

HANS BREDER

ARCHETYPAL DIAGRAMS



JANUARY 30 - MARCH 5, 1987
THE FINE ARTS CENTER ART GALLERY
STATE UNIVERSITY OF NEW YORK AT STONY BROOK

ACKNOWLEDGMENTS

I would like to express my gratitude to guest curator Donald Kuspit, Professor in the Department of Art at the State University of New York at Stony Brook, who developed this exhibition and contributed the catalogue essay.

Thanks are also due to Pete Pantaleo, for installation assistance, and to Barbara Welch Breder for her continual support and input. Special thanks are also extended to members of the Fine Arts Center staff: Joyce Chen, Karl D'Amico, Laura Gritt, Ophelia Lopez, and Selena Wright, Art Gallery Assistants; Judith Batorski, Laura Gelfand, Susan Mathisen, Annemarie McNamara, Eileen Solomon, and Janice Whiten, Gallery Interns; Jay Strevey, Acting Technical Director, Fine Arts Center, for exhibition lighting; and Mary Balduf, Gallery Secretary.

Most of all, I wish to thank Hans Breder for sharing his work with the Stony Brook community.

Rhonda Cooper
Director

PHOTO CREDITS:

- © Hans Breder: **Two Cubes** (*back cover*)
 - © Stephen Tatum: **Archetypal Diagram** (*front cover*)
Archetypal Diagram (*page 1*)
Archetypal Diagram (*page 3*)
Archetypal Diagram (*page 4*)
Archetypal Diagram (*page 6*)
 - © 1987 The Fine Arts Center Art Gallery, State University of New York at Stony Brook
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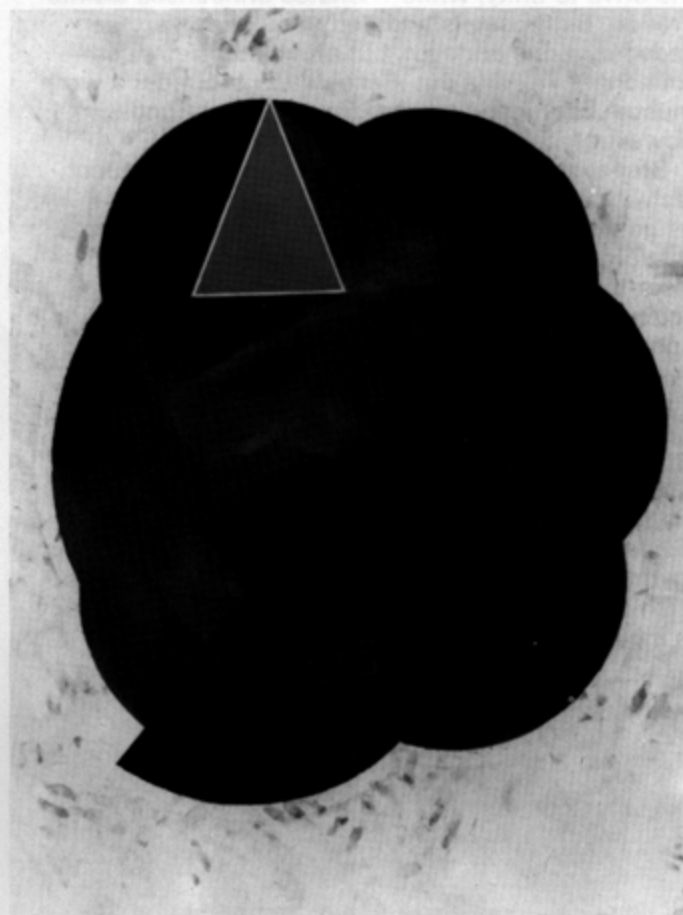
Hans Breder by Donald Kuspit

Hans Breder sends me "The Phenomenology of Roundness," a chapter from Gaston Bachelard's *The Poetics of Space*. Two sentences are underlined: "But Michelet seized the bird's being in its cosmic situation, as a centralization of life guarded on every side, enclosed in a live ball, and consequently, at the maximum of *unity*"; "The round cry of round being makes the sky round like a cupola." I look at Breder's pastel pictures, a project now in its second year: he makes one a day, like a spiritual vitamin. They are images of roundness, recreations of roundness, over and over, roundness engulfing squareness, roundness deflecting all shapes towards itself, a magnet that eats what is attracted to it, a Venus Flytrap consuming whatever colors alight on it, showing them as they are about to be swallowed into the abyss of roundness, unified in the abyss of roundness. Breder's pastels are an object lesson in the roundness of being; "being is round," wrote Bachelard, in a revision, in the name of phenomenological purity, as he says, of Karl Jaspers' assertion that "Every being seems in itself round."

