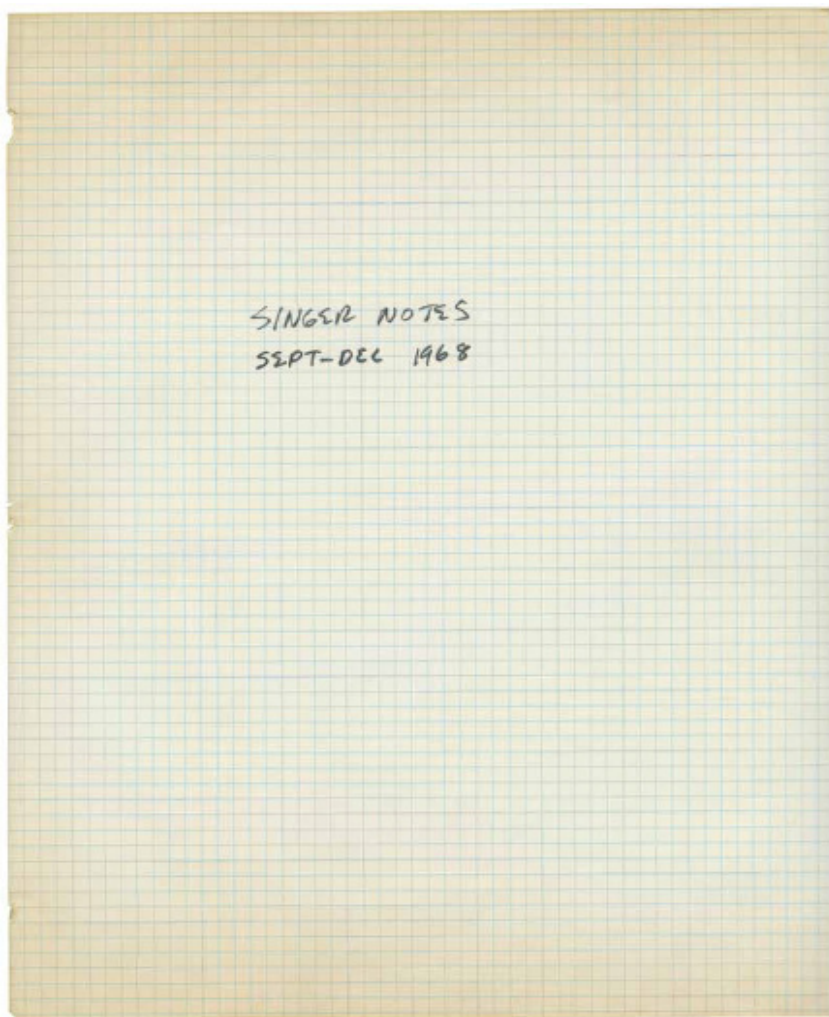


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**MEL BOCHNER**  
*Singer Notes, 1968*

*Singer Notes, 1968* a publication and *Singer Notes* an exhibition by Mel Bochner at mfc-michèle didier gallery, curated by Michèle Didier and Sébastien Pluot.

The exhibition will take place from September 8 to Novembre 17, 2017.  
The opening will be on Thursday September 7 from 6pm to 9pm in presence of the artist.



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**MEL BOCHNER**  
*Singer Notes, 1968*

*Singer Notes* is an important work by American artist Mel Bochner yet strangely it remains little-known. While encapsulating the germination of ideas which later proved to be fundamental in Bochner's extremely influential work since the late 1960's, the *Singer Notes* have been generally unknown.

In 1968, Bochner replied to an open call organised by the already renowned "Experiments in Art and Technology" program. (Robert Rauschenberg and Billy Klüver initiated E.A.T. in 1966, when scientific optimism within American culture was at its climax.) Bochner was selected to partake in a residency at the Singer Laboratories in New Jersey. Between September and December 1968, he was to visit the labs three times a week. The *Singer Notes* are made up of notes and drawings which resulted from the conversations he held with scientists and engineers there.

