

LYNDA BENGLIS / ROBERT MORRIS: 1973 - 1974

Lynda Benglis / Robert Morris, 1973 - 1974 is a proposal by Specific Object / David Platzker, New York.

In this project, Specific Object presents ephemera, magazine articles, and other artworks and supporting materials that lead up to, and include, Robert Morris' seminal chains and helmet Castelli-Sonnabend poster and Lynda Benglis infamous *Artforum* advertisement, both of which appeared in 1974.

Photographed by Rosalind Krauss, Morris's poster featured the artist nude from the waist up clad only in steel chains, wrist restraints, studded collar, sunglasses and a Germany style military field helmet. Benglis responded with a choreographed double page spread on pages 4 and 5 of the November 1974 issue of *Artforum* that became hyper-emblematic of an era: fully nude Benglis, clad only in sunglasses, holding an oversized rubber dildo extending from her own genitals.

The advertisement reverberated in both expected and unexpected ways – at once celebrated and condemned by feminists, feted and reviled by fellow artists, embraced and rebuffed by intellectuals, banned by some art schools and cited as inspiration by many art students, in short resulting in a seismic realignment within the artworld.

This exhibition examines, within context, the artworks and the reactions that comprise the immediate history following their first appearance in the hopes that visitors will reconsider the exchange separate from the artifice and mythology that has become inseparable from the work over the past thirty-five years.



Detail left: Robert Morris, poster for exhibition at Castelli-Sonnabend, April 1974.

Detail right: Lynda Benglis, advertisement in *Artforum*, November 1974.

L'exposition montre les éléments suivants:

1. Robert Morris [Photographie de Rosalind Krauss] *Poster for Castelli-Sonnabend Labyrinths-Voice-Blind Time*, 1974, poster, impression offset, deux couleurs 91,4 x 61 cm, signé / numéroté, publié par Castelli-Sonnabend, New York.
Encadré
2. Lynda Benglis [Photographie d'Anne Leibovitz] *Announcement Card: Lynda Benglis Presents Metallized Knots*, 1974, carton, impression offset, quatre couleurs, recto-verso 25,4 x 17,1 cm Publié par Paula Cooper Gallery, New York.
Encadré
3. Lynda Benglis [Photographie d'Arthur Gordon] *Artforum Advertisement: [Artforum Piece]*, 1974, revue, impression offset, [*Artforum* (New York) vol. 13, no. 3 (novembre 1974), pp. 3-4.] 27,3 x 31,8 cm.
Encadré
4. Lynda Benglis [Photographie de Geoffrey Clements] *Announcement Card: Lynda Benglis Sculpture / Video Polaroids [aka: Double Double Dildos]*, 1975, carton, impression offset, quatre couleurs, recto-verso, 12,7 x 16,5 cm, publié par Paula Cooper Gallery, New York et The Kitchen, New York.
Encadré
5. Gilbert-Rolfe, Jeremy; Krauss, Rosalind; Michelson, Annette, "About October," *October* (Institute for Architecture and Urban Studies, New York), no. 1 (Spring 1976), pp. 3-5.
Non encadré
6. Seiberling, Dorothy, "The New Sexual Frankness: Good-by to Hearts and Flowers," *New York Magazine* (New York) vol. 8, no. 7 (February 17, 1975), pp. 37-39, 42, 44.
Non encadré
7. Lippard, Lucy R. "Transformation Art," *Ms.* (New York) vol. 4, no. 4 (octobre 1975), pp. 33-39.
Non encadré
8. Lynda Benglis [Photographie de Marsha Resnick] *Artforum Advertisement: Lynda Benglis Presents Metallized Knots*, 1974, revue, impression offset [*Artforum* (New York) vol. 12, no. 8 (avril 1974), pp. 85.] 27,3 x 31,8 cm.
Encadré
9. Alloway, Lawrence; Kozloff, Max; Kraus, Rosalind; Mashek, Joseph; and Michelson, Annette, "To the Editor," *Artforum* (New York) vol. 13, no. 4 (décembre 1974), p. 9.
Encadré
10. Lynda Bengis, [*Untitled Artforum T-Shirt*], 1974, sérigraphie et aérographie sur t-shirt en coton, imprimé par Bill Weegee. Publié par Lynda Benglis.
11. "Collage," *Artnews* (New York) vol. 73, no. 7 (septembre 1974), pp. 44-45.
Non encadré
12. Hopkins, Budd; Marsheck, Joseph; Maritime, Mickey; Rosenblum, Robert; Steward, Daniel H.; Asbjornsen, Allison; and Burg, Dick; Frampton, Hollis, "Letters," *Artforum* (New York) vol. 13, no. 7 (mars 1975), pp. 8-9.
Non encadré