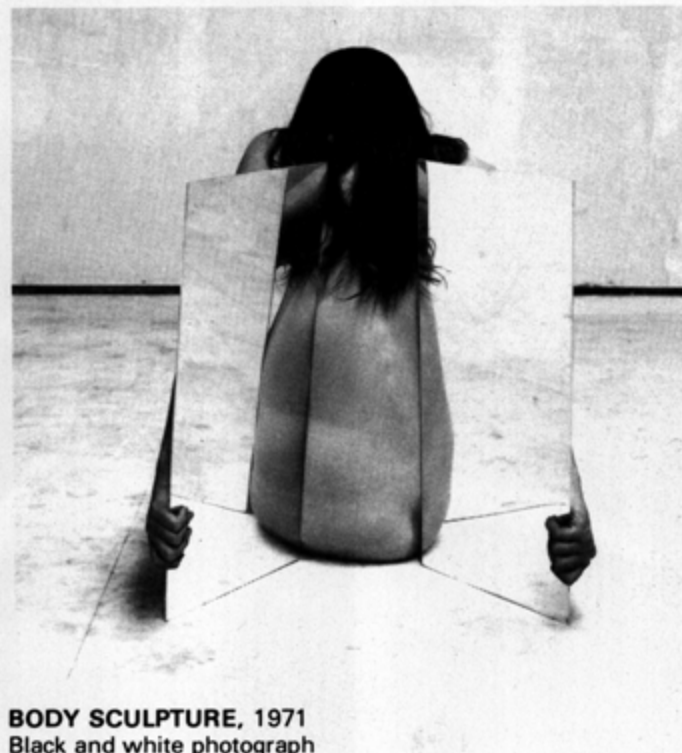
I turn from the pastels to his Body Sculptures. The roundness of the female body, abstracted and amplified by the mirror, vigorously asserted in flesh and simultaneously asserted in reflection, becomes completely imaginary, but also pure — we are not far removed from the roundness of the pastels. (The reflection process is a purification ritual, just as in the pastels the use of color "contaminates" the circle to emphasize its original "negative" purity.) The female body and the completeness of the circle: they are different stages of sacred roundness, one might say different elevations of it, different manifestations of its intelligibility.

Yet it is not clear that the movement from flesh to pure form is transcendent, only that in the pastels unity is presupposed while in the Body Sculptures fragmentation is emphasized. It is a reversible movement. The roundness of the pastels is often fractured; the circle remains emblematically irreducible, but it divides like a blastula or is skewed. Or, generally black (bleak, negative), it partially prisms into pure colors; a paradox, for blackness is supposedly the end of color. Light is the surrounding emptiness, and sometimes a militant division within the black circle or between colors. The circle seems on the verge of disintegration, the assertion of its completeness mythical. Like the body of the sculptures, it seems at a loss; its self-certainty seems ironical. It could use a mirror to save it — to "reformulate" it — but there is really no need for (nor possibility of) reflection in the "sphere of the absolute," which can hold its own in the end. Whatever the dialectical hilarity Breder puts roundness through — giving it presence, but also asserting its absence — it is the concrete universal that survives intact.

Whatever their vicissitudes, body and circle proclaim their unity erotically. In meditating on them — and all Breder's images are mandalas — one is worshipping at the altar of Eros. "What better divinity is there," Breder seems to be saying, "what better assertion of the roundness of being than the eternal feminine?" Is the eternal feminine an expressive lure



ARCHETYPAL DIAGRAM, 1986
Pastel on paper



BODY SCULPTURE, 1971
Black and white photograph

to eternal roundness, or vice versa? Eros, of course, is the drive to unity, while Thanatos announces disintegration. Both pastels and Body Sculptures are pervaded by signs of death, but erotic completeness — roundness — wins out. Recognition of Breder's work must acknowledge the intensity of this struggle, however foregone its conclusion.

