



fig.1 Greg Curnoe, **Homage to Sam Langford** (title page), 1970, lithographic print on white Arches paper, 33 x 20 cm, printer Robert Rogers. Nova Scotia College of Art and Design, Halifax. © Succession Greg Curnoe Estate/SODRAC 2008. (Photo: Courtesy of NSCAD)

CONCEPTUAL LITHOGRAPHY AT THE NOVA SCOTIA COLLEGE OF ART AND DESIGN

In 1973 the Dublin-born artist Les Levine wrote an article in *Art in America* in which he asked whether the Nova Scotia College of Art and Design (NSCAD) in Halifax just might be “the best art school in North America.”¹ Levine had spent time that year at NSCAD as a visiting artist and had encountered a milieu in which an experiment in radical pedagogy had transformed a provincial art school into a key centre for conceptual art. This transformation aligned NSCAD with the most challenging and vanguard art practices of the day and brought international acclaim. Paradoxically, however, one of its most important innovations was the reinvention of the traditional art of lithography as a medium for the critical questioning of aesthetic precepts and ideas: a questioning that characterized conceptual art. The formation of the NSCAD Lithography Workshop in 1969 was only one facet of the sweeping changes the school underwent at this time, but it was crucial as it provided both direct and indirect support for the total transformation.

This development could scarcely stand in sharper contrast to the history of the school, which was founded by the citizens of Halifax as a patriotic tribute to Queen Victoria’s Golden Jubilee. The initiative for the school’s creation is largely credited to Anna Leonowens, former governess to the King of Siam (and famously immortalized by the Rogers and Hammerstein musical, *The King and I*), who was then living in Halifax. It opened in October 1887 as the Victoria School of Art and Design, to educate young women and men in the fine and applied arts.² Renamed the Nova Scotia College of Art in 1925, it was well served by leaders such as Arthur Lismer (1916-19), Elizabeth S. Nutt (1919-43) and Donald C. MacKay (1945-67), but the school did not undergo the invigoration of the arts that occurred elsewhere during the years after the Second World War. Even by the late 1960s the school remained a backwater, still defined by a traditional ethos that had long been superseded in more progressive Canadian and international art institutions.

All of that began to change radically in 1967 with the hiring of a new president, Garry Neill Kennedy, a Canadian who had received his MFA from Ohio University in 1965 and was then in his second year as head of the art department

at Northland College in Ashland, Wisconsin. Intrigued by the idea of returning to Nova Scotia where he had spent part of his childhood, Kennedy agreed to take up the challenge of reinvigorating Halifax's small but tenacious art college.³ He began his overhaul of the school immediately by adding the word "Design" to its name in recognition of the growing importance of the institution's design programs and by establishing it as the only art college in Canada accredited to confer Bachelors and Masters degrees in Fine Art and Art Education. Kennedy also expanded the College's cramped four-storey Coburg Road building and upgraded its facilities by taking advantage of new federal initiatives to develop technical and vocational programs in post-secondary educational institutions. The six-storey addition included a gallery space for professional and student exhibitions.⁴ Named in honour of Leonowens, the Gallery was crucial to Kennedy's overall strategy of bringing the College into contact with the larger art community. The gallery held its inaugural exhibition, *5 Canadians*, in December 1968⁵ and ran an active program of the work of numerous national and international artists. In 1969 the small mezzanine space overlooking the main gallery was also used for exhibitions; it was formally established as The Mezzanine in September 1970 with the appointment of Charlotte Townsend-Gault as director and featured a highly innovative schedule of weekly exhibitions and projects closely tied to NSCAD's curriculum.⁶

Another of Kennedy's key gambits was to update the curriculum and hire a new roster of permanent faculty who were active professionals conversant with current trends in art and design. By the end of 1968, most of the faculty who had been on staff prior to Kennedy's hiring had resigned or been fired and had been replaced by "specialists," the majority of whom were American or British. As contemporary press accounts indicate,⁷ this was not a painless transition for the College; it alienated many students and members of the local art community and the hiring of non-Canadians seems to have been seen as a sign of cultural imperialism. In a letter responding to an enquiry from the chairman of the board about the nationality of the College's faculty members, Kennedy cogently defended his hiring practices. Explaining why only three of the fourteen new appointments made in 1968-69 had gone to Canadians, he pointed out that no Canadian colleges offered instruction at the graduate level (MFA) and that, of the sixty-seven applicants to the new positions, only nine were Canadian and none had teaching experience beyond the high school level.⁸ Kennedy has also reported that he tried to recruit such prominent Canadians as Iain Baxter (who, along with Ingrid Baxter, formed the conceptual art entity N.E. Thing Co.) and Greg Curnoe, but that they were unable or unwilling to come to what they regarded as the remote and provincial city of Halifax.⁹ In contrast, many of the Americans recruited by Kennedy saw NSCAD as a means to leave behind the turmoil then afflicting American society. By 1968 the initial

euphoria of the counter-cultural revolution had imploded under the weight of the international crises taking place from Paris to Prague to Mexico City. In the United States it was a year of unrelenting catastrophe and mayhem with the assassinations of Martin Luther King and Robert Kennedy, the student occupation of Columbia University and rioting in cities across the country. With the election of Richard Nixon in November 1968, the escalation of the war in Vietnam seemed certain. The resulting reductions to draft deferments for students enrolled in universities led to a surge of middle-class draft resisters moving to Canada. Although few of the teachers and students who came to NSCAD during these years were actual draft dodgers, the allure of Canada as a liberal state led by the newly elected Prime Minister Pierre Elliott Trudeau was compelling.¹⁰

This new political situation, along with the changes to NSCAD's curriculum, the addition of gallery spaces for exhibitions and the implementation of the Visitors Program and the Lithography Workshop, contributed to fostering the College's new pedagogical objectives. By April 1969, international artists like James Lee Byars, Rex Lau and Lawrence Weiner had already visited the College as the first participants in David Askevold's innovative Projects Class and held exhibitions and events at the Anna Leonowens Gallery.¹¹ Askevold intended that students would work directly on projects with contemporary artists who either visited the College for a period of time, or who sent instructions by mail or telephone for a project that the students would carry out under his supervision.¹²

The facilities for the Lithography Workshop were in place by fall 1968 and the Workshop became fully operational in January 1969, thus preceding the inception of Askevold's Projects Class by many months.¹³ Although it was initially overshadowed by the notoriety of the experimental Projects Class, the Lithography Workshop would have an equally important and even more enduring role in connecting the College to the larger contemporary art world as the Workshop lasted until 1976, but the Projects Class closed four years earlier. Perhaps more importantly, the Workshop produced tangible works of art rather than ephemeral projects. But like the Projects Class, it was crucially important to the Visitors Program because it offered artists the opportunity to come to the College to produce a limited-edition print with the assistance of a master printer. As will be discussed, however, this premise was not strictly adhered to since not all of the artists who participated in the Lithography Workshop actually visited the College. Nor was the Visitors Program tied directly either to the Lithography Workshop or the Projects Class. Indeed, it took advantage of all opportunities to attract people of interest to any facet of the school and have them participate in as many activities as possible, including mounting exhibitions, giving presentations, workshops or lectures, meeting with the Art Now class or producing a lithograph.¹⁴

The idea for the Lithography Workshop came from Kennedy's association with Gerald Ferguson. They had been colleagues at Ohio University and Ferguson joined the NSCAD faculty in 1968; he had also introduced Kennedy to Jack Lemon at the Kansas City Art Institute. Trained as a master printer at the Tamarind Lithography Workshop in Los Angeles, Lemon had set up a professional printmaking workshop in Kansas City to produce limited-edition lithographs by prominent midwestern artists. Because Kennedy believed that NSCAD would benefit from a similar program, he appointed Lemon in 1968 to build and direct the Lithography Workshop and also hired his Kansas City colleague, Robert Rogers, who had been affiliated as well with Tamarind, as the master printer. The NSCAD Lithography Workshop set out to achieve four main objectives: to build up a fully equipped, high-quality printmaking program in lithography and intaglio; to attract international professional artists to the College; to provide students with direct contact with these artists as they worked through the printmaking process; and to raise income for the College through the sale of prints.¹⁵

During its initial phase, the NSCAD project operated largely in accordance with the original ideals and objectives of the Tamarind Lithography Workshop. When Tamarind was founded in 1960 under the direction of June Wayne, she stated that its main intention was "to rescue...the art of the lithograph" by redressing the practices then prevalent in European printmaking whereby the artist would supply a sketch or painting to a master printer who would copy or "interpret" this onto the stone.¹⁶ The "interpretation" would be mechanically reproduced by means of photolithography, the resulting prints being sold as signed "originals." By contrast, the Tamarind method was to have the artist come to the print shop for an extended period and work directly with the master printer to "accustom artists and printers to intimate collaboration so that each becomes responsive to the other," thus elevating the overall aesthetic quality of the finished print.¹⁷

