

Clegg & Guttman

Illustrations from the Social History of Reading

Clegg & Guttman

Introduction

Libraries are commonly defined as repositories of books and magazines that are made available for a public. The definition emphasizes the nature of objects amassed by this type of institutions. Upon reflection, though, it should be clear that libraries cannot be thought of merely as places of storage of but must be characterized in terms of the activities that presumably take place therein. Let us, then, rethink the matter and redefine the library as a *public space dedicated to browsing and reading*.

At first blush the above distinction might seem rather pedantic; books, after all, are meant to be used in a particular way - they are artifacts produced primarily in order to be read. We believe, nevertheless, that it is important to emphasize that the library is intended to satisfy a particularly human craving and that the books one finds there constitute one form among many others to make it possible for people to retrieve information and content. An awareness of the nature of the activities that are supposed to take place in the institutions we call libraries might help, then, to plan and design them better and expand them in the appropriate direction when the need to do so arises.

For similar reasons, we decided to propose for the new University Library in Innsbruck an artwork that revolves around the act of reading. Our reasoning was quite straight-forward: We believe that art, in general, should provide the viewers means for self-reflection. Public works satisfy the requirement of self-reflectiveness when they shed light on their context and help reflect on their institutional setting. Now, as we said before, we believe that the library should be defined as a space of reading. It follows, then, that a self-reflecting work of art destined for such a space must find a way to explore this important human activity.

The work we envisage is titled *Illustrations from the Social History of Reading*. We propose to place in the library space five 'history stations', each consisting of a schematic but functional replica of a piece of furniture designed for libraries in various periods of the past - a reading table, a book rack, a facility for storage and display of documents and two library ladders. These objects are meant to be used by the visitors to the library - as reading tables, ladders etc. Together, the five environments containing them form an essay on the social history and evolution of the act of reading. Such essays, we learned from our own praxis, are fairly useful as means for institutional self-reflection.

Practical reason tells us how to realize our plans and intentions - how to employ the objects available to us as effective means to a premeditated end. Self-reflection affords a bird's eye perspective on these procedures; it aims to question the particular nature of our special habits and practical routines. The self-reflective individual surveys the tools he possesses and the way they are commonly used; doing so helps him to evaluate his instinctive choices and to improve them to the extent possible.

The practice of institutional critique is a species of self-reflection - a way of answering queries about the nature of our current institutions and evaluate how they serve the purposes for which they were intended. The institutional critic reviews various aspects of the existing institutional arrangements - even those that seem unimportant or incidental - asking why they have the forms that they do and whether changing them might improve the functioning of the institution as a whole.

A self-reflective individual is one who is ready to see the shortcoming of his current practical routines and willing to contemplate the possibility of changing them. To the extent that he is defined through these choices and routines, he is therefore a being who questions his own nature. When he criticizes his institutions, the self-reflections gain a social dimension - the thoughts he forms about alternative ways of life take on the character of utopian thinking.

The reference to institutional history is one way of increasing awareness of the fact that the current institutional arrangements are not set in stone but are subject to improvement and change. This general proposition applies to the case at hand: When one is presented with different ways of storing, arranging and reading books, the disposition to see the present situation as unchangeable and absolute tends to vanish. When these examples are not merely fictitious constructions but pertain to the history of the institutions one calls his own, the willingness to consider alternative possibilities is bound to be stronger and more affective.

For this reason, we consider essays on the social history of a human activity, which pertain to the institutions that support it, a most effective means for encouraging self-critique and engendering self-reflection. The 'Chained Library' of Cambridge or Benjamin Franklin's 'Library Ladder' are not meant merely as examples of different library furniture; we expect them to hint at alternative ways of life where reading and other simple activities that define our daily existence are conducted in a completely different ways thereby gaining entirely different meaning. More generally, we hope that the visitor who encounters such objects would gain a window into another social reality; the effectiveness and self-reflectivity of artworks like *Illustrations from the Social History of Reading* depend on the extent to which they stimulate the *social imagination*.

In addition, as ridiculous as they might strike us at first, objects like a table that transforms into a library ladder, provide a testimony of the universality of the yearning of mankind for improvement. Rigid institutions, which attempt to convince us that life is fine as it is, obscures that essential longing; human beings to thrive only when they overcome the boundaries set for their thinking - when they wake up and open to the possibility of change. In so far as we live in a society that erects strict institutions and resists alternatives, the inclusion in of auxiliary means that encourage institutional self-reflection seems like a positive corrective; that is how we conceive of *Illustrations from the Social History of Reading* and other related works that we made in the past.