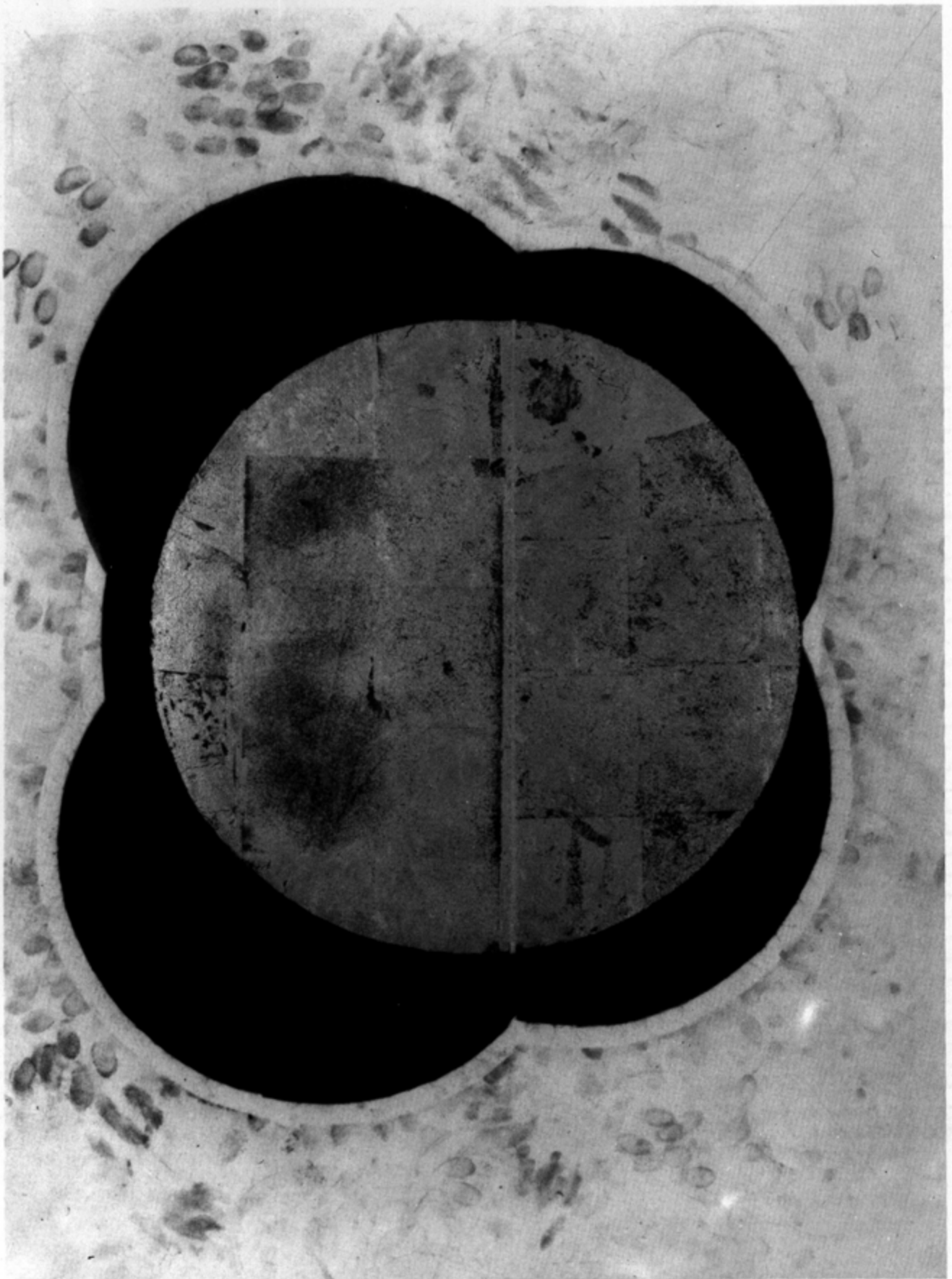
Breder's pastels recapitulate the history of nonobjectivity. Their purity remains uncompromised, for all its gestural moments. They are a competing aura to that already imminent in the circle, but they make clear that the circle binds energy, much as the "circulating" colors make clear that it can release energy. Breder's Body Sculptures recapitulate the modernist history of figuration, which at its most authentic used the figure as a point of departure — to which there was no return, however endless the circling back to it — rather than an end in itself. Nakedness is the nakedness of the truth, but it is always a fragmented nakedness. The truth is always divided against itself, a mockery in the face of mythical female completeness of being.

This pugnacious nakedness and dividedness, which is a germ in Manet and an explosion in Analytic

Cubism, is freshly modulated, finetuned, in Breder's images. The instability — brokenness, woundedness — of both body and circle, despite their presumed unity, becomes innocently unreal once again. Their dialectical irresolution becomes almost ornamental, seems to acquire its own momentum and "integrity." But the instability of the forms of body and circle in Breder's images bespeaks the cunning of his eternal return to — "searching out" of — their unity. It is not that Breder is making the articulation of their unity deliberately difficult for himself, so as to demonstrate his virtuosity, but that he recognizes that in living practice the realization of their apparently axiomatic unity is a Sisyphean enterprise. The facile intuition of unity — the easy contemplation of the separate unities of body and "soul" (circle) — does not guarantee its accomplishment or actualization in life. The instability of Breder's forms in fact makes them more rather than less of an inspirational representation of an optimal state of self or a demonstration of the "perfection" of being. Thus, despite all appearances to the contrary, the insistent irresolution/instability of the body and the circle is the heart of Breder's occult outlook.