As Eric Cameron has noted, by emulating this Tamarind ideal, the NSCAD Lithography Workshop produced spectacular technical achievements during its first two years.¹⁸ These included a print by Toronto artist Gordon Rayner involving the application of twelve colours in fifteen bands at a different angle on each of four plates, as well as a print by Washington artist Gene Davis with the unprecedented number of twenty-two colours. Another complex project was made by Greg Curnoe, the London, Ontario artist who, despite having harshly criticized NSCAD as an outpost of American art, came to Halifax in February 1970 and produced a highly innovative suite of ten lithographs imitating a writing pad with typed notes recounting his visit (figs.1 and 2).¹⁹ During 1970, however, the direction of the Workshop changed dramatically when Gerald Ferguson became its director after Lemon's departure to set up



fig.3 N.E. Thing Co., $P + L + P + L + P = VSI$, 1970, lithographic print on white Rives BFK paper, 61 x 48 cm, printer Robert Rogers. Nova Scotia College of Art and Design, Halifax. © Iain Baxter, courtesy of Corkin Gallery, Toronto. (Photo: Courtesy of NSCAD)

the Landfall Press in Chicago. The two main factors that precipitated this change were Ferguson's explicit intention to bring in more international artists to gain better access to the lucrative American art market and his specific interest in conceptual artists, who were then being accorded increasing prominence both internationally and at NSCAD itself.

Conceptual art had emerged as a discernable entity by 1967 when Sol LeWitt defined it in his influential essay "Paragraphs on Conceptual Art" as an art form in which the concept or idea is the most important thing.²⁰ Although it was initially a practice existing on the margins of an art world still dominated by the formalist paradigms of Modernism and Minimalism, in 1969-70 conceptual art achieved an international prominence evidenced by the proliferation of exhibitions in Europe and North America, including Lucy Lippard's *955,000* at the Vancouver Art Gallery, 1970.

NSCAD's early and direct connection to conceptual art was demonstrated in numerous ways including the April 1969 shows by Lawrence Weiner and James Lee Byars, the roster of conceptual artists participating in the Projects Class and the inclusion of NSCAD faculty and graduate students like Ferguson, Askeveld and Richards Jarden in the important *Information* show at the Museum of Modern Art in July 1970. Another key example was NSCAD's hosting of what became known as the Halifax Conference on 5-6 October 1970. Although it is often described as an event planned by Seth Siegelau, the New York dealer and impresario of conceptual art, it was actually conceived by Weiner and Ferguson as an opportunity to bring artists together for an open dialogue and exchange of ideas. Siegelau became involved later when he proposed publishing the conference proceedings as a book, which, however, was never published.²¹ The conference, which was attended by nineteen artists from seven countries, was a fractious affair, but a pivotal moment for NSCAD.²² Siegelau's involvement confirmed the importance of conceptualism at NSCAD and put the College on the map internationally. As a cumulative result of the conference, the Projects Class, The Mezzanine and the Lithography Workshop, it became much easier to attract artists to visit Halifax and participate in College activities.

The impact of all of this was seen in the Lithography Workshop, which, under Ferguson's direction, decisively turned away from the values espoused by the Tamarind "renaissance" and, as Cameron said, even seemed at times to travesty them.²³ Because conceptual artists were dedicated to the radical questioning and critique of all prevailing modes of art production, reception and commodification, this resulted in a paradoxical situation whereby conceptual artists who made prints at NSCAD endeavoured to achieve their goals both by means of and through the subversion of the preeminently traditional, labour-intensive, commercially-oriented and artisan-based medium of lithography. As Cameron further noted, the results, which were perhaps less technically

spectacular than the earlier lithographs, were directly engaged in current aesthetic and cultural debates and demonstrated the unique way in which printmaking could become a vehicle for and material articulation of these debates.

One of the first prints to register this new direction was made in March-April 1970 by Iain Baxter. His connection to NSCAD was established in September 1969 when N.E. Thing Co. participated in Askevold's Projects Class through a series of exchanges of propositions and information sent between Vancouver and Halifax via Telex and Telecopier. The two machines were installed in the Anna Leonowens Gallery and printouts of the transmissions were posted on the walls and eventually published as a book.²⁴ Such strategies for making art were fully commensurate with conceptual art's abandonment of traditional discipline-based approaches to artmaking in order to explore new modes of communication and information dissemination. Moreover, they were particularly useful in Canada, with its small art communities spread across a vast geography, because they allowed artists to emerge from regional isolation and make contact both with one another and with international artists in a spirit of community that resonated with Marshall McLuhan's notion of the global village. Indeed, it was the vitality of its decentralized art scene, as exemplified in this exchange between Vancouver and Halifax, that led American art critic Lucy Lippard to cite Canada in particular as a place "more fertile for new ideas and new ways of disseminating art than the U.S."²⁵

Baxter's NSCAD print incorporated his 1969 project of a cover design for the May-June issue of *Art in America*. The cover reproduced sixteen slide photographs documenting previous work by N.E. Thing Co., principally images of landscapes and urban or industrial sites that had been transformed into art by virtue of N.E. Thing Co.'s process of declaration known as ACT, which stood for Aesthetically Claimed Things. Its corollary, ART, stood for Aesthetically Rejected Things.²⁶ For his NSCAD lithograph Baxter carried this sequence of transformations back onto itself in a characteristically conceptual procedure of self-reflexiveness. As indicated by the title, $P+L+P+L+P=VSI$ (where P stands for photograph, L for lithograph and VSI for visual sensitivity information), what began in a photographic format (slides) became an offset lithograph for *Art in America*, which in turn was photographed for printing on a metal lithographic plate (fig.3). The final photographic transformation took place after the edition was printed. In what Baxter called "a gesture of complete consciousness of the medium," all fifty prints were crumpled, piled on the floor and then photographed.²⁷ This series of transformations on the one side of the equation was equal to the total amount of VSI available in the piece as a whole. Those who purchased this work received a flattened-out print as well as a title card and a slide of the pile of crumpled prints.

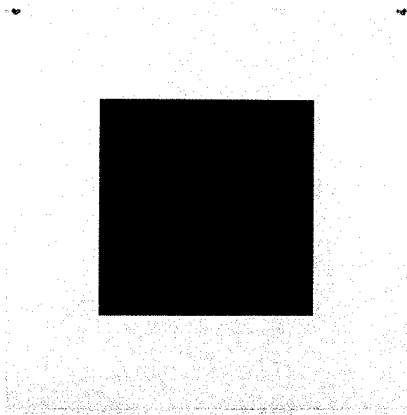


fig.4 Gerald Ferguson,
Untitled, 1974, lithographic
print on white German Etching
paper, 56 x 56, printer Wallace
Brannen. Nova Scotia College
of Art and Design, Halifax.
Courtesy of the artist.
(Photo: Courtesy of NSCAD)

The self-reflexive investigation of the process of printmaking evident in Baxter's print recurs in many of the conceptually oriented prints done in the Lithography Workshop. For example, Patrick Kelly's 1971 print called *Shot in the Dark* entailed registering two black lines intersecting at the centre of the paper and then having the artist attempt to match these by repositioning each paper manually on the printing bed, the results of which were superimposed in blue ink. The process of Gerald Ferguson's 1973 print called *Untitled* (fig.4) relied on the length of time needed for lithographic inks to dry. He made the print by inking a black rectangle on the stone and running it through the press. The rectangle was immediately re-inked, but for the second pass through the press, the paper was adjusted to overlap half of the rectangle. The result was a square divided into three equal vertical bands of subtle gradations of ink density; ink on paper, ink on ink and ink offsetting during the last pass through the press.