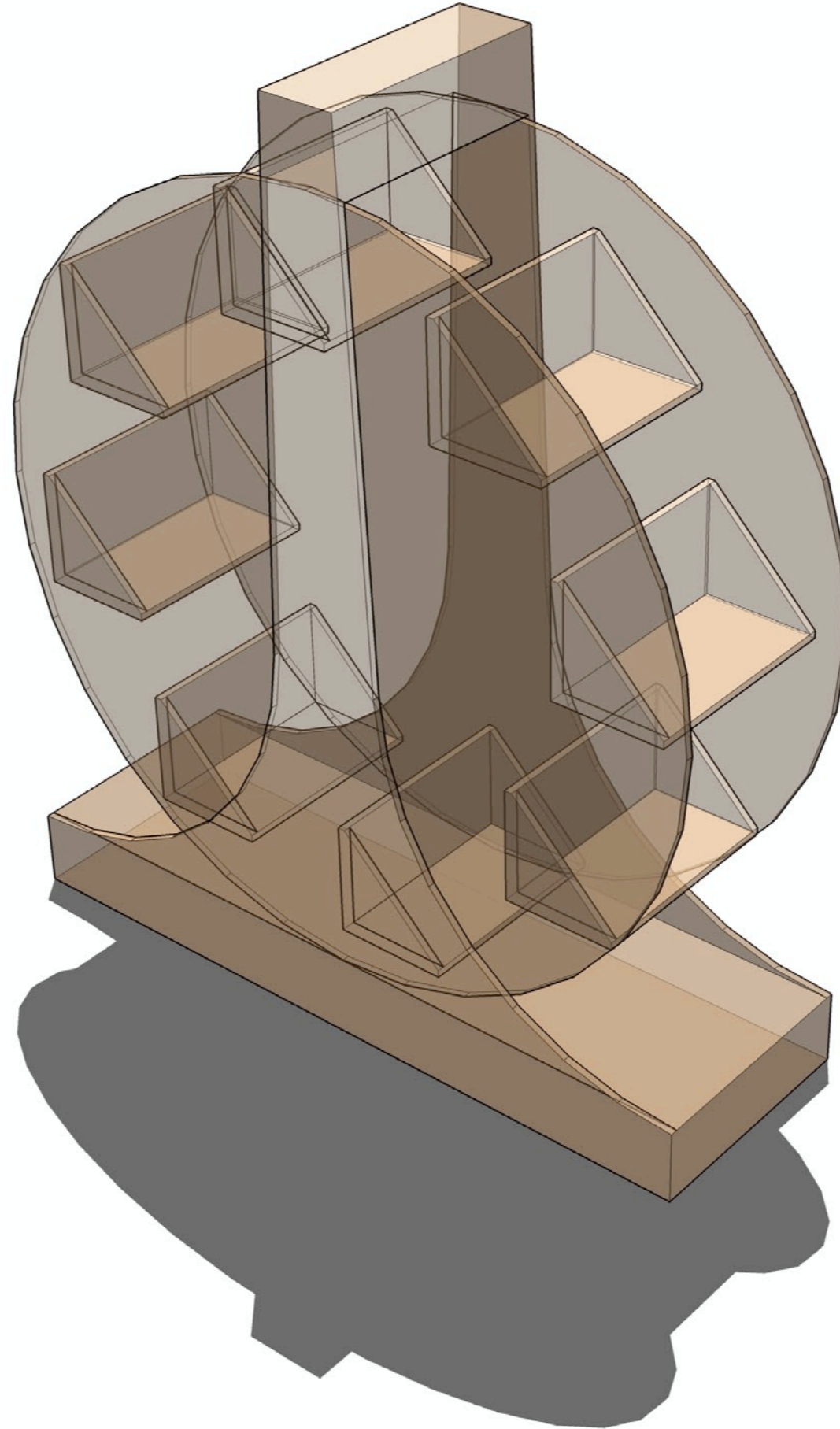


Installationview

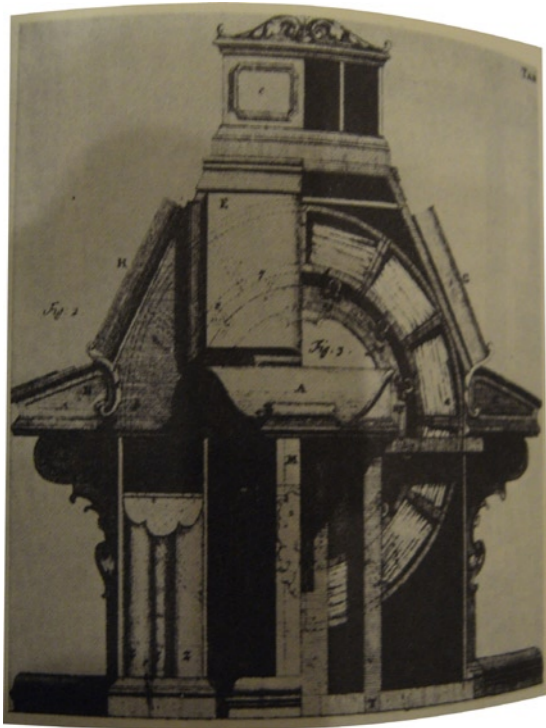
drehbares Leseput



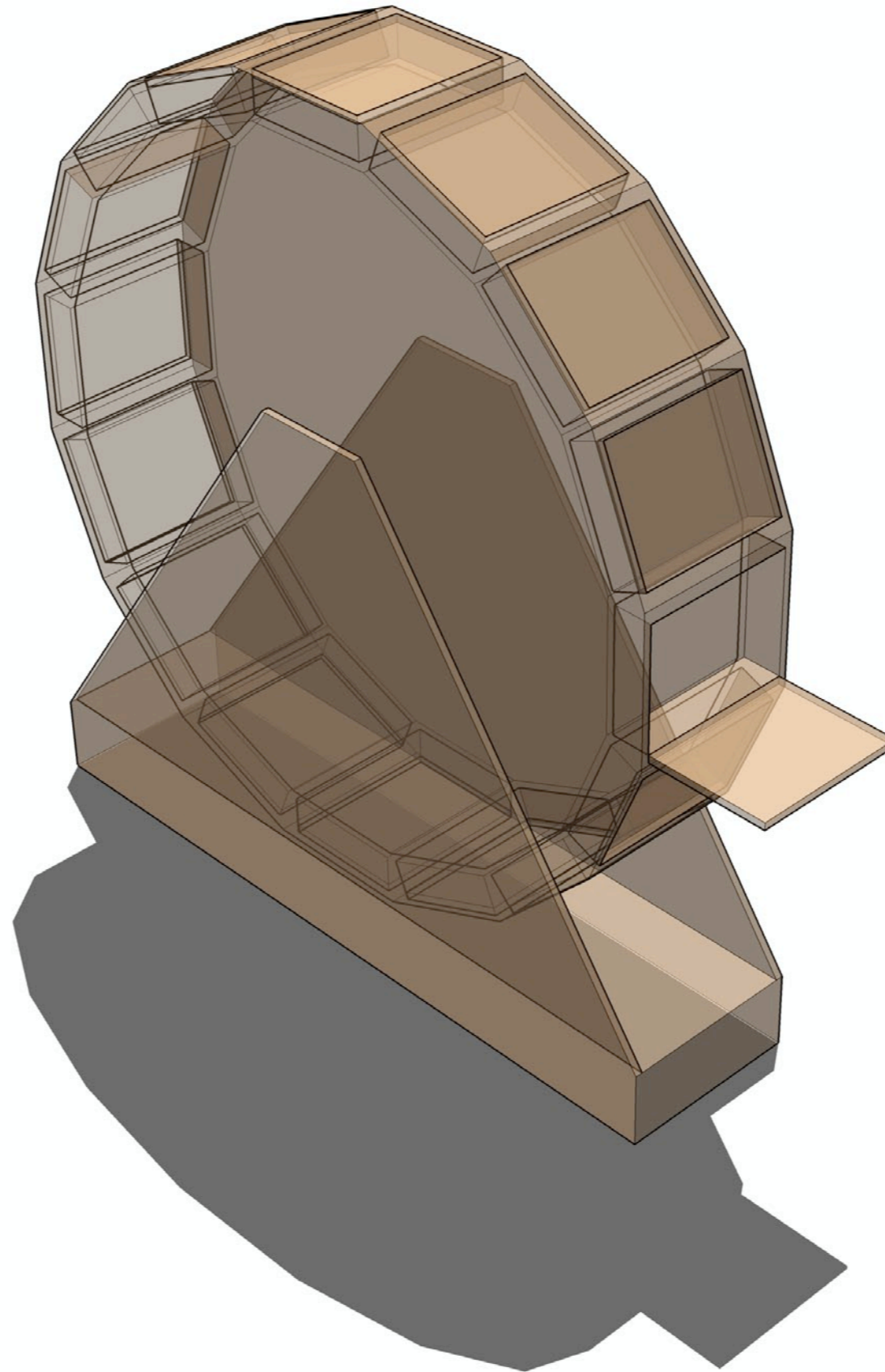
drehbares Leseput, Jacob Schübler.
um 1730.



