonian Institution's Archives of American Art, which had not been previously published; I appreciate Loren Muzzey's kind willingness to allow it to appear here. Editor Diana C. Stoll's interest and careful attention greatly improved the publication, as did Chad Kloepfer's sensitive and rigorous design, which might be titled *Study after Warhol Moderna Museet*. The catalogue was produced by the Department of Publications at The Museum of Modern Art, and profound thanks are due to Christopher Hudson, Publisher; David Frankel, Editorial Director; Chul R. Kim, Associate Publisher; Emily Hall, Editor; Marc Sapir, Production Director; and Matthew Pimm, Production Manager, for their expertise and patience.

The exhibition benefited from the guidance and significant skill of Randolph Black, Associate Coordinator, Exhibition Planning and Administration; Betty Fisher, Senior Design Manager; Aaron Louis, A/V

Director and Aaron Harrow, Manager; Corey Wyckoff, Assistant Registrar; Claire Corey and the Graphic Design team; the staffs of Library and Archives and Imaging and Digital Resources; and the art handlers under Rob Jung's leadership. Erik Patton, Associate Director, Exhibition Planning and Administration, also deserves my sincere thanks for his attention to the show and its tour. Among the many staff members at the Museum who helped bring Sturtevant's work to a broad public, Todd Bishop, Senior Deputy Director for External Affairs; Lauren Stakias, Director of Exhibition and Program Funding; Maggie Lyko, Director of Special Events; Nancy Adelson, Deputy General Counsel; Alexis Sandler, Associate General Counsel; Kim Mitchell, Chief Communications Officer; Margaret Doyle, Director of Communications; and Paul Jackson, Communications Manager, all played major roles. Finally, I must thank Ingrid Langston, Curatorial Assistant in the Department of Drawings and Prints, who assisted me immeasurably with all aspects of the organization of the exhibition and catalogue. Among the many tasks she handled with grace and professionalism was the compilation of the bibliography and exhibition history, and I am very grateful for her special dedication to this project and its myriad details; we both appreciated the assistance of interns Talia Heiman and Whitney Graham.

I extend my thanks as well to Magalí Arriola, Darren Bader, Marianne Barcellona, Caroline Bourgeois, Patrick Charpenel, Sherry Coben, Douglas Crimp, Daniel Davis, Trisha Donnelly, Hedi El Kholti, Andrew Fabricant, Agnes Gund, Alison Hatcher, Nicole Huard, Amy Indyke, Heidi Zuckerman Jacobson, Jasper Johns, Liza Kirwin, Anders Kold, Anne Kovach, Louise Lawler, Shelley Lee, Rebecca Lewin, Cara Megan Lewis, Dorothy Lichtenstein, Emily Liebert, Åsa Lundén, Marie Mayer, Laura Paulson, Yasmil Raymond, Rachel Rees, Christina Ruf, Thomas Schröder, Thomas Seelig, Roxanne Smith, Richard Torchia, Claude Wampler, and Sarah Zabrodski. Poppy de Villeneuve's optimism, selflessness, and encouragement helped me get through difficult parts of this project, and much else.

