



It's not linear thinking but more like cosmic storms which are **all over the place**.

Lee Lozano, 1971

I also used vectors to imply motion, since the cosmos is **in motion** and constantly expanding.

Howardena Pindell, 2004

My ocean is made of graphite in front of which **I tumble**, chase, flop over.

Rosemarie Castoro, 1970

Drawing on the collection of the Austrian Ludwig Foundation and beyond, this one-day symposium focuses on New York art practices of the 1960s and 70s by engaging with the works of Rosemarie Castoro (1939–2015), Lee Lozano (1930–1999), and Howardena Pindell (\*1943). Intersecting in various ways with notions of abstraction, Minimalism and Postminimalism, the three artists' works were also formed against the backdrop of their respective relationship to and involvement with political movements of that period such as the Art Workers' Coalition, burgeoning feminism as well as the Black Power movement.

The symposium takes US scholar Eve Kosofsky Sedgwick's notion of "beside" as a starting point in order to make meaningful connections between the artists' practices that resist a linear logic and allow for a complex and contradictory range of spatial, temporal, and aesthetic relations. Through a series of talks, conversations, and a roundtable discussion with a number of international speakers, the symposium positions the three artists' practices not only within the cultural, social, and political contexts of the US in the 1960s and 70s. It also seeks to engage with them from a contemporary curatorial perspective through which institutional exhibitions and the global art market are connected with art historical discourses and artists' more recent works.

*Lee Lozano's painting Untitled (1967) was acquired by the Austrian Ludwig Foundation in 2016 and is on permanent loan to mumok. Rosemarie Castoro's sculptural works Land of Lads (1975) and Land of Lashes (1976) were acquired by the Foundation in 2021 and are on permanent loan to MAK.*

## SYMPOSIUM PROGRAM

**10 am**

Welcome **Fatima Hellberg**

Welcome and Intro **Bettina Brunner**

Intro and Moderation **Christian Liclair**

**10.30 am** SCREENING

**Hollis Frampton**, *Manual of Arms*, 1966, 17 mins, excerpt ca. 7 mins.

Originally shot on 16mm, this portrait film by writer, photographer, and avantgarde filmmaker Hollis Frampton shows a group of his artist friends, which included Rosemarie Castoro and Lee Lozano.

**10.45 am**

*Setting the Scene: Art, Labor, Politics, and Refusal*

A conversation between **Julia Bryan-Wilson** and **Anna Lovatt**

This keynote conversation will situate the work of Rosemarie Castoro, Howardena Pindell, and Lee Lozano within the social and political history of New York in the 1960s and 70s. Julia Bryan-Wilson and Anna Lovatt will each draw on their research on gender, labor, and collectivity in the art of this period to expand on the context in which these three artists worked. Topics will include the concept of the art worker and the Art Workers' Coalition, the curatorial practice of Lucy Lippard, solidarity and friction within feminist collectives including A.I.R. Gallery and the journal *Heresies*, artistic strategies of disengagement and refusal, and the politics of work in an era characterized by campaigns for equal pay, boycotts and strike action, and the drive to workplace efficiency.

**11.30 am**

*Postminimalism's Polymorphous Sexuality*

**David J. Getsy**

This talk will provide an overview of the ways that the discourses of minimalism and postminimalism in American art of the 1960s and 1970s were underwritten by invocations of genders and sexualities. These largely abstract tendencies raised questions about the mapping of bodies and couplings onto otherwise non-representational forms. Both artists and critics exploited the ways that sexual allusions could prompt such associations. Sex and sexuality were posited as variable and contingent through postminimalism's emphasis on the subjective, yet unspecified, body. This selective survey of minimalism and postminimalism will lead to a brief analysis of the heterosexual framework of a 1971 exhibition in which the personally intertwined artists Carl Andre, Rosemarie Castoro, and Marjorie Strider exhibited side by side.

