

A panel from Seurat's "Les Poseuses" (small version), 1888-1975, 1975

"Les Poseuses"
(small version)

\$1,033,200 auction bid at Christie's, 1970, half share held by

Artemis S.A.

Incorporated April 2, 1970 in the Grand Duchy of Luxembourg; private holding company of subsidiaries incorporated in the United Kingdom (David Carritt, Ltd., London) and other countries. Invests and trades in works of the fine and decorative arts of all periods and cultures.

Inventory included old masters, impressionists, classical modern art, contemporary art; antique, African, Asian sculpture; decorative silver.

Collaborating art dealers include E.V. Thaw & Co., New York; Fourcade, Droll, Inc., New York; R.M. Light & Co., Boston; Heinz Berggruen & Cie., Paris; Heinz Herzer & Co., Munich; P. & D. Colnaghi, London; Heim, London; Lefevre, London; Fischer Fine Art, London.

Works sold among others to National Gallery, Washington; Cleveland Museum; Norton Simon Foundation; Ashmolean Museum, Oxford.

Board of Directors

Baron Léon Lambert, Chairman since 1970, Chairman of Compagnie Bruxelles Lambert.

Eugene Victor Thaw, managing director since 1974. Head of E.V. Thaw & Co. Private dealer, 1970-72 President of Art Dealers Association of America, Inc.

David Carritt, since 1970. Head of David Carritt Ltd., Artemis subsidiary in London. Old Master expert, formerly with Christie's, London.

Count Christian zu Salm-Reifferscheidt, 1970-73. Art historian, expert in antique art. Former curator of Bavarian State Museum, Munich. Deceased.

Philippe R. Stoclet, since 1970. Former representative of Loeb, Rhoades & Co., New York. Chief executive officer of Brussels financing company. Descendant of Alphonse Stoclet, international railroad builder and collector, who commissioned architect Josef Hoffmann of "Wiener Werkstätten" to build Palais Stoclet, Brussels.

Count Artur Strachwitz, since 1970. Born 1905. Brother-in-law of Prince of Liechtenstein. Former cultural attaché at Brussels Embassy of German Federal Republic.

Baron Alexis de Réde, since 1970. Financial consultant, collector. Among major beneficiaries of inheritance of his late friend, Arturo Lopez, South American financier. Lives in 17th century Hôtel Lambert, Paris, rue St. Louis en Ile, now owned by Baron Guy de Rothschild, a friend.

Walter Bareiss, since 1973. Born Tübingen, Germany. Chairman of family business Schachenmeyr, Mann & Cie. GmbH., Salach, Germany, yarn factory. Chairman of Cobar Industries, Inc. Served in U.S. Army in World War II. Married to Molly Stimson, cousin of Henry L. Stimson, late US Secretary of War. Collector. Member collection committee 20th century art, chairman Gallery Association Bavarian State Museum, Munich. Trustee Museum of Modern Art, New York, 1964-73, acting director 1969-70, member committee on drawings and prints. Lives Munich and Greenwich, Conn.

Heinz Berggruen, since 1974. Head of Paris art gallery, Heinz Berggruen & Cie..

Art Advisory Board

Baron and Baroness Élie de Rothschild, 1970-73; Prof. Abraham Hammacher, 1970-73; Douglas Cooper, 1971-73; Roderic Thesiger, 1971-73; Heinz Herzer, since 1971; Count Cesare Cicogna Mozzoni, 1972-73; Valentine Abdy, since 1974.

Holding Company and Subsidiaries

Year	consolidated profit	total assets	assets works of art at cost
1970-71	\$ 43,042	\$ 5,431,299	\$2,207,680
1971-72	641,992	5,703,195	3,676,507
1972-73	778,448	8,010,350	5,787,507
1973-74	733,397	10,256,991	7,864,400

Authorized capital: 1,000,000 shares of \$10 nominal value per share. Issued capital: 413,025 shares of \$10 each: \$4,130,250 (Oct. 1974).

Many of the paintings which hang in museums today verify that in the past art commonly found itself in the service of the church or the state. In recent years Hans Haacke has taken as his subject matter evidence which suggests that in our own time art frequently serves the interests of the world financial community. Haacke has presented works which explore the inclination of many corporations to support cultural activities because such support enhances their public image. He has also documented the acquisition of major art works by international conglomerates for use solely as speculative commodities.

In Seurat's "Les Poseuses" (small version), 1888-1975 Haacke traces the provenance (the ownership history) of one important painting. He relates brief facts about the social and economic positions of those individuals who have owned the painting and he highlights the price each has paid for it.

Les Poseuses leaves the artist's studio as a gift to close friend and intellectual compatriot, Jules Christophe. Over the next eighty years, the painting changes hands eleven more times. Duration of ownership and motivation vary greatly. By 1970 the transactions have become vastly more complex. For investment purposes ownership is split between Artemis, S.A., an international art investment firm, and Richard Feigen, a Chicago art dealer.

The following year Artemis reports an "impressive profit" when the painting is sold to a member of its own Board of Directors. Meanwhile the painting hangs on the same wall while its ownership changes and its value increases. Those who have owned the painting in recent years have been preoccupied with profit making and profit taking. For them Les Poseuses has become the means to a material end.

Haacke's earlier work (up to the late sixties) showed little of the political orientation that now

informs it. He explored physical, botanical and biological systems. Each work involved a self-contained system which emphasized the transfer of energy in a real life situation: water condensation, plant growth, the movement of live animals. Haacke says, "I am addicted to reality."

His current interest in how the art world functions is actually a logical extension of his longtime interest in systems and systems theory. (He is much influenced by Ludwig von Bertalanffy's General Systems Theory.) Alarmed by the assassinations of King and Kennedy, the violence at Kent State and the course of the war in Viet Nam, Haacke felt compelled to explore the underpinnings of a society that allowed such events to occur. These explorations were always in his continuing context of "revealing an existing system."