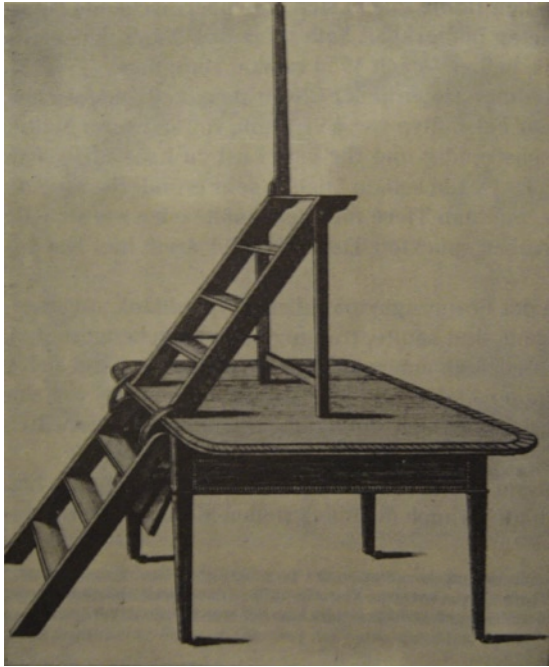
drehbarer Dokumentenschrank



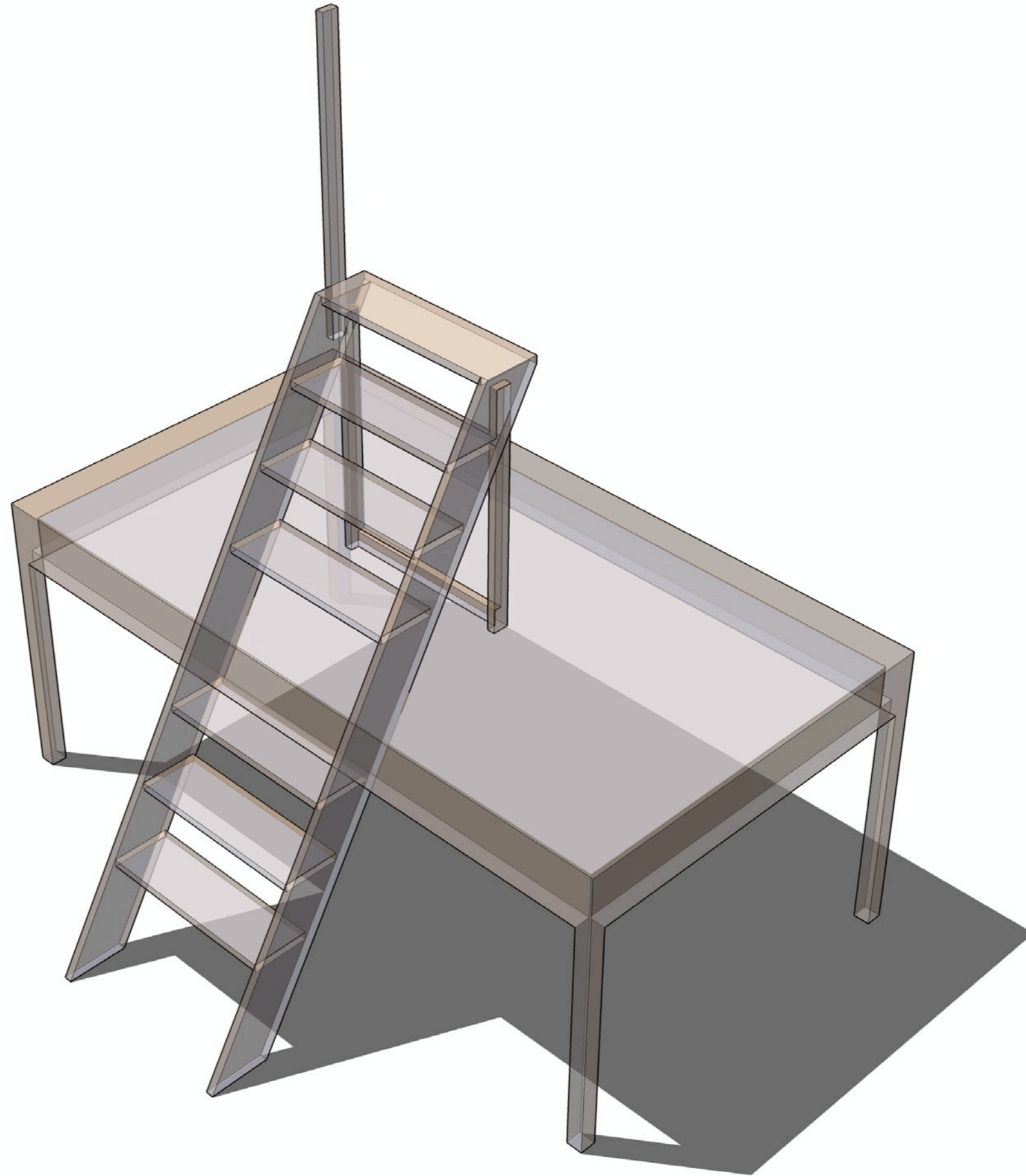
kombiniertes Schreibpult mit drehbarem Dokumentenschrank für Kaufläute, Jacob Schübler. 1730.