Self-reflexiveness also provided the impetus for Robert Ryman's 1971 print, *Two Stones*. It involved clamping together two small stones, rolling the surfaces in white ink and then pulling the impression under such pressure that the edges of the stones were embossed onto the paper to form what could be called a litho-relief.²⁸ By presenting the finished print as an imprint of the stones themselves, rather than as an image produced by making marks on the surfaces of the stones, Ryman drew simultaneous attention to the reproducibility of the printmaking medium and to the status of the stone as the vehicle for the authenticity of the artist's autographic marks, which in this case were completely absent.²⁹

Cameron's use of the term "autographic" to describe Ryman's work is derived from the set of distinctions that Nelson Goodman made in his 1968 book *Languages of Art: An Approach to a Theory of Symbols*. Goodman distinguished between autographic and allographic modes, classifying painting as an example of the former because the painter made all the marks on the finished product. He described musical composition as an example of the allographic mode because the composer's work is completed with the production of the score even though a performance would be the actual end result. While Goodman considered printmaking an autographic mode even though it resulted in multiple copies, Cameron argued the opposite and said that the investigation of the allographic mode became one of the distinctive features of much of the production of the NSCAD Lithography Workshop.³⁰ To simplify his analysis, Cameron essentially said that the exploration of allographic modes signified a desire to repress or "depersonalize the self-hood of the artist," which identifies a crucial aspect of the conceptual basis of printmaking at NSCAD.³¹

This repression of the artist's subjectivity is evident in these works by Baxter, Kelly, Ferguson and Ryman, where the processes and techniques of the printmaking medium superseded the artist's autographic activity. This critique of subjectivity as the basis of art practice was central to conceptual art; as historian Alexander Alberro has noted, many conceptual artists explicitly emphasized the conceptual process as a way to eliminate the perceptual object and thus dismantle "myths of integrated subjectivity."³² The point of this preoccupation with process in these NSCAD prints was emphatically not to explore the intrinsic nature of printmaking's materials, techniques and procedures, but rather to test the fundamental premise of conceptual art: the primacy of the idea itself. In so doing, it was even possible for the conceptual artist to jettison the autographic authenticity of the artist altogether. Lawrence Weiner asserted this point emphatically in his famous "statement of intent":

1. The artist may construct the piece.
2. The piece may be fabricated.
3. The piece need not be built.

Each being equal and consistent with the intent of the artist, the decision as to condition rests with the receiver on the occasion of receivership.³³

In other words, the legitimate existence of the work of art does not require the presence of the artist's autographical or indexical trace and the work can also be made by someone other than the artist or even not be made at all.

Although Weiner was a frequent visitor to NSCAD throughout the 1970s, he never made a print with the Lithography Workshop because he refused to sign his work during those years and the Workshop would not produce unsigned prints.³⁴ Under its imprimatur, however, Weiner did produce a 1971 book called *Flowed*. As Cameron points out, this demonstrates both the non-

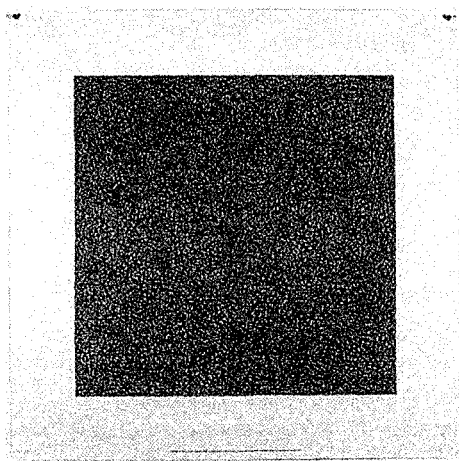


fig.5 Sol LeWitt, **Within a Twenty-Inch Square, Using a Black, Hard Crayon, Draw Ten Thousand Freehand Lines of any Length, at Random**, 1971, lithographic print on white German Etching paper, 71 x 71 cm, printers Robert Rogers and Wallace Brannen. Nova Scotia College of Art and Design, Halifax. © Estate of Sol Lewitt/SODRAC (2008) (Photo: Courtesy of NSCAD)

dogmatic way in which the practice of printmaking was viewed at NSCAD and the emphasis on the idea over the medium.³⁵ These principles were affirmed by Gerald Ferguson, whose entry for an international survey book on printmaking workshops in 1974 stated that lithography at NSCAD was regarded “as an open circumstance with a rich historical tradition, but no more or less valuable than any other medium for the demonstration of an idea by an artist.”³⁶ Ferguson’s statement also affirmed the premise laid out in Sol LeWitt’s article “Paragraphs on Conceptual Art”: “In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form in art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art.”³⁷

Accordingly, when Sol LeWitt was invited to work with the Lithography Workshop in 1971, he proposed a set of ten prints based on instructions sent by mail. Instructions for seven of the prints were handed over to students who executed them by interpreting LeWitt’s ambiguous and open-ended commands, such as “Within a twenty-inch square area, using a black, hard crayon, draw ten thousand freehand lines, of any length, at random” (fig.5). The other three prints were based on LeWitt’s instructions to the master printer, such as “Print

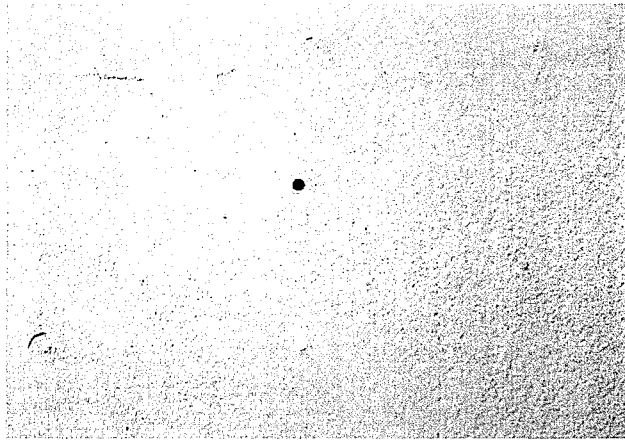


fig.6 Lawrence Weiner, **A Wall Pitted by a Single Air Rifle Shot**, Catalogue #047, 1969, drywall with rifle shot hole, reconstructed with permission of the artist in 1994 at the Anna Leonowens Gallery, Nova Scotia College of Art and Design, Halifax. Rifleman: Arthur Handy. Courtesy of the artist. Collection of Seth Siegelau. (Photo: Courtesy of NSCAD)

this in four colours (black, red, blue and yellow) by turning the stone a quarter turn for each colour.” In each case, the instructions were typeset at the bottom of the print.³⁸

On one level, this inclusion of the written instructions provided the opportunity to compare the idea-machine that generated the work to the results of its “perfunctory” execution. However, it also demonstrated a paradox that historian Benjamin Buchloh has identified as being central to LeWitt’s work and highly characteristic of conceptual art. By including both visual information and verbal instruction, LeWitt’s prints create conflict and confusion not only over which mode of perception the viewer/reader is to apply, but also over which mode – the visual perception or the linguistic denomination – is primary and which is secondary.³⁹ By refusing to submit to the logic of art based strictly on the evidence of the visual, LeWitt’s NSCAD prints shed light on his seemingly paradoxical statement that “Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach.”⁴⁰

LeWitt’s statement and his NSCAD prints imply a skepticism about the modernist privileging of visual effects that was pervasive in conceptual art and evident in many of the NSCAD lithographs, including the one done by the California conceptual artist John Baldessari. Like Weiner and LeWitt, Baldessari made work that addressed the relationship between the status of art

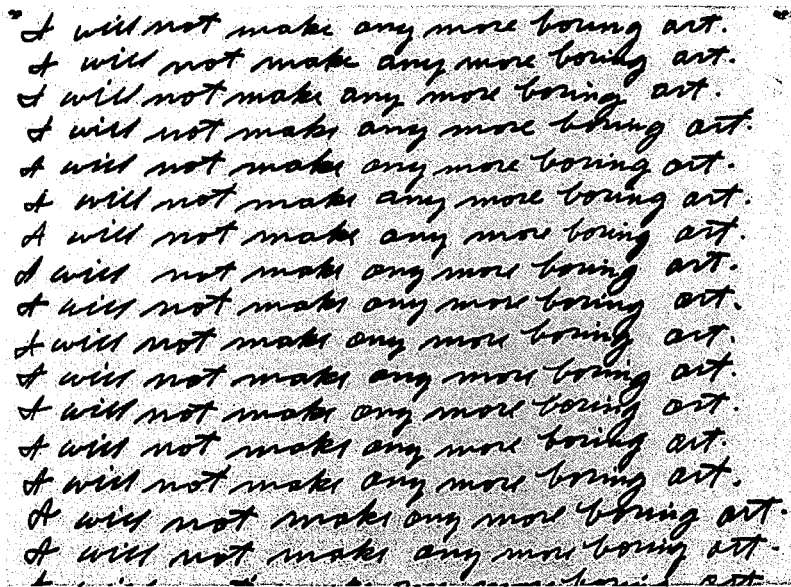


fig.7 John Baldessari, **I Will Not Make Any More Boring Art**, 1971, lithographic print on white Arches paper, 56 x 76 cm, printer Robert Rogers. Courtesy of the artist and Marian Goodman Gallery, New York. Nova Scotia College of Art and Design, Halifax. (Photo: Courtesy of NSCAD)

as a mode of visual perception and as a mode of linguistic inquiry. The latter originated in Marcel Duchamp's readymades, which had proposed that art was an arbitrary thing defined not by any inherent aesthetic quality or essence but rather by the procedures of naming conventionalized forms and practices as art. Significantly, however, the proposition of the readymades did not rely on the tautological premise that anything can be art simply because the artist says so. On the contrary, propositions about art require the existence of an authoritative institution that holds at least theoretical power to affirm or refute their validity. Thus, when conceptual artists picked up on Duchamp's line of inquiry into the status and conditions of art, they did so by testing their propositions against the authority of an art world still dominated by Modernism's prioritizing of visuality and sensual gratification.⁴¹ This approach frequently resulted in the production of austere, seemingly banal and sensually depleted linguistic propositions or photographic documentations. Much of this work, such as Weiner's 1969 piece called *A Wall Pitted by a Single Air Rifle Shot*, simply looked boring (fig.6).⁴²

So when Baldessari accepted the invitation to do a project at The Mezzanine in April 1971 and subsequently made a print with the Lithography Workshop, it was precisely this "boring" condition of conceptual art that he addressed. In a letter to the director he proposed what he called a "Punishment Piece," which would require student "surrogates" and "scapegoats" to cover the gallery walls with the hand-written phrase: "I will not make any more boring art."⁴³ After this directive was duly carried out, Baldessari's own sample text was used in the lithograph, *I Will Not Make Any More Boring Art* (fig.7).