Followed by **audience questions to Julia Bryan-Wilson, David J. Getsy, and Anna Lovatt**

**Part 1: LEE LOZANO**

Intro **Christian Liclair**

**12.15 pm**

*Waving at the Whitney: Lee Lozano's Erotics of Information*

**Helena Vilalta**

In December 1970, the Whitney Museum of American Art in New York opened an exhibition of Lee Lozano's monumental series of eleven *Wave* paintings. It was the first and only institutional exhibition of Lozano's work to be held in New York during the artist's lifetime. This was largely by design, since by 1970, Lozano had grown increasingly determined to drop out of the New York art world that she had joined only a decade prior. To track both the ambition and the disillusionment that mark this exhibition, I consider the parallel development of Lozano's painting and conceptual work from 1968 to 1970. The ripples of unfettered energy that Lozano depicted in the *Wave* series, I suggest, find an analogue in the looping circuits of information that she envisaged in her *Dialogue Piece* (1969) as an antidote to the institutional art system. And yet, as Lozano's hopes for a more nurturing art community unravelled in the face of rampant individualism and misogyny, so did painting's capacity to convey passion and intensity become undone.

**12.45 pm**

*"A good score"*

A conversation on Lee Lozano with **Manuela Ammer, Martin Beck, and Sophie Cras**

"Make a good score," Lee Lozano instructed herself in *Grass Piece* (1969), referring to the pot she intended to procure as part of her "Life-Art" practice. Yet the phrase also gestures toward the compositional logic of her language pieces. This ambiguity serves as the starting point for a conversation about the artist's critical engagement with the mechanisms of the art market and her attempts to challenge its economies, culminating in her notorious *Dropout Piece* in 1970. The discussion will also consider how, in the 1990s, in the context of what is now called Institutional Critique, the art system began to reengage with her practice, bringing it back into institutional circulation.

Followed by **audience questions to Manuela Ammer, Martin Beck, Sophie Cras and Helena Vilalta**

**1:30 pm – 2:30 pm**

**BREAK**

**2.30 pm**

Welcome **Bettina Brunner**

Intro and Moderation **Alena Williams**

## **Part 2: HOWARDENA PINDELL**

**2.45 pm SCREENING**

**Howardena Pindell, Free, White and 21**, 1980, 12 mins.

**3 pm**

*Screen, Skin: Howardena Pindell's Free, White, and 21*

**Sarah Louise Cowan**

In 1980, Black American artist Howardena Pindell (b. 1943) made an incandescent 12-minute video about the racism of the women's movement. She plays two characters in the video—the Artist and the White Woman. The Artist relays excruciating first-hand experiences with racist discrimination; the White Woman cuttingly dismisses them. At first glance, *Free, White, and 21* breaks with the process-oriented, abstract practice Pindell had developed over the previous decade. The video frequently has been cast as a pivot away from modernist inquiry and toward activism. However, the video continued Pindell's defiance of calls for literal self-depiction. Through a series of skins—bandages, stockings, whiteface—*Free, White, and 21* explores the abstractions inherent to representation and surfaces the friction between lived experience and public depiction.

Followed by **audience questions to Sarah Louise Cowan**

## **Part 3: ROSEMARIE CASTORO**

Intro **Alena Williams**

**3.45 pm**

*Eruptions: Writing in the Work of Rosemarie Castoro*

**Anna Lovatt**

This talk will address themes of transcription, labor, and affect in Rosemarie Castoro's work of the 1960s and 70s. Focusing on Castoro's *Inventory*, *Stopwatch*, and *Cut Out Brushstroke* series, along with her published and unpublished writings, I will argue that Castoro highlights the gendering of clerical work and the increasing scrutinization and systematization of that profession. Like Howardena Pindell, Castoro brings Conceptual art's "aesthetic of administration" into dialogue with the lived reality of the "pink-collar worker"—a term coined in the 1970s to describe low-paid, dead-end jobs dominated by women. Yet Castoro's administrative works are also punctuated by outbursts of fury, eroticism, and absurdity, aligning them with the work of her friend Lee Lozano. I will explore how banal and bureaucratic procedures are cathected in Castoro's practice, and the ramifications of her work for contemporary artists.