BODY SCULPTURE, 1972
Black and white photograph



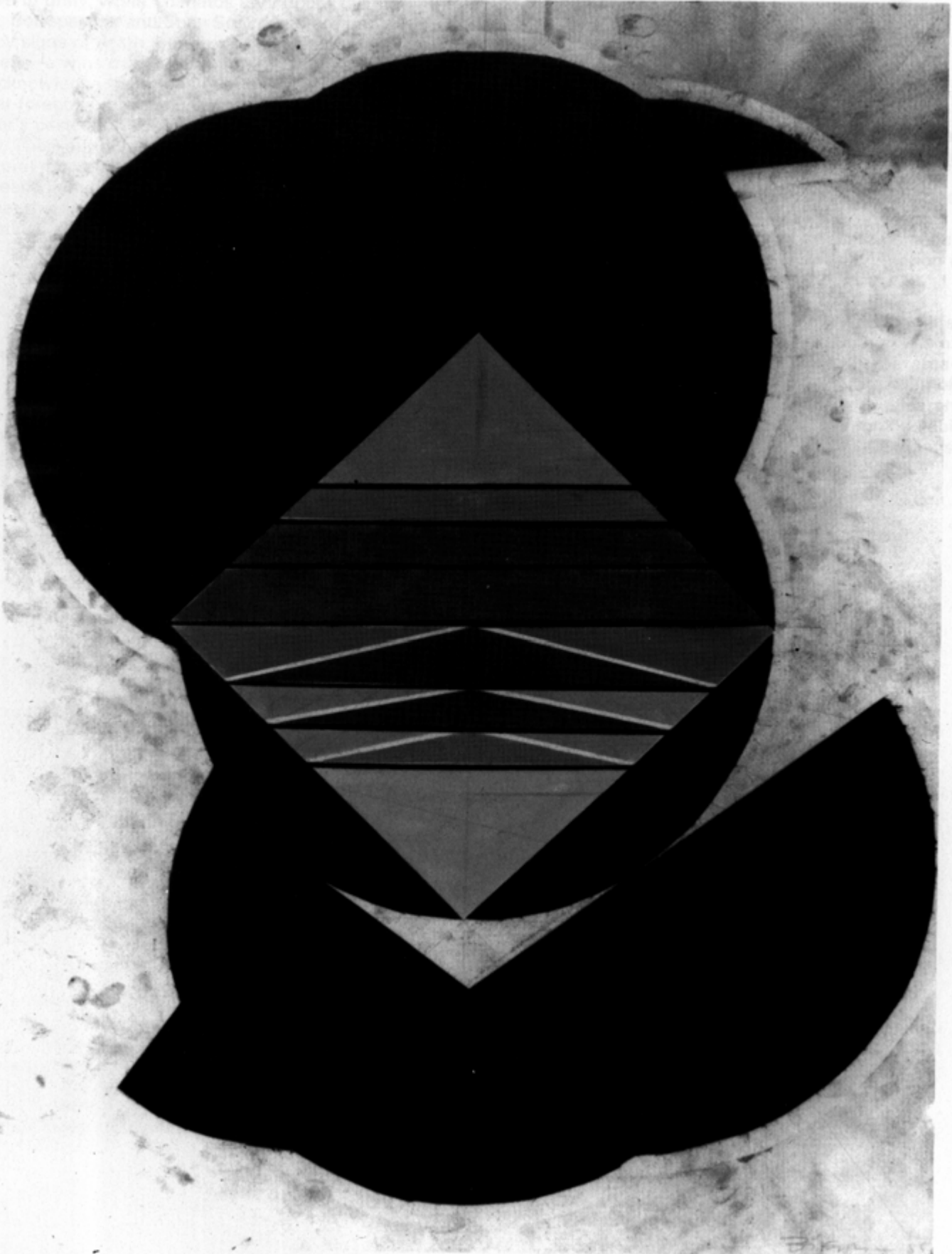
ARCHETYPAL DIAGRAM, 1986
Pastel and gold leaf on paper

ARCHETYPAL DIAGRAM 1986
Pastel and gold leaf on paper

is eternal roundness, or vice versa? Eric, of course, is
the driver, and while Eric's car is a car, it is not a car
granted. Eric's car is a car, it is not a car, it is not a car,
roundness is a car, it is not a car, it is not a car,
must also be a car, it is not a car, it is not a car,
however, it is a car, it is not a car, it is not a car,