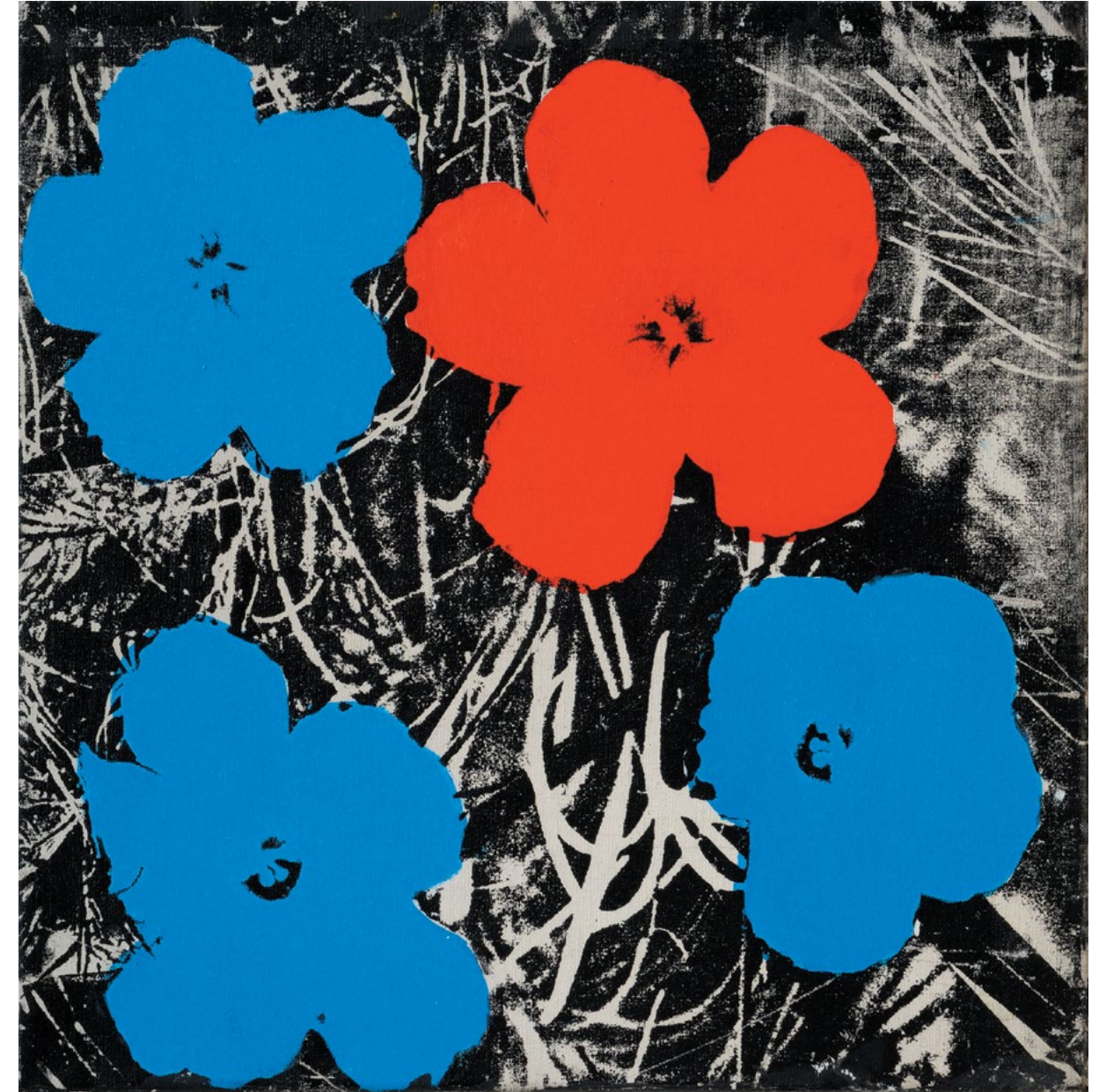
I am immensely grateful for having been able to work on this exhibition with Sturtevant, and even more so for the privilege of having known Elaine. In the end, she did a show with me by allowing me to do a show with her, and I am humbled by that gift. Her art often seemed to herald the end of something, before the fact; may this last exhibition to be organized during her lifetime, like so many apparent finales in her work, also be a beginning.

Peter Eleey
Curator and Associate Director of
Exhibitions and Programs
MoMA PS1

REPRODUCTIONS



1. *Ethelred II*. 1961
Oil on canvas with paint tube, 20 1/8 x 39 1/8" (51.1 x 99.4 cm)



2. *Warhol Flowers*. 1964–65
Synthetic polymer screenprint on canvas, 22 1/8 x 22 1/8" (56 x 56 cm)



Success of President's Operation Opens Trading

Confident Market Bulls Way to New High

BUSINESS BRIEFS

Steel Move Upward
Industrial Prices
Steel moved up on several
fronts. H. K. Porter
steelsheet market, after
unusually low prices,
increased 1/8 per cent, effective
7, on tool steel and
d. The most was 1/16
to higher labor and
material costs. Con-
struction & building
steels, 1 1/2, increased
1/8 cent, from
10 1/2 cents a tray
some steel of 2 1/2
inches wide and 1/4
thick.

0 1 2 3 4
5 6 7 8 9

for about 15 million of the
which would allow the firm
Pittsburgh Coke closed up 1/4
quarter, between 1964 and
a jump up of orders after it was
the signal before that the merger
be merged into Air Products &
the Southern Area closed 1/4
at 25 1/2.
Raytheon traded 101.50 shares
jumped 1/4 to 24 1/2. The
1965 rank of 25 in the process. Thomas
Pacific president, said earnings in
the 3 quarter were up 40 to 50 per cent
of 1964. He said that a dividend boost would be
considered.
Pan Am Airways was the volume leader
of the airline group, rising 1 1/2 to close
at 25 1/2 on 12,000 shares.