Tisch mit ausklappbarer Bibliotheksleiter



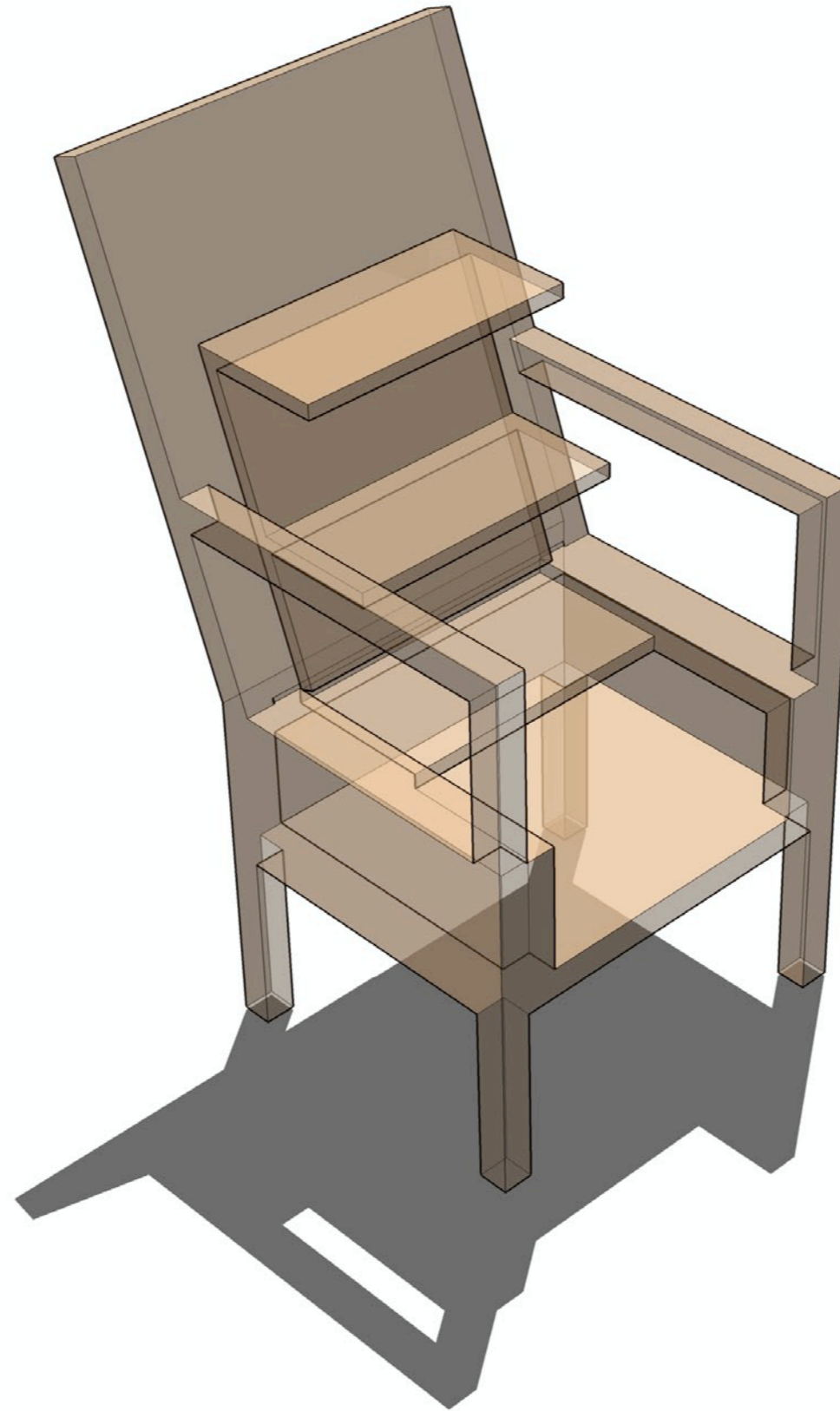
Thomas Sheraton: Tisch mit ausklappbarer Bibliotheksleiter. 1793.