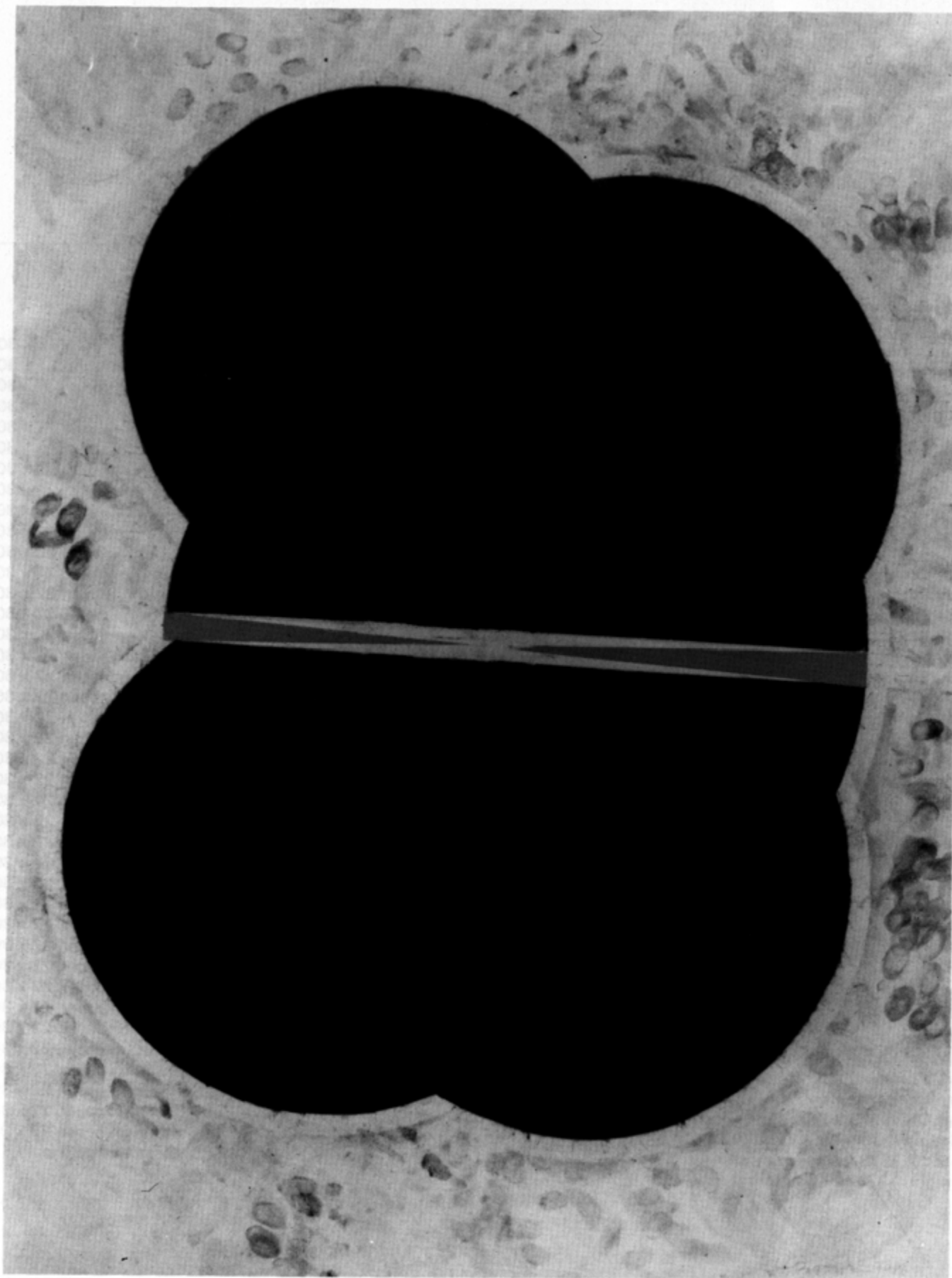
Brexit is a car,
activity is a car,
it is a car,
that is a car,
clear that is a car,
"circle" is a car,
energy is a car,
maple is a car,
supreme is a car,
which is a car,
circle is a car,
Naked is a car,
obvious is a car,
distant is a car,
market is a car,
there is a car,
is a car,

Chips is freshly modulated, "imagined" in the car



ARCHETYPAL DIAGRAM, 1985
Pastel on paper

ARCHETYPAL DIAGRAM
1985
PASTEL ON PAPER



ARCHETYPAL DIAGRAM, 1986
Pastel on paper

HANS BREDER

Born in Herford, Germany in 1935

Hans Breder was an apprentice to painter Woldemar Winkler in Guetersloh, Germany in 1953. He studied interior design at the Hochschule fuer Bildende Kuenste in Bielefeld, Germany (1957-60) and painting with Willem Grimm at the Hochschule fuer Bildende Kuenste in Hamburg (1961-64). After winning the "Studienstiftung des Deutschen Volkes" Fellowship in 1964, Breder came to New York and later became an assistant to sculptor George Rickey. He began his career at the University of Iowa as Assistant Professor of Drawing in 1966 and, in 1968, created the first university-level intermedia art course in America. After founding the Multimedia and Video Art Department and co-founding the Center for the New Performing Art Department (1970), Breder was promoted to Associate Professor of Multimedia and Video Art in 1971. In 1976, he founded Corroboree: Gallery of New Concepts and was promoted the following year to Professor of Multimedia and Video Art. He initiated and was project director for the National Interactive Satellite Teleconference Project: *The Artist and Television* and was project director for the Second Intermedia Art Festival in 1982. Hans Breder is currently Head of the Multimedia and Video Art Program at the School of Art and Art History, and Director of Corroboree and Multimedia Studios, at the University of Iowa.

