

Lynda Morris is professor of curatorial studies and art history at Norwich University of the Arts in Norfolk, United Kingdom, and has been the curator of the open submission exhibition *EASTinternational* since 1991. In 2014, she organized *Genuine Conceptualism, 1969–1976*, an exhibition at the Herbert Foundation in Ghent, Belgium, that was accompanied by the publication of a compilation of her research on the subject since the late 1960s. She also recently curated the traveling exhibition *Documenting Cadere, 1972–1978* (2012–13). Her writing on Carl Andre includes such historical contributions as a 1975 interview and a review of Andre's 1978 exhibition at Whitechapel Gallery in London.

Anna Chave is professor of art history at Queens College and the Graduate Center, City University of New York. She has published many essays concerned with gender and identity, reception, and interpretation, mainly with respect to twentieth-century art. She is the author of monographs on Mark Rothko (1989) and Constantin Brancusi (1993) and is also widely known for her revisionist readings of Minimalism, including the essays "Minimalism and the Rhetoric of Power" (1990), "Minimalism and Biography" (2000), and "Revaluing Minimalism: Patronage, Aura, and Place" (2008).

Mark Godfrey is curator of international art at Tate Modern in London, where he has organized major exhibitions including recent retrospectives of Gerhard Richter (2011–12), Alighiero Boetti (2012), Richard Hamilton, in collaboration with the Museo Nacional Centro de Arte Reina Sofía in Madrid (2014), and Sigmar Polke, in collaboration with the Museum of Modern Art in New York (2014–15). His criticism appears frequently in *Afterall*, *Artforum*, *Frieze*, *October*, and *Parkett*, and he is the author of *Abstraction and the Holocaust* (2007). Prior to joining Tate Modern in 2007, Godfrey was lecturer in history and theory of art at the Slade School of Fine Art, University College London.

James Meyer is associate curator of modern art at the National Gallery of Art in Washington, DC, and professor of art history at Johns Hopkins University in Baltimore. He is the author of *Minimalism: Art and Polemics in the Sixties* (2001) and editor of *Cuts: Texts 1959–2004* (2005), an anthology of Carl Andre's writings. In addition to his influential work on Andre's sculpture and poetry, Meyer has written on Mel Bochner, Andrea Fraser, Eva Hesse, Howard Hodgkin, Ellsworth Kelly, and Anne Truitt, among others. His essays have appeared in *Artforum*, where he is a contributing editor, *Grey Room*, and *October*.

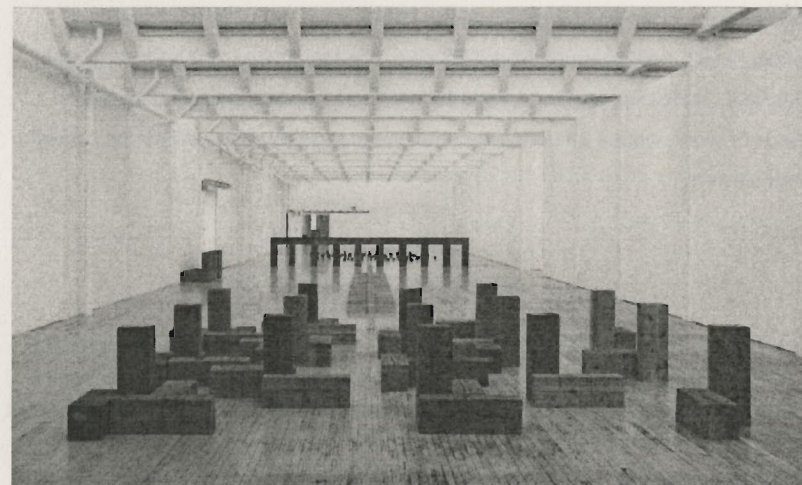
Carl Andre Symposium

Saturday, November 15, 2014

Lynda Morris and Anna Chave

Sunday, November 16, 2014

Mark Godfrey and James Meyer



Installation view: *Carl Andre: Sculpture as Place, 1958–2010*, Dia:Beacon, Riggio Galleries, Beacon, New York, May 5, 2014–March 2, 2015. Art © Carl Andre/Licensed by VAGA, New York. Photo: Bill Jacobson Studio, New York

Dia:Beacon, Riggio Galleries
3 Beekman Street Beacon New York
www.diaart.org

Carl Andre Symposium

For over five decades, Carl Andre's work has redefined the boundaries of sculpture and has dramatically influenced art today. A pioneering post-studio artist and proponent of site-specific interventions, Andre navigated the movements of his time—Minimal art, Conceptual art, and Earthworks—while avoiding easy categorization. In addition to his signature floor-bound sculptures, other bodies of work created since the late 1950s have come to the fore, thus encouraging new avenues of scholarship. Dia has invited Anna Chave, Mark Godfrey, James Meyer, and Lynda Morris to stimulate new perspectives on Andre's work, whose influence reaches several generations of artists, scholars, and viewers.

Carl Andre: Sculpture as Place, 1958–2010 is made possible by lead support from the Henry Luce Foundation and the Terra Foundation for American Art. Major support is provided by the Fundación Almine y Bernard Ruiz-Picasso para el Arte; The Brown Foundation, Inc., of Houston; Jill and Peter Kraus; the National Endowment for the Arts; and Sotheby's. Generous support is provided by Virginia Dwan; Glenstone; Agnes and Edward Lee; and Amalia Dayan and Adam Lindemann. Additional support is provided by the New York State Council on the Arts, a State agency; the Marx Family Advised Fund at Aspen Community Foundation; Henry McNeil; The Straus Family Fund; and Emily Rauh Pulitzer.

Generous funding for the publication is provided by Sadie Coles HQ; Paula Cooper; and Konrad Fischer Galerie. Additional support has been provided by Galerie Tschudi; Galleria Alfonso Artiaco; Dominique Lévy Gallery; and Angela Westwater, Sperone Westwater.

Schedule

Saturday, November 15, 2014

- | | |
|-------------------|---|
| 11–11:30 am | Introduction
Yasmil Raymond, Curator, Dia Art Foundation |
| 11:30 am–12:15 pm | Early Carl Andre, Institutional Pressures and War
Lynda Morris |
| | Lunch Break |
| 1:30–2:15 pm | Grave Matters: Positioning Carl Andre at Career's End
Anna Chave |
| 2:15–3 pm | Panel Discussion and Q&A
Moderated by Manuel Cirauqui, Assistant Curator,
Dia Art Foundation |
| 3–4 pm | Galleries Open |

Sunday, November 16, 2014

- | | |
|-------------------|---|
| 11–11:30 am | Introduction
Yasmil Raymond, Curator, Dia Art Foundation |
| 11:30 am–12:15 pm | After Andre: Responses in Four Waves
Mark Godfrey |
| | Lunch Break |
| 1:30–2:15 pm | Bad Objects
James Meyer |
| 2:15–3 pm | Panel Discussion and Q&A
Moderated by Manuel Cirauqui, Assistant Curator,
Dia Art Foundation |
| 3–4 pm | Galleries Open |