Whitaker
Whitaker Corp. has announced
that it will acquire the
rights to the American-Whitaker
division of Timex Electronic
Industries, Inc.

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5 6 7 8 9

Windfall Duo
'Shocked' to
Surrender

Appetite
Of Bangor
Punta Grows

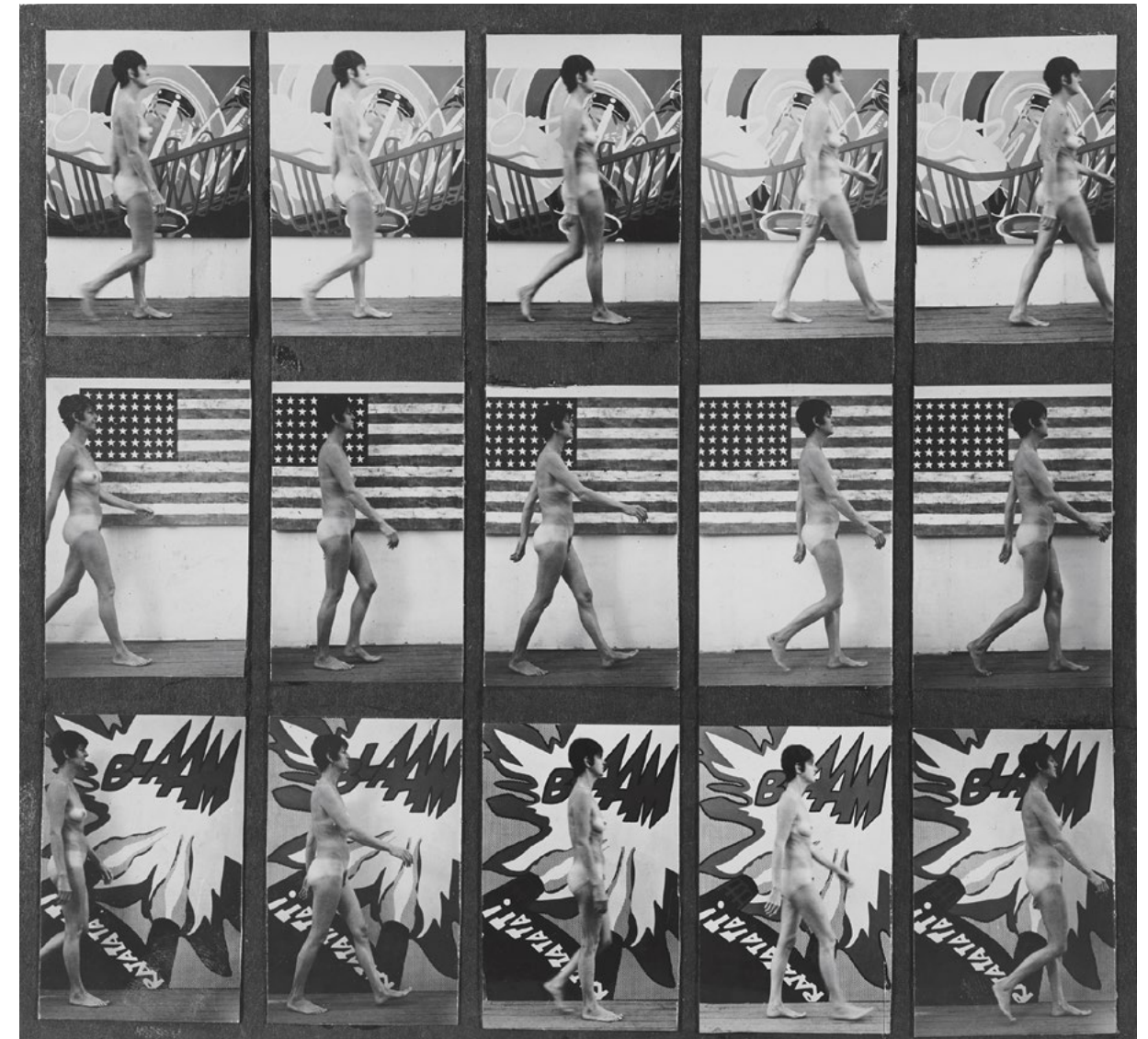
0 1 2 3 4
5 6 7 8 9

Don't Suffer

3. Johns 0 through 9. 1965
Encaustic on newsprint, 10 1/16 x 14 3/8" (27.5 x 36.5 cm)



4. Study for Rosenquist's *Spaghetti & Grass*. 1965–66
Oil on canvas, 40 7/8 x 40 1/8" (103.8 x 101.9 cm)