On one level, Baldessari's statement encapsulates a central problematic of conceptual art. By resisting and refusing the visual emollients that made art pleasurable and consumable, conceptual art aimed to demystify aesthetic experience and mastery, and to propose a more rational and democratizing approach to artmaking. As historian Frazer Ward has argued, however, the implicit message of conceptual art that "anybody can do that," and its presentation of "relatively flimsy bits and pieces" as art often resulted in hostility and alienation on the part of the public who "needed better persuasion to give up its aesthetic pleasures."⁴⁴ In this respect, Baldessari's print and the associated student activities in the gallery seemed to embody both a form of collective penance and a defiant, ironic refusal of precisely those values that would deem such penance justified. On another level, however, Baldessari's letter to the gallery director calls in messianic tones for "holy innocents" to atone for the artist's sins through "self-flagellation." Thus, it also reveals a sub-text of mysticism and irrationalism that seems to go against the grain of conceptual art's empirical rationalism and yet it accords with LeWitt's characterization of conceptual artists as mystics, not rationalists.

Although many of the NSCAD prints demonstrated a strong alignment with conceptual art's concerns and preoccupations, these certainly did not constitute the totality of the Lithography Workshop's output. Indeed, many artists simply made prints based on their usual painterly practice (e.g., Art Green, 1970; Philip Pearlstein, 1970; Guido Molinari, 1971; Jack Chambers, 1972; Toni Onley, 1974; Eric Fischl, 1975; and Paterson Ewen, 1976). While the sale of such prints helped the Workshop's objective of generating income for the College, over the long term these were not the works that tended to sell out their full editions or escalate in market value.

On the other hand, a number of artists also produced works with the Lithography Workshop that engaged with conceptual problematics but in ways that complicated or qualified them. These include such photo-based prints as Dan Graham's *Homes for America* (fig.8) and Victor Burgin's series of photographs called *Untitled* (1975).⁴⁵ As Jeff Wall and others have shown, photography came to play an intrinsic role in conceptual art precisely because it constituted a visual form previously considered to lie outside the domain of art.⁴⁶ Also as David Company has noted, photography appealed to conceptual artists both because it was the "artless mass medium" of commerce, documentation, reportage and information, and because "it was marked by an indexicality that was diametrically opposed to the modern desire for transcendence and autonomy."⁴⁷ In the case of Graham's and Burgin's works, this indexicality was evident in images that referred to how the industrialized and manufactured conditions of modernity have penetrated even to the core of the private home and domestic life.⁴⁸

Cameron has pointed out that such photographic methods would have been frowned upon at Tamarind, but they presented no problem for the NSCAD Lithography Workshop, which produced many prints by these means.⁴⁹ Notable examples include Dennis Oppenheim's *Reading Position for 2nd Degree Burn* (1972), a photograph of the artist sunburning with a philosophy treatise on his chest; Emmett Williams' *Six Variations Upon a Spoerri Landscape* (1973), a suite of images showing a progressive accumulation of leftover food and dishes on a table; Les Levine's *Peggy's Cove YR BB* (1973), based on a postcard of this Nova Scotia fishing village; and John Greer's *Y.D. Klein* (1974), an image of the artist's face superimposed on Yves Klein's famous faked photograph, *Leap into the Void*.

Such examples clearly show that it was not the use of photography *per se* that set the works by Graham and Burgin apart from both the general ethos of conceptual art and the particular context of the NSCAD Lithography Workshop. What distinguished them, rather, was the fact that they were neither based on self-referentiality to the process of making nor solely directed inwards

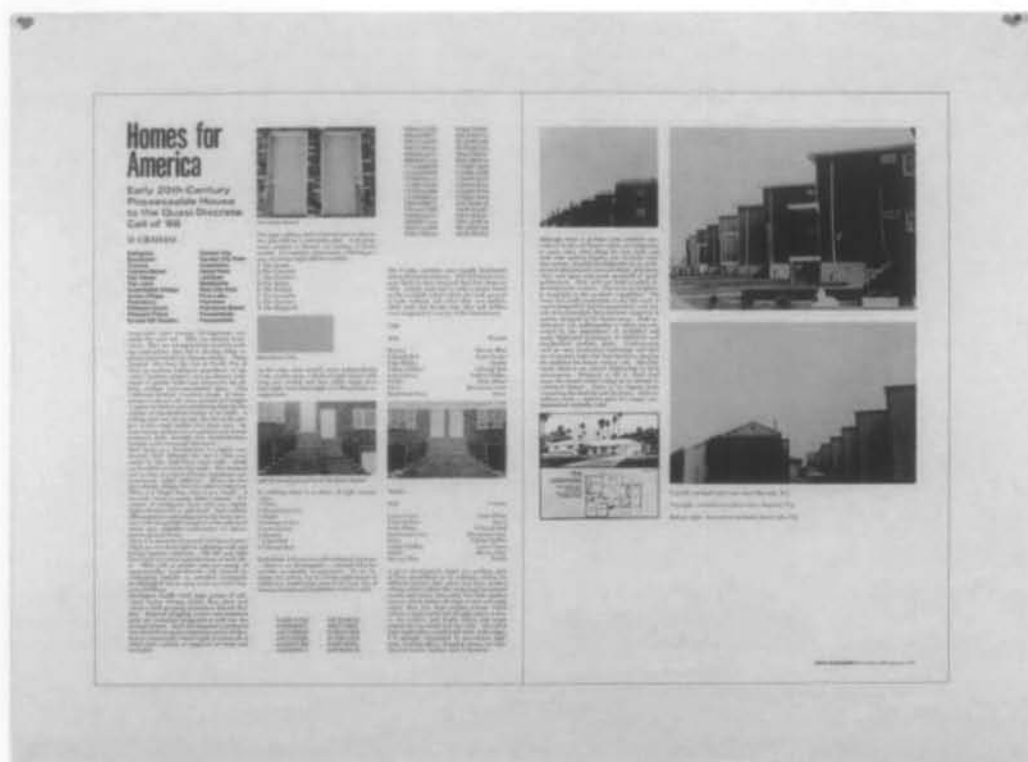


fig.8 Dan Graham, **Homes for America**, 1971, lithographic print on white Arches paper, 57 x 77 cm, printers Robert Rogers and Wallace Brannen. Courtesy of the artist and Marian Goodman Gallery, New York. Nova Scotia College of Art and Design, Halifax. (Photo: Courtesy of NSCAD)



fig.9 Miriam Schapiro, **Re: Art History**, 1974, lithographic print on white Arches paper, 64 x 64 cm, printer Murray Lively. Nova Scotia College of Art and Design, Halifax. Courtesy of the artist. (Photo: Courtesy of NSCAD)

toward art and the systems that define it, but they referred instead to larger social conditions. In other words, because these works refer explicitly to the social world and its relations, they differ from the broad tendency in conceptual art to restrict its concerns to the realm of art itself. Given that the height of conceptual art activities coincided with the period of extreme social turmoil in the late sixties, this restrictive tendency became a disappointment for some of conceptualism's strongest advocates. Seth Siegelaub, for example, remarked bitterly in 1973: "Conceptual art, more than all previous types of art, questions the fundamental nature of art. Unhappily, the question is strictly limited to the exclusive domain of fine art. There is still potential of it enabling an examination of all that surrounds art, but in reality, conceptual artists are dedicated only to exploring avant-garde aesthetic problems."⁵⁰ Lucy Lippard shared this view and lamented the unwillingness of conceptual artists to focus on anything beyond the "narrow and incestuous art world."⁵¹

Apart from the works by Graham and Burgin, references to larger social conditions were as rare among the NSCAD Lithography Workshop's production as they were within conceptual art as a whole. However, they do occur notably in the work of two of the six women who made prints under its auspices. One