## 4.15 pm

*“Time = the space between the appointment and the meeting”*

A conversation on Rosemarie Castoro with **Sabeth Buchmann** and **Werner Pichler**

Closely associated with artists in the Minimal Art movement, Rosemarie Castoro collaborated on several of Yvonne Rainer's choreographies in the 1960s, including *Carriage Discreteness*, performed as part of *Experiments in Art & Technology. Nine Evenings in Theatre + Engineering* (New York, 1966). The back-and-forth carrying of objects from various industrial sources, as well as the combination of the stage action based on everyday-coded ‘tasks’ with a computer-controlled program of recorded dialogues and film excerpts, correspond to both the physical and linguistic nature and the spatio-temporal relationships of Castoro's work—comprising drawing, sculpture, and painting—to the bodies of the artist and the viewers. Accordingly, stage director Werner Pichler, who is managing Castoro's estate, and art historian Sabeth Buchmann will address the implications of the trans-medial resonances between Castoro's engagement as a performer and her visual work. The titular quote from a concrete poem by Castoro, written in 1968, refers to time as a crucial aspect of her practice and provides the backdrop to this conversation.

Followed by **audience questions to Sabeth Buchmann, Anna Lovatt, and Werner Pichler**

## 5 pm

**Round table** with **Manuela Ammer**, **Helena Vilalta**, **Bärbel Vischer** and **Sabeth Buchmann**, moderated by **Barbara Reisinger**  
This conversation will discuss the three artists' practices as well as that of their peers as they evolved throughout the 1970s, 80s, 90s and beyond, considering art historical discourses as well as contemporary curatorial perspectives.

Followed by **audience questions to all speakers on the round table**

**6 pm END, join us for drinks in the mumok cinema's bar area.**

## SPEAKERS AND MODERATORS

**Manuela Ammer**, Curator, mumok – Museum moderner Kunst Stiftung Ludwig Wien; **Julia Bryan-Wilson**, Professor of Art History, Columbia, NY; **Martin Beck**, artist, Vienna and New York; **Bettina Brunner**, Managing Director, Austrian Ludwig Foundation; **Sabeth Buchmann**, Professor of Art History, Academy of Fine Arts, Vienna; **Sarah Louise Cowan**, Associate Professor of Art History, DePauw University, Greencastle, IN; **Sophie Cras**, Assistant Professor of Art History, Université Paris 1 Panthéon-Sorbonne; **David J. Getsy**, Eleanor Shea Professor of Art History, University of Virginia, Charlottesville, VA; **Fatima Hellberg**, General Director, mumok – Museum moderner Kunst Stiftung Ludwig Wien; **Christian Liclair**, art historian and art critic, Berlin; **Anna Lovatt**, Associate Professor, Southern Methodist University, Dallas, Texas; **Werner Pichler**, Estate Rosemarie Castoro; **Barbara Reisinger**, Research Fellow, Department of Art History, University of Vienna; **Helena Vilalta**, Pathway Leader, MRes Art: Exhibition Studies, Central Saint Martins, London; **Bärbel Vischer**, Curator for Contemporary Art, MAK Museum für Angewandte Kunst, Vienna; **Alena Williams**, Professor for Theory and Mediation of Contemporary Art, Academy of Fine Arts, Vienna

## CREDITS AND THANKS

The symposium was conceived by Bettina Brunner, Managing Director, Austrian Ludwig Foundation in collaboration with the Advisory Group of the Foundation's 2025/26 research season “Beside, not infinite”. Many thanks to the Advisory Group: Jo Applin, Walter H. Annenberg Professor in the History of Art, The Courtauld Institute of Art, London // Ana Gonçalves Magalhães, Professor of Art History, University of São Paulo // Christian Liclair, art historian and art critic, former Editor-in-Chief, Texte zur Kunst, Berlin // Tina Post, Associate Professor, Department of English, University of Chicago // Barbara Reisinger, Research Fellow, Department of Art History, University of Vienna // Mike Sperlinger, Professor of Writing & Theory, Oslo Academy of Fine Art // Alena Williams, Professor for Theory and Mediation of Contemporary Art, Academy of Fine Arts, Vienna.