SELECTED EXHIBITIONS:

- 1986 "Konstruktiv," Remberti Galerie, Bremen, Germany
- 1984 "Abstraktion, Konstruktion, Informel," Hachmeister Galerie, Muenster, Germany
- 1983 Hachmeister Galerie, Muenster, Germany (four-person exhibition)
- 1982 Hachmeister and Schnake Galerie, Muenster, Germany (one-person exhibition)
- 1981 The International Art Fair, Basel, Switzerland, "Art 12 '81"
The International Art Fair, Cologne, Germany
Hachmeister and Schnake Galerie, Muenster, Germany (one-person exhibition)
- 1980 Gestaltreform M. Schuhl KG, Frankfurt, Germany, "Plakat Aktion"
- 1979 Wolfgang Foerster Galerie, Muenster, Germany (one-person exhibition)
- 1972 Traveling Exhibit, Collections of Mr. and Mrs. Wilke, "Very Small Paintings, Objects, Work on Paper"
Richard Feigen Gallery, Chicago, Illinois (one-person exhibition)
Galerie Marcel Liatowisch, Basel, Switzerland (one-person exhibition)
Max Hutchinson Gallery, New York, New York (four-person exhibition)
- 1971 The University of Iowa Museum of Art, Iowa City, Iowa, Collection of Mr. and Mrs. Walter A. Netsch "Living with Art"
Travelling Exhibit, Collection of Mr. and Mrs. George Rickey "Constructivist Tendencies"
International Art Fair, Cologne, Germany
- 1970 Richard Feigen, New York, New York
Richard Feigen Gallery, Chicago, Illinois (one-person exhibition)
- 1969 Richard Feigen Gallery, Chicago, Illinois (one-person exhibition)
Richard Feigen, New York, New York, "Big New Works"
University of Notre Dame, Indiana, "Contemporary Art in the Midwest"
Indianapolis Museum of Art, Indianapolis, Indiana, "Painting and Sculpture Today"
Ravina Festival Art Exhibit, "Sculpture. Sculpture? Sculpture!"
Northern Arizona University, Arizona, "Dealer's Choice"
The Jewish Museum, New York, New York, "Superlimited: Books, Boxes and Things"
La Jolla Museum of Art, La Jolla, California, "Affect/Effect"
- 1968 Richard Feigen Gallery, Chicago, Illinois "Richard J. Daley"
The Contemporary Art Center, Cincinnati, Ohio, "Richard J. Daley"
Loeb Student Center, New York, New York, "Art 1968: Hang Ups and Put Downs"
Museo Universitario de Ciencias y Arte, Mexico City, Mexico, "Kineticism: System Sculpture in Environmental Situations" (Cultural Olympiad)
Milwaukee Art Center, Milwaukee, Wisconsin, "Directions I: Options"
Museum of Contemporary Art, Chicago, Illinois, "Directions I: Options"
- 1967 Richard Feigen Gallery, Chicago, Illinois (one-person exhibition)
Richard Feigen Gallery, New York, New York (one-person exhibition)
Studio Galerie, Frankfurt, Germany "Serielle Formationen"
The Whitney Museum of American Art, New York, New York, Exhibition of Recent Acquisitions
- 1966 AM Sachs Gallery, New York, New York (four-person exhibition)
Institute of Contemporary Art, Boston, Massachusetts, "As Found"
Midland Group Gallery, Nottingham, England, "American Painting and Sculpture"
Plastica Galeria de Arte, Buenos Aires, Argentina
Centro Uruguayo de Promocion Cultural
Montevideo, Uruguay
Galerie Punt Vier, Schiedam, Holland
- 1965 International Artists' Seminar, Fairleigh Dickinson University, New Jersey
Riverside Museum, New York, New York
Empire State Gallery, New York, New York
Rutgers University, New Brunswick, New Jersey
- 1964 Galerie Brechbuehl, Grenchen, Switzerland