On occasion certain of these socio-political works were censored and excluded by major museums. Inadvertently these rejections confirmed that the sociological and political systems he was exploring had tentacles which reached deep into the art world. To study the art world itself became the obvious next step.

Haacke joins a long and distinguished tradition of artists who use their medium to state a protest. However, when compared with such intentionally inflammatory works such as Gericault's The Raft of the Medusa or Picasso's Guernica, Haacke's work appears cool and restrained. He does not dramatize, and he states only well-established facts. Haacke insists that the viewer, once informed, draw his or her own conclusions. For Haacke the transfer of information from the piece to the viewer is the transfer of energy that completes the piece.

Although Haacke intentionally refrains from any evaluative comment, his style of presentation is carefully considered. The panels are placed under glass in thin black frames. These devices suggest that the content is as

official as a diploma and as somber as an obituary notice. The Times Roman typeface, used by The New York Times, has an immediate aura of credibility in the public's mind. It is also one of the easiest to read.

The decision to use a painting by Seurat was not a casual one. Certain affinities between these two artists might be acknowledged. Seurat was the first artist to use a predominantly conceptual rather than a perceptual approach to his work. He employed carefully devised systems to analyze color, to apply the pigment and to reduce images to simple geometric equivalents. Seurat was preoccupied with the scientific literature on color theories (as Haacke remains an avid student of systems theories).

Most importantly, Seurat was known to be in sympathy with anarchist communism and when he died his paintings had no significant market value. Haacke introduces a large dose of irony by using Les Poseuses to illustrate the function of art in a capitalist society.

Hans Haacke was born in Cologne, Germany in 1936. His father lost his job as a civil servant because he refused membership in the Nazi party. Educated in Germany, Haacke came to the United States in 1961 on a Fulbright Fellowship. With brief exceptions, Haacke has lived in this country since 1965. He has been on the faculty at Cooper Union since 1967. In 1973 he received a Guggenheim Fellowship. Haacke lives in New York City where he is represented by the John Weber Gallery.

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An item deemed to be a work of art by a cultural power elite is a commodity, an ideological token and the source of intellectual and emotional gratification, all in one. Although these constitutive qualities interact, they do not relate to each other proportionally nor in a fixed pattern. The evaluation of each, moreover, depends on the beliefs, values and needs of the individual or the social set by which it happens to be judged.

Hans Haacke, April, 1977

Work in MATRIX:

Seurat's "Les Poseuses" (small version), 1888-1975, 1975, 14 panels of printed documentation, 30" x 20" each, and one color reproduction of Georges Pierre Seurat's "Les Poseuses", 23 3/8" x 27 1/4". Edition of 3. Lent by the artist.

At the request of the artist, reproductions of the complete text of Seurat's "Les Poseuses" (small version), 1888-1975 will be available for a small fee in the MATRIX space.

Hans Haacke's "The Good Will Umbrella" will be on exhibition from April 4-30, 1977 at The Arts Café, 72 Union Place in Hartford.

Selected one-man exhibitions: Galerie Schmela, Dusseldorf '65 (first); Howard Wise Gallery, NYC '66, '68, '69; Hayden Gallery, Massachusetts Institute of Technology, Cambridge '67; Paul Maenz, Cologne '71; Françoise Lambert, Milan '72; Museum Haus Lange, Krefeld '72; John Weber Gallery, NYC '73, '75, '77; Frankfurter Kunstverein, Frankfurt '76.

Selected group exhibitions: Kunsthalle, Bern, When Attitude Becomes Form '69; Detroit Institute of Art, Other Ideas '69; Museum of Modern Art, NYC, Information '70; Jewish Museum, NYC, Software '70; Museum of Fine Arts, Boston, Earth, Air, Fire and Water: Elements of Art '71; Milwaukee Art Center, Directions 3: Eight Artists '71; Kassel, Documenta V '72; High Museum of Art, Atlanta, The New Image '75; Venice Biennale, International Events, '72-'76, '76.

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Conceptual Art and Conceptual Aspects, The New York Cultural Center, '70. Statement, p. 33.

"An Interview with Hans Haacke," Arts Magazine, vol. 45, no. 7 (May '71), p. 18+.
Interview by Jeanne Siegel.

"Manet/PROJEKT '74," Avalanche Newspaper, December '74, p. 16+.

Framing and Being Framed/7 Works 1970-1975, The Press of the Nova Scotia College of Art and Design and New York University Press, 1975. With essays by Jack Burnham and Howard S. Becker/John Walton.

"The Role of the Artist in Today's Society," Art Journal, vol. 34, no. 4 (Summer '75), p. 327+. From a symposium organized by the Allen Memorial Art Museum, Oberlin College.

"Hans Haacke," Studio International, vol. 191, no. 980 (March/April '76), p. 117+.
Interview by Margaret Sheffield.

Selected bibliography about Haacke:

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Burnham, Jack. "Hans Haacke's Cancelled Show at the Guggenheim," Artforum, vol. 9, no. 10 (June '71), p. 67+.

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Hochfield, Sylvia. "Artists' Rights: Pros and Cons," Art News, vol. 74, no. 5 (May '75), p. 20+.

Heinemann, Susan. "Reviews," Artforum, vol. 14, no. 1 (September '75), p. 75.

Kozloff, Max. "Painting and Anti-Painting: A Family Quarrel," Artforum, vol. 14, no. 1 (September '75), p. 37+.

Collins, Tara. "Hans Haacke," Arts Magazine, vol. 50, no. 2 (October, '75), p. 6.

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