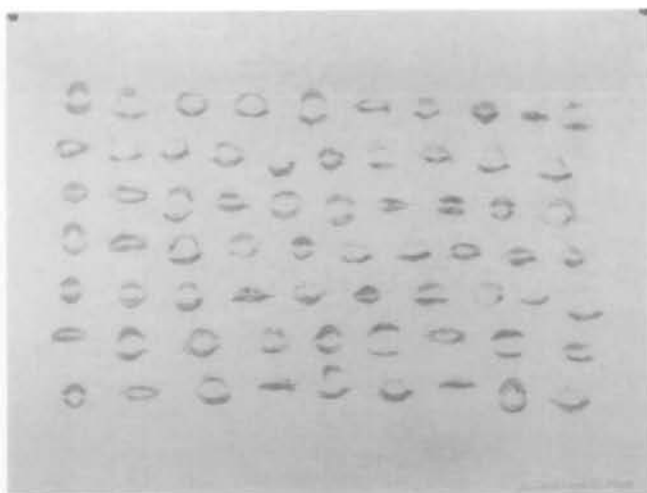


fig.10 Joyce Wieland, *O Canada*, 1970, lithographic print on white Arches paper, 57 x 76 cm, printer Robert Rogers. Nova Scotia College of Art and Design, Halifax. © National Gallery of Canada, Ottawa. (Photo: Courtesy of NSCAD)

of these was the (Canadian-born) California feminist Miriam Schapiro, who made two prints in 1975, both of which were in keeping with the activist orientation characteristic of much early feminist art. *Homage* was a tribute to modern women artists in the form of a lyrically graphic and colourful arrangement of names, while *Re: Art History* incorporated columns of names of sixty women artists who had been acclaimed in their own times and was surmounted by a hand-written text explaining why they had been effectively written out of the history of art (fig.9). While Schapiro's prints did focus on the world of art and art history, they differed from the insularity of conceptual art by exposing how the art world's values were not defined by aesthetic criteria alone, but were also an instantiation of social values – values that, in this case, established the hierarchical terms of inclusion and exclusion along sex/gender lines.

But it was the Toronto artist, Joyce Wieland, who was the first woman to produce a print with the Workshop; and in many ways her print constituted both a more explicit engagement with the social world and a more radical intervention into the male-dominated conceptual art milieu at NSCAD than did Schapiro's. Wieland's print, *O Canada*, was made in December 1970 when she and her husband Michael Snow, came from New York to Halifax to take up appointments as visiting artists and, as was often the case, were offered the opportunity to produce prints with the Lithography Workshop (fig.10). Snow's notoriety as the producer of such influential structuralist films as *Wavelength*

(1967) clearly made him the star attraction. Yet his lithograph, *Projection*, featuring Snow's image in profile sporting an impressive erection while caressing one of his *Walking Woman* silhouettes, has subsequently been completely overshadowed by Wieland's print. *O Canada*, which Wieland produced by applying her lipsticked mouth to the litho stone as she mouthed the words of the Canadian national anthem, was fully commensurate with the nationalist themes she had been exploring since 1964 in such diverse media as film, painting, sculpture, quilting and embroidery. Its explicit patriotism was also indicative of the growing sense of national identity in Canada that emanated conspicuously from the success of Expo '67, Pierre Elliott Trudeau's charismatic leadership as prime minister, as well as a desire to establish independence from the dominance of American culture and politics.

But while the economy of means by which *O Canada* was produced accorded with the pared-down restrictiveness of conceptual art, its embodied and erotic connotations ran counter to what Benjamin Buchloh has described as conceptual art's denigration of those practices that "are of performance, of the body."⁵² In *O Canada* the explicit femininity of these connotations presented what Ingrid Jenkner has described as a prescient visual parallel to the "speaking lips" that would come to be theorized by French feminism's radical notion of "*l'écriture féminine*," and thus also ran counter to the inherent masculinism of NSCAD's conceptual art coterie.⁵³

Wieland's *O Canada* was not the only NSCAD print to defy conceptual art's denigration of performative or bodily practices. In 1971 Vito Acconci made two prints with the Lithography Workshop: *Kiss-Off* (fig.11) and *Trademarks*. As with most of his work from this period, these were based on performative enactments of textual propositions. *Trademarks* features two large photographic images on the left side of the print; one is of Acconci crouched naked on the floor biting his thigh and the other is a close-up of a bite mark that is dripping saliva. On the right side of the print are impressions of Acconci's thumb, hand and forearm (with bite marks) as well as his hand-written text explaining the premise of the piece. Part of that text reads as follows: "Biting as much of my body as I can reach: turning on myself, turning in on myself: performance as locomotion across a boundary: connecting a region: absorption by one organization, of a neighboring organization: self-absorption."

While the *Trademarks* print was based on a piece done in New York in 1970, Acconci's *Kiss-Off* was an original production for the Lithography Workshop and clearly seems to have been made in direct response to Wieland's *O Canada* produced two months earlier.⁵⁴ While Wieland had applied her "speaking lips" to the stone in a way that indexed her insistently feminine authorship, Acconci first applied lipstick to feminize his male body and then wiped it off on the litho stone in a process he describes in the text on his print



fig.11 Vito Acconci, **Kiss-Off**, 1971, lithographic print on white Arches paper, 76 x 56 cm, printer Robert Rogers. Nova Scotia College of Art and Design, Halifax. Courtesy of the artist. (Photo: Courtesy of NSCAD)



fig.12 Martha Wilson, *Captivating a Man*, 1972, photodocumentation of performance in the artist's studio, Halifax. (Photo: Courtesy of the artist)

as "rubbing off my female characteristics, 'cleaning myself up'." Although *Kiss-Off* signified Acconci's desire to expunge the abject and alien feminine from within himself, his text suggests that it can also be read as a symbolic manoeuvre aimed at resisting the new incursion of feminine and feminist authorship that was emerging in the art world at that precise historical moment and that was so forcefully manifested in Wieland's *O Canada*.

For some critics and historians, the performative basis of Acconci's work would preclude its categorization as conceptual art. Others, however, have acknowledged that there was considerable overlap between the categories of conceptual and performance art around 1970. Frazer Ward, for example, regards the performance work of artists like Acconci, Ian Burn and Chris Burden as an explicit challenge to some of the limitations of conceptual art, "but from *within* a broadly Conceptual framework," because such work extended

conceptual art's rational analyses of institutional frameworks to include an examination of "the effects of these relations on subjectivity" as contingent and socially constructed.⁵⁵ This interpretation of Acconci's work as an investigation of gendered subjectivity accords with that of historian Amelia Jones, who has theorized it as a self-conscious critique of the dominant codes of masculinity.⁵⁶

Since Acconci's NSCAD prints reveal his body as flawed, troubled and feminized, they do allow his work to be viewed as a critique of masculine subjectivity and therefore a challenge to conceptual art's usual prohibition against subject-centred inquiry.⁵⁷ On the other hand, even though Acconci's *Kiss-Off* drew upon the parodic feminine motifs of Wieland's *O Canada*, his apparent derision of the feminine suggests the enactment of a form of "gender cleansing." Indeed, this is not the only evidence of Acconci's overt hostility to the legitimacy of a specifically feminist inquiry into subjectivity in art practice. During one of his trips to Halifax, Acconci encountered the work of Martha Wilson who had come from Ohio with her partner, Richards Jarden, when he was accepted into the MFA program at NSCAD in 1969.⁵⁸ While doing graduate studies at Dalhousie University, Wilson was hired to teach English at NSCAD, but soon began making conceptual art that paired textual propositions with photographic documents of performative transformations of gendered subjectivity, such as *Posturing Drag* and *Captivating a Man* (fig.12). Although Lucy Lippard acclaimed Wilson's work in her groundbreaking 1976 book on feminist art, *From the Center*, Wilson recalls that when she asked Acconci to critique her work he simply dismissed it as "self-indulgent and irrelevant."⁵⁹

Of course, at the time, this denigration of women artists was hardly particular to NSCAD. It is not a proud part of its history, as Garry Kennedy has recently acknowledged when noting that the stinging rebuke sent by telegram from New York for not including any women in the 1970 Halifax Conference, was a "wake up call" that led to greater participation by women at the College.⁶⁰ While some improvements in the representation of women were made in the 1970s, by the time the Lithography Workshop closed in 1976 the number of women participants remained dismal (six out of a total of 79, or 7.6%) and by the late 1970s, only two women were on the regular studio faculty.⁶¹ The real impetus for change came instead from the circulation of an unpublished paper written in 1976 by MFA student Barbara England and entitled "An Examination of Masculinism at NSCAD."⁶² This text galvanized students to demand changes, resulting in a symposium, "Women in Art," in July 1978 and the appointment of Dara Birnbaum and Martha Rosler as spring term faculty in 1979.⁶³ Rosler, who supplied a vigorous feminist critique of both art and its institutions, was especially influential. The students also successfully lobbied for the hiring of full-time female faculty members in the early 1980s and for the increased presence of women in the Visitors Program.⁶⁴

It is ironic to note, however, that despite these progressive changes, which coincided with a broader transition in the art world away from conceptual art's insular focus on art itself towards more politically-grounded critiques of larger social issues, this later period is often regarded as one of decline or detumescence after NSCAD's conceptual glory days of the late sixties and early seventies. Such a view tends to blind us to the important changes in critical outlook and practice that the College underwent during these later years. Yet we should not discount the relevance of its early period on the grounds that such activities as the Lithography Workshop only rarely alluded to the cataclysmic social upheavals and the radical rethinking of the politics of war, race, class, gender and national identity that framed it. Indeed, the critical and self-reflexive premises of the conceptually-based prints discussed here laid the groundwork for the new modes of cultural critique that emerged in the late seventies and during the eighties, which have evolved into the radical "tendenzkunst" still with us today.⁶⁵ As the alphabetical bookends bracketing its roster of artists, Acconci, with his masculine, American aggressiveness, and Wieland, with her feminist, parodic, Canadian nationalism, seem to encompass a key manifestation of how such larger international tensions and transitions were played out at the local and microcosmic level of the NSCAD Lithography Workshop.