Although, in his application letter, the artist expressed his interest in a computerised "numerical photographic translation", the residency actually consisted mainly of conversations and dialogical speculation. It was inspiring and instructive but Bochner remained sceptical with regards to the scientists' positivist predicates. The *Singer Notes*, which were the primary outcome of such conversations, tackle several themes: how do scientists translate their research into more concrete applications? how do they design experiments? the nature of colour as a type of energy; the fundamental differences between the analog and the digital; how do scientists (and in a broader sense, people) know what they know?

It was in this context that Bochner furthered his interest for intellectual research that he had developed as of 1964, while studying philosophy at Northwestern University in New York, reading the theories of Wittgenstein, Sartre and Heidegger. During the residency, his lack of a preconceived plan and his strong critical view on positivism led Bochner to formulate ideas for new works, as well as for projects which were to exist only conceptually. For example, texts written in the snow with heat-sensitive ink that would only be visible at a certain temperature then would disappear; or images created purely from algorithms, with no preliminary manmade drawings. The *Singer Notes* end on the first utterances of certain speculations which will later become one of Bochner's most important works, the *Measurement Series*.

While many of Mel Bochner's works are included as iconic moments in the narrative of American postwar art, the *Singer Notes* haven't seen the light of day for over fifty years. They have never been exhibited nor have they ever been published until now.

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**MEL BOCHNER**  
*Singer Notes, 1968*

During a discussion with Sébastien Pluot in 2013, the artist spoke about this work. They then decided to record a further conversation as they looked through each page of notes. It is this transcription which is included in the second half of the recent *Singer Notes, 1968* publication\*, while the first half of said publication comprises an exact copy of the *Singer Notes* themselves.

It was in 2015 that Mel Bochner and Sébastien Pluot proposed to Michèle Didier to publish the entirety of the *Singer Notes* alongside the conversation between Bochner and Pluot. They also suggested an exhibition, taking one of the last drawings of the *Singer Notes* as its starting point.

In the first room of the gallery, a facsimile of the original *Singer Notes* binder\* is placed upon a pedestal, thus harking back to Bochner's display of his historical 1966 piece entitled *Working Drawings And Other Visible Things on Paper Not Necessarily Meant To Be Viewed as Art*. This facsimile, published in three copies, is produced by mfc-michèle didier on the occasion of the exhibition.

In the second room, the artist installs *Measurement Perimeter*, this first *Measurement Room*, which has never been exhibited. A major work, which can be seen as the culmination of the experiments and research undertaken at Singer Labs.

\*MEL BOCHNER  
*Singer Notes, 1968*

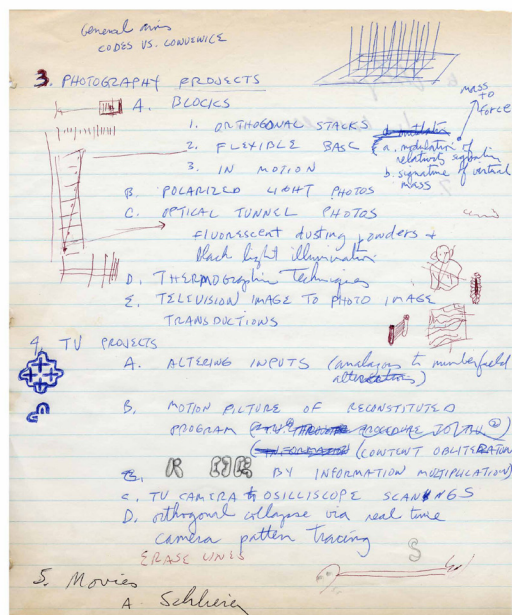
*Singer Notes, 1968* is a book by Mel Bochner.

The first section contains the original 98 pages of *Singer Notes, 1968*.  
The second section contains 34 pages of *A Conversation Between Mel Bochner and Sébastien Pluot*.  
Together they comprise a book of 132 pages.  
258 × 205 × 14 mm.  
The typeface is Univers 47 Light Condensed.  
The book is printed on Lessebo Design Natural 130 g.  
The book is placed in a Muskat Grey 290 g Swiss bound cover.  
The front cover is embossed in black.  
A black bookmark is placed in each section of the book.  
The book is printed and bound by Cultura in Wetteren, Belgium.  
Limited edition of 200 numbered and signed copies and 50 artist's proofs.  
Produced and published in 2017 by mfc-michèle didier.  
©2017 Mel Bochner and mfc-michèle didier.