**SELECTED VIDEOTAPES (V), INSTALLATIONS (I),
PERFORMANCES (P)**

- 1986 V *My TV Dictionary*, 2nd Videonale, Bonn, Germany
V *Pictura Minuta*, Video-Forum Berlin des NBK, Berlin, Germany
V *Video Works 1982-1986*, UC Video, Minneapolis, Minnesota
- 1985 V *3x for America*, "Talking Back to the Media," Time Based Arts, Amsterdam, The Netherlands
V *Anticity*, Kongelike Danske Kunstakademi, Copenhagen, Denmark
- 1984 V *Portraits of the Urban Poor, Oaxaca, Mexico*, The Museum of Modern Art, New York, New York, Exhibition of Recent Acquisitions
I *Anticity: For Johannes Baader*, International Architecture Exhibition, Technische Universitaet, Berlin, Germany
V *Portraits of the Urban Poor, Oaxaca, Mexico*, The American Film Institute, National Video Festival, Los Angeles
V *Portraits of the Urban Poor, Mexico*, Anthology Film Archives, New York, New York
V *Video Works 1982-1984*, Time Based Arts, Amsterdam, The Netherlands
- 1983 I *Portrait of Rosa II*, The Institute for Art and Urban Resources, Inc., P.S. I, Long Island City, New York
- 1982 V *Pictura Minuta*, Center for Media Art, Paris, France
V *Pictura Minuta*, Kunstinitiative, Darmstadt, Germany
V *Pictura Minuta*, Arsenal, Berlin, Germany
I *Portrait of Rosa I*, 2nd Intermedia Art Festival, The Museum of Art, University of Iowa
V *The Artist and Television*, Satellite Teleconference, Iowa City - New York - Los Angeles
- 1981 V *Video Portraits*, DAAD - Galerie, Berlin, Germany
V *Disputatio I*, Hawkeye Cable Vision, Iowa City
- 1980 V *Video Sculpture*, First Intermedia Art Festival, New York, New York
V *Homage to Nadar*, Manhattan Cable Television, New York, New York
V *Video Portraits*, Visual Arts Conference, University of Northern Iowa, Cedar Falls, Iowa
- 1978 V *Video Works*, Von der Heydt-Museum, Wuppertal, Germany
P *Seriatim II*, The Experimental Intermedia Foundation, New York, New York
- 1977 V *Intertext*, "Signals," Hans Breder, Stephen Foster, Monda da Vinci, The Museum of Modern Art, New York, New York
- 1976 V *Video and Film Works 1971-1975*, International Cultureel Centrum, Antwerpen, Belgium
V *Video and Film Works 1971-1975*, Studentski Kulturni Center, Beograd, Yugoslavia
V *Intertext*, Hans Breder, Monda da Vinci, Stephen Foster, Stavros Deligiorgis, Anthology Film Archives, New York, New York
- 1975 V *Video and Film Works 1971-1975*, The Kitchen, Center for Video and Music, New York, New York
- 1974 P *Hibridos*, Instituto Politecnico Nacional, Mexico City, Mexico

- 1972 V *Hybrids*, Max Hutchinson Gallery, New York, New York
- 1971 V *Intermedia Works*, 93 Grand Street, New York, New York
- 1970 P *Eclipse II*, University Theater, The University of Iowa, Iowa City, Iowa
- 1969 P *Interplay*, (Co-Director), University of Iowa Arts Festival, Iowa City, Iowa

SELECTED COLLECTIONS

- The Museum of Modern Art, Video Archive, New York, New York
Cleveland Museum, Cleveland, Ohio
Hirshhorn Museum and Sculpture Garden, Washington, D.C.
The Whitney Museum of American Art, New York, New York
Milwaukee Art Center, Milwaukee, Wisconsin
Roy R. Neuberger Museum, State University of New York College at Purchase, New York
Indiana State University, Terra Haute, Indiana
The City of Hannover, Germany
Weslyan College, Lincoln, Nebraska
McCrary Corporation, New York, New York
The Robert A. Lewis Fund, Chicago, Illinois
The Public Relations Board, Chicago, Illinois
Neuer Berliner Kunstverein, Video Archive, Berlin, Germany
Volksbank, Lingen, Germany
Oberpostdirektion, Muenster, Germany
C.F. Murphy Associates, Chicago, Illinois
First National Bank, Dallas, Texas
Mr. Richard Barancik, Chicago, Illinois
Mr. Leigh Block, Chicago, Illinois
Mr. Charles B. Bennenson, New York, New York
Dr. and Mrs. William Cooley, Jr., Peoria, Illinois
Mr. George Danforth, Chicago, Illinois
Mr. Leo Guthman, Chicago, Illinois
Lublimer and Himmel, Winnetka, Illinois
Dr. and Mrs. Hans-Ulrich Loer, Muenster, Germany
Mr. Lewis Manilow, Chicago, Illinois
Mr. Richard Meier, New York, New York
Mr. Walter Netsch, Chicago, Illinois
Mr. Joseph Nathen, Highland Park, Illinois
Baroness Ingrid Oppenheim, Bad Godesberg, Germany
Mrs. Burton Peskin, Princeton, New Jersey
Mr. and Mrs. Lee Schooler, Chicago, Illinois
Mr. and Mrs. Romie Shapiro, New York, New York
Mr. and Mrs. David Steine, Nashville, Tennessee
Mr. and Mrs. Kenneth Watson, Chicago, Illinois