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Notes

1 Les LEVINE, "The Best Art School in North America?," *Art in America* 61, no.4 (July/August 1973): 15.

2 See David SOUCY and Harold PEARSE, *The First Hundred Years: A History of the Nova Scotia College of Art and Design* (Fredericton: The University of New Brunswick and Halifax: Nova Scotia College of Art and Design, 1993).

3 Garry Neill KENNEDY, "NSCAD and the Sixties," in *Conceptual Art: The NSCAD Connection, 1967-1973*, ed. Bruce Barber (Halifax: The Anna Leonowens Gallery of the Nova Scotia College of Art and Design, 2001), 20. This text is a key document for information on the school during the period under consideration here.

4 Photographs and many press clippings about the new addition and the Anna Leonowens Gallery are in the NSCAD Archives at the Public Archives of Nova Scotia (hereafter PANS), Box 23, Scrapbook 5.

5 The artists were Jack Bush, François Dallegret, Hugh Leroy, Les Levine and Robert Murray. Archival files and a database of all exhibitions held at the Anna Leonowens Gallery from its inception to the present are maintained at the gallery.

6 In her brief memoir of her days at The Mezzanine, Townsend-Gault recalls that it was conceived as a facility rather than a gallery; its objective was to access and disseminate the ephemeral, transient and conceptual art work that was then being produced in North America, Europe and elsewhere. While many of the exhibitions were by artists visiting the College in various capacities, its shoestring budget limited other exhibitions to works that could be received through the postal system. See Charlotte TOWNSEND-GAULT, "Conceptual Daze at NSCAD – The Mezzanine," in *Conceptual Art: The NSCAD Connection*, 42-4. The archival records and the chronological history of The Mezzanine are currently being compiled under the supervision of the Director of the Anna Leonowens Gallery. The first exhibition listed is Joseph Kosuth's *Art as Idea as Idea* (25 Oct. - 9 Nov. 1969), which was part of his contribution to David Askevold's Projects Class (as the space did not operate as The Mezzanine until September 1970, it is more accurately a precursor). The Mezzanine chronology lists 107 projects or exhibitions, beginning in October 1970 with Bruce McLean's *King for a Day and 999 Other Pieces/Works/Stuff*, etc. and ending in July 1973 with Ian Murray's *Keeping on Top of the Top Song*.

7 See SOUCY and PEARSE, *The First Hundred Years*, 147-9; see also press clippings from April to July 1968 in the NSCAD Archives, PANS, Box 23, Scrapbook 5. One unidentified article, "Art College Sit-in Protests Sackings," refers to antagonistic student responses and another cites Kennedy's defense of his staffing and curriculum changes (such as the implementation of a Bauhaus-type Foundation program to replace anatomy training and disciplinary-specific courses) on the premise that students should be trained in an open-ended way; see Cyril ROBINSON, "Everything's Up-to-Date at the Nova Scotia College of Art and Design," *Montreal Star*, 22 June 1968. Gail DEXTER's article, "Halifax's New Gallery Has Art We Don't See even in Toronto," *Toronto Daily Star*, 4 Jan. 1969, also cites Kennedy's refutation of concerns about undue American influence at NSCAD.

8 Garry Neill Kennedy to Dr. G. Holbrook, Chairman of the Board, Nova Scotia College of Art, 6 Sept. 1968, NSCAD Archives, PANS, Box 3, File 19. The three Canadians hired in 1968 were Ann Blair White, A.T. Edmund White and Orland Larson. Kennedy's letter noted that the College's total faculty in 1968 included sixteen Canadians, eight Americans, five British and two Germans.

9 Garry Neill Kennedy, letter to author, 30 Nov. 2003.

10 Gerald Ferguson, interview with author, 18 Oct. 2003; he added that Trudeau's 1970 endorsement of the War Measures Act was profoundly disillusioning.

11 This was the occasion of Lawrence Weiner's first solo show, *5 Works* (7-27 Apr. 1969). It consisted of a nail driven into the gallery floor, a wall pitted by a single air-rifle shot, five gallons of paint poured directly on the floor, a trench dug on a beach and a boulder blasted by high explosives. Rex Lau and James Lee Byars exhibited together at the Gallery from 1-3 April. Lau's work involved pouring two hundred pounds of liquid urethane into the gallery, while Byars brought in various constructed "garments" to be worn and manipulated by participants, such as a piece of red acetate twenty-five feet long and a suit that could be worn by several people simultaneously.

12 The Projects Class became a formal course in September 1969 and ran for six semesters ending in spring 1972. Participants in the first class were Jan Dibbets, Douglas Huebler, Mel Bochner, Joseph Kosuth, Lawrence Weiner, Robert Barry, Lucy Lippard, Sol LeWitt, James Lee Byars, Dan Graham, N.E. Thing Co. and Robert Smithson. Of these, only Kosuth, Graham and Lippard visited the College that year. Graham's project,

called *From Sunset to Sunrise*, entailed the execution of a series of 160 photographs taken at a point near Halifax during this time framework. Graham also did a performance in September 1969 called *LAX/RELAX* and published an advertisement in the *Halifax Mail-Star* on 11 Oct. 1969 (p.9) calling for respondents to *Likes – A Computer-Astrological Dating – Placement Service*, but these do not seem to have been directly related to his Projects Class activities. Joseph Kosuth's project entailed text-based installations around the city and the documentation was exhibited as *Art as Idea as Idea* (25 Oct. – 9 Nov. 1969) in the mezzanine space of the Anna Leonowens Gallery. He also participated in a public interview with David Askevold sometime in October 1969. The transcript has been published in *Artists Talk: 1969-1977*, ed. Peggy Gale (Halifax: The Press of the Nova Scotia College of Art and Design, 2004), 2-9. Lippard mailed instructions to Askevold and his students to make a series of sequential photographs and documentary texts of groups of people. She also lectured at NSCAD on 29 Nov. 1969; a transcript of "Toward a Dematerialized or Non Object Art" is in the Lucy Lippard Artist Box in the Art Metropole Collection, Accession No. 2712, at the National Gallery of Canada. The Art Metropole Collection also contains six letter proposals for the fall 1969 Projects Class (from Lucy Lippard, Lawrence Weiner, Sol LeWitt, Douglas Huebler, Jan Dibbets and Mel Bochner) and a complete copy of the twelve unbound project cards published by Askevold in 1969-70 as a multiple in kraft paper envelopes. See also David ASKEVOLD, "The Projects Class," in *Conceptual Art: The NSCAD Connection*, 38-9. Brief records of all these events are included in "The NSCAD Chronology 1968-1982," NSCAD Archives, PANS, Box 31, File 7.

13 See Garry Neill KENNEDY, "Nova Scotia College of Art," *Artscanada* 25, no.4 (October/November 1968): 30. He refers here to the Printmaking rather than the Lithography Workshop, the name adopted by January 1969.

14 As a result, the Visitors Program, which continues into the present, has always sponsored a diverse array of visitors, including not only artists, designers and craftspeople but also critics, curators, historians, dancers, musicians and so on. "The NSCAD Chronology 1968-1982" documents all visitors for these years.

15 As a rule, the Lithography Workshop contracted the artist for an edition of fifty prints; half went to the artist and half remained the property of NSCAD for sale.

16 June WAYNE, *The Tamarind Book of Lithography: Art and Techniques*, ed. Garo Z. Antreasian and Clinton Adams (Los Angeles: Tamarind Lithography Workshop, 1971), 7.

17 June WAYNE, "Tamarind Lithography Workshop, Inc.," in *The Contemporary Lithographic Workshop Around the World*, ed. Michael Knigin and Murray Zimiles (New York: Van Nostrand Reinhold Co., 1974), 151.

18 Eric CAMERON, "The Lithography Workshop," in *NSCAD: The Nova Scotia College of Art & Design* (Halifax: The Press of the Nova Scotia College of Art and Design, 1982), 9.