Armlehnstuhl mit ausklappbarer Bibliotheksleiter



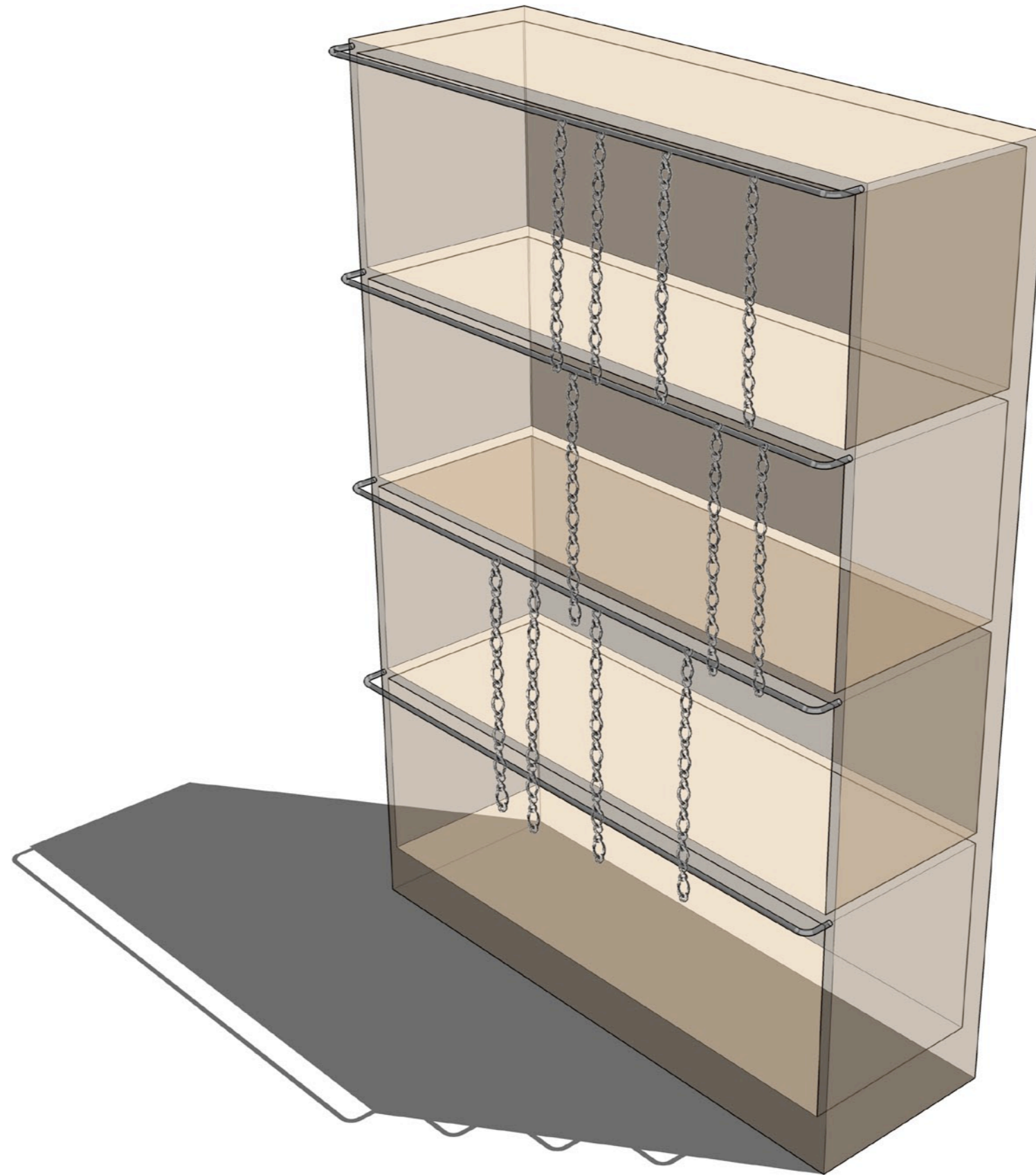
Benjamin Franklin: Armlehnstuhl mit ausklappbarer Bibliotheksleiter. Um 1780.



Chained Library



Chained Library, Hereford Cathedral.



Kostenkalkulation:

Tischlerarbeiten / Herstellungskosten der 5 Holzobjekte / Konstruktionen Tischlerei Stephan Lugbauer, 3270 Scheibbs	22000.-
Herstellungskosten der spezialangefertigten Drehmechanismen aus Metall Maschinen, Anlagen und Apparate Ahorner, 3264 Gresten	13000.-
CNC Fräsearbeiten der grafischen Elemente in die Holzkonstruktionen	10000.-
detaillierte Konstruktionsplanzeichnungen/technische Zeichnungen	5000.-
Research, Assistenz und Logistik	5000.-
Transport und Aufbau vor Ort	5000.-
Bücher und grafisches Material für die Installation	10000.-
extra Bücherwand (Extra für alternative Installationsoption)	10000.-
Künstlerhonorar Clegg&Guttman	65000.-
Summe	150000.-

CLEGG & GUTTMANN

leben / live in New York/ Berlin/ Wien

EINZELAUSSTELLUNGEN UND PROJEKTE / SOLO EXHIBITIONS AND SPECIAL PROJECTS

2007
„Temi ed elementi di un nuovo studiolo napoletano“, Galleria Lia Rumma Napoli, Neapel.

2006
„Social Sculptures, Community Portraits and Spontaneous Operas 1990-2006“, Cornerhouse, Manchester.
„Mach vs. Boltzmann II“, Kunstverein Braunschweig, Braunschweig.
„Mach vs. Boltzmann“, Secession, Wien.

2005
„Social Sculptures, Community Portraits and Spontaneous Operas 1990 - 2005“, Galerie Georg Kargl, Wien.

2004
„Franz West and Clegg & Guttmann“, Galerie Klaus Toman, Innsbruck
„A Monument for Historical Change“ - Denkmalprojekt im öffentlichen Raum, Rosa Luxemburg Platz, Berlin
„Sha’at’ nez oder die verschobene Bibliothek“, im Rahmen der Installationsreihe „Außenansicht / A View from Outside“, Sigmund-Freud-Museum, Wien
„The Moebius Library“, im Rahmen von „Waldzell Dialogue for Inspiration“, Stift Melk
„The Jewish Metaphysics of Death“, Installation auf dem Jüdischen Friedhof in Krems
„Light, Photography, Portraiture and the Metaphysics of the Self“, Performance, Akademie der Künste, Wien
„museum in progress“, Standard, 31. Januar

2003
„Decomposition-Reconstitution, Berlin-Psychogeographical Map“, Galerie Christian Nagel, Berlin.

2002
„Negations of Strict Order, Anarchism (xb821-bx970.1), Cubism (nd196), Syncoopated music (lcd)“, American Fine Arts, New York.