5. Study for Muybridge, Plate #97: Woman Walking. 1966
Photograph, 7 3/4 x 8 1/4" (19.6 x 21 cm)



6. *Duchamp Man Ray Portrait*. 1966
Gelatin silver print, 8 ¹³/₁₆ × 7 ¹/₂" (22.4 × 19.1 cm)



7. Working Drawing Wesselmann Great American Nude Lichtenstein Hot Dog. 1966
Pencil, felt pen, and collage on paper, 23 7/8 x 18" (60.6 x 45.7 cm)



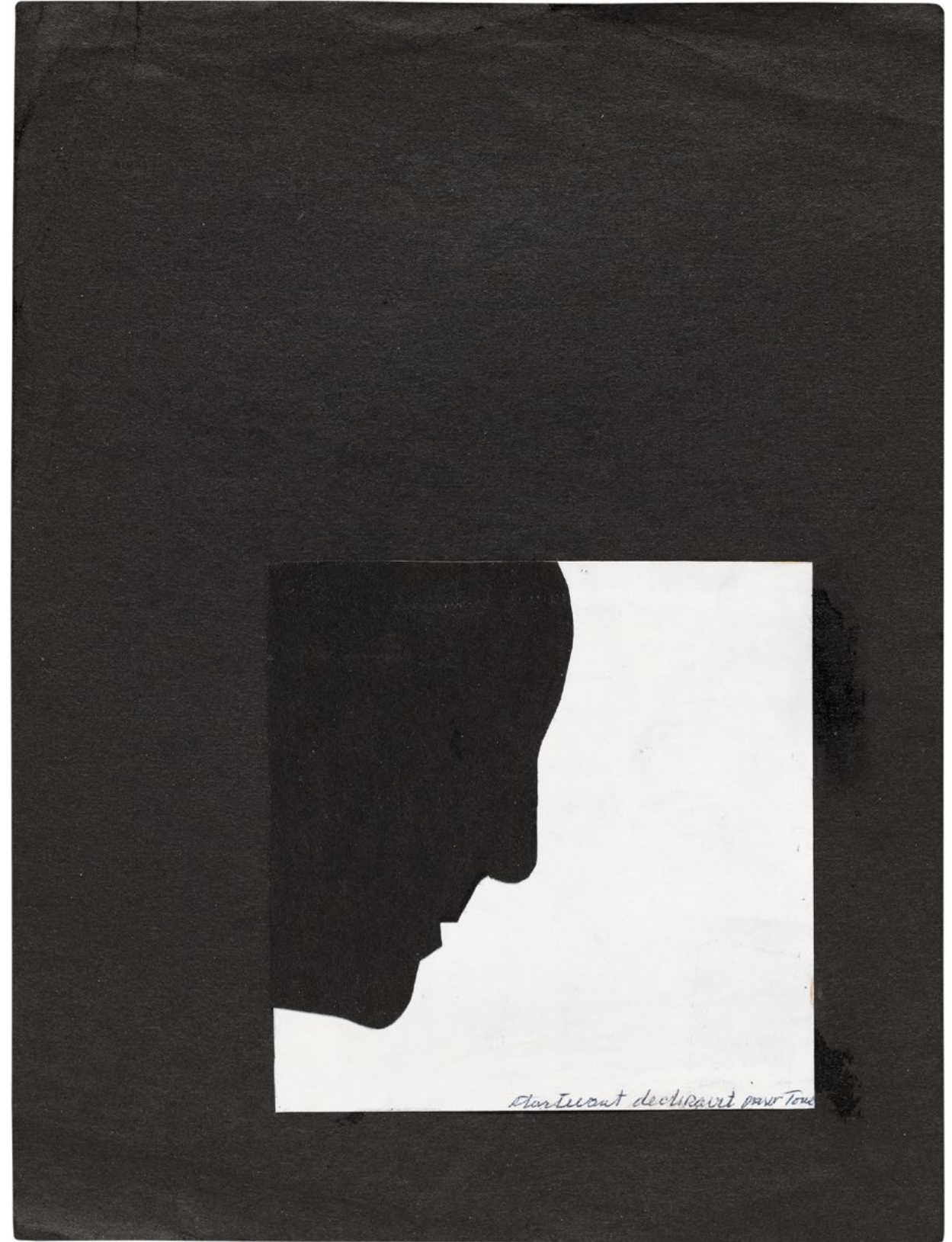
8. *Duchamp Coin de chasteté*. 1967
Bronze and dental plastic, $3 \frac{3}{16} \times 2 \frac{1}{2}$ " (8.8 × 6.3 cm)