David J. Getsy was invited in conjunction with the 2026 Study Day Program “New Approaches to Performance Art”, organized by the Department of Art History, University of Vienna. Hollis Frampton's *Manual of Arms* (1966) is screened with kind permission of The Film-Makers' Cooperative, New York. Many thanks to Sammlung Verbund, Vienna for providing a screening copy of Howardena Pindell's *Free, White and 21* (1980), the video is screened with kind permission of White Cube, London and Garth Greenan Gallery, New York. Many thanks to Experiments in Art and Technology (E.A.T) for providing a screening copy of Yvonne Rainer's *Carriage Discreteness* (1966), excerpts are screened with kind permission of E.A.T.

Many thanks to mumok for hosting this event.

## BIOGRAPHIES

**Manuela Ammer** works as a curator at mumok – Museum moderner Kunst Stiftung Ludwig Wien, where she organized exhibitions such as *The Animal Within: Creatures in (and outside) the mumok Collection* (2022, with Ulrike Müller) and *Painting 2.0: Expression in the Information Age* (2016, with Achim Hochdörfer, David Joselit and Tonio Kröner). From 2011 to 2014, Ammer was a research associate at the Freie Universität Berlin. In addition to teaching assignments at home and abroad, she has written for magazines such as *Frieze*, *Texte zur Kunst* and *Parkett* and is the editor and author of numerous art-historical publications. Her most recent curatorial project *Tobias Pils: Shh* is currently on view at mumok.

**Martin Beck** is an artist living in New York and Vienna, Austria. His artworks have been presented widely in Europe and the United States. Recent exhibitions include *for hours, days, and weeks at a time...*, The Aldrich Contemporary Art Museum, Ridgefield, CT (2025), *Last Night*, Museum of Modern Art, New York (2024), and *echo\** (with Sung Tieu) Salzburger Kunstverein, Austria (2024).

**Julia Bryan-Wilson** teaches contemporary art and gender studies at Columbia University. She is the author of several books, most recently *Louise Nevelson's Sculpture: Drag, Color, Join, Face* (2023). As Curator-at-Large at the Museu de Arte de São Paulo, she has co-curated several exhibitions, including *Queer Histories* (with Adriano Pedrosa and André Mesquita, 2024). In November 2025 she opened two shows—*GUTSY: On Feminist Infrastructure* (at MSN Warsaw) and *Lotty Rosenfeld: Disobedient Spaces* (at the Wallach Art Gallery, organized with Natalia Brizuela).

**Sabeth Buchmann**, based in Berlin and Vienna, is professor of the History of Modern and Postmodern Art at the Academy of Fine Arts, Vienna. She is co-editor of *PolYPen*, a series on art criticism and political theory (b\_books, Berlin), board member of *Texte zur Kunst*, the European Kunsthalle and the *documenta Institut*. Recent publications include *Kunst als Infrastruktur* (2023), co-editor of *Broken Relations: Infrastructure, Aesthetic, and Critique* (2022), and co-editor of *Putting Rehearsals to the Test. Practices of Rehearsal in Fine Arts, Film, Theater, Theory, and Politics* (2016).

**Sarah Louise Cowan** is an Associate Professor of Art History at DePauw University, where she teaches courses on modern and contemporary art of the Americas. Her book *Howardena Pindell: Reclaiming Abstraction* (Yale University Press, 2022) is the first book-length scholarly publication about any aspect of the multifaceted career of artist, activist, curator and writer Howardena Pindell. Cowan's current book project examines how contemporary art engenders forms of mourning foreclosed by public memorials.