2001
„Die offene Bibliothek, Lesung und Vorlesung“, Städtische Kunstsammlung Augsburg“, Neue Galerie im Höhmann-Haus, Augsburg.
„Minister und Senatoren, Politische Physiognomische Fragmente“, Galerie Christian Nagel, Köln.
„Falsa Prospettiva“, Lia Rumma Gallery, Mailand.
„The New Tower of Babel“, Public Project Kunstprojekte Riem, München.

2000
„The Historical Soccer Stadium“, Öffentlicher Projektvorschlag für die Deutsche Bank, Frankfurt.
„Ministers and Senators“, Fouseum

Winterthur, in „Remake Berlin“.
„The Open Public Library, Graz“, the Rooyal Collage of Art, London, in: „Democracy“.

1999
„Portaits, Still Lifes and Landscapes 1985-1999“, Galleria Civica di Arte Contemporanea, Trento.
„Powerlines for an Urban Park“, Alter Botanischer Garten, München, Projekt in „Dreamcity“, München.
„Die Offene Bibliothek Duisburg“, Wilhelm Lehmbruck Museum und Kant Park, Duisburg.

1998
„The Annual Report 1997 of Ringier Corporation“, Zürich, für die Ringier Corporation.
„Washing Hands Here and in the Lower Criminal Court in Manhattan“, S.S.1, New York.

1997
„The Open Public Speakers Platform“, Grieskirchen, Österreich.
„1897- The First Zionism Congress, Basel“, Kunsthalle Basel, Basel.
„Zionism as Separatism“, University of Basel.
„The Sick Soul III-An Auditorium for Film, A Runway for Fashion, a Stage for Music Performance“, in Zusammenarbeit mit CCSIS, Mamacita Fashion, Mexico City.

1996
„The Sick Soul II“, Galerie Christian Nagel, Köln.
„The Sick Soul I“, American Fine Arts Co., New York.
„The Sick Soul - Morbid Fascination and Behavioral Research In Sociology, TV Entertainment and Photography“, Grazer Kunstverein, Graz.
„Monument in Homage of Carl Friedrich Goerdeler, Leipzig“, Proposal for an invitational competition, Leipzig.
„Monument and Memorial Site Dedicated to the Jewish Victims of the Nazi Regime in Austria, 1938-1945“, Proposal for an invitational competition, Wien.

1995
„Vérité - Source-materials on Unobtrusive Observations on Human Subjects in Academic Research and Popular entertainment“, Biennale Venedig, Identity and Otherness.
„The Museum of the Workplace“, DG Bank, Frankfurt.
„Breaking Down the Boundaries to Life“, New School for Social Research, New York.

1994
„The Transformation of Data into Portraiture“, Kunstraum der Universität Lüneburg.
„The Open Public Library, Mainz“, Landesmuseum Mainz.
„The Open Public Library, Mainz“, Mainz, 2 Orte.

„Vérité“, Galerie Christian Nagel, Köln.
„The Seventh Museum“, mit Andrea Fraser, (nicht realisiert), Den Haag.

1993
„The Open Public Library, Hamburg“, Kunstverein Hamburg, Hamburg.
„The Open Public Library, Hamburg“, Hamburg, 3 Orte.
„The Open Public Library, Graz - recontextualized“, Neue Galerie am Landesmuseum, Graz.
„The Firminy Music Library“, Unité Firminy, Frankreich.
„The Section beginning at ‘Palestine Exploration Fund’ 1926-1972 and ending at ‘Revue Internationale des Droits de L’Antiquité’ 1982 from the Periodical Collection of the Library of the Jewish Theological Seminary of America“, The Jewish Museum, New York.

1992
„From the Index of Commissioned and Non-Commissioned Photographic Portraits: Gazes in the Direction Perpendicular to the Picture Plane, Placed in a Sequence According to their Intensity, and Accompanied by Varying Postures and Hand Arrangements“, P.S.1, New York.
„The Outdoor Exhibition Space, Munich-San Francisco“, Kunstraum Daxer, München.
„The Outdoor Exhibition Space, Janacek-Hof, Vienna“, Vienna Festival.

1991
„Printing and Framing“, Galerie Christian Nagel, Köln.
„The Open Tool Shelter: A Model“, The Power Plant, Toronto.
„The Open Public Library, Graz“, Grazer Kunstverein, Graz.
„The Open Public Library, Graz“, Graz, 3 Orte.
„Metropolis: The Political Physiognomical Library“, Walter Gropius Bau, Berlin.
Nordanstad-Skarstedt Galleri, Stockholm, Schweden.
„The Two and Four“, Edition Juley Sylvester, New York, eine Zusammenarbeit mit Franz West.
„The Free Public Library“, Jay Gorney Art Modern, New York.
„Landscapes“, Akira Ikoda, Tokyo.

1990
„A Model for a Free Standing Outdoor Library“, Kabinett für aktuelle Kunst, Bremerhaven.
„Corporate Landscapes“, Museum Schloss Hardenberg, Velbert-Neviges.

1989
FRAC Aquitaine, Centre Culturel, Dax.
„Corporate Landscapes“, Kunstverein Bremerhaven.
Galerie Peter Pakesch, Wien.
Giorgio Persano, Torino.
Galérie Pierre Huber, Genf.
„Portraits des Groupes de 1980 à 1989“, CAPC Musée d’Art Contemporain, Bordeaux.

1988
„Portraits, Landscapes, Still Lifes“, Margo Leavin Gallery, Los Angeles.
„Collected Portraits“, Württembergischer Kunstverein, Stuttgart.
Galérie Hussenot, Paris.

„Landscapes and Still Lifes“, Achim Kubinski, Stuttgart.

1987
Jay Gorney Modern Art, New York.
„Petrified Forest Estates“, Cable Gallery, New York, eine Zusammenarbeit mit David Robbins.
Lia Rumma, Neapel.
Achim Kubinski, Stuttgart.
Israel Museum, Jerusalem.

1986
Jay Gorney Modern Art, New York, mit Joseph Kosuth.
Galerie Christoph Dürr, München.
Rotterdam Art Foundation, Rotterdam.