19 Lithography Workshop records are housed at the Anna Leonowens Gallery. The document "Lithography Workshop Inventory by NS Number," itemizes all known production details for every print it produced. The Workshop's total year-by-year production activity was as follows: 1969 – six prints by three artists; 1970 – thirty prints by sixteen artists; 1971 – twenty-nine prints by fifteen artists; 1972 – ten prints by ten artists; 1973 – twenty-six prints by ten artists; 1974 – sixty-one prints by fifteen artists; 1975 – thirty-one prints by thirteen artists; 1976 – four prints by four artists.

20 Sol LEWITT, "Paragraphs on Conceptual Art," *Artforum* 5, no.10 (Summer 1967): 79-84, also reprinted elsewhere.

21 Lawrence Weiner, interview with author, 23 July 2007. Ferguson confirmed this version of events in a letter to the author, 11 Aug. 2007. Siegelau was the external contact and sent out the letters of invitation to a variety of artists while Ferguson was responsible for fund raising and served as internal contact.

22 Of the twenty-seven invited artists, the nineteen attendees were Carl Andre, Joseph Beuys, Ronald Bladen, Daniel Buren, John Chamberlain, Gene Davis, Jan Dibbets, Al Held, Robert Irwin, Mario Merz, Robert Morris, Robert Murray, Iain and Ingrid Baxter (N.E. Thing Co.) Richard Serra, Richard Smith, Robert Smithson, Michael Snow and Lawrence Weiner. The fractiousness of the conference resulted from disputes over the format (the artists in a closed room with students watching through a video feed in another), concern that the College would profit from sales of the transcribed proceedings, as well as hostility to corporate sponsorship (Benson and Hedges); see NSCAD Archives, PANS Box 23, Scrapbook 3; Box 28, File 3 and Box 29, File 3.

23 CAMERON, "The Lithography Workshop," 9.

24 Iain BAXTER and David ASKEVOLD, *Trans VSI Connection NSCAD-NETCO: Sept. 15 – Oct. 5, 1969* (Halifax: Nova Scotia College of Art and Design, 1970).

25 Lucy LIPPARD, *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (New York: Praeger, 1973), 8. Lippard had made similar remarks in her 1969 lecture at NSCAD stating that Canada in general and NSCAD in particular were ideally suited to bringing about the process of art world decentralization she advocated; see note #12 above.

26 For a discussion of N.E. Thing's ART and ACT designations, see William WOOD, "Capital and Subsidiary: The N.E. Thing Co. and the Revision of Conceptual Art," in *You Are Now in the Middle of an N.E. Thing Co. Landscape*, ed. Nancy Shaw, Scott Watson and William Wood (Vancouver: Fine Arts Gallery, University of British Columbia, 1993), 11-23.

27 Iain BAXTER, *Media Works: N.E. Thing Co. Ltd, Co-Presidents: Iain and Ingrid Baxter* (Toronto: Art Metropole, 1992), 58.

28 Robert Rogers, who was the master printer for Ryman's *Two Stones*, in conversation with author, 3 July 2007.

29 CAMERON, "The Lithography Workshop," 14-15.

30 Ibid., 10-11.

31 Ibid., 16.

32 Alexander ALBERRO, "Reconsidering Conceptual Art, 1966-1977," in *Conceptual Art: A Critical Anthology*, ed. Alexander Alberro and Blake Stimson (Cambridge, MA: MIT Press, 1999), xx.

33 As far as I have been able to determine, this statement was first published in the exhibition catalogue *January 5-31, 1969* (New York: Seth Siegelau, 1969), n.p.

34 Ferguson, interview with author, 18 Oct. 2003.

35 CAMERON, "The Lithography Workshop," 12-13.

36 Gerald FERGUSON, "Lithography Workshop," in *The Contemporary Lithographic Workshop Around the World*, 117.

37 LEWITT, "Paragraphs on Conceptual Art," 80.

38 The instructions for the prints (with the names of the student draftsmen) were published in a small booklet that also documented a series of LeWitt's wall drawings

executed by “draftsman” Hazel Boudreau outside the President’s office in June 1972; see Sol LEWITT, *Lithographs and Wall Drawings* (Halifax: Nova Scotia College of Art and Design, 1972).

39 Benjamin BUCHLOH, “Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institution,” *October* 55 (Winter 1990): 113.

40 Sol LEWITT, “Sentences on Conceptual Art,” 0-9, no.5 (January 1969): 3. For an elaboration on the non-rational basis of much conceptual art, see Johanna BURTON, “Mystics Rather than Rationalists,” in *Open Systems: Rethinking Art c. 1970* (London: Tate Publishing, 2005), 65-81.

41 For clear evidence of the vigorous defense of such Modernist values well into the late sixties, see Michael FRIED, “Art and Objecthood,” *Artforum* 5, no.10 (June 1967): 12-23.

42 *A Wall Pitted by a Single Air Rifle Shot* was one of the five works included in Weiner’s solo exhibition at the Anna Leonowens Gallery in April 1969.

43 Baldessari to Charlotte Townsend, 1 Feb. 1971, Baldessari file of The Mezzanine records at the Anna Leonowens Gallery. During the preparations for the show, Gerald Ferguson wrote to Baldessari on 10 March proposing he also make a print with the Lithography Workshop based on his sample text. Ferguson wrote, “I think this would be a very interesting paradoxical situation. ‘I will not make any boring art’ [sic], made as art, in one of the most boring art circumstances (lithography) is really very good. Further, we could both make some money,” Baldessari file, Lithography Workshop records, Anna Leonowens Gallery.

44 Frazer WARD, “Some Relations between Conceptual and Performance Art,” *Art Journal* 56, no.4 (Winter 1997): 37, 39. The phrase, “anybody can do that,” comes from Jan DIBBETS, “Dibbets,” in *Conceptual Art*, ed. Ursula Meyer (New York: Dutton, 1972), 121.

45 Dan Graham’s *Homes for America* first appeared, in a mangled layout, as “Homes for America: Early 20th Century Possessable Houses to the Quasi-Discrete Cell of ’66” in *Arts Magazine* 41, no.3 (December 1966 - January 1967): 21-22. Two subsequent versions exist: a colour print that reproduces Graham’s original layout and the black-and-white print by the NSCAD Lithography Workshop. Victor Burgin’s *Untitled* is unique in the Workshop’s production in that it was a series of photographs rather than prints.

46 Jeff WALL, “‘Marks of Indifference’: Aspects of Photography in, or as, Conceptual Art,” in *Reconsidering the Object of Art, 1965-75*, ed. Ann Goldstein and Anne Rorimer (Los Angeles: The Museum of Contemporary Art, 1995), 247-67.

47 David CAMPANY, “Conceptual Art History or, A Home for Homes for America,” in *Rewriting Conceptual Art*, ed. Michael Newman and Jon Bird (London: Reaktion Books, 1999), 124.

48 Thomas CROW makes this point about *Homes for America* in *The Rise of the Sixties: American and European Art in the Era of Dissent* (New York: Harry N. Abrams, 1996), 154-56; it is further elaborated upon in Paul WOOD, *Conceptual Art* (New York: Delano Greenidge, 2002), 47-48.

49 CAMERON, “The Lithography Workshop,” 17.

50 Seth Siegelau interview with Michel Claura, “L’Art conceptuel,” *xx^e Siècle* 41 (December 1973): 159; translated in Blake STIMSON, “The Promise of Conceptual Art,” in *Conceptual Art: A Critical Anthology*, xliii.