SELECTED BIBLIOGRAPHY

- 1985 Stephen Foster, Estera Milman, "The Media As Medium: Hans Breder's Berlin Work," *Kansas Quarterly*, Volume 17, Number 3
- 1984 Nam June Paik, *Art and Satellite*, Berlin: Berliner Kuenstlerprogramm des DAAD
Barbara Welch, "Kunst, Kultur, Kritik: Hans Breders Anticity: fuer Johannes Baader," *Die Zukunft der Metropolen*, Berlin: Technische Universitaet Berlin
Ann Sargent Wooster, "Artists Telescreen," *East Village Eye*, February, 1984
- 1983 Ann-Sargent Wooster, "Portrait of Rosa," *Afterimage*, January, 1983
Ann-Sargent Wooster, "Manhattan Shortcuts," *Afterimage*, March, 1983
Hans Breder, *Portrait of Rosa*, New York, New York: Chicago Books
- 1982 Wulf Herzogenrath, *Video Kunst in Deutschland 1963-1982*, Stuttgart: Verlag Gerd Hatje, 1982
- 1981 Tony Whitfield, "Between the Covers," *Live 4*, New York, New York
- 1979 David Mower, Through the Looking Glass and What the Artist Found There," *Art International*
Hans Breder, Stephen Foster, *Intermedia*, The University of Iowa, Iowa City, Iowa
- 1974 Norman Laliberte, Alex Mogelon, *Art in Boxes*, Van Nostrand Reinhold, New York, New York
Hans Breder, Robert Alexander, "Participatory Art and Body Sculpture with Mirrors," *Leonardo*, Spring
- 1973 Michael Kirby, "Hybrids," *The Drama Review*, June
Gregory Battcock, "Explorations in Video," *Art and Artists*, February
Robert Alexander, Hans Breder, *Speculum*, Center for New Performing Arts, The University of Iowa
- 1970 Rolf-Gunter Dienst, *Deutsche Kunst: Eine Neue Generation*, Cologne, Germany: M. DuMont Schauberg
George Rickey, *Constructivist Tendencies*, University of California, Santa Barbara
- 1968 George Rickey, *Constructivist-Origins and Evolution*, New York, New York: George Braziller
Jack Burnham, *Beyond Modern Sculpture*, New York, New York: George Braziller
Lawrence Alloway, "Interfaces and Options-Participatory Art in Milwaukee and Chicago," *Arts Magazine*
- 1967 Lil Picard, "Four Directions," *Das Kunstwerk*, February

PREVIOUS EXHIBITIONS AT THE ART GALLERY

- 1975 FACULTY EXHIBITION
1976 MICHELLE STUART
RECENT DRAWINGS (AN AMERICAN FEDERATION OF ARTS EXHIBITION)
SALVATORE ROMANO
1977 MEL PEKARSKY
JUDITH BERNSTEIN
HERBERT BAYER (AN AMERICAN FEDERATION OF ARTS EXHIBITION)
1978 LEON GOLUB
WOMEN ARTISTS FROM NEW YORK
JANET FISH
ROSEMARY MAYER
THE SISTER CHAPEL
1979 SHIRLEY GORELICK
ALAN SONFIST
HOWARDENA PINDELL
ROY LICHTENSTEIN
1980 BENNY ANDREWS
ALEX KATZ
EIGHT FROM NEW YORK
ARTISTS FROM QUEENS
OTTO PIENE
STONY BROOK 11, THE STUDIO FACULTY
1981 ALICE NEEL
55 MERCER: 10 SCULPTORS
JOHN LITTLE
IRA JOEL HABER
LEON POLK SMITH
1982 FOUR SCULPTORS
CECILE ABISH
JACK YOUNGERMAN
ALAN SHIELDS
THE STONY BROOK ALUMNI INVITATIONAL
ANN MCCOY
1983 THE WAR SHOW
CERAMIC DIRECTIONS: A CONTEMPORARY OVERVIEW
CINDY SHERMAN
THE FACULTY SHOW
1984 BERNARD APTEKAR: ART AND POLITICS
ERIC STALLER: LIGHT YEARS
NORMAN BLUHM: SEVEN FROM THE SEVENTIES
EDWARD COUNTEY 1921-1984
CARL ANDRE: SCULPTURE
1985 LEWIS HINE IN EUROPE: 1918-1919
FRANCESCO TORRES: PATHS OF GLORY
HOMAGE TO BOLOTOWSKY: 1935-1981
FREEDOM WITHIN: PAINTINGS BY JUAN SANCHEZ/
INSTALLATION BY ALFREDO JAAR
ABSTRACT PAINTING REDEFINED
1986 KLEEGER: METAL SCULPTURE
TOBY BUONAGURIO: SELECTED WORKS
YANG YEN-PING AND ZENG SHAN-QING
EIGHT URBAN PAINTERS: CONTEMPORARY ARTISTS OF THE EAST VILLAGE
TV: THROUGH THE LOOKING GLASS
WOMEN ARTISTS OF THE SURREALIST MOVEMENT



TWO CUBES, 1965
Nickel and plexiglass

STATE UNIVERSITY OF NEW YORK AT STONY BROOK

THE FINE ARTS CENTER
 **art gallery**