1985
„Single-, Double- and Group-Portraits“, Galerie Löhrl, Mönchengladbach.
Achim Kubinski, Stuttgart.
„Still Lifes“, Cable Gallery, New York.

1984
Tanja Grunert, Köln.
Achim Kubinski, Stuttgart.
„Portrait-Singles, Doubles- and Triples“, Cable Gallery, New York.
„Of Certain Men Who Ate Us“, Eric Fabre, Paris.

1983
„The Desease of Reason“, Achim Kubinski, Stuttgart.
„Allegories of Stock Exchange“, Olsen Gallery, New York.

1982
Michelle Lachowsky, Antwerpen.

1981
„Group Portraits of Executive“, Annina Nosei Gallery, New York.

GRUPPENAUSSTELLUNGEN (AUSWAHL) / SELECTED GROUP EXHIBITIONS

2007
„21 Positions“, Austrian Cultural Forum, New York.
„AFFINITIES - Neuerwerbungen Sammlung Deutsche Bank“, Deutsche Guggenheim, Berlin.

„Der Kontrakt des Fotografen“, Museum Morsbroich, Leverkusen.

2006/07
„Group Therapy“, Bozener Kapuzinergarten, Bozen.

2006
„Der Ficker. Hommage an Ludwig von Ficker“, Haus Wittgenstein, Parkgasse, Wien.
„Optik Schröder. Werke aus der Sammlung Schröder“, Kunstverein Braunschweig, Braunschweig.

2005
„Herbert Fuchs (1987-2005), Kunsthalle Wien, project wall, Wien.
„Gotik und Moderne im Dialog. 1500-2000“, Ausstellung der Sammlung K-raum Daxer / Lorenz in der Fränkischen Galerie Kronach, Festung Rosenberg, Kronach.

„JOHN TAYLOR Imagination of things Imaginable“, Galerie Christian Nagel, Berlin
„Contemporary Import“, Art Forum Berlin

2004
„Vienna Coffee Table“, Bernhard Knaus Galerie, Mannheim.
„Playlist“, Palais de Tokyo, Paris.

2003/2004
„Yesterday Begins Tomorrow“, Deste Foundation Centre for Contemporary Art, Athen.

2003
„Bright Lights, Big City“, David Zwirner Gallery, New York.

2002
„Art & Economy“, Deichtorhallen, Hamburg.

2001
„Vom Eindruck zum Ausdruck, Grässlin Collection“, Deichtorhallen, Hamburg.
„Remake Berlin“, Neuer Berliner Kunstverein.

2000
„Remake Berlin“, Fotomuseum Winterthur.
„Ne travaillez jamais, Produktionsbedingungen am Beispiel des Atliers“, München.
„Democracy!“, Royal College of Art Galleries, London.

1999
„TALK.Show“, Haus der Kunst, München.
„Kant-Park“, Lehmbruck Museum, Duisburg.
„Talk Show“, Von-der-Heydt-Museum, Wuppertal.
„The Art of Knowledge“, VII. Deutscher Wirtschaftskongress, Universität Köln.

1998
Reopening of the P.S.1 Museum, New York.
„Only Photography?“, Galerie Mirko Mayer, Köln.

1997
„The 90s: A Family of Man?“, Casino Luxembourg-Forum d’ art contemporain und Galerie Nei Liicht, Dudelange, Luxemburg.

1997/98
5ème Biennale Internationale d’ Art de Groupe.
„Der Ficker. Hommage an Ludwig von Ficker“, Haus Wittgenstein, Parkgasse, Wien.
„Optik Schröder. Werke aus der Sammlung Schröder“, Kunstverein Braunschweig, Braunschweig.

1996
Quartier 206, Friedrichstadtpassagen, Berlin.
„100 Photographs“, American Fine Arts Co., New York.
„Everthing that’s Intersting is New: The Dakis Joannou Collection“, DESTA Foundation, Athen, kuratiert von Jeffrey Deitch, ebenfalls im Museum of Modern Art, Copenhagen.

1995
„Editionen, Multiples, Videos“, Galerie Christian Nagel, Köln.
„Untitled Reading Room“, Margo Leavin Gallery, Los Angeles.
„Identità e Alterità“, La Biennale di Venezia, Venedig.
„This is not a picture“, Galleria Emi Fontana, Mailand; Galleria Marabini, Bologna.
„The Masculine Masquerade“, MIT List Visual Art Center, Cambridge, kuratiert von Andrew Perchuk und Helaine Posner.
„Mapping“, American Fine Arts, New York.
„Noah’s Ark“, Fundação de Serralves, Portugal.

1994
„Neue Möbel für die Villa/New Furniture for the Villa“, Villa Merkel, Esslingen.
„The Media & Art Exhibition“, Magic Media Company, Köln-Hürth.
„In the Field. Landscape in Recent Photography“, Margo Leavin Gallery, L.A..

„Géneros de la Pintura. Una visión actual“, Centro Atlantico de Arte Moderno, Las Palmas de Gran Canaria.
„I + the Other“, die Börse von Berlage, Amsterdam, kuratiert von Ine Gevers und Jeanne van Hesswijk.
„20th Anniversary Show“, Lia Rumma, Neapel.
„Backstage“: „Graffiti in the Open Public Library, Hamburg“, Kunstmuseum Luzern.
„Fragments of an Imaginary Museum“, Lissabon.
„Le Corps en Scène“, Institut Français, Madrid.

1993
„L’ agolisse de N’etre Qu’un Homme“, FRAC Aquitaine Centre Culturel, Tonneins, mit Cindy Sherman und Thomas Ruff.
„Kontext Kunst / Context Art“, Künstlerhaus und Fabrik Lastenstrasse, Graz, Österreich, kuratiert von Peter Weibel.
„Backstage - The Open Public Library“, Kunstverein Hamburg, kuratiert von Stephan Schmidt-Wulffen und Barbara Steiner.
„Project Unité“, Firminy, kuratiert von Yves Aupetitallot.
„From the Inside Out. Eight Contemporary Artists“, The Jewish Museum , New York, kuratiert von Susan Goodman.
„Grafica I“, Innsbruck, kuratiert von Herbert Fuchs.