- 51 LIPPARD, postface to *Six Years*, 264.
- 52 Benjamin BUCHLOH, "The Reception of the Sixties," (roundtable discussion) *October* 69 (Summer 1994): 18.
- 53 Ingrid JENKNER, *Joyce Wieland: A Vignette* (Halifax: Mount Saint Vincent University Art Gallery, 2000), n.p. The notion of women's "speaking lips" was first articulated in Luce IRIGARAY, *Ce Sexe qui n'en est pas un* (Paris: Éditions de Minuit, 1977).
- 54 The Lithography Workshop Inventory gives 4-16 Dec. 1970 as the production dates for *O Canada* and 11 Feb.-14 June 1971 for *Kiss-Off*.
- 55 WARD, "Some Relations between Conceptual and Performance Art": 36. See also, ALBERRO, "Reconsidering Conceptual Art, 1966-1977," xxi. The relationship between conceptual and performance art from a feminist perspective is addressed in Jayne WARK, "Conceptual Art and Feminism: Martha Rosler, Adrian Piper, Eleanor Antin, and Martha Wilson," *Woman's Art Journal* 22, no.1 (Spring/Summer 2001): 44-50.
- 56 Amelia JONES, *Body Art: Performing the Subject* (Minneapolis: University of Minnesota Press, 1998), 103-50.
- 57 See, for example, the roundtable discussion, "Conceptual Art and Reception of Duchamp," *October* 70 (Fall 1994): 140-44, and BUCHLOH, "Conceptual Art 1962-69," 139-40.
- 58 In addition to his visit in February 1971 to produce *Kiss-Off* and *Trademarks*, Acconci also came to NSCAD in April-June 1972 to produce a third lithograph, *Touch Stone (for V.L.)*.
- 59 Martha Wilson, interview with author, 12 Apr. 1995 and Lucy LIPPARD, *From the Center: Feminist Essays on Women's Art* (New York: E.P. Dutton, 1976), 105-107, 128, 130. For a more detailed discussion of Wilson's work and critical reception see Jayne WARK, "Martha Wilson: Not Taking It at Face Value," *Camera Obscura* 15, no.3 (2001): 1-33.
- 60 KENNEDY, "NSCAD and the Sixties," 23. Kennedy recalls that Lucy Lippard was the only name he recognized on the list of signatories to this telegram, but the copy in the NSCAD Archives, PANS, Box 29, File 3, does not list any names. Ingrid Baxter, as part of the N.E. Thing Co., was at the conference.
- 61 The six women who participated in the Lithography Workshop were Joyce Wieland (1970), Carol Fraser (1974), Carol Condé (1974), Agnes Denes (1974), Miriam Schapiro (1975) and Felicity Redgrave (1976). The two studio faculty members were Mira Schor and Judith Mann.
- 62 Barbara England's text is in the Women's File Research Resource, currently located in the NSCAD Student Union office.
- 63 Martha Wilson chaired the symposium and other participants included Peggy Gale, Helene Winer and Elizabeth Weatherford. Wilson also had an exhibition at the Anna Leonowens Gallery at this time. See "The NSCAD Chronology 1968-1982," 92.
- 64 Jan PEACOCK, *Corpus Loquendi/Body for Speaking* (Halifax: Dalhousie Art Gallery, 1994), 5; new appointments included Wilma Needham, Susan McEachern and Jan Peacock.
- 65 Dennis YOUNG, "Opening Remarks," *Conceptual Art: The NSCAD Connection*, 6.

LA LITHOGRAPHIE CONCEPTUELLE AU NOVA SCOTIA COLLEGE OF ART AND DESIGN

Le présent article examine une sélection d'œuvres produites entre 1970 et 1975 par le Lithography Workshop du Nova Scotia College of Art and Design (NSCAD) de Halifax, afin de voir comment il a démontré qu'il était possible d'utiliser le médium traditionnel de la lithographie en tant que véhicule pour l'art conceptuel. Le Lithography Workshop faisait partie d'une série de programmes intégrés dans une expérience radicale en pédagogie introduite par Garry Neill Kennedy lorsqu'il est devenu président du College en 1967. Désireux de mettre cette école de province au goût du jour et familier de la pratique artistique contemporaine, Kennedy a amélioré les installations, engagé de nouveaux professeurs et supervisé des projets qui allaient mettre les étudiants en contact avec des artistes canadiens et internationaux. Plusieurs des nouveaux professeurs et des professeurs invités étaient anglais, allemands ou américains, ce qui suscitait une inquiétude considérable à un moment où le Canada devenait extrêmement conscient de son identité nationale. Mais, surtout pour les Américains qui voyaient leur propre pays subir une escalade dramatique de la crise sociale et politique, particulièrement à propos des droits civiques et de la guerre du Vietnam, l'occasion de venir au College était très séduisante.

Plusieurs des artistes qui ont passé un certain temps au College au cours de ces années l'ont fait en vertu du programme de professeurs invités qui était déjà en route en avril 1968. Ce programme permettait aux artistes d'exposer ou de réaliser des projets dans les deux galeries du NSCAD, de devenir artistes en résidence, d'enseigner à court terme ou de réaliser une gravure avec le Lithography Workshop. La participation au Lithography Workshop était particulièrement intéressante pour les artistes, car elle leur permettait de créer une gravure à tirage limité (généralement 50 reproductions) avec l'aide d'un maître graveur et de garder la moitié du tirage. Le NSCAD gardait l'autre moitié pour la vente.

Le Lithography Workshop du NSCAD, ouvert en janvier 1969 et fermé en juillet 1976, suivait à l'origine le modèle du Tamarind Lithography Workshop, fondé par June Wayne à Los Angeles en 1960. Son intention était

d'arracher « l'art de la lithographie » à l'état de dégradation où il se trouvait à l'époque, en permettant à l'artiste de travailler en atelier en étroite collaboration avec le maître graveur. En suivant ce modèle, le Lithography Workshop du NSCAD a réalisé quelques gravures spectaculaires au plan technique au cours de sa première année de production. Il a toutefois effectué un virage radical en 1970, sous la nouvelle direction du professeur Gerald Ferguson. À cette époque, le College s'était beaucoup rapproché de l'art conceptuel qui constituait alors l'avant-garde d'une pratique artistique contemporaine décisive. Ainsi que l'a défini un de ses premiers adeptes, l'artiste américain Sol LeWitt, l'art conceptuel est une forme d'art où le concept ou idée est ce qui est le plus important et où l'exécution est une simple formalité.

Cet accord du NSCAD avec l'art conceptuel était évident non seulement par les artistes invités à exposer, tels Le Witt, Lawrence Weiner, Joseph Kosuth, N.E. Thing Co., Lee Lozano, Bas Jan Ader et autres, mais aussi par la participation de plusieurs membres de la faculté à l'importante exposition *Information* du Museum of Modern Art (juillet 1970). Le College fut aussi l'hôte de ce qu'on a appelé la « Halifax Conference » (octobre 1970). Cet événement, conçu par Ferguson et Weiner avec le soutien de Seth Siegelaub, marchand d'art new-yorkais et impresario de l'art conceptuel, avait attiré à Halifax dix-neuf artistes éminents de sept pays pour un débat de deux jours sur des questions relatives à l'art et à la culture contemporains.

Plusieurs des artistes qui travaillaient avec le Lithography Workshop entre 1970 et 1975 reflétaient cette orientation conceptuelle en se détournant des valeurs esthétiques de Tamarind et même en les parodiant parfois. Parce que ces artistes conceptuels s'employaient à la fois à renverser la priorité moderniste des effets visuels (sous forme de peinture et de sculpture abstraites) et à contester et critiquer radicalement tous les modes prédominants de production, de réception et de marchandisation de l'art, cela créait une situation paradoxale dans le contexte du Lithography Workshop : c'est-à-dire qu'ils s'efforçaient d'atteindre ces buts au moyen de la lithographie, médium hautement traditionnel, laborieux et orienté vers le commerce. Mais, ainsi que le déclarait Ferguson dans un article de 1974 sur les ateliers de gravure, la lithographie, au NSCAD, était vue comme une modalité ouverte avec une riche tradition historique, mais ni plus ni moins importante que tout autre médium pour permettre à l'artiste de démontrer un concept.

Conséquemment, le présent article examine une série de projets réalisés par le Lithography Workshop du NSCAD qui prouvent cet avancé de diverses manières. Cela comprend des gravures par des artistes tels N.E. Thing Co., Patrick Kelly et Robert Ryman, qui exigent une enquête autoréflexive sur le processus de création de gravures de manière à remplacer la subjectivité et l'expression artistiques. D'autres artistes, comme Sol LeWitt et John Baldessari,

ont démontré la prémisse fondamentale de l'art conceptuel, c'est-à-dire la primauté de l'idée elle-même, en donnant des instructions pour des gravures dont l'exécution devait être confiée à d'autres. Plusieurs gravures, comme celles de Dan Graham, Vito Acconci et Les Levine, utilisaient des moyens photographiques, renforçant ainsi l'importance de la photographie dans l'art conceptuel tout en étant en conflit avec les objectifs initiaux de Tamarind. L'article prend aussi en considération les gravures de Joyce Wieland et de Miriam Schapiro, qui faisaient partie du petit nombre de femmes artistes qui ont produit des gravures avec le Workshop, et soutient que leurs œuvres étaient parmi les rares qui faisaient explicitement référence au contexte plus vaste des conditions sociales et politiques de l'époque. Leurs gravures sont en net contraste avec le point de vue étroit de la majeure partie de l'art conceptuel, centré sur les problèmes intrinsèques à l'art, et posent un défi au masculinisme inhérent à la coterie conceptuelle du NSCAD. L'article conclut, cependant, en affirmant que bien que la plupart des gravures du Lithography Workshop ne fassent pas directement référence aux bouleversements sociaux et aux crises politiques qui ont marqué cette période, les prémisses conceptuellement critiques et autoréflexives de sa production générale ont jeté les bases pour les nouveaux modes de critique culturelle qui ont subséquentement dominé la pratique artistique à partir des années 1970 jusqu'à maintenant.

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