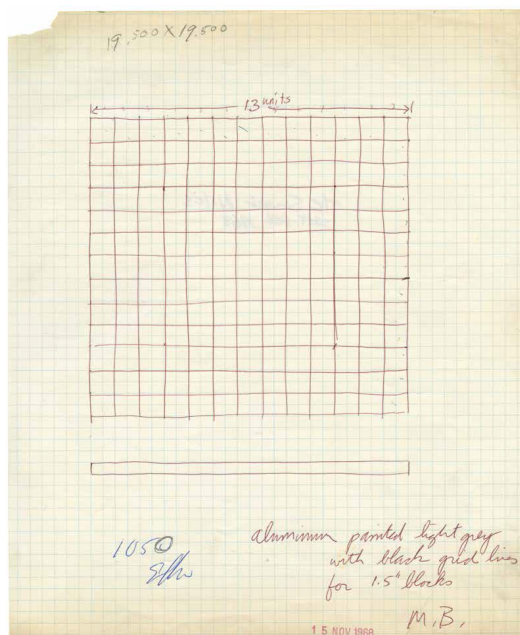
\*\*MEL BOCHNER  
*Singer Notes - (Binder)*

Aluminium Binder.  
280 × 215 mm.  
Contains 47 looseleaves slipped in plastic folds.  
Printed on Lessebo Design Natural 120 g.  
Limited edition of 3 numbered and signed copies.  
Produced and published in 2017 by mfc-michèle didier.  
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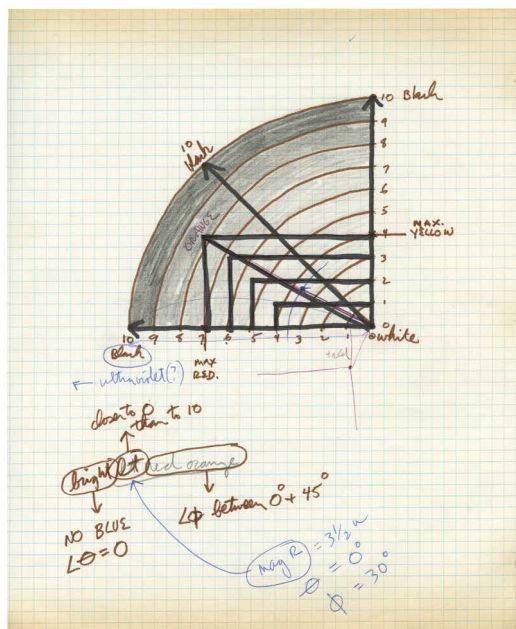


Mel Bochner, *Singer Notes*, 1968, 1968 - 2017

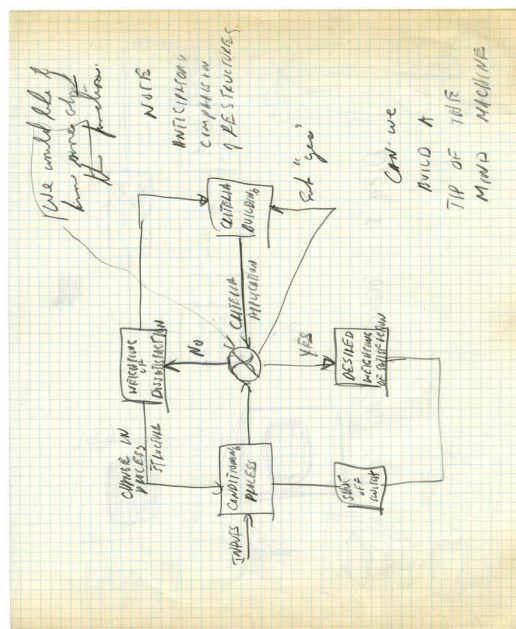


Mel Bochner, *Singer Notes*, 1968, 1968 - 2017

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Mel Bochner, *Singer Notes*, 1968, 1968 - 2017



Mel Bochner, *Singer Notes*, 1968, 1968 - 2017

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