9. *Oldenburg Store Object, Slip*. 1967
Chicken wire, cloth, plaster, enamel, 22 1/8 x 16 1/8 x 2 3/4" (56 x 41 x 7 cm)



10. *Duchamp Relâche*. 1967
Photograph, 8 ¹/₁₆ × 8 ⁷/₈" (22 × 22.5 cm)



11. *Dechiravit* after Duchamp. 1967
Torn paper on paper, 12 × 9" (30.5 × 22.9 cm)

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Published in conjunction with the exhibition *Sturtevant: Double Trouble* at The Museum of Modern Art, New York, November 9, 2014–February 22, 2015. Organized by Peter Eleey, Curator and Associate Director of Exhibitions and Programs, MoMA PS1, with Ingrid Langston, Curatorial Assistant, Department of Drawings and Prints, The Museum of Modern Art, New York

The exhibition will travel to the Museum of Contemporary Art, Los Angeles, March–July 2015.

The exhibition is made possible by The Andy Warhol Foundation for the Visual Arts and by MoMA's Wallis Annenberg Fund for Innovation in Contemporary Art through the Annenberg Foundation.

Major support is provided by The Modern Women's Fund, Lonti Ebers, Dorothy Lichtenstein, and Virginia Dwan.

Additional funding is provided by The Contemporary Arts Council of The Museum of Modern Art, The Junior Associates of The Museum of Modern Art, and the MoMA Annual Exhibition Fund.

Produced by the Department of Publications
The Museum of Modern Art,
New York

Edited by Diana C. Stoll
Designed by
Kloepfer–Ramsey–Kwon
Production by Matthew Pimm
Printed and bound by OGI/1010
Printing Group Ltd., China

This book is typeset in Bodoni MT, Ultra Bold; and Akkurat Regular. The paper is 157gsm Hi-Q Matt Art paper.

Published by The Museum of Modern Art, New York
11 West 53 Street, New York,
New York 10019
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155 Sixth Avenue, 2nd floor, New York, New York 10013
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Distributed outside the United States and Canada by Thames & Hudson Ltd.
181A High Holborn, London,
WC1V 7QX
www.thamesandhudson.com

Library of Congress Control Number: 2014946055
ISBN: 978-0-87070-949-4

Printed in China

Front and back covers:
Sturtevant. *Warhol Flowers*.
1990
Screenprint and acrylic on
canvas, 9' 7 5/8" x 9' 7 5/8" x 1 1/2"
(293.8 x 293.8 x 4 cm)
Courtesy Galerie Thaddaeus
Ropac, Paris–Salzburg

Frontispiece:
*Plate 136, After Muybridge—
Woman with Hands on Her Hips*.
1966
Gelatin silver prints collaged on
paper, 10 1/4 x 12 5/8" (26 x 32 cm)
Estate Sturtevant, Paris
Courtesy Galerie Thaddaeus
Ropac, Paris–Salzburg

Page 192:
Sturtevant. *Krazy Kat* (detail).
1986
Ink on paper
14 x 11" (35.4 x 28 cm)
Courtesy Galerie Thaddaeus
Ropac, Paris–Salzburg

Quotations:
Page 2 (top to bottom):
Jasper Johns, Andy Warhol,
Marcel Duchamp
Page 3 (top to bottom):
Joseph Beuys, Keith Haring,
Marcel Duchamp
Page 4 (top to bottom):
Andy Warhol, Jasper Johns,
Joseph Beuys
Page 5 (top to bottom):
Joseph Beuys, Roy
Lichtenstein, Felix
Gonzalez-Torres
Pages 188–91: All Sturtevant

Pages 115–27:
From an oral history interview
with Sturtevant, July 25–26,
2007, Archives of American Art,
Smithsonian Institution.

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