1992
„Post Human“, kuratiert von Jeffrey Deitch
- FAE Musée d’Art Contemporain Pully-Lausanne, Schweiz;
- Castello di Rivoli, Torino, Italy;
- Deste Foundation for Contemporary Art, Athens, Greece;
- Deichtorhallen, Hamburg, Germany;
- Israel Museum, Jerusalem, Israel.
„Changing GroupExhibition“, Jay Gorney Modern Art, New York.
„Molteplici Culture“, Museo del

Folclore, Rom, kuratiert von Carolyn Christov-Bakargiev und Ludovico Pratesi.
„Clegg & Guttmann, Geoffrey James, Ange Leccia, Fischli/Weiss and Jeff Wall“, Stux Gallery, New York.
„Wasteland. Landscape from now on“, Fotografie Biennale Rotterdam.
Jay Gorney Modern Art, New York, mit David Robbins und Heimo Zobernig.
„The Object is Bound“, Stephan Wirtz Gallery, San Francisco, USA.
CAPC Musée d’art Contemporain Bordeaux, France: „Perils et Colères“
„Wohnzimmer/Büro“, Galerie Christian Nagel, Köln.

1992
„Multiple Exposure: The Group Portrait in Photography“, Wesleyan University, Middletown, USA, kuratiert von Leslie Tonkonow.
„Knowledge: Aspects of Cotemporary Conceptual Art“, Santa Barbara University Museum, USA, kuratiert von Phyllis Plous;
North Carolina Museum of Art, Raleigh, USA.

1991
„Proiezioni“, Castello di Rivoli, Turin, kuratiert von Gregorio Magniani.
„Sguardo di Medusa“, Castello di Rivoli, Turin, kuratiert von Ida Gianelli.
„Metropolis“, Walter Gropius Bau, Berlin kuratiert von Joachimides und Rosenthal.
„1 + 1: Collaboration in Contemporary Photography“, Film in the Cities, St.Paul, USA; Andre Ruggieri Gallery, Washington.

1990
„Art et Publicité“, Centre Georges Pompidou, Paris.
„Team Spirit“, Wanderausstellung, kuratiert von Susan Sollins und Nina Castelli-Sundell von ICI, New York:
- Neuberger Museum, State University of New York,
- Cleveland Center for Contemporary Art, Cleveland, Ohio,
- The Art Museum at Florida International University, Miami, Florida,
- Scottsdale Center for the Arts, Scottsdale, Arizona,
- Winnipeg Art Museum, Winnipeg, Canada,
- Laumeir Sculpture Park, St.Louis, Missouri,
- Salina Art Center,Salina and Wichita, Kansas.
„Pharmakon 90“, Nippon Convention Center, Makuhari Fair, International Exhibition Hall, Tokyo, organisiert von Kikuko Amagasaki.
„Le Désenchantement du Monde“, Villa Arson, Nizza, kuratiert von Axel Huber.
„Les Annees 80: La Photographie“, Galerie Langer-Fain, Paris.
„Artificial Nature“, Deste Foundation for Contemporary Art, Athen, kuratiert von Jeffrey Deitch.
„The (Un)making of Nature“, Whitney Museum of American Art/Downtown Branch, New York.
„Je suis un autre“, Galerie Comicos, Lissabon.
„The Point of View“, XPO Galerie,

Hamburg.
„Paesaggio“, Lia Rumma, Neapel.

1989
„Image World Art and Media Culture“, Whitney Museum of American Art, New York.
„Wittgenstein: The Play of the Unsayable“, kuratiert von Joseph Kosuth, Wiener Secssion, Wien; Palais des Beaux-Arts, Brüssel.
„Parallel Views“, Arti et Amicitiae, Amsterdam kuratiert von Adriaan van der Have.
Studio Guenzano, Mailand.
Galleri Nordanstad-Skarstedt, Stockholm, Sweden.
„Tenir l’Image a Distance“, Musée d’Art Contemporain de Montreal, Montreal.
Galerie Bruges la Morte, Brügge.
„Selections from the Collection of Marc and Livia Straus“, The Aldrich Museum of Contemporary Art, Ridgefield, USA.
„The Photography of Invention: American Pictures of the 1980s“, National Museum of American Art, Smithsonian Institution, Washington, USA, kuratiert von Joshua P. Smith and Merry A. Foresta.

1988
Jay Gorney Modern Art, New York.
„Locations“, Tiroler Landesgalerie, Innsbruck.
„Meltem“, Magasin, Grenoble; Chateau d’Orion, France.
„This is not a Photograph“, The Ringling Museum of Art, Sarasota, USA.
„Photography on the Edge“, The Haggerty Museum of Art, Milwaukee, USA.

„Two to Tango: Collaboration in Recent American Photography“, I.C.P., New York.
„Collection pour une Région“, Musée d’Art Contemporain Bordeaux.
Centre Georges Pompidou, Paris, France.
„Contemporary Photographic Portraiture“, Musée St. Pierre, Lyon.
„Presi per Incantamento“, Padiglione d’Arte Contemporanea, Mailand, kuratiert von Magnani, Salvioni und Verzotti.
Galerie Nächst St. Stefan, Wien.
„Selections from the Collection of Aart de Jong“, Cable Gallery, New York.
„Selections from XVT“, Damon Brandt Gallery, New York, kuratiert von Saul Ostrow.
„Romance“, Knight Gallery, Charlotte, kuratiert von Ronald Jones.
„Nothing Sacred“, Margo Leavin Gallery, Los Angeles, kuratiert von Marvin Heifermann.
„The Castle“, documenta VIII, Kassel.
„The New Who’s Who“, Hoffmann Borman Gallery, Los Angeles.
Annina Nosei Gallery, New York.
„Beyond the Image“, First Street Forum , St. Louis.
„The New Romantic Landscape“, Whitney Museum of American Art, Stanford, USA.
Galérie Charles Cartwright, Paris, France.