**Sophie Cras** is an art historian at Université Panthéon-Sorbonne, working on the connected histories of art and global capitalism in the contemporary period. She is the author of *The Artist as Economist: Art and Capitalism in the 1960s* (Yale University Press, 2019) and the co-author with Charlotte Guichard of *Vendre son art depuis la Renaissance* (Le Seuil, 2025). She is an editor of *Grey Room*.

**David J. Getsy** is the Eleanor Shea Professor of Art History at the University of Virginia. His books include *Queer Behavior: Scott Burton and Performance Art* (Chicago, 2022), *Abstract Bodies: Sixties Sculpture in the Expanded Field of Gender* (Yale, 2015/2023), and *Rodin: Sex and the Making of Modern Sculpture* (Yale, 2010). He recently received a 2025 Guggenheim Fellowship in support of his new book project *Street Addresses: Performing the Queer Life of the Street in 1970s New York*.

**Christian Liclair** is an art historian and critic, currently affiliated with the Universität für angewandte Kunst in Vienna. Until recently, he has been Editor-in-Chief of *TEXTE ZUR KUNST*. His monography *Sexually Explicit Art, Feminist Theory, and Gender in the 1970s* has been published by Routledge in 2022.

**Anna Lovatt** is Associate Professor of Art History at Southern Methodist University in Dallas, Texas. She is the curator of *Lines of Resolution: Drawing at the Advent of Television and Video*, currently on view at the Menil Drawing Institute in Houston, and the author of *Drawing Degree Zero: The Line from Minimal to Conceptual Art* (Penn State University Press, 2019). She has published articles and catalogue essays on artists including Rosemarie Castoro, Howardena Pindell, and Adrian Piper.

**Werner Pichler** is one of three people Rosemarie Castoro entrusted with her estate. He met her in 1983 in New York City and they married in 1985. He lived with Rosemarie Castoro in her SoHo loft for several years and was a regular visitor there once he moved back to Europe in 1992. Werner Pichler has a degree in electrical engineering, has created about 100 productions as a freelance stage director in Europe, and has taught young opera singers.

**Barbara Reisinger** is an art historian based in Vienna. She currently researches the notion of artistic gesture, and teaches at the University of Vienna. Her first book “Malerei als Verkleidung. Andy Warhols Tapeten” is forthcoming with De Gruyter later this year.

**Helena Vilalta** is Pathway Leader of the Masters of Research in Exhibition Studies at Central Saint Martins, University of the Arts London. She has held Terra Foundation Research Fellowships at the Smithsonian American Art Museum in Washington, D.C. and the Courtauld Institute of Art in London, where she has also worked as an Associate Lecturer. She holds a PhD in History of Art from University College London and is a former editor of *Afterall* journal. She is currently working on a book project about the intersection of conceptual art and feminism, and writes extensively on contemporary art. Recent and forthcoming publications have focused on the work of Howardena Pindell, Lee Lozano, Marisol, Ghislaine Leung and Candice Lin.

**Bärbel Vischer** is curator of contemporary art and head of the MAK Contemporary Art Collection. Since 2004 she has been organizing solo and group exhibitions with artists from different generations, who often develop new productions. Interested in crossovers between media and culture as well as the museum as a platform for artists, her exhibitions featured Magdalena Abakanowicz, Leonor Antunes, Geta Brătescu, Rosemarie Castoro, Vincent Fecteau, Sonia Gomes, Liam Gillick, Dorota Jurczak, Kapwani Kiwanga, Ciprian Mureşan, Florian Pumhösl, Lili Reynaud-Dewar, Willem de Rooij, Dorothea Tanning, Valentina Triet, and others.

**Alena J. Williams** is Professor for Theory and Mediation of Contemporary Art in the Department for Art Theory and Cultural Studies at the Academy of Fine Arts in Vienna. A curator and writer on modern and contemporary art, she teaches courses in contemporary art history and theory; film and media studies; and